

AR-401(h)

**Studio MA1 (Dedobbeleer)**

Dedobbeleer Koenraad

| Cursus       | Sem.     | Type |
|--------------|----------|------|
| Architecture | MA1, MA3 | Opt. |
| Mob. AR      | H        | Obl. |

|                            |                     |
|----------------------------|---------------------|
| Language of teaching       | English             |
| Credits                    | 13                  |
| Withdrawal                 | Unauthorized        |
| Session                    | Winter              |
| Semester                   | Fall                |
| Exam                       | During the semester |
| Workload                   | 390h                |
| Weeks                      | 14                  |
| <b>Hours</b>               | <b>6 weekly</b>     |
| Courses                    | 2 weekly            |
| Project                    | 4 weekly            |
| <b>Number of positions</b> | <b>35</b>           |

**It is not allowed to withdraw from this subject after the registration deadline.**

**Remark**

Inscription faite par la section

**Summary**

The relationship between arts and architecture is indeed a topic. Where does the latter end and where do the former start. Do they even start or end? That problematic will be the basis of our studio.

**Content****1. One for All, All for One.**

Post-war Italian Museography. Daring in nature, it essentially cared or took care of.

*Albini, Helg, Piva, BBPR, Scarpa, Aulenti, et al.*

A first task of the studio would be a survey of sorts. Of all the things of interest.

Tracing the line where both practises “*art and architecture*” meet but where they also diverge.

**2. The Art of Citation as the Art of Reading.**

Works of architecture directly refer to their historical, intellectual and private context.

Works of Art and Architecture are, in a way, a form of conversation or are possibly read as a comment on the surrounding world.

We'll try to investigate the way in which architects and artists of the time translated influences, a trajectory of deciphering the “*architectural origins*”.

**3. There is Always a Plan**

The importance of a plan, and the difference between a sketch and a plan.

How one translates an idea into plan is a topic quite evident to the architect, but not so for the artist. The artist is rather the author of the sketch.

The importance of conversation in the construction of that plan.

A rather simple and didactic exercise on how to interpret an idea in the form of a plan and onto the construction or the build.

**4. Study a Case**

We'll work around concrete examples of the build.

Working on and with tangible, existing buildings.

We'll have to deal with what exists and enter into dialogue with what surrounds us.

We're not alone. We relate. We talk. We think. We live in a context.

**5. Space is the Place**

The art of architecture is the art of enveloping space. To create a place.

A building is a spot on the map.

How do we communicate that space. How to render that tangible?

Photography? Axonometry?

In any case: We'll have to visit, see, feel, hear and read.

The proof of the pudding is in the eating.

**6. Teach the School or Ignorant Bliss**

We'll welcome guests, as often as possible.

Because, what do we know? They might contradict us.

A paradox is a construction. We will build on that.

**7. A conversation piece**

These thoughts occurred and will need to deepen over our conversation...

**Keywords**

Discourse, Debate, Culture, Art, Architecture, Italy, Museography, Museum, Exhibition, Scenography, Detail, Discourse, Debate.

**Learning Outcomes**

By the end of the course, the student must be able to:

- Argue about relations within the cultures of art and architecture
- Elaborate conceptual links between historical examples and contemporary practice
- Construct an approach towards the individual project within a collective research
- Design a project related to a wider position

**Supervision**

Assistants                      Yes