

# ACE

## *Adaptive Re-use and Transition of the Built Heritage*

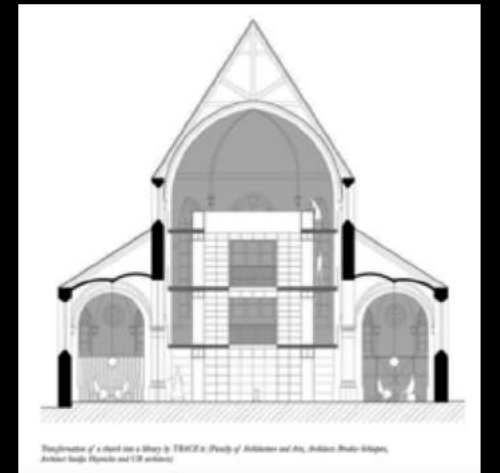
23 November 2018 in Leeuwarden

**Skills and competences of heritage professionals**

Prof. Dr. Koeraad Van Cleempoel

Hasselt University (B)

Faculty of Architecture & Arts

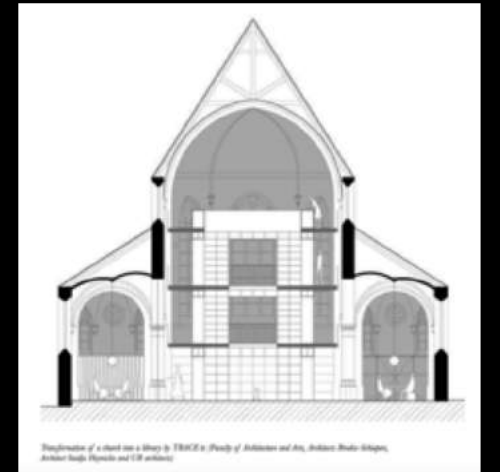


## International master in Adaptive Reuse

- Motivation
- Concept
- Skills & competences
- Paradigmatic shift in values and policies

*from heritage values to architectural values*

Wicked Problems – research project EAAE & ACE



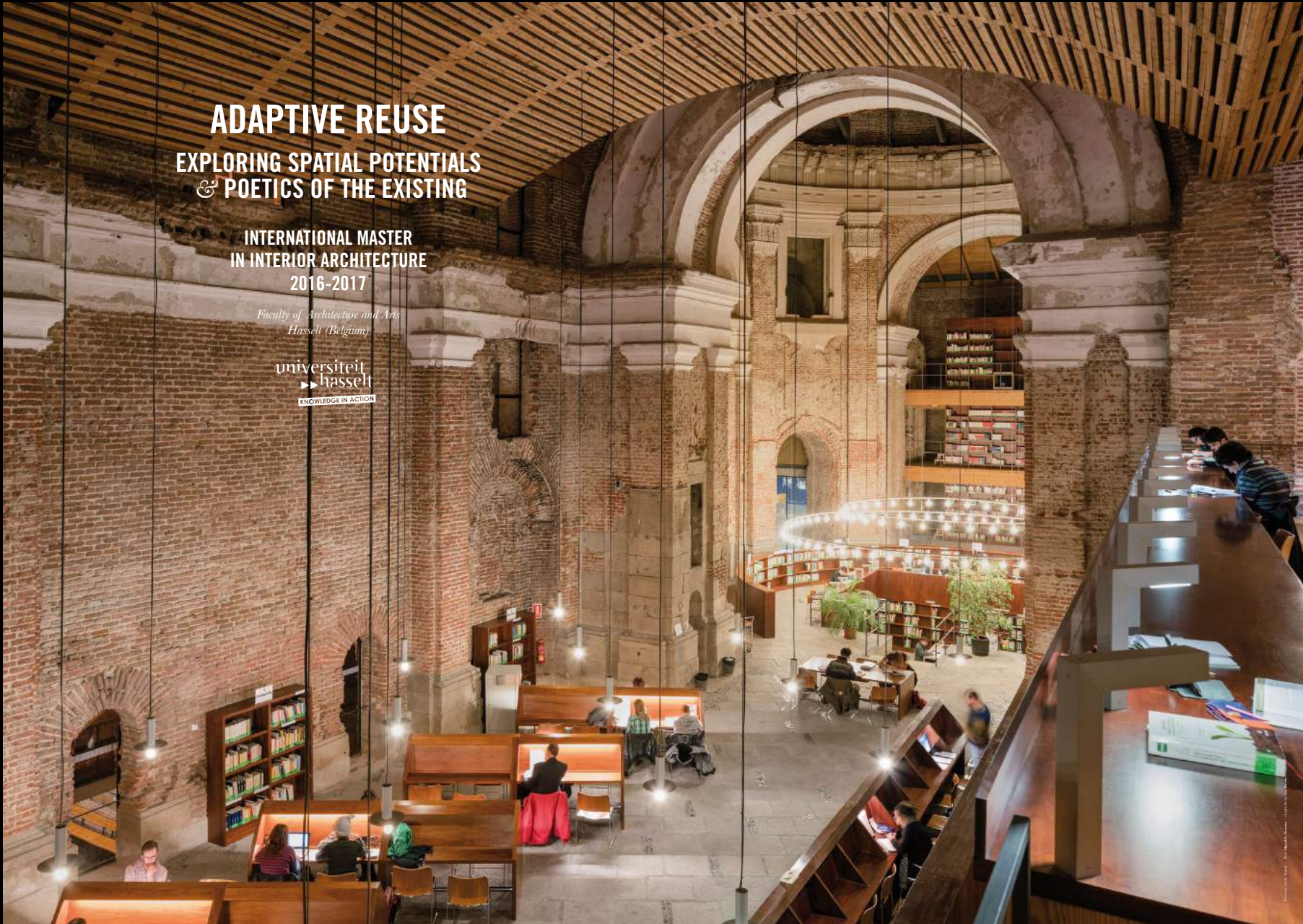
# ADAPTIVE REUSE

## EXPLORING SPATIAL POTENTIALS & POETICS OF THE EXISTING

INTERNATIONAL MASTER  
IN INTERIOR ARCHITECTURE  
2016-2017

*Faculty of Architecture and Arts  
Hasselt (Belgium)*

universiteit  
hasselt  
KNOWLEDGE IN ACTION



# ADAPTIVE REUSE

EXPLORING SPATIAL POTENTIALITIES  
& THE POETICS OF THE EXISTING

## INTERNATIONAL MASTER

*Faculty of Architecture and Arts  
Hasselt University, Belgium*



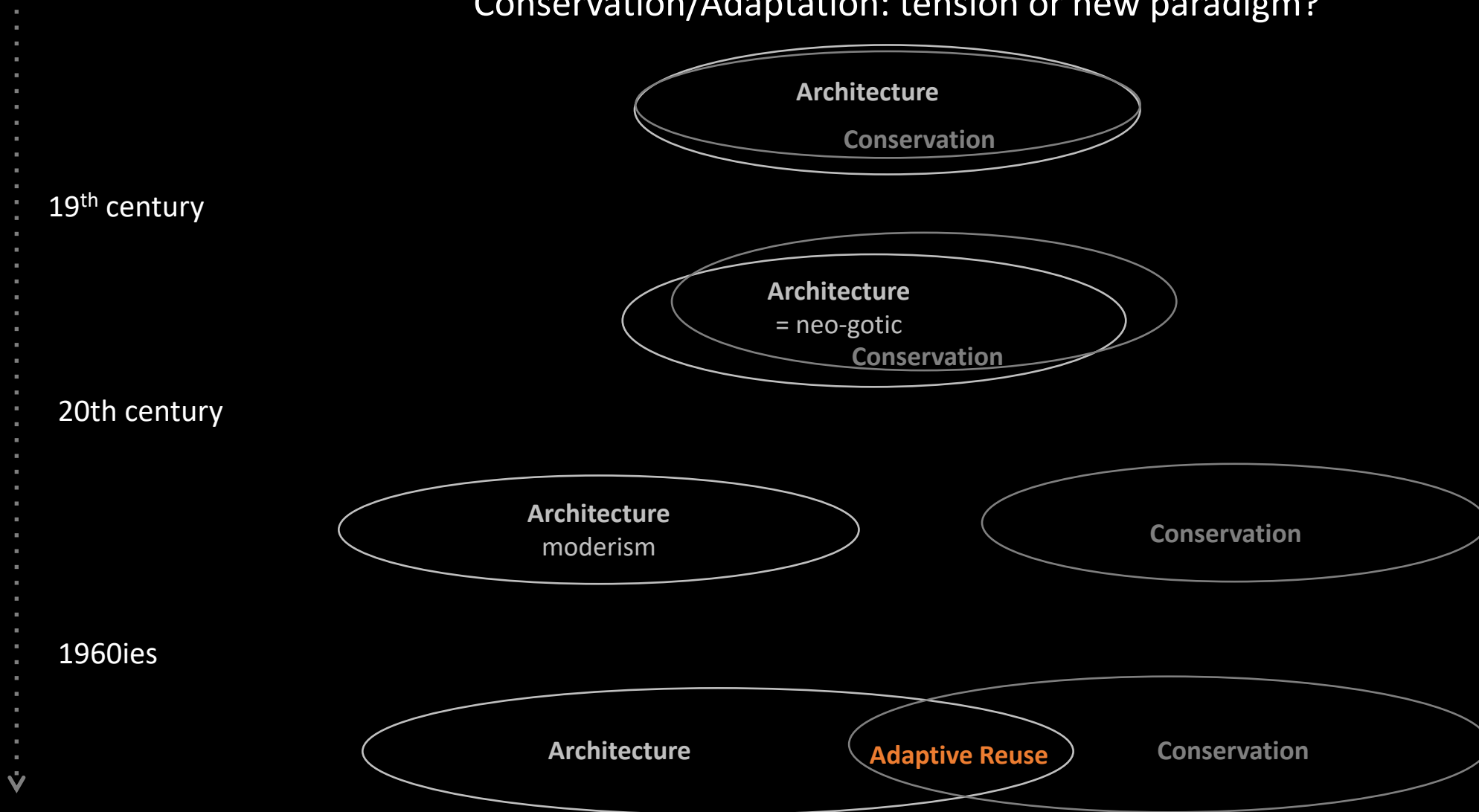
Specific information about the master's programme can be found on [www.hasselt.be/master-of-interior-architecture-and-adaptive-reuse](http://www.hasselt.be/master-of-interior-architecture-and-adaptive-reuse)

© 2015 Hasselt University. All rights reserved. Hasselt University is a member of the European Association of Universities (EAU). [www.eau.eu](http://www.eau.eu)

## Many curricula of European schools of architecture still operate from the paradigm of new constructions

- Courses on design methodology, therefore, seem more concerned with creating new sites, instead of integrating the existing.
- It seems increasingly legitimate, however, that learning how to engage in an interesting and sustainable way, will become an essential competence.
- Various EU curricula with focus and research on conservation and restoration But not design studio centered
- We wanted to work on the apparent tension between heritage and new architecture, shouldered by research and theory
- Heritage needs heirs
- *Statistics from an ACE Sector Study demonstrate that the balance is tilting towards refurbishment, accounting for 59% of the total workload (Mirza & Nacey, 2017).*
- *It is estimated that in Italy, refurbishment accounts for more than 70% of the total workload in the architectural sector.*

# Conservation/Adaptation: tension or new paradigm?



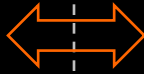
## CONSERVATION

Growing interest in (re)using  
historic buildings



1931: charter of Athens

*“the Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character”*



## ARCHITECTURE

creating new buildings  
that completely break with  
traditional building



1933: CIAM in Athens

*Historic objects (separate monuments or sectors of the city) must be retained:*

- *When its existence is not bought at the price of bad living conditions for the population that is compelled to live in it.*
- *When the opportunity is afforded to remove its restricting influence on development by the diversion of traffic round it or the shifting of the focal point.*

*An aesthetic adaptation of new parts of the city to the historic area has a catastrophic effect on the development of a city and is in no way to be desired.*

*By the demolition of slum dwellings surrounding the historic monuments, green areas can be created, which improve the hygienic conditions in those areas*

# do.co.mo.mo\_

14th International Conference

*Adaptive Re-use. The Modern Movement Towards the Future*

6-9 Sep 2016, Calouste Gulbenkian Foundation, Lisboa, Portugal

HOME ABOUT CALLS & GUIDELINES PROGRAM COMMITTEES REGISTRATION SPONSORSHIP & ADVERTISING PRESS ROOM CONTACT

## ABOUT

Every two years **docomomo** (the international committee for documentation and conservation of buildings, sites and neighbourhoods of the Modern Movement) organizes an international conference, bringing together **docomomo** members and friends from its [20 national Working Parties](#), as an opportunity for in-depth exploration of an important theme or aspect of the Modern Movement.

The forthcoming conference is being hosted by **docomomo International** and will take place at the Calouste Gulbenkian Foundation, in Lisbon, Portugal, from 6 to 9 September 2016, under the theme *Adaptive Re-use. The Modern Movement Towards the Future*.

**docomomo** International conferences combine paper sessions, round-tables, workshops and tours, in accordance with the following schedule. In order to foster transnational and interdisciplinary approaches to the study of the Modern Movement, the 2016 edition of the international **docomomo** conference will incorporate for the first time a preliminary [call for sessions](#).

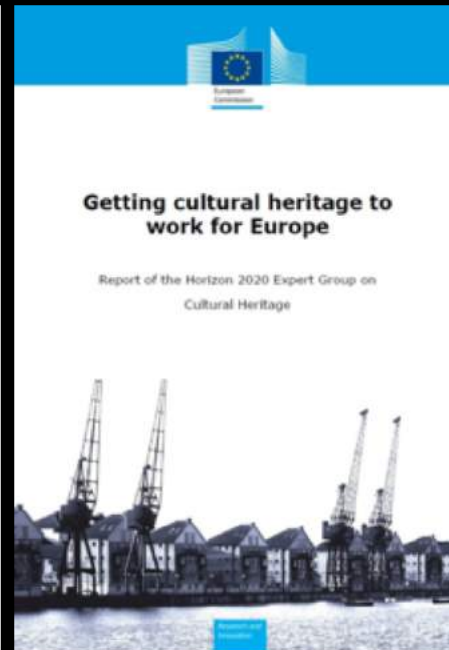
## DATES TO REMEMBER

May - 28 June 2015

11 July 2015

Call for sessions.

Call for sessions' confirmation of acceptance.



## Getting cultural heritage to work for Europe

Report of the Horizon 2020 Expert Group on Cultural Heritage

## Contemporary Architecture in the Historic Environment

An Annotated Bibliography

Edited by

Sara Lardini, Ana Paula Arato Gonçalves, Laura Matarese, and Susan Macdonald



OMA VENICE BIENNALE 2010

# CRONOCAOS



Charters, convention, memorandum – the words in which preservation's criteria are described become more and more universal and political over time as the number of nations that support them grows...

League of Nations



World Heritage Convention



ANCIENT MONUMENTS

PICTURESQUE

ABANDON RESTORATION IN TOTAL

HISTORICAL MONUMENTS ARE TO BE GIVEN STRICT CUSTODIAL PROTECTION

WARDENS OF CIVILIZATION

PROPERTY OF MANKIND

EXPERTS UNANIMOUSLY AGREED

SCRUPULOUS CONSERVATION

CIVILIZATION HAS BEEN EXPRESSED TO THE HIGHEST

RESPECT FOR ORIGINAL MATERIAL

MESSAGE FROM THE PAST

NO NEW CONSTRUCTION, DEMOLITION, MODIFICATION

HAND ON IN FULL AUTHENTICITY

REVEAL IT WITHOUT EVER DISTORTING ITS MEANING

MAINTAIN PERMANENTLY

EVIDENCE OF EVALUATION

SAFE GUARDING

RESPECT FOR CULTURAL DIVERSITY

GREATER RESPECT

COLLECTIVE MEMORY

HERITAGE DIVERSITY

AUTHENTICITY IS A VALUE JUDGEMENT

FUNDAMENTAL CULTURAL VALUES

LEGITIMACY OF THE CULTURAL VALUES OF ALL

CULTURAL RESPECT AND UNDERSTANDING

REGIONAL CONNECTION

CURRENT AND PAST SOCIAL EXPRESSIONS

RECOGNITION OF HUMAN COEXISTENCE

CONTEXTUALISATION OF CONTEMPORARY ARCHITECTURE

CONSERVATION METHODS & TOOLS

Atlanta Charter for the Restoration of Historic Monuments

Venice Charter for the Conservation and Restoration of Monuments and Sites

Nara Convention Concerning the Protection of the World Cultural and Natural Heritage

Vienna Memorandum on World Heritage and Contemporary Architecture



## Role of Historic Buildings in Urban Regeneration

RIBA comments submitted to the Office of the Deputy Prime Minister's Housing, Planning, Local Government & the Regions Committee

### 3. The role and effectiveness of the public agencies responsible for the built and historic environment in encouraging urban regeneration

3.1 English Heritage, while carrying out its proper role of protecting and enhancing our built heritage, should reduce the dominance of its more archaeology-led approach to historic buildings and encourage the combination of respect and design flair that is exemplified by such projects as the British Museum Great Court or the creative re-use of Covent Garden's market buildings. There needs to be a reduction of the bureaucratic processes that have become such a disincentive to historic building grant application, and a more liberal attitude to the accreditation of architects for historic building work to create opportunities for those who are brilliant designers as well as those who specialise in careful repair. English Heritage nevertheless serve an important purpose as grant-makers and as supporters of the many Building Preservation Trusts that have a vital role to play in historic building regeneration.

<https://www.architecture.com/files/riba/holdings/policyandinternationalrelations/policy/publicaffairs/responsetoroleofhistoricbuildings.pdf>

*Archaeology-led approach*

*Creative re-use*

*More liberal attitude*

“Astley Castle is an exceptional example of **how modern architecture can revive an ancient monument**. It is significant because rather than a conventional restoration project, the architects have designed an incredibly powerful **contemporary house which is expertly and intricately intertwined with 800 years of history**. Every detail has been carefully considered, from a specific brick pattern to the exact angle of a view, resulting in a sensually rich experience for all who visit. This beautiful new building is a real labour of love. It was realised in true collaboration between a visionary client, designer and contractors. I am delighted to present Witherford Watson Mann with the 2013 RIBA Stirling Prize.”



Astley Castle, Fortified Manor in Warwickshire, England - Witherford Watson Mann Architects

**RIBA President Stephen Hodder**

<https://www.e-architect.co.uk/birmingham/astley-castle-nuneaton>



C-Mine project 51N4E



2013 Wins Flemish Heritage Award

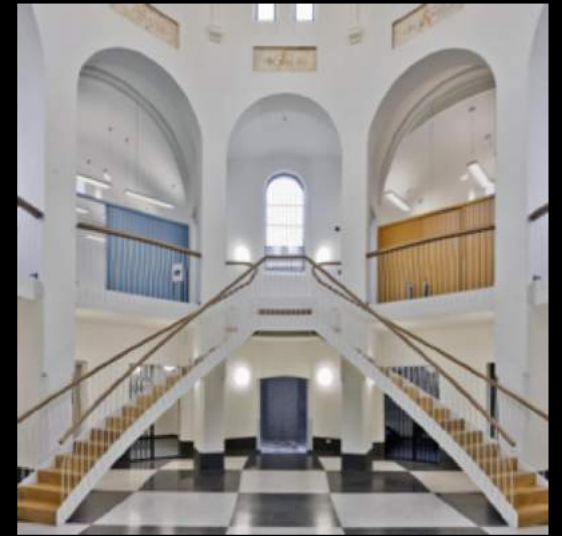
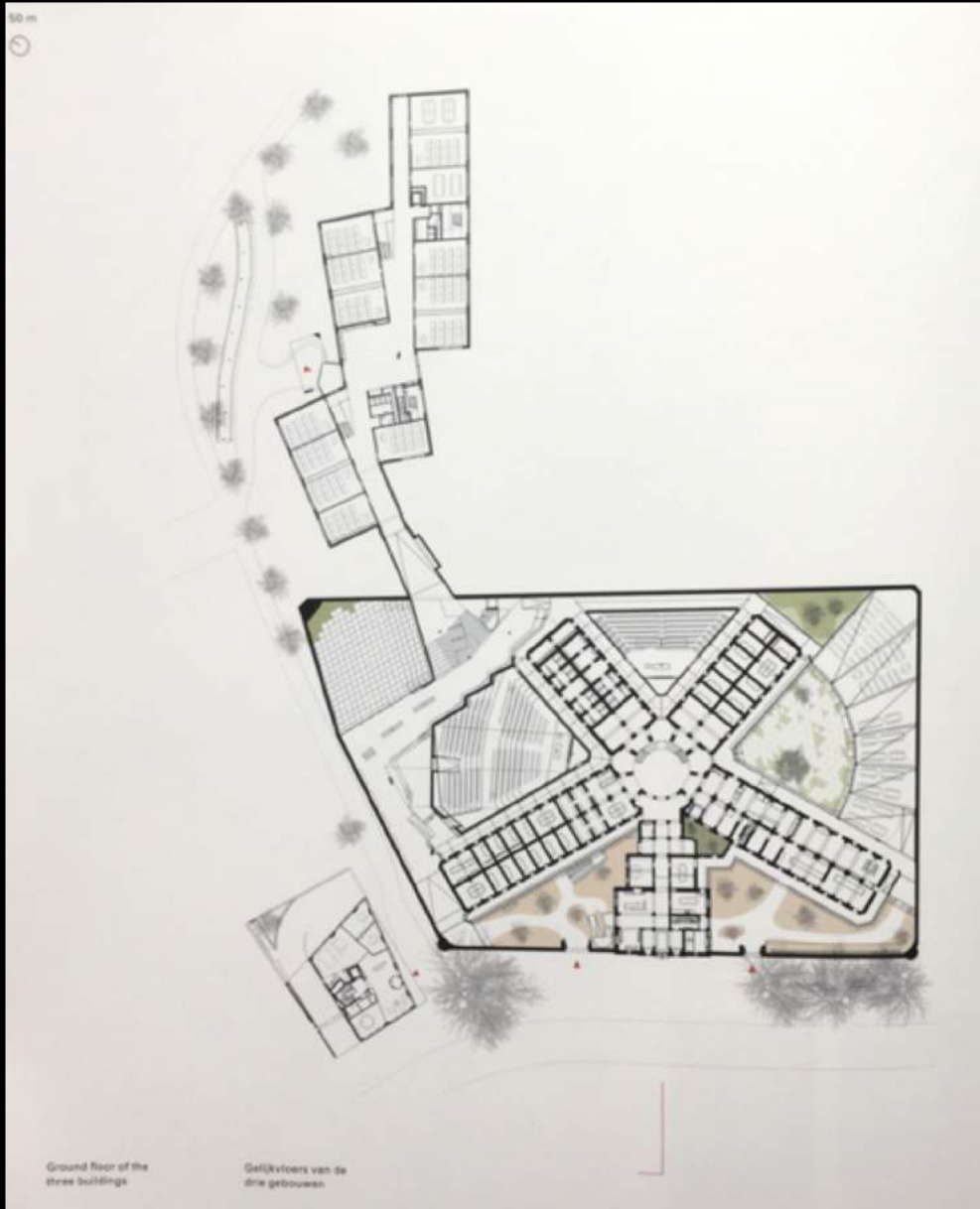
The C-mine project is regarded as a **successful example of adaptive reuse with great respect for its heritage values**. The remaining machines, tiles, wall covering and other valuable elements have been preserved and restored. It will have an important lever function for preserving and remodeling similar sites



The preservation of our architectural heritage is certainly not a task just for architects but a multidisciplinary activity, but it is the architect who finally has to translate into concrete material the ideas for the rehabilitation and enlighten the **intangible message** of our built heritage.

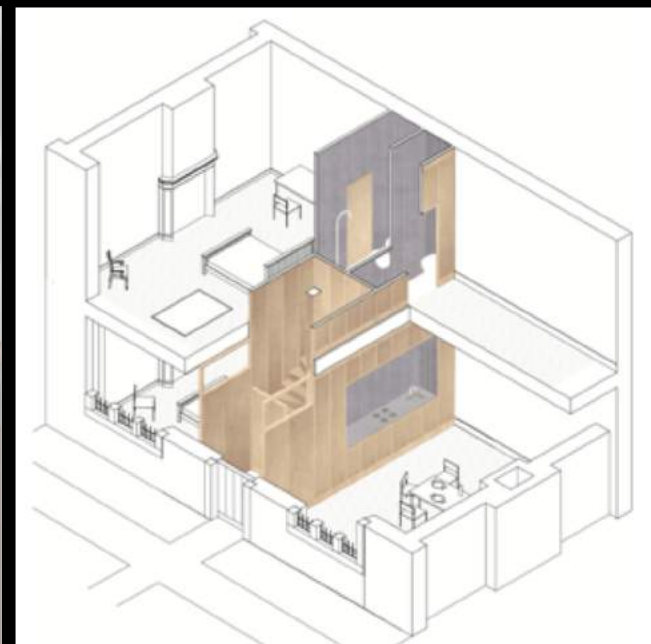
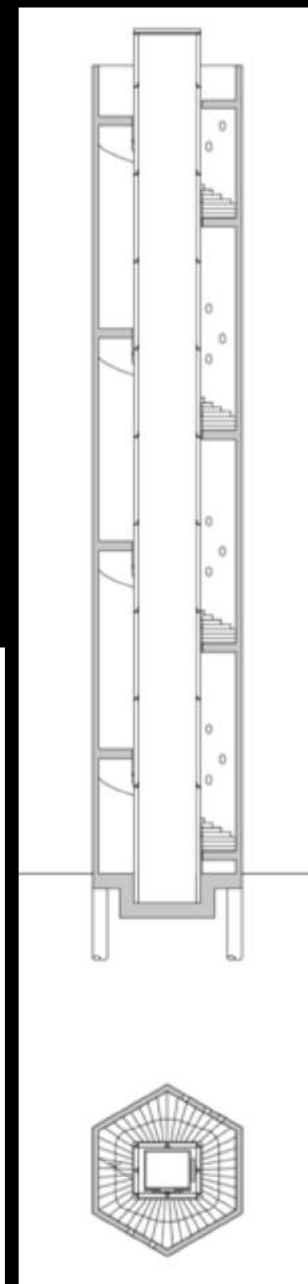
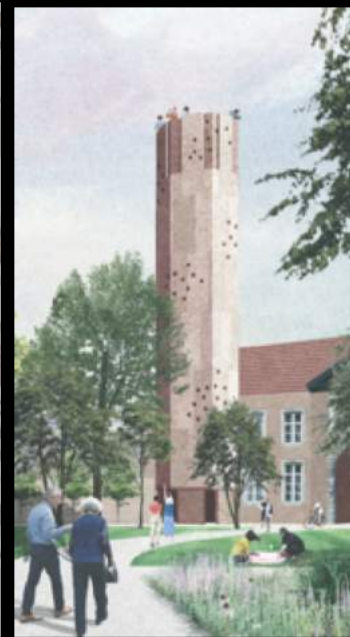
Stella Maris Casal – *the spirit of place and the new use*





The 19<sup>th</sup> century Prison of Hasselt as an adaptive reuse project for the Faculty of Architecture & Arts / U Hasselt

noA Architecten



The 18<sup>th</sup> century Beguinage of Hasselt as an adaptive reuse project for the Faculty of Architecture & Arts / U Hasselt

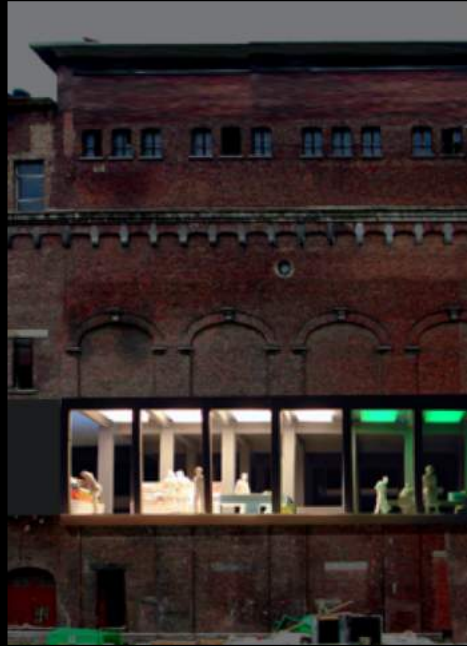
*Bovenbouw & Cohen Architects*



Park Spoor Noord , Antwerp, Belgium  
Architect: Studio Associato Bernardo Secchi  
Paola Viganò  
Transformation: 2003-2009







51N4E

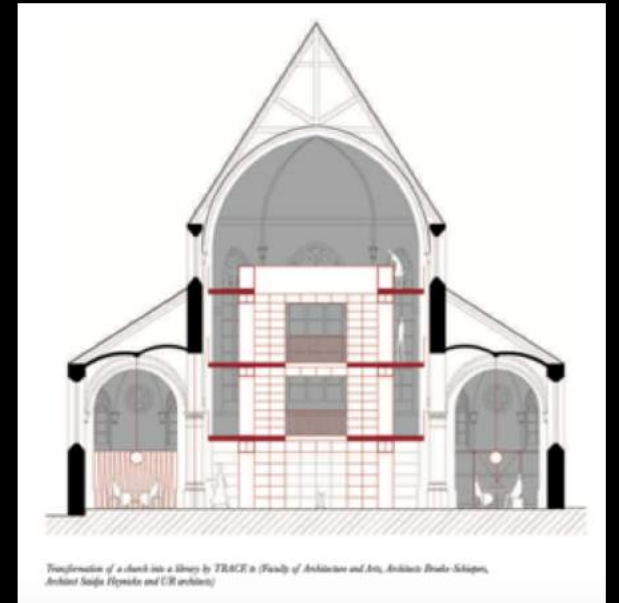
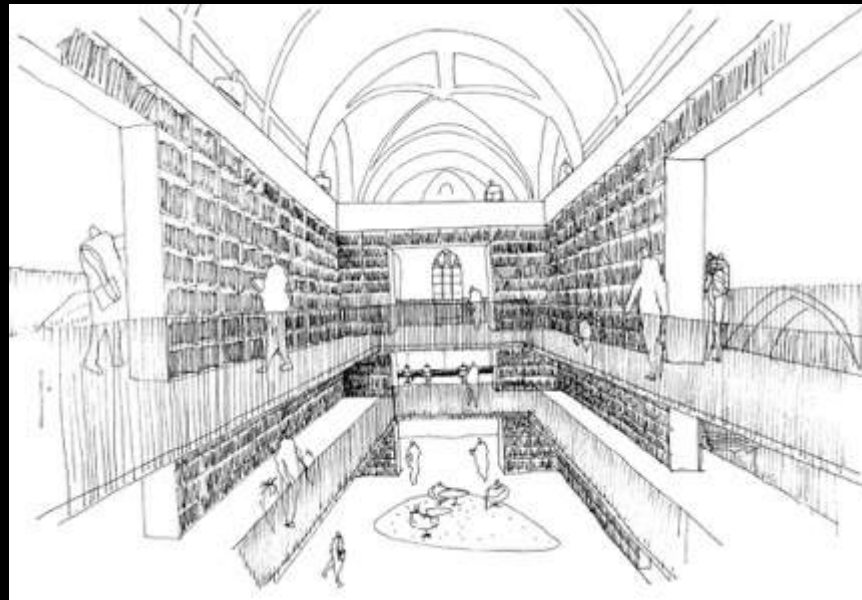
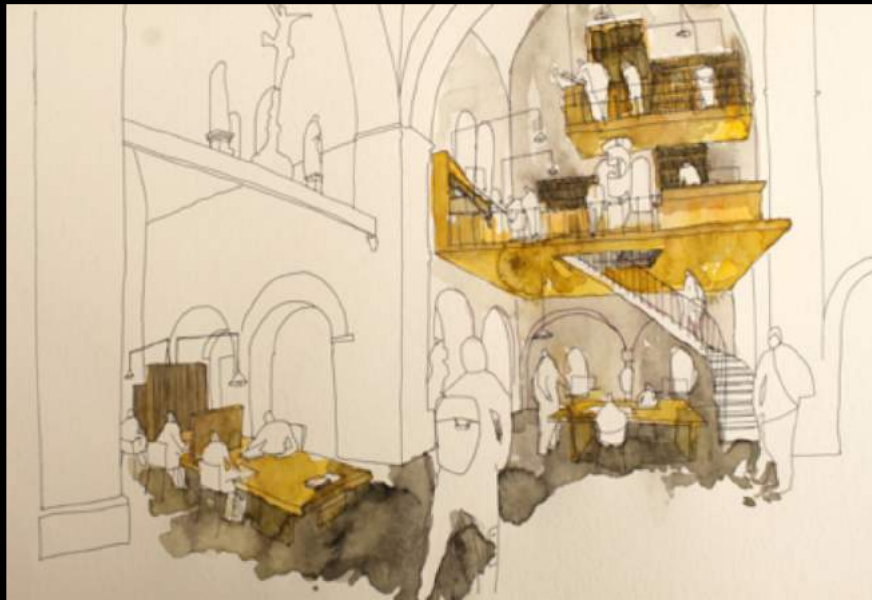




A. Da Messina, H. Hiëronymus, 1475



P. Saenredam Church of Assendelft, 1649



Transformation of a church into a library by TRAC in Faculty of Architecture and Arts, Architects: Peter Schepers, Architect Studio: Hesperides and CR architects

**CONTEXT**  
Sint-Jozefkerk van Gent



**FOTO'S EXTERIEUR**  
zicht vanuit Wondelginstraat

© TRACE tv

**KERK**  
Sint-Jozefkerk in Gent



**FOTO'S INTERIEUR**  
zicht vanuit loor naar schip



# KERK

als overdekt zandbatterij

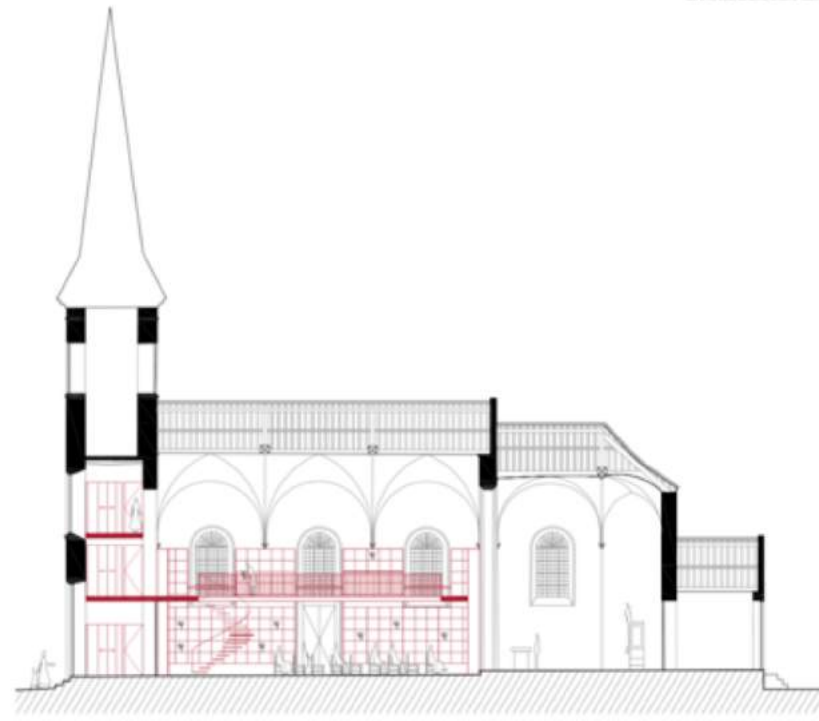


Referentie, materialisering in hout

- 011  
Antonio da Masina, Hieronymus in de studio, 1480-75
- 020  
houten kerkinterieur Sint-Odolphuskerk Assendelft door  
P. Smeets-Jan, 1649
- 011\_046  
Eiken interieur herdenkingsoprijzen Duitse  
begraafplaats Langemark

# KERK

als overdekt zandbatterij/ samenvoegde kerker



LANGDOORSNEDEN  
schaal 1:100

© TRACE bv

In the process of remodelling, however, the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already-written, the marked “canvas” on which each successive remodelling will find its own place. Thus, the past becomes a **package of sense, of build-up meaning to be accepted, (maintained), transformed, or suppressed (refused).**

*Old buildings as palimpsest*

Machado, 1976

**‘The Craft and Context of Translation’** from Kenneth Rexroth

... So the prime criterion of successful poetic translation is **assimibility**.... More important, it is an exercise of sympathy on the highest level...This carrying over of meaning in poetry is recognized as work requiring inspiration equivalent to that of the original author.



*Piazza di San Martino, Lucca*

*Castelvecchio Museum, Verona, Italy*

*Carlo Scarpa, 1959-1973*



TS Eliot's essay 'Tradition and the Individual Talent' of 1919. Reflecting on the particular relationship between a contemporary poet and the tradition of his discipline, he encourages young poets to study in depth the history and the *métier* of their discipline. At the same time, however, he warns them not to copy these schemes. An engagement with the 'tradition' so he argues, should result in an historical condition operating as a compass for the future:

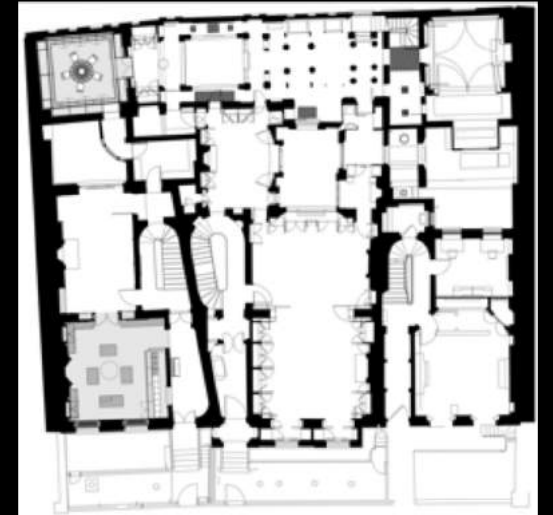
“historical sense involves a perception, not only of the pastness of the past, but of its presence.”



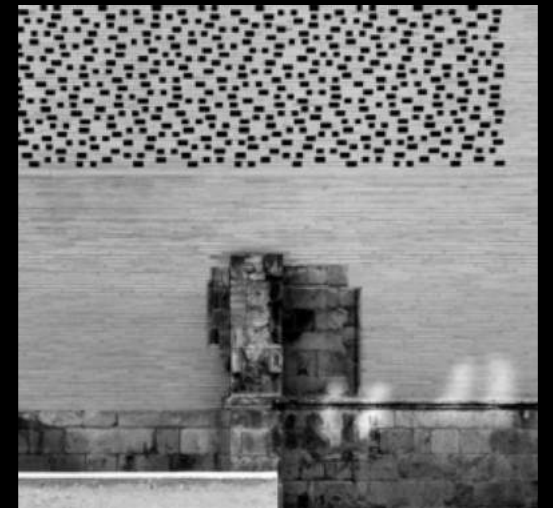
*Dimitris Pikionis' path to the Acropolis of 1957 weaves past, present and future in a spatial intervention that blurs the boundaries between old and new. Traces of the past are considered as anchors and references for a new use.*



Adam Caruso (2008) tries to put into words the intimate relationship between the creative act of new architecture and the huge reservoir of the discipline's history: 'We feel more comfortable than we once did to follow these tradition quite closely. Anything that can contribute to the **fragile continuity between the contemporary situation and past architectures** is worth the effort. It is only by understanding and reflecting on the past that architecture can continue to be a relevant social and artistic discipline.'



Also for Peter Zumthor (2010) 'it is essential that the intervention should embrace qualities that can enter into a **meaningful dialogue** with the existing situation. For the intervention is to find its place, it must make us see what already exists in a new light'.



# Genius loci

## *aims of the seminar*



Pikionis' Pathway: Paving the Acropolis

- a. trying to develop an attitude and approach to
- b. read and articulate the 'quality' and 'meaning' of a place/site (*tangible and intangible*)  
*in order to*
- c. **develop potential design parameters/concepts**

# Genius loci

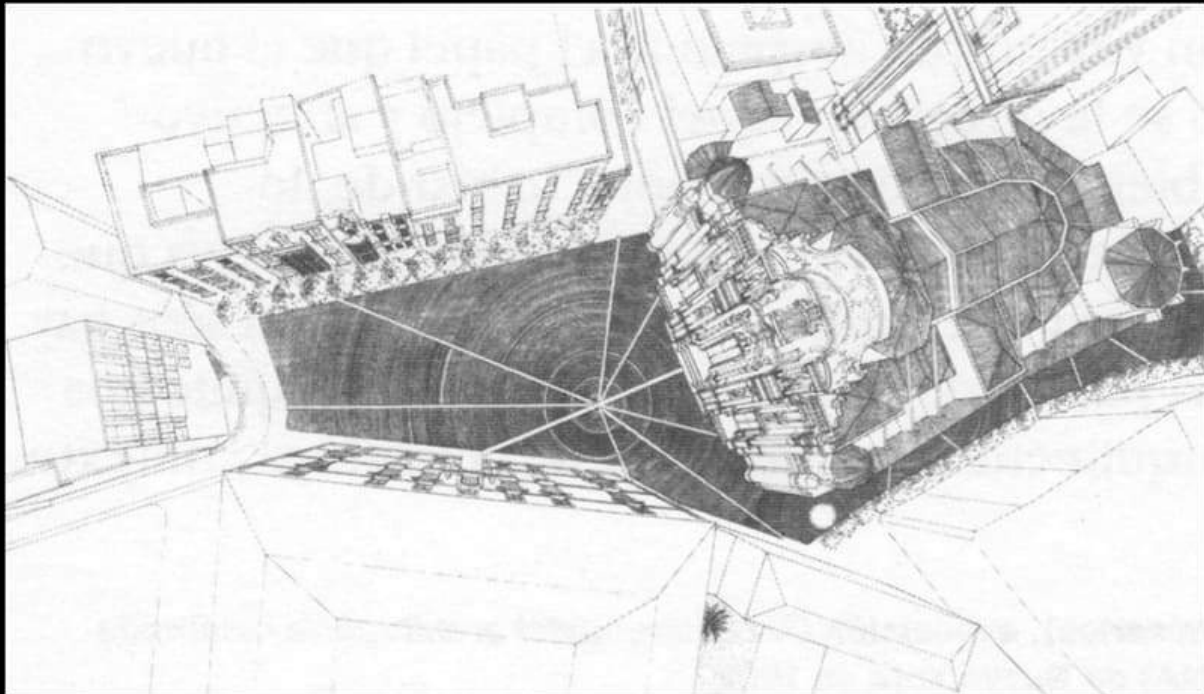
## *main points of discussion*

- a. shift from mere conservation to adaptive reuse / working with the *existing*
- b. designerly approach to heritage - creative act
- c. notion of authenticity
- d. role of values: heritage values in relation to social & architectural values
- e. diversity of national traditions/approaches
- f. heritage as obstacle or inspiration in the design process



Pikionis' Pathway: Paving the Acropolis

*If a building is rigorously preserved, its lifetime seems to be “frozen” in time; it becomes a museum or a (historic) monument (Choay, 1992). Otherwise, accepting the open-endedness of its lifetime, a building might continue to develop in face of continued usage in service of societal programmes, without losing its physical consistency (historically layered built matter), values and meanings*

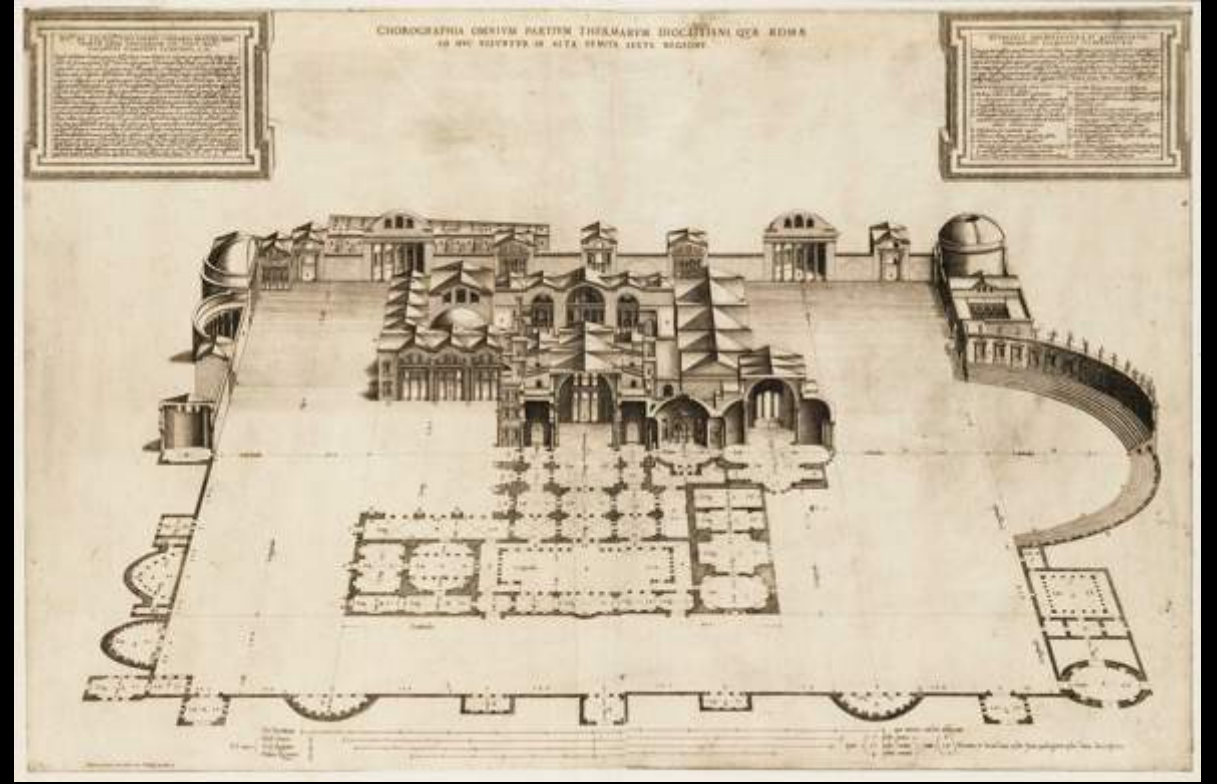




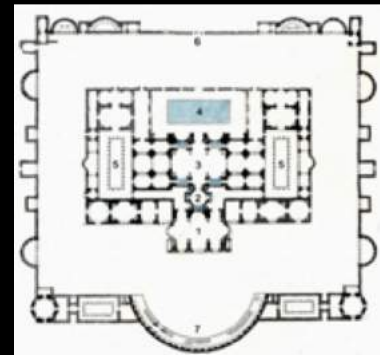
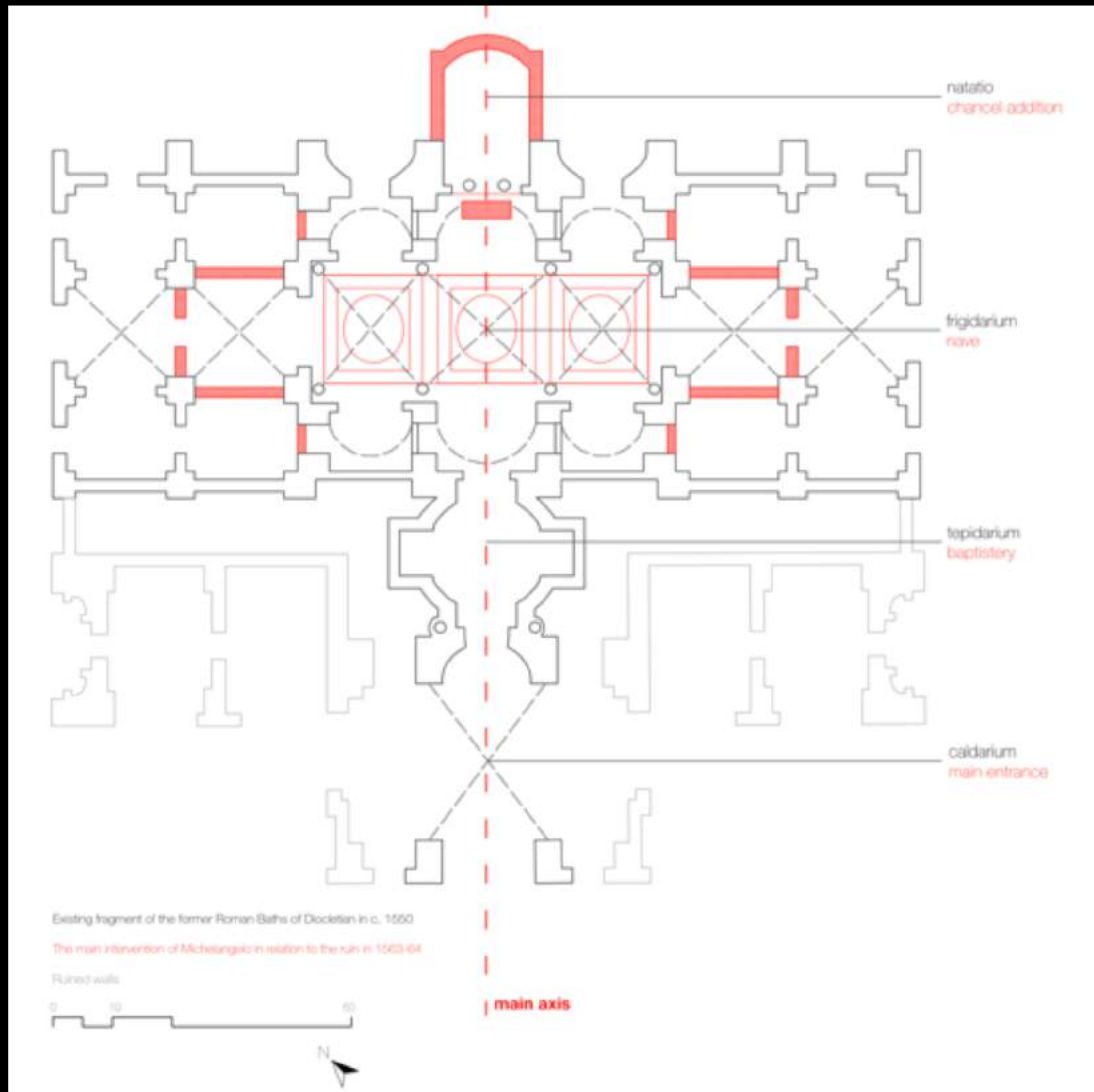
*Wang Shu, Ningbo History Museum built from the remains of demolished villages*



*The Baths of Caracalla were the city's second largest public baths. Likely built between AD 212 (or 211) and 216/217,*



*Scamozzi, reconstruction of the Baths of Diocletian, engraved by Mario Cartaro in 1580,*





*Giovanni Battista Nolli, Nuova pianta di Roma, 1748*



# Think Tank on Heritage - Erasmus +

The apparent loss of Architecture's authority and that of Conservation's attractiveness

A questionnaire on conservation and restoration in European curricula

A particular challenge was seen to lie in the fact that schools of architecture are generally animated by a design-led ethos, and that experience suggested that "design" and "conservation" were uneasy bed-fellows.

Some significant points of intersection existed: the prevalence of the studio-based culture, the interest in tectonics, the use of digital media, the emergence of the research imperative and the recognized need for connection between academia, the profession and the community.



## Relating to competences

- The ICOMOS Guidelines on Education and Training for Architects (1993) identify the **ability to read** a building as a fundamental competence, including its architectural history
- **History as an active reservoir**, as relevant traces for future design; both in its material and immaterial appearance
- **Design skills** related to the specific condition of heritage sites. We see a paradigmatic shift from heritage values to architectural values. To manage this while retaining the significances of what is inherited will include mastering specific **'empathic' skills** to understand the spatial possibilities and potentials of an historic site.
- Ability to **define a suitable program**

... Aware of a trend towards a loss of quality in both the built environment and open landscapes all over Europe, evident in the trivialisation of construction, the lack of design values, including a lack of concern for sustainability, the growth of faceless urban sprawl and irresponsible land use, the **deterioration of historic fabric**, and the loss of regional traditions and identities;

3 There is an urgent need for a holistic, **culture-centered approach** to the built environment and for a humanistic view of the way we collectively shape the places we live in and the legacy we leave behind.

9 Cultural heritage is a crucial component of high-quality *Baukultur*. The way we use, maintain and protect our cultural heritage today will be crucial for the future development of a high-quality built environment.

14 High-quality *Baukultur* requires striking the right balance between cultural, social, economic, environmental and technical aspects of planning, design, building and adaptive re-use, in the public interest for the common good.

## Davos<sup>2018</sup> Declaration

Conference of Ministers of Culture  
20 – 22 January 2018, Davos Switzerland

### Towards a high-quality *Baukultur* for Europe

We, Ministers of Culture and Heads of Delegations of the signatories of the European Cultural Convention and of the observer states of the Council of Europe, as well as representatives from UNESCO, ICCROM, the Council of Europe and the European Commission and from the Architects' Council of Europe, the European Council of Spatial Planners, ICOMOS International and Europa Nostra, meeting from 20 to 22 January 2018 in Davos, Switzerland, at the invitation of Mr. Alain Berset, President of the Swiss Confederation, Head of the Federal Department of Home Affairs, in the European Year of Cultural Heritage 2018, on the eve of the annual meeting of the World Economic Forum,