

[ADSL WEEK]

11.02 > 15.02.2013  artesis

ANTWERP DESIGN SEMINARS & LECTURES

ARCHITECTURE SCIENCES _ DEPARTMENT DESIGN SCIENCES
ARTESIS UNIVERSITY COLLEGE OF ANTWERP _ BELGIUM



[DISSOLUTION]



ANTWERP DESIGN SEMINARS & LECTURES

'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.

[DISSOLUTION]

In the recent past some catastrophic moments leaving a post-apocalyptic atmosphere made the world realize that something regarding our attitude towards the built environment had to ameliorate. The tsunami in Fukushima came out to be a major concern in architecture, interior, urbanism and landscape. The Japanese pavilion on the 2012 Venice Biennale as proposed by Toyo Ito showed a positive response on how to deal and to go on refinding the territory and life.

In their art work called "News from Nowhere" (as the title gets its inspiration from William Morris' book of 1890) and presented at the (d)ocumenta 13 in Kassel, the South-Korean artists Kyungwon Moon and Joonho Jeon asked themselves what the future holds for us today when everything – from climate, environment, societies, economies, countries, and religions to artistic practice – is rapidly changing. Their 'retrospective from the future,' as they call it, is a reflection on the function of today's society through in-depth conversations on current practices and thus suggesting future visions.

The Japanese architect Junya Ishigami projects new spaces with solutions for a future era where all materiality disappears and air, clouds, landscape and water are becoming the new architectonic structures. This way dissolution is appearing: a new product formed by dissolving a body, so to become a solution (it has to be said that in the Dutch language 'dissolution' and 'solution' are to be translated with the same word – *oplossing* –.)

ADSL 2013 is about the research of new possibilities and expressions to go beyond the known boundaries – dissolution –. It aims for a new future in architecture, interior, landscape and urbanism, where no longer the actual affairs occur, but through interpretations in art, photography, movies, drawings, diagrams and/or models, a new awareness of future spatiality will be set up – the solution – to become a new reality.

The ADSL workshops will explore the references on the theme of Dissolution and aim 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 2013 WORKSHOPS

- W # 1 **Alexander BARTSCHER** [Ponnle / RWTH Aachen]
Section
- W # 2 **Lorenzo BINI** [Binocle / Politecnico di Milano]
SHORT SITE
- W # 3 **Helena CASANOVA** [Berlage Institute Rotterdam]
Jesùs HERNANDEZ [Berlage Institute Rotterdam]
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- W # 4 **Christian FRÖHLICH** [HARDDDECOR, Wien]
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- W # 5 **Filip GEERTS** [TU Delft]
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Dissection
- W # 6 **Spyridon KAPRINIS** [Zaha Hadid Architects, London]
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- W # 7 **John LONSDALE** [Academie van Bouwkunst, Amsterdam]
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- W # 8 **Lara MENNES** [Antwerp]
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- W # 9 **Nestor MONTENEGRO** [ETS Arquitectura, Madrid]
CLOUDSCAPES
- W # 10 **Susanne PIETSCH** [TU Delft]
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**In between and everywhere, connecting
everything**
- W # 11 **Ro SPANKIE** [University of Westminster]
Alessandro AYUSO [University of Westminster]
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- W # 12 **Sally STONE** [Manchester School of Architecture]
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- W # 13 **Dora SWEIJID** [Architectural Association London / Lassa Brussels]
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- W # 14 **Mark TAYLOR** [University of Newcastle]
Surface Affects



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. This year Alexander will be supported by Anne Schulze, architect at Christ&Gantenbein in Basel.



Section

This year will be my third and last participation at the ADSL week. In 2011 we worked on hypothetical, disturbing, bizarre and sometimes poetic scenarios that reconsidered the whole city of Antwerp, 2012 we imagined retroactive reconstructions for specific buildings that were in ruins or no longer there. Now, in 2013 we will design in the next smaller scale and work together on one single building.

This year, the workshop deals with the narrative and atmospheric potential of one section for this building. The section as a means of architectural expression is the basis for a critical examination of your own faculty. We take the rich and heterogeneous structure of the campus Mutsaard as a chance to make us think about an alternative, spatial form of architectural education. Using digital imaging techniques, we will transfer familiar components of the campus in a new context of meaning. Every student will work individually on a specific room. In the end the composed rooms will form a complex whole. A precise set of drawings will accompany the large-scale architectural imagery.



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 BINOCLE. Beside his professional activity, he has been lecturing in some European schools and he's currently teaching architecture at the Politecnico di Milano.



SHORT SITE

Images dissolve through movement, colors dissolve in darkness, memories dissolve in time, landscapes dissolve in fog... Cities dissolve in unplanned spaces.

Antwerp - as Milano and many other cities - manifests its dissolution in the presence of a multitude of leftover sites. Forgotten, unusable and uncomfortable, these grounds are unfit for construction and uneffective for profit.

As dissolution becomes our solution these misfit spots become the challenging epicenters of our work.

This year I would like to take a small abandoned site in Sint Katelijnevest and turn it into the field for the hypothetical interventions of my students.

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

01: Massimo Bartolini, Revolutionary Monk, 2005

02: Norwegian west coast

03: Sint Katelijnevest, Antwerp



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.



The paradox of dis-appearance

In 1980 Paul Virilio mentioned in his book *The Aesthetics of Disappearance* that "after the age of architecture-sculpture we are now in the time of cinematographic factitiousness; literally as well as figuratively, from now on architecture is only a movie". Almost 30 years later Kengo Kuma declared in his book *Anti-Object: The Dissolution and Disintegration of Architecture* that his ultimate aim was to "erase" architecture.

Architecture of disappearance is a paradox that only has sense if we interpretate the term dis-appearance as a lack of visual appearance. The workshop explores contemporary mechanisms to dissolve, disintegrate, fade out, camouflage and erase architecture. It will be focused on analyzing the architectural language of a series of iconic master pieces of the 20th century and on experimenting with architectural tools to dissolve their modern appearance in order to transform them into paradoxical icons of the architecture of dis-appearance of the 21st century.

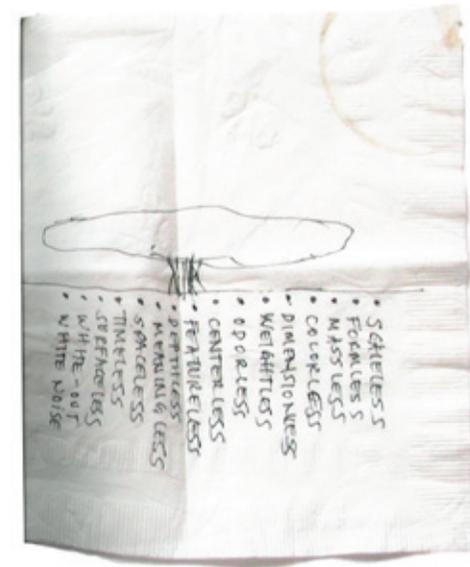
Photo: Zhao Huasen, Floating N01, 2005



Christian FRÖHLICH

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 post-gradual 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. <http://harddecor.at/>

The Making of Nothing. Lessism as architectural attitude



"The only possible way to do or make anything, ever, is by experimentation."

I have been fascinated for quite some time by "The Making of Nothing" as an architectural approach. Diller+Scofidio used that term as a subtitle for their Blur Building in 2002, in which fog was the main building material, whereas Rem Koolhaas describes his interventions on Zeche Zollverein's Kohlenwäsche in 2006, with: "We nearly achieved the utopian ambition of doing 'nothing' (...) we were very proud." Earlier, 1968 in Vienna, Hans Hollein declared: "Architects should finally stop thinking only in materials", which no one really put into practice including Hollein.

In this workshop we will work on dissolution of materials and the solution for the appearance of phenomena which are normally invisible or can't be seen by the naked eye but are nevertheless responsible for a new awareness of future spatiality. All investigations are based on experiments.

"The only possible way to do or make anything, ever, is by experimentation. To cease to experiment is not only to cease to create in this world, but to renounce participation altogether. Non-experimentation is inert. In fact, if you are not experimenting, you might be dead. Stay as alive as possible." (<http://032c.com/>).

If you are in the mood for experimentation join our workshop and get involved in "The Making of Nothing".



Filip GEERTS
Wannes PEETERS

Filip Geerts (~1978) graduated cum laude from the Delft University of Technology in 2001. As Assistant Professor of Architecture at the TU Delft since 2004, he is an educator and researcher responsible for the program 'Territory in Transit'.

Wannes Peeters (~1986) graduated magna cum laude from the Artesis University College Antwerp (2009), studying abroad in Stockholm at KTH Royal Institute of Technology and is alumnus from the Berlage Institute, Rotterdam (2011). Currently he works at HUB architecten in Antwerp.



Dissection

Alberti revolutionized architecture culture by making architectural design a practice not merely of building, but of drawing and writing as well: an exercise devised by the mind applied to paper, interpretable by words, and eventually built. The Vitruvian firmatas-utilitas-venustas became codified in the drawing –respectively in section-plan-elevation– and in words– the difficulties of describing buildings with existing language was overcome by coining a new vocabulary, or by resorting to metaphor “drawn from familiar things”. (*De Re Aedificatoria*, 1485)

A year after Venturi addressed the complexities and contradictions of form itself, as opposed to ‘relate architecture to other things’ (*Complexity and Contradiction in Architecture*, 1966), Hollein seems to do exactly that, or rather he relates other things to architecture, looking through an architectural lens at... everything. (*Alles ist Architektur*, 1967) Similarly Banham’s myopic view creates a vacuum to include anything within the realm of architecture: familiar things and less familiar things. In his words: “So, like earlier generations of English intellectuals who taught themselves Italian in order to read Dante in the original, I learned to drive in order to read Los Angeles in the original.” (*Los Angeles: The Architecture of Four Ecologies*, 1971)

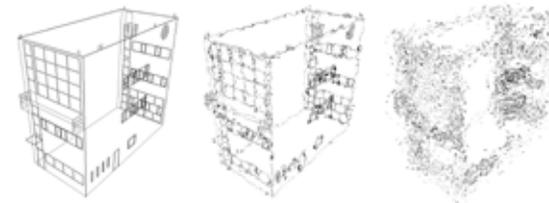
The ship proved to be a powerful metaphor in architecture (when applied conceptually) ever since Considerant compared the phalanstère of Fourier to a steamship, asking if it was maybe ‘easier to house 1800 men right in the middle of the ocean, six hundred leagues from every shore, ...than to house in a unitary construction some 1800 good peasants in the heart of Champagne or firmly on the soil of Beauce?’ The steamship was easier, as Le Corbusier undoubtedly would later agree. The section of a ship doesn’t just represent, it is section. A ship is not only drawn by means of cross-sections, it is as well built as such.

The workshop’s own myopia will seek the comfort of the section, and stage a new life within, exploring the section as a mode of representation and dissecting the limits of architecture.



Spyridon KAPRINIS

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].



MAISON GUIETTE _ AND THE ARCHITECTURAL DISSOLVE

“In the post-production process of film editing and video editing, **a dissolve is a gradual transition from one image to another**. The terms *fade-out* and *fade-in* are used to describe a transition to and from a blank image. This is in contrast to a cut where there is no such transition. A dissolve overlaps two shots for the duration of the effect, usually at the end of one scene and the beginning of the next, but may be used in montage sequences also.”

[*dis-solve / di'zolv / (filmmaking)*

_ [http://en.wikipedia.org/wiki/Dissolve_\(filmmaking\)](http://en.wikipedia.org/wiki/Dissolve_(filmmaking))]

Choosing Le Corbusier’s Maison Guiette in Antwerp as an “architectural image” to be dissolved will be this workshop’s brief. Through a series of architectural procedures and operations, a variety of novel spatial possibilities will be “unlocked” and generated from an existing piece of architecture. The resulting “solutions” can be tectonic and tangible, as well as immaterial and mercurial...



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.



A Short Time

We can understand densely inhabited urban landscapes as the accreted materialization of the coming together and living together of many people over many years. These expressions of society as collective accretions are cyclical and turn from construction to adaptation to destruction. These endless 'tectonic dances' give the character and sense of place to any and all inhabited landscapes and most of them take a long time to complete their cycle.

Short Time will find ways of observing or perceiving cyclical tectonic dances by taking a dry dock within the harbour of Antwerp. The homeless of Europe will be given temporary refuge by the city of Antwerp in a great act of altruism and generosity. The cycle of construction, adaptation and destruction, when the refugees must leave will be sketched out using a means that can best describe cyclical shifts. The brevity of this cycle will be in stark contrast to the long time cycle of inhabitation of the rest of the city.



Lara MENNES

Lara Mennes is an Antwerp based artist, she studied Art History at the VUB and got her Ma in Fine Arts at Central Saint Martins, London. She has exhibited both in Belgium as abroad. In her artistic practice she is interested in cultural history and how this becomes visible in architecture. Her main medium is photography.



Imperfect stories

"Photographs are the imperfect means by which we fill the voids of memory in modern culture, to preserve the remnants of a world that has disappeared." (Lucy R. Lippard)

In this workshop, we will look at how to create a new visual reality with the urban elements at hand today. We are all aware of the millions of stories that can be told about a city.

Participants will be invited to use photography as a starting point to tell their chosen story, this can range from a very individual story to one that is embedded in historical and political engagement.



Nestor MONTENEGRO

Néstor Montenegro (1975) is an architect, co-founder of dosmasunoarquitectos, an architecture office dedicated to both project and thought. Since 2002 they have been prize winning of 30 international competitions among which we could highlight: 102 dwellings in Carabanchel, Madrid, Main Library and Museum of Universidad de Alcalá de Henares, and Social Services Centre in Móstoles. The office also directs Arquitectos, the architectural magazine of the Spanish Architect's Chamber.

As a teacher, he runs a fifth year Design Studio in both Escuela Técnica Superior de Arquitectura de Madrid and Universidad Europea de Madrid, in which he is also director of the Tricontinental Master's Degree in Advanced Architectural Design.

His PhD thesis research, titled *The Unstable. Volumes, Vectors, Densities. Strategies Towards the Construction of an [Imaginary] Definition of Cloud*, is being developed as a link of different experiences coming from Architecture and several ways of Contemporary Art expressions.



CLOUDSCAPES

We may start with a depiction of cloud:

"3. an opaque patch within a transparent substance."¹

The generation of physical maps on existing realities is something that occupies the architect now; operational maps which allow re-describing existing situations and unleashing proposals which may alter the disciplined relationship between envelope, movement and form systems. We will deal with the measurement, deconstruction and reconstruction of a cloud. We will work with the description of the minimal particles able to define programs, actions, materiality, and locations.

With a scheduled reconstruction of those informed particles, we will achieve and define new living formats towards the transparent substance that surrounds us, formats that will accurately approximate the sum of various changing realities, formats that will rapidly move according with substance alterations.

We may then convene on a new anatomical map for an Architecture Performance System.

¹ Concise Oxford English Dictionary © 2008 Oxford University Press

Image credits:

1 René Descartes. *Space Matters*, 1640

2 Juan Genovés. *Secuencias* 58, 1998.

3 Toyo Ito. *Sendai Mediateque Sketches*, 1995.



Susanne PIETSCH Mark PIMLOTT

Susanne Pietsch is an interior architect and architect. After having worked in several offices in the Netherlands, she spent a one-year research period at the University of Buenos Aires on an investigation of informal urban developments. Since 2005, she cooperates with Andreas Müller, working on practical and research projects, mainly in the cultural and private sector. She has taught at architecture and interior architecture schools in Argentina and Germany and is employed as a teacher and coordinator at the Department of Interiors, Building and Cities at TU Delft since 2006.

Mark Pimlott is an architectural designer, artist and writer, specializing in interiors, public spaces, installation, film and photography. He is the author of "Without and within" (2007), whose subject is the development of the very large interior and its relation to the planning of the American territorial interior. He has designed many residential, hotel and restaurant interiors, frequently in collaboration with other architects. His permanent art works for public spaces include 'Guinguette', Birmingham (2000), 'La scala', Aberystwyth (2003), and 'World', London, (2013). 'In passing', a book featuring his photographs of places and interiors, was published in 2010. He has taught architectural design since 1986, most notably at the Architectural Association.



In between and everywhere, connecting everything

The workshop considers large-scale, complex public interiors. One's experience of the city is increasingly that of an interior: interstitial, inconsistent, chaotic, connective, and continuous. Rather than lamenting such interiors – characterized by Rem Koolhaas as 'Junk Space' – we wish to examine what they can do, and what they can be. The space under, adjacent to and between London's Royal Festival Hall, Hayward Gallery, Queen Elizabeth Hall and British Film Institute - all together known as the South Bank Centre - is both disastrous and fantastic. The buildings, built between 1951 and 1971, were meant to be 'people's palaces' and 'machines for leisure'. However, the space between them is a wild, contested zone used by skateboarders, pop-culture tourists and parkourists. The site demands repair, reinvention and reinterpretation, in recognition the qualities of freedom that it offers through the dissolution of boundaries between uses and people. We wish to consider the site as an interior, one whose form or work is open. We will attempt to make this interior through models, or, more precisely, one very large model, whose spaces and episodes will be revealed through photography-based imagery. We see the opportunity for a new kind of interior; an expansive, continuous public realm that connects people and restates the idea of – and our hopes for – freedom.



Ro SPANKIE
Alessandro AYUSO

Ro Spankie and Alessandro Ayuso are designers, researchers, and teachers based in London. Both are currently enrolled on the PhD by Architectural Design at the Bartlett School of Architecture, UCL and their research shares a fascination for drawing and modeling. They have recently presented their work at the EAAE Conference in Winterthur and exhibited student work in London Design Week. Ro is currently Course Leader for the Interior Architecture BA (Hons) at the University of Westminster. Her research thesis entitled *Thinking through Drawing* combines exploration of the interior with a fascination for the role of the drawing in the design process. She has exhibited and published work both in the UK and abroad including *Drawing Out the Interior* published by AVA Academia 2009 and *An anecdotal Guide to Sigmund Freud's Desk* to be published by the Freud Museum 2013. Alessandro is a Senior Lecturer in Interior Architecture BA (Hons) at the University of Westminster. He studied architecture at Virginia Tech and Syracuse University before running a practice in New York. He has taught, lectured, and sat on juries for universities worldwide. His drawings have been exhibited in numerous galleries, including the McCaig-Welles Gallery in Brooklyn, New York. His research thesis, funded by the Overseas Research Scholarship is entitled *'Body Agents: Figures as Agents for Design'*.



Nonanthropogenic Rafts¹ For Beginners.

In a world battered by economic storms, meaning and value dissolve. Where does that leave the interior? The architecture that traditionally encases it dissolves, leaving exposed fragments battered by the winds of change.

We propose to construct possible life rafts for the age of disaster capitalism. While it's necessary to 'stay afloat' amidst impending scenarios of economic and social collapse, we also want to know what the transportable architectural accoutrements are that can transform crisis into affirmative possibility. Not a question of pragmatics, but crucially urgent to survival nonetheless, we will speculate on how unlikely everyday objects - some designed, some found, some accidental - could contribute a psychological, imaginative, and cultural sense of belonging. Starting with the individual objects, working with 3-D scans and paper models, we will create a collective raft suspended in space.

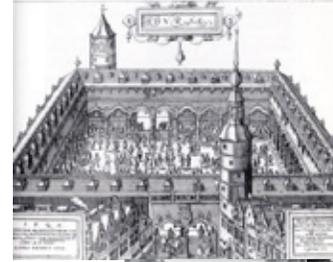
References Joss Papers and paper architecture
Great Pacific Ocean Garbage Patch
Life of Pi: Yann Martel
Material World: A Global Family Portrait: Menzel, Mann, Kennedy

¹ Clumps of flotsam and jetsam swept off the dry land by a storm, tsunami, tide, earthquake or similar event. Increasingly they incorporate man-made items; houses, cars, fridges, bottles, shoes, etc, collectively described as 'garbage'



Sally STONE

Sally Stone is the director of the college of Continuity in Architecture, a postgraduate studio for teaching and research at the Manchester School of Architecture, where she is also the leader of the MA Architecture and Heritage course. She has written extensively about interiors and building re-use. She practices as an Interior Designer with Francis Roberts Architects.



Room of the Lost Steps

The Handelsbeurs is a building that represents the regulation of a public space by a merchant class. It is an important urban artefact whose function of has been dissolved by information technology. Its characteristic great, light-filled room, surrounded by arcades and balconies, positioned on a crossroads in the orthogonal city, is abandoned, along with the need for face-to-face processes of exchange.

The dissolution of the process of exchange.

The dissolution of the exchange building.

We will visit the locked building and examine its characteristics as an urban artefact and architectural set-piece. We will then re-present its variety of spaces and vistas in architectural projects that explore ideas about encounter and exchange in the contemporary city. The function of the exchange has gone but it is possible for the building to develop an exchange with the surrounding city.



Dora SWEIJD

Dora Sweijd is co-founder of L.A.S.S.A (Sarantoglou Lalis & Sweijd Architects). She received her master from the Bartlett School of Architecture, University College London, UK. She has collaborated in several architectural practices in Brussels, London and NY including REX/OMA and Foster + Partners. Dora has run workshops in Europe and Asia and was a visiting professor at LTU University in Sweden between 2008 and 2010. Since 2009 she has been running her own studio, Diploma 17 at the Architectural Association.



DECON / RECON

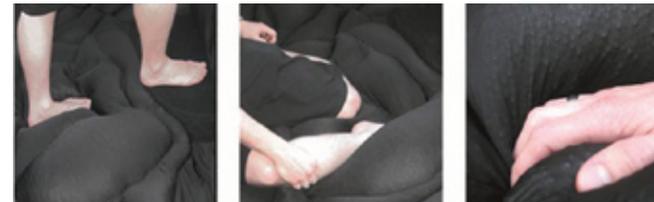
“Driving is a spectacular form of Amnesia. Everything is to be discovered, everything to be obliterated.” (Jean Baudrillard)

Equipped with our drive and our passion we will produce a design-build prototype with our main objective: learning by doing. We will create fragments or seek for existing ones. One by one we will obliterate its original use, we will naively unravel its structure; we will challenge its material system's characteristics and seek for assembly logics. We will interlock, cut, clip or paste. We will challenge our views on its use. We will create environments that are sittable, walkable, and maybe wearable. During this one week workshop we will be focusing on the production of spatially stimulating and fully usable structures for public gathering. The workshop's aim is to see how far we can go in terms of producing large and elaborate structures within a limited timeframe and with economical means. Our aim is to hybridize the last decades digital design culture and different contemporary manufacturing techniques using low-tech manufacturing solutions, creating complexity through implementation of system thinking with simple and defined rules. Fabrication using computer-controlled machinery (e.g. laser-cutter or CNC) can be used.



Mark TAYLOR

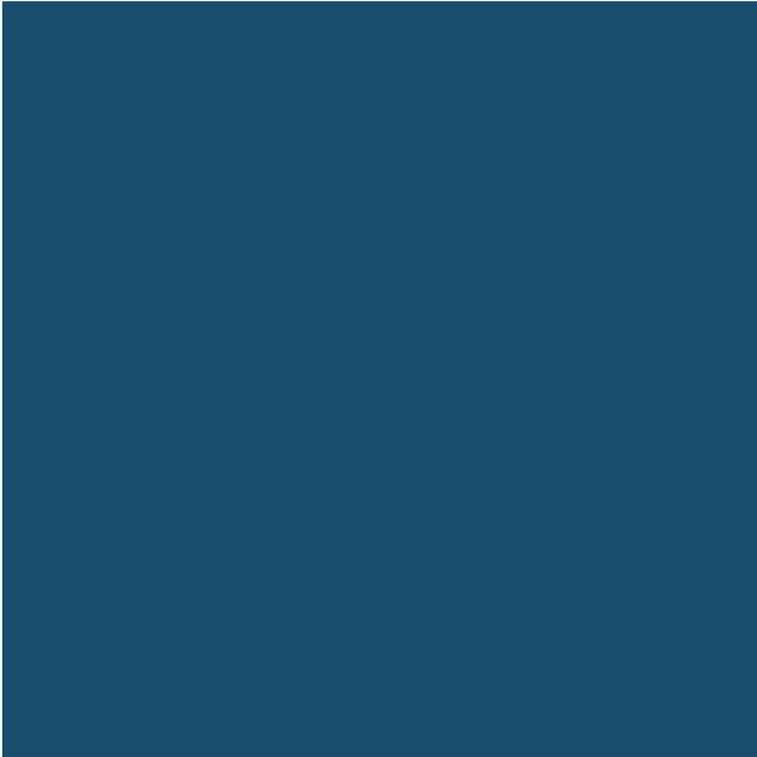
Mark Taylor is Professor of Architecture at University of Newcastle, Australia, where he teaches and researches on architecture and the interior. He regularly reviews manuscripts for international publishers and is editor *Surface Consciousness* (Wiley 2003), co-editor with Julieanna Preston *Intimus: Interior Design Theory Reader* (Wiley 2006), and is editor *Interior Design & Architecture: Critical & Primary Sources* (Bloomsbury 2013). He has published papers in *Architectural Design*, *Interiors: Design Architecture Culture* and *IDEA Journal*, and has contributed essays on the interior to a number of publications, including *Diagrams of Architecture* (Wiley 2010), *Performance Fashion and the Modern Interior* (Berg 2011) and *Domestic Interiors: Representing Homes from the Victorians to Today* (Bloomsbury 2013).



Surface Affects

In Francois Boucher's painting 'Woman on a Day Bed' (1743) the wall-paper pattern and the wall surface become the fabric curtain. Likewise the material effect of the dress is carried through to the pillow, such that one and another have similar surface properties and form. In this image the physical properties of materials and their inherent materiality are altered while the surface pattern and colour remain the same. We could rethink this effect and exploit material and programmatic shifts to create new approaches to architecture, such that surfaces are manipulated enabling the introduction of new programs.

This workshop will examine the dissolution of interior surfaces as they transform in response to both aesthetic and programmatic requirements. We will work with existing spaces and question generic modernist responses to design and building practice.



ADSL 2013 LECTURES

Monday 11.02.13 10h20, De Wintertuin
Bart LOOTSMA [Innsbruck University / Architekturtheorie]
The Style of Choice

Monday 11.02.13 19h00, Aula Dieperik *
Raoul BUNSCHOTEN [TU Berlin / Chora]
Smart Cities, dissolution and incubation

Tuesday 12.02.13 19h00, Aula Dieperik *
Mark TAYLOR [University of Newcastle]
Erotic Encounters: Dissolving Spaces

Wednesday 13.02.13 15h00, Aula Dieperik *
Hielkje ZIJLSTRA [TU Delft]
Re-ACT to Re-Use

Wednesday 13.02.13 16h30, Aula Dieperik *
Hubert-Jan HENKET [Rotterdam]
Saving “throw away” buildings for eternity.

Wednesday 13.02.13 20h00 **
Philippe RAHM [Princeton University / PRA Paris]
**Meteorological architecture,
recent work by Philippe Rahm architectes, Paris**

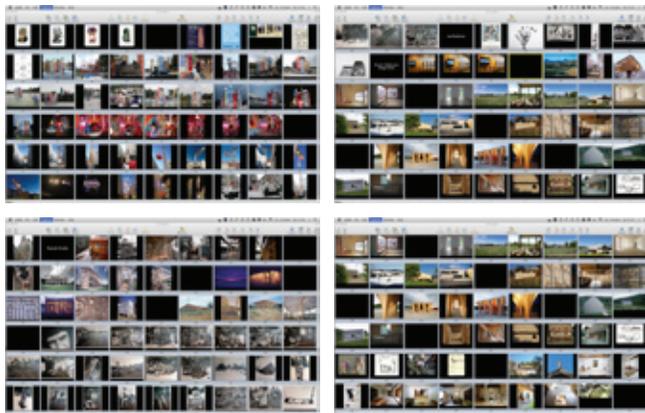
Addresses:

De Wintertuin _ Aula ‘Dieperik’ *: Mutsaard Campus,
Mutsaardstraat 31, 2000 Antwerp
UA-Aula Rector Dhanis **
Kleine Kauwenberg 14-22, 2000 Antwerp



Bart LOOTSMA

Bart Lootsma is a historian, critic and curator in the fields of architecture, design and the visual arts. He is a Professor for Architectural Theory, Head of the Institute for Architectural Theory, History and Heritage Preservation at the Leopold-Franzens University in Innsbruck and Guest Professor for Architecture, European Urbanity and Globalization at the University of Luxemburg. Before, he was Head of Scientific Research at the ETH Zürich, Studio Basel, and he was a Visiting Professor at the Academy of Visual Arts in Vienna; at the Akademie der Bildenden Künste in Nürnberg; at the University of Applied Arts in Vienna and at the Berlage Institute in Rotterdam. He held numerous seminars and lectured at different academies for architecture and art in the Netherlands.



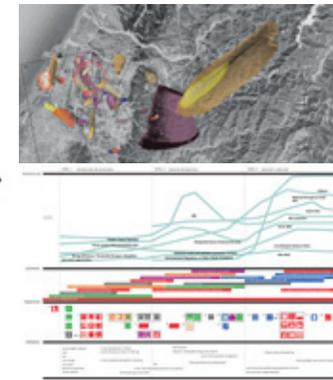
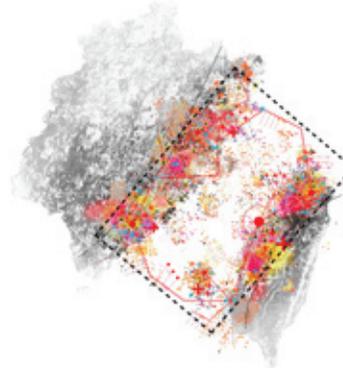
The Style of Choice

“The style of choice”, Rem Koolhaas writes in Generic City, “is post-modern, and will always remain so.” In other words: Postmodernism has become the global vernacular in architecture and urbanism, our new folklore. How did this happen and how should we deal with it? Acceptance of the situation is only the first step in any therapy. In this lecture I first try to find out ‘Whahappened & Whodunnit’ showing examples from recent architectural history, than get into ‘Therapies & Strategies’ that try to come to terms with this situation, incorporating many recent examples. In a first conclusion, I return to Otto Neurath’s attempts to reformulate the issues of architecture and urbanism in Vienna in the 1920s and the continuation of that tradition. In a second conclusion I will give a hint of what a ‘Future Language of Architecture’ could be.



Raoul BUNSCHOTEN

Raoul Bunschoten studied at the ETH Zürich, The Cooper Union School of Art and Architecture, New York and the Cranbrook Academy of Art, Michigan, USA. He is Professor of Sustainable Urban Planning and Urban Design at the TU Berlin and Senior Lecturer at the London Metropolitan University where he researches urban curation and low-carbon masterplanning; and recent Professor for the Systematics of Urban Planning, Design and Landscape at the University of Applied Sciences in Dusseldorf. He is founder and Director of CHORA, which is pioneering the use of new planning methods for low-carbon urbanism, smart city as well as smart region development and the integration of CDM (clean development mechanisms). Recently, Chora has conducted commissioned low-carbon studies and stakeholder game workshops for the cities of Xiamen, Taichung and London, and has acted as a Consultant to the London Development Agency on the planned Green Enterprise District, East London.



Smart Cities, dissolution and incubation

The aim of the Taiwan Strait Smart Region project is to demonstrate a joint strategy of Climate Change mitigation. The development of urban incubators as test environments for energy-related issues, energy landscapes and related low carbon planning issues as a new urban planning and management tool in a complex geopolitical region. The project addresses the current appropriation of the concept of a Smart City by directly challenging the technocratic aspect of the practice and organising inter-discourses among different knowledge practices and organisations into a ecology of Cybernetics. Hence using its potential to manage the complex dynamics of Smart Cities as an answer to the search for low carbon city planning using the methodology and management tool of The Urban Gallery. The solution to the brief is the creation of an Incubator, a management tool, task-force, and pilot projects that can be introduced into city planning as a necessary tool for sustainable planning linking society to technology, and to nature and climate.

Image 01: Taiwan Strait Smart Region (TSSR), main map (by CHORA)
Image 02: Taiwan Strait Atlas, Manual for a Smart Region, Taichung frames (by CHORA)
Image 03: Taiwan Strait Atlas, Manual for a Smart Region, Taichung Urban Gallery (by CHORA)



Mark TAYLOR

Mark Taylor is Professor of Architecture at University of Newcastle, Australia, where he teaches and researches on architecture and the interior. He regularly reviews manuscripts for international publishers and is editor *Surface Consciousness* (Wiley 2003), co-editor with Julieanna Preston *Intimus: Interior Design Theory Reader* (Wiley 2006), and is editor *Interior Design & Architecture: Critical & Primary Sources* (Bloomsbury 2013). He has published papers in *Architectural Design*, *Interiors: Design Architecture Culture* and *IDEA Journal*, and has contributed essays on the interior to a number of publications, including *Diagrams of Architecture* (Wiley 2010), *Performance Fashion and the Modern Interior* (Berg 2011) and *Domestic Interiors: Representing Homes from the Victorians to Today* (Bloomsbury 2013).



Erotic Encounters: Dissolving Spaces

“Here is the place we were a moment ago”, was a double entendre uttered by Méliete, a protagonist of Jean-Francois de Bastide’s *La Petite Maison* (1789). Based on sensationalist ideas of architectural space this novella is an erotic encounter played out through the narrative logics of circulation and exchange, and between house interior and the garden. This lecture examines the role of the garden as both a moment of respite and an erotically charged enclosure affecting the senses. It includes discussion of other French erotic literature including *Vivant Denon’s Point de l’endemain* (1777) and images in which gardens play an explicitly erotic role in the narrative, or construct environments for the pursuit of individual pleasure. Central to this discussion is the notion that by conceptualising architecture in this manner, rather than a formal architectonic, the separation of house and garden is undone.



Hielkje ZIJLSTRA

Associate Prof. Dr. Ir. H. Zijlstra joined the different architects offices for more than 10 years. In 2001 she took the opportunity to get back at the University in Delft. As an architect she worked at different housing projects, shopping centres, the labour unity museum (formal ANDB of Berlage), offices, schools, restructuring neighbourhoods, etc. Her PhD research, 2001-2006, supervised by Prof. Ir. A.P.J.M. Verheijen and Prof. Dr. F. Bollerey, is called: *Building in the Netherlands 1940-1970, Continuity + Changeability = Durability*. She continued her academic career as Associate Professor at MIT in 2006, is leading the research group ‘Interventions in Buildings with Cultural Values’ of the MIT Professorships and is participating in research projects of MIT. Her specialty is: Building Analyses for RE-Design.



Re-ACT to Re-Use

Our future task as architects is to deal with existing building stock. It is about Reconstruction, Restoration, Conservation, Renovation, Refurbishment and Conversion. Design becomes Re-Design and Re-Use is a Re-Design matter.

Re-Use is about continuity & change. Design used to be a world of action but it becomes a world of Re-Action now. In case of Re-Use you need to Re-ACT first: Action = Re-Action = Re-Action like an ongoing process to Re-cycle.

Re-ACTion takes place on three scale levels: Architecture, Context and Techniques on three time levels: mend to be – to be – to be or not to be. This will be explained on basis of the ABCD method developed by Hielkje Zijlstra.

Many examples show that Re-use creates opportunities to take part in the Re-Action Cycle of the build environment based on continuity and change. It leads to a more durable society. But Re-Use needs Re-ACTion first.



Hubert-Jan HENKET

Hubert-Jan Henket (the Netherlands 1940) is an architect concentrating on the relationship between old and new. He designed museums, law courts, educational buildings, cultural centres and is involved in the conservation of icons of the Modern Movement. He is professor emeritus in building technology and architecture at the Universities of Eindhoven and Delft. He is the founder and honorary president of Docomomo.

He was awarded the Prince Bernhard Fund Prize for his oeuvre, the "Kubus" by the Dutch Institute of Architects and the World Monuments Fund Knoll Modernism Prize. Together with Hilde Heynen he edited the book *Back from Utopia*. Next spring his book *Where New and Old Meet, a plea for sustainable Modernity in architecture* will be published.



SAVING "THROW-AWAY" BUILDINGS FOR ETERNITY.

Modernity in the last 300 years has been driven by the goal of individual independence for all through progress in science and technology. This has resulted in the change from a cyclic time concept to a linear one, the awareness of temporality and devotion to the constant new.

Seen from this perspective Modernity and conservation are contradictory. Yet, remembrance, mutual bonding, inspiration and ecological necessity are reasons why conservation of modern architecture today makes perfect sense.

However this demands a new approach towards common conservation theory and practice.

The architect Jan Duiker designed Sanatorium Zonnestraal (1928-1931) in the Netherlands, as a set of "throw-away" buildings. This iconic case will be used to discuss the questions that conservation of Modernity are raising. It might also help to show that today we need a sustainable Modernity in architecture.



Philippe RAHM

Philippe Rahm, architect EPFL/FAS, Jean Labatut visiting professor, Princeton University, USA



Towards a meteorological architecture

The building industry is one of the main culprits in global warming because the burning of fossil fuels to heat or cool dwellings is the source of nearly 50% of greenhouse gas emissions. Following some resistance and procrastination the whole industry is now mobilised in favour of sustainable development and arguing for improved heat insulation on outside walls, the use of renewable energies, consideration for the whole life cycle of materials and more compact building designs.

It is clear that these steps all have a definite objective, which is to combat global warming by reducing CO2 emissions. But over and above that goal, beyond such socially responsible and ecological objectives, might not climate be a new architectural language, a language for architecture rethought with meteorology in mind? Might it be possible to imagine climatic phenomena such as convection, conduction or evaporation for example as new tools for architectural composition? Could vapour, heat or light become the new bricks of contemporary construction?

Climate change is forcing us to rethink architecture radically, to shift our focus away from a purely visual and functional approach towards one that is more sensitive, more attentive to the invisible, climate-related aspects of space. Slipping from the solid to the void, from the visible to the invisible, from metric composition to thermal composition, architecture as meteorology opens up additional, more sensual, more variable dimensions in which limits fade away and solids evaporate. The task is no longer to build images and functions but to open up climates and interpretations. At the large scale, meteorological architecture explores the atmospheric and poetic potential of new construction techniques for ventilation, heating, dual-flow air renewal and insulation. At the microscopic level, it plumbs novel domains of perception through skin contact, smell and hormones. Between the infinitely small of the physiological and the infinitely vast of the meteorological, architecture must build sensual exchanges between body and space and invent these new aesthetical philosophies approaches capable of making long-term changes to the form and the way we will inhabit buildings tomorrow.

PROGRAM

Monday 11.02.13

- 09h30-10h00 Arrival, Mutsaard Campus
10h00-10h15 'Wintertuin':
Introduction by the ADSL-committee
10h15-11h30 Keynote Lecture by **Bart Lootsma**
11h30 Start Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-22h00 Workshops
19h00 Aula 'Dieperik':
Lecture by **Raoul Bunschoten**

Tuesday 12.02.13

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

Wednesday 13.02.13

- 09h00-13h00 Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-22h00 Workshops
15h00 Aula 'Dieperik':
Lecture by **Hielkje Zijlstra**
16h30 Aula 'Dieperik':
Lecture by **Hubert-Jan Henket**
19h30 Super Day event _
Presentation of the Artesis Design Sciences
Yearbook 11-12
20h00 UA-Aula 'Rector Dhanis':
Lecture by **Philippe RAHM**

Thursday 14.02.13

- 09h00-13h00 Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-23h00 Workshops

Friday 15.02.13

- 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
UA-Aula 'Rector Dhanis'
Kleine Kauwenberg 14-22, 2000 Antwerp

SOCIAL EVENTS

Monday 11.02.13
18h00-19h00 Drinks in ADSL-Café
20h30 onwards Student Council Welcome Party

Tuesday 12.02.13
18h00-19h00 Drinks in ADSL-Café

Thursday 14.02.13
18h00-19h00 Drinks in ADSL-Café
20h30 onwards Student Council Welcome Party

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