

ARCHITECTURE

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# Practice-based doctoral seminar May 2021



In Practice - Doctoral Seminar  
28th of May 2021  
ULiège - KU Leuven  
Brussels

[www.architectureinpractice.eu](http://www.architectureinpractice.eu)

## Where, when

Friday 28th of may 2021 - 14:00-18:30

KU Leuven Faculty of architecture - Sint Lucas Brussels

Paleizenstraat 65 - 1030 Brussels - room A20

## Organising Committee

Benoît Vandebulcke (U Liège, AgwA)

Harold Fallon (KU Leuven, AgwA)

Benoît Burquel (AgwA)

## Panel members

Eric Le Coguiec, PhD (ULiège)

Karen Kesteloot, PhD (KU Leuven, Studio Bont)

Benoît Vandebulcke, PhD (U Liège, AgwA)

Harold Fallon, PhD (KU Leuven, AgwA)

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# Program

- 14:00 Arrival and welcome
- 14:15 Introduction to the research seminar  
(Benoît Vandebulcke, Harold Fallon)
- 14:30 COINCIDENTAL ARCHITECTURE  
Johannes Berry (KU Leuven, Sugiberry)
- 15:00 THE ARCHITECTURE OF ALTERATION, HERITAGE AS  
IDEA AND PROJECT  
Stijn Cools (KU Leuven, aNNo)
- 15:30 REPRESENTING LIVED LANDSCAPES  
Virginie Pigeon (ULiège, Pigeon Ochej)
- 16:00 DISLOCATIONS  
Steven Schenk (KU Leuven, Schenk Hattori)
- 16:30 PRIMARY STRUCTURES  
Floris De Bruyn (KU Leuven, GAFPA)
- 17:00 RE-ENGAGEMENT  
Jean-Philippe Possoz
- 17:30 Closing conversation

# COINCIDENTAL ARCHITECTURE

Johannes Berry (KU Leuven, Sugiberry)

Coincidence in the history of mankind it has led to many great discoveries.

In my practice we are curious about this power of coincidence. What could an architecture look like that takes coincidence seriously? Without overintellectualizing these moments, believing it was an insight of god, interoperating it as proof that you are a genius, or a window into your subconscious etc.

I will present a cartography comprising a collection of visual coincidences relating to my practice. Some that has led to insights, some that has led to projects, but mostly just ones I find curious, discovered by myself or others.



source : <https://www.youtube.com/watch?v=ZZjPw5kcRYE> (accessed 20/05/2021)

# THE ARCHITECTURE OF ALTERATION, HERITAGE AS IDEA AND PROJECT

Stijn Cools (KU Leuven, aNNo)

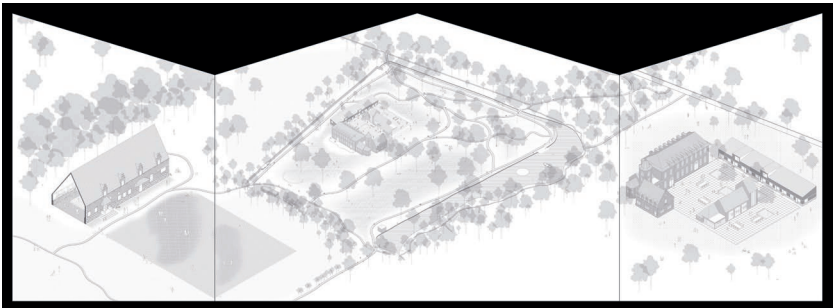
Built heritage is a product architecture makes. At once set apart from the world and midst in the tabula plena as urban resource. Regardless of scale, context, origin, style, ... heritage is continuously shaped by evolving cultural and social ideas.

Since the mid of the 20th century architecture and conservation in Europe have operated at a curated distance. Current approaches in both disciplines are challenged. To fight climate change architecture risks to be framed to the trilogy of basic material operations “reduce, reuse and recycle”. Architects have become preservationists. And preservationists are realizing heritage emerges out of a narrative constructive process. The bright heritage horizon has become a line of shadow towards the universal validity of the conservation movement itself, in a diverse and post-colonial society oriented towards change.

Against this new background, one can well ask if the classic conservation movement as it evolved from the 18th century cannot be considered as concluded, and whether the idea of heritage should not be redefined to the environmental sustainability of social and economic development within the overall cultural and ecological situation on earth?

I propose three interpretive themes to explore an answer to this question: icon, Arcadia and scenographic imaginaries. These themes are entries to re-imagine heritage as a negotiated and re-imagined cultural resource that provides meaning making significances and encounters in the present.

The research will be elaborated through practice, design experiments and prototypes (existing and new) of aNNo architecten to guide the explorations. The practice is here-in approached as a “methodological device” as developed in the research of Henk Borgdorff (Borgdorff, 2010).



research revalue: triptych of the historic abbey of Kortenberg. Heritage as idea and project (aNNo)

# MAPPING LANDSCAPES, SHARING HORIZONS

Virginie Pigeon (ULiège, Pigeon Ochej)

The landscape, understood as a relational interface between living things and space, is a potential activator of our sensitive and political powers, focusing our attention on what makes sense in the ways of inhabiting the world. Because sharing these attentions can multiply the possibilities, today we need to find new ways of telling and representing our lived landscapes, our inventive practices, our ways of being with others. It is through cartography that the experience of representing living territories is offered here.





# DISLOCATIONS

Steven Schenk (KU Leuven, Schenk Hattori)

How to reveal the landscape of research by my practice by a mere collection of meta-products? This overview will be trying to avoid such a dislocation that is so often a consequence of our modern understanding of things. We will only collect material that is not meant to do something else besides communicating its own idea. What if this absence of hierarchy of the collected content and their dislocation from their original context will enable an access to real core ideas? The interactive overview will try to engage the specific coexistence between memory and experience and its potential to re-establish their potential in the conception of physical space.

As Edmund Husserl elaborated on this in the Problem of Worldliness:

*„Natürliche Erkenntnis hebt an mit der Erfahrung und verbleibt in der Erfahrung. In der theoretischen Einstellung, die wir die „natürliche“ nennen, ist also der Gesamthorizont möglicher Forschungen mit einem Worte bezeichnet: es ist die Welt. Die Wissenschaften dieser ursprünglichen Einstellung sind demnach insgesamt Wissenschaften von der Welt, und solange*

*sie die ausschließlich herrschende ist, decken sich die Begriffe “wahrhaftes Sein”, “wirkliches Sein”, d.i. reales Sein, und - da alles Reale sich zur Einheit der Welt zusammenschließt - “Sein in der Welt”.*

(Natural knowledge begins with experience and remains in experience. In the theoretical attitude which we call the “natural” one, the total horizon of possible research is thus designated by one word: it is the world. The sciences of this original attitude are therefore altogether sciences of the world, and as long as it is the exclusively dominant one, the terms “true being”, “real being”, i.e. real being, and - since everything real unites to form the unity of the world - “being in the world” coincide.)

Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator) (free version)



Sigurd Lewerentz, Mountain for mourning, Skogskyrkogården, 1917-1920 (picture by the author)

# PRIMARY STRUCTURES

Floris De Bruyn (KU Leuven, GAFPA)

A simple factory. Rhythmic in it's structure. Humble in it's material choices. Everything pure pragmatics and yet the whole is majestic in it's material presence. The light is just perfect. The architect is not present.

Within the office GAFPA has always been fascinated by straightforward architecture. We are triggered to understand what makes a purely functional construction into what we call architecture. We like the contrast between the almost anonymous quality of the raw built form and the human qualities it generates. We spend a lot of time analyzing what is already there. Until you understand it to a degree that you can take it apart and put it back together again. We see our practice as rearranging found 'ready-made' elements, both historical, contextual and material and composing them in a new meaningful way. Sometimes it's the specific atmosphere of a site, the constructive logic applied, or a building material that triggers the initial concept. It's the thrill of finding new ways of expression, easier and faster ways to build, and the beauty of the space produced by the result, almost as a side effect.



G1812, Industrial building (Construction),  
Ghent (2018-...), GAFPA

The naked structure, the most essential part of a building, is our main focus, to be inhabited or used in the way people feel like. The program is an excuse to create space which

can only exist in that place, and at the same time is universal in its nature. We're inspired by everyday life in general. By the complexity, generated by a succession of infinite logical choices and events. We find joy in the hybrid nature of Prouvé's artefacts. Interest in the ambiguity of the arguments developed in Venturi's complexity and contradiction. We feel affinity with Giorgio Grassi who argued that necessity attracts the gaze to what is important.

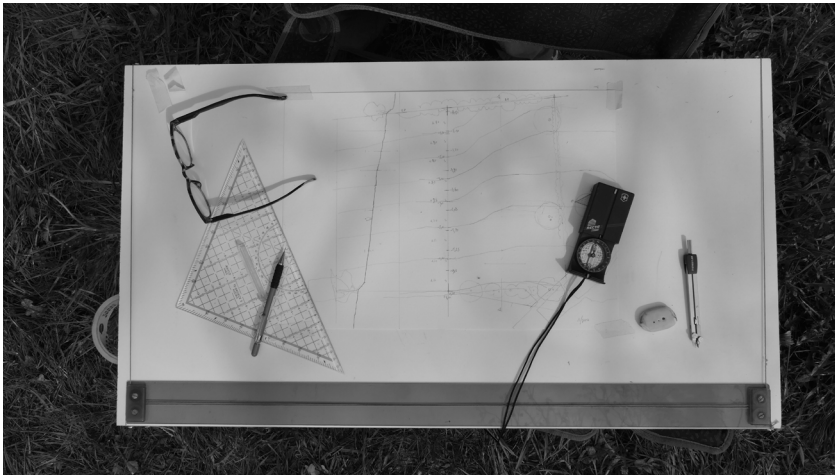
In the masterstudio Primary Structure we have been archiving for the past years different types of built structures. Using the methods of Giorgio Grassi, Venturi Scott Brown or Bernd and Hilla Becher we examine anonymous buildings, industrial boxes, historic factories, barns and supermarkets as if they were the Parthenon. The existing structure is analyzed to the point it becomes inspiration for the second part, an adaptation or new design depending on the situation. The final result is presented as a standalone primary structure. With the deliberate postponing of the design act and through the method of radical deconstruction we want to find a research method which generates continuity devoid of stylistic restrictions or a fixed formal language. We want to find a way to generate meaningful space which is specific and flexible at the same time without being generic or isotropic. We like to think of every conceived structure as being part of the Continuous Monument (Superstudio).

It is a general concern with what will be left of the architects endeavor after it is stripped of its ornaments and function. Investigating its potential as a beautiful ruin (August Perret).

# RE-ENGAGEMENT

Jean-Philippe Possoz (ULiège, AA-AR)

Exploring  
Forms Of Radicality  
In The Practice  
Of Architecture



Exploring forms of radicality in the practice of architecture, picture by the author, 2021



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