ADO 'on Reverse Perspective' / Maig34

Image Tarkovsky / Ando

Studio Wim Goes

Quote

"What is landscape? Is it the familiar view from the window, the unknown streets of the neighbourhood, or is it the sublime beauty of nature, the wilderness of the jungle? Wherever we find our definitions, landscapes exist at the opposite ends of perspective – from a very personal space, where we attach meaning, context, derive safety, and aspects of identity, to the often-compulsive apprehension of the unknow, in views of wilderness."

Watts, E, (2012). Images in a Meta Landscape – The work of Ng Sai Kit, Klock, Hong Kong

Studio assignment

How to be at the opposite ends of perspective?

How to involve personal space, meaning, context, aspects of identity, the unknown, …?

We start from references. Something speaks, depth invites, elements unfold…

Does something motivate us to measure depth and to set relations?

Can we unframe elements of reverse perspective?

This re-search results in an intermedium workpiece using such an element.

From this intermedium workpiece we question how it could relate to an architectural context/landscape (see below).

Let's make an architectural proposal from the opposite end.
The student can choose in between an individual workpiece designing a 'refuge' (to sleep, protected from natural elements) or a groupwork designing a 'community space' (to gather, to prepare food, to dine, to celebrate,…), integrated in nature.

During the studio we interact with the elective 'Art & Architecture'*.

(*Sometimes we share sessions with the elective on Friday morning.
If possible, please keep your Friday morning free from other assignments when choosing the studio!)

The cross sessions are organized between Sint-Lucas Architecture and LUCA School of arts.
Architects and artist meet and discuss.
Architect Wim Goes, philosopher Dr. Volkmar Muhleis and guests will lecture.
We will present our book Reverse Perspective with contributions of Volkmar Mühleis, Clemena Antonova and Wim Goes.

architectural context/landscape

The site is in Luxemburg (Belgium).

What used to be the garden of a castle
Overtaken/overgrown by nature
Mystical elements define the site, traces of cultivation and culture
View on the valley

We will visit the site together to inhale its atmosphere, to search and re-search.

The site will 'form' the dissolution and disintegration of the architectural proposal as it becomes a part of the context itself (how it appears / disappears).
Landscape feeds the proposal
Landscape feeds upon the proposal

Outcome

Working model site

Intermedium workpiece
        Drawing / model

Architectural proposal
        Drawing / model

Working on a publication

Working on an exhibition?
        Cross session with elective Art and Architecture

Jury
        With guests

Activities (adjustable timing / to discuss)

W1 Introduction (ref. / who – why?)
W X (to agree with students): site visit (weather conditions?)
W 4 Presentation chosen element of RP
W 7 Intermedium work: jury
W13 Exhibition: intermedium work
W14 Final jury

Research question

<u>As part of the elective</u>
We focus on the relation of image and architecture to establish presence, not via linear perspective, but elements of Reverse Perspective as professor C. Antonova described. We do a practical test, before there is a theory. First engagement of the studio forms the exploration of the relation between icons and orthodox architecture in the horizon of the study of Antonova (I), second the relation of images configured by Reverse Perspective and architecture in general (II), as in cubism or recent paintings of David Hockney in comparison with possible architectural responses. This means we also have to explore by design: the relation of image/representation and architecture/presence (III) and the difference between

a secular, historical (modernist and contemporary) understanding of Reverse Perspective and its orthodox, ongoing history (IV).

<u>As part of the studio Reverse Perspective</u>
Within a contemporary context we recognize elements of Reverse Perspective in Architecture.
We name them through the medium of drawing/model.
We test in practice its potentiality to establish presence.
We group the elements and rename them.
We search and re-search.
We re-search by practice.
We practice and re-practice.
We come to architecture by the play of making and designing.

About

At a very early stage the practicing architect Wim Goes was confronted with contemporary art. Meeting and discussing with artists and art curators changed his vision on the position of people in and towards art and architecture, a position allowing the human presence to complete the art and architectural work. Exhibitions, lectures, … 'on Reverse Perspective' to find on the website of the office:
www.wimgoesarchitectuur.be

Network:

School of Architecture, dr. Sam Kebbel and associate dr. Mark Southcombe, Victoria University of Wellington

Vienna University, Clemena Antonova, Research Director of the "Eurasia in Global Dialogue" programme, Institute for the Human Sciences, Vienna

LUCA School of Arts, dr. Volkmar Muhleis, campus Sint-Lucas Gent and Brussel

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