



As Found Symposium/Workshop

*Affective Restoration and Typological Strategies
for Reuse*

Proceedings

*As Found Network
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KU LEUVEN



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As Found Symposium/Workshop

*Affective Restoration and Typological Strategies
for Reuse*

This symposium focusses on a practice-based material and architectural attitude towards old and new. What can the terms 'Weiterbauen' and 'affective' or 'atmospheric' conservation mean?

How do technical and architectural sustainability requirements relate to spatial ideals?

How can old and new typologies reinforce each other from a perspective of layering?

How does the need to preserve architectural elements and materials relate to the need to preserve or enhance immaterial aspects such as spatial character, atmosphere, light and other visually, acoustically, and otherwise sensorial qualities? And how do these needs relate to conventions and present day architectural and material choices related to sustainability?

What role do changes and adaptations over time and associated layers of time play? And how do projects deal with changing design attitudes and traces of different generations of 'conservation works' that are and were always based on time-bound design conceptions?

We pose these questions to 'architects' but also to researchers, interior architects, conservation architects and various collaborations.

Alongside the dialogue between the architect and the building, the dialogue between collaborating partners will get a central position in the symposium. We explore the topic of conservation and transformation as a collaborative design task for architects and heritage architects, their mutual division of roles and the content of these sometimes complementary sometimes overlapping disciplines. This involves different personalities, signatures, role divisions, design views and areas of expertise. In complex projects, collegial collaborations and consensus are inevitable. On the other hand, all actors operate from different backgrounds and conventions. As the field of transformation continues to grow in importance and complexity, and as the question of the right way to deal with protected heritage also includes questions about non-protected heritage and sustainability, traditional relationships between disciplines are also coming under pressure.

Caroline Voet and Mechthild Stuhlmacher

Curators Symposium, KU Leuven

Monday 9th of September

10h30 *Welcome*

11h00 **Introduction**

Caroline Voet / Professor KU Leuven, Founder Voet Architectuur (BE)
Mechthild Stuhlmacher / Professor of Practice KU Leuven, co-founder Korteknie Stuhlmacher Architecten (NL)

11h30 **Session 1: Compositional Layerings, Types and Traces**

Chair: Eireen Schreurs / Assistant Professor at chair of Urban Architecture, Faculty of Architecture, TU Delft (NL)

- Architectural Affordances: Typologies of Umbau
Andreas Lechner / Associate Professor TU Graz (AT) - Gennaro Postiglione / Professor Politecnico di Milano (IT)
- Typological Transformation - a factory and a chapel
Floris de Bruijn / PhD researcher and senior lecturer KU Leuven, co-founder GAFPA (BE)
- Permutation as a Compositional Approach for the Adaptation of Buildings - Cases of Spatial Layering Responding to Changing Conditions in Time
Katharina Paschburg / Architect and research assistant TU Vienna (AT)

13h00 *Lunch*

14h00 **Keynote Lecture: Domesticating architecture**

Bart Biermans / Co-founder of HUB (BE) - in conversation with Philippe Lemineur / Partner at Origin Architecture & Engineering – Principal tutor at University of Antwerp (BE)

15h30 *Coffee Break*

16h00 **Session 2: Layerings in Time: Unfolding the Narrative**

Chair: Veronique Patteeuw / Associate Professor ENSAP Lille, Visiting professor history, theory and criticism, Faculty of Architecture KU Leuven (BE)

- Imagined Heritage
Paul Ring / Associate Professor Northumbria University (UK) - Andrea Couture / Assistant Professor Northumbria University (UK)
- Sticky Interiors
Gert Somers, Jonas Lindekens, Sara Verleye / Associates ono architectuur (BE)
- The Transparency of the Process. Instrumentalization of the Processual Registry in Preservation
Carlos Mombiola Torres / ETSAM - Universidad Politécnica de Madrid, architect at MMN Arquitectos (ES)
- The Story of the Building of a House
Anna Cooke and Damien Hannigan / Founders of Hannigan Cooke Architects, design fellows at University College Dublin (IE)

18h00 *Drinks and Dinner Buffet*

All times are Central European Time.

Tuesday 10th of September

09h00 *Welcome*

09h15 **Dialogue 1: Studio Roma + Tom Thys architecten**

Sofie Beyen / Co-founder of Studio Roma (BE) in conversation with Tom Thys / Lecturer at Architecture Academy Maastricht, founder of Tom Thys architecten (BE)

10h00 **Dialogue 2: Callebaut Architecten + ono architectuur**

Wouter Callebaut / Founder of Callebaut Architecten (BE) in conversation with Gert Somers / Co-founder of ono architectuur (BE)

10h45 *Coffee Break*

11h15 **Dialogue 3: FELT architecture & design + aNNo architecten**

Jasper Stevens / Co-founder of FELT architecture & design (BE) in conversation with Stijn Cools / PhD researcher KU Leuven, co-founder of aNNo architecten (BE)

12h00 **Connecting Dialogues**

Chair: Mechthild Stuhlmacher

13h00 *Lunch*

14h00 **Session 3: Affective Layerings and Small Gestures**

Chair: Paulo Providência / Associate Professor of Architecture at the University of Coimbra (PT)

- IN PARENTHESSES - Clancy Moore's Addition to Ireland's National Sculpture Factory
Hugh Campbell / Professor University College Dublin (IE)
- Revitalizing Sheffield's Streets in the Sky: Visible Conservation in Estate Restoration
Annalie Riches / Visiting Professor University of Sheffield, co-founder of Mikhail Riches (UK) - Sanjukta Jitendhar / Architect at Mikhail Riches (UK)
- Adapt and Reuse at Mönchhof Farm in Hesse, Germany: A Case Study
Tobias Zepter / Founder of Tobias Zepter Architekt (DE)
- The Narrative of Chroma and Texture. The Jan de Jong House in Schaijk as an Affective Ensemble
Saar Meganck / Lecturer and PhD researcher Architecture Academy Maastricht and KU Leuven, co-founder of Dhooge & Meganck architects (NL/BE)

16h00 *Round-up*

17h00 *Drinks*

All times are Central European Time.

Domesticating architecture: collaborative crafting of sensitive solutions

*Bart Biermans / Co-founder of HUB -
in conversation with Philippe Lemineur
/ Administrator of Origin Architecture
& Engineering*

*Keynote Lecture
09.09.24 - 14h00
Alexianenplein 2, 9000 Ghent*

Town Hall of Antwerp ©Stijn Bollaert
Picture Bart Biermans: ©Miles Fischler

The transformation of a heritage building is not merely a response to its 'as found' condition, but also to the unique interactions among various project actors. This process suggests that the outcome is likely shaped less by strict adherence to rules and more by the engaging, dynamic interactions within the project team and with external entities involved at different levels. This process of domesticating architecture highlights the delicate balance between respecting heritage and implementing necessary changes.

This perspective is illustrated through two collaborative transformation projects: the renovation of the 16th-century Antwerp Town Hall and the 19th-century Courthouse, also in Antwerp. The lecture explores how specific events, attitudes, or decisions during both the design and physical transformation processes —particularly in the interplay between the designing architect and the heritage architect— have influenced the final outcome. Particular attention is given to the interplay between the designing architect and the heritage architect. We question whether these collaborative dynamics can inform a repeatable methodology or if each project remains inherently unique.



Bart Biermans was trained as an architect at the Henry Van De Velde Instituut (present University of Antwerp). In the beginning of the '90's he worked at Neutelings Architectuur in Rotterdam, after which he returned to Antwerp to join Meta Architectuur as partner. In 2004, he co-founded HUB architecten, based in Antwerp and active in Flanders, Brussels and The Netherlands. Through several commissions, Bart has acquired solid experience in the transformation of listed historical buildings. He was lead-partner for Antwerp City Hall as well as the historic courthouse, also in Antwerp.



Philippe Lemineur is an architect with a master's degree in Conservation of Monuments and Sites. Since 2012, he has been partner at Origin architecture & engineering, a firm dedicated to heritage buildings and sites. At the University of Antwerp, he serves as principal tutor in the Heritage Studies master program, where he teaches both practical courses and theoretical aspects of heritage building adaptation. His work and research focus on uncovering the potential of heritage sites through a nuanced negotiation of their historical narratives and contemporary relevance.

3 Sessions



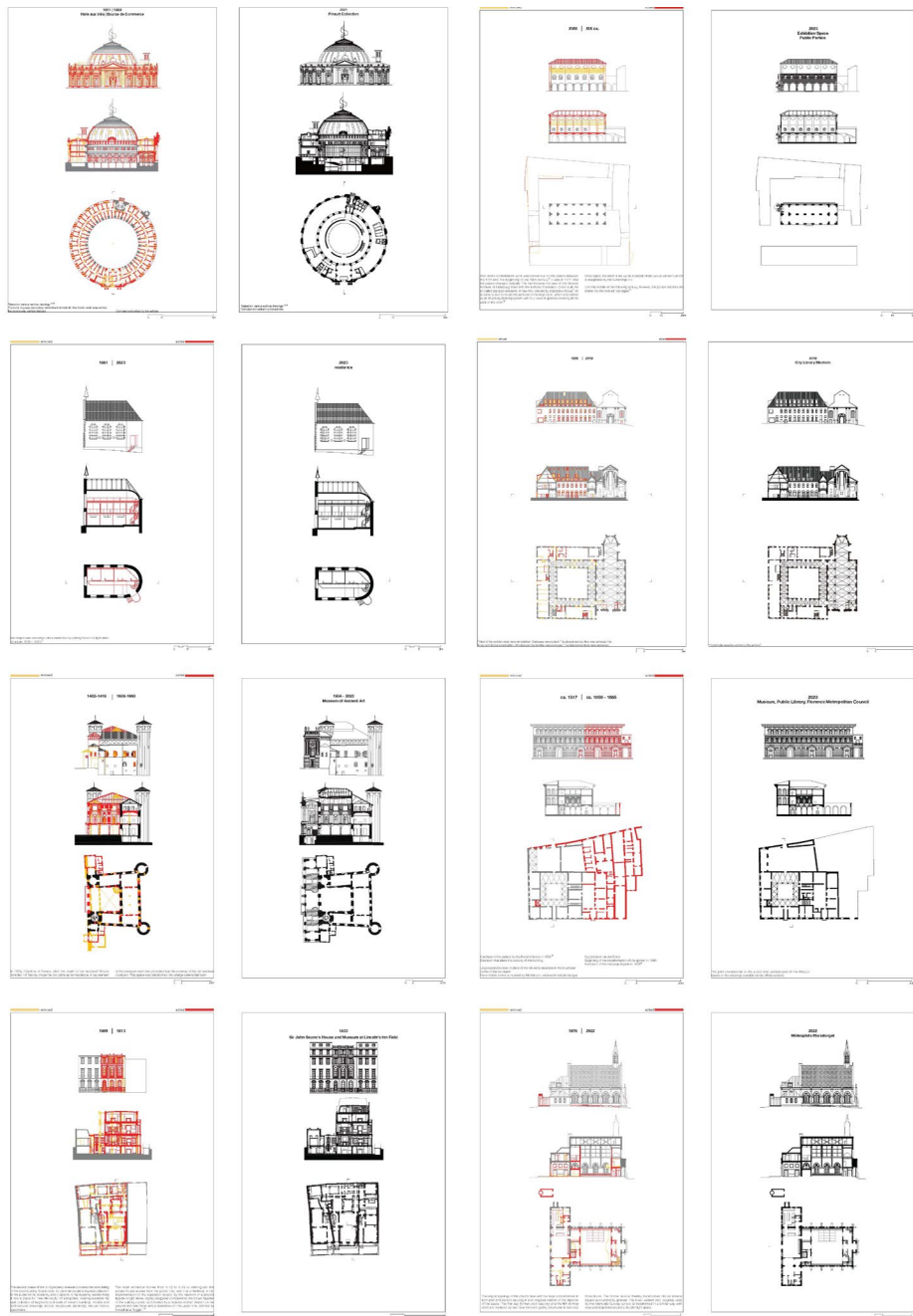
Session 1

Chair: Eireen Schreurs

Compositional Layerings, Types and Traces

This session approaches 'type' from different epistemological perspectives and a compositional approach as generative potentialities. They are put forward as keys to deepen an innovative approach towards resilient architectural design. In various ways, the (historical) knowledge on buildings and the city is superimposed with a multilayered material knowledge in order to think of architecture as layered transformations. Lechner and Postiglioni with their atlas of architectural affordances aim at typological clarity as a key to both re-establishing architectural quality and maintaining 'wiggle room' for future transformations. Floris Debruyne's proposes an atlas of typological mutations that show the dialectic between a sustainable diagram and the structural system, testing this framework on two chapels from his practice GAFFA. Katharina Paschburg analyses architectonical wrapping through spatial, structural and constructive conjunctions, aiming at a transferal between from the concept of metahabilitation into meta-morphoses towards creative invention in space, typology, atmosphere and gestalt.





Image/s: Sample/s from the atlas *Architectural Affordances - Typologies of Umbau* (Lechner, A., Postiglione, G., Gold, M., Serrazanetti, F. Forthcoming. Naples: Thymos Books).

Architectural Affordances: Typologies of Umbau

Architectural Affordances is a design-driven research reflection that seeks to explore sustainable design strategies aiming at resilient building structures that are quintessentially architectural in nature. The research exploited and is exemplified by a collection of drawings that trace transformations in 30 buildings over time. Organized into three categories based on time-periods, the resulting atlas gathers consistent floor plans, sections, and elevations that facilitate the study of „Umbau“ – major and minor transformations of buildings alongside yellow-red plans.

The German word „Umbau“ connotes at once all the various transformations, adaptations, extensions and redevelopments traced. These projects were compiled through a call for papers and drawn and assembled by international architects from both practice and academia. The request was to depict changes in the material composition of a proposed structure, able to present the mediation of forms and functions as a temporally and socially conditioned appropriation of affordances – offered by the generative potentials of architectural types. The interplay between primary construction elements and individual objects, non-load-bearing walls, etc., creates gaps that we, as architects, bridge creatively through drawing.

Thus, this drawn research investigates affordances of architectural typologies in two directions following the editors' expertise: Firstly, affordances are understood as an extension of the notion of type. What the reuse projects in this atlas show is that beyond tailoring towards a specific functional requirement, aiming at typological clarity is one key to both re-establishing architectural quality and maintaining wiggle room for future transformations. Secondly, for an innovative approach towards resilient architectural design, we need to update the post-functionalist critique of 'type' as an epistemology of the architectural discipline that renews, reuses and recycles both the knowledge and the materiality of buildings, i.e. the city and its continuous „Umbau“, as Austrian Architect Hermann Czech set out in his 1989 essay towards an architectural theory of transformation: everything is Umbau.



Andreas Lechner is a practicing architect and Associate Professor of Architectural design and building typology at Graz University of Technology (TU Graz). As visiting professor at the Politecnico di Milano he is teaching and researching on Affordances of Architectural Typology (2022-24 with Gennaro Postiglione, POLIMI). He is the author of "Thinking Design – Blueprint for an Architecture of Typology" (Zurich: Park Books 2021) and is editing a special issue of RIBA's *The Journal of Architecture* on "Peripheries / Peripherocene" (with Cameron McEwan, Northumbria University) slated for 2026. He is leading the three-year research project "Counterintuitive Building Typologies" on the nexus of sustainable transformation, adaptive reuse and commercial building typologies granted by the Austrian Research Promotion Agency. His design and research practice is committed to the careful crafting of architectural solutions through a process of making and seamlessly integrates design, teaching, and research activities to engage with architecture and its entanglements of spatial(ized) form.

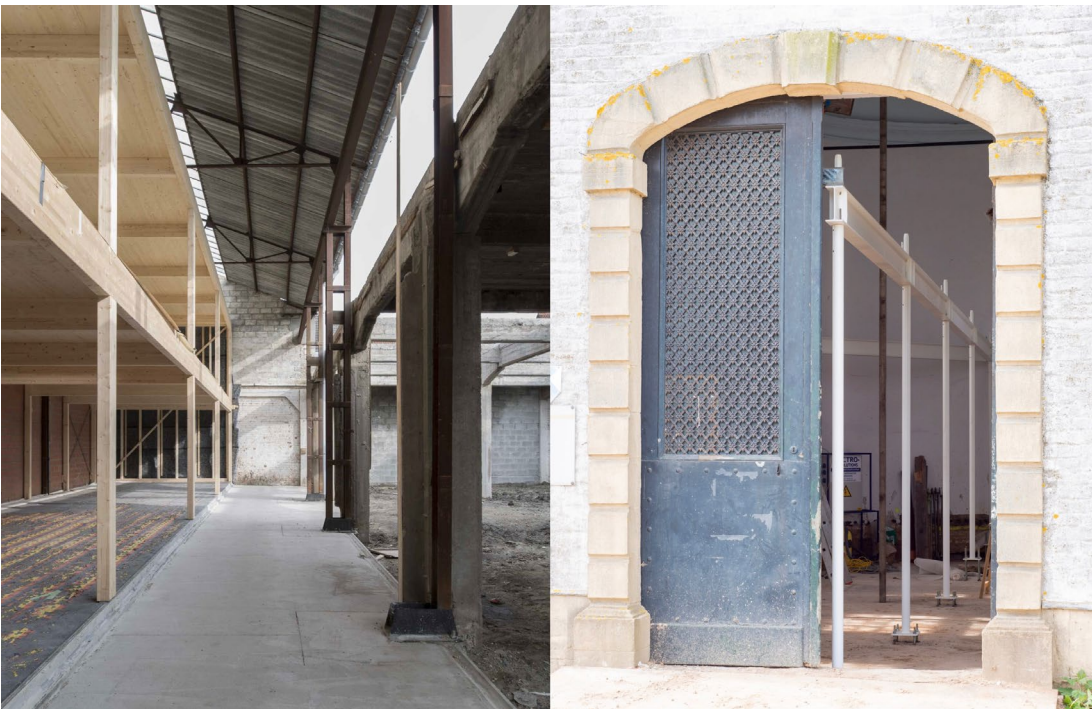
Gennaro Postiglione is Professor of Interior Architecture at the Politecnico di Milano (POLIMI), DASiU Department. His research moves at the intersection between people, places, and practices. The same theoretical background also nourishes his (research by) design activity focused on the adaptive reuse of built heritage, including the minor and neglected ones, with a very clear interest in Architecture and its way of knowing, that is, to respond to humans, non-humans and environmental needs while reflecting on the Discipline's own principles. Recent granted projects are *Unconventional Affordable Housing* (2023-25: together with University of Trieste and Bari) on updating the Modern Movement paradigm on housing; *Affordances of Architectural Typology* (2022-24: together with Andreas Lechner, TU Graz) on the sustainable value of type; *Architectural Ethnography* (2022-23: together with Paola Briata, POLIMI) on the performative value of experience and visualisation. Since 2021, he has directed the OA book series, "Teaching Interiors. Design Driven Research in The Expanded Field of Interiors", by Thymos Books (Naples).

Typological Transformation a factory and a chapel A comparative study of two reconversions of Gafpa

Historic buildings inevitably face the challenges of restoration and repurposing. As our understanding of heritage evolves more and more rapidly (Koolhaas, 2004), the question arises whether reconversion strategies should depend on the age or original function of a building. This study examines whether the material culture embedded in the structural type of the building can serve as a basis for sustainable reconversion.

This paper examines the typological transformations of a 20th-century stonemasonry and a historic chapel, both converted by GAFPA into single-family homes. The study shows how the same architectural, typological approach, in dialogue with the existing structure and context, can lead to innovative solutions for both industrial and religious buildings. The projects illustrate how generic and specific interventions, economic materialization, and the tension between temporality and permanence reinforce each other, allowing historical typologies to continue to evolve in a meaningful way.

This contribution frames within structural typological research of the Primary Structure Masterstudio at KU Leuven in Ghent, subject of a PhD led by Martino Tattara and Caroline Voet. It explores and deepens the theme of typological transformation, inspired by the work of GAFPA. In the studio, existing “anonymous” buildings are documented in detail and examined on a structural level. This involves examining how typological schemes emerge from building systems or how building systems generate new typologies without the intervention of a designer. These typological mutations are archived in a growing atlas that offers insights into sustainable diagrams (Durand) and the application and evolution of structural systems (Heino Engel).



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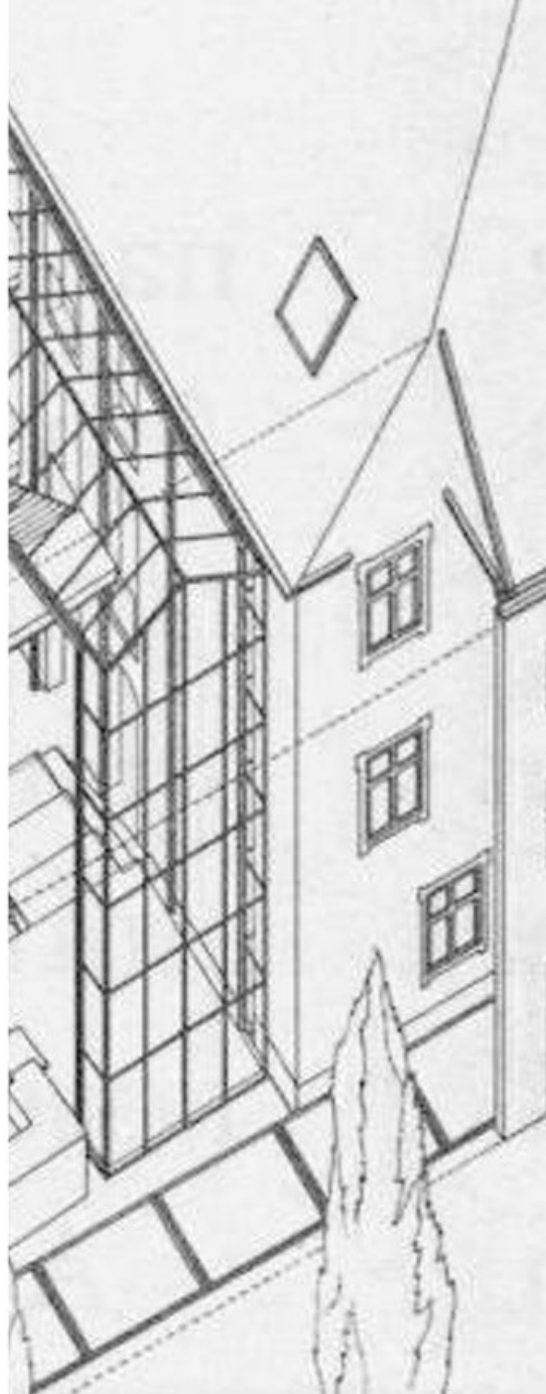
Floris De Bruyn (°1982 Dendermonde) graduated in 2005 from Hoger Instituut Sint Lucas Gent - Master in Architecture. After his internship at Coussée & Goris architects, he founded the architectural firm GAFPA in 2008 together with architects Philippe De Berlangier and Frederick Verschueren. The office is published internationally and is active on various scales from restoration, residential reconversions to large-scale public projects. He is regularly invited as a guest for juries and gives lectures at home and abroad. He is also Lector at the KU Leuven Sint Lucas Architecture in Ghent. Since 2017, he has headed the Academic design bureau 'PRIMARY STRUCTURE', which conducts research into the analysis of existing structures as a design method for developing an intelligent ruin. His ongoing Doctoral research project 'STRUCTURAL TYPOLOGIES' investigates the concept of 'the deep structure of type'.

WWW.GAFPA.NET

WWW.PRIMARYSTRUCTURE.NET



Permutation of old and new façade. Karljosef Schattner, Altes Waisenhaus, Eichstätt 1985 – 88
(Stock, Wolfgang Jean: Karljosef Schattner - der Meister der Nahtstellen, in: Hochparterre, Zeitschrift für Architektur und Design 2 (1989), p. 38).



Permutation as a Compositional Approach for the Adaptation of Buildings - Cases of Spatial Layering Responding to Changing Conditions in Time

Through the motif of layering, old and new elements in dialogue enable symbiosis and ambiguity. As a compositional strategy, permutation is understood as an ordering principle in which the sequence of superimposition is explicitly defined. In the adaptation of buildings, this linear configuration not only joins tectonic elements but links sediments of different periods in time. Across different generations and stylistic epochs, the method of spatial layering in building transformation corresponds to new demands on existing structures. Reviewing cases in changing conditions illustrates a resilient strategy of disposition that takes care of the former while arousing curiosity about the new complex whole.

From layers of rooms enlarging the volume with sensitive dialogue of structures in rhythm (Basilica Palladiana, 1549-1614 or Adolf Loos, Villa Karma, 1903-06); to gaps between old and added façades accommodating new emergency staircases (Karljosef Schattner, Institutsgebäude Eichstätt, 1985-88); or balancing acts of double-façades by structures bracing on each other (Heinz Tesar, Keltenmuseum, 1990-94); along interferences of transparency, where the building-upon (or better: -around) comments on the as-found (Herzog & de Meuron, SUVA, 1991-93 or Masuda+Otsubo, Boundary-Window Tokyo, 2014); towards contemporary sustainability and climate demands in which spatial layers operate as climate zones (Lacaton Vassal, Housing, 2011 or De Volder Vinck Taillieu, House Rot-Ellen-Berg, 2011).

Targeting conscious arrangements of multilayeredness, the proposed paper investigates architectonical wrapping through spatial, structural, and constructive conjunctions. An invention seeking a new integrity ultimately leads to enrichment – or: an added value through transformation, inspired by the concept of metahabilitation. The term signifies growth beyond the former following a period of trauma or distress, as observed in medicine and psychology. When transferred into the architectural discourse, the aim is a meta-morphoses that goes beyond pragmatic re-inforcement and structural up-grade towards creative invention in space, typology, atmosphere, and gestalt.



Katherina Paschburg is an architect working between Zurich and Vienna. As a researcher, her dissertation project addresses building adaptation from the perspective of metahabilitation – an added value through the act of transformation – along with a sequential consideration of generations in conversion. In 2018, she completed her studies at TU Munich with distinction, following her stay abroad at Accademia di Architettura in Mendrisio and the University of Tokyo. Since 2022, she has been teaching assistant at TU Vienna, Professur Staufer & Hasler, and part of the 'Reuse in Teaching' research group. Beforehand, she taught at TU Berlin, Prof. Mechthild Stuhlmacher. Connected to her research focus she is publishing articles and working on the publication 'Learning Transformation – Transforming Learning'. As a freelance architect, as well as in offices, she gained professional experience in various competitions concerning conversion and the design and execution planning of a transformation project in Zurich.

Session 2

Chair: Véronique Patteeuw

Layerings in Time; Unfolding the Narrative

This session connects the material with the nonmaterial layers as place, history, memory and identity. It brings belonging, intentionality, imagination and the speculative in the equation. Ring and Couture state that adaptive reuse has the potential to simultaneously depict real and nostalgic, alternative, and imagined histories, enriching the spatial and sensory character of place as a tabula plena. Somers, Lindekens and Verleye unravel the layered hierarchy of design choices in the renovation of a city hall building/interior, in which (personal) observation and interpretation structure the building's underlying meanings, design attitudes, history and theoretical reflections. Cook and Hannigan aim to nurture the successes within the lifetime of a house, reflecting on the value of patterns of dwelling, and for a new project intentions tied up in memories, paths and habits. Mombiela Torres borrows from the arts, arguing for the strategy of processual registry not only of restoration, but also of deterioration and maintenance in architectural heritage as a means for dialogue.



Imagined Heritage



01



02

fig 01: Couture, A. (2024) *Imagined Heritage*, Brinkburn Manor
fig 02: Hodgson, C. (2024) *Palimpsest*, Brinkburn Manor

Our collective memory is made solid through a sentimentality for ruins, those un-cured artefacts that persist as analogous remnants from a previous time. Often, the most compelling depictions of built heritage exist within the forgotten, lost or absent. When fully or partially ruinous, heritage provides a context for factual and imaginary histories applied to a visceral space as a context-based experience as an entanglement of matter and meaning. The space vacated by absent material culture is replaced by a heavier aura, awaiting transmutation into an alternative version of itself. In this sense, the adaptive reuse of heritage spaces, however speculative, are the material embodiments of nonmaterial intentionality (Viveiros de Castro) and as a maker of place. Belonging to object-oriented ontologies, it is a reshaping of its own assumed aura (Benjamin) as an intentionally distorted reproduction of its essence (Plato).

Adaptive reuse of heritage is, in this sense, an exploration of imagined belonging, locatable within a field of immanence (Deleuze) and 'being in the world'. It crafts a phenomenological encounter that is heavier than faithful reproduction, with a weight that belongs to the speculative interpretations of absent, or untold realities. As a duality, it simultaneously depicts real and nostalgic, alternative, and imagined histories, enriching the spatial and sensory character of place. The multi-dimensional palimpsest of space, place and time embedded within the locations of knowingly absent heritage liberates them from the dogma of tabula rasa, defining all such place as tabula plena, where a density of previous marks and layered spaces remain (Roberts). Adaptations of heritage perform biographical translations of these read, assumed, and collaged histories, scripting autobiographical manifestations of now, itself and the phenomena of place, whilst performing a fictional narration of an immediate, constructed, future heritage.

This paper seeks to establish new perspectives on how imagined heritage can shape our understanding of place, memory, and identity, ultimately proposing that adaptive reuse serves as a bridge between the material and nonmaterial, the historical and the speculative.



Paul Ring is Head of Architecture at Northumbria University and shapes the discussion on how we interpret and reuse existing architectural space and on the interior as a container of memories. His specialism is within adaptive reuse, developing academic, research, and partnership activity on the adaptation of heritage spaces. Paul continues to focus his research and academic practice on the authenticity of the found and adapted interior; is currently supervising a PhD on Interpretative Adaptation and Reuse as a Methodology for Heritage Building Rehabilitation and Continuity and is developing a framework of research on heritage alteration. He is a convenor of the Interior Educators: Practice 2024 International Conference (A. Couture & P. Ring; Nov 2024) and submitted design research portfolios and Impact Case Study to REF2021 exploring alternative approaches to heritage spaces and the interpretative characteristics of spatial interventions.



Andrea Couture is Academic Lead for the BA(Hons) Interior Architecture programme at Northumbria University, authoring adaptive reuse pedagogies and curricula for the school. Her interests relate to creative reuse as design integration, emphasising an understanding of the existing built fabric, site history and narrative as a precursor to alteration. Andrea's research is concerned with the praxis of adaptive reuse and the rehabilitation of existing buildings through contemplation of reuse design sensibilities, spatial topophilia and phenomenology. Andrea draws upon pre-existing narratives developed through contemplation of remnants of former use and visual collective-memory as a precursor to building intervention. Her research interest also lies within art practice, primarily installation and visual assemblage, creating site-specific artefacts that respond to physical spatial settings. She is lead convenor of the Interior Educators: Practice 2024 International Conference (A. Couture & P. Ring; Nov 2024).

Sticky Interiors



Cityhall of Diksmuide by ono architectuur ©Frederik Vercruyssse

The preservation of historical heritage seems an acquired cause but projects in which only facades are preserved are still on the retina. The re-use of younger structures is also rapidly acquiring its place in architecture. This is much less the case for interiors. Where architecture and interiors used to coincide much more in the past, the disciplines seem to have grown apart last century. The drive for flexibility fuels in its wake the adrift search for constant renewal. At the same time, we can no longer afford this material-consuming approach. In these temporal conditions we put forward the concept of 'Sticky Interiors'. Before interpreting this, the paper passes by Gottfried Semper and Adolf Loos to relate the topic to their thoughts on construction and cladding.

Sticky Interiors can be seen as a call to set up a more sustainable dialogue between building and interior. We look at underlying meanings, design attitudes, history and theoretical thoughts on the building in which the interior sits. What was the status of craftsmanship, labor and available materials at the time? Alongside research of archives and drawings stands personal observation and interpretation. A hierarchy emerges in the narrative to which design choices relate. The dialogue is harmonious, in discussion or criticism appears. There is interplay as well as friction. But what remains in the longer term? What erosion takes place over time?

The project for the restoration and renovation of Diksmuide City Hall is a case study. In the restoration process of this historical heritage, untruth and pretence come to light; designed for their appearance at the time of post-war reconstruction. A dialogue with Vaerwyck thus emerges. Technical equipment upholsters the interior in disguise while paint attempts to represent tectonic elements. Economic means complement the richer past. The controversial status of imitation today is explored.



ono architectuur was founded in 2007 and is led by Gert Somers, Jonas Lindekens and Sara Verleye. Their work ranges from scenographies, houses and interiors to large scale housing, complex re-use and heritage projects. They are involved in several collaborative city blocks. Attention not seldomly shifts towards giving meaning to the topic of tectonics in the rapidly changing conditions of today. The work is published widely, awarded several times and lectured about throughout Europe. They have experience in teaching at Vrije Universiteit Brussel and TU Delft and were invited for several juries.

Gert Somers: Partner - founder. Studied engineering-architect at Vrije Universiteit Brussel and graduated in 2002. He became Young Flemish Designer in the framework of the Meesterproef 2003 - Vlaams Bouwmeester. He worked for noA architecten and started his practice in 2004 before founding ono architectuur with Jonas Lindekens in 2007. Gert Somers taught at the Vrije Universiteit Brussel 2006-2009 and was lecturer in Architectural Design at Tony Fretton's chair for Interiors, Buildings, Cities at TU Delft 2011-2015.



Jonas Lindekens: Partner - founder. Studied engineering-architect at Vrije Universiteit Brussel and The Bartlett School of Architecture, University College London, graduating in 1998. He became a Doctor of Engineering-Architecture in 2006 after design research around repurposing. After his internship at Meta architectuurbureau, he founded ono architectuur with Gert Somers in 2007. Jonas Lindekens has taught at Vrije Universiteit Brussel since 1999 and is professor of Architectural Design, 2nd master since 2005. He has been appointed as a member of the integral quality chamber of the city of Antwerp since 2022.



Sara Verleye: Associate. Studied architecture at the Henry van de Velde Institute in Antwerp and École nationale supérieure d'architecture Paris-Malaquais. She graduated in 2008 and worked as an intern at awg architects. Sara has worked at ono architectuur since 2012 and was project architect for Art Brussels 2014, Schoenen Yoshio, Offices Inagro, Town Hall Diksmuide, various projects for Tondelier and residences Quanten-Lecok and Janssens-Van Goidsenhoven, among others. She is a partner at ono architectuur since 2023.



01

The Transparency of the Process. Instrumentalization of the Processual Registry in Preservation

The concept of processual registry entails the systematic documentation of processes, procedures, or sequences of activities within scientific, legal, or technical methodologies. This approach has been adopted or transferred to the field of the arts by contemporary artists such as Eva Hesse, Jackson Pollock, Richard Serra, and Joseph Beuys. These artists' contributions gave priority to showcasing the process on its own or alongside the final result, underlining the importance of revealing the procedural mechanics that lead to the outcome.

02

In historic preservation, the discipline that interacts with heritage-protected objects and structures, the nature of its procedures has traditionally been concealed, along with the authorship of the restorer. This article explores the occurrence of a second transfer of the strategy of processual registry from the arts to contemporary preservation practices. Specifically, it examines how the documentation and display of information-gathering procedures, restoration techniques, and decay processes enable preservationists and architects to effectively communicate their intentions and enrich the viewer's understanding of both historical and contemporary architecture.

Through the analysis of three case studies - "The Ethics of Dust", by Jorge Otero-Pailos; "PHANTOM: Mies as Rendered Society", by Andrés Jaque; and "The Hill House Box", by Carmody Groarke- it is illustrated how displaying a procedural record in heritage intervention not only reveals temporal layers and restoration methodologies but also serves as a pedagogical and communicative tool for understanding the costs and consequences of preservation. These examples, and their instrumentalization of the processes of deterioration, maintenance, and restoration, by transcending deterministic views that prioritize outcomes achieve a more informed dialogue between the past and the present. Ultimately, the article argues for the strategy of processual registry in architectural heritage as a mean to address the broader implications of preservation practices.

03



Carlos Mombiela Torres is an architect trained at the Higher Technical School of Architecture of Madrid (ETSAM, Universidad Politécnica de Madrid). He holds a Master in Advanced Architectonic Projects, during which he developed the research "Experimental Heritage Intervention. The architecture of Kuehn Malvezzi". He is currently a PhD candidate at ETSAM, Universidad Politécnica de Madrid, with the research "Experimental Heritage Intervention. Disciplinary transfers in contemporary architecture (2004-2024)".

Since 2020 works at MMN Arquitectos in Madrid. He has work on relevant heritage listed projects both in Madrid and Toledo. Articles published in Metalocus, Hidden Architecture and other specialized journals.

fig 01: Jorge Otero-Pailos. "The Ethics of Dust: Doge's Palace, Venice". 2009. © Collection of Thyssen-Bornemisza Art Contemporary Foundation T-BA21.

fig 02: Andrés Jaque. "PHANTOM. Mies as Rendered Society". Barcelona. 2013. © Miguel de Guzmán

fig 03: Carmody Groarke. The Hill House Box. 2019. ©Johan Dehlin

The Story of the Building of a House

They went to the trouble of building it, getting the stone there.

During the late summer, we, my parents and I, would often hear the engine of a car arriving into the farmyard. After a few minutes, and no visitor had appeared, we knew it was my uncle. We would walk out to the orchard and find him filling buckets, and himself, with apples and plums.

I saw that I had three choices, to sell, but if I did that they might level it. To let it degrade, but they had gone to the trouble of building it. Or to do something with it, so that for at least another generation it would be there, it would be useful.

In April and May, the swallows nest in the byre, we will have to wait until they are gone in September before we can do any work there.

When it comes to existing buildings, we have to ask ourselves what have they successfully done in their lifetime and can they continue to do that job? It shouldn't just be about their shortcomings.

In winter, now that it's empty, I walk over to the old house every morning and light a fire, to keep the place dry. We would like to tell the story of the building of a house. How closely, how completely, can we pay attention to the patterns of dwelling in an old stone farmyard? As the process of assessing, planning, revealing and reconstructing plays out, our client describes his motivations for carrying out the work. The motivations are all tied up in memories, paths, habits.

We affirm the value held in the place, and in the work that built the place, and we tell the story of that value back to our client.

Anna Cooke studied architecture at University College Dublin and has a wide range of experience working with award-winning practices in Ireland and the UK. Anna has a Masters in History and Theory of Architecture (The Cass, London Metropolitan University) and has taught design studio and history and theory of architecture at London Metropolitan University and the University of East London. She has been a design studio tutor at TU Dublin since 2018 and a design fellow at UCD since 2019.

Damien Hannigan studied architecture at University College Dublin and has extensive experience as a Project Architect within design practices in Dublin, Tokyo, Hong Kong and London. Damien is currently a design fellow at University College Dublin and has been a guest critic at the University of Hong Kong, Technological University Dublin and School of Architecture, University of Limerick.

Hannigan Cooke is an Irish architecture practice established in 2019. We enjoy working at all scales and, with offices in Limerick and Dublin, we work in a variety of locations and contexts.

As Found Network



Photographs and drawings by Hannigan Cooke Architects

Session 3

Chair: Paulo Providência

Affective Layerings and Small Gestures

This session proposes several approaches that engages with the immediacy of the small scale and the haptic qualities of (traditional) materials in all its meanings. Campell introduces the technique of operating 'parenthetically', through the case study of a small but impactful interior addition, a charged in-between room hovering between contingency and dependency. Riches and Jitendhar analyse a light-touch' approach that respects and enhances the building's historical and atmospheric qualities, through a case study of an estate restoration. Zepter reads the material scale from walls and ceilings to windows, doors, stairs ad rails as the ground to research how traditional building methodologies work with modern standards and technologies. Meganck takes on a close reading of textures and color in relation to a craftsman's archive, reflecting on how atmosphere can be described and transferred in future preservation.



IN PARENTHESES - Clancy Moore's addition to Ireland's National Sculpture Factory

This paper reflects on a recently completed project by Clancy Moore architects for a small study space at the National Sculpture Factory in Cork. The NSF, housed in a nineteenth-century tram shed, has previously undergone a number of transformations and additions, most notably a spanning steel box by Tom De Paor. At the window wall of this box, Clancy Moore insert their design, a slim aluminium armature housing shelves and a study desk. Between the busy factory and the window to the world beyond a calm, evanescent realm is created: a place to become, like Jane Eyre, 'shrined in double retirement'.

The project is created in memory of David Cunningham, an early patron of the organisation. It will host visiting artists and scholars, all invited to add books to an original collection of 100 from Cunningham's estate. The shelves fill, the installation alters. The sculptor Maud CoRer - the project's main sponsor - calls it 'Carom', a term in billiards for a stroke in which the cue ball strikes two balls successively. The ball is set on course, it strikes another, setting that in motion and altering its own course. This in turn leads it to strike another ball, starting yet another trajectory. This is intended not as a static memorial but rather something active, unpredictable, and predicated upon ongoing change.

This paper proposes that the architectural strategy of this space within a space is 'parenthetical'. Deriving from the Greek parentithenai (literally a 'putting in beside' from para- "beside" + en- "in" + titheinai "to put, to place") the parenthesis allows for the insertion of a discrete unit of meaning within a sentence, a unit which nonetheless has some relevance to, and impact upon, its host sentence. Nabokov's famous two-word version in the opening of Lolita ('picnic, lightning') is often cited. Drawing upon examples in literature from Elizabeth Bishop, ee cummings and others, the paper offers analogies with spatial and tectonic strategies within existing structures – ways of 'putting in beside' which allow existing memories and new narratives an enduring architectural presence. Precisely by virtue of its contingency and dependency, operating parenthetically offers exciting possibilities for architecture.



Carom, NSF, Cork, Clancy Moore 2022, photograph by Hugh Campbell



Hugh Campbell is an architect and Professor of Architecture in UCD, where he has just taken on the role of Academic Director of Campus Planning and Development. He is currently lead on Building Change, a national project of curriculum reform to meet the challenges of climate change. His current teaching focusses on the conditions of contemporary production and on approaches to adaptive reuse. He has published widely on photography, visual culture and cities, including the 2021 book *Space Framed*. With Nathalie Weadick he was curator of *The Lives of Spaces*, Ireland's Pavilion at the 2008 Venice Biennale and in 2018 he curated the *Close Encounters* section of the Venice Biennale with GraRon Architects. A founding member of AIARG, he sits on the steering group of the AHRA, and the editorial board of UCD Press, FAUP's new Project journal and Places Journal.



Credit: Mikhail Riches and Tim Crocker

Revitalizing Sheffield's Streets in the Sky: Visible Conservation in Estate Restoration

This paper investigates the concepts of 'Weiterbauen' (understood as continuing to build) and affective or atmospheric conservation in the refurbishment of Parkhill Phase II. This study employs a practice-based approach, including on-site observations during the Phase 2 refurbishment led by Mikhail Riches. The methodology involves a detailed analysis of design interventions aimed at preserving the building's fabric while improving thermal performance and rethinking spatial configurations to suit contemporary needs.

The research highlights the success of a light-touch approach that respects and enhances the building's historical and atmospheric qualities. The listed status of Park Hill prevented over-cladding the concrete. The frame was therefore carefully repaired, and the retained brickwork panels were internally insulated for better comfort. Through site visits it was discovered that former residents painted the reveals of their balconies different colours, perhaps picking out their flat in the overall composition. This inspired visible atmospheric restoration with balconies insulated and reveals rendered with different colours so each flat is now distinguishable.

By retaining and subtly modifying existing elements and reconfiguring existing flat typologies, the project strengthens the old with new. The revitalization of the 'streets in the sky' has brought back a vibrant social dynamic, with personal 60s inspired patterned doormats and visual links to the streets from within the homes fostering a sense of individuality and community among residents.

The Phase 2 refurbishment of Sheffield's iconic structure exemplifies how the concepts of 'Weiterbauen' and effective conservation can balance historical preservation with contemporary design and sustainability. This project provides valuable insights into the material and spatial practices that can be employed in similar restoration efforts, highlighting the importance of a thoughtful, resident-centered approach. The captivating stories of parkhill captured across decades is celebrated in the Olivier winning musical production, Standing At The Sky's Edge.



Annalie Riches - Founding Director at Mikhail Riches, Visiting Professor University of Sheffield BA(Hons) DipArch RIBA ARB

Annalie Riches co-founded Mikhail Riches in 2015 to focus on providing housing and neighbourhoods that are inherently sustainable and joyful places to live. Prior to establishing Mikhail Riches she was founding director of Riches Hawley Mikhail, a practice that set the bar for low-carbon social housing with Clay Field and Goldsmith Street. Annalie contributes across all the scales of architectural practice; she is recognised for her masterplanning and strategic abilities, as well as her in-depth knowledge of housing. Annalie has been leading the retrofit of grade II listed Park Hill, which has now been shortlisted for the RIBA Stirling Prize.



Sanjuka Jitendhar - Architect at Mikhail Riches / BA(Hons) March DipArch ARB

Since joining Mikhail Riches in 2019, Sanju has worked on a range of projects, including the refurbishment of grade II listed Park Hill. Sanju is currently leading on a research project 'Transforming Homes' with the University of Bath on the retrofit of inter-war homes using bio-based materials, co-designing with the community. Sanju has published and presented her research on care in the context of the climate crisis and has enjoyed exhibiting work on visible mending as part of the 'Beyond Repair' collective at the Rotterdam Biennale.

Adapt and Reuse at Mönchhof Farm in Hesse, Germany: A Case Study



*The former forge seen from the northeast.
The ground floor will be refurbished; the upper floor and the roof are newly built. The buildings to the right and in the back give a glimpse of the mode of construction from 1895. The small house to the left is a former slaughterhouse and has already been restored for housing.*

(photography Tobias Zepter)

The Place

Mönchhof Farm was built in 1895. The farm buildings have a ground floor in composite masonry with an outer layer of red sandstone. The ground floor ceilings are made from low brick vaults between steel beams. One or more upper floors are timber frame constructions. The whole ensemble is a listed monument.

The “forge”

The former forge is a free-standing house with a 17,5x7,25m footprint. The ground floor, where the forge was situated, is preserved, the upper floor and the roof are rebuilt. The new building will be used for housing.

The study explores the relationship between the old and the new parts of the house as part of an ongoing reinterpretation of the farm ensemble.

Usage

Which role plays the former usage of a building and how do building components from wall and ceilings to windows, doors, stairs and rails mediate between times.

Construction and sustainability

Masonry uses lime mortar and reclaimed bricks from the building. Reclaimed building part like windows, doors, stairs, rails and fittings are reused.

The upper floor and the roof are built using wood from the farm's forest, sawn at the farm. Bales of straw from the farm fields are used as insulation. The outside is protected by larch sheathing boards. Overhanging roofs protect the construction. Roofing tiles are left-overs from a renovation used “as found” in a barn on the farm.

How do traditional building methodologies work with modern standards and technologies?



Tobias Zepter studied Architecture in Berlin and Delft. He worked with Hilmer & Sattler and Modersohn & Freiesleben before setting up a practice in Berlin in 2003. Besides projects in and around Berlin, he worked from 2008 to 2014 and 2018 – 2022 on projects in Cochin and Mumbai, India in partnership with Modersohn & Freiesleben and with Sebastian Treese respectively. Between 2017 and 2022 he also worked on smaller projects near Suhum, Ghana.

Since 2020 a large part of his work takes place on a farmstead in the north of Hesse, Germany.

He is interested in finding ways to make the building site a place of collaborative interaction. „Man kann alles verwenden, was man verwenden kann“ (Josef Frank) Not more, not less.



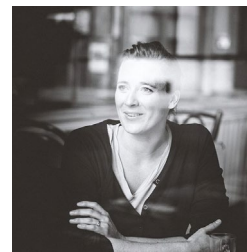
Interior picture of the Jan de Jong House in Schaijk ©Saar Meganck
Profile Picture: ©Jules August

The Narrative of Chroma and Texture. The Jan de Jong House in Schaijk as an Affective Ensemble

The Jan de Jong house in Schaijk, built in 1967-1968, is now in the process of being transformed into a 'House Museum' within the portfolio of Hendrick de Keyser Monumenten. Architect Jan de Jong (1917-2001) and polychromeur Wim van Hooff (1918-2002) have worked together intensively on this house concerning the colour and materiality of the building, the furnishings and the furniture.

This paper traces the phenomenological narrative created by this particular collaboration and examines the essential elements in this affective ensemble. Repurposing and preserving this home presuppose fraying apart this chemistry that has brought an inextricable atmosphere to the house. The 'as found' chroma composition and texture form a presence that is powerful yet fragile. A different attention and commitment are required to explore and maintain this layer. These aspects also carry a valuable narrative in the patina and traces of use, which should not be allowed to disappear.

Three research directions will be examined with the focus on this phenomenological narrative. First, the juxtaposition of Wim van Hooff's archive with the 'as found' reality and atmosphere. Afterwards, the analysis of the recent restoration decisions in the light of this body of knowledge from the archive. Finally, the tracing how this expertise can be transferred in future preservation as well as to the visitors of this house museum.



Saar Meganck hybridly combines three trajectories within the architectural field. She co-leads the team Dhooge & Meganck architects with David Dhooge. In this architectural practice, the focus is on the tension between the unknown and the formulation of a design response by subverting the design process and thinking pattern, without residing in the world of thought. The portfolio shows a focus on diversity; repurposed churches, a mustard factory, new interventions on a monumental castle, housing, theatre hall, ... The work has also been exhibited at home and abroad such as; Triennial Architecture Lisbon, Deutsches Architekturmuseum Frankfurt, Architecture Biennale Venice 2021 and M KHA Antwerp.

She also fulfils the role Head of Theory within Architectuur Academie Maastricht AAM, where she teaches and forms a 'research cella' with students and teachers. Lastly, she has also started a PhD under Architecture Academy Maastricht AAM and KULeuven. This concerns "The animated wall. On materiality, patina, texture and chroma composition in architecture". This research starts from unlocking the archives of Wim van Hooff: polychromeur, teacher, painter and colour consultant particularly within the Bossche School group of architects.

3 Dialogues



Conservation as a design task: three dialogues and a conversation

Three couples consisting of architects and conservation architects who have worked intensively with each other discuss, on the basis of one or more examples, a number of important themes that occur to a greater or lesser extent in almost every ambitious redevelopment project. These include how and whether restoration and conservation should be regarded as a design task, how design decisions come about, and by whom and why they are taken.

In the design and realisation process of projects, the scientific, historical and technical discipline of conservation architecture and the (at times) more intuitive, more visionary and integrative discipline of the architect (in Flanders the role is called 'hoofdarchitect' or 'chief architect') intersect. Ideally, this leads to mutual understanding and well considered design decisions, sometimes to spatial discoveries and innovative ideas but also to conflicting, even incompatible interests. Here, not only the division of the roles and tasks of conservation architects and architects is important, but also the handling of technical and historical preliminary studies and knowledge is important.

The speakers discuss their respective roles, and how the different disciplines touch and overlap. Alongside this, the architects discuss the difference in perspective. For example, scientific knowledge, regulations and conventions in many cases define the preservation of historical material as having a higher value than the preservation of a certain spatiality, daylight, atmosphere, functionality and legibility- all aspects that go to the heart of the 'chief architect's' discipline. This discrepancy thus determines many discussions between heritage consultants, conservation architects and 'chief architects'. It becomes particularly interesting when it is necessary to decide on how to deal with the historical, often religious significance of certain elements, materials and spaces.

Besides this, the meaning and appreciation of different layers in time play a role. How and what is preserved, reconstructed? Which time layer is leading, which is subordinate. How do we deal with issues such as contrast, abstraction, ornamentation and assimilation, how do we want to build on 'weiterbauen' and what determines the character of the new layer? How do we define the boundary? And how do (self-made) rules relate to (self-motivated) exceptions?

Can aesthetic and conceptual decisions also be discussed in the field of conservation, or are such considerations reserved for the 'chief architects' who design the renovation and/or redevelopment? What role does spatial perception play? What role does the intended use play? How decisive are regulations and subsidy processes and the related consultations with heritage consultants, for the substantive and architectural elaboration of projects?



'Nevenbestemming' of the Sint-Carolus Borromeus Church in Antwerp ©Tom Thys architecten

Dialogue 1

Studio Roma

+

Tom Thys

architecten



Sofie Beyen is engineer-architect and Master in Conservation and has been active as a restoration architect for over 30 years. Starting out as an employee in a number of offices, she then built up her own firm and in 2010, together with Marc Vanderauwera and Piet Stevens, founded Studio Roma, Leuven-based architecture firm specialising in the restoration of monuments and heritage sites.

Today, the firm has 20 employees. Within Studio Roma, Sofie leads a whole number of restoration dossiers, the most important of which is Park Abbey in Heverlee, which is being converted into a museum. She also worked, for example, on the conversion of the modernist office building of Brepols in Turnhout into an art academy and, together with Tom Thys, on the secondary conversion of the Sint-Carolus church in Antwerp into a museum.

Commissioned by the Vlaamse Bouwmeester, Sofie Beyen and Tom Thys, were among the first architects to develop a series of feasibility studies for the redevelopment of parish churches. Together, through analysis and design research, they investigated how 18 church buildings could be prepared for a new social future.



Tom Thys architecten is a Brussels based studio for architecture and urbanism established by Tom Thys. The work of the practice is characterized by an interest in both the physical and associative experience of space and place. The studio is involved in private, public and academic projects, amongst which a series of feasibility studies for the transformation of churches, a number of affordable housing projects, care infrastructure and school buildings. Tom Thys can rely on 20 years of expertise in designing and building public projects in Flanders. In various forms he has built a number of highly praised school projects amongst which a school in the centre of the Unesco Heritage area of Bruges. Through this work and the feasibility work to the converse under-used churches in to new centres of collectivity, they have gained a particular interest in working with existing building's architectural language to produce new contemporary work. Tom Thys is currently running a design studio at Academy of Architecture Maastricht.

Dialogue 2

Callebaut Architecten + ono architectuur



Town Hall of Diksmuide by Callebaut Architecten and ono architectuur



Wouter Callebaut, managing partner of Callebaut Architects, is a renowned architect who specialises in the restoration, renovation and redevelopment of historical buildings. His office has an impressive portfolio of various projects in which the essence of restoration is central: stripping the stripping away the superfluous and bringing back the 'old' cachet and authentic atmosphere. They use a unique restoration methodology, attaching great value scientific preliminary investigations such as building history, material-technical, colour research and trial restorations. This enables them to be able to thoroughly understand and restore buildings with respect for the original material. Wouter Callebaut's office has already won several awards, including the Onroerendgoedprijs 2019 (House of Free Skippers, Ghent), Onroerendgoedprijs 2020 (Het Predikheren, Mechelen) and the Jo Crepain Prize for Promising Start-up Architectural Firm. In addition to his work as an architect, Wouter Callebaut shares his expertise and passion for restoration as a guest lecturer at Ghent University, where he inspires and guides the next generation of architects.



Gert Somers

Partner – founder ono architectuur. Gert Somers studied architectural engineering at Vrije Universiteit Brussel and graduated in 2002. He became Young Flemish Designer in the framework of the Meesterproef 2003 - Vlaams Bouwmeester. He worked for noA architecten and started his practice in 2004 before establishing ono architectuur with Jonas Lindekens in 2007 and now also led together with Sara Verleye. Projects ranges from scenographies, houses and interiors to large scale housing, complex re-use and heritage projects. ono architectuur is involved in several collaborative city blocks. Attention not seldomly shifts towards giving meaning to the topic of tectonics in the rapidly changing conditions of today. The work is published widely, awarded several times and lectured about throughout Europe. Gert Somers taught at the Vrije Universiteit Brussel 2006-2009 and was lecturer in Architectural Design at Tony Fretton's chair Interiors, Buildings, Cities at TU Delft 2011-2015 and is invited for several juries.

Dialogue 3

FELT

architecture & design

+

aNNo architecten



City Hall of Leuven by FELT and aNNo



Jasper Stevens (Be, 1985) studied architecture at Ghent University and the Universidad Politecnica in Valencia, and obtained a Postgraduate Diploma in Product Design at KU Leuven. He worked as an architect for Wiel Arets in the Netherlands and 360 Architects, Plus Office and B-ILD in his home country. In 2014, he co-founded FELT architecture & design with Karel Verstraeten. The collaboration came about after their project 'Behind The Curtain' won them the Interieur Award at the Biennale in Kortrijk. In the same year, they won an Open Call for a primary school in Kortemark. A project that, upon completion in 2018, immediately earned them a nomination for the EUMiesAward. In 2020, FELT became a laureate of the ARC Award for Young Talent. The year after, FELT was invited by the VAI to contribute two projects to the 'Composite presence' exhibition at the Venice Biennale.



Stijn Cools is an architect and heritage preservation expert who is passionate about combining these fields in meaningful ways. After studying engineering sciences and architecture at KU Leuven in Belgium and the University of Ferrara in Italy, he deepened his expertise with a postgraduate degree in monument and site conservation from KU Leuven. In 2008, he co-founded aNNo architecten in Ghent with Sofie De Ridder. Their studio is known for its creative approach to architecture and preservation, focusing on renovations that respect and enhance historical contexts. Since 2017, Stijn has also been teaching at KU Leuven, where he leads courses and studios on renovation. His ongoing PhD project, "REVALUE: Embracing Care and Repair in Architectural Practice" (2021-2025), reflects his interest in rethinking how architecture and preservation can work together. Through his work at aNNo architecten, along with his teaching and research, Stijn focuses on "building with what and who is already there," emphasizing practical solutions that integrate affective architecture with existing contexts in a thoughtful and situative way.

Scientific Committee



Caroline Voet (KU Leuven)



Dr Caroline Voet, architect PhD (1974) is assistant professor at KU Leuven, Faculty of Architecture. She holds degrees in architecture and arts from the Architectural Association in London and the Henry van de Velde Institute in Antwerp. Her research and teaching focus on young architectural heritage (Pioneering Practices), spatial systematics and design history (eg. *www.domhansvanderlaan.nl*) and has been published in for example *ARQ* and *Interiors* Routledge. She wrote for the *Architectural Yearbook Flanders* and in 2016 she was co-editor of the book *Autonomous Architecture in Flanders*. She recently published *Dom Hans van der Laan. Tomelilla* (Architectura & Natura, 2016) and *Dom Hans van der Laan. A House for the Mind* (VAi, DAM Architecture Book of the Year Award 2018).

After working in the offices of Zaha Hadid and Christian Kieckens, she started her own practice Voet architectuur in Antwerp, Belgium. They focus on heritage, conversions and the design of public interiors and scenography.

Mechthild Stuhlmacher (KU Leuven)



Born in Germany, Mechthild Stuhlmacher studied music and architecture in Germany and the Netherlands and graduated from TU in Delft. She worked at various offices in the Netherlands and England and founded the agency Korteknie Stuhlmacher Architects in 2001, together with Rien Korteknie. She was a member of the editorial board of the architecture journal *OASE* and collaborated on two editions of the architecture yearbook *Flanders*. She taught at TU Delft for over twenty years, was a visiting professor at TU Berlin and is now affiliated with KU Leuven. She also lectures regularly at home and abroad.

The firm's work focuses on public buildings such as schools and libraries. This often involves complex redevelopment of monumental and non-monumental existing buildings. The focus is on high-quality interiors and a distinctly natural use of materials.

Bie Plevoets (UHasselt)



Bie Plevoets studied Interior Architecture and Conservation, and obtained a PhD on adaptive reuse at Hasselt University in 2014 where she is currently assistant professor in the research group Trace. Her research focuses on adaptive reuse theory and various conceptual strategies to intervene in the existing fabric. She is one of the authors of the book *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline* (Routledge, 2019) and co-curator of the exhibition *As Found* (VAi & De Singel, 2023-24) and co-editor of the exhibition book (VAi, 2023). Additionally, she performs the role of spokesperson for the Scientific Research Network Read.Adapt.Reuse and is a member of several national and international committees, juries and networks.

Stephanie Van de Voorde (VUB)



Stephanie Van de Voorde is a professor in the Department of Architectural Engineering at Vrije Universiteit Brussel (VUB). With over 20 years of experience, she has specialized in the history of construction, particularly focusing on 20th-century building materials, construction practices, building culture, deconstruction, and reuse. In addition, she has developed extensive expertise in the field of recent heritage and explores how historical insights can be leveraged to address some of the most pressing challenges facing our built environment, balancing heritage conservation with environmental considerations. She teaches architectural and construction history, urban planning history, and theoretical reflections on architectural heritage at both the Bachelor and Master levels. Stephanie is a member of several international organizations, including a founding member of the International Federation for Construction History, co-chair of the Construction Histories Brussels research group, and an Expert Member of the ICOMOS International Scientific Committee on 20th-Century Heritage. She can be contacted at Stephanie.Van.de.Voorde@vub.be.

Eireen Schreurs (TU Delft)



Eireen Schreurs is a Dutch architect and assistant professor at TU Delft, who received her PhD from KU Leuven and U Antwerp in 2023 under the title "Material Dialogues". Based on posthumanist theories, her thesis examined the materialisation processes of architecture, revisiting the Western canon. The specific drawing techniques she developed for this project shed new light on how materials shape architectural projects. She is currently focusing on adaptive reuse within the Material Cultures research group of the Chair of Urban Architecture.

Véronique Patteuw (ENSAPL)



Véronique Patteuw is associate professor at the École Nationale Supérieure d'Architecture et du Paysage in Lille and visiting professor at KU Leuven and EPFL Lausanne. She is the academic editor of *OASE, Journal for Architecture*. Her research focuses on the relevance of architectural history in relation to transition thinking. She was co-curator of "It's about Time", the Rotterdam International Architecture Biennale 2022. Patteuw has recently co-edited *Authorship* (2022), *Modernities* (2021), and with Léa-Catherine Szacka *Mediated Messages: Periodicals, Exhibitions and the Shaping of Postmodern Architecture* (2018). Together with Mathieu Berteloot, she directs Studio Spolia, a pedagogical unit, exploring the transformation of as-found situations.

Paulo Providencia (UC)



Paulo Providencia holds an Architecture degree from the University of Porto (1988) and a PhD from the University of Coimbra (2007). He is Associate Professor of Architecture at the University of Coimbra, where he is also a Tutor of Masters and PhD Dissertations. As well, he is a practicing Architect with an interest in the design of public-use buildings. Local coordinator of the European Joint Master Degree in Architecture, Landscape, Archaeology a joint programme of the University of Rome La Sapienza, National Technical University of Athens, the University of Federico II of Naples and the University of Coimbra. The design studio exercises of the 5th year have been subject of public debates, bringing heritage and architectural discussions outside the institutions. His research interests include nineteenth-century and contemporary methods and practice of architectural expression, architecture of the public health facilities, hospital heritage, and architectural project. Has been Design Studio Invited Critic at: ETH Zurich, EPFL Lausanne, KTH Estocolmo, UCD Dublin, SAUL Limerick, Sapienza Università di Roma, NTUA Athens, Facoltà di Architettura Politecnico di Bari, FAUP Porto, KU Leuven in Gent, among others.

Organising Committee





Caroline Voet (KU Leuven)

Dr Caroline Voet, architect PhD (1974) is assistant professor at KU Leuven, Faculty of Architecture. She holds degrees in architecture and arts from the Architectural Association in London and the Henry van de Velde Institute in Antwerp. Her research and teaching focus on young architectural heritage (Pioneering Practices), spatial systematics and design history (eg. www.domhansvanderlaan.nl) and has been published in for example ARQ and Interiors Routledge. She wrote for the Architectural Yearbook Flanders and in 2016 she was co-editor of the book Autonomous Architecture in Flanders. She recently published Dom Hans van der Laan. Tomelilla (Architectura & Natura, 2016) and Dom Hans van der Laan. A House for the Mind (VAi, DAM Architecture Book of the Year Award 2018).

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Mechthild Stuhlmacher (KU Leuven)

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The firm's work focuses on public buildings such as schools and libraries. This often involves complex redevelopment of monumental and non-monumental existing buildings. The focus is on high-quality interiors and a distinctly natural use of materials.



Femke Van der Meulen (KU Leuven)

Femke Van der Meulen is a PhD researcher at the Faculty of Architecture, Katholieke Universiteit Leuven (KUL). In 2023, she graduated with a Master in Architecture (KUL –Sint-Lucas, Ghent). She was also part of the curatorial team responsible for the Day of Architecture in 2023, organized by the Flemish Architecture Institute (VAi). After graduating, she joined the research project Meaning and Material under the supervision of prof. dr. ir. arch. Sven Sterken (KUL) and prof. dr. ir. arch. Stephanie Van de Voorde (VUB), funded by the Research Foundation – Flanders (FWO). Together with fellow PhD researcher ir. arch. Chiara Kuijpers (VUB), she explores the potential of roof structures of post-war churches within a context of adaptive reuse.

Portret: © Dieter Daniëls

