



other ways of doing architecture: designing situations

(including considerations on the related architectural languages producing unexpectedness, and thus enchantment)

Master Dissertation
2021-2022

Dag Boutsen



This master dissertation studio will focus on the 5 means through which architectural actions or products are achieved when designing situations. These 5 means, including a (historical) database form the basis of a project called *Spatial Agency* (www.spatialagency.net). A project team lead by Tatjana Schneider and Jeremy Till worked on this website and book.

The interest in means such as appropriation, dissemination, empowerment, networking and subversion emerges out of my expertise in co-creative design. My career as an architect is built up on numerous workshops with stakeholders, large housing projects in Europe based on participatory design processes, work with Lucien Kroll, exhibitions with Patrick Bouchain, research work, etc...

Spatial Agency is a project that presents a new way of looking at how buildings and space can be produced. Moving away from architecture's traditional focus on the look and making of buildings, *Spatial Agency* proposes a much more expansive field of opportunities in which architects and non-architects can operate. It suggests other ways of doing architecture.

In the spirit of Cedric Price the project started with the belief that a building is not necessarily the best solution to a spatial problem. The project attempts to uncover a second history of architecture, one that moves sharply away from the figure of the architect as individual hero, and replaces it with a much more collaborative approach in which agents act with, and on behalf of, others.

It is the first time that such a collection of alternative approaches to architectural production have been brought together in one place.

This website is an extendable repository of examples of Spatial Agency. The [database](#) is sortable into broad thematic areas that group the motivations (why?), locations (where?) and means (how?) of Spatial Agency. Each entry has a link to its own website in the title bar, and then references and links to associated groups and subjects at the bottom, opening up to an international network of spatial agents.

Starting point in this studio is Paul Chemetov's *Patinoire* (ice skating rink) in Saint-Ouen, France, a structuring multifunctional complex with an amazing allure, build between 1975 and 1979.

We'll visit the building and dig into the story behind it.

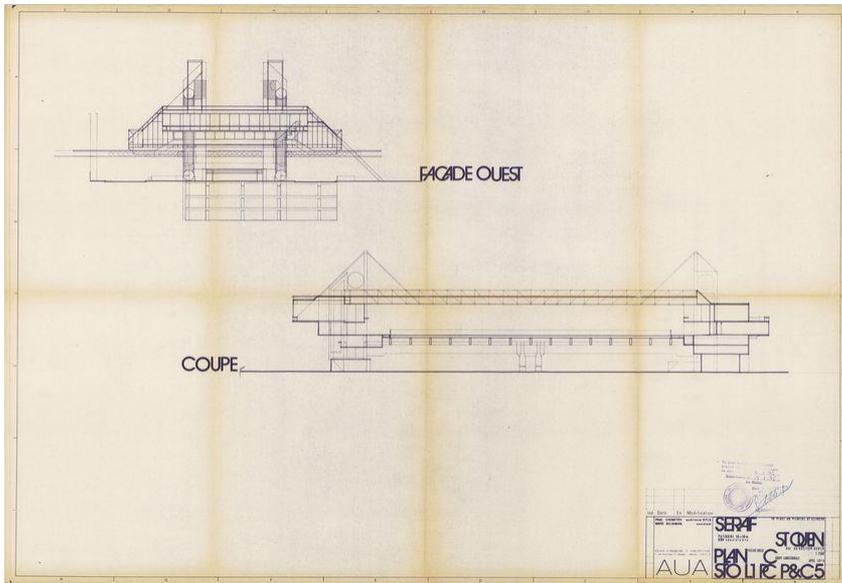
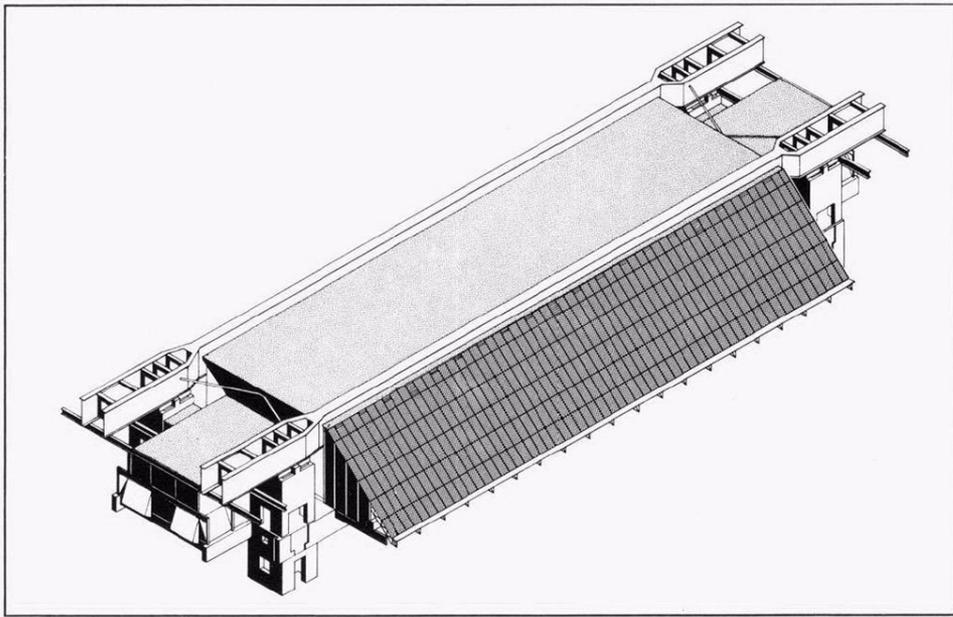
We'll discuss the zeitgeist, the intentions, the ideology.



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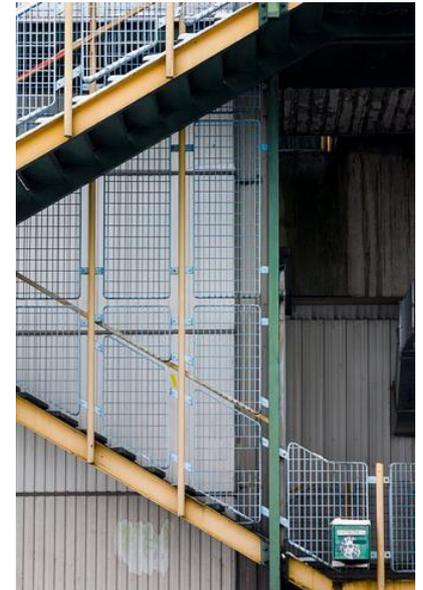


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DESCRIPTIF

Dressé par Paul Chemetov et Matei Beldiman en avril 1975













PATINOIRE

SALONS



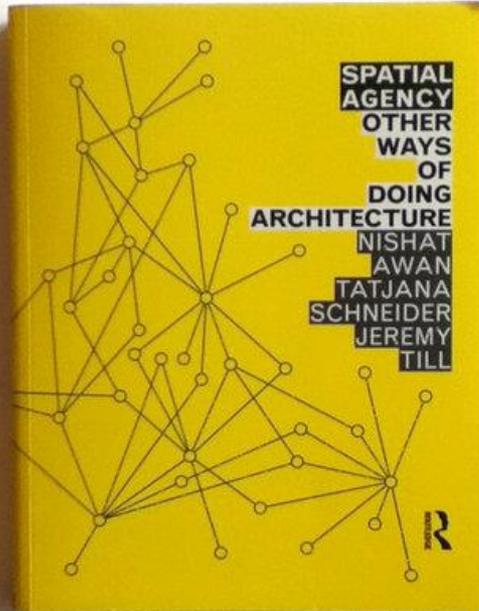
Horaires d'ouverture
du mardi au dimanche
de 10h à 19h
du lundi de 10h à 18h
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Connections



180 Spatial Agency

How?

Where?

Why?

Full Database

0 – C	C – H	H – P	P – Y
00/	Santiago Cirugeda	Brian Holmes	Eko Prawoto
1960s Utopian Groups	City Mine(d)	Independent Publishers	Cedric Price
2012 Architecten	Co-operative Practices	Insideout Architects	Project Locus
A Civilian Occupation	Cohousing	Institute Without Boundaries	PS2
Abahlali baseMjondolo	Coin Street Community Builders	Jane Jacobs	public works
Aga Khan Award for Architecture	Collections of Alternative Approaches	Jersey Devil	Michael Rakowitz
Alternative publishing / zines	Community Design Centers	Jorge Mario Jáuregui Architects	Raumlabor
Amateur Architecture Studio	Community Self Build Agency	Kéré Architecture	Riwaq
Amateur Building Tactics	Community Technical Aid Centres	Nader Khalili	Rural Studio
AMO	Constant	Laboratorio Urbano	Sans Souci cinema
An Architektur	Coop Himmelblau	Lacaton & Vassal	Sarai
The Anarchitecture Group	Counter Communities	Latin American Residential Organisations	Walter Segal
Ankur: Society for Alternatives in Education	Crimson Architectural Historians	Jaime Lerner	Self-organisation
Ant Farm	Mike Davis	Letchworth Garden City	Shack / Slum Dwellers International
Architects' Revolutionary Council	Giancarlo de Carlo	Tomás Maldonado	AbdouMalik Simone
Architects, Designers and Planners for Social Responsibility	DEGW	Ezio Manzini	Squatting
Architectural Association	Design Corps	Map Office	Stalker/Osservatorio Nomade
Architectural NGOs	Diggers / Levellers	Peter Marcuse	Stealth.unlimited
Architecture Foundation	Direct Action	Marinaleda	Otto Steidle
Archtype	District Six	Matrix Feminist Design Co-operative	Supersudaca
Artists and Spatial Practice	Doors of Perception	Merrima Design	Supertanker
Arup Associates	Drop City	Mess Hall	Team Zoo
Asiye eTafuleli	Ecosistema Urbano	Hannes Meyer	Tecton
Atelier Bow-Wow	Ecovillages	Morar de Outras Maneiras	Tent City
Atelier d'architecture autogérée	Elemental	movingcities.org	The London Particular
Atelier-3 / Rural Architecture Studio	Estudio Livingston	muf architecture/art	John Turner
Basurama	Estudio Teddy Cruz (since 2012: Estudio Teddy Cruz + Forman)	New Alchemy Institute	UN-Habitat
Bauhäusle	Exyzt	New Architecture Movement	Untergunther
Bauhütten	Hassan Fathy	Constant Nieuwenhuys	Urban Catalyst
Baupiloten	Feministische Organisation von Planerinnen und Architektinnen	Noero Wolff Architects	Urban Farming
BAVO	Sérgio Ferro	Ob'edineniye Sovremennikh Arkhitektorov	Urbed
Lina Bo Bardi	Findhorn Community	Office for Unsolicited Architecture	USINA
Bogdan Bogdanovich	Fourierist Communities	Open Source Ecology	Jeanne van Heeswijk
Patrick Bouchain	Free University	Victor Papanek	Vernacular and craft-based design
Alexander Brodsky	Yona Friedman	Paper Architects	Viennese Cooperative Garden City Movement
bureau d'études	Buckminster Fuller	Park Fiction	Simón Vélez and Marcelo Villegas
Canadian Centre for Architecture	Guerrilla Gardening	Participation	Västu-Shilpā Consultants
Caracas Think Tank	John Habraken	Gordon Pask	Colin Ward
Center for Land Use Interpretation	Hackitectura	Melusina Fay Peirce	Leslie Kanes Weisman
Center for Maximum Potential Building	Naheel Hamdi	Philanthropic Housing	Whole Earth Catalog
		Project Locus	Windworks / East 11th Street

We will then plunge into the spirit of related 'other ways of doing architecture' and search for similar properties in the *Spatial Agency* database.

The means through which this action or product is achieved.

Appropriation

This can include the taking of another's property for one's own purposes (either legally or illegally, short-term or long-term), or through highlighting abandoned or unoccupied space.

Dissemination

This is about the way knowledge is distributed, how it is spread and to whom, as well as the opening up of discussions for a wider debate.

Empowerment

Allowing others to 'take control' over their environment, being participative without being opportunistic; something that is pro-active instead of re-active.

Networking

This can be a way of working where a core group of people expands according to each project and the expertise it requires, or a core group that builds its projects around its networks; these are hardly ever static groups and they are highly interdisciplinary and collaborative in nature.

Subversion

A tactic / strategy that uses existing policies, guidelines, buildings, etc. for purposes other than those they were designed for.

Spatial Agency	How?	Where?	Why?
007 1960s Utopian Groups 2012 Architecten A Civilian Occupation Abahlali baseMjondolo Aga Khan Award for Architecture Alternative publishing / zines Amateur Architecture Studio Amateur Building Tactics AMO An Architektur The Anarchitecture Group Ankur: Society for Alternatives in Education Ant Farm Architects' Revolutionary Council Architects, Designers and Planners for Social Responsibility Architectural Association Architectural NGOs Architecture Foundation Architype Artists and Spatial Practice Arup Associates Asiye eTafuleni Atelier Bow-Wow Atelier d'architecture autogérée Atelier-3 / Rural Architecture Studio Basurama Bauhaus	Empowerment	Social Structures	Professional 1960 onwards
Community Design Centers			
	<p>Community Design Centers (CDCs) emerged in the context of the US civil rights movement and the women's liberation movement of the 1950s and 1960s, generally providing technical and design advice to communities who could otherwise not afford it. The political climate at the time led planners, architects and designers to view themselves as advocates for those excluded from the design process, and to see urban planning not as a technical or bureaucratic issue but as a political one. Paul Davidoff's concept of 'advocacy planning' was influential in this characterisation of architecture and urban planning as an engaged and participatory process of positive social change. Within architecture in particular, this concern was widespread and can be seen as a reaction to the mechanised and technological tendencies of Modernism.</p>		
	<p>Whilst state funding was available at the beginning, by the 1970s the political climate had changed and public programmes were withdrawn. Those groups who had initially relied on this now became non-profit, voluntary organisations. Today, CDCs cover a broad political spectrum, while some still have a radical politics, others are closer to the neo-conservatism of movements such as New Urbanism. CDCs share a common aim to engage local communities in the design and development process. They do so through community participation and mobilisation against imposed master-planning and regeneration strategies.</p>		
	<p>One of the first CDCs was the <u>Architects Renewal Committee of Harlem</u> (ARCH) founded in 1964, whose director was Max Bond Jr. The group came together to fight against proposals for a new freeway in northern Manhattan, and later provided a range of services from design and technical support to training and information. Although some of its members were architects, others included a lawyer, editor and community organisers. They were associated with the Black Power movement and much of their work was concerned with the alleviation of poverty in the ghettos.</p>		

100 Spatial Agency	How?	Where?	Why?
00/	Subversion	Organisational Structures	Political
1960s Utopian Groups 2012 Architecten A Civilian Occupation Abahlali baseMjondolo Aga Khan Award for Architecture Alternative publishing / zines Amateur Architecture Studio Amateur Building Tactics AMO An Architektur The Anarchitecture Group Ankur: Society for Alternatives in Education Ant Farm Architects' Revolutionary Council Architects, Designers and Planners for Social Responsibility Architectural Association Architectural NGOs Architecture Foundation Architype Artists and Spatial Practice Arup Associates Asiyé eTafuleni Atelier Bow-Wow Atelier d'architecture autogérée Atelier-3 / Rural Architecture Studio Basurama Bauhäuste Bauhütten Baupiloten BAVO Lina Bo Bardi Bogdan Bogdanovich Patrick Bouchain Alexander Brodsky bureau d'études Canadian Centre for Architecture Caracas Think Tank Center for Land Use Interpretation Center for Maximum Potential Building Systems Center for Urban Pedagogy Centre for Alternative Technology Centri Sociali	Patrick Bouchain Individual – Paris, France	Patrick Bouchain is a French architect who designs situations as much as he designs buildings, taking on a number of other roles including that of developer, political advisor, site manager, fundraiser and performer. Most of his projects begin with establishing a network of interested people, collaborators, residents, local government officials, neighbourhood groups etc. Once this network is in place, the site is activated socially, usually through opening a small space that functions as a restaurant, site office and consultation area where passers-by and interested people can find out about the project, give their views, or simply watch a film. This initial phase creates relationships between the architects, builders and local people and creates uses for the site before anything permanent is built. Through such an approach Bouchain's projects are sustainable in the real sense of the word, ensuring that what is finally constructed is appropriate and useful for the site and makes good use of resources. Many of the projects are on an urban scale and include the reuse and refurbishments of old industrial buildings through minimum intervention.	   
Patrick Bouchain Alexander Brodsky bureau d'études Canadian Centre for Architecture Caracas Think Tank Center for Land Use Interpretation Center for Maximum Potential Building Systems Center for Urban Pedagogy Centre for Alternative Technology Centri Sociali	Other Work	Patrick Bouchain and Isabelle Chaise, 'Interview: Patrick Bouchain', <i>Blueprint (London)</i> , 2009, 38-39, 41-42.	
Center for Land Use Interpretation Center for Maximum Potential Building Systems Center for Urban Pedagogy Centre for Alternative Technology Centri Sociali	References About	Karine Dana, 'The Raw and the Cooked', <i>World Architecture</i> , 2001, 54-59. Robin Wilson, 'Le Channel, Calais [France]', <i>Blueprint (London)</i> , 2007, 64-65, 67-70. 'École foraine, Saint-Jacques-de-la-Lande, Ille-et-Vilaine = School, Saint-Jacques-de-	

We will discuss online with Patrick Bouchain,
Tatjana Schneider and other experts about
architectural languages producing
unexpectedness, and thus enchantment.

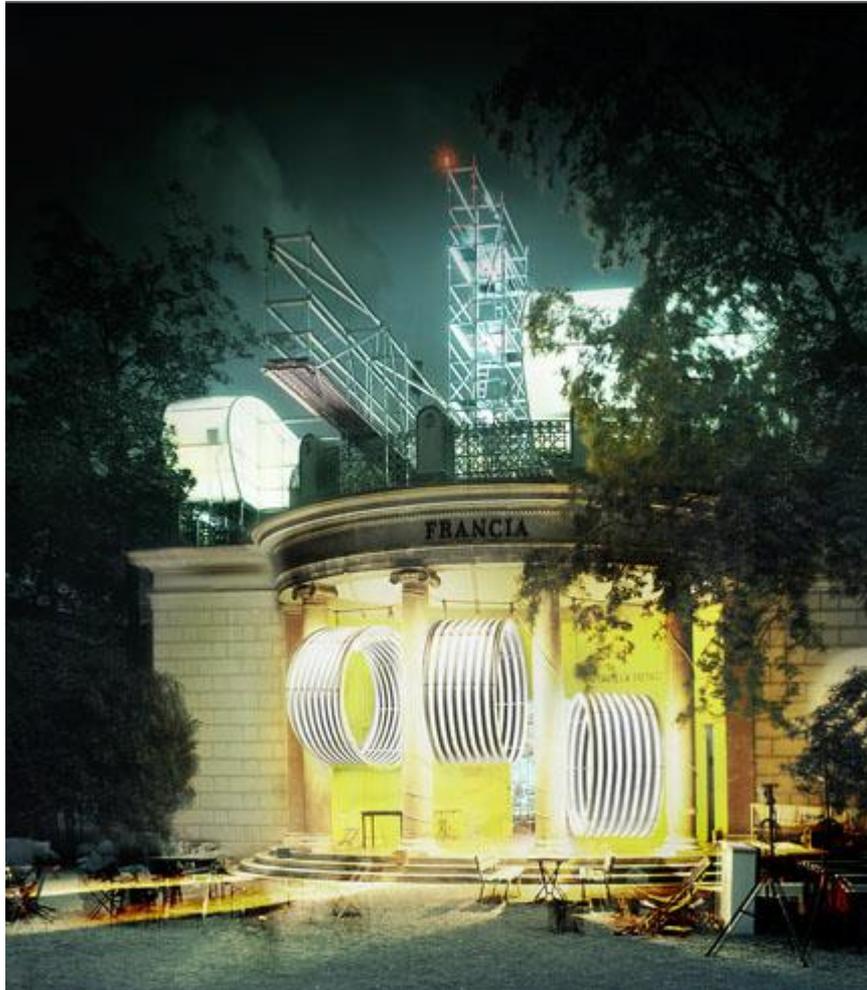
Patrick Bouchain

Construire autrement

COMMENT FAIRE?

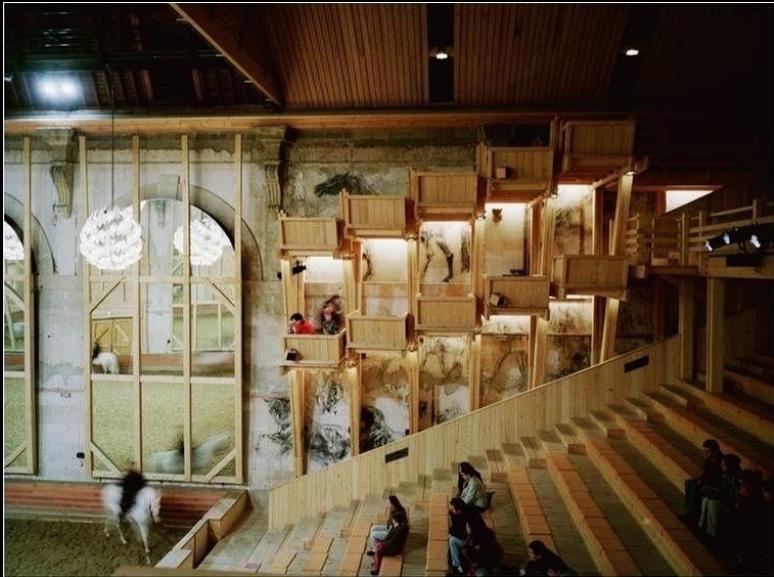


L'IMPENSÉ
ACTES SUD



Metavilla
French pavilion - 10th Venice Architecture
Biennale 2006 - EXYZT





architecte : P. Bouchain, L. Julienne
photo : P-F. Runner

We then process findings in different ways, based on mutual agreements.

These findings will form the base of own thought designed situation(s) which will be transformed into a story. Resulting in an architectural discourse, reflection, intervention developed and presented through a series of well-crafted documents that reflect on the thought situation.

Studio-work 2020-2021

Kunming Happy City, China

Five students seized upon a remarkable context of unfinished residential towers in Kunming, China. Out of necessity, the dwellings on the first three levels are inhabited as best they can by about 50 families. Three of those five students, Nabila (from Bangladesh), Ava (from Iran) and Zhiying (from China), set to work on possible growth structures in which the towers are interwoven with each other and the place. Two other students started working in a different way. Hena (Canada/Japan) developed a 'cinematic' script with different plots in which a 'contract' is developed between the concrete floors and possible users. Laura (from Belgium) finally crystallised her research from that context and a lot of study material on the theme of flexibility into a series of idiosyncratic questions.



Iris Tower, Brussels

Three students, Sacha (Belgium), Daniela (Ecuador) and Lucie (Belgium), worked on a newly finished meaningless office tower in the North Quarter of Brussels. According to many, including the 'Brussels Master Builder', this tower is already hopelessly outdated. The studio came up with the idea of tackling the tower now, as if adjustments were urgently needed. Sacha plays with the idea that the structural prefabrication of the tower can just as easily be dismantled, thus opening up new possibilities. Daniela and Lucie seize the strategic location of the tower to incorporate new functions and to set up necessary interweaving with the neighbourhood.



Khorasan Province, Iran

Mahdi (Iran), Moujan (France/Iran) and Yousuf (Oman) proposed a group of extremely desolate, but still inhabited villages in the east of Iran as a starting point. Each in their own way, they visualise a utopian future that is at the same time attainable with future concepts and appropriate and triggering drawings.



Video's students 2020-2021

1. Zhiying Zhong: <https://www.youtube.com/watch?v=Fvkiid11q1eQ>
2. Nabila Noshin: <https://youtu.be/qWcnEqFCF-E>
3. Ava Dehghanimohammadabadi: <https://www.youtube.com/watch?v=80DFgvYKyKc>
4. Laura Renard: <https://youtu.be/81zim6LPTqA>
5. Hena Wang: <https://youtu.be/kV3fmk5jgFA>
6. Daniela Lomas Cifuentes: <https://youtu.be/ZbbGDZ11qZQ>
7. Sacha Bamps: <https://youtu.be/X8wIUYSwjo>
8. Lucie Vande-Wouwer: <https://youtu.be/H3GQoowx3ik>
9. Yousuf Al Ansari: <https://youtu.be/3cBxlz2iuro>
10. Mahdi Elahi: <https://www.youtube.com/watch?v=sMPAz5J5gQ4>
11. Moujan Mahdian: <https://www.youtube.com/watch?v=WPZkBDmspb8&t=2s>

Master Dissertation Studio Dag Boutsen 2021-2022

other ways of doing architecture: designing situations

(including considerations on the related architectural languages producing unexpectedness, and thus enchantment)

Planning 1st semester

3 meetings: introductions, lectures and brainstorming

Planning 2nd semester

From then on a weekly or previously agreed follow-up and supervision of the further course of your MD will start. This process comprises three evaluation moments that form the basis for the allocation of the partial result by your supervisor (60% of the final total). Only with sufficiently positive interim evaluations (at least two out of three) will access to the final jury presentation be granted.

Week 1

Brainstorm on different scenario's, themes, clusters, ... (resulting from presentations and brainstorms 1st semester)

Week 2

Decision on x 'crisis'-cases

Week 3 Discussion for each case: formation of the subgroups, list of site components and description of local identities, cultural components, regional ingredients.

Week 4

Presentation preliminary research. You present your project/case (10 minutes each) and determine the concrete objectives you want to achieve. These objectives are a personal translation of the intended objectives.

Week 5

Week 6

1st weaving between the x cases (Avatar's) and link with Spatial Agency

Week 7

Week 8

Midterm review. Just before Easter, you will present your Master Dissertation in the "sketch phase"; you demonstrate how you achieve the above-mentioned objectives, you propose a method and a clear plan of action with regard to further elaboration. Guest reviewers will be invited.

Week Easter holiday

Week Easter holiday

Week 9

Week 10

Week 11

Week 12

Scenario film presentation

Week 13

Week 14

Final review. During this review, you present your reflection paper and the project (or a draft of your thesis in case of a theoretical dissertation) to the internal evaluation team (supervisor, co-supervisor...). Each student will have: 10 minutes presentation, 20 minutes discussion (this being a way of rehearsing for the exam). Evaluation whether the project is developed enough to go to final crits.

Week 15

Deadline for hand in of paper via email.

Week 16

On appointment for those who want some final feedback.

Week 17: FINAL CRITS/JURY

Wednesday x/6 = examination.

External jury. After the final review, you will have time to complete your Master Dissertation and, in particular, to thoroughly prepare its public presentation. This gives you the opportunity to emphasize its strengths.

Each Master Dissertation is different and will have its own structure.

-Design-based output includes an architectural or artistic intervention, building, installation,... with a spatial impact, as agreed with your promoter. You present this design by means of graphic documents, audio-visual media, models, etc. Follow the guidelines of your promoter and respect the existing quality standards and (drawing) conventions of the field and the academic correct mention of your references (ideas, images, or quotes). Make sure your presentation is consistent, with a balance between image and text. As befits robust research, the Master Dissertation is not only about ideas, but also about their concretization / materialization in the design and the way in which you communicate this!

-Written output: For a design-based Master Dissertation, this is a reflection note in which you demonstrate that your project meets the above-mentioned academic standards. This document is more than just a concept note or a log. This reflection paper illustrates your approach and shows that you have acquired academic maturity. You strive for interaction and a correct balance between word and image.

1) Vision & position determination: You develop a vision, both with regard to your role as designer / researcher, and specifically with regard to the assignment and / or the research themes. Take a clear position to the subject matter and the architectural culture. Do you agree with or argue against certain prevailing beliefs and ideas? If so, how and why? If not, what continuity do you strive for? You substantiate your answer on the basis of concrete figures, data or statements from authoritative scientific sources.

2) Method & process: You explain which methods you developed to achieve the objectives. Which facets have you highlighted more than others? How and why did you deploy, withhold or reject certain concepts or assumptions? In short: which choices have you made and why? You give an idea of the evolution of your work process, indicating the "turning points" or "breakthroughs". The intention is that an outsider gains sufficient insight into your work process to be able to provide feedback or comment on it or to use and build on your acquired insights.

3) Conclusion: Here you provide a structured summary of the insights, results and findings you gathered during your research process, clarifying how they influenced your research process and your output and are visible in the final result. In other words, this is a critical-reflective part, in which you look back on the whole of the Master Dissertation yourself. Be honest and sincere; if things turned out differently than planned, that's okay - as long as you understand and explain how that came about.

4) Reference list and bibliography: Here you collect data from all sources (books, articles, websites, blogs, encounters, ...), reference projects, images, visits, exhibitions, etc. that gave you ideas or inspiration. The quality (not the quantity) of these sources reflects the depth of your research, that is to say: better one solid essay from a scientific journal than four blogs or websites of which the academic value of the content is questionable or cannot be verified or additional needs academic review. It's important that any idea, image, or quote you borrow from someone else clearly states where it comes from. If you don't, you are committing plagiarism - a form of "intellectual theft" that is severely punished!

Submission guidelines

For the internal evaluation moment and the jury moment you present the following documents:

- Design: Check any guidelines regarding the required format (the number of plans, format, orientation, whether or not it is necessary to make models, etc.). Each item you submit is provided with a title, your name, the name of your (co-) supervisor and the logo of the KU Leuven, stating: Faculty of Architecture Campus Sint-Lucas Ghent or Campus Sint-Lucas Brussels.
- Master Dissertation text, including summary (summary: approx. 3500 characters). If it concerns a reflection note for a design-based Master Dissertation, this document is a maximum of 40 pages. The document is provided on the front and back, as well as on the first page, with the title, your name, the name of your supervisor and co-supervisor, and the logo of the KU Leuven stating: 'Faculty Architecture Campus Sint-Lucas Ghent 'or' Faculty of Architecture Campus Sint-Lucas Brussels'. You submit the document in two hard copies (if necessary for the jury evaluation, more hard copies can be asked).
- Synthesis image and summary note: In 2 pages (A4 format) in which you present the essence of the project and the reflection that preceded it. This document can be given to the jury members as a "folder" and serves as a visual reminder of your project. You submit this on 7 copies.
- The submission procedure and concrete deadlines will be communicated at the start of the second semester.

“Resonance in Architecture, retuning definitions and criteria in trust and trust-based architecture through participatory design”



De Zilvervloot, Dordrecht
Dag Boutsen & Lucien Kroon







La Mémé
Lucien Kroll