

## ACADEMIC YEAR 2021-2022

Semester 1, Campus Sint-Lucas Ghent

Language: English

**Engagement:** Contested LEGACY

**MAIG14 Design Studio:** arCsus Lab (architecture – Culture – sustainability)

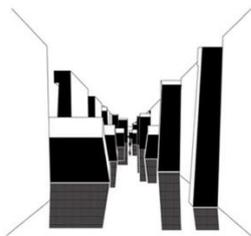
**Teacher & chair arCsus Lab:** prof.dr.arch. Marc Dujardin

### 1. The arCsus Lab research theme: in close cooperation with RAAAF

**DESIGNING FROM MUSEUMIZATION TO hardcore HERITAGE:** *‘Towards spatio-cultural strategies that provide handles to rethink hopeful and seemingly hopeless vacancies from the perspective of ‘contested LEGACY’*

#### Statement:

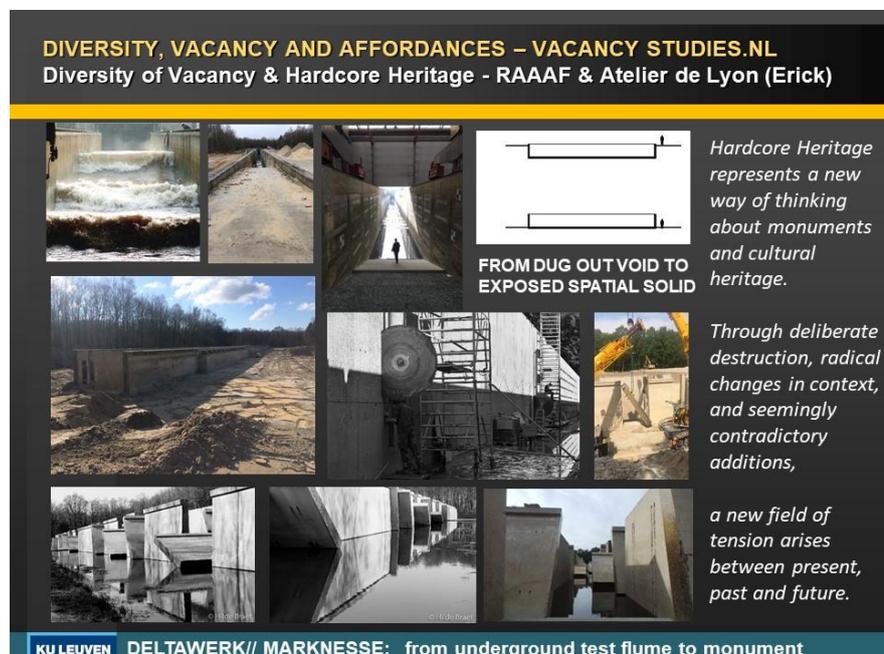
*“Hardcore Heritage represents a new way of thinking about monuments and cultural heritage. Through deliberate destruction, radical changes in context, and seemingly contradictory additions, a new field of tension arises between present, past and future.”* ([www.RAAAF.nl](http://www.RAAAF.nl))



Deltawerk //  
Nederlands waterloopkundig laboratorium

Crucial concept sketch for

Deltawerk// (by RAAAF)



Making of Deltawerk// movie: [https://www.raaaf.nl/nl/projects/1005\\_deltawerk/1261](https://www.raaaf.nl/nl/projects/1005_deltawerk/1261)

## 2. The arCsus Lab research modus: our design teaching strategy

The master dissertation tracks, supervised by Marc Dujardin stem from the tutor's approach of architecture and design strategy as 'culture praxis' (Architectural Anthropology & Spatio-Cultural Sustainability) as developed within his 'arCsus Lab' (architecture-CULTURE-sustainability), and complemented by the 'out-of-the-box' thinking and acting of the innovative Amsterdam based RAAAF architects (RIETVELD Architecture-Art-AFFordances).

To shape what is envisaged by the faculty's ADO approach (Academic Design Office), arCsus Lab closely works together with the Amsterdam based design studio RAAAF (Rietveld Architecture – Art – AFFordances) since 2016. The synergy and chemistry between the supervisor's academic teaching (MAIG14 and MAIG42) and research from the perspective of Architectural Anthropology, and RAAAF's innovative art based research, centres around the shared theme entitled: "Diversity, Vacancy, Affordances and Hardcore Heritage".

Whenever the 'potential' dimension of architecture as medium of (spatial) communication and mediation is at stake, the role and meaning of culture as key dimension of sustainable development is commonly referred to as 'Cultural Sustainability', the fourth pillar of the sustainability concept (social – economic – environmental). Within this research framework, Architecture is approached as a 'cultural praxis' and draws on the young research field of 'Architectural Anthropology' (Dujardin 2000) and 'Design Anthropology' (Dujardin, Devlieger, 2021).

By exploring the interface of space, culture (material and immaterial) and environment (built and natural) from the perspective, skills and mediating role of the designer, **-the arCsus Lab studio is pre-eminently a DESIGN studio after all-**, one may well refer to as 'Designing for Spatio-Cultural Sustainability' (Spatio-Cultural in Dutch means 'Cultuurruimtelijk'). But above all, arCsus Lab aims at triggering, challenging and inspiring young designers to develop their micro-scale design strategies, interventions and statements from different entry points, conceptual frameworks, perspectives and modes of communication, representation and media. As such, the designer will develop his/her personalized skills to approach architecture in the broadest sense of the word and scale of intervention as a 'cultural praxis'.

As such, within this studio, we will never start with a prefixed program that seeks a place and/or a form. On the contrary, the site of the former factory, within reach and limits of its various intertwining perimeters (relational, contextual, situational, design-based) seeks new narratives and affordances. No (architectural) design proposal (strategy and output) at the end of the design studio can emerge without a profound understanding of the place as an intersection of typical features that made and make up the spatio-cultural identity, content and imagery of this very rich but complex built landscape and fabric.

One, or a combination of international renown theory and practice-based design strategies, initiated by the academic supervisor in close co-operation with RAAAF, may well appeal to and inspire the student to upscale his/her design strategies, tools and frames of reference in relation to architecture, approached as a cultural practice.

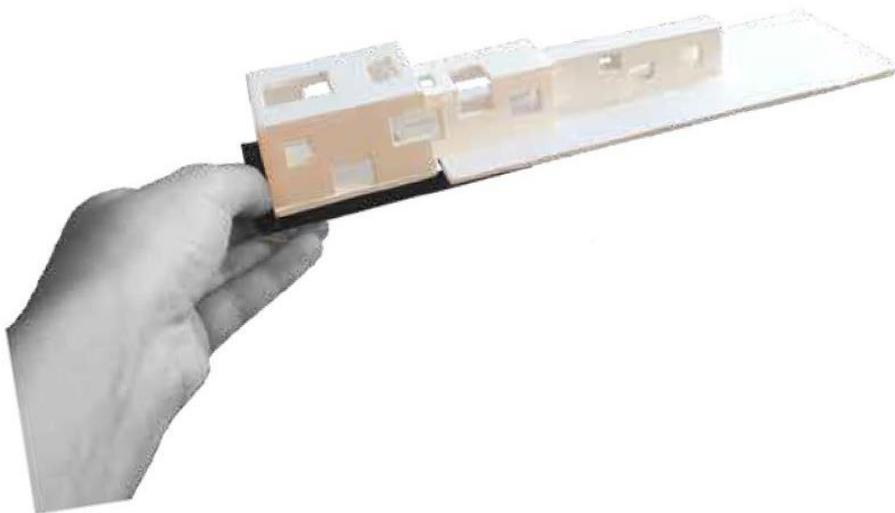
They will facilitate the supervisor to understand what kind of designer you are, aims to be, and how you one can develop your personal 'design signature', empowering you with more confidence to play your role as engaged designers of the future: theoretical inputs include Bow-Wow's 'BEHAVIOROLOGY', Wang Shu's 'POETICS & TEACHING INSIDE RUINS', Zumthor's 'LIGHT, ARCHITECTURE & ATMOSPHERES', Marcel Smets' 'LANDSCAPE URBANISM', Alan Berger's 'DROSSCAPE', Stefano Boeri's 'MULTIPLICITY LAB', Marc Dujardin's 'CULTURE MATRIX DESIGN', etc..

Taking the student's personal interest and affinities into account, none of the above listed design strategies are compulsory, dogmatic or conventional. **None of the design strategies, mentioned above, will be enforced as a methodology to follow or adopt.** Intensive design-based consults and peer reviews will enable the student to evolve as well informed, deeply moved creative 'scenographers' in the field of architecture and spatio-cultural sustainability.

### 3. arCsus Lab design studio sub-theme: MAIG14 – 2021-2022

## RUIN-CARNATING WAR-CHITECTURES OF KOSOVO & beyond:

Transforming houses that witnessed it all into built beacons of light and structures of hope.



*"The way in which the people of Janjeva may well turn a conflictual situation and episode of warchitecture and ruinification into a positive and culture-generating condition, opening up towards unexplored perspectives, -spatially, architecturally and spiritually alike-, is depending on a sign of thrust connectedness.*

*Ruincarnating the school yard as propelling monument to play its role as culture mediating and culture generating force, is the designer's quest and strategy to actively engage and guide the people of Janjeva to awake from the town's state of dormancy with perspective."*

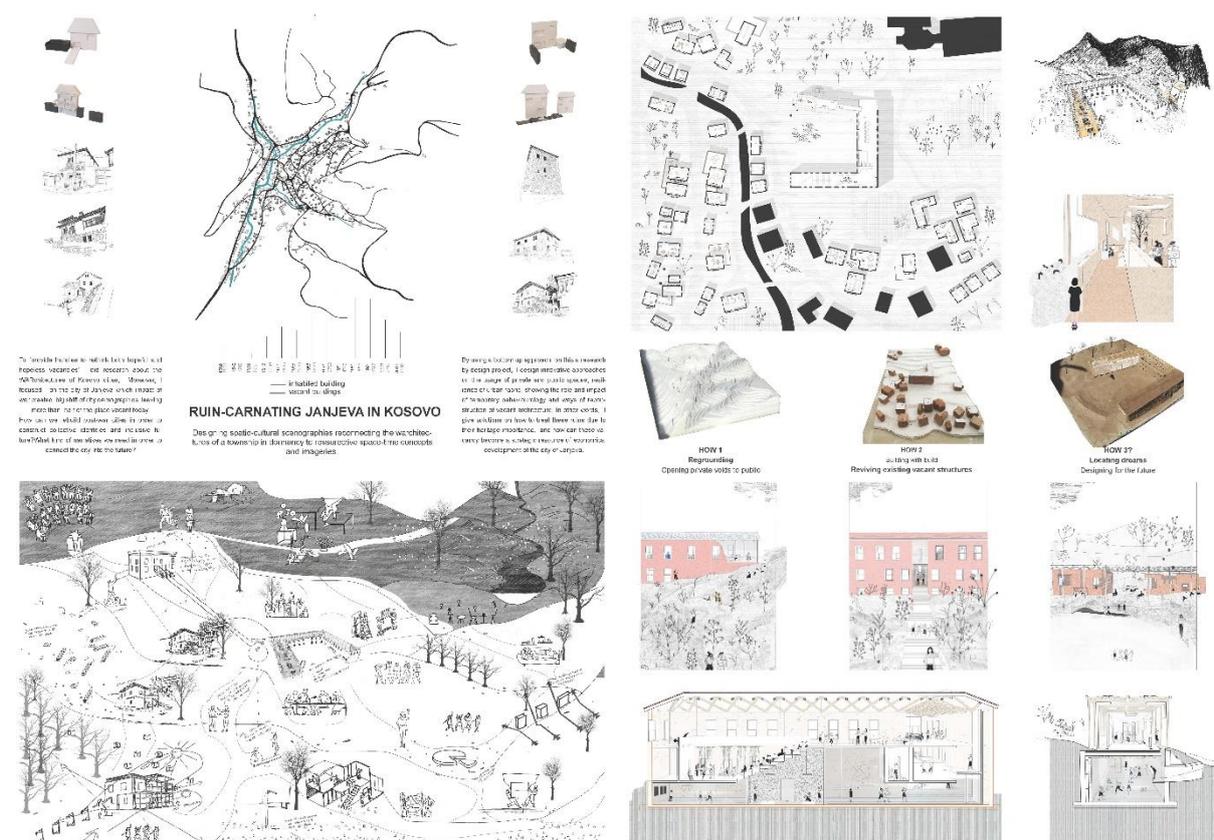
Marc Dujardin

The design studio will work with and around the outstanding master dissertations of my two students from Kosovo: Argjire Krasniqi (2019-2020) and Argjire Gashi (2020-2021).

## **RUIN-CARNATING JANJEVA IN KOSOVO:**

*Designing spatio-cultural scenographies reconnecting the 'warchitectures' of a township in dormancy to ressurective space-time concepts honoring local children's archetypal imageries.*

Author: Argjire Krasniqi – Academic Supervisor Marc Dujardin



This Master Dissertation is a studious journey literally attempting to awaken one of the many Kosovar townships and village settlements from a distinct post-war spatio-cultural and economic dormancy. Based on an extensive contextual research, supported by multiple and synergetic fieldwork excursions, she enabled herself not only to connect very strongly with the local people of Janjeva, but excelled in transforming what truly matters to them into various innovative actions from the perspective of the socio-cultural role of the designer.

The idea is to build further on the intricate, synergic and two-way dynamics between architectural trendsetting and finetuning: in her case from the redesign of a ruined school building as 'makers lab' and 'brain bar' to the city and back, triggering the model to reinvent itself continuously.

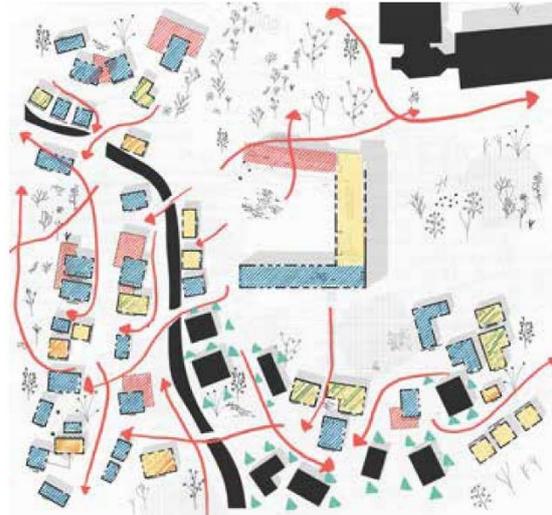
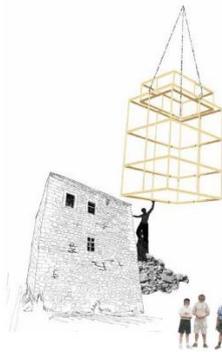


### Dreaming together

Everything imaginable can be dreamed—into reality— if you visualize it first.

In the last workshop with children, they were asked to draw their dream in this former school site. What do they want this place to become?

General result: A place for art, culture, music, play



### Inspiration from the building

Other strategies that may well be adopted: a play and tension field between ATTACHED & DETACHED: physically, spatially, culturally and emotionally.

From conceptual over design-based to materialization of her ideas, Argjire delivered a master dissertation that actually exceeds the usual level of an undergraduate master thesis. Indeed, the transdisciplinary quality of her work equals the level of a predoctoral paper. Argjirë Krasniqi's Master Dissertation was selected for the Kosovar entry of the 2022 *"Milk of Dreams"* Biennale of Venice: the Following statement was sent to me:

*"On this pavilion called 'CONTAINPORARY' curated by Belgium based Kosovo Albanian architect and artist Maksut Vezgishi, various projects taken out from the CONTAINER will be presented as a reflection of country's degraded cities. Argjirë's Master Dissertation project will be one of them as well, intending to show the remains around the 'container' which offer new possibilities of use, spaces for experimentation, socialisation, reflection, activism, hope, new ideas and purposes".*

Argjirë's work got exposure in the Kosovar Biennale catalogue and she contributed to the layout of the pavilion as part of the Kosovar representative team. Links to Argjire Krasniqi's master dissertation outputs: Reflection Paper, sketch book, video presentation external jury, pictorial view of work in progress, announcement award in faculty news.

[https://www.dropbox.com/s/o6dco45l2lwc561/Reflectionpaper\\_ArgjireKrasniqi-Ir.pdf?dl=0](https://www.dropbox.com/s/o6dco45l2lwc561/Reflectionpaper_ArgjireKrasniqi-Ir.pdf?dl=0)

[https://www.dropbox.com/s/sr6kqycfbh7c72/sketchingbooklet\\_ArgjireKrasniqi-Ir.pdf?dl=0](https://www.dropbox.com/s/sr6kqycfbh7c72/sketchingbooklet_ArgjireKrasniqi-Ir.pdf?dl=0)

<https://www.youtube.com/watch?v=eFc6WcVkJiw>

<https://www.dropbox.com/s/5a7i0nm46n0iaag/MAIG42%20arCsus%20RAAAF%20design%20studio%20project%20output%20Argjire%20KRASNIQI.pdf?dl=0>

<https://arch.kuleuven.be/nieuws-agenda/nieuws/argjire-krasniqi-venice>

## ***RUIN-CARNATING WAR-CHITECTURES OF GJAKOVA IN KOSOVO***

*Against ongoing practices of mere architectural copying, redesigning an abandoned factory site as synergic 'Makers Lab' and experience hotspot to reconnect all handcrafters and citizens joining in to write and shape a more vibrant chapter of this post-war settlement in spatio-cultural dormancy*

Author: Argjire Gashi – Academic Supervisor Marc Dujardin



After war in center of Gjakove - Photo by John



Burning Bazaar – Photo by Osman Gojani



Aftermath – Photo by Osman Gojani

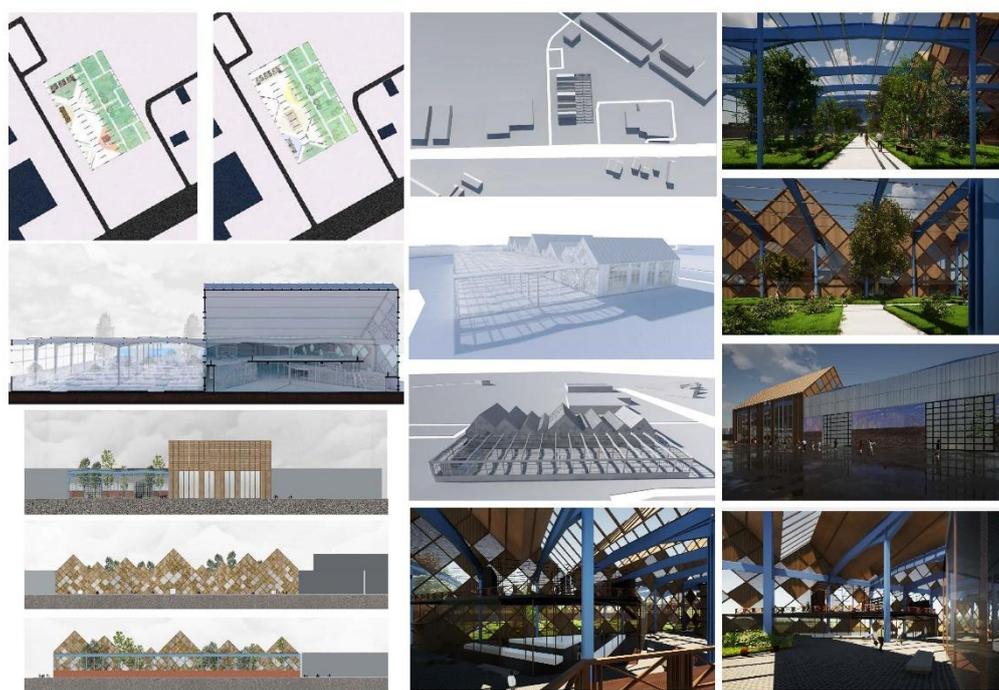
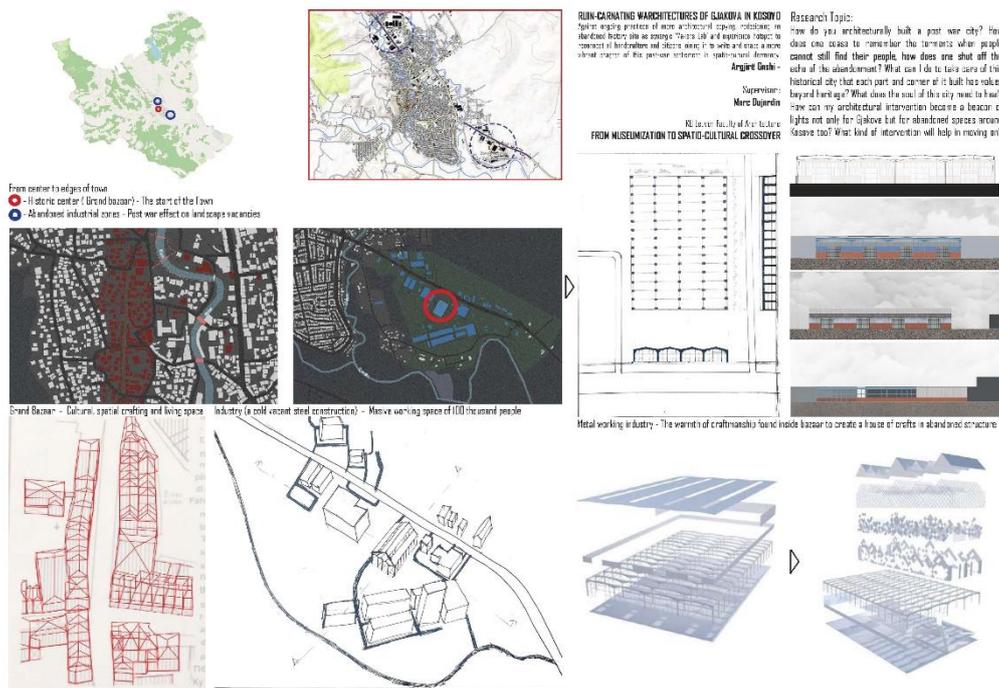


*Inside a broken home, nobody is coming back.*

Follow-up master dissertation project on 'WARCHITECTURES' in Kosovo, initiated by Argjire Krasniqi's internationally awarded master dissertation (2019-2020), and adopted as new arCsus Lab research question under the umbrella of 'contested' Legacies.

Contrary to the former master dissertation dedicated to the city of Janjeva that was spared from large destructions, the case of Gjakova is questioning the mere 'mimetic' practices to rebuild the cityscape of Gjakova to its ruined pre-war image: the theme of 'architectural copying' (Dujardin,2006).

To boost a more dynamic process of future geared processes of de- and reconstruction, the student opted to rethink and transform a huge abandoned factory hall and warehouse into a 'makers lab' as testing and exhibit ground for reconnecting dispersed handcrafters with citizens to join in for a more dynamic approach to build the Gjakova of the 21st century. The abandoned factory hall outside the city not only provided the opportunity to shelter all demolished craft centres, but even so act as an experiential hotspot for all citizens and outsiders of Gjakova to inspire, test and transfer more innovative ruin-carnating strategies back and forth between the makers lab and the city.



In view of mapping and simulating the culture transfer by the 'makers Lab' to the city by means of a couple of real cases, demonstrating how to reconstruct ruined house sites from a more innovative but still culture geared (crafts) perspective, the plan to go back and conduct fieldwork in Gjakova could not be realized because of being victimized by Covid-19 contamination.

However, to advance our research on war-architectures and ruin-carnation of seemingly lost vacancies, these two outstanding bodies of 'research by design' serve as a basecamp to further our research on dealing with ruined material and immaterial culture in more positive and creative ways than usually is the case.

Both Argjire's will support the design studio with graphical documents to scale and will avail themselves to either online or on the campus co-organize workshop moments.

However, if one or some of the students may have access to other interesting case studies other than Kosovo, and well-known to them, we can allow on an exceptional basis to broaden the scope of the contextual framework of this arCsus Lab research topic. Links to Argjire Gashi's master dissertation outputs: Reflection Paper, video presentation external jury, pictorial view of work in progress.

[Link Reflection paper](#)

[Link Video presentation](#)

[Link poster \(to be added\)](#)

[Link Work in progress \(to be added\)](#)

#### **4. The arCsus Lab deliverables and evaluation format: the A3 Leporello**

### **Evaluation format & timing:**

The evaluation will assess the aspects as formulated above, i.e. the process and the final production.

Criteria: see ECTS file and competence matrix.

The output will be presented on a weekly basis by the student, and in intermediary reviews in the presence of the whole group (reviews) and evaluated. The teaching and coaching of design studio will be a combination of campus related and online teaching.

The reviews will be peer review, up-liner review by guest critics and academic review by the professors and experts. There will be an online final presentation with a public exhibition in week 14 for a jury of internal and external critics.

Finalization choice of context and project site: week 2 (13 October 2021)

Midterm review (online or on campus): week 8 (24 November 2021)

Final review and deliverables (online or on campus): 12 January 2022.

## **Deliverables:**

The project will be presented in the format of an A3 LEPORELLO (Japanese Fold), complemented with scale models, a video presentation and whatever mixed media that may well support the narrative. In the leporello, a picture of any output, other than graphics should be included with a caption.

To familiarize yourself with the leporello format, please view two attached MAIG14 outputs of last academic year, produced in the unreal times of the pandemic:

Best Practice Leporello 1 MAIG14 (2020-2021) by Vasilena Kostova:

### ***FROM FORMAL INDUSTRIAL MONUMENT TO INFORMAL CHILDREN-s REALM - THE AMBRASSADE CONCEPTUALIZED***

*Redesign of the former train warehouse at Steenbrugge as a temporary and transitional communal place for children affected by imposed space restrictions in times of pandemic.*

See Link: [Vasilena Kostova Leporello 2020-2021.pdf](#)

Best Practice Leporello 2 MAIG14 (2020-2021) by Ricardo Javier Lopez

### ***THE SOLID, THE VOID AND THE ARTERIA PASSAGE***

*Rethinking Steenbrugge's former Train Warehouse yard as Experience Spot for Contemporary (performing) Arts in unreal Times of from the Perspective of Morpho-Typological Design Strategies*

See Link: [Ricardo Javier Lopez Leporello 2020-201.pdf](#)

In the course of the design studio, we will regularly refer and look back at other 'best practice' outputs of both MAIG14 and MAIG42 arCsus Lab design studios.

Contact: [marc.dujardin@kuleuven.be](mailto:marc.dujardin@kuleuven.be)

NOTE: We have opted not to make a video presentation of the design studio. An updated self-explanatory PPT presentation will be made available online soon.