

WEAKNESS AS MODE OF OPERATION CONSTRUCTING ARCHITECTURE, THEORY AND ARTISTIC RESEARCH

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Weakness is a term which usually comes with negative connotations. This paper seeks to unfold the spatial and generative potentials of weakness in the construction of architecture and theory, and as a creative driver in artistic research. The overall concept of weakness proposes dynamic relationships and emerging capacities and - through fragmentation and assemblage - composing realities without reducing to one synthesis.

ARCHITECTURE. Opposing the idea of building architecture as a static and rigid entity where energy is spent on counteracting wear and tear, the concept of weakness provides expanded margins for negotiation with forces and uncertain future circumstances. Through practice-based experiments of weak tectonics, the overall research project investigates how weakness can foster a dynamic relationship between architecture and environmental forces and processes.

Architecture and its environment are approached as an assemblage, which acts as a series of (intentionally) changing spatial conditions over time.

THEORY. A vocabulary of operative terms is built up throughout the research project, consisting of shared terms across relevant disciplines, or terms with associative properties. The terms are organised as individual index cards (with definitions or theoretical positions) and act as a dynamic tool of theoretical fragments. Terms are continuously added, discarded and combined - constructing theoretical relations and frictions. This 'weak theory' construction (Stewart, 2008; Pétursdóttir and Olsen, 2017) is mobile and open for modification, and provides a space to be moved by other theories and practice-based experiments, facilitating 'quick shifts between innovation and analysis.'

ARTISTIC RESEARCH. The various fragments of different medias and techniques, such as layers of images, computer- and hand drawing, index cards of terms, paragraphs of written text, material components, etc., are continuously re-worked and re-arranged as assemblages. The relationship between fragments creates a space of possibilities, which poses questions, making preliminary connections and allows one to jump between fragments and follow trajectories.

Weakness as a mode of operation acts as a creative driver, transcending boundaries and potentially generates previously unseen connections, alternative perspectives, and speculations.

