

[ADSL WEEK]

03.03 > 07.03.2008



ANTWERP DESIGN SEMINARS & LECTURES

HIGHER INSTITUTE OF ARCHITECTURAL SCIENCES HENRY VAN DE VELDE _ ANTWERP _ BELGIUM



WITH NO REFERENCE



[SAMPLING]



[ADSL 2008]

ANTWERP DESIGN SEMINARS & LECTURES

The Antwerp Design Seminars & Lectures are an international event taking place each year at the College of Design Sciences. Its aim is to stimulate cross boundary thinking in design and to familiarize students with an interdisciplinary approach to design problems.

The Antwerp Design Seminars and Lectures intend to act as a forum for faculty and student exchange on an international level. At the same time, it is an informal platform to discuss actual problems related to design education.

WITH NO REFERENCE

[SAMPLING]

Sampling has been reinterpreting music for decades. In contemporary art and new media, architecture is a commonly used backdrop, and many designers have been integrating other artistic expressions into their professional practice.

ADSL 2008 will explore the references from the worlds of landscape, architecture, engineering, interior design and monument care, and aims to investigate the power of a variety of images through a poetic and personal intuition in order to reach beyond the specific discipline.

The intra- or transdisciplinarity in-between as a form of “being” thus becomes an important statement. With no doesn’t mean without. On the contrary, it makes explicit the idea of a rooted concept, without making “reference” into an immediate final solution. In fact, it explains the idea of a context which surpasses the meaning of environment.

Therefore it becomes necessary to rethink and to reconsider well-known subjectivities from all kinds of random artistic fields such as literature, contemporary art, music ... to reinstall the proper discipline not just in terms of length, width and height, but in “depth”, and rooted in this contemporary context.

www.adsl2008.be



WORKSHOPS



Rubens AZEVEDO

Julian LÖFFLER

W #1

Rubens AZEVEDO _ Julian LÖFFLER

There by not being there by being there

W #2

Koen DEPRez [Design-office, BP project .297 (Deprez-Verelst)]

The Culture-less Landscape

W #3

Theo DEUTINGER [TD architects] _ Andreas KOFLER [OMA]

MyPalace

W #4

Job FLORIS [Monadnock]

Toolboxing

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Matthias HERRMANN _ Matthias KOCH [ArchiFactory.de]

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Nikolaus HIRSCH _ Philipp MISSELWITZ

Corps Exquisite

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Aleksandra JAESCHKE _ Andrea DI STEFANO [ocean]

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Heidi SPECKER

Closer

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Urban Art Museum

W #12

Maxime SZYF [maximaldesign]

Sample a Brand

W #13

Beth TAUKE _ Jean LA MARCHE

Public Privacy: Inclusive Design in Urban Space

_ Rubens AZEVEDO, °1976 in São Paulo. Lived in Brazil and Portugal before graduating from the AA in 2002. Worked at Foster and Partners, designed a couple of unbuilt houses, made a couple of films, exhibitions, dinners and many mistakes. Meanwhile has been teaching with Pascal Schöning in Diploma Unit 3 at the AA in London and currently is preparing his graduation film for the MA at the London Film School. He also has a very beautiful daughter.

_ Julian LÖFFLER, °1978 in Salzburg. Studied Architecture at the University of Art and Industrial design in Linz before coming to the AA, from which he graduated with honours in 2004. Has been teaching with Pascal Schöning and Rubens Azevedo in the Diploma School of the AA since then. Has worked for Foster and Partners and is currently an architect at Herzog & de Meuron in Basel.



There by not being there
by being there

“THE VERY ESSENCE OF CINEMATIC ARCHITECTURE IS NOTHING LESS THAN THE COMPLETE TRANSFORMATION OF SOLID STATE MATERIALISTIC ARCHITECTURE INTO AN ENERGISED EVER CHANGING PROCESS OF ILLUMINATED AND ENLIGHTENING EVENT APPEARANCES...”

Manifesto For a Cinematic Architecture, Pascal Schöning

We propose to develop narrative scripts as architectural drawings and videos to formulate architectural positions and substance. The story line becomes the line that defines the plane that supports the content. The students will start by developing individual narratives and transporting them into a drawing that will be the script for the content of a 2 minute video piece. The video will then be projected back to drawing and the story line crossed with the line of a site, which will be charged with content from the narrative: from there derives a final vision, which is represented in the form of a poster.

01 – “A New Mirador”, Diploma Honours project by Julian Löffler 2004

02 – Cinematic Architecture Installation at the AA 2006 by Pascal Schöning [photograph by Valerie Bennett]

03 – [on cover] “Anarchitecturepoem”, Diploma project by Rubens Azevedo 2002



Koen DEPREZ

- °1961. Collaborator at O.M.A.-Rem Koolhaas, Rotterdam [architecture-urbanism], 1983 and Studio Alchemia, Milan [design-interior]. Professor at the Hogeschool Sint-Lukas Brussel [Development of Self Navigation], 1999-2003. Guestprofessor Urban Development, 'Fontys, Academie voor Bouwkunde', Tilburg, 1995. Co-founder of Design-office, BP project .297 (Deprez-Verelst).



Theo DEUTINGER

Andreas KOFLER

- Theo DEUTINGER, head and founder of TD architects. Renowned for the development of SNOG' - Snapshots of Globalisation - and his writings about the transformation of the Europe's urban culture through cheapness. Frequently lecturing and keeps teaching engagements with the Rotterdam based Berlage Institute and the various Academies in Holland.
- Andreas KOFLER studied architecture in Madrid and Vienna. Worked at Theo Deutinger's office TD in Rotterdam and is currently developing a masterplan in the Middle East at the Office for Metropolitan Architecture



The Culture-less Landscape

What happens to words if they lose contact with their meaning? What about the meanings that no longer seem to fit the niches for which they were destined? And what about objects whose references are no longer fixed in advance?

It happened to me some years ago. Just like many others I was called to serve in the army. I get the task of a tank commander in an armour infantry unit. The space in which I found myself with the vehicle was the city, the village, the house, the wood, the hill, the river, the street, the church on the horizon. What I should see was a landscape which was carefully explained during my studies, a landscape which is injected with codes and cultural agreements. But the ascetism of seeing what seemed to be so near was bigger than the 'horama' looked out of a artillery cupola. What I saw around me was an immense reservoir of phenomena and elements, architectures and natures, of which their respective significances and coherence needed to be retrieve before I had a chance to survive.

MyPalace

Antipodal to the seemingly unstoppable ever accelerating hurricane of globalization there is the sluggishly changing I.

We, the inhabitants of the 'West' experience birth only as transition from one to another well tempered high security comfort zone – in fact, we are the inhabitants and co-designer of an gigantic palace. The workshop "My Palace" is investigating this immense comfort zone from the participants' viewpoint. "MyPalace" is an investigation in personal affiliation to products, emotions, movements, ideologies - the spaces they inhabit and an interpretation of the space they deserve.

"MyPalace" of cheapness, freedom, religion, power, postmodernism, security and communication are the seven themes that we want to sketch out while the source and reference for each of these themes is based on the participants' own experience. The mystery of the 'Palace of the West' will be unraveled by braking it down to the seven topics which have to be translated into spaces - graphically as timeline and physically as a model - and will be built and reassembled as a collective physical model in the scale of 1:25. No Façades!

References:

MyCheapness: The Triumph of Cheapness [IKEA, low-cost airlines, Aldi, etc.]

MyFreedom: The Trap - What Happened To Our Dream Of Freedom?, Insurance

MyReligion [MyLove]: Osama Bin Laden, individualization and mass media,

Big Brother

MyPower [MyPolitics]: State of the Union Address 1934-2007, the Europe Exhibition

MyPostmodernism [MyArchitecture]: the logo and the icon - El Croquis

[the reference of the reference of the reference of the reference...]



Job FLORIS

_ °1974. Co-founder of Monadnock, Rotterdam. Collaborator at Rapp+Rapp, Rotterdam [2000-06], Atelier van Lieshout, Rotterdam [1997].
Tutor 'Groot-stedelijk huis' at the Academie van Bouwkunst, Rotterdam [2007] and 'Building-analysis' at ARTEZ / Academie van Bouwkunst, Arnhem.



Matthias HERRMANN

Matthias KOCH

_ Matthias HERRMANN, arch. [ArchiFactory.de], °1966, graduated in Dortmund 1995, co-founder in 1999 of ArchiFactory.de, Bochum [D]
_ Matthias KOCH, arch. [ArchiFactory.de], °1963, graduated in Stuttgart 1993, co-founder in 1999 of ArchiFactory.de, Bochum [D]



Toolboxing

The technique of Sampling, as used in music, is based on the recyclage of a typical fragment for a new composition. The original meaning of the fragment will completely change.

What happens if the intension of everyday architectonic elements, like a roof, a floor, a window, a door, a wall, a room change? By re-usage in a new context? Wall becomes a stair, window becomes hallway, flat becomes spatial, cabinet becomes door, table becomes room, interior becomes exterior, construction becomes furniture, borders become connections..

This research questions the use of basic architectonic elements, references in general, and the meaning of references.

Startingpoint forms a 'house without character'. By serial model-research, a three dimensional logbook will be composed, in order to make a serie of models from which the result of the process can be read.

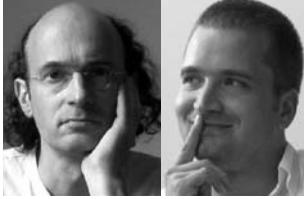
Dating with Antwerp

Every place exists in a lot of stories and structures which give it a certain character.

We make appointments on different places in Antwerp and attempt to discover the character and the girlish traits in an unprejudiced meeting on unknown terrain.

In a physical „Information – Cube“ all individual sensations and perceptions will be put together and presented with the most distinguished media. This could be photos, drawings, videos, roarings, models, findings ...

Thus a perception model that transports the atmosphere of Antwerp will emerge.

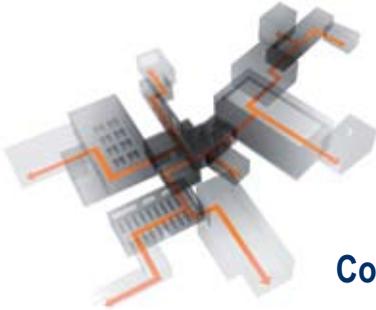


Nikolaus HIRSCH

Philipp MISSELWITZ

_ Nikolaus HIRSCH (Frankfurt) has taught at the AA in London, and at UPenn in Philadelphia. His work includes the Dresden Synagogue, Bockenheimer Depot Theater (with choreographer William Forsythe), „Soundchambers“ for Museu Serralves in Porto, and the Hinzert Document Center. Current projects include Unitednationsplaza in Berlin, an art laboratory in Delhi and the European Kunsthalle. Curated „ErsatzStadt“ at Volksbühne Berlin and is member of the “Curating Architecture” program at Goldsmiths College in London.

_ Philipp MISSELWITZ, architect and curator (Berlin and Istanbul) has taught at the University of North London, the AA and the University of the Arts Berlin. Initiated the project ‘Geographies of Conflict’ which led to the publication “City of Collision – Jerusalem and the Principles of Conflict Urbanism”. Leading the research project ‘Spaces of Production’ on behalf of the European Kunsthalle Cologne. Curatorial activities include “Shrinking Cities” and “Liminal Spaces”, conferences in Ramallah, Jerusalem and Tel Aviv and an exhibition in Leipzig.



Corps Exquisite

On the basis of their model for the European Kunsthalle (www.eukunsthalle.com) Nikolaus Hirsch and Philipp Misselwitz will investigate the potentials of a growing, accumulative art institution. The workshop will act as a laboratory that plans a collective structure consisting of individual components. It results in a network of possible spatial options stemming from programmatic modules and leads to numerous possible spatial configurations. Traditionally an art institution’s plan, with its exhibition spaces, offices, storage facilities, restrooms, auditorium, café etc., forms a coherent entity that is designed by a single author. The new strategy breaks from this assumption and divides the space into autonomous yet related components.

The project follows the hypothesis that the permanent negotiation between stability and instability is not seen as a problem or deviation from an ideal condition, but instead considered as a chance to develop a new typology of art institution: a growing site that acknowledges the change of artistic, social and economic conditions, using them as a point of departure for its architectural strategy.

The time-based, growing art institution is comparable with the logic of “Corps Exquisite”: a procedure by which an image or a story emerges from the collective putting-together of individual segments. The result is a network of possible paths starting from a beginning and branching out in a number of different directions.



Aleksandra JAESCHKE

Andrea DI STEFANO

_ Aleksandra JAESCHKE, °1976 Poland. Co-founder of studio AION and the Italian branch of the research & design network OCEAN. Studied Graphic Design and Architecture, graduating from the AA in 2005. Worked in the UK, Spain and Italy. In her work, she focuses on processes of formation leading towards novel models of material organisation and investigating the essential relationship between structural and functional performance across scales and domains.

_ Andrea DI STEFANO, °1973 Italy. Architect, critic and curator. Studied History and Theory of Architecture at IUAV in Venice and graduated from the AA in 2005. Co-founded the AION architectural studio and the Italian node of OCEAN. Collaborated with the New York-based design studio *biothing*. Organized workshops and curated exhibitions, including the Architectural Section of the Prague Biennial in 2003.



The Matter of Intimacy

One day I went to a factory producing socks and tights to ask them whether they could make a light shade for me. We don't make light shades they answered. And I said: you'll see that you will! (Bruno Munari)

Like material fetishists, we will dive into the intimate materiality of socks and tights to let them express their latent desires. Oscillating between architecture and fashion we will unravel the *sex appeal of the inorganic*. Through soft models and hard diagrams we will sample across variations in membranes behaviour in order to abstract emerging performative patterns and develop trans-scalar structural prototypes.

sampling: The process of taking a sample of a signal at evenly spaced intervals of time in order to convert an analog signal into a digital representation.

1. The graduate, Mike Nichols, 1967
2. Falkland Lamp, Bruno Munari, 1964
3. Patterned hosiery

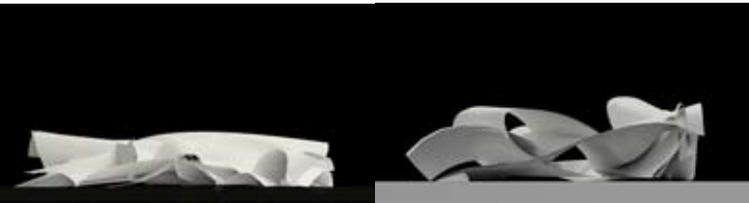


Sang LEE

Dieter VANDOREN

_ Sang LEE, M. Arch. degree from the University of Pennsylvania. Lecturer of Architecture and coordinator of the US-EU exchange program at the School of Design, the University of Pennsylvania 2000-2003. Visiting Lecturer at the Bauhaus Summer Academy in Rome in 1999, 2000 and 2003. Guest critic at Columbia University, Pratt Institute, Temple University, UCLA and Sci-ARC. Professional experiences working with Daniel Libeskind, Robert Venturi and William McDonough. Currently teaching at TU Delft.

_ Dieter VANDOREN studied communication and information at the University of Utrecht. He has been active as an artist in electronic music venues in the Netherlands and Belgium and participated in music installation projects, most recently in association with Kas Oosterhuis during the Rotterdam Architecture Biennale. Vandoren's expertise includes electronic music composition using digital applications and audio-visual production.



Urban Contingencies and Aggregate Accumulation

The workshop focuses on the use of digital technology in architectural design and production by investigating what can be termed as the “everyday” and its contingent conditions. The day-to-day condition is today exemplified in a highly dynamic flux of mediatisation and its potential link to architectonics that can actually retain and reflect the vitality of such measure. Even though the everydayness is a cyclical one, the contingencies of each day mandate one to consider the permutations implied in each turn. The application of digital technology is in this sense regarded as an intervening of “apparatus” in architectural design and production. In apparatus architecture, the techné is all at once the episteme. We will focus on apparatus driven design and production techniques by focusing on the production of the basic aggregate and its codification. The primary objective is to produce the corollary of digital technology, the conception and production of architectonic codification, and ultimately to propose a strategy of architectural construct that has given way from the clarity of static geometry to the complexity in dynamic variability, that of aggregate accumulation.

The workshop deals with the relationship between the tactile consideration of making and how it can be interfaced to and further implemented by means of the digital technology. The initial process will be centered on the physical construction of an aggregate unit as a pretext to its accumulated effects in a structural configuration. Subsequently the investigation will be focused on how the aggregates can be assembled and uniformly transformed according to given indices.



Rik NYS

_ °1962. Senior Lecturer and MA Pathway Leader Architecture and Interior Design, Department of Architecture and Spatial Design, London Metropolitan University. Visiting Professor Facoltà di Architettura, Università degli Studi di Napoli. Director Research Unit RU2. Collaborator Special Projects, David Chipperfield Architects. Trained as an architect at the Saint Lucas Institute Ghent and the Architectural Association in London.



Light less light

The workshop aims to create a series of physical models exploring light and space making. As *maquettes*, these models can be described as hybrids of well-known and established typologies. They oscillate: between Wendy Houses and theatrical sceneries; between architectural Follies and carved grottos; between pinhole cameras and *Boîtes à Magic*...

Alice in Wonderland is part of the story and an extended use of all traditional scales of model making is key to the development of the project. The ultimate goal is to experiment with space and light with the assistance of a digital camera. Today's cameras offer an extreme depth of field, capable of mimicking the scale of human inhabitation related to the horizon of the human eye. The outcome of the workshop is intended to result in a series of large prints, which express a sensibility concerned with precise light and pure space.



Heidi SPECKER

_ °1962, lives and works in Berlin and Leipzig. Studied photography at the University of Applied Sciences, Bielefeld and at the Hochschule für Buchkunst und Grafik in Leipzig. Work shown in several exhibitions, including at the Art Museum of Wolfsburg, Haus der Kunst, Munich, ZKM in Karlsruhe, deSingel, Antwerpen and Museum for Fine Arts in Brussels. Since 2006 teaching the class for Photography and Media at the Academy for Visual Arts, Leipzig.



Thomas SURMONT

Tony FRETTON

_ Thomas SURMONT graduated as a licentiate expert in applied social-cultural studies and aggregated with the thesis 'Gekunstel in the public space: an agogic approach of art, environment and public space'. Stage experience at the Antwerp Filmmuseum (vzw Centre for Picture Culture). Work experience at KIDS (vzw Chances In The City), Antwerp region. His task exists mainly in developing and accompanying (approachable) cultural projects with attention to contemporary art, film, photography, music, theatre, etc. Coordinator of vzw CLAC, a music art centre that develops art-educative projects around music (-perception).
_ Tony FRETTON, °1945. Graduated from the Architectural Association in London. Visiting Professor at Berlage Institute Amsterdam, EPF Lausanne and Graduate School of Design in Harvard. Professor of Architectural Design & Interiors at the Technical University Delft.



Closer

Focused on Antwerp we will make a visual re/search in close up views! All architectural parts of the city will be usefull and welcome to create a comprehensive stock of several, moving parts. Surfaces, structures, materials and textures – historical, present or prospective. Close views to get intensive images with abstract (not referenced) and concrete (referenced) characters the same time.

Collecting and filling a visual kit to create the basis material for visual accords and sequences later. The stock of photographs will be common and open for everybody. It will be the source for individual compositions. The score can be seen as a sequence, a book, a video or animation. As a symphony, a lovesong or just noisy...



Urban Art Museum

The city as a public museum! Art in hand range and accessible for everyone! These are frequently heard screams in the current culture policy. Today, more and more contemporary artists face the challenge with the public field. But it is obvious that the collaboration between art in public space and the government is never without complications. Thus art is strongly questioned and frequently liable to public criticism (and vandalism). It mostly obliges to take several facets into account. How can contemporary art in public space compete with the aggressive architecture of the city? Does public art become subordinate to social, cultural, architectural or even political needs and interests? Can art survive in a space which is already a convex state of visual and auditive sign systems? Can artistic interventions add symbolic values in the urban landscape which users, occupants and visitors can share and experience?

The theme of contemporary art in public space has been chosen by the art galleries on Antwerp South who want to realize this project in the near future, presenting works by contemporary artist more specific on the parking plot of the Flemish and Walloon Kaai. But the study field is not only defined to this place: the area for interventions and projects covers a larger part of the city. A selection of several artistic disciplines is done by the galleries. Defining the precise place for an artwork in the urban context is not the only question. We will search for a 'tale', where the tension between contemporary art, urban space and audience will be examined and evaluated.

Images: Skulptur Projekte Münster 07: Thomas Schütte _ Bruce Nauman



Maxime SZYF

_ °1964. Designer, co-founder and creative director of MAXIMALdesign, Antwerp.
Guest lecturer HA Dept product development and Design Academy Genk.



Beth TAUKE

Jean LA MARCHE

_ Beth TAUKE is Associate Professor in the Department of Architecture and former Associate Dean of the School of Architecture and Planning at the University at Buffalo – State University of New York. She directs the first year of the architecture program as well as university education activities for the Center for Inclusive Design and Environmental Access, and is one of the founders of Universal Design Education Online.
_ Jean LA MARCHE is an Associate Professor in the Department of Architecture, University at Buffalo-State University of New York and former Acting Chair. Doctoral degree in architecture from the University of Michigan and a professional degree in architecture from Lawrence Technological University.



Sample a Brand

MAXIMALdesign's mission statement :
connect people with brands
through designing meaningful customer experiences
with products, services and environment
that deliver on the brand promise
and to reach the strategic goals

The definition of a brand and its identity are the key to a differentiating market positioning. From brand research we will sample the values and norms of a 'brand in order to translate it to identity, atmosphere and formal language.

The goal is to create a space that breathes a brand, without explicit elements as a logo and symbol: a 'branded' environment.....

Starting point is an existing project, the Military Hospital in Antwerp (www.militairhospitaalantwerpen.be).

This workshop will function as a think tank for creating concepts for a pop-up lounge bar and event location.

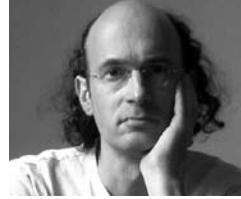
Public Privacy: Inclusive Design in Urban Space

The workshop will use inclusive design approaches to explore private spaces within public spaces, and will specifically focus on the public toilet. Although public toilets are critical components of urban environments, more often than not, they are marginal places used only as a last resort. Public lavatories, which juxtapose private bodily functions with streetscapes, challenge architects to consider criteria that are often overlooked in the design process: sensory experience, equity, identity, socio/cultural appropriateness, psychological/behavioral issues, gender and age issues, timing, flexibility, safety, security, cleanliness, convenience, and comfort. The goal of the workshop is to experiment with new notions about this typeform, and, in so doing, to change attitudes about public facilities that resonate with the broader population.



LECTURES

AUDITORIUM KEIZERSTRAAT 14
AULA 1, MUTSAARDSTRAAT 31 *



Nikolaus HIRSCH

_ Nikolaus Hirsch has taught at the AA in London, and at UPenn in Philadelphia.

Nikolaus HIRSCH

On Boundaries

Monday 03.03.08 from 10h20, Main Auditorium, Keizerstraat 14

Martino STIERLI

Iconic Follies

Trace and Reference in the Private Realm of Philip Johnson

Monday 03.03.08, 20h00, Main Auditorium, Keizerstraat 14

Peter DOWNSBROUGH _ Introduction by **Maria Palacios Cruz**

AND AND[BACK PASS[ING SET[TING]

Occupied

Presentation of 5 video's

Tuesday 04.03.08, 18h00, Main Auditorium, Keizerstraat 14

Rik NYS **Light more Light**

Tuesday 04.03.08, 20h00, Main Auditorium, Keizerstraat 14

Theo DEUTINGER

Walled World

Wednesday 05.03.08, 20h00, Main Auditorium, Keizerstraat 14

Javier RIVERA BLANCO

La restauración contemporánea en España

(conference in spanish with simultaneous translation in dutch)

* Thursday 06.03.08, 15h00, Auditorium 1, Mutsaardstraat 31

Marco MORANDOTTI

Knowledge based interventions for the conservation of the Duomo St.Stefano di Pavia [IT].

* Thursday 06.03.08, 17h00, Auditorium 1, Mutsaardstraat 31

Tony FRETTON

KAPOORFUGLSANGANDSOMEOTHERS

Thursday 06.03.08, 20h00, Main Auditorium, Keizerstraat 14

Neil LEACH

Camouflage

Friday 07.03.08, 16h30, Main Auditorium, Keizerstraat 14



On Boundaries

Lecture and Book Launch

On the occasion of the Belgian launch of his new book "On Boundaries" Nikolaus Hirsch will explore the critical transformations of contemporary space and its effects on architectural practice. On the threshold to disciplines such as visual and performative arts his work questions the notion of "boundary" in a double sense: as a conflict between collaboration and authorship, as well as a physical limitation that negotiates different environments.



Martino STIERLI

– °1974, Zug [CH]. Since 2007 postdoctoral fellow in the framework of the National Centre for Competence in Research (NCCR) "Iconic Criticism_The Power and Meaning of Images", University of Basel, with a project on collage in architecture. 2007 Ph.D., Department of Architecture, ETH Zurich, with a thesis on Robert Venturi's and Denise Scott Brown's urbanistic study *Learning from Las Vegas*. 2005_2006 Visiting Scholar at Columbia University, New York, and University of Pennsylvania. 2003_2007 Fellow in the postgraduate programme "Urban Forms _ Conditions and Consequences", Institute gta, ETH Zurich. 2003 M. A. in Art History, University of Zurich, with a thesis on "Rome in Mind. Robert Venturi, Rome, and Postmodernism". Independent architectural critic, co-curator of exhibitions on architecture and design and German editor of the exhibition catalogue *Herzog & de Meuron: Natural History* (2002).



Iconic Follies
Trace and Reference in the
Private Realm of Philip Johnson

The lecture focuses on Philip Johnson's formerly private estate in New Canaan, Connecticut, and its assembly of pieces of 'sampled' architecture there. In a broader perspective, it discusses the transfer of images in architecture across space and time in a variety of media and raises the question of an 'architecture parlante'.



Peter DOWNSBROUGH



Maria PALACIOS CRUZ
[introduction]

– Peter DOWNSBROUGH, °1940, New Brunswick [USA]. Recent Exhibitions in 2003: PSK-PBA, Brussels (B); EAC, Mouans-Sartoux (F); Argos, Brussels (B); Wiels!, Brussels (B). 2004: FRAC Bourgogne, Dijon (F); MAMCO, Genève (CH); La Biennale di Venezia, (I); Le Fresnoy, Tourcoing (F). 2005: MAC's, Le Grand Hornu (B). 2006: SMAK, Gent (B). 2007: Museo Nacional Centro de Arte Reina Sofia, Madrid (E), 2007

– Maria PALACIOS CRUZ, °1981, film curator and critic. Studied Film and Journalism in both Madrid (UCM and ECAM) and Brussels (ULB). Since December 2007, she is the production coordinator of Atelier Graphoui, a Brussels filmmakers collective specialized in animation and documentary film.



**AND AND [BACK PASS[ING
SET[ING] Occupied**

Presentation of 5 video's

Peter Downsbrough has developed a strongly reduced visual vocabulary, which he uses to investigate the given space in a very personal and precise way. His material consists of letters and lines. He uses adhesive letters, forming conjunctions, prepositions, verbs and/or nouns and applies them to the walls, floors and/or ceilings. Lines, for which he uses cloth tape, emphasize certain architectural elements. Metal pipes, in the space and sometimes on the wall, accentuate the space. Areas defined by lines or painted black sometimes play a role, and, with the lines and the words reveal the architecture of interior or exterior spaces.

This rigorous treatment of the space continues in Peter Downsbrough's books, maquettes, photographs, video's or prints. They all reveal an extreme coherence, which some situate in the minimal and conceptual art movements.

"With the word, one takes part in a dialogue, a discourse on its precise meaning.(...) The word for me is an object. It has both a precise and a vague meaning. It is a universe one is confronted with. But there is no obligatory way of reading." (Peter Downsbrough)



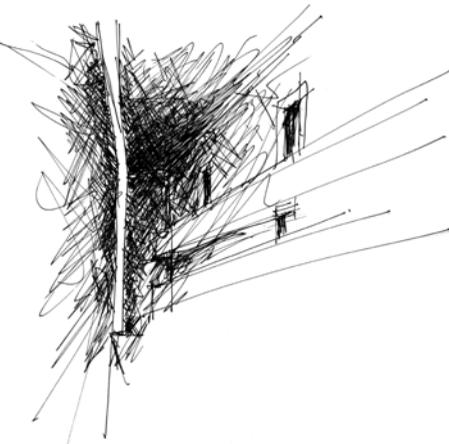
Rik NYS

_ °1962. Senior Lecturer and MA Pathway Leader Architecture and Interior Design, Department of Architecture and Spatial Design, London Metropolitan University.



Theo DEUTINGER

_ Theo DEUTINGER, head and founder of TD architects. Renowned for the development of SNOG' - Snapshots of Globalisation - and his writings about the transformation of the Europe's urban culture through cheapness. Frequently lecturing and keeps teaching engagements with the Rotterdam based Berlage Institute and the various Academies in Holland.



Light more Light

Daylight is constantly changing. The architect can fix dimensions of solids and cavities, he can designate the orientation of his building, he can specify the materials and the way they are treated; he can describe precisely the quantities and qualities he desires in his building before a stone has been laid. Daylight alone he cannot control. It changes from morning to evening, from day to day, both in intensity and colour. How is it possible to work with such a capricious factor?

Stein Eiler Rasmussen "Experiencing Architecture" 1959

Light is only one aspect of the 'design research' that we have been carrying out in a variety of locations, stretching from London, Antwerp, Schio, Naples, Athens, Havana and most recently the city of Sancti Spiritus in the middle of la Isla de Cuba. In the process we have been getting ever closer to the equator and have been faced with more extreme conditions of light and climatic conditions. We have sought to establish a layer that we freely describe as 'Cultural Sustainability'. Having a siesta in the middle of the day can be sensible, but it has further implications beyond the mere practicalities. These adaptations have lead to a 'modus vivandi' with significant implications for architectural form making. Even if the word 'typology' is regarded as outdated we are interested in understanding and analysing conditions beyond forms and shapes. Ultimately we aim to establish a dialogue, elaborating on cultural specificities, which are removed from statistics or straightforward quantifiable identities.

Walled World

The lecture is about the current global political regime that clearly defines an inside space, where people are pampered by luxury and an outside space where people fight to survive. To both, the 'insiders' and the 'outsiders', this absurdity is reality.



Javier RIVERA BLANCO

_ Chairman of Architectural History and Restauration, University of Alcalá [Madrid, ES]



Marco MORANDOTTI

_ Professor at the University of Pavia [IT], Department of Building and Territory Engineering



La restauración contemporánea en España

In 1975 Spain stops being a Dictatorship (the year General Franco dies). The architectural restoration was following (continuing) Viollet'le-Duc's models. In the last 30 years the restoration has incorporated the European models, the most modern trends in the technology and in the design.



Knowledge based Interventions for the Conservation of the Duomo Santo Stefano di Pavia [IT]

The international research, the results of which are presented in this conference, has been an interesting opportunity for scientific and cultural multidisciplinary exchange, aimed at the definition of conservation strategies.

The research aimed to establish a significant international experience, coherent with the strategic objective of emphasize the European cultural space through the experimentation of operative models aimed at the restoration and improvement of significant examples of cultural heritage. It was the common goal of the Universities involved in the research to experiment on a "monument – workshop" of unquestionable architectural historical value, such as the Cathedral of Pavia, some integrated methodologies of analysis aimed at "knowledge – based" conservation.



Tony FRETTON

_ Graduated from the Architectural Association in London.
Visiting Professor at Berlage Institute Amsterdam, EPF Lausanne and Graduate School of Design in Harvard. Professor of Architectural Design & Interiors at the Technical University Delft.



Neil LEACH

_ Architect and theorist who has taught at a number of institutions worldwide, including the Architectural Association, SCI-Arc, Cornell University, Dessau Institute of Architecture, and Columbia University. Author, editor and translator of fifteen books, including *Rethinking Architecture*, *The Anaesthetics of Architecture* and *Camouflage*. He is currently Professor of Architectural Theory at the University of Brighton.



KAPOORFUGLSANGANDSOMEOTHERS

Our focus as a practice has been in building for the arts, combined with private houses, public and institutional buildings such as the new British Embassy in Warsaw, currently under construction.

We are currently finishing an extensive house in Chelsea for the artist Anish Kapoor and in January 2008, the Queen of Denmark opened the Fuglsang Art Museum that we have designed to house the region's art collection.



Camouflage

CAMOUFLAGE IS AN EXPLORATION OF THE URGE IN HUMAN BEINGS TO FEEL AT HOME IN THE WORLD, AND THE ROLE THAT ARCHITECTURE PLAYS IN THIS PROCESS.

We human beings are governed by the urge to conform and to blend in with our surroundings. We follow fashion; we become part of cultures of conformity - religious communities, military groups, sports teams - we take on corporate identities. Likewise we seem to have the capacity to grow into our built environment, to familiarize ourselves with it, and eventually to find ourselves at home there. We have a chameleon-like urge to adapt, and, given the increasing mobility of contemporary life, we are constantly having to do so.

The desire for camouflage is a desire to feel connected--to find our place in the world, and to feel at home. In this lecture Neil Leach analyses this desire and its consequences for architectural concerns. Design can aid the process of assimilation we go through when we adapt to our surroundings. Design can provide a form of connectivity--a mediation between us and our environment. Architecture, and indeed all forms of design and creativity - fashion, art, cinema, and others - can be an effective realm for forging a sense of belonging and establishing an identity.

PROGRAM

Monday 03.03.08

09h30-10h00	Arrival, Keizerstraat 14, Antwerp
10h00-10h20	Opening and welcome by ADSL committee
10h20-11h00	Keynote Lecture by Nikolaus Hirsch
11h00-11h15	Walk to the Henry van de Velde Institute
11h15-12h30	Start Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-19h00	Workshops
20h00-21h00	Lecture by Martino Stierli

Tuesday 04.03.08

9h00-11h00	Workshops
11h00-11h30	Coffee Break
11h30-12h30	Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-19h00	Workshops
18h00-19h00	Video presentation by Peter Downsborough, introduction by Maria Palacios Cruz
20h00-21h00	Lecture by Rik Nys

Wednesday 05.03.08

9h00-11h00	Workshops
11h00-11h30	Coffee Break
11h30-12h30	Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-19h00	Workshops
18h00-19h00	Optional lectures by guestprofessors
20h00-21h00	Lecture by Theo Deutinger

Thursday 06.03.08

9h00-11h00	Workshops
11h00-11h30	Coffee Break
11h30-12h30	Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-19h00	Workshops
15h00-16h00	Lecture by Javier Rivera Blanco *
17h00-18h00	Lecture by Marco Morandotti *
18h00-19h00	Optional lectures by ADSL guestprofessors
20h00-21h00	Student Council Lecture by Tony Fretton
21h00-onwards	Student Council: Drinks

Friday 07.03.08

09h00-13h00	Workshops - preparing presentations
12h00-13h30	Lunch & Drinks in ADSL café
13h30-16h30	Closing Session
16h30-17h30	Keynote lecture by Neil Leach
18h00-onwards	Closing Reception & Walking Dinner *

All lectures take place in the Main Auditorium at Keizerstraat 14, except the lectures* on Thursday afternoon 06.03.08 which take place in Auditorium 1 and the Closing Reception and Walking Dinner*, both in the "Wintertuin", Mutsaardstraat 31, 2000 Antwerp

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