



nao%



# A

## Building A contains the headquarters of (X).

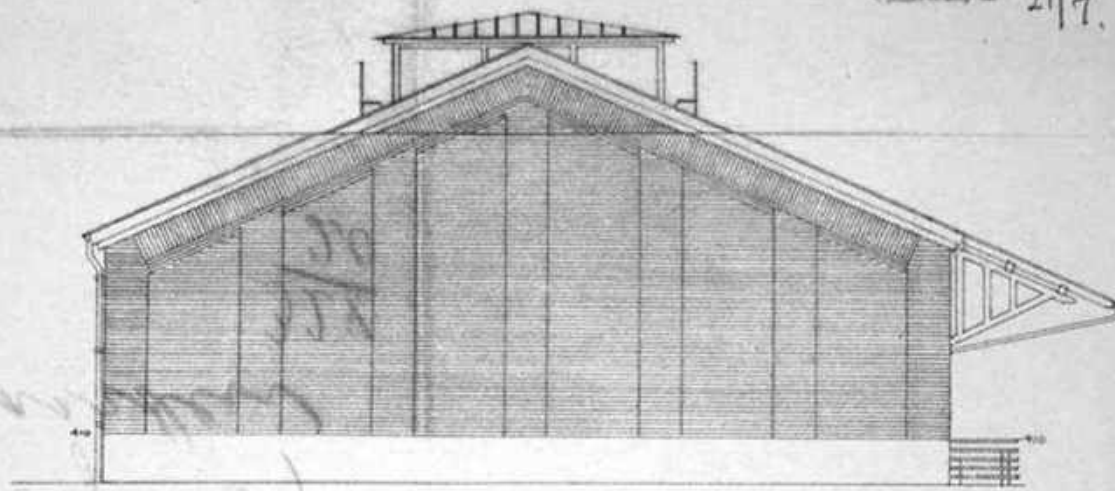
It's the base of Bureau Detours and D.A.K, **which** are the entities they that take most responsibility for the overall structure and aesthetics of Institut for (X). Building A contains the shared kitchen and toilets for the inhabitants – facilities that draw many people to **by** the building during the day. The kitchen in A is noted for the 'Restaurant' concept: when you feel up for it, cook a lot of food and **sell a portion very cheap to** fellow inhabitants, fellow inhabitants will tip in

D.A.K. is a large multifunctional event space which takes up half of building A, see page \_\_.

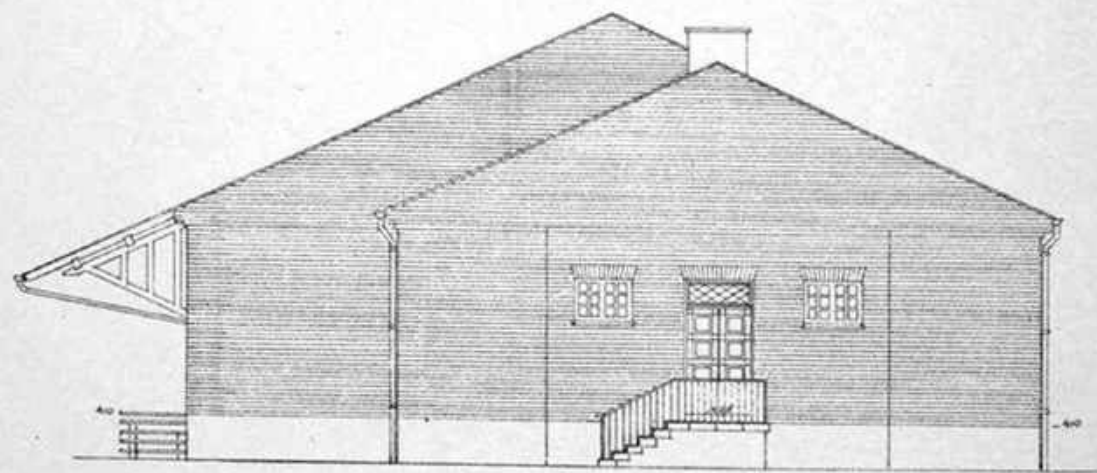
The 1st floor, Loftet, functions as residency ateliers and an exhibition space for visiting artists, musicians, gardeners, carpenters, technicians etc. see page \_\_.



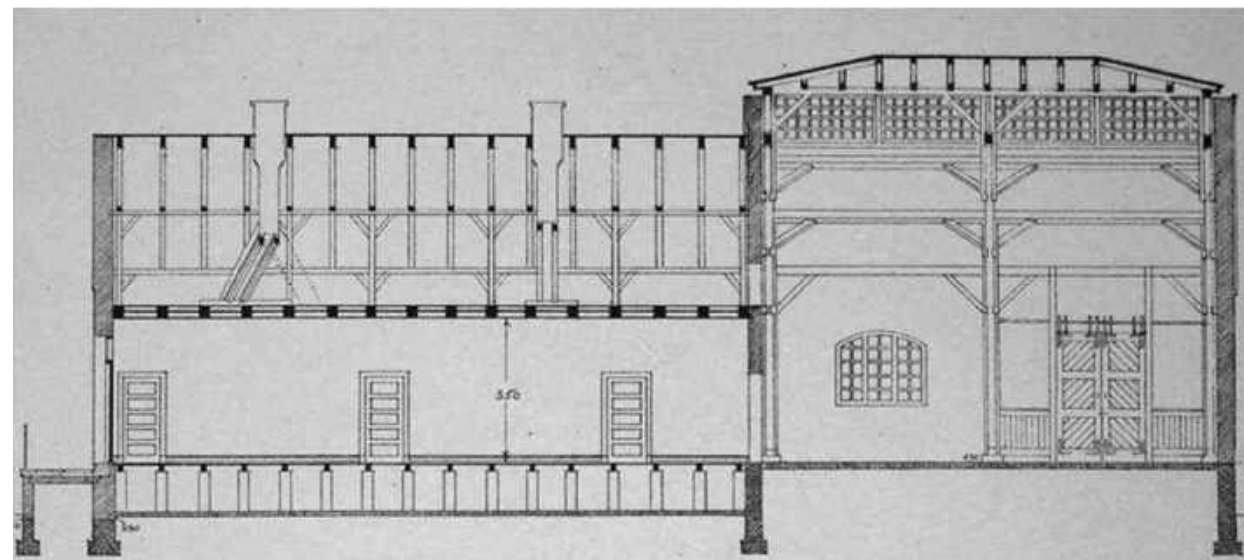
Byggningskommissionen.  
Antan, d. 21/7.



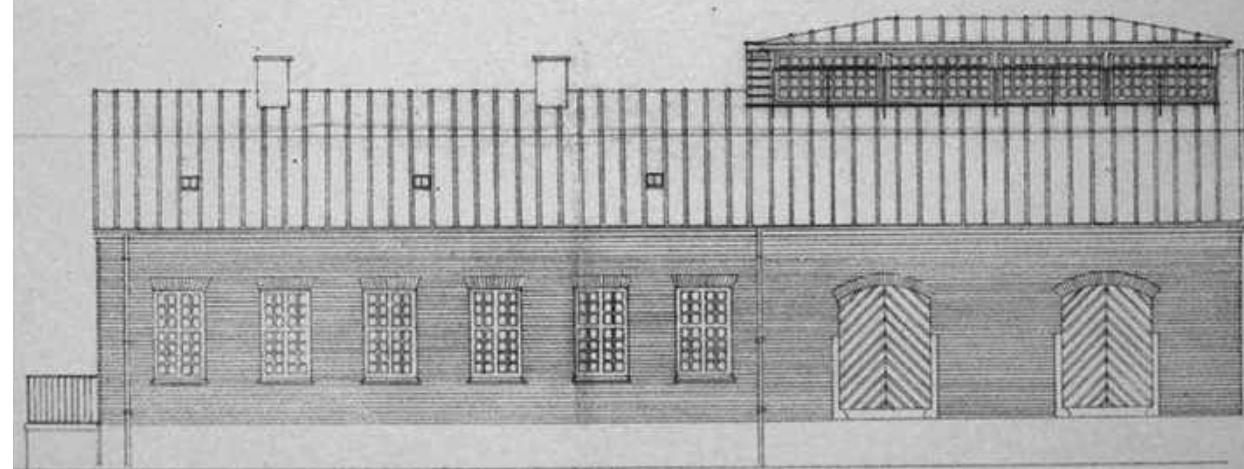
MOD VAREHUSENE.



MOD VEIEN.



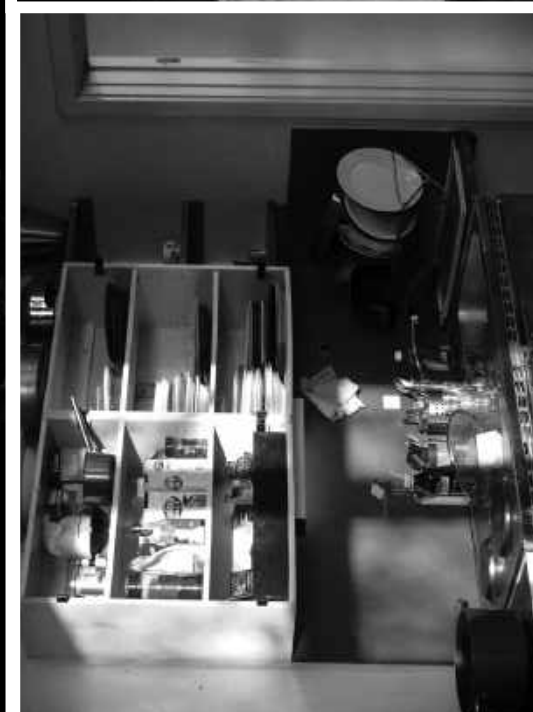
LANGDESNIIT.



MOD BANETERRÅNET.











# — ACCOUNTING EVENING

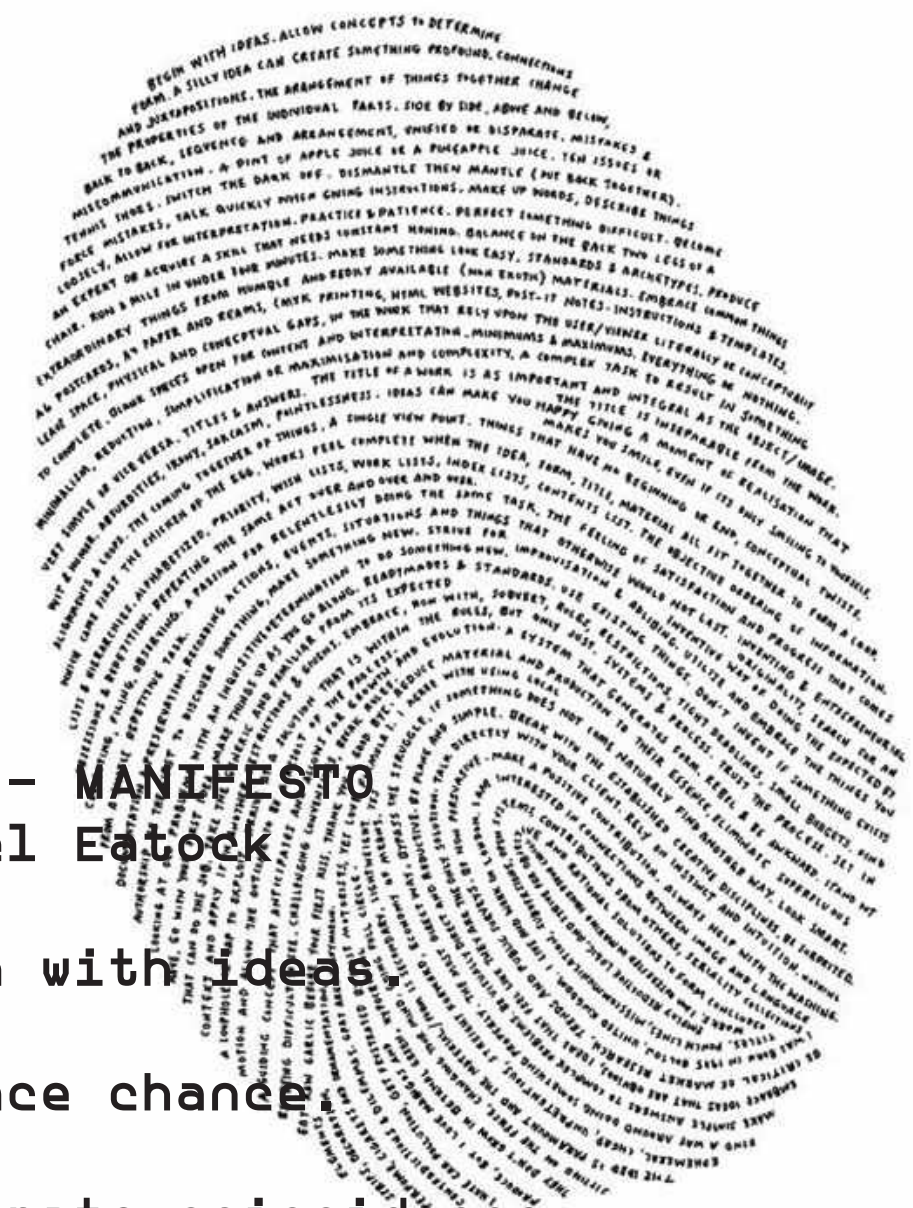
— Once a week is accounting evening. We pay the bills and do the books.

Screws are Better Than Glues. Almost all of the products we produce cannot be opened or repaired, are designed as subassemblies to be discarded upon failure or obsolescence, and conceal their workings in a kind of solid-state prison. This results in a population less and less confident in their abilities to use their hands for anything other than pushing buttons and mice, of course. But it also results in people fundamentally not understanding the workings of their built artifacts and environments, and, more importantly, not understanding the role and impact that those built artifacts and environments have on the world.

- ADVICE -

MINI - MANIFESTO  
Daniel Eatock

- Begin with ideas.
- Embrace change.
- Celebrate coincidence.
- Ad-lib and make things up.
- Make something difficult look easy.
- Trust the process.







Accept that everything is a draft.  
It helps to get done.

Pretending you know what you're doing  
is almost the same as knowing what you  
are doing, so just accept that you know  
what you're doing even if you don't and  
do it.

Laugh at perfection. It's boring and  
keeps you from being done.

People without dirty hands are wrong.  
Doing something makes you right.

Failure counts as done. So do mistakes.

Destruction is a variant of done.

— ADVICE —

# Milton Laser

Less is not necessarily more. Being a child of modernism I have heard this mantra all my life. Less is more. One morning upon awakening I realised that it was total nonsense, it is an absurd proposition and also fairly meaningless. But it sounds great because it contains within it a paradox that is resistant to understanding. But it simply does not obtain when you think about the visual of the history of the world. If you look at a Persian rug, you cannot say that less is more because you realise that every part of that rug, every change of colour, every shift in form is absolutely essential for its aesthetic success. You cannot prove to me that a solid blue rug is in any way superior. That also goes for the work of Gaudi, Persian miniatures, art nouveau and everything else. However, I have an alternative to the proposition that I believe is more appropriate. "Just enough is more."

Doubt is better than certainty.

# CALL YOUR GRANDPARENTS TODAY



## SEEDS CHARTER

Supporting temporary use of vacant land and buildings

We believe that temporary use and re-use of abandoned land and buildings can help create dynamic and resilient places in and around our towns and cities. Through this Charter we will promote such uses as an integrated part of both short and long term planning to help bring landscapes and urban areas back to life.

- 1 Reactivate**  
Stalled spaces increase decline, so vacant land and buildings should not lie passive, but be reactivated by temporary uses wherever possible.
- 2 Enhance**  
Buildings are best maintained through use. Temporary use can bring places that have lost their former purpose back to life, protecting, rejuvenating and enhancing valuable social and cultural heritage.
- 3 Experiment**  
Temporary intervention is an effective and engaging way to improve a place instantly responding to immediate needs, foster design experiments and explore new creative public experiences.
- 4 Create**  
Temporary projects can act as transformative agents of stalled areas and create local ownership through involving people, institutions and businesses in common acts of place making.
- 5 Learn**  
Temporary activities can harness local resources and foster new skills and capabilities.
- 6 Ripen**  
Reconciling interim approaches with formal planning procedures, allowing a slow ripening of places through site specific initiatives should be an integral part of developing resilient environments.
- 7 Value**  
Value should be defined not only in terms of finance, but also include cultural, aesthetic, entrepreneurial, environmental and social activities that can act as a significant catalyst for community development.
- 8 Support**  
Decision makers must be encouraged to adopt a mindset that actively supports temporary use and bottom-up initiatives that can create better and more interesting urban and rural environments.
- 9 Enable**  
Policies and procedures should be streamlined, accessible and responsive, enabling temporary use, discouraging vacancy, and minimising bureaucracy and cost.
- 10 Recognise**  
Short term use should be recognised as valuable and inherent part of long term planning. It should not be excluded or dismissed; it is an enhancement, not a threat.

# BRUCE MAU

Capture accidents. The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

Drift. Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

Everyone is a leader. Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

Keep moving. The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

Slow down. Desynchronize from standard time frames and surprising opportunities may present themselves.

Stay up late. Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

Make your own tools. Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

Don't clean your desk. You might find something in the morning that you can't see tonight.

Make new words. Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

Listen carefully. Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

Take field trips. The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

Make mistakes faster.

Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable.

Break it, stretch it, bend it, crush it, crack it, fold it.

Avoid fields. Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

Laugh. People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

Power to the people. Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

NEVER LIMIT YOUR PLAY-  
TIME. EVEN IF YOUR  
BRAIN IS TELLING YOU  
OTHERWISE. ALL OF YOUR  
BEST STUFF COMES FROM IT  
IF YOU ALLOW YOURSELF TO REMAIN  
OPEN TO THE UNKNOWN.









— Top: Aerial photo from 2011  
— Bottom: Aerial photo from 2014

— Top:  
— Bottom:



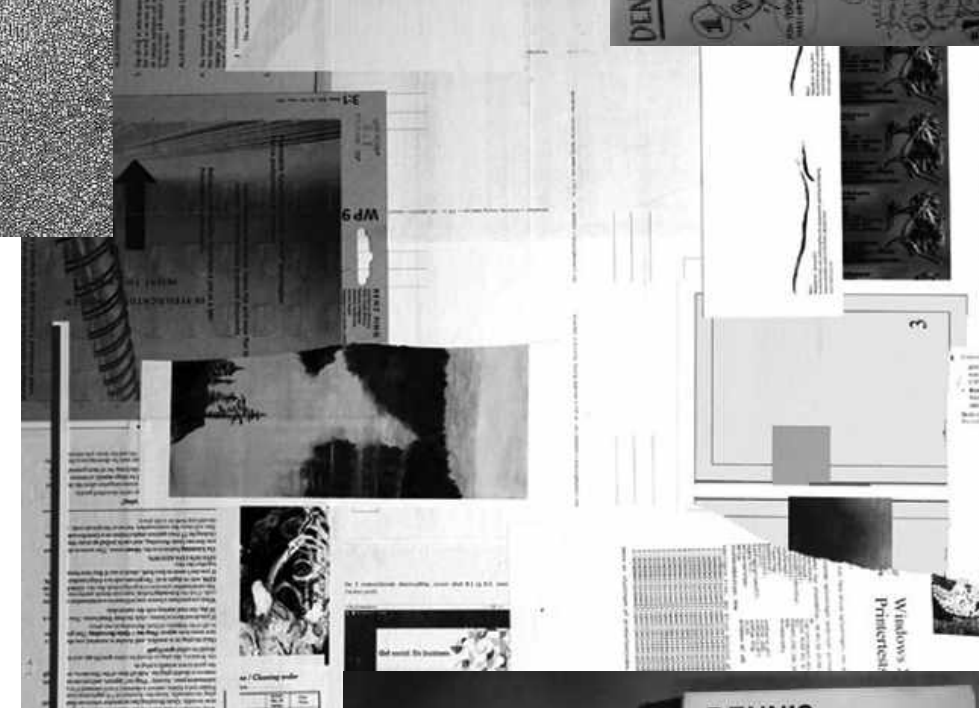
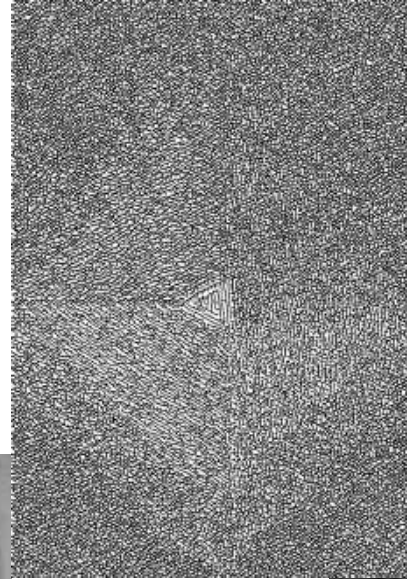
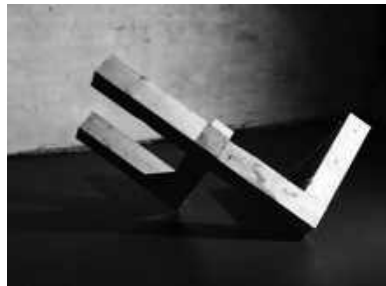
# AFGÅNGER

A hybrid of the danish word 'afgænger' which means 'master student' and the word 'gangster'.

Students from the creative schools in Denmark are invited to come to (X) to become afgangsters – and hustle their school. By making your graduation somewhere else, where different rules apply – means that you can experiment in a new framework and create new knowledge. Hack the system. :-)

It is most often projects of a practical nature – with a physical final product. Which means that it's mostly students from either schools of architecture, design schools, academies of fine arts or other creative educational institutions doing their final projects at (X).

These projects provide a high level of positive energy at the Institute for (X). Students contains enormous amount of energy, potential and wild ideas – we enjoy to follow the process and provide opponents by creating obstructions, if solutions are too safe.



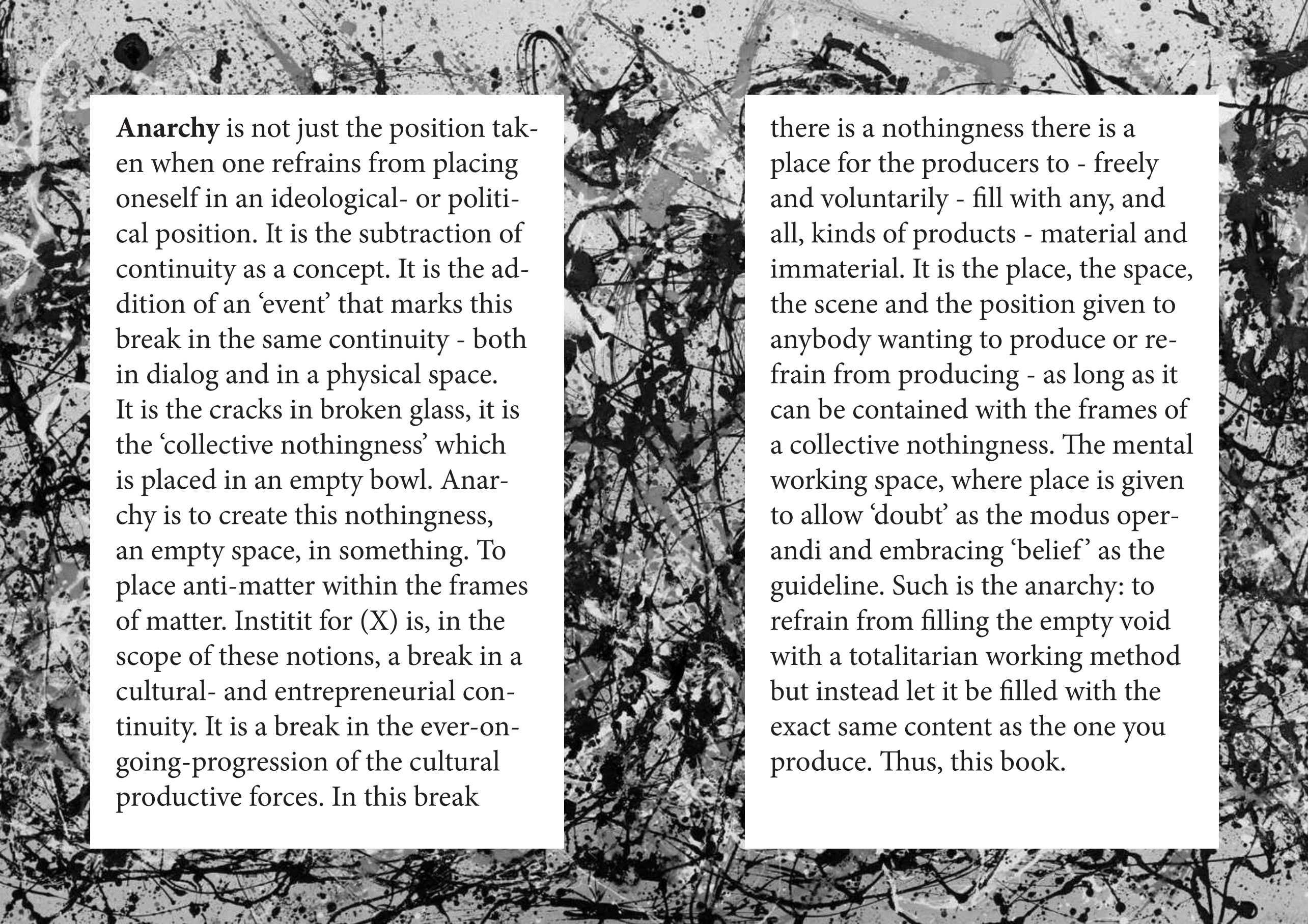




**BÅL ÆL VAND SNACK**  
**MINI\_FERNISERING PÅ DSB LAND**  
**FREDAG\_19 DECEMBER KL\_15 00**



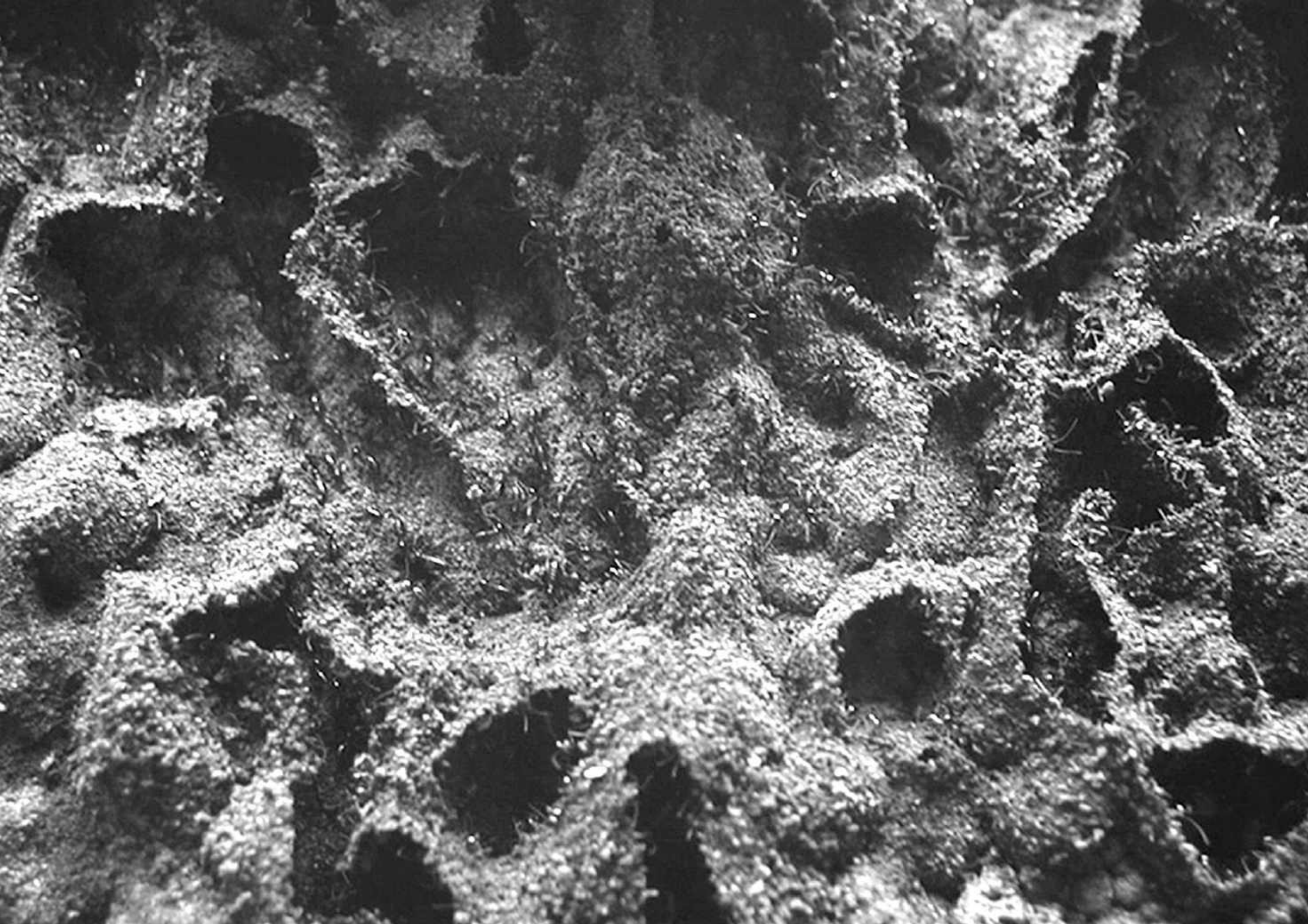




**Anarchy** is not just the position taken when one refrains from placing oneself in an ideological- or political position. It is the subtraction of continuity as a concept. It is the addition of an 'event' that marks this break in the same continuity - both in dialog and in a physical space. It is the cracks in broken glass, it is the 'collective nothingness' which is placed in an empty bowl. Anarchy is to create this nothingness, an empty space, in something. To place anti-matter within the frames of matter. Institit for (X) is, in the scope of these notions, a break in a cultural- and entrepreneurial continuity. It is a break in the ever-on-going-progression of the cultural productive forces. In this break

there is a nothingness there is a place for the producers to - freely and voluntarily - fill with any, and all, kinds of products - material and immaterial. It is the place, the space, the scene and the position given to anybody wanting to produce or refrain from producing - as long as it can be contained with the frames of a collective nothingness. The mental working space, where place is given to allow 'doubt' as the modus operandi and embracing 'belief' as the guideline. Such is the anarchy: to refrain from filling the empty void with a totalitarian working method but instead let it be filled with the exact same content as the one you produce. Thus, this book.









**An archipelago - sometimes called an island group or island chain is used to refer to any island group or, sometimes, to a sea containing a large number of scattered islands.**

**(X) contains of a lot of small “islands” – buildings that are named by a letter from A to G – which alphabetically shows the order of our invasion.**

**Each island has it's own culture – ‘A’ is a nation of architects, designers and artists, ‘B’ is a society of experts in sound and space experiments, ‘C’ is a guild of master woodworkers, ‘D’ is a peaceful viking society, ‘E’ is a tiny island frequently conquered and ‘F’ is a multicultural trade and craftman society.**





# Architecture of Necessity

Architecture of Necessity is conducted by citizens in response to individual or collective needs and site-specific conditions. Due to political restrictions and/or low-income scenarios, neighborhoods and individuals make customized and informal alterations to their living spaces and neighborhoods, thus creating innovative new typologies for architecture and urbanism. Architecture of Necessity and disobedience, refers to the efficiency and ingenuity of the approach to self-made solutions for everyday needs – thereby creating locally sustainable architecture.

Architecture of Necessity is practiced every day at (X), which functions as a miniature urban laboratory.



UNDERSTAND THEIR  
POINT OF VIEW. DEAL  
WITH THEM BEFORE  
HAND IN ORDER TO  
BE FREE TO DO YOUR  
PROJECTS.





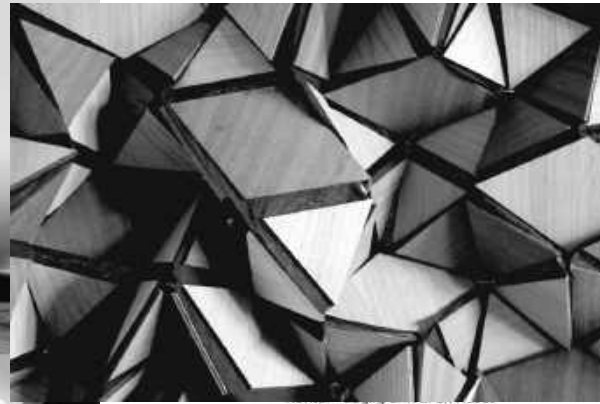


# B

B//huset is a venue and production community for musicians, DJ's and event managers. With around 40 residents, B//huset is buzzing with bass, brass and weird sounds **for** most hours of the day. during

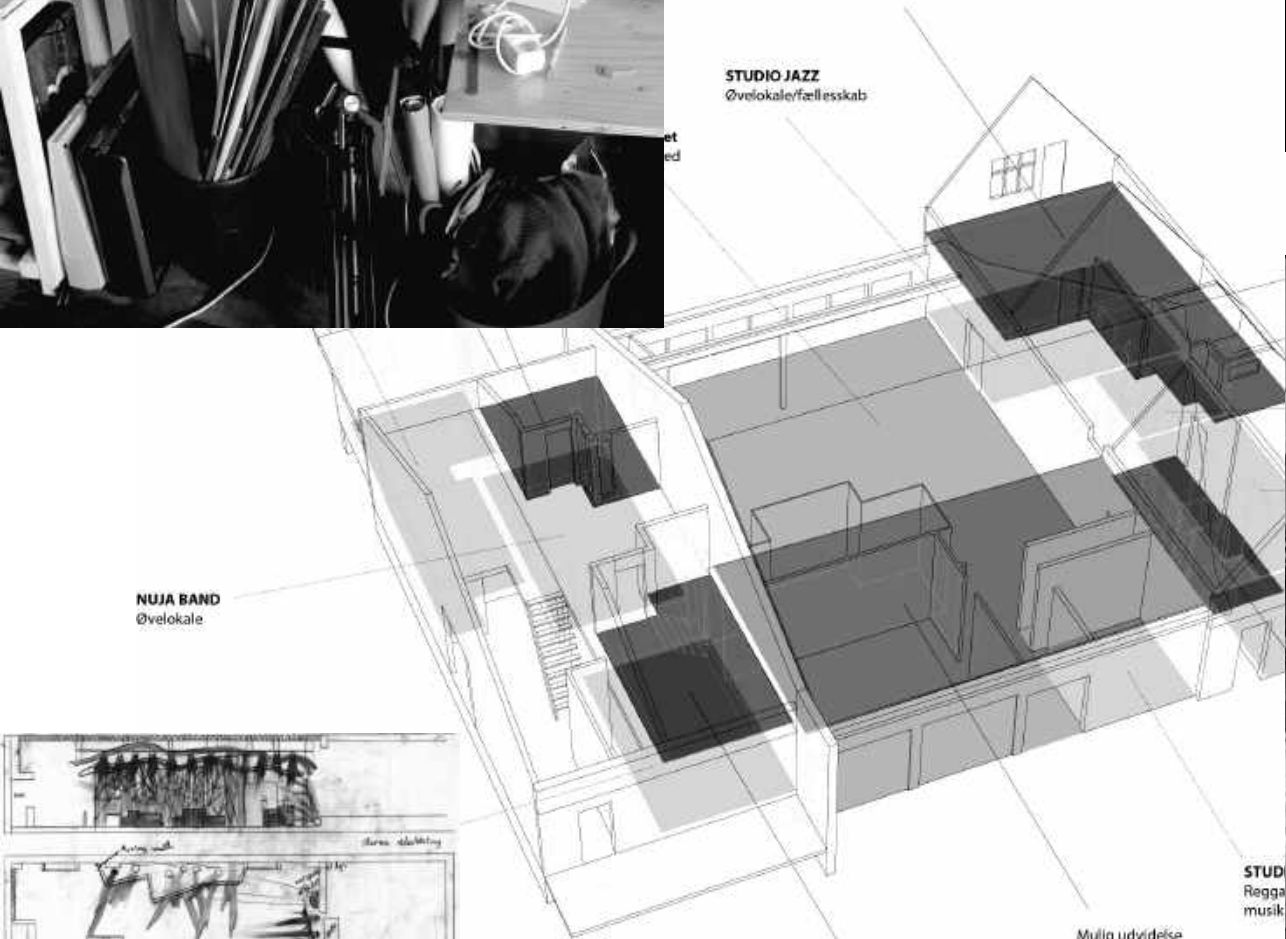
B//huset prides itself of it's work with space and architecture, and is a laboratory **of** transforming concert rooms. For 2-4 days a month for the venue opens it's doors to the public and varying genres can be experienced, including: drum'n'bass, dub-step, techno, jazz, ambient, noise, funk and reggae.





**STUDIO JAZZ**  
Øvelokale/fællesskab

**NUJA BAND**  
Øvelokale



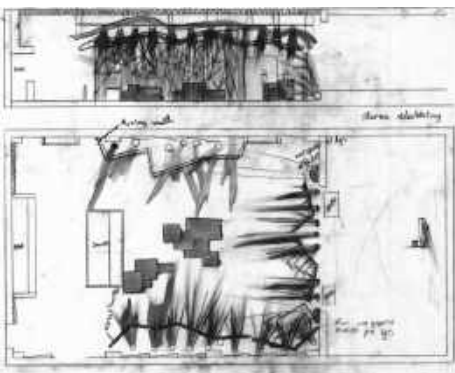
Mulig udvidelse  
Masteringstudio

**ANDERS MUNC H**  
Artist in residence  
Møbel-design

**STUDIO BIG L**  
Lydteknik

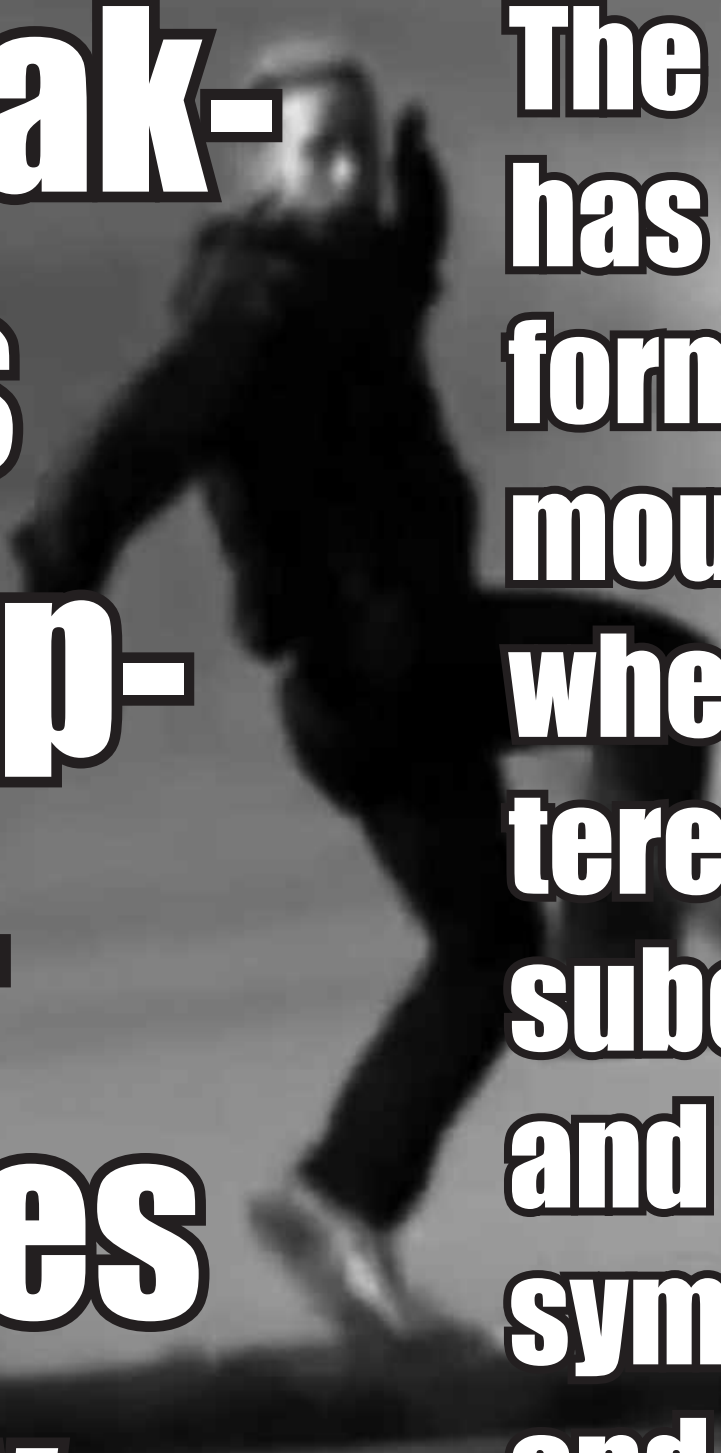


**STUD**  
Reggae  
musik









**Like break-  
dancers  
and jump-  
stylers -  
(X) battles  
your city**

**The urban space  
has been trans-  
formed into an enor-  
mous battlefield  
where different in-  
terest forums and  
subcultures meet  
and act out their  
symbolic political  
and social battles.**



[illegible]

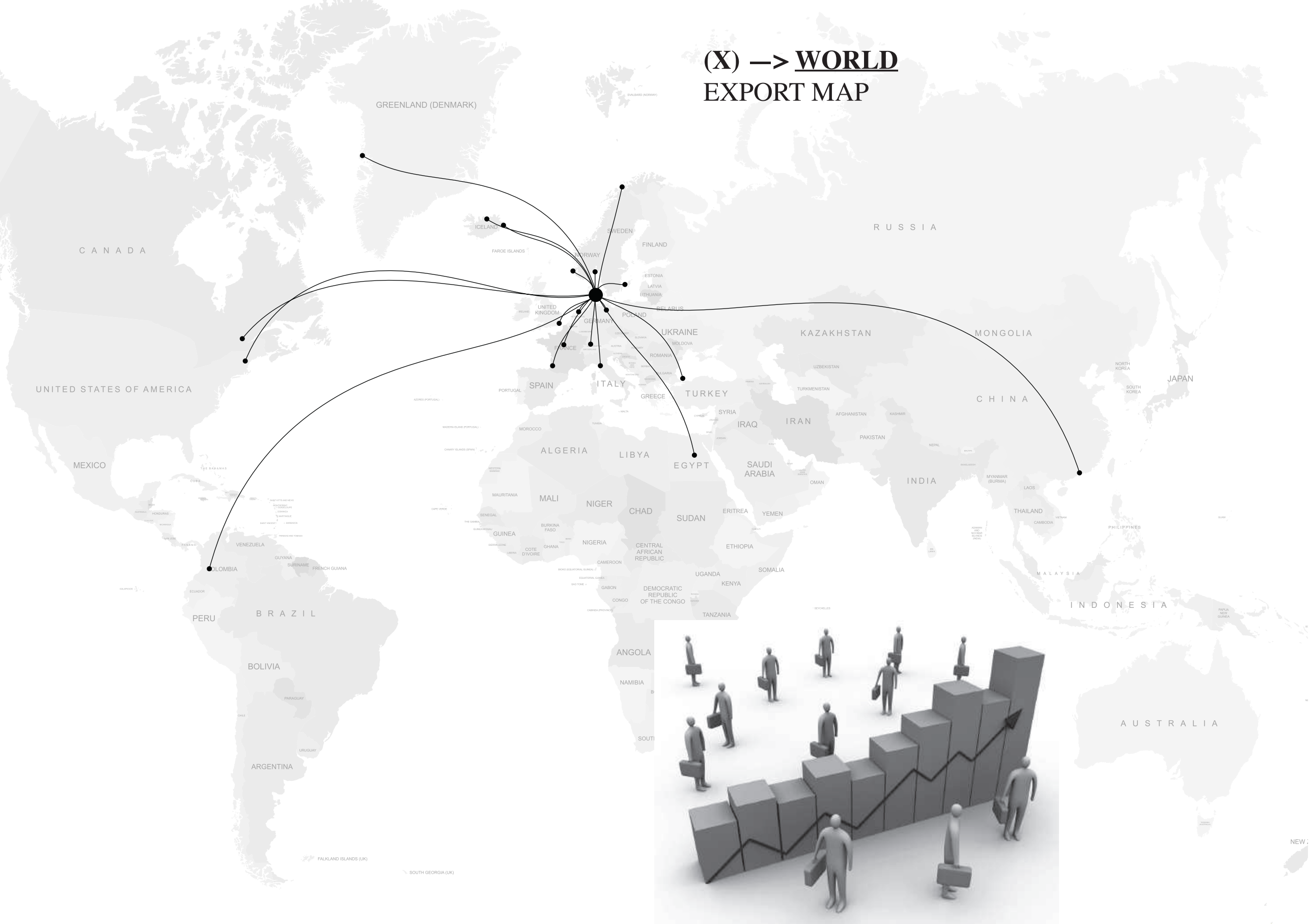
**(X) —> DENMARK**  
**EXPORT MAP**

**Institut for (X) is Northern Europe's largest self-grown platform for cultural industries.**

**About 86 users and 40 companies in the area have an annual turnover of between 20 — 30 million DKK.**

**About 86 users and 40 companies in the area have an annual turnover of between 20 — 30 million DKK.**

(X)  $\rightarrow$  WORLD  
EXPORT MAP









WASH



BLEACH



TUMBLE  
DRY



IRON



DRY  
CLEAN

### **Blød lager (en. soft storage)**

Shared storage for clothing, blankets and other soft things. The last stop for uncollected soft stuff from the dryer.



**Boredom  
does  
not exist**

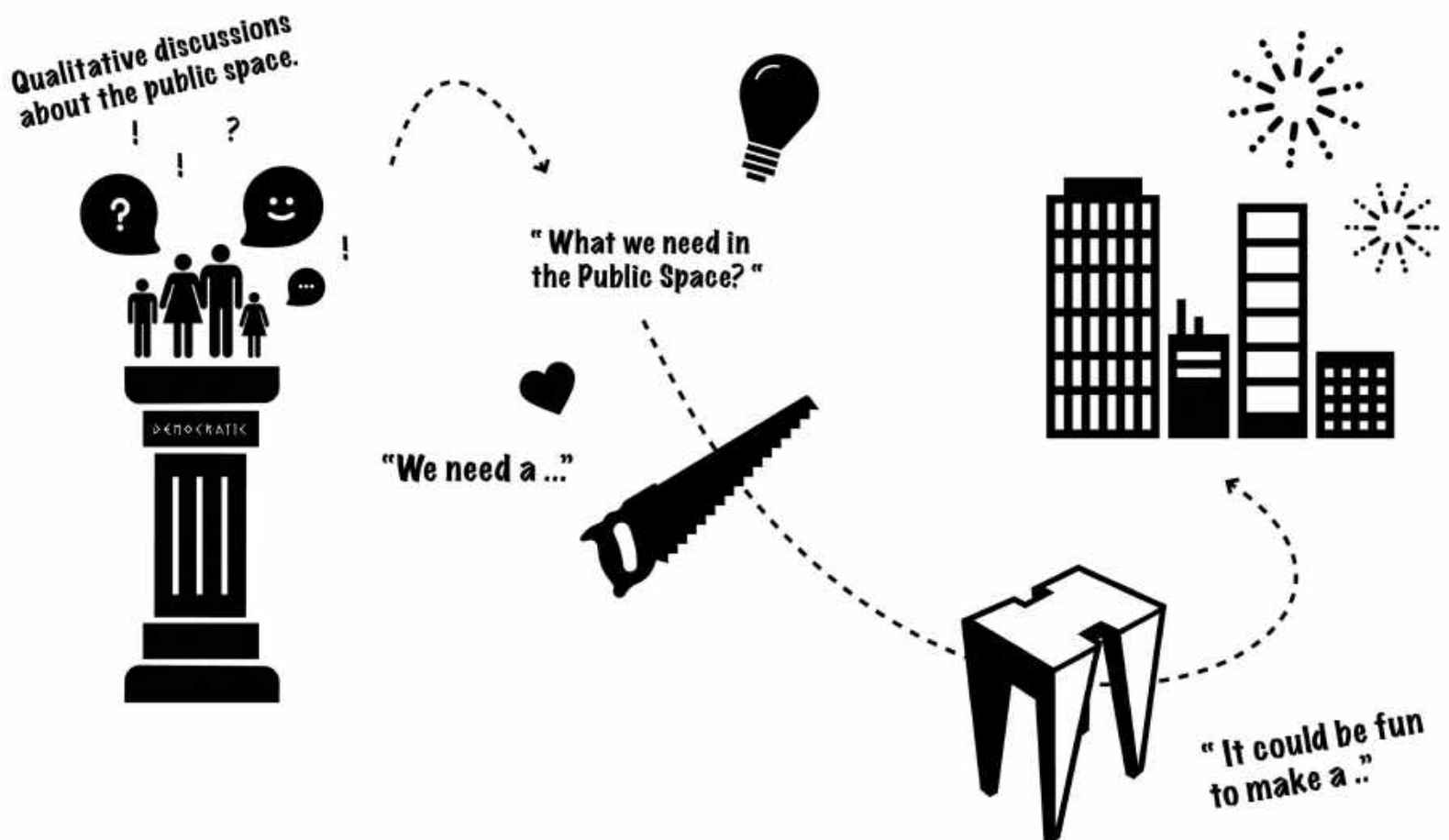
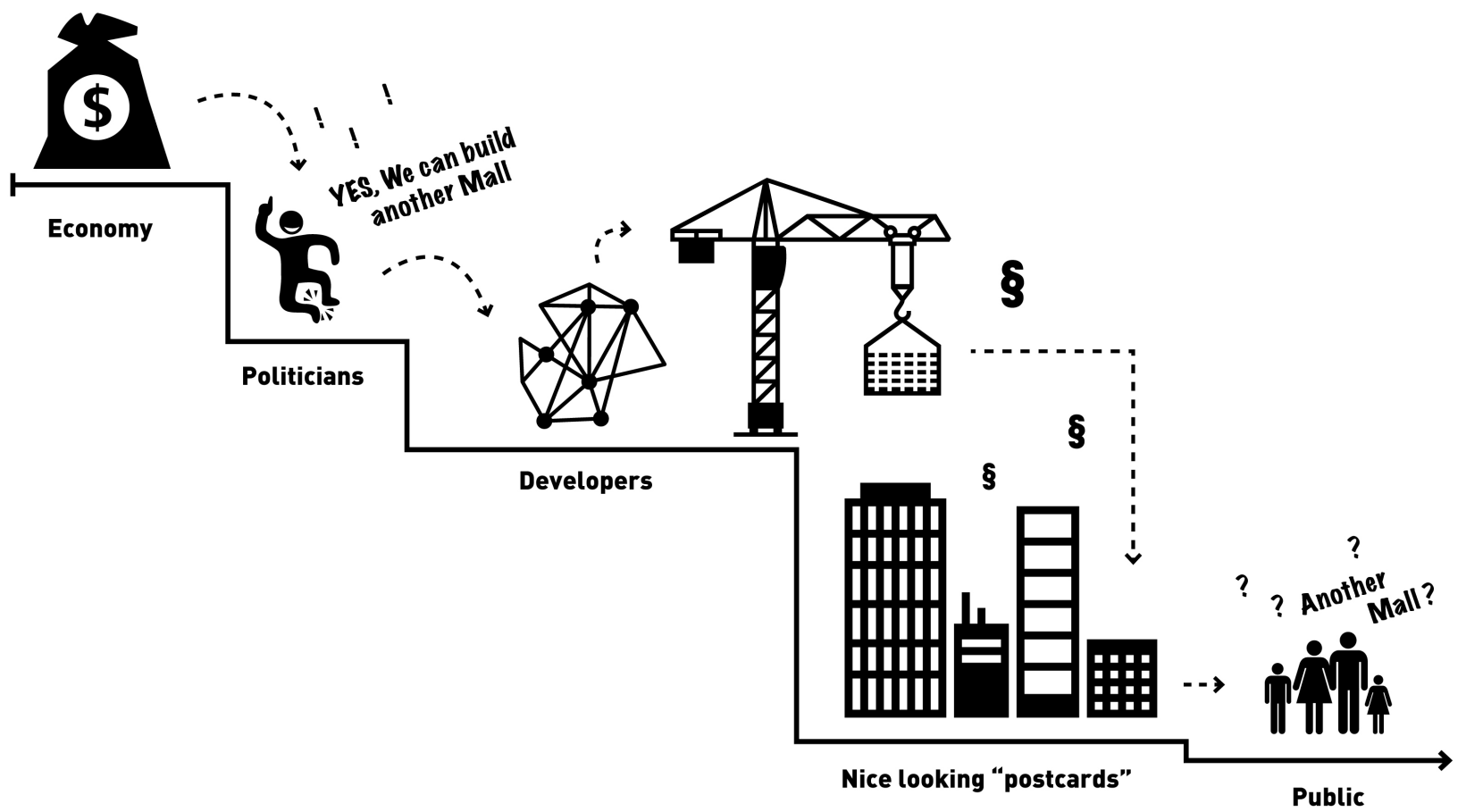


**TOP DOWN**



**BOTTOM UP**





## Bulldozer Day

Bulldozer day is the day when the agreement with the municipality for use of our part of the Godsbanen area expires. The many initiatives and the people behind them have to vacate the area before the old buildings, reportedly, will be demolished.

Institut for (X) has from day one embraced this fact, which is why vacating is not perceived as a problem. As (X) builds on social capital and not bricks – the platform is mobile and for that reason we can leave this temporary address.

## Do It Now

Bulldozer Day (or The Way Out), provides a curation system based on a "Do-It-Now approach". This filters out the people and organizations that are not in line with the Temporality Philosophy at the Institut for (X). This in turn allows for settlement by individuals, companies and projects that perceive this philosophy as a force rather than a stress factor in their work.

## Intuitive Spontaneity

The concept of Bulldozer Day is very important at (X), as it pushes people to do things today rather than tomorrow. Projects at (X) thrive on intuitivity and spontaneity, since everything is temporary and perishable, and it injects energy into people and projects. By-products of Bulldozer Day are projects and architecture that's fast to produce, simple to maintain and very easy to obtain permission for.





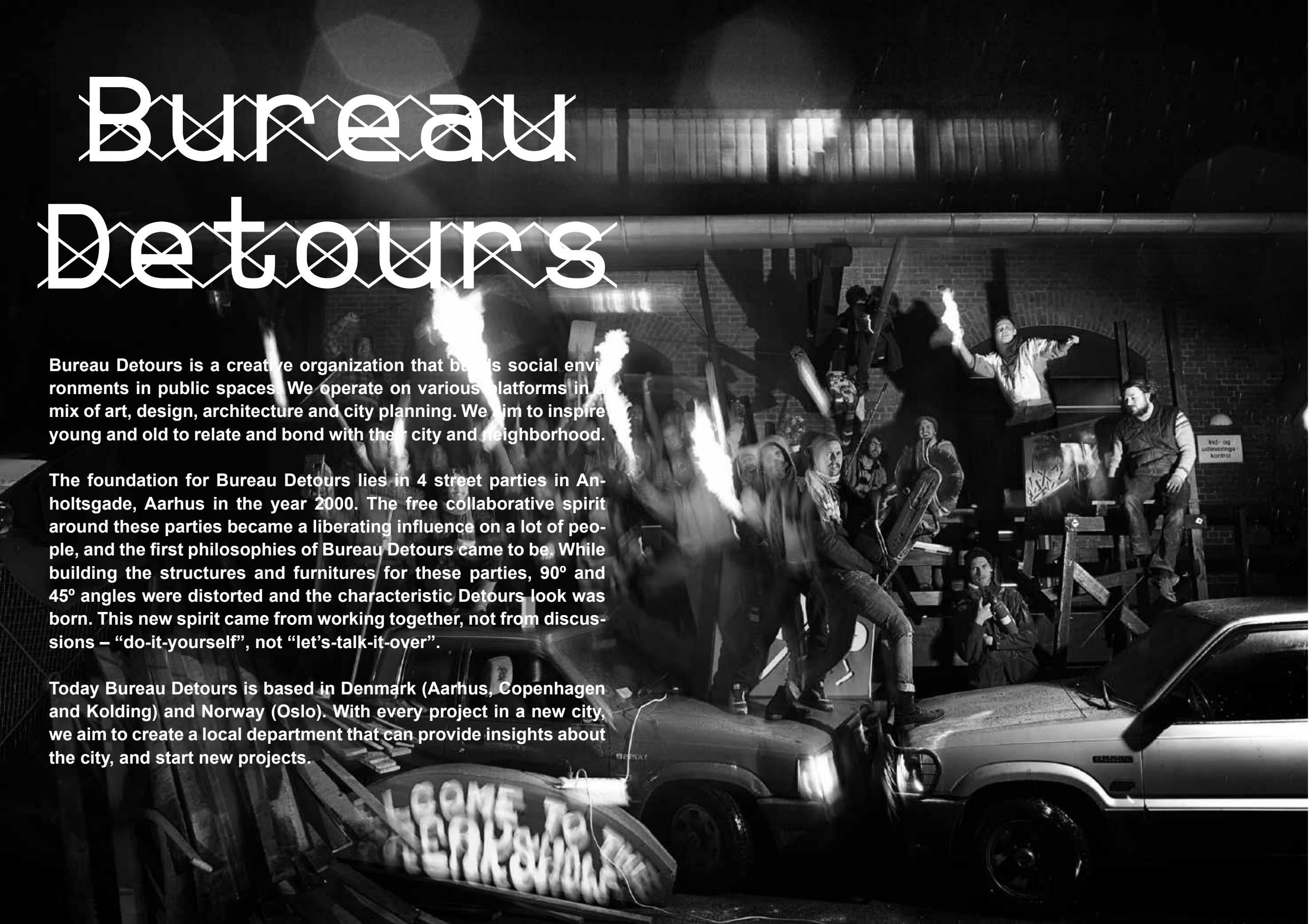


# Bureau Detours

Bureau Detours is a creative organization that builds social environments in public spaces. We operate on various platforms in a mix of art, design, architecture and city planning. We aim to inspire young and old to relate and bond with their city and neighborhood.

The foundation for Bureau Detours lies in 4 street parties in Anholtsgade, Aarhus in the year 2000. The free collaborative spirit around these parties became a liberating influence on a lot of people, and the first philosophies of Bureau Detours came to be. While building the structures and furnitures for these parties, 90° and 45° angles were distorted and the characteristic Detours look was born. This new spirit came from working together, not from discussions – “do-it-yourself”, not “let’s-talk-it-over”.

Today Bureau Detours is based in Denmark (Aarhus, Copenhagen and Kolding) and Norway (Oslo). With every project in a new city, we aim to create a local department that can provide insights about the city, and start new projects.







# PROJECTS







# Bureau Detours before(X)

Before Institut for (X), Bureau Detours was a rootless network of individuals who met for projects on the streets with a couple of drills and a hand saw. In 2009, we arrived at Godsbanen in a red pickup truck, and opened the first Detours office in building A. As the site developed, and more and more people from many different disciplines and backgrounds joined the platform – it became necessary to draw an administrative line between all the residents and Bureau Detours. Thus 'Institut for (X)' was created as an association to handle the administration. (X) is the longest running Bureau Detours project to date; and a proof of concept of a minimally administered cultural platform.





We use the platform as a sort of "Batman's cave". A hiding place and laboratory, where we lick our wounds; a private space where we daily develop, plan projects and hone skills; develop tools, methods and research and draw plans to take over more public spaces around the world. Having a solid platform and physical meeting point has created a nutritious breeding ground, with time for focus on long-term planned projects and look for new partners.





# ByBoden

ByBoden is like the traditional roadside farmers-stand, just in the centre of the city. In co-operation with local organic farms, citizens in Aarhus have bought vegetables directly from farmers in the unattended stand.

Our motivation is the fact that every fifth organic farmer is insolvent and potentially threatened by bankruptcy, at the same time Denmark seeks to double the organic farming areas by 2020. We see community-based food systems as a solution to change the demand patterns towards a more sustainable Aarhus.

Physically the stand has posters telling stories from farmers and it promotes events from local agriculture. It's about direct distribution of food to keep prices in favour of citizens, farmers and the environment. It uses the farmers' existing distribution channels with no extra transportation as a result. The primary need that this community-based food system seeks to fulfil is not for the farms to be supported by the community, but rather for the community to support itself through farming.

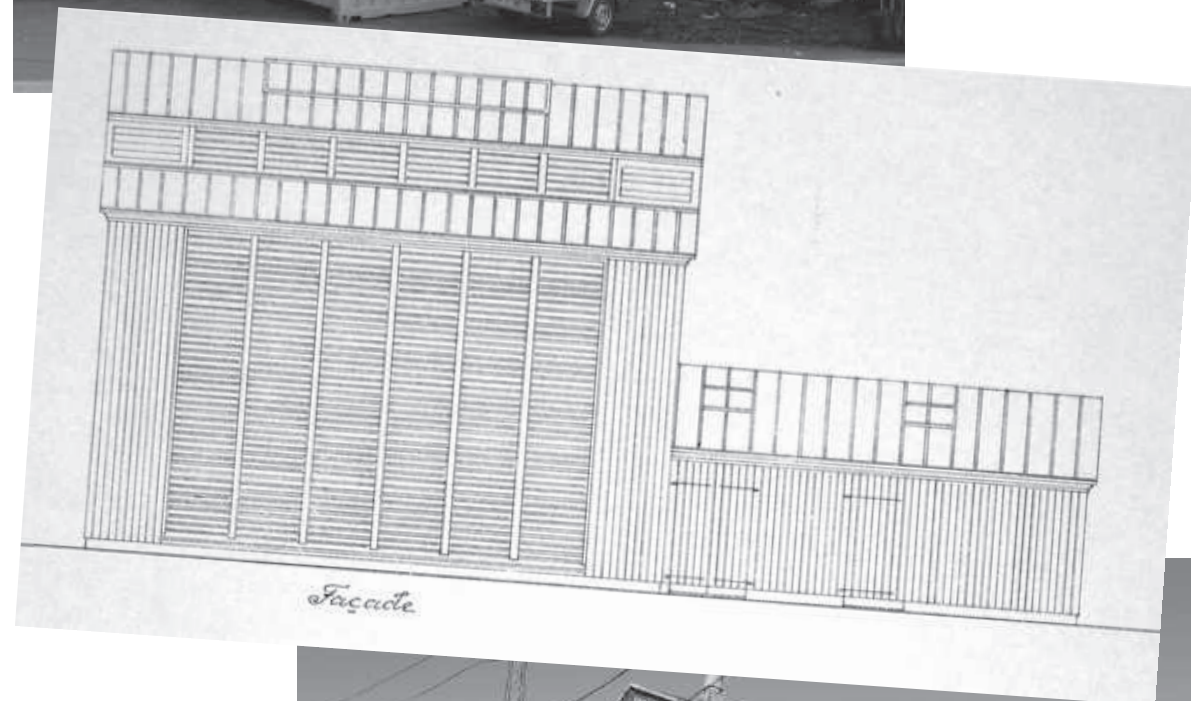
All in all ByBoden offers the user affordable nutritious food, promotes awareness of local food, creates interaction between farmers and city-dwellers and encourages the public to make informed decisions with less environmental impact as a result.







**Building C is the workshop and physical testing ground of Bureau Detours. It includes light and heavy machinery for woodwork and serves as a project space. The west-facing outer wall of C houses many sparrow families. Originally the washing station for freight train covers, building C is the only building at Institut for (X) labeled for conservation as it's the only building of its kind in Denmark.**











### "Break out of the walls" / "Castle philosophy"

A reminder to take projects out of the "castle", be aware not to be stuck at (X). Institut for (X) functions as some type of "castle", where inhabitants can retreat to the privacy and focus on his or hers work, lick the wounds to recharge and prepare for new projects.





**Free coffee - an essential stimuli for the long days and nights. Exciting projects needs a bit of energy, maybe you need a bit of heat during the cold days or just to offer visitors.**



# Community of Egos

—

Communities are nice. In communities you share resources, both material and immaterial. Working in a community also means you sometimes have to set your own needs aside in favor of the greater good. However, most people are egoistic beings, which means that in communities there are many hidden agendas (i.e. the European Union).

To counter this, we have developed the concept “community of egos”: a community where you’re not expected to work for the common good. By articulating all agendas openly in the community, solutions are easy to come by. There is no need to “gift wrap” anything “for the sake of the community”, when everyone clearly states their agendas. By doing this it’s actually easier to accommodate everyone’s needs as all cards are on the table and there is no need to make one-size-fits-all solutions.



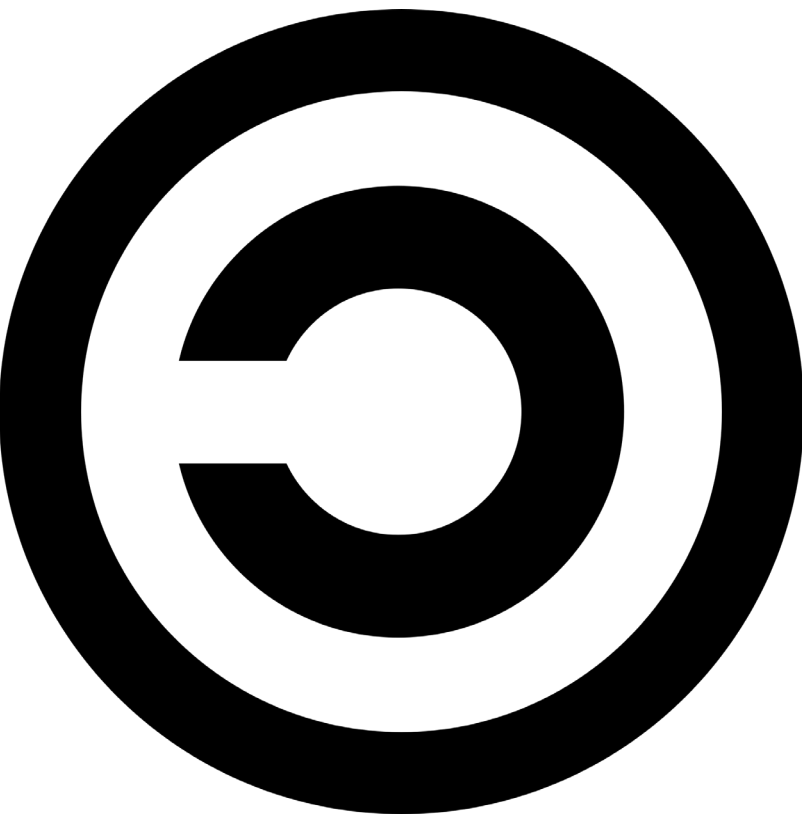


We rent the space for a symbolic price from the municipality.  
We run the centre based on an oral agreement.





[Copy-paste-crew ; Don't always try to reinvent the wheel. Use small bits of other people's work to create your own solutions. Form is free.]



},

Manifesto in 1982.  
in Richard Stallman's GNU  
of copyleft was described  
similarity. The concept  
the wordplay was the only  
distribution terms, so  
any form of copyleft  
not distributed under  
Li-Chen Wang, but it was  
the first time in 1976 by  
The word was used for  
users or owners.  
granted to all subsequent  
that these rights be  
etc., on the condition  
software, works of art,  
modify, copy, and share  
The right to freely use,

} // Copy left {

},





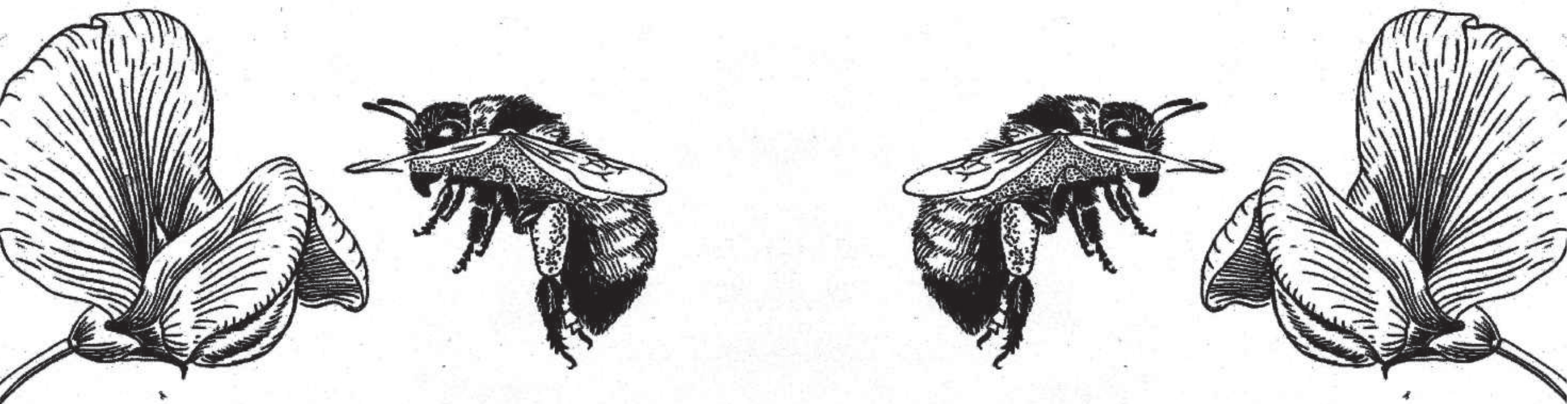
## CREATIVE CARETAKER

**A person who maintains culture and work environment.**

**CLEAN UP EVERYDAY !!!**

**Everybody at Institut for (X) are caretakers and take part in the practical work, such as to empty bins, wash towels, buy coffee, do laundry, etc.**

**The role of a creative caretaker and a culture caretaker naturally accrue people on the site - who can give good creative advice and have the skills to produce and thereby develop practical craft solutions.**



The act of transferring any given set of working-methods  
and/or competences, from one platform to another.





**IT'S IMPORTANT THAT A CITY HAS POTENTIAL FOR THE CREATIVE UNDERGROUND. WITH PLENTY OF SPACE, THE GROWTH LAYER EXISTS, GROW AND GIVES THE CITY THE DIVERSITY THAT MAKES THE CITY AN EXCITING PLACE TO EXPERIENCE.**

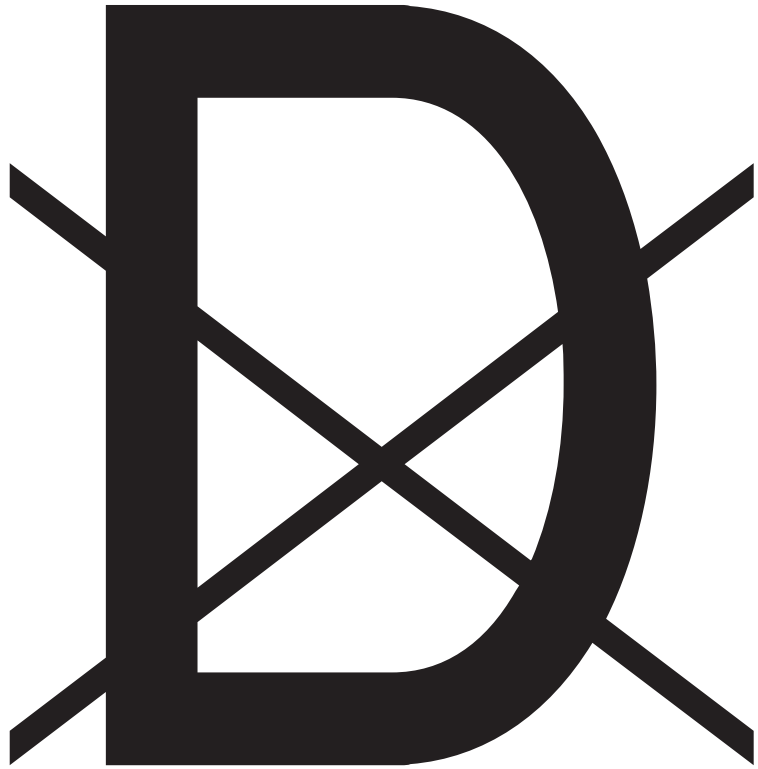
**BY GIVING THE CREATIVE UNDERGROUND SPACE, YOU PREVENT EMIGRATION TO OTHER CITIES.**



**Culture is more  
than ballet**







Building D is the fourth building to join the (X) family. D is a very raw space that works with indoor/outdoor concepts, and its tenants reflect that: ASK Vikingekampgruppe (Viking Fight Group, read more about Vikings on page --), a stonecutter, urban bee initiatives, and several green plant-based projects.





Greenhouse



puod



Workshop







The big renovation





DAK — Design Arkitektur Kunst (Design Architecture Art) - is a large event/workshop space in the A building. DAK works on three platforms: Culture Venue, School and Creative Entrepreneurship. DAK is seen by many as the heart of (X) and facilitates exhibitions, concerts, workshops, talks, conferences and other events.











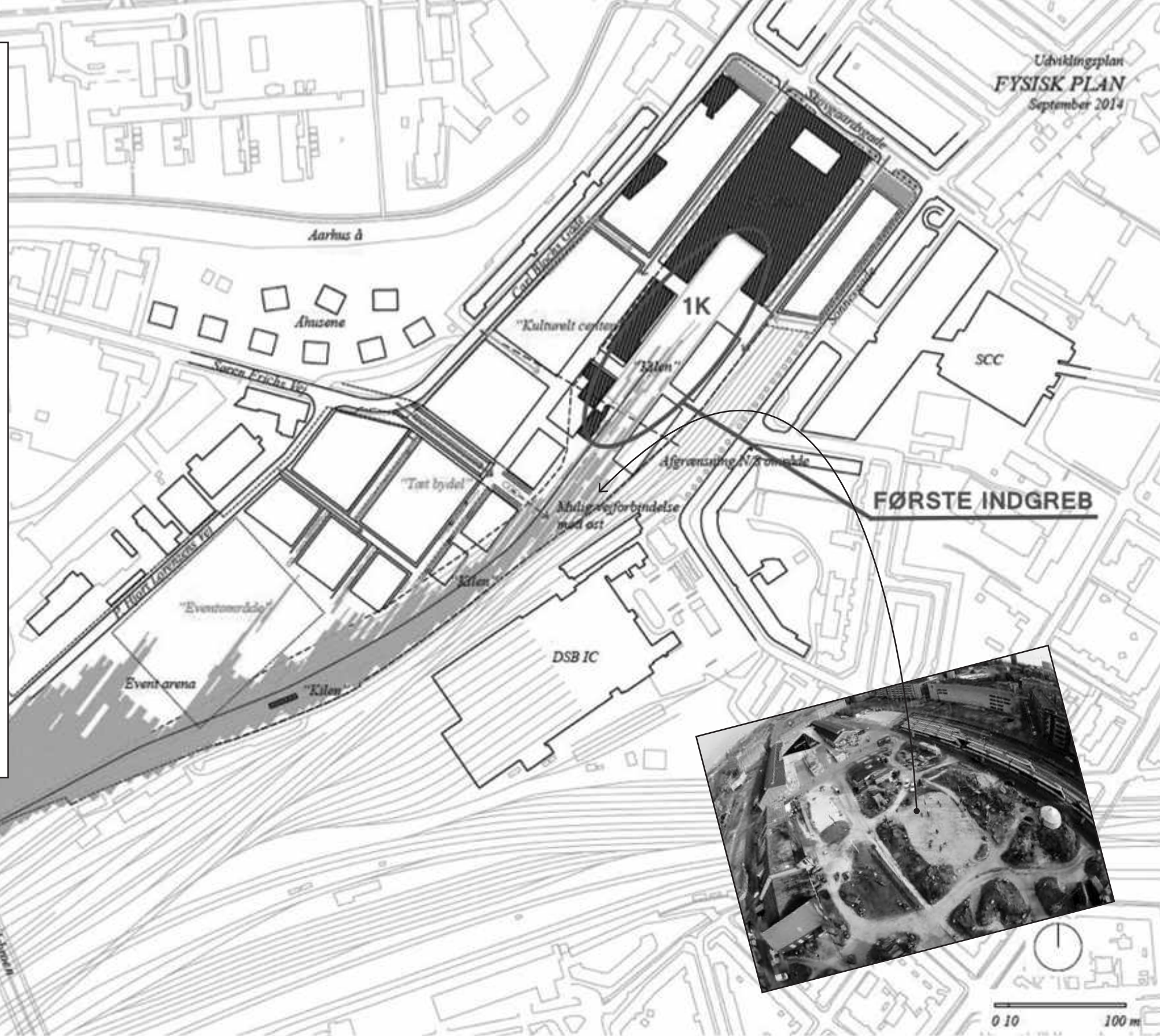
A black and white photograph of three chocolate-glazed donuts. Each donut is covered in a thick, dark chocolate glaze and decorated with a white icing drizzle. The donuts are arranged in a cluster, with one in the foreground and two slightly behind it. The background is plain white.

**danish for  
progress**



The municipality of Aarhus and Institut for (X) are working together to create Aarhus' new recreational urban park Den Grønne Kile (The Green Wedge). There is no detailed construction plan for the park - it is developed continuously through experimentation and involvement of citizens in the surrounding neighborhoods. It's a new strategy in urban planning and social architecture we call 'temporary experiments for permanent use'. Momentum for the project is building and partners and collaborators are joining forces to create social, environmental and economic impact.

We invite all stakeholders to influence and take ownership of the process and the urban space.







# D.E.Y.

create “Do-it-yourself (DIY)” refers to an impulse to learn and **make** without relying on experts. The term was first used in the 1950s as home improvements were popularized by a widespread shift to the suburbs. Today, this approach has been adopted by skilled builders and hobbyists alike who have taken creation making into their own hands to improve their domestic and urban environment.

Winter in Denmark is long, dark and c-o-o-o-o-o-ld - people dream about tropical beaches, palms and colored cocktails. Once in a while people even travel away to experience places they find more exotic - in summer!

This is why Bureau Detours expanded the D.I.Y. concept into a D.E.Y. method - Do Exotic Yourself. If you're from a neighborhood which is grey, cold and dark... then D.E.Y! Make an outdoor, tropical pocket in the darkness, bring the tropic sun back, and let people explore the wonderful world; your neighborhood.



# DO EXOTIC YOURSELF





# DEY



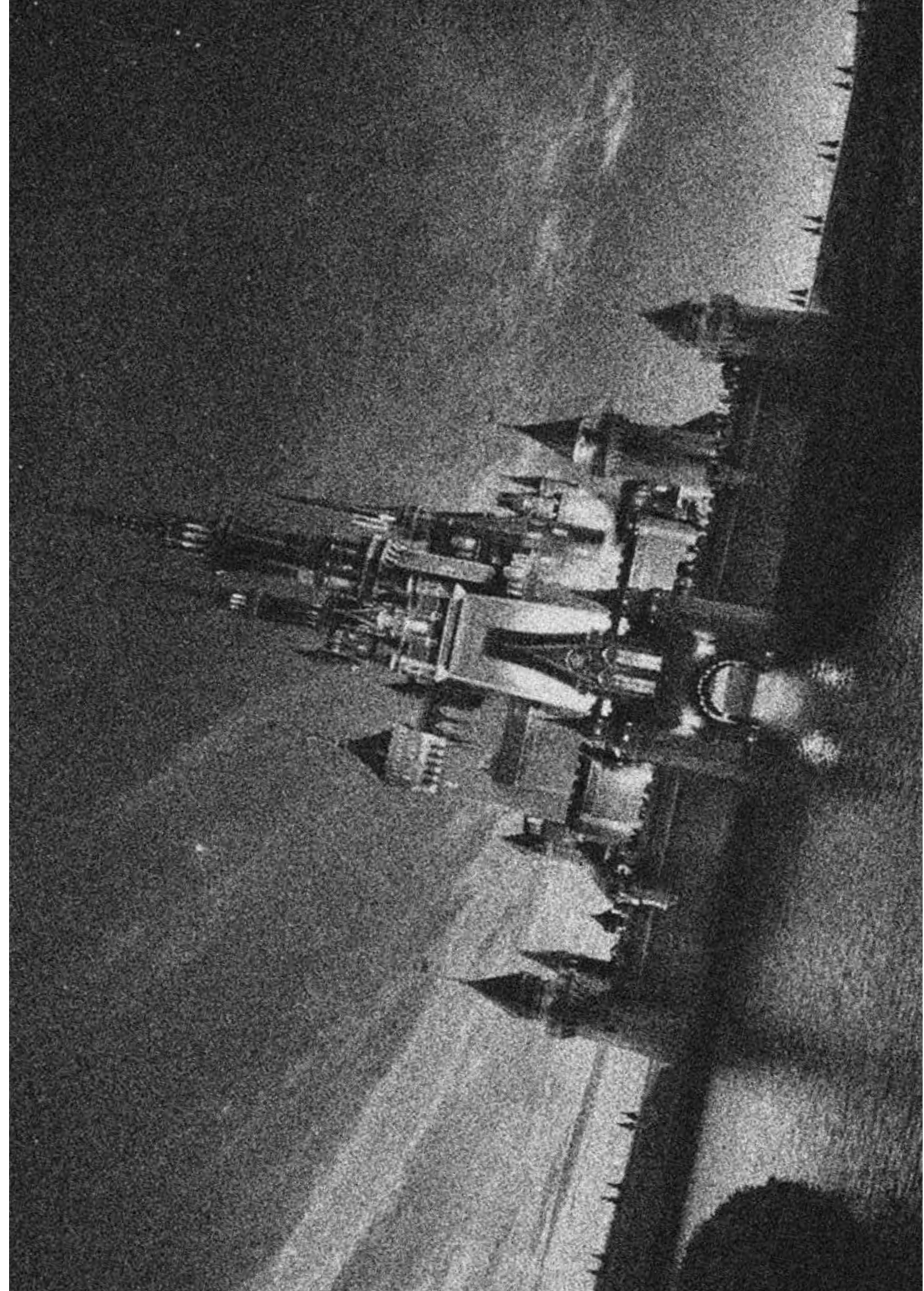
Institut for (X) has fully adopted the DEY method - everywhere you go - you experience a tropical atmosphere the citizens from Aarhus are slowly getting it - they visit once in a while to get an exotic vibe.



# DISNEYFICATION

REFERS TO THE TRANSFORMATION OF THE BUILT ENVIRONMENT TO RESEMBLE THE LOGIC OF A THEME PARK. THE TERM IS USED TO DESCRIBE A PROCESS OF URBAN TRANSFORMATION THAT INCREASES HOMOGENEITY AND SIMULATED REALITY RATHER THAN THE PRESERVATION OF HISTORICAL ELEMENTS AND CULTURAL DIFFERENCE.

WILL AARHUS K BECOME A THEME PARK? WE HOPE NOT!







# DO IT PROPERLY

A saying that has been attached to Institut for (X) since the beginning – and a policy used today in all aspects.

Jakob Sennels' was the man behind the words – he is a former municipal connection that made (X) possible. Highly respected among inhabitants at (X). Rest in peace.



INSTITUTTET for (X)

INSTITUTTET for (B.U.K.F.)

INSTITUTTET for (LYD)

INSTITUTTET for (EL)

INSTITUTTET for (UNDERVISNING)

INSTITUTTET for (TRÆ)

INSTITUTTET for (DESIGN)

INSTITUTTET for (KUSNST)

INSTITUTTET for (ARKITEKTUR)

INSTITUTTET for (LANDSKAB)

INSTITUTTET for (DYR)

INSTITUTTET for (BÅL)

INSTITUTTET for (NABOVENSKAB)

INSTITUTTET for (PUBLIC HYGGE)

INSTITUTTET for (SMIL)

INSTITUTTET for (BY)

INSTITUTTET for (WORKSHOPS)

INSTITUTTET for (SKURE)

INSTITUTTET for (KOMMUNE SAMTALER)

INSTITUTTET for (...)

INSTITUTTET for (...)

INSTITUTTET for (...)

INSTITUTTET for (...)

(X)

DO YOUR OWN STUFF



## do-ocracy <sup>l'dōō'ɒkrəsɪl</sup>

noun (pl.do-ocracies) [ mass noun ]

a production methodology for temporary initiatives in flat organisational structures that are driven by individuals that act on their ideas and shoulder the responsibility that follows.

- [ count noun ] an area or group governed by a system of do-ocracy

Do-ocracy can be implemented as a tool of regeneration, typically within culture platforms where production and conception of new works and projects takes place, e.g. art collectives, culture production centres, self-organised project groups etc. Do-ocracy gives power to the once who act on their ideas and follow through. The essential lack of hierarchy within the system gives space for rapid change and smooth spatial transformation, easily occupied by doers. Do-ocracy recognises quality, flexibility and intuitive processes, as well as temporariness. Temporariness is a significant part of do-ocratic systems, as objectives and aims develop in a great speed and give no room for absolute designs. However, the ideology can be applied to any flat structures as long as it allows personal freedom to take action.

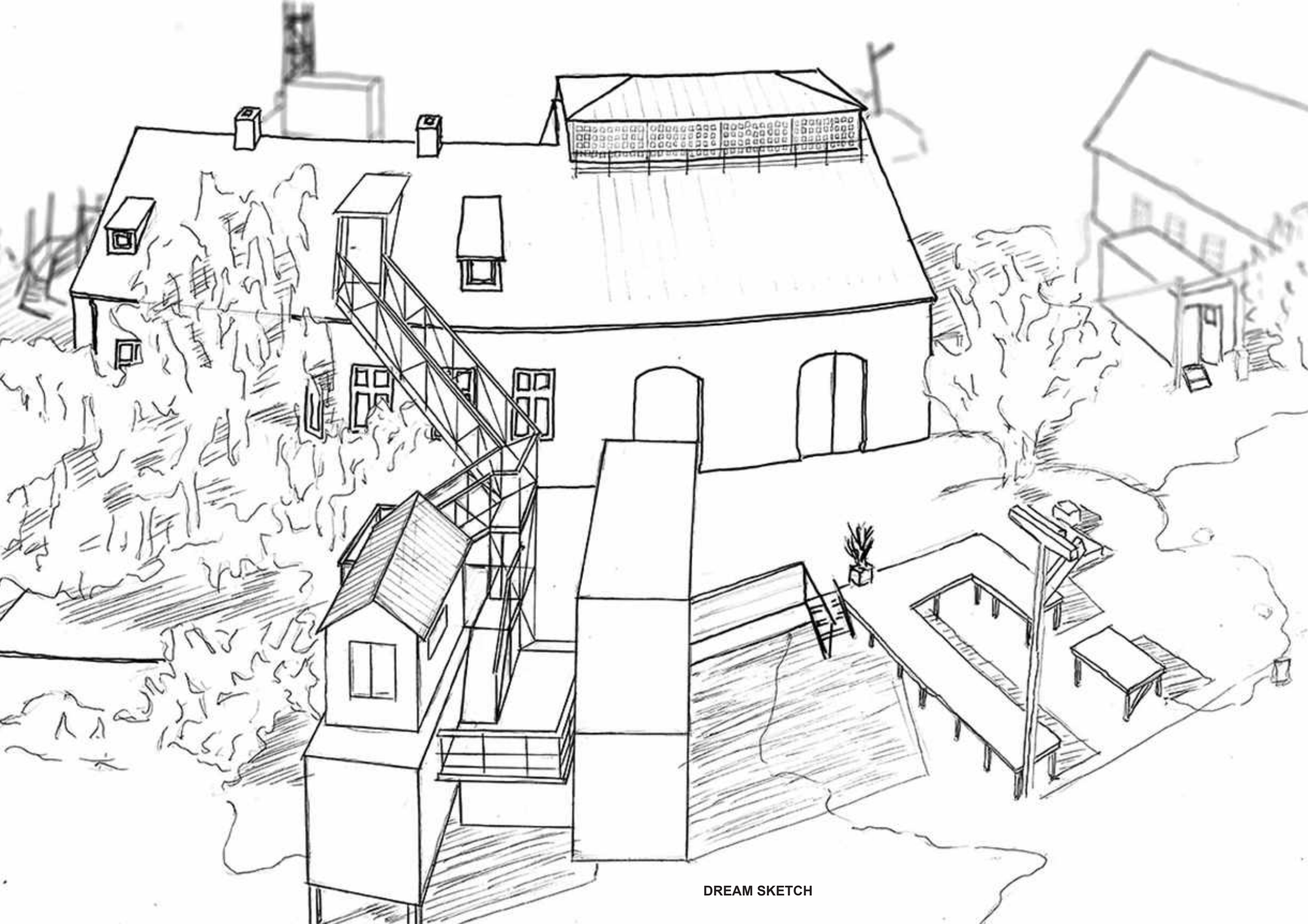




**DOLLAR**

Because of our dislike of grant applications, most of Institut for (X) has been funded privately, through projects and other means. The countless hours spent making a good grant application is better spent in the workshop, anyway.





DREAM SKETCH





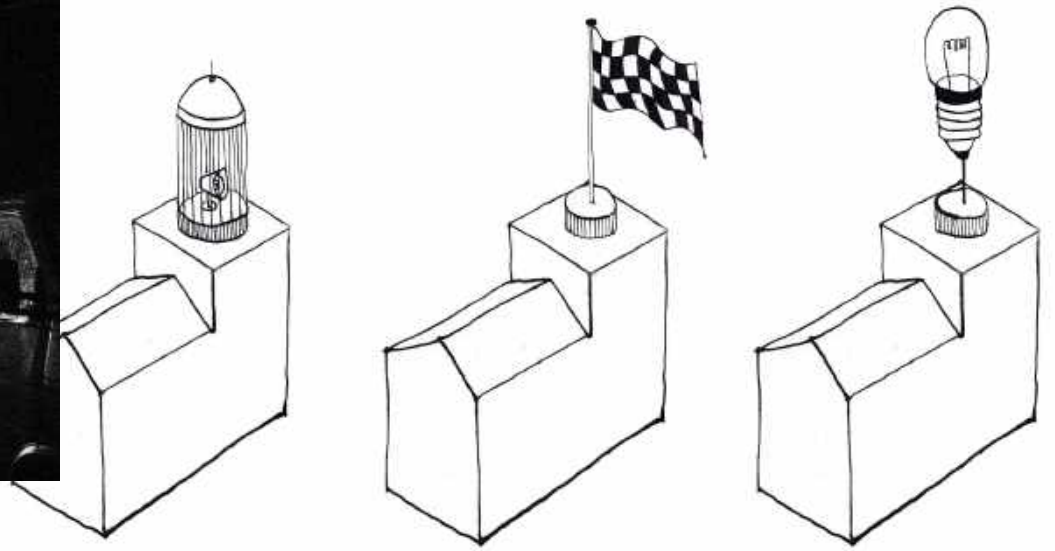
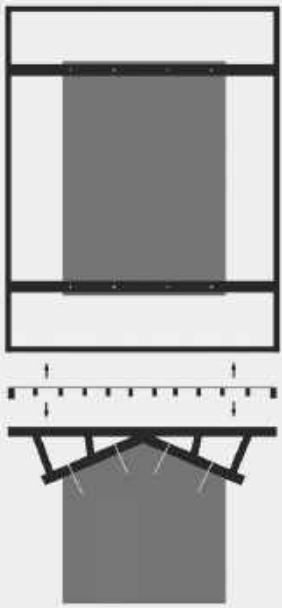
**To become a part of Institut for (X), it is important that you are passionate about your work. Passion creates drive - which in turn inspires others.**



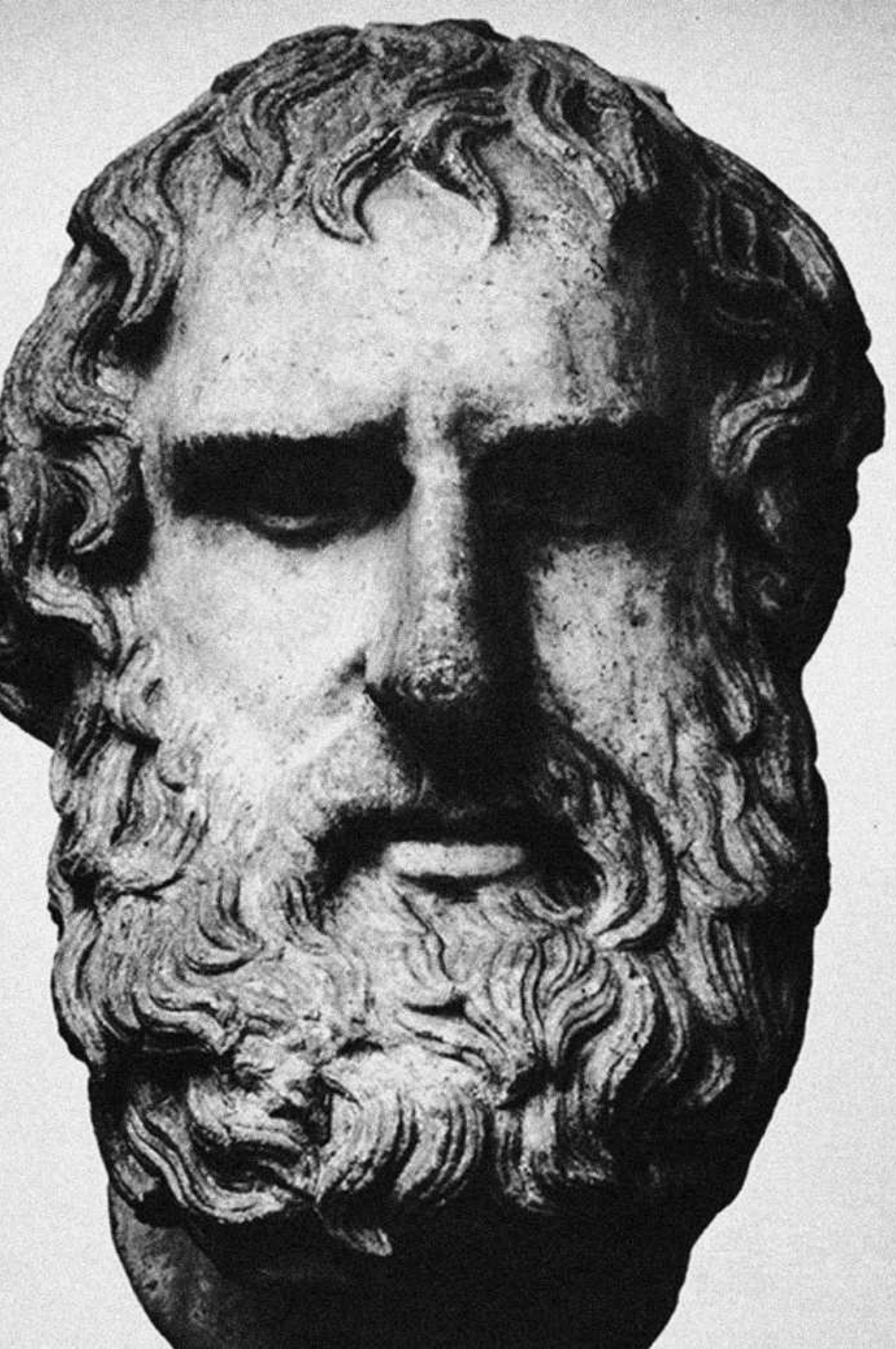
The tiny building between buildings A and C is called E and is a temporary project space. E is rented out to projects with a duration of 2-12 weeks and has through the years housed: a fashion designer, drawing exhibition, masters project, underground party, birthday party, photography studio, etc. The area around A, C and E is sometimes called ACE-space.







QUESTION EVERYTHING  
LEARN SOMETHING  
ANSWER NOTHING







ADOPT-A-BOX WORKSHOP

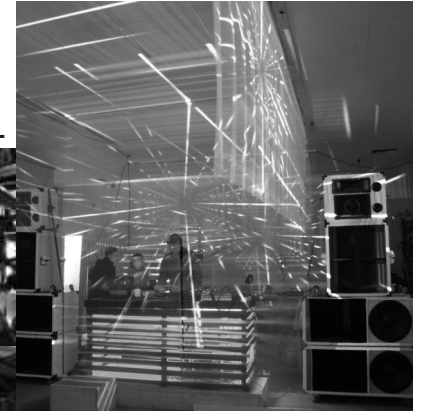
PERLEPLADE SYNDIKATET



TALK



AARHUS LYDFESTIVAL



GARDEN PARTY



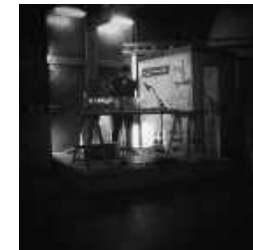
SKATEDUCATE

DOCUMENTARY NIGHT



SJAKKET CONCERT

SPOT OFF



SPOR FESTIVAL



CHRISTMAS MARKET



MYRETUEN



FLUX FESTIVAL

# EVENTS

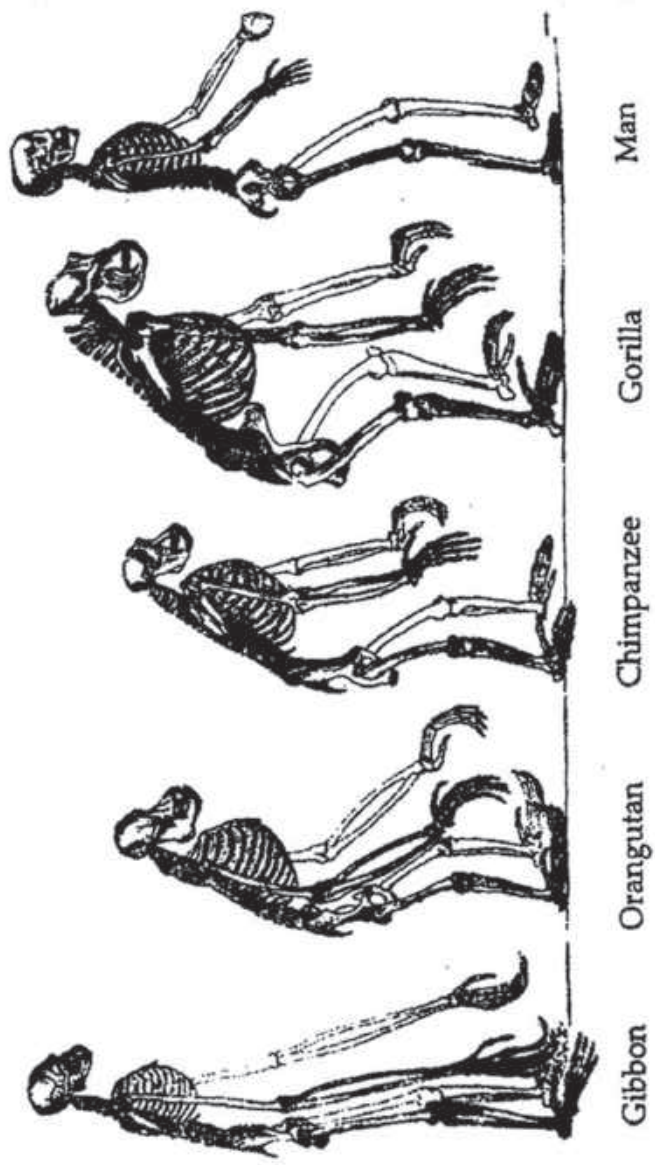


SPRING MARKET



**EVICTIION  
NOTICE**





*“(X) is like the history of animals, right? How the first animals came into existence, and it was when bacteria started working together. They got more out of working together. And that’s kind of what I think is happening here. If you see bacteria as all the different units that are here. Then it kind of functions as one big animal.”*

— **Jonas Larsen**



The building gives the resident the right to change it depending on pragmatic needs and the passage of time.

The resident will have the opportunity to develop space.





**EXHIBITION:** An exhibited object stands out in a neutral, minimal, environment. In a space with strong character, the object and the space are in a dialogue with one another. At Institut for X, we want to leave spaces the way they are. We don't paint the walls — they're a part of it. To come into DAK and see the industrial architecture and the wooden sealing **is special** experience and it's a healthy challenge for artist to make exhibitions here.



Various flyers and posters  
from (X)'s history.



THIS IS (X)

torsdag d 25. april  
kl 17 - 23

Vi har skabt en udstilling om Institut for (X) og det glæder vi os til at fejre med vores venner, samarbejdspartnere og alle interesserede ☺

**LIVE**  
Sjakket  
DJ spindoktor

D.A.K. / A-huset, på Institut for (X)  
Skovgaardsgade 3-5, 8000 Aarhus C  
Info: [info@da-k-a.com](mailto:info@da-k-a.com)

BILLIG BAR  
BIB. CASE



**B//huset er midlertidigt lukket pga. ventende bevilling hos Aarhus kommune.**

**Vi håber at kommunen fremskynder sagen, så vi igen kan fyre op for lækker kultur til folket.**



**MØDESTEDET**   
**INVITED**  
**SIGNE HØI JENSEN**  
 MAKES A FIRST TIME COLLABORATION WITH  
**VERONIKA BACH**



## KREATIV & VARIAB

# BYDEL









The F building is the start-up hub of (X). Also called TETRIS because of the shape of the offices and ateliers built into it, all spaces in F have been built and furnished from the ground up, inside the building. Most groups and companies in F work with design and architecture in some form. Things produced and designed in F include: architectural models, hand-made wooden tables, interior design solutions, lamps, gallery exhibitions, videos and hip hop music.

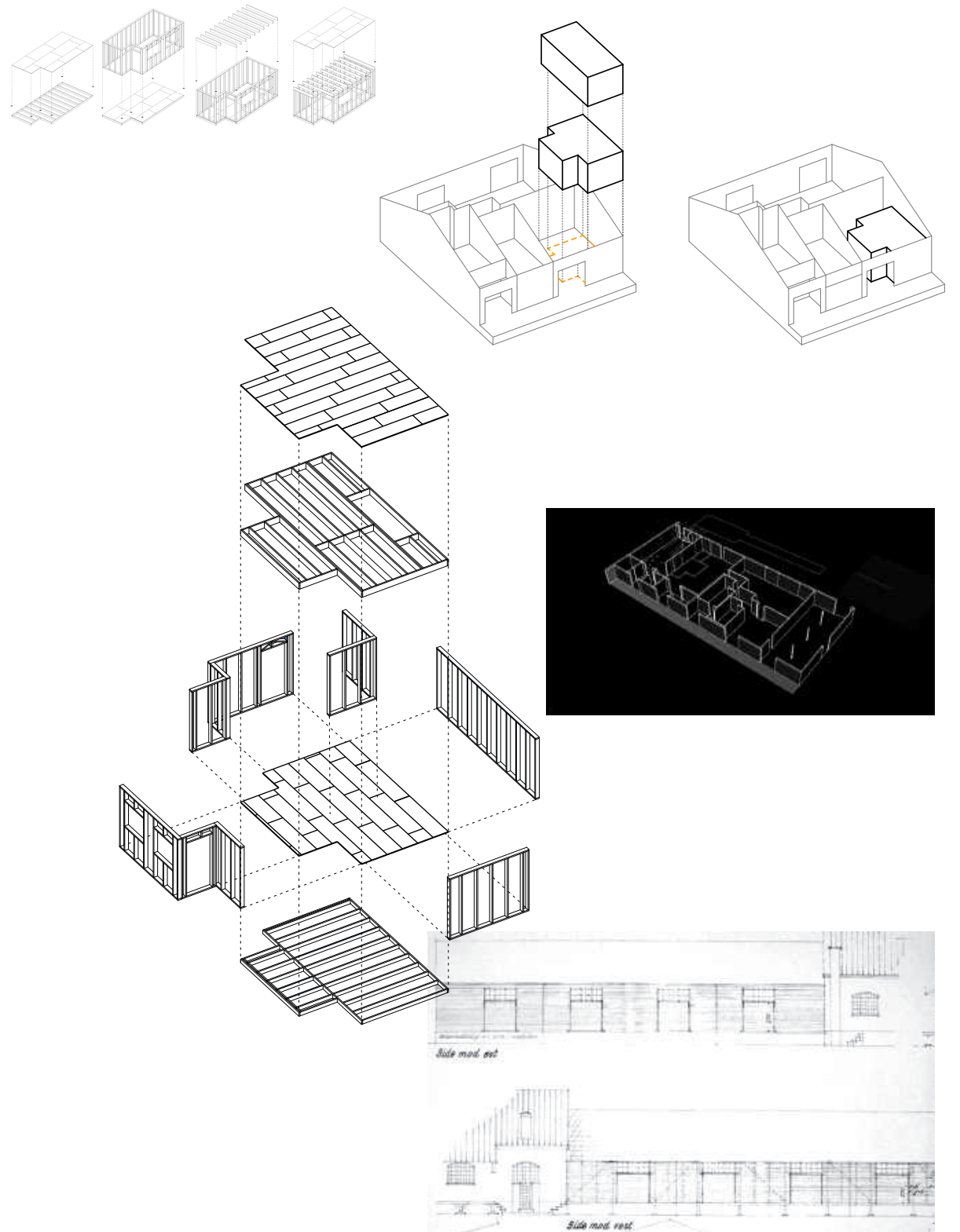
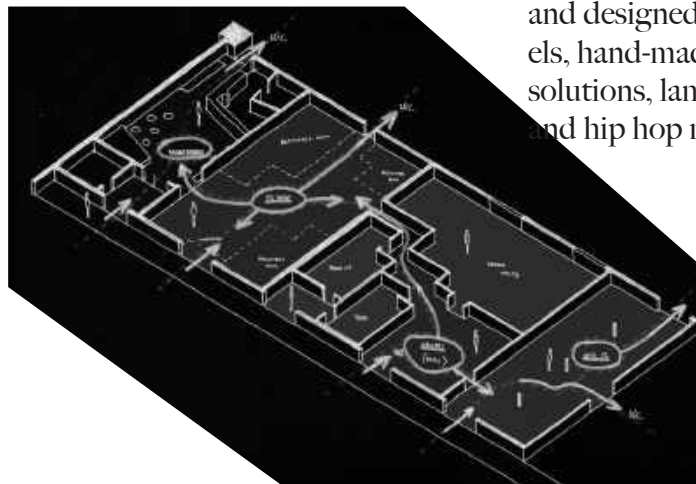






Photo credit: Christoffer Duff

Studio mockup



Træmand



Spant studio /  
Mirakel MC



Double Rainbow



T1000





## Under construction





**FAKE IT  
'TILL YOU  
MAKE IT**

**( and be  
pretty good  
at faking it )**

**Just keep going, even if  
you don't have complete  
control.**



There is no success without mistakes. After making a mistake, you can either get frustrated or you can take it as an opportunity to learn a great deal from the experience.

IT'S ALL  
ABOUT  
RISK! - AS  
LONG AS  
YOU HAVE  
GOOD  
INTENTIONS  
AND WORK  
140%

You have to remember that there is no triumph without loss. Any great idea carries with it a lot of enthusiasm in the beginning. However, it also brings a lot of work and a pile of problems.





**Dr.**

**Cand.**

**BA.**

Titles / Salutation —

not worth anything.

**MA.**

**Sir.**

**Miss.**

**Proff.**

# **FLEX**

**Adjusting to adapt spontaneous changes, often in reaction to time**

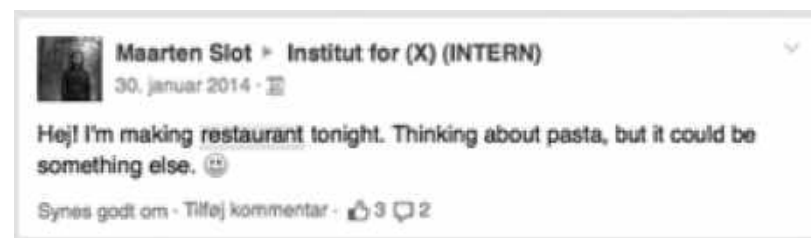
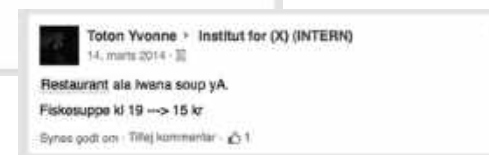
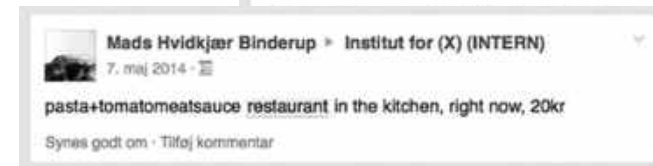
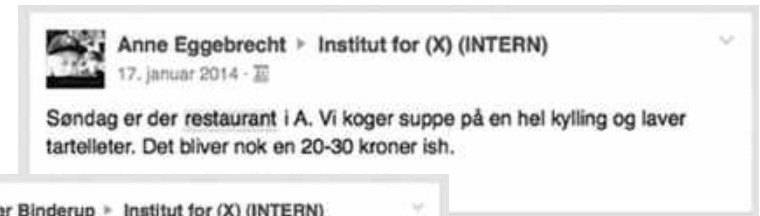




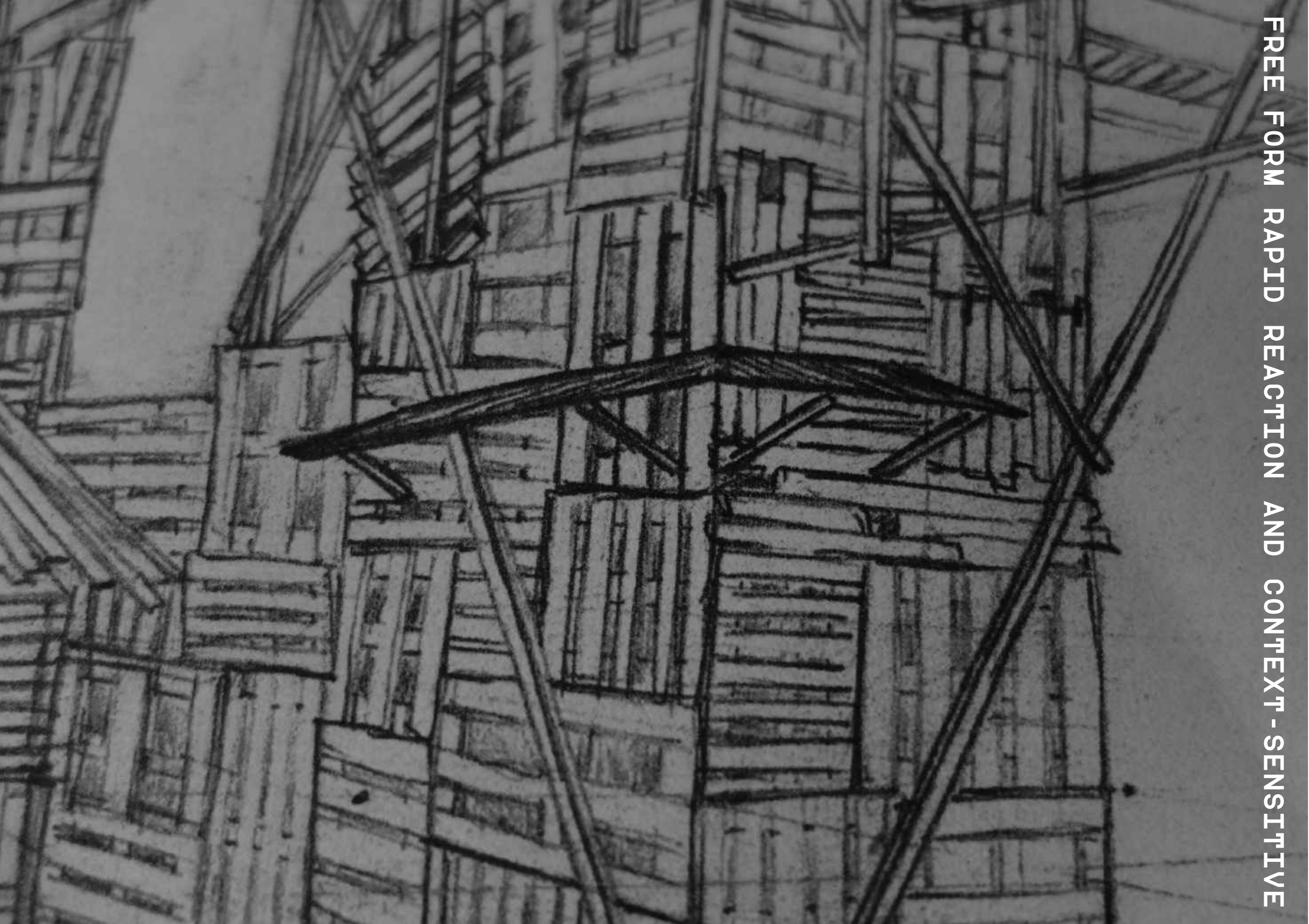
# Food workshop and restaurant

Ultra cheap communal eating. Buy all ingredients - scale your cooked meal up a little or arrange so people can come and make their own. **Fx** pizza workshop, sushi workshop, burger workshop.

E.i/  
E.g.

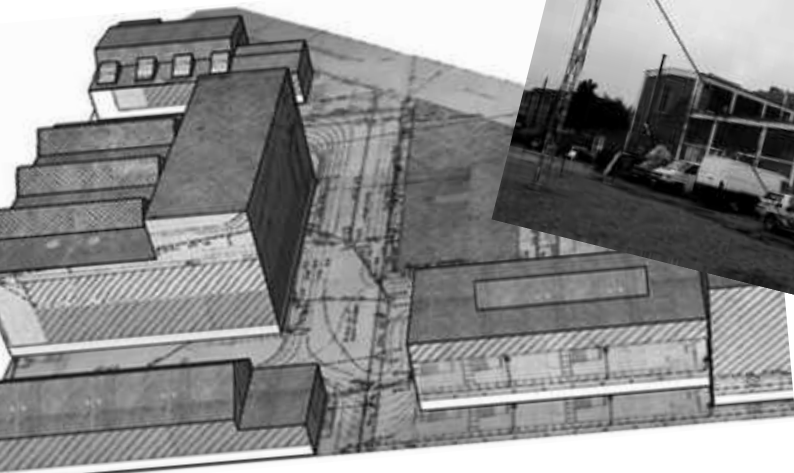


FREE FORM RAPID REACTION AND CONTEXT-SENSITIVE





# FRIEINDS



PB43  
COPENHAGEN

CONTAINERBY  
COPENHAGEN



BOLSJEFABRIKKEN  
COPENHAGEN



PLATFORM 4  
AALBORG

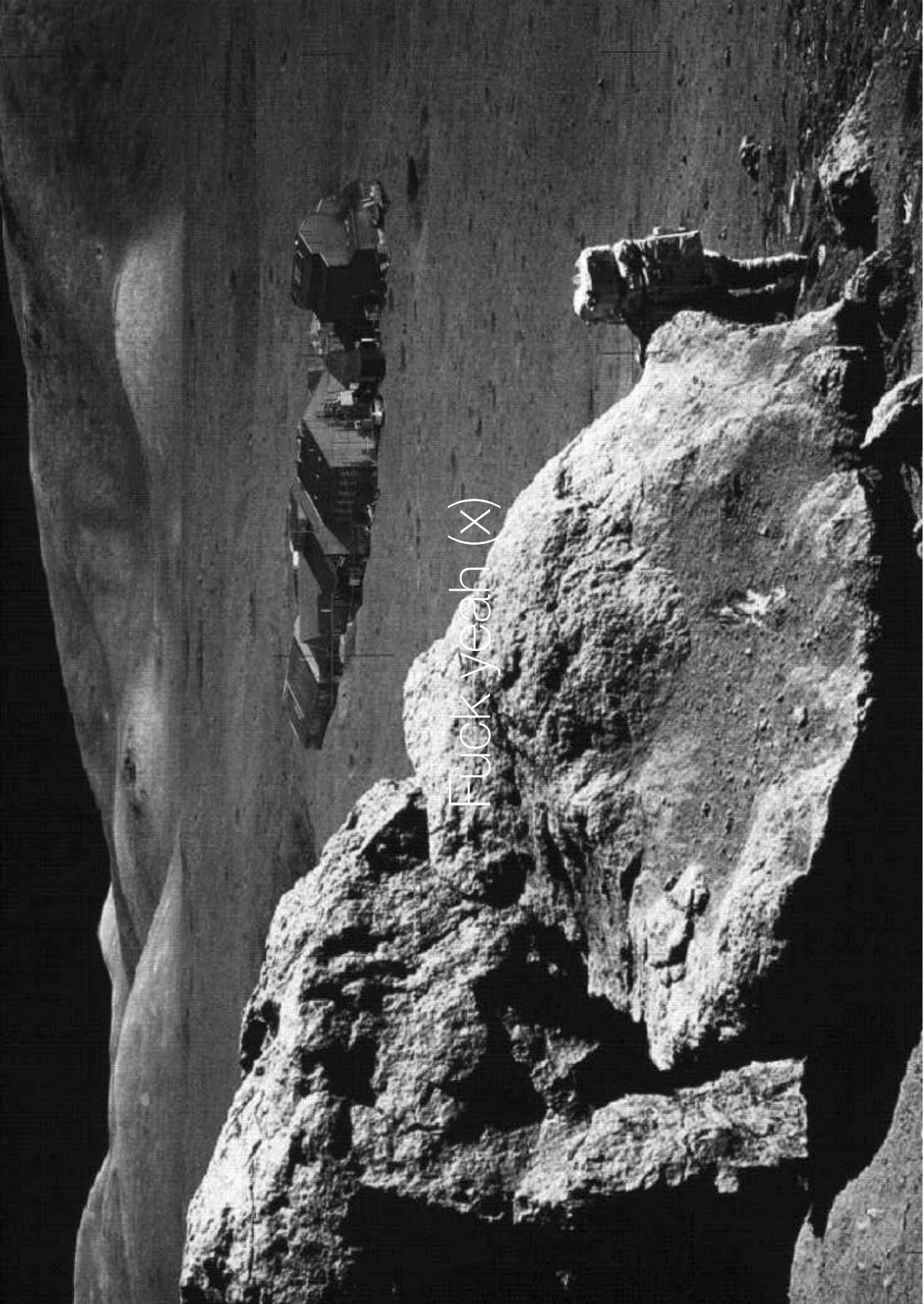
Fuck off (x)

Fuck this (x)





Fuck up (x)



Fuck yeah (x)



# G — GONE

Building G is nicknamed GONE because of its location south of Institut for (X). G was taken to use in 2012 and contains a variety of materials and artefacts from past Bureau Detours projects.







### The Garden

In an urban context, "green space" refers to an open space with natural vegetation such as grass, trees, bushes, flowers, and other plants. Urban green spaces can include parks, greenways, nature paths, gardens, and waterfronts. Green spaces allows people to interact with nature, which has been proven essential to mental and physical human health. Thus, plentiful public green spaces are a critical feature of good urban design.

When we took over Institute for X - the outside areas were marked by many years of industrial use. A lot of trash were stacked around the area. Old tracks and poisoned soil. It took a few years, but now the garden is blooming and now kids play around, people walk their dogs or hang around during the summer season. We believe a small nature pocket can provide a lot of happiness in Aarhus. The garden is a project that constitute a playful way to bring nature back into the urban equation and creatively crop the contemporary city.







**“Institut for (X) has created a cultural level in Aarhus that didn’t exist before. It’s a lot easier to please more people if you aim for the mainstream, but you’ll get a more interesting promenade if there’s 20 different minority projects. You’ll still be able to walk your dog, you’ll still be able to get your latte. But something interesting will happen on that walk, because there are minorities living in that area. If these minorities disappear, all you have left is granite, recreation and latte.”**

— Mads Peter, Manager at Institut for (X)

**The one who  
DOES, decides!**

**GET STUFF DONE**



# This is (X)

Arkitektur Filosofier (txt findes)  
Grow Architecture  
Refill Architecture  
Infill Architecture  
Landskab mellem huse  
Haveplan

Bulldozer dag  
Benspænd  
Spontanitet  
Midlertidig  
Flexibelt  
(Re)spontanitet

Mindset  
- Starte i det små - lade det vokse sig stort. -  
- Generel metode  
- Ansvar for læring  
- Dig deeper  
- Gør det ordenligt  
- Åbenhed  
- Learning by doing  
- Feel free to fuck up  
- 140%

Hvem er vi?  
Isbjerget de 10% tydeligt - resten usynligt

- Indbyggere (på board):  
Mads Peter  
Dennis Design Center  
Favela  
Bureau Detours  
Double Rainbow  
AIRatX  
Bunker One  
Sjakket  
Skrald Design  
Momme  
Jungle Byg  
DAK  
Adobt-a-Box  
Bonzai Lab  
Ask vikingekampgruppe  
DimuOs  
Lodret  
Studio (X)  
T1000  
MockUp  
Nordic Tales  
SoundESC  
ReRide  
B//Huset  
Vejforskning  
O.o.O.  
No Slips  
Albert

Livstil  
Fællesskab  
Fritid  
føl  
Team Spirit  
Fest og Farver  
Ungdommelighed  
Energi  
Privatliv  
Arbejde

Minoriteten  
Mennesket før projektet  
Survival of the fittest  
Do your own stuff  
Det ukendte (X)

Organisation  
Åbne for at lukke  
Ud af murstenen  
work i progress  
Borgfilosofi  
More is more

Historik

Bygninger  
Godsbanen  
Beboelse  
Mennesker

Struktur  
Struktur frygt  
Micky Mouse forening  
Nabo  
Den faldte organisation  
Direkte demokrati/anarki  
Pedel Kultur

Holdninger/indstillinger  
Diversitet  
Humor  
Ansvar  
Undersøgelse  
Ud af huset  
Rebelsk  
Smil

Sparing  
Situert viden  
Vidensdeling  
Tværfaglighed  
Udveksling  
Byttekultur  
Vidensbytning  
Hjælp til selvhjælp

Kommunikation  
Møde kultur  
The way in  
Medarbejder samtaler  
Naboskab  
præsident retorik

Hvad skal vi?

Essays

Interne  
- Robert Senftleben  
- Ari Marteinsson  
- Christian Juul  
- Janus Novak  
- Christina Hauer Jerløw  
- Pernille Kofoed  
- René Heebøll Clausen  
- Seam Hamuti (Kultur - feltstudier fra antropologi)

Eksterne  
- Thomas Marcussen  
- Lasse Andersen  
- Ida Feltendal  
- Dieter Roth Academy - kunstnere  
- Trevor Davies - (KH - 2017)  
- Heidi Milan - (KH - teknik og miljø)  
- Christian Fumz (Giv Rum)

Skoler:  
Universitetet  
Filosofi  
Religion  
Informationsvidenskab  
Lyddesign  
Programmar  
Musikere  
Idehistorie  
Æstetik og kultur  
Digital Design  
Antropologi  
Arkitektskolen  
Aalborg Universitet  
Art and Technology (Urban Design)  
Den Jyske Opera  
Syerske  
Lystekniker  
Teko  
Marketing  
EU - Fritid og Unger  
Kaosplot  
Håndværk  
Elektriker  
Tømrer  
Gartner  
Snedker  
Håndelshøjskolen  
Fotograf  
Lære  
Pædagog  
Frontløber  
Design Skolen Kolding  
Interaktions Design

- Nytænkning af skole/læring.  
Studio (X)  
Uddannelse  
AIRatX  
Praktik  
Afghanistan's  
Skole  
Håndværker i residence

- Udvidelse af undervisningsmetoder - nytænkning af skolekonceptet og læringsmuligheder.

- Skabe et miljø for læring.

Produkt:  
- Koncerter  
- Workshops

- Udstilling  
- Oplevelser  
- Objekter  
Design  
Musik  
- Arkitektur

- Interne og eksterne samarbejder  
Fast and Furious Crew  
Studio (X)  
MockUp  
T\*1000

- Skabe platform for tværfaglige samarbejder

Samarbejde:

- Skabe lokale samarbejder  
Spot Off  
Image festival  
O.o.O.

- Skabe nationale Samarbejder  
Re-Ride  
Bureau Detours

- Skabe internationale samarbejder  
AIRatX  
B//huset  
Dennis Design Center  
Nordic Tales  
SoundESC

Hvad kan vi?

- 5 Principper

- bottom up / top down

Byudvikling - kreativ bydel  
- godsbanecarealet.

- Udnytte tomme bygninger som ressource.  
Center for Garagekultur  
Tetris Studio

- Hellere Mini-Berlin end Mega-Herning  
Urbanitet

- Platform for midlertidige byrumeksperimentier.  
Landskab mellem huse

- Netværk  
- Tværfaglighed, hvor man lærer de andres faglighed - udvidelse af faglighed - vidensudveksling på tværs af fagligheder.

- Finde behov - mellemrum - i Aarhus og udfylde dem

Ny kommune

Samarbejde med kommunen  
Aarhus Kommune (FU)  
Vejforskning

- Skabe behov i det etablerede - by - kultur - kunst - design - entreprenør.  
Subkultur  
Undergrundskultur  
Kreativ  
Viden  
Ny skabende  
Samarbejde  
Inspiration  
(fx. B-huset - skaber miljø for undergrundsmusik, F - Rum for new-starters, Center for garagekultur, re-ride og skrald design)

Vækstlag

- Opfordre folk til at være medskabere.  
- Gøre noget nyt - vise andre måder at handle på.

- Kan skabe rigtig meget for små midler - lidt har også ret - man behøver ikke store omvæltninger for at skabe ændringer.

Platform for tværfaglige samarbejder.  
- Vækstlag i Aarhus.  
Kultur  
Fokus på Musik (B//huset)  
Design  
Kunst  
Arkitektur  
Iværksætteri  
Re-Ride  
MockUp  
Nordic Tales

Erhvervsplatform  
Arbejdsplads  
Virksomhed  
Hård arbejde  
Nordic Tales  
Double Rainbow  
Dream Design



# GODSBANEN

*From our neighbor's website:*

**With open workshops, studios, project rooms, theatre stages, auditoriums, dance halls and much more, Godsbanen provides every opportunity; whether you want to stage a week long theatre festival, practice your dance moves or perhaps host a meeting.**

**If you don't have any interest in culture at all, you are also very welcome. We have an excellent and very affordable café/restaurant, which is open for everybody at all hours, and our roof has open access and provides an amazing view.**

**The buildings used to host one of Denmark's largest train freight yards, and the old buildings are renovated with respect for their history and are worth a visit in themselves.**



# GRAFFITI

Bureau Detours that founded 'Institut for (X)' in 2009, consists of many disciplines including advanced street artists. The group started basically at street level - and created hangouts for young and old.

One specific project was created for graffiti artists - it was a crooked platform, named 'the parasite'. Spray painters could climb on top of the plateau and reach above average and paint where no one else could reach.

The basic principles and philosophies you find at 'X' are developed by Bureau Detours, during their many experiments in the urban space. Therefore we see Graffiti as a natural part of the urban environment - we have no interest in stopping people expressing their creative vein through a can. Instead of making hard restrictions we made it legal to paint around 'X'. We have some specific areas where you as a painter can do pieces - it is great that people hang out during the day or night time - and do what they do best. Most people appreciate graffiti when it's done well, why not create a space where people can practice - so the graffiti we meet in our surroundings is beautiful and not just some hit and run shit.

By supporting street culture, you get a more varied city - the variation creates a happy population - as people are being stimulated visually on their routes through the cityscape.



We love graffiti!

"Graffiti is not a crime"

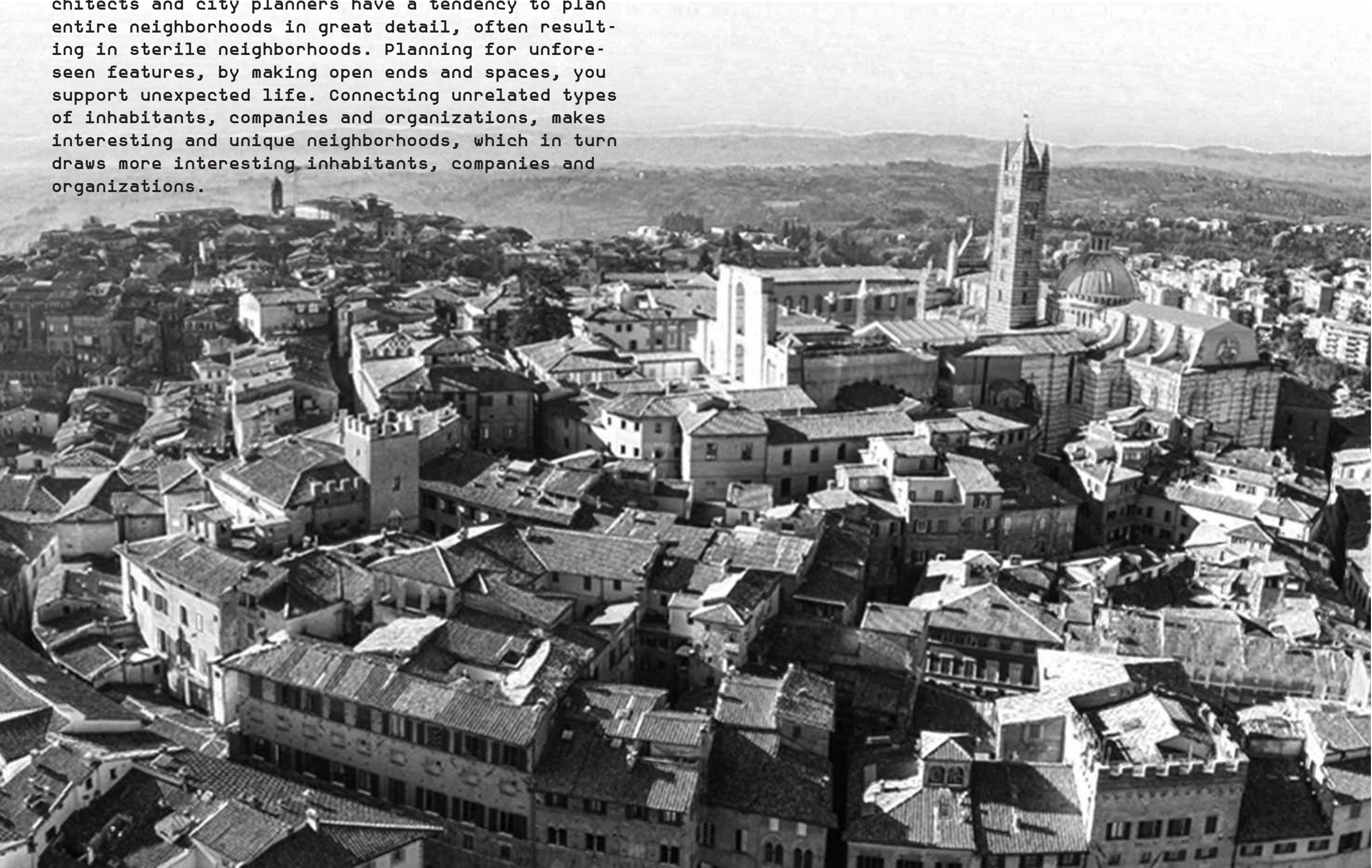
More is more!

Graffiti or unauthorized tampering with the urban space are discouraged because they represent an attack on urban order, on the established system.





Grow Architecture is an urban planning philosophy, where you plan for the unknown and unprogrammed. Architects and city planners have a tendency to plan entire neighborhoods in great detail, often resulting in sterile neighborhoods. Planning for unforeseen features, by making open ends and spaces, you support unexpected life. Connecting unrelated types of inhabitants, companies and organizations, makes interesting and unique neighborhoods, which in turn draws more interesting inhabitants, companies and organizations.







# Habitat | 'habitat|

The natural home or environment of an animal, plant, or other organism: wild chimps in their natural habitat.

A habitat is an ecological or environmental area that is inhabited by a particular species of animal, plant, or other type of organism. A place where a living thing lives is its habitat. It is a place where it can find food, shelter and protection. It is the natural environment in which an organism lives, or the physical environment that surrounds a species population.

A habitat is made up of physical factors such as soil, moisture, range of temperature, and availability of light as well as biotic factors such as the availability of food and the presence of predators.

—

A habitat project is a project you live in: work, eat, party, sleep, repeat. Habitat projects are between 1 and 4 weeks long and their intensity is turned up to max during the whole time. Materials and tools are abundant in these projects and a very rough plan of the specified area is drawn up beforehand, and workers can freely change it, hack it, and add to it. Because all workers inhabit the project, complex ecosystems evolve very fast and information inside the habitat gets spread very quickly. During the project, many new people join the habitat and afterwards some become part of Bureau Detours.







## 1. OPERAEN:

A platform for multicultural use during the Aarhus Festival.

OPERAEN was a habitat project built around a huge stage made from pallets and recycled wood and hosted many planned and spontaneous events during 10 days.



## 2. One Love City:

the pavillion of Aarhus during the World OutGames in Copenhagen, an international sporting and cultural event hosted by the gay community.

One Love City was a miniature version of the best of Aarhus, built from wood and shipping containers.





### 3. ReMix [Institut for (X)]:

A temporary platform in the centre of Aarhus for one month – running for 6 years and still going strong!

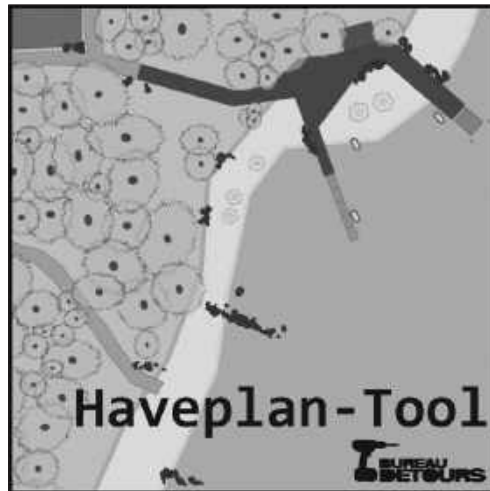




HAPPY  
— DOG IN RESIDENCE



# Haveplan (en. garden plan)



## Introduktion

Haveplan - tool er et grafisk redskab, som bruges til planlægning og organisering af et område. Pamflettens formål er at gøre det nemmere at gribe organiseringen af dit site an. Du vil, i haveplan - tool, kunne finde en frengangs måde at gribe planen an på og en palet af grafiske illustrationer, der hjælper med at kommunikerer områdets forskellige funktioner.

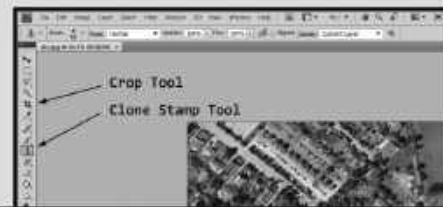
## How to

1. Download Google Earth.
2. Find dit site ved at skrive din location i søgefeltet.
3. Gem billedet fra Google Earth.



4. Rens evt. billedet i Photoshop med "Clone Stamp Tool". (Clon område ved at trykke på "Alt-tasten" og overfør det clonede til det valgte område for at fjerne tekst osv. på kortet).

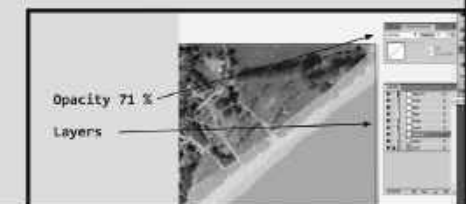
5. Beskær billedet med "Crop Tool".



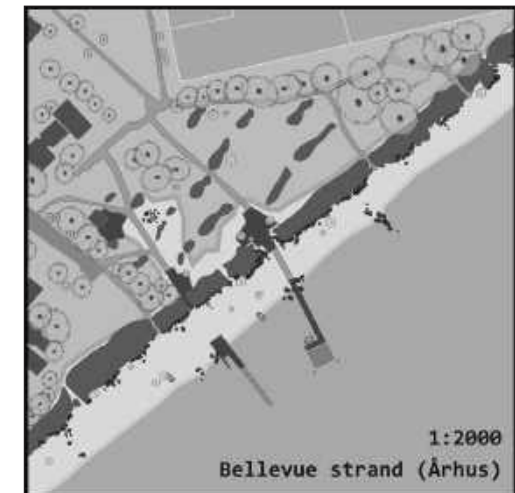
6. Indstil skalaen on nødvendigt. Brug linealen i Google Earth til at måle en referencelinje mellem to punkter på kortet. Indstil derefter størrelsen i Illustrator efter den ønskede skala. Hvis man laver det helt efter bogen, bør man ikke rotere billedet, så man altid er klar over hvor nord er. Det er også en god idé at bruge standardskalaerne 1:1, 1:2 og 1:5 ned det antal nuller efterfølgende man behøver.



7. Brug kortet som det er eller tegn selv landskabet op i Illustrator. Skru ned for opacity når du tegner. Så er det nemmere at følge landskabet på kortet nedenunder. Inddel alt, hvad der puttes ind på dokumentet, i layers. Eksempelvis veje, stier, broer osv. i lag for sig selv. Det gør det en hel del nemmere når dokumentet til sidst er fyldt op med gode sager.



8. Brug paletten med signaturer til at angive funktionerne i området. Find selv på flere! Overfør evt. tegnpaletten til dit dokument med copy/paste. Tryk med sort pil på ikonet og valg derefter "Pen Tool" til at tegne det ønskede, så tegner du nemlig med den valgte farve og stregtykkelse. Husk igen at holde styr på lagene. God fornøjelse!



A very simple and fast way to present a project - it's like a master plan - the only difference is just

that all details aren't in place, but are developed continuously.





# **HIP- HOP TIME**

**A MEETING TIME  
THAT IS NOT  
CLEARLY DEFINED.**

**CAN VARY UP TO  
AN HOUR FROM  
THE SET MEETING  
TIME.**

**A MAYBE-TIME.**



## THE HISTORY OF INSTITUT FOR (X)

In 2009 Kunsthall Aarhus invites Bureau Detours to build and run a pavilion for multicultural use during the Aarhus Festival. The OPERA, a colorful sculptural oasis, enjoys great popular success and catches the attention of the mayor and culture administration of Aarhus. Subsequently, the municipality invites Bureau Detours to construct the pavilion of Aarhus during the World OutGames in Copenhagen, an international sporting and cultural event hosted by the gay community.



### ONE LOVE CITY

A **An** wildstyle temporary culture platform built on the square besides the Black Diamond in Copenhagen, ONE LOVE CITY offers art and culture from Aarhus to an international crowd. After 10 days of smiles all around, and live broadcast on CNN, the project is deemed a success and receives positive feedback from people and the press. The second part of the project, an echo of ONE LOVE CITY in Aarhus, is agreed upon.

### GETTING THE KEY (1st of October 2009)

Because of the limited funding for the echo project, Bureau Detours request that part of the payment is setting up a temporary office at the project site for a couple of months. After a diligent search around Aarhus, Bureau Detours succeed in finding a location with adequate size and potential: the unused customs house on Godsbanen, the old train freight yard in the middle of Aarhus. After a positive dialogue with municipal people Jakob Sennels and Heidi Milan, Bureau Detours get the keys to building 'A' and are told: "gør det ordentligt" ("do it properly").

## PLATFORMING

The echo project (Remix) is well attended and especially the presence of many municipal people stands out. A few days after Remix, the need for an open work platform in Aarhus becomes apparent, as the first requests to become part of the platform arrive. At this point the Bureau Detours department of Aarhus is small so the outside interest is particularly welcome – and the large empty A building begins to come alive.

### INSTITUT FOR (X)

As the platform grows and matures, the need for a name becomes evident. Because of the constantly changing nature of people and projects, in addition to a conscious lack of vision and rules, the name Institut for (X) is decided upon. Institut (eng. institution) indicates a formal structure and (X) represents a variable – therefore, The Institute of (Variable) – which lets the projects and users of the platform define it. The description "culture/business platform" gets adopted.

Institut for (X) is routinely covered by the local, national and international press. The platform has received two noteworthy acknowledgements: in 2012, Institut for (X) is nominated for the Aarhus city architects' award for temporary architecture; and the platform is presented as best practice case in matchmaking of creative youngsters and cultural institutions in a publication by the Danish Agency for Culture, in 2013.

### A (The A-house)

Bureau Detours started Institut for (X) in the A-house in 2009, and the platform has since evolved from there. A is still the heart of (X), as the shared coffee machine is placed in the kitchen there. The building has gone from being exclusively Bureau Detours to housing around 15 designers, architects and artists who both collaborate and work solo. The large hall in the A building is called DAK - Design Arkitektur Kunst (Design Architecture Art) and facilitates exhibitions, concerts, workshops, talks, conferences and other events. The upper floor of A houses the Institut for (X) residency programme which has facilitated creatives from France, Iceland, UK and Hong Kong.



### **B//HUSET (The B-House)**

In 2010, The B-house is the second building to be taken into use. The first renters were speaker-builders, sound engineers and musicians including Denali Sound System and the band Reptile Youth. Sound remains the focus and centerpiece of The B-house which today plays host to a myriad of studios and sound culture events. The venue focuses on spatial transformations and is nicknamed The Department of Sound and Space. The B-house consists of around 40 musicians, DJs and event organizers.

### **C (The C-building)**

Space is again needed and this time it's the expanding Bureau Detours crew. With the need for a workshop for larger projects, authorization is granted from DSB (danish railway company) in 2011 to start using building C. The workshop is run by around 10 craftsmen, designers and architects.

### **D (Center for Garagekultur)**

Also called Center for Garage Culture the D building is a mix of indoor and outdoor spaces, with a raw central workshop. The tenants work with urban gardening and viking culture.

### **E-SHOPPEN**

The small building between A and C is called The E-shop. The building is a temporary office space and has hosted different ultra small-scale events and exhibitions.

### **F (Tetris)**

The largest building of Institut for (X), the F-building, focuses on student start-up companies. All the spaces are designed and built by the tenants themselves and include: a café/club and studios for music, wood-work, photography, architecture and design. F is often called Tetris because of the shapes of the self-built studios inside.

### **G (Get Lost)**

Building G (nicknamed GONE because of its location away from the rest of (X)) was taken to use in 2012. It houses a variety of materials and artifacts from past Bureau Detours projects.

### **INDUSTRIKVARTERET (The Industrial Neighborhood)**

The Industrial Neighborhood, popularly known as Industrien (The Industry), is composed of all mobile studios of Institut for (X). The area consists of about 20 units, remixed from shipping containers, train wagons and industrial work sheds – the only rule is that the units are easily transportable as the area undergoes rapid changes.

### **HAVEN (The Garden)**

In 2011 a group of people from Institut for (X) undertake a reshaping of the eastern part of the area, which is flat and crisscrossed with unused train tracks. A grant application is written to Aarhus Municipality which provides a small sum of money to make a park. The result is a public park called Haven (The Garden), shaped bottom-up by residents and projects at (X) and in constant evolution. Haven includes a football field/viking battle ground, bonfire site, parkour area, slackline poles, a volleyball court and several relaxation spots.

### **GODSBANEN**

The municipal centre for cultural production in Aarhus, Godsbanen, opened in 2012. Housing open workshops, studios, project rooms, theatre stages, auditoriums and dance halls, Godsbanen is a great addition to the area.



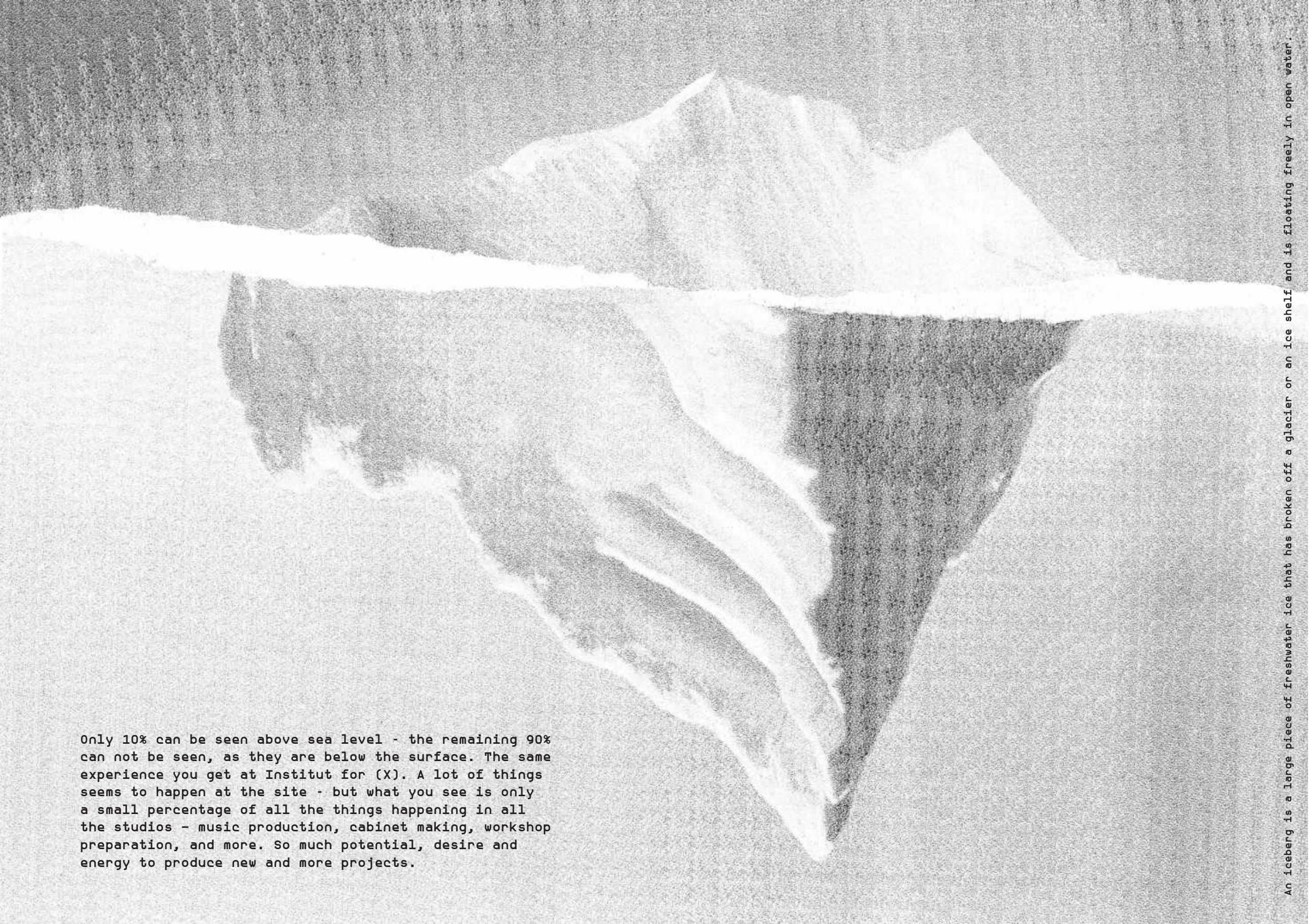
# HUMAN DOLLAR

Resources that take ideas and turn them into projects are not just monetary. The most important one is human capital: creative and motivated people who work hard and make things happen. People who don't count worked hours, but share **your** passion and focus.

their



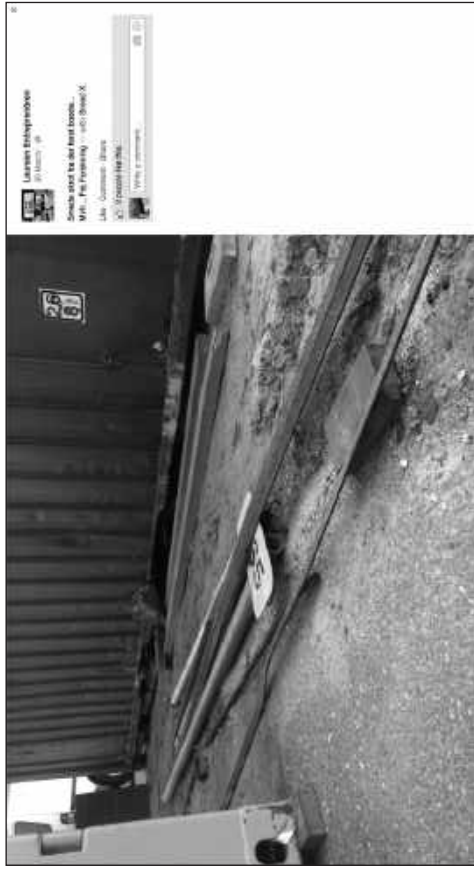




Only 10% can be seen above sea level - the remaining 90% can not be seen, as they are below the surface. The same experience you get at Institut for (X). A lot of things seems to happen at the site - but what you see is only a small percentage of all the things happening in all the studios - music production, cabinet making, workshop preparation, and more. So much potential, desire and energy to produce new and more projects.

An iceberg is a large piece of freshwater ice that has broken off a glacier or an ice shelf and is floating freely in open water.



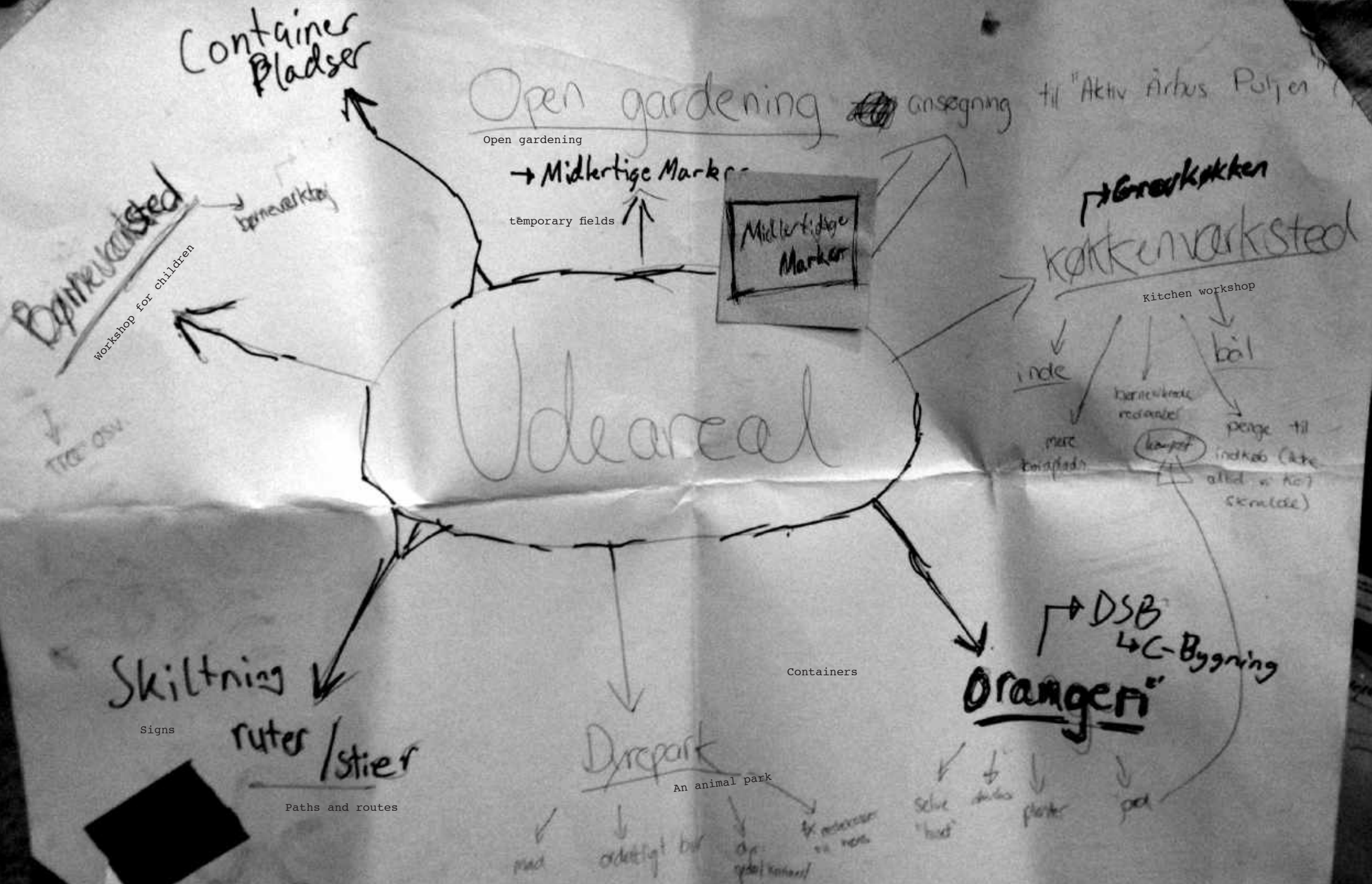


Janitor 2.0. To photograph everyday small things that need fixing, areas that need optimizing and various to-do communication between residents.



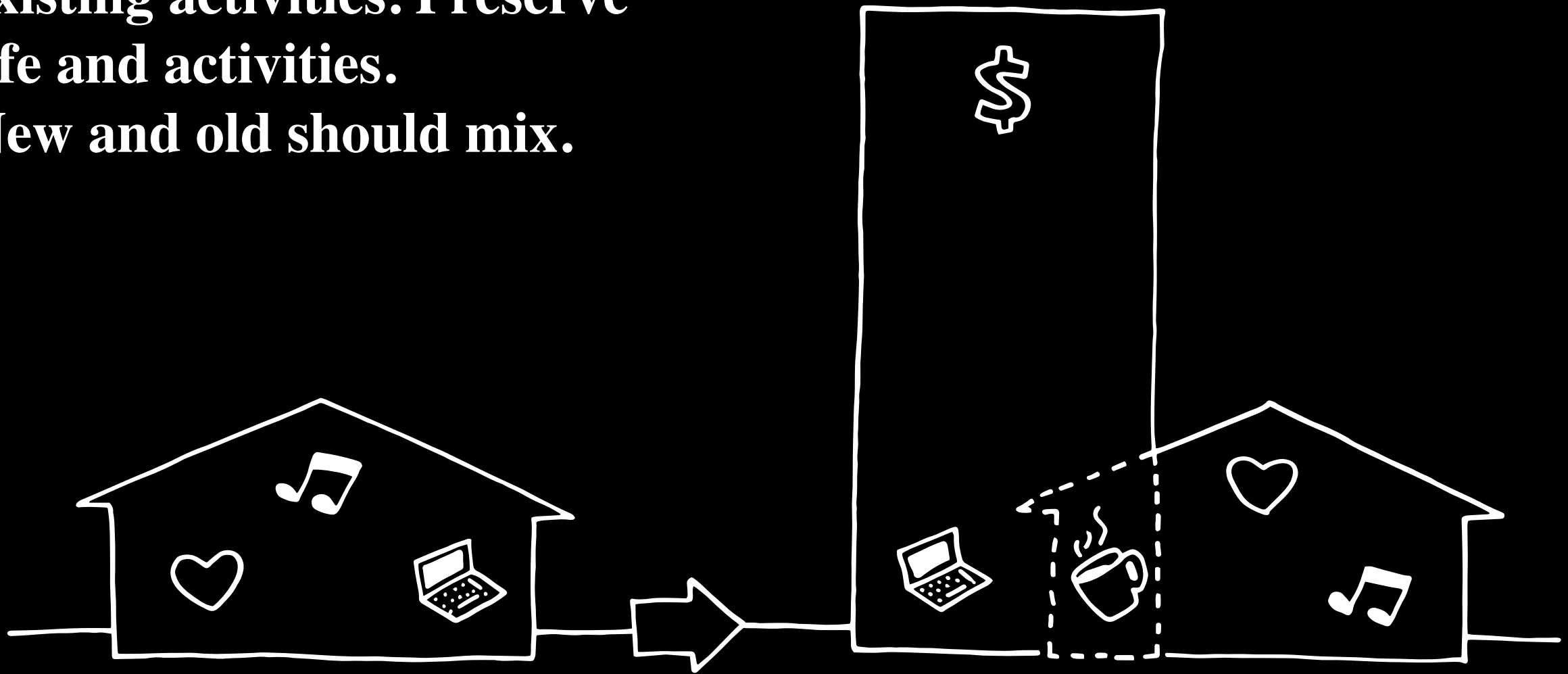


This is a sketch with the first thoughts about how the X surroundings could be shaped.





**Inclusive Architecture builds  
on existing architecture and  
existing activities. Preserve  
life and activities.  
New and old should mix.**





I



The Industrial Neighborhood, popularly known as Industrien (The Industry), is the south side of (X) around building A. The area consists of about 30 mobile units: remixed shipping containers, train wagons and industrial work sheds – the rule is that the units are easily transportable as the area undergoes rapid changes. Citizens of The Industry include musicians, producers, a bike workshop, video makers, carpenters, blacksmiths and a skateboard education initiative for girls.



D



N



U



S



T



R

I



E



N



*The definition of insanity is  
repeating the same behaviors and  
expecting a different outcome.*

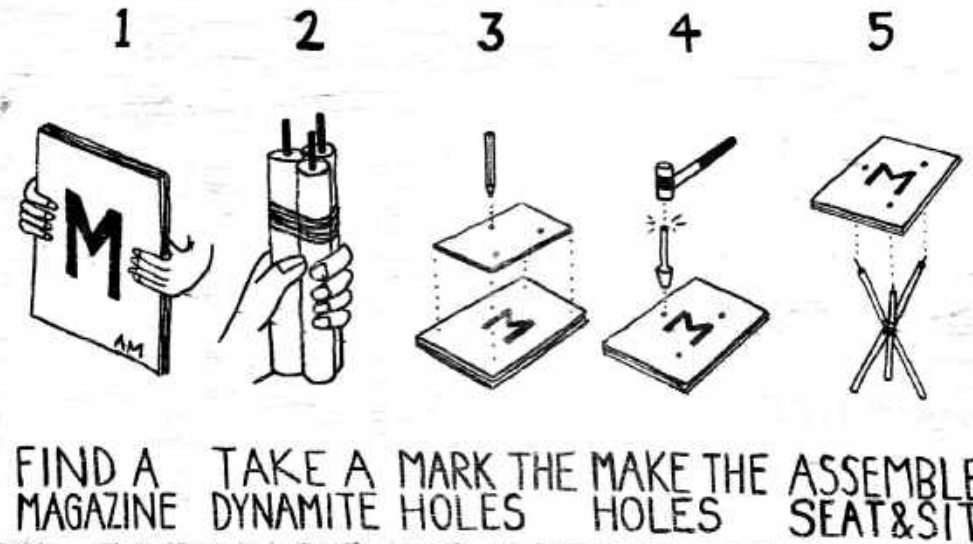
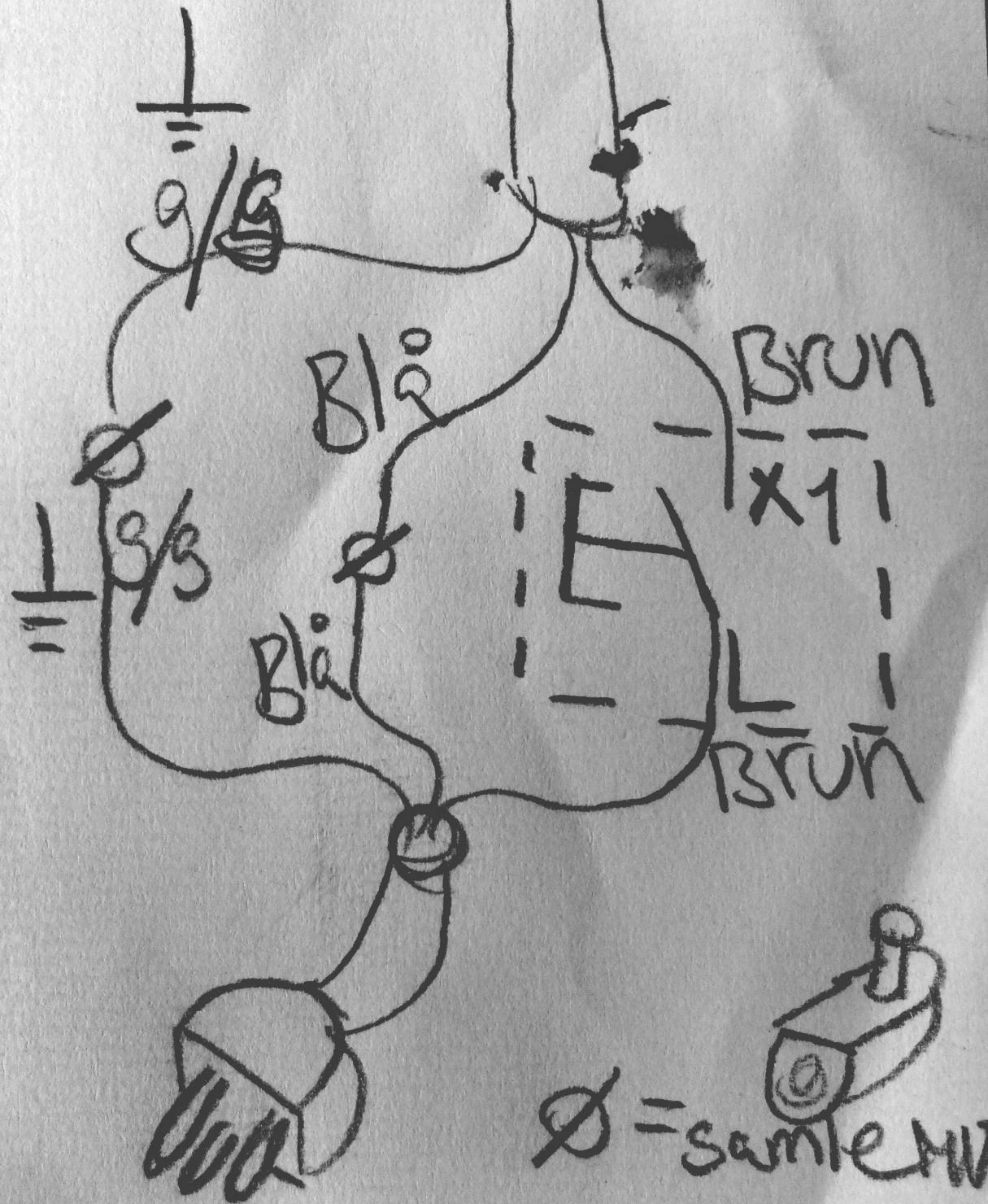




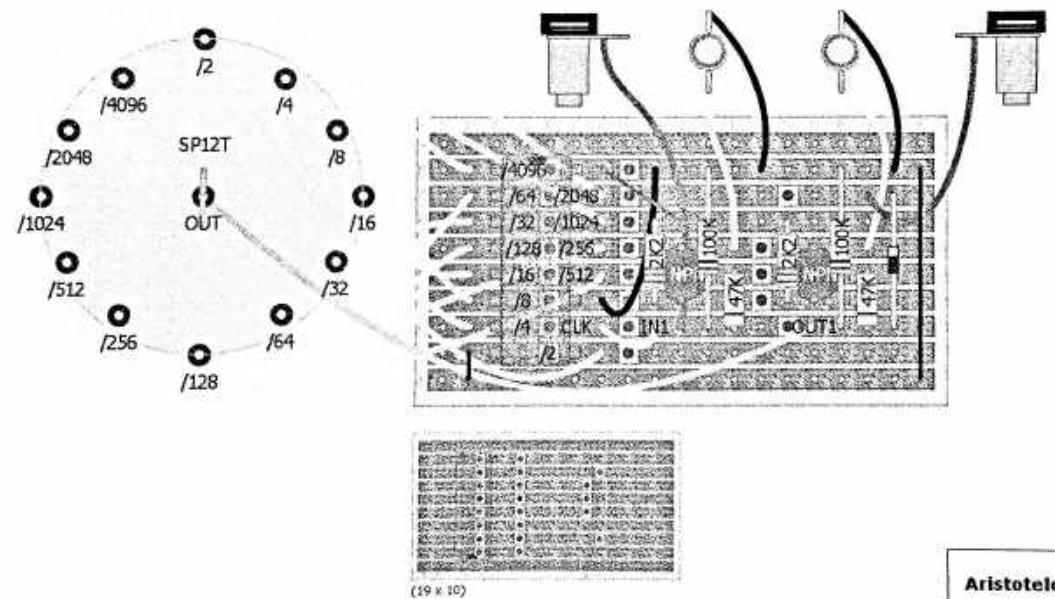


Culture is instantaneous. It is the cheeky little brother of ‘the organized’, but in order for something to be instant, a plan must be made, a work model must be produced and a certain mindset must be attained. It is the counter-reaction to the reaction. It is the counter-movement of a movement, but not always in a conflict-seeking-counter-cultural way. Instant-Culture is not the movement of a particular thing started by another. It is the movement of the particular set in motion of the universal. In any space where there is nothing but ‘the organized’ there is always room for ‘the unorganized’.

# LAMPE

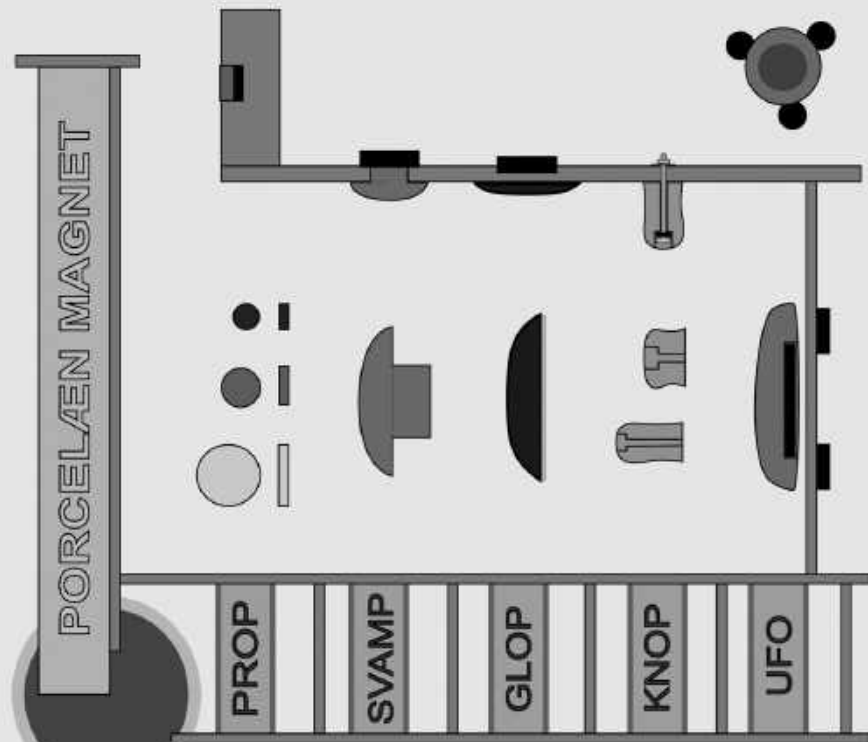
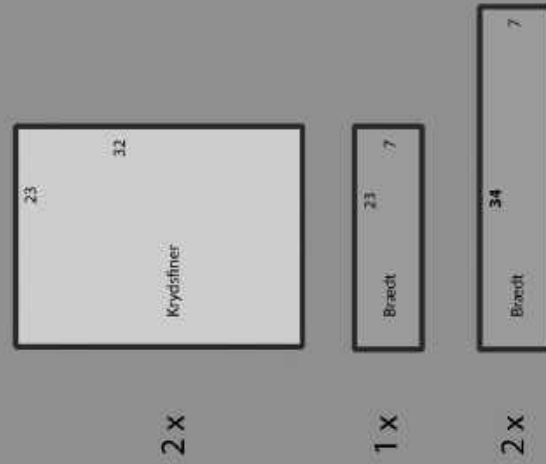
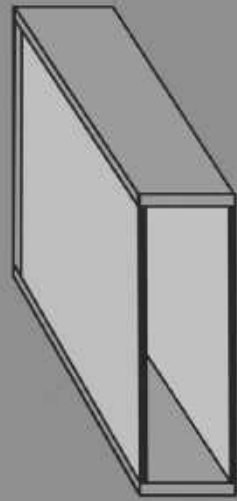


## BYG MIG!



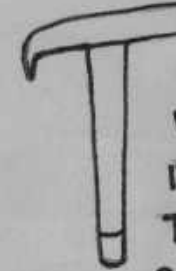


# TEGNE KASSE



## RECONSTRUCTION TOOLS

### HAMMER



HAMMER IS  
VERY GOOD  
IF YOU WANT  
TO TAKE NAILS  
OUT\* OF A  
PIECE OF WOOD.



### WRECKING BAR



THIS TOOL  
ARE OFTEN  
USED TO  
SPLIT PALLETS.  
WITH RELATIVE  
LITE POWER  
YOU ARE ABLE  
TO MAKE BIG  
IMPACT TO A  
SUBJECT.

### THE JAPANESE SAW

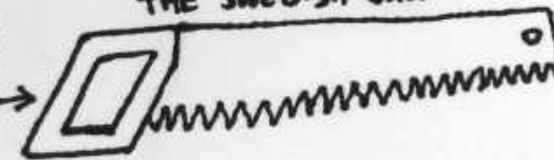
- CUTTING WHEN  
YOU PULL

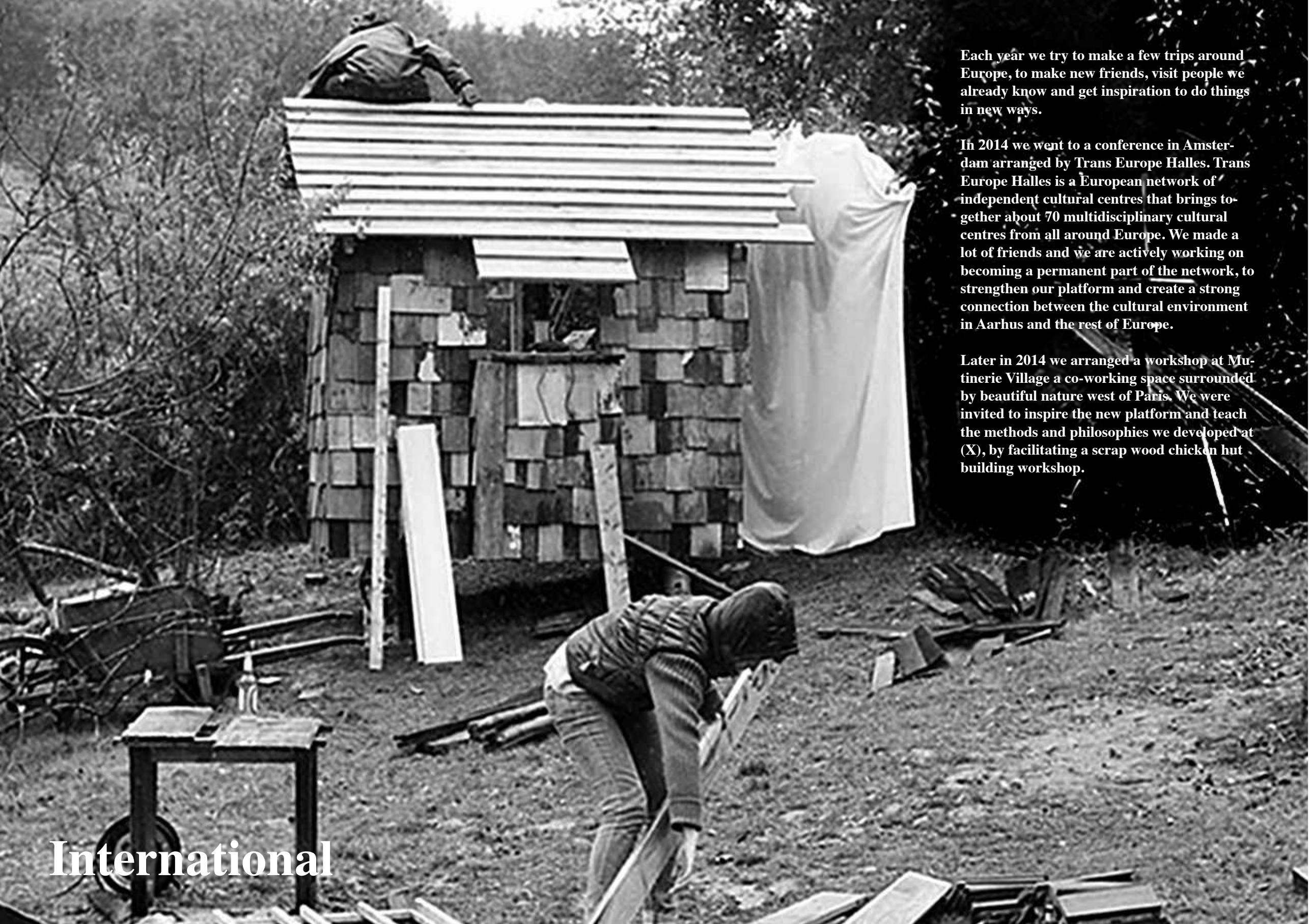


HANDS HERE

### THE SWEDISH SAW

- CUTTING WHEN  
YOU PUSH





Each year we try to make a few trips around Europe, to make new friends, visit people we already know and get inspiration to do things in new ways.

In 2014 we went to a conference in Amsterdam arranged by Trans Europe Halles. Trans Europe Halles is a European network of independent cultural centres that brings together about 70 multidisciplinary cultural centres from all around Europe. We made a lot of friends and we are actively working on becoming a permanent part of the network, to strengthen our platform and create a strong connection between the cultural environment in Aarhus and the rest of Europe.

Later in 2014 we arranged a workshop at Mutinerie Village a co-working space surrounded by beautiful nature west of Paris. We were invited to inspire the new platform and teach the methods and philosophies we developed at (X), by facilitating a scrap wood chicken hut building workshop.

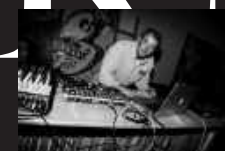
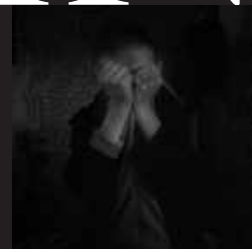
International



Since 2009, a lot of renovating, re-building, planning and organizing of (X) has taken place. Many interns have brought amazing energy to these tasks as they came unburdened, from a different environment, and brought with them fresh ideas. Many of them have since become part of Institut for (X) and Bureau Detours and continue to add color to the area.




# INTERNS









It is always with excitement that I wake up in the morning wondering what my intuition will toss up to me, like gifts from the sea. I work with it and rely on it. It's my partner.

— Jonas Salk

The more you trust your intuition, the more empowered you become, the stronger you become, and the happier you become.

— Gisele Bundchen

### **Intuition in Urban Planning and everyday life**

We believe it's important to include non-experts in city life, and the power of intuition. Intuition can be a powerful tool for decision making and should be considered more widely as a complementary addition to other hard data or rational-based methods.

By focusing on basic needs, new inhabitants start by building shelter either from the ground up, bringing and altering a container or constructing a space within the existing buildings. Every new inhabitant changes the overall look and dynamics of (X).



**We are investors  
and inventors.**

**We invest our time, energy, ideas and  
passion into our projects. We create.  
That is how we invest in the city - and  
how we invest in (X). If the idea or  
project is strong enough there are  
always opportunities to find resources  
to support it.**







“Only architecture that considers human scale and interaction is successful architecture.” — Jan Gehl



# JANE JACOBS



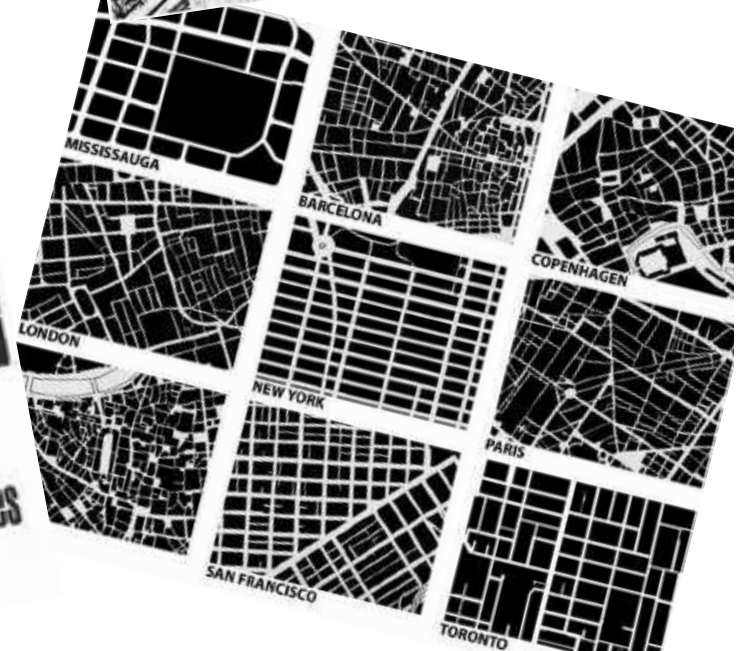
## LIFE ON THE STREET




anybody  
can lead  
a walk

“Go out there and see what works and what doesn't work, and learn from reality. Look out of your windows, spend time in the streets and squares and see how people actually use spaces, learn from that, and use it.”

– Jane Jacobs







Everyone is his own boss, but also his own janitor. You empty the garbage, do the dishes and work on your stuff on an equal basis. Take the rough with the smooth.

In addition we have the Janitor School (da. Pedelskolen): Oliver and Benjamin clean the outdoor areas several times a week as part of a municipal programme.

# JANITOR SCHOOL



# Keys

Some of the great culture houses around Europe are founded in occupied buildings. At Institut for (X) we have always had a clear agreement with the municipality in Aarhus - so there was no need to squat. We got the keys to the place in 2009.

“It is really cool to work with the municipality and see the so-called ‘top-down co-operation’ work in practice. We listen to each other and there is a high level of mutual trust.”

— Mads Peter Laursen



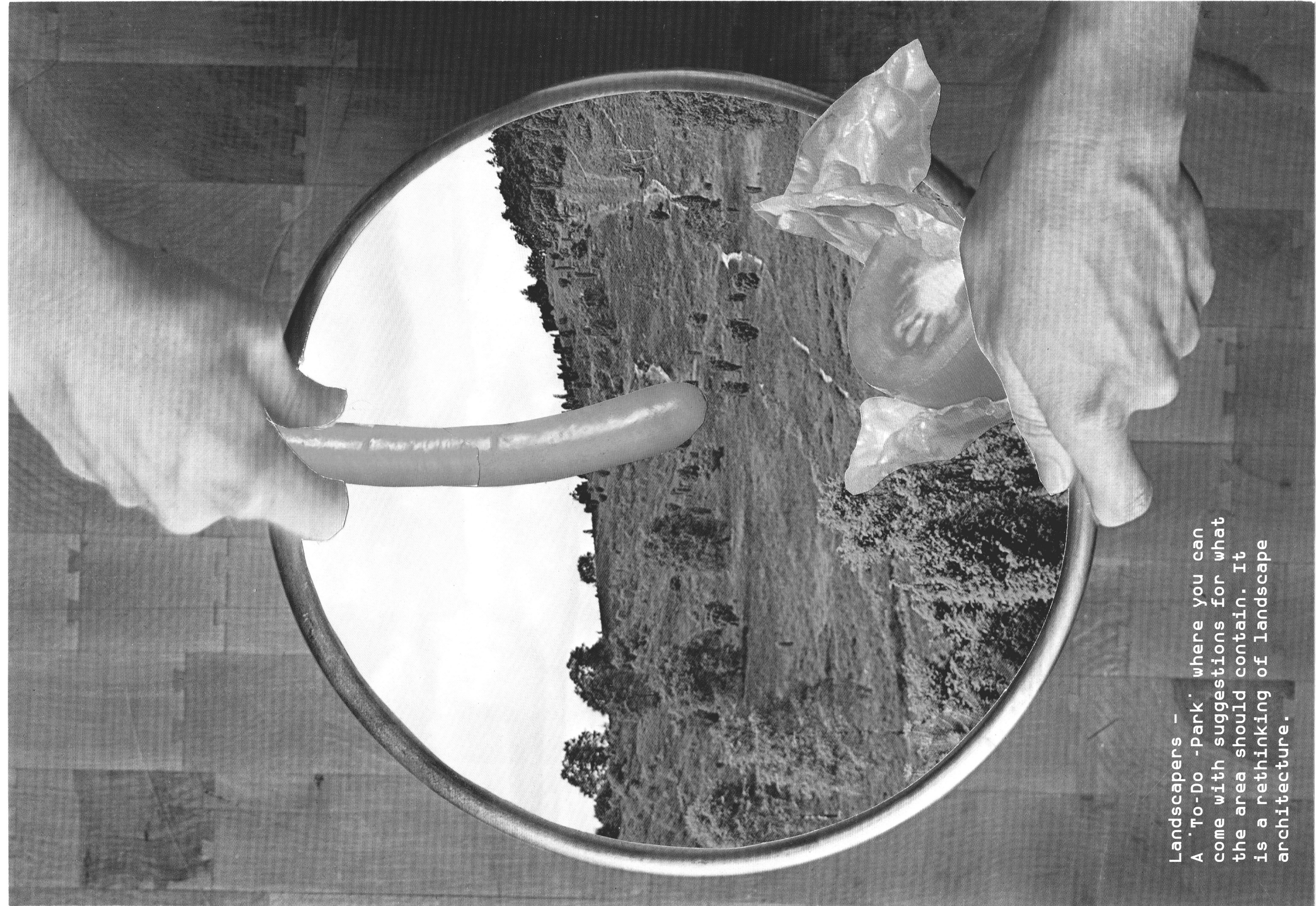


# KITCHEN

The kitchen is one of the most important places. There are studios, offices and a residence, but the kitchen is the place where everyone meets up. Sometimes we have meetings, dinner, a cup of coffee or maybe there is a food workshop here.



Landscapers -  
A 'To-Do -Park' where you can  
come with suggestions for what  
the area should contain. It  
is a rethinking of landscape  
architecture.







## Learning by doing

**We try to foster a participatory, social culture that invites and inspires all kinds of people and communities to invent, build, and hack. Making stuff with your hands encourages creative thinking and sharing knowledge.**

**Learning by Doing, tacit knowledge, situated knowledge, non-formal learning – call it whatever you like – is a style of learning that resists the traditional hierarchy of education and elevates practical activity and experience as viable sources for knowledge. (X) advocates learning by doing in architecture, design and everyday life.**



# LIGHT

*In order to feel safe we need to have control over the surroundings, to see what's going on around us.*

*When we took over the site, it was very dark here. The area is very long and narrow, and back in the days it used to be an old industrial area - so it wasn't surrounded by a peri-urban environment. Many people were afraid to come visit, because it was dark and seemed dodgy, underground and everything was covered in dirt or old graffiti.*

*Therefore we used a lot of money to light up the complete area - and we made the garden more welcoming. Now we have all kinds of visitors all the time, young people has a great time in the garden, old people walk their dogs while other people do their cross training.*





## LIVE ARCHITECTURE

The buildings create multiple opportunities for activities. Constructing is an organic process.

In the building process inhabitants become amateur-architects and wood workers. Who solve their own pragmatic needs by testing during the operation of the activities.



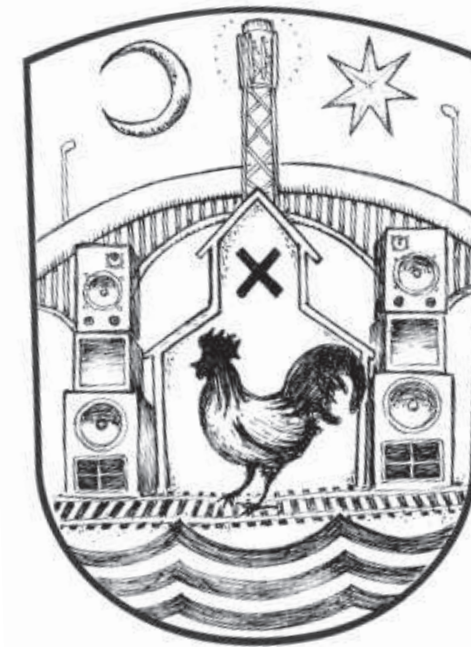




**Location > Institute for (X) is placed in the centre of Aarhus**



# LOGO



2010



2013

Institute for (X) has its own collection of logos - we are not super strict in the way we use the logos - if it is an old or a newer one - doesn't matter. The first logo was made in 2010 by Gabriel Dzieslaw, a member of Bureau Detours. The fast development of the place - made the logo develop in the same speed. Different people added to it.

What is fun is that the logo always has kept to the original shape Gabriel designed in 2010 - a shield with an 'X' in the centre. The logo is inspired by the old town shield, just with few corrections that instead of an old church indicated the industrial environment that surrounds Institute for (X).

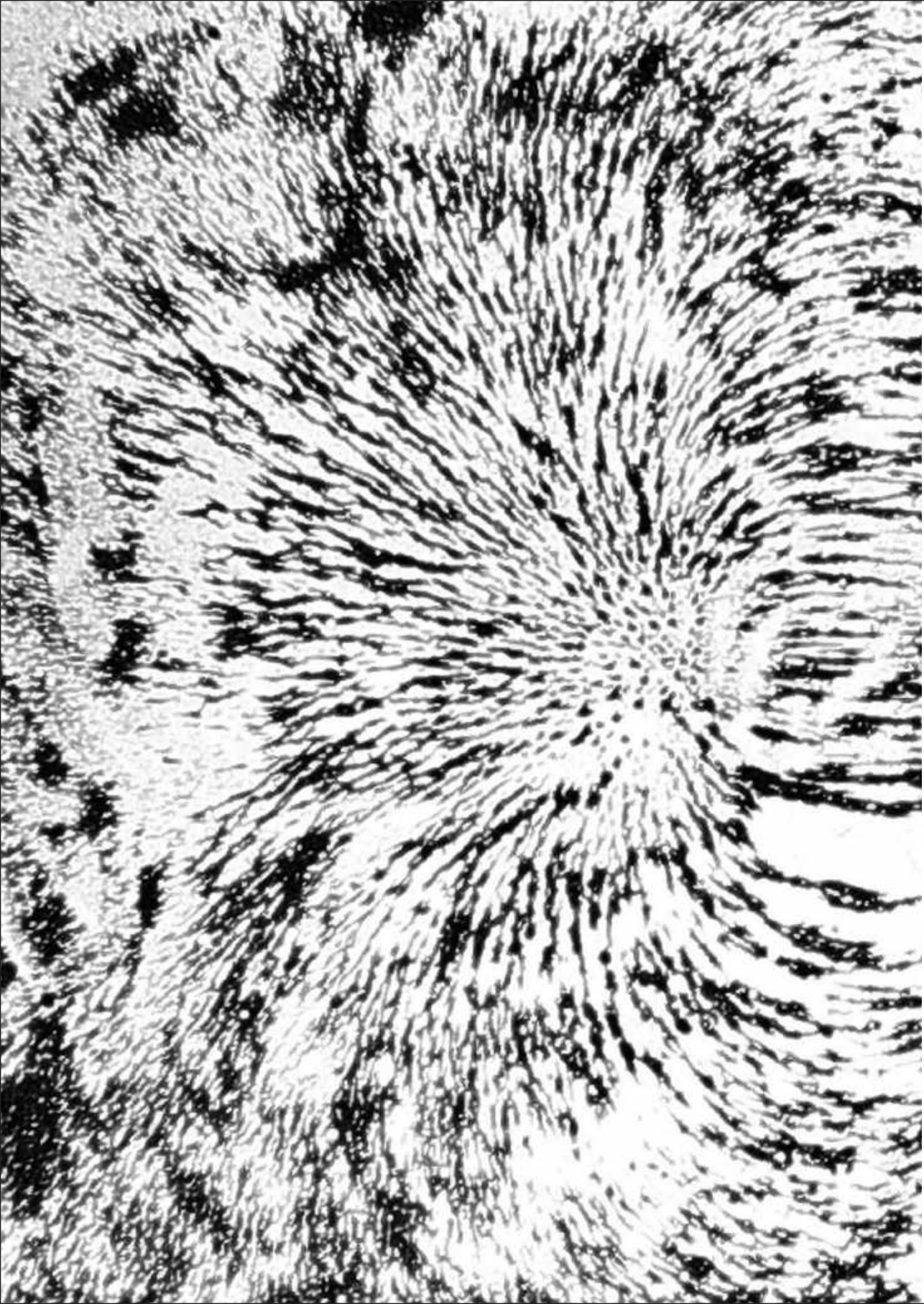


**FOR**  
**PUBLIC**  
**SPACE**

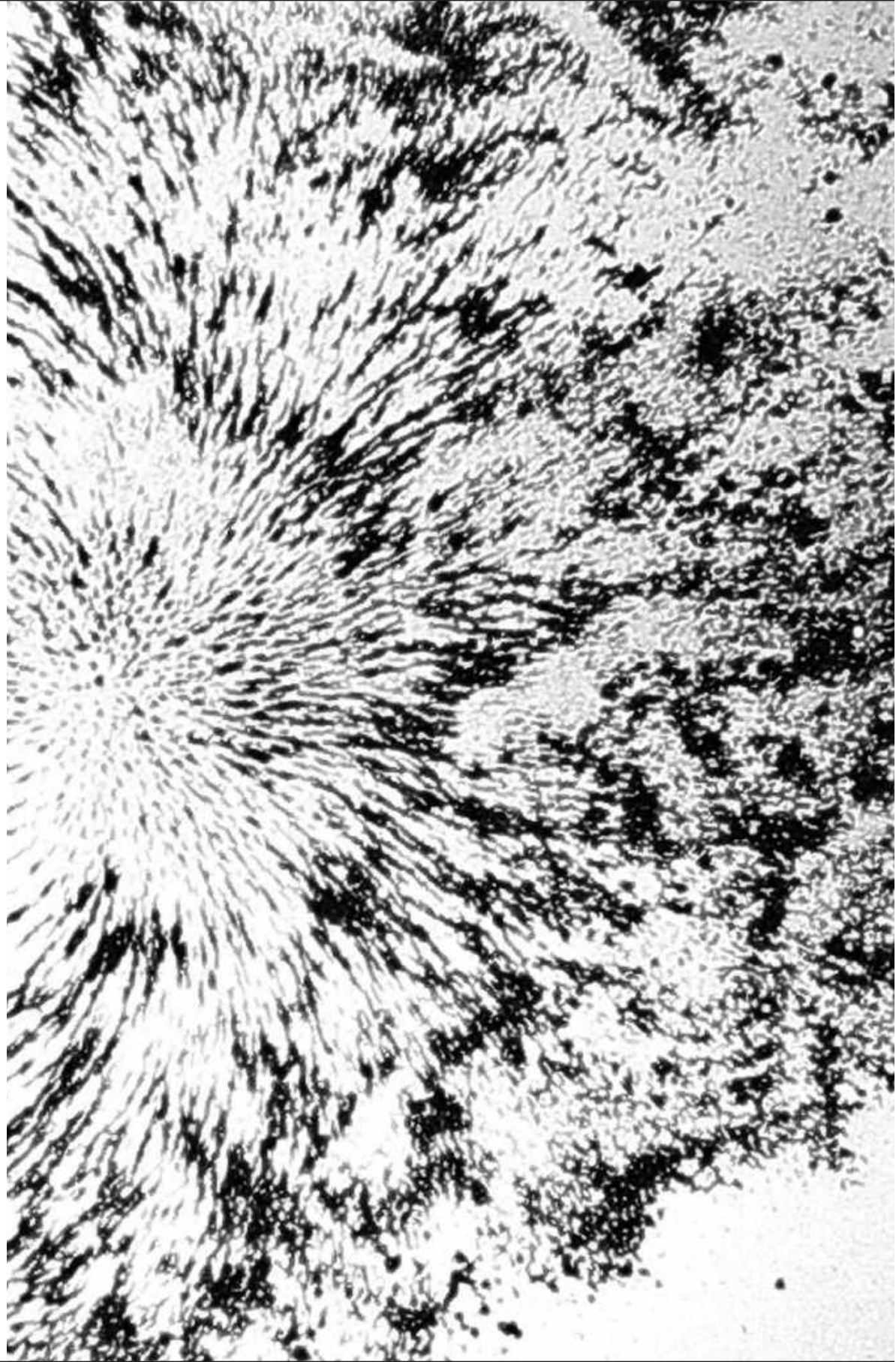








Magnet effect • Self organized • Easy to become a part of • No administration • No office hours • Deadline aka bulldozer day • Talk less do more





[illegible]

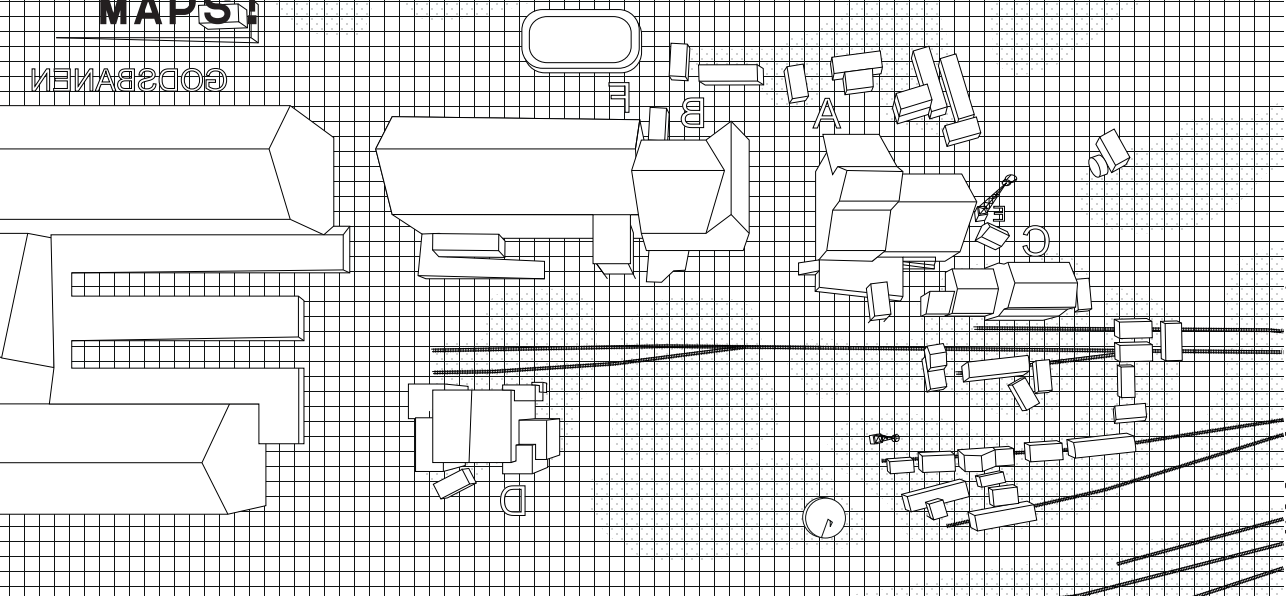






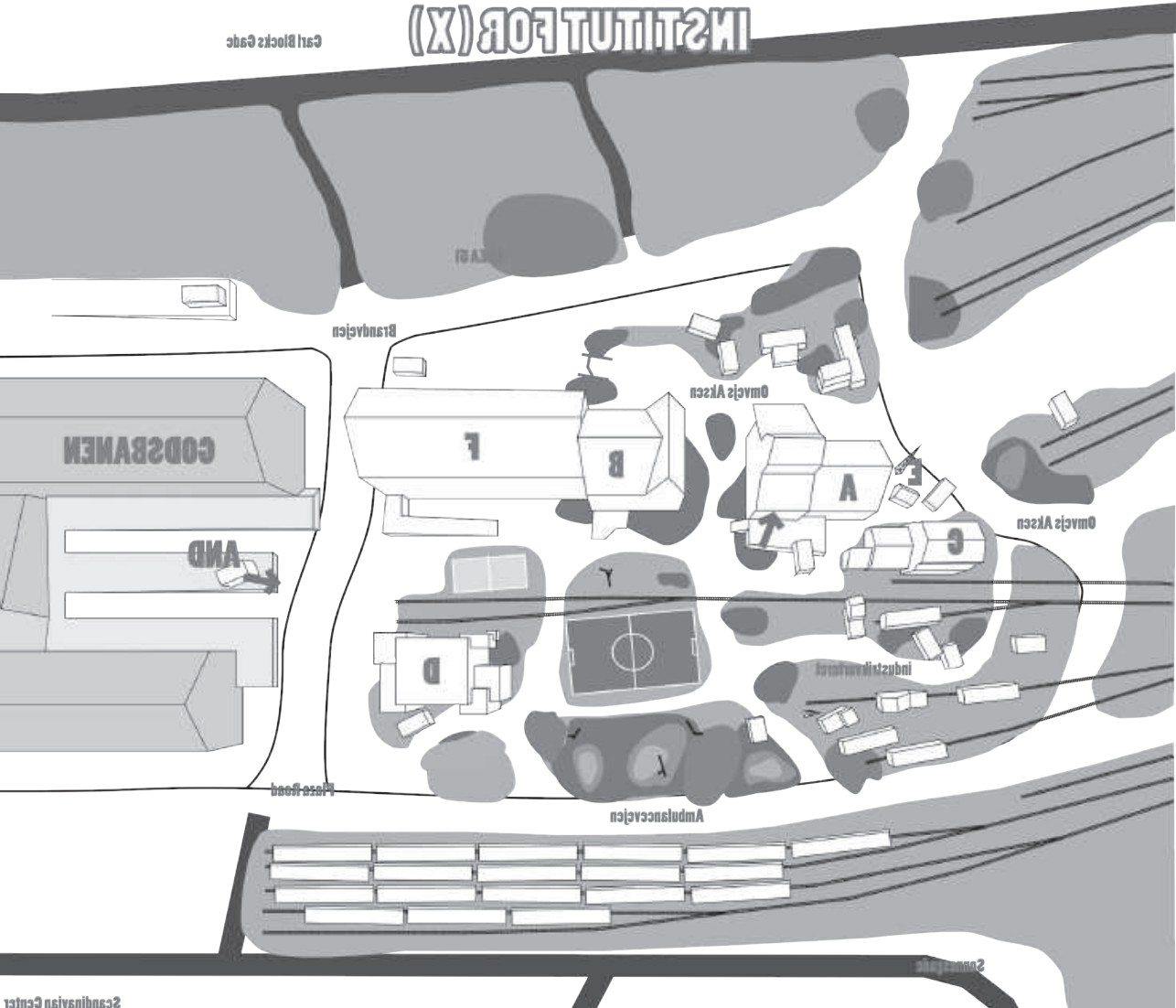
# MAPS!

GODSBARNEN



Carl Blocks Gate

INSTITUT FOR (X)



Brundage

Omvejs Aksen

Omvejs Aksen

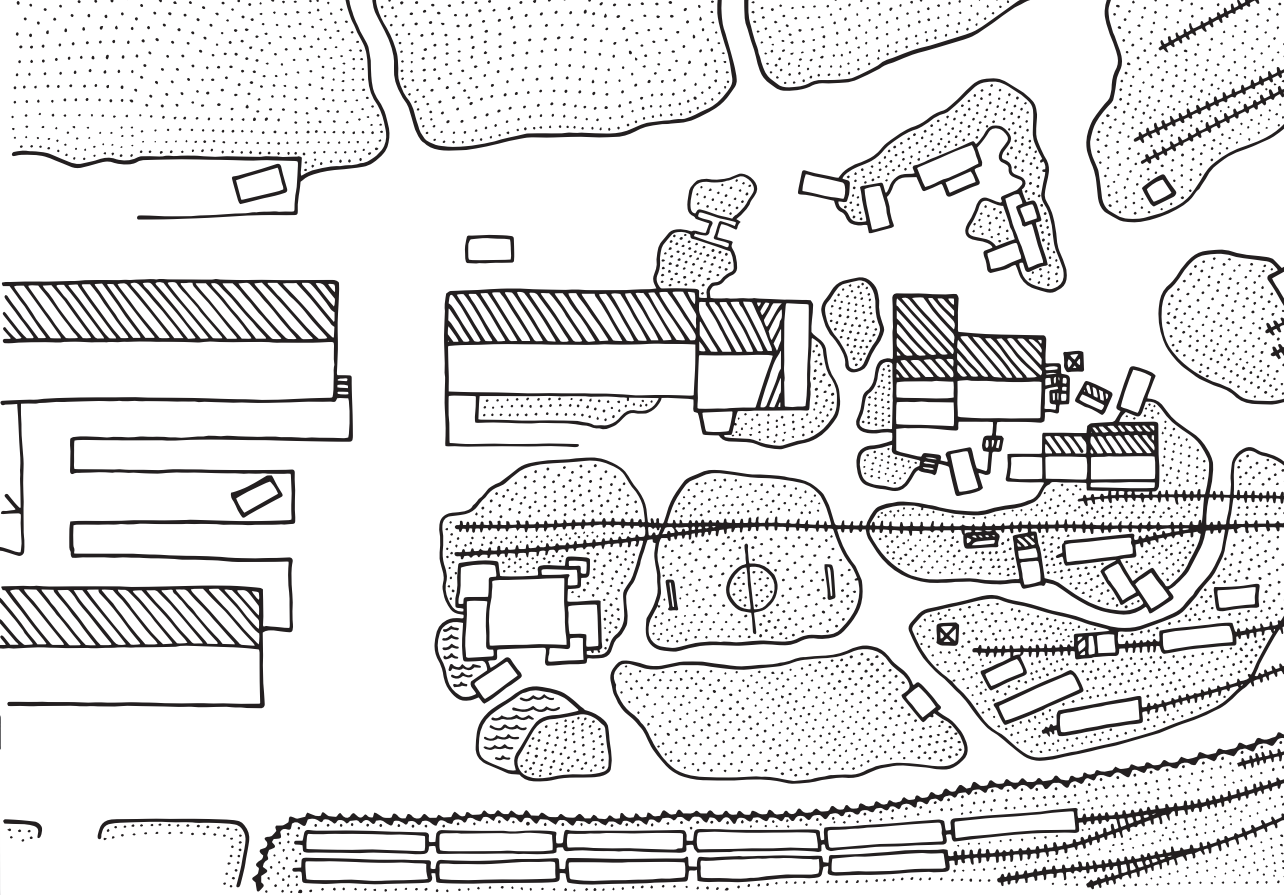
Industribygningen

Ampulancvej

Mosevej

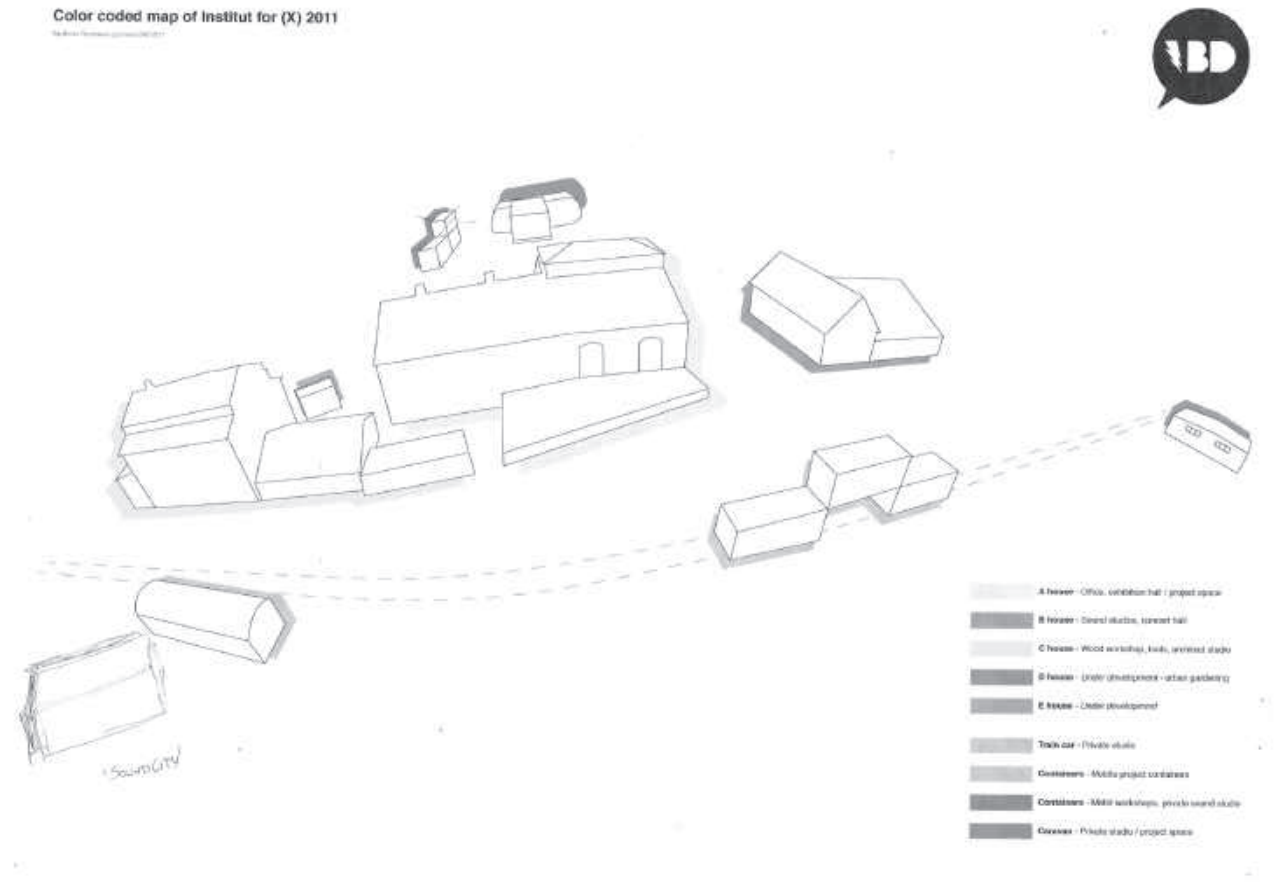
GODSBARNEN

VND



Color coded map of Institut for (X) 2011

Source: Institut for (X) 2011



- A House - Office, exhibition hall / project space
- B House - Grand studio, concert hall
- C House - Wood workshop, kitchen, seminar stage
- D House - Under development - urban gardening
- E House - Under development
- Track car - Private studio
- Containers - Multi project studios
- Containers - Multi workshops, private and studio
- Containers - Multi studio / project space



## Meeting Culture

Meeting culture is the motto; small but concise meetings.

Meeting culture is minimal, without too many participants. We want to maintain Institute for (X) "Do-It" philosophy / Talk less - do more.





Modern metropolises are diverse with space for both “latte” - and gallery culture as well as the creative growth layer and the underground.



# THE MICKEY MOUSE ASSOCIATION

The Mickey Mouse association is a term we use to describe the structure of 'Institut for (X)'.

Institute for (X) is the cultural association that in many ways serves more as a company. It is not a classical association, but rather a pro forma association - hence the term Mickey Mouse. We borrow structures of economy and statutes from the classic association the rest is pretty much freestyled.







#### MICRO ECONOMY

The internal economy at Institut for (X) is a micro economy where, despite the platforms' loose structure, many inhabitants feel great ownership of the site and therefore contribute labor, facilities and tools to fellow inhabitants without compensation.





**MILITARY: The way we  
communicate and the  
expectations we have to  
one another. Do things well.  
No mess, No mercy.**



One of the cornerstones of Institut for (X), the principle of Minimal Administration dates back to the earliest days of the platform.

This principle is even more urgent because of the constant flux of inhabitants at (X). Instead of giving every new person a lecture and a rulebook, we try to design our way out of problems.

The principle of Minimal Administration can be summed up in six words: "If in doubt, choose less administration."



## Minimal Administration Quiz

Circle the right answer.

The tray under the dish rack is always full of yellow-ish water.

- A) Tell everyone to be better at emptying it.
- B) Make a schedule where all inhabitants have kitchen cleaning duty.
- C) Design and build a tilted surface leading water into the sink.

The washing machine and dryer use too much electricity.

- A) Explain to everyone which programmes are the best.
- B) Put an awesome sticker besides the best all-around washing and drying programme.

How do we keep track of who is staying in the Hotel and when?

- A) Program an elaborate online booking system.
- B) Hire a space renting administrator to take care of it.
- C) Put notes on the door.

People are bad at locking the doors of building A at night.

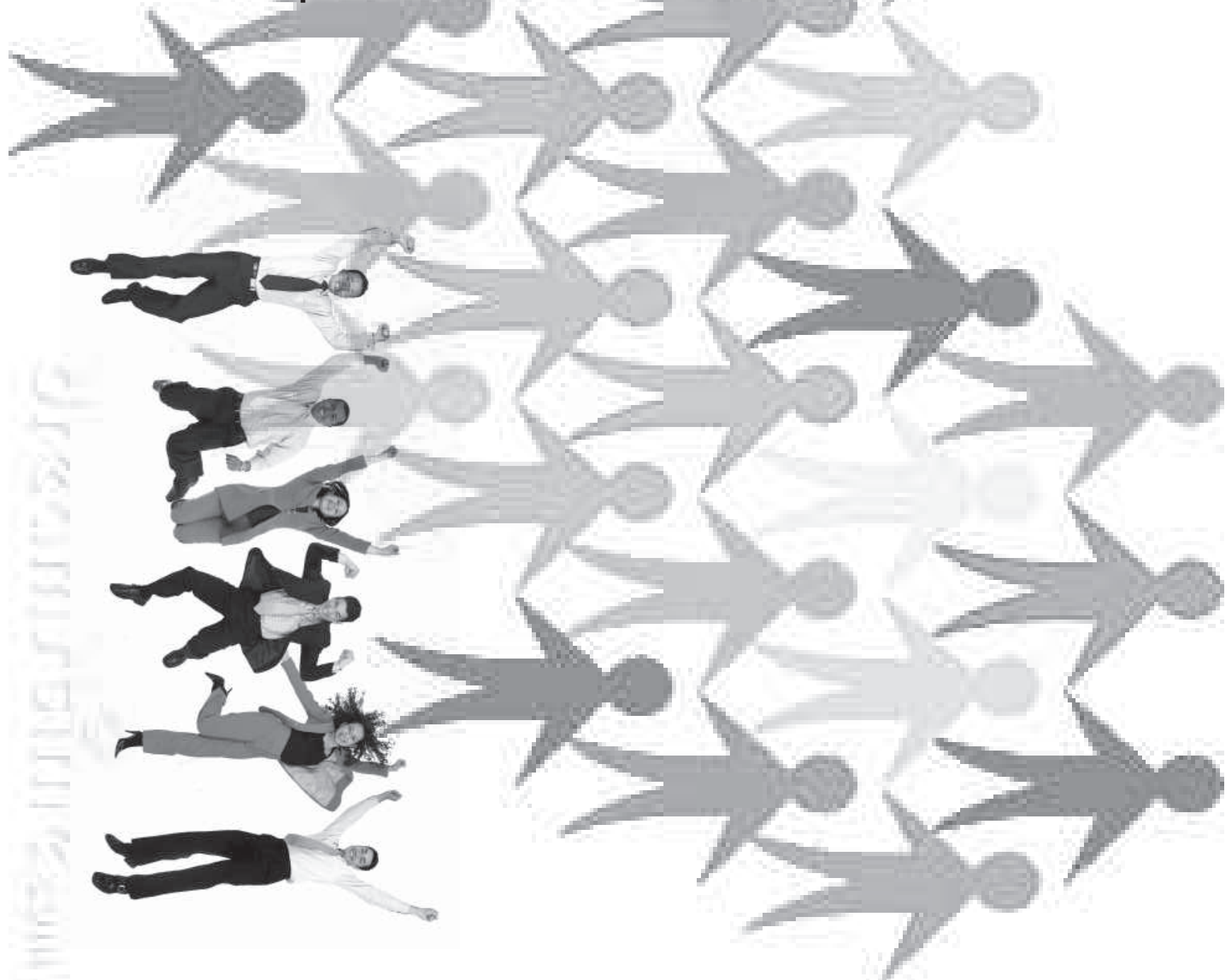
- A) Convene everyone at (X) to a grand meeting to be held next month.
- B) Put a note saying "Lock the door after 18:00" on all doors of the building.

When you make decisions on the development of an ecosystem, use the Minority Design principle as a guide: curate new additions aimed at more diversity (instead of date of application). Many creative platforms are mono-cultural, for example: graphic designers and illustrators; one-person laptop-based startups; video and production people; visual artists; or variations of these.

At Institut for (X) we have, roughly, the following clusters of semi-mono-cultures in close proximity:

**A+C+E**      *architects + artists + carpenters + designers;*  
**B//huset**    *musicians + DJs + event people;*  
**D+Garden**   *vikings + stone masons + parkour + crossfit + sports;*  
**F**            *architects + designers + carpenters + event people;*  
**Industry**    *musicians + carpenters + bike mechanics + videomakers;*

The interplay of these clusters is what drives (X) and the culture produced from the platform.





Those who do not  
fit into the current  
model of society.

MIS-  
FITS



*Misfits aren't misfits  
among other misfits*

Barry Manilow



# MOBILITY

We believe working on-location in scale 1:1 is the only way to make quality projects

This philosophy has driven us to research and develop structures and tools to enable us to work under these demanding circumstances. Since we founded Bureau Detours in 2006 we have, through a variety of projects, amassed great knowledge about mobility. Currently, in our offices at Institut for (X) and Containerby (Copenhagen), we have over 20 **specially** furnished shipping containers to fit our every public space project need.

Since 2012 we have expanded our mobility scope to include trailer structures, work shacks, furniture, storage, sound systems, graffiti structures and more.

## Out of Office

Tables, plant boxes, chairs, dividing walls, boxes and stages are constructed to be **easily** moveable by one or two persons. The mobility of the objects makes it very easy to refurnish, and create new spaces and moods for events or just small daily changes to keep the space interesting.





# more for fantasy

more is more — more layers — more for the eye

more fantasy — more to experience — more to do



**ABILITY IS WHAT  
YOU'RE CAPABLE  
OF DOING.**

—

**MOTIVATION  
DETERMINES WHAT  
YOU DO.**

—

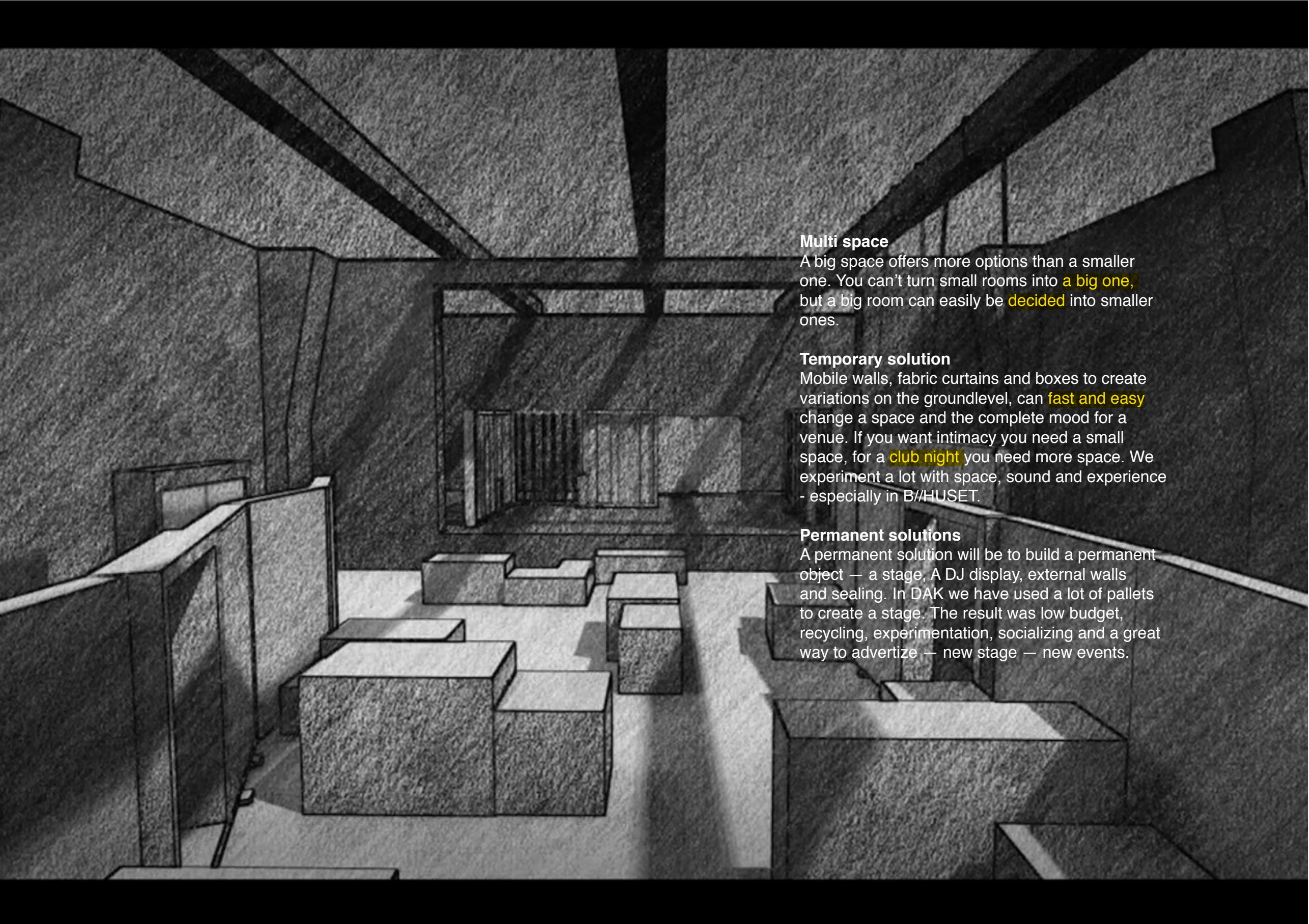
**ATTITUDE  
DETERMINES HOW  
WELL YOU DO IT.**

Lou Holtz



**Motivation rather  
than vision !!!**





### **Multi space**

A big space offers more options than a smaller one. You can't turn small rooms into **a big one**, but a big room can easily be **decided** into smaller ones.

### **Temporary solution**

Mobile walls, fabric curtains and boxes to create variations on the groundlevel, can **fast and easy** change a space and the complete mood for a venue. If you want intimacy you need a small space, for a **club night** you need more space. We experiment a lot with space, sound and experience - especially in B//HUSET.

### **Permanent solutions**

A permanent solution will be to build a permanent object — a stage, A DJ display, external walls and sealing. In DAK we have used a lot of pallets to create a stage. The result was low budget, recycling, experimentation, socializing and a great way to advertize — new stage — new events.



## Multiskill / Do it your way

Nowadays there are specialists for everything you want. Generally, we like people with multiple skills. That is why our team consist of people with different and sometimes obscure educational backgrounds, interests and skills. The variety brings more opportunities and solutions. Architecture has been stolen from us. You can no longer build your shelter yourself **but** find yourself lost in tons of bureaucratic paperwork. We **despite this**, and try to work in a different way, and because of the lack of money, we do as many things as possible by ourselves. Recycle materials and ideas.







## Nabokage (en. Neighbor Cake)

If you have a problem with your neighbor, bake a cake or make coffee to consume while talking things over. Kill them with love.

(Real friends stab you in the front (Oscar Wilde))





A black and white photograph of an astronaut in a full spacesuit standing on the lunar surface. To the right of the astronaut is a flag on a pole, featuring a large black 'X' on a white field. In the background, the lunar module is visible, and the horizon of the moon is in the distance. The scene is overlaid with a grid of thin white lines.

# YOU NAME IT, YOU CLAIM IT

Enter a derelict urban area, one step at a time. Name buildings and structures before opening them up. With the right rhetoric, it's possible to get permission for most things. Actions speak louder than words.



## Neighborhood gathering

A neighborhood gathering allows local inhabitants to share resources, skills, and stories relating to the city life and the neighborhood. Bringing together individuals for socializing and learning in someone's home can create stronger personal bonds and connections.





A black and white photograph of a window sill. On the left, a large, dark, vintage-style speaker sits on the sill. Next to it is a small white mug with the text "Euro Dr. Tour" on it. To the right of the mug is a tall, dark, cylindrical coffee pot. The window is open, and a small sign is visible on the sill near the window frame. The sign reads "NYT TAG I BYTTE FOR TORRELOFT" and "www.pulsbygder.dk" and "8000 4955 1791". The view out the window shows a European street scene with multi-story buildings and many windows. The image is tilted slightly to the right.

# **Get to know** **your neighbors!**

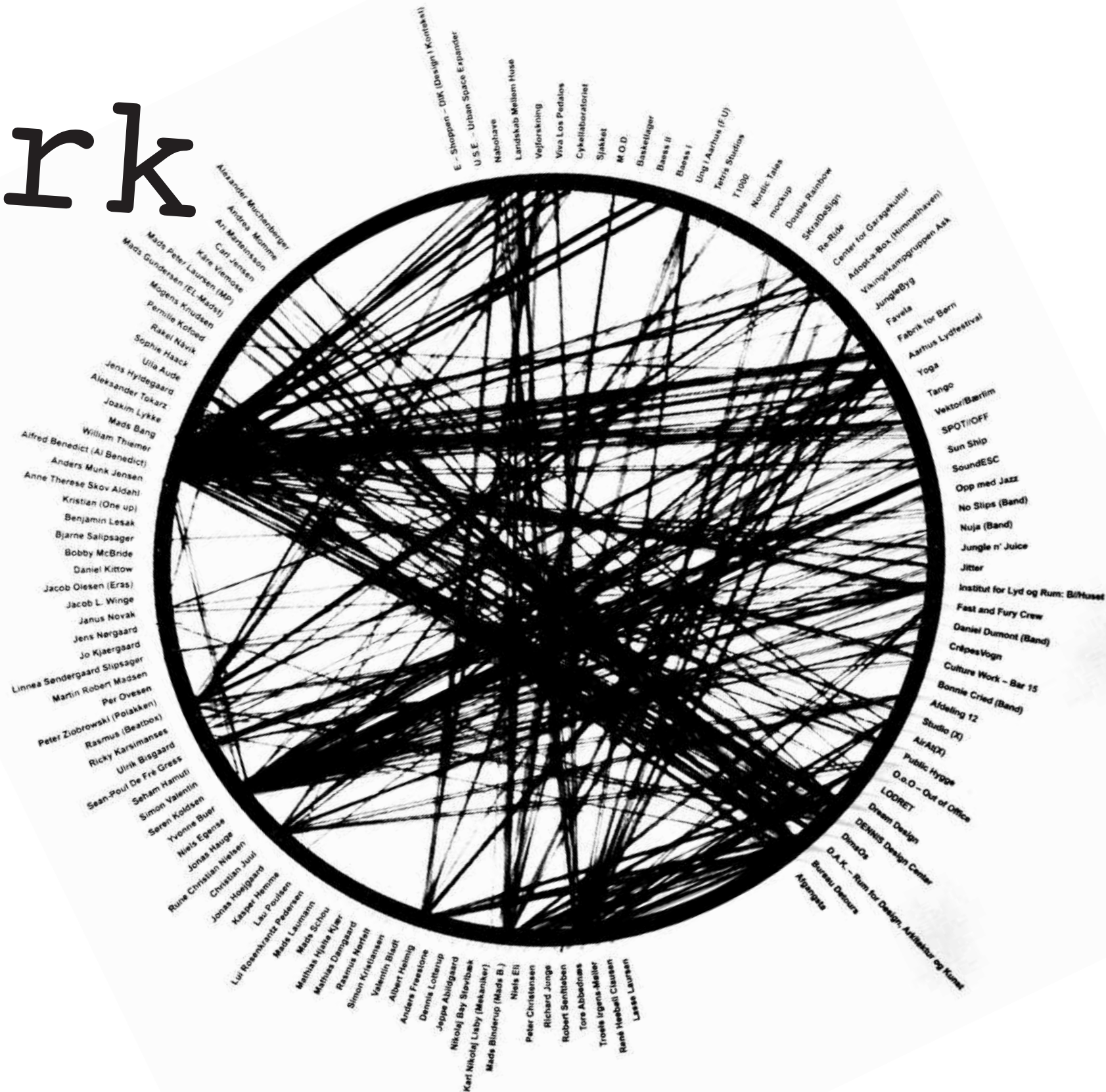
1. Play your favorite music out the window at a noticeable volume and wait for a response.
2. Use any reaction – negative or positive – as an excuse to start a conversation.
3. Ask if you can offer a cup of coffee, or if your neighbor has an idea for some other music to play.



# Network

Institut for (X) represents a variety of disciplines which range from architects to craftsmen, musicians, gardeners, artists, designers, sound engineers, etc.. This random mix contributes to a good synergy which causes new and interesting projects and collaborations between the many different skills.

To create an **event**, there is a need for both musicians, sound and light engineers and craftsmen, etc. By working together, we can optimize on all areas - and the visitor gets a better experience at the event. Throughout the process, we learn from each other's different skills.





# NEW AND OLD

Urban beauty is the subjective assessment of the aesthetic values of a city. **Some argue that allowing layers of history and urban decay to be revealed produces the ultimate urban aesthetic.** Others prefer new, pristine developments that are clean, orderly, and employ the newest technology or building techniques. This multiplicity of perspectives, and the patchwork that the city becomes as a result, is the ultimate manifestation of urban beauty.

We believe in a mixture of new and old.



## New Municipality (da. ny kommune)

Alternative approach to municipal thinking  
and structuring. New Municipality is how we  
run things at (X); the municipality is  
therefore old municipality.

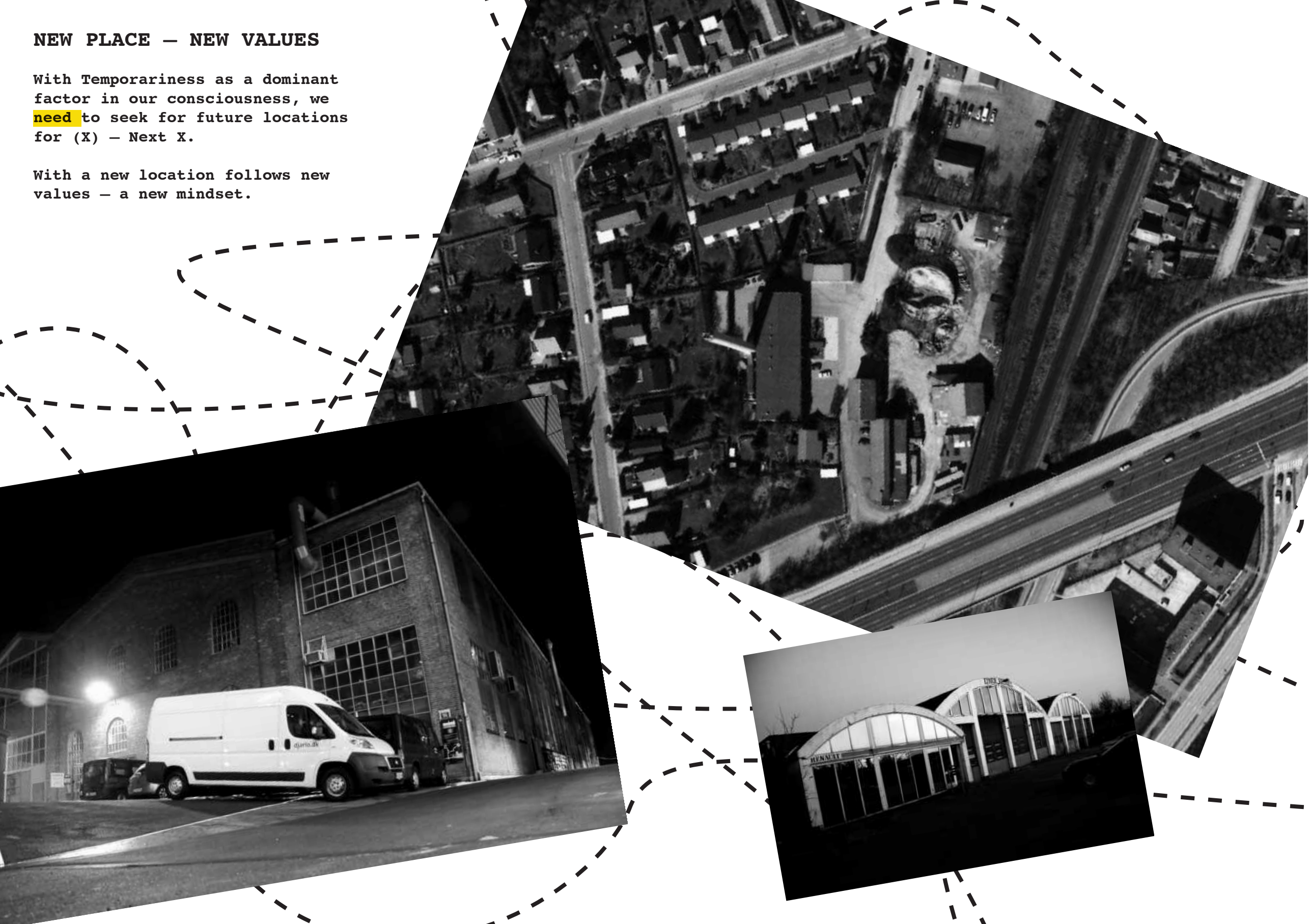




## NEW PLACE — NEW VALUES

With Temporariness as a dominant factor in our consciousness, we **need** to seek for future locations for (X) — Next X.

With a new location follows new values — a new mindset.







**Ninja organization**

Invisible organization. Very  
few people know how it works.



# Noise

Late-night events are noisy, and it's not technically possible to eliminate all outside sound. We are in a constructive dialogue with the closest residential neighbors and we insulate the (x) venues as much as possible.

**A non-expert is an individual who engages in an activity despite having no formal training or background in it. This type of participation is essential to city development because cities are made up of individuals who are not necessarily experts. Rather, these people have powerful lived experiences that can be harnessed as valuable resources for identifying issues and solutions in cities but also in small scale projects.**



When we work with children at (X) we try to help the kids feel that they are contributing for real to the society - we build real size furnitures that can last, that can take up a hold together real adults in the city and try to give them an understanding of how you can color your city if you want just as you are.

It is really important to teach children at a young age that they are important as citizens and not just when you are grown up because children have an other way of, or a more direct way of feeling that they belong somewhere and taking that

feeling serious - that brings up really great adults when they grow up.

Children are non experts in urban design, but they are definitely expert in how to engage with your neighbor and bring up the nice atmosphere you have in small communities where they really relate to each other - so we were trying to mix their expertness with teaching them something new and children are great at adapting new things because they have this energy around them that they just want to learn more and more so ...

**Non-expert and kids**





### **Non-places**

Non-places are spaces we pass through rather than enjoy and do not hold enough significance to be regarded as "places". We work towards erasing the non-spaces surrounding Institut for (X) by transforming them into living social hotspots.







TO OPEN THE  
OPEN SPACES







# PLEASURE

# BUSINESS

## openness

Institut for (X) is a culture and business platform. Visitors to **the** often stop up and talk with inhabitants in the different workshops and studios: “what is produced in all of these shacks?” and “what kind of place is this?”

Since so many visitors pass by every day **that** we are not always up for answering questions about (X) – because people in the studios need to focus on their work during office hours. The studios are private and should not be entered by the public unless invited – which is why the platform can seem closed during weekdays.

However, the outdoor areas are **still** open for public use. People can use our football field, fitness park, volleyball court, playground, skate bowl or just take a walk or hang out in the garden. We arrange different events monthly: small festivals, markets, concerts and workshop which are open for the public, mostly during weekends or holidays.





BEACH VOLLEY



SOCCER



BASKETBALL



PAKOUR



SLACKLINE

MARKETS



SKATE & COFFEE

CHILL



KONCERT

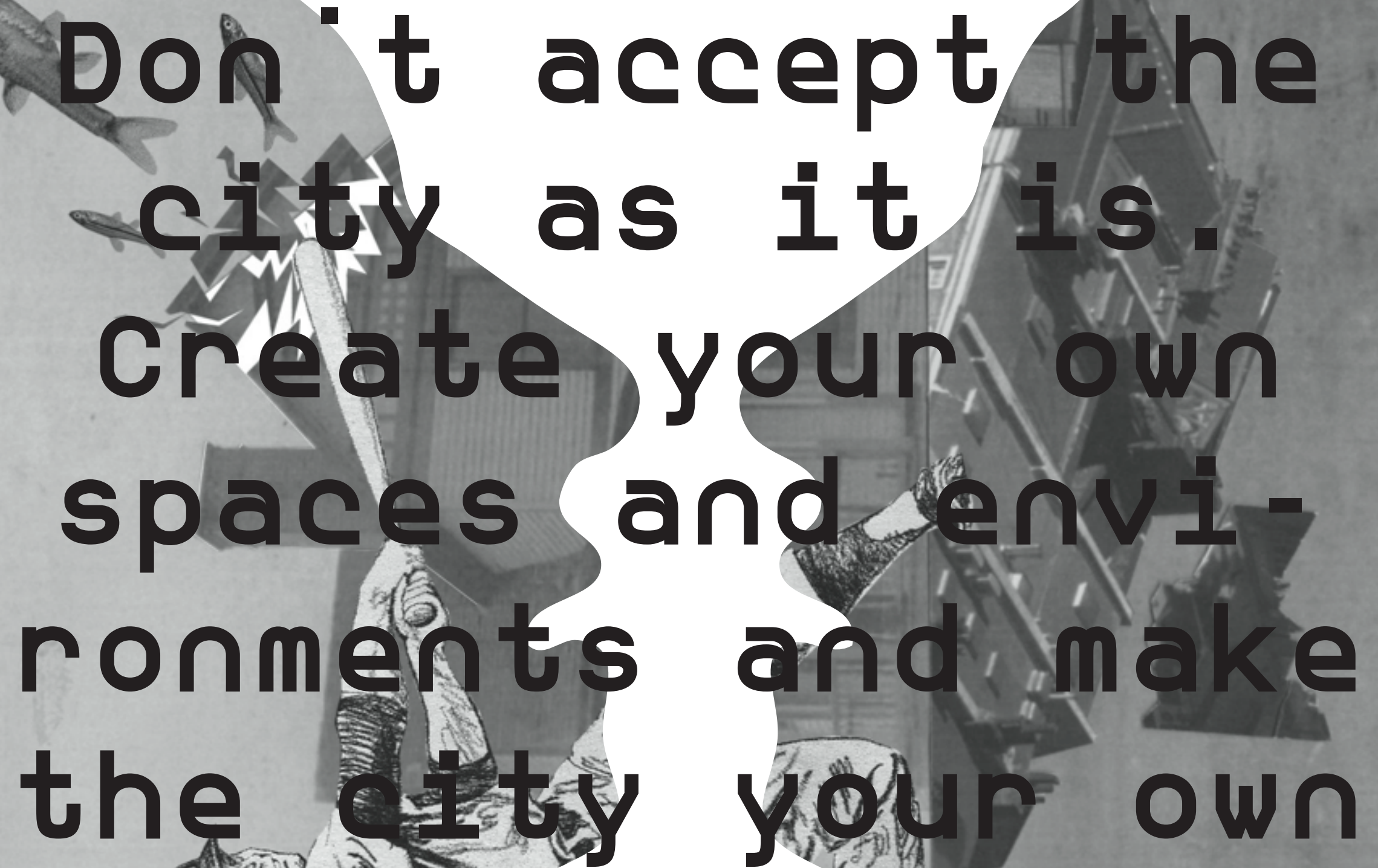


PLAY

RELAX







**Don't accept the  
city as it is.  
Create your own  
spaces and envi-  
ronments and make  
the city your own**

## OWNERSHIP

Many shared offices offers a small space, with all interior included at a cost of approximately 350 euro a month - this is a fine option for many, but there is limited freedom to express yourself creatively on the curated square meters. If you need more freedom to express yourself, Institut for (X) is an option, where personal touch and ownership is a fundamental factor.

At Institut for (X) you pay a low rent. When an inhabitant get a new space - it is either an outdoor space where you can dump a shipping container for a studio, or an indoor defined area, which not necessarily include walls or heating - it doesn't sound as much - but on the other hand you have great freedom to design your studio / workshop.

There's a few expectations which among other things is that you will be professional about the task and do it properly. You are forced to handle most of the hard work yourself - you must be able to build your own way if the project gets too big or there is a lot to do. It is still possible to hire or get help from the great work force of wood workers or electricians at (X) .

Through the hard work great ownership arises between the inhabitant and the studio. When you have your own space you can feel free to change the environment as often as you like. The personal challenge and independence build-in the task creates a major self esteem and thereby you dare to take more responsibility.

Ownership is a mentality - we believe in ownership.





Sendt: Aarhus 3 juni - 2014

# ANSØGNING

Aarhus Lydfestival

11-13 september -2014

TUBORGFONDET



ALF

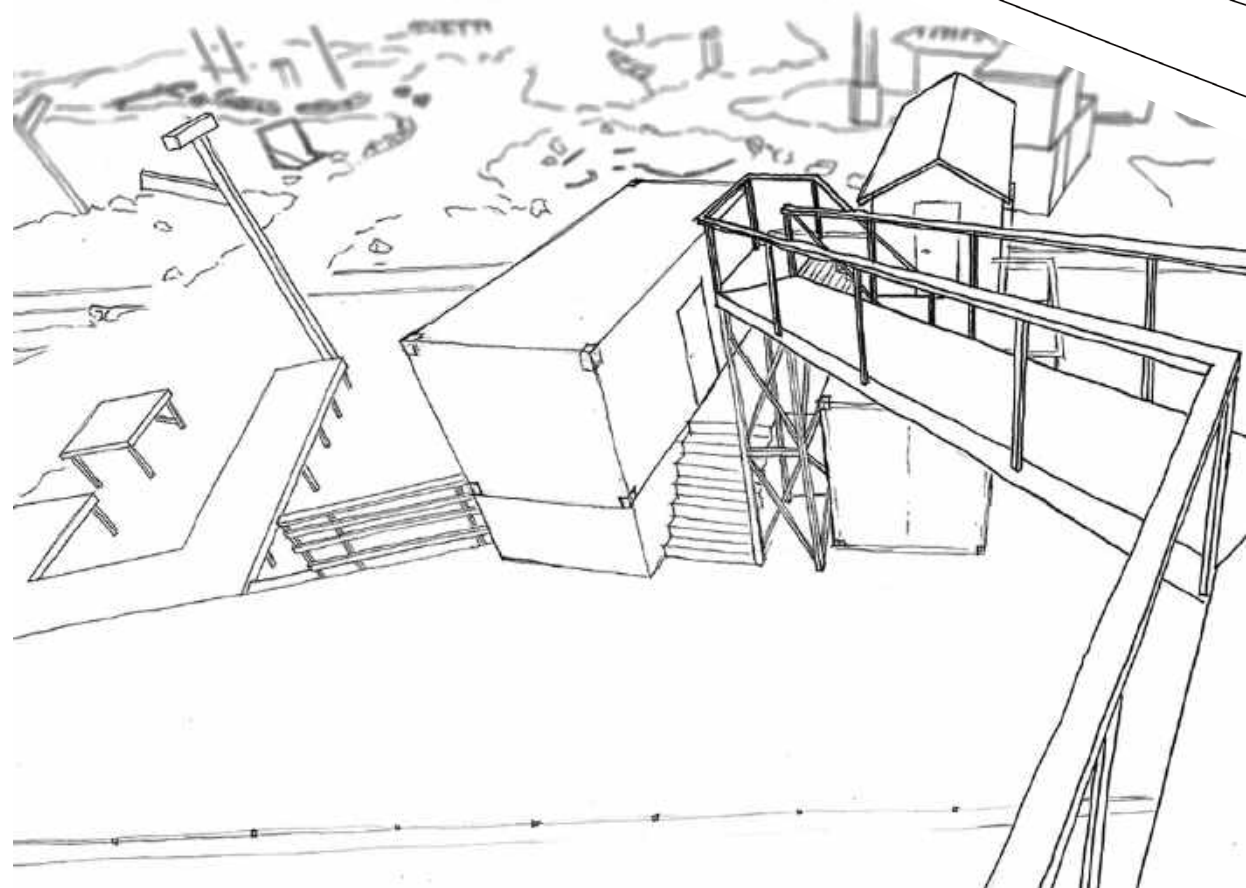
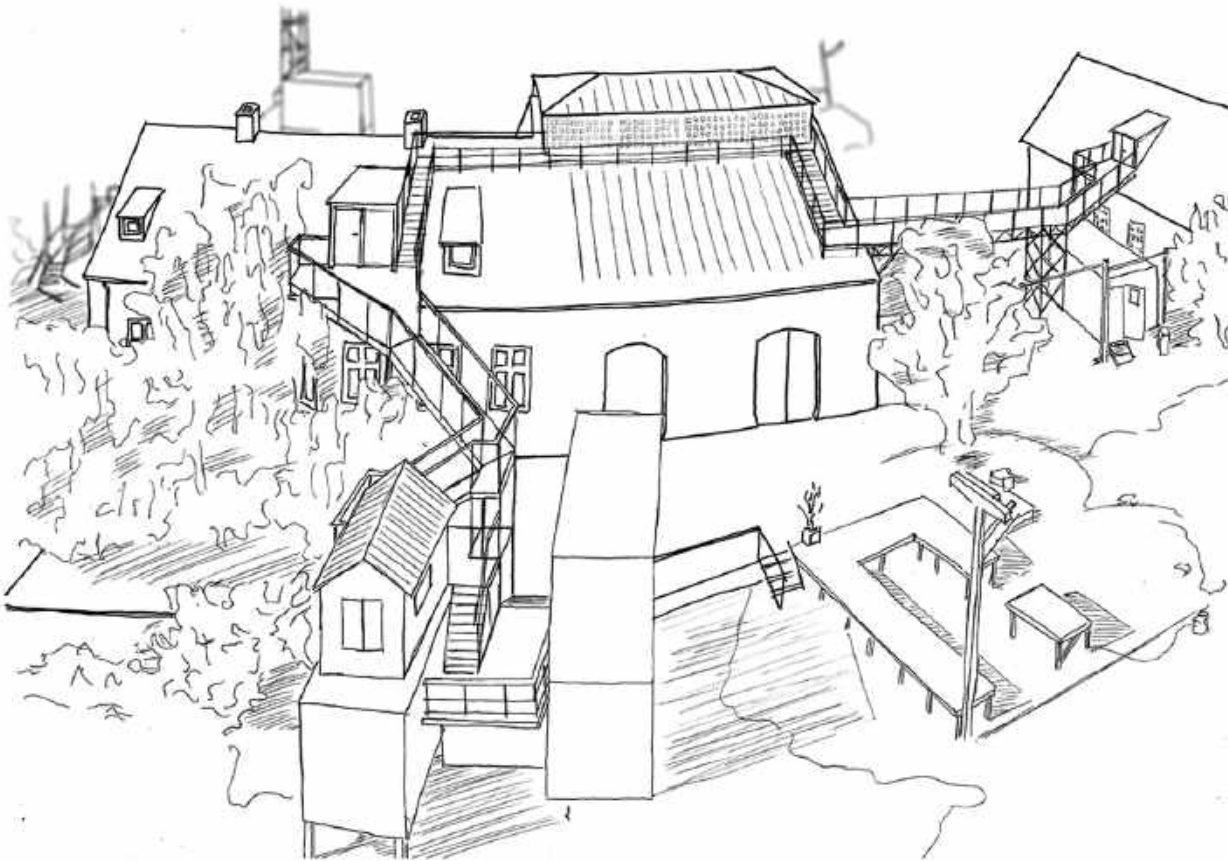
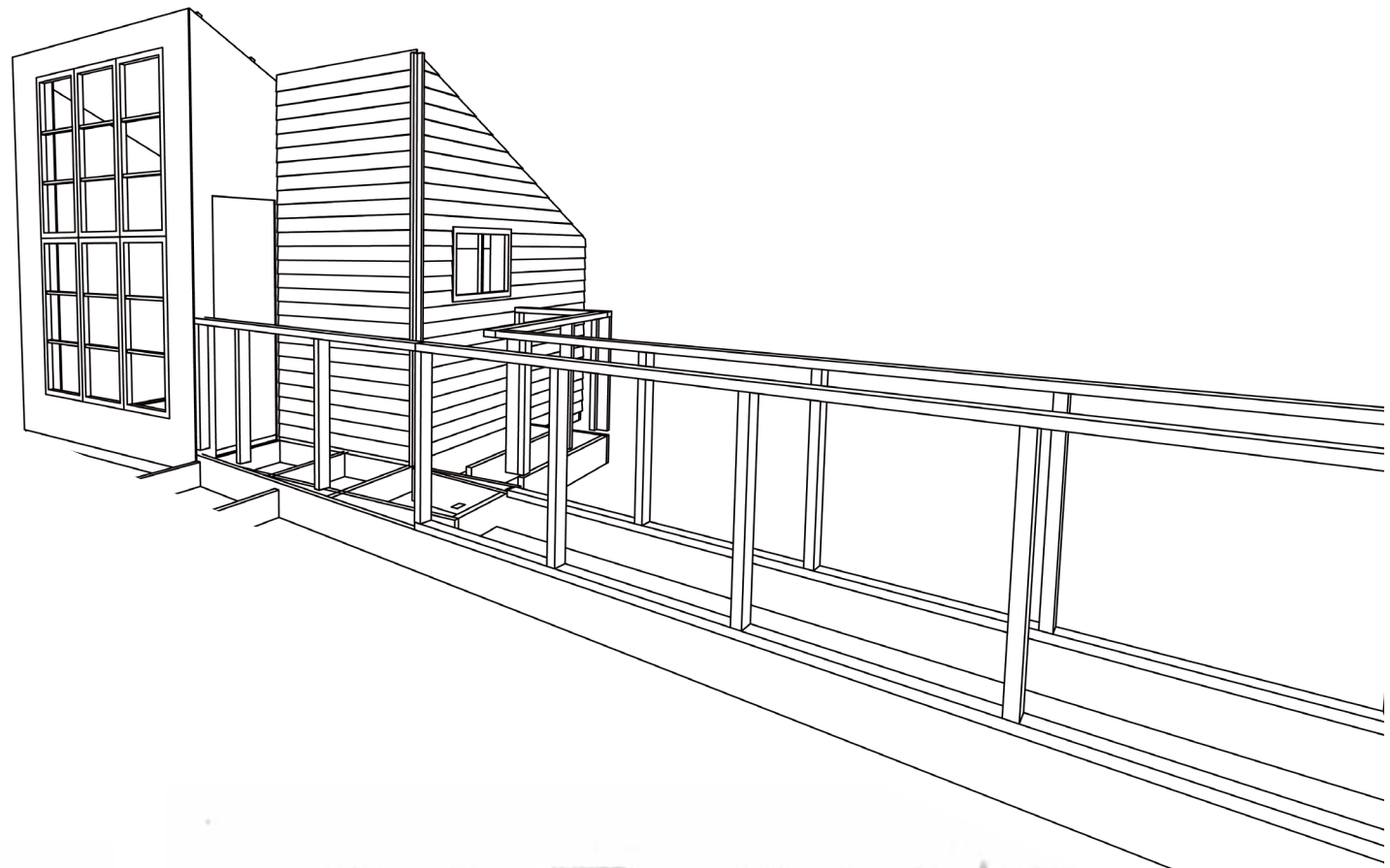
LYD  RUM



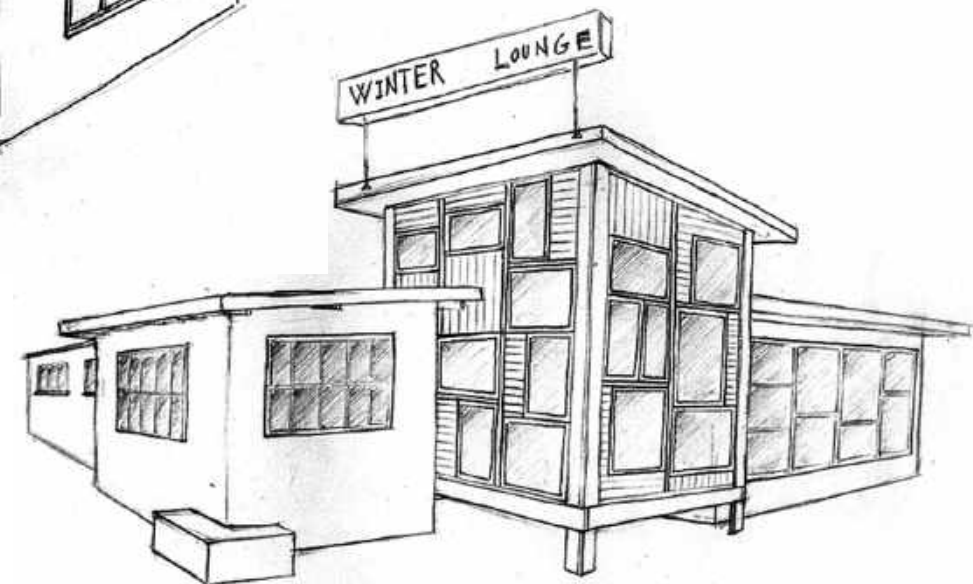
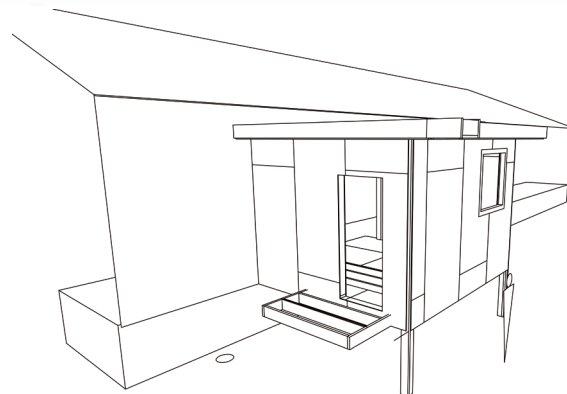
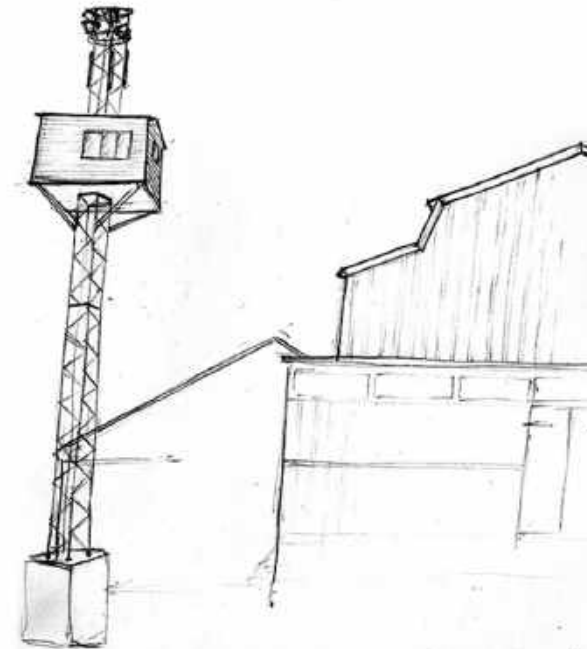
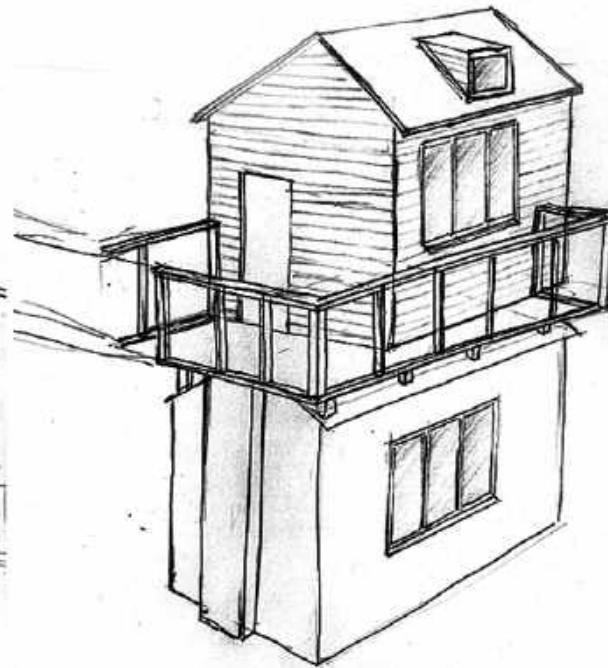
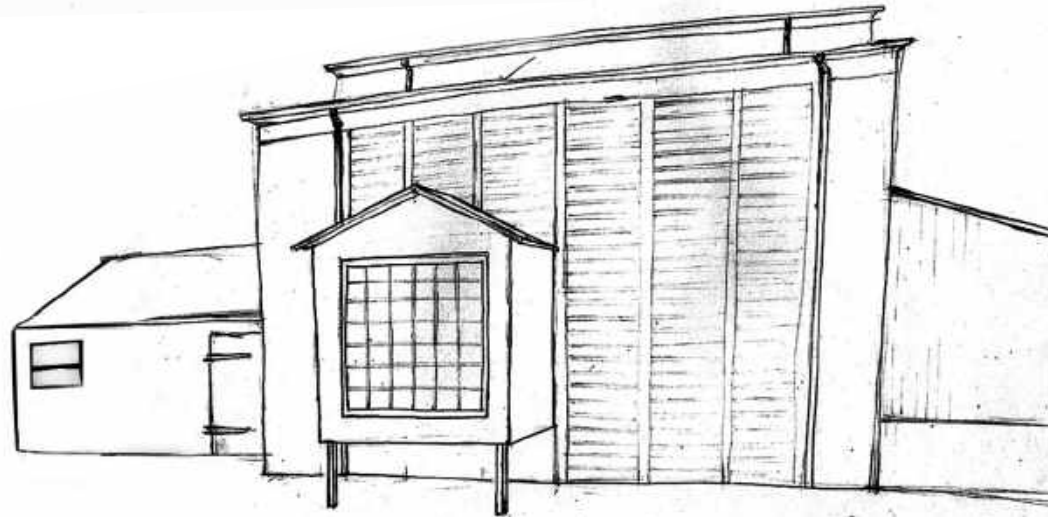
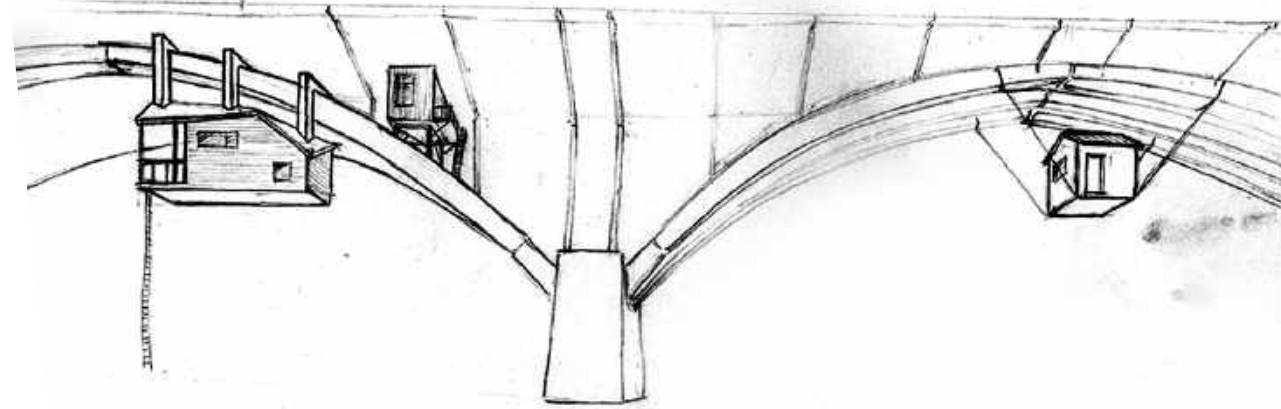
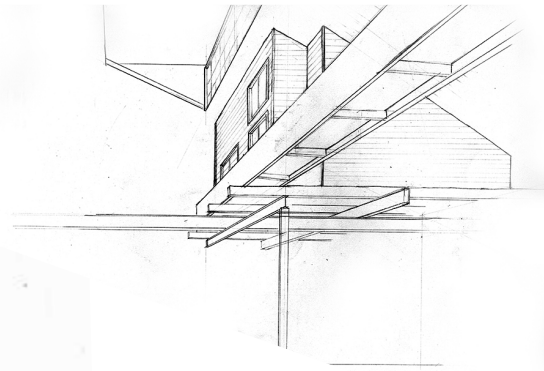
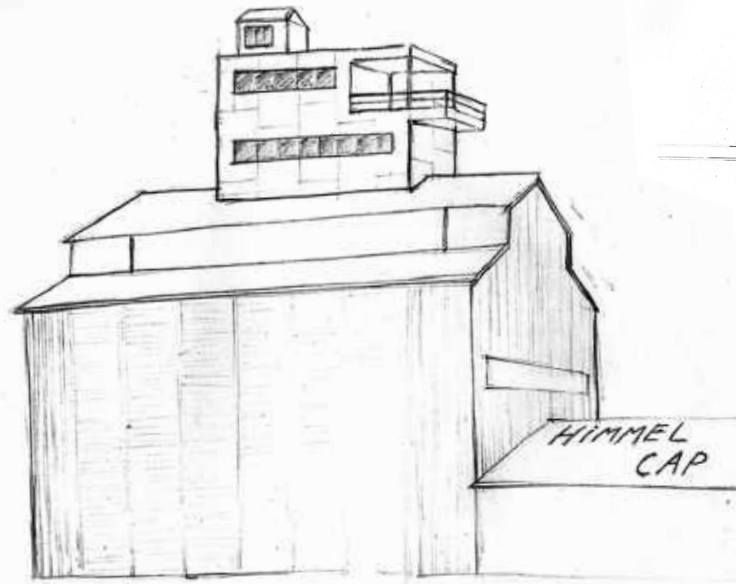
# PARASITIC ARCHITECTURE

A parasite is an organism that has sustained contact with another organism to the detriment of the host organism.

Parasitic architecture can be defined as an adaptable, transient and exploitative form of architecture that forces relationships with host buildings in order to complete themselves. Parasites cannot sustain their own existence without siphoning energy from the surplus supply demonstrated in host buildings.







**PERMANENT  
TEMPORARINESS**

**=**

**PERMANENT  
FLUX**

**+**

**PERMANENT  
CHANGE**

**+**

**PERMANENT  
RESPONSIVENESS**

**+**

**PERMANENT  
FLOW**

**+**

**PERMANENT  
CREATIVITY**

**+**

**PERMANENT  
MOTIVATION**

**STREET  
CULTURE**



**DANGER**

**PERSONAL  
RESPONSIBILITY  
AREA**

## **0.47: S: Can you describe how you came up with the concept behind pimp your wilderness?**

0.55: MP: Yes, the concept behind pimp your wilderness is taking the right to alter public space into your own hands - not waiting for the municipalities to do everything for you, but find the empty slots in the public space and do them nicer yourself

## **1:40: S: How do you do that?**

1:43:MP: You can do it small scale like we did in copenhagen, or you can do it extremely large scale like we do at institute of (X) It's mainly about what janitor work, hard labour organizing public space into new functions.

## **2.12: S: You clean up and stuff - can you explain what you do?**

2:16: MP: It depends on the space - in copenhagen it was really much cleaning - the site was filled with nasty stuff from i don't know it looked like 10 or 15 years of neglect . there was old iron stuff, barrels with nasty stuff in it. the nature ad grown wild, you could only see small tracks and so - it's very much about creating access to the space and making space for some function to land such as a BBQ etc.

## **3.15: S: What do you experience when**

## **you start to clean a space?do you get any reactions or?**

3.29. MP: the reaction - is both like the crew reaction and the neighbor reaction - the crew reaction - there is always new people in the crew - so it's always very giving to have new crew joining a project like that because people experience how easy it is to take public space back to the public. Like in one day you can make a very small park that can do something for the local area and in larger scale you can use like years to create the public park you would like - thats the crew the schooling of the crew - then there is the neighbors they become surprised that it's not the municipality cleaning - and you always got someone from the neighborhood that is interested and wants to help and suddenly looks at the old space as a new space that suddenly has become available to them.

## **4.59: S: How do you make the public space public**

5.39: MP: doing the public space public is kind of giving the right to alter public space back to the public - the right to decide what happens in the public space- is not decided by politicians very far away from the specific public space or decided by architects living also far away or sitting in a very tall building drawing the public space for the public people.Taking the decisions into the space and creating things with people which is actually there.

## **6.27: S: Do you use feedback from people - from locals - in your projects.**

6:40: If we use feedback - if the projects are long term projects then yes. the projects in a short term is harder. In a short term project you kind of have to have an idea, you need to have something that happens and work very fast. And i think the

feedback is very difficult in short term projects.Thats more to give feedback to the local people in the area. So they can continue doing something - we try to give them the understanding that they can enter their own public space. kind of reversed feedback. In the longer projects it's all about feedback - it's all about the humans which is actually there and actually use the space, because then the space will alter towards what people actually wants and what they actually use. So here outside in this very large and long project it's all shaped around something that people have said or wanted or have done, also here there is a plan - a kind of plan but all about the plan is un planning or un programming that is for the feedback for the feedback to turn into reality.

9.36: Ownership in the projects we try to create some kind of extreme ownership of the public space but with an open attitude so when people come with ideas to the space we try to take it very seriously what they want with their ideas - but we also want them to be a part of the process off doing it and giving the responsibility that it will happen. In that process we support them with craftsmen, with tools, with materials but we make the person that comes with the feedback into the "ambassador" of that it will happen in reality. In this way we create a sort of extreme ownership towards the projects.

pragmatic stuff: pragmatic it's a keyword in a lot of the stuff that we do it's not about the vision of aching but it's about the pragmatics behind an idea.

Are there actually users for it? Does it actually work? will it age in a good way?All the stuff not the idea on a drawing table but the pragmatic of real life.

## **11.57: S: If we talk about pragmatic in city planning in urban space - just to continue in that line - are you inspired by medieval towns?**

12.30: MP: I think that's the idea about the master plan - in architecture for the last 100 years - as a guideline of how to do a city.





# PLACEMAKING PRINCIPLES

- 1. The community is the expert.**
- 2. You are creating a place, not a design.**
- 3. You can't do it alone.**
- 4. They'll always say, "It can't be done."**
- 5. You can see a lot just by observing.**
- 6. Develop a vision.**
- 7. Form supports function.**
- 8. Triangulate.**
- 9. Start with the petunias.**
- 10. Money is not the issue.**
- 11. You are never finished.**

## **1. The community is the expert.**

People who use a public space regularly provide the most valuable perspective and insights into how the area functions. They also can help identify issues that are important to consider in improving the space. Uncovering and incorporating their ideas and talents is essential to creating a successful and vital community place.

## **2. You are creating a place, not a design.**

Design is an important component of creating a place, but not the only factor. Providing access and creating active uses, economic opportunities, and programming are often more important than design.

## **3. You can't do it alone.**

A good public space requires partners who contribute innovative ideas, financial or political support, and help plan activities. Partners also can broaden the impact of a civic space by coordinating schedules for programming and improvement projects.

## **4. They'll always say, "It can't be done."**

Every community has naysayers. When an idea stretches beyond the reach of an organization or its jurisdiction and an official says, "It can't be done," it usually means: "We've never done things that way before." Keep pushing. Identify leaders in the community who share your vision and build support. Talk to your alderman and get him or her engaged.

## **5. You can see a lot just by observing.**

People will often go to extraordinary lengths to adapt a place to suit their needs. A raised curb can be used as a place to sit, sort mail, and even—believe it or not—cook clams. Observing a space allows you to learn how the space is used.

## **6. Develop a vision.**

A vision for a public space addresses its character, activities, uses, and meaning in the community. This vision should be defined by the people who live or work in or near the space.

## **7. Form supports function.**

Too often, people think about how they will use a space only after it is built. Keeping in mind active uses when designing or rehabilitating a space can lower costs by discouraging unnecessary and expensive landscaping and monuments, as well as potentially eliminating the need to retrofit a poorly used public space.

## **8. Triangulate.**

The concept of triangulation relates to locating elements next to each other in a way that fosters activity. For example, a bench, trash receptacle, and coffee kiosk placed near a bus stop create synergy because they are more convenient for waiting bus passengers and pedestrians than if they were isolated from each other.

## **9. Start with the petunias.**

Simple, short-term actions such as planting flowers can be a way of testing ideas and encouraging people their ideas matter. These actions provide flexibility to expand the space by experimenting, evaluating and incorporating results into the next steps and longrange planning.

## **10. Money is not the issue.**

A lack of money is often used as an excuse for doing nothing. Funds for pure public space improvements often are scarce, so it is important to remember the value of the public space itself to potential partners and search for creative solutions. The location, level of activity, and visibility of public spaces—combined with a willingness to work closely with local partners—can elicit resources from those involved to activate and enhance these spaces.

## **11. You are never finished.**

About 80 percent of the success of any public space can be attributed to its management. This is because the use of good places changes daily, weekly and seasonally, which makes management critical. Given the certainty of change and fluid nature of the use of a place at different times, the challenge is to develop the ability to respond effectively. A good management structure will provide that flexibility.

The best engagement is through play.

# Play is central

Culture is created through play.



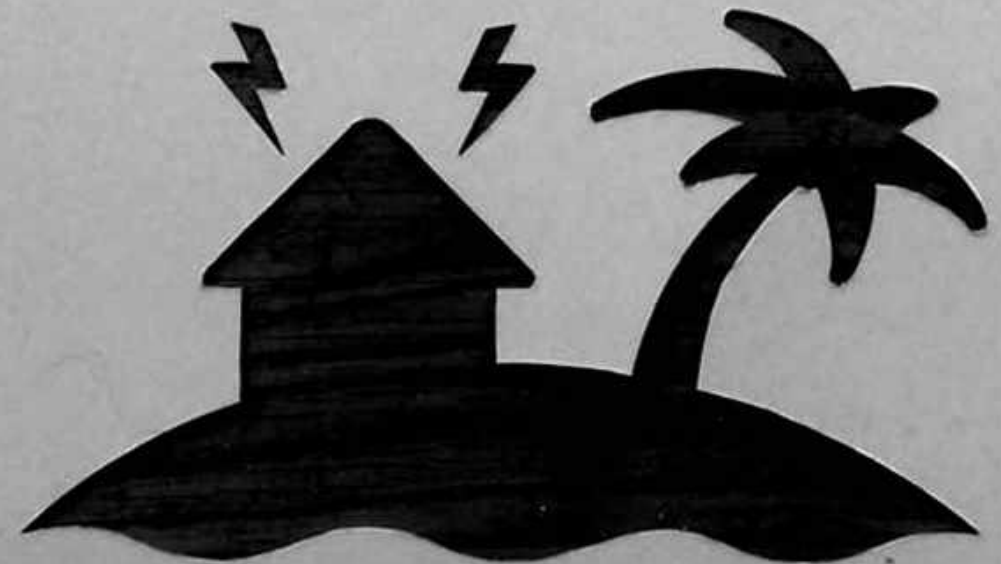
# PLEASE ASK



At Institut for (X) you'll find many different disciplines. If you work on a project where you doubt how to move forward - it is better to ask someone who has the skills to help sol<sup>ving</sup> the current problem.

It is about helping each other — and thereby develop each other's skills. Therefore, please ask!

# ALOHA



# SERVICE CENTER

# POSITIVE GENTRIFICATION



Gentrification is a global, urban phenomenon whereby underdeveloped areas are transformed. The process is often coupled with rising rents, a shift in the social fabric of neighborhoods, and in many cases, the influx of multinational corporations. Gentrification is one of the most polemic terms in urban discourse today. To some it implies the beautification and positive development of previously underdeveloped areas. However, it goes hand in hand with the negative effects of lower-income residents being priced out in favor of those who can afford increased rent prices caused by the process of rapid transformation.

At '(X)' we believe in 'Positive gentrification'  
- A homemade term - which sees gentrification as  
a positive move if a few pockets stays untouched  
as small urban gaps in the modern environment -  
this keeps the diverse urban experience.



*Greetings from*

"The contemporary city is a theme park - within the development of marketable urban images and postcard pictures, architecture assumes an important, even central role, and architects are the set designers of this scenarization of the city."

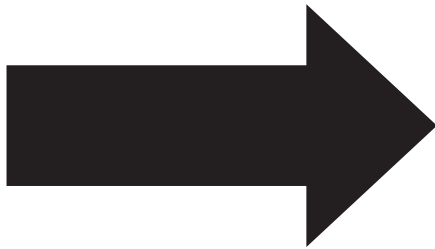
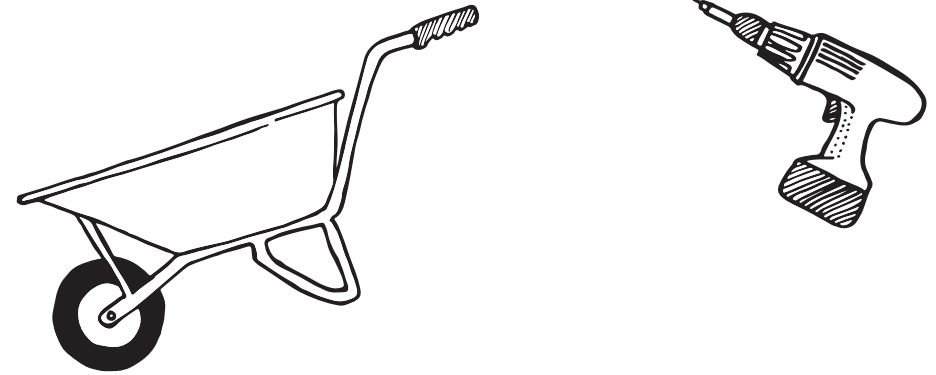
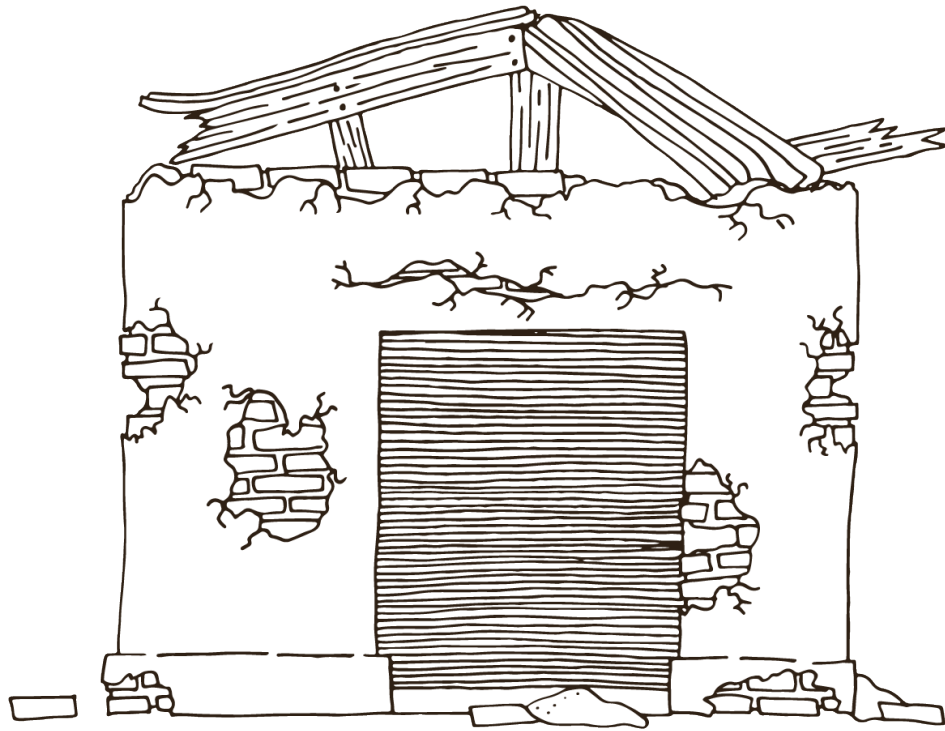
— Architect Friedrich von Borries

**AARHUS**

Brand-owned-multifunctional halls, giant shopping malls, chic loft apartments, and massive office blocks dominate today's cityscapes, giving rise to a desire for open spaces and more participation.

*Denmark*

# PRAGMATIC URBAN DEVELOPERS



Few inhabitants at Institut for (X) have formal training in urban development and city planning. We shape the area by altering spaces and optimize them for working, making, living, eating, partying, interacting, etc. By giving space for people and their projects to progress and expand, the area is constantly re-shaped to accompany the new dynamics.



# PRODUCT

HEY



MORE & MORE

Aloha!

FREE  
LOVE  
FUCK UP

NOIZE



WORK  
PROGRESS  
-IN-

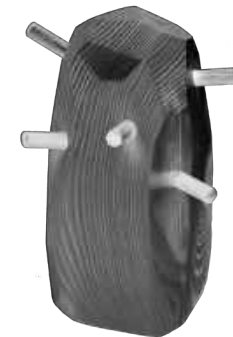
Every day many different products are produced at Institut for (X). You can find everything from music, events, furniture, robots, websites, workshops, to vegetables, bicycles etc..

Here is a sample of the many products you can find at (X).

STUDIO



HEY



**Punkerbål (en. punk bonfire)**  
Also called slumbål (en. slum bonfire).  
A fire made up of wood debris from  
various workshops around (X), usually  
in an oil barrel.



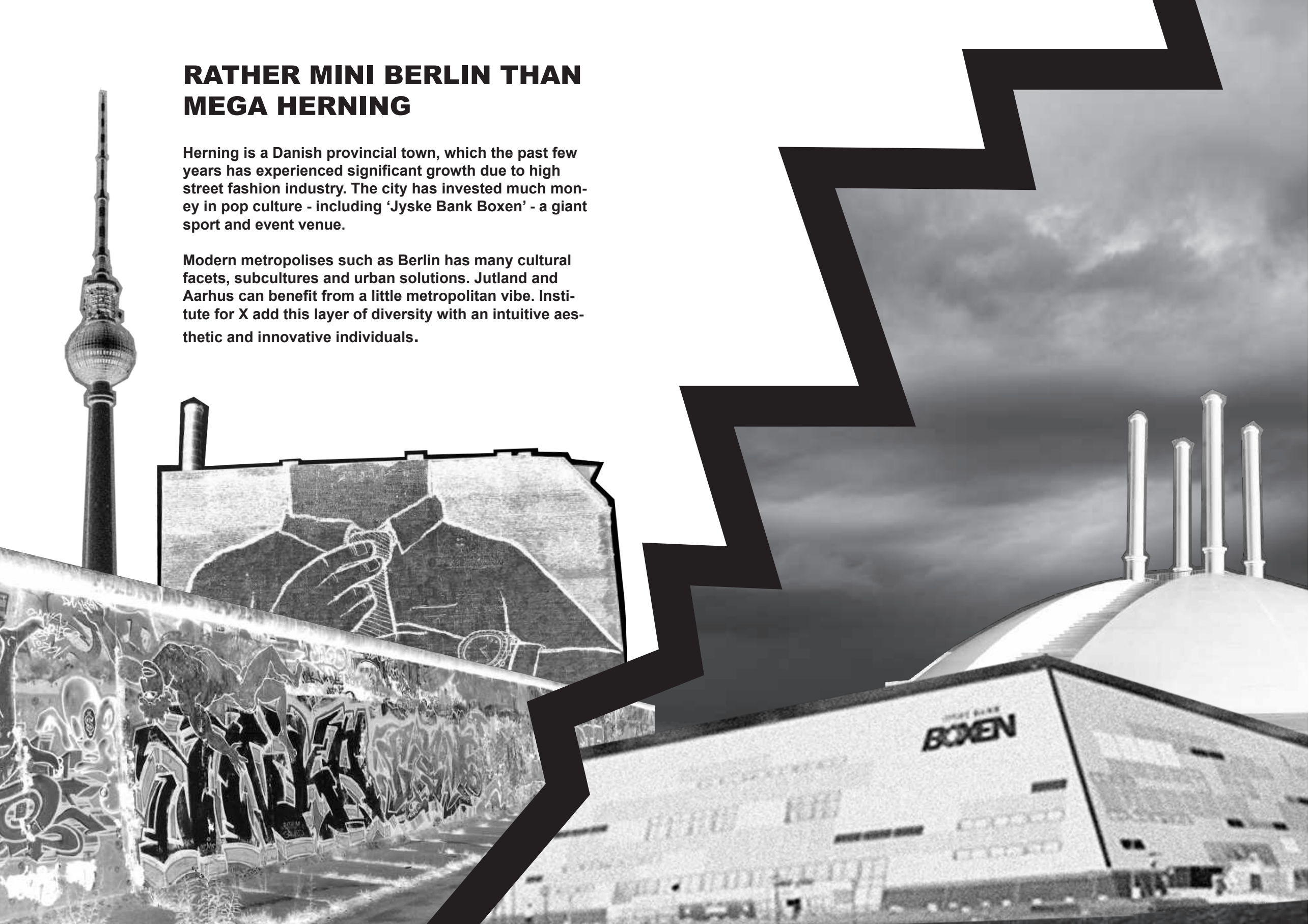
**BJ (Bonfire Jockey)**  
The person who manages the punkerball.



## RATHER MINI BERLIN THAN MEGA HERNING

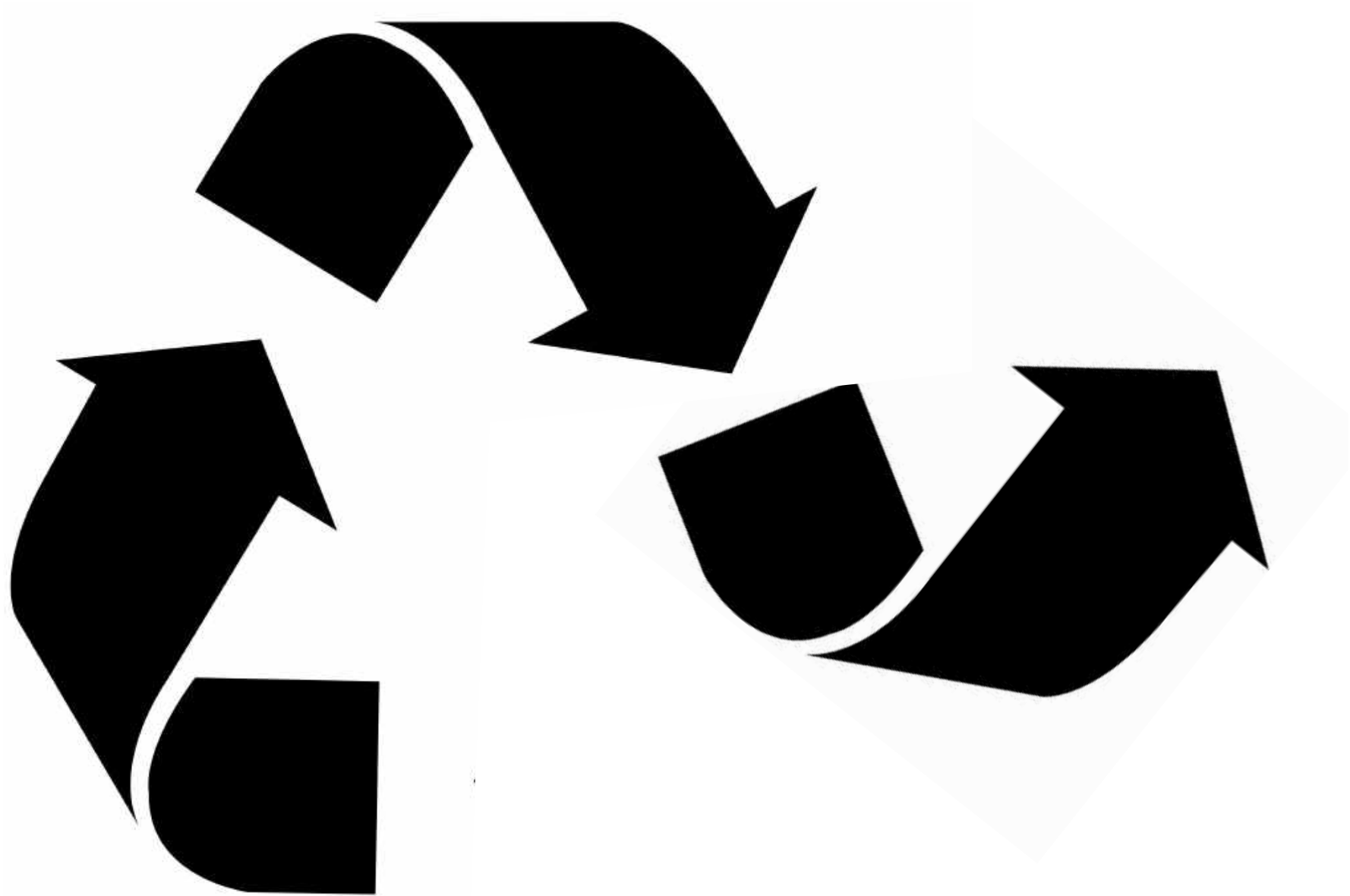
Herning is a Danish provincial town, which the past few years has experienced significant growth due to high street fashion industry. The city has invested much money in pop culture - including 'Jyske Bank Boxen' - a giant sport and event venue.

Modern metropolises such as Berlin has many cultural facets, subcultures and urban solutions. Jutland and Aarhus can benefit from a little metropolitan vibe. Institute for X add this layer of diversity with an intuitive aesthetic and innovative individuals.



# RECYCLE

At the end of an exhibition or event, the big cultural institutions in Aarhus ask us to come by and take a look at their leftover materials. The information is sourced out to everyone at (X) and people collect what they need. For example, used molton blackout textiles have helped insulate B//huset and Double Rainbow. In turn, we source a lot of materials to other culture producers for various events.





REEF: A reef is built by the interaction of organisms and their ecosystem, that have synoptic relief and whose biotic composition differs from that found on and beneath the surrounding sea floor.

The past 5 years, the Institut for (X) has bloomed - as an organism that has grown on ambient conditions - completely undisturbed. The place has slowly become part of the local's awareness - a place you can drink coffee - go for a walk - a reef you can dive into, and get a different but exciting cultural experience.

**REEF PHILOSOPHY**  
**Lower a ship on an**  
**empty sand bar.**  
**Fish fry emerge.**  
**Seaweed grows.**  
**The big fish arrives**  
**Fishing.**  
**Diving Tourism.**  
**— and so on —**

# RELAX

While modernist urban-planning philosophies typically focus on moving people and vehicles as quickly as possible, "relax" refers to an alternative way of thinking: that some places and parts of a city should be dedicated to a slower and more enjoyable, experiential way of moving through and being in the city.







**Remix culture is a society that allows and encourages derivative works by combining or editing existing materials to produce a new product. A remix culture would be, by default, permissive efforts to improve upon, change, integrate, or otherwise remix the work of copyright holders. Progress and wealth creation of a culture is fundamentally tied to remixing.**



<sup>R</sup>I<sup>E</sup>V<sup>S</sup>H<sup>H</sup>S<sup>A</sup>Z<sup>P</sup>K<sup>E</sup>V

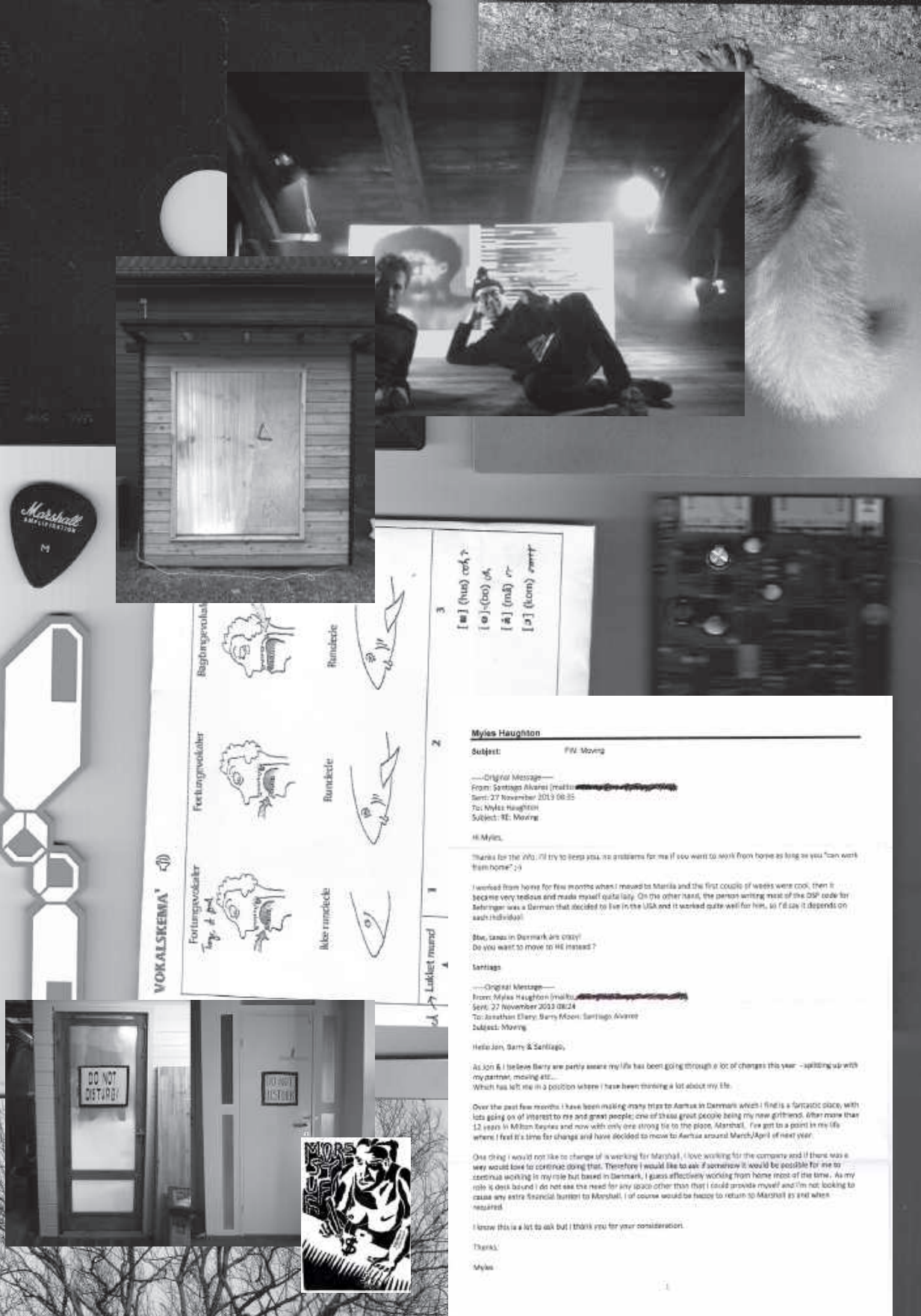
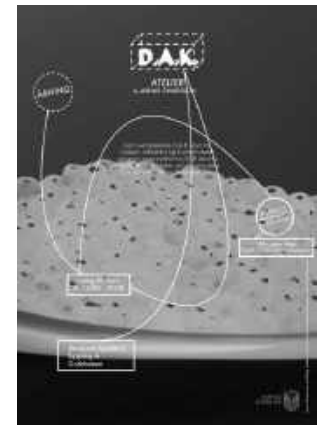
<sup>T</sup>G<sup>E</sup>S<sup>H</sup>V<sup>C</sup>X<sup>I</sup>R<sup>T</sup>G<sup>Y</sup>B



# Residency

There are three residencies at (X): B//huset and E-shoppen have longer term project spaces where people work for a couple of months, and Building A runs the shorter-term AriratX programme.

AiratX is a network-building visiting artist programme that strives for a strong professional link to the global art scene and high quality impact on the locality. The programme collaborates with Mødestedet gallery, DAK and other local cultural institutions on exhibitions and projects. AiratX has during 2 years invited 10 artists to Aarhus for an individual residency in addition to organising a working conference of 30 foreign artists in 2012. Two private studio spaces are available for artists and large fully equipped working spaces make the area a perfect place for a short term production of high quality art. AiratX Residencies are usually 2-8 weeks.



Myles Houghton

Subject: PW Moving

-----Original Message-----  
From: Santiago Alvarez (mailto:santiago.alvarez@araratx.dk)  
Sent: 27 November 2013 08:35  
To: Myles Houghton  
Subject: RE: Moving

Hi Myles,

Thanks for the info, I'll try to keep you no problems for me if you want to work from home as long as you can work from home" :)

I worked from home for few months when I moved to Manila and the first couple of weeks were cool, then it became very tedious and made myself quite lazy. On the other hand, the person writing most of the DSP code for Refranger was a German that decided to live in the USA and it worked quite well for him, so I'd say it depends on each individual.

But, taxes in Denmark are crazy!  
Do you want to move to HE instead?

Santiago

-----Original Message-----  
From: Myles Houghton (mailto:myles.houghton@araratx.dk)  
Sent: 27 November 2013 08:24  
To: Jonathan Elery, Barry Moon, Santiago Alvarez  
Subject: Moving

Hello Jon, Barry & Santiago,

As Jon & I believe Barry are partly aware my life has been going through a lot of changes this year -splitting up with my partner, moving etc...  
Which has left me in a position where I have been thinking a lot about my life.

Over the past few months I have been making many trips to Aarhus in Denmark which I find is a fantastic place, with lots going on of interest to me and great people; one of those great people being my new girlfriend, after more than 12 years in Milton Keynes and now with only one strong tie to the place, Marshall. Few got to a point in my life where I feel it's time for change and have decided to move to Aarhus around March/April of next year.

One thing I would not like to change of is working for Marshall, I love working for the company and if there was a way would love to continue doing that. Therefore I would like to ask if somehow it would be possible for me to continue working in my role but based in Denmark. I guess effectively working from home most of the time. As my role is desk bound I do not see the need for any space other than that I could provide myself and I'm not looking to cause any extra financial burden to Marshall. I of course would be happy to return to Marshall as and when required.

I know this is a lot to ask but I think you for your consideration.

Thanks,

Myles



# **RHIZOME**





## S: Describe the concept behind road research.

MP: The concept behind 'Road Research' is to get people to be in the street - to play in the street - to use the street as a public space and not as a non space for cars only.

## S: Why is it important to give people the opportunity to close of their street?

MP: The basic thing was, that the streets is a huge amount of our cities they take up enormous amount of space and we were interested in what would happen if we started to interact with this amount of space in a different way? how will people use the street? what would happen if we just close it and say, now it's just a public park?

## S:What happens when you do this?

MP: What happens when we close the street - we didn't know and I was extremely surprised of the amount of activity that in a very very short time emerged from the surrounding buildings and entered into the streets. You had people bringing out table tennis - you had kids that didn't know each other before inventing games together and starting to interact between the different gardens to the street towards different buildings- it was very amazing. and then there was also the normal stuff -such as football and other kind of ball games. the interesting thing was the adults bringing out stuff starting to know each other and the kinds envenoming stuff - a new game together that they hadn't space to do before.

## S: Are you visible in these projects?

MP: If we are visible - no. We only know one person in the street - the person that calls us, and then we just close the street of and then we go again. We bring different stuff they can interact with, but it's mainly just closing off the street and then the street is for humans not for cars.

## S: How do you get feedback from the people after this type of projects?

MP: The feedback comes again from the person that calls us - we have a small talk - how did it go and stuff like that - kind of a small interview when we come and get the stuff. I think once or twice Rene stayed there and did a little bit talk and stuff like that. But mainly we have just been in the car down the street looking - not trying to influence the space, but just let the people find out themselves what they can do outside in the streets.

## 4.08: S: How did you come up withe this project?

4.12: MP: The project started as a part of Rene's candidature on the university - he had to do his finals and he called me, and said - "hey do you want to be a part of my finals - I'm doing this project about humans and roads I'm not sure where it should go" . Then we talked a little bit about the project and it turned into 'Road Research'.

## 4.43: S: Is there something you experienced in this project you think is important - something you will

## use again in other projects?

4.57: MP: The important thing in this project was that it worked - it was easy for people to do - it was easy for us to do. Many of the projects we normally do takes a huge amount of time to prepare and so - and this was extremely simple and the effect was very very basic and very very nice for ordinary people to use, where they live.

## 5.35:S: Some of the feedback you've got — how was it? what did they say?

5.44: MP: The feedback — a lot of it was also the surprise — like WOW! — this is our street - we didn't know we had this huge space just in front of out house. And the relationship between the people living in the street - they said : we know much more people now where we live. That was the good response. and bad response - people were not able to park. It's important to note that road research is only once in a while - it's not about not having cars - thats not the issue - it's about once in a while having a big space together with your neighbour. It can be once or twice a year or every second year.

## 7.34: What is vejforskning basically?

7.37: Basically 'Road Research' is a set of the same system as the municipality uses to close off streets when they do road work, so we just close off the street in signs that people already know - so we close off the street either in one end or if it's a two ways road, we close it in two ends and then where the guy or girl calls us - we put up a base and there is a sign that says a little bit about whats going on. And then we did 'Road Research' version two where we also had a little bit of gear - like tennis etc. so there also is kind of these starter activities. Tables and stuff - a very simple kit.





# **Rule 0**

**Don't act in a way  
that requires us to  
create a new rule.**

## **Guideline 0**

**Rent is cheap, but  
to use (X) you must  
contribute to (X).**

**Ask around for inspiration of how to contribute.**

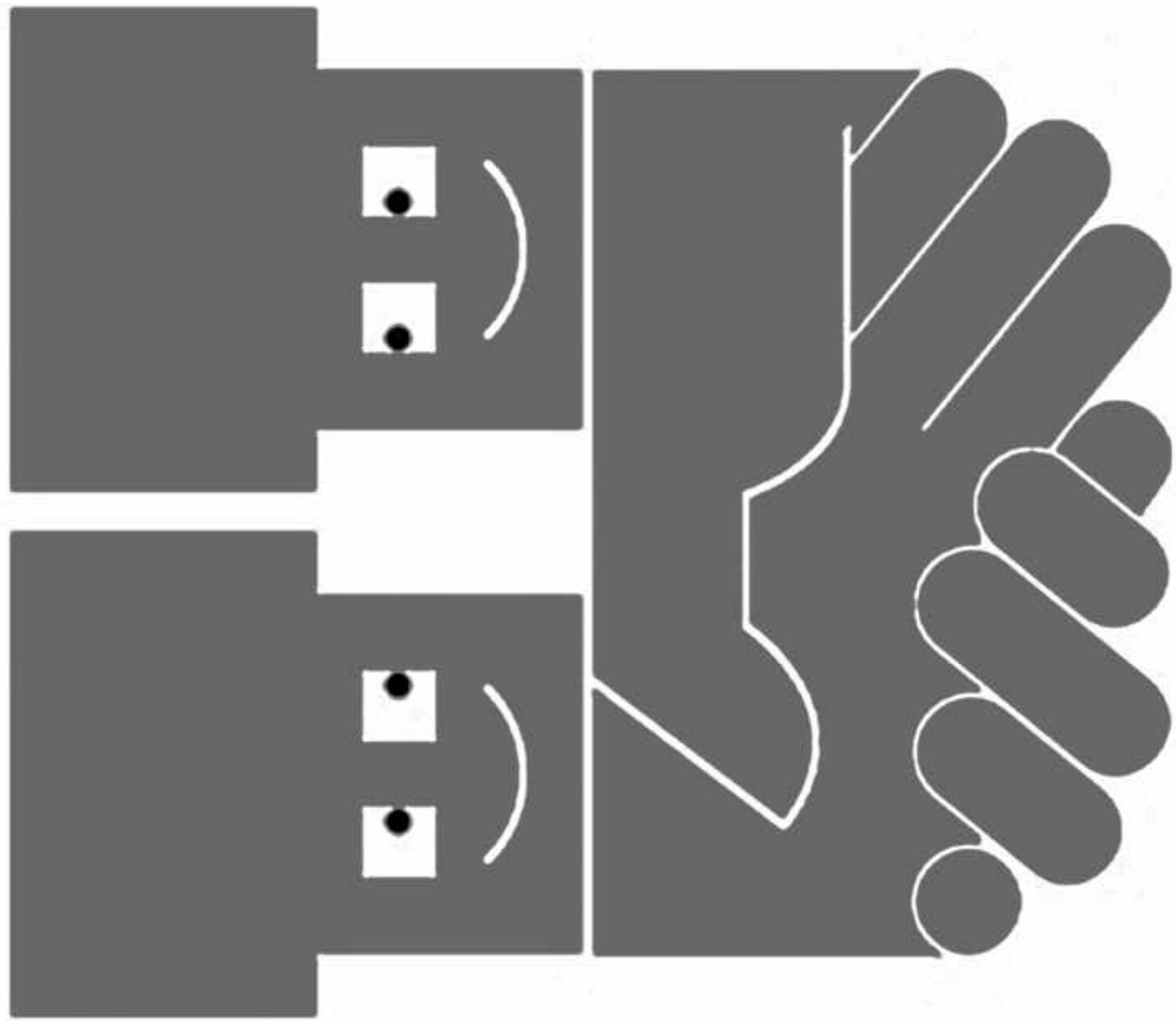
# Sauron's Eye

## Heater in D.A.K

The old train station offers vast space, but unfortunately the technical standard corresponds to its age and previous function. because of our temporary stay we don't wish to insulate the building or install a heating system that would allow us to use the whole building. An effective solution for events is to heat up the space with "Sauron's Eye" the Heater in DAK, building A. The rest of the time we have an oven where we can burn wood or else you need to grab a saw or a drill and work to get warm.







**Sig hej til  
din naboo**

# SCHOOL

Institut for (X) – a university on street level. Everyone is both teacher, student and craftsman in his/her own school – and participates in everyone else's school.

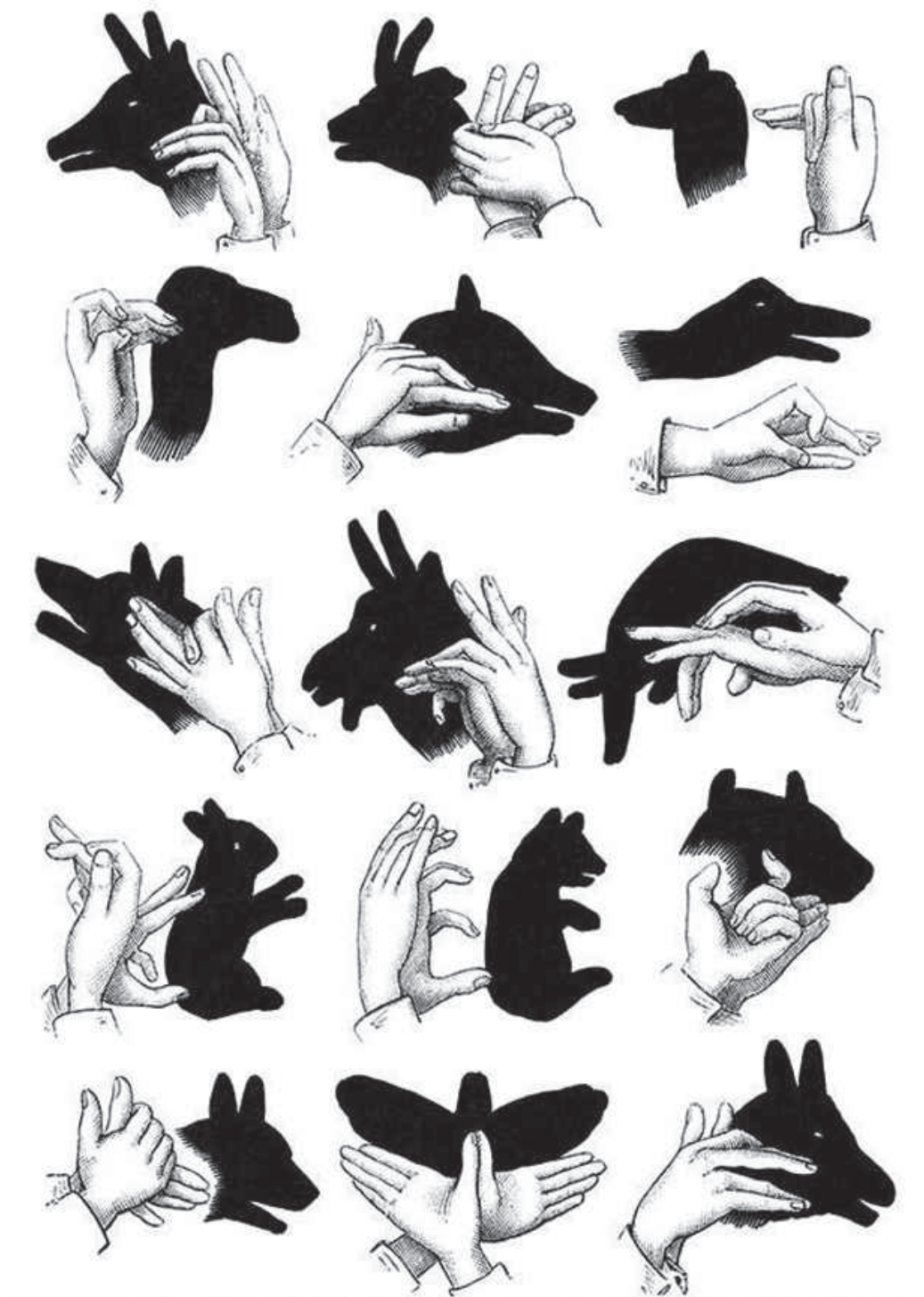


## TOO COOL FOR SCHOOL!?







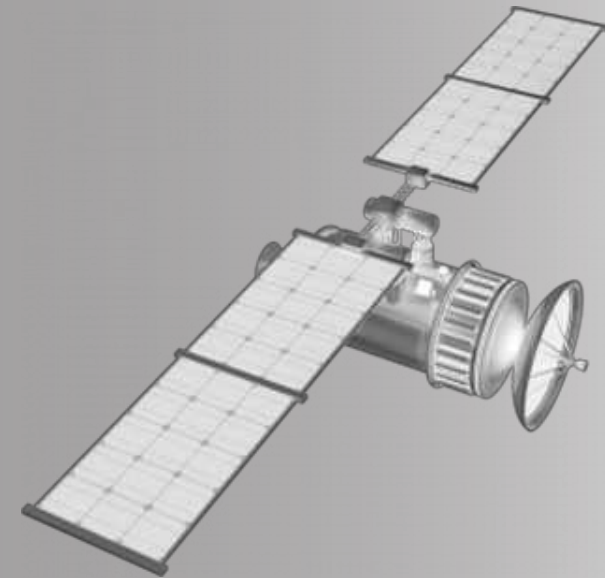


Shadow professor  
(da. skyggeprofessor)  
A spiritual project advisor



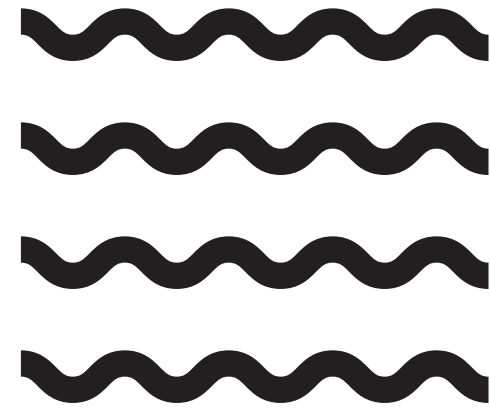
## SHARING IS CARING

At institute for (X) we  
share a lot of things  
- 100 people don't need  
100 internet connections  
- we share. Internet  
connection, to a pick up,  
kitchen, tools, and other  
common areas etc.



# SHIPPING

# CONTAINERS



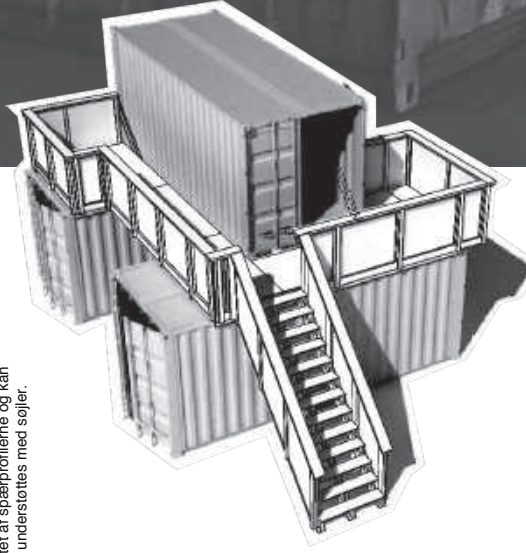
Container architecture involves prefabricated, stackable, and cheap modular structures that can be easily transported. Typically, the containers are built as makeshift shelters that house construction trailers, toilets, dressing rooms, military-related structures, or disaster-relief solutions; they can also be built into more permanent homes and offices.

We like the containers' temporary aesthetics and industrial, rugged look. Bureau Detours have used shipping containers as pop up workshops and offices when working out of town. Inhabitants at 'Institut for (X)' have adopted the use of the containers, when we ran out of space inside the buildings. Shipping containers are durable and perfect safe-deposits, workshops, offices, and studios.





**workshop, office, storage and studios.**



**Konstruktionsbeskrivelse:**

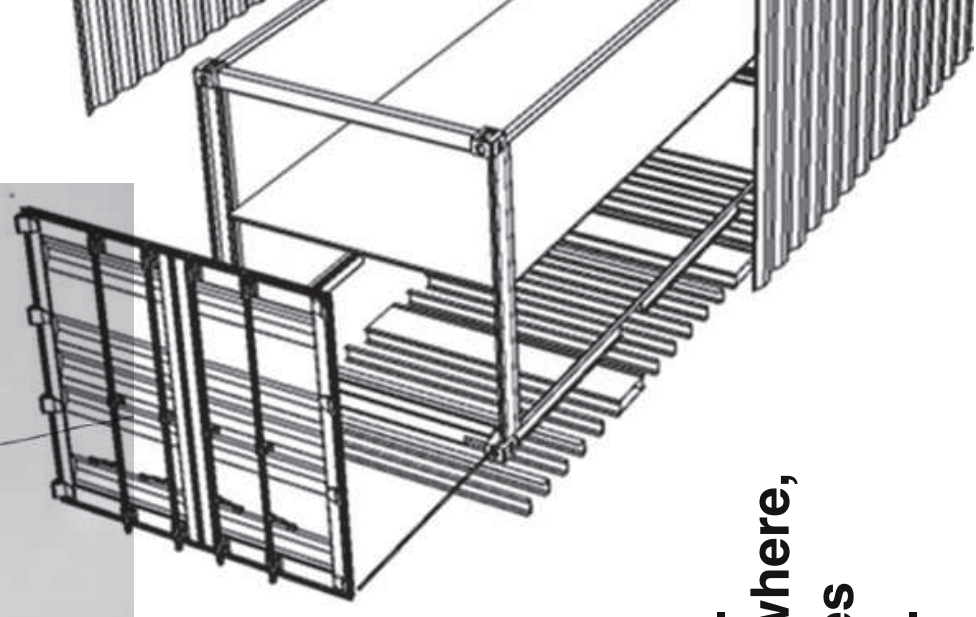
Hele konstruktionen er generelt lavet af solidt træ, primært 2"x6" og 2"x8", og er samlet med store franske skrue.

Gulvstroer/spær der bærer pladegulvet er lavet af spærtræ og er ydermere skruet sammen som H-profiler for at øge holdbarheden. Max stro-afstand er overholdt.

Rækværket er 120 cm fra gulvflade til top af håndliste, og overholder alle øvrige anvisninger fra bygningsreglementet omrandende værn for trapper og rækværk.

Mellem bælstrene er der påmonteret plade, som dermed får funktionen af både fod- og knæspark.

Udhængt ud over containeren er fuldt understøttet af spærprofilerne og kan ydermere understøttes med søjler.



- containers are perfects as a popup studio, when we are in lack of space in the buildings.
- they are buildt to transport material everywhere, are durable and a perfect safe-deposit. X loves them and house several with specific interior.

 +  +  =

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BIG L



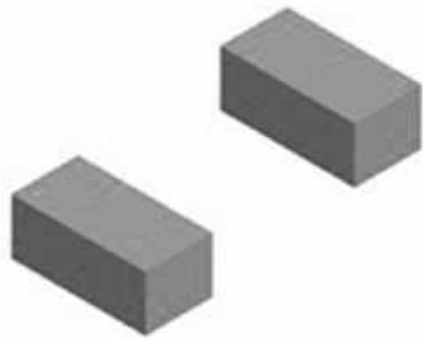
SKINNY L



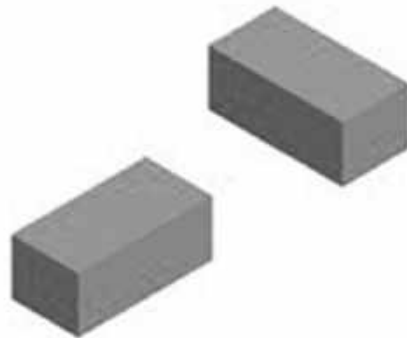
LONGSTER



FATTY  
FARM



PING PONG



LONG T



THE T



HANGOVER



OFF GRID



# SKATE

There is a vibrant skate culture at Institut for (X). In 2014 Anne Eggebrecht, among others, started the project SKATEDUCATE that facilitates skate camps and schools for girls. SKATEDUCATE strengthens the girl's potential, courage, and faith in themselves and their abilities through a skateboarding community.

Under the headline Skate. Educate. Empower., the association use skateboarding and ramps to give the girls space and a safe environment where they can challenge and develop themselves. It is SKATEDUCATE's belief that skateboarding can help strengthen mental skills, develop self-confidence and perseverance, and daring to fail!

[www.skateducate.com](http://www.skateducate.com)



**SLOW DOWN**



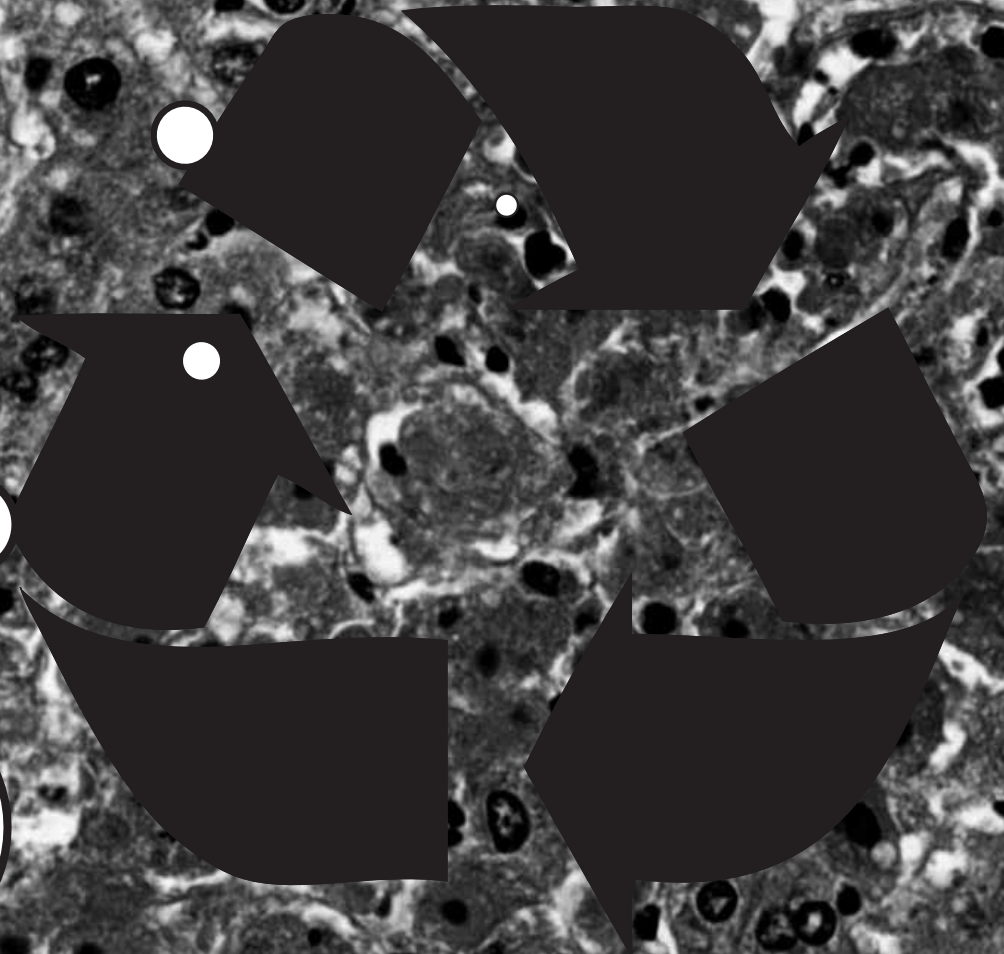
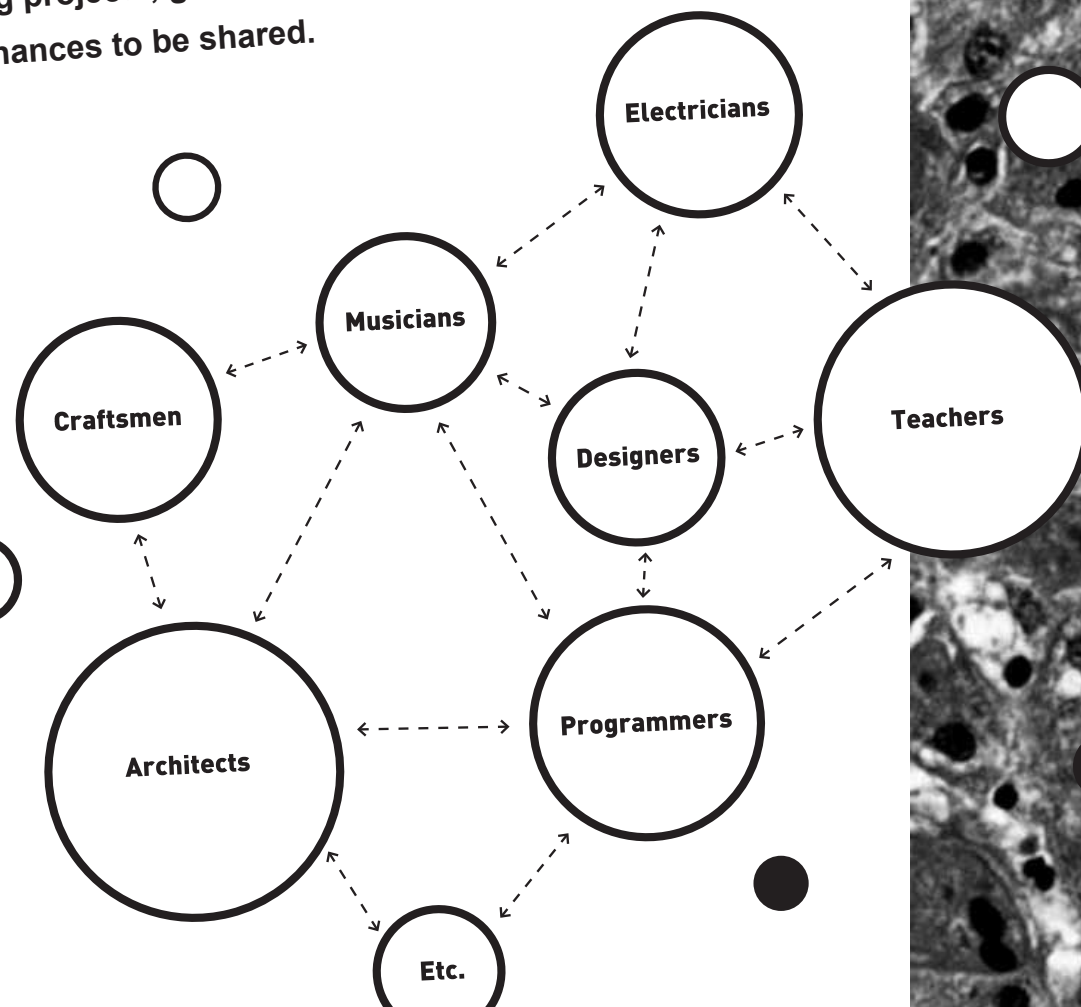
# SMILE

;-D

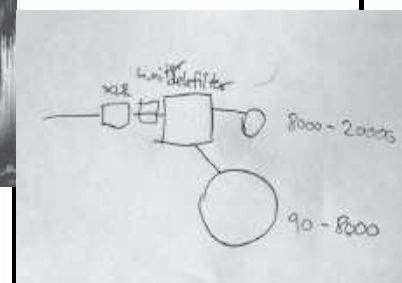
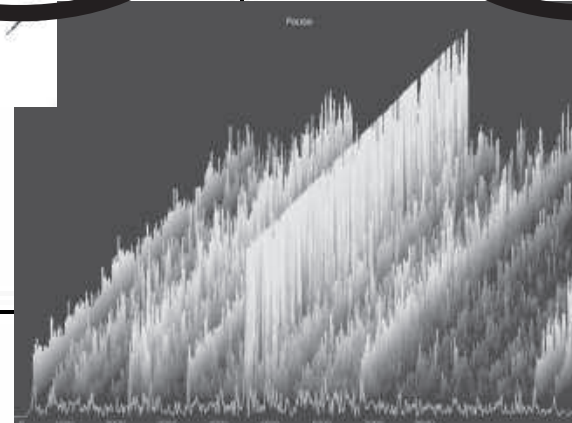
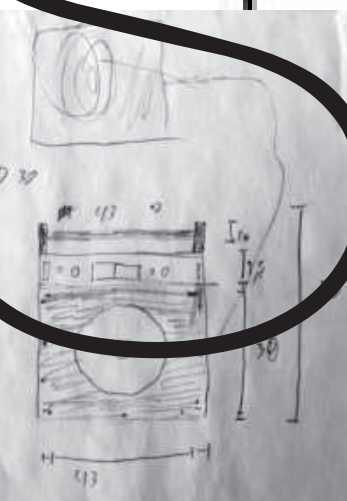
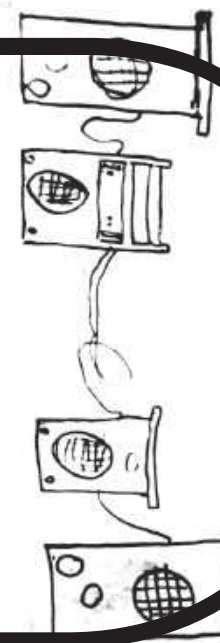
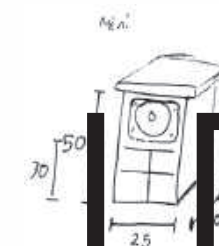
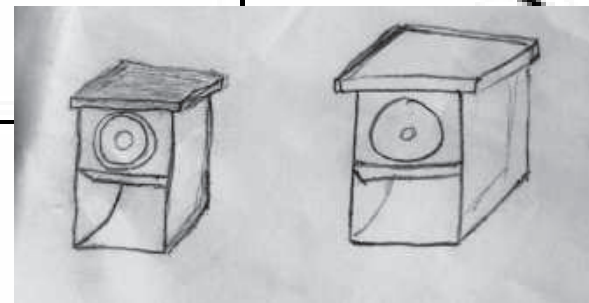


# SOCIAL SUSTAINABILITY

Recycling is a pragmatic approach rather than a religion at Institut for (X), but we put great emphasis on social sustainability. We use each others skills and knowledge all the time. Rather than hire from the “outside” – a carpenter, an electrician, a graphic designer – we use the skilled people already on the platform. Social sustainability works best in a mix of exciting projects, good people, a constant development of skills and good finances to be shared.



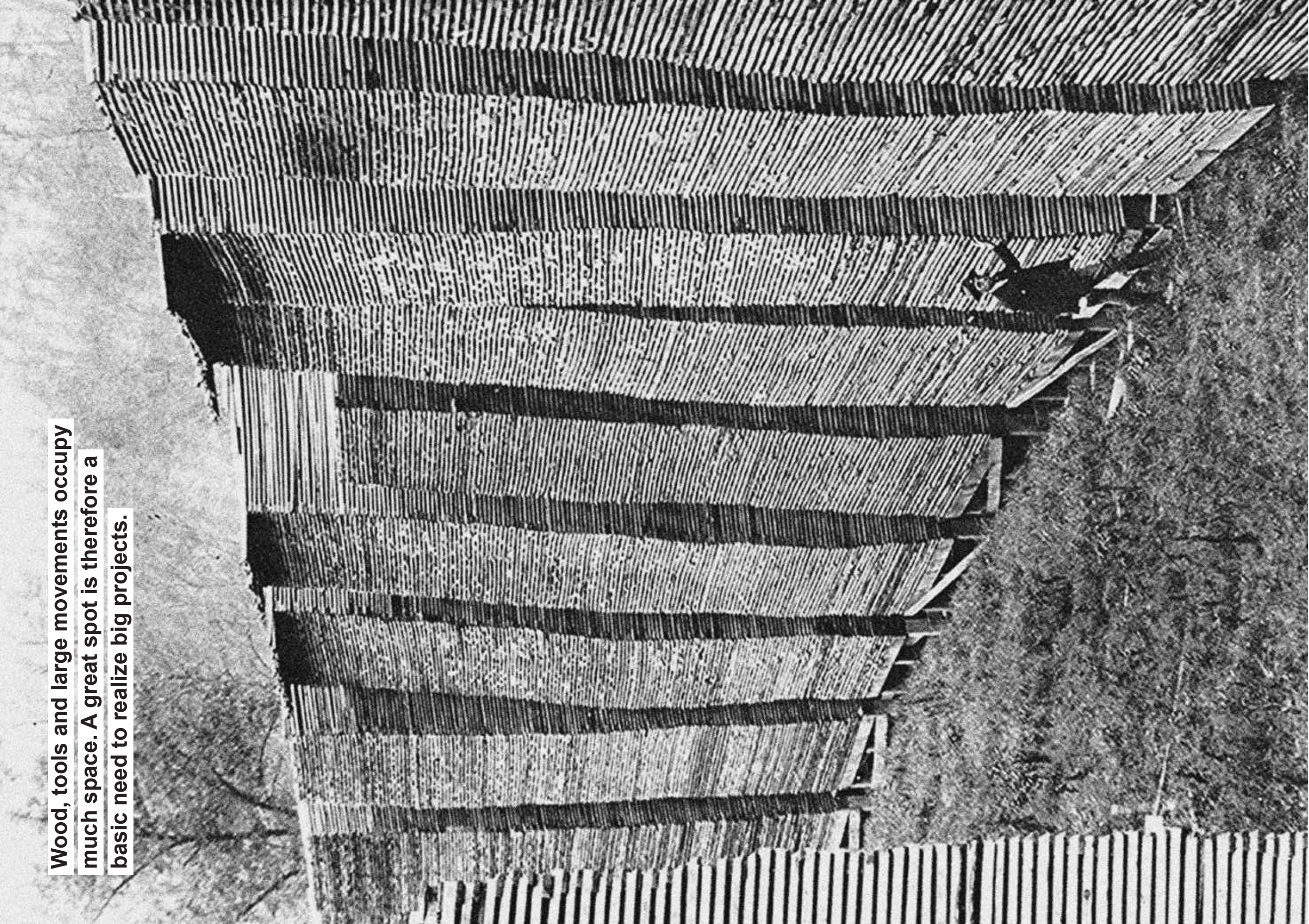




Lynd Ja tak



Wood, tools and large movements occupy much space. A great spot is therefore a basic need to realize big projects.





# SPACEMAKERS

Spacemakers is a project that maps the municipally owned empty and un-used buildings in Aarhus. The aim of the project is to facilitate temporary use of these buildings by local cultural initiatives and construct a process/structure around it. The project is a partnership between Institut for (X) and Aarhus municipality and we work toward the municipality taking over the project in the future.



# SPLASH THE SPACE





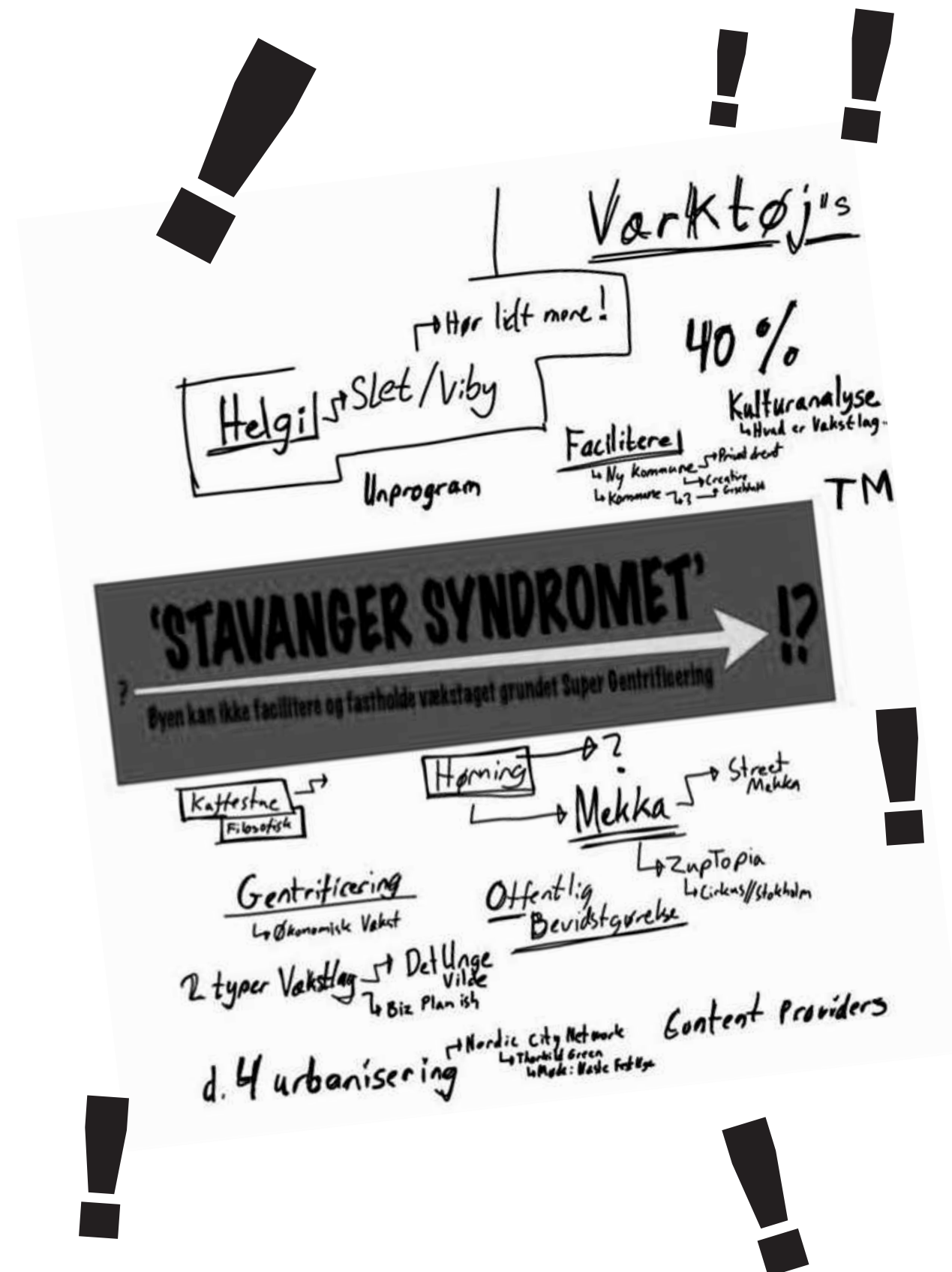
# STAVANGER SYNDROME

Cities lose their resourceful young people when they can't afford spaces for their projects and activities. This often happens as a result of large-scale restoration and gentrification of city centres, which has been the case in Stavanger (Norway) since 2008.

The Stavanger Syndrome hasn't yet reached Aarhus, but it very well could. We don't know the solution to this problem, but we have a lot of ideas scattered around this book.

One idea is to protect (or slow down) certain "atypical" areas from gentrification by holding off investors (and the municipality). Invest in these unique parts of your city and listen to the inhabitants' ideas. Develop from within — and if you borrow ideas from other cities, adapt them and make them your own.

The upper layers of the municipality have to think and act before the Stavanger Syndrome takes hold — observations from London tell us that once a city's got the syndrome, it's very hard to get rid of.



# STUDIO TZUNAMI



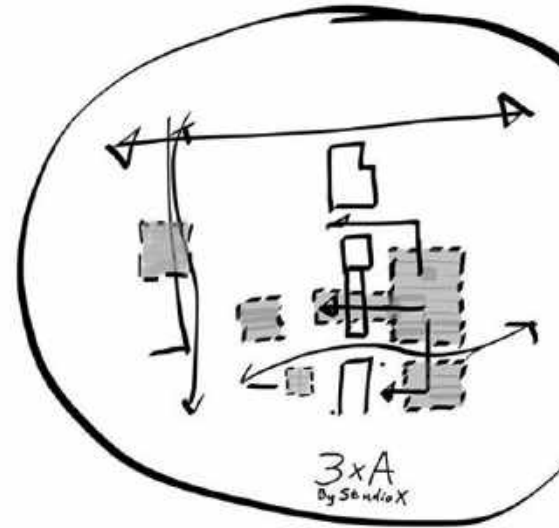


# STUDIO (X)

Studio (X) is a school and learning philosophy, housed in the co-operation between individuals at 'Institut for (X)'. The school offers students to complement their education with real-life tasks in co-operation with experienced professionals at (X).

Students at Studio (X) define the focus and duration of their own schooling, which can span weeks, months or even years.

As everything else at 'Institut for (X)' the school is driven by the students' dedication. "Learning by doing" and "hands-on" are basic principles for the school and Studio (X) provides students with an increased sense of independence and energy.





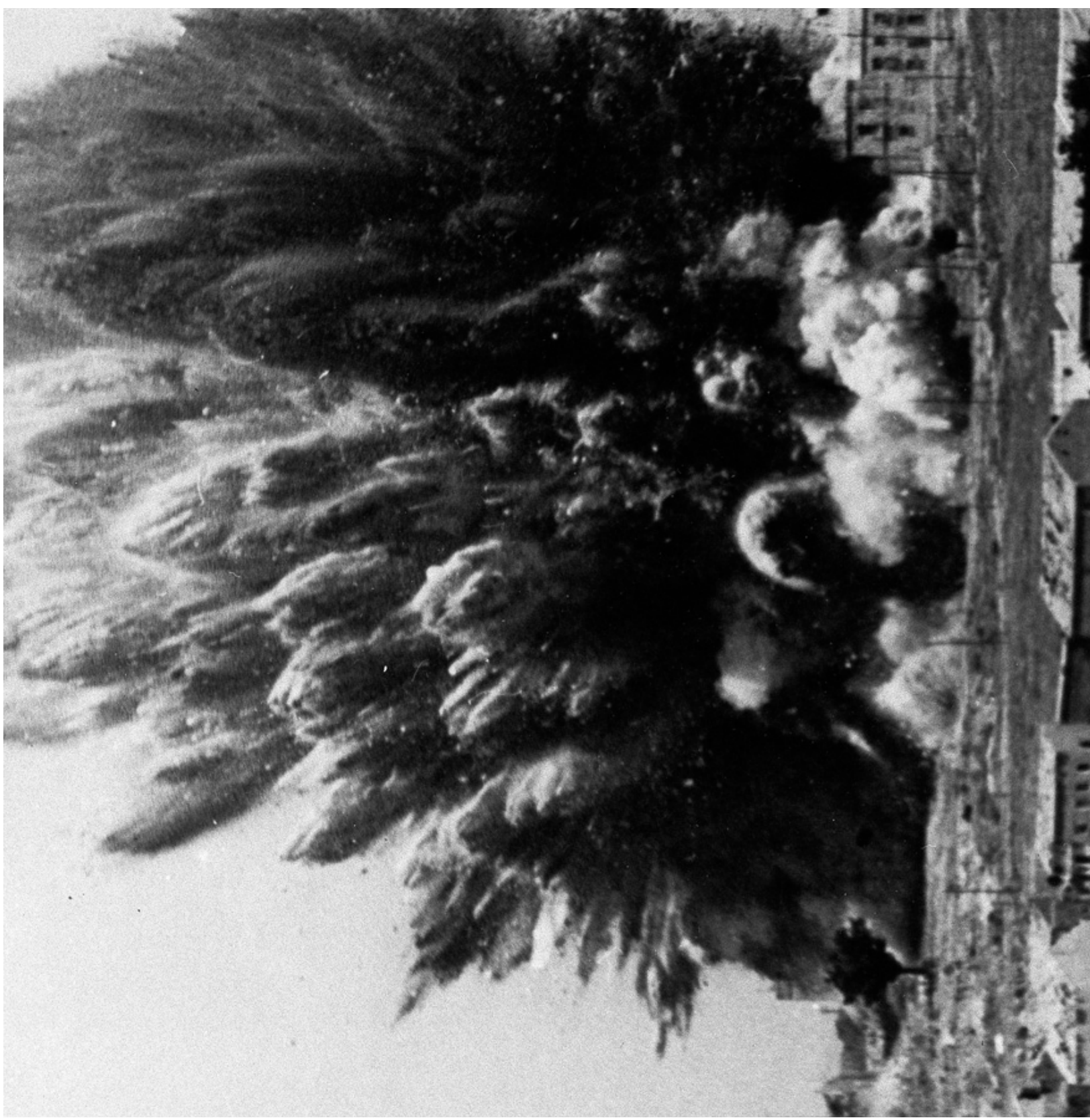
*“It is not the strongest or the most intelligent who will survive but those who can best manage change.”*

= Charles Darwin





Everything is temporary - We use it as a motivation and driving force - do something now!



**Everything  
is temporary**

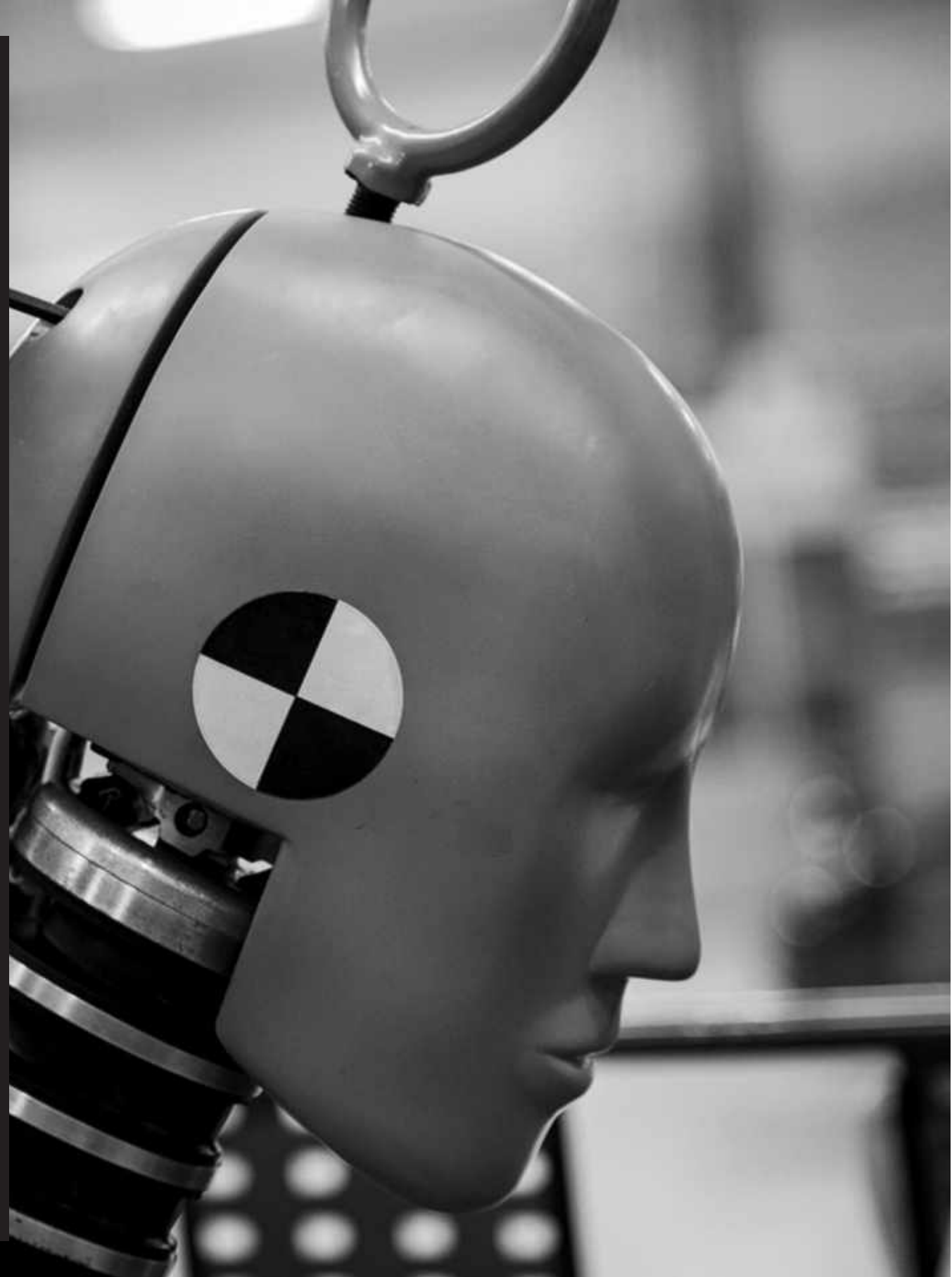


# TEST

**Institut for (X) is built on the philosophy that everything is a test. We have no pre-defined vision or a final result for the many projects we facilitate.**

**During the years, we have had a very sentient approach to projects. Money, time, facilities and skills were limited - so we were forced to try things out and see what happened.**

**Challenge is important for development can take place. Fear fights creativity. The fumbling approach gave us new skills and created new interesting methods for problem solving.**





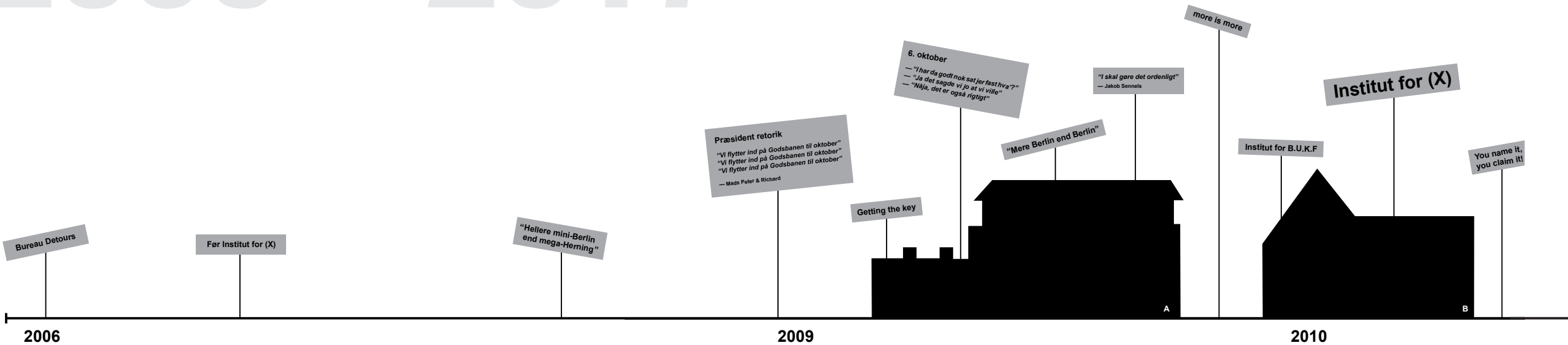


**THE SKY IS  
THE LIMIT**



# TIMELINE

## 2006 ~ 2017



### Gadefest

Fra et kælderværksted i Anholtgade i Aarhus, fik Maria Engholm, Richard Junge, Jens Hydegård, Lars Lange, Morten Stig, Jimmy Wulff og Mads Peter Laursen, ideen til at organisere en gadefest for beboerne i gaden. Alle kunne være med, og de forskellige beboere deltog med alt fra at arrangere loppemarked, bage kager og nogle samlede et lille koncertprogram. Gruppen faciliterede gadefesten, byggede en scene og bænke dertil og sørgede på den måde for at ramme for en gadefest blev en realitet. Gadefesten i Anholtgade nød stor succes, hvorfor de i årene frem gentog begivenheden.

### Bureau Detours

Efter gadefesterne i Anholtgade, bliver gruppen inviteret til at lave flere mindre projekter blandt andet en skulpturel udstilling, MMM (Mobilt Museum i Museet) ved Kunstbygningen, i 2007. Senere skaber gruppen, der nu består af flere, en totalinstallation på Galleri Machwerkert i Aarhus med projektet *Flemmings Hus & Have*. Projektet nød og vakte stor opmærksomhed for sit særlige udtryk og dristige byggeri.

Grundet interesse og efterspørgsel udefra, beslutter gruppen at navngive sig og skabe en fælles identitet. Således starter *Bureau Detours*.

### Bolsjefabrikken

Anført af Mads Peter rejser gruppen mod det nordvestlige København hvor de starter Bolsjefabrikken. En ældre og nedlagt fabrik som de omdanner til et kreativt samlingssted med dyb rodfæstelse og tiltro til DIY-kulturen. Stedet rummer bla. værksteder for lyd, træ og metal. Demokrati og fællesskab bliver nøgleprincipper for stedets virke, der naturligt supplerer og underbygger det allerede eksisterende, aktivistiske og politisk engagerede miljø i det københavnske nordvestkvarter. Projektet er på intet tidspunkt finansieret og bygger udelukkende på frivillig kraft.

### Refshalevej-projekt

Inviteret af *Christiania* står dette projekt tilbage som et af de færreste projekter efter etableringen af *Bolsjefabrikken*. Med alternativt byggeri i alle afskynsnings langs vej og sti, belønnes projektet med en invitation fra *Dansk Arkitektur Center*, om at deltage i *Get Lost*, et større projekt om urbanitet i det københavnske miljø. Til projektet udvikles en særlig kærlighed for skurbyggeri, der idag indgår som et særligt studie og varemærke for *Bureau Detours* projekterne.

### Københavns Projekt Hus

Der stiftes for første gang erfaring med det kommunale støttesystem, da et efterfølgende projekt og platformen *Københavns Projekt Hus* modtager finansiel støtte i form af bloktilskud på 2,3 millioner. *Bureau Detours* engagement ophører efter knap et år, da Mads Peter flytter fra byen og tilbage til Aarhus.

*KPH* eksisterer stadig dog under andre vilkår.

### Berlin

Mads Peter og Maria Engholm rejser af flere omgange til Berlin for at søge inspiration til det urbane miljøes potentiale og udvikling. Der besøges op til flere kulturplatforme, suppleret af nøje observationer og undersøgelser af byen generelt. Efter en årelang fascination af undergrundskulturens vibrerende liv, samt græsrodsbevægelses bottom-up ideologi for byudvikling, og deres tendens til at gøre brug af nedlagte bygninger og ubenyttede områder, bliver turene startskud for en målrettet søgen på lignende mulighedsrum i Aarhus by.

### Operaen

Bureau Detours inviteres af Aarhus Kommune, til at udarbejde en pavillon til multikulturelt brug under *Aarhus Festuge*.

En skulpturel oase, der for alvor placerer *Bureau Detours* i folks bevidsthed.

Projektet nyder stor succes og bygger bro til Uffe Elbæk, der inviterer Bureau Detours til København for at deltage i *World Out Games*, den internationale udgave af en olympiade for homoseksuelle.

### One Love City

Projektet ved den *Den Sorte Diamant* i København, ræsionerer for alvor til sit publikum og vækker særligt opsigt i kommunalt regi.

Støttet af aarhusianske kulturkroner indgås der aftale om, at udarbejde et "ekko-projekt", med Aarhus som lokation. Initiativet fremsættes af tidligere Aarhus borgmester, Nikolaj Wammen (S). Aftalen anledes blandt andet til intensivering af den eksisterende søgen efter mulighedsrum for skulpturprojekter i det århusianske byrum.

### 1. oktober Getting the key

Efter en flittig søgen på m2 rundt omkring i Aarhus, lykkes det Bureau Detours at finde frem til en lokation med passende størrelse og potentiale for udnyttelse.

Oprindeligt havde man et godt øje til den gamle flydedok i Aarhus havn, men da denne blev skrottet, var det gamle anlæg på godsbanen (Toldboden) sat i søgelyset.

I positiv dialog med bla. Jakob Sennels, daværende teknisk chef for Kulturhus Aarhus, lysner muligheden for at indtage stedet på permanent vis. Indikeret af en håndfast retorik under forhandlingerne, lykkes det endeligt, at opnå mundtlig tilsagn fra Aarhus kommune, om overtagelse af nøglerne til arealet. Toldboden er nu i Bureau Detours hænder.

### 9. oktober Remix

Få dage senere afholdes "Remix", en fest og fejring af den nylige overtagelse af stedet. Projektet og festen udgår den aftalte gentagelse af succesdeltagelsen under *World Out Games* fra tidligere på året. Festen indgår samtidig under årets festuge.

Aftenen bliver et besøgsted for mange, hvor især det kommunale fremmede skiller sig ud. Flere sammenligninger drages til Berlins undergrund, hvorfor interessen for Bureau Detours og arealet for alvor vokser.

### Bakterietendenser

Overpå *Remix* begynder de første henvendelser om at blive en del af miljøet at ikke ind. De store tomme bygninger ser pludseligt ikke ud til at blive et problem at aktivere.

På dette tidspunkt udgøres Bureau Detours af ganske få med base i Århus, hvorfor interessen udefra bydes særligt velkomment.

Dette bliver starten på infrastrukturel tænkning for fremtiden til stedet.

### B.U.K.F.

Kort efter sesættes foreningen B.U.K.F., med henblik på at skabe en fælles front for arealet, der fremover har til ønske at være rammedannende for kulturelle aktiviteter, der kombinerer den kunstneriske kreativitet med offentlig debat og samfundsoplysning.

B.U.K.F. er en forkortelse af "at BUKke For (andre)" og står for det, at forholde sig åben og samarbejdsdygtig overfor andre, viser sig hurtigt ikke at være en bæredygtig identitet og profil for stedet. Konceptet bygger på de rigtige grundelementer, men har svært ved at kommunikere sig selv udadtil.

### Institut for (X)

Trods navnet sker det første indryk af nye beboere på arealet, der sidenhen har sagt goddag og farvel til en strøm af personligheder og kreative initiativer.

Da interessen for arealet fortsat er stigende, tages navn og struktur op til genovervejelse. Kort efter skiftes navnet til det vi idag kender som Institut for (X).

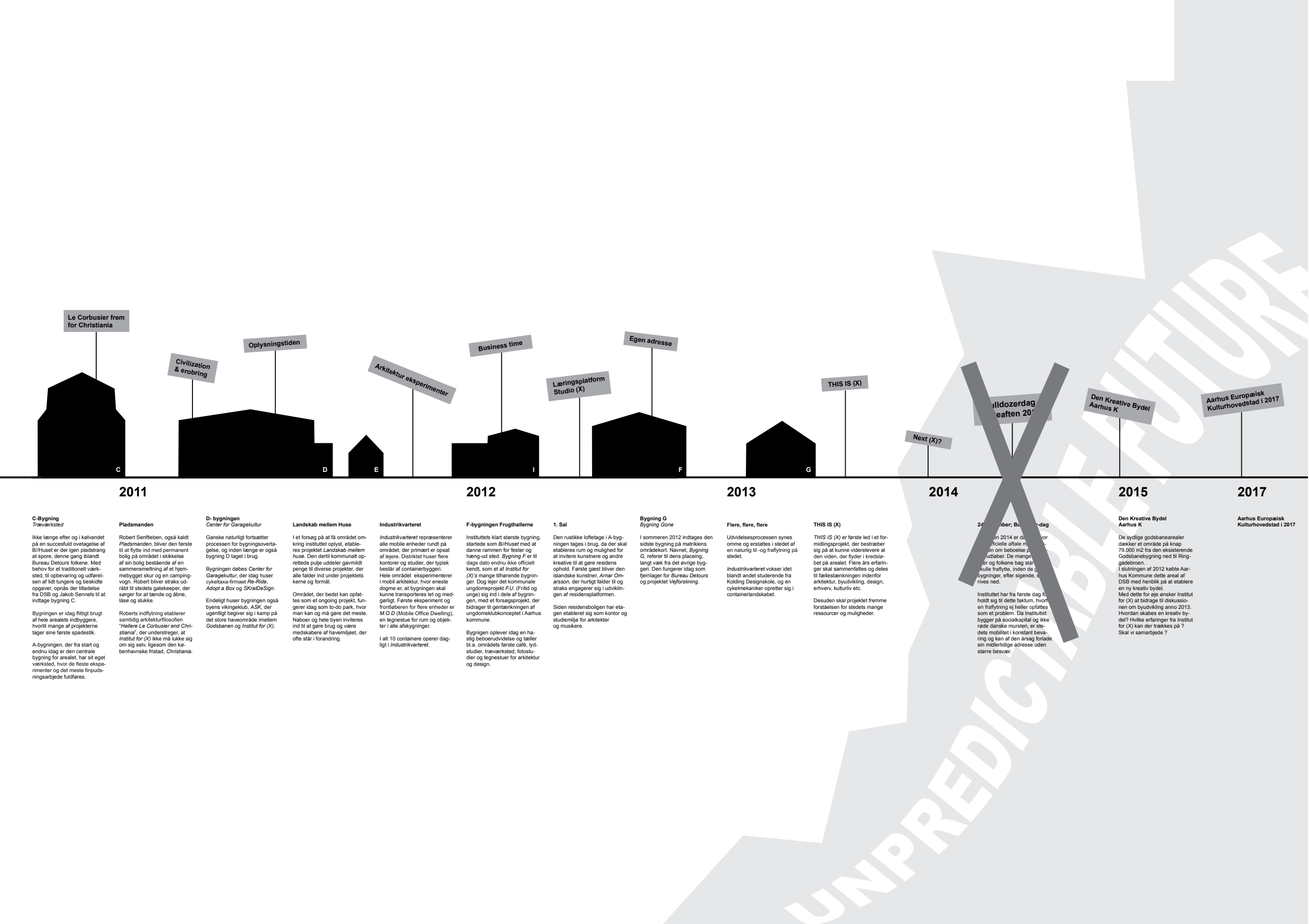
Koncept og navn er blevet finpudset og Institut for (X) bliver fra denne dag til kreativ erhvervsplatform for virksomheder og foreninger i Aarhus by.

### Bi/Huset Afdeling for Lyd og Rum

Bureau Detours inleder i foråret 2010 et samarbejde med den Londonsasserede kunstgruppe "ArtinAVan" sammen gennemfører de projektet "My-retuen". Behovet for ekstra arbejdsplads, åbner op for brugen af de omkringliggende bygnin-

ger. Bygning B står først for skud i overtageelsesprocessen, og indflytter diverse lydfolk heriblandt *Denal Sound System*. Lyd bliver herefter fokus og omdrejningspunktet for B-bygningen, der idag er leverandør til flere musikalske kulturarrangementer, og går under navnet Bi/Huset.

Siden overtagelsen er nye driftskræfter trådt til, og idag anføres den daglige omgang særligt af Yvonne Buer.



#### C-Bygning

Træværksted

Ikke længe efter og i kølvandet på en succesfuld overtagelse af B/Huset er der igen pladsstrang at spore, denne gang iblandt Bureau Detours folkene. Med behov for et traditionelt værksted, til opbevaring og udførelsen af lidt tungere og beskidte opgaver, opnås der tilladelse fra DSB og Jakob Sennels til at indtage bygning C.

Bygningen er idag flittigt brugt af hele arealets indbyggere, hvortil mange af projekterne tager sine første spadestik.

A-bygningen, der fra start og endnu idag er den centrale bygning for arealet, har sit eget værksted, hvor de fleste eksperimenter og det meste firpudsningsarbejde fuldføres.

#### Pladsmanden

Robert Senfleben, også kaldt Pladsmanden, bliver den første til at flytte ind med permanent bolig på området i skikkelse af sin bolig bestående af en sammensmeltning af et hjemmebygget skur og en campingvogn. Robert bliver straks udråbt til stedets gatekeeper, der sørger for at tænde og åbne, låse og slukke.

Roberts indflytning etablerer samtidig arkitekturfilosofien "Heller Le Corbusier end Christiania", der understreger, at Institut for (X) ikke må lukke sig om sig selv, ligesom den københavnske fristad, Christiania.

#### D-bygningen

Center for Garagekultur

Ganske naturligt fortsætter processen for bygningsovertagelse, og inden længe er også bygning D taget i brug.

Bygningen døbes Center for Garagekultur, der idag huser cykeltaxa-firmaet Re-Ride, Adopt a Box og SKraDeSign.

Endeligt huser bygningen også byens vikingeklub, ASK, der ugentligt begiver sig i kamp på det store haveområde imellem Godsbanen og Institut for (X).

#### Landskab mellem Huse

I et forsøg på at få området omkring instituttet oplyst, etableres projektet Landskab mellem huse. Den dertil kommunalt oprettede pulje uddeler gavmildt penge til diverse projekter, der alle falder ind under projektets kerne og formål.

Området, der bedst kan opfattes som et ongoing projekt, fungerer idag som to-do park, hvor man kan og må gøre det meste. Naboer og hele byen inviteres ind til at gøre brug og være medskabere af havemiljøet, der ofte står i forandring.

#### Industri kvarteret

Industri kvarteret repræsenterer alle mobile enheder rundt på området, der primært er opstillet af lejere. Distriktet huser flere kontorer og studier, der typisk består af containerbygninger. Hele området eksperimenterer i mobil arkitektur, hvor eneste dogme er, at bygningen skal kunne transporteres let og medgerligt. Første eksperiment og frontløberen for flere enheder er M.O.D (Mobile Office Dwelling), en tegnestue for rum og objekter i alle afskyninger.

I alt 10 containere operer dagligt i Industri kvarteret.

### 2012

#### F-bygningen Frugthallerne

Instituttets klart største bygning, startede som B/Huset med at danne rammen for fester og hæng-ud sted. Bygning F er til dags dato endnu ikke officielt kendt, som et af Institut for (X)'s mange tilhørende bygninger. Dog lejer det kommunale ungdomsprojekt F.U. (Fritid og unge) sig ind i dele af bygningen, med et forsøgsprojekt, der bidrager til gentænkningen af ungdomsklubkonceptet i Aarhus kommune.

Bygningen oplever idag en hastig beboerudvidelse og tæller bl.a. områdets første café, lyd-studier, træværksted, fotostudier og tegnestuer for arkitektur og design.

#### 1. Sal

Den rustikke loftetage i A-bygningen tages i brug, da der skal etableres rum og mulighed for at invitere kunstnere og andre kreative til at gøre residensophold. Første gæst bliver den islandske kunstner, Amar Omarsson, der hurtigt falder til og straks engagerer sig i udviklingen af residensplatformen.

Siden residensboligen har etagen etableret sig som kontor og studiemiljø for arkitekter og musikere.

#### Egen adresse

I sommeren 2012 indtages den sidste bygning på matriklens områdekort. Navnet, Bygning G, referer til dens placering, langt væk fra det øvrige byggeri. Den fungerer idag som fjernlager for Bureau Detours og projektet Vefforskning.

Udviklingsprocessen synes omme og erstattes i stedet af en naturlig til- og fraflytning på stedet.

Industri kvarteret vokser idet blandt andet studerende fra Kolding Designskole, og en cykelmekaniker opretter sig i containerlandskabet.

#### THIS IS (X)

THIS IS (X) er første led i et formlingsprojekt, der bestræber sig på at kunne viderelevere al den viden, der flyder i kredsløbet på arealet. Flere års erfaringer skal sammenfattes og deles til fællestænkningen indenfor arkitektur, byudvikling, design, erhverv, kulturliv etc.

Desuden skal projektet fremme forståelsen for stedets mange ressourcer og muligheder.

#### Next (X)?

24. oktober; Bygning G

Instituttet har fra første dag beholdt sig til dette faktum, hvortil en fraflytning ej heller opfattes som et problem. Da Institutet bygger på socialkapital og ikke røde danske mursten, er stedets mobilitet i konstant bevægelse og kan af den årsag forlade sin midlertidige adresse uden større besvær.

#### Den Kreative Bydel Aarhus K

De sydlige godsbanerealer dækker et område på knap 73.000 m<sup>2</sup> fra den eksisterende Godsbanenbygning ned til Ringgadebroen. I slutningen af 2012 købte Aarhus Kommune dette areal af DSB med henblik på at etablere en ny kreativ bydel. Med dette for øje ønsker Institut for (X) at bidrage til diskussionen om byudvikling anno 2013. Hvordan skabes en kreativ bydel? Hvilke erfaringer fra Institut for (X) kan der trækkes på? Skal vi samarbejde?

#### Aarhus Europæisk Kulturhovedstad i 2017

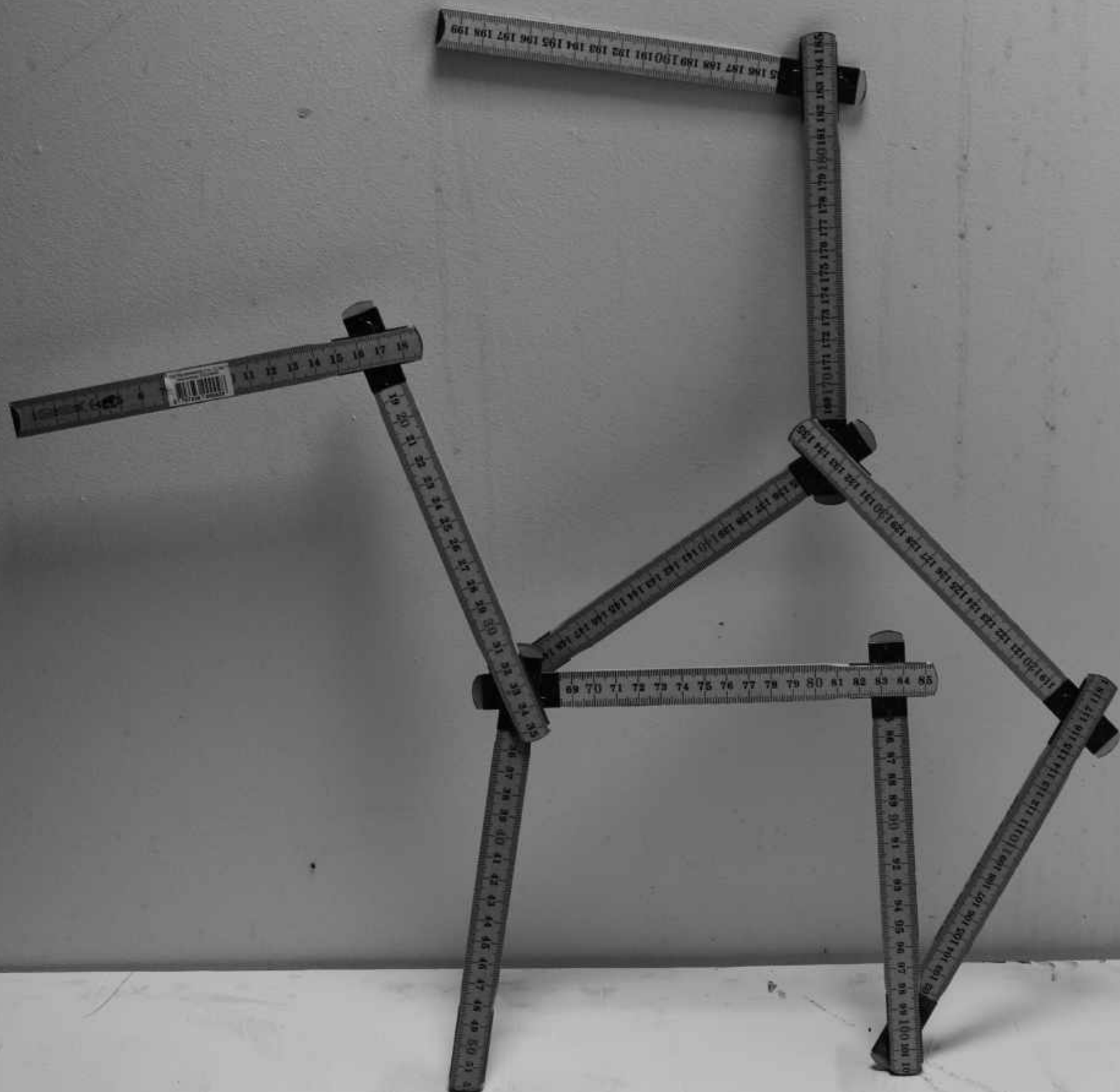
Aarhus Europæisk Kulturhovedstad i 2017



# TOILETS

**Toilets must be clean. If the typically dirtiest place is perfectly clean, the rest will follow. It's hard to have toilets in perfect condition - people love for example to leave messages on the walls - We don't remove these small tags, but we clean everything else.**





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støvsuger

- fein

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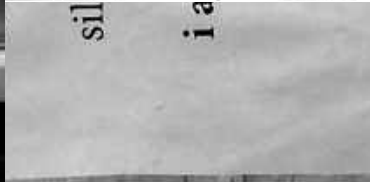
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# TOOLS



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The Trojan Horse is a tale from the Trojan War about the subterfuge that the Greeks used to enter the city of Troy and win the war. In the canonical version, after a fruitless 10-year siege, the Greeks constructed a huge wooden horse, and hid a select force of men inside. The Greeks pretended to sail away, and the Trojans pulled the horse into their city as a victory trophy. That night the Greek force crept out of the horse and opened the gates for the rest of the Greek army, which had sailed back under cover of night. The Greeks entered and destroyed the city of Troy, decisively ending the war.

Metaphorically a 'Trojan Horse' has come to mean any trick or stratagem that causes a target to allow a foe into a securely protected bastion or space.



1200BC



**SAME**

2010AD



**SAME**



**U.S.E. is an abbreviation of Urban Space Expander, which as the name suggests is designed to open up public spaces and expand our horizons of what a place should be. It is a mobile toolbox that is prepared from home and moved a desired place, where it very quickly can open and expand a new urban space in the city.**





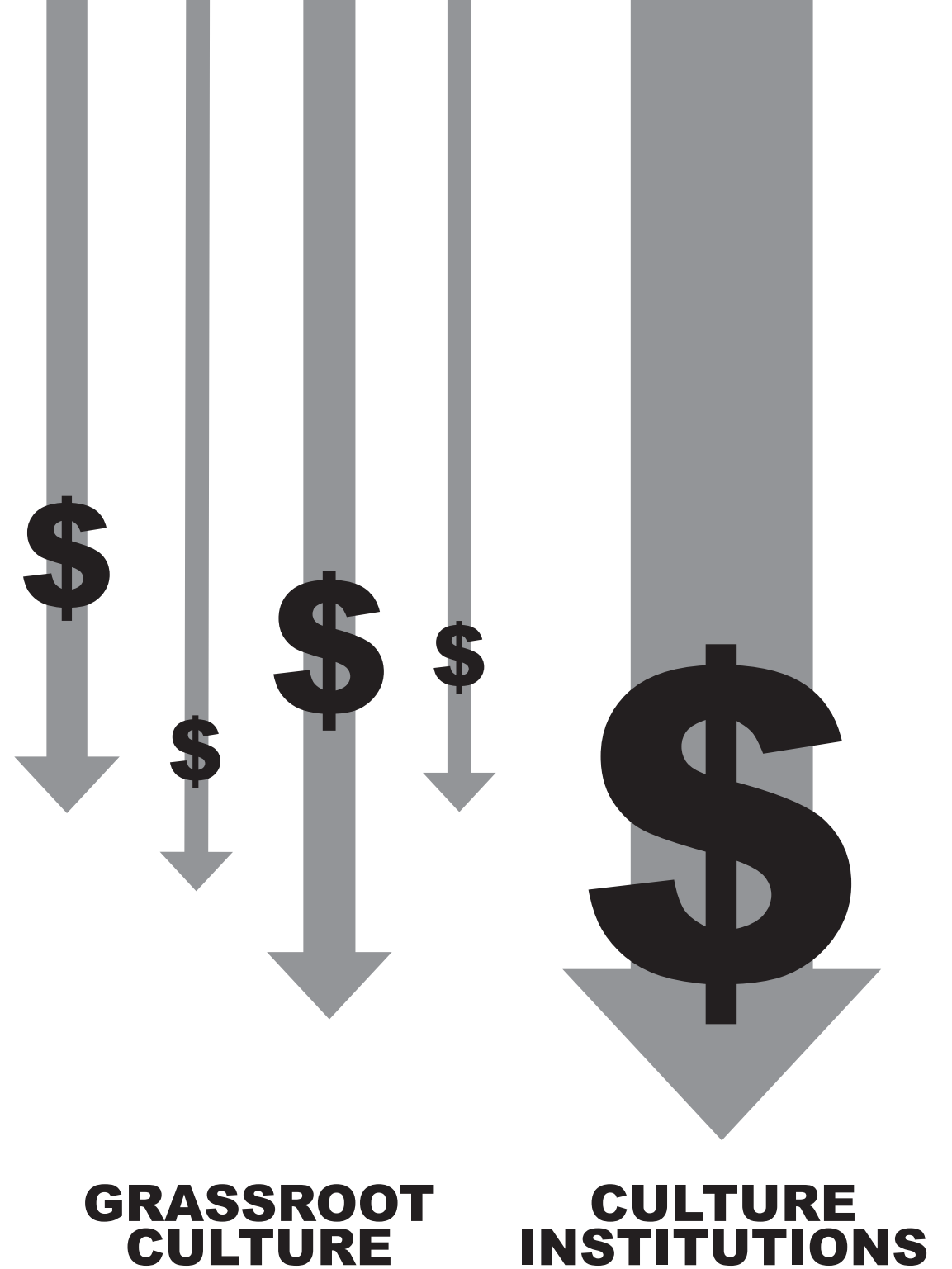
**URBAN SPACE EXPANDER**







**NOW**



**FUTURE?**



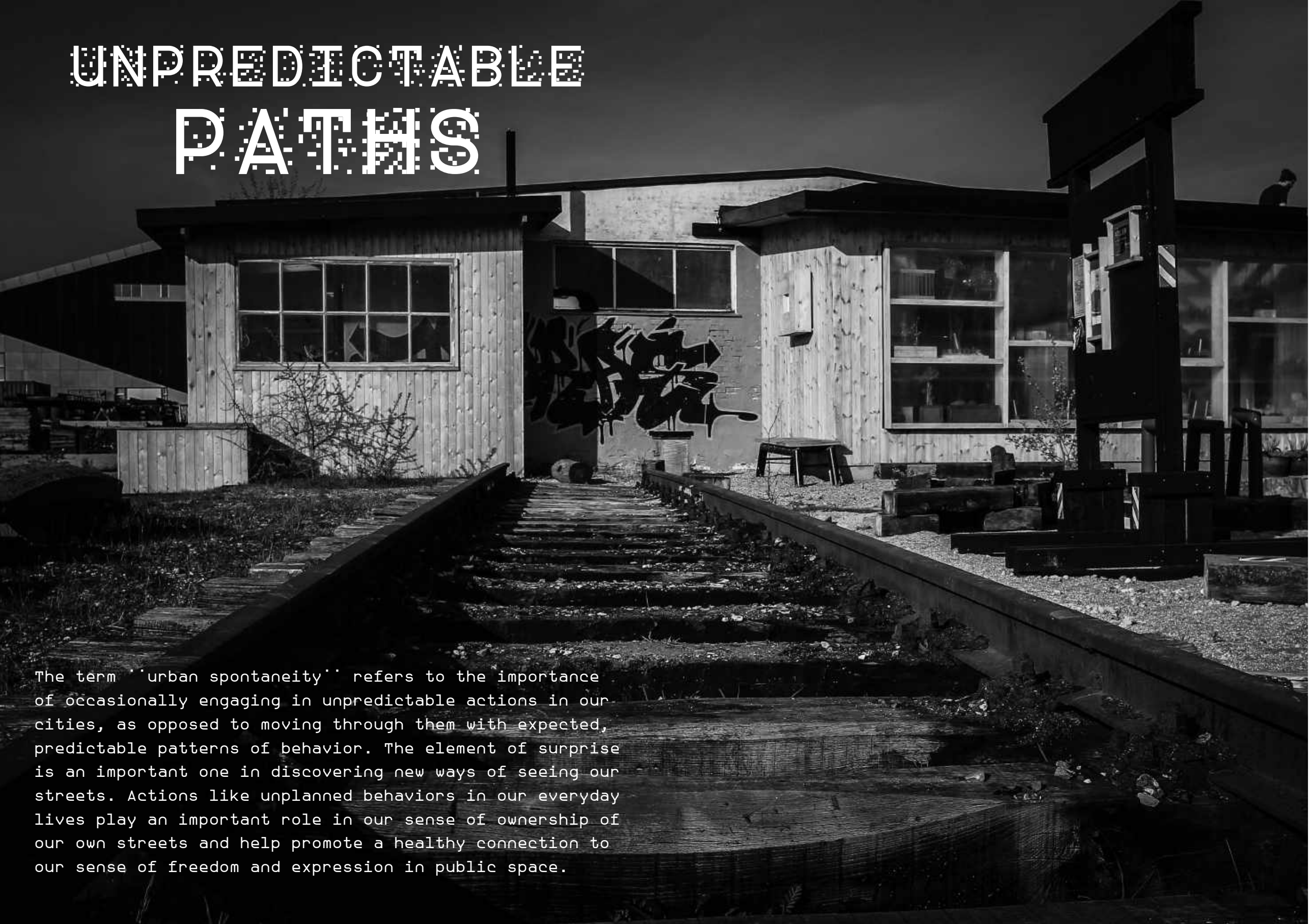


**UNITED NEIGHBOURHOOD**

## **UNITED NEIGHBORHOOD**

**A sense of individual loyalty to one's own neighborhood, can be a powerful tool to effect collective change in a positive way and to coalesce an authentic community.**

# UNPREDICTABLE PATHS



The term "urban spontaneity" refers to the importance of occasionally engaging in unpredictable actions in our cities, as opposed to moving through them with expected, predictable patterns of behavior. The element of surprise is an important one in discovering new ways of seeing our streets. Actions like unplanned behaviors in our everyday lives play an important role in our sense of ownership of our own streets and help promote a healthy connection to our sense of freedom and expression in public space.



# URBAN AGRICULTURE

Urban agriculture is the practice of cultivation, processing, and distributing food in or around a village, town, or city.

Urban agriculture can reflect varying levels of economic and social development. 'Adopt A Box' is a running project at (X). The focus is to grow food, create small plant communities and discussions about food and ecology in Aarhus, by bringing edible plants into the cityscape.

Local bars and shops can "adopt" a plant box, they take care of during the summer months - the boxes are placed on the sidewalk outside the participating stores or cafés. All the plants are carefully selected for appearance and yield, as the contents are eaten in August to a common harvest meal.



## >> Urban Hacktivism <<

We practice urban hacktivism (a mix of urban, hack and activism) on street level. Hacking the city means transforming the system of a city through informal actions by its own inhabitants. We use our super open attitude, our wide smiles, coffee and colored lights to promote cultural political ends, chiefly free culture and urban rights. It is carried out under the premise that proper use of public space can produce results similar to those of conventional acts of protest, activism, and civil disobedience.

Open-source urbanism allows people to interact with – and therefore propose – constant changes in their city's structure.

–

We also use the term 'Pirate knowledge'  
– describing how to hack the system.

(da. pirat-viden)





# URBAN LAB

>> Interventions and urban-space sculptures make a stand against functionalism and speak for including those who are excluded. This makes the city itself into a work of art that can be freely shaped. The city serves as a laboratory for playfully revolutionizing the everyday world. The street becomes a canvas. Functional city furnishing are de-purposed, and every bus stop, every park bench, every paving stone potentially becomes next work of art. <<







**URBI ET  
ORBI**

**May the almighty city planners open their eyes to the users of public space, for absolution and the remission of all their sins, a season of true and fruitful urban life, a well-disposed bottom-up culture, the grace and comfort of urban freedom and final perseverance in good neighborhoods.**

**Amen.**



# UTOPIA

**Perhaps the greatest utopia would be if we could all realize that no utopia is possible; no place to run, no place to hide, just take care of business here and now.**

**— Jack Carroll**







"Hate  
the  
city"







B//h us et



DOUBLE  
RAINBOW



КАКАО BAR







# THE VIKINGS

Ask The Viking Battle Group, is the oldest battle group in the North and has more than 20 years of experience in martial arts with Viking weapons.

The group has been linked to (X) since 2012. During the first months they had all their equipment in an old shipping container - later they extended to Building D, where they currently have their clubhouse and a metal workshop - here they dedicate much of their time to improve themselves and their equipment.

Ask fights twice a week. They move in full combat power around the site while brandishing axes, swords and shields. Institut for (X) benefit from the fierce fighting, the high entertainment value causes people to stop - it gives them a different experience in the cityscape, it's not every day you meet 40 battle-clad men and women, in violent melee, on your way to work.





Visitors and hot chocolate

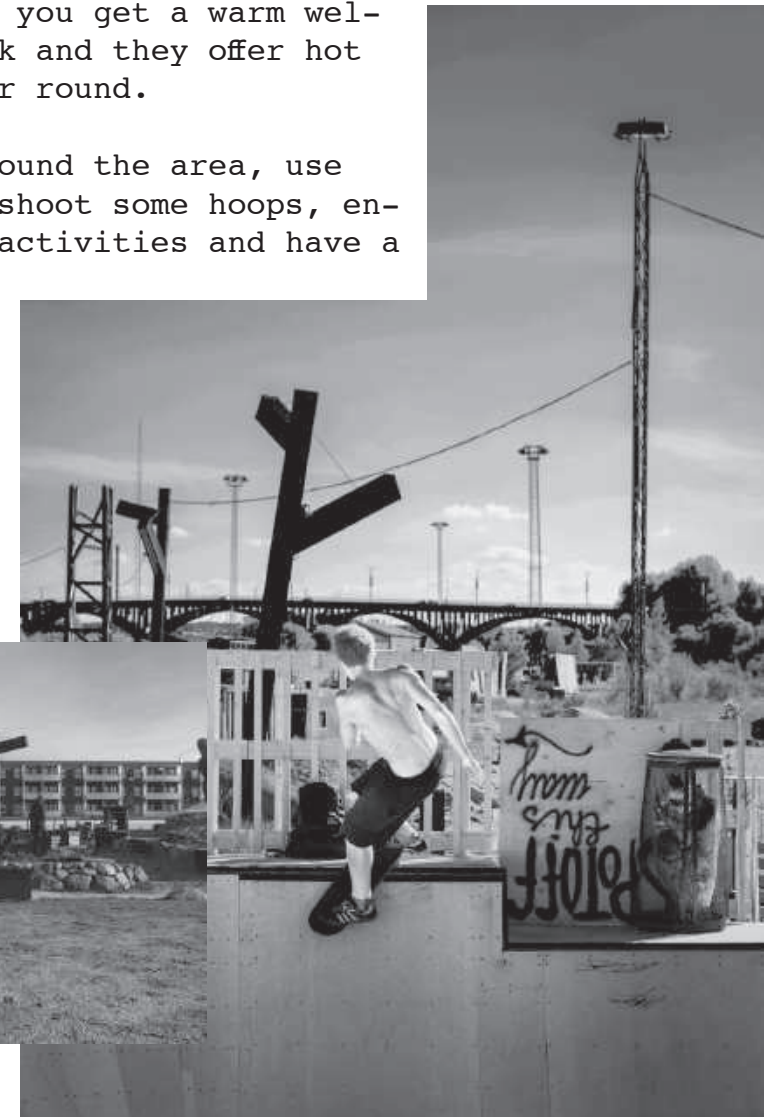
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Institut for (X) welcomes curious souls and openness to visitors is an important part of daily life here.

Guests need to be taken care of and we are lucky to have 'Double Rainbow' a local café, which doubles as tourist information for the whole area. They know the audience – their interests, motivations, and expectations.

In Double Rainbow you get a warm welcome, a small talk and they offer hot chocolate all year round.

So have a look around the area, use the park, skate, shoot some hoops, enjoy concerts and activities and have a cup of cocoa.





# CURATING (X) INHABITANTS

At these meetings, there will be asked questions as : What would you like to do? - and why do you wish to become a part of 'Institut for (X)'?

This type of meeting is a curating tool - a way to filter people and companies that want a space at '(X)'. It is very important, that various disciplines are represented - it prevents '(X)' to become an island, only consisting of musicians, architects or designers. The mix is very important to keep the interesting synergy that appears when people start to communicate and possible co-operate.

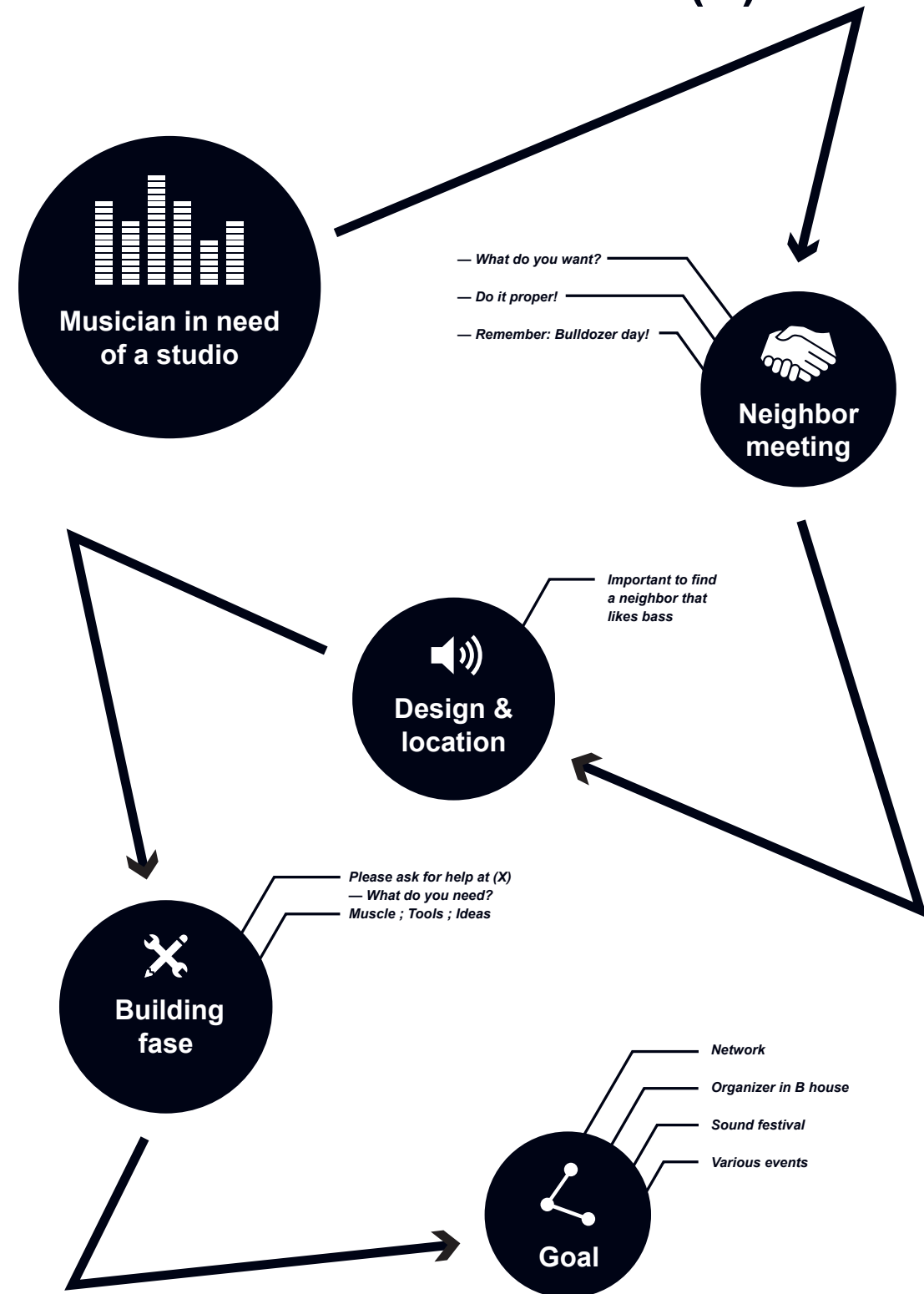
In the end of this meeting there will be a "design" discussion. Which includes deciding a logical and wise location for the new inhabitant. - a small reality check is made. The starting point lies in the existing needs in each individual project. If you have a project a lot of mess and noise, you must be in a place where it's okay to do so. If you have an office working with a laptop you have a need for a place of warmth and internet.

In addition people pay a monthly rent for the right to use workshops / studios.

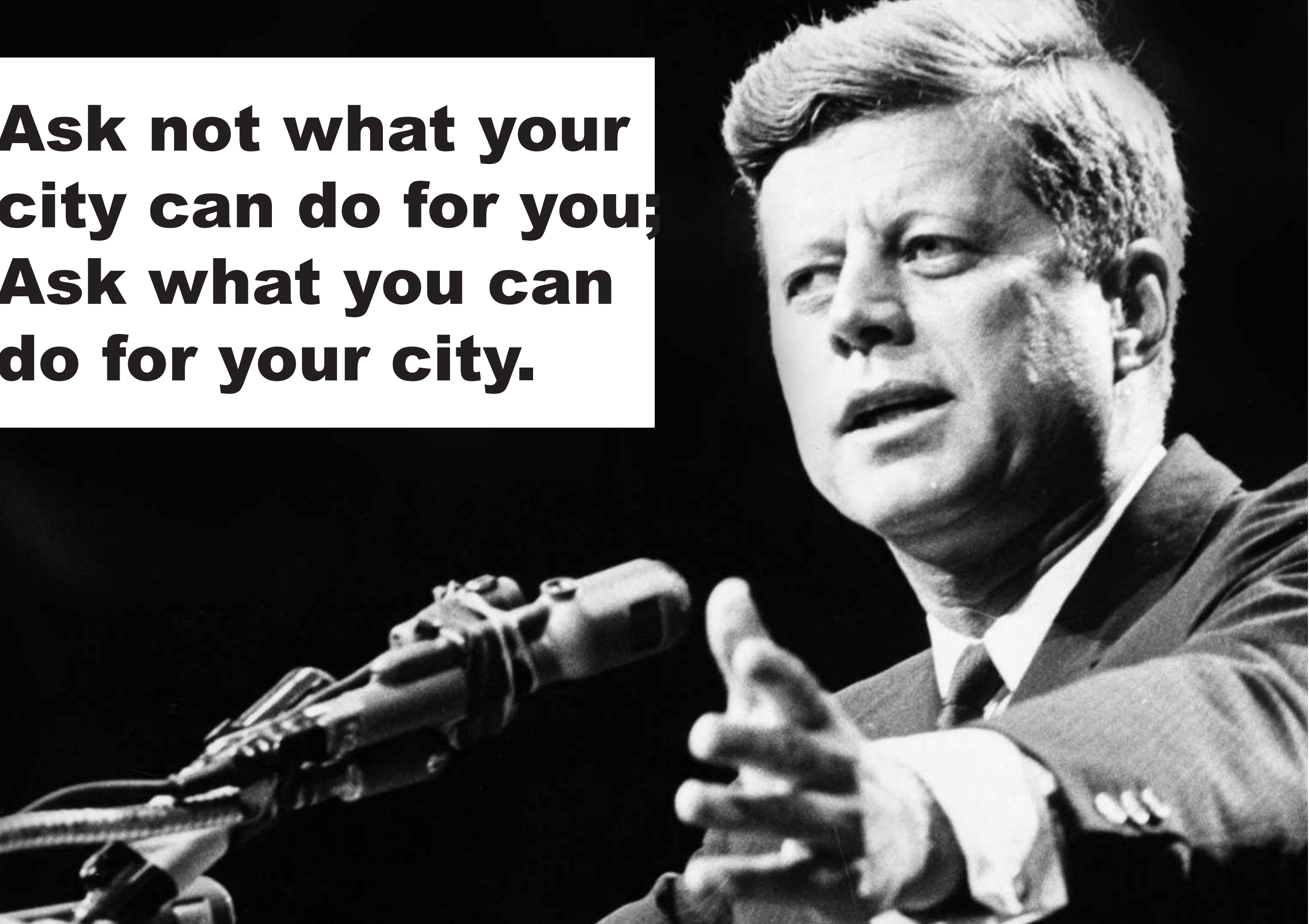
>> Institut for (X) has slowly grown into what it is today. There was no master plan from the beginning that said: 'This is how it has to look in 3-4 years. It's these types of people who have to be here, and this is what it's going to be about.' No. It'll be for the people who want to be here and who want to pull the weight. Because it's not just something anyone can do, renovate buildings and organize events. So it's more like, are these people up for this? And do they have the resources to do what they say they'll do? <<

— Mads Peter Laursen

## An example of how to become an inhabitant at Institut for (X)



**Ask not what your  
city can do for you;  
Ask what you can  
do for your city.**







# **WILDSTYLE**

*Wild building. A building that stands  
out and breaks with your wildest ideas*

# W.I.P





# WOOD

**We love to work with wood - the organic material is easy to process, it offers countless opportunities, and it's a plus to the warm material which is in contrast to anti homogeneous materials as stone, concrete and cement. Aesthetics.**





# WORKSHOPS



The workshops are built up by one or more renters at 'X', that have teamed up to create a workshop together. There are firm agreements on who is allowed to use the workshops and each site has its own policies in relation to the use of workshops and tools.

Each workshop distributes the rent differently - rent, heating and electricity has first priority - The remaining profits supports new tooling and upgrading of the workshops.

Institut for (X) contains many workshops. Among others we have two bike workshops, many woodwork places that vary in sizes, a greenery, two metal workshops, a stonemason. In addition there are many small offices, music studios and practice rooms.





$$(X) =$$

Lösningen:



$$(X) =$$

Lösningen:

Lösningen:

$$(X) = 10$$

Lösningen:

Det gamla crew  
+ Det nye kampf  
crew

$$(X) =$$

Lösningen:

$$(X) = 10$$

Lösningen:



$$(X) =$$



# X

Everyone wants to make Institut for (X) into something specific. And that's the exact opposite of what (X) actually is. So you can't really say if you're a part of it or not. You replace the (X) with whatever you want. So if you want to make a tango event it'll be Institut for (Tango).


*"Institut for (X) is run by the fiery souls that make up the place, and that is what makes this place so interesting, that it's not a municipal project."*

— Marc Perrera

# X








What's the potential  
for these buildings?  
Can they launch  
entrepreneurs? Can  
they create cheap  
culture that won't  
cost any taxes? How  
do we do this? That's  
how Institut for (X)  
becomes a laboratory  
for both temporality  
and abandoned  
buildings.

Institut for (X) began with a feeling of boredom in Aarhus. This disaffection became alchemised into pure energy. That energy then fuels a self-starting culture that spreads from public space projects right across fields – into carpentry, design, music, events, architecture. Do It Yourself is the ideology, but the method is to be found in the use of lots of wood, bass, fire and smiles. In a few years, people will wake up and wonder what the fuck happened.







Institut for (X) is more about the projects that are here on the platform, than the people who visit. And that might sound a bit strange when you consider this as a culture house. Well, that is what it is but also is not. It's a platform for culture and business.

X

It's both a problem and a force that it's so undefined. There are a lot of possibilities but it's never quite clear what they actually are. That what makes it so difficult to explain.



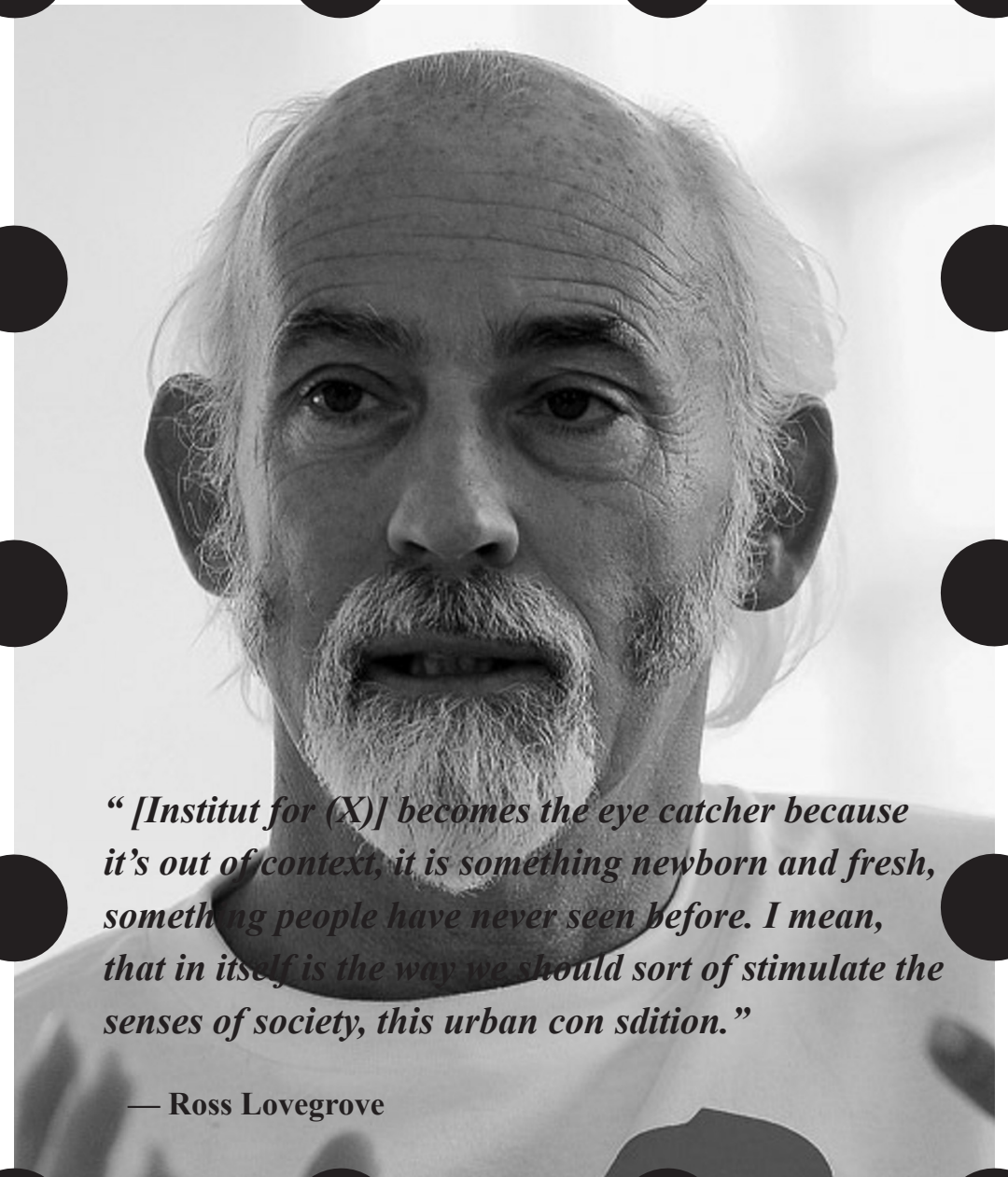
*“(X) is surely an urban planner’s dream.  
Everything works. Everything looks good.”*

— Janine di Giovanni



*“ [Institut for (X)] becomes the eye catcher because  
it’s out of context, it is something newborn and fresh,  
something people have never seen before. I mean,  
that in itself is the way we should sort of stimulate the  
senses of society, this urban condition.”*

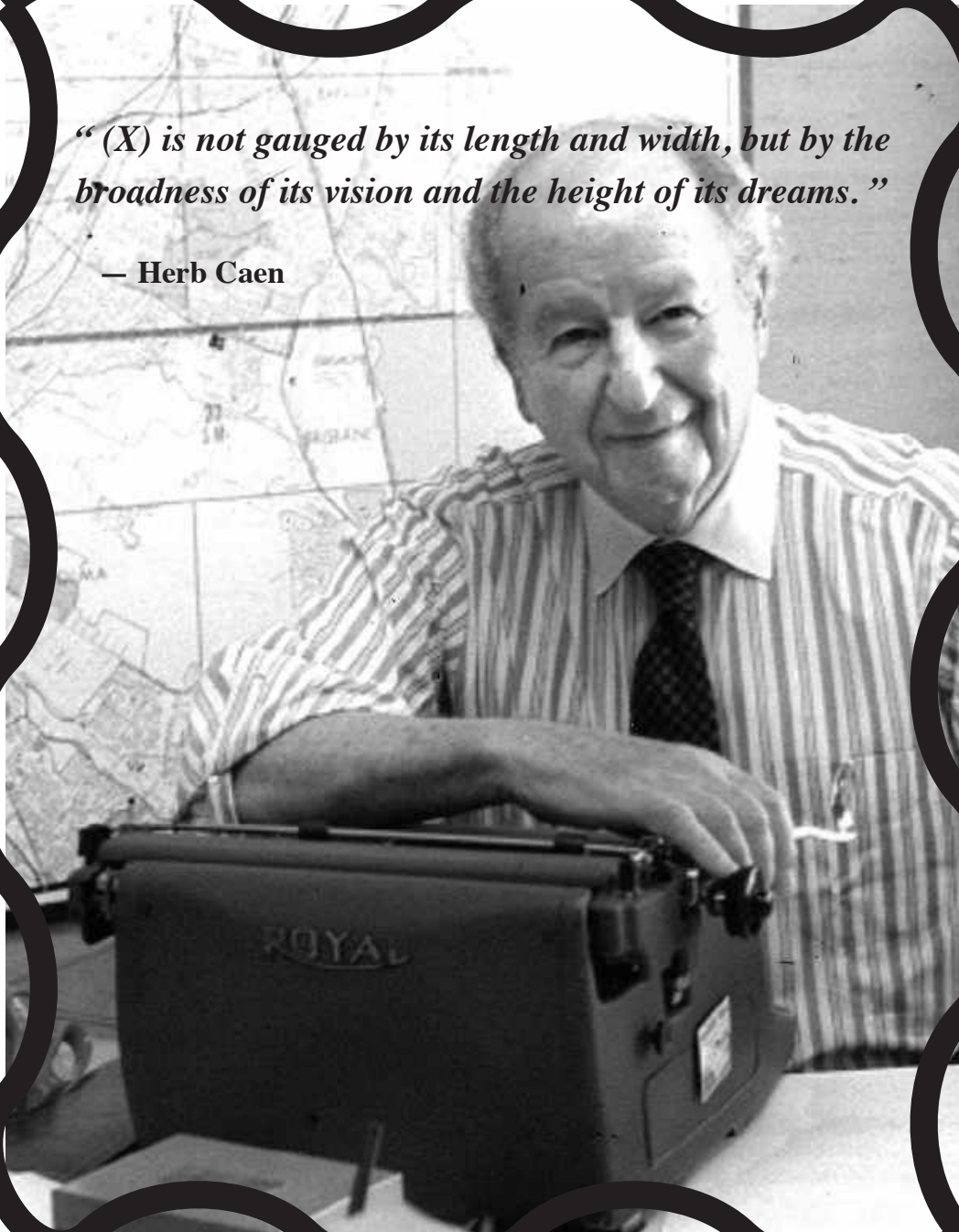
— Ross Lovegrove





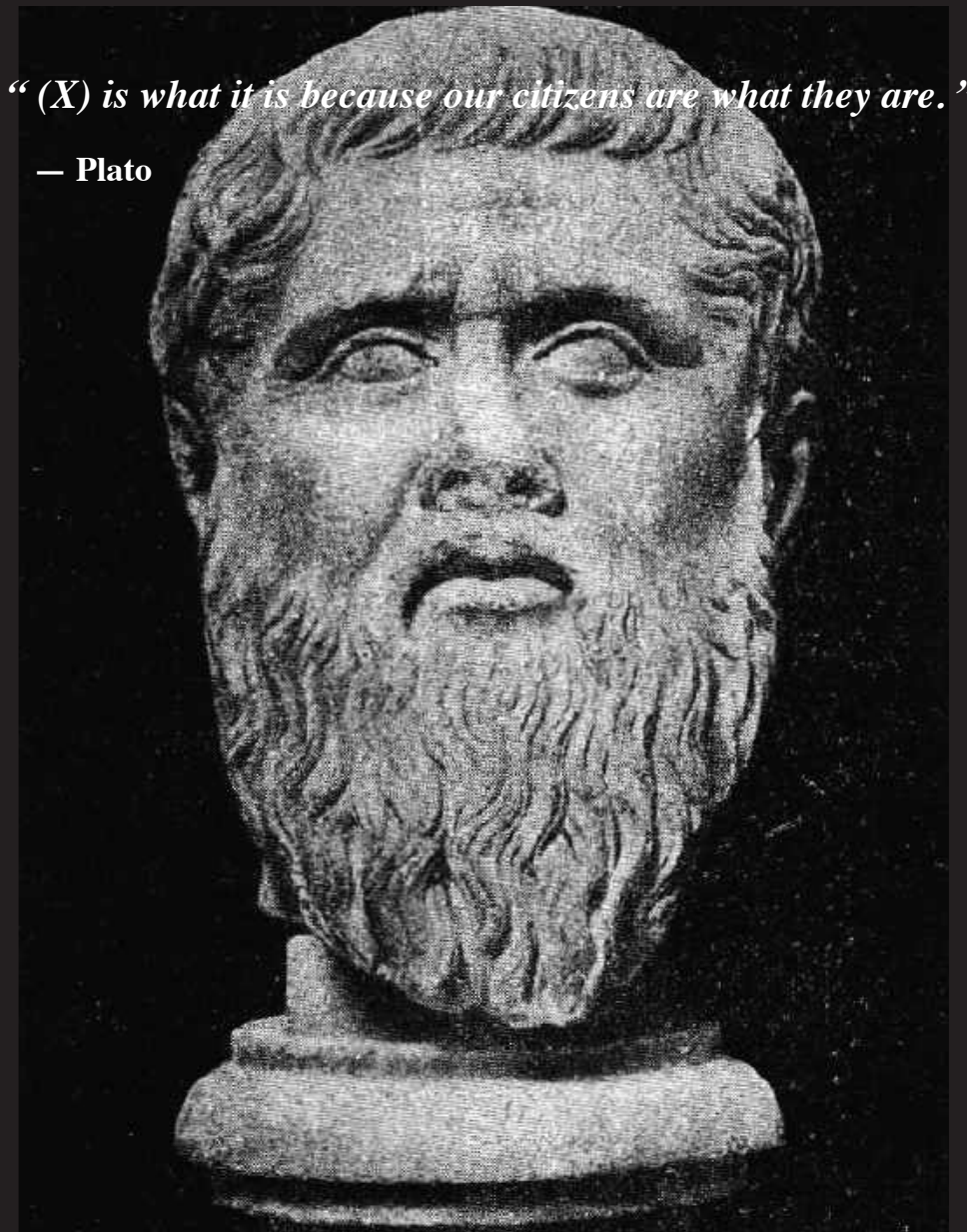
*“(X) is not gauged by its length and width, but by the  
broadness of its vision and the height of its dreams.”*

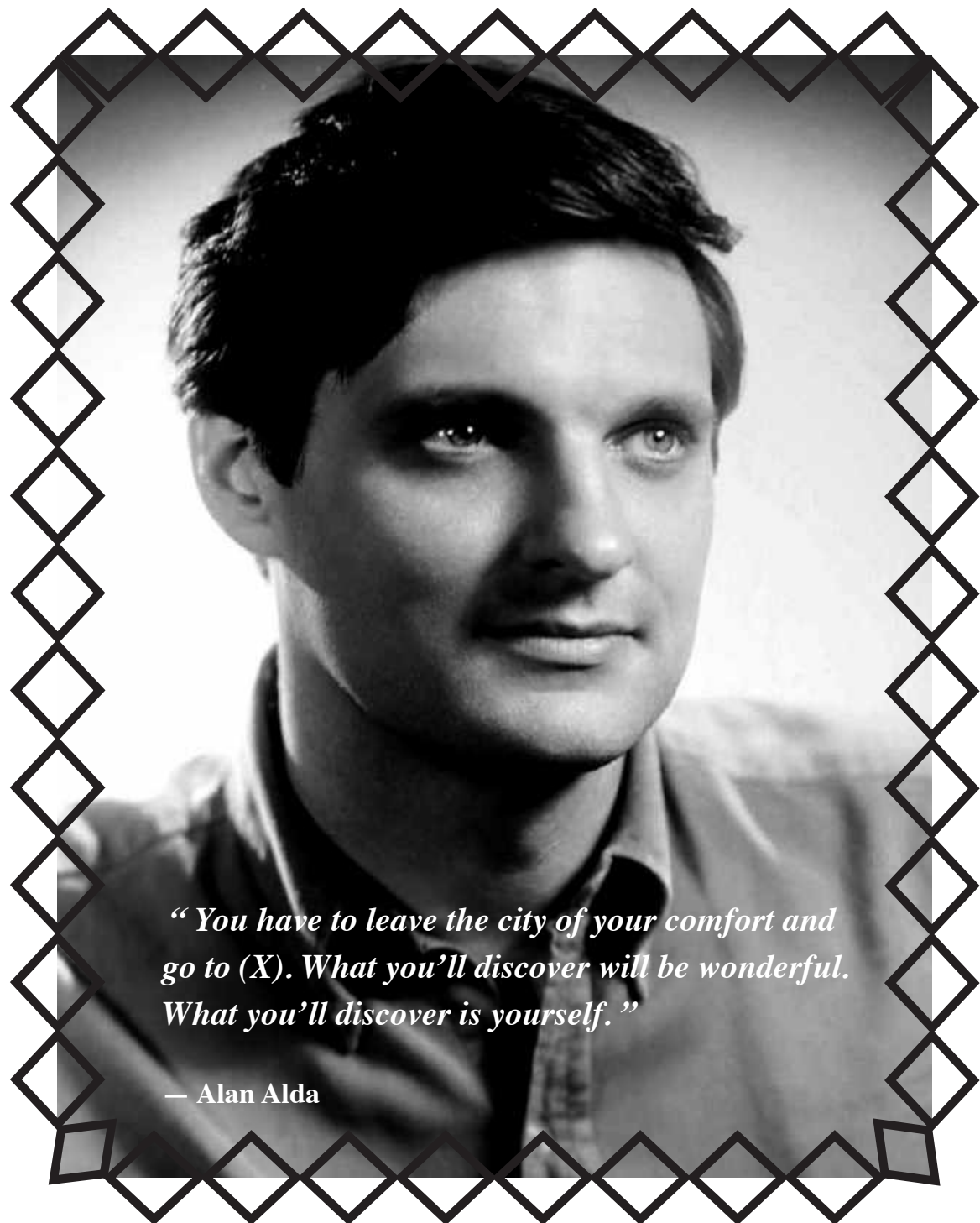
— Herb Caen



*“(X) is what it is because our citizens are what they are.”*

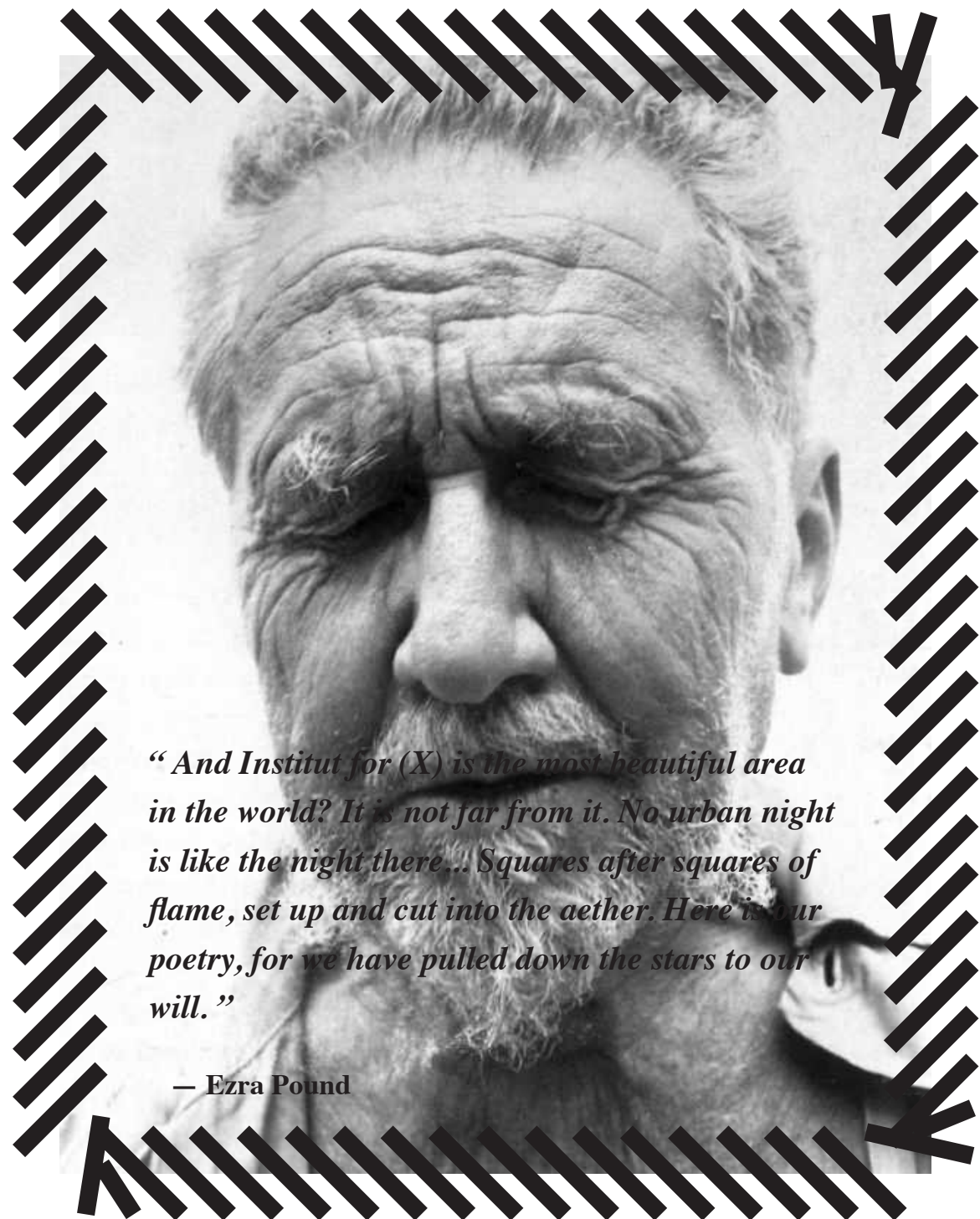
— Plato





*“You have to leave the city of your comfort and go to (X). What you’ll discover will be wonderful. What you’ll discover is yourself.”*

— Alan Alda



*“And Institut for (X) is the most beautiful area in the world? It is not far from it. No urban night is like the night there... Squares after squares of flame, set up and cut into the aether. Here is our poetry, for we have pulled down the stars to our will.”*

— Ezra Pound



# ਯੁਵ ਕਲਾ ਕਲਾ ਕਲਾ

Youngsters are extremely important for a place like X but also for cities in general - young people add new energy and ideas and never take a no for an answer.. They have an open mind and a positive attitude to try things out and have fun - include young people in projects and you will never grow old.



Young people can be a powerful force in precipitating change in society.



Modern yurts are newer materials and prefabrication to create their semi-permanent dream tents. Insulation and structural reinforcements are used to protect the yurt and its occupants from harsh elements.



## WHAT'S A YURT?

A yurt is a portable, bent dwelling structure traditionally used by nomads in the steppes of Central Asia as their home. The structure comprises a crown or compression wheel, usually steam bent, supported by roof ribs which are bent down at the end where they meet the lattice wall (again, steam bent). The top of the wall is prevented from spreading by means of a tension band which opposes the force of the roof ribs. The structure is usually covered by layers of fabric and sheep's wool felt for insulation and weatherproofing.

