

Practices in Research

Practice-based research conference
Booklet of abstracts

Un-disclosed

Exposing the Dirty Documents, the Controverses and the Confession, the Back-site of Design Processes in Architecture

20th of May 2026
Kanal Architecture - rue de l'Ermitage, 55 - Brussels
UCL Loci Brussels - rue Wafelaerts, 47-51 - Brussels

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UCL Loci Brussels - rue Wafelaerts, 47-51 - Brussels

The abstracts in this collection are not peer-reviewed articles; they are intended solely as supporting material for the Practices in Research conference.

Front & back cover ©Michiel De Cleene

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www.architectureinpractice.eu

Program

09:30 Door at Kanal Architecture rue de l'Ermitage, 55 - Brussels

10:00 Welcome introduction
"Practices In Research #07 -
Un-disclosed

10:20 Four parallel sessions

Session 1 - Dirty Documents & Unspoken Aesthetics 1
Benoît Burquel - chair

The building as a model - Thomas Finch
Not to be confused - On translation, abstraction and interpretation - Ieva Davulyte & Jean-Marc Tang
Wall talks - Archiving architecture's anonymous co-authors - Maria Espinoza & Shirley Dongwei Chen

Session 2 - Dirty Documents & Unspoken Aesthetics 2
Matteo Robiglio - chair

A fireplace chronicle - Layered authorship in a collaborative design process - Sarah Becchio-Paolo Borghino, Davide Tommaso Ferrando & Stefano Pujatti
Design as sequence, competition as ritual - Transnational back-offices in a shifting chinese landscape - Edoardo Bruno
Negotiating the ceiling in - The careful introduction of a hanging ceiling during the negotiation phase of a tender procedure - Saartje Arnout & Tilke Devriese

Session 3 - Emotional labor & professionnal identity 1
Tine Segers - chair

ACME the first year - An interim story of experimentation, failure and reconfiguration - ACME
Being young architect - The “Young Architect” as a professional construct : Emotional labour, representation and identity formation in the contemporary architectural field - Dávid Smiló
Pain - A catalyst for credibility or meaning ? - Tobias Rabold
Nothing was built, everything was learned - Can unbuilt work build architects ? From Academic position to collective practice - Jakub Biernacki, Mikołaj Cichocki, Marianna Moskal & Bartosz Teodorczyk

Session 4 - Emotional labor & professionnal identity 2
Christine Fontaine - chair

Stop answering in order to ask - Lost competitions as places of productive friction - Romain Lucas& Belén Ramos Jiménez
The intimate gree box - A quiet witness of unspoken artistic research as architectural practice - Viktorija Bogdanova & Iris Andersson
Who builds architecture ? - Control, conflict and compromise - Luigi Olivieri
Future archaeology - James Aston Lansbury& Lucia Concetta Vincelli

12:00 Lunch Break

13:30 Four parallel sessions

Session 5 - Dirty Documents & Unspoken Aesthetics 3
Elodie Degavre - chair

A continuous project altered frequently - An aestetics of architectural indeterminacy - Lars Fischer
Before it is made presentable - An atlas-diary of the unfinished - Gino Baldi & Serena Comi
Manil - Fermette ohn eigenschaften - Tomás Barberá Ramallo
Umbauleitung - Towards safeguarding low-emission building principles - Vincent Matzmorr

Session 6 - Dirty Documents & Unspoken Aesthetics 4
chair to be confirmed

Completed ? - Undoing a design process - Sébastien Bonnerot
The lived maquette - A real-scale model serving as an operative environment for experimentation, negotioation and reflection - Tim Simon-Meyer, Luise Leon Elbern & Julius Tischler
My dear ones - A love letter to the unseen projects - Lilla Árkovics

Session 7 - Emotional labor & professionnal identity 3
Alessandro Armando - chair

Behind the scenes - Tosca, paper tablecloths and sketchbooks - Sara Caruso
Hybrid drawing tools - Uncovering the layered production of architectural sketches across analogue and digital media - Sofie Devriendt
Architecture of movement - How to design space while defining it ? How to design open and relational architecture ? - Hera Van Sande

Session 8 - Controversies & Confessions 1
Juliane Greb - chair

Incompatible commissions - Desperately looking for a common language - Pedro Duarte Bento
(Un)adapted chair - A lookout on finished authorship - Yann Courouble & Bert Stoffels
Re-sign - Material scavenging as a design catalyst - Marco Zanini
On vitality - Drawing on the accidental - Katrin Brünjes

15:10 Break

15:30 Four parallel sessions

Session 9 - Dirty Documents & Unspoken Aesthetics 5
Stijn Cools - chair

The prototype, a project within the project, between control and loss of control - 27 social housings by Atelier Rita and Vida architecture in Pantin (Paris) - Margaux Darrieus
The drawing - Based on the process of building the slovenian pavilion at the 19th Internationional Architecture Exhibition of la Biennale di Venezia - Ognen Arsov & Ana Kosi
Workface details - Drawing on the wall, from cave to cavity - Michiel De Cleene

Session 10 - Dirty Documents & Unspoken Aesthetics 6
Wouter Van Acker - chair

Sent to back / bring to front - Layered depth in the space of design - Andreas Nonneman
Meaningful mistakes - Subtitle, descriptive text on situational overwhelm and context exposure - Luise Leon Elbern
Aesthetic draft - Architecture in the age of content - Technè
This is not the building we designed - Reconstruction of the cinema, Fosses-sur-villiers (Paris) - Mathieu Berteloot

Session 11 - Emotional labor & professionnal identity 4
Tomas Ooms - chair

The architecture of exhaustion - An auto-ethnography of systemic failure and the search for structural multi-vocality - Carmen Osten
The rebirth of the student council - How can we (re) organise ourselves ? - Luc van Basten Batenburg
Schödinger's cooperative - An (un-)finished architectural practice - Onur Öztürk
"You guys always buy the most expensive doors just get one that works" - Agency, space, inhabitation - Stephanie Davidson & Georg Rafailidis

Session 12 - Controversies & Confessions 2
Benoît Vandenbulcke - chair

Binding together a project - The hidden role of material artefacts in establishing the trust required to build experimental work - Rachel O'Grady & Chris Upson
Playful architecture as a way of act - Behind the scenes of a public square - Notes of a ten-year project - Louise de Froidmont
Negotiating heritage - Power dynamics in the transformation of a historic square in Tuscany - Emanuele Barili & Olivia Gori

17:20 Plenary Session

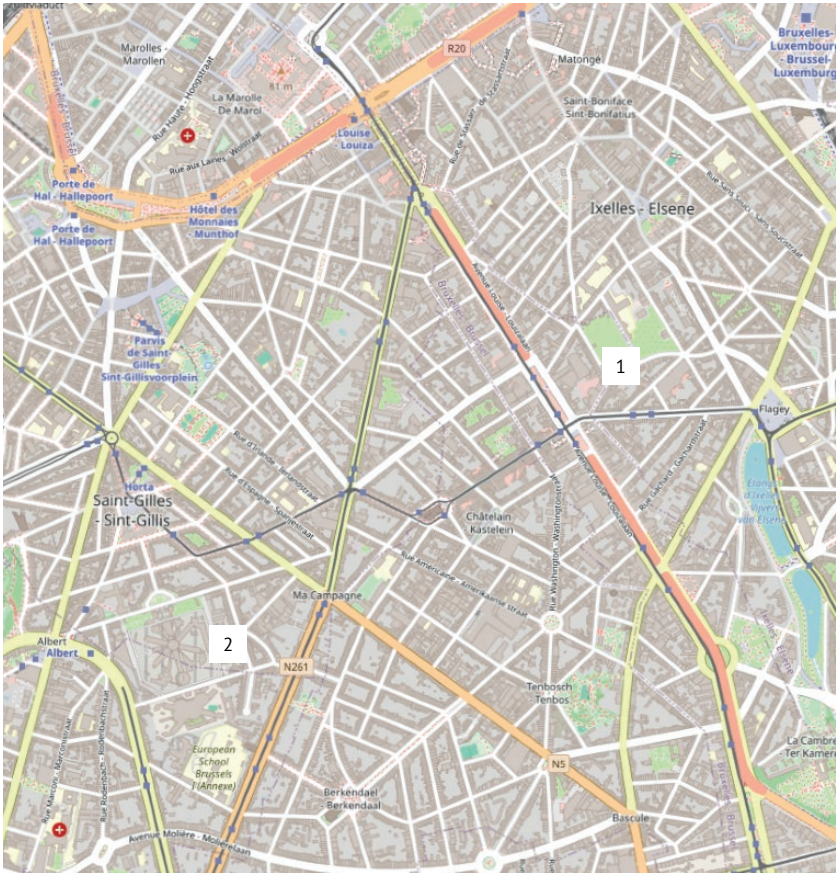
Tine Segers - moderator

Bart Hollanders (Eagles of Architecture)
Albena Yaneva (Politecnico di Torino)
Matteo Robiglio (Politecnico di Torino)
... to be confirmed

19:00 Keynote Lecture at UCL Loci Brussels

rue Wafelaerts, 47-51 - Brussels

Bart Hollanders (Eagles of Architecture)
Albena Yaneva (Politecnico di Torino)



1
Conference venue - Kanal Architecture
rue de l'Ermitage, 55 - Brussels

2
Keynote lecture venue - UCL Loci Brussels
rue Wafelaerts, 47-51 - Brussels

UN-DISCLOSED

In architectural discourse, what is shared is often polished: the final render, the built result, the curated narrative. Yet behind every project lies a dense, messy, and often invisible terrain of effort, negotiation, failure, and persistence. PiR #07 – Un-Disclosed invites contributors to turn the spotlight toward this "dark side" of practice—the backstage, the back-office, the back-and-forth.

Architects, designers, researchers, and educators gather to share the unseen labour of their work: the annotated spreadsheets, the marked-up plans, the failed competitions, the internal debates, the moments of doubt and discovery. These are not just remnants—they are critical sites of learning, where practice is shaped, challenged, and redefined.

This issue seeks to uncover the undisclosed processes that rarely make it into publications or exhibitions yet form the backbone of architectural production. We are interested in the documents of struggle and negotiation: the iterations, the revisions, the test models, the internal emails, the contracts, the whispered questions of "are we
still relevant?" or "is this still beautiful?".

At the same time, **Un-Disclosed** opens space for reflection on architectural taboos and tensions: the aesthetics of failure, the politics of visibility, the 'fashion' cycles of design, and the emotional labour of staying having a societal impact and

surviving in a shifting professional landscape . What do we choose not to show, and why? What does this say about our values, our vulnerabilities, and our ambitions?

Contributors engage with the following themes while focusing on the representational and explorative instruments (drawings, models, sketches, spreadsheet-files, wastebasket content…) that reveal the undisclosed layers of practice:

Dirty Documents and Unspoken Aesthetics: What happens behind the scenes? How do architects document, reflect on, and learn from the messy, iterative, and often frustrating parts of their work? How do spreadsheets, notes, sketches, and internal communications become instruments of design thinking? What visual languages emerge from the unpolished, the incomplete, the unresolved?

Failed Competitions and Forgotten Projects: What can be learned from what didn't make it? How do we archive and represent these moments? How do they inform future practice? What narratives and insights emerge from projects that remain hidden in drawers or lost in digital folders? How do these shape the documents that are
produced in design practices?

Emotional Labor and Professional Identity: How do architects navigate the pressure to stay relevant, fashionable even, or "hot"? What instruments and practices help them reflect on or intervene in these dynamics? How do these dynamics shape their sense of identity and influence their innovative

decisions? And how do they find their way into the drawings, models,…

Controversies and Confessions: What are the tensions, contradictions, or ethical dilemmas that remain unspoken in architectural practice? How do architects confront or conceal these issues, and what do such moments reveal about the profession's values, responsibilities, and vulnerabilities? How does this lead to the production of new drawings, models…

And, obviously how all of this contributes to intriguing architectural projects. Submissions reflect on these critical practices through concrete examples, staying close to the methods, documents, and outcomes of this work, with a clear focus on the observational, explorative and creative media nourishing the practice and informing design.
Contributions range from case studies and reflective essays to visual narratives and experimental documentation.
The editorial committee reviewed submissions based on short abstracts. The extended abstracts are here published as part of the conference proceedings (unreviewed).

After the conference, selected contributors and possibly additional guests will provide their complete contributions subjected to a double-blind peer-review, to be published in the upcoming journal issue: **Practice in Research #7 – Un-Disclosed Practices**. Unreviewed contributions may also be included upon invitation, with review statuses clearly identified.

A satellite university *Politecnico di Torino*

As Practices in Research continues to grow as a platform for interdisciplinary exchange, we introduce the concept of a Satellite University: a strategic partnership with an affiliated institution that plays an active and visible role in shaping both the conference and the journal. As such, the Satellite University contributes across multiple levels, including keynote participation, editorial involvement (guest editing and peer review), the organisation and chairing of sessions, and the publication of research, while also engaging its researchers and students in the event.

Conceived as both collaborative and temporal, each edition engages a different partner, fostering a rotating yet potentially lasting network of academic relationships; for this year's edition, the Satellite University is **DAD – Dipartimento Architettura & Design, Politecnico di Torino** (Turin, Italy). This initiative extends the mission of *In Practice*—an interuniversity research group uniting the Faculties of Architecture at KU Leuven, ULiège, ULB, UAntwerpen and UCLouvain—to position architectural practice at the core of research.

Through the Satellite University model, we aim to broaden this collaborative framework, welcoming new partners into an expanding European network of practice-based architectural research.

Calendar

16th of December 2025 - call for contributions
14th of February 2026 - submission of short abstracts
6th of March 2026 - notification of acceptance (conference)
24th of April 2026 - submission of extended abstracts
20th of May 2026 - conference in Belgium
9th of June 2026 - invitation for publication
7th of august 2026 - submission of full articles for peer review
25th of September 2026 - double-blind peer review available
30th of October 2026 - submission of final articles
27th of November 2026 - publication of PiR#07

Publication

After the conference, the editorial committee will select contributors to develop their extended abstract for the fourth issue of Practices in Research, the annual online open-access double-blind peer-reviewed journal for practice-based research in architecture.
The selection will be notified by the 9th of June 2025.

All complete articles need to make use of the InDesign template file available on the website of the In Practice interuniversity research group:

www.architectureinpractice.eu/pirjournal

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In Practice

In Practice is an interuniversity research group of practicing architects – and related disciplines – engaging their practice(s) at the heart of their research. In Practice explores the multiple ways in which the professional practice can be engaged in academic research and reciprocally. In Practice seeks to open a space for architecture practices in research through the development of doctoral and postdoctoral research projects, conferences, publications, and pedagogic projects.

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session 1
Dirty Documents & Unspoken Aesthetics *(1)*

THE BUILDING AS A MODEL

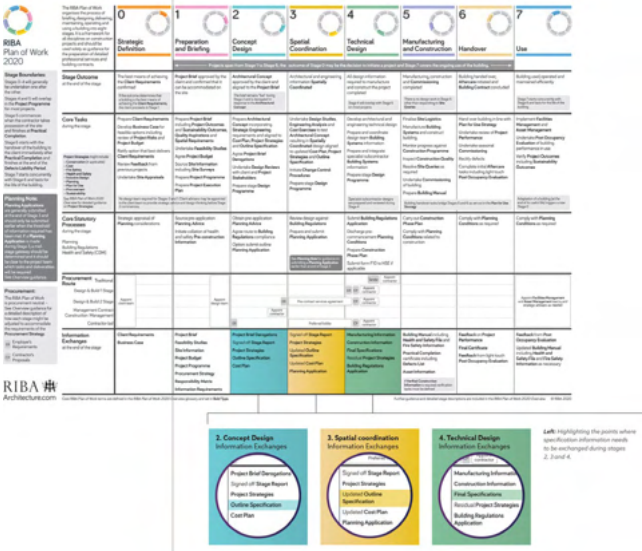
Thomas Finch
Morales Finch Architects

As architect's we are both educated in, and in practice presented with, the idea that the architect instills a sense of rigour to the construction process; a distance exists wherby details are refined in 'pre construction phase', so as to be as immune from the inpulses or misinterpretation of those on site as possible, and of course to avoid accusations of unprofessionalism.

In addition to this, the documents and legislation that form the administrative structure of an architects involvement, often establish, in various ways, the requirement for a substantial period of preperation in advance of any works.

As such, given the reality that this often means that a majority of an architects fees have been received before works on site commence, this information risks becomming guarded as it is often simply not feasible to treat the commencement of construction as anything other than a process of conclusion, as opposed to a point of departure and experimentation (if adopting these traditional definitions) despite the act of construction being our primary interest.

As a result, previously, there was an undeniable satisfaction from issuing a crisp, well revised, set of drawings and specifications, each referencing the other and the accompanying standards, safe in the knowledge that the answer to any question can be 'please refer to the drawings' and that obligations had been met.



Above: The RIBA (Royal Institute of British Architects) 'Plan of Work', that we, as a practice, often work to. The construciton phase of the work being stage 5 of 7.
Source; https://www.riba.org/work/insights-and-resources/riba-plan-of-work/.

b. Echelonnement des paiements

Les honoraires de l'architecte sont payables au fur et à mesure de l'avancement de la mission de l'architecte. L'échelonnement des paiements est le suivant :

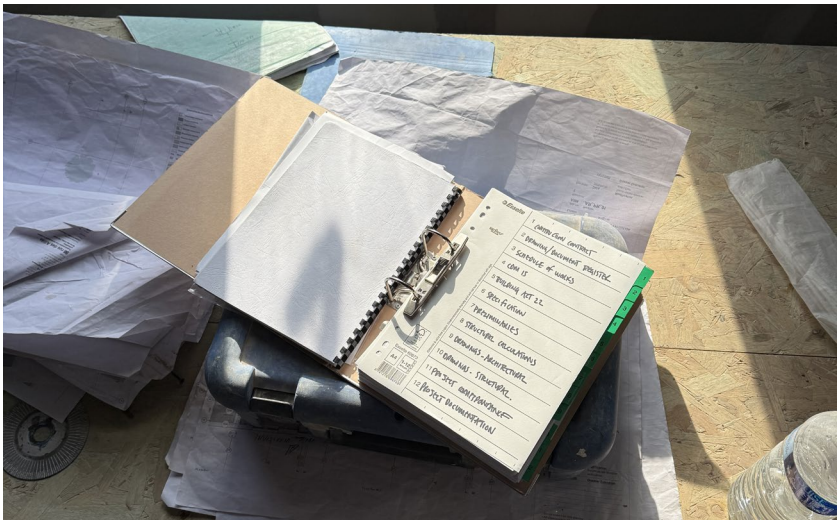
- 25 % à titre d'acompte/études préliminaires
- 25 % à l'avant-projet sommaire et détaillé
- ~~% à la constitution du dossier de permis: introduction de la demande de permis d'urbanisme ;~~
- 25 % à la remise du dossier d'exécution
- 20 % au chantier au fur et à mesure de l'avancement des travaux
- 5 % à la réception provisoire

(*) : Biffer la mention inutile
Modèle de contrat architecte-maître d'ouvrage du Cfg-OA – 18/11/2022
Nos modèles de contrats sont rédigés au masculin uniquement pour des raisons de lisibilité. Toutes les clauses s'adressent de manière égale aux femmes et aux hommes.

4

Above: Example fee agreement in which 75% of professional fees have been received at the point constrction commences.
Source; Morales Finch Architects

“We’re refurbishing an apartment - not building a racing car”



Above: Construction documentation issued to site at the commencement of a project. London, 2025. Photograph; Morales Finch Architects

Overleaf: The reality of site instructions during the construction of a family dwelling. Brussels, 2026.


PAS OSB FACADE
EXISTANT
SOPRAV

Working predominantly on projects involving small, existing, buildings, often complex in nature, the unspoken truth however is that this is rarely, if ever the case.

A recent exchange with an entrepeneur exposed this reality with the words ““We’re refurbishing an apartment - not building a racing car”– a simple but illuminating expression of how these two realities often collide at the point of construction, and its potential to destabilise what ought to be a collaborative process.

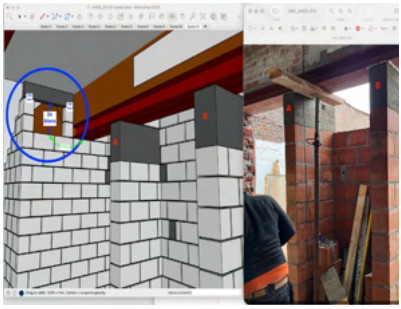
Acknowledging that those constructing buildings have, understandably, equally engrained working methods, and an anecdotal observation that the growing number of the means of communication, further relax the previous clear definitions of client, architect and entrepeneur etc, active responses in workgin practice, rather than passive observations are required.

How to react?

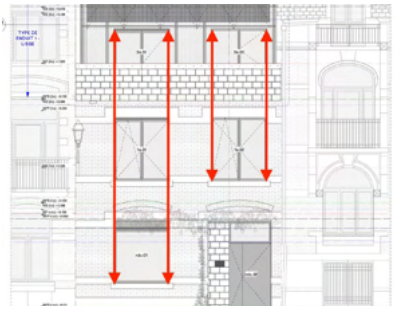
With this being reality, as a practice we have begun to structure our approach to such projects accordingly, working against our instincts, to commence construction with only a clear set of absolute parameters in place. It has made us interrogate exactly what are our obligations, as opposed to our learned assumptions of what they might be, not out of neglect, but so as to be able to direct as many reasources to site as possible.

Overleaf; Various informal site communication and design during the construction of a family dwelling. Brussels, 2026.


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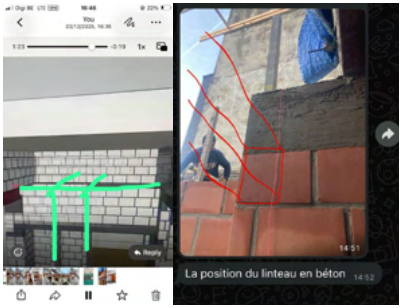


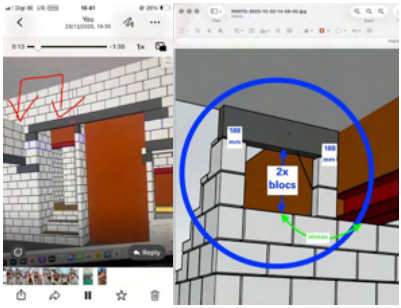





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surface du mur continue




La position du linteau en béton


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blocs

From that point onward, we then anticipate being very present during construction, attending site on an almost daily basis. The building is therefore treated as if it were a model, subject to constant adjustment, discussion and the cataloguing of what materials might be reused.

The confession?

The confession however, is that we have found this to be no less productive as a working method, despite the habits of producing vast quantities of construction information before hand (out of habit rather than logic).

It has brought us closer to the act of construction, by virtue of the fact that we can meaningfully dedicate more time to observe and discuss works on site, with the resources available to ensure this is not rushed or a luxury at our own expense.

It made us more aware of the preocupations and realities of working on site, in the eyes of entrepeurs, and I would like to think a greater deal of respect and meaningful dialogue from them as a result, as well as making us question our own value as architects more than we ever would have.

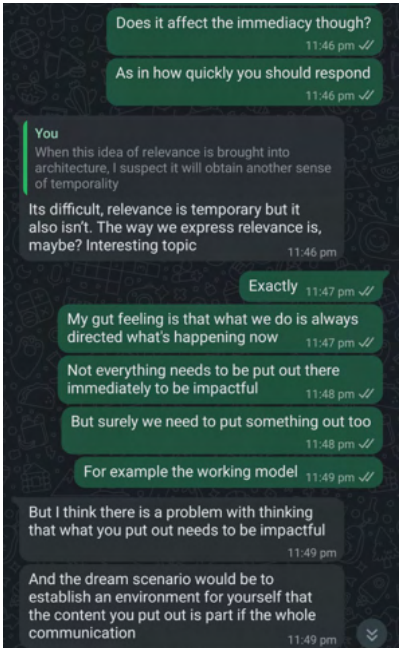
NOT TO BE CONFUSED

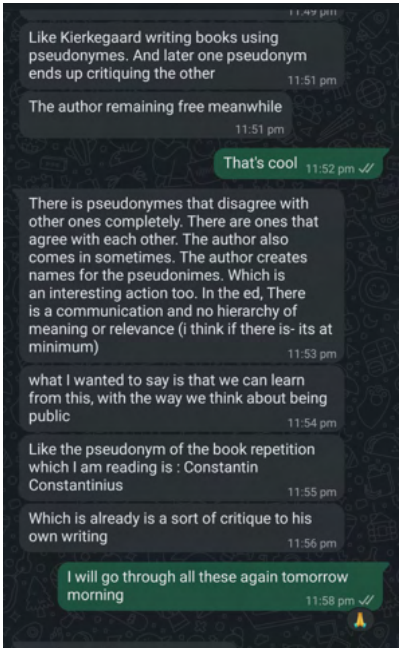
On translation, abstraction and interpretation

Ieva Davulyte, Jean-Marc Tang
davulyte.tang

Although Robin Evans forty years ago elucidated the centrality and profundity of drawing as a *translatory medium* in architecture, few have followed suit and the fact that most architects do not build is rarely recognised. Architects, unlike sculptors or painters, or adjacent delegates from the applied arts, almost never engage directly with the object of their thought, but through the mediation of *something* - paper for the most part. That paper architecture is the result of the architect's labour is perhaps no news at all, but its relation with the building seems to have escaped the contemporary consciousness since Evans, with a few exceptions. Thomas Demand and Caruso St John's collaboration comes to mind: From the 'Stubborn Nail' story in Chongqing, finding form in a 1:1 paper model in Venice, to the building in Kvadrat Headquarters in Ebeltoft, the paper is given so much agency that it becomes the building itself - the translator being transmuted. And as far as our practice is concerned, this journey between the paper (medium) and the building (object), where the translation takes place, is also subject to further contamination from other forms of communication, to further deformation under different tempos.

I sometimes refuse to remember the exact time difference between Vilnius and Melbourne. My studio partner and I call every other day around 2 pm Vilnius time, or 9 pm Melbourne time; on weekends, the conversations stretch longer. Without the ease of physical presence, latency is not an obstacle but a condition—one that subtly shapes the very nature of our design process. By intentionally embracing the tradition of hand drawing and other analogue





Typical daily conversation

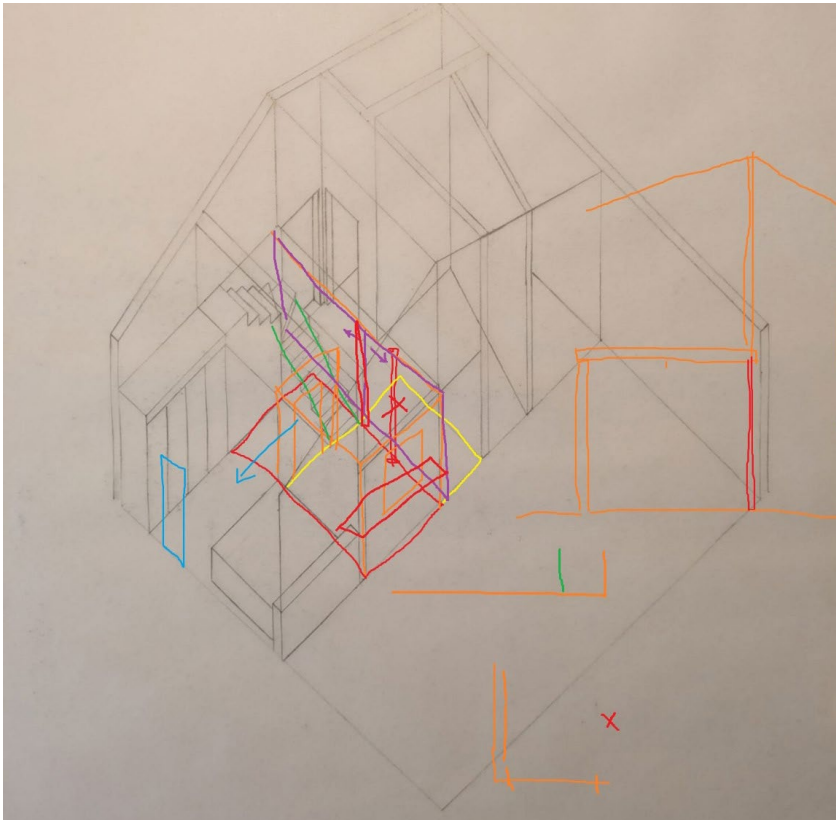
4:59 pm Vilnius

11:59 pm Melbourne

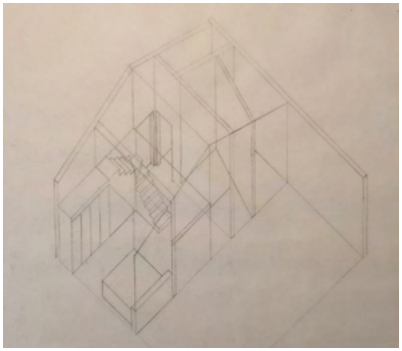
modes of representation, our practice is weighted with a persistent tension between the analogue and the digital. Each drawing— whether a hand sketch or a paper model — is transformed limitlessly by a mixture of rapidity and immediacy as soon as it appears on WhatsApp. This tension raises pressing questions about our way of organising, archiving, and publishing. Our constant deliberation between iterations and the responsibility of publishing are opposed but not incompatible: we rarely share these images at all. Yet this hesitation reveals a paradox: in the moment when the immediacy of the publication may matter more than its polishedness, is a WhatsApp archive of numberless digitally "neutralised" images not more profound than the hand drawings themselves? That the working model of a realized project in Vilnius is sitting calmly on a bookshelf in Melbourne might begin to imply that our archive resembles Philipp Schaerer's potpourri of once-useful data from his DIARY project (2005-ongoing). This inane representation of the digital processes of translation - more instantaneous and less predictable, worth less but better - might reveal a truer essence of the project than the building.

This is not to say, however, that the building bears no resemblance to the process nor the medium. On the contrary, the building surely shows formal traces of digital transmission and diffusion just as an Alberti's facade embodies a conspicuous paperiness. And certainly, this not the only form of translation involved as the condition of latency permeates all aspects of our practice: I often require a model/axonometric drawing to process the site condition from the other side of the globe; most of our ideas are conveyed

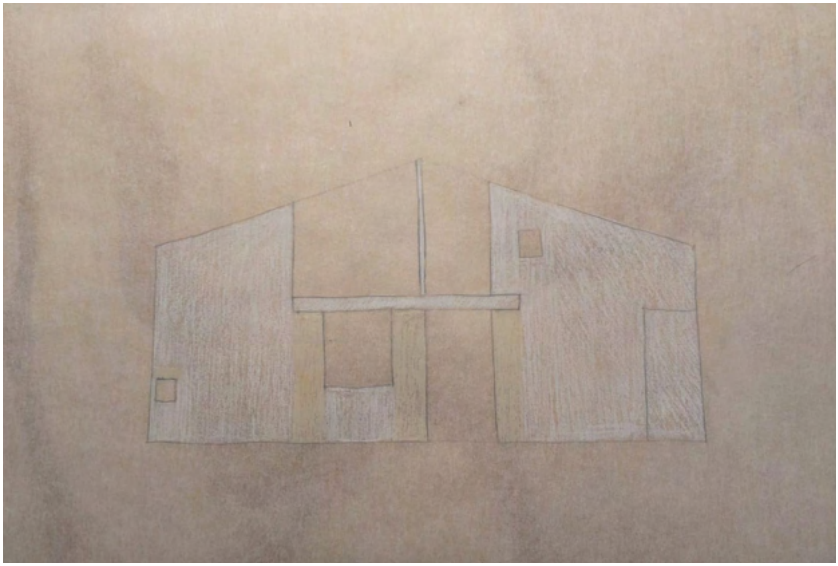

TADAO ANDO
RAFAEL MONEO
BERNARD TSCHUMI
ARCHITECTURE CONCEPTS
RED IS NOT A COLOR
JOHN HEJDUK
ADOLF LOOS
SEP HOFFMANN
PALLADIO VINTUEL
By Other Means



Version Whatsapp



Version Melbourne



Version Melbourne



Version Vilnius

through text rather than speech; even when we are on the phone, I can only guess and interpret without any sensuous clues. It is not far-fetched to say that almost every interaction of ours involves translation - an exchange between abstraction and interpretation. Without the benefits of being in the same room, when we speak, we exaggerate, idealise, and over-emphasise to account for the loss in translation. It is our hope to recognise the relation between these habitual translations and the resulting building, which is, following Evans, a fundamental enigma that we will need to reckon with.



Version Melbourne

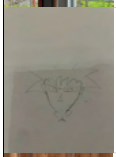
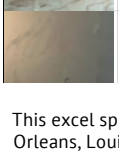


Version Vilnius

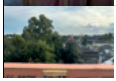
WALL TALKS

Archiving architecture's anonymous co-authors

Maria Espinoza & Shirley Dongwei Chen
DoZa

	Figure Drawing										
	Figure Drawing	jack stud	pencil	2x4	drawing	face	N/A	N/A	drawing of a smiley face using the nail holes as eyes	whimsical	
	Checklist	header	marker-black	2x4	text	construciton instruction	N/A	English	"Floor box/paint" with text "cover box" and "low stub downs" crossed out	technical	
	Label	alumninum door frame	marker-black	pvc electrical outlet box	text	construciton instruction	N/A	English	instruction "door" with an arrow pointing left	technical	Aluminum storefront system was installed on this project and the framed opening looked quite similar. Contractor attached this piece for clarification
	Figure Drawing	wall	pencil	drywall	drawing	face	N/A	N/A	face of a manga character	whimsical	This is one of two dragonball-z drawings located on this project. It appears to be a favorite among this group of workers
		wall	marker-black	2x4	text	information	N/A	N/A	Text "LR #3 Floor LPIA HR" on edge of 2x4	technical	Notes are referring to electrical outlets and data points
		wall	pencil	2x4	drawing	face	N/A	N/A	drawing of a smily face using the nail holes as eyes	whimsical	
	Gossip	wall	pencil	plywood sheet	text	Graffitii(?)		English	text located in a circle. From top to bottom "504 = catracho 100% Camera Pista = 705 = 10 + 4x" and a small star at the bottom. Calculation 10+4x is scratched out	technical	Catracho is what Hondurans call themselves.
		hollow metal flush door	marker-black	blue tape	text	Electrical notes		English	text that reads "two fans two cans" written with black marker on blue tape. An initial text of "everything" was written and crossed off above the remaining text.	technical	Certain units were delayed in the light fixture installation. Blue tape was located on unit doors indicating

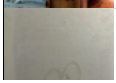
This excel spreadsheets documents photos from construction sites of various projects in New Orleans, Louisiana from September 2024 to Jan 2026. The excel spreadsheet is a ongoing visual archive of notes, sribbles, gossipts, instructions, sketches, schedules, door tags, and diagrams we found on site.

									installation. From top to bottom: "16th start rock 4th" ; "26th start rock on 3rd" ; "6th start rock 2nd floor" ; "13th rock start 1st floor"		subs were finishing their work. The sheetrock subcontractor began to note in different areas a live log of the sequencing
		floor	pencil, chalk	concrete	drawing, text	1 to 1 scale plan		N/A	framing layout on concrete slab. Line and curve drawn with 9'-1" inside indicates door locations. Double stud locations marked at corner next to holdown anchors. To the north of the photo is the note "10-7" Wall indicate the height of the framed wall. Red chalk indicates the width of the wall and 12" on center along northern wall	technical	
		jack stud	marker-black	2x4	text, drawing			English	text that reads "two fans two cans" written with black marker on blue tape. An initial text of "everything" was written and crossed off above the remaining text.	technical	
		wall	pencil	drywall	text, drawing			N/A			
	Figure Drawing	wall	pencil, spackling compound	plywood sheet	drawing, text	Figure drawing		English	A smiley face with the name "DOUGY" written at the top. The eyes are white and filled in with spackling compound	whimsical	
	1:1	scupper, roof decking	spray paint	plywood sheet, 2x4	text	instruction, joke		Spanish	Scupper rough opening on roof with blue spray paint marking the opening and the words "oyo de pollo" listed below ending with a heart shaped exclamation mark	technical, whimsical	Half joke half technical "oyo" is misspelled but should be "hoyo" translating to hole. Full phrase translation is chicken hole
	Checklist, Label	jack stud	marker-black	2x4	drawing, text	door tag, scribble, checklist		English	a text-image label on the inside of door frame that indicates the room number, 404B, with drawing following the wood grain of the material behind. And a electrical checklist with items electrical dryer stove, and AC, all crossed off. The text and drawing are done with black marker.	technical, whimsical	
		wall	marker-black	2x4	drawing, text	instruction		Spanish	black marker instruction of "doble rock" with arrows indicating the wall receiving double sheet rock based on fire rating	technical	Maybe we end the explanation by saying with arrows. The last part is more explanatory and maybe could go in this section (the translation of double Sheetrock and explaining the reason is based on fire rating)
		scupper, roof decking	spray paint	plywood sheet, 2x4	text	instruction		Spanish	Scupper rough opening on roof with blue spray paint marking the opening and the word "oyo" listed below	technical	Word is misspelled but should be "hoyo" translating to hole

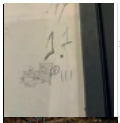
Excel spreadsheet continues.

											
	Figure Drawing	wall	pencil	drywall	drawing	Figure drawing		N/A	Small sketch of an abstract figure with a small object in the right hand.	whimsical	
	Figure Drawing	wall	pencil	drywall	drawing	Figure drawing		N/A	A portrait of a minimalist figure. One eye is dashed while the other is open with a blank horizontal line. The shoulders are not very prominent in the drawing.	whimsical	
	Calculations	wall	marker-black	2x4	text	long division calculation		N/A	Two long division calculations on a 2x4. First calculation from the left is 1,398/2 with two triangles on either side of the answer 699. The second calculation is 1,857.0/2 and the answer is 928.5. All work was shown for both calculations	technical	
		wall	pencil	plywood sheet	text, drawing	Cartoon		English	A drawing of a cartoon cat with a text bubble that says "MEOW BABY"	whimsical	
		jack stud	marker-black	2x4	text, drawing	Technical		Spanish, English	Text written on jack stud of door frame. From top to bottom: the text DN x2 and a star below; further below is the word "Aqui"	technical	
	Figure Drawing	wall	pencil	plywood sheet	text, drawing	Drawings and text	N/A	Spanish	A drawing of a shirtless man with a flame around him. The text "Soy Vegeta" is seen clearly to the right next to some cut off text	whimsical	
	Gossip	wall	marker-black	2x4	text	Text	N/A	Spanish	The words "money laundering" noted on a 2x4		
		wall	marker-black	2x4	text	Gossip	N/A	Spanish	A series of comments about a person named Chase. From left to right: "Chase makes my blood Boil!!!" ; "I fricking can't stand Chase!!" ; "Chase is special		

Excel spreadsheet continues.

									name Rey is located underneath		
		wall	marker-black	2x4	text	Gossip?	N/A	Spanish	Text saying "ai papi damme mas"		
	Calculations	wall	marker-black	2x4	text	Calculation	N/A	N/A	Calculation dividing 2 by 147. Answer listed as 73 3/4 and is noted below the calculation again in a larger size	technical	
	Label	wall	pencil	plywood sheet	drawing	Template for placement	1:1	N/A	A blue electrical pvc box mounted on a shear wall. Located next to it, is the outline of another box marking the placement of the adjacent box.	technical	
	Calculations	wall	marker-black	2x4	text	Calculation		N/A	Long calculation - isn't this wrong? Need to look at it again	technical	
	Gossip	wall	marker-black	2x4	text	Note with arrow		English	Note saying "SAVAGE" with an arrow pointing to an object out of frame	sarcastic	
		wall	pencil	2x4	text	Text		English	Text saying "Honduras"	whimsical	
	Hybrid	jack stud	marker-black	2x4	text	Instruction and notes		English	A series of markings consisting of a door tag, quantities, and notes on status of tasks. From top to bottom: Door 102 K, note "Hood vent in wrong spot", "cans", 102, "Handy Boy in WAC" crossed out, a list titled Mr. B and has quantities listed below (should we include these as a list?)	technical	
		wall		drywall	drawing	figure drawing		N/A	A heart shape made with smudged pencil or water. Inside of the heart is a crescent shape drawn in pencil	whimsical	

Excel spreadsheet continues.

	Diagram					s			on top of a plywood sheet. There are miscellaneous numbers and markings around the diagram including the number 1, an "X" with a circle around it and what appears to be initials in the upper right hand corner.		
		wall	marker-black	2x4	text	Instruction		English	Wall with data markings including a triangle symbol with the numbers 25 and 24. Below that is another triangle symbol with an arrow pointing to the right and the date 6/4/25. Further below is another outlet symbol in red with an arrow pointing to the left	technical	
		wall	pencil, spackling compound	drywall	drawing	figure drawing	N/A	N/A	pencil drawing of a side profile of a wolf with one tear on white wall with some scribles. Spackling compound noted throughout drawing patching holes in drywall	whimsical	
	Diagram	work table	marker-red	plywood sheet	text, drawing	instruction	NTS	English	A diagram noting the spacing required for a piece of blocking. Notation has been scribbled out on the top left corner and contains the title "7/8 Bit Ank" noting the size of the dimensional lumber required.	technical	
	Hybrid	wall	pencil, spackling compound	drywall	text, drawing	instruction and dialogue	NTS	Spanish, English	A diagram of (framing?) with dimensions and assembly noted. Superimposed next to the diagram is a rectangle with "Casa" and a circle with "Taco Bell" on the left.	technical, whimsical	
		wall	marker-black	2x4	text	instruction	NTS	English	a text instruction on a piece of blocking that reads "do not cut this box out" with an arrow pointing to the blue electrical box below	technical	
		floor	chalk, pencil	concrete	drawing, text	full-scale on-site marking	1:1	N/A	framing layout on concrete slab. Line and curve drawn next to plumbbing stub up indicate door locations. The number "108" located in the middle is the door tag and the numbers underneath describe the door dimensions. Red chalk indicates the width of the wall and 12" on center along northern wall	technical	
		wall	pencil	plywood sheet	text	label	N/A	English	pencil mark on plywood sheet "20x56 10' Frame Up'	technical	
		jack stud	marker-black	2x4	text	dialogue	N/A	English, Spanish	A short dialogue (from bottom to top): "Aqui" "OK"	whimsical	

	1:1								indicates the width of the wall.		
		jack stud	marker-black, pencil	2x4	text, drawing	door tag, figural drawing	N/A	N/A	black marker note of 209B written on inside of door frame, with pencil draing of a face using nail holes as eyes. Appears animal like with ears located above the eyes.	whimsical, technical	
	Hybrid	jack stud	marker-black	2x4	text, drawing	door tag, calculation, instruction	NTS	English	a series of text along jack stud including door tag, calculation, abbreviated labels, etc "T-C" "mrb" "4x8=6" "4x12=16" "54x12=44" (why are calculation "wrong" or are they calculating something else?) "-8" "total 64"	technical	
		wall	pencil	plywood sheet	drawing	figural drawing	NTS	N/A	a pencil drawing of a stick figure with curious expression wearing a large hat	whimsical	
	Figure Drawing	wall	marker-black	pvc electrical outlet box	drawing	figural drawing	N/A	N/A	A smiley face drawn on a blue electrical junction box connected to yellow cables, mounted on wooden stud	whimsical	
		jack stud	marker-black	2x4	drawing	detail, instruction	NTS	N/A	Riser diagram showing the connection between bathrooms through the floors	technical	
		jack stud	marker-black, spray paint	2x4	drawing, text	calculation, label	NTS	Spanish, English	Two calculations with a star label and text "piña" overlayed on top of a orange-colored spray-painted oval.	whimsical, technical	
	Figure Drawing	wall	marker-black	2x4	drawing, text	figure drawing with dialogue	NTS	English	A figure drawing of a smiley face with comic-style self-introduction "Hi I'm Evan! My head is very LARGE!!:("	whimsical, sarcastic	
	Figure	jack stud	pencil	2x4	drawing	figure drawing	NTS	N/A	drawing of a smiley face with teeth and sharp nose and pointy head shape using the nail holes as eyes	whimsical	

A year ago, we started to photograph jobsite markings and document them in an excel spreadsheet. Organized in a twelve-column grid, *gossip, instructions, measurements, diagrams, and figure drawings* sit alongside each other. Each photo is tagged with location *(jack stud, concrete slab, roof decking)*, material *(2x4, drywall, aluminum frame, PVC box)*, medium *(pencil, chalk, marker, spray paint)*, subcategory *(label, checklist, diagram, calculation)*, language *(Spanish, English, others)*, and attitude *(technical, whimsical, sarcastic)*.

Embedded within material assemblies, technical coordinations — *door tags, fire-rating instructions, fixture notes,* and *sheetrock installation dates* — sit adjacent to the *studs, openings, and electrical outlets* they correspond to. Oftentimes, they also reveal improvisations in response to coordination failures between siloed drawing sets.

Pragmatic directives share space with informal exchanges: *gossip* about a fellow worker runs next to *assembly guides*; traced hands are drawn into roosters; *nicknames, puns, and doodles* register the everyday interactions between architecture's anonymous co-authors. Technical details and whimsical comments run hand in hand. An instruction can also be a joke, both taken very seriously.



Fig. 1 Scupper rough opening on roof with blue spray paint marking the opening and the words "oyo de pollo" listed below ending with a heart shaped exclamation mark. The mark is half joke and half technical "oyo" is misspelled but should be "hoyo" translating to hole.





Fig.2 (left) A series of events marked on the stud indicating different milestones of Sheetrock installation. From top to bottom: "16th start rock 4th"; "26th start rock on 3rd"; "6th start rock 2nd floor"; "13th rock start 1st floor." Fig.3 (right) A face following woodgrain as eyes drawn with marker on stud.



Fig. 4 A smiley face drawn on a blue electrical junction box connected to yellow cables, mounted on wooden stud

Re-appropriating excel, an administrative tool that manages workflow through abstraction, this visual archive considers wall talks a situated knowledge.[1]

The jobsite markings can be considered a one-to-one-scale representational system. Like pidgin, they form a contact language that communicates between different bodies, tools, trades, and logistics. The simplified language makes visible the hidden relationships that structure building sites as both an information system and a material space.

Designed to remain un-disclosed, these markings archive the hidden labor and social lives of workers who translate architectural drawing sets into built reality. Typically covered at a project's completion, these inscriptions also challenge the presumed tidiness of architectural documentation and disciplinary conventions that place on-site assemblies outside architectural authorship.

1 *Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective," Feminist Studies 14, no. 3 (1988): 575.*

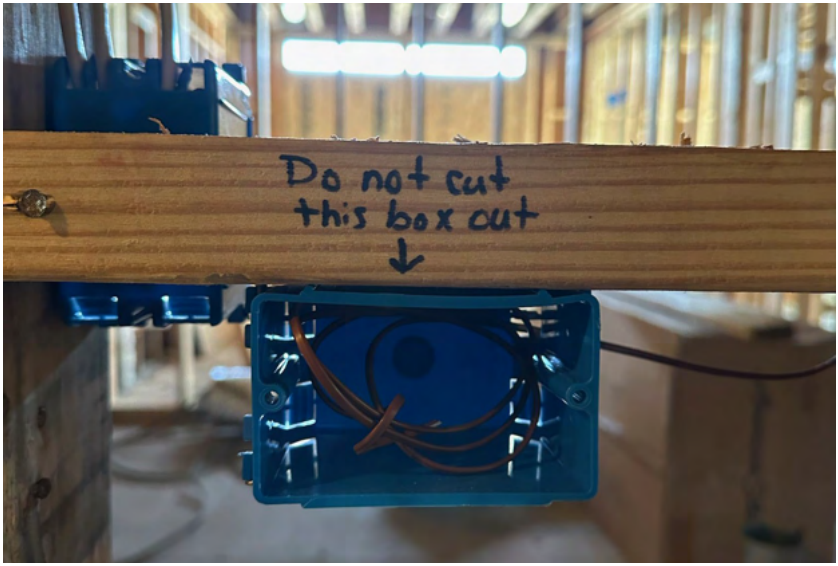


Fig. 5 A text instruction on a piece of blocking that reads “do not cut this box out” with an arrow pointing to the blue electrical box below.





Fig.6 (left) A traced hand shape transformed into a rooster with the thumb being its head. A monster tin can is placed next to it. Fig. 7 (right) Calculation dividing 2 by 147. Answer listed as 73 3/4 and is noted below the calculation again in a larger size



Fig.8 1 to 1 scale framing layout on concrete slab. “X” indicates stud framing while red chalk indicates the width of the wall.

session 2
Dirty Documents & Unspoken Aesthetics *(2)*

A FIREPLACE CHRONICLE

Layered Authorship in a Collaborative Design Process

Sarah Becchio-Paolo Borghino
ErranteArchitetture
Politecnico di Torino

Davide Tommaso Ferrando
Libera Università di Bolzano

Stefano Pujatti
ElasticoFarm

The paper presents an architectural experiment in which the design of a house has been framed as a curatorial project on shared authorship. The clients (an architecture critic) and his wife (a landscape designer) commissioned two architectural practices - ErranteArchitetture and ElasticoFarm - to design their future family home in Turin, Italy. No instructions on how the work should be split were intentionally given, forcing the architects to design their collaboration system. Throughout the process, decisions were shared by the studios and then discussed with the clients who, at times, assumed an active mediating role between seemingly irreconcilable proposals. The design process was documented in order to trace the negotiations that shaped it as well as to render visible the agency of external actors[1] in the definition of the house's final built form.

The contribution focuses on a single element, the fireplace, which, from the outset, operated as the spatial and symbolic hinge around which the house is organised. By reconstructing its formal evolution, from conception to construction, the paper addresses a non-linear process in which design intentions were continuously challenged.

As in Herman Melville's short story *I and My Chimney*[2], the fireplace constitutes the centre of the house. Its configuration, much like that of Melville's chimney, reverberates in the spaces it connects and gives access to,

[1] Most notably, Russia's invasion of Ukraine in February 2022 was followed by a sharp rise in the cost of building materials.
[2] Herman Melville, *Io e il mio camino / I and My Chimney* (Milan: Leone Editore, 2021). Originally published in the March 1856 issue of Putnam's Magazine.

which are distributed at different levels. The geometry of the cellar, entrance, living room, kitchen, pantry, guest room and corridor depends on what may be described as "the one great domineering object,"[3] as does the external topography. Built in exposed reinforced concrete, the fireplace's structure incorporates two fireboxes, an oven, shelves, and niches. On top of it, three black-painted metal flues pass through a double-height space before reaching the roof's south-facing pitch.

Just as those who inhabit the house cannot avoid engaging with the chimney, so the efforts of the design team came to concentrate around its making. Several versions of the project unfolded during the design phase, mirroring not only the changed economic background of the project, but also the different perspectives from which the architects looked at the very same element. During construction, a divergence surfaced on the occasion of a site inspection, when ElasticoFarm raised doubts concerning the final version of the fireplace as developed by ErranteArchitetture. Following a series of discussions on site, ElasticoFarm sent ErranteArchitetture an email with drawings for a taller and more sculptural version of the fireplace. These doubts opened a new phase of formal investigations, conducted in parallel by the two offices, which eventually assumed the shape of an internal competition between two (incompatible) proposals. A solution was ultimately found by the clients, who

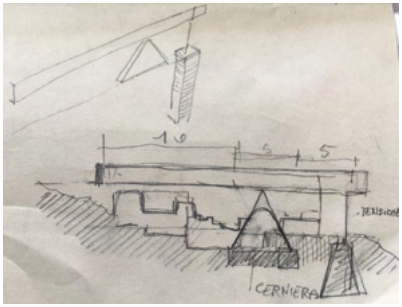
[3] Herman Melville, *Io e il mio camino / I and My Chimney*, 30

suggested retaining the original design for the chimney while incorporating selected details that had emerged through the development of the new proposals.[4]
The media used by the design team to communicate during this phase show how individual proposals were considered, negotiated and modified before being validated. As these documents stand as evidence of the distinct approaches, methods, and ideas competing for their materialisation, the built fireplace gives a synthetic form to a layered authorship: neither cadavre exquis nor collective work. Reflecting the personal relation that each participant maintained with what the Latins called Genius, the god to whom one yields and abandons oneself,[5] the documents of the project bear witness to a design process that was both competition-driven and shared, and not without intergenerational struggle.

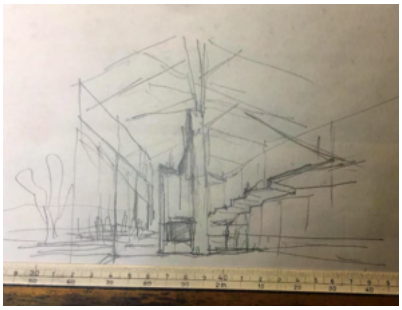
In the end, from the multitude of unseen dirty documents results that at least three narratives coexist - those of the architects and that of the clients - which the paper will present side by side. Three stories about one fireplace.

Following page:
Figure 1 Sketch by ElasticoFarm: February 2021
Figure 2 Sketch by ElasticoFarm: February 2021
Figure 3 Collage by ErranteArchitetture: February 2021
Figure 4 Study model by ErranteArchitetture: February 2021
Figure 5 Plan proposal by ErranteArchitetture: February 2021
Figure 6 Permit plan by ElasticoFarm/ErranteArchitetture: December 2022
Figure 7 Study model by ErranteArchitetture: April 2023

[4]The modifications to the chimney introduced at this stage, and decided by the clients with the intention of keeping the best ideas of both offices, concerned a slight increase in height - the precise dimension of which was determined by the clients on the basis of their own height - and the extension of the first step at ground-floor level to form a base for the chimney.
[5] See Giorgio Agamben, "Genius," in *Profanazioni* (Rome: Nottetempo, 2005)



1



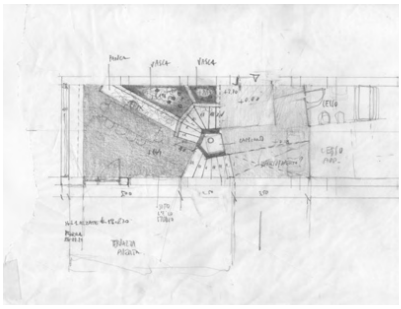
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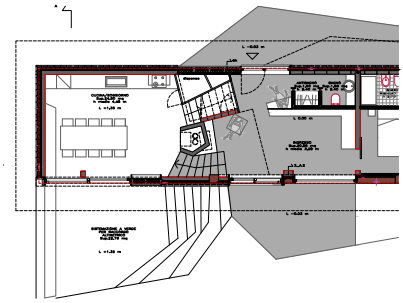
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6



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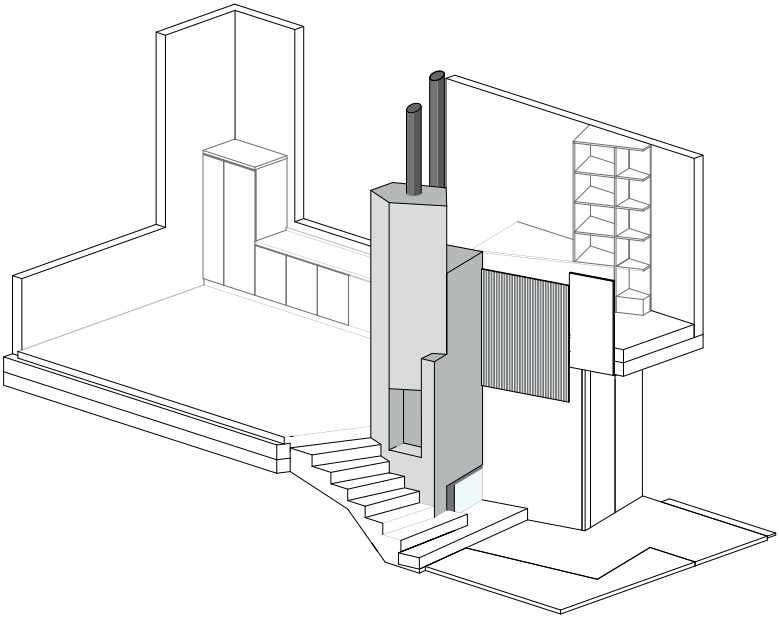
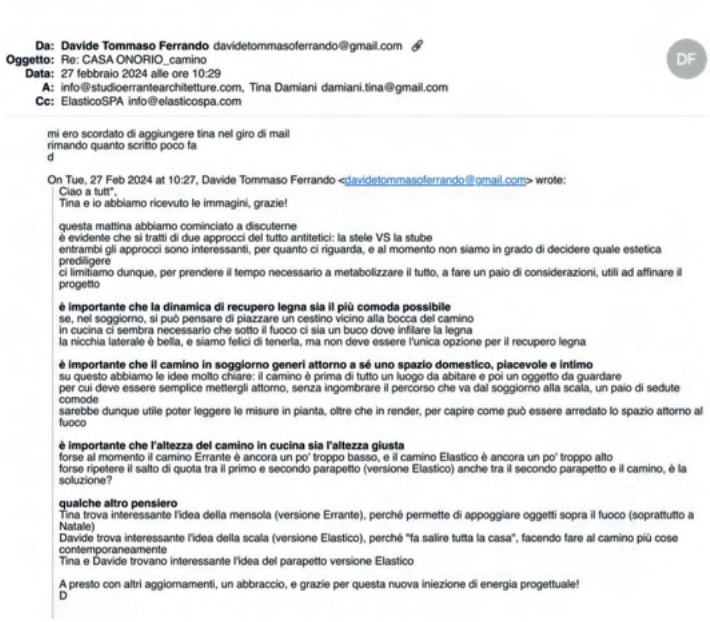


Figure 8 New proposal by ElasticoFarm: 23 February 2024





Figure 9-10 Counter-proposal by ErranteArchitetture: 26 February 2024



Da: **Davide Tommaso Ferrando** davidetommasoferrando@gmail.com
Oggetto: Re: CASA ONORIO_camino
Data: 27 febbraio 2024 alle ore 10:29
A: info@studioerrantearchitetture.com, Tina Damiani damiani.tina@gmail.com
Cc: ElasticoSPA info@elasticospa.com

DF

mi ero scordato di aggiungere tina nel giro di mail
rimando quanto scritto poco fa
d

On Tue, 27 Feb 2024 at 10:27, Davide Tommaso Ferrando <davidetommasoferrando@gmail.com> wrote:
Ciao a tutt*,
Tina e io abbiamo ricevuto le immagini, grazie!

questa mattina abbiamo cominciato a discuterne
è evidente che si tratti di due approcci del tutto antitetici: la stele VS la stube
entrambi gli approcci sono interessanti, per quanto ci riguarda, e al momento non siamo in grado di decidere quale estetica prediligere
ci limitiamo dunque, per prendere il tempo necessario a metabolizzare il tutto, a fare un paio di considerazioni, utili ad affinare il progetto

è importante che la dinamica di recupero legna sia il più comoda possibile
se, nel soggiorno, si può pensare di piazzare un cestino vicino alla bocca del camino
in cucina ci sembra necessario che sotto il fuoco ci sia un buco dove infilare la legna
la nicchia laterale è bella, e siamo felici di tenerla, ma non deve essere l'unica opzione per il recupero legna

è importante che il camino in soggiorno generi attorno a sé uno spazio domestico, piacevole e intimo
su questo abbiamo le idee molto chiare: il camino è prima di tutto un luogo da abitare e poi un oggetto da guardare
per cui deve essere semplice mettergli attorno, senza ingombrare il percorso che va dal soggiorno alla scala, un paio di sedute comode
sarebbe dunque utile poter leggere le misure in pianta, oltre che in render, per capire come può essere arredato lo spazio attorno al fuoco

è importante che l'altezza del camino in cucina sia l'altezza giusta
forse al momento il camino Errante è ancora un po' troppo basso, e il camino Elastico è ancora un po' troppo alto
forse ripetere il salto di quota tra il primo e secondo parapetto (versione Elastico) anche tra il secondo parapetto e il camino, è la soluzione?

qualche altro pensiero
Tina trova interessante l'idea della mensola (versione Errante), perché permette di appoggiare oggetti sopra il fuoco (soprattutto a Natale)
Davide trova interessante l'idea della scala (versione Elastico), perché "fa salire tutta la casa", facendo fare al camino più cose contemporaneamente
Tina e Davide trovano interessante l'idea del parapetto versione Elastico

A presto con altri aggiornamenti, un abbraccio, e grazie per questa nuova iniezione di energia progettuale!
D

Figure 11 Mail from Davide Tommaso Ferrando: 27 Febbruary 2024

Translation from italian:
Hi everyone,
Tina and I have received the images, thank you! We began discussing them this morning. It is evident that these are two completely antithetical approaches: the stele VS the stube. Both approaches are interesting to us, and at the moment, we are unable to decide which aesthetic to favor.
To take the time necessary to process everything, we will limit ourselves to a few considerations useful for refining the project:
It is important that the wood recovery process is as convenient as possible.
While a basket could be placed near the mouth of the fireplace in the living room , in the kitchen, we feel it is necessary to have a hole beneath the fire to store wood.
The lateral niche is beautiful, and we are happy to keep it, but it should not be the only option for wood recovery.
It is vital that the living room fireplace creates a domestic, pleasant, and intimate space around it. On this point, our ideas are very clear: the fireplace is first and foremost a place to live in and only then an object to look at.
It must be simple to place a couple of comfortable seats around it without obstructing the path from the living room to the stairs. Therefore, it would be useful to see the measurements in the floor plan, in addition to the renders, to understand how the space around the fire can be furnished.
It is important that the height of the fireplace in the kitchen is correct. Currently, the "Errante" fireplace seems a bit too low, while the "Elastico" fireplace seems a bit too high. Perhaps repeating the height difference between the first and second parapet (Elastico version) for the fireplace as well is the solution?
Additional Thoughts:
Tina finds the shelf idea (Errante version) interesting because it allows objects to be placed above the fire (especially at Christmas).
Davide finds the stair idea (Elastico version) interesting because it "makes the whole house rise," allowing the fireplace to perform multiple functions simultaneously.
Both Tina and Davide find the parapet in the Elastico version interesting.
See you soon with more updates. A hug, and thank you for this new injection of design energy!

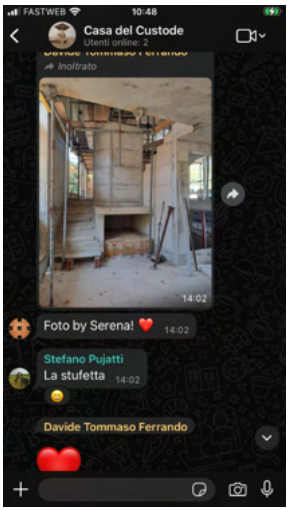


Figure 12 WhatsApp chat: 10 September 2024



Figure 13 WhatsApp chat: 22 March 2026



Figure 14 The inhabited chimney: 22 March 2026

DESIGN AS SEQUENCE, COMPETITION AS RITUAL

Transnational back-offices in a shifting chinese landscape

Edoardo Bruno
Politecnico di Torino
Department of Architecture and Design - China Room

The paper analyses two final-stage design competition developed within the long-standing cooperation framework between Politecnico di Torino and South China University of Technology as a situated laboratory of practice-based research.
The objectives of the research address crucial questions in contemporary architectural debate: how document sequences rather than final submissions shape the design process; and how cycles of revisions, negotiations, and conflicts influence the project's long before public image emerges and visibility strategies.

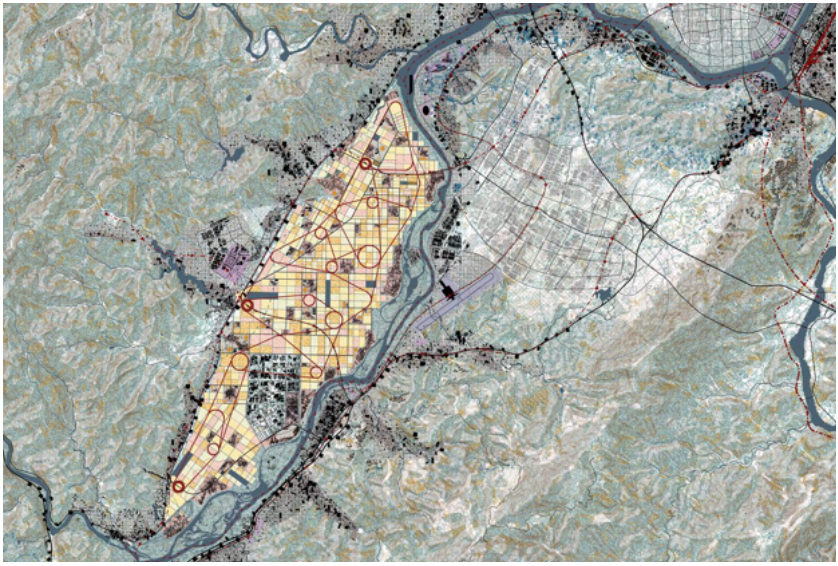
In this perspective, the contribution shifts attention away from polished renders, final booklets and boards, moving toward the documentary backstage through which projects are developed: sketches with overlayed annotations, indexes, contracts, mock booklets, scheduled online meetings and daily chat for emergencies, all together forming the recorded chains where decisions are performed.

Rather than treating such materials as residual evidence, the argument understands them as constitutive media of design.

In this sense, projects are not described as linear functions, while, as suggested by Latour, laboratories in action that represent the perfect spots within which heterogeneous mediators intersect with deadlines, files, institutional actors, and layered briefs reshaping one another. Furthermore, Ferraris's notion of documentality sharpens this claim further, since the project does not pre-exist its inscriptions but is progressively stabilised through them.

This processual reading also draws on Yaneva's work on architecture in the making and on Suchman's theory of situated action, both of which make visible the contingent, coordinated, and non-linear character of design work. Likewise, the concept of situated knowledge formation raised by Haraway is relevant in the discourse, considering the fact that the comparison is not linked to a universal design intelligence but a partial and mediated production, shaped by transnational collaboration, compressed time and dedicated economic resources from the institutions involved. In this regard, back-office accumulated archives are not detached from design culture; on the contrary, it is where crit culture and authorship are continuously mounted and negotiated.

The empirical focus is a comparison between *Future ShanShui City: Dwelling in the Lishui Mountains* (2021) and the *Jinyun YangTanTou District Urban Design Competition* (2025), two competitions developed only twenty-five kilometres apart but under significantly altered political and economic conditions. The first, developed in the middle of the pandemic, focused on defining an expansive horizon of urban growth, even if referring to a generic landscape



Masterplan of the project “Prosperous Lishi” made for the competion “Future Shan-Shui City: Dwelling in Lishui Mountains” by South China University of Technology and Politecnico di Torino in 2021. Credit: SCUT X PoliTO.



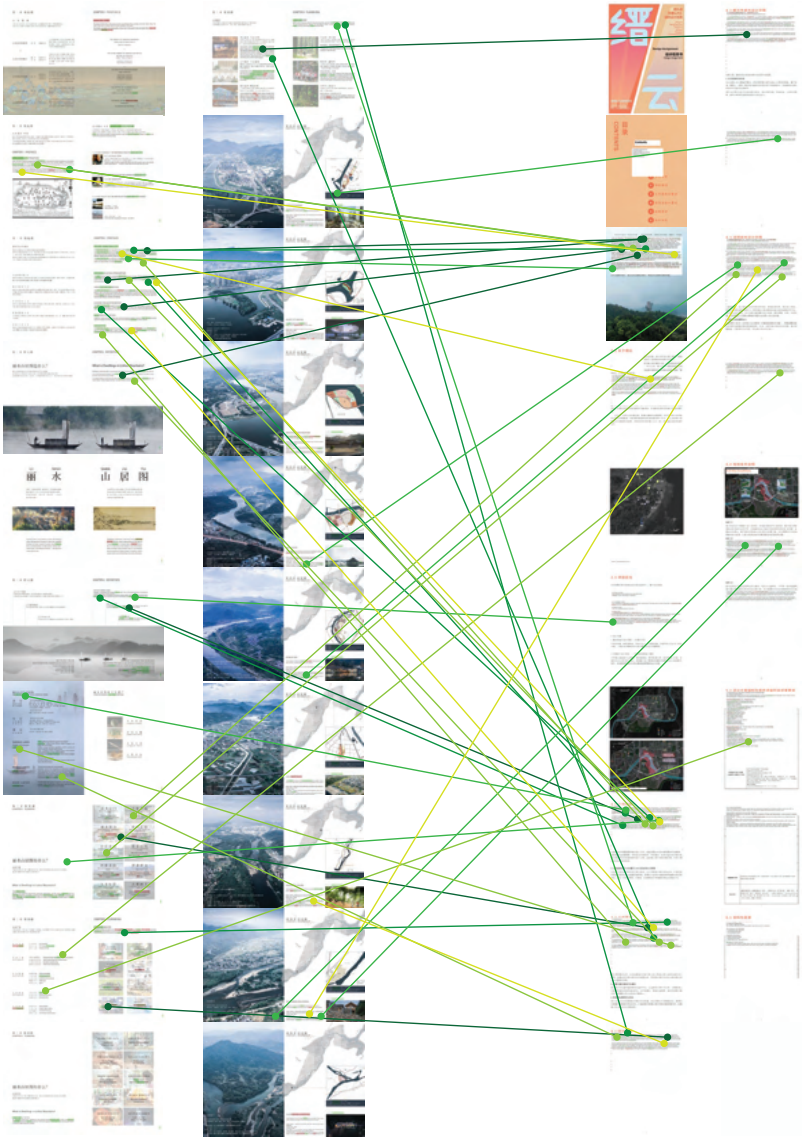
Final rendering image of the project “Prosperous Lishui”. Credit: SCUT X PoliTO.



Masterplan of the project “A Cultural Salon within the Shanshui Landscape, Jinyun’s Island of Vitality” made by South China University, Politecnico di Torino + Polito Studio, and Sishi for the competition “Jinyun YangTanTou District Urban Design Competition” in 2025. Credit: SCUT X PoliTO + Polito Studio + Sishi.



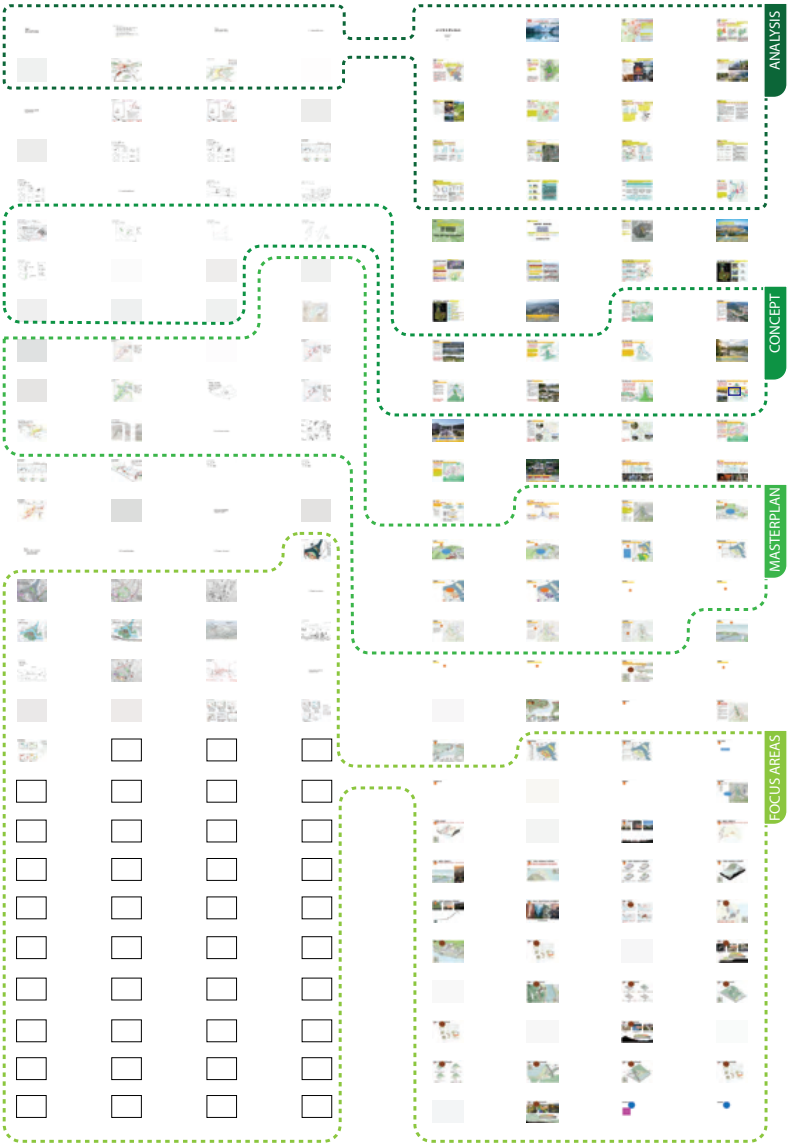
Final rendering of the project “A Cultural Salon within the Shanshui Landscape, Jinyun’s Island of Vitality”. Credit: SCUT X PoliTO + Polito Studio + Sishi.



Comparison of the most 5 utilized keywords in the competitions briefs (Lishui 2021 on the left, Jinyun 2025 on the right) thanks to ai-detecting analysis. In order of prevalence they were “ecology” (1st) “development” (2nd) “construction” (3rd) “culture” (4th) “nature” (5th).

preservation. The recent one challenged ecologism by moderate implementation, operational logic, and return on investments. A comparative reading of the two briefs showed on the surface similar agendas aimed to preserve nature while promoting development, or to integrate cultural functions and existing landscape, while a more accurate analysis showed a peculiar shift within Chinese municipal-led design competitions: Lishui initiative multiplied platforms, narratives, and territorial imaginaries; in Jinyun, feasibility, management, and selective urban activation constituted the main focus.
What becomes visible through this comparison is not the replacement of one paradigm by another, but the reformatting of the same design regime under changed conditions.

The project can thus be understood as a cycle of accumulation and selection: briefs accumulate ambitions, references, and constraints; working documents accumulate options,

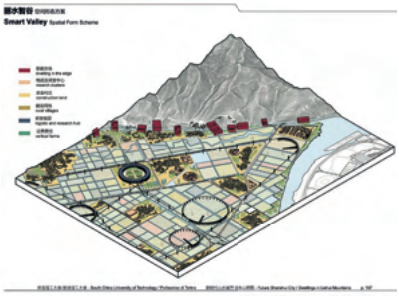


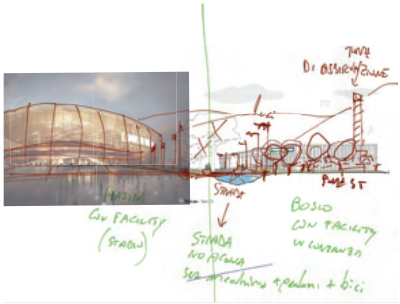
Mock booklets comparison between Lishui 2021 (left) and Jinyun 2025 (right), highlighting the common patterns and structure for the sequence of contents in preparation for the final presentation. “Analysis”, “Concept”, “Masterplan” and “Focus Areas” are more then obvious design requests: they reveal the repetition of transferred rituals among Chinese competitions. Credit: image made by the author.

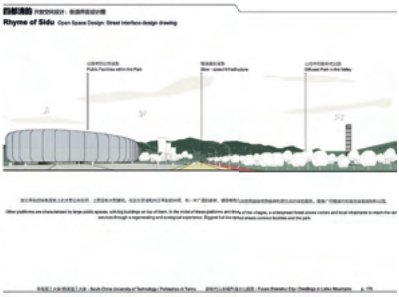
revisions, and frictions; final submissions select, compress, and aestheticise this unstable documentary mass into a coherent proposal.

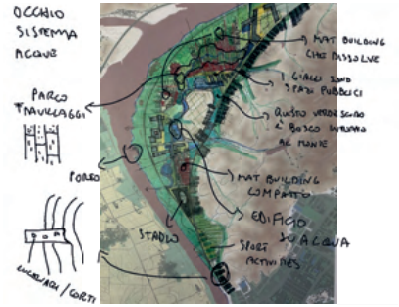
Competitions, in this sense, function as ritualised apparatuses of reduction, transforming dispersed labour into legible authorship and documentary excess into presentable form.



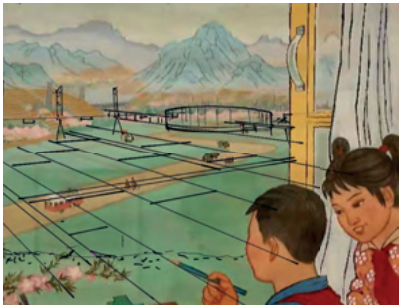

Smart Valley Spatial Form Scheme



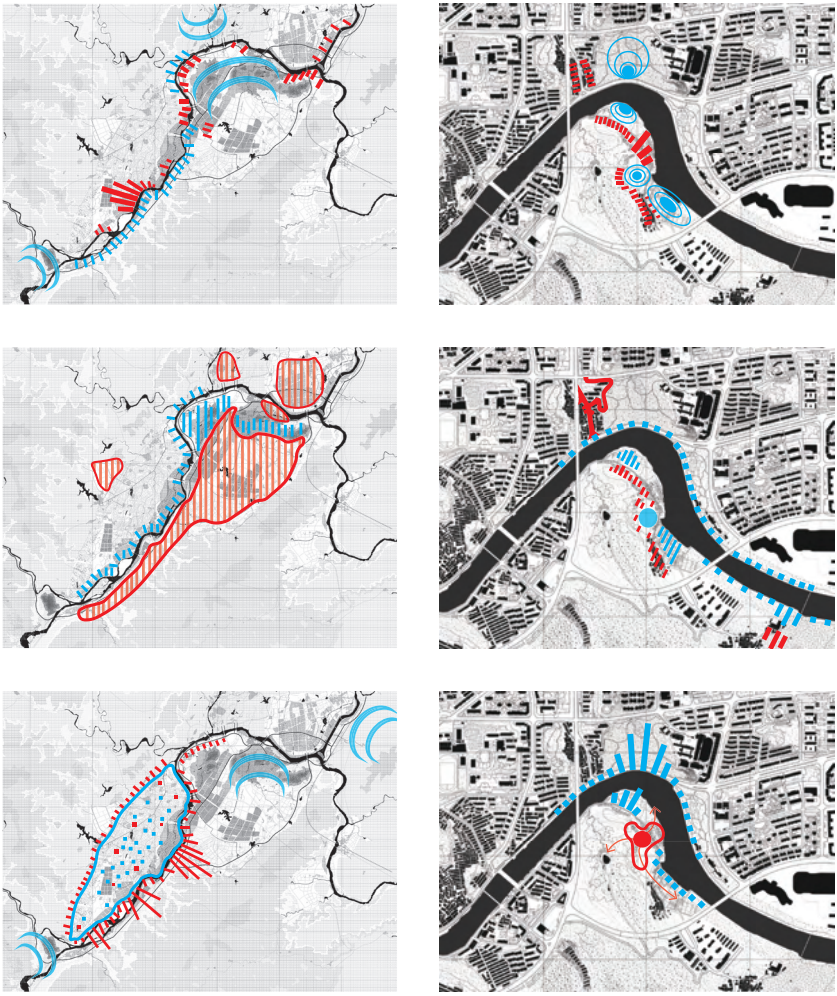

Rhyme of Sidu Open Space Design: Street interface design drawing


OCCHIO
SISTEMA
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TRAVAGLIATI
PORTO
STADIO


Rhyme of Sidu Spatial Form Scheme: Masterplan




Smart Valley Key Forest Architecture Conceptual Design: Aerial view or perspectives

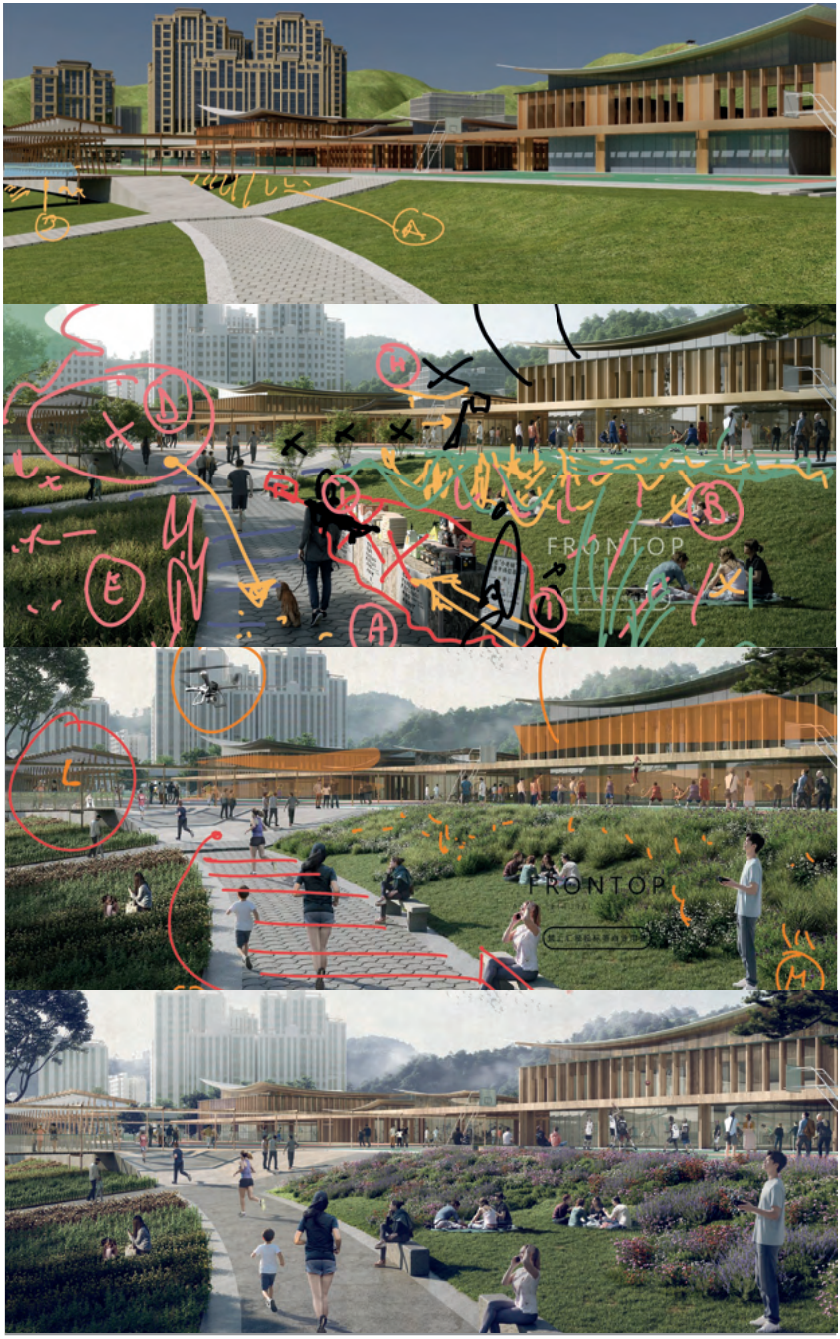


On the other page: sketches and annotated drawings placed in confrontation with the final polished illustration, plan or rendering within the development of "Prosperous Lishui" proposal in 2021. Credit: SCUT X PoliTO.

Above: the different conceptual spatial framework arranged by finalist teams within Lishui (left column) and Jinyun (right column) competitions showing similar patterns responding to the briefs. Left column from above: China Academy of Urban Planning & Design (1st prize), Olivier Greder Architecture (2nd prize), South China University of Technology and Politecnico di Torino (3rd prize). Right column form above: Zhejiang Provincial Urban and Rural Planning and Design Institute + Hangzhou Zhonglian Zhujing Architectural Design (1st prize), South China University of Technology + Politecnico di Torino + Sishi (2nd prize) and Olivier Greder Architecture + China United Engineering Corporation (3rd prize). Credit: Faruk Öztürk.

Un-disclosing the archives produced along the competitions in relation to final selections, the paper responds to the unseen labour of design teams, the afterlives of failed solutions, and the hidden power in design management to converge towards a promised outcome. Its central claim is to contribute to the exploration of practice-based research that exposes the situated infrastructure of decision, accumulation, and strategic omission through which architectural practice survives, recalibrates itself, and produces knowledge.

Next page: polishing the final render for the sport area of the project "A Cultural Salon within the Shanshui Landscape, Jinyun's Island of Vitality" made by South China University, Politecnico di Torino + Polito Studio, and Sishi for the competition "Jinyun YangTanTou District Urban Design Competition" in 2025. The sequence shows the exchanges between the design team and the rendering company to modify the image in order to obtain the desired final effect. Credit: SCUT X PoliTO + Polito Studio + Sishi.


FRONTOP
FRONTOP

NEGOTIATING THE CEILING IN

The careful introduction of a hanging ceiling during the negotiation phase of a tender procedure

Saartje Arnout
BAS bvba

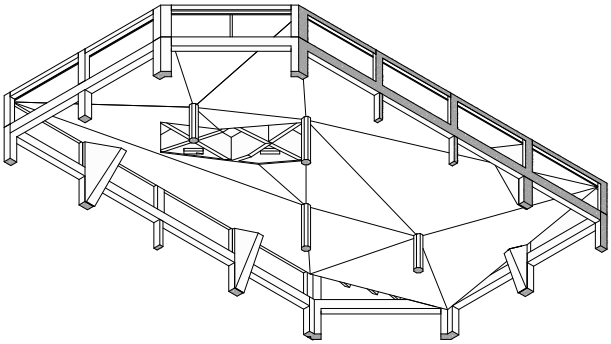
Tilke Devriese
Universiteit Gent

The exhilarating ceiling of the student restaurant on a hospital campus near Leuven (BE) was manoeuvred into the project during the negotiation phase of the tender procedure. The ceiling spans 28 meter, has a thickness of 10 centimeter, was cast-in-place, is post-tensioned, is pierced with more than 40.000 holes and masterly integrates spatial experience with various technical requirements.

Already in the design competition the need for a distinctive spatial quality for the Alma was explicitly identified and initially formalized as a large vaulted, column-free market-like space. This formal idea thoroughly evolved throughout the project, but the motif remained.



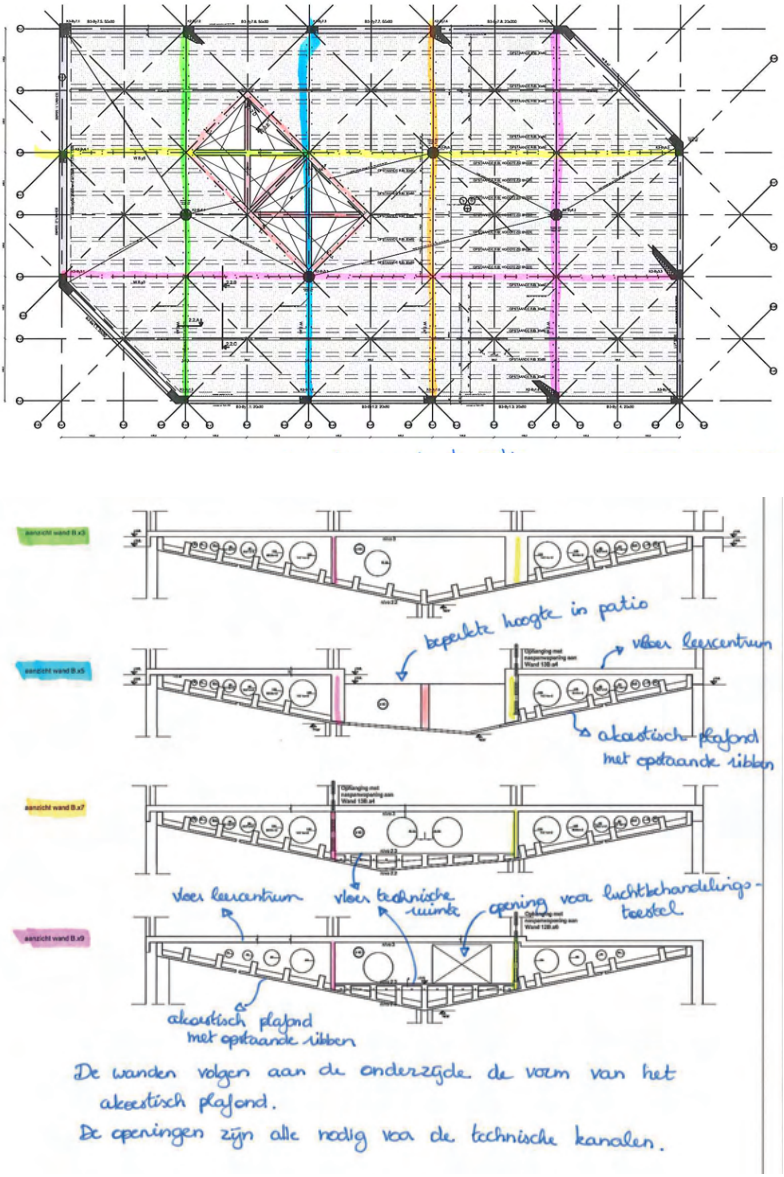
The perforated concrete ceiling in the Alma of Gasthuisberg (Leuven, Belgium). Photo by Johny Umans.



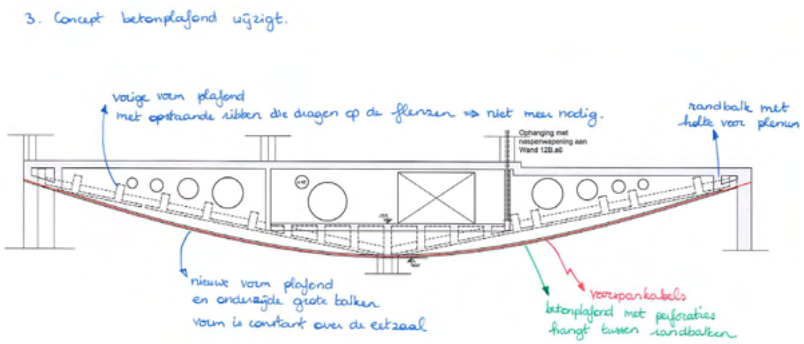
Visualization of design for the ceiling in the tender documents.

This contribution focuses on documents of the negotiation phase of the tender procedure. Because the first bids of the tender were above budget, the design team was obliged to thoroughly rethink various aspects, which they managed to deflect into a further amelioration of the project. It created the opportunity to introduce the idea of a hanging ceiling, which had been circulating between members of the design team, but was not included for economic reasons.

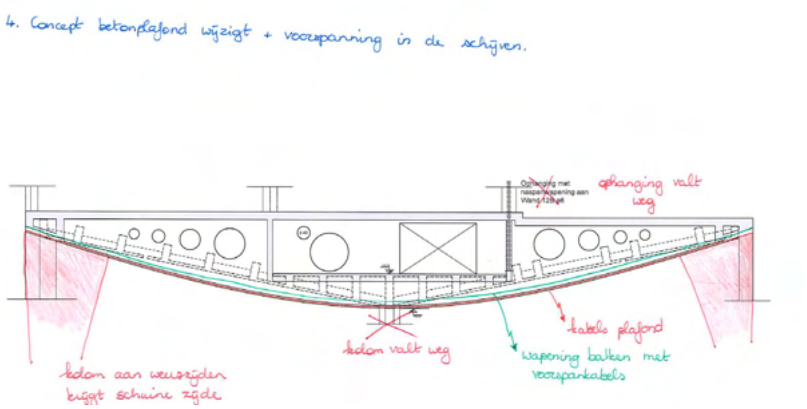
The shape of the ceiling is closely related to the structural concept of the building, which was in the tender conceptualized as a stacking of the Learning Center on top of the restaurant, over which the Education Tower stood as a bridge. During the negotiation phase the team prepared various scenarios to realize savings, each strategically approached as design questions to guard the essence of the project. The curved ceiling was one of such scenarios. Each scenario included a bill of quantities, based on which bidders set their prices.



Annotations to clarify the ceiling in the tender files: plan view and elevation of main carrying beams.

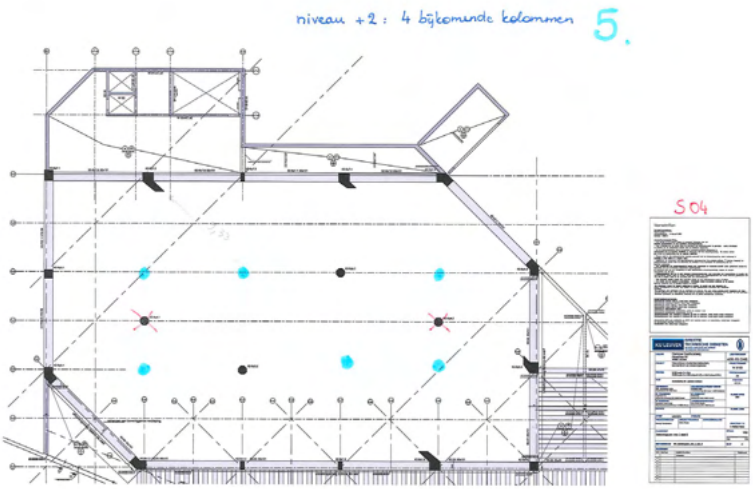


'saving scenario 3' during the negotiation phase: first introduction of the curved ceiling.

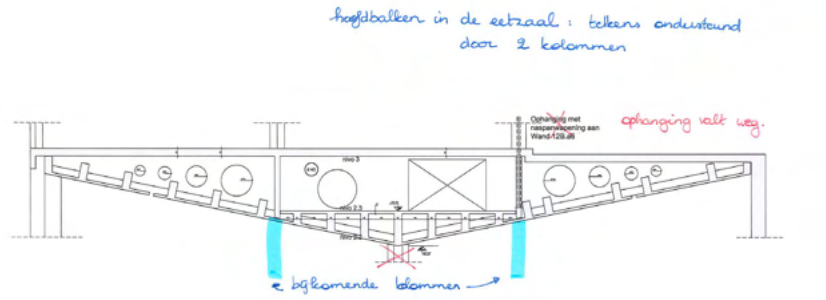


'saving scenario 4' during the negotiation phase: first introduction of the curved ceiling, post-tensioning the beams and removing all supports in the restaurant.

However, the winning bid was also the one that set the curved-ceiling scenario as a significant cost rather than a saving, which is why it was initially not even maintained. But you can't put the genie back in the bottle, and by rigorously further developing the curved ceiling while further optimizing the structural design that followed from the maintained savings, the design team created leverage to negotiate the curved ceiling .

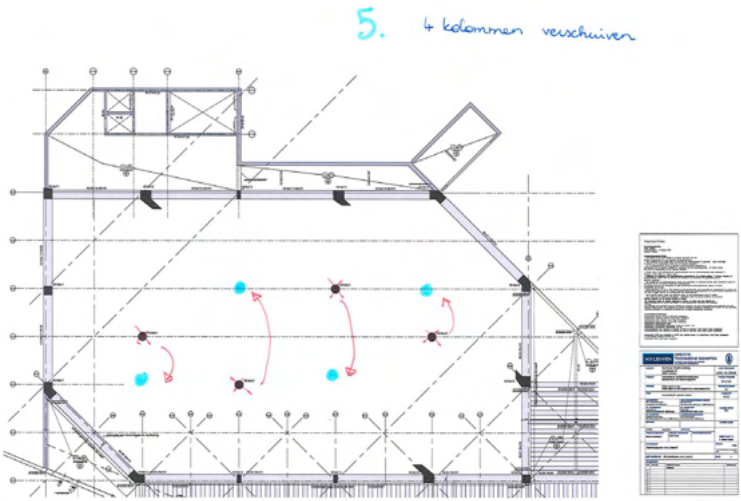


First proposal for 'saving scenario 5' during the negotiation phase: move two and add 4 columns.

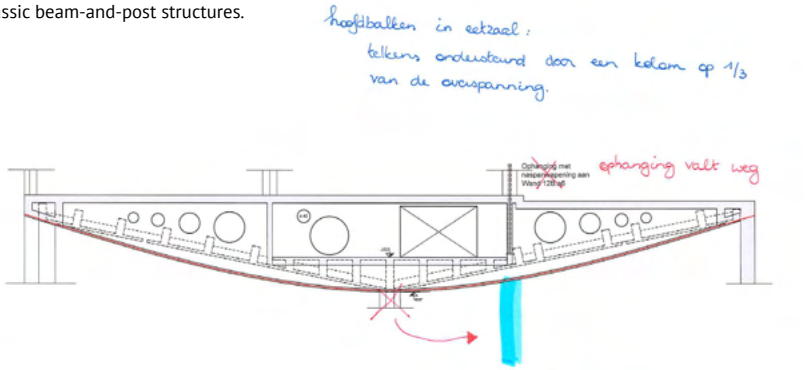


First proposal saving scenario 5 during tender: move two & add 4 columns to support the main beams.

This contribution frames within Tilke's PhD-project, which stays close to the realities of practice and looks into the back-office of concrete building production. It aims to grasp the turmoil and the contingencies of a project in development, address tacit dimensions of knowledge production and negotiation in a



Evolution of proposal for 'saving scenario 5' in the structure during negotiation phase: move 4 columns instead of adding. With this movement, the columns are under the facades, transforming them into classic beam-and-post structures.



Evolution of proposal for 'saving scenario 5' in the structure during negotiation phase: move 4 columns instead of adding.

design context, and the practical use of theory and standardized documents. The contribution is developed in collaboration with and presented by Saartje, who was part of the design team as structural engineer of the project.

session 3
Emotional Labor & Professional Identity *(1)*

ACME - THE FIRST YEAR

An interim story of experimentation, failure and reconfiguration

ACME

In its contribution to PiR #07, ACME aims to reflect on the first year of its young existence. Through the lens of two closely intertwined projects - the shaping of our cooperative model and the development of our workspace - we expose how ACME's explicit (and naïve) ambitions collide with the realities of architectural practice. By retracing these two concrete, ongoing projects and opening them up to critique, we see PiR #07 as an opportunity to sharpen ACME's ideological vectors and further develop currently unresolved ideas.



ACME's office warming. The entrance gate was reimagined as a billboard, clad with posters welcoming the neighbourhood, and ceremonially sliced open at the start of the event. Photography by Naomi Ante De Kind.

Cooperative

ACME's founding as a cooperation was marked less by enthusiasm than by resistance. Our ambitions were brutally confronted with misconceptions from our accountant, mild ridicule from colleagues and active sabotage by the Order of Architects. Pushing horizontality to its limit exposed the narrow margins within which collective practice is tolerated. Incorporation became an architectural act in itself: a confrontation with regulations not designed for shared authorship.

In the absence of hierarchy, internal decisions were consequently made collectively, exhaustively, slowly. The traditional employer-employee model was rejected, but nothing immediately replaced it. The first year unfolded as a search for an organisational and design model capable of processing a growing number of projects without collapsing under its own ideals. Gradually, a framework for action began to take shape – then another person joined, complicating and refreshing the process all over again.

In a culture (still) obsessed with egotistic genius – the dying figure of the starchitect – it proved far from easy to shake even our own ingrained ideas about authorship. After serious debate, we half-jokingly decided to collectively renounce our personal names and take on a guise of anonymity: our first lecture was integrally prerecorded and played in front of an empty stage, every next public appearance called for yet another solution to this self-imposed problem.

ORDE VAN ARCHITECTEN
PROVINCIALE RAAD OOST-VLAANDEREN

uw bericht van	uw kenmerk	ons kenmerk	Zwijnaarde
/	/	TR.KD.FMA	18.09.2024

Geachte confrater,

Betreft: **ACME CV**

Op de zitting van de Provinciale Raad van de Orde van Architecten dd. 5 september stond de bespreking van de statuten van uw vennootschap nogmaals geagendeerd.

Hoewel deze statuten inhoudelijk conform zijn aan de desbetreffende deontologische normen en derhalve ook goedgekeurd werden, hield de Raad van de Orde van Architecten (prov. Oost-Vl.) er toch aan U haar bezorgdheid te uiten omtrent de gekozen vennootschapsvorm.

De Wet voorziet bij de keuze voor een coöperatieve vennootschap namelijk dat er een coöperatieve finaliteit aanwezig dient te zijn. Deze bijzondere samenwerkingsvorm tussen vennoten waarbij de vennootschap eerder wordt opgericht ten dienste van de vennoten dan met het doel om via de vennootschap een commerciële onderneming met winstmaximalisatie uit te baten, lijkt niet echt optimaal geschikt/toepasselijk voor de oprichting van een vennootschap die juist tot doel heeft om het beroep van architect uit te oefenen (Laruelle-vennootschap). De coöperatieve finaliteit zoals die ook in uw statuten wordt omschreven lijkt de Raad in deze eerder van toepassing voor een samenwerking tussen architecten dewelke niet direct het uitoefenen van het beroep van architect als statutair voorwerp heeft. (niet Laruelle vennootschap)

De Raad wenst dus enkel haar bezorgdheid omtrent deze materie te uiten en eventuele latere problemen met deze gekozen vennootschapsvorm te voorkomen. De Raad zou u dan ook uitdrukkelijk willen verzoeken hieromtrent toch nog eens met betrokken Notaris en/of juridisch expert te overleggen.

Dank om ons het resultaat van deze bespreking te willen mededelen.

Inmiddels verblijven wij,

Met confraternele groeten,

namens de Raad,

Secretaris,

Katrien DEPRÉ

De Voorzitter,

Thibault RYCKEBOSCH

ORDE VAN ARCHITECTEN ■ PROVINCIALE RAAD OOST-VLAANDEREN
Huis van de Bouw, Tramstraat 59 - 9052 Zwijnaarde ■ Tel. 09 241 80 70 ■ Fax 09 241 80 79
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Our ideological choice not to tag along in the extractive cycle of underpaid architectural labour has immediate consequences: no overly elaborate models or seductive collages. In a very visually-orientated scene this has proven quite the setback, but also an interesting unresolved challenge. How to communicate crudely and efficiently yet still persuasively? Or alternatively, can we undo architecture of its focus on imagery altogether?

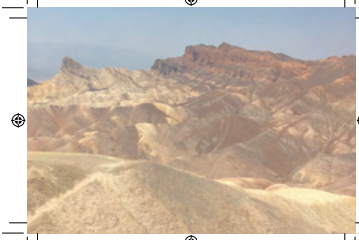


ACME being represented by member (255, 101, 0). During the two-day Exchange in Practice programme, we installed a carrousel of delegation. Different members showed up at different instances, secretly swapping a shared ACME-cap during toilet breaks.
Photography by Iliana Michali, editing by ACME.

Left - A puzzling letter from the Order of Architects, received the day after ACME's incorporation, claiming that maximisation of profit should be an architect's main purpose and advising us to organise our practice without the legal protection of a limited liability company.

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CME
POPERINGESTRAAT 21A
9000 GENT
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+32 499 18 70 07
[redacted]
www.acme.page

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Workspace

When imagining our workspace, the reconversion of a derelict warehouse, trauma and ambition collided. The ambition to preserve an existing house on site failed. Regulation overruled intention, only a fragment of the façade was kept as a memorial stone. The demolition was experienced as a collective failure. As a reaction, reuse was radicalized in the renovation of the workspace. A rotten truss was kept, its degraded support replaced by a permanent shoring prop (which now doubles as a coatrack). The heavily eroded main wall was only patched up where strictly necessary, the supply of cinderblocks for future repairs is stacked into a long garden bench. Throughout the project, pushing reuse beyond sensibility led to unexpected moments of architectural joy.

Embracing the idea of sufficiency, only a limited part of the workspace is heated. The implications of this choice only became fully tangible while inhabiting the space. Beyond minor inconveniences – a frozen sink, congealing olive oil, meetings held in coats - we discovered that the workplace brings an unexpected sharpness. Temperature swings (during unheated lunch breaks or toilet visits) help to fend off sleepiness. Outdoor working has become the standard during shoulder season. Debates about climate control and comfort suddenly became very concrete.

Left - Anonymised business cards, each voice represented by a personal colour and font.
Graphic design by Jan en Randoald.

From the outset, our workspace was intended to be larger than ACME: a space for exchange and cross-pollination, shared with other designers and makers. The reality of the past few months proves this ambition more fragile than anticipated. For various reasons, none of the visitors have stuck around. In the absence of coworkers, we're finding ourselves gradually claiming all the excess space as well – not unlike the pigeons who inhabited the place before us. Looking back, we can only conclude that beyond architecture, custodianship is at least as important in creating a truly convivial space. The question lingers: how to structurally install and sustain this shared use? The only moment where this ambition fully took root was our office-warming, marking the end of ACME's first year – doors open, neighbours invited and space temporarily surrendered.







ACME's workspace, a living experiment in radical reuse and climate adaptation.
Photography by Jeroen Verrecht.

BEING YOUNG ARCHITECT

The “Young Architect” as a Professional Construct: Emotional Labour, Representation, and Identity Formation in the Contemporary Architectural Field

Dávid Smiló
TEREBINTH Studio - Ex Paradigma Ariadné

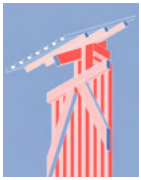
The figure of the "young architect" has become one of the defining yet least critically examined categories of contemporary architectural culture. No longer reducible to age or career stage, it increasingly describes a structural position shaped by experimentation, precarious labor conditions, institutional visibility, and the continuous need for self-definition. The term suggests novelty, potential, and future relevance, yet it also reflects the economic and cultural transformations that have reshaped architecture since the global financial crisis of 2008. Within this context, the emerging architect occupies a paradoxical role: simultaneously celebrated as a source of innovation and constrained by unstable professional realities.

The years following the 2008 crisis marked a profound reconfiguration of architectural practice across Europe. As traditional building commissions declined and conventional office structures weakened, many younger practices began to operate through expanded formats that moved beyond the production of buildings alone. Research initiatives, exhibitions, curatorial work, publications, installations, teaching, and speculative design became central components of architectural activity. Architecture increasingly functioned as a platform through which broader political, ecological, and cultural questions could be articulated. In this sense, design became inseparable from discourse, and professional practice from institutional critique.

A revealing example is the Hungarian collective Paradigma Ariadné, active for roughly a decade. Rather than following the conventional office model, they treated architecture as

“This dynamic can easily turn into exploitation. “Passion” simultaneously enables creative work and sustains a system in which such work remains undervalued. Enthusiasm becomes performative: it must not only exist, but also be visibly displayed.”

29 professional photos and visualizations of the work of Paradigma Ariadné











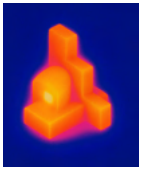










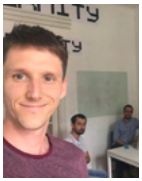


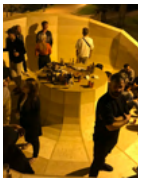
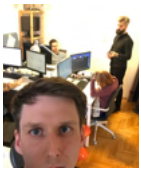


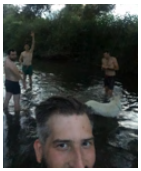


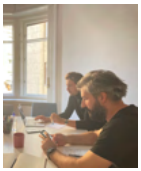


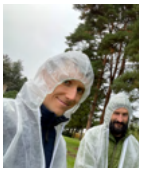
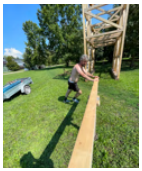
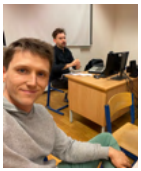
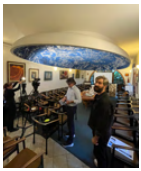
29 private photos of the work in Paradigma Ariadné

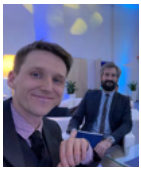




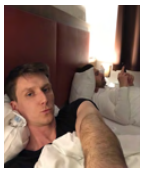


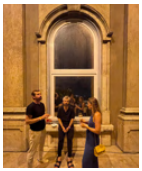

















The emerging architect should therefore be understood not as a temporary phase on the way to professional maturity, but as a recurring and structurally significant actor within architecture itself.

an open cultural practice. Their work challenged the divide between theory and production, using commissions as sites of experimentation while autonomous projects explored domestic typologies, regional identity, material traditions, and alternative representation. Their trajectory shows how younger practices increasingly define themselves through positions, methods, and networks rather than built output alone.

This condition is inseparable from new systems of visibility. In contemporary architecture, recognition is increasingly mediated through biennials, awards, magazines, digital platforms, and curatorial institutions. As a result, architects are expected not only to design projects, but also to continuously produce narratives, images, and coherent public identities. The spread of post-digital representational culture has intensified this tendency. Drawings, renderings, models, and graphic languages function not merely as neutral tools of communication, but as signals of affiliation, ideological positioning, and cultural literacy. Architectural work may therefore acquire value through circulation, publication, and online presence before physical realization, or even in the absence of realization altogether.

Such transformations also reveal new forms of labor. Alongside technical skill and intellectual capacity, contemporary architectural practice increasingly depends on emotional labor: enthusiasm, resilience, availability, passion, and the ability to remain visibly committed despite insecurity. These qualities are often treated as personal virtues rather than structural necessities, masking the uneven dis-

tribution of risk within the profession. The celebrated flexibility of emerging practices can therefore conceal forms of self-exploitation sustained by the attention economy and by the promise of future recognition.

At the same time, this figure is not historically unprecedented. Comparable positions appeared in earlier periods when architecture sought to redefine itself under changing social and political conditions. The early career of Imre Makovecz in Hungary during the 1970s and 1980s offers one example. Experimental methods, collaborative circles, alternative institutions, and the search for a new architectural language suggest that the "young architect" repeatedly reappears during moments of disciplinary uncertainty. While media and economic structures have changed, many underlying dynamics remain consistent.

The emerging architect should be understood not as a temporary phase, but as a structurally significant figure within architectural production. Through this role, tensions between buildings and images, autonomy and market dependency, local identity and global discourse become visible. The architectural relevance today may lie less in permanence than in the ability to reshape how architecture is imagined, communicated, and valued.

PAIN

A catalyst for credibility or meaning?

Tobias Rabold
Atelier Langerbeins & Rabold

Introduction:

The creation of architecture is a tactile and embodied practice. Before the physical manifestation of the actual built artifact, the architect‘s intention exists exclusively through meta-artifacts: drawings, models, and digital simulations, that are the architect’s primary aesthetic output and, consequently, the most important evidence of authorship and value. As such, they are deeply aestheticized objects in their own right. Yet their production is embedded in a disciplinary culture that tacitly equates effort with worth, and discomfort with authenticity. Exhaustion, repetition, and bodily strain are frequently glorified as necessary conditions of creative legitimacy and rituals of practice. This paper interrogates whether pain genuinely enhances the value and why the production of architectural artifacts is often inseperable from pain. Through two confessional accounts – a series of labor-intensive hand drawings and the manual shaping of a reused stone column – this contribution examines how pain operates as both a marker of credibility and a generator of meaning.

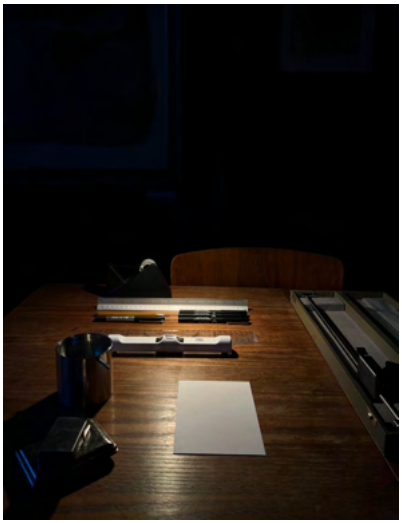


fig 1.: the workplace, where meta-artifacts are being created. Carefully curated layout of the necessary tools, no pain in sight.

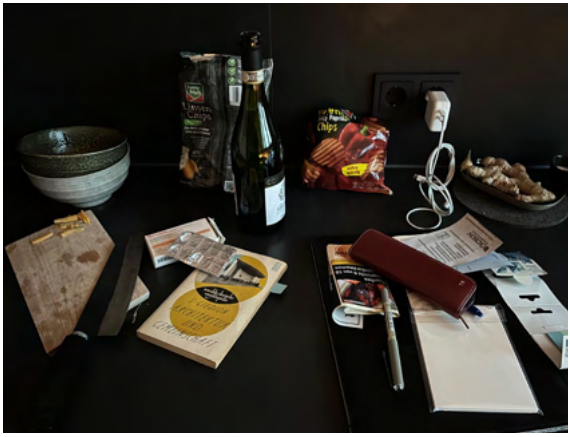


fig 2.: the backside of the carefully curated photo of the workplace.

Drawing as a Performance of Credibility:

The first account centers on the production of hand-drawn architectural images that deliberately avoid digital efficiency. These drawings depict indeterminate spatial conditions – *useless spaces* devoid of fixed functional or symbolic dedication – intended to provoke subjective interpretation rather than prescribe meaning. Their significance lies less in what they represent than in what kind of personal attribution they provoke – also through the way they are made. Constructed through the accumulation of thousands of meticulously placed lines, each spaced at half a millimeter, the drawings demand exhaustive concentration and repetitive bodily engagement. The process is slow, arduous, and physically taxing, foregrounding the act of drawing as a performance of endurance.

The pain of the process becomes legible not as an explicit theme but as an implied presence embedded in the material density of the work. The viewer, upon close inspection, encounters a surface that testifies to its own making: the weight of time, the discipline of repetition, and the bodily persistence required to sustain such an effort.



fig 3.: little helpers.

This implicit trace of labor revalues the drawing's status. It is elevated from a neutral representation to an artifact whose value is partially derived from the perceived authenticity of its production. While the finished drawings do not explicitly depict pain, traces of their production remain embedded within them. The right pen and paper; the carefully balanced coffee intake to wake up and at the same time avoid shaking; as well as the ashtray steadily filling up whilst the package of painkillers is steadily emptying down: all play a crucial, yet invisible role in this questionable dance of pain and creation.



fig 4.: motivation.

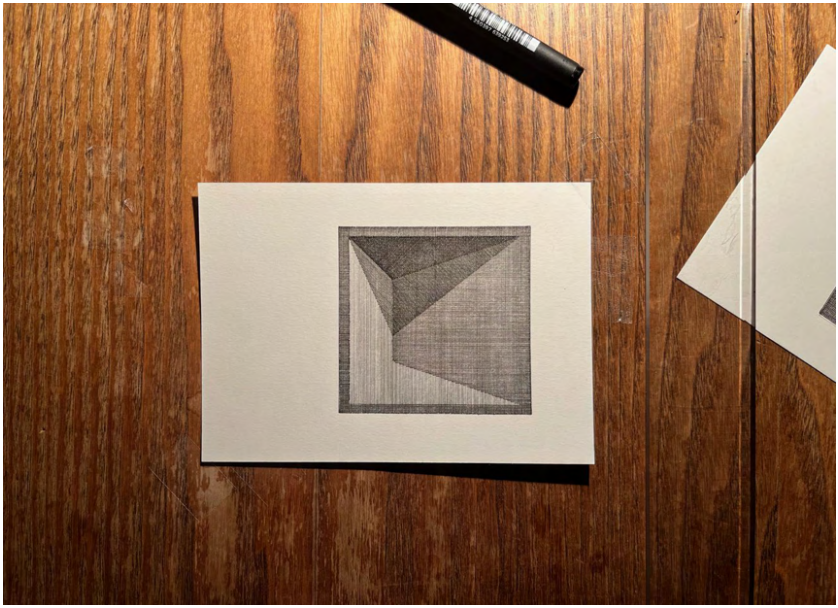


fig 5.: traces of pain embedded in a meaningless drawing.

In contrast to their digitally created equivalents, which may achieve similar visual outcomes with greater efficiency, the hand-drawn artifact acquires credibility through its resistance to ease. Pain, in this instance, operates as a form of disciplinary currency: it signals commitment, reinforces authorship, and sustains a cultural narrative in which the architect's body, or rather its destruction, is both instrument and symbol of validation. However, this dynamic raises critical questions about whether such suffering contributes meaningfully to the artifact itself or merely reinforces a system in which difficulty and inefficiency is conflated with value.

The painful Emergence of Meaning:

The second case centers on a reused granite stone, positioned beneath a timber column, where it bears simultaneously the weight of the roof as well as the weight of its unexpected meaning. Sourced from a local junk yard and carried on site by my best friend and me, the intention was to use the stone unaltered to exploit the atmospheric traces of its previous life as a local fence post. While its proportions fulfilled the requirements, the impact of its appearance became visible on site, exposing a tension between the aspiration to preserve and the impulse to refine.
In other words: the stone was simply too *ugly*.



fig 6.: the original stone.



fig 7.: hammering away its uglyness.

The decision to reshape the stone by ourselves began as an attempt to correct its *"ugliness"* and gradually transformed into a dialogue between care and violence: The act of cutting, hammering and sanding inscribed itself physically, changing the shape of the column, but also manifesting itself in cuts, bruises, and scars as we were both by no means trained masons but solely architects experimenting with the corporeal reality of construction. Blood was drawn and the pain of the creation was embedded into the artifact, visible only for those who know about the process. However, once placed under the timber column by actual construc-

tion workers, the stone inherited another layer of pain, this time acting as the carrier of an additional dimension of meaning that could not have been designed: this very friend, whose hands helped to carry, whose eyes helped to select and whose skill helped to shape the stone, unexpectedly passed away. In this moment the stone started to carry an additional weight. It no longer functioned solely to support the roof but as a silent container of memory. The earlier pain embedded into it through the experimental act of making was extended by a deeper, intangible suffering. In this convergence of material process and personal history, the stone assumes a dual role: bearing the weight of the structure above as well as of the absence surrounding it.



fig 8.: the adapted column, carrying the weight and wrapped for protection.

Conclusion:

The juxtaposition of these case studies reveals two distinct modalities through which pain operates in architectural production. In the realm of representation, pain functions as a performative marker of credibility, reinforcing disciplinary norms that equate effort with value. In the realm of corporeal presence of architectural artifacts, however, pain becomes a catalyst for meaning, particularly when intertwined with personal histories that exceed the intentions of design. While the former risks perpetuating a culture that aestheticizes suffering without necessity, the latter demonstrates how architecture can inadvertently become a repository for lived experience. Recognizing this distinction is crucial for re-evaluating the role of pain within the discipline: not as a prerequisite for legitimacy or as a rite of passage, but as a contingent and often unpredictable dimension of making that shapes both the perception and the individual significance of architectural artifacts.

NOTHING WAS BUILT, EVERYTHING WAS LEARNED

Can unbuilt work build architects? From academic position to collective practice

Jakub Biernacki
Mikołaj Cichocki
Marianna Moskal
Bartosz Teodorczyk

unnamed collective

This contribution emerges from a particular position: that of young architects who encountered the same project first as an academic research subject at TU Delft and, soon after, as a professional competition work. Over the course of a one-year graduation, we critically investigated the future Museum of Contemporary Art Antwerp (MHKA) through research and design. Entering the professional sphere, we directly contributed to competition proposals for the same institution. This paper reflects on how architectural knowledge is transferred and transformed between academia and practice, drawing on our dual experience with MHKA to examine the dynamics and consequences of this exchange.

In academia, the project was a year-long open research project that challenged assumptions about museums, their function, and cultural representation. We began by studying the origins and twentieth-century evolution of the art gallery, focusing on the white cube,[1] then considered Brian O'Doherty's critique of it as an ideological construct.[2] This led to sustained scepticism about the brief, the institution, and their assumptions.

1 Charlotte Klonk, Spaces of Experience: Art Gallery Interiors from 1800 to 2000 (New Haven: Yale University Press, 2009).

2 Brian O'Doherty, Inside the White Cube: The Ideology of the Gallery Space (San Francisco: Lam Publishing, 1976).



Fig. 1. View of the room of Interiors Buildings Cities design studio after its completion. Photograph by the authors, 2023.



Fig. 2. Work in progress in one of the studios participating in the competition. Photograph by the authors, 2024.

The academic proposals were often spatially radical, institutionally impractical, and sometimes unbuildable, reflecting a wide range of critical freedom. Some projects questioned the institutional model; focused on the existing MHKA building; several challenged the prescribed proportions and sizes of the brief's program, and nearly half proposed adaptive reuse of the old courthouse on the site.[1]



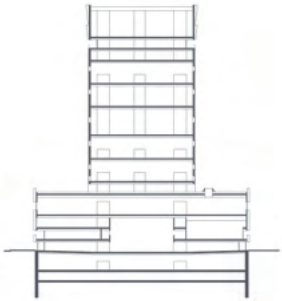
Fig. 3. One of academic proposals that reuses existing building of the courthouse by wrapping it around with new structure. Photograph by the authors, 2023.

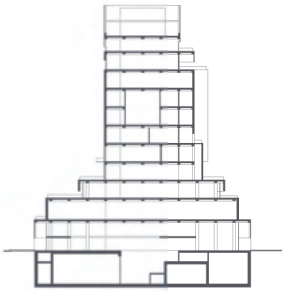
1 The full collection of graduation projects is accessible through the TU Delft repository: Architecture and the Built Environment, Chair of Architecture, TU Delft Repository, accessed 22.04.2026. https://repository.tudelft.nl/organisation/Organisation_3f7ddeb2-0171-4637-ab9b-aeafbe43e861?facultyID=Organisation_179f2672-cd6c-40f9-946e-d0f564bf3ed5&facultyName=Architecture+and+the+Built+Environment&deptID=Organisation_0f569019-579c-4239-a064-8df0eafe71b3&deptName=Architecture

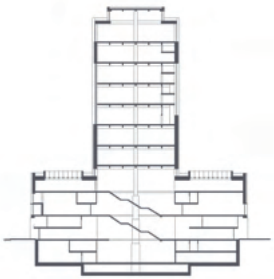
The transition from academia to practice required a shift from open-ended exploration to pragmatic negotiation. For example, adaptive reuse concepts had to be revised when entering the competition: student proposals retained the existing structure and questioned demolition, professional offices adhered more closely to the brief's requirements, with the instruction to clear the site.[2] As a result, the ambition for reuse narrowed to salvaging materials or integrating existing foundations. This compression was not due to a lack of architectural merit but to the need to negotiate among diverse agents under real constraints. In this process, the previously broad and open provocation became much narrower. The updated competition brief granted an eighty-metre tower as given; offices could not reject it but could adjust its silhouette - a small, targeted resistance.[3] This shift required picking battles: in academia, advocacy for a position was autonomous, whereas in practice, advancing an agenda meant seeking small implementation opportunities - a decisive plan move, a cultural reference, or strategic window placement. Ultimately, the compression required recalibration: though academic work had trained us to question what a museum could be, professional practice required deciding what this museum could realistically become.

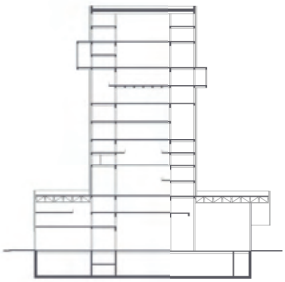
4 Team Vlaams Bouwmeester, *A24011 — Antwerpen — MHKA*, Vlaams Bouwmeester, last reviewed June 16, 2025, accessed 22.04.2026, https://www.vlaamsbouwmeester.be/nl/projecten/a24011-antwerpen-mhka?fbclid=IwY2xjawRbWYdleHRuA2FlbQIxMABicmlkETFsajdheDFJMktTcTd4dzFHc3J0YwZhcHBfaWQQMjIyMDM5MTc4ODIwMDg5MgABHtrdvke2tDUc9LuC3fP1p3fW2lJ6wRn_XefkQ72fg_Db6jKQt8_DtIoLFAmR_aem_Ng6JsXJ96jdF2WG_1k9fXw

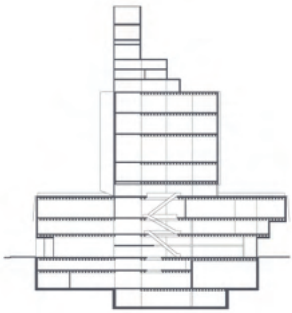
5 Stad Antwerpen, Dienst Ruimtelijke Planning, RUP M HKA: Toelichtingsnota (Antwerp: Stad Antwerpen / SWECO Belgium — BUUR Part of Sweco, May 2024), 12, 18.











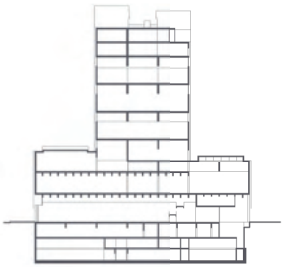




Fig. 4. [Description of left full-page image]. Synthesis of sections of the competition proposals. Scheme by the authors, 2026.
Fig. 5. [Description of image above]. Academic proposals of diffrent sizes and shapes made during graduation studio. Photograph by the authors, 2023.

While academic work had trained us to question what a museum could be, professional practice required deciding what this museum could realistically become.

Theoretical research included a thorough study of key case studies as - Centre Pompidou in Paris, MASP in São Paulo, or FRAC in Dunkirk - each representing its own reinterpretation of contemporary museum design.[1] Floor plans, sections, and details were redrawn, and exhibition spaces were examined through physical models. This work, later compiled into a publication, laid the foundation for our understanding of museum architecture. It provided a common analytical framework that informed both our academic investigations and our later engagement with the realities of practice. While academic research enabled a broad survey of buildings and concepts, professional work required us to focus our references on addressing concrete design challenges.

6 Dagna Dembiecka and Julia Korpacka, eds., Eight Contemporary Art Museums, Interiors Buildings Cities Graduation Studio Publication, MSc3/4 (Delft: TU Delft, 2022/2023).

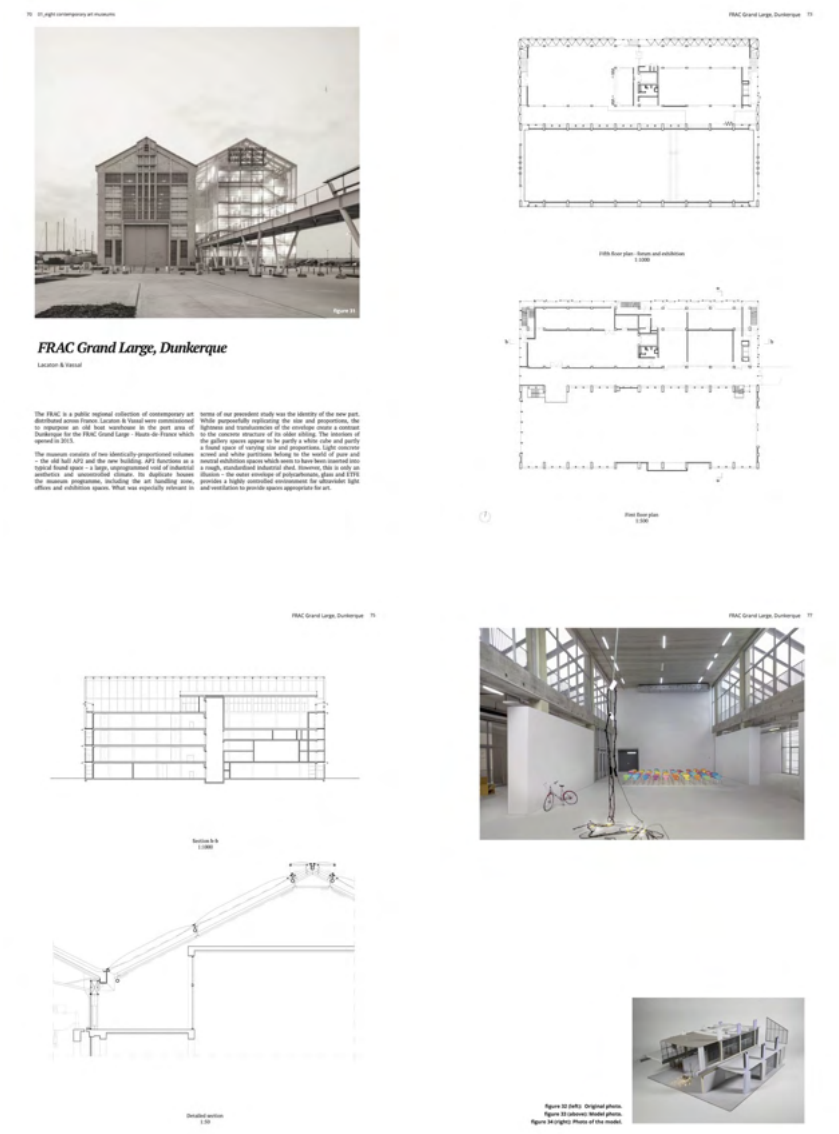


Fig. 6. Pages from publication made in Interiors Buildings Cities graduation studio related to FRAC. Dembiecka and Korpacka, Eight Contemporary Art Museums, 70-77.

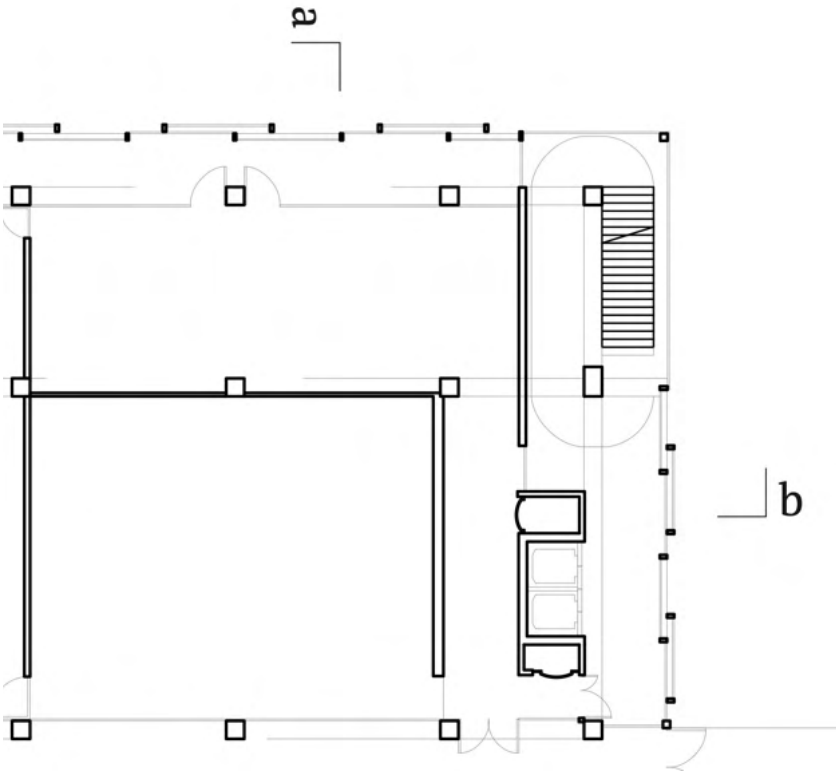


Fig. 7. Fragment of external staircase in FRAC used as a reference for a part of design proposal. Dembiecka and Korpacka, Eight Contemporary Art Museums, 73.



Later site visit in Dunkirk. Photograph by the authors, 2024.

For example, during a visit to FRAC in the competition phase, we looked for specific solutions: How does external circulation work? How does a single exhibition unfold vertically? While the lens of the exploration narrowed, our analytic method remained steady.

What emerges from this double exposure is not simply a story of loss - of idealism compressed into pragmatism - but a demonstration of how architectural knowledge is recalibrated as it moves between academia and practice. Our central thesis is that knowledge built in academia is not invalidated in practice; rather, it is transformed and finds new paths for expression. The analytical skills, critical questioning, and precise advocacy developed academically become more targeted and strategic in practice, adapting to external limitations while remaining vital. The MHKA project, encountered twice under fundamentally different conditions, made this dynamic visible: similar brief, the same building, the same references - each time producing a distinct kind of architectural knowledge shaped by context.

session *4*
Emotional Labor & Professional Identity *(2)*

STOP ANSWERING IN ORDER TO ASK

Lost competitions as places of productive friction

Romain Lucas
Belén Ramos Jiménez
LOCI atelier
Faculteit Architectuur

Public architecture competitions operate within a mode of production that frames architecture as a commissioned work. Framed by public procurement, they require clear, localized, and comparable proposals, produced within limited timeframes. This system relies on a question-answer process, in which the architect is expected to formulate the most appropriate solution to a given problem.

However, this model often proves inadequate when dealing with complex contemporary issues such as climate crisis, resource management, migration, and access to housing. In such contexts, it is not only necessary to answer, but also to question what is being asked. This paper reflects on a mode of practice that not only satisfies a brief but also seeks to gradually shift its terms to better engage with the realities of a definedterritory.

This essay is based on the project Second Life which was a finalist proposal for Europan 16 in Roquetas de Mar (Spain). Although the brief defined a specific plot of land and requested a localized intervention, fieldwork and on-site observation revealed a far more complex territory that included abandoned structures from the 2008 crisis, degraded heritage, contaminated soils, informal practices, and latent voids between the city and the agricultural landscape of greenhouses.

This shift was not a preliminary strategy to position the project outside of the competition's framework. Rather, it emerged progressively through site exploration and a deeper understanding of the territory. Strictly responding to the

question posed would have meant ignoring the conditions that the project revealed. The role of the architect now extends beyond the production of an object to be part of wider territorial, social, and political processes[1]. The task is no longer simply answering, but reformulating the question.



I. Resource Map: inhabiting the desert

Roquetas de Mar in 1970: A desert territory that has harnessed local resources to develop environment-adapted architecture.



II. Traces of miracle: evolution of the territory.

*Roquetas de Mar in 202*0, a territory under pressure, physically limited by its position between the sea and the mountains, has undergone rapid demographic and economic evolution.

1. BOIDOT Julien and ROBIN Emilien, Pour un vernaculaire contemporain du périurbain, ENSAB published on 03/05/2017, view on 09/03/2024, extract at 59 min, https://vimeo.com/260911073

"If these (public) buildings are the only visible manifestations of public institution's activities in the area, it is up to us (architects) to ask ourselves how they are built, what purpose they serve, to re-examine their program, and to re-examine their location or their symbolic significance.[...]"















From top to bottom and from left to right :

1 - Extended plastic greenhouses
2 - Household uses extended onto the street
3 - Newspaper article criticizing the overproduction of vegetables
4 - Access roads to agricultural greenhouses
5 - Agricultural structures constructed on the the urban area's border
6 - Illegal storage area for plastic tarps from agricultural greenhouses
7 - Foreground: water tank;
Background: Abandoned building from 2008 economical crisis

This approach creates a tension. Not fully responding to the brief poses a real risk. Rather than rejecting the competition's framework, the project tests its limits by proposing an alternative way of responding to it. The fact that it was awarded second prize suggests that this tension was, at least in part, recognized.

Rather than converging toward an expected solution, the project develops a set of operative tools capable of addressing various situations within the territory. These tools do not represent the project; they transform it. Together, they do not predefine the project, but actively reshape the conditions under which it emerges.

First, sensitive maps, hand-drawn based on surveying and the collection of data, expand the site's perimeter by revealing the overlaps between urban, agricultural, and residual systems. The project's location is determined as a result of this drawing.

2. After the competition, discussions with members of the Europan jury revealed that the Europan organisation wanted to name the "Second Life" project as the winner, but the city refused and supported another project, placing the "Second Life" project in second place.



Recovery strategies
a/Recover the ground: We identify the areas between the city and the greenhouses that are contaminated with organic and inorganic waste.
b/Recover the building: We identify and document more than a dozen unfinished buildings—inert skeletons abandoned in the wake of the 2008 crisis.
c/Other interventions that weave together the map of recovery resources: an international integration center spread across three locations, a housing cooperative, a recycling center, and a series of beacons in the sea of plastic serving as points of sale and exchange.

Next, historical charts trace the major phases of the site's evolution: agricultural and housing policies of the 1950s, the construction boom of the 1990s, the 2008 crisis, and current land-use pressures. These charts help to build a knowledge base that was essential for adapting the interplay between local stakeholders. This work has been synthesized into relational diagrams that highlight the interactions between political and economic forces—public institutions, developers, and inhabitants—making visible the negotiation processes that shape the region.



Diagrams of *Recovers grounds, Recover wastes, Recover empty buildings of the colonial heritage and unfinished empty buildings.*

Finally, a series of operational collages proposes scenarios for actions rather than fixed forms, by combining existing resources, local practices, and potential transformations. These tools make it possible to address the causes of territorial dynamics rather than merely their effects.



Operative collage of a Spread Out social Center:
Recovering disused heritage, empty buildings, and polluted boundaries between the city and the greenhouses



Operative collage of Recycling centre and selling points and echange.

In all of these devices, drawing is no longer a tool for representation, but a medium for inquiry, mediation, and transformation. The project produces neither definitive plans nor a final image, but constructs a field of possibilities rooted in the reality of the site.

From this perspective, Second Life aligns with the ideas of Bruno Latour and Albena Yaneva, who argue that a building cannot be understood as a static object, but rather as a trajectory shaped by continuous transformations, negotiations, and adjustments. The challenge is not to fix a form, but to make this movement perceptible: an architecture in the making, traversed by multiple actors, contradictory constraints, and heterogeneous temporalities.

Such an approach is difficult to reconcile with the framework of a public competition, which is based on principles of clarity, conciseness, and problem-solving. A structural tension arises between an open, process-oriented approach and a system that requires finalized, immediately assessable proposals. This also invites us to reconsider not only how projects are designed, but also how they are evaluated.

Rather than rejecting this framework, the project proposes to broaden its scope. Responding may not involve producing a definitive solution, but rather bringing situations to light, articulating relationships, or keeping open questions that are essential to the project's relevance. Questioning then becomes a way of responding.

This experience leads us to continue developing these graphic tools as devices capable of supporting the project's evolution—not to prematurely stabilize it, but to reveal its dynamics and, when necessary, to shift the frameworks within which the architecture is called upon to operate.

3. Bruno Latour & Albena Yaneva, "Give me a Gun and I will Make All Buildings Move: An ANT's View of Architecture", in Reto Geiser(éd.), Explorations in Architecture: Teaching, Design, Research, Bâle, Birkhauser Verlag, 2008, p.82.

THE INTIMATE GREEN BOX

A quiet witness of unspoken artistic research as architectural practice

Viktorija Bogdanova, Iris Andersson
Aalto University

Can I still be called an architect if I am so much into research and writing? Does the fact that I haven't done any drawing or design work for months prevent me from calling myself a "practitioner"?

We, two female researchers connected through the rituals of writing-drawing, are trying to deconstruct and rebuild what the concept of "practice" means to us, on a daily basis, through the aforementioned questions.

Architectural "practice" is often seen as a solid collective effort or as the domain of the solitary genius myth. In reality, the work on architectural projects and competitions is fluid and ever-changing, depending on the lines of fascination each individual decides to pursue. In our paper, we aim to speak about our understanding of practice as a spiderweb of intimate relationships: between the self and; our past or future spatial selves; the research site, the site's human and nonhuman inhabitants like anthropomorphised plants, beings, objects and buildings; and our creative collaborators.

As researchers, our "practice" is defined by cyclical daily rituals of writing, reading and reflective walking. Simultaneously we are yearning to sculpt time for our architectural selves, to preserve them from oblivion. Preservation entails both cherishing and concealment. The soul would rather not be opened every day. We seek for a shelter where save the fragments of our branching identities. We name this form of safety the Intimate Green Box.

We desire to speak of our individual and collaborative "green boxes" (Duchamp, 1934; Van Schaik, 2020; Bogdanovic, 2011) or "time capsules" (Warhol, 1974-87), intimate archives of unpublished notes about unsuccessful competitions, diagrams of structuring our daily reflections on architectural questions, imaginations and ideas that rise between sleep and awakened state, too blur and intense to be explored right away but too essential to be left unrecorded.

While the public is always focusing on the world of appearances (who has won, what was built, what did people say), the intimate archives speak their own language about the process of becoming of the work, not as a product, but as a quiet way of seeing (Berger, 1972).

When opening our Intimate Green Boxes, we identified three main categories of stored material by the degree of real:

1.) visible, shared reality;
2.) reality-in-the-becoming (design projects where imagination is in a loving relationship with real); and
3.) imagination (hypothetical play, morethanhuman personification, utopian/dystopian).

However, drawings often cut across these categories. Thus, we propose a sub-categorisation by the processual mode and moment of making:

Thus, we propose a sub-categorisation by the processual mode and moment of making:

a.) imaginary notes, armchair sketches for projects and competitions, made during screen breaks;

b.) notes from dreams and reflective morning pages produced in a semi-awake state;

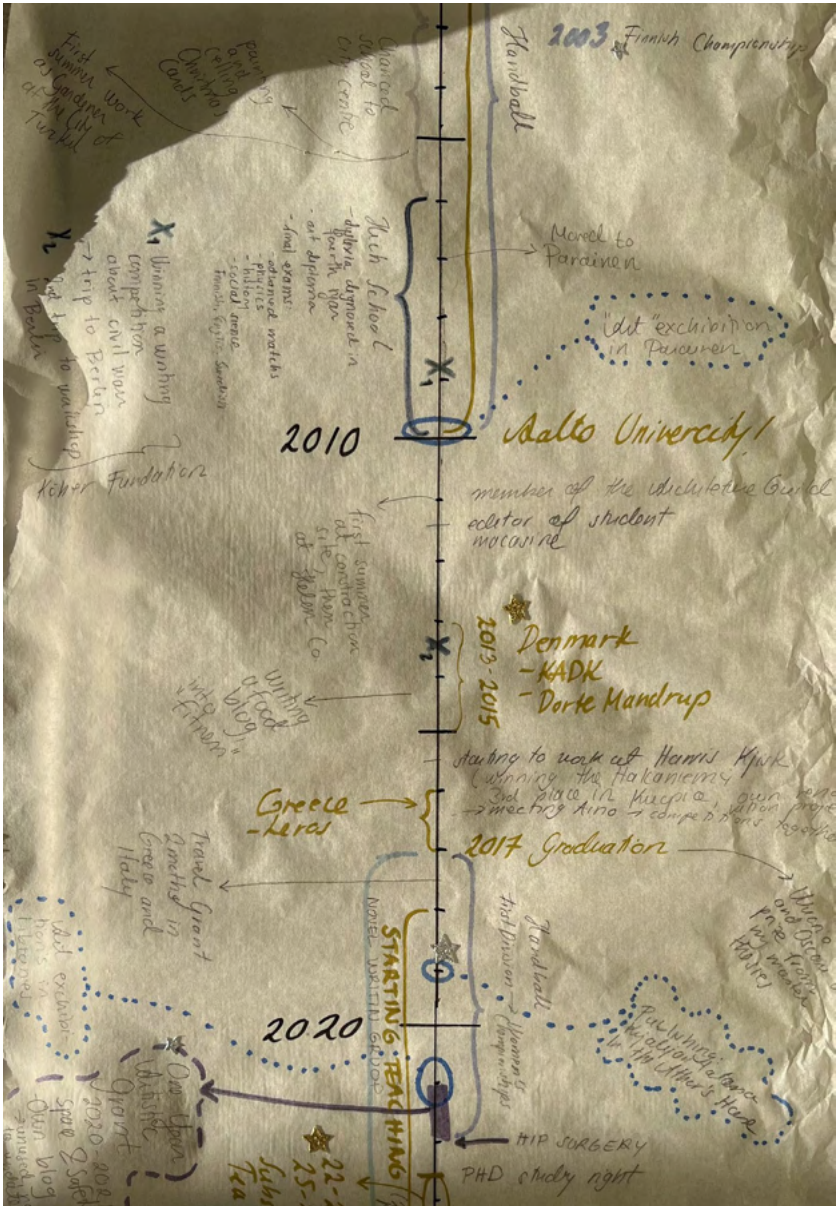
c.) after-walks maps, crafted as ways to remember;

d.) site-drawings – observational, quick, on-the-go drafts;

e.) meditative and slow mixed media collages for character construction, and

f.) visualisations of lines of influence

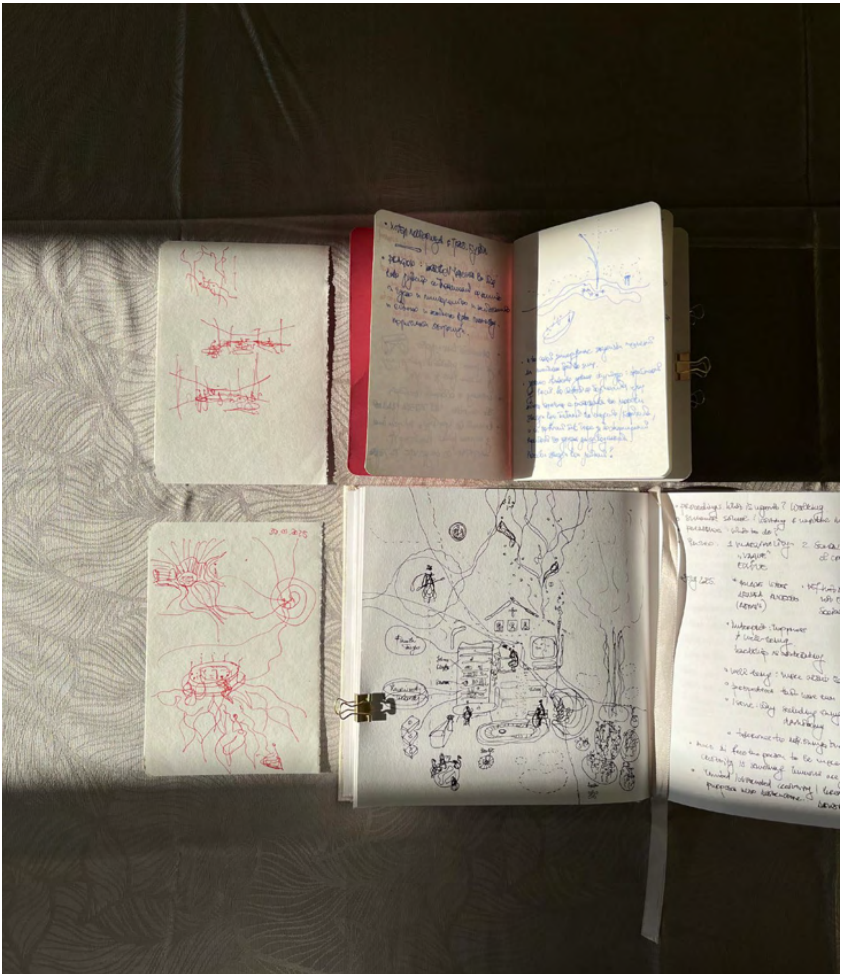
The power of creating and storing material to Intimate Green Boxes is to loosen the grip of external critique, to sit quietly with ourselves, and to let words and lines spill in whatever form they choose. Our presentation aims to exhibit our Intimate Green Boxes, unfolded and merged as separate entities communicating between each other: as a celebration of our own journeys into architecture as art of envisioning the unseen. Our writing-drawings here are territories of educating ourselves in uncertainty, safe places of embracing failure, brokenness, and rebirth.



quick self-reflection on the practice drawings



meditative and slow mixed media collages for character construction



notes from dreams and reflective morning pages producted in a semi/awake state



site-drawings: quick on-the-go maps



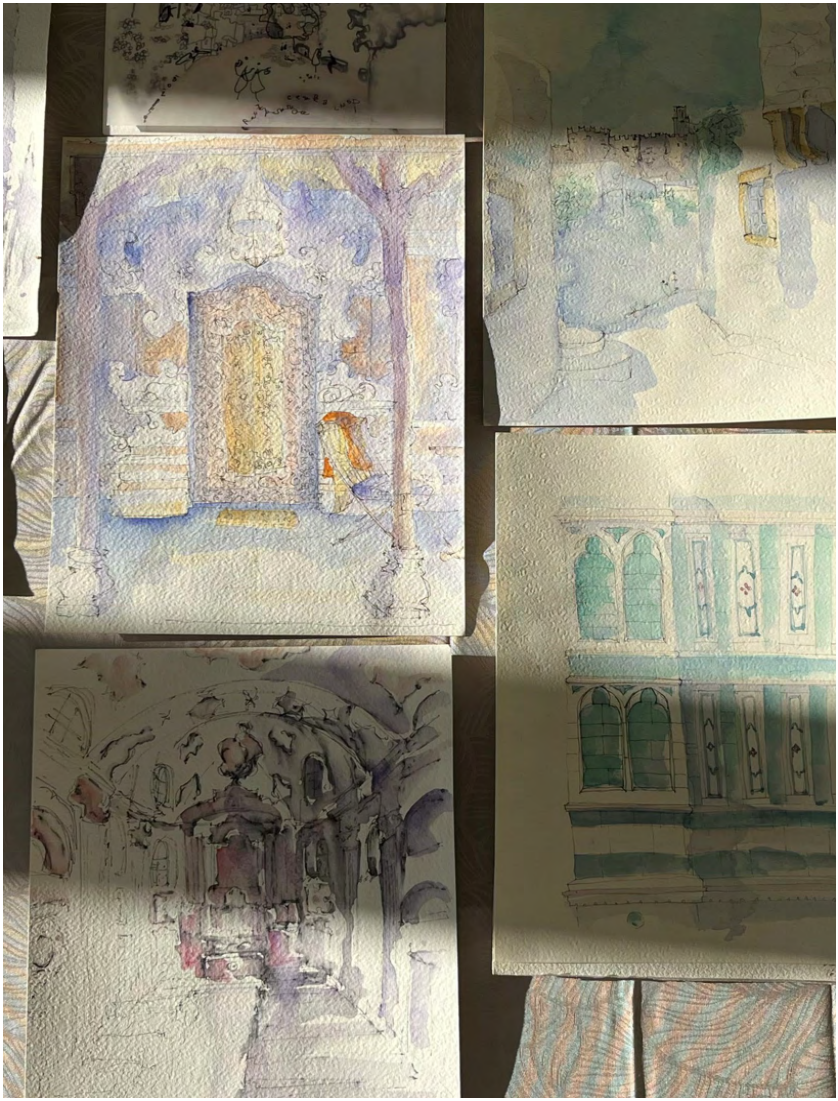
imaginary notes, armchair sketches for projects and competitions, made uring screen breaks



visualisations of lines of influence (notes in lectures, while reading, after watching the movie or walking through natural and built environments)



after walk maps, crafted as ways to remember



site-drawings: quick on-the-go sketches

WHO BUILDS ARCHITECTURE?

Control, conflict and compromise

Luigi Olivieri
STUDIO.TRACCIA

Control, Conflict and Compromise

This paper examines how informal and often overlooked documents shape architectural decisions during design and construction. Drawing on four residential case studies developed within my practice, Corner around a void, Casa galleria, Cardine 64 and Quattro Spazi, it argues that key design outcomes are not produced exclusively in drawings, but emerge across a dispersed field of materials, from WhatsApp exchanges and annotated photographs to inventories, sketches, spreadsheets, and site notes. Within this framework, **authorship in architecture no longer appears as centralized in the figure of the architect**, **but instead operates as a distributed condition**, **(1)** unfolding across a network of actors, documents, and constraints that actively participate in shaping the project.

Methodologically, the paper develops a comparative reading of four interrelated categories of documents: observation, negotiation, testing, and crafting. These categories should not be understood as fixed stages of the design process, but as recurring and overlapping modes through which architecture takes form.

They do not follow a linear order, nor do they correspond to clearly separated moments. Instead, they move back and forth across the life of a project, shaping its development from the first engagement with an existing condition to the final stages of construction.

Authorship in architecture no longer appears as centralized in the figure of the architect, but instead operates as a distributed condition

(1) Caption phrases



Cardine 64 - First site visit where with the photographer Riccardo de Vecchi we started mapping all the different spaces of the house



Observation identifies documentation as an active design tool. It involves the reading and recording of existing spatial conditions, past uses, and available resources, not as neutral evidence, but as material that can guide transformation while preserving continuity. Cataloguing inventory of the available items that can be recovered and re use – doors, frames, hardware, lamps, flooring. Rather than re-constructing an idealised historical image, the project integrates memory as an active component of the architectural narrative, shifting the intervention from replacement to negotiation between past and present.



Fig. 2



Fig. 3



Fig. 4



Fig. 5

Fig. 2,3,4,5 Cardine 64 - Mapping, numbering and storing all the components that can be reused that bring continuity to the previous life.

Negotiation refers to the documents produced through communication between the various actors involved in the process. In this mode, emails, messages, site photographs, and other exchanges become the medium through which decisions are discussed, reformulated, and coordinated. The relationship between client and architect is described as a layered and sometimes difficult negotiation, where personal boundaries are temporarily crossed in order to build trust and mutual understanding. At times, this dialogue generates friction, uncertainty, and moments of disagreement, yet these tensions become productive tools that allow the project to evolve. Through continuous exchange, listening, and reinterpretation, the initial conflict gradually shifts into collaboration, allowing both parties to redefine roles, responsibilities, and authorship. Moments of hesitation, confrontation, and reconciliation become embedded within the project itself, turning the architectural process into a narrative of trust, adaptation, and shared transformation.



Fig.1 - Corner Around a Void, a crucial design modification emerged from a miscommunication between architect, contractor, and structural engineer. As the project was financed through bank loans with accruing interest, delays in reconstructing the prefabricated structural elements carried significant financial consequences, affecting both delivery timelines and the subsequent resale of the properties. The project thus evolved through the negotiation of risk, time, and responsibility rather than through centralized control. *Photo by Riccardo de Vecchi*

Fig. 2, 3, 4, 5. During the development of Cardine 64 and Casa Galleria, solid walnut parquet removed from one house was carefully recovered and transferred to the other site for reuse. Its quality made clear that it should not be discarded. *Photo by studio.traccia*



Fig.2



Fig.3

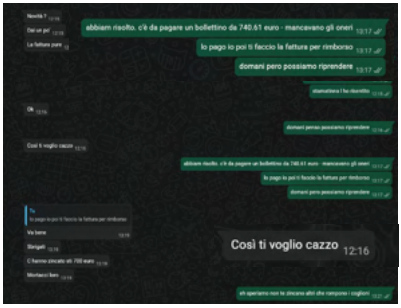


Fig.4



Fig.5 - Cardine 64 | *Photo by Riccardo de Vecchi during the strip-out phase*



Fig. 1 - Cardine 64 | Initial sketch used to test with the client the excessively off-centre position of the fireplace initially suggested by him.

Testing describes the use of drawings, renderings, and material studies as provisional instruments for exploring possibilities. Here, design develops through approximation and adjustment, rather than through the straightforward execution of predefined solutions. The exploratory process unfolds through a sequence of iterative tests aimed at reconfiguring existing spatial conditions and establishing new relationships within the interior. These tensions emerge from the attempt to introduce greater continuity and alternative spatial connections within a given layout. However, such intentions are inevitably confronted by structural, regulatory, and economic constraints that limit the extent of transformation. In this sense, the discontinuous and at times uncertain character of the design process becomes an integral part of the research, revealing how constraints can act not only as limiting conditions but also as generative devices, capable of guiding new intervention strategies and fostering a more conscious dialogue with the identity of the existing space.



Fig. 2 - Corner around a void | Interior visual test marking different materialities and tones in the living room.



Fig. 3 - Corner around a void | Visual study with notes examining circulation and communicating the design idea for the entrance to the houses.

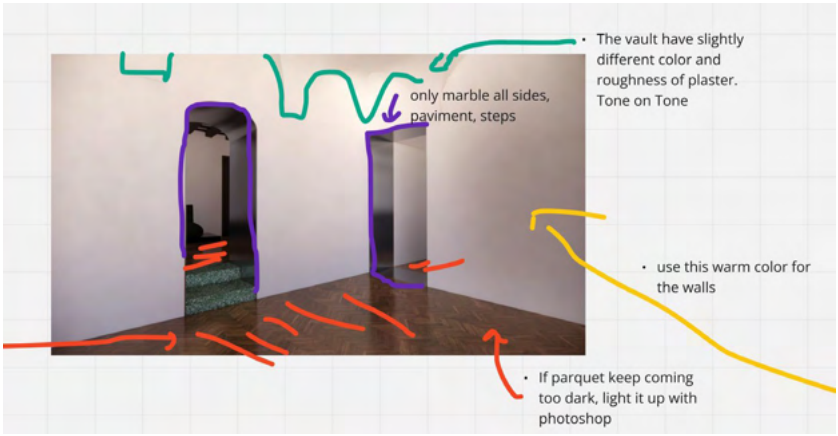


Fig. 4 - Casa Galleria | Visual study with annotations explaining the proposed use of marble for the threshold.

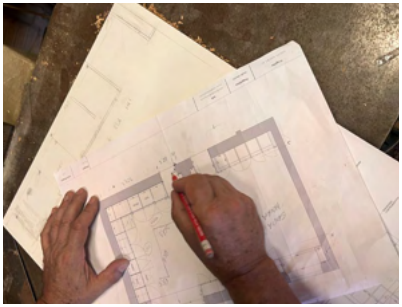
















Fig. 1, 2, 3, 4, 5, 6, 7. Conversations with carpenters, the stonemason, the flooring installer, and the electrician during the development and installation of several custom-made elements, showing how decisions initially defined in drawings were reconsidered and adjusted on site.

Fig. 8. Sketch produced on site to reassess quantities, areas, and proposed interventions.

Crafting concerns the documents and actions that emerge during construction and directly shape the final result. Cost revisions, quantity surveys, and on-site decisions continuously redefine the project, revealing how architecture remains open to transformation well beyond the drawing set. In this phase, design is no longer mediated primarily through representation, but through direct engagement with materials and construction processes.

The involvement of craftsmen often transforms construction into an active design space. A concrete table cast in situ required precise coordination on site between the architect and the carpenter to align its position with the parquet flooring layout, while a palladiana floor was assembled using marble fragments recovered from dismantled window thresholds, responding to both budget constraints and spatial transitions. In these cases, making becomes a form of composition, where material availability, manual skill, and design intention converge.

Crafting thus reveals that construction is not simply a phase of implementation, but a moment in which the project is further interpreted and transformed. Design continues to evolve through material engagement, blurring the boundary between drawing and building.

In the cases examined, these documents do not simply accompany the design process: they actively produce it. The analysis suggests that architectural practice is less linear and unified than its final representations imply. Rather, it unfolds as a distributed, negotiated, and materially grounded process in which constraints become generative, making extends design, and the architect operates less as the sole author of a stable vision and more as a coordinator within a dynamic field of relationships. To foreground these hidden materials is not simply to describe a process, but to propose a different understanding of how architecture is actually produced.



Fig. 1

Fig. 1 Casa Galleria | Unwrapping over time, the space has continuously adapted to new lives and interpretations: from an artisan workshop dedicated to wool working, to storage, to a notary office, to a shared student residence, eventually becoming the eclectic home of an art historian. Later, it temporarily embraced a nocturnal identity as a club. Today, deeply rooted in the urban fabric, it begins a new transformation into a house–studio–gallery.



Fig. 2

Fig. 2 Corner around a void | Self-development project where the architect acts as developer, designer, and site supervisor.



Fig. 3 Cardine 64 | Interior study of the renovated living room, where the close collaboration between client and architect generates a spatial dialogue with the past life of the house.



Fig. 4 Quattro spazi | The final result of the close collaboration between the carpenter, the flooring installer, the painter, and the architect, where traditional plaster techniques are reinterpreted to create an accent that emphasizes the structural presence of the column wrapping around the table.

architectural practice is less linear... making extends design, and the architect operates less as the sole author of a stable vision and more as a coordinator within a dynamic field of relationships.

FUTURE ARCHAEOLOGY

James Aston Lansbury
Lucia Concetta Vincelli

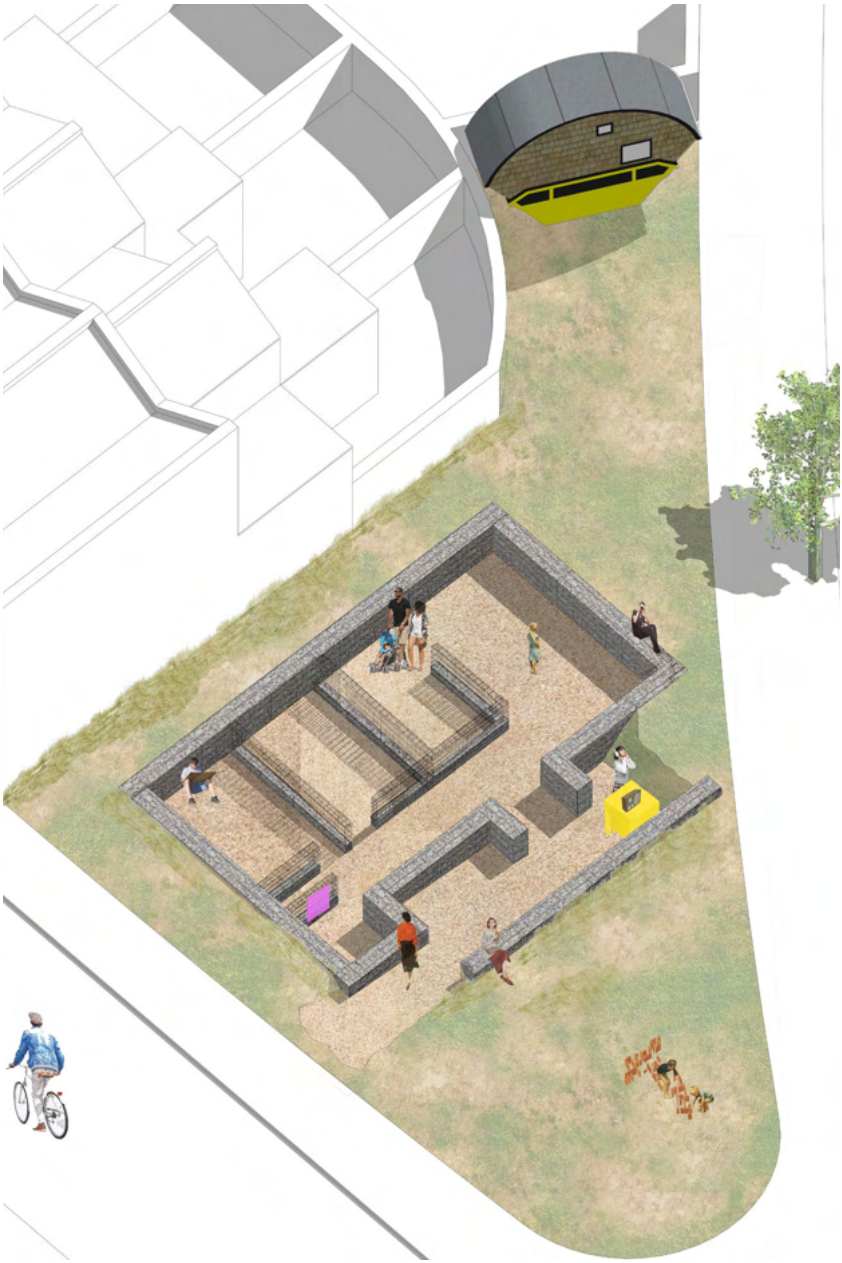
With construction commencing in June 2025, legal papers from the local authority's planning department – those who extinguish the mid-century ambition of mass public housing that the project advocates for the preservation of – have indefinitely suspended completion of *Future Archaeology*.

Shortlisted in the 2024 *Antepavilion* architecture competition and invited to realise our project in 2025, our response to the brief was immediate. With the site only half a kilometer from the vast Aylesbury Estate, our proposal was directed towards the residents as much as towards the competition jury.

Sharing an uncertainty reminiscent of the residents of the vast Aylesbury Estate, undergoing a 20+ year process of urban renewal and demolition, the construction's final aim is to produce a floor plan of an apartment of the estate, the same of Aysen Dennis' home of 30 years – before her displacement a forum for activism and resistance.

Presented as an archaeological site, our proposal brings attention to the trajectory of London's urban transformation under the regime of empowered private development and neoliberal governance, at the expense of the architecture of the welfare state.

Discovering the arts charity through their commission and publication of the book *Architecture and Anarchism*, the design process was guided by an ambition to have a construction site open to all.



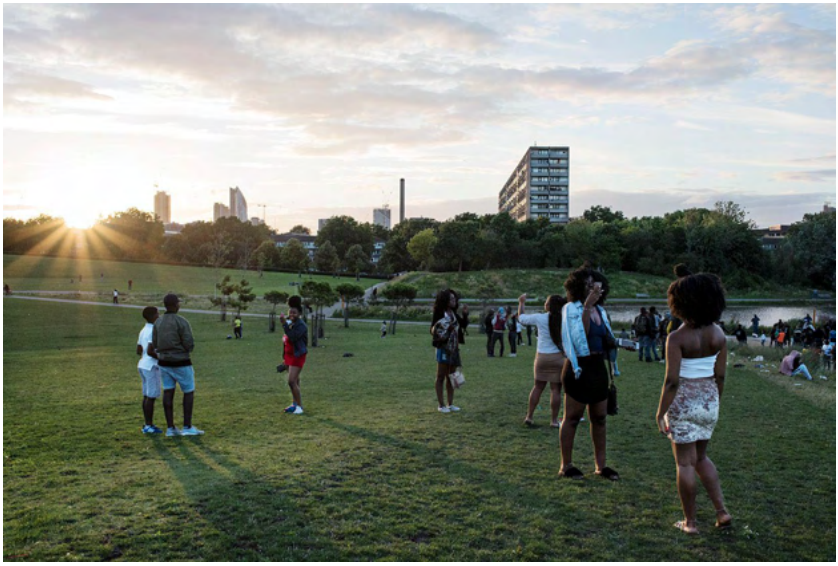
Project visualisation submitted to the competition (2024).



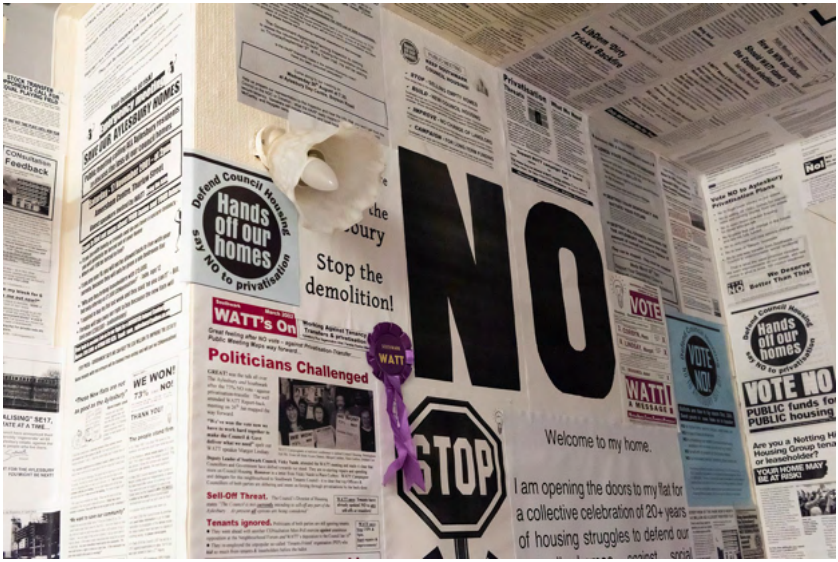
View of Aylesbury Estate courtyards



Fight4Aylesbury exhibition in Aysen Dennis apartment, 2023. (ph. Alessia Gammarota)



View of Aylesbury Estate from Burgess Park (ph. Alessia Gammarota)

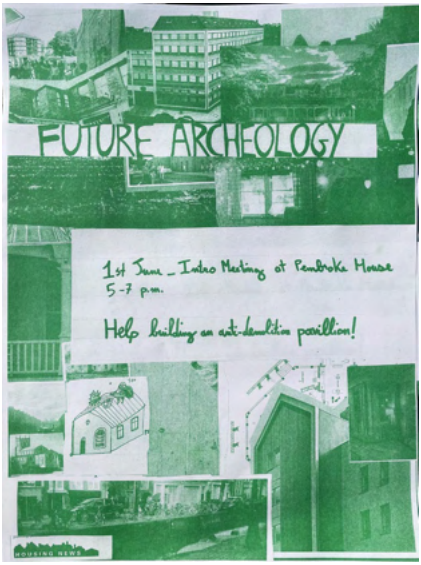


Fight4Aylesbury exhibition in Aysen Dennis apartment, 2023. (ph. Alessia Gammarota)



View of the cranes and building sites surrounding Aylesbury Estate





Open call flayers leafleated in London and particularly during door-knocking on Aylesbury Estate.

Collecting a response from locals, students and activists,

as a call for volunteers - labouring over granite setts defining the walls of the apartment as gabions, conversing, sharing food and taking solitary shade under a tree acting as sun dial - allowed reflection on ruins of modernity and of the architecture profession. The social and urban restructuring of London that insists upon the demolition of the Aylesbury Estate and displacement of its residents demonstrates a total absence of participation in urban politics - and Future Archaeology an attempt to provide an alternative.

Upon starting construction, inescapable tensions between the politics we wished to enact and the realities of land, power and patriarchy disrupted the prefigurative politics at the heart of our proposal. 105 Page's Walk – the site of our installation – is owned by a self-described 'anarchist' multi-millionaire property developer and organiser of the Antepavilion competition, whose volatility, disorganisation and misogyny plagued the construction process. Legal dispute between a renegade of the propertied class and the equally pernicious local authority demonstrates the challenges of alternative methods of practising architecture under contemporary conditions.

The challenges encountered throughout the process, along with the energy required for ongoing negotiations with the landowner, ultimately restrained us from publicising the project.


















Parallels between some features of Aylesbury Estate and the Future Archaeology process.



Re: Would like to help build the anit-demolition pavilion

Hi,
We are leaving the building site now due to the hot weather. See you on Sunday! Please let us know at what time you can join us!

Lucia and James



Also, the main message is that we will be taking a brief break from the construction site from Sunday to Tuesday, resuming on Wednesday. For those of us who have been on the site for many days in a row we can see ourselves getting increasingly exhausted, and in addition we need to do a little bit of thinking about some aspects of the project and time to do this away from the site.

Hope to see some of you tomorrow, and refreshed on Wednesday!

All the best,



SITE NOTICE

THIS NOTICE AFFECTS ALL USERS OF THESE PREMISES

- The London Borough of Southwark has issued a Temporary Stop Notice ("the Notice") in relation to **LAND AT 105 PAGES WALK, LONDON SE1 4HD** - a copy of the Notice is attached.
- The Notice takes effect on 19 June 2025.
- The Notice prevents works of excavation or construction, including the creation or laying of any foundation, sub base, base or surface on the Land.
- Please read the Notice carefully, if you fail to comply with it you will risk immediate prosecution in the Magistrate's Court, under s171G Town & Country Planning Act 1990 (set out below) for which the maximum penalty is £20,000.00 on summary conviction for a first offence and any subsequent offence. The fine on conviction on indictment is unlimited.



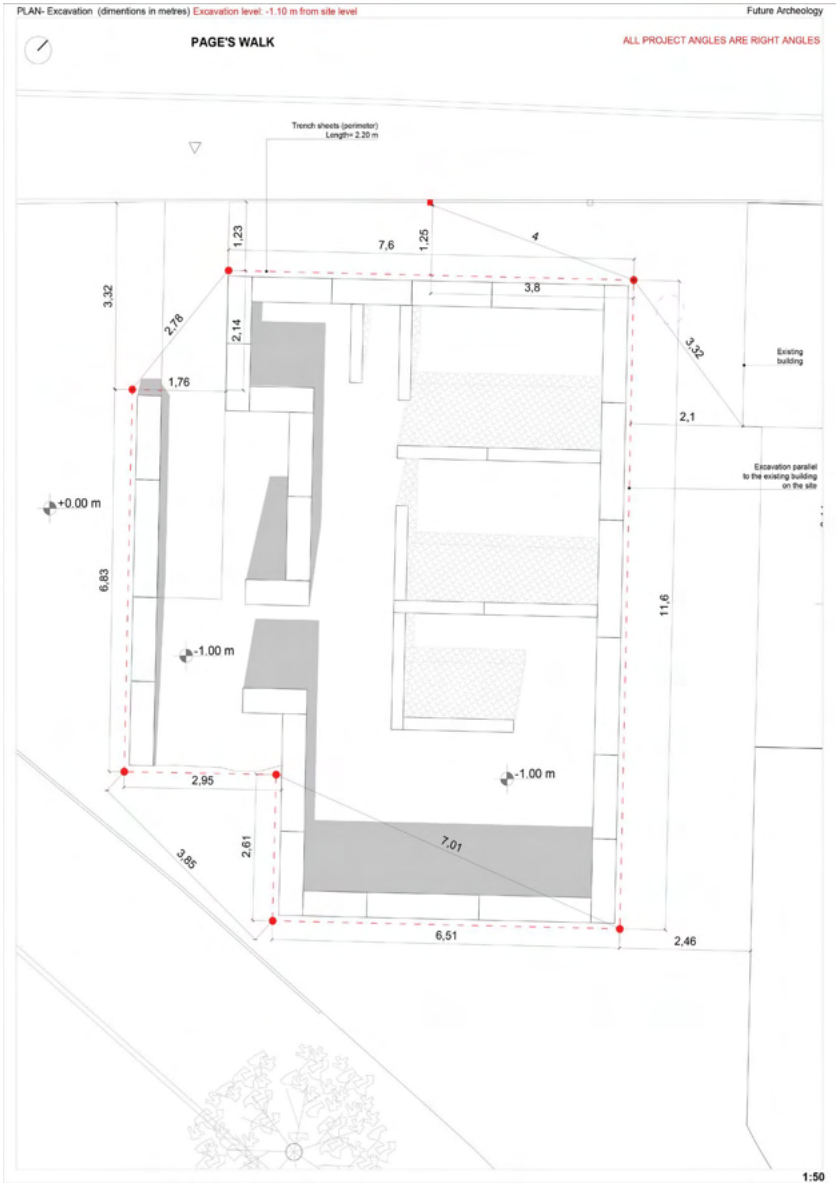
Open building site welcoming volunteers and passersby, with time set aside for breaks—including sharing apple crumble made from apples picked from the trees on site.

Examples of emails exchanged with volunteers, including the communication of the site notice that resulted in the project's suspension.

As a result, the project remains largely undisclosed within conventional architectural platforms

and falls outside typical timelines associated with temporary installations, with an opening event still to happen. This situation led us to adopt a different mode of dissemination: a more direct and personal form of sharing with the volunteers and residents involved, with whom we openly discussed the context, constraints, and difficulties shaping the work, rather than a polished and simplified publication on social media.
In our intention to be activists as well as architects, discussions deeply contextualised the project in terms of political organisation and regimes of power as well as the construction process.

The majority of the participants being inexperienced, young adults, and women established a microcosm where to practice challenges to the still predominately sexist and violent construction processes, an open building site where passersby voiced their interest, curiosity translating to labour for some.


PLAN- Excavation (dimentions in metres) Excavation level: -1.10 m from site level
Future Archeology
PAGE'S WALK
ALL PROJECT ANGLES ARE RIGHT ANGLES
Trench sheets (perimeter)
Length= 2.20 m
1.23
7,6
1.25
4
3,8
3,32
2.78
2,14
3,32
Existing building
1,76
2,1
Excavation parallel to the existing building on the site
+0.00 m
6,83
11,6
-1.00 m
-1.00 m
2,95
2.61
7,01
3,85
6,51
2,46
1:50

1 June 2025 - ...

‘sous le pavé, le jardin’.



Recent views of the pavillion (September 2025) becoming a garden.



Unfinished, suspended, the design proposal intends to evoke ‘sous le pavé, la plage’[1], however with the sand not yet installed, left in uncertainty, but weaving resistance, the wild plants reclaim our project site: ‘sous le pavé, le jardin’ .

1 ‘*Sous les pavés, la plage!*’ (‘Under the paving stones, the beach!’), coined by student activist Bernard Cousin, became a defining slogan of May 1968 protests in France, when students tore up paving stones to build street barricades.

session 5
Dirty Documents & Unspoken Aesthetics *(3)*

A CONTINUOUS PROJECT ALTERED FREQUENTLY

An aesthetics of architectural indeterminacy

Lars Fischer
common room

"Chance is accepted and indeterminacy is implied since replacing will result in another configuration. Disengagement with pre-conceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue aestheticizing form by dealing with it as a prescribed end."
Robert Morris, *Anti-Form*

In 1969 American sculptor and writer Robert Morris made Continuous Project Altered Daily (CPAD). The work is in essence a construction site of ongoing production over a period of 15 days located in a warehouse space of the Leo Castelli gallery in New York. With CPAD Morris questions the status of the art work as a static object and experiments with the distinction between construction and completion.

Few documents exist of CPAD besides a gallery brochure and a personal log, but the little documentation available evidences an attempt to describe the ambiguity between the unfinished and the finished, and the indeterminateness of the work as such.

Process art and "anti-form" present a conscious move away from the fixed form and the primarily visual, with few constraints and requirements. Architecture projects however are typically predicated on previously agreed upon fixed points such as budget and timing, the compliance to building and energy regulations and codes and the adherence to given procedures and construction sequences. The ideal architecture project operates in an environment of control and predictability, though it rarely does.

JDB38 is the redesign of a warehouse in Brussels, in collaboration with NZA, into an art-space with private living spaces and a separate artist residency space. It is a project that decidedly forgoes a predetermined framework. It is an architecture defined by indeterminacy. The design unfolds and adapts with the concurrent inhabitation of the building.

Equipped with electricity but without running water or heating, the owners first occupied the building in the summer of 2023. In spring 2024 basic plumbing was installed and in the fall a recuperated wood stove was connected to the existing chimney.

Continuous adjustments to the living environment are made to adapt to the changing needs, the seasons and eventually to the renovation works. Ongoing modifications and adaptations preclude a predefined progression of the project and necessitate permanent reaction. The project is a continuing negotiation, it is an exercise in incorporating the spontaneous and the temporary. The evolving occupation of the building becomes a performance of living and working in the unfinished.

Morris' approach to process art, specifically his project CPAD and his effort to register it serve as departing point to reflect on how to meaningfully mediate an architecture project when there is not a predetermined end and the points of reference are continuously renegotiated.

A series of photos, snapshots, and professional photographs with captions, documents the project over time; accompanied by excerpts from messages between the architect, the client and the contractor. The documentation seeks to present the project as continuous rather than as a finished object, exploring an aesthetic language of the indefinite.



08.05.2025—JDB (image credit: Bertrand Cavalier)
An improvised meeting room on ground floor.



08.05.2025—JDB (image credit: Bertrand Cavalier)
A temporary bathroom installed on the second floor.



05.03.2026—JDB (image credit: Bratco BV)
A new slab opening in the courtyard.



19.03.2026—JDB (image credit: Bratco BV)
Collected cables and conduits for possible later reuse are stored in the courtyard.



25.03.2026—JDB (image credit: Lars Fischer)
The new heat pump installed on first floor, to replace the temporary installation of the wood-burning stove.



10.04.2026—JDB (image credit: Lars Fischer)
Bubble wrap and plastic tarp act as temporary room dividers on the first floor.

[13/05/2025, 07:36:09] Client: thanks for your quick response! i was not sure whether we would have to wait for that „new“ permis before we can start with structural works. but then again, we are mainly renovating at this stage ;) the roofs for example.
[13/05/2025, 07:36:30] Architect: Exactly.
[13/05/2025, 07:36:47] Architect: And the roof part is a part of your granted permis.

[29/05/2025, 18:56:26] Architect: Hello everyone! I have a quick question: During our meeting on Monday evening, You were explaining on site your idea about a circular opening in the concrete slab in the garden area. Is it something like this? It doesn't have to be 100% exact—I just need a rough idea. I'd like to send it to the engineer to confirm whether we need to reinforce the remaining concrete or not. So if you could give me an idea of the shape and the distance of the remaining concrete.
[29/05/2025, 19:10:34] Client: so the idea is to have 80 cm in front of the facade, going in a curve to 40 cm above the existing beam. & nothing on the left side.

[02/03/2026, 14:46:00] Client: We moved out of the house last week and packed up all our belongings as best we could...
[02/03/2026, 14:47:49] Client: The next time you come to the construction site, would it be possible to cover the piles of tarps? We have enough of them, but unfortunately we didn't have time to do it before we left.

BEFORE IT IS MADE PRESENTABLE

An atlas-diary of the unfinished

Gino Baldi
Serena Comi
VACUUM ATELIER architects

The construction site is a structural condition of architectural practice, where material tensions, construction conflicts, and unforeseen adjustments actively define architecture. Despite its centrality, the construction phase is rarely represented. Construction phase is a self-contained process that leaves no trace of its passage, only a transformation between before and after. Yet within it, choices are made, solutions are tested, and technologies are developed [1].

This research addresses this gap by asking how the construction site can be understood not as a phase of execution to be controlled and resolved, but as an active and generative condition for design thinking. The project is not completed in the design phase, but is continuously redefined on site, in the transition towards construction.

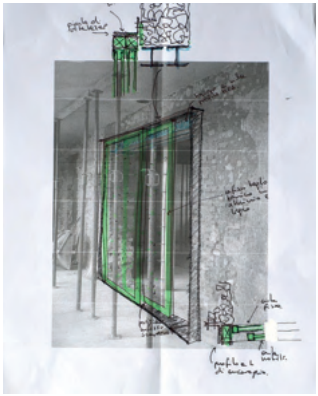
The work takes the form of an atlas-diary composed of annotated photographs, sketches, and notes collected over time. The images are treated as "dirty documents": operative tools that record demolitions, exposed structures, and unfinished assemblies as condensations of design decisions. These documents reveal visual languages emerging from the unresolved, as metaphors of the negotiation between design and construction.

The construction site is understood as an operative environment in which the project is continuously tested and modified. Conditions such as disorder, overlap, and contingency—normally excluded from architectural representation—are assumed as constitutive of the process [2]. Annotated photography operates as a device of communication between actors involved in the construction process, through an elementary and shared language.

The unresolved as critical architectural condition



Unresolved Farmhouse, 2024. The project investigates the construction site as an operative condition of design. Overlap and offset reveal the tension between reinforcement and preservation. The new opening exposes the structural intervention within the existing walls; the steel frame remains visible behind the window..



In this way, the construction site becomes an epistemic device, a place where vulnerability and transience are not only documented but become the core of a new built aesthetic.

Construction site as epistemic device

The project proposes a reflection on the unspoken aesthetics of work in progress, where what normally remains hidden becomes visible, active, and generative, transforming construction practice into a continuous laboratory of learning and innovation. The research is developed through three projects—Unresolved Farmhouse, Vivarium, and House of the Non-Right Angle—in which the construction site operates as a generative device. Decisions emerging during construction are not corrected ex post, but incorporated into the final architectural language.

1. Nicola Sinopoli, *La tecnologia invisibile. Il processo di produzione dell'architettura e le sue regie*. Franco Angeli, 2002
2. Andrea Deplazes, *Constructing architecture: material, processes, structures; a Handbook*. Birkhauser Architecture,2008



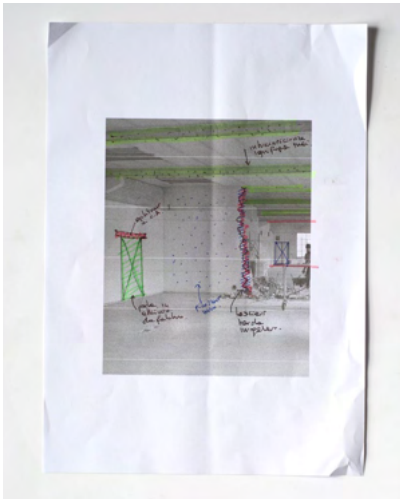
Unresolved Farmhouse, 2024. New structural layers are superimposed onto the existing masonry, negotiating hierarchy through material contrast. The removal of a staircase generates a new double-height spatial condition, establishing unexpected spatial continuity. What begins as demolition becomes a design opportunity, emerging directly from construction processes on site.



Unresolved Farmhouse, 2025. Parasitic structures are introduced into the existing building, raising questions about their connection and resolution. The junction becomes a site of design negotiation, making visible the dialogue between old and new. During construction, the different stratifications of the building were revealed, activating a direct confrontation between construction phases and material layers.



Timber, steel, and historic masonry form a site of structural negotiation in construction.









Vivarium, 2025. During construction, parts were intentionally left un-demolished, preserving traces of the original stratifications documented in on-site drawings and sketches. These decisions reactivate the existing structure through minimal interventions, working with its “as found” condition. Within a limited budget, the intervention enabled the redevelopment of up to twice the surface area of a conventional project.



Vivarium, 2026. The project reclaims the original factory space, previously fragmented by partitions and suspended ceilings, introducing new apertures that strengthen visual and spatial connections. During demolition, the solid timber structure of the suspended ceiling was uncovered, preserved, and stored for reuse in new furniture elements. All demolition materials are systematically stored on site and selectively reintroduced as construction components within the project. The reading of the existing structure becomes operative in revealing latent spatial relations.



Demolished edges remain exposed, making visible the traces of construction and removal within the masonry.



House of the Non-Right Angle, 2025. The project reveals the existing structure through minimal interventions, avoiding unnecessary demolition. Energy and material costs guided a limited number of strategic actions. The building retains its character, with non-obsolete elements—such as first-floor windows, terraces, and railings—preserved in place.







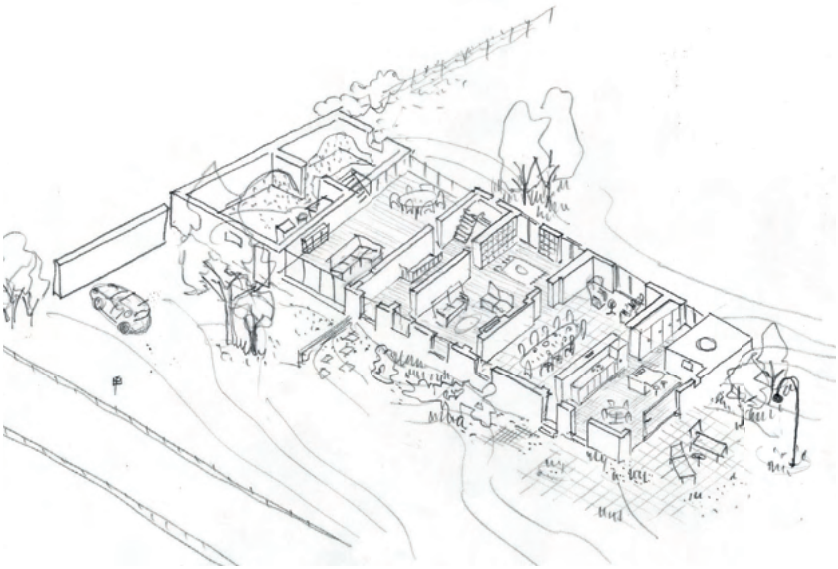
Rotating subtractions at the corner generate unforeseen spatial conditions. The corner is hollowed out, exposing the structure, where an existing column is reoriented, subverting its conventional structural logic.


DEMOLISH

MANIL

Fermette ohne eigenschaften

Tomás Barberá Ramallo
LINTO architecture





photograph credits : Élise Helm

MANIL is an extension and transformation of a fermette typology in Hesbaye. It originates from a private brief built around autonomy and self-sufficiency: two dwellings with the capacity to evolve and accommodate inhabitants across different configurations, realised through self-construction using bio-based, reclaimed materials sourced as close to the site as possible. The project began in 2020 and has been under construction since 2023. **It unfolds like a Stanley Parable branching path**: a fractal of themes and subjects that have reshaped our understanding of architectural practice and aesthetics. These themes materialise as tensions and frictions:

• between urban architectural culture within a rural context — exposing the limits of the architect as sole author, and the blind spots that come with it.

• with local planning departments retreating into a fantasized "traditional Walloon architecture". — playing a dissimulation strategy to allow the project to exist. A negotiated duplicity, where the architect is meant to play with the expected codes of the administration, while the actual spatial and constructive logic pursues its own course underneath. This avoided conflict pushed us to publish *Entre Les Lignes*, a research on the built environment addressed to all Walloon municipalities.





• among city-dweller's approach to material reuse in opposition to a deeply rooted, informal circular economy already at work in rural building culture.

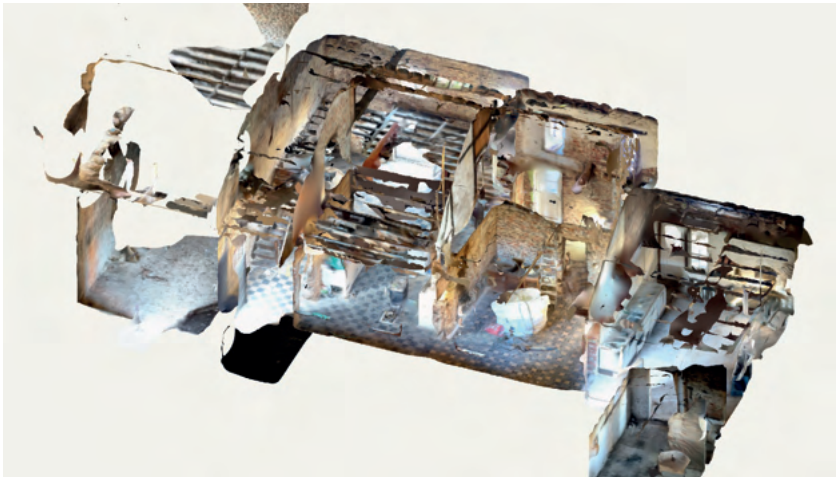
This contribution focuses on our methodology for approaching transformation — how it is put into practice in a concrete case, and how it had to adapt to a particular context in which the architect and the self-builder are in constant negotiation. Several steps are established during the design phase:

• **Forces**. Understanding the existing building — its spatial structure, and any strong, fundamental, symbolic or rare elements: in this case, the pass-through carriage entrance, the vaulted cellar and the old bread oven.

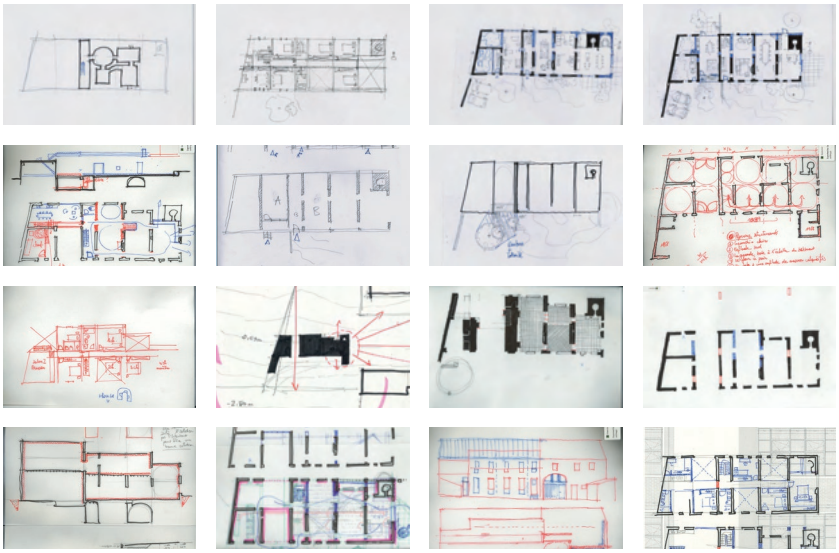


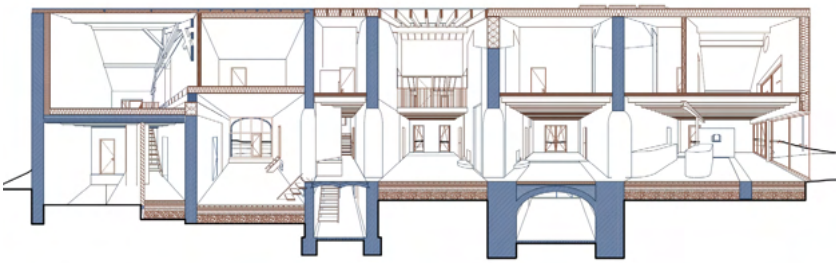
• **“On Exactitude in Science”** mapping. Reading its spatial structure and evolution over time through a conventional survey combined with LiDAR scanning, and a geometric analysis by modelling the entire building in a 3D software from the analysis phase onward.

This process generally reveals, in pre-1945 buildings, a ~4×4m compositional grid. The fermette in particular presents a sequence of gable walls decreasing in size, with multiple 4-metre spacings.

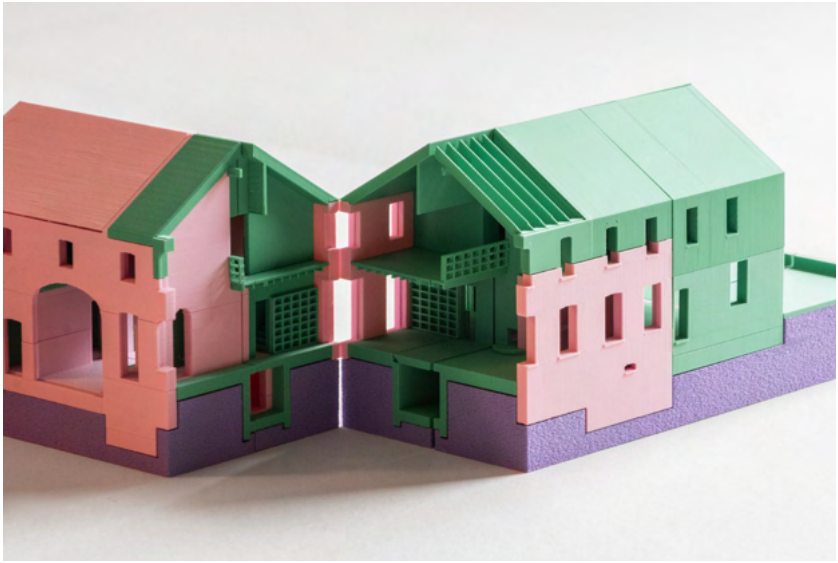


- **Synthesising internally** (between LINTO) through an intuitive image that should hold the project together throughout design and — above all — construction : among others, the *Haus ohne Eigenschaften*, by Ungers.



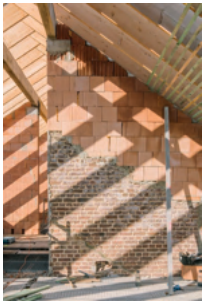
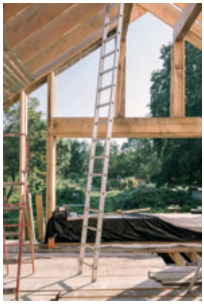


• **The strategy of the void**:
composing with what exists, and giving it new meaning through interventions grounded in sobriety and habitability — defining a homogeneous structure in which heterogeneous spaces can dwell.



As construction advances, these steps are tested against their strengths and limits, then adapted to the project's specific conditions. The idea of a replicable method — one that could be lifted and applied to another site — quietly fades. The building site becomes a 1:1 scale laboratory, where techniques, roles and authority are constantly renegotiated between the architect, the structural engineer and the self-builder. Contextual construction choices include:

- Reuse of structural steel and timber elements salvaged from surrounding buildings.
- Reuse of old bricks from demolition, for the brick facade.
- Load-bearing and insulating terracotta masonry blocks (Juwö) to consolidate the existing structure.
- Projected lime-hemp (hempcrete) render for thermal and acoustic insulation.
- Roof in locally grown straw bales.
- Timber-frame and straw-bale gable wall.


photograph credits : Élise Helm

The *Hesbignonne Haus ohne Eigenschaften* is a typological gamble — an initial bet on forming an immutable core around an idea that synthesises the principles developed through the design methodology, knowing — without fully suspecting how true it would prove — that in this context, only the early spatial diagrams truly endure, while the fashionable gestures dissolve.



photograph credits : Élise Helm

1 This long process has been marked by the COVID19 pandemic, the inflation following the ukrainian war and the heavy rains and floods in the region in 2021 and 2023.
2 Entre les Lignes, Tomás BARBERÁ RAMALLO, Arthur STACHE, Paper Menhirs, Bruxelles, 2025 | Online web: https://www.papermenhirs.eu/entreleslignes.
3 The title refers to Jorge Luis Borges' short story On Exactitude in Science, in which an empire's cartographers produce a map so detailed it ends up being the exact size of the territory itself — and is ultimately abandoned as useless. We use it here to name the risk inherent in our survey methodology: the danger of producing a representation so exhaustive that it substitutes for, rather than serves, the project. The LiDAR scan, the full 3D model, the geometric analysis — these are powerful tools, but they carry the temptation of mistaking total knowledge of the existing building for an understanding of what to do with it.
4 Referring to loadbearing masonry buildings in bricks or local stone.
5 Haus ohne Eigenschaften, Oswald Matthias Ungers, Köln-Müngersdorf, 1996

*UM*BAULEITUNG

Towards safeguarding low-emission building principles

Vincent Matzmorr
with Studio Tuin en Wereld
KU Leuven, Faculteit Architectuur

Second life elements in one image. Wall: existing brick, floor: existing dalles d'usines, roofplate: repaired with local concrete reinforcements, windowframes: sanded, new glas with new mastic, heater (under bench): reused appliance from a close by school building, bench/heater cover: multiplex from residual stock of children's bed manufacturer, lightswitch: residual stock, lamp: reused appliance, new lighting medium, new cables

Realised within a 14-month construction timeline and a public tendering framework, *COCON* is the transformation of two industrial halls into a socio-economic hub for the city of Sint-Niklaas. *UM*BAULEITUNG revisits the decision-making process during construction, starting from the prescription of principles rather than final compositions and continuously informed by the availability of 2nd hand materials. This essay traces the bouwteam's collective learning curve and reflects on a shift in what architectural practice is required to safeguard beyond established aesthetic concerns.

SENSIBILIZATION FOR THE EXISTING

In the ambition to reduce emissions to a minimum, the building process required heightened attention to what is already present. Existing structures and surfaces are approached not as starting but as endpoints. This implies a shift from correcting or replacing towards reading, testing, and repairing.

For this approach to operate, actors continously needed to engage with a shared mission: *it is what it is*. Walls, floors, and ceilings are considered finished surfaces rather than substrates awaiting completion. Considerable effort is directed towards sensibilizing builders and planners to a process that avoids false ceilings, plastering, or paint, and instead protects and makes accessible what is already there.



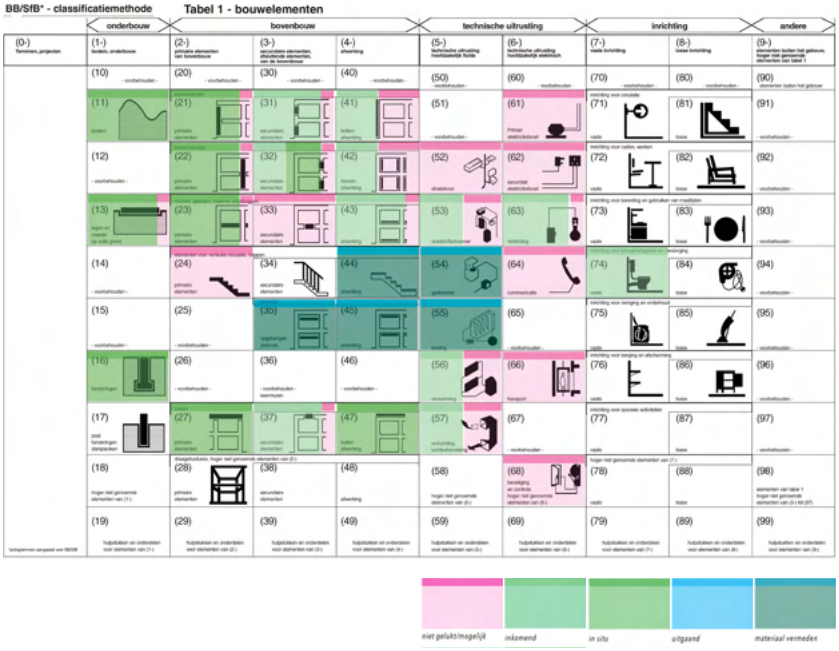
The bouwteam operated along a trias: first, reduce interventions; second, realise them using reused or residual materials; third, apply biobased materials. Only when budget, timing, or regulations required it conventional materials were introduced. Reversible connections were pursued but not consistently achieved. The result is a functioning public building housing a start-up hub for the local circular economy and workshop spaces for OCMW/ CPAS Sint-Niklaas.

The renovation required less than one quarter of the CO_2 emissions of a comparable new-build. Reused and residual materials reduced emissions by 1/8 compared to a conventional renovation. Nevertheless, the process resulted in 83 kg CO_2 emitted per squaremeter and remains only partially reversible. Rather than presenting a resolved outcome, COCON exposes the ongoing impact of construction while shifting perspectives within circular practice.

REUSE + NEW = NEW
Working with deconstructed materials requires engaging with their technical logic: understanding dimensions, connections, and additional elements needed for reinstallation in detail. Reuse becomes not only a matter of replacement, but of reconfiguration.
The reused radiators, for instance, required new enclosures, as their original coverings could not be recovered. Multiplex panels from residual stock of a children's bed manufacturer were repurposed to construct benches, while others were completed with new galvanised plates and grills. Their



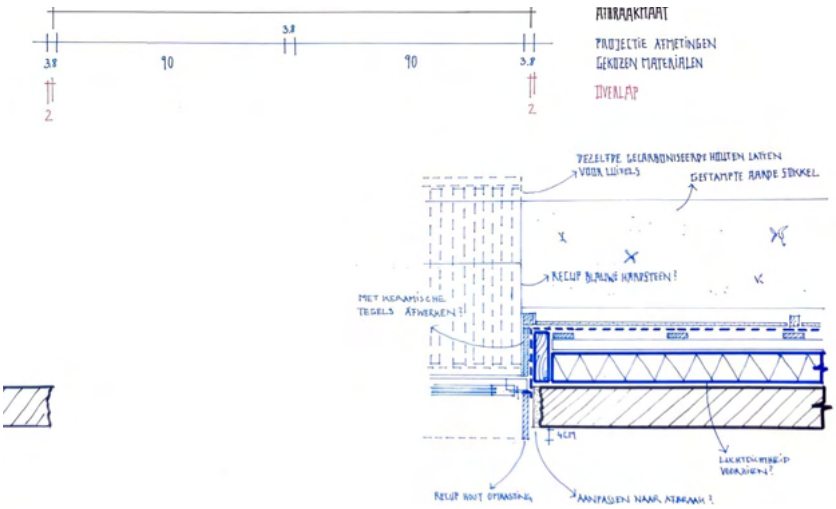
Above: Collaging on alignments for the placement of reused systemwalls into the existing uneven concrete structure.
Below: Building components overview summarizing the achieved lower emission solutions.



design follows specific ratios for cold air intake, airtight enclosure, and warm air outlet, ensuring the continued efficiency of an otherwise ageing yet fully functional system. In such cases, the availability of compatible reused materials directly influences whether reuse remains viable.

DRAWING SYSTEMS

It proved neither possible nor productive to define every detail in advance. Drawings instead established frameworks for decision-making: Principles, hierarchies, and tolerances within which contractors could operate. The exchange around these principles, at the moment materials became available, was essential. Design authority shifted from prescribing outcomes to enabling processes. Such frameworks emerge not from the question of how something should look like, but from how it can take form without knowing its final material expression.



Above + right: Projecting a residual stock cement fibre plate on the already made openings in the facade. The panels of 90cm + the vertical burned wooden lats align with the opening, the amount of cutted panels is reduced by planning a minimal amount of slimmer vertical bands.



FUTURE SAFEGUARDINGS

Within this approach, the role of the architect shifts. Instead of safeguarding visual coherence and finish, the focus moves towards safeguarding low-emission principles: questioning necessity, limiting interventions, prioritising reuse, assembling with what is at hand, and enabling repair. This requires letting go of certain design intentions and accepting outcomes that may appear unresolved.

This repositioning exposes gaps between intention and execution and reveals how easily conventional habits re-enter the process. In hindsight, decisions could have been more radical, simpler, and surely even more circular.

What emerges is a different form of authorship, less about defining form and more about maintaining direction: continuously asking what is needed, what can be reused, and what can be left undone.



Graffiti tag found on site, protected during construction and kept as found.



A series of reused doors composed into an interior division wall.

session 6
Dirty Documents & Unspoken Aesthetics *(4)*

COMPLETED ?

Undoing as design process

Sébastien Bonnerot
Super Bueno Studio

Architecture is overwhelmingly associated with the act of making. The architect creates, brings forth and conceives a future form. Sometimes, the abstraction of the drawing manages to take physical form and come to life. This process is traditionally documented through geometric drawings, perspective views, photographs of the construction site and finally photographs of the completed project.

Throughout this process, the project evolves and takes shape under the guidance of experts and clients, who bring their own wishes and aspirations to bear on it. Finally, once the architect has moved on, the building continues to exist. It is lived in, it ages, and its interior surfaces change color and texture as fashions come and go and as occupants come and go.

In our current times, where renovation takes precedence over new-build construction, this paper puts forward the hypothesis that the act of undoing is entirely an architectural posture.

This gesture produces novel, unconventional spaces and moments that are difficult to predict in advance. The act of undoing what is already there holds the promise of the unexpected and of surprises that lead us towards new spatial possibilities and a different way of living. The architect-designer then becomes a gold digger.

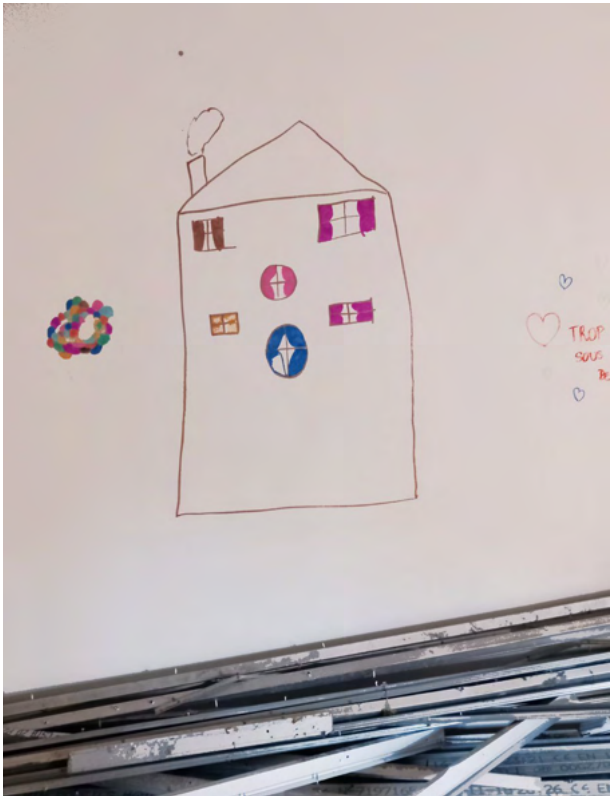
The architect no longer anticipates as the pieces are undressed. Layer by layer, material by material, spatial possibilities emerge, shift and transform. The certainties of the plan on paper clash with the physical reality that is revealed. Immaterial aspirations then come up against the lived experience of the place. Highlighting the act of undoing amounts to exploring the liminal temporality of regeneration; a process seen as unfinished, yet one in which places where people can live begin to emerge, bringing with them spontaneous and unexpected moments of life.

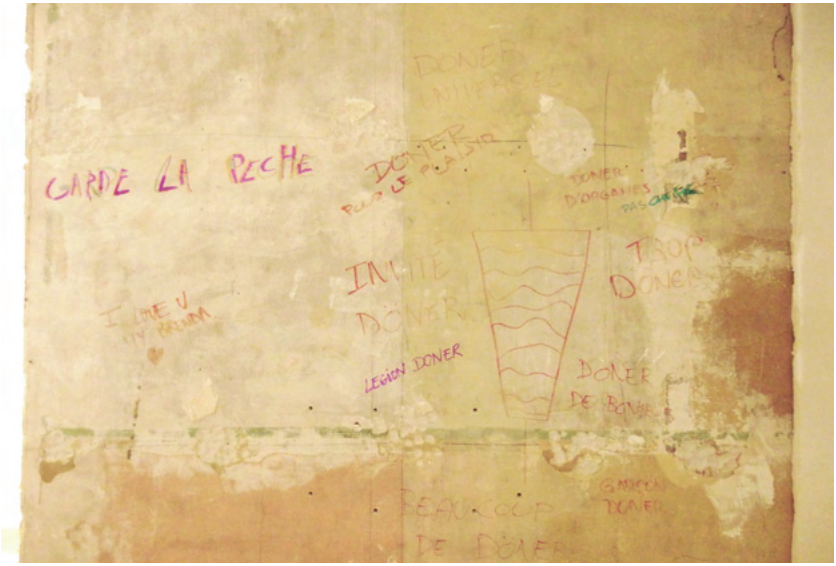
What would an architect of undoing be like ? How can we give undoing a genuine place in architectural practice ? What role does spontaneity play in the design process ? Is the blank page being replaced by the whiteness of plaster ?

In order to explore this hypothesis of undoing as a project in a spatial context, this contribution delves into the heart of the ongoing renovation of a home in the Paris suburbs. Both architects, my partner and I are currently clearing out our future new home. Through the lens of uses and their aesthetics, the contribution explores the fragile and spontaneous habitability of these spaces, which are constantly revealing themselves and changing.

The experience of undoing is illustrated and developed through three experimental scenarios inspired by a collective vision ‘illustrated walls’, the desire to make the most of a ray of sunshine ‘improvised furniture’ and a spatial opportunity that rarely presents itself ‘the bedroom becomes a garden’

It is around these three more or less fleeting moments that the construction of a new shared imaginary and the mutual bonding between a place that is now laying itself bare and its new occupants takes place.

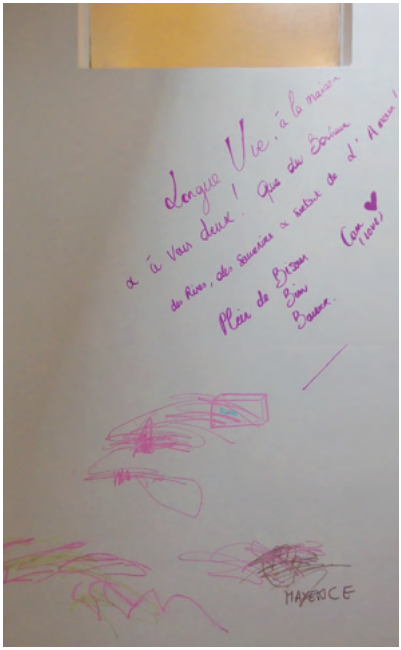




Illustrated walls
Young and old, family and friends took the markers to satisfy their artistic aspirations. Their architectural fantasies, their impressions of places and games conducive to new encounters are immortalized on the walls of the apartment.

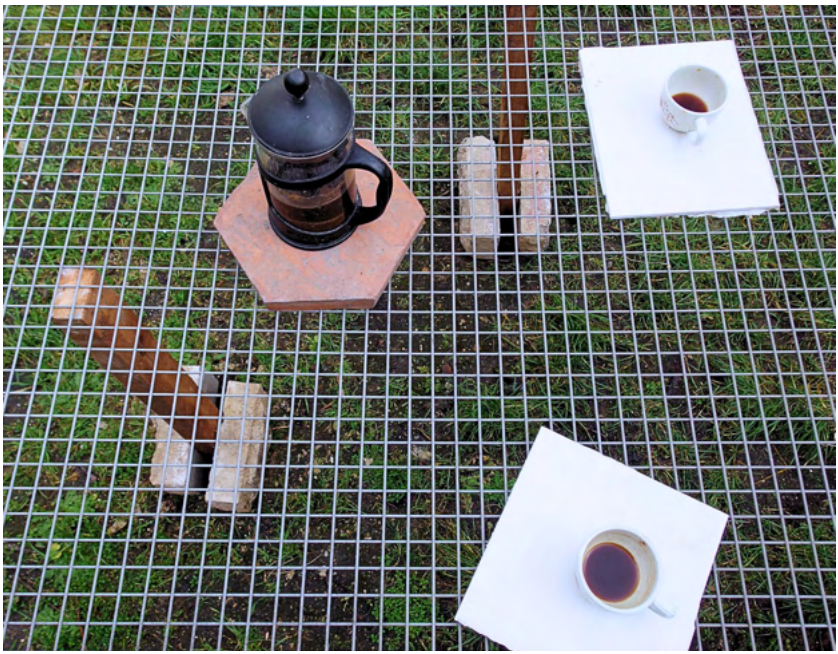








Improvised furniture
To make the most of the sunshine, various materials salvaged from the clearance work have been repurposed to create garden furniture. Bricks, tiles, wooden battens, metal mesh and a wooden plank have been given a new lease of life, serving a different purpose.













The bedroom becomes a garden
The bare earth is now visible following the removal of the parquet flooring, which had been laid on simple chipboard panels supported by wooden joists. The garden soil is now inside the flat and plants are growing on both sides of the front wall.

Moments and spaces are created, in step with the process of dismantling and reassembling the elements uncovered during the clearance. They have the advantage of being defined through the movements of the body and the human imagination. Since they were unexpected, no preconceptions, conventions or expectations have been projected onto them.

Created almost naively through simple subtraction, these spaces allow us to live, share, laugh, feel afraid, be happy, discover and engage in conversation just as much as any traditional space considered to be complete. The only difference is that the architect's design would struggle to anticipate the ephemeral living spaces and the moments spent in these places.

THE LIVED MAQUETTE

A real-scale model serving as an operative environment for experimentation, negotiation and reflection

Tim Simon-Meyer, Luise Leon Elbern & Julius Tischler
Chair of Constructive Design and Experimentation
Bauhaus-University Weimar



fig. 1 11th of July 2025 - End of the design and construction phase in the summer semester 2025, showing the intermediate state of the bathroom with a functioning shower and a barrier-free toilet. ©Hannes Heitmüller

What if architecture does not aim to reach a state of completion, and instead the process of (de-)construction itself—through its deliberations and ongoing negotiations—constitutes the project's true essence? What architectural qualities emerge when spatial production exists in a state of continuous transformation, in which acts of making and appropriation simultaneously make needs visible? What if the construction site itself generates the questions, functions as the methodological tool, and becomes an operative environment?

An operative Environment

The relational constellation and dynamics of such a site—its physical elements (structures, materials, tools), representational media (drawings, diagrams, models), and cultural frameworks (organizational structures, teaching, research)—is described here as an operative environment. It is operative not only functionally, but also in shaping how architectural culture and practice are perceived and questioned.

The architectural Maquette

Within the architectural design process, the maquette typically functions as a three-dimensional instrument for speculation and negotiation. Across its various material states it mediates between the conceptualization of space and its physical realization. Through iterative processes of making, remaking, adding, and assembling, the maquette does not intend to be complete. It may remain fragmentary and open-ended. More precisely, once it loses its condition of incompleteness, it risks losing its capacity as a reflective

tool and instead becomes a representational model that shifts from an operative medium to an artefact.

Working with and Acting in the Maquette

The project Versuchsgut Dornburg operates as such a maquette—at full scale, without a predefined design, fixed trajectory, or final objective. Construction activities within singular buildings of a semi-abandoned former agricultural site do not constitute an implementation zone, but rather a real-world laboratory. Functioning simultaneously as an academic initiative and a transdisciplinary experimental platform, the project brings together students, architects, planners, NGOs, craftspeople, and members of the local community.





fig. 2, 15th of November 2025 - Announcement of the 2nd workshop in the seminar "(Un)vertraute Orte" on Instagram. fig. 3, 16th of November 2025 - Impressions of the workshop showing students and locals interacting within the spcae

Ongoing interventions and prototypical implementations serve as tangible experiments for use and discussion, making the raw realities of building accessible to all participants. The project is structured over 5 years as a sequence of design and construction phases in the summer and user- or community-oriented testing phases in the winter, enabling diverse forms of activation, reflection, and continuous adaptation as well as the incorporation of feedback from neighbors and stakeholders. By dissolving the boundaries between everyday life and academic practice, this openness ensures that the design process remains responsive to local needs.

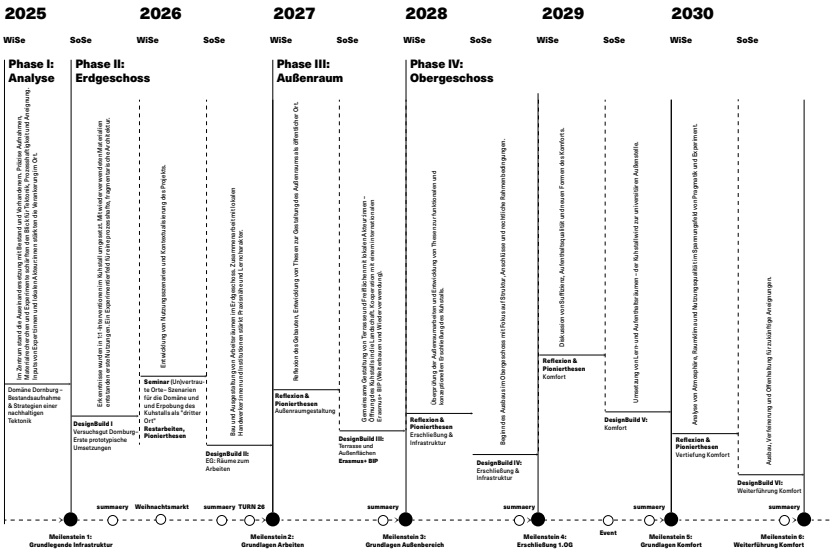


fig. 4, October 2025 - first diagram outlining the planned five-year structure of the project, developed jointly by KEE, exnovum and LEG.

Open practice-based research

Understood as a slow, participatory construction site, the project frames these intermediate stages as invitations to experiment, reflect, and engage. Building on existing structures and reused materials, it employs (de)construction as a form of practice-oriented research. This environment generates experience-based and context-specific insights that purely theoretical formats cannot replicate with comparable depth.

In that sense Versuchsgut Dornburg can be understood as a tool—something created to enable reflective action[1]. In doing so, it addresses new rhythms, sequences, and forms of spatial production. It investigates emergent techniques and aesthetics while critically engaging with questions of scalability and institutional frameworks. At the same time, it examines the potentials and limitations of such formats—particularly in terms of time, funding, materials, and intensive student labor—across different university settings and with regard to their transferability.

The overarching research objectives are to generate insights into resilient transformation processes by fostering collaborative approaches among architects, experts, property owners, and local residents, and to develop methodological frameworks that are directly applicable to both architectural education and building practice.

In this context, the tool itself becomes an intermediate outcome, while the process constitutes the project.

1 Schön, Donald A. 1983. The Reflective Practitioner: How Professionals Think in Action. London: Temple Smith.

Once this process loses its state of incompleteness, it also loses its capacity as a reflective tool, shifting from an operative medium to an artefact.

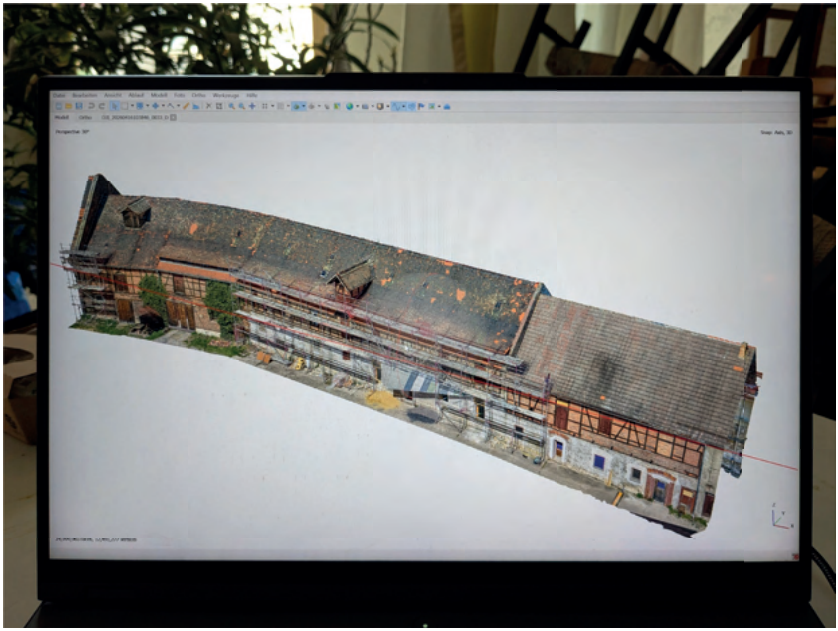
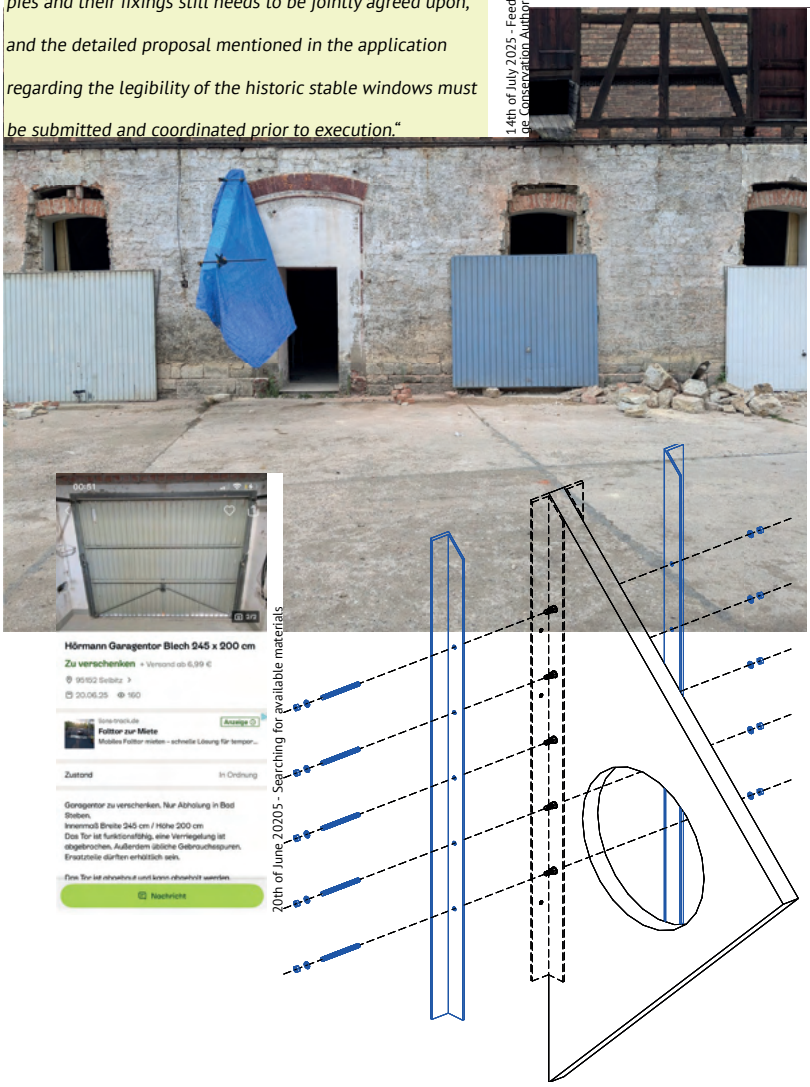


fig. 5, April 2026 - Digital 3D scan of the former cowshed. Created by the Chair of Modelling and Simulation of Structures, it is continuously supplemented, revised, and overlaid with additional information throughout the process of transformation.

„...the submitted plans for the cowshed of the Dornburg estate can, in principle, be approved from a heritage conservation perspective. However, the colour scheme of the canopies and their fixings still needs to be jointly agreed upon, and the detailed proposal mentioned in the application regarding the legibility of the historic stable windows must be submitted and coordinated prior to execution."

14th of July 2025 - Feedback from the Local Heritage Conservation Authority



3rd of July 2025 - Temporary closing of the openigs temporarely with discarded garage gates

20th of June 20205 - Searching for available materials

4th of July 2025 - axonometry of the concsole for the roof construction

fig. 6, Fragments of the design and construction process focussing on the negotiations with the Local Heritage Conservation Authority using the 1:1 scale Maquette



8th of July 2025 - Construction of the roof with discarded garage gates



11th of July 2025 - Intermediate state of canopy

„...a key focus of the Chair of Constructive Design and Experimentation lies in building with re-use materials and in their meaningful and poetic assembly. The subject of "experimentation," which is also reflected in the title "Versuchsgut" is the aesthetic reinterpretation of existing building fabric – that is of used components and materials. The motivation behind this reinterpretation is the pursuit of greater sufficiency in construction, which, in the specific case of the cowshed, results in an unadulterated, at times raw use of materials. The aim is to explore the inherent aesthetic of everyday, and therefore readily available, materials without resorting to unnecessary superficial or homogenizing coatings, claddings, or similar additions...."

1st of October 2025 - Feedback to the Local Heritage Conservation Authority from our cooperation partner, the architectural practice exnovum, which is, among other things, responsible for ensuring the project's compliance with planning regulations.



22nd of April 2026 - Enlarged window with a grille in front of it, which was installed at the request of the Local Heritage Conservation Authority and is intended to evoke the style of historic windows



15th of December 2025 - The built roof with consoles painted due to negotiations with Local Heritage Conservation Authority

fig. 7, Fragments of the design and construction process focussing on the negotiations with the Local Heritage Conservation Authority using the 1:1 scale Maquette

MY DEAR ONES

A love letter to the unseen projects

Lilla Árkovics
Terebinth Studio

My dear ones,

I am writing to you, the projects that did not make it into the light. Not you, the unbuilt ones, but the ones who barely have a name. The ones that flickered for a moment, lived intensely and then fell silent.*

*FOOTNOTE 01:
Our projects at Paradigma Ariadné were always narrative-based: beyond their functional role they were also intended as communicative products and cultural artefacts. This approach engages imagination and seeks opportunities to encourage creative use and also offering multiple layers of interpretation and understanding for the users.

This ambition drove us to continuously develop multiple design ideas for each project, embracing the process of generating and exploring new concepts as an essential part of our design practice.

Here, money is limited, yet imagination runs free. Only a few of you make it through the long, uneven process of becoming real. A handful are built, fewer are published, and even fewer enter the archive of the practice. The rest of you remain somewhere between intention and disappearance.

But I remember the labor.

The drafts layered over drafts, the nights before the first presentations, the conversations about which ones to leave behind and the long hours of creating new ones just to feel alive before reality hits in.*

*FOOTNOTE 02:
This is a typical Eastern European condition. Public competitions are rare, developers are primarily profit-driven and young practitioners have only a few opportunities (if any) to realise a built project in the first decade of their career. As a result, the space for experimentation is limited.

To increase the likelihood of unexpected outcomes, we developed and presented three distinct design concepts for each project, allowing the client to choose between them. This approach inevitably opened up multiple additional directions, while also generated numerous abandoned proposals along the way.

All this work rarely shows. What becomes visible is only a thin surface, while beneath it lies the vast, quiet background of a practice. And you are part of that ground.

You live in drawers, in folders, in misprinted sheets reused as scrap paper. You live in file names, in screenshots, in hidden layers of an ArchiCAD file. You live in the memory of conversations that once felt urgent.*

*FOOTNOTE 03:
Indeed! Last December we had the opportunity to create a large, playful semicircular community table for a foodcourt in Budapest. The concept originated from a design we developed two years earlier for a community office area. It was one among many abandoned proposals - clearly our favourite, which we couldn't quite forget. During the conceptual phase of the foodcourt project, we decided to revisit it and it proved to be a perfect fit for the space.

You are not visible, but you are not gone. You are not trash, and not even a failure. You are the shadow archive of a practice, the parallel history of what could have been.*

*FOOTNOTE 04:
After 10 years, our studio Paradigma Ariadné has closed its doors and we are currently organising the archive of our practice. Alongside built, unbuilt and speculative projects, our archive will also include a dedicated booklet on these abandoned proposals, acknowledging them not as failures but as an essential part of our design process and an important space of experimentation.

I am sorry we did not fight harder for some of you. I am sorry we let the client choose from options and thought we could make all their ideas work.

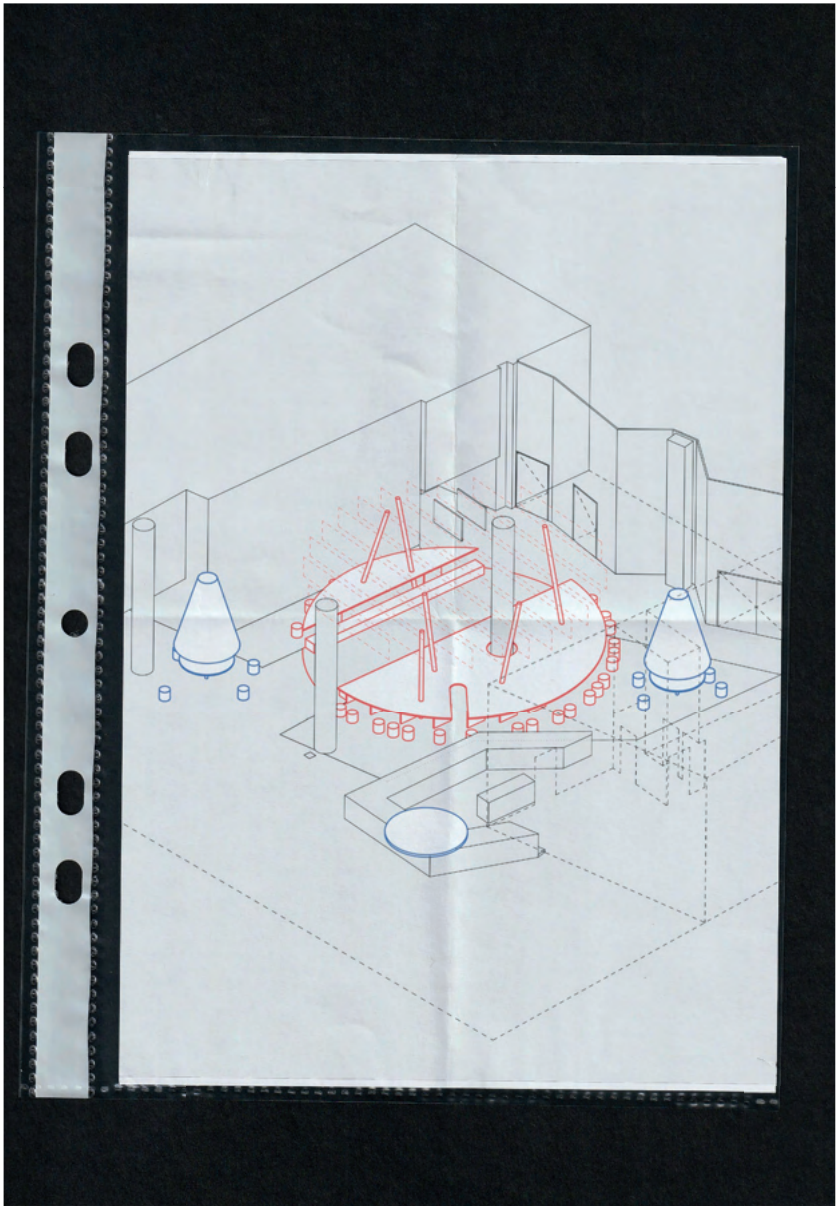
But I am still thinking of you.

Should you be nourished?
Should you be collected?
Should you be recycled?
Should you belong to our body of work?

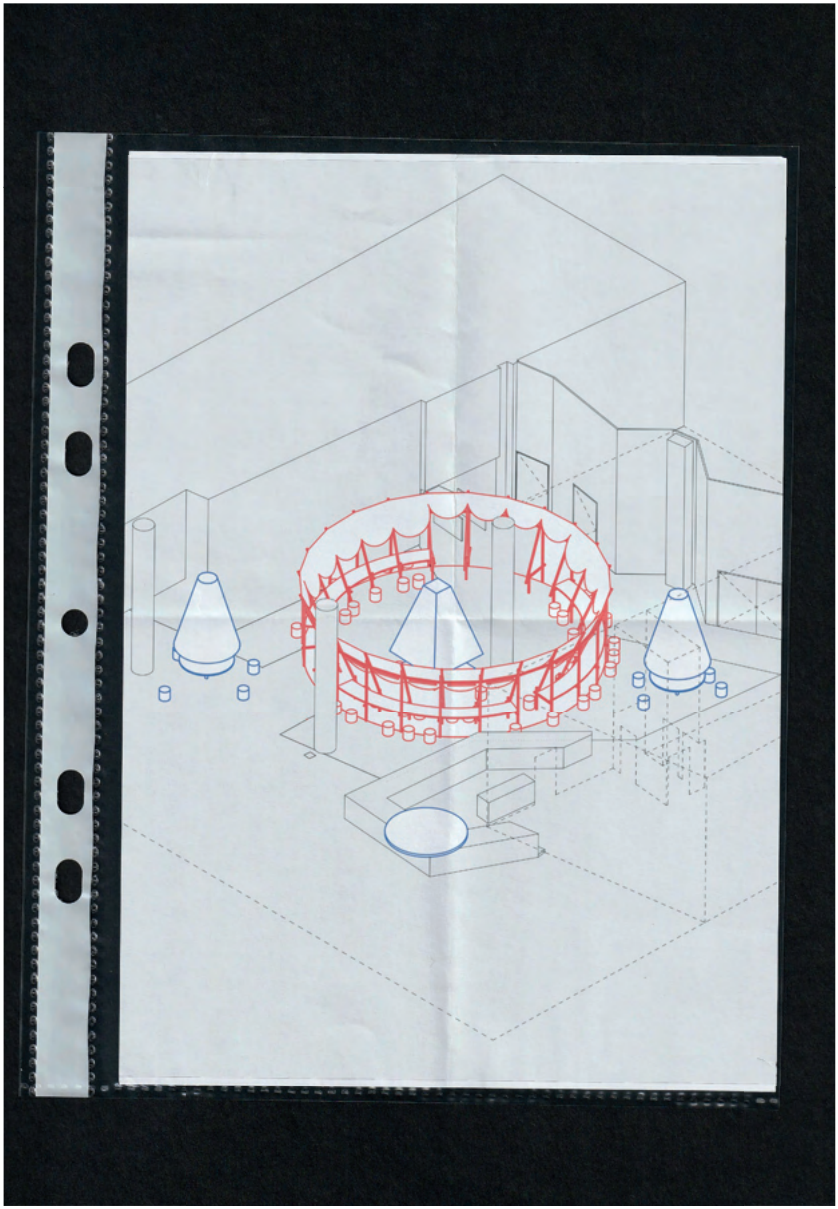
With care,
Lilla

Budapest, 2026.02.14.*

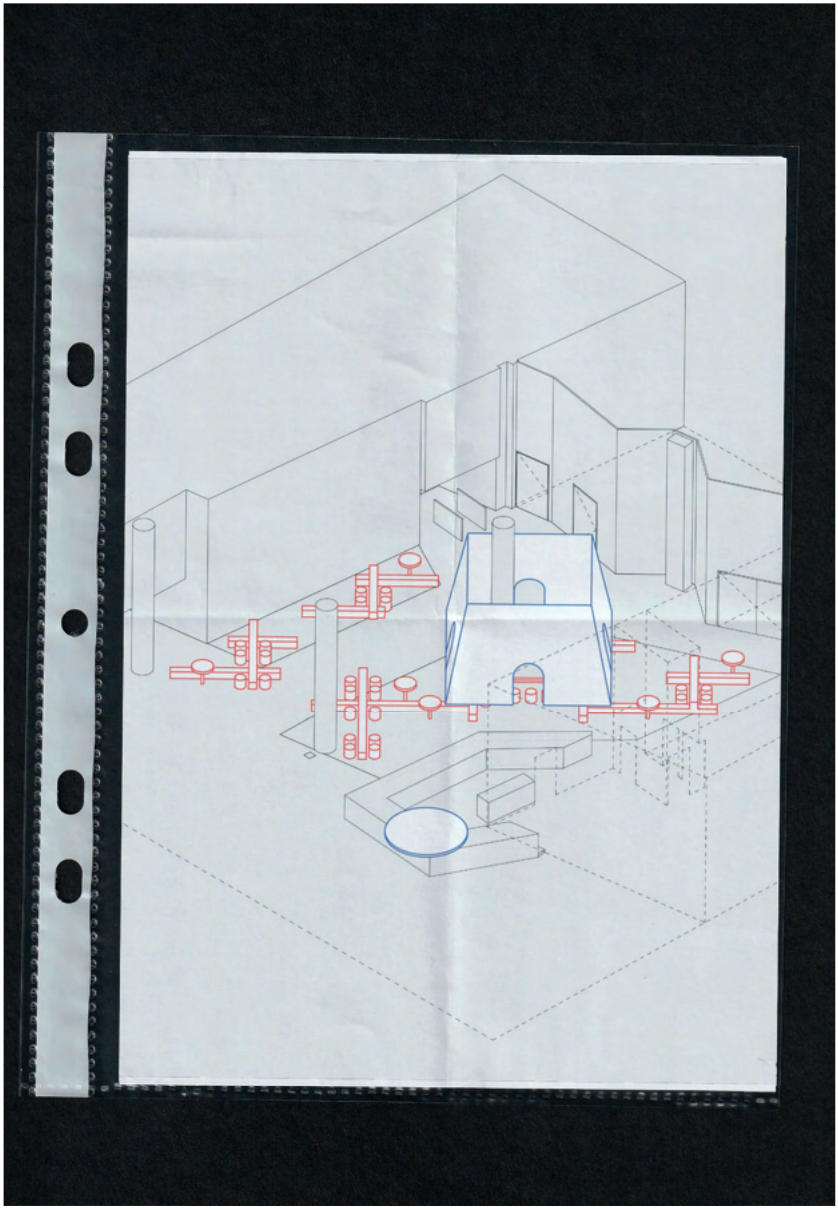
*Budapest, 2026.04.24.



3/1 Proposal for a community office area in Budapest
Paradigma Ariadné, 2024. 01.30.



3/2 Proposal for a community office area in Budapest
Paradigma Ariadné, 2024. 01.30.



3/3 Proposal for a community office area in Budapest
Paradigma Ariadné, 2024. 01.30.

session 7
Emotional Labor & Professional Identity *(3)*

BEHIND THE SCENES

Tosca, paper tablecloths and sketchbooks

Sara Caruso
ULB La Cambre Horta
KUL Sint Lucas

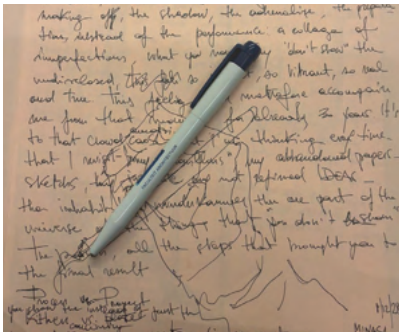


Backstage

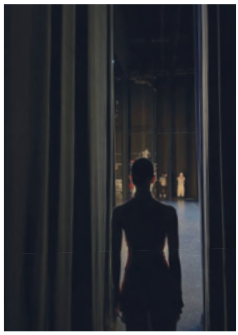
I would like to reflect on the role of the backstage as a conceptual and operative space in architectural design and pedagogy.

I was around 9 years old, I was attending Tosca from the audience. During the intermission, someone gave me the opportunity to go behind the scenes and watch the second act from the coulisses together with the singers, dancers, woodworkers and technicians. This experience shifted my way of seeing the "show" and, more broadly, every final product of a creative process.
It is to that crowded, real, vibrant chaos that my mind returns whenever I revisit my *brouillons*: abandoned papers, sketches, interrupted lines, a drawing with false proportion, a verbless sentence, unrefined ideas that inhabit my *Wunderkammer* of things you just "don't show". Today, I will show, collect and reflect on fragments of the process rather than the project, the *coulisses* instead of the stage.

Writing an abstract on KUL draftpaper



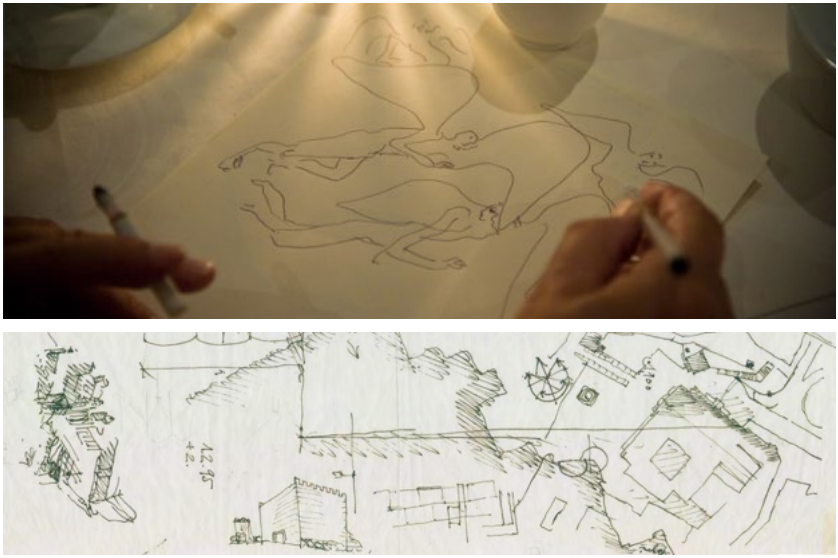
Coulisses





Drawing on paper table-cloths

At the Porto school of architecture, where I studied, we drew more than we spoke and, mostly, on informal supports: paper tablecloths and napkins during meals. (1)
These supports became tools for dialogue- with colleagues, clients, or oneself- capturing ephemeral moments of freedom and unleashed creativity.
Hand drawing provides time to think and it is a way of selecting and interrelating ideas; its traces and imperfection are witnesses of time and investigation—the patina itself tells a story.



Alvaro Siza, 'sketches at dinner' and Fernando Tavora, process sketches Casa dos 24, paper tablecloth, Porto
(1) Drawing functioned as a means of enabling others to visualize the images being evoked, to identify a specific location within the city, to describe an unusual object, or to reconstruct the scene of an encounter.

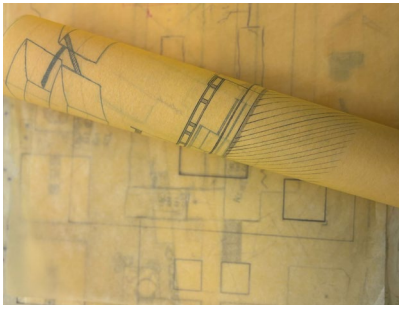
At the faculties of architecture ULB and KUL, where I teach in a design studio, I draw together with students to transmit a specific methodology that considers sketching as a means of sharing ideas and revealing the multiplicity of valid possibilities.

Each pencil stroke constitutes an act of inquiry.

Drawing by hand allows room for error and uncertainty, moving away from the exactitude of computational drawing. A misplaced line, an awkward proportion, or an unintended mark disrupts your original plan. A line drawn too boldly can redefine the structure of a figure. A wrong proportion can shift a drawing toward stylization. In this sense, the *error* reveals possibilities that weren't part of the initial idea. Errors aren't just failures, they're information. The notion of drawing as "erratic thought," as described by Flores & Prats (2) is a crucial approach both in my practice and in the design studio. Dirtiness, in their drawings, is a trace of time. I'm interested in learning to include doubt: the uncertainty and the chance as part of the creative process. It's a trust in drawing as a tool of observation and as discipline that allows the multiple dimensions of reality on the same work plan. With the students we draw, side by side, on printed plans, on tracing paper and on study models, gradually constructing a body of artefacts that, taken together, constitute a meaningful output in themselves: the process.

"In the classroom and at the studio, we talk a lot of the capacity of hand drawing to allow time to become part of what we're drawing. [...] once the problem is set, the next step is to almost forget the objective of what we're doing[...]Then you come back to focus on the problem again, but there is a part of distraction, of erratic thought, that allows to take leaps in unexpected directions"(2)

(2) Flores & Prats, Layers of writing and conversations, Archives, Journal of Architecture, p.21



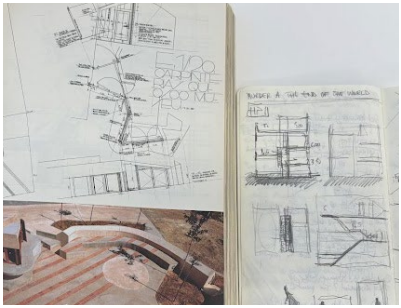


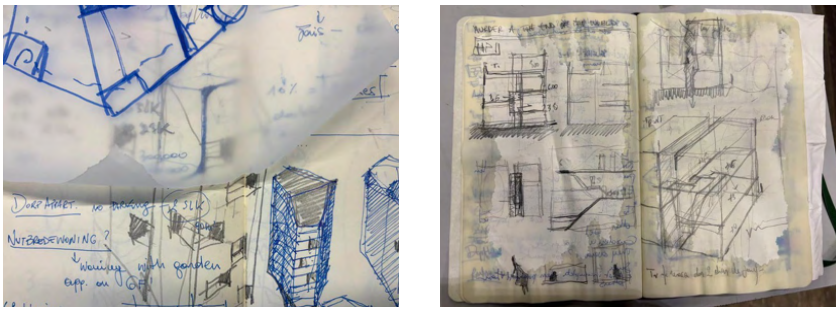












Study sketches and models at the design studio with students at ULB La cambre Horta and KUL

Sketchbooks landscape

Alongside these backstage supports my sketchbooks assume an important role as instruments of recording: same format A5, soft cover, same paper, used for years. Stained, yellowed, worn, they form a mosaic of frozen moments documenting projects, texts, drawings, student's work, superposed to personal letters, grocery lists. In my sketchbooks professional practice, academy and personal life are meeting and contaminating each other.

All together they constitute a kind of landscape of ideas, an unwritten "scientific autobiography"(3). It is a polymorphic, stratified archive, the backstage of my process as collection of small approximations. I would like to unveil it, in order to celebrate the power of the informal, the poetic of the mistake, the directionless, aimless sketch practice, as a meaningful tension between final result and research.





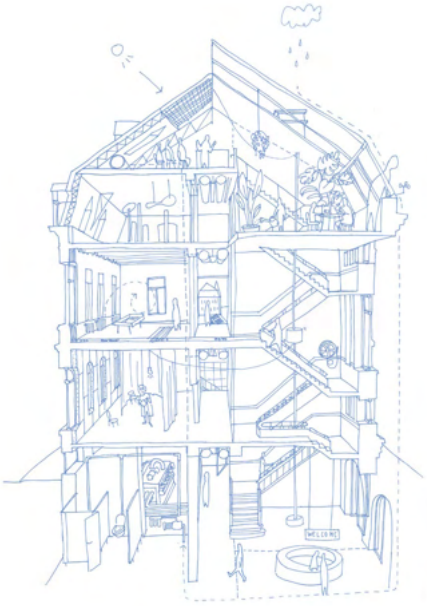


(3)"Relationships are an unclosed circle [...] Not in purism, but in the boundless "contaminatio" of things, of correspondences, silence returns; drawing can perhaps suggest it, and while it limits itself, it expands toward memory, objects, and occasions." Aldo Rossi, Autobiografia Scientifica, Pratiche Editrice, p.45

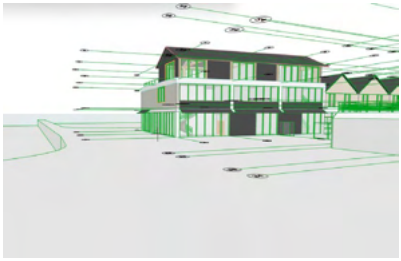
HYBRID DRAWING TOOLS

Uncovering the layered production of architectural sketches across analogue and digital media

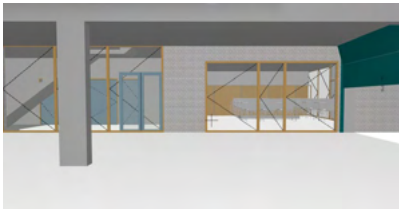
Sofie Devriendt
AgwA
KU Leuven Faculty of Architecture

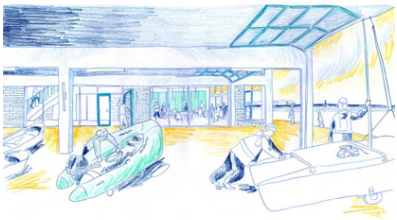


Drawings produced during competition phase, with the help of a 3D model as underlayer.
Above: Usquare, below: Gravelines





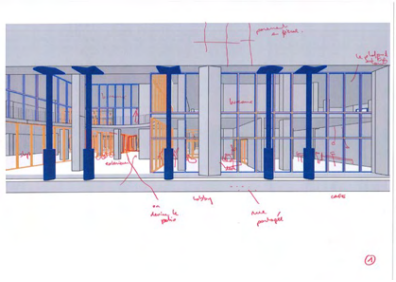


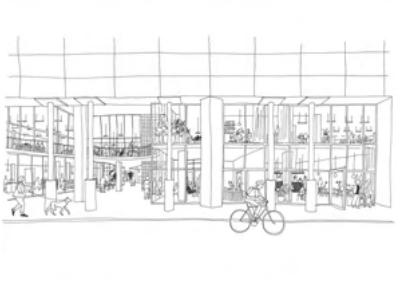


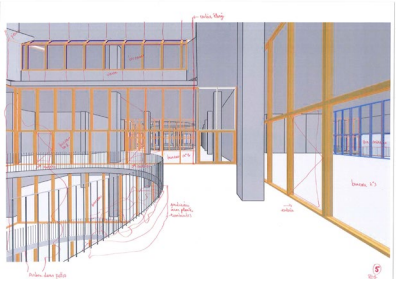
Hand sketches have in recent years regained a more prominent role in architectural practice as a visual tool for communication and project presentation. What is less visible however, is that these drawings, despite their seemingly quick and informal appearance, are the result of a much larger production: a sequence of manual, digital, and collective operations that remain largely out of sight, yet decisively shape the final images.

This article would like to examine the production of several drawings made in the architectural office AgwA, specifically in early stages of design projects. It examines the evolving role of hand drawing within an architectural practice, particularly in a context with an expanding range of digital tools available. Within the office, drawing has shifted towards a more hybrid mode of working: Spatial options that previously would have been explored only through quick hand sketches, are now often tested directly in BIM models. This hasn't completely eliminated sketching, but rather shifted its role.

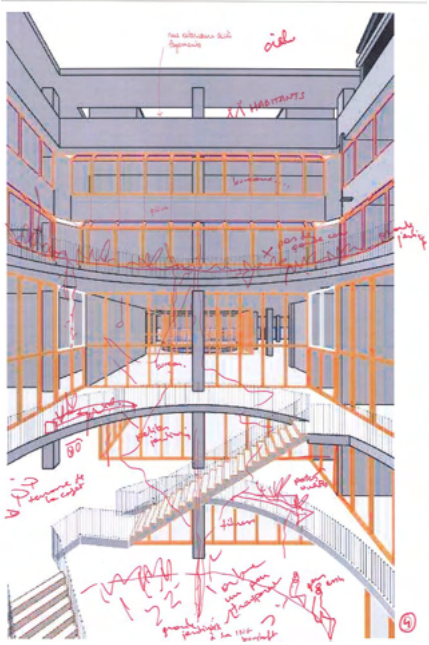
One method that the office has been using involves the creation of hand-drawn project images using printed three-dimensional views as an underlayer. Initially, this hybrid approach began as a quick way to clean up 'ugly' digital models that were spatially precise but premature. Over time, it has become a useful tool that combines the advantages of both media: the immediacy and interpretive openness of sketching, with the spatial accuracy offered by the model.

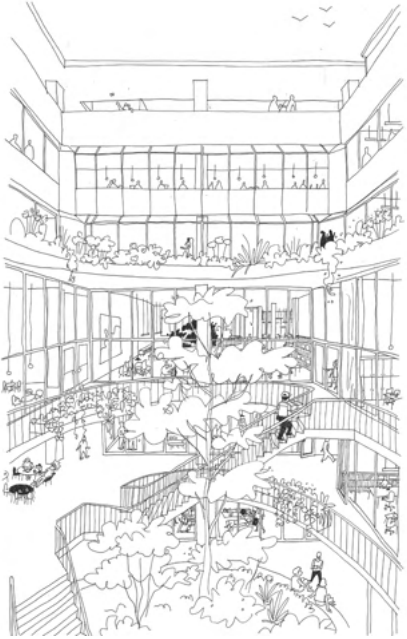


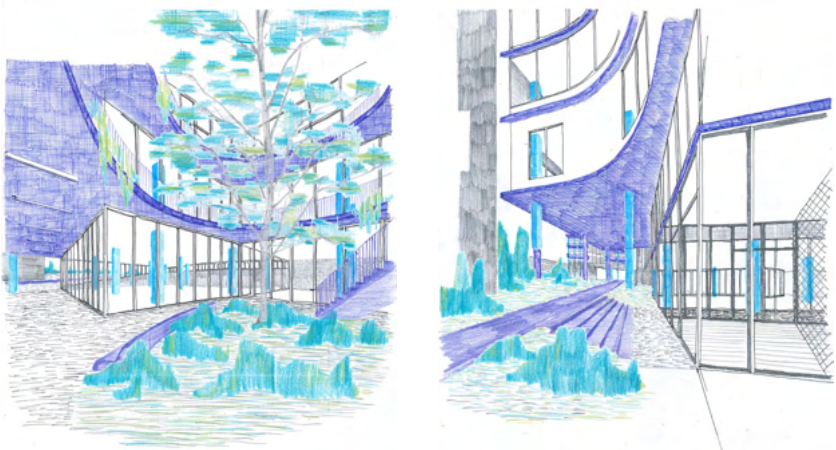










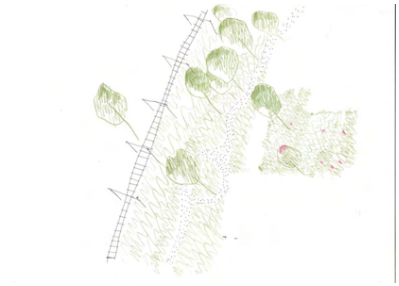


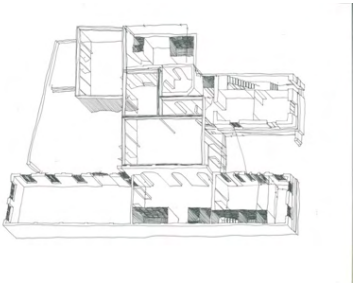
Left: BNP, competition drawings and accompanying views of the 3D model used in preparation. Above: Drawings produced for the same project, based on the same model, by a different collaborator. Where one of the series focusses on appropriation of space through characters, the other one focusses on the interplay of forms, texture and mass. Both allow a different reading of the same project.

In this process, the three-dimensional models are used as a scaffolding for the sketches, while the act of drawing, in turn, can question the digital model again. A negotiation appears not only between tools, but between people as well: Often, the sketches are not produced by the same person who built the model, allowing for a new reading of the design, sometimes reinforcing but other times shifting the focus of original intentions. The resulting published image conceals a plural process of making, in which the same base material is reinterpreted differently through various hands and intentions.

Another technique involves constructing drawings as digital collages: multiple layers of drawings are superimposed and digitally assembled into one drawing. Again, this was initially set up as a practical solution to enable quick modifications or corrections. But in doing so, this has liberated the

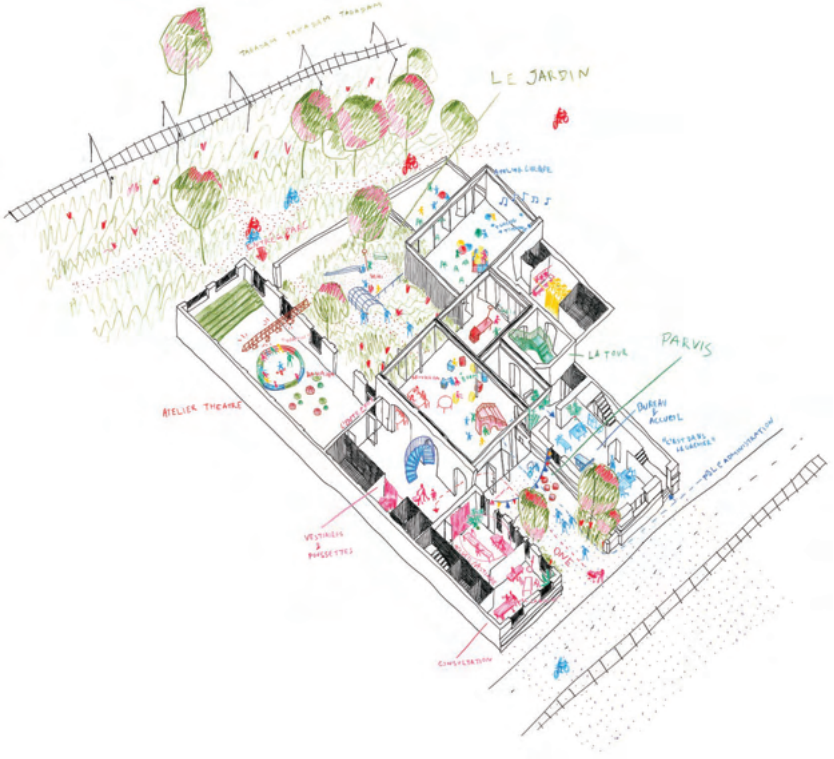
HYBRID DRAWING TOOLS









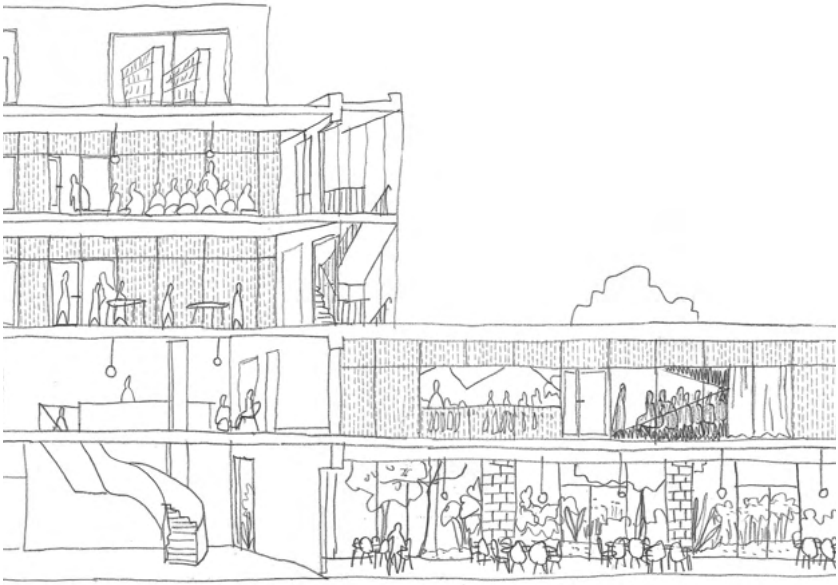




Chassart. Left: some of the hand drawn layers that constituted the final image, presented on the bottom left. Above: the physical artefacts.

act of drawing, allowing modifications to be made without fear of messing up a singular precious drawing. As a result however, these drawings only exist in the digital realm. The physical originals remain fragmentary, almost cryptic documents, each revealing only one layer of the final drawing. They are not valued as autonomous artefacts, but merely tools that helped form the final outcome.

Within a contemporary, digitally saturated architectural practice, this 'messy' way of working is able to bridge the gap between technical production and more intuitive ways of working. Rather than opposing digital tools, hybrid sketches operate in dialogue with them, counterbalancing



Room for negotiation: In these drawings (present and facing page), made during the competition phase of the Karreveld project, the proposed re-used partition walls appear as an important backdrop in the drawings, without having to be very precise yet about assemblages and materiality.



the apparent finality in digitally produced images, by reintroducing the capacity for exploration and interpretation. Through selection, emphasis and omission, they communicate spatial relations, potential uses, and atmospheres, while leaving space for negotiation. This openness is particularly useful in projects marked by uncertainty, such as cases involving material reuse.

Surely, looking at the final images, it doesn't matter for the viewer how these images came about. What remains out of view is that for the design process, they enabled questioning, a way of reflecting within a collaborative practice. As such, the value of these sketches lies in the processes they support. The hybrid drawing is therefore not only understood as a way of drawing, but as a practice of architectural thinking in which medium, authorship, and design development remain in continuous negotiation.



ARCHITECTURE OF MOVEMENT

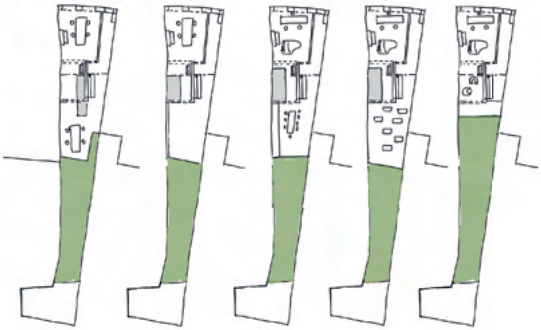
How to design space while defying defining it? How to design open and relational architecture?

Hera Van Sande
JUNO architecten
KU Leuven Faculteit Architectuur

PERIOD 1: 1993-2003

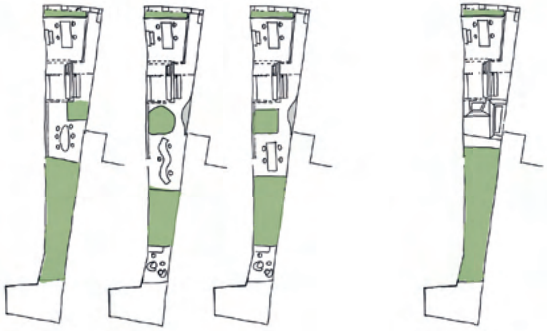
early start of office, first ideas, no money
looking for compact office combined with compact living, in an intertwined program
maximisation of space

collaboration with Toyo Ito on several projects and competitions



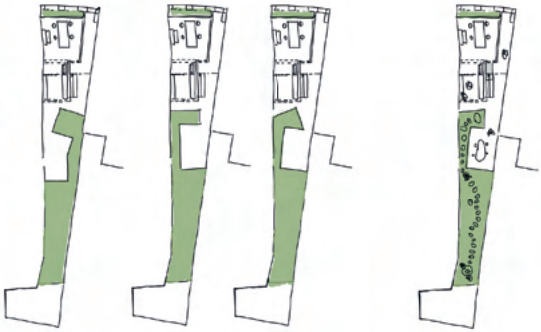
PERIOD 2: 2004-2013

period of reduced activity due to PhD research and editorial collaboration with A+U



PERIOD 3: 2014-2021

restart of JUNO architects rethink relationships with light and nature



PERIOD 4: 2022-today

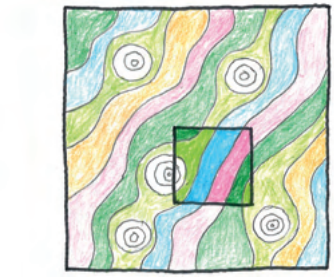
in a post-covid situation, with a periode of deep reflection of redefining what it is really about

The ground floor level of a rowhouse with typical extensions, depriving the inner space of daylight. Additionally, a narrowing garden fully north-oriented, no light from the west due to a neighboring apartment building. This is the context.

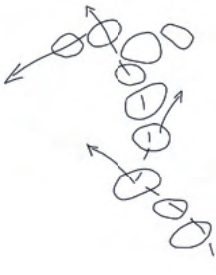
From here on starts a twenty-year process, parallel to a lifelong fascination for Japanese culture: from the initial dreams on paper (no money at all) to a process of transforming the space in so many ways, searching how to create an open and relational architecture. Countless designs, one after the other... the many sources of inspiration, the soul-searching... the eternal question an architect asks herself when she works for herself: *'Is this what I stand for?', 'Who am I?'* Four building applications, the eternal doubt, the search, discussions with contractors, and then a final decision to build, by sharpening the question, by focusing on what really matters since time was on my hand. How to design space while denouncing the aim of defining? How can I design open and relational architecture?

This spatial search has been interrupted by a period of PhD research, about the quest for architectural identity in twentieth century Japanese architecture. This period of academic research on the scale of space-making and understanding its strategies within history and contemporary interpretation brought a new level of engaging towards an attitude of looking upon architecture.

Arata Isozaki's interpretation of the space-time concept of *ma* (read as *in between space, gap, interval, emptiness*), which



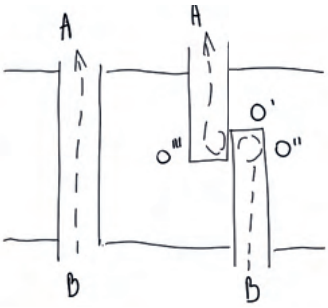
Representation of Toyo Ito's spatial concept of *nagare* 流れ (flow) and *yodomi* よどみ (stagnation). Sketch by Toyo Ito, with the courtesy of Toyo Ito



Michiyuki 道行: movement as a purpose resulting from *tobi-ishi* 飛石 (stepping stones)



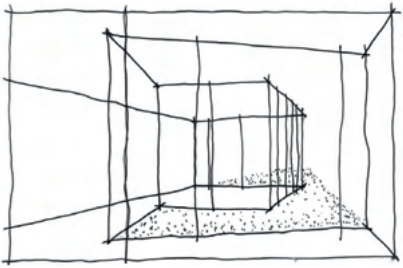
Sequence of spaces, dissolving inside and outside



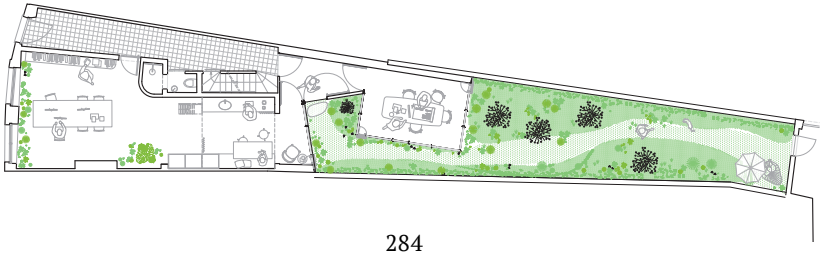
Yatsuhashi 八つ橋: zig-zag movement to introduce time within the derouted movement



Blurring boundaries of the in between spaces



Shifting perspectives, expressing movement



he approaches through seven traditional spatial concepts such as *michiyuki* (movement), *hashi* (connecting), *yami* (darkness) … focuses on relational and experiential space. Participation is necessary and involves all senses. Time is introduced through movement, through sequence, through rhythm, through spatial strategies. This reflects in an evolution from trying to maximise space and its functional uses, overlapping with the Japanese flexible use of non-defined spaces, to looking for a maximisation of experience, as a bodily experience.

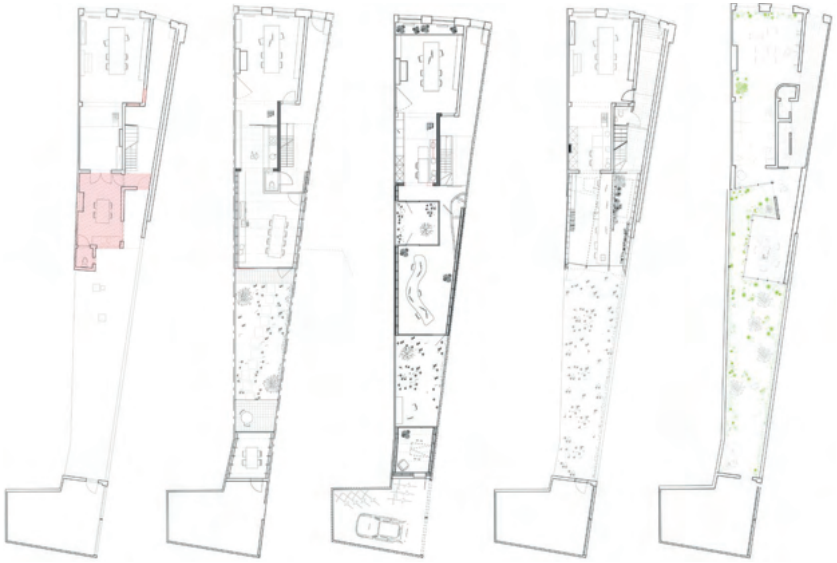
Toyo Ito's image of *nagare* and *yodomi* represents a Japanese philosophical dichotomy, related to the Buddhist concept of impermanence (*mujou*), describing how things flow and collect or stagnate, similar to the introduction of the *Hojoki*[1].

"Ceaselessly the river flows, yet the water is never the same, while in the still pools the billowing foam gathers and is gone, never staying for a moment. In this world, even so is man and his habitation."

Spaces come temporarily into being by inhabiting the spaces, before dissipating again into the flow… spaces without function, but charged with possibilities. The architecture turns into an ecology of spaces, related to each other. Every use is a scenography of temporary occupation.

The relation with nature in Japan brings architecture "*within nature*" (Toyo Ito), reminding of the de-objectification of architecture by Kengo Kuma. He aims at dissolving and disintegrating architecture within its environment.

1 short work written in 1212 by the monk Kamo no Chomei, as a reflection upon impermanence



Four building permissions in the search of rethinking and transforming space, both inside and outside



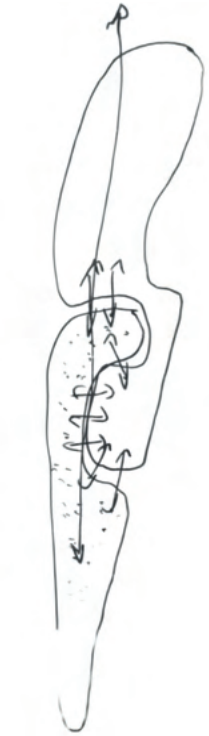


By shifting the focus from maximisation of space to maximisation of experience, nature and daylight; and by choosing steel as a raw material, a constant dialogue between inside and outside exists. There is no more program, only *nagare* and *yodomi*.

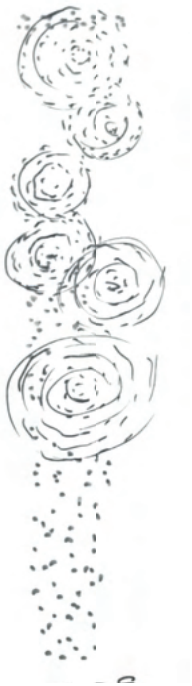
This shifted attitude of resisting definition and embracing an architecture of possibilities falls into place within this concept of movement, of discovery. People engage in rhythm, in bending, accelerating, slowing down, stopping, sitting, moving on. They are invited to find comfort in this garden of places.



Sequence of spaces, paths, simultaneity of actions

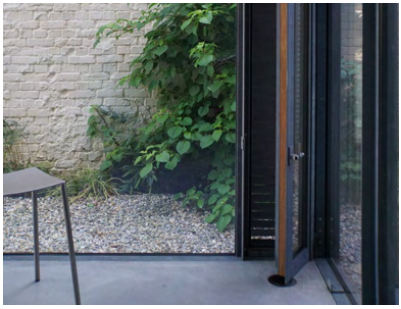


Connecting, daylight, ambiguity



Spaces of encounter, spaces for people















session 8
Controversies & Confessions *(1)*

INCOMPATIBLE COMMISSIONS

Desperately looking for a common language

Pedro Duarte Bento
Centro de Estudos Casa da Periferia
PhD in Architecture - FAUL, Portugal

Most southwestern European nations—in stark contrast to their northern counterparts—require that residential designs submitted for building permits be prepared by licensed architects, albeit with slight variations from country to country. This legal framework has created, for the general public, an obligation to hire an architect and to engage—often for the first time—in a process of technical communication and aesthetic decision-making.

This paper will detail such experience as a local architect in a rural territory. After many years abroad I returned to the place where I had spent my childhood summers, receiving a commission to design a house for clients from that community. In the first meeting an ethical problem was identified. My set of references for what a house in that context could be was highly contrasting with theirs. Where I had anticipated a narrative of folk forms, regional materials, the use of natural light, and elaborated spatial relationships —such as varied floor levels, and room to room proportions— my clients, born and raised there, were expecting almost the opposite: a single white volume, boxy shape, permeated with reflective glazing, industrial materials, faux-stone ceramics, and large, non-hierarchical open spaces, barren of any connection to the outdoors. I was attuned to a context of nostalgic countryside atmosphere; they legitimately aspired to something else—an urban, supposedly modern way of living.

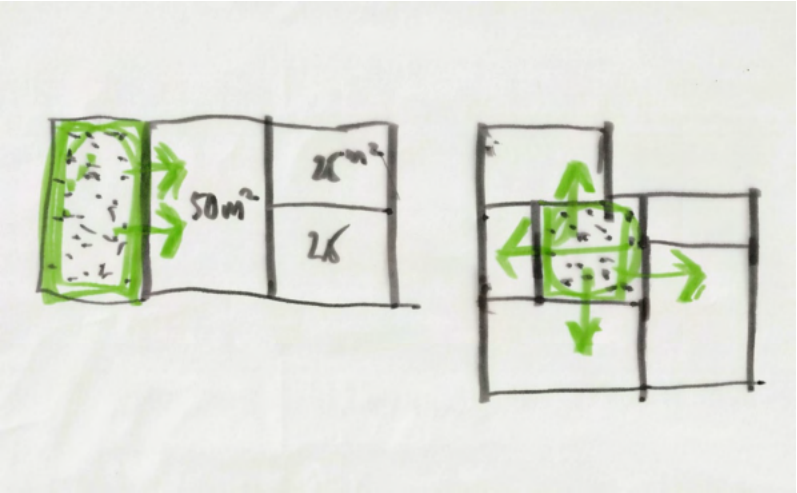
Their references were neither sentimental nor objective. They were purely shaped by cas-ual observations of renderings in real estate brochures, and by new houses in their

sur-roundings, where novel ways of building had become systematic since the early 2000s. In a course of three decades, the cultural shift from rural to post-rural produced a crisis in identity; and, furthermore, a destitution of architectural language and references. Wider access to higher education has fostered in younger generations a sense of social and in-tellectual advancement beyond the contexts of their parents. Being post-rural wasn't enough anymore. Some architects, partially coming from those same communities, ap-propriated a grammar of an attempted modernity, enhanced by seductive images of famous minimalist projects but without the technical or cultural resources to match them. The results are hybrid, confused copies failing to reach the coherence of the originals. Nonetheless, these new houses generated a perception of cosmopolitism for the locals. Designing them, or even more important, living in them, would make the participants to feel part of a metropolitan condition —despite of continuing to have chicken coops and flocks of sheep adjacent to their backyards.

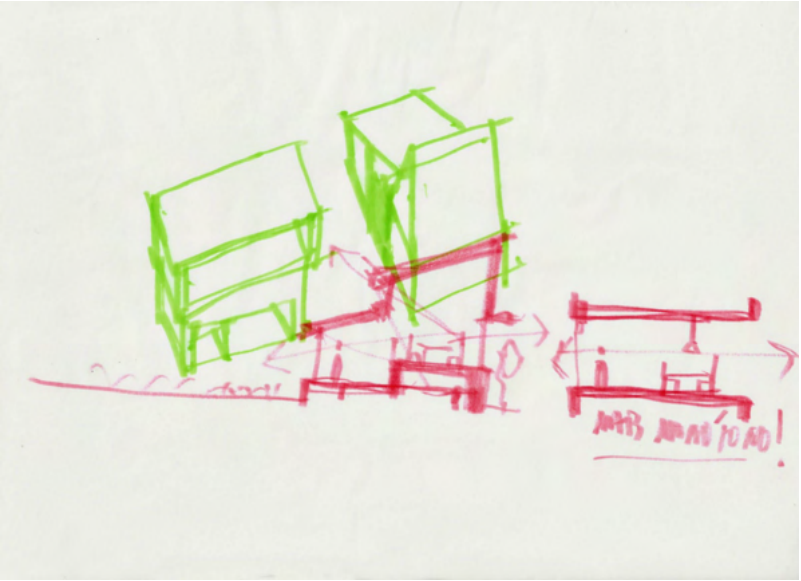
How could I position myself in relation to that reasoning gap, that referential incompati-bility? I considered politely refusing the commission. If not, would it be ethical to either force my view upon them, or allow theirs to be imposed on mine? I realized that, in order to advance, we would need a common language, perhaps achieved through sketching dur-ing the meetings. One that would allow us to mediate through our references, archetypes, and visual sources — especially one that could reconnect them with their own memories and sense of that place, which, in a way, were still the same as mine.



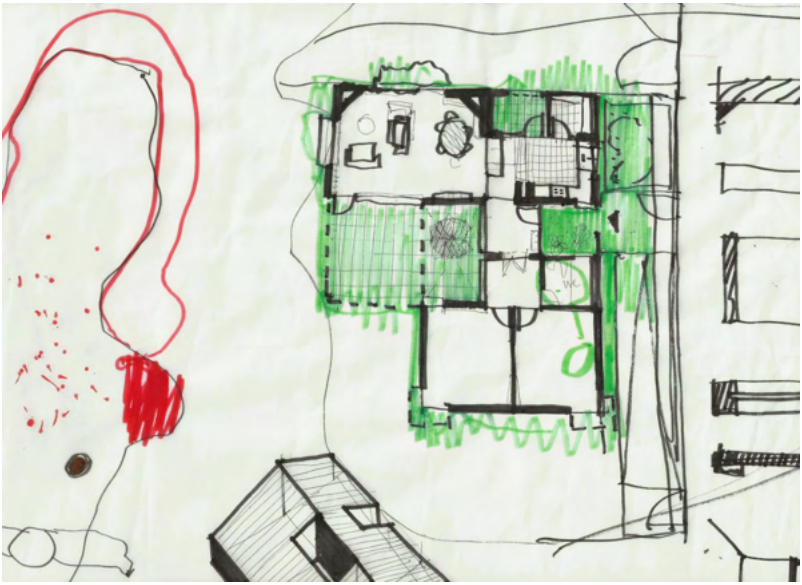
Examples of a new type of house observable in the region since the early 2000s:
The "*Soutonian-like House*", satirically known as "microwave ovens in the landscape".
Images: Pedro Duarte Bento



The first sketch from the first meeting:
Front garden vs. central courtyard.



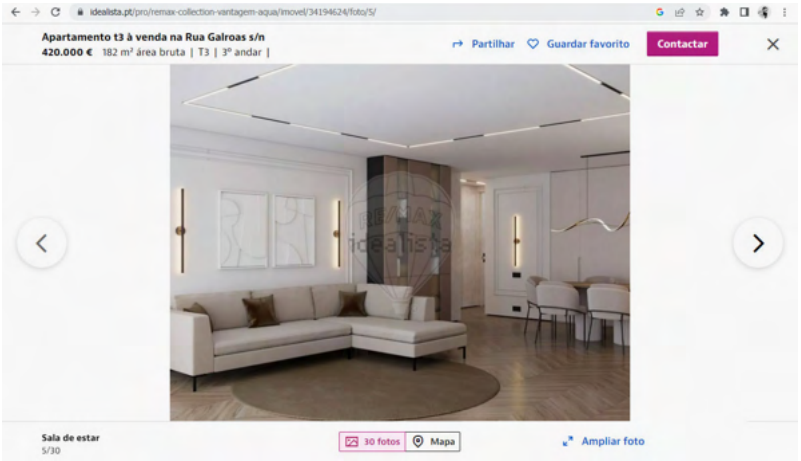
The second sketch from the first meeting:
Diversified floor levels and ceiling heights house vs. monotonous house (red sections).

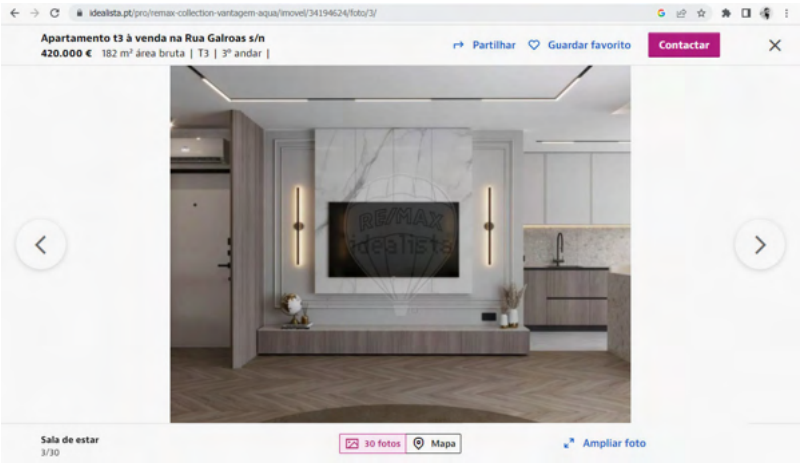


Meeting sketch:
"A plan to avoid a single-volume house".



Meeting sketches:
Conversation around "breaking the volume" and permeating interior/exterior relations.





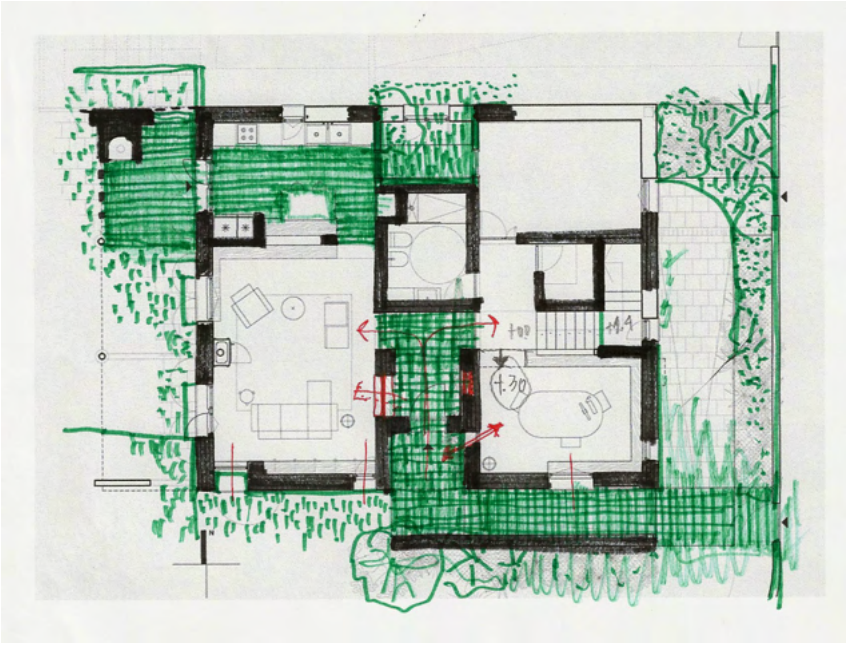
Print screens of typical interior renderings for new construction in real estate websites and brochures, a strong visual reference for the client. Source: Idealista.pt



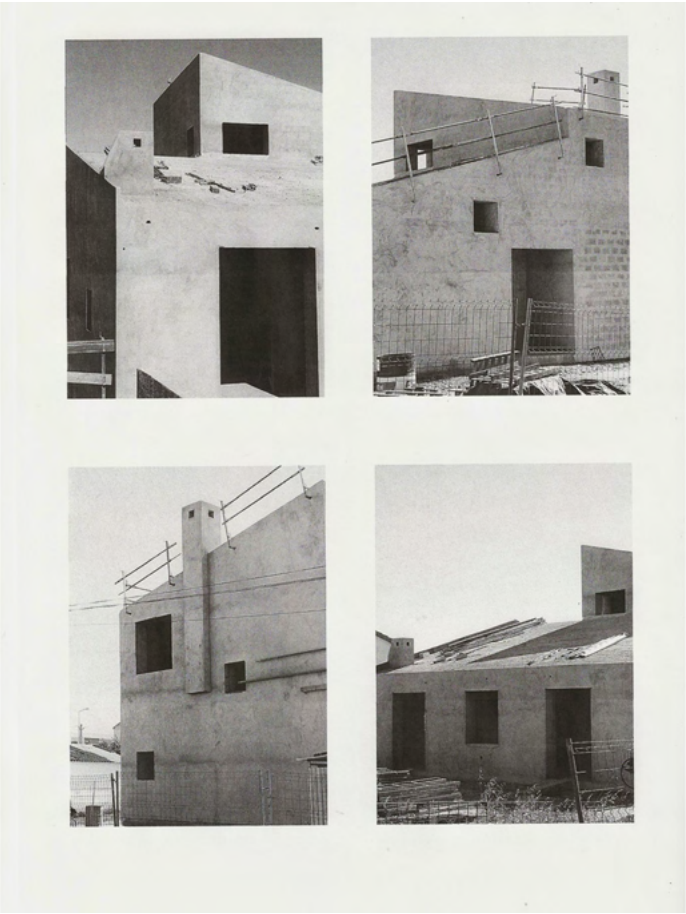
Two-year sequence of interior studies.
Initial versions.



First study model, 1:50.



Meeting sketch: Interior/exterior materials and vegetation .
Plan: final version submitted to the municipality for building permit.



Digitized photographs of construction phase.

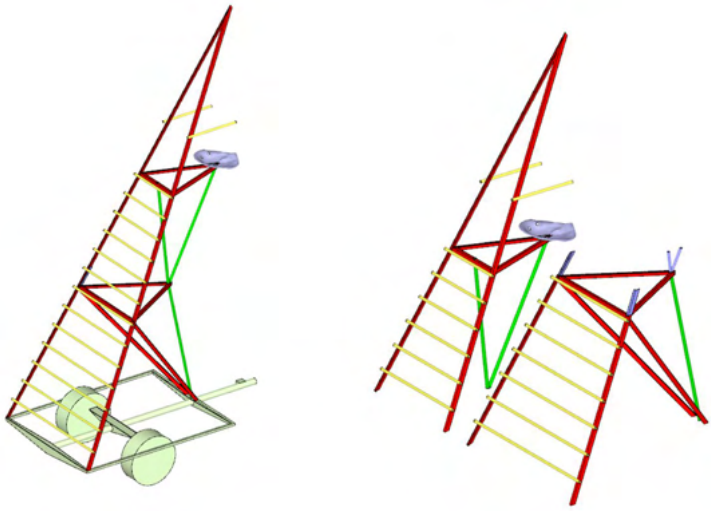
(UN)ADAPTED CHAIR

A lookout on unfinished autorship

Yann Courouble -Bert Stoffels
voor•als•nog

The (un)adapted chair originates from a shared yet often unspoken condition within architectural practice: the moment when a project slips beyond the architect's control. Following its presentation, the work resonated strongly with peers, many of whom recognised similar experiences of conflict, rupture, and unresolved authorship in their own work.

The work reflects on the first realised building of the practice voor•als•nog, developed in the context of Across in Residence (2025), a residency programme for emerging architects. The original commission concerned an extension to a detached single-family house in rural West Flanders. The extension was conceived as a second house, connected to the existing dwelling at only one point. A house behind a house, together forming a whole, implanted as if it were a caravan coupled to a car.



construction drawing



welding workshop

During the construction of the house, a dispute arose between the architects and the client, abruptly terminating their involvement. As a result, the completed building was never encountered by the architects and remained, from their perspective, fundamentally unfinished. This condition became the starting point for a subsequent work. In response, voor•als•nog developed a mobile lookout that could be manoeuvred across the plot, allowing for a mediated observation of the realised house. Drawing on the initial concept, a rusted trailer was recuperated and used as the structural base for this object. Positioned between furniture, tool, and architectural commentary, it forms part of a broader series of (un)adapted furniture developed alongside the practice's architectural work.

In the exhibition marking the conclusion of Across in Residence, voor•als•nog installed the chair in the basement of a showroom for cars within the Immo D'Ieteren building in Ixelles. The object was positioned so that the seating aligned with the level of the pavement outside, establishing a direct visual relation with passers-by through the garage's glazed façade.

Alongside the chair, a video installation documented the trajectory of the object: its transport, assembly, installation, and eventual use as a device to observe the house. This combination of object and moving image situates the work within a sequence of actions, extending it across different moments and locations.

The installation repositions the work as a reflection on authorship, distance, and the conditions under which architecture is produced and encountered. The chair operates as a relatable confession without closure, articulating a position that remains deliberately open. It may ultimately cause more problems than it resolves.



Folded chair after galvnisation process



View on site



Installation view at final expo, a Good Place - Immo D'ieteren



Try-out of the installation before filming, close to the welding workshop

RE-SIGN

Material scavenging as a design catalyst

Marco Zanini, arch.

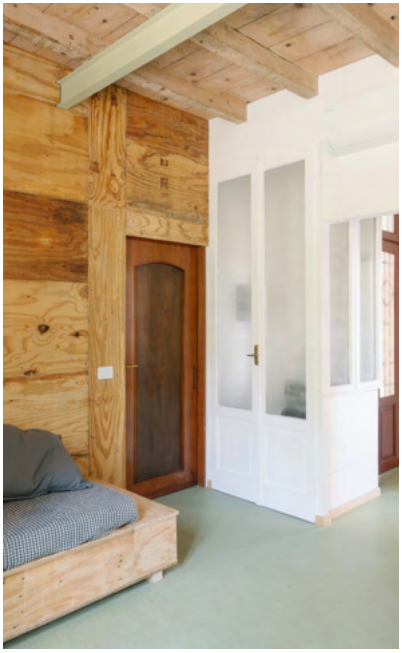
RE-SIGN is a practice of renunciation and resignification.



Fig. 01. The 'Non-Site' Laboratory: An informal workshop set up in a garden. Here, the traditional hierarchy is inverted: the act of building (structura) interlace the final design (lineamenta), allowing for immediate tactical experimentation with salvaged materials.

Fig. 02-07. (p3photo composition) Material Hybridization

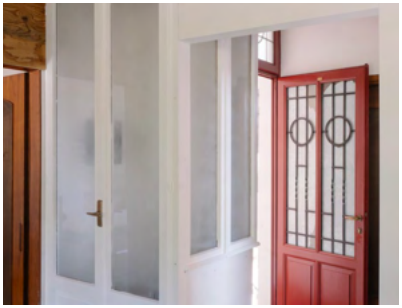
Fig. 08. (p4) The Visual Telescope: A perspective towards the park of Villa Recalcati. The spatial layout was 're-signed' to prioritize light and views, using a bio-based linoleum floor to create a seamless chromatic dialogue between the interior and the historical landscape.















The contemporary professional polycrisis stems from a historical rift established by Leon Battista Alberti: the separation of the architect's intellectual design (lineamenta) from the manual act of building (structura). This paper presents a "confession" from a 45-square-meter apartment in Varese, Italy, where this paradigm was subverted through a practice of renunciation.

WHAT BEFORE	SCOUTING	PROCESS	NEW USE
PLYWOOD PANELS	Personal network	Disassembled - Repurposed	INTERNAL PARTITION FURNITURE
CERAMIC TILES LEFTOVERS	Circular platform	Used with an advanced laying scheme	BATHROOM FINISHING
EXTERNAL WINDOWS	On-site analysis, survey	Reused in-situ	INTERNAL PARTITION
BUTCHER SHOP MARBLE FINISHING	Personal network	Disassembled - Repurposed	FURNITURE
SKIRTING BOARDS LEFTOVER	Internal management of site leftovers	Used	SKIRTING BOARDS
WOOD LISTEL	Survey and analysis in Family Warehouse	Repurpused	LED COVE LIGHTING STRUCTURE

Fig. 09. Disclosing the Pre-Project: The table maps the year-long scavenging process, documenting the shift from waste streams to new architectural functions.





FIg. 10-11 Self-construction allowed for a level of flexibility and risk-taking—specifically in handling irregular reclaimed elements—that traditional industrial contractors would have structurally and economically rejected.

The controversy lies in the act of Re-sign: resigning from the role of the imposing designer to re-signify what already exists. The architect's identity is redefined as scouter, curator, and active maker. In a resource-constrained world, the project cannot be finished before it begins: it must remain an open system, capable of absorbing the stochastic nature of salvaged materials. This research discloses a phase usually left in the shadows: a year-long material scouting process that ran parallel to the design phase itself. Some elements — plywood panels, wood listels— were already stored in the family warehouse before the project began. Others (ceramic offcuts, marble, windows) emerged progressively through personal networks and on-site surveys. By unveiling this labor - the slow accumulation of waste, discarded marble, and warehouse stock - the paper argues that material availability did not merely influence the design but determined the architectural form. Four episodes make this concrete:











Fig. 12 (p.6). Intergenerational Heritage: The author as an active maker alongside retired family masons. This hybrid model fuses 'undisclosed' artisanal knowledge with technical LCA research, bridging the gap between the professional studio and the physical reality of construction.

Fig. 13-16. The Aesthetic of the Unfinished: Close-up details showing the traces of previous lives. The goal is not a "perfect" industrial finish, but an ethical result that finds value in the effort of adaptation and the witness of material memory.

The Lantern. Two external windows, already on site, were remanufactured in place rather than replaced. Their dimensions - fixed, non-negotiable - became the generative measure of the internal storage partition built around them. The closet was not designed and then filled; it was measured from what was already there. The material set the geometry.

The Tiled Surfaces. The bathroom tiles are leftover offcuts from multiple sources, each a different size. The irregular laying scheme was not an aesthetic choice: it was the only honest response to what was available. Imperfection here is the physical record of scarcity.

The Plywood Wall. The dimensions of the internal partition were never drawn on a plan. They were measured from the standard module of reclaimed industrial crates. The composition (joints, rhythm, proportions) was dictated by the panels themselves.

The Hidden Light. An awkward gap between the existing timber roof and the wall resisted any clean resolution. A reclaimed wood listel from the family warehouse became a cove lighting structure - concealing the problem, creating warmth. A residue became a detail.

These episodes share the same logic: material constraint produced outcomes that, in retrospect, appear intentional. This inversion persisted on the construction site, which evolved into a hybrid model - the formal “Construction Site” governed by rigid protocols interlaced with the informal “Non-Site”: an experimental laboratory where undisclosed family heritage and tactical improvisation took place. The artisanal knowledge of my father and uncle (re-

tired masons) fused with technical LCA research, demonstrating a 62% reduction in material-based GHG emissions, achieved not through high-tech additives, but through resource intelligence.

The aesthetic of the “unfinished” is not a stylistic choice, but the ethical result of a practice that finds value in the effort of adaptation. By disclosing these invisible phases - scouting, family labor, and tactical reuse - we redefine the architect’s role: no longer just a designer of spaces, but a curator of resources and a witness to the memory of matter.

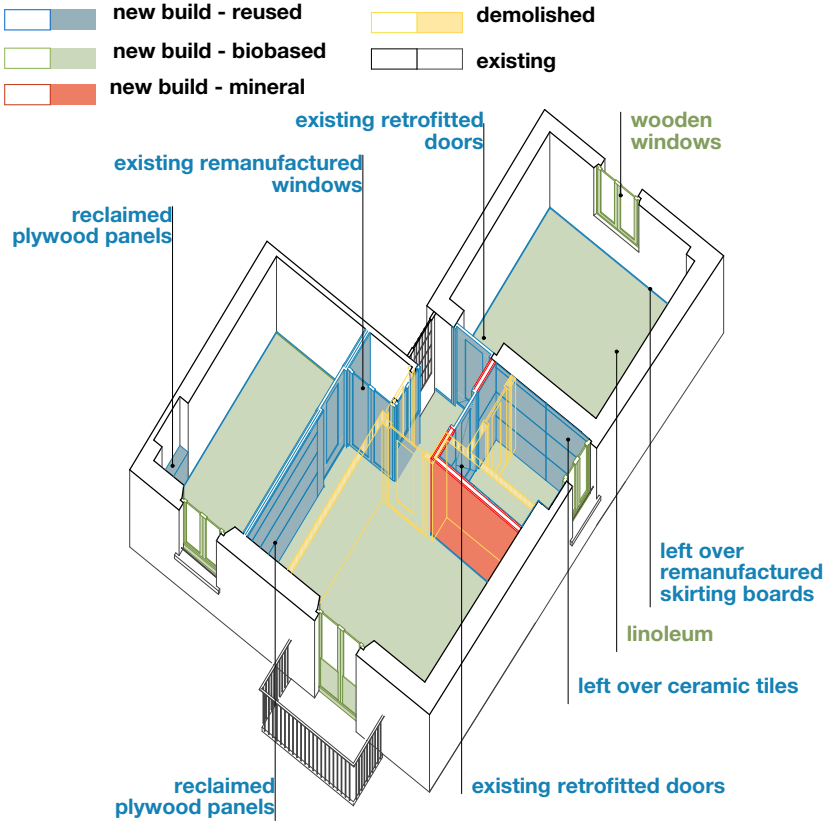


Fig. 17. Axonometric Flow Chart: A technical map of the intervention’s circularity. By color-coding the reused, bio-based, and mineral components, the project provides evidence of a 62% reduction in embodied carbon, prioritizing resource intelligence over high-tech additives.

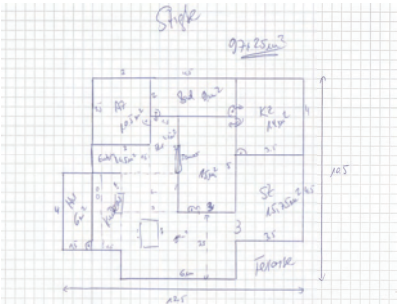
ON VITALITY

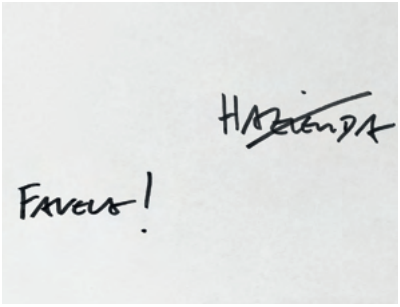
Drawing on the accidental

Katrin Brünjes
BrünjesTyrra Architekten
Whitecliffe University of Applied Sciences - Berlin International

Ms. D. is looking to leave behind the intensity of Berlin's urban life and create a home outside the city. As a single mother raising a child with a physical disability, her priorities are deeply rooted in lived experience: safety, comfort and privacy. She imagines a place where visual exposure to neighbors is minimized, where quietness is a constant condition, and where the home extends beyond shelter into emotional and spatial security. At our first meeting, she arrives prepared, bringing a carefully composed wish list alongside a sketch of her envisioned house.

We do not consider these materials to be rigid instructions, but rather an expression of her daily life, concerns and aspirations. From the outset, the project is understood as a collaborative process. The house is not conceived as a fixed object, but as living architecture that is continuously shaped by its inhabitants. Her sketches and notes are intended to initiate dialogue, not conclude it. In this sense, architecture evolves through exchange, interpretation and adaptation.



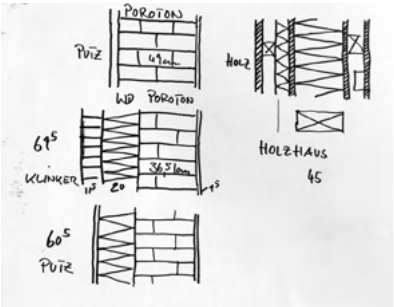


Ms. D.`s first sketch.

„Anyone today who wants to make something vital must include everything that lives today. The entire spirit of the time, along with all its sentimentality and its excesses, along with all its tastelessness, which at least have life.”
Josef Frank, 1931

Everyday life is complex: it consists of routines and interruptions, memories and projections, stability and change. Architecture should be capable of holding all these layers at once. The lives of Ms. D. and her son become the foundation of every design decision. Rather than imposing a predetermined architectural language, we allow spatial ideas to emerge through engagement with their lived reality. This approach leads to an architecture that feels unforced and intuitive, as though it has grown accidentally out of necessity.

Such an approach requires a willingness to relinquish control. Participation introduces unpredictability, and the architect’s role shifts from author to facilitator.

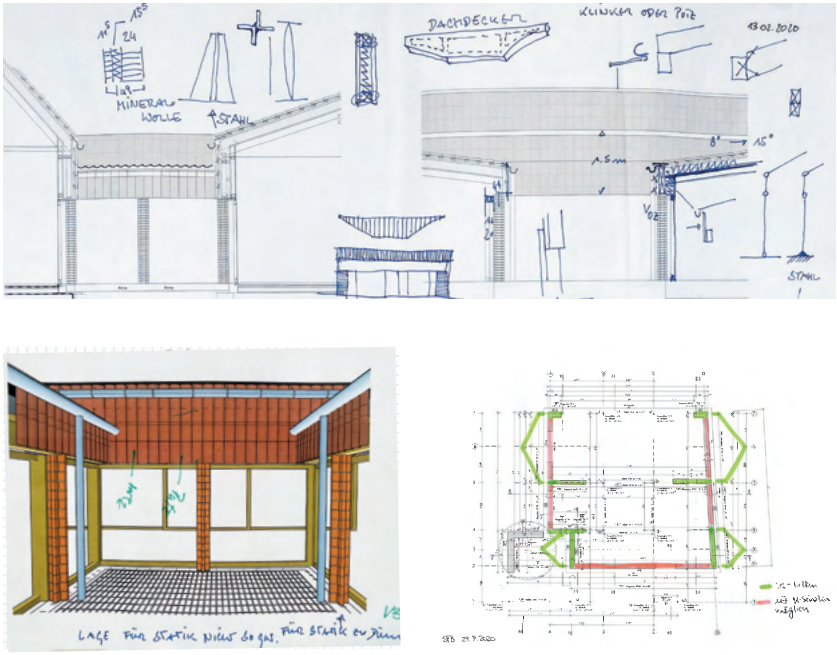




Testing ideas and refining them through iterations.

Instead of defining a final form from the outset, the process becomes one of guiding possibilities, testing ideas, and refining them through iteration. Ms. D.'s contributions are not simply accommodated; they are actively developed into spatial strategies. This openness does not result in arbitrariness. On the contrary, a coherent structure emerges—one that is flexible yet grounded, capable of adapting over time while creating a strong identity.

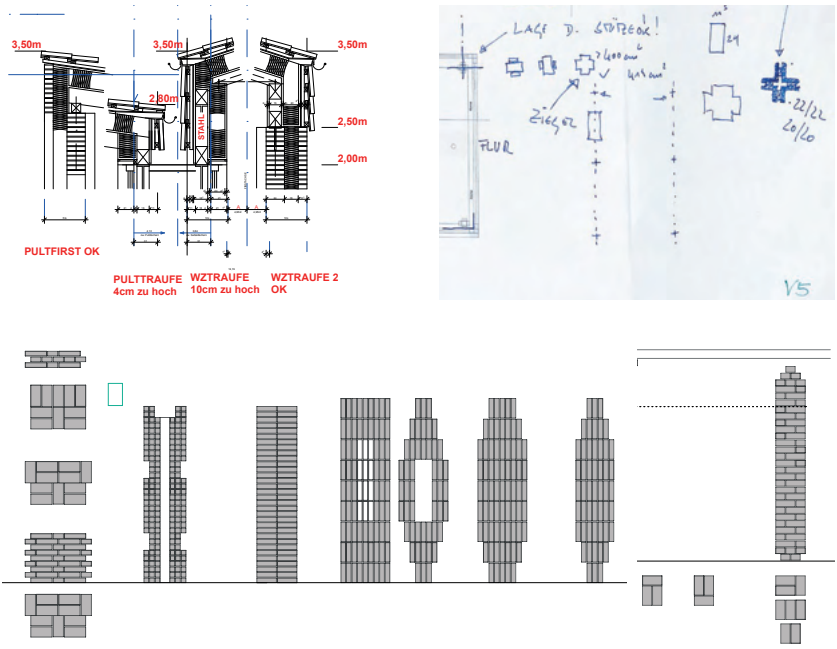
This design method embraces an eclectic sensibility. It allows for irregularities, contradictions, and imperfections, recognizing them as valuable rather than problematic.



Irregularities and imperfections in the design process.

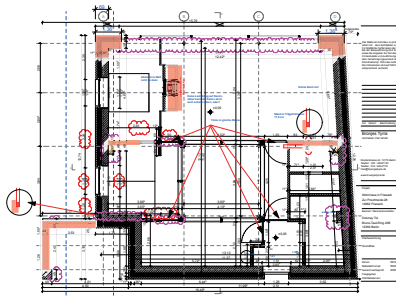
Established conventions are questioned when they conflict with real needs. This creates an inclusive architecture that acknowledges both individual circumstances and broader conditions. Unexpected developments, spontaneous insights, and practical constraints are integrated into the process, enriching rather than disrupting it.

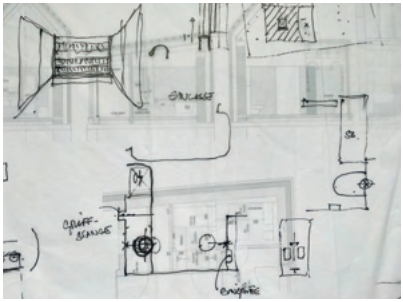
Drawing inspiration from Josef Frank's D-Houses – thirteen different house designs exchanged by letter with Dagmar Grill – we communicate through drawings, experiment with form and develop movement throughout the house to articulate space (Frank, J., 1958).

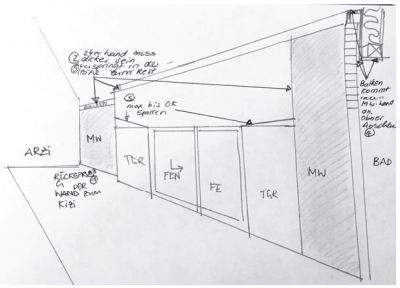


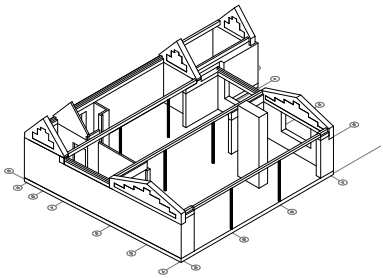
Constraints, limitations and spontanous insights.

Light and silence are our materials of choice as we explore tranquillity, views, glimpses, openness and separation. Throughout the planning phase, we navigate regulatory frameworks, structural requirements, and financial limitations. The project is characterised by a constant tension between ideal aspirations and practical realities, order and disruption, function and form, and rational construction and emotional perception. Drawings and models become essential tools for communication, allowing ideas to be tested, revised, and shared. Each iteration brings greater clarity, gradually replacing uncertainty with informed decisions.





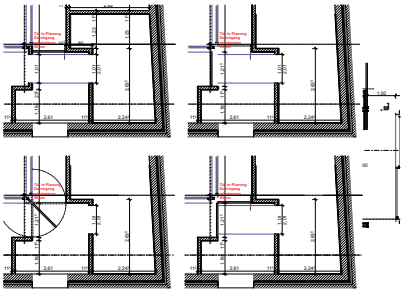


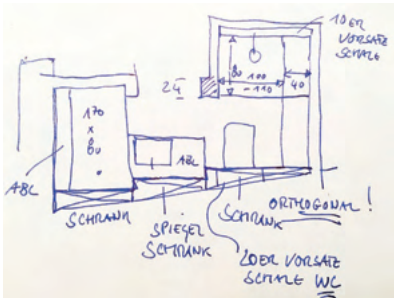


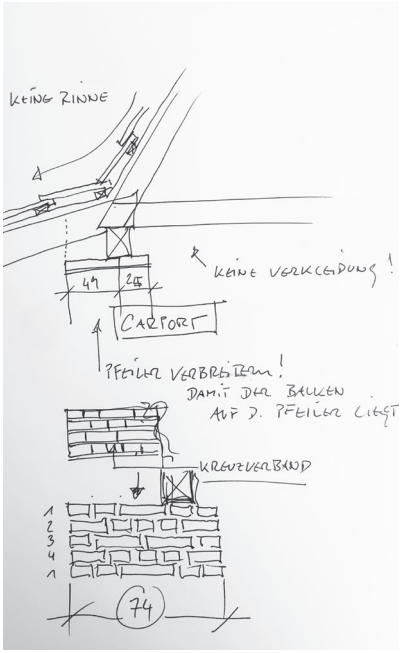
Navigating through regulations and requirements.

Since misfits in construction are not an option – building layers may crack, structure collapse and people get hurt - we try to cut through contradictions by pursuing them instead of covering them up (Adorno,T.W.,1965). Attracted to Frank's D-Houses, which draw on the accidental, we embrace the unplanned and work through the tensions of the planning process. By accident, we find ourselves closer to Frank's D-Houses than we anticipated: neither our house nor his were ever built.

Frank, J., Accidentism, edited by Bergquist, M., Michélsen, O., 1958, Birkhäuser
Josef Frank Architektur, Bergquist, M., Michélsen, O., 1995, Birkhäuser
Adorno, T.W., Functionalism Today, lecture given by Adorno at the Werkbundtag in Berlin in October 1965







Order and disruption in the design development.

session 9
Dirty Documents & Unspoken Aesthetics *(5)*

THE PROTOTYPE, A PROJECT WITHIN THE PROJECT, BETWEEN CONTROL AND LOSS OF CONTROL

27 social housings by Atelier Rita and Vida architecture in Pantin (FRANCE)

Margaux DARRIEUS
Laboratoire ACS
Ensa Paris-Malaquais — PSL

This contribution is based on a ethnographic research into architectural design (Yaneva, 2009), conducted within architectural and urban planning firms, construction companies and in construction sites in Greater Paris, to follow the architecture in action. Its focus on the project for 27 social housings by Atelier Rita and Vida architecture in Pantin (FRANCE), and the work on the implementation of reused bricks in the facade. It looks for signs of a small-scale strategy by architects, urban planners, engineers and construction workers in the development and implementation of details, to take architecture somewhere beyond strict economic rationality. Combining field visits, archives and interviews, it 'deconstructs' details by questioning the modalities of the action and its architectural forms of expression.

During this investigation, it became apparent that the development of the prototype became a place and time for negotiation, where thinking and making overlapped through the gradual refinement of details by trial and error (Lefebvre, Neuwels, Possoz, 2021). There is no fundamental transgression involved in the manufacture of these objects, but rather dialogue between all the project actors regarding its image and its impact on its urban and socio-cultural context, following a tension between fiction and reality, discourse and facts, drawings and execution, ostentation and utility (Simonnet, 2023).

Because it is built on the project site, the prototype appears as a piece of the project that can therefore stabilise it in resonance with its context, as if it had been born directly from it. It is also the place of spectacle and conviction. Architects

photograph it and publicise the images to demonstrate their construction expertise before the building really exists. Urban planners use the development of this technical object to continue to influence the appearance of the architectural projects built in the neighbourhoods they have designed. Mayors and officials take advantage of this to publicise their commitment to transforming their territory. In front of the prototype, the architects stimulates the 'fait du Prince' (the Prince's decision) to modify the project at a stage where the design and the construction phase are already well advanced.

The prototype is a project within the project, documented by numerous documents (site reports, working drawings, photographs taken regularly by architects and construction workers, press releases and promotional materials). All of which provide insight into how architecture is created and who is involved in it. Have a look on it is a way to repopulating the production of architecture with the human and non-human who influence its. By showing documents that never leave the agencies, we can exposing a whole world ; we can reveal the collective nature of architectural production, a process in which the architect is constantly negotiating with others, with materials, with technicals and building regulations, between control and loss of control over the art work.

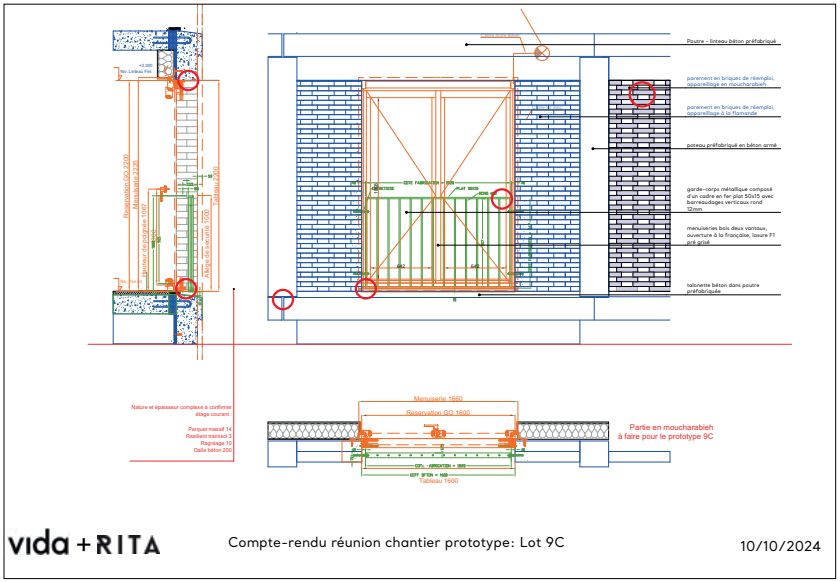
Lefebvre P., Neuwels J., Possoz J.-P., *Thinking-Making, When Architects Engage in Construction*. Bruxelles : Éditions de l'Université de Bruxelles, 2021.

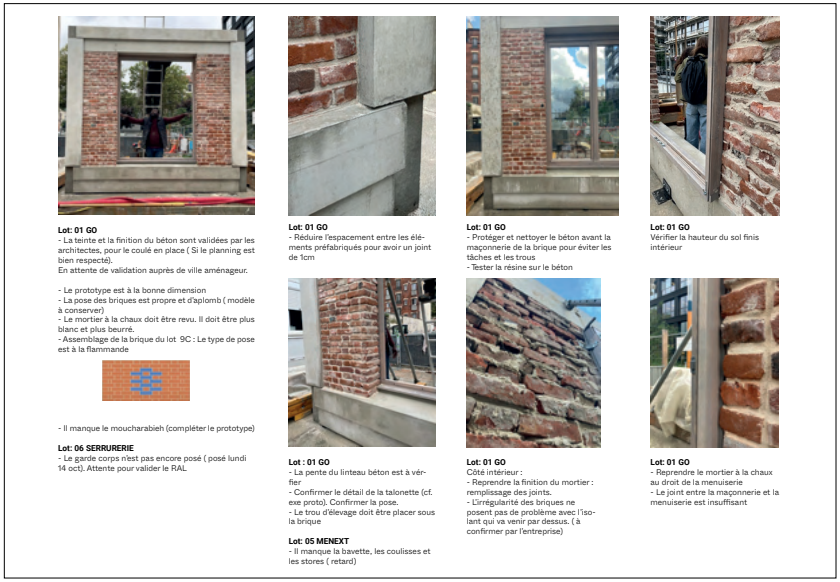
Yaneva A., *Made by the Office for Metropolitan Architecture: An Ethnography of Design*. Rotterdam : 010 Publishers, 2009.

Simonnet C., *La fiction constructive*. Marseille : Parenthèses, 2023.



Photo taken by the architect Ana Vida of the prototype for the plot C of the project for 27 social housings at 13 Rue de l'Ancien Canal and 201 Rue Ernest Renan in Pantin (France), from Atelier Rita and Vida architecture. Photo shared with other architects of the project on WhatsApp, 11 October 2024.





Lot: 01 GO
- La teinte et la finition du béton sont validées par les architectes, pour le coulé en place (Si le planning est bien respecté).
En attente de validation auprès de ville aménageur.

- Le prototype est à la bonne dimension
- La pose des briques est propre et d'aplomb (modèle à conserver)
- Le mortier à la chaux doit être revu. Il doit être plus blanc et plus beurré.
- Assemblage de la brique du lot 9C : Le type de pose est à la flammande

- Il manque le moucharabieh (compléter le prototype)

Lot: 06 SERRURERIE
- Le garde corps n'est pas encore posé (posé lundi 14 oct). Attente pour valider le RAL

Lot: 01 GO
- Réduire l'espacement entre les éléments préfabriqués pour avoir un joint de 1cm

Lot: 01 GO
- Protéger et nettoyer le béton avant la maçonnerie de la brique pour éviter les tâches et les trous
- Tester la résine sur le béton

Lot: 01 GO
Vérifier la hauteur du sol finis intérieur

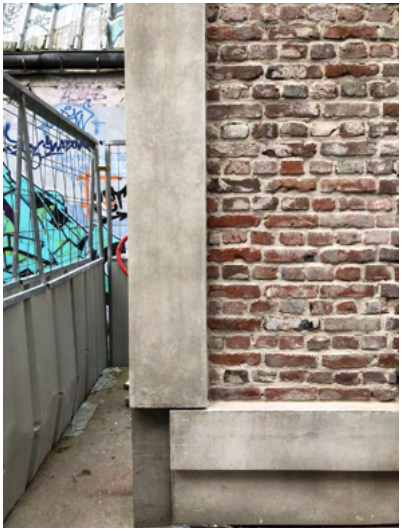
Lot : 01 GO
- La pente du linteau béton est à vérifier
- Confirmer le détail de la talonette (cf. exe proto). Confirmer la pose.
- Le trou d'élevage doit être placer sous la brique

Lot: 05 MENEXT
- Il manque la bavette, les coulisses et les stores (retard)

Lot: 01 GO
Côté intérieur :
- Reprendre la finition du mortier : remplissage des joints.
- L'irrégularité des briques ne posent pas de problème avec l'isolant qui va venir par dessus. (à confirmer par l'entreprise)

Lot: 01 GO
- Reprendre le mortier à la chaux au droit de la menuiserie
- Le joint entre la maçonnerie et la menuiserie est insuffisant

Report on the prototype construction, 10 October 2024, pages 2 & 3. Drawings, potos and texts by Elisabeth Sala, architect in charge of the project for Atelier Rita and Vida architecture. The document reveals how architects ensure that the building work is carried out with care and consistency, despite the variations inherent in the use of a non-standardised material.









Photos taken by the architect Ana Vida of details of the prototype. Photos shared with other architects of the project on WhatsApp, 11 & 17 October 2024. The architect's eye moves from detail to detail, assessing the quality of the workmanship and the aesthetic aspects of the art work.

DATE	OBJET	ACTION À MENER		ÉTAT
		PAR	POUR LE	
En bleu, les rédactions nouvelles ou modifiées En rouge, les demandes à traiter en urgence				
Lien vers les Fiches Gisements et tableau des visas : PANSEQ_Suivi et visa des gisements réemploi.xlsx En cas de problème d'accès aux fichiers, contacter Lisa Caraux à l'adresse lisa@remixremix.fr.				
OBSERVATIONS SUR LE COMPTE-RENDU PRÉCÉDENT				
ANNEXES AU CR				
GÉNÉRALITÉS				
24/01/2024	Les chantiers des lot 9A et 9C seront simultanés. Une seule entreprise par lot de travaux est désignée pour les deux bâtiments (9A et 9C). Les gisements pourront être différents entre le 9A et le 9C, et également être hétérogènes au sein du même bâtiment, conformément aux fiches gisements et sauf indication contraire de la maîtrise d'œuvre.	TOUS	PM	
24/01/2024	Des quantités niveau APD ont été transmises dans le DCE du lot réemploi. Ces quantités devront être confirmées avec les entreprises de pose. RITA + VIDA transmet à Tricycle les plans dwg pour conforter les quantitatifs prévisionnels, en attente des échanges entre TRICYCLE et les entreprises de pose.	RITA + VIDA	-	Fait
PLANNING				
24/01/2024	La mission de TRICYCLE prévoit le stockage des matériaux de réemploi sur une période de 12 mois. Les dates butoirs de limite de sourcing des gisements de réemploi doivent être définies dès que possible afin d'organiser le rétro-planning des arbitrages et durées de stockage sur les différents gisements. Les entreprises de pose devront transmettre leurs plannings prévisionnels d'approvisionnement au début des études d'exécution.	TOUS	PM	
SOURCING ET VALIDATION PAR MATÉRIAU				
	BRIQUES PLEINES REMPLISSAGE (9A ET 9C)			
24/01/2024	TRICYCLE ne recherche des gisements qu'en France à ce stade du projet. Dans une démarche sécuritaire, REMIX suggère à TRICYCLE de prendre contact avec des fournisseurs belges et néerlandais comme Nelissen, dont les gisements en grandes quantités sont récurrents, afin de connaître les caractéristiques de ces gisements et d'étudier un mélange de gisements français/étrangers dans le cas où les gisements sourcés en France seraient insuffisants.	TRICYCLE	PM	
01/03/2024	TRICYCLE est en discussion pour trois gisements à fort potentiel (Backacia, Réempro, GTM Bâtiment) et revient vers les parties prenantes à la validation des propositions sur l'avancement de ces pistes. Pour le gisement GTM disponible à partir d'avril/mai, TRICYCLE voit s'il est possible d'obtenir des briques en amont afin de réaliser les essais.	TRICYCLE	-	En cours
01/03/2024	Afin de disposer d'une solution en réemploi si aucun gisement n'est sourcé localement, TRICYCLE va proposer pour validation un gisement récurrent identifié aux Pays-Bas par REMIX.	TRICYCLE/ REMIX	-	Fait
01/03/2024	TEMPERE valide les essais à réaliser sur les briques de réemploi (résistance à la compression, absorption d'eau, résistance au gel/dégel et efflorescences), et confirme la nécessité de réaliser des essais en laboratoire de résistance au cisaillement et de résistance en flexion pour le couple briques/mortier.	TOUS	PM	
01/03/2024	TEMPERE pourra fournir le mortier prévu au projet pour la réalisation des essais.	TEMPERE	PM	
01/03/2024	REMIX réalise en interne une synthèse des échanges menés avec différents laboratoires d'essais au sujet des briques de réemploi dans le cadre d'une autre opération (capacités, coûts et délais de réalisation), et la transmet à tous pour déterminer par qui faire réaliser quels essais. Les démarches doivent être fixées rapidement pour être lancées dès qu'un gisement est validé.	REMIX	-	Fait
01/03/2024	Afin de pouvoir obtenir l'attestation nominative d'assurance de TEMPERE relative au réemploi, la validation formelle du gisement de briques par l'APAVE (VISA ou courrier) doit être transmise en amont de l'acquisition des briques. Afin de ne pas passer à côté de gisements, une grande réactivité est nécessaire de la part de tous sur les gisements de briques proposés par TRICYCLE.	TOUS	-	Fait
24/07/2024	Les gisements de Réempro et de Nelissen ont été validés par l'APAVE. Les essais à réaliser en laboratoire ont été validés par la MOE, la MOA et le contrôleur technique (adhérence au mortier en flexion, adhérence au mortier en cisaillement, efflorescence). Ils seront réalisés auprès de Ginger.	TOUS	PM	
24/07/2024	TEMPERE a reçu lundi 22/07 sur chantier une palette de briques de réemploi Réempro. TEMPERE a alerté la MOE et TRICYCLE sur la qualité des éléments reçus : de nombreux éléments étaient brisés et les briques étaient poussiéreuses. TRICYCLE et REMIX se sont rendus sur chantier pour attester l'état des briques le 24/07.	TOUS	PM	
24/07/2024	Les briques de réemploi fournies à TEMPERE par TRICYCLE pourront présenter des défauts mineurs dans la limite des exigences définies dans la fiche gisement. REMIX et TRICYCLE ont procédé à un tri sur site pour définir visuellement les défauts acceptables et non acceptables. La synthèse contenant les photos des briques acceptables ou non est définie en annexe à la fin de ce document. TRICYCLE doit s'assurer auprès de ses fournisseurs que les briques fournies correspondent aux éléments acceptables.	TRICYCLE	PM	
24/07/2024	REMIX rappelle que l'échantillonnage des briques est une étape clé de leur caractérisation, qu'il doit être réalisé en vue de sélectionner un échantillon représentatif du gisement. En aucun cas les briques sélectionnées ne devront être uniquement celles accessibles au-dessus de la palette. REMIX préconise un pré-tri de la palette suivant les critères d'acceptabilité définis, puis une sélection par quartage parmi les briques acceptables mélangées.	TRICYCLE	PM	

Reuse report, 25 July 2024, page 3. Document prepared by the specialist engineer Remix. Subject to the specific schedule for reused bricks and the unpredictable decisions this entails for its actors-advocates, the building phase is extended by six months. This uncertainty inherent to the reuse material challenges the habits of a construction industry accustomed to abundance, and that rarely questions the provenance of its materials or the technical skills involved in masonry - a craft assumed to be mastered and unchanging.

À garder pour mémoire depuis le 31/10/2024, créée le 31/10/2024 — 14.16

Synthèse :
Urgent de réagir
Des pénalités seront mises en place à tous les plans non reçu lundi (sans fond de plan archi) avec le repère
La synthèse sera ensuite transmise mercredi au plus tard

Pour la suite l'organisation est la suivante :
Toutes les mises à jour doivent être transmises (déposées sur la plateforme accompagnées d'un mail) le mardi pour une actualisation de la synthèse le mercredi afin d'apporter les documents compilés pour le jeudi en réunion de chantier
Tous les documents non reçu ne seront pas pris en compte

Rappel depuis le 06/12/2024, créée le 14/11/2024 — 16.8

Merci à tous de prendre note que dans un mois la réunion de chantier se tenant le jeudi après-midi sera décalée au jeudi matin à partir du 12 décembre

Rappel depuis le 28/11/2024, créée le 19/11/2024 — 16.12

VALIDATION DU PROTOTYPE
La ville se rendra sur place le 17 décembre pour valider le prototype de façade
En amont, les services techniques et les aménageurs, se rendront sur place le mardi 26 novembre à 14h pour venir voir en amont le prototype de façade.
Seul le prototype du lot 9C, sur la parcelle du lot 9A sera présenté. Le garde corps et la serrurerie doivent être conservés à proximité du prototype
D'ici cette date nous attendons la reprise du moucharabieh, la résine sur le béton (peut on la tester sur une poutre en dehors du prototype, sur le prototype du lot 9A démonté ?)

Acté le 21/11/2024, créée le 21/11/2024 — 17.5

Tout document non déposé sur la plateforme ne sera pas considéré comme transmis

Urgent depuis le 09/12/2024, créée le 09/12/2024 — 19.21

Si le prototype n'est pas refait et finaliser pour le 12.12
La réunion du 17.12 sera annulée
Des pénalités seront appliquées à tous les lots concernés
Le prototype devra être conservé un mois supplémentaire

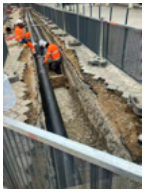
Créée le 10/12/2024 — 19.26

Synthèse carrelage avec Tricycle + Tempere réservation
Jeudi 19.12

Créée le 12/12/2024 — 20.11

Travaux rue Ernest Renan en cours





Créée le 12/12/2024 — 20.16

Mallergy : Tempere annonce un ralentissement en janvier
12 semaines de travaux annoncés

Créée le 12/12/2024 — 20.32

Mise à jour du CR à la date du jour transmis par mail

5/38

Building report, 12 December 2024, page 5. Texts by Elisabeth Sala, architect in charge of the project for Atelier Rita and Vida architecture. The visit by the Mayor of Pantin is scheduled for 17 December 2024, and the site visit reports note that the construction workers must finalise the prototype in time for this event, so that they can present the various aesthetic options for the reused bricks.

THE DRAWING

Based on the process of building the Slovenian Pavilion at the 19th International Architecture Exhibition of La Biennale di Venezia

Ognen Arsov, Ana Kosi
KIP arhitekti

Behind the polished images of architecture lies a dense layer of “dirty” documents: drawings, spreadsheets, coordination emails, meeting notes, and improvised sketches that mediate between abstract ideas and material reality. This paper reflects on how these documents operate not merely as administrative by-products, but as epistemic instruments of architectural thinking, revealing the gap between design intent and construction reality.

Architecture is often framed as a discipline of form, atmosphere, and poetics, while the construction site is perceived as a noisy, dirty, and technical domain. Architects frequently distance themselves from the site, relying on increasingly precise drawings and digital models to control outcomes and reduce uncertainty. They have been isolating themselves in their hermetic professional circle, they engage in intense discussions, pay visits to the world’s architecture, read professional books and journals, and have myriad visual resources available online for ever-new inspiration. They often design and draw focused only on the appearance of the architectural object, its tectonics, light, atmosphere, etc., without trying to understand its internal logic and structure. That’s when an architectural drawing too can become superficial, misconceived, or even unfeasible. Yet, as our experience in constructing the Slovenian Pavilion for the 19th Venice Architecture Biennale has once again shown, this reliance on “perfect” documentation exposes a fundamental mismatch between architectural representation and the tacit knowledge embedded in craft practice.

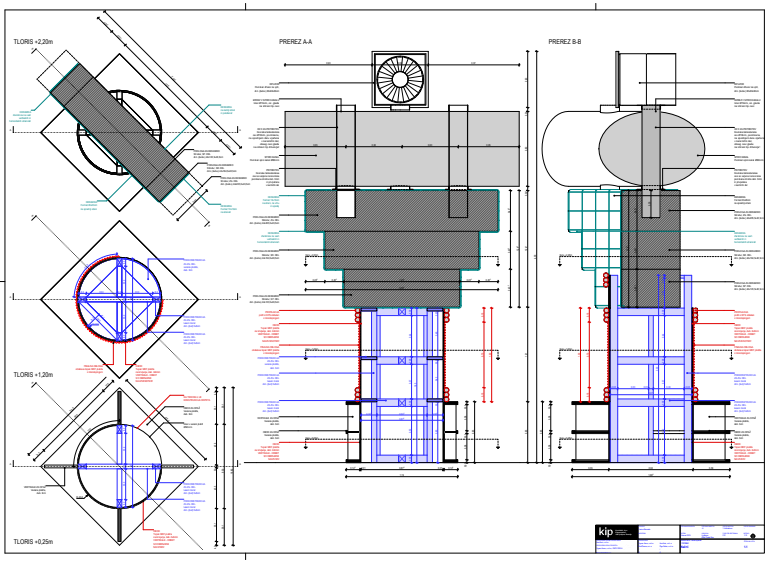
Detailed BIM-based drawings, conceived as complete and authoritative, proved unreadable and unusable for craftsmen under real site conditions. The project required the production of new, simplified construction drawings tailored to specific trades which served as a tool for continuous negotiation with craftsmen, whose embodied expertise and situational intelligence challenged the architects' assumptions. These iterative exchanges—late-night phone calls, annotated sketches, revised coordination drawings—became the true site of design thinking, where architecture was negotiated rather than imposed.

Drawings, our "dirty" documents, thus function as cognitive artifacts that capture uncertainty, friction, and adaptation. They form an alternative visual language—unfinished, contingent, and dialogical—that reflects architecture as a process rather than a finished object. By foregrounding these unpolished materials, the paper argues for a shift in architectural attention from idealized representations to the techniques of negotiations and making, positioning documentation as a space of learning, collaboration, and design emergence.

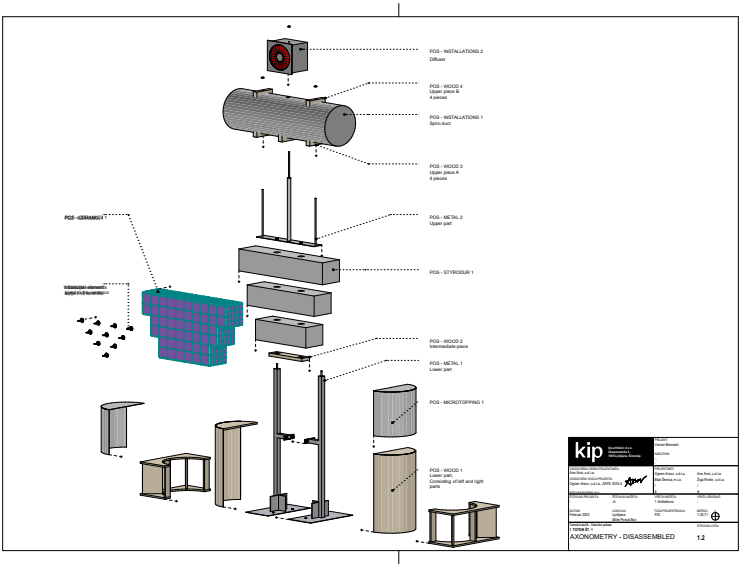
"That's impossible! Don't you understand that metal sheet cutting scissors are not a scalpel?" and "This is a system where two materials work together – they serve nothing alone and cannot work independently!" and "This will involve a lot of improvisation. What if we did it our way? Could we change …?" These are just some of the things I heard from Jernej, the craftsman in charge of the complex

drywall structure for one of our totems. He called me at 10 pm. Just a few hours before, when we at the office were going through our latest drawings before sending them to the main contractor, we thought our construction drawings were perfect. But there we were again! I listened to Jernej and we discused the matter. At the end I understood our faults and accepted the changes he proposed - even though they techinally differed from our design, they were very close to the required geometry.

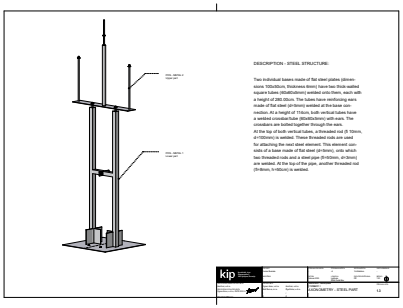
The Venetian Biennale project once again proved the importance of dialogue between the architect and the craftsman, and how both can learn from one another. It is not a new idea, but rather something from which our digital and overregulated world has gradually pushed us apart. Architects can benefit from such collaboration, not in order to draw less (less detail, less in-depth, less complex, or spend less time doing this), but to draw »just right« and for the contractor's needs. "Just right" means a drawing or plan with enough information for an experienced craftsman to be able to read, understand, execute, and improve it, if needed. A good drawing does not have excessive information that only disturbs a true craftsman in his work. The craftsman and architect communicating and seeking solutions together is therefore essential. To build good architecture we must keep in mind that a technical drawing is first and foremost a means of communication among those involved in the construction process, and not a product that architects create merely for the sake of creation itself. After all, a construction drawing only fulfills its true purpose once it is brought to life.

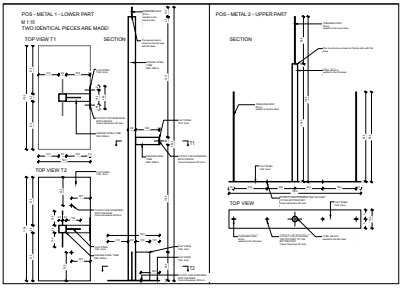


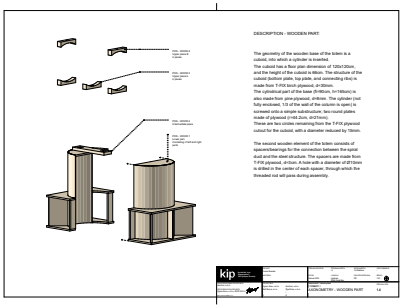
The first, overly complex drawing of one of the totems. We approached these drawings in a classical architectural manner. We produced filigree-precise plans, sections, and elevations of the architectural object, as well as a material specification list. It turned out that this drawing was of no practical use on the construction site.

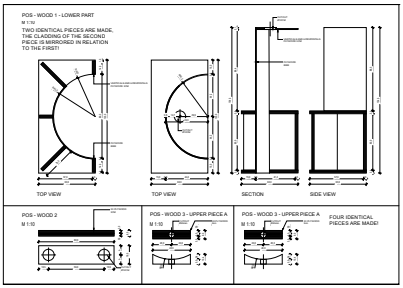


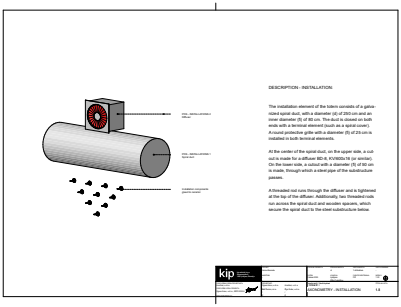
The second, simplified drawing for communication with the craftsmen on the construction site. The reference for this drawing was IKEA assembly instructions for furniture.

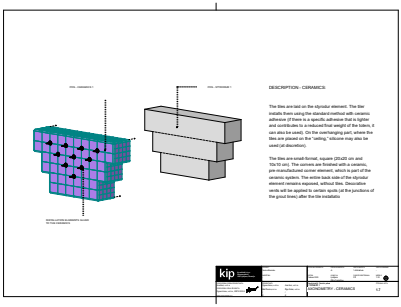


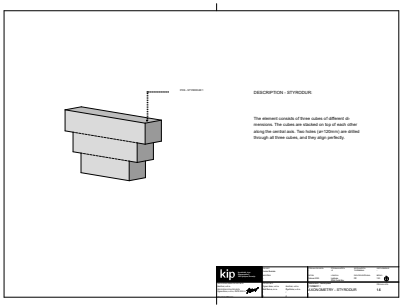




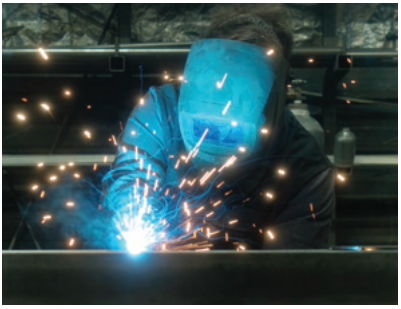








The execution documentation for the totem was divided into several workshop drawings. Each set of drawings covered a specific trade and was intended for a designated craftsman (metalworker, drywall installer, tiler, mechanical installer, carpenter, joiner, painter, etc.).















The drawings were, however, again drawn in excessive detail. On the construction site, they served as a means of communication for finding practical solutions together with the craftsmen. The execution of the totems took three weeks, which was an extremely short timeframe requiring a high degree of improvisation and close collaboration. between the architects and the craftsmen.





The totems were built with a team of craftsmen on a construction site in Slovenia. Each totem was designed as a demountable structure, transported to Venice, and reassembled there by the craftsmen in the pavilion at the Arsenale. The totems represent a physical manifestation of master craftsmanship and highlight the importance of their skills in contemporary architecture.



WORKFACE DETAILS

Drawing on the wall, from cave to cavity

Michiel De Cleene
Faculty of Architecture and Arts, Hasselt University


223
220
2193



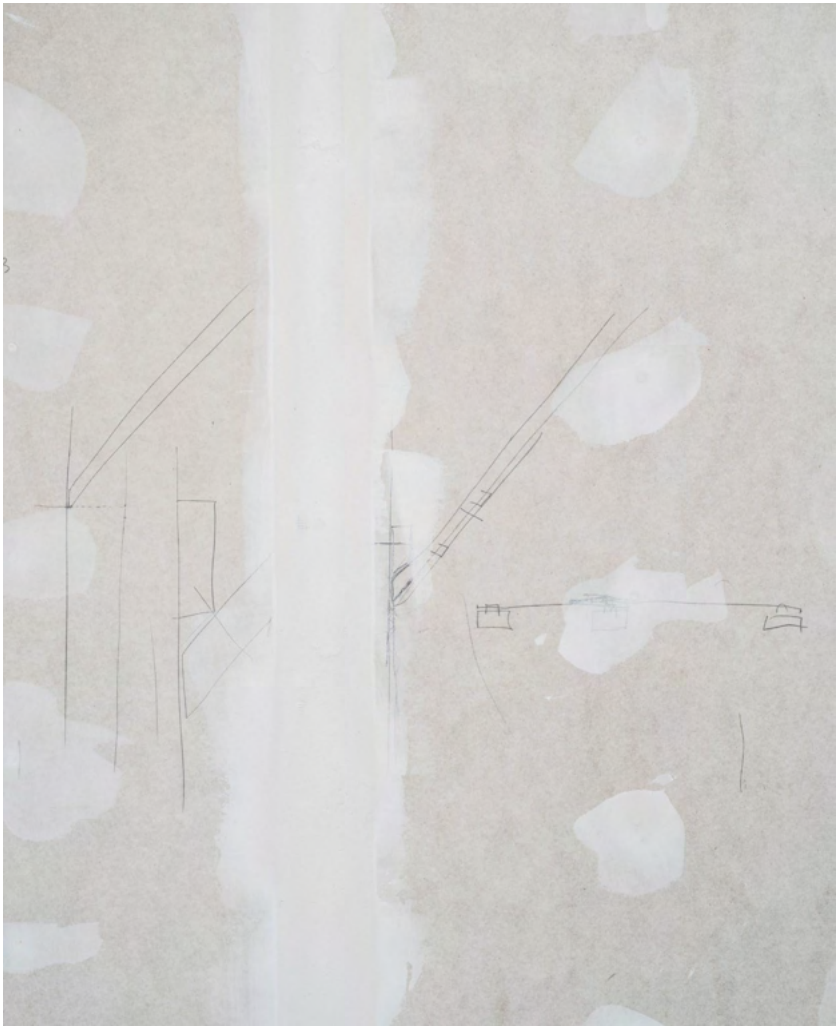
If, in a finished building, we were to poke through the plaster, or stick our finger into the wall-cavity we would encounter strata belonging to the building's time as a construction site. During this relatively brief phase, before final finishes are applied, the site possesses a fabric of its own. The plumbing is still exposed. Conduits, deliberately left too long, dangle from their chase.

Walls are rough, splattered with mortar and glue. Drawings abound. It's a fabric replete with forms of communication that only make sense on a construction site, during construction.

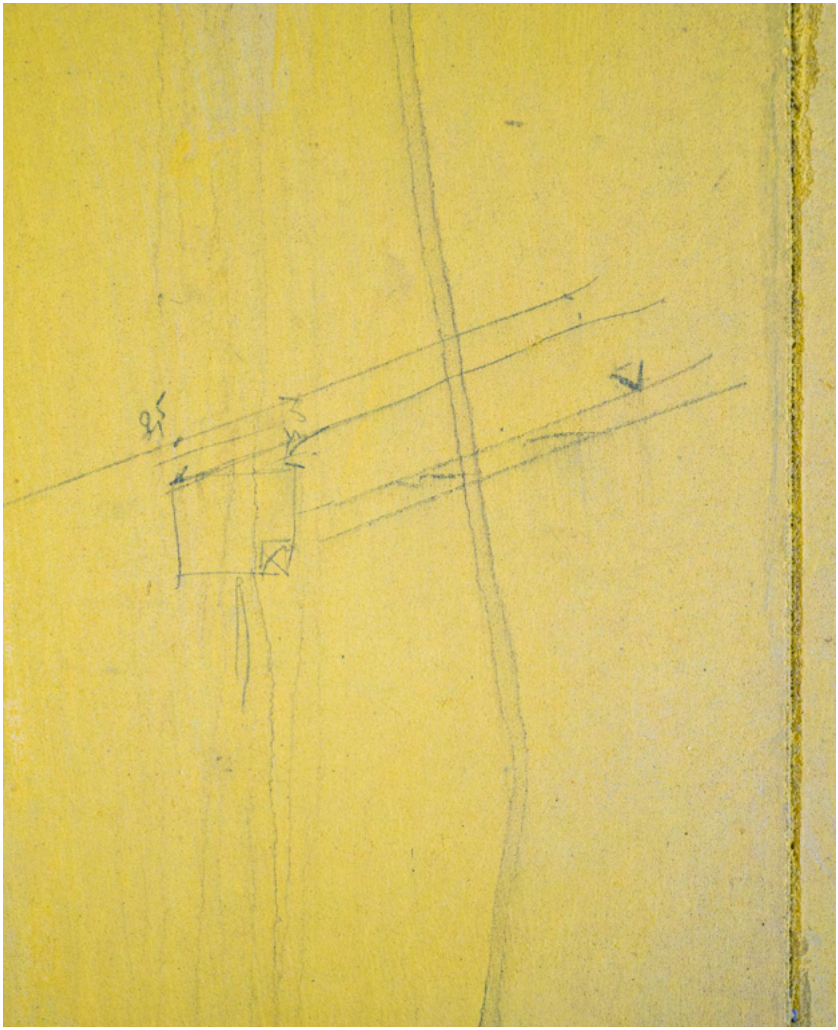
Lately I have been photographing drawings on the walls of construction sites. Before they are plastered over. Like Brassaï[1], I stumble upon these drawings (he calls them *trouvailles*) in places of labour. But where Brassaï came across these drawings on the outside of the factory wall – on the city side – I'm finding them on the labour side of the wall: the workface.

These drawn construction details operate as rough and quick conversational tools exchanged between actors on

1 In 1933, Hungarian-French photographer Brassaï publishes *Du Mur des Cavernes au Mur d'Usines*. Across nine photographs and a short accompanying text, he presents his photographs of drawings carved into Parisian walls. The title traces a migration from the cave wall to the factory wall, from sites of ritual to sites of labour. Brassaï writes that on encountering these carvings, he was reminded of 'signs that appeared on the walls of the caves of the Dordogne, the Valley of the Nile or the Euphrates.'





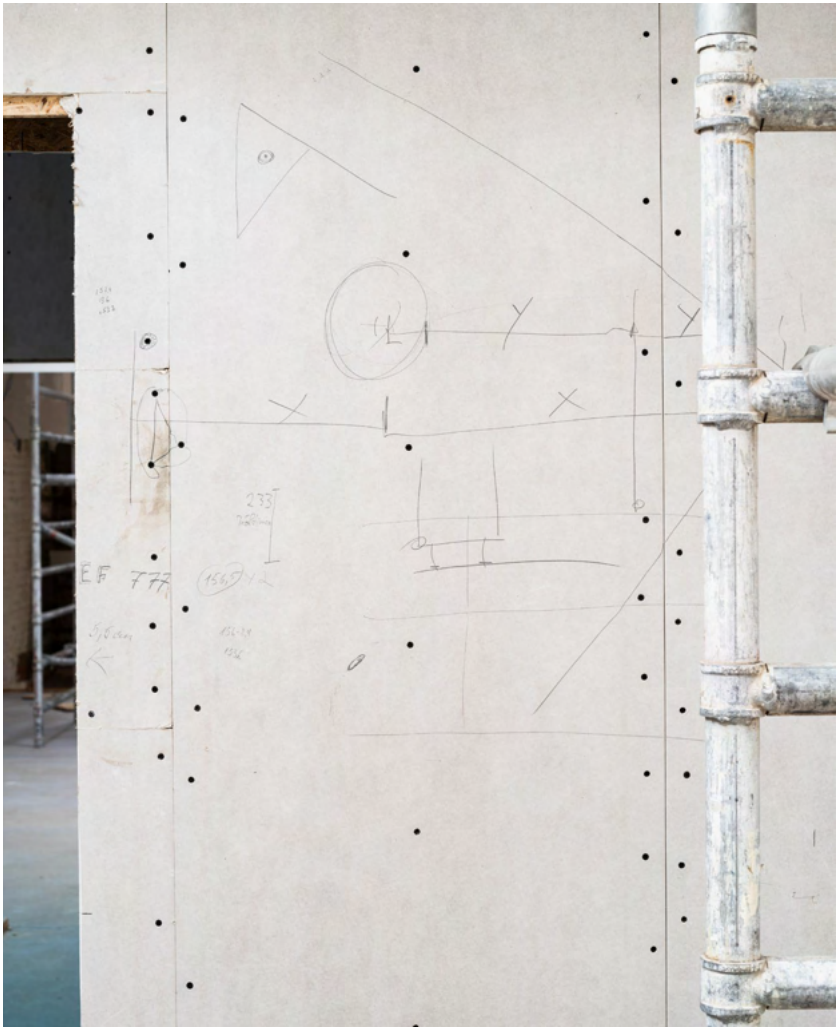




site – between an architect and a contractor, between two workers, between an engineer and a labourer. They are typically located at chest height of the people drawing them and in close proximity to the element under discussion. Often two kinds of thickness, or two shades of grey can be identified within a single drawing. The drawing – and therefore, the future construction detail – takes shape as the conversation proceeds, as such it incorporates and combines not only two pencils but also two distinct sets of knowledge and expertise. Rather than prescriptive or purely descriptive, these images are suggestive and collaborative.

While they share certain traits with conventional architectural drawings, they differ in crucial ways. Their authorship is collaborative and their function both immediate and ephemeral. They incorporate abstract representations of beams, bricks, and bolts, but the material contingencies of the site itself also occupy the sheet: wiring, chases, irregular surfaces and dirt. It's a tangle of lines whose meaning is inseparable from the place and moment of their production. Once that moment passes, what remains is a set of lines devoid of meaning or use value, destined to disappear beneath layers of plaster, brickwork and tiles.
The operative and communicative value of these drawings is inherently short-lived. Their very possibility and the form they take depend on this limited temporal horizon: on the certainty that they will be covered, erased, and absorbed into the finished building soon after they are drawn. In this sense, they constitute an evanescent layer of constructional practice: an invisible surface that remains on site, nonetheless.

This is a deliberately superficial reading – not for lack of ambition, but because surface is of the essence here. This makes photography – confined to the surface by design – an appropriate medium through which to approach and document these drawings. Not in order to interpret them or recover the perspective from which they were made – or even the perspective *in* the drawing – but to stay with the surface as a trace of situated exchange and labour, rather than as a message.





session 10
Dirty Documents & Unspoken Aesthetics *(6)*

SEND TO BACK / BRING TO FRONT

Layered Depth in the Space of Design

Andreas Nonneman
KU Leuven Faculty of Architecture

Recent work in refining a design proposal for an art installation prompted an interest in the space in which a design unfolds, and the drawing tools, commands, and cultures instrumental in navigating this dynamic and layered space.

When drawing I surround myself with instruments like drawing-tables, lightbox, printer, scanner, projector,... On the desk I stack scribbles and reference-books. I like to have a notebook and my set of pencils next to the mouse, a Pentel 0.2, 0.3 and 0.5. The desktop of my computer is just plain black, the folders are numbered. The layer structure of my drawing program however is an intricate disorder.

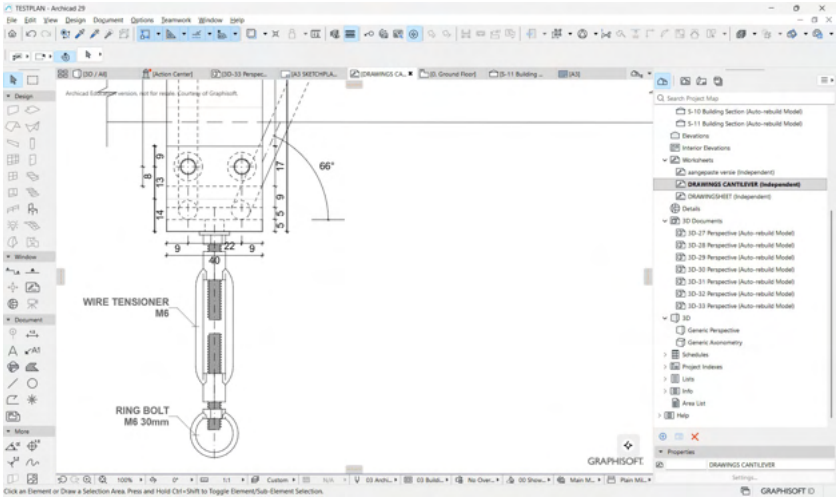
This space of design is the environment in which one organises and tests morphology and spatial relationships (generative). It is the space in which one annotates and revises these relationships (iterative). And the space one uses to communicate the visions it produces (communicative). These levels do not exist independently but remain in constant exchange across the CAD drawing program, the pencil thickness, the ruler type, the drawing, the desk, the studio, operating simultaneously in a complex and choreographed interplay of production, revision, and transmission.

The space of design structures not only the environment but the time in which decisions are made, elements are altered or discarded, and the consequences of these decisions accumulate. In doing so, the space of design becomes not only a tool but an event.

This project combines a close analysis of technical draw-

ings, an Instagram field study, and a practice of explorative making, drawing, and layering to investigate this extended space of design.

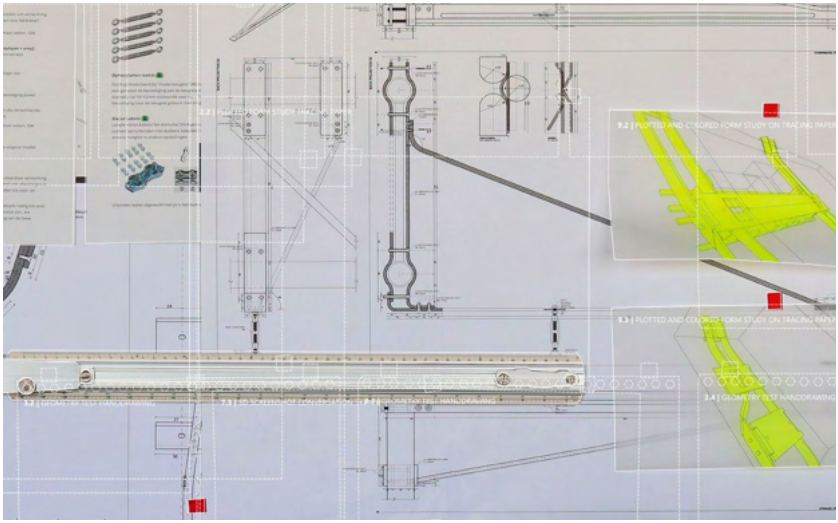
Drawing true to scale demands different levels of detail. The screws and their threads become visible, the holes facilitating the screw's positions are drawn in a dotted line behind the screwhead, the nut tightening the screw is drawn in a dotted line behind the dotted line of the screw's hole. The axes, Radii, dimensions, and technical indications populate the drawing to a point where an incredible amount of decisions are necessary to preserve legibility. (fig. 1) The construction of these drawings requires continuous foregrounding and backgrounding of information, producing a highly specific drawing that operates within, yet diverges from the conventions of technical drawing.



(fig. 1) In true size frontal projection, the dotted lines start to accumulate. The layers build up beyond the conventions of technical drawing, and the send to back / bring to font commands allow us to navigate from the first to the second, third,... sixth layer behind the frontal projection plane.

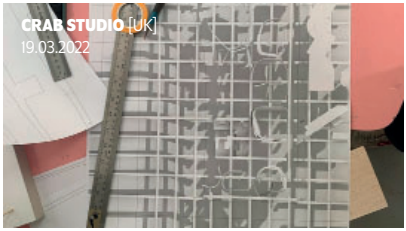
One of the drawing-program's commands instrumental in this foregrounding and backgrounding is the "send to back / bring to front" command, allowing one to structure layered information in digital drawing software and divide problems of overlay, notation, and detail into levels. On the one hand, this layering enables a close adherence to technical conventions; on the other, it allows the construction of a personalized space of design within the CAD environment.

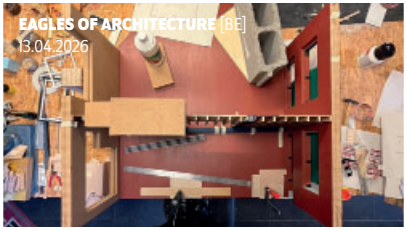
By plotting the drawings, the space of design extends beyond the CAD program. It rejoins sketchbooks, printed screenshots, 3D-model test prints, annotated previous versions, and technical descriptions. (fig. 2) The drawing becomes part of the layered landscape of the physical space of design.



(fig. 2) Annotated drawing table layering stack, exchanging what is brought to the foreground and what recedes to the back in building up the documents of the project, the drawing layers the traces of what lies below the top layer in dotted contour-lines and names each document.

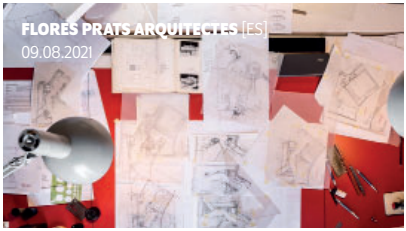




















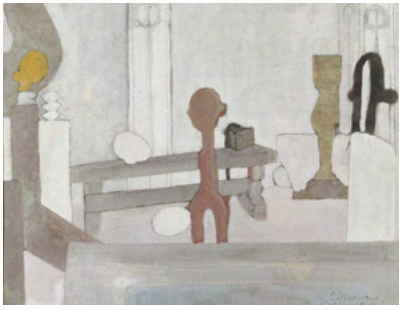
(fig 3): series of Instagram post displaying the drawing space, the desk space or the studio space as the spatial, topographical result of a design process.

To investigate how other practices engage this space, an Instagram field study was compiled, gathering work-in-progress images posted by practitioners. (fig. 4) These images reveal the table and studio as dense fields in which drawings, models, and references are continuously arranged and re-ordered. Much like a digital layer stack, the table becomes a spatial assemblage where design unfolds through shifting relations of foreground and background. Decisions analogous to the "send to back / bring to front" commands occur materially as elements are aligned, obscured, or repositioned.

Read in relation to the tradition of the 'studio view' in the art world, the work-in-progress image foregrounds not the finished object but the generative capacity of arrangement. (fig. 5.1, 5.2) It renders the act of design visible and operative. Within the project, these images are reintroduced into the digital drawing space, where they are layered, shifted, masked, and recomposed, producing an extended field in which analog and digital spaces intersect.

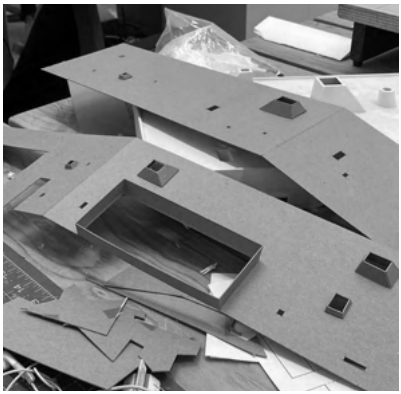


(fig. 5.1) Constantin Brancusi, View of the Artist's Studio, Photograph, 1924-1925

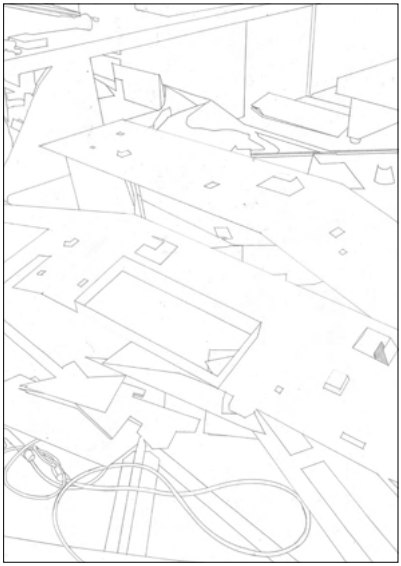


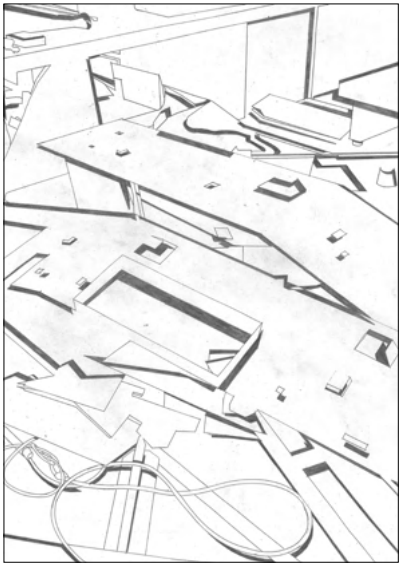
(fig. 5..2) Constantin Brancusi, View of the Artist's Studio, Gouache and pencil on board, 1918

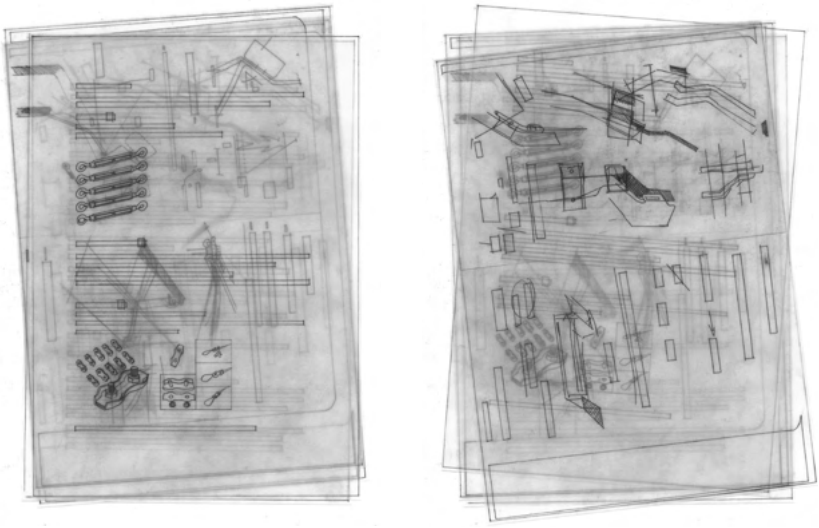
A new depth emerges across media, where the layered structure of the drawing extends into the physical studio. The “send to back / bring to front” commands reveal a potential in designing not as the tthe continuous reordering of the relational environment that enables emergent processes across an extended space that includes both digital drawing and the physical studio.



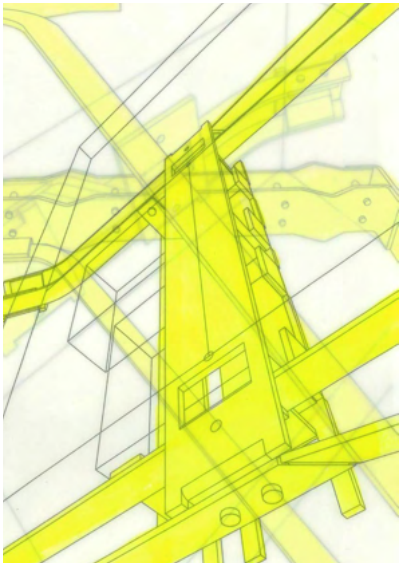
Drawing 1
investigation into the potential of the space of design as a generative method. Building on a work-in-progress studio photograph taken from the Instagram page of Bureau Spectacular, and similar to the way Brancusi flattened space in his studio view, the space of design here is flattened through tracing in a line drawing, certain volume outlines are ignored as to question present spatiality and resist figuration. In the second drawing a new, abstract depth is sought by adding shadow-like extrusions in different depths and directions, disconnected from the orientation or volume in the original image.



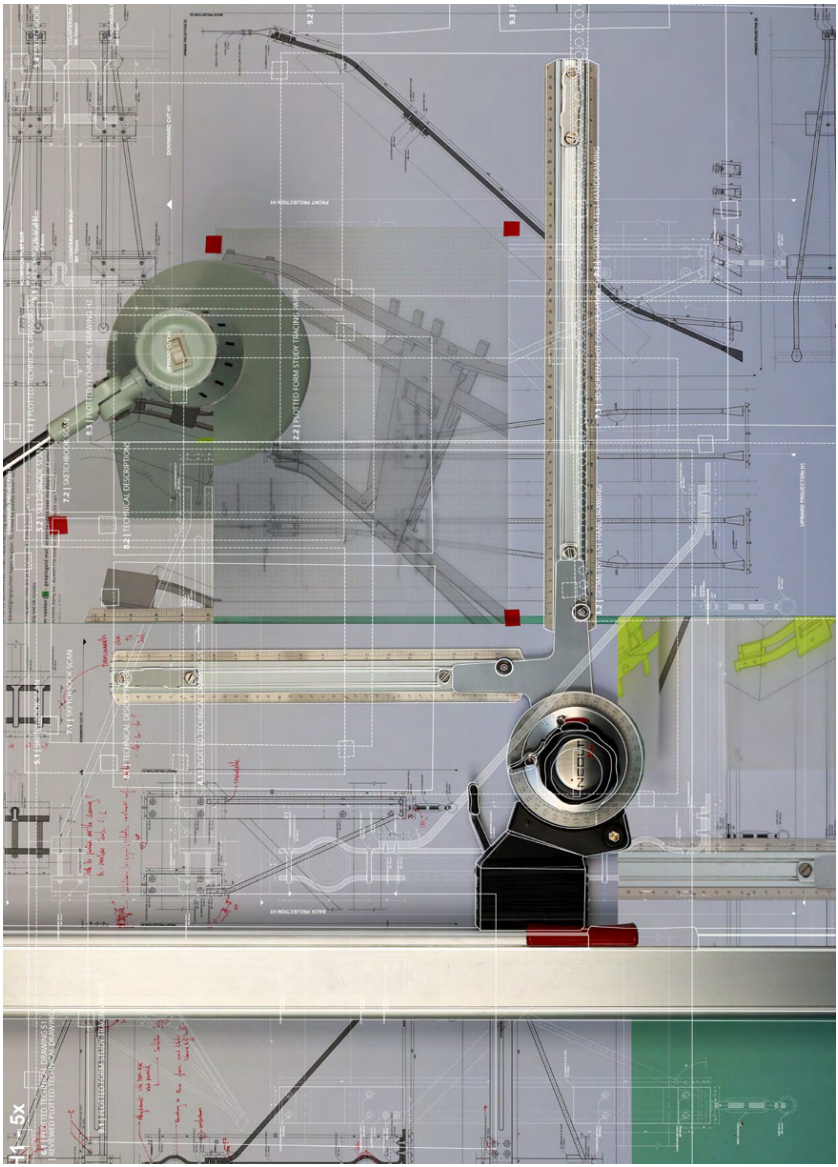




Drawing 2
This drawing series combines two technical description documents, containing mostly text and some images of specific components, with two sketchbook pages. All four pages are redrawn on tracing paper, text abstracted to rectangular boxes and rough sketches redrawn with a ruler. The stacking of rather simple, quickly produced documents on the drawing table, and their position under and on top of other documents made me think about the ways in which the transparency of such seemingly banal documents build up to a space of shallow depth, when combined with each other's contents.



Drawing 3
A similar investigation into the potential of layering, now using the plotted and coloured form studies stacked on top of each other. The uniformity of objects' formal character and their perspective angle (all layers are plotted with the same camera settings in two-point perspective), yet completely different in orientation when combined, somehow construct a plausible new space. The different layers of the stack here do not indicate their position in dotted lines but through a slight blur.



Drawing 4
These drawings are an attempt to loop the “send to back / bring to front” commands coming from the space of design within the CAD-program into the physical space of design and through photographic registration back into the programs of digital layer stacking. The alterations subtly shift images along existing seams, masking out the drawing table instruments, aligning the digital drawing with its analog twin, cutting under and over-lapping other drawings in an attempt to reveal this extended space of design.

MEANINGFUL MISTAKES

Subtitle, desctiptive text on situational overwhelm and context exposure

Luise Leon Elbern

CollColl
Cruising Curators

Constructive Design and Experimentation
Bauhaus University Weimar

Architecture is often framed as a discipline of control and predictability, oriented towards the realization of predefined intentions. Yet practice persistently resists this linearity: every design contains irregularities, every plan harbors inconsistencies, and every construction process inevitably diverges from its projection. Here, mistakes are typically treated as deficits to be corrected or avoided. However, detours and adjustments are integral to learning processes, and accidents or coincidences are inherent in every form of evolution.

Furthermore, a mistake is not an objective condition but a relational one: it is a deviation from an intended trajectory, shaped by cultural, social, and psychological conventions. For this reason, it often resonates emotionally, appearing honest, disarming, even relieving.

Fig. 1: Luise Leon Elbern (2025), Everyday urban irritation, Istanbul: Found urban handrail post echoing the form of an antique column. Painted in neon green and pink, surface partially chipped, yet still structurally connecting two railings. An ordinary infrastructural element producing an unintended composition between ornament and infrastructure, where functional logic is exceeded through decay, repair, and informal intervention.



In contrast to an “error,” understood as a systemic malfunction, or a “defect” as an inherent flaw, the “mis-take” implies the possibility of another “take.”



Fig 2: Luise Leon Elbern (2026) Screenshot documentation: Bildschirmfoto 2026-03-28 um 21.04.04.png

It is precisely this unexpectedness that gives it a particular charm, tension, and effectiveness: it reveals moments of situational “overwhelm,” exposing the contingencies of time, constellation, and space. Processes appear as having “gone off track,” calling for interpretation and empathy.

Rather than viewing deviations as failures, this research—grounded in observations of everyday moments of irritation and temporary loss of control within the design process—proposes to understand mistakes as productive forces. It operates across design studios, realized projects, urban interventions and discursive formats and asks: How can engaging with mistakes recalibrate architectural perception and deci-

sion-making? And what spatial, material, and aesthetic qualities emerge, particularly in relation to broader questions of sustainability, collectivity, and resonance?

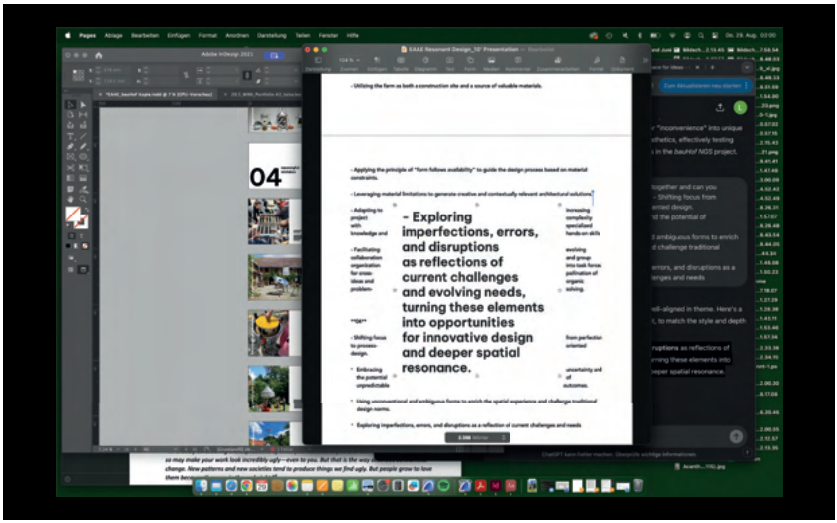
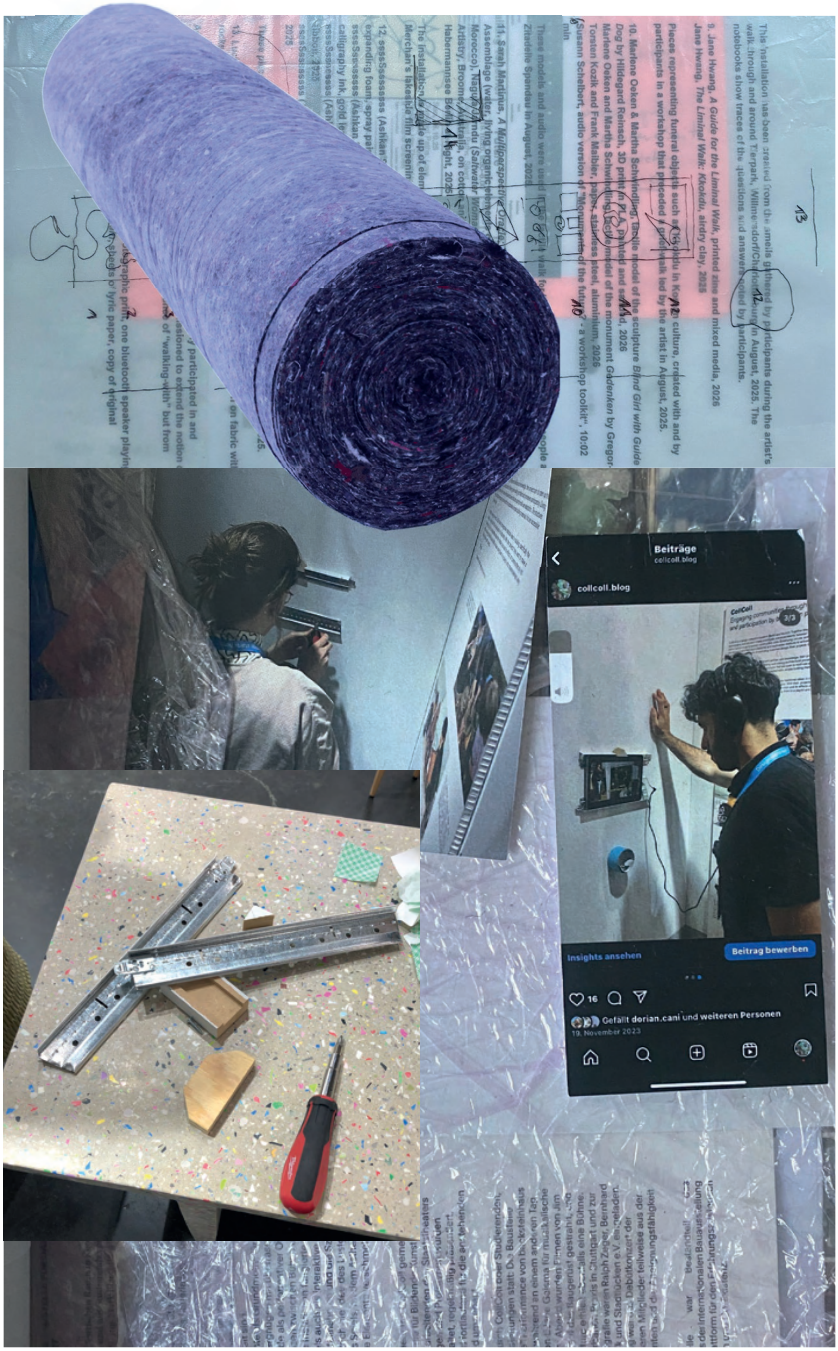


Fig 3: Luise Leon Elbern (2024) Screenshot documentation: Bildschirmfoto 2024-08-29 um 02.00.14.png

Such dynamics become particularly visible in spatial production that works with existing structures whose pre-existing conditions precede and sometimes resist new interventions; in collaborative or interdisciplinary contexts where multiple intentions meet and frictions emerge; and under material constraints that require situated decision-making and exceed the capacity of linear planning. In these contexts, irregularities multiply, and still recurring patterns of this practice become discernible:

Comparable to improvisation within defined parameters in music or dance, the observed design practice is oriented by scores and can be described as structured spontaneity.


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Gefällt dorian.cani und weiteren Personen
19. November 2023

Consciously surrendering to environmental conditions does not imply a loss of orientation; rather, it involves cultivating moments of deliberate _not-yet-knowing_, embracing provisional, unresolved, or "still ugly" states. In this context, the concept of the "found object" takes on particular significance: collected materials form a kind of "poetic archive", not a rationalized inventory. Design begins as a curatorial act, leading to the composition and bricolage of idiosyncratic materials that demand situation-specific decisions.

Under such conditions, unexpected forms and spatial constellations emerge. A stool made from discarded stage-set elements, constructed on a participatory building site, features an irregular opening in one leg, asymmetrical supports, and contrasting colors—sculptural outcomes of a collective process involving students, passers-by, and theater staff (Fig. 5). A water pipe may become the pivotal organizing element of an apartment refurbishment, while a single-house renovation may deliberately engage existing structural decay, using it as the primary impetus for new openings in walls and ceilings and thereby reorganizing spatial relationships.

Fig. 4: Luise Leon Elbern (2026), Exhibition Design Archive: Documentation material from two exhibition design projects investigating collective processes of exhibition making through everyday materials. Above: "Traces" (2025, nGbK Berlin / Cruising Curators within the working group "Dissident Paths"), an installation based on a porous spatial grid that generates an unstable material condition. Contributions by participating artists are assembled as traces, fragments, and memory objects derived from a street-grid-based spatial structure and the existing inventory of the exhibition space. Below: "Profilierung" (2023, ECO Solidarity Fair, CollColl / German contribution, Goethe-Institut New York), an exhibition system constructed from standardized trade fair components. Aluminum profiles were locally adapted and repurposed as support structures for digital media devices.

The theoretical framework draws on artistic and architectural positions that engage with deviation, ambivalence, and processuality. Concepts such as “glitch” or “open form” understand form as emerging through exploration rather than control. Postmodern critique, intentional imperfection, and New Materialist thought further emphasize relationality. In this light, dominant paradigms such as standardization, predictability, and singular authorship are critically reconsidered, and architecture is reframed as a situated, social, and process-based practice.

Against the backdrop of contemporary socio-ecological crises, this perspective gains renewed urgency. An architectural practice that engages productively with uncertainty and collective processes opens not only new aesthetic possibilities, but also new ethical and ecological potentials.

Fig. 5: Luise Leon Elbern (2022), Lustgarten stool: Sculptural stool produced within a participatory and performative construction site with the collective CollColl, using recycled stage set elements from the Staatstheater Stuttgart. An irregular opening in one leg, an asymmetrical leg configuration, and a non-standardized color application emerged through the collective design and assembly process.


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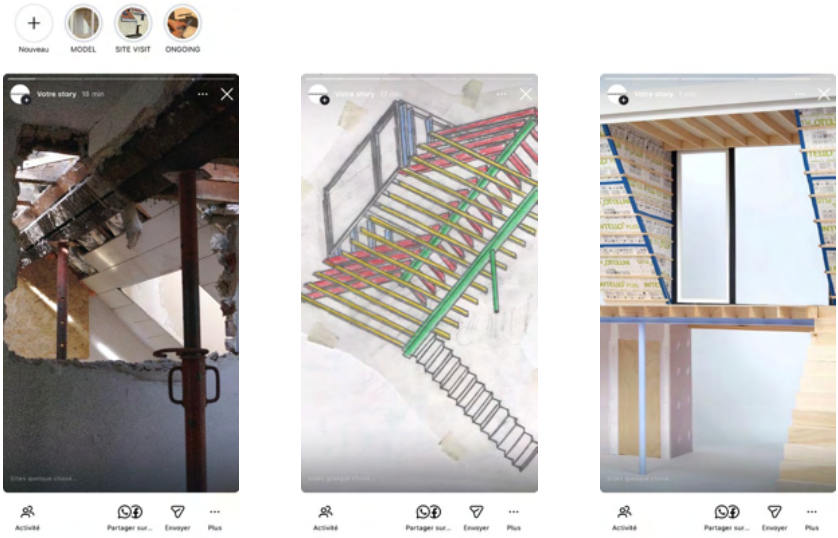
AESTHETIC DRAFT

Architecture in the Age of Content

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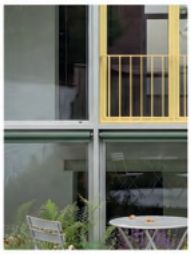
Anamnesis

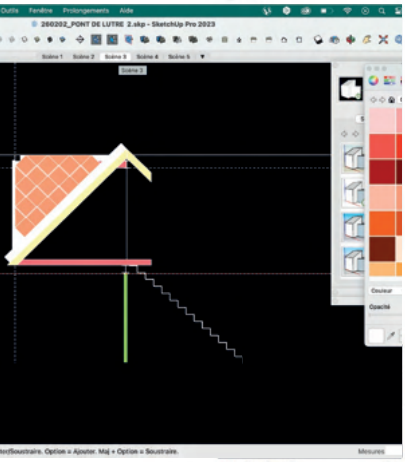
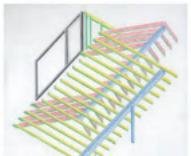
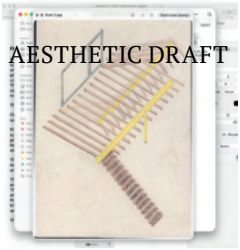
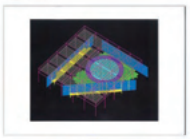
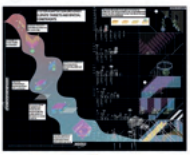
The early 21st century has seen the emergence of a new regime of dissemination, in which architecture exists as much through its images as through its built form. For a long time, what circulated belonged to the realm of the "disclosed": realistic renderings, photographs of completed projects, carefully constructed narratives. A smooth and homogeneous production, where projects appeared only once finished. In recent years, however, this paradigm has begun to shift. The aesthetic of control is giving way to a proliferation of so-called "raw" content (like WIP: work in progress) across both architectural production and its modes of representation: study models, screenshots, annotated drawings, construction-site photographs. This transformation is particularly visible on social media, and especially on Instagram, which now plays a central role in the circulation of architectural content.



Does the shift from the *undisclosed* to the *disclosed* reflect an internal evolution of architecture itself, or rather an adaptation to the algorithmic logic of platforms that reshape not only how architecture is represented, but how it is produced?

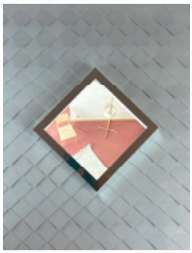
Screenshots of Instagram stories directly related to the design process of the extension and roof refurbishment project (including the addition of a dormer and access to the roof terrace). Photograph at the start of construction, initial axonometric sketch, and study model used for client discussions.






1/3


nè Technè Tech

Instagram allows us to disclose certain documents that, in many cases, would otherwise remain undisclosed, whether because the project is cancelled, because the competition is lost, or because our sketch design is not selected by the clients. This continuous media flow enables us to insert ourselves into today's architectural landscape, even without a built project.

The Architecture of the Aesthetic Draft: A Process-Oriented Approach

Our practice situates itself within this shift, which we describe as the Aesthetic Draft. Rather than concealing the process, it foregrounds it, while engaging a search for sobriety and economy of means. Starting a practice today means confronting ourselves to a concrete reality: limited budgets, difficulty accessing commissions, fragmented scopes of work, small-scale interventions. In this context, the draft is no longer merely a step toward a project, but a sufficient architectural form in itself. The project sheds artifice in pursuit of constructive clarity embracing a free and deliberate use of materials and their implementation as an aesthetic end itself.The raw mode of dissemination becomes a reflection of the architecture it (re)presents.
Yet this claimed transparency remains deeply ambivalent. The “raw” is itself considered, calculated, selected and framed. It follows identifiable codes (grain, imperfections, scans) that quickly become legible. The draft becomes image; the process becomes content. The pursuit of authenticity turns into a language which, through repetition, tends toward uniformity. This shift is not neutral: it redefines the very conditions under which our practice exists, as well as how it is made visible. Where visibility once relied on construction or institutional publication, it now seems to emerge from a continuous flow of images.

Architecture can no longer be reduced to what is built : it also includes the traces produced throughout the process. This position allows us to develop our practice, our network, and our visibility by working on projects that would otherwise remain undisclosed.

Pont de Luttre - A Usually Undisclosed Project

Small-scale project, fragmented commission, study model... This project exemplifies what typically remains undisclosed. Yet we choose to work on this fragment with the intention of developing an architecture that reflects its own process : the structure is left exposed, the model is deliberately stopped at the precise limit of our intervention, and the process is documented through social media. The relationship between the aesthetics of dissemination, the development process, and the architecture itself becomes increasingly intertwined, without a clear hierarchy of influence. The boundary between what was once an undisclosed draft and architectural production has never been so blurred, calling their respective frameworks into question. In seeking a renewed form of honesty and transparency, we challenge the predefined structures of practice and their impact on architectural production.

Within our emerging practice, what we call the *Aesthetic Draft* refers to an architecture that develops in dialogue with its modes of dissemination, such as Instagram. For us, the process becomes a lever in order to gain visibility (in the absence of built projects) and contributes to the very existence of our practice.

The “undisclosed” does not disappear, it shifts. What now escapes visibility is no longer the process itself, but the conditions of its staging.



Study model of the Pont de Luttre project 1:10.
Roof refurbishment and extension with the addition of a dormer and access to the roof terrace, limited to the scope of our intervention.

THIS IS NOT THE BUILDING WE DESIGNED

Reconstruction of the cinema, Fosses-sur-Villiers (Paris)

Mathieu Berteloot
Atelier Hart Berteloot (HBAAT)
École Nationale Supérieure d'Architecture et de Paysage de Lille

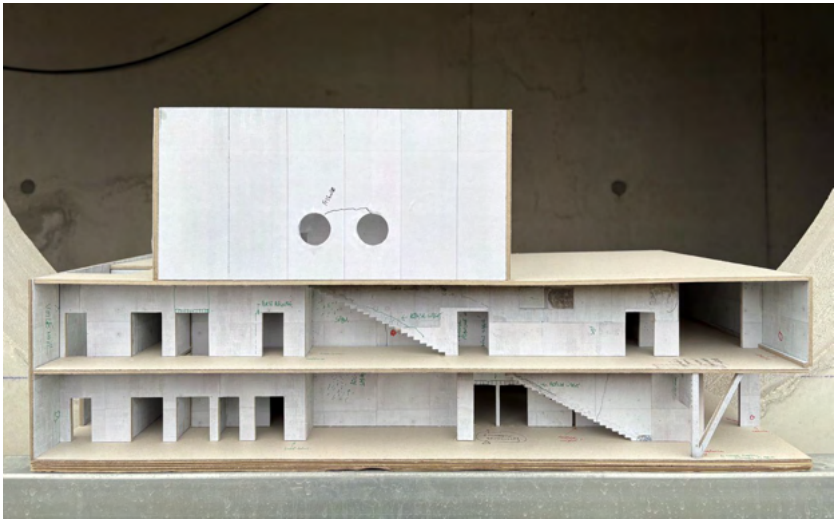
This is not the building we designed

What does architecture do when a project fails during construction—when a new building, still unfinished, must already be considered defective? What becomes of a project when its materialization calls into question the very conditions of its production? The reconstruction of the cinema in Fosses-sur-Villiers, north of Paris, offers a revealing case of this critical situation, where the project ceases to be a controlled projection and instead becomes an unstable process subject to correction and adaptation



Construction site halted at the structural shell stage, March 2026. Photography: Florian Buquet.

Initially conceived as a compact cultural facility, the project stacked cinema halls around a public circulation space extended by a rooftop terrace, seeking to intensify use while maintaining structural clarity. From the early stages of construction, anomalies appeared. What first seemed to be aesthetic defects—air bubbles, sand streaks, exposed reinforcement bars, casting flaws—quickly proved to be symptoms of deeper failures. Insufficient concrete vibration, inadequate reinforcement cover, and post-casting interventions compromised the integrity of structural elements. These defects cannot be reduced to isolated execution errors: they reveal weakened conditions of production, where expertise is fragmented and responsibilities are diffused.



Model produced as a tool for recording structural imperfections in the building shell. Annotated with a transcription of the condition of the constructed surfaces. Photography: Florian Buquet.

Faced with this situation, architectural practice was profoundly displaced. It was no longer a matter of guiding a project toward its intended realization, but of intervening within a process already compromised. The architect's position shifts from guarantor of a design to mediator of a defective production system. This shift calls into question the idea of project control and opens a field in which design becomes inseparable from repair.

A fundamental dilemma then emerged: should the defective elements be demolished, at significant environmental, economic, and temporal cost, or should one work with the existing structure by integrating its defects into a corrective strategy? This choice involves not only a technical response, but also a position toward contemporary modes of production, where responsibility is often deferred downstream on the construction site. In agreement with the client, the second option was chosen. Far from being merely pragmatic, this decision implies a critical stance toward prevailing building practices, often based on the elimination of imperfection.

In this context, repair ceases to be a secondary operation and becomes a project in its own right. The construction site turns into a space of experimentation, where each defect calls for a specific response. It is no longer simply a matter of correction, but of redefining the conditions under which the building is produced. Working with these defects also means working with the social and technical conditions that produced them. This approach requires engaging with uncertainty, accepting unpredictability, and developing tools

capable of supporting this process.

Among these tools, a physical model at a 1:50 scale, installed on site, plays a central role. Reproducing the observed pathologies, it becomes an instrument for diagnosis, discussion, and anticipation of interventions. The cinema appears as a hybrid artifact, resulting from successive corrections and adjustments. This transformation raises questions about architectural authenticity and integrity: is the built structure still the one that was designed, or has it become the product of a collective process shaped by error and its management?



Construction site halted at the structural shell stage, March 2026. Photography: Florian Buquet.

Through this case, a broader perspective on contemporary architectural practice emerges. The observed defects cannot be understood solely as technical anomalies: they reflect a deeper transformation in the conditions of building production, marked by the progressive deskilling of labor, the fragmentation of expertise, and an increasing dissociation between design and construction. In this context, failure, repair, and uncertainty must be integrated as operative conditions of the project. Acknowledging these situations does not simply mean correcting defects, but rethinking the frameworks within which they arise and persist. Far from being mere malfunctions, these situations reveal the social and political tensions that shape contemporary construction, while also opening the possibility for a practice capable of recomposing forms of knowledge, rearticulating design and construction, and restoring an operative value to what, on the construction site, appeared to have been disqualified.



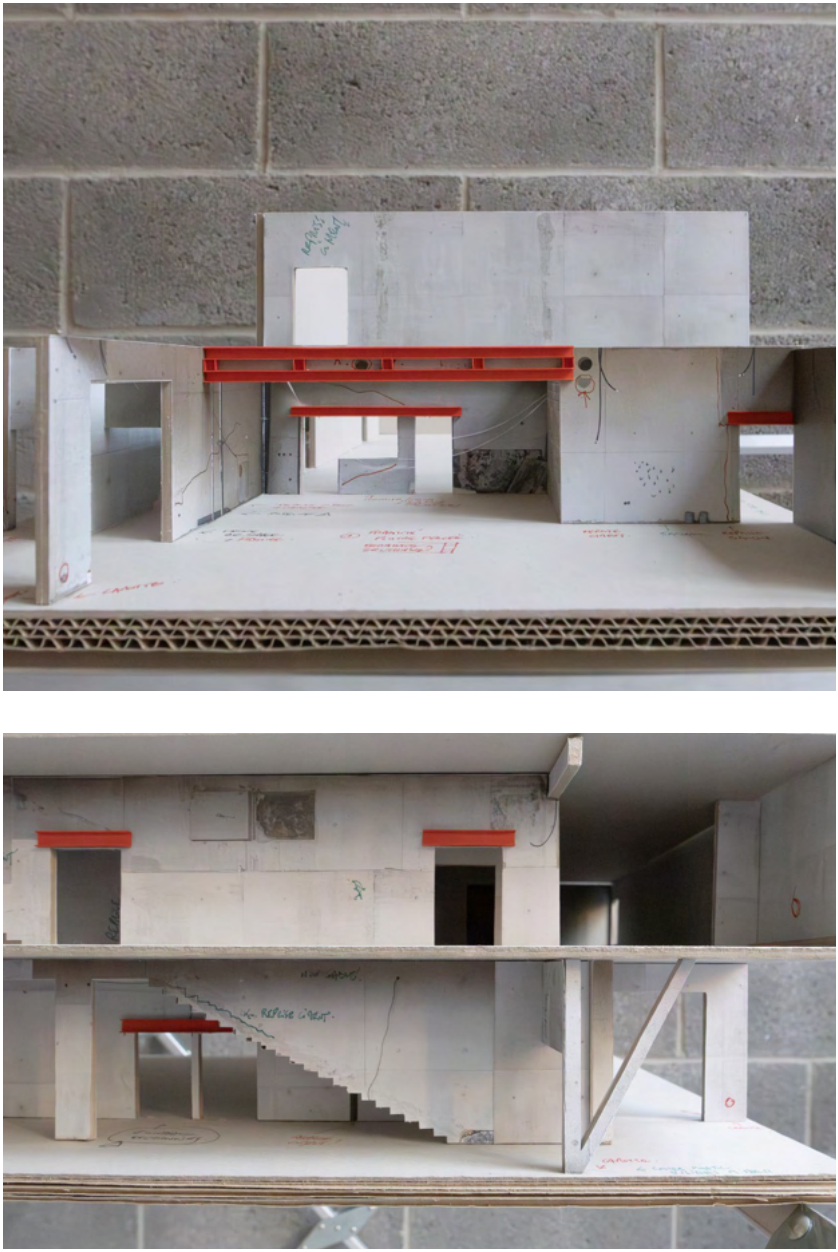


Model being annotated on the construction site.





On-site measurement of the model. Photography: Florian Buquet.



Repair operation prefigured in the scale model. Photography: Mathieu Berteloot.

session 11
Emotional Labor & Professional Identity *(4)*

THE ARCHITECTURE OF EXHAUSTION

An auto-ethnography of systemic failure and the search for structural multi-vocality

Carmen Osten
ostenarchitecten
perneel osten architecten
Faculteit Architectuur

breder werkveld	werkveld Vlaanderen	KU Leuven Faculteit Architectuur	MJVanHee	CED	POA lezing/ publicatie	POA	OA		persoonlijk traject	parallel zwangerschap
								2003		
dutch period', 'starchitects, parametricisme en globalisering	start vlaams bouwmeester en open oproep om architectuur terug op de kaart te zetten. pioniers: succes van de open oproep, meritocratische normenkader, maat-werk en georkestreede rommeligheid - onzichtbaar gefinancierd door onderbetaalde medewerkers, cash-cow projecten of combinatie van meerdere jobs, versnipperd maar hoog ambitieus en competitief	start studie								
		Erasmus: Aarhus, veldwerk Thailand 6 weken zomer						2006		
internationale erkenning voor 'Vlaamse architectuur', opkomst bottum-up en tactical urbanisem, adaptief hergebruik en duurzaam bouwen, BIM	werkveld, opkomst en verstrening EPB wetgeving	afgestudeerd met 5 jaren van onderscheiding	stagair/ projectarchitect Marie-José Van Hee architecten (8)					2008		
			WERF Denderwindeke, PROJECT stadsomgeving Deinze, Patijnjesstraat					2009		
			werf beginnonaan, Ossenstraat, PROJECT stadsomvang Deinze (10)					2010		
		gastdocent (30%)	BOUW- AANVRAAG Gordunakaai, WERF Beginhoflaan, Ossenstraat, PROJECT stadsomvang Deinze (2)			emiel claus		2011		
			WERF Beginhoflaan, Ossenstraat, stadsomvang Deinze			emiel claus, haaltert, de pinte		2012		
		praktijkassistent Lab_o (20%)	WEDSTRIJD Nazareth, ONTWERP, Blankenberge, WERF Beginhoflaan, Ossenstraat, stadsomvang Deinze			emiel claus, duiv, particia, scheldekaai		2013		
			WEDSTRIJD Verapazbrug, ONTWERP, Blankenberge, WERF Beginhoflaan, Ossenstraat, (16)			emiel claus, duiv, particia, scheldekaai, lotte		2014		

'Een dag heeft 24 uren'
'Verdoop je bed'

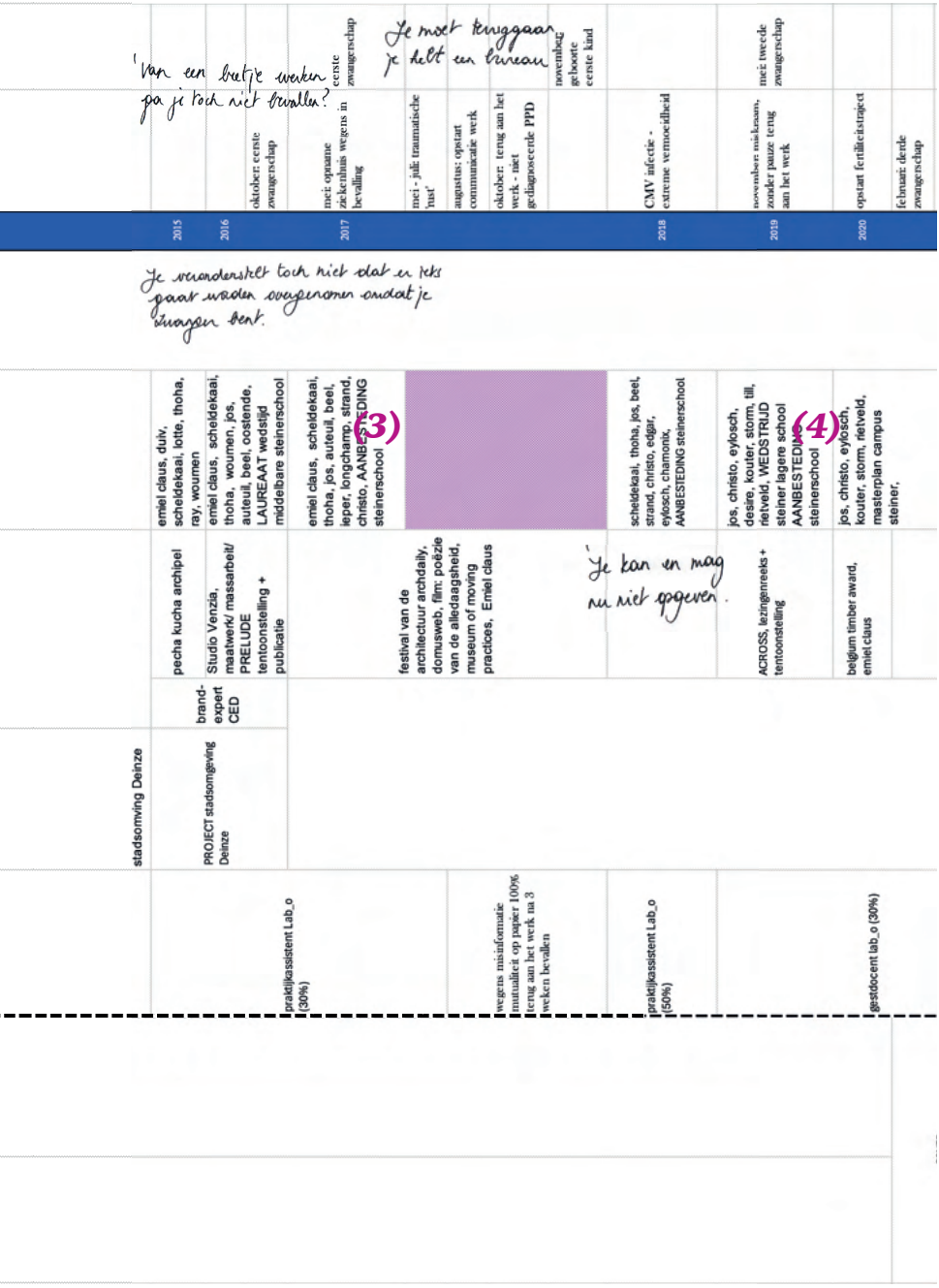
'Dat we meer vrouwelijke studenten hebben bewijst de devaluatie van het beroep.'

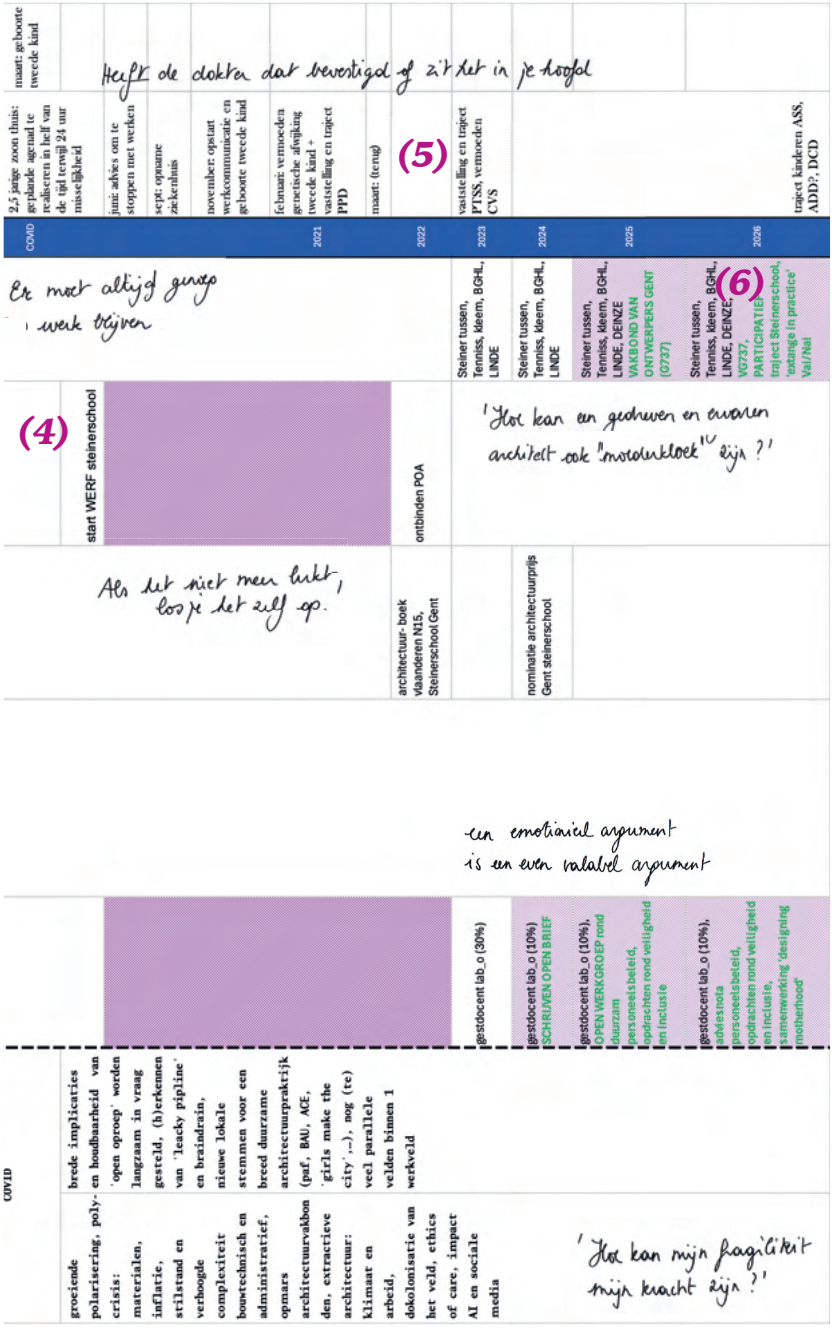
'Hier ji dat detail met de secretaresse bekokstoofd?'

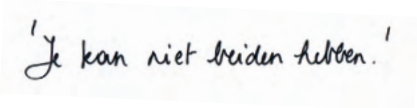
'Wat vermacht je van appreciatie? Je hebt nog niks bereikt?'

'Die keer dat je moeder mee was naar de weg. (over MJ Van Hee)

'Mijn kruisen is, mijn kindje.'


'van een beetje werken pa je toch niet bevallen?
Je moet teruggaan je hebt een bureau
Je verandert toch niet dat er iets gaat worden overgenomen omdat je zwanger bent.
Je kan en mag nu niet opgeven.
(3)
(4)
2015
2016
2017
2018
2019
2020
stadsomving Deinze
praktijkassistent Lab_o (30%)
PROJECT stadsomgeving Deinze
brand-expert CED
pecha kucha archipel
Studio Venzia, maatwerk/ massarbeit/ PRELUDE tentoonstelling + publicatie
emiel claus, duiv, scheldekaai, lotte, thoha, ray, woumen
emiel claus, scheldekaai, thoha, woumen, jos, auteuil, beel, oostende, LAUREAAT wedstijd middelbare steinerschool
oktober: eerste zwangerschap
mei: opname ziekenhuis wegens in bevalling
eerste zwangerschap
wegens misinformatie mutualiteit op papier 100% terug aan het werk na 3 weken bevallen
emiel claus, scheldekaai, thoha, jos, auteuil, beel, ieper, longchamp, strand, christo, AANBESTEDING steinerschool
festival van de architectuur archdaily, domusweb, film: poëzie van de alledaagsheid, museum of moving practices, Emiel claus
mei - juli: traumatische 'hiat'
augustus: opstart communicatie werk
oktober: terug aan het werk - niet gediagnoseerde PPD
november: geboorte eerste kind
praktijkassistent Lab_o (50%)
scheldekaai, thoha, jos, beel, strand, christo, edgar, eylosch, chamonix, AANBESTEDING steinerschool
CMV infectie - extreme vermoeidheid
gestdocent lab_o (30%)
ACROSS, lezingenreeks + tentoonstelling
jos, christo, eylosch, desire, kouter, storm, till, rietveld, WEDSTRIJD steiner lagere school AANBESTEDING steinerschool
november: niskeuzen, zonder pauze terug aan het werk
mei: tweede zwangerschap
belgium timber award, emiel claus
jos, christo, eylosch, kouter, storm, rietveld, masterplan campus steiner,
opstart fertiliteitstraject
februari: derde zwangerschap


COVID
groeiende polarisering, poly- en crisis: materialen, inflatie, stilstand en verhoogde complexiteit bouwtechnisch en administratief, opmars architectuurvakbon den, extractieve architectuur: klimaat en arbeid, dekolonisatie van het veld, ethics of care, impact AI en sociale media
brede implicaties en houdbaarheid van 'open oproep' worden langzaam in vraag gesteld, (h)erkennen van 'leacky pipline' en braindrain, nieuwe lokale stemmen voor een breed duurzame architectuurpraktijk (paf, BAU, ACE, 'girls make the city',...), nog (te) veel parallelle velden binnen 1 werkveld
gastdocent lab_o (30%)
gastdocent lab_o (10%) SCHRIJVEN OPEN BRIEF
gastdocent lab_o (10%), OPEN WERKGROEP rond duurzam personeelsbeleid, opdrachten rond veiligheid en inclusie
gastdocent lab_o (10%), advlesnota personeelsbeleid, opdrachten rond veiligheid en inclusie, samenwerking 'designing motherhood'
'Hoe kan mijn fragiliteit mijn kracht zijn?'
een emotioneel argument is een even valabel argument
(4)
start WERF steinerschool
ontbinden POA
architectuur- boek vlaanderen N15, Steinerschool Gent
nominatie architectuurprijs Gent steinerschool
Als het niet meer lukt, los je het zelf op.
'Hoe kan een gedreven en ervaren architect ook "moederkloek" zijn?'
Er moet altijd ruimte zijn om te werk blijven
COVID
2021
2022
2023
2024
2025
2026
2,5 jarige zoon thuis: geplande agenda te reallseren in heli van de tijd terwijl 24 uur mlsselijkheid
juni: advies om te stoppen met werken
sept: opname ziekenhuis
november: opstart werkcommunicatie en geboorte tweede kind
februari: vermoeden genetische afwijking tweede kind + vaststelling en traject PPD
maart: (terug)
(5)
vaststelling en traject PTSS, vermoeden CVS
traject kinderen ASS, ADD?, DCD
maart: geboorte tweede kind
Heeft de dokter dat bevestigd of zit het in je hoofd
Steiner tussen, Tenniss, kleem, BGHL, LINDE
Steiner tussen, Tenniss, kleem, BGHL, LINDE
Steiner tussen, Tenniss, kleem, BGHL, LINDE, DEINZE VAKBOND VAN ONTWERPERS GENT (G737)
Steiner tussen, Tenniss, kleem, BGHL, LINDE, DEINZE, VG737, PARTICIPATIE! traject Steinerschool, 'extange in practice' Val/Nal
(6)



This abstract reveals the shadow side of contemporary architectural culture through an auto-ethnographic timeline (2003–present). While disciplinary discourse usually focuses on the polished end result, this narrative serves as a mirror for a broad systemic crisis: architectural culture (and broader social fields) operates within a neoliberal, extractive competitive model that hollows itself out. To make this invisible reality tangible, I employ 'dirty documents' as active design instruments. They demonstrate how the professional field is fundamentally determined by this hidden reality.

HOGESCHOOL VOOR WETENSCHAP & KUNST | SINT-LUCAS
ARCHITECTUUR BRUSSEL-GENT

'Een dag duft 29 uur'
'Verkoop je bed'

Brussels, may 17, 2006

To Whom it May Concern,

As a tutor of Mrs Osten, I can aknowledge it has been a pleasure having her during the two design classes this year. Being myself a former participant of the Erasmus program, I realize the various benefits for her to go study abroad. So I'm happy that she's granted this outstanding opportunity.

Carmen has been a diligent student, who meticulously formats, edits and proofs her architectural research. She's also highly regarded by her fellow classmates. In this year's classes she has obtained very good grades.

Carmen always carefully prepares and plans her architectural work and can manage without too much supervision. She is very much passionate about architecture and is well informed about contemporary tendencies. She handles pressure well, and will work hard to meet a deadline while maintaining high standards.

Finally, without reservation, I would like recommend her to study at your faculty.

If you'd like to discuss her attributes in more detail, please don't hesitate to contact me.

Sincerely,

[redacted]

[redacted]

[redacted]

Hopstraat 47
1000 Brussels
+32 2 513 81 19

'Dat we meer vrouwelijke studenten hebben bewijst de devaluatie van het beroep.'

Paleizenstraat 65/67 – 1030 Brussel – tel +32 2 242 00 00 – fax +32 245 14 04 – info@archb.sintlucas.wenk.be
Hoogstraat 51 – 9000 Gent – tel +32 9 225 10 00 – fax +32 9 225 80 00 – info@archg.sintlucas.wenk.be

(1) the pedagogical dogma

Since my studies, I have been formed within a pedagogical dogma that equates expertise and love for the craft inextricably with unconditional commitment. While the 'Open Call' (Open Oproep) was launched to lift Flemish architecture back to a qualitative level, I was immersed in the poetry of the craft. Those who systematically subordinated their personal lives to the disciplinary ideal were lauded, without the ethical or human implications of this model ever being questioned.

Carmen is a very capable and ambitious student of architecture. She has shown commitment and worked goal-oriented all through the semester and has obtained extremely satisfactory study results.

In relation to Carmen's level of study, we estimate her level to be an A according to the marking scale A B C D E – where A is best.

We can give Carmen our very best recommendations, and wish her well in her continued studies. We are convinced that she will subsequently have a very fine career.

HOGESCHOOL VOOR WETENSCHAP & KUNST	GENT	België	1j2C architectuur	O	Ja
HOGESCHOOL VOOR WETENSCHAP & KUNST	GENT	België	2j2C architectuur	O	Ja
HOGESCHOOL VOOR WETENSCHAP & KUNST	GENT	België	3j2C architectuur	O	Ja
HOGESCHOOL VOOR WETENSCHAP & KUNST	GENT	België	MA Architecure	O	Ja
HOGESCHOOL VOOR WETENSCHAP & KUNST	GENT	België	MA architectuur	O	Ja

> > Op basis van de motivatiebrieven heeft [redacted] een selectie van
> > [redacted]studenten voor het Thailand-project gemaakt. Jullie zijn er dus bij!
> > Allereerst willen wij zo spoedig mogelijk bevestiging van jullie ontvangen dat
> > je effectief wil doorgaan met de aanvraag.
> >
> > Betreffende de samenstelling van het aanvraagdossier:
> > Wat al kan gebeuren is de opstelling van jullie persoonlijke motivatiebrief
> > (in het Nederlands) en het eigen CV in het Engels. De motivatiebrief is van
> > groot belang. Ik stel voor dat jullie de huidige motivatiebrief verder
> > uitschrijven met verwerking van volgende elementen: - je studieresultaten
> > en je huidig studiejaar - je internationale ervaringen - persoonlijke
> > motivatie voor het specifieke project (linken aan de opdracht) - het feit
> > dat je je degelijk wil voorbereiden op de opdracht (bijwonen UOS-
> > voorbereidingsdag in [redacted] refereren naar handleiding - andere
> referenties

fragment (1) (2003-2008)







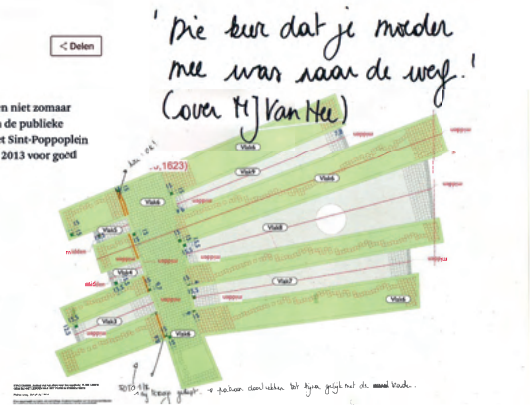
De metamorfose van Deinze

Koen Van Synghel

23 mei 2016 om 03:00

< Delen

Sinds 2009 ontrolt Deinze zijn strategisch plan 2020: een stadsvernieuwingsproject waarin nieuwe publieke gebouwen niet zomaar opduiken als *lucky shots*, maar integraal deel uitmaken van de publieke ruimte. De herinrichting van de markt, de heraanleg van het Sint-Poppoplein en een stuk Leiedam kreeg al terecht de prijs Bouwmeester 2013 voor goed opdrachtgeverschap.



(2) the legacy of the pioneers

As a young project architect at Marie-José Van Hee architects, the friction between excellence and broad sustainability became tangible. The sacrifice of this pioneer generation was their survival strategy to pull the discipline out of stagnation. For my generation, inheriting this work ethic and methodology proved unsustainable.

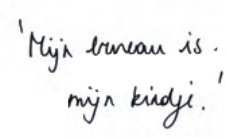
To be taken seriously as a young woman, structural overachieving became the norm. Access to architectural culture seemed reserved for the ideal worker within a confined terrain: the designer without hindering private obligations, building for and together with a limited segment of society.



A	B	H	I	J	K	L	M	N	O	P	H	AI	AJ	AK
2009 - JUNI	ma	d												
Carmen Osten	1	7	8	9	10	11	12	13	14	15			totaal	
													project	Totaal
[redacted]	**11,0**	0	**10,0**	**11,0**	**9,0**	**8,0**	**8,0**	**0,0**	**0,0**	**11,0**	)	**0,0**	**148,0**	
detailtekeningen	11,0		10,0	11,0	9,0	8,0	8,0			11,0				143,0
vergadering / werf														5,0
administratief														0,0
werfverslag														0,0
[redacted]	**0,0**	**0**	**0,0**	**0,0**	**0,0**	**0,0**	**0,0**	**0,0**	**0,0**	**0,0**	)	**0,0**	**43,0**	
maquette														43,0
vergadering / werf														0,0
														0,0
	11,0	0	10,0	11,0	9,0	8,0	8,0	0,0	0,0	11,0	)		191,0	191,0







(3) 'opportunities' and 'own' work

This meritocratic framework unconsciously became the foundation of my own practice. The culture is sustained by choosing individual survival strategies over collective organization, keeping the real human cost out of sight and preventing full participation in social debates. Competitions reinforced this trap by enforcing singular visions, without room for iterative multi-vocality. Simultaneously, patriarchal biases (explicit doubt about "two young women") and overachieving slowed the trajectory. Internalized systemic boundaries were seen as personal failure: the reflex to think from a hospital bed with premature labor, *"I cannot stop, I have an office,"* shows how destructively the production pressure was anchored.

2016-12-08	15:30	19:30	steiner
2016-12-10	15:00	20:30	steiner
2016-12-10	22:00	23:30	steiner
2016-12-11	10:30	23:00	steiner
2016-12-12	08:00	11:00	auleuil
2016-12-12	11:00	13:30	emiel clau
2016-12-12	14:30	18:00	SCHELD
2016-12-12	19:00	21:30	SCHELD
2016-12-13	10:30	11:00	ADMIN
2016-12-13	11:00	11:30	steiner
2016-12-13	13:30	18:30	steiner
2016-12-13	18:30	19:30	hanne en
2016-12-13	21:30	22:00	SCHELD
2016-12-14	12:00	15:30	auleuil
2016-12-14	15:30	17:00	emiel clau
2016-12-14	17:00	18:30	SCHELD
2016-12-14	18:30	22:00	auleuil
2016-12-14	23:00	23:30	SCHELD
2016-12-15	07:30	12:00	emiel clau
2016-12-15	14:00	18:00	emiel clau
2016-12-17	09:30	17:00	emiel clau
2016-12-18	15:30	19:45	steiner
2016-12-18	21:00	00:00	steiner
2016-12-19	09:30	12:00	emiel clau
2016-12-19	13:00	18:00	emiel clau
2016-12-19	18:00	19:30	auleuil
2016-12-19	20:10	22:00	SCHELD
2016-12-20	08:00	12:30	SCHELD
2016-12-20	15:30	19:30	steiner
2016-12-20	20:30	21:00	steiner
2016-12-21	08:00	12:30	SCHELD
2016-12-21	13:30	19:30	steiner
2016-12-21	21:00	23:45	steiner
2016-12-22	10:00	11:00	SCHELD
2016-12-22	12:30	15:30	emiel clau
2016-12-22	15:30	18:30	steiner
2016-12-22	18:30	20:00	SCHELD
2016-12-22	20:00	23:00	steiner
2016-12-23	09:30	19:00	steiner
2016-12-24	09:30	12:00	steiner
2016-12-24	13:00	17:00	steiner
2016-12-26	11:30	13:00	steiner
2016-12-26	14:00	01:30	steiner
2016-12-27	10:20	13:00	steiner
2016-12-27	14:00	19:00	steiner
2016-12-27	20:00	01:00	steiner
2016-12-28	08:00	13:00	steiner
2016-12-28	15:00	19:30	steiner
2016-12-28	20:00	02:00	steiner
2016-12-29	09:30	12:30	steiner
2016-12-29	13:00	19:00	steiner
2016-12-29	19:30	23:00	steiner

'Van een beetje werken
ga je toch niet bevallen?'

3de maand
1ste zwangerschap

2016-12-30	09:30	19:15	steiner
Subtotaal	**264 uur 20 min.**		
Totaal	**2275 uur 8 min.**		

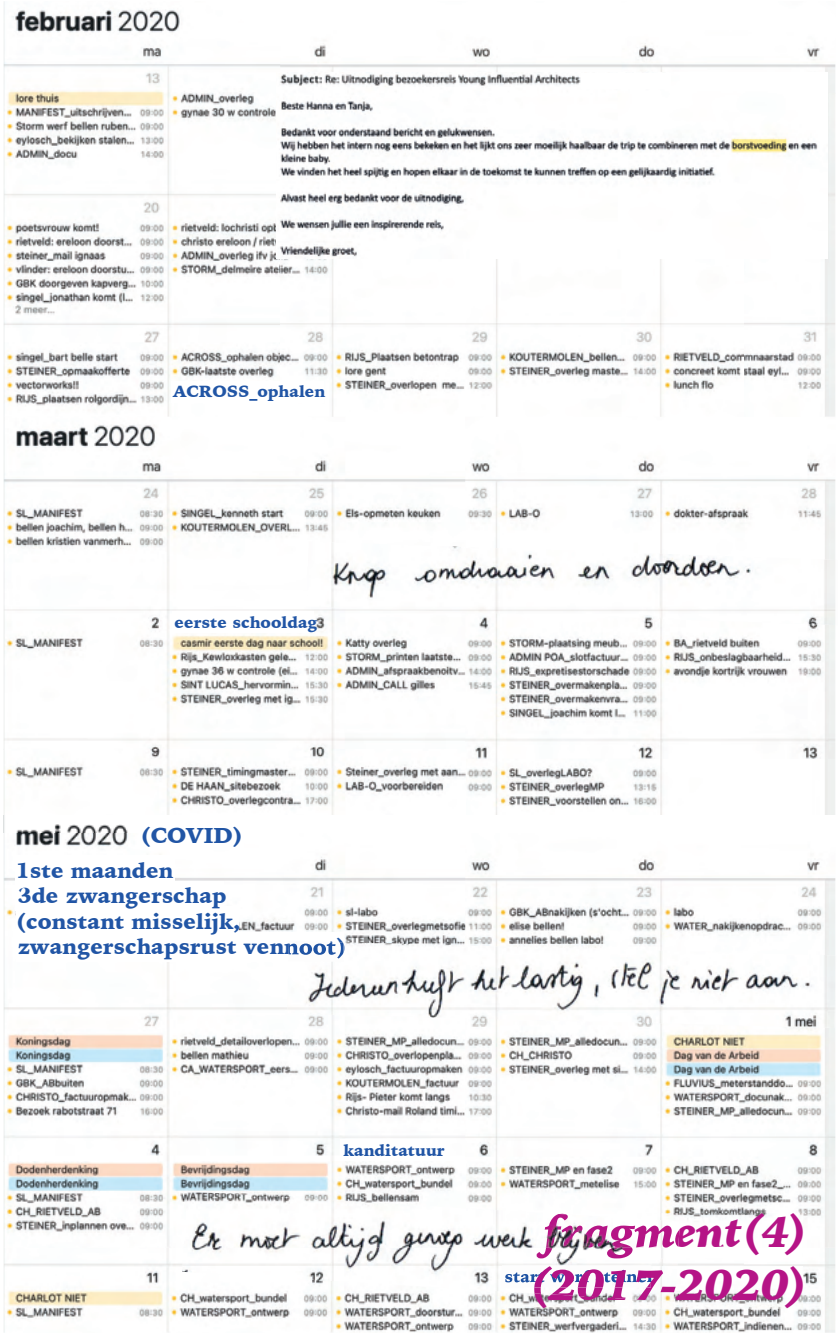
Diagnose van de ziekte / beschrijving van de letsels (aard, lateralisati
dreigende miegpoorte
Je moet terggaan, je hebt een bureau

fragment(3)
(2012-2017)

(4) recognition, denial, care as a 'burden'

The hard-won recognition fuels the friction between professional responsibility and personal stability: *"I must not let go of this success now."* Parallel pregnancies with complications within the ruthless dynamics of a small office, combined with a lack of role models, turned doubt into destructive self-denial. Because the system demands continuous availability and the environment clings to an outdated, carefree archetype, designers crash quietly behind closed doors. The result is an exclusive discipline where constant pressure for survival only leaves room for those who can and will conform.




februari 2020
ma
di
wo
do
vr
Subject: Re: Uitnodiging bezoekersreis Young Influential Architects
Beste Hanna en Tanja,
Bedankt voor onderstaand bericht en gelukwensen.
Wij hebben het intern nog eens bekeken en het lijkt ons zeer moeilijk haalbaar de trip te combineren met de borstvoeding en een kleine baby.
We vinden het heel spijtig en hopen elkaar in de toekomst te kunnen treffen op een gelijkaardig initiatief.
Alvast heel erg bedankt voor de uitnodiging,
We wensen jullie een inspirerende reis,
Vriendelijke groet,
ACROSS_ophalen
maart 2020
Kop omdraaien en doordoen.
eerste schooldag
kanditatuur
fragment(4)
(2017-2020)
mei 2020 (COVID)
1ste maanden
3de zwangerschap
(constant misselijk,
zwangerschapsrust vennoot)
Iedereen heeft het lastig, tel je niet aan.
Er moet altijd gewerkt worden

…,PPD, CVS, PTSS, CMV, DCD, ASS, ADD,…

	ZORGVRAAG				TRAJECT		
2019		uitval - post partum					
2020		platte rust	jul/20				
2020		bevallen					
2021-2024	post partum	[redacted]	feb/21	mrt/24			
		moeder en baby			ambulante begeleiding		
					moeder en baby	jun/21	aug/22
					mindfull parenting	mei/21	mrt/22
					gesprek kinderpsychologe		
					ACT		
					…		
2022	EMDR				psychologie [redacted]	jun/22	nu
2022-nu	cvs	aanmelden	apr/22				
		[redacted]	jan/23	PTSS/ASS			
					hydro	okt/23	jan/24
					kine (privé)	mrt/24	nov/24
					ergo	sep/23	mei/24
					[redacted]	aug/24	
	sertraline stop						
	voorjaar 2024	[redacted]	mrt/24				
			aug/25	nu			
2024	maag en darm		okt/23		gastroscopie	sep/24	
					coloscopie	aug/25	
2024	chronische peesontsteking	[redacted]	feb/24	nu	ESWT	sep/24	
	slapende voet	(EMG,MRI)			PRP	jan/25	
					sportkine gent	jan/25	nu
2024	yes body - kine cvs				[redacted]	okt/24	nu
2025	stilteweekend TRE		feb/25				
	familieopstelling/cranio				[redacted]	mrt/25	
					traject	jan/26	nu

Heeft de dokter dat bevestigd of zit het in je hoofd

RECONDITIONERINGSTRAJECT

[redacted] ARCHITECTEN BV

VERSLAG INZAKE ONTBINDING

PARALLEL	ZORGVRAAG				TRAJECT			
2021	opname [redacted]	jul/21	COS		kine9000	bobath	feb/21	feb/22
	[redacted]	feb/21	nu		fiola		aug/21	apr/22
		2021			logopedie		2021	
		aug/24	COS					

Als het niet meer lukt, loop je het zelf op.

2024	hulp [redacted]	jan/25	mrt/25	[redacted]	psychologe	okt/24	nu
	ASS			kine	[redacted]	jun/25	nu
					logo	dec/25	nu
					CAR	wachtlijst	
					thuisbegeleiding	wachtlijst	
	strabisme	dec/24		operatie		apr/26	

2026 [redacted] mama

UZ GENT

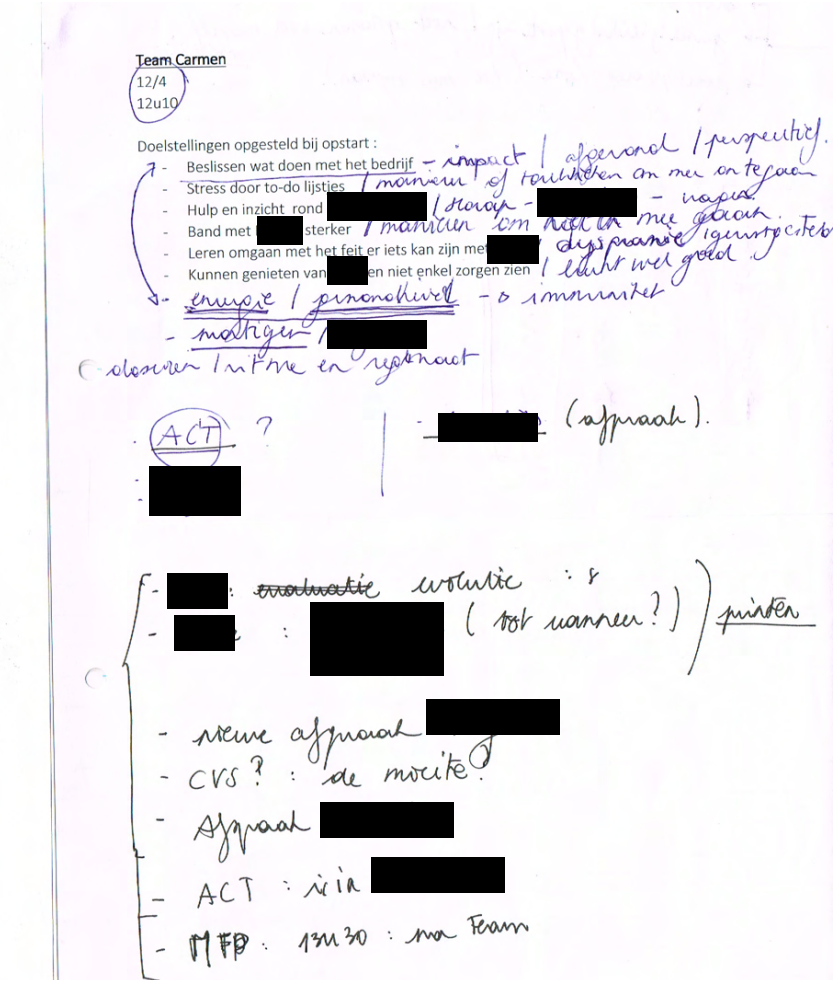
UNIVERSITEIT GENT

Universitair Ziekenhuis Gent
C. Heymanslaan 10
www.uzgent.be

fragment(5) (2020-2023)

(5) breaking point and systemic insight

Chronic boundary-crossing and the necessary space for care forced an inevitable pause. By literally residing in the "shadow side," I realized that contemporary architectural culture drifts on a system that *undermines itself*: precisely when architecture wants to function as an engine for social change, multi-vocality and space for fragility and critical reflection are essential.





(6): the necessity of a parallel practice

While calls for a sustainable field grow louder today, conversations with established firms often remain uncomfortably deflective: "it was the same for me." My personal timeline is therefore not an isolated 'failure', but the necessary catalyst for a 'parallel' practice. This emerging practice actively questions normative frameworks and the homogeneity at the design table, striving for collectivity. Designing for a complex society requires no individual bravado or exclusive struggle, but structural multi-vocality and room for fragility, care, and shared ownership. The goal is a broadly supported sustainable approach and social anchoring of the profession and education; an approach that seeks impact not only in its production, but also employs care, safety, and shared responsibility in the way it works (together).

Gent heeft voortaan een **'vakbond van Ontwerpers'**: een onafhankelijke ontwerpgroep van twaalf bevlogen architecten, stedenbouwkundigen en landschapsontwerpers. Ze engageren zich om structurele knelpunten in het stedelijk ontwerpveld te agenderen en beleidsmatig bespreekbaar te maken. Ze doen dit op uitnodiging van de Stadsbouwmeester Gent, vanuit hun dagelijkse praktijk en met oog voor het brede maatschappelijke belang van architectuur in de stad. Het vakbond komt twee à drie keer per jaar samen. Reflecties en adviezen worden publiek gedeeld via de kanalen van de Stadsbouwmeester.

Hoe kan een gedreven en bevlogen architect ook "moedeloos" zijn ?!

maatschappij

omgeving

We bevragen in deze oefening wat een ruimte vormt, hoe wij een ruimte vormen, hoe deze ruimte ons vormt, en hoe we vanuit deze ruimte vorm geven.

jezelf/jullie

fragment(6) (2024-present)



ACTIE

A. Samen met het beleid
B. Onafhankelijk van het beleid
vb. rector, studenten, pairs,...

Formeel antwoord op vragen open brief van het beleid

OPEN BRIEF
tegel Toledo

FACULTEITS BESTUUR
27 april 2026

cafetaria Gent
personeels-
bijeenkomst

sofa talk
'institutional activism'

"How do you take care of yourself and still act?" *by ACME, Carmen Osten, Ibrahim Kurt , Liza Goncharenko, and Tomi Hilsee.*

een emotioneel argument is een even valabel argument

opmaak nota personeelsbeleid in gesprek met diverse partijen

start nieuwe
vertegenwoor

presentatie faculteitsraad

bespreking kernoverlg

OPEN WERKGROEP

vergadering 4

thema: besprekenin adviesnota

vergadering 3

thema: Loopbaanaanbod – mogelijke trajecten als re cent, begeleiding, evaluatie en communicatie

vergadering 2

thema: Statuten – arbeidsvoorwaarden, anciënniteit, verantwoordelijkheid en zeggenschap

vergadering 1

thema: visie op onderwijs en koppeling aan per-soneelsbeleid

Je kan niet breiden hebben

ondersteuning vakbond

Building Between the Lines *Exchange in Practice*

(CARMEN OSTEN) The evening (16h10) before the two-day exchange, we were asked to bring an object, accompanied by a short text, that demonstrates the urgency of our practice today.
After an initial panic reaction (and a few discrete and object swaps), I decided around 19h00, during dinner, not to bring an object, but, instead, to take the time to explain this decision.
1.I am skeptical of the demand for self-legitimization (competitive combativeness).
2.I find it unfortunate that architectural culture clings so stubbornly to (solely) celebrating the aesthetics of objects and images, while the true urgency lies in making the people and the processes visible (object fetishism).
3.I refuse to keep going along with the expectation that we must always be on standby, at all costs (it is now 20h00, and it is bedtime for my children and myself).

open call werkgroep personeelsbeleid

kunsthal
personeels-
bijeenkomst

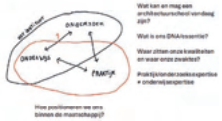
antwoord van het beleid

vergadering met beleid









OPEN BRIEF
5 maart 2024

THE REBIRTH OF THE STUDENT COUNCIL

How can we (re)organize ourselves?

Luc van Basten Batenburg
Student council
Faculty of architecture KU Leuven

This is my fifth year as a student representative within the Faculty of Architecture at KU Leuven. I've seen my fair share of things both inside and outside the meeting rooms. I have served as chairman and have been involved with the reform of the student participation. In short, the student council is designing a new decision-making structure. It was about time, as at the start of this academic year I was the only one left. Fortunately, we have managed to attract more people over the course of the year. This is now the third attempt since 2014 to revive the student council.

As part of a large educational institution, we have to comply with a lot of bylaws and rules. Because of this, you often hit a wall. The faculty struggles with structural underfunding for years now. Besides that, there is also a challenging academization of design education which costs a lot of energy. The decision-making process is slow and bureaucratic. There is little time and room for major reforms and that is exactly what is needed.

The faculty's decision-making body contains many inequalities. It is built on a structure of power relations. Coming from the educational institution, KU Leuven, the faculty is embedded in the ongoing capitalist colonial system. This influences not only political and economic realities, but also authority, knowledge, and legitimacy. This is also how the student council was organized, built from the foundations it serves. To try to counter these institutionalized inequalities, the student council wants to implement a horizontal, consensus-based inspired structure. A space for shared responsibility, a collective

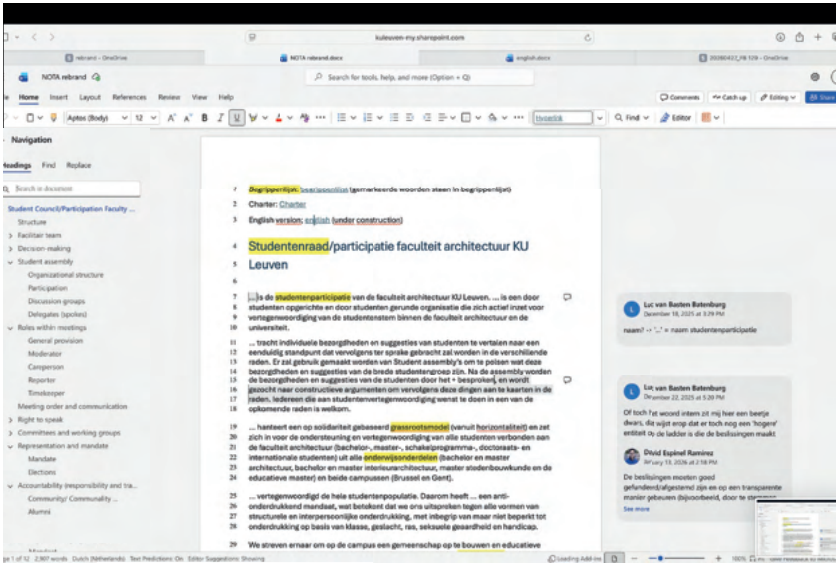
voice and shared accountability. By doing so, we counter the reproduction of hierarchical models that mirror the colonial pattern of dominance and control and aim to challenge the assumption that power must be centralized. This can be seen as a political statement.

By adopting a horizontal structure, we point out that knowledge does not belong exclusively to those in positions of power. Life experience, community insights, and diverse perspectives can be equally valued in shaping our direction and actions. This involves de-privileging certain voices over others. Meanwhile, we acknowledge that a horizontal structure does not solve everything and must still be questioned and challenged. This, of course, is not the one true solution for the challenges we will face as a student population. Therefore, a horizontal struggle must remain attentive to the dynamics of participation, access, and voice, ensuring that the commitment to equity is practiced as well as proclaimed. This means it is a process of trial and error. Within a horizontal struggle it is important to acknowledge that everyone has a different background which means, to accomplice equity, we need various forms of assistance to achieve equal participation.

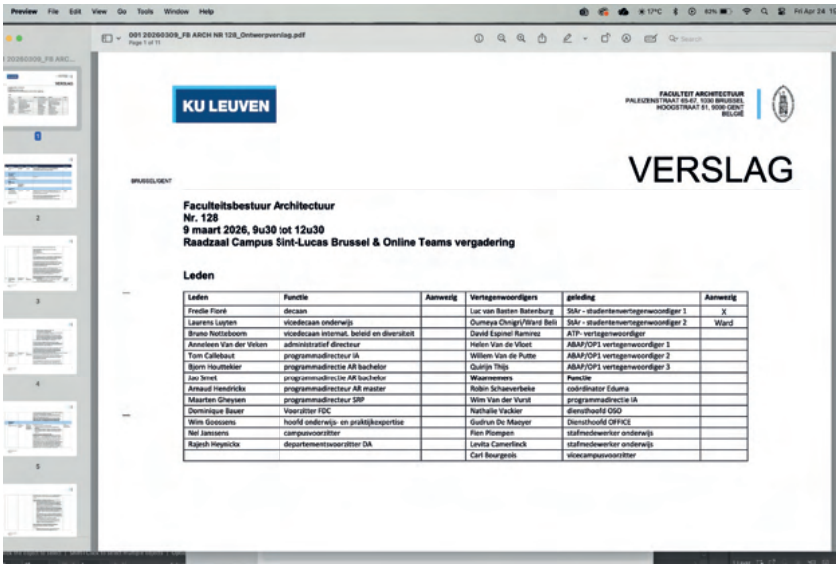
As of now, our goal is not to change the KU Leuven as an institution from within. Although, of course, this cannot be ruled out as things progress. It is primarily an effort to establish a sustainable structure for the student council, that is, establishing a culture of democracy. To accomplish this, the question that remains is how we address these concerns. How can we, as a student council, create an

environment that supports the new horizontal structure? How do we organize ourselves and what tools do we need to achieve our goal?

By implementing a new structure, that still requires ongoing discussion and adjustments, we take a first step towards protest, in a bottom-up manner led by students. We want to demonstrate an alternative approach for the politics of engagement. An attempt to counter the reproduction of the capitalist colonial system, how we relate to one another, make decisions, and act together.



Disclosed document 1: draft document of the paper regarding the restructering of the student participation.



KU LEUVEN

FACULTEIT ARCHITECTUUR
PALEIZENSTRAAT 65-67, 1030 BRUSSEL
HOOGSTRAAT 51, 9000 GENT
BELGIË

VERSLAG

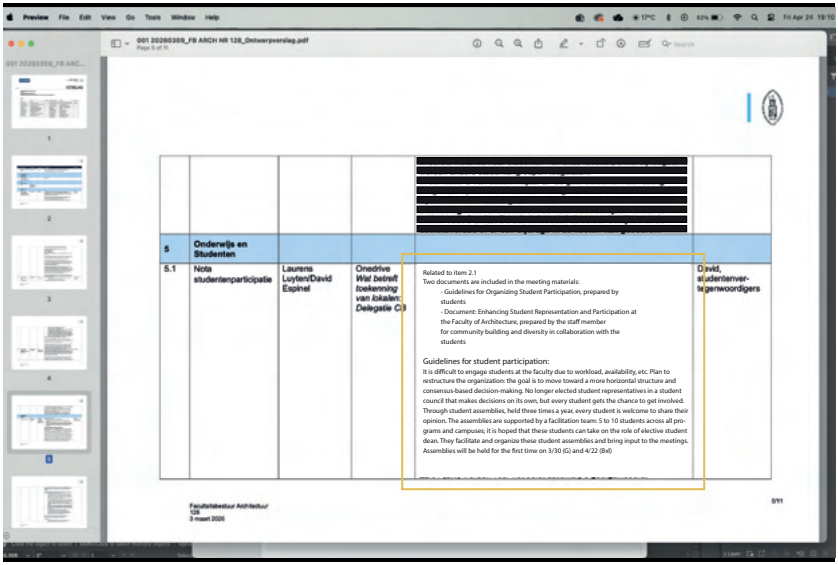
BRUSSEL/GENT

Faculteitsbestuur Architectuur
Nr. 128
9 maart 2026, 9u30 tot 12u30
Raadzaal Campus Sint-Lucas Brussel & Online Teams vergadering

Leden

Leden	Functie	Aanwezig	Vertegenwoordigers	geleding	Aanwezig
Fredie Floré	decaan		Luc van Basten Batenburg	StAr - studentenvertegenwoordiger 1	X
Laurens Luyten	vicedecaan onderwijs		Oumeya Chrigui Yilarid Beli	StAr - studentenvertegenwoordiger 2	Ward
Bruno Notteboom	vicedecaan internat. beleid en diversiteit		David Espinel Ramirez	ATP- vertegenwoordiger	
Anneleen Van der Veken	administratief directeur		Helen Van de Vloet	ABAP/OP1 vertegenwoordiger 1	
Tom Callebaut	programmadirecteur IA		Willem Van de Putte	ABAP/OP1 vertegenwoordiger 2	
Bjorn Houttekier	programmadirectie AR bachelor		Quirijn Thijs	ABAP/OP1 vertegenwoordiger 3	
Jan Smet	programmadirectie AR bachelor		Waarnemers	Pers1le	
Arnaud Hendricks	programmadirecteur AR master		Robin Schaeverbeke	coördinator Eduma	
Maarten Gheysen	programmadirecteur SRP		Wim Van der Vurst	programmadirectie IA	
Dominique Bauer	Voorzitter FDC		Nathalie Vackier	diensthoofd OSO	
Wim Goossens	hoofd onderwijs- en praktijkexpertise		Gudrun De Maeyer	Diensthoofd OFFICE	
Nel Janssens	campusvoorzitter		Fien Pompen	stafmedewerker onderwijs	
Rajesh Heynickx	departementsvoorzitter DA		Levita Camerlinck	stafmedewerker onderwijs	
			Carl Bourgeois	vicecampusvoorzitter	

Disclosed document 2: meeting report of the Faculty Council 09-03-2026, p.1. The introduction of the restructuring of the student participation.



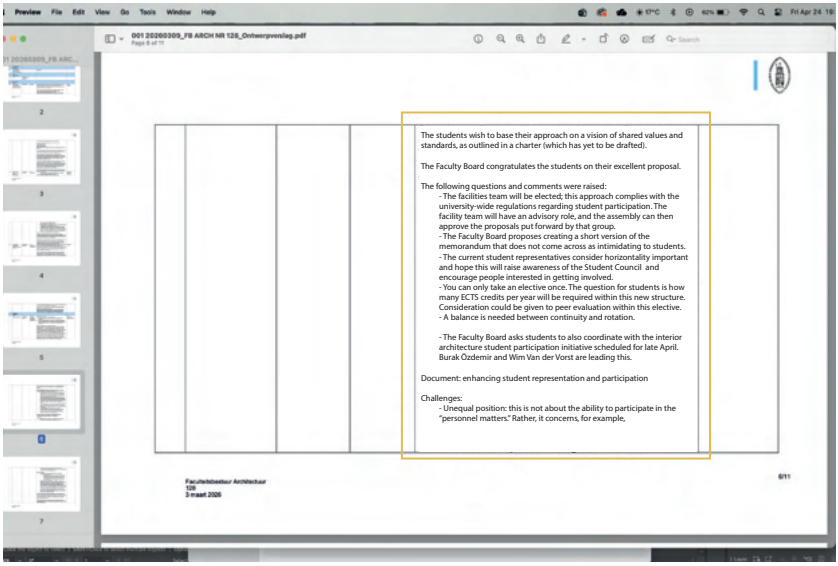
[redacted]

5	Onderwijs en Studenten				
5.1	Nota studentenparticipatie	Laurens Luyten/David Espinel	Onedrive *Wat betreft toekenning van lokalen: Delegate C3*	Related to item 2.1 Two documents are included in the meeting materials: - Guidelines for Organizing Student Participation, prepared by students - Document: Enhancing Student Representation and Participation at the Faculty of Architecture, prepared by the staff member for community building and diversity in collaboration with the students Guidelines for student participation: It is difficult to engage students at the faculty due to workload, availability, etc. Plan to restructure the organization: the goal is to move toward a more horizontal structure and consensus-based decision-making. No longer elected student representatives in a student council that makes decisions on its own, but every student gets the chance to get involved. Through student assemblies, held three times a year, every student is welcome to share their opinion. The assemblies are supported by a facilitation team: 5 to 10 students across all programs and campuses; it is hoped that these students can take on the role of elective student dean. They facilitate and organize these student assemblies and bring input to the meetings. Assemblies will be held for the first time on 3/30 (G) and 4/22 (Bxl)	David, studentenvertegenwoordigers

Faculteitsbestuur Architectuur
128
9 maart 2026

5/11

Disclosed document 2: meeting report of the Faculty Council 09-03-2026, p.5. The introduction of the restructuring of the student participation.



The students wish to base their approach on a vision of shared values and standards, as outlined in a charter (which has yet to be drafted).

The Faculty Board congratulates the students on their excellent proposal.

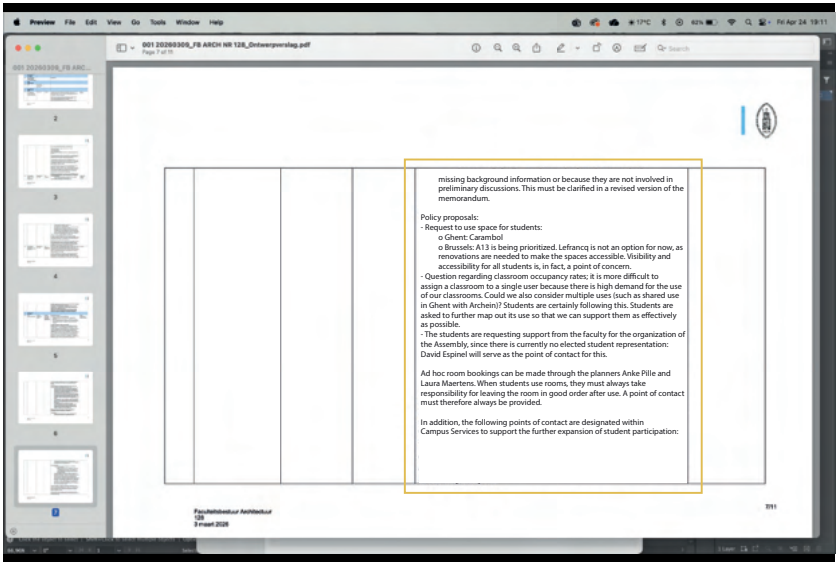
The following questions and comments were raised:
- The facilities team will be elected; this approach complies with the university-wide regulations regarding student participation. The facility team will have an advisory role, and the assembly can then approve the proposals put forward by that group.
- The Faculty Board proposes creating a short version of the memorandum that does not come across as intimidating to students.
- The current student representatives consider horizontality important and hope this will raise awareness of the Student Council and encourage people interested in getting involved.
- You can only take an elective once. The question for students is how many ECTS credits per year will be required within this new structure. Consideration could be given to peer evaluation within this elective.
- A balance is needed between continuity and rotation.

- The Faculty Board asks students to also coordinate with the interior architecture student participation initiative scheduled for late April. Burak Özdemir and Wim Van der Vorst are leading this.

Document: enhancing student representation and participation

Challenges:
- Unequal position: this is not about the ability to participate in the "personnel matters." Rather, it concerns, for example,

Disclosed document 2: meeting report of the Faculty Council 09-03-2026, p.6. The introduction of the restructuring of the student participation.



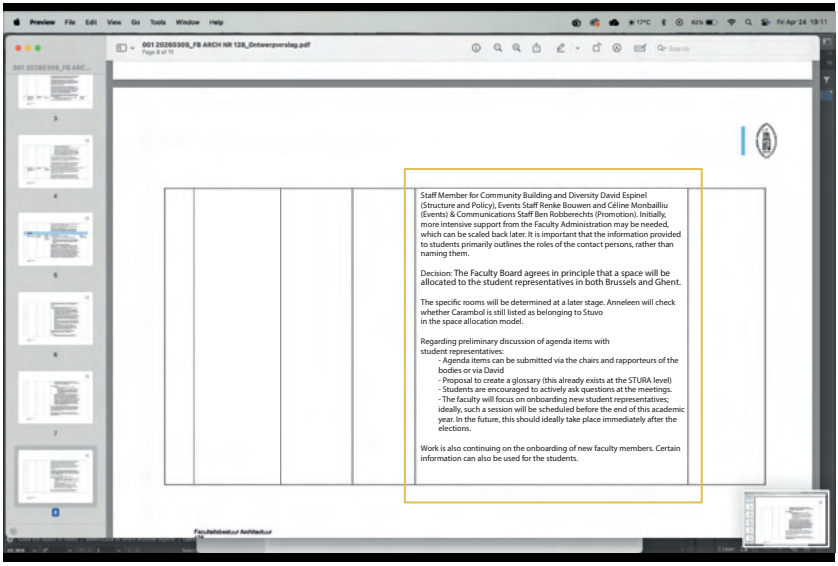
missing background information or because they are not involved in preliminary discussions. This must be clarified in a revised version of the memorandum.

Policy proposals:
- Request to use space for students:
  - o Ghent: Caramba!
  - o Brussels: A13 is being prioritized. Lefrancq is not an option for now, as renovations are needed to make the spaces accessible. Visibility and accessibility for all students is, in fact, a point of concern.
- Question regarding classroom occupancy rates; it is more difficult to assign a classroom to a single user because there is high demand for the use of our classrooms. Could we also consider multiple uses (such as shared use in Ghent with Archeïn)? Students are certainly following this. Students are asked to further map out its use so that we can support them as effectively as possible.
- The students are requesting support from the faculty for the organization of the Assembly, since there is currently no elected student representation: David Espinel will serve as the point of contact for this.

Ad hoc room bookings can be made through the planners Anke Pille and Laura Maertens. When students use rooms, they must always take responsibility for leaving the room in good order after use. A point of contact must therefore always be provided.

In addition, the following points of contact are designated within Campus Services to support the further expansion of student participation:

Disclosed document 2: meeting report of the Faculty Council 09-03-2026, p.7. The introduction of the restructuring of the student participation.



Disclosed document 2: meeting report of the Faculty Council 09-03-2026, p.8. The introduction of the restructuring of the student participation.

SCHÖDINGER'S COOPERATIVE

An (un-)finished architectural practice

Onur Öztürk

This research examines the internal contradictions of architectural practice through the present condition of a housing cooperative established thirty years ago by locally connected small-scale tradesmen relatives. My familial relationship to the cooperative shapes the research trajectory: I am both embedded in and distanced from the process, neither involved in the design nor a future user. This in-between position enables movement between insider and outsider perspectives, combining observation with engagement in its documents and material traces. Methodologically, the research produces comparative representations of the cooperative to discuss what the ambiguous condition of a housing cooperative reveals about architecture as a never-ending field of failure, shaped by the gap between collective intentions, architectural representation, and built reality. Rather than completing the buildings, it treats existing documents as instruments for speculating on less visible processes—conflict, delay, ownership, expectation, and abandonment. It argues that unfinished architecture is not merely a deficiency, but a productive source of architectural knowledge.

This housing cooperative emerged from the mass housing law enacted by the Turkish government in the 1980s to address the ongoing housing crisis.[1] Over time, economic inconsistencies, individual conflicts, and institutional neglect fragmented the cooperative. Today, while some buildings are complete and inhabited, others remain unfinished, exposing the cooperative's ambiguous condition.

1 Hülya Koç, "Kentsel konut sunumunda giderek unutulan bir organizasyon: Konut yapı kooperatifleri." İdealkent 13, no. 37 (2022): 2002-2026.



Fig. 1: Analog photograph from 2018, taken shortly before the cooperative dissolved. The structures remained in a prolonged state of rough construction.

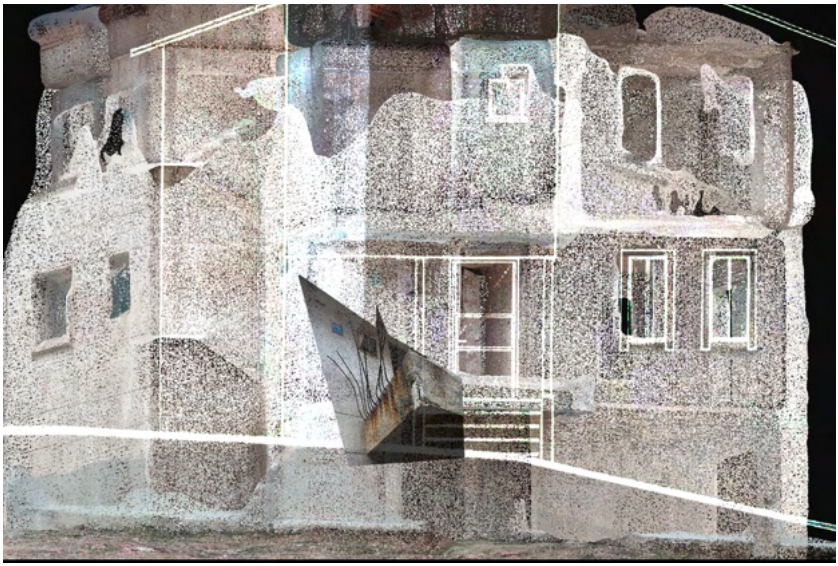


Fig. 2: Superposition of the point cloud model with technical drawingof facade and the current photograph, showing the alignment and discrepancies between scanned geometry and the existing structure.

The cooperative's initial motivation is central to understanding this trajectory. Interviews indicate that most participants did not urgently need housing; rather, the project was imagined as a long-term investment or secondary property. This raises a simple but unsettling question: what does housing produced without necessity actually produce? Construction unfolds in discontinuous phases, advancing only when sufficient funds are collected. Work begins collectively, yet proceeds only in fragments. Rather than developing as collective architectural wholes, buildings emerge through interrupted sequences of tectonic layers. This fragmentation operates at organizational, material, and representational levels, and is traced within the text as well.

The architectural project approved in 2000 reflects this fragmented condition. Its drawings contain significant gaps, missing dimensions, unclear annotations, etc. making them difficult to interpret and nearly impossible to redraw accurately. Redrawing becomes an act of educated guesswork rather than verification. If a drawing cannot be reconstructed with certainty, how can it be built? This reveals the limits of architectural representation, suggesting that drawings are not stable instructions but incomplete systems.[1]

1 Robin Evans, The projective cast: architecture and its three geometries. Cambridge: MIT Press, 1995.

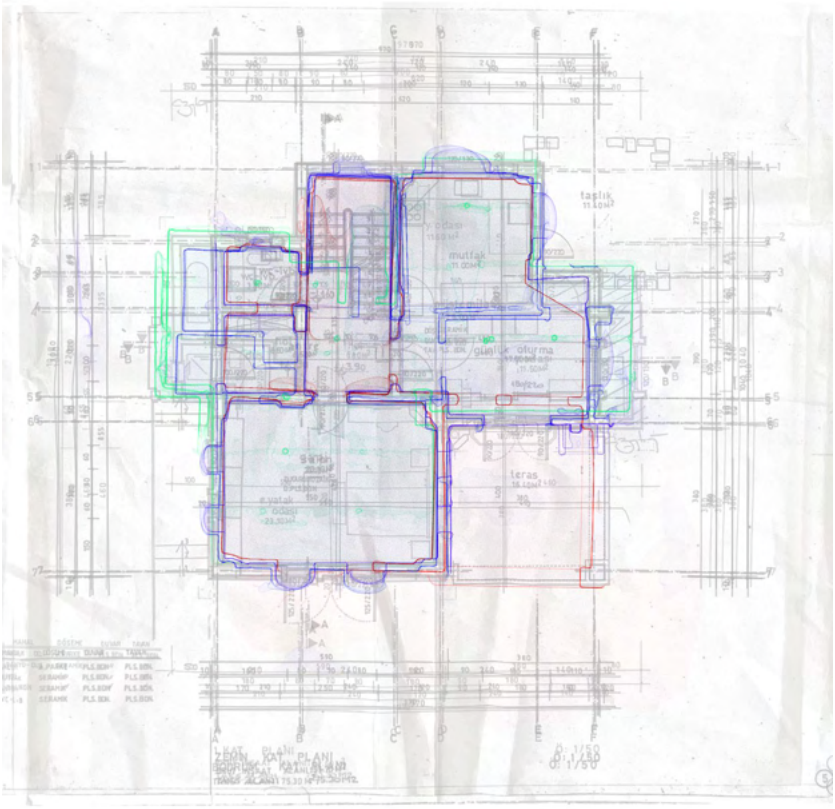


Fig. 3: Existing drawings are redrawn, three-dimensional scans are translated into planimetric representations, and these forms are overlapped, multiplied and ambiguated. Drawing becomes an active instrument that seeks to reconfigure and reconstruct the project through its ambiguity.



Fig. 4: Processed point cloud in CloudCompare showing the clear distinction between the building footprint and the surrounding ground surface.

Field of Failure

The research develops a practice that operates through these gaps. Existing drawings are redrawn, 3D scans translated into planimetric representations, and these forms are overlapped, multiplied, and ambiguated. Drawing becomes an active instrument for reconfiguring and reconstructing the project through ambiguity.



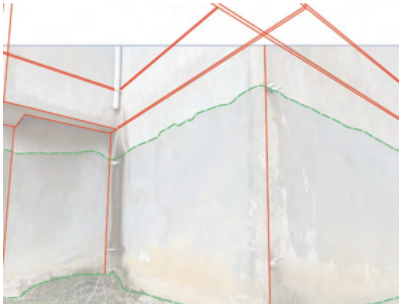
Fig. 5: Completed structures reveal ongoing modifications, often expanding beyond their original limits and altering the initial design. In the diagram, red indicates the original representation of buildings, while green shows later additions.

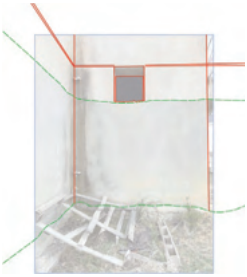
A key outcome emerges in the relationship between figure and ground. Although the design followed the site's slope, construction produced a fully terraced landscape. While the original drawings were largely maintained, this shift introduced spatial inconsistencies: spaces conceived as ground floors now occur at different levels, generating new configurations. This disjunction between design intent and built reality calls into question whether it remains the same project. Completed structures continue to be modified, often extending beyond their original limits. These changes reflect both individual needs and the treatment of property as investment, transforming the cooperative into a heterogeneous assemblage rather than a coherent whole.

In this context, incompleteness is not a deficiency but a productive condition. The cooperative persists as a collection of fragments, prompting a rethinking of architectural practice, not as the realization of a fixed design, but as a process shaped by gaps, conflicts, and interruptions.[1] It foregrounds architecture as a field of both production and failure, where alignment between the imagined, designed, and built is never fully achieved, and where such discrepancies acquire their own distinct qualities.

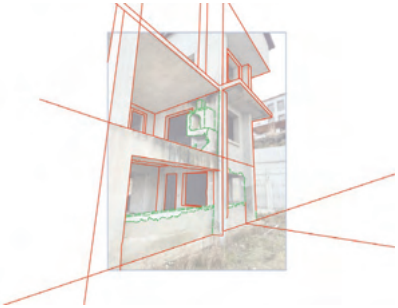
1 Stan Allen, Practice: architecture, technique and representation. Routledge, 2012.



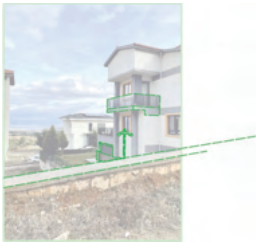


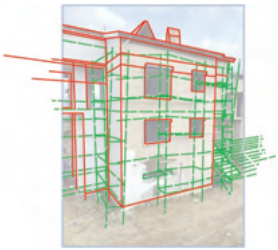







SATILIK







“YOU GUYS ALWAYS BUY THE MOST EXPENSIVE DOORS JUST GET ONE THAT WORKS.”

Agency, space, inhabitation

Stephanie Davidson & Georg Rafailidis
DAVIDSON RAFAILIDIS

In this submission, we air some grievances through a narrated photo dump from the years 2020-2025.
In 2019 we bought a “winterized cottage, as-is condition”: coded language, in a real estate listing, for “good luck to you”.[1] It needed some work. The grievances quoted in this essay come from our kids, now teens. Quotations are direct. Some were written-down at the time in our notes app, to retain the sharpness and precision of the language they chose. Other quotations are recorded as text messages.
These quotations serve as annotation to photographs documenting every day, real world situations in our lives, taken on impulse, spontaneously, not thinking strategically about research or practice.

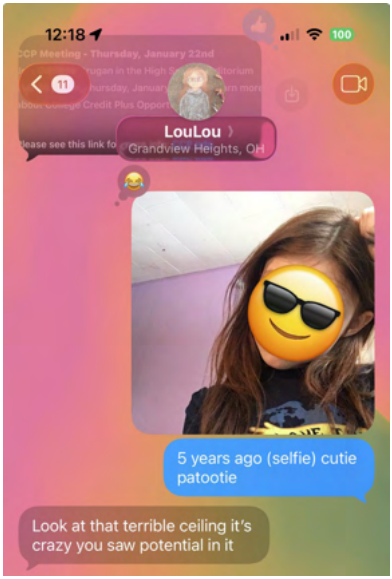


Image 1 (above): Screenshot with critical text retort from our daughter about the condition of the ceiling in 2021: “Look at that terrible ceiling it’s crazy you saw potential in it”. Like the title of this essay, the kids’ comments often use an observation to justify a critical remark about the existing house or our interventions.
Image 2 (right): Rebuilt partition wall with door frame awaiting door which was later assumed, by our son, to be “too expensive”. Caution tape installed by our son. Five years on, both kids cite being in door-less bedrooms for a year of their childhoods as a major grievance.


CAUTION
CAUTION
CAUTION



Image 3: Photograph taken across the road from the cottage; the neighborhood was once a summer community, dense with tiny seasonal dwellings, for people mainly to enjoy the beach.



Image 4: The kids called sleeping in the cottage “camping” because the building felt so insubstantial.

Criticisms and feedback from our kids are maybe the heaviest form of peer review because their comments reveal not just their perception of our work but their lived experience.



Image 5: Salvaged lumber from un-built parts of the building's exterior and interior stored for future re-use.

As our work has, over the past years, focused on the appropriation of space over time rather than the realization of a building or space as an idea or image, we listen to our kids intently. The free-ness they have with space, in this now-past context, is an aspiration. In our work, we began trying to describe the power of spaces to spur occupation (of any kind) as a kind of agency held and exercised by space itself.[2] The way we practice aligns with how Scott Lash describes activity: "Activity is much less goal-directed, it is much more situational. It's like situationism in a way" you

put yourself down anywhere, and see where it takes you”.[3] This suits what we’re trying to get at, a situationist practice where we try to understand space better by being in it, but more importantly, by looking at and listening to how others also respond to it.



Image 6: Neighbor kids and our kids, outside usually, because “there was always construction happening” and the house was very small for a bunch of energetic tweens. When we ask them now if they miss anything about the place, our daughter says “the beach” and our son says “the beach, my friends”.

Our kids’ comments, their peer review of our former house, the neighborhood and region, show us how they’ve come to value things, or rather assume that value is attached to money, how they’ve internalized certain social norms and consciously pushed other norms aside.[4]



Image 7: Self-building facade repair because local builders would not take the work on - too nonstandard, not moneymaking. Photograph is taken by our daughter.

The photo essay we offer is an expression of uncertainty about our parenting, and by extension, of the life in which we've entangled them, an unintentional gesamtlebenswerk where they've become a de facto part of our situationist practice.[5]

The quote "You guys always buy the most expensive doors just get one that works" becomes a stand-in for the kids'

skepticism toward our ways of working, where we seemingly make things, including life choices, willfully more complicated than they need to be.



Image 8: Kitchen, for about three weeks, in our continual, lived-in construction site. Kids said, about the kitchen, “it was fine”.

An autoethnographic approach helps us tweeze understanding from the messy entanglement of our work and life, and engage in a process of knowledge creation that is slowly becoming more widely used and recognized in the discipline. The assertion made by Michael Kaethler, that, “[in our search for pure methods and crystalline answers, we miss out on a vast array of knowledge or risk flattening it, reducing it to only that which is clean and tidy” resonates with us.[6]

We recently left the small place in Canada, fought our real estate agent to keep "as is" out of the listing, and now sit here in middle America witnessing how our children have both assimilated and also use their Canadian identity to distance themselves from select things with which they disagree.

The grievances highlight the special status of built form as a medium in architecture. Everyday people don't have grievances about drawings. Or about books on architecture. It is built form that is accessible to everyone in an immediate way.

1 The 2018 real estate listing is no longer active, so this is paraphrased from memory. The "as-is" is known to be a euphemism for "repairs needed" and importantly in the North American context, the phrase protects the seller from liability if/when buyers discover conditions that require attention/repair.

2 We started referring to the kind of spaces that we observe to hold/exercise agency as "space for something".

3 Scott Lash, Antoine Picon, Margaret Crawford, "Agency in Architecture: How to Be Critical? (Scott Lash and Antoine Picon, in conversation with Kenny Cupers and Isabelle Doucet. Comments by Margaret Crawford)", *FOOTPRINT*, Issue #4, Spring 2009, p.7-19.

4 Our son described the doors that we bought for both kids' bedrooms as "expensive"; it was his assumption, because they were not easy to obtain. But actually, these doors were not expensive in monetary terms. They are just not available in Canada, so we had to organize the pick-up and the import process ourselves. This misperception, and our own understanding of value, relates to a book we reference in teaching, and which our daughter is now reading: *Talking to My Daughter about the Economy: Or, How Capitalism Works--And How It Fails* by Yanis Varoufakis (Farrar, Straus and Giroux, 2019) and our longstanding interest in what we call "space for free".

5 *Gesamtlebenswerk* is a term we are just making-up, riffing off of the better-known *gesamtkunstwerk*. The "unintentional" is an important part of how we see this entanglement between work and life; a lot of uncertainty and regret emerges.

6 Michael Kaethler, "Dancing Dirty on the Fringes", in *The Auto-ethnographic Turn in Design*, ed. Louise Schouwenberg and Michael Kaethler (Amsterdam: Valiz, 2022), p.50.

session 12
Controversies & Confessions *(2)*

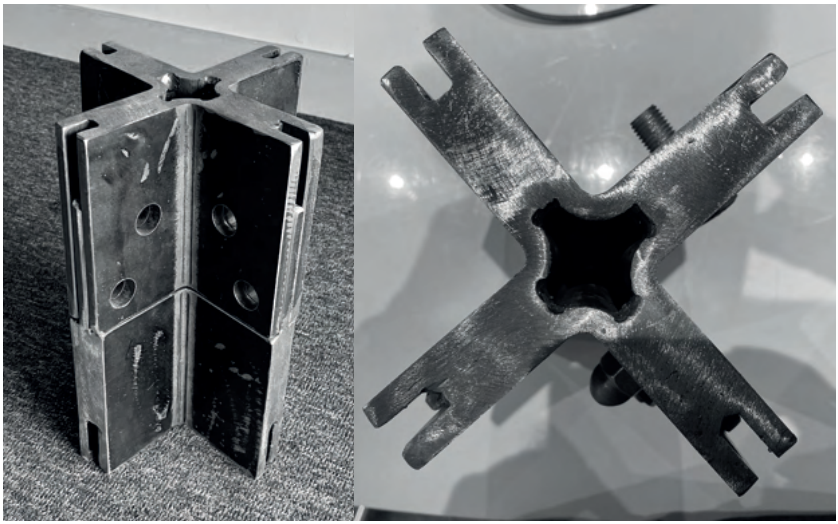
BINDING TOGETHER A PROJECT

The hidden role of material artefacts in establishing the trust required to build experimental work

Dr Rachel O'Grady and Chris Upson
OGU Architects
Queen's University Belfast

Moving Ideas from Page to Site

Binding is a process of fastening or holding together. The word is also widely associated with obligation: a legally binding agreement ties a party to an action or duty. This reflective essay examines documented internal communication within our office as well as records of conversations with clients and collaborators, which reveal moments where a particular artefact elicits belief in a design idea and convinces people to commit their time, resources and reputation to building it. This is a design process of tying people and materials into the pursuit of an experimental project.



1:1 Prototype of a connection detail that can be bolted together and unbolted again for demountability. *Queen's Quay*. OGU Architects + MMAS. Photographs: Fearghal Murray

Particular artefacts have unlocked every experimental project we have completed. These have included prototypes, existing objects found on site, and off-the-shelf components.

The temporary urban installations our practice focuses on tend not to have a secured, physical outcome when we start out. Behind the scenes, significant time is spent moving ideas from page to site. This endeavour is typically unseen and underplayed in the project's dissemination. However, it is central to our proactive design ethos: public projects meet many challenges and need to be championed. While the key ingredients of this 'hustle' might be assumed to be networking or compelling imagery, material objects are essential: particular artefacts have unlocked every experimental project we have completed. These have included prototypes, existing items found on site, and off-the-shelf components, described here in an examination of five in

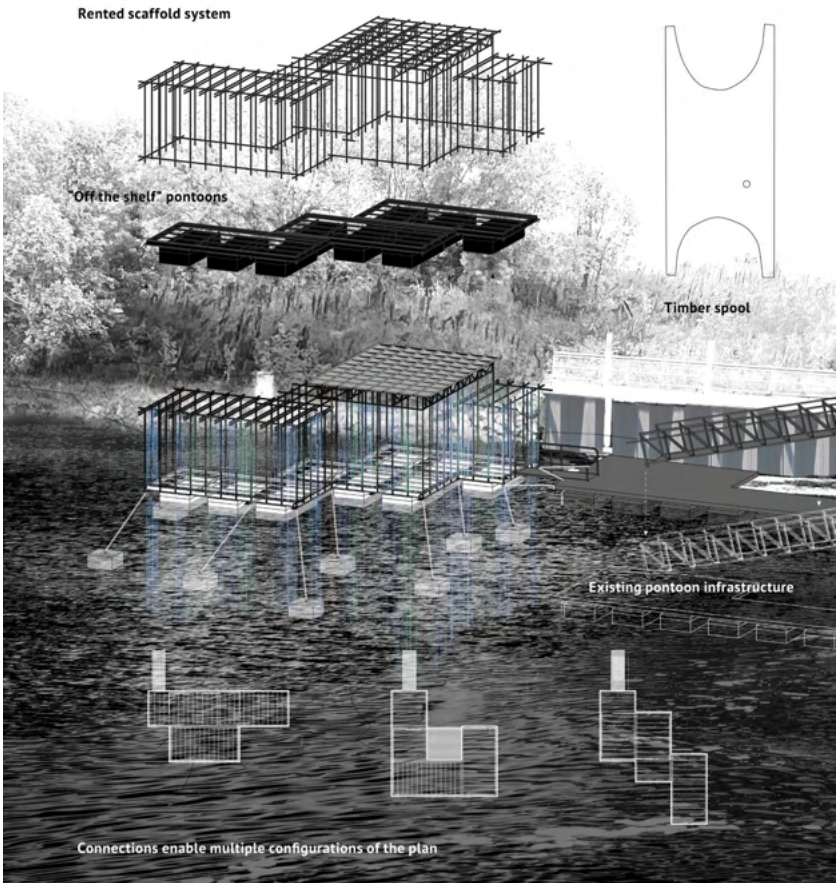
stallations in Belfast: *DRIFT, Queen's Quay, Ormeau Parklet, Adelaide Street* and *2RA*. These objects have reassured the people in charge of critical processes and resources. They have acted as unofficial guarantees that the structure can, will (and to an extent already does) exist.

Resistance and Accommodation

Temporary, urban projects occupy the liminal space between our professional and academic work. We recognise the design process as one of resistance and accommodation, an interpretation of Andrew Pickering's "Mangle of Practice"[1]. We start with questions and initial intentions, the pursuit of which reveals challenges that we document to build knowledge about the social, material, political and environmental conditions of the scheme. Recording the necessary design modifications exposes limits and possibilities within our practice. For example, to build our pavilion *DRIFT*, we had to create a new company outside of architecture, revealing an invisible boundary within our profession in the UK.

We have re-examined communication records from the design period of five projects to investigate ways that arte

1 Pickering, A. (1995). The mangle of practice: Time, agency, and science. University of Chicago press.



Above: artefacts crucial to the realisation of *DRIFT*.
Drawing: Rachel O'Grady

Right: *DRIFT* Site 1: Stranmillis.
Photograph: Joe Laverty





A timber spool was quickly made in response to a problem on site. Designed to aid the process of wrapping the walls of the *DRIFT* pavilion with rope, it transformed the process from a tedious task to an enjoyable activity. A team member's message received on its first day of use states *"It's a beautiful thing. Making progress now.."* Photograph: Rachel O'Grady

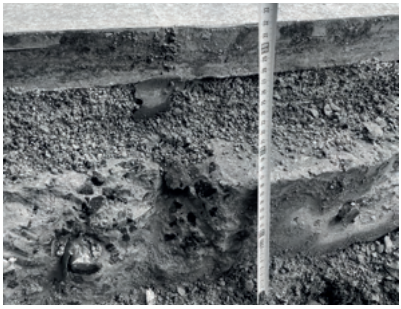
facts removed obstacles at critical junctures. This revealed that from the earliest stages of an urban intervention, various modes of communication - short videos, group chats, sketches, text messages and models - tied an increasing number of objects and collaborators to the intention, giving it shape and pulling it into being.

Binding Trust to Materials

The set of artefacts that unlocked each project is different in every case. “Off the shelf” components - pontoon bases and a rentable scaffolding system - were essential to gain insurance and engineering assistance within budget for *DRIFT*, due to the predictability of their performance. The certificate of that insurance was also crucial, enabling funds to be released. In the final days of assembly, the creation of a timber spool transformed a painful task into an enjoyable one, convincing volunteers to complete the facade with us. In other projects, 1:1 scale prototypes, pre-existing site objects and historic photographs have all removed barriers to progress.

By re-examining the role of artefacts in earning trust, a strand of our design process has become apparent. We have become skilled in communicating a narrative that illuminates the relationship between object and project: a translational moment where the artefact becomes evidence that the pursuit of the project will be worthwhile. This process is explorative, improvisational and strategic: we find physical things that fit the situation and present the necessary proof that they can perform as needed. Until they are built, our installations are always in part unpredictable, but this process connects the future structure to the present intention through trusted pieces, binding the known to the unknown.





1a









Examples of Projects and Material Artefacts that unlocked them:

Top. Queen's Quay Kiosk. OGU Architects + MMAS. Photograph: Joe Laverty. An existing concrete slab in the ground makes the project site viable. Evidence: *"The RC slab could potentially be useful as the foundation. As a starting point is it at the correct level to suit the proposed build up"* - email from structural engineer.
Middle. Adelaide Street. OGU Architects + MMAS. Photograph: Joe Laverty. An edge detail allows the temporary installation to gain permission to be constructed in a conservation area. Evidence: *"Overall, the proposal would preserve the character and appearance of the area including the Conservation Area"* - Planning Committee Report.
Bottom. Ormeau Parklet. OGU Architects + MMAS. Photograph: Joe Laverty. An off-the-shelf cattle feeding trough is heavy enough to meet the safety requirements to form a boundary whilst being cheap enough to buy through a small grant. *"I can also see merits in your design in that it saves excavation for the new kerb line"* - email from Department for Infrastructure

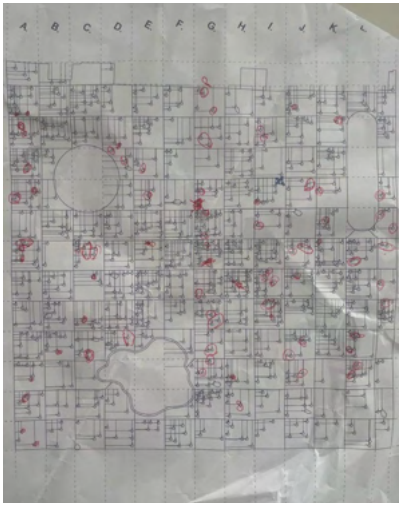
PLAYFUL ARCHITECTURE AS A WAY OF ACT

Behind the scenes of a public square — notes from a ten-year project

Louise de Froidmont
Central ofaau

A playful process is above all an open process — one that tries, fails, tries again, and doesn't close too quickly on one solution. This is especially hard within a public commission. But this openness is precisely what allows a project to respond honestly to real needs — those of the users, the site, the social context. Where a too-rigid approach fixes ideas from the very first sketches, a playful attitude keeps the project permeable, able to transform through contact with reality.

This works differently depending on the phase — and drawing is the most direct witness of this. During the design phase, research is progressive, sometimes indirect — drawings have time to evolve, to become more precise, to build up. During construction, urgency takes over: answers must be quick, tested directly on site with all trades involved. Drawings stay rough. In both cases, iterations are not corrections — they are responses to real problems, traces of the contact between drawing and the world.





This is the context of the Place Destrée project in Gilly — a municipality on the periphery of Charleroi, with a rich industrial past, today fragile — precisely the kind of context where public space, at this intermediate scale, can become a ground for resilience and empowerment.[1] Won through the Europan 13 competition as part of the Plan Place, the project aims to recreate a town centre for the municipality. The Place Destrée was then nothing more than an open-air car park — 22,000m² of asphalt inherited from the 1970s, surrounded by public buildings that turned their backs to it. Through three main interventions — the square, the park, tailor-made gestures — the project sets out to reveal what was already there.



Gilly, Place Destrée before works. Photo: Maxime Delvaux. Learning from the existing territory

1 Col·lectiu Punt 6, Urbanismo Feminista, Barcelona, Virus Editorial, 2019.

Make a room for Gilly

The town square is the public space par excellence: the place where a community recognises itself, gathers, exists. It was therefore less about inventing it than redefining it — a large play carpet, at the scale of the city, where people celebrate, gather, play, meet. This ambition responds to the notion of the reproductive city[1] — one that values not economic productivity, but everyday practices: care, education, encounter, rest. The programme follows — benches, play structures, a drinking fountain, a basin, lighting — all resting on this XXL carpet with its constellation pattern. No space is defined by anything other than its floor finish: no barriers, no fences. Everyone is free to move, to play, to rest as they wish. If a child can freely play and make a space their own, then that space truly works for everyone.[2]



1 Dolores Hayden, The Grand Domestic Revolution, MIT Press, 1981.

2 Francesco Tonucci, La Città dei Bambini, Laterza, 1996.

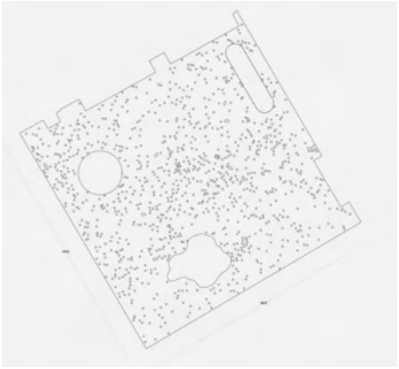


Axonometric view of the full project. The square, surrounded by a series of tailor-made interventions, sees new connections emerge: facades turn back toward the centre, the park connects the surrounding housing to the square. This drawing is itself a form of adaptation — colour-coded to show what was built, what might still come, and what had to be abandoned due to human, technical or financial constraints. A map of decisions as much as of space.



The square's concrete surface taking shape on site. Behind this image lie eight months of discussions — with engineers, subcontractors, the main contractor, and workers. Each party pulled in their own direction, defending their own constraints and interests, without always trying to understand the intentions of the other. Holding the design together through that negotiation is perhaps one of the least visible parts of the job — and one of the most essential.

The carpet is not a neutral background — it is an invitation. Its pattern and the objects placed on top form a space open to interpretation: you play in it, you claim a corner, you invent uses the project never planned. Like junk playgrounds[1], the space doesn't impose its uses — it suggests them, and leaves the rest to its inhabitants. This is how the playful goes beyond the design process to become part of the city itself.



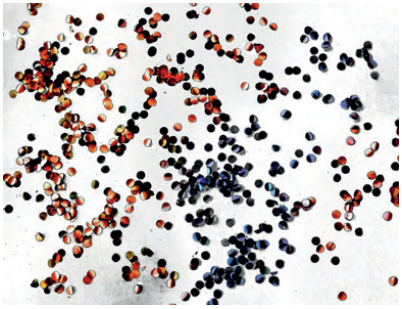
The search went through many directions: confetti thrown on a table and vectorised, images converted into binary code. Each attempt was either too organised or too chaotic

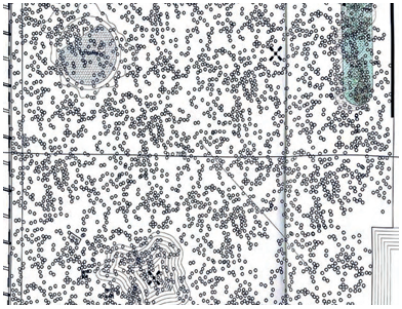
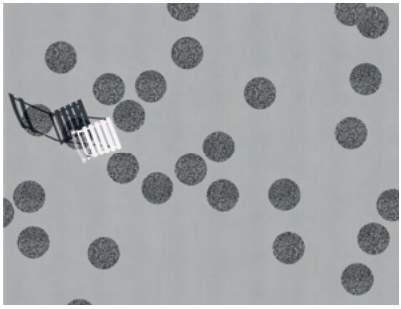
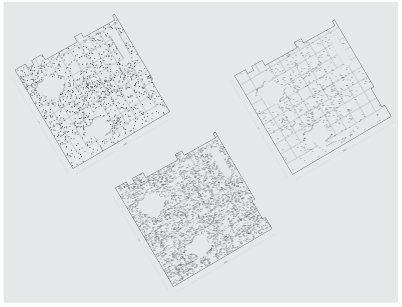


The sky offered what we were looking for all along: something naturally disordered, familiar yet impossible to control.

1 Carl Theodor Sørensen, Danish landscape architect, developed the concept of the junk playground in the 1940s.








Aldo van Eyck, Amsterdam playgrounds, 1950s. Minimal interventions that suggested play without imposing it. For Van Eyck, designing for children meant designing for everyone — and by extension, designing for those who care for them. In a city where women still assume most caregiving tasks, a playground is never just a playground: it is an opening of urban space toward those who are too often invisible in it.



Place Destrée, Gilly, 2024. The same gesture, sixty years later — the constellation inserts become stepping stones, unplanned, unstoppable.



NEGOTIATING HERITAGE

Power Dynamics in the Transformation of a Historic Square in Tuscany

Emanuele Barili and Olivia Gori
ECÒL

How is the preservation of an Italian historic center supposed to work?

The answer is not straightforward, but it inevitably involves the role of the *Soprintendenza*, a central authority in the Italian system of heritage protection. This institution holds significant power: its authority consistently overrides that of local administrations, as it operates as a direct branch of the State through the Ministry of Culture.

The Superintendence of Archaeology, Fine Arts and Landscape has the institutional task of safeguarding Italian cultural patrimony and is responsible for the protection, conservation, enhancement of archaeological, artistic, architectural and landscape heritage. Considering the immense patrimony of the country its role is obviously very important and crucial. In principle, the *Soprintendenza* should not interfere directly in the design process. In practice, however, the process unfolds in unofficial meetings where designers are expected to present projects from the preliminary stages, engaging in discussions that are often subjective, opaque, and difficult to frame within clear rules. Official responses can take up to 60 days and each requested modification may trigger a new cycle.

This creates a slow, iterative process, in which even minor changes can significantly delay the project and, among other consequences, directly impact the designer's remuneration.

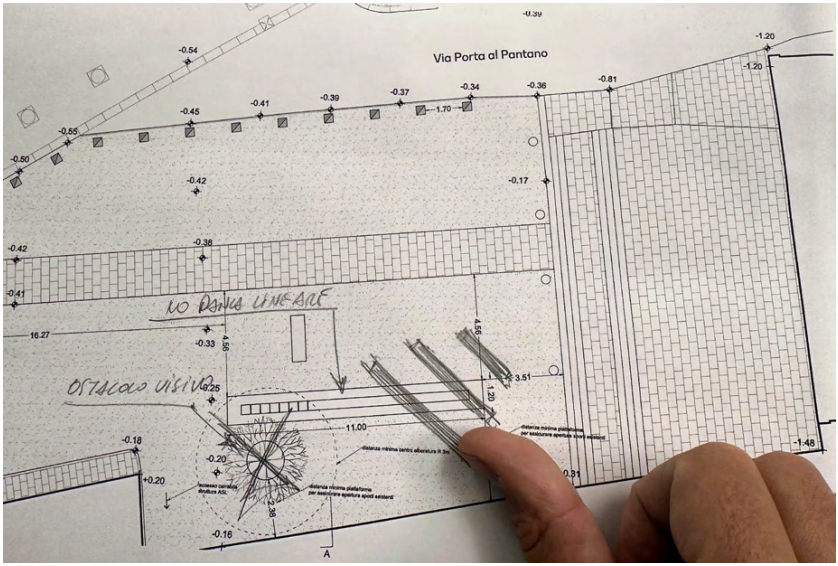
Presented through the case of Piazza San Bartolomeo, this project, while not the only occasion in which our practice has engaged with the *Soprintendenza*, clearly reveals the complexity of these dynamics over the course of the work; further exacerbated by the fact that three different officers were assigned to its evaluation due to retirement and reassignment.



Portion of the square where we were allowed to plant trees. The result reflects a long negotiation, shaped more by formal and 'aesthetic' considerations than by effective use.



A fragment of our Instagram story: celebrating, after two years, finally being able to submit the formal request to the *Soprintendenza* (of course no digital submission)



"Right here, three benches should be placed, oriented towards the church, as if they had always been there", said the heritage officer, standing in front of our plans. Drawing imaginary lines on the paper, his thumb, in a swift second, had disregarded and rejected our proposal altogether.



The shape of the cross acts as a mediation between the church's frontal orientation and the lateral seating of the initial proposal.

The discussion and the evaluation process as a whole, remained largely confined to aesthetic and historical considerations.



"Why do you think this isn't right for the place? We even tested the footprint on site with tape. Given the limited budget, wouldn't it make more sense to focus on a single element rather than the whole square?"

"No, that 'UFO' doesn't fit here, it's too large. You might consider something more rectangular instead of curved shapes."

While the *Soprintendenza* focused on preserving a specific formal image, our concern was to maintain the environmental quality of the project. This means paying attention also to spatial relationships, microclimate, and use. The process therefore became an attempt to hold these two positions together, without sacrificing one to the other.

The tendency to prioritize historical and formal continuity, without a critical or contemporary lens, quickly became evident. The introduction of greenery, for instance, was initially opposed based on the idea that the medieval historical fabric of the town did not include trees. This position, like many others to come during the process, brought the project to a standstill. Certain encountered complications might also be explained by the professionalisation of this institution. A relatively narrow range of professional backgrounds is tasked with overseeing an extremely broad spectrum of spaces and uses. Within a historic center, everything may fall under protection: squares, schools, churches, offices, housing, artifacts, regardless of their different roles, temporalities, and forms of use. Within this framework, it becomes difficult to argue that public spaces are not timeless entities. For those used to working with long-lasting artifacts, it is challenging to accept that squares are evolving environments, subject to rapid change, where even the possibility of error takes on a different meaning.

What emerges from this experience is not simply a story of constraints, but of negotiation within a complex system of power, interpretation, and responsibility.

The *Soprintendenza* plays an essential role in safeguarding heritage, yet its current structure reveals limitations when addressing contemporary public space. The lack of interdisciplinary perspectives, the rigidity of certain aesthetic assumptions, and the absence of a temporal understanding of urban spaces all contribute to a friction between preservation and transformation. Designing in historic contexts requires more than formal solutions. It demands the ability to navigate institutional frameworks, to translate contemporary needs into acceptable forms, and to engage in a continuous process of mediation. Our presentation aims to show, through this specific experience, how architectural and urban projects are not only spatial interventions, but can also be a negotiation of values, between past and present, authority and use, memory and possibility.



Practices In Research
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