



*Teatro Olimpico by Palladio, drawing cross section by Ottavio Bertotti Scamozzi, 1776.*

## STUDIO AS-S(E)AMP(B)LING

**Engagement** : Craftmanship

STUDIO AS-S(E)AMP(B)LING explores the relation between architecture, the city, and the city of architecture.

Architecture relates to the city.

Form relates to typology,

- but what about function?

*(or how we relate Aldo Rossi to Aldo van Eyck)*

### Research and design

The design studio AS-S(E)AMP(B)LING starts from the disconnection of form and function, in order to explore the architectural scope of spatial figures in plan, section and façade. Subsequently fragments and typologies will be recollected and assembled in analogue collages. These collages work as samples that will be elaborated within the context of a collective city sculpture.

By rethinking form without function, we enable the occurrence of new and possible uses in close relation to architectural forms, figures and motives. In that

way we don't look for alternative uses to existing typologies. We search for new architectural and urban realities that originate the analogue collage, as a tool.

The studio takes the built condition in Flanders as a given. With its fragmented built condition in mind, where designed and non-designed spaces go hand in hand, we approach this condition as an idea, a framework to work with, rather than a context to operate within.

### Building new spatial possibilities

So what about function? Rather than focusing on a predetermined program, we rethink function as a matter of enabling possibilities and opening new opportunities. This approach includes the close reading of the spatial construct in relation to use - with a precise notion of public, collective or private, common, in-between, open and closed, (in-)formal, autonomy, interior and exterior space in mind.

### Project = context = project

The projects will mediate the context and the context will mediate the resulting projects.

Canonical references, lesser-known examples or even generic types and typologies will be isolated and reassembled into samples. The samples will be recollected in a newly generated context or city sculpture with the notion of (sub)urbanity, core, spine, ensemble, archipelago, - in mind.

### How to (re)collect and assemble through samples

The studio course is gradually build up in time. Each movement involves a clear, precise and co-ordinated output.

#### 1. catalogue

Existing typologies will be explored in connection to uses, traditions and context in order to build up a catalogue of existing typologies.

#### 2. sampling

By re-collecting, assembling and sampling fragments, the formal boundaries of typologies will be tested in collage, but also in plan, section, model and projection.

#### 3. (re)assembling

A city sculpture will be built up by collecting all architectural fragments in an overall scenography. In a collective and continuous debate, students will elaborate on their project while mediating the context.

#### 4. extracting the samples

In a final movement the students extract precisely framed details of their project in the context to elaborate these fragments in drawings.

#### The fragment and the whole

The constant interaction between the fragment and the whole runs through the studio course as a motive and a tool. The understanding of each fragment compels the examination of the overall whole.

The studio AS-S(E)AMP(B)LING deals with topics as adaptive re-use, the public interior, solids and voids (nolli), historical, (in-)formal space, ensembles, common space and the in-between, -

#### Outro

The studio is part of the “craftmanship” engagement and operates between research and practice: conceiving through making as well as making through conceiving. The drawing and the model will be the mayor tools throughout the semester. A collective model (physical or drawn to be confirmed) of the scenography of the city sculpture is the final goal.

Team: Karen Kesteloot, Christopher Paesbrugghe

#### Literatuur

Aldo Rossi, *L'architettura della città*, 1966.

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Palladio, *I quattro libri dell'architettura (Hoepli)*, 1990.

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Robert Venturi, *Complexity and contradiction in architecture*, 1966.

Like Bijlsma & Jochem Groenland, *The intermediate size (Nai)*, 2006

Fred Koetter & Colin Rowe, *Collage city*, 1978.

Colin St John Wilson, *The other tradition of modern architecture*, 1955.

Martin L. Friedman, *Hockney paints the stage*, 1983.

Bow wow, *Graphic anatomy*, 1969.

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