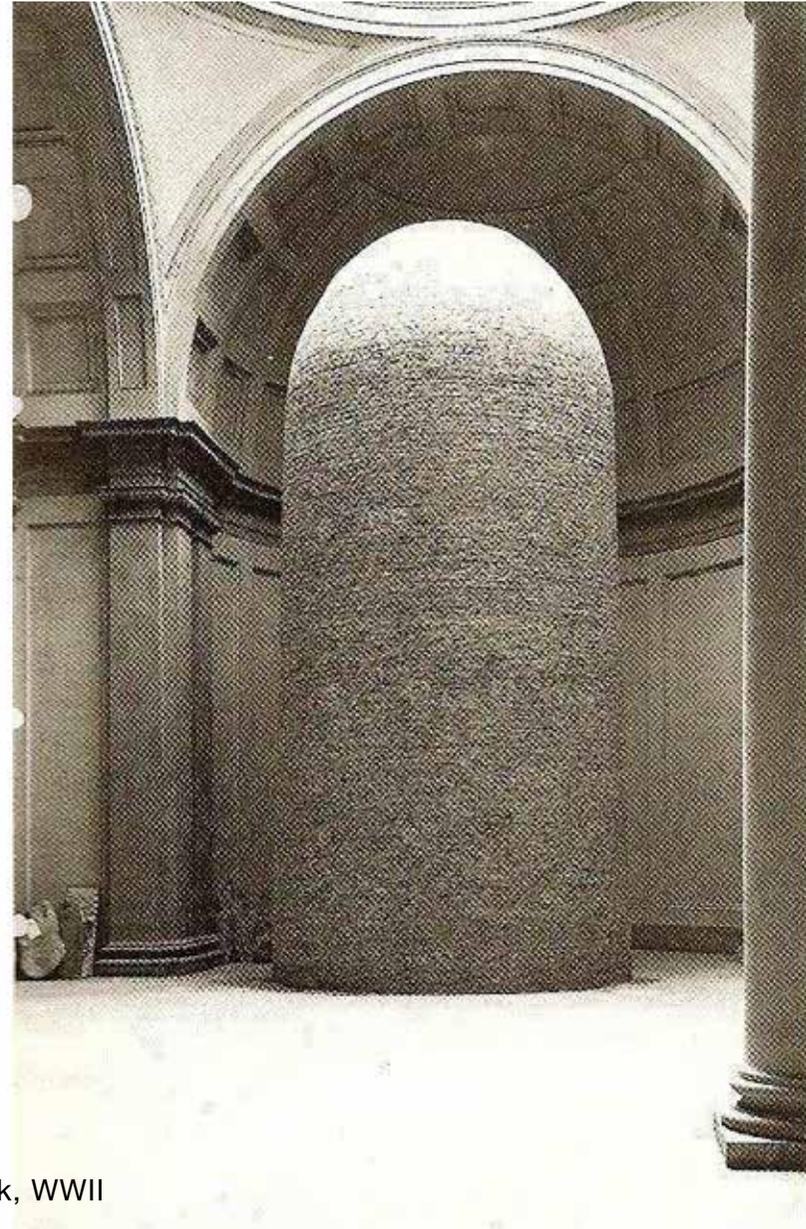


SURRENDER RESISTANCE
RESISTANCE SURRENDER



Accademia Firenze, Michelangelo's David encased with brick, WWII



The design studio wants to present the student with a moment of calibration and reset.

It aims at questioning the position of the architect with respect to critical points of architectural interest. It simultaneously acts as an opportunity for the re-sourcing and the re-orientation of your specific link with architecture, your expertise and fields of interest, commitment and care

Surrender/Resistance invites an apprehension of issues from the perspective of extremes, of apparent contradiction, ambivalence and paradox.

THIS EXERCISE ALLOWS YOU TO MAKE A SHARPER STATEMENT



THIS EXERCISE IS ABOUT TAKING RESPONSABILTY AS AN
ARCHITECT BY FORMULATING WHAT ARCHITECTURE
COULD/SHOULD BE ABOUT

IT IS UP TO YOU DECIDE HOW AND ■ WHAT



Giovanni Anselmo
ENTRARE NELL'OPERA 1971

The centre of an unspecified space becoming aware of his connection to the universe on August 16, 1965, at dawn, when he saw his shadow on the side of Stromboli. For Anselmo art changes people's awareness of their relationship to the world.

In line with Anselmo's statement on art's capacity, we speculate,

that architecture too, changes people's awareness of their relationship to the world. In this case, we must find out in what sense; or the multiples of how, why, what and so on

that relationship to the world is another way of saying architecture, which implies that we must learn the nature of those relationships, both with the world and the (dynamic) actants inhabiting it

that 'world' is another word for 'architecture', which inevitably implies a co-existence of worlds, and the performative necessity of recursive world-making

Being designers, and our extended field and medium being architecture, this finding out is performed by means of designerly constructing architectural content.



SPACESHIP EARTH
Apollo 8, Earthrise (1968)

EXHIBITION

LUC DELEU & T.O.P. office FUTURE PLANS 1970-2020



23 February 2021 -
13 June 2021

deSingel (Expo)

Antwerp

For *Future Plans 1970-2020*, curators Peter Swinnen and Anne Judong enjoyed nine months of unlimited access to the archives of T.O.P. office. The title also serves as the filter through which to explore the living archive. Which projects, whether conceived in the 1970s or 2000s, hold the intelligent promise of a future plan? And how can they ignite the designers, architects, urban designers, ecologists, lawyers, administrations and policy makers of today and tomorrow? *A future plan* in itself.



LUC DELEU & T.O.P. office

For half a century, Luc Deleu & T.O.P. office has served as the seedbed for this striking exhibition. When architect and artist Luc Deleu and his wife Laurette Gillemot founded T.O.P. office in 1970, they were acutely aware of the social power of architecture, but also of the art and urgency of harnessing it. Architecture as an uncompromising tool for highlighting the scale of the world and persistently calling it into question. Armed with a merciless but humorous logic, a firm belief in the freedom of the individual and a far-reaching concern for ecology, T.O.P. office continues to hold up a mirror to citizens and politicians. Always uninvited. Quite simply, because it is necessary. The fact that the majority of projects will never be built is now beside the point. They exist and stubbornly continue to call attention to the vital issues.

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THE BRUSSELS WAY



Brussels as a starting point: metropolitan condition, explorative, urgencies, inter cultural, urban substance, small & edgy, positioning of the discipline.

The Campus in Brussels is, by its location, involved people and legacy, deeply imbedded in the complexities of the "ville monde" of the Brussels region. Reflection and practice on architecture in a "cutting edge" context is pushing forward essential questions about the positioning and role of the discipline in fast evolving urban realities.

The smaller size of the campus allows also a specific concentrated way of operating, offering a permanent practice environment for participating studios and an intensified exchange, inwards and outwards, between different approaches.

Image: Historical Photo Meurop, Unknown

MEDIATING TACTICS



Critical questioning, Paradigms, Interactions and connections, Collective and dynamic agency, Situated and Situational, Future, Speculation and world-building.

Architecture is situated in a dynamic relational field, and connected with it in a myriad of ways. Its potent complexity, and dependence on an intricate web of ceaselessly changing conditions and expectations, requires that architecture itself, as discipline and practice, is placed under sustained scrutiny. Architecture's conceptual frameworks, images of thought, and styles of working, must be critically questioned, and accordingly (re-)positioned, (re-)conceptualised, and (re-)contextualised. The subjects addressed range from art to technology; from social and political to philosophical; from appropriation to generosity; from coercion and control to care and attention; from material to theoretical, etc. Emphasis lies on interstitial relational spaces, and generative interactions, emerging from situated and situational practices. Mediating Tactics is an environment in which multiplicity in approach and attitude are valued, and in which they can be activated and cultivated. The diverse collective of participants commit themselves to meditate in this field of tension, deploying strategies to improve architecture's capacities for shaping the futures of the world(s) we inhabit.



URBI et ORBI : ~~URBANISM~~
ORBANISM

City
The whole Earth/World

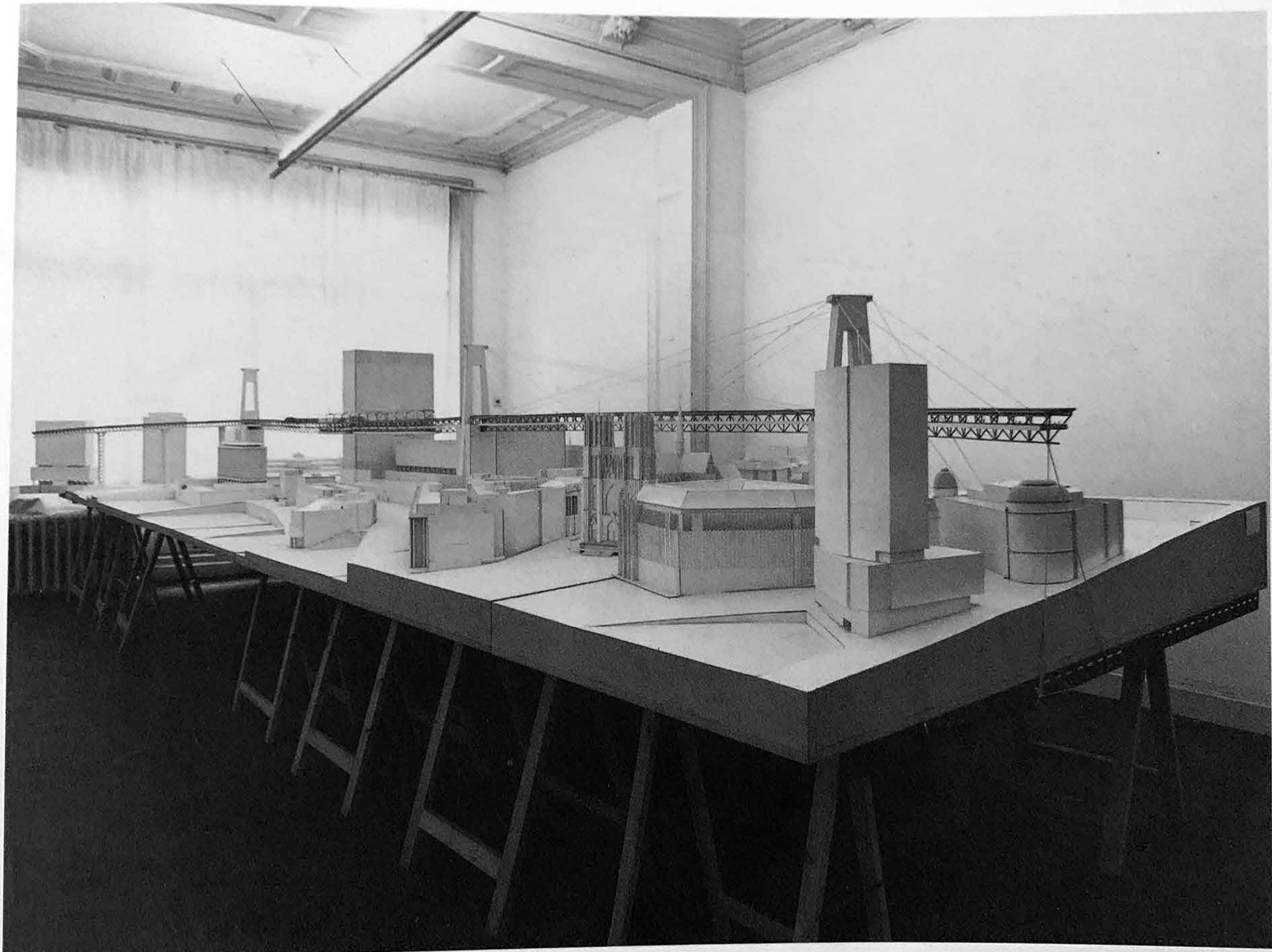
ADAPTED UNADAPTED

visionary views on spaces of planet earth.."[1]

Through their visionary ideas, *urbanists* turn attention to a global consciousness instead of a local preoccupation. Thinking architecture and urban planning according to a (visionary) world scale brings up issues related with the spatial impact of building under demographics explosion or the current and future environmental circumstances on a micro-level.

In order to respond to this new scenario, the *urban planner* must act according to priorities, no longer based on "esthetic and style" elements but on a new "situation of 'do-it-yourself' architecture and self made cities"[2].

Differently from the figure of the utopian architect, the *urbanist* assumes primarily the function of the researcher, aiming at instigating new ways of thinking on architecture and urbanism. Besides researching on a specific subject matter it is also clear the importance in devising 'urban' tools and research methods, thus amplifying the scope of possibilities within urbanism itself. It is within this context that one can see the figure of the 'urbanist' taking action, and ultimately from the need to



ADAPTED UNADAPTED

as strategy;
as method;
as attitude;
as manipulation, creation, imagining of conditions*;
as emancipation from instrumentality;
as a state;
in process and practice;
as anticipation or response.

In accordance with the duo-concept Surrender/Resistance, Adapted/Unadapted can be addressed following two lines of action that originate at both ends of a range, and the multitude of degrees in-between. It opens a space to interrogate the relationships between question and response, the possible and the necessary, the required and the optional, contingency, the appropriate, the convenient, etc

THE UNADAPTED CITY

5 SPORTS, RECREATION AND SPECIAL FACILITIES

- 1. LOCAL FACILITIES
- 2. REGIONAL FACILITIES
- 3. STATE FACILITIES
- 4. NATIONAL FACILITIES
- 5. INTERNATIONAL FACILITIES

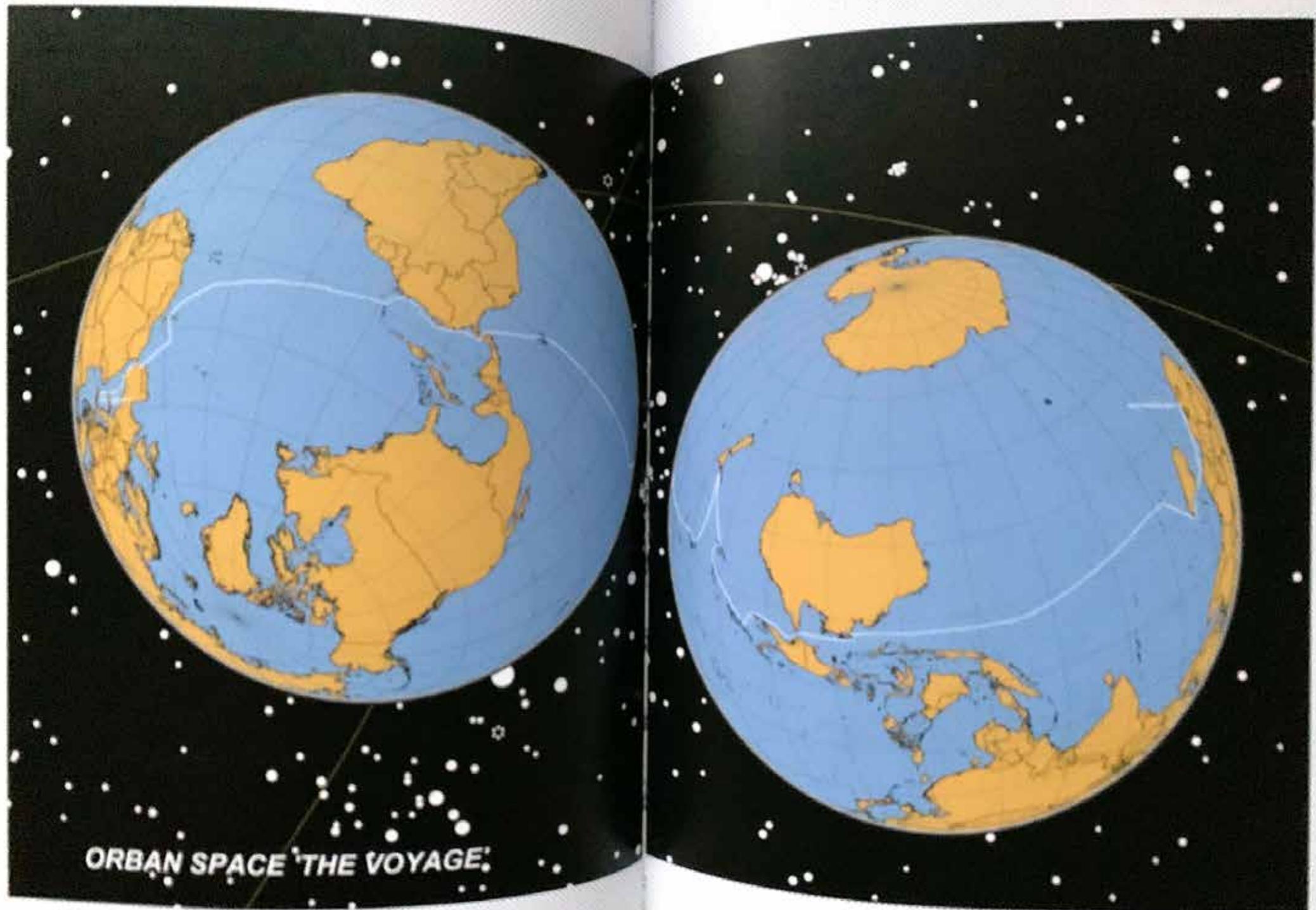
LEGEND

- 1. LOCAL FACILITIES
- 2. REGIONAL FACILITIES
- 3. STATE FACILITIES
- 4. NATIONAL FACILITIES
- 5. INTERNATIONAL FACILITIES

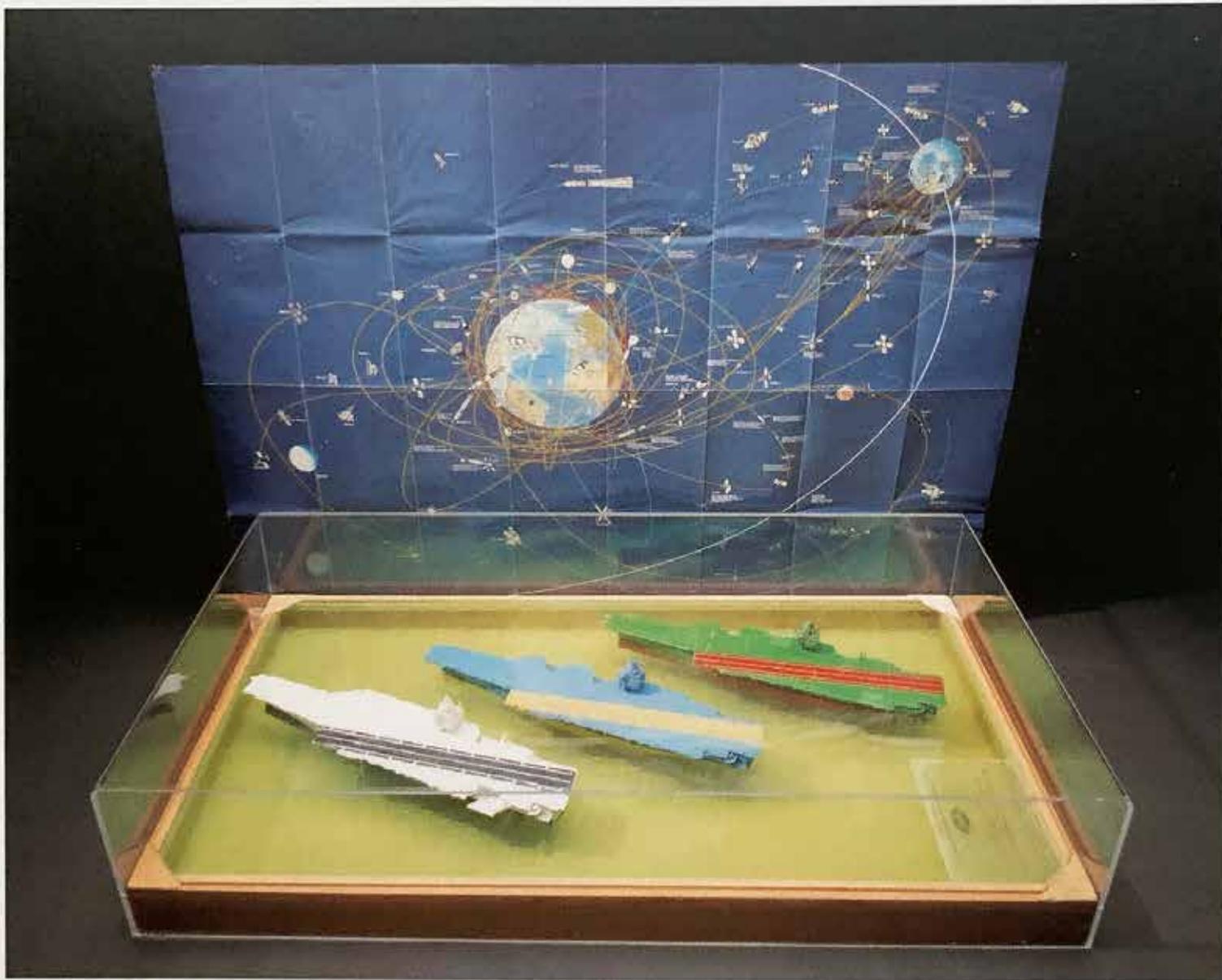
CONCENTRIC ZONES

- 1. LOCAL FACILITIES
- 2. REGIONAL FACILITIES
- 3. STATE FACILITIES
- 4. NATIONAL FACILITIES
- 5. INTERNATIONAL FACILITIES





ORBAN SPACE 'THE VOYAGE'



Mobile Medium University Revisited (floating U.I.A.), 1989.

A DESIGN EXERCISE IN ARCHITECTURE NOT AWAITING BUT
PROVOKING CHANGE: FUTURITY

