

[AD SL WEEK]

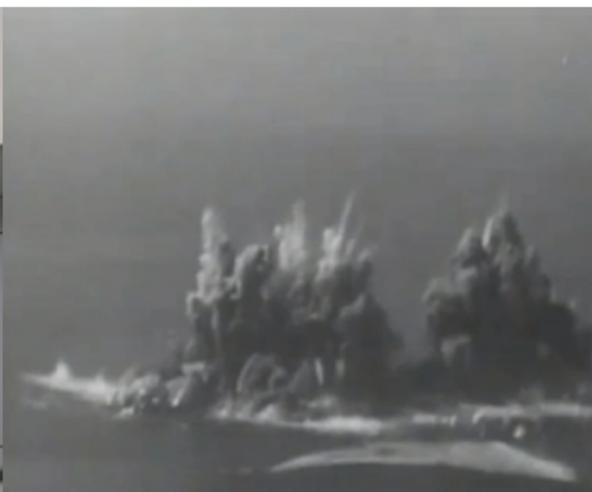
13.02 > 17.02.2012



artesis

ANTWERP DESIGN SEMINARS & LECTURES

ARCHITECTURAL SCIENCES _ DEPARTMENT OF DESIGN SCIENCES
ARTESIS HOGESCHOOL ANTWERPEN _ ASSOCIATION OF UNIVERSITIES OF ANTWERP _ BELGIUM



[TRANSFORMER]



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'The Antwerp Design Seminars & Lectures' - **ADSL** - is an international event which takes place each year at the Department of Design Sciences at the Artesis University College Antwerp.

Its aim is to stimulate cross-boundary thinking in design and to familiarize students with an interdisciplinary approach towards design problems.

ADSL provides an international forum for faculty and student exchange. Simultaneously it's an informal platform to discuss current problems related to the education in design.

[TRANSFORMER]

In his book *Aesthetics and Architecture* Edward Winters points on *Morphology of the Folktale* (1928) by Vladimir Propp, a Russian formalist scholar, in which the notion of 'transformation' is introduced. Winters notices certain constants in the folktales under review: that there is a landscape, that there is a setting, that there are characters and so forth. However, in the individual folktale these constants undergo a transformation so that in *this* tale the character wears *this* form of dress, the setting is in *this* house within a particular landscape and so on. In short, Winters notices a unifying structure in the tales and sees that this structure is transformed in each particular tale by its local character.

(Edward Winters, *Aesthetics and Architecture*, Continuum, 2007, page 66)

As a word 'transformer' is widely known, but as an object it is always understood in a different way regarding the proper entourage. For some people it is the title of the Lou Reed album from 1972 while for the youngest it is the plastic toy by which a strange person can be transformed into a mechanic object. In the architectural world it is related to the project Rem Koolhaas developed for Prada; for the technical persons it stands for the box that transforms high voltage electric energy out of the plant into domestic power supplies, still visually present in the American and Japanese urban context.

As there is a so-called unifying meaning in the idea of transformer, we can argue that even by relating it into the world of architecture, a physical as well a mental or psychological concept can be given.

While today debate and critics are becoming very important in design processes, from the regional and the generic to the original versus the reference, it becomes interesting to fill in the contemporary needs for new concepts creating other subject-object relations in each project.

ADSL 2012 will explore the references on the theme of Congruence and aims to investigate the power of a variety of images and thoughts in landscape, architecture, engineering, interior design, monument care, through a poetic and personal intuition in order to reach beyond the specific discipline.

ADSL 2012 WORKSHOPS

- W #1 **Alexander BARTSCHER** [Ponnle / RWTH Aachen]
RUINS
- W #2 **Cyrille BERGER** [Berger & Berger, Paris]
Laurent BERGER [Berger & Berger, Paris]
**Will the object be transformed
by a transfer of context?**
- W #3 **Lorenzo BINI** [Binocle / Politecnico di Milano]
HABITUS
- W #4 **Josep BOHIGAS** [BOPBAA, Barcelona]
Daniel CID [Elisava, Barcelona]
From bed to street
- W #5 **Graeme BROOKER** [University of Brighton]
'NONUMENTS'
- W #6 **Helena CASANOVA** [Berlage Institute Rotterdam]
Jesùs HERNANDEZ [Berlage Institute Rotterdam]
Public Space Acupuncture
- W #7 **Christian FRÖHLICH** [Harddécor, Wien]
*H is for **house**.*
An Eye for Optical Theory
- W #8 **Filip GEERTS** [TU Delft]
Wannes PEETERS [Architecture Workroom, Brussels]
Helgoland
- W #9 **Spyridon KAPRINIS** [Zaha Hadid Architects, London]
Maria TSIRONI [Zaha Hadid Architects, London]
TRANS_FOR_MORE:
From Memory to Imagination
- W #10 **John LONSDALE** [Academie van Bouwkunst, Amsterdam]
To Weave of not of Weave?
- W #11 **Ramiro LOSADA** [ETS Arquitectura, Madrid]
Documenting the Invisible
- W #12 **Sally STONE** [Manchester School of Architecture]
the City: the Building: the Room
- W #13 **Mathieu WELLNER + Friends** [Innsbruck University]
enough is enough !



Alexander BARTSCHER

Alexander Bartscher is an architect based in Aachen. Together with his wife Elisabeth Bartscher he founded the studio PONNIE Architecture/Images, focussing on architectural visualisation in 2009. Since 2011 they also run the architectural practice BARTSCHER Architekten. After having studied at RWTH Aachen and ETH Zurich, he worked for Herzog & de Meuron in Basel. He graduated with honours at RWTH and received a number of awards for his architectural works. Since 2009 he is an assistant professor at the Chair of Housing and Basics of Design at RWTH Aachen.



RUINS

Considering time being the ultimate transformer of everything, it is this workshop's aim to examine certain aspects of temporality in the appearance of the city of Antwerp. The many obvious traces that the process of transformation has left on the face of the city generate a specific atmosphere of a very strange quality. We want to reflect upon the many situations in the urban fabric that for unknown reasons appear derelict, worn down, neglected or destroyed. Observing these sites very carefully we will perhaps be able to find hints and signs which relate to the structure's past and which allow us to dare a process of an imaginary reconstruction. Why have these buildings lost their right to remain in the society of houses that form the city? What happened here? Oscillating between the real and the fictional we will try to give an answer to these questions in the form of an architectural project. As in the year before the design work will in first place be driven by large scale architectonic images that are accompanied by precise technical drawings and a short text.



**Cyrille BERGER
Laurent BERGER**

Laurent P. Berger, visual artist graduated from Ecole Nationale Supérieure des Arts Décoratifs (Paris) and Cyrille Berger, architect graduated from Ecole Nationale Supérieure d'Architecture de Paris La Vilette, have been collaborating since 2006 under the name Berger&Berger. In 2008, Cyrille Berger was awarded the NAJAP (young architects award) by the French Ministry of Culture. His work has been shown in 2008 at the 11th International Architecture Biennale in Venice, in 2009 at the 5th European Landscape Biennial in Barcelona and at the 2nd Biennale of the Canaries Islands. Between 2008 and 2009 Berger&Berger were residents at CentQuatre in Paris. In 2009, they have been selected to participate in the closed competition for the building of a mobile museum by the Pompidou Centre (Paris) and in the program City Visions Europe, a design-research program focusing on the urban condition in Europe, initiated by the Berlage Institute in Rotterdam. In 2010, they have been selected for the 12th international architecture Venice Biennale to present a prefabricated movie theater at the Arsenal. In January 2012, they are delivering the extension of the Centre International d'art et du Paysage de l'Île de Vassivière (Limousin).



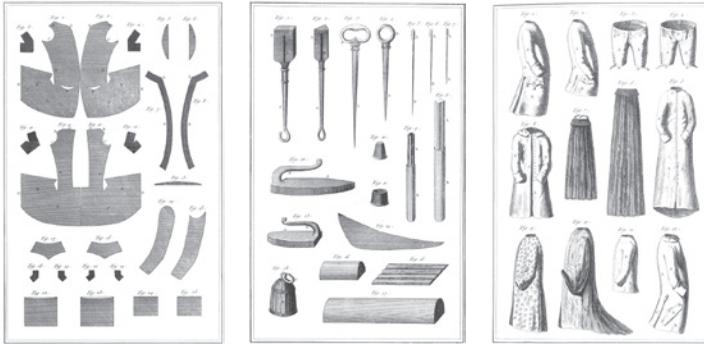
Will the object be transformed by a transfer of context?

The workshop re-examines the status of the object through the shift of context. Work situated on the border of various artistic fields, visual arts, design, architecture, sculpture, graphic. A workshop located in the friction between various artistic fields: while operating from the territory of the arts or architecture, this project aims to examine the status of the designer, the architect, sculptor and graphic designer, sowing disorder between the concepts of object and artwork while disturbing the contemporary practice of the exhibition. A house can become an artwork, a sculpture can become a building, a plant can become images, a painting can become a ceiling... When a space, a place or object is designed for a specific area, but moved to another one, will the nature of it be affected? Transformed in some way. Not in its form but in its status. The workshop will apply the development of a shift of 'object' phenomena in the field of architecture to the field of art and vice versa. A number of artefacts will be realized: models, objects, drawings, plans, installations, many performances or presentations that at the end will be exhibited in the studio like an exhibition with us as being the curators.



Lorenzo BINI

Lorenzo Bini (1971) was born and educated as an architect in Italy where he graduated in 1998. In 2000 he moved to The Netherlands to work for West8 Urban Design and Landscape Architecture. In 2003 he returned to Italy and co-founded studiometrico, an architecture practice that he has been directing until 2011, when the office has ceased business. In 2011 Lorenzo started a new practice called *BINOCLÉ*. Beside his professional activity, he has been lecturing in few European schools and he's currently teaching architecture at the Politecnico di Milano.



HABITUS

Is it really true that *"The cowl doesn't make the monk"*¹ ?
Were Corbu's spectacles merely functional or were they also a professional statement?
Why do you need to 'look good' in order to 'feel good' and eventually 'play good'?
Are we as disposed to change appearance as much as we are eager to manipulate space?
Does the word *Transformer* suggest a possible strategy for architects and designers to survive and proliferate in the near (troubled) future?

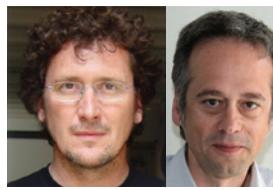
Having in mind these and many other questions, I would like to explore the potentials of architectural skills applied on tailoring craftsmanship.

During the workshop each participant will design and 'build' a wearable dress, suit, uniform or costume (this will depend on individual desires and attitudes...) that will be eventually worn to enhance a professional transformation.

Few operative rules and guidelines will be communicated at the beginning of the workshop.

¹ from medieval language *cucullus non facit monachum*, or in french *l'habit ne fait pas le moine*, means that appearance is no reliable guide to a person's true character (source Jennifer Speake, the Oxford Dictionary of proverbs).

Note: The 3 illustrations above have been downloaded from the on-line *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers*



**Josep BOHIGAS
Daniel CID**

Josep Bohigas, Architect based Barcelona. In 1990 he created the architecture studio BOPBAA together with Iñaki Baquero and Francesc Pla. Their work includes urban design, architecture, ephemeral design, as well as curators of different cultural projects. From 1993 he teaches at university centres such as the ELISAVA Higher Design School (Pompeu Fabra), the Universitat Internacional de Catalunya or Escola Tècnica Superior d'Arquitectura de Barcelona (UPC). He is the mind of the project APTM, presented at Construmat 2005, an initiative that proposed building low-cost housing under sustainability criteria, with quality materials and in a minimal space (just above 30 square meters) _ www.bopbaa.com

Daniel Cid is Scientific director of ELISAVA Higher Design School, Barcelona. PhD from Universitat de Barcelona, where his research focused on the phenomenon of domestic matters and personal experience. He has been involved as a curator on different museums projects. He has given classes and lectures at different European and Latin American universities. As vice-chairman of FAD - the Barcelona-based association of designers - he has developed projects such as *Xarxes d'Opinió* and the *City to City Barcelona FAD Award* _ www.elisava.net

From bed to street



The starting point of our exercise is a space that already exists in the School, the door. A door, which is also a house. We invite you, students, to become the inhabitants of this place, to TRANSFORM it into your home so that later you can turn the experience into a project. Following the order that goes from bed to street (intimacy, privacy, collective, public) we want you to sleep there in the privacy of a bed (intimacy). We want you simply to be there just like any inhabitant in the living-room at home. The house, like art, is the place where nothing is done and where there are always things to be done (privacy). We want you, through those common spaces of the house, to share a meal, a class, etc. (collective). We want this whole experience to become a project exhibited and shared by the students who walk through the door and come out onto the street, and by any passers-by who happen to be around. An ephemeral transformation of intimacy made public.



Graeme BROOKER

Graeme Brooker is a designer, academic and writer based in the UK where he teaches studios in Interior Architecture at the University of Brighton. He has written extensively on the design of the interior and the reworking of existing spaces and buildings and is the co-author of a number of books including 'Rereadings' (RIBA 2004) and 'What is Interior Design?' (Rotovision 2010). He is the co-founder and now Director of I.E. (Interior Educators). He is currently working on a number of new books including a reader on Interior theory, (2012) editing a selection of essays for the 'Handbook of Interior Design' (2012) and a book on the history of the interior (2013).

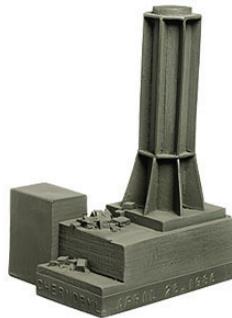


Helena CASANOVA
Jesùs HERNANDEZ

Both born in 1967, Madrid and graduated in 1997 at the Faculty of Architecture ETSAM in Madrid. Helena Casanova worked for West 8 and Neutelings-Riedijk, Jesùs Hernandez for West 8 and Claus & Kaan before starting the Casanova + Hernandez Architecten office in 2001 in Rotterdam. Guest professors at the Academy of Architecture Arnhem and Amsterdam (2002-04), TU Delft (2002-05), the Academy of Architecture Rotterdam (2002-10), guest critics in Chalmers School of Architecture, Göteborg (2011) and visiting lecturers at the Berlage Institute Rotterdam (2011-). Helena Casanova is member of the commission 'Research and design' of the Stimuleringsfonds for Architecture, Rotterdam. Since 2009 Jesùs Hernandez is member of the Spanish Landscape Architects Association. Casanova-Hernandez architecten won many awards such as the '2013 World Landscape Art Exposition' in Jinzhou (2011), the Sixth European Biennial of Landscape (2010), the Landscape Intervention for Lausanne Jardins 2009 and the MUF Public Space Madrid.

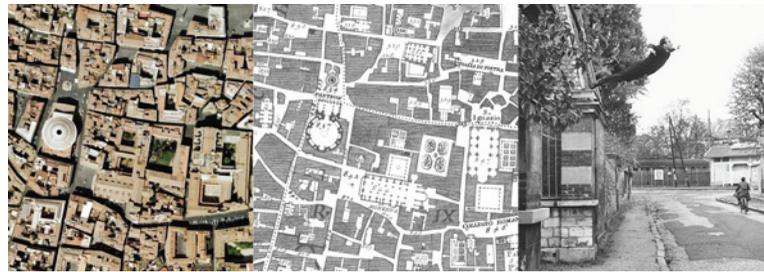


'NONUMENTS'



In the nineteenth century, the philologist Alois Riegl was concerned with the exploration of how art forms mirrored their period and time. He explored insignificant details such as the ornamental patterns and motifs in carpets in order to make sense of change and developments in the languages of things and in turn society. In these investigations Riegl posited the idea that historic monuments had a constantly evolving and transformative urban role, especially as their appreciation shifted throughout their lifetime. In his 1903 essay 'On The Modern Cult of Monuments' Riegl formulated three types of these monuments; Intentional, unintentional and age value. Riegl defined the monument as an artifact that retains in itself, intentionally or unintentionally, an element of the past and the future. In the 25th year since Matta-Clark made Office Baroque in Antwerp this workshop will explore the transformative dimensions of the NONUMENT, a democratic non-monument that embodies and communicates the ideas and concerns of the students participating in this workshop. NONUMENTS is a workshop that will democratize and communicate an (in)appropriate homage to the ideas and issues of the students and the city. The site for the NONUMENT is the empty plinth in the courtyard at the entrance to the institute.

Public Space Acupuncture



Following the opinion of many sociologists and urban theorists the public space of many cities is losing its public role and the urban habitat is experiencing an unstoppable decline of its public life. Martin Pawley in his book *The Private Future* argued that in consumer societies 'the decline of public life is both a result and cause of privatization'; Richard Sennett describes in *The Fall of Public Man* this phenomenon as the 'death of the public space' and the sociologist Zygmunt Bauman underlined the importance of the theme by writing that 'public places are the very spots where the future of urban life is being at this very moment decided'.

The workshop proposes a reflection on the role of public space in our contemporary society and experiments with the term 'Public Space Acupuncture' as a public domain transformer. Workshop participants will analyse the public space of the city of Antwerp under a new perspective and will conceptualize and design coordinated small-scale interventions to promote the citizens' interaction.

1. Aerial photo of Rome
2. Map of Rome. Giambattista Nolli. 1748
3. Leap into the void . Yves Klein. 1960

Christian Fröhlich works in between architecture, art and media. Teaching experience since 1998.

From 2001 to 2010, Assistant Professor at the Institute of Architecture and Media; from 2007-10, co-director of the postgradual program „Arch Computing and Media Technology“ (TU Graz). Currently Senior Scientist at the Academy of Fine Arts in Vienna and runs the architectural studio HARDDECOR.



Christian FRÖHLICH

H is for house.

An Eye for Optical Theory

Building a [View Finder](#) in order to produce a series of [Video Paintings](#) by following a set of rules and thus transform an interior space whose [Transformation](#) can be seen only by observing the space through the [View Finder](#) which finally has become a screen - a [Transformer](#).

Video for me is a way of configuring light, just as painting is a way of configuring paint. What you see is simply light patterned in various ways. For an artist, video is the best light organ that anyone has ever invented. (Brian Eno)



*H is for [house](#).
A is for [apple](#).
B is for [butterflies](#).
H is for [hats?], my [hat?]*

*H is for [homemovie](#) and [Hollywood](#).
G is for [granny-smiths](#). C is for [cox's orange pippins](#).
H is for [harvest](#).*

*B is for [blackberries](#). I like those ones.
C is for [cows](#).
B is for [bike](#).
H is for [horse](#).
[M is for music](#).*

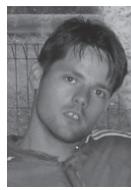
H is for [hocus-pocus](#), [helter-skelter](#), [harum-scarum](#), [hoity-toity](#), [hokey-cokey](#), [hotchpotch](#), [hubble-bubble](#), [? -?], [\[hurdy-gurdy?\]](#), [? -?].

*T is for [table](#).
H is for [hybrid](#).
L is for [the ladder](#).
H is for [habits](#).
H is for [house](#).
S is for [sun](#).*

*H is for [half-past six](#), [half-past seven](#), [half-past eight](#), [half-past nine](#), [half-past ten](#), [half-past eleven](#), [half-past twelve](#)...
H is for [horizon](#)*

*H is for [house](#).
D is for [it's very [dark outside](#).
Go to bed!]*

(extracts from a script by Peter Greenaway)



Filip GEERTS Wannes PEETERS

Filip Geerts (°1978) graduated cum laude from the Delft University of Technology in 2001 where he is assistant Professor of Architecture since 2004. Educator and researcher responsible for the program 'Territory in Transit'. His main interest is the intersection of architecture, city, landscape and infrastructure: dealing with 'the large dimension' through the lens of architecture. Currently completing his Phd research *Architecture/Territory: Architecture's construction of a problem of the whole*. He is about to publish *DAM, Architectural Considerations on the Modification of Territory* (Standpunkte, Basel), with Ilmar Hurkkens and Philipp Herrmann.

Wannes Peeters (°1986) graduated magna cum laude from the Artesis University College, Antwerp (2009) and is alumnus from the Berlage Institute, Rotterdam (2011). While studying he was selected to participate in the 2010 Meesterproef, organized by the Flemish Government State Architect, and was research assistant for the book *The Berlage Survey of the Culture, Education, and Practice of Architecture and Urbanism* (ed. Salomon Frausto). Currently working at the Architecture Workroom Brussels, as a curatorial assistant for the 5th International Architecture Biennale Rotterdam.

Helgoland

Holy Land in the North Sea. Two islands, Hauptinsel and Düne (the first rocky, the latter sandy), connected until the 1720 storm surge, rise from the shallow sea bed of the German Bight, reaching 61m above MSL. The isolated land formation is a geological, geopolitical, economical and historical exception. The ancient red cliffs of Hauptinsel are a singular sight anywhere near the continental coast of the North Sea. The more recent white chalk underneath Düne has more in common with the cliffs of Dover and the Baltic

than with the flat coastal lands of the Wadden Sea. Its geological hardness resisted the eroding rise of the sea after the last Ice age that submerged all surrounding lowland. Colonized first by Frisians around 700AD, fending of the Romans, conquered by Vikings, terrorizing Hanseatic trade routes, ceded by Denmark to the United Kingdom at the end of the Napoleonic wars, exchanged for Zanzibar by the German Empire, turned into a navy base, force fully deserted by its inhabitants on the eve of WW1, bombed by the RAF in WW2, nearly obliterated by the British 'Big Bang' of 1947 "at the fourth pip of the BBC time signal" - the largest non-nuclear man-made explosion until 1969, resettled again enjoying tourism revenue and a tax-exempt status while part of the EU, the island now seams a perfect laboratory to reconsider landscape, architecture and island utopia. Although hopes for reuniting the two islands by landreclamation were recently thwarted by the outcome of a 2011 referendum, the project will be to design a new landscape between Hauptinsel and Düne and propose a settlement principle based on the utopian alphabet, while learning from More, Ledoux, Deleuze, Smithson and Hejduk.



Spyridon KAPRINIS
Maria TSIRONI

Spyridon G. Kaprinis was born in Thessaloniki, Greece. He completed his graduate studies at the University of Westminster, London, and at the Architectural Association, London. From 2002 until 2005 he was a teaching assistant at the Aristotle University of Thessaloniki, Greece. He completed his postgraduate studies with a Master in Architectural Design with Distinction from The Bartlett, U.C.L., London [2005-2006] and a Master in Architecture and Urbanism with Distinction from the Architectural Association's Design Research Laboratory (AADRL) [2010].

Maria G. Tsironi was born in Athens. She completed her studies at the Aristotle University of Thessaloniki [AUTH] and at TU Wien, and received her Diploma in Architecture in 2008 [AUTH | 1st Honors]. She has also been awarded the Michelis Foundation Scholarship [2008]. She received her Master in Architecture and Urbanism with Distinction from the Architectural Association's Design Research Laboratory (AADRL) [2010], and has recently had a book published, entitled "Spiritual Immersion and Metamorphosis: Subtraction through Degradation".

They are both currently working at Zaha Hadid Architects, London, U.K.



The notion of the sketch appears to be extremely congruent with the idea of the transformer. The painstaking process of analogue and digital sketching produces a variety of intuitive and transformable lines and images, which form and demarcate a wealth of architectural thinking 'typologies'. Through the development of a process of narratives, architects and designers take part in a transformative itinerary that plays a key role to the discovery of novel techniques and concepts: this influences and enriches their aesthetic interpretation, formal manipulation and refinement skills, and, thus, helps them achieve a better understanding of their own, self-reflective architectural interpretations of their surrounding environment. The objective of this workshop is the following: through a process of notation, motion, participation and scale shifting the students will engage in an exercise of visual memory, tracing and palimpsest layering, which will eventually result in an artefact, space or atmosphere that will evoke the transformational process which has generated it.



John LONSDALE

He is architect, artist and thinker of landscapes. He uses buildings, or architecture, as the means through which to express his art. He has taught and led workshops at most schools of architecture in the Netherlands and has given talks and workshops in France, Switzerland, Italy, Greece, Norway and the United Kingdom. He is currently teaching at the Academies of Architecture in Amsterdam and Tilburg. In 2001 he was awarded the Prix de Rome for Landscape Architecture and Urbanism for his work called 'Shifting Horizons'. He has been awarded several arts grants including an Architecture Foundation award for a study called Mud, Towards a Shifting Architecture.



Pathways are lines along which movement proceeds. Whether drawn on paper or marked on the ground the lines can also be perceived as limits within which movement is bounded or contained. Tim Ingold argues in his book *The Perception of the Environment* that the perception of a building is less a gathering together of boundaries within which space is occupied, but more as a vessel describing lines of movement connecting moments of 'lives led through, around, to and from places'. The workshop intends to investigate the registration of involuntary or non self-conscious movements along lines to and from places.

Ingold argues that it is as *wayfarers* that human beings inhabit the Earth, not as *place-bound* inhabitants but as *place-binding* inhabitants. The environment unfolds he says, not in places but along paths; 'Proceeding along a path every inhabitant leaves a trace. Where inhabitants meet, traces are entwined, as the life of each becomes bound up with the other. Every entwining is a knot, and the more that lifelines are entwined, the greater the density of the knot.' Early registrations of movement captured on photographic plates by Marey and Muybridge will be drawn upon for inspiration. As well as hand-drawn tracings, more contemporary techniques for registering movement will include iPhone app's such as *Ik Val Op*. The registrations will be brought together to make new 'knotted' lines. These will then form the basis for an architectural design that explores movement as potential woven structure. The environment, and architecture too, becomes less occupied place and more 'knotted' moments and weavings of lines of movement and pathways along which life is lived.

In so doing we may choose not to be *place-bound*, but *place-binding wayfarers* weaving our paths.



Ramiro LOSADA

Ramiro Losada Amor is a Building Engineer and Architect. Following his scholarship studies at the University Lombart Lambert (Belgium), he moved on to work experience in the field of Design, Architecture and Urbanism in London (Alejandro Zaera, FOA) and Rotterdam (Mecanoo Architecten). Currently he is researching his PhD at ETS Arquitectura Madrid, titled *Documentary Film Architecture: Construction of the Contemporary Non-fiction for XXI Century Architecture*. His architecture office is currently based in Madrid, and has 3 areas of focus:

- Experimental architecture (with awards such as Saloni 2010 Interior Architecture with the project Inicarte-ARCO).
- University teaching (across various universities of Architecture and Design such as Escuela de Arquitectura-UEM and SelftDesign-Universidad Politécnica)
- Audio-visual documentation about Architecture including several interviews with architects of national and international prestige. He is a co-founding partner of Studio Banana TV

Documenting the Invisible



Several times, film transforms architecture, or at least the way the audience views it. Le Corbusier through the *promenade architecturale* started in the image sequence, which derived in the film concept with contemporary projects.

A common observation in the recent history of Architecture. But the architecture also transforms the cinema. And it's even more interesting! 'Dogville' (2003, Lars von Trier) shows through the abstract representation of space, as the film approaches can transform invisible boundaries in architectural applications. The cinema has become a transformer of the vision of the immediate areas, architecture or city.

In 2012 the workshop ADSL will transform the invisible elements in our surroundings in visible devices through cinema.



Sally STONE

Sally Stone MA is the Director of the College of Continuity in Architecture at the Manchester School of Architecture. She teaches studio courses at post-graduate level concerned with the sustainable adaptation of the existing environment, this includes urban regeneration, new constructions, building re-use, heritage, interior design, and installation art. She has been invited to lecture internationally, to contribute to international workshops and she is the author of a number of books and other publications about building adaptation and interior design.

the City: the Building: the Room



"One could look from the campiello through openings, balustrades, screens, and discern the garden at the other side ... and behold something at once a mystery and reality."

(Carlo Scarpa talking about the Fondazione Querini Stampalia)

Architecture is the mediator between the City and the Room. An act of translation occurs at the point where the outside meets the inside. The window, door or threshold transforms the nature of the exterior and moderates it to accommodate the interior. When viewed from the hostile environment of the outside, the interior can possess qualities that are perhaps ethereal, enchanting or reassuring.

Imagine a crowd gathering in the Grote Markt, the quality of the light in the square, the coldness of the damp and windswept space, look through those twinkling windows of the tall imposing buildings, envisage what would be happening in these spaces, picture the character of the rooms behind the facades, create this interior.



Mathieu WELLNER + Friends

NOTES

Mathieu Wellner (°1972, Paris) received his diploma in Architecture in Brussels. In 2002 he moved to Munich, where he started to work on several projects, exhibitions and publications. He was involved at the Faculty of Architecture of the Technische Universität München between 2007 and 2010. From 2006 to 2010, he has been coordinating the architectural projects for the Haus der Kunst in Munich, responsible for a common study by AMO and Herzog & de Meuron and for Ai Weiwei's architectural projects in the exhibition "so sorry". In 2010 he joined the chair of architectural theory at Innsbruck University as a researcher. He is co-director of the Wiederhall Foundation in Amsterdam and co-founder of the Q+A-panels in Munich. Currently he is curating, lecturing and publishing.



enough is enough !

More than 150 years ago Henry David Thoreau, the author of the famous essay, *On the Duty of Civil Disobedience*, claimed that individuals should protest against government that overrules their conscience. The conscience, the intelligence, and the heart should be the main reason for decision making for matters of both the public and private realms.

Today, one would think that this is the rule rather than the exception. In fact, it's not. There hasn't been a major protest movement since May 1968, but instead a long period of wealth and pragmatism that formed an almost apolitical society of uncritical hedonists. This apparently changed when Stephane Hessel published his philippic, *Time for Outrage! (Indignez-vous!)*, in September 2010, when a few months later the Arab Spring revolutionized politically many countries in the Middle East and when the Occupy Wall Street movement started to challenge the politics and policies of the western world. Society has been jarred from its apathetic slumber, bringing everything into question.

Today, even architecture has to reality. It seems that architectural designs are increasingly trimmed by regulations; the work of an architect becomes mainly to avoid the worst. At the same time, architects are liable and responsible for everything. The terrible truth nowadays is: Form follows the law.

It's time to say: STOP - enough is enough!

In this workshop we will put up resistance and overcome opposition. Students will question their own educational system, make contra-projects, and meet with architects to learn about problems in practice. We live in historic times. As both architects and citizens, we will protest.

ADSL 2012 LECTURES

Monday 13.02.12 10h20, De Wintertuin
Mark PIMLOTT [London/Den Haag / TU Delft]
Imagination, transformation and place

Monday 13.02.12 19h00, Aula Dieperik
Anne HOLTROP [Akademie van Bouwkunst, Amsterdam]
Chance

Tuesday 14.02.12 19h00, Aula Dieperik
Cino ZUCCHI [CZA / Politecnico di Milano]
A city is (not) a tree

Thursday 16.02.12 15h00, Aula Dieperik
Irene CURULLI [TU Eindhoven]
**Craftmanship transformed.
From the industrial box to its envelope.**

Thursday 16.02.12 16h30, Aula Dieperik
Gregory ASHWORTH [University Groningen]
Transforming the past into heritage

Thursday 16.02.12 20h00, Blauwe Zaal, deSingel
Andrea BRANZI [Domus Academy, Milano]
Objects and territories

Lecture in coproduction with deSingel
and the
Flemish Architecture Institute

Addresses:

De Wintertuin _ Aula 'Dieperik': Mutsaard Campus,
Mutsaardstraat 31, 2000 Antwerp
Blauwe Zaal, deSingel
Desguinlei 25, 2018 Antwerp



Mark PIMLOTT

Mark Pimlott (Montréal, 1958) is an artist and architectural designer. Trained both as an architect and a visual artist, he works within and across the disciplines of art and architecture, and uses his interpretations of both to influence the making of each. His art takes the forms of photography, video, installation and permanent additions to existing places. His commissions for art for private interiors and the public realm come from individual clients, commissioning agencies, art foundations and institutions, private and public corporations. His individual efforts and his collaborations with numerous renowned architectural firms yield strategies and designs for both private interiors and the public realm.

Mark Pimlott has taught architecture and visual arts since 1986. He was appointed Professor in relation to practice in Architecture at TU Delft, the Netherlands (2002-2005), where is currently Assistant professor in Architectural design/ Interior. His articles and essays have been published in numerous journals of architecture. His book *Without and within: essays on territory and the interior* was published in July 2007. A book of photographs, *In passing*, was published in 2010.

Imagination, transformation and place



The word *transformer* suggests a locus, device or event through which an entity or force is changed into something other, in an instant. A place is made by ascribing significance to a part of the world, an act that can be affected by a society or by an individual. Such an act, borne of desire rather than utility, is necessary. Before any tools are raised, people go about transforming the world by interpreting, imagining and, inevitably, representing it.

Mark Pimlott describes sites at an extreme variety of scales, from historical examples to those from his own practice in art, design, and writing, that have been transformed in order to become places available to the consciousness and imaginations of others.

Piazzasalone, installation made in collaboration with Tony Fretton for the 12th international biennale of architecture, Venezia, 2011, international selection curated by Kazuyo Sejima.
photograph © Christian Richters

La scala, permanent installation at University of Wales at Aberystwyth, 2003
photograph © Hélène Binet



Anne HOLTROP

Anne Holtrop (b. 1977, The Netherlands) studied architecture at the Academy of Architecture in Amsterdam from 1999 to 2005. After graduation, and still resident in Amsterdam, Holtrop set up his own practice, being twice awarded grants from the Netherlands Foundation for Visual Arts, Design and Architecture, known in the Netherlands as Fonds BKVB, as well as receiving the Charlotte Köhler Prize for Architecture from the Prince Bernhard Cultural Foundation in 2008. In 2009 he joined an artist in residence in Tokyo and in 2011 in Seoul. He is a lecturer and external critic at various art and architecture schools and is editor of OASE, an independent architectural journal for architecture. His work is exhibited in the Nouveau Musée Nationale de Monaco (MC), Gemeentemuseum The Hague (NL), Ludwig Forum Aachen (D), NAI Rotterdam (NL), Museum De Paviljoens (NL) and Tokyo Wonder Site (JP).

Chance



Throughout history many cultures have seen chance as having a sacred and magical power. Greek mythology, for example, tells us how Tuché, the goddess of chance, is superior in her say about people's fates to that of all other gods. Working with chance interests me specifically in architecture opposed to either logic and ratio as you have in modernism or beauty and mimesis as you have in traditionalism. With using chance 'the possible' becomes apparent in the sense of what is merely conceivable, the idea that all things can be perceived and conceived differently.



Cino ZUCCHI

Cino Zucchi was born in Milano in 1955; he graduated at M.I.T. in 1978 and at the Politecnico di Milano in 1979, where he is currently Chair Professor of Architectural and Urban Design. He has taught architecture at many international seminars and has been visiting professor at Syracuse University and at ETH in Zürich.

Together with Cino Zucchi Architetti, he designed and realized many industrial, commercial, residential and public buildings, a number of projects for public spaces, master plans and renewals of industrial and historical areas. Major works of CZA include the urban design of the former Junghans factory site in Venice, the master plan for the Keski Pasila area in Helsinki, residential and office buildings for the former Alfa Romeo-Portello area in Milano, the new headquarters of Salewa in Bozen, Lavazza in Turin, and Group M in Assago, and the extension and renovation of the Turin National Car Museum which was recently awarded with the Inarch/Ance 2011 prize. The projects of the studio have been published in books and magazines worldwide.

A city is (not) a tree

Transforming contemporary urban environments



The geological and biological metaphors recurring in contemporary urban theory seem to hide the fear we are not able to produce environments with the 'second nature' feeling of traditional cities, which today we can only reproduce as commercial caricatures. The landscape of the new world cannot be but a strange mixture of man-made and natural environments in a symbiotic relationship; we have to reconsider our design behaviours, 'grafting' new spaces on the existing ones rather than dreaming of a brave new world.

Our city is not a tree, and for this reason we can understand it. The beauty of the city is multiple, fallacious, occasional; but when it occurs, it overcomes the one of nature, it comforts us in its absence of perfection.

Photo left: CZA_San Donà
Neighborhood Park, San Donà di Piave (Venice), 2006-2008
Cino Zucchi Architetti with Gueltrini e Stignani Associati

Photo right: CZA_Salewa
Salewa Headquarters, Bozen, 2007- 2011
Closed competition – First prize
Cino Zucchi Architetti and Park Associati



Andrea BRANZI

Andrea Branzi (Florence, 1938) is a designer, architect, theorist, lecturer, publisher and creator of exhibitions who is based in Milan. In his early years he played a leading part in the development of the radical Italian architecture scene that thoroughly reshaped design and architectural history as from the sixties. He was one of the founding members of the Archizoom group, which between 1964 and 1974 organised numerous experimental activities in the form of manifestoes, installations and happenings. From the seventies onwards he concentrated on the more theoretical issues of the new Italian design. He published many articles on this subject in such periodicals as Casabella, Modo, Domus, Interni, L'Unita and Terrazo, and continues to do so today. As a lecturer and co-founder of the Domus Academy, in the eighties and nineties he had a powerful influence on several generations of designers. He has an impressive number of innovative ideas and creations to his name, and has been a regular presence at such international events as the Milan design triennale, the Venice architectural biennales and Documenta in Kassel for more than forty years.

Objects and territories



Objects and Territories' is not a retrospective. It focuses on the necessity of authenticity in design and looks at the changing position of architecture and architects in the social order. Branzi's theoretical thinking and his creations are still based on the demystification of modernist ideology. He considers that design and architecture always embrace material and immaterial aspects. His career illustrates not only his critical thinking, activism and intellectual engagement, but also his opposition to over-consumption and the empty system of stardom in architecture. The lecture is an introduction to the exhibition that consists on the one hand of written material, models and a film that look explicitly at architecture: 'No Stop City' (1968), the 'New Chartres of Athens' (2010) etc. It also includes non-applied work in which Branzi confronts death. The various installations all carry the same fundamental critique: objects and architecture are not pure utility objects born out of technology and consumer marketing, but should provide an answer to man's real contemporary needs.

Left: Zwin project, Knokke, 1999 © Andrea Branzi
Right: Philips site project, Eindhoven, 2000 © Andrea Branzi

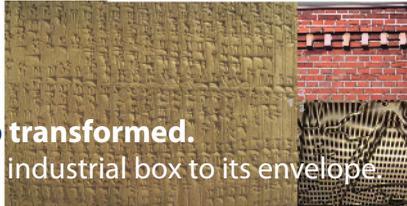


Irene CURULLI

Irene Curulli is assistant professor in architectural design at the University of Technology Eindhoven, The Netherlands. At the Tu/e she is also carrying out a research on the topic of transformation of industrial waterfronts along the canal zones of the Brabant region, The Netherlands.

Irene Curulli taught at Cornell University, USA where she also researched into wastelands. As expertise on this topic she was jury member at Harvard University and at University of Pennsylvania; and lectured at University of Berkeley.

In 2007 she organised the international Conference 'Urban Wastelands' at the University of Technology Eindhoven. As a correspondent for the magazine 'Space & Society' Irene Curulli has written several articles on Dutch architecture. She acquired her post-graduate Master in Architecture at The Berlage Institute Amsterdam and then the Ph.D title from Naples University, Italy. Since 2002 she has run her Amsterdam-based office.



Craftsmanship transformed. From the industrial box to its envelope.

Craftsmanship is the skill aiming at the design and creation of artefacts requiring a high degree of tacit knowledge as well as a highly technical and specialized equipment for their production. Craftsmanship is based on manual work, and therefore the results cannot be other than unique products.

These characteristics can be found in the architectural expressions of old industrial buildings/boxes, where the crafting of their details show a poetics of materials and the technologies used, which go beyond the mere 'ornament' or the 'aesthetics'. On the contrary, contemporary boxes (retail buildings, storage spaces, department stores, cinemas, etc.) made up of prefab components and fast-track construction produce the contemporary image of the 'envelope', made of the cladding and its frame. This reinforces the idea of surface disconnected from the interior of the building and apparently denies any form of craftsmanship. Contemporary boxes are mostly regarded as anonymous standardized products.

As a matter of fact, there exists a synergy between 'old' crafting of factories and 'new' trends in crafting contemporary exteriors of buildings. Craftsmanship acts as bridge between design principles and construction techniques of such an apparent contradiction. Indeed, craftsmanship transforms and shows continuity in the technological process. Through different techniques and the use of the knowledge of architectural tradition, it experiments with the possibilities of architecture to evoke and narrate. Therefore, it becomes the 'transforming device' generating new ornaments in architectural design.



Gregory ASHWORTH

Gregory Ashworth was educated at the Universities of Cambridge, Reading and London (PhD.1974). He has taught at Universities of Wales, Portsmouth and since 1979 Groningen. Since 1994, he is Professor of heritage management and urban tourism in the Department of Planning, Faculty of Spatial Sciences, University of Groningen (NL). His main research interests include tourism, heritage and place marketing, largely in an urban context. Author of around 15 books, 100 book chapters, 200 articles. Honorary life member, Hungarian Geographical Society 1995; Honorary doctorate University of Brighton 2010. Knighted for services to Dutch Science 2011.



Transforming the past into heritage

The past, by definition, is gone: it is not here to be re-lived or experienced and it cannot be inherited, preserved or bequeathed. It can however be imagined by the present. Heritage is a contemporary creation brought into being by the present to serve the political, social, economic and psychological needs of individuals and collectivities. As a product of the human imagination, it is ubiquitous, infinite and mutable as succeeding presents create and re-create the pasts they require at that time. This presentation, focusing upon the built environment, will examine how and why the present transforms the past into heritages and ascribes contemporary value to structures and sites. As heritage is necessarily selective, and choice implies non-choice, then the creation of collective heritage becomes a political decision but as heritage is also inevitably plural and contested then management becomes essential.

PROGRAM

Monday 13.02.12

- 09h30-10h00 Arrival, Mutsaard Campus
10h00-10h10 'Wintertuin':
Opening and welcome by
Koen Van de vrecken, dean
10h10-10h20 Introduction by the ADSL-committee
10h20-11h30 Keynote Lecture by Mark Pimlott
11h30 Start Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-22h00 Workshops
19h00 Aula 'Dieperik':
Lecture by Anne Holtrop

Tuesday 14.02.12

- 09h00-13h00 Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-22h00 Workshops
19h00 Aula 'Dieperik':
Lecture by Cino Zucchi

Wednesday 15.02.12

- 09h00-13h00 Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-22h00 Workshops

Thursday 16.02.12

- 09h00-13h00 Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-18h00 Workshops
15h00 Aula 'Dieperik':
Lecture by Irene Curulli
16h30 Aula 'Dieperik':
Lecture by Gregory Ashworth
18h30 deSingel 'Blauwe Zaal': Super Day event _
Presentation of the Artesis Design Sciences
Yearbook 10-11
20h00 Lecture by Andrea Branzi
coproduction with deSingel

Friday 17.02.12

- 09h00-13h00 Workshops -
preparing installations
13h00-14h30 Lunch & Drinks in ADSL-Café
14h00-18h00 Workshops -
preparing installations
18h00 Opening of the exhibition
in all workshop spaces
Closing Reception

Addresses:

- Opening and welcome
'Wintertuin', Mutsaard Campus
Mutsaardstraat 31, 2000 Antwerp
Aula 'Dieperik': Mutsaard Campus,
Mutsaardstraat 31, 2000 Antwerp
'Blauwe Zaal', deSingel,
Desguinlei 25, 2018 Antwerp

SOCIAL EVENTS

Monday 07.02.11

18h00-19h00 Drinks in ADSL-Café
20h30 onwards Student Council Welcome Party

Tuesday 08.02.11

18h00-19h00 Drinks in ADSL-Café

Wednesday 09.02.11

18h00-19h00 Drinks in ADSL-Café
20h30 onwards Student Council Welcome Party

ADSL 2012

Koen Van de vreken, prof. arch.

Dean College of Design Sciences, Artesis, Antwerp

Magali Sloomans

External Relations Officer

Christian Kieckens, prof. arch.

Curator ADSL 2012, icw Inge Somers, Maria Leus
Graphic Design

Ben Vervoort, Maarten Lambrechts

Representatives of the Student Council 2011-2012

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