(re)contextualizando

PUNTO DE ENCUENTRO

Del 2 Al 5 de abril de 2014
ponentes
**LCLA** office is positioned at the intersection of the fields of **architecture, landscape and urbanism**, oriented toward new forms of engagement with the public realm through territorial operations. **LCLA was founded in 2011** by architect **Luis Callejas after the dissolution of Paisajes Emergentes**. LCLA operates from offices in Medellín Colombia and Cambridge Massachusetts.

Having obtained diverse recognition in multiple public space design competitions, Luis Callejas was awarded with the Architectural League of New York Prize for Young Architects in 2013 and selected as one of the world’s ten best young practices by the Iakov Chernikhov International Foundation in 2010.

In 2010 **Luis Callejas together with Edgar Mazo and Sebastian Mejia as Paisajes Emergentes completed the aquatic centre for the XI South American games**, a 20 000 square meter open air complex of swimming pools and public space in Medellín, Colombia. In 2011 Luis Callejas in association with E Mazo, S. Mejia and Manuel Villa, completed the renovation of "El Campin", the main soccer stadium in Colombia for the 2012 sub20 world cup. Both projects were commissioned through open international competitions.

; Museo de Arte Moderno de Medellín
Since 2008 Luis Callejas has received diverse recognitions in twenty design competitions.

Callejas is the author of Pamphlet Architecture 33 (Princeton Architectural Press, NY). The competition for PA33 asked previous authors in the series to nominate the architects and theorists whose work represents the most exciting design and research in the field today.

LCLA's director Luis Callejas is a faculty member at Harvard University Graduate School of Design since 2011, where he teaches graduate level design studios and seminars as part of the Landscape Architecture department.

LCLA / Luis Callejas is involved in public and private initiatives for the development of public projects and applied research. Partners, collaborators and clients include: Harvard University, United States; Alcaldía de Medellín, Colombia; University of Toronto, Canada; Tromsø Academy of Landscape and Territorial Studies, Norway; Norwegian Research Counsil, Norway; AHO Oslo school of Architecture, Landscape and Design, Norway; RMIT Melbourne, Australia; Alcaldía de Bogotá; Teatro Nacional Bogotá; Escola da Cidade, Sao Paulo; Fundación Argos, Colombia; URBAM Eafit. Medellín; Archipiélago de Arquitectura. Medellín; Princeton Architectural Press. United States Architectural League of NY. United States; INDER Alcaldía de Medellín, Colombia; LIGA espacio para Arquitectura. Mexico; IDRD. Instituto distrital de recreacion y deportes. Bogotá; Museo de Antioquia. Medellín; Storefront for Art and Architecture. NYC; Infranet lab. Canada and United States; Museo de Arte Moderno de Medellín.
BALTIC SEA / Kunst Dokk

DIVULGACIÓN_DOCENCIA_INVESTIGACIÓN_PRÁCTICA PROFESIONAL
BALTIC SEA / Kunst Dokk
LEONG LEONG is an award winning new york-based design office. Leong leong’s internationally recognized work is directed by brothers dominic and chris leong. The two founded their firm with the belief that design gains relevance through a constant dialogue with other disciplines, cultures, thinkers and makers to offer thoughtful and innovative design solutions. Their concept-based approach to design is coupled with a deep interest in methods of production that challenge norms and reveal new territories. Leong leong’s body of work includes the completion of projects in new York, seoul, hong kong, los angeles, and napa valley, california.
Christopher Leong, Assoc. AIA, received his Master of Architecture from Princeton University and his Bachelor of Arts from University of California, Berkeley where he received the Princeton Graduate Fellowship and the CED Alumni Award from UC Berkeley. Prior to forming LLA, Christopher worked at Gluckman Mayner Architects and SHoP Architects where he led a team in the redesign of Madison Square Garden and other large scale projects. He has taught at the New Jersey Institute of Technology and has been an invited critic at various schools of architecture.

Dominic Leong received his Master of Science in Advanced Architectural Design from Columbia University graduating with Honors and a Bachelor of Architecture from California Polytechnic State University, San Luis Obispo. He has lived and worked in New York, Shanghai, and Paris. In addition, he was awarded for the Young Architects Forum by The Architectural League of New York in 2007. He was the recipient of a Graham Foundation Grant in 2006 for his interest in the role of research in contemporary architecture education and practice. Prior to founding LLA, Dominic was a project director at Bernard Tschumi Architects and a co-founder of PARA-Project. He is currently an adjunct assistant professor at Columbia University GSAPP and part-time faculty at the School for Constructed Environments at Parsons New School for Design.

Wayne Leong was educated at Santa Clara University and Massachusetts Institute of Technology where he researched systems design and artificial intelligence. His education in engineering, photography, and art is coupled with over 30 years of building experience. Wayne is a Registered Architect in California and New York.
CULTURE CLOUD CONVERTER, Beijing China

questions the symbolism of iconic form and the unproductive distinction between Nature and Culture to address the most pressing issues of contemporary urbanism -- pollution and passive citizenship. Culture Cloud Converter offers a new space of augmented collectivity. An undulating civic mirror cleans air pollution and re-qualifies the post-olympic space with a catalyzing urban identity. Culture Cloud Converter collapses public space, the remediation facility, and the museum into an aesthetic experience producing a new paradigm for the understanding of art and culture platforms. The interior is a fresh-air atmosphere enveloped in a cloud of reflectivity, remediating the polluted air of Beijing and mediating the consumption of art in the post-olympic urban space. This new model offers a solution to the complex global relations between culture, production, and environmental consciousness for which China now represents.
TOWARDS NEW FORMS OF COLLECTIVITY

From the Agora to the Roman Forum to the Boulevard, architecture has provided the platforms for civic, social, and political interaction. Our contemporary mediums of exchange transcend the physical spaces we inhabit through information networks accessed through screens and devices. Architecture is tasked with discovering new forms of the public as they relate to organization, situations and perception. FORUM explores the nature of collectivity within our contemporary culture through moments of encounter, sharing and disruption. FORUM is composed of three primary elements: a polycentric form, sensorial walls, and a location sensitive mobile application. The combination of these elements blurs the distinction between inside and outside while questioning inherited forms of exchange allowing individuals, collectives and experts to interact in unforeseen and serendipitous ways.
Nació en la ciudad de México en 1974. En 1993 inició sus estudios en artes visuales en París, en 1998 se graduó de arquitectura con honores de la Universidad Anáhuac, ese mismo año se mudo a los Ángeles para realizar estudios en arquitectura en Sci-Arc. En el 2000 obtuvo su maestría en La Universidad de Columbia en Nueva York. En 2001 co-funda at 103, un estudio multidisciplinario de arquitectura con una clara intención de investigar y crear nuevas técnicas para el desarrollo y construcción de la arquitectura en la ciudad contemporánea. Con más de 12 años de experiencia en México, USA y China ha desarrollando proyectos de diversas escalas y tipologías desde piezas de arte, casas habitacionales, espacios culturales, edificios institucionales hasta planes maestros. Ha sido profesor en distintas instituciones como UNAM, IBERO, UPENN en Filadelfia y Pratt Institute en Nueva York. Ha sido conferencista en México y otros países dedicado a motivar a estudiantes narrando sus experiencias basadas en su educación en París, DF, Los Ángeles y Nueva York donde presenció el evento del 11 de Septiembre. Ganador de varios reconocimientos en el campo de la arquitectura entre los cuales destacan: The Chicago Athenaeum Award y medalla de Plata en la XX Bienal de México por la Estación de Bomberos Ave Fénix, en el 2010 el 1er Premio por el Rescate del Archivo General de la Nación antes Lecumberri, en el 2009 Voz Emergente de América por la Liga de Arquitectos de Nueva York. Es Miembro del Sistema Nacional de Creadores.
Debido a las condiciones del sitio y el programa, que en adición a las áreas básicas requeridas para una estación de bomberos, se entretejen espacios públicos y privados incorporando programas de capacitación y consulta para el público en general, así como una bomberoteca (biblioteca de bomberos), el proyecto funciona al exterior como una caja elevada que desaparece detrás de su fachada, apropiándose del contexto urbano mediante una gama de reflejos flotando desde el interior del patio de maniobras, extendiéndose en un tejido de luz hacia la calle (o a la inversa), funcionando como una lectura del funcionamiento del edificio, generada a través del flujo de los sistemas de transporte utilizados en su interior.

En el interior de la caja cromada, los programas públicos y privados se auto-organizan a través de planos con perforaciones de distintos diámetros que generan tejidos verticales y horizontales de circulaciones, iluminación, vistas cruzadas, y usos, compartiendo el espacio a través del patio cívico, y que sin mezclarse, logran interactuar y complementarse, conectándose con el nivel de la calle gracias a la altura del primer nivel (7m). Una vez terminada la construcción, el completo y complejo funcionamiento de la pieza tomará el equipamiento urbano requerido como una reflexión y acción arquitectónica.
Estación de Bomberos Ave Fenix
https://www.youtube.com/watch?v=2gXTJ2SotUg
Nace en el País Vasco, actualmente vive en Barcelona, donde compagina su trabajo como diseñador con la docencia en la Escuela Superior de Diseño Elisava. Licenciado en Bellas Artes en la especialidad de Diseño por la Universidad de Barcelona. Postgraduado en Arquitectura y Diseño de Montajes Efímeros por la Universidad Politécnica de Barcelona. Máster en Comunicación Social por la universidad Pompeu Fabra.

Actualmente colabora como diseñador para diferentes empresas, actividad que compagina con un trabajo de experimentación e investigación que ha sido mostrado en exposiciones individuales y colectivas en Barcelona, Milán, Londres, Berlín, París, Viena, Nueva York, Tokyo o Pekín, entre otras.

Tiene obra en las colecciones del MoMA de New York, Vitra Design Museum, Museo de Artes Decorativas de Barcelona y Centro de Arte La Panera de Lleida. Tiene proyectos publicados por importantes revistas y publicaciones internacionales.

Eva Franch i Gilabert

Franch is a licensed architect, researcher, curator, teacher, and founder in 2003 of OOAA (office of architectural affairs). Prior to joining Storefront for Art and Architecture in 2010, Franch was an artist in residence at Schloss Solitude in Stuttgart, and directed the Masters Thesis studio at Rice University while practicing and building in Catalonia. She studied at TU Delft and earned an M. Arch from ETSAB-UPC, and an M. Arch. II from Princeton University. She has lectured internationally on art, architecture and the importance of alternative practices in the construction and understanding of public life. At Storefront, her most recent projects include the launch of a new publication Series in partnership with Lars Müller, exhibitions such as No Shame: Storefront for Sale and POP: Protocols, Obsessions, Positions, the launch of the Storefront International Series and projects such as WorldWide Storefront, commissioning major design projects such as the Speechbuster, and developing projects like the Competition of Competitions. Most recently, Storefront has been commissioned by the State Department to represent the U.S. Pavilion at the 2014 Venice Architecture Biennale. Franch is a co-curador and will work jointly with a curatorial and design team to present the project OfficeUS.
The conception of time, and within it the invention of the future, is perhaps the most radical of human creations. Today, to think about and imagine the prospects for our existence seems more relevant than ever. While one could argue society is always in a state of crisis, we are today constantly infiltrated by a discourse of crisis in economic, ecologic, social and political terms. Moments of crisis are moments of redefinition, when the institutionalized realms of power open spaces of experimentation and cultural debate to retrace the path toward the future. Utopian desires, the imagination of an other-better future, are part of the contemporary agenda. However, the social and political value of utopian thinking today is being monopolized by notions of self-sufficiency and sustainability, framed altogether by regulations and standard codes. The utopian desire, the image-ability of possible futures, and the poetics of new social forms and expressions are in a moment of directed experimentation. Art and architecture, beyond the production of new forms of capital or building solutions, have the power to re-imagine new forms of collective aspiration. Few cities occupy the public imagination like the island of Manhattan. From cinema and literature to architecture and real estate, New York City exists as a palimpsest of layered dreams and schemes, desires and delusions.
Past Futures, Present, Futures

*Past Futures, Present, Futures* presented 101 unrealized proposals for New York City, dating from its formation to today with 101 reenactments by inviting artists, architects, writers and policy-makers to create alternative visions for the present and future of the city. With the belief that art and architecture, beyond the production of new forms of capital or building solutions, has the power to re-imagine new forms of collective aspiration, the exhibition presented a past and future historiography of novel ideas in New York to open discussion about relevant actions in the city, their vectors of desire, methodologies, limits, audiences and agents.