

[ADSL WEEK]

01.02 > 05.02.2010

WEEK



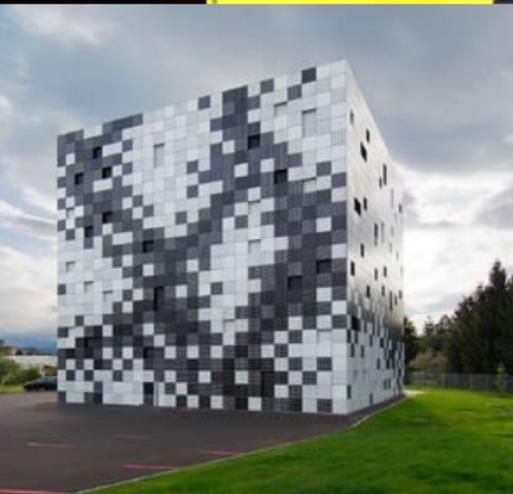
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ANTWERP DESIGN SEMINARS & LECTURES

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



[HAPPINESS]



ANTWERP DESIGN SEMINARS & LECTURES

'The Antwerp Design Seminars & Lectures' are an international event which takes place each year at the College of Design Sciences. Its aim is to stimulate cross boundary thinking in design and to familiarize students with an interdisciplinary approach towards design problems.

The Antwerp Design Seminars and Lectures provide an international forum for faculty and student exchange. At the same time, it is an informal platform to discuss actual problems related to design education.

[HAPPINESS]

Events such as 'The International Style' (New York MoMa, 1933), 'The Presence of the Past' (Architecture Biennale Venice, 1980) and 'The Revision of the Modern' (DAM, Frankfurt am Main, 1984) always had a big response in the diffusion of architectonic languages and consciousness. Recently in the education of architects, this means the transmission of architectonic knowledge towards new models, other important statements arised.

On his sketch published on the cover of the exhibition catalogue *Looking for Luck*, Aldo Rossi wrote 'The Way to the School'. Since the second half of the 20th century there is an ongoing evolution in which architecture institutes intend to be a motive to the development of a 'school of/for/over architecture'. Sometimes it's about ideologies, intelligence, history, other times is it just centered around the ideas of one singular figure.

The concept of happiness in the sense of luck is derived from the mid-German word *Gelücke* that a.o. means 'the way something looks good'. The definition of being lucky depends also on the sense of outside circumstances, the individual attitude and the self-affirmation of the proper situation.

Happiness is an abstract concept, hard to describe scientifically. According to an old Chinese saying 'something to hope for' is one of the three things of which happiness consists.

In his book *The Architecture of Happiness* Alain de Botton describes that in multiform architectures the pursuit of happiness goes further. Because striving towards happiness demonstrates a constant in private and public life, a critical occupation in our discipline is indispensable.

With a large body of positive psychological research in mind, one can state that happiness is one of the main goals in both education and practice of architecture and that 'the practice of architecture' should be 'the practice of happiness'.

ADSL 2010 will explore the references on this theme 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 2010 WORKSHOPS

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Graeme BROOKER

Interior Designer, Academic and Writer based in Manchester, England. He runs the school of Interior Design at Manchester School of Art, Manchester Metropolitan University. He has written extensively on the design of the interior and the reworking of existing spaces and buildings. He is the co-author of 'Rereadings' (RIBA 2004), 'Form and Structure' (AVA 2007), 'Context and Environment' (AVA 2008), 'Objects and Elements' (AVA 2009), 'What is Interior Design?' (Rotovision 2009), and 'The Visual Dictionary of Interior Architecture' (AVA 2009). He was the co-founder, and chair between 2006-2008, of the Interior Educators (I.E.). He is currently working on a reader on Interior Theory to be published by Routledge in 2010, and is editing a selection of essays for 'The Interior Design Handbook' which will be published by BERG in 2010.



Transgressive Spaces: Disrupting Equilibrium.

'It is no longer a matter of starting with a 'blank slate' or creating meaning on the basis of virgin material but of finding a means of insertion into the innumerable flows of production'. Postproduction.

Nicolas Bourriaud.

The act of creating interior space is inherently a strategy that is naturally transgressive. The desire to re-order what already exists is inherently an act that interprets, conforms to, or even disobeys existing orders. This could be interpreted as an act of judgement upon the existing, reinforcing or upsetting the equilibrium of the interior. This workshop will explore the process of understanding balance, and potentially happiness, in interior space.

Participants will be required to analyse, select and intervene upon chosen spaces that embody the potential to be altered or changed through meaningful and thoughtful transgressive intervention.



Roberto CREMASCOLI

Graduated in 1994 at the Facoltà di Architettura del Politecnico di Milano, after studying for 2 years in Oporto (PT) and with a final thesis coordinated by the architects Álvaro Siza and Pierluigi Nicolini. From 1995 to 2001, he worked with Álvaro Siza and João Luís Carrilho da Graça. In 2001 he founded, in Portugal, the studio "roberto cremascoli, edison okumura e marta rodrigues, arquitectos, Lda". Since then, he has won the 1st prize in international competitions: the Sea Science and Technology Centre (PT), the Old Resin-Tapping Factory of Marinha Grande - Renovation/ Extension (PT), the Cantù's Garibaldi Square - Urban Requalification (IT); and the 2nd prize in the Biella's New Municipal Library (IT) and 'Piazza 1° Ottobre' - Urban Requalification (IT). Nowadays his studio has projects in Portugal, Italy, France and Switzerland. In Italy he's also working with Álvaro Siza and in Portugal his studio is responsible for the design project Remade in Portugal.



DisCoTech from YÉ YÉ to PSYCHEDELIC

The History of design, from the last century to nowadays, is the History of society: objects of desire, pleasure, cult, HAPPINESS. They mark an epoch, they follow us from home to home, they fulfil spaces.

According to Le Corbusier, architecture should be... "MOVING and TOUCHING"...; Alvar Aalto said that the architect should carry its own home everywhere... "each product of architecture must be thought in order to build PARADISE on earth!"...; for Aldo Rossi architecture was one of the ways that humanity had found to survive... "a manner to express its fundamental research of HAPPINESS"...; Fernando Távora used to say... "that in a fine architectural space one feels really GOOD"...; in Álvaro Siza's words the architectural practice must be... "the practice of JOY, a kind of joy that contaminates places"...

The History of 20th century music is like a time machine, like design, the same old story: music and design mingle with society.

Music MOVES ME, TOUCHES ME, it's JOYFULL, it makes me feel GOOD, it's a PARADISE, and most of all, makes me HAPPY!

Architecture is music when architecture sings...



Theo DEUTINGER / Andreas KOFLER

Theo Deutinger is head and founder of TD architects. Renowned for the development of SNOG' - Snapshots of Globalisation - and his writings about the transformation of the Europe's urban culture through cheapness. Frequently lecturing and keeps teaching engagements with the Rotterdam based Berlage Institute and the various Academies in Holland.

Andreas Kofler studied architecture in Madrid and Vienna. He worked for Theo Deutinger's office TD and is currently architect at the Office for Metropolitan Architecture in Rotterdam.



My Client

If 'beauty is in the eye of the beholder', than happiness can be a spoon-feed to this beholder with the correspondent objects of joy. The right compromise between overfeeding and allurements might be the secret to maintain the satisfaction. But what's the level of compromise an architect should allow? When to surrender to the client? When is an aesthetic limit crossed and when to start 'educating' the client? When to refuse unethical fetishes, post-modern proliferation or pretentious bad taste?

Our workshop aims to make a client implicitly and unconditionally happy. The students will be asked to present a client and analyze his/her/its wishes and, by following an elaborated definition of happiness, implement those requests in the best possible way and absolute devotion to the client. But MyClient will also try to elude, evade and strategize the unwillingness to compromise. In a laboratory-like investigation the client's levels of happiness shall be measured and maintained at a constant level.

The happiness of the client should have no limits of scale within the city of Antwerp. E.g. if the appearance of a certain building is making the client really unhappy, this building has to go. On the other hand if a client really longs for a certain building, institution, infrastructure or function in the city this wish has to be fulfilled. The same goes for the small scale as the interior of the client's apartment: The scale is determined by the desire of the client.



Suzanne EWING

Graduated from the University of Cambridge in 1989 and 1992 and qualified as an architect in 1995. She started teaching architectural design studios at the University of Newcastle, and more recently at the University of Edinburgh. Currently lecturer in Architecture, MArch Programme Director, ESALA (Edinburgh School of Architecture and Landscape Architecture), University of Edinburgh, UK.



Chiaroscuro

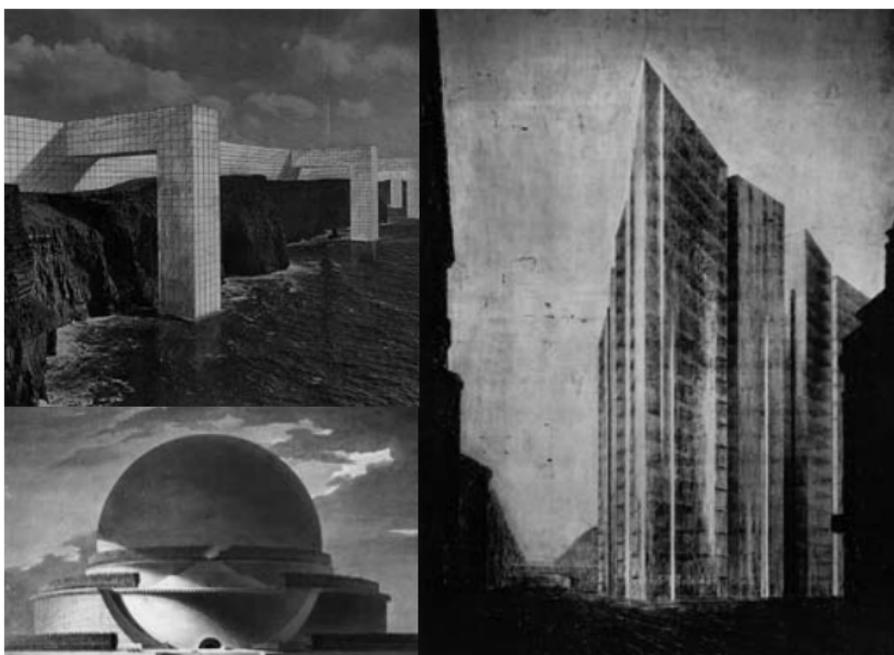
Alain de Botton draws attention to a sadness needed to appreciate happiness. Darkness is necessary to an appreciation of light. How might exploration of the darkened corners, crevices, substructures, underlayers, thresholds, passages of existing built space heighten an understanding of, and skill working with, the casting/shedding/falling/ of light in architecture? Underpinning the inquiry is a privileging of situated design and culture, where 'dreams are set in place' (Perez-Gomez).

This workshop begins by seeking distinct moments of chiaroscuro in public Antwerp interiors. These become the field for exploratory practices of 'collecting light', resulting in films, models and drawings which are carried back to the studio working base. These are re-installed as speculative translations, which begin to suggest and to provoke the invention of future city spaces.



Job FLORIS / MONADNOCK

Job Floris (°1974) is an architect and co-founder of Monadnock, a Rotterdam-based architecture firm. Lecturer and tutor at various academies in The Netherlands and member of the editorial board of Oase architectural journal.



A Monument

A monument is deliberately considered to maintain a memory of a specific kind. It is commonly described as a remainder of art, culture, architecture or craftsmanship which is considered to be of importance for historic, artistic, scientific, archaeological or other social-cultural values in society.

Architects seduce with utopian visions, advertising beautiful illusions that capture an ideal concept. Very abstract or closer to reality, the strength is the direct connection between visual expression and a concept, which in the end may be the only remembrance of an idea.

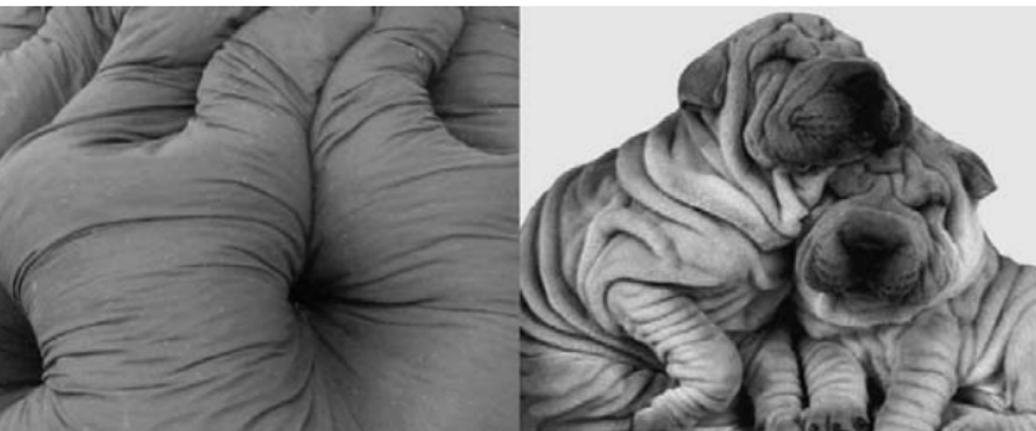
A monument is unreal, fantastic and radical. It refers to the metaphysical and may involve a wide range of motives: an event or a feeling, it can be direct and hard, dashed and contemporary, intuitive and personal, a democratic greater good, naïve or cynical, critical and rebellious. Monumentality to some extent rejects the earthly living, yet it is rooted and invented here, could it be dystopian? How could a certain notion of happiness be involved?

The drawing is one of the main forms of expression and explanation for architects. The two-dimensional drawing will be the main tool during this workshop, combined with a set of restrictions; clear geometry, black on white, charcoal and ink combined with contemporary (digital) techniques will result in a convincing propaganda poster for a monument.



Aleksandra JAESCHKE

Aleksandra Jaeschke (AA Dipl, BA, 2005), °1976 Poland. Architect. Studied Graphic Design and Architecture, graduating from the AA in 2005. She was partner in ACAB, a London-based architectural studio and OCEAN, an international research and design network. In 2004 she participated with BIOTHING in the New York Hot Spot section of the Beijing Biennial of Architecture. In 2001 she co-founded AION, an architectural practice registered in Italy since April 2008.



The Matter of Softness

softness - the property of giving little resistance to pressure

cushion - something resilient used as a rest, support, or shock absorber

The space of the child, the lovers' space, the madman's space ... We will explore the rules of soft space to pursue happiness without losing grasp of matter. Through physical experiments and with simple yet rigorous digital control devices we will generate small instances of soft spaces capable to give in to a variety of specific requirements and undetermined desires.

Learning from tailors and from upholsterers, we will examine existing softening techniques with the aim of developing continuous cushioned spaces – parametrically-controlled swelling surfaces capable of mitigating the resistance of hard space and absorbing the pressures of soft desires.

Materials:

fabrics, various types of padding and stuffing materials, buttons, threads and needles.

Note:

model-making and computer skills required

1. Thrust Order, detail - Ciro Najle, 2003

2. Shar-pei puppies



Daniel JAUSLIN

Hans Drexler, Daniel Jauslin and Marc Guinand are co-founders and principals of Drexler Guinand Jauslin Architects (Frankfurt, Rotterdam, Zurich). Their common interest is applying innovative design methods in contemporary building tasks and to develop new strategies for each task. Together DGJ made more than 150 designs and 20 built projects in the fields of Architecture, Urbanism and Landscape Architecture mainly in Switzerland, Germany and the Netherlands. DGJ won 5 Architectural Competitions in Switzerland and Germany and were placed on 18 ranks or honorary mentions. They won a Velux Award *Living under the roof*, ID Gold Award for Interactive Media Design, ID Award Best in Category Furniture Design and participated at the Venice Architectural Biennale 2008 and the International Architectural Biennale Rotterdam 2005. They have been teaching together at the University of Innsbruck and separately at Städelschule Frankfurt and Zürich University of Arts.



Are you happy now?

An exercise in self sufficient design

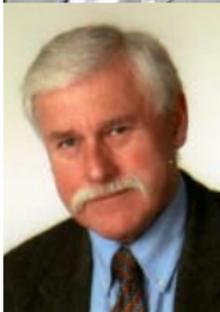
Designing happiness could start at your own life. For architects designing their own space is a peculiar experience. What do we envision to satisfy our needs and how do we give them a shape? Three young but not unexperienced architects, who already designed and partially built their own living environment will ask students to re-design their home and eventually workplace - in Antwerp - be it temporary or permanent.

In a initial 24h screening you will try to commensurate own happiness and fulfillment of basic needs and relate that to consumption of space, energy, carbon footprint and cost. Out of this self sufficiency analysis students will be asked to design their own ideal living situation as an architectural space where their consumption and waste may be reduced to reach the same or even a higher satisfaction. The data should be inspired by each students vision of happiness and they will design a way to achieve and sustain it. What place's genius loci should be your muse? The design should create a route to happiness, you should designing your own process of placing that route into a urban and architectural landscape. The design process is aimed to give yourself insight into how you design according to what needs. The product should be a ideal site and ideal architecture for that site represented in diagrams, montages, models and drawings.



Pete KERCHER / Michal OZMIN

Pete Kercher followed up a law degree from Southampton University with a period in international youth politics. Moving to Italy in 1978, he established a communications consultancy with a specialisation in art, architecture and design. He represented Italy in the Bureau of European Designers Associations on its Board of Directors until 2002. Founder member of EIDD – Design for All Europe in 1993 and its Italian national organisation IIDD – Design for All Italia in 1994.



Michal Ozmin was educated at Academy of Fine Art in Warsaw and the Queen University (UMIST) in Manchester England. He is industrial designer, interior architect, educator and public transport management consultant. Professor of Design NCAD, Dean of Faculty of Design and Dean of External Affairs Southampton Institute (Solent University) responsible for developing training programmes (Tempus) for business community in Poland, Joint Head of Faculty of Design Griffith College Dublin.



Setting a Scene for Happiness

As happiness is a subjective state of mind, different things make different people differently happy. So how do you cope with that when you are planning an urban rejuvenation project? Forget what you think you know about others: this workshop sets out to explore new terrain.

The challenge is to find new uses for the block between Braziliestraat and Kattendijkdok, in the docklands. The aim is to design solutions to be coherently inclusive of all aspects of human diversity and the method will include consulting with local residents, visitors and community groups, to find out what would make them happy. For a reality check, the workshop will also interface with the city planning authorities.

Developing skills: the ability to ask leading questions, listen to answers and translate them into tangible solutions.

Materials: warm clothing (it's February!), notepad, pencil, computer, digital camera or telephone, but above all an enquiring mind.



Frazer MACDONALD HAY

Worked for a variety of creative practices both in the UK and in The Netherlands while in the meanwhile working on a range of small and large scale projects, such as being part of the design team for the New Scottish Parliament Building. Researches through exhibitions, texts and colloquia on 'Living Space', 'Interior Tools Interior Tactics', 'Thinking Inside the box', 'Tectonics-Making Meaning', 'Systems to Recycle Buildings & The Interdisciplinary Nature of Interior Architecture', '(Re)searching and Redefining the Content and Methods of Teaching Construction in the New Digital Era', 'Design and service industries', ... Master in Conservation Architecture, ECA [Edinburgh College of Art].



Hybrid Re-use and Urban Delight

The challenge for this particular ADSL 2010 workshop is to investigate dual-meaning, through finding un-happy, neglected, misrepresented or overlooked structures perhaps even an urban space, a mode of transport or an obscure building and offer aspects of urban delight.

Very often architects and designers see their role in anthropomorphic terms, performing surgery, breathing new life into and restoring the soul and heart of redundant and neglected structures. These are vigorous, dynamic and determined acts which require the building to adopt a submissive role, to remain prone perhaps even anaesthetised while work is visited upon it. Anthropomorphising the building in terms of voice however, reverses this power structure, if only temporarily. The act of listening makes the host an agent in its own reinvention.

We will reveal an interpretation of the host's voice and promote its soul whilst developing a synthesis of space, exploring a **hybrid re-use** and testing threshold and transitional methodologies.

Eleonora LUPO

Eleonora Lupo is Assistant Professor in Design at Politecnico di Milano and hold a PhD in "Design for Cultural Heritage", her research interests are processes, strategies and design techniques for the innovative enhancement of cultural heritage and systems, territorial and intangible assets, and also for implementing sustainable local knowledge and creative/artistic activities (www.designview.wordpress.com).

She teaches Visual Culture for the Project (teaching and research: www.design.polimi.it) and has been Visiting Researcher at the Hong Kong Polytechnic University School of Design during 2009.

Along the years, has attended several International Conferences presenting her papers that were also published.



Rooms for Damned: The Consolation of Interiors

'Humans go to varying extents in search of happiness. Some are too busy with daily survival issues to think about the concept of happiness. Others may spend most of their time mulling over what makes them and other people happy. For some, it is the pursuit of fame, fortune or both that keeps them alive. For others, it is contentment with a simple lifestyle that grounds them in reality. Among each tendency, there are satisfied and disgruntled souls. Traditionally, consolation consists of advice to eliminate one of two things: desire and pain.

The type of consolation I aspire to develop is one based on personal ethics. It requires one to be accountable for one's desires and pain, destiny and tribulations.

In short, the consolation I seek facilitates not a regression to infantile bliss but a mediated form of happiness that recognises a necessary coexistence with unhappiness.'

[Michael Lee Hong Hwee, *The Consolation of Museology*, 2008:

<http://studiobibliotheque.blogspot.com>]



Monique VERELST

Monique Verelst (°1971) is co-founder of Design Office Deprez&Verelst since 1998. Collaborator at AJN (Architectures Jean Nouvel), Paris in 1997. Professor at the Hogeschool Sint-Lukas Brussels, 1998-2005. With Designoffice Deprez&Verelst she's focusing on the relationship between architecture&literature. Curator, scenographer and Author of stories for the exhibition 'talking stones' in cooperation with Deprez. Interested in scenography and museologie, in the relationship between object & presentation and its surplus value.



In search of signs

In ancient China there are still a lot of external signs which find their origin in philosophy, religion or superstition. Such as there are beautiful zoomorphic roof ornaments or chiwen who kept the inhabitants from disaster. The number seven brings bad luck, the numbers four and eight stand for prosperity. And the color red brings them joy and happiness.

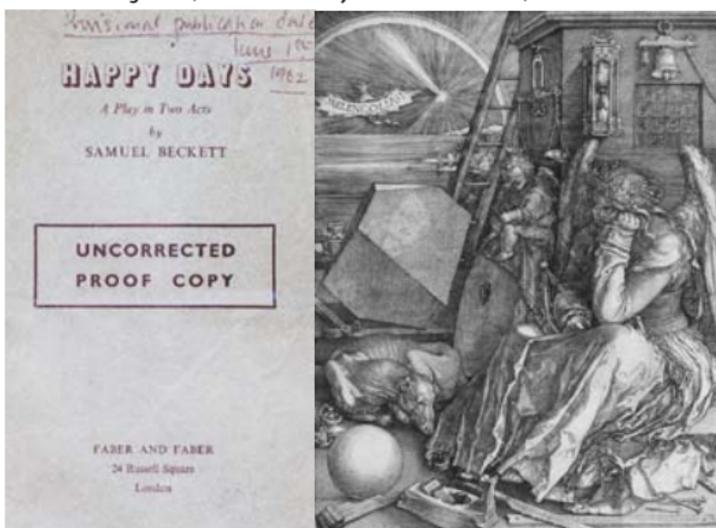
But also in our western community happiness and all of its synonyms and opposites are words which appear frequently in our vocabulary. All of them in relationship with our state of mind and most of it physically well translated by our emotional body. But how are they translated through space, in an object, a scene or architecture?

In this workshop we start a search for these elements around us. We analyze, visualize and optimize them or we create new ones. We make them readable (again).



Bettina VISMANN

Bettina Vismann has an architectural practice in Berlin, which combines academic research with architectural applications. She studied at the University of Stuttgart, ETH Zürich, and Kingston University in London. She has taught at ETH Zürich and at the Technical University, Berlin. Her initial work with spatial and conceptual models of dust, recently presented at the 5th Berlin Biennial for contemporary art, led to further involvement with scientific research on micro-dimensions. She is working on a science and art collaboration with the neuroscientist Hugo Spiers; this project deals with brain activity in relation to spatial cognition, and is funded by the Wellcome Trust, London.



Heaps of Happiness

In *Happy Days**, Winnie, about fifty years old and well preserved, sits up to her waist in a mound of earth. When the bell rings she unpacks her bag with all her belongings deciphers: a toothbrush, a small mirror, a music box, a browning (pistol) as well brush, comb and magnifying glass. When the bell rings again she repacks the black bag for the next day. The routine ritual evokes that every day is a happy day, or will become another happy day. Celebrating her redundancy, she sticks to her things, (in timelessness) in which a desire of happiness lies; till she sinks deeper into the sand.

Whereas the young woman with wings, depicted in *Melancholia*** , is situated on a building site, letting fall things. A pair of compasses rests redundant within her hand, as the globe onto which the measurements of the earth and a celestial sphere should be inscribed, of which is rolled out upon her lap. Building tools, such as calliper, hammer, planer, saw and ruler lay scattered upon the ground. She is represented as an angel of repose, surrounded by measuring devices. A restless activity has come to a standstill, in a moment of waiting, time-scales are disregarded and matter rests. In the workshop we will look at the varying handling of things, as well as the different time concepts, which underlie the aforementioned works, to create own geometric, linguistic or topologic heaps. Heaps regarding happiness.

* A Play in two Acts by Samuel Beckett 1962, grove press 1961

** Melancholia I, Engraving by Albrecht Dürer, 1514



Mathieu WELLNER and friends

Mathieu Wellner (°1972, Paris) received his diploma in Architecture in Brussels. He then moved to Munich, where he started to work on several projects, exhibitions and publications. He joined the Faculty of Architecture of the Technische Universität München in 2007. Since 2006, he has been coordinating the architectural projects for the Haus der Kunst in Munich. He is currently curating, lecturing and teaching.



Nonsense

Architecture is a discipline where logical thinking, common sense and manners are important for success, as its practice is full of complexity, obligations and co-operations.

Following Sigmund Freud's techniques on gaining pleasure through jokes, the absence of logic as well as intellectual content, the lack of a purpose but also absurdity, brevity and nonsense play a fundamental role for that.

Surrealism and Dadaism also tried to avoid the faculty of reason as much as possible and were beyond any esthetic and moral considerations on their way to the systematic absurd.

All this couldn't be more opposite to Architecture and planning, but as happiness seems to be the liberation of reason and logic, this workshop will try to redesign and transform some of Antwerp's Buildings in the spirit of Freud, Duchamp, Breton or Magritte.

In 1922 the poet Saint-Pol-Roux wrote to André Breton: 'The sleeping princess that we have to wake up, is called Imagination - the great queen. She promises genius adventures - the pure reason is compared to that just a dead body!'

© Photo: Simon Boudvin

Notes

ADSL 2010 LECTURES

Monday 01.02.10 from 10h20, Main Auditorium

Akos MORAVANSZKY

The Fog and the Vault

Aldo Rossi and Architecture's Pursuit of Happiness

Monday 01.02.10, 19h30, Aula Dieperik

Jane WERNICK

Building Happiness

An engineer's perspective on Architecture
to Make You Smile

Tuesday 02.02.10, 19h00, Aula Dieperik

SPLITTERWERK

Wednesday 03.02.10, 19h00, Aula Dieperik

DRDH ARCHITECTS

Thursday 04.02.10, 14h00, Aula Dieperik

Miles GLENDINNING

**A modern vernacular? The hidden diversity
of postwar mass housing**

Thursday 04.02.10, 16h00, Aula Dieperik

Andrzej KADLUCZKA

**Restoration and modernisation project for the
Market Square of Cracow - Poland**

Addresses:

Main Auditorium:

Keizerstraat 14, Antwerp

Aula 'Dieperik': Mutsaard Campus,

Mutsaardstraat 31, 2000 Antwerp



Akos MORAVANSZKY

Professor of the Theory of Architecture at the Institut gta of ETH Zurich _ Studied architecture at the TU Budapest (1969-1974). From 1977 on he studied art history and historic preservation with a Herder scholarship at the TU Vienna where he received his doctorate in 1980. Between 1983 and 1986, he was Editor-in-Chief of the magazine of the Hungarian Union of Architects, *Magyar Építőművészet*. From 1986 until 1988 he was a Research Fellow at the Zentralinstitut für Kunstgeschichte in Munich, Germany, with an Alexander-von-Humboldt-Scholarship. Between 1989 and 1991 he was invited to the Getty Center for History of Art and the Humanities in Santa Monica (CA) as a Research Associate. From 1991 until 1996 he was appointed Visiting Professor at the Massachusetts Institute of Technology. In 1996 he was invited to teach the Theory of Architecture at the Institute gta of the ETH Zurich. During the academic term 2003/2004 he was appointed Visiting Professor at the University of Applied Art in Budapest.



The Fog and the Vault

Aldo Rossi and Architecture's Pursuit of Happiness

Aldo Rossi, in his *Scientific Autobiography*, wrote about 'forgetting architecture' as his goal, as a way to happiness: ending the work as an architect. He hesitated, however, between describing happiness as a 'sort of peace' or as 'an intense but always definitive restlessness'. Indeed, political activism and melancholic contemplation were the two poles between which his pursuit of happiness has evolved.

The lecture will address the notions of permanence, monumentality and the unfinished, to consider the potential of architecture to present images of happiness.



Jane WERNICK

Jane is a structural engineer who likes to collaborate with architects and other designers on any project that gives delight. She worked for Arup for many years, where her most notable project was the Millennium Wheel. She directs Jane Wernick Associates, a small firm responsible for a wide portfolio of buildings, bridges, sculptures and furniture. She has taught at many architecture schools, including Harvard's Graduate School of Design, the Mackintosh School of Architecture and the Architectural Association. She is a member of the CABE Design Review Panel, the CIC Diversity Panel, the Edge, and the steering committee of RIBA Building Futures, for which she edited the book *Building Happiness – Architecture to Make You Smile*.



Building Happiness

An engineer's perspective on Architecture to Make You Smile

As long ago as 1972 the King of Bhutan stated that his country should measure the Gross National Happiness Quotient as well as GDP. Now, as it becomes more obvious that increasing GDP will inevitably lead to more consumption of our planet's scarce resources, it is surely imperative that we concentrate more on how the way in which we design our built environment impacts on our emotional well-being. The role of the structural engineer is to develop solutions which support and even enhance the aspirations of the architect and the client. The talk will focus on a number of projects which are able to bring delight to those who experience them, and describe how the structural designs evolved.



SPLITTERWERK

SPLITTERWERK is a fine arts studio based in Austria and The Netherlands. The brand has been established for more than 20 years and has achieved an international reputation over time. From the outset, SPLITTERWERK has worked with an expanded concept of art across disciplines, with projects incorporating paintings, installations, architecture and the new media that have paradigmatically explored the increasing interlinking of built spaces and media spaces. The studio's projects have been exhibited at the Vienna Secession, the Ars Electronica festival in Linz, the Venice Biennale, the Sao Paulo Biennial, the Documenta in Kassel and the National Art Museum of China in Beijing, amongst others. Members have taught at the universities of Graz, Stuttgart, Innsbruck, Istanbul, Hannover, Sarajevo, Weimar, Vienna and others.



But if there is a sense of reality, and no one will doubt that it has its justifications for existing, then there must also be something we can call a sense of possibility. Whoever has it does not say, for instance: Here this or that has happened, will happen, must happen; but he invents: Here this or that might, could, or ought to happen. If he is told that something is the way it is, he will think: Well, it could probably just as well be otherwise.

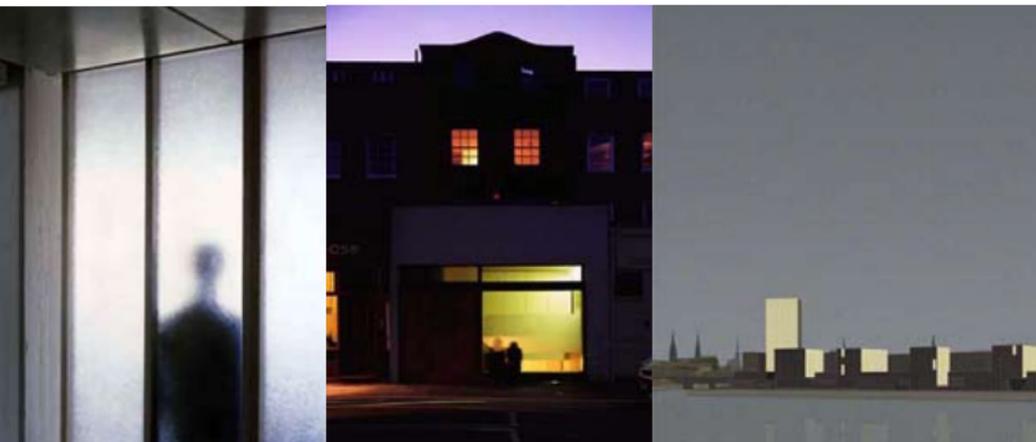
[Robert Musil, *The Man without Qualities*]



DRDH ARCHITECTS

_ David Howard is an experienced academic who runs a design studio at Kingston School of Architecture and Landscape. He is Visiting Professor at the School of Architecture at Northumbria University and has recently been appointed as an External Examiner at Oxford Brookes University. David studied Architecture at Leeds Polytechnic, The University of Sheffield School of Architecture and the University of North London.

_ Daniel Rosbottom is the Head of the School of Architecture and Landscape at Kingston University in London. His research interests are defined through this synthesis of academia and practice; with the exploration of ideas and the development of areas of research being primarily undertaken through the design and the making of spaces, buildings and landscapes at many scales.



drdharchitects is a young, London based architecture practice, established in 2000 by Daniel Rosbottom and David Howarth. The practice works at a variety of scales and situates its projects within a wider research context, which includes teaching and writing on both art and architecture. The projects engage with the complex, layered conditions of the contemporary city. These are continually explored in relation to the issues and materials of construction. The practice seeks to create a tectonic, material and experiential architecture that is appropriate, contemporary and rooted in its context, at all scales.

The work of the practice is presented at 4 scales: Room, House, Building and City. These characterise the practice's interest in the gradation and overlapping of space at different scales - from an intimate, well-tempered interior to an urban 'room' or a city horizon.

© Photo: David Grandorge



Miles GLENDINNING

Miles Glendinning is Director of the Scottish Centre for Conservation Studies and Reader in Architecture at Edinburgh College of Art. He has published extensively on the history of 20th century architecture and (Scottish) housing: books include the award winning *Tower Block* (with Stefan Muthesius), *A History of Scottish Architecture* (with Aonghus MacKechnie and Randal MacInnes), and the recently-published *Modern Architect*, on the life and times of Sir Robert Matthew, the foremost Scottish architect of the post-1945 era. Current research projects include an international history of the conservation movement, an investigation of mass housing in Hong Kong and Singapore, and a polemical book about contemporary 'iconic' architecture.



A modern vernacular? The hidden diversity of postwar mass housing

Today, of all aspects of the cultural landscape bequeathed to us by the disciplined, collectivist state of the mid C20 in Europe, the one widely seen as most emblematic of its supposedly alienating homogeneity and mechanistic dirigisme is the surviving landscape of the mass housing programme, still vast in extent in many countries and usually treated, at best, with benign neglect. This paper sets out to challenge the preconception of homogeneous sameness - socio-political and aesthetic - that underlies this argument, and to suggest possible repercussions in the world of 'built heritage'. As an initial building block towards an international comparative analysis, this lecture will largely focus on the case study of the UK, aiming to show that even within the territory of a single nation-state, a subtle and hitherto-unknown diversity of mass housing awaits discovery - a largely unconscious, unstructured diversity that amounts to a kind of 'modern vernacular', not unlike the now widely revered urban landscapes and 'industrial archaeology' of the C18 and C19.



Restoration and modernisation project for the Market Square in Cracow - Poland

Architectural and urban aspects related to the modernisation of the historic market place in Cracow and valorisation of the archaeological relicts discovered with the recent excavations.

PROGRAM

Monday 01.02.10

- 09h30-10h00 Arrival, Keizerstraat 14
- 10h00-10h10 Main Auditorium:
Opening and welcome by
Koen Van de vrecken, dean
- 10h10-10h20 Introduction by the ADSL-committee
- 10h20-11h30 Keynote Lecture by Akos Moravanszky
- 11h30 Start Workshops
- 13h00-14h30 Lunch & Drinks in ADSL-Café
- 14h30-16h00 Workshops
- 16h00-16h30 Coffee Break
- 16h30-22h00 Workshops
- 19h00 Aula Dieperik:
Lecture by Jane Wernick

Tuesday 02.02.10

- 9h00-11h00 Workshops
- 11h00-11h30 Coffee Break
- 11h30-13h00 Workshops
- 13h00-14h30 Lunch & Drinks in ADSL-Café
- 14h30-16h00 Workshops
- 16h00-16h30 Coffee Break
- 16h30-22h00 Workshops
- 19h00 Aula Dieperik:
Lecture by SPLITTERWERK

Wednesday 03.02.10

- 9h00-11h00 Workshops
- 11h00-11h30 Coffee Break
- 11h30-13h00 Workshops
- 13h00-14h30 Lunch & Drinks in ADSL-Café
- 14h30-16h00 Workshops
- 16h00-16h30 Coffee Break
- 16h30-22h00 Workshops
- 19h00 Aula Dieperik:
Student Council Lecture
by DRDH architects
- 21h00-onwards Student Council Drinks

Thursday 04.02.10

- 9h00-11h00 Workshops
11h00-11h30 Coffee Break
11h30-13h00 Workshops

13h00-14h30 Lunch & Drinks in ADSL-Café

14h30-16h00 Workshops
16h00-16h30 Coffee Break
16h30-22h00 Workshops
14h00 Aula Dieperik:
Lecture by Miles Glendinning
16h00 Aula Dieperik:
Lecture by Andrzej Kadluczka

The institute will remain open for all students till 22h00.

Friday 05.02.10

- 09h00-13h00 Workshops -
preparing presentations

12h00-13h30 Lunch & Drinks in ADSL-Café

14h00-17h00 Workshops presentation in 'Wintertuin'
18h00 Opening of the exhibition in the
Fivez Building, Room F1.13
Closing Reception

Addresses:

Main Auditorium:

Keizerstraat 14, Antwerp

Aula 'Dieperik': Mutsaard Campus,

Mutsaardstraat 31, 2000 Antwerp

ADSL-Café / Presentation of the workshops: 'Wintertuin'

Mutsaardstraat 31, 2000 Antwerp

Exhibition: Mutsaard Campus, 'Fivez-Building', Room F1.13

Mutsaardstraat 31, 2000 Antwerp

SOCIAL EVENTS

Monday 01.02.10

18h00-19h00
20h30 onwards

Drinks in ADSL-Café
Student Council Welcome Party

Tuesday 02.02.10

18h00-19h00

Drinks in ADSL-Café

Wednesday 03.02.10

18h00-onwards
19h00-20h00

Drinks in ADSL-Café
Student Council Lecture

Thursday 04.02.09

18h00-22h00

Drinks in ADSL-Café

ADSL 2010

Koen Van de vrecken, prof. arch.

Dean College of Design Sciences, Artesis, Antwerp

Magali Sloomans

External Relations Officer, Erasmus Coordinator

Christian Kieckens, prof. arch.

Curator ADSL 2010, icw Inge Somers

Graphic Design

Anne-Sophie Beels, Gilles Vanneste

Representatives of the Student Council 2009-2010

CREDITS

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Artesis Hogeschool Antwerpen, Architectural Sciences

Department of Design Sciences

Association of Universities of Antwerp

Mutsaardstraat 31, BE-2000 Antwerp . Belgium

T +32 [0]3 205 61 98

F +32 [0]3 226 04 11

E designsciences@artesis.be

W www.artesis.be

CONTACT ADSL Magali Sloomans, magali.sloomans@artesis.be

