

Practice Research Symposium

Ghent

April 2014

Preface

RMIT as a University of Design is pioneering design practice research – research in the medium of design practice itself as a radically innovative, game-changing research paradigm in the tertiary sector globally, with particular relevance for Universities of Technology and Design.

The model's prime aim is to release the 'sealed cognitive research capital' in creative practice of venturesome practitioners with an established mastery in their fields. The basic premise of design practice research is to make explicit and voice research knowledge which is per default implicit and tacit in ongoing design practice.

RMIT's design approach radically re-defines the concept of 'embedded research' and introduces a paradigm shift in the way of bridging the gap between the private and public sectors, industry and academy world-wide.

The paradigm operates on a cutting-edge supra-disciplinary research platform across a range of established and emerging design areas in architecture, landscape architecture, urban design, industrial design, interior design and creative art practices.

RMIT sits at the very forefront of research in this field worldwide and leverages RMIT's already acknowledged flagship research capabilities within practice-based research. Engagements outside of Australia, with nodes in Europe (including ADAPT-r as a EU based Marie Curie Program funded doctoral training scheme from 2013 onwards) and Asia form part of RMIT's universally acknowledged signature research program.

Marcelo Stamm

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Ghent Log-in Instructions

FOR PRS EU DELEGATES April 2014

Select: student@wenk

User: guestarg

Password: WenK1030

When connected open your browser and if you're not redirected surf manually to this location: 172.27.128.1:8000. Please enter the above information in the appropriate text boxes.

OR

Select: eduroam

User: guestarg

Password: WenK1030

There are some changes to be taken in consideration before attempting to connect. Depending on your operating system you can find different manuals here:

<http://www.luca-arts.be/over-luca/diensten/eduroam>

Specific for W7: http://www.luca-arts.be/documents/Eduroam_Windows7%20configuratie%20handleiding%201706.PDF

Pilot Abstract & Poster Webpage

SUBMISSION INSTRUCTIONS

FOR PRS EU DELEGATES ON ADAPT-r WEBPAGE

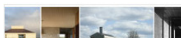
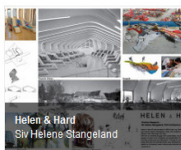
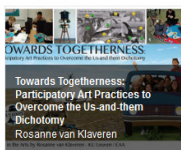
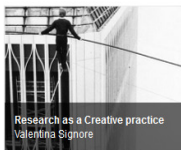
Please note instructions for PRS EU delegates future test-run submission of posters and abstracts via a newly established on-line template. The ADAPT-r pilot website is designed to be inclusive and operate as a digital platform for both ADAPT-r fellows and non-ADAPT-r PRS presenters alike.



Research database

Submit your material

Research materials (12 total)



Search or filter

Search here

Fellow

All

PhD phase

All

PRS

All

Discipline

All

Step 1: You will receive a login and password

Step 2: Go to www.adapt-r.eu/research-database. Click on 'submit your material'

Step 3: Login

Submit material | Logged in as: [Hanne Van Den Broeck](#) | [Logout](#) | [Go to research database](#) | [Logout](#)

Submit your material to the research database

Step 1: Title & description | Step 2: Media | Step 3: Metadata | Step 4: Submit

Practice Research Symposium

Choose

Project name (required)

Project description / abstract

Maximum 120 words / 600 characters

Submit material | Logged in as: [Hanne Van Den Broeck](#) | [Logout](#) | [Go to research database](#) | [Logout](#)

Submit your material to the research database

Step 1: Title & description | Step 2: Media | Step 3: Metadata | Step 4: Submit

Thumbnail

Upload a thumbnail image

Choose

The thumbnail image will be used on overview pages.

Poster

Upload poster

Choose

The poster must be 300 dpi, CMYK or RGB, landscape format, and may contain a combination of text and images. Size must be 300 x 500 mm. Printed can be PDF or PNG. Maximum file size: 10MB.

Images

Maximum width: 700 pixels. All images must have the same width and height. Click 'Start upload' after selecting images.

[Add text](#) | [Start upload](#) | [Cancel upload](#)

Step 4: Insert your title and abstract

Step 5: Upload your poster

Submit your material to the research database

Step 1: Title & description | Step 2: Media | Step 3: Metadata | Step 4: Submit

PhD phase (required)

Choose

Disciplines

☐ architecture ☐ interior design ☐ urbanism

☐ art ☐ landscape architecture

☐ interaction design ☐ photography

Other disciplines:

Include disciplines with controls. For example urbanism, digital architecture.

Media type (required)

☐ Audio ☐ image ☐ Text

Submit your material to the research database

Step 1: Title & description | Step 2: Media | Step 3: Metadata | Step 4: Submit

I'm an ADAPT-r researcher (required field)

☒ yes ☐ no

Researcher type

☐ Early Stage Researcher ☐ Experienced Researcher

Visibility

☒ Public (visible for everyone) ☐ Only visible when logged in (invite & admin)

Remarks for editors

Step 6: Fill in all requested information.

Step 7: Submit!

PRS Schedule Information

Venues:

Examination Exhibition (11th April 2014): MARKET HALL GHENT

PRS Weekend: LUCA, Hoogstraat 51, 9000 Ghent

Examination:

PhD: Tom Holbrook (11th April, 10-12 am) - Chair: Prof Martyn Hook

Opening Lecture:

6:00pm on Friday 11th April, at LUCA, Hoogstraat 51:

Keynote Speaker: Prof. Michael McGarry

Topic: Figure and Metaphor - Two placements in context

Research Methods:

ADAPT-r is committed to 2 days of 'Research Methods Training' (RMT) for ADAPT-r Fellows - RMIT offers 'Research Strategies'

RMT Friday 11th April:

Morning: ADAPT-r Fellows and RMIT 'Research Strategies' candidates are requested to audit the Tom Holbrook Examination

Afternoon: Workshop with Case Studies & Reflective Learning Module

RMT Monday 14th April:

ADAPT-r Fellows' RMT Workshop (Day 2) in conjunction with a Supervisor Training Module (ST)

RMIT PhD candidates outside ADAPT-r who plan/wish to complete 'Research Strategies' as part of their PhD RMIT enrolment are invited to attend the one-day RMT (Research Methods Training) Intensive Module on Friday 11th April. Additional preceding engagement with the Monday 14th April ADAPT-r RMT session is most welcome.

All other PRS delegates, panellists and PRS guests are equally welcome to attend/audit the entire Ghent April ADAPT-r PRS RMT, TT and ST Program of Training Sessions as part of the ADAPT-r outreach activity; sessions are open from Thursday 10th April (starting at LUCA at 16.30 pm @ Luca-Raadzaal) onwards.

Transition Training:

ADAPT-r is committed to 2 days of 'Transition Training' (TT):

Transition Training sessions are scheduled in parallel to "Research Methods Training" on Friday 11th April and Monday 14th April 2014 - an introductory session is offered on Thursday 10th April subject to demand.

Keynote Address

Practice Research Symposium
Ghent
April 2014

Keynote Address

Keynote Speaker
Michael McGarry

Professor of Architecture
Queen's University Belfast

Lecture begins
6:00pm
Friday 11th April 2014

Venue
LUCA

Figure and Metaphor

Two placements in context

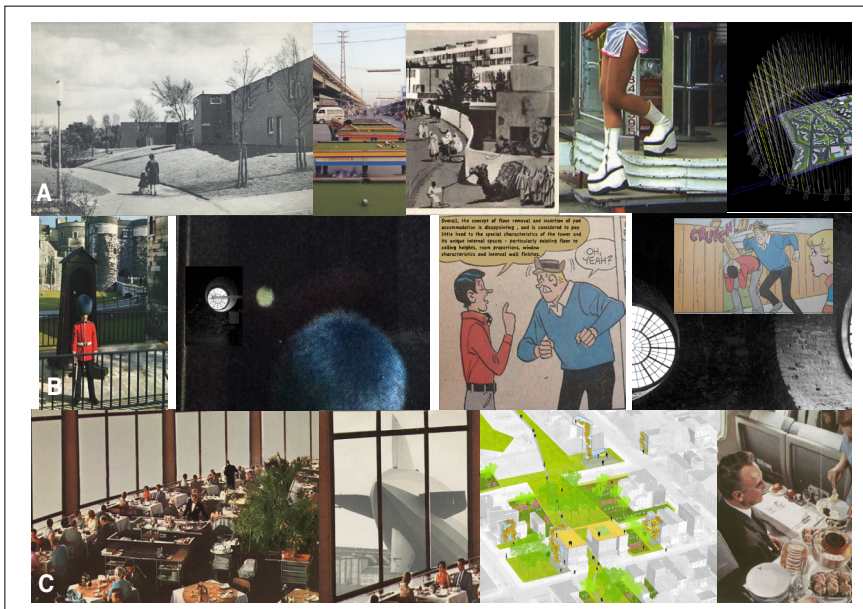


Candidate Abstracts

Boyarsky Murphy Architects / BMA

Nicholas Boyarsky, PhD (Architecture and Design) RMIT

I have been working with the medium of the postcard to reflect on the multi-layered aspects of my practice. This has allowed me to understand and represent the different networks and enchainments that I work within; to reflect on how we design; and the role of detail, representation and narrative within this creative flux. For the current session I will be presenting a small series of postcard animations. I will reflect on the processes that I have been working on, and elaborating on two key themes; Fitting and Layering, which will form the basis of my future work. I will also present current office projects in light of this ongoing research.



Concrete Abstractions

Dermot Boyd, PhD (Architecture and Design) RMIT

My interest lies in the relationship between our work and ideas of abstraction, the abstraction of real or concrete architectural form as a means of altering and heightening the perception and experience of space. A strong reciprocity has been made to practices in minimal art and the use, placement and manipulation of site-specific objects. Drawing upon Roland Barthes's seminal terminology, **CONCRETE ABSTRACTION**, I wish to examine the work of Boyd Cody Architects as a corpus of intelligent forms. Firstly, to see as it is, but also to see through it and beyond it in order to find underlying structures, a shared spatial ontology, intelligence and history. This new perspective, a seeing from within, I hope will in time form a real and strong foundation upon which to construct new ways of working in practice.



CONCRETE ABSTRACTIONS

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DERMOT BOYD
PhD by Project_Architecture

Finding Middle Ground: Integrating Architectural Practice into the North American Mass Housing Market

John Brown, PhD (Architecture and Design) RMIT

Up to 95% of the single family houses built, and being built, in North America have not been designed by an architect. The result is what the Sierra Club calls the 'Dark Side of the American Dream'; a vast, formless, un-designed place where almost everyone lives. This research program explores potential strategies for architects to meaningfully engage this middle ground. It starts from the assumption that the profession can improve the quality of the middle ground by translating its expertise into a format that is understandable to a mass culture audience and by developing new models of practice to deliver that expertise in a manner that works effectively within the vernacular construction industry. The research builds on twenty-years of unconventional practice that encompasses real estate, construction, architecture, interior design, retailing, writing, lecturing, video production, blogging, social media engagement and public education.



Examination of Recent Practice - OR - 10-Years Afloat

Denis Byrne, PhD (Architecture and Design) RMIT

The practice of architectural design is performed against an often oppressive background of economic, political, social and philosophical factors and takes place within a complex set of competing forces involving the gaining of commissions, the ambitions of the client, the legislative and regulatory environment and the types of work available.

PRS 2 will look at the effects of the factors outlined above on the recent work of the practice, the success (or otherwise) of the outcomes and seek to trace the creative pathways chosen.



**Examination of Recent Work
or 10 years afloat**

Denis Byrne PRS 2

The context- economic, political, social, philosophic; the forces- commission, client, praxis, work types; the outcomes.

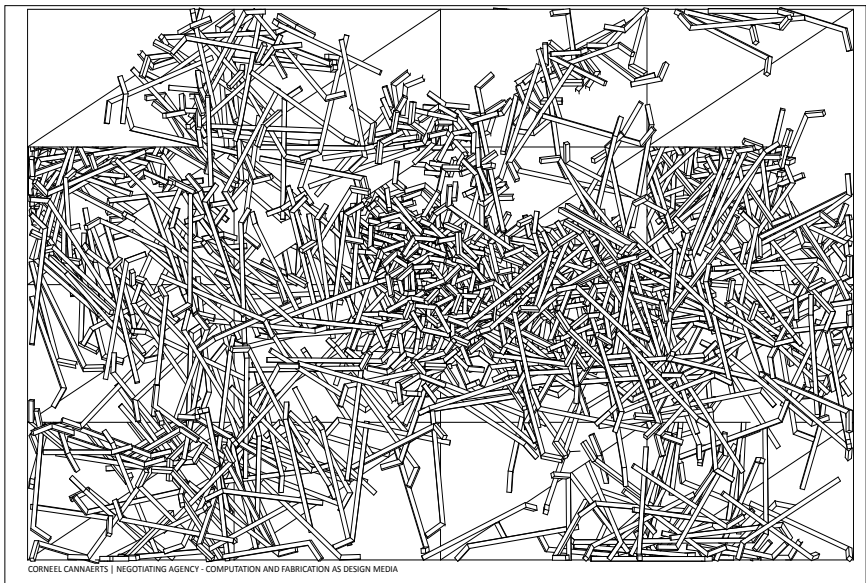
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Projective Modeling: Dead Angles and Productive Gaps in Computation and Fabrication

Corneel Cannaerts, PhD (Architecture and Design) RMIT

My research investigates the agency of computation and digital fabrication and its influence on the making and materiality in architecture and design. Recent developments in computation and digital fabrication have made these technologies increasingly accessible to architects and designers in practice and academia, taking it from a rare novelty to a ubiquitous part of design practice. This has opened up a field of design exploration and brought material-making and materiality to the centre of attention in computational design, affording designers control over production processes at unseen scales and resolutions. The research tests the extent to which these agencies can lead to new creative opportunities.



Motivation and Method

Alice Casey, PhD (Architecture and Design) RMIT

Our research will examine the work of our practice, TAKA Architects, both complete and ongoing. The ambition is that through the process of uncovering motivations we will become more aware of why we practice.

We think a practice should be embedded in its time, place and culture. Currently we are making a close examination of the role of architectural reference in our work - as it applies to a specific design process and how we use reference to signify or represent certain values. Through drawing, we are analysing the 'place' of the practice.



TAKA Architects - Alice Casey
Motivation and Method - PhD by Practice

The Archive and Invented Memory

Peter Cody, PhD (Architecture and Design) RMIT

I propose to use the material resource of the archive of unbuilt work to examine the emergence of an underlying methodology and patterns of inquiry in our work and reflect on the significance of this in the production and output of the studio.

Each house is the product of a synthesis between invented and recounted memory as much as it is a process of objective decision-making and more formal preoccupations. Drawn from an archive of experience, encounters with the city, art and literature, each house carries the shadow of these reflections and it is this that often imparts and defines the intrinsic differences between them. A reflection on how memory is an agent in each project.



THE ARCHIVE and INVENTED MEMORY

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PETER CODY BOYD CODY ARCHITECTS
PhD by Project-Architecture

Motivation and Method: TAKA Architects

Cian Deegan, PhD (Architecture and Design) RMIT

Our research will primarily be based around the work of our practice, TAKA Architects, both complete and ongoing. The ambition is that through the process of uncovering motivations we will become more aware of why we practice.

Early stage research will involve reflection and critical analysis of the architectural references of the practice. Analysis will take the form of a process of critical drawing, the aim of which is to develop a personal manner of drawing things (buildings or ideas) which reflects the motivations of the practice. It is intended that this way of drawing will change throughout the process of the research to reflect the developing self-awareness of the practice.



TAKA Architects

Motivation and Method - PhD by Practice

Process Drawing

Riet Eeckhout, PhD (Architecture and Design) RMIT

RIET EECKHOUT PRS APRIL 2014

I speak about what I know; I draw what I can't speak about just yet.



process drawing

*tracing what is visible
tracing what defines the visible*

*looking at the whole and the grain
the grain of the immediate
the grain of what is there
drawing it enables you to spend time with it
surrendering to the subject
surrendering to the figure
surrendering to the process of seeing
in an attempt to understand
uncritically.
uncritical surrender*

*it's a set up
a self inflicted lateral route enabling one to
submerge
momentarily*

*In this drawing process from one drawing to
another*

*there is a pivotal moment or a threshold occasion
when something that represents something
moves away from its standing as one thing
to become something else*

*the non-representational moment
the moment of becoming.*

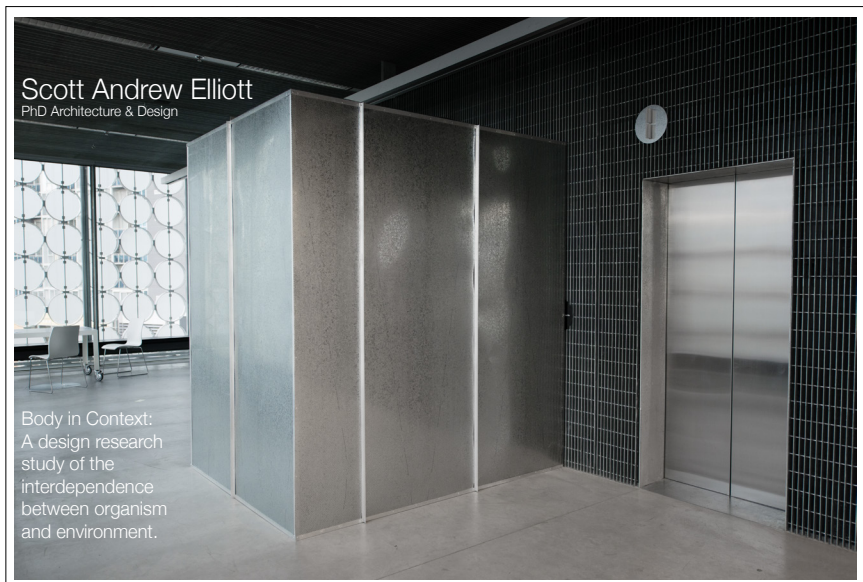
*resisting the representational while looking at the
figural
the figure disintegrates to serve the form finding of
the ground*

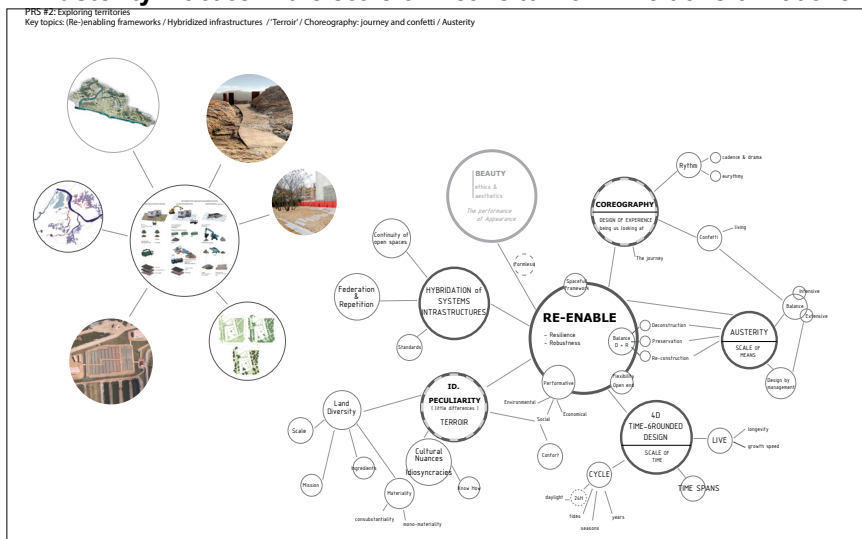
*what is left is the Ground
that speaks of the Figure's passing*

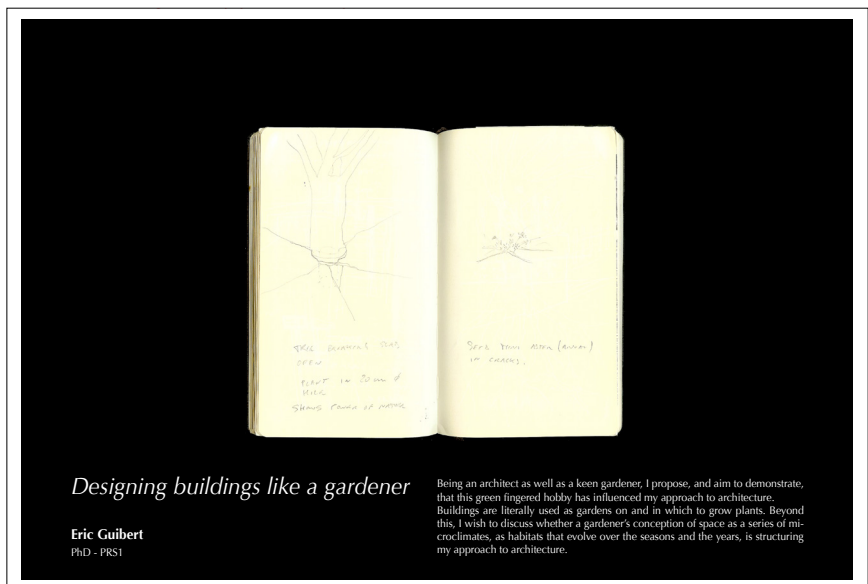
Body in Context: A Design Research Study of the Interdependence Between Organism and Environment

Scott Andrew Elliott, PhD (Architecture and Design) RMIT

This research project questions how different architectural designs affect an awareness of how we are constantly changing and adapting to architectural surroundings. Through the production of architectural interventions and installations, I have developed an approach to design that investigates how a body is directly affected by its surroundings. My work focuses on challenging assumptions about how we relate to conventional types of architectural spaces, and explores how an intervention into and alteration of such spaces can instigate a re-thinking of how they affect habitual behaviours and interactions with architectural surroundings. This investigation aims to deepen the understanding of the embeddedness of an organism in its environment and of the mechanisms through which this interdependent relationship operates.





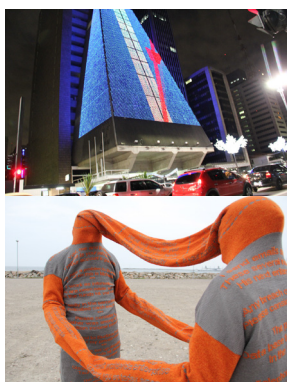
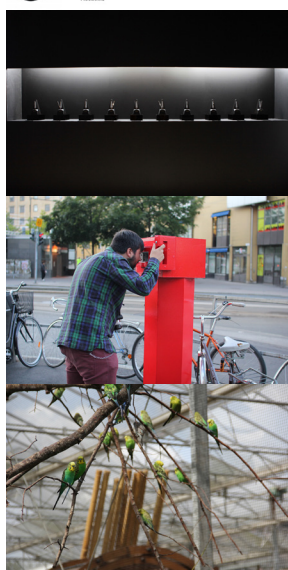


Art and Technology

Varavara Guljajeva, PhD (Art and Design) Estonian Academy of Arts

My background is in information technology, digital media and art. Hence, my practice and research are greatly influenced by this combination.

I am concerned about new forms of art, innovation, and application of digital fabrication methods in art and design. I apply and challenge technology and traditional production methods in order to explore novel concepts. I am particularly interested in looking at hidden forms of participation and authorship in art, with an aim to understand the play between author and audience (or something else, like generative algorithms) when framing the artwork itself. In addition to that, open-source culture is part of my work. The main aim is to investigate how to integrate textile production into the novel field of digital fabrication.



Varavara Guljajeva
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Themes and Variations

Alan Higgs, PhD (Architecture and Design) RMIT

I have been an architect with my own practice in London for 17-years. We have produced many buildings and interventions, mostly involving private housing in England and Australia. I am interested in finding out why I design as I do, especially the influence of my life's observations and fascinations. I imagine understanding these better will lead to my using them more effectively to make more powerful work.

Other interests include how design authorship is shared in a maturing firm, seeing if there is relevance to my working in a place where I have little background architectural connections and ultimately to connecting with any inner artist that I may be.

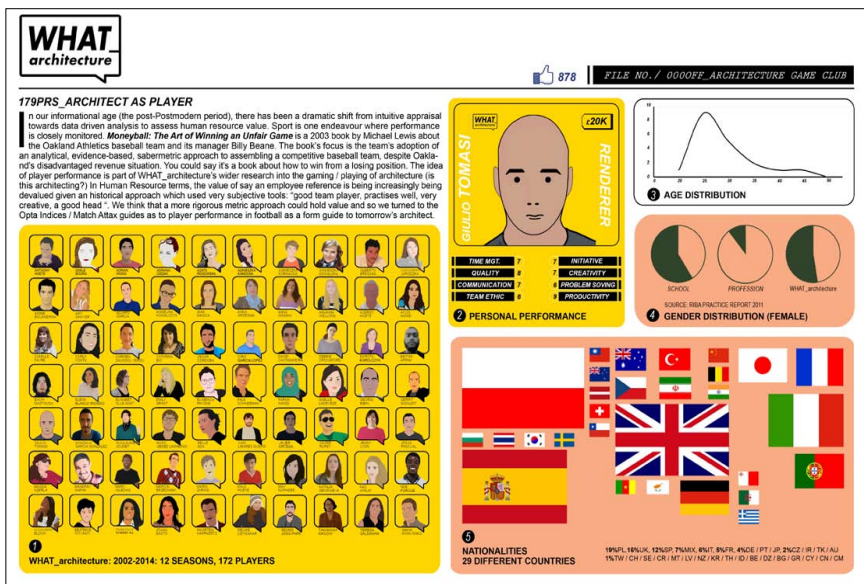
Alan Higgs - Themes and Variations



A Form Guide to Tomorrow's Architect

Anthony Hoete, PhD (Architecture and Design) RMIT

Sport is one endeavour where data analysis can be used to empirically assess human resource value. In *Moneyball: The Art of Winning an Unfair Game*, author Michael Lewis focuses on Oakland Athletic's adoption of an analytical, evidence-based, sabermetric approach to assembling a competitive team, despite Oakland's disadvantaged revenue situation. You could say it's about 'how to win from a losing position'. This idea underpins WHAT_architecture's research into 'architect as player' performance. In human resource terms, the value of an employee reference is being increasingly devalued given a historical approach which relies upon subjective appraisal. We think that a metric approach could hold value. We turned to the Opta Indices / Match Attax guides on football player performance to create a form guide to tomorrow's architect.



The Gentle Hand + the Greedy Eye: Significant Settings for Multi-Sensorial Practices in Architecture

Rachel Hurst, PhD (Architecture and Design) RMIT

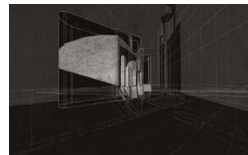
Normally we set the table: covering its surface with objects and things, ignoring it as a presence while the genuine business of life passes across its surface. In this sixth review of candidature, a table is dissected, extended, and pulled apart, to expose and explain a diverse creative practice. A central piece of a curated exhibition, this table is simultaneously spatial device, summary of the PhD and cabinet of curiosities. Loaded with hybrid art-architectural artefacts, drawings and journals, in compartments accessible and secret, the installation operates conceptually to consider larger architectural contexts and spatial behaviours. Deliberate tactile cues and clues in its design convey ideas, processes, and the profundity that can be found in everyday elements, collections and spatial patterns.



On Longing

Ephraim Joris, PhD (Architecture and Design) RMIT

Our recent work references ideas on mortality, not so much to commemorate the death but to instill a specific experiential, sensory quality. A quality we have all experienced when we pass a grave and are confronted with death as we become conscious of the presence of human remains. In this moment we experience a halt in our everyday life and seem to be carried to another place, a place usually submerged within the self. In this moment, time collapses to a dense mesh through which we experience a lingering consciousness stretching into an immensity of time-space; a vastness approaching a state of nullity. It is such description of monumentality, as incalculable enormity, I have been looking for, to complement the annotation of the material with a phenomenological monumentality in such a way that a certain place or object allows us to feel or perceive something beyond itself



on longing

As a conduit into modes of reading the city as part of a cumulative memory, I want to look more closely towards the representational tools by which we design, analyse and describe urban space, both in practice and education. More in particular how classical representational tools (i.e. plan, section, elevation), in line with architectural professional codes, combined with modes of phenomenological reading through autographic media aim to (re) install its users 'remembrance'.

With my research, I seek to unpack the need to juxtapose material ideas and concepts against layers of historical and social information particular a site. Through the commentary of a selection of drawings (both through practice and teaching) this is explained as a process of inclusion, aiming to incorporate a multitude of contextual information, seen and unseen, particular to the site, across different timeframes. Important here is that spatial compositions, embracing memorial and monumental values, do hold qualities of 'strangeness' and stand explicitly different against their material setting.

by Ephraim Joris, Partner of Architecture Project & Senior Lecturer at Brighton University, School of Art, Design and Media

Biculturalism in Architectural Practice - New Directions in Contemporary Russian Architecture and the Development of the Russian Private House

Tanya Kalinina, PhD (Architecture and Design) RMIT

The research seeks to understand the complexities of 20-years of architectural practice, working mainly between two cultures (Britain and Russia), on a diverse range of work, from private houses and pavilions to urban planning and strategic projects. The research poses direct questions about how two opposing cultures and locations can be forged together through architecture: how the bi-cultural practice and design process work: how relationships within the practice, with clients, consultants and mentors have developed: and how skills are accumulated to suit different locations. The research focuses in particular on new directions in contemporary Russian architecture and the development of the Russian Private House.

Tanya Kalinina

PhD Architecture and Design

BICULTURALISM IN ARCHITECTURAL PRACTICE

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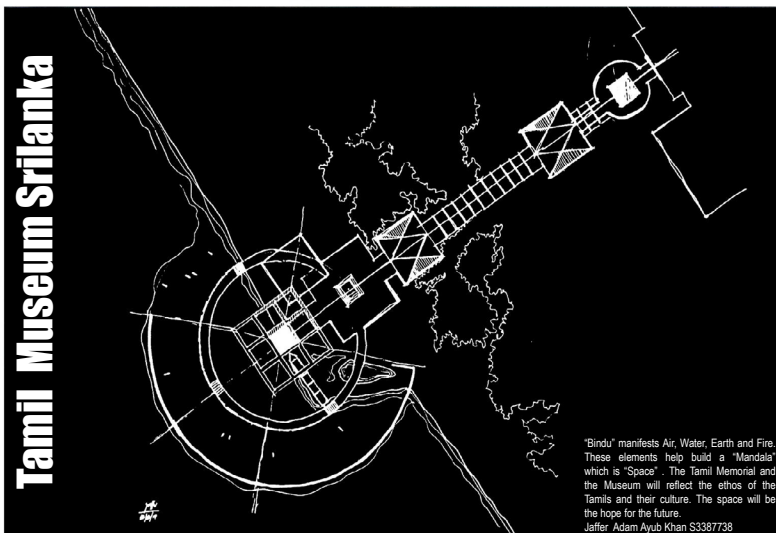


Coherence of Tradition in Practice

Jaffer Adam Ayub Khan, PhD (Architecture and Design) RMIT

Experimenting on “Yantric space” has been a topic of research for the practice since its inception in 1985. Yantras are basic instruments of meditation describing the “Evolution of life and involution of life”. The Sri-Yantra-describes the equilibrium of life with the starting point as “Bindu”.

The Tamil Memorial at Mullaithivu Srilanka will reflect the philosophy of Bindu and will thread the practice work since 1985. The project is a speculative project and the selected site is the zone where the Tamil put up their last resistance in 2009, before falling to the Sri Lankan aggression. The memorial will also bench mark clearly the whole idea of “Evolution of life and Involution of Life” expressing the idea that life rejuvenates itself by renewing these energies which is so true in architecture.

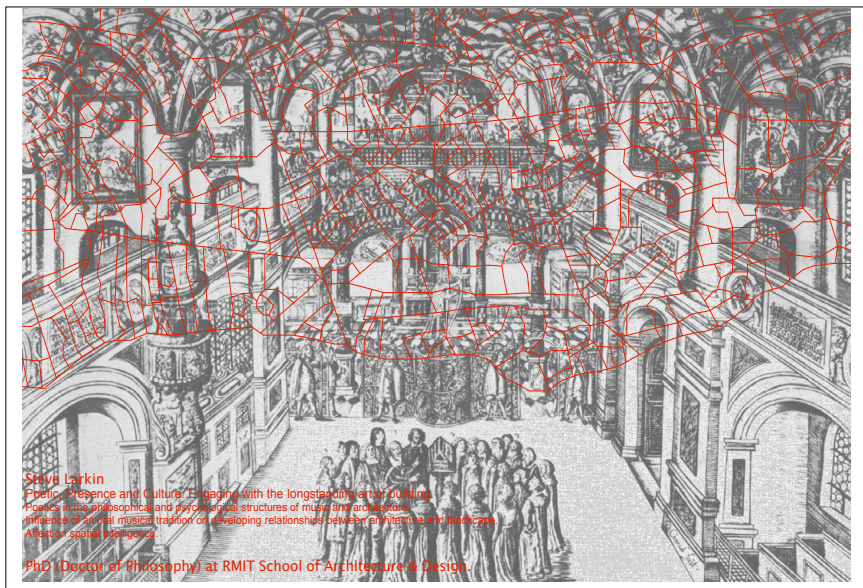


Poetic, Presence and Culture: Engaging With the Longstanding Art of Building

Steve Larkin, PhD (Architecture and Design) RMIT

A number of initial research directions have been established through a focus on poetics, cultural landscape and presence in space. Research in progress will examine the affect that an understanding of the deep structures of a lyrical musical tradition has on the development and practice of architecture. There is also ongoing research on the affect that an oral (conversational) musical tradition has on the making of architecture in a historic cultural landscape. And finally does the practice of music in an oral tradition affect spatial intelligence.

A review of projects and literature has been undertaken that will help to place the work within a community of practice. Existing work and ongoing work are placed in relation to the work of peers and mentors in both practices and points of enchainment identified.



Normalised Statements

Ralf Lööke, PhD (Architecture and Design) Estonian Academy of Arts

We find Performed Reality to be a key aspect in Salto Architects' designs. This added or/and twisted reality becomes an Adhesive for establishing connections between architecture and different fields and themes. It interacts with the pristine purpose of the design work (programmatic and functional ambitions, for example) which can be seen as the predicted Primary Value. The Adhesive is a kind of consciously created Secondary Value with an ability to modify the design process and the design. We are interested in the conflict, the co-existence and the cooperation of architectural primary and secondary value and the spatial outcome of these combinations.

If we are able to disentangle various aspects (spatial, political, ecological) surrounding each and every design, the more there is a chance that other fields later consider architecture as a part of their identity

Ralf Lööke / Salto Architects / Tallinn /
Estonia / PhD (Architecture and Design)

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Biculturalism in Architectural Practice: Strategies for Urban Development and the Instigation of Change in Social and Professional Environments

James McAdam, PhD (Architecture and Design) RMIT

The research seeks to understand the complexities of 20-years of architectural practice, working mainly between two cultures (Britain and Russia), on a diverse range of work, from private houses and pavilions to urban planning and strategic projects. The research poses direct questions about how two opposing cultures and locations can be forged together through architecture: how the bi-cultural practice and design process work: how relationships within the practice, with clients, consultants and mentors have developed: and how skills are accumulated to suit different locations. This reflective process has raised a number of questions about how intellectual satisfaction is realized in the bicultural practice, and how the practice might change direction in future.

James McAdam

PhD Architecture and Design

BICULTURALISM IN ARCHITECTURAL PRACTICE

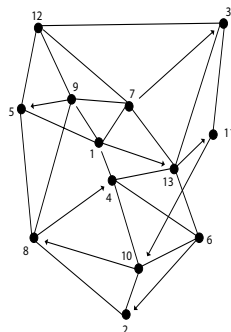
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Playful Tactics: *Bricoleur Boxe* and Curiosities

Sebastien Penformis, PhD (Architecture and Design) RMIT

The research process explores both implicitly and explicitly the notion of play as a tactical approach, in past and ongoing projects. Research could be evaluated as a possible case study, able to interrogate the various natures of the creative process (poiesis), as form of tacit knowledge. Various explorations have been tested during the previous presentations and current practice, including collective and creative methods, playful techniques (collages, models, drawings) and public collective design workshops. Ongoing research aims to re-examine the concept of a cabinet of curiosities through a collection of tools and technics which belongs to a special design character : the *bricoleur*. *Bricoleur boxe* and curiosities proposes to unpack, juxtapose and relink techniques and contexts in order to make visible a specific and personal mesh about various modus operandi, in action within the evolutive context of Taktyk (Landscape + urbanism).



PLAYFUL TACTICS *bricoleur boxe and curiosities*

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- playful techniques (collages, models, drawings)
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Bricoleur boxe and *curiosities* proposes to unpack, juxtapose and relink techniques and contexts in order to make visible a specific and personal mesh about various modus operandi, in action within the evolutive context of Taktyk (Landscape + urbanism).

www.taktyk.net

PRS 7 Completion review Milestones
RMIT Melbourne

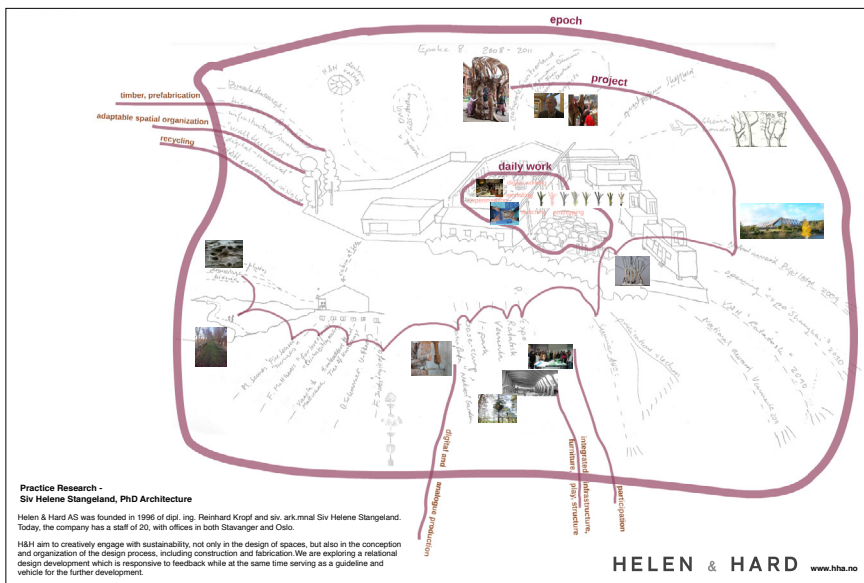
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Helen & Hard

Siv Helene Stangeland, PhD (Architecture) Aarhus

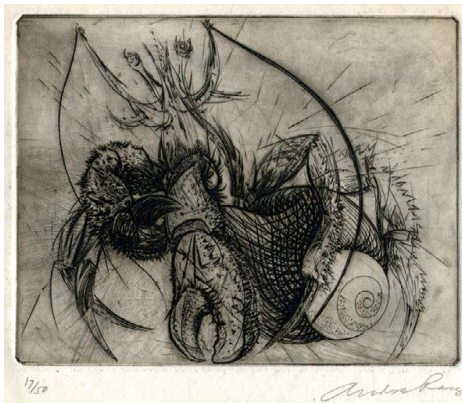
H&H is exploring a relational design development, by which we mean the mutual influence of concept, process, context, spatial organization, material and human resources. We are interested in how specific constellations of these themes are more responsive to feedback during the design process while at the same time serving as a guideline and vehicle (trigger) for further development. Further research should give a more precise definition of relational development features and a mapping of how they work in our design processes. For this PRS, I will present a mapping of different responsive and triggering constellation in H&H's work / work environment. I have looked into larger constellations relating to different epochs in H&H development; into one specific project; and into everyday working constellations.



Beachcombing: Sideways Steps Towards the Research Goal

Sally Stewart, PhD (Architecture and Design) RMIT

Progress towards a research goal is not often direct. A more common approach is sideways, characterised by a series of struts, shuffles, darts and pauses. The researcher sets off, hesitates, detect tremors, scents and other signs to pursue, all the time trying to assimilate their findings and assert a clear territory of their own. Having reflected on my practice, recent work has taken this sideways approach. This involves further interrogation of the communities of practice currently at work, which over time have informed the basis of my practice: consideration of the vehicles for testing that approach to practice – projects, briefs, events: and identifying the points of opportunity and agency in the past, present and future. Crab-like, a period of beachcombing occurs, noting the tracks of others, the drift wood and other delights along the sand, and the tide coming in or out, undeterred.



Andre Rac: "Hermit Crab – from 'Reign of Claws' portfolio" 1945

Sally Stewart

Beachcombing: sideways movements towards the research goal: Venturous practice in the academy and in the wider field

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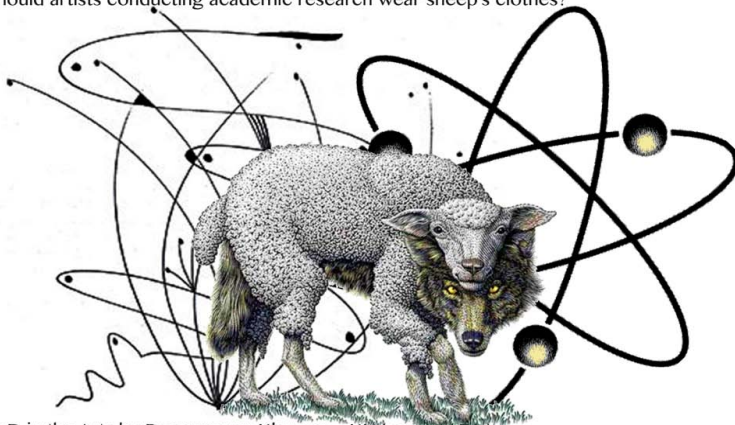
Towards Togetherness: Should Wolves Wear Sheep's Clothing?

Rosanne van Klaveren, PhD Estonian Academy of Arts

For one chapter of my PhD thesis 'Towards Togetherness: Artistic Participatory Practices to Overcome the Us-and-them Dichotomy', I am researching how artists should position themselves among scientists while conducting artistic research. Although we can find many similarities between art and science, the strict rules and inflexible frameworks of academic tradition can oppose artists. For example, artistic knowledge is not limited to mental and intellectual activities, while academic writing structures lack flexibility for creative expressions. As a doctoral student in media art, I question to what extent I should adjust to the prevailing academic traditions. Should I hide my true nature and pretend to be something else? Should a wolf wear sheep's clothing?

TOWARDS TOGETHERNESS

Should artists conducting academic research wear sheep's clothes?



PhD in the Arts by Rosanne van Klaveren - KU Leuven / EAA

From Everyday Object to Sculpture: Connecting Form and Space

Dimitri Vangrunderbeek, PhD (Architecture and Design) RMIT

Over the last few years I've developed a drawing method based on tracings of second-hand furniture elements like mirrors, glass plates and marble. This drawing method consists of the interaction of a series of (drawing) acts through which I imagine sculpture and spatiality. The layeredness of the drawings establishes connections between the acts, the forms and the techniques. The research investigates the nature of these different interactions and connections, and how I could connect the drawing method to space. I collaborated with a colleague artist in the making a series of sculptures based on my drawings, and I set up a project where the space of my studio and its content were critical in trying to connect the drawing method to space.

The research focuses on the way in which the interaction with matter and material is crucial in adding a new value to the everyday object, giving insight on layeredness, composition and precision.

From Everyday Object to Sculpture **Connecting Form and Connecting Space**

Dimitri Vangrunderbeek



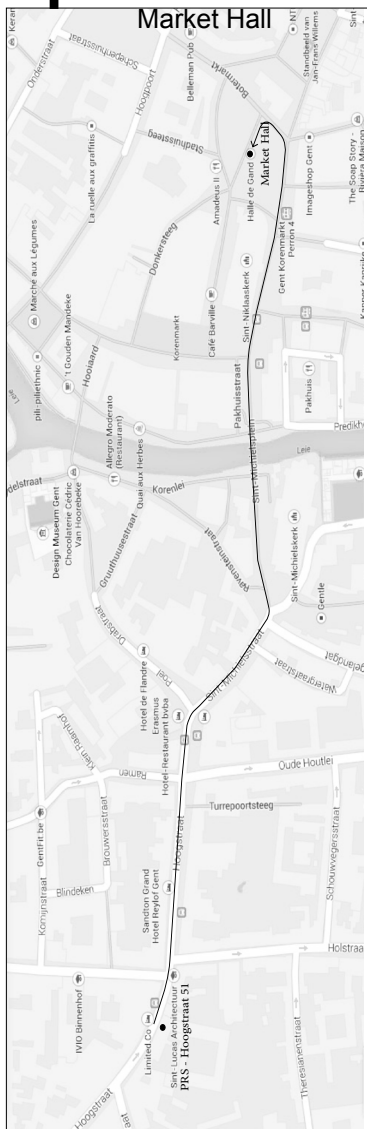
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All Problems Can Never be Solved

Josef Wouters PhD

As a first leap into the ADAPT-r adventurous architecture program, I figured it could make sense to look sideways and talk about some work I did in the past. I will try to focus on one specific project in a social housing complex in Brussels, where, together with a group of locals and invited collaborators, one of the apartments was transformed into an architecture office. I will try to give an eye level perspective on the project.





Future PRS Dates in Europe

2014

28-30 November 2014 (Barcelona)

2015

17-19 April 2015 (Ghent)

27-29 Nov (Barcelona)

2016

2016: 22-24 April 2016 (Ghent)

25-27 Nov (Barcelona)

