

EDGE—  
SITUATED PRACTICE  
IN ART, ARCHITECTURE  
AND URBANISM

DAY 1—  
GATEWAY  
14 SEPT 2017  
UCL BLOOMSBURY, LONDON

The Gower Street campus of UCL was planned and built on the urban/rural edge of nineteenth-century London, a 'learning' gateway through which generations of students have now passed, and one which now runs up against the King's Cross development, conceived as a mix of 'knowledge' and 'transport' gateways.

#EdgeGateway

EDGE—  
SITUATED PRACTICE  
IN ART, ARCHITECTURE  
AND URBANISM

*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 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.

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 UCLGuest Wireless Network. Open a web browser and navigate to a page. The browser will automatically redirect to the UCLGuest Welcome page. Choose the 'Self Service' tab and enter your details. The event code is 'edge\_gateway'.

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Masterclasses\*  
(at the Slade School of Fine Art)

10:00–14:00 Leah Lovett  
10:30–12:30 Florian Roithmayr  
10:30–13:30 Katy Beinart  
14:30–16:30 Gary Woodley  
15:00–16:30 Samson Kambalu

Evening programme  
(at the Christopher Ingold Lecture Theatre, 20 Gordon Street)

16:30–17:00 Registration  
17:00–17:20 Welcome and introduction

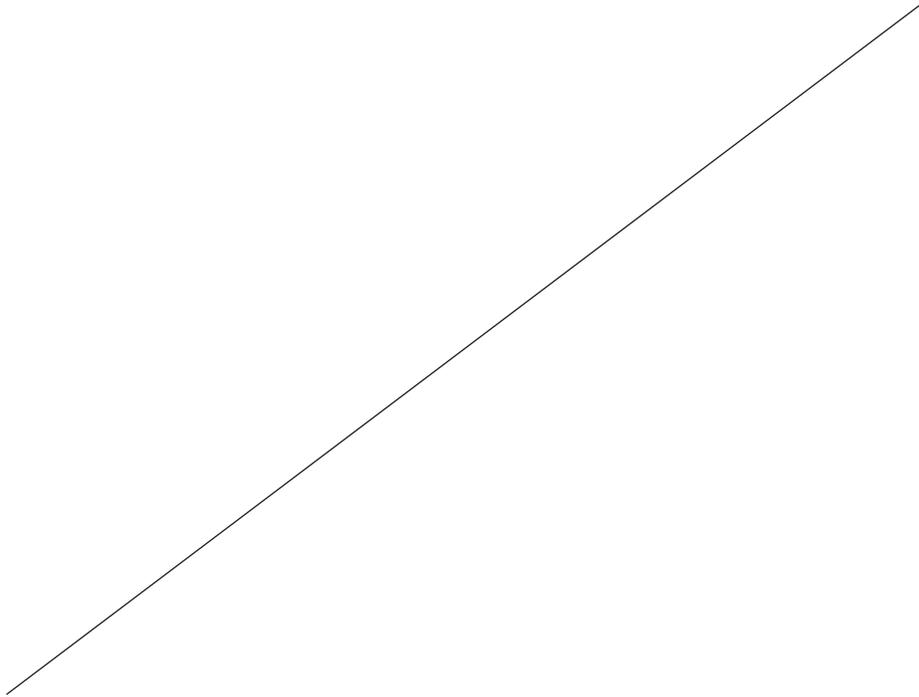
17:20–19:15  
THE EDGES OF KING'S CROSS  
Presentations by Matthew Beaumont, Marjetica Potrč and Ooze, Jan Kattein and Rebecca Ross. Chaired by Ben Campkin.

Break

19:30–20:45 Keynote—Jeremy Deller

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*\*In addition to the purchase of a ticket, the masterclasses, which are free, require sign-up in advance of the event. If you are a ticket holder and would like to join a masterclass, please register at [edgemasterclass.eventbrite.co.uk](http://edgemasterclass.eventbrite.co.uk).*



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To what extent are social relations determined by the infrastructures that sustain them? How might those infrastructures be performed differently to open up alternate configurations of the social? What happens when we practise logistics as art? Infrastructural logistics tend to be hidden from public view, if not invisible, but logistics have had a lasting impact on our relationship to time and space.

Join Slade artist and railway employee, Leah Lovett, for a practical half-day workshop in performing logistics. Appropriating the operational model and methods of the supply chain, you will work together to produce a graphical score as the basis for a collective vocal performance. The resulting performance will put logistics front and centre to reveal those infrastructures shaping the social, as aberrations in time. In this way, we will attempt to discover how far performance can act back upon logistics to reveal points of connection but also moments of slippage within the hegemony of logistical time.

*Activity*

Performance/Vocal

*Resources*

All materials and equipment supplied.

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*Leah Lovett is an artist who works across performance, installation, digital media and text to explore the socialising fictions played out between people in cities and across mediated space. She is currently researching invisible theatre and spatial politics at the Slade, with generous support from the AHRC and the UCL Doctoral School. Recent exhibitions and performances include Rise, Roaming Room, London (2017), Project Platform, MTR-Crossrail/Newham, London (2016), Contracorrente/Upstream, Floating Cinema, London and CASA24, Rio de Janeiro (2016), Light Transmission, Wellcome Collection, London (2015), Contra Band, Floating Cinema, London and CASA24, Rio de Janeiro (2014), and Murmuration, Hemispheric Encuentro, Montreal (2014).*

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LEAH LOVETT  
SLADE SCHOOL OF FINE ART,  
UCL

CALLING TIME: A LOGISTICS AND  
PERFORMANCE WORKSHOP

Leah Lovett, performance still. Courtesy of UP Projects and Foundation for Future London.





Florian Roithmayr, *Envelope, Crusted* (2014). Courtesy of the artist and MOT International.

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5 In this masterclass, we will work with clay to explore non-hierarchical approaches to conducting investigations into materiality by encouraging different sensorial regimes: non-visual research, an emphasis on touch and embodied exploration, collaboration and verbal/instructional approaches.

10:30–12:30

*Activity*

Sculpture

*Resources*

All materials and equipment will be supplied.

*Other information*

Clay is wet and can get sticky.  
Please wear appropriate clothing.

*Florian Roithmayr is an artist who has recently had solo exhibitions at MOT International London, Galerie Neue Alte Brücke in Frankfurt, Camden Arts Centre London, and Treignac Projet, France. Previous presentations have included Carl Freedman Gallery, Vilma Gold, The Approach, and V22 in London; S1 Artspace, Sheffield; Grazer Kunstverein, Graz; Galeria d'Arte Moderna, Turin; Galerija Miroslav Kraljevič, Zagreb; New Contemporaries and Liverpool Biennial.*

FLORIAN ROITHMAYR  
ARTIST

TERRA CRUDA—TERRA SECCA

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Florian Roithmayr, *with, and, or, without* (2016).  
Courtesy of the artist and Camden Arts Centre.

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Katy Beinart, *Transect walk workshops*.

*Katy Beinart is an artist whose work often engages with the public realm and includes installation, public art and socially engaged projects. She trained as an architect at The Bartlett, UCL and Oxford Brookes University and is currently completing a practice-based PhD at The Bartlett. Recent projects include The Ring (2017–18), Fabric of Faith (2017), Brixton Museum (2015–16), and Imagined Geographies (with Rebecca Beinart) (2015). She is a Senior Lecturer in Architecture at the University of Brighton.*

KATY BEINART  
UNIVERSITY OF BRIGHTON  
  
TRANSECT WALK WORKSHOP

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The question this masterclass will investigate is the edge between authorship and collaboration. Where does this borderline lie, in theory and practice? What difference does having multiple voices/an individual voice make to the process and outcome of making work? What if the work takes place at disciplinary edges as well?

To test these questions, we will complete a transect walk workshop. A transect walk is a technique borrowed from ecology and archaeology, where a line is drawn on a map of a landscape and the line is followed to gain knowledge of a cross-section of the territory.

Groups will draw a line on a map of the area around UCL and be given a set of instructions to follow. The groups will be asked to follow the route as closely as possible and to record aspects of the journey and the terrain they encounter. This might be through aural or visual observation, photographs, drawing, writing, recording, collecting, counting, etc.

*Activity*

Walking/Mapping/Drawing

*Resources*

Please bring any equipment that you would like to use for recording your walk.

*Other information*

Part of this workshop takes place outdoors. Please wear appropriate clothing.

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Gary Woodley, *Impingement No. 66, Cube Circumscribed by Tetrahedron—Tetrahedron Circumscribed by Cube*, 2017. Commissioned by the Creative Foundation for Folkestone Triennial 2017. Credit: Thierry Bal.

*Gary Woodley works in many three-dimensional media including architectural interventions using various lighting technologies. He has been researching three-dimensional CAD modelling systems for topological projections onto real and virtual spaces. For a number of years, he has been making exquisite wall drawings called impingements that play with our perception of the surfaces and edges of architectural space and conceptualise sculptural volumes within the mass of the walls. Woodley has been making exhibitions from his impingements since 1984. He has had individual and group exhibitions in Japan and throughout Europe, including Schloss Buchberg, Austria; Konkret Zehn, Nürnberg, Germany; Scavi Archeologici, Verona, Italy; Galerie Lydie Rekow, Crest, France; Cairn Gallery, Gloucestershire and Galerie Hoffmann, Friedberg, Germany. He has made permanent commissions for, among others, Allianz, at Treptowers, Berlin, and Dresdner Bank, Kurfürsteneck, Berlin, and his work can be seen in collections in Germany, France and the UK. Woodley was Artist By-Fellow, Churchill College, Cambridge University 1996/7 and Henry Moore Research Fellow in 'sculpture and computing', Slade School of Fine Art 2002/4. He was born, works and lives in London.*

GARY WOODLEY  
SLADE SCHOOL OF FINE ART,  
UCL

TOWARDS THE DEFINITION OF AN  
ACTIVE ARENA FOR A SUSTAINABLE  
WORKING PRACTICE

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This masterclass will investigate drawing, placement, location, surface, making, observation and looking. You will:

- define or determine a space to operate within or without, inside or outside, included or excluded as an appropriate workspace
- as a social group (class) determine the extent of a workspace
- as an individual decide whether to work inside or outside the socially defined workspace
- define or determine what would constitute a work within the chosen workspace
- make diagrams and tests to evaluate the thought/making process

#### Activity

Drawing

#### Resources

All materials and equipment will be supplied.

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Samson Kambalu, *Nyau Cinema (Hysteresis)*, 56th Venice Biennale, 2015. Image courtesy of Kate MacGarry.

*Samson Kambalu is an artist and writer working in a variety of media, including site-specific installation, video, performance and literature. His work is autobiographical and approaches art as an arena for critical thought and sovereign activities. Born in Malawi, Kambalu's work fuses aspects of the Nyau gift-giving culture of the Chewa, the anti-reification theories of the Situationist movement and the Protestant tradition of inquiry, criticism and dissent.*

*Kambalu's first book, an autobiographical novel of his childhood upbringing in Africa, *The Jive Talker*, was published by Jonathan Cape in 2008 and toured around Europe for four years. He has been featured in major exhibitions and projects worldwide, including the Dakar Biennale (2014, 2016), Tokyo International Art Festival (2009) and the Liverpool Biennial (2004, 2016). He was included in *All the World's Futures*, Venice Biennale 2015, curated by Okwui Enwezor.*

*Samson Kambalu studied at the University of Malawi (BA Fine Art and Ethnomusicology); Nottingham Trent University (MA Fine Art) and Chelsea College of Art and Design (PhD Fine Art). Kambalu, who began his academic career at the University of Malawi, has won research fellowships with Yale University and the Smithsonian Institution, and he has recently been appointed associate professor of Fine Art at Ruskin School of Art, a fellow at Magdalen College, Oxford University.*

SAMSON KAMBALU  
RUSKIN SCHOOL OF ART

THE GIFT UNSEEN

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In this participatory lecture, Samson Kambalu will explore notions of the gift and the various ways in which a gift can be given without incurring a debt, using art, creativity and play. He will explore various aspects of his native Chewa culture, such as taboo, masquerade and etiquette to see how these could be employed in an alternative understanding of contemporary art and its place within everyday life.

*Activity*

Participatory lecture

*Resources*

All materials and equipment will be supplied.

15:00–16:30

Samson Kambalu, *The Last Judgement*, 56th Venice Biennale, 2015. Image courtesy of Kate MacGarry.



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HOPE, Vale Royal, King's Cross. Image provided by Matthew Beaumont.

*Matthew Beaumont is Professor of Nineteenth-Century Literature at the UCL Department of English and Co-Director of the UCL Urban Laboratory. Matthew is the author of Utopia Ltd. (Haymarket, 2009), The Spectre of Utopia (Peter Lang, 2012), and the co-author with Terry Eagleton of The Task of the Critic (Verso, 2009), and co-editor with Gregory Dart of Restless Cities (Verso, 2010).*

*Matthew's research interests currently centre on various aspects of the metropolitan city, especially at night time. His most recent book Nightwalking: A Nocturnal History of London, is the first instalment of an attempt to reconstruct a cultural history of the urban subject at night, from the Middle Ages to the present, in order to present an alternative to the modernist myth of the flâneur.*

MATTHEW BEAUMONT  
UCL ENGLISH/  
UCL URBAN LABORATORY

IDIOT PILGRIMAGE: AIDAN ANDREW  
DUNN'S DESCENT INTO KING'S CROSS  
AND ITS PAST

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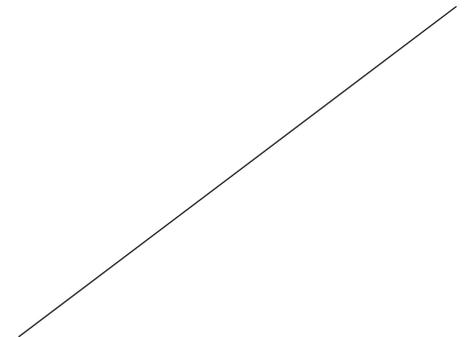
This talk explores the territory limned by Aidan Andrew Dunn in his epic poem, *Vale Royal*, composed over several decades but first published, to insufficient acclaim, in 1995. The landscape inhabited by this vatic poet, whose heroes include Blake and Rimbaud, is the King's Cross edgelands, 'a great margin of many hundred acres' between Bloomsbury and Camden—a lost world of meadows gone to seed, of ruined buildings and exiled, ruined people. The talk reconstructs Dunne's fugitive archaeology of this area, focusing in particular on St. Pancras Old Church, in order to evoke the occult history over which, in recent years, the forces of commodification and gentrification have ever more aggressively built.

17:20–19:15

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Marjetica Potrč and Ooze, *Of Soil and Water: The King's Cross Pond Club*, 2015.

*Marjetica Potrč is an artist and architect based in Ljubljana and Berlin. Her work includes drawings, architectural case studies, and public art projects. Since 2011, she leads a class on participatory practice 'Design for the Living World' at HFBK University of Fine Arts in Hamburg. Her work has been exhibited extensively throughout Europe and the Americas. On-site projects include Of Soil and Water: King's Cross Pond Club (London, 2015) and The Soweto Project (Nine Urban Biotopes, Soweto, South Africa, 2014). Awards include the Hugo Boss Prize (2000) and the Vera List Center for Arts and Politics Fellowship at The New School, New York (2007).*

*Eva Pfannes and Sylvain Hartenberg are co-founders of Ooze, an international design practice operating in the fields of art, architecture and urban strategy. Ooze's design and research projects aim to catalyse incremental change of urban spaces and behaviours, combining an understanding of natural, ecological processes with technological expertise and insights into the social-cultural behaviour of humans and their built environment. The diverse research and design projects realized in Europe, Asia and South America include an organisational strategy (atelier LUMA), an urban strategy for sanitation (Água Carioca), The Wind Lift, a collaboration with Marjetica Potrč (Folkestone Triennial, 2014), Of Soil and Water: The King's Cross Pond Club (London, 2015). Awards include the Dutch Basis Prix de Rome for Architecture (2006).*

MARJETICA POTRČ AND OOZE  
ARTISTS

LABORATORIES OF COEXISTENCE

*Of Soil and Water: The King's Cross Pond Club (2015–2016), located on the construction site for the King's Cross Central development project in London, was a micro-ecological environment with a natural swimming pond at its centre, collaboratively designed by Ooze and Marjetica Potrč. It engaged the public to be part of the installation as a piece of experiential art by bathing in the waters purified through a natural closed-loop process, using wetland and submerged water plants to filter and clean water. The daily number of bathers was restricted by the amount of water the plants were able to clean. The project, which promoted urban swimming in nature, was the first man-made natural public swimming pond in the UK and was frequented by over 200,000 visitors. Attracting wild swimmers' and nearby residents, the pond became a community-building element. Upon announcement of closure of the project in October 2016, users launched a petition to keep the temporary project open permanently for year-round swimming. *Of Soil and Water: The King's Cross Pond Club* was a public art project commissioned by King's Cross Central Limited Partnership. The project was initiated by the RELAY art programme curated by Stephanie Delcroix and Michael Pinsky.*

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Welcome Shelter at *The Skip Garden* by Charlie Redman, 2015. Photo by Jan Kattein.

JAN KATTEIN  
JAN KATTEIN ARCHITECTS/  
THE BARTLETT SCHOOL OF  
ARCHITECTURE, UCL

THE SKIP GARDEN—  
TEACHING TEAMWORK

*Jan Kattein is an architect and lecturer who lives and works in London. His award-winning practice, Jan Kattein Architects, advocates socially engaged working methods, embracing design as an opportunity for dialogue and exchange. JKA's urban projects are designed to make a civic contribution, supporting economic, cultural, educational and social prosperity.*

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The Skip Garden is an urban food growing oasis in King's Cross, run by Global Generation—an educational charity, which works with children, young people, businesses, residents and families to grow healthy, integrated and environmentally responsible communities.

The Tapper Walk site features seven structures designed and made by undergraduate architecture students from the Bartlett School of Architecture, UCL. Designs by Carrie Coningsby, Ali Conning-Rowland, Charlie Redman, Rachael Taylor, Chris Dembinski, Yangyang Liu and Valerie Vyvial are in tune with the cycles of the garden, are unique, specific and responsive to their context. During the design and construction process, tutors Jan Kattein and Julia King challenged students to work with a real client and a real site. Architectural education rewards individual excellence. Successful architectural practice relies on collaboration and teamwork. This project seeks to address this imbalance and realise the spatial potential that arises from collaborative working methods.

Sustainability is at the heart of the project. Reclaimed materials from construction sites brought about innovative design solutions. Produce grown on site is prepared at the Skip Garden Cafe. London's only commercial greywater recycling scape provides for watering the garden and the bee hives bring pollinators to central London. Volunteers supported the construction to help generate a sense of ownership. Leading London design professionals gave their time for the best design outcome. The project sets a precedent for how architecture can be taught, but it also sets a precedent for the role of architectural practise to engage and empower communities. The skip garden is one of the most unusual and serene public spaces in London. In the middle of the King's Cross development site, it is a paradigm for hyper sustainability, provides a sequence of inspiring architectural spaces and initiates opportunities for learning and exchange for people from all walks of life.

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Jeremy Deller will present a keynote lecture that reflects on the conference themes of location, community and connectivity. His presentation will draw from his research interests, current projects, recent exhibitions and collaborations. Following the talk there will be an opportunity for questions.

19:30–20:45

*Jeremy Deller is a conceptual, video and installation artist who lives and works in London. Much of his work is collaborative; In 2001 Deller staged *The Battle of Orgreave*, commissioned by Artangel and Channel 4. The work involved a re-enactment which brought together around 1000 veteran miners and members of historical societies to restage the 1984 clash between miners and police in Orgreave, Yorkshire. In 2004, Deller won the Turner Prize. In 2013 he represented Britain at the Venice Biennale with a multi-faceted exhibition titled, 'English Magic'. In 2016 at the New York Academy of Art Deller convened a special life drawing class with a guest model, American rock legend Iggy Pop. Drawings created during the class were exhibited at the Brooklyn Museum 'Iggy Pop Life Class'. That same year, to mark the centenary of the Battle of the Somme Jeremy Deller created 'We're here because we're here' in which he invited thousands of volunteers to take part in a modern memorial, each dressed to represent an individual soldier that was killed on the same date 100 years before.*

JEREMY DELLER  
ARTIST  
KEYNOTE LECTURE

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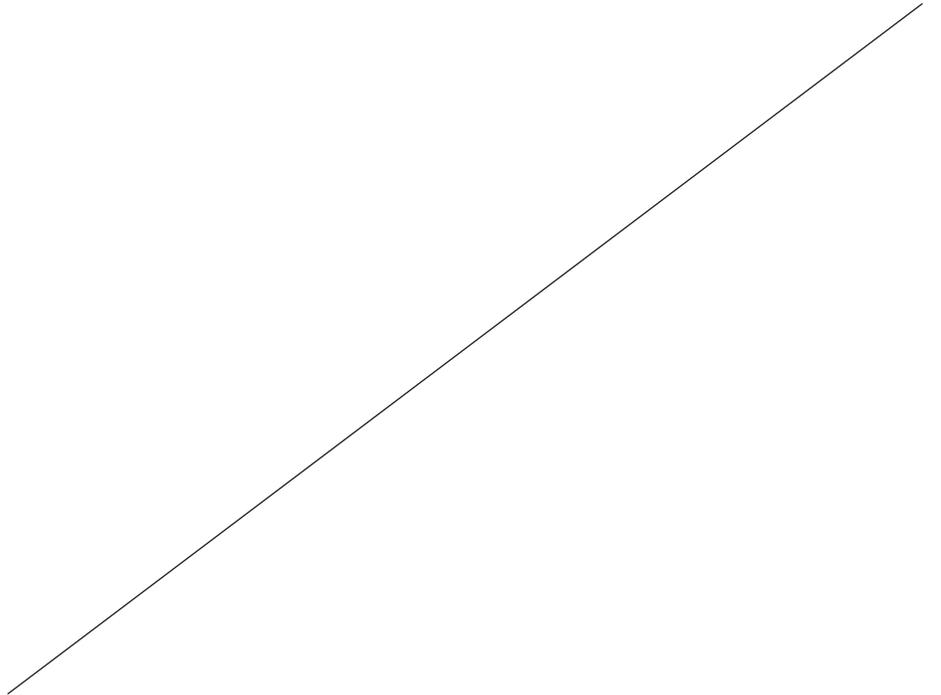
Jeremy Deller, *Sacrilege*, 2012.



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EDGE—  
FILM SCREENING

8 SEPT 2017  
19:00–21:30  
THE HORSE HOSPITAL  
BLOOMSBURY, LONDON

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 as part of the 2017 edition of the festival.

*FINISTERRE*  
PAUL KELLY AND KIERAN EVANS /  
2003 / UNITED KINGDOM / 57"

+ SELECTED SHORTS

*Finisterre* is a film presented and scored by Saint Etienne that takes us on a journey from the suburbs into the heart of London over an imaginary 24 hours. It tries to identify the dreams that the city holds for so many, and the reality of the city—the spaces between the landmarks, the spaces Londoners inhabit.

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

Further screenings will be organised to accompany the EDGE journey, on both Friday 6 October in east London, and Friday 3 November in Folkestone.

Tickets are sold separately.  
Visit [opencitylondon.com/workshops/edge-film-series](http://opencitylondon.com/workshops/edge-film-series)



FILM +  
PLACE  
+  
ARCHITECTURE

CONVENORS

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Kieren Reed  
Slade School of Fine Art, UCL

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THANKS

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