



Way to Ullgarid  
A Journeyer's tale  
Rak Ullgard





Rak Ullgard (King of Ullgard). Picture taken during the “Inlanted” project (Norway 2010), a rehearsal for the Ullgard project.

(Publisher notes.)

I would like to thank the residence program at Wiels, where I could live and work while completing this master plan.

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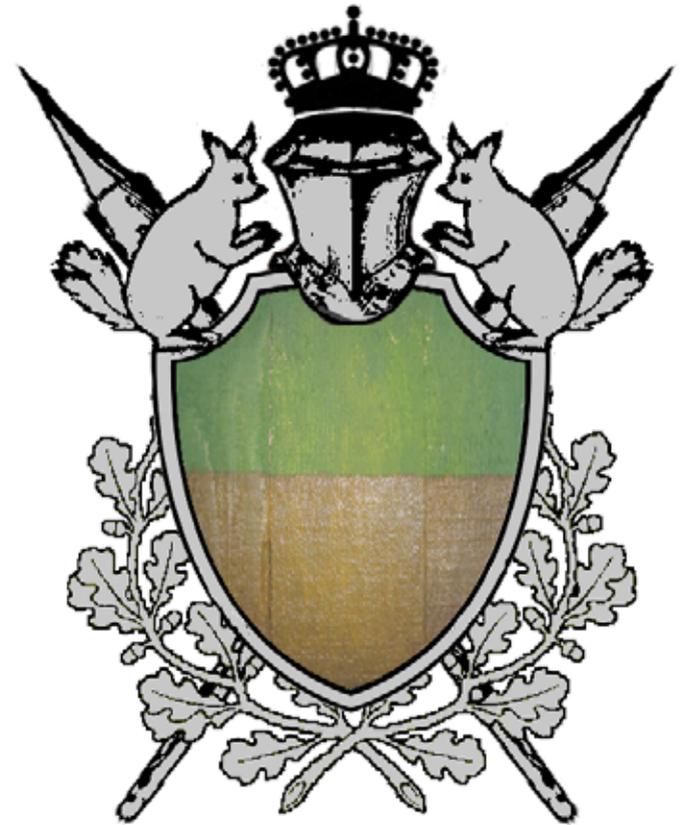
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# kíngdom ullgaríð



Voor mij ligt de essentie van het leven in de ervaring van het schone. De weg naar deze ervaring opende zich door te kijken naar die plekken diep in mezelf waar ik de diepste gevoelens zag voltrekken, terwijl ik in de reële wereld ronddoolde of mijn fantasiewereld opriep. Het zijn deze gevoelens die ik verlang te zien in mijn medemens en in de wereld die mij omgeeft. Daarom ga ik op zoek naar die specifieke mensen en die specifieke wereld die de diepste gevoelens in mij kunnen oproepen en waarin ik wederzijdse liefde/schoonheid kan ervaren.

Met kingdom Ullgarid tracht ik althans mijn specifieke wereld te scheppen.

Die Essenz des Lebens liegt für mich in der Erfahrung der Schönheit. Der Weg zu dieser Erfahrung, wurde mir durch den Blick auf meine tiefsten und lebendigsten Gefühle eröffnet, während zur gleichen Zeit ich in der realen Welt umhergehe, oder meine Fantasiewelt beschwöre. Dies Empfindungen möchte ich in meine Mitmenschen und in der ganzen Welt, die mich umgibt, sehen. Darum suche ich nach einer speziellen Art von Gemeinschaft und Welt, in der ich meine Empfindungen geltend machen kann, um dort einvernehmliche Liebe/Schönheit erleben zu können.

Ich versuche mir mit dem Königreich Ullgarid meine bestimmte Welt zu entwerfen.

For me the essence of life lies in the experience of beauty. I opened the way to this experience by looking at those places in myself where I saw my deepest feelings alive, whilst at the same time strolling in the real world or evoking my fantasy world. These are the feelings that I want to see in my fellow men and in the world that surrounds me. Therefore I search a specific kind of fellowship and a specific kind of world that can invoke my deepest feelings and where I can experience mutual love/beauty.

With kingdom Ullgarid I try to create my specific world.

*Het  
Ullgarid  
Manifest*

I had in mind a practical and cheap building that I could build myself which has of course the particular style I preferred: with the thought of something medieval, set in a post-industrial world.

I used a container of the Flemish company Creacabin of 5.750 euro, with all the practical needs inside: kitchen, shower, boiler and toilet.

From there I could start off to build around the cabin a straw-loam house in a wooden frame and under a wooden roof. The windows are south oriented and set the somewhat darker chamber next to the cabin in a pleasant natural light from above.

Above the cabin is the sleeping room; next to the cabin is the living and bureau space, with hearth and entrance.



In the second sketch, a green container which was formerly placed next to the house, was set under the black container. The green container is a raw industrial container that is meant to put heavier stuff and old artwork inside. Here I can also work with heavier materials.

The building was set on wooden poles, so I could also sit outside in bad weather conditions. But this proposal lost somewhat of its charm, too big and also a little bit depressing to my feeling. So I left this proposal behind, but I took the new ideas behind this proposal with me to the next sketch. Although this proposal is maybe a good one for a marchland area, I had plans to build it on higher forested ground.



In this final proposal all the good aspects of the other proposals were incorporated: two cabins, a shelter for bad weather or to put wood under, southern light that could come into the house and the charm of the first sketch. Now there was even more room above the second container, a good place to put some wardrobes and have a nicer view over the nightly stars. Yes it is a small building, as you all know the size of a normal container, you could imagine how big the house could be. But I like small dark houses that have an overview in one mindset, as long as they are set in a wide, open and forested area.



20 In the same thought of a medieval interpretation of a post-industrial world, I used two big industrial containers (2,5x12m) for the gallery space. A wooden door was placed where the coat of arms of Ullgarid could be painted in the frame above the door. Inside I had exhibitions in mind of forested and (post) romantic art. Within the context of a far away otherworldly exhibition space other artists could as well exhibit in the gallery space.

Next to the containers I built a straw-loam wooden building in the same style as the house. This building is the salon, where my work could be exhibited in a permanent context. The visitor could sit and take a rest, read a book and take pleasure from the hearth.



I was not content with the first proposal as it was more directed in the vision I had of a medieval-industrial style and not in the visual imaginary of my desire; and so, the second proposal brought in a new style, a more medieval-modernistic style.

As I prefer raw and fair materials, which are visually more bound to earth and nature, I chose concrete as the material for the museum; although it's not concrete, but white brick with a layer of cement on top, as these materials are easy to work with and give particular forms, like medieval arcs.

The door was placed on the side.



This last sketch has another door, the door is simplified and more incorporated in the building. I plan to build above the door a coat of arms relief in cement, not painted. Inside the gallery there is one floor, with stairs in the backside. In the front of the floor there will be a balustrade where you can look down on the entrance (inside the building).

Burg Gallery (as the museum and the salon are now named) are together with Rak Ullgard's house the main structures. They will be built with the throne and a little garden on a plot of land, next to a big forest, where one can walk for days and days, all of his life.

They form the central part of my kingdom.



The salon is the innermost place of Ullgarid. Here not only his books and his artwork are displayed, but the salon is maybe the true soul of the character Rak Ullgard. In the salon one can feel what Ullgarid is all about. In the centre a big stone hearth is placed, on the wall above the hearth hangs some coat of arms and a boar fur. Two bookcases are displayed, one with the work of Rak Ullgard and with books he finds inspiring and one with the books about the gallery, other artists and the region. The visitor can sit in the sofas and read in the books or stare in the fire. On the wall by the door hangs a map of the kingdom, with all kinds of interesting spots. Other small decorative objects are displayed everywhere in the room and some paintings hang on the wall. The room is packed with visual information, the opposite of the regular gallery. The salon is the permanent exhibition space of Rak Ullgard's work. One door, a curtain, leads to the gallery, the other door to outside, where the garden awaits the visitor. There are two gardens, one precious garden surrounded by a brick wall and a bigger garden for outside artwork.

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Rak Ullgard's house

(Wood, straw-loam, living container, industrial container, brick chimney, oppr. 6x10m)

Ullgard's museum

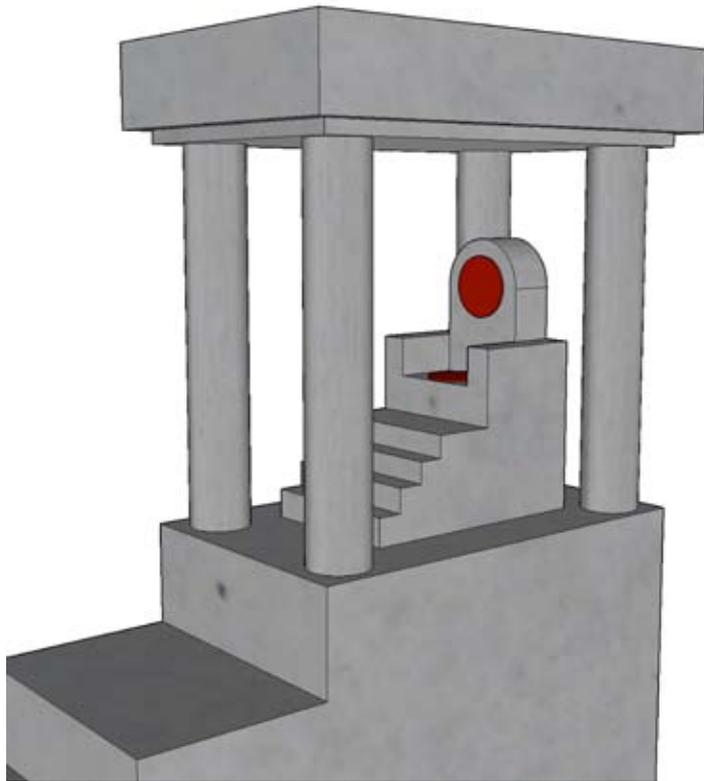
"Burg Gallery"

(Wood, concrete, oppr. 3x12m)

Ullgard's salon

"Burg Gallery"

(Wood, straw-loam, stone hearth, oppr. 6x4m)



Considering the picture on page 34, I would actually prefer that the throne is standing at the end of a passageway between smaller trees, somewhere on the domain where also the Burg Gallery and Rak's house stands.

The throne is more a symbol than a real place of power. It symbolises of course the centre of the kingdom and kingship in itself, but also the strive for individualism, as all humans should have the right to be kings and to create their own kingdom! As a score of godlings.

The throne is totally built in concrete (or the white brick with cement on its surface), only the round seats are made of soft bordeaux leather. On the backside of the throne is a secret door, which leads to a room and a secret underground gathering place. The main entrance to this underground labyrinth will be in one of the gardens.

From the throne the king has a majestic view over his domain. The heavy stone that is the roof of the throne (see picture) represents the feeling of heavy thinking, as the throne is practically more a place to contemplate.



The hallway leads to different sections in the private domain of Rak Ullgard. It is the last construction displayed in this book that is part of the estate, not forgetting the underground labyrinth and the little walled garden mentioned but not displayed in this book.

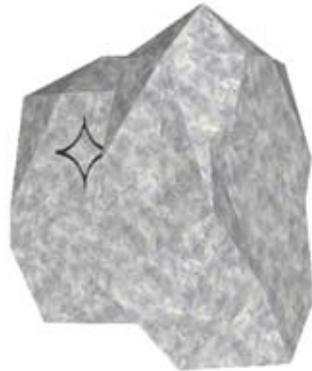
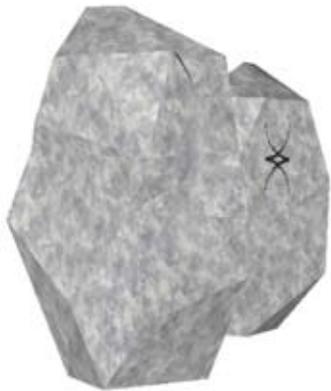
I have in mind two hallways that lead to a secret open space in the forest of smaller trees on the estate. One of them leads also to the passageway to the throne, crossing the main passageway that divides the domain in half.

The Hallway is again totally made of concrete, in a classical and timeless style. Like depicted in stories of Greece mythology, I would rather invoke the halls of the northern gods with this hallway. But more than that it is to make a place where one can slowly wander through the domain and get lost in thoughts.

I don't know yet, but maybe here will also be a secret entrance into the labyrinth.



Ullgarid's throne  
(Concrete, red leather)



The stones are one of the items outside the private domain. They have to be placed outside into nature, on a field next to a forest, where they can observe human activity throughout the ages. They demarcate the kingdom together with other items and the landscape in the region.

The stones mark the Temple of Darkness as the system of fate adopted in kingdom Ullgard. Rak Ullgard himself, who is a High Templar in the temple, of course founded the system. The stones represent the four fundamentals of life. The four stones are World (order-chaos), Darkness, Eternity and Existence.

The stones are natural stones; the symbols are displayed inside and create some form of a sacred place.

There is also a temple planned in the kingdom where Templars could do an initiation challenge to acquire one of the four non-consecutive and non-hierarchical grades. The little temple is not displayed in this book. It's some kind of a tower where you can climb to the top and then go inside to the bottom again.



Stones  
(Four stones with carved symbols)





Border bridge  
(Concrete, wood)

The bridge is an ideal element to mark the border between two kingdoms, with a signpost to put the respective coat of arms of the kingdoms. The portal stands on the side of kingdom Ullgarid. It has to be placed over a small river, another idyllic and natural border of my kingdom, on a path for walking.

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The bridge is made of concrete, one of my favourite materials as concrete becomes only more beautiful as time and moss eat the concrete away. (In opposite to most modern materials they put nowadays on the surface, which become only depressing and ugly over certain time.) The bridge itself is made of heavy wood.



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END



## Waldkult



Wat een weer  
wat een weer  
Bromde de beer  
Het is om te huilen  
Kraakte de uilen  
Ik blijf liever thuis  
Piepte de muis  
En die wind  
Blafte het hertekind  
Het is barslecht  
Tikte de specht

