

**THEORY & DESIGN****– strategies in architecture since 1980****PROJECT DESCRIPTION**

Experimental architectural work can lead to radical solutions and critical strategies questioning existing positions – especially in cases of a high degree of artistic autonomy. Based on design processes in which imagining and thinking are intertwined, experimental work is part of and provides independent models and strategies for architecture.

**RESEARCH QUESTIONS**

How did experimental work develop since 1980? What fields of interest, methods and results did it have? And how can this kind of work relate to or form part of design-based architectural research?

**THEORETICAL BACKGROUND**

A major recent change concerning experimental architectural practices is the introduction of design-based doctoral work which generally requires a more pronounced level of reflection and a degree of scholarly transparency and comparability. Of particular interest when focusing on the intentions, realizations and reflections of experimental work, is an asserted dichotomy of theory and design. Whilst theory flourished – particularly in an American context – throughout the 1980s and well into the 1990s, the ‘death of theory’ has more recently been announced. Thus, a consolidation of experimental work as ‘research’ would need to address this relation in order to conceptually fit into existing institutional frameworks. How would this be possible? Questions of sensing, reading

and interpreting architectural projects are decisive when transplanting experimental practices into an academic setting and when discussing the relations between architectural research, architectural theory and history, design practices and experimental methods.

**METHODS**

In order to cover experimental architectural work in general as well as issues concerning scholarly work in particular, my research project consists of two interrelated parts. Firstly, an investigation of relevant terms and methods for the conduction of experimental architectural design at research level, including questions concerning aesthetics, hermeneutics and epistemology, as well as an historical overview of the predecessors to recent experimental work in avantgarde/autonomous strategies and institutional practices. Secondly, analysis and discussion of the development of experimental work since 1980, including projects originally not defined by its authors as ‘research’, but arguably relevant to the field of study as seminal examples and as influential to the general development of architectural strategies.

**RESULTS**

An assessment of experimental architectural practices and strategies since 1980. The project will provide a theoretical and historical platform for the future conduction and understanding of experimental work.

**DATA**

**Forfatter** | Martin Søberg

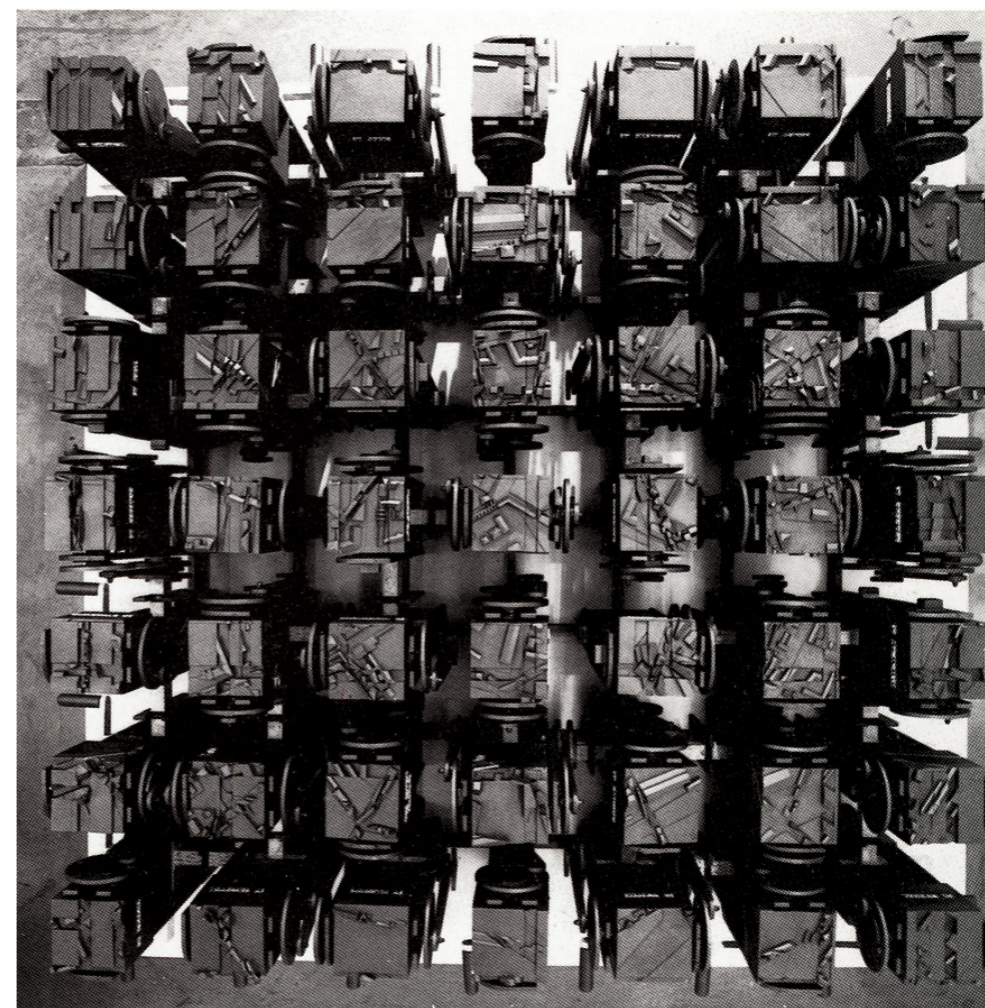
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**Vejledere** | Anders Abraham, Henrik Oxvig, KA



Daniel Libeskind: The Writing Machine, 1985.

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