

# The Fragmentary Demand

## On Designerly Searches for Plural Imaginings of Society

IDA SANDSTRÖM

Architect, PhD student

Department of Architecture and the Built Environment, Lund University  
Lund, Sweden

ida.sandstrom@arkitektur.lth.se

### Abstract

‘The fragmentary demand’ was first used as a term by Maurice Blanchot to describe a thinking that refuses all attempts to be comprised into a greater whole. I make the expression an entry to a discussion on contemporary makings of public space, characterized by an experimental and *designerly* take on heterogeneity. The paper evolves around ‘Superkilen’, a recent public space project in Copenhagen, in addition it introduces ‘Die Grosse Weltausstellung’ an installation at the former airfield Tempelhof, Berlin. Although different in terms of temporality, both projects are heavily influenced by artistic approaches in their play with post- and transnational formations. Drawing primarily on Jean-Luc Nancy’s notion of *being-in-common* (2000), this paper seeks to move beyond the conception of fragmentation as sole separation by combining an analysis of designerly searches for forms of community based on difference and multiplicity, with inquiries on mundane practises of connection and touch beyond representation.

**Keywords:** Archival Space, Designed Fragmentation, Jean Luc Nancy, Being-in-common.

### World Exhibition as Public Space

#### *Tempelhof, Berlin, Germany*

In 2012, for a few summer weeks, the former airfield of Tempelhof in Berlin, Germany was turned into a one of a kind World Exhibition. Behind the large-scale outdoor installation, entitled ‘Die Grosse Weltausstellung’ were the architectural office raumlabor-berlin and HAU, a theatre centre based in Berlin. The project was part of a temporary-use strategy initiated by the city of Berlin as an instrument for deciding on a more permanent use of the former airfield. It was presented as a World Exhibition, but whereas the usual Expo’s promote the nation state by making tourist- and investment friendly presentations of national cultures, ‘Die Große Weltausstellung’ operated through other, possibly more complex atmospheres. Artists were invited to make pavilions within the overarching theme of the world exhibition. An invitation that resulting in a diverse collection of temporary constructions spread across the vast grassland – an assembly of pavilions relating to far-away places, but less, as it seemed, to each other. Among the pavilions was an installation made by the Japanese director Toshiki Okada, entitled “Unable to see”. I visited the pavilion with a friend. Once on the inside of the wooden structure the setting explained itself: we were in a simulation of the damaged reactor blocks in Fukushima, a space evidently staged for triggering affects. I recently returned to the Japanese installation in a conversation with the friend with whom I visited the exhibition at Tempelhof. As he remembered he had not been frightened during the performance, but found it rather humorous. It was not until later that it started to trouble him: ”do you remember the sound installation we went to after the Japanese pavilion? It was there that it started to haunt me. The sounds were so similar, the war,

the meltdown, a history of high-pitched noises”.<sup>1</sup> Though based on a memory, his experiences may be of some relevance here, as it hints towards a possible link between distance and connection, a suggestion that I will return to later, in discussing fragmentation as a design strategy.

*Nørrebro, Copenhagen, Denmark*

The very same summer (2012) another public space paraphrasing a World Exhibition opened in the neighbouring country Denmark. Superkilen (‘The Super Wedge’) is designed by Danish architectural studio Bjarke Ingels Group, artist collective Superflex and landscape architectural studio Topotek1 from Berlin, and financed by the City of Copenhagen and Realdania.<sup>2</sup> Superkilen’s principal design concept, to fill the space with more than 100 everyday objects (108 to be precise, see fig.1) from around the world has been presented as a celebration of the neighbourhood’s ethnical heterogeneity and the project has been recognized and rewarded as a showpiece for diversity.<sup>3</sup>



*Fig. 1. Among the 108 objects: a bench from Zurich; a British litter box; an elephant slide that originates from Pripyat, a town constructed for the workers at Chernobyl nuclear power plant, abandoned since the melt down in 1986.*

<sup>1</sup> My friend was referring to an installation by Hans-Werner Krösinger, addressing the history of forced labour at Tempelhof.

<sup>2</sup> Realdania is a Danish foundation that describes itself as ‘a modern philanthropist’ ([www.realdania.dk](http://www.realdania.dk)) Copenhagen City and Realdania put in 50 millions DKK each in Superkilen.

<sup>3</sup> Superkilen was nominated for the prestigious Mies Van Der Rohe architecture prize in 2013.

Superkilen is an out-of-the-ordinary project, set in the interstitial terrain between architecture, planning and art, but it is also a response to a local situation that has been described as an on going “ghettoization” of the neighbourhood.<sup>4</sup> Barbara Steiner, art curator and editor of the book SUPERKILEN, articulates the political setting by declaring Nørrebro one of the most socially challenged neighbourhoods in Denmark. Steiner opens her essay *Beyond Being Nice* with a picture of a handful of camouflaged youngsters in a burning street, a photo originating from the “riots” at Nørrebrogade in 2006.<sup>5</sup> Superkilen is described by Steiner as an expression of a society that is becoming “more and more heterogeneous and fragmented” (Steiner 2013:22). Garbi Schmidt, Professor of Intercultural Studies at the University of Roskilde, Denmark casts light on the role Nørrebro has played in the recent national debates over multiculturalism in Denmark. In 2003 Pia Kjærsgaard, leader of the right-wing populist Danish People’s Party (Dansk Folkeparti) published the essay ‘Giv os Nørrebro tilbage’ (‘Give us back Nørrebro’) where she draws a picture of Nørrebro’s past as an area characterized by diversity and tolerance. “To us who grew up in Copenhagen in the 50s and 60s Nørrebro stands in a special light. /.../ In Nørrebro you were not easily shocked you’d seen it all before. There was no room for snobs. But there was lots of tolerance. Today, Nørrebro is totally changed . . . the tolerance has gone” (Kjærsgaard in Schmidt 2011:1219-1220). Kjærsgaard draws the conclusion that tolerance was lost when Nørrebro changed from a diversity based on social class to a diversity based on ethnicity, giving voice to a common understanding of Denmark as historically homogenous. Schmidt’s research does however show that Nørrebro has been home to large groups of immigrants since it was founded in the 19<sup>th</sup> century. It is primarily the *categorization* of people that has changed over time. Migration has not always been a hot political issue. Schmidt describes how the current public conversation on migration and ethnic diversity is characterized by hyper-visibility and hyper-problematizing. In Copenhagen, events and festivities such as “Taste the World”- the yearly food festival in Nørrebro, have become municipal tools used to generate more positive narrations of neighbourhoods with a high degree of ethnic diversity. Focus is on food, colour and celebration, sending out a mixed message: diversity is problematic on the one hand, but on the other hand it can be consumed and enjoyed. (Schmidt 2014, lectures). Superkilen seems to operate through a similar strategy: here the visitor is exposed to a colourful selection of fun from around the world.

Visiting the opening of Superkilen was an overwhelming experience. The space was bursting with activities; Thai boxing in the box rink, square dancing in the dance pavilion from Texas, Capoeira, Roller Derby, Boy Scouts; they were all performing at their designated spot. Additionally there were the spontaneous gatherings of people, making use of the same object, e.g. by the Bulgarian chess-tables or sharing an interest a particular object, e.g. the mural of Salvador Allende (see fig.2) where flowers and flags were placed.

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<sup>4</sup> Superkilen is located in Mjølnerparken an area defined as a ‘ghetto’ by the Danish government. The definition of a ghetto operates through criteria’s constructed to describe the level of exclusion from ‘the Danish society’ and indicates a high percentage of immigrants or descendants from non-western countries, a high percentage outside of the labour market and/or a high level of convicted crime (Danish Ministry for Social Affairs, 2010).

<sup>5</sup> In February 2008 cars were set on fire in several places in Nørrebro. Some days later a group of youngsters, presenting themselves as ‘the boys from inner Nørrebro’, wrote an open letter to one of Denmark’s largest newspapers where they explained the riots as a protest against racism and brutality in the police force (Politiken 08-02-18, in Schmidt 2011:1221).



*Fig. 2. The opening of Superkilen in June 2012: flowers placed by the mural of Salvador Allende, people waving the Chilean flag.*



*Fig. 3. Man and child by the Octopus, a play structure originating from Japan.*

## Time-Space á la Carte

### *Fragmentation*

The term fragmentation (or *urban fragmentation*) is often used to make broad summaries of phenomena of societal and spatial segregation. In order to navigate in the many uses of the term, it may be helpful to return to its original meaning. Fragmentation (*fragmentum*) refers both to the process of breaking into pieces and of the broken pieces themselves, i.e. fragments of an entity that no longer exists. According to Deffner and Hoernig fragmentation is therefore to be understood in the dialectic relation between deconstruction and reconstruction; the fragment is a reminder of a former deconstructed entity, but it is also representing a current state where ‘broken pieces’ start to form new patterns, hence indicating a process of reconstruction (Deffner and Hoernig 2011:3). Dealing with fragmentation as an operational term will therefore mean dealing with the tension between connection and disconnection. The way the objects at Superkilen - benches, play furniture, lampposts and signs - are placed at polite distances from each other, with a lot of space in between, as to emphasize their importance in solitude recalls an exhibition space.<sup>6</sup> Why would a public space mimic a museum?

### *Repository Space*

Star and Griesemer touch upon the organising principle of a museum in their work on Boundary objects – a concept they use to describe the coexistence of diversity and cooperation.<sup>7</sup> In general boundary objects allow different interpretations, but have enough immutable content to maintain integrity, as they “are objects which are both plastic enough to adapt to local needs and the constraints of several parties employing them, yet robust enough to maintain a common identity across sites” (Star and Griesemer 1989:393). They are in themselves a mean of translation as they carry different meanings in different social worlds, but have a structure common enough to make them recognizable across several separate social worlds. In analysing interactions between different groupings connected to the establishment of a natural museum Star and Griesemer identified different types of boundary objects,<sup>8</sup> of which *Repositories* are described as ordered piles of objects, indexed in a standardized fashion. At Superkilen every object can be found within a strict index. The same information is linked to each and every object: country of origin, title in Danish and title in original language - written on a standardized plaque. The non-hierarchical structure in which every object is treated the same makes Superkilen a modular construction. Parts can be removed without collapsing or changing the whole structure. This encapsulation of internal units is an advantage, as it allows for heterogeneity to be sustained without being confrontational. The benefits of repository structures can be observed in another specific typology sprung from a European tradition, namely the open-air museum. The first open-air museum was created in Stockholm in the late 19<sup>th</sup> century.<sup>9</sup> It was guided by a nostalgic longing for lifestyles that had been replaced in an increasingly industrialized society, hence made to show traditional ways of life from different parts of Sweden and, as described by Mary

<sup>6</sup> Epithets such as “Copenhagen’s New Museum” ([inhabitat.com/bjarke-ingels-superkilen-transforms-copenhagen-into-an-outdoor-museum](http://inhabitat.com/bjarke-ingels-superkilen-transforms-copenhagen-into-an-outdoor-museum), 2013-05-08) have been used to describing Superkilen.

<sup>7</sup> The word ‘boundary’ is often used to describe the edge or periphery, however here it suggests a shared space where “exactly that sense of here and there are confounded” (Star 2010:603).

<sup>8</sup> Star and Griesemer suggest four types of boundary objects; repositories; standardized forms; ideal types; coincident boundaries (Star and Griesemer 1998).

<sup>9</sup> The first open-air museum *Skansen* was founded by the scholar and folklorist Artur Hazelius in Stockholm in 1891.

Hancock (2010:101) “represent the rural other”. 150 objects, mainly houses, were shipped piece by piece to Stockholm. Today hundreds of open-air museums around the globe, exhibit vernacular architecture in respond to what Hancock describes as “a global appetite for local pasts” (Hancock 2010:103). The open-air museum is although a space of entertainment and leisure, characterized by its cultural conservatism. The repository structure - together with ideas of the genuine - makes the open-air museum an *archival space* and a safe haven from processes of adjustment and hybridization. For Foucault (1998) archival spaces, such as museums and libraries, are a kind of *heterotopias* characterized by their desire to accumulate everything including all times in a stable structure. ”The idea of constituting a sort of general archive, the desire to contain all times, all ages, all forms, all tastes in one place, the idea of constituting a place of all times that is itself outside time and protected from its erosion, the project of thus organizing a kind of perpetual and indefinite accumulation of time in a place that will not move” (Foucault 1998: 182). A notion commenting on Superkilen’s extensive *collection-ism* by foregrounding fixity and immobility, placing the more obvious theme of motion and migration in the background.

### *Objects as Openers*

The reproducing of far away places and atmospheres is not a new concept in spatial planning. Brighenti refers to the ambiguous image of movement that existed in the Eighteenth and Nineteenth-century; on the one hand a demonization of migrant workers and lower class itinerants and on the other hand, a romanticization of travels undertaken by the upper classes such as ‘the grand tour’ or scientific expeditions to far away places. Brighenti suggests that this double-sided image of movement as a transgressive force has been used to maintain a conservative image of territory (Brighenti, 2014a: 10). In relation to Superkilen Martin Rein-Cano, architect at Topotek 1, describes how the reproduction of foreign atmospheres has since long been a common theme in English parks. “When people entered the landscape garden in the 18th century, they were in a different place. They went in and they thought: ”Goodness heaven, where am I?” They had never seen a tree or a temple like those before. So, how can we recreate these experiences today? Entering Superkilen, even if it is part of the city and is very urban, it should also open to a different world. I guess, in this regard, it was very forceful to avoid using any object from Denmark; basically all the objects are foreign” (Rein-Cano, 2013:31).

It is the objects as such that are foregrounded when Rein-Cano describes Superkilen as the urban version of a universal garden. Whereas Danish objects are avoided, foreign objects are designated as “openers” to other world. The objects at Superkilen are foreign, but are not *so* foreign. Most people familiar with urban environments will recognize the types: benches, lampposts, garbage bins, slides and swings.. Nevertheless some of the individual items are so dissimilar from the standardized Copenhagen street furniture that their functions might be hard to recognize immediate for anyone unfamiliar with their origin. Here a tension is created through interplay of the familiar and the alien. A delay of ‘making sense of the object’ is created in which interpretations and associations can be made. At site I have come to observe several scenes where the strangeness seems to trigger a certain territorial uncertainty, i.e. when watching a man and a child (father and son possibly) interacting by the Octopus, a play-structure originating from Tokyo, Japan (see fig. 3). The man helps the child to climb the structure. Once the child is up the man runs back to the front to capture the child as he comes sliding down. The procedure is repeated several times, they both seem familiar with the structure, its possibilities and obstacles. Unexpectedly a small group of young men arrive from behind the Octopus. They are entering

Superkilen at this corner, coming from the city. As the youngsters get close the child redraws to his father. The father and the child redrawn to the close by fountain as the young men start to run up the slides. The asymmetrical Octopus becomes the stage for a physical conversation; letting the young men dawdle in its cavities and slides. The child returns to the Octopus when the group leave, but the situation soon repeats itself as a group of older boys with alu-scooters emerge. Surprised by the weak territorial claim made by the father and the child, I imagine that it would have been stronger had it been a more familiar structure, clearly intended for young children.

For Georges Bataille (as referred to by Brighenti 2014b) human sociality is reinforced when the usual perspectives are disturbed and distorted. The creation of community, hence society, is only possible when humans are united with each other, something that can only be achieved “at the price of violently opening up individual beings” (Brighenti, 2014b:58). For Bataille the ability to be ‘painfully open to other human fellows’ is the foundation of social life. He sees emotional contact, characterized by expressions such as laughter and tears as a basis for such transcending openings to take place. At Superkilen a corresponding approach can be observed in the way confrontation (or better *provocation?*) is employed through design. The visitor is exposed to a number of objects with ambiguous or provocative historical- and political connotations: Kurdish benches, soil from Palestine and play furniture from Chernobyl. The choices made in favour of provocation become a principal design schemes at Superkilen, and can be seen as an attempt to do just what Bataille proposes, to ‘break open’ the visitor by affects. Realdania’s representative Astrid Bruus Thomsen explains the strategy: “If you have soil from Palestine or a manhole from Israel, will some people spit on it? Yeah, maybe, but still, of course, we hope nobody would do this. The idea is that everybody respects that we are coexisting together” (Superkilen 2013:70). Respect is to be achieved through situations of potential anger, and the message is clear: here at Superkilen, we are not only co-existing, but co-existing *together*. The experience of co-existence is in itself the shared experience. Steiner (2013:23), suggest that Superkilen’s main potential is embedded in its potential “to trigger the imagination of a plural we” but how can we imagine or talk of a *we* without making it an exclusive or singular identity?

### *Being-in-common*

For the French philosopher Jean-Luc Nancy the subject of *we* is by no means an exclusive identity. He proposes a break down of the word compassion – suggesting that compassion should not be understood as empathy or identification, but as the passion that operates between us. “Com-compassion is the contagion, the contact of being with one another in this turmoil. Compassion is not altruism, nor is it identification; it is the disturbance of violent relatedness” (Nancy 2000: xiii). The idea here is not, as explained by Flatley (2008), to integrate *the other* with identities that already exist, nor is it to seek connection by cultivating similarity or kinship, but a recognition on an ontological level: one’s own being is always already tied up with the being of others. Or said with Farley’s words (2008:116): “Our mood is never ours alone. And no person’s being can be safeguarded against the being of others”. Descending from what initially seems to be two opposed views of community, the liberal favouring of the individual versus the communitarian primacy of the community. Nancy rejects them both by showing how similar they are on an ontological level. Although different in their view of an ideal organization of society, they share a world-view where identity is entirely immanent, and the individual *encounters* difference and community (Devisch, 2013:xi). For Nancy no existence is possible outside or before its relation with the outside world and others, hence no individual self exists prior to

difference. For Nancy we are always placed in the ontological condition he calls *being-in-common*. By emphasising the being-in-common Nancy abandons the separation of self-identity and difference, hence makes the condition of *being-with* the fundament for our existence (Devisch, 2013:xi). The question, as argued by Devisch, is not what or whether we have something in common, such as a collective origin or a shared destiny, but what it means that we *are* in common. According to Nancy, understanding this ontological condition of being-in-common, or *being singular-plural* as he also calls it, is central to any real understanding of community.

### **The Spacing of Meaning**

Steiner's verdict of Superkilen as an expression of a fragmented society may in itself be seen as an expression of particular a notion of society, i.e. *one* society, able to break into pieces if shared political and moral fundamentals are lost. If Superkilen is created in response to a society that is falling apart, its design concept may come as a surprise; why is the answer to fragmentation more fragmentation? Superkilen returns, by its physical appearance, to the basic question of whether society can, or should be, conceptualized as one at all. Walking through the site it is clear that the makings of public spaces is not seen as a counter-act to societal fragmentation here, but considered a chance to acknowledge and promote diversity and disintegration. To recapitulate on earlier observations there are a number of design approaches for enhancing heterogeneity put at play at site, here addressed under the name of *designed fragmentation*, *designed confrontation* and *intentional spacing*.

#### *Designed fragmentation*

As described earlier designed fragmentation seems to benefit heterogeneity in a number of ways: it enables an accumulation of entities (*objects, pavilions, atmospheres*) to exist side by side without having to enter into negotiations, or processes of alternation. Moreover a repository space is made robust by its modular non-hierarchical structure. Or in other words, Superkilen would not collapse if one object was to be removed, destroyed or eliminated. Returning to a comparison that was made earlier between Superkilen and the open-air museum, they are similar in so far as they both enjoy those advantages of designed fragmentation, but different in their political intentions. Whereas the typical open-air museum is a national memory-scape created out of rural localities, Superkilen operates through globally collected localities - an index of displacements.

#### *Designed confrontation*

If *designed fragmentation* enables an extensive collection of disparate entities to exist in one site, the second category *Designed confrontation* pays its contribution by making them interrelate. *Designed confrontation* can in itself be subdivided into two categories: firstly confrontation as sheer provocation, for example the exposure of politically charged objects or situations, such as soil from Palestine, or as experienced at Tempelhof, a mock-up of the collapsed Fukushima-reactor. Drawing on Batailles, this is the kind of practise that can evoke strong emotions, hence break the subject open. The second sub-category deals with the practice of confronting the subject with the unfamiliar or alien, with the intention to rupture the habitual seeing. This

approach, sometimes described as *estrangement*<sup>10</sup> is voiced by the architects behind Superkilen in their wish to “make people enter into other worlds” by confronting them with foreign objects.

### *Intentional spacing*

The third category, *intentional spacing*, is connected to the first category as it depends on the fragmentary structure. Intentional spacing is a practise of strategic placement of content at site, where interstices and gaps are created as locations of meaning. This kind of intentional spacing is prominent at 'Die Grosse Weltausstellung', where transporting oneself through a deserted airfield becomes an absolute prerequisite for experiencing the single pavilions and their specific atmospheres. The transportation becomes a time-space where new connections and associations can be made. *Intentional spacing* does also concern relations between places far away from each other, i.e. the spacing of *present elsewheres*. At Superkilen each object (*design fragment*) is also a fragments of another place. Although present as physical objects they emphasizes the distance between their current location and their geographical origin: the assembly of Chinese palm trees become a forest in exile, the Moroccan fountain renders the lack of Moroccan sun evident. Superkilen becomes a locus for *present elsewheres*. Drawing on Nancy, the site employs spacing of meaning, and spacing *as* meaning.

### **The Fragmentary Demand**

My intention so far has been to display how Superkilen's wish to move from notions of community based on similarity and unity to forms of co-existences established through difference comes with a set of designerly tools. Returning to Blanchot, who refers to writing as a practise open to the undetermined, the fragmentary, and the subversive (Devisch 2013), the final question of this paper must be on the fragmentary demand itself: how does Superkilen respond to it? To what extent does it refuse to be comprised into a singularity?

To understand the contemporary condition one needs to remember that fragmentation has not always been the case. When an almighty God watched over the world it was naturally perceived as *one* through his gaze. Later when God was banished (in the context of Enlightenment), he was exchanged with the *rational man*, a human subject able to (like God) see the world as an external object, a totality that could be explored and controlled, and also, which is the crucial point here, mapped and *represented* (Meurs, Note, Aerts 2009). For Nancy globalisation is a continuation of the western project to discover the world, a project that has reached its limits due to its own success. As there is nothing more to discover globalisation “disappears as what was supposed to orient the course of this world” (Nancy 2007: 34). For Nancy the loss of an exterior gaze is also a loss of sense. When we lose the external point of reference, from where sense could be represented, the world redraws from any words or concepts we use to describe it. This, the impossibility to perceive the world through representations, is what Nancy refers to as *the end of the world*, but it is also the opening to a process that reveals the actual becoming of the world, i.e. “the becoming-world of the world” (Meurs, Note, Aerts 2009:39). For Nancy we cannot experience the world as independent or exterior to us as we are already part of it, and therefore it is first when the world has surpassed its representations that we may perceive its continuously creation outside of representation.

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<sup>10</sup> Estrangement is a device originally used in literary and performing art. It is most known through the work of Bertolt Brecht. In German *Verfremdungseffekt* suggests both distancing (dislocation) and alienation (making strange).

Returning to Superkilen one can hardly overlook its commitment to representation. The way objects are chosen and presented here will inevitably turn them into symbols of greater political, cultural and geographical situations. In this sense the modelling (*designing*) of co-existence at Superkilen renders the site (hence the world) possible to foresee and explore. The fragmentary condition is embraced as a design principle on the one hand, and on the other hand all fragments are systematized and instantaneously indexed. The worldly condition of fragmentation and loss of sense is turned into an exhibition - or a World Exhibition if we like - that *makes sense* as a totality. The ‘trick’ that is used here is nothing other than a re-introduction of an outside point of reference. The visitor is given full overview of the site, its objects and narrations (i.e. by the Superkilen smart-phone app), and is encouraged to discover and explore it all. In contrast ‘Die Grosse Weltausstellung’ give a more playful, possibly more subversive, response to the request of fragmentation. Here the visitor is never offered a position from where she can watch the project as a totality, but continually exposed to glimpses (fragments) of the multifaceted project and asked to engage in it alternately as observer and maker.<sup>11</sup>

Watching the goings-on at Superkilen an afternoon in March, it is the mundane usages that comes to show: two boys are hanging out with their bikes by a set of Kurdish benches, talking; a young family is moving through the space seemingly aimless, following the child in her impulses, hence encountering several objects briefly; an elderly man walks slowly with a stick (see fig. 4); someone pauses for a moment by the Chinese palm trees (see fig. 5) to check her phone; further away a small group of people are gathering around a woman with the posture of a guide, their backs form an almost perfect circle. To sum it up, Superkilen has an ambiguous relationship to fragmentation. Although fragmentary in its design, Superkilen establishes an exterior reference point from where a unified image of the site may be constructed. Drawing on Nancy, such a position is always a risk as it may mislead us to see the world as already complete and whole, a place that makes sense as one. The fragmentary demand cannot be systematised (nor instrumentalized through designerly rigour), but must be experienced from a position within the disordered emergence of the world. Consequently it is not the design principle as such, but the richness in everyday use that makes Superkilen a diverse experience, an incalculable space pointing to a world that is not exhibited but lived.

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<sup>11</sup> Is it by chance that it is an artistic intervention that comes close to Nancy’s worldview? Possibly not as Nancy returns to the influence of art in his work, describing art as what “is open to the fragmentation of sense that existence is” (Nancy 1997:124).



*Fig. 4. A man following the stripes in the ground, encountering obstacles in his way, here an English flashing lamp typically used at pedestrian crossings.*



*Fig. 5. Windmill palm trees, imported from China and covered up by plastic bags when cold and windy.*

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