

WITH NO REFERENCE [SAMPLING]

William Burroughs once said: “*One of the initial starting points of art is to make people conscious of what they know, but not know that they know it.*”

Burroughs recognizes that his cut-ups weren't so unique and in interviews he cites the painting and photography of the twenties when the use of collage – let's say it was sampling *avant la lettre* - became popular. André Breton and Raoul Hausmann made photomontages, Tristan Tzara and Kurt Schwitters were busy with experimental poetry, Marcel Duchamp made collages of found objects – everybody had thus his proper method to sow confusion and commotion.

In his essay “*The Underwear of Madonna*”, the swiss architect and critic Martin Steinmann writes that “Marcel Duchamp's practice consists in displacing an object out of its familiar context, namely the context in which it is familiar to us, towards another context, a strange one and in such a way that it raises some questions on the essence of the object. Function and form are split, we do see the form from another point of view, this means, at a certain level, we do see it as liberated from its function, liberated from its reason of the function. We can here refer to Valery's remark that in in the daily use of language, the signification of the words covers the form. This is also valid and true for objects.” Thus for Martin Steinmann, as what it is into the world of art, namely about the “gesture”, referring into architecture it is about the unique, about the handling of materials in a different way, a way that alienates them. Thus, an architectural work will stay in a certain way as being reserved, protected by a “copyright”. Out of this concept, new inventions will be born, uses which will always be different than the materials.

In general, a **sample** is a limited quantity of something, which is intended to be similar to and represent a larger amount of that thing(s). The things could be countable objects such as individual items available as units for sale, or a material not countable as individual items. Even though the word sample implies a smaller quantity taken from a larger amount, sometimes full specimens are called samples if they are taken for analysis, testing, or investigation like other samples. An act of obtaining a sample is called sampling, which can be done by a person or automatically. Sometimes, sampling may be continuously ongoing.

Sampling has been reinterpreting in 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.

In music, **sampling** is the act of taking a portion, or **sample**, of one sound recording and reusing it as an instrument or element of a new recording. This is typically done with a sampler, which can be a piece of hardware or a computer program on a digital computer. Sampling is also possible with tape loops or with vinyl records on a phonograph.

Often "samples" consist of one part of a song, such as a break, used in another. "Samples" in this sense occur often in industrial music, often using spoken words from movies and TV shows, as well as electronic music (which developed out of the *musique concrète* style, based almost entirely on samples and sample-like parts), hip hop, developed from DJs

repeating the breaks from songs and Contemporary R&B, but are becoming more common in other music as well.

A **collage**, which is derived from the French: *coller* (to glue) is a work of art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole. Use of this technique made its dramatic appearance among oil paintings in the early 20th century as an art form of groundbreaking novelty.

An artistic collage work may include newspaper clippings, ribbons, bits of colored or hand-made papers, portions of other artwork, photographs, and such, glued to a piece of paper or canvas.

In the 19th century, collage methods also were used among hobbyists for memorabilia (i.e. applied to photo albums) and books (i.e. Hans Christian Andersen).

Both Georges Braque and Pablo Picasso coined this term "collage" in the beginning of the 20th century when collage became a distinctive part of modern art.

Though Le Corbusier and others used techniques that are akin to collage, collage as a theoretical concept only became widely discussed after the publication of *Collage City* by Colin Rowe and Fred Koetter in 1978. The authors were, however, not championing collage in the pictorial sense, much less seeking the types of disruptions of meaning that occur with collage. Instead they were looking to challenge the uniformity of Modernism and saw collage with its non-linear notion of history as a means to reinvigorate design practice. Not only does historical urban fabric have its place, but also in studying it, designers were, so it was hoped, able to get a sense of how better to operate. Rowe was a member of the so-called Texas Rangers, a group of architects who taught at the University of Texas for a while. Another member of that group was Bernhard Hoesli, a Swiss architect who went on to become an important educator at the ETH-Zurich. Whereas for Rowe, collage was more a metaphor than an actual practice, Hoesli actively made collages as part of his design process. He was close to Robert Slutzky, a New York based artist, and frequently introduced the question of collage and disruption in his studio work....

To appropriate something involves taking possession of it. In the visual arts, the term **appropriation** often refers to the use of borrowed elements in the creation of new work. The borrowed elements may include images, forms or styles from art history or from popular culture, or materials and techniques from non-art contexts. Since the 1980s the term has also referred more specifically to quoting the work of another artist to create a new work. The new work does not actually alter the original per se; the new work uses the original to create a new work. In most cases the original remains accessible as the original, without change.

Found footage is a filmmaking term which describes a method of compiling films partly or entirely of footage which has not been created by the filmmaker, and changing its meaning by placing it in a new context. It should not be mistaken for documentary or compilation films. It is also not to be mistaken with stock footage. The term refers to the "found object" (*objet trouvé*) of art history.

The composers John Cage, Karlheinz Stockhausen, Pierre Schaeffer en Pierre Henry were acting the same way. Tape-loops were played in different speeds and takes of surrounding noises were getting a cut and paste treatment. Their influence upon the more adventure pop

music of nowadays can be heard on a big amount of records. But it is merely writers and holders of a counterculture as the former mentioned William Burroughs and Bob Gysin who made the cut-up (or fold-in) technique executed to the finishing touch with the purpose to cause unexpected confrontations in the classic or familiar environment.

We all know about the way Johann Sebastian Bach transformed the music of Antonio Vivaldi to make his own baroque structure based on geometry. Or the links in-between Philip Glass and the stage designer Robert Wilson. Or the architectural settings of Peter Greenaway's movies and Wim Wenders talks with Hans Kollhoff on Berlin in the eighties.

In his essay "Images" the Swiss architect and critic Martin Steinmann writes the following: On the book "A la recherche du temps perdu" which is like no other book so much based on the learning of signs, Gilles Deleuzes stipulates "*Learning concerns essentially the signs*". The form in which signs are becoming active is also the shock of which Walter Benjamin who translated the book by Marcel Proust writes: "*the shock by which for one second our consciousness is as still lived.*" In architecture these kind of images are acting on us in such a way and do force us to search their meaning, into ourselves. From this point of view i would say that we have to do with images, when sensible qualities procure a specific ambiance: qualities who do give us less the quality of the object, but as a sign appear as totally different than what we have to search as the reason of the atmosphere. The most well-known exemple of "A la recherche du temps perdu" is to be seen in this way. By using images, architecture can insure oneself with the same impact." For thisfar Steinmann.

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, and music ... to reinstall the proper discipline not just in terms of length, width and height, but also in "depth", and rooted in this contemporary context.

Since a couple of months the City of Antwerp is directly and in high speed connected with other European cities and capitals. For this year edition of ADSL we planned 13 workshops and 9 lectures, which are mostly based on this direct European context and reflection.

The titles of the proposed workshops explain this aim of being contemporary but rooted in tradition, thus adding something new through our way of "being" in the contemporary world. So the workshop such as "There by not being there by being there" by Rubens Azevedo and Julian Löffler, "The Culture-less Landscape" by Koen Deprez and "MyPalace" by Theo Deutinger and Andreas Kofler will explore the state of the mind of our proper being in the third millennium.

“Dating with Antwerp” by Matthias Herrmann and Matthias Koch, “Closer”, by Heidi Specker, “Sample a Brand” by Maxime Szyf and “Urban Art Museum” by Thomas Surmont together at the end of the workshop with Tony Fretton as a special guest critic, will explore the potential of Antwerp in its archaeological and cultural setting.

“The Matter of Intimacy” by Aleksandra Jaeschke and Andrea di Stefano, “Toolboxing” by Job Floris, “Corps exquisite” by Nikolaus Hirsch and Philipp Misselwitz and “Light less Light” by Rik Nys will evoke the way we deal with intimate relationships of ourselves in the consciousness of art and space.

Finally “Public Private: Inclusive Design in Urban Space” by Beth Tauke and Jean LaMarche and “Urban Contingencies and Aggregate Accumulation” by Sang Lee and Dieter Vandoren want to set up a statement for new production systems out of familiar uses.

We are quite delighted about this year lecture series and about the wide range of themes that the guest-speakers will talk about.

Two themes rule all over the nowadays discussions in art and especially architecture: on one hand it is about cultural durability or sustainability, on the other hand it is about the ornament.

In his conference on Friday Neil Leach will talk about the item of ‘Camouflage’ as a way of understanding the skin of the building, related to the skin of people and animals.

On Thursday Tony Fretton will talk on some recent projects such as the new London house for the artist Anish Kapoor, the Fuglsang Museum in Denmark or the Red House in London.

On Thursday afternoon two lectures by Javier Rivero Blanco and Marco Morandotti will take place on the items of contemporary restoration and conservation of the cultural heritage.

Theo Deutinger will talk in his lecture on Wednesday evening, called “Walled World” about the current global political regime that clearly defines an inside space where people are papered by luxury and an outside space where people fight to survive.

On Tuesday evening we have one presentation of 5 videos by the American conceptual artist Peter Downsbrough in which the setting of architecture and a systematic of words are used as objects.

In the evening Rik Nys will talk about the proposal for a cultural house in Cuba, a project that he developed together with the University of North London and the Cuban politics and on which students on both universities were collaborating to achieve a proper building based on context and content.

We are very glad that Martino Stierli, who collaborated with Herzog & de Meuron on their book “Natural History”, accepted to give a lecture which focuses on Philip Johnson’s formerly private estate in New Canaan and its assembly of pieces of “sampled” architecture there.

But now we start with the keynote lecture by Nikolaus Hirsch, called “On Boundaries”. Nikolaus is a Frankfurt based architect who’s on the base for the concepts of the Synagogue of Dresden and Munich. He has also done an art parcours in the city of Köln and as a tutor at the Architectural Association in London he explored mostly the architectonic space for art presentations. This makes him an expert in the connection between art and architecture. His lecture called “On Boundaries” is also the title of a new book, which is published recently and

in which he explores the critical transformations of contemporary space and its effect on architectural practice.

Dear guest-professors and students, ladies and gentlemen, here starts the **ADSL** week of 2008 and we are welcoming Nikolaus Hirsch for his launch.

[Christian Kieckens, 2008_02_17]