

EDGE—  
SITUATED PRACTICE  
IN ART, ARCHITECTURE  
AND URBANISM



DAY 3—  
BORDER  
4 NOV 2017  
QUARTERHOUSE, FOLKESTONE

At the littoral edge of southeast England, Folkestone and its urbanism connect equally with water and land. From 1842 to 1992 it was the main pivot for passenger transport between France and England, and with the more recent construction of HS1, Folkestone has been gifted the questionable status of dormitory suburb to the capital.

#EdgeBorder

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*Where an area that is known or privileged meets another that is unknown or ignored; a point of balance between contrary or diverse phenomena; a place of connectivity and interaction.*

This trio of day-long symposia, presented as part of Folkestone Triennial 2017, explores the concept of situated practice in contemporary art, architecture and urbanism. The events bring together practitioners and thinkers at three 'edge' locations connected by the High Speed 1 railway, which acts a geographical link and embodies ideas of community, connectivity and escapism.

Through each of these events we invite participants to respond to a series of edge locations, drawing on their own individual approaches and fields of operation to investigate particular sensory, social, environmental and other conditions. Over the course of the three days we hope to generate a wider conversation exploring the creative use of interstitial spaces.

All are welcome to participate in this interdisciplinary adventure. The audience is invited to follow from one event to the next, engaging with each place as a manifestation of a particular kind of 'edge'.

GATEWAY (14 SEPT 2017)  
UCL, Bloomsbury, London WC1E 6BT

PERIPHERY (7 OCT 2017)  
UCL at Here East  
Queen Elizabeth Olympic Park  
London E20 3BS

BORDER (4 NOV 2017)  
Quarterhouse  
Mill Bay, Folkestone, Kent CT20 1BN

EDGE.SITUATED-PRACTICE.NET

Follow us on Twitter for updates:  
@UCLurbanlab  
@FstoneTriennial  
@UCLsitprac

ucl.ac.uk/urbanlab  
folkestonetriennial.org.uk

TICKETS

£5–15 Day tickets  
£35 Bundle ticket

Limited concession prices are available for recipients of Universal or Pension Credit and full-time students. For the Folkestone event (Border), local residents can also purchase concessionary tickets. Proof of status will be required when attending the events.

Find tickets and further information at [edge.situated-practice.net](http://edge.situated-practice.net).

WIFI ACCESS

Connect to the Quarterhouse's public wireless network CF\_Guest and use the password 'creative'.

GETTING HERE

Folkestone Central (8 mins) ➔

Southeastern provide direct high-speed services between London St Pancras International and Folkestone. If travelling from London, we suggest booking either the 07:37 or 08:37 departures. Services return to London every hour until 23:00.

EDGE is a collaboration between the UCL Urban Laboratory and Folkestone Triennial 2017, with support from the Slade School of Fine Art, UCL and The Bartlett School of Architecture, UCL.

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09:00–09:30 Registration  
09:30–10:00 Lewis Biggs—  
Welcome and introduction to  
Folkestone Triennial 2017—double edge

10:00–11:00 *Keynote*—Friedrich Ludewig  
with respondent Jonathan Ward

*Break*

11:30–12:15  
WHERE ARE WE? THE LITTORAL  
CONTEXT—HISTORY, GEOGRAPHY  
Presentations by Lesley Hardy and  
Darrell Rohl

*Lunch and guided tours of exhibition*

14:00–15:15 *Panel discussion*  
THE EDGES OF COMMUNITY:  
FRAMING SOCIAL EXPERIENCE  
Featuring The Decorators (Suzanne  
O'Connell), Diane Dever, Arno van  
Roosmalen and Charles Quick.  
Chaired by Kieren Reed.

*Break*

15:45–17:00 *Panel discussion*  
THE VIEW FROM THE EDGE  
Featuring JJ Charlesworth, Princess  
Marilyn Douala Manga Bell and Sorcha  
Carey. Chaired by Anthony Downey.

17:00–17:30 Closing discussion

*Exhibition and drinks reception to follow\**

*\*To mark the end of the Edge journey, we will be hosted for an exclusive event at Diane Dever and The Decorators' Triennial project 'Customs House: Urban Room Folkestone', with a drinks reception and pop-up exhibition by The Bartlett's Site Writing group.*



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FRIEDRICH LUDEWIG  
ACME

KEYNOTE LECTURE

*Friedrich Ludewig is the Founding Director of ACME. He studied at the Technical University and Academy of Fine Arts in Berlin and obtained his Diploma with Honours (Arch) from the Architectural Association in 2001. Until 2007 he worked as Associate Director at Foreign Office Architects. Since 2007, ACME has worked on 187 projects in 21 countries and currently has 60 architects based in London and Berlin. Since 2016, he has worked on the regeneration of Folkestone Harbour, Folkestone Harbour Station and a new masterplan for the beach.*

10:00–11:00

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ACME, Watermark Southampton, 2017.

ACME has worked for the last 10 years on a number of large urban regeneration projects, from the London 2012 Olympics to Leicester Highcross, Leeds Eastgate, Swansea Central, Birmingham Smithfield and Southampton Watermark. Each of these sites was located in a dense urban context, historically charged and often in a state of commercial dereliction and social abandonment. Since 2016, ACME is working as masterplanners and architects on the regeneration of Folkestone Harbour. Friedrich Ludewig will be speaking about the importance of place and the local vernacular in the creation of architecture that carries meaning for its users, and the relationship between a romanised past and a forward-looking future, using Folkestone as a case study. Folkestone has grown from a town historically by the edge of the sea to a town increasingly removed from the sea, separated from the water's edge by 150 years of industrial wasteland looking for new purpose. A new masterplan to be launched in October 2017 seeks to bring the town of Folkestone back to the water's edge, and introduce new cultural and private uses to the

site while preserving its unique character as a public space for all the weird and wonderful uses that cannot be placed anywhere else in the town.

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LESLEY HARDY  
CANTERBURY CHRIST CHURCH  
UNIVERSITY

A 'QUASI-MIRACULOUS FACT':  
SOME MEANINGS OF TIME AND  
PLACE IN FOLKESTONE

*Lesley Hardy is a historian with an interest in the politics and poetics of the past. Lesley teaches history and heritage at Canterbury Christ Church University and has worked in community heritage and archaeology since 2006; she was director of A Town Unearthed: Folkestone Before 1500 (2010–2013), a project that aimed to uncover some of the extensive early history of Folkestone, in particular its Iron Age and Roman sites. Lesley's latest project Finding Eanswythe will explore the 'life and afterlife' of Folkestone's patron saint—a fascinating figure who although unknowable in many ways is an iconic presence in the town and whose life and veneration connects Folkestone to some of the pivotal points of English history. As someone who has been drawn to the past since childhood, Lesley finds that her recurring questions are: 'Why and how does the past mean so much to us?'*

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The historian G.M. Trevelyan observes that the 'poetry of history' touches us so deeply because it holds out, in the moment, some sense of connection to people and times that are gone, 'like ghosts before cockcrow'. Folkestone is a place full of such ghosts and ancient echoes but is also constantly re-forming itself to the demands and identities of the present. Yet undeniably, the past and its spaces still exert a strong pull on the feelings and imagination of those who live in the town and those who have tried to capture impressions of it. My paper will consider some of these responses and their meaning, drawing on examples from the 16th century to the present. I hope to explore the qualities of being 'on edge' in time and place, how time and place can be approached together and how a better understanding of the poetics of the past can help us to appreciate the significance of history in and the central part it must play in contemporary ideas and practice concerned with place and identity.



Falkirk Wheel Antonine Guard. Credit: Darrell Rohl.

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PhD geophysical survey at Kinneil (Antonine Wall), Scotland, 2016. Credit: Austin Rohl.

DARRELL ROHL  
CANTERBURY CHRIST CHURCH  
UNIVERSITY

*MATERIAL, MEMORY AND  
EXPERIENCE: THE PRODUCTION OF  
PLACE OVER THE MILLENNIA*

*Darrell Rohl is an archaeologist and ancient historian with a passion for connecting the past, the present, people and place. He teaches archaeology and ancient history at Canterbury Christ Church University, where he is also the Archaeology Programme Director, Director of Archaeological Fieldwork, and Director of International in the School of Humanities. Darrell has a particular interest in the long-term and cumulative resonance of past human activities, memories, and experiences on the production and significance of places in the present. Darrell is the academic lead for the joint CCCU/Historic Environment Scotland 'Hidden Landscape of a Roman Frontier Project' centred on the Antonine Wall, and in 2018 will begin leading a new research project centred on the excavation of early churches in Jordan.*

Places do not naturally exist, but are produced by inhabitation, interaction and experience. These experiences, and the memories of them, define the contours of meaning and significance that we attribute to particular locations. Places are, thus, perpetually in process: each new experience, memory and bit of knowledge gained will build upon previous iterations to form a new version of that place. Places are experienced and defined at both the personal and community levels, and this can create cognitive dissonance and contestation. Over time experiences and memories may fade, but elements may be preserved and transmitted via written and oral histories, stories, myths, and legends. These all can/should contribute to present-day appreciations of place, as do archaeological discoveries that draw upon the material remains of the past in order to reinvest the places of the present with 'lost' memories. This paper provides an overview of the intellectual framework provided by classical and renaissance chorography and contemporary place theory, with two case studies drawn from my own research

(the Antonine Wall in Scotland and Tall Hisban in Jordan) in order to stimulate new appreciations of Folkestone that effectively bring together the past, the present, people and place.



Nathan Coley, *Heaven Is A Place Where Nothing Ever Happens*, commissioned by the Creative Foundation for Folkestone Triennial 2008.

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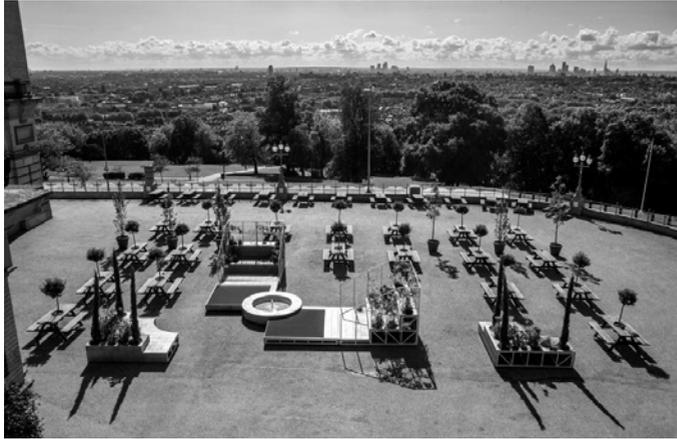
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LEWIS BIGGS  
FOLKESTONE TRIENNIAL

*Lewis Biggs was Director of Tate Liverpool, 1990-2000, and Artistic Director of Liverpool Biennial, 2000-2011. He has been independent since 2011: Curator Aichi Triennale 2013 (Nagoya, Japan) and Folkestone Triennial 2014 and 2017. He is a Trustee of the International Award for Art Criticism and of John Moores Liverpool Exhibition Trust (Painting Competition); Professor of Public Art at Shanghai University; and founding Chairman of the Institute for Public Art, advocating artist-led urbanism through global research and the International Award for Public Art. He is also Curator, Public Art and Communities Involvement, Kaunas European Capital of Culture 2022; and Curator, Land Art Mongolia 2018.*

JONATHAN WARD  
UNIVERSITY OF LEEDS

*Jonathan Ward is a post-doctoral researcher at the University of Leeds. His research adds to critical contemporary debates in the cultural and creative industries, with a particular interest in the conditions of cultural labour, and its social, policy and spatial contexts. He has undertaken extensive research of the culture-led regeneration in Folkestone and Margate, looking specifically at the experiences of artists who live and work in the towns. Currently, his research focuses on the role of the arts and culture in sustainable prosperity—how work in these sectors and cultural participation might allow us to lead the 'good life'.*



The Decorators, *A Mobile Italian Garden*, Alexandra Palace, 2014. Courtesy of the artist.  
Credit: Dosfotos.

SUZANNE O'CONNELL  
THE DECORATORS

*Suzanne O'Connell is a landscape architect and co-founder of The Decorators. The Decorators work at the scale of the neighbourhood to design, produce and deliver placemaking and community building interventions in the public realm. Working mainly in areas undergoing change, their expertise lies in designing (infra)structures that connect people and place by building from the local. Their projects aim to co-create new civic opportunities in the public realm by celebrating what is already there. They are currently collaborating with Diane Dever for Customs House: Urban Room Folkestone, a Folkestone Triennial 2017 commission.*



Diane Dever and Jonathan Wright, *Penthouse 4*, commissioned by the Creative Foundation for Folkestone Triennial 2014. Image by Thierry Bal.

DIANE DEVER  
FOLKESTONE FRINGE

*Diane Dever is an interdisciplinary artist/curator/producer who works collaboratively to explore the intersections of public, private and liminal space. Her work seeks to provoke insight into how urban space is experienced, quantified, produced and understood. She does this by making interventions in public space and by curating festivals, projects and events. She is interested in the notions of 'the Civic' and 'Public' and how the creation of opportunities in art-making or business enables a holistic approach to the development of universal benefit. Since 2008 she has led Folkestone Fringe and in 2015 she was given responsibility for the curation—as a social space—of Folkestone's Harbour Arm, a one-kilometre-long ferry and railway terminal undergoing extensive restoration. Folkestone Fringe was commissioned in early 2015 to produce an Urban Analysis of Folkestone as a research tool for Folkestone Triennial artists and (an evolving) foundation document for Customs House: Urban Room Folkestone, her Folkestone Triennial 2017 commission with The Decorators.*



Charles Quick, *The Expanded City*.

CHARLES QUICK  
UNIVERSITY OF CENTRAL  
LANCASHIRE

*Charles Quick is Professor of Public Art Practice at the University of Central Lancashire and has nearly 40 years' experience working as a teacher, artist/researcher and curator in the public realm. He has contributed permanent and temporary projects for cities across the United Kingdom. In 2003, he co-founded the curatorial project 'In Certain Places', which since then has worked with regional, national and international artists to develop works for the city, revealing, critiquing and provoking new understandings of a place and its peoples. The Henry Moore Institute and Leeds City Art Gallery hold this work in their collections, and he has recorded his artistic life through the British Library's Artist's Lives sound archive project. Over the years, he has won awards from Arts Council England, the British Council and HEFCE. Recently he became the Chair of the Arts and Place national working group, as well as sitting on a number of boards of regional arts organisations in the North West.*



Thom Puckey, *Thorbecke Monument*, 2017. Courtesy of Stroom Den Haag. Credit: Sander Foederer.

ARNO VAN ROOSMALEN  
STROOM DEN HAAG

*Arno van Roosmalen is director of Stroom Den Haag, centre for visual arts, architecture and urbanism in The Hague, Netherlands. He was curator for the City Collection at the Boijmans Van Beuningen Museum (1994–1999); and program co-ordinator of TENT, centre for visual arts (1999–2004), both Rotterdam. In 1997 he was curator of the Dutch Pavilion at the Venice Biennale together with Leontine Coelewijn (artists: Aernout Mik and Willem Oorebeek). Arno van Roosmalen is an advisor for several national funds and institutions, art academies, member of juries and of boards of cultural institutions.*

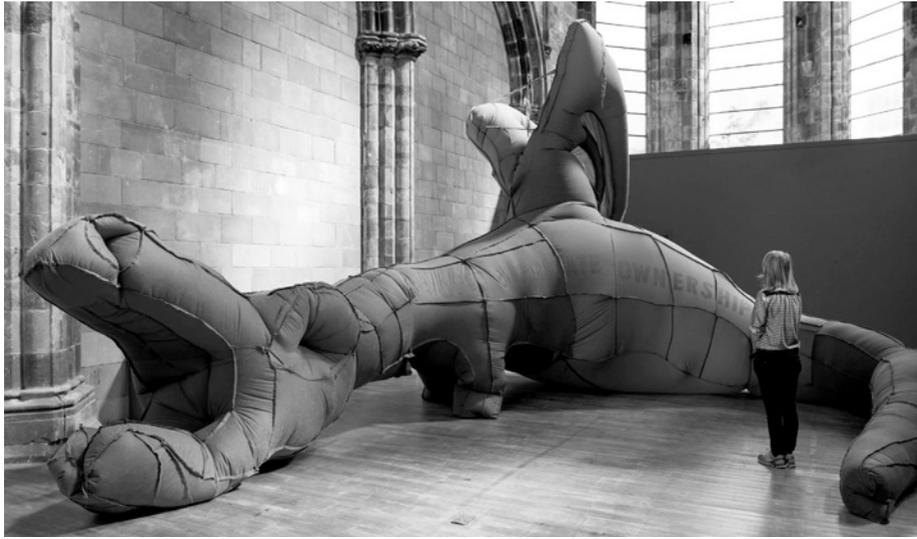
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PRINCESS MARILYN DOUALA  
MANGA BELL  
DOUAL'ART

*In 1991, Princess Marilyn Douala Manga Bell co-founded the centre of contemporary art doual'art, in Doula, Cameroon, with the late art historian Didier Schaub and a group of friends. 'Doual' is for the city and 'art' for artistic activism. The art centre is defined as a research laboratory for urban issues, putting artistic creation outside the 'white cube' in order to reach people where they are, to gather data and shape specific urban sites. She is responsible for public relations, and social and cultural mediation. She also coordinates and animates the 'Ars & Urbis' think-tank, which produces all the intellectual ideas of the SUD international triennial (Salon Urbain de Douala) specialised in public artworks that give visibility and value to crucial topics. She travels all over the world to share the singular experience of doual'art.*

JJ CHARLESWORTH  
WRITER AND ART CRITIC

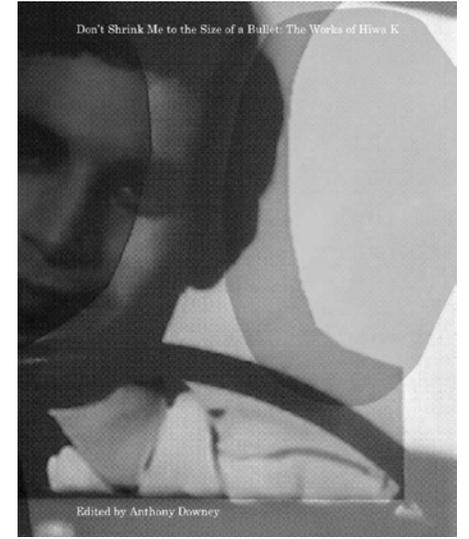
*JJ Charlesworth is a writer and art critic. Since 2006 he has worked on the editorial staff of the London-based international art magazine ArtReview, where he is online editor and director of digital content. JJ studied fine art at Goldsmiths College, London, in the mid-1990s, before turning his hand to criticism. Since 1999, he has written reviews, articles and commentaries for publications such as Art Monthly, Flash Art, Modern Painters, Contemporary, Time Out London, Third Text and the Daily Telegraph. He has lectured and taught extensively, and in 2016 completed his doctoral thesis at the Royal College of Art, a study of art criticism in Britain during the 1970s. He is a member of the executive committee of AICA UK, the professional association of art critics.*



Zoë Walker and Neil Bromwich, *The Dragon of Profit and Private Ownership*, commissioned by the Edinburgh Art Festival 2017. Credit: Johnny Barrington.

SORCHA CAREY  
EDINBURGH ART FESTIVAL

*Sorcha Carey is Director of Edinburgh Art Festival, an annual festival of the visual arts taking place as part of Edinburgh's August festivals. Founded in 2004, each year the festival works with museums, galleries and pop-up venues around the city to present over 40 exhibitions, alongside a month-long programme of special events, and a series of public art commissions by leading and emerging Scottish and International artists. From 2008-2010 she was Senior Adviser, Arts and Creative Industries at British Council Scotland, and between 2003-2008, she worked on three editions of the international contemporary art festival, Liverpool Biennial. She has a BA and MA in Classics from the University of Cambridge, and an MA and PhD in History of Art from the Courtauld Institute of Art, University of London. In April 2017, she was appointed Chair of Festivals Edinburgh, the umbrella organisation which brings together Edinburgh's leading festivals to work together on major collaborative projects and strategic initiatives.*



Front cover, *Don't Shrink Me to the Size of a Bullet: The Works of Hiwa K*. Edited by Anthony Downey (Walther König Verlag, 2017).

ANTHONY DOWNEY  
BIRMINGHAM CITY UNIVERSITY

*Anthony Downey is Professor of Visual Culture in North Africa and the Middle East, within the Faculty of Arts, Design and Media at Birmingham City University. Recent publications include Don't Shrink Me to the Size of a Bullet: The Works of Hiwa K (Walter Koenig Books, 2017); Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East (Sternberg Press, 2016); Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East (IB Tauris, 2015); Art and Politics Now (Thames and Hudson, 2014); and Uncommon Grounds: New Media and Critical Practices in North Africa and the Middle East (IB Tauris, 2014). He is currently researching Zones of Indistinction: Contemporary Art Practices and the Cultural Logic of Late Capitalism (forthcoming, Sternberg Press, 2018).*

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EDGE—  
FILM SCREENING

3 NOV 2017

In collaboration with the Open City Documentary Festival and The Bartlett's Film+Place+Architecture Doctoral network, Urban Lab Films present an EDGE film screening on the evening proceeding the BORDER symposium.

*CALAIS: THE LAST BORDER*  
MARC ISAACS / 2003 /  
UNITED KINGDOM / 59"

+ SELECTED SHORTS

For the English, the French port town of Calais is the gateway to Europe or a place to buy cheap alcohol. But for hundreds of migrants it is the final barrier in the desperate search for a new life in England. For the inhabitants of Calais life can be very hard. Filmmaker Marc Isaacs carefully juxtaposes the lives of refugees, migrants and English expatriates, prompting each to reflect on life in their home country and their dreams for a better future. *Calais: The Last Border* is an intimate film about life in a transient town.

The film will be accompanied by a curated selection of shorts.

Further screenings in the EDGE film series are held on Friday 8 September in central London and Friday 6 October in east London.

Tickets are sold separately.  
Visit [opencitylondon.com](http://opencitylondon.com)

CONVENORS

Lewis Biggs  
Folkestone Triennial 2017  
James O'Leary  
The Bartlett School of Architecture, UCL  
Kieren Reed  
Slade School of Fine Art, UCL

COORDINATORS

Lou Johnson  
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Jennifer Thatcher  
Folkestone Triennial 2017

THANKS

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Alan Penn  
Jane Rendell  
Anna Sborgi  
Bob Sheil  
Rachel Tyler  
Oliver Wright

Designed by Matthew Chrislip  
[dowland.us](http://dowland.us)



FILM +  
PLACE  
+  
ARCHITECTURE

