CORNER CASCADE COMPLEXITY
REFER REFLECT REENACT
IMAGINE INSPIRE INVENT
PROCESS PROGRESS PERSONAL

CUT CONSTRUCT CONCEIVE

studio architecten de vylder vinck taillieu
EPFL ENAC 2016-2017 BA3-BA4

visiting professors: Jan de Vylder, Jo Taillieu
assistants: Christophe Antipas, Vinh Linh
studio guest: Stijn Jonckheere
AMBITION

As studio architecten de vylder vinck taillieu always deals with the idea of the reference - what is your frame of reference - but also the idea of the practice - on one hand working on many different projects at the same time on the other hand starting from the detail immediately -; the studio is not only looking for a possible architecture regarding a simulated exercise but rather a possible architect in a studio simulating a practice. Observation - rather than analyze - and imagination - rather than concept - are part of this approach. A strong belief in the variety of media - from handmade drawing to crafted modeling not only as a result rather as an ongoing method - are the instruments on the table. An intense way of working - as an intense way of life – is the credo.

STUDIO

Studio architecten de vylder vinck taillieu announces studio CUT CONSTRUCT CONCEIVE. Cut out’s from drawings and pictures are the starting point. Drawings of never realized houses will be the starting point for the exercises. As the previous studio - school year 2014-2015 - called CORNER CASCADE COMPLEXITY starts from the corner detail to find back in the final project all materiality not as an additive but as a fundament of the space; and the studio NEVER EVER YOURS – school year 2015-2016 - aimed the same idea starting from drawings and models of never realized projects; the difference in this studio - school year 2016-2017 - as it is called CUT CONSTRUCT CONCEIVE is the imagination since it is about cut out’s it is even more challenging. Even being challenged by more than one cut out.
CONTEXT

The context is Belgium once again. From Brussels to Ostend. From Brussels to Charleroi. Seven totally different venues in three different cities. Cities that make Belgium. Cities that are Flanders, Brussels and Wallonia. Your first practice will be a belgian practice.

SIMPLE COMPLEXITY


A HOUSE TWICE

Learning about a house is learning about architecture. That house in two different contexts. So two houses.

INSTRUMENTS

Analogue techniques – handmade drawing; collage; painting; sketching; modeling…. – are the language of the studio. Digital transcription takes only place in an additional or parallel room of the studio – an other moment with an other frame –.
LEARNING METHOD
MOVEMENTS
CUT CONSTRUCT CONCEIVE

The studio will debate in-group and guide in person; depending on the evolution of the studio. This will be decided at the very moment in order to achieve the best progress.

The studio is organized in 3 parts; over 2 semesters; in 1 year. Those parts are also called MOVEMENTS.

part 1
movement I
CORNER / REFER / IMAGINE / CUT
semester I

part 2
movement II
CASCADE / REFLECT / INSPIRE / CONSTRUCT
semester I

part 3
movement III
COMPLEXITY / REENACT / INVENT / CONCEIVE
semester II

Next to those studio in 3 movements and additional movement is part. This additional movement is called PARRALLEL ROOM. This movement runs parallel to the movement III although it has its own process.

part 4
movement IV
PARALLEL ROOM
DIGITAL PERPECTIVE
TRANSCRIBE
semester II

Eventually special small short term in between exercises might be introduced; if it occurs and as a matter of method of process.

LEARNING OUTCOMES
CORNER CASCADE COMPLEXITY
REFER REFLECT REENACT
IMAGINE INSPIRE INVENT

detail / space - understanding how one makes the other or one can not be without the other one.
reference / personal - finding the reference and finding the personal.
making / producing - evolving en revolving by drawing and model and arriving by drawing and model.
meaning / context - program and context as drive.
imagination / precise - imagination towards reality.

EXPECTED WORK
CONTINUOUS
WORK IS LIFE. LIFE IS WORK.

Student will present every week the evolution; by all media: model and drawing.
A report book will keep the evolutions together.
Work is life. Life is work.
ASSESSMENT METHOD

MOMENTS

PROCESS PROGRESS PERSONAL

Every step or part or movement will be granted by a moment of review call it a jury.
We call this jury ‘moments’ of reflection and evaluation.

step I
moment I
regarding movement I
CORNER / REFER / IMAGINE / CUT
expected end october
small review
semester I

step II
moment II
regarding movement II
CASCADE / REFLECT / INSPIRE / CONSTRUCT
expected end december
small review
semester I

step III
moment III
regarding movement III
COMPLEXITY / REENACT / INVENT / CONCEIVE
expected end of may beginning june
final review
semester II

this final review regards all the movements I, II, III and IV

Next to those steps in 3 moments and additional moment is part.
This additional movement is called ROOM.

step IV
moment IV
regarding movement IV
PARALLEL ROOM
TRANSCRIBE
expected end of march beginning april
expected end of april beginning may

General attitude; involvement; progress and process are continuous monitored and part of an overall evaluation held by teachers and assistants.
in this first part of the exercise students will make ‘a corner’*
not a room not a building but a ‘corner’

taking focus on a ‘corner’ makes focus on construction ; material ; detail ;
the making of that corner ; is about construction - it doesn't fall apart - ; but
also and at the end about beauty - maybe it does fall apart - ; for sure

in fact the issue is ; what is material for space ; what is detail for material ;
how does a detail make space (as such)

we deliberately do not talk about a room or building ; but about space (aspect)

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5 to 6 weeks
1 model 1/20
2 drawing A2 ; 1/50 or 1/25 or 1/20 ; axonometric ; from two angles

or to be agreed or personalized at that time
anyway kind like

* that corner ; a meeting between two walls and ceiling ; or between wall, floor and ceiling ; or between three walls ; or between a column and two beams ; or whatever every other kind of corner ; but that corner that defines a space ; represents a program ; changes in light ; gives color to life ; is different from different angle ; that one day might explain how it is constructed ; the other
MOVEMENT II
CASCADE / REFLECT / INSPIRE / CONSTRUCT

SEMESTER I

in this second part of this exercise students make a ‘cascade’ of spaces; rooms **
- starting from what has been learned from movement I; the NEVER/’corner’ -
not a façade or building but a ‘cascade’ of rooms

taking focus on a ‘cascade’ of spaces but with a focus once again on construction; material; detail; aspects that all define not only by a quality of space but now also by its meaning (the program of each room)
- having the ‘corner’ as guiding in deciding and changing depending on meaning of each other room -

that cascade; a meeting between rooms with different meaning;
changing that first idea movement I in the frame of that meaning; or not;
or maybe even completely different...

making of that cascade; is about organization - it doesn’t fall apart -; but also
and at the end about beauty - maybe it does fall apart -; for sure

in fact the issue is; what is material for space; what is detail for material;
how does a detail makes space;
and in the frame of the cascade: how is that related to the meaning of space;
will it change it and how will it change; eventually

we deliberately do not talk about a façade or building; but about meaning (room)

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5 to 6 weeks

model 1/50 en repetition corner 1/20
2 drawings A0; 1/50 or 1/25 or 1/20 axonometric; from two angles
2 drawing A2; representations; analogue media

or to be agreed or personalized at that time

anyway kind like

**

f.e. a kitchen upon which follows a dinning room upon which follows a small library; then a sleeping room; then a bathroom; and final a toilet
f.e. a living room then a workspace then a library then an evening living; etc...
MOVEMENT III
COMPLEXITY / REENACT / INVENT / CONCEIVE

SEMESTER II

only from now on we will look for a context; read: venue

1 house (of 14 rooms) (twice on two different venues)
in this third part of this exercise students make a 'house' ***
- starting from what has been learned from movement II; the EVER/'cascade'
- which is a building; which has a façade
taking focus on a 'house' but with also focus once again on construction, material, detail; aspects that are all define not only a quality of perception of space but also by its meaning;
by that taking movement II as guiding in deciding and changing depending on meaning of each other room

that house; a meeting between rooms with different meaning; changing that earlier idea in the frame of that meaning - now: a house; now, 14 rooms -; or not; or maybe even completely different...

that house will change that cascade and that corner

making of house: is about construction - it doesn't fall apart -; and about organization - it doesn't fall apart -; but also and at the end about beauty - maybe it fall's apart; maybe it doesn't -; for sure

in fact the issue is; what is material for space; what is detail for material; how does a detail makes space;
and in the frame of the house: how is that related to the meaning of space

we deliberately talk about a house; about living (life)

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11 weeks
model 1/50 and repetition corner 1/20

2 drawings A0; 1/50 or 1/25 or 1/20 axonometric; from two angles
2 drawing A2; representations; analogue media
3 drawings (or more; depending) A2; plans; sections; facades

or to be agreed or personalized at that time
anyway kind like

***
two houses
but in two different venues: two of the three cities: Brussels, Ostend and Charleroi (in each of the two selected cities one of the seven venues)
the student will design two houses at the same time
parally, the student will transcribe movement I & II; anticipating movement III

yet as of now: digitally; limitless; or highly limited
students will be presented with a non-existent site containing three foreign yet defining elements
the aim is an architectural ‘folie’*** incorporating these three elements – no further specifications; or perhaps a lot

mimicking movements I & II; the detail is the starting point
followed by material, construction, architectural and visual composition

above all getting the students acquainted with a certain set of digital tools
not as the be-all and end-all of the architectural design process
but as a creative option equal to any analog design method
anticipating movement III; aiming for architectural personality; determination
challenging the student to define space, priorities
weighing the meaning of the digital medium, and assessing it accordingly

we deliberately talk about a folie ; about a statement (decision)

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8-9 weeks

1 drawing A1: movement I & II; detail and spatial composition
1 drawing A1: movement III; architectural personality

or to be agreed or personalized at that time
anyway kind like

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folie
by translating intangible aspects of the architectural design process -such as mood, atmosphere- into an architectural construction and deciding upon the space this construction will define, students design an architectural folie ; an architectural construction with no other function then its physical existence
TRAVEL

SEMESTER I

VENICE

REPORTING FROM THE FRONT

BRAVOURE SCARCITY BEAUTY

somewhere beginning November 2016

three days

SEMESTER II

OOSTEND BRUSSELS CHARLEROI

somewhere beginning February 2017

three days

LECTURES

in the frame of the exercise CUT CONSTRUCT CONCIEVE as in the frame of BRAVOURE SCARCITY BEAUTY a lecture series is scheduled every other 3th week on Monday evening

BRAVOURE SCARCITY BEAUTY is the title under which the team architecten de vylder vinck taillieu together with DOORZON interieurarchitecten en FILIP DUJARDIN are curating the Belgian or rather Flemisch contribution at the Venice Biennial having the title REPORTING FROM THE FRONT

BRAVOURE SCARCITY BEAUTY selected 13 fragments of 13 projects of 13 practices to illustrate the idea of BRAVOURE SCARCITY BEAUTY at the same time to be the alter ego's of architecten de vylder vinck taillieu DOORZON interieurarchitecten and FILIP DUJARDIN

each time a double lecture is held by two of the selected participants in BRAVOURE SCARCITY BEAUTY

on the occasion of the travel to Venice architecten de vylder vinck taillieu will guide the studio around

LITERATURE

to be listed

MONDAY TUESDAY

SEMESTER I

Monday Jo Taillieu and/or Jan de Vylder; Christophe Antipas and Vinh Linh

Tuesday Vinh Linh; Christophe Antipas; occasionally Jo Taillieu and/or Jan de Vylder

Movement I and Movement II

SEMESTER II

Monday Jo Taillieu and/or Jan de Vylder; Christophe Antipas and Vinh Linh

Tuesday Stijn Jonckheere; Vinh Linh and Christophe Antipas; occasionally Jo Taillieu and/or Jan de Vylder

Movement III and Movement IV

Movement III Monday

Movement IV Tuesday

First two weeks Monday and Tuesday Movement IV