

IDW 2021
08.02—12.02

re-
ACT
by
design

design

luchtbal

International Design Workshop Week
University of Antwerp / Faculty of Design Sciences
in collaboration with Royal Academy of Fine Arts Antwerp

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Re-ACT by Design

Re-ACT by Design is the theme of an annual series of international workshop weeks for master students architecture, interior architecture, product development, heritage studies, urbanism and spatial planning, of the Faculty of Design Sciences at the University of Antwerp as well as for students of the Royal Academy of Fine Arts of the AP University College.

“It might be said that what is offered in research and education should be determined by the challenges that are being articulated in the lines of fracture of society itself.”¹

The aim of the international workshop weeks is to explore the power and capacity of design to tackle those lines of fracture and socially engage by design. Beyond re-search by design, students and tutors re-act by design.

How can design education not only address students, but also address those lines of fracture, and induce debates, provoke questions, and set an agenda?

The workshop is open to radical pedagogical experiences, which open the eyes, change sides and widen thinking. It stimulates crossing disciplinary boundaries. It provides a forum for international exchange and it is an informal platform for discussing arts and design education and their agency.

Since 2020, IDW focuses on what is seen as the most epic construction project of Antwerp in the XXI century: the capping of the ring road. If the ring road is seen as an almost literal line of fracture, how can the capping of the road then be seen as sealing the fracture, and setting an agenda towards a better world?

¹ Simons, M. (2006). 'Education Through Research' at European Universities: Notes on the Orientation of Academic Research. Journal of Philosophy of Education, 40(1), 31-50.

Festival of the Meantime

A festive celebration of living together, at recurring periods.

How can cultural performance become a strategy to give exposure and agency to hidden voices and unseen places?

How can artistic interventions become a tool for reaching out to those who participatory methodologies can't reach?

How can a repetition of small moments "taking place" become a "taking the place" on the longer term?

Capping of the ring road and fractures of society: designing the meantime

The capping of the Antwerp ring road creates new opportunities. On the one hand it offers an answer to the supralocal problem of traffic flow around and through Antwerp, on the other hand, at local level it offers the adjacent neighborhoods a new place for urban life. For both levels, the supralocal and the local, conceptual design proposals have been made. What has not or insufficiently been done yet, is to develop ideas about the quality of urban life during the time of construction, which can be estimated at 10 to 15 years – the duration in which a child becomes a youngster and a youngster adult. How can this timespan become a meaningful given in the creation of a better future for this area and its inhabitants?

IDW considers the timespan of the construction works as an opportunity for the city and the involved neighborhoods to gradually rearrange and transform this area into a fair and vibrant piece of Antwerp. The area of Luchtbal has a remarkable history and a diverse and complicated population today. Although it might be known as a "difficult urban area", its material and immaterial heritage and its vast open space and young population provide rich grounds for getting such process of transition started. IDW aims at identifying and revealing "what lives among people" – particularly young people – and at providing help in giving it a proper "place".

In IDW, the International Design Workshop Week, 'design' is understood as a process of identifying available resources, actors and ideas, and bringing them into a new constellation, in order to reveal something better than could be expected so far, and meant to be owned by someone else (a product developer conceives a new product but is not the user; an (interior) architect designs a house but is not the one who will inhabit it; the artist realizes a work of art in order to be experienced by others...). IDW believes that making design ideas more tangible during fun events, design sessions and building campaigns, not only involves/engages residents that usually don't attend participation events but also increases the awareness of the residents of the issues at stake and the chances for solutions for their community needs. We believe that design is able to trigger parties, to provoke

interactions between actors that have not been identified before, and inspire for solutions that have not yet been thought of.

The IDW2020 edition looked upon the capping of ring road as the creation of a new urban common. It focused on the Northern part of the ring road, more particularly the connection between Luchtbal and Lambrechtshoeken, and aimed at giving voice to those groups and communities that are not reached by regular participatory approaches and at revealing qualities of places that were overlooked.

IDW2021 is a sequel, and will work on this subject as well. It continues building upon the richness and power of the existing, relying upon design as a process of bringing the existing into new powerful constellations. This edition focusses on culture - culture as an emanation of what was and what is, but also as a space where future is made. Culture is performative. Cultural "performance" gives exposure to both "what lives among people" and "how the world could become". How then can the long term of the construction works become a period of meaningful transition and empowerment, rather than a temporary, but one decade long, nuisance and burden?

IDW2021 will facilitate local groups and communities to design and organize a hybrid festival with online and offline performances.

The festival is seen as an offer for local groups and communities to speak up and claim space. As the designer is not the owner of the artefact that is designed, so is IDW2021 not the owner of the festival. The actors are locals, the acts are performed by locals. The aim of IDW2021 is thus rather to design a set of acts, devices, services and places, that can seduce locals for participation, performance and place making.

The preparation of the festival is seen as a dynamic process of offer and demand between clients and designers. The client owns demands, desires, ideas, and talents and may point to resources. The designer has the empathy to understand these demands, desires and ideas, to see potentials in available resources, and has the knowledge about bringing these things into shape.

IDW2021 focuses on the youth of Luchtbal. A close cooperation is set up with the local division of the youth organization JES. JES is an urban laboratory developing innovative projects

for children and youth in Belgium, located in three cities: Ghent, Antwerp and Brussels. The target group of young people are typically between the age of 6 and 35. Many of these young people also have a migrant background and limited formal education. JES is used to work together with a diverse range of partners nationally and internationally. JES operates through a demand-oriented approach. It organizes events tailored to specific groups and ages. Activities include sports (e.g. street soccer), dancing, music, multimedia lab, etc. For more information about JES, see:

<https://www.jes.be/pagina.php?id=190>.

For IDW2021, JES will act as a mediator between the local actors and the workshop organizers and tutors. It will map demands, desires and ideas that need design work to be realised. This material is collected in a miro-board that will be accessible for the selected workshop tutors, and act as a source of inspiration for the workshop tutors to conceive the concrete workshop. We provide two moments in which the selected tutors can have a look at the collected material: a first moment consists of an online presentation of the miro board, a second moment consists of a physical "market" in which tutors and local actors can meet and speak (to the extent that corona measures allow this meeting. If not, also the second meeting will be online).

Based upon the material and the insights that might emerge out of the two contact moments, tutors will conceive a workshop (that may consist of conceptual designs, design-built projects, organisational design, service-design, participatory performances, etc.) that leads to the moment of exposure on the actual "festival" on the afternoon and evening of the last workshop day (Friday 12 February).

Interdisciplinary workshops

architecture

fine arts

heritage studies

interior architecture

product development

urbanism and spatial planning



#1

The Humour Of Collective Representation - (designing the sense of humour)

by Ola-Dele Kuku

'The society is a system - a social system and we learn from the study of physics that disorder in a system always increases with time. This is evident today in our cultural evolution that reflects the current persisting global phenomenon of socio-cultural conflicts, which I have described as the contemporary conflict culture. Within the realm of how things relate, conflict emerges as a significant catalyst that usually instigates the dynamics of change and reform, rather than the means to stability or reunion. Therefore, conflicts can be manifested as a familiar interdependent relationship involving constraints relative obligations or the balance between wishes and fulfilments. Hence, the affiliation to the built environment by the individual is manifested by means of subjective analytic translation of experiences, actions and endeavour which in turn reveals a behavioural response and attitude towards that environment'.

This cultural transformation is being sustained by an amazing development in technology that has been produced due to the conflict phenomenon (particularly in armed conflict) via design application, applied architecture and applied social engineering. It is a projection of the new application era where design thinking today has become a prominent application rather than a product!

The workshop exercise will use this platform to investigate 'Humour' (which is perhaps the most neglected of the senses) as a design application that focuses on socio-cultural constraints, communication and behavioural response for an urban intervention

– with reference to divisions in society and diversity within the community. The intervention will be based on use of words, symbols, sound as media that appeal to the senses and tools for generating a collective representation.

(extract from 'Out of Nothing' - 2020 / Question Architecture, UK)

Image 1 'The Book Wheel' (1996) installation view - The Nigerian Pavilion at the 15th International Architecture Exhibition, Venice Biennale 2016

Image 2 'Agenda Setting' - neon series (2016) installation view - The Nigerian Pavilion at the 15th International Architecture Exhibition, Venice Biennale 2016

Image 3 'Time Garden' 1 - the Antwerp museum project (1999) installation proposal - courtesy Middelheim Museum Antwerp



#2 L.G.P. Luchtbal Gentrification Project

By Bert Danckaert

Central to this intensive workshop is the fictional urban development agency **LUCHTBAL GENTRIFICATION PROJECT (L.G.P.)**. This office was set up with the aim of making Luchtbal the most prestigious housing project in order to put a definitive end to the deprivation in the neighbourhood. The utopian social philosophy of this unique modernist district will be brought up to date with the reality and needs of the 21st century. **(Irony and staging are the starting point of this project)**

Output of the workshop is a website with the general L.G.P.-plan by means of design sketches, photos, promotional information...

The participants of the workshop present themselves as 'real' project developers with the aim of transforming the Luchtbal into an exclusive gentrification project. Urban renewal with an up-to-date view on ecology, mobility, safety... is central.

The aim of the workshop is to raise political awareness among the participants and to critically approach ethical issues of society (through magnification). The workshop aims to analyse and ironically interpret perceptions of urban development and gentrification.

Candidates have skills or interest in one or more of the following topics

- Architectural and urban design sketches
- History of social housing and utopian projects from the 50-60s (e.g. Brasilia)
- Designing a monument
- Webdesign of the fictional urban development agency
- Making (fictitious) video interviews
- Photography
- Performance, irony

<https://www.bert-danckaert.be>
<https://the-institute-of-doubt.org>

project TEATROS, Havana, Cuba
 Image 1 cine apolo
 Image 2 cine karl marx
 Image 3 cine florida



#3 Meisjesstemmen – towards a female-inclusive Public Space

By Annelies Vaneycken

How can the public space of the *Luchtbal* neighbourhood become more enjoyable for local teenage girls? How can design activate their currently absent voices on this matter? These are the main questions driving the workshop *Meisjesstemmen* (Flemish for *Girls' voices*).

In this workshop, we will work on these questions by conducting ethnographic fieldwork with a group of teenage girls from the *Luchtbal* neighbourhood in Antwerp. The design aspect of the workshop is twofold. Firstly, we will carefully craft subjective narratives that represent the teenage girls their perceptions, ideas, opinions, doubts, and questions regarding their presence in their local public space. Secondly, we will work on the activation of those subjective narratives by exploring and performing different ways of individual and collective oral speech in public space.

The *Meisjesstemmen* workshop is oriented towards students who have an interest in dealing with socio-political matters in design, freedom of speech, human rights, ethnographic fieldwork, mapping, writing, walking, creating design interventions in public space, and experimenting with different forms of oral speech (and minimal forms of performance).

This workshop is conceived and facilitated by Annelies Vaneycken (www.anneliesvaneycken.be) and happens in cooperation with JES.

Image 1 *Jornal de Artigos Não Lidos* (Repórter sem Beiras), 2011, Rio de Janeiro, by Annelies Vaneycken. Photo by Annelies Vaneycken.

Image 2 *Speakers' Corner*, 1976, Hyde Park London. Photo from Wikipedia: https://nl.wikipedia.org/wiki/Speakers%27_Corner

Image 3 *Living books* (Time has fallen asleep in the afternoon sunshine), 2013, Kunstenfestivaldesarts Brussels, by Mette Edvardsen. Photo by Silvano Magnone



#4
Spacing the partition lines
By Andelka Bnin-Bninski

The primary interest of the workshop is a construction site fence for the capping of the Antwerp ring road. Starting from the plan for a long temporary situation for the construction site and its fences (10 – 15 yrs), the workshop takes the transitory character of the fence as a polygon for experimenting the multilayered commoning processes between the Luchtbal and Lambrechtshoeken neighborhoods.

Relying on the common drawing tactics and a medium of the line, the workshop approach focusses on notions of time, observation, reflection and transparency. These notions are considered in parallel as means and objectives – commoning drawing tactic will be fine tuned with specific drawing techniques and drawing surfaces, and the foreseen result is a critical 1:1 model for a construction site curtain. While the accent is moving from the fencing wall to fencing curtain the real polemic is set on the critical dynamics of spatial partition in relation to cultural and micropolitical issues. In difference with fence as a limit in public space, the curtain is considered as private tissue and optional, gradual opening towards the other and different perspective on common space. The objective is to space the lines of division and closure into the potential for observation, reflection and change. Starting from the banal construction site equipment, the workshop provokes nuanced critical attitude and awareness to evolve with time and sensitivity to differences between the local communities.

Image 01 Valley Curtain (Project for Colorado), Christo 1971



#5
A place in the world
By Anna Püschel

This workshop draws its energy from the notions of home, trust and connection. Visual artist Anna Püschel invites students to collaborate with residents to create an intervention in public space that reflects the view of the inhabitants on their area. How can we bring different demographics together, how can they find a voice, and how can these voices be united in a concept that becomes part of the event horizon of the population of Luchtbal? How can we avoid 'intervention tourism', what steps do we need to take in order to gain the trust of the locals? How can we overcome social or language barriers, which tools do we need in order to be able to connect with everybody? The goal is to create a piece of art in the public domain that reflects the view of the Luchtbal community on their own neighbourhood. Through collecting different perspectives, we offer an opportunity to shape the living experience of the inhabitants by reflecting their presence in the public space. During this week, we will discover what home means for us, engage in interesting encounters and share an intense labour of creation and reflection. More than thriving towards a perfect result, this workshop is leaning into personal growth and opening doors. How can we share a space for one week and make sure that everyone involved gains something from this experience? Which elements of

this workshop will serve the students in their further practice, and which ones will serve the neighbourhood that received us for one week? Participants should have an interest in or an openness towards exploring (a) space, social interaction, ethnographic fieldwork, psychology and visual storytelling.



#6 No Time For Leisure: Negotiating Public Space In Luchtbal

By Pablo Calderón Salazar

The word negotiation comes from the latin *negotia-tio*, in turn from *negotium*. *Neg-* being a negation and *-otium* referring to leisure: **a negotiation is a serious business that has little to do with leisure or free time.** But what if we were to reclaim the practice of negotiation for claiming (public) spaces for/through leisure? How could this be encouraged and supported by design? My workshop will be focused on the identities present in the neighbourhood and how they manifest in public space. Youngsters take ownership of public spaces via their favourite activities (playing football, boxing, dancing or doing slam poetry). How can we support them in 'claiming' the spaces and building up an identity around them?

Days 1 and 2 of the workshop will be dedicated to discovering and mapping the different public spaces in Luchtbal, led by the diverse groups of youngsters from JES. In days 3 and 4 we will design and build the elements (visual and physical infrastructure) representative of each of the groups. Day 5, during the Festival of the Meantime, we will propose a performative action, by which the different groups of youngsters claim and negotiate the spaces between them and other groups of local citizens. The photographic and video documentation of the final performance will be in charge of the students, who will devise it as a piece on its own.



#7 Stories of Luchtbal

By Sofie Dieltjens

A place is defined by the people who live there and the stories that take place/found there.

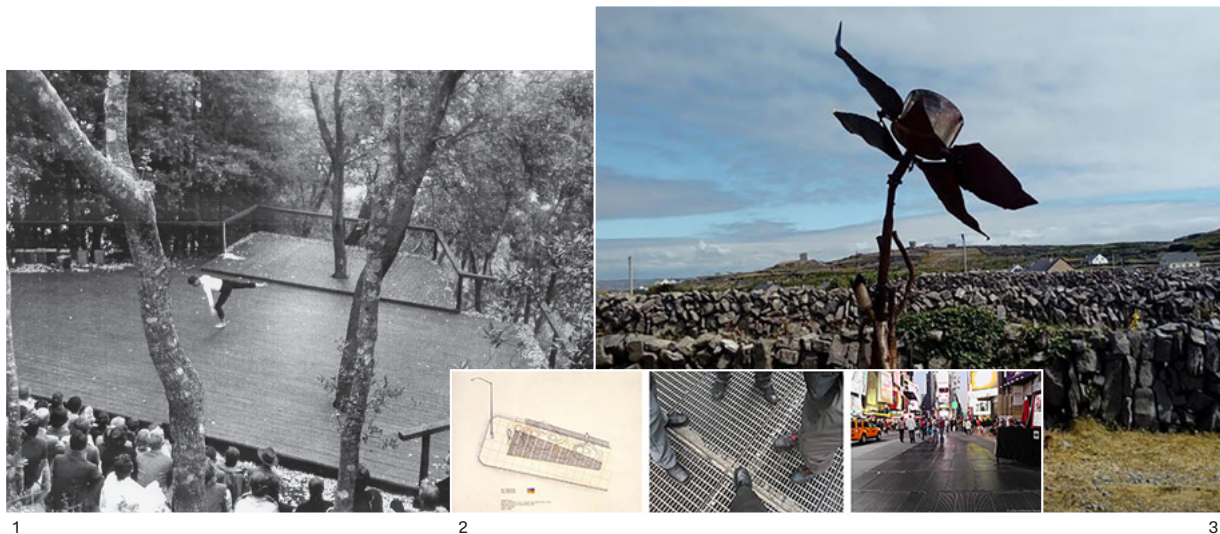
We want to harvest those stories: detect them, capture them and pass them on. In this way we can experience the identity of the neighbourhood as it is today, bring it to the surface, make it tangible and share it: with the neighbourhood and its residents themselves, who can experience their collective home through these stories, and furthermore with other areas of the city, so that they too can hear and see the neighbourhood as it is, and get to know it on its own terms.

In this workshop we will explore sustainable methods to capture, document and publish these stories, in a structured way.

- Under which circumstances are people willing to share their story?
- How can we support people in telling their story?
- And lastly, in what way can we share these stories, holding space for both the collective and the individual?

How can these stories contribute to the identity of and love for the neighbourhood, both of its own residents as of bystanders, neighbours, passers-by...?

The workshop is given by Studio Dott in collaboration with VRT.



#8 Sounding Place

By Phoebe Brady and Sarah Doheny (Cineál)

In this workshop we will design and create a sonic intervention/interactive art piece that will give a public voice to the participative exercises and discussions of the festival of the meantime. We will invent playful methods that capture sound and space to consider how the sonic landscape and its hidden rhythms and activities exist and can inform the new and common infrastructures of the over-the-ring project.

Through online platforms we will collaborate directly with JES, the local youth organisation and with the other workshop groups to gather sounds and stories, both ordinary and extraordinary and recreate them through a sonic recording that will be amplified in the local neighbourhood

As well as composing a piece of sound art, the workshop will also design a sculpture(s) that act as a vessel to amplify the recording into the public ear. They may consider a performative element to the piece, for example a dance, recital, or musical act.

The installation site(s) will be specific and chosen by the students through contextual studies and alternative mapping exercises so that they activate and interact with the local environment. In time, they may also provide a platform for new conversations, festival radio or improvised performance

As an urban study, we will explore the aural reality of public space, its impact on our shared environments and further, will bring attention to the potential that sound has to change how we understand, design and transform the public realm.

<https://cinealplace.com>

Image 01 Merce Cunningham performs on Anna Halprin's dance deck, 1957
©Lawrence Halprin

Image 02 Max Neuhas, Times Square Sound Installation, New York 1977 - present

Image 03 Eugene Finnegan, Bláthanna Meirgíthe (Two Big Flowers); An Criú 2, July 2019



#9 The Construction Site

By Maarten Lambrechts and Hanne Van Gils

Can the construction site become a collective spectacle? Can it nourish a bond between large-scale infrastructure and small-scale communities? Can the excitement of building evoke a positive reaction again? Ever since the Tower of Babylon, participation processes and the construction site seem to share a troubled relationship. But maybe we can try again? And the story has a happy ending?

This workshop will start with a lecture by a contractor who will explain in detail the complex organization of a large construction site. After this introduction, students will engage in a brainstorm session on site with the tutors to discuss how they can hack into the timeline of the construction site (ground work? structure? landscape? other?) and use the available logistics and materials for the benefit of the Luchtbal community.

All types of interventions are possible, from a ground works playground, to a festival during construction holiday, to infinite road block corridors, or an artistic landmark for the New Luchtbal.

The result of the workshop will be a collection of models that showcase the participatory potential of the construction site. Following the theme of the workshop, these models will be (mainly) made from reused and recycled building debris. With the help of local aspiring builders we will design and present these models at the IDW festival.

Image 1 Kennedy tunnel opening, 1969
Image 2 a concert for the workers at the site, somewhere in the Soviet Union
Image 3 students participating in the construction of La Mémé, 1970



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#10
Common Ground

by Traumnovelle and Barbara Salomé Felgenhauer

Earthworks are the founding blocks of collective actions of our societies, ranging from the narratives behind geoglyphs and excavated temples or troglodyte cities, all the way to large scale infrastructure and mining. On a symbolic level, the digging of foundations guarantees a strong construction, as collective works act as binders for a collectivity.

The capping of the ring road, and in particular the Canal tunnels, will excavate close to 10 million cubic meters of earth. Rather than considering these as pure waste, can they become a resource in the construction of collective landscapes? Can their use generate new landscapes which defy and define new open spaces? How can these landscapes propose forms of collective use or meaning?

Students will investigate modes of use for earth as a raw material for the creation of public spaces in Luchtbal with highly defined collective meaning. They will construct their proposal through creative writing, earth modeling, model photography and graphic design in order to communicate their collective landscapes to the people of Luchtbal.

Image 1 Wheeler-Kenyon method 1930-35
Image 2 Francis Alÿs - When Faith Moves Mountains - 2002
Image 3 Ploughing Match, Sydney, Australia, around 1900



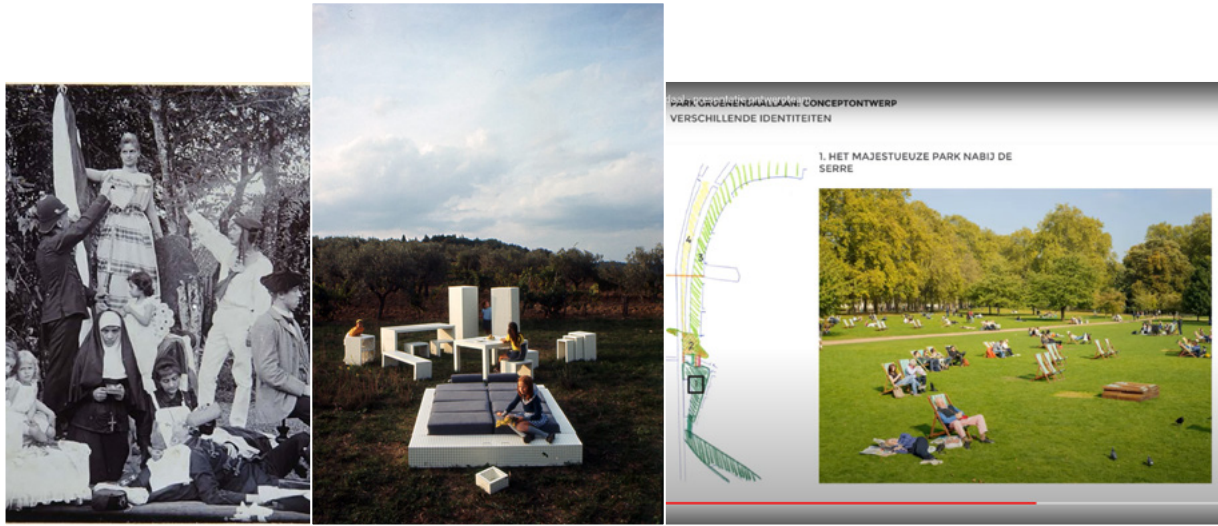
#11
Undercommoning Design

By Menna Agha

As a part of the belief in the importance of emotional education of the Architect, this project is a praxis based experiment that relies on the notion of the undercommons and Black fugitive planning. The undercommoning is a notion first proposed by Fred Moten and Stefano Harney in their 2013 book under the same name. The undercommon disrupts the construct of formality and finds room in the cracks of the system.

Consequently, we will reposition design outside the pounds of institutional impositions, we will be disruption, we will consent to disruption, and we will preserve upheaval. The Design Studio will start its investigation with the question of commoning as a practice of sharing and seek performance of undercommoning as a practice of resistance.

In simpler words, this project will be an exercise in comradery with our site and its people. We will try to generate a design that challenges existing forms of injustice. We will seek the materialization of our design with/on site. This studio will be emotional, poetic, and peculiar; it will require that we surrender to the journey and challenge it simultaneously. We will do some reading, we will chart some drawing, and we will build something.



#12
Tomorrow's thoughts today
 By Maximiliaan Royakkers

This workshop will be about the future of Luchtbal. And its present. The way in which we project onto tomorrow, depends on the qualities and concerns of today. As Luchtbal is a territory in transformation, who's tomorrow is under continuous development and change we can ask ourselves: If yesterday's tomorrow is not today, how soon is now?

This question urges us to speculate on the values and possibilities we can imagine on the future of a place. Together we will uncover the present spatial condition of Luchtbal and the northern Ringroad and re-act to its (near) future. We will look carefully at how it will change faces in the upcoming years, and pick a moment in the future to address and intervene. What could it look like? And how could it be lived? Will it tell stories? Will we play in it?

In dialogue with local youngsters we will develop speculative scenarios about a moment in the future of a space within the Luchtbal neighbourhood. In group we will develop our speculations into a series of "tableaux vivants", living pictures, that we will perform in real time in the spaces of our speculations. Somewhere between a 1:1 scale model and a performance lies an opportunity to briefly act the future while being in the present, bridging the gap between both realities. We will question what we want to keep from the present, and what can be added to the current visions on the future.



#13
Inscribing shared memories
 By Sammy Baloji

The Middelheim Museum has commissioned a sculpture in the public space of Antwerp, which will be realized in the course of the year 2021. I want to use this as a starting point for exchanges with the participants in my workshop.

The sculpture project will not be central to all the activities to be organized during the workshop. However, it seems to me that the questions inherent to the need to have a sculpture made by an artist of Congolese origin in Antwerp echo to a certain extent the challenges that IDW2021 wishes to take up by organizing the workshops and a festival in the area between Luchtbal and Lambrechtshoeken.

The Luchtbal neighborhood not only has a remarkable history, but it is also home to a diverse population that makes it a difficult urban area. In order to prevent the urban space that connects Luchtbal and Mersem from being a place of permanent tension, a set of social actions are necessary, including the assets of culture, design, architecture and art to make this space inclusive and a place favourable to meeting.

It is not about creating monuments or permanent sculptures. But, to envisage, during the time of the workshop and the festival, this space as a place of meeting, of inscribing the trajectories and memories of the populations of the two municipalities with the help of design, architecture and art. To create a path of meetings and sharing of memories of the two communes.

Image 1 A Blue Print for Toads and Snakes
 Installation view, Lunds Konsthall, 2020
 (c) Daniel Zachrisson
 Image 2 Untitled 21_Mémoire_2006
 Image 3 Johari - Brass band, Grand Palais, Paris © Collection Grand Palais,
 photo Didier Plowy



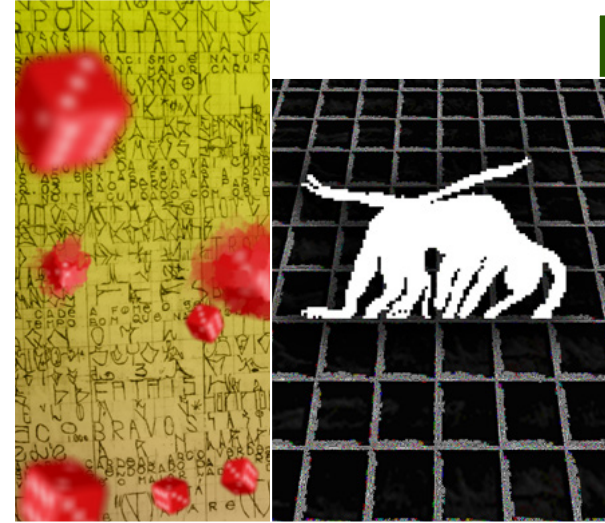
#14

Clownscape Like in Landscape

by Micha Goldberg and Martha T'Hooft

(part of The Land of the Confused)

17 July 1955 was the opening date of the first Disneyland park. What have the architects, urban designers and city developers learned from that event in relation to the public space and especially in relation to parks? Not so much - maybe. Can the public space and our parks be more amusing? In the workshop 'Clownscape Like in Landscape' we are gonna work in relation to that question. We will be in the park, we will read, we will play, we will draw, we will build, we will eat.



RPG

ring problem games
reverse proverb graffiti
roleride performance graph
reality personality gardening
responsive precision greasy
rationally possibly glitchy
recovery project ghosts
ruining phone glimpses
random proof grind

#15

Demon-u-mentalist game of tools

by Sadrie Alves and Stan D'Haene

(part of The Land of the Confused)

How can we become accomplice in the making of the ring road in order to reveal its past to itself? If the ring road is the render then who are its ghosts? When roadies are players then what are the rules to the game? You ~~decide~~ design.

In our workshop graffiti = design = game = infraculture = scores = script.

One informs the other.

We apply techniques from performance art and graffiti to work with the timespan and performed cultures of our workshop context. Walking around the ring with a carrying-bag, we look for existing cultures. Which cultures exist around the ring road? What are its rituals? What do they look like when scaled up (or down)?

By meeting the multipliers of social, cultural and infrastructural action around the ring road, we may better understand its many meanings.

Workshop = culture = performance.

If culture is performed then who's our audience? How do we perform as a group? The workshop is a mix of zooming in and out, getting up, collective collecting craze, ring run and celebration.



#16 Descend of the Pleiadians

By Benedicte Beldam and Flor Maesen

Catalogue of the non-existent //
Near. Far. Wherever you are.

(part of The Land of the Confused)

According to various speculative theories and myths, Pleiadians, also known as ~~The Elder~~ Nordic aliens, are fictional humanoid aliens that come from the stellar systems surrounding the Pleiades stars in the 5th dimension of love. They are concerned about Earth and our future.

A word or image found in an encyclopedia is created within its own universe and is a star in a specific constellation of stars. Thus, one word is referring to other words within that same constellation of stars. When enlightened by each other, the stars perform a profound meaning. In dialogue with descendants of the Pleiadians we will embark on a spectral journey, proposing the encyclopedia as an emerging undefined universe.

This masterclass proposes collective reading, mapping, spectrality, unexpected encounters, public space actions and creation. It encourages unrealistic worldviews and a blur between fantasy and physicality, - the birthplace of art. We create a narrative; rigging images, words, drawings onto each other, possibly resulting in an encyclopedia. Each work refers to other works created in the workshop, forming an acausal constellation as that of the Pleiadians.

#17 We make it together

By Dirk Vertongen

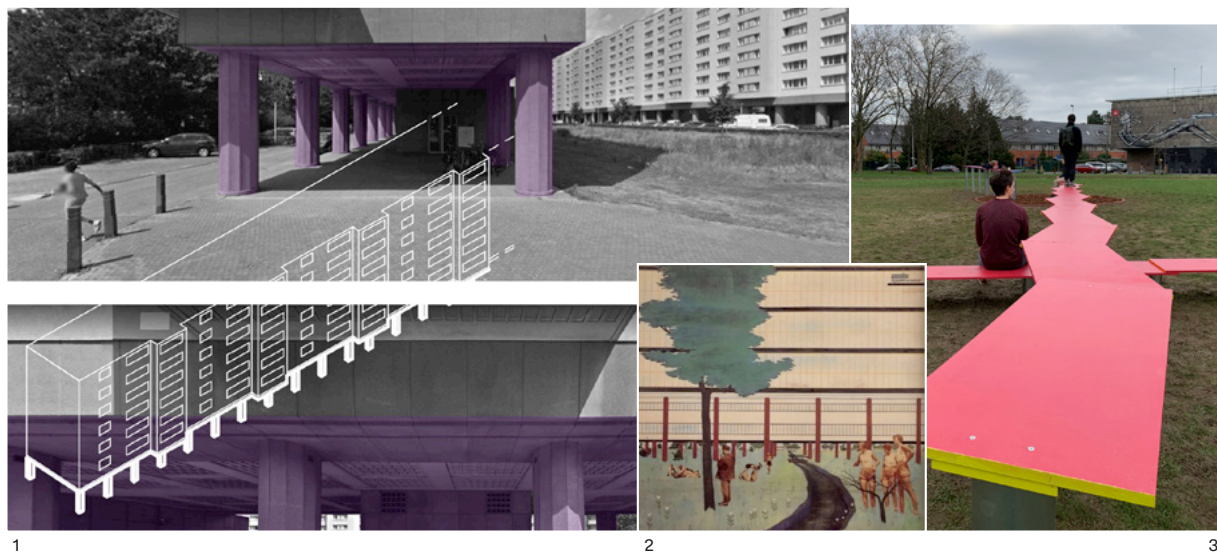
Collaboration connects. Across language and culture and gender. In this way we get to know each other, in a different way than we are used to. We can let unknown talents float to the surface and we come home more.

What we need is not so much our thinking mind but our gut feeling and heart full of eagerness to take it on.

We build with recycled wood because we believe that everything is already here. There is certainly always enough wood available, people rarely realize what treasures they still have at home. But this also applies to yourself: you are completely fine as you are, the neighborhood has all the know-how in house – we have everything as a group of people working together. Do we want to see this?

By participating you also commit to really step into the project and to give your all! We also build *on site* so that we minimize the transport and everyone can watch. We determine together what we build: a construction that the neighborhood still will enjoy once it's there. That is why we also communicate with the neighborhood to find out what makes sense.

Hou't Hart facilitates, provides the tools and makes sure it's safe.



#18 New constellations / a 200 meter long spatial installation

by rotative studio (Alexandra Sonnemans and Caterina Viguera)

“By re-interpreting what you come across, as a designer, to be able to give a new perspective on the existing and to make visible what could be, while already using, doing, acting, performing - and therefore including others.”

The workshop takes an existing situation as its starting point: the ground floor space of one of the Langblokken in Luchtbal. The Langblokken are mainly striking because of their extensive length of approx. 200 meters and their ‘open’ ground floor space. This space – a long, narrow, covered corridor surrounded by two almost infinite rows of robust columns that remind of the classical colonnade typology - is ambiguous. There is no hard boundary that divides private from public, inside from outside; the threshold is almost invisible. Although this space is permeable and strongly connected to the public space, its rigidity and openness doesn’t invite to stay and perform other activities. Once designed as a continuous public space ‘for all’, it never fulfilled its original intentions and remains without any clear function, except for the entrances to the apartments, storage of bikes and shelter from the weather.

The aim of the workshop is to temporary alter the perception and the scale of this ground floor space of one of the Langblokken, by creating new constellations between the existing architectural elements. These new constellations will visually and spatially compress and/or extend the space and generate new rhythms within the ground floor and its surroundings, stretching even further than the boundaries of the existing building. Opening up new ephemeral and imaginary spaces and trajectories can give the space another value and meaning, and evoke new uses.

Image 1 Collage by rotative studio
Image 2 Drawing of Braem’s Linear city 1934
Image 3 Intercultural Bench IDW 2020

Biographies workshop leaders

Menna Agha

Menna Agha is an Egyptian Nubian architect and researcher; she holds a Ph.D. in architecture from the University of Antwerp and was a spatial justice fellow at the University of Oregon. She now acts as the justice and equity consultant at the Flemish Architecture Institute. Menna's work deals with displacement, gender, and emotional practices in architecture. Her latest publication titled “emotional capital and the other ontologies of the architect” calls for recognizing emotional labor in architecture..

Sadrie Alves

Sadrie Alves (BR/BE) currently lives and works in Belgium on playful commissions and engaging collaborations in the public space - painting a square's concrete floor in Kureghem with the help of multiple hands during 'The Land of the Confused' - or in an intimate setting - working closely with Lies Jo Vandehende to develop visual poetry.

@_sadrie



Andelka Bnin-Bninski

Andelka Bnin-Bninski, PhD, is an architect and interdisciplinary researcher. She has specialized in theory of arts and media (University of Arts in Belgrade, 2009) and philosophy of architecture (École Nationale Supérieure d'Architecture de Paris-La Villette, 2014). She teaches studio design and methodology courses at the University of Belgrade – Faculty of Architecture. Her recently defended PhD thesis “The role of the architectural drawing in the dynamics of living space partition” is in the fields of philosophy and theory of architectural drawing and it is based on drawing practice in architectural analysis. Her current investigations are focused on strategies and tactics of architectural drawing research.

Pablo Calderón Salazar

Bogotá (Colombia), 1985
Born to Maria and Jose, on a cold Wednesday morning in a city 2600m above the Andes. Built a close relationship with LEGO from early age, perhaps the only clue I would become a designer. Applied to three different undergrad programmes, but chose design for the reggae concert taking place in the University on the day of my interview. Applied also to three different master programmes, and chose social design given the higher political awareness I had cultivated. Acutely aware of my privileged position in Colombia as a white-looking straight man; but simultaneously subaltern, as a Latin American in Europe. I have developed my work as a border practitioner, walking along –and trespassing- the borderline between academic and popular knowledge, theory and practice, teaching and creation, as well as between different knowledge domains.

Sammy Baloji

B. 1978, Lubumbashi, DR Congo.
Lives and works in Brussels and Lubumbashi.
Since 2005, Sammy Baloji has been exploring the memory and history of the Democratic Republic of Congo. His work is an ongoing research on the cultural, architectural and industrial heritage of the Katanga region, as well as a questioning of the impact of Belgian colonization. His use of photographic archives allows him to manipulate time and space, comparing ancient colonial narratives with contemporary economic imperialism. His video works, installations and photographic series highlight how identities are shaped, transformed, perverted and reinvented. His critical view of contemporary societies is a warning about how cultural clichés continue to shape collective memories and thus allow social and political power games to continue to dictate human behaviour.
A Chevalier des Arts et des Lettres, he has received numerous awards and distinctions.

twentynestudio.net

Cineál

Cineál (Phoebe Brady and Sarah Doheny) is a research and design practice formed by architects Phoebe Brady and Sarah Doheny that explores the experiential qualities of the built environment through a practice of mapping and observation. This has involved modes including - but not limited to - walking, sketch, notation, photography and sound recording. We are interested in understanding architectural spaces in the urban landscape at a human level - how and why public space makes us feel or react in certain conscious and unconscious ways. Cineál, working between the cities of Dublin and Berlin seeks to facilitate an interactive platform for discussion around architecture and the public realm. Most recently, we have been studying the soundscape; making exploratory studies in sound and space through engaged research that investigates the impact and use of sonic thresholds and the opportunities sound creates for different types of public experience.

Benedicte Beldam

Benedicte Beldam (NO) has an educational background from National Academy of the Arts Oslo department of Fine Art and KASK department of Autonome Design. Her work often involves poems, drawings, letters, stories, instructions and the mystical. Enchanting encounters are woven into everyday life and whimsical narratives. Collaborations include 'The Land of the Confused', 'Vi Møtes' and 'Jerome'. The left side image documents an astrological forecast performed in a gigant sauna during last years Pluto/Jupiter conjunction.

@moreovermoss
<https://cargocollective.com/benedictebeldam>



Bert Danckaert

(*1965, Antwerp, Belgium)
Bert Danckaert studied photography at the Academy of Fine Arts and the National Higher Institute of Fine Arts (NHISK) in Antwerp (B). Since the mid-nineties, he has been working as a photographer and has showed his work in numerous solo and group exhibitions in Belgium and abroad. Besides his artistic activities, Danckaert also writes about photography for several newspapers and magazines (mainly <H>ART) and has worked as freelance curator. He is associate professor of photography at the Royal Academy of Fine Arts, Antwerp (B) and coordinator of the department. Bert Danckaert is Piece of Cake member, an international network of photographers.
He is currently working on a VLIR-UOS South initiative on heritage in Cuba of which he is promoter.

www.bert-danckaert.be
www.the-institute-of-doubt.org



Stan D’Haene

Stan D’Haene (BE) lives and works in Oslo. He is a water based artist and works with contemporary myth, rituals, vernacular, nomadic phenomena and trends. His practice is rooted in his concept of Gardening as Lifestyle as Art. Collaborators include Cincio Odd Couture, Bart Van Dijck, Jerome Gardening, Benedicte Beldam & Jannes Snyers among others. In 2019 he joined the Tenthaus collective in Oslo.

In 2017 she was chosen by an international jury to win the 2-yearly Evens Arts Prize 2017.

In 2018 she won the Prize for Anthropology and Sustainable Development at the prestigious International Jean Rouch festival in Paris with her documentary film ‘I watched the white dogs of the dawn’.

@stan.dhaene



Maarten Lambrechts

Maarten Lambrechts is an architect and researcher. After graduating at the University of Antwerp and the AA School of Architecture, he worked at OMA-AMO, URA, and currently 51N4E. He has taught at the TU Delft and started in 2019 a research project on interior climates for the Stimuleringsfonds.



Sofie Dieltjens

Sofie Dieltjens is a service designer. She graduated as a product developer in 2010 and has worked at Namahn (as a service and UX designer) and Studio Dott, the place she’s called home for the past 6 years.

Sofie is driven by the human aspect of all things design: how do people, teams and cultures work? How can we make a positive impact by designing services and systems that work for all people involved?

She’s a pro at figuring out the best ways, tools and methods to tackle these complex, societal and business challenges, and any day she gets to motivate, guide and empower people through workshops, trainings or coaching sessions is a good day to her.

@sofiedieltjens



Flor Maesen

Flor Maesen graduated at KASK School of Arts with a master in photography. Absorbed by the stream of endless possibilities an array of media are tested out and used to depict the existential. He has exhibited in various places and was recently a long term accomplice at Komplot Brussels, where ‘The Land of The Confused’ manifested for the first time, resulting in a mini-festival, residencies and an exhibition.

@flormaesens



Micha Goldberg

Micha Goldberg is a performer and theatermaker based in Brussels. He floats in between institutions, small galleries and public space with his works. His work has two keywords: poetry and adventure. Lately he has been engaged in more collective works like The Land of the Confused, Ne Mosquito Pas and his own initiative Micha’s Amateur Theater Group (for professionals).

@michasamateurtheater



Anna Püschel

Anna Püschel (D/FR, 1986) is a visual artist. She studied Documentary Photography at AKV St.Joost in Breda, The Netherlands, and Fine Arts at LUCA School of Arts in Ghent. Her works span analogue photography, working with data, archives and found footage, and writing. In her artistic research, she explores why and how we try to make sense to the world. Which structures of power influence our access to knowledge, how do we acquire understanding, what gives us certainty?

Through melting subjective artistic creation with objective scientific data, her work embraces a variety of ways to search for answers.

www.annapueschel.art



Ola-Dele Kuku

Ola-Dele Kuku studied architecture at the Southern California Institute of Architecture (SCI - Arc), in Los Angeles, USA, and SCI-Arc (European Programme) in Vico Mocorte, Ticino, Switzerland. His private practice focused primarily on conceptual interventions in architecture with special interest in the philosophy, theory, and composition. He has since then worked on several award winning projects over the years which include built objects, drawings and installations. His works have been presented in numerous international exhibitions. His installation project titled ‘Diminishes Capacity’ was presented at the 15th International Architecture Exhibition, Venice Biennale for the first Nigerian Pavilion at the event in 2016. Ola-Dele Kuku has lectured in several international conferences and coordinated various academic workshops as a tutor / guest tutor at different architecture institutions.

ola-delekuku.com

rotative studio rotative studio is a collaboration between architects Alexandra Sonnemans and Caterina Viguera, based respectively in Rotterdam and Zürich. rotative studio was founded in 2017.

The investigative and experimental working method of rotative studio is characterized by a continuous interplay of design, research and dialogue. They understand design as a process of exploring, reflecting and concretising; a process that is never finished, but rather continuous and (inter)related. Their practice combines working on architectural commissions with self-initiated projects in which they explore and develop new approaches towards architectural research and design.

rotative studio has been nominated for the ARC20 Young Talent Award in the Netherlands, an award for promising young architects (under 35).

www.rotativestudio.com



Maximiliaan Royakkers

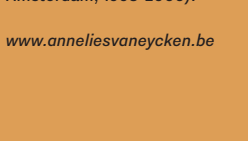
Maximiliaan Royakkers is an architect from Brussels. Since complementing his studies in architecture at the University of Leuven with a master from the Studio for Immediate Spaces at the Sandberg Institute his work as a spatial practitioner aims to question political, social and ecological dynamics through space. This attitude generates output of various kind: architecture, models, drawings, installations, performances, writings, photography, workshops, lectures... Projects, mostly in collaboration with others, often take on complex social contexts and disturbed landscapes and try to weave new narratives and practices into existing contexts through spatial interventions. He is a regular contributor to magazines and editorial projects (Accatone, Oase...) and is involved in teaching and educational experiments (Antwerp University, the public school for architecture Brussels...). His work has been exhibited at a.o. Bureau Europa Maastricht, Jan Van Eyck Academy Maastricht, De Singel Antwerp, Z33 Has-selt, Stroom Den Haag.

Annelies Vaneycken Annelies Vaneycken (BE, 1976) is a designer, educator, and researcher. Her practice addresses the intersection of design, art, politics, social engagement, and everyday life where she designs support structures, alternative spaces, and narratives that aim to disrupt and open up conventional perspectives and attitudes towards specific social groups in society. She, therefore, often engages in ethnographic and participatory engagement with members of these groups. She holds a PhD in Design from HDK-Valand Academy of Arts and Design at the University of Gothenburg (2020). Her design-based research contributes to design for democracy and more specific to the development of designing as a democratic practice. She was trained as a Visual Communication Designer LUCA (School of Arts/Sint-Lukas Brussels, 1994-1998) and holds a second Master’s Degree in Design: New Media (Sandberg Institute Amsterdam, 1998-2000).

Hanne Van Gils Hanne Van Gils studied architecture at the University of Antwerp and Human Settlements at the KU Leuven. Throughout the years she has worked on spatial projects as an architect, as a policy maker, as a scenographer, as a communication strategist and a researcher. Currently she combines her work at Endeavour with a position at the University of Ghent where she focusses on the reuse of heritage sites exploring new ways for collaboration, financial models and community involvement.

Barbara Salomé Felgenhauer Barbara Salomé Felgenhauer is a photographer whose work questions relationships between the body as a medium and its relationships with nature and human artefacts, thus investigating forms of emancipation and freedom from social norms. She also specializes in inventory photography of heritage works at the Royal Institute for Cultural Heritage.

Martha T’Hooft Martha T’Hooft is an artist and cook who works with food, performance and photography in public and private spaces. She created a cookbook, Paso a Paso, and is travelling around with her mobile kitchen. She took part in The Land of the Confused in the summer of 2020 and is now starting her own catering company Quitapena in which she is catering for events, cooking in her and other backyards and daily baking sourdough bread.



www.anneliesvaneycken.be

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@martha.con.mesa



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With Hou’t Hart I shape my mission and bring my passions together.



Traumnovelle

Traumnovelle is a militant faction founded by three Belgian architects: Léone Drapeaud, Manuel León Fanjul and Johnny Leya. Traumnovelle uses architecture and fiction as analytical, critical and subversive tools to emphasize contemporary issues and dissect their resolutions. Traumnovelle alternates between cynicism and enthusiasm all the while advocating for critical thinking in architecture. Traumnovelle champions a multi-disciplinary approach with architecture at the crossroads.



Dirk Vertongen Dirk Vertongen founded Hou’t Hart in 2016, where he brought together his passion as furniture maker and community worker.

From my many years of experience as a community worker, counselor and trainer in various social organizations, I am familiar with empowering various target groups. I know how to address people’s strengths and get them involved in the process. Ten years ago I took on additional courses and started working as a furniture maker.

I am inspired by the Ecological Philosophy and Politics course of Aardewerk vzw and I want to contribute to a sustainable local economy. I took the three-year course Zijnstraining at the School voor Zijnsoriëntatie and try to stimulate the development of self-acceptance from a non-judgmental attitude.

With Hou’t Hart I shape my mission and bring my passions together.



Xplore Design Week

Xplore Design Week (XDW) is part of the International Design Workshop week (IDW) and is an event of workshops, lectures and social events. Xplore Design is specifically aimed at bachelor students in product development (2nd and 3rd bachelor) and wants to explore and deepen innovative or alternative design skills and techniques.

Workshops

#1 Creative facilitation

by Gert Dierckx

#2 Plastic Poetry

by Lore Veelaert

#3 Build and destroy

by Ola Mirecka

#4 Prototyping a Mobile App in Figma

by Eline Wouters

#5 The Product Story

by Kris Van Bosstraeten

#6 Product design + digital testing

by Pieter Vanderhenst (Voxdale)

#7 Who cares?

A Crash Course for Impactful Narratives

by Filip Fransen and Frédéric Snauwaert

#8 Material Tinkering

by Adriaan Debruyne

#9 Human Augmentation with a Critical Twist

by Anne Britt Torkildsby, Muriel De Boeck and Kristof Vaes

#10 The stage is yours

by Janne Desmet and Stefan Vandervelden

#11 Digitalize physical objects to redesign products

by Yvette Plaisier, Jeroen Raeijmaekers and Gerd Van Cauteren

#12 Remote Design Thinking & Doing

by Lansen Walraet, Lode Rummens and Thomas Waegemans (Accenture Interactive)

organizer

UAntwerp
Campus Mutsaard
Mutsaardstraat 31
2000 Antwerp

team

Faculty of Design Sciences

Prof. dr. em. Alex Vanneste — dean
Prof. dr. Inge Bertels — vice-dean
Jozef Smeets — faculty director

curator

Johan De Walsche

co-curators

Els De bruyn (Royal Academy of Fine Arts)
Marleen Goethals (urbanism and spatial planning)
Jo Meers (architecture)
Ilaria Rosetti (heritage studies)
Inge Somers (interior architecture)
Kristof Vaes (product development)
Student representatives of Modulor

project officer

Elke Lingier

coordinator internationalization

Nele Simons

intercultural communication

Kim Boudiny

Nele Simons

graphic design

Gert Van Echelpoel

communication

Sven Verheyen

Nele Simons



Universiteit
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Royal Academy
of Fine Arts Antwerp

