

[ADSL WEEK]

30.03 > 03.04.2009



ANTWERP DESIGN SEMINARS & LECTURES

ARCHITECTURAL SCIENCES _ DEPARTMENT OF DESIGN SCIENCES
ARTESIS HOGESCHOOL ANTWERPEN _ ASSOCIATION OF UNIVERSITIES OF ANTWERP _ BELGIUM



[SERENDIPITY]



[ADSL 2009]

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.

SERENDIPITY

The word *Serendipity* derives from Serendip, the old Persian name for Sri Lanka, and was coined by Horace Walpole on 28 January 1754 in a letter he wrote to his friend Horace Mann in which he explained about a storey he read, a kind of fairytale, '*The three Princes from Serendip*'. The storey itself isn't a good example of what we nowadays understand by the word: it is rather an example of induction. In this way it is better to refer to the French scientist Louis Pasteur who famously said: "*In the fields of observation chance favors only the prepared mind.*"

Since 1954 Serendipity is also the name of a New York restaurant. This isn't of any importance if it's not becoming related to Andy Warhol who frequented it and quoted the word in his autobiography '*THE Philosophy of Andy Warhol (From A to B and Back Again)*' reflecting the main goal of what we want to achieve into the ADSL-workshops: searching for some results but finding other things that are more important than the ones we could have imagined before.

In this context "Serendipity" is linked to the power of any alert spirit to take conclusions out of coincidences. In other words: every intelligent, well-informed person becomes much more capable of making inventions by pure accident: the art of finding the pleasantly unexpected by chance or sagacity.

> WORKSHOPS



Rubens AZEVEDO

Julian LÖFFLER

W #1 Rubens AZEVEDO _ Julian LÖFFLER
Swimming Pool

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It suits you

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Limit, what Limit?

_ 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, ... Meanwhile has been teaching with Pascal Schöning in Diploma Unit 3 at the AA, London.
_ Julian LÖFFLER, °1978 in Salzburg. Studied Architecture at the University of Art and Industrial design in Linz before coming to the AA. Graduated with honours in 2004. Has been teaching with Pascal Schöning and Rubens Azevedo in the Diploma School of the AA since then.



Swimming Pool

*'The body of a young man was found floating in the pool,
With two shots in his back and one in his stomach.
Nobody important, really.
He always wanted a pool.
Well, in the end, he got himself a pool.
Only the price turned out to be a little high...'*

Sunset Boulevard – 1950, Billy Wilder

We will make videos about swimming pools without swimming pools. Video is our medium of choice: we will look at the possibilities of using video as a drawing tool as well as a support and content of temporal architectures. Swimming Pool is our brief: we will explore the swimming pool as an architectural element, minimal in its material appearance but vast in its imaginary universe. Contemplation, murder, love stories... A moment becomes significant when it becomes the space of something else.

**We will not design a swimming pool.
We will propose a swimming pool when it is not a swimming pool!**



Roberto CREMASCOLI

Graduated in 1994 at the Facoltà di Architettura del Politecnico di Milano, after studying for 2 years in Oporto (PT) and with a final thesis coordinated by the architects Álvaro Siza and Pierluigi Nicolin. From 1995 to 2001, he worked with Álvaro Siza and João Luís Carrilho da Graça. In 2001 he founded the studio "roberto cremascoli, edison okumura e marta rodrigues, arquitectos, Lda". He has won the 1st prize in several competitions in Portugal and Italy. Nowadays his studio has projects in Portugal, Italy, France and Switzerland. In Italy he's also working with Álvaro Siza and in Portugal his studio is responsible for the design project Remade.



Guilty or not Guilty?

MAINSTREAM VERSUS HOME SWEET HOME

"Architecture is not just a text or a piece of écriture, as some claim, but also possesses resources that involve the senses, with their associated emotions, and the imagination, with the production of iconic moments. The propensity to produce emotions through light, materials and color used in such a way as to create luxe, calme, volupté or something of that sort", wrote Pierluigi Nicolin in Lotus #136.

The contemporary man struggles with a big dilemma, he is forced to a quick selection; discover the magic trick that will help us to choose, plunged in the information flood that strikes us when we are not prepared, infinite downloads, mp3, blogs that keep us together, chained to a screen, we and the screen; trapped in the dusk of an anonymous place... that could exist... everywhere. A place in which, as Heinrich Böll put it, *"architects expose their clients to the torture of living in a showroom instead of a house"*.

We are architects; we create and recreate ATMOSPHERE...

In 'Dans Paris' [2006], Christophe Honoré, a young French film director, shows us that cinema shouldn't be made of great themes or have wild special effects... a man and a woman's dialogue in a room... that's CINEMA, already.



Koen DEPREZ

Monique VERELST

Koen DEPREZ, °1961. Co-founder of Design-office, B-P Project .297 since 1998. Collaborator at OMA Rotterdam, and Studio Alchemia in Milan, 1983. Guestprofessor 'Fontys, Academie voor Bouwkunde', Tilburg in 1995. Professor at the Hogeschool Sint-Lukas, Brussels / Sint-Lucas, Gent.

Monique VERELST, °1971. Co-founder of Design Office B-P Project.297 since 1998. Collaborator at AJN [Architectures Jean Nouvel], Paris in 1997. Professor at the Hogeschool Sint-Lukas, Brussels, 1998-2005



In the beginning there was the Word!

With some good will a dictionary can be understood as a ship filled with words, all together, in order following the alphabet. The dictionary is like the Arch of Noah, each word only appears once. The same way as the Arch, the dictionary wants to be a safe place in-between strange things in the middle of the ocean. The dictionary protects each word, each printed notion. Thus each word gets an explanation. This is called identity. This identity forms a layer of protection. Significances. To glaze is also understood as the production of bricks.

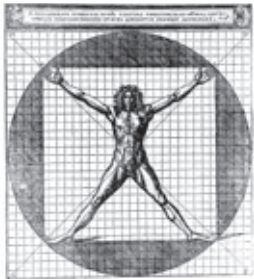
Signs are constructions, and just as in architecture, it is a careful setting of elements to achieve a projected space. Coincidence always appears by constructing a referred space, something one wasn't searching for, but which influences the construction profoundly. Discoveries do have the same characteristics.



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.



Beauty

The only text on the subject of architecture that survived antiquity is Vitruv's Ten Books on Architecture. While a lot has changed in the last 2000 years, Vitruv's three basic themes for designing a building, *firmitas* (strength), *utilitas* (functionality), and *venustas* (beauty), did undeniably not.

While the first two, strength and functionality, are discussed and practiced intensively on an academic and professional basis (functionality got even credited with its own 'style'), beauty is barely talked about in our times. Paradoxically beauty has never been as important on such a scale as now, in times of plastic surgery, iPhone-rages, sound-designers for car-doors, etc.

However, in Architecture there may be no other term as much frowned upon than "beauty". No wonder, since there are no current definitions for beauty in architecture and thus the term has to remain obscure for most of us architects. Interesting enough it is extensively used in light weight architectural magazines as Home&Garden or Elle Wonen.

For this workshop we want to take the opportunity and talk openly about Vitruv's long forgotten third point. Let's loosen up for one week and dare to say it without being ashamed: "b-e-a-u-t-y".

We want to: _ take this workshop as test run for an investigation into current definitions of beauty in architecture.

- _ look into the history of beauty in architecture and investigate the relevance for our times.
- _ develop a set of rules for beauty in architecture according to general definitions (no individual or personal opinions are taken into account).
- _ create intentionally something stunningly beautiful from scratch based on the developed set of rules.



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.



Plaster-Lab

During this workshop we will concentrate on 'Poché', an architectonic principle that originates from the Baroque: small spaces in-between two not-connected geometries. This workshop is set up as a laboratorium to experiment with *poché* by the use of studies on spatiality. One of the specific characteristics of Baroque buildings is the highest geometrical complexity. The principle of '*poché*' is playing an important role, as i.e. the Paris Hôtel de Beauvais by the architect Le Pautre. Here the geometry of the inner courtyard has a perfect autonomous form while the building itself can be read as a grotesque eroded exterior form, totally tuned on its context. So the building 'is' the *poché* and secondary to the primary spaces of the courtyard. This way the perception of architectonic principles as interior and exterior, mass and erosion, proximity and scale are questioned and studied.

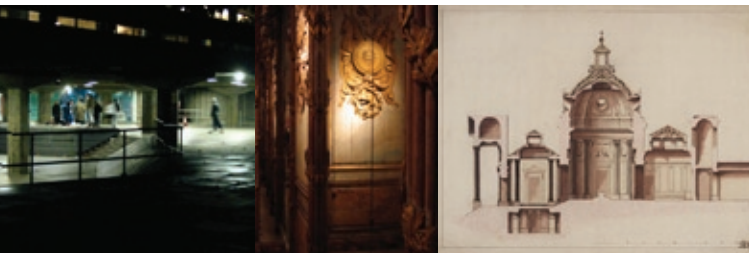
Working method:

1. Introduce a small scale spatial object forming an addition to an existing situation. The object reacts on the location, but it has an autonomous geometry.
2. The 'function' of this object is that new perceptible perspectives are originating on the location.
3. One starts with simple 2D-drawings, which are immediately set up in a series of 3D-models: this way spatial translations of the plan-geometry are studied.
4. The result is one big plaster model per participant, scale 1:100. Plaster forms the basic material: the production is simple, it is massive and assimilates textures.



Christoph GRAFE

Christoph GRAFE is an architect and writer based in Amsterdam and London, editor of the architectural journal OASE and a member of the editorial board of the Journal of Architecture, published on behalf of the Royal Institute of British Architects. He is also an associate professor of Architectural Design/ Interior Delft University of Technology. Currently he is working on a research project focussing on European cultural buildings of the post-war period. Recent publishing initiatives include a new series of books on public interiors, conceived in collaboration with Routledge publishers in London. The first volume, co-edited with Franziska Bollerey and titled 'Cafés and Bar – the architecture of public display', appeared in January 2008.



Form and counterform, masks and mirrors: an examination of the possibility of the poché of a city

In Choderlos de Laclos 1782 epistolary novel *Dangerous Liaisons* the reader is taken into two spheres of action: one of the salons in which the protagonists act as members of polite society, another one of the antichambres, secret rooms or passages behind mirrors and panels hiding the machinations that are to unsettle and invert social codes and moral rules. It is in the poché, the pockets between spaces of appearance and material construction, that the apparent transparency of the social order is undermined, even if eventually the great scheme becomes unmasked.

The *poché* is produced by the overlaying of the different geometries of the general structural layout and those of the interiors moulded by ceremonial and representational requirements and the changing conventions of everyday life. As a space that is out of view, the poché services the functioning of the household and operates as a secondary network of minute corridors, stairs and niches, that defies the orientation and introduces accident to the rationalised access systems of a building.

In the workshop we will examine the possibilities to apply the idea of the poché as a space for serendipitous movement and the experience of a city, making accidental connections and disconnections. Eighteenth century drawing conventions for showing interiors in two-dimensional form, as sections through material and a indications of surface will be used to produce an evocative image of the textures and geometries of a poché for the city, a space of accident and wonder, masking and mirroring its surroundings.



Aleksandra JAESCHKE

Andrea DI STEFANO

Aleksandra JAESCHKE, °1976 Poland, AA Dipl., BA. Architect. Co-funder of studio AION and member of the research & design network OCEAN. Studied Graphic Design and Architecture, graduating from the Architectural Association [2005]. 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, AA Dipl. Architect. Studied History and Theory of Architecture at IUAV in Venice and graduated from the Architectural Association in London [2005]. He led a series of events on the notion of time in architecture under the name of AION and co-founded the AION architectural studio. He collaborated with the New York-based design studio BIOTHING and was partner in ACAB, a London-based architectural studio. He is partner in OCEAN



The Matter of Fitness

A Banyan tree sends down from its branches great numbers of shoots, which in bundles become new trunks and take root. Its original trunk may decay and leave the younger ones to proliferate and eventually form a tree with no centre. With a matted structure the tree spreads over a large area, creating a potentially infinite columned room.

The workshop will explore the current transition from the tree-like model which has dominated western culture from its origins, to the rhizomatic model which best fits the contemporary instances of complexity.

Through physical and digital models, we will develop an endless matted canopy as an opportunity to overcome conventional structural systems. Through a process of potentially infinite proliferations and adaptations to most diverse external stimuli, ideal structural types will dissolve into a field of variations: a vast array of contingency-driven material organisations open to accident and invention.

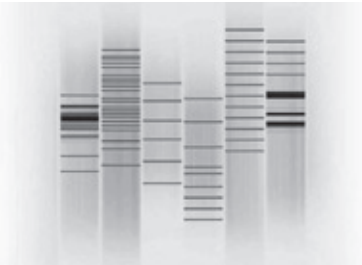
Component: metal rods. Structural types: bundled, branched, catenary, cellular, woven.

Note: model-making and 3d modelling skills required.



Frazer MACDONALD HAY

_ Worked for a variety of creative practices both in the UK and in The Netherlands while in the meanwhile working on a range of small and large scale projects, such as being part of the design team for the New Scottish Parliament Building. Researches through exhibitions, texts and colloquia on 'Living Space', 'Interior Tools Interior Tactics', 'Thinking Inside the box', 'Tectonics-Making Meaning', 'Systems to Recycle Buildings & The Interdisciplinary Nature of Interior Architecture', '(Re)searching and Redefining the Content and Methods of Teaching Construction in the New Digital Era', 'Design and service industries', ... Master in Conservation Architecture, ECA [Edinburgh College of Art].



Re-Use and Re-Cycle

'First we shape our buildings, then they shape us, then we shape them again-ad infinitum' [Stewart Brand, 1994]

How do we re-shape buildings? What are the benefits to re-using buildings? What are the architectural systems to re-use buildings? What is historically layered building fabric? Who re-shapes buildings beautifully? How do you extract the buildings DNA and then use it? How do you work with embodied energy? Is this a new architectural approach? How do you use the toolkit to re-cycle buildings? What is successful architectural intervention? Is architectural surgery the answer?

Recycling and Re-using buildings is an essential way to breathe new life into our built environment. It's an approach that acknowledges the building's embodied energy and which depends on the designer's analytical ability to manipulate the host building's structural and contextual information successfully, which means Understanding its Architectural DNA. This workshop whilst answering will function as an Architectural surgery, a clinic for sick and disabled buildings. The signs, symptoms and DNA will be identified on a case by case basis and used to form a diagnosis. Treatment methods ranging from biomechanics, bionics, prosthetics, cardiology or even plastic surgery will be explored and tested.



Gennaro POSTIGLIONE

_ Gennaro Postiglione is Associate Professor in Interior Architecture at The Politecnico di Milano. Personal researches are focused on questioning relations between dwelling and built environment. He is also interested in Museography, in terms of preserving and diffusing collective memory and cultural identity. From 2005, he is promotor of PUBLIC ARCHITECTURE @ POLIMI, a research & operative group that puts the resources of Architecture in the service of the Public Interest. Identifying and proposing solutions for practical problems of human interaction with built environment, but also promoting a public discourse through the design of collective spaces and services [www.lablog.org.uk].



Urban Voids Exploitation: Profaning the Everyday Cityscape

"To profane means returning to the free use of humankind, (...) and this access it is possible only through a profanation." [G. Agambén].

The profanation is the demolition of the precinct, the overcoming of the separation, the re-appropriation of spaces belonging to collective use and daily life. The profanation act happens through the direct use of places/spaces in order to allow the inhabitants to dwell each fragment and "hurt" open in the urban texture.

The workshop aims at a multi-layers investigation of Antwerp urban voids, through their exploration and their correspondent representation, as the only possibility to generate sustainable & creative design proposals & solutions (exploitation) for public/collective space/service re-appropriations: the design programme will be defined through/by "discovered/revealed" solutions, with an inversion of standard design process. As Heraclitus suggests *"if you don't look for the unpredictable you will never find it"*.



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.



It suits you

When somebody says it suits you, they may be referring to an item of clothing but they could also mean the house or apartment you live in. The history of architecture develops parallel with the history of fashion. Because of Antwerp and it's significant position in the world of fashion, we will visit fashion designers in their studios to discuss their collections and the underline concepts behind them.

During the week we will create an archive of the predominant tendencies in the Antwerp fashion scene. We will attend to match these with corresponding themes and strategies in historian and recent architecture.



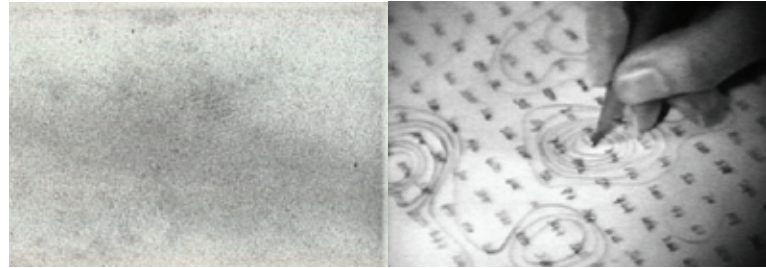
Bettina VISMANN

Stefanie SEIBOLD

special guest for critical response

— Bettina VISMANN has an architectural practice in Berlin, which combines academic research with architectural applications. Studied at the University of Stuttgart, ETH Zürich, and Kingston University, London. She has taught at ETH Zürich and at the Technical University, Berlin. Her initial work with spatial and conceptual models of dust, presented at the 5th berlin biennial for contemporary art, led to involvement with scientific research on micro-dimensions. Currently working on a science and art collaboration with the neuroscientist Hugo Spiers, a project dealing with brain activity in relation to spatial cognition, and funded by the Wellcome Trust, London.

— Stefanie SEIBOLD, artist working with performances, installations and video art. Her work has been shown at various venues. Teaching Performance and Gender at the Art University in Linz and has been curating shows and spaces in Vienna.



Counting Clouds

The mathematical formulas of probability theory enable us to calculate the possible outcomes of an event, such as the chance of landing on a number in a game of dice. Such models, which render constellations of possibilities, are so-called '*approximations*', since a real life coincidence cannot be forecast with any certainty.

In the workshop we will use the abstract models that deal with stochastic incidences in reverse: extending out from, instead of onto experienced reality. We will examine some descriptive models of probabilities, in particular those dealing with spatial objects and patterns [stochastic geometry] to develop and design methods. Methods that can be applied to transform random numbers to the two dimensions of a notation, a graph, a diagram for a three dimensional series of spatial sequences. Counting becomes an experiment in which maths models are an inspirational background for developing subjective methods and operational tools for producing some spatial configurations, based on the randomness of rolling a dice.

$$\Omega = \{ \begin{matrix} \square & \square & \square & \square & \square & \square & \square & \square \\ \square & \square & \square & \square & \square & \square & \square & \square \end{matrix} \}$$

$$H = \{ \begin{matrix} \square & \square \\ \square & \square \end{matrix} \}$$

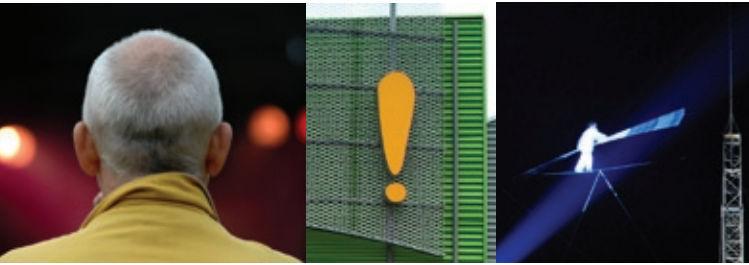
$$P(H) = \frac{|H|}{|\Omega|} = \frac{\begin{matrix} \square & \square \\ \square & \square \end{matrix}}{\begin{matrix} \square & \square & \square & \square & \square & \square & \square & \square \\ \square & \square & \square & \square & \square & \square & \square & \square \end{matrix}} = \frac{2}{6} = \frac{1}{3}$$



Maarten WIJK

Maarten WIJK, °1959. Graduated in 1984 at the Eindhoven University of Technology [NL] in Architecture and City planning. Started his career working in several positions at all kinds of different architect firms. After a couple of years he found his passion in research and education. He was professor at the faculty of architecture of the Delft University of Technology dealing with the ergonomics of the build environment [1996-2001] and he still teaches in Delft, especially in design management, briefing and ergonomics. Apart from that he runs his own company dealing with research, knowledge transfer and advice in the field of man and environment relationships.

NOTES



Limit, what limit?

As designers we are taught to create environments that fit the needs of all who will be using it, isn't it? To find out what an ideal environment is, you may look for places where you feel completely comfortable and learn from that. You can also look for all those places where you don't feel welcome, where you are provoked, where you want to run from if you only knew how.

In this workshop we will be searching for what we - users of the environment - can handle ergonomically, given the [personal] way we perceive and act. We will be briefing and designing the ultimate cakewalk, a fairground entertainment in which all human senses and capacities will be challenged to the limit or even beyond. After this exercise you will be more than ever aware of the responsibility of your beautiful profession: facilitating use to the limit.



LECTURES

AUDITORIUM KEIZERSTRAAT 14
AULA 1, MUTSAARDSTRAAT 31 *

Joost MEUWISSEN

The Coincidence of Architecture

Monday 30.03.09 from 10h20, Main Auditorium, Keizerstraat 14

Wim VAN DEN BERGH

SAGA-CITY or SAGACITY?

Monday 30.03.09, 20h00, Main Auditorium, Keizerstraat 14

Marcel MEILI

A perception of Coincidence

Tuesday 31.03.09, 20h00, Main Auditorium, Keizerstraat 14

Florian BEIGEL

Seamangeum Island City, Korea

Wednesday 01.04.09, 20h00, Main Auditorium, Keizerstraat 14

Ingval MAXWELL

Fire - Friend or Foe?

* Thursday 02.04.09, 15h00, Auditorium 1, Mutsaardstraat 31

Stefano MUSSO

Restoration of ancient buildings in Liguria and Piedmont: between Conservation and New Architecture

* Thursday 02.04.09, 17h00, Auditorium 1, Mutsaardstraat 31

Mathieu WELLNER

Put your city on the map

Thursday 02.04.09, 20h00, Main Auditorium, Keizerstraat 14

William MANN

Happy Accidents

Friday 03.04.09 from 13h30, Main Auditorium, Keizerstraat 14



Joost MEUWISSEN

— Amsterdam-based architect. Graduated from Delft University of Technology. Doctoral degree under the supervision of Geert Bekaert at Eindhoven University of Technology. Professor at Karlsruhe University and at the Academy of Fine Arts, Vienna. Full professor of Urbanism and Design at Graz University of Technology, Austria.



Je puis considérer sa limite comme le dernier instant du mouvement de saisie, par approche — elle en est alors le dernier instant extérieur — ou un peu plus tardivement, dans l'immédiat, comme le premier instant de saisie par pénétration intérieure, et elle est alors le premier instant interne de l'objet. Le schéma que voici figure exactement la double opération de pensée :



The Coincidence of Architecture

Invention in architecture seems to be a matter of organisation of shape, not of a certain shape itself. It takes place at a level of discourse which rather be expressed in books than in buildings, since a book cannot do without a certain definition, summarized though it may be, of an architecture as a whole that produces something new that is recognizable as such. This is also the level of communication with science, art, and the building materials, which such an architecture comments on, and the really new shapes mostly spring from it as deliberately unintentional side effects. On this level the design techniques are negative, and the new particular shape is reached by its vanishing, its indeterminacy, its incompetence to rectify failures or to get named.

Image: 'Leçons de linguistique de Gustave Guillaume' publiées par Roch Valin, 1949-1950. Série A. Structure sémiologique et structure psychique de la langue française II. Texte établi en collaboration avec José Aunia . (Québec: Presses de l'université Laval, and Paris: Librairie C. Klincksieck, 1974), p. 83.



Wim VAN DEN BERGH

_ Studied building engineering and architecture at Eindhoven University. Received the Gold Medal of the 'Prix de Rome for Architecture', 1986. Diploma Unit Master at the Architectural Association, London [1988-93], visiting professor at the Cooper Union, New York [1992-94-97]. Head of the Academy of Architecture, Maastricht [1993-2002], professor for architectural design at Delft University [1996-99] and at Eindhoven University [1997-2001]. Guest professor at the Mackintosh School of Architecture in Glasgow and full time Professor at Aachen University. Has been dealing with *Russian Avant-garde Architecture*, the *Idea of the Villa*, the *Art of Dwelling*, the *Museum Concept*, *Pataphysics*, the *Labyrinth and the Tower of Babel*, *Design as Research*, *Architectural Education*, the *De Beistigui Penthouse*, the *House of Curzio Malaparte*, the *House of K.S. Melnikov*, and the work of architects like F.P.J. Peutz, John Hejduk, Dom Hans van der Laan, Raoul Bunschoten, and Luis Barragán.



SAGA-CITY or SAGACITY ?

The title is a little pun on the word sagacity and the quickness of perception that we can see in John Hejduk's way of creating his Masques. Hejduk's Masque projects actually are his very own personal reflections of cities.

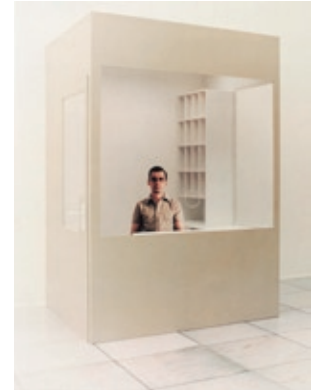
From within this hyper subjective realm of the city, in form of a Masque (a kind of architectural theater play) an idea of city emerges that has amazing powers of objectivity in terms of present day city-space and city-life.

The way in which he creates the Subjects and Objects of his Masques shows another interesting aspect, which I would like to compare to what is called a doodle or doodling, the initially aimless and seemingly absentminded way of scribbling figures and designs leading to a form of serendipity in design.



Marcel MEILI

_ Marcel MEILI, °1953. Studies at the ETH Zürich, research fellow at the ETHZ, 1981-1983. Collaboration with Dolf Schnebli, 1983-1985. Since 1987 own offices with Markus Peter in Zürich. Visiting professor at Harvard University, ETH Zürich. Since 1999 professor at the ETHZ, Studio Basel 'Contemporary City Institute' with Roger Diener, Jacques Herzog and Pierre de Meuron. Major projects in Aarau, Zürich, Milan and Munich.



A Perception of Coincidence

In the history of the modern century, there is a veritable cult of coincidence that, frequently, assumes almost ethical traits. It is a matter of "things of life" that bar or impede somebody's way, who does not expect them, or not in such a way. The power of happenstance is, so to say, the triumph of reality over the Platonic spirit such as was celebrated by Dada, Duchamp, or Cage f. i..

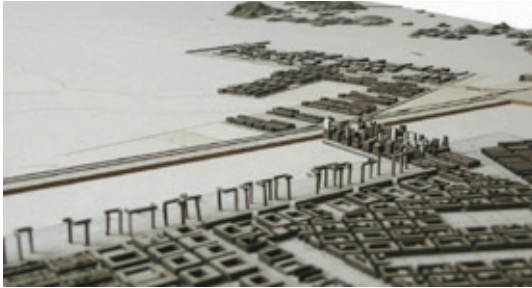
As far as all that, the constellation is well known. Less obvious and quite exciting is what really happens, afterwards, once this coincidence breaks into our field of work: do we turn into its agent by relinquishing our status as author? Are we allowing it to "inspire" us? Are we providing chance with a gestalt and shape all its own? And if so, of what type? Or do we tidy everything up? And do we recognize this breaking-in to start with? The situation recalls Heisenberg's uncertainty principle: at the very moment we try and grasp this chance happening, it loses its original status. The shock of the unforeseen lasts a mere moment in time. Then the unexpected turns into the material of an interpretation and the design into what it had been all along: a perception of reality, however on another level of complexity...

I think that there are many more inconsistencies for manifold reasons between architecture and serendipity than the apology of the uncontrolled, unforeseen, and authorless would have us believe. Vice versa, the processes of manufacturing architecture are dirtier, characterized by much less sovereignty than rationalism would like us believe. In-between is a wild, untamed zone that plays a role in our own projects, too.



Florian BEIGEL

_ Florian BEIGEL in partnership with Philip Christou practices, teaches and researches architecture. Director of the Architecture Research Unit [ARU], based in the Department of Architecture and Spatial Design at London Metropolitan University where he is Professor in Architecture and a Diploma Tutor. Awarded the RIBA Tutor Prize in 2002. Received a Master of Science at University College, London, 1969. Graduated as Diplom ingenieur from the University of Stuttgart, 1968. Architectural assistant to prof. Rolf Gutbrod and Arup Associates. Worked with Jürgen Joedicke and Günther Behnisch in conjunction with Frei Otto on the Munich Olympic structures. Since 1970 architect in private practice as Florian Beigel Architects.



Saemangeum Island City, Korea

Designing a new city with civility without programmatic zoning.



Ingval MAXWELL

_ As an architect he joined the Ancient Monuments Branch of the Ministry of Public Buildings and Works, 1969. Appointed Historic Scotland's Director of Technical Conservation, Research and Education [TCRE], 1993. UK representative on the ICOMOS International Scientific Committee on Stone. Represented the UK on the European Commission COST Action C5 programme "Urban Heritage, Building Maintenance" and initiated the European Science Foundation's COST Action C17 "Fire Loss to Historic Buildings". Appointed as an Officer of the British Empire [OBE] in the 2003 Birthday Honours List for his work in building conservation in Scotland.



Fire - Friend or Foe?

Since pre-history controlling Fire has enabled man to achieve many positive things. It is however a volatile adversary and can equally wreak devastation, carnage and destruction. For the building designer, controlling fire is a major challenge. Unwittingly exercised design concepts; unrecognised lessons from the past; and unappreciated consequences of inter-related spatial volumes can prove disastrous.

By focussing on a broad range of previous incidents, history can reveal patterns, and inform much. The need is to recognise the various causes, impacts and effects of fire to enable an effective reading of the evidence. The obvious can be ignored; the complex misunderstood. Science and engineering approaches can assist, but a basic requirement is their effective integration within the design process - whether dealing with an existing structure or building anew.



Stefano MUSSO

Stefano F. MUSSO, architect Phd., Full Professor of Architectural Restoration, Vice-Dean of the Faculty of Architecture, Director of the Specialization School for Architectural Heritage and Landscape of the University of Genoa [Italy], President of the Bachelor course in Architectural Restoration. He teaches as well Restoration at the Faculty of Engineering and he is member of the Academic Senate of the University of Genoa. Member of the Committee of the Ph.D. course in Building and Environmental Recovery, Secretary of the Scientific Committee of ANCSA [National Association of Historical Artistic Centres], member of the EAAE Council [European Association for Architectural Education]. Member of the "DO.CO.MO.MO. Italia" Council and of the Scientific Board for the "Sciences and Cultural Heritage" Congresses of Brixen.



Restoration of ancient buildings in Liguria and Piedmont: between Conservation and New Architecture

Since more than two centuries, European culture has been discussing about the destiny of several monuments fortunately still existing in our cities and landscapes. They are the fragments of a precious material and spiritual legacy, the irreplaceable traces of an ancient and sometimes unknown, or forgotten history. They represent something to be transmitted to future generations as the most important signs of our cultural and social identity (or specificity). Our monuments (ancient or recent), in fact, are not "mere buildings", they are more important than simple products of our ancestors' constructive capability and for this reason we have to save them. Within this perspective, we need clear concepts and affective technical tools, as the two examples the lecture will deal about, try to show.



Mathieu WELLNER

°1972, Paris. He received his diploma in Architecture in Brussels. Moved to Munich where he started to work on several projects, exhibitions and publications. He joined the Faculty of Architecture of the Technische Universität München in 2007. Since 2006, he has been working as the coordinator of architectural projects for the Haus der Kunst. Currently curating, lecturing and teaching. In 2009 he will receive his PhD on "Dialogues" in Graz [Austria].



Put your city on the map

It is an obvious truth that "*images transport meanings*" - "*say more than 1000 words*"; especially in a world where the packaging is more important than its content. "*Unique-selling-point*"-concepts and -designs [iconic buildings] as well as distinctive brandings seem to be the requirement for an international place on the map. It however becomes very interesting when these strategies fall flat or when an image transforms and gets new meanings.



William MANN

William MANN studied architecture at the University of Cambridge and Harvard University, completing his diploma in 1991. Worked for Christian Kieckens, Aalst, Tim Ronalds Architects, London and Robbrecht en Daem Architecten, Gent, before establishing Witherford Watson Mann Architects with Stephen Witherford and Christopher Watson in 2001. The office's first building, in collaboration with Gregori Chiarotti Architects, is Amnesty International UK's new offices and outreach facilities, was completed in March 2005. He has written on architecture and urban design for Archis, A + U, Architecture Today and OASE. He is currently a Visiting Fellow in Urban Design on the London School of Economics Cities Programme.

NOTES



Happy Accidents

The ancient Greeks had a saying that “*skill loves chance and chance loves skill*” - meaning that a skilled craftsman can exploit natural irregularities to advantage. Despite the dominance of process in project procurement and construction, the space of our cities and the shape of our societies still demands an ability to improvise, to adapt material proposals to the found condition and not vice versa. Topography, materials and social conditions are tools at the disposal of the architect to strike a balance between durability and mutability, or collective and individual.

PROGRAM

Monday 30.03.09

09h30-10h00	Arrival, Keizerstraat 14, Antwerp
10h00-10h20	Opening and welcome by ADSL committee
10h20-11h00	Keynote Lecture by Joost Meuwissen
11h00-11h15	Walk to the Mutsaard Campus
11h15-12h30	Start Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-20h00	Workshops
20h00-21h00	Lecture by Wim van den Bergh

Tuesday 31.03.09

9h00-11h00	Workshops
11h00-11h30	Coffee Break
11h30-12h30	Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-20h00	Workshops
20h00-21h00	Lecture by Marcel Meili

Wednesday 01.04.09

9h00-11h00	Workshops
11h00-11h30	Coffee Break
11h30-12h30	Workshops
12h30-14h30	Lunch & Drinks in ADSL café
14h30-16h00	Workshops
16h00-16h30	Coffee Break
16h30-20h00	Workshops
20h00-21h00	Student Council Lecture by Florian Beigel
21h00-onwards	Student Council Drinks

Thursday 02.04.09

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 Ingval Maxwell *
17h00-18h00	Lecture by Stefano Musso *
20h00-21h00	Lecture by Mathieu Wellner

Friday 07.03.08

09h00-13h00	Workshops - preparing presentations
12h00-13h30	Lunch & Drinks in ADSL café
13h30-14h00	Lecture by William Mann
14h00-17h00	Workshops presentation
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

SOCIAL EVENTS

Monday 30.03.09
18h00-20h00 Drinks in ADSL-Café
21h30 onwards Student Council Welcome Party

Tuesday 31.03.09
18h00-20h00 Drinks in ADSL-café

Wednesday 01.04.09
18h00-onwards Drinks in ADSL-café
20h00-21h00 Student Council Lecture

Thursday 02.04.09
18h00-21h00 Drinks in ADSL-café

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CREDITS

- p. 5 _ left: Fire Diving at Rhokana swiming pool [USA 1976]
_ right: Video Still from *Near Far* by Geert Bekaert & Gijs-Brecht Kuijken
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Interior VerhaerenMuseum (front statue by Zadkine)
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