

[ADSL WEEK]

07.02 > 11.02.2011

WEEK



artesis

ANTWERP DESIGN SEMINARS & LECTURES

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



[CONGRUENCE]



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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.

[CONGRUENCE]

'If language exists, it is because below the levels of identities and differences, there is a foundation provided by resemblance, repetition and natural crisscrossing. Resemblance, excluded from knowledge since the seventeenth century, still constitutes the outer edge of language: the ring surrounding the domain of that which can be analyzed, reduced to order and known. Discourse dissipates this murmur [of resemblance] but without it we could not speak.'

[Michel Foucault, The Order of Things]

Congruence is the state achieved by coming together, the state of agreement. The Latin *congruere* means to come together or agree. As an abstract term, congruence means similarity between objects. As opposed to equivalence or approximation, congruence is a relation that implies a kind of [not complete] equivalence.

The term 'congruence principle' may refer to any undertaking that seeks to align apparently disparate things. Specifically, in linguistics and etymology, it may refer to the principle that similar words may arise in different languages entirely independently of one another. In architecture, interior or urban design, it may be so that some similar forms appear while having some other meaning. Thus here the *Gestalt* principle is coming into order. Congruent figures are exact duplicates of each other. One could be fitted over the other so that their corresponding parts coincide.

Congruence is also a state of agreement, harmony, conformity or correspondence. Can we talk about congruence as a space between theory and practice, between thinking and realization, between building statics and formal dynamics, between words and things?

In a time where the discourse is becoming very important in all design processes, how can we overlap the existing and always widening gap and give it an interesting time-space definition in the understanding of each project.

ADSL 2011 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.

A large, solid orange rectangle occupies the upper half of the page, serving as a background for the title.

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- W #3 Josep BOHIGAS** [BOPBAA, Barcelona]
Daniel CID [Elisava, Barcelona]
Houses on show
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[WORKSHOP ONLY FOR STUDENTS IN URBANISM_SRP]



Alexander BARTSCHER

Alexander Bartscher is an architect based in Aachen. Together with Elisabeth Deutschmann he founded the office PONNIE Architecture/Images in 2009.

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 assistant professor at the Chair of Housing and Basics of Design at RWTH Aachen.



Ecneurnoc

We will be quiet literally working with the term congruence in its geometrical sense.

Applied to architecture, two congruent forms may be identical in a mathematical sense but may nonetheless differ completely in their relation to human perception. Working with the body of the City of Antwerp as a starting point, we will develop a series of transformations, interventions and redefinitions. Those will be generated by geometrical operations that preserve congruence of form (e.g. inversion, rotation, reflection...).

The question how well-known, existing forms can be read within a new context that modifies their meaning is our principal interest. The work will be displayed in abstract axonometric drawings, showing the geometrical reconfigurations of the city and large-scale architectural images, depicting concrete scenarios and their atmospheric qualities.

Image left_ Rachel Whiteread: The Monument at Trafalgar Square, London
(Photo: Kevin Matthews)

Image top right_ Simon Ungers: New York Waterfront Competition Entry
(From: *Simon Ungers*, GG Portfolio Series, Gustavo Gili)

Image bottom center_ Aerial View of Roman amphitheater transformed into a marketplace,
Lucca, Italy (From: Aldo Rossi, *The architecture of the City*, MIT Press)

Image bottom right_ Plaster cast of Pompeian body
(Photo: Roberto Rive, Wikimedia Commons)



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, a Milan-based architecture practice. He's been lecturer and workshop-leader in various European schools and he's currently teaching architecture in Milan. To find out more visit studiometrico.com and lablog.org.uk



I've played this tomorrow

When Johnny Carter (Charlie Parker's alias), in Julio Cortazar's short story *The Pursuer*, suddenly stops in the middle of his solo and cries 'I've already played this tomorrow', the logical limits of time and space proper of human nature are brought into question.

The practice of architecture has, more than any other discipline (like playing music, producing artworks or writing books), the power of freezing a process into a conclusion. Thus, every time a new construction is juxtaposed to, added onto, or inserted into an existing one, the architect is challenged to deal with an issue of congruence, and this has to do with time as much as it has with space.

Imagining now - namely in a different moment - a physical structure in a close spatial relation with something 'that is already there' is the ambition of this workshop.

The congruence, or opposition, between an existing (past present) and a new (future) construction will be the main concern in our discussions.

A distinguished building in Antwerp will be selected as the recipient of our metaphorical embraces.

01 - *The progress*, Tino Sehgal, 2010 (performance at the Guggenheim Museum in New York)

02 - *Tre Grazie*, Antonio Canova, 1816 (Hermitage Museum, Saint Petersburg)

03 - *NeWhitney*, OMA, 2001 (Maquette from the 'Content' exhibition)



Josep BOHIGAS Daniel CID

Josep Bohigas, architect by ETSAB (UPC) in 1996; Master AAD, Columbia University, NY; Tutor in interior design at Universidad Pompeu Fabra (Elisava), Barcelona, 1993-2001; Tutor Cátedra Mies (ETSAB), 2000-2002; Tutor Universitat Internacional de Catalunya (UIC), ETSAB from 2008, Master de la Vivienda del Siglo XXI, 2007. Member of the Board of the FAD design association, 2001-2005; Founder of BOPBAA studio of architecture and design, and Awarded in several competitions.

Daniel Cid is academic director of ELISAVA Higher Design School, Barcelona. PhD from Universitat de Barcelona, research focused on the phenomenon of domestic matters and personal experience. Involved as a curator on different museums projects. Guest professor at different European and Latin American universities. As vice-chairman of FAD he has developed projects such as Xarxes d'Opinió and the City to City Barcelona FAD Award. www.elisava.net



Houses on show

We propose to debate the (in)congruence of displaying, making public, that which is private and which represents the domestic environment. Taken from a more political point of view - such as the former positions of housing prototypes as part of exhibitions on construction; that is to say, houses on show. Or from the more phenomenological point of view - such as house-museums, houses at the margins of life and death, magnetic field of the communication spectrum.

Our aim is to promote research and active reflection through the project's activities around these phenomena. And this, while understanding that the mere attempt to illustrate private domesticity is in itself a betrayal. From policy to metaphysics, we are interested in reflecting - from the periphery of housing - upon the phenomenon of housing.



Graeme BROOKER

Interior Designer, Academic and Writer based in Brighton, England. He teaches studios in Interior Architecture and Design at Brighton University. He has written extensively on the design of the interior and the reworking of existing spaces and buildings. Co-author of 'Rereadings' (RIBA 2004), 'Form and Structure' (AVA 2007), 'Context and Environment' (AVA 2008), 'Objects and Elements' (AVA 2009), 'The Visual Dictionary of Interior Architecture' (AVA 2009) and 'What is Interior Design?' (Rotovision 2010), co-founder, and Director of Interior Educators (I.E.). Currently working on a reader on Interior Theory to be published by Routledge in 2011, and editing a selection of essays for 'The Interior Design Handbook' which will be published by BERG in 2012.



Spolia

Spolia, an archaic term rarely used outside of the study of Roman and Medieval antiquities, describes the practice of recycling existing architectural elements by incorporating them into new buildings. It is a practice that relies on the materials that are to hand and the ease of their reuse. It is a tactic that undertakes a collage like approach to reconfiguring disparate objects, rooms, interiors and buildings, seeking to align seemingly disparate things into a harmonious whole.

In this workshop we will examine and reconfigure objects and space using *spolia*. We shall examine various techniques of using it as a viable tactic for building reuse and the creation of interior space.



Helena CASANOVA
Jesus 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, Jesus 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) and the Academy of Architecture Rotterdam (2002-). Helena Casanova is member of the commission 'Research and design' of the Stimuleringsfonds for Architecture, Rotterdam. Since 2009 Jesus Hernandez is member of the Spanish Landscape Architects Association.



Exquisite Corps Design

"Exquisite Corpse" is a method by which a collection of words, images or objects are collectively assembled. "The exquisite corpse will drink the new wine" is the famous phrase that resulted when Surrealists played the game for the first time by adding words to a composition in sequence.

Many different variations of "Exquisite Corpse" have been developed by redefining the elements to link (photographies, drawings, objects, video tracks, sounds, etc.) and by experimenting with rules to follow to assemble the objects.

On one hand, the Exquisite Corpse Design atelier experiments with the individual interpretation of the "Congruence principle" to align apparently disparate things. On the other hand, it explores the rules of "collective creativity" as instrument to generate the contemporary city.

Reference pictures:

1. André Breton, Jacqueline Lamba, Yves Tanguy. 1938
2. Richard Hamilton, 'Just What Is It That Makes Today's Homes So Different, So Appealing?'. 1956
3. Ai Wei Wei, '20 chairs from the Qing dynasty'. 2009



Roberto CREMASCOLI

Roberto Cremascoli (1968, Milan, EU) 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 Nicolin. 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); "Piazza 1° Ottobre" - Urban Requalification (IT); Urban Requalification of the Saint-Michel Area in Bordeaux (FR). In 2010, the studio was also invited to take part in the competition "Call for Ideas: the Other City" Dream House for the Romani People, in Budapest, Hungary. Nowadays his studio has projects in Portugal, Italy, France and Switzerland. In Italy he is also working with Álvaro Siza and in Portugal his studio is responsible for the design project 'Remade in Portugal'.



facebOmB!_make a noise...

A postcard from Antwerp.

Congruent or incongruent opinions are on the agenda, political, social. What matters is if we are or we are not on the same line, the same direction, two parallel lines that meet at the infinity... We are all in the same pot of the little pig that heats, boils and keeps on boiling water while he waits for the big bad wolf to fall inside it!

But we like to swim in the steamed soup, where we find all the ingredients, sweet or savoury, maybe too spicy. We taste it and it may be more or less delicious; however what matters is that the recipe goes around randomly, making the tour of the world, so everyone tries it and adds ingredients.

It is the universal cooking pot, the super GLOBAL.

facebOmB!



Christian FRÖHLICH

Christian Fröhlich studied architecture at the TU Graz, graduated in 1997. Works in between architecture, art and media. He taught Visual Design, Architecture and Film and Design Studio at the „Grazer Schule“. From 2001 to 2010, Assistant Professor at the Institute of Architecture and Media, founded the so-called „no_Lab“ - the high-end media lab of the institute and co-director of the postgradual master degree program „Architectural Computing and Media Technology“ at the TU Graz. Won the Austrian Building Prize (Category: Institutes and Faculties) and the Schütte-Lihotzky-Project Award from the Federal Chancellery of Austria, Section of Artistic Affairs. Participated in several academic workshops, scientific conferences and art festivals worldwide. Works on his doctoral thesis about architectural experiments, currently Senior Scientist at the Institute for Art and Architecture at the Academy of Fine Arts in Vienna and runs - together with Johanna Digruber - the architectural studio *HARDDÉCOR*.



Using the circle of confusion (CoC) to determine the depth of field (DoF) by avoiding the congruence of parallel lines (T+S).

I want to introduce the medium video, which to me as an architect is very close, because it can do several things so very well: It can document but also measure streams of movement and record events that one can not see while only watching. It shows things that can not be recognized quickly through our normal senses.

Therefore we will take video footage as a basis for our workshop to find a kind of [not complete] equivalence, a certain similarity between the captured model and the real one: the city of Antwerp.

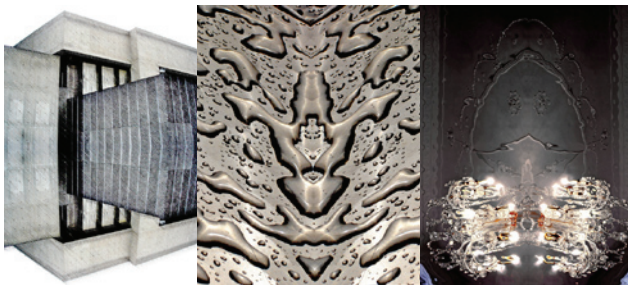
¹ "Tilt-shift" actually encompasses two different types of movements: rotation of the lens plane relative to the image plane, called tilt, and movement of the lens parallel to the image plane, called shift.

Tilt is used to control the orientation of the plane of focus (PoF), and hence the part of an image that appears sharp; it makes use of the Scheimpflug principle. Shift is used to adjust the position of the subject in the image area without moving the camera back; this is often helpful in avoiding the convergence of parallel lines, as when photographing tall buildings.



Spyridon KAPRINIS

Spyridon G. Kaprinis was born in 1977, in Thessaloniki, Greece. He completed his graduate studies at the University of Westminster, London [BA(Hons)Arch. 1996-1999] and at the Architectural Association, London[AA Dipl., 2000-2002]. From 2000 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 [M.Arch. 2005-2006] and a Master in Architecture and Urbanism with Distinction from the Architectural Association's Design Research Laboratory (AADRL) [M.Arch. 2008-2010]. He is currently working for Zaha Hadid Architects, in London, United Kingdom.



Congruence _ revisited

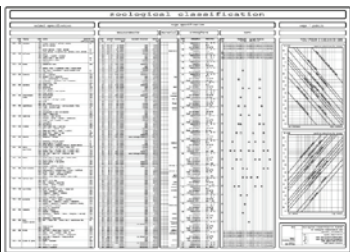
The various definitions of congruence describe a situation where a state of harmony and agreement is perceived or achieved. There is a governing notion of similarity, albeit a strange one: it is not a complete equivalence, nor a complete disjunction. Furthermore, the concept of congruence is also related to «genuineness», realness and to relationships that are true and «transparent».

In architecture and design, congruence can be encountered and perceived as a transcendental trait, which has the capability of being constantly adapted and transformed, according to any specific situation or design problem that must be faced and tackled. More specifically, architectural examples of congruence can be perceived within styles or typologies, as cases of anamorphosis, as hues of materiality, as concepts and narratives, or even as articulating techniques during the various digital and analogue design processes.



Kei PORTILLA-KAWAMURA **Ali GANJAVIAN**

kawamura-ganjavian is an architecture and design studio founded in 2000 by Key Portilla-Kawamura and Ali Ganjavian. After studying in London at the University of East London, the Architectural Association and the Royal College of Art they spent several years working in USA (Lee&Wimpenny), India (TBV), Japan (SANAA), Great Britain (Florian Beigel), Switzerland (Herzog&deMeuron) and Spain (Psi&co). They are the founders of the multidisciplinary creative platform Studio Banana and the online television Studio Banana TV. They are teachers at the IE Architecture School in Madrid, and have taught at the Istituto Europeo di Design (directing the European Design Labs Master course) and at the Accademia di Architettura di Mendrisio. They have been guest jurors at the ETH Zürich, EPFL Lausanne, Bartlett School London, Architectural Association London, and have given lectures and workshops in Spain, Germany, Italy, Portugal, Argentina, Russia and Japan.



Congregation Catalogue

We prefer looking at the root of the term “Congruence” and shifting our focus to the notion of “Congregation”. We will be looking carefully at places where people gather in order to perform certain rituals together and we will be cataloguing these environments. We will spend time observing, analysing and experiencing places such as churches, mosques, synagogues, but also stadiums, discotheques and theatres. Each of them have specific architectural characteristics and reflect a particular social milieu, and by studying them we will trace the similarities and differences amongst them. Subsequently cataloguing them, we will generate a repertoire of new combinatory possibilities, real architectural composites. The artist Wesley Meuris will be collaborating with us in the workshop. Participants are expected to be fun-loving observers, eager researchers and prone street roamers.

Image left: Cinema, Hiroshi Sugimoto

Image right: Zoological Classification, Wesley Meuris



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 postgraduate level concerned with urban regeneration, building re-use, interior design, and the relationship between interior architecture and installation art. She has lectured and published internationally and is the co-author of 'Re-readings: Interior Architecture and the Design Principles of Remodelling Existing Buildings' (RIBA Enterprises 2004), 'Form and Structure – The Organisation of Interior Space' (AVA 2007), 'Context and Environment – Site and Ideas' (AVA 2008), the Visual Dictionary of Interior Architecture (AVA 2008), Objects and Elements - Occupying Interior Space (AVA 2009), and 'What is Interior Design' (Rotovision 2010) and a forthcoming reader on Interior Design theory; From Organisation to Decoration, due to be published by Routledge in 2011.



Looking Through

The simultaneous exposure of several different spaces or rooms within a single painting is a particular feature of Flemish 17th century painting. These pictures generally depict an Inside space in the foreground and, via a number of other interior rooms, an Outside one, often visible through an open window, door or gate. The household is revealed as a cluster of territories, the spaces are often employed for a number of different uses and personal privacy is not considered as particularly important. Light is used, as an almost theatrical device, to control movement, view and position within the painting of the interior of a building.

Imagine the gathering of a small group of people in your interior space: the individual journeys, the lonely labyrinthine route, emergence of light and space, the pleasure of meeting, the growing babble of voices in anticipation of an event...



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, the Technical University Berlin, Greenwich University London and Academy of Arts Nürnberg.

TO OUR AGREEMENT

TWO HOUR AGREEMENT



via views

The painting 'Las Meninas' (The Maids of Honour) depicts a scene of the Spanish court in which the Infanta Margareta is surrounded by her entourage. The artist Diego Velázquez himself working on a large canvas, is looking outwards, beyond the pictorial space towards the viewer of the painting or the model he paints. Behind him a mirror is hanging on the back wall, it reflects two visages, recognized as the King Phillip IV and the Queen. They gaze at the scene from the outside of the depiction and in return they are looked at by half of the group.

The viewpoint of the royal couple in front of the frame coincides with the observers.

A reciprocal relationship of views opens up the paintings space and invites to reconstruct the constellation, to discuss the various layers of an uncertain congruency.



Mathieu WELLNER **and friends**

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. Since 2006, he has been working as the coordinator of architectural projects for the Haus der Kunst in Munich, responsible for a common study by AMO and Herzog & de Meuron. He joined recently the chair of architectural theory at Innsbruck University as a researcher. He is co-director of the Wiederhall Foundation in Amsterdam and is currently curating, lecturing and publishing.



In what style should we build?

"In what style should we build" wrote Heinrich Hübsch in a book published under the same title in 1828. He fought against the practice of blind classicism and for the creation of another language of forms. Architectural styles are indeed more than a simple repetition of recognizable archetypes, but more a style of thought and lifestyle of their author. A strong coherence of the architect himself and his work is the consequence. A visible congruence between different projects mirrors and strengthens the philosophy of their creators and generates a common style. The most contemporary of all styles ignores all form and fashion towards a clean attitude.

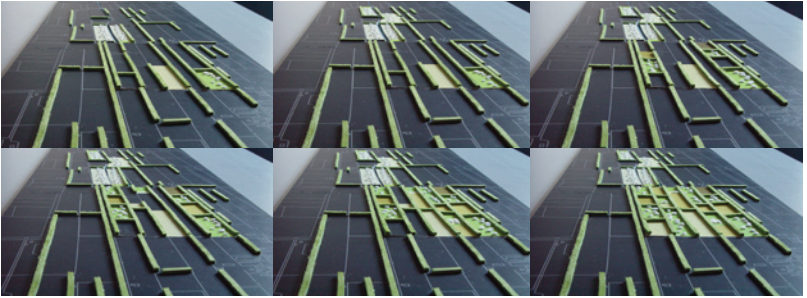
With this workshop, the students will have the opportunity to put themselves into somebody else's shoes and to simulate their way of thinking - their style. The project is to rebuild the recently burned Café Capital in the Stadspark of Antwerp, each student in one different architectural style.

© Photo: Mathieu Wellner



Jandirk HOEKSTRA

Jandirk Hoekstra (°1953), landscape architect, senior consultant, studied landscape architecture at the Agricultural College in Wageningen and composition at the Rotterdam Conservatory. He was active in the cultural sector as a booker for a theatre for modern music and cultural debate, at the Department for Urban Development Rotterdam as intendant/ambassador and from 1993 to 1999 as senior advisor of urban development at Heideme Advies/Arcadis. From 1999 until the present he is co-director of H+N+S Landschapsarchitecten and senior advisor/supervisor for a wide range of various projects. Regional landscape design, city plans and events with a mix of culture and design are his specialties. Recently Jandirk Hoekstra operated as intendant for the Province Overijssel in the role of director of the design studio for regional spatial quality issues. He also was the leader of the design studio for the Rhine-Meuse Delta in the southwestern part of the Netherlands.



Congruence in landscapes

During this workshop SRP students will explore opportunities for the spatial development of the eastern periphery of Turnhout. Therefore they will carry out design and research activities under the mentorship of Jandirk Hoekstra. The aim is to make this dispersed landscape more 'congruent' with wishes of inhabitants and different stakeholders while making use of existing spatial opportunities and qualities. These wishes, problems and qualities and the possible 'strategic projects' were defined during the studio exercise of the first semester.

Important issues are the development of new housing and the adaptation of the existing dwellings, the lack of identity of the neighborhoods and villages, the development of services for the ageing population, the expansion of both functional and recreational bike paths, the hard barriers of the ring road and the highway, the retention of the run-off water of the urbanized areas and the (re)programming of the still present large open natural areas, e.g. farmlands, forests, former clay excavation areas and the water system valleys.

NOTES

ADSL 2011 LECTURES



Monday 07.02.17 10h20, De Wintertuin
Daniel ROSBOTTOM [DRDH, London]
Distant Relatives

Monday 07.02.11 19h00, Aula Dieperik
Wilfried KUEHN - Simona MALVEZZI [KUEHN MALVEZZI, Berlin]
Dysplay
KUEHN MALVEZZI Models and Readymades

Tuesday 08.02.11 19h00, Aula Dieperik
Gennaro POSTIGLIONE [Politecnico di Milano]
Sigurd Lewerentz: the paradox of construction

Wednesday 09.02.11 19h00, Rode Zaal, deSingel,
Jürg CONZETT [Konzett Bronzini Gartmann, Chur]
Regionalism and Engineering

Thursday 10.02.11 14h00, Aula Dieperik
Irene CURULLI [TU Eindhoven]
Congruence in reuse. Significance of details in the transformation of former industrial buildings.

Thursday 10.02.11 16h00, Aula Dieperik
Herdis HEINEMANN [TU Delft]
**From Concrete Repair to Concrete Conservation:
The Challenges of Preserving the Heritage Values
of Historic Concrete**

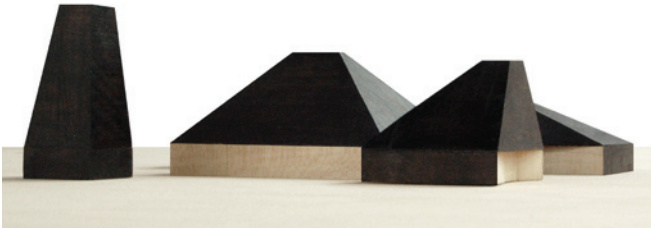
Addresses:

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



Daniel ROSBOTTOM

Daniel Rosbottom is a teacher, writer and practicing architect, one of two directors of London based DRDH Architects. Since 2008 he has been the Head of School of Architecture and Landscape at Kingston University, London and prior to that was the Postgraduate Director of the School of Architecture and Spatial Design at London Metropolitan University. In 2008 DRDH was one of 100 young practices, chosen by Herzog de Meuron and the Chinese Artist Ai Weiwei, to take part in the Ordos 100 project in Inner Mongolia, China. In the same year the practice won an open international competition to design a cultural framework for the city of Bodø in Northern Norway, which subsequently led, in 2009 to further competition wins for each of the major buildings within the project, a concert hall and a city library. Also in 2009 DRDH in collaboration with the Flemish office of de Vylder Vinck Taillieu won a competition to design a social centre and elderly housing in the Belgian town of Aarschot. In 2010 the practice was commissioned to design a church in 100 acres of prairie landscape in Tulsa, Oklahoma, USA.



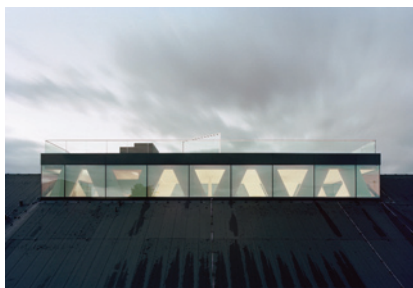
Distant Relatives

Contemporary architecture is often incongruous. For some architects this dislocation is a necessary consequence of prevailing cultural conditions. For others it is expressive of an overriding individual creativity. In large measure though it seems the resultant condition of an *ungrounded* architecture, consumed by complexities of programme and an increasingly universal and globally regulated infrastructure of building procurement. In 1972, Christian Norberg-Schultz wrote that modern man had *'for a long time believed that science and technology had freed him from a direct dependence on places. This belief has proved an illusion...and as a result the problem of place has regained its true importance.'* Forty years on this assertion seems overly optimistic but no less critical – the question of how to re-situate architecture remains. This lecture cannot hope to respond to such an encompassing issue but will seek to reflect upon it, through the presentation of ongoing projects within four particular but very different situations. Whilst each is purposefully conditioned by its own circumstances they are also, undoubtedly, familial. Collectively they speak of a desire for what might be termed a congruent architecture - oscillating between figure and ground, engaging with site as both a physical place and an iterative space of imagination and approaching history as, at once, a continuity and a proposition, whilst remaining resolutely of its own time and place.



Wilfried KUEHN
Simona MALVEZZI

The architects Simona Malvezzi, Wilfried Kuehn and Johannes Kuehn founded KUEHN MALVEZZI in Berlin in 2001. Museum and exhibition design is the main focus of their work which also centers on the transformation of historical buildings, often in combination with the reorganisation of contemporary and historic art-collections as done for the Museum Belvedere, Vienna or the Liebieghaus Frankfurt and currently for the Berggruen Collection in Berlin. Winning the special prize, KUEHN MALVEZZI's competition entry for the Berlin Humboldt-Forum attracted a lot of attention. Their substantial critical approach to reconstruction shown in this design was also awarded with the German critics' prize 2009 in the category architecture. Their projects have been shown in international solo and group exhibitions, amongst others in the German Pavilion at the 10th Architecture Biennial in Venice 2006.



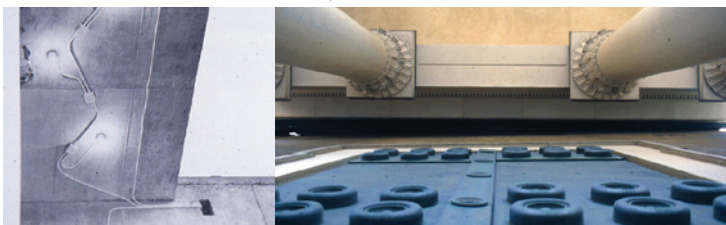
DYSPLAY
KUEHN MALVEZZI Models and Readymades

If some years ago a Henry Moore sculpture was dropped off in front of many public buildings or corporate headquarters, today an Olafur Eliasson installation is needed to perform the same task. The shift from original objects to contextual installations takes place in architecture as well. Instead of inventing the next Bilbao we have to focus today on ways to transform existing spaces into significant environments. Contextual practice means embarking on techniques of a critical dialogue with the existing. Since 2001, by using the model and the readymade as conceptual tools, Kuehn Malvezzi have developed an architectural practice that focuses on new readings of existing situations and especially addresses spaces of contemporary art production and exhibition. The presented projects range from very small objects to very large exhibition spaces and include realizations such as the Julia Stoschek Collection in Düsseldorf, the Documenta 11 venue at the Kassel Binding brewery and the Rieckhallen for the Friedrich Christian Flick Collection in Berlin.



Gennaro POSTIGLIONE

Researches focus mainly on domestic interiors, questioning relations among culture of dwelling, domestic architecture and modernity, on museography and on preserving and diffusing collective memory and cultural identity, connecting the museographic issues with the domestic ambit (research & teaching: www.lablog.org.uk). From 2004 promotor of PUBLIC ARCHITECTURE @ POLIMI, an interdisciplinary research & operative group that puts the resources of Architecture in the service of the Public Interest. On going Research: 'Geografie dell'abbandono', an investigation on Italian Borghi dismission to develop an understanding useful to elaborate strategies for possible active-actions; 'War archaeologies', a research on WWII remains both in urban contexts and cultural landscapes; 'A+P Smithsonian as never read': a complete collection of their published articles, reproducing original pages from magazines and including Italian translation; 'MeLA: Museums and Libraries in/for the Age of Migrations', a 4 years granted research on the new role of Museums & Libraries in the Post-National EU society.



Sigurd Lewerentz: the paradox of construction

The project as a negotiation of "impossible" dichotomies or as a place capable of fusing contrasting approaches remains always as an element of distinction and coherence throughout Lewerentz's work, despite the adopted style over time. This is the specific character of the Swedish Master's work which arises clearly and unmistakably from two buildings, distant from each other in time, but which become contemporary each other due to the issues they deal with and the manner in which these are solved: the Resurrection Chapel, in the Woodland Cemetery in Stockholm (1925-27), and the church of St. Peter at Klippan (1962-66). A construction cleverness that finds sublime maturity in his last work, the Flower Kiosk in the East Cemetery at Malmö: both manifest and testament, in built form, of all his ideas and of his whole life.



Jörg CONZETT

Born in 1956, citizen of Schiers (Grisons, Switzerland). He studied civil engineering at the Eidgenössische Technische Hochschule (ETH) in Lausanne and Zürich and received his diploma in 1980. From 1981 until 1988 he worked as an employee of Architect Peter Zumthor at Haldenstein. After this architectural experience he decided to start working as an independent consultant structural engineer. Today he leads an engineer's office of about 20 people together with his partners Gianfranco Bronzini and Patrick Gartmann in Chur. Their main activities are designing structures for buildings together with architects as well as working on projects for bridges and bridge repairs. www.cbg-ing.ch



Regionalism and Engineering

How can local materials and building traditions influence contemporary engineering? Jörg Conzett presents some recent work dealing with these questions. He will further discuss on problems of preservation or altering existing structures which are in a strong relationship to regionalism, too.



Irene CURULLI

Irene Curulli is assistant professor in architectural design at the University of Technology Eindhoven, The Netherlands. At the Tu/e she is carrying out a research on the topic of transformation of industrial waterfronts of B5 canal-zones, Brabant region, The Netherlands. Irene Curulli taught at Cornell University, USA where she 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 the PhD title from Naples University, Italy. Since 2002 she has run her Amsterdam-based office.



Congruence in reuse.

Significance of details in the transformation of former industrial buildings.

Congruence in designs of transformation is the capacity of addressing changes over time. The final objective is to ensure the continuity of history.

This approach requires receptivity and patient observation of the 'existing', which in this case is represented by industrial buildings, usually regarded as ordinary architectural volumes. In fact, their sober character, dictated by principles of mobility, efficiency and budget, seems to lead to this interpretation.

When it comes to reusing industrial buildings, there is often a rash judgment of their architectural value, thus leaving behind their unique spatial character, their formal and typological characteristics and the pioneering level of experimentation involved in building them. These aspects find their significant expression in the 'details'.

The recognition of these details is the prerequisite for an approach on reuse capable of envisioning the endurance of a building beyond ephemeral trends. It establishes a relationship of continuity and, therefore, of congruence with the building. The design is thus open to experimentation and operates between the clear-cut alternatives of innovation against conservation.



Herdis HEINEMANN

Dipl. - Ing. Herdis Heinemann studied architecture at the University of Dortmund, Germany (graduation 2001) and at the Technical University of Delft, The Netherlands. She was the co-founder of the German architectural office Hei.Di, where she worked until 2006. Since 2006, she is carrying out a PhD research at the chair of Building Conservation at RMIT, Faculty of Architecture, TU Delft. Her research topic is the conservation of historic concrete in the Netherlands, with a focus on the conservation process and construction history of historic concrete.



From Concrete Repair to Concrete Conservation: The Challenges of Preserving the Heritage Values of Historic Concrete

Concrete became one of the world's leading building materials during the 20th century and is now omnipresent. Besides its importance for new constructions, a new field concerning concrete has emerged recently: the conservation of historic concrete. With the increasing listing of 20th century buildings as monuments, historic concrete is encountered each time more during conservation. However, its conservation still challenges, as too little is known about historic concrete and tailored concrete conservation approaches do not exist yet.

In practice, concrete conservation depends strongly on materials and approaches used for concrete repair.

Such approaches endanger heritage values and their compatibility is doubtful, as historic concrete differs from modern concrete. In this lecture the dilemmas will be illustrated by means of Dutch historic concrete buildings, and solutions shown of how a transition towards conservation is possible.

PROGRAM

Monday 07.02.11

- 09h30-10h00 Arrival, Mutsaard Campus
10h00-10h10 De Wintertuin:
Opening and welcome by
Koen Van de vrecken, dean
10h10-10h20 Introduction by the ADSL-committee
10h20-11h30 Keynote Lecture by Daniel Rosbottom
11h30-13h00 Start Workshops
13h00-14h30 Lunch & Drinks in ADSL-Café
14h30-16h00 Workshops
16h00-16h30 Coffee Break
16h30-22h00 Workshops
19h00 Aula Dieperik:
Lecture by Wilfried Kuehn -Simona Malvezzi

Tuesday 08.02.11

- 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 Gennaro Postiglione

Wednesday 09.02.11

- 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 Rode Zaal, deSingel:
Student Council Lecture
by Jürg Conzett

Thursday 10.02.11

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 <u>Irene Curulli</u>
16h00	Aula Dieperik: Lecture by <u>Herdis Heinemann</u>

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

Friday 11.02.11

09h00-13h00	Workshops - preparing presentations
12h00-13h30	Lunch & Drinks in ADSL-Café
14h00-17h00	Workshops presentation in the 'Wintertuin'
18h00	Opening of the exhibition in the 'Wintertuin' Closing Reception

Addresses:

Aula 'Dieperik': Mutsaard Campus,
Mutsaardstraat 31, 2000 Antwerp
Opening and welcome / Workshops presentation /
ADSL-Exhibition
'Wintertuin', Mutsaard Campus
Mutsaardstraat 31, 2000 Antwerp
Rode 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

19h00-20h30

Student Council Lecture

Thursday 10.02.11

18h00-22h00

Drinks in ADSL-Café

ADSL 2011

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