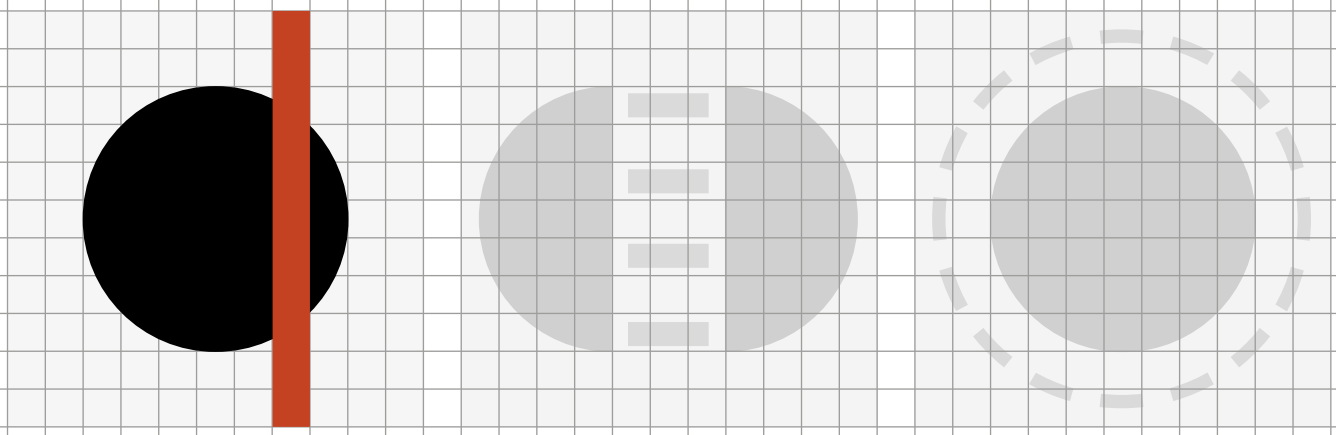
pwo SODULTA

Sociale Duurzaamheid in de Landschaps- en Tuinarchitectuur

naar een dialoog in onderwijs en praktijk



EEN VERKENNING VAN DE RANDEN VAN DE DISCIPLINE

WERKDOCUMENT | Versie 22/9/2023

KASK CONSERVATORIUM HOGENT howest

Een verkenning van de randen van de Landschaps- en Tuinarchitectuurarchitectuur

A. Whiston Spirn
in: 'most important questions' (Litton, 1992)

> “ Landscape architecture is the profession that mediates between nature and culture in shaping the places where we live.

Landschapsarchitectuur grijpt als vormgevende discipline bewust in op de fysiekruimtelijke contexten waarin ze werkt. Maar elke landschapsarchitect is zich ervan bewust dat het landschap niet enkel die fysieke laag is, maar ook een sociale, politieke, emotionele en narratieve realiteit. Voor een discipline die op vandaag sterk in evolutie is, en die aan de rand lijkt te staan van een professionele emancipatie die voortvloeit uit enthousiasme en de noodzakelijkheid voor aandacht voor het landschap, is het interessant om te kijken in welke richtingen ze dan wel kán groeien.

Een gezonde dosis aan experimentele werkwijzen, en een verkennende en nieuwsgierige houding zijn daarbij een belangrijk uitgangspunt tot succes. In die verkenning is het goed om te kijken naar de randen van wat tot landschapsarchitectuur gerekend wordt. Daar liggen namelijk de potentiële pistes voor groei en evolutie. Er is ook veel te leren uit een kritische reflectie van wat andere beroepen doen: welke werkwijzen, vormen van output, processen, etc. zijn bruikbaar voor de landschapsarchitectuur? Dit document vormt een verkenning van die randen en relevante praktijken, specifiek vanuit een insteek van sociale duurzaamheid.

Een evoluerend beroep

De actieradius van de landschapsarchitectuur is in de afgelopen decennia flink heeft uitgebreid. De focus ligt daarbij niet meer enkel op het klassieke patroon van analyse – concept – ontwerp van private tuinen of parken. Ook beleidsbeïnvloeding, masterplanning, beheerplanning, procesbegeleiding, GIS-analyses, regionale planning, etc. zijn dagdagelijkse praktijken waarbij de professional betrokken is. Het is daardoor steeds moeilijker om een heldere afbakening te maken van wat landschapsarchitectuur is. Volgens Hohmann en Langhorst weet niemand – zelfs landschapsarchitecten – nog goed wat het beroep vandaag allemaal omvat. Dat hoeft echter geen probleem te zijn: het buiten elke duidelijke definiëring groeien is zelfs een karakteristiek van elk beroep in evolutie.

De definitie van Whiston Spirn aan het begin van deze introductie geeft echter wel een zekere vorm van afbakening: landschapsarchitectuur werkt tussen natuur en cultuur in het vormgeven van de wereld waarin we leven. De breedheid van die definitie laat toe dat er een grote diversiteit aan producten en praktijken hieronder vallen. Het is een interessante definiëring omdat ze op waarden gebaseerd is en niet op concrete rollen of taken. Elke vorm van proces of praktijk die op het raakvlak tussen natuur en cultuur werkt, en die op een manier een impact heeft op onze leefwereld, kan zo tot landschapsarchitectuur gerekend worden. Er is dus – binnen de definiëring van Spirn – nog veel potentie tot verbreding van het beroep ten opzichte van wat er vandaag traditioneel binnen gebeurt.

Veel van de rollen en taken die de landschapsarchitect opneemt, en de manier waarop ze betrokken is in een ruimte, vloeit voort uit de verwachtingen en vergoedingen gebonden aan opdrachten. De landschapsarchitect werkt nagenoeg altijd in dienst van een opdrachtgever (particulier of overheid), die bepaalde werkwijzen afdwingen waarbij stappen van analyse tot ontwerp en verbeelding verwacht worden. De opdrachten zijn vaak geografisch afgebakend, en bij de output worden bepaalde vormen van verbeelding en technische uitwerking verwacht. Dat laat niet altijd toe om creatief om te gaan binnen bepaalde bestekken, omdat die verwachtingen ook financieel afgedwongen worden. Daarnaast is er vaak ook verhoudingsgewijs weinig budget voor beheer en monitoring achteraf, na de uitvoering van het ‘finale plan’ (dat ook verwacht wordt). Er wordt vaak uitgegaan van een grote allesomvattende ingreep, waarna er nog minimaal budget voorzien wordt om achteraf kleine ingrepen of aanpassingen te doen. Uiteraard zorgt dit voor een mindere betrokkenheid van de landschapsarchitect. Dit alles maakt dat de professional in een soort keurs-

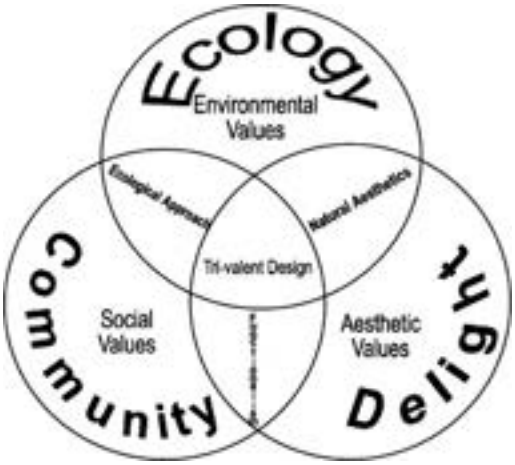
lijf wordt gestoken waarbinnen ze moet werken, en elk afdwalen kan daarbij financieel afgestraft worden.

Experiment vanuit een helder waardenkader

Niettemin mag dat het beroep niet doen stoppen met experimenteren, uitproberen en bijleren. Er mag niet vervallen worden in de acceptatie van de huidige praktijk als een soort statisch eindpunt en optimale disciplinaire taakverdeling. Het landschap is continu in evolutie, natuur en cultuur zijn geen statische gegevens, en dus mag landschapsarchitectuur dat zeker ook niet zijn. Zowel onderzoek, onderwijs als de praktijk hebben daarin de verantwoordelijkheid om continu te zoeken naar vernieuwende werkvormen.

Technologische veranderingen (in tekenprogramma's, metingen op terrein, groeiende databanken, GIS, etc.), maar ook sociale veranderingen (multiculturaliteit, groeiende ongelijkheid, meer burgerbetrokkenheid, etc.) en ecologische veranderingen (klimaatcrisis, hitte-eilanden, waternood, etc.) vragen sowieso van de landschapsarchitect om hun focus te verleggen, en hun werkwijzen aan te passen aan de nieuwe sociaalecologische realiteiten. Daarbij horen ook veranderende werkwijzen, processen en output. Een duidelijk en gedeeld waardenkader kan binnen de chaos van die noodzakelijke veranderingen een ankerpunt zijn om een strategie rond op te bouwen.

De drie waardenkaders zoals omschreven door I. Thompson (2000)



I. Thompson - Ecology, community and delight: sources of values in landscape architecture (2000)

> "While it seemed self-evident that landscape architecture is 'a good thing', for a long time I was nagged by an uncertainty about its purposes. What was it really for? Much has been written about how to do landscape architecture. Very little seemed to be written about why it was worth doing, and what there was often seemed woolly or contradictory.

WAT de landschapsarchitect doet moet steeds een manifestatie / expressie / materialisatie zijn van WAAROM ze iets doen. En dat waarom mag - gezien de waarden van de landschapsarchitect - niet gereduceerd worden tot het creëren van ecologische meerwaarde - al lijkt dat al snel een disciplinaire vanzelfsprekendheid. Ook de sociale waarden moeten zich steeds vertaald zien in wat de professional doet.

De discipline moet zichzelf continu kritisch in vraag blijven stellen. Is de manier waarop we werken de meest effectieve? Moet onze impact steeds 'ecologisch' zijn, of kunnen we andere vormen van maatschappelijke meerwaarde creëren? Welke alternatieve werkwijzen zijn nodig? Moeten we steeds streven naar een fysiekruimtelijke verandering? Kunnen we ook andere impact hebben, bv. educatief, sensibiliserend, sociaal? Hoe kunnen we onze veelvuldigheid aan waarden (sociaal, ecologisch, esthetisch) op de meest effectieve manier vertalen in elk specifiek project?

Dit document vormt in zijn geheel een invraagstelling van de 'traditionele' vormen die de landschapsarchitectuur krijgt, en tracht alternatieven aan te reiken om over in dialoog te gaan. Om te inspireren en te motiveren.

Opbouw van het document

Het document is opgedeeld in vijf delen, gebaseerd op de 'aard' van de referentie: (1) Projecten, (2) Publicaties, (3) Initiatieven en bewegingen, (4) Organisaties, bureaus & personen en (5) Utopieën

(1) Projecten zijn concrete ingrepen op concrete plekken. Ze zijn een operationalisering van een idee dat activistisch is, rechtvaardigheid nastreeft, inclusief tracht te zijn, of andere principes van sociale duurzaamheid nastreeft.

(2) Publicaties zijn teksten, boeken, artikels, of andere vormen van communicatie die een idee willen delen. Ze kunnen op zichzelf ook een verzameling zijn van projecten, maar hebben steeds te maken met sociale duurzaamheid

(3) Initiatieven en bewegingen zijn geen concrete projecten, maar eerder overkoepelende initiatieven waarvoor individuën of bureas zich engageren. Ze proberen vanuit een idee het verschil te maken, wetende dat collectieve inzet vaak een grotere impact heeft

(4) Organisaties, bureaus en personen werken vaak vanuit een specifieke ideologie die zich vertaalt in de manier waarop ze werken, op wie ze zich richten, of die tot bepaalde types van ingrepen en projecten leidt. Dit hoofdstuk geeft een overzicht van enkele inspirerende voorbeelden.

(5) Utopieën zijn toekomstverbeeldingen. Er werd besloten om deze een aparte plek te geven in het document. Het zijn eigenlijk een type publicaties of projecten dat sterk samengesmolten is met een bepaald idee of ideologie. Rechtvaardige toekomstvisies en verbeeldingen.

Opmerking 1: het document past zich in een breder onderzoeksproject SoDuLTA, waarbinnen er vragen gesteld worden naar hoe de landschapsarchitect zijn eigen sociale rollen en taken ziet. Specifiek doet ze dit vanuit een kritische benadering van het duurzaamheidsdiscours, vanuit de hypothese dat de landschapsarchitect zich slechts een klein deel van duurzaamheid toe-eigent (het ecologische deel), en weinig kennis heeft van wat sociale thematieken daarbinnen zijn.

Opmerking 2: het gebruik van het materiaal wordt gezien als 'fair use' (educatief / informatief / non profit). De rechten van teksten, afbeeldingen en grafieken behoren steeds toe aan de gerefereerde auteurs en websites. Dit is louter een doorverwijzend document met als doel de praktijk te inspireren.

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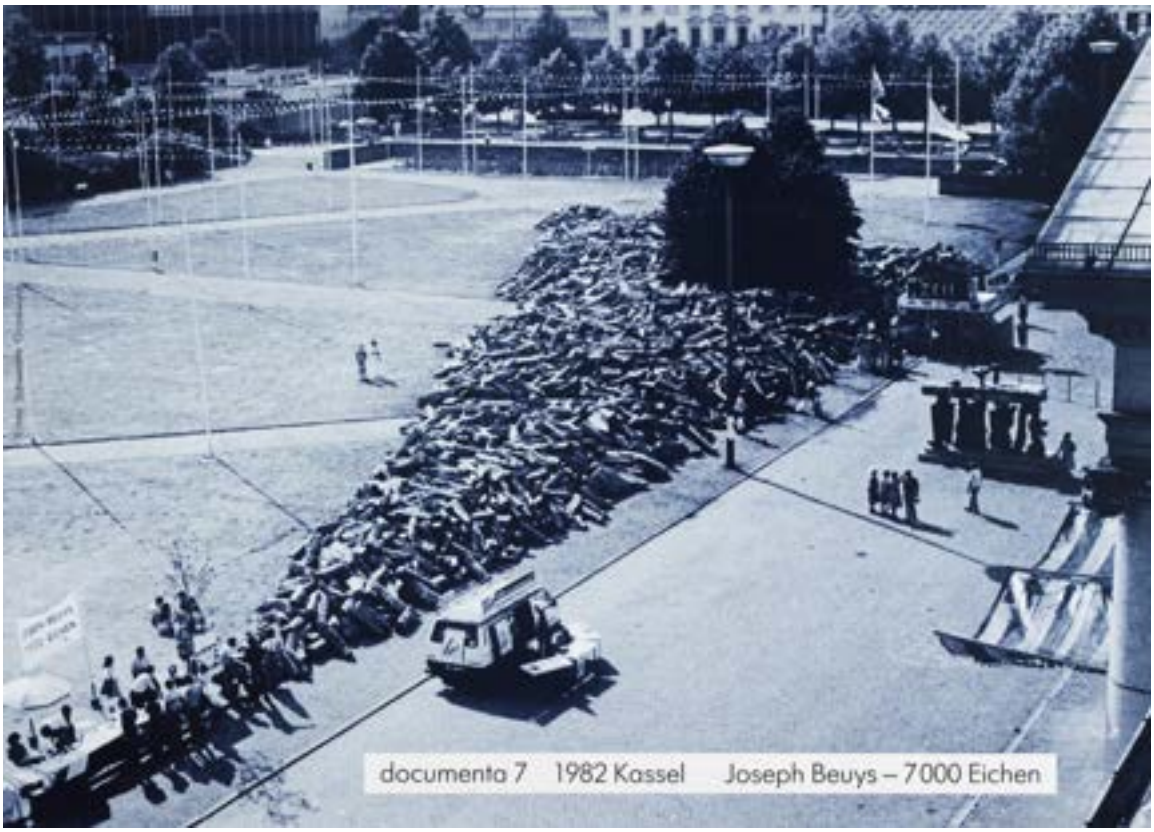
PROJECTEN



7000 Oaks

Joseph Beuys - Kassel (Duitsland) - 1982

With the help of volunteers, Beuys planted 7,000 oak trees over several years in Kassel, Germany, each with an accompanying basalt stone. In response to the extensive urbanization of the setting the work was a long-term and large-scale artistic and ecological intervention with the goal of enduringly altering the living space of the city. The project, though at first controversial, has become an important part of Kassel's cityscape.

The project was of enormous scope, and met with some controversy. While the biggest difficulty of the project was raising the money, the project had its share of opponents. Much of it was political, from the conservative state government dominated by the Christian Democrats. (The mayor of Kassel was a social democrat who stood by Beuys). Some people thought the black stone markers were ugly, even piling pink stones on the sites in 1982 as a prank. Also, a motorcyclist had died as a result of one of the stone markers. However, as more trees were planted people's perception of the project as a parking lot destroyer had met with increasing tolerance.

Het project duurde 5 jaar, en vormt nu de inspiratie tot verschillende initiatieven over heel de wereld.

Over activisme, over ecologie, over politiek, over participatie, over social sculptures.

https://en.wikipedia.org/wiki/7000_Oaks
https://www.tate.org.uk/art/artworks/beuys-7000-oak-trees-ar00745
https://publicdelivery.org/joseph-beuys-7000-oaks/

Spiral Jetty

Robert Smithson - Great Salt Lake Utah (USA) - 1970

Spiral Jetty is an earthwork sculpture constructed in April 1970 that is considered to be the most important work of American sculptor Robert Smithson. Smithson documented the construction of the sculpture in a 32-minute color film also titled Spiral Jetty. Built entirely of mud, salt crystals, and basalt rocks, Spiral Jetty forms a 1,500-foot-long (460 m), 15-foot-wide (4.6 m) counterclockwise coil jutting from the shore of the lake. Since its initial construction, those interested in its fate have dealt with questions of proposed changes in land use in the area surrounding the sculpture. In order to preserve the work, Dia Art Foundation asks that visitors do not take existing rocks from the artwork, make fire pits, or trample vegetation. There are no facilities at the site so visitors must carry out any waste with them.

Smithson's narrative supports an alternative view of historical discourse and the art object's placement or production outside of the museum institution. His writings also indicate that the helicopter film sequences over the jetty were a method of "recapitulating the scale of the jetty".[15] By visually disorienting the viewer, Smithson is able to negate a time and place for the materiality of the artwork or create what he calls a "cosmic rupture".[15] Through this state, the viewer is meant to be unable to categorize or classify the site, and will be left in a state free from the dialect of history.

Over de kracht van kunst op een politiek landschap, conservering, en hoe een ruimte bekeken wordt. Over de positie van de kunstenaar zelf. Over het belang van tijd, over landart.

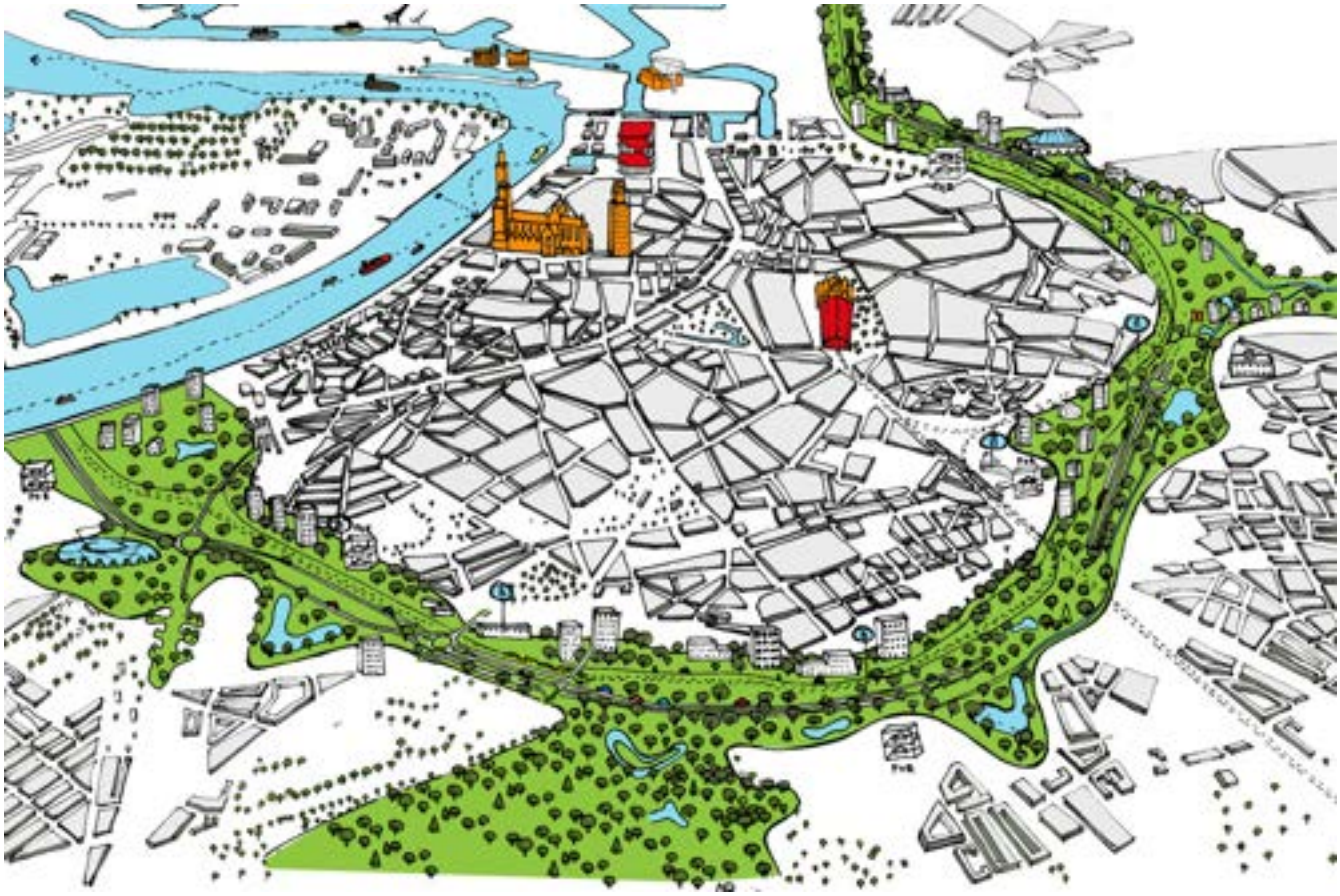
https://en.wikipedia.org/wiki/Spiral_Jetty
https://www.americanscientist.org/article/spiral-jetty

Splice Garden
Martha Schwartz - Cambridge (USA) - 1986

The Splice Garden is combination of tradition Japanese concept and French Renaissance Garden. It has a diagonal vector with a strong diagonal communication line, like a knife cutting the plan. The Whitehead Institute uses the technology of splicing to create new life forms, Schwartz uses different cultures to create a spliced garden, a hybrid space. The elements in it are also reorganized: the rocks in Japanese Zen garden have been replaced by French topiary trees, some plants sticking straight out from the walls, some precariously on the wall's top edge. Plants and green walls become a part of the site. Everything in this garden is lifeless. The garden gives people a feeling of quietness, stillness, which one can get from Salvador Dali's Persistence of Memory. Nothing is real, nothing works properly, just like the clock hanging on the branch.

Over landschapsarchitectuur en kunst, over de betekenis van natuur en de positie van de mens daarin, over waarden in vraag stellen.

https://www.douban.com/group/topic/4374990/
https://some-landscapes.blogspot.com/2006/03/splice-garden.html
https://msp.world/whitehead-institute-splice-garden-cambridge-ma-usa/



Ringland

Stramien - Antwerpen (België) - 2012-...

Een breed gedragen project voor de volledige overkapping van de Antwerpse ring
Van simpel idee naar burgerbeweging.

De enorme uitdagingen op het gebied van mobiliteit en stadsontwikkeling in de Antwerpse regio heeft in 2012 geleid tot een wervend initiatief van Peter Vermeulen, stedenbouwkundige bij Stramien. Naar aanleiding van het overkappingsonderzoek van stad Antwerpen in 2012, lanceerde Peter een eigen concept voor de herstructureren van de Antwerpse Ring en de daaraan gekoppelde mogelijkheden van positieve stadsontwikkeling. Stramien blijft gedurende de hele verdere periode intensief betrokken bij de procesregie en de uitwerking van deze studies.

In 2018 organiseert Stramien samen met alle participatiedeskundigen van de ontwerpteams het burgerparticipatieproces voor 'Over de Ring', het traject van MOW om voor 1,25 miljard 18 leefbaarheidsprojecten op de Ring van Antwerpen te selecteren.
Het enorme draagvlak dat intussen door Stramien is uitgebouwd, toont aan dat grote infrastructuurprojecten de kans bieden om op een positieve en constructieve manier burgers, experten en beleidsmakers te betrekken bij de toekomst van hun stad of regio. Stramien kan bouwen op de expertise, zowel qua ontwerp als communicatie, die ze heeft opgedaan in dit overkappingsproces.

Over participatie, activisme, alternatieve scenario's, ...

https://stramien.be/project/ringland/

Minimal Republic

Ruben Martín de Lucas - Spanje - 2019 (?)

Rubén Martín de Lucas' geometric landscapes are born from a few simple gestures: appropriate 100 square metres of space, outline a border, and inhabit it for no more than 24 hours. From parking lots to empty agricultural crops, anonymous segments of land are transformed by these actions into what the artist describes as "ephemeral micro-states." Here, in these neat and ordered territories with a solitary population of just one, our human efforts to delineate and control the natural world are made stark.

The concern he comes back to time and time again as an artist is the fraught relationship we have with our planet, and finding ways to visualize it. "I study the relationships that unite us with territory. Almost always, these relationships consist of subjection and control," he laments. "Humanity has drawn itself to the top of a pyramid, as if the rest of beings—both those alive and inanimate—were at our service, instead of the obvious view, which is that we are a node within a network of nodes. A system where all nodes and all relationships are important. A nature that we are a part of; not a nature seen as an opposite, a distant entity, alien and opposite, which is how we usually look at it."

Over democratie, over toegankelijkheid, over rechtvaardigheid, over inclusie, over grenzen, over verhoudingen mens-landschap

https://www.lensculture.com/articles/ruben-martin-de-lucas-minimal-republics?fbclid=IwAR3hrOqv3WfJqUgkgD7_zZJoA92gNpEagLjTFHkWz9u2sBLgOFvnlqEW6m0
https://www.artsy.net/artwork/ruben-martin-de-lucas-minimal-republics-8
https://spring-agence.com/en/artists/ruben-martin-de-lucas/

Parc Matisse

Gilles Clement - Rijsel - 2003

Het Parc Matisse is een openbaar stadspark in de Rijselse wijk Euralille, gelegen naast het station Lille-Europe. Het park werd aangelegd tussen 1996 en 2003 naar een ontwerp van Gilles Clément, die ook de Jardins de l'Arche bij La Défense in Parijs ontwierp. Het park werd genoemd naar de Franse kunstschilder Henri Matisse.

Opvallend in het park is het Île Derborence, een kunstmatige inselberg van zeven meter hoog en ongeveer een hectare groot. Het "eiland" werd gebouwd uit beton en grond afkomstig van de bouw van het station Lille-Europe. Aanvankelijk wilde Clément er de natuur haar gang laten gaan, maar later werden er toch bomen en struiken aangeplant. Het "eiland" is niet toegankelijk voor het publiek.

Over verhouding mens-natuur, over herbruik, over bewustmaking, over culturele shift,

http://www.gillesclement.com/cat-banqueimages-matisse-tit-Parc-Matisse-Lillle
https://fr.wikipedia.org/wiki/Parc_Matisse

Bouwspeelplaats

Das Kunst - Gent (België) - ...

das Kunst realiseert naar het voorbeeld van de Deense 'skrammellegepladser' en Britse junk playgrounds een bouw- en kunstenspeelplaats in Gent. Kinderen experimenteren er met duurzaam en recupmateriaal. Ze krijgen er vrije toegang tot werktuigen als hamers, zagen, tangen en ander gereedschap en bouwen er in begeleide vrijheid aan hun droomwereld.

Op de Bouwspeelplaats leren kinderen uit een stedelijke omgeving omgaan met materialen die in de stad overvloedig aanwezig zijn. Er wordt op grote schaal gespeeld en gecreëerd. Met serieuze tools. De vaardigheden van het kind worden niet overschat, maar gerespecteerd.

De Bouwspeelplaats ligt in Gentbrugge, op het terrein van het voormalige Jules Ottenstadion van AA Gent (en waar later Ecowijk Gantoise komt).

Over veiligheid, over risico, over mensen in de ruimte, over kansen, ...

Zie ook: Tokyo Mud Parks en o.a. Setagaya Play Park

https://daskunst.be/bouwspeelplaats/

ParckFarm

Project (o.a. Taktyk) - Brussel (België) - 2014-...

Het project is in de zomer van 2014 vanuit het festival Parckdesing ontstaan. Het festival promootte het participatieve beheer van de publieke groene ruimte, met speciale aandacht voor creativiteit en artistieke praktijken. Deze editie van 2014 van Parckdesign vond plaats op een historische en symbolische plaats van de stad Brussel, namelijk Tour&Taxis.
[... geschiedenis ...]
De geschiedenis is ietwat ironisch, want het is eigenlijk door de oprichting van de Europese instellingen dat deze site verlaten wordt. Douanes zijn vanaf nu immers niet meer nodig. De site verliest zijn belang en wordt vergeten. In het begin van de jaren 2000 neemt de site terug toe in waarde nadat het opgekocht wordt door private bouwpromotoren. In 2014 beslissen de publieke instellingen om erin te investeren om de ontwikkeling van de site te verbeteren en om een proces van promotie van duurzame voeding en stedelijke landbouw in gang te zetten.

Dit project is Parckdesign 2014 en had het motto 'van het veld op het bord'. Het idee was om een nieuw parkconcept te ontwikkelen: een eetbaar park met een sociaal en ecologisch doel om zo de publieke groene ruimte terug op te eisen voor de bewoners. Het festival had eigenlijk maar één seizoen moeten duren. Maar de dynamiek van de burgers was zo groot, dat ze beslist hebben om het project voor te zetten door een vzw met de naam Parckfarm te op te richten.

Over inclusie / participatie / toegankelijkheid / rechtvaardigheid

https://parckfarm.be/nl/
http://landezine.com/index.php/2017/03/parckdesign-by-taktyk-and-alive-architecture/

SuperKilen

Park/plein (Superflex, BIG, Topotech) - Kopenhagen (Denemarken) - 2012-...

Superkilen is a half a mile long urban space wedging through one of the most ethnically diverse and socially challenged neighborhoods in Denmark. It has one overarching idea that it is conceived as a giant exhibition of urban best practice – a sort of collection of global found objects that come from 60 different nationalities of the people inhabiting the area surrounding it. Ranging from exercise gear from muscle beach LA to sewage drains from Israel, palm trees from China and neon signs from Qatar and Russia. Each object is accompanied by a small stainless plate inlaid in the ground describing the object, what it is and where it is from – in Danish and in the language(s) of its origin. A sort of surrealist collection of global urban diversity that in fact reflects the true nature of the local neighborhood – rather than perpetuating a petrified image of homogenous Denmark.
Superkilen is a park that supports diversity. It is a world exhibition of furniture and everyday objects from all over the world, including benches, lampposts, trash cans and plants – requisites that every contemporary park should include and that the future visitors of the park have helped to select. Superkilen reattributes motifs from garden history. In the garden, the translocation of an ideal, the reproduction of another place, such as a far off landscape, is a common theme through time. Superkilen is a contemporary, urban version of a universal garden.

Over diversiteit / inclusie / integratie / representatie

https://www.archdaily.com/286223/superkilen-topotek-1-big-architects-superflex
https://s3.amazonaws.com/media.archnet.org/system/publications/contents/10669/original/DTP103054.pdf?1475498554

https://en.wikipedia.org/wiki/Superkilen

Cement Eclipses (o.a. Follow the Leaders)

Isaac Cordel - Diverse plaatsen (o.a. De Panne, België) - 2012-...

Cement Eclipses is a critical definition of our behavior as a social mass. The art work intends to catch the attention on our devalued relation with the nature through a critical look to the collateral effects of our evolution. With the master touch of a stage director, the figures are placed in locations that quickly open doors to other worlds. The scenes zoom in the routine tasks of the contemporary human being.

Men and women are suspended and isolated in a motion or pose that can take on multiple meanings. The sympathetic figures are easy to relate to and to laugh with. They present fragments in which the nature, still present, maintains encouraging symptoms of survival. The precariousness of these anonymous statuettes, at the height of the sole of the passers, represents the nomadic remainders of an imperfect construction of our society. These small sculptures contemplate the demolition and reconstruction of everything around us. They catch the attention of the absurdity of our existence.

Isaac Cordal is sympathetic toward his little people and you can empathize with their situations, their leisure time, their waiting for buses and even their more tragic moments such as accidental death, suicide or family funerals. The sculptures can be found in gutters, on top of buildings, on top of bus shelters; in many unusual and unlikely places.

Over politiek engagement, crisis, individu vs massa,

http://cementeclipses.com/Works/follow-the-leaders/
https://en.wikipedia.org/wiki/Isaac_Cordal

Het ideale straatprofiel
LAMA/VAI/Stad Genk - Genk - 2013

In het kader van de Dag van de Architectuur 2013 realiseerden enkele ontwerpers op eigen initiatief de levensgrote maquette 'Het ideale straatprofiel voor één dag'. Het is een manifest tegen het versteende Vlaanderen, voor één dag en in één van de meest stenige straten van Genk. Het tijdelijke, multifunctionele straatprofiel geeft een doorkijk naar een mooier en duurzamer Vlaanderen.

Vlaanderen heeft een van de dichtste, verharde wegennetten ter wereld. Met 205 km² beslaat de verharding 1,3 keer de oppervlakte van het Brussels Hoofdstedelijk Gewest. Deze verharde wegen, dikwijls geflankeerd door lintbebouwing, bepalen voor een groot deel de identiteit en kwaliteit van het Vlaamse verstedelijkte landschap. Bovendien zijn de Vlaamse wegen vaak overgedimensioneerd, wat uitnodigt tot hard rijden. Met alle gevolgen van dien. Er liggen enorme kansen om deze gigantische grijze massa te transformeren van een monofunctionele, stenige ruimte in een multifunctionele, productieve en aantrekkelijke groene ruimte die een meerwaarde is voor de directe omgeving, de regionale en de landelijke schaal.

Over projectaanpak, experiment,

https://dbpubliekeruimte.info/project/straatprofiel-genk/
http://www.lamaland.eu/projects/het-ideale-straatprofiel/

Face 2 face

JR-Art - Israel/Palestina - 2007

In 2007, during the Face 2 Face project, JR and Marco organize the largest illegal photography exhibition ever. For this project, portraits of Israelis and Palestinians are pasted face to face, in monumental formats on both sides of the wall and in several Palestinian and Israeli cities.

When we met in 2005, we decided to go together to the Middle-East to figure out why Palestinians and Israelis couldn't find a way to get along together. We then travelled through the Israeli and Palestinian cities without speaking much. Just looking to this world with amazement. This holy place for Judaism, Christianity and Islam. This tiny area where you can see mountains, sea, deserts and lakes, love and hate, hope and despair embedded together. After a week, we had the exact same conclusion: these people look the same; they speak almost the same language, like twin brothers raised in different families. A religious covered woman has her twin sister on the other side. A farmer, a taxi driver, a teacher, has his twin brother in front of him. And he is endlessly fighting with him.

It's obvious, but they don't see that. We must put them face to face. They will realize.

Over activisme, uitsluiting, grenzen, kunst, represenstatie, ...

http://www.jr-art.net/projects/israel-palestine

The Garden of Eden

Adam Purple - New York (USA) - 1975-1986

In 1975, artist and social activist Adam Purple, known for his permanent purple attire, looked out his window in the crime-ridden Lower East Side of New York City to witness two children playing in a pile of rubble. Struck by his own memories of a childhood spent barefoot in rural pastures and forests in Missouri, he suddenly wished these children could feel the dirt beneath their own feet in a safe, debris-free environment. Almost immediately he began work on the Garden of Eden.

Over period of five years, Purple worked continuously to build a concentric garden that would eventually grow to 15,000 square feet. As nearby abandoned structures were torn down the garden continued to grow, a process he metaphorically likened to a garden that knocked down the buildings around it. He physically hauled bricks and building materials away from the site, and hauled in manure from the horses in Central Park.

The Garden of Eden not only provided safe haven to the community, but also produced food in the form of corn, berries, tomatoes, and cucumbers. By the early 80s it had become a famous and beloved landmark in the Lower East Side.

Unfortunately the city of New York never officially recognized Purple's garden. While other local parks were clearly marked on official city maps, the Garden of Eden space was always labeled as 'vacant'. Despite pleas from the community, the entire garden was razed with bulldozers in just 75 minutes on January 8, 1986 to make way for development.

Over activisme, ecologie, gemeenschap, politiek,

https://www.youtube.com/watch?v=3odo7kEneT4
https://en.wikipedia.org/wiki/Adam_Purple
https://www.thisiscolossal.com/2015/10/garden-of-eden/

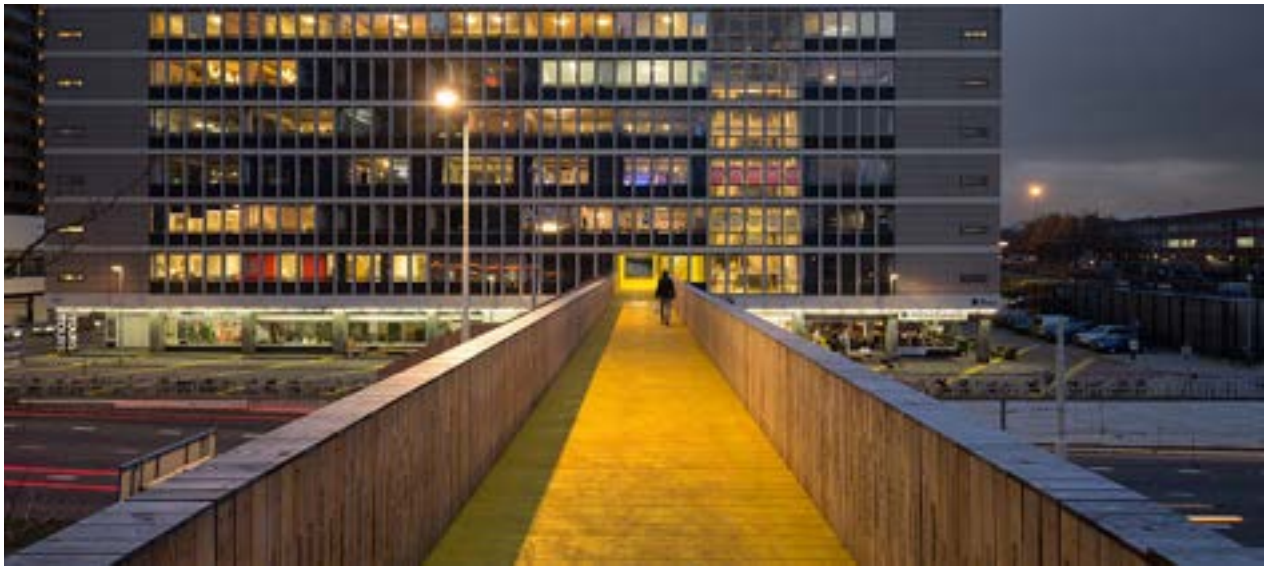
Park Fiction
Park/Beweging - Hamburg (Duitsland) - 1994

Park Fiction is a project that began in 1994, evolving out of a campaign by a resident's association against the development of a site in the harbour area of Hamburg, Germany. The work of the Hafenrandverein (Harbour Edge Association), prevented the execution of a housing and office development for this highly prominent site. Instead, in a parallel planning and design process, the association drew up plans for a public park that they managed to get initiated. Although Park Fiction was a collective and participatory planning project, there were a number of key figures that led the process, negotiated with the local officials and organised the campaign, including the artist Christoph Schäfer, the film-maker Margit Czenki, and Ellen Schmeisser who was later employed by the city to liaise with the residents.

The project is based in the St Pauli neighbourhood of Hamburg, an area which has a history of dissent, with the squatter movement of the 1980s being especially prominent. In the context of the prolonged neglect of the area by the city authorities and the relative wealth of much of West Germany, this local activism developed into a demand for a public amenity rather than private development. Highly embedded in its context, the Park Fiction project would be difficult to replicate elsewhere, although the methodologies and tools developed during the incredibly lengthy process can be applied in other situations.
[...]

Over activisme, recht op de stad, burgerbeweging,

https://park-fiction.net/park-fiction-introduction-in-english/
https://www.spatialagency.net/database/where/social%20structures/park.fiction



Luchtsingel

ZUS - Rotterdam (Nederland) - 2015

Vroeger vormde het Hofplein het bruisende hart van Rotterdam. Nu is het gebied al twintig jaar vergeten en versleten. Het gebied rondom Hofplein is een blinde vlek midden in de stad. Het Rotterdam Central District ligt op een toplocatie in het hart van de stad, maar het gebied wordt gedomineerd door verwaarloosde buitenruimte en grootschalige leegstand. In de huidige markteconomie kan het nog jaren duren voordat er weer vaart in de gebiedsontwikkeling komt. Daar kan de stad niet op wachten: de ruimtelijke vraagstukken zijn te groot om door te schuiven naar de toekomst. Het is daarom in het belang van Rotterdam dat leegstand en verwaarlozing snel worden aangepakt. Om dat te bereiken moeten nieuwe ondernemers en bewoners geënthousiasmeerd worden om bij te dragen aan de ontwikkeling van een aantrekkelijke publieke ruimte. De ruggengraat van het plan is de houten voetgangersbrug van 390 meter. De brug is de aantrekker voor nieuwe ontwikkelingen en de catalysator voor economische groei.

De Luchtsingel bestaat uit verschillende elementen: de brug, dak akker, dak hofplein en park pompenburg. Voor een deel kreeg het project vorm door 'crowdfuncing', waarbij bewoners één plank van de burg konden kopen en personaliseren.

Over participatie, ontwikkeling, crowdfunding, ...

https://www.luchtsingel.org/
https://zus.cc/projects/luchtsingel-rotterdam

Alison Lapper Pregnant

Marc Quinn - Londen (Engeland) - 2005

Quinn has made several sculptures of Alison Lapper as part of The Complete Marbles series of works. Quinn was drawn to Lapper as a subject for representing someone who has overcome their own circumstances through what he calls “a different kind of heroism”. This aspect of the work was underlined when he made a 3.5 metre sculpture – Alison Lapper Pregnant - for the Fourth Plinth in Trafalgar Square, a site with a deeply rooted and specific cultural context.

The sculpture celebrates in a very public way the beauty of a different body, and makes us question the narrow binds of acceptability into which social norms tend to push us. As well as being an artwork, the sculpture’s presence in Trafalgar Square has been hugely empowering in the progress of disabled rights in the UK. In an article from The Sunday Times Waldemar Januszczak wrote "Marc Quinn’s giant marble statue of the dysmelic Alison Lapper, rhyming her physical shortenings with the Venus de Milo, must be ranked as one of the most significant sculptural moments in Britain’s postwar art history. What a huge blow was struck for issues of disability by Quinn’s moment of sculptural genius.”

Quinn saw the placement of Alison Lapper on the Fourth Plinth as a “monument to the future”, celebrating “someone who has conquered their own circumstances, rather than someone who has conquered the outside world”.

Over representatie, inclusie

http://marcquinn.com/artworks/alison-lapper
Zie ook artikel in boek: right to landscape / landscape democracy

Setagaya Play Park (Play Park / Mud Park)

Park - Tokyo (Japan) - ...

Setagaya Park, Ikejiri (□□□□□) offers a number of fun outdoor activities from rides on a mini SL train, a free pedal cart course, running and cycling course, flea markets, playgrounds and more. My son and his friends have begun frequenting their shanty town known as “play park” – an area where kids can learn to build their own bonfires, cut wood, climb trees, roast sweet potatoes/marshmallows, etc. – rare at most parks. Young children play on equipment made from discarded pieces of wood, balance, and swing on ropes tied to trees, build fires, dig holes, and learn about nature. (dit park en drie andere worden beheer door een NGO!]
[...]
Adventure playgrounds arrived in Japan in the 1970s as “a way of advocating for greater risk and free-play in the over-scheduled and regulation-restricted lives of urban children,” according to Japan’s Metropolis Magazine. Setagaya Play Park was created by playwork volunteers after the Kobe earthquake in 1995. That was a bleak time for Japan—some adults fought against the park and criticized the fact that kids were “playing earthquake” on the playground so soon after the disaster. But experts began to realize that pretend play was good for kids, especially after tragedy. Pediatric doctors began advocating play to help kids release stress and prevent PTSD. Today, there are several adventure playgrounds all over the country—community members are invited to donate tools and scrap materials to the park so kids can create fortresses, pirate ships or whatever else they can imagine.

Over spel, kinderen, risico en veiligheid, verkenning, parkbeheer

nature-kids.tokyo/2018/10/10/mud-parksder
https://lifehacker.com/this-playground-in-tokyo-encourages-kids-to-take-risks-1833647784

Der Bevölkerung

Hans Haacke - Berlijn (Duitsland) - 1998-...

A 21 x 7 m trough, bounded by wooden beams, was installed in the courtyard. White neon letters beam the words DER BEVÖLKERUNG from its center to the sky. They can be seen from all levels of the building: the assembly hall, the floor reserved for the political parties and the press, as well as by visitors on the roof. The typeface of the letters is the one Peter Behrens designed in 1916 for the dedication DEM DEUTSCHEN VOLKE (To the German People) on the tympanum of the building's Western portico.

Since 2000 all members of the Bundestag have been invited to bring 100 kg of soil from their election district to Berlin and deposit it around the dedication DER BEVÖLKERUNG. It is an untended habitat of growth that is not to be disturbed.

A Webcam provides a view, updated daily, of the courtyard. Together with the name and the date on which members of the Bundestag contributed soil from their election district to Der BEVÖLKERUNG it can be viewed here.

Over politiek, over betrokkenheid, over bevolking, over natuur

https://derbevoelkerung.de/en/
https://en.wikipedia.org/wiki/Der_Bev%C3%B6lkerung

Labyrinth
Gijs Van Vaerenbergh - Genk (België) - 2015

A kilometre of steel corridors are wound within this industrial-looking maze at a former coal mine by Belgian studio Gijs Van Vaerenbergh (+ slideshow). The Labyrinth is installed at the C-mine arts centre in Belgian industrial city Genk. It was created to celebrate the 10th anniversary of the exhibitions and events venue – which opened in 2005 at the decommissioned Winterslag coal mining site. Located in the open space in front of the main building, the maze was created by Gijs Van Vaerenbergh – a collaboration between Pieterjan Gijs and Arnout Van Vaerenbergh, whose previous installations in their home country include a see-through church and an upside-down dome of suspended chains inside another religious building. The maze structure measures 37.5 square metres and uses 186 tons of five-millimetre-thick steel plates for its walls. The partitions, which reach five metres in height, are laid out as a square grid with missing sections that form a pathway through the structure. A series of voids were formed using Boolean transformations, which involve intersecting three-dimensional volumes in a digital modelling programme and using their edges to cut shapes out from each other. "A series of Boolean transformations create spaces and perspectives that reinterpret the traditional Labyrinth is a sculptural installation that focuses on the experience of space," said the studio. Shapes including spheres, cylinders and cones have been cut out from the box-like structure's walls, forming larger open spaces within the maze and gaps in the vertical surfaces. [...]

Zie ook ander werk van Gijs Van Vaerenbergh
Over ruimtebeleving, kunst, installatie,

http://www.gijsvanvaerenbergh.com/
https://www.dezeen.com/2015/07/24/boolean-voids-shape-labyrinth-steel-maze-gijs-van-vaerenbergh-genk-flanders-belgium-c-mine-arts-centre/

Floating Piers
Christo - Berlijn (Duitsland) - 2016

For sixteen days—June 18 through July 3, 2016—Italy's Lake Iseo was reimagined. 100,000 square meters (1 million square feet) of shimmering yellow fabric, carried by a modular floating dock system of 220,000 high-density polyethylene cubes, undulated with the movement of the waves as The Floating Piers rose just above the surface of the water.
Visitors were able to experience the work of art by walking on it from Sulzano to Monte Isola and to the island of San Paolo, which was framed by The Floating Piers. The mountains surrounding the lake offered a bird's-eye view of The Floating Piers, exposing unnoticed angles and altering perspectives. Lake Iseo is located 100 kilometers (62 miles) east of Milan and 200 kilometers (124 miles) west of Venice.
"Like all our projects, The Floating Piers was absolutely free and open to the public," said Christo. "There were no tickets, no openings, no reservations and no owners. The Floating Piers were an extension of the street and belonged to everyone."
[...]
As with all of Christo and Jeanne-Claude's projects, The Floating Piers was funded entirely through the sale of Christo's original works of art. After the 16-day exhibition, all components were removed and industrially recycled.

Zie ook: verpakte gebouwen

Over kunst, tijdelijkheid, toegankelijkheid, nieuwe ervaring, rollen en taken

https://christojeanneclaude.net/artworks/the-floating-piers/
https://en.wikipedia.org/wiki/The_Floating_Piers

Jörg Gläsher

Land Art / Fotografie - Leipzig (Duitsland) - ...

Jörg Gläscher is a german photographer, working in the field of documentary photography and photojournalism. His is working on long term photographic project on social and political issues.

By that, he covered topics as the aftermath in Bosnia Herzegovina (Antifragil), the change of the german military forces (death comes later, maybe), the lutheran faith in europe (Lutherland) and the essential of violent division in democratic governments worldwide (state of state). He was assigned by Stern Magazin Hamburg for long term projects on the Hells Angels, German Bundeswehr, and different aspects of the transformation of east german society.

Jörg Gläscher has been recognized for his complex imagery and its visual transformation of political and sozial storytelling. His work is widely published and exhibited and through his editorial assignments and personal projects he published 5 books.

Over kunst, tijdelijkheid, narratief

https://glaescher.de/home/vita/
https://dirt.asla.org/2021/06/23/jorg-glaschers-covid-19-inspired-forest-waves/

Wheatfield
Agnes Denes - New York (USA) - 1982

Agnes Denes is a renowned Hungary-American and artist with numerous pioneering artworks that carried a prophetic message.In the act of protest against global warming and economic inequality, she planted an expansive wheatfield in a landfill created after the construction of the Twin Towers, in downtown Manhattan, in 1982.
The field stretched two acres and was planted and harvested by the artist herself in the summer of 1982. It is planting a field of wheat on a property worth $4.5 billion created a powerful irony. The field referred to mismanagement, waste, ecological concerns, and world hunger. The act drew attention to the world's misplaced priorities.
Denes deliberately selected the location due to its proximity to Wall Street, a financial hub and home of the stock exchange where goods such as wheat are traded. This concurrently referenced the economy of the world as well as the state of the earth itself.

During an interview, Denes give a wise answer as to why she decided to go with a Wheatfield:
"I decided we had enough public sculptures of men sitting on horses."

Instead, she hoped to have visitors feel they were not just observing a work of art, instead, living it, stepping into a mysterious landscape in which the famous Statue of Liberty appears to poke out of a country field.

Over kunst, protest, activisme, visualiseren van problematieken, ...

https://www.architecturaldigest.com/story/agnes-denes-prophetic-wheatfield-remains-as-relevant-as-ever
http://www.agnesdenesstudio.com/works7.html
https://publicdelivery.org/agnes-denes-wheatfield/

Ice Watch

Olafur Eliasson - Londen (Engeland) - 2018

Danish-Icelandic artist Olafur Eliasson has extracted 30 blocks of glacial ice from the waters surrounding Greenland and placed them in public spaces across London, where they will be left to melt.

Called Ice Watch, the temporary installation is meant to serve as a visual reminder of the impact of climate change on the environment.

The hunks of ice are scattered across two locations. There are 24 in a circular grove outside Tate Modern and six additional blocks outside the Bloomberg headquarters in the City of London.

Eliasson hopes that the project will "give feelings to things that are otherwise unemotional" and encourage the "big players, the state, but also the private sector and large companies" to act.

"It is so abstract, it's so far away Greenland, it's literally out of our body and it's in our brain and I wanted simply to change that narrative of the climate from our brain and emotionalise it into our bodies,".

Over kunst, tijdelijkheid, ecologie, klimaatverandering,

https://olafureliasson.net/archive/artwork/WEK109190/ice-watch
https://www.dezeen.com/2018/12/12/ice-watch-olafur-eliasson-installation/

Potemkin village

Architectuur - Propaganda - Rusland - ...

In politics and economics, a Potemkin village is any construction (literal or figurative) whose sole purpose is to provide an external façade to a country which is faring poorly, making people believe that the country is faring better. The term comes from stories of a fake portable village built solely to impress Empress Catherine II by her former lover Grigory Potemkin, during her journey to Crimea in 1787. While modern historians agree that accounts of this portable village are exaggerated, the original story was that Potemkin erected phony portable settlements along the banks of the Dnieper River in order to impress the Russian Empress; the structures would be disassembled after she passed, and re-assembled farther along her route to be viewed again as if another example.

Modern historians are divided on the degree of truth behind the Potemkin village story, and some writers argue that the story is an exaggeration. According to Simon Sebag-Montefiore, Potemkin's most comprehensive English-language biographer, the tale of elaborate, fake settlements, with glowing fires designed to comfort the monarch and her entourage as they surveyed the barren territory at night, is largely fictional.[4] Aleksandr Panchenko, an established specialist on 19th-century Russia, used original correspondence and memoirs to conclude that the Potemkin villages are a myth. He writes: "Based on the above said we must conclude that the myth of 'Potemkin villages' is exactly a myth, and not an established fact."

Over perceptie, branding, representatie,

https://en.wikipedia.org/wiki/Potemkin_village
https://www.archdaily.com/882833/these-potemkin-villages-display-a-world-of-architectural-fakery

Quinta Monroy

Architect(uur) - Bureau (Elemental) (Alejandro Aravena) - Chile - ...

The Chilean Government asked us to resolve the following equation:
To settle the 100 families of the Quinta Monroy, in the same 5,000 sqm site that they have illegally occupied for the last 30 years which is located in the very center of Iquique, a city in the Chilean desert.

We had to work within the framework of the current Housing Policy, using a US$ 7,500 subsidy with which we had to pay for the land, the infrastructure and the architecture. Considering the current values in the Chilean building industry, US$ 7,500 allows for just around 30 sqm of built space. And despite the site's price (3 times more than what social housing can normally afford) the aim was to settle the families in the same site, instead of displacing them to the periphery.

If to answer the question, one starts assuming 1 house = 1 family = 1 lot, we were able to host just 30 families in the site. The problem with isolated houses, is that they are very inefficient in terms of land use. That is why social housing tends to look for land that costs as little as possible. That land, is normally far away from the opportunities of work, education, transportation and health that cities offer. This way of operating has tended to localize social housing in an impoverished urban sprawl, creating belts of resentment, social conflict and inequity.

Over alternatieve aanpak, rechtvaardigheid, toegankelijkheid, natuurrampen,

https://www.archdaily.com/797779/half-a-house-builds-a-whole-community-elementals-controversial-social-housing
https://99percentinvisible.org/episode/half-a-house/?utm_medium=website&utm_source=archdaily.com
http://www.elementalchile.cl/en/

ParaSITE Shelter

Michael Rakowitz - New York / Chicago (USA) - 1997

Michael Rakowitz addresses history, current events, and pressing social problems with his art. With his paraSITE homeless shelters, he aims to offer some relief to people living in the streets and to agitate for policy changes that would permanently solve the problem of homelessness. Each shelter is custom-made, and the design process begins with a conversation between the artist and the occupant. One occupant was an avid science-fiction fan, who requested that his shelter be shaped like Jabba the Hutt. Another wanted plenty of windows so that he could remain vigilant against potential attackers. After finalizing the design, Rakowitz builds the structure out of materials including Ziploc bags, packing tape, and, for his later models, sheets of polyethylene, a common plastic valued for its toughness, lightness, and flexibility. Like parasites in nature (including certain plants, insects, and fish), the paraSITE shelters need resources extracted from an external source in order to function. They attach to the air outtake ducts of buildings, which serve as the “host” from which they derive the warm air that heats and inflates them.

Over kunst, ongelijkheid, mensenrechten, veiligheid, ...

https://www.moma.org/collection/works/94026
https://www.moma.org/learn/moma_learning/michael-rakowitz-parasite-homeless-shelter-1997/
http://www.michaelrakowitz.com/parasite

Witte Kinderbos

Bos - Vilvoorde - 1997

Het Witte Kinderbos werd tussen 1997 en 1999 als "levend monument" aangeplant op initiatief van de Witte Beweging in de nasleep van de zaak Dutroux. Het bevindt zich op de middenberm van de E19 tussen Vilvoorde en Antwerpen, als een herinnering aan alle gedode, verongelukte en verdwenen kinderen van België. De jezuïet Luc Versteylen was een van de initiatiefnemers. Er werden 300.000 bomen aangeplant, evenveel als er deelnemers waren aan de Witte Mars.

In 2007 werd een 32 hectare groot deel verwijderd voor de aanleg van een nieuw spoortracé (Spoorlijn 25N). Zo veel mogelijk van de jonge bomen werden gerecupereerd, deels voor het Witte Kinderwandelbos. Ter compensatie legde men bij Vilvoorde in Houtem dit Witte Kinderwandelbos aan ter grootte van 50 ha.

Over: symboliek, waarden, representatie

https://www.standaard.be/cnt/dmf02072007_071
https://www.natuurenbos.be/sites/default/files/inserted-files/witte_kinderbosroute.pdf

Alexandria park tine home village

Lehrer Architects / Los Angeles (USA) / 2021

Alexandria Park Tiny Home Village is a development of 103 micro homes designed by Lehrer Architects to provide homeless housing in Los Angeles. Located on a narrow plot in a park in North Hollywood, the brightly coloured complex can house up to 200 people at a time in its gabled shelters.

The eight-foot-wide (2.4 metres) square-shaped cabins, which can accommodate one or two people, are made by Pallet, a manufacturer of homeless shelters based in Washington State. Alexandria Park Tiny Home Village is named after the park it sits in, near the 170 Freeway. The project is a collaboration between local practice Lehrer Architects and architects and engineers from the Los Angeles City Bureau of Engineering.

Deze ontwikkeling krijgt vele vormen van kritiek: o.a. dat mensen in 'kampen' nog steeds thuisloos zijn, dat er geen aandacht is voor gemeenschapsvorming of integratie van deze mensen, dat dit een vorm van disneyfication is, en dat deze woningen onleefbaar zijn in volle zomer (door de vele verharding). Daarnaast kunnen er ook vragen gesteld worden over de verbindingen die gelegd worden met bestaande gemeenschappen en voorzieningen.

Over rechtvaardigheid, mensenrechten, dakloosheid, ...

https://www.dezeen.com/2021/05/05/alexandria-park-tiny-home-village-lehrer-architects/

Ruimte voor Sloop
HOGENT KUL BWMSTR / België / 2019

Hans Leinfelder en Bruno Notteboom (KU Leuven, Faculteit Architectuur) en Ruben Joye en Sylvie Van Damme (HoGent-KASK) willen een maatschappelijk draagvlak creëren voor het terugdringen van de verharding in de open ruimte. Iedereen kent in zijn/haar omgeving wel een of andere constructie (gebouw, bestrating,...) waarvan de sloop de Vlaamse open ruimte en het landschap ten goede zou komen. Toch lijkt de effectieve afbraak van die constructies vaak onbespreekbaar en blijven ze 'harde klonters in het ruimtebeslag'. De docenten zullen samen met hun studenten informatie over deze constructies samenbrengen, suggesties formuleren voor een effectieve afbraak en voorstellen doen voor een alternatief gebruik van de sites na afbraak.

Het project werd finaal gepresenteerd in een tentoonstelling in de Singel, Antwerpen.

Over beleid, draagvlak, rollen en taken,

https://www.dezeen.com/2021/05/05/alexandria-park-tiny-home-village-lehrer-architects/

Kumbh Mela festival

Tijdelijke megastad - Indië / ...

Standing at the Kumbh Mela at night looking towards an endless functioning city where the temporary construction of the nagri is fused with the city of Allahabad, there are two things that one cannot avoid asking: 1) How was this enormous city planned in terms of scale and complexity? 2) How is the city actually constructed? One of the most interesting elements about the construction process of the city is that unlike more static and permanent cities—where the whole is comprised of the aggregations of smaller parts, constructed in different moments that are tied together by pre-existing and connecting urban infrastructure—the city of the Kumbh Mela is planned and built all at once, as a unitary effort.

Every twelfth year, the sleepy university city of Allahabad is transformed into a colossal tent city populated by millions of pilgrims for the Kumbh Mela (literally Pitcher Celebration). And it all seems to happen so fast. After the deluge of the southwest monsoon (June-August), the waters of the Ganges and Jamuna slowly start to recede. A city grid is tattooed into the banks and shoals of the Ganges. Tents and temples pop up in October. Pontoon bridges stretch from one bank of the river to the other and pilgrims begin to arrive in January. Then come reporters and camera crews from all over the world, who come to document the life of what must at first appear to be the world's largest Instant-Mega-City: a temporary tent city with the major infrastructure of a metropolis.

Over tijdelijke structuren, aanpasbaarheid, religieuze festivals, ...

https://www.ted.com/talks/rahul_mehrotra_the_architectural_wonder_of_impermanent_cities?referrer=playlist-our_future_in_cities
https://www.archdaily.com/tag/kumbh-mela

Terraced Rice Fields

Sakarin Krue-On - Kassel (Duitsland) / 2007

In 2007 Thai artist Sakarin Krue-On attempted to transform the park in front of a castle in Kassel, Germany, into a 7.000sqm terraced rice field. For this project, Krue-On and his Thai team tried to dispense the use of machines as much as possible while relying on traditional methods, using simple devices such as spades, forks and hooks.

The clash of cultures, impressively shown through the contrast between Wilhelmshöhe Castle and the field, is a key element of this work: On the one hand, the majestic piece of European architecture, symbolizing status and power, embodying Western provenance, and right beneath, Thai workers using ancient methods to cultivate rice fields. Terraced Rice Field can also be seen as a representation of growth and collaboration. Pulling off documenta 12's biggest work, an art event that drew 754,000 paying visitors, required an immense amount of negotiation and communication, in which different working methods met in the planning process. This is another major component of the artwork: Collective cooperation in which traditional knowledge meets scientific expertise.

Unfortunately, most terraces couldn't hold the water; regardless of what amount got added, it kept trickling away, and the work on the project ultimately got stopped due to security concerns. However, more importantly than successfully growing crops, Krue-On managed to bring together people from all walks of life, transcending barriers by working next to each other.

Over ontheemding, productieve landschappen, mislukte projecten, cultuur en landschap, ...

https://publicdelivery.org/sakarin-krue-on-terraced-rice-fields/

Parthenon of books

Marta Minujín - Kassel (Duitsland) / 2017

In the 1930s and 1940s in fascist Germany, the government banned thousands of books1 which had been written by authors of Jewish descent or writers that had previously shown communist or pacifist alliances. Decades later, a monument has been created to commemorate the censored books under the guidance of Argentine artist Marta Minujín. The monument is designed to look like the full-scale replica of the Parthenon2 in Athens, which has become one of the world's most visited monuments.

The enormous sculpture is situated in Germany and was created entirely out of censored contemporary books. The symbolism of the monument is striking as it was designed to contrast political repressions. The monument was also built to symbolize the aesthetic and political ideal of the world's first democracy, which was situated in Greece.

The Parthenon of Books was created as part of the documenta art festival in Kassel, Germany, which is now in its 14th year this year. The documenta was first established in 1955 in a bid to support German contemporary artists, who were often unable to create art as a result of restrictive fascist policies3. Minujín used a total 100,000 books to create the monument.

Over activisme, cultuur, protest, bewustmaking, democratie, vrijheid,

https://publicdelivery.org/marta-minujin-el-partenon-de-libros/

Medical Faculty Housing
Lucien Kroll / Leuven / 1970

Kroll's architecture of engagement and participation became popular in the aftermath of May 1968, but his is a long-term effort independent of fashion, harnessing a tradition of structuralist thinkers (such as Claude Lévi-Strauss) drawn more to Dogon tribesmen than citizens of the new republic; to actual place rather than abstraction. Indeed, in Kroll's case, to get 'beyond authority' altogether.
[...]
Kroll's most dramatically untidy building of them all, La MéMé, the student complex for the Medical Faculty at the Catholic University of Louvain, became something of a cause célèbre without the celebrity. It still appears impossible, and as a revelation; nestling delicately between the giant slab blocks for teaching and administration. The plans illustrate period enthusiasms for 'clustering'. But in appearance, somehow impermanent in the manner of garden structures, reminiscent of ant hills or (stacked) bee hives, certainly ad hoc in variety, yet with a vocabulary of materials that has somehow (improbably) stood the test of time. Recent pictures show it looking very happy indeed. But that's not exactly the point; in negating his authority as expert and subverting the mode of production, Kroll probably got as close to the work of social theorists Henri Lefebvre and Guy Debord as it might be possible for an architect to get, and in the aftermath, suffered virtual professional exile as a consequence.

Over: participatief werk, individuele diversiteit,

https://www.architectural-review.com/essays/reputations/lucien-kroll-1927
https://www.architectural-review.com/essays/reputations/lucien-kroll-1927
https://barcelonarchitecturewalks.com/the-ecological-architecture-of-lucien-kroll/

Spontaneous City in the tree of Heaven

London Fieldworks - Londen (Engeland) / 2010

London Fieldworks (LFW) was formed by artists Bruce Gilchrist and Jo Joelson in 2000 to promote an interdisciplinary and collaborative arts practice.

Having formed a notion of ecology as a complex inter-working of social, natural, and technological worlds, LFW work across social engagement, installation, sculpture, architecture, film and publishing to situate works both in the gallery and in the landscape, for screen and radio.

Beeld: Spontaneous City in the tree of Heaven

Spontaneous City by London Fieldworks comprises two sculptural installations specially designed for the Tree of Heaven (Ailanthus Altissima) an unusual tree of Chinese origin which grows in Cremorne Gardens, Kensington and Chelsea, and Duncan Terrace Gardens, Islington. The two sister sculptures are made from a collection of over 250 bespoke, wooden bird and bug boxes that create a sculptural 'habitat' for the birds, insects and invertebrates that occupy the gardens, providing spaces for shelter, nesting or feeding. The design of the boxes in Duncan Terrace reflects the Georgian terraces and 1960s flats that surround the park, and in Cremorne Gardens, the structure is inspired by the architecture of the nearby Worlds End housing estate.

Over kunst, architectuur, sociaal engagement, installatie, ...

https://www.dezeen.com/2010/09/08/spontaneous-city-in-the-tree-of-heavenby-london-fieldworks/
https://londonfieldworks.com/About

I shop therefore I am

Barbara Kruger / Leuven / 1987

Kruger associates his work with the modern consumer-driven society. The catchphrase “I shop therefore I am” was borrowed from the French philosopher Rene Descartes “I think Therefore I am’. The phrase means that provided someone is simply thinking; they are livening a meaningful existence, was sufficient proof that they did exist.

Kruger tries to imply with “I shop therefore I am” that the public is no longer defined by what it thinks, but rather by what they owned. During the 1980s, the society witnessed the “economic potential of working people and broadening markets, widening the availability of credit and stimulating homeownership and share ownership,” a change that had a serious impact on how people consumed.

(Kruger’s) anti-consumerist art criticizes members of society who feel as though it is necessary to replace their own self-worth with materialistic items.
– Ramsey and Gallagher, 2013:4

[...]

The artist challenges the notion of identity construction through acts of consumption. However, she does not stop there in criticizing the shallow, consumer-driven minds of modern society. She went ahead to produce more artworks that bash consumer-obsessed individuals.

Over: commercialisering, activisme

https://publicdelivery.org/barbara-kruger-i-shop/

Wall

Richard Misrach & Guillermo Galindo / Amerika / 2021.

Combinations of photo and sound
The collaboration built on Misrach's photographic exploration of the West and Galindo's sound was created from instruments that were fashioned out of an assortment of objects that migrants had left behind. The photographs captured played off the music created, and separately but together, the exhibition managed to send the message of desolation and the sacrifice faced by the scores and scores of people that try to cross the wall each day.
[...]
The struggle of migrants
Before leaving one side for another, the individual has to shed important layers of themselves and leave essential things behind to survive the harsh realities waiting on the other side. The struggle of the journey is represented symbolically through Misrach's photography of things and objects such as tires, old chains and discarded items that have been left behind.

Over: kunst, migratie, rechtvaardigheid, exclusie, ...

https://publicdelivery.org/richard-misrach-border-cantos/

Erasing the border

Ana Teresa Fernández / Amerika / 2012, 2015, 2016

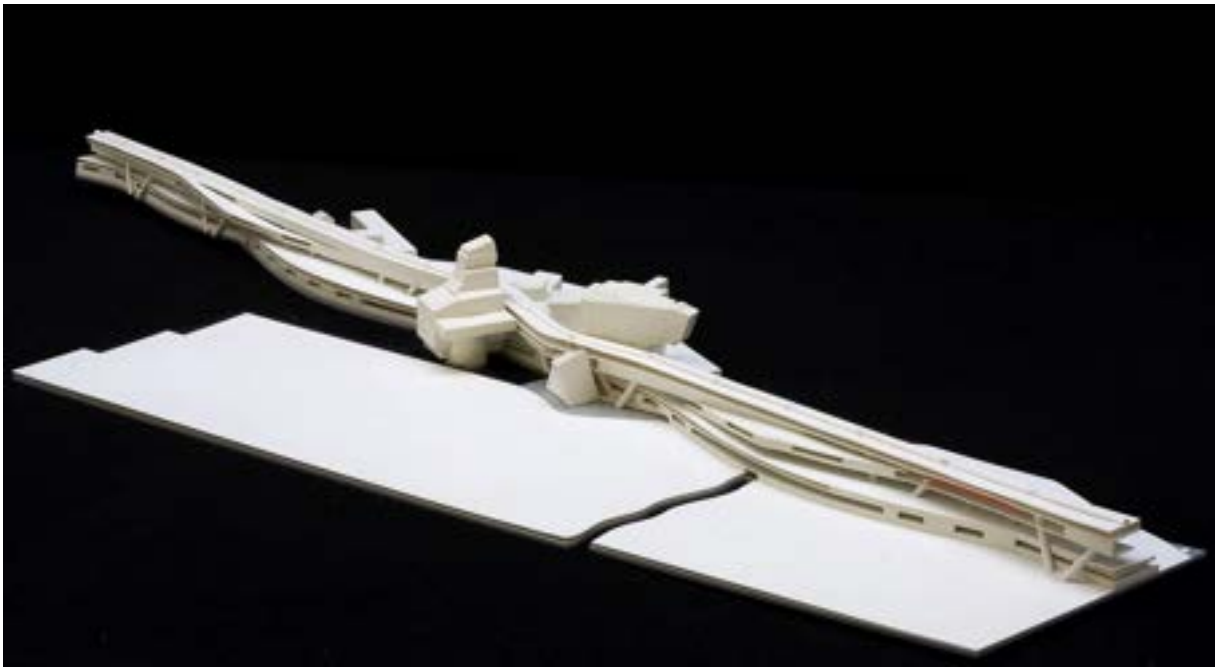
Her piece, Erasing the Border, is one of her most commanding works in which, alongside several other artists, residents, students and activists, she led an attack against the Mexico-US border wall, with the goal of "erasing" sections of the border. Sections of the fence were painted by Fernández to match the vast sky so that when viewed from afar, there is the illusion of gaps in the fence. This appearance of a broken link, a useless border, is an effective statement on the arbitrary concept of borders separating place from place.

Fernández has been erasing the border wall in her series of installations "Borrando la Frontera" (Erasing the Border), beginning in 2011, where she erased a wall in Tijuana, Baja California. Before this, she did a series of performance pieces near the border. She chose to use her art to breakdown the jail bars that impeded the sight of those in the border town by allowing people to see what it would look like if the bars didn't run down the beach breaking up the scenery. From a distance, the landscape is continuous, not broken apart by the intrusive fence.

As word of her work began to spread, more and more artists, locals, and border organizations wanted to be part of her project. They, too, wanted to make a statement and wanted to see the sections of border fences erased in Texas and Arizona. Texas and Arizona were politically charged sites in particular as they have recently passed a series of severe anti-immigration laws and vigilante militias enacting violence and inciting fear at the border.

Over activisme, rechtvaardigheid, migratie, ...

https://publicdelivery.org/ana-teresa-fernandez-erasing-the-border-borrando-la-barda/



The unadapted city

Luc Deleu / België / 1995-2004

Deleu believes that, as the planet becomes ever more crowded, housing will become an enormous challenge and urban space will need to be multifunctional and flexible. His premise is that every city is unadapted and, because of this, can be adapted to meet new, unanticipated demands in relation to spatial needs. An urban design is realised once the required number of amenities and homes have been calculated. These mathematical calculations serve as the basis for a city that is structured on a large scale, but offers space for individual needs and changes on a smaller scale. This means, for example, providing sufficient cinemas which can be adapted to function as a sports hall when needs change.

The principal structure of the city consists of a meandering ribbon that is built up of several layers one on top of the other, thus interconnecting traffic flows, amenities and public space.

'The Unadapted City' is a project in phases. VipCity (199-2004) is the fourth phase of the master plan; preceding neighbourhoods include Brikabrak (1998), Dinkytown (1998-1999) and Octopus (1999).

Over: utopie/dystopie, verbeeldingskracht, architectuur, design-based urban study

http://www.topoffice.to/DesignbyResearch.html
http://schatkamer.nai.nl/en/projects/vipcity-de-onaangepaste-stad
https://designblog.rietveldacademie.nl/?p=24528

Hunger King

Jani Leinonen / o.a. Helsinki (Finland) / 2021

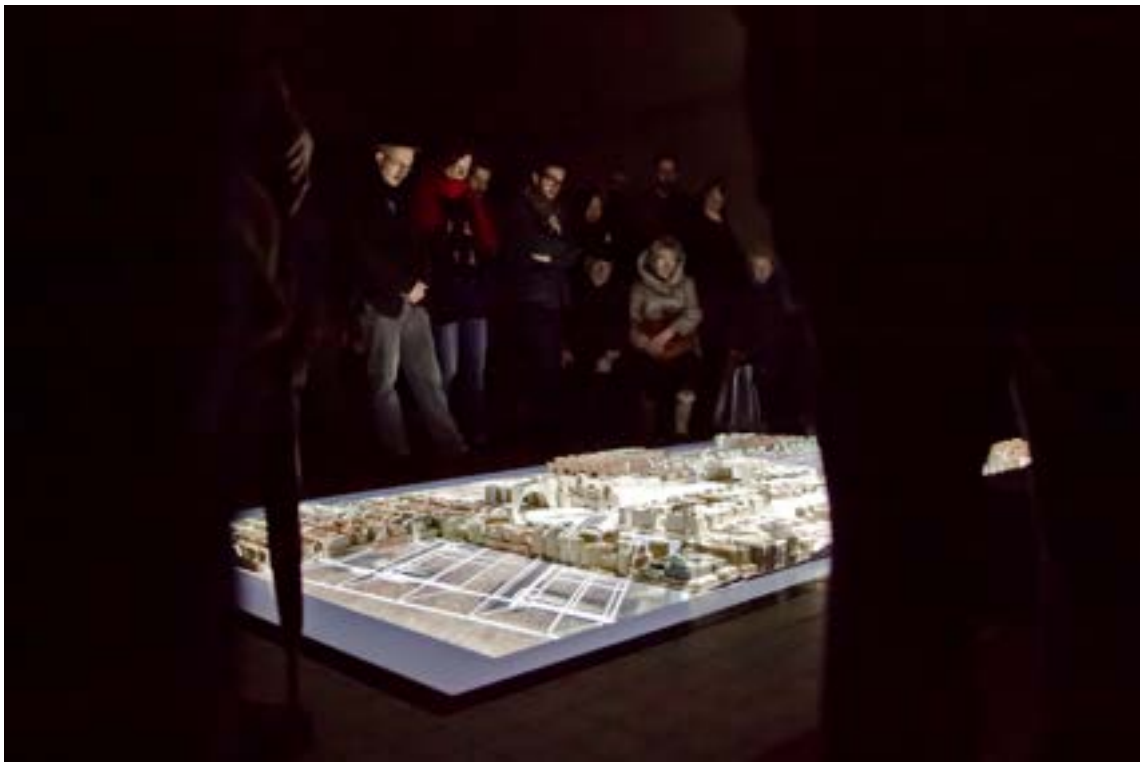
Located behind a resplendent Opera House in Budapest on the same road as Louis Vuitton sits Hunger King, a place that seems to be just like any other burger joint. However, it is anything but. Hunger King is a regular fast food outlet that is pushed onto the masses; Hunger King is a critical sociopolitical art installation that highlights Hungary's significant crises of social inequality and homelessness.

The sign at Hunger King directs customers who identify as "rich" onto a red carpet, which leads them to the entrance, while the succession of "poor", many of which are homeless, takes them around the side of the building.

The sign that features a crown and burger logo is given a representational twist. It is given a new name, as it references the 3.7 million Hungarians living below the breadline. During the three-week-long installation, individuals who are in financial need have the ability to wait in succession around the building for six hours and, in turn, will receive 3,400 forints (around £9 or $13.60 US) in a burger box for their trouble. This would be the same amount of money they would have made by working a minimum wage job in Hungary. All while, those who self-identify as rich can skip the line, walk up the red carpet and get burgers for 600,000 forints (£1,560 or $2357.39 US).

Over ongelijkheid, kunst, dakloosheid, ...

https://publicdelivery.org/jani-leinonen-hunger-king-budapest/



(Dis)placed interventions

Elly Van Eeghem / Internationaal / 2012-2018

From 2012 until 2018 I was working on (Dis)placed Interventions, a long-term artistic research on the imagination of urban development. I did this through documentary performances and collective workspaces and installations in public space, in co-creation with local residents.

My focus was on places undergoing profound physical or social changes. Specifically, I linked a number of districts in Western cities with developments in my home town Ghent. The project was supported by KASK School of Arts Ghent, Arts Centre Vooruit and the Research Fund of the University College Ghent.

Displacement #1 (indicatief)
From Asnières-sur-Seine Paris to Bloemekenswijk Ghent (2012 – 2013)
Showing a documentary performance on the urban development of the 'Quartier des Fleurs' (Asnières-sur-Seine) on location in 'Bloemekenswijk' (Ghent).

Founding a collective workshop of residents and local organizations from Bloemekenswijk to re-create and reinterpret a disappeared neighborhood cinema.

Presenting our collective construction as an open-air cinema with a bar and cartotheque (a community archive, film programmation and atlas of ideas for future development).

Over: rechtvaardigheid, artistiek, ...

http://ellyvaneeghem.be/index.php/category/photo/

the Growing Pavillion

Pascal Leboucq & Studio Krown Design / Nederland / 2019

The Growing Pavilion is a temporary events space at Dutch Design Week constructed with panels grown from mushroom mycelium supported on a timber frame.

Designed by set designer and artist Pascal Leboucq in collaboration with Erik Klarenbeek's studio Krown Design at Amsterdam studio Biobased Creations, the temporary pavilion is made entirely from bio-based materials.

The outer panels were grown from mushrooms, with the mycelium in the roots providing strength. These are covered with a coating that is a bio-based product originally developed by the Maya people in Mexico.

The panels were attached to a timber frame, and can be removed and repurposed as necessary. The floors are made from cattail – a type of reed – with interior and exterior benches made from agricultural waste.

[...]

The structure is still in the experimental stage but the team are currently working towards panels and an eventual pavilion that will last outdoors for a few years, or even longer.

Over: experiment, schimmels, mens/natuur, ...

https://www.dezeen.com/2019/10/29/growing-pavilion-mycelium-dutch-design-week/

Keltische bomenwandeling

Stichting Pelgrimspad / Nederland / 2021

Het Pelgrimspad organiseert in het Engelse Werk bij Zwolle twee Keltische boomwandelingen. Dit zijn wandelingen aan de hand van de Keltische boomkalender, die 13 bomen met overeenkomstige mensentypen kent. Je hoort welke boom bij jou past en hoe deze bijdraagt in onze strijd tegen opwarming van de aarde.

Over: biennale, bomen, betekenis, wandeling, ...

https://ijsselbiennale.nl/programma/keltische-boomwandeling/

Wonderland
Ruimelijke ontwikkeling / (China) / 1998

Wonderland was an unfinished amusement park project located in Chenzhuang Village, Nankou Town, Changping District, Beijing, China. Originally proposed by the Thailand-based property developer Reignwood Group, and designed to be the largest amusement park in Asia (to have covered 120 acres (49 ha)), construction stopped in 1998 following financial problems with local officials, while a 2008 attempt to start construction again also failed.

The site featured a number of abandoned structures, including the framework of a castle-like building and medieval-themed outer buildings. Land was reclaimed by local farmers to grow their various crops while the site was abandoned. People have reported when visiting the site that, sometimes, there would still be parking attendants in the site's parking lot, presumably to tend to onlookers and curious sightseers that came to visit.

The abandonment of such a massive construction project raised concerns about the existence of a "property bubble" in China.

Over: ruimtelijke ontwikkelingsprojecten, reclaiming door landbouw, vastgoed, ...

https://www.nationalgeographic.com/travel/article/111222-china-fake-disneyland-disney-world-travel
https://en.wikipedia.org/wiki/Wonderland_Amusement_Park_(Beijing)

F Walks

Fem Arc / Berlijn (Duitsland) / ...

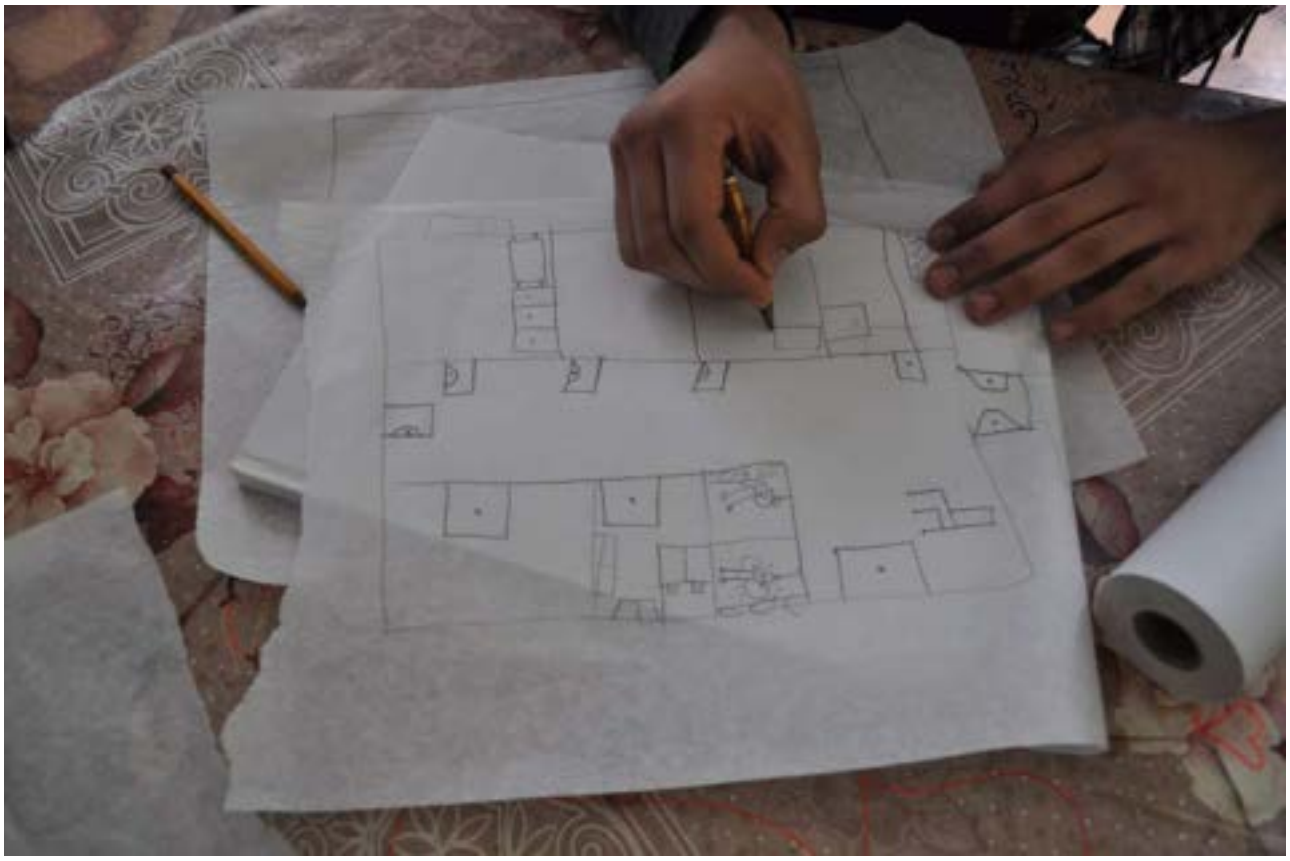
How can listening to stories about feminist appropriation of (urban) spaces facilitate the re-assessment of our own bodies in space? During a walk guided by binaural sound recordings, listeners encounter a variety of personal stories of spatial practices transcending geographical and linguistic limits. The audiowalk is an ongoing attempt to capture the plurality of subjective experiences and varying degrees of accessibility to space–and to demonstrate them in an embodied way. Acoustic spaces and the physical environment blend into each other as listeners engage with diverse bodies and people of different gender, age, race and economic backgrounds as they walk.

The F_WALK collects perspectives that are oftentimes invisible, inaudible, and not payed attention to in city planning. Through collecting the stories of our environment, we augment the spatial vocabulary and lay the foundations for more inclusive planning.

Over: feminisme, inclusie, wandeling,

Zie ook: Eva Kail: https://www.standaard.be/cnt/dmf20220415_95502922 & Leslie Kern)
Zie ook: Fem Arc: We are fem_arc collective, a group of female architects working on intersectional projects. We're all based in Berlin, but we each have different backgrounds and interests. In our projects we use this multitude of perspectives to question norms and standards in the built environment and in our profession. Through formats such as talks, workshops, and a podcast series we are in search for exit points, entry points and transversal thinking and making beyond our discipline.

https://futurearchitectureplatform.org/projects/f93acc35-9392-4401-ab45-59c7f09a6d0a/



Home away from home

Project (open doors Hungary) / Hongarije / ...

Participatory design as the tool of social inclusion

By migration, cultures meet and new communities are created. Until a common understanding is reached, it takes generations to learn and adapt to each other. The process contains misunderstanding which can lead to wider social gaps, violence or even terrorism. Migrants challenged by the trauma of multiple loss (home, community, family, existence) and the confusion over cultural differences. By participatory design, mixed groups can find a common language, learn from each other and overcome conflicts. Experiencing the flow of design process and placemaking (empathize-ideate-prototype-create) can support community building and realizing common values. On this basis, the concept of architectural/designer role should be reconsidered as they should not take the position of the decision maker but one equal member of the interdisciplinar facilitator team consisting of psychologists, social workers and other creatives to support the process of community building in an intercultural environment.

Over: architectuur, inclusie, migratie, integratie, burgerschap, ...

https://futurearchitectureplatform.org/projects/c9614ca6-63a2-410d-b6fb-8642915d5fe0/
http://cargocollective.com/opendoorshungary

Naturgemälde
Humboldt / ... / ...

In 1799, Humboldt set off on a five–year exploration of Latin America – a voyage that shaped his thinking and that made him legendary across the world. He ventured deep into the rainforest and crossed the Andes, carrying dozens of scientific instruments to record everything. Humboldt was obsessed with measurements but also believed in the power of imagination. His first and most stunning depiction of nature as an interconnected whole was his so–called Naturgemälde – a German term that can mean 'painting of nature' but which also implies a sense of unity or wholeness. It was, as Humboldt later explained, a 'microcosm on one page'.

His three–foot by two–foot Naturgemälde depicted Chimborazo, a volcano in Ecuador that he had climbed, in cross–section and on it Humboldt showed plants distributed according to their altitudes. To the left and right of the mountain he placed several columns that provided related details and information, ranging from temperature, gravity, and humidity to the blueness of the sky – again all related to the height of the mountain. The variety but also the simplicity of the scientific information was unprecedented. Humboldt showed the relationship between the elevation and the distribution of plants – and throughout his life, he used these kind of 'infographics'.

Over: tekening, analyse, ontwerp, botanie, geologie

https://geographical.co.uk/places/mapping/item/1542-the-invention-of-nature

Kokedama Forest
Nomad Studio / Philadelphia (USA) / 2021

Nomad Studio is an internationally awarded creative workshop devoted to innovative site-specific projects. Its work explores the interaction between art and landscape and its influence on society and the environment.

Nomad is a collaborative landscape architecture and design + art studio that intentionally maintains a small footprint supported by a diverse international group of professionals. Nomad utilizes flash-organization where a specific team of professionals is tailored per project. In this manner, they are able to address and accomplish a broad range of project types and scales, while maintaining personable communication with their clients and the flexibility to commit to the communities and the places associated with them.

The ephemeral installation, a 1,000 SQF miniature sculptural forest consisting of more than 1,200 forestry seedling kokedamas nested within an inverted dome carved out from a fragile and intricate metal network, has received exceptional recognition from both the audience and the organization, being honored with a total of three awards: The Gold Medal, The Governor's Trophy for the Landscape major exhibit that demonstrates most innovative or unique design and the Special Achievement Award of the Garden Club Federation of Pennsylvania.

Over: interdisciplinariteit, kunst, landschapsarchitectuur, ...

https://worldlandscapearchitect.com/kokedama-forest-nomad-studio/
https://www.thenomadstudio.net/

SueAnne Ware - 353 poles

Kunstenares en landschapsarchitect / USA / ...

My practice is as a design activist. I explore physical catalysts for social and political change. Inevitability, the works I design and engage with are part of a larger political movement. In this essay I discuss two projects: the SIEVX Memorial and Bunny Refugees. I've selected these projects in particular because of their subject matter; the on-going plight of refugees is internationally becoming less and less about hope and generosity for those in desperate need to find refuge and more about abject violations of human rights. What many social- ly engaged designers and others, including the collective authors of publications as exemplified by Design Like You Give a Damn edited by Architecture for Humanity in 2006, fail to do quite often, is offer a criticality about their work. I am not advocating that these publications are not valuable, but my intention here is not to simply describe the work; I wish to interrogate it.

This project remembers the 353 refugees who drowned in the 2001 sinking of a 'suspect illegal entry vessel'. It seeks to raise awareness of the urgent ongoing humanitarian crisis of refugee rights internationally, as well as the personal tragedies implicit in this single instance. In late 2002 Dr SueAnne Ware was invited to join [...] as landscape architect to assist in establishing an inclusive and educational design process. The ensuing ideas competition resulted in a nation-wide production of decorated timber poles representing the victims and envisaged an arrangement of the poles in Canberra's Weston Park.

Over: politiek, architectuur, activisme, ...

https://researchrepository.rmit.edu.au/esploro/outputs/designAndArchitecture/The-Siev-X-Memorial-Project/9921863901001341
https://www.sievxmemorial.com/about.html
https://www.oasejournal.nl/en/Issues/96/AsylumForADesignActivist#030

Fading Flamingos

Maximilian Mann / Duitsland / 2021

Largely unnoticed by the world public, a major environmental disaster is taking place in Lake Urmia in northwestern Iran. Where ten years ago the waves splashed against the walls of the villages, today you see an almost endless desert. Ships that once brought people from one side of the lake to the other now lie like stranded whales on the shore, decaying.

Salt winds from the desert are spreading further and further over the residents's fields, causing the crops to dry up. Robbed of their livelihoods, the residents are fleeing to the surrounding towns, and the villages around the lake are dying out.

Lake Urmia was once the second largest salt lake in the world, ten times bigger than Lake Constance in Germany. However, within a few years, the surface area of the lake has shrunk by 80 percent. Both climate change and the agriculture sector's enormously high water consumption rates are responsible for this.

If this disaster is not stopped, up to five million residents could be forced to leave the area in the future.

Over: fotografie, sociaal engagement, vluchtelingen, migratie, klimaatverandering

https://maximilian-mann.com/Fading-Flamingos

Decor Atelier (Jozef Wouters)

Ruimte - Artiest / Brussel / ...

Jozef Wouters is an autonomous artist in residence at Damaged Goods. He founded Decoratelier in 2016, together with his technical director, Menno Vandevelde. Located in an old factory building at Manchesterstraat 17/19 in Brussels, it is the base for his various projects and artistic collaborations and an accessible workplace for artists from various disciplines.

"Decoratelier is a space that accommodates the various forms of collaboration and labour that are inherent in my work. Space is tested, conversations take place in wood, iron and cardboard. It is a permanent place within the constructional quest for constantly changing spaces in which art, thought and artisans meet." (Jozef Wouters)

voorbeeldproject: moments before the wind - Structures in words, ephemeral spaces made of cardboard and imagined scenographies – yet there was no time to build them. Fragile spaces made of paper that transform the theatre into a gigantic book. Scenographer Jozef Wouters and dramaturge Jeroen Peeters were going to make a performance around this idea when the coronavirus struck, the event was cancelled and suddenly they had too much time on their hands during those strange weeks of lockdown in the spring of 2020.

Over: ruimte, experiment, ...

https://www.damagedgoods.be/en/decoratelier

Forêt

Ruimte (RONAN VIRONDAUD, MATHILDE LEVEAU) / Brussel / 2019 -2021

Les pieds des visiteurs cherchent appui sur le sol meuble et légèrement rebondissant. L'odeur de l'humus est forte, et parfois la pluie chante sur le toit de ce monde enveloppant. À travers une lecture verticale de l'espace, l'installation met en exergue l'essence d'un milieu boisé. La toile percée laisse filtrer quelques rayons de soleil. Ils deviennent visibles dans la fine brume que dispersent, à intervalle régulier, des gicleurs. Dans ce milieu propice, la vie s'éveille dans le substrat qui tapisse le sol. Dans la pénombre, les sens des visiteurs s'éveillent. L'expérience du jardin se fait ici hors du jardin. C'est un espace immersif au creux duquel l'obscurité magnifie la lumière. Forêt est une mise en scène, un cirque étrange et inattendu. Forêt est le milieu clos du rêve et de l'imaginaire, cet espace qui s'ouvre dans notre tête. Forêt est l'idée de la forêt : la forêt dans l'absolu.

Over: installatie

https://jardinsdemetis.com/foret/

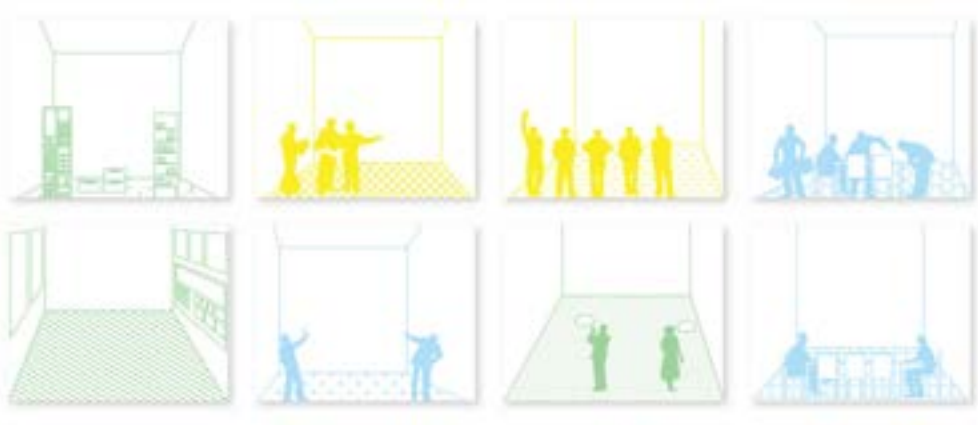
Porte-Bonheur

Installatie (David Bonnard, Laura Giuliani, Amélie Viale) / ... / 2021 - 2022

Doors have long been considered a departure point, a gateway to step through on our way to adventure. Yet in the past year, doors have taken on a different meaning. Rather than throwing the door open and heading to adventure, our doors have remained firmly shut, keeping us apart from the people we love. Porte Bonheur is a rite of passage between reality and potentiality. The installation invites visitors to dare to throw open the door, to cross thresholds, to go outside and to explore their surroundings with all the wonder of a small child. A reawakening through subtle distortion where a door—our daily symbol of lockdown—becomes something virtual and gradually disappears as the visitor wanders through the installation towards a new horizon. A natural, peaceful horizon, because there's no doubt about it, the magic is outdoors.

Over: installatie

https://www.internationalgardenfestival.com/porte-bonheur/?y=2021



Solidair Mobiel Wonen

Project (samenwerking) / Brussel / 2016-...

Solidair Mobiel Wonen is een project van het Team Wonen van Samenlevingsopbouw Brussel, de Faculteit Architectuur van de KU Leuven, BC Architects bvba en CAW Brussel, en hoofdzakelijk gefinancierd door Innoviris, dat zoekt naar en experimenteert met mogelijk vernieuwende en veerkrachtige woonmodellen, naar aanleiding van de huisvestingsproblematiek in onze hoofdstad. Het ontstond vanuit Atelier Caricole, een initiatief om samen met thuislozen de zoektocht naar betaalbare en kwalitatieve woningen aan te gaan. Uiteindelijk werd in 2016 besloten om zelf in te spelen op het aanbod door een co-creatieproject van mobiele woningen op te starten.

Het project koppelt drie doelstellingen aan elkaar: de creatie van een tijdelijke woonoplossing voor thuislozen, het gebruik van braakliggende terreinen in de hoofdstad, en het dynamiseren van de stedelijke omgeving en buurtbewoners. Dit alles gebeurt bovendien d.m.v. een verregaand co-creatieproces.

Over: woningnood, recht op wonen, tijdelijk wonen, tijdelijke invulling, maatschappelijke rol, ...

https://www.servicelearningvlaanderen.be/11/architectural-design-service-learning-ad-slin-solidair-mobiel-wonen-en-woonbox/
https://www.mo.be/reportage/tijdelijk-bezet-de-creatieve-inzet-van-mobiele-woningen-tijden-van-wooncrisis-en-leegstand
https://www.kbs-frb.be/nl/Newsroom/Stories/20181016AJ
https://nieuws.kuleuven.be/nl/campuskrant/2018-2019/campuskrant-2018-2019-nr-9/solidair-mobiel-wonen-bouwt-voor-en-met-thuislozen
https://www.bruzz.be/stedenbouw/mobiele-huizen-voor-daklozen-op-braakliggend-terrein-jette-2018-06-02
http://www.solidairmobielwonen.be

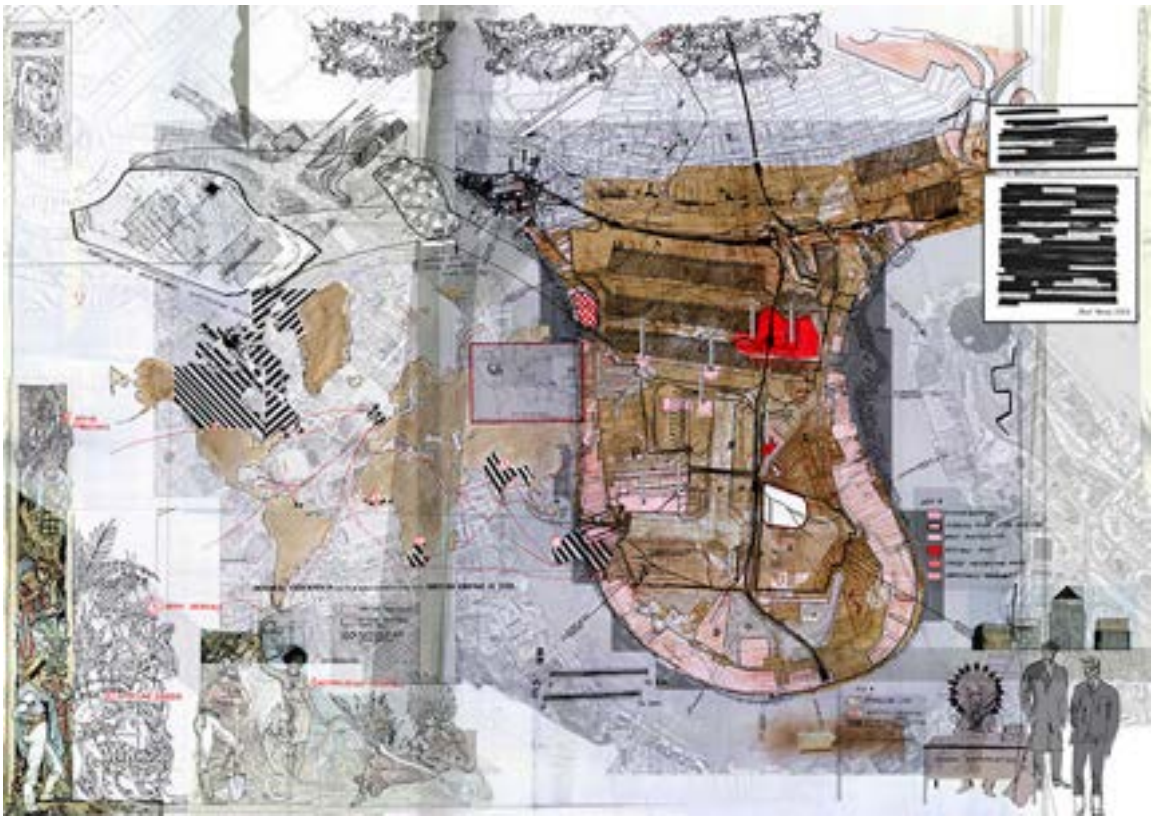
Experiments in Environment
Project (Hallprin) / USA / 1966-1971

In the summer of 1966, renowned American landscape architect Lawrence Halprin (1916–2009) and his wife, dance pioneer Anna Halprin (born 1920), began a series of experimental, cross-disciplinary workshops in northern California that offered a new approach to environmental awareness. Drawn from architecture, ecology, music, cinematography, graphics, choreography, and lighting, Experiments in Environment brought together artists, dancers, architects, and environmental designers in avant-garde environmental arts experiences.

From June 27 to July 22 that summer, they engaged multi-sensory activities in alternating environments according to loosely structured, written guidelines—from movement sessions, to blindfolded awareness walks, to collective building projects, to choreographed journeys in urban plazas, parks, and rail cars. As an article in Progressive Architecture magazine described, “They built their own ‘city’ on the shore of the ocean and recreated the impact and atmosphere of a metropolis in a multimedia presentation. Dancers became architects and architects became dancers.” The series continued in 1968 and 1971.

Over: participatie, analyse, beleefde ervaring, ...

https://californiahistoricalsociety.org/exhibitions/experiments-in-environment-the-halprin-workshops-1966-1971/



Incomplete Cartographies

Ed Wall / United Kingdom / ...

Landscapes resist definition. The ephemeral and dynamic conditions of landscapes counter attempts to spatially and representationally control them. But how does this proposition resonate with transformative processes of reworking landscapes? How can designs and representations that attempt to fix time and complete space be opened up to accept gaps of information, divergent trajectories, incomplete understandings and unfinished constructions? How can designers cede control to the agency of landscape? This paper explores concepts and practices which embrace unfinished cartographies and in-progress landscapes. It discusses ways of working that question prevailing project-focused practices and their associated representations. The paper describes a combining of ethnographic and landscape architecture methods, of mapping, analysing and designing, in order to reconsider techniques of research and design and to create maps that can be read simultaneously for navigation, recording and design. It specifically proposes a method of 'incomplete cartographies' as a way of accepting the subjectivity of partial landscape representations, through advocating co-authored mappings to construct complex spatiotemporal narratives of people, spaces and perceptions.

Over: methodologie, landschap, cartografie, ...

https://www.oasejournal.nl/en/Issues/98/Incompletecartographies

MolenWest Square

Tijdelijke invulling (1010au) / Brussel / jaarlijks

Blowing life into the Weststation! The next decade, a new mixed urban neigborhood will be developed on a brownfield-site along the railwayline next to the Brussels Weststation, with housing, productive activities, offices, public services and a park. To program the in between time and stimulate the appropriation of the site, the Brussels Region is collaborating with local associations to create an offer of activities for kids and teenagers. 1010 designed the portable infrastructure that gives a roof to these associations for the years to come

Over: Tijdelijkheid, verplaatsbaarheid, omkeerbaarheid, programma, ...

http://www.1010au.net/projects/molenwest-square

Die Malle Jan
Project Max Pairon / Gent / 2022

"In Beerlegem (Zwalm), op zo'n 20 km van de Koer, lag een door de storm gevelde eik. Zorgvuldig werd hij met al zijn wortels op een oude kar gelegd, hem erend in zijn kruin, een kar gemaakt van eikenhout, van gesmeed en gelast staal en rubberen vrachtwagenbanden. Het hout van de kar moet veel ouder zijn dan de boom die wij er mee zullen vervoeren. Boom en kar. Beiden zijn tijdsdragers en stille getuigen in een verhaal waarin de mens de hoofdrol steelt. Gegrond in een nieuw verhaal brengen wij hen op een volgende bestemming." - Max Pairon

Max Pairon werkte in het kader van Veldwerk I aan Die malle jan, een onderzoek naar het gebruik van menselijke kracht en oude transporttechnieken in nieuwstedelijke context. De titel verwijst naar de kar die vroeger gebruikt werd om boomstammen en andere lange voorwerpen zoals tramrails en molenroeden te transporteren.

Met het 'uitzonderlijk vervoer' van deze gevelde eik van het platteland via het historisch centrum van Gent naar zijn nieuwe bestemming, creatie- en ontmoetingsplek De Koer in de Brugse Poort, nodigt Max toevallige passanten uit stil te staan bij de vraag hoe we als gemeenschap vandaag (kunnen) omgaan met grondstoffen en immaterieel erfgoed (vakmanschap, ambacht, techniek, natuur en landbouw).

Over: Natuur, transport, inclusie, participatie, ...

https://www.kunstenplatformplanb.be/projecten/archief/veldwerk-i/max-pairon
https://www.walpurgis.be/projecten/die-malle-jan/

Kenton Womens Village

Center for public interest design / Vancouver (Canada) / 2022

Like the POD Initiative, the success of the Kenton Women's Village is the result of a truly participatory design process that included Kenton residents, houseless women, service providers, and designers. Throughout the winter of 2017, CPID faculty Sergio Palleroni and Todd Ferry worked with students in a graduate architecture studio on the design of the Kenton Women's Village. This included working closely with a range of stakeholders through workshops, charrettes, design reviews, and focus groups to come up with proposals for a village design that could be affordable, welcoming, and conducive to community building and personal recovery. A key aspect of the design is that all elements had to be built in such a way as to be able to be easily removed from the site and placed in another location in anticipation of the site being developed in the future.

Every woman has a tiny house (sleeping pod) to herself that was created through the POD Initiative. There is a large shared kitchen facility made from a bright yellow shipping container with a concession door that opens onto a covered dining and gathering space. This area is enclosed on a second side with a blue shipping container hosting toilets, showers, and sinks. While electricity is available on site, there is no access to water or sewage lines, so water is delivered to a 6,000 gallon tank and captured in gray water storage tanks.

Over: Armoede, Gender, Huisvesting, ...

http://www.centerforpublicinterestdesign.org/kenton-womens-village

L'autre rive
Mosbach / Montreal (Canada) / 2008

The framework of this garden filters the other bank from cultivation. The word cultivation literally means the task of preparing the given soil in order to settle in the strains. It is also employed figuratively to mean of make appear that that is not given in advance : color range of light prisms, flexibility of wood, intensity of the sap, luminescence of the leaves, softness of catkins, polymorphism of a soil, energy of light. The framework demarcates, but deploys at the same time the perceptions, accentuates a motif and its base. It permits visitors to appreciate the vigor of this pioneer plant, with a shoot of 2 meters per season, and its capacity to create an intimate space and games that favors spontaneous appropriations of populations.

The script is a macroscopic transcription -arsenopyrite- at the same time as a cartographic evocation -archipelago-shore. The soil, surface of recording, differentiated from the earth's crust by the presence of life, is re transcribed here as an asphalt skin- that comes from or that is formed by vegetation fossilized in swamp water, and then mineralized.

The plants erect their stalks of the marker year with a vertical vigor in terms of which the leaf springs. The plasticity of the stalks works the margins between liquid and solid, between inert and living, between light and color.

Over: kunst, natuur, interactie infrastructuur en natuur, ontharding, ...

https://calypso.bib.umontreal.ca/digital/collection/_diame/id/6990/
https://landezine-award.com/mosbach-paysagistes/

Asphalt Jungle

Wagon Landscaping / Parijs (Frankrijk) / 2022

Dewatering and fertilization by in situ artificial soils recycling : this is the Asphalt jungle concept key aim. Thanks to FAIRE project accelerator, garden takes place in Elogie-Siemp (social landlord) mineral courtyard, on 11th Paris district. The easy tech way of doing may be resume in cutting asphalt, de-compacting sub-layers, putting organic materials and planting without exporting any material.

Fertile substrate is generated by mixing compacted and sandy existing soil with organics material to creat a “neo-soil” (also called “technosol”) composed by different recreated horizons able to care poor soil plants. The plant selection is a mix of ornamental, regional and pioneers plants. This experiment illustrates fertilizing strategy on urban soils which may adapt to different contexts for impervious soil reversibility.

Over: ontharding

https://landezine.com/asphalt-jungle-paris-by-wagon-landscaping/

Eleven minute line

Maya Lin / Knislinge (Zweden) / 2004

In this work, the Maya Lin was exploring the relationship between two- and three-dimensional space and the connection between prehistoric forms of the Americas and Europe.

In Southeastern Ohio, where the artist grew up, there exist many burial and effigy mounds from the time of the Hopewell and Adena tribes - between 1000BC and 700 AD. One of the most striking is a mound in the shape of a snake - the Serpent Mound. When European settlers first encountered these works and their accompanying artifacts, they were convinced that the forbears of the present day Native Americans could not have been sophisticated enough to produce them. They conjectured that a more “advanced” European culture had visited the Americas much earlier and left these works. Perhaps it is the history of the origins of these forms that drew the artist to create a work that linking Europe and the Americas. The early burial mounds of both places have a formal similarity that interested the artist.

The artist was also interested in exploring the qualities of a line drawing, and how a two-dimensional mark is experienced three-dimensionally. The first ‘sketch’ existed outside of the Wanås castle as a gravel drawing. Then a topographic model of the site was created in order to translate that first sketch into a drawing to fit the pasture’s sloping landscape. It was “drawn” with an understanding that both reading it from the road and walking upon it would have to be equally balanced experiences.

Over: kunst, natuur, ...
Zie ook: Storm King Wavefield van dezelfde artieste

https://www.mayalinstudio.com/art/eleven-minute-line

Proxy Adress

Chris Hildrey / USA / 2023

"An architect who only designs buildings is like a doctor who only prescribes paracetamol" says ProxyAddress founder.

British architect Hildrey founded ProxyAddress, a social enterprise that gives people experiencing homelessness a fixed address, in 2018. "It's about removing potential obstacles"

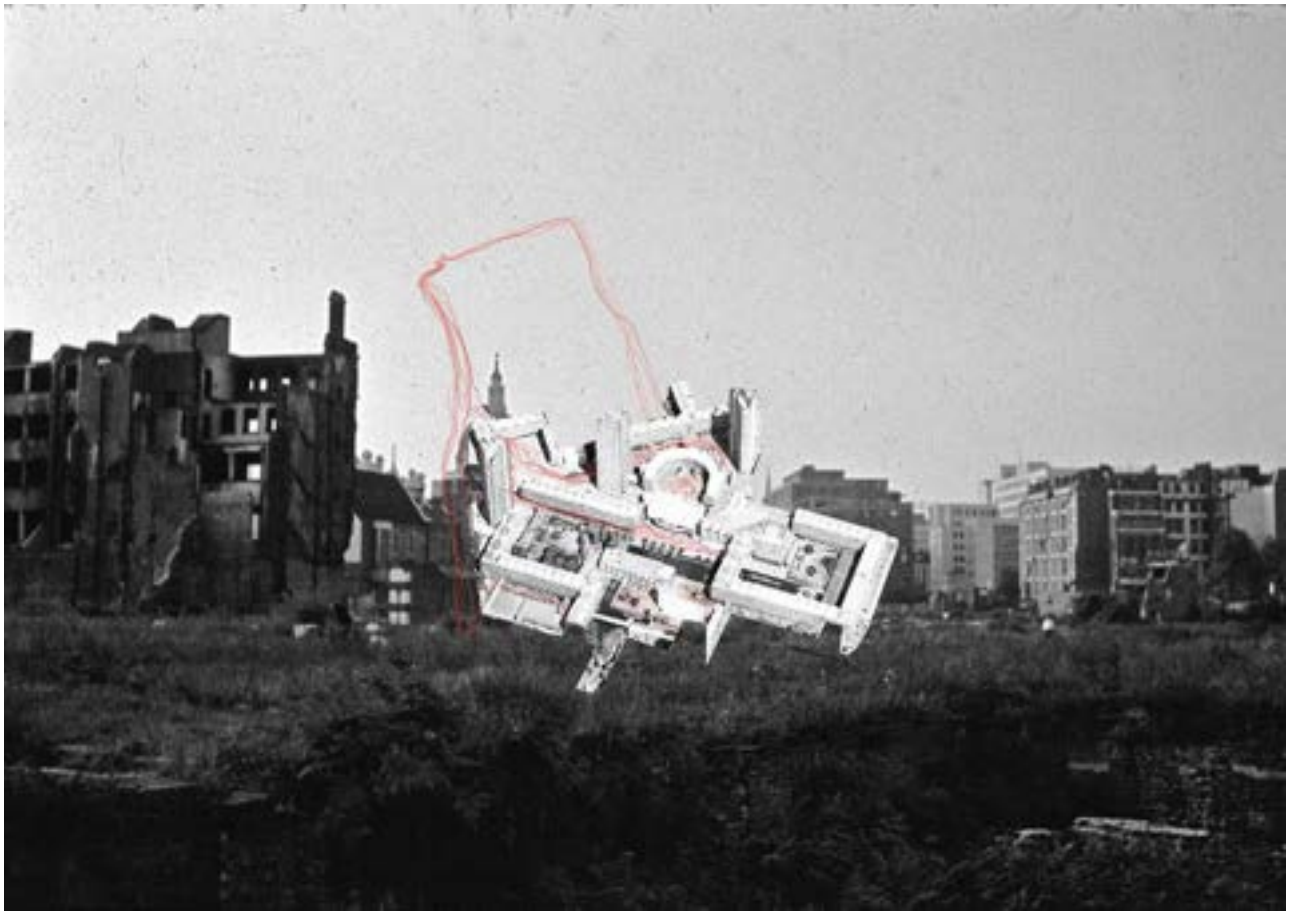
The system works by virtually duplicating existing addresses and allocating them to people lacking a stable home, enabling them to apply for jobs, bank accounts and social security among other services. "It's about removing the potential obstacles or stigma and allowing people to be judged on their merit," Hildrey explained.

"They're looking to just get a bunk up onto the ladder and regain their independence, and so that's what we're trying to do." A pilot of the concept conducted between 2020 and 2021 in Lewisham, south-east London resulted in 95 per cent of ProxyAddress users escaping homelessness within six months.

"We went into this expecting 25, 30, maybe 35 per cent of people going through the pilot to end up not being homeless by the end, so it was astounding," Hildrey said. ProxyAddress is now seeking to test the system in five other areas this year, beginning with a second trial in Glasgow set to kick off in the spring.

Over: rechtvaardigheid, inclusie, verantwoordelijkheden, ...

https://www.dezeen.com/2023/02/01/proxyaddress-chris-hildrey-interview/



Walking as an Ar(t)chitectural Tool

Future Architecture - Fernando P Ferreira / Porto (Portugal) / 2017

"Walking as an Ar(t)chitectural tool" seeks to unravel the urban research potentialities inherent to the shared and common act of walking. By exploring tools embodied in the act of walking, such as observing, gleaning and mapping, we experiment an anticipatory practice that can be applied not only as the first step to learn how to see, interpret and represent distinct urban problematic found in the contemporary built environment, but also as a crucial analysis methodology which anticipates the conventional architectural/urban design proposal. Moreover, we argue that walking is also a critical device, which 'practises' the place both poetically and critically. By practising the place poetically, we acknowledge that the walking tools unveil relevant and existing architectural and social aspects present in the built environment. By practising the place critically, we reflect and ponder over the existence of urban collective problematic and cultural imaginaries.

Over: observeren, wandelen, zoeken,

https://futurearchitectureplatform.org/projects/a9260fc7-b903-4b56-85b4-ded7427f6f4f/

Transplant
Actie door Timelab / Gent / 2023

Groen is de stad is van onschatbare waarde voor de leefbaarheid van onze straten en pleinen. Ontharding zorgt voor verkoeling en een betere infiltratie van water tijdens zware regenval. De manier waarop we deze groene plekjes in de stad inrichten kan echter nog veel meer goeds brengen. Vandaag de dag gebeurt de aanplanting onder streng toezicht van regelgeving en voorschriften. Met als gevolg dat deze perken volledig gecontroleerd worden aangeplant.

Daar tegenover staat een Europese classificatie van de kwaliteit van spontane vegetatie. Deze kaarten tonen aan dat er in onze buurt enkele heel waardevolle soorten in een hoge diversiteit te vinden zijn. Sommige van deze plekken worden echter bedreigd door wegenwerken.

Freja Nielsen bracht eerst en vooral de reeds bestaande spontane vegetatie in de buurt in kaart. Daarnaast ging zij op zoek naar waardevolle zaadbedden, waarna ze een actie opzette in de buurt om deze te transpanteren naar geveltuinen en straattuinen.

Meer over het project vind je hier: https://transplanters.cargo.site/
en hier : https://timelab.miraheze.org/wiki/Residency_Freja_Nielsen_in_Timelab

Voor de toekomst smeden we een samenwerking met de Geveltuinbrigade om dit aanbod ook in andere wijken te laten bloeien en groeien.

Over: activisme, burgerlijke ongehoorzaamheid, tuinieren, ...

https://www.timelab.org/events/1581-Transplant

Still Here - a tribute to the Zenne river

Maria Lucia Cruz Correia / Brussel / 2023

Hoe stroomt water door en tussen menselijke en meer-dan-menselijke lichamen in politiek, sociaal en ecologisch opzicht? Hoe passen we een proces gebaseerd op wederkerigheid, verantwoordelijkheid en onderlinge afhankelijkheid toe op de Zenne? Hebben we andere manieren nodig om rechtvaardig en zorgzaam te zijn voor de Zenne?

STILL HERE – Tribute to the Zenne River wordt een nieuwe study case van Natural Contract Lab (zie hieronder) tussen 2023-26. Dit engagement op lange termijn zal een systemische relatie mogelijk maken met het ecosysteem van de rivier en de lokale gemeenschappen. Het project zal Wallonië, Brussel en Vlaanderen doorkruisen – van de bron van de Zenne in Soignies tot haar splitsing bij het Zennegat in Mechelen.
[...]
Natural Contract Lab werd in 2020 opgericht door Maria Lucia Cruz Correia in samenwerking met een multidisciplinaire groep, waaronder Marine Calmet (milieujuriste), Brunilda Pali (juriste herstelrecht), Lode Vranken (architectuur/filosofie), Vinny Jones (sensorische scenografie), Evanne Nowak (ecologische rouw) en later Margarida Mendes (onderzoeker/sonische begeleiding). Samen ontwikkelden ze een body of care, waarbij ze vormen van ecologische rechtvaardigheid onderzoeken via praktijken van wederzijdse zorg, zoals wandelen-met-de-rivier, performatieve rituelen, ecocidehoorzittingen, herstelrecht, ecologische rouwcirkels en andere acties die meebewegen met de stroom van de rivier.

Over: rechtvaardigheid, meer-dan-menselijkheid, rechten voor het landschap, ...

https://hiros.be/nl/project/still-here-a-tribute-to-the-zenne-river/

MAAS LAB

TAAT - SoAP / Nederland-België / 2023

Maas Lab is een samenwerking tussen de rivier de Maas, kunstcollectief TAAT en SoAP Maastricht. Het project komt voort uit een gezamenlijke nieuwsgierigheid naar hoe een gelijkwaardig partnerschap met een niet-menselijke entiteit onze manier van kijken naar entiteiten en organisaties kan veranderen.

Vanuit deze nieuwsgierigheid verkennen de samenwerkingspartners een nieuw 'wij': een nieuw paradigma voor 'meersoortelijke' organisaties, communicatie en co-creatie. Hiertoe nodigen ze ontwerpers, lokale gemeenschappen, kunstenaars, vissers, omstanders, kampeerders, wetenschappers, boeren en andere belanghebbenden uit om een directe uitwisseling met de rivier de Maas aan te gaan.

De verwachting is dat deze samenwerking tussen mensen en niet-mensen inzichten biedt in nieuwe mogelijkheden en uitdagingen. Naast strategieën voor deze nieuwe wijze van communiceren, organiseren, samenwerken en co-creëren en een blauwdruk voor 'meerstemmig' ontwerpen in de toekomst, werken de samenwerkende partijen aan een digitaal platform om hun bevindingen, resultaten en observaties te delen.

Over: meer-dan-menselijk, rechtvaardigheid, rivier, inclusie, ...

https://innovatielabs.org/projecten/maas+lab/

"My name is Marouf. I am a boy. I was born nine months ago in the Dutch town of Vlaardingen. In 2060 I will be an adult. I will be 43 years old. I will have a job and a home of my own. But first I have to grow. I will look and listen and learn and dream. I am a thing."

Pieter van Bogaert over Parlement van de dingen

Parlement van de Dingen

Building Conversations - Methodiek / België-Nederland / ...

Tijdens Parlement van de dingen onderzoeken we wat het voor ons Westerlingen betekent om als de dingen en vooral ook met de dingen te spreken. Blijft dit een dualistische verhouding, van mens tot ding, of is het denkbaar dat er een andere relatie ontstaat, dat we onszelf een andere plek geven in het universum? We zijn eraan gewend dat de mens spreekt, niet alleen namens zichzelf maar ook namens andere entiteiten: het heelal, het regenwoud, de dieren, de stad.

Parlement van de dingen is een begrip dat werd geïntroduceerd door filosoof Bruno Latour die een pleidooi houdt voor het recht van het object. Volgens Latour weigert de mens in het moderne denken de rechten, autonomie en 'agency' (het handelend vermogen) van het object te erkennen. Hij pleit voor een mensvisie waarin de waarden (niet de waarde) van objecten en andere entiteiten een actieve rol spelen.

Bij de ontwikkeling van deze gespreksvorm willen wij pogen afstand nemen van het antropocentrisch denken, waarin de mens een plek inneemt in het middelpunt van het bestaan, en ons afvragen wat de relatie is tussen onszelf en de dingen.

[...]

Over: rechtvaardigheid, meer-dan-menselijkheid, rechten voor het landschap, ...

https://buildingconversation.nl/conversation/parlement-van-de-dingen/
www.theparlementofthings.org

SPATIAL THERAPY

Although architecture is seen as the 'creation of the built environment', all too often, even interventions can have a destructive effect on space and its inhabitants. The responsibility

The past year, we at 431 have been receiving many requests from spatial practitioners (arch practice. Generally, they come to us with a concrete question linked to a particular project of the iceberg. They are actually struggling with a lot of questions, frequently meta-questic (and the conflicts these produce).
Based on the increasing number of such conversations, we realised there is a great need fo the spatial practitioner and spatial practice. This is why we decided to establish Spatial Th in an appropriate way.

Spatial Therapy offers therapy sessions tailored to individuals or institutions (architects, ar politicians, administrations, architecture and art institutions, educational programs etc) in The therapy is not tied to one specific approach. Instead, we blend elements from differen needs. During these sessions questions such as 'how come I relate to spatial practice in th relates to the specific spatial context I'm dealing with?', and 'does the professional structu addressed. In addition, we analyse individual or institutional relationships in the spatial for actors.

For more information regarding practical questions, reservations etc please contact us via

Spatial Therapy

431 / België / 2023

Although architecture is seen as the 'creation of the built environment', all too often, even when it is executed with the best of intentions, spatial concepts and interventions can have a destructive effect on space and its inhabitants. The responsibility of the spatial practitioner is therefore immense.

The past year, we at 431 have been receiving many requests from spatial practitioners (architects, artists, social workers etc.) for a reflective conversation about their practice. Generally, they come to us with a concrete question linked to a particular project. However, it soon becomes apparent that these questions are just the tip of the iceberg. They are actually struggling with a lot of questions, frequently meta-questions about their personal and professional relationships with spatial practice (and the conflicts these produce).

[...]

Spatial Therapy offers therapy sessions tailored to individuals or institutions (architects, architecture firms, artists, curators and programmers, social workers, politicians, administrations, architecture and art institutions, educational programs etc) in which we guide the person or organisation into a self-reflective process. [...]

Over: manifest, statement, gedeelde ideologie, waarden, ...

http://www.fourthirty-one.org/spatial-therapy/

PUBLICATIES

ASLA: brief naar Biden Administratie

ASLA - USA - 2020/2021

The American Society of Landscape Architects compiled a comprehensive series of specific, actionable policy recommendations designed to give landscape architects a seat at the table and support for their vital work. The report is broken down into four sections.

The first, Landscape Architects Apply STEM to Protect the Public, outlines the measures necessary to assist landscape architects in meeting the economic demands and challenges facing our nation.
The second section, Landscape Architects Lead in Climate Solutions, focuses on policy solutions that support landscape architects' work in designing resilient, sustainable spaces that help communities mitigate and adapt to the effects of the ongoing climate crisis.
The third section, Landscape Architects Transform Community Infrastructure, outlines policies to encourage the designing and building of community infrastructure projects in a way that fosters sustainable development, generates jobs, encourages healthy lifestyles, and creates resilient, equitable, and economically vibrant communities.
The fourth and final section, Landscape Architects Seek Racial, Social, and Environmental Justice, provides specific recommendations that seek to address the inequities that harm underserved communities, including communities of color, low-income populations, and Tribal and Indigenous communities across the country.

Over politieke positie, over beroepsverenigingen, over belangenbehartiging

https://dirt.asla.org/2021/01/25/asla-releases-comprehensive-policy-recommendations-for-biden-harris-administration/
https://www.asla.org/uploadedFiles/CMS/Government_Affairs/ASLATransitionDocument2020.pdf

Toolkit kwalitatieve kernversterking

BUUR - digitaal (België) - 2021

De 'Toolkit kernversterking' bevat een overzicht van thema's en problematieken die in het ruimtelijk beleid aan bod komen. Het is een handleiding bij het uitwerken en het implementeren van de nodige instrumenten om dit beleid vorm te geven. De Toolkit is geen document om van A tot Z te lezen, maar om naargelang de noden te hanteren als gids en naslagwerk. We willen onze gemeentebesturen zo ondersteunen in hun beleid en hen de nodige handvaten en houvast te bieden om samen met het provinciebestuur te werken aan de omgeving van de toekomst en ruimte te maken in Vlaams-Brabant

Over rollen en taken, over identiteit en eigenheid

https://www.vlaamsbrabant.be/nl/ruimtelijke-planning/projecten/lokale-ruimte-trajecten/toolkit-kwalitatieve-kernversterking

Over de rand

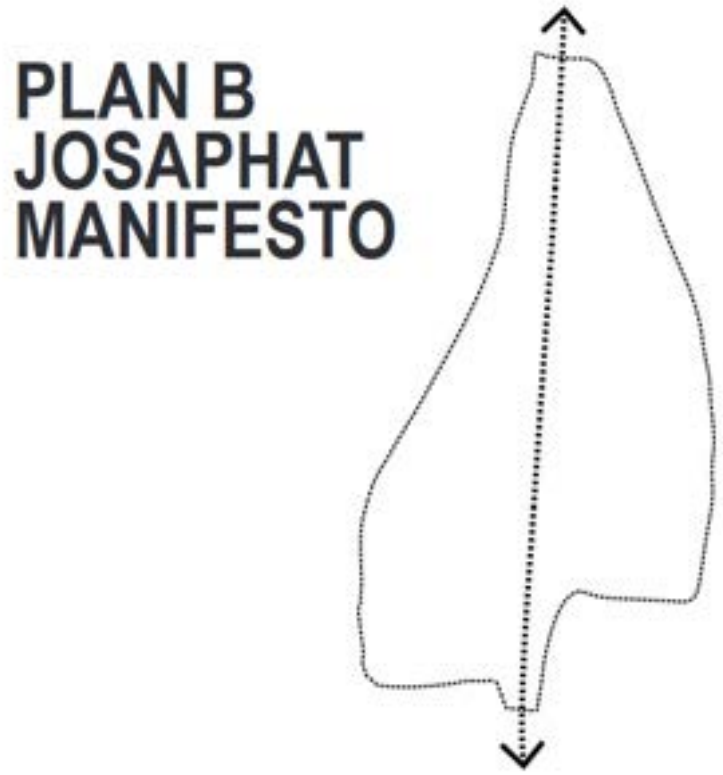
Omgeving - Boek (België) -

Een stad kan niet zonder haar rand. Maar hoe kunnen we de symbiose tussen stad en rand versterken? Ontwerpend onderzoek van bureau Omgeving schetst een fascinerend toekomstbeeld voor de Gentse stadsrand.

De stadsrand is vandaag vaak een onaantrekkelijke en chaotische plek. Ze heeft een lage dichtheid, een gebrekkige publieke ruimte en een mobiliteit die bijna uitsluitend gericht is op de auto. De publicatie presenteert een aantal radicale recepten voor de transformatie van de rand. Ruimteverslindende verkavelingswijken en lintbebouwingen verdwijnen, terwijl gunstiger gelegen plekken verstedelijken. Er komt ruimte vrij voor natuur, landbouw en recreatie in de stad. De auto is niet langer koning. Stad en rand worden teruggeven aan voetgangers, fietsers, e-bikes, trams en cargoboten. Een nieuwe, circulaire economie maakt van stad en rand een zelfvoorzienend systeem.

Het onderzoek kwam tot stand naar aanleiding van 40 jaar Omgeving en werd deze zomer tentoongesteld in het Gentse stadsmuseum STAM. De publicatie is uitvoerig geïllustreerd met foto's en gedetailleerde tekeningen en plannen.

https://omgeving.be/over-de-rand/
http://www.publicspace.be/index.php/project/over-de-rand/



Josaphatsite - PlanB

Citizens Action Brussels / BRAL - Brussel (België) - 2021-...

De Friche Josaphat is de laatste grote ruigte van Brussel. Geen wonder dat het Richtplan van Aanleg Josaphat ter discussie staat binnen de Brusselse regering. Het kreeg talloze opmerkingen tijdens het openbaar onderzoek en vernietigende analyses van de verschillende adviesorganen1. Het bleek onder meer dat aanvullende studies noodzakelijk zijn en dat stevige wijzigingen zich opdringen.

BRAL, Natagora, Sauvons La Friche Josaphat, Josaph'Aire, Natuurpunt Brussel, ARAU, collectief 'Bas les PAD' en buurtcomité "Sauvons notre parc Avenue des Jardins" vroe-gen al eerder aan de regering een nieuw plan te maken met nieuwe uitgangspunten. Wachtend op een antwoord gingen we zelf aan de slag. We leggen in dit document uit waarom een nieuw plan nodig is (H1. Waarom?) , wat we wél willen als eerste aanzet met de basisprincipes voor een nieuw plan (H2. Plan B) en hoe we er kunnen geraken (H3. Hoe?).

Hoe de basisprincipes gevisualiseerd worden, is work in progress, iets dat we willen opentrekken naar de belanghebbende actoren. (H4. Scenario's)

Dit Manifesto is een uitgestoken hand naar de betrokken administraties en de regering om samen een nieuw verhaal te schrijven. We hopen dat ze deze hand aannemen en de uitdaging aangaan.

http://www.sauvonslafrichejosaphat.be/wp-content/uploads/2021/01/MANIFESTO-josaphat_NL-gecomprimeerd.pdf?fbclid=IwAR269GESAT_IakE2KFfdZkGMGR2dPRugKR3K2D1agRkzQ4bel-iMvkgI2mI

Open brief: bomen langs gewestwegen

Landschapsarchitecten Vlaanderen - Email (België) - 2017

Beste minister Weyts,
Gefeliciteerd. Het aantal doden op Vlaamse wegen is historisch laag lazen we op 7 juni in de media. Nooit eerder waren er op jaarbasis in Vlaanderen 'slechts' 318 dodelijke slachtoffers. U mag zich terecht op de borst kloppen maar reden voor een feestje is er vooralsnog niet. Ook al heeft u goed nieuws te melden, u kent intussen de voorspelbare kritiek: 'dat zijn nog steeds 318 doden te veel'. Dat u naar oplossingen blijft zoeken om het aantal verkeersslachtoffers verder te laten dalen, getuigt van een hoge prioriteit op uw beleidsagenda. De remedie om ongevallen te voorkomen die de ingenieurs van uw Administratie Wegen en Verkeer (AWV) vorige week uit hun hoed toverden, doet echter heel wat wenkbrauwen fronsen. Samengevat: 'er worden enkel nog traaggroeiende bomen geplant en als die dikker worden dan 10 cm worden ze tot op de grond gesnoeid'. Pardon?

... (dit is de eerste paragraaf van de brief)

Over collectieve belangen, over veiligheid, over disciplinaire stem, over politieke invloed, ...

https://cgconcept.be/open-brief-bomen-gewestwegen/
https://www.vrt.be/vrtnws/nl/2017/06/12/dikke_bomen_langswegkappenzijveroorzakengeenongevallenonverantwo-1-3001202/
https://www.standaard.be/cnt/dmf20170612_02921670
https://www.vlaamsparlement.be/commissies/commissievergaderingen/1146363/verslag/1147113

The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference.

Robert Frost 1

I Hate Nature

Martha Schwartz - Kritiek / Tekst - 2008

How we Americans view NATURE, and how we think about it, is different from how we occupy and use it.

We all say that we love nature, but if we stop for a moment and are honest with ourselves, we can see the radical difference between what we say and what we do. This is a much-needed reality check for all of the Nature-lovers out there. Nature today is a commodity that is inserted, in bits and pieces, into an environment that is itself a constructed product of our will. It does what we want, and sadly, all we want is to enjoy the view without being inconvenienced.

We Americans continue to hold onto the myth that we are living in a wide-open continent of endless beauty and natural riches– thanks, in part, to the ad men on Madison Avenue, who, in a genius move, borrowed from the work of generations of explorer-artists who raised Nature to a cult status. The media has kept the wilderness fantasy alive and kicking through our industrialization and well into the Information Age, sustaining us through our continued historical "westward expansion" towards a manifest destiny of Big Box developments.
[...]
Basically, the problem comes down to this: NATURE is somewhere out there – not where we live, work, and shop. More importantly, NATURE doesn't include us (human beings). When NATURE does interfere with us, we flock to hi-tech solutions to figure out how to manipulate the problem (sagging breasts, bad skin, receding gums, cancer, etc.) so that we can emerge as unscathed by real Nature as possible.

https://msp.world/academic-research/writings/i-hate-nature/

Apocalyptic Manifesto

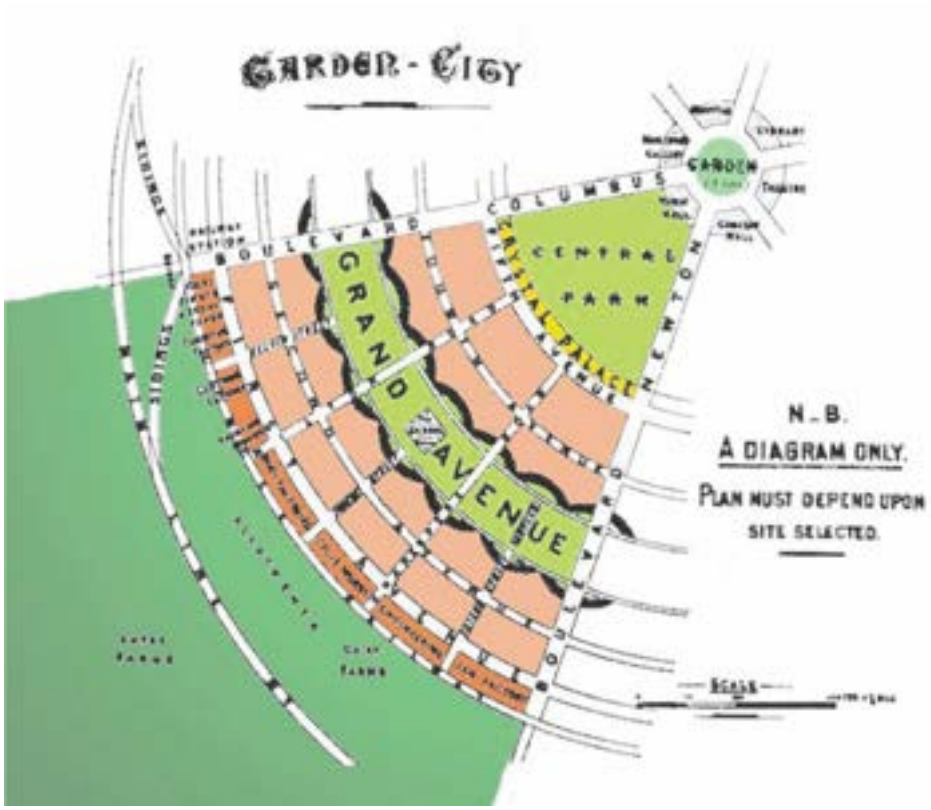
Hohmann & Langhorst - Manifest / Tekst - 2004

We suspect that landscape architecture's critical condition indicates that the profession is on its deathbed. But should we continue to administer care? Should we really desire to resuscitate the patient? Might landscape architecture not be a field whose time has come and has now passed? Are landscape architects thus like other defunct19th century professionals such as farriers, wheelwrights, chimney sweeps, bloodletters? Has landscape architecture now become a practice of nostalgia?

What if landscape architecture disintegrated back into a set of related disciplines much as existed prior to its creation? Is it time, we wonder, to just pull the plug and put landscape architecture out of its misery?

Over kritiek, zelfrecflectie, over disciplinaire identiteit, over collectieve doelstellingen

https://lib.dr.iastate.edu/landscapearchitecture_pubs/17/



Garden Cities (of to-morrow)

Ebenezer Howard - Boek / idee - 1898

Garden city, the ideal of a planned residential community, as devised by the English town planner Ebenezer Howard (q.v.) and promoted by him in Tomorrow: A Peaceful Path to Social Reform (1898). Howard's plan for garden cities was a response to the need for improvement in the quality of urban life, which had become marred by overcrowding and congestion due to uncontrolled growth since the Industrial Revolution.

Howard's solution to the related problems of rural depopulation and the runaway growth of great towns and cities was the creation of a series of small, planned cities that would combine the amenities of urban life with the ready access to nature typical of rural environments. The main features of Howard's scheme were: (1) the purchase of a large area of agricultural land within a ring fence; (2) the planning of a compact town surrounded by a wide rural belt; (3) the accommodation of residents, industry, and agriculture within the town; (4) the limitation of the extent of the town and prevention of encroachment upon the rural belt; and (5) the natural rise in land values to be used for the town's own general welfare.

Zie ook: tuinwijken

Over ideologie, over visie, over utopie, over stedenbouw,

https://en.wikipedia.org/wiki/Garden_Cities_of_To-morrow
https://www.geni.com/projects/The-Garden-City-Movement/15255
https://www.britannica.com/topic/garden-city-urban-planning

It’s Time for Architects to Accept Responsibility (Artikel)

Craig Wilkins - Digitaal (USA) - 2020

"Right now, the current question being bandied about within architecture is: What can we do? Then, architects sort of tinker around the edges — we do a little bit of what’s uncomfortable, but nothing that’s too uncomfortable — just as we have always done. There’s a failure of the profession to acknowledge its role in setting fire to the streets.
[...]
Architects are on the front line of space. We’re the experts on space, and we’re supposed to use that expertise for the betterment of everyone, not just our clients. If we understood that role, things might be different.
[...]
As a profession, we don’t all talk about our role in redlining. We don’t talk about equitable resource allocation, or argue for or against it. We don’t talk enough about the increased privatization of public space. We have been complicit in the design of public housing, which was nothing but warehousing people, when we knew better. And if we didn’t know better, we should have. And what’s the result of that? Whole generations of people have been lost because they were confined to spaces that we designed, and we keep refusing to acknowledge and own up to that."

Zie ook: Jacques Herzog: letter to David Chipperfield

Over verantwoordelijkheden rollen en taken, over sociale impact,

https://archive.curbed.com/2020/7/21/21331734/architecture-equity-black-lives-matter-craig-wilkins?fbclid=IwAR3g42xUrwb02BdRgt5Px5cpwU4mnj_kFGusNoLg9gw7xVWna4EoJzsbaY8

Jacques Herzog: letter to David Chipperfield

Jacques Herzog - Digitaal (Engeland) - 1975-1986

"Dear David,

You ask me what we architects should do about the unmistakably impending environmental catastrophe. About social inequality. About poverty. About the degradation of this planet's resources. About the pandemic, which has placed us in an almost surreal mode that begs description. All of which is being managed by political leaders, whose cynicism and absurd actions put the Marx Brothers to shame.

Dear David, the answer is: nothing.

Or do you know of any moment in the history of architecture in which an architect contributed to the decisive issues of society? Architects have always kept company with the world's mighty. They built palaces, temples, stadiums, entire cities. For the most part in the spirit of the times, and rarely as an expression of renewal and change."

Zie ook: It's Time for Architects to Accept Responsibility (Craig Wilkins)

Over verantwoordelijkheden rollen en taken, over macht(eloosheid), over sociale impact,

https://www.domusweb.it/en/architecture/2020/10/13/jacques-herzog-letter-from-basel.html

12 Cautionary tales for Christmas

Superstudio - Italië - 1971

Written in 1971, Superstudio's 12 Cautionary Tales anticipated, with its critical attitude against the totalitarian and alienating aspects of the advanced capitalist metropolis, the debates on production, consumption and sustainability that arose following the 1970s economic crisis. Situated at the crossroads between architecture, literature and graphics, this work revealed a vision of urban reality that was both extreme and radical, and rejected what until then, had marked the body of architectural research connected with social utopias. Investigating and meditating in an unconventional way the existing network of human relations through its physical dimension – the architecture of the metropolis – Superstudio's work presented a critical theory that stood out as a negative reflection on reality, unveiling its deep and hidden contradictions through a utopian and cognitive model. It still represents one of the most interesting contributions to an alternative debate on architecture and urban planning, highlighting the importance of the dissenting role of architects and intellectuals in society.

Superstudio's 12 Cautionary Tales was instrumental in reinvigorating the discussion around architecture and city development models. Its influence survives to this day, and contributes to fully illustrating the richness and the breadth of the critical debate pertaining to growth strategies of the 1970s.

Over kritiek, utopie, reflectie, architectuur, rollen en taken, ...

http://architectuul.com/architecture/twelve-cautionary-tales-for-christmas
https://socks-studio.com/2011/09/17/twelve-cautionary-tales-for-christmas-12-ideal-cities-by-superstudio-1971/
https://www.readingdesign.org/twelve-cautionary-tales

Negotiating Homelessness

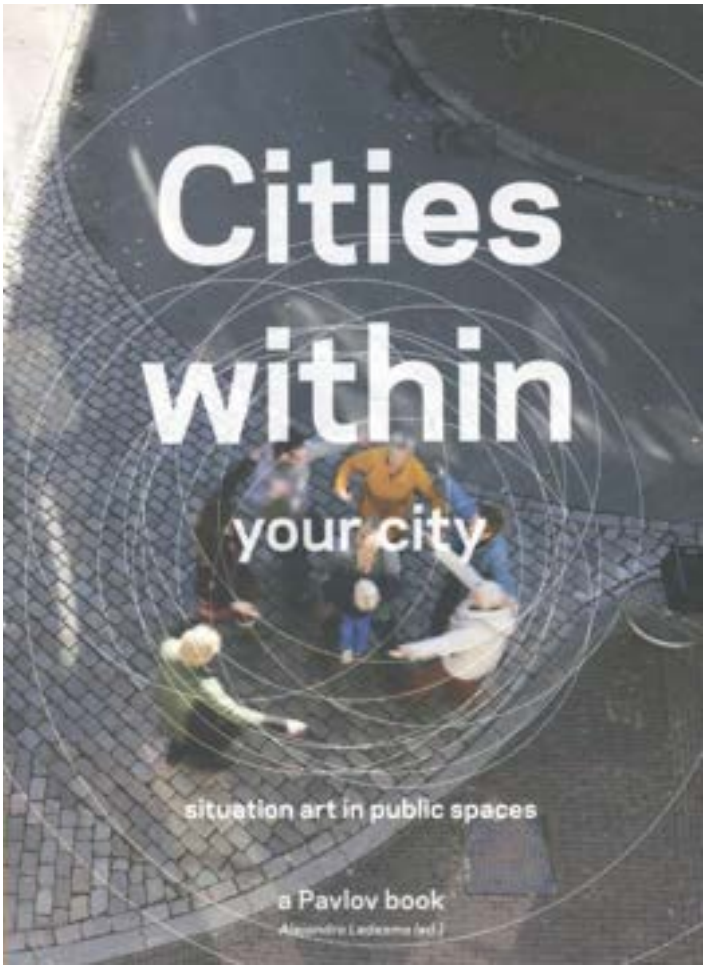
Ashika Lauren Singh doctoraat / Gent / 2021

With the increasing visibility of refugee camps and the renewed political debate about forced displacement, this doctoral research sets out to critically analyse the vast literature on refugee camps in order to examine how the concepts of home and homelessness relate to the built environment and to the human condition. Therefore, it sets out to reinterpret and to reconceptualise home, being 'at home', and the making of home(s) by looking to situations that are defined by their homelessness.
[...]
By developing a critical phenomenology of dwelling through Arendt's distinct interpretation of the human condition, this research offers a way to perceive and thereby conceive of various activities and the things that they produce in refugee camps as political, which is to say, as part and parcel in the creation of a public realm and therefore of a common world.

Zie ook: wonen in diversiteit

Over rechtvaardigheid, mensenrechten, onderdak, inclusie, ...

https://architectuur.kuleuven.be/departementarchitectuur/english/news/news-items/phd-defence-ashika-lauren--singh-negotiating-homelessness-rethinking-the-human-condition-in-the-refugee-camp?fbclid=IwAR2T0jsq2n1xG-v2KNDzF_n8F-bIxDPEefr954M9P_wF1DrX04JdO4pmDlzc
https://desingel.be/nl/programma/architectuur-expo/bwmstr-label-wonen-in-diversiteit-tentoonstelling



Cities within your City

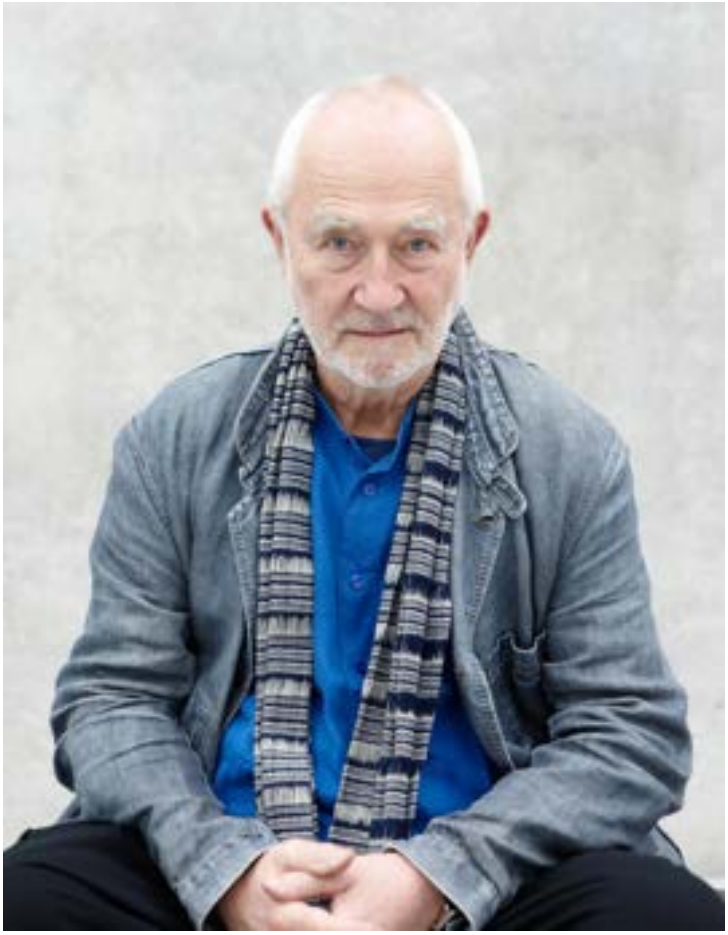
Pavlov (Thuur Caris) / Boek / 2012

Pavlov is een kunstlab dat zich in de afgelopen 20 jaar heeft bezig gehouden met de pas geopende territoria van dit tijdperk van urbanisatie en nieuwe media. Het oeuvre omvat stadsexpedities, kunstfilms, muziek, media performances en webcasts. Hierbij worden steeds gastkunstenaars, architecten, stedenbouwkundigen en wetenschappers betrokken om mee te werken.

Pavlov maakte een breed spectrum aan situatie-kunst, meestal geproduceerd en gepresenteerd in de openbare ruimte op straatniveau. Hierbij is kunst geen handelswaar, gemaakt voor de markt, maar een manier van samenzijn, een publieke leefwijze. Pavlov's Cities within your city is een enthousiaste viering van de schoonheid van de situatiekunst in de stedelijke omgeving. De stad als snelkookpan voor ideeën, dromen en identiteiten is het favoriete speelveld voor de avontuurlijke verkenningen van deze groep. De diversiteit van het werk is gekoppeld aan de bestaande omgeving: ieder project wordt gemaakt naar de omstandigheden ter plaatse. Het boek Cities within your city is opgezet als een kookboek, met recepten en reflecties, om de lezers te helpen om het ook zelf uit te gaan proberen.

Over Situation Art, kunst in de publieke ruimte, kunst voor sociale verandering, ...

https://www.bol.com/nl/nl/p/cities-within-your-city/9200000011415570/



Peter Zumthor
Interview / Londen (Engeland) / ...

Zumthor has said in the past that his ultimate goal is to “create emotional space” I ask him how he goes about doing this. “I love buildings,” he says. “When I look back on my life I love the buildings that speak to me by means of their atmospheric qualities, by means of a feeling of history, of being complete.

“This is something basic in life. I look at a person and it’s nice if I could like or love them. It’s a beautiful feeling when I discover that this is a nice relationship. It’s how I experience buildings. In that I’m not alone – everyone shares this idea. I want to make buildings which have the capacity to be loved, that’s all. Nothing special.” But how does he go about making those buildings, I ask. That’s the special part.

“There are many levels,” he says. “As an architect you have to follow the technical levels, the urbanistic levels and so on, but the most important is probably a beautiful unity of use, atmosphere, space. So that the kitchen of my mother looks like the kitchen of my mother and not like something strange. It’s about the real thing. That’s what I go for.

“I don’t treat the profession of architecture as a profession of arranging and inventing forms,” he continues. “These things I want to do need a form, and so I give them this form. I’m extremely sensitive to things which don’t work.”

Over: architectuur en emotie

https://www.cladglobal.com/architecture-design-features?codeid=31591&ref=n

MAART 2011

GEACHTE,

IN DE PERIODE VAN 1 SEPTEMBER 2012 TEM 7 FEBRUARI 2013
WIL IK EEN NIEUW WERK MAKEN. IK BEN KUNSTENAAR
HET WERK HEET "HANDVEST VOOR EEN ACTIEVE MEDEWERKING
VAN DE PODIUMKUNSTEN AAN EEN TRANSITIE NAAR
RECHTVAARDIGE DUURZAAMHEID."
HIERVOOR HEB IK UW HULP NODIG.
(IK ROEP DIE IN BIJNA WERKNEMERS/ERS BINNEN EEN
PODIUMKUNSTENORGANISATIE DIE STRUCTUREELSTEUN ONTVANGT
ONDER HET KUNSTENDECREET)
MIJN VRAAG IS DAT U GEDURENDE BOVENGENOEMDE PERIODE
DE ARTIKELEN BESCHREVEN IN BIJGEVOEGD HANDVEST
MET ZORG EN NAAR BEST VERMOGEN NA LEVEN WIL.
DOOR HET ONDERSCHRIJVEN VAN DIT HANDVEST WORDT U
MEE DE KUNSTENAAR VAN MIJN WERK EN STAAT HET U
VERVOLGENS VRIJ DIT TE PROMOTEN, BEKRITISEREN,
UITBREIDEN, OMKEREN OF VERKOPEN ZOALS U DAT MET
UW EIGEN WERK ZOU DOEN.
ONDERSCHRIJVEN KAN OP WWW.HANDVEST.BE
IK BESEF DAT DE MEDEWERKING WAAROM IK U VRAAG
NIET VOOR DE HAND LIGT
IK DURF EROM VRAGEN ALS KUNSTENAAR
OMDAT IK EEN NIEUW WERK WIL MAKEN
DIT WERK.
OMDAT IK GELOOF IN HET VERMOGEN VAN EEN WERK
IN EEN VERMOGEN DAT IEDEREEN HEEFT
MIN OF MEER. EERDER DIT DAN DAT
WEINIG OF VEEL. MISSCHIEN
IK KIJK ONGEDUIDIG NAAR UW ANTWOORD UIT.
IK GROET U WARM EN MET ACHTING.

Handvest

Benjamin Verdonck / Online (toneelhuis) / 1 september 2012

Verdoncks continuous movement towards an 'outside', to what lies outside of art, outside the theatre, in the city, in the world, and back again, is playfully summarized in his Handvest voor een actieve medewerking van de podiumkunsten aan een transitie naar rechtvaardige duurzaamheid (Manifesto for an active collaboration on the transition towards fair sustainability by the performing arts) (2011). This manifesto goads the arts sector into taking action for a sustainable life while the reactions to his manifesto, in turn, lead to a new art project.

> to all employees of a performing arts organisation
> receiving support under the arts decree
> and by extension to all who wish to respond to this appeal
>
> I'm asking you to help me create a work of art
>
> the work of art consists of
> adhering within a certain period
> and to the best of one's ability
> to the following rules
>
> [...]

Over disciplinaire identiteit, ecologie, rechtvaarditgheid, ...

https://www.toneelhuis.be/nl/programma/handvest/
https://benjamin-verdonck.be/?p=173

WTC: A Love Story

Film, documentaire: Lietje Bauwens & Wouter De Raeve / België (Brussel) / ...

In the 1970s, the lively neighbourhood around Brussels-North Station was destroyed to make room for 'Little Manhattan', a modernist dream with the two World Trade Centre towers as its crown jewels. The project failed, leaving the towers and surrounding area largely abandoned. Since late 2017, the owner of the towers has shown a renewed interest in the area. Closely witnessing the changes from their studio space on the 25th floor of WTC tower 1, Lietje Bauwens and Wouter De Raeve decided to enter the debate by making a film with the actors that claim a voice in the transition: politicians, an activist, the private owner, designers and others. Taking the WTC towers as its object, the film project unravels power relations between the different actors involved in the urban redevelopment, and traces the influx of new progressive, ecological and horizontalist ideas and their impact on the area.

WTC A Love Story uses fiction as a method to explore what stories enter the stage when the process of political representation is accelerated.

Over: film, methodiek, ruimtelijke ontwikkeling, vastgoed, ...

(Zie ook: films over bv. Rabot)

https://vimeo.com/397968855
https://www.wtcalovestory.be/

'Relationele architectuur'
Artikel (Gideon Boie) / België / 2008

[...]
Ook in het daaropvolgende ontwerpproces speelden patiënten een actieve rol. In de architectuuropdracht die BAVO uitschreef, werd expliciet gevraagd om een methode uit te werken waarin de dynamiek uit de werkgroepen meegenomen werd in het ontwerp. Architecten De Vylder Vinck Taillieu (aDVVT) stelde voor om het gebouw open te stellen in de toestand van gedeeltelijke afbraak waarin het zich bevond. De benedenverdieping werd ingericht. Het ontwerp week hiermee af van de projectdefinitie die, uitgaand van een vergevorderde staat van afbraak, een Engelse landschapsruïne voor ogen had. Het idee was om geen opties te nemen die een onherstelbare hypotheek leggen op de toekomst van het gebouw. De afbraak van Sint-Jozef was hiermee definitief van de baan.

Een schaalmodel diende als onderhandelingsinstrumenten liet alle betrokkenen toe behoeften en verlangens uit te wisselen. Onderdelen van het model konden verwijderd of toegevoegd worden, wat de impact van beslissingen meteen zichtbaar maakte. Dat stimuleerde de verbeelding. Werkoverleg vond plaats in het leegstaande gebouw zelf – waar het binnenregende – met opnieuw artsen, directie, personeel en patiënten. Zo kregen de gebruikers nog voor de start van de werken opnieuw een stem.
[...]

Over: inspraak, architectuur, democratische procesvoering, ...

https://www.bavo.biz/relationele-architectuur

The drawing and the space

Onderzoek / België / ...

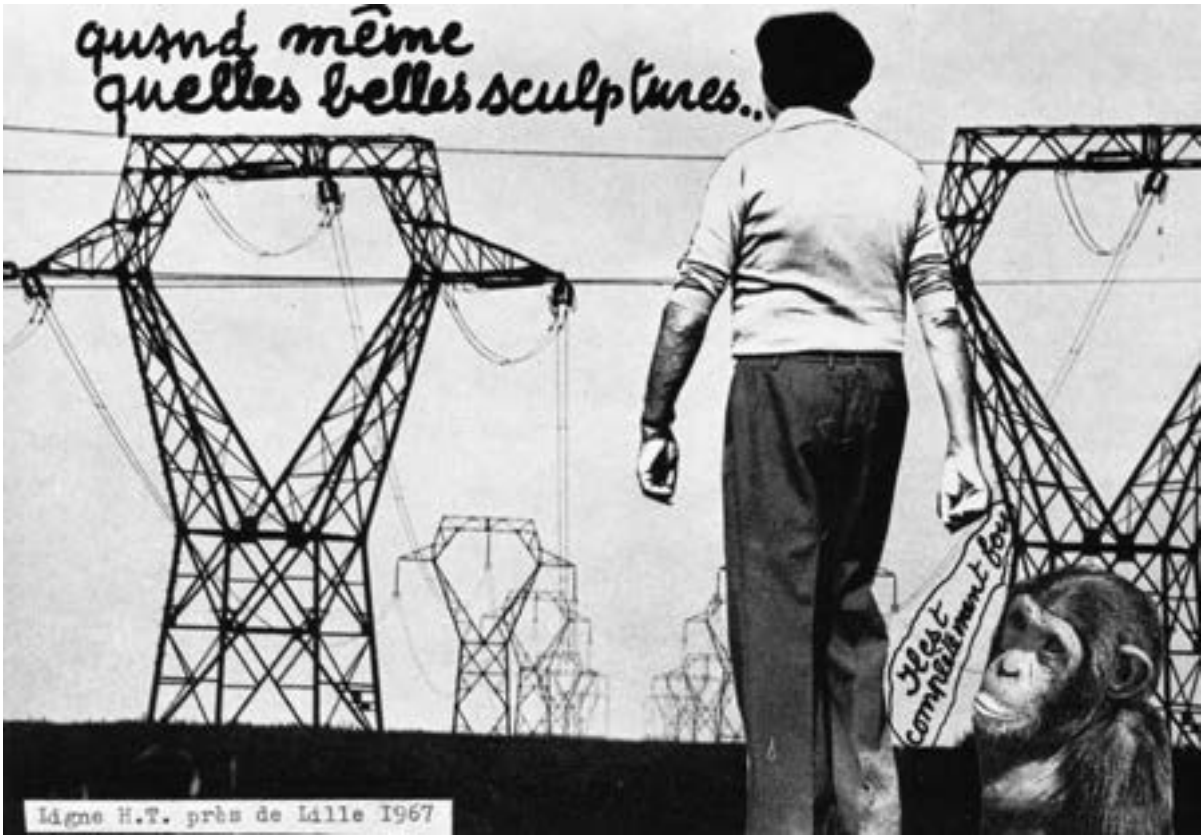
Drawing is one of the most prominent activities of a designer, who draws with different media ranging from the pencil to the computer mouse. The act of drawing is a multi-layered, multi-sensorial activity with a significant impact on creativity, creative output, thinking and knowledge production. It is above all an act with a long history related to mankind, hence to many disciplines that adopt the map, the symbol, the sketch, the plan, the section, the detail, ..., all related them to their discipline-specific acts of drawing. All this includes direct and vivid connections, back and forth, between the outcome and the first sketch.

What is space today? This question seems to come back time and again in the course of human history, and it asks for a precise and well-focused approach. History proves that we can re-think and re-design space in such a way that it opens new avenues to innovation and reflection. We can see spatiality in such a way that it opens up debates on political and social topics. There are numerous strategies to be investigated here, ranging from the transformation of immaterial and mental aspects in tangible space (so-called analogous spaces) to looking at old masters who focused on how space is related to mental aspects such as thinking, reflecting and understanding the world.

[...]

Over: ideologie, architectuur, suburban wonen, ...

http://thedrawingandthespace.info/



Collages
Jacques Simon / Dijon (Frankrijk) / 1929 - 2015

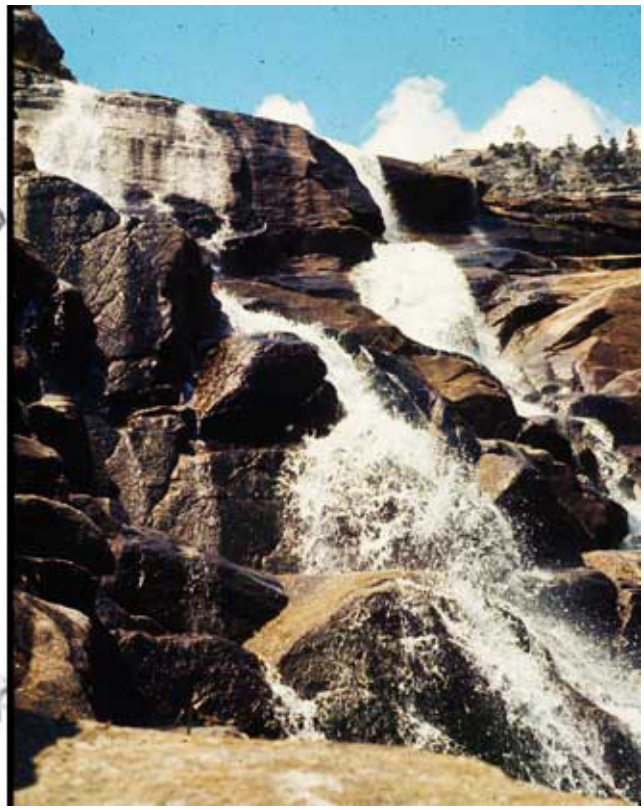
Jacques Simon, né Jacques PIerre Simon le 23 décembre 1929 à Dijon, et mort le 27 septembre 2015 à Saint-Florentin, est un architecte paysagiste, enseignant, auteur, éditeur et artiste formé à l'École des beaux-arts de Montréal et à l'École nationale supérieure du paysage de Versailles.

Il a introduit une nouvelle conception de l'art du paysage proche du Land art.

Jacques Simon is a name unfamiliar to most landscape architects in the U.S. However, he influenced a generation of designers in Europe. A French practitioner who studied fine arts in Montreal, then landscape architecture at the School of Versailles, he was also broadly, though informally, educated through his rural upbringing and lifelong personal engagement with wild and agricultural landscapes. Given this education and background, Simon eluded categorization. Working at the edges of the discipline, he blurred boundaries between land art and ecological design, carefully-staged interventions and traditional farming practices, and play and technical experimentation. He added elements of surprise and delight to familiar landscapes, inspired people to take a closer look at their surroundings and see the potential for play and creativity in the everyday.

Over: visualisatie, kritiek, analyse, landschapsarchitectuur, ...

https://fr.wikipedia.org/wiki/Jacques_Simon_(paysagiste)
https://dirt.asla.org/2016/05/16/the-legacy-of-jacques-simon/



Studie van het landschap (Ira Keller Fountain)

Hallprin / USA / ...

Lawrence Halprin (July 1, 1916 – October 25, 2009) was an American landscape architect, designer and teacher.

Halprin often collaborated with a local circle of modernist architects on relatively modest projects. These figures included William Wurster, Joseph Esherick, Vernon DeMars, Mario J. Ciampi, and others associated with UC Berkeley. Gradually accumulating a regional reputation in the northwest, Halprin first came to national attention with his work at the 1962 Seattle World's Fair, the Ghirardelli Square adaptive-reuse project in San Francisco, and the landmark pedestrian street / transit mall Nicollet Mall in Minneapolis. Halprin's career proved influential to an entire generation in his specific design solutions, his emphasis on user experience to develop those solutions, and his collaborative design process.

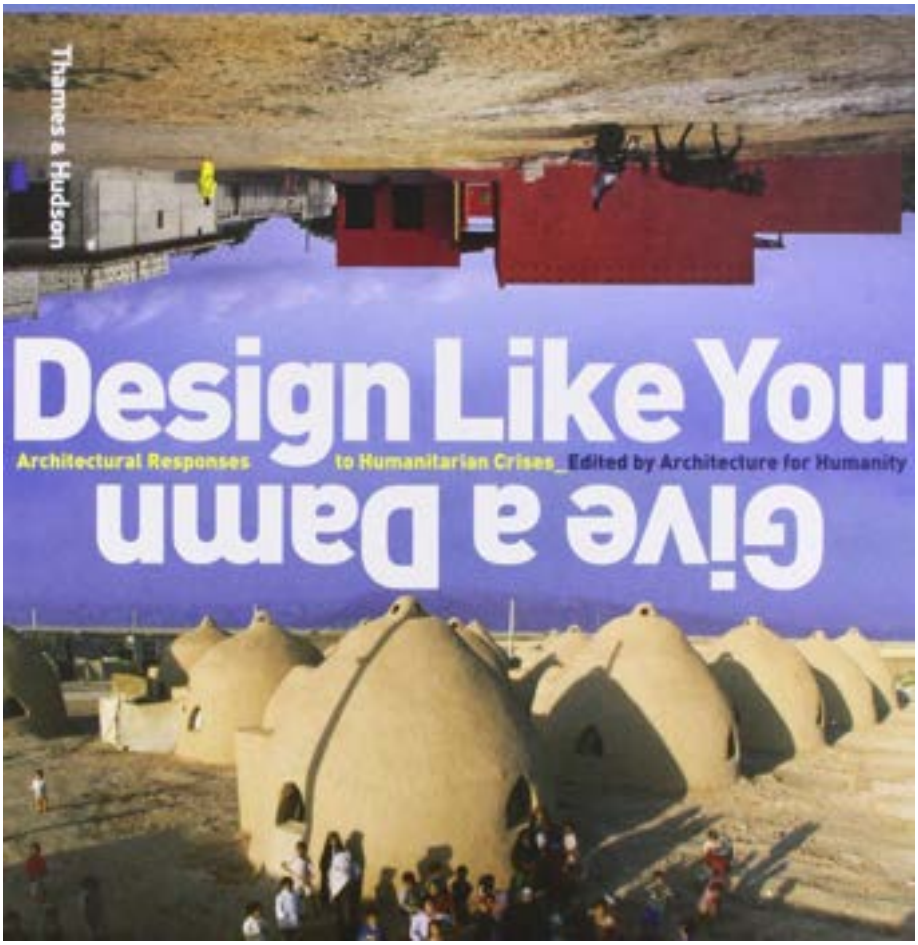
Halprin's point of view and practice are summarized in his definition of modernism:

> "To be properly understood, Modernism is not just a matter of cubist space but of a whole appreciation of environmental design as a holistic approach to the matter of making spaces for people to live.... Modernism, as I define it and practice it, includes and is based on the vital archetypal needs of human being as individuals as well as social groups."

In his best work, he construed landscape architecture as narrative.

Over: tekening, analyse, ontwerp, water, ...

https://en.wikipedia.org/wiki/Lawrence_Halprin



Design like you give a damn

Boek - Architecture for humanity / ... / 2015

In the introduction to Architecture for Humanity's 2006 book Design Like You Give a Damn, founder Cameron Sinclair recounts a story from the early days of the organization. Half-joking yet deadly serious, he describes the day when, while still running Architecture for Humanity from a single cell phone around his day job at Gensler, he was contacted by the UN High Commissioner for Refugees who told him that Architecture for Humanity was on a list of organizations that might be able to help a potential refugee crisis in Afghanistan should the US retaliate in the wake of September 11.

"I hope it's a long list," says Sinclair. "No," comes the answer.

"We'd like to think it was because we had already become a voice for humanitarian design - an unexpected touchstone in the movement for socially conscious architecture," writes Sinclair of the incident. "The sad truth is that until 1999, when our fledgling organization got started along with a handful of others, there was no easily identifiable design resource for shelter after disaster."

Now, after their sudden and rather unceremonious demise, Architecture for Humanity has left architecture a very different world from the one it entered almost sixteen years ago.

Over: activisme, mensenrechten, architectuur, ...

https://www.archdaily.com/591052/design-like-you-give-a-damn-the-legacy-of-architecture-for-humanity

Rabot (2)

Simon Allemeersch / Gent / 2021

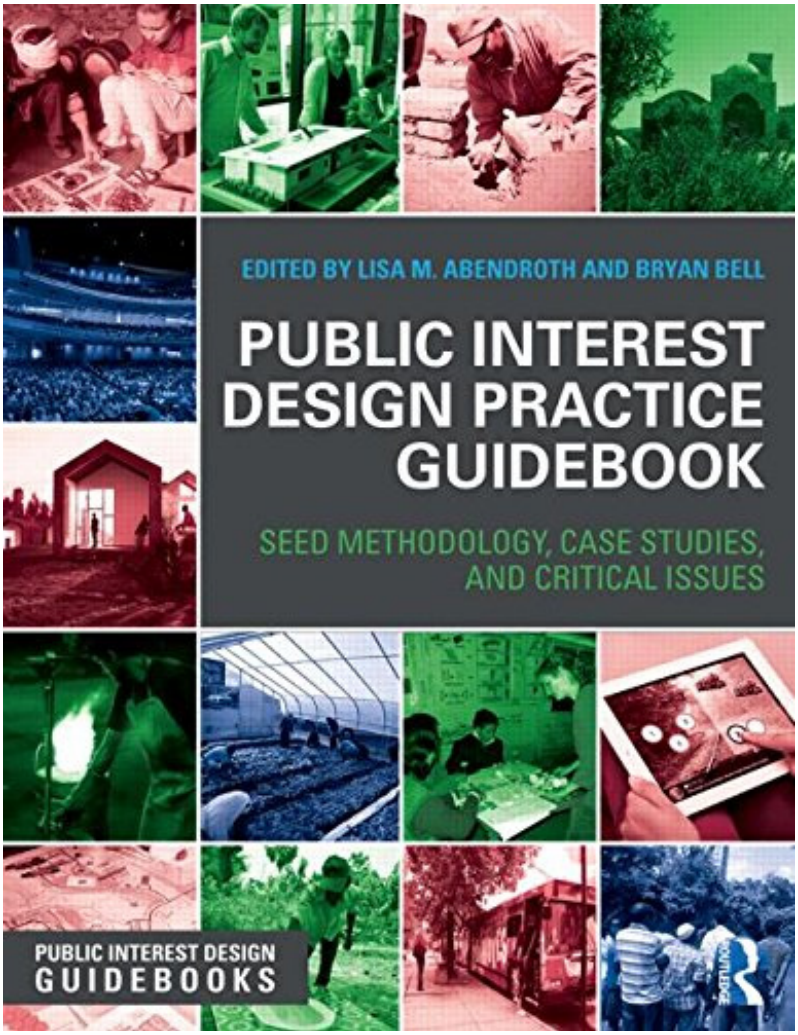
Deze eenvoudige vraag is het startpunt van Rabot 2, een documentaire voorstelling van Simon Allemeersch. De titel verwijst naar Simons eerdere productie Rabot 4-358, al is dit 'vervolg' een op zich staande voorstelling. Voor Rabot 4-358 vestigde theatermaker Simon Allemeersch in 2010 zijn persoonlijk atelier in de sociale woontorens van de Rabotwijk in Gent die leegliepen omdat ze werden afgebroken. De voorstelling was een reconstructie van het verhaal van dat atelier, de gebouwen én de bewoners.

Als startpunt voor Rabot 2 is Allemeersch de mensen gaan opzoeken waarmee hij ooit in de Rabotwijk heeft samengewerkt, om te kijken hoe het nu met hen gaat. Vanuit deze individuele verhalen zoomt hij uit naar een groter verhaal over private en publieke rijkdom. Welke rijkdom hebben we nodig om een goed leven te leiden, en welke rol kunnen architectuur, stadsontwikkeling en beleid hierin spelen? Er zijn veel nieuwe torens verscheen in onze steden.

Rabot 2 is een ambachtelijk gemaakte 'subjectieve documentaire', die gebaseerd is op een videodagboek dat teruggaat tot 2010. In de voorstelling combineert Allemeersch live geluid, documentatie, muziek, theater en videobeelden tot één geheel. Een maatschappelijk verhaal op het snijpunt van architectuur, stadsontwikkeling, geschiedenis en vormgeving.

Over: kunst, film, documentaire, sociologie, ...

https://lucindara.be/rabot-2-nl/



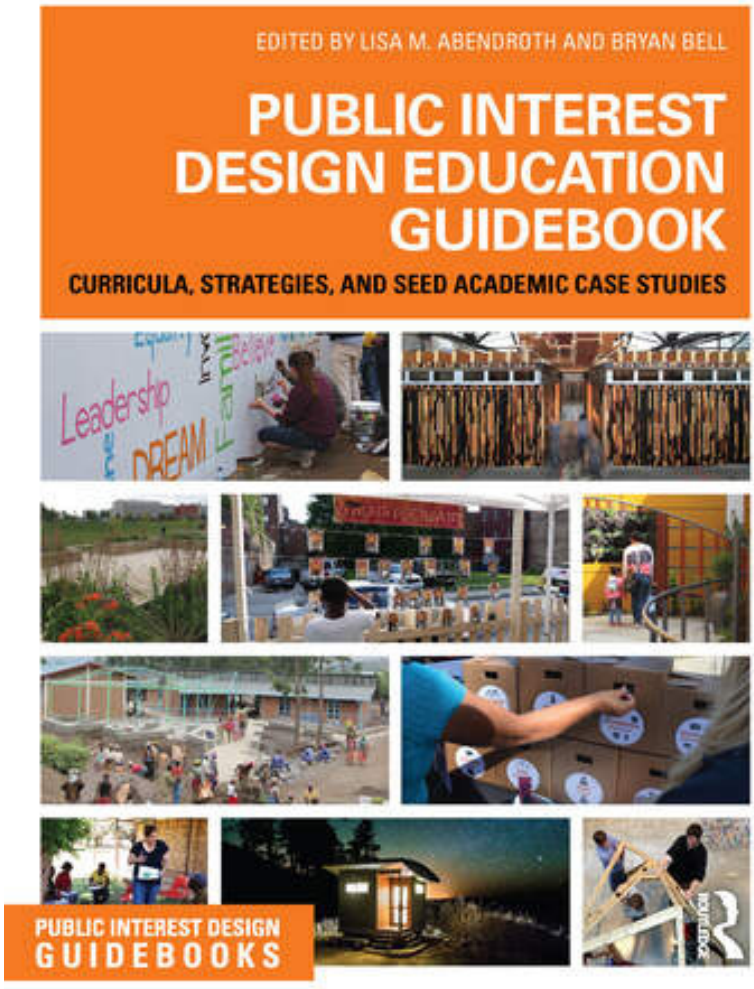
Public Interest Design Practice Guidebook

Boek / USA / 2015

Public Interest Design Practice Guidebook: Seed Methodology, Case Studies, and Critical Issues is the first book to demonstrate that public interest design has emerged as a distinct profession. It provides clear professional standards of practice following SEED (Social Economic Environmental Design) methodology, the first step-by-step process supporting public interest designers. The book features an Issues Index composed of ninety critical social, economic, and environmental issues, illustrated with thirty case study projects representing eighteen countries and four continents, all cross-referenced, to show you how every human issue is a design issue.

Over: Inclusie, participatie, social design, ...

https://www.perlego.com/book/1559240/public-interest-design-practice-guidebook-seed-methodology-case-studies-and-critical-issues-pdf



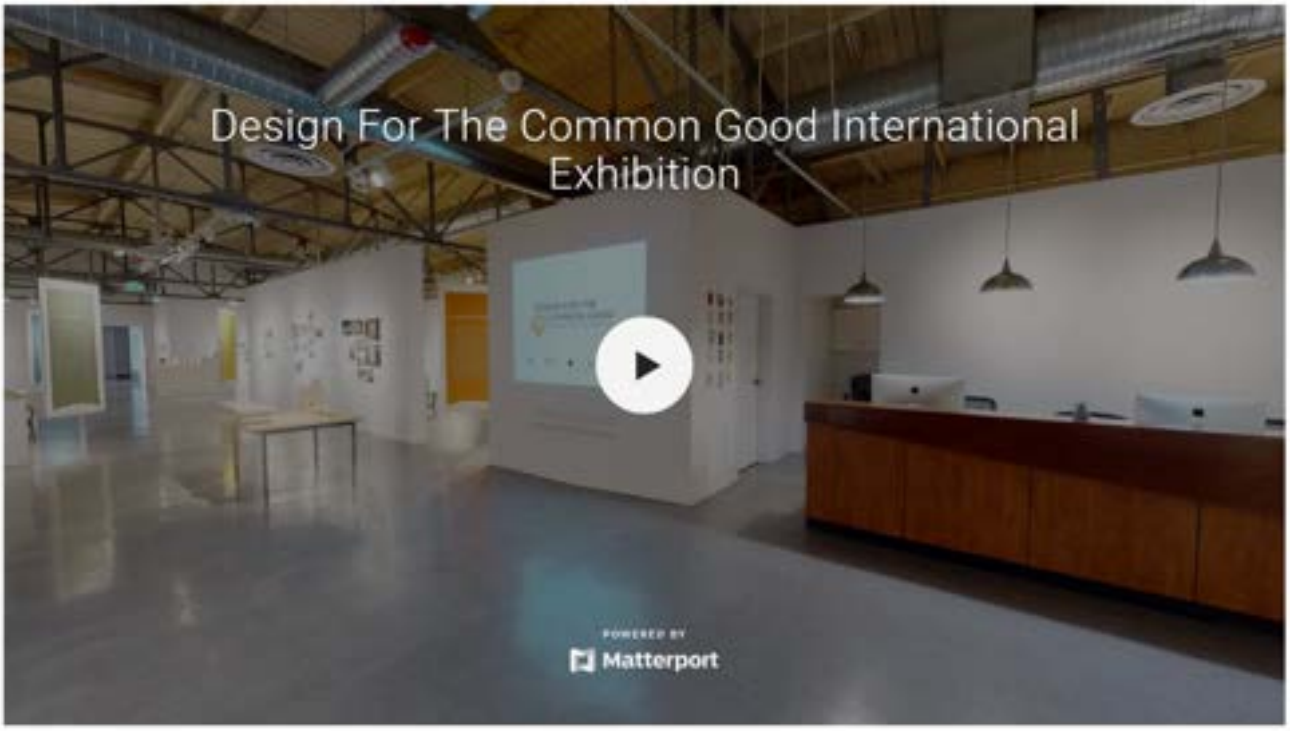
Public Interest Design Education Guidebook

Boek / USA / 2019

Public Interest Design Education Guidebook: Curricula, Strategies, and SEED Academic Case Studies presents the pedagogical framework and collective curriculum necessary to teach public interest designers. The second book in Routledge's Public Interest Design Guidebook series, the editors and contributors feature a range of learning competencies supported by distinct teaching strategies where educational and community-originated goals unite. Written in a guidebook format that includes projects from across design disciplines, this book describes the learning deemed most critical to pursuing an inclusive, informed design practice that meets the diverse needs of both students and community partners.

Over: Inclusie, participatie, social design, ...

http://universaldesignaustralia.net.au/wp-content/uploads/2018/08/Public-Interest-Design-Ed-Guide.pdf



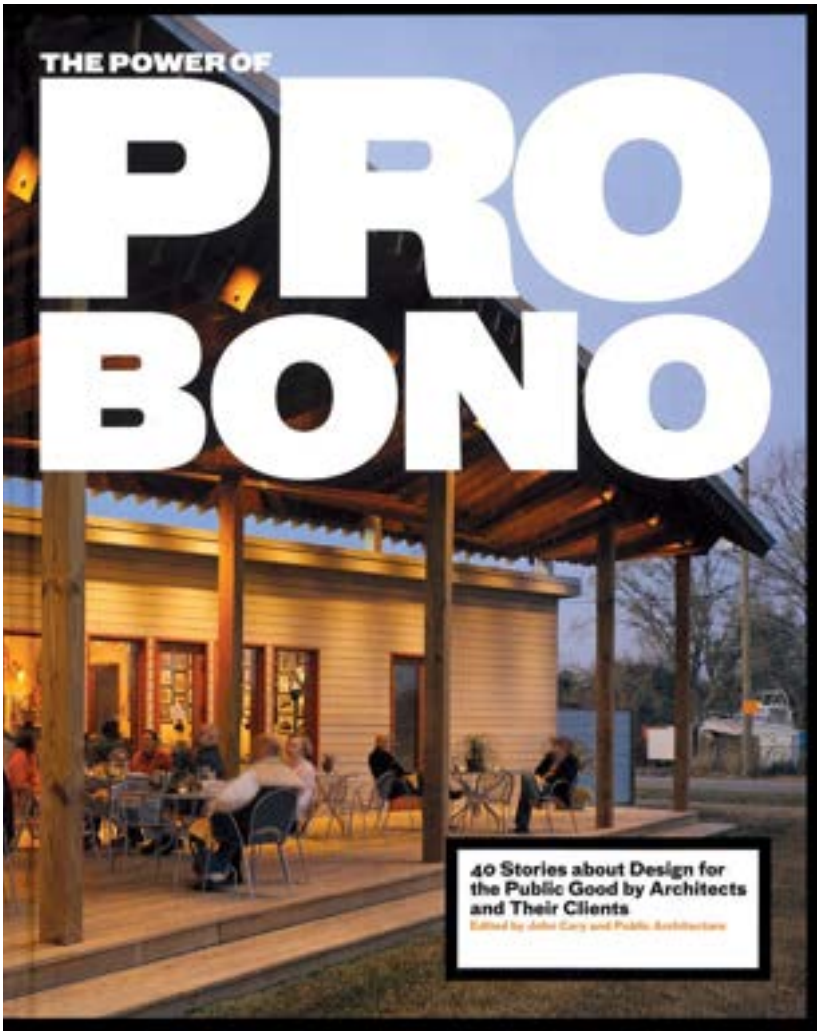
Design for the Common Good

Expo / USA / 2019

Visionary architecture, culturally responsive design realized in mud and bamboo, and a catalyst for local farmers and master craftspeople to come together coalesced into a place where disability and diversity is celebrated. The soaring roof lines, curving walls and ramp of Anandaloy proclaim empowerment and access, transforming locally sourced building materials in a structure that embodies inclusion and generates circular economies. Created out of the need to provide support and therapy for disabled villagers, the Anandaloy Building hosts a center for disabilities and Dipdii Textiles, a small fair trade textiles studio that sustains female tailors. Located in rural Rudrapur, Bangladesh, this project is one of the thirty examples of socially engaged work featured in Design for the Common Good (DCG) International Exhibition. Opening January 14 and on view through March 19, 2022, at the Metropolitan State University of Denver's Center for Visual Art (CVA), the Design for the Common Good International Exhibition showcases public interest design projects from six continents and twenty-two countries.

Over: Inclusie, participatie, social design, ...

https://seednetwork.org/design-for-the-common-good-international-exhibition/



Pro Bono
Boek / USA / 2010

The Power of Pro Bono: 40 Stories About Design for the Public Good by Architects and Their Clients - John Cary

A first-of-its-kind book, equally representing the voices of architects and their clients, The Power of Pro Bono presents 40 pro bono design projects across the country. The clients include grassroots community organizations like the Homeless Prenatal Program of San Francisco, as well as national and international nonprofits, among them Goodwill, Habitat for Humanity, KIPP Schools and Planned Parenthood. [...] Scores of private donors, local community foundations and companies, and material and service donations made these projects possible. So have some of the most progressive funders in the country, ranging from Brad Pitt's Make It Right Foundation in New Orleans to the Robin Hood Foundation in New York. Taken as a whole, the selected works represent six general categories: Arts, Civic, Community, Education, Health and Housing. This book is inspired and informed by the advocacy and design work of Public Architecture, a national nonprofit founded in 2002 by San Francisco-based architect John Peterson. The 1% program of Public Architecture challenges architecture and design firms nationwide to pledge a minimum of one percent of their time to pro bono service, leveraging in excess of $25 million in donated services annually.

Over: VZW, pro bono, vrijwilligers, Architectuur ...

https://www.amazon.com/Power-Pro-Bono-Stories-Architects/dp/1935202189
https://www.architectmagazine.com/design/culture/book-the-power-of-pro-bono_o

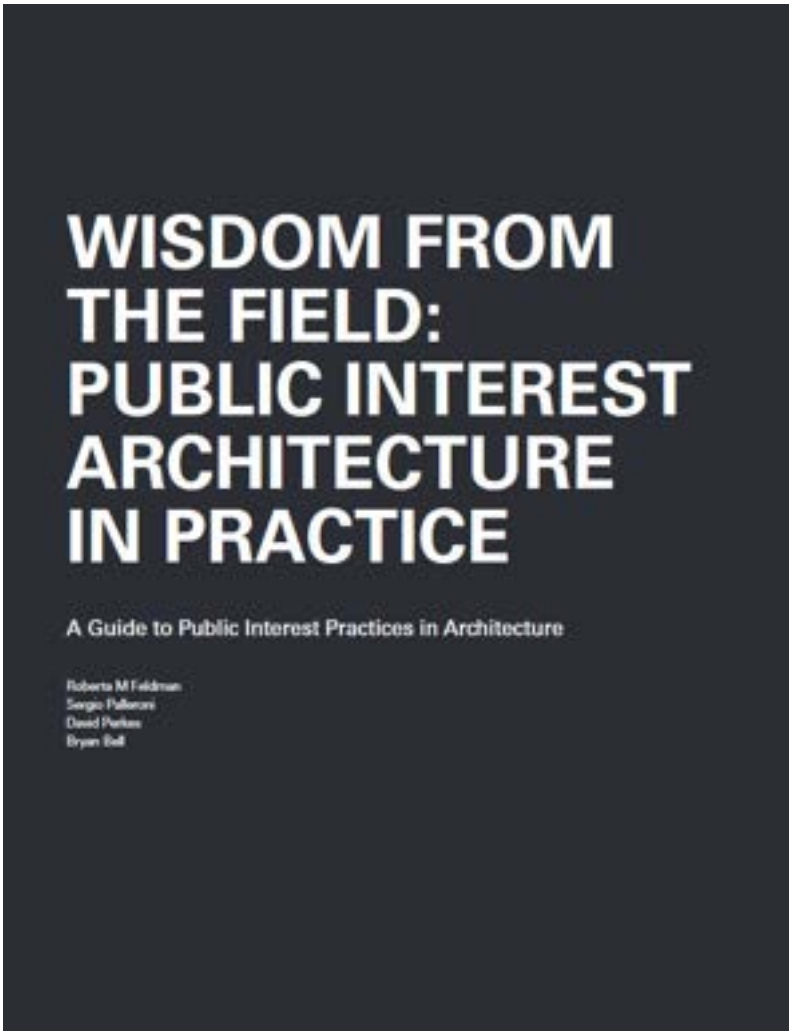
Expanding Architecture: Design As Activism

Boek / USA / 2008

Expanding Architecture presents a new generation of creative design carried out in the service of the greater public and the greater good. Questioning how design can improve daily lives, editors Bryan Bell and Katie Wakeford map an emerging geography of architectural activism--or public-interest architecture--that might function akin to public-interest law or medicine by expanding architecture's all too often elite client base. With 30 essays by practicing architects and designers, urban and community planners, historians, landscape architects, environmental designers and members of other fields, this volume presents recent work from around the world that illustrates the ways in which design can address issues of social justice.

Over: Social Justice, public interest, transformative

https://www.archdaily.com/102814/expanding-architecture-design-as-activism
https://www.standaardboekhandel.be/p/expanding-architecture-design-as-activism-9781933045788



Wisdom from the Field

Boek / USA / 2008

WISDOM FROM THE FIELD: PUBLIC INTEREST ARCHITECTURE IN PRACTICE

Public interest design is transforming architectural practices. Addressing public needs is the motivation of public interest design, or in other words the “why” of the work documented in this report. The “how” of the work, the practice models and methods used to address these needs is the focus of this research. The aim of the research is to increase the effectiveness and expand the impact of public interest work through a better understanding of public interest models and methods. Five research questions were considered:

1. What is public interest design?
2. What are the needs that are addressed by public interest practices?
3. How are current public interest design practices operating?
4. What strategies have proven effective?
5. How can public interest design practices be sustained and expanded?

To answer these questions, the research team used three strategies, surveys, interviews and workshops, to collect the relevant information from three perspectives: those of public interest practitioners, their partners, and general architectural practitioners.

Over: Social Justice, public interest, transformative

https://www.publicinterestdesign.com/wp-content/uploads/2013/07/Wisdom-from-the-Field.pdf
https://www.brikbase.org/content/wisdom-field-public-interest-architecture-practice-guide-public-interest-practices

An architecture guide to the UN 17 SDG's (vol. 1 en 2)

Boek / Internationaal / 2018 en 2020

The UN 17 Sustainable Development Goals are a call for urgent action if we want to be able to promote prosperity while protecting the planet. They are a call for international cooperation and partnerships between countries and regions, national and local governments, business and financial institutions, civil society and each of us individually to act to stop climate change and promote sustainable behaviour.

Architects can provide basic ideas and proposals for regulations that make it possible for us to have sustainable cities and communities in the future. Architects can facilitate an open dialogue and work in partnerships to give us good solutions, and they can encourage authorities to make the regulations necessary to move forward. This publication is a very valuable presentation of ideas and projects about just that.

Over: inspiratie, SDG's, rechtvaardigheid, inclusie, kolonialisme, ...

https://uia2023cph.org/the-guides/

A landscape architecture guide to the SDGs

Boek (IFLA) / Internationaal / 2022

This publication has three aims:

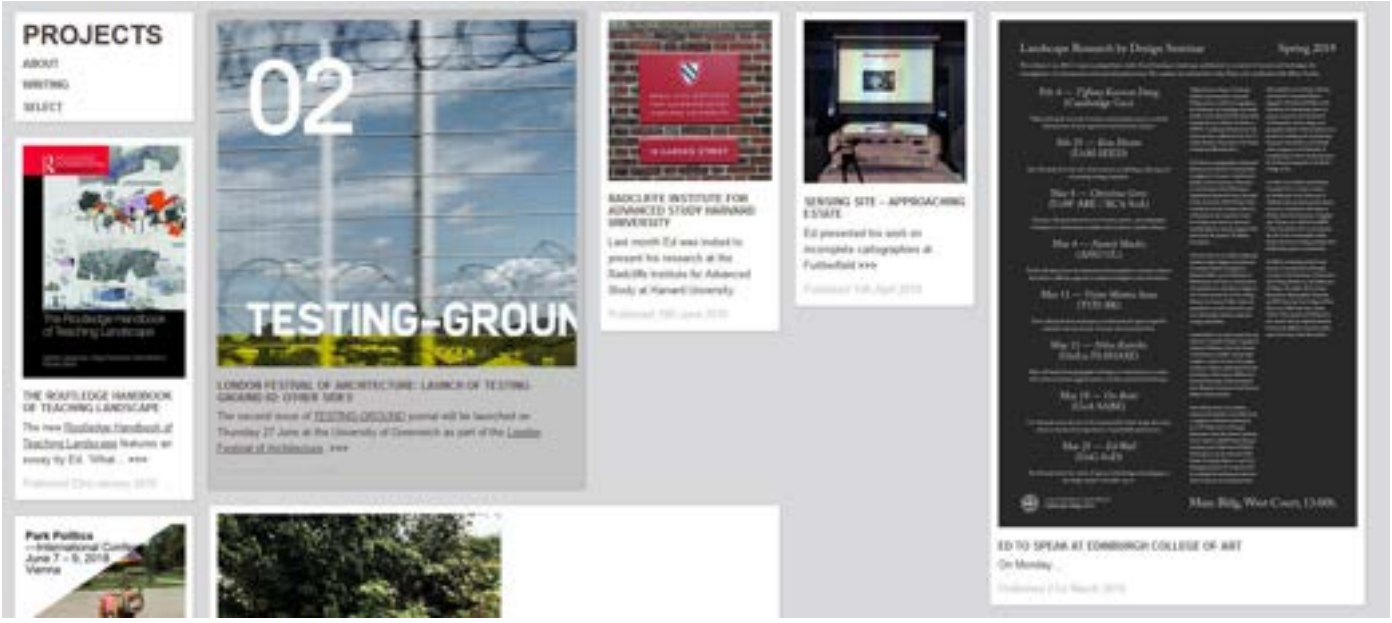
On the one hand, it illustrates the recent actions by IFLA concerning the Sustainable Development Goals by giving voice to the five IFLA Regions. By aligning goals and targets, we identify strategic cooperation with United Nations departments, programs, institutes, and advisory bodies. The publication also reveals ongoing activity (2016-2021) and illustrates IFLA's future actions in support of the SDG-s and their targets.

Secondly, the publication aims to illustrate the 17 Sustainable Development Goals with case studies of works selected from projects that have been completed by Landscape Architecture practices globally. The case studies selected address the promotion of each of the Sustainable Development Goals and illustrate the wide range of planning, design and management projects where Landscape Architects have committed to sustainable practice.

Thirdly, the two previous aims complement a global survey conducted by IFLA through its membership, the seventy-seven National Associations representing the profession of Landscape Architecture globally. The purpose is to understand better and disseminate on-going national initiatives among the IFLA membership, thereby contributing to the raising of awareness and sharing of knowledge, skills and techniques in support of Landscape Architecture's drive for sustainable development.

Over: Duurzaamheid, SDG, IFLA, ...

https://www.iflaeurope.eu/assets/docs/SDG%2BFINAL.pdf



One hundred projects

Ed Wall / Engeland / ...

Project Studio employs design experimentation and research to explore practices of public space within processes of making landscapes and cities – focusing on concerns for social and environmental justice. The studio was founded by Ed Wall in 2007 as a platform for collaboration between professional practice and academia. Interdisciplinary projects range from regional plans to curated exhibitions, working with organisations including the Landscape Institute, Architecture Foundation, Arts Council, and Landscape Urbanism Biennale. Projects such as Lubricity, Park Works, Roaming Forest, and the Valley Project have been published in The Guardian, Architects' Journal, Architectural Design (AD), Building Design, Abitare, and Arch Daily.

Ed Wall is a landscape architect and urban designer whose work focuses on the public nature of landscape, spatial justice, and design experimentation. He is Academic Lead (Chair) of Landscape Architecture and Urbanism at the University of Greenwich and co-director of the Advanced Urban (AU) research group. He is a Visiting Professor at Politecnico di Milano, and in 2017, was City of Vienna Visiting Professor: Urban culture, public space and the future–urban equity and the global agenda (SKuOR/TU Wien). He is founding editor of Testing-Ground: Journal of Landscapes, Cities and Territories, external examiner at the Architectural Association, and in 2021 was appointed a Design Council Specialist Expert.

Over: link educatie praktijk, experiment, diversiteit, inclusie, ...

www.onehundredprojects.com

We hebben ons bevrijd uit een dienstbare rol

Interview met Yttje Feddes in Blauwe Kamer / Nederland / 2021

Fragment uit interview:

In de architectuur luiden vrouwen de noodklok. De jonge architect Arna Mačkić hekelt de eenzijdige samenstelling van de architectuurgemeenschap, Caroline Bos van UNStudio vroeg met Women in Architecture enkele jaren geleden op de internationale Biënnale van Venetië aandacht voor de scheve verhoudingen tussen mannen en vrouwen.

‘Ja, heel belangrijk is dat. En toch heb ik met mijn boek een positief beeld willen schetsen. Als ik kijk naar het aantal vrouwen dat een bureau leidt, als ik kijk naar hoeveel vrouwen binnen de overheid topposities bekleden, dan gaat het de goede kant op. Bovendien denk ik dat aankomende generaties zich niet meer laten inperken. Vroeger gingen vrouwen – ook ik – landschapsarchitectuur studeren omdat ze van de natuur hielden, graag paardreden en tekenen leuk vonden. De studentes die ik nu op de academie tref hebben een enorm maatschappelijk bewustzijn. Die hebben het over de dreiging van klimaatverandering, de zorgen om biodiversiteit. Zij gaan landschapsarchitectuur studeren omdat ze de wereld willen verbeteren.’

Over: rollen en taken, landschapsarchitectuur, feminisme, ...

https://www.platformgras.nl/

Vakvrouwen
Boek / Nederland/ 2021

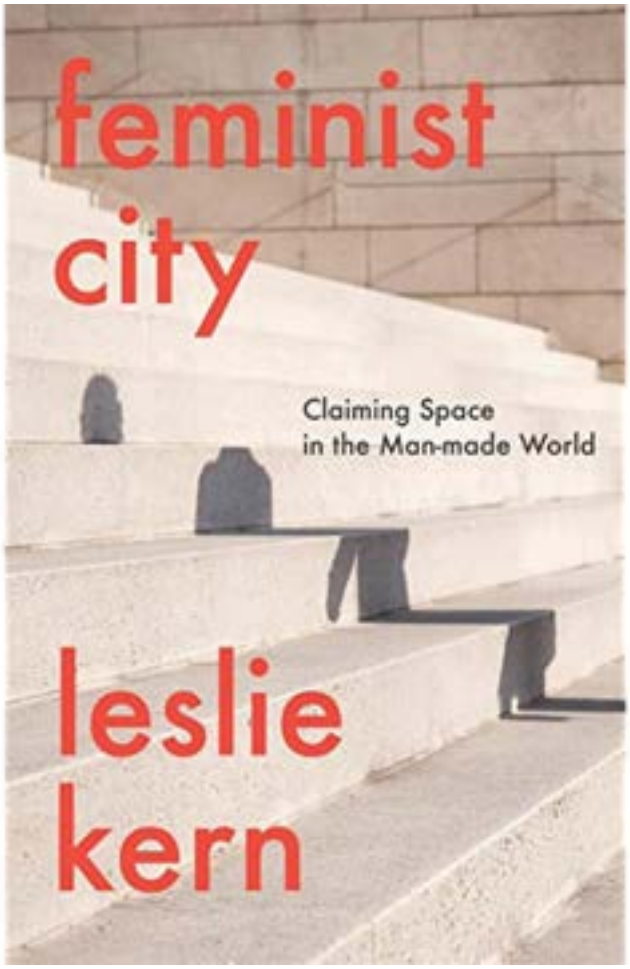
In een prachtige kroniek beschrijft Yttje Feddes even helder als innemend de ontwikkelingen in de landschapsarchitectuur van de afgelopen veertig jaar. Dat doet ze aan de hand van gebeurtenissen en projecten die ze in haar eigen rijke loopbaan heeft meegemaakt. Ze tekende aan de nieuwe bossen in de Randstad, aan de Stelling van Amsterdam, aan IJburg en aan de Afsluitdijk. In samenwerking met anderen ontrafelde ze de geheimen van het groen in de Amsterdamse tuinstad, vond ze uit hoe je het bijzondere karakter van de dijk kunt bewaren en hoe de grote windmolenparken in het Nederlandse landschap een passende plek kunnen krijgen.

Yttje Feddes schetst een beeld van de veranderde inzichten en opvattingen over bijvoorbeeld ecologie en stedelijk wonen en geeft met rake observaties een inkijk in het vak van de landschapsarchitect.

Dit boek verschijnt ter gelegenheid van de uitreiking van de Bijhouwerprijs, die ze ontvangt voor haar bijdrage aan het vak. Ze grijpt de gelegenheid aan om naast haar eigen verhaal negen inspirerende vakvrouwen voor het voetlicht te brengen en zo de emancipatie van het vak te koppelen aan die van de vrouw in het vak.

Over: Vrouwen in de landschapsarchitectuur

https://www.uitgeverijblauwdruk.nl/vakvrouwen/



Feminist City

Lesley Kern / Canada / 2020

What should a metropolis for working women look like? A city of friendships beyond Sex and the City. A transit system that accommodates mothers with strollers on the school run. A public space with enough toilets. A place where women can walk without harassment.

Through history, personal experience and popular culture Leslie Kern exposes what is hidden in plain sight: the social inequalities are built into our cities, homes, and neighbourhoods. She maps the city from new vantage points, laying out a feminist intersectional approach to urban histories and proposes that the city is perhaps also our best hope for shaping a new urban future. It is time to dismantle what we take for granted about cities and to ask how we can build more just, sustainable, and care-full cities together.

Over: gender, gelijkheid, rechtvaardigheid, feminisme, ...

Zie ook: Eva Kail

https://www.youtube.com/watch?v=tL7g1SoBajY
https://journal.urbantranscripts.org/article/feminist-city-claiming-space-in-a-man-made-world-by-leslie-kernreviewed-by-francesca-cocchiara/

A User's Manual for the Occupation of Public Space

Caroline Esclapez / Parijs (Frankrijk) / 2019

Occupy is a project of maintenance, care and access to knowledge.

The project provides a set of tools to re-think our relationship with the city and its resources. Using the public sphere as an arena of deliberation and political participation is a fundamental element of democratic governance and culture. The crisis of representative democracy that we see across Europe is therefore inherently linked to the crisis of public space.

Where all agency is lost, a redefinition of what it means to be public today must be found.

Similar to the composition Sinfonia by Luciano Berrio, the user's manual simply aims to provide the knowledge and tools needed to occupy public spaces. In essence, the project creates a score, but no melody. Because of its unique history of power and resistance, Palais Royal provides the ideal testing ground for the project, seen as a metaphor for the failure of public space, it is here used as a vehicle to rethink the way in which one could re-inject agency at the centre of Paris.

Over: publieke ruimte, activisme, toe-eigening, ...

https://www.aaschool.ac.uk/projects/occupy-a-users-manual-for-the-occupation-of-public-space

Open Spaces Society

Caroline Esclapez / Engeland / 2019

The Open Spaces Society is Britain's oldest national conservation body, founded in 1865.

- We campaign for stronger protection and opportunities for everyone to enjoy commons, greens and paths.
- We defend open spaces against loss and pressures from development.
- We assist local communities so that they can safeguard their green spaces for future generations to enjoy.

Much of our work is about the preservation and creation of public paths – footpaths was included in the society's title after it amalgamated with the National Footpaths Preservation Society in 1899. Before the introduction of official maps of public paths in the early 1950s, the public did not know where the paths were. We helped to campaign for paths to be shown on Ordnance Survey maps. [...] Our principal work includes helping our members protect their local common land, town and village greens, open spaces and public paths, and answering their queries.

We have always been at the forefront of the campaigns to protect common land. In 1986 the Common Land Forum, comprising all the interests in common land, recommended that there should be a public right to walk on all commons coupled with management of the land. (All commons have a landowner, ranging from a public body to a private individual.)

Over: publieke ruimte, recht op landschap, toegankelijkheid, privatisering, ...

https://www.oss.org.uk/about-us/

Wetgeving m.b.t. bomen langs weginfrastructuur

Artikel / Vlaanderen / 2023

Twee meter. Zoveel afstand moet er volgens de wet zijn tussen het midden van een boom en de perceelgrens. Is de afstand kleiner en zorgt de boom voor overlast, dan kan een buur eisen dat de boom wordt gerooid. “Die wet maakt geen onderscheid tussen bomen op privégrond en bomen op het openbaar domein”, zegt Vooruit-kamerlid Kris Verduyckt. “Daardoor aarzelden veel gemeentebesturen de jongste jaren om nieuwe bomen te planten langs hun straten. Daar is vaak weinig plaats. Ze dreigden door de rechter verplicht te worden die bomen weer weg te halen als een buurtbewoner zou klagen.”

Dat probleem wordt nu opgelost. De kamercommissie justitie keurde woensdag een wetsvoorstel van Verduyckt goed dat een uitzondering voorziet voor bomen langs wegen en waterlopen. Die zullen niet langer onder de 2-meter regel vallen. Gemeenten zullen die bomen dus dichter bij privépercelen kunnen planten zonder het risico te lopen dat ze gerooid moeten worden. “Het openbaar belang krijgt hierdoor prioriteit. Onze straten zullen weer groener en mooier kunnen worden.”

De gemeenten zullen er dan weer wel voor moeten zorgen dat die bomen verzorgd en bijtijds gesnoeid worden.

Over: wetgeving, inspraak, overlast, ...

https://www.gva.be/cnt/dmf20230531_95719223

De taal aan de tand voelen

Artikel / Online (Archined) / 2023

In zijn boek Architect, verb ontleedt architect Reinier de Graaf het architectenjargon. Buzzwoorden zijn alom aanwezig. De taal is uitgehold. Erger nog, de taalerosie ondermijnt de invloed van de architectuur: haar bijdrage aan de samenleving en het discours. De Graaf is lang de enige niet die de taal doorvorst. Wat heb je als architect aan kritisch taalonderzoek?

Het zal velen al zijn opgevallen: in de architectuurproductie (en in het schrijven erover) worden steeds dezelfde woorden tot in den treure gebruikt. Denk bijvoorbeeld aan integraal of inclusief ontwerp. Precies dit fenomeen neemt Reinier de Graaf in zijn onlangs verschenen boek over de 'nieuwe taal van het bouwen' – zoals de ondertitel luidt – onder de loep. Studies naar het woordgebruik in de architectuur zijn schaars. Dat is best raar wanneer je bedenkt dat de meeste architecten graag praten. Ze weten van geen stoppen wanneer ze maar de kans krijgen hun ideeën uit te leggen. Taalvaardigheid zou je dus een van de basis skills van de beroepsgroep kunnen noemen. De Graaf kun je gerust buitengewoon talig noemen. En ik geef het maar direct toe: ik hou van zijn teksten, de bijtende humor en de scherpe observaties. Architectuur en taal, dus. Naar aanleiding van De Graafs publicatie herlas ik twee boeken die kritisch woordgebruik centraal stellen.

[...]

Over: taal, architectuur, zelfbewustzijn, vocabularium, ...

https://www.archined.nl/2023/06/de-taal-aan-de-tand-voelen-woord-imperatief/

New Landscape Declaration

LAF / Amerika / ...

On June 10-11, 2016, over 700 landscape architects with a shared concern for the future were assembled by the Landscape Architecture Foundation (LAF) at the University of Pennsylvania in Philadelphia. Inspired by LAF's 1966 Declaration of Concern, we crafted a new vision for landscape architecture for the 21st century.

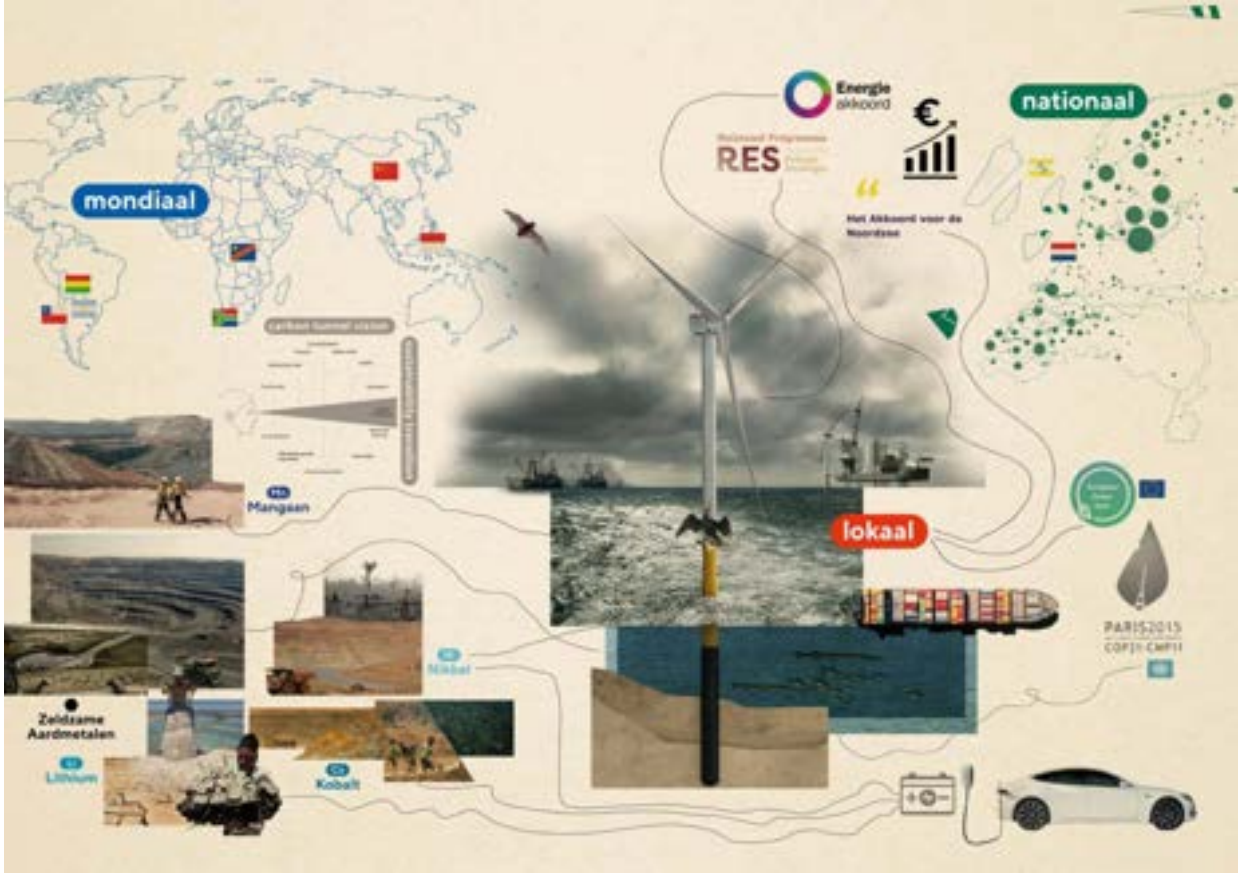
This is our call to action.

Across borders and beyond walls, from city centers to the last wilderness, humanity's common ground is the landscape itself. Food, water, oxygen – everything that sustains us comes from and returns to the landscape. What we do to our landscapes we ultimately do to ourselves. The profession charged with designing this common ground is landscape architecture.

[...]

Over: manifest, statement, gedeelde ideologie, waarden, ...

https://www.lafoundation.org/take-action/new-landscape-declaration



Een ontwerpoplossing is niet altijd dé oplossing

Artikel Ziega van den Berk / Online / 2023

Als landschapsarchitect had ik nooit verwacht mee te doen aan een tender voor het bouwen van een windmolenpark op zee, getuige-deskundige te zijn in een (proef)rechtszaak tegen de Nederlandse staat, en bewijs aan te dragen dat aantoont dat de staat te kort schiet in het zorg dragen voor de Noordzee. Nooit eerder werd ik de afgelopen jaren zo geconfronteerd met mijn rol als ontwerper.

Wij zijn probleemoplossers

In twaalf jaar studie, interieurarchitectuur, ruimtelijk ontwerp en landschapsarchitectuur ben ik opgeleid als probleemoplosser, net zoals al mijn collega-architecten, stedenbouwkundigen en landschapsarchitecten. Stel ons een vraag en we gaan aan de slag en komen met slimme ruimtelijke oplossingen. Zo ontwierp ik Het Doggersland, de kraamkamer van de Noordzee, een windpark op zee waarbij ik de opgave benaderde vanuit het bestaande landschap en zee-leven.

[...]

Over: rollen en taken, kritiek, landschapsarchitectuur, ...

https://www.archined.nl/2023/09/een-ontwerpoplossing-is-niet-altijd-de-oplossing/

Manifest voor een biosferische ethiek

Artikel - M. Appenzeller en T. van Spaandonck / Online / 2023

In het kader van het project The Persistence of Questioning, kritische reflecties voor de toekomst en op de vraag 'Is ontwerpen ethiek?', roepen Markus Appenzeller en Thijs van Spaandonk op om een einde te maken aan de onverschilligheid ten aanzien van de klimaatcrisis en de uitputting van de aarde die vooralsnog het vakgebied domineert. Dit manifest komt voort uit, en reflecteert op, een reeks gesprekken tussen een diverse groep klimaatspecialisten en studenten die Thijs van Spaandonk en Markus Appenzeller als hoofden Stedenbouw aan de Academies van Bouwkunst in Rotterdam en Amsterdam in het voorjaar 2021 organiseerden onder de titel Beyond Peak Indifference.

afscheid te nemen van datgene wat ons dierbaar is, maar tegelijkertijd zijn we medeverantwoordelijk voor de problemen waarin de mensheid nu verkeert. Als ontwerpers moeten we leren anders te handelen. De vraag is: wat is dat 'anders'? Wat gaat ons in de toekomst leiden? Wat is goed en wat is verkeerd, en wie oordeelt daarover?

[...]

Over: ontwerp en ethiek, klimaatverandering, bewustzijn, ...
foto: Iwan Baan

https://www.archined.nl/2022/01/manifest-voor-een-biosferische-ethiek-einde-aan-de-onverschilligheid/

INITIATIEVEN & BEWEGINGEN

Woonbox
Samenlevingsopbouw - Brussel (België) - 20..

Beste minister Weyts,
Gefeliciteerd. Het aantal doden op Vlaamse wegen is historisch laag lazen we op 7 juni in de media. Nooit eerder waren er op jaarbasis in Vlaanderen 'slechts' 318 dodelijke slachtoffers. U mag zich terecht op de borst kloppen maar reden voor een feestje is er vooralsnog niet. Ook al heeft u goed nieuws te melden, u kent intussen de voorspelbare kritiek: 'dat zijn nog steeds 318 doden te veel'. Dat u naar oplossingen blijft zoeken om het aantal verkeersslachtoffers verder te laten dalen, getuigt van een hoge prioriteit op uw beleidsagenda. De remedie om ongevallen te voorkomen die de ingenieurs van uw Administratie Wegen en Verkeer (AWV) vorige week uit hun hoed toverden, doet echter heel wat wenkbrauwen fronsen. Samengevat: 'er worden enkel nog traaggroeiende bomen geplant en als die dikker worden dan 10 cm worden ze tot op de grond gesnoeid'. Pardon?

(zie ook andere experimentele oplossingen voor daklozenproblematiek: project wonen op maat Samenlevingsopbouw BXL)

Over rechtvaardigheid, burgerschap, onderdak, mensenrechten, ...

https://samenlevingsopbouwbrussel.be/wat-doen-we/projecten/woonbox/
https://samenlevingsopbouwbrussel.be/wp-content/uploads/2018/05/R37_14_WONEN-IN-DE-TUSSENTIJD.pdf
https://www.bruzz.be/en/samenleving/temporary-village-woonboxen-takes-residence-empty-building-molenbeek-2020-10-27
https://www.mo.be/reportage/tijdelijk-bezet-de-creatieve-inzet-van-mobiele-woningen-tijden-van-wooncrisis-en-leegstand

The author with tenants and managers from Scottish Housing associations at a training session on design organised by the Scottish Federation of Housing Associations.

Community Technical Aid Centres (CTAC's)

(o.a.) Architects' Revolutionary Council - Engeland - 1978-1985

Set up in the late 1970s, Community Technical Aid Centres (CTACs) arose out of the institutionalisation of the radical community architecture of practitioners such as Ralph Erskine and Architects' Revolutionary Council, who were trying to find alternatives to the slum clearance programmes of the mid 1960s, and their consequent replacement by unpopular mass housing developments. An early precursor to CTACs was the Neighbourhood Action Project of 1969, where Liverpool council worked with Shelter, a charity for the homeless. Although a short-lived project, its model of setting up a local advisory office with architects, planners and social workers was highly influential. [...]

CTACs thus operated as local resource centres where a wide range of services were offered to individuals and community groups who wanted to have an influence on their built environment. Unlike the related service provided by the Community Architecture Group at the RIBA, CTACs acknowledged the diversity of professions and expertise involved in community development and therefore included organisations that advised on planning, landscaping, engineering, surveying, ecology, environmental education, financial planning, management, administration and graphics, in the belief that a combination of these skills were required to build a community. One of the main aims of CTACs was to encourage user participation and the professionals working at these centres acted as spatial agents, enabling citizens to engage in their environment through giving specialist advice.

Over lokaliteit, over verantwoordelijkheid, over binding, over rechtvaardigheid,

https://www.spatialagency.net/database/community.technical.aid.centres
https://usir.salford.ac.uk/id/eprint/10468/1/Chapter2_Historical_pjlf_Feb2009(3)pdf.pdf

Community Architecture

RIBA - Engeland - 1978-1985

The term community architecture can be traced back to the early 1970's when the then President of the RIBA, Fred Pooley, used it to refer to the provision of architecture for the community by local authorities (Wates & Knevitt, 1987). This definition was contested (e.g. Wates & Knevitt 1987:32) and in fact was greatly expanded over the next two decades to refer to the provision of a wide number of related built environment professional services, which included not only architecturebut also planning, landscape, surveying and even graphic design, to enable local groups to actively participate in the (re)development of their environment (Towers, 1995). Wates & Knevitt (1987:119) argued that as “the built environment is too complex and inter-dependent to be fragmented [...] it has to be treated as a whole system.” To this end they place a greater emphasis on “the process of development than ... the end product”, noting that the most appropriate solution to a local group's problems may not even necessitate an architectural input.

Over gemeenschap, product vs proces, verantwoordelijkheden en taken, participatie,

https://core.ac.uk/download/pdf/1662349.pdf
https://www.architecture.com/whats-on/community-engagement-london-am
https://www.architecture.com/explore-architecture/exhibitions/making-it-happen

Live Works

Initiatief vanuit Universiteit - Sheffield (Engeland) - 2005-...

Live Works is a University of Sheffield initiative led by Sheffield School of Architecture (SSoA). Our aim is to open up our pioneering teaching and research to the benefit of the city of Sheffield and beyond. We work with many public, third sector and grassroots organisations in the co-production of real projects and we are always interested in developing new collaborations. Through Live Works our students, graduates and researchers work with community partners to support active local participation in the co-production of our buildings, streets and neighbourhoods.

We value opportunities to work with local communities because of the mutual benefits to our students and researchers, and to the community groups they work with. Our students, staff and graduates are committed to producing architecture that makes a difference and working with community groups helps us develop better ways of doing this. Community groups benefit from the networks, knowledge and design proposals that develop through the collaborations. Students and researchers, working closely with the people who live and work in an area, can campaign for better architecture that is locally relevant, resilient and sustainable.

Over inclusie / participatie / gemeenschap ...

http://live-works.org/

Love your Parks

Event management (?) - Mumbai (Indië) - 2018-...

Love Your Parks Mumbai (LYPMumbai) was born out of two mothers' collective desire to advocate for better public spaces for all Mumbaikars through community engagement, programming, and stewardship.

In November 2018 they came up with a creative solution to initiate public dialogue advocating for change. A community choir called LYPMumbai Chorus was founded and rehearsed for six weeks culminating in two free public concerts at Patwardhan and Joggers' Parks in Bandra.

LYPMumbai curates unique experiences in Mumbai's public spaces, in collaboration with local civic bodies, artists, entrepreneurs and community groups.

Over activisme / leefbaarheid / betrokkenheid / inclusie

https://www.lypmumbai.com/

Comité Bump

Bureninitiatief / straatcomité - Antwerpen (België) - ...

Comité Bump ijvert voor het verhogen van de leefbaarheid van de Pieter Génardstraat en bij uitbreiding de wijk het Kiel in Antwerpen. Door in te zetten op een verbeterde verkeersveiligheid, vergroening en het creëren van verbondenheid bereikt Bump zijn doelstellingen. Bump ijvert voor dialoog en bouwt bruggen tussen alle bewoners, van welke levensbeschouwelijke, politieke, sociale, ... strekking ook.

Verbinden: de Pieter Génardstraat is een diverse straat. Comité Bump wil buren samenbrengen en helpen. Dit doet Bump onder meer door het organiseren van een wekelijks taaluurtje Nederlands voor anderstaligen.

Vergroenen is een verbindende factor. In een aangename straat komen buren graag samen en wordt verbondenheid sneller gerealiseerd. De uitdagingen, gesteld door de klimaatverandering, maken 'groen in de stad' steeds urgenter. Comité Bump draagt hiertoe bij door de eigen straat zo veel mogelijk te vergroenen.

De inrichting van het Kiel op vlak van verkeer en mobiliteit is bijzonder autocentrisch en werkt spook- en sluipverkeer in de hand. Comité Bump werkt mee aan een oplossing voor de verkeersproblematiek alsook aan verbeteringen van de publieke ruimte die de meest kwetsbare weggebruikers ten goede komen.

Over burgerinitiatief, gemeenschap, multiculturaliteit

https://comitebump.org/

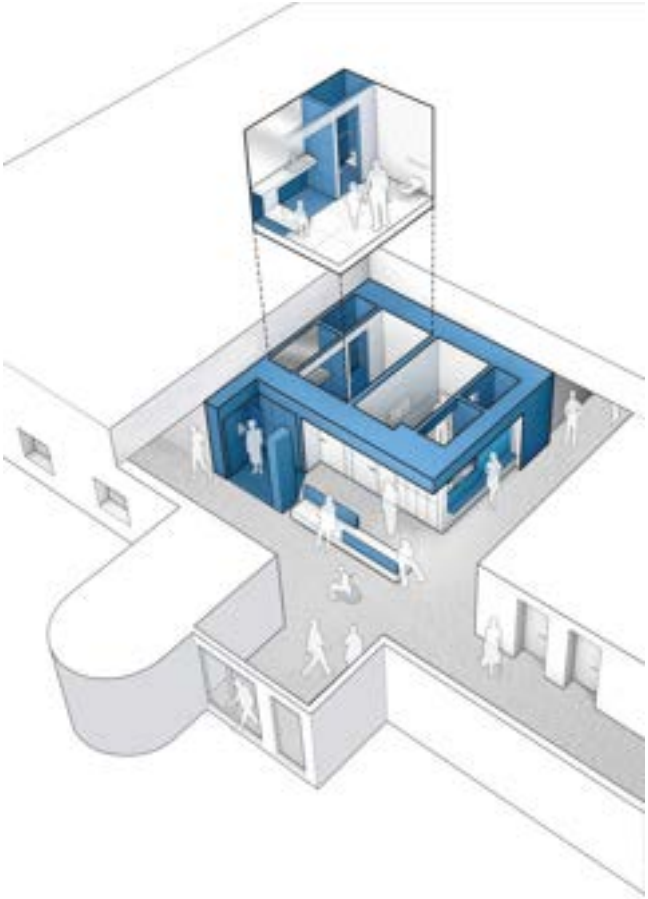
Pic's d'Or

Fondation Abbé Pierre - (Frankrijk) - 2019-...

En décembre 2017, la Fondation Abbé Pierre a mené une opération coup de poing d'af-fichage, destinée à alerter les citoyens sur le scandale des équipements urbains anti-SDF. À cette occasion, elle a mis en place la plateforme soyonshumains.fr, qui recense – via la contribution de citoyens sur Twitter ou par mail – ces dispositifs partout en France. Depuis, cette plateforme est alimentée régulièrement. Elle recense actuellement 445 dispositifs. En février 2019, après les avoir dénoncés, la Fondation Abbé Pierre a décidé de les récom-penser au cours d'une cérémonie satirique : les « Pics d'Or ». La deuxième édition aura lieu le 2 mars 2020 au Théâtre de l'Atelier, partenaire de l'évé-nement. Cette cérémonie permet en premier lieu de sensibiliser l'opinion publique sur l'hostilité urbaine à l'égard des personnes sans domicile et de rappeler que la collectivité tout entière a le devoir de respecter la dignité des personnes sans-abri. Elle permet également de faire prendre conscience aux commanditaires de ces disposi-tifs (l'État, les collectivités locales, les entreprises de transport, les commerçants, les co-propriétés, les riverains...) qu'il faut traiter le problème du sans-abrisme plutôt que le déplacer.

Over inclusie, burgerschap, uitsluitingsmechanismen

https://www.fondation-abbe-pierre.fr/actualites/les-pics-dor-2-le-palmares-de-la-ceremonie-2020
https://www.fondation-abbe-pierre.fr/documents/pdf/dossier_presse_pics_dor_2_mars_-_laureats.pdf



Stalled!

Actiegroep - Website (Amerika) - ...

Stalled! takes as its point of departure national debates surrounding transgender access to public restrooms to address an urgent social justice issue: the need to create safe, sustainable and inclusive public restrooms for everyone regardless of age, gender, race, religion and disability. Stalled! addresses this issue through lectures and workshops, writings and interviews, design guidelines and prototypes.

Stalled! is a direct response to the moral panic triggered by court cases seeking to overturn President Obama's Title IX protections guaranteeing trans individuals access to sex-segregated public toilets that align with their gender identity. In March 2018 the Trump administration rescinded these protections and the Supreme Court declined to hear the case of Gavin Grimm v. Gloucester County School Board.

Stalled! was formed in 2015 to address the design consequences of this pressing social equity problem. The project assembles a cross-disciplinary research team that includes architect Joel Sanders, transgender historian Susan Stryker, and legal scholar Terry Kogan to explore this question from a cultural, political and legal perspective.

[...]

Over gelijkheid, gender

https://www.stalled.online/

Green Belt Movement

Actiegroep - Kenya - 1977-...

The Green Belt Movement (GBM) has four main areas of activity— Tree Planting and Water Harvesting, Climate Change, Mainstream Advocacy, Gender Livelihood and Advocacy. Each area of work builds on and informs the others.

- Tree Planting and Water Harvesting: Using GBM's Watershed Based Approach, communities help to conserve biodiversity, restore ecosystems, and reduce the impact of climate change. GBM relies on its network of over 4000 community groups to deliver its watershed based approach.
- Climate Change: Current climate change policies and actions in Kenya, and world-over, do not provide effective support for community engagement in decision making, nor sustainable livelihoods and environmental conservation. [...]
- Mainstream Advocacy: We continue advocating for greater political accountability and the expansion of democratic space in Kenya. GBM has called for, time and time again, an end to land grabbing, deforestation and corruption.
- Gender Livelihood and Advocacy: GBM combines a grassroots approach with international advocacy. At the grassroots level, GBM's goal is to create climate resilient communities through restoration and protection of forest watersheds, and the creation of sustainable livelihoods for communities in Kenya and across Africa. [...]

Over rollen en taken, over methodologie,

http://www.greenbeltmovement.org/what-we-do

Guerilla Gardening
Beweging - Wereldwijd - ...

Guerrilla gardening is the act of gardening – raising food plants or flowers – on land that the gardeners do not have the legal rights to cultivate, such as abandoned sites, areas that are not being cared for, or private property. It encompasses a diverse range of people and motivations, ranging from gardeners who spill over their legal boundaries to gardeners with a political purpose, who seek to provoke change by using guerrilla gardening as a form of protest or direct action. (Tegen bv. het gebrekkige onderhoud van publieke ruimte, of de weinig ecologische inrichting ervan.)

This practice has implications for land rights and land reform; aiming to promote re-consideration of land ownership in order to assign a new purpose or reclaim land that is perceived to be in neglect or misused. Some gardeners work at night, in relative secrecy,in an effort to make the area more useful or attractive. Some garden during the day for publicity.

Over activisme, protest, rollen en taken,

https://en.wikipedia.org/wiki/Guerrilla_gardening
http://www.guerrillagardening.org/
https://guerrillagardeners.nl/

Great Green Wall

Project - Afrika - 2007-...

The Great Green Wall is an African-led movement with an epic ambition to grow an 8,000km natural wonder of the world across the entire width of Africa. A decade in and roughly 15% underway, the initiative is already bringing life back to Africa's degraded landscapes at an unprecedented scale, providing food security, jobs and a reason to stay for the millions who live along its path.

The Wall promises to be a compelling solution to the many urgent threats not only facing the African Continent, but the global community as a whole – notably climate change, drought, famine, conflict and migration. Once complete, the Great Green Wall will be the largest living structure on the planet, 3 times the size of the Great Barrier Reef.

De doelstellingen van het project gaan breder dan puur het planten van een ecologisch systeem, maar integreert ook sociale doelstellingen (voedselveiligheid, onderwijs, gendergelijkheid, etc.)

Over rollen en taken, globale schaal, gender, onderwijs, ...

https://www.greatgreenwall.org/about-great-green-wall

Team Trees

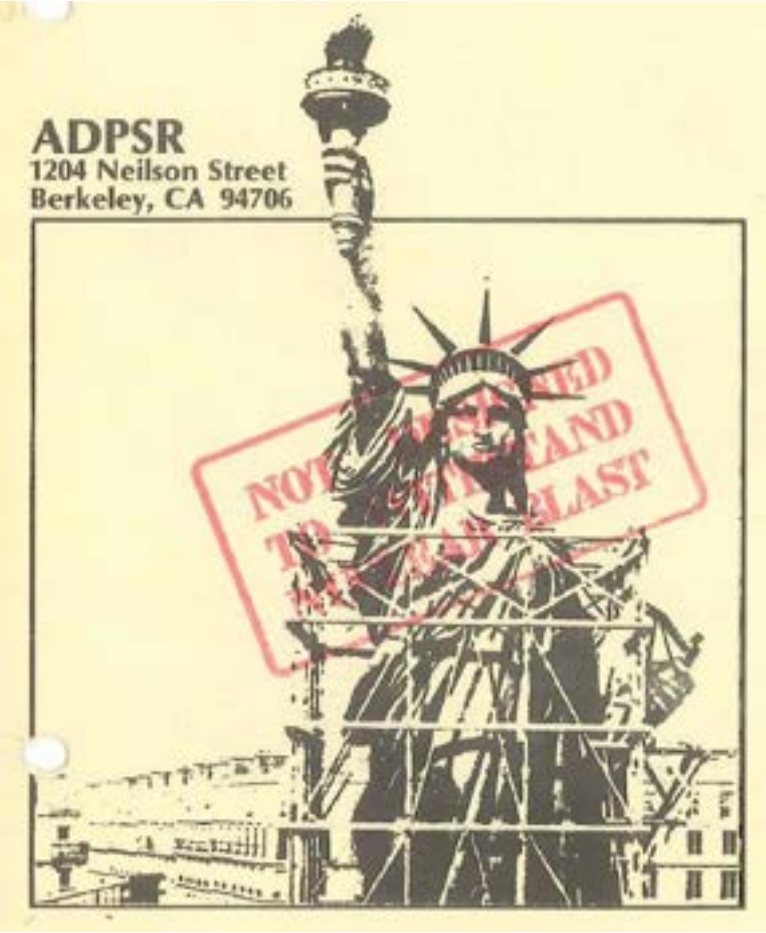
Beweging - wereldwijd / digitaal - 2019-...

Team Trees, also known as #teamtrees, is a collaborative fundraiser that raised 20 million U.S. dollars before 2020 to plant 20 million trees. The initiative was started by American YouTubers MrBeast and Mark Rober, and was mostly supported by YouTubers. All donations go to the Arbor Day Foundation, a tree-planting organization that pledges to plant one tree for every U.S. dollar donated. The Arbor Day Foundation began planting in January 2020 and plans to end "no later than December 2022". It is estimated that 20 million trees would take up 180 km2 (69 sq mi) of land, absorb around 1.6 million tons of carbon and remove 116 thousand tons of chemical air pollution from the atmosphere.

By December 26, 2020, the project had raised $22,702,530 surpassing the fundraiser's goal to plant 20 million trees. As of May 2021, the project has raised over $22.9 million and planted 7.1 million trees.

Over social media, over activisme, over crowdfunding

https://teamtrees.org/
https://en.wikipedia.org/wiki/Team_Trees



Architects, Designers and Planners for Social Responsibility

ADPSR - USA - 1981-...

Architects, Designers and Planners for Social Responsibility (ADPSR) is an organisation that brings together design professionals, is funded through membership and 'works for peace, environmental protection, ecological building and social justice.' They have developed different initiatives since they started promoting nuclear disarmament in the 1980s. In the nineties they focused their effort on ecologically and socially responsible development. Their current campaigns include a Prison Alternatives Initiative which started as a call to boycott prison design, including their construction and renovation.

They have a growing list of architects and designers unwilling to work in the sector and who instead advocate community based solutions to incarceration with an emphasis on rehabilitation. Another recent initiative is the Katrina Task Force for the reconstruction of New Orleans, where ADPSR are advocating community participation and control over the reconstruction process. They are working to ensure that existing communities are not dispersed and new designs follow ecological principles.

De vereniging engageert zich ook om een disicplinaire discussie levendig te houden, met o.a.a statements, blogposts en thematische studiedagen.

Over sociaal bewustzijn, gemeenschapsgericht werk, participatie

https://www.adpsr.org/
https://www.spatialagency.net/database/where/social%20structures/architects.designers.and.planners.for.social.responsibility.adpsr

THE

Declaration and Standard

Of the Levellers of England;

Delivered in a Speech to his Excellency the Lord Gen. Fairfax, on Friday last at White-Hall, by Mr. Everard, a late Member of the Army, and his Prophesie in reference thereunto; shewing what will be all the Nobility and Gentry of this Nation, by their submitting to community; With their invitation and promise unto the people, and their proceedings in Windsor Park, Oatlands Park, and severall other places; also, the Examination and confession of the said Mr. Everard before his Excellency, the manner of his deportment with his Hatton, and his severall speeches and expressions, when he was commanded to put it off, Together with a List of the severall Regiments of Horse and Foot that have cast Lots to go for Ireland.

Imprinted at London, for G. Lawrenson, April 23. 1649.

Diggers / Levellers

Politieke beweging - Engeland - 1647-1652

The Levellers were a loose political group that formed in England in 1647 around demands for a widening of voting rights, the toleration of religious difference and for due judicial process. The group were popularly named after the practice of 'levelling' hedges and fences, erected by landowners to keep peasants out of what used to be common land available for all to gather firewood and graze livestock. The Levellers however did not support such action and tried to distance themselves from it.

A more radical group formed in 1649 who named themselves the 'True Levellers'. Led by Gerard Winstanley they advocated an end to all property rights, a return to the state of affairs before the Norman invasion of 1066, when land was not owned by the state or the monarchy, but instead small plots of land were owned by peasants according to folk-laws or customs, which usually followed kinship principles and where each cultivated their own small holding. Over and above this the True Levellers also advocated the collective cultivation of land.

[...] but the communities were heavily persecuted by the government. They were eventually driven out by angry landowners supported by the clergy. The movement finally came to an end around 1652, the same year that Winstanley published his treatise on social reform, The Law of Freedom in a Platform.

Over activisme, politiek, uitsluiting, eigendomsgrenzen, ...

https://www.spatialagency.net/database/where/social%20structures/diggers

Placemaking

Project for Public Spaces - Bureau / idee (USA) - ...

As both an overarching idea and a hands-on approach for improving a neighborhood, city, or region, placemaking inspires people to collectively reimagine and reinvent public spaces as the heart of every community. Strengthening the connection between people and the places they share, placemaking refers to a collaborative process by which we can shape our public realm in order to maximize shared value. More than just promoting better urban design, placemaking facilitates creative patterns of use, paying particular attention to the physical, cultural, and social identities that define a place and support its ongoing evolution.

With community-based participation at its center, an effective placemaking process capitalizes on a local community's assets, inspiration, and potential, and it results in the creation of quality public spaces that contribute to people's health, happiness, and well being.

When Project for Public Spaces surveyed people about what placemaking means to them, we found that it is a crucial and deeply-valued process for those who feel intimately connected to the places in their lives. Placemaking shows people just how powerful their collective vision can be. It helps them to re-imagine everyday spaces, and to see anew the potential of parks, downtowns, waterfronts, plazas, neighborhoods, streets, markets, campuses and public buildings.

Over rollen en taken, over sociale verantwoordelijkheid, over space/place,

https://www.pps.org/article/what-is-placemaking
https://en.wikipedia.org/wiki/Placemaking

Maai Mei Niet

Initiatief (Knack, tuinlab, velt, ...) - Vlaanderen - 2021

Veel mensen weten niet dat hun tuin ook een stukje natuur kan zijn. Wanneer wij onze tuinen inrichten zodat ze niet alleen de mens maar ook allerlei planten en dieren dienen, dan kunnen ze een wapen zijn in de strijd tegen de klimaat- en milieucrisis.

Maai Mei Niet wil helpen de klimaat- en milieucrisis aan te pakken. En dat met kleine, zelfs plezierige ingrepen in de tuin. Tuinen maken minstens 10 procent uit van de totale oppervlakte van Vlaanderen. Ter vergelijking: dat is evenveel als er bos is.

Onze tuinen minder verharden, regenwater meer laten infiltreren en bomen de ruimte te geven om te groeien: het zijn stuk voor stuk oplossingen voor nijpende problemen als de aanhoudende hitte en droogte waar we steeds vaker mee te maken krijgen. Ook ons gras anders gaan maaien is dat. Het knalgroene, gemillimeterde gazon is namelijk funest voor de natuur en de biodiversiteit. Bestuivers zoals bijen en vlinders vinden er geen voedsel, en water verdampt sneller uit de bodem wanneer gras te kort is.

[...]

Over onderzoek, natuur, bewustmaking, ...

http://maaimeiniet.be/

Curieuzeneuzen in de tuin

Onderzoek (UAntwerpen, de Standaard, ...) - Vlaanderen - 2021

Onderzoek naar hitte en droogte is belangrijk

Al enkele jaren op rij volgen de hitte- en droogterecords elkaar op. Onze zomers worden warmer en droger, en dat beginnen we steeds meer te voelen. Je hebt het vast ook al gemerkt in je tuin: er verschijnen dorre plekken in het gazon, tijdens een hittegolf verliezen de bomen vroegtijdig hun bladeren. Maar ook landbouwers en beheerders van natuurgebieden zien steeds meer de directe gevolgen van hitte en droogte.

CurieuzeNeuzen in de Tuin onderzoekt hoe we beter kunnen omgaan met de effecten van steeds warmere en drogere zomers. Hoe zorgen we ervoor dat onze tuin een verkoelende plek blijft tijdens een hittegolf? En hoe wapenen we onze tuinen, maar ook onze parken, akkers en natuurgebieden, beter tegen de droogte?

Om deze vragen te beantwoorden willen we de hitte en droogte in heel Vlaanderen zeer gedetailleerd in kaart brengen. Dit is een uitdagend wetenschappelijk probleem en vraagt heel veel meetpunten. Net daarom doet CurieuzeNeuzen een beroep op 5.000 burgerwetenschappers.

[...]

Over onderzoek, natuur, citizen science, ...

https://curieuzeneuzen.be/het-onderzoek/

Project Wonen op Maat

Samenlevingsopbouw BXL - België - ...

(zie o.a. ook Woonbox, SwotMobiel, Casa Viva, ...)

Wonen is voor veel mensen te duur. De zoektocht naar een kwaliteitsvolle en betaalbare woning is voor groepen met een laag of bescheiden inkomen in Brussel een onmogelijke opgave geworden. Daarom ontwikkelen we innovatieve, kleinschalige en collectieve woonvormen op maat van deze groepen. We kiezen ervoor om deze woonoplossingen vorm te geven in leegstaande panden (woonhuizen, kantoorgebouwen, ...) en/of op braakliggende terreinen. Op die manier pakken we met een positieve invulling de vele stedelijke leegstand aan en geven we het recht op wonen concreet gestalte. Het werken op maat impliceert een actieve betrokkenheid van de (toekomstige) bewoners. Door middel van het creëren van onderlinge solidariteit willen we werken aan wederzijdse versterking en gemeenschapsvorming. De tijdelijke verbetering van de woonsituatie zorgt er ook voor dat mensen terug greep krijgen op hun leven en hun precaire woon- en leefsituatie kunnen stabiliseren, wat op zijn beurt een belangrijke voorwaarde is om werk te maken van een meer duurzame vorm van wonen of terug aansluiting te vinden met andere levensdomeinen (opleiding, arbeid, sociale bijstand, ...). Daarnaast willen we ook zoveel mogelijk inzetten op interactie met de omgeving. Onze tijdelijke aanwezigheid kan een impuls betekenen voor de dynamiek in de buurt. Zo reiken onze wonen op maat projecten op verschillende manieren nieuwe antwoorden aan voor stedelijke en maatschappelijke uitdagingen.

Over rechtvaardigheid, toegankelijkheid, armoede, inclusie

https://samenlevingsopbouwbrussel.be/wonen-op-maat/

Mijn Tuinlab

Onderzoek (EhB, KULeuven, Natuurpunt, Vlaanderen, ...) - Vlaanderen - 2021

9% van Vlaanderen bestaat uit tuinen. Een enorm potentieel voor de natuur en de wetenschap. Maar wat groeit er in die 9%? Niemand heeft zicht op deze blinde vlek in Vlaanderen. Behalve jij. Met Mijn Tuinlab krijg je een zicht op wat je tuin voor jou kan betekenen en hoe jij de wetenschap kan helpen.

Tel alle kleine lapjes privé-groen bij elkaar en je ziet meteen dat deze oppervlakte aan tuinen veel kan betekenen voor de natuur én wetenschap in Vlaanderen. Naast een plaats voor ontspanning, tuinieren, sport en spel, leveren tuinen ook heel wat voordelen op. Diensten als wateropslag, leefgebied voor dieren en planten tot zelfs een buffer tegen klimaatverandering. Dat noemen we 'ecosysteemdiensten' of natuurvoordelen.

Mijn Tuinlab wil die natuurvoordelen in kaart brengen én er meteen voor zorgen dat jij kan genieten van een gezonde tuin. Want een gezonde tuin is een tuin die ook voor jou zorgt.

[...]

Over participatie, actie, burgerbetrekking,

https://mijntuinlab.be/page/over-ons/

"I was harassed here"

Graffiti / activisme - Gent - 2021 -...

Weinig vrouwen die geen ervaring hebben met seksuele intimidatie op openbare plaatsen. ‘Catcalling’ is vandaag nog steeds een groot probleem, zo blijkt ook uit onderzoek van Plan International België. Twee jonge vrouwen in Gent hebben een eigen manier om de problematiek aan te kaarten.

Gewapend met stencils en spuitbussen met krijtspray voeren Tine Van de Looverbosch en Patrycja Olszówka hun eigen protest tegen het zogenaamde catcalling, ofwel op straat nageroepen worden en soms zelfs opgejaagd worden. De twee jonge vrouwen, zelf al meermaals het slachtoffer van ongepaste (seksuele) opmerkingen in het openbaar, vroegen via hun sociale media naar de plaatsen waar veel vrouwen worden lastiggevallen, en hebben daar veelzeggende boodschappen aangebracht, zoals ‘uw blik is ongepast, mijn kleren niet’.

‘We willen de straten terug van ons. Geen catcalling meer. We willen aanklagen hoe vrouwen benaderd worden’, vertelde Van de Looverbosch aan VRT Nws over de protestactie. Ze kregen naar eigen zeggen ontzettend veel reacties, en hebben al op een veertigtal plekken in de Gentse binnenstad een boodschap aangebracht - ook op drukke plaatsen, zoals het Zuid of de Korenmarkt. De vrouwen beseffen dat de tags allicht weinig impact hebben op diegenen die zich schuldig maken aan catcalling, maar hopen wel dat andere mensen voortaan sneller durven reageren als ze het zien gebeuren.

Over inclusie, participatie, seksisme, veiligheid,

https://www.standaard.be/cnt/dmf20200616_04992586
https://meldet.org/

Park Poétik (Supervlieg / Supermouche)

initiatief / Vereniging - Brussel - 2013-...

Park Poétik tries to emphasize the participative processes and to be mainly a mediator between the dreams and the wishes of the residents. Together with our numerous partners, we want to rediscover and coordinate the paths of possibilities; to act as mediators and let organisations, artists and residents participate in the creation of a common project.

We encourage everyone with a heart for Saint-Gilles and Forest to participate and make their voices heard! By dreaming together and joining forces, we will colour the streets and squares a little differently every week, so that we can continue to amaze each other and visitors to our boroughs.

What is your dream and what does your Brussels utopia look like? What did you miss most during corona (and before) and what did you learn during this slow period? Do you already know your neighbours? Are you a crazy person but you have no place to go?

Take a look at our project calls and call for participation or maybe you would like to volunteer? Give us a call and we will dream on together!

Over inclusie, participatie, transformatie

http://www.supervliegsupermouche.be/en/144/What-

Appelboomgaarden Golan Gebergte

Landscape Democracy / Israel-Palestina / 2017 - ...

Veel van de appelboomgaarden in het Golan gebergte zijn een symbool geworden voor een strijd tegen ontheemding. De bevolking die lange tijd in het gebied heeft gewoond wordt verdreven door Israëlische settlers, die deze gebieden claimen via uitzettingen en ambigue juridische claims.

De palestijnse bevolking gebruikt een vorm van gedeeld eigenaarschap over veel van de gronden om hun vee te laten grazen. Deze openheid in bestemming krijgt echter geen plaats in de Israelische grondwet, waardoor deze grond voor hen 'open staat' voor bezetting. Op deze manier worden de palestijnen verdrongen van hun eigen land. Als reactie hierop planten veel palestijnen appelbomen op hun grond, om aan te tonen dat de grond wel degelijk een lange termijngebruik kent, en verdelen ze de grond in private plots, om aan te tonen dat ze in eigendom zijn. Op deze manier staan deze bomen symbool voor de juridische stijd tussen israëlische settlers en de Palestijnse bevolking, en hun letterlijke 'binding' met het landschap waar ze opgegroeid zijn.

Veel van deze jonge boomgaarden worden echter vernietigd door Israelische settlers / troepen, die bovendien ook andere manieren vinden om via een passieve weg de palestijnse bevolking te verdringen. Het privatiseren van regenwateropvang en het dan duur verkopen van het water als één van de voorbeelden hiervan.

Over rechtvaardigheid, democratie, strijd, ontheemding, ...

Boek: defining landscape democracy

Yarn Bombing

Praktijk - Wereldwijd - ... (begin ongeveer 2005)

While other forms of graffiti may be expressive, decorative, territorial, socio-political commentary, advertising or vandalism, yarn bombing was initially almost exclusively about reclaiming and personalizing sterile or cold public places.[1] It has since developed with groups graffiti knitting and crocheting worldwide, each with their own agendas and public graffiti knitting projects being run.[2]

According to Manuela Farinosi and Leopoldina Fortunati, yarn bombing has become synonymous with the current feminist movement due in part to the reclamation of the traditionally feminine arts of knitting and/or crocheting to partake in the traditionally masculine and male-dominated graffiti scene.[3] The women and girls who make up the yarn bombing subculture are diverse in race, age, sexuality, class, etc., and create space for themselves and their art everywhere from college campuses to public parks. This creation and preservation of space is what motivates some of the participants, some of whom have never been able to access a political art space before. In her article about yarn bombing, Joanna Mann explains the balance between the art and politics, "Yarn bombing, I argue, does more than feminise the city, for the whimsy with which it is imbued has the capacity to increase our attentiveness to habitual worlds in a series of micro-political gestures."[4] McGovern finds that yarn bombing may also be used to contradict the idea of women as homemaker by bringing such traditionally feminine art into public space.

Over kunst, gender, femisme, privaat vs publiek,...

https://en.wikipedia.org/wiki/Yarn_bombing

Geveltuinbrigade

Gents Milieufront initiatief / Gent / 2017 - ...

Gents MilieuFront (GMF) schreef in 2017 een ambitieus plan voor het Gentse burger budget, en haalde dankzij de vele stemmen de eerste plaats met het idee om 500 geveltuinen aan te leggen bij Gentse burgers. Na de infoavond met de gentse “stad bioloog” en de publicatie van het aanbod stroomden de aanvragen heel snel binnen.

Vervolgens kochten we het materiaal, een stevige 2e hands bakfiets, drilboor, koevoet, hamer, enzo. En al gauw waren we klaar voor het uitbreken en installeren van de eerste geveltuinen in de Scheldestraat in Sint- Amandsberg, waar 5 buren met elkaar hadden afgesproken om te helpen bij de aanleg van de geveltuinen. Liesbet ging op zoek samen met Bert naar een betrouwbare leverancier van planten uit de buurt.

De plantseizoenen zijn Maart – April – Mei en September – Oktober – November, en na het eerste seizoen hadden we reeds een paar honderd geveltuinen aangelegd. De eerste leerlessen zaten er op en dankzij de vele bijdragen van vrijwilligers lagen we voor op schema.
[...]
In mei 2020 sloot de Geveltuinbrigade een nieuwe subsidieovereenkomst af met Stad Gent voor een 700tal gratis geveltuintjes voor Gentenaars, verdeeld over prioritaire straten en straten die heraangelegd worden. Daarnaast kunnen mensen voor de eerste keer ook een geveltuintje aanvragen via onze webshop, en hiervoor betalen. De Geveltuinbrigade 2.0. is geboren!

Over werkwijze, vergroening, bewustzijn, ...

https://www.geveltuinbrigade.be/de-brigade/

Leeggoed Brussel

Samenlevingsopbouw - Brussel (Elsene) - ...

Leeggoed is een solidair woonproject in leegstaande sociale woningen in de Voltawijk in Elsene.

Een collectief van dertien volwassenen en zes kinderen woont in zeven appartementen in de Voltawijk in Elsene. Hiervoor sloot SamenlevingsopbouwBrussel een tijdelijke bezettingsovereenkomst af met de Elsene Haard. De ondersteuning van het collectief gebeurt samen met Jes vzw en Bij Ons vzw.

De bewoners participeren aan de renovaties, de onderhandelingen met de huisvestingsmaatschappij en het beleidswerk. Daarnaast geven we bewoners ondersteuning tijdens de bewonersvergaderingen, de opmaak van hun charter met leefregels en nemen ze deel aan vormingen over het nemen van beslissingen en conflicthantering. Met de ondersteuning van het collectief Leeggoed dragen we bij aan de ontwikkeling van tijdelijke bezettingsprojecten als alternatieve woonvorm. Leeggoed is toegankelijk voor een zeer kwetsbare en gemengde groep, die op de reguliere woonmarkt geen oplossing vindt.

Samen met de Brusselse Federatie van de Huurdersbonden (Fébul) werken we aan het platform Occupons, een netwerk waar verschillende collectieven elkaar ontmoeten, waar ervaringen en kennis worden uitgewisseld en gezamenlijk beleidswerk wordt gedaan.
Over mensenrechten, ongelijkheid, ...

https://samenlevingsopbouwbrussel.be/wat-doen-we/projecten/leeggoed-2/
https://samenlevingsopbouwbrussel.be/document/collectief-leeggoed/
https://www.samenlevingsopbouw.be/mobile/nieuws/275-publicatie-film-leeggoed

Permanent Breakfast

Initiatief - Beweging / Wereldwijd / 1996-...

One person invites to breakfast in a public space – the invited persons (usually 4) commit themselves to organize another public breakfast with different persons in a different place as soon as possible, and so on and so forth.

Following the snowball principle, there would be 1.6 mio. people publicly breakfasting no later than on the tenth day.

The Art of Creating Breakfasts

A person invites others to breakfast in a public space. In return the guests agree to hold a breakfast in a public the next day (or on the next possible day), the guests of which in turn hold a breakfast as soon as possible, and so on.

The breakfasters document their experiences (text, video, photographs,...) and publish them (www.p-breakfast.net). Just think – if five people took part in a kick-off breakfast and carried on the idea of "Permanent Breakfast" consistently, on the 10th day 1,6 million people would breakfast in public spaces.

Over sociale contacten, ontmoeting, affordances, alternatief ruimtegebruik, ...

https://www.permanentbreakfast.org/

City of Stories
Evenement / Brussel / 2021

Brussels City of Stories is ontstaan uit de gemeenschappelijke wens van Passa Porta, le 140, Muntpunt, BOZAR, la Ville des Mots, PICTURE! Festival en la Foire du Livre de Bruxelles om op een poëtische en sociale manier samen te werken in Brussel. Talrijke sociaal-culturele actoren sloten zich aan bij het initiatief. Samen zorgen we voor een divers en rijk programma.

Dit is de eerste stap in een langetermijnproject om de stad te bezetten met talen, woorden, literatuur en lezen, en om verschillende socioculturele spelers in Brussel te verenigen.

Beeld: verhalen op bestelling

Over narratief, verbinding, literatuur

https://www.cityofstories.brussels/

Espace Tous

Plek en vereniging / Brussel / 2016-...

Espace Tous is een project van de Participatieve Duurzame Wijk met dezelfde naam. Het gaat om een plaats voor ontmoetingen, kennisuitwisseling en debat, ingericht door en voor de bewoners van de Bevrijderswijk in Molenbeek.

De ontwikkeling van dit project is het resultaat van 2 jaar reflectie en constructie. Het vertrekpunt was een initiatief van Einet, een wijkbewoonster. In 2016 werd elke zaterdag een ontmoetingsruimte ingericht voor het Maison de Quartier of op het Bevrijderssquare. Die ontmoetingsruimte was bedoeld om de mensen uit te nodigen een glas te komen drinken en van gedachten te wisselen over hun behoeften, de behoeften van de wijk, hun talenten en wat ze zouden willen delen. Er vormde zich een kleine groep van bewoners die er mekaar regelmatig ontmoetten. In 2017 stelde de groep vast dat het Maison de Quartier niet echt bekend was bij de buurtbewoners en niet volledig werd benut. Na contacten met de vzw LES (Lutte contre l'Exclusion Sociale), die de huurder en beheerder van het Maison de Quartier was, kreeg de groep toegang tot de ruimte.

Over wijkwerking, inclusie, toegankelijkheid

https://vooruitmetdewijk.brussels/wp-content/uploads/2021/05/cas-inspirant-ILQ-EspaceTouss.NL_ONLINE.pdf

VZW Leuven 2030

VZW en 'programma' / Leuven / ...

The time is now. Nú moet de stap gezet worden van ‘doen wat kan’ naar ‘doen wat moet’. Dat impliceert een systemische verandering van de stad en de samenleving. Leuven heeft de ambitie en de verantwoordelijkheid om hierin een voortrekkersrol te spelen. De Roadmap 2025 · 2035 · 2050, opgesteld door Leuven 2030 en tal van experten, dient als leidraad om tegen 2050 het doel van een klimaatneutrale stad te realiseren. Dat deze uitdaging op véle schouders dient te worden gelegd, is meer dan ooit duidelijk. Daarom startte in september 2019 een professioneel team van programmaverantwoordelijken, die dit unieke plan zullen omzetten naar verdere concrete actie en impact op het terrein.

Over duurzaamheid, alternatieve aanpak, interdisciplinair

https://www.leuven2030.be/over-ons

98 B
Ruimte / Manila (Filippijnen) / 2011

98B is a platform for critical discourse, experimentation, exchange, information and presentation of contemporary art in the Philippines.

98B seeks to establish convergence with creatives from diverse disciplines together with the general public.

98B aims to present local and international contemporary art through our various programs, projects, and research, outside the confines of the white cube.

98B presents art in multiple layers and perspectives to a broad and diverse audience while contributing to the contemporary art scene.

98B is stimulated with ideas, projects and explorations that ask pertinent questions, stretch boundaries and more importantly, provide unintimidating access to art and creativity.

Over ruimte en kunst, vraagstelling, dialoog & uitwisseling

https://www.98-b.org/
https://schloss-post.com/98b-space-creates-energy/

De Pandinisten / Pandemisten

Krakersbeweging / Gent / 1995-2004

Het Pand maakt deel uit van het Caermersklooster. Er zijn 32 sociale woningen in ondergebracht die worden verhuurd door WoninGent. Alle bewoners moeten hun woningen voor het einde van het jaar verlaten omdat het Caermersklooster verkocht wordt. De krakers, die zich De Pandemisten noemen, verzetten zich tegen de verkoop van het gebouw op de privémarkt. Ze vinden dat de bewoners en de Gentenaars inspraak moeten krijgen in de plannen.

De geschiedenis herhaalt zich.

Ruim veertig jaar geleden werd Het Pand ook al eens bezet. Het Pandinistisch Verblijvingsfront (een knipoog naar het Sandinistisch Bevrijdingsfront in Nicaragua) streed toen voor het behoud van de woonfunctie van Het Pand. Burgemeester De Paepe liet de Pandinisten uiteindelijk door de politie uit het Pand verdrijven. De uitzetting leidde tot een golf van verontwaardiging, kort nadien trok een grote betoging door Gent om het behoud van de woonfunctie te eisen. Het zou nog jaren duren voor de woningen weer bewoonbaar werden gemaakt, pas in 1995 waren 25 sociale woningen klaar. De pandinisten hadden intussen wel hun slag thuisgehaald. De Raad van State vernietigde in 1991 de onbewoonbaarverklaring van Het Pand wegens onvoldoende gemotiveerd.

Over: activisme, rechtvaardigheid, inclusie, gelijkheid, ...

https://www.apache.be/paywall/10102?destination=/2021/10/06/geest-van-pandinisten-waart-door-gent
https://www.pzc.nl/gent/krakers-uit-het-caermersklooster-vragen-respijt-laat-ons-mee-overleggen-over-de-toekomst~a247259a/
https://www.avs.be/artikels/het-pand-patershol-na-40-jaar-opnieuw-gekraakt-a80685

Neighborhoods Green

Beweging / Engeland / 2003-...

Neighbourhoods Green is an English partnership initiative which works with social landlords and housing associations to highlight the importance of open and green space for residents and raise the overall quality of design and management with these groups.

The partnership was established in 2003 when Peabody Trust and Notting Hill Housing Group held a conference which identified the need to raise the profile of the green and open spaces owned and managed by social landlords. The scheme attracted praise from the then Minister for parks and green spaces Yvette Cooper

In 2011, working in conjunction with University of Sheffield and the National Housing Federation, Neighbourhoods Green produced Greener Neighbourhoods a best practice guide to managing green space for social housing. Its ten principles for housing green space were:

Commit to quality, Involve residents, Know the bigger picture, Make the best use of funding, Design for local people, Develop training and skills, Maintain high standards, Make places feel safe, Promote healthy living, Prepare for climate change.

Over: sociale huisvesting, groenbeheer, veiligheid, gezondheid, klimaatverandering, ...

https://en.wikipedia.org/wiki/Neighbourhoods_Green
https://www.neighbourhoodsgreen.org.uk/

Picnic the Streets (Anspach)

actie / Brussel / 2000 - 2012

“De openbare ruimte in de stad radicaal renoveren is veel meer dan ‘une idée tout à fait charmante’,” reageerde Philippe Van Parijs, professor filosofie in Louvain-la-Neuve en in Oxford en ‘aanstoker’ van het initiatief, in een open brief op de cynische wijze waarop het Brusselse stadbestuur het protest probeerde en probeert te recupereren.

De inspiratie voor deze “protestactie van niemand en van iedereen” vond hij in het boek Here Comes Everybody van Clay Shirky. Op Facebook tekenden 3.700 mensen present voor de eerste protestpicknick op de Anspachlaan voor het Beursgebouw, waarvan er zowat 2.000 fysiek kwamen opdagen. Opvallender is dat er zowat het tienvoud aan mensen werden uitgenodigd, wat betekende dat de oproep zeer enthousiast werd verspreid. Via internationale nieuwsagentschappen reisden de beelden van de picknick de wereld rond.
[...]
"The activists transcended the theatre of representative democracy by simply presenting themselves. It was a democracy as presentation, saying: we are here. The conviction was that in the end all political parties are propagating quasi the same program, and sooner or later turn their course according to the wind of change."

Over: activisme, voetgangers, picnic, autovrij, ...

https://www.thebulletin.be/picnic-changed-brussels-how-bulletin-campaign-50-years-ago-helped-pedestrianise-grand-place
https://www.rtbf.be/info/belgique/detail_bruxelles-un-pique-nique-de-protestation-boulevard-anspach-cet-apres-midi?id=7784410
https://www.mo.be/zeronaut/picnic-streets-meer-dan-alleen-boterhammen
https://www.bavo.biz/picnic-architecture

Protesten park van Laken

Activisme / Brussel / 2021

Er komt geen picknick in het koninklijk park van Laken. Actievoerders wilden daarmee de opening van het domein voor het publiek in een stroomversnelling brengen. “Maar er waren te weinig mensen die het evenement effectief wilden organiseren”, zegt woordvoerder Gerben Van den Abbeele.

Op zondag 15 januari wilde actievoerders een picknick houden op het koninklijk domein in Laken. Met deze actie hoopten ze de openstelling van het private park in de schijnwerpers te zetten. Maar het event dat daartoe op Facebook werd aangemaakt - ‘Picnic the (Royal) Weeds’ - werd onlangs verwijderd.

“Er is blijkbaar een groot verschil tussen een like op Facebook en effectief de organisatie in handen nemen”, zegt Gerben Van Den Abbeele, woordvoerder van het collectief dat wilde picknicken. “Er waren zeker genoeg geïnteresseerden, ook zonder reclame. Maar er was een gebrek aan daadkracht, om de picknick organisatorisch in elkaar te steken.”

Van den Abbeele wil het idee nu even laten rusten, maar geeft het plan om van het koninklijk domein een openbaar park te maken, niet op.

Over: activisme, publieke ruimte, toegankelijkheid, ...

https://www.bruzz.be/samenleving/geen-picknick-aan-tuin-van-de-koning-te-weinig-organisatoren-2017-01-09
https://www.standaard.be/cnt/dmf20210224_92450018
https://www.gva.be/cnt/dmf20191128_04741750

Savorengo Ker

Gemeenschapshuisvesting / Rome (Italië) / 2008

The title of the Savorengo Ker project reads as 'The House of All' in Romani language. The work is about a wooden chalet-like structure in the informal settlement Casilino 900, a non-authorised and non-equipped settlement of around 650 Roma people located in the outskirts of the City of Rome. The construction of the wooden chalet was done collectively with residents of the camp and a group of students from the Rome Tre University. The vernacular aesthetics reflects the housing desires of the people involved. The production of the chalet used a 8000 euro project budget provided by the University.

The idea was to come up with an alternative to the standardised containers used in the socalled 'solidarity camps' set up by the leftist Prodi government at that time. The group wanted to proof that something more genuine could be constructed with less money. The other clear ambition was to open up an alternative way of doing in contrast to what they referred to as the 'solidarity apartheid' installed by the government. The house for all was a bottom-up construction – or better a work of 'auto-construction and reciprocity' as the poster puts it – using available human resources in the camp.

[...]

Over: activisme, huisvesting, bottom-up, ...

https://www.bavo.biz/savorengo-ker-lesson-in-architecture-activism
https://www.youtube.com/watch?v=tRsllzP3Wmk
https://azzurramuzzonigro.com/2020/04/05/savorngo-ker/

International Garden Festival

Festival / USA / 1962 - ...

In the summer of 1926, Elsie Reford (1872-1967) began converting her fishing camp on the Métis River into gardens. Located on the northern part of the Gaspé Peninsula, these are the northernmost gardens in eastern North America.

Known as Les Jardins de Métis or The Reford Gardens, they were opened to the public in 1962. Few gardens have been created in such difficult weather conditions.

At first, Elsie was far from being a gardening enthusiast. Since the early 1900s, she had regularly come to Grand-Métis to fish for salmon. She also enjoyed horseback riding, canoeing and hunting. When surgery for appendicitis interfered with some of these physically demanding activities, his doctor suggested horticulture as an alternative. Elsie was then fifty-four years old. Her adventure began in the summer of 1926, when she developed the concept for her gardens and oversaw the start of their construction. The development of the 20-acre site will take about ten years.

Over: festival, installatie

https://worldlandscapearchitect.com/22nd-international-garden-festival-opens/#.YRtq3d9cJPY
https://jardinsdemetis.com/en/the-international-garden-festival/

Architects without frontiers

Organisatie / Australie - Internationaal / 1998-...

TRANSFORMING LIVES THROUGH DESIGN
Our mission is to improve the built environment of communities in need. We facilitate the design and construction of health, education and community projects in many countries but primarily in Australia and the Asia Pacific region. We work in an interdisciplinary and collaborative way with local partners to deliver design solutions that address long-term community needs.

We believe that architecture can be an ethical tool for social change.

IMPACT
Architects Without Frontiers has helped to transform the lives of over 2000 people in 5 main ways. We have:

- Collaborated with 35 communities to improve their social and physical infrastructure
- Designed and helped build 43 health and education projects in 15 countries
- Partnered with 60 Australian architects in delivering pro-bono design services
- Helped to facilitate funding for 20 projects for communities in need, in partnership with different agencies.
- Trained more than 80 Australian architects and built environment specialists to work in the humanitarian sector

Over: VZW, pro bono, vrijwilligers, ...

https://www.architectswithoutfrontiers.com.au/
https://www.asfint.org/en

Landscape Architects Without Borders

Organisatie / Internationaal / ...

Objective
Landscape Architecture Without Borders aims to provide all humans with healthy and livable environment using integrated design processes that affects the landscape at different spatial and temporal scales. In face of the global crisis caused by mass displacement and urbanization, LAWB seeks to actively cooperate with national and international NGO's, and local government. By making their skills available to interested parties, LAWB will identify and coordinate interventions needed to create safe living conditions for communities at risk. Through our interventions with emergency disaster relief situations we intend to address issues such as ecological disturbance, social instability, inclusiveness, resilience, self-organization, adaptation, and identity.

Activities
Our activities can include: helping re-plan and redesign areas that are recovering from natural disasters and political conflicts affecting not only cherished landscapes but human and non-human homes; giving guidance to governments on how to optimally protect landscapes so as to prevent natural disasters; providing academic expertise to university students and curriculums; running community based workshops and operative sessions; planning and designing projects such as refugee camps plan, landscape interventions in vulnerable and marginalized urban communities, and ecotourism planning and ecologies that help alleviate poverty; studies on the impacts of neo-liberalism on indigenous ecological identity.

Over: VZW, pro bono, vrijwilligers, ...

https://www.iflaworld.com/lawb

DAAS Academy

Studies / Zweden / 1998-...

Decolonizing Architecture Advanced Studies is a series of postmaster courses, public seminars, field studies, publications, and discursive exhibitions that together form a platform for education and research at the Royal Institute of Art in Stockholm. The courses are led by Alessandro Petti, Professor in Architecture and Social Justice and Marie-Louise Richards, lecturer in Architecture, with contributions by guests.

This web platform hosts individual, and collective on-going research projects developed within the framework of the course, Decolonizing Architecture. During the course participants are invited to search and share concepts that emerge from lived experiences and grounded in communities and sites. These concepts, anchored in practice, form a common vocabulary that create the theoretical reference for actions, interventions and guiding principles for research projects. This pedagogical approach is exemplified in the book “Permanent temporariness”, where seventeen site specific research projects are activated by fourteen different concepts: Al masha/Common, Borders, Camp, Confession, Decolonization, Exile, Heritage, Madafeh/Hospitality, Mujawaara/Neighboring, Participant, Profanation, Representation, Returns, Tawtin/Normalization.

Over: kolonisering, dekolonisatie, architectuur, studies, theorie, ...

https://www.daas.academy/about/
Zie ook projecten: http://www.decolonizing.ps/site/wp-content/uploads/2019/04/PT-presentation.pdf

Elective Classification for Community Engagement

Classificatie / USA / ...

Community engagement describes collaboration between institutions of higher education and their larger communities (local, regional/state, national, global) for the mutually beneficial exchange of knowledge and resources in a context of partnership and reciprocity. The purpose of community engagement is the partnership of college and university knowledge and resources with those of the public and private sectors to enrich scholarship, research, and creative activity; enhance curriculum, teaching, and learning; prepare educated, engaged citizens; strengthen democratic values and civic responsibility; address critical societal issues; and contribute to the public good.

Institutions apply to be recognized by the Carnegie Foundation through a particular Elective Classification theme and make extraordinary commitments to that theme. Elective Classifications are not awards. They are evidence-based documentation of institutional policy and practices focusing on areas such as institutional culture and mission, curricular and co-curricular programming, continuous improvement activities, and the recruitment and reward of faculty, staff, and students.

To become a Classified institution requires the investment of substantial effort by participating institutions to provide evidence of the commitment to a special purpose, demonstrated with precision across the breadth of the institution. These Classifications are an institutional recognition given to an individual campus.

Over: Classificatie, erkenning, gemeenschap, ...

https://carnegieelectiveclassifications.org/the-2024-elective-classification-for-community-engagement/

Social Justice Hub

Studentengroep / USA (Univ. of Wisconsin / ...

The Social Justice Hub is committed to connecting UW–Madison students and staff to all social justice-related initiatives in our community through professional and volunteer opportunities, educational and dialogue-based events, comprehensive social justice resources, and intentional partnerships on campus and in our broader community.

Criminal Justice Reform
The Criminal Justice Reform team works to promote awareness and change related to social justice issues in the criminal justice system.

Housing Equity Action Team
Our goal is to unify UW-Madison's campus to the greater Dane County community through education, community and organization partnerships, and initiatives geared towards increasing awareness about housing insecurities.

Food Justice Collective
We are a collective of student-led food justice organizations that seek to connect students and community members with information and access to resources. Through collaboration, we strive to improve food access for all in our communities.

Over: Studentenactie, onderzoek, praktijk - theorie

https://inclusioneducation.wisc.edu/social-justice-hub/about-us/

PA-7: Support for Underrepresented Groups

Studentenwerving / USA (Univ. Louisiana) / ...

The University of Louisiana at Lafayette leads numerous efforts to recruit historically underrepresented and first-generation students. This includes community outreach through the GEAR-UP program, a national strategic partnership supported by a grant from the U.S. Department of Education. While UL Lafayette does not currently have admissions officers with a specific diversity focus, all admissions officers employ targeted strategies to recruit underrepresented and first-generation students. UL Lafayette also cultivates informal partnerships with local minority-serving high schools to offer specialized tours and campus visits for prospective students. Our community college bridge program (the Ragin' Cajun Bridge Program), offers students at South Louisiana Community College and LSU Eunice the opportunity to gain access to UL Lafayette resources, including a student ID card, career services, residential life, tutoring support, library access, and gym access. The cross-enrollment program offers students the opportunity to jointly enroll at SLCC or LSU-E and UL Lafayette while retaining the tuition of their home institution and obtaining credits that apply to full-time enrollment. Since 1972, UL Lafayette has also provided comprehensive academic support through the TRiO programs, a group of federally funded programs that help first-generation and low-income students.

Over: Subsidies, culturele diversiteit, gerichte aanwerving, etc.

https://reports.aashe.org/institutions/university-of-louisiana-at-lafayette-la/report/2021-06-22/PA/diversity-affordability/PA-7/

Design as Protest Collective

Organisatie - Beweging / Internationaal / ...

Design as Protest is a collective of designers mobilizing strategy to dismantle the privilege and power structures that use architecture and design as tools of oppression. Co-organized by BIPOC designers, we exist to hold our profession accountable in reversing the violence and injustice that architecture, design, and urban planning practices have inflicted upon Black people and communities. Design as Protest champions the radical vision of racial, social, and cultural reparation through the process and outcomes of design.

01 Divest & Reallocate Police Funding
02 Cease the Implementation of Hostile Architecture & Landscapes
03 Abolish Carceral Spaces
04 Restructure Design's Relationship to Power, Capital & Our Labor
05 Center Community Leadership In Design & Planning Processes
06 Create, Protect & Reclaim Public Space Through Liberatory Planning & Policy
07 Cultivate Anti-Racist Visions for Affordable & Just Neighborhoods
08 Preserve and Invest in Black, Brown, Indigenous & Asian Cultural Spaces
09 Create Anti-Racist Models of Design Education, Training & Licensing

Over: activisme, protest, inclusie, etniciteit, ...

https://www.dapcollective.com/demands

LED2LEAP

Project (samenwerking) / Internationaal / 2016-...

The LED2LEAP project aims to bring a new way of thinking and acting into relevant university curricula in order to prepare the future generation of landscape architects, planners, architects and designers for their role as democratic leaders for sustainability. There is an urgent need for transformative competence at all levels of society since the challenges for our communities are growing across Europe. Powerful driving forces such as the globalization of work, climate change, digitalization, demographic ageing, migration, individualization, biodiversity loss and unequal resource distribution are not resolvable within the framework of election periods and sector-specific policies.

The project goals will be achieved by the following activities:

- Development, testing and documentation of the LED2LEAP methodology in partnership with local communities
- elaboration of a European professional development certificate for democratic landscape professionals
- a series of blended learning activities combining student engagement in local 'LED2LEAP Living Labs'
- international reflection in the LED online course and international mobility of staff and students to one of the university's 'LED2LEAP Living Labs' in the framework of three intensive study programmes.

Over: educatie, democratie, inclusie, participatie

https://ledwiki.hfwu.de/index.php?title=Strategic_Partnership_LED2LEAP

Community Design Centers

Organisaties / Amerika / 1950/1960 - ...

Community Design Centers (CDCs) emerged in the context of the US civil rights movement and the women's liberation movement of the 1950s and 1960s, generally providing technical and design advice to communities who could otherwise not afford it. The political climate at the time led planners, architects and designers to view themselves as advocates for those excluded from the design process, and to see urban planning not as a technical or bureaucratic issue but as a political one. Paul Davidoff's concept of 'advocacy planning' was influential in this characterisation of architecture and urban planning as an engaged and participatory process of positive social change. Within architecture in particular, this concern was widespread and can be seen as a reaction to the mechanised and technological tendencies of Modernism.

Whilst state funding was available at the beginning, by the 1970s the political climate had changed and public programmes were withdrawn. Those groups who had initially relied on this now became non-profit, voluntary organisations. Today, CDCs cover a broad political spectrum, while some still have a radical politics, others are closer to the neo-conservatism of movements such as New Urbanism. CDCs share a common aim to engage local communities in the design and development process. They do so through community participation and mobilisation against imposed master-planning and regeneration strategies.

Over: Activisme, politiek, gemeenschap, planning als dienst, ...

https://www.spatialagency.net/database/community.design.centres.cdcs

Rebuild By Design

Wedstrijd / New Mexico (USA) / ...

As the world faces rising populations, mass migration, climate change, social injustices, and economic challenges, communities can't afford to wait until after the next crisis to plan for the future. Through regional competitions, local engagements, research and policy, Rebuild by Design is reimagining the way communities find solutions for today's large-scale, complex problems by creating collaborations across communities and governments. Rebuild convenes global expertise, with regional leadership, and community stakeholders to gain a better understanding of how overlapping environmental and human-made vulnerabilities leave communities at risk. Rebuild's core belief is that through collaboration our communities can grow stronger and better prepared to stand up to whatever challenges tomorrow brings.

- REGIONAL COLLABORATIONS: RbDhas implemented two large scale regional design competitions to address resilience challenges.
- PLACE BASED INITIATIVES: RbD works with localities to create true partnerships between local governments, communities, and diverse stakeholders. Through a collaborative process, Rebuild's initiatives address site-specific, community-wide, or policy challenges.
- RESEARCH AND POLICY: RbD researches and develops policies to create a better understanding of a challenge, and to catalyze local and regional investments in climate adaptation.
- EDUCATION: Rebuild engages academics and climate resilience practitioners from multiple disciplines through its Resilient by Design University (RBD_U) program.

Over: Universiteit, postkolonialisme, gemeenschap, laag inkomen, gelijkheid, inclusie, ...

https://www.rebuildbydesign.org/about/#who-we-are

Landscape Biënnale
Evenement / Barcelona (Spain) / jaarlijks

From European to International Biennial of Landscape Architecture

After been recognized at European level, and after the first seven editions: ""Refent paisatges" (1999), "Jardins insurgents" (2001), "Només amb natura" (2003), "Paisatge: un producte / una producció" (2006) , "Tempesta i ímpetu" (2008), "Paisatges Líquids" (2010) and "Biennal versus Biennal" (2012); There was a turning point in the ninth edition, which brought us closer to new landscape realities in the world through the internationalization of its Rosa Barba Landscape Award. The announcement was consolidated with the following editions "Un Paisatge per a tu" (2014) , "Tomorrow Landscape" (2016) and "Performative Natures" (2018). Now it becomes an excellent diffusion tool relevance in landscape project interventions.

Over: presentatie, biennale, wedstrijd, ...

https://landscape.coac.net/en
http://www.coac.net/landscape/default_eng.html

Rosa Barbara Award

Wedstrijd / Europa / ...

Rosa Barba has become the most renowned prize for landscape architecture in Europe. It is organized within the European biennial of landscape architecture that goes on every 2 years in Barcelona. For more details please visit website of the biennial.

The Rosa Barba International Landscape Prize, by Fundació Banc de Sabadell, forms part of the International Landscape Biennial of Barcelona, that will take place in Barcelona, on the next 29th,30th September and 1st October. After closing the submission of landscape projects and planning created around the world since 2011 to 2016, the International Jury has selected 10 finalists: [...]

There will be one prize with a prize of 15,000 euros which will be presented during the symposium. The International Landscape Prize Rosa Barba, by Fundació Banc de Sabadell, is granted only to a work. In case of ex aequo, the prize will be divided among the winners. It will not be declared null under any circumstances. The winner and finalists will present their projects during the symposium that will take place on the 29th September 2016. The projects selected by the International Jury will be published in the catalogue of the 9th Biennial and displayed on the Rosa Barba Prize exhibition, by Fundació Banc de Sabadell and published in the web Biennial ATLAS.

Over: wedstrijd

https://www.oasejournal.nl/en/Issues/98/Incompletecartographies
http://www.coac.net/landscape/default_eng.html

Nieuwstedelijke grond
Kunstenpunt / Brussel / 2020

Wat zijn vandaag de (nieuwe) ruimtes van stedelijke creatie? We verkennen de stad door de ogen van een outsider die, met hulp van gidsen, plekken en mensen in kaart brengt.

> "Strolling where the mood takes us, rather than relying on a fixed direction or restoring some form of central identity or norm for the arts." - Geert Opsomer

Eén van de kerntaken van Kunstenpunt is het monitoren van evoluties in de kunstenpraktijk en het in kaart brengen van een mogelijke toekomst.

In onze steden zien we heel wat plekken waar interessante kruisbestuivingen plaatsvinden. Op welke manier ontstaan deze nieuwe plekken? Wie maakt er deel van uit en wie niet? Welke dynamieken zijn er aan het werk? Welke allianties worden er gesloten?

Met Nieuwstedelijke Grond willen we een verkenning maken van wat vandaag territoria zijn van nieuwstedelijke creatie. De Landschapstekening die we in 2014 maakten stelt: 'Imagine the arts field in Flanders as a city'. Voor Nieuwstedelijke Grond draaiden we het perspectief om: 'Imagine the city as an arts field.'

Over: Ruimte voor kunst, zachte cartografie, ...

https://www.kunsten.be/nu-in-de-kunsten/over-nieuwstedelijke-grond/

Right to Roam

Organisatie - campagne / Engeland / ?

The majority of the English countryside is out of bounds for most of its population. 92% of the countryside and 97% of rivers are off limits to the public. In all but one tenth of the English landscape, to wander off the footpath, to swim in a river, to explore and educate ourselves about our countryside, can leave us branded a trespasser and expelled from the land. This is neither fair nor reasonable, and in a time where the need to reconnect with nature is more urgent than ever, it is not sustainable. The law must be changed.

[...]

At the end of the Second World War, the Attlee government looked into granting a full Right to Roam in England, similar to that of Scotland today. Alongside the welfare state, state pensions and the National Health Service, full access to the countryside was proposed as a corollary to the NHS, to offer the English a way to prevent illness before the need for the cure. Of all the proposals for this post-war new order, the Right to Roam was deemed a step too far by the landowners in the House of Lords, and rejected in favour of the National Parks plan. In today's post-lockdown society, now, more than ever, the time is right to renew that initial vision, and open up more of the English countryside to the public. We need to alleviate the pressure on the National Health Service by opening up the Natural Health Service, by giving people access to the natural healing properties of the countryside, the health benefits that come with the visceral experience of nature, with access to open space.

Over: activisme, juridische strijd, publieke ruimte, recht op landschap, toegangkelijkheid, ...

https://www.righttoroam.org.uk/

Tunnel onder hek rond Blaarmeersen

'de Gravers' / Gent / 2023

“Vannacht werd het hek rond de Blaarmeersen ondertunneld”, laat een groep die zich ‘de gravers’ noemt weten aan onze redactie. Het gaat om een protestactie tegen het hek rond de zwemzone. Dat ging vorige week voor het eerst dicht, bij de start van het zomerseizoen. Wie het strand op wil, moet zijn identiteitskaart laten scannen aan de toegangscontrole. In een van de hoeken van het terrein groef de groep in de nacht van vrijdag op zaterdag een tunnel onder het hek. “Wie is de mol? Enkele bezorgde burgers of het zogezegd ‘liberale’ stadsbestuur dat de samenleving ondergraaft met crypto-racistische maatregelen?”, zeggen ze.

“Wij verontschuldigen ons dat onze alternatieve toegangspoort nog niet rolstoeltoegankelijk is. Verder moedigen we iedereen aan ze te gebruiken.” De boodschap is duidelijk: “We gaan eronder of we gaan erover, maar wij accepteren geen hek rond openbaar terrein.”

Beheerder Farys is op de hoogte van de tunnel en laat weten het nodige te doen. “Zolang er een hek staat, zullen we zorgen voor alternatieve manieren om binnen te kunnen”, zegt een van de actievoerders. “Mogelijk blijven we tunnels graven tot het weg is of open blijft staan. We hebben geen boodschap aan de argumenten voor het hek, dit is niet de oplossing.”
Over: activisme, toegankelijkheid, rechtvaardigheid ...

Zie ook: de bredere discussie rond dit hek, dat een deel publieke ruimte ontoegankelijk maakt, en slechts openstelt voor een select (betalend) publiek.

https://www.nieuwsblad.be/cnt/dmf20230527_93174867

Plantactie BOS+

Actie / Oudenaarde / 2023

Een 100-tal bosactivisten hebben afgelopen nacht in Oudenaarde bomen aangeplant op een braakliggend terrein van 1,43 hectare van de Vlaamse Waterweg. De actie werd georganiseerd door BOS+, een vereniging die zich inzet voor meer en beter bos.

Tegen 2024 wil bevoegd Vlaams minister Zuhal Demir (N-VA) samen met heel wat organisaties 4.000 hectare bijkomend bos realiseren. "Maar we zitten nog lang niet op kruissnelheid om die doelstellingen te behalen", gaat De Somviele verder. "De zoektocht naar grond is vandaag hét struikelblok om tot realisaties te komen. Tegelijkertijd bezitten een aantal Vlaamse administraties duizenden hectare bebosbare gronden, maar bougeren ze niet om nieuwe bossen mee te helpen realiseren. Daarmee saboteren ze de doelstellingen van hun eigen overheid. Met deze actie stelt BOS+ deze schizofrene situatie aan de kaak en roept ze op tot actie."

De organisatie bewandelt met deze actie het pad van de burgerlijke ongehoorzaamheid. "BOS+ is bereid om daarvan de juridische gevolgen te dragen omdat we vinden dat het maatschappelijk belang van onze actie primeert op wat we zouden kunnen verliezen."

Over: activisme, kritiek op beleid, politiek, burgelijke ongehoorzaamheid, vergroening, ecologie, ...

https://bosplus.be/nieuws/ongehoorzaam-om-gehoord-te-worden/
https://www.vrt.be/vrtnws/nl/2022/12/06/bos-plant-illegaal-bos-op-grond-van-vlaamse-waterweg/

Instant Grammification

Fenomeen (o.a. Assemble Studio speelt hierop in) / Wereldwijd / ...

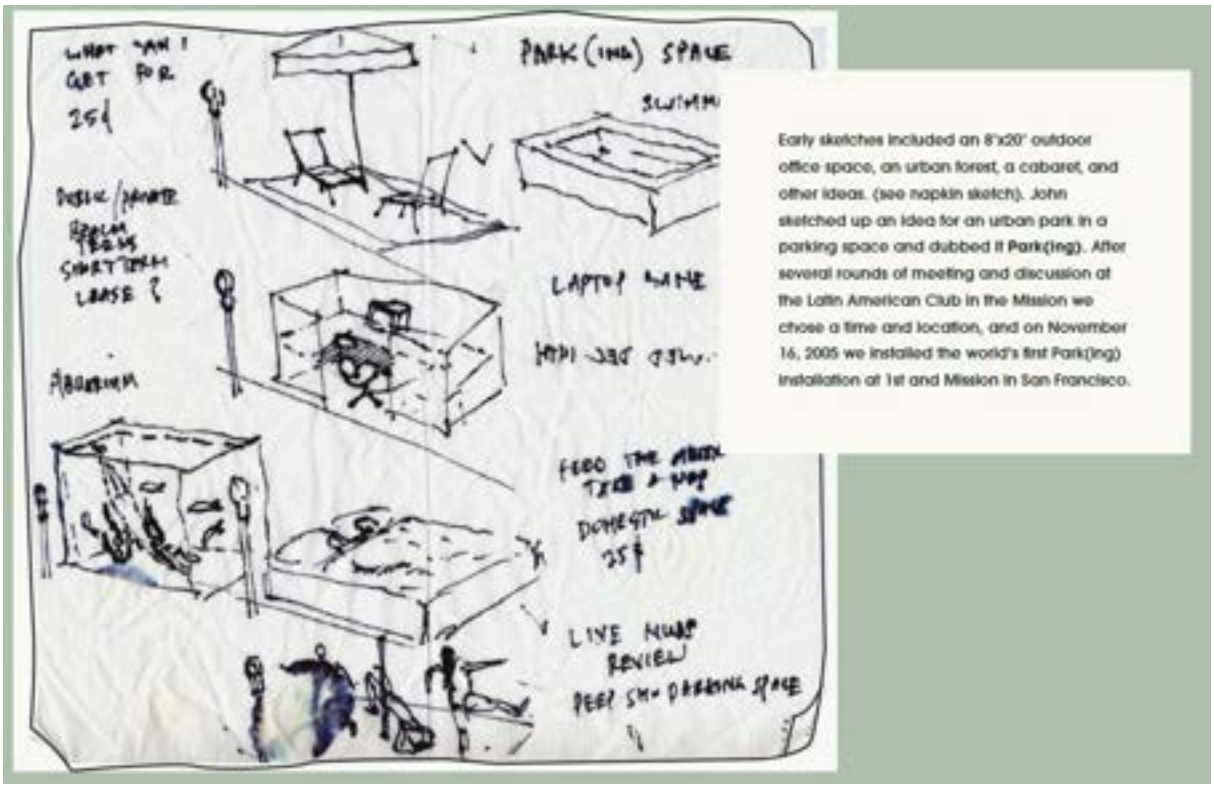
If you're on Instagram there's a decent chance you've seen a picture of this particular building called the Yardhouse. The Yardhouse was designed by the London-based architecture collective Assemble. The designers had just moved into their first studio in the Stratford neighborhood and they wanted to build something on the empty yard out front, a collaborative workshop for designers and artists. It was intended to be the new model of affordable workspace.

[...]

Alexander says that when designers rely too heavily on platforms like Pinterest for inspiration, they can get stuck in this derivative loop. By focusing on digital trends designers lose track of livability, workability, and climate—the kinds of things you can't capture with simply a photo. Joe Halligan from Assemble says that as a designer it's impossible not to think about how something you make will be photographed saying, "I think you have to be aware that when you've finished [a] building [...] most people will view it through the image. And so do you then pander to that? Or do you still ensure ... the kind of main focus is on the person who visits the building and experiences it?"

Over: architectuur, beeldmaatschappij, gebouwen voor fotografie, ...

https://99percentinvisible.org/episode/instant-gramification/



Park(ing) day

Evenement / Wereldwijd / jaarlijks

Inspired by Gordon Matta Clarke's Fake Estates project, Matthew, John and Blaine - the group that would become Rebar - began seeking niche spaces in San Francisco. We began discussing parking spaces in San Francisco and determined that at the curbside meter rates, a parking space was an incredibly cheap piece of San Francisco real estate. Furthermore, in researching the SF Parking code, we determined that it was not illegal to put something other than a car in a parking space. Calculating that between 20-30% of San Francisco's land area was streets, and that minus the sidewalk, 70-80% of that space was dedicated to vehicle movement and storage, we began to discuss ideas for more useful ways of occupying this precious part of San Francisco's public realm.

Careful to document the installation with photos and video, shortly after the intervention, Andrea Scher, Matthew's former partner, was kind enough to post images of the piece on her website. Soon thereafter we began receiving expressions of interest from people around the globe interested in recreating the piece. John suggested that we create an Ikea-like how-to-manual describing the ethics and the process of creating the piece and we invited anyone anywhere to use it. Using the How to Manual as a guide, Park(ing) installations began to appear around the globe.

Over: activisme, parkeren, publieke ruimte, evenement, ...

https://www.myparkingday.org/about

Guerilla Gardening

Beweging / Wereldwijd / ...

Five years ago I became a guerrilla gardener. I stepped out into the world to cultivate land wherever I liked. The mission was to fight the miserable public flowerbeds around my neighborhood. Until then I had always lived, more or less, on the right side of the law.` I had recently moved to a high-rise flat on a bleak roundabout in south London – an area notorious for its labyrinth of pedestrian underpasses, garish pink shopping centre and traffic volumes to rival Britain's busiest motorways. It is the kind of environment that drives people to crime. My crime was gardening on public land without permission and battling whatever was in the way.

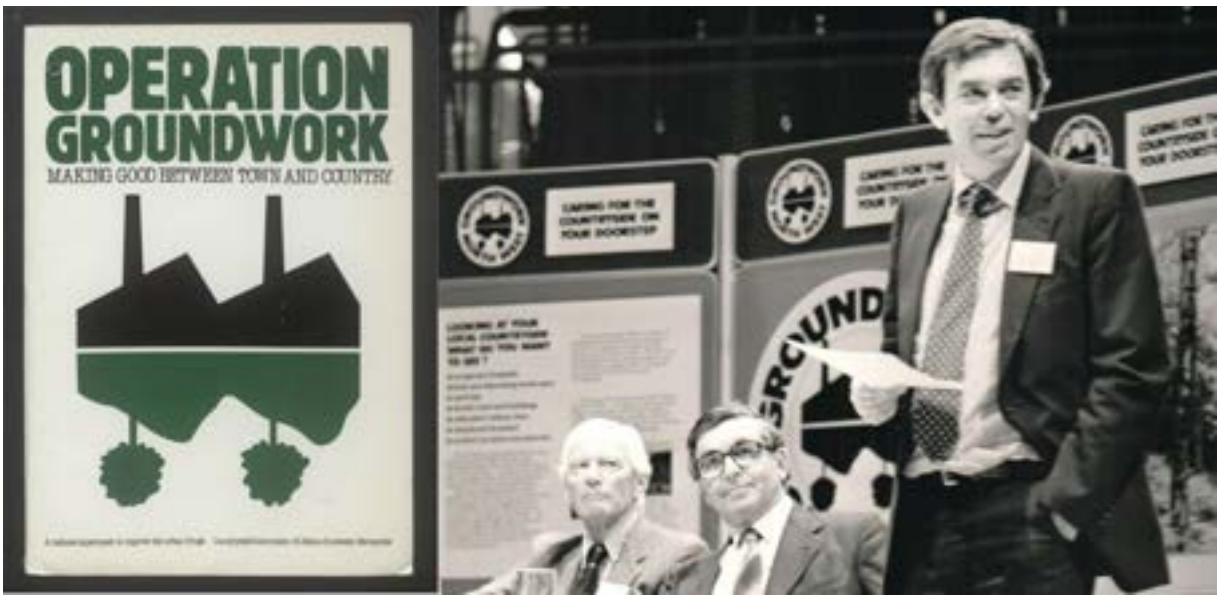
[...]

This handbook has been compiled from my experience of guerrilla gardening and that of guerrilla gardeners around the world. Radical and reticent, active and retired, successes and failures – they have all shaped these pages. I have also drawn on the documented advice of 'conventional' guerrillas, whose analysis of strategies and tactics can be applicable to our fight. The debate and instruction goes well beyond gardening. To succeed a guerrilla gardener needs to know more. Do not be daunted: read on.

Over: activisme, burgerlijke ongehoorzaamheid, tuinieren, ...

https://landscapetheory1.wordpress.com/2009/01/01/guerrilla/

ORGANISATIES, BUREAUS & PERSONEN



Groundwork

Groundwork - U.K. - 1981-...

The principle of creating dynamic partnerships for action is still at the heart of our approach.

'Join the FROGs' was the rallying cry when Groundwork first began changing places and lives in St Helens on the edge of Merseyside in 1982. 'Friends of Operation Groundwork' (the FROGs) were a vital part of the model for a new organisation testing out a new way of tackling some new – and some very old – problems.

Those friends came from the local community but also included local businesses, schools and all the organisations and agencies that had an interest in improving the physical and social fabric of areas hit by multiple challenges. The driving force behind Groundwork was the late John Davidson, an inspirational environmental thinker working at the time for the Countryside Commission. John died in 2012, but his vision of Groundwork – start local, put the right tools in people's hands, engage with everyone who has a stake in a place and address as many issues as possible with the same investment – holds true.

> "It's the way we do things that matters most – achieving results through people. This means working with our partners in a way which empowers them and helps them achieve their objectives."

Over lokaliteit, over verantwoordelijkheid, over binding, over rechtvaardigheid, over participatie

https://www.groundwork.org.uk/about-groundwork/our-history/

TAAT

TAAT - Maastricht (Nederland) - ...

TAAT operates as a performative spatial practice in between the fields of architecture, performance and artistic research. The core of our work is the project HALL33, a building that is a theatre play, and a theatre play that is a building. HALL33 facilitates encounters between audience members, institutions, practitioners, researchers and students and has been unfolding as 'rehearsals through space' from 2012 until now. All projects initiated by TAAT are framed within an open source methodology that is based on collective learning-by-doing approach.

"TAAT's work is situated in the interdisciplinary terrain of socially and spatially engaged artistic work that takes place in, and explores, urban public space and its social conditions. Operating 'outside' or 'in-between' the established fields of art, theatre and architecture, TAAT's work is a form of critical spatial practice: they use the performativity of space to mediate intersubjective interaction, questioning disciplinary procedures and working through a collective and distributed understanding of authorship. Common to socially engaged art and performance practices their work provides opportunities for embodied social interaction and exchange."
(Andrew Filmer, ConferencePaper IFTR 2019)

Over rollen en taken, over kunst en architectuur, over beleving en relationele, over positie

https://www.facebook.com/taatprojects/about/?ref=page_internal
https://taat-projects.com/archive

ImprovEverywhere
Bureau - (USA) - 2001-...

Improv Everywhere is a New York City-based comedy collective that stages unexpected performances in public places. Created in August of 2001 by Charlie Todd, Improv Everywhere aims to surprise and delight random strangers through positive pranks.

Over the past 19 years, we have staged hundreds of projects involving tens of thousands of undercover performers. Highlights include making time stop at Grand Central Terminal, giving Best Buy 100 extra employees, and letting random strangers conduct a world class orchestra in the middle of Manhattan.

Bv.: https://improveverywhere.com/2010/06/08/the-tourist-lane/

Over rollen en taken, over publieke ruimte, over beleving, over events,

https://improveverywhere.com/about/

Urban Gorillas

Bureau - Nicosia (Cyprus) - ...

Urban Gorillas is an NGO based in Nicosia, Cyprus that is run by a multi-disciplinary team of urban enthusiasts who envision healthy and socially inclusive cities. We came together in 2013 to create projects and actions that bring new energy and inspire change in city spaces. Our team has a vivid interest to transform public spaces into lively, innovative and inclusive hubs, to cultivate civil society and to impact policies.

At a time when approximately half of the world's population are city dwellers, having a positive impact on our public spaces and making city life more sustainable has become evermore important for maintaining creative and healthy cities. The increasing global movement of people towards urban areas augments the need to create public spaces for interaction and intercultural dialogue.

Doen onderzoek, workshops, pop-ups, documentaires, lezingen, community dinners, ...

Over rollen en taken, over publieke ruimte, ...

http://urbangorillas.org/

Space Lab

Bureau - Antwerpen (België) - ...

SPACE-LAB.be is een onafhankelijk onderzoeksbureau voor ruimtelijke kwaliteit. Wij hebben een bijzondere aandacht voor veeleisende gebieden en maatschappelijke verbeteringen.

SPACE-LAB.be ijvert voor meer open, leefbare en verweven ruimte met nadruk op duurzaamheid, collectiviteit en respect voor het landschap. Via een integrale aanpak creëren we win-win-situaties voor alle betrokkenen. We hanteren een directe communicatie, durven vooruitstrevend te zijn en maken inspirerende ontwerpen met het oog op de generatie van morgen.

Onze interesse is veelzijdig: we tekenen onder andere masterplannen en begeleiden het planproces op de verschillende schaalniveaus. We schrijven ruimtelijke visies, maken structuurschetsen en ondersteunen cohousingprojecten. We ontwerpen collectieve woonwijken, nieuwe dorpscentra, duurzame bedrijventerreinen en herbestemmen verlaten industriële sites en verouderde kantoorparken.

SPACE-LAB.be is doelbewust opgezet als een kleinschalige onderneming. Zo kunnen we snel handelen en processen opzetten op maat van elke opdrachtgever.Particulieren, ontwikkelaars en overheden kunnen bij ons terecht tijdens hun zoektocht naar een optimale ruimtelijke organisatie of ontwikkeling.

Over rollen en taken, ...

https://space-lab.squarespace.com/over

Gap Filler

Bureau - Christchurch (Nieuw Zeeland) - ...

We implicitly and (sometimes explicitly) remind people of their rights and responsibilities as citizens charged with keeping communities, towns and cities alive and thriving – and we provide more accessible opportunities for people to participate. Interventions are developed and realised by engaging with the people who care about the place.
Gap Filler identifies a social need, a desire that requires a different 'take', a new perspective, a twist on the familiar that attracts people to participate. Through participation, needs are met, citizens are seen and heard, and the status quo is challenged in such a way that people come back for more, expect similar experiences, or are motivated to participate in future projects.
Gap Filler wants people to be vocal and visible with respect to how they are represented in the places they live and work.
We want to independently or collaboratively engage citizens in experiences of/in/with their places that has them say: "This is us – this is who we are; we are active decision-makers in our communities; we play in the streets; we are willing to try something new, in public, and we do that because we see others doing it as well. We seek the communal experience because it makes us feel good; we are alive to ourselves and where we live. These experiences encourage us to seek out more of them; they encourage us to ask for more, to ask 'Why not?', to expect that our cities, our streets and our public realm represent and reflect us, in all our beliefs and cultures."

Over rollen en taken, over sociale verantwoordelijkheid, over gemeenschap, over democratische procesvoering, ...

https://gapfiller.org.nz/

Endeavour

Bureau - Antwerpen (België) - ...

Everyone can become a city maker and participate in creating a better, healthier, inclusive and sustainable environment. Through process facilitation and research we connect citizens, administrations, and other disciplines in shaping masterplans, policy and climate plans. To inspire and empower citizens, we proactively initiate campaigns and experiments. To share experience, methods and tools, we engage in scientific research, teaching, writing, and publishing.

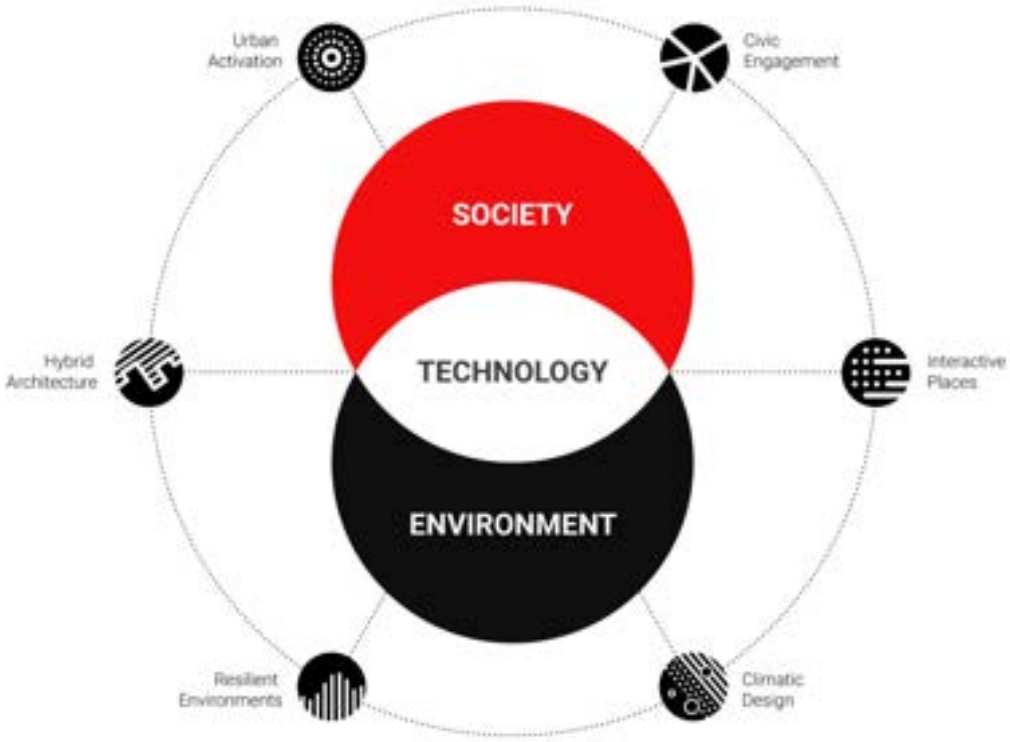
Why? As our cities and spatial environments are dynamically transforming and expanding, we are confronted with urgent demographic, ecological and social challenges. Endeavour believes it is our responsibility as spatial professionals to provide the right frameworks to collectively face these challenges.

This requires us to radically rethink the way space is produced and organized. To reinvent or adapt the existing methods, processes and systems to design, plan, program and manage our environments. To develop a better understanding of how spatial environments are used, experienced and understood.

To include the knowledge of citizens and different professions, and to amplify voices which have remained silenced in the spatial debate. Endeavour works hard to help create the stage for an open dialogue on our collective future.

Over rollen en taken, over onderzoek, over activisme, over publiek debat, ...

https://endeavours.eu/together



Ecosystema Urbano

Bureau - Madrid (Spanje) - 2000-...

'Social Environmental Design'

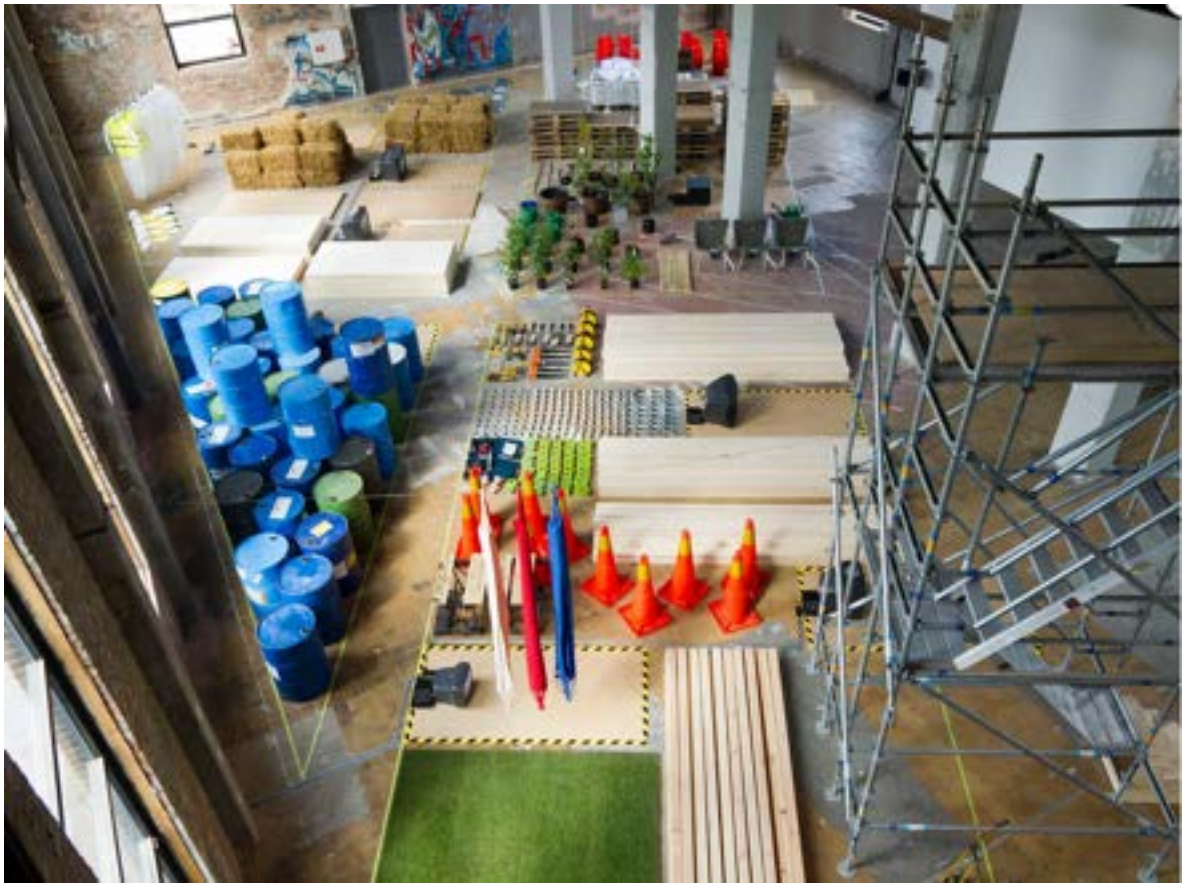
Civic Engagement. We adopt and develop physical and digital tools and methodologies for participation, that favor interaction, empowerment, and social relations. Our projects develop in parallel a technical design process and a social or participative one with activities of listening, communicating, learning, innovating and transforming action. We apply this toolkit both when planning on a territorial scale as to the scale of public space. Participation is a way to enable the creation of more democratic, inclusive and open ended environments.

Resilient Environments. To establish a lasting and mutually beneficial relationship with our environment it is necessary to understand how places and communities will respond over time, both in critical times and in long-term ever-changing scenarios. To this end, we bring a flexible way of thinking about how design and creativity can help to cope with urban vulnerabilities and threats. Combining technical interventions with a social agenda, our work helps to build resilient communities around the principles of participation and environmental education.

...

Over rollen en taken, over onderzoek, over sociale verantwoordelijkheid,

https://ecosistemaurbano.com/what-we-do/



Stealth.Unlimited

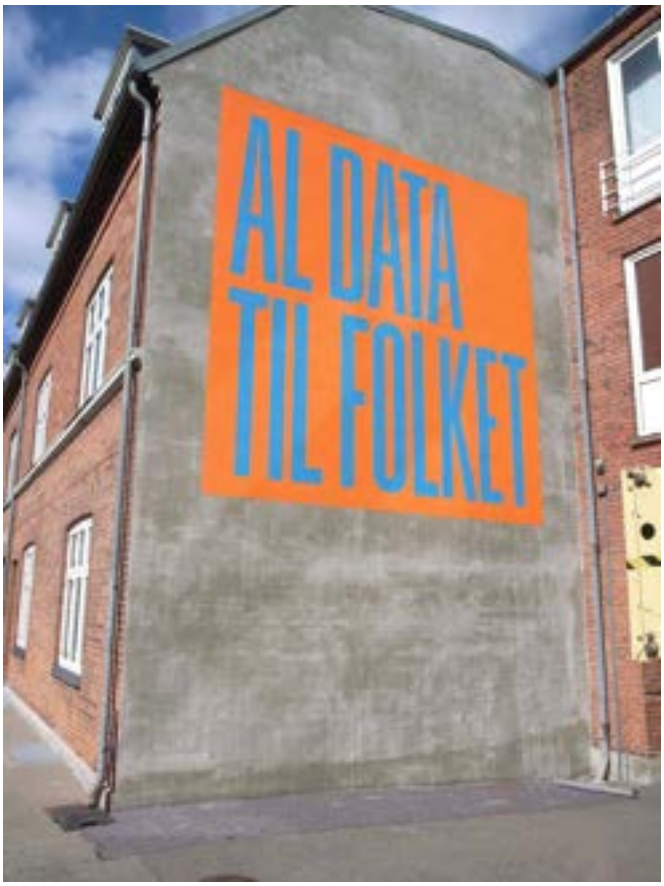
Bureau - Madrid (Spanje) - 2004-...

STEALTH.unlimited was founded by Ana Džokić and Marc Neelen in Rotterdam in 2000 with the aim to probe and expand what architectural engagement can be. Projects range from the development of future scenarios to the production of space in a more conventional sense, and from art installations to productive exhibitions. They understand their work as challenging the 'responsibilities and capacities of architecture in contemporary societies'. One of their key interests is common space, space that is neither private nor public but collective space that asks for personal engagement, and the development of conceptual and creative devices that allow common space to emerge. As architects they see themselves as actor amongst many other actors who can use their skills and capacities to open up otherwise inaccessible or incomprehensible processes to others thereby questioning the possibilities and potential of citizen engagement and empowerment.

...

Over rollen en taken, over onderzoek, over sociale verantwoordelijkheid, evenementen, publicaties,

https://www.spatialagency.net/database/where/social%20structures/stealth.unlimited
https://stealth.ultd.net/



Superflex

Bureau - (Denemarken) - 1993-...

SUPERFLEX is an expanding collective of humans and non humans working with an expanding idea of art. SUPERFLEX wants to apply the agency of the artist to all beings. SUPERFLEX practices art as a human activity aiming to embrace non-human perspectives and move society towards interspecies thinking and living, beyond the end of the world as we know it.

Originally founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen, SUPERFLEX studio is today composed of members from very diverse backgrounds. As an expanding collective, SUPERFLEX facilitates and urges the collaboration of others, bringing participation to the extreme. For SUPERFLEX, the best idea might come from a fish.

In a span of 30 years SUPERFLEX made energy systems challenging the powers that be, paintings portraying a hallucinatory economy, toilets as structures of power, sculptures as fish penthouses, three-seater swings to celebrate collectivity, beverages to refresh the idea of self-organisation, lamps igniting the discussion of copyright and contracts to explore the possibilities of prohibition. Artworks emerged as open source beer, hypnosis sessions, plant nurseries and tapestries. Media has followed ideas.

Over rollen en taken, over kunst, over participatie

Zie o.a. ook Superkilen

https://superflex.net/works/we_are_all_in_the_same_boat

Jeanne Van Heeswijk

Persoon / Bureau - Rotterdam (Nederland) - ...

Jeanne van Heeswijk is an artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local”. Her long-scale community-embedded projects question art’s autonomy by combining performative actions, discussions, and other forms of organizing and pedagogy in order to assist communities to take control of their own futures.

Over rollen en taken, over kunst, over participatie

Zie o.a. boek: Spatial Practices: Modes of Action and Engagement with the City
Zie o.a. Public Faculty's (leren in de stad)

https://superflex.net/works/we_are_all_in_the_same_boat

Gehl (Jan)

Persoon / Bureau - Kopenhagen (Denemarken) - ...

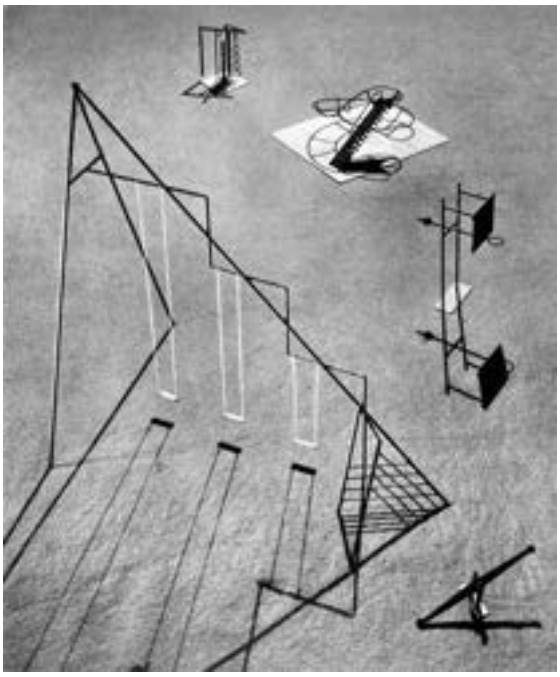
At Gehl, we're committed to actively creating the future we want to live in. We're continually building upon our understanding of life, form, and shared urban systems, to deliver even greater impact on equity, health, and sustainability. We want a future where people have control over their health and where inclusive neighborhoods and places are designed to make it easy for people to take meaningful climate action.

...
We design for equity by:
Making people visible through public life data and thereby enabling better strategies, planning, design, and decision making.
Connecting people to opportunities and programmed design solutions and homes that are affordable.
Ensuring accessibility, inclusion, upward social mobility, and diversity by engaging with people and co-creating urban strategies and design of new spaces and neighbourhoods.
...

Ook: sustainability, health, ...
Zie o.a. boeken: life between buildings, cities for people, how to study public life, ...

Over mensgericht ontwerpen, over omgevingspsychologie, over gelijkheid en toegankelijkheid,

https://gehlpeople.com/purpose/



Isamu Nogushi

Persoon - (USA) - ...

Isamu Noguchi (1904–1988) was one of the twentieth century's most important and critically acclaimed sculptors. Through a lifetime of artistic experimentation, he created sculptures, gardens, furniture and lighting designs, ceramics, architecture, and set designs. His work, at once subtle and bold, traditional and modern, set a new standard for the reintegration of the arts.

Zie o.a. imaginary landscapes, en zijn invalshoek voor speelpleinen,

Over kunst, over rollen en taken, belang van esthetiek,

https://www.noguchi.org/isamu-noguchi/biography/biography/

Stadlücken

Bureau - Stuttgart (Duitsland) - ...

Stadtlücken sind für uns potentielle Angriffspunkte und Möglichkeiten, in einer verspekulierten Stadt dennoch Initiative zu ergreifen. Wir sehen darin die Chance, für gemeinsamen Raum und für das Recht auf Stadt ein Bewusstsein zu schaffen. In unserem dichten gesellschaftlichen System – man denke nur an all die Verordnungen oder Konsumzwänge – wollen wir Lücken im Stadtsystem finden, sichtbar machen, ins Bewusstsein rücken, den ungenutzten Raum öffnen und diesen für Menschen sowie deren Bedürfnisse zugänglich und gemeinsam nutzbar machen. Lücken sind für uns Baulücken, Zeitlücken, Soziale Lücken, Rechtliche Lücken, Kommunikationslücken, und Wissenslücken. Privater Raum bedeutet, dass der Austausch an die verfügbaren monetären Ressourcen und den Zugang zu Netzwerken gekoppelt ist und nur das Geld unser Zusammenleben bestimmt. Öffentlicher Freiraum in einer Stadt bedeutet im Gegenzug, dass man sich hier austauschen, kennenlernen und unser Zusammenleben immer wieder aushandeln kann.

Over inclusie / participatie / toegankelijkheid / rechtvaardigheid

http://www.stadtluecken.de/

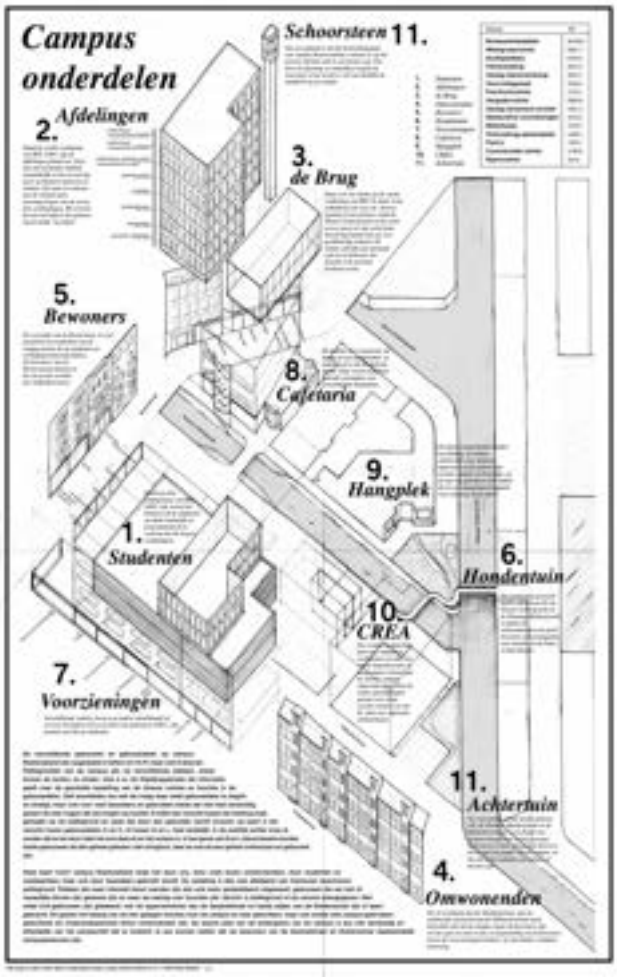
vzw Plasactie

Vereniging - Gent - 2004-...

Plasactie VZW is een Gentse vereniging die sinds 2004 in haar thuisstad Gent onvermoeid strijdt voor gelijke sanitaire rechten tussen vrouwen en mannen. Haar strijd resulteerde in 2014 eindelijk in gratis toiletten voor vrouwen en mannen op de Gentse Feesten, één van de bekendste stadsfestivals met internationale faam. Ondanks een aantal werkpunten is Gent het schoolvoorbeeld in België en de naburige landen als het aankomt op het streven naar sanitaire gelijkheid tussen vrouwen en mannen. Onze stad is ook de enige stad die tenminste over het sanitair problematiek denkt en zelfs een permanent sanitair beleid heeft. Dat is een reden te meer om de strijd tegen het sanitair seksisme over de grenzen van Gent heen te voeren en naar een hoger niveau te tillen, want sanitaire ongelijkheid is een internationaal probleem: van Indische vrouwen die door gebrek aan sanitaire voorzieningen naar afgelegen plekken gaan om hun behoefte te doen met het risico op verkrachting, tot Nederlandse vrouwen die voor wildplassen beboet worden omdat ze volgens de rechter in mannenurinoirs moeten plassen als de nood het hoogst is.

Over gelijkheid, gender

https://www.plasactie.be/nl/home/



Dear Hunter

Bureau - 'S Gravenhage (Nederland) - ...

We're a cartopological research practice and produce alternative maps and atlases through qualitative fieldwork. Being a 'Dear Hunter', referring to the behaviour and methods of hunters, means that we thoroughly immerse in situations in order to understand them completely, mostly by living and working on-site for relatively long periods of time.

Working on-site as hunters, we collect a lot of data and information. Compare it to the work of an anthropologist, for example. Just gathering information and writing long passages about it doesn't lead to a clear image or the exploration for new possibilities. Therefore, we use cartography to make our research approachable and usable for our clients. We map our research in hands-on maps and atlasses providing an essential layer of information for decision makers.

Over rollen en taken, over methodologie,

https://dearhunter.eu/about-dear-hunter/

SpaceMakers
Bureau - Brighton (Engeland) - ...

We create radical, bottom-up regeneration projects, which aim to get inside the machinery of urban regeneration, and use it for good instead of evil.

We specialise in reactivating dead buildings and dead spaces, harnessing unused potential in a community, and creating projects that address the economic and social issues that are causing the problem in the first place.

We work with local authorities, private developers, architects and community groups. Our work has produced new cultural infrastructure and interventions across the country, and been featured across the national press.

Spacemakers is led by Matt Weston and Tom James, and was founded by Dougald Hine.

Over sociale problematieken, rollen en taken, ...

http://www.spacemakers.info/

Onkruid Studio

Bureau - België - ...

Onkruid believes public space is the reflection of society and its collective culture. We want our projects to redevelop that public space to positively reshape the cities & world we live in. We collaborate with companies, organizations and cities through empathy, creativity and sound judgement. We specialize in designing identity, creating momentum & building experiences.

Onkruid is an interdisciplinary team combining expertise in architecture, public policy, marketing, music & culture to further develop the creative context of our cities. Onkruid develops actions, interventions or events that unite people & cultivates parts of the social wasteland.

Over rollen en taken, over sociale problematieken, over culturele belangen, ...

https://onkruid.studio/

Bureau Devet

Bureau - Pajottenland (geen duidelijk adres) - 2020-...

DEVET is a practice for gentle power and radical imagination, founded by Annelys de Vet (1974, NL) who is a Belgium based designer, educator and researcher. De Vet is currently a PhD candidate at ARIA, a practice-led doctoral study at Sint Lucas School of Arts and University Antwerp, where she researches the conditions of design pedagogy to counteract oppression and injustice through the act of design. She edited 'Design Dedication' (Valiz, 2020) a publication on adaptive mentalities in design education, and headed the MA in Design 'Think tank for Visual strategies' at the Sandberg Instituut in Amsterdam till 2019. There, the new temporary MA course 'Disarming Design' has been initiated by De Vet, which is committed to design practices in situations of oppression acting on the overlap of design, crafts, politics, pedagogy, community and activism - starting september 2020. She co-founded the thought provoking design platform 'Disarming Design from Palestine' generating useful products from Palestine that spread alternative narratives about life under occupation. Additionally she has initiated the publishing initiative Subjective Editions that map countries from inside out, from a human perspective by the inhabitants themselves; including Subjective Atlas of Colombia (2015), Subjective Atlas of Brussels (2018), Subjective Atlas of Pakistan (2018) and Subjective atlas of Luxembourg (2019).
As a total the body of work explores the role of design in relation to the public and political discourse, in order to develop methods, structures, and tools that feed agency for a pluralist society, through design.

Over activisme, politiek, pedagogie, kunst,

https://www.bureaudevet.be/about

Meneer De Leeuw

Bureau - België - ...

Echte mensen en echte problemen
Iedereen kan het verschil betekenen. Elke organisatie kan de wereld iets mooier maken. Onze opdrachtgevers zien urgentie en potentieel, onze vernieuwingsnetwerken bestaan uit ondernemers, bewoners, ambtenaren, bestuurders en onderzoekers. Stuk voor stuk mensen die graag nadenken en zelf uitproberen. We kijken scherp, luisteren oprecht en zetten aan tot handelen. We volgen de energie en gaan op zoek naar verbindende ideeën.
Beweging organiseren

Meneer de Leeuw is een transitiebureau. We zijn experts in het laten ontstaan van nieuwe mogelijkheden. We gaan open het gesprek aan met mensen in een gebied, een sector of een organisatie. We verdiepen ons in complexe maatschappelijke vraagstukken. We verkennen nieuwe manieren van doen, denken en organiseren - en als het kan proberen we die meteen uit.

Vertrouwen geven
We werken steeds vanuit betrokkenheid. Al meer dan vijftien jaar helpen we opdrachtgevers met vernieuwen vanuit hun maatschappelijke ambitie. We vragen ruimte en vrijheid om steeds opnieuw een passende manier te vinden om tot resultaten te komen.

Over rollen en taken, over sociale problematieken, over culturele belangen, ...

https://www.meneerdeleeuw.nl/

Andy Goldsworthy
Land Art - Engeland - 1956-...

Andy Goldsworthy is a British artist known for his site-specific installations involving natural materials and the passage of time. Working as both sculptor and photographer, Goldsworthy crafts his installations out of rocks, ice, leaves, or branches, cognizant that the landscape will change, then carefully documents the ephemeral collaborations with nature through photography. “It's not about art,” he has explained. “It's just about life and the need to understand that a lot of things in life do not last.” Born on July 29, 1956 in Cheshire, United Kingdom, the artist spent his teenage years working as a farm laborer in rural England before going on to study art at Bradford College of Art and later Preston Polytechnic. In 1985, the artist moved to Scotland where he began producing work inspired by Robert Smithson and other Land Art practitioners from the 1960s and 1970s. Over the following decades, he became associated with the Environmental Art movement alongside Richard Long and Chris Drury. In 2001, Thomas Riedelsheimer’s documentary film Rivers and Tides: Andy Goldsworthy Working with Time was released, showing the artist at work in nature and his process beforehand. A follow-up documentary, Leaning Into the Wind, was released in 2018. Goldworthy’s works are held in the collections of the Courtauld Institute of Art in London, the Storm King Art Center in Mountainville, NY, and the National Gallery of Art in Washington, D.C., among others. The artist currently lives and works in Dumfriesshire, United Kingdom.

Zie ook: Richard Long, Chris Drury, andere land art artiesten

Over land art, kunst, rollen en taken, tijdelijkheid,

https://en.wikipedia.org/wiki/Andy_Goldsworthy
http://www.artnet.com/artists/andy-goldsworthy/

SOAP
Bureau - Maastricht - 2021 -...

SoAP Maastricht maakt zich sterk voor een ruimte waarbinnen interdisciplinair, hybride werk gemaakt en navenante kennis uitgewisseld wordt. Een ruimte die vrij toegankelijk is, die uitnodigend is, die uitnodigt. Ons werk staat in die publieke ruimte, gaat verbindingen aan met telkens die specifieke ruimte, gaat verbindingen aan met eenieder die zich in die ruimte bevindt.

Missie: Don't fit the field, create the field. SoAP wil haar makers stimuleren om innoverende artistieke projecten uit te bouwen en hierbij niet bang te zijn om eventueel tegen de meer conventionele manieren van produceren, presenteren en spreiden aan te lopen. Door een stevige, doch beweeglijke basis te bieden, wil zij elke SoAP-maker in staat stellen die stappen te zetten. De expertise die het SoAP-team in huis heeft, moet zorgen voor enerzijds een veilige en tegelijkertijd een uitdagende omgeving waarin elke maker op zijn eigen tempo mag groeien en waarin falen mogelijk is.

Doelstelling: Een belangrijke doelstelling in het werk(en) binnen SoAP is het te allen tijde eigenstandig maken van een kunstenaarspraktijk; dat includeert verschillende tempi, verschillende manieren om naar het organiseren van werk te kijken, telkens gericht op die uiteindelijke eigenstandigheid. Als platform wil het daarbij krachten en middelen inzetten om als nodig af te stappen van de mogelijk meer gangbare project-georiënteerde logica.

(Afbeelding: Benjamin Vandewalle (deel van Soap) - Studio Cité)

Over kunst, rollen en taken, beleefde ervaring, ...

https://soap-it.eu/

Annelies Vaneycken

Designer / educator / researcher - Brussel - ...

My practice addresses the intersection of design, art, politics, social engagement, and everyday life where I design supportive structures, alternative spaces, and public narratives that aim to disrupt and open up conventional perspectives and attitudes towards specific social groups in society whilst aiding the further development of the democratic project. In my projects, I often engage in ethnographic and participatory engagement with members of these groups, and in many cases, my design interventions occur in public space.

My main research interest lies in investigating the role of design in the further development of democracy, social inclusion, and sustainability. My research approach combines Research through Design and Design Anthropology and connects to political ambition, human rights, and sustainability. My Ph.D. thesis: Designing 'for' and 'with' ambiguity: actualising democratic processes in participatory design practices with children explains the the Ambiguity-Approach I have developed for creating more free, equal, and just participatory design processes when children and adult designer collaborate on a common project. I was a 2014-2017 Research Fellow in the EU Marie Curie project TRADERS where I — as Office for Public Play — explored free play as a participatory design approach when working with children on their participation in public space issues.

Beeld: project 'the regenerators' (foto door Pino Chiezzi)

Over kunst, sociale inclusie, duurzaamheid, antropologie, ...

https://www.anneliesvaneycken.be/about

Cohen & Tuur Van Balen

Kunstenaars / Londen / ...

Revital Cohen and Tuur Van Balen work across objects, installation and film that explore processes of production as cultural, personal and political practices. They work and live in London.

O.a.: project: Pigeon d'Or
This work consists of a series of interventions on different scales, in pursuit of making a pigeon defecate soap.

The first intervention is on the micro-scale. With the help of biochemist James Chappell, we have used synthetic biology to design and create a bacteria that can modify the metabolism of pigeons. To achieve this, we have created a new biobrick, or standard biological part, that when added to the genetic information of the bacteria, creates lipase. We have also used a biobrick that lowers the ph. The result is a biological device that produces a kind of window-soap. We have built this device in the bacteria Lactobacillus, which is a bacteria that naturally occurs in the digestive tract. So when feeding this bacteria to a pigeon, it should produce and defecate biological soap. The biobrick we have created is freely accessible from the standard registry of biological parts.

Over kunst, installatie, impact, bewustzijn, ontwerpen met/door dieren, ...

https://www.cohenvanbalen.com/work/

RuimteVeldWerk

Bureau / België / 2013-...

Ruimteveldwerk (RVW), founded in 2013, is an Antwerp-Leuven-Brussels (BE) based interdisciplinary collective dealing with the urban environment and its users. The collective's intention is to study 'the place' of vulnerable populations in the public sphere.

By approaching questions on minorities in public spaces, RVW aims to open up the boundaries of the architectural discipline and rethink the architect's role. In partnerships, we explore the interfaces between architecture, urbanism, sociology, history, art and activism.

RVW's working methods consist of implementing strategies/scenarios as layers onto urban contexts – by means of architectural incentives. These activations intensify social networks and make socio-spatial frameworks negotiable.

(RVW's proposal 'Places of Solidarity in Public Space', in collaboration with LAVA architects and Vluchtelingenwerk Vlaanderen, has been selected as one of the three research projects for the BWMSTR Label by the Flemish Government Architect and the Flanders Architecture Institute)

Over rollen en taken, minderheden, doelgroepgerichtheid, ...

http://ruimteveldwerk.be/
https://festivalvandearchitectuur.be/ruimteveldwerk/

Laura Muyldermans
Architecte en bureau / Brussel / 2012

In haar praktijk vertrekt Brusselse architect Laura Muyldermans, hoofdzakelijk vanuit conversaties en uitwisselingen met diverse gesprekspartners. Elke gedachtewisseling met gebruikers, vakgenoten of toevallige ontmoetingen staat aan de basis van het ontwerp. Ze verbreden een blik, bepalen nieuwe keuzes en creëren mogelijkheden. Het bureau is hierdoor steeds op zoek naar zijn maatschappelijke relevantie. Het dwingt om te blijven nadenken over hoe en waarom we een architectuurpraktijk organiseren.

Het leidde eveneens tot een parallelle architectuurpraktijk die los van de vraag wenst te handelen. Op zoek naar de mogelijkheden om als architect te ontwerpen vanuit een andere noodzaak. Dit ongevraagd handelen uit zich in een spiegelpraktijk. Het is een medium binnen onze architectuurpraktijk om het vrij, kritisch denken van de architect ten aanzien van het gevraagde te vrijwaren. De spiegelpraktijk stimuleert het handelen vanuit een eigen denkkader en stelt de vraag in vraag. Ze wil hiermee zichzelf ten allen tijden kunnen bevragen en zijn bouwpraktijk diepgaand inspireren.

Over maatschappelijke relevantie, dialoog, vraag-in-vraag, kritische architectuur, ...

Zie ook: level five Brussel

[...]

https://lauramuyldermans.info/
https://archipelvzw.be/nl/agenda/680/laura-muyldermans

Dancing Architects

Architecte en bureau / Brussel / 2012

Approaching architecture through choreography and as choreography, Dancing Architects cross-pollinate architecture with contemporary dance. Curiosity is to experiment with movement as an agency and medium for perceiving, experiencing, articulating and conceiving architecture. Direct engagement with movement is another form of learning by doing that reactivates our physical spatial intelligence we all have. It opens up our sensibility towards more relational perspectives through embodiment, expression and communication. As we become the medium itself, it brings changes as to how we see, interpret and relate to the world around us. Working with movement enables us to naturally engage with human aspects of senses and emotions; and the intangibles and invisibles as invaluable values for the experience of space. Dancing Architects hopes to inspire dialogues on empathy and care in architecture as well as to cultivate trust and togetherness contributing to our future wellbeing and happiness.

Over werkwijze, architectuur en dans, beweging en interpretatie, ...

https://futurearchitectureplatform.org/projects/f4af077b-b4e1-4383-a429-70db01c0bf9d/

Kaarina Kaikkonen

Kunstenares / Finland / ...

Kaarina is an artist whose work is primarily in the sculpture niche. Her best-known masterpiece is the installation the Way comprising 3000 men's jackets on the steps of Helsinki Cathedral in 2000. Kaarina Kaikkonen's main inspirations are her parents – mom and dad. That's why the thematic flow of most of her renowned works involves stuff she associates with her parents. Having lost her dad to a heart attack, for one, the sculptress believes that using recycled clothing as her medium offers comfort much akin to her father's old garments.

Kaarina Kaikkonen's installations and artworks are monumental and glorious both in creativity and size. The central theme in all her work is using recycled stuff to relive the essence of the previous owner and add nuances to public places. As such, her work is not only approachable but also evokes complex yet ambiguous images. She's been known to use neckties, shirts, coats and even shoes to breathe more life into her objects, with notable examples being Shadow, an impressive piece she did back in the late 1990s, an installation for the Museo Nacional de Bellas Artes in Santiago, Chile and others.

Over: persoonlijke narratief in publieke ruimte, over

Foto: hanging clothes project

https://publicdelivery.org/kaarina-kaikkonens-hanging-clothes/

Urban Drift
Bureau (Erik Gönrich) / (Duitsland) / ...

A TRANS-DISCIPLINARY PLATFORM FOR NEW TENDENCIES IN ARCHITECTURE AND URBAN DESIGN

Urban drift is a network for the development of trans-cultural urban strategies. Concentrating on urban voids, gaps and residual, or peripheral zones and public spaces, members of urban drift act as tacticians for a contemporary urban praxis, developing a discourse within Berlin as one of the primary cities of flux.

o.a. project: mind the gap: The installation Mind the Gap ran concurrent to the British Coundil architecture symposium under the same name, at Haus der Kulturen der Welt, bringing together architects from Berlin and London to discuss Gap zones in both cities, public space, urban density and urban lifestyle. Mind the Gap combines a slide and video projection, a live urban soundscape, and Lucy Orta`s Nexus Architecture intervention in a seemingly endless barrage of images, sounds and actions. Architects, designers, photographers and artists from London and Berlin contributed images and text intended to prove and challenge viewer`s notions of public space, urban gaps and urban lifestyle. The seemingly random juxtapositions between the projected images were intended to irritate and confuse, the urban sound bricolage jarred attempts at conversation - added to this, the surreal interventions by Lucy Orta`s Nexus wear... Mind the Gap sought to liberate and animate notions of the gaps, both in our urban consciousness and in real urban spaces.

Over transdisciplinair werk, intercultureel werk, voids/gaps

www.urbandrift.org

Raumlabor

Interview / Berlijn (Duitsland) / ...

There was once a society that believed the future would bring better living conditions to everyone. There were people, utopian thinkers, who thought about the big questions of the city. Today only a feeling remains, half desire, half melancholy, reminiscing of those architects who wanted to live in a better society and who had dreamed of better places. Such an era is now over. Here begins my work.

raumlaborberlin is a network, a collective of 9 trained architects who have come together in a collaborative work-structure. We work at the intersection of architecture, city planning, art and urban intervention. We address in our work city and urban renewal as a process. We are attracted to difficult urban locations. Places torn between different systems, time periods or planning ideologies, that can not adapt. Places that are abandoned, left over or in transition that contains some relevance for the processes of urban transformations. These places are our experimentation sites. They offer untapped potential which we try to activate. This opens new perspectives for alternative usage patterns, collective ideals, urban diversity and difference.

...

Over: architectuur, tijdelijkheid, transformatie, ...

www.raumlabor-berlin.de

Citymined

Bureau / België en Engeland (Brussel / Londen) / 1997-...

City Mine(d) is een internationale organisatie gevestigd in Brussel en London. Sinds 1997 realiseerde het al meer dan honderd projecten in vijftien steden in heel Europa, op eigen initiatief of onder haar begeleiding. Het doel van City Mine(d) is om van stedelijke ontwikkeling een zaak van iedereen te maken.

City Mine(d) is a non-profit arts, civil society and urban development organisation. It was set up in 1997 and has since initiated, supported and produced over 100 initiatives in 15 cities throughout Europe. It has active bases in Brussels (Belgium) and London (UK). City Mine(d) aims to make urban development everybody's business.

...

On 21 August 1997 non-profit association City Mine(d) was set up with as a purpose "the organising of urban, social-artistic projects". It was able to do over 12 projects per year in deprived neighbourhoods of Brussels, ranging from Kureghem, where a football ground was built, to Schaerbeek, where a derelict site became a park, and from ephemeral afternoon events to constructions that lasted several years. Each summer, with Cinema Nova [1] an open-air cinema tour was organised along 4 neighbourhoods to bring films to "those who can't afford to go on holiday". In addition, City Mine(d) became a node in the network Bunker Souple, a loose-tight connection of artists, activists and architects that wanted to develop their work and the city outside the narrow remit of institutionalised cultural production.

Over: inclusie, stadsontwikkeling,

www.citymined.org
https://en.wikipedia.org/wiki/City_Mine(d)#lg_nl

Forensic Architecture

Bureau / Londen (University of London) / 1995-2004

While monographic exhibitions at the de Young Museum, San Francisco, and the A.M. Qattan Foundation, Ramallah, fell victim to shutdowns, the power of Forensic Architecture, founded by Eyal Weizman in 2010, lies way beyond galleries. Its investigations into human rights abuses, employing the skills of architects, artists, journalists and academics, and combining digital simulation, computer analysis and crowdsourced media, appear on the agency's website and, very often, in the evidence dossiers of legal cases internationally. In 2020 they have included a partnership with Bellingcat to map police violence at BLM protests in the US and a reconstruction of the events surrounding the 2011 shooting of Mark Duggan by British police; and in 2019 an investigation into the killing of Turkish human rights lawyer Tahir Elçi that was used as evidence in the prosecution of three Turkish police officers. Forensic Architecture's creative pushback against the technological surveillance state is not without consequences – in February Weizman was refused entry to the US because, he was told, 'the "algorithm" had identified a security threat'.

Over: analyse, mensenrechten, onderzoek, ...

https://forensic-architecture.org/
https://artreview.com/artist/forensic-architecture/?year=2020

Melle Smets
Artiest / Nederland / ...

Melle Smets (1975) is a visual and conceptual artist with a broad experience in artistic research and social interventions. As an “archaeologist of the present” Smets explores and interprets society by looking hard to contemporary landscapes. The expeditions find their reflection in visual art projects, lectures, publications and workshops. Using existing social structures and local customs as a starting point, Smets presents an alternative view on our landscape and culture. His aim is to turn ideas into actions, and to trigger wider participation in shaping our environment. Smets is the founder of the Aardschap foundation, an action-research group that uses methods from arts and science to help communities transform their environment.

Project: highway studio
What is the future of the highway as a new public domain? The Highway Studio examined the possibilities and the opportunities, and the ways in which we can make this monumental structure a valuable and sustainable meeting place. The workshop's starting point was how we use and view the highway landscape in 'real life'. Twenty students of the fine art department of the WdKA set up a camp in the midle of the highway intersection Terbrechtseplein. By living there for a full week ideas developed for a new kind of free zone. The results were communicated to the Secretary General of Rijks Water Staat (The National Road Management Department).

Over: activisme, onderzoek, ...

https://en.wikipedia.org/wiki/Neighbourhoods_Green
https://www.neighbourhoodsgreen.org.uk/

Francis Alÿs (o.a.: When Faith moves Mountains)

Artiest / België - Mexico / 1959 - ...

His work emerges in the interdisciplinary space of art, architecture, and social practice. In 1986, Alÿs left behind his profession as an architect and relocated to Mexico City.

He has created a diverse body of artwork and performance art that explores urban tensions and geopolitics. Employing a broad range of media, from painting to performance, his works examine the tension between politics and poetics, individual action and impotence. Alÿs commonly enacts paseos—walks that resist the subjection of common space.[1] Cyclical repetition and mechanics of progression and regression also inform the character of Alÿs' actions and mythology—Alÿs contrasts geological and technological time through land-based and social practice that examine individual memory and collective mythology. Alÿs frequently engages rumor as a central tool in his practice, disseminating ephemeral, practice-based works through word-of-mouth and storytelling.

In his best-known work, When Faith Moves Mountains (2002), Alÿs recruited 500 volunteers in Ventanilla District outside of Lima, Peru. The participants were equipped with shovels and, forming a single line, they moved their shovel full of sand one step at a time from one side of a dune to the other, and together they displaced by a few inches the 500 mt long sand dune from its original position. Art critic Jean Fisher writes that "the radical event of art precipitates a crisis of meaning or, rather, it exposes the void of meaning at the core of a given social situation, which is its truth."[6]

Over: artistieke ingreep, land art, onderzoek, activisme, ...

http://francisalys.com/when-faith-moves-mountains/

vzw Toestand

vzw / Brussel (België) / 2012

Mensen denken bij leegstand doorgaans aan verwaarlozing en wanbeheer, maar Toestand richt zich liever op de mogelijkheden ervan!
Onze missie & visie

Toestand streeft naar een inclusieve en solidaire stad waarin ruimte voor iedereen toegankelijk is. We stellen vast dat ruimte vandaag allesbehalve eerlijk verdeeld is. Heel wat mensen ervaren een tekort aan ruimte, terwijl er letterlijk miljoenen vierkante meters leeg staan. Om enerzijds verspilling tegen te gaan en anderzijds ruimte toegankelijk te maken, bouwen we leegstaande en verlaten plekken om tot tijdelijke, sociaal-culturele ontmoetingsplekken. We geven deze plekken niet alleen vorm, maar werken samen met een breed netwerk aan partners gaande van gevestigde organisaties tot geëngageerde buurtbewoners. We bieden hen de ruimte om hun project waar te maken en zorgen hierbij voor de nodige omkadering.

Over: leegstand, sociale doelstellingen, activisme,

https://toestand.be/

Waterland vzw

vzw / België / ?

We zijn een doe- en denktank die zich inzet voor gezonde waterlopen. Voor vergroende natuurlijke waterlopen die mens en natuur samenbrengen. De principes rond groen-blauwe netwerken staan hierin centraal. De overgang tussen het water en het land is voor ons een dynamische omgeving.

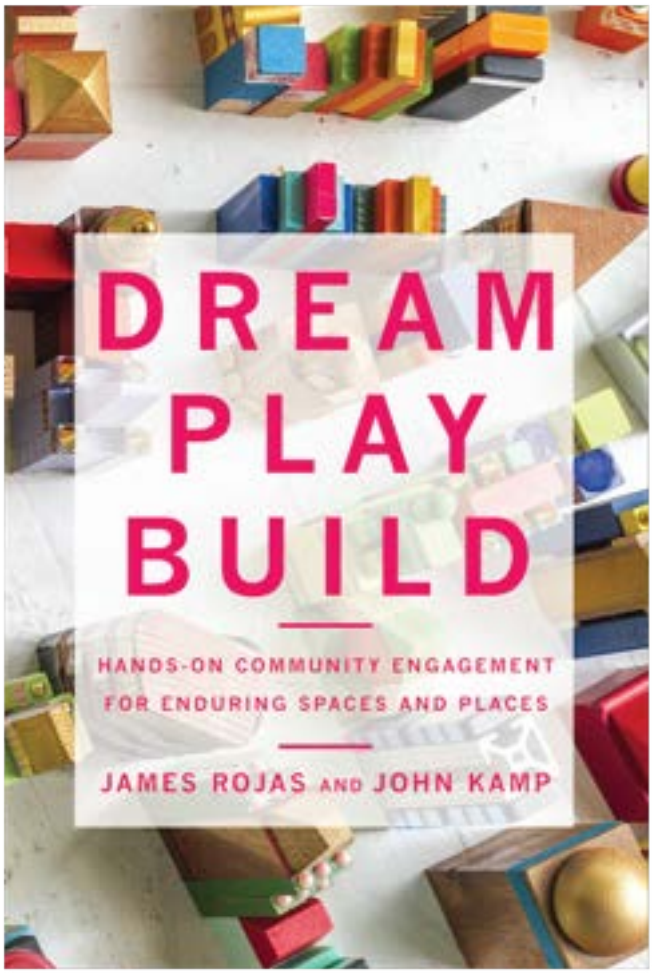
Wij gaan voor een land waar het water vrij kan stromen en waar de bodem terug een spons kan zijn. Water is plezier, water is genieten, water trekt aan. Wij brengen de funwaarde in het waterlandschap. We verlaten platgetreden paden, zeker als deze paden steeds op een muur botsen. Experiment staat centraal om mensen te inspireren. We verbeelden een waterrijke toekomst!

Water is ook complex. We trachten de systemen die inspelen op het water bloot te leggen en eenvoudig te communiceren. We werken geïntegreerd met water als een centrale drager. Waterprojecten uitvoeren om tegelijk ook verdroging tegen te gaan, verkoeling in de stad te garanderen of ontspanning en recreatieplekken te voorzien.

[In het kader van BWMSTR label 018 buigen we ons over het topic van gezonde stedelijke waterlopen. We zien een rivier in een stad niet als een betonnen kuip maar een complex ecologisch geheel en zoeken naar concrete handvaten om haar ruimtelijk potentieel ten volle te benutten.]

Over: water, landschap, betekenissen van water, ecologie, ...

https://www.waterlandvzw.be/



Place it!

Organisatie / USA / ...

ABOUT - Place It! is a design- and participation-based urban planning practice founded by urban planner and artist James Rojas. At its core, Place It! engages people in urban planning, transportation, design, landscape, and neighborhood change through their hands and senses so that they can be creative and expansive in their thinking and offer up real solutions to the challenges facing our cities and neighborhoods.

SERVICES - Services include interactive model-building workshops, pop-up models and installations, public-space and landscape prototyping events, sensory-based walking tours, film and video, and translating the resulting ideas into plans, designs, drawings, and policy recommendations for larger project teams and clients.

CLIENTS - Our clients include cities and municipalities, landscape architecture and architecture firms, community-based organizations, arts organizations, non-profits, council districts, art institutions, and schools. Recent clients include Dudek, Los Angeles County, Alta Planning, MTC San Francisco, San Francisco Walks, Rosewood Elementary, HDR, Salazar Architects, the City of Anaheim, the City of Colton, and Habitat for Humanity of Greater Los Angeles.

Over: architectuur, inclusie, participatie, ...

https://www.placeit.org/about_and_services.html

Voorland
Bureau / België / ...

Onze missie

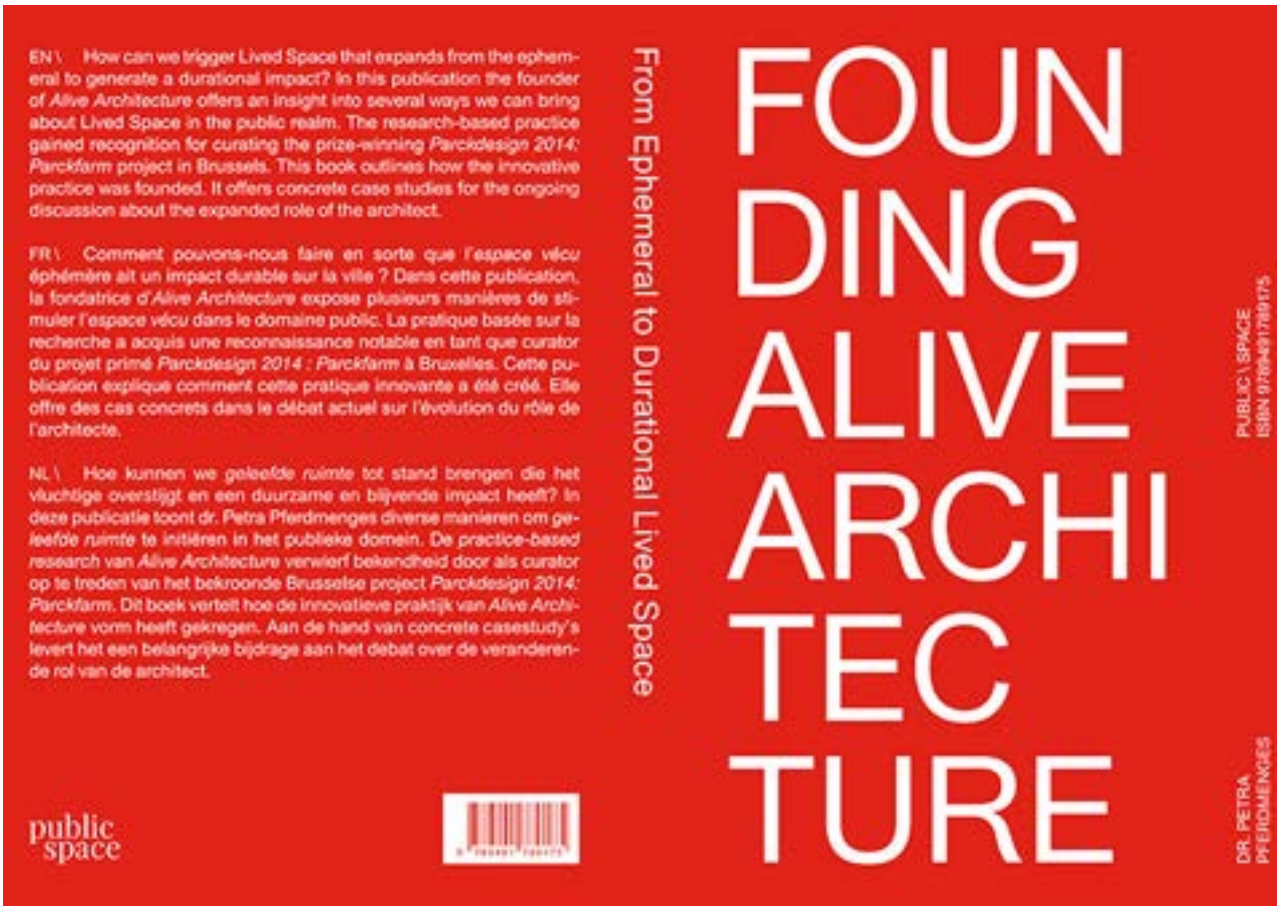
Voorland is een bureau voor innovatieve, toekomstgerichte ruimtelijke planning. Wij hebben hoge ambities voor de (open) ruimte, en worden blij van opdrachtgevers en partners die deze ambities met ons delen. Samen gaan we op zoek naar de juiste weg van dromen naar daden, en plannen we heldere, gedragen trajecten voor kernversterking en de ontwikkeling van open ruimte. Dat doen we steeds op maat van het project, en met de blik op de gewenste bestemming. Zo planten we project per project de zaadjes van een omgevingsbeleid voor deze en volgende generaties.

VOORLAND
HET LAND VOOR ONS
DE TOEKOMST IN ZICHT
HET BEELD VAN DE GEWENSTE BESTEMMING

Voorbeelden van projecten: onthardingsmethodologie voor snelwegen, onthardingsplannen, etc.

Over: alternatieve aanpak van projecten, landschapsarchitectuur

https://www.voorland.be/werk



Alive Architecture

Bureau / Philadelphia (USA) / 2021

Hoe kunnen we geleefde ruimte tot stand brengen die het vluchtige overstijgt en een duurzame en blijvende impact heeft? In deze publicatie toont dr. Petra Pferdmenges diverse manieren om geleefde ruimte te initiëren in het publieke domein. De practice-based research van Alive Architecture verwierf bekendheid door als curator op te treden an het bekroonde Brusselse project Parckdesign 2014: Parckfarm. Dit boek vertelt hoe de innovatieve praktijk van Alive ARchitecture vorm heeft gekregen. Aan de hand van concrete casestudy's levert het een belangrijke bijdrage aan het debat over de veranderende rol van de architect.

Over: architectuurkritiek, tijdelijkheid, curatorschap, ...

http://www.alivearchitecture.eu/

Pool is cool

Organisatie - activisme / Brussel / 2021

WIJ STAAN VOOR ACTIE ...
Met interventies en acties in de publieke ruimte probeert POOL IS COOL in Brussel medestanders te mobiliseren en publieke aandacht te wekken.

... ONDERZOEK, ONTWERP EN DEBAT ...
Aan de hand van research, ontwerp en debat onderzoekt POOL IS COOL de mogelijkheden voor openluchtzwemmen in Brussel.

... MET ALS DOEL OPENLUCHTZWEMMEN IN BRUSSEL TE REALISEREN.
Om te tonen welk potentieel openluchtzwembaden in Brussel hebben, realiseert POOL IS COOL in de zomer verschillende zwemervaringen.

POOL IS COOL:
EEN HER-INTRODUCTIE VAN publiek OPENLUCHTZWEMMEN IN BRUSSEL
Elke belangrijke stad in Europa heeft publieke openluchtzwembaden, behalve Brussel. POOL IS COOL gaat de uitdaging aan hier verandering in te brengen, vanuit de overtuiging dat openluchtzwemmen een belangrijke rol speelt voor de leefkwaliteit van een stad en haar bewoners.

Over: activisme, water in de stad, publieke infrastructuur, ...

https://www.pooliscool.org/

RecyclArt

Ruimte - Artiest / Brussel / ...

Geboren en opgegroeid in station Brussel-Kapellekerk in 2000 en sinds 2018 in Molenbeek gevestigd. Een multidisciplinaire structuur, bestaande uit het KUNSTENCENTRUM en projecten binnen de sociale economie, vertaald in onze BAR RECYCLART (bar/restaurant 100%vegan) en RECYCLART FABRIK (infra-, hout- en metaalatelier).

Recyclart is sinds het begin sterk verbonden met de plek waar de organisatie gevestigd is om de verschillende omliggende wijkdelen opnieuw met elkaar te verlijmen en nieuw leven in te blazen. Recyclart blijft vandaag een stedelijk project dat inspiratie put uit de stad en de deur helemaal open laat voor stedelijke fenomenen (culturele, sociale en economische). Recyclart ontplooit een artistiek-sociaal-economische dynamiek. De vereniging neemt hiermee deel aan de heropleving van de creatieve industrie en ijvert voor het belang van een creatieve stad, gedragen door een lokale, duurzame en solidaire visie. Het gaat om het creëren van kansen en de ontwikkeling van persoonlijke vaardigheden. Recyclart wil overschrijdend werken, in een samenleving waar het individu op zichzelf terugplooit in veilige enclaves als taal-, kunst- en cultuurgemeenschappen. We houden vast aan een dagelijkse tweetaligheid op alle niveaus en leggen we een openheid aan de dag die tot voorbeeld kan strekken.

Ook al heeft elke deelwerking een eigen onafhankelijke agenda, de basisidee blijft om, waar mogelijk, uitwisselingen en gemeenschappelijke activiteiten te ontwikkelen die onze meervoudige identiteit weerspiegelen.

Over: het stedelijke, sociaalculturele invalshoek, solidariteit, ...

https://www.damagedgoods.be/en/decoratelier

T.O.P. Office

Bureau / België / 1970 - ...

After they settled in house “Les Nénuphars”, in the prestigious Cogels Osylei in Antwerp, Belgium in May 1968, Luc Deleu and his wife Laurette Gillemot founded T.O.P. office, a studio for urbanism and architecture in 1970.

Starting point, motivation and goal of the studio was questioning architecture and urban design, their position and duty in a global society. This generated the necessity to think about why and how to run an architect studio and how to direct it towards a truly independent and autonomous development with the use of a large set of media. So, T.O.P. office was set up with the very conviction that it would be better to reduce the spatial impact of building and to build less.

Convinced that future developments in communication media would enable a reborn nomadic life, the first ideas were to come with work that emphasizes mobility versus the immobilism of real estate and to contradict the exclusive privilege of the building as living and job accomodation.

Over: bureau, design by research

http://www.topoffice.to/DesignbyResearch.html

Atelier Groot Eiland

Organisatie / Brussel / ...

Missie
Groot Eiland bestrijdt armoede door zoveel mogelijk Brusselaars die moeilijk werk vinden te ondersteunen in hun zoektocht naar een job. Wij realiseren dit door werkervaring, (gratis) opleiding, arbeidszorg en jobcoaching te organiseren. En dat allemaal in heel uiteenlopende sectoren: van schrijnwerkerij over horeca tot stadslandbouw. Duurzaamheid, sociaal ondernemen en een economisch realistisch business model gaan hand in hand bij alles wat we doen.

Waarden
Wij verwachten van onze medewerkers dat zij respect tonen voor collega's, klanten en leveranciers, ongeacht hun afkomst, geslacht, nationaliteit, geloofsovertuiging, seksuele geaardheid of eventuele beperking. We stimuleren zin voor verantwoordelijkheid, moedigen iedereen aan om zijn/haar passie of talent te ontplooien en hechten veel belang aan persoonlijke groei. Vanuit de focus op duurzaamheid kiezen we voor activiteiten die op lange termijn een waarde toevoegen op ecologisch, economisch en sociaal vlak.

Over: voedselvoorziening, sociale rechtvaardigheid, stadslandbouw, ...

https://www.ateliergrooteiland.be/nl/Missie-Waarden-Groot-Eiland

Alt_Shift*

Bureau (Research) / Brussel / ...

PRACTICES
The research group aims at the extension of the concept of practice towards critical spatial research, beyond the limitations of isolated top-down and neo-liberal practices. Integrating social and political domains, the group reframes spatial practice as diverse forms of civic-situated knowledge creation in-and-through design. Employing a multitude of inclusive methods and actions for facilitating design empowerment, these frequently involve co-creation with citizens, other practitioners, NGOs, social and technological developers, as well as governmental organizations.

INCLUSION
Traditional spatial practices often fail to recognize the complex and unequal relations between people living in cities. Ideas and lived experiences of people at the margins of society provide important insights into institutional failure and social exclusion in urban projects. By setting up academic research in the context of collaborative learning processes, combining outreach-based community and interdisciplinary network practice, the research group generates new knowledge and innovative socio-spatial design approaches to address these challenges. Alt_Shift applies unique participatory design and co-creation methods and tools to learn from underrepresented and overlooked communities and empower them to get involved in design, through design.

Over: Studios, rechtvaardigheid, activisme, ...

http://www.altshift.brussels/about

Open Architecture Collaborative

Organsiatie / USA / ...

Voormalig 'Architecture for Humanity'

Open Architecture Collaborative, Inc., as a global learning community, has over 15 years of volunteer management, creative placemaking coordination, and community engagement experience. We aim to build community capacity and serve as an intermediary between professional practitioners and systemically marginalized communities.

(Zie o.a. Pathways to Equity project: betreffende 'racial equity')

Collaborative change is possible when participants trust one another to make the right decisions. It's not enough to assume trust; you need to acknowledge its presence or absence in order to confidently move forward. You can avoid disenfranchisement by keeping communication and messaging clear. This means making sure the communication channels are open and the relationships have been cultivated so individuals can comfortably participate. At every scale of work, from local to international collaboration, building relationships allows us to recognize that we are all human. Knowing someone as a human will make the virtual connection much easier.

Over: Gelijkheid, inclusie, participatie, etniciteit, culturele diversiteit, ...

https://openarchcollab.org/about-us/
https://medium.com/@design.organizer/raising-a-phoenix-d4decb49b0a2
https://www.pathwaystoequity.org/projects

Design Corps

Organisatie / USA / 1991-...

Mission
Design Corps creates positive change in traditionally underserved communities by using design, advocacy, and education to help them shape their environment and address their social, economic, and environmental challenges.

Program Summary
Design Corps was founded in 1991 with a mission to create positive change in traditionally underserved communities by using design, advocacy, and education to help them shape their environment and address their social, economic, and environmental challenges. Our mission is realized when people are involved in the decisions that shape their lives. Design Corps' programs, including the SEED Network and SEED Evaluator, bring the skills sets of design and planning to empower communities.

Design Corps offers three main products
(1) Training
(2) Network Membership
(3) Project Certifications

Zie ook: Public Interest Design Practice Guidebook

Over: Educatie, belangenverdediging, sociale verantwoordelijkheid

https://designcorps.org/
www.publicinterestdesign.com

Pratt Center for Community Development

Organisatie / New York (USA) / 1963-...

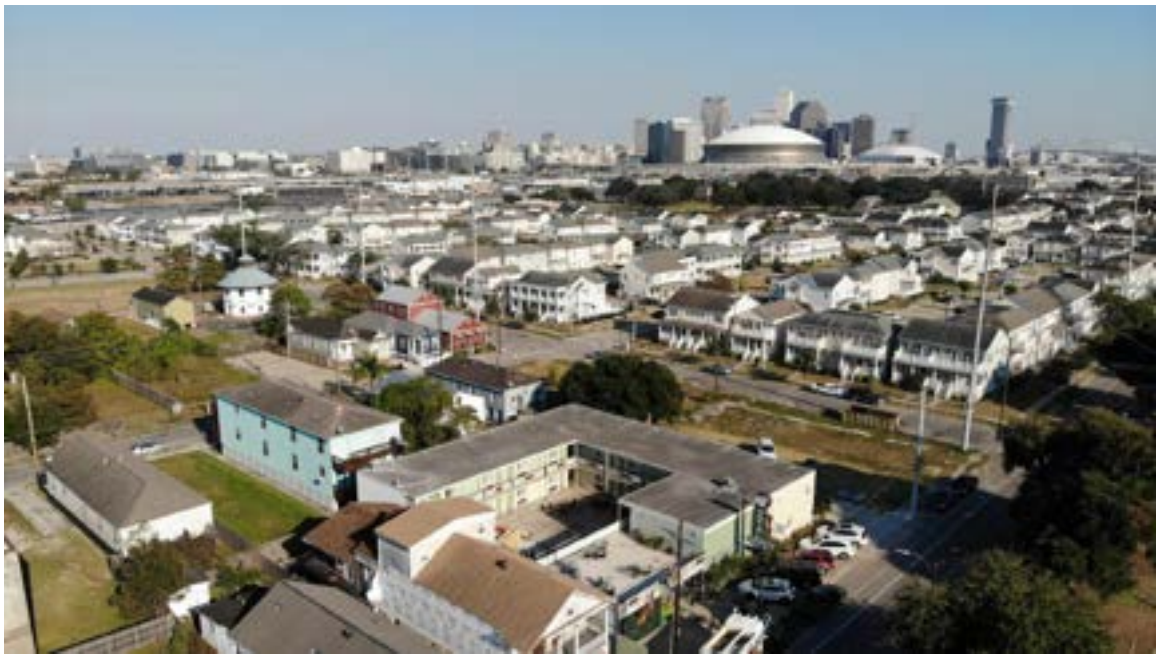
Pratt Center for Community Development works for a more just, equitable and sustainable New York City in partnership with community-based groups, small businesses, and the public sector.

CORE VALUES

- Local Knowledge & Democratic Process: Residents are the best experts to consult when it comes to their communities' needs, challenges, and opportunities, and the voices of residents who are Black, Indigenous, People of Color must be at the forefront to overcome the legacy of their repeated silencing. Our on the ground partnership with community groups informs our policy work, and our policy platforms mirror community needs.
- Genuine Exchange Leads to Transformative Planning: Every partnership is an opportunity for active listening, exchange, and to engage in a process that shapes Pratt Center staff and practices as much as it shapes our community partners.
- Creativity & Innovation: We are guided by the belief that achieving a community's vision and breaking out of stale paradigms are borne from questioning assumptions, making bold choices, and being open to what a process of collaborative exchange can generate.
- Excellence: We deliver our partners substantive, rigorous, and high-quality products, that meet the challenges of the moment and plant seeds that will endure through implementation

Over: gemeenschap, gelijkheid, rechtvaardigheid, ...

https://prattcenter.net/about_us/mission



Small Center for Collaborative Design at Tulane University

Project (samenwerking) / New Orleans (USA) / ...

We operate at the intersection of design and civic engagement. We contend that innovative solutions to the most pressing problems facing our community lie in giving voice to residents. Our partner organizations bring their project ideas to us, and we bring our design expertise to bear in collaboration, supporting New Orleans residents in imagining and pursuing projects that strengthen neighborhoods and contribute to a city shaped by its residents.
Our Values

We believe in the public necessity of design and its broad and popular access to all citizens. We understand the constraints under which our partner organizations operate, where time, specific expertise, and funding limitations can prevent them from engaging in design and planning practices. We understand the constraints under which the city and developers operate that can prevent them from engaging the community in design efforts. We know how to bridge those constraints to serve as a catalyst for creating sustainable communities. Moreover, we are creating a blueprint for best practices in developing projects that align with broader community goals and vision. To view our Strategic Plan, created in 2015.

Over: Gemeenschapswerk, universiteit, inclusiviteit, ...

Zie ook andere centra verbonden aan Universiteiten: University Of Arkensas Community Design Center (forus op rurale ontwikkeling), East St. Louis Action Research Project (ESLARP), Sustainable City Yar (University Of Oregon)

https://designactivism.be.uw.edu/small-center-for-collaborative-design-at-tulane-university/
http://small.tulane.edu/

Detroit Collaborative Design Center

Organisatie (Universiteit) / Detroit (USA) / ...

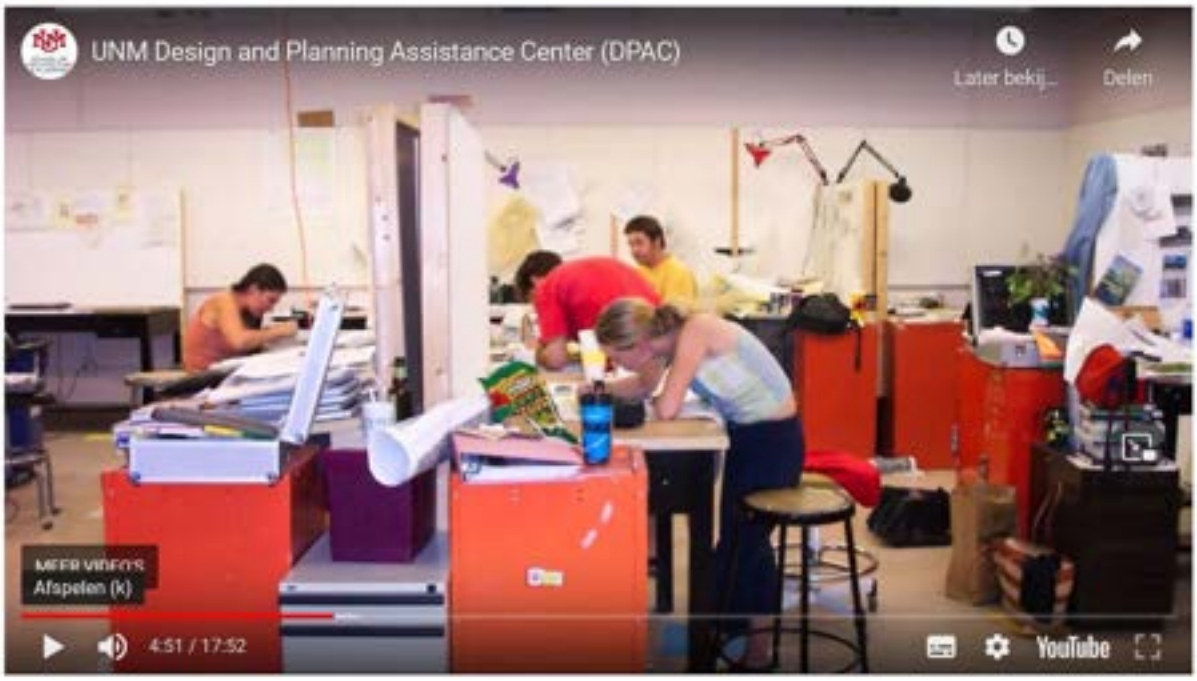
The Detroit Collaborative Design Center (DCDC) is a multidisciplinary, nonprofit design center based in the University of Detroit Mercy's School of Architecture and Community Development (SACD). DCDC exists to bring high-quality and community-engaged design to all neighborhoods in Detroit. We do this by engaging, educating and promoting equity in design processes and outcomes.

We work with community partners citywide on a range of projects at different scales, prioritizing participation in the planning and design process with the belief that local expertise leads to the best ideas. Our services include: Architectural Design, Landscape Design, Urban Design + Neighborhood Planning

DCDC is a program of the University of Detroit Mercy School of Architecture and Community Development. We have a year-round full-time professional staff with a range of experiences and training. We are also joined by 2-4 student designers every semester who learn the practice of community-engaged design by working alongside our staff and partners. DCDC has an office on campus in the School of Architecture, as well as an off-campus location at Neighborhood HomeBase on McNichols Road, which opened in 2019 and is shared with the Live6 Alliance and hosts a range of community programs.

Over: Universiteit, gemeenschap, inclusie, gelijkheid

https://www.dcdc-udm.org/our-studio



Design and Planning Assistance Center

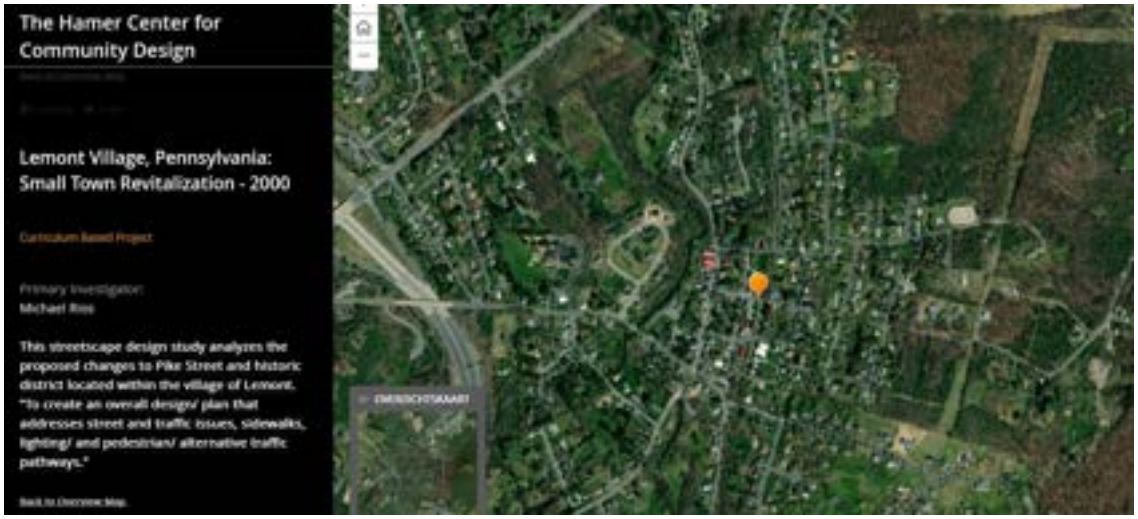
Organisatie (Universiteit) / New Mexico (USA) / ...

The mission of the Design and Planning Assistance Center (DPAC) is to deliver design and planning services to low-income communities throughout the state of New Mexico. DPAC was founded at the UNM School of Architecture & Planning (SA+P) in 1969, as part of a national community design movement that linked university design programs and design practitioners with communities in need. Today, DPAC is the second oldest, continuously operating, community design center based in a public university. Throughout its history, DPAC has completed over 1500 projects, serving hundreds of communities—large and small—in every county of New Mexico.

The DPAC Studio encourages broad-based thinking about urban design and planning. As Architects, Landscape Architects and Planners, we collaborate in a process that includes research, community participation, asset inventory, analysis, programming, site planning, design and recommendations for project implementation. We tackle the design process at multiple scales as we consider regional trends and characteristics, transportation issues, economic conditions, unique development and architectural patterns, local history, community climate, and community goals via the stakeholders.

Over: Gemeenschap, laag inkomen, gelijkheid, inclusie, ...

https://saap.unm.edu/research/centers/dpac.html



Hamer Center for Community Design

Organisatie (Universiteit) / Pennsylvania (USA) / ...

The Mission of the Hamer Center is to encourage building community through building knowledge. It fulfills its mission through engagement in three inter-related activities: Teaching, Research and Service.

(1) The Hamer Center serves as a laboratory for community partnerships that integrate socio-economic and environmental conscious resolution to design and planning problems. It is an incubator for exploring ideas, a classroom, and a real-world link; viewing the activities of teaching, research and service as interrelated in investigating issues of community design and planning.

(2) The Hamer Center seeks to empower communities by providing information for responsible development through research and analysis of specific issues and by providing planning and pre-design services.

(3) The Hamer Center serves as a clearinghouse for research, projects, and case summaries related to community design and planning. The Hamer Center compiles research and community design/planning documentations for dissemination, summarizes documents relating to topics or themes and relates the material back to community issues in the Commonwealth and its unique regional conditions.

Over: Universiteit, gemeenschap, inclusie, gelijkheid

https://sites.psu.edu/hamercenter/about/

Center for Public Interest Design

Organisatie (Universiteit) / Portland (USA) / 2013-...

The Center for Public Interest Design (CPID) is a research [+action] center at Portland State University that aims to investigate, promote, and engage in inclusive design practices that address the growing needs of underserved communities worldwide. Through research and design, fieldwork, and public outreach, we promote a mode of practice that is socially conscious, environmentally sustainable, and economically accessible to all.

The CPID was established in 2013 in response to the critical need in underserved communities nationally and in developing nations for design practices that address issues such as inadequate shelter, food and water scarcity, disaster preparedness and recovery, and economic well-being. The work of the CPID builds upon several decades of progressive practice and research in public interest design of the center's inaugural fellows and founding director, Sergio Palleroni.

Over: Public Interest

Zie ook: andere organisaties gekoppeld aan Universiteiten: Design and Planning Assistance Center (University of New Mexico), StoreFront Studio (University of Washington), BLC Field School (University of Wisconsin Milwaukee and Madison), DesignBridge (University of Oregon), Environmental Works (University of Washington)

http://www.centerforpublicinterestdesign.org/projects-1/

Rust2Green Utica Capstone Studio

Organisatie (Universiteit) / Utica (USA) / ...

The Rust to Green (R2G) Capstone Studio in Landscape Architecture was held for 6 consecutive years (2011-2016) at Cornell. It was taught by Paula Horrigan who designed it to support the R2G Action Research Project she was also spearheading and which has been unfolding in Utica, NY, as R2G Utica, since 2010. Because it was designed to support R2G, the Capstone was intentionally developed as a service-learning course modeled on democratic civic engagement, teaching community design and placemaking, and bringing together university and community collaborators to work on actionable placemaking and community development projects in Utica. The studio echoed the relational nature of the larger R2G initiative in which it was embedded and helped foster greater university-community reciprocity, mutual trust, and community capacity. Engaged Cornell is now supporting a 2-year R2G Collaborative Evaluation Project studying R2G's impact on students–professionally, academically and personally– as well as on the Utica community.

Teaching and learning democratic design theories and practices and specifically community design and placemaking; Engaging in actionable placemaking in Utica NY through placemaking collaborations with community partners; Building and fostering placemaking, community development and capacity contributing to greater urban sustainability and resilience in Utica and NY's Rust Belt region.

Over: Universiteit, gemeenschap, inclusie, gelijkheid

https://imaginingamerica.org/what-we-do/collaborative-research/collective-of-publicly-engaged-designers-rust2green-utica-capstone-studio/
https://www.rust2greenutica.org/who-we-are

Design and Planning Assistance Center

Organisatie (Universiteit) / New Mexico (USA) / ...

There is very little written about the ethical, methodological, and epistemological approaches to community design and planning by indigenous communities. Historically, the mainstream professions have overlooked these in favor of Euro-Western practices.
Indigenous design and planning is informed by an emerging paradigm that uses a culturally responsive and value-based approach to community development. As generations of people have successively lived over time in the same place, they have evolved unique world-views. Adherence to values such as stewardship and land tenure have tempered the immediacy of exploitative practices and reactionary planning. Leadership balanced the immediacy of action (short term) with a comprehensive vision (long term). And in the lifetime of an individual, it is not unusual that their extended family consisted not only of oneself but three generations before and three generations after (known as the seven generational framework).
Indigenous communities have the additional need to make their projects culturally viable. Their contributions have too often been dismissed as inconsequential to the evolution of “great” building traditions and settlements. Often relegated to anthropology and the study of quaint vernacular traditions, accomplishments in indigenous architecture and planning have been consigned to anonymity and obscurity.Today, one of the greatest challenges that tribes face is to see their populations, especially young people, shift away from their cultural traditions and towards urbanization. There is a heightened urgency to develop community environments suitable for retaining their cultural identity.

Over: Universiteit, postkolonialisme, gemeenschap, laag inkomen, gelijkheid, inclusie, ...

https://idpi.unm.edu/

Assemble Studio
Bureau / Utica (USA) / ...

Assemble is a multi-disciplinary collective working across architecture, design and art.

Founded in 2010 to undertake a single self-built project, Assemble has since delivered a diverse and award-winning body of work, whilst retaining a democratic and co-operative working method that enables built, social and research-based work at a variety of scales, both making things and making things happen.

This website is a catalogue of projects and a description of the studio, which serves as an introduction to Assemble's working practice.

Over: kunst, tijdelijkheid, inclusie, collectiviteit, ...

https://assemblestudio.co.uk/about

GRAS Architectuurcentrum Groningen

Kenniscentrum / Groningen (Nederland) / 1999-...

MISSION STATEMENT
Iedereen wordt dagelijks geconfronteerd met de manier waarop we onze leefomgeving inrichten. Van onze huizen, buurten en wijken tot onze wegen, straten, parken, scholen, ziekenhuizen en bedrijven: de gebouwde omgeving gaat ons allemaal aan. Daarom wil GRAS, op heel eigen wijze, een zo breed mogelijk publiek betrekken bij het gesprek over (de kwaliteit van) onze leefomgeving.

[...]

Meer belangstelling en meer inzicht
Alle GRAS-projecten zetten in meer of mindere mate in op een vergroting van de belangstelling voor architectuur, stedenbouw en aanverwante ruimtelijke disciplines. Een tweede doel is het vergroten van het inzicht in (actuele) ruimtelijke thema's en het stimuleren van de uitwisseling van ideeën, visies en inzichten. Zo willen we een positieve bijdrage leveren aan de kwaliteit van de ruimtelijke plan- en beleidsvorming, de kwaliteit van onze gebouwde omgeving, maar ook aan de ontwikkeling van een kritische blik bij de bewoners en gebruikers van de stadsregio Groningen - Assen: ons primaire werkveld.

Over: kennisdeling, alternatieve projectvoering, debat, participatie

https://www.platformgras.nl/

Dear Pigs
Bureau / Brussel / ?

Het werk van Dear pigs, is bevind zich steeds in de publieke ruimte. Wij gaan steeds uit van wat Adorno het enigmatische in de kunst noemde. Door de onbevattelijkheid van de artistieke interventie ontstaat een zelfbevraging en een dynamiek van verandering. Wij gebruiken kunst als tool voor het inbrengen van bevreemdende elementen in het publiek domein, waardoor haar logica lijkt te vervagen en zij zichzelf en de gebruiker in vraag begint te stellen. Alle interventies hebben tot doel de gewoonte van de plek te destabiliseren en zekerheden op te heffen. Dear pigs, bewerkstelligt dit door ludieke interventies. Spelstructuren en alternatieve samenwerkingsmodellen worden gebruikt om passanten, buurtbewoners, locale actoren, ... aan te zetten tot praktijken van cocreatie en zelforganisatie.

Met deze praktijk biedt Dear pigs, nieuwe modellen voor onderzoek van specifieke plekken, waarbij participanten aangezet worden tot vormen van nieuwe netwerken, ondernemen van actie en het vorm geven van de eigen leefomgeving. Door de spelstructuur van de interventies kan de participant nooit terugvallen op eigen wensen en overtuigingen, maar moet deze steeds, samen met de ander, terug uitvinden. De processen die zo op gang komen zijn steeds een onderzoek van de eigen situatie, en omdat men steeds deel is van de context, een plek en een tijdsgeest, brengt deze zelfbevraging ook steeds een bevraging in van matschappelijke structuren en evidenties. Op die manier begeeft het werk zich steeds opnieuw op de grens tussen artistiek engagement en vormgevend onderzoek van de sociale ruimte.

Over: tijdelijkheid, complexiteit, participatie, interventies, ...

https://dearpigs.be/waarom

Agile City

Bureau - Initiatief / Schotland / ...

Our mission is to create the space and facilities that support people to turn ideas into action and build a positive future for Glasgow. As a society we face huge challenges that require people to work together to create positive social impact. Our contribution to this endeavour is progressed through three objectives:

- Create high-quality, flexible and vibrant space for work and events for people working across architecture, design, food, film, making, and music.
- Host a progressive event programme to share ideas and build community across themes of city making, sustainability, cultural and social enterprise.
- Initiate ambitious projects that test how buildings, spaces and cities are produced in more equitable ways and contribute to the regeneration of our local area.

[...]

Agile City is a community interest company and operates as a social enterprise. We have two primary revenue streams – renting workspace and hiring space for events and production. Unlike a private company, any profit generated is not paid to individuals or shareholders, but reinvested back into improving our facilities, delivering events or projects. All our work is rooted in our local context around the canal in north Glasgow, we believe this reinvestment cycle can have long-term positive impact on the local economy and regeneration of the area.

Over: educatie, gelijkheid, inclusie, lokaal werk, ...

https://agile-city.com/about/

Klimplant.be

Organisatie / Antwerpen / 2023

Klimplant vzw, kort voor Klimaatplatform Antwerpen, is een burgerbeweging. Sinds 2019 groeien we met de inzet van vrijwilligers, leden en partners.

Aan de hand van inspirerende, kopieerbare projecten verhoogt Klimplant het klimaatbewustzijn in alle districten van Antwerpen. Zo werken we mee aan een ambitieus draagvlak voor het klimaatbeleid.

Laagdrempelig, zodat iedereen mee wil. En inclusief, zodat iedereen mee kan.

Klimplant is een beweging voor actieve, positieve doeners die zelf aan de slag willen met klimaatprojecten. Al onze projecten zetten op een verbindende manier in op:

- vergroening van de stedelijke omgeving
- vermindering van de uitstoot
- bewustmaking rond de klimaatproblematiek

Over: educatie, gelijkheid, inclusie, klimaatbewustzijn, ...

https://klimplant.be/missie-en-visie/

Future Farmers

Organisatie / Wereldwijd / 1995

Futurefarmers is a group of diverse practitioners aligned through an interest in making work that is relevant to the time and place surrounding us. Founded in 1995, a design studio serves as a platform to support art projects and an artist in residence program. We are artists, designers, architects, anthropologists, writers, computer programmers and farmers with a common interest in creating frameworks for exchange that catalyze moments of "not knowing".

While we collaborate with scientists and are interested in scientific inquiry, we want to ask questions more openly. Through participatory projects, we create spaces and experiences where the logic of a situation disappears - encounters occur that broaden, rather than narrow perspectives, i.e. reductionist science.

We use various media to create work that has the potential to destabilize logics of "certainty". We deconstruct systems such as food policies, public transportation, campus design and rural farming networks to visualize and understand their intrinsic logics. Through this disassembly new narratives emerge that reconfigure the principles that once dominated these systems. Our work often provides a playful entry point and tools for participants to gain insight into deeper fields of inquiry- not only to imagine, but to participate in and initiate change in the places we live.

Over: landbouw, participatie, destabilisatie, ...

https://www.futurefarmers.com/about

Tuinrangers

Organisatie / Wereldwijd / 1995

De Tuinrangers sensibiliseren en adviseren rond natuurvriendelijke tuinen. Dat doen ze door gratis tuinadvies op maat te geven.

Door kennis te maken met het fascinerende leven in je tuin krijg je vanzelf zin in nog meer tuinnatuur. Je krijgt van de Tuinranger advies op maat van jouw tuin en jouw leven. Wie niet kan wachten vindt meer dan voldoende informatie op deze website om zelf aan de slag te gaan.

De Tuinrangers zijn laagdrempelig én deskundig. Alle inhoud op deze website en al het tuin-advies zijn zo veel mogelijk gebaseerd op wetenschappelijk onderzoek en goedgekeurd door het team achter Ecopedia.

Over: democratisering, sensibilisering, advies, ...

https://www.tuinrangers.be/

Embassy of the North Sea

Actie - vereniging / Noordzee / ...

De zee en het leven in de zee is van zichzelf, is het uitgangspunt van de Ambassade van de Noordzee. Een oefenrechtbank in het Vredespaleis in Den Haag vormde het sluitstuk van de oprichtingsfase van de Ambassade van de Noordzee (2018-2022). De missie is om ook de natuur een positie te geven in onze cultuur, politiek en recht. In dit experiment werd onderzocht hoe niet-menselijke stemmen gehoord kunnen worden in een rechtszaal. Menselijke en niet-menselijke getuigen werden opgeroepen en spraken namens facetten van de Noordzee. De Ambassade wilde zo eerst leren luisteren naar de Noordzee, om de komende jaren te leren spreken met en tenslotte namens de Noordzee.

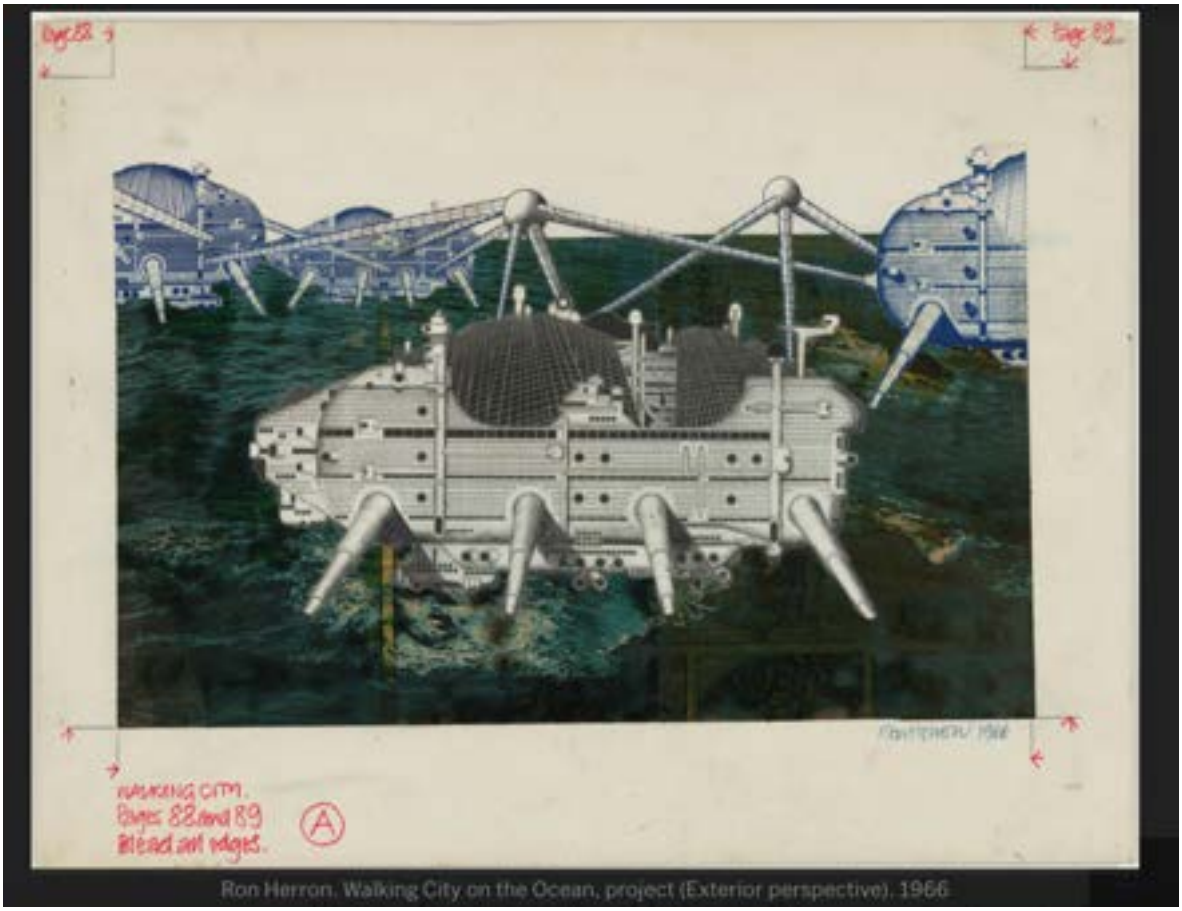
[...]

Een goed doordacht project, waarin de Ambassade van de Noordzee jarenlang onderzoek vertaalde naar een rechtszaak die de overgang markeert naar 'een stem geven' aan de Noordzee. Het juridisch systeem – bij uitstek ontworpen voor de mens – wordt opengebroken voor de rechten van de natuur. Daarbij richten zij zich op een entiteit waarvan eigenaarschap en zeggenschap onduidelijk is: de Noordzee. De zee is eigenlijk van ons allemaal, of van niemand, of van zichzelf. De experimentele vorm van een proefrechtbank is inspirerend. Ook de grondige internationale verbinding en samenwerking met vergelijkbare initiatieven is interessant. Een belangrijk traject, dat klaar is om de volgende stappen te zetten.

Over: democratisering,meer-dan-menselijk, inclusie, ...

https://www.dutchdesignawards.nl/gallery/legal-innovation-the-north-sea-speaks/
www.ambassadevandenoordzee.nl

UTOPIEËN



Ron Herron, Walking City on the Ocean, project (Exterior perspective), 1966

Walking City

Archigram (o.a. Ron Herron) - Londen (Engeland) - 1964

Walking City came out of the ideas of indeterminancy prevalent in the 1960s, particularly the idea of the city as a changing entity which could respond to the inhabitants' immediate needs. I took a slightly different direction and looked at the idea of indeterminacy of place — Walking City was the result.

The idea was of a world capital capable of being anywhere in the world at any time, a kind of United Nations City taken to an extreme. There was a whole family of these vehicles, containing all the elements you would find in a functioning city: business quarter, offices, housing, public and private services. Some had detachable auxiliary units, such as hospitals and disaster units. The standard Walking City had extendible arms, which could connect with other walking elements, with the ground and sea, allowing the transfer of goods and materials. The original collage, which I called 'Cities Moving', was set in New York; the desert version was made much later, for the 1973 Archigram exhibition at the Institute of Contemporary Arts.

A description in the International Times in the late 1960s or early 1970s likened the Walking City to a war machine. The paper had made its own collage which had these vehicles crushing houses and tanks and so on. I must admit that I'd always seen it differently; as an object which moved slowly across the earth like a giant hovercraft, only using its legs as a levelling device when it settled on its site. To me, it was a rather friendly-looking machine.

Over utopie, over verbeelding, over de betekenis van de stad, over cultuur en beleving,

http://www.vam.ac.uk/content/articles/a/archigram-walking-city-living-pod-instant-city/
http://cyberneticzoo.com/walking-machines/1964-walking-city-ron-herron-british/

Die ungebrochene Anziehungskraft der Natur

Max Peinter - (Duitsland) - 1970-1971

In Max Peintner's pencil drawing "The Unending Attraction of Nature" (1970/71), the threat to nature is not didactically conveyed with a moralizing undertone, but rather with a figure of thought: What if the forest became nothing more than an item on display! With this fictional idea, the artist was way ahead of his time, as discussions about forest dieback only started in the 1980's. His first futuristic drawings appeared under the name "Contributions to the Future. Critics of Technology and Civilisation under the Guise of Utopia".
By juxtaposing the intimacy of the forest confined to the stadium with the hyper-industrialised dystopia beyond it, Peintner's work anticipates a world in which nature has become a footnote to the progress of a civilisation based on machines.

Peintner interpreted his landscapes as dream-like visions, and the prophetic nature of the picture is now felt keenly in the present day as civilisation attempts to redress its destructive relationship with nature.

Zie ook: Klauss Littman - For Forest (heeft dit in realiteit gebracht)

Over utopie, dystopie, verbeelding, betekenis van natuur

https://forforest.net/en/news/max-peintner-and-the-unending-attraction-of-nature/
https://en.wikipedia.org/wiki/For_Forest
https://mymodernmet.com/klaus-littmann-for-forest-art-installation/

Vegetal City
Luc Schuiten - Expo - 2003

Belgian architect Luc Schuiten thinks that modern society is driving itself into environmental doom, what with our fuel-burning, sea level-raising ways that are literally erasing countries from the map. The solution to such a huge problem, he believes, must by necessity be equally huge – nothing short of a complete overhaul of how we build cities.

In Schuiten's idealistic world, blocks of concrete and glass buildings are replaced with hedgerows of foliage-sprouting structures shaped like trees and lotus flowers. Roads would have streams splashing down the middle of them, and people would scoot around in cars that look like they're made from twisted twigs. Schuiten calls his nature-inspired metropolises "vegetal cities," constructed around a principal known as "archiborescence," and he's been churning out different iterations of them for more than three decades now.

Over narratief, over utopie, over verbeelding, over ecologie / biophylic design,

https://www.vegetalcity.net/en/

Instant City

Archigram (o.a. Peter Cook) - Londen (Engeland) - 1968-1970

A project for a nomadic city, Instant City is the result of an approach to a philosophical quandary concerning architecture which Archigram had begun to experiment with in Plug-in-City (1964). With their concept, architecture disappears, giving way to the image, the event and audiovisual presentations, to gadgets and other environmental simulators. With Instant City, the architects developed the idea of a “traveling metropolis,” a package that temporarily infiltrates a community. This city superimposes, for a time, new spaces for communication onto an existing city. This audiovisual environment (of words and images projected onto suspended screens), associated with mobile objects (airships and hot air balloons with tents, pods and mobile homes hanging from them,) and with technological objects (gantry cranes, refineries and robots) creates a city that consumes information, one intended for a population in movement. The first step towards network of information, education, leisure and facilities, Instant City is brought to the towns on the edge of a metropolis by a fleet of all-terrain vehicles and helicopters. In this way, the local community is integrated into the metropolitan community.

Zie ook: plug-in city, walking city

Over utopie, over verbeelding, over de betekenis van de stad, over cultuur en beleving,

https://www.frac-centre.fr/_en/art-and-architecture-collection/rub/rub-317.html?authID=44&ensembleID=113
https://www.dezeen.com/2020/05/13/archigram-instant-city-peter-cook-video-interview-vdf/

Property Rights
Mitch Epstein / Amerika / 2017-...

Who owns the land, by whose authority, and with what rights? These questions led Mitch Epstein to make Property Rights, a collection of photographs and short texts examining the American government's ongoing legacy of property confiscation, and how communities gather to resist. Epstein began this series in 2017 at Standing Rock, where thousands protested the installation of the Dakota Access Pipeline on Sioux land. Over four years, he charted other contested lands from Pennsylvania and Hawaii to the Mexican border, as well as land loss through wildfires and flooding due to egregious environmental negligence.

In keeping with Epstein's 50-year exploration of American life, Property Rights questions the relationship between institutions, civil rights and the rights of nature itself. Acknowledging our bodies and lives as our most fundamental property, the book examines other forms of trespass and destruction in an elegy to the Tree of Life Synagogue massacre, and in photographs of Black Lives Matter protests during Covid-19. Property Rights includes the voices of activists Epstein interviewed while making this deeply personal and political work. In a time of alarming division, the book describes diverse communities in a common fight against politicians and plutocrats willing to sacrifice the people's well-being.

Over: fotografie, recht op het landschap, inclusie, activisme, ...

https://mitchepstein.net/property-rights
https://steidl.de/Books/Property-Rights-0307092023.html

9999 (o.a. vegetable garden house)

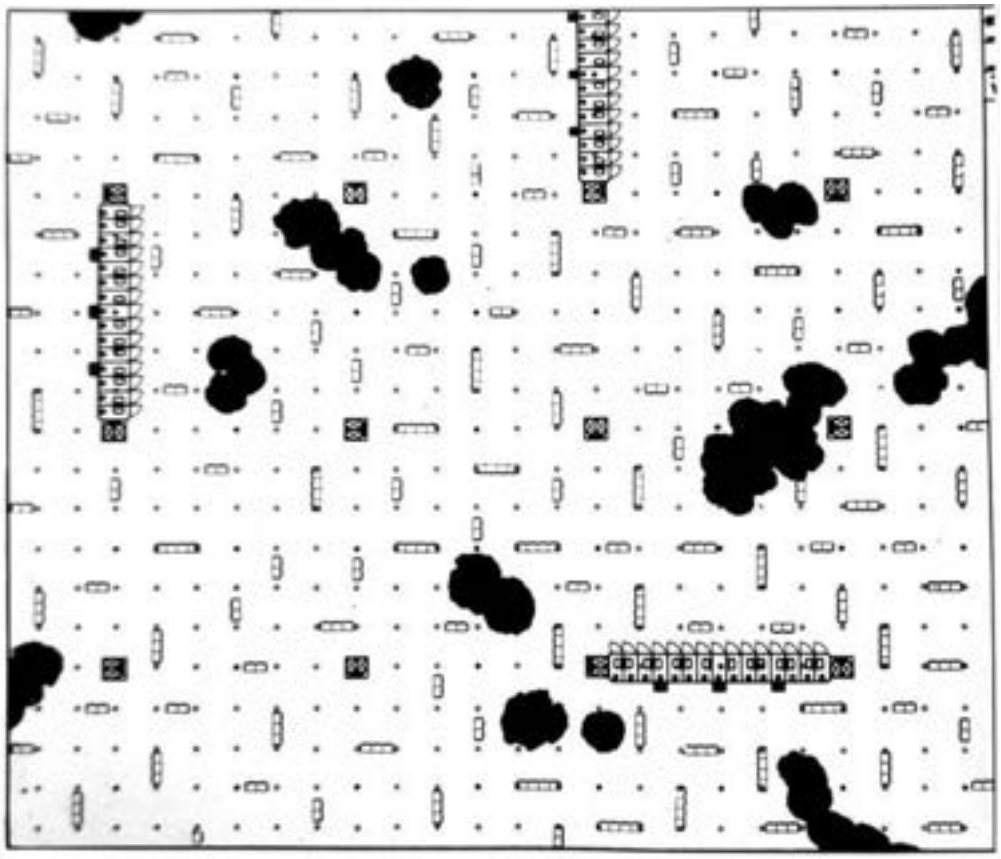
Architettura Radicale / Florence (Italië) / 1969-...

Together with Archizoom, Superstudio, UFO, Zziggurat and Gianni Pettena, the 9999 group (Birelli, Caldini, Fiumi, Galli) were part of the Florentine branch of the Neo-Avant-garde Italian Architectural movement, otherwise known as Architettura Radicale. With the aim of redefining disciplinary languages and the role of the architect, since 1968 the 9999 group experimented with an architectural form capable of merging the potential of electronic media with Pop iconography, underground culture and rock music, working towards the establishment of a personal autarky in which it could be applied.
[...]
In the pages of Architectural Design, Carlo Caldini ironically laid out the manifesto of their very own revolution: "We were very bad architects. We had no clients. We could not live so we built a discotheque to support ourselves. [...] The little money we make from that lets us do as we want as architects".

Starting in 1971 and in line with the nascent ecological trends, the 9999 group went on to inaugurate a series of reflections on the relationship between technology and the environment. The "destruction of the object" as followed by Architettura Radicale was an attempt by 9999 to channel support tools towards human activities and therefore architecture itself, in an improved form of technology that canceled out the harsh environmental impact and which was at the same time the means for a return to an existence in contact and balance with nature.

Over: architectuur, ideologie, mens-natuur, ...

https://www.domusweb.it/en/architecture/2017/12/20/rivoluzione-9999-la-mostra-che-celebra-la-pratica-manuale.html



Archizoom

Bureau (utopisch) / Florence (Italië) / 2008

Archizoom Associati was a design studio from Florence, Italy founded in 1966. The group that founded the studio consists of Andrea Branzi (architect and designer), Gilberto Corretti (architect and designer), Paolo Deganello (architect and designer) and Massimo Morozzi (architect and designer); later in 1968 the group was joined by Dario Bartolini (designer) and Lucia Bartolini (designer).

Archizoom organized his first exhibition called "Superarchitettura" in December 1966 along with the group Superstudio. The exhibition featured colorful projections and prototypes handled the concept of radical anti-design as dynamic sofa Superonda (conception by Andrea Branzi) produced by the company Poltronova. During 1967 Archizoom still Remained in the exhibitions as "Super Architettura 2" and "Modena" that brought the concept of kitsch dorms titled "dream beds".

The next few years until its dissolution in 1974, the group was in projects of modernist vision as the theoretical diffuse metropolis "No-Stop City" which featured the formulation of flexible interior products and places that are directed to a practice polychronic environment and constant construction activities in the city itself; idea behind the idealization of the breakdown of the traditional hermetic architecture in functions that trivialize and expand.

Over: activisme, architectuur, utopie, multidisciplinariteit, ...

https://en.wikipedia.org/wiki/Archizoom_Associati
http://architectuul.com/architecture/no-stop-city

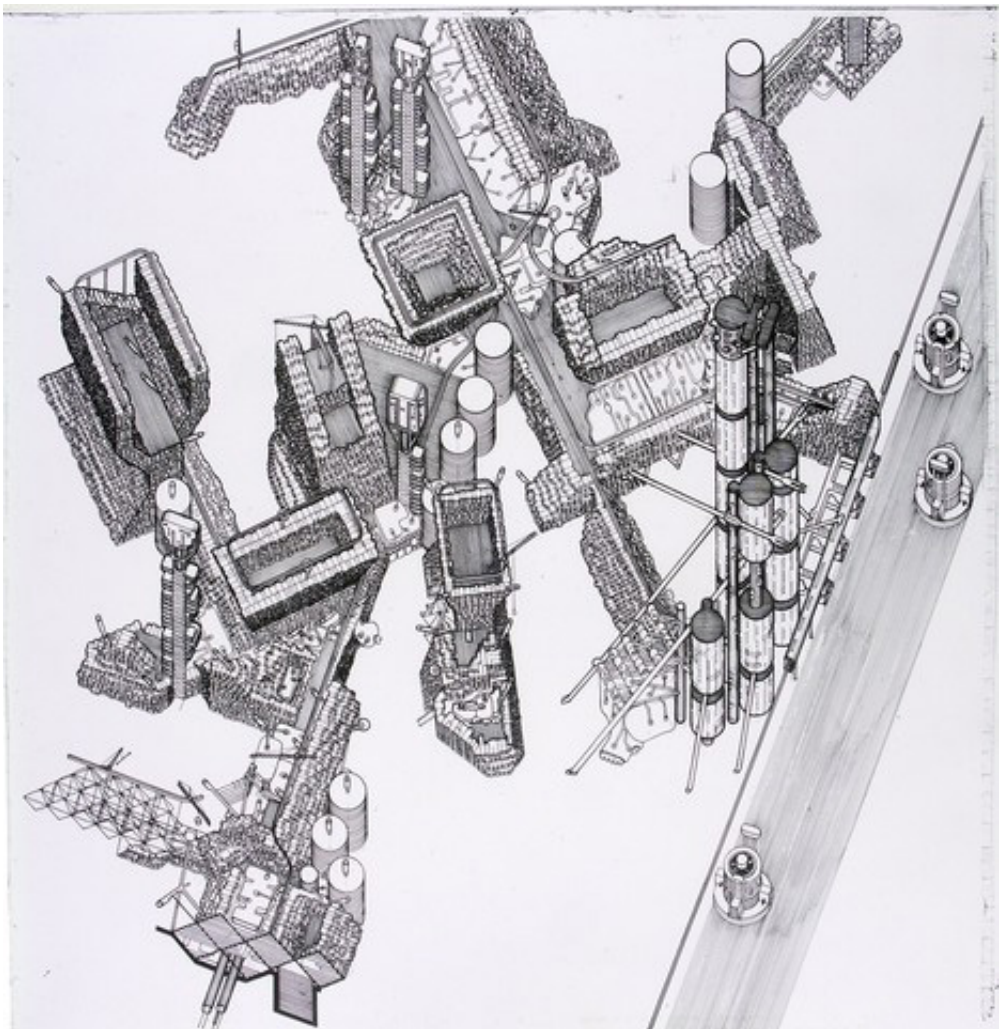
UFO
Architettura Radicale / Florence (Italië) / 1969-...

UFO was a design and architectural group founded in Florence, Italy, active between 1967 - 1978. A major part of the Radical architecture and design movement of the late 1960s, they studied under Umberto Eco at the University of Florence. Fellow alumni included the founders of Superstudio and Archizoom Associati. [...] UFO was founded in the lead up to the 1968 movement in Italy in which students of working backgrounds tried to change Italy's traditional capitalist and patriarchal society through direct action, such as occupying universities. Amongst this period of social upheaval, UFO aimed to drive social change through architecture and 'transform the practice of architecture into an event itself' (Gianni Pettena). Their occupation of the Architectural Department at Florence University, beginning in February 1968, was more than political. The faculty provided a workshop for prototypes of objects that the group deployed onto the streets of Florence, as well as exchanging ideas with fellow students.

Led by Lapo Binazzi, they took on the semiotics theorised in those years by Umberto Eco, then a lecturer in Decoration at the Faculty of Architecture in Florence, as a basic element for actions in public space. It was public space itself — the piazza — that became an important location for performances by the Florentine group. UFO experimented in the urban context of Florence, a city where the presence of history is suffocating yet at the same time stimulating, coming face to face with the monumental nature of renaissance architecture.

Over: architectuur, ideologie, activisme, politiek, ...

https://en.wikipedia.org/wiki/UFO_(Florence)
https://www.domusweb.it/en/architecture/2013/01/03/ufo-story.html



Plugin City
Achigram / Engeland / 1964

Between 1960 and 1974 Archigram created over 900 drawings, among them the plan for the "Plug-in City" by Peter Cook. This provocative project suggests a hypothetical fantasy city, containing modular residential units that "plug in" to a central infrastructural mega machine. The Plug-in City is in fact not a city, but a constantly evolving megastructure that incorporates residences, transportation and other essential services--all movable by giant cranes.

Persistent precedents and concerns of modernism lay at the heart of Plug-In City's theoretical impulse, not limited to the concept of collective living, integration of transportation and the accommodation of rapid change in the urban environment. In his book Archigram: Architecture without Architecture, Simon Sadler suggests that "The aesthetic of incompleteness, apparent throughout the Plug-In scheme and more marked than in megastructural precedents, may have derived from the construction sites of the building boom that followed the economic reconstruction of Europe."

Over: architectuur, ideologie, activisme, politiek, ...

https://www.dezeen.com/2020/05/12/archigram-plug-in-city-peter-cook-dennis-crompton-video-interview-vdf/
https://medium.com/@mn7159/archigram-the-plug-in-city-e7e1a7012625
https://www.archdaily.com/399329/ad-classics-the-plug-in-city-peter-cook-archigram

Broadacre City

F. L. Wright / België / 2008

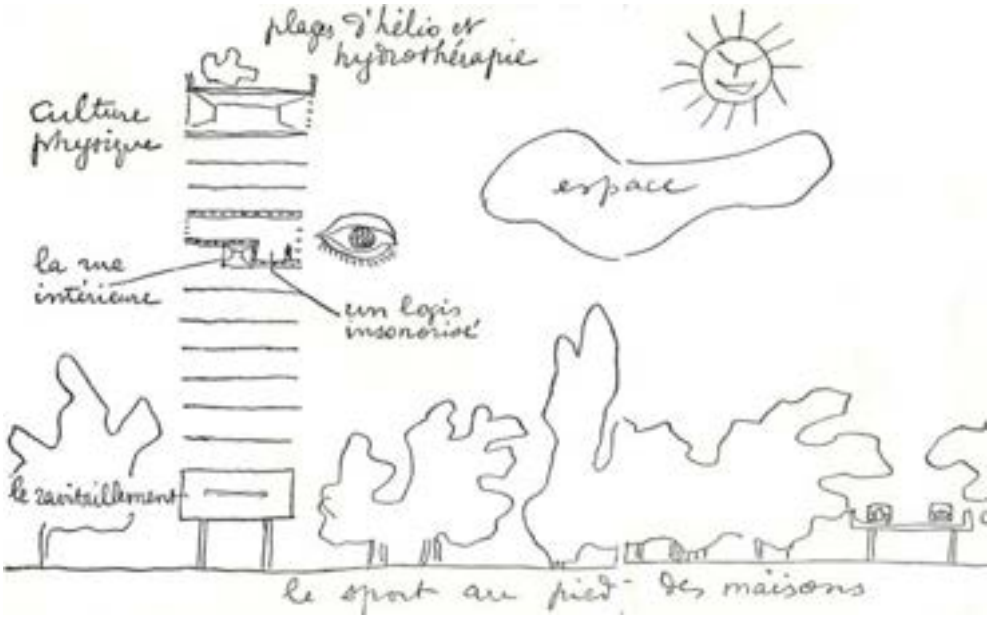
Broadacre City was an urban or suburban development concept proposed by Frank Lloyd Wright throughout most of his lifetime. Many of the building models in the concept were completely new designs by Wright, while others were refinements of older ones, some of which had rarely been seen.

Broadacre City was the antithesis of a city and the apotheosis of the newly born suburbia, shaped through Wright's particular vision. It was both a planning statement and a socio-political scheme, inspired by Henry George, by which each U.S. family would be given a one-acre (0.40-hectare) plot of land from the federal lands reserves, and a Wright-conceived community would be built anew from this. In a sense it was the exact opposite of transit-oriented development. There is a train station and a few office and apartment buildings in Broadacre City, but the apartment dwellers are expected to be a small minority. All important transport is done by automobile, and the pedestrian can exist safely only within the confines of the one-acre (0.40-hectare) plots where most of the population dwells.

In his book Urban Planning Theory since 1945, Nigel Taylor considers the planning methodology of this type of city to be Blueprint planning, which came under heavy criticism in the late 1950s by many critics such as Jane Jacobs, in her book The Death and Life of Great American Cities.

Over: ideologie, architectuur, suburban wonen, ...

https://en.wikipedia.org/wiki/Broadacre_City
https://franklloydwright.org/reading-broadacre/



Cité Radieuse

Le Corbusier / Marseille (Frankrijk) / 1952

In Marseille, aan de boulevard Michelet, staat een gebouw dat veel weg heeft van een oceaanstomer. Het is de eerste van vijf 'unités d'habitation' die Le Corbusier in Frankrijk en Duitsland ontwierp. De Franse regering gaf hem in 1946 de opdracht om mensen die hun huis verloren tijdens de oorlog, opnieuw te huisvesten. Zijn antwoord was een groots en vernieuwend gebouw, ontworpen als een 'verticale tuinstad'. Zelfs vandaag nog – nu er steeds meer mensen in stedelijk gebied gaan wonen en de druk op open ruimte toeneemt – is het gebouw een prachtig voorbeeld voor kwalitatieve collectieve woningbouw.

De unité in Marseille wordt ook wel de Cité Radieuse of Stralende Stad genoemd. Voor het ontwerp ging Le Corbusier verder op enkele concepten waar het bureau al lang aan werkte. Aan de ene kant waren dat de 'immeubles villas'. Dat zijn grote vrijstaande gebouwen met daarin individuele appartementen die de kwaliteit hebben van een vrijstaande woning, dus met verdiepingen en een 'tuin' of terras. Anderzijds waren dat de principes van de wooneenheid met standaardformaat en de interne luchtstraten – brede gangen – die de appartementen ontsloten.

[...]

Over: architectuur, hoogbouw, samenleven, ideologie, ...

https://architectuurwijzer.be/le-corbusier-cite-radieuse/
https://fr.wikipedia.org/wiki/Cit%C3%A9_radieuse_de_Marseille

pwo SODULTA

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