

# DESIGN. PRACTICE. RESEARCH

Practice Research Symposium

Ghent | 21-24.04.2016

Candidate Abstracts

Keynote Speaker

Thomas Joshua Cooper

Guests

Angelo Bucci

Ulrich Hahn

Jonathan Hill

Peter Thule Kristensen



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.

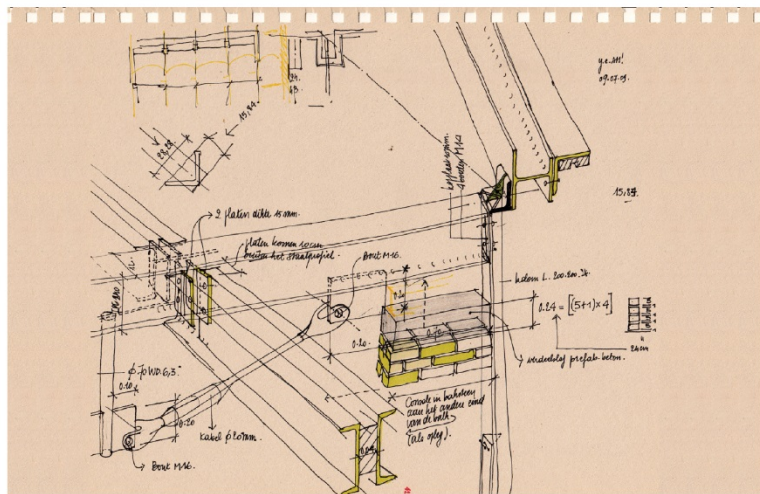
The paradigm operates on a cutting-edge supra-disciplinary research platform across a range of established and merging design areas in architecture, landscape architecture, urban design, industrial design, interior design and creative art practices.

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



21.04.2016 @ 09.00am



Theatre of Operations  
©Dr. Jo Van Den Berghe

09:00 Welcome

09:15 Dr. Lucas Devriendt **Paint it Black**

09:45 Dr. Harold Fallon **Metarbitrariness**

10:45 Dr. Ephraim Joris **On Longing**

11:15 Dr. Dimitri Vangrunderbeek **From Ordinary Object to Sculpture**

## 11:45 Discussion

13:30 Dr. Petra Pferdmenes **Founding Alive Architecture**

14:00 Dr. Riet Eeckhout **Process Drawing**

14:30 Dr. Corneel Cannaerts **Negotiating Agency**

15:30 Dr. Arnaud Hendrickx Substantiating Displacement

16:00 Dr. Jo Van Den Berghe Theatre of Operations

16:30 Discussion

17:15 Plenary Session + Drinks

A3, Alexianenplein 1, Ghent

## PhD Completions by

Erieta Attali 22.04.2016 @ 10.00am  
Inversion of Content and Context,  
Transparency in Nature and Architecture



Kengo Kuma & Associates, Miyazaki Garden Terrace, Miyazaki, JP, 2014  
©Erieta Attali

If “nature” and “architecture” are commonly conceived as opposing entities, representative of human encroachment on the primordial physical image of the world, under which conditions do these two fundamental factors form a strong liaison and which is the ensuing by-product? Can this often ignored bond between culture and nature be unearthed and put to light by the use of photography?

My engagement with architectural photography in the last two decades has been a constant progression towards that goal: the probing of limits between man-made structures and landscapes. This was not an agenda set from the beginning of my itinerary as a photographer. It was gradually crystallized through a photographic journey in search of liminal landscapes echoing a childhood in transit.

In de Ruimte, Fransevaart 28, Ghent

# PhD Completions by

Nicholas Boyarsky 22.04.2016 @ 15.00pm  
Serious Play. A Deltiology of Practice.



©Nicholas Boyarsky

My research has taken the form of two parallel yet interdependent discourses. The first, Serious Play, is a speculation on ludic practice and how this is evidenced by the design processes which are at the core of our practice. Here the adjective serious is critical because it situates play as an instrumental device that offers terms of engagement into the actual, the material and the political. The outcome of this research into our practice has been the recognition that the other, that which is beyond the discipline and profession, can and should have as much relevance as the normative. A Deltiology of Practice, represents the research methodology that I have developed to interrogate my practice based on the devices of recto and verso. It has become a vehicle to explore how the uncanny and the ambiguous provide clues to uncover new readings and relationships between seemingly disconnected elements and events.

Archiefzaal - White Room, Sint Niklaasstraat 27, Ghent

## OPENING LECTURE by Prof Thomas Joshua Cooper

### The World's Edge The Atlantic Basin Project An Atlas of Emptiness and Extremity

This is an artist's talk about an artist's project – part of a larger on-going sea-picture archive and critical review of all the major terrestrial extremities and cardinal points encircling the entire Atlantic Ocean. Cooper has been working on this Atlas project for 26 years.

Ideas emerge out of the imaginary, the invisible and the intangible where investigations range through practical issues with physical and historical geography to psychological concerns of emotional circumstance in solitude and intense cold – whilst working from the North to the South Poles.

Making only a single picture in each singular site, a visual register is created of tangible, physical places where necessary considerations of extremity and isolation mark their effects on human existence.

It is in the visual 'discovery' of each site, and their long-term accumulation into pictures, that an attempt has been made to construct a platform for reviewing the human condition – in extremis, 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.



American born and educated Thomas Joshua Cooper came to the U.K in 1973 to teach photography at Nottingham. After a short spell in Australia he returned to the U.K. to found Fine Art Photography at Glasgow School of Art in 1982. A thousand students later and presently Professor and Senior Researcher in Fine Art Thomas Joshua Cooper is still making pictures with his 1896 Agfa plate camera. The last 26 years have been spent teaching and making pictures about the Atlantic Basin. If completed Cooper will be the first person to circumnavigate the whole Atlantic Basin. The project will culminate in a show 'The Atlas of Emptiness and Extremity' at LACMA in 2019.

22.04.2016 @ 18:30pm

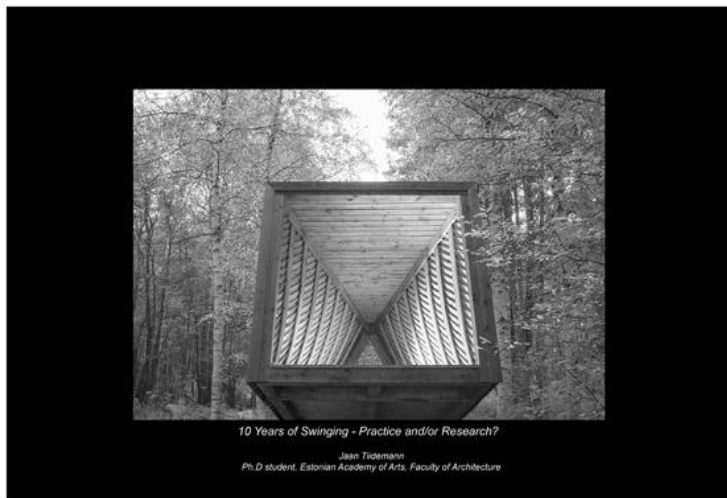
Room 122, Sint Lucas, Hoogstraat 51, Ghent



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## 10 Years of Swinging – Practice and/or Research?

Jaan Tiidemann

A Decade of swinging in three directions My presentation explores projects by my architectural studio, tutoring at the Estonian Academy of Arts and conducting research on spatial structures of Estonian non-urban landscapes. For 10 years I have organized and tutored the “Shelter” construction workshops for the first year architecture students, used 'cartography by design' as my tool of research and worked with variety of clients. In my presentation I ask where are the meaningful crossing points between those three directions I have been swinging in.

Institution: RMIT Europe

Phase: PRS 2

Disciplines: architecture, educational architecture, and historic recollection



## A public architect

Toomas Paaver

I have worked as a city architect, as a state government official, as a neighbourhood association activist, as an architectural designer, urban planner and a teacher. All these activities aim at creating diversified and human-friendly public space. This can be called the practice of 'a public architect'. Interviewing my Estonian colleagues, architects working with public space issues, I try to articulate the essence of the work of a public architect.

Institution: Estonian Academy of Arts

Phase: PRS 1

Disciplines: public space



## Ancient Landscapes, Big Skies and Small Towns

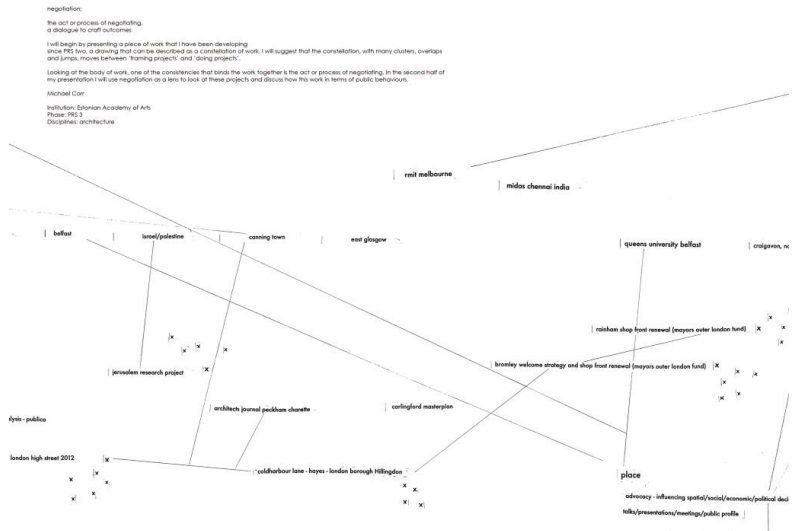
Tarla MacGabhann

Designing buildings in the rural landscape is very different from designing in cities. In the rural environment there is often no obvious context to work from, and the small towns are too small to have any form of official development plans.

In MacGabhann Architects we have sought traces and clues in the landscape as generators for developing building designs. These generators of concept and form can be found in legends, folk memories, place name etymology, local archaeology and geography. The resultant building designs have no obvious front or back, are often sculptural and platonic shapes, or animalistic and godly, and equal from all vantage points.

Phase: PRS 1

Disciplines: architecture



# Architecture of Negotiation

Michael Corr

negotiation;

the act or process of negotiating,

a dialogue to craft outcomes

I will begin by presenting a piece of work that I have been developing since PRS two, a drawing that can be described as a constellation of work. I will suggest that the constellation, with many clusters, overlaps and jumps, moves between work that can be described as 'framing projects', 'doing projects' and 'teaching'.

Looking at the body of work, one of the consistencies that binds the work together is the act or process of negotiating. In the second half of my presentation I will use negotiation as a lens to look at these projects and discuss this work in terms of public behaviours.

Institution: Estonian Academy of Arts

Phase: PRS 3

Disciplines: architecture



Sandra Manninger *SPAN* Architects  
Atlas of Sensations.  
DR207

## Atlas of Sensations

Sandra Manninger

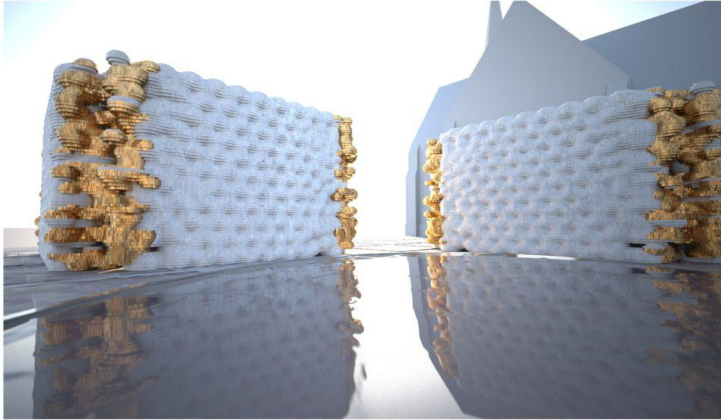
Sketching with software. The architecture of SPAN del Campo Manninger Architects orbits around the rigorous application of geometries in the generation of their projects. First the author introduces three different types of geometries and how they are applied in SPAN's office.

Sketching with computational fabrication. The research question will observe how new fabrication strategies are influencing the design approach and its immediate, intermediate, and long-term results. This section will introduce the author's current investigation in computational tools and fabrication and the necessities and changes in designing design protocols.

Institution: RMIT Europe

Phase: PRS 3

Disciplines: advanced fabrication, architecture, and computational fabrication



CVN MATIAS DEL CAMPO - SANDRA MANNINGER - ORE - FASHION STORES ON THE BUND - SHANGHAI - 2016

## Autonomous Tectonics

### Matias del Campo

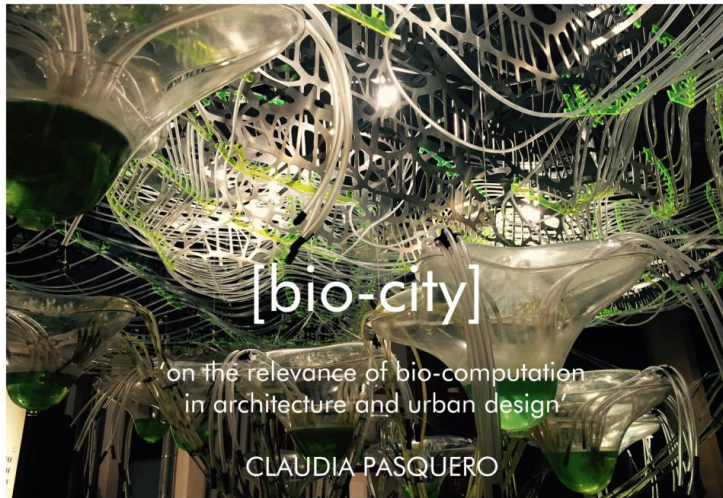
The aim of this research is to present and expand the explorations in autonomous robotic construction. The thesis behind the research proclaims the exploration of tectonic systems void of indexical form systems. In contrast to systems such as concrete casting, vacuum forming, or rotomolding, which utilize a formwork in order to give a system a specific shape, autonomous tectonics rely on a set of rules that trigger a behavior in the robotic system. In this respect the system is capable of creating emergent behaviors within a system of material aggregation. The properties of points and lines in space are explored for their potential to generate mass and volume, both computational as well as in terms of materialization.

Institution: RMIT Europe

Phase: PRS 2

Disciplines: architecture





## Bio-city: on the relevance of bio-computation in architecture and urban design

Claudia Pasquero

Accordingly to the GFN, in 8 months, humanity has exhausted earth's budget for the year; for the remaining days we will maintain our ecological deficit. This is made possible by the existence of what we call Urbansphere, the global apparatus of contemporary urbanity, a dense network of informational, material and energetic infrastructures that sustain our demanding metabolism while offsetting the fluctuations of the natural Biosphere. We propose a model to articulate the behavior of the Urbansphere and define new terms for its sustainable co-evolution with the Biosphere. This responds to principles of biologic self-organization, and operates by embedding a numerical/computational engines onto spatial/morphological substrata.

Institution: Estonian Academy of Arts

Contributing authors: Marco Poletto

Phase: PRS 1

Disciplines: architecture, art installation, Augmented Reality, Bio-digital architecture, computational fabrication, education, educational architecture, landscape architecture, Performance, philosophy, prototyping, public space, simulation, Systemic architecture, and urbanism

federico del vecchio

BLURRING CURATORIAL AND CREATIVE PRACTICE

DOCTORAL PROGRAMME IN ARCHITECTURE \_ University of Ljubljana \_ Faculty of Architecture



World Soup (The Kitchen Show) curated by Hanne Ulrich Christ, St. Gallen, Switzerland, 1991.  
Images: Peter Fischli & David Weiss - Hans Peter Feldman - Richard Wentworth

## Blurring Curatorial and Creative Practice

Federico Del Vecchio

The Display plays a key role within the process of exhibition making. A term that emerged in the context of exhibitions a decade ago, which refers to a 'screen' and to the visual presentation of factual matter; it also reflects new economies and new conception of (re) presentation oriented towards a specific "surface", specifically a "user interface" (Dorothee Richter, *Revisiting Display: Display and Backstage*). Research and artistic practices have in some sense abandoned the 'traditional pedestal' and have adopted a wide range of new and infinite modes of presentation.

This allows proximity to various subjects, narratives and new ways of reading. But mainly it develops a multiplicity of approaches of working and collective practices - where the concept of authorship is blurred.

Institution: University of Ljubljana

Phase: PRS 2

Disciplines: architecture



## Craft Work

Kieran McGonigle

McGonigle McGrath is an architectural practice based in Belfast, Northern Ireland. The work of the practice is informed by a sensitivity to context and place, a consideration of form, materiality and craft, and an understanding of the quality and simplicity of buildings well made.

The work methods and processes employed within the practice are unwritten. They feel rational, unselfconscious, often intuitive. This PhD is concerned with articulating these processes.

The initial presentation will provide an overview of my work, and examine a number of projects both built and unbuilt.

Phase: PRS 1

Disciplines: architecture



finding the centre | mark raymond | phd | architecture | rmit

## Finding the Centre

Mark Raymond

Finding the Centre :

Looking at ways of clarifying intent through various processes and exploring how we can represent the visceral presence and experience of architecture.....

How are issues of topography, context, history, light & shade confronted in the process of clarifying intent and how might they be represented at different scales and on different sites ?

How does this process inform or resonate with the level of detail and resolution required in the course of physical production ?

How have these themes been negotiated in past projects and how might they be engaged in current and future projects ?

Institution: RMIT Europe

Phase: PRS 2

Disciplines: architecture



## Five projects

Alexey Ginzburg

Five projects chosen from our practice have different environment and scale. Each of them is illustrating certain aspects of the quest we did to analyse the surrounding context and how to grow proper architectural solution in various circumstances:

- the injection of the modern dwelling scenario into the medieval farmhouse;
- the search of appropriate scale and connections with historical fragments of the city;
- the renovation of historical quarter as a process of growing new from an old environment; -the new building which can also serve the purpose of damaged quarter repairing;
- restoration of the piece of Vanguard` architecture. Nuances of it are connected with a lack of dialogue and misunderstanding between main actors of the process rather than with technical aspect.

Institution: RMIT Europe

Phase: PRS 2

Disciplines: architecture



## From the invisible to the visible: the hand of the designer

Fraser Muggeridge

How much individual expression should there be in a graphic designers work? Stanley Morison argued in 1936 that typography should be readable and any design decisions that come between the author and the reader should be avoided. In 2016 this has become a relatively easy thing to achieve with the multitude of digital tools and typefaces available. The question now is how to express the individual hand of the designer when we are all using the same tools and how to utilise craft and achieve difference in the work.

Institution: RMIT Europe

Phase: PRS 1

Disciplines: communication design, education, graphic design, and historic recollection



*Fusing with nature - growing series*

Eric Guibert - PhD by reflective Practice - Adapted follows at KU Leuven - PRIS

## Fusing with nature

Eric Guibert

How can we fuse with the nature that surround, with these complex ecosystems and their processes?

How close can we be to plant communities and climate?

Previously, we have unearthed the repertoire of tools and the modes of practice that we use in this investigation. This time, I will be narrating the development of the three series of works around which this research coalesces, namely, landscape gestures, ruinations and an open vernacular language.

Most of the presentation will focus on the more or less distant past, but I also wish to speculate on how the recent development of "growing buildings" may lead the future of the practice.

Institution: KULeuven / LUCA

Phase: PRS 5

Disciplines: architecture and art installation



## Getting connected

Michael Wildmann

A retrospective in the past and looking ahead into an exciting future by getting connected with the ADAPT-R network. Starting with an analysis and reflection of the done design and theirs processes which are carried by experimentation and the search for new. A story of searching for opportunities to try out/to develop new things in a process of getting connected for pooling skills in collective planning processes. Always having the eyes wide open on the environment. Constantly building up networks for working on new solution. Dealing with the conflict of learning by trying and not to fail.

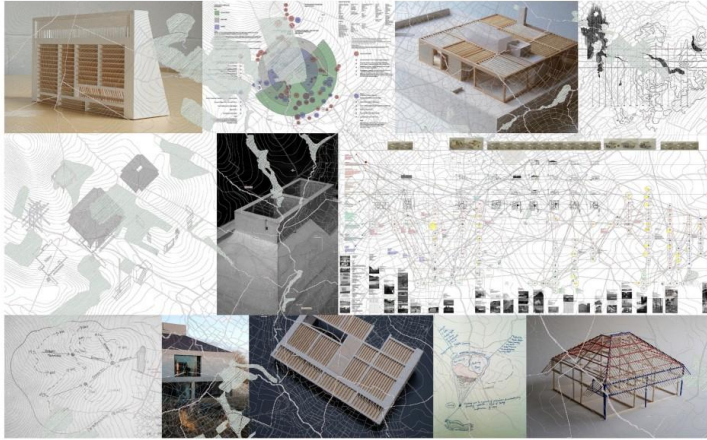
Institution: KULeuven / LUCA

Contributing authors: Irene Prieler

Phase: PRS 1

Disciplines: architecture





INTERIORITIES IN CULTURE

Steve Larkin - PhD at RMIT School of Architecture & Design

## Interiorities in Culture

Steve Larkin

Research has focused on how important 'objects' are to creative thought and process. It evidences how creative practice, in two fields, can make new work that is evolved from cultural 'objects'. These new objects, with new interiors or subjective compositional worlds, re-establish themselves meaningfully in cultural context.

In developing an exegesis I am reviewing research findings and methodologies and collating the results. This review allows an opportunity to reflect on the research, synthesise the various strands developed and begin to position it in the broader research context. Also it provides an opportunity to make observations about the methodologies used.

In PRS 6 I will present a summary of the principal observations in the research and associated methodologies.

Institution: RMIT Europe

Phase: PRS 6

Disciplines: architecture



## Intimacy with materials as driver of a laboratory for emotional affordance

Alicia Velazquez

Since 2006, and more intensively since 2013, I have introduced performing acts of tactile intimacy with materials in my spatial design practice. The physical connection between our material and human bodies reveals emotional information: about that momentary relationship, past and new ones, between me and other human or material beings. Can this emotional information be the ground to explore the concept of “emotional affordance” (Gibson, 1977)?

Through embodiment and performance, and taking a simultaneous humanist and post-humanist position, I intend to explore the concept of emotional affordance as complementary approach to design processes to generate emotion-able environments.

Institution: KULeuven / LUCA

Phase: PRS 2

Disciplines: architecture, materiality design, and Performance



## Layering communities of practice

Ana Krec

Being in-between Van Eyck, Matta Clark, Casagrande, William H. Whyte and Hertzberger. In-between phenomenon, non-places, urban acupunctures, socially catalytic interventions and buildings that are designed like cities.

“In-betweenness” refers to relations, objects, buildings, places, temporariness, impermanence and liquidity. It’s constant is in its variability. It is left open and ambiguous like modern urban space.

In this session I intend to explore various layers that have been inspiring or influencing SVET VMES – our architectural practice which grounds its design foundation in the “in-between” condition. I will be merging layers of collected images and past experiences with our communities of practice and chosen case studies.

Institution: KULeuven / LUCA

Contributing authors: Jure Hrovat, Ana Kosi

Phase: PRS 2

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



## Naïve and Sentimental

Dermot Foley

This is the second PRS presentation. A number of projects have been identified as having potential for demonstrating change and innovation. New ways of practising are being explored using recently commissioned projects as well as projects historic to the office, which have been kick-started and reassessed as part of the PhD process. Adamstown Public Parks, almost a decade after the initial design competition is 'live' again within the practice, but the economic, social and physical context has changed. The project offers an opportunity for a new approach to design, which will exploit the evolution of the site. The extent to which the new design proposals are plausible from the point of view of landowner and community is being tested.

Institution: RMIT Europe

Phase: PRS 2

Disciplines: landscape architecture



James Langdon  
'Norman Potter, Teaching'

## Norman Potter, Teaching

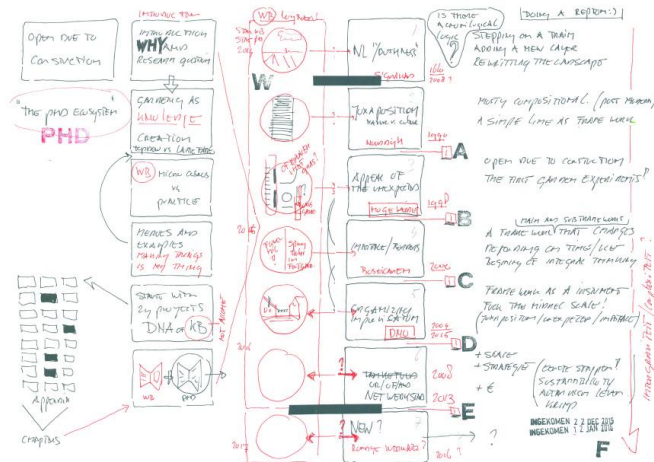
James Langdon

My practice comprises graphic design, art direction and exhibition-making. I use the verb 'display' to unite these visual practices. Writing is also central to what I do. I write specifically to generate design strategies. Since 2011 I have been engaged in writing a biography of the English designer and educator Norman Potter (1923–1995). Potter, author of the influential book 'What is a designer', established an intimidating system of values in design, and applied them uncompromisingly to his life and work. I am attempting to articulate a meaningful and ethical practice of design through a study of the remains of Potter's work, as it can be found in objects, texts, and — most importantly — people.

Institution: RMIT Europe

Phase: PRS 1

Disciplines: communication design, education, graphic design, and historic recollection



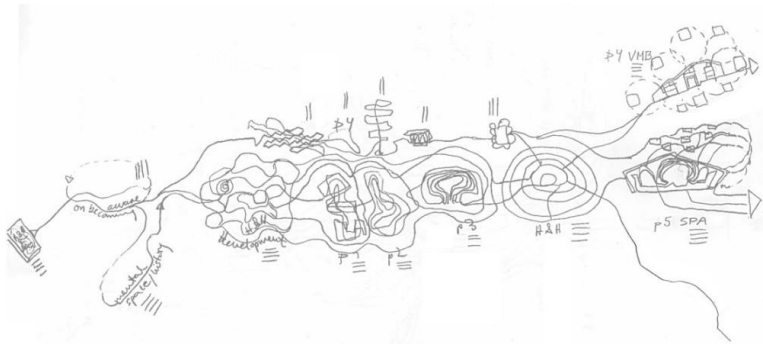
## Open due to construction

Bart Brands

The research focus on the question if “gardening”, seen as a (spatial) method whereby research, design, construction and maintenance are parallel and interacting processes, creates more contextual knowledge. A landscape architect almost never operates in a tabula and always on the border of nature and culture where time is one of his most important tools. These factors make a fixed process and desired end-condition difficult. The framework of this research is based on this nonlinear way of working. Therefore I introduce the PhD Garden. A explorative, inquisitive and intuitive garden as an open framework that can be read in many different ways.

Institution: RMIT Europe

Disciplines: architecture



### Performing Relational Design

On the cover of Helen & Hards book "relational design" 2012 there is a thin line making a weave like pattern. The research is a journey of unfolding this line, revealing its intrinsic capacity to become architecture. We will travel through spatial histories and mental maps, the many projects it has conceived, the praxis it has developed and knowledge fields of special interest. We travel by drawing what we see, describing, sensing, reflecting and letting it go. The line is at the same time our medium and our matter of interest, a double perspective driving our quest. The journey ends in the everyday life of an architectural praxis pursuing ecological architecture and we delve with the lines contribution in this confusing field.

Practice Research - Helen & Hard - [www.hha.no](http://www.hha.no)  
Siv Helene Stangeland, PhD Architecture

PHD - DOERNEY

## Performing relational design

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Institution: Aarhus School of Architecture

Contributing authors: Dipl. Ing. Reinhard Kropf

Phase: PRS 6

Disciplines: advanced fabrication, architecture, drawing, materiality design, and prototyping



## Places of exchange through inquiry into a proactive architectural praxis

Gitte Juul

How - and with what material and immaterial means can we work with public space – and how does it affect individuals and society? This presentation will explore how urban planning can create processes that are not only about realizing master plans in fixed phases, but processes that are embracing the complexity of situations by daring to involve many different actors. It is drawn towards small details and finds interest in how minor-visible elements and immaterial forces can activate spaces and how the ground can be prepared for accommodating ideas and engagement from citizens by designing small supporting infrastructures.

Institution: University of Ljubljana

Phase: PRS 4

Disciplines: architecture, art installation, and urbanism





## Plot Explored: Playful, visible, Impactful

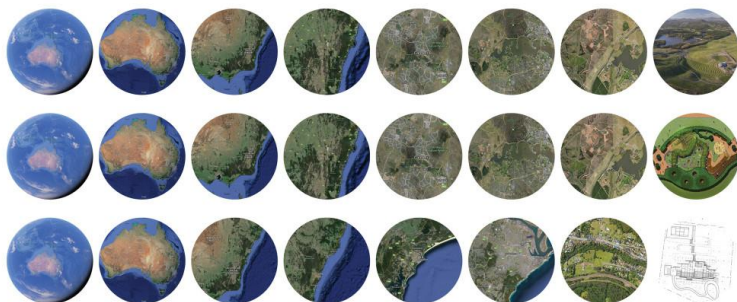
Gill Wildman

My practice as a design strategist has a unique form in our agency, Plot. Building on my initial exploratory work into my practice, workbook, and reflective sessions, my PhD will engage a range of reflective actions to explore this through a focus on emerging themes of my practice - and how it engages socially, navigates power, how design creates value and how that might be represented. It reflects a more political positioning that balances commercial work with self-initiated projects that are created for particular impacts. I'll be looking deeper at some specific projects: Humanising Technology to Upstarter & 5 BBC projects. These will be explored in light of a new perspective - 3 practice drivers: playfulness, visibility and impact.

Institution: RMIT Europe

Phase: PRS 3

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



# Practical Delight

## Moves in the landscape

Chris Johnstone

PhD in Landscape Architecture

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

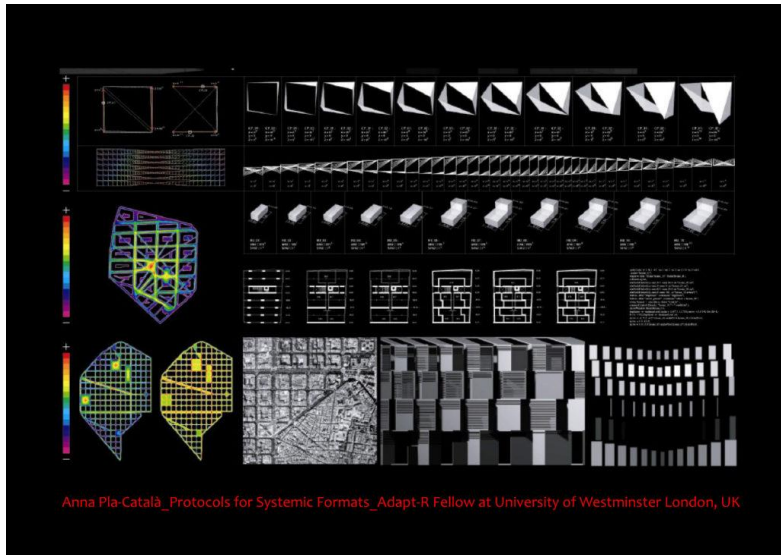
Chris Johnstone

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Institution: Aarhus School of Architecture

Phase: PRS 2

Disciplines: landscape architecture



## Protocols for Systemic Formats\_02

Anna Pla Catala

The research focuses on the self-organizational and responsive qualities of cybernetic models in order to set up the conceptual and technical framework from which to evaluate and respond to the level of complexity that the contemporary urban built environment has achieved. The utilization of code as design method acquires full relevance only if the computer code integrates the effects of the material context in which it unfolds. The relationship between ecology and computation, allows to tackle the question of whether formal and ecological strategies are reconcilable, and whether there can exist a strategy that integrates the use of code with a political dimension for multi-scalar systems ranging from the metropolitan to the building component scale within the Fourth Industrial Revolution.

Institution: RMIT Europe

Phase: PRS 1

Disciplines: architecture



Radiant Futures: Prototyping systems by imagining products

Matt Jones

Reflecting on making abstract futures concrete and desirable, inspired by the exploration and interaction of materials, software and systems at different scales.

## Radiant Futures: Prototyping systems by imagining products

Matt Jones

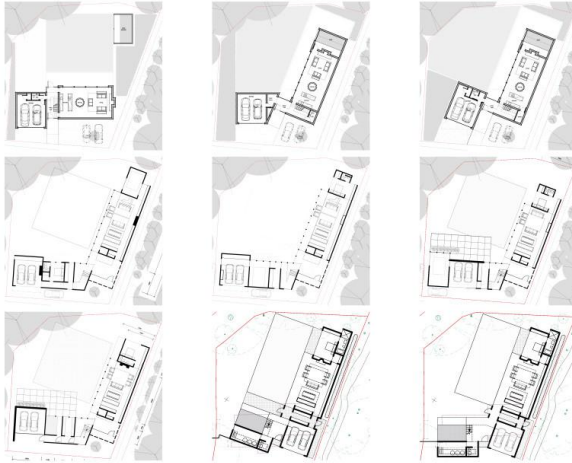
For the last 10 years my practice as a designer has centred on creating and illustrating possible futures centred around conceptual products and their use. I am beginning to reflect on that work and its limits while moving into a new phase of inquiry and design that is centred on the implications of machine intelligence in everyday life.

Institution: RMIT Europe

Phase: PRS 1

Disciplines: architecture

## Alan Higgs - Private Practices



### Research in the Medium of Practice: the private architecture of Alan Higgs

Alan Higgs

My research is distilling core themes: I am examining how I have created a body of work that is overwhelmingly private. I am defining my relationships with peers. Clients are shown to be the central generative purpose of my work and the key to each design's uniqueness. What is behind the visible processes and concerns that have created this work?

My personal mental space is formed from a provincial and urban upbringing, life experiences that are Australian and British, a private and public identity. My work results from this amalgam which at its best, might be called alchemy.

Institution: RMIT Europe

Phase: PRS 5

Disciplines: architecture



# Synthetic Ecologies

Hseng Tai Lintner

**Context:** In a time of Hyperobjects, the world can no longer be compartmentalised into the natural and the unnatural. The Anthropocene is growing ever more explicit as we observe excessive human agency take on planetary proportions, spawning synthetic hybrid geologies and ecologies.

**Objective:** To investigate the intersection of technology, energy, matter and the built environment through the notion of architecture as a constructed ecology or geology, dissolving the distinction between human and non-human systems.

**Protocols:** Non-linear processes that integrate material, chemical or biological behaviour with digital media and fabrication. Designs and machine instructions are not defined exclusively by formal Euclidean geometry but also by procedural methodologies and time-based phenomena.

Institution: University of Westminster

Contributing authors: Stefan Svedberg

Phase: PRS 1

Disciplines: architecture



## Tangible Thinking

Alice Casey

I have reflected on our Practice by looking intently at the things we make - be they drawings, photographs, technical details or the buildings themselves.

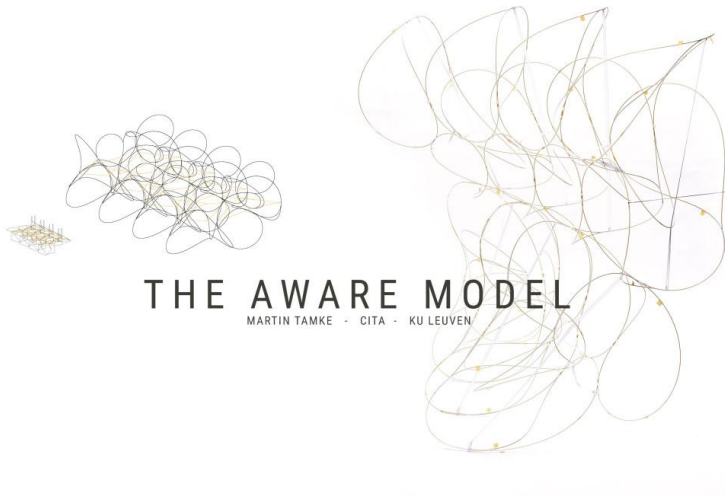
I will show that, in my work and research, the layering of small, tangible moments or observations can produce an outcome of greater complexity; enabling each moment or observation to be discrete; but, in collecting together, becoming greater than the sum of their parts.

The aim is to learn by observing the actual, by trial and error, and to allow that knowledge to inflect our Practice. The collecting together or layering of observations becomes both theory and practice.

Institution: RMIT Europe

Phase: PRS 6

Disciplines: architecture



## The Aware Model

Martin Tamke

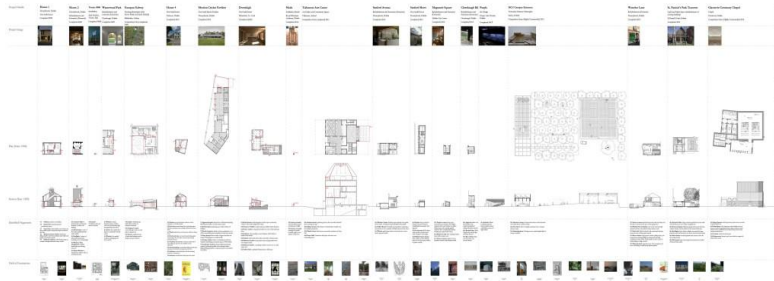
Appearing almost alive, computational design models become the place of investigation and creation for architects in the design process. The ability to loop, sense and query and the integration of near real-time simulation provide these models with a depth and agility that allows for instant and informed feedback. However concepts for the implementation of feedback in a computational design cycles are only emerging. Introducing the term “Aware models”, this PhD has a focus on material behavior and takes its point of departure within the practice of CITA. It investigates how a novel kind of materially informed computational models can become an exemplar for a practice, which develops architectural design in a continuous feedback loop with multiple computational sources.

Institution: KULeuven / LUCA

Phase: PRS 3

Disciplines: advanced fabrication, architecture, computational fabrication, materiality design, Performance, and simulation





## The Function of Fascinations

Cian Deegan

This PhD does not intend to create or record a formula for a design process, but rather document the new consciousness about our practice which has arisen through the research.

The character of the work of TAKA architects is derived largely via the influence of our particular spatial history. This spatial history has cultivated (and been cultivated by) our field of fascinations – which underlies the architectural fragments of our work.

The research will communicate how the ideas related to this new consciousness operate in the actual design process through case study examples. The documentation of this new consciousness and the explication of (some facets of) our design process is my contribution to knowledge.

Institution: RMIT Europe

Contributing authors: Alice Casey

Phase: PRS 6

Disciplines: architecture



Koen Broucke, The historical sensation. About a helmet with two bullet holes, a skull with a dent and dead rabbits. (PhD in arts, KU Leuven, LUCA School of Arts, Glasgow School of Art), PRS Ghent, 2016.

## The historical sensation. About a helmet with two bullet holes, a skull with a dent and dead rabbits.

Koen Broucke

My research centres on the image of battlefields. A first stage of my PhD research into the Battle of Waterloo exhibited in the Royal Library in Brussels. Current research focuses on Scapa Flow, the main base of the Royal Navy during the World Wars, and suggests the battlefield as seascape and landscape.

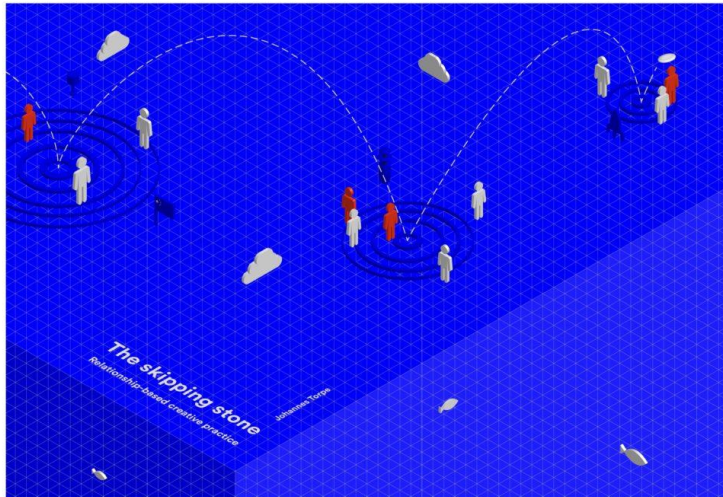
My research is based on my practice as an artist. I walk, read, draw and paint to understand complex historical events through a diverse range of entry points and research tactics.

Recently encountered, the helmet of the Scottish author Eric Linklater is an intriguing illustration of the historical sensation (a concept of the Dutch historian John Huizinga, 1920) and a good example of this concept in my methodology.

Institution: Glasgow School of Art

Phase: PRS 2

Disciplines: arts



## The skipping stone – Relationship-based creative practice

Johannes Torpe

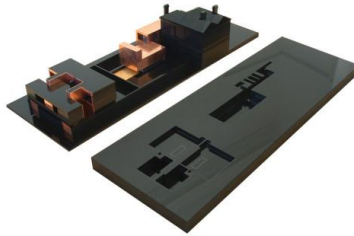
As my research is progressing I have realized that my body of work has had a massive influence from the staff members of my studio, and the way they have helped transform the work over the years to the multi-disciplinary approach my studio is today.

I still explore the idea of creativity without limits; peripheral vision, lateral thinking and how creativity sometimes jumps sideways. But I have also learned that the work relationships that are extended into friendships sometimes will change the creativity in more diverse directions than first intended. This approach has influenced my creative leadership. Other events have also lately changed the future of my company in new directions.

Institution: University of Westminster

Phase: PRS 2

Disciplines: architecture



**Topography**  
 My interest lies in the space that arises between how things are made and how they are made up. The topography of a house is a detailed study of the underlying three-dimensional order of a dwelling and its corresponding surfaces. It considers both man-made and natural features, to incorporate an expanded idea of "ground". The establishment of a series of shifting and overlapping horizontal datums informs our perception and registration of a space. In effect it is a precise study of place.

**PETER CODY**  
 Boyd Cody Architects  
 PhD by Project (Architecture)

# Topography

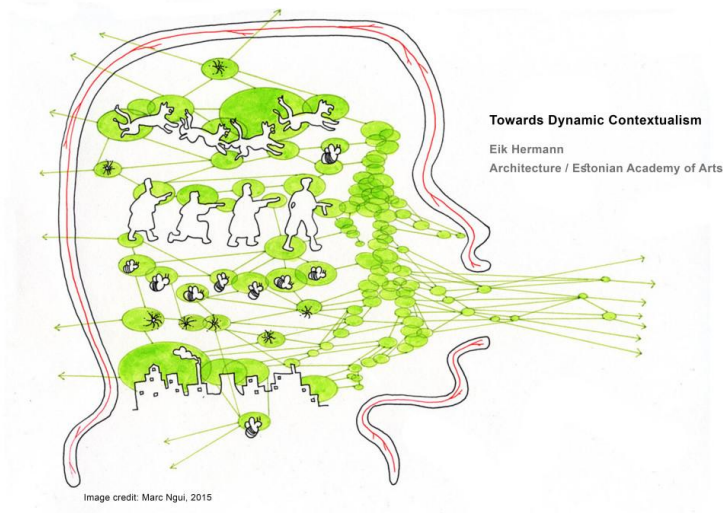
Peter Cody

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Institution: RMIT Europe

Disciplines: architecture



## Towards Dynamic Contextualism

Eik Hermann

I am a philosopher who has, by a series of accidents, gotten more and more entangled with the world of architecture: first by teaching and supervising young architects in Estonian Academy of Arts, then by doing architectural competitions and exhibition projects with a couple of adventurous architectural offices in Estonia and, lastly, by taking part in the ongoing actualization of a successful competition entry. During the entanglement, the question of what theory really has to offer to actual architectural projects has become increasingly pressing for me. Following the EAA's teaching tradition and amplifying it with a thought-toolbox developed from Deleuze, Foucault, Latour and Jullien, I hope to build a practice-oriented framework for generating new ideas called dynamic contextualism.

Institution: Estonian Academy of Arts

Disciplines: architecture and philosophy



## Tracing the Line

Karli Luik

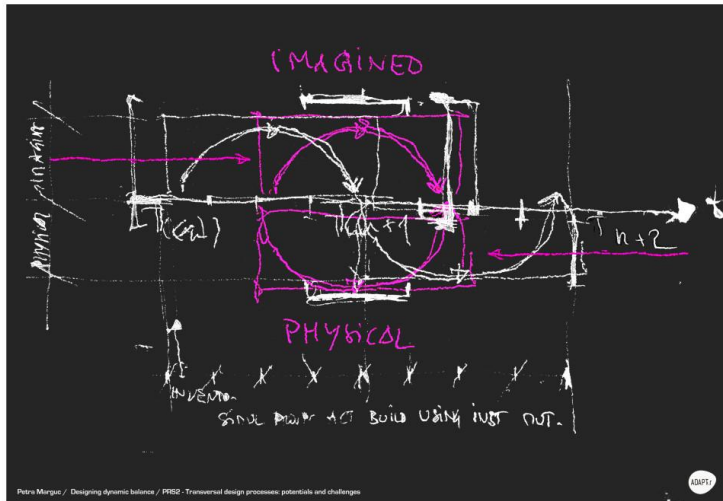
Tracing back to the origins of my designs I investigate how the design idea behind the specific designs was created. Having or not having the Idea has been an eminent question within the discussions around any design task. Looking to my work I will recreate the diagrams, generalize the tools and processes we have been using for defining and validating the Idea.

I argue that the Idea behind most of our successful designs can be traced (back) with (to) one line.

Institution: University of Ljubljana

Phase: PRS 3

Disciplines: architecture and landscape architecture



## Transversal design processes, potentials and challenges

Petra Marguc

The transversal design process I am exploring is neither a bottom-up nor a top-down approach, but a continuous interaction between stakeholders coming from multiple horizons and having diverse, often opposite desires. A transversal design process can reveal latent resources, stimulate a project dynamic and federate parties around the improvement of their spatial environment. At the same time it challenges issues of shared language and the status of situations of exchange. A relational architecture begins to occur. By critically reflecting upon my polymorph productions and putting them into perspective of an evolving community of practice, notions of conflict, navigating through a moving environment, data designed for decision, multiplicity, stimulation and response will be addressed.

Institution: KULeuven / LUCA

Phase: PRS 2

Disciplines: architecture, communication design, game design research, interaction design, public space, strategic design, urbanism, and user-centred research & design

Karin Helms PRS 5  
 Under-frame as Space Revealer  
 Framework as facilitator

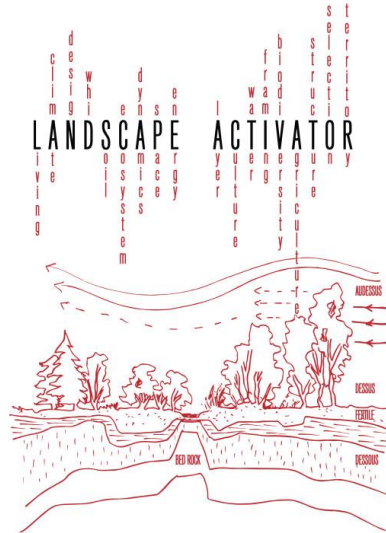
Landscape activator is the title I give at this stage of my research on the layer structures and how through Design we can reveal them, make them interact, structure and activate landscape forms.

Wind layer: invisible layer, wind generators tell us about this higher strata, what if Design could tell us more about this outmost layer?

Landscape layer that structure's space and reveals as an ECHO the underneath soil structures, what if this could be read also by others and not only specialists?

The grounds level the recent memory layer of the living material and human uses - an X-ray of our past as well as the most fertile layer, can we empower it by Design?

The Red Rock our old common earth story, horizons of layers that are our past and future, by understanding of this layer scan we produce more sustainable projects?



## Under-frame as Space Revealer – Framework as facilitator, in the field of landscape architecture

Karin Helms

« Landscape activator » Trough Design can reveal and make interact hidden landscape structures structure and landscape forms to produce more sustainable projects?

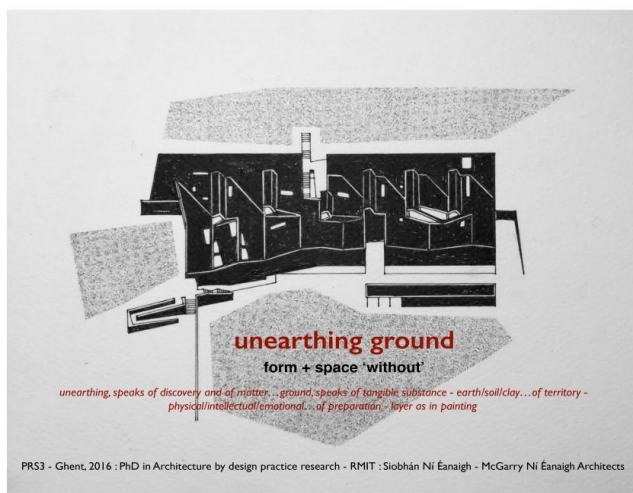
- Layer landscape : Wind layer: invisible layer, wind generators tell us about this higher strata, what if Design could tell us more about this outmost layer?
- The grounds level is the recent memory layer of the living material and human uses - an X-ray of our past as well as the most fertile layer, can we empower it by Design?
- Landscape structures creates space and reveals as an ECHO the underneath soil structures, how to share this knowledge?

Institution: RMIT Europe

Phase: PRS 5

Disciplines: landscape architecture





## Unearthing Ground ..... form + space 'without'

Siobhan Ní Éanaigh

With PRS3, unearthing ground focuses on 'form'. How might it be described through our work? - the 3 dimensional embodiment of the architectural proposition worked through idea, informed by use, place and partnered by its consequent sibling - space. Researching the 30+ projects / 'body of work' I note a majority being in rural locations, sometimes open fields, all built faces visible hence our concern particularly with external form. Be it a building(s), piece of infrastructure or furniture our ambition would want usefulness while also seeking character, 'presence'. A focus area for this research is the nature and evolution of 'form' and its relationship to 'presence' as represented by the work.

Institution: RMIT Europe

Phase: PRS 3

Disciplines: architecture



“ our future is going to be different ”

Irene Prieler

How one makes decisions is influenced by the underlying arguments and governed by the personal (professional) history.

My Ghent Narrative will start with competition entry I did as a child in the 1980ies. It describes the process of becoming and being (part of) grundstein architects and to grasp the motivation for ongoing (professional) development (joiner, architecture, timber, algorithm) searching for inherent consistencies and/or pop-up creations.

The grundstein Oevre is small but diverse and mostly we are acting as a 2 persons team related to others. How does this perception of architecture effect our professional future?

Institution: Aarhus School of Architecture

Contributing authors: Michael Wildmann

Phase: PRS 3

Disciplines: architecture, education, and public space

## **ADAPT-r City Brussels (Box-Exhibition)**

Maria Veltcheva, Petra Marguc

**ESR Fellows:** AAA- Siv Helene Stangeland, Marco Poletto, Irene Prieler; **RMIT**-Steve Larkin, Cian Deegan, Alice Casey, Karin Helms, Siobhán Ní Eanaigh; **UoW**: Sam Kebbell; **Ku Leuven**: Eric Guibert, Petra Marguc, Ana Krec, Alicia Velazquez; **EAA** - Claudia Pasquero; **GSA** - Sebastien Penformis, Marti Franch Battlori, Koen Broucke; **UL** - Gitte Juul.

**ER Fellows:** Valentina Signore, Maria Veltcheva, Dorotea Ottaviani, Alice Buoli, Cecilia de Marinis.

## **ADAPT-r City Brussels**

After Aarhus and Barcelona, the travelling exhibition moves to Brussels, receiving its exhibition's form from the city where it takes place.

### **The European city as Framework**

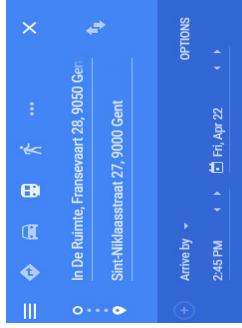
The urban fabric of Brussels the Capital of Europe developed as an organically typo morphology is challenging the city to respond to a multiplicity of social and cultural conditions. This multicultural and cosmopolitan city located at an international Crossroads of Europe, can be assimilated to the ADAPT-r model, where many languages coexist, meet and cross. Within this framework the practitioners are invited to reflect, negotiate and perform in a cultural context of many. The city represents metaphorically the research work, done in a “organically” way, where each practitioners follows his own culture and identity in a great dialogue / training, building the ADAPT-r network and the basis of an Creative Practice Research at European and international level.

### **Districts as groups of boxes**

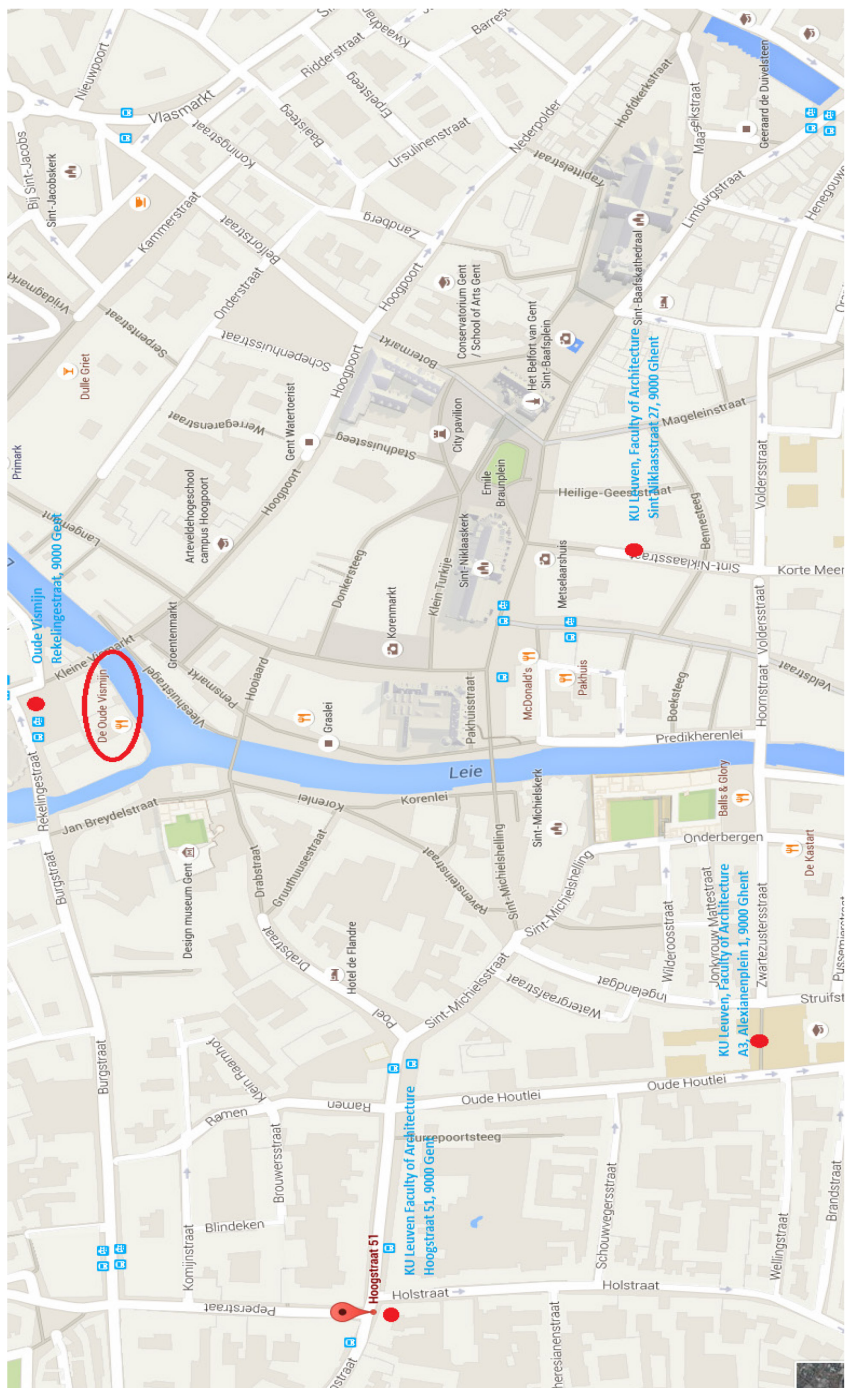
The idea of the districts, as a conceptual structure, can be refer to the ADAPT-r model grouping the seven partners (AAA, RMIT, UoW, Ku Leuven, EAA, GSA, UL) and their Fellows. This European typo morphology connect the urban blocks, represented by the boxes, in an organically form. The grouping of blocks/boxes in districts around a main public place appears as generator to new reflections.

## **ADAPT-r Place**

The famous Brussels “Market place” represents metaphorically the discussion place of the research and creativity, the ADAPT-r Place, where each practitioner is invited during the “ADAPT-r Events” to present her/his artefacts and share the research outcomes with the other practitioners. The events - PRS, Conferences, ADAPT-r Day - are crucial moments in the research and allow going from inside to outside, from tacit knowledge to community of practice, and generally go further in the Creative Practice Research.



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	2:21 PM—2:36 PM	15 min	
	 		
	2:16 PM—2:31 PM	15 min	
	 		
	<a href="#">SCHEDULE EXPLORER</a>		



## 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*  
Estonia

Univerza v Ljubljani



*University of Ljubljana*  
*Faculty of Architecture*  
Slovenia



*RMIT University*  
Australia



*The University of Westminster*  
England



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