

Unless otherwise stated, all works come from the archive of Luc Deleu & T.O.P. office

EARLY WORKS

- 1 **Luc Deleu Says Farewell to Architecture** 1970
- 2 **Les Nénuphars** 1970
- 3 **Logo** 1970
- 4 **Opel Blitz Betriebsanleitung** (Mobile Medium Architecture Promotion) 1970-73
- 5 **Tribune Diary** 1971-78
- 6 **Symmetries** 1973
- 7 **Europakruispunt / Îlot Sacré** 1969-70
- 8 **Extended Antwerp Ring Road** 1969-70

MODELS DECK

- 1 **Plan for a Terrace House** 1970
- 2 **Proposal for the Complete Disuse of Public Lighting** 1973
Collection M HKA · Collection Flemish Community
- 3 **Saturnus V Proposal to Use Existing Rockets for Shooting (Nuclear) Refuse to the Sun** 1975
Collection M HKA · Collection Flemish Community
- 4 **Artworker Star no. 3** (Mobile Medium University) 1971-72
Private collection
- 5 **Mobile Medium University Revisited** (Floating U.I.A.) 1972-82
Collection Architect Luc Binst (Student of Luc Deleu)
- 6 **Idee pour la transformation du chantier 'Les Halles' en paysage urbain en évolution** 1979
Private collection
- 7 **Obelisk** (Lego Constructions) 1983
Collection M HKA · Collection Flemish Community
- 8 **Promenade Pier** 1985
- 9 **Museum for Broken Art** 1978
- 10 **Preparatory photos for an Idea-design for a Global Centre For Interracial Communication** 1980
- 11 **An Idea-design For a Global Centre for Interracial Communication Showing a Lesson in Scale with Twin Buildings** 1980
Collection M HKA · Collection Flemish Community
- 12 **Neo-natural Space** 1979
Collection Johan Pas
- 13 **Pylons Sketch** 1983
- 14 **Scale & Perspective with Two Electricity Pylons** 1984
- 15 **TGV-Luchtlijn Brussels, perspective** (Gare Europe Centrale) 1986-89
- 16 **TGV-Luchtlijn Brussels** (Gare Europe Centrale) 1986-89
Cera-collectie · M Leuven

SCREEN DECK

- 1 **Tekens, Antwerpen of de allegorie van een metropool** 1993
Collection VRT-Beeldarchief
- 2 **Show** (Luc Deleu) 1972
Collection Argos Centre for audiovisual arts Brussels
- 3 **Nachtwach, Europese wijk** 2003
Collectie VRT-Beeldarchief
- 4 **Het Ei van Christoffels, Boat Lift Strepv-Thieu** 1990
Collection VRT-Beeldarchief
- 5 **Superposition** (Filip Francis with Luc Deleu and Wout Vercammen) 1978
Collection Argos Centre for audiovisual arts Brussels
- 6 **Museum for Broken Art** (Luc Deleu) 1978
Collection Argos Centre for audiovisual arts Brussels
- 7 **Filmclub Situations** (Luc Deleu) 1970-73
Collection Argos Centre for audiovisual arts Brussels
- 8 **Ceci n'est pas un musée. Hoe het MuHKA ontstond** 2012 (Jan Blondeel en Jill Duchateau)
Collection VRT-Beeldarchief
- 9 **Ziggurat** 1996
Collection VRT-Beeldarchief
- 10 **De Langste Dag** (Jef Cornelis) 1986
Collection Argos Centre for audiovisual arts Brussels
- 11 **Belgisch Accent** 1991
Collection VRT-Beeldarchief
- 12 **Verwant, nieuwe trends hedendaagse kunst in Vlaanderen** 1990
Collection VRT-Beeldarchief
- 13 **Inktpot** (Luc Deleu and Filip Francis) 1970
Collection Argos Centre for audiovisual arts Brussels
- 14 **Eiland, Promenade Pier** 1986
Collection VRT-Beeldarchief
- 15 **Terloops, Luc Deleu uit Antwerpen** 1974
Collection VRT-Beeldarchief

TRAVELS

- 1 **Around the World in 80 Days 'Madrid-Weber-Madrid'** 1993
Collection M HKA · Collection Flemish Community
- 2 **Madrid - Madrid en 80 jours par son antipode 40° 255 176° 17'** (Weber) 1993
Collection M HKA · Collection Flemish Community
- 3 **Academical Upgrade 2 & 3 (Journey to the Other End of the World)** 2002-03
Cera-collectie & M Leuven
- 4 **Journey Around The World in 72 Days** (via the Antipodes of Madrid/ Weber) 1999
- 5 **Chandigarh, the Capitol Complex** (Le Corbusier) 2002
- 6 **Chandigarh, Canopy in front of the Parliament Building** (Le Corbusier) 2002
- 7 **Chandigarh, Sector 17** (Le Corbusier) 2002
- 8 **Chandigarh, Sector 17** (Le Corbusier) 2002
- 9 **Chandigarh, Sector 52** (Le Corbusier) 2002
- 10 **Chandigarh, Ironing Shop** (Le Corbusier) 2002
- 11 **Chandigarh, Sector 22** (Le Corbusier) 2002
- 12 **Chandigarh, Roof of the Capitol Complex** (Le Corbusier) 2002
- 13 **Chandigarh, The Capitol, Modulor Projection on photocopy** (Le Corbusier) 1996



CROSS

- 1 **Stedebouw-Architectuur** 1970
- 2 **Dove toehoorders om de konsekvensie inkonsekvent versneld te doen stoppen hebben we twijfelend besloten u en mij aangenaam te vervelen** 1972
- 3 **Proposition pour recyclage du S5 France** 1974
- 4 **Mobile Medium Architecture** 1979
- 5 **Mobile Medium University, Project buiten wedstrijd voor U.I.A.** 1972
- 6 **Hoeveel mensen wonen nu te water, NU**
CIVA foundation Brussels · collection Sint-Lukasarchief
- 7 **Proposition pour recyclage du S5 France en porte** 1978
CIVA foundation Brussels · collection Sint-Lukasarchief
- 8 **Proposition for Complete Abolition of Administration** 1978
CIVA foundation Brussels · collection Sint-Lukasarchief
- 9 **Greenhouse** 1979
- 10 **Bouwroboten-Wereldheroriëntering-Architecture Libre** 1979
- 11 **Voorstel voor 3 dim. Structuur - Proposal for Recycling of the Townhall (of Antwerp) into Housing for Foreign Workers** 1979
- 12 **20 Futuristische voorstellen voor stedelijke agglomeraties** 1977
- 13 **Advies voor minder grondverbruik** 1978
- 14 **Polaroids** 1978-82
- 15 **6x6 dia's** 1970-80
- 16 **American Architectural Projects** (Original Copy) 1981
- 17 **Proposal to Classify Public Transport in Antwerp** (Original Copy) 1978
CIVA foundation Brussels · collection Sint-Lukasarchief
- 18 **Voorstel voor een nieuw casino te Oostende** (Original Copy) 1982
- 19 **My Diploma is a Qualified Diplomat** MMU (Original Copy) 1978
- 20 **Proposal for the Recycling of Belgium into a Post-Industrial Agricultural Country** 1979
CIVA foundation Brussels · collection Sint-Lukasarchief
- 21 **Untitled** 1980-81
Collection John Körmeling
- 22 **Orban Planning Manifesto** (in: *Open Space*, Internationaal Cultureel Centrum, Antwerpen) 1980
- 23 **Proposition for Two Windmills on the World Trade Center of Manhattan, New York** 1980

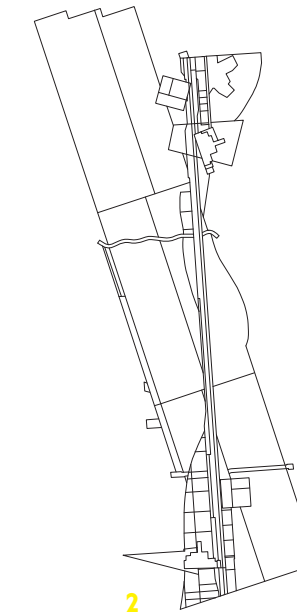
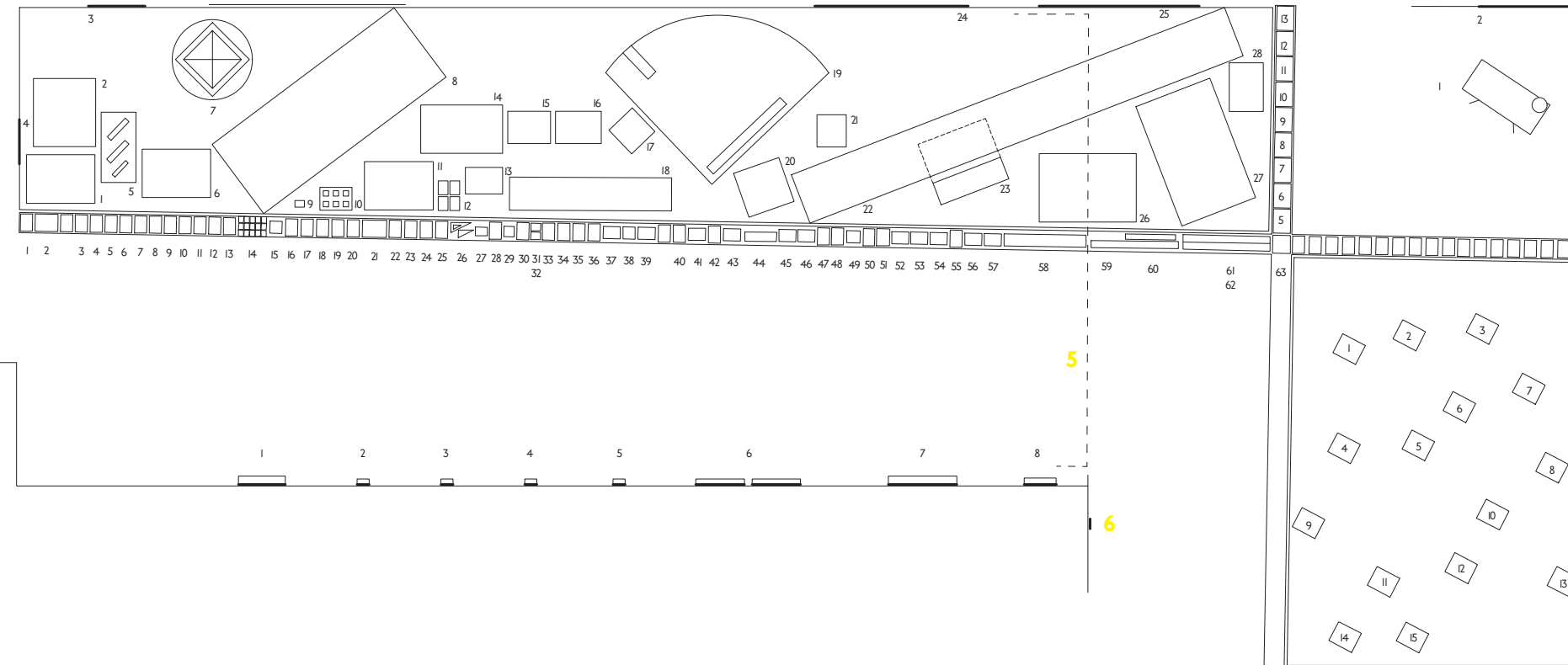
- 24 **Principle for a Lesson in Scale at Sea with Two Identical Sister Ships Sailing Together** 1981
- 25 **Triomfboog, Project** 1981-82
- 26 **Golden Triangle** 1983
- 27 **Dia's (Pylonen)** 1983-86
- 28 **Scale & Perspective with Two Electricity Pylons** 1984
- 29 **Scale & Perspective with Two Electricity Pylons, Sint-Pietersplein, Ghent** 1986
- 30 **Projet pour deux pylons haute tension, Paris** 1983-84
- 31 **Two Small Triumphant Arches, unfinished motorway exit, Basel** 1983
- 32 **Obelisk, Brussel, rondpunt Shuman (project)- Obelisque, Bruxelles, rond-point Shuman (projet)** 1983
- 33 **Retour du père du «machin»** 1986
- 34 **Winter garden sketch by Panamarenko stapled onto blanco building permit application** (Biekorf Station) 1986
- 35 **Calculation** 1987
- 36 **Tracés régulateurs, installation, Villa Swob** (Le Corbusier), La Chaux-de-Fonds 1987
- 37 **Perscommuniqué**, (Gare Europe Centrale) 1986-89
- 38 **Dia's** (Gare Europe Centrale) 1986-89

- 39 **TGV Tracé** (Gare Europe Centrale) 1986-89
- 40 **Scale & Perspective: Barcelona Towers** (Housing (&) The City) 1989-92
- 41 **Scale & Perspective: Housing the City: Barcelona** 1989
- 42 **Wind Turbine Bering Strait** 1989
- 43 **Wind Turbine for Kruzenstern** (where 175 Eskimo's are living) 1989
- 44 **Antwerp, Your Next Cruise Stop!** (AYNCISI) 1990
- 45 **De Hef, Rotterdam** 1989-90
- 46 **De Hef, Rotterdam** 1989-90
- 47 **Heerlijkheid de Hollein** (The Red House) 1993
- 48 **Heerlijkheid de Hollein** (The Red House), site plan 1993
- 49 **Scale & Perspective: Barcelona Stairs** 1991
- 50 **Calculation Kremlechner Hotels Wien** 1993
- 51 **Calculation, world population** 1993
- 52 **The Unsited City** 1994
- 53 **Wien Usiebenpole Donauesing 24 Bezirk** 1994
- 54 **Wien Usiebenpole an der Steinspornbrücke** 1994
- 55 **Calculation, surface area per inhabitant** 1994

- 56 **A Surface Arrangement for a Building Development for 15.000 inhabitants** 1993-94
- 57 **The Unadapted City: Bing-Bong** 1996
Collection Pieterjan Deblauwe · Courtesy of Galerie Tatjana Pieters
- 58 **D.O.S. XXI: Model VIPCITY Function Arrangement** 1999
- 59 **The Unadapted City: Brikabrak and Dinkytown Bridge Arrangement** 1999
- 60 **The Unadapted City: Brikabrak Public Space Bridge** 1998
- 61 **The Unadapted City: VIPCITY under Construction** 2002
- 62 **The Unadapted City: Brikabrak Rhythm Arrangement** 1998
- 63 **Darling Springs, Central Pattern** 2019

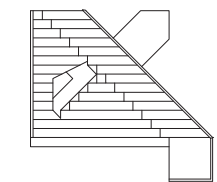
SATELLITES

- 1 **Bakboord-Stuurboord** 2021
- 2 **The Unadapted City: The Nautical Mile** 2003-04
Collection M HKA · Collection Flemish Community
- 3 **Luc Deleu Manifesto to the Board** (Ready-made Housing Architecture) 1980-87
Collection Annie Gentils Gallery, Antwerp
- 4 **Luc Deleu Manifesto to the Board** 1980-87
- 5 **Darling Springs Frieze** 2021
- 6 **TOO TOO TOO** 2019
Collection Peter Swinnen & Anne Judong



LUC DELEU & T.O.P. OFFICE

FUTURE PLANS 1970-2020



LUC DELEU & T.O.P. OFFICE FUTURE PLANS 1970-2020

‘I see it as a task of the architect to help design an image of the future for the Earth in which everyone can live in any idiosyncratic form of housing.’

Luc Deleu, Bouwroboten–Wereld heroriëntering–Architecture Libre!, 12.02.79

Half a century of T.O.P. office constitutes the breeding ground for this exhibition. In 1970 architect-artist Luc Deleu and his wife Laurette Gillemot founded T.O.P. office, a studio for architecture and urban planning. Like no other, they are aware of the social power of architecture, but also of the art and urgency of using it. Architecture as an uncompromising means of interpreting and continually questioning the scale of the world. For 50 years already, together with a changing team of collaborators, they have been creating unsolicited architecture as an answer to a range of social issues.

Today, the home and workplace of Deleu and his wife in Antwerp’s Cogels Osylei has become a living archive. With this retrospective exhibition, the Flanders Architecture Institute is taking the many models, drawings, sketches, photos and videos out of their familiar habitat. Curators Peter Swinnen and Anne Judong were given unlimited access. The result is an exhibition hall that is bursting at the seams.

The archive of T.O.P. office presents itself in Future Plans as a free space in which critical humour and pleasure are important forces. Which projects, whether conceived in the 1970s or 2000s, retain the intelligent promise of a future plan? And how can they inspire the designers, architects, urban planners, ecologists, legal experts, administrations and policymakers of today and tomorrow? A future plan in itself.

FUTURING THE LEGACY

Luc Deleu

Ever since childhood I’ve been absolutely fascinated by mobility. I still vividly remember early impressions of train rides from Duffel to my grandparents in Wevelgem or to my uncle and aunt in Kuurne. The transfer in Mechelen under the black steel roof, windowless because of bombings, across the footbridge over the tracks with the trains and steaming engines was an amazing experience. So was getting off in Antwerp or Brussels. Antwerp was impressive on account of its outsize station building, its windows intact, blackened by smoke from the engines. The brand-new station of Brussels North was modern and had escalators that I took for the very first time. Back then we mostly used to travel by train, but I could sometimes go for a ride in Kuurne with my uncle. He had a Pontiac and a Jeep, and I was struck in particular by the Jeep’s sobriety. Being allowed to ride in it was electrifying.

Several times a year we also went to Koksijde, which means that I’ve known the sea from a young age. That experience was majestic – high and low tide, waves, sand and beach. It left me with a lifetime fascination for the distant horizon, with now and then a ship in the distance. I never feel homesick when I’m by or on the sea, and being away

from home fascinates me – different customs, languages, landscapes, street patterns, sights and new emotions. At the same time, I’m also drawn to all those tools that make travel possible – on land and at sea, in the air and in space with, above all, Spaceship Earth.

In Antwerp, on the pedestrian terraces along the Scheldt, I gazed at ships from up close, but experiencing architecture at home in Duffel wasn’t bad either. We lived next to my grandparents. Our houses were connected and had initially been built in mirror image to each other. I could spend hours wandering up and down the two staircases in a loop, while in my mind I tried to reconstruct the initial symmetry through the similarities and differences between the two houses.

T.O.P. OFFICE

Means of transport, infrastructure and indeed architecture are the themes that have been defining T.O.P. office’s research by design for more than 50 years. Half a century ago, assuming that architecture and urban planning were not a one-person business but the affair of a band, I decided to operate under the (stage) name T.O.P. office. Imagine, the Order of Architects still prohibited the choice of a company name at the time! While to me it is obvious that T.O.P. office can’t be hustled up hierarchically, fate elected Luc Deleu as the figurehead of a group with changing members. But with Laurette since half a century, and with Isabelle and Steven since a quarter century, we have played together at T.O.P. office without interruption and with few or no false notes.

It all began with a series of *proposals* with which we wanted to present a new way of life and a fresh urban and social context where future urban planning and architecture could develop. These proposals now appear rather prophetic, but I can’t take any credit for that since, like dreams, they are gifts from the deepest, innermost recesses of the subconscious. But the thoroughness with which T.O.P. office propagated the proposals during many years and continues to study them in depth makes us proud.

Once this framework had been set out, formal building themes could be put (back) on the agenda. And again the muses gave T.O.P. office an overwhelming theme, this time in New York, on the roof of one of the WTC’s Twin Towers. The muses whispered that it would be a lot more exciting if one of the two towers were laying horizontally. *Scale & Perspective* later proved to be a primal architectural theme, as universal as symmetry and, although difficult to implement, it surfaces regularly in our work as a design strategy, sometimes explicitly, sometimes implicitly.

The political wrangling surrounding the high-speed train in Belgium was the spark needed to develop work around public space, public transport and infrastructure. We see these three themes as structuring elements for city and landscape. From *Europe Central Station* via *Nautical Mile* to the imminent *Darling Springs*, public space, public transport and traffic infrastructure form the guiding theme within the work of T.O.P. office.

DARLING SPRINGS

With *Darling Springs* we are currently building a digital laboratory-model, something unprecedented. *Darling Springs* is not a design for a new utopian city, but a virtual 3D scheme of a city, as general as possible and indeed charming. Due to all sorts of considerations and decisions, *Darling Springs* is not located on a plain, but on the challenging cuesta of the earlier *Landforms* model. *Darling Springs* has been kept at the schematic stage, which doesn’t prevent the use of existing typologies in a brand-new way.

For instance, the ring around *Darling Springs* is in fact an enlarged (schematic) baroque interchange, a grid city is sublimated in the Hippodamus park, and a linear city was integrated as the Playstation quarter.

Just as *The Unadapted City* offers a simple urbanistic instrument to determine the relation on the one hand between housing and urban equipment, and on the other between urban equipments mutually, *Darling* is also intended as a device for researching urban space virtually. Now, in these disruptive times, when the number and nature of means of transport has exploded and the use of public space is changing radically, roads, streets, avenues, squares and sidewalks are still being dug up before being patched back up with little or no overall strategy. Isn’t it most particular that, with the current digital means, the relaying of the public space still remains a stupid ad hoc and unguided experiment, without, for instance, fundamentally reorganizing traffic flows? *Darling* explicitly raises public space to the core of urban planning. T.O.P. office is further developing *Darling* as a general spatial lab environment in which paradigms for structure, clarity and poetic power in public space can be developed noncommittally and a systematic process to imagine and represent possible outcomes can be outlined.

ART OF URBANISM

T.O.P. office keeps its gaze focused on people, the planet and the future, and feels good doing so. We focus deliberately on so-called paper architecture – I prefer to speak of conceptual or theoretical architecture. In doing so we preserve our freedom, place urban planning outside the issues of the day, and keep our activity independent of normative politics, economy or sociology. As a result, the projects remain open, fresh and unbiased, and they can transcend the usual (spatial) concepts. Architecture – (art of) urbanism is a far more accurate term today – is transcendental and building is not indispensable to it. Building does not inevitably lead to urbanism. T.O.P. office’s conceptual (art of) urbanism shows examples, possibilities and alternatives that are not something you take or leave, which is unfortunately the case in ad hoc urban planning.

LE CORBUSIER

It’s logical that T.O.P. office’s oeuvre also contains many references and homages to Corbu. They are deliberately clear and explicit, because his work is the pre-eminent source for a (still) visionary urbanism in which human beings come first. Corbu helps to expose false architecture prophets and to distinguish what matters most from what matters less. He made me the architect I have become. He shows everyone how generous and unselfish architecture or urbanism can be, and he considers both as art. He also demonstrates how an umbrella concept can let life and architecture flourish more. He was the first to instil the idea that urban planning doesn’t have to be restrictive but can be stimulating, open and attractive. He creates a possibility for compact housing with a lot of public space and sufficient discretion in a new urban environment. It is astounding to observe how often those principles are disregarded while they are highly topical for the housing of a ‘sustainable’ society. Were he still alive, he would certainly think in planetary terms. Bravo, Corbu!

Hergé gave me a taste for adventure, Willy Van Der Meeren taught me how to be a proletarian, Bob Dylan inspired me to be rebellious and free, Bucky showed me what life is on Spaceship Earth, Marcel Duchamp taught me to use coincidence and humour, Panamarenko helped me to keep going, and T.O.P. office makes everything possible and has steadily been building up the oeuvre over the past 50 years. Going deeper rather than wider.

Because our adage ‘to build little or not at all’ gains in strength with every passing hour, T.O.P. office is ready and equipped for the future, and sets a clear example for future generations.

From: Peter Swinnen & Anne Judong (ed.), *Luc Deleu & T.O.P. office Future Plans 1970-2020* (Antwerp, Flanders Architecture Institute, 2020), 263-266

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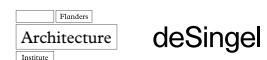
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Flanders Architecture Institute
J.V. Rijswijklaan 155, 2018 Antwerpen

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Publication

Luc Deleu & T.O.P. office Future Plans 1970-2020
Peter Swinnen & Anne Judong
Flanders Architecture Institute

Opening movie

Joris Vergeyle & Sander Tas
Flanders Architecture Institute

Thanks to

All former collaborators of T.O.P. office, all lenders, Eva Pot, Wim Lowet, Floriske Van Gennip, Mathilde Breukink, Meta Noyens, Rosan Meijer, Ilse Degerickx, Bart De Baere, Christine Lambrechts, Jan Stuyck, Roel Van Nunen, Jan De Vree, Evi Bert, Hughe Lanoot, Jurgen Addiers, Sara Weyns, Samuel Saelemakers, Dirk Jaspaert, Ian Gyselinck, Sven Van Laer, Milo-Profi, Sofie Ruysseveldt, Marleen Wynants, Ulrike Lindmayr, André Loeckx, Pieterjan Ginckels, Patrick Lennon, Sára Gránásy, Roxanne Put, Arnaud Mewis en Aino Rosa Swinnen Judong

The Flanders Architecture Institute is subsidised by the Flemish Government



This exhibition was made possible with the support of
M HKA , Argos centre for audiovisual arts
Brussels & Stad Antwerpen

The program of the Flanders Architecture Institute was made possible with the support of



Special thanks to the friends of the Flanders Architecture Institute
Caaap, AG Real Estate