



PRS

PRACTICE RESEARCH SYMPOSIUM

Barcelona 26.-29.11.2015

Candidate Abstracts

Keynote Speaker
Anton JAMES

Guests
Gabriella TROVATO
Marina CERVERA
Kester RATTENBURY
Gabriela SEIFERT
Boris JENSEN
Rene van der VELDE

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 merging 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 Asia and Europe (including ADAPT-r as an EU Marie Curie Program funded research training scheme) form part of RMIT's universally acknowledged research program.

Prof Marcelo Stamm
RMIT PRS-EU Director

PhD Completions by

Petra Pferdmenges 26.11.2015 @ 16.00pm

Founding Alive Architecture

From drawing to initiating Lived Space



In my PhD I reveal how I founded Alive Architecture. I address the question of how observing and drawing people appropriating the public realm informed my practice. I reveal how it was triggered through drawing Lived Space, how it evolved through observing and re-producing Lived Space and how it was furthered through co-producing Lived Space together with other people. In the final project Alive Architecture became a practice that is initiating Lived Space through curating other people to produce the public realm that allowed expanding an ephemeral event to a durational project.

PhD Completions by

Sebastien Penfornis 27.11.2015 @ 09:30am

Playful tactics, my practice as Hortus Ludi



Playful Tactics introduces a dialogue between Claude Lévi-Strauss's definition of bricolage (1962) and my own practice. A large part of this research proposes to make visible both this dialogue and the new opportunities arising from it.

In line with this theoretical framework, my research stands alone by interrogating the metaphor of the bricoleur in the practice of landscape architecture. Bricolage and collages are playful operative modes, tactics I have observed and tested in various contexts. This approach opened up my practice to new modes of involvement, seeing it as a Hortus Ludi, a garden-as-laboratory and a playful place.

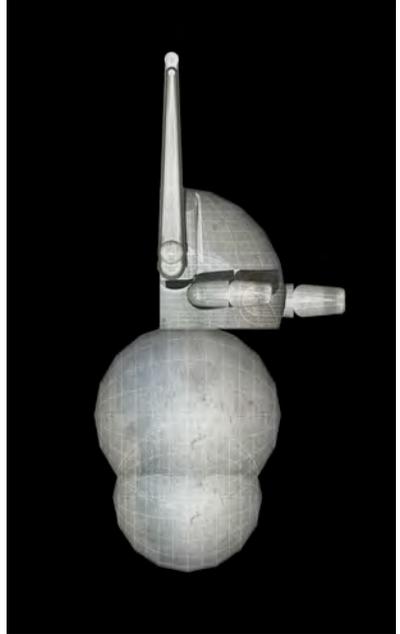
PhD Completions by

Ephraim Joris 27.11.2015 @ 13:00pm

On longing:

rendering architecture through a consciousness
accommodated by a collapse of time in space

ON LONGING: an interest in evaluating the idea of an architectural phenomenology recasting history as the experiential content of speculative architecture. This research is being structured by architectures unique mode of intellectuality where the intellectual act cannot be separated from aesthetic experience. This research nurtured the development of a drawing process, which I describe as a 'Practice by Replay'; very much a protocol for producing architecture through the recollection of history to explore the possibilities of the continuation of historical experiential spatial qualities in new architectonic constructions. This drawing practice has brought forward a tool through which I could evaluate old work and produce new work. It is at this point a particular dynamic quality of my practice emerged. Through drawing I find myself engaging with various levels of perception (personal viewing), avoiding post facto representations in favor of using drawing as a primary investigative resource. At the same time I actively use historical archetypical elements in my work to explore aspects of duration freed from historical classification and taxonomy. As such my current practice holds a paradoxical emphasis on the congruence between intuition and tradition. It is this emphasis that drives my current practice (and research) in order to produce architecture through a heightened awareness accommodated by a collapse of time in space.



PhD Completions by

Anthony Hoete 27.11.2015 @ 16:30pm

Game of Architecture



This PhD is an interrogation of the work of WHAT_architecture over the past 13 years. It attempts to assemble a dialogue around the manner that architecture might embrace a different set of strategies in order to deliver buildings in an environment where the role of the architect is ever increasingly marginalised. The research began with a proposition that Architecture is played by a set of rules that the architect is not in control of.

The architecture of this PhD reveals that, with the appropriate strategy, the Game could be changed. Information has saturated contemporary existence such that the practice of architecture today is a contested field of rules, regulations and guidelines. In order to make some sense of this predicament, information is being curated, manipulated and played with. Diagrams, datascares and infographics have emerged as the dominant projection systems of architectural representation. In playing with information, how exactly is architecture demonstrating gamefulness? Beyond representation, what other forms of play are evident within practice? If the death of architect has in fact occurred, where does this leave the profession? Should architecture demonstrate greater innovation by becoming a role-playing-game? How can a team game like football that is so seemingly oppositional in nature to architecture hold interesting possibilities: in strategy, in tactics, in performance metrics, as entertainment?

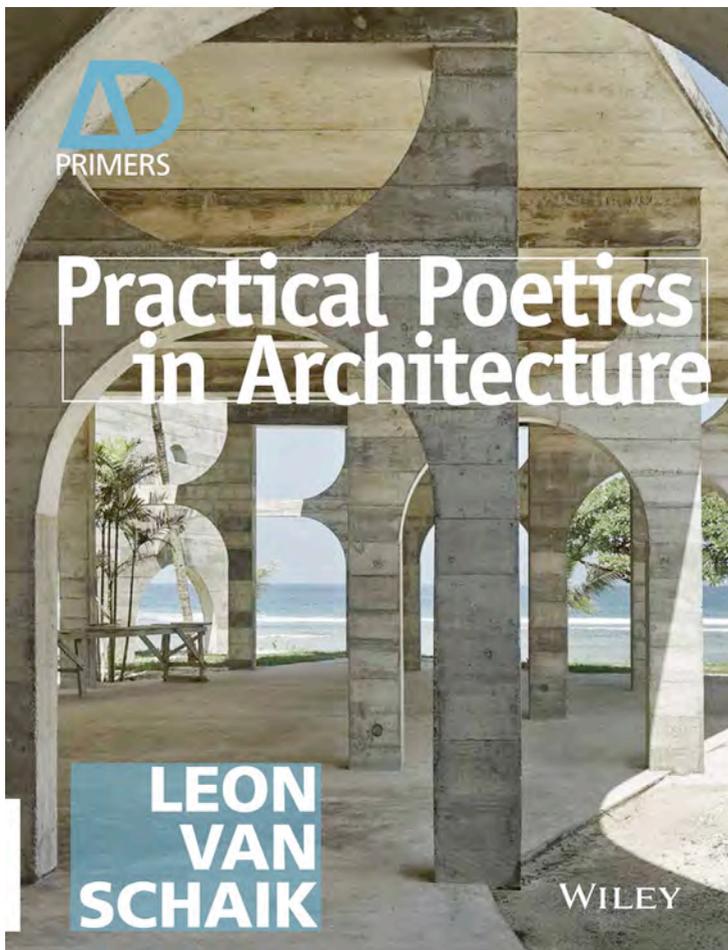
BOOK PRESENTATION

Practical Poetics in Architecture

by Leon van Schaik

Wiley

<http://eu.wiley.com/WileyCDA/WileyTitle/productCd-1118828895.html>



27.11.2015 @ 19:15pm

Fundació Palo Alto, C/ Pellaires 30-38, 08019 Barcelona

BOOK PRESENTATION

Studio Futures: Changing Trajectories in Architectural Education

by Donald Bates, Vivian Mitsogianni, Diego Ramírez-Lovering (eds)

uro media

Email info@uromedia.com.au or see www.uromedia.com.au for more information



27.11.2015 @ 19:15pm

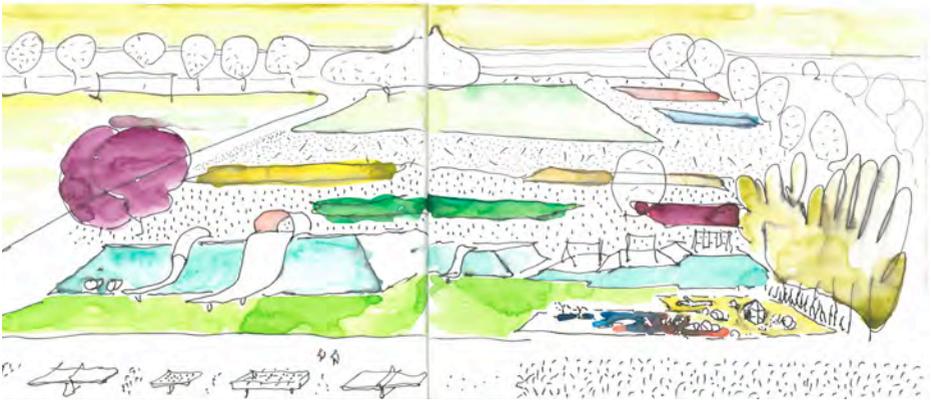
Fundació Palo Alto, C/ Pellaires 30-38, 08019 Barcelona

OPENING LECTURE by Prof ANTON JAMES

Twenty plus years and 72 sketchbooks

Growing quietly in the studio, alongside the built results of twenty odd years of landscape architectural practice, is a stack of sketch books and the habit of drawing. It took the length of a PhD to bring these out of the background and place them in the center of what I do. Two years since completing the PhD entitled Exploring a Looping Path, the stack is growing faster and the habit becoming more determined.

Drawing sorts through ideas, demands, clichés and uncertainties in a non linear way. It accommodates the rapid branching out of possibilities. A drawing can simultaneously hold divergent and multiple ideas, it allows comparison and contamination. It offers me a way to project myself into a spatial experience. Despite their distortions and perspectival inaccuracies my drawings have become a personal short hand for a spatial experience, where the distortions serve to place emphasis. The drawings loop around solutions, constraints, imagined mentors, and received ideas, repeatedly, shifting retreating, revisiting and redrawing. This looping is a search for the appropriate way to scale, voice and site the project within the context of a site, its perceived site and character.



Anton trained as a landscape architect in Sydney before travelling to work in Europe and the USA. He returned to Australia to undertake a visual arts degree before founding Anton James Design. In 2008 he and partners Ingrid Mather and James Delaney formed James Mather Delaney design (JMD design). Over a period of 20 years his work has won numerous awards and competitions, both in Australia and overseas.

In 2013 he completed his PhD in the invitational stream at RMIT. In 2014 he was appointed Professor of Landscape Architecture and leader of the newly formed Landscape d_Lab at RMIT.

His work continues to explore design innovation with a particular focus on formulating site specific responses to large scale public open space and infrastructure.

27.11.2015 @ 19:30pm

Fundació Palo Alto, C/ Pellaires 30-38, 08019 Barcelona

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“Fly the bullet” (Quote by Chuck Yeager)

Pascal and Rana Haddad

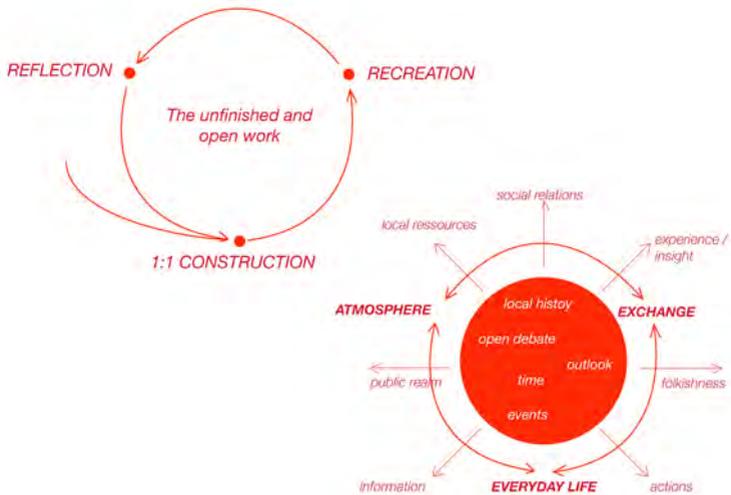
Choosing to look at Beirut as it stands today: a city riddled with danger, yet ripe with potential. Learning to embrace whatsoever experience that comes to us. Beirut became our ready-made, be it a street, pavement, theater, etc. Drifting between architecture, design, performances and tales, professional practice and academics. This process led us to discover new potentials in existing conditions. As Paul Arden once said: “The unsafe decision causes you to think and respond in a way you hadn't thought of.” We absorbed all we experienced, whether during the war years or in its aftermath, reacting on the polarized socio/political and economical factors that engulfed the state since then: activists in the city.

Institution: RMIT Europe

Contributing authors: Pascal Hachem

Phase: PRS 1

Disciplines: architecture, art installation, arts, educational architecture, and public space



Beyond architectural programming and representation

Gitte Juul

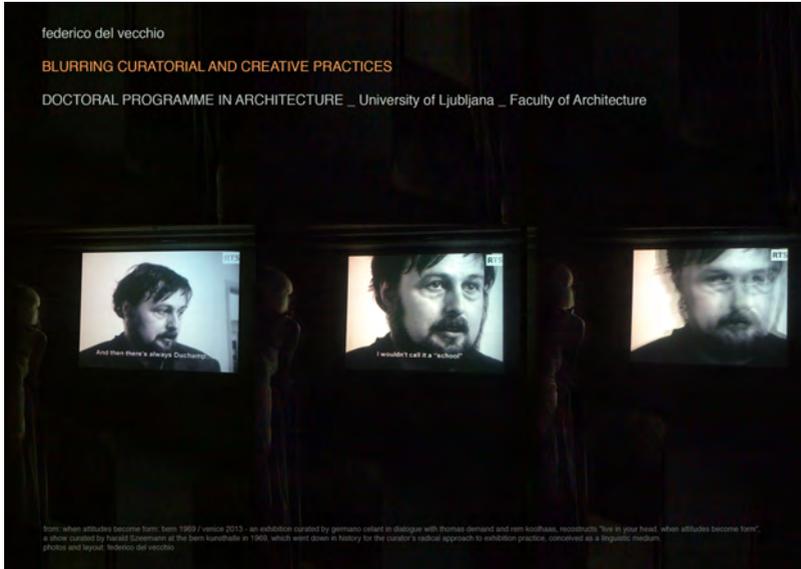
Interventions in public space can make intangible boundaries, limitations and paradoxes visible in different situations and disturb their hierarchies. Intangible boundaries seem to be located not only in physical arrangement, but also in peoples thinking, which support the hierarchies of society. When the boundaries are blurred it is not longer clear what the limits are and what is accepted. Then people need to have a dialogue.

The interventions can indicate a path forward more than it can provide a proven recipe for a future society. This path walks through a collective learning process, aiming at empowering citizens and creating an awareness of our common responsibility for the development of society.

Institution: University of Ljubljana

Phase: PRS 3

Disciplines: architecture, arts, public space, and urbanism



Blurring Curatorial and Creative Practices

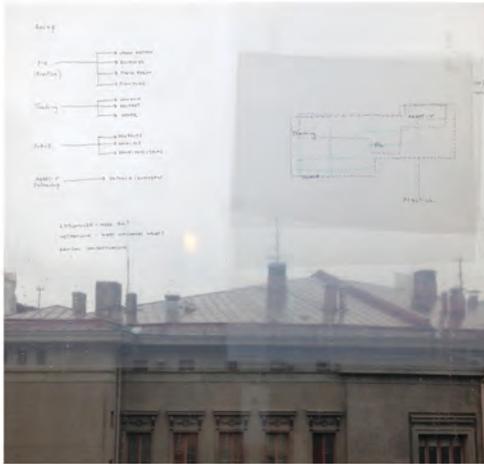
Federico Del Vecchio

Traditionally the artist was considered an autonomous author and the roles between: curator – artist – space were clearly distinct. The curator was the mediator between public and author, qualifying a “place” for the work within a space that holds ‘power’ to qualify that ‘object’ as an art work. An almost magical process of transformation.

This research investigates those practices, focusing on methodologies that go beyond representation, rather to mechanisms in which the role becomes blurred. The potential of blurring boundaries is of interest, which can reveal an invisible and unnoticed aspect of traditional roles in art practice.

The notion of ‘authorship’ is a fundamental to this process and one that will be explored through the relational complexities of artist-curator.

Institution: University of Ljubljana
Phase: PRS 1
Disciplines: architecture



Common Ground

'contextual reading is not just data gathering, a linear process leading automatically to proposals, but a creative building up of a picture that gets developed in various simultaneous ways'

David Brett, A book around the Irish Sea.

PRS 2
Michael Corr
ADAPT-r Fellow Estonia Academy of Arts

Common Ground

Michael Corr

'Contextual reading is not just data gathering, a linear process leading automatically to proposals, but a creative building up of a picture that gets developed in various simultaneous ways' David Brett, A book around the Irish Sea.

In his book around the Irish Sea, the architect and explorer David Brett, sets out to find 'the underlying consistencies that bind communities together' and identify 'the rhythms that moderate their development over time'. Thinking about 'communities of practice', I have set about that task in a similar way, first analysing the context and then trying to uncover common ground between things.

Institution: Estonian Academy of Arts
Phase: PRS 2
Disciplines: architecture



Alexey Ginzburg
Cultural layers and space in the historic city
PhD Architecture and Design

Cultural layers and space in the historic city

Alexey Ginzburg

The research attempts to extract and analyze main principles of modern architecture interaction with historical city. Questions posed by the study concern the relationship between layers of different epoch's culture coexisting on one territory, their impact on modern architecture objects.

Different projects of the bureau are being studied to test various approaches. These examples are based on: the new construction, reconstruction and restoration.

The houses and the intermediate space form the dualistic pair of the urban components. That is why certain part of the research is focused on the role of this space. Regarding evolution of it through the history helps us to understand arrangement and regularity of the city.

Institution: RMIT Europe

Phase: PRS 1

Disciplines: architecture



Designing like a gardener

Eric Guibert - Adapt-fellou at KU Leuven - PRSA - Barcelona - November 2015

Designing like a gardener

Eric Guibert

Since the last PRS, various methodologies have been used intuitively and serendipitously to clarify our attraction towards processes of growth.

Watercolour drawings and public speaking have been used as medium to classify our repertoire and locate our preferred area of practice. It lies between improvisation with the inhabitants and composition in a balance that supports and reveals the processes of diverse ecosystems and range of behaviours.

Through hand drawn sections and growing models, our preferred symbiotic relationship between 'nature' and 'culture' has been investigated. Meanwhile, photography records the growth of past and present projects.

This presentation will attempt to digest this eclectic mix and present three self-generated projects it has engendered.

Institution: KULeuven / LUCA

Phase: PRS 4

Disciplines: architecture and landscape architecture

Finding Middle Ground

Integrating Architectural Practice into the North American Mass Housing Market

John Brown (Architecture + Design)



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

John Brown

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 builds on a twenty year career in unconventional forms of practice that encompasses real estate, construction, architecture, interior design, retailing, writing, lecturing, video production, blogging, social media engagement, and public education. The project explores a new model of practice for the author's Western Canadian residential design/build practice.

Institution: RMIT Europe
Disciplines: architecture



Improvisation on Law and Space

Toomas Paaver

I have worked during my practice as a city architect, as a state government official, as a neighbourhood association activist, as an architect, urban planner and a teacher. All these activities aim at creating diversified and human-friendly public space.

The main general problem of spatial development in Estonia is the low willpower of public sector to create better public space following public interests. I believe that the regulatory system can be more successful when the architect's work in public sector is built up as an improvisation in which the space and the law complement each other in creative ways. My thesis hopes to lay basis for the education of public sector architects, offering essential knowledge and self-confidence for improvising

Institution: Estonian Academy of Arts
Disciplines: public space



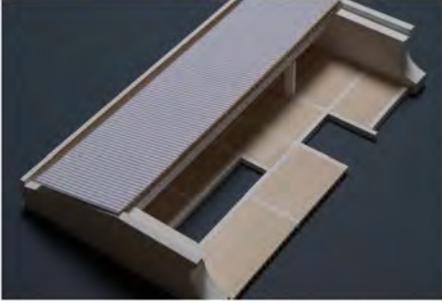
Inside out

Irene Prieler

inner landscapes of curiosity
a survey

representation of the process of reflection through a sequence of projects in a period of time
characteristics – influences – triggers

Institution: Aarhus School of Architecture
Contributing authors: michael wildmannwerkimpulsgrundstein
Phase: PRS 1
Disciplines: architecture, arts, interior design, public space, and urbanism



INTERIORITIES IN MATERIAL CULTURE

Steve Larkin - PhD at RMIT School of Architecture & Design

Interiorities in Material Culture

Steve Larkin

In earlier research we see how improvisational methods allows 'objects' to develop, at various scales, across the project. These contribute to the evolving 'spatial' ambitions of the project in a landscape and cultural context. Both these strands of thought develop in tandem, and without bias, until synthesis is reached to form compositional tapestries within the project's evolving logic.

I now examine this ambition for synthesis in two studies within the relevant creative fields. These studies are a gutter detail for a house in Co. Carlow, Ireland and development of a short piece of recorded music. In this way I hope to test conclusions made in earlier research and make new observations about synthesis within the creative fields themselves.

Institution: RMIT Europe
Disciplines: architecture



Learning From Lost Vagaries: a contemporary book design and publishing practice on the fringe

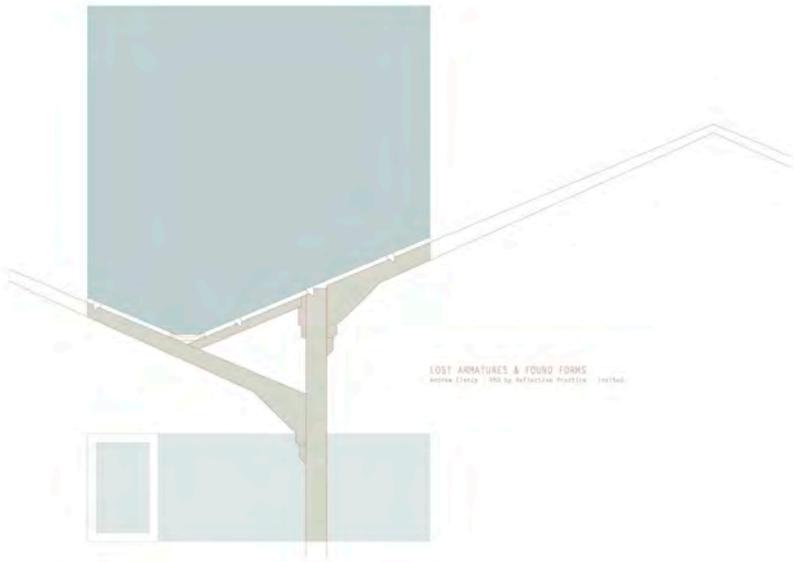
Stuart Geddes

This work in progress presentation will examine and reflect on a significant year in my practice, marked by the completion of several major book projects (both commissioned and self-initiated), as well as the commencement of several major book projects, and coinciding with the mid-point of this PhD. These projects mark a shift in my practice – prompted by the critical reflection undertaken through this study – which I will seek to unpack, understand and articulate for this PRS.

Institution: RMIT Europe

Phase: PRS 4

Disciplines: architecture, communication design, graphic design, and publishing



Lost Armatures and Found Forms

Andrew Clancy

A flaw is an imperfection.

Perfection is the absence of a flaw.

This circularity implies that for something to be perfect it must possess a closed autonomy.

Architecture, called into being by forces beyond its control, and tethered to contingency, is naturally resistant to perfection, and yet is informed by its desires.

I am challenged by spaces which understand the essential beauty of the flaw. Formed by co-dependant things and inherently conversational, these places speak of perfection by its deliberate denial.

In this PRS I will address my evolving understanding of how this spirit informs my work and will describe an ongoing attempt to make an assembly which is beautifully and dependently flawed.

Institution: RMIT Europe

Phase: PRS 5

Disciplines: architecture



Koen Broucke Many Ways to Scapa Flow

Many ways to Scapa Flow

Koen Broucke

As a visual artist I'm researching battlefields. A first stage of my PhD research into the battle of Waterloo was on display this summer in the Royal Library in Brussels. The title of my research into Scapa Flow (main base of the Royal Navy during the world wars) refers to "Mein weg nach Scapa Flow", the autobiography of German U-boat commander Gunther Prien. He manipulates chronology, putting Scapa Flow at the end of story as a religious mission, making of his account powerful Nazi propaganda. My reconstruction of the conflicts in Scapa Flow is multiform, intuitive and based on my practice as painter. I study sideways, coincidences and significant details. I draw and paint to understand complex historical events.

Institution: Glasgow School of Art
Phase: PRS 1
Disciplines: arts and drawing



Naïve and Sentimental

Dermot Foley

This proposal is based on the landscape architecture practice Dermot Foley Landscape Architects. The first phase of the research will investigate practice using an adaptation of Friedrich von Schiller's *On Naïve and Sentimental Poetry*, in order to better understand two types of practitioners, the naïve and the sentimental. The research will then focus on practice work using 'live' projects to demonstrate findings as they emerge. It is not intended to use von Schiller's theory to impose a framework on the practice. Rather, the theory is proposed to be used as a lens through which to understand the practice and the research will focus on the design process within the practice as the PhD progresses.

Institution: RMIT Europe
Phase: PRS 1
Disciplines: landscape architecture



Nested contexts and the function of fascinations

Cian Deegan PRS05 PhD by Practice

Nested contexts and the function of fascinations

Cian Deegan

At this point I wish to explore and document the role of my formative spatial history (my mental space) and my (ongoing) transformative spatial history in shaping the specific character of our built work. I now understand that each of our buildings have multiple, nested contexts. These contexts are both mental and physical, some aspects remain constant and some shift between projects. By documenting the above I aim to explicate some of the intuitive knowledge of our practice.

Institution: RMIT Europe
Contributing authors: Cian deegan, Alice casey
Phase: PRS 5
Disciplines: architecture



Open Synthesis / Increased Resolution Fabric of Design: Revealing the Unseen _ AI Accelerated Design Search

Alisa Andrasek

The “scientific image” extends the range of possibilities for thought beyond the unaided perceptual capacities to include imperceptible entities... Ray Brassier on Wilfrid Sellars

This abstract is written using Google’s speech recognition based on deep learning. Its current error rate is 8%, down from 25% only a year ago. Code writing itself is here.

Following the increase in computational volumes, generative design is at the threshold whereby vast possibilities of a multi-dimensional search space are exceeding human capacity to exert creative inputs on the design process (“the curse of dimensionality”). Proposal is to apply Deep Learning to bridge this gap. Related is search for and materialisation of the rare, the unseen and the unexplored, encapsulated through the concept of Wonder.

Institution: RMIT Europe

PRS # 5 | Choreographing

Space is a temporal perception (D. Sigmund)

If so, how could the time-dimension be instrumentalized as an operative landscape project agent? What are the tools to acknowledge and design with time?

Through time-sectionally dissecting current and past projects, I will make a first attempt to sort projects as tempo-spatial choreographies, in order to forefront time as an agent for embedding the experiential, the malleability and the appropriation into projects. First attempts into time-notational scores will be showcased for debate.



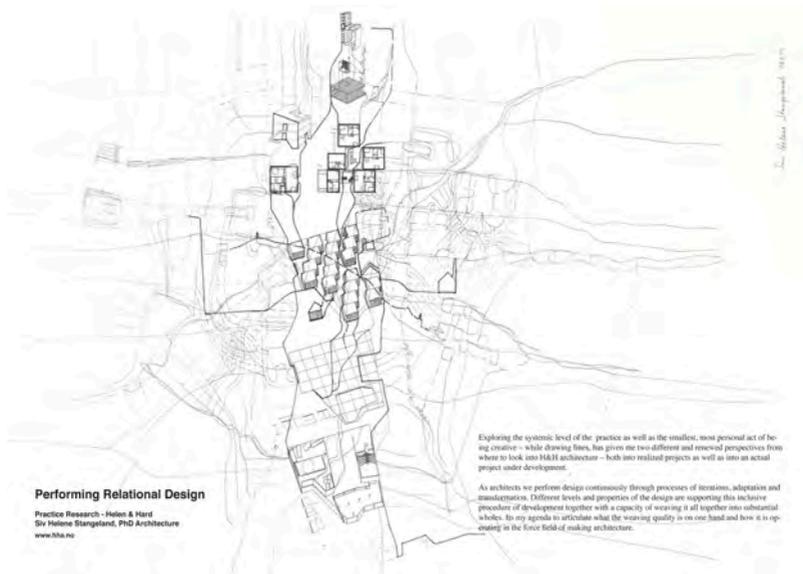
Peculiar Ecosystems

Marti Franch Battlori

Institution: Glasgow School of Art

Phase: PRS 5

Disciplines: landscape architecture



Performing relational design

ADAPT-r and Siv Helene Stangland

Exploring the systemic level of the practice as well as the smallest, most personal act of being creative – while drawing lines, has given me two different and renewed perspectives from where to look into H&H architecture – both into realized projects as well as into an actual project under development.

As architects we perform design continuously through processes of iterations, adaptation and transformation. Different levels and properties of the design are supporting this inclusive procedure of development together with a capacity of weaving it all together into substantial wholes. Its my agenda to articulate what the weaving quality is on one hand and how it is operating in the force field of making architecture.

Institution: Aarhus School of Architecture
Contributing authors: Dipl. Ing. Reinhard Kropf
Phase: PRS 5
Disciplines: architecture



Plot: Exposition

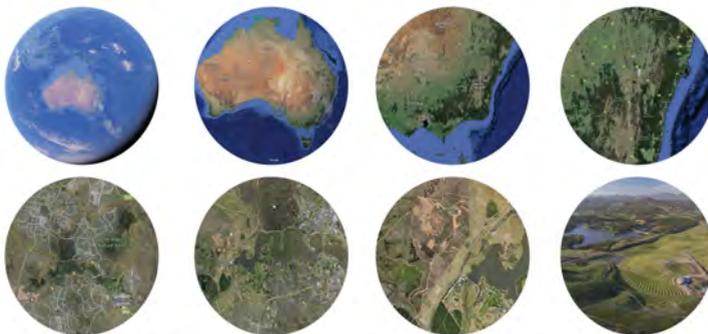
Gill Wildman

My first goal is to make Plot & our work visible. My starting point is a workbook and begins with laying out foundations, some Plot work and approaches. Using a workbook as an exploratory vehicle extends a familiar method in a new direction. I use it to unpack and understand my practice and reflect on my work. Over time it starts to lay out my thinking about what designing is, the elements I work with, and the structures I use to think with and make the work. I'll be looking at some specific projects: Humanising Technology to Upstarter & 5 BBC projects - what happens when you connect a thread of work through one organization over time?

Institution: RMIT Europe

Phase: PRS 2

Disciplines: design ethnography, innovation consulting, interaction design, prototyping, service design, and strategic design, and user-centred research & design



Practical Delight

Moves in the landscape

Chris Johnstone

As a landscape architect I believe the following four modes of practice are key to the way I approach, design and connect with the landscape. In my work I strive to connect to the place where the landscape resides, kinaesthetic movement through space and time, crafting landscapes across a multitude of scales, and privileging the ever evolving space of plants.

Practical Delight – Moves in the landscape

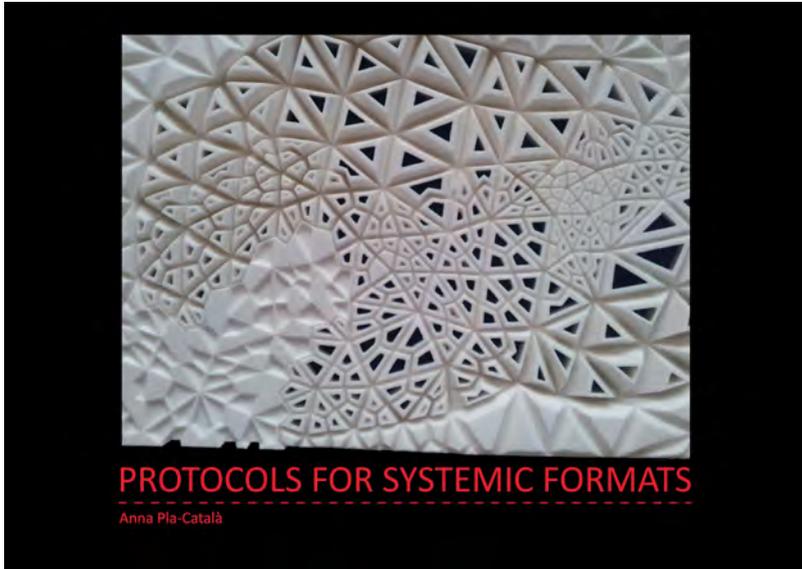
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Institution: Aarhus School of Architecture

Phase: PRS 1

Disciplines: landscape architecture



Protocols for Systemic Formats

Anna Pla Catala

The research focuses on adaptive digital design methods to generate prototypical instances within productive ecosystems able to perform at various scales from urban to 1:1.

Architecture has become a networked, responsive environment placing behavioral and material performance questions in a central position. Taking a pragmatist as well as a materialist approach, hybrid techniques explore relationships between highly speculative domains and standard production within decentralized and made-to-order manufacturing models.

Aim: To move beyond deterministic mechanical interpretations of digital engines based on optimization logics, in order to reach a critical use that contributes to a new epistemology by introducing effect and redundancy as productive values within the material organization.

Institution: RMIT Europe

Phase: PRS 1



Reaching down to emotions through intimate performance between materials and the body

Alicia Velazquez

The experience of materiality and how it directly connects with the (my) body has slowly grown in my architectural design practice, towards an embodied position where, together with the materials, I act as performer.

Through design and performance of body-material experiences and with a post-humanistic approach, my research focuses in the interfacial and intimate inhabitation of that space in between human and non-human, with the intention of understanding the emotional affordances that emerge when the two bodies intimately connect.

Institution: KULeuven / LUCA

Phase: PRS 1

Disciplines: architecture and materiality design



Rethinking the 'In-Between'

Ana Krec

SVET VMES is continuously engaged in transformation of public exterior and interior 'in-between' areas through amplification of small collective spaces, mostly in educational context. With this research we would like to explore the potential of the 'in-betweenness' and try to clarify how can a small, implanted collective space trigger, not only a spatial, but also a social change. How can the 'in-between' space become hierarchically dominant and is not just being merely there? How can emphasized contrast between old and new structures instantly challenge people's day to day behaviours? Research will focus on mini architectural interventions that can instigate positive change in people's daily lives, through various bottom up projects.

Institution: KULeuven / LUCA

Contributing authors: Jure Hrovat, Ana Kosi

Phase: PRS 1

Disciplines: architecture, educational architecture, interior design, and public space



Serious Play. A Deltiology of Practice

Nicholas Boyarsky

Serious Play.

Whilst play occupies parallel worlds of fantasy and make-believe, serious play offers terms of engagement into the actual, material and political world.... this might mean that 'the other' can have as much relevance as the accepted canons it also suggests that the accidental, the contingent and the unexpected can reveal their own distinct logics that can lead to new divergent worlds of inventive possibilities.

A Deltiology of Practice.

Deltiology has become an invented ludic methodology to research practice and to tease out some big questions of this PhD: A - the ludic city B - the ludic detail in opposition to the commonly accepted monumentality of architecture and C- the postcard as an invitation to the uncanny.

Institution: RMIT Europe
 Disciplines: architecture



Slideways

ADAPT-r and Petra Marguc

Like water to drink or air to breathe, space is existential to our body and cannot be dissociated from it... hence every body is familiar with space, every body practices space at any moment, and every body has some implicit knowledge about space.

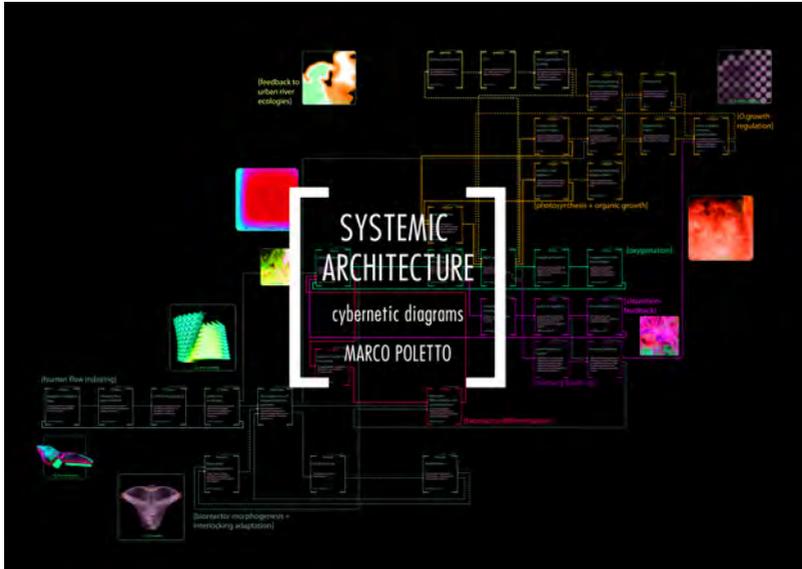
How can I, as a spatial designer, create with an existing knowledge about spatial practice? How can the exchange about spatial practice improve my professional practice? Does the outcome of my design products change because of an intertwining between expert knowledge and latent knowledge from my environment? And vice versa?

A series of mappings investigate my polymorph practice, the moments of instability which occurred and the displacements they produced.

Institution: KULeuven / LUCA

Phase: PRS 2

Disciplines: architecture, interaction design, public space, and urbanism



Systemic Architecture: cybernetic diagrams

ADAPT-r and Marco Poletto

Systemic Architecture: cybernetic diagrams

My design method and practice, which I call Systemic Architecture, has been defined in the years by the attempt to render the spatial and material dimension latent in the immaterial relationships underpinning all living systems; life, organic and inorganic, can be understood as a dense network of interlocking feedback loops of exchange of Information, Matter and Energy.

The theory of second order cybernetics provides a framework to describe such complexity and the result has been a series of "cybernetic diagrams" describing the systemic nature of my design portfolio.

This perspective unveils a deeper layer of agency that involves collapsing the boundaries between territorial ecologies, architectural devices and spatial practices.

Institution: Aarhus School of Architecture

Phase: PRS 2

Disciplines: architecture, Bio-digital architecture, Systemic architecture, and urbanism



Alice Casey

TAKA architects - Tangible Thinking
PhD by Practice

Tangible Thinking

Alice Casey

Our research is primarily 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 and how we practice.

My interest lies with the building as an artefact, rather than as a vehicle for architectural theory. By examining the building (or series of buildings), I can extrapolate the values and working methods of the practice. In an examination of a largely intuitive design process, starting with the artefact avoids rhetoric.

Institution: RMIT Europe
Phase: PRS 5
Disciplines: architecture

83/30/13

Sally Stewart

Eighty-three thirty thirteen: drawing a map of venturous practice in the academy and wider field

My research aims to reflect on my personal practice in my position as educator, researcher and architect, embedded in the particular of practice of a School of Architecture, and to use this situation to explore the nature of venturous practice and the possibilities of an academy as a venturous practice in its own right. In doing so I wish to consider how to conduct research of and into venturous practices, whether in the academy or the wider field of the practice of practice, and so develop a methodological toolkit to support this research and the journey towards venturous practice.

The Academy as ventruous Practise: 83/30/13 drawing a map of venturous practice in the academy and the wider field

Sally Stewart

Addressing the Lacuna (a blank or missing or portion of a manuscript)

My research to date has established a cast of characters and characteristics that have defined our academy and helped to shape its practices, especially those that may be favoured with the adjective of venturousness.

Harder to tie down are the subtle and nuanced ways communities of practice have grown and established their positions within a practice regime, or reemerged as influential drivers long after their presence in a physical sense has ceased. Current work aims to make these threads and connections apparent, to trace there they meet, knot, break and begin anew. The lacuna may yet become to most interesting parts of the map of practice.

Institution: RMIT Europe
Disciplines: architecture, drawing, and education



At the edge of Europe, a blanket bog at Derrynghill near Clifden, Commemora provided the setting for two significant technological achievements of the 20th century.

Arriving at Derrynghill in 1905 the Irish miller inventor Guglielmo Marconi had spent two years establishing the most advanced telecommunication apparatus then of his time, so that by 1907 he had created the first commercial transatlantic wireless signal from Europe to North America (Commemora to Nova Scotia), outstanding the scientific community and transforming communication systems forever.

In 1925, Derrynghill again made history when the aviation pioneers Alcock and Brown landed after completing the first non-stop transatlantic flight following their challenging 20 hour flight from Newfoundland. These achievements in radio communications and in aviation and navigation connected the old and the new worlds and marked the beginning of an era of modernity and huge technological advances, that profoundly affected the human condition.

This demonstration of how a remote place in a small country at the edge of Europe could make a significant contribution to world history through technological innovation - supporting the recently made point that 'Innovation happens at the margin' (John Evans, New Media Strategies, Smithsonian Institution) - remains a compelling reminder, for our twenty-first century selves, of the enduring power of an idea.



A Work in Progress - The Archaeology of the Recent Past
Continuing the 'Reflections in the Work' module introduced by the previous PRS (PRS 4 - Ghent, April 2015), this presentation examines the project currently consuming the attention of the practice.

The Marconi Wireless Telegraphy Station was in operation from 1905 to 1927 in a remote part of the West of Ireland. At the time, it was the largest wireless station in the world, producing its own energy from turf-burning boilers that powered generators to produce the enormous electrical charges needed to induce the sparks along the vast array of aerial wires that carried signals across the ocean for reception by a radio station in North America. Nothing now remains of that time, save for some foundations and the occasional above-ground masonry remnant of wall, awaiting the slow unceasing encroachment of the bog.

In 2015, following an open call the practice was commissioned to provide basic tourism facilities and interpretative information for the Marconi site; these are currently on site and scheduled for completion in early 2016.



The project is a new departure in the work of the practice, and involves a multi-disciplinary collaboration with - amongst others - artists, archaeologists, landscape architects, industrial designers, interpretation designers, metalwork fabricators, sculptors, tourism consultants and local historians. The site itself is within one of the largest areas of intact blanket bog in Western Europe and is designated as being a Significant Area of Conservation (SAC).

The PRS presentation will seek to observe and report on the processes at play within the work whilst its dynamics are still in motion and its outcomes not yet determined. A fuller examination I hope will await another time.

Denis Byrne
November 2015

The Marconi Project

Denis Byrne

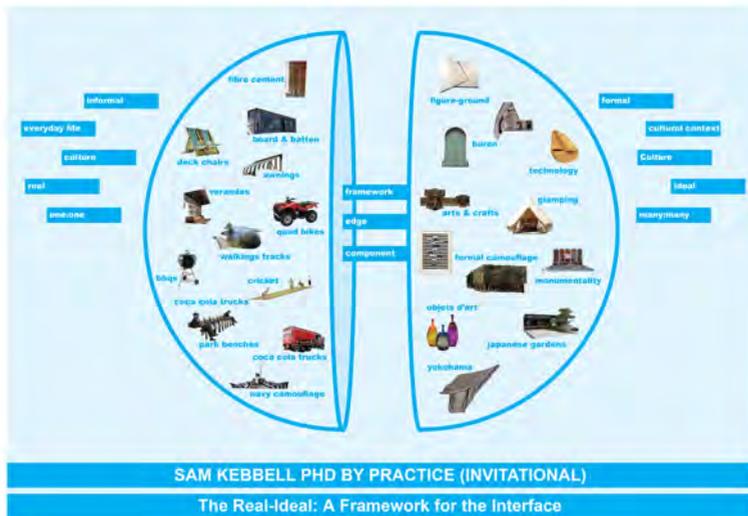
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Denis Byrne
November 2015

Institution: RMIT Europe
Disciplines: architecture, interpretative design, and landscape architecture

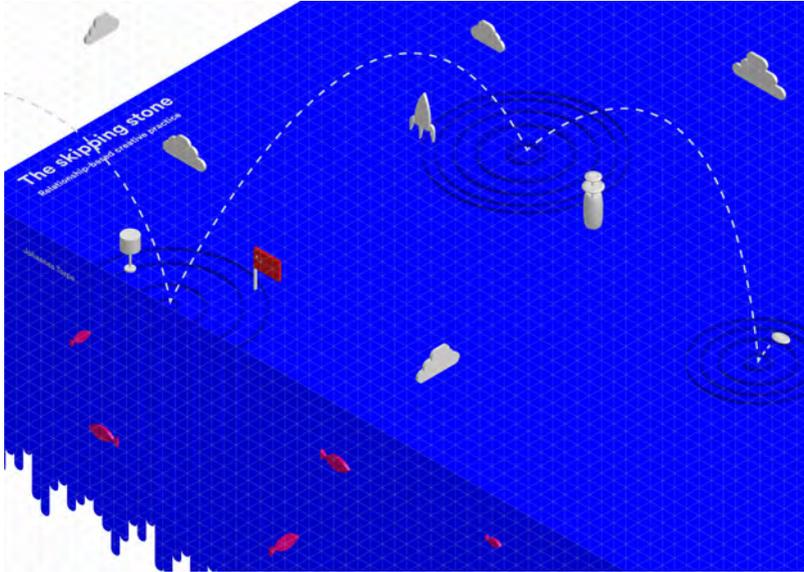


The Real Ideal: A Framework for the Interface

ADAPT-r and Sam Kebbelle

Partly as a result of spending a significant amount of time out of New Zealand this year, I have become increasingly aware of the impact of my New Zealand experiences on the way I practice. The popular belief in an egalitarian, modest, practical, self-sufficient, and natural sportsman as a cultural hero is matched only by a widely felt cultural cringe which has taken me, as it has many New Zealanders, to the other side of the world in pursuit of more sophisticated historically informed cultural understandings. This PRS I focus on the dichotomy between the hero and the cringe which is utterly present in my work in the form of both vernacular architecture and informed disciplinary agendas.

Institution: RMIT Europe, University of Westminster
 Phase: PRS 6
 Disciplines: architecture



The Skipping Stone – Relationship-based creative practice

Johannes Torpe

The intention of my research is to explore the various areas within a business that has been built upon a relationship-based creative practice. I aim to dig down into the seemingly 'random' encounters that have affected my life over the last 25 years, and how these have been a driver for my portfolio of work. My research method will be a blend of interviews and drawings that will help me understand and illustrate how my actions have influenced my work, both positively and negatively. I want to explore the idea of creativity without limits; peripheral vision, lateral thinking and how creativity sometimes jumps sideways. Furthermore, I will look into how this approach has influenced my creative leadership, and how each touch point has rippled outward and created multiple levels of impact.

Institution: University of Westminster
Phase: PRS 1
Disciplines: architecture



Transience of Nature in Architecture

My interest in photography attempts to examine the close conjunction with cultural history as a means of exposing the slow process of man's influence on nature. This is attempted in three objectives. The exploration of light as a stimulus to the sensory apprehension of the natural and man-made environment in its entirety.

The comprehension of the intrinsic value of the fragment through a photograph, in the process of analyzing the landscape as a relationship of the past to the present. The presence of both texture and stratification serving as a key to the interrelationship of time and space.

Texture entering a material discourse on the surface of things but also a measure of decay in which time plays an important role, while stratification implying a hierarchy in the sequential process termed as "life" in a landscape, be it urban or natural.

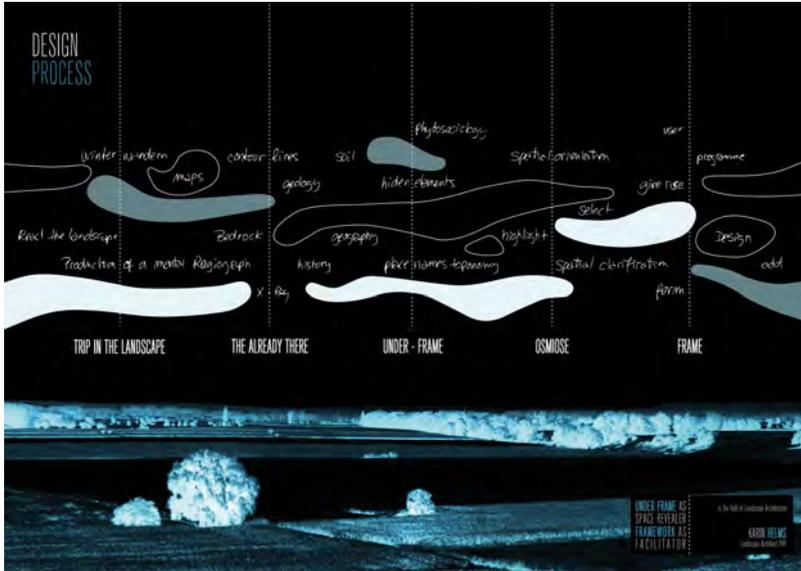
Erieta Attali

Doctor of Philosophy | Architecture & Design | Photography

Transience of Nature in Architecture

Erieta Attali

Disciplines: architecture



Under-Frame as Space Revealer Framework as Facilitator in the field of landscape architecture

Karin Helms

We are facing how to work on large-scale landscape changes and identify how to act. This has been my question these last years. I answer quick and in a simple way even if the topics are very complexes. It can look as an oxymoron situation to act fast on those landscape transformations. My mode of practice is by X- Raying the existing site, bringing up as an Echo or highlight the immanence of the context as main identity of a site. The programme enlighten the under-frame, the design gives form to the landscape dynamics that I can read. The dialogue between under-frame and frame of the landscape are transferred as metaphor in my way of acting in other workspaces.

Institution: RMIT Europe
 Phase: PRS 4
 Disciplines: landscape architecture



unearthing ground
presence...purpose...'pictura'

unearthing, speaks of discovery and of matter.....

ground, speaks of tangible substance - earth/soil/clay, of territory - physical/intellectual/emotional, of preparation - layer as in painting

Reflecting on PRS1 comments, subsequent work and my current research with this presentation I have sought to begin uncovering key urges, fascinations, influences and game changers through the exploration of a significant early project in our body of work, while briefly referencing later pieces. Questions arise. Areas of resonance are emerging in the form of presence, purpose, 'pictura'

Institution: RMIT Europe

Phase: PRS 2

Discipline: Architecture

Siobhán Ní Éanaigh - McGarry Ní Éanaigh Architects

Unearthing Ground....presence....purpose...'pictura'

Siobhan Ni Eanaigh

unearthing ground

...presence...purpose...'pictura'

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Institution: RMIT Europe

Disciplines: architecture

ADAPT-r Box Exhibition

'The urge to disseminate Creative Practice Research across Europe'

25/29.11.2015 BAU Design College of Barcelona

This traveling exhibition intends to disseminate Creative Practice Research (CPR) across Europe. It will visit the 7 Universities of the ADAPT-r partnership, and some key Institutions in the professional and cultural scene. It started in Aarhus, now it takes place in Barcelona and then it will continue in cities like Ljubljana, Tallinn, Glasgow, Brussels (ADAPT-r partners), Paris and Rome. It will (temporally) end up in the final ADAPT-r exhibition at the University of Westminster in London in December 2016. The Exhibition Proposal tackles two main questions: What knowledge and insights do Creative Practitioners produce? To reply and articulate the question, each of the ESR (Early Stage Researchers) and ER (Experienced Researchers) produced an "ADAPT-r Artefact": a model, an object, a sound, a video, an installation, etc. able to embody or express some elements of the knowledge that his/her research produces, inside a box. The box itself represents the Adapt-r model as a container or a framework within which every practitioner can introduce his/her practice and research. A brief text will accompany each ADAPT-r artefact and will be collected in an exhibition catalogue. Each ADAPT-r Artefact is the result of a research making process.



The exhibition is a collective idea that arose through discussions between creative practice researchers during the Adapt-r Days research events in London (January 2015) and then in Brussels (February 2015). It comes from a necessity to communicate and share the knowledge developed through the PhD by Practice and the postdoctoral research into creative practice undertaken within the aegis of the ADAPT-r network.

The main objectives are:

Communicate and share the knowledge of the research works through the embodiment of 'making research' in the artefacts, and the further explication of 'researching making' in the accompanying texts

Put 'in dialogue' the different research works

Reflect and communicate the relationships and connections between different means and approaches of making creative practice research

Bring together researchers usually 'isolated' in their own research work, in the making and dissemination of a common research exhibit

Consolidate through the exhibition a network among ESR and ER researchers.



ADAPT-r CITY BARCELONA

'The traveling exhibition receives its form from the city where it takes place'

ADAPT-r CITY

GRID AS A FRAMEWORK

The majority of Barcelona's urban fabric is structured by the regular grid pattern of Ildefons Cerdà's Eixample, built as an extension of the city in the 19th century. Such a grid represents a structured system that can be assimilated to the Adapt-r model, as a framework within which the practitioners can move.

WIDENING THE SYSTEM

The idea of the extension of the urban grid, as a potential infinite structure, refers to the Adapt-r model widening its boundaries and including an increasing number of practitioners.

BLOCK AS A BOX

The cells of the grid are urban blocks, having the same size, even with specific identities. The urban block typology appears as a generator of the urban system, just as the boxes are identical containers of diverse practitioners' identities. Moreover, in the original Cerdà plan the urban block is open to the urban system, following the idea of a collective urban life, as well as the Adapt-r system promotes interchange between practitioners.

DIAGONALLY FROM THE BOTTOM TO THE TOP

A wide avenue called Diagonal crosses the urban grid, connecting the sea to the mountain diagonally. This street represents through metaphor the perspective of the research journey: from the sea to the mountain, from the bottom to the top, from the implicit to the explicit, through the urban pattern of the city.

ADAPT-r DISTRICTS

Interpretative frames have been defined by the Experienced Researchers in order to understand and highlight connections and differences between the practitioners' modes of practice and research.

DIALOGUE DISTRICT

The box is not only a container of meaning, but also an active element, to converse with. The given box is seen as an existing situation to relate to, with the aim of demonstrating a unique mode of practice/research.

METAPHOR DISTRICT

A conceptual object is created in order to embody the main 'ingredients' of the mode of practice and research. This object reveals metaphorically ideas, urges, fascinations, methods, and approaches.

PROJECT DISTRICT

The mode of practice and research is exemplified through a narrative of a representative project. The project is dissected and its essence is brought out. Such an essence arises through several aspects of the project, interacting simultaneously.

DETAIL DISTRICT

A detail is shown as a representative element of the mode of practice and research. The detail takes the shape of a structural element, a technical detail or a component. Depicting a part for the whole demonstrates that the mode of practice and research is even intrinsic in architectural detail or structural parts.



SOME STORIES FROM THE DISTRICT LIFE

FROM DIALOGUE DISTRICT

In **Ana Krec** (KUL)'s two levels of reading arise: literal and spatial reading. First, she puts a message inside the box: 'think outside the box', transforming the empty box in a 'message carrier'. Secondly, she interacts with the box looking at this as a space with no identity, a generic place. The above message, as a spatial device, thus creates a new spatial identity into the existing border of the box, defining a system of in-between spaces. The practitioner establishes simultaneously a relation of continuity and contradiction with the box: the message contradicts the box itself and the internal system of spaces creates continuity with the box, in terms of colour and materiality. With this piece the practitioner unfolds her fascination with the in-between spaces. Moreover, the given box is the started point of reflection and interaction, revealing a responsive mode of practice and research.

Siv Helene Stangeland (AAA) addressed the box as an empty space to be designed. The piece depicts a space arising from a process of deformation and unfolding, starting from the lateral surfaces of the box. The work reveals diverse levels of understanding: first it represents a demonstration of a relational space-making followed by interacting with the box, secondly it unfolds a mode of space making as a continuous transformation - from the surfaces of the box to a new space inside the box. The resulted space evokes a nestled space composed of cavities and as such it reveals an insight of the practice as a 'rich evolving habitat'.

FROM METAPHOR DISTRICT

The work of **Eric Guibert** (KUL) is a conceptual model in which vegetation and structure are represented at the same time. The practice and research are related to the action of gardening. The metaphor of gardening unfolds diverse attitudes embedded in the practice: such as the value of a situated practice with roots in the situ, the idea of learning from the site as a gardener, putting new inputs and observing changes. These aptitudes concern the urge of taking care of a place. Thus, the piece represents urges and fascinations as well as findings gained through the research.

The **Karin Helms** (RMIT)'s piece is a book coming out of the box. This book contains all her 25 years of activity, a collection about her experience and

method of practice, revealing the process through her different workspaces: as a teacher, adviser, and designer. The book shows the common mode of practice, a framework method as a guide to anticipate changes, being a facilitator for space creations.

The work by **Gitte Juul** (UoL) is a rhizome root system, placed inside the box. The object, borrowed from nature, embodies a multilevel metaphor to depict the practitioner's mode of practice and research: the rhizome is without scale, exceeds social division, is simultaneously back and forward in time, is a system in which everything is connected, doesn't respect borders, grows horizontally, and operates beneath the surface, challenging principles and systems above the ground. The rhizome metaphor therefore symbolizes the relation between tacit and explicit knowledge: the practice/research feeds itself on what is beneath and acts above the ground.

Petra Marguc (KUL) borrowed her piece from the field of cooking, as it is a deformed pretzel, looking different from the traditional shape of a symmetrical looped form. Through such a piece, diverse aspects embedded in her practice arise, as the concepts of distortion and displacement due to the encounter between intention (speculation of the practitioner) and external forces (real situation), in other words between trajectory and resistances. This encounter produces an alteration to balance and symmetry, as happened to the pretzel. Then, borrowing from the cooking field and the presence of knives and napkins allude to an invitation to feed on such bread, in other words feeding on the enviroing knowledge. The above pretzel seems to be the answer to the emerging question: 'what does the practice feed?'

Another level of reading concerns the image of the pretzel as an embrace and an encounter, due to its form and intersection.

FROM PROJECT DISTRICT

The piece of **Michael Corr** (EAA) represents a bench designed for an urban area in London. The bench represents two main ideas carried out by the practitioner: functionality and continuity with the urban scene, along with improvement of the social level, considering the bench also as a moment of pause for people living in the urban space. Moreover, the bench appears as a multifunctional system, as it can include way-finding and signage. The representation of the bench in the form of letters F and P depicts and strengthens the above ideas, referring probably to the words Functionality and Pause/People. Indeed, the

lettering reveals the dual main urges of the practice and research, as well as the multi-functionality of the bench, working also as signage.

Through the bench design the practitioner symbolizes his mode of practice in terms of objectives and fascinations.

Sam Kebbell (UoW) represents in his work an ongoing design project for a house, modeling characteristic elements of the project, as well as drawing diagrams. The internal surfaces of the box are drawn with diagrams and the model arises from the box, unveiling the idea that the project arises from diagrams, considered as practice and research frameworks. The box as a container, symbolizes a method through diagrams and the piece unveils the priority of diagramming, both for understanding and explaining. Diagramming foregrounds as a research/practice device, to make explicit the tacit knowledge.

Marti Franch Batllori (GSA) represents in his piece an ongoing landscape project, giving other levels of reading: indeed the piece could be seen also as a magpie nest and as a Tapas dish. The nest metaphor symbolizes a mode of constructing knowledge in practice and research, assembling and structuring stolen and tested findings, in/between projects. The Tapas metaphor is related to the typical character of the territory characterized by Tossols (little hills formed by a lava flow) and simultaneously to the idea of differentiated spaces, that are 'spices of spaces' as well as 'species of spaces', with diverse uses and appropriation.

Thus, the piece symbolizes simultaneously a mode of practice and research, a design method, fascinations, and outputs.

Through his work **Sebastian Penfornis** (GSA) symbolizes playful tactics of resistance of his practice to external forces. The piece is an image of a 3D printed model of a project for a campus city, depicting a mode of practice, understanding, reflecting, and narrating the practice beyond words. The practitioner, faced with the effort to keep a project in his own hands in conversation with other actors, discovered his method of depicting his practice. The new expressive tactic simultaneously unveils project, space, and a unique mode of practice and research. The piece performs to some extent the practitioner's voice, and demonstrates that through practicing the practitioner discovered his specific way of practice.

FROM DETAIL DISTRICT

The work by **Alice Casey** (RMIT) is a graphic representation of an iterative process of layering, in designing a window. The piece symbolizes a process of addition and reduction, representing the layers in form of sheets of paper. This representation shows the binomial flatness/richness: from simple elements, through layering, to a complex image. The presented project for a window is therefore an exemplification of such a process.

The piece reveals a specific mode of practice and research, as well as a fascination with multi-functionality and architectural detail.

The piece by **Cian Deegan** (RMIT) represents a model 1:20 of roof structure re-imagined as a façade, through a process of rotation. The structural element is seen changing its function: it represents a translation of meaning, a displacement that gives new meanings to the object. The piece even demonstrates a way of looking at practice and research, 'rotating' and changing the point of view of objects and thoughts. Moreover, formal and material characteristics of the piece show a fascination with Japanese traditional architecture.

Steve Larkin (RMIT) represents in his piece a model of the roof for a project, focused on the gutter detail. The piece symbolizes a key moment of synthesis in the practitioner's process of design and research, defined by him as an improvisational process. Synthesis is reached through improvisation and variation, looking for a compositional tapestry. The model shows that cultural artefacts and spatial ambitions are conversing in his practice. The piece demonstrates that the research and practice process crosses the scales, representing a constructive detail as exemplification.

ADAPT-r partners



KU Leuven
Faculty of Architecture Sint-Lucas
Belgium



Aarhus School of Architecture
Denmark



The Glasgow School of Art
Scotland



Estonian Academy of Arts
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