

DERELICT/IMAGINATIVE SPACE

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INTRODUCTION

Most people will be astonished by people being excited by the overlooked places. What is interesting about a space under a highway, a little piece of land left untouched for years, or a small space somewhere hidden underneath the street. Spaces and structures that come unnoticed, that are abandoned, neglected, derelict...

This text is meant to question what derelict spaces and structures actually are. What is mapping, how is it a form of control, and how can it be counter-acted, avoided or escaped? What do the terms 'design' and 'function' mean in a derelict space? How do we navigate in a city and how and why do we take the off-route? How can derelict spaces be portrayed and intervened in? How can they exist, in which form and dimension, and how can we relate different art projects concerning derelict space? How does the space transcend into the imaginary?

“It was really important for me to come to places like this, I felt as if I was gaining power. It felt like I was roughly handled by something that was bigger and more powerful than me, and by coming here, I was aligning myself with something that was prior to and larger than the thing that had rejected me. As if I found a more powerful ally, in my struggle.”¹

¹Nick Papadimitriou in documentary film ‘The london perambulator’

WALK-IN – WALKING TO THE SITE THAT REQUIRES LITTLE OR NO EFFORT TO ACCESS

There are places where you stick out as a walker, nobody has any business walking there, industrial areas where only cars and maybe scooters, motors or bikes go along it’s roads. Walking over a crossroad in an industrial area, I decide to take a small path next to a derelict train rail, curious to see what is there under and around the highway. With every step, the surrounding space, loses a sense of control, and becomes more and more unrestrained. The path is made by people that go here sporadically, plant growth becomes more unrestrained the further I walk. The poles that support the highway are merely support, the space around them seems to have no more purpose then just to be there. Small ponds have been made and birds live in them. Some parts of vegetation seem unrestricted, others are not. The biggest part of the area isn’t easily accessible because of a ditch, highways, metro and train rails surrounding it.

Is this space an example of the opposite of a designed space? The place where there is no communication to the visitor of how to behave, see, or think. Is there, when there is nothing designed to communicate or direct behavior, room for free movement and conduct, a place for imagination and reflection? Is there too much design in a city? And how does the opposite of design look? When i google the antonyms of design, I find words that are quite surprising; risk, guess, conjecture, chance, fluke...

Spaces under, in and between highways are those kinds of places. These places can have a guarantee to remain what they are. Buildings might be demolished to make way for new ones, but highways are rarely destroyed or removed. While watching the film ‘homo sapiens’, a film showing life in ruins of the modern world, it seems like the concrete structures or asphalt highways are not worthy the big effort for them to be removed. The wind flows through, the sun casts shadows of a ruin’s walls, animals crawl through rocks and vegetation. Time stands still, but life continues and creates it’s own scenography. Concrete structures like bunkers remain since wars like the second world war. Spaces under, in and between highways will almost never be used for living or working, since they are usually inaccessible or hard to build on. Though, for a person exploring, they are accessible. They have a certain peace to them, or at least for me. Even though the sound of cars racing by over the highway or the sounds of the electricity cables of trains once in a while warning us for a next one to come, might be prevalent, it is also a sound of comfort. It actually doesn’t bother a person sleeping, it can be a repetitive calming sound. Nature isn’t restrained as much and found it’s own way of existing, ensuring a diverse and often unique plant growth. The continuous architectural change in the urban landscape doesn’t exist as much in the space under, inside or between highway infrastructure. How long will the structures in these areas last? Spaces without a clear function, where few come. On the contrary, discovering inhabitants once in a while, happens as well.

Lara Almarcegui:
construction materials of
exhibition room (2003)



Two small tents, and two larger tents a bit further, a swing construction, nobody seems to be there. Surprised a bit, since the last time I've been here there were no tents at all. A bit on edge, since someone might come, not knowing who to expect. Perfectly disguised, the tents are situated next to a pond of water, and hidden by trees. They are at just the right position to neither be seen by the passing metro or cars that drive along the motorway above.

Lara Almarcegui starts her ted talk with “I have a problem. When I’m in a contemporary (mainly European) city, walking around, I don’t like much what I see. I see a lot of design, construction, architecture, developments. It seems like all the space around me is completely designed by someone else. It seems like all the space around me corresponds with someone’s plan.”²

² Lara Almarcegui: Creative Time Summit | Accessing The Green City

Are there still spaces that are not designed in a city? Everything is rationalized, filled in for us. Everywhere we go or are, we are unconsciously obliged to follow the behavioral patterns that are forced on us by architecture, infrastructure and spatial urban planning. Can there still be space for non designed spaces? And do non-designed spaces even exist? Isn’t everything in a way designed? Of course you could say parks, or city forests are less designed, but they still are. Every part of it is constructed by someone, every path you take is planned. Maybe you could say that the real non-designed spaces are the ones where the spaces design itself. Either by nature reclaiming it’s space by overgrowing man made structures, and growing by itself, not following the plan that humans would give it. At the same time, they are also (re-)designed by the people that temporarily use it for certain purposes. It will mostly be activities that ask for not being seen or noticed.

NO MAN’S LAND – THE GREY AREA THAT CANNOT BE MAPPED

A graphic designer can collect, archive and design the collected material. This practice can coincide with the practice of visual artists like Lara Almarcegui, or can even resemble the practice of an archeologist. Almarcegui photographs sites, and collects historical, geographic, ecological, and sociological data about vacant areas before they are transformed into new developments. She likes to compile information, which she gathers in guides, brochures and panels that present the past, present, and future of the vacant lots, mapping these spaces so their past presence can be stored in people’s urban memory. And at the same time it can pose questions about the current state of the construction, development, use, and decay of spaces in a city. Spaces that look look as if they are of no importance, because they have no immediate and visible usefulness are then valued again and questioned.

Almarcegui made a map of the wastelands of Amsterdam in 1999, offering it as a tourist guide to visitors of the SMBA (Stedelijk Museum Bureau Amsterdam), inviting them to visit the derelict spaces she marked on the map. Almost none of them exist anymore, and not much have come in return either. That doesn’t mean that there aren’t any. The ones that are out in the open seem to disappear more and more, but the ones hidden from sight remain more often.

Lara Almarcegui: Wastelands map Amsterdam³, guide to the empty sites of Amsterdam. An open invitation to visit the wastelands of Amsterdam in the year of 1999. A map is shown on which various wastelands are indicated. With next to it texts that describe the spaces. The format of a tourist guide was used,

³ Part of ‘sloopwerken, braakliggende terreinen, volkstuinen’ (etablisements d’en face projects, 2003)

which is characterized by an activating form of writing. A format that promotes visiting places. How is the simulation of experiencing in tourism related to the concept of this work? It draws onto how we perceive our urban surroundings. When being in a foreign country we are stimulated to ‘experience’, to notice the characteristics of a the city that are different then our own. But while being in the city where we come from we are not activated in such extent to experience our surroundings. This is relating to psychogeography, an exploration of urban environments that emphasizes playfulness and “drifting”. Going to non used places is a form of experiencing the city by not following the routes that are imposed on us, by making and imagining new ones.

When I was a kid there was a wasteland, actually it was an island, not too far from my home. It was one of the wastelands indicated on the 1999 map. My childhood friend lived next to it on a house boat, and as a kid I would frequently visit their house. Never consciously thinking about the derelict railway bridge in the neighborhood where I grew up, I realized this bridge was in fact a remnant of older times. In my mind I always recollected this wasteland being there, but never actively researched what had been there. It turned out to have been a railway emplacement. From the 1920s, the Island was mainly used as a railway yard that was connected to the tracks of the Central Station behind it via the Island railway bridge. More than 150 species of wild plants grew on the island, which covers barely four hectares. This had everything to do with the harbour history of the island and the presence of the colonial etablissement on the dike nearby. No part of the world was missing: Jerusalem artichoke, wormwood, broomweed, sorgo, kaffir lime and sagebrush.

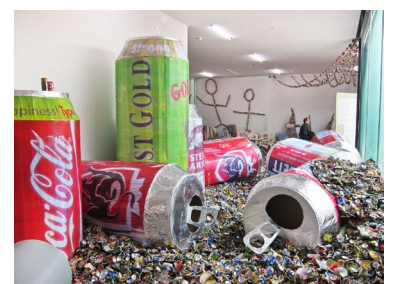
In a short time, the dike turned into an island, became a place where employees of the port and the railways worked and lived. In the 1960s and 1970s, port activities moved to the ‘westelijk havengebied’ and the supply of goods came to a standstill. Westerdok Island became much quieter and gradually fell into disuse. Traces of its industrial past were largely demolished and city nomads, artists, old skippers and squatters used the remaining buildings for living and working.⁴ Since 2009 almost nothing has remained of the former railway yard and later squat, apart from the railway bridge, that since quite some time houses a restaurant inside it. Even though almost everything is gone, with the awareness of it having been there, it is still imaginable, being there. The presence of memories of people you’ve never known, the presence of a presence that was there, which only exists in the mind for the people that have come to know a history of a place. The shapes of the land and the lines of roads perhaps still in use, rebuilt along the same roads that were there once.

Walking past the tents and closer to giant structure that lifts the highway, I notice two massive concrete blocks, demolished by someone, and cracked wooden poles in front of what seems to be an entrance to a potential inside room in the structure. A hole was made in the powerful solid wall and barricade in front, to force an entry inside. I decide to go in and investigate what is inside. A 2010 newspaper, beer bottles that seem to be at least from around that time, or earlier. Bright yellow snackbar garbage, 20 year old coca-cola, and dust having been collected for who knows how long.

Lara Almarcegui:
Wastelands map (1999)



⁴Anna Peschier: text about
Westerdok (arcam website)



Thomas Hirschhorn: Too-
Too, Much-Much (2010)

Like information forced upon us and behavior somewhat unconsciously taught by our surroundings, the way we see the city is predetermined by systems of mapping. While unconsciously having this imagination of how this wasteland used to be, it started interesting me to not follow existing paths, marked by maps, and discover these kinds of places.

Walking or biking offered in this a different approach compared to taking existing public transport routes, because it offered room to move away from the beaten path and to explore and rethink surroundings. Since a young age I started to actively search for places that were not seen by most. Ever since I started creating a map in my memory of them.

A mapping of things that are seen by walking unconventional paths, exploring of urban environments that emphasize interpersonal connections to places and arbitrary routes, those are modes of mapping that were practiced throughout time. The situationists brought the practice of *dérive*, which was an unplanned journey through a landscape, usually urban, in which participants drop their everyday relations and “let themselves be drawn by the attractions of the terrain and the encounters they find there”. Another practice and term that came as a consequence, quite a bit later, was deep topography, which was the practice of getting to know a generally overlooked place, a corner of a city, trying to understand its history and geography. One form of urban exploration might lead up to a result in writing, the other as an artistic intervention, where a trace, artifact or documentation remains. A third might be in the form of vlogging urban exploration .

If you think about how we perceive the world and consider how much mapping and regulation there is concerning the physical space that we live in, there seems to be no physical space left untouched. Mapping systems nowadays seem to cover every piece of land there is, and everything is owned by someone. Every piece of urban land is claimed by someone, whether it be by a government, or by a private body. which according to Hakim Bey led to “The closure of the map”; the apotheosis of “territorial gangsterism”. Not one square inch of Earth goes unpriced or untaxed. . . in theory”⁵. Every piece of land in the world belongs to somebody, but is also mapped. “The “map” is a political abstract grid, a gigantic con enforced by the carrot/stick conditioning of the expert state, until for most of us the map becomes the territory- -no longer “turtle island” but “the USA” and yet because the map is an abstraction it cannot cover Earth with 1:1 accuracy”⁵. Maps of land will never be able to fully characterize everything that is there, they are like Bey says; political abstract grids, they are an abstraction of reality, and politically influenced. As an example; the different world maps made throughout history depict the world in biased ways, and a neutral world map can not really exist, even though there are some better world maps as the mercator map (Gall-Peters, dymaxion, Winkel III, etcetera)⁶, that actually show. When depicting land in a certain way, it indoctrinates the viewers view on the world, unless the viewer is aware of the fact that mapping of land is not completely possible to do in a accurate, neutral or fair way. So mapping of land in this way controls people’s perception of space. Mapping is then here a form of controlling a space, since when something is supposedly known or ‘mapped’, it can be held under some forms of control. Control over perception and controlling space by claiming it. When I look up what control means, I find that it is the power to direct or influence behavior. When controlling the perception of space by maps, I guess this subconsciously

⁵Fragments of Hakim Bey: T.A.Z. (Pacific publishing studio, 2011)

⁶Ruben pater: The politics of design (world maps p.154, 2016)

influences behavior. Consciously, the control of mapping manifests itself by directing and influencing how people move in a city. Derelict spaces don't have any form of directing or influencing behavior. It is up to the wanderer to map the place by itself, describe, react, define and question it, until the space is subjectively mapped.

Since there are still spaces that avoid being named, described, mapped or even just paid attention to, they don't exist in a public consciousness. They are up for the individual to be made into existence in the mind. Or they are for the individual to explore in real life. So there is always room for the unknown, the unmapped, in a city. Room to evade authority trying to control, be it temporarily. And like how Bey describes it, introducing the concept of 'psychotopology' (and -topography), as an alternative science to that of the state's surveying and map making. Mapping space unconventionally, describing it's (hidden) characteristics, that are not mapped or described yet. "only the human mind provides sufficient complexity to model the real".⁵ Within the mind, or by reacting to or describing a space, by for example writing or temporary intervention, those spaces can only really be described and defined.

Like The tents i discovered, there, hidden, they "unfold within the fractal dimensions invisible to the cartography of control".⁵ Even if a satellite image of the tents would be made at some point, the tents evade mapping and remain invisible, avoiding intervention of authority. If they are not noticed they don't exist. I look at the precise location again of where I saw the tents. not only is the satellite image outdated, it also doesn't show what is underneath the highway. And to even go to the places where there are the tents, you have to cross a railroad track and a ditch.

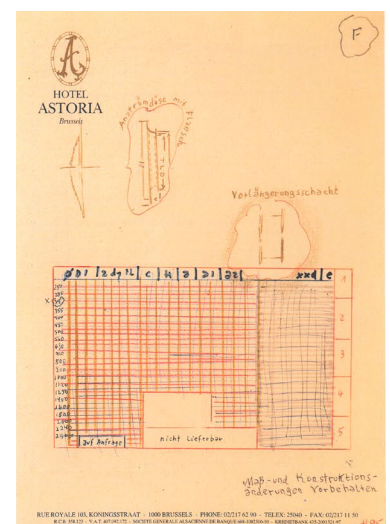
HDR – HIGH DYNAMIC RANGE, A TECHNIQUE TO BLEND FACT AND FICTION

There is a mixed crowd in the space I am describing throughout the text. Alongside homeless people or people wanting to live on the edge of society, making a home here. It is of course the site of temporary intervention in the form of rave parties, graffiti painting, crime and urban exploring. Or, on a more innocent level, where a nature enthusiast would wander around, looking at curious aspects of the nature in the space. The nature enthusiast maps the space and it's contents, like rare vegetation or animals. Just like the urban explorer does looking for derelict, hidden architectural structures that often are often prohibited to access. The raver would look if the space would be suitable for a rave, the criminal dumps a dead body. An artist creates an intervention in the space. Fact and fiction blend into each other since the presence of those people is not noticeable, apart from traces you see, personal property been left in those places. Names written on walls, self made paths made through vegetation.

An inlay invitation to an exhibition folded and put inside the publication, glossy paper with photos of the derelict spaces. does the glossy paper contradict which the content? Dark analogue 'spooky' photos, sometimes with folds, showing grim abandoned spaces. The photographs would perhaps be more associated to being made in earlier times, since they are analogue and reminds us of pictures taken in the eighties. A title on the side of the book saying 'TEMPORARY PENETRABLE EXHIBITION SPACES'.

Phillipe van Wolputte's T.P.E.S. is a project that is more fictional, it assigns

Martin Kippenberger:
metro-net sketch



abandoned spaces as temporary exhibition spaces, making in them site-specific interventions. Documentation is the only thing that remains of these projects, since what is visible of the intervention itself, the changes made in the space, remain only in its documentation. The spaces where the interventions took place mostly don't exist anymore. The majority are temporary actions which mostly go unnoticed by visitors or passers-by, only by invitation they are to be seen. Coördinates of the spaces are given either in a gallery space, instructing people to go there, or in the documentation of the work. Van Wolputte raises questions about where the work begins or ends, what its boundaries are, whether or not the interventions actually took place, and if we are even able to tell the difference. The documentation creates a narration of the space by itself. The spaces where he has been are real, but what has been changed in the space on the photographs, or what happened there, fluctuates between fact and fiction. Van Wolputte's work invites the viewer to a place that would otherwise be overlooked. It makes sense when you think how much of the derelict spaces you visit you don't know. What was there, who has been there, what has happened there should perhaps mostly be for the viewer to assess.

“We are done with visionary urban design: dreams of remaking the city are left to the developers and politicians. Maybe we lifted the paving stones, and found only deserts. That doesn't mean we don't still dream of beaches (caverns, edens). To find the breaks in walls and spaces behind and occupy them, if only briefly. To uncover something strange within the regularized cityscape. To find the redundant spot, the exception to economic logic; to invite other into a small, empty place where imagination could play for a moment. Just to show that it is possible.”⁷

Sandra Smets sees van Wolputte's photographs as “simultaneously an indictment as a proposal: look at things differently, find a way to value what already exists. Not through gentrification, which is a temporary solution to an economic impasse. This is the point he makes with presenting us photographs that are hardly positive and inviting. Instead they demand that we shake off our indifference to the public space and become more aware of social injustice. Public space should be public, accessible to everyone.”⁸ The photographs are enlarging a stereotypical view of the abandoned space, as something dark and uninviting. making it even more uninviting and negative to the general public. They also play around with the fetishised documentation of artworks, contrasting it with documentation that is quite the opposite of a ‘well photographed’ documentation. The photographs perhaps also create the room for the viewer to question the representation of the derelict urban space in photography, where for commercial purposes it is mostly shown as something negative. Where real estate agencies would portray it as something bad, a space that needs to be used, otherwise it would be a waste of space.

⁷Eric Fredericksen:
ZERO LOT LINE, A HOLE
IS TO DIG about Philippe
van Wolputte's ‘T.P.E.S.’
project book
(Art paper editions, 2015)

⁸Sandra Smets:
A MANIFESTO AGAINST
INDIFFERENCE about
Philippe van Wolputte's
‘T.P.E.S.’ project book
(Art paper editions, 2015)

Philippe van Wolputte:
T.P.E.S. 04 (2008)



USUFRUCT – AN ATTEMPT TO DESCRIBE DESIGN AND FUNCTION OF PROPERTY OWNED BY SOMEONE ELSE, PROVIDED IT IS NOT CHANGED OR DAMAGED IN ANY WAY.

A definition of design; a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made. But the finished product is also often considered to be design, not only the plan or specification. In it's essence you could perhaps say that almost everything that surrounds us is designed. When you would look at design in the broadest sense of the word, it is something that is a plan or specification made by humans, to serve a purpose? You could maybe say that a space becomes derelict when it doesn't serve a purpose for the general public anymore. But even nature produces it's own design of how it lives and grows. Design in itself is quite a questionable concept if you think about it. And there are enough questions to ask to question it. But maybe the most important ones in the context of derelict spaces is; when is something designed? When is it not? Can design be dysfunctional and functional at the same time? And what does that mean, functional and dysfunctional?

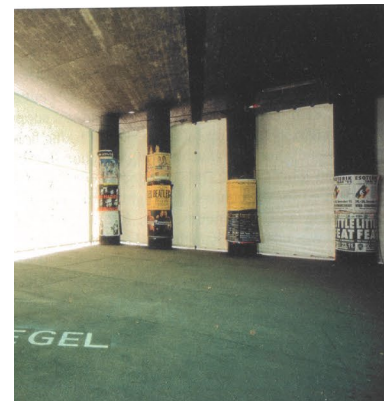
Why do I consider the spaces under, in and beneath highways not designed? They are still a part of the object designed, but at the same time they are not, because they interact with the surroundings and form together a new space. They can not really be separated anymore, because they are inseparable. Without the piece of ground that is under the highway, the structure that lifts the highway wouldn't exist.

The space under is a kind of rest form, a by-product, a space denying any function to humans. You are not supposed to walk around in them, in this way making use of it and giving it a function. With the functional space, which is the highway, is there a dysfunctional space created? A kind of shadow side of the designed. Or maybe it is designed, designed to have no function for humans.

Finding my way through the inside space, I find a massive door. A door that resembles the door that you would find in a nuclear bunker. While looking closer i discover that it's open. Another space filled with support structures. I make a photo to see what the space look like, since it's almost too dark to actually see what is there. On the ground there is sand, which gives the space a beach like impression. Wooden boards are stacked on small interruptions in the walls, to give the possibility to walk through. Small beams of light flow through small slots in the wall. Peeking through the little slots in the wall I see the outside. Above me the highway, sounds of passing cars resonate in the space.

If we would look at something having a function as being something that has a purpose for human beings to be used or to exist, we exclude nature's needs and existence, so you could say this is an anthropocentric view. Out of the anthropocentric view on the space, there is a juxtaposition created between the in, under and around of the highway structure, which often doesn't have any purpose then to support it, and the part of the structure, which is the road itself, the part that makes it useful for humans, because it is for cars to travel on it. It is a juxtaposition of a, at first glance, dysfunctional and functional side.

Maybe it is better to question the terms functionality and dysfunctionality regarding the space. You can't say the in, under and between space of the highway doesn't have a function, it does have a function. Often nature has



Haydn / Harnoncourt /
Fuchs: Hirnsege#7 (1995)

been given a place to develop or develops on it's own. An inside room of the support structure of the highway might serve or has served as a storage space. Apart from that, the piece of sand area right underneath the highway might seem to have no function, but is does interrelate with it's surroundings and might be necessary for the highway support structures to stand on. Or it might even be necessary for other natural material in the surroundings to exist. So it functions to let the highway stand firm or to make it possible for the pond to be there. Every part of the space has a function because it interacts and relates to other parts of the environment.

PORTAL – AN ENTRY POINT TO THE IMAGINATIVE SPACE

Fictional subway entrances, and ventilation shafts, gateways to an imaginative network. Sketches, scale models and documentation of the built entrances are accompanied by texts about Martin Kippenberger's METRO-NET project⁹. Space doesn't need to exist in real life, it can also exist in the mind. The entrance is an object, leading to an imaginative place, where the function is for the viewer itself to determine. The stairs don't lead you to anywhere but a closed door, what is behind remains in the viewer's perception. So in a way, the viewer becomes in charge of the function of the design, in it's own imagination and reflection. The re-contextualization of a structure, the metro entrance, in an estranged environment, causes a void to be filled by the imagination of the viewer. An estranged environment, since the places they were put in, there are no metro networks. Kippenberger made various entrances and ventilation shafts and put them in locations varying from being places partly underwater to being placed in the Documenta exhibition in Kassel in 1997, to being somewhere in a rural area on the greek island Syros. It shows that the creation of an imaginative space (and network) is transportable and can be created, and doesn't necessarily have to already exist.

Are entrances to a fictional space still connected to the derelict spaces talked about before? They are in a way because each of the projects talked about before tend to give and create an entry point for a viewer to reflect on a space still undesigned, a space still absent of function. Because without specific function given, purpose is still questionable, and imagination can float freely. "The pieces are also cinematic – props from a movie set. They refer to a film by Keaton, and another one by Truffaut, where subway stations are inserted in impossible spaces. Very clearly, he wanted the missing pieces to serve as catalysts for free association. He sketched many of his own associations on hotel stationary, for example, the cartoon of the grizzled man (himself) dressed as Marylin, standing over a subway grate"¹⁰ In this way the entrances become cinematic, entire plots can be made up around the structures. It is about removing space, but replacing it with a sense of travel in the mind. Creating a personal network in your mind, like mapping a personal knowledge of spaces in a city.



Martin kippenberger:
metro-net (1993)

⁹ Martin Kippenberger:
'The last stop west,
metro-net projects'
(Cantz Verlag, 1998)

¹⁰ Norman M. Klein:
'Kippenberger's folies'

WALK-OUT – GETTING AWAY WITH IT AND CELEBRATING

At a certain point it is time to leave the space, what remains of it is the memory and imagination. Either in documentation, leaving something behind, or ideas and thoughts existing in the mind, perhaps waiting to be somehow expressed. An entry point for reflection and imagination has been given and it will influence a collective consciousness of the viewers to the described spaces.

Leaving the space I realize it became to be a closer look at what mapping is, and how to escape from it, how to escape the control of the map. It became an attempt at questioning design, since design doesn't necessarily have a clear definition. I am still not sure if there is something in this world that is not designed. At the same time it is also an attempt at trying to understand functionality, being a complex term than it might seem at first glance. An attempt at questioning navigating in a city, how do we move ourselves through it and why do some people admire the hidden spaces, the off-route, and the imaginary that is a part of it. And after all, it is an exploration of how derelict and imaginary space resemble each other. How these spaces can exist, in which form and dimension, and how do they relate to each other.

A factual knowledge of how things were, like Almarcegui outlined in her wasteland map, contributes to a collective consciousness of how the city looked and can be opposed to how the city looks now, making way for a questioning of, amongst other things, progress in a city.

Adding a fictional component in the documentation of a derelict space promotes a critical thinking of a question like, "Is a real intervention necessary, if the documentation is the final product and it can also move people?" A question Van Wolputte raised about his work. Fact and fiction can coincide in documentation, and design in printed matter and photography can change drastically the view on a derelict space, bringing about a more imaginative aspect in the work.

Not at all showing the space is then another option. The place you are led to by an entrance, in Kippenberger's work, becomes something that is not visualized at all. The space itself becomes a combination of Kippenberger's imagination and the viewer's imagination of a fictional network.

"And the underground was attractive because it was out of the adult's sight, and no one could nag or say anything. The rooftops were also good, but jumping that far wasn't possible, and of course : no flying. The underground could theoretically be designed with a shovel. And that's how I became so professional with the exploration of the underground. Always on the lookout for early childhood cartoon landscapes, with traces of Gummi bears or Punks or Turtles or anybody. Then after running around, having seen it all, and realizing that nothing down there resembles this ideal, you just had to do it yourself. And that's what I'm doing now, I am now constructing places, which I would be happy to find by chance."¹¹



Kevin Kemter: pigenus cave
(2019)

¹¹ Voice over in Kevin Kemter: PIGENIUS CAVE "UNTERGRUNDSOLO VOLUME 1" (2019)