As Found

International colloquium on adaptive reuse

5-7 September 2023

Hasselt & Antwerp, Belgium

Hasselt University &
Flanders Architecture Institute

BOOK OF ABSTRACTS

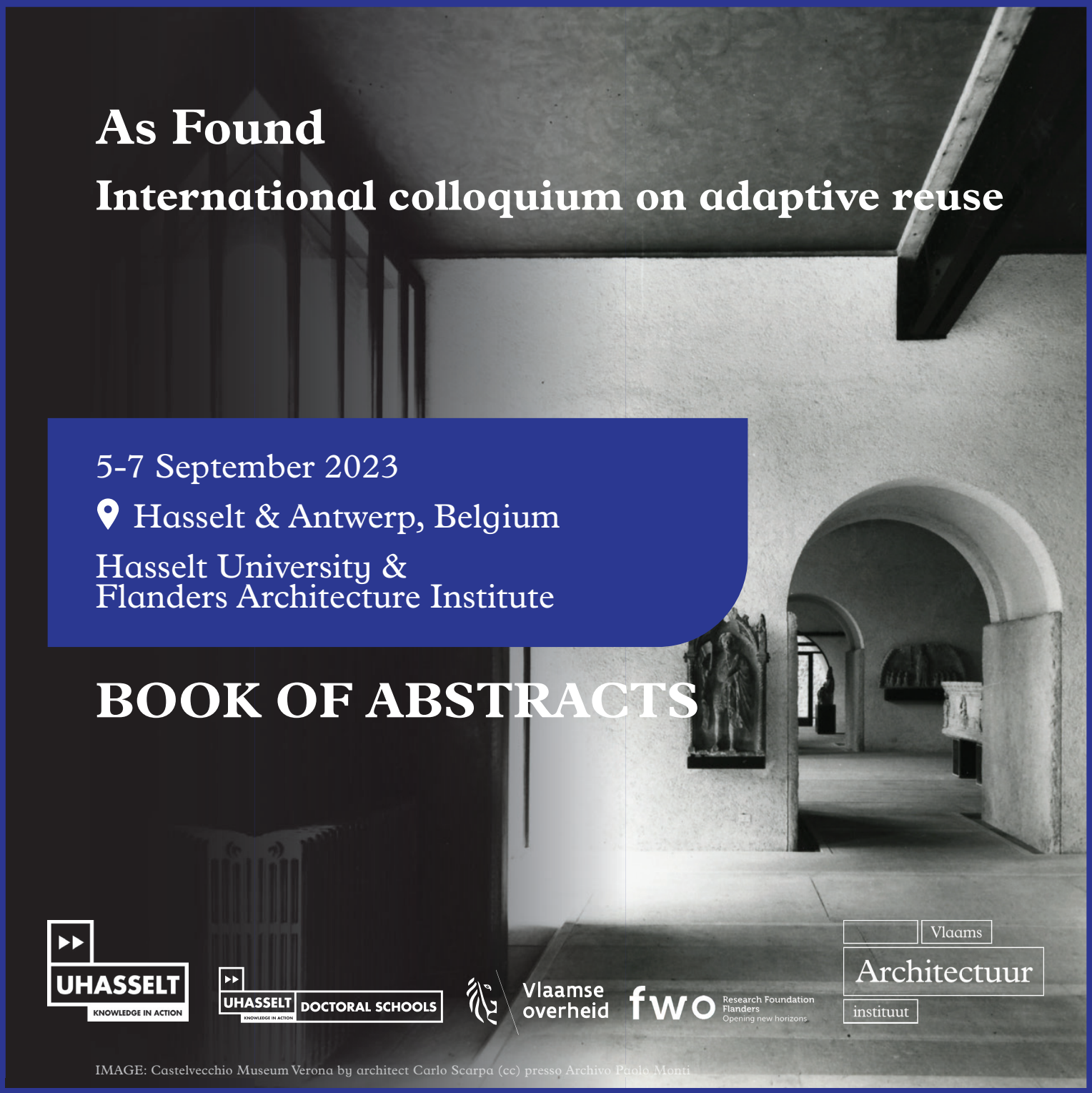

IMAGE: Castelvecchio Museum Verona by architect Carlo Scarpa (cc) presso Archivo Paolo Monti

AS FOUND INTERNATIONAL COLLOQUIUM ON ADAPTIVE REUSE
-
BOOK OF ABSTRACTS

Organized by the Faculty of Architecture and Arts of Hasselt University and
Flanders Architecture Institute

5-7 September 2023 in Antwerp & Hasselt

Conference Chairs and editors: Bie Plevoets, Hülya Ertas, Sofie De Caigny


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THE SCOPE

The work of architects nowadays increasingly consists of intervening in already existing buildings or (urban) structures. The modern dichotomy between architecture and historic preservation, with the former concentrating primarily on the design of new buildings and the latter on the restoration of existing buildings in a state of the past, seems to have given way to a new approach today. A more experimental approach in which the narratives and traces found in the existing are the inspiration for contemporary interventions. This changing approach to the built environment - the 'heritage' in the broadest sense - has also been extensively addressed in architectural and academic research.
Fred Scott's seminal monograph On Altering Architecture and the volume Experimental Preservation, edited by Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius are just a few examples.
Additionally, architectural schools give increasing attention in their curricula to assignments concerning densification, redevelopment, renovation and reallocation, with some schools even offering specialized programs on the subject.
The colloquium aims to discuss how contemporary architecture deals with the existing built environment 'as found' from four different angles. The program will be composed of sessions, keynotes and a PhD seminar.

1 | ARCHITECTURAL EXPERIMENTS TO INTERVENE IN THE AS FOUND

This session aims to reflect on experimental spatial strategies to intervene in the existing. While modernism focused on new constructions since the 1970s architects have become more interested in working with existing buildings. Architects like Giancarlo di Carlo, Hans Döllgast, Carlo Scarpa, Sverre Fehn, or Lina Bo Bardi dedicated a significant part of their oeuvre on transformation and reuse. And more recently, offices like Herzog & de Meuron, Lacaton & Vassal, Caruso St John, Harquitectes, 51N4E and noAarchitects, etc. are focusing on adaptive reuse as much as on new buildings.
Many of the projects developed nowadays by renowned offices or by young architects challenge modern conservation principles as well as architectural dogmas. In this session, we aim to conceptualize such experimental, innovative, or controversial architectural strategies to reuse and transform existing buildings, structures and landscapes. Questions that are addressed include, but are not limited to: What is the relation between the interior and exterior of a building; can the shell and the interior each tell their own story? What is the meaning of emptiness as spatial experience and as functional space? Can removal be a method of 'preserving' heritage? Can the dismantling of buildings and interiors and the reuse of their fragments be a way of passing on our heritage to future generations? Can architects today continue the design language of a predecessor; can we designate the architectural language itself as heritage? What is the meaning of the 'architectural citation' in contemporary architecture? Is the protected status of a building a constraint for its adaptation or reuse; or can the protected status steer innovative spatial practices? In this session, we are looking for new theoretical and operational approaches that question both the existing architectural practice and the conventions in how to deal with the existing built environment and heritage. We aim for this session to present a powerful range of experiments.

2 | TRANSLATING THE AS FOUND: NARRATIVES AND MEANING

Remodelling historical sites often show interventions changing initial meanings and introducing new ones. Sometimes specific narratives and associations become part of sites independent from their original program and use. Rudolph Machado used the metaphor of a marked canvas to visualize this hermeneutic process; how the past becomes a package of sense, of built-up meaning to be accepted, maintained, transformed, suppressed, or refused. It seems attractive to link this with adaptive reuse as designers seek to enter into dialogue with the past and envisage its fragile continuity. This dialogue exists on formal grounds and relates to questions of style, materialization, plan, typology etc. But also on the level of meaning associated with concepts, narratives, rituals, and associations.

Are architects like translators who transfer the meaning from an existing structure into a new one? How do we deal with buildings whose traces of the past are ambiguous or reveal a controversial or contested history? What to do with sites that have no material traces left but carry values and meanings that have a longer history but were erased over time? What is the value of narratives and immaterial heritage for contemporary interventions? How to document, research and secure these immaterial dimensions of spaces? Who's immaterial values are taken care of, and who is made invisible?

3 | AS USED: SUSTAINING THE EXISTING USE

Numerous historical building complexes accommodate a variety of uses on account of their general usefulness, affordability and spatial flexibility. Typically, when they go through a process of re-planning and transformation, the overall purpose changes and the availability of affordable rental spaces is lost. How do you transform buildings without displacing current functions and users? Is there a potential to develop adaptive reuse strategies with the existing program in mind — 'as used' instead of 'as found' — to consolidate present use and local community value?
This session is an invitation to consider all forms of existing use and reuse, including squatting and other forms of bodily presence as a form of resistance as well as more conventional methods for trying to stay put in a building, like formal involvement in planning, political networking, organized protests and community rallies. The main purpose is to conceptualize the possibilities at hand and discuss potential alternatives to the normative discourse of displacement. Prospective papers could also explore these matters from a developer's perspective, in order to get a clearer understanding of why the existing program seldom survives and to examine the incentives that may be needed to change the default approach.

4 | EDUCATION FOR REUSE - REUSE FOR EDUCATION

This session starts from the observation that, starting from the 1970s, notions such as 'recycling', 'environmental retrieval', 'adaptive reuse' and 'retrofitting' found their way into architectural education through educational experiments and curriculum reforms. Today, specialized MA and BA curricula and laboratories increasingly frame the attention to the past in terms of notions such as 'sustainability' and 'ecology'. They often seek 'citizen-driven' design answers for the revitalization, redevelopment and adaptive reuse of the built environment. For this session, we solicit contributions that, through case studies, explore 1) which pedagogical tools and methods enable and achieve an education for reuse and 2) how reuse projects have impacted educational models and curricula. Authors may thus first identify and critically analyze the pedagogical tools and methods that have been developed since the 1970s to read the built environment beyond conventional strategies such as typology, morphology, analysis of image quality and figure-ground studies. How are tools and methods to read and interpret the existing built environment applied in design education today? Which tools and methods are needed to equip a future generation. Authors may secondly consider how adaptive reuse of existing structures, sites and buildings can meet increasing demands for educational spaces and infrastructure. Which design approaches are needed for a learning process to occur, and how can refurbished sites and structures increase flexibility, spontaneity and interconnectivity in a learning trajectory? How is education organized in existing frameworks and structures (contrary to purpose-built schools), and how do these 'frames' impact curriculum formation and educational processes?

AS FOUND: EXPERIMENTS IN PRESERVATION
Colloquium Programme

5 SEPTEMBER 2023, DE SINGEL, ANTWERP (Desguinlei 25, 2018 Antwerpen)

Time	Agenda
19:00	Free visit to the exhibition As Found
20.00	Opening lecture by Anne Lacaton
21.30	Bus from Antwerp to Hasselt
22.30	Arrival in Hasselt

**Please note that there will be no dinner served. There is a restaurant in De Singel, or opportunities to eat in the neighbourhood.*

6 SEPTEMBER 2023, OLD PRISON, HASSELT (Martelarenlaan 42, 3500 Hasselt)

Time	Agenda
09:00	Registration & possibility to visit the building, adaptive reuse project by noArchitecten
10.00	Welcome and introduction to parallel sessions | *auditorium 2: Louis Roppe*
10.30	Parallel Sessions (Presentation (P) /Pecha Kucha (PK)):

Architectural Experiments I | *auditorium 2: Louis Roppe*
moderator: Stephanie Van de Voorde

(PK) The WVDM Living Lab. Reconciling heritage with sustainability
Stephanie Van de Voorde, Ine Wouters, Waldo Galle

(P) Surplus Reappropriation: adaptive reuse of incidental and accidental construction waste
Craig Stott, Simon Warren

(P) Toward a Contemporary Spolia and the Poetics of Re-imagination in the Constructed Environment
Aleksandr Mergold

(P) A New Generation of Architects-Repairers
Baboulet Luc, Landauer Paul

(P) Reuse or renew – office building conversion under four different scenarios in Brussels EU district
Dorothee Stiernon, Morgane Bos, Anders Böhlke

Translation the As Found I | *Room Fr1.11*
moderator: Koenraad Van Cleempoel

(PK) Site Values: how they are established, how they are engaged, how they can endure
Hugh Campbell, Dervla MacManus

(PK) Creating a Dynamic Narrative: Intervention design as a tool to create a dynamic narrative in the Praetorium of Hadrian's Villa
Nasim Shiasi, Mahmood Panahy

Time	Agenda

(PK) Translating the Immaterial
Ana Šverko

(P) Stained Glass in Reuse. How to Adapt Church Windows 'As Found'
Zsuzsanna Böröcz

(P) A Shrine in the Landscape. Re-Activating Marc Dessauvage's St Rochus' Memorial Chapel in Aarschot.
Charlotte Ardui, Saidja Heynickx, Sven Sterken

Education for Reuse I - Pedagogies for Climate Emergency - Circular Materials |
auditorium 1: Louis Verhaegen

moderator: Elke Couchez

(PK) Crafting Circularity – Reuse and Availability-Based Design in Architecture Education
Mario Rinke, Frederik Vandyck

(PK) SuperReuse: A Pedagogic Manifesto
Graeme Brooker, Steve Jensen

(PK) Doing as a learning strategy – Questioning design interplay between artefact, architecture and history in education and/on reuse with Lina Bo Bardi as inspiration
Karen Lens

(PK) Zero Waste Church: Education for Circular Reuse of Religious Buildings
Joana dos Santos Gonçalves, Wido Quist, Olga Ioannou

(PK) Teaching Value: Attention and Care in Reuse Pedagogy
Simone Ferracina

Roundtable discussion

12.00 Lunch | *Foyer*

13.30 Parallel Sessions (Presentation (P) /Pecha Kucha (PK)):

Architectural Experiments II | *auditorium 2: Louis Roppe*
moderator: Wouter Van Acker

(PK) Karreveld school, from temporary occupation and reuse strategies to permanence and a layered identity?
Benoit Burquel, Harold Fallon, Benoît Vandenbulcke

(P) Negotiating space in an ongoing dialogue: how practices of adaptive reuse redefine authorship
Colm mac Aoidh

(P) As Found. At Hand.
Sam De Vocht, Joana dos Santos Gonçalves

(P) Restoration as 'Curatorial Practice': A New Lease of Life for the As Found
Florina Pop

(P) Carlo Scarpa's Restauro Critico and Lina Bo Bardi's Historical Present: Comparing conceptual strategies and key projects for interventions with the As Found
Koenraad Van Cleempoel

Time	Agenda

PhD Seminar I | *auditorium 1 Louis Verhaegen*
critic: Markus Berger
moderator: Maria Gil Ulldemolins

(P) As Found : Collective Complexity and Circumstancial Contradictions
Els Van Meerbeek

(P) The role of paper design, re-reading canonical essays of architectural theory as design method
Marie Moors

(P) Architects' Methodology in Adaptive Reuse of Heritage Buildings
Fatemeh Hedieh Arfa, Wido Quist, Barbara Lubelli, Hielkje Zijlstra

15.00 Parallel Sessions (Presentation (P) /Pecha Kucha (PK)):

Architectural Experiments III | *auditorium 2: Louis Roppe*
moderator: Bie Plevoets

(PK) Monumental Ordinary: Almost as Found
Guillaume Eckly, Barbara Fischer, Elisa Monaci, Alberto Petracchin, Mathias Roustang

(PK) Structural Typologies
Floris de Bruyn

(P) Common Abilities: Reintroducing the Commons in Redundant Infrastructures
Martha Kennis

(P) Adaptive Reuse as social practice
Francesca Murialdo

Translating the As Found II | *auditorium 1 Louis Verhaegen*
moderator: Koenraad Van Cleempoel

(P) Ariadne and Architecture: Hesitation and Instauration as Architectural Strategies.
Elias D'hollander

(P) Re-reading the values of the existing
Nadin Augustiniok

(P) Learning from the farmhouse "as found" – continuity of use in existing buildings
Ines Lüder

16.00 Coffee Break

16.30 **Keynote lecture** | *auditorium 2: Louis Roppe*

As Found 02: Towards Sustainable Design Futures
Markus Berger, Rhode Island School of Design, Providence (USA)

18.00 Reception

7 **SEPTEMBER 2023, OLD PRISON, HASSELT** (Martelarenlaan 42)

Time	Agenda
09.00	Parallel Sessions (Presentation (P) /Pecha Kucha (PK)):

Architectural Experiments IV
moderator: Nadin Augustiniok | *auditorium 2: Louis Roppe*

(PK) Informing heritage conservation through experiences of diverse bodies and minds. The case of Stadhuis Leuven
Negin Eisazadeh, Peter-Willem Vermeersch, Ann Heylighen, Claudine Houbart

(PK) The Brazilian Fortress of "Nossa Senhora da Conceição de Araçatuba" - new interventions to provide use
Liliane J Nizzola, Letícia Nardi

(PK) Adaptive Reuse as an approach for conserving values through transformation: The experience of conversion of historic Bagheri's house into Haft Paykar boutique hotel, Iran.
Mahdiar Nezam, Fatemeh Mollazadeh, Laleh Ramezani

(P) Facadism - A compromise between Historic preservation and demolition in old cities facing contemporary development.
Naveed Iqbal

(P) How heritage buildings respond to contemporary needs. Review of case studies in Sydney, Australia
Shabnam Yazdani

Translating the As Found III | *auditorium 1 Louis Verhaegen*
moderator: Koenraad Van Cleempoel

(PK) Naughty heritage: how the most hated building in Barcelona turned into a friendly place in spite of its painful past
Alessandro Scarnato

(PK) Re-Building Memory: The Adaptive Reuse of Indian Residential Schools in Canada
Amara Goodwin

(P) The Future of the Already Built
Sally Stone

(P) As Found Attunement - Architectural Meaning in the Age of Ecological Crisis
Nicolai Bo Andersen

(P) Meaning in life, morality and built heritage
Chris Bessemans

As Used | *Room Fr1.11*
moderator: Hülya Ertas

(PK) Obstacles in Canadian Adaptive Reuse Practice
Dana Mastrangelo, Melissa Lengies, Taylor Quibell, Mariana Esponda, Federica Goffi

(PK) Acknowledging the informal in adaptive reuse - evaluating the designer's role in user-led adaptations
Nusrat Kamal Ritu, Bie Plevoets, Asli Cicek

Time	Agenda

(P) Self-Organized Actions for the 'Slow and Incremental Adaptation' of Heritage Places: Learning from Pilavoglu Han in Ankara, Turkey
E. Miray Kısaer Koca, Pınar Gökçınar Balkan, Pınar Aykaç, Sibel Yıldırım Esen, Neriman Sahin Güçhan

(P) The Foundlings of B. Joint Ventures for Quasi-Heritage Objects
Hanne De Vos, Wouter Van Acker, Brecht Van Duppen

(P) The Caring Landscape: The potential of adaptive reuse in residential healthcare
Regis Verplaetse, Nikolaas Vande Keere

(P) Scandinaviëblokken : from condominium towards a vertical neighbourhood
Harold Fallon, Tomas Ooms, Tim Vanhooren, Benoît Vandenbulcke, Benoît Burquel

10.30 Coffee Break

11.00 Parallel Sessions (Presentation (P) /Pecha Kucha (PK)):

Architectural Experiments V | *auditorium 2: Louis Roppe*
moderator: Sofie De Caigny

(PK) On the Traces of the Old: Adaptive Reuse of British Oil Mill
Seray Türkay Coskun, Onur Yüncü, Esatcan Coskun

(PK) Adaptive reuse of industrial heritage for housing purposes in Brazil: possibilities for the Fluminense Mill, Rio de Janeiro
Rafaela Simonato Citron

(P) Life in the ruins of barns
Pavel Fuchs, Matyáš Gál

(P) Preserving, restoring, and creating values: Adaptive reuse of steam and power buildings of a textile factory in Turkey
Erkan Kambek, Gülsün Tanyeli

(P) Adaptive reuse of an abandoned rurality; reclaiming lost identities of the past.
Mo Michelsen Stochholm Krag

Education for Reuse II - Pedagogies for Reading the Existing – Unlocking (Hidden) Urban Layers | *auditorium 1 Louis Verhaegen*
moderator: Elke Couchez

(PK) Unlayering realities. Uncovering identities / Discovering scenarios in the north
Maria Luna Nobile

(PK) Reading sites, building stories
Leeke Reinders, Paul Vermeulen

(PK) Atelier Reconversion Uliège: rethink, resettle, reconfigurate. Pedagogical tools and methods
Lisa De Visscher, Benoît Vandenbulcke

(PK) NIT Urban Heritage Lab: A multi-disciplinary platform for teaching transformation and reuse of water heritage
Ozgun Ozcakir, Aysel Arslan, Fokke Gerritsen, Mariette Verhoeven, Gerdy Verschuure-Stuip

Time	Agenda
(PK)	Reuse for Change: Learning about the social and political role of adaptive reuse Nikolaas Vande Keere Roundtable discussion
	PhD Seminar II | *Room Fr1.11* critic: Markus Berger moderator: Maria Gill Ulldemolins
(P)	Introducing tolerance. Strategies for operating on the 'as found' in self-built settlements of Caracas Josymar Rodriguez Alfonzo, Stefan Gzyl
(P)	Reuse of façade components: uncovering lessons from heritage for conventional practices Ruben Van Vooren, Esther Geboes, Waldo Galle, Niels De Temmerman
(P)	From Temporary to Permanent. Rising ambitions to sustain uses, even after demolition. Gabrielle Kawa, Waldo Galle, Niels De Temmerman
12.30	Lunch | *Foyer*
13:45	**Keynote lecture** | *auditorium 2: Louis Roppe* Re-Thinking Preservation; the Shoemaker and the Cobbler Thordis Arrhenius, School of Architecture, Royal Institute of Technology (Sweden)
15.00	Coffee Break
15.30 - 17.00	**Closing Remarks** | *auditorium 2: Louis Roppe*

ANNE LACATON

September 5 2023, 20.00, De Singel, Antwerpen
Onderdeel van het Festival van de architectuur
Volzet / Sold Out / Complet

“Demolishing is a decision of easiness and short term. It is a waste of many things – a waste of energy, a waste of material, and a waste of history. Moreover, it has a very negative social impact. For us, it is an act of violence.” - Anne Lacaton

Anne Lacaton was born in France in 1955. Graduated from the School of Architecture of Bordeaux in 1980. Diploma in Urban Planning at the university of Bordeaux in 1984. Professor at ETH Zurich since 2017. Visiting professor at the University of Madrid, Master Housing since 2007, at EPFL Lausanne, 2004, 2006, 2010-11 and 2017, at the University of Florida: Ivan Smith Studio in 2012, at theUniversity of NY-Buffalo: Clarkson Chair in 2013, at the Pavillon Neuflize OBC-Palais de Tokyo, Paris, in 2013-2014, at Harvard GSD: Kenzo Tange 2011 & Design critic 2015, at Sassari University in Alghero 2014 & 2015, at TU Delft, sem 2016-17.

Picture © Philippe Ruault



MARKUS BERGER: "AS FOUND 02: TOWARDS SUSTAINABLE DESIGN FUTURES"

September 6 2023, 16.30, Old Prison, Hasselt

Markus Berger is Professor of Interior Architecture at the Rhode Island School of Design (RISD), a registered architect (SBA) in the Netherlands and founder and director of The Repair Atelier: an art/design workshop that investigates and activates ideas of reuse.

His work, research, writing, and teaching are a critique on the ethics of modern architecture and focus on forms of change and repair in art, architecture, and design. Berger co-founded Int|AR, the Journal on Interventions and Adaptive Reuse.

His latest co-edited books are: Intervention and Adaptive Reuse: A Decade of Responsible Practice, (Berger, Wong), Birkhauser, 2021; and Repair: Sustainable Design Futures, (Berger, Irvin), Routledge, 2023.



THORDIS ARRHENIUS: "RE-THINKING PRESERVATION; THE SHOEMAKER AND THE COBBLER"

September 7 2023, 09.00, Old Prison, Hasselt

In the urgent context of climate change preservation has won a new relevance for architecture that goes far beyond saving a canon of buildings. This lecture will reflect on cultures of change, obsolescence and repair and their effect on the architectural discipline both in the past and today.

Thordis Arrhenius, architect SAR, (MA in Architecture KTH 1994, MA History & Theory AA Graduate School 1996, Filosofie doctor (PhD) KTH, 2003). Recently appointed professor in Architecture, Theory and Method at the School of Architecture, Royal Institute of Technology (KTH) Stockholm, Arrhenius has previously held a professor chair in Architecture History at the Oslo School of Architecture and Design (2007-20014) as well as in Culture Theory at Linköping's University LIU, Sweden (2014-2018).

Arrhenius' research interests concern the exhibition of architecture in mass culture, the relation between architecture and the museum, and the curatorial aspects of preservation.

Publications include The Fragile Monument, on Conservation and Modernity (Artifice books on Architecture, 2012) Place and Displacement, Exhibiting Architecture, (eds. Arrhenius, Lending, McGowan, Wallis) Lars Müller Publisher, Zurich, 2014, and Experimental Preservation (eds. Arrhenius, Langdalen, Otero-Pailos) Lars Müller Publisher, Zurich, 2016.

Recent research projects investigate the role of the architectural exhibition in the reception of modern architecture in Scandinavia, the historiography of conservation, and the strategy of alteration and its architectural and theoretical implications. Under the working title Restoring the Welfare State she is at present developing a cross disciplinary project on the welfare state, its cultures, politics, materials and agents, that aims, through the study of the 'making' of the welfare state, to contribute to the understanding of how the material heritage from the post-war period today is valued. She is the project leader for the research network Nordic Models of Architecture and Welfare which in 2018 received funding from the Joint Committee for Nordic research councils in the humanities and social sciences (NOS-HS).



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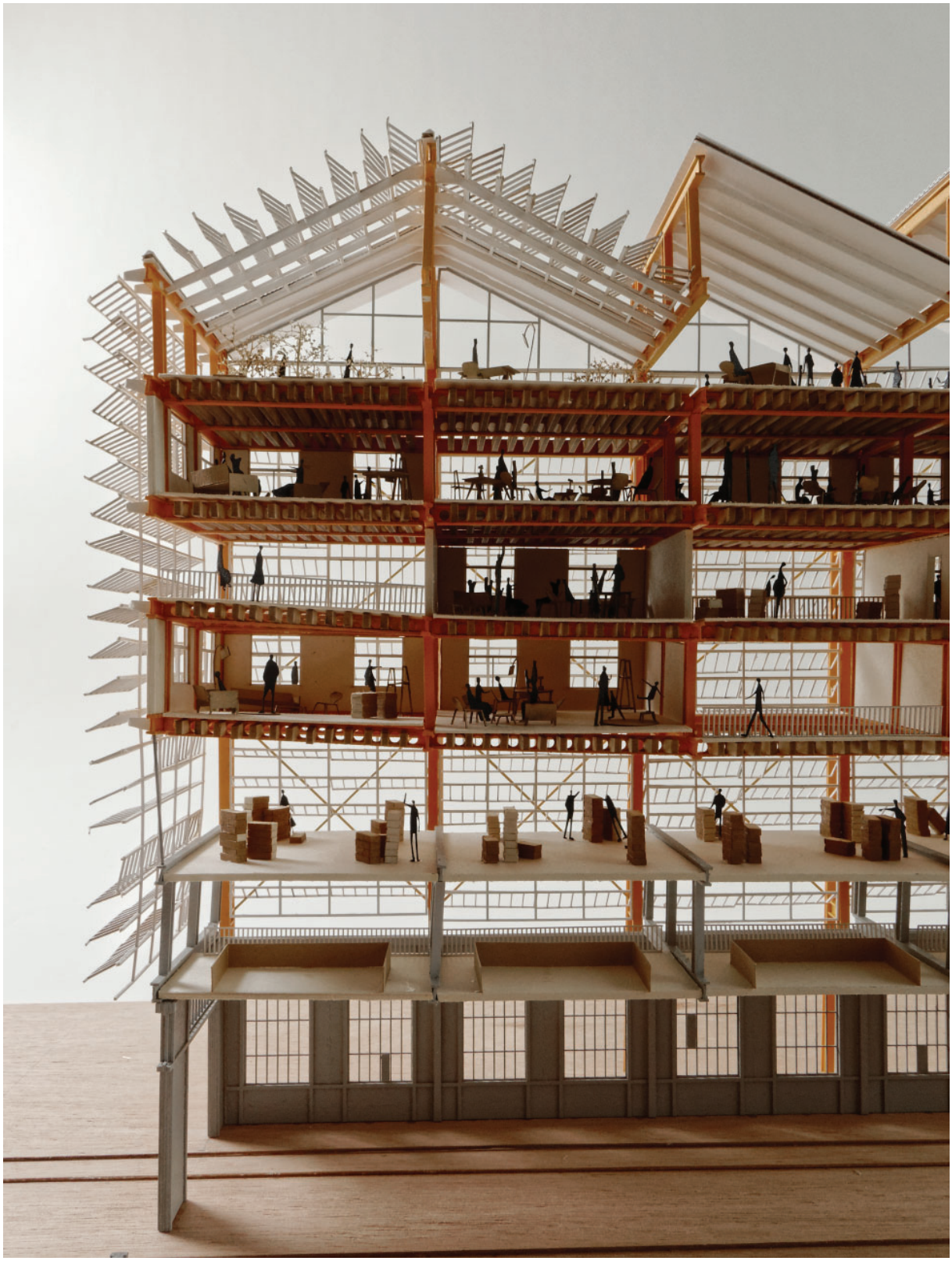


A NEW GENERATION OF ARCHITECTS-REPAIRERS

Luc Baboulet, Paul Landauer
École d'architecture de la ville et des territoires Paris-Est, France

We believe there is an urgent need for a new generation of architects-repairers. This "repairing imperative" is concerned with the potential uses of the abundant, but damaged and polluted "built matter" that the last two centuries left us, and that our ecological conscience forbids to destroy. Practically, it implies a critical stance on materials, construction methods, territories, and the very idea of innovation. Theoretically and historically, it forces us to revise some of our best established "cultural reflexes" in architecture. Among them: 1/ our notion of heritage, no longer reduced to the domain of historically or aesthetically significant buildings, but brought back to its broadest and most original meaning: everything that has been handed down to a community by previous generations and for which it must take responsibility, for better or for worse; 2/ our idea of the architect, now less the Author of a work that must first be thought out and then built (a modern literary model inherited from Petrarch and the Renaissance), than a "continuator" or an "interpolator" (categories familiar to medieval literature) involved within a serial work begun before her and open to the future; 3/ our vision of the project – no more the anticipation of a closed totality, but a continuous process of repair, alteration and modification; 4/ our idea of architectural history, then less progressive than "anachronistic" - a history that links architectural invention and experimentation to the recovery of latent but unexploited potentials contained in any structure, rather than to innovation alone; 5/ our modes of analysis and representation of the existing reality, no longer distinct from the specific work of the project, as long as it consists in repairing what is already there; 6/ our conception of the relationship between architecture and time, which, like space, becomes a design issue. Then, each design decision is but one step in a process of 'continuous redesign', while architecture and territory appear as a temporal 'concatenation' without beginning or end. The repairing imperative implies a new building consciousness for architecture: a "clinical paradigm" that highlights its capacity "to repair, to reconnect, to knit, to fill the cracks in contemporary communities, to reweave collective and personal histories, [...] at a time when the individual is assigned to invent himself".

[1] For the notions of "continuous redesign" and "concatenation", see Marvin Trachtenberg, Building-in-Time, New Haven, Yale University Press, 2010.
[2] Alexandre Gefen, Réparer le monde, Paris, José Corti, 2017.

Luc Baboulet is professor of architecture (studio and theory) at École d'architecture de la ville et des territoires Paris-Est, France, in the Master program "Transformation". He curated French edition of Reyner Banham, wrote papers on various topics, collaborates to the review Marnes, documents d'architecture. He is currently working on the relationship between architecture and time, as well as writing a book about "Architecture as Experience".

Paul Landauer is professor of architecture (studio and theory) at École d'architecture de la ville et des territoires Paris-Est, France, in the Master program "Transformation". He wrote papers on various topics and authored several books about French modern architecture, Grands ensembles, and the problem of space and security. He is currently working on a book about the relationship between architecture, ruin and repair.



KARREVELD SCHOOL, FROM TEMPORARY OCCUPATION AND REUSE STRATEGIES TO PERMANENCE AND A LAYERED IDENTITY?

Benoit Burquel, Harold Fallon, Benoît Vandenbulcke
AgwA, ULB, KUL, ULiège, Belgium

In 2016, the Karreveld School project in Molenbeek (Brussels) began with a sense of emergency. A secondary school was to be housed temporarily and as soon as possible in a former office building from the 1970's. A definitive project would be developed later on, possibly by other architects. What interests us here is both the question of the conversion of existing structures and the possibility of reusing the materials found on site in a reversible way, since there was a huge uncertainty about future plans. In order to make the temporary installation of the school feasible in an improbable period of time, we had to act precisely. The proposal was to reuse as much as possible of the elements in place: modular partition walls, woodwork, false ceilings, lighting and heating. After being inventoried, these elements are dismantled and stored. These elements are then reassembled in a new configuration and complemented or adapted to meet new uses. This is a considerable amount of work which cannot be outsourced. The result is a layered aesthetics, in which the old and the new blur into each other: the memory of former uses is still sensible in the new spaces. The inadaptation of a building for new functions often creates unexpected spaces, which would be hardly feasible in a new project. Here, for example, the classroom corridors are too wide and very bright, because the dimensions of the building did not allow for the usual solution of a central corridor with classrooms on both sides. To make the building fit to house a school, other elements were necessary, such as a second emergency staircase and an outdoor playground. These elements are built in assembled timber, which can be dismantled, moved or reused in the future project which was not yet defined. The contribution will focus on the specific design mechanisms generated by this experiment with reused and dismountable construction elements, not only as a pragmatic approach to sustainability and economical constraints, but as an alternative way to think the design process of a project itself. What does reuse allow in the development of a project? How does it change the nature of the project itself, its ambitions and its processes, as embodied actions? And how does it radically change the use of space, imbued by singular qualities, inviting for appropriation?

Benoît Vandenbulcke graduated as a Civil Engineer Architect at UCLouvain. He co-founded AgwA architecture practice in Brussels in 2003. He lectured and researched at UCLouvain from 2001 to 2014. In his PhD in Architecture at UCLouvain, he uses the tools of a designing architect to engage with the work of Sanaa, Zumthor and Herzog & De Meuron, drawing from research carried out in his practice at AgwA. He has been a Professor at ULiège Faculty of Architecture since 2017 where he is leading a design studio on adaptive re-use, research, and several phds. He is a co-founder of the In Practice inter-university research group.

Harold Fallon graduated as a Civil Engineer Architect at UCLouvain. He co-founded AgwA architecture practice in Brussels in 2003. He has been lecturing and conducting research at KU Leuven Faculty of Architecture since 2007. In his PhD in Architecture at the RMIT, he explores the design strategies rooted at the heart of the practice at AgwA. Since 2018, Harold has been supervising and helping practicing architects involve their practice in doctoral research. He is a co-founder of the In Practice inter-university research group.

Benoît Burquel graduated as a Civil Engineer Architect at the University of Liège and obtained a Master's degree in Human Settlements from KU Leuven. He has been teaching at ULB Faculty of Architecture since 2017. He co-founded Real Estate Architecture in 2015, exploring the reconversion potential of architecture by private developers from the 1960s and 1970s by means of summer schools and publications. He has been a partner at the AgwA architecture practice since 2017.



Fig. 1, The Fluminense Mill, Rio de Janeiro - Author (2022)

ADAPTIVE REUSE OF INDUSTRIAL HERITAGE FOR HOUSING PURPOSES IN BRAZIL: POSSIBILITIES FOR THE FLUMINENSE MILL, RIO DE JANEIRO

Rafaela Simonato Citron
University of São Paulo, Brazil

While adaptive reuse is a very common practice in Europe and in the United Kingdom, in Brazil it is still not a reality for a variety of reasons. The country is still fighting against the demolition of cultural buildings and the only way to make sure they will be taken to future generations is by prohibiting their demolition through legal protection (in Brazil, the tombamento). Once listed, a building in Brazil cannot be demolished but it does not guarantee it will receive a use and there are many examples of listed buildings in the country that remain unused for decades, bringing problems not only to the building itself, but to the neighborhood (often city centers) that struggles with decay and lack if public and private investment. The industrial heritage is particularly affected by this situation as industrial buildings frequently do not have protection status. At the same time, there is an opportunity to convert these buildings into housing, helping to tackle another important problem in the country, which is the increasing demand for housing, especially in the city centers. Rio de Janeiro's waterfront – The Porto Maravilha - has been going through a major regeneration project since 2009. It is considered the largest public-private partnership in the country, and it has changed the landscape of the area since the beginning of the project. But, unlike many regenerations' schemes in Europe, the Porto Maravilha regeneration program has failed to convert its existing buildings into housing, even though one of the main goals of the project has been to attract more people to live in the area. One of the most important industrial buildings in the area is the Fluminense Mill, the first flour mill in the country, that opened in 1887. The current owners, Autonomy Investments, are developing a master plan that may include housing. This paper points out to the main issues that converting the listed building may go through and the challenge of creating a new building that guarantees that the current community – mainly formed of low-income families – get involved in the process. Gentrification is a common outcome of many regeneration and adaptive reuse schemes in the EU and the UK and the effects of gentrification in country like Brazil would have a very negative impact.

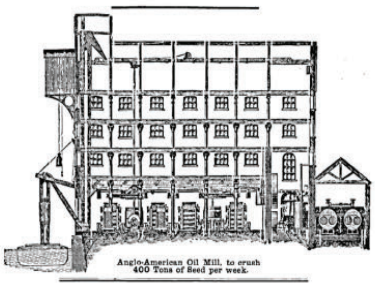
Rafaela Simonato Citron is a PHD candidate at the University of São Paulo, where she researches about the adaptive reuse of industrial buildings for residential purposes. She is a senior conservation architectural designer at Thomas Ford and Partners, in London, UK, where she works mainly with ecclesiastical buildings. She has five years of teaching experience in Brazil and over 10 years of practical experience in architectural practices in Brazil, Italy and the United Kingdom. She has been publishing in all major heritage conferences such as TICCIH, Icomos, Docomomo and ACHS.

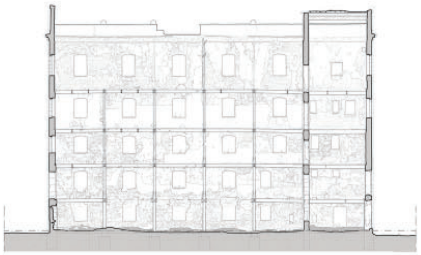




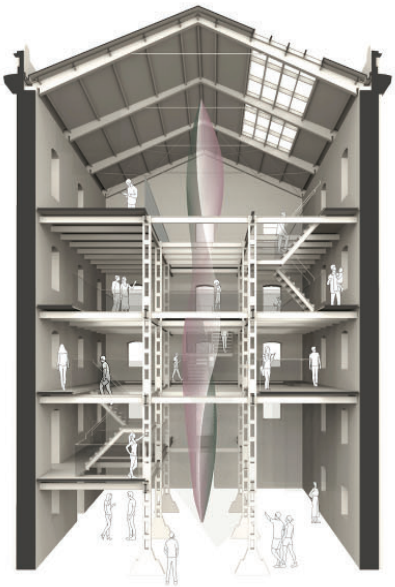





Anglo-American Oil Mill, to crush
400 Tons of Seed per week.







ON THE TRACES OF THE OLD: ADAPTIVE REUSE OF BRITISH OIL MILL

Seray Türkay Coskun, Onur Yüncü, Esatcan Coskun
TED University, Middleeast Technical University, Turkey

This study aims at unfolding a design methodology as a dual engagement of existing and discovered traces of an industrial heritage building for its adaptive reuse. An experimental approach of adaptive reuse is introduced for the early 20th century British Oil Mill in Mersin, Turkey, which has a hybrid structural system of stone masonry walls and a steel framework. The proposed project comprises architectural and programmatic interventions by building within and around the Oil Mill as well as reprogramming the volume exposed within the currently ruined structure. The Oil Mill is redesigned through an experimental endeavor of reading and interpreting physical, spatial and contextual traces. A dual understanding of the existing and discovered traces is utilized to define design operations: (1) translations of 'as found' and (2) interpretations of 'hidden'. The first layer of apprehension consists of a direct reading of the physical traces as they are found and translating them into manifestations of a reuse for the whole site. The contemporary extensions are configured as 'strips' that are delineated by extending the pilasters on the facade of the Oil Mill to engage with the site. These extensions are formed around the variations and repetitions of a typical cross section in order to regenerate the industrial landscape that existed in the area in reference to the physicality of the Oil Mill itself, which was constructed in conformity with a template of oil mills of the era. The constructional logic of pairing steel frames with massive walls defines the architectural tectonics of the contemporary extensions. By the strategic use of strips and sections, traces 'as found' are translated so as to re-establish repetitive scapes of the industrial context. Another layer of comprehension is based on an oblique reading of the spatial organization of the Oil Mill, which is no longer visible. By cross-referencing the traces of the lost stairs seen on the facade and interior surfaces with the archival evidence, it is discovered that the ground floor of the Oil Mill functions independently from the upper floors. This reading is then interpreted as a regulating principle for the distribution of contemporary functions within the Oil Mill and the proposed annexes on the site by differentiating the ground floor and upper floors. An elevated platform that interweaves the Oil Mill and contemporary extensions revitalize the 'hidden' traces. This study dwells on a dual strategy of engagement, which is devised upon the traces of this industrial heritage building, by exploring the methods and tools of intervening with the existing and discussing its outcome.

Seray Türkay Coskun received her bachelor's (2008), master's (2011), and Ph.D. (2017) degrees in Architecture from Middle East Technical University, where she also worked as a research assistant. She founded Stüdyo Nüve with Esatcan Coskun in 2015 and continued her architectural practice by interdisciplinary projects specialized in the conservation, spatial transformation and adaptive reuse of historical buildings. Seray has received national and international awards in various architectural competitions. She is currently Assistant Professor in the Department of Architecture at TED University.

Onur Yüncü graduated from Middle East Technical University, Department of Architecture in 2000, from where he also received his M.Arch degree in 2002 and his Ph.D. in 2008. Following his experience as a research assistant in METU Department of Architecture, he was a part-time instructor in the same institution between 2007 and 2013. He is currently an Assistant Professor at TED University Department of Architecture. Besides his academic duties, he continues his architectural practice in Onur Yüncü Architects since 2011. His work has been awarded in various national and international architectural competitions.

Esatcan Coskun received his B.Arch (2006) and M.Arch (2009) degrees in Architecture from Middle East Technical University, where he still continues his PhD research. After gaining experience in architecture by working in different offices, he founded his award-winning architectural design office Stüdyo Nüve with Seray Türkay in 2015 and he is still the managing partner. He has been working as a part-time instructor in TED University since 2017 and also worked in Baskent University between 2016 and 2019. While his professional research focuses on the spatial transformation and adaptive reuse of historical buildings, his academic research field is predominantly defined by architectural representation and architectural photography.

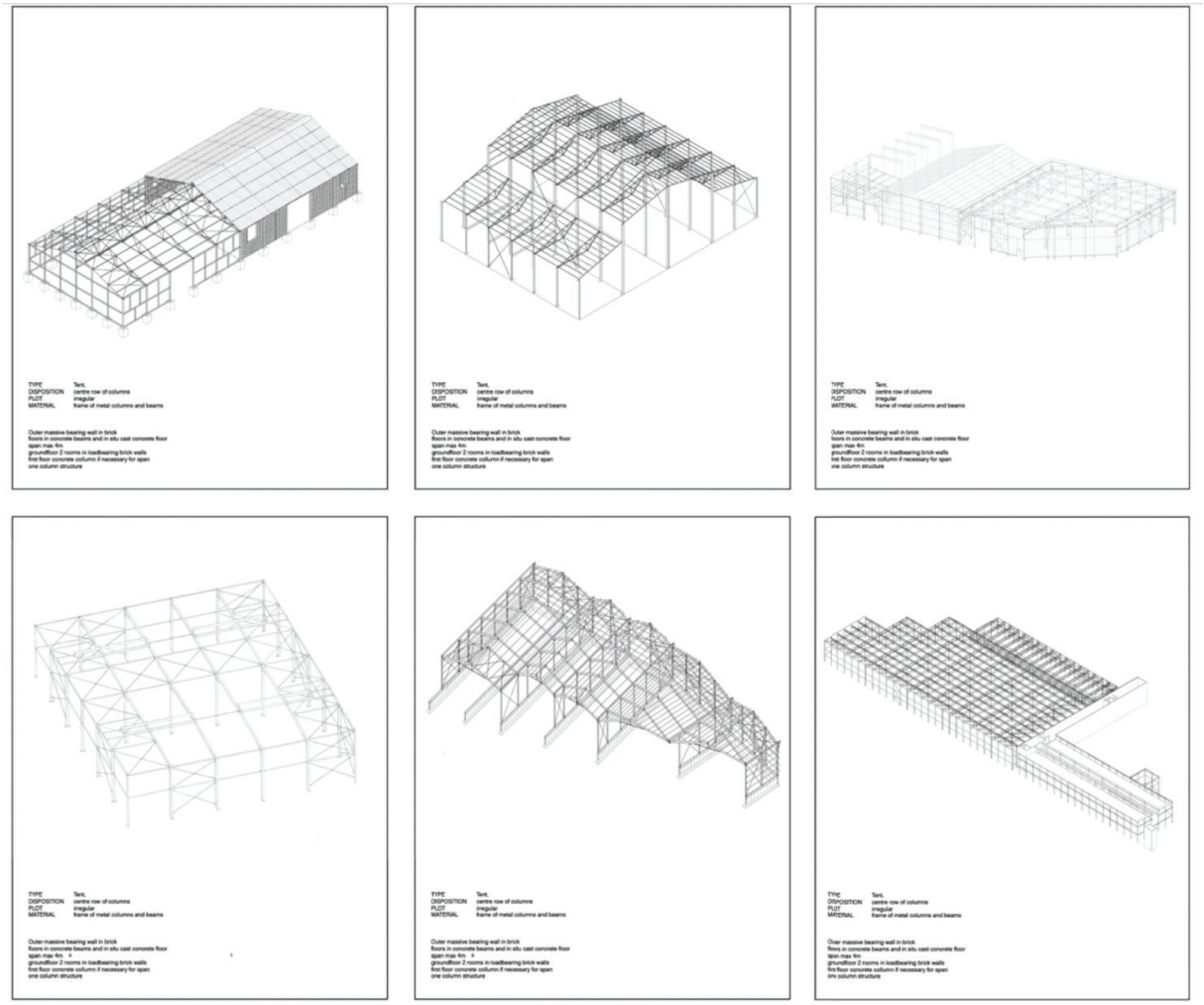


Fig. 1, Extract from Atlas of structural Typologies

STRUCTURAL TYPOLOGIES

Floris de Bruyn
KULeuven

This paper aims at (re)discovering and instrumentalizing the notion of 'structural type' in the As Found, making this a design tool for transforming existing structures. Structural Typology differs from the conventional definition of type as it addresses primarily the structural consistency of a building, its structural and material logics. While the structure is embedded in any building type, it has surprisingly remained under explored in the history of typological thinking in architecture. The paper suggests that working with Structural Typologies allows on the one hand to support a sense of structural memory while on the other the freedom of translating a given structural type into unconventional materials and innovative spatial solutions that avoid the mere imitation of the existing.

The paper is based on a multiplicity of trajectories I have been pursuing in the past years: as a teacher at the Faculty of Architecture at KU Leuven, where I have been leading the design studio Primary Structure; as a doctoral researcher at the same university, where I am exploring the theoretical foundation of the notion of Structural Typology; and ultimately as a designer at GAFPA, a practice that has deliberately chosen in its work to postpone the design act and to consider the analysis of the As Found the starting point for any design intervention. While the paper will briefly discuss how the notion of Structural Typologies inserts itself in the tradition of typological thinking in architecture, it will more broadly discuss the results of five years of work with students in which we have been looking, redrawing and archiving what Stewart Brand has defined as High and Low Road buildings in Belgium. 'Anonymous', and undocumented buildings have been selected and studied in detail resulting in a drawing showing the structural logic of the load-bearing structure. The resulting collection of drawings has been organized by deploying the Semperian categories of 'Tent, Cave and Hybrid', initiating a process of comparison across traditionally distant buildings and allowing for the emergence of similarities and of families of Structural Typologies. By focusing on the structural performance of a building the issue of style is forced into the background thus making a comparison possible between very different buildings such as a gas station and a church or a factory and a temple. In the last part of the paper, I aim at presenting how this process becomes a design tool. By presenting a selection of design work from my practice, I will reveal the possibility of the 'Structural typologies' thinking in building upon what is already there. By consciously engaging with the existing, such a design attitude produces a sense of empathy towards the As Found, which is what I consider necessary for repairing today's-built environment.

Floris De Bruyn is Lector at the KU Leuven Sint Lucas Architecture in Ghent.
Since 2017, he has headed the Academic design bureau 'PRIMARY STRUCTURE', which conducts research into the analysis of existing structures as a design method for developing an intelligent ruin. His ongoing Doctoral research project 'STRUCTURAL TYPOLOGIES' investigates the concept of 'the deep structure of type'.
Floris De Bruyn (°1982 Dendermonde) graduated in 2005 from Hoger Instituut Sint Lucas Gent - Master in Architecture. After his internship at Coussée & Goris architects, he founded the architectural firm GAFPA in 2008 together with architects Philippe De Berlangeer and Frederick Verschueren. The office is published internationally and is active on various scales from restoration, residential reconversions to large-scale public projects. He is regularly invited as a guest for juries and gives lectures at home and abroad.



Fig.1, House HdF, Zuidzande, The Netherlands, Marie-José Van Hee architecten

AS FOUND. AT HAND.

Sam De Vocht, Joana dos Santos Gonçalves
TU Delft, The Netherlands

This paper explores how intuition plays a role in navigating the complexities of projects dealing with heritage, drawing from the practical experience in the office of Marie-José Van Hee architecten. Van Hee has a dual relationship with heritage. On the one hand, the Flemish heritage inventory – set up around the time she started her architecture career in the 1970s, feels limiting in her creative work. On the other hand, her oeuvre is considered of value by the same heritage instances, exemplified by the listing of two of her early projects dating from the 1980s, being House Lowie-Derks (1984-86) and the electricity transformer (1982-84), both located in the Ghent Prinsenhof. The work of Marie-José Van Hee starts from a given context, never from a white page. This paper examines how the first primer of observation of the place – the built environment as found – and the interpretation of the context, consisting of a wide variety of vectors, such as social, geographical, and morphological, are essential to understand design possibilities. The elements that the architect considers significant enough to create or not a project are then confided to paper in a series of design exercises and discussed with co-workers, and only later with clients. Marie-José Van Hee often works subliminally with heritage, referencing architectural precedents and her travel experiences. She subtly cuts through layers of history, like peeling an onion and defining the depth of the cut with each design decision. Van Hee borrows shapes and lines but also developed her own language. Detailing is based on the logic of old construction techniques and experimenting with new materials. The research is thorough, takes the time it needs and happens in dialogue with makers, craftsman, and material producers, inspired by and contributing to traditional construction methods. This paper considers the role of creativity in the translation of the "as found" and in making heritage-related decisions that are at the same time technical and intuitive, inspired by past experiences, travels, or the drawing process. It aims at contributing to a deeper understanding of what intuition could mean for the design process and how it can be used to broaden up the meaning and value of heritage for the creation of contemporary architectural experiences that respect or highlight local values and narratives. It focuses on two projects of Marie-José Van Hee architecten: her own house in Ghent and House HdF in Zuidzande, The Netherlands.

[1] W. de Jong and M.C. Kuijpers, Designing from Heritage: Strategies for Conservation and Conversion, Delft: Delft University Press, 2017
[2] Jellema, Meischke and Muller, Bouwkunde voor bouwkundigen, parts 1,2,3, Delft: Waltman, 1970

Sam De Vocht is an architect, teacher, and urban ecologist. He graduated with degrees in architecture, urban design and urban environment and sustainability at KU Leuven, the University of Michigan, and the Polytechnic University of Catalonia, respectively. Since 2006, he has been actively involved in the realisation and representation of architectural projects at Marie-José Van Hee architecten. He has taught at KU Leuven, Rotterdam Academy and, since 2016, at the TU Delft, where he holds a position at the Department of Architecture, Chair of Interiors Buildings Cities as lecturer and tutor in the master studios. Since 2022, he teaches at UAntwerpen.

Joana dos Santos Gonçalves is a researcher on circularity in the built environment at VI-TO (Belgium). She graduated as an architect from the University of Minho (Portugal) School of Architecture in 2014 with a master's thesis on the contributions of vernacular architecture for sustainability. In 2022 she concluded her PhD on "Beyond good intentions: building passport for sustainable conservation", funded by FCT. Between 2019 and 2021, Joana was a guest PhD in the UNESCO chair on Heritage and the Reshaping of Urban Conservation for Sustainability. Between 2020 and 2022, she was a lecturer on Heritage and Sustainability in the Faculty of Architecture and the Built Environment at TU Delft.





Fig.1, Upper isotropy: land reserve – rights: Ludmilla Cerveny
Fig.2, Lower isotropy: middle age – rights: Ludmilla Cerveny

MONUMENTAL ORDINARY: ALMOST AS FOUND

Guillaume Eckly, Barbara Fischer, Elisa Monaci, Alberto Petracchin, Mathias Roustang
Gens architectes, Università Iuav di Venezia, Politecnico di Milano, Italy

The contribution reflects on the as found combining a theoretical vision on reuse by two Italian researchers with the operational praxis by the French architecture office GENS. Peripheral contexts, far from the big historical cities, are full of plural and minor histories. Reuse in these places requires a strategy to design new imaginaries and desires to reconfigure artefacts and the cultural context. It is a question of building legacies that collect past memories, translating them into a space for the future [1]. The project uses narration as a tool for operating on the objet trouvé with precise but pungent actions: the narrative welds together tradition and pastiche, amnesia and memory, industrial and agricultural tone, ornament and essentiality [2]. GENS has been working with the ordinary to construct new identities. The Chapiteaux project (2018) in Avricourt turns the dailyness into a monument to the dailyness ("Art is what makes life more interesting than art", Robert Filiou): a derelict barn is taken from its likely destruction to be converted into the village bakery. The strategy consists of inventing a story by using elements of traditional architecture: portico, colonnade, capitals supporting a wooden coffered ceiling, hypostyle hall. Past architectural figures are brought into play to blur old and new and set up ambiguity: from barn to the big hall, scattered with "capitals" as if they would have always been there, "a new order capable of generating heresies" [3]. However, if the architecture aspires to the ennobling of space through the facetious "reuse" of history, the bakery housed within it brings us again to the power of the ordinary to become a monument itself. The overlapping of languages and tones that continually contaminate "high" and "low" becomes the design modality to construct new legacies of the contemporary [4], [5]. Chapiteaux, while remaining concealed in the intérieur, reconfigures the relationship between ordinary and monumental, between building and territory [6]. The project gives us a space as a new hollow symbol, able to host, to make itself available, to reconnect "space and society" [7]. New "capitals" as architectural symbols creep silently into the found places to indicate possible trajectories of the architecture of contemporary reuse, almost as found.

[1] Sara Marini, Giovanni Corbellini (eds.), Recycled Theory: Illustrated Dictionary, (Macerata: Quodlibet, 2016)
[2] GENS, Rusticité. Ruralités, (Nancy: GENS, 2018)
[3] Cf. Massimo Cacciari, "Nomadi in prigione", in Casabella, no. 705, (2002): 4-7)
[4] Cf. Robert Venturi, Complexity and Contradiction in Architecture, (New York: Moma, 1966)
[5] Sylvia Lavin, Architecture Itself and Other Postmodernization Effects, (Leipzig: Spector 2020)
[6] Franco Minissi, "Territorio, città, monumenti", in Studi Romani, no. 1-2, (January-June 1990): 179-180
[7] Giancarlo De Carlo, "Editorial", in Space & Society, no. 1, (January 1978): 3

Elisa Monaci, Architect, PhD, Research Fellow at Università Iuav di Venezia. Alberto Petracchin, Architect, PhD Student at Politecnico di Milano. Their research focus on theory of contemporary architecture, they are members of the editorial staff of the scientific journal "Vesper. Journal of Architecture, Arts & Theory", Iuav.

Guillaume Eckly, Barbara Fischer and Mathias Roustang, Architects, are founding members of the architecture office Gens. Focusing on a cultural approach to architecture, their work is largely published in French and international reviews. Gens has been awarded AJAP in 2012. Their project bunker was nominated for the EUmiesaward 2022.

INFORMING HERITAGE CONSERVATION THROUGH EXPERIENCES OF DIVERSE BODIES AND MINDS. THE CASE OF STADHUIS LEUVEN

Negin Eisazadeh, Peter-Willem Vermeersch, Ann Heylighen, Claudine Houbart
Université de Liège, KU Leuven, archipelago architects, Belgium

In the wake of the social and demographic changes in the 21st century, the importance and necessity of accessibility and gradually the broader notion of inclusivity for diverse users (e.g. people with disability experience) is becoming more evident, both in design of new buildings and adaptation of the existing. Our research on inclusive built heritage, which seeks an inclusive approach in conservation of the historic architecture and urban spaces, rethinks the relation between disability (experience) and architecture and its impact on conservation. Building upon methods used in the context of inclusive design and adapting them for the heritage context, we gain insights into how built heritage is experienced by diverse bodies and minds (e.g. people with diverse mobilities and/or sensory abilities, or with autism). Through their unique expertise-by-experience acquired in dealing with disabling situations in their daily life, these user/experts offer a novel point of view and critical capacity to understand and evaluate the built environment and its relation with diverse users. Their expertise can inform the architecture and conservation practice and potentially impact design and interventions. Focusing on the case study of Stadhuis Leuven, a prominent heritage site with an ongoing project for its conservation and adaptation, we present our method in communicating experiences of diverse user/experts in this heritage site, to the relevant professionals and stakeholders. This consists of a graphic report that situates and illustrates the identified qualities and obstacles using a gradient of obstacles and a text report that further depicts the insights by describing the main identified themes and presenting what different architectural element(s) and their feature(s) afford diverse user/experts. Exploring the current debates in heritage conservation, we discuss how and where this research can be placed in the existing heritage discourse. The approach we advance offers opportunities to rethink the prevalent normative approaches in heritage conservation and question assumptions and habits (in e.g. heritage evaluation). Moreover, beyond conventional and normative heritage and conservation literature, we look into emerging areas of heritage scholarship that cross over from architecture for example examine embodiment and affect in heritage. Last but not least, the research pursues and mediates a productive collaboration between academia and practice.

Negin Eisazadeh is an engineer-architect (University of Tehran) and architectural historian (University of Shahid Beheshti) and has an advanced master in Conservation of Monuments and Sites (RLICC, KU Leuven) and an advanced master in Digital Humanities (KU Leuven). Negin is a member of the DIVA research group at ULiège (Faculty of Architecture) and Research[x]Design at KU Leuven (Faculty of Engineering Science). She is currently conducting her PhD research titled "An Inclusive Approach to Built Heritage Values" which is an in-depth study on the relation between disability and the historic built environment and its values.

Peter-Willem Vermeersch works as a visiting professor at KU Leuven and as an engineer-architect at the research & innovation circle of archipelago architects in Leuven/Brussels, Belgium. He obtained his MSc and PhD in Engineering: Architecture from KU Leuven and did internships at osar architecten, Antwerp, and (Full) Scale architecten, Leuven. At KU Leuven, he is part of the Research[x]Design group, a multidisciplinary group at the interface of design research and social sciences/humanities conducting research on how space is designed and experienced and the relation between both. He focuses on how lived experience of disabled people can inform architectural design practice.

Ann Heylighen is a design researcher with a background in architectural engineering. As a professor of design studies at KU Leuven, Department of Architecture, she co-chairs the multidisciplinary Research[x]Design group. Her work focuses on how human diversity in general and disability experience in particular may expand prevailing ways of understanding and designing space. She studied at KU Leuven and ETH Zürich, holds a PhD from KU Leuven, and conducted postdoctoral research at Harvard and UC Berkeley. She currently holds a Francqui Research Professorship, and she is a Fellow of the Design Research Society and Associate Editor of Design Studies.

Claudine Houbart is an architect (ULiège, 1996), has a master in art history and archaeology (ULB, 2000) and an advanced master in Conservation of Monuments and Sites (KU Leuven, Raymond Lemaire International Centre for Conservation, 2002) as well as a PhD in engineering sciences (KU Leuven, 2015). Her research focuses on the history of the principles and practices of conservation-restoration in the 19th and 20th centuries, as well as on the conceptualization of contemporary practices for the valorisation of an expanded heritage.



LIFE IN THE RUINS OF BARNS

Pavel Fuchs, Matyáš Gál
CTU Prague, Czech Republic

The lifestyle of the countryside is changing dynamically. Only a small percentage of the population is engaged in agriculture, and farm buildings no longer fulfill their original purpose. The European countryside is overflowing with uninhabited buildings and only a fraction of them are officially listed. However, these houses hold the historical memory of the landscape, serving as reminders of the sustainability we once achieved. Can we prevent the destruction of the landscape through the conversion of historic houses? Is it the right answer to suburbanization or are the projects just sanctuaries for the weekend stay of city white-collars? What challenges do architects face when transforming outdated, unnecessarily large houses? How are they trying to save heat and give barns today's building standards? Can the claims about using original structures and materials be just evasion and green washing? Building procedures based on 19th-century practices may not be sustainable overall and could potentially deplete the surrounding landscape, despite maintaining a smaller carbon footprint. Barn conversions may not yield the largest commissions, so it can be challenging for architects to achieve significant financial gains from them. However, editors of online architecture magazines confirm that these projects are highly sought after by the public. Individuals seek inspiration for their own dreams and budgets. How does globalization affect the shape of the projects? Regional differences are blurred by the constant flow of global inspiration from the internet. The inspiration for a Bavarian barn might be a picture from Japan or Honduras. Moreover, the conversions of historic properties often serve tourism. Architects try to overwhelm the visitors with luxury and experience that were never common in the countryside. For example vast living spaces, large windows or designer furniture - often from the other side of the globe. In our presentation, we will focus on projects that use mere fragments of the original barns. Do architects sometimes exploit historic ruins as an artistic fetish? Can abandoned barns be transformed into anything without ethical considerations? How do we ethically approach the remnants of hard-working ancestors, now reduced to seemingly worthless piles of stones? To shed light on these questions, we draw upon numerous interviews with architects, residents, neighbors, and craftsmen. Let us explore the distinction between genuine adaptive reuse projects and deceptive theatrical endeavors.

[1] Nitin Bathla; Rem Koolhaas (ed.), Countryside: A Report. Cologne: Taschen. 2020.
[2] Iida Kalakoski; Sigrun Thorgrimsdottir (2022), "Learning from the secondary: Rethinking architectural conservation through 'barn architecture.' " Journal of Material Culture, 1-22, https://doi.org/10.1177/13591835221123953

Pavel Fuchs graduated from the Faculty of Architecture of the Czech Technical University in Prague, where he is currently pursuing his PhD. He concentrates on the conversion of rural buildings in the era of sustainability challenges. He also graduated from the Institute of Economic Studies at Charles University in Prague.

Matyáš Gál is a graduate of the Faculty of Architecture of the Czech Technical University in Prague, where he is currently pursuing his PhD. Practically and theoretically, he is involved in the discussion of rural architecture with a special focus on the care of the elderly and disadvantaged groups. He also graduated from the Theatre Faculty of The Academy of Performing Arts in Prague.



Figure 1 CaixaForum Madrid,source,Louis Gracia,wikepedia.com



Figure 2 Ernest Feysplein,Ostende,source,Lies Willaert knack.be



Figure 3 Blencowe hall, Cumbria; source, coolstay.com



Figure 4 Heritage trail Peshawar, Pakistan, source, samatv.com

FAÇADISM - A COMPROMISE BETWEEN HISTORIC PRESERVATION AND DEMOLITION IN OLD CITIES FACING CONTEMPORARY DEVELOPMENT.

Naveed Iqbal
Hasselt University, Belgium

The preservation of historic buildings has been a practice since time immemorial. Historic buildings are preserved with different techniques/strategies, some fully, some partially, and some reused. However, as mentioned by Rem Koolhaas in his lecture, "preservation is overtaking us"[1], preserving everything might create challenges for related stakeholders. In some scenarios, the developers advocate for complete demolition to create Tabula rasa for new development. Conversely, the strategy of Façadism can be a compromise between complete preservation and complete demolition of a historic building. "Façadism in its most commonly understood sense involves retaining the facade of a (usually historic) building that is deemed to have some architectural or other cultural value and building afresh behind it.".[2] There are no solid elements that constitute façadism or can define it; however, the most common use of the term is related to the façade of the historic buildings, how it is preserved, rebuilt, or replicated to accommodate new construction behind the old fabric. Another scenario is when the façade of a new building does not replicate any other historic building but is designed to evoke a typical style and contextualise the new development. Other methods of adaptive reuse manifest the philosophy of façadism; for instance, leaving only the external shell of the historic building and removing the interior to accommodate new functions also have the essence of façadism [3], [4]. Using historic façades in redevelopment or creating facsimiles in front of new buildings has been met with controversy and labelled façadism, which has since become the subject of emotional debate [6]. Though, façadism in a debate between demolition/conservation also finds itself in the midst of a philosophical conflict between (what might loosely be referred to as) progressive rationalists and pragmatic conservatives [2]. Nevertheless, it can retain some spirit of the space if carried out thoughtfully. Although the pros of the façadism are less than the cons, sometimes, in the redevelopment, it acts as a compromise between architects, art purists, and developers/economists. In some instances, in the battle between conservation and demolition, façadism may be an acceptable compromise. Instead of removing a historic building from its core façadism can retain the history and heritage of the building and its surroundings to some extent, if not entirely [5]. For instance, in Figure 4, the rational way to restore the identity of Bazaar Kalan Peshawar was to restore the street façade while allowing the owners to intervene at their discretion in the interior. Numerous townscapes and historical buildings across Europe have been remodelled based on facadism (Figure 1-3). The most obvious examples are Carrer Pau Claris Barcelona, Ernest Feysplein Bruges, and Caixa Forum Madrid. The concept has also been adopted in American, Canadian and Britain cities. Several office building has been redeveloped behind the old façade in major cities such as Montreal, Philadelphia, Boston, Washington DC, and New York [6].

[1] Rem Koolhaas, "Preservation Is Overtaking Us," Columbia GSAPP, 2009. https://www.arch.columbia.edu/books/reader/6-preservation-is-overtaking-us (accessed Feb. 11, 2020).
[2] R. Bargery, "The Ethics of Facadism: Pragmatism versus Idealism," 2005. https://www.buildingconservation.com/articles/facadism/facadism.htm (accessed Apr. 13, 2023).
[3] W. Al-Hinkawi, N. Abdulmueen, and S. Zedan, "Facadism: An Approach for Spatial Reconfiguration," International Journal of Design & Nature and Ecodynamics, vol. 16, pp. 631–640, Dec. 2021, doi: 10.18280/ijdne.160603.
[4] B. Plevoets, "Juxtaposing inside and outside: façadism as a strategy for building adaptation," The Journal of Architecture, vol. 26, no. 4, pp. 541–558, May 2021, doi: 10.1080/13602365.2021.1923552.
[5] N. P. Walsh, "Facadism: When Walls Talk, and Lie," ArchDaily, Dec. 05, 2019. https://www.archdaily.com/929667/facadism-when-walls-talk-and-lie (accessed Apr. 16, 2023).
[6] J. Richards, Facadism. Routledge, 2002.

Naveed Iqbal studied Architecture at the University of Engineering and Technology in Peshawar, Pakistan. A PCATP-registered architect with four years of professional experience in Pakistan, where he designed and supervised medium to large residential and commercial projects. He obtained his master's degree in interior architecture Adaptive reuse and then joined the TRACE research group as PhD scholar at Hasselt University Belgium. Naveed is working on the concept of industrial heritage and its adaptive reuse. His current research deals with adaptive reuse practices related to industrial sites in the Western world and explores its potential in developing countries like Pakistan.



Fig. left top, SPBs in 1938 – © Gülsün Tanyeli
Fig. left bottom, After preservation works on east façade – © Emre Arolat Architects
Fig middle, Museum in power building – © Emre Arolat Architects
Fig. right, © Erkan Kambek

PRESERVING, RESTORING, AND CREATING VALUES: ADAPTIVE REUSE OF STEAM AND POWER BUILDINGS OF A TEXTILE FACTORY IN TURKEY

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This paper aims to explain the re-functioning process of the steam and power buildings (SPBs), designed by Nikolaev, of Kayseri Sümerbank Textile Factory in the context of local approaches. This paper will explain a unique example of a local architectural experiment. SPBs, became dysfunctional in 1999. Like many industrial products, dysfunctional buildings become idle and are replaced by new ones. The functional inertness came to the fore because the function continues in a new way for SPBs. After SPBs were planned to be a museum and a library, the following questions to be answered was very important for its (re)opening; What are the values that need to be preserved, restored, and created and how? Would a balance or conflict between architects and conservationists work better? Conservationist successors of Kuban, who went so far as to say that it is necessary to protect every built structure , were in favour of preserving even the layers of paint that bear the traces of the building's life experience. SPBs, which were constructed by early reinforced concrete techniques of 1930s by local materials and labour, were expected to produce a unique preservation experiment, which has not many examples other than Eldem's trials in Turkey. On the other hand, the architectural team designed the re-function in a way that would not damage the existing values, but on the contrary, would produce new ones. An atmosphere of harmony can be drawn from this unity as a rapid inference, but 3 years long process consisted with small-step decisions produced in weekly fixed meetings by the architects, conservationists, employer, consultants, and engineers. It eventually created one of the most important values: a broad consensus. Persistence and continuity in communication have enabled architects and conservationists to make decisions together successfully. Another creation, at least as important as the consensus value, is the preservation of the surfaces, which bears traces of construction, experience, abandonment, and even collateral damage of re-functioning, by applying conservation techniques with high care as they are tremendously decorated surfaces of an Ottoman palace. There was a compromise that the surfaces must be conserved as found, even the added surfaces, for adaptive re-use, were thought as valuable as the existing ones. All application phases, from structural interventions to installations, were approached with this meticulousness. In this unique experience, the values of SPBs were preserved as they found, restored as necessary, and created as designed.

[1] Dogan Kuban, Tarihi Çevre Korumanın Mimarlık Boyutu Kuram ve Uygulama (Istanbul: YEM Yayınları, 2000), 12.
[2] Gülsün Tanyeli. "Nezih Eldem'in Mirası," in Eyüpsultan'ın Önemli Bir Degeri Prof. Nezih Eldem 100. Yas Anı Kitabı, ed. Hülya Yalçın (Istanbul: Eyüpsultan Belediyesi Yayınları, 2021), 106-13.

Erkan Kambek studied architecture at Istanbul Technical University, and after his undergraduate education, he received his master's and doctorate degrees in the field of architectural conservation at the same university. As part of a team or as a manager of a team, he has a lot of experience in built heritage conservation projects. He turned his part-time academic studies at foundation and state universities into full-time as a member of the academic team of Istinye University in Istanbul. He focuses on World Heritage Sites in his research. He is also a member of ICOMOS and ICOMOS International Wood Committee.

Gülsün Tanyeli received her master's and doctorate degrees at ITU. She participated in excavation and restoration works in the cities of Pamphylia region. During her academic life, which she started at ITU Faculty of Architecture in 1984, she worked as a visiting researcher in the USA. In addition to the publications of Tanyeli, who was a member of the Cultural and Natural Heritage Preservation Board between 1994 and 2012, and a member of ICOMOS Turkey, she continued to work on archaeological sites in her project and application studies, monumental buildings and industrial facilities mainly take place.

COMMON-ABILITIES



MARTHA KENNIS

COMMON ABILITIES: REÏNTRODUCING THE COMMON IN REDUNDANT INFRASTRUCTURES

Martha Kennis

The term ‘common’ originates from the concept of shared farmlands and forests. They were spaces that could be used by all members of society for individual or collective benefit. Today, we do not need places to graze livestock or collect firewood anymore. As we live in a climate of crisis, of environmental and social catastrophes, our superdiverse and urbanized society is looking for new forms of meeting places. The world is in need of spaces where people of different backgrounds can meet and feel safe and welcome. A contemporary common, as it were. A place where you can appropriate your spot, by moving your chair before you sit on it, dipping your feet in the water, placing your cup of coffee next to you on the stairs,… and when you’re done, leave it for the next person to do the exact same things. The role of architecture and urbanism is changing. There is a need to design sustainable buildings for an unknown future. Buildings where the structure, circulation and urban elements are reusable and the program is temporary. An architecture that functions as what Umberto Eco calls ‘open work’, where the designer creates a framework that is interpreted by the user. Cities around the world are going through a mobility shift. In particular, the position of the car in the public space is being questioned. There is a possibility that cars would be banned from the city center. If that is the case, a large number of parking lots would become vacant. Vacancy and under-utilization of available spaces are well-known problems in a lot of cities; known to attract vandalism and crime and increase the feeling of insecurity. The question arises: How could these redundant infrastructures be used as this highly needed contemporary common? A design for a parking lot consists of two important elements, structure and circulation. To create a common in a parking lot, these two elements need to be rethought. In order to better understand the typology of the parking lot, a proxy was chosen in the city center of Ghent. Strategies for the entrance, circulation, scale, seating and activities were tested on this case. An experimental approach is used in which the narratives and traces found in the existing are the inspiration for interventions. By identifying the qualities of the building and highlighting them with the intervention, the way people approach, enter, circulate through, and use the building is changed.

Martha Kennis studied architecture at KULeuven, Ghent and graduated in the year 2022. She spent the last year studying photography at Syntra, Antwerp and took a masterclass illustration. She participated as a curator for the festival of architecture in 2021.





THE ROLE OF CLASSIFICATION IN THE MULTI-SENSORY EXPERIENCE OF PLACE: TWO CASES OF CRITICAL REGIONALISM

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Intervening in the "as found" environment is equivalent to dealing with a place's memory. Many architects who worked on transformation projects, attempted to recall the past. They created works of critical regionalism, seeking continuity with the history of a place, producing, according to Juhani Pallasmaa, "poetic chemistry". In any case, through the interaction with memory, the necessity of classification emerges, which is a method of rhetoric that organizes rules, components, and styles, advancing the principle of selective memory. Classified objects assigned with symbolic meanings are associated with the concept of 'bricolage', where heterogeneous loci create a conflict or a dialogue with each other in a new context. Bricolage as a form consists of cognitive structures, which may be perceived either visually or as well through different senses activating memory traces. These structures may be expressed through materiality and other features of forms in the surrounding space. Their empirical examination is linked with a multi-sensory bodily experience, which, in addition to the understanding of meanings, may end up in a narrative of place. Considering bricolage as a classification method which contributes to the spatial multi-sensory experience of a place, this paper explores bricolages whose architects either deliberately chose to "remember by discarding", examining the case of the monumental interventions of Aurelio Galfetti in Castelgrande (1991) in Bellinzona, or seek a sense of time depth and continuity, analysing the works of St. Demetrius Loumbardiaris (1951) and pathways of the Philopappos Hill and Acropolis surrounding area (1957) in Athens by Dimitris Pikionis. In the first case, Galfetti transformed the existing environment by employing modern tools, contrasting the existing isolated setting and converting it into an urban park by selectively revealing its medieval past. On the other hand, Pikionis designed a continuum consisting of the pedestrian zone and the exterior of St. Demetrius, by reusing fragments of neoclassical and Byzantine buildings. Both architects composed sculptural collages, through which they emphasized the haptic and walking experiences of place. By identifying and analyzing the meanings of the aforementioned interventions of critical regionalism, this paper contributes to discussions on preservation, claiming that selective memory as a tool of a multi-sensory design reinforces the understanding of place identity beyond the barrier of visual perception.

Thomais Kordonouri is an architectural practitioner and researcher, currently working as an architect at Rossetti + Wyss Architekten in Zurich, Switzerland. She holds a Master of Arts in "Architecture and historic urban environments" from University College London, UK and a Diploma in Architectural Engineering from the University of Patras, Greece. Her research focuses on cultural heritage and architectural forms in existing urban environments in contexts of Europe and Africa. Her work has been published in architectural journals such as 'The Curator' and presented to the scientific community at several international conferences.

NEGOTIATING SPACE IN AN ONGOING DIALOGUE: HOW PRACTICES OF ADAPTIVE REUSE REDEFINE AUTHORSHIP

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"The author is not operating — and has never operated — in a vacuum, but has always been a participant in an ongoing conversation."(1) An important question raised by architectural practices of adaptive reuse that has yet to be properly addressed is that of authorship. At present, the renovation and adaptation of existing buildings represents approximately 50% of all construction activity in the EU.(2) Renovation rates are set to at least double by 2030, and up to 95% of currently existent buildings are expected to still be standing in 2050.(3) With this shift away from tabula rasa towards engaging with the existing, it is becoming clear that — to paraphrase Viollet-le-Duc — architects must learn to continue what others have begun and begin what others will continue. This blurring of authorial boundaries poses the problem of how to reconcile emerging collaborative modes of practice with established, deeply-entrenched notions of authorship and associated issues of originality, creativity, autonomy, and responsibility. This paper outlines how adaptive reuse compels us to rethink conventional ideas of the singular genius author-architect and instead develop alternative, more inclusive models of authorship that better reflect the architect's changing role. It unravels longstanding taboos around questioning architectural authorship to argue that architects can no longer skirt the issue, since engaging with the work of previous authors forces contemporary practitioners to confront the reality that their own work will someday be adapted and reworked by those who come after them. Positing that the processes of negotiation involved in engaging with existing buildings and with other — past, present and future — actors neither limit nor diminish the creativity of the architect but rather have the potential to enrich it, the paper explores the work of a number of practitioners active in the field of reuse. Experiences with different forms of authorship are examined through a selection of case studies from, amongst others, Belgian-based practices AgwA and ouest. As an embodied experiment in co-authorship, the paper invites critical commentary from the architects involved, presenting a plurality of views and diverse opinions as a way to develop a discourse on authorship. These case studies demonstrate how experimental and co-creative approaches to reuse allow architects to build on but also transcend the intentions of previous authors, thereby opening up new possibilities for the buildings and their inhabitants. Through reinforcing the open-ended nature of both architecture and authorship, practices of adaptive reuse redefine architecture as more than a static fait accompli, revealing a collaborative, multi-authored process of permanent evolution, an ongoing dialogue in time and space.

[1] Kathleen Fitzpatrick, "The Digital Future of Authorship: Rethinking Originality," Culture Machine Volume 12, (2011):1
[2] The Architects' Council of Europe, "The Architectural Profession in Europe 2022 Sector Study," (Brussels, 2023):28
[3] European Commission, "Renovation Wave: doubling the renovation rate to cut emissions, boost recovery and reduce energy poverty," European Commission Press Release (14 October 2020): accessed 24 January 2023

Colm mac Aoidh is a Brussels-based transdisciplinary practitioner, researcher and writer working across design, communication, architecture and urbanism. He studied Visual Communication Design at Dublin Institute of Technology, followed by Architecture and Sustainability at London Metropolitan University and KU Leuven. He has worked with architecture practices in London and Ghent and collaborated with the team of the Brussels Bouwmeester Maitre Architecte on the Horizon 2020 Urban Maestro project, which explored and encouraged innovation in urban design governance. He is currently a PhD researcher at Hasselt University, where he is investigating strategies for adaptive reuse as part of the research group Trace.



Fig.1, Preservation-prototype eight years after implementation (photograph by author)

ADAPTIVE REUSE OF AN ABANDONED RURALITY; RECLAIMING LOST IDENTITIES OF THE PAST

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Aarhus School of Architecture, Denmark

Since the early preservationists launched their concepts on preservation and hence, formed the basis of modern restoration in the 18th century, the field has been occupied with prolonging, upholding, and restoring, in theory as well as in practice. In contrast to classic restoration, this paper reports on a series of alternative and more dynamic preservation-prototypes developed and tested as radical preservation of abandoned buildings undertaken at full scale through a subtractive architectural practice. At first the radical preservation practice was initiated in various rural villages, aiming at temporary preservation strategies for the challenged and unrecognized rural built environment with emphasis on engagement with the local village communities. The intention was to adapt and re-activate obsolete buildings as material anchorage points of intrinsic immaterial values such as personal memories of place. On the larger scale, the idea was to contribute to the rebuilding of the community cohesion within the depopulating rural villages from which new local identities then could emerge. One of the prototypes was implemented in 2014 in the form of a neatly curated partial demolition. Since then, the natural decay processes have stimulated interaction with the surrounding village community on a regular basis, as the community itself chose to re- occupy the place in 2015. The latest of the preservation-prototypes, still in its early stages, revolves around the on-going transformation of the entirety of a depopulating station town. In this case, the aim is to engage rural abandonment at a larger scale, as eradicated town and village centers bear witness of the impact of the government infused demolition projects in the form of scatteredness and dilution. Another crucial benefit that is to be gained by expanding the field-lab from a single building to the entirety of a station town is the involvement and feed-back from the local community. The station town project combines a governmental afforestation plan with redirected government funds for strategic demolitions. The afforestation takes place by expanding an existing forest south of the town-center into the depopulated parts of town. The forest is emerging into the emptied lots of abandoned buildings gradually, whereas the abandoned buildings themselves are reduced to controlled ruins through a subtractive architectural practice embedded in the machinery of the strategic demolitions. Remaining fruit trees and hedges originating from the abandoned gardens play an important role as they, while they dissolve, interweave the curated ruins, they originate from, with the forest. The abandoned buildings themselves, now in the form of controlled ruins, maintain clearings in the emerging forest. They are in nature of things self-programmed and will adapt to constitute culture-historical meeting points that catalyst exchange of memories among the local residents and hence, preserve the buildings immaterially as a strengthened collective memory while their physical presence slowly but surely decreases.

Mo Michelsen Stochholm Krag is an architect, educator and researcher born in Aarhus, Denmark in 1975. He earned his PhD, titled "Transformation on Abandonment; a new critical practice?", in Architecture at the Aarhus School of Architecture, Denmark in 2017. He holds a Master in Architecture. He has 17 years of experience in the private sector as a building architect. He was Co-Founder of architectural office Krag de Ridder ApS in 2006. He teaches and researches in the areas of adaptive reuse, transformation of depopulating rural villages, and radical preservation since 2010.



Fig.1, Oculi, a public art project, Zachary Tyler Newton Photography

TOWARD A CONTEMPORARY SPOLIA AND THE POETICS OF RE-IMAGINATION IN THE CONSTRUCTED ENVIRONMENT

Aleksandr Mergold

Toward a Contemporary Spolia and the Poetics of Re-imagination in the Constructed Environment "The poet should prefer probable impossibilities to improbable possibilities." Aristotle, Poetics, Chapter 24 (1) Architectural experiments to intervene in the 'as found' While the ability to forecast the future has been a forte of architects, our built environment is also consuming a major portion of the earth's natural resources. It is high time for the architects to focus on making the improbable survival of the planet a reality, and there are growing movements to rethink new construction completely. But what do we do with the landscapes, buildings, materials, and technologies that we have already accumulated? The reality is that is still generally cheaper to demolish a building than to reconstruct. Bjarke Ingels in the beginning of his career had put forward an idea of "sustainable hedonism", an oxymoron that can be situated in the realm of Aristotelian poetry, though it is yet to materialize. Abandoned plants and civic structures of post-industrial cities across have attracted revelers of urban decay in the late 2000's, but many of the former spectacular ruins have been tamed into very banal spaces – all lacking the radical transformation and discovery of new possibilities within this existing embodied resource. Something is missing in contemporary reuse. Beyond the environmentalist drive, reuse has an aesthetic dimension. First it is the human desire to create, design and appreciate those creations in some fashion – "we are completely suspended in design" argue Mark Wigley and Beatriz Colomina. The re-discovery of the familiar (or vaguely familiar) in a new light is too a form of creation; Tony Vidler's "architectural uncanny". The unfamiliarity (and ignorance) on the other hand, and subsequent irreverence, can be a function of freedom and experimentation. The ancients have practiced spoliation of their built environment aimed dually at pragmatism of re-using what was already available and re-contextualizing the found (pillaged, removed, looted) spolia for new (political, religious, cultural) purposes. This practice yielded buildings that became cities, monuments that became buildings, materials that came together in new ways – forming entirely new cultural manifestations out of the old givens. Can there be a new spolia; more specifically, a contemporary spolia, driven in equal measure by desire to reuse and reinvent to yield something dramatically new, in Graham Harman's "emergence" sense, made from the vestiges of the late 19th and 20th century of industrial scale of building, growing, extracting and consuming? As a way to illustrate reuse as a function of the impossible and the quotidian, the author the encounters and transformations of the contemporary art and utilitarian objects, civic monuments, building fragments and systems where aesthetics is the driving force behind their very existence and persistence. All of these share a certain sense of poetics, and the sheer amazement associated with this dual condition of discovery of the new and the recognition of the old in a new context. Sustainable Hedonism after all, can probably exist, though perhaps it is better described as the Poetics of Sustainability achieved by the Contemporary Spolia.

[1] TEDxEastSalon - Bjarke Ingels - Hedonistic Sustainability, aired on May 9, 2011, https://youtu.be/ogXT_CI7KRU, accessed on January 31, 2023
[2] In their recent Are We Human? Mark Wigley and Beatriz Colomina make an argument that "we are completely suspended in design" certainly now but also from the very beginning of humanity (p. 25)
[3] Graham Harman, Object-Oriented Ontology: A new Theory of Everything

Aleksandr Mergold, B'Arch Cornell, M'Arch Princeton, is a partner at Austin+Mergold (A+M), an architecture, landscape, and design practice. Aleksandr's work is focused on the contemporary spolia, repurposing all that is mundane, common, and disposable in construction, infrastructure, and technology. Aleksandr has taught architecture for over 15 years at Parsons in NYC, Listaháskóli Íslands in Reykjavik, and Cornell in Ithaca, NY and Rome. He is now an Associate Professor of Architecture at NJIT. Aleksandr was born Soviet Republic of Uzbekistan in the ancient city of Tashkent, whose urban fabric bears simultaneous traces of the Great Silk Road, colonial conquests, and a socialist planned economy.



Fig.1 Images from Kilburn Lab activities. left: Site illustration by Tulsi Velani, Interior Architecture Middlesex University student; central images from the top: 107 Kingsgate Road © Francesca Murialdo; site model by Lukasz Piotr Kosiarski, Emilia Ee Xun Tan, Jia Qi Chong, Enn Qi Chew, Andres Lim, Fong Ming Tan, Esther Oyedele , Nurul Aliya Afiqah Binti Shahidan, Aida Scurtu; picture © Francesca Murialdo ; image on the right, site model by Alessandro Viscardi, Iwona Klaudia Porebska, Matteo Spiga, Louise Hahnel, Rene Tan, Yumnu Yooshau, Mihai Onet, Afsana Aktar , Carrina Elita Beryl Howlett, Hivay Celik.

ADAPTIVE REUSE AS SOCIAL PRACTICE

Francesca Murialdo
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One of the crucial aspects of Interiors education is the emphasis on future designers playing an active role in creating spaces that foster a sense of community and belonging. Adaptive reuse, or the process of transforming existing buildings into new spaces, has become a focus of discourse in architectural heritage, sustainability, and the future of cities, combining principles of sustainability and community engagement. This paper argues that the notion of adaptive reuse has evolved to emphasize the idea that buildings are symbolic entities - "memory spaces" and "cultural experiences" that contribute to a sense of place and community identity. The paper frames adaptive reuse as social practice and investigates how this approach provides a new perspective for interior architecture and design education. The author proposes that spatial adaptive practices, which involve reusing community assets, are an effective strategy to build community resilience and engage with different stakeholders. It suggests a new interpretation of reuse that prioritizes people's emotional connection to places over functional considerations and frames the process of reactivating architecture in the public realm as a social practice. Kilburn Lab, a research project led by Middlesex University's Interiors Team in London, focuses on adaptive reuse as a social practice acknowledging the role of buildings and spaces as keepers of community history and legacy and using this to identify future possible uses. Furthermore, Kilburn Lab, is a prime example of the role universities can play in educating interior architects and designers using participatory design processes that involve community members in the design process. Interior architects and designers, to be able to engage with communities to understand their needs and design spaces that reflect their values and aspirations, need to be equipped with specific skills and competencies. Collaboration and participation provide opportunities for students to develop practical skills and gain real-world experience in working with communities and stakeholders. Universities play a vital role in driving the transformative process of adaptive reuse projects, contributing education, knowledge, expertise, and practical experience in community engagement. These efforts are aimed at fostering the enrichment of communities and the built environment. As educators, we actively promote and facilitate these practices, utilizing the design studio as both a physical and metaphorical educational space. It serves as a convergence point where diverse stakeholders, including community members, policy-makers, and experts, come together to collaboratively develop solutions that address the complex and sometimes conflicting needs of communities.

Francesca Murialdo BA. MSc (Hons). PhD. SFHEA, is Director of Programmes in Interior Architecture and Design at Middlesex University in London. Architect, PhD in Interior Architecture and Exhibition Design and she has practiced and taught Interiors from 1998 at the School of Architecture and at the School of Design, Politecnico di Milano, before moving to Middlesex University in 2015. Francesca's research focuses on the scale, able to build connections between spaces, people and objects, underlining emerging behaviors and strategies. She has been co-director of Interior Educators, the national subject association which represents Interior Architecture and Spatial Design degree programs the in UK and Ire-land.


Bagheri's house into Haft Paykar
Boutique hotel
Location: Gorgan, Iran
The age: Qajar period (about 200 years ago)
Past/new function: house/ boutique hotel
Project start time: 2019
Client: Iran Cultural Heritage Restoration Fund
7 - Paykar







ADAPTIVE REUSE AS AN APPROACH FOR CONSERVING VALUES THROUGH TRANS-FORMATION: THE EXPERIENCE OF CONVERSION OF HISTORIC BAGHERI'S HOUSE IN-TO HAFT PAYKAR BOUTIQUE HOTEL, IRAN

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The adaptive reuse of built heritage is an innovative approach aiming to conserve, develop and transfer the values while adapting them for use in the present and transferring them to the future. The adaptive reuse of spacious historical houses has been considered widely in Iran. Since the beginning of the modern period in Iran (about 1961), the change in people's lifestyles has paved the way for the substitution of apartments instead of large traditional houses with courtyards, and consequently, many of these houses remained empty and un-used; however, they could have been adopted and reused to meet the present functional and spatial demands of historical fabrics. In addition, by adaptive reusing them, the values of these historical houses are conserved. The Bagheri house, located in Gorgan city in Iran, is one of the valuable historic houses re-used adaptively in recent years. The house, which has seven courtyards and 2,000 square meters of area, goes back to the late Qajar and early Pahlavi periods (about 1921-1930) and has been abandoned for decades, followed by all its parts exposed to demolition through the modern period. In 2019, it was included in the list of reuse projects by the Ministry of Cultural Heritage, Tourism, and Handicrafts which is in charge of managing and conserving historical monuments and sites as well as managing tourism in the country and followed by being assigned to the private sector after evaluation, review and preparation of its plans and reports. Then, a creative process for the adaptive reuse of this project has been applied based on the values, which could be advantageous as a guiding document in other homogeneous projects. Reading and interpretation of Bagheri House made by identifying and categorizing its past values, and afterwards, by creating new tangible and intangible values for the present and future time, a model was introduced based on the time and value dimensions. Considering the tangible and intangible dimensions of this building, evaluations and reuse processes have been done according to five value dimensions: Historical value, social value, aesthetic value, economic value and spiritual value. This paper aims to introduce the approach of value-based conservation of Bagheri's house through adaptive reuse, which concentrates on recognizing past values and their consistent change with the definition of new values with the help of five values dimensions. Therefore, a literature review at an international level has been conducted. For the international literature review, related books and articles from the 1970s, when the concept of adaptive reuse emerged, to 2023 have been used. In addition, Charters, Recommendations and published documents of UNESCO, ICOMOS and DOCOMOMO have also been reviewed. Then, introduces the approach of the reuse process attempting to remove and add architectural components using past values and defining new values for the present and future time. This model is a cycle of past, present and future values helping effective interventions and the process of adaptive change of the existing architecture.

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Laleh Ramezani: graduate of a Master of Architecture in the field of conservation and restoration of historical buildings and urban heritage at the Architecture School, College of Fine Arts, University of Tehran, Tehran, Iran. Researcher in the field of the Adaptive reuse process for unused houses in the historical center of historical cities, Since 2015, having practical experience granting new use to non-functional and historical buildings.



Fig.1, Fortress of Nossa Senhora da Conceição de Araçatuba aerial view, 1999. Image rights: Alberto L. Barckert, Source: Project Fortalezas Multimídia/UFSC.

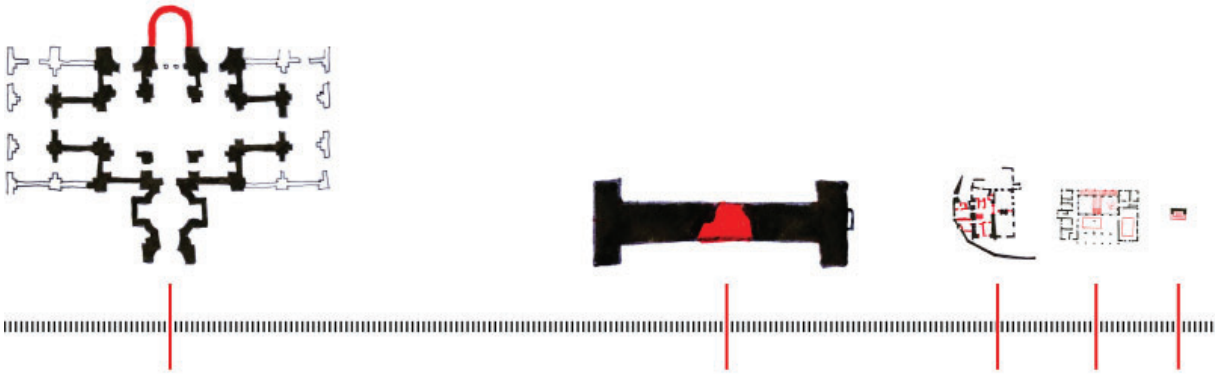
THE BRAZILIAN FORTRESS OF "NOSSA SENHORA DA CONCEIÇÃO DE ARAÇATUBA" - NEW INTERVENTIONS TO PROVIDE USE

Liliane J Nizzola, Letícia Nardi
Politecnico di Milano, Italy

This article describes the situation and the interventions proposed for the consolidation of the Fortress of Nossa Senhora da Conceição, located on Araçatuba Island, in the city of Palhoça, state of Santa Catarina, in the southern part of Brazil. This asset is part of the defensive system of Santa Catarina Island (city called Florianópolis), which was built in the 18th century, located in a strategic position, and designed to defend the Portuguese domains in the South American continent once Portugal and Spain disputed its possession since the 16th century. Despite being a Brazilian Army property, since the beginning of the 20th century, this asset has no longer been used and, unfortunately, is abandoned. Even though, due to its historical and architectural values, it was listed in 1980 by the Brazilian Federal Government, when it was already ruined. In addition to the lack of use, the lack of a pier makes access difficult. Araçatuba Island can only be accessed by small boats that can dock on the beach on north-east of the island. This abandonment context highlights the fragility in which this Fortress finds itself. Thus, the Brazilian Heritage Agency hired, in 2018, a project to consolidate the ruins, including contemporary interventions to reactivate the use of the listed property. The proposal was developed by the company Inspire-C, using the concept of minimal intervention as its basis, as opposed to complete reconstruction or anti-restoration. The proposal envisages actions with a conciliatory character between preserving the architectural remnants (with cleaning and recomposition of elements and mortar) and inserting specific components for the structural consolidation of some wall structures. The materials were thought out to survive in a hostile environment and to provide access to the goods as an open-air museum. Beyond that, the proposal reflected on issues of the fortified architectural heritage, widely existing in Florianópolis, which is generally not easily adaptable to new uses and is even less accessible. The project proposed the execution of a new, small building to house the tourist reception structure and restrooms. A major challenge was creating new uses and interactions with minimum intervention in the landscape, which, over time, established itself as a symbiosis between the built heritage and the island's natural elements. Also, the proposed walkways are intended to make visitors explore the asset's different historical and natural layers. The project result is an architectural heritage more adapted to our times and needs.

Liliane Janine Nizzola Architect and urban planner with a master's in Architecture, currently a Ph.D. student of the Preservation of Architectural Heritage at Politecnico di Milano. She is also a public servant of the National Institute of Historical and Artistic Heritage – IPHAN in Brazil, having been Superintendent of IPHAN in Santa Catarina for almost ten years. She has accompanied the project presented here, assisting in delineating guidelines for the conduction and development of the project.

Letícia Nardi Architect and urban planner specializing in Cultural Heritage Management Integrated into Urban Planning in Latin America. Master in Urbanism, History and Architecture of the City. She published the books: Cultural Heritage and Contemporary City and Historical Centre: Between Preservation and Urban Dynamics. Since 2015, she has owned the company In-spire-C Architecture, Urbanism, and Cultural Heritage, which developed the project presented here.



1566

Santa Maria degli Angeli
Rome

1957

Alte Pinakothek
Munich

2012

Astley
Castle
Warwickshire

2016

PC Caritas
Melle

2019

Merola
Tower
Catalonia

RESTORATION AS 'CURATORIAL' PRACTICE: A NEW LEASE OF LIFE FOR THE AS FOUND

Florina Pop
University of Innsbruck, Austria

Restoration is a condemned word in the realm of heritage conservation, inevitably associated with the reinstatement of a past condition. Instead of a retrogression, we are now striving to look forward. In addition to 'backwards', the prefix 're-' also indicates the repetition of an action, while 'store' alludes to keeping something for future use. So why not give 'restoration' a second chance to look forward and bridge the gap between past, present and future? The exhibition "Recycling Beauty", currently running at the Fondazione Prada in Milan, addresses the past as an unstable phenomenon in constant evolution. In light of the current challenges we are facing, Marco Ermentini, founder of the Shy Architecture Association, proclaims the death of restoration as we used to know it. Moreover, he asserts that the transformation of society is bringing about a profound mutation in the profession. The role of the architect is shifting from the modern ideal of being a healer of places to a curator, in the etymological sense of 'taking care of' places. Ermentini questions whether the past is all to be forgotten and proposes to rediscover and draw inspiration from the figure of the 'curator' of ancient Rome in order to reinvent and update this role for today's demands. The qualities of the 'curator' should include patient observation, careful listening, humility and intelligence to learn from the past and see it as our ancestor and not that of others. A selection of five case studies spanning over the past five centuries will be employed to exemplify the characteristics of the 'curatorial' approach, emphasizing on its timelessness: from Michelangelo's transformation of the Diocletian Baths' frigidarium into the church of Santa Maria degli Angeli in Rome to Hans Döllgast's post-war interventions in Munich, to contemporary interventions such as Astley Castle in Warwickshire, the Psychiatric Clinic Caritas in Melle, and the Merola Tower in Catalonia. All of them share an attitude towards the existing based on a modus operandi that aims to recognize and reactivate the potential of the place using a minimum of means and elements. They establish a living relationship between the past and an open, unknown future, treating the present as a moment, an additional layer in the long lifespan of the 'as found'.

[1] Marco Ermentini, Il Segreto della Carezza ovvero Ideario di Restauro Timido, (Florence: Nardini Editore, 2019): 71-72.

Florina Pop was trained as an architect in Bucharest, Barcelona and Berlin. She specialized in the Conservation of the Built Heritage at the Sapienza University in Rome and earned a Master's degree in Exhibition Design at the Milan Polytechnic. Florina has worked in architecture, and exhibition design practices in Berlin, Milan and Rome and is currently teaching and pursuing doctoral research at the University of Innsbruck, Unit History of Architecture and Preservation of Monuments.



Fig.1, Arlon 104 building – Photograph Philippe Waldner

REUSE OR RENEW – OFFICE BUILDING CONVERSION UNDER DIFFERENT SCENARIOS IN BRUSSELS EU DISTRICT

Dorothee Stiernon, Morgane Bos, Anders Böhlke
Saint-Louis University, The United States

Converting offices to housing is one of the main challenges western cities are currently facing. Brussels leads as a trailblazer in the field since its high administrative presence and its huge office stock. First office conversions took place in the early 1990s and the rate has since progressively accelerated. An estimated 20% of the new dwelling developed these last 3 years came from office building transformation. In the past 25 years, more than 1.6 million square meters changed use. However, the majority of the office buildings are transformed into luxurious flats, mainly because of high transformation costs. As a result, converting outdated offices is rarely a solution to meet affordable housing needs. The region's authorities are now imposing limitations on demolition (developers need to prove that the existing building in unsuitable for adaptive reuse). The research's goal is to establish a benchmark based on a genuine and typical case study building from the mid-sixties and to compare the factors that influence an office building reconstruction or reuse, with or without change of use. The case study of Rue d'Arlon 104 in 1000 Brussels is the subject of an investigation in the first stage that considers its financial, technological, environmental, and legal concerns. The building was designed by Philippe Dumont and José Vandenbossche, the same architects that built the famous Generali Building (Louise 521) and Arts 56 in Brussels. Empty for 20 years, the building is nowadays under scrutiny. Four scenarios were defined: (1) renovating the building to maintain workspaces; (2) converting the building into housing; (3) demolishing and rebuilding the existing structure to put it back on the office market; and (4) demolishing and rebuilding housing. The scenarios are applied to the building in order to compare the different programs outcomes, in terms of architectural layout, space use, vertical and horizontal circulations, fire regulations, volumes and heights, surfaces gain and losses, etc. Finally, environmental aspects of each scenario are analyzed. The carbon footprint and an estimate are made for the environmental balance sheets. Buildings' long-term environmental effects are assessed by TOTEM ("from cradle to grave"). This comprehensive multi criteria analysis enables to direct and enhance design and programming decisions in new projects. The research also highlights outcomes that tend to facilitate adaptive reuse of existing buildings in regard with heritage and architectural quality issues that begin to arise in connection with preservation of last century office buildings.

Anders Böhlke is an architect, graduated from the Institut Horta in 2003 (ULB) and UCL in 2007 (Master of Advanced Studies in Architecture and Sustainable Development). He specializes in urban economics and real estate. He teaches and publishes on urban transformation, adaptive reuse and building obsolescence. Author of various publications, he is a guest lecturer at ULB/VUB (Executive Master Patrimoine) and at Sorbonne in Paris (Master GESIIC). He manages the Executive Master Real Estate (Université Saint-Louis - ICHEC) in Brussels since 2016 and works as a consultant, notably with RE&US (Real Estate & Urban Studies), which he founded in 2018.

Dorothée Stiernon is an architect (ULB, 2012) and has a Master's degree in Environmental Science and Management (UCLouvain, 2014). After working as practitioner architect in Switzerland and in Brussels, she is a researcher in 'Architecture et Climat' and 'Super-Positions' of LAB institute. Her research focuses on decentralized management of rainwaters; techno-economic optimization of construction costs; Life Cycle Assessment of materials; renovation of old buildings with heritage value by integrating energy optimization and environmental impact (subject of her doctoral thesis). Since 2017, she has been involved as a teaching assistant at the Faculty LOCI at UCLouvain.

Morgane Bos is an architect (ULiège, 2012). Since 2018, she has been involved as a researcher and a teaching assistant at the Faculty LOCI at UCLouvain and LAB Institute. Her research focuses on material and constructive knowledge of buildings with a special attention paid to post war architectural heritage and modern movement. She is currently working on a doctoral thesis under the supervision of Prof. Giulia Marino, which aims to understand how the Brussels' social housing built during 'Les Trente Glorieuses' could be adapted today to better respond to contemporary issues, taking account of their patrimony identity.



Fig.1, Fareshare – Project Office, Leeds Beckett University

SURPLUS REAPPROPRIATION: ADAPTIVE REUSE OF INCIDENTAL AND ACCIDENTAL CONSTRUCTION WASTE

Craig Stott, Simon Warren
Leeds School of Architecture, England

As the architect's role diversifies ever further from just 'pure architecture' and adaptive reuse becomes mainstream practice, this paper uses a tacit methodology learned by Project Office to suggest an additional sub-category to current definitions. Project Office is a design and research collaboration of staff and students making ethical, social and resilient architecture at Leeds Beckett University. The paper's intention is to induce a dialogue concerning the dichotomy of architecture and defect waste, in addition to that of architecture and preservation, of which Lanz & Pendlebury note "there is no common and shared agreement on what adaptive reuse precisely is and what it entails". Surplus Reappropriation is an experimental approach where the narrative of adaptive reuse takes incidental and accidental construction waste as a new design and procurement methodology. The results are hybrid works, constructed from obsolescent material that now exist beyond their original intended use, with an aesthetic derived directly from the physical trace of found redundant objects. Simultaneously the projects embody both pure architecture, and a translation of the as found. Surplus Reappropriation is articulated using two built schemes by Project Office, [an office space for a food distribution charity housed within an existing warehouse, and a new entrance to an existing community center], as well as two projects currently under design, [a link between two existing buildings, and a multi-age learning space]. The paper expounds the methodology; explaining a particular challenge that generated the concept, through to construction of the hybrid works. The process includes sourcing and mapping appropriate construction waste to form a taxonomy, then learning how to design with that taxonomy. Specific reflections of those involved now inform and influence forthcoming endeavors. The findings contribute to both the adaptive reuse discourse, and wider reflection on architecture's role in mitigating the climate crisis. Construction waste goes beyond simple site offcuts and packaging, it also includes defects, prototypes and human error. These result in substantial volumes of incorrectly manufactured/sized/ordered units. Virtually all off-site elements are susceptible; from windows/doors/cladding, to structural components, to full MMC prefabricated modules. Much of this is useable, but sees landfill/incinerator before installation due to current construction orthodoxy. The definition of Surplus Reappropriation articulates its process, providing a clear methodology to be replicated elsewhere. The intention is for the approach to become more widely re-used, helping instigate an architectural culture embracing circular economies through hybrid works. In so doing, a further tool is added to the architect's arsenal for contemporary intervention.

[1] Fred Scott, On Altering Architecture (New York: Routledge, 2008), xv.
[2] Francesca Lanz & John Pendlebury "Adaptive reuse: a critical review," The Journal of Architecture volume 27, no. 2 (September, 2022): 441-462, 2023/01/20, DOI: 10.1080/13602365.2022.2105381

Craig Stott is a Project Office co-director, Architect and Senior Architecture Lecturer at Leeds Beckett University. Craig leads an undergraduate design studio which situates its explorations with communities of neglected places in post-industrial cities. The Studio acts as the vehicle for Craig's research which attempts to determine the impact of 'Live' project learning within architectural education by establishing its value for both the students involved and the communities who act as client for the work undertaken. The intention is to utilise the power of student design to foster ecological and social sustainability in deprived communities through this pedagogic tool.

Dr Simon Warren is an architect and senior lecturer at the Leeds School of Architecture at Leeds Beckett University, UK. Simon co-directs Project Office, a school-based architecture practice concerned with ethical, social and resilient architecture and design. It enables students to learn practice-based skills prior to entering the profession and for external collaborators with no financial means, a way of initiating their projects. His postgraduate design studio, Cityzen Agency invites students to explore the concept of urban recovery by considering community activism, circular economy and material flows. His PhD is titled Architecture Live Projects: Situated Learning Agility.









Castelvecchio
Verona, Italy.
Transformation: 1959-19



Fondazione Querini Stampalia
Venezia, Italy. Transformation: 1961







CARLO SCARPA'S RESTAURO CRITICO AND LINA BO BARDI'S HISTORICAL PRESENT: COMPARING CONCEPTUAL STRATEGIES AND KEY PROJECTS FOR INTERVENTIONS WITH THE AS FOUND

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Hasselt University, Belgium

This contribution dwells on the relationship between the old and the new, starting from the œuvre of two key-architect in the realm of adaptive reuse: Lina Bo Bardi (Rome 1914 - São Paulo 1992 and Carlo Scarpa (Venice 1906 - Sendai (Japan) 1978). Coming from the same educational background in Rome, they branched out in different directions in their dialogue with heritage sites. Yet, the impact of both on the emerging theory of adaptive reuse is evidently strong and holds its relevance. We are particularly interested in the notion of 'restauro critico' as it developed as a more liberal alternative from amere scientific restoration/reconstruction approach, during their formative years with Roman urbanist and architectural historian Gustavo Giovannoni at the Scuolo Superior di Architectura in Rome in the 1930'ies. Soon after WW II Scarpa and Bo Bardi started to dialogue with heritage as a strategic resource for new design, which was quite progressive at the time.
Two projects we want start from are Scarpa's Castelvecchio (Verona) and Bo Bardi's Solar do Unhão (Salvador de Bahia, Brazil); both started in 1959 and both sites suffered traumatic pasts: severe postwar damage in Verona and post colonial memories of slavery in San Salvador. Both interventions created a new Genius Loci through prominent architectural interventions establishing new relationship with its historical layers, its surroundings and its users. The apparent architectural freedom generated debates on the limits and the 'readability' of new interventions, at a time when the Venice Charter (1964) was drafted. Bo Bardi's presence in Brazil resulted in a very personal elaboration of the Italian 'restauro critico' into a strategy that she called 'Historical Present': representing poetically the modern interpretation of historical continuity, seeking no to embalm the monument, but integrate it to the maximum extent in modern life (Bo Bardi 1963: 197). In conclusion we want conceptualize these strategies as still relevant for present times with questions of (1 increasing reuse of existing structures, and (2) policy debates on the relationship between new architectural interventions in protected heritage sites.

[1] Bo Bardi, L. (1963). Critério proposto para a restauração do 'Solar do Unhão', in Cerácolo AL (2013) Interpretações do patrimônio: arquitetura e urbanismo moderno na constituição de uma cultura de intervenção no Brasil, 1930-1960. Edufscar, Sãn Carlos, pp. 196-198
[2] Condello, A., Lehmann, S. (2016). Sustainable Lina. Lina bo Bardi's Adaptive Reuse Projects. Zurich: Springer.
[3] Murphy, R. (2017). Carlo Scarpa and Castelvecchio revisited. Edinburgh: Breakfast Mission Publishing
[4] Veikos, C. (2014). Lina Bo Bardi. The Theory of Architectural Practice. London&New York: Routledge

Koenraad van Cleempoel studied art history in Leuven, Madrid and London. He obtained a PhD at the Warburg Institute in London. Since 2004 he is professor of art history at the Faculty of Architecture and Arts in Hasselt University (B). He is part of a research unit that deals with aspects of adaptive reuse. In 2017 he held the PP Rubens Chair at UCBerkeley.



Fig.1, Delivery of the modular units for the construction of the student homes at the VUB campus in Elsene in 1973 – © Archive of the Technical Service 'Infra' of the Vrije Universiteit Brussel.

THE WVDM LIVING LAB. RECONCILING HERITAGE WITH SUSTAINABILITY

Stephanie Van de Voorde, Ine Wouters, Waldo Galle
Vrije Universiteit Brussel, Belgium

In 1971 Willy Van Der Meeren was commissioned to design 350 student homes for the newly established Vrije Universiteit Brussel in Elsene. Initially, Van Der Meeren proposed an experimental concept of movable units in polyester. However, in the end, he utilized a Swiss modular building system with precast concrete. After nearly half a century, the student homes had significantly deteriorated and faced an uncertain future. Abandoned by their original occupants, demolition plans were considered. Although a few units were indeed torn down, an opportunity arose to explore Van Der Meeren's experimental concept: two modules were lifted by a crane (fig.1), mimicking their original delivery method in 1972 (fig.2), and relocated to another area on campus. While this experiment successfully demonstrated the technical feasibility of 'mobilising' these objects based on changing needs, they were deeply ingrained in the VUB campus: they had become an integral part of the collective memory of multiple generations of students, gaining iconic status and recognition as architectural heritage. The majority has been preserved – although this was motivated primarily by pragmatism rather than heritage concerns. Consequently, they already undergone or are currently undergoing transformations. This situation provides a unique opportunity to assess various degrees and forms of interventions in the 'as found'. VUB Architectural Engineering and its partners initiated two research projects to further develop Van Der Meeren's experimental approach: the Circular Retrofit Lab [1] and the WVDM Living Lab [2]. The latter, launched in 2017 and now nearing its completion (with the building permit approved in January 2023), utilized the former student homes as a testing ground for innovative renovation strategies. Balancing heritage values with sustainability challenges, as well as considering energy and financial aspects, was the central question. Through innovative collaboration and tendering procedures, different teams of architects, (reuse) experts and contractors designed, tested and evaluated several renovation strategies. Emphasis was placed on reversibility, while also exploring the off-site reuse of the original buildings materials. Design teams were indeed encouraged to challenge the traditional disciplinary boundaries of heritage studies and sustainable building, aiming to foster a circular turn in heritage, or a heritage turn in circular building – depending on the perspective.

[1] The Circular Retrofit Lab (2016-2019, funded by the European Commission) is one of the 6 international case studies of the HORIZON2020 project 'Buildings As Material Banks'. See also https://www.vub.be/arch/project/circularretrofit-lab.

[2] The 'WVDM Living Lab. Sustainable renovation strategies for post-war heritage in Brussels: the VUB student residences by Willy Van Der Meeren as Living Lab' is funded by Innoviris and the European Fund for Regional Development. For more information, visit https://www.vub.be/arch/project/livinglab.

Stephanie Van de Voorde is a professor at the Department of Architectural Engineering of the Vrije Universiteit Brussel, specializing in Architectural and Construction History and Heritage. Breaking away from traditional perspectives in architectural history and heritage, her research primarily focuses on 20th-century building materials, building culture, and young heritage. In addition to her involvement in the WVDM Living Lab, Stephanie also co-supervises the Interdisciplinary Research Project 'Re-Building Brussels' (VUB), the EOS project 'Construction History, Above and Beyond' (in collaboration with ULB and UGent) and the FWO-project 'Meaning and Material' (in collaboration with KU Leuven).

Ine Wouters holds a position at the Department of Architectural Engineering at Vrije Universiteit Brussel. She teaches courses on Building technology, Structural renovation techniques and Research methods, among others. Her research focuses on building techniques and construction materials in the nineteenth and twentieth centuries. She is interested in the evolution of the production process, the changing motivations behind the use of certain materials and the actors involved. Her goal is to provide new insights into the history of construction and the built heritage, which can be applied when assessing the historical value of a building. The historical insights often serve as inspiration for addressing current issues.

➢ **Former Rozelle Tram Depot, Forest Lodge (Figures 1-4)**



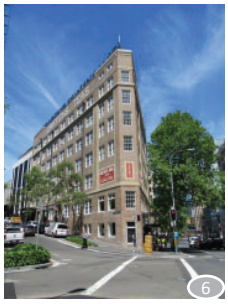






➢ **Griffiths Teas Building, Surry Hills (Figures 5-8)**









➢ **Substation No. 164, Sydney (Figures 9-12)**







HOW HERITAGE BUILDINGS RESPOND TO CONTEMPORARY NEEDS. REVIEW OF CASE STUDIES IN SYDNEY, AUSTRALIA

Shabnam Yazdani

Adaptive reuse is essential in terms of how a society can revitalize existing buildings that have outlasted their initial use. Among its other purposes and benefits, adaptive reuse is seen as a strategy to achieve environmental sustainability and energy efficiency by reducing energy use, greenhouse gas, and carbon emissions through embodied energy retention. Heritage buildings and places are connected to the community's identity, give meaning to people's experience of the world, manage cultural diversity, and improve quality of life. For heritage buildings, adaptive reuse contributes to the preservation of heritage values for both present and future generations. As such, it is believed that the identity associated with heritage buildings and their heritage values are the strongest reasons for their adaptation. Having acknowledged the importance of heritage buildings and their adaptive reuse, this paper aims to answer the following questions: Can the dismantling of buildings and interiors and the reuse of their fragments be a way of passing on our heritage to future generations? Is the protected 'heritage' status of a building a constraint for its adaptation or reuse; or can the protected status encourage innovative spatial practices? Unlike non-heritage stock, heritage listing applies restrictions to buildings in terms of permissible interventions. Heritage listing means the cultural values and heritage significance of a building must be preserved for the benefit of societies. Accordingly, it may appear that heritage listing poses social, economic, and legal challenges to the adaptive reuse of heritage buildings. However, the review of three selected case studies in Sydney, Australia, reveals how these challenges can be managed through innovative design approaches which stem from a successful collaboration between heritage consultants and design teams. This review of successful cases further reveals that the adaptive reuse of heritage buildings will inevitably have heritage impacts which cannot be completely avoided. The challenge is always to retain those aspects of a heritage building that make a defining contribution to its overall significance while carefully guiding required change to accommodate the proposed change of use. By reviewing three successful cases in Australia, this paper examines how heritage listed buildings could respond to their proposed change of use and the contemporary needs of their users, while respecting and retaining their significant architectural features and heritage values for the present and future generations.

Shabnam Yazdani has a PhD in Architecture, specializing in the adaptive reuse of heritage buildings, from Griffith University, where Shabnam held the position of guest lecturer and tutor; a Master of Construction degree in Project Management; and a Bachelor of Architecture degree. From 2022, Shabnam held the position of lecturer, guest lecturer, and tutor at University of Technology Sydney. Shabnam is a full Member of ICOMOS Australia. Shabnam also has over ten years' industry experience as an architect and project manager and over seven years of experience working on heritage buildings. Specializing in the conservation and adaptive reuse of heritage buildings, I have worked on adaptive reuse projects in Queensland, New South Wales, and the ACT.



Fig.1, B-architecten, BSBbis, 2003.

THE FOUNDLINGS OF B. JOINT VENTURES FOR QUASI-HERITAGE OBJECTS

Hanne De Vos, Wouter Van Acker, Brecht Van Duppen
B-architecten, Belgium

From the perspective of sustainable architectural practice, preserving listed but not-protected buildings with heritage values poses an architectural and a financial challenge. On the reverse side of determining the quality in terms of heritage and cultural value, there is an economic value to be determined quantitatively through a cost-benefit analysis. (Holden, Paine & Macarthur, 2020) The future life of such heritage buildings depends to a large extent on the creative collaboration with various actors in the project within the constraints of the budget. This negotiation is necessary to define which parts and how to preserve by integrating a new life in the building. Through this interaction in the "game" of preservation heritage becomes, what is called, a "quasi-object" (Otero-Pailos 2019). Successful projects of adaptive reuse are very often the result of fruitful working relationships with private and public developers, the public heritage agencies, the client, the building contractor, users and citizen's organizations. The creative potential of the architect lies to a large extent in negotiating the as-used, use and reuse through a collaborative dynamic in which joint engagement tends to move beyond normative frameworks and induces choices that have the end of mind: to preserve what we agree to identity socially with as heritage by making it fit for a new usage. From a methodological point of view, this paper adopts a research-in-practice perspective that aims to bring knowledge from the field of practice into academia. The "as found" or the Smithsons' strategy of reinventing a place by reading how "it had come to be as it was" has its roots in the dadaist practice of finding and transforming an "objet trouvé" (Smithson, 1990) and in the pop art sensibility of the Independent Group. Their description of "finding" an image within the process of making the work has permeated the way in which B has dealt with the uncanny tension between adaptive re-use and preservation. In various adaptive reuse projects of B-architecten the site "as found" leads to "finding" a new architectural image which inverted our expectations or initial reading of the building. Such a strategy and shift in image and use, however, largely depends on the successful collaboration within a multidisciplinary team (including expertise in restoration, stability, building physics). While pop art and preservation seem miles apart, they meet in building broad-based support for adaptive reuse and preservation. This paper proposes to look back at how B shaped the relation between old and new in a series of adaptive reuse projects, with variable degree of heritage values, over the last twenty years. While renovating the Beurschouwburg, BSB bis was created with as-found building materials such as sandbags, recycled beer crates and greenhouses. For De Grote Post in Ostend external heritage experts and engineers have been pivotal in deciding on the integration of a new footbridge in the patio and a new theater hall with open-air amphitheater on the roof. For the fashion event 'Mode 2001 Landed-Geland' the Boerentoren served as a pedestal-as-found to mount a 18m-high letter A as a symbol of a large-scale fashion event. For the private developer HEEM, the protected former Quarantine stables in Essen into a cohousing project with shared and publicly accessible functions. In the Muntpunt in Brussels the ambiguous brutalist aesthetic of a 70s office building was valorized despite the fact that building was structurally insufficient for housing a library. The Breda panopticon prison is now turned into an accessible village within the city in collaboration with OMA. Looking back at some key projects since the early 2000s until the launch in 2022 of B-Juxta – the branch of B dedicated to restoration and renovation – the paper will sketch the story of B's foundlings, how collaboration of B was decisive in caring for buildings in various states of abandonment or vulnerability.

In 1997 Evert Crols, Dirk Engelen and Sven Grooten set up an independent office for architecture: B-architecten. Today, the office has expanded to three locations, Antwerp, Brussels and Ghent. B is the sum of four studio divisions called B-architecten, B-bis, B-city and B-juxta. B has naturally grown into an office of more than 100 people. Each B-team has its particular focus and way of functioning, yet they all share a distinct innovative view on the variety of projects the B-platforms stand for. The paper will be developed by architects Hanne De Vos, teamleader of B and coordinator of B-geester, Brecht Van Duppen, project leader at B, and Wouter Van Acker, associate professor at the faculty of architecture of ULB and member of B-Juxta.



Fig.1, Scandinaviëblokken, view from the east and communal garden © M. De Cleene

SCANDINAVIËBLOKKEN : FROM CONDOMINIUM TOWARDS A VERTICAL NEIGHBOURHOOD

Harold Fallon, Tomas Ooms, Tim Vanhooren, Benoît Vandenbulcke, Benoît Burquel
Studio Tuin en Wereld, KU Leuven, Belgium
AgwA, U Liège, ULB, Belgium

The "Scandinaviëblokken" in Ghent date from the 60s. In 2022, Studio Tuin en Wereld, AgwA and Domus Mundi were commissioned a "conceptual study" by the City of Ghent and its Master Architect to explore the challenges and opportunities of co-owned buildings such as "Zweden" and its 224 apartments. The building needs urgent renovation: problematic (fire) security, uninsulated windows, poor solar protection, inefficient heating systems, defective technical shafts, pest infestation, etc. However, the structure is quite healthy, the apartments are well planned and the views are astonishing. The building is flanked by a car dealer, a sensitive industrial equipment, a public parking lot and an outdated supermarket. Across the road, the industries of the harbor are being replaced by a mixed-use neighborhood. During the participatory workshops, we assessed the necessary works and the architectural potentials, with care for economic rationality, public spaces and programming, resulting in the subtle articulation of perennial structures with changing appropriations. But we were constantly faced with the triviality of our position as designing architects: most of the 200 owners are living there and many of them have a relatively low income. Do they have the economic capacity to face the renovation works? In the current laissez-faire attitude, a majority of tenants will eventually vote for the necessary works to be executed, expelling the most fragile owners. On the contrary, with radical interventionism, the city could expropriate the building for insalubrity and security reasons, and convert it into social housing. We felt that between these two extremes, a balance should be possible to address the challenges of an inclusive energy transition in a diverse living environment. Different tools and systems can be implemented, superposed and juxtaposed. Property exchange could ensure a balanced development benefiting all parties involved. A housing co-operative could gradually take over units in the building. A social housing company could buy over plots or rent them from the cooperative. CLT mechanics, micro-credits and revised subsidy policies for collective housing can play a role too. The building could be considered a vertical neighborhood, common structures becoming public domain, similarly to streets. These tools and models will have to deal with the current co-ownership model and with the political capacity or will to act. Will the study serve as a trigger for the evolution of the property models inherited from the past?

Harold Fallon graduated as a Civil Engineer Architect at UCLouvain. He co-founded AgwA architecture practice in Brussels in 2003. He has been lecturing and conducting research at KU Leuven Faculty of Architecture since 2007. In his PhD in Architecture at the RMIT in 2013, he explored the design strategies rooted at the heart of the architecture practice at AgwA. Since 2018, Harold has been supervising architects involving their practice in doctoral research. He is a partner of the Surviving Memory in Postwar El Salvador project. He is a co-founder of the In Practice inter-university research group.

Tomas Ooms studied Architecture (1995), Literature (1996), Research Methods (2009) and Music (2016). He is founding partner of Studio Tuin en Wereld. His ongoing PhD research 'Between: Yard and World: to Draw a Distinction: on the Form of Re-Entry: A Practice Between: Yard and World' is a practice based architectural inquiry into space as relationships and scale invariance and spatial continence… As project- and team member he collaborated in several international research projects and won different scholarships, awards and competitions. He participated in international exhibitions and performances. Besides being a practicing architect, he is a composer and performing musician.

Tim Vanhooren graduated as a Civil Engineer Architect at UGent in 2009. After being a teaching assistant at UGent (2010-2012), he collaborated with the architecture offices ECTV (2012-2014) and Bob McMaster architecten (2016-2020). Since 2020, he is project coordinator at Domus Mundi.

Benoît Vandenbulcke graduated as a Civil Engineer Architect at UCLouvain. He co-founded AgwA architecture practice in Brussels in 2003. He lectured and researched at UCLouvain from 2001 to 2014. In his PhD in Architecture at UCLouvain, he uses the tools of a designing architect to engage with the work of Sanaa, Zumthor and Herzog & De Meuron, drawing from research carried out in his practice at AgwA. He has been a Professor at ULiège Faculty of Architecture since 2017 where he is leading a design studio on adaptive re-use, research, and several phds. He is a co-founder of the In Practice inter-university research group.

Benoît Burquel graduated as a Civil Engineer Architect at the University of Liège and obtained a Master's degree in Human Settlements from KU Leuven. He has been teaching at ULB Faculty of Architecture since 2017. He co-founded Real Estate Architecture in 2015, exploring the reconversion potential of architecture by private developers from the 1960s and 1970s by means of summer schools and publications. He has been a partner at the AgwA architecture practice since 2017.



Fig.1: Pilavoğlu Han in the historic commercial center of Ankara
Photo by the Project Team, O.Yiğit



Fig.2: The Main Entrance on the West Façade of Pilavoğlu Han
Photo by the Project Team, E.M.Kısaer Koca





Fig.3: The Courtyard of Pilavoğlu Han
Photo by the Project Team, E.M.Kısaer Koca

Fig.4: The Courtyard of Pilavoğlu Han in the lunch break
Photo by the Project Team, P. Gökçınar Balkan



Fig.5: The point-cloud 3D model of Pilavoğlu Han
Model is prepared by the laser scanning data in FaroScene by the Project Team.

SELF-ORGANIZED ACTIONS FOR THE 'SLOW AND INCREMENTAL ADAPTATION' OF HERITAGE PLACES: LEARNING FROM PILAVOGLU HAN IN ANKARA, TURKEY

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Heritage places are formed through the continuous interaction of the built environment and the local community. However, this interaction is often interrupted over time for various reasons. While in most cases, these heritage places lose their functions, in other cases, the local community shows resilience to these changes through the continuous rehabilitation and adaptation of heritage places. Accordingly, understanding bottom-up initiatives and self-organized actions in heritage conservation could generate innovative approaches. 'The Documentation and Conservation Project of Pilavoglu Han in Ankara' was designed to understand the self-organized dynamics of adaptation and generate conservation strategies for the building's transformation with its current functions and users. Pilavoglu Han is a 16th-century Ottoman inner-city commercial han building in the historic commercial center of Ankara, Turkey. While many of the han buildings in Ankara have been transformed into cultural and touristic facilities in recent years, Pilavoglu Han continued to function as a multi-purpose building for commerce and accommodation. Starting from the mid-2010s, an artist community, mostly composed of women, began renting shops and collectively managed to endure the han's spirit. The main shareholder and artist community conducted a collaborative process of choosing the 'right functions' and 'right renters' for empty spaces, which includes employing spatial tactics for new uses, such as enlarging small shop units to create workshop spaces for arts and crafts production and transforming the inner courtyard into a gathering space with a café. This paper focuses on the recent transformation of Pilavoglu Han, which can be regarded as a 'slow and incremental adaptation' in the form of self-organized actions and mobilization of the local community. By examining the local community's economic, social, spatial, and functional strategies for adaptation, this paper proposes collaborative conservation strategies that involve the collective work of the artist community and heritage professionals, which might secure the building's future as an exemplar of self-organized incremental adaptation in heritage places.

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Pınar Gökçınar Balkan is a research assistant in cultural heritage conservation at METU Department of Architecture. She received her MSc in Architectural Restoration from Izmir Institute of Technology, and currently doing her Ph.D. in Conservation of Cultural Heritage at Middle East Technical University. Before starting her academic career, she worked in an architectural design office and the Department of Urban Design in Urla Municipality. Her research interests include urban conservation, architectural restoration, house museums, and their interpretation and presentation strategies.

Dr. Pınar Aykaç is an associate professor in cultural heritage conservation at Middle East Technical University Department of Architecture. She received an MSc in the Conservation of Cultural Heritage from the METU, and a Ph.D. from UCL, the Bartlett School of Architecture. She is the author of Sultanahmet, Istanbul's Historic Peninsula: Musealization and Urban Conservation (Lexington Books, 2022) and the co-editor of Architectures of Emergency in Turkey: Heritage, Displacement, and Catastrophe (I.B. Tauris, 2021) together with Eray Çaylı and Sevcan Er-can. She is currently one of the co-editors of the Heritage & Society Journal.

Dr. SibelYıldırım Esen currently works as an Assistant Professor in cultural heritage conservation at Middle East Technical University in Turkey. As a conservation architect, she has been involved in national and international cultural heritage conservation projects and published articles. In 2015, she was a fellow at ICCROM, where she carried out a research project on the risk assessment of cultural heritage. She is a researcher of the project, entitled "Processes for sustainable retrofit of Traditional dwellings in Turkey for Climate-resilience, Conservation, and Comfort". She is an expert member of the ICOMOS International Scientific Committee on Risk Preparedness (ICORP).

Prof.Dr. Neriman Sahin Güçhan is a professor in cultural heritage conservation at the METU Department of Architecture. She is the Dean of the METU Faculty of Architecture. She has served as a member of Scientific/Advisory Boards for various heritage sites in Turkey, some of which are UNESCO World Heritage Sites. She is a member of the Executive Board of ICOMOS Turkey. She was involved in various national and international projects and published articles and book chapters on these subjects. She was the director of the Commagene Nemrut Conservation and Development Programme, which aimed to conserve Nemrut Mount Tumulus World Heritage Site and prepare a conservation management plan for Adıyaman province.



Fig.1, Cube, an office to residential conversion in Calgary, AB - source unknown

Dana Mastrangelo is a recent graduate of the Master of Architecture program at Carleton University. She received her B.Sc. in Architecture at McGill University in 2021. Her research surrounding the SSHRC Grant focuses on awards pertaining to Adaptive Reuse, criteria used to evaluate Adaptive Reuse projects, and analysing their assessment of quality within Canada's built environment. Dana's M.Arch thesis research reinforces her interests in adaptability and adaptive reuse, which aims to teach architects how to draw movement within architectural representation to produce more adaptable architecture. Her professional experience includes working as an architectural designer, a construction worker and as a commissioned artist in Montreal, Quebec.

Melissa Lengies holds a Bachelor of Architectural Studies and a Master of Architecture from Carleton University, with a specialization in heritage conservation and sustainability. She has worked in both the public and private sectors providing heritage conservation and design services in the National Capital Region. In her graduate studies, she has focused her thesis research on how the adaptive reuse of historic and existing buildings can contribute to equitable development and climate action. She also contributes to Carleton University's research on "Adaptive Reuse for a Sustainable Future" as part of a SSHRC-funded Partnership Grant on Quality in Canada's Built Environment.

Taylor Quibell is in her second year of the Master of Applied Science: Building Engineering program at Carleton University, where she concentrates on Heritage Conservation. She completed her Bachelor of Architectural Conservation and Sustainability Engineering in 2021. Taylor has experience working in the heritage field as an intern for ERA Architects and the City of Peterborough. She also has experience working as a research assistant for the OurWorldHeritage Information Technology team and, more recently, for the SSHRC research grant on Quality in Canada's Built Environment. Her focus within the grant research has been on the benefits, barriers, drivers and incentives to adaptive reuse. On top of writing her thesis and research, Taylor works for the City of Ottawa as a Heritage Planner.

Mariana Esponda, Associate Professor and Coordinator of the Conservation Program, Azrieli School of Architecture and Urbanism, Carleton University. Dr. Esponda has worked for more than 22 years on heritage buildings in both private and public sectors in North America and Spain, to fully understand historical constructions and to create new sustainable designs. Her research has focused on the interaction between traditional techniques and new materials in heritage buildings, with a special emphasis on creating new life for existing buildings. She leads three research grants: "Concrete– from technological innovation to Sustainable Rehabilitation"; "How Climate Change is impacting heritage buildings" and "Assessing Quality in Adaptive Reuse".`

Federica Goffi is Professor of Architecture and Co-Chair of a PhD in Architecture (ASAU, Carleton University). She published Time Matter and Re-imagination in Built Conservation: The Unfinished Drawing and Building of St. Peter's in the Vatican (Ashgate, 2013). Her edited volumes include: The Routledge Companion to Architectural Drawings and Models: From Translating to Archiving, Collecting and Displaying (Routledge 2022); Marco Frascari's Dream House: A Theory of Imagination (Routledge 2017); InterVIEWS: Insights and Introspection in Doctoral Research in Architecture (Routledge 2019), and the co-edited Ceilings and Dreams: The Architecture of Levity (Routledge 2019). She holds a PhD in Architecture (Virginia Tech). She is a licensed architect in Italy.

OBSTACLES IN CANADIAN ADAPTIVE REUSE PRACTICE

Dana Mastrangelo, Melissa Lengies, Taylor Quibell, Mariana Esponda, Federica Goffi
Carleton University, Canada

Canada's built environment is scarce with adaptive reuse projects compared to their abundance in the European context. For many Canadians, adaptive reuse remains a largely misunderstood and undervalued practice. With a "throw-away" culture dominating the market, the recent upsurge in vacant and underutilized buildings has only exacerbated trends of demolition and new construction. This has resulted in significant adverse environmental impacts alongside the loss of character and social cohesion of neighborhoods. While adaptive reuse and its potential social, environmental and economic impacts have been well-documented in the UK and the US, there are but few rigorous reviews of the prevalence or impacts of adaptive reuse in Canada. A 2020 report by the National Trust for Canada titled "Making Reuse the New Normal" is one of the research initiatives addressing this, detailing the numerous barriers to reuse and lack of data collected on adaptive reuse itself. Challenges generated by Canada's policies, economy, pedagogy, intensification, and technological investment are some of the barriers that prevent the embeddedness of adaptive reuse in the built environment, and the creativity and innovation needed to fully unlock its transformative potential. In response, Carleton University has begun developing a nationwide inventory of adaptive reuse projects that have taken place in the past ten years to better assess which building typologies may have a better propensity for certain types of conversions, and what facilitates those conversions. It further examines how each typology can be adapted to new uses while sustaining socio-cultural and economic relevance, protecting heritage values, and avoiding the waste of vast amounts of embodied carbon. This presentation will explore findings through the lens of the office building typology, which has experienced a 17% increase in vacancy rates in Canada since 2020 (CBRE), prompting an increase in consideration for its reuse. Case studies presented will be assessed based on the framework set by the Standards and Guidelines for the Conservation of Historic Places in Canada. This research is being conducted in collaboration with partners from both private and public sectors, bridging the theoretical and practical aspects of adaptive reuse. The research is funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) to assess Quality in Canada's Built Environment alongside thirteen other Canadian Universities. The final output of Carleton's research will be the creation of recommendations for key stakeholders to promote reuse as common practice in Canada as a means of climate action and quality in the built environment.

[1] NORR Architects and Engineers. (n.d.). Sir John A Macdonald Building. Sir John A Macdonald buiing. Retrieved February 23, 2023, from https://worldarchitecture.org/architecture-projects/hhnch/sir_john_a_macdonald_building-project-pages.html

[2] NORR. (2022, November 14). Canada's House of Commons: The wellington building. NORR. Retrieved February 23, 2023, from https://norr.com/project/the-wellington-building/





Fig. 1&2, Ruplal Mansion of old Dhaka with its grounds encroached by squatter settlements – Rajib Dhar, The Business Standard

ACKNOWLEDGING THE INFORMAL IN ADAPTIVE REUSE - EVALUATING THE DESIGNER'S ROLE IN USER-LED ADAPTATIONS

Nusrat Kamal Ritu, Bie Plevoets, Asli Cicek
Hasselt University, Belgium

Long before architectural practitioners of the 20th century coined a term for the reuse of historic buildings, adaptive reuse existed as a natural course of action as the most rational way to continue building across civilizations. When a building is abandoned for long enough in an urban setting, it becomes a canvas for public use as they see fit. This occurs in the form of urban squatters, informal marketspaces, or abandoned castles serving as elaborate labyrinths for neighborhood children. Yet when evaluating the historic value of structures from the lens of a practitioner, the spontaneous use value of such projects is often sidelined. Such unplanned and informal reuse of buildings persists not only within the context of Europe but also beyond, especially in regions where heritage buildings receive less nuanced attention than in the West. Often, such public appropriation and continuous adaptation of historic buildings have prevented them from falling into severe disrepair and ensured their survival through time. This contribution aims to explore the theme of unplanned adaptive reuse and its continued relevance in architectural heritage by presenting the Ruplal mansion in Old Dhaka as a case study. Located in old Dhaka, the Ruplal House is one of the countless mansions that are symbolic of the city's colonial history. Built in the 1820s, the mansion served as residences, ballrooms, and a hub for several other cultural activities. Following the independence of Bengal, it evolved as an informal residential and commercial complex featuring one of the biggest spice and vegetable markets in the city, while also accommodating urban squatters. Today, while countless other colonial buildings have already faced demolition, the Ruplal house's survival is owed to its informal occupation. A key concern when addressing such a phenomenon is that of authorship. If a historic building can belong to its users without formal mediation, at what point does a legislative body need to intervene to formalize the "As Used"? The role of a designer in such cases becomes especially nuanced, where one must intervene just enough to sustain the characteristic chaos and informality of such adaptations. The designer's role thus becomes to enable a framework that sustains such reuse. By analyzing the case study of the Ruplal house and its user-led appropriation which has often been portrayed as problematic, this paper takes a different perspective on the topic of unplanned adaptations and their acknowledgment in the field of adaptive reuse.

[1] Rodolfo Machado. "Old buildings as palimpsest. Towards a theory of remodeling". Progressive Architecture 11 (1976) p. 46-49
[2] Sadiqur Rahman. "Ruplal House: From viceroy's ball to disputed property." The Business Standard Accessed September 27, 2022. https://www.tbsnews.net/features/panorama/ruplal-house-viceroys-ball-disputed-property-440566
[3] Nayeem Shah. "Ruplal House: The magnificent past of farashganj". Offroad Bangladesh. Accessed September 28, 2022. http://offroadbangladesh.com/places/ruplal-house-farashganj/

Nusrat Kamal Ritu is a PhD student at FacARK of UHasselt. Her research explores the rejuvenation of historic interiors through adaptive reuse across three different contexts - Flanders, Muscat and Dhaka. She completed her masters in Interior Architecture from UHasselt in June 2022. Prior to this, she graduated from the German University of Technology in Oman (Affiliated with RWTH Aachen) with a BSc in Urban Planning and Architectural Design in 2018. Following her graduation, she worked as a teaching assistant at the same university. She also worked as a graphic designer and events coordinator at a professional conference organizer. As a Bangladeshi born and brought up in the Sultanate of Oman, her personal background has played a significant part in choosing her research topic.

Asli Çiçek obtained her masters in architecture and design from the Academy of Fine Arts in Munich. During and after her studies she worked for architectural offices in Germany, Austria and the Netherlands. In Belgium she worked as project architect for Gigantes Zenghelis Architects and Robbrecht en Daem architecten before founding her practice in 2015 in Brussels. Currently she is associate professor at UHasselt, FacARK and guest professor at Ghent University, Department of Architecture and Urban Planning. She has been a tutor in several design ateliers at the KU Leuven Faculty of Architecture. She has published various articles on architecture and art, was the co-editor of the 11th Flemish Architectural Review and is a member of the editorial board of OASE Journal for Architecture.

Bie Plevoets studied Interior Architecture in Hasselt and Conservation of Monuments and Sites at the Raymond Lemaire International Centre for Conservation in Leuven. She obtained a PhD on adaptive reuse, approached from an interior perspective. Her research focuses on adaptive reuse theory. She is currently an assistant professor in the research group Trace and a senior postdoctoral fellow of the FWO Flanders, working on a project entitled 'Reusing the Ruin: Building upon the fragmentary fabric'. She is the author of the book 'Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline', co-authored by Koenraad Van Cleempoel (Routledge, 2019) and teaches the Theory Module in the International Master Adaptive Reuse.



Fig.1, Monnikenbos, view to the green courtyard replacing the indoor agora. Photo © Michiel De Cleene

Regis Verplaetse is an engineer-architect, design-researcher and landscape designer. Since 2001 he is a co-founding partner of UR architects. The office methodology centers on the cross-fertilisation between research-by-design and realizations in the fields of architecture, urbanism and landscape. Regis especially focuses on the translation of concepts into sustainable projects and on the relation between spatial interventions and the landscape. In 2019 he joined the Ad hoK pool of experts for quality chambers in Flemish Brabant. In 2022 he graduated as ecological landscape advisor at Inverde.

Nikolaas Vande Keere is a partner of UR architects and an Associate Professor at Hasselt University (Belgium). As Guest Professor he taught at TUDelft (Netherlands) in the studio of Interiors-Buildings-Cities (2007-2013). Since 2014, he teaches Design Studio and currently coordinates the International Master on Adaptive Reuse at the Faculty of Architecture and Arts of UHasselt. In 2022, he held the PP Rubens Chair at UC Berkeley (US) in the College of Environmental Design. He is a member of research unit Trace – Heritage and Adaptive Reuse, with an interest in research-by-design, theory and history of adaptive reuse, focusing on contentious heritage.

THE CARING LANDSCAPE - THE POTENTIAL OF ADAPTIVE REUSE IN RESIDENTIAL HEALTHCARE

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UR architects & Hasselt University, Belgium

This paper proposes to define the fundamental role of adaptive reuse in the renewed practice of 'caring architecture' through the case study of the Monnikenbos transformation project in Monnikenheide-Spectrum, Zoersel (BE). UR architects were commissioned with redesigning Monnikenbos after winning a limited competition for different parts of Monnikenheide in 2012. The inspiring site and its history [1] formed a natural case study to test and implement the tentative results of previous research-by-design on similar mental healthcare sites [2]. The assignment simultaneously became a step in the long-term involvement with research and experiment in the field and the start of a deeply engaged relationship with the site and its inhabitants. The design consciously complied with the brief requesting to reuse the clustered collective housing dating from 1980. Using the landscape beside the program as mediator, it recalibrates the material and immaterial layers of the site. By removing the dysfunctional parts, it converts the cluster building into an open settlement with individual dwellings and the central indoor agora into an informal courtyard open to the surrounding woodland. While appearing new on the outside, the interiors reinterpret the original floorplan, demonstrating a close affinity with the existing spaces and revealing qualities as traces hidden in plain sight [3]. The paper will analyze the genesis of the new Monnikenbos in the context of the broader approach of the site and compare the realized project with the spatial strategies laid out in the aforementioned study. It will reflect on two topical aspects: 1) The need for a paradigmatic shift of the site's character from institutional to domestic; further transforming the stigmatizing nature of the 'asylum' model into a normalized and sustainable living environment for people with varying degrees of mental disability or illness. 2) The careful approach of the layered infrastructure as found through adaptive reuse; embedding the project in a broader re-evaluation of the natural and built environment (coined 'contextual typology' in the study), starting from the preservation and adjustment of existing qualities. In light of the special attention to the relationship between care and architecture in the last decade and related activities in the cultural context [4], this contribution wishes to evaluate the experimental reuse project of Monnikenbos and to (re)formulate spatial recommendations for comparable sites. Given the changing conditions for architectural production and the increasing emphasis on social inclusion, the aim is to investigate the potential for adaptive reuse as a driver of innovation.

[1] The site is an experimental locus for both architectural design and residential healthcare for the mentally disabled. It was founded in 1973 by Wivina Demeester, an eminent former politician involved in both fields.

[2] UR architects performed research-by-design in the field of mental healthcare, e.g., De Psychiatrische Instelling Ontmanteld (The Netherlands, 2009), commissioned by Stimuleringsfonds voor Architectuur, and De toekomst van het gesticht (Belgium, 2012), commissioned by Flanders Architecture Institute. This led to various (participations in) exhibitions, publications, conferences and seminars.

[3] Selected publications on this and other architecture projects in Monnikenheide: Christoph Grafe, "Umgestaltung Monnikenbos" In Umbaukultur: Für eine Architectur des Veränderns, ed. Christoph Grafe, Tim Rieniets and Baukultur Nordrhein-Westfalen, 2nd ed., (Dortmund: Verlag Kettler, 2022), 250-57. Eline Dehullu, "UR, De Eiken, Monnikenheide, Zoersel: Tussen de mensen en de bomen" in A+ Architecture in Belgium, volume 47, 283, (April-May, 2020), 48-50. Gideon Boie, "Sick Architecture. Models of Inclusion", e-flux Architecture, (June, 2022), accessed on 24/01/2023, 2022, https://www.e-flux.com/architecture/sick-architecture/471806/models-of-inclusion/. Gideon Boie (ed.), Sofie De Caigny, Kurt Deruyter (photography), Fredie Floré, Vjera Sleutel, Thomas Vanderveken, Heleen Verheyden and Erik Wieërs, Wonen in Monnikenheide: zorg, inclusie en architectuur / Living in Monnikenheide: Care, Inclusion and Architecture (Antwerp: Flanders Architecture Institute, 2023 forthcoming).

[4] The renewed interest in the relationship between care and architecture in Belgium is shown in initiatives such as: "Caring Architecture", Flanders Architecture Institute – VAi, 2022, accessed on 24/01/2023, https://www.vai.be/en/agenda-expos-en-programma/caring-architecture. "Pilootprojecten Onzichtbare Zorg", Flemish Government Architect, 2012, last modified 12/12/2022, accessed on 24/01/2023, https://www.vlaamsbouwmeester.be/nl/subsite/onzichtbare-zorg. "Expo: Sick Architecture", Architecture, Landscape, Urban Planning Brussels – CIVA, 2022, accessed on 24/01/2023, https://civa.brussels/en/exhibitions-events/expo-sick-architecture





Fig.1, Figure.1 Photo editing analysis of the palimpsest of the building, by Author.
Fig.2, Fiction Scenario of showing proceeding 'as found', by Author.

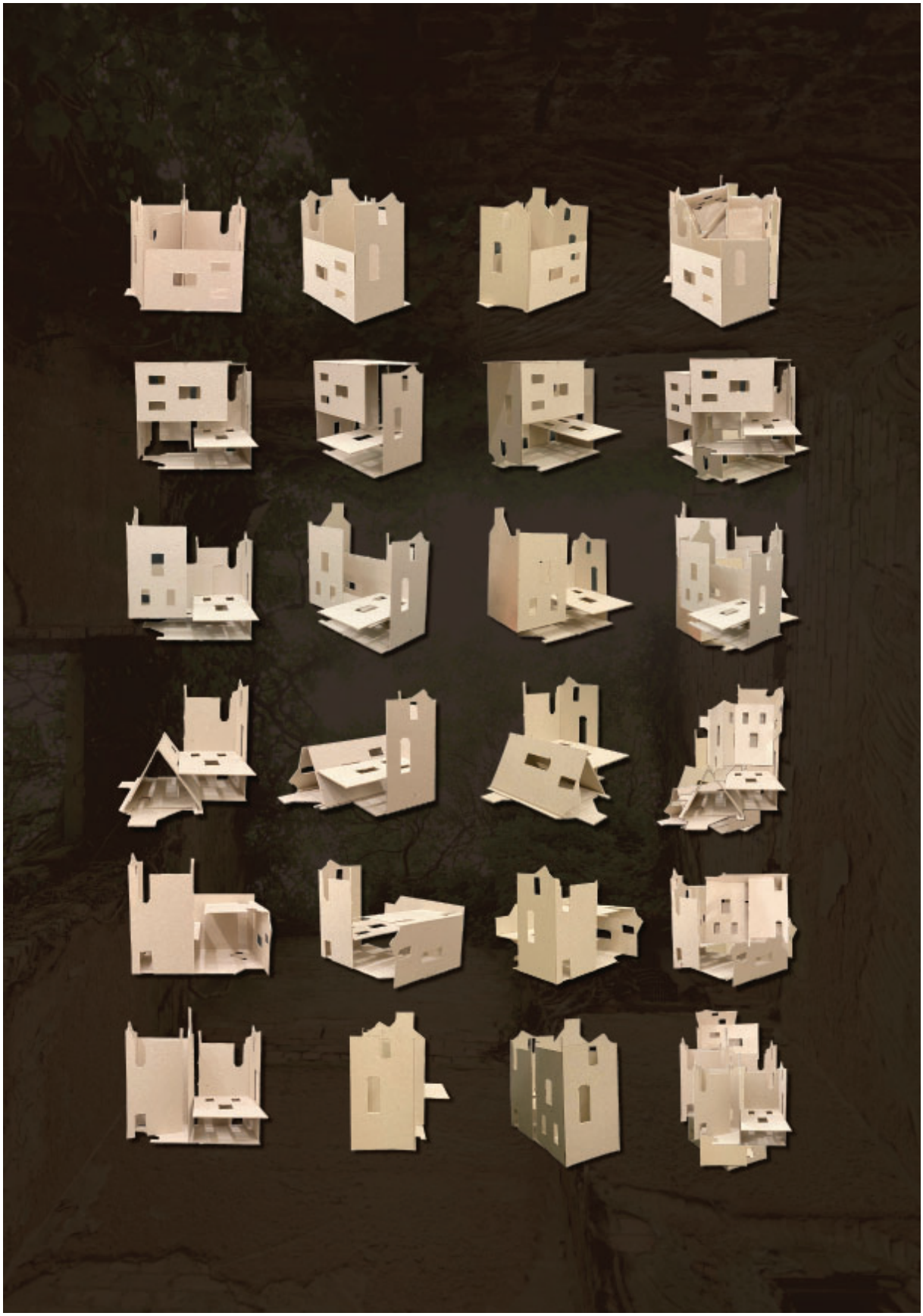
ENDLESS CONSTRUCTION: OCCUPANT ACTIVISM AND AUTHORSHIP

Jiayi Wang
Architectural Association School of Architecture, London

Though we don't think of it this way, 'adaptive reuse' often happens naturally, guided by users who modify their physical environment to satisfy their urgent living needs. While these modifications may appear haphazard, they show the user's individualism and life philosophy. Based on the case study in the old residences with the richness of adaptation in the ancient Chinese city of Suzhou, China, I will discuss the importance of recognizing everyday life as an enduring resource to open conversations for potential reuse alternatives and re-position the designer's role in adaptive reuse practices. The industrial revolution and political change have caused dramatic life habits shifting. Without any pre-planning or prediction, in the old residences in Suzhou, occupants quickly responded to it through spontaneous adaptations to their living space, incorporating household appliances and energy systems with a limited cost, and performing cultural rites. "Building is really dwelling"[1] Occupants' self-modifications as dwelling show us how we mortals be on the earth. Everyday life is the content to fulfill the action and drive it. It studies both in itself and in its relation with the differentiated, superior forms that it underpins.[2] Thus, I suggest acknowledging 'as used' which is the ignored living history of these places, as a demonstration of how people adapt to these buildings and a departure from the existing context of adaptive reuse in design. After looking into seven concepts which are Aesthetic, Intuitive Design, Spatial Appropriation, Repair, DIY, Palimpsest, and Authorship, I see such self-modifications as an act of profanation that implies a new paradigm(fig.1). Transforming my role from a designer to a curator, without any intent to disturb the existing lived condition, my research proposes a speculative reality(fig.2) where I oriented myself as a resident who also lives in the old residences and encourages continued spontaneous change. An archive was created to categorize these various colorful actions. A graphic novel was made as a presentation method to exhibit the untrained version of adaptive reuse. The talented anonymous constructions are underestimated consciously and unconsciously by professionals and occupants themselves. I welcome all educators, designers, students, and true users to engage with the adaptive reuse process.

[1] M. Heidegger, "Building Dwelling Thinking," in Poetry, Language, Thought (First Perennial Classics, 2001), pp. 143-159, 146.
[2] Lefebvre, Henri, John Moore, Gregory Elliott, and Michel Trebitsch. Critique of Everyday Life. (London: Verso, 2014), 252.

Jiayi Wang from Suzhou, China, holds a BFA in product design from the Central Academy of Fine Art and a Mdes in Interior Architecture from the Rhode Island School of Design. Centering on domestic space, her interests focus on exploring the concept of design and elaborating on the tension between everyday life, as well as traditions, and space through interpreting, translating, and transforming narratives. Jiayi is currently a PhD student at the Architectural Association School of Architecture in London.



SUPERREUSE: A PEDAGOGIC MANIFESTO

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The early 21st century can be characterized as a time of responses to the challenges of the climate emergency and reactions toward social justice(s). How does the education of the designers of our buildings and interiors respond to these challenges? In the last two decades much has been written about building reuse but very little on the education of designers utilizing these approaches. This paper asks the question, how can reuse be taught? It charts how for the last 8 years the SuperReuse platform at the Royal College of Art has been tasking future generations of interior designers and architects with new ways of working with what is already with us. Through projects such as Shadowsites, The Tabula Plena, The Ruin, Domestic Imaginary, Monumentaries, (A)mend and Radical Heritages, SuperReuse has been concerned with the exploration and adaptation of matter that can be considered, outdated, redundant or obsolete: material that has lost its value, resources that are considered waste, stuff that is considered expendable has been discarded and is considered surplus. All situations have in common the proposition that an obsolete environment or element, is not only a site of depredation, it is a condition for mediation, and the site of the enactment of research and design processes that will ensure that meaningful change through SuperReuse will take place. Working with the not new is a direct riposte the traditional ways of thinking about the conventional education of designers: a tradition where values were often attached to 'originality', 'authorship' and the daunting prospects of unfettered blank-slate innovation. In our view, in the demise of extractivist approaches with which to materialize our environment, all teaching should now be focused solely on the re-designation of all existing matter. SuperReusing means that new-build and single-use processes are obsoleted distinctions for making cities, buildings, interiors and artefacts. It is a position that, in a world without demolition or discarding, foregrounding and synthesising what already exists as the site of mediation, research and reuse will provide the material for the profound transformation of the existing into the new. This paper will relay how SuperReuse has been challenging both academics and students from across the world through the teaching of these processes to numerous new generations of designers and architects for a number of years through the development of theories, ideas, processes that set out how all of us can work with the not new.

Graeme Brooker is Professor and Head of Interiors at The Royal College of Art, London. He has published numerous books on the interior including the recent 50-words for Reuse (Canalside Press 2022). He was the founder of the charity Interior Educators (IE) and director between 2006-8 and 2010-2018 and from 2022-. He is currently working on the books The SuperReuse Manifesto (Routledge 2024) and The Story of the Interior (Thames & Hudson 2025).

Steve Jensen is Tutor in Interior Design at the Royal College of Art, London



Fig.1, Design Studio Brief, workshop

ATELIER RECONVERSION ULIÈGE: RETHINK, RESETTLE, RECONFIGURATE

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Uliège, A+ Architecture in Belgium, AgwA architects, Béguin-Massart architectes, Belgium

The design studio 'Atelier Reconversion' was founded in 2013 at the architecture faculty of Uliège, based on the idea of reconversion of XX century modern and postmodern buildings as a research method not only to understand the typological, political, economical and urban conditions of last century, but also to take position on contemporary architecture and urbanism, and shape the cities of tomorrow. The geographical scope of this research has been Liège and its surroundings for many years, before moving to Charleroi and, last year, to Brussels. Industrial prosperity and decline have shaped the public buildings of the city centers of Liège and Charleroi, whereas Brussels is characterized by the vast areas of office buildings for major public and private administrations. The architectural and urban scope of the studio covers (post)modern heritage, not necessarily listed, but representative of its architectural movement. Since the studied buildings are often abandoned or threatened, their reconversion or adaptive re-use is considered a powerful tool in the strategic reflection on the urgent challenges these cities and our society face today. The first series of tools to achieve these goals is the integration within the design studio of a 'monographic analysis' where students are asked to search the city archives, collect and redraw the original plans, make measurements, analyze structure and technics and make the model of the building in its original state. Basing the project on an in-depth knowledge of the buildings proves to be a powerful lever for reflection on the relevance of the conversion project, and a driving force in the architectural approach. The second series of tools lays in the development of a design attitude in the context of the transformation of an existing building. To follow the design process, each student documents every step with pictures of the presentations and recollection of the discussions with the teachers in a booklet called 'In Practice'. Model making is an important method used first to express the students' position towards the building and its urban context and then to check and realise the design ambitions and at the end to inform the material, spatial and structural details. By working on these projects, the students not only comprehend what it means to work with 'what is already there' on a technical and spatial level, but are also encouraged to see the building practice and building policy of cities towards their not-listed heritage in another light, understanding the full potential of these buildings. The contribution will show how this studio enhances the public debate on architecture, urbanism and real estate and their political and cultural impact by explaining the pedagogical tools and methods used since 2013.

Lisa De Visscher is a Belgian architect and author. After her studies of engineer-architect (UGent), she worked as a project manager at the French Institute of Architecture, attached to the Cité de l'Architecture et du Patrimoine in Paris. After several years as a collaborator in international offices such as Baumschlager-Eberle in Switzerland and Neutelings-Riedijk in The Netherlands, Lisa De Visscher began a career as a teacher and researcher at the Faculty of Architecture of the University of Liège in 2009. As current editor-in-chief and director of A+ Architecture in Belgium, she is responsible for the magazine as well as for the program of lectures, exhibitions on architecture since 2018.

Benoît Vandenbulcke is a civil engineer architect. Between 2001 and 2007, he realized several private and public buildings for different architecture offices in Belgium and Austria. In 2007, he co-founded AgwA architects in Brussels, working primarily on public collective's projects. AgwA was recently invited to present its work in a monographic exhibition at Bozar, Brussels. He was teaching and researching at the UCL (faculty of architecture LOCI) in Belgium where he holds his PhD in 2015. He is now professor at ULiege where he leads studios and initiates research in the field of research by design. He takes part of the development of the new faculty of architecture of the university Kongo in RDC. In 2019, he co-founded the interuniversity research group In Practice.



Fig.1, Laura Dew, Thomas Everett and Issy Rice, Stereotomic: Constructing with History, ESALA, Radical Harvest, 2022-23. Fire pit for a local social enterprise, carved into reclaimed land, and co-designed with harvested and found materials. (author's copyright)

TEACHING VALUE: ATTENTION AND CARE IN REUSE PEDAGOGY

Simone Ferracina
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The paper draws on the author's recent monograph on reuse and design potentials (Ferracina, Routledge 2022) and on ongoing pedagogical experiments at the Edinburgh School of Architecture and Landscape Architecture (ESALA), The University of Edinburgh. Through examples of student work from architectural design studios about reuse and repurposing led over the past five years, the paper considers how reuse—as a teaching and learning ethos, rather than as a mere brief or programmatic prompt—promotes a reassessment not only of the value of buildings, components, and materials, or of their histories and meanings, but of the paradigms and conceptual frameworks according to which architects and academics ascribe meaning and value in the first place. What does it mean to understand tectonic protocols as forms of attention and care towards that which already exists, rather than forms of expertise and expression? How can the embodiment of energy, carbon, and labor alone justify the preservation of existing structures, regardless of their architectural or historical merit? How can uncertainty, and the latent violence or toxicity embedded within found structures and materials, be engaged with in the context of a design studio? How does a direct engagement with the harvesting, reconditioning, and repair of materials and components, or with the live building of structures and prototypes, confuse the presumed boundary between design and construction, intellectual and manual labor? And how are notions and indexes of individual authorship and originality re-framed by radical forms of collaboration with existing buildings and materials, as well as with local communities? And finally: how can design values in the education of architects navigate the tension between the independent identity of fragments and building components (towards deconstruction and reclamation) and the wholes they compose and contribute to (towards preservation and adaptive reuse)? The paper will explore these questions, considering how they might begin to unravel some of the architecture studio's traditional outputs, biases, and assessment structures.

Dr Simone Ferracina is the director of Exaptive Design Office (EDO) and a Lecturer in Architectural Design/ Detail at ESALA, The University of Edinburgh. He holds a Diploma of Architect (USI AAM 2003) and a PhD in Philosophy, Art & Critical Thought (EGS 2020). His research and teaching interrogate design potentials, technical platforms, and modes of architectural authorship. His most recent publication, the monograph Ecologies of Inception: Design Potentials on a Warming Planet (Routledge 2022), develops a philosophy of design and value that promotes reuse, re-purposing, and radical forms of co-authorship and care as design paradigms for the 21st century.

Joana dos Santos Gonçalves is a researcher on circularity in the built environment at VITO (Belgium). She graduated as an architect from the School of Architecture of University of Minho (Portugal) in 2014, with a master thesis on the contributions of vernacular architecture for sustainability. In 2022 she concluded her PhD on "Beyond good intentions: building passport for sustainable conservation", funded by FCT. Between 2019 and 2021 Joana was a guest PhD in the UNESCO chair on Heritage and the Reshaping of Urban Conservation for Sustainability, and between 2020 and 2022, she was a lecturer on Heritage and Sustainability in the Faculty of Architecture and the Built Environment, at TU Delft.

Wido Quist is Associate Professor in Heritage & Technology and leading the section Heritage & Architecture at TU Delft (The Netherlands). He is Secretary General of Docomomo International, Chair of Docomomo Netherlands. Since 2022 he is – together with Uta Pottgiesser - editor in chief of the Docomomo Journal. His research and teaching centers around the preservation and adaptive re-use of the built legacy of the 20th century, connecting the specialist disciplines. Intertwining Values, Design and Technology, he is an expert on the crossing between historical knowledge of modern building materials and strategies for conservation and re-use.

Olga Ioannou is Assistant Professor at the Department of Architectural Engineering and Technology of TU Delft. She works for the chair of Building Product Innovation. She is in the steering committee of the Circular Built Environment Hub at TU Delft and a member of the Architectural Facades & Products (AF+P) group. Her expertise lies in architectural education, network learning and knowledge creation within the extended communities of knowledge; this is why she is now actively involved in integrating circularity in BK curricula. Olga is particularly interested in the systemic character of circularity and how it challenges the established processes for the production of the built environment, stakeholder relations and societal values.

ZERO WASTE CHURCH: EDUCATION FOR CIRCULAR REUSE OF RELIGIOUS BUILDINGS

Joana dos Santos Gonçalves, Wido Quist, Olga Ioannou
TUDelft, The Netherlands

While heritage conservation is usually associated with the action of "keeping", circular approaches are often seen as focusing on flexibility, and disassembly. Both share the common goal of using existing resources efficiently and avoiding waste. The conservation of cultural heritage is a complex issue that requires a cautious balance between maintaining heritage values associated with tangible and intangible attributes and managing change to answer the challenges of future use. On the one hand, mining the urban environment for material resources, risks irreparable damage to the historic urban fabric. On the other hand, salvaging components from heritage buildings and re-purposing them can be a sustainable strategy to extend a buildings' lifetime and minimize construction waste. In the case of buildings threatened by demolition, as several churches in the Netherlands, salvaging components might even be the only way to keep (some) of this heritage alive. In these cases, circular design approaches need to go beyond inventorying materials and components: the traceability of values and meanings to the involved communities become key factors driving reuse strategies. The Zero Waste Church graduation studio at TU Delft provides architecture students with the opportunity to discuss how heritage values might shift to integrate sustainability as a value to preserve. The students selected cases based on three key circularity principles: refuse, reduce, and value retention. By choosing vacant buildings, the students were prompted to refuse the notion of building new and to value space as a limited resource. Some of the selected buildings faced demolition, resulting in projects that have the potential to reduce material waste. Through a heritage value assessment, the students demonstrated that despite being under threat, these heritage buildings still add value to local communities. Students explored creative approaches to redesign from values related to tangible and intangible attributes. This approach aims at instigating awareness and transformative attitudes towards the built environment. Individual students approach the challenge from different perspectives, contributing to a multitude of readings and strategies to deal with the complexity of bridging heritage and circularity. The implementation of the first edition of the Zero Waste studio faced challenges when conflicts arose in determining what to keep, add or transform. A key learning from this experience is that circularity needs to be an integrated part of a design project from the earliest stages. While a fully zero waste heritage may be an unachievable ambition, the aim is to trigger reflection and adopt an explorative approach towards a project.

[1] Joana Gonçalves, Ricardo Mateus, José Dinis Silvestre & Ana Pereira Roders, "Contributions to a Revised Definition of Sustainable Conservation" in LDE Heritage Conference on Heritage and the Sustainable Development Goals, ed. Uta Pottgiesser, Sandra Fatoric, Carola Hein, Erik de Maaker, Ana Pereira Roders. Vol.1, (Delft, The Netherlands: TU Delft Open, 2021), 357-367.

[2] Susan Ross, & Victoria Angel, "Heritage and waste: introduction" in Journal of Cultural Heritage Management and Sustainable Development, 10(1), (2019) 1–5. https://doi.org/10.1108/JCHMSD-02-2020-116

[3] Kirsten Hannema, "De herbestemming van leegstaande kerken: van ultieme pauzeplek tot multifunctionele ruïne" in Volkskrant, 14 January 2021. Available at: https://www.volkskrant.nl/cultuur-media/de-herbestemming-van-leegstaande-kerken-van-ultieme-pauzeplek-tot-multifunctionele-ruine~bcd559a6/?utm_source=link&utm_medium=social&utm_campaign=shared_earned

[4] Ana Pereira Roders, Re-architecture : lifespan rehabilitation of built heritage. (Eindhoven, The Netherlands: Technische Universiteit Eindhoven, 2007). https://research.tue.nl/nl/publications/rearchitecture--lifespan-rehabilitation-of-built-heritage--basis(31671d3e-9d99-4428-a2e0-d62c59f22cfe).html

[5] Olga Ioannou, Bob Geldermans , Tillman Klein, Alex Wandl. "Planning for Change: A Methodological Framework for Integrating Circularity at TU Delft's Faculty of Architecture and the Built Environment Curricula" in Serbian Architectural Journal. 2022 Aug 9;12(3):234 269. https://doi.org/10.5937/saj2003234I



Fig.1, Projects studied are the staircase in Solar do Unhào, Salvador, the wooden table with chairs in SESC, Sao Paolo, and the clad columns with woven palm leaves in Caso do Benin, Salvador da Bahia. In this picture, the final oak table pieces are pushed and glued together by the collective of students and teacher. – Sophie Hermans

DOING AS A LEARNING STRATEGY – QUESTIONING DESIGN INTERPLAY BETWEEN ARTEFACT, ARCHITECTURE AND HISTORY IN EDUCATION AND/ON REUSE WITH LINA BO BARDI AS INSPIRATION

Karen Lens
Hasselt University, Belgium

Humans, making, and artefacts have an ambiguous relationship. In 'Are we human - notes on an archaeology of design' (2016/2022), Beatriz Colomina and Marc Wigley ask how increasingly artificial approaches affect designs and humanity. Evolutions in the making change us and vice versa. Artefacts play their own role in this process while 'themselves are thoughts that potentially also trigger new modes of thought' (p.52) Italian Brazilian Lina Bo Bardi was a designer who felt at home in this process while managing to connect old and new in balance with people and their environment. From her solid historical and theoretical knowledge, combined with adherent curiosity, the architect disregarded the distinction between old and new: she spoke of the 'historical or continuous present'. From her attraction to both complexity and childlike wonderment, Lina Bo Bardi named her approach architettura povera, derived from arte povera. The architect considered her designs not impoverished but an artisanal sense of achieving the highest degree of communication and dignity with minimal, humble means. In collaboration, she purveyed furniture and textile explicitly designed for new projects, refurbishments and landscapes. Artefacts were based on local and historical objects or techniques in a contemporary translation to present-day needs. She loved reversing certainties and emphasised the importance of doubt. Bo Bardi based her educational principles on propaedeutic study. Within the genius loci seminar, we work on the boundary between design, architecture history and theory. Master students (interior) architecture try to transcend contemporary technical themes such as sustainability or ecology and study 'as found' within the architectural tradition. Playing with language and images is a skill they train in various capacities during the process. Lina Bo Bardi's concepts described above provide a touchstone here, not only from ideas but also from making. Copying or translating designed interior and landscape artefacts, like this one by Bo Bardi, is not a goal but an occasion to make students, and ourselves, aware about their own position or responsibility within the constant interaction between designing, making and humanity. After three years, from 2024 onwards, we aim to apply a similar approach through other designers/thinkers/makers in as found, such as Carlo Scarpa and Anni Albers. Not coincidentally, both names, like Bo Bardi's, appear in a survey like 'Radical Pedagogies' (2022). Complemented by literature from Hannah Arendt, Sennett, Ingold and Semper around making and its associated responsibilities and freedoms, we want to look further through this contribution at what this research can contribute to 'education for reuse or reuse for education' in general.

[1] Beatriz Colomina & Mark Wigley, are we human? notes on an archaeology of design, (Lars Müller Publish-ers, Zürich, Switzerland, 2016/2022)
[2] Cathrine Veikos, Lina Bo Bardi, The Theory of Architectural Practice, (Routledge, Oxon, 2014), ISBN 978-0-415-68912-0
[3] Beatriz Colomina, Ignacio G. Galan, Evangelos Kotsioris, Anna-Maria Meister (eds.), Radical Pedagogies, (The MIT Press, Cambridge, Massachusetts – London, England, 2022)

Karen Lens is an architect with a passion for heritage and textiles. Since 2012, she has been a member of Trace at Hasselt University's Faculty of Architecture and Art. Here, she teaches theory courses, design studios, and seminars on concept formation, reuse and collectivity to future (interior) architects in bachelor and master. She also works on projects that combine the above interests. Karen also obtained a PhD with a thesis on 'Adaptive reuse of monastic heritage - Cloth maker's moulage as alternative thread to an architectural master plan'.



Fig.1, Exhibition of the results of Studio 3. Umeå School of Architecture, year 2021/22 – ph. by the author

UNLAYERING REALITIES. UNCOVERING IDENTITIES / DISCOVERING SCENARIOS IN THE NORTH

Maria Luna Nobile
Umeå universitet, Sweden

The notion of reuse, reactivation and regeneration have been at the basis of the last 40 years of research in the field of architectural design, starting from the late 80´s when, due to the de-industrialization, new occasion for the architects emerged through international competitions opening a new scenario for the practice and the debate in architecture, opening new possibilities in education as well. In the education of an architect in Italy, Spain, Portugal, France, the notion of costruire nel costruito / building within the existing city [1], learning from the context, reading the traces of the urban texture, un-layering historical, social, political, and morphological elements, have been at the foundation, as well as the notion of palimpsest . On a more global perspective the notion of habitat and ecology at the center of the debate of the CIAM in Otterlo (VAN EYECK, 1959) became a manifesto willing to introduce a change of perspective in the future of the discipline, that unfortunately didn´t achieve the expected results. This contribution retroactively reflects on Studio 3, a research based architectural design studio as part of the Architectural Programme at Umeå School of Architecture between the years 2020 and 2023: Un-layering Umeå, Atlas of future explorations and Futurescapes. The studio operates in the North of Sweden, a context in which the urban development is associated to growth and densification, rather than reuse, opening space for reflection. The following three points include a reflection on how methodology, contents and pedagogical (analogue and digital) tools have been structured to achieve the results. Uncovering identities / Discovering scenarios. The notion of reuse of existing buildings (permanence) is used as a content base and the overall approach and tools guide the students, through a holistic and comprehensive study of the complexity - based on material, structure, memory, and identity - to radically formulate alternative scenarios for the future. This complexity is hard to define and grasp as it is based on uncertainty and on the need of making decision as part of their design process. This aspect is seen as an opportunity for learning and progressing, rather than as an obstacle. The result is a collective Atlas where different scenarios are produced based on a common use of tools and methods, but based on personal perspectives, interests, and open interpretation and collective discussions. Reading of the city and spatial exploration through performative actions. The course proposes to the students to investigate the notion of program as a series of actions and therefore the students work across the scales throughout the year using the body as a way of measuring and reflect on the infinite possibilities of setting a program. This reading of the city brings a personal perspective that students can frame in a local context and globally in the contemporary architectural scene. This has an impact in the way students perceive the role of the architect in the north of Sweden and beyond. Future and uncertainty. The studio aims at developing prototype interventions and develop a reflection, stepping forward from the existing knowledge. It proposes innovative typologies thinking outside the scheme, challenging the dogmatic aspect of architecture as the "discipline of designing buildings". This is possible using literature, references, and lectures as a foundation. The collaboration with the international network UOU has been an important space to share, reflect and attest the methods in different context as well as develop architectural pedagogy tools. The studio guide students in developing an autonomous and solid background based on critical thinking that -we hope- can have an impact on the design of our future cities and scenarios.

[1] Vittorio Gregotti, "L'architettura del realismo critico", Laterza. Bari (2004): pp.67-68, 27 access date: January 2023.

Associate professor in Architectural and Urban Design and Responsible for Research at Umeå School of Architecture, Umeå University, she is architect and PhD in the same field. Her research focuses on the contemporary city, investigating the theme of reuse and reactivation of existing buildings and abandoned areas and the urban commons in different contexts. Currently responsible for the project "Re-use and Re-activate urban voids. A paradigm of the contemporary city", she collaborates with the University of Alicante as founder and associate editor the UOU Scientific journal and she is currently member of the interdisciplinary Research Group "Short-term City" collaborating with the University of Naples Federico II.



Fig. 1, The Valens Aqueduct (Bozdogan Kemeri) in Istanbul, Source: Mariëtte Verhoeven, 2022, CC BY-NC-ND 4.0

NIT URBAN HERITAGE LAB: A MULTI-DISCIPLINARY PLATFORM FOR TEACHING TRANSFORMATION AND REUSE OF WATER HERITAGE

Ozgun Ozcakir, Aysel Arslan, Fokke Gerritsen, Mariette Verhoeven, Gerdy Verschuure-Stuip
Middleeast Technical University, Netherlands Institute in Turkey
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Throughout history, fresh water supply has been an issue of political, social, economic, and cultural importance to cities. Istanbul and its hinterland have a rich water heritage of more than 1,500 years. This includes dams, tunnels, aqueducts, distribution stations, water towers, reservoirs, fountains, and baths, as well as the social and cultural traditions that go with them. Many of these remains are protected by cultural heritage regulations but also suffer from neglect, uncontrolled urban development, and deliberate destruction. At present, planners, policymakers, and the public are insufficiently aware of the value and potential of this heritage. The Netherlands Institute in Turkey (NIT) Urban Heritage Lab was set up in 2021 to address urban sustainability challenges through heritage-focused education programs. It operates from the basic notion that contemporary urban issues require (conservation) architects, planners and heritage professionals that are trained in multi-disciplinary approaches. To address the challenges and possibilities for the transformation and reuse of water heritage from a multi-disciplinary perspective, the Urban Heritage Lab offered a post-graduate course in the autumn of 2022. The course took place partly online (lectures and discussions), partly on-site in Istanbul (field trips, study groups, and workshops), and was open to early-career professionals and graduate students of any discipline from higher education institutions in the Netherlands and Türkiye. We will show that our course 'Water Heritage for Sustainable Cities' explored water heritage by approaching it as a complex network of material and immaterial remains - not as isolated historical relics - in a modern urban setting. With a focus on Istanbul's water heritage and discussing case studies from elsewhere, the course participants investigated how water heritage can be employed to raise awareness of worldwide historical and contemporary water issues. In this way, the course relied on constructive and inquiry-based pedagogical approaches as the participants developed group projects to enable the community to re-valorise Istanbul's water heritage through its transformation and reuse. Scholars and experts from the Netherlands and Türkiye (two countries with a rich history in water-related developments) contributed with presentations and discussions of historical and contemporary water-related topics. The course participants investigated the material and immaterial history and aspects of the ancient Valens Aqueduct (Bozdogan Kemeri) in today's Istanbul, as an example of a water heritage object that underwent many transformations over the centuries and lost its original function. To deal with the challenges of studying water heritage in education, the course introduced "landscape biography" as a methodology for understanding heritage places with multiple narratives and layers. In this presentation, we will discuss the potential, limitations, and outcomes of the course by assessing the proposals for action that the participants developed in a multi-disciplinary design studio which utilized research-by-design as a tool to stimulate social and active learning, thereby focusing on sustainable development and/or increasing public awareness of contemporary and future water issues.

Özgün Özçakır is an architect by training and works as an assistant professor at the METU Graduate Program in Conservation of Cultural Heritage. His research interests include heritage values and sustainability, intervention strategies and approaches in heritage places and heritage impact assessments (HIA).

Aysel Arslan is an archaeologist. Her research interests include ancient fingerprints, labour division in prehistory, the emergence of social inequality, settlement archaeology, and contemporary issues in heritage. She co-organizes and coordinates courses, talks and symposia on a wide variety of topics on cultural heritage at NIT.

Fokke Gerritsen is an archaeologist with a long-standing interest in urban heritage issues. As NIT director he develops heritage programs at the intersection of research, education and public outreach.

Mariëtte Verhoeven is a university lecturer and researcher specializing in the field of late antique and Byzantine cultural and architectural history and heritage. Currently her research focuses on water heritage in Istanbul and the use of digital techniques to increase public awareness of and engagement with cultural heritage.

Gerdy Verschuure-Stuip was trained as an architect and works now as an assistant professor at Delft University of Technology and a cluster leader of the Centre for Global Heritage and Development at the University of Leiden. She is specialized in landscape architecture, heritage, landscape biography and participation.



Fig.1, Glaneurs and glaneuses: exhibition as excavation of a site during the Urban Architecture graduation studio, Faculty of Architecture in Delft. Photograph by Leeke Reinders, 2021.

READING SITES, BUILDING STORIES

Leeke Reinders, Paul Vermeulen
TU Delft, The Netherlands

Doing architecture is an act of bricolage. New things take shape out of the existing. The architect makes do with the materials at hand. Accidents happen, incidents occur, circumstances meet. The site-specific nature of the architectural project opens up questions on how to work with materials at hand and as found, and how to capture, approach and unlock their meanings and stories.
This paper explores acts of reading, narrating and translating sites as fields of architectural exploration. It grows out of an ongoing educational and research program, developed in the Chair of Urban Architecture at Delft University of Technology, which engages with the real stuff and site-specific elements of the city. Architecture is approached from a sustainable understanding of structures and materials, that in a sense are continuously 'on the move', transforming from one project, meaning or purpose to another. In the paper, work from three graduation studios is used to reflect on ways of acting upon the materials and conditions of a site and how to 'read' cultural, historical and political forces at work. The potentials of sites are exploited through the exhibitions of visual media, working from section drawings and material samples to moving pictures and sequential stories.
The paper argues for stretching and thickening the architectural project. To stretch means to improvise and experiment; a willingness to cross disciplinary boundaries, to see through spatial scales and to involve notions of past, present and future. To thicken requires time and care; to look careful, be non-judgemental, and embrace ambiguity and contradiction. The architecture of bricolage, we argue, refers to acts of interpretation, adaptation, re-use and juxtaposition. The existing materials are input for design thinking, as resources and components. They refer to physical elements of a site, as well as to neighborhood structures, social spaces, political and economic developments. To bricks and buildings as well as stories and histories.
Sites are found, stories to be told. The paper offers three episodes of fieldwork, that each touches upon a specific feature of the as-found as architectural discourse. 'Spolia' introduces the collector and the practice of re-purposing and re-use: to transplant existing pieces into new structures. 'Bricolage' offers architecture as a science of the concrete and specific; to make do, and use what is at hand. 'Gleaning' concerns acts of reading and reaping; the glaneurs harvest the field by collecting left-overs. In three episodes the paper explores an architecture that acts upon the existing and grows out of the specifics of a place and time. The paper is a collaboration between practicing architects and an anthropologist, and is inspired by practical needs and academic reflection [1].

[1] Carol J. Burns & Andrea Kahn (eds.), Site matters: design concepts, histories and strategies (Routledge, 2005), Charles Jencks & Nathan Silver, Adhocism: the case for improvisation (Secker & Warburg, 1972), Claude Lichtenstein & Thomas Schregenberger (eds.), As found: the discovery of the ordinary (Lars Müller, 2001), Aldo Rossi, The architecture of the city (MIT Press, 1982), Colin Rowe & Fred Koetter, Collage city (MIT Press, 1995), Irénée Scalbert, Never modern (Park Books, 2013).

Leeke Reinders is an anthropologist who explores different ways of thinking, sensing and doing the city. In his research, writing and education he works on the intersections between theories of the city, anthropological fieldwork and practices of urban design and (interior) architecture. He works in the chair of Urban Architecture at Delft University of Technology. In the recent past, he was involved in courses and graduation projects at the Faculty of Architecture of KU Leuven in Brussels and Ghent, the Design Academy Eindhoven, the Academy of Architecture in Rotterdam, and the international master of Interior Architecture (INSIDE) at the Royal Academy of Art in The Hague.



CRAFTING CIRCULARITY – REUSE AND AVAILABILITY-BASED DESIGN IN ARCHITECTURE EDUCATION

Mario Rinke, Frederik Vandyck
University of Antwerp, Belgium

Architects are essential agents in the necessary shift for a sustainable construction practice. They develop ideas, conceptualize the handling of existing buildings towards clients and the public, and they essentially choose building materials and moderate building processes. While researchers and practitioners have explored the circular use of materials, components or buildings, the education of architects is still primarily based on design methods for new buildings. A new architectural practice should, according to the given complexity, on several levels of constructional design, be reflecting the use of the existing. Such an availability-based design approach would have teachers and students familiarize themselves with existing building components, buildings, and urban environments. Also, it seems equally central to better understand the different meanings of circularity within Europe. The Erasmus+ project 'Crafting Circularity – Rethinking Sustainable Design and Construction in Architecture Education' focuses on reuse in architecture education using design studios and design&build workshops as a basis. Between 2022 and 2025, five universities are collaborating to bring their knowledge and different context together: the Amsterdam Academy of Architecture, the University of Liechtenstein, NTNU Trondheim, the University of Antwerp and the University of Thessaly, Volos. Grouped into three phases with different topics, the project investigates aspects and design strategies of reuse, flipping the design approach: the students first understand the nature, limitations, and capacities of the existing, and then design and build from there. While the first phase focuses on the reuse of given reclaimed components as a new default mode of material supply, the second phase studies the harvesting of vacant buildings as material stocks. The third phase concentrates on the reuse of existing building structures and how they could potentially be intelligent ruins. In each phase, the partner schools run design studios and theoretical courses individually, and they run one 10-day design & build workshop collectively in different cultural and geographical settings for the questions around reuse: the Netherlands, Norway and Greece. Through interviews and surveys with the students involved, as well as through the practical workshops, it is evident that students perceive significant gaps in their education and that familiarity with concept of reuse and the understanding of what circularity locally means varies greatly. It became apparent that the precise reading and surveying of the context requires an even larger focus and interdisciplinary knowledge in architectural education. This paper discusses the different formats tested around reuse and outlines possible applications in architecture programs.

Mario Rinke is a professor at the University of Antwerp, researching and teaching structures and construction in architecture. He looks into the transformation processes of technical knowledge, materials, and institutions and received his PhD from ETH Zurich in 2013. As a structural engineer, he worked for offices in London and Zurich. Mario has been a lecturer at the Architecture faculty at ETH Zurich and the Lucerne University of Applied Sciences and Arts, as well as a visiting professor at Tor Vergata University in Rome. He is a founding member of the International Association of Structures and Architecture (IASA).

Frederik Vandyck is an architectural engineer and holds a double doctorate in engineering and design sciences (VUB-UA). His work is at the intersection of architecture, urban history, and heritage, describing the historical and contemporary relationship between the economic and urban fabric. At the University of Antwerp, Frederik is a project coordinator for the Design Sciences Hub, he temporarily takes up the role of lecturer on 'architectural history and the culture of building after 1750' in the architecture program.

Maria Vrontissi is an Associate Professor at the Department of Architecture of the University of Thessaly in Volos, Greece. She has taught building structures and architectural design since 2001 and leads the Building Structures Research Unit ma[K]e, a working group dealing with small-scale architectural projects, fostering practice-based experimentation across design-build activities. Following her doctoral dissertation at ETH Zürich, her research interests focus on architecture education, design studies and cross-disciplinary practices while investigating the role of physical models and material artefacts in the design process.

REUSE FOR CHANGE: LEARNING ABOUT THE SOCIAL AND POLITICAL ROLE OF ADAPTIVE REUSE

Nikolaas Vande Keere
Hasselt University, Belgium

"In a moment of global crises, ecological catastrophe, and rapidly increasing inequities, the challenge to inherited disciplinary hierarchies again can, and must, happen in the spaces of education" [1]. This contribution proposes to investigate the potential of the dynamic learning environment of a research seminar for architecture students to engage in the social and political role of adaptive reuse. In the spring of 2022, the seminar 'Contentious Heritage – Adaptive Reuse in Theory and Practice' was held at the College of Environmental Design at UC Berkeley (US) [2]. Set up as a dialogue between teacher and students, the course consisted of two parts: an introduction to the emerging discourse of adaptive reuse through a series of interactive presentations, and the development by the students of a visual essay reflecting on a contentious heritage case of their choice and its possible reuse. Where the first part followed the conventional format of lectures, the second part turned the tables, with individual tutoring sessions in a learning environment similar to the design studio. The seminar aimed to create awareness of the (often hidden) social and political conditions of the architectural project in this context and to encourage debate on the possible role the designer can play in the process. Inspired by the critical history of UC Berkeley [3], it was conceived as a laboratory to observe and approach the emerging discourse through the lens of contentious heritage. Considering reuse more than reprogramming or defining a new function, the participants studied the afterlife of buildings or sites planned and constructed according to social or political views that are being questioned today [4]. As such, the seminar formed the ideal testing ground to define the position of adaptive reuse in the transformation of the meaning of places [5]. Besides reflecting on the methodology, we will evaluate the outcome of the seminar by analyzing the site choices, the challenges experienced and concepts developed in an attempt to counter their contentious properties. Rather than taking a critical distance, we propose to deduce experimental (design) strategies from the student proposals through an immersive approach. Examples ranged from vernacular forms of reuse, re-appropriation or de-colonization to reuse 'in disguise' or by redefining monuments and reviving collective spaces. In addition, given the diverse international background of the participants and the wide variety of cases, we will compare the often culturally conditioned positions on how architecture in this field can contribute to meaningful change [6].

[1] 1 Beatriz Colomina, Ignacio G. Galán, Evangelos Kotsioris, and Anna-Maria Meister (eds.). "Introduction." In Radical Pedagogies, (Cambridge: MIT Press, 2022), 19.

[2] The seminar was part of the P.P. Rubens Chair, a yearly returning guest professorship organised by the Flemish Higher Education Council (VLUHR). In addition and linked to the seminar, the chair included a public lecture based on: Nikolaas Vande Keere. "Unsettled Memories Turned to Stone: Contentious colonial heritage in Belgium and Central Africa." In Rethink & Replace – About a Monument in Ostend, edited by Stine Sampers and Rolf Quaghebeur. (Oostende: KAAP, 2023 forthcoming).

[3] This included for example the involvement of CED in the Free Speech Movement of 1964; see webpage: "Design Radicals: Creativity and Protest in Wurster Hall," College of Environmental Design, 2015, accessed on 24/01/2023, https://exhibits.ced.berkeley.edu/exhibits/show/designradicals.

[4] For a reference regarding the evaluation of student design projects with the same thematic approach, see: Nikolaas Vande Keere. "Subtle Acts of Resistance: Contentious national heritage and adaptive reuse." Trace Notes on adaptive reuse, no. 4 – On Iconography (Diepenbeek: Faculty of Architecture and Arts, 2022 forthcoming). For a literature review on contentious heritage, see: Nikolaas Vande Keere. "Concepts of Contentious Heritage: A review of key terms and cases and their relevance for the discourse on adaptive reuse." In Palgrave Encyclopedia of Cultural Heritage and Conflict, ed. Ihab Saloul (Heidelberg: Springer, 2023 under peer review).

[5] This conceptual approach is also addressed in: Francesca Lanz, and John Pendlebury. "Adaptive Reuse: A Critical Review." The Journal of Architecture 27, no. 2-3 (April 2022): 441-62.

[6] The seminar consisted of 24 students from different regions, forming a typical cross-section of the student population of UC Berkeley: North America (East Coast & West Coast US, Canada), Asia (China, South Korea) and Latin America (Mexico, Argentina).

Nikolaas Vande Keere is a partner of UR architects and an Associate Professor at Hasselt University (Belgium). As Guest Professor he taught at TUDelft (Netherlands) in the studio of Interiors-Buildings-Cities (2007-2013). Since 2014, he teaches Design Studio and currently coordinates the International Master on Adaptive Reuse at the Faculty of Architecture and Arts of UHasselt. In 2022, he held the PP Rubens Chair at UC Berkeley (US) in the College of Environmental Design. He is a member of research unit Trace – Heritage and Adaptive Reuse, with an interest in research-by-design, theory and history in the field, focusing on contentious heritage.



Fig.1, As Found Attunement – © the Author

AS FOUND ATTUNEMENT - ARCHITECTURAL MEANING IN THE AGE OF ECOLOGICAL CRISIS

Nicolai Bo Andersen
Det Kongelige Akademi, Denmark

Historically, Western cultural heritage has been perceived as singular monuments – and strategies for their preservation have been defined along a spectrum from maximalist to minimalist interventions [1]. Values and meanings were understood as attributed to the 'original' material matter and conceived as rather static. Today, the concept of cultural heritage is in rapid development. For instance, it has been argued that heritage is in fact a cultural and social process where values, meanings and identities are continuously created and recreated [2]. Critically, the accelerating climate, resource and biodiversity crisis calls for a renewed understanding of the values and meanings of the existing building stock – both listed and non-listed. Aiming at contributing new perspectives on cultural heritage theory and practice, this paper investigates the values and meanings of the 'as found' – seen through a phenomenological-hermeneutic lens. It is asked what characterize the experienced values and meanings in everyday, non-pedigree architecture. How may existing concepts and strategies in heritage theory and practice be supplemented? And what are the perspectives of this regarding the accelerating ecological crisis? In a philosophical perspective, 'attunement' characterize the fundamental existential structure that indicate how one feels [3]. Using a phenomenological approach, [4] architectural 'motives' found in selected, non-listed buildings characterized by a certain 'mood' – for instance the 'assemblage' quality of a utility building structure – are described and analyzed. It is argued that architecture is not (only) defined by formal concepts, historic narratives or stylistic features, but rather values and meanings are 'coming to presentation' through attunement. In continuation, it is proposed that the concepts of place, matter and use – under the influence of time – may serve as meaning-generating constituents. Finally, the concept of attunement is discussed in relation to the accelerating ecological crisis. Asserting that art and architecture may overcome temporal distance by virtue of its own meaningful presence, [5] it is proposed that strategies for future sustainable building cultures include reinforcing the experienced values and meanings of the 'as found' – balancing minimum material intervention with maximum experiential effect.

[1] Jukka Jokilehto, A History of Architectural Conservation (London: Routledge, 2017).
[2] Laurajane Smith, Uses of Heritage (London: Routledge, 2006).
[3] Martin Heidegger, Being and Time (Albany: State University of New York Press, 1996), 126-130.
[4] Nicolai Bo Andersen, "Phenomenological Method," in Formation – Architectural Education in a Nordic Perspective, eds. Elise Lorentsen et al. (Copenhagen: Architectural Publisher B, 2018), 74–95.
[5] Hans-Georg Gadamer, Truth and Method (London: Continuum, 2004), 158.

Nicolai Bo Andersen is an architect and a professor in Sustainable Building Culture working in the field between research, education and practice. A critical question is how embodied first-person experience of the built environment may inspire ecological awareness and respect of the planetary boundaries. He graduated from the Royal Danish Academy of Fine Arts, School of Architecture in 1998. He started teaching in 2000 and established his own practice in 2001. He is head of the master's Programme in Sustainable Building Culture and the Centre for Sustainable Building Culture at the Royal Danish Academy – Institute for Architecture and Culture.

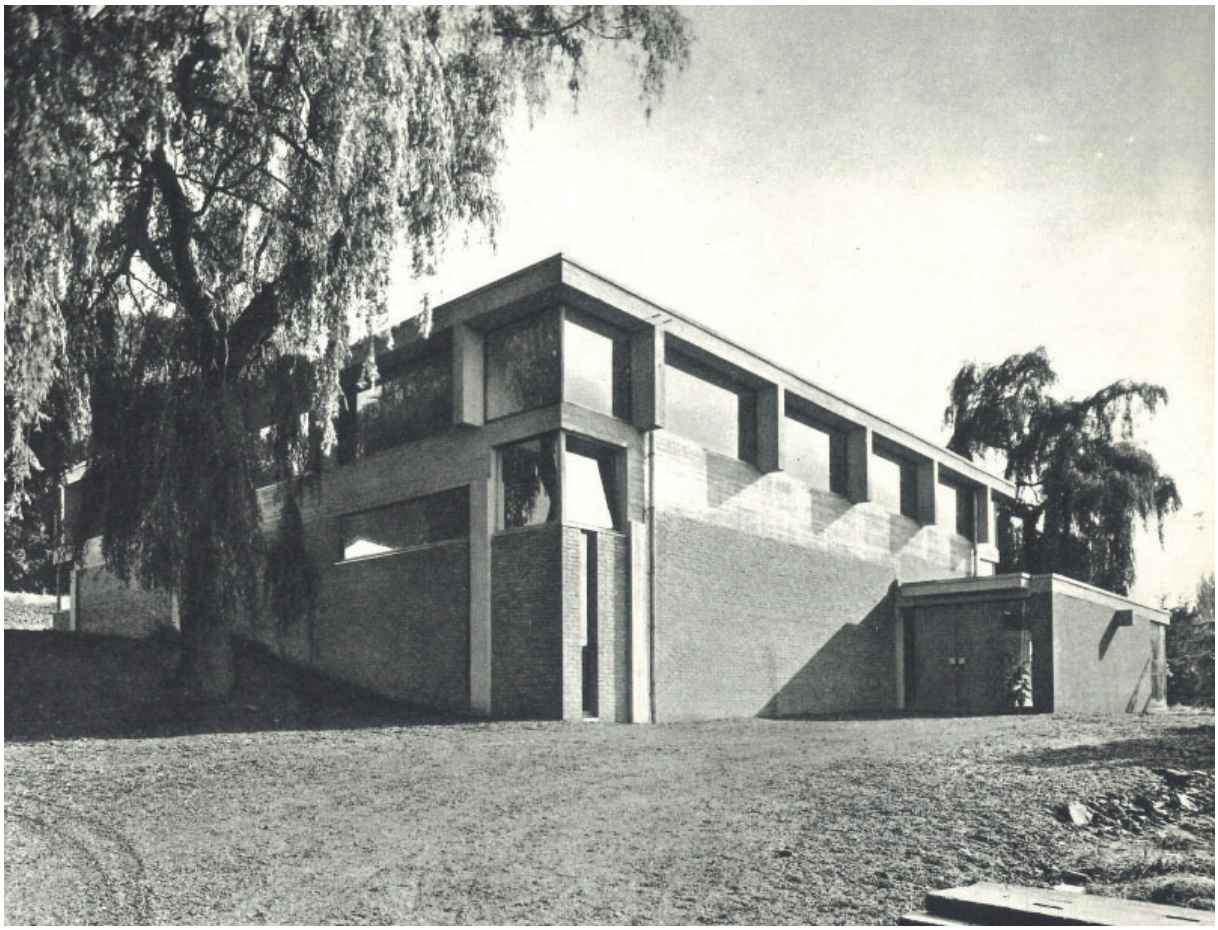


Fig.1, Marc Dessauvage, St Rochus' Memorial Chapel. Source: Frédéric Debuyst, 'Cinq nouvelles églises après le Concile', Art d'Église, 34 (1966) 134, 285. Picture : D.X. Botte.

A SHRINE IN THE LANDSCAPE. RE-ACTIVATING MARC DESSAUVAGE'S ST ROCHUS' MEMORIAL CHAPEL IN AARSCHOT.

Charlotte Ardui, Saidja Heynickx, Sven Sterken
Hasselt University and KULeuven, Belgium

Marc Dessauvage's (1931-1984) St Rochus' Memorial Chapel in Aarschot is an exceptional building in the history of Belgian post-war architecture. Built in 1964 to commemorate the execution of 173 innocent civilians by German soldiers in the early days of WW I, this chapel, which is also used as a parish church, is a distinctly brutalist structure that consists of an open, square plan covered by an expressive roof structure in exposed concrete. Based on our experience with conducting a feasibility study for the extended use of this chapel as a local museum commemorating the events, this paper reflects on how they can be durably remembered, and how architecture can play a role in such a strategy of remembrance. As we posit, even the most gruesome memories don't withstand the erosion of time. With every new generation, the events that provoked them fade further away in the collective memory and their commemoration becomes a yearly, often formal routine. This inevitable mechanism reminds us that the past does not speak for itself, and that histories need to be narrated time and again to maintain their significance for the future generations. As we seek to demonstrate on the basis of Dessauvage's architecture and our proposed interventions, architecture constitutes a powerful means to this end for reason of both its intrinsic poetic qualities and its instrumental capacity to support personal and collective encounters. For example, we took advantage of the building's position in a steep slope to propose a promenade architecturale leading to a small open-air amphitheatre with a seat for every victim of the original events; inside we simply rearranged the original configuration of the pews and designed some new, elementary furniture with a view to revive the powerful austerity of the interior space. Thus, as we argue, rather than making this building accommodate a static museal display (as originally requested), simple architectural interventions have the capacity to reactivate much more effectively this building's original narrative as a shrine in the landscape, reminding both the brutality of war and the power of forgiveness.

Charlotte Ardui obtained a master's degree in Architecture at the University of Antwerp (BE) (magna cum laude, 2016) and is a laureate of the 'Meesterproef 2017- Adaptive Reuse'. Since 2019, Charlotte is a Ph.D. candidate at the Faculty of Architecture at KU Leuven (BE). She is currently working on the research project 'Faith in the Periphery: Design Research for the Future of Post-war Churches as a Driver for the Sustainable Development of Peri-Urban Neighbourhoods in Flanders'. It investigates the socially and spatially structuring capacity of church buildings and asks how architectural design can unlock this potential in the light of sustainable urban development. On this basis she is actively involved in a dedicated research seminar and a design studio at master's level.

Saidja Heynickx graduated magna cum laude in Interior Architecture and Architecture at the PHL University College in Hasselt (BE). He is an Assistant Professor at the Faculty of Architecture and Arts of Hasselt University (BE), where he coordinates the courses with a bond or interaction with the arts for the bachelor and master programs. His research focuses on the tactical use of the architectural sketch and the use of models in the design process (research seminar TACTICS) as a representation of thoughts. He is the promotor of the project Sketch Atlas (www.sketchatlas.org), an international online learning platform on the topic of freehand architectural drawing. Besides a profound interest in drawing and teaching, he has his own architectural office (www.saidjaheynickx.be).

Sven Sterken obtained a masters in architectural engineering and a PhD from Ghent University. A Professor at KU Leuven's Faculty of Architecture, he teaches architecture and urban history courses, and leads a design studio on the repurposing of modern architectural heritage. Sven Sterken is a recognized expert in post-war architecture in Belgium and publishes in leading academic and professional journals, and works as a consultant for public administrations and architectural firms in building history and redevelopment research. He recently published Territories of Faith. Religion, Urban Planning and Demographic Change in Post-War Europe (with Eva Weyns, Leuven University Press, 2022) and is currently preparing a book on Marc Dessauvage's work.

RE-READING THE VALUES OF THE EXISTING

Nadin Augustiniok
Hasselt University, University of Liège, Belgium

Use value, newness value and relative art value were the present values established by the Austrian art historian and conservator Alois Riegl [1] at the beginning of the twentieth century. With his differentiation between value attribution in the past and in the present, Riegl helped to perceive existing buildings in the totality of their changing layers and meanings. Buildings, as physical manifestations, tend to survive the once dominant value system in which they were created, while the values once implicit in the building might now be seen differently as a result of a change in perspective [2]. Today's adaptive reuse processes, intent to build on the established method of assigning heritage values to identify significance, while the current values of our contemporary architectural interventions are rarely explicitly discussed.
The subject of the study is the Moritzburg in Halle/Saale, Germany, a Gothic castle ensemble that has been converted and adapted throughout the history of its existence. The different strategies range from the reuse of the 'as found', to a developed reconstruction, to a structural reactivation into a new design based on different attributed values at the time. The study focuses on Schinkel's proposal from 1829 and the most recent extension by Nieto Sobejano Architects from 2009, tracing their intentions and perceptions.
The study maps the field of 'values' as a strategy for identifying the existing quality of the built heritage, reflecting its physical, visual and spatial aspects. It aims to refine the adaptive reuse process by considering the link to a theory of evaluation and decision making.

[1] Riegl, Aloïs. (1982) "The Modern Cult of Monuments: Its Character and Its Origin," trans. Forster, Kurt W. and Ghirardo, Diane, in Oppositions, Princeton Architectural Press, no. 25 (Fall 1982).
[2] Schrijver, Lara. (2015). "Design for Values in Architecture." in Handbook of Ethics, Values, and Technological Design: Sources, Theory, Values and Application Domains, edited by J. Van den Hoven et al., 589-611. Dordrecht: Springer Netherlands.

Nadin Augustiniok studied architecture at the Bauhaus-University in Weimar, Germany and worked for several years as a practicing architect. Further, she is a graduate student of the master course Sustainable Building Conservation in Cardiff, Great Britain. Recently she has completed her PhD research at the University of Hasselt and the University of Liège (FWO G050519N) on the assessment of values in adaptive reuse projects and their reflection in legislation and practice in Flanders and Wallonia.

MEANING IN LIFE, MORALITY AND BUILT HERITAGE.

Chris Bessemans
Hasselt University, Belgium

When Machado articulated the need for an architectural theory on remodeling in 1976 or, more recently, when Anderson (2021) defined 'traces', which can be described as marks or remnants left in place by cultural life that can be embodied in emotions, events, memories or meanings, they emphasized that architectural intervention should be understood as an interpretative and meaning-constitutive act. Both Anderson's view and Machado's metaphor of the palimpsest conceptually enclose the past as a repository with a certain weight and meaning that requires encompassing degrees of interpreting, opposing or transforming the old into the new. This implies that our architectural interventions are 'morally pregnant' since architectural decisions about conservation and reuse will affect those 'traces' and meanings. Put differently, through architecture we communicate about what is important or relevant. Hence, it is unsurprising that architecture in general and the treatment of built heritage, i.e. its preservation and reuse, frequently involves a kind of moral condemnation (such as in Belgium recently Het Steen, AfkrikaMuseum, St. Anna church Ghent) and that leading architectural awards (e.g. Pritzker, Aga Khan) refer to ethical concepts in their jury reports. The question is what a reflection about this ethical layer can bring to architectural theory and practice, especially with regard to questions about built heritage and reuse. In this paper the suggestion is that we can explore this moral nature of architectural interventions by a threefold reflection. (1) Although it may be questioned whether it is truly architecture, the description of and reflection on memorial architecture as a symbolic practice provides us with an understanding of its symbolic (i.e. involving meaning) and ethical nature, the related difficulties in memorial design and the frequently reoccurring moral criticism. (2) Against this background, it becomes clear why questions about contaminated or difficult heritage are 'morally pregnant'. In those cases, we explicitly have to deal with meaningfulness and to deliberate about what, how and to whom we speak through our architectural interventions and what we consider to be valuable. (3) Hence, there is no reason to suppose that questions about built heritage and reuse will become less morally loaded. Heritage inherently represent values and attachments of different kinds and thus is balancing them out a difficult enterprise. Notwithstanding this difficulty, the architectural result of this sought-for balance will strengthen if our reflective and deliberative understanding and moral awareness improve (both in architectural practice and education).

Chris Bessemans wrote his PhD in philosophy (Institute of Philosophy, KU Leuven) on phenomenological value ethics and moral conflicts and has been teaching (part-time) at the Faculty of Architecture and Arts at the UHasselt since 2020. Currently, he is developing his research (at TRACE, ARK, UHasselt) in architectural ethics and in particular he works on the ethical dimension of meaning (in life) in architecture and built heritage.



Fig.1, Hotel Martin's Patershof, former Franciscan Church, Mechelen (B), stained-glass windows unknown. © Photo: Martin's Petershof, www.martinshotels.com, 2010

STAINED GLASS IN REUSE. HOW TO ADAPT CHURCH WINDOWS 'AS FOUND'

Zsuzsanna Böröcz
KULeuven, University of Antwerp, Belgium

In the past 20 years, the continuing maintenance and repair costs of underutilized churches in Flanders due to secularization gave rise to a government program (Project Office for the Repurposing of Churches) investigating the feasibility of reuse scenarios through design research. From the 66 churches studied so far, 55 contained stained glass windows, in some cases figurative representations with a strong visual impact. Though a few studies show appreciation for these elements, most express frustration, mainly because stained-glass directs the space toward an inner spirituality, while the new functions call for an openness to the outside world through 'light and sight' (Michels, Storgaard, Somers 2019). Stained-glass windows have been questioned before. During Neoclassicism church interiors with colored and figurative stained-glass were considered unwelcome relics from the 'dark middle ages'. Countless beautifully crafted figurative window panes were removed, destroyed or sold to England. Shortly after, however, the Gothic Revival mourned the loss of this patrimony, rekindled the craft, and the practice endured until after WWII, when contemporary stained-glass windows were made for damaged and new-built churches alike, often in an effort to balance tradition and modernity (Böröcz 2014, 2019). The future of stained-glass windows in churches with a new function is a complex issue in which several aspects are at play (current climatic and energy requirements and the insecure position of the applied or decorative arts, to name but two), the two most important of which are: the connotations of iconography and, more fundamentally, the role of the window itself as an element of architecture (Rem Koolhaas 2014). The first aspect has to do with shifts in meaning, narrative, ritual and associations, the contested authority of the Church, etc. The second relates to how the element influences daylight, the relation between interior and exterior, the experience and functionality of the space. Discussing examples of recent adaptive reuse projects containing stained glass in Flanders, we wish to clarify the nature of this problem and to indicate new operational avenues helping to avoid shortsighted decisions. How can new programs be attuned with the full architectural ensemble as found? Can the presence of stained glass inspire new typologies or design approaches? Where are possibilities of 're-semanticization'? When to maintain, to adapt, to remove (Machado 1976; Van Cleempoel 2020)? Ultimately, how to translate the spirituality of a site? We will demonstrate how a 'creative' dialogue with history by a talented, interdisciplinary team, applying documentation, sociological studies and oral history can help to achieve an outstanding result for all concerned.

[1] Rojas Machado, "Old Buildings as Palimpsest: Towards a Theory of Remodeling", Progressive Architecture 11 (1976), 46-49.; Koenraad Van Cleempoel, "Fidelity and Freedom in the Theory of Adaptive Reuse. Thinking with T.S. Eliot and Walter Benjamin", Journal for Architecture and Literature, 4 , 2020, p. 30 -47. Accessed 27 01 2023, URL https://journals.open.tudelft.nl/writingplace/article/view/5276.

Zsuzsanna Böröcz is an art and architecture historian. She obtained her Ph.D. with a study on modern stained-glass windows in catholic churches (2004, KU Leuven). Since then she has had teaching assignments on art, design and architecture theory, worked on research projects, and has curated exhibitions. At the moment she is part time guest professor at the Faculty of Architecture of the KU Leuven and as a researcher affiliated to both the KU Leuven Department of Architecture A2I research group Architecture Interiority Inhabitation and the University of Antwerp Faculty of Design Sciences Henry van de Velde Research Group. She is also President of Docomomo Belgium and founding member and Co-Chair of the ISC-Interior Design of Docomomo International.



Fig.1, Magdalene Laundry, Sean Mc Dermott St, Dublin, rear elevation. c/o Open Heart City

SITE VALUES: HOW THEY ARE ESTABLISHED, HOW THEY ARE ENGAGED, HOW THEY CAN ENDURE

Hugh Campbell, Dervla MacManus
UCD School of Architecture, Dublin, Ireland

This paper focuses on the site of a Magdalene Laundry in the inner city of Dublin. Active from the nineteenth to the late twentieth century, this assembly of buildings – part of a large national network – housed women and girls who served as a workforce for an industrial-scale laundry operation. Closed and abandoned at the end of the 20th century, the site was slated for sale by the municipal government in 2018. An extensive campaign ensured that it was saved from redevelopment and instead designated as 'a site of national conscience'

Integral to this campaign was the work of Open Heart City, a research studio led by the authors, which conducted a careful and thorough survey of the site's physical fabric, as well as its complex history and its malevolent role in countless lives.

The emphasis during this phase of work was in establishing the value of the existing. This value was framed not in term of utility, quality, strength or condition, but rather of association, memory and meaning. The role of the site's spaces and fabric in a hidden collective history was what gave it value. ,

In the second phase of work, currently underway, the role and purpose of 'value' now changes. Value must become imbricated in determining the design of the site – its future shape and configuration. In this process, there are two timeframes at work – the immediate timeframe of design and development and the timeframe of the site's future life. What elements of what exists must be retained, and at what cost, in order to allow the inherent value endure? Does the narrative and historical meaning in fact attach equally to every surface, every element, every brick and tile? These questions - inescapable in the closeup, messy, physical business of detailed design and building - in turn give rise to some longer-term considerations: how will values -which were so precarious and ephemeral initially, so challenging to assert and safeguard, and now so central to the site's future - endure?

A delicate dialectic is set in play between the physical facts of the site and the histories they evoke. How can physical transformation at least sustain, and ideally strengthen, a delicate web of collective social history? How can design navigate a path which allows values be translated from the site as found and recorded to the site as designed, developed and experienced in the future?

ARIADNE AND ARCHITECTURE: HESITATION AND INSTAURATION AS ARCHITECTURAL STRATEGIES.

Elias D'hollander
Ghent University, Belgium

"Bleibt nichts von Ariadne als ein Hauch?"
- Ariadne in Richard Strauss's Ariadne Auf Naxos

During the process of remodeling, narratives that converge in a specific building or site are sometimes able to halt the intervention, by way of imposing their complexities. I would like to propose a moment of hesitation, therefore, to open up a space to confront questions surrounding these stories's precarity, taking care of their legibility by cautiously approaching architecture. This paper will do so by finding refuge in the mythologies surrounding Ariadne, to take precisely this moment of hesitation as a strategy to re-conceptualize intervention itself and those implicated therein: architecture and architect alike. In the West, Daedalos is often considered an important reference for approaches to architecture [1]. His labyrinth, designed to contain the Minotauros and consequently to kill children, however, reveals his position as detached from the world. He does not consider the ramifications of his designs and quite literally flies above it, to the detriment of his son. Ariadne, on the other hand, is connected to the labyrinth from within. Her thread creates, contrary to Daedalos, in close connection to the (built) environment: "we must think of Ariadne's thread as itself weaving the labyrinth."[2] As such, her tissue circumvents the tyrannical functions of the labyrinth, by affirming it in all its complexities. Firstly, this paper will analyze the labyrinth as an 'architecture-trouvée' which, like the found object, has an agency of its own.[3] Contrary to the ready-built, and even beyond the metaphorical 'as found', it undermines the traditional hierarchy of architecture: intervention is no longer solely the product of the daedalian architect, but instigated by the architecture-trouvée. Secondly, I will connect this reading of the labyrinth to what Souriau has called 'instauration'.[4] This designates an action in which something is created, not out of nothing, but "by engaging the responsibility of the person that instaures, to 'welcome' a demand." [5]. To be able to do so, hesitation arises as imperative. Ariadne's weaving appears therefore, not as restoration or translation - both point towards the architect as instigator -, but in response to, and even 'with', the architecture-trouvée. By fleshing out her mythologies, I will conclude that Ariadne is able to instaure possible architectures without arresting meaning's constant movement, continuously hesitating in the face of the architecture-trouvée she finds herself engaged by.

[1] Alberto Pérez Gómez, Built Upon Love: Architectural Longing After Ethics and Aesthetics, (Cambridge: MIT press, 2016), p. 15.
[2] Denis Hollier, Against Architecture: the Writings of Georges Bataille, translated by Betsy Wing (Cambridge: MIT press, 1993), p. 59.
[3] Margaret Iversen, "Readymade, Found Object, Photograph," in: Art Journal volume 63, no. 2 (Summer, 2004), p. 49.
[4] Isabelle Stengers and Bruno Latour, "Le sphinx de l'oeuvre," in: Etienne Souriau, Les différents modes d'existence (Paris: Presses Universitaires de France, 2009), p. 10.
[5] Vinciane Despret, Au bonheur des morts. Récits de ceux qui restent (Paris: Editions La Découverte, 2017), p. 16. (My own translation)

Elias D'hollander is a doctoral researcher who graduated Performance Studies at the University of Ghent, where he is affiliated with the research group Studies in Performing Arts and Media (S:PAM). His current research moves within the rich tissue of choreography and architecture. On this subject he has published a book on the work of choreographer Radouan Mriziga, articles on the figure of the architect and on the architectural qualities in the work of Anne Teresa De Keersmaeker. Together with his work as researcher, he is developing dramaturgical/ collaborative work as well.

GULF MODERNITY RELOADED: A PERSPECTIVE ON ADAPTIVE REUSE FROM THE NON-WEST

Roberto Fabbri
Zayed University, Dubai, United Emirates

In Summer 2018 the Municipality of Dubai launched the Modern Heritage Initiative, intending to preserve a series of buildings from the 1970s such as the first skyscraper, the World Trade Center by John Harris and Al-Khuloud Nursery School by George Rais and Jafar Tukan, among others. In the same period, the Abu Dhabi Department of Culture and Tourism identified sixty-four modern heritage sites to be preserved under the Cultural Heritage Law (4/2016), including the Cultural Foundation by The Architects Collaborative and the National Theatre by Rifat Chadirji. Similarly, in 2014 the National Council for Culture, Arts and Letters of Kuwait applied to the UNESCO World Heritage Site to nominate the 1977 Kuwaiti Towers, by Marlene Bjorn, to the Modern Heritage Tentative List.

Like many other developing countries, concrete-modernist architecture in the post oil-discovery Arabian/Persian Gulf has been the language of the modernization/post-colonial era. However, the same language was also superimposed onto the traditional forms of dwelling. The above-mentioned governmental actions, alongside many academic resources published in the last decade and spontaneous, bottom-up initiatives of placemaking, testify the recent emergent interest in this hybrid form of heritage.

Together with growing attention in preservation of the modern heritage, a few adaptive reuse projects have been promoted in recent years. In the majority of cases, they were the isolated reconversion of buildings in support of the cultural sector. For their development history and morphology, urban regeneration does not seem a priority in current Gulf cities' masterplans. Moreover, the museumification of the modernist building stock is not a feasible option. So, what form of adaptive reuse practice can be envisioned in the Gulf?

Informed by a decade of academic and archival research, professional practice, and membership in preservation committees in the region, the paper aims to investigate the current atypical conditions of the Gulf cities while they come to terms with their concrete heritage. Focusing primarily on Kuwait and the UAE, and with an eye on the regional and global trend, the paper will analyze a few completed case studies and other upcoming projects. The author is currently engaging with adaptive reuse in the Gulf as part of a wider research project supported by a Zayed University Start-up grant. Preliminary findings will be shared during the presentation.

Roberto Fabbri is an architect, researcher and currently Associate Professor at Zayed University in Abu Dhabi (UAE). As a long-term consultant for the United Nation Development Programme, he participated to the rehabilitation of the Kuwait National Museum and other concrete buildings in the country. He is a founding member of Do.Co.Mo.Mo UAE and part of the Modern Heritage Technical Committee of the UAE Ministry of Culture and Youth. He is part of the Editorial Board of the journal Architectural Histories and the board of International Reviewers of the International Journal of Architectural Research IJAR/Archnet. He co-authored the double volume "Modern Architecture Kuwait 1949-89" (Niggli 2016; 2017) and co-edited "Urban Modernity in the Contemporary Gulf: Obsolescence and Opportunities" (Routledge, 2022).



RE-BUILDING MEMORY: THE ADAPTIVE REUSE OF INDIAN RESIDENTIAL SCHOOLS IN CANADA

Amara Goodwin
Berlin International University of Applied Sciences, Germany

The Indian Residential School System (IRSS) gained international attention in May 2021 when the discovery of 215 unmarked graves at a former school in Kamloops, British Columbia shocked the world. The National Centre for Truth and Reconciliation (NCTR) has confirmed over 4,000 deaths at the 139 schools that operated across Canada. From 1831 to 1996, more than 150,000 First Nations, Inuit, and Métis children were forcibly taken from their families to attend government-funded, church-run residential schools. Today, with 80,000 former students still living, the devastation of the IRSS continues to impact survivors, their descendants, and communities, causing multigenerational trauma. The colonial narrative into which the IRSS is interwoven still shapes the lives of all Canadians, emphasizing the ongoing significance of this dark chapter in Canadian history. The architecture of these schools played a significant role in enforcing the policy of aggressive assimilation, exerting power and control over Indigenous children and communities for generations. How to deal with the former school buildings has been one of the most divisive debates in recent years. The IRSS sites exist outside the scope of traditional systems of preservation, conservation and commemoration. Often located in the center of Indigenous communities, the contested spaces offer a valuable opportunity to enter into a dialogue with the past. The present work explores how these sites of contested history create opportunities for intervention that recognizes the complex material and immaterial heritage of the IRSS. Alternative methods of heritage creation are required, shifting authority from the hands of western experts wielding the rhetorical device of 'the past' as something concrete and singular, and placing it back in the hands of those who continue to live this reality. Through acknowledging the painful past, transforming the physical traces, and empowering affected communities, the built environment can play a pivotal role in achieving reconciliation and reshaping the narrative of Canada's colonial history.

[1] Stephan Harper, "Statement of Apology to Former Students of Indian Residential Schools," Government of Canada, June 11 2008, https://www.rcaanccirnac.gc.eng/1100100015644/1589171655; Justin Trudeau, "Statement of Apology on Behalf of the Government of Canada to Former Students of the Newfoundland and Labrador Residential Schools," Government of Canada, November 14 2017, https://pm.gc.ca/en/news/backgrounders/2017/11/24/statement-apology-behalf-government-canada-former-students

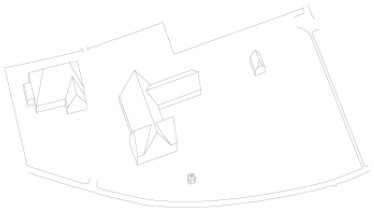
[2] National Advisory Committee on Residential Schools Missing Children and Unmarked Burials, "Navigating the Search for Missing Children and Unmarked Burials: An Overview for Indigenous Communities and Families," National Centre for Truth and Reconciliation, University of Manitoba, January 23, 2023, https://nac-cnn.ca/wp-content/uploads/2023/01/NAC_Navigator_Report_pr4.pdf.

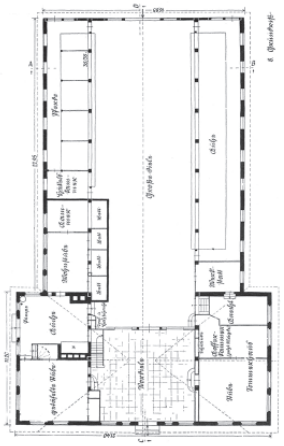
[3] Eva Mackey, "Becoming Indigenous: Land, Belonging and the Appropriation of Aboriginality in Canadian Nationalist Narratives," Social Analysis: The International Journal of Social and Cultural Practice, 42[2] (July, 1998): 150-178, http://www.jstor.org/stable/23166573; John S. Milloy, A National Crime: The Canadian Government and the Residential School System, 1879 to 1986 (Winnipeg: University of Manitoba Press, 1999), ISBN 9780887556463.

[4] Anna Brace, "Heritage Alternatives at Sites of Trauma: Examples of the Indian Residential Schools in Canada." Master Thesis in Cultural Heritage Management, University of York, September 2012; Laura Jane Smith, Uses of Heritage (New York: Routledge, 2006).

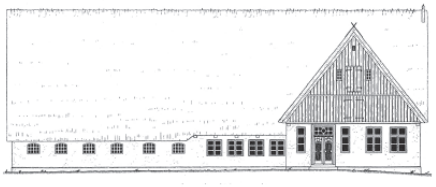
Amara Goodwin obtained undergraduate degrees in Canada in both fine arts and art history before going on to study interior architecture in Germany, where she worked for select interior architecture offices. She completed her post-graduate studies in Belgium, specializing in adaptive reuse. At the core of her research is the intersection of history, theory and practice. Amara brings a multidisciplinary approach to her own professional practice, collaborating internationally on projects in Germany, Belgium, Canada, Mexico, UK and US. Currently she is head of program for the MA Interior Architecture/Interior Design and MA Interior Design at Berlin International University of Applied Sciences.

1940









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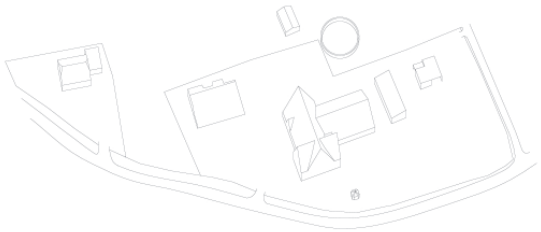

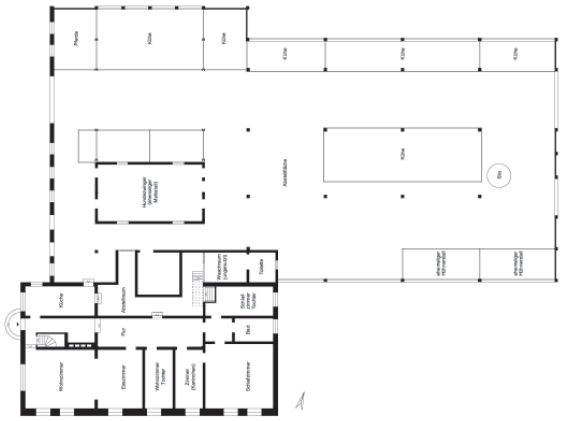





1940: Kitzler, Ruckelshauß, Wallies. Wolf, Gustav (Hg.) (1979): Haus und Hof deutscher Bauern. Schleswig-Holstein. 2., veränderte Auflage der Ausgabe Berlin, Reimer, 1940 (Haus und Hof deutscher Bauern, 1). Hildesheim. Tafeln 56 8, 56 9., 58 14.
2018: Lüder, Herrera, 2018.

LEARNING FROM THE FARMHOUSE "AS FOUND" – CONTINUITY OF USE IN EXISTING BUILDINGS

Prof. Dr. Ines Lüder
HAWK University of Applied Sciences and Arts, Germany

The common scientific way of looking at vernacular farmhouses is to value them as cultural assets that should be preserved in a historical, ideal state. We can learn a lot by shifting the perspective to use and adaptation, and by analyzing the buildings "as found"[1] today.

Historical vernacular building structures were closely tied to local resources and knowledge, as well as to local agricultural, legal, and social conditions. Here we find a blurred distinction between designer and user [2]. The former vernacular type served as a building model; it was slowly adapted but became obsolete about 120 years ago. Nevertheless, owners continue to use, adapt, and (re-) construct old farmhouses. Since the time when such buildings were not built anew, the gap between the retrospective valuation as cultural assets and the continuous development has widened. Today's use clearly challenges the farmhouse typology. Users, their modes of appropriation and their production of space become the focus of research.
The case study of the current appearance of historic farmhouses in a marsh area near the river Elbe reveals many divergent developments [3]. In the authors' study, this transformation and differentiation of the former vernacular type (characterized by similar manifestations) is conceptualized as a "typological field". This field consists of various manifestations of buildings with a common origin. Buildings are analyzed not only as carriers of history, past knowledge, and culture, but also as everyday objects. They are interpreted as processual and relational situations. The older they get, the more contradictory they become due to the interference of materials, elements, traces, stories, memories, loss, addition, time, value [4]. Both the agency of the users and of the buildings challenge the typology [5]. Extending Michael Thompson's "Rubbish Theory"[6], the ongoing processes of adaptation and reconstruction are conceptualized as durable-transient use with fluctuating values.

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[2] Aicher, Florian, and Hermann Kaufmann. 2015. "Versuch über den Lebensraum Bauernhaus." In Belebte Substanz: Umgebaute Bauernhäuser im Bregenzerwald, edited by Florian Aicher and Hermann Kaufmann. 2nd edition, 12–21. München: Deutsche Verlags-Anstalt.
[3] Lüder, Ines. 2022. Widerständige Ressource: Typologie und Gebrauch historischer Bauernhäuser. Rurale Topografien 17. Bielefeld: Transcript. Accessed July 15, 2022. https://www.transcript-verlag.de/978-3-8376-6149-1/widerstaendige-ressource/.
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Prof. Dr. Ines Lüder is an architect and professor for urban planning, regional building and design at HAWK University of Applied Sciences and Arts Hildesheim. She studied and taught at universities in Braunschweig, Berlin and Hannover and was employed in the BMBF research project "Regiobranding - Branding of urban-rural regions through cultural landscape characteristics". Her PhD was funded by the program "Villages in Responsibility - Ensuring Equal Opportunities in Rural Areas" (Leibniz Universität Hannover, Universität Vechta, HAWK Hildesheim).



Fig., An imaginative illustration showing traditional characteristics of Goreshwar ghat – Kanishka Suthar

STORIES OF WATER AND FAITH: OTLO & CHABUTRO OF GORESHWAR GHAT, RAJASTHAN, INDIA

Pankti Pandya, Kanishka Suthar
CEPT University Ahmedabad, India

India, is in a continuous quest to find a sustainable model for conservation and reuse of its historic and traditional precincts. Public spaces that traditionally had political, religious and social importance, are 'revamped' and projected as "model streets, squares and cities" amidst the country's struggle for global visibility. Obsession with visual cleanliness, smell or both, has brought about the shaving off of buildings and discarding a lot of articles of historic importance. The urge to hide a perceived tragedy or negative history, has led to the loss of traditions and memories attached to it, behind the mask of decluttering, refurbishing and face-lifting of India's important historic cities. Historic landscapes are repositories of memories that share with us rich stories and traditions and help us make sense of what we are today. It is of utmost importance to build a deeper relationship with them, one that is not merely economical or for the powerful; a relationship that requires unlearning of one's privilege to understand another's language. Strong parallels can be drawn between translation of narratives and meanings in the built heritage and methods and politics of translation in literature. This paper, under the topic Translating the 'as found': narratives and meaning, intends to tap into the same, as an inquiry into methods/ approaches towards restoring collective social memories, multiple narratives, popular or otherwise, that have shaped public spaces of traditional importance in India. In the Vagad region of southern Rajasthan, lies the Goreshwar Mahadev (Shiva temple), a 12th century temple precinct on the banks of Moran river. A unique characteristic of this precinct is the 'Shivling' situated in the Moran river bed, where more than 2000 devotees from the surrounding villages come to the river bed to offer prayers and perform rituals. This project aims at restoring the significant shared meaning of the ghat and not just the temple as a built form. It adopts the native framework of translating the meanings through participation of the locals as an attempt to build a relationship with the deep rooted traditions and culture of the people of that region, instead of just relying on the technicalities of architectural preservation. It becomes a bridge between the history and aspirations of the locals, by catering to the need for communal/ congregational, and democratic spaces that are open to diverse activities.

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Pankti Pandya is an architect, conservationist, researcher and educator. She completed her masters in architecture (majors in heritage conservation and minor in History theory criticism) from CEPT University in 2016 and Bachelors in Architecture from SVIT, Vasad, in 2011. Her interests lie in cultural heritage conservation, the relationship between narratives memory and sense of be-longing in urban landscapes.

Kanishka Suthar is the founder of the impasto building workshop, Ahmedabad & Dungarpur Raja-sthan. He completed B. Arch. at Pillai's college of architecture, Navi Mumbai & M.Arch. Theory & Design at CEPT University, Ahmedabad. He is the recipient of "Louis I Kahn" and "Achyut Kanvinde" Gold medals for his M.Arch. academic performance at CEPT University. In 2018 he received the appreciation award from the Hon'ble Chief Minister of Rajasthan for the design of the Mavji Maharaj museum at Beneshwar Dham, Rajasthan. Currently both Pankti and Kanishka are Assistant Professors at CEPT Foundation Program, CEPT University, Ahmedabad, India.



NAUGHTY HERITAGE: HOW THE MOST HATED BUILDING IN BARCELONA TURNED INTO A FRIENDLY PLACE IN SPITE OF ITS PAINFUL PAST.

Alessandro Scarnato
Universitat Politècnica de Catalunya, Spain

The prison called "La Model", has been considered the quintessential building of repression in Barcelona. Even if the original project of 1886 from architects Domènech and Viñals was inspired in the panoptical typology of the Belgian prison of Saint Gilles and in the theories of Bentham and Beccaria about the redeeming aim of justice, pretty soon after the completion of its construction, La Model turned into a sort of punishment destination for any kind of criminals. Crooks, thieves, killers, but also tramps, snatchers and, above all, any sort of political dissident, from the student to the leader of a banned party. The fact that the building ended up completely surrounded by the residential fabric of the famous Cerdà urban plan, just enraged the feelings of the local society towards an impressive architectural complex seen as the ignominious symbol of repression even after the end of the dictatorship of Franco, whose regime used intensively La Model and where the last death sentence ever in Spain took place in 1974. No surprise, then, if in 2007, a settlement between the regional government (until then the owner of La Model) and the municipality established the complete transformation of the land, through the demolition of the 90% of the original construction. Everybody wanted La Model to be wiped out and when, in 2017, the new municipal government, now the only owner of the complex, decided to look for different solutions that would consider as much reuse as possible of the existing buildings, initial opposition was strong, extended and enraged. Thanks to an extended work of study, cultural awareness, architectural debates and, above all, an intense participative process with local residents, a new planning has been approved in 2018. A subsequent two phases architectural competition has designed a complex of mixed uses, among which we can find educational, residential and cultural. The paper wants to explain the process that allowed to turned the most hated building of Barcelona into a possible focus of activities and identity thanks a new cultural and technical sensibility towards the existing heritage, monumental or not. The paper will be nurtured from the personal experience as member of commission of heritage of La Model prison, which has been operative between 2017 to 2020.

Alessandro Scarnato studied architecture in Florence and holds a PhD from the UPC of Barcelona, where he teaches History of Architecture. He has won architectural and urban competitions and has coordinated significant rehabilitation projects such as the former Macson factory in Barcelona. His practice is mainly focused on architectural and urban refurbishment in historic contexts. His articles on heritage, tourism and gentrification have been published in scientific journals. A consultant in conservation and promotion of local heritage for local administration, he's the current coordinator of the municipal civic board for the heritage of Barcelona.



Figure 1: Hadrian's Villa, Red dotted line is the Pretorium – Tor Vergata University, 2000



Figure 2: Reconstruction proposal for the Pretorium, Author, 2023.



Diagram 1: The influential factors that affect the results of this proposed short-term trip. Author, 2023.

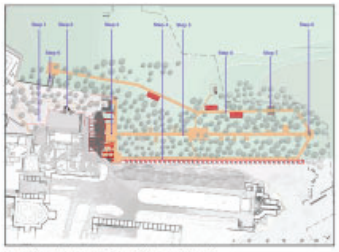

Figure 3: The upper floor plan with all steps of the journey, Author, 2023.



Figure 4: Panorama view from Initiation point, Author, 2023.



Figure 5: After intervention of the Perception step, Author, 2023.



Figure 6: A part of the Relaxation step, Author, 2023.



Figure 7: The North Facade of Cognition step, Author, 2023.

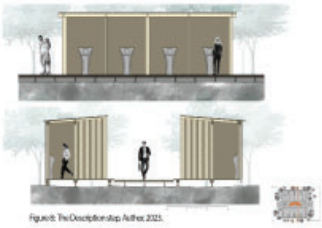

Figure 8: The Description step Author, 2023.



Figure 9: The Perfection step, Author, 2023.

CREATING A DYNAMIC NARRATIVE: INTERVENTION DESIGN IN THE SURROUNDING CONTEXT OF PRAETORIUM AT HADRIAN'S VILLA

Nasim Shiasi, Mahmood Panahy
Sapienza University of Rome, Italy

Hadrian's Villa, a prominent Roman villa in Italy, serves as a remarkable display of creative forms and construction techniques. Preserving and maintaining this archaeological site is vital for its historical significance and the insights it offers for future generations. This research focuses on the Praetorium and its surrounding area within the villa as a case study (fig.1). While its exact function remains unclear, it is believed to have functioned either as a residence for the Praetorians or as a place for audiences due to its elevated position overlooking gardens and pathways leading to the emperor's quarters. Despite its unique features, the Praetorium has suffered extensive damage over time, rendering it inaccessible in its current state. The primary objective of this research is to assess and interpret the Praetorium and its surroundings, ultimately proposing a design project to enhance and maintain the area. The research methodology involves a comprehensive literature review, on-site visits, observations, note-taking, and photography. Key research questions include: How to create engaging narratives that make the selected area more comprehensible and readable for visitors? as well as how to establish a connection between the Praetorium and its surrounding landscape through creative interventions? The design project integrates research findings, maintenance philosophy, and identified site shortcomings to formulate an implementation plan. The project seeks to bring visitors closer to the history and present condition of the Praetorium and its surroundings. The analysis is structured into four main categories: the Praetorium and its upper garden, visitor paths, and nodes. Identifying the nodes related to the Praetorium and its surroundings is crucial in determining suitable locations for interventions. This involves reinforcing or rectifying existing nodes and creating new ones that establish connections between the building and the surrounding landscape. One challenge is the lack of spatial clarity resulting from the destruction of certain parts of the building. Visitors struggle to comprehend the spatial relationships and volumes, leading to a potential disregard for the structure. To address this, it is proposed to reconstruct select areas, emphasizing readability while maintaining respect for the original building. Reconstruction suggestions include the exterior corridors and floors of two internal spaces to provide visitors with a better understanding of the building's interconnectedness (fig.2). The ground floor of the Praetorium is planned to be transformed into a museum, showcasing archaeological findings discovered during excavations. This renovation would allow visitors to closely explore the interior spaces and grasp their spatial relationships. The second part of the design project focuses on creating a visitor's path that establishes connections between visitors, the site, and the surrounding nature. Drawing inspiration from Hadrian's travels, the proposed design aims to create a unique and personal experience for each visitor. By designing spaces that directly engage human perception, different interpretations can be fostered, enabling visitors to develop their own impressions throughout the journey (Dig.1). The envisioned path consists of nine stages (fig.3), including initiation (fig.4), perception (fig.5), selection, observation, relaxation (fig.6), cognition (fig.7), description (fig.8), perfection (fig.9), and interaction. The objective is to establish a meaningful connection between visitors and the building, the site, and the surrounding nature. By immersing visitors in the archaeological site's history, providing moments of tranquility amidst the natural surroundings, and facilitating personal interpretations, the design project aims to offer an enriching and memorable experience. In conclusion, the research underscores the importance of designing interventions in the Praetorium and its surroundings to create a re-imagined narrative. Such interventions have the potential to influence both the building itself and its immediate environment. However, determining the appropriate type of intervention, as well as understanding the boundaries and the elements that shape these limits, poses a complex challenge. Yet, it is within this realm that the significance of interventions truly emerges, as they play a pivotal role in shaping the evolving narrative of this historical site and providing answers to the critical questions that have been raised.

Nasim Shiasi recently completed her PhD in the History, Representation and Restoration of Architecture at Sapienza University of Rome. She has a Bachelor's degree in Architecture and a Master's degree in Historic Preservation. Nasim has extensive knowledge and experience in designing interventions for historic buildings and archaeological sites. Her research focuses on integrating the maintenance, monitoring, and enhancement of historical buildings and sites. Nasim has presented papers at international conferences and received research grants. Besides doing research, she collaborates with a professor as a volunteer assistant at Sapienza University.


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THE FUTURE OF THE ALREADY BUILT

Sally Stone
Manchester School of Architecture, England

For such a long established and deeply entrenched subject, adaptive reuse has a remarkably short history. It is a practice that stretches back to almost the first constructed buildings themselves - for structures have perpetually been altered to accommodate the needs of their different occupants, and yet has continually lacked the recognition of new-build architecture. However, towards the end of the last century, adaptive reuse was at last beginning to be seen as a professionally relevant and creative way of developing the built environment

The diverse influences upon these early publications necessarily stretched beyond the written word to include the work of specific artists, architects, and designers all of whom pursued a contextual approach combined with an attention to detail, a love of heritage and history, a search for narratives and fables, wrapped in a postmodern sensibility. At this time when the worth of the existing was gaining value, installation artists heavily influenced the development of adaptive reuse. Artists can experiment without the pressure of the needs of the end users, and the exacting regulations connected with construction, therefore they are often in the position to push ideas further and more quickly than the architect or designer can.

Thus, adaptive reuse is located within a wide cultural framework, the subject is placed with art and conservation, the search for authenticity, the nature of the copy and the reproduction, and the ruins of modernity. Importantly this exposes the inherent transgressive nature of modification, therefore moving the subject from beneath the authority of the assured architect towards the more disruptive nature of the designer.

This century has seen a significant interest in the adaptive reuse of existing buildings. Until relatively recently, it was regarded as secondary to the production of new-build architecture. This could be based upon the prejudice inherent in the concept that interior architecture, design, and decoration was regarded as a respectable profession for women, combined with the lack of perceived worth in adaptive reuse within the Modernist and late-Modernist world. However, the agenda of the 21st century has ensured that adaptive reuse is now seen as one of the most significant issues within the architectural profession. This review will discuss the evolution of adaptive reuse into the firce that it assumes today.

Sally Stone is the Programme Leader for the MA Architecture and Adaptive Reuse programme and Director of the Continuity in Architecture Atelier at the Manchester School of Architecture. Her work is concerned with the sustainable use and reuse of buildings and situations. She has been designing, drawing, formulating ideas and writing about interiors and adaptive reuse for thirty years. Her work includes UnDoing Buildings (Routledge, 2019), ReReadings Volumes 1 + 2 (RIBA Publications, 2004, 2018), Inside Information: The Defining Concepts of Interior Design (2022), and Emerging Practices in Pedagogy (Routledge, 2021).



TRANSLATING THE IMMATERIAL

Ana Šverko
Hasselt University, Belgium

Diocletian's Palace, which today forms the heart of Split's historical city center, was originally constructed around 300 CE, and transformed into a city in the 7th century. Continuous adjustment of its classical form to changes in living conditions preserved the sequence of authentic historical layers within the ancient walls of the Palace. The transformation of its architectural elements into urban ones resulted in a series of unique and inspiring places, among which there are none of the usual boundaries between public and private, and between interior and exterior. In 1998, as a young architect and conservator, I created a design for the presentation of the tower on the eastern wall of Diocletian's Palace, and for its transformation into a public space, which was also the entrance to a tourist agency. At the time, this wall was neglected and blocked from view by market stalls. The tower had been completely demolished in the Baroque period, but archaeological studies allowed us to reconstruct its original dimensions based on traces discovered in the ground, and on the eastern wall of the Palace. My project was based on the lessons of Diocletian's Palace. I understood my intervention as another modern layer in a centuries-old continuity, subordinate to the original building. The solutions to the issues of public and private, interior and exterior, unevennesses and ascents, were inspired by the morphogenesis of the Palace. My intervention is physically minimal and reversible, which is also inherent to the Palace, in which the new was regularly based on minimal additions, and maximal adaptations of what was found. In order to emphasize the fragility of Diocletian's Palace – namely, the need for its continuous maintenance – I used plates of crude iron as the main material, which decay much faster than stone when not maintained. In this way, I directly exposed my intervention to the test of time. The eastern wall of Diocletian's Palace has recently been freed of market stalls, which actualizes the significance of this project. From the distance of almost 25 years, I will discuss this approach, in which the narratives and traces found in Diocletian's Palace were the inspiration for my contemporary intervention. In doing so, I will try to conceptualize certain procedures that could be used for remodeling historical sites on a universal level, even when the material traces are physically erased.

[1] Dina Ožic Bašic, "Ana Šverko: Interpretation of the Invisible. Roman chaise longue transformed into a bench", Oris vol. 11 no. 3, (September 2001), 130-137, access date 20 January 2023, http://www.oris.hr/files/pdf/zastita/173/11_Šverko.pdf

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[5] David Fannon, Michelle Laboy, Peter Wiederspahn, The Architecture of Persistence: Designing for Future Use (New York: Routledge, 2021), access date 20 January 2023, https://doi.org/10.4324/9781003042013

Ana Šverko is a Senior Research Associate at the Institute of Art History in Split, and Assistant Professor at the University of Split. She worked for over a decade as an architect-conservator on a range of different projects renovating monuments from Roman Antiquity until 19th century. Her current work involves publishing papers about selected topics from architectural history and heritage conservation. In recent years her research was supported by the Croatian Science Foundation (2014 – today), Getty Foundation's Digital Art History initiative (2018–19), the Paul Mellon Centre (2021), and Harvard University (2022). Bibliography link: https://www.bib.irb.hr/pregled/profil/30948



Fig.1, Community kitchen in Caricuao, Caracas. Exterior view. Author: Edgar Martinez. Image rights: Incursiones.

INTRODUCING TOLERANCE. STRATEGIES FOR OPERATING ON THE 'AS FOUND' IN SELF-BUILT SETTLEMENTS OF CARACAS.

Josymar Rodriguez Alfonzo, Stefan Gzyl
Hasselt University, Belgium
TUDelft, The Netherlands

In Venezuela, the term 'rancho' designates dwellings built by the urban poor. The word connotes a precarious structure and the crudest material expression of poverty. However, ranchos are the result of adaptation to changing needs and networks of cooperation. Strategies developed around material scarcity and gradual change are relevant to critical discourses on adaptive reuse, as they show the value of affective infrastructures and flexible planning. Through a case study, this paper will describe project strategies for operating on the 'as found' in the self-built settlements of Caracas, pointing to other ways to engage with preservation and re-use strategies and consolidating local community values. Case study: Incursiones is an architecture practice based in Caracas, Venezuela. Between 2018 and 2021 the studio collaborated with a local NGO in the design of six community kitchens in some of Caracas' poorest neighborhoods. The precarious conditions under which these spaces were developed, including budget, time, material resources, technical expertise, and accessibility, demanded a fundamental reorganization of the architectural project as a territory of professional expertise and creative experimentation. "Introducing tolerance" became a conceptual strategy to explore and harness the possibilities of scarcity at three levels. First, the project inverted the length of conventional phases, extending conceptual stages to engage with fluid conditions while reducing final project phases. Projects were in flux until the last minute, incorporating collective knowledge and responding to the availability of expertise and materials. Second, tolerance was interpreted spatially as a 'slack' between new and existing construction. Intentional misalignments, overlaps, non-fitting details, and contrasts responded to a need to negotiate with the 'as found' on multiple levels, from imprecise construction to lack of coordination between teams. Finally, the projects relied on communities' affective infrastructures from design to construction. The 'as found' is underpinned by networks that make everyday life possible. Articulating these around concrete problems and tasks (from storing materials to feeding and housing construction crews) created a sense of ownership and belonging over the space. Contribution: By restructuring standard professional procedures, giving physical expression to limitations, and building upon intangible affective values, these projects introduce design methodologies relevant beyond the case study, particularly around issues of resource scarcity. In this sense, strategies that conceptually draw from development and behavioral economics can expand the literature and interdisciplinarity of adaptive reuse. Finally, as experimental spatial intervention strategies operating in fringe contexts dismissed by mainstream architectural values, these projects extend the range of the 'as found' and highlight relational notions of heritage value.

Josymar Rodriguez Alfonzo is part of the Spatial Capacity Building Research Group as a Ph.D. student in the Faculty of Architecture and Arts, at Hasselt University. She holds a degree in Architecture from Simón Bolívar University in Caracas and a Master´s in Architecture with a focus on Spatial Justice from the University of Oregon. Based in Antwerp and Caracas, Josymar is a founding director of Incursiones, a laboratory for ideas and projects striving to transform the city's shared spaces and dynamics. Their projects range from urban interventions to temporary installations, small-scale infrastructure, and education.

Stefan Gzyl is a doctoral candidate at TU Delft. He holds a professional degree in architecture from Universidad Central de Venezuela and a Master's in Architecture from Harvard University. He is Assistant Professor of Design at the Faculty of Architecture and Urbanism at UCV. He is also co-director of Incursiones. His professional work has been nominated for the Mies Crown Hall Americas Prize and selected as a finalist for the 12th Ibero-American Biennial of Architecture. He has presented his work at the London Festival of Architecture, Deutsches Architekturmuseum, The Bartlett School of Architecture, and the XII Rotterdam Biennale, among others.

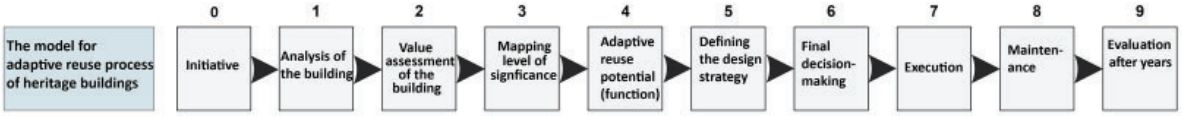

Fig.1 Theoretical model for adaptive reuse of heritage buildings (Arfa et al. 2022)



Fig.2 LocHal in Tilburg; the photo shows the interior space of the building as well as end-users within it (Arfa, 2020).

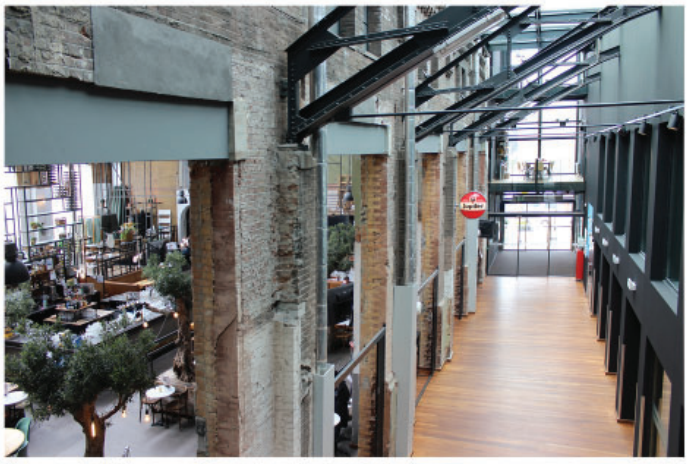

Fig.3 Energiehuis in Dordrecht; the photo shows the interior space of the building as well as end-users within it (Arfa, 2022).

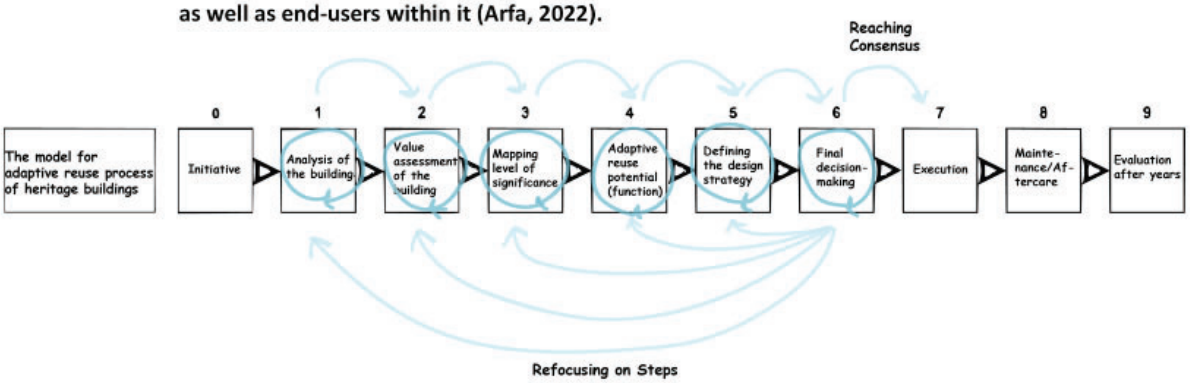

Fig.4 Preliminary sketches for refining the theoretical model in Fig. 1; adapted from Arfa et al. (2022)

ARCHITECTS' METHODOLOGY IN ADAPTIVE REUSE OF HERITAGE BUILDINGS

Fatemeh Hedieh Arfa, Wido Quist, Barbara Lubelli, Hielkje Zijlstra
TU Delft, The Netherlands

Adaptive reuse (AR) of heritage buildings is common practice in The Netherlands and is becoming more and more common at the International level. While AR projects are generally considered positive actions towards preserving the qualities of heritage buildings, not all projects have similar (positive) impact. To propose a methodology for dealing with the AR of heritage buildings aiming for positive impact, the AR process has been studied. After a comprehensive systematic literature review, a theoretical model representing the steps of the AR process has been sketched (fig.1). This model depicts the ideal steps of architects in dealing with heritage buildings. To check whether these steps are actually followed, two effective AR projects, winners of the NRP golden phoenix prize, were studied namely 'LocHal' in Tilburg (fig.2) and 'Energiehuis' in Dordrecht (fig.3). During the research, the cases were visited, the published literature on the cases was reviewed, and architects and other stakeholders involved were interviewed. The interviews were based on the steps of the theoretical model but the model was not shown to the architects till the end of the interview. Finally feedback was asked from the architects if the model represented their actual steps and where they diverged. The analysis of the collected data confirmed that architects followed the steps reported in figure 1. However, the process was reported to be not linear, as suggested in the model, but to include several loops between some of the steps, mainly between steps 1, 2 , 3, 4, 5, and 6 (fig.4). Next to refining of the AR model, investigation of the case studies led to the identification of tools and methods used by architects, which have possibly positively influenced the effectiveness (positive impact) of the final result. Both case studies distinguished themselves, according to the NRP jury reports, because of their high 'social value creation'. Involving end-users, other producers, and original users in different steps of the AR process has been identified as the main method used by the architects contributing to this positive impact.

Fatemeh Hedieh Arfa is a PhD researcher at TU Delft. She investigates the adaptive reuse process of heritage buildings with the aim of developing a methodology for effective dealing with them. Before starting her PhD research, she was a lecturer at Shahrood University of Technology. Her research and teaching experiences include adaptive reuse, redesign, and restoration of heritage buildings.

Wido Quist is Associate Professor in Heritage & Technology and leading the section Heritage & Architecture at TU Delft (The Netherlands). He is Secretary General of Docomomo International, Chair of Docomomo Netherlands and board-member of WTA NL-VL. Since 2022 he is – together with Uta Pottgiesser - editor in chief of the Docomomo Journal. His research and teaching centres around the preservation and adaptive re-use of the built legacy of the 20th century, connecting the specialist disciplines. Intertwining Values, Design and Technology, he is an expert on the crossing between historical knowledge of modern building materials and strategies for conservation and re-use.

Barbara Lubelli is Associate Professor at TU Delft, Faculty of Architecture and the Built Environment. Her research and teaching activities focus on the durability of materials and structures and the development and assessment of conservation materials and techniques for heritage buildings. She (co)-authored numerous articles in international peer-reviewed journals and books as well as contributions to (inter)national conferences.

Hielkje Zijlstra is Associate Professor in the Heritage & Design group at TU Delft. She holds a PhD in Architecture and Building Technology (2006): Building in the Netherlands 1940–1970. Her research field includes analyses of buildings, reuse, and policymaking for the sustainable conservation of built heritage. She is involved in numerous graduate and undergraduate education projects and supervision of PhD researchers.

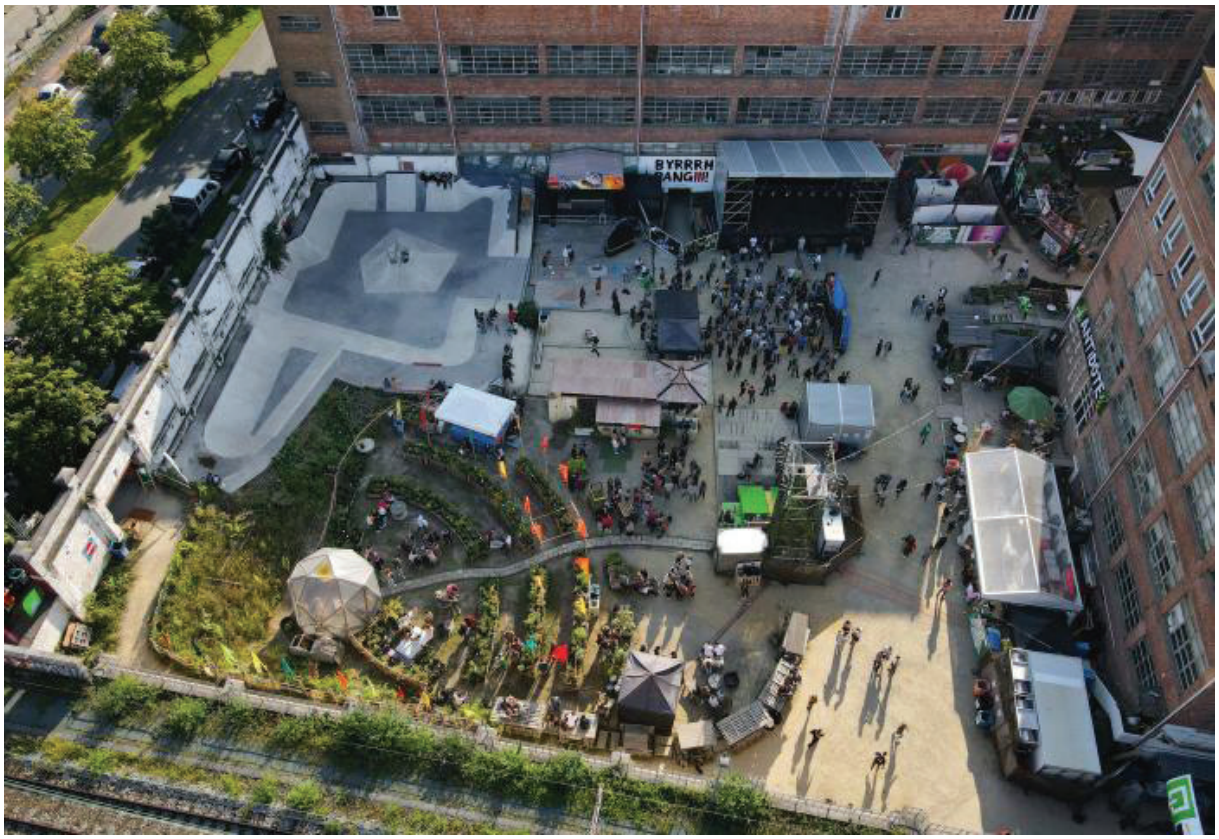

Fig.1, Courtyard area of the temporary project Studio Citygate with the skatepark in the top left corner – Serge Brison

FROM TEMPORARY TO PERMANENT. RISING AMBITIONS TO SUSTAIN USES, EVEN AFTER DEMOLITION.

Gabrielle Kawa, Waldo Galle, Niels De Temmerman
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Vacancy is inherent to the functioning of the real estate sector [1]. However, instead of being seen as a persistent challenge, it is an opportunity. In fact, a vacant building's service life has not ended, it has only reached an intermediate phase, and awaits its next function [2]. This is a crucial moment, giving time and space to think about and experiment with future possible functions. During this intermediate phase, needed for the process of re-planning, temporary projects can take place. These projects test new activities and illustrate the potential of an unused building. Pfeifer (2013) even stressed that such projects, referring to low-cost, temporary interventions, have the potential to inspire a larger discussion about re-planning [3]. They can thus be observed on the ground and used as inspiration for transformation processes. In many cases, temporary projects take a fragmented approach, and their activities, usually artist ateliers and young entrepreneurs' workspaces, are not transferred after a building's transformation. However, increasingly more developers start implementing temporary projects as tools for placemaking and promoting the future project. Semi-structured interviews about case studies have shown that these developers are opting to offer some activities a more permanent place in the finalized project. As such, a developer expressed their desire to maintain a bouldering room and skatepark, now organized in the temporary project Studio Citygate in Brussels. Both sport activities are thriving and giving them a long-term place in the new mixed-use neighborhood would ensure returning visitors. However, as the existing building, an old pharmaceutical building, is in an appalling state due to its abandonment, the developer stated that it will be demolished and replaced by new buildings to realize the project. This case illustrates, thus, that an activity, introduced as temporary, has the potential to sustain even when a building will not. Several factors, such as the project's success in attracting people, its societal and economic added-values, and the balance of risk and rewards, will be deciding if activities will be kept. This ambition seems to be currently limited to economically interesting activities that benefit the neighborhood's social dynamic. Even though still delimit and challenges are still present, such as a higher rent after redevelopment, the ambitions to integrate temporary uses in transformation projects are continuously rising. Some of them even aim to tackle the transition from temporary to permanent.

[1] Sterkens, Davy, Tom Coppens, and Maarten Van Acker. 'Leegstand en Herbestemming. Inventariserend onderzoek naar beleid en maatregelen', 2013, 241.
[2] Joja, Marie. 'Temporary Use of Abandoned Buildings'. Architecture Papers of the Faculty of Architecture and Design STU 26 (1 September 2021): 42–46. https://doi.org/10.2478/alfa-2021-0018.
[3] Pfeifer, Laura. 'The Planner's Guide to Tactical Urbanism', 2013, 65.

Gabrielle Kawa is a PhD researcher at the department of Architectural Engineering at Vrije Universiteit Brussels (VUB). In her research 'Reimagining vacancy', she explores the opportunities of temporary projects in vacant industrial buildings for the circular construction industry. She aims to design and propose sustainable ways of organizing temporary projects in vacant buildings that can support the transition towards circular construction.

Waldo Galle is part-time assistant professor and the academic policy coordinator on sustainability transitions at Vrije Universiteit Brussel (VUB) and associate researcher for the Flemish Institute for Technological Research (VITO). As a member of the research groups VUB Architectural Engineering, and Business Technology and Operations, he studies the financial and socio-technical feasibility of a circular construction economy. He questions which opportunities the transition towards that economy raises, which constraints it creates, and how the architectural practice changes together with it.

Niels De Temmerman is professor at the department of Architectural Engineering at Vrije Universiteit Brussel (VUB). His research focuses on Transformable Structures for Sustainable Development', such as deployable structures and kit-of-parts systems for architectural applications. He is supervisor of a large number of ongoing and finished PhD research projects in the field of sustainable building.



Fig. Drawing for the Arenawijk in Antwerp, by the author

THE ROLE OF PAPER DESIGN, RE-READING CANONICAL ESSAYS OF ARCHITECTURAL THEORY AS DESIGN METHOD

Marie Moors
Hasselt University, Belgium

Transparency within the architectural design process assumes paramount importance, particularly when confronted with diverse and interdisciplinary design tasks and challenges. Accordingly, the objective of this paper is to scrutinize the potential inherent in harnessing architectural theory as both a source of inspiration and a methodological framework in the realm of architectural design. The focal point of this argument is the book titled "Urban Transformations and the Architecture of Additions" by Rodrigo Pérez de Arce (2015). Pérez de Arce explores the use of drawing as a methodology to identify spatial problems, analyze project contexts, and evoke new readings of specific case studies, ultimately uncovering potential "urban atmospheres". By incorporating historical elements through drawings of additions and transformations, he enables a sense of continuity within a site and introduces the concept of "new overlaying narratives". The emphasis lies on the modernist city, highlighting the importance of transformations occurring from within to prevent (further) fragmentation. Pérez de Arce's paper designs, created in collaboration with students, for new government centres in Chandigarh and Dacca, as well as 1960s housing blocks, demonstrate the resilience of modernist structures and their potential integration into a vibrant urban fabric. This paper proposes a re-reading of Pérez de Arce's canonical essays, with the objective of evaluating the efficacy of his lexicon and drawing methodology in uncovering the resilience and inherent values of a given site within the context of an ongoing personal architectural design. The present-day architectural design briefs are intricately influenced by a multitude of factors, including but not limited to climate change, emerging social challenges, urban densification, heritage management, technical considerations, and gentrification. The re-reading process will be applied to a specific case study, the 'Arena district,' a modernist post-war housing site in Antwerp, Belgium, designed by architect Renaat Braem (1910-2001). Currently undergoing a regeneration process, this project faces the loss of its celebrated ensemble value due to partial demolition. The paper begins with a concise overview of Rodrigo Pérez de Arce's book, providing a contextual background. Subsequently, it presents the selected case study as a testing ground for the drawing method. The utilization of personal drawings is advocated to foster architectural discourse and exploration. The conclusion emphasizes the value of employing a book as a resource in the design process, while a reflective commentary deliberates on the integration of this method into the realm of 'education for reuse'. This establishes a vital connection between theoretical design research and the design studios, functioning as a productive laboratory. This paper is part of a PhD research entitled 'Belgian MoMo Heritage on the Radar', funded by the Research Foundation Flanders (1116421N).

Marie Moors is currently doing a PhD (1116421N) funded by Research Foundation Flanders, at the research group TRACE. Her project is entitled: "BELGIAN MOMO HERITAGE ON THE RADAR". Besides, she is the secretary of DOCOMOMO Belgium. She graduated in 2017 as an architect at the University of Hasselt. With her master project 'The Citadel of Tides', she obtained inter alia an honourable mention for the 27th Euregional Prize for Architecture, the shortlist of the European Architectural Medals, the first mention of the Vanhove Price, and she ended up with the eight finalists of the Young Talent Architecture Award by the Fundació Mies van der Rohe. Her project was disposed at the Biennale Architettura 2018 in Venice. Marie finished the first year of her internship at the office TeamvanMeer! in Hasselt.



Fig.1 imagining main entrance showing the atelier, sketchup drawing, © author

AS FOUND : COLLECTIVE COMPLEXITY AND CIRCUMSTANCIAL CONTRADICTIONS

Els Van Meerbeek
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First, let us broaden and sharpen the title `Architectural experiments to intervene in the as found'. Everything that is found 'en cours de route' can be subject to intervention, the context, the design idea and the first constructions on site. We keep on 'finding' and the process itself becomes the experiment.

Bricolage as an attitude. Very often an existing building only reveals its secrets during construction works. Sometimes the program is but known after architects have already left the scene. This demands a minimum of flexibility in the process. Bricolage, being essentially versatile, can provide all this. According to Irénée Scalbert, the contemporary architect is "more Robinson Crusoe than scholar, salvaging what he can from the shipwreck of culture" [1]. The architect-bricoleur makes do with what is at hand, using the limited and heterogeneous sources available. Bricolage is about embracing uncertainties and acknowledging that anomalies or contradictions may even provide a better outcome than ever imagined. As an attitude in itself, bricolage thus becomes all-encompassing. It holds the power to not only intervene in what ìs but even to steer what is yet to come.

Bricolage to question conventions. The future's memory is being constructed today. Our living culture consists of past, present and future, all together. In our practice, we see fewer clear boundaries between old and new. Sharp and straight joints are shifting towards 'flou' and jagged, both literally and figuratively. How to change gear quickly and respond to new information during the process of designing and building? By looking back at the original intentions and 'cooking up' something new with the additional information. "Arrange whatever pieces come your way" [2].

Bricolage often results in atypical means of construction, as opposed to those used by a craftsman. Conventions are being challenged and in this respect, the architect-bricoleur is always one step ahead. Bricolage by drawing, the bricoleur-draftsman.

As architect practitioners, we try to master bricolage. We add to and transform what lies before us. Circumstances and accidents are integral to our designs. It is echoed in observing, designing ànd drawing. We use drawings as instruments to monitor and continually investigate the essence, during the act of bricolage. Our youth center in Brussels illustrates this adequately. Drawing proved an excellent tool for dealing with uncertainties throughout the whole process.

[1] Scalbert, Irénée. "The Architect as Bricoleur." Candide. Journal for Architectural Knowledge 04 (07/2011) (2011): 69-88. https://candidejournal.com/article/the-architect-as-bricoleur/.
[2] Woolf, Virginia, and Quentin Bell. The Diary of Virginia Woolf. Edited by Anne Olivier Bell. Vol. 3: 1925-1930, Harmondsworth: Penguin books, 1979.
[3] Rossi, Aldo. The Architecture of the City. Translated by Diane Ghirardo and Joan Ockman. Cambridge (Mass.): MIT press, 1984.
[4] Venturi, Robert. Complexity and Contradiction in Architecture. NY: MoMA, 2002.
[5] Van den Heuvel, Dirk. "As Found: The Metamorphosis of the Everyday. On the Work of Nigel Henderson, Eduardo Paolozzi, and Alison and Peter Smithson (1953-1956)." OASE 59 Scratching the Surface (2002): 52–67. https://www.oasejournal.nl/en/Issues/59/AsFoundTheMetamorphosisOfTheEveryday.

Els Van Meerbeek is an architect practitioner, researcher and teacher at KU Leuven. She holds a master's degree in engineering sciences, architecture (1998). Els is founding partner of Carton123, a Brussels-based practice since 2008. Its portfolio is divers in scale and program, mostly in a dense urban context. Collective dreams, the art of bricolage, joy, surprise and wonder, together with the transition of existing patrimony are key elements in their work. In 2020, Els was appointed assistant professor architectural design at KU Leuven, Faculty of Engineering Science, where she is currently teaching the first bachelor students (tenure track position). Her doctoral research focuses on the power of architectural drawing in both practice and education.

REUSE OF FAÇADE COMPONENTS: UNCOVERING LESSONS FROM HERITAGE FOR CONVENTIONAL PRACTICES

Ruben Van Vooren, Esther Geboes, Waldo Galle, Niels De Temmerman
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Circularity is gaining ground as a strategy to realize a sustainable building economy. In façade retrofit projects we observe many circular claims, mainly referring to 'future' valorisation of building components (e.g., reversible design). However, we experience that the actual reuse, repurposing, and refurbishing of existing façade components is limited to niche practices today. For instance, a conservative approach in heritage projects can be a key driver for reuse of existing building components. Although heritage projects cannot be compared directly to non-heritage renovation projects due to different legal and financial contexts, they can provide insights into recurring barriers, such as technical, logistical, and organizational aspects. Therefore, this research identifies how recurring barriers in heritage projects are tackled. We reflect on how these levers for reuse of existing façade components could be translated to conventional (non-heritage) practices. Three case studies of façade retrofit projects are selected: Commerzbank Düsseldorf (Germany), Schwimhalle Stuttgart-Feuerbach (Germany), and Centre Pompidou (France). Through a literature study and additional interviews with two involved actors per case, the following aspects of the projects are mapped: material flows, timeline, and value network (showing involved actors and their main interactions). By comparing these aspects to conventional practice, specific solutions to recurring barriers are identified. The project sheets resulting from each case study analysis could be used in practice to inspire and increase the perceived feasibility of uncommon reuse practices. This study shows that conventional practices can learn from heritage projects when it comes to reuse of façade components. The themes in which solutions are identified include, for example, the coordination and tendering process, technical feasibility studies, take-back logistics, and the available network of materials specialists. Yet, also some pitfalls were identified in heritage projects that were hindering the reuse or preservation of materials. First, we no-ticed that some components (such as recent PVC window frames) were replaced before they reached the end of their technical lifespan, as they did not comply to the original looks. A renovation master plan with an execution in different phases might prevent this. Second, in some cases it appeared that the focus on preservation was only considering the looks of the components. For instance, the unique curved glazing of the Centre Pompidou was replaced by new glazing with the same looks. This calls for a shift of focus to conservation of materials and leads to the question which materials are perceived as sufficiently 'valuable' to be preserved.

[1] Rebecca Hartwell, Sebastion Macmillan, and Mauro Overend, "Circular economy of façades: Real-world challenges and opportunities," Resources, Conservation & Recycling 175, (December, 2021), https://doi.org/10.1016/j.resconrec.2021.105827

Ruben Van Vooren is a PhD researcher at the department of Architectural Engineering at Vrije Universiteit Brussel. His research is supervised by prof. Waldo Galle and prof. Niels De Temmerman and is a collaboration with Bureau Bouwtechniek, where he previously worked. In his research he aims for integrating material flows of existing façade components into advisory assignments. To do this he combines a focus on the value-network of the façade industry, decision-making processes on a project level and the practical application of several criteria (such as LCA) in the early phase of a construction project.

Esther Geboes is a PhD researcher at VUB Architectural Engineering of the Vrije Universiteit Brussel. Her research, under the supervision of prof. Niels De Temmerman and prof. Waldo Galle, focuses on circular alternatives for obsolete insulated glazing from demolition and renovation projects. By combining theoretical and practical findings, she identifies the main barriers and seeks for drivers and solutions for glass circularity in the building sector and glass sector.

Waldo Galle is part-time assistant professor and the academic policy coordinator on sustainability transitions at Vrije Universiteit Brussel (VUB) and associate researcher for the Flemish Institute for Technological Research (VITO). As a member of the research groups VUB Architectural Engineering, and Business Technology and Operations, he studies the financial and socio-technical feasibility of a circular construction economy. He questions which opportunities the transition towards that economy raises, which constraints it creates, and how the architectural practice changes together with it.

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This colloquium is organized as an extension of the exhibition As Found: Experiments in Preservation by the Flanders Architecture Institute. Curated by Sofie De Caigny, Hülya Ertas and Bie Plevoets, the exhibition is on show at De Singel, Antwerp, from 6 September 2023 to 17 March 2024. The exhibition is accompanied by a catalogue, available in English (ISBN: 9789492567321) and Dutch (ISBN: 9789492567338).

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