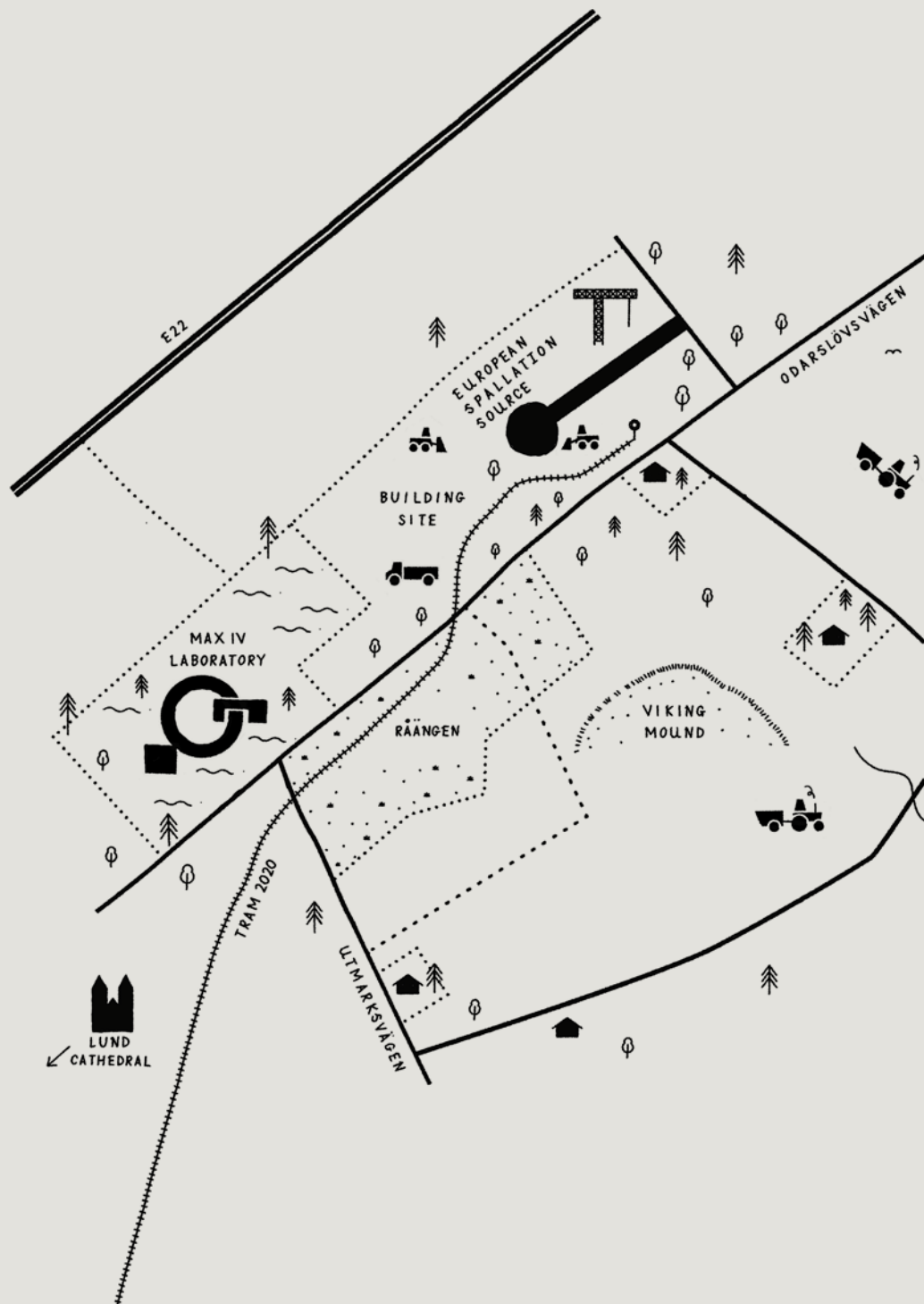


AND WE ARE EVERYWHERE





Råängen

Råängen is an urban development project run by Lund Cathedral for the land it owns in the Brunnsbög area of Lund, southern Sweden.

The Cathedral Council has initiated this long-term project together with, among others, White Arkitekter. The purpose is to develop an engagement programme before construction begins. The starting point is the values derived from Lund Cathedral's life, practice and history. These values include sustainability, care for the environment and future generations, and a dialogue between science and religion, hosting and sharing. Through its nine-hundred-year history, the Cathedral embodies our relationship with time and provides a special perspective on the word 'long-term'. With the help of the Cathedral's values, we want to contribute to a vision of how future generations will live in the new neighbourhood.

A central part of the Cathedral's life, both historically and in the present day, involves collaborating with artists in architecture, music and liturgy. This also applies to Råängen. Art and architecture form part of the ongoing conversation.

Lena Sjöstrand, Lund Cathedral Chaplain

Råängen Art and Architecture Programme

The Råängen programme of commissions, seminars and conversations is an invitation to local and international audiences to participate in a public discussion about the future of this site – a twelve-hectare piece of land on the outskirts of Lund that is owned by Lund Cathedral. The project is part of a larger development programme led by Lund Municipality in partnership with Lund University, Skåne Region and the Cathedral.

Fundamental issues such as time, money and land will be discussed through seminars, and commissioned projects by artists, architects and writers will bring their own questions to the project. This dialogue will form the basis for the planned development on the land.

The programme creates a space for doubt, and an opportunity to invite theorists, developers and neighbours to contemplate both the history and future of this land within a broader context of theology, scientific research, farming and building communities. We are prepared for more questions than answers.

Nathan Coley is the first artist to be commissioned, first exhibiting an existing light work in the centre of Lund, and then producing a temporary sculpture *And We Are Everywhere* for the site in Brunnshög. A permanent commission, a walled garden, by Norwegian architects Brendeland & Kristoffersen, will open in 2019.

The conversations and the commissioning process will continue throughout the establishment of this new neighbourhood. Commissions may include a book or a building, but will all get us closer to understanding the potential for Råängen.

Jake Ford, *White Arkitekter*

And We Are Everywhere

The first Råängen commission is a temporary sculpture by internationally renowned British artist Nathan Coley. *And We Are Everywhere* will inhabit the site from June 2018 to March 2019. It sits in the flat, sparse Skåne landscape within the relatively wealthy context of 21st century Sweden, forming a complex and multi-layered relationship with its surroundings (the MAX IV research centre, the new tramline and nearby farmhouses), its audience and its political, geographic and social context.

Visually, materially and aesthetically, the sculpture looks very unlike anything that Coley has made before, but the questions it provokes are at the foundation of his practice. For twenty-five years, he has been thinking about the ways in which belief systems and faith become manifest in society and how those systems are articulated in architecture and public space. *And We Are Everywhere* establishes a live, critical and dynamic relationship between the viewer and the work that leads to a series of questions: Who has made this? Is it a church? With whose authority has it been built?

The character of the work is temporary, ramshackle and seemingly unauthored. In direct contrast to Lund Cathedral, it takes the form of a hastily made place of worship that has no official status and can be easily destroyed. However, the attention to detail and evident care with which it has been constructed references basic human actions, humility and the art of 'making-do'.

The title forces us to ask 'Who is 'we'? Is it the Church, humankind, or people with no homeland? The 'everywhere' evokes a spatial relationship to the land which could encompass Brunnshög, Lund, Sweden, the world. While being inherently linked to the soil upon which it sits, the sculpture speaks to a universal audience and engages Lund Cathedral in an urgent discussion about who has access to land, homes and faith.

This is the start of a conversation that will continue in 2019 and beyond, with an on-going programme of installations, buildings and artworks. Over the coming years, a new neighbourhood will grow up in Brunnshög creating a community in which *And We Are Everywhere* becomes a memory trace that accumulates meaning over time.

Jes Fernie, *Curator*



Blessed are the meek for they shall inherit the earth
Jonatan Habib Engqvist

It is neither logically acceptable, nor ethically admissible, to exclude all intrusion in the coming of the stranger, the foreign.

Jean-Luc Nancy¹

The Landmark

It is said that globalisation and an increased exchange between countries has made us more alike no matter where we live on Earth. And it may be true that we are becoming more similar to each other in the way we dress, our gestures and means of communication. But does that mean that we know each other on a more fundamental level? Could it even be that these similarities in fact make the discovery of inequality and difference more difficult? Does travel and the homogenisation of appearances through popular culture, digitally rendered architecture, multinational food suppliers and clothing companies, mean that we think in similar ways? Are we everywhere?

In countless exhibitions, seminars and public discourse that engages with the architecture of our time (as well as the speculative architectures of our future), these similarities are rarely dealt with as a point of departure. Instead, it is more often a one-off jewel, an extravagant construction and a city's architectural pride that is celebrated. This involves a focus on landmark buildings, outstanding high-rises, experimental living units or spectacular cultural, public or political institutions such as opera houses, museums, theatres and governmental buildings. These are, in other words, buildings that distinguish a place from other places and simultaneously communicate a set of values (democracy, innovation, culture). But in their claim to site specificity, those same constructions are in fact exempt from their surrounding environment. This is something that is startlingly apparent if you venture outside the urban centre to the more unceremonious parts of a city, such as informal suburbs or temporary housing solutions. If one moves between Rio's favela, Los Angeles sprawl and villas in a city's generic periphery which indeed is the every-day of



most individuals alive today, non-identity would instead seem to be a common denominator making it practically impossible to single out a particular building.

So, we can agree that the substantial escalation of urbanisation on a global scale is not taking place in iconic, statement buildings made using 21st century materials and technical know-how, but rather, the informal, temporary, makeshift architecture of refugees, immigrants, squatters and people living on the breadline that are increasingly prevalent around the world. And this is something that is likely to continue well into the future. The rural, or 'rurban', architecture of temporary structures made from found materials with extreme functionality is a probable future of housing seldom addressed in the discourse of city planning and speculation about how we will live in years to come. As such, Nathan Coley's sculpture is plausibly just as representative a visualisation of a church from the future as the desktop product of a renowned architect might be. This non-landmark landmark thus brings us to some crucial points to be considered when thinking about our common future.

The Silence

And We Are Everywhere (2018) is a replica of a church that was demolished in the informal squatted home of migrants in Calais, referred to in derogatory terms as the 'Jungle'. Or rather, it is a replica of the exterior of a church. The interior of the Calais church with its inviting carpeted floors, white textiles and makeshift, brightly-coloured poster icons cannot

be accessed in Nathan Coley's version. Instead, the content is left to our imagination and we are confronted with the shell of a meticulously executed film-set-like replica. Desperation in the architectural language of the draughtsman or creators perhaps, yet a form of architecture found everywhere.

In a conversation with Coley he tells me that it wasn't until the two sticks were patched together and placed on top of the black and blue construction that people in the surrounding area understood that there was something out of the ordinary going on in the field. Up until then, it simply looked like some kind of temporary storage space or agricultural structure. It is in this moment where architecture becomes sculpture – a moment where the composition becomes a temporary artwork, which comes from, and refers to, the prevailing temporary architecture of our time.

Yet the most striking difference between this sculpture and an informal settlement like the church in Calais, is not the cross – it is the absence of bodies, and the sounds and smells surrounding it. In an article from France, I read about the 'original' building:

The Jungle camp sprawls out from under the motorway flanked by two chemical plants pumping out noxious-looking clouds. The makeshift structure of wood and tarpaulin is a short walk from the motorway bridge. In the distance, riot police could be seen in vans; lights flashing at the entrances to the site with the razor wire perimeter fence that encircles the camp [...] No one knew whether the church would be demolished. The greatest concern for the refugees was to safeguard this sacred space – a symbol of resilience and hope. It was on this Sunday, the chosen day to celebrate Christmas, that I stood beside displaced young girls from Ethiopia, Eritrea, Somalia and Sudan – as they sang together in thanksgiving and prayed solemnly.²

Needless to say, a warm summer afternoon in southern Sweden, with a light breeze, buzzing insects, and the odd vehicle passing by, is an entirely different context. Yet it is precisely the absence of all that which makes these places what they are, or were, that comes to mind when considering what it is that defines the constructions that this sculpture refers to. Not only on the level of sensorial discrepancy, but in the very function as a place of hope and worship.





The Cathedral

Coley seems to point out that as place of reverence, a church is an entity that connects us to other places, where we can strive towards being where nothing happens, and be everywhere. *And We Are Everywhere*. Is it a threat? A promise? A fact? This depends on who 'we' refers to. Whether the sign speaks to me as 'us' or 'them'. The artwork is a commission for a specific situation. It is about time, ownership, land and land use. Does the 'we' refer to the church, which has owned this plot of land long enough for the question of ownership to be forgotten, or at least to become abstract in the local imaginary? Until recently, when it became clear that it was to be used for something other than farming.

Nathan Coley often plays with statements sourced from popular culture. As in *Heaven Is A Place Where Nothing Ever Happens*³, where a line from a pop song takes on profound meaning when placed in front of a church. But this new work for Brunnsbögen is slightly different: AND (we are everywhere) is a subordinate clause. In other words, it is not a statement, rather an addition to a statement. In an interview Coley points out that the phrase 'we are everywhere' "has been appropriated and used throughout social and political history as a slogan for very early gay pride marches; it's been used by far-right organisations in Eastern Europe ... 'We are everywhere' as a slogan for political change; it's currently being used by the right to bear arms movement in America – so there's a whole mixture of appropriations of the phrase 'we are everywhere' ... I think AND we are everywhere pushes it into a slightly different context. It feels as if it is from a larger paragraph, a larger discussion".⁴

So, what comes before the AND? Is Coley asking for the sculpture to be appropriated? The most obvious interpretation of his statement would be to look more closely at the sculpture itself, together with the hand-painted sign on the invitation card replicating the well-documented and mediated signage made by protestors or people with few resources, questioning eviction, pleading for equality and more humane treatment from and around the camp in Calais.

Let us return to the sculpture. We meet an architectural structure that doesn't have an entrance. It looks like a place of worship but it is not. It is a (profane) sculpture. The first intervention on the church's land is, in other words, neither a building nor a church. It is an artwork. Yet it is a work that undeniably speaks of its own relationship to the Cathedral of Lund, which is both a building and a church. The sculpture is in a material sense the opposite of a stone cathedral. Yet is this not the tabernacle – the tent – the most holy place? According to the gospel of John, God becomes flesh and made his dwelling among us.

As the institution of the church becomes a patron of the arts once again (Leonardo da Vinci's *Last Supper* and Michelangelo's Sistine Chapel are amongst the most well-known examples of church patronage of the arts), it moves from an institution of religion toward one of culture and thereby addresses questions that impact us all. The result is visual and spatial experiences that can have a deep and lasting effect on audiences. Using Italian philosopher Giorgio Agamben's words we might call Coley's sculpture a profane space on holy ground. The work will remain on site for ten months. Long enough for it to become 'normalised' or 'invisible' for the passer-by – until, perhaps, it becomes something else. Until



somewhere else's vernacular has become Brunnsnshög's vernacular: until it is anywhere, or everywhere. When it no longer intrudes, the stranger is no longer estranged.

The Neighbours

The neighbours are also thinking about the future. Just across the asphalt road we find a gigantic turntable-shaped building called MAX IV surrounded by vast grassland that has been sculpted by Norwegian architects Snøhetta. Landscaped with GPS-equipped bulldozers in order to reduce potential vibrations caused by this next-generation synchrotron radiation facility – MAX IV proclaims that it 'makes the invisible visible'. The scale of this project and its ambitions dwarf the plot of land housing Coley's sculpture in terms of magnitude. Furthermore, MAX IV is the driving force behind the planned 'science village' in the area and perhaps the phrase 'and we are everywhere' can also be understood in relation to the scientific colony next door and their attempts to manifest abstract theoretical physics and quantum mechanics into measurable entities. The term quantum mechanics, coined by Max Born in 1924, deals with the study of particles at the atomic and subatomic levels. My task here is not to explain the phenomena or the health of Schrödinger's cat. The point is simply that though this theory can provide accurate predictions of phenomena at subatomic scales, there is no tangible understanding of why it works, what it really means or which implications it has for our understanding of the world. Yet the central mystery at the heart of quantum mechanics is that something can also be another thing at the same time. It is indeed an AND that provides the theoretical structure that can, and aims, to develop real world predictions and provides the basis for the experiments taking place at MAX IV.

In a text that explores the architecture of MAX IV and the CERN complex in Switzerland Monica Sand and Christina Pech write that in the same way that architecture adopts 'scientific methods in the artistic process, science also depends on the spaces provided by architecture, material and representation for its implementation'. This reminds us that the interconnection of belief systems, science and architecture, is never a one-way operation but can be understood as a mutual relationship. In their analyses of the circular form of the spaceship-like building, the authors write that MAX IV is 'a visible architectural brand for urban development on a so-called scientific basis with a design language that



borders on popular science fiction. The circle here represents the powerful timeless symbol that connects the past to the future; a clear form of an underlying assumption of the world as a whole and a symbol of mathematics – if no longer divine origin, its timeless claim to truth.'⁵ In other words, the architectural assertions of this building complex – with its metal-clad façade, circular form and adjoining experimental terraformations – is just as symbolically laden as any textbook example of ecclesiastical architecture.

The Future

Like their scientific neighbours, Lund Cathedral wants to develop the land that they own in Brunnsnshög in a manner that reflects their values. On the one hand, they wish to sell land and build on it as a form of investment, on the other, they wish to do so in a manner that is based on the fundamental values of the church. Perhaps this is a paradox, just like Schrödinger's cat? The commission of an artwork by Nathan Coley is a vessel, a tool – a first physical manifestation on site in order to investigate the potential of a specific plot of land for future speculation. As such, the project is, according to the Bishop of Lund, Johan Tyrberg, about "making thoughts, questions and reflections visible – that lead to new thoughts, questions and reflections. This is about creating new ideas for the future."⁶

We don't know what this site will look like in ten years, let alone 350 years. All we know is that it will look very different. With the priest

summer on record in Skåne in 2018, a whole set of new associations regarding the idea of what Lund might be like in the future is brought forward with more urgency. Building houses should be a long-term commitment. To construct homes is to condition the thoughts and self-perception of generations to come. As the future inhabitants of Brunnshög go about their daily business they will exist in the built yet abstract spatial and discursive framework surrounding Brunnshög, based on the values of the Church. However inclusive these standards are, the first inhabitants will no doubt become pioneers of a kind, establishing a way of life that may work for some people and not others.

Nathan Coley's commission responds to the Cathedral's invitation to create an artwork that engages with this relatively small but hugely significant plot of land on the outskirts of Lund, by the offering of a gift. It is an offering that requires the Cathedral to deal with the notion of gift economy. The question posed by this sculpture/gift is how one moves from the symbolic to the real. Coley reminds us that there are over sixty million refugees in the world today – and that with the massive loss of habitat currently taking place due to the disappearance of arable property, land grabbing, climate change, extreme inequality, war and poverty – the movement of large groups of people will only increase in the future.⁷ We cannot talk about the future of architecture – and therefore the future of Brunnshög – without talking about these movements. The question posed by *And We Are Everywhere* to the church is how this will be reflected through a habitat constructed on their fundamental values.

Jonatan Habib Engqvist is an independent curator based in Stockholm. He is a member of the Råängen Advisory Board.

1. Jean-Luc Nancy, *L'intrus*, Editions Galilée, 2000

2. <http://westminsterworld.com/eritrean-church-calais-jungle/>

3. *Heaven Is A Place Where Nothing Ever Happens*, Nathan Coley (2010) was installed adjacent to Lund Cathedral in 2017 as part of the Råängen programme of commissions.

4. Nathan Coley, <https://www.youtube.com/watch?v=meUlj4BWO3Q&t=5s>

5. <https://www.planering.org/plan-blog/2018/6/22/vetenskapens-moderna-landskap>

6. Johan Tyrberg <https://www.youtube.com/watch?v=meUlj4BWO3Q&t=5s>

7. Saskia Sassen, *A Massive Loss of Habitat – New Drivers for Migration*, Columbia University, 2016 <http://saskiasassen.com/PDFs/publications/SS%20Massive%20Loss%20Habitat.pdf>



AND WE ARE EVERYWHERE

Public Programme

A broad range of events, talks, workshops and site visits have been organised to discuss issues raised in *And We Are Everywhere* and the Cathedral's development programme. These include pilgrimages from the Cathedral steps to Råängen; participation at architecture events in Form/Design Center, Malmö, and Kulturnatten in Lund; a public debate at Domkyrkoforum; field trips for university students from Oslo, Stockholm and Lund; and a symposium on the role of the artist in 21st century life involving artists and curators from across Europe.

Schools Programme

We are working in partnership with Skissernas Museum on a programme of site visits and workshops for primary and secondary school children in Lund who will discuss *And We Are Everywhere* as well as current developments in public art. Please contact us if you would like to arrange a visit with a student group.

Visit

And We Are Everywhere is located on Utmarks-vägen in Brunnså, opposite MAX IV. Bus 20 from Lund Train Station takes 15 minutes. Parking is available in the adjacent site.

Fabrication

Fred Duthy, Alex Garthwaite, Charlie Davidson, Marco Di Carlo and Ed Menton

Film

Produced by Linda Holster, filmed by Oskar Martinsson and Andreas Jelfefors, production by FEW Agency

Graphic design

Lisa Olausson

Photography

Peter Westrup

Illustration

James Graham

For more information

www.raangen.se

info@raangen.se

RÅÄNGEN

Råängen Steering Group

The Råängen Steering Group is made up of representatives from the Cathedral, White Arkitekter, and the curator working on the project. This group is responsible for the delivery of the Råängen programme.

Åsa Bjernell

Architect, White Arkitekter

Jes Fernie

Independent curator

Jake Ford

Landscape Architect, White Arkitekter

Christer Larsson

Chairman, Economic Committee, Lund Cathedral

Mats Persson

Treasurer, Lund Cathedral

Lena Sjöstrand

Chaplain, Lund Cathedral

Råängen Advisory Group

The Råängen Advisory Group is made up of art and architecture specialists who guide and challenge members of the Steering Group on programming and strategy.

Patrick Amsellem

Director, Skissernas Museum, Lund

Jonatan Habib Engqvist

Independent curator, Stockholm

Maria Lantz

Artist and Vice-Chancellor, Konstfack, Stockholm

Kieran Long

Director, ArkDes, Stockholm

Åsa Nacking

Director, Lunds Konsthall, Lund

Lisa Rosendahl

Independent curator, Berlin

Christian Skovbjerg Jensen

Director, Inter Arts Centre, Lund University, Malmö

"When art is at its best, it reflects its own time. With Nathan Coley's work we are reminded that we live in a moment characterised by huge change and population movement – something to keep in mind when planning for the future."

Åsa Nacking, Director, Lunds

Konsthall and Råängen Advisory Group member

"Råängen is an extraordinary programme which contributes significantly to the conversation around urban expansion in the 21st century. Nathan Coley's artwork is a bold and rigorous starting point for this dialogue."

Kieran Long, Director, ArkDes and

Råängen Advisory Group member

"The future city is never as we expect or plan it to be. Råängen is a fascinating way of exploring possibilities and starting a conversation about the church's role in that future."

Marcus Horning, Head of Planning, Lund Municipality

"There is much debate in Sweden about immigration. 150,000 people sought refuge here in a single year. But we also need to ask about the 60 million refugees across the world. In this context, the title of Nathan Coley's work becomes a cry for help."

Johan Tyrberg, Bishop, Diocese of Lund

"As a starting point for urban planning, Råängen is different, to say the least. It seems the Cathedral is committed to creating a new vision from scratch, unearthing alternative forms of living and housing. In contemporary Sweden, where our housing policy is defunct and our lack of ethics acute, that is a bold ambition."

Ingrid Sommar

Sydsvenskan, 28 May 2018

"Lund Cathedral's vision and values challenge the dominance of crass market rhetoric. It is a counter-movement – humanity instead of profit. They speak of harmony with nature, talking before planning, and the creation of beautiful public places that instil pride, commitment and hospitality."

Julia Svensson

The Swedish Review of Architecture, no 4/2018

"I find what you are doing in Lund so exciting because you are working at the opposite end of our understanding of timescales. I'm coming to you from the accelerated world where computers now give us zeptoseconds (trillionth of a billionth of a second). Your two-thousand-year time-scale is both unimaginable and absolutely necessary!"

Fiona Raby, Professor of Design and Emerging Technology, The New School, New York



RÅÄNGEN