Nouvelle aile pour Design Museum Ge...
designmuseumgent.be

Nieuwe vleugel voor Design Museum Ge...
sogent.be

OO3601 gent - Design Mu...
vlaamsbouwmeester.be

Bucket lists ...
pinterest.com

Brugmann university hospital

Best of Year Awards Winners 2017

Office for Metro
searchgate.ne

FIELD STATION STUDIO - PLATFORMS & ARCHITECTURE

Architecture Master Studio 1819

Michiel Helbig & Corneel Cannaerts

European Union P
MIES ○ AR

dio: Architecture ...

DAYLIGHT & ARCHITECTU...

Viewpoints in Belgium

European Union Prize ...
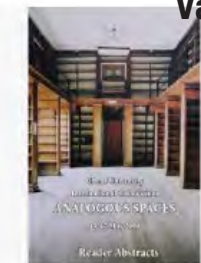
Jari Jacquet, Damita Jansens, Lina Chen, Wu-Lung Lu, Briek Haemerlinck, Orin Torati, Emilie Enné Lykkegaard, Helene Hmittou, Wolf Vandekerckhove, Anne-Sofie Ravnsbæk Geertsen, Natan Van Laethem, Marie Vandewalle, AleksandraLiwa, Justin Dirkx, Thomas Rasker, Vincent Vergote
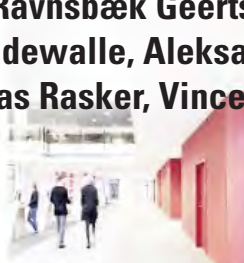
programma 15 maart.indd
lib.ugent.be

Mies van der Rohe Award, 420 Projec...
bmiaa.com

Elegant Acoustics
rwiumbraco-rfn.inforce.dk
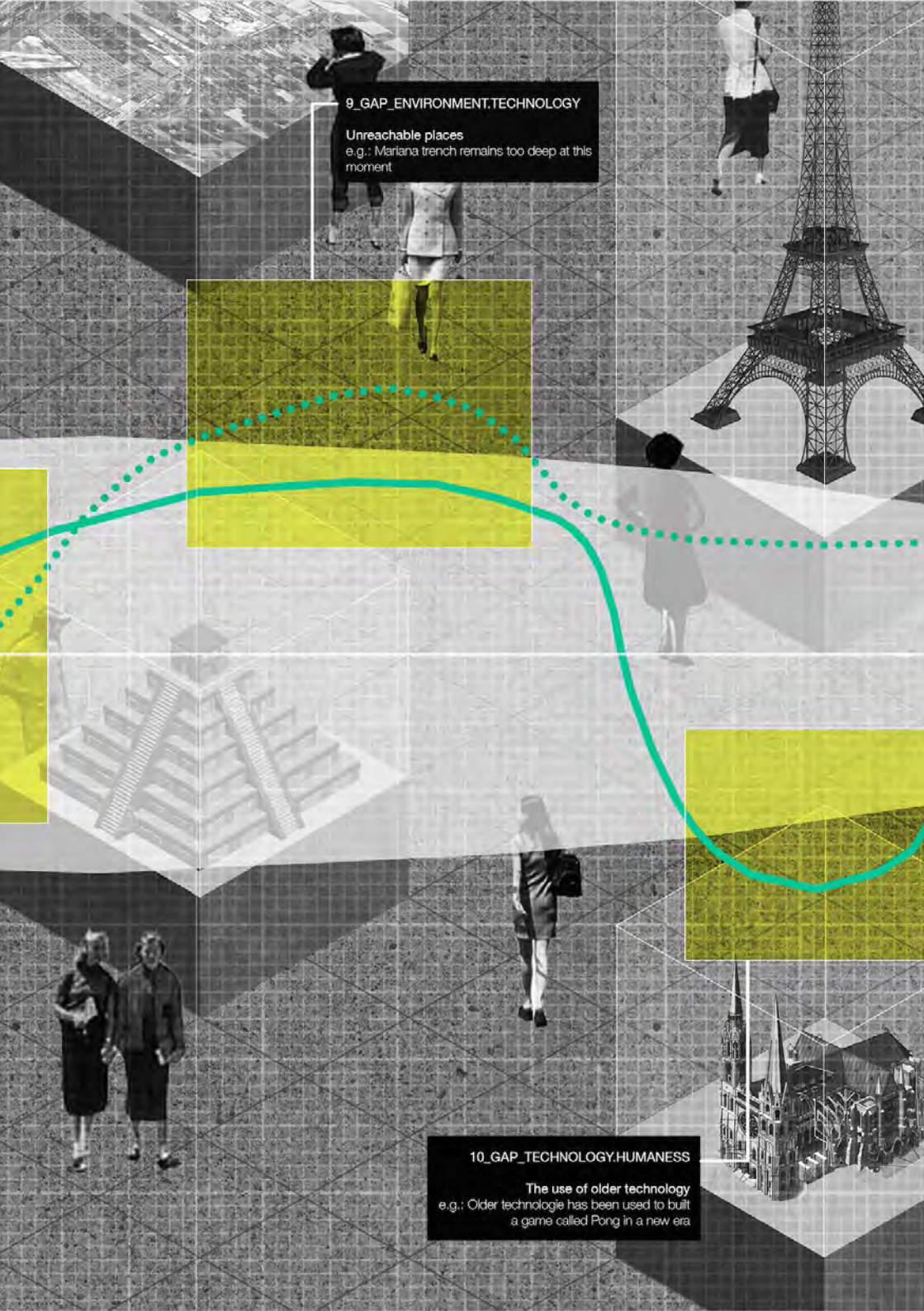
the Flemish love affair wit
flanderstoday.eu

9_GAP_ENVIRONMENT.TECHNOLOGY

Unreachable places
e.g.: Mariana trench remains too deep at this
moment

10_GAP_TECHNOLOGY.HUMANESS

The use of older technology
e.g.: Older technologie has been used to built
a game called Pong in a new era

FIELDGUIDE: **MIND**THE**GAP**

In our rapidly transforming society where technology has come to play a bigger role in our daily lives, we find three interesting entities that interact and relate to each other that leads to situations, phenomena, … worth discussing. We define the entities as:

> **humaness**: condition or quality of being human

> **technology**: advanced technology specifically developed or created to meet human needs.

> **environment**: changing surrounding due to human intervention.

With technology as the driving force in our society that grows at an unknown fast speed in the last decade, the two other entities fluctuate around it at its own paces. We tried to visualise this in a kind of a timeline, supported by a variety of examples where platforms directly or indirectly play a role, which illustrates situations where these three entities either go in sync with each other or take a distance from each other which we call gaps. In sync situations appear when two or all three entities work together and evolve in harmony. When two or three entities evolve at a too different speed, it will lead to a gap where they do not complement each other. With these diverse situations, questions are raised and discussions arise within this complex matter of the technological age. By having defined the entities and mapped out examples in this timeline, certain plausible scenarios came to mind, as well as interesting strategies that we apply around technological development.

<div align="right">Lina Chen, Jari Jacquet, Damita Jansens, Wu-Lung Lu</div>

MODULAR RESIDENCY - DAMITA JANSENS

The fieldguide looked into the transformation of three connected elements: humanness, technology and environments, more specifically it mapped out moments where due to different speeds of transformation gaps or syncs between those three elements emerge. Imagination, the human capacity to conceive of images beyond existing realities, can be understood as one of those gaps. It's the human mind that can conceive of images beyond the capacities of our current technologies and environments and has always been inspired by and mediated through our environments and technologies.
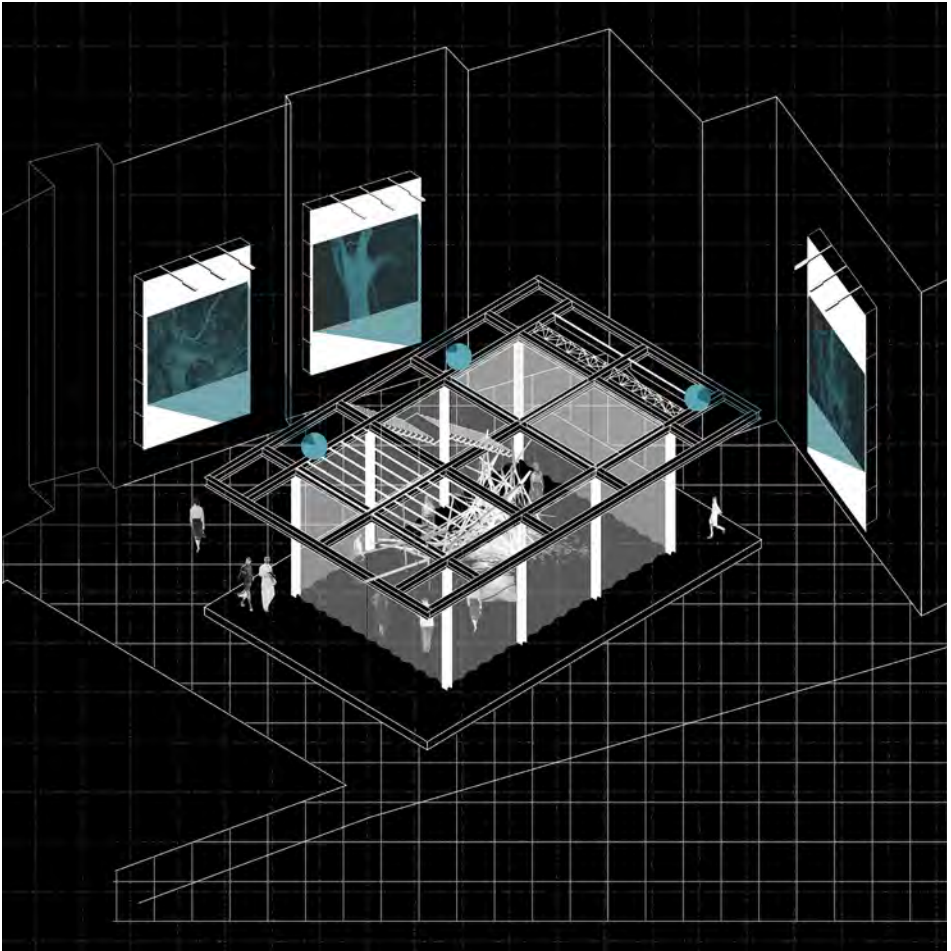
The distinctions between the three elements, humanness, technology and environment are being eroded through recent developments. The Anthropocene and the technosphere, describe human presence and technologies as environmental forces, our dependence on online platforms, social media, is affecting our what we consider human. With increased computational power and developments in artificial intelligence, the question is whether imagination will remain solely a human capacity.

The project proposes a platform for imagination as the extension of the design museum: a platform to conserve, display and cultivate human imagination, and extend it through technology. That platform for imagination is translated into a residency for designers who are selected based on their personal interests regarding imagination and technology as well as their point of view on in what way the evolving technology and environment may merge with imagination. Each selected designer occupies the third space for a certain period of time to work out their imagination.

The modular residency is part event centre, part makers place and part residency. The permanent, flexible structure offers a multitude of opportunities and a variety to the use of space for temporary installations. The event centre on the ground level is a multifunctional, blank, public space where the resident can hold exhibitions, events, workshops … The space has flexible screens, beamers, lighting, stages and platforms to support modification to meet the needs of the occurring event. The makers place on the first level is an individual resort for the resident to think, make and reflect. A place that holds everything to create digital design as well as craft, it holds platforms to transport objects to the event centre below. The residency is also on the first level halfway in between floor and ceiling and looks out over the roof to the city.

OPEN SOURCE MUSEUM GENT - LINA CHEN

Online platforms have become more popular and a succes in the last decade as they keep growing much more. I took an interest in this phenomenon as the Design Museum Gent has the ambition to become the Museum of the future.

What occurred to me from looking at the most popular online platforms is that visitors "look" at content made by creators and that the online platform provides surfaces for interaction between these two parties. On the other hand exist the "overlooking" task of the platform itself to let things develop in a controlled environment and bring interesting topics into the spotlight. So the idea is:
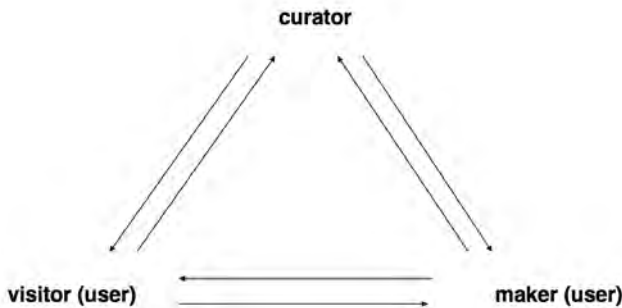

The Design Museum Gent could learn from the strategy of online platforms to become a physical platform that allows for interaction between new designers/artists and users of design to interact with each other as a means to make design more accessible for everyone, while the museum itself still provides frequent curated expositions for more developed designs/topics.

Aiming towards becoming a more open sourced museum, it is necessary that access should remain easy for "users", both visitors and makers. The new plot is therefore the ideal place. I choose to not build on the open site, in fact would open it up and make it almost a public square which lets passing-by-people get to know the museum spontaneously. The main idea of this square is to announce what is going on inside the museum through exhibiting small prototypes or objects on the square.

After taking an interest in what we saw on the square, we enter the museum and find ourselves in Hotel Deconinck that consists of a lot of small rooms. What if those small rooms can be used as the "prototyping spaces" for the makers? As part of the visit of the design museum, instead of seeing passive rooms, visitors can now "participate" in ideas designed by "makers". These smaller spaces serve as an environment to let people come in contact with design first hand and let both makers and users engage in a dialogue perhaps.
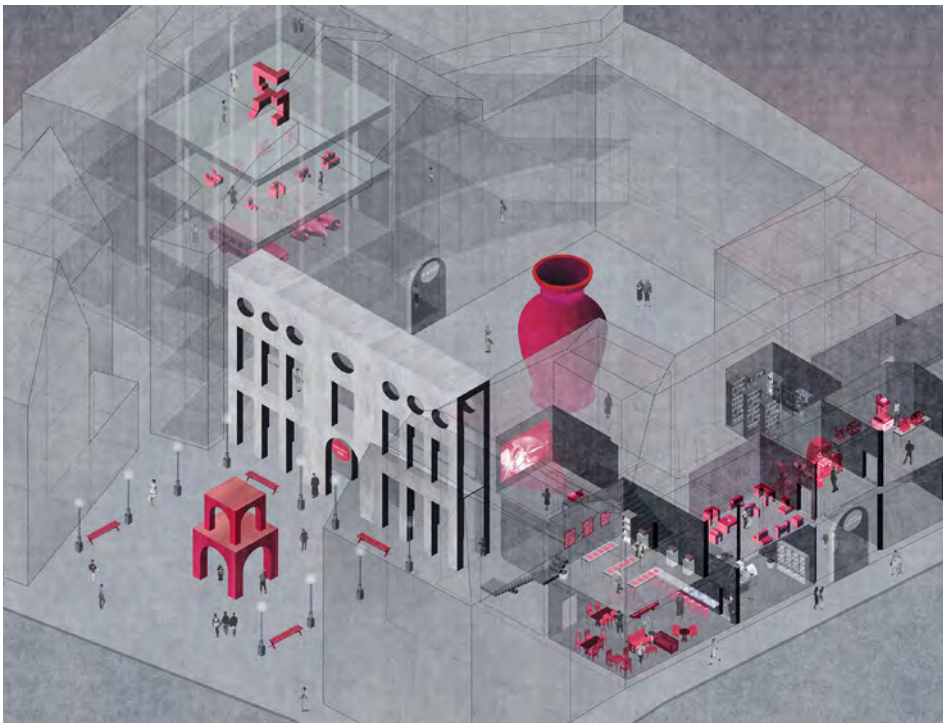
We move on to the newer building and find ourselves in a larger open space with even a moving platform in the center. This is the ideal environment to organise a large or multiple smaller curated expositions of ideas / designs that were once prototyped, developed in hotel Deconinck for instance.

AMAZON DING

DESIGN MUSEUM GHENT FULFILMENT CENTER
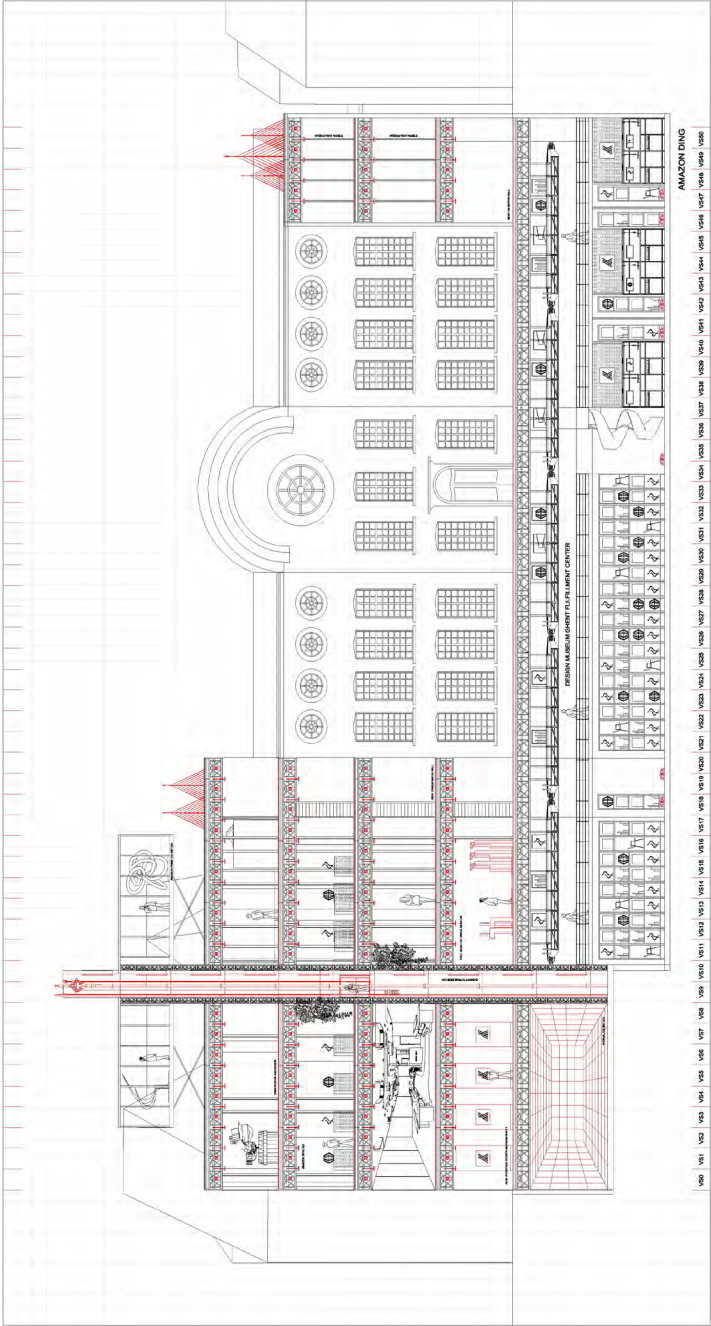
AMAZON DESIGN MUSEUM - JARI JACQUET

In our technology driven society data is becoming one of our most valuable assets. Companies such as Amazon, Facebook and Google are creating online platforms that enable a wide range of human activities by collecting and using data. This opens the way for changes in how we work, interact and create value in the economy. These online platforms may seem as an utopia for providers, sellers and users. But many of the online platforms by their very nature prove to be winner-take-all markets, in which only a limited amount of companies can survive.

As a critic towards the risk of monopolization of data my design visualizes a near future where the society has adopted the online platform structure & culture in the physical environment. The way online platforms work is now applied almost everywhere. In this near future Amazon has become the monopolist of data gathering. They have bought up every facility possible including the design museum of Ghent. Amazon has made it into a new inbetween platform for design and their users. By applying their inventions and technologies such as Amazon Go and Amazon Prime they have made the exhibitions of the museum more accessible and automated for the visitor. Not only that they have given the possibility to expose new designs made by companies and other artists on this platform.

While this new Amazon platform may seem as if they are solely made for the benefit of their design related users, it has a darker backside to it. Because Amazon is a monopolist in this situation, it can raise the fees it charges for the companies and artists for their exposure. These users can try shifting their designs to an alternate platform. But because of the "preferred platform" situation with amazon, it is an extremely difficult decision that strengthens the dominant platform's winnertake-all position. If the design museum becomes no more than another place of data gathering how long will it take for the museum to start selling out to the public instead of trying to bring new and diverse exhibitions?

What further impact will this dominant platform have on the design museum of Ghent once everything just becomes one big automated data collector? And how will architecture play a role in this changing environment? Will architects solely become designers for these platform structures?
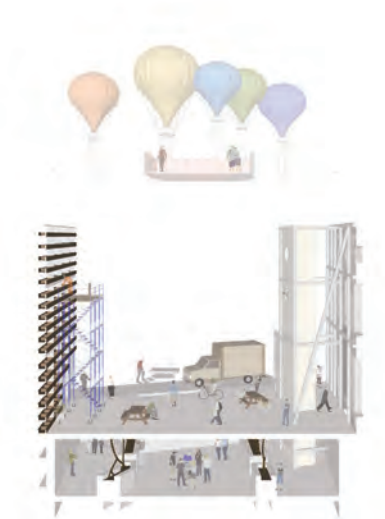
A GROWING MUSEUM - WU-LUNG LU

Living in times of technological change driven by online platforms, our humanness and environment are experiencing inevitable transformations. To curb possible damaging effects, Slowness is an attitude which I want to highlight in this project as a gentle resistance to accelerating platforms. Design Museum will be extended at the appropriate speed, which means it will be built with growing greenery combined with the botanical technique of tree shaping. It is more adaptable, meticulous and confident, enabling it to survive and thrive in times of change.

Meanwhile, in order to reflect the Design Museum's ambition of DING, the greenery will be fostered and maintained by Public Participation. Recently the City of Ghent opens public debate on the topic of the commons city. Local initiatives, like EnerGent or Voedselteams, conduct themselves in this new form of organisation. Based on this eagerness and existing network, ongoing participatory design in the context of extension is a method not only to spread new spaces but also create the commons. It will arouse partnership and collaboration, and draw in talent from across locals and visitors to create museum experiences that deliver the change we hope to see.
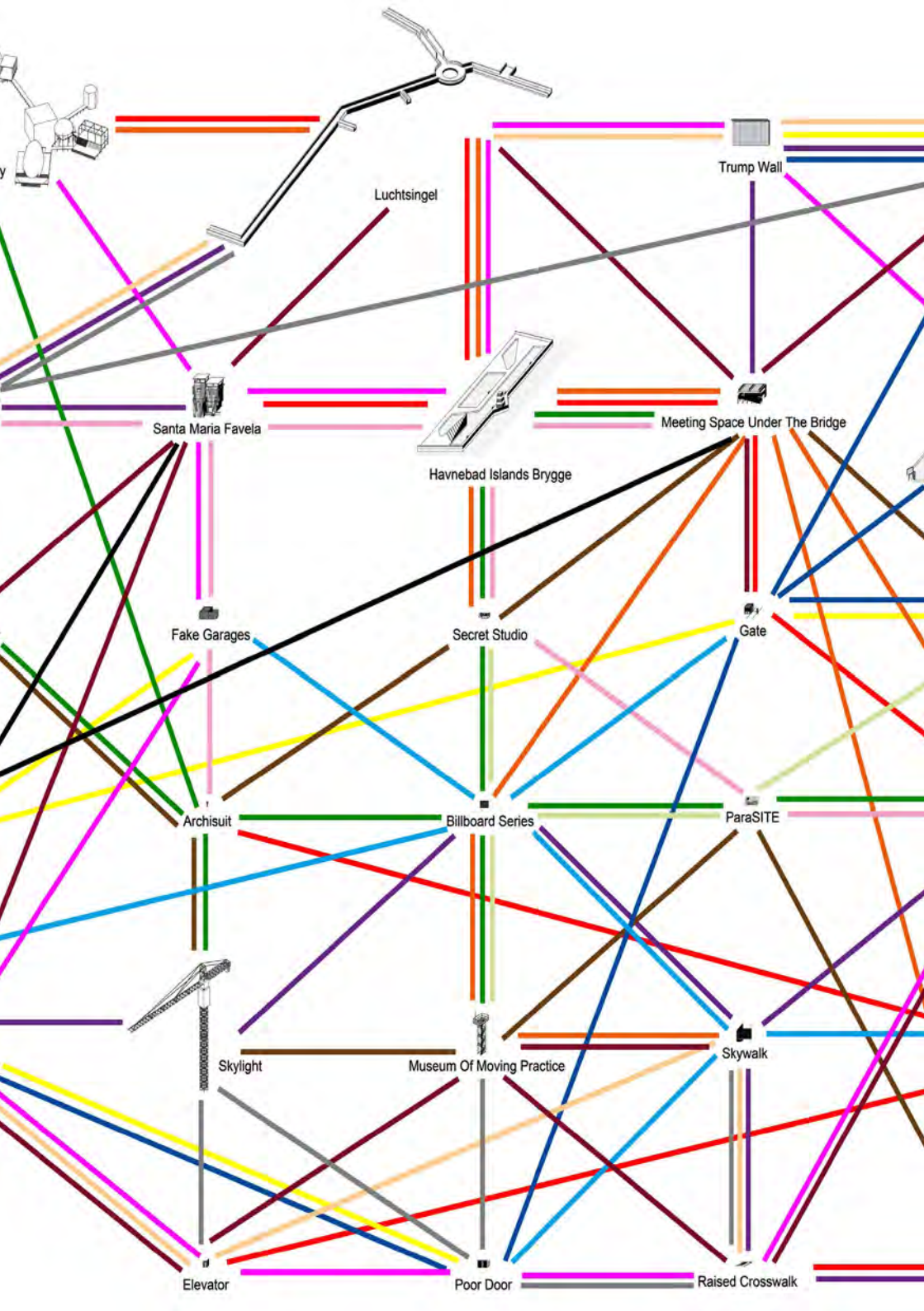
Two kinds of greenery imply different participation of two roles. One is for visitors of the museum who take responsibility for the structure part, made

by willow branches, inspired by Ferdinand Ludwig's research of Baubotanik. More visitors, more spaces, higher building. While the other one is for local neighbors who take care of the public facade, made by productive vegetations depends on personal decisions, inspired by the idea of Volkstuin(community garden). The new facade shows the individuality of each registered neighbor and the thread of public participation collectively. We can evaluate the condition of both two greenery to know the degree of public participation.

Inspired by Instant City of Archigram, the floating balloon roof reflects the idea of a receptive landmark of DING. It can be slowly elevated as the building grows and provide a canopy for underneath. It's constantly changed colour and appearance due to diverse purpose, such as commerce, entertainment, propaganda, etc, making it eventful, delightful and evocative.

Overall, I consider this project as a statement towards the urgency of emerging platforms, and Design Museum should play the role of initiator by the chance of extension, inviting the public to plant a museum together and shape the commons for the society.

Luchtsingel

Trump Wall

Santa Maria Favela

Havnebad Islands Brygge

Meeting Space Under The Bridge

Fake Garages

Secret Studio

Gate

Archisuit

Billboard Series

ParaSITE

Skylight

Museum Of Moving Practice

Skywalk

Elevator

Poor Door

Raised Crosswalk

Highway Routes

Jefferson Pool

Free Speech Zone

USB Dead Drop

Accessory Dwelling Unit

Poster

## FIELDGUIDE: **POWER**PLATFORM**RESISTANCE**

Power has been an ever evolving force that always had a connection with the field of architecture. Society's rapid evolution in the last decennia has caused power to manifest itself in numerous new ways, appropriating itself to various fields. Because of the manifestation of power, a form of resistance arises which manifests itself in diverse forms.

What strategies are used to influence space, environment, people? What kind of friction does the interaction between power and resistance provoke? What social consequences come from the interactions between one of these forces and the urban space?

What kind of architectural elements are implemented in the cases? Does it's size correlate with the case's objective in urban space?

This field guide contains 34 cases about urban/ public space. Since the focus of the field guide is power, we tried to analyse how these cases implement power over people through different strategies. Each case is briefly explained and the strategy is highlighted. These cases have been organized through a series of tags. Through these tags it becomes visible, how the cases relate to power and/or resistance, if there are internal conflicts and how they relate to each other.

Orin Torati, Briek Haemerlinck, Emilie Lykkegaard

13
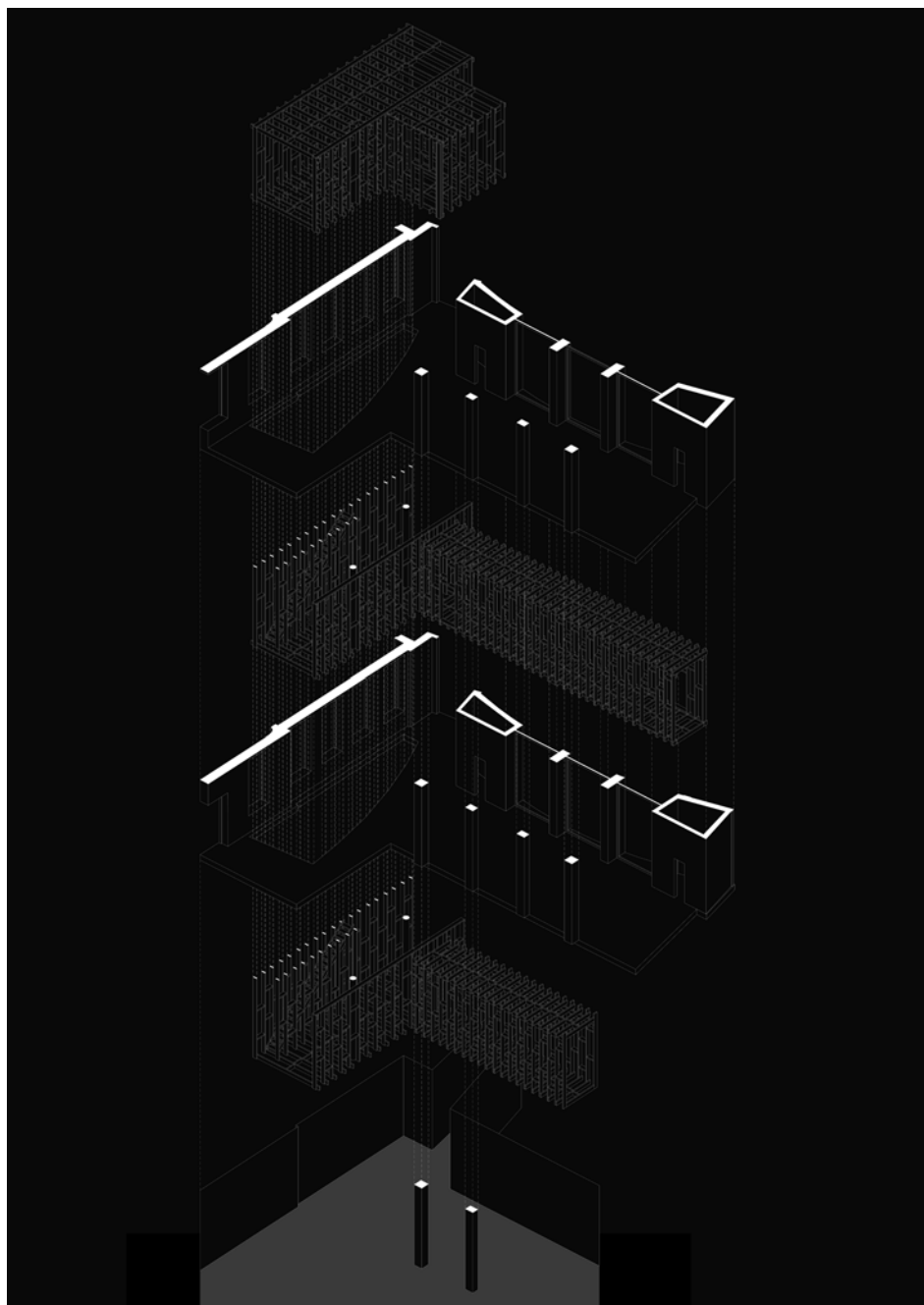
INSIDE-OUT, OUTSIDE-IN: CLAMING THE WALL - ORIN TORATI

The Design Museum Gent wishes to add a third wing to their museum, named DING. By adding this new wing, a lot of usable space for the cities inhabitants etc. is taken away. As a reaction to this; the design approach will consist of taking existing spaces within the museum and give it back to the city and it's public, whilst still providing a third wing for the museum.

Similar to it's collection the Design Museum is a hybrid of different architectural styles, wherein spaces differ from each other. Yet this collection of diverse architectural forms makes it possible to add to, and even take from the museum, whilst keeping it's unity as a singular object.

The proposal divides the museum into three kinds of spaces, each series of spaces is curated in different ways and by different people. First, there are the courtyards (both in- and outside), in which temporary expositions will be hosted. Secondly are the surrounding walls, within these walls lies a sequence of spaces/ rooms in different architectural styles and of different sizes. These spaces connect from one to another and form a series of spaces which shroud the courtyards from the city. The courtyards and their surrounding walls are both curated by the museum's employees.

The third kind are the subtracted spaces: these are taken out of the surrounding walls and are made accessible immediately from the city. These subtracted spaces are to be curated and used by the public.

The goal of the design proposal, is to create a spatial friction between the spaces belonging to the institute and the spaces claimed to accomodate the publics creative needs. These claimed spaces are always connected to the city (meaning you don't need to cross through the wall with it's series of rooms but you can connect from there to the city instantly). These spaces are temporary constructions that allow expansion and reduction.
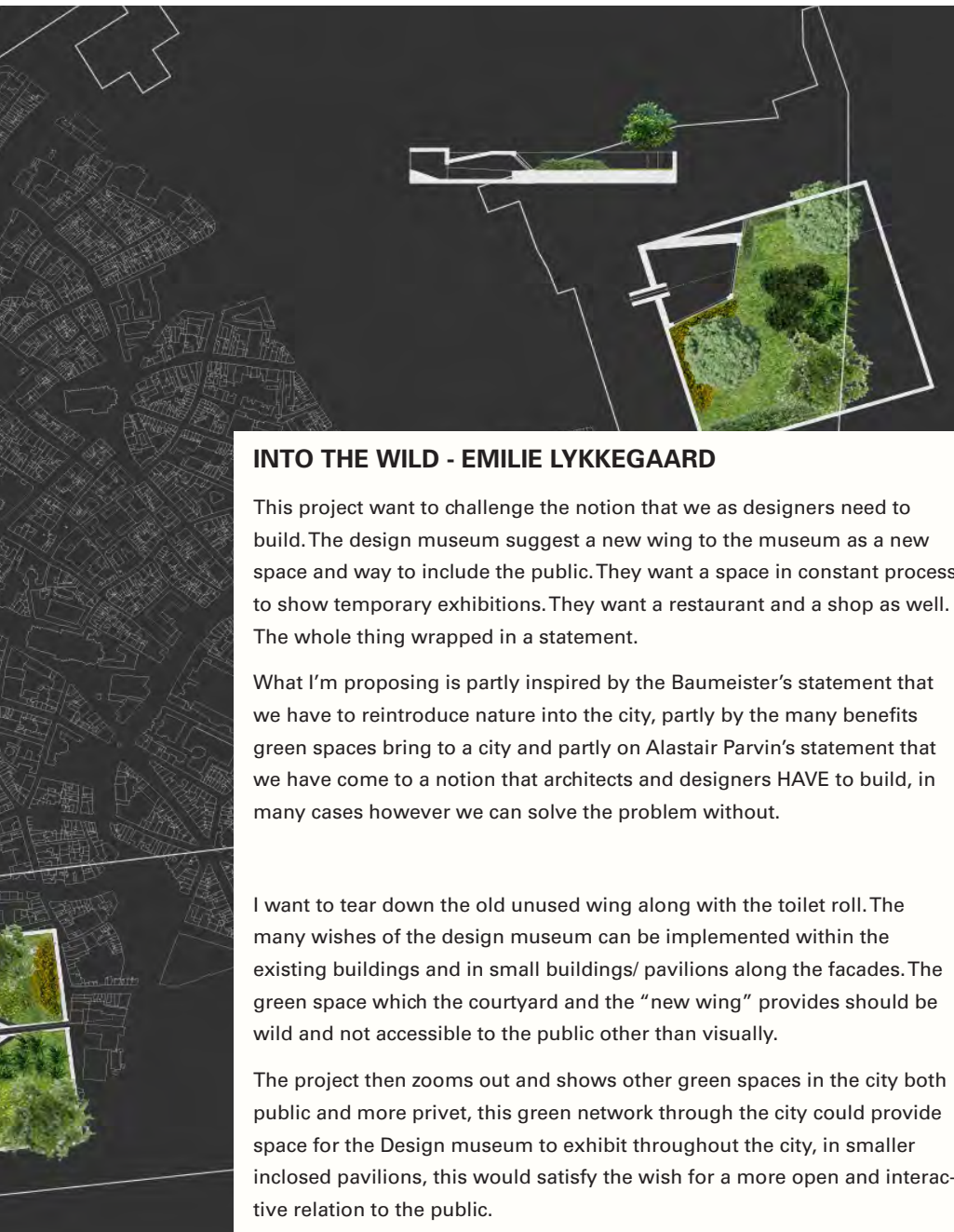
INTO THE WILD - EMILIE LYKKEGAARD

This project want to challenge the notion that we as designers need to build. The design museum suggest a new wing to the museum as a new space and way to include the public. They want a space in constant process to show temporary exhibitions. They want a restaurant and a shop as well. The whole thing wrapped in a statement.

What I'm proposing is partly inspired by the Baumeister's statement that we have to reintroduce nature into the city, partly by the many benefits green spaces bring to a city and partly on Alastair Parvin's statement that we have come to a notion that architects and designers HAVE to build, in many cases however we can solve the problem without.

I want to tear down the old unused wing along with the toilet roll. The many wishes of the design museum can be implemented within the existing buildings and in small buildings/ pavilions along the facades. The green space which the courtyard and the "new wing" provides should be wild and not accessible to the public other than visually.

The project then zooms out and shows other green spaces in the city both public and more privet, this green network through the city could provide space for the Design museum to exhibit throughout the city, in smaller inclosed pavilions, this would satisfy the wish for a more open and interactive relation to the public.
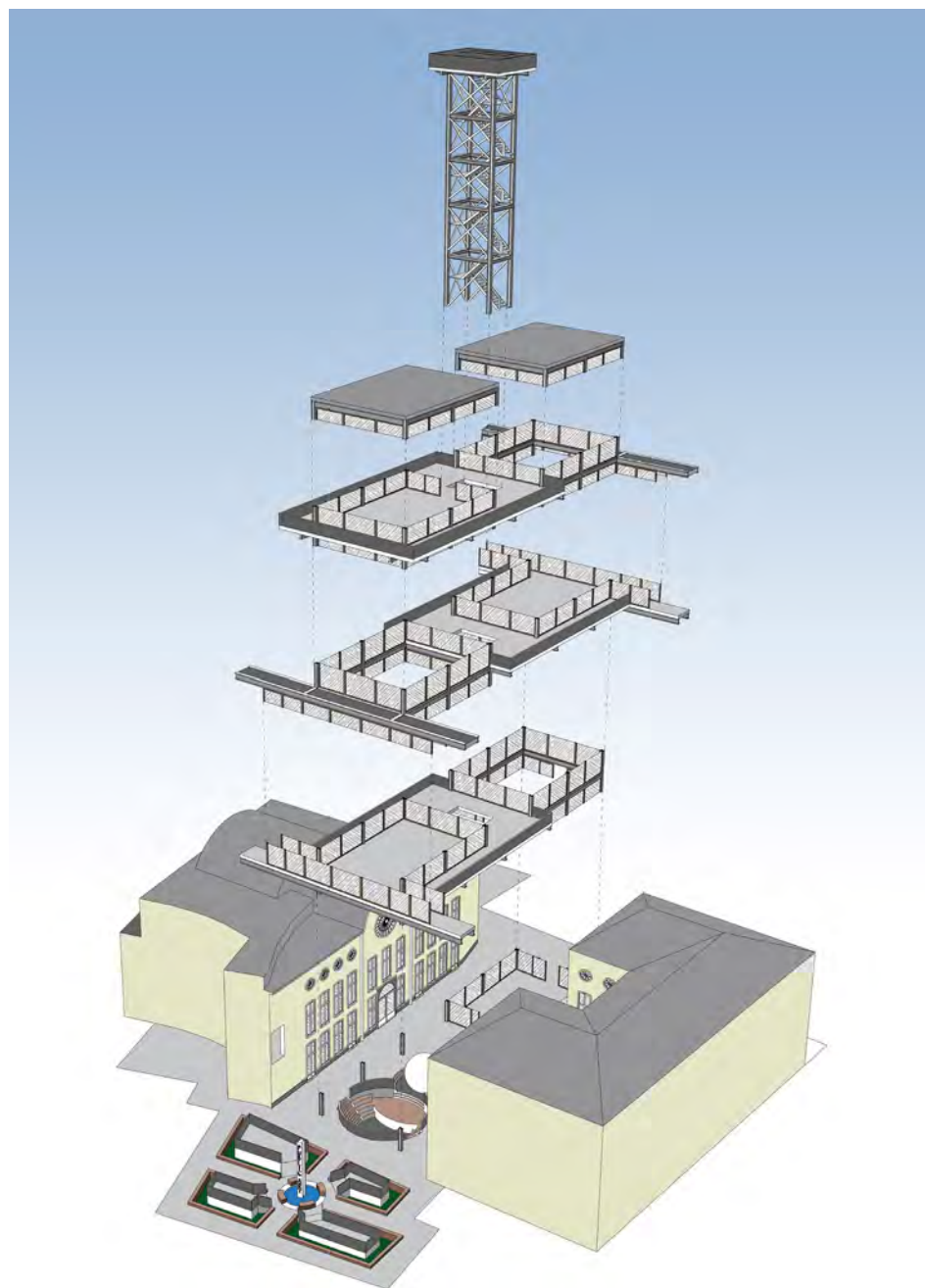
MUSEUM WITHOUT FRONTIERS - BRIEK HAEMERLINCK

A museum is an institution at the service of the community and its development by preserving, collecting, researching and exhibiting material and immaterial testimonies of mankind and their environment in order to providing information for study, education and recreation.

A museum is an example of power. It shows this by its enormous, solid building style and also because all choices are made by one person. A person who not only chooses which artworks / information may be shown or given to the visitors, but also asks for money before people can enjoy this knowledge and art.

But what if this was di erent?

Imagine that these artworks are not only chosen by this one person, but the community itself can show their creativity and knowledge. A place where people do not have to pay to get this insight but can look at some art for free. A place where the power of the design museum is withdrawn and shared with the participation of the public. These are the moments when the idea of resistance becomes interesting and when an old closed building turns into an open platform that allows people to make social connections, where art and knowledge can be freely shared and where the public is the point of focus.
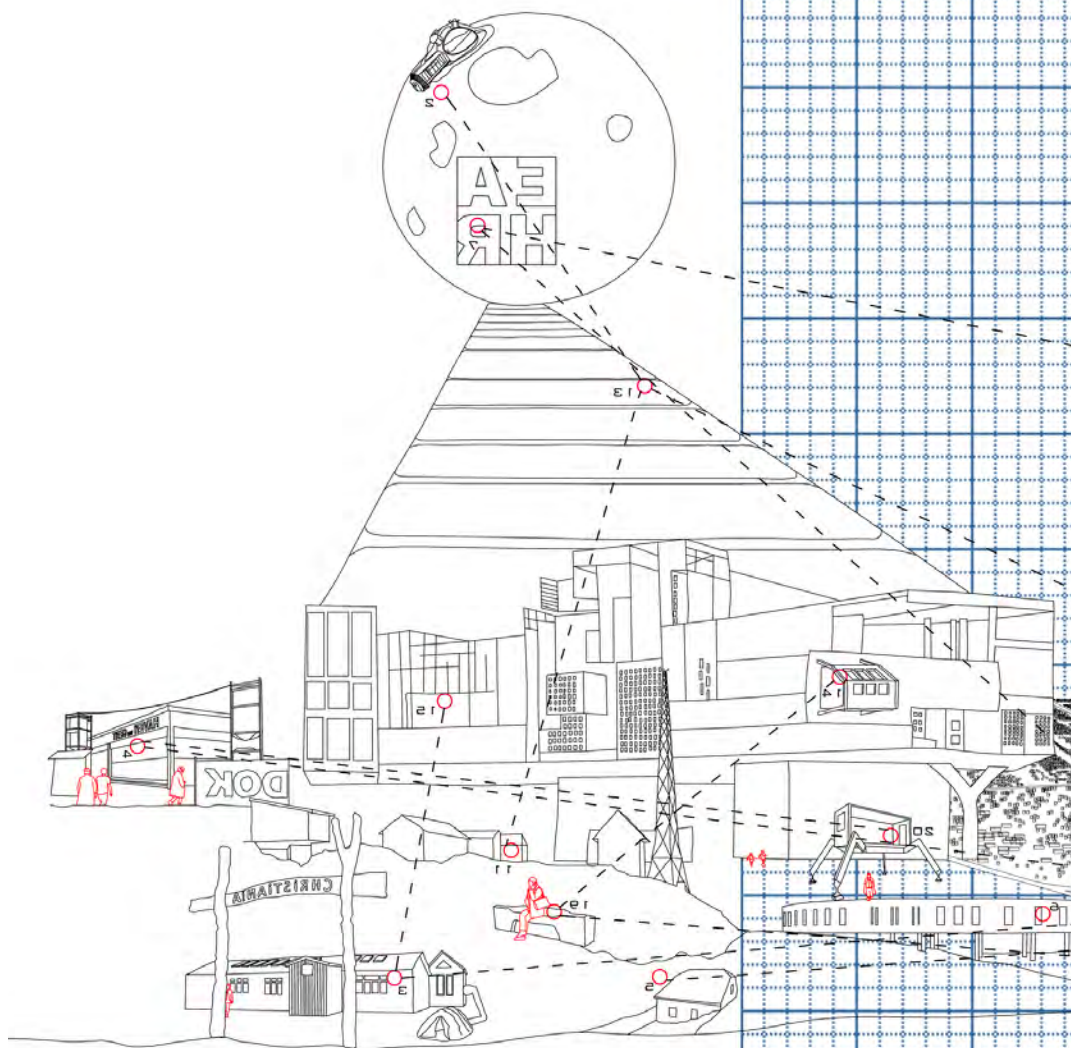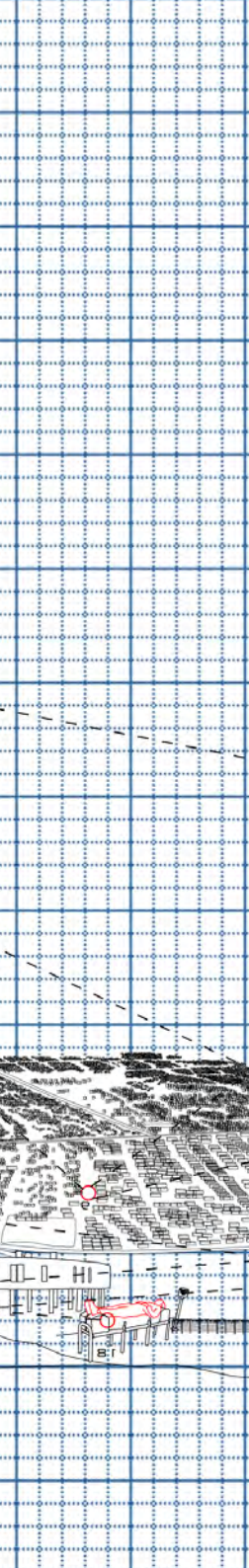
FIELDGUIDE: LIFE IN THE GREY ZONE

'Life in the grey zone' is a field guide about the intermediate area in the contemporary world. The urgencies that occur in the build environment have thus been mapped out. That is to say, things that are not clearly one thing nor the other. In this field guide you will find grey zones defined into three different categories; legal, political and out of need. These three categories represent different states of urgencies – and a need for acting in a certain direction. This action will be undertaken to overcome a condition or situation.

We define these acts in another three categories; an act by erasing, evolving or reinventing oneself, another or a situation.

Definition of different grey zones:

the political grey zone is achieved through acts of excluding/including; the legal grey zone is achieved through acts of appropriation; and finally the grey zone out of need is achieved through acts of necessity.

Helene Hmittou, Wolf Vandekerckhove, Anne Sofie Ravnsbæk Geertsen
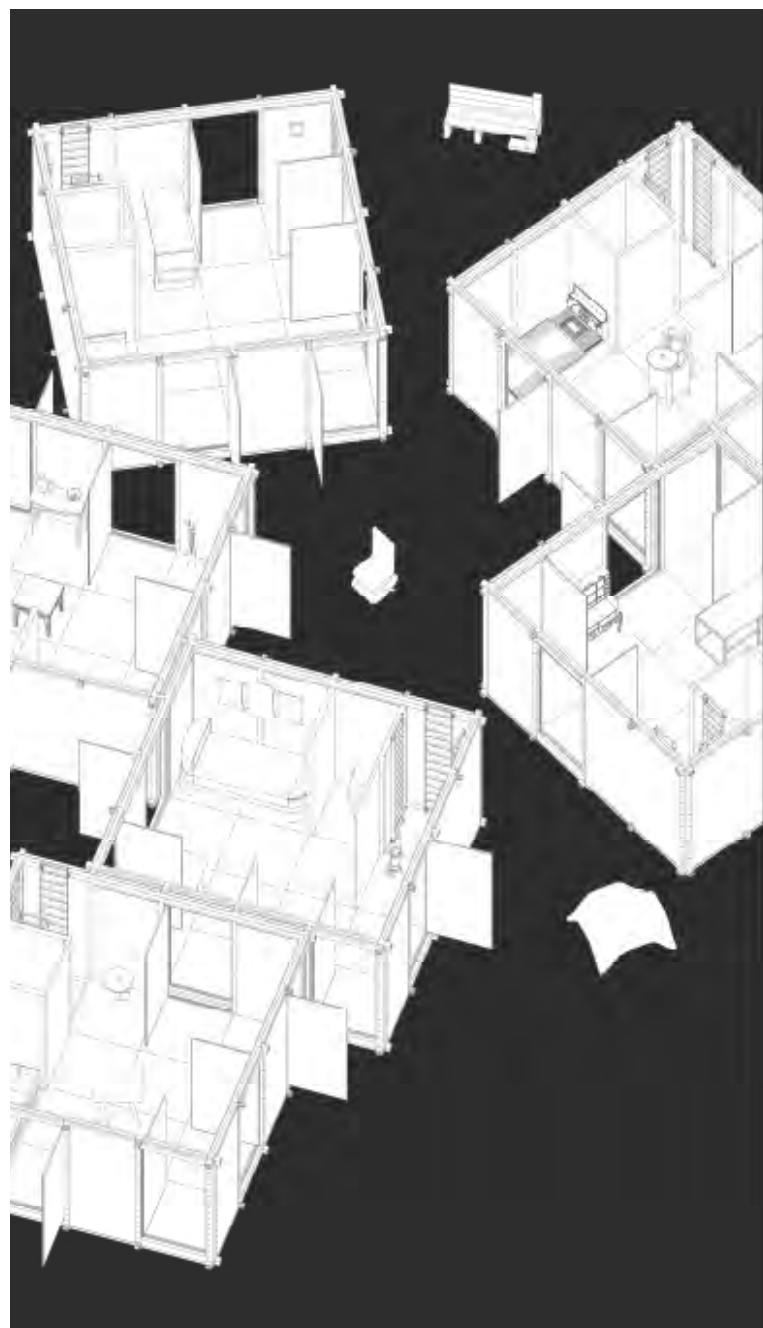
A NEW PUBLIC PLATFORM - WOLF VANDEKERCKHOVE

- The Legal Grey Zone -

The created proposal is hased upon the legal grey zone in which architecture can thrive. Imagining the Design Museum hecomes something more than just an exhibition space, the aspect of integrating housing and what can be done with it according to the law becomes a crucial part in this design. A true PUBLIC institute takes form.
By taking advantage of the legal system, possibilities not considered before are horn. This being linked to the structural problems of neoliheralism, such as homelessness, makes the project a social, politica! and cultural platform.

Note that this design is NOT considered as a naive solution to rising poverty and homelessness. It is, however, a stance on how architecture could and should react to capitalism' s inherent failure to address these prohlems.
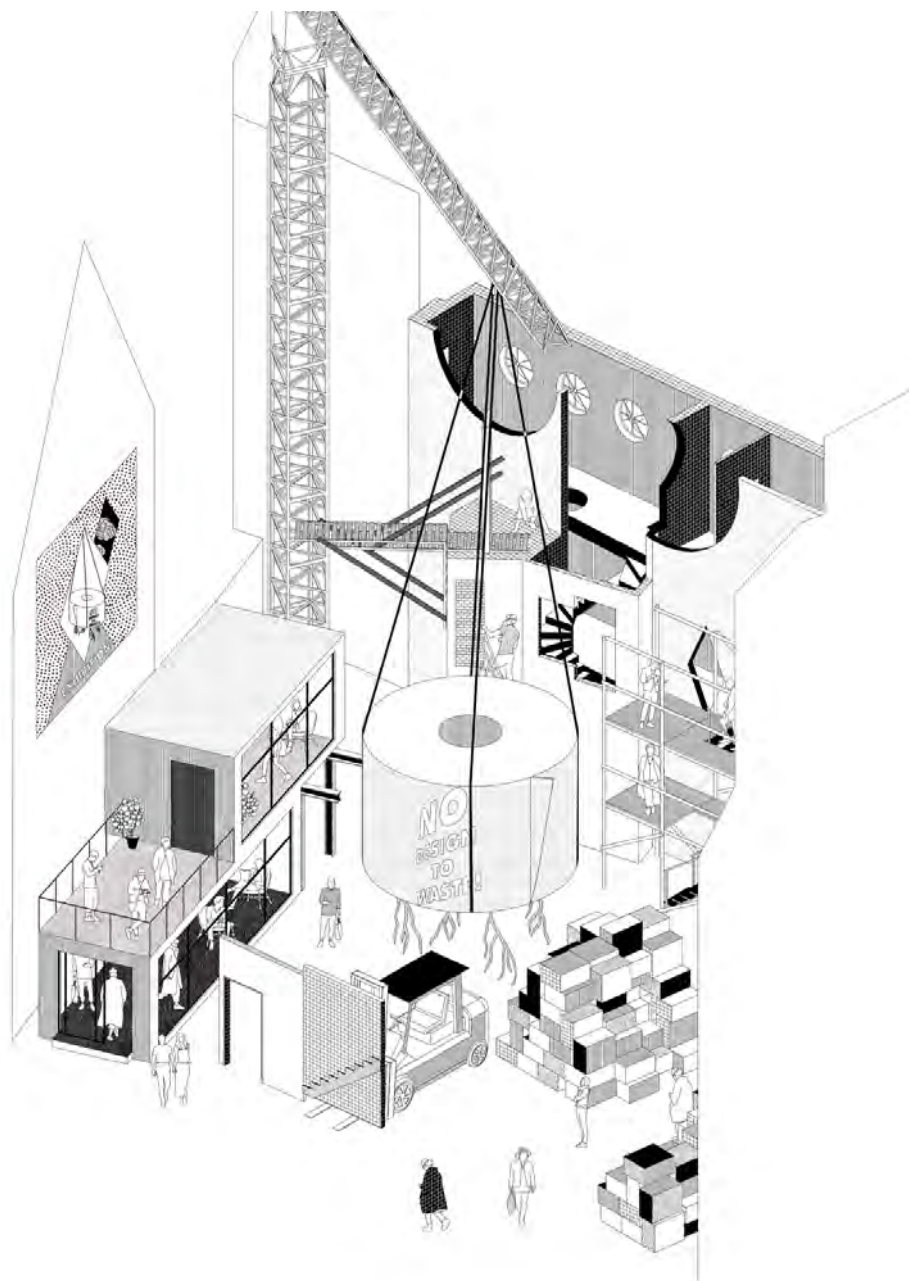
THE CONSTRUCTION SITE AS GREY ZONE - HÉLÈNE HMITTOU

Grey zones function on a timeline, they arise in the intermediate area between "what was" and "what's next", they are a place of transition, a place where transformation takes place.

The construction site is the intermediate area between the empty plot and a new building and is in a constant state of transformation.

With this project I address the possibilities that arise during this transition, and instead of seeing this as a period to bridge, a waiting time for the next, it becomes an end in itself.

I divided the construction site into three main periods: the demolition phase, the rough construction and the rise of a new building.

The demolition still gives an idea of "what was" while the last phase gives a glimpse of "what's next". During the construction process, a different kind of art can be displayed and a different form of curating can take place. All three periods, with their respective tools, are a platform of new possibilities.

THE LIVING ARCHIVE

NEW DESIGN

RESSOURCE

DIGITAL ARCHIVE
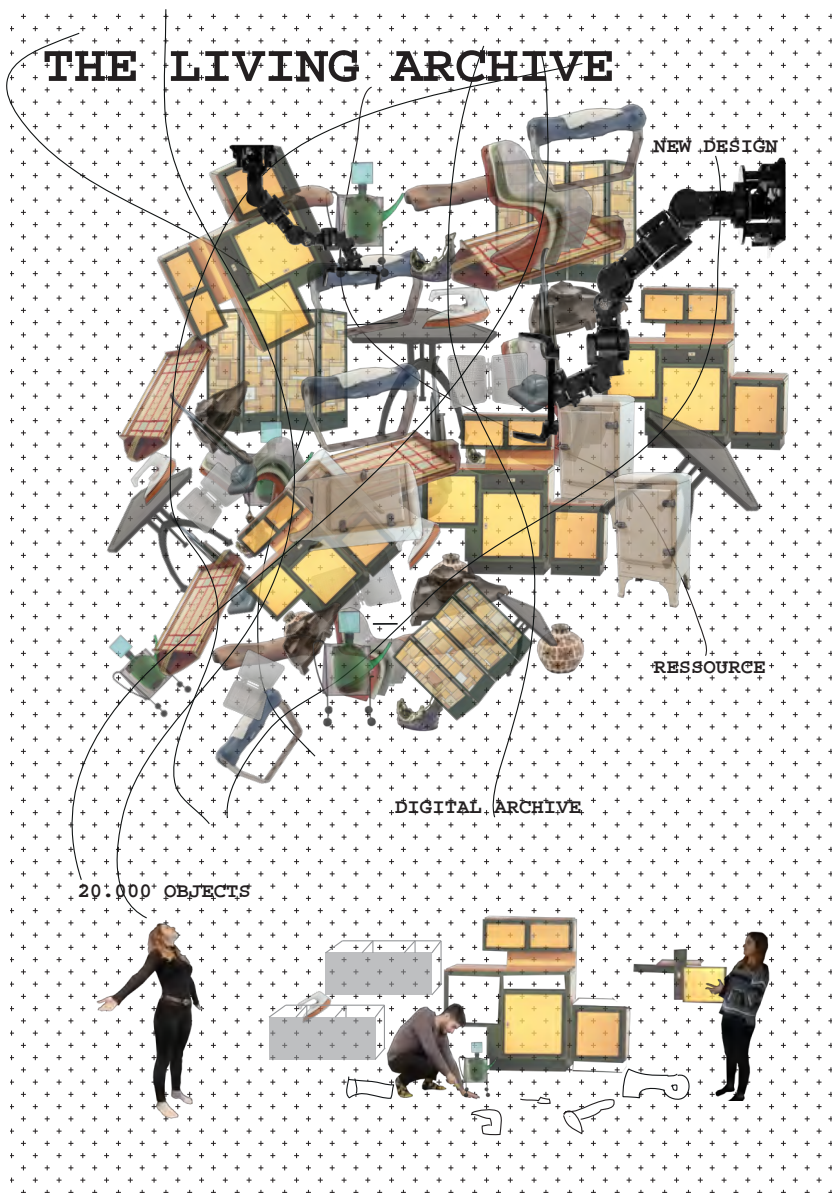
20.000⁺ OBJECTS

THE LIVING ARCHIVE - ANNE SOFIE RAVNSBÆK GEERTSEN

Imagine yourself standing under a rainfall of 20.000 historical objects made by your ancestors. They are all screaming to be activated again; to arise from the dead and dust in their boxes. They are begging you to recreate them. Around you, you will find all kind of tools you want; it's up to you what's going to happen now. Go to the computer; look in the digital catalogue of all the objects; is there something talking to your creative heart? Choose the box you intuitively are attracted to. CLICK on it and now, a robot will find it and bring it to you. Go to the elevator and pick it up. Open the box and start creating. You will maybe find that the first cut is the most difficult one, because it changes status quo; but remember it's okay; things will always change and they are changing every minute every second and you should be apart of that proces........!

Right now the Design Museum of Gent has 20.000 objects archived and stored different places around the city. They are all organized in grey boxes, protected and creating dust. Right now the museum is archiving them digitally at the roof of the museum; one of the places where the daily work is done. One of the off-spaces that is hidden from the stage to make the stage ready; to make the museum ready for the visitors. It's a rising problem for museums to both handle archives and to make them more interactive; every exhibition creates new archival objects, and they have to be stored somewhere, somehow and every museum contains passive exhibitions for the visitor. How can we merge these two themes together?

The project 'The living archive' strikes towards solving this problem by proposing to the Design Museum of Gent, to make a platform that makes the archive of 20.000 objects alive, to open up the off-space and make it into a resource that will encourage both designers and visitors to interact with it and to create new things out of the objects. What can arise from working with the old? When the platform becomes a physical collage that cuts out different pieces from different times; merge stories together, let people be differently inspired and create new perspectives to the contemporary world.

Improvisation

Connectivism

Perspectivism

Ambiguity

Layer

Ignorance
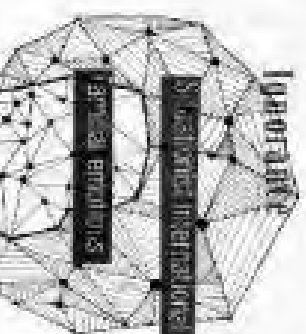
Complexity

Alternatives

Conflict

Platform

NO BREAKFAST AT TIFFANY'S - A GUIDE TO GET LOST

'Platforms that are trying to map out the world, are like romantic come-dies, they do not intend to be ambigious.'

The search for a personal interpretation of 'platform' was a process of trial and error. Blind determination about the meaning of the word brought us into an arrogant attitude of right or wrong. The essence of the word confronted us with our ignorance and the duality that embodied the word. One can say that by accepting our ignorance the essence exposed itself. This tender tango with the unknown resulted in a network of terms, which we reformulated within our research domain.

As we mentioned there's a certain duality within the word platform. On the one hand a structure that encourages guided thinking, on the other hand an opportunity for public discussions where freethinkers speak the word. So when one talks about the nature of the word platform you could say that this is neither fish nor fowl. Nowadays there seems to be a shift towards the structured version. Maybe it is a certain anxiety that caused the shift. Anxiety of the unknown, but also a fear of missing out on stuff. People are dealing with a continuous flow of information whereby absence becomes something rare. As a form of control Platforms are trying to map out the world so they can get a hold on specific phenomena. There's a cer-tain need for legibility and order, so people categorize and classify various issues.

As you close this door to the unknown, you close the door to a place where the most important things come from, where you yourself came from and where you will go. By opening up to the unknown, we create multiple opportunities that embraces the chaos in life. Such as the ability to wander, get lost and discover again.

By keeping in mind the ambiguity of phenomena, we can focus on the in-dividual perspectives and the intensity of experience. Where each individ-ual has his/her own memories and imaginations. This side of the platform gives space to features that aren't following the rules of a specific chain. It doesn't chase control, but accept the hidden layers or even flee from it.

In making this guide we became confronted with the different meanings the terms cited. Terms such as getting lost, imagining, experiencing,... have a different meaning for everyone.

Somehow this interpretation of platform leans more towards an anti-plat-form.

When searching for facts, you're not occupied with the essence. So how will you go about finding that thing the nature of which is totally unknown to you?

Natan Van Laethem, Marie Vandewalle, Aleksandra Liwa
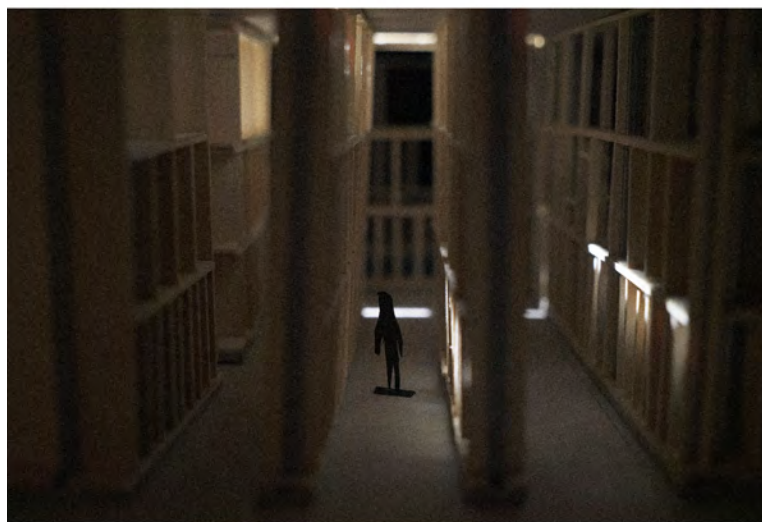
BUILT ON THE ROOTS OF THE PAST - NATHAN VAN LAETHEM

An archive is a collection of objects and documents intended to be kept. These are preserved because they are representatives of a certain moment or idea that has had a certain influence within their field. According to Voss & Werner, there are 2 types of archiving, 'the physical site' and the 'imaginative site'. The latter being constantly reinvented.

New ways of archiving are constantly being discovered so that these objects can be explained as clearly and correctly as possible. This way the archive can guarantee its role as an object of evidence. A place where one can rely on the truth. Nevertheless, people tend to forget that many of these objects would not be here should the freedom to interpret 'the truth' differently be taken away from us.

I see the digitization of the collection as a form of freedom, a place where they can fulfill their informative role without having to be there themselves. This offers the possibility to embrace the unknown with my physical archive together with these objects. In order to guarantee a second life as a source of inspiration for these objects, I go back to the research from our field guide; terms such as wander, lost, perspectivism and layer help me to design an archive that offers space for interpretation and imagination. Disconnected from their context we show what makes them real.

"the night s absence of light serves in turn as the ground and vanishing point for a thinking and imaging of the world based on vision."

"In the beginning was the night. All light, shapes, language, and subjective consciousness, as well as the world and art depicting them, emerged from this formless chaos. In fantasy, we seek to return to this original darkness. Particularly in literature, visual representations, and Mlm, the night resiliently resurfaces from the margins of the knowable, acting as a stage and state of mind in which exceptional perceptions, discoveries, and decisions play out."

-Elisabeth Bronfen

THE NIGHT ALLOWS THE DREAM - MARIE VANDEWALLE

The museum becomes a silent stroll in the dark

There is a struggle to maintain a sense of mystery in the age of knowledge. I m interested in the strength of absence and how to get o:ine in online world. The absence in noise, people, light etc, is strongly present during the night. Perceptions of objects are vague compared to clear daytime. The designmuseum can be part of the more obscure and free life of the night. I got Inspired by the work of Marc Tirelli, who s showing the shadow of a statue, but not the statue itself. In this manner, it becomes absent and yet present. He is actually showing fragments, shapes or shadows of the objects.

The legibility of the daytime fades during the night. The ambiguity is rising. In spite of the setting of the designmuseum, the night vision washes away the structure. Yet these contradictory views, the day and nightlife, are on one and the same site. Due to this transformation to darkness there s a play with knowledge and perception. The solitude allows us to wake memories and discover aspects in the chaos of the night. The present silence of the night could be the non grande escape of the online world.

Where a normal visit of the museum shifts more towards a platform with characteristics of the structured, categorized side of the map of our Deld guide, the night situates itself somewhere at the more free, complexed side. I see an analogy with bedtime stories, they serve as a distraction for the fear of the deviation of the dark. According to our Deld guide, the fear of the unknown would cause a shift to a more structured and clear platform.

By creating an alternative route in the nightzone, there s a revaluation of the hidden and silent parts of the museum.
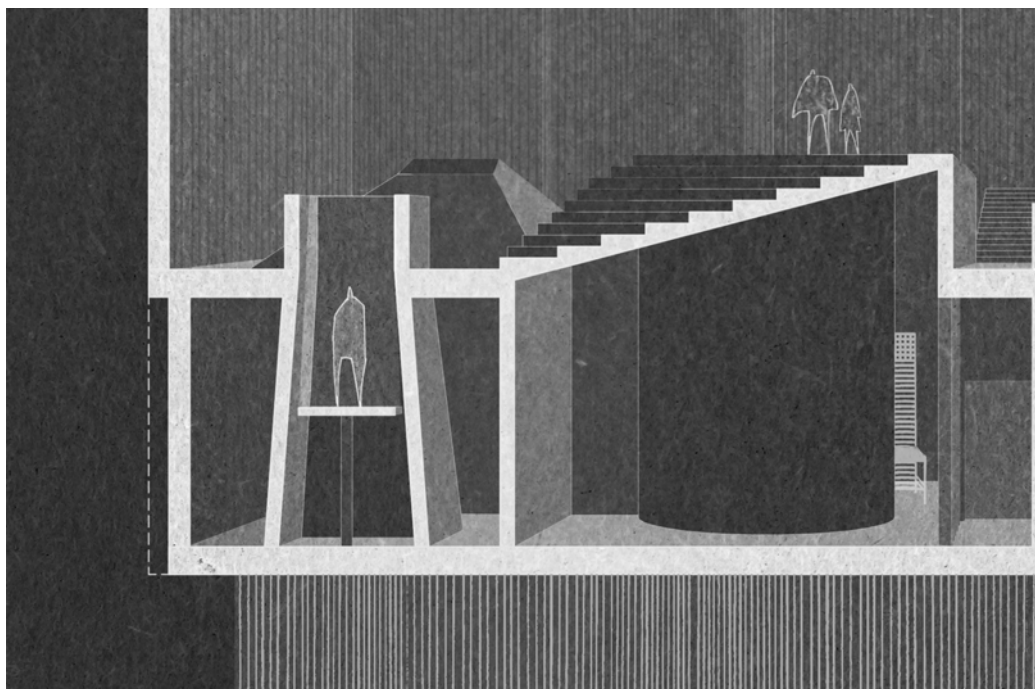
INBETWEEN PERSPECTIVES - ALEKSANDRA SLIWA

According to the feld guide there is no need for looking for a total truth or an universal structure, but rather to discover the ambiguity. Following this statement, the design concept is based on the uniqueness of each individual perspective, on the subjectivity and relativity of the way in which the world is seen. By introducing diferent kinds of experience we can explore diferent points of view. The gap between any two of those is where I see the platform – this is a space in-between – the space for wandering and rediscovering.

DING goes underground. Literally. The whole museum space, which now is not only the exhibition area but also the experience one, is located under the ground level of paper roll plot and spreads up to the courtyard. It consist of two general components, called impression spaces, which are circulation routes and chambers. Both of them are created in a way to provide visitors with a whole spectrum of new experiences –
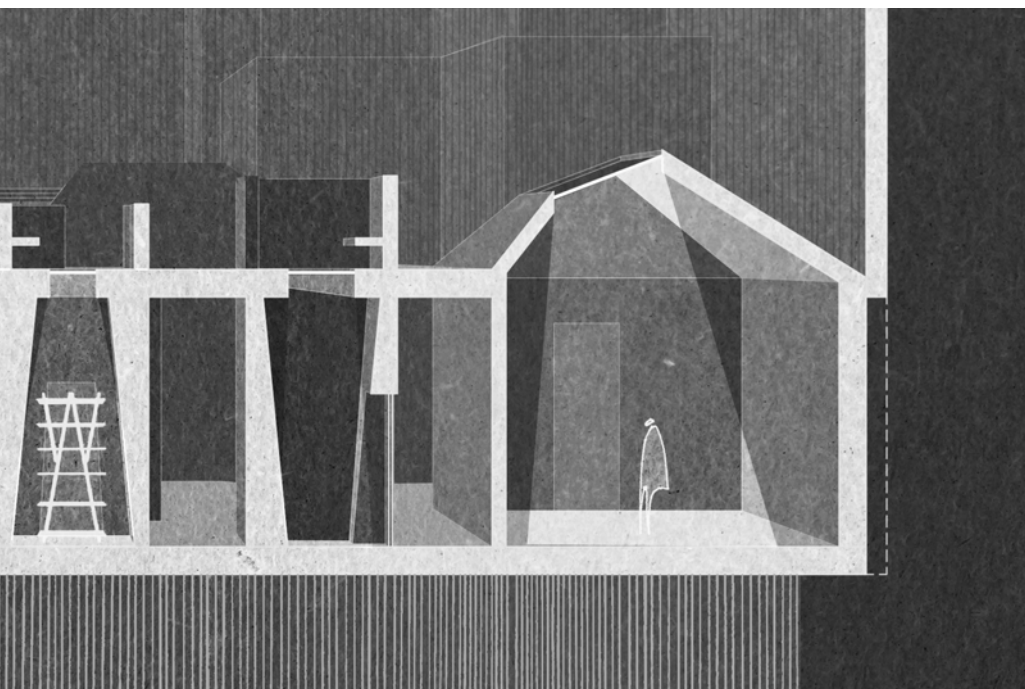
starting from the experience of new types of exhibition till the experience of playing a game with senses and perspective. Above, on the ground foor, walls of the rooms continues in diferent forms. In this way, there is created an open, public space with a diverse landscape, which is welcoming for all, especially in the dense urban structure of Gent.

The project contains a lexicon, which is a know-how for designing a building or an area inbetween the perspectives. It consists of a list of expression tools, which combined in diferent ways create, mentioned before, impression spaces. Those are also presented in the book, in form of a set of diferent prototypes.

The idea of in-between is then the general concept tool. Starting from the vision of DING as a space in-between city and museum, through the design in-between outside and inside, and fnally coming to the in-between, maze-like circulation routes, where a certain number of small interventions afects the reception playing with the perception.
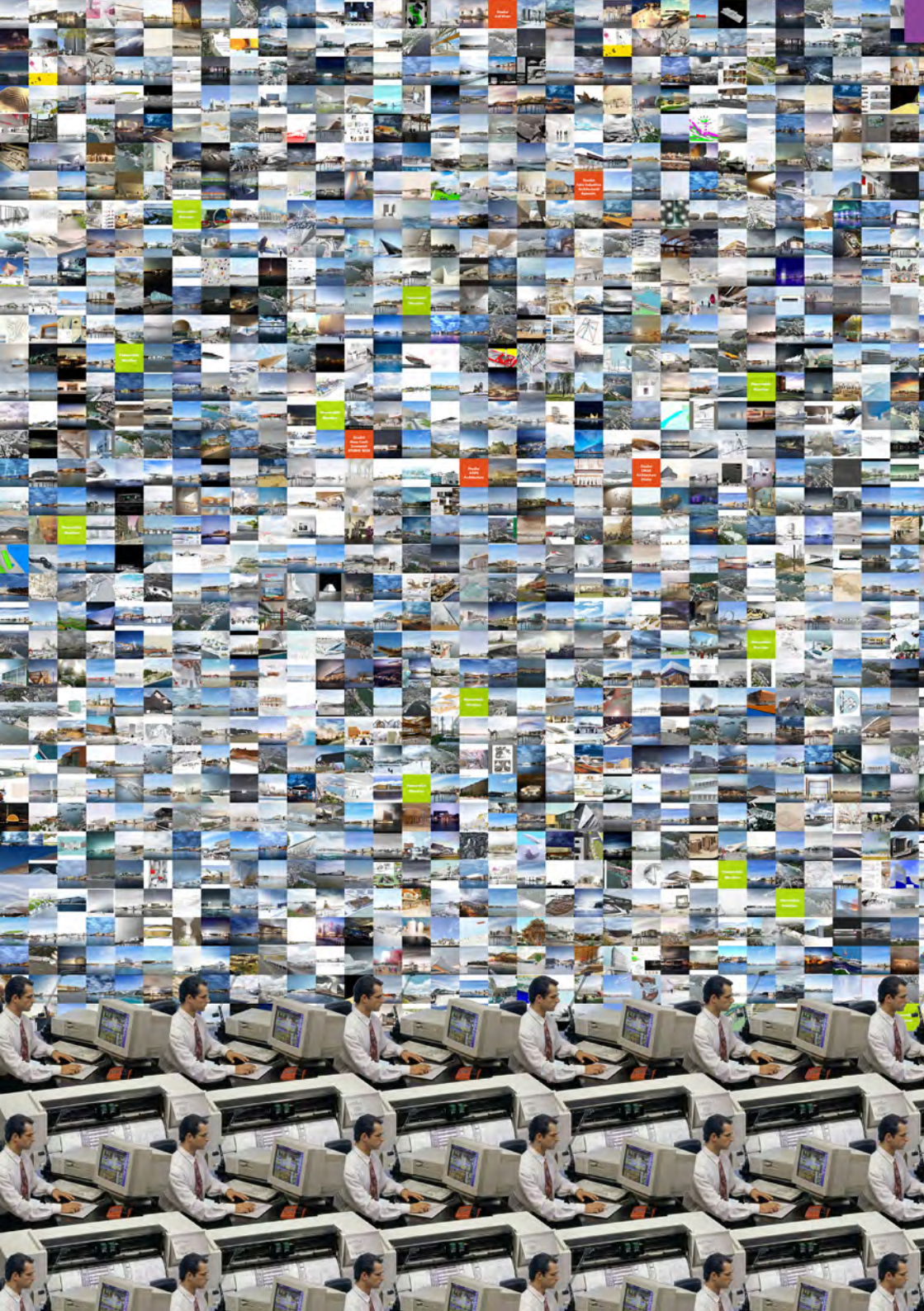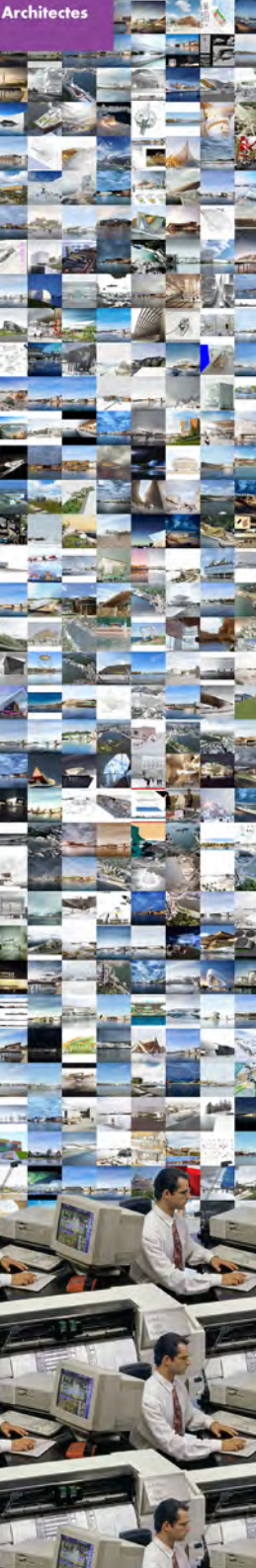
COMPETING WITH/AGAINST/FOR ARCHITECTURE

> Obviously, competition is everywhere.

Especially in architecture. Not only is the architecture competition in itself one of the most relevant architectural platforms today (from MoMA PS1 YAP to Open Oproep), architecture itself is also being used as a medium to propagate ideas and convictions (from Spomenik monuments to Trump border walls). The architectural object is often conceived as a backdrop or scenography for an image or photo (instagram is where the self image is projected onto the architectural environment) or the collection of images from an architectural object (either renders or render-like photography) can create the image of a building, allowing the building to compete with others in its league (where it schools, museums or real estate). The advantage of an image-dominant experience of architecture is that architectural development is no longer slowed down by the actual building; conceptual design competitions (thinking of The Guggenheim Helsinki or Evolo skyscraper competition) create an enormous collective input into the architectural world, while tackling the most complicated social/technological/cultural problems in the field. Dream big and have your design burst to life through millions of screens, pushing the boundaries of the impossible to the next level.

The references brought together in this bundle are categorized by their answer to the question: What are they competing with/against/for? Through the different cases, presented in both text and posters, an understanding of layered notions like competition, propaganda, image/imago could be read.

Justin Dirkx, Thomas Rasker, Vincent Vergote

HYPERMUSEUM - JUSTIN DIRKX

Hyper[...]: when the form of an object becomes the determinative reference point of the function of the object. The object [museum] has been deconstructed to attributes of the object. The sum of these parts can become greater the the whole.

Hypermuseum is an exploration for an image that propagates the idea of:

[A museum as] 'link between the existing exhibition spaces and the city'[,]

[a] 'cross sectorial and interdisciplinary' [museum][,]

[the museum as] 'driver for change'[,]

[the museum as] 'participative and interactive space'[,]

[the museum as] 'crowdsourcing'[,]

[a museum for] 'non served audience'[,]

[a] 'community sense making museum'[,]

[a museum for] 'degrowth'[,]

[a] 'smart' [museum][,]

[a] 'future proof' [museum][,]

[a] 'receptive' [museum] [and]

[the new museum as] 'ongoing proces'[.]

The hypermuseum exists in the addition of attributes and moments: a shop / a cafe / an elevator / a canopy / a camping / a thermal bath / a meeting room / a landing platform. From the sky, hypermuseum is, an orientation point.

DMG STUDIOS - VINCENT VERGOTE

Competition is everywhere. Architecture is a medium used to compete with. Today everything is commercialised. We live in a capitalist society and we have to fi ght to survive. To become a relevant player we need to compete the better. To gain world wide credibility we need to excel. Even as a museum institution. This is our goal: Design museum Gent must remain the unique museum it is, but we will get the best out of it.

DMG STUDIOS has developed a strategy to achieve this goal:

> First of all, the current museum is too slow. Exhibitions easily last 5 months or more. In this instagram era everything has to go faster. To become a more relevant player the museum need to accelerate: TEMPO.

> In addition, the museum must bring in new relevant performances. An attractive museum also attracts attractive artists. We need to be able to follow the hippest trends and off er a platform: INNOVATION.

> A third important factor is to be more than just a museum. Currently there are only exhibitions. There is clearly a need for variety. The new place off ers to transform itself according to the event: VERSATILITY. > The last and perhaps most important aspect of the strategy is to preserve uniqueness. Design Museum Gent is unique in itself and we certainly need to hold on to our roots. But we're also looking for something extraordinary for the new extension. We need a trademark that doesn't yet exist: UNIQUENESS.

Flexibility is needed to be able to organise new, temporary and very diverse events quickly. The platform that DMG STUDIOS off ers is designed for this purpose. The concept is based on a fi lm studio. We explored the boundaries between the scenography of a museum and the fi lm set.

As building concept DMG STUDIOS is a pragmatic event-machine. It's a platform with a stage at the inside and the practical needs at the outside. The Interior of the machine is where the magic happens. The perimeter of the machine is a well organised organ for logistics and circulation. The whole extension is autonomous.

The site is located in the heart of medieval Gent where there is no room for striking architecture. DMG STUDIOS is a place full of fantasy designed in a prominent grid that slightly protrudes above the roofs. The visitors do feel that the environment and the original site have been treated with respect.

The studios are inviting bystanders from the streetside by billboards announcing the upcoming events. Because of the versatility and openness the non served audience gets served. The studios are public to a certain point depending on the event. There are two types of visitors:

> CONSUMERS: curious passers-by are lured in via the street side and freely walk through the stands to admire the event from the sidelines. If they are lucky, there is a free teaser in the open-air museum for an upcoming exhibition.

> CUSTOMERS: Buy a ticket at the desk for the temporary exhibition or a paying event. Afterwards, they canhave a drink in the rooftop bar with a view of Ghent or buy a souvenir in the museum shop.

EXHIBITING THE COMPETITION – THOMAS RASKER

A Parallel competition for a temporary extension of Design Museum Gent is launched.

A shortlist of 5 competing teams is made up. The selected teams are those also selected for the second round in the official Open Oproep competition, which is currently still in running.

By studying each of the five design teams' past accomplishments and manifesto's, combined with the 'selection report' published after the first round of the Open Oproep, the five design proposals for this parallel competition are simulated.

The eventual 5 design proposals are unveiled to the public, curated into a coherent exhibition. The exhibition is an ode to the architectural competition, celebrating architecture.

The competition for make Design Museum Gent to spark public interest. It is a tool to once again become relevant in the city, to belong to a wider cultural scene.

A call is made:

B!ING

Belong in Gent!

According to the project planning, managed by SoGent , the fourth wing of the Design Museum Gent will take another 5 years to build.

DESIGN MUSEUM IN DISTRESS

no time to waste!

To warm up the future visitors of the new museum wing (DING!) TOMORROW, the museum site has to start its integration in the historical urban center TODAY! Architecture could make the difference, let the Design Museum FUTURE be relevant, NOW!

5 teams
4th wing
3d space
2nd competition
1 winner

Design Museum Gent
Belong in Gent!

am...

OO3601 gent - Design Museum | Vlaams ...
vlaamsbouwmeester.be

Nieuwe vleugel voor Design Museum Gen...
sogent.be

OO3601 gent - Design Museu
vlaamsbouwmeester.be

am...

Nouvelle aile pour Design Museum Gent ...
designmuseumgent.be

The 99 best Fasade image...
pinterest.com

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are ...

Elegant Acoustics
rviumbraco-rfn.inforce.dk

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10 hours ago
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dezeen.com

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abh-ace.be

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