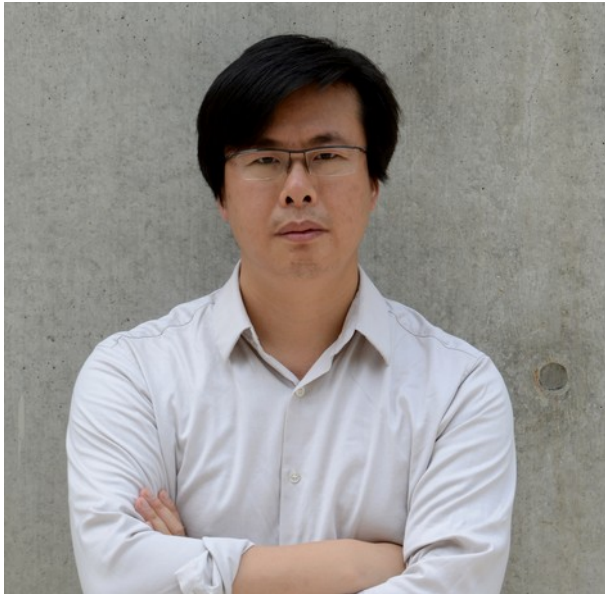


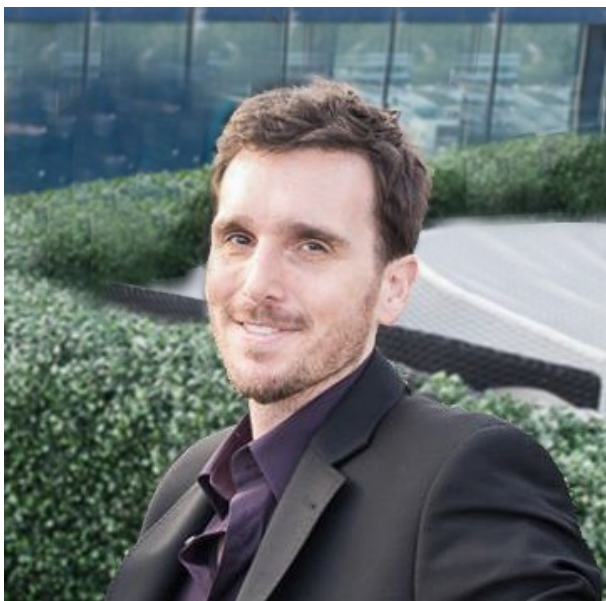
## **RT#4 (re: RECYCLING, REHABILITATING, RECONVERTING AND READAPTING)**

Roundtable discussion (a project in collaboration between BERLOGOS and CAS) about appliance of ancient technologies and materials in contemporary design process, and multiple-use of architectural buildings.

### **Participants:**



**He Wei** - Architect Associate professor of School of Architecture, China Central Academy of Fine Arts Ph.D, Art and Design, China Central Academy of Fine Arts Dipl.-Ing. Architektur, Tsinghua University Vice Chairman, Rural Architecture Committee, The Architectural Society of China Member, Regional Architecture Committee, The Architectural Society of China Vice Director, Winner of numerous awards in design and architecture.



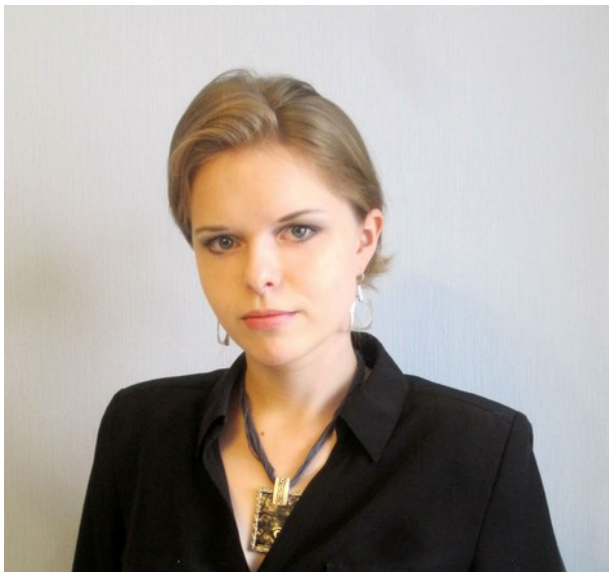
**Jason Klimoski** - Principal / Co-Founder of STUDIOKCA (NY). He received his Master in Architecture from Harvard University's Graduate School of Design and his Bachelor of Arts summa cum laude from University of Minnesota where he received the Katherine E. Sullivan Award and the Design Excellence Award from the Danish Institute For Study Abroad. Prior to founding STUDIOKCA, he worked for lighting designer Ingo Maurer in New York and Munich.



**Paulo Carneiro** - Architect, Post Master Degree in Sustainable Development and Earth Architecture by CRAterre Institute, Cofounder of CAS (Lisbon, Portugal).

He received the SIDA merit prize award AIA-SF and the 2014 SEED award for the Manica Community Centre.

He began his professional career in Barcelona where he worked in the architecture studios: Enric Miralles / Benedetta Tagliabue (EMBT), Ramón Sanabria and Alfredo Arribas.



**Tatiana Afonina** - Art historian, Orientalist, Independent Researcher, the author of publications, a participant of International and All-Russian science conferences, Editor-in-chief at BERLOGOS.

**Tatiana Afonina:**

- In your design process how do you adopt (re) concepts?

**He Wei:**

- My recent projects are related to the regeneration of the old buildings, which in itself involves four aspects of this discussion.

Generally speaking, I hope that it's a mutual harmony relationship, but not convergence, between the new design and the old buildings with the surrounding environment, which it's literally called "harmony but not sameness" in Chinese by forming a dialogue.

**Paulo Carneiro:**

- I suppose everything has the potential to be (re) used. Not only because of the clear importance of energetic savings and low carbon footprint but due to a concept of linking past and future.

In our design process, every time we interact with ancient buildings, we try to reuse materials and adapt ancient technologies to our time requirements and concepts.

I like very much this idea you are talking about mutual harmony relationship!



*Renovation of an old house in Lisbon, CAS (Paulo Carneiro & Alina Jerónimo)*

**Jason Klimoski:**

- We are always looking to repurpose or reuse materials in the projects we take on. We also try to listen to the voice of the site and respond to what's there.

**He Wei:**

- I strive to use local materials, making the architectures with regional characteristics. If the old materials can be recycled and reused, we will also try to use them. In terms of reconstruction, unless they are the heritages, I do not think it necessary to rebuild deliberately. When a building died, it is dead, which accords with the law of our world.

**Paulo Carneiro:**

- The relation between new construction and heritage is a great challenge.

This idea of the voice of the site is also very important to shape and link the projects!

**Jason Klimoski:**

- Everything builds on what was. The adage "nothing is new" is a frustrating one but applies to concepts, materials, everything.

**Paulo Carneiro:**

- I agree. In fact just to have a new look on something is to reinvent it. There is nothing pure and immaculate. Cities and buildings are made of layers in time.

**Jason Klimoski:**

- I think so to where caught in a river of time and memory, everything retains a vestige of what it was. Re-shaping or repurposing doesn't erase that concept it further defines it.

In terms of materials, I believe there is only the further refinement of what they are, and what they can do.

**Paulo Carneiro:**

- I'm also very identified with the use of local materials; not only due to energy savings but because of the cultural potential in this. It's impossible to build exactly as 200 years ago but it's good to have a relation with these materials. Like an upgrade of ancient technologies with our present time vision and challenges. It's interesting to interact with these ancient materials showing the layers in time as pictures, joints. As memory scars as Jason said.

**Tatiana Afonina:**

- If we consider that "nothing is new" isn't the only-one way, and day by day we have new materials. So, in terms of a rehabilitation process: is there a conflict between materials of an ancient building and a contemporary one?

**He Wei:**

- There will be no contradiction about using materials in old buildings and contemporary buildings. The use of materials is based on nature, technics, and the client's personal preference and other factors. It is a good idea to use recycling materials while designing, but that needs technical support.

**Jason Klimoski:**

- I agree. I think time memory and nature have always driven design concepts and material selection.

**Paulo Carneiro:**

- He Wei, in your youth hostel renovation it was an ancient rammed earth property. Did you use any new rammed earth extension or reparation?



*Papa's Hostel, He Wei*

**He Wei:**

- We only used a little bit of new rammed earth for repairing the old façade.

**Paulo Carneiro:**

- That's interesting! And did you use the same soil and new formwork technology?

**He Wei:**

- We remain to use the traditional technology for the formwork. For part of the interior, we have kept the new formwork by the villagers as the visual footprint, as the multi-layers concept as we discussed before.

**Paulo Carneiro:**

- That's amazing! In the same way I like very much Jason Heard's concept "The welding spoon". This way to test shapes and materials, handmade, local that we talked before.

**Tatiana Afonina:**

- The given example by He is a touchstone of conjunction between of handcraft and industrial processes. Can we do the same between ancient and contemporary technologies in general?

**He Wei:**

- In both historical and modern era, there is a contradiction between globalization and localization; which are more prominent in Chinese architectural design. For ancient or manual production, at first I will show my respect and also want to learn and extract skills that are useful to contemporary as well as helpful to my own design. But I will filter and translate these skills, integrating them into contemporary architecture and into life, rather than simply copy or use these historical "specimen". I suppose, this treatment can not only take regional culture in account, but also conform to contemporary realities.

**Paulo Carneiro:**

- This is an interesting idea of crossing knowledge between local materials, regional culture and global issues. In the past things were very clear: the handcraft process could create a unique object and industrialization created repetition almost "ad infinitum". But today we can use also new technologies to interact with manual production and respect local culture. But even local culture is being contaminated by global culture so... it's an interesting and challenging moment.

**Jason Klimoski:**

- That's true too: we use anything and everything to create- in terms of materials and tools...

I think so: if you take a shape/object made through an industrial process and you assemble them together using "old fashioned" technologies you are essentially combining the two.

Sometimes though the best way/ only way to build something is still the "ancient" way (by hand).

**Paulo Carneiro:**

- To build by hand is always an excellent exercise.

**Tatiana Afonina:**

- But nowadays we have a limited circle of buildings which we may create only by hands. Which projects have you made this way?

**Jason Klimoski:**

- We built a large "cloud" made out of 57,000 bottles (postindustrial product) but I assembled it by hand using a small army of people.



I don't think we could have built it any other way. We also wanted to make the process something. That could be repeated anywhere.



*"The Cloud", Jason Klimoski*

**Paulo Carneiro:**

- This pavilion is an awesome example. Today is more possible to engage people and communities in this kind of fabulous projects. It's very futuristic and recovers ancient participation ideas as well.

**He Wei:**

- Handmade is more like an attitude than a technique.

**Paulo Carneiro:**

- Absolutely!

**Tatiana Afonina:**

- If we touch the attitude and the future: as for you, will cities have a capacity to readapt, reconvert and recycle?

**Jason Klimoski:**

- By necessity, cities will have to reinvent the materials they are built with, and locations they build on.

**He Wei:**

- Urban has the self-adaptive ability, also could somehow self-healing. This comes from self-healing for urban planning and construction by urban users, which can also complete the restoration and adaptation through a long time. But I am not sure whether city could be recycled and rehabilitated. I am not really agreed with the idea of deliberate recycling and rehabilitating.

**Paulo Carneiro:**

- Several cities are already doing this: reconvert waste into energy and compost sources.

It will be also fundamental not deleting ancient and historical parts of the cities to keep and transmit to next generations building knowledge and the notion of "constructive culture". But I agree with He Wei and not to impose a culture of deliberated rehabilitation, because it can be too artificial.

**Jason Klimoski:**

- I don't know if we have a choice. I think we have to embrace the idea of reuse or recycling if and when it makes sense.

**Paulo Carneiro:**

- One of the cities' charms is the pass of time. So rehabilitating has to be precise but natural.

**Jason Klimoski:**

- Yes, I've always liked thinking of the city as a palimpsest.

**Paulo Carneiro:**

- Lots of historic buildings had the capacity to be reused in time in different periods: Rome Pantheon, Parthenon... or industrial warehouses.

**Jason Klimoski:**

- My favorite one is the Alhambra. You don't lose what was by reusing or redefining what is now.

**Paulo Carneiro:**

- Yes, it makes it richer and more complex. Different time technologies and materials applied in different ways according to the period.

**Jason Klimoski:**

- For us, this applies to material selection as well. Whether or not we "celebrate its past lives" or simply build on it.

**He Wei:**

- When we talk about Pantheon and Alhambra, they are more related to the architecture scale. But the scale and issue of the city is much more complicated.

**Paulo Carneiro:**

- It's very true that they are big scale buildings more open to adaptations. Housing, for example, can be more complex.

**Jason Klimoski:**

- Yes, the city is a messier version, a big beautiful mess.

**Paulo Carneiro:**

- Rich and complex to interact with it.