

AR-201(o)

Studio BA3 (Verschuere)

Verschuere Adrien

Cursus	Sem.	Type
Architecture	BA3	Obl.

Language of teaching	English
Credits	10
Session	Summer
Semester	Fall
Exam	During the semester
Workload	300h
Weeks	14
Hours	6 weekly
Courses	2 weekly
Project	4 weekly
Number of positions	

Remark

Inscription faite par la section

Summary

In the early days of the Anthropocene, the concepts of "Nature and Culture" are being revisited by a number of contemporary thinkers. The studio will take this paradigm shift as an opportunity to address new narratives.

Content

After all, what is a law of nature as such for us? We are not acquainted with it in itself, but only with its effects, which means in its relation to other laws of nature which, in turn, are known to us only as sums of relations. 1

The awareness of human activity as one of the main forces of transformation of the earth system has recently introduced us to a new geological era: the Anthropocene. At the dawn of understanding this paradigm shift, the concepts of nature and culture are now being revisited, which poses as many questions as it elicits opportunities for our discipline, calling for a repositioning of architecture amidst both nascent and exigent challenges.

Technology is no mere means.

Technology is a way of revealing. 2

Negotiating the implicit relocation of the Anthropos and mirroring the inexorable technological acceleration, will an architecture considered as a material assemblage, a set of devices that is traversed by energy flows, be able to reveal other types of relationship with our built and non-built environment? Will it be able to claim a decidedly hybrid character, assuming its potential as an agent capable of engaging emerging new ecologies; between humans and non-humans, subjects and objects, existing and new?

Every subject spins out, like the spiders threads, its relations to certain qualities of things and weaves them into a solid web, which carries its existence. 3

In order to overcome the perilous anthropocentric perspective on our environment, allowing excursions in unknowable worlds, a disciplinary understanding of architecture is put forward, that acknowledges the superimposing functional relations between subjects, objects and quasi-objects. Investigating their visible and invisible effects, built structures are described and designed as parts of networks of multifarious interdependencies, which exceed any attempt to grasp them in their totality, yet exclude deliberate autonomy.

No Ideas but in Things. 4

Transversal and generalist in essence, located at the interface of different knowledges, architecture is understood as the art of composition. Its essential function is based on its ability to construct proportions between things and people, bringing together knowledge and material. In a deductive process of critical interpretation an architectural project is established from increasingly specific constraints, a nexus of interrelations, an actualization of presumed effects.

Whatever we call reality, it is revealed to us only through the active construction in which we participate. 5

Straddling reality and fiction, incapable of carrying out the entire process of transforming reality on its own, architecture is fundamentally dependent on the representations it produces. Starting out from geometry as its main tool, architecture, uses reality as a projective force. It understands itself as a science of representation; as a place of the imaginary, a redistribution of the sensitive, and, sometimes, a constitutive element of our collective remembrance.

1 Friedrich Nietzsche; On Truth and Lies in a Nonmoral Sense

2 *Martin Heidegger; The Question concerning Technology*

3 *Jakob Johann von Uexküll; A Foray into the Worlds of Animals and Humans*

4 *William Carlos Williams; Paterson*

5 *Isabelle Stengers, Ilya Prigogine; Order out of Chaos*