

MED BLICKEN MOT FRAMTIDENS TRÄBYGGNADSKONST

CARMEN IZQUIERDO

ARQUITECTO C.O.A.M.

ARKITEKT SAR. MSA

ESENCIAL













KTH ARKITEKTUR
STUDIO 7
LÄRARE

PETER LYNCH
CARMEN IZQUIERDO
ROBERTO CROCETTI



TRÄPRISET



TRÄPRISET 2020
SVENSKT TRÄ

130 BIDRAG
40 BESÖK

JURY

TOMAS ALSMARKER
PETRA GIPP
CARMEN IZQUIERDO
STEFAN NYBERG
NATASHA RACKI

TÄVLINGSSEKRETERARE
ALEXANDER NYBERG

MED BLICKEN MOT FRAMTIDEN



1.4 million years old

300,000 years old

This is a collective mind as the artifact that is systematically shaped beyond its material function was continually remade, seen, and shared between groups and between generations, becoming incrementally more precise with minor local variations. Yet the same basic shape was produced in the same way without major adjustment for over a million and a half years across Africa, the Middle East, Asia, and Europe until the invention of a succession of ever more refined and complex tool sets marked the emergence of creativity itself and “the redesigned human.”⁷ Or, in Slavoj Žižek’s words, “the very birth of humanity out of design.”⁸

The use of a specific red-colored ochre for bodies and objects – carefully selected, ground into pigment, and transported over long distances – likewise precedes *Homo sapiens*. It has been found in layers as old as 500,000 years ago, even though the pigment is much less likely to have survived in the fossil records than stone. There is much debate about whether this use of pigment could have been symbolic, but

there is general agreement that the addition of beads as body ornamentation is the crucial step associated with the emergence of human inventiveness that was associated with a massive growth in the use of red pigment.⁹ The new use of beads as a form of information technology was itself remarkably stable, with evidence of the same shells being used across vast territories for tens of thousands of years with only minor shifts in the manufacture and design of these “thinking strings.”¹⁰ It was a default “design tradition” that likely acted as the most basic element of more complex design systems.¹¹ This new complexity of symbolic design precedes and becomes entangled with the new complexity of tools that combined many parts made of multiple materials able to be assembled in different ways that is evident around 65,000 years ago in the ever-changing fossil records and likely to be found ever earlier.

It is this multiplicity and malleability itself that is evidence of the capacity to invent that makes us human, that invents the human even. The ability to go beyond what is needed, to make something different or differently is crucial. The making of useless things, or things whose use has yet to be discovered, makes all the difference. Yet for that very reason, nothing in the fossil record, nor any artefact of contemporary life today, can simply be divided between useful and useless, tool and ornament. More often than not, what is seen as ornament is doing the real work and what looks like a tool is really for show. And the vibration between them is the very engine of design. Nothing is more serious than ornament if we really want to address the human ability to invent a planetary-sized ecology of technology as a designed form of organic life.

ARE WE HUMAN?

Notes on an archeology of design

Beatriz Colomina & Mark Wigley

TRÄBYGGNADSKONST



TRÄBRO 29m
HUNDWILL, SCHWEIZ
1780

HANS ULRICH
GRUBENMANN



TRÄBRO
STEIN, SCHWEIZ
1780

HANS ULRICH
GRUBENMANN

TRÄBRO 120 m
1758-1799

HANS ULRICH
GRUBENMANN



Rheinbrücke in Schaffhausen



TRÄBRO 120 m
1758-1799

HANS ULRICH
GRUBENMANN

TRÄBYGGNADSKONST
LIMTRÄ



CENTRALSTATION
STOCKHOLM

OTTO HETZER
Foto. Moelven Toreboda



BALLONGHALL VID
REGEMENTET A6
JÖNKÖPING 1931

OTTO HETZER
Foto: Moelven Töreboda



ENTRÉN TILL
RÅCKSTA
KREMATORIUM
STOCKHOLM 1963

KLAS FÅHRÆUS
Foto: Moelven Töreboda



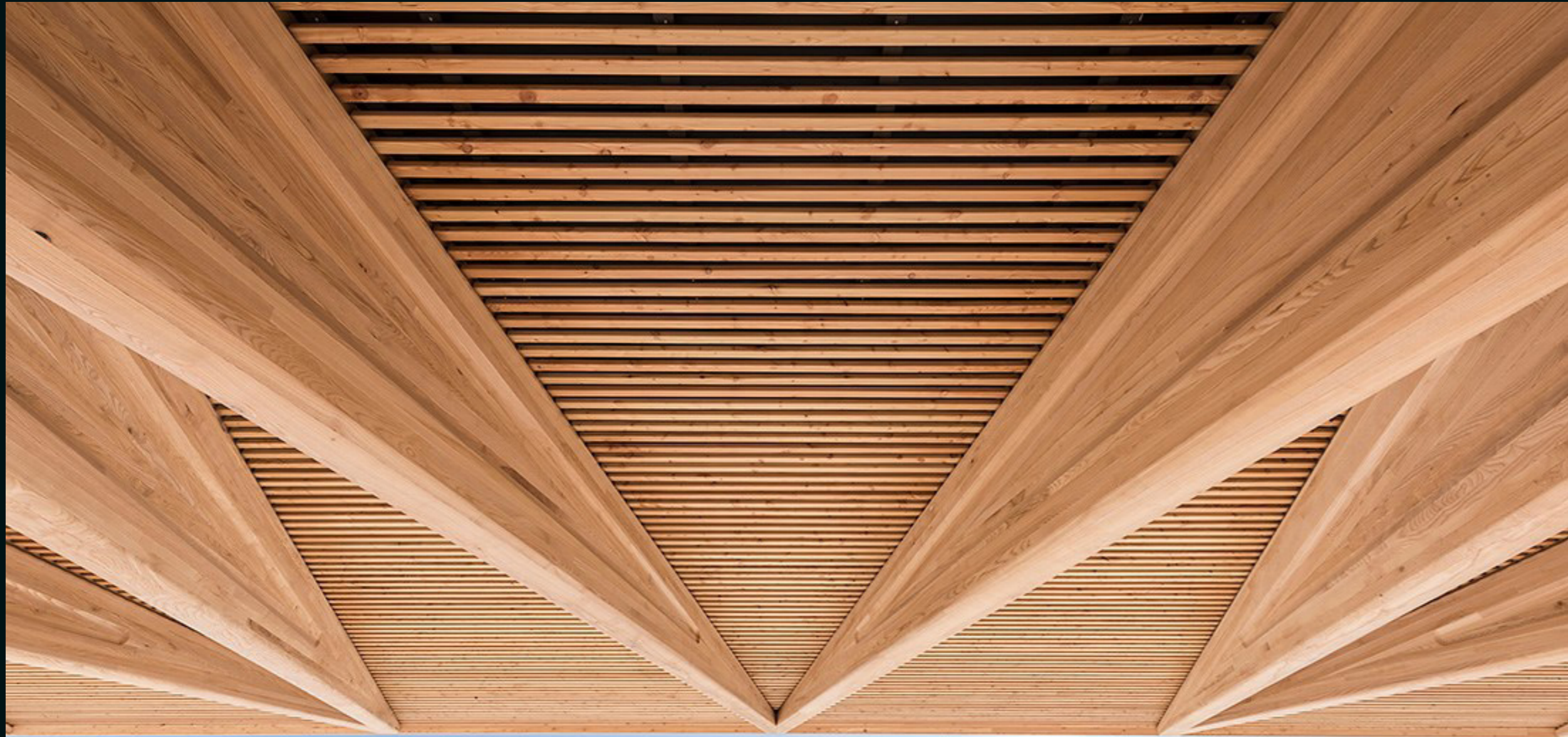
PLATTFORMSTAK
HÖKARÄNGENS
TUNNELBANA
STOCKHOLM
1950

Peter Celsing
Foto: Moelven Töreboda



KULM TRIBUN
SANKT MORITZ,
SCHWEIZ

FOSTER + PARTNERS
Foto: Nigel Young



KULM TRIBUN
SANKT MORITZ,
SCHWEIZ

FOSTER + PARTNERS
Foto: Nigel Young





VASAPLAN
UMEÅ

WINGÅRDHS



VASAPLAN
UMEÅ
WINGÅRDHS



VASAPLAN
UMEÅ

WINGÅRDHS



VAGGABADET
KARLSHAMN 1977

HANNA VICTORSON
foto. Sten Vilson



FREEMEN'S SCHOOL
SURREY 2014

HAWKINS/BROWN
Foto: Jack Hobhouse



GRANDVIEW HEIGHTS
AQUATIC CENTRE
BRITISH COLUMBIA
KANADA

HCMA ARCHITECTURE
+ DESIGN



DIAMOND DOMES
BÜRGENSTOCK,
SCHWEIZ

RÜSSLI ARCHITEKTEN
Foto: Leonardo Finotti



DIAMOND DOMES
BÜRGENSTOCK,
SCHWEIZ

RÜSSLI ARCHITEKTEN
Foto: Leonardo Finotti



BRO I
NECKARTENZLINGEN,
TYSKLAND 2017

Ingenieurbüro Meibach
Foto: Burkhard Walther



BRO I
NECKARTENZLINGEN,
TYSKLAND 2017

Ingenieurbüro Meibach
Foto: Burkhard Walther



SWATCH
HEADQUARTERS
BIEL, SCHWEIZ
2019

SHIGERU BAN



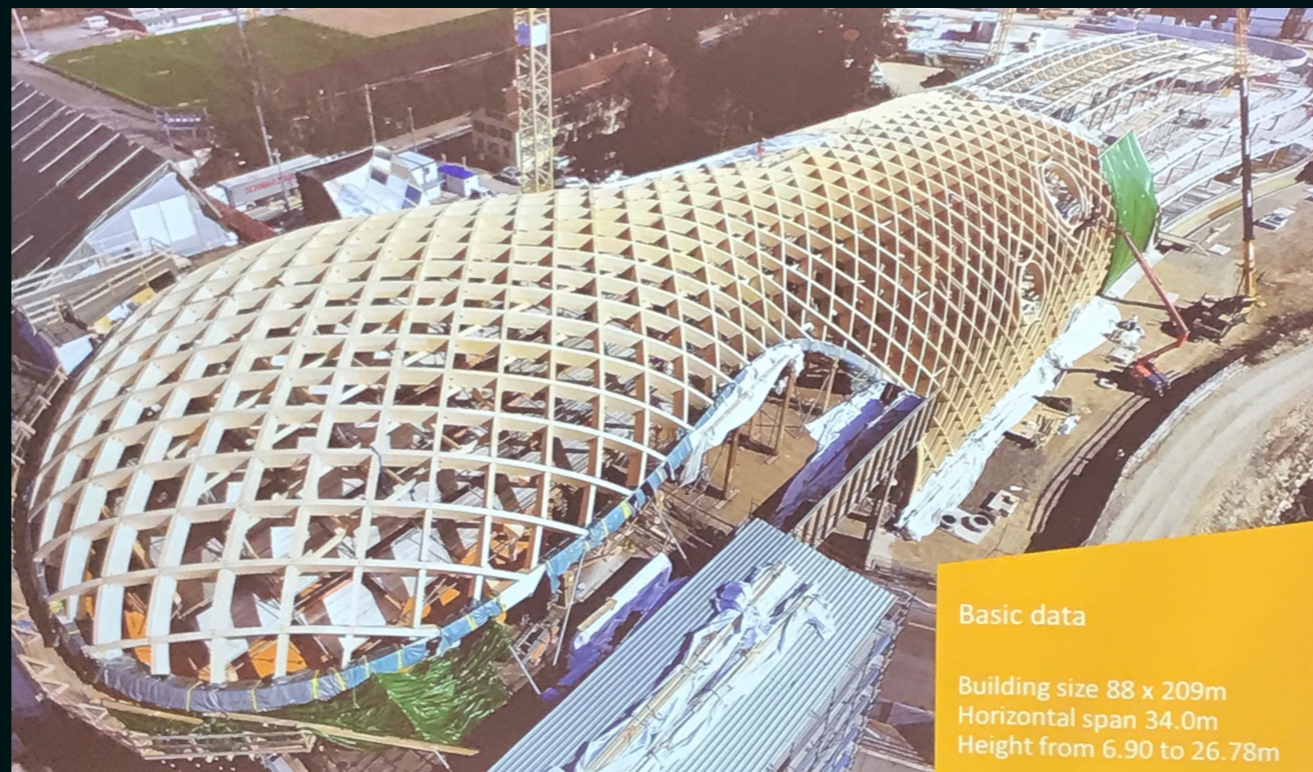
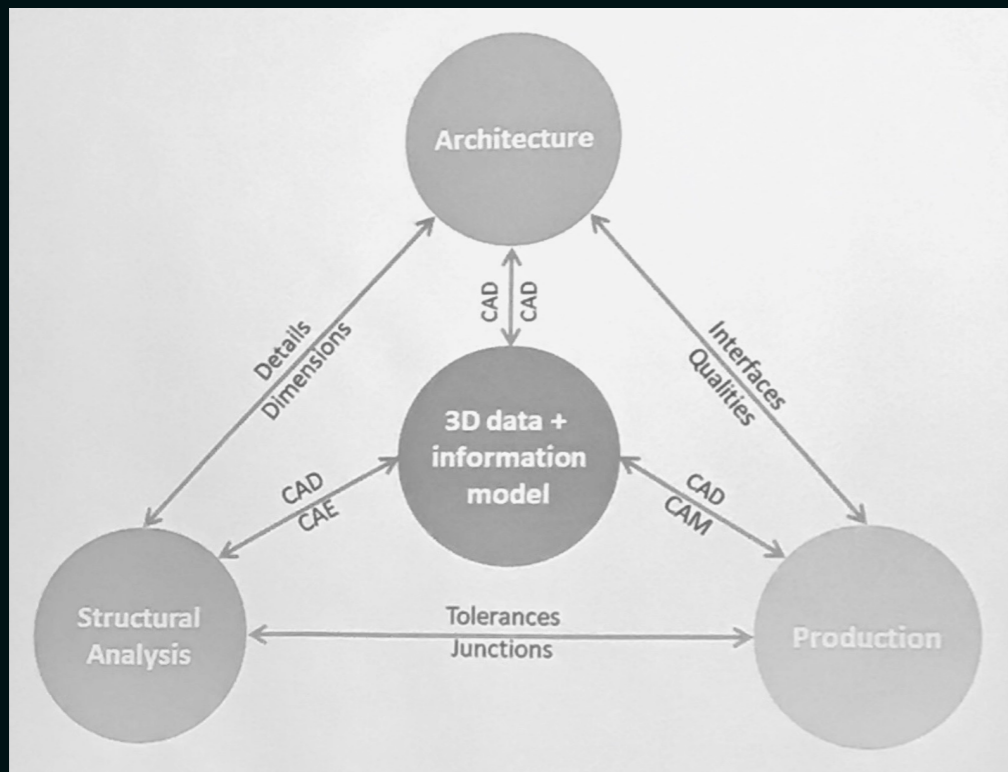
SWATCH
HEADQUARTERS
BIEL, SCHWEIZ
2019

SHIGERU BAN

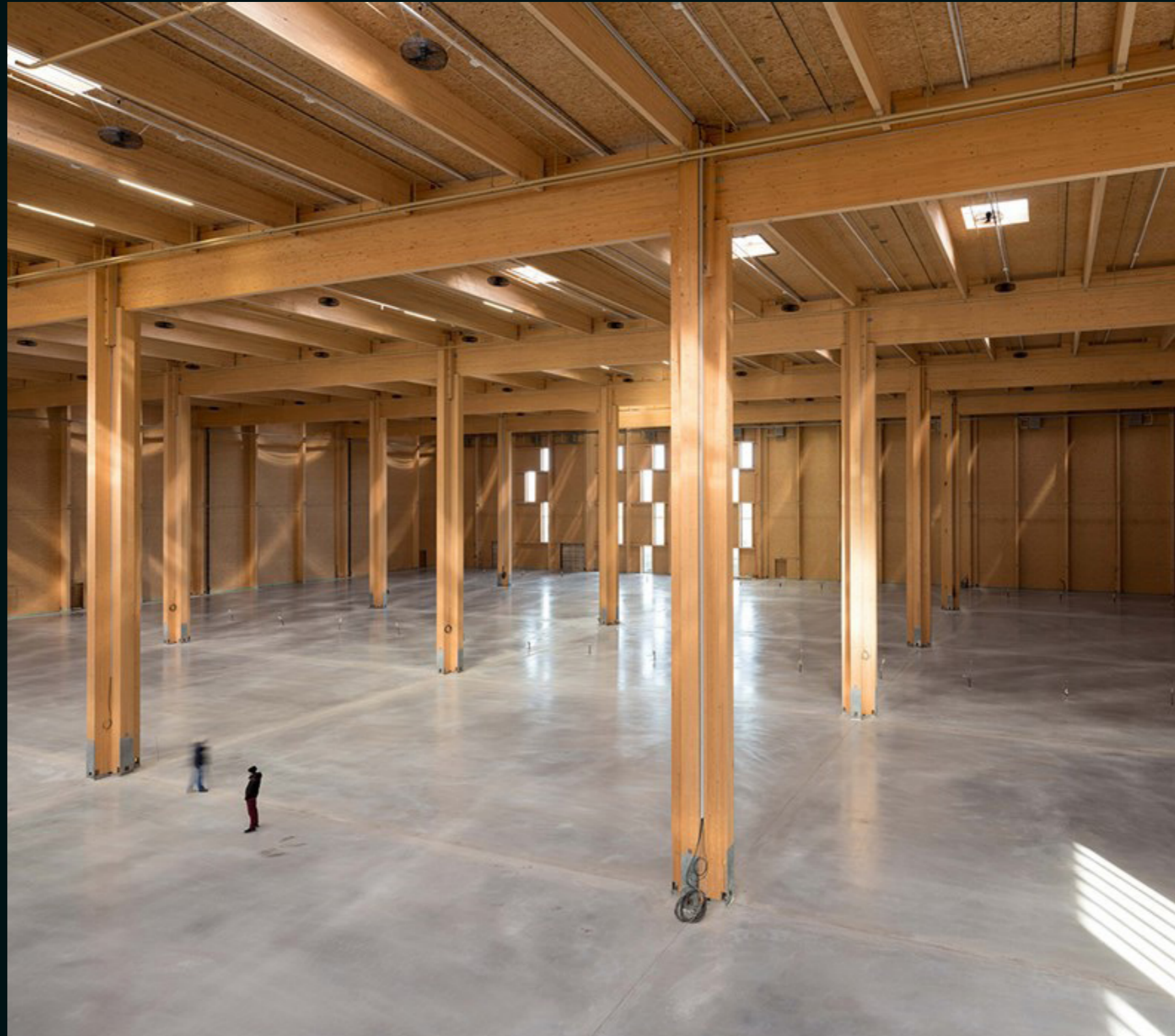


SWATCH
HEADQUARTERS
BIEL, SCHWEIZ
2019

SHIGERU BAN

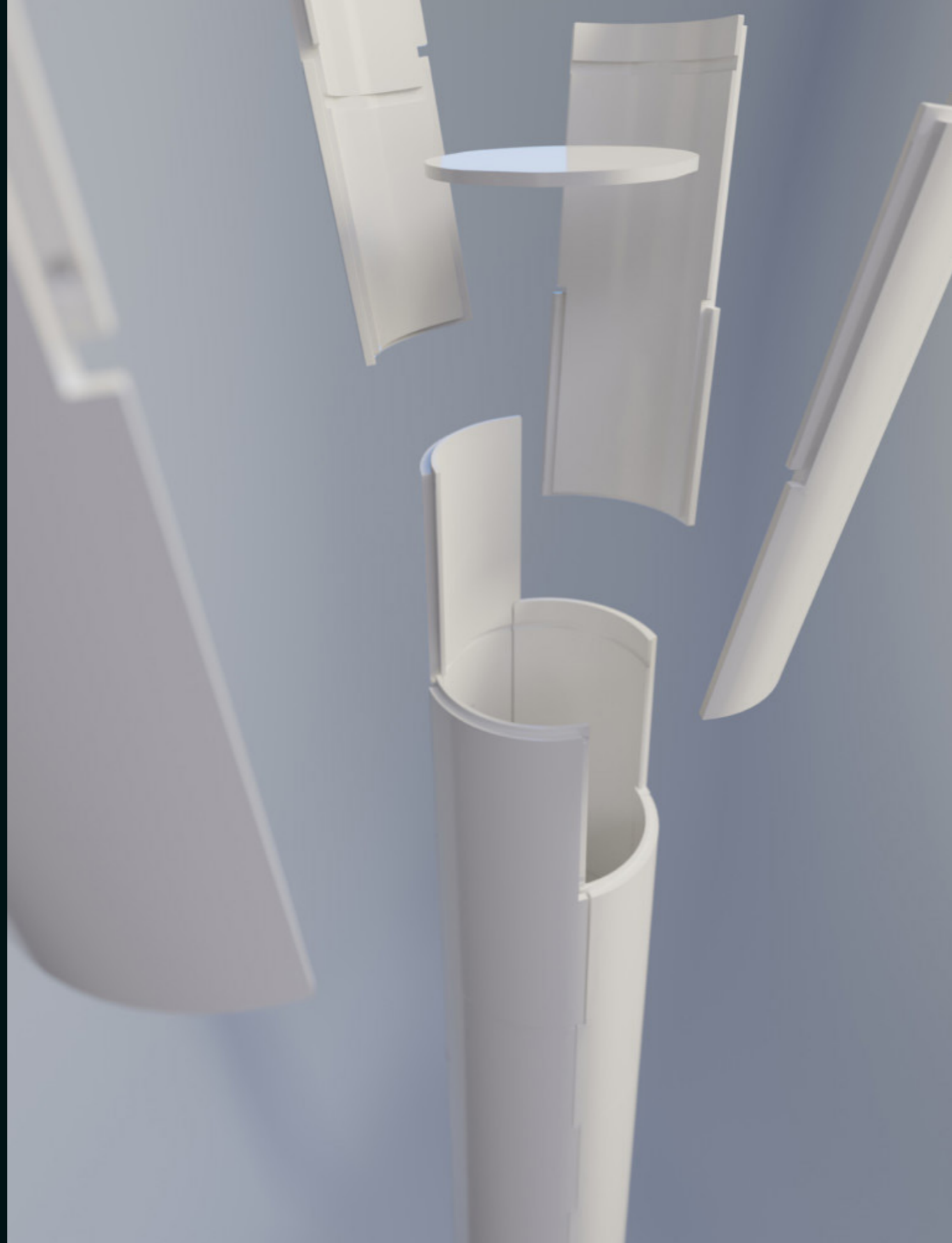


Basic data
Building size 88 x 209m
Horizontal span 34.0m
Height from 6.90 to 26.78m



LOGISTIKCENTER
Fischamend, Österreich
Poppe-Prehal Architekten

Foto: Walter Ebenhofer



MODVION
SVERIGE

PROTOTYP
VINDKRAFTVERK

TRÄBYGGNADSKONST
KL- KORSLAMINERAT TRÄ



RESTAURANG
WILDERNESSE, KENT
2019

MORRIS+CO



RESTAURANG
WILDERNESSE, KENT
2019

MORRIS+CO



KYRKOGÅRDS-
PAVILJONGEN
SUNDBYBERG

WINGÅRDHS



KYRKOGRÅRDS-
PAVILJONGEN
SUNDBYBERG

WINGÅRDHS



KYRKOGÅRDS-
PAVILJONGEN
SUNDBYBERG

WINGÅRDHS

FÖRBAND, MÖTEN



TAMEDIA
ZURICH, SCHWEIZ
2013

SHIGERU BAN
Foto. Didier Boy de la
Tour

OMEGA MUSEUM
BIEL, SCHWEIZ
2019

SHIGERU BAN





SHELTER FOR
ROMAN RUINS
CHUR, SCHWEIZ
1986

ZUMTHOR
Foto. August Fischer



KAPELL ST. BENEDICT
SUMVITG, SCHWEIZ
1988

ZUMTHOR
Foto. August Fischer



KAPELL ST. BENEDICT
SUMVITG, SCHWEIZ
1988

ZUMTHOR
Foto. August Fischer

LÅT VIRKET TALA



KAJAKHUS
LISÖ

IN PRAISE OF SHADOWS







HOUSE FOR MOTHER
LINKÖPING

FÖRSTBERG LING





HUS HAAG
ÖJERSJÖ

BORNSTEIN
LYCKEFORS



STRANDKOJAN
KATTHAMMARSVIK

MURMAN
ARKITEKTER





SPÄCKHUGGAREN
KÄRNA

BORNSTEIN
LYCKEFORS





Entré



Fakrum



Stolpgrund med fackverk



Detalj ytterdörr



LOFTHUSET
VALLSTA

HANNA
MICHELSON









SUNNA 3
TJÖRNS KOMMUN

STEG
ARKITEKTER





ATELJÉ
I SÖDERSVIK

ANDERS JOHANSSON
ANJA JOHANSSON
THEDENIUS







VILLA IDUN LEE
SALTSJÖ-BO

PER NADÉN
ANTON KOLBE
AXEL VON FRIESEN
MARIKA VACCINO





TIMMERHUS I
ROSLAGEN
SINGÖ

GUSTAV APPELL
ARKITEKTKONTOR

Interiör.
"Mellanrum" mellan timmervolymerna.



VILLA TIMMERMAN
ASKIM

ANDREAS LYCKEFORS
JOSEFINE WIKHOLM



Kv. MODET
BAGARMOSEN
STOCKHOLM

ARKLAB





SUNNERSTA PARHUS
UPPSALA

HERMANSSON
HILLER
LUNDBERG





FROSTALIDEN 2/8
SKÖVDE

WHITE
ARKITEKTER



PEAB KVILLE
GÖTEBORG

BORNSTEIN
LYCKEFORS



ADOLFBERGSSKOLAN
KNIVSTA

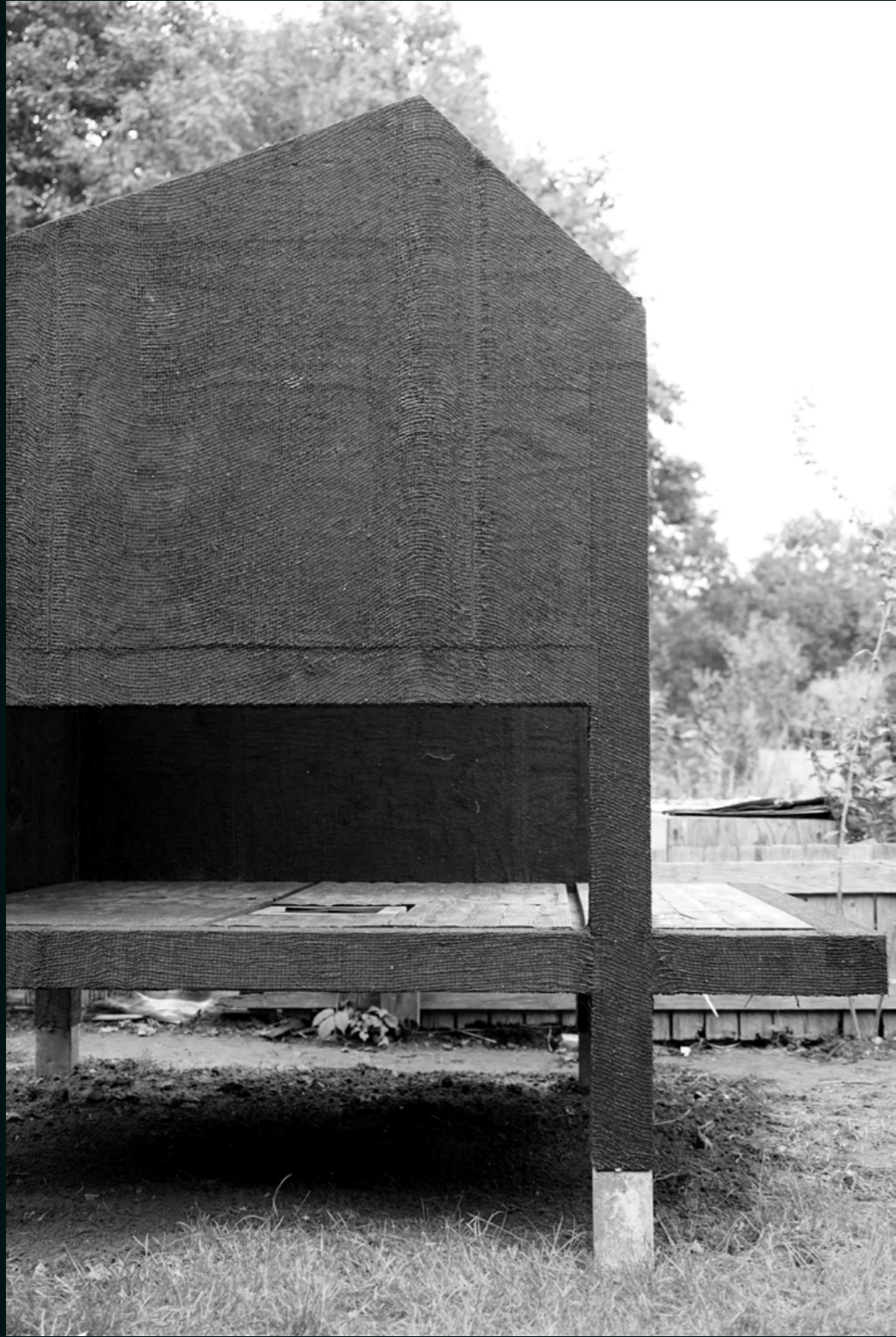
MATTIAS PALME
LLP ARKITEKTKONTOR





NYA NIBBLE GÅRD
JÄRNA

PIETSCH ARKITEKTER



TEHUS
BULLTOFTA. MALMÖ

JARAND NÅ



KAPELL ST. BENEDICT
SUMVITG, SCHWEIZ
1988

ZUMTHOR
Foto. August Fischer