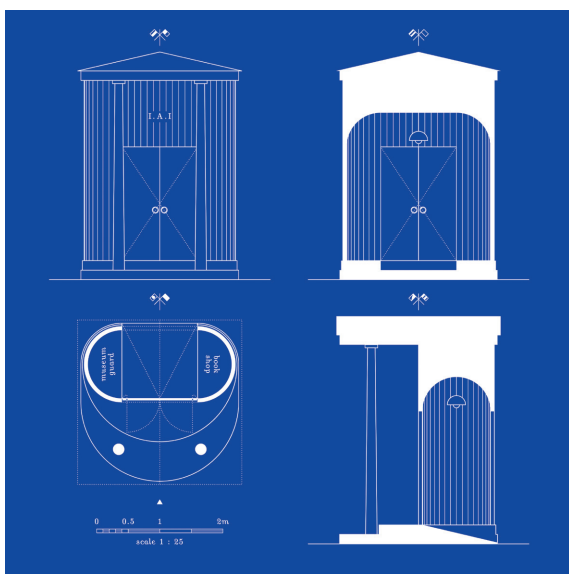


18.06 - 21.08.2022

# Table Setting #2

## Joris Kerremans

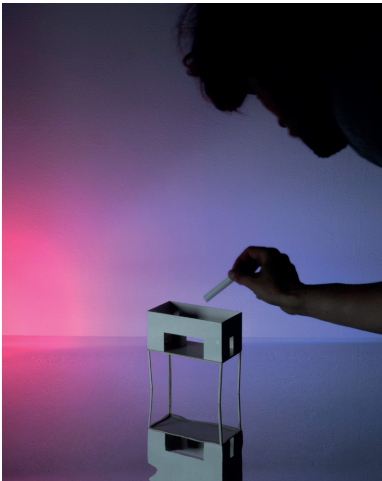


## Joris Kerremans

In *Table Setting #2*, [Joris Kerremans](#) charts the various forms and scales in his architectural practice, using the dimensions of a table as a benchmark. This is the second time that Kerremans has participated in *Table Setting*, the [Flanders Architecture Institute](#) and [De Singel](#)'s new exhibition series dedicated to young architects in Flanders and Brussels. The designers are given De Singel's forecourt and a set of tables with attributes, designed by Laura Muyldermans.

Joris Kerremans' oeuvre is a collection of diverse characters. In the literal sense, his projects are often the result of collaborations. The realisation of this particular *Table Setting* is no exception: Kerremans worked closely with the artist Stan Auwers on the content. The frequency of these collaborations is almost certainly linked to the various constellations in which Kerremans works. The small-scale commissions for private homes, which still characterise a nascent architect's portfolio, contrast with objects that explore the boundaries between architecture, visual art and performance. In addition, the display features his initial experiences with larger-scale public commissions, for example as the co-founder and partner of the Brussels-based office League (from 2019 to 2022). But the projects do not just resemble different characters within these contexts. *Table Setting #2* focuses on nine assignments. Rather than an all-pervasive signature, the common thread throughout Kerremans' portfolio is precisely the distinctive nature of the individual projects. They form the starting point for a dialogue with the design question, the environment and individual users.

The characters in Kerremans' work stem from his curiosity. The design process deliberately avoids the straitjacket of dogmatic design methods and signatures. Every project is the starting point for an intensive exploratory process. The reasons for this are, on the one hand, the specific assignment, the environment and its history, the applicable regulations and given conditions, etc. On the other hand, the design process is also informed by the client's ideas. A combination that already encompasses a myriad of potential fascinations: with forms and materials, building processes and techniques, actions and users. On the other hand, the architectural discipline itself and attendant history are another seemingly inexhaustible source of interest. Kerremans' designs often begin with a visit to the library of the Department of Architecture and Urban Planning at Ghent University, where he



### **Tafelzetting**

Joris Kerremans i.s.m. Stan Auwers  
Antwerpen, BE - 2022

teaches. Intuition certainly plays a role in the quest for references, but there is also plenty of room to run with obscure discoveries; dead ends are also an inevitable part of the journey. This open and inquisitive outlook gives rise to a rich breeding ground (deliberately arbitrary, but always connected to the assignment) from which Kerremans crystallises the project.

This open-mindedness, when faced with the question of presenting one's own practice on the De Singel forecourt, led to the nine boxes in *Table Setting #2*. Their dimensions are determined by a set of tables, the recurring supports within the exhibition series. Thanks to the window and door openings in the sides, the boxes read like scaled-down rooms. The nine projects inside, however, are represented on another scale. Although the boxes are all identical, they form a unique spatial framework for each project. The same boxes (or rooms) sometimes accommodate interiors, at other times urban spaces. They occasionally stand in for real-life spatial preconditions or form an artificially imposed framework. Either way, the interplay between the box and the contents invariably emphasises a specific design aspect. This could be form, structure, the succession of interior spaces, etc. Kerremans was fascinated by all these facets of the design at various moments, and they were the catalyst for a change in his portfolio's character.

- Petrus Kemme (curator of the *Table Setting* series)

Cover image:

**I.A.I (Immaterial Arts Institute)**

Joris Kerremans in collaboration with Laurens Mariën  
Strombeek Culture Centre and various locations, 2019



## I.A.I (Immaterial Arts Institute)

The I.A.I, or Immaterial Arts Institute, is a dismountable, travelling institute for immaterial and performative art, reduced to a staircase, a gateway, a bookshop and a chair for an attendant. Performances occur both in and around the I.A.I. The institute acts as a beacon: wherever it is (temporarily) established, performative arts are actively encouraged. By installing the I.A.I., a manifesto is automatically signed, guaranteeing the freedom and support of the artists in question. All activities in and around the I.A.I. are carefully documented and archived. The institute therefore serves as both the memory of, and a monument to, immaterial art.



### **I.A.I (Immaterial Arts Institute)**

Joris Kerremans in collaboration with Laurens Mariën  
Strombeek Culture Centre and various locations, 2019

## The Driemaster house

The Driemaster house is a converted terraced property near the Voorhaven in Ghent. By drawing on the existing surroundings, a unique spatial experience is created within the interior. The living area comprises two additional volumes that build upon a sequence of uniform rooms on the ground floor. The new spaces are precisely positioned in relation to each other, the existing volume and the garden walls flanking the plot. Outdoor spaces with different characters are created in the margins between the old and new buildings.



### **Driemaster house**

Joris Kerremans in collaboration with Guillem Pons (League)  
Ghent, 2021-...

## Paashoek house

The Paashoek house plays with the space that is created by staying well within the maximum permitted building volume. Although the urban planning regulations allow for the construction of three stories, the house is limited to the ground floor. This provides scope for not only delineating the different spaces via the arrangement of the ground plan, but also through the various roof shapes. The dining room, where the wooden structure pushes the gable roof upwards, is the most pronounced. The effect of the sudden height is enhanced by having to descend several steps to enter the room.



### **Paashoek house**

Joris Kerremans in collaboration with Sarah Callewaert  
Nijlen, 2015-2018

© Maité De Bièvre

## The Molenlei house

The Molenlei house is a double property surrounded by a wild garden. A collection of uniform, autonomous spaces are arranged around a communal outdoor room. The division of the ground plan is guided by the existing trees in the garden. In the outdoor room, the floor plan's square module doubles as a rectangular space where the distinction between inside and outside is deliberately left open. The modest kitchen's lightweight structure – suspended like an appendix on the exterior of the isolated living volume, yet still within the weighty stone structure – underscores the ambiguity of the room.



**Molenlei house**  
 Joris Kerremans  
 Berlaar, 2015-2018

## Slippery Slope

Slippery Slope is the scenography for a group exhibition. The 12.5-metre-long wedge has a deliberately eccentric mid-point; without an external load it leans and forms a slope. Balancing under the weight of the exhibited sculptures, it dominates the oblong entrance of a former garage that now functions as a studio. During performances, the musicians become the living ballast on the colossus, which assumes a multitude of positions under their influence. In conjunction with the players, the object actively and physically interacts with the public performance space.



### **Slippery Slope**

Joris Kerremans in collaboration with De Zwarte Zusters sound collective (Stan Auwers, Maikel De Greve, Pauline Vermeulen, Sander Misplon, Gustave Demoen, Janes Zeghers, Kapinga Muela Kabeya, Olga D'haene, Louis Vandenberghe)

Various locations, 2021-...

© Cato Van Rijkeghem

## Izegem Culture Factory

The Cultuurfabriek [Culture Factory] in Izegem unites a library, music and visual arts academy, and a municipal archive against the backdrop of a former printing works. The proposal plays on the repetitive industrial structure by removing bays on the one hand and adding height on the other. The new public programme immediately asserts itself in the corner of this three-dimensional grid. An inviting staircase that stages the entrance travels through carefully placed recesses in the pre-existing and added floor slabs. It leads to the top floor, which is flooded with lights thanks to the new roof structure. Four steel girders on the rooftop (in alignment with the existing concrete structure and of the same spirit) eliminate the need for columns in the library, thereby lending the Culture Factory a new and recognisable silhouette.



### **Cultuurfabriek Izegem**

Joris Kerremans in collaboration with Guillem Pons (League), Jorge Vidal, Util (stability), Tech 3 (techniques), Bureau De Fonseca (acoustics)  
Izegem, 2015-2018 (Open Call, nominated)

## Campforts house

The Campforts house combines a residence and workshop through the simplest of means. Basic materials and industrial building methods give shape to the project. The workshop takes the form of a shed; a rectangular space with a maximum surface area in which the structure itself dictates the rhythm. The living spaces are compacted onto the upper floors within a prefabricated, parabolic roof. Here too, the structure (in this case, laminated wood) provides a basis for the layout. The roof finish also forms the façade surface. In their composite form, the workshop and house form a striking and sculptural volume.



### **Campforts house**

Joris Kerremans

Nijlen, BE - 2016-2018

© Pieter Vandenhoudt



## Hejduk's Tent

Hejduk's Tent was created for the group exhibition *Enter Through the Void, Exit Through the Gift Shop* (2020), as one of the elementary shelter structures for the participating artists. The construction follows the logic of textiles, resembling an oversized garment, albeit one that is soaked in resin. Once hardened, the fabric retains the form in which it was hung out to dry. This process leads to an ultra-efficient and therefore lightweight structure. It also touches upon the principle of the chain-link fence and its rich architectural tradition. The tent's name alludes to the American architect John Hejduk (1929-2000) and his fascination with the architectural significance of figures and forms.



### Hejduk's Tent

Joris Kerremans in collaboration with Toon Verdonck and Sarah Callewaert  
Kunsthal, Ghent, 2020



## Tielrode social housing

Taking fluctuating family situations as its starting point, this fifteen-unit housing project in Tielrode can be reduced or expanded at short notice. The rooms can be switched between two adjacent units, meaning they can be deployed as the situation demands. The design is based on a modular plan, a lightweight build and the 'sharing' of acoustics, insulation and heating. Furthermore, by carefully positioning the two volumes in relation to both the relief and each other, the ensemble aims for meaningful densification that takes account of the landscape. The corner between the buildings is a modest pivot point for access to the encircled inner area.



### **Tielrode social housing**

Joris Kerremans in collaboration with Stijn Baets and Guillem Pons (League)

Tielrode, BE - 2019-2021 (not executed)

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## COLOPHON

### Table Setting #2

Joris Kerremans

18.06 - 21.08.2022

#### Organisation and production

Flanders Architecture  
Institute  
De Singel

#### Composition

Joris Kerremans

#### Content design

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Stan Auwers

#### Installation design

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Sofie De Caigny

#### Series curator and project coordination, Flanders Architecture Institute

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#### Production management, Flanders Architecture Institute

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#### Production management, De Singel

Karl Kana

#### Technical co-ordinator

Guy Anthoni

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Den Driessche, Paul Vermeir

#### Press and communication

Egon Verleye

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26.08 - 23.10.2022

## Table Setting #3

Sophia Holst

