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Practice
Research
Symposium

London
November
24 – 27 2016

Candidate
Abstracts &
Posters

PRS London

November 2016

Keynote Speaker:
Dr Deborah Saunt
Director DSDHA
London, UK

Guests:
Prof Branden W. Joseph
Prof Felicity Scott
Prof Susannah Hagan
Prof Ulrich Hahn
Prof Murray Fraser
Prof Toomas Tammis

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@ambika_p3   #ADAPTr

Introduction from Chair

Prof Marcelo Stamm
RMIT PRS-EU Director

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 venturous 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.

EVENTS

EXAMINATIONS

03   HIGHER DEGREE RESEARCH CANDIDATES | ABSTRACTS & POSTERS

MAP

Designing from the Room to the City:
Expanding Disciplinarity in Architectural Practice
published by Routledge

Expanding Disciplinarity in Architectural Practice presents an argument for the role of an architect as a generalist with a particular ability to bring spatial intelligence to bear on the significant issues of planning, settlement, and identity. The book draws on strategy and planning, landscape, infrastructure, urbanism, historical conservation, and interpretation, architecture, and the creative reuse of existing structures to encourage you to incorporate a holistic approach to your designs. Tracing a series of projects developed by his practice 5th Studio, author Tom Holbrook argues the critical importance of involving spatial practitioners in large scale strategies and designs to combine interdisciplinary thinking and concrete experience of buildings. The book incorporates interviews with prominent figures in the field of architecture, eleven UK case studies, and over 200 beautiful illustrations including the author's own award-winning designs.

"Holbrook skilfully acts as both impresario and ethical husbander; the former at ease weaving and diving as opportunistic entrepreneur, the latter immersed in a legacy of English socialism. This is an apposite piece of research, offering spatial intelligence as a basis for synthesised thought to unpick the current conundrum of planning and governance."
Professor Michael McGarry
Queen's University Belfast, UK

Architecture Must Never Stand Still

Deborah Saunt's PhD revealed a life-long determination to encourage access to architecture, from helping to increase diversity by establishing The Jane Drew Prize, through to founding the new London School of Architecture (LSA), where students are linked between practices and academia in a new model of learning, which minimises the debt burden for future generations. The doctoral investigations of her studio's work have also exposed an overarching search for new forms of beauty, grounded in a tradition of creating socially-minded architecture, that encourages engagement and conversation.

DSDHA's structured yet dynamic "conversational" process (to quote Leon van Schaik), based on workshops and using grounded research as a driver, allows the practice to "insert itself" into each project to actively design within the given constraints, whilst going beyond the brief and the rigid definition of a codified "profession", for the purpose of maximising impact for all. Architects, Deborah believes, should put their skills at the service of the City, actively seeking new opportunities within their projects to nurture the development of liveable spaces and environments, even if those visions may only be achievable far into the future.

Deborah will demonstrate how this attitude manifests itself across all of her work, both within academia and in her studio. When undertaking a project DSDHA's team indeed always embed themselves in the site to observe the way people behave and identify their latent concerns, aspirations and trends – all aspects that often remain hidden to the generic gaze of statistics. They typically interview a number of passersby, record their movements at different times of the day and across the seasons. In parallel they research the way people employ technology – particularly wearable and handheld devices, looking at the usage of apps like PokemonGo or Instagram – as a tool to navigate their surrounding and record/share their personal experience of the environment. After compiling these data, DSDHA uses the information to map what they call 'personal landscapes', and understand how individual narratives relate to the urban morphology as well as to the history of a place. It is from this vantage point that they then proceed to speculate on future scenarios and make concrete plans for the City.

DSDHA, Collective Impression of London's Royal Albert Hall. This image is a combination of the first hundred images gathered after conducting a Google keyword search for 'Royal Albert Hall'.

Higher Degree by Research Examinations

John Brown
PhD Examination
Architecture and Design
RMIT University
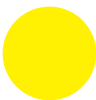
Going Home: Future Adaptive Building for Aging-in-Place

In the next 30 years Canada, Britain, Australia, and the United States will experience demographic upheaval as the baby boom generation passes through old age. This group does not intend to age as their parents did. Instead, they want to remain living independently, in their own homes, even as they experience physical disability, cognitive decline, and chronic disease. This exhibition outlines the development of FAB House, a new model of design and construction that supports long term aging-in-place across multiple housing types. It integrates strategies of mass customization, design democratization, and integrated home health into an adaptive residential interior system that promotes functional, emotional, and physical resilience. The result is an architecture that helps people maximize well-being as they grow old.

Steve Larkin
PhD Examination
Architecture and Design
RMIT University

Interiorities in Oral Cultural Landscapes;
In / Between - Traditional Irish Music and the Made Landscape of Ireland

This research is structured research into a
creative practice in traditional Irish music
and architecture through RMIT's Invitational
Design Practice Programme.
It makes evident deep connections between
these two modes of practice, music and
architecture. It demonstrates this inter-
connectedness at a practice level and
demonstrates the particularities of the
processes used. It also makes evident that, on
a meta level, insights and meanings, that exist
within each practice domain, are transferable
between these two modes of practice.
The practice is situated in Irish cultural
landscapes and explores a cultural
consciousness evident in those landscapes.

Sam Kebbell
PhD Examination
Architecture and Design
RMIT University

Collapsing Hierarchies: Party Walls, the Rarefied, and the Common

Architects in Wellington during the 1970s embraced what they considered to be a universal context for modernity in pursuit of a common architectural language. They were criticised by a generation of regionalists that followed them in the 1980s for ignoring the idiosyncrasies of place and people that make a local architecture distinct. Since the 1990s, architects embraced much more particular contexts, including the idiosyncrasies of a site and client, in the pursuit of rarefied institutional, corporate, and personal expression. Recent enthusiasm for the particular is a long way from the universal contexts of the 1970s, and a common architectural language is a long way from the more recent rarefied forms of expression, but the legacy of these shifts remain a critical background to the contemporary discussion here. How then, might a practice embrace both particular and universal contexts, and through those, both rarefied and common forms of expression?

My original contribution to knowledge is the explanation of my approach to practice, which is a response to this question. This study is undertaken through my contribution to the architectural practice, KebbellDaish, through which I have sought to collapse hierarchies that emerge around the rarefied and the common. The work shows that it is not an absolute hierarchy, but a dynamic between high culture and vernacular, modesty and ambition, crude and refined, and so on. The dynamic is played out on a few walls of each project, through overlaps of personal and public interests, the realities of particular circumstances, and speculations on a project's context: from neighbourhoods to cities, regions, typologies, and cultural conventions.

Siv Helene Stangeland
Preliminary Assessment
Architecture and Design

Fri 25 November 2016
15:00 – 17:00 GMT
Ambika P3

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Wilding and Weaving - a relational design practice

This doctoral research study is embedded in and developed through the creative practice Helen & Hards pursuit of making environmentally sound architecture in a professional market.

The practice's experience, through engaging in many projects, is that the current discourse on sustainable architecture tends to focus too much on energy efficiency, CO_2 calculations, and new technologies. It often neglects the more intrinsic ecological potential of architecture, which I argue lies in its relational, experiential and poetic natures.

This research explores and articulates this potential in the context of the design practice, Helen & Hard (H&H). Furthermore, it investigates the relationship between an individuals
creative access to this embodied knowledge and the systemic frameworks which can help to bring it forth in the collective endeavours of creating architecture.

The research includes a mapping of H&H as an evolving system as well as a study of the individual creative acts of drawing. The drawing work has given access to
a spatial history connected to the harsh Norwegian coastal landscape, finding expression in a
dynamic between wilding and weaving lines in the drawing – a poetic description of creative forces which are both singular and inclusive. But it has also revealed what frameworks and conditions made this tacit knowledge grow and develop and how it could be made explicit through using drawing as a research method.

It is in the tension between these two very different modes of practicing architecture – the affective and systemic – and, as I experience it, their co-dependent relationship when creating architecture that I hope the research finds and unfolds a specific contribution. These two perspectives are used to discuss and reflect on old projects as well as case studies of developing, ongoing projects to tease out and explicate the embedded knowledge of the practice.

The research adds articulation and knowledge to spatial, aesthetic capacities, which supports the relational design approach in the practice of H&H.

Higher Degree Research Candidates

Kieran McGonigle
Disciplines: Architecture
Queen's University Belfast
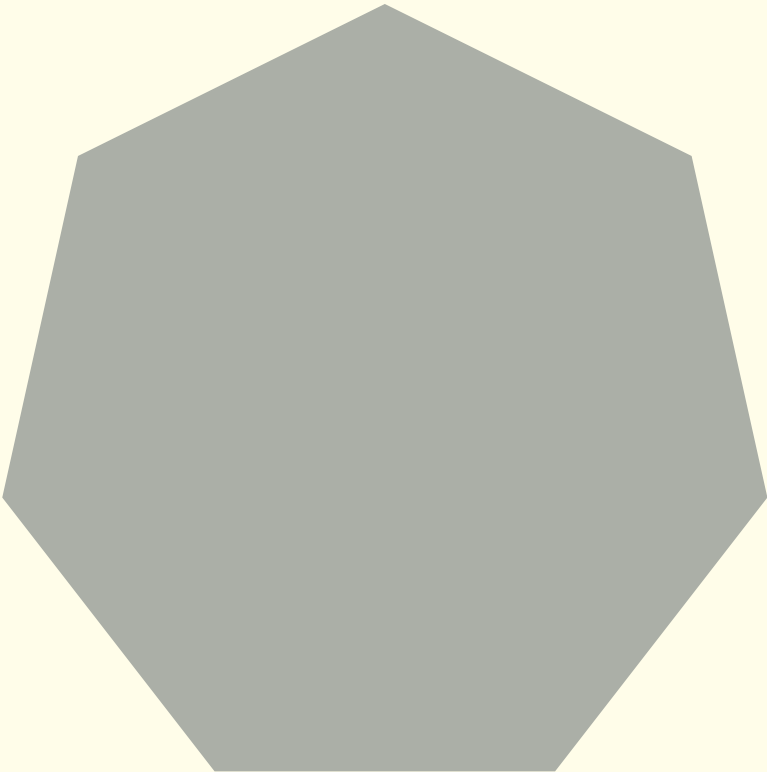
Abstraction and Landscape / Interests, Values, Intentionality

The basis of the research investigates a
work methodology which initiates through
historical enquiry, develops through the
refinement of abstract thinking to achieve a
desired spatial atmosphere, and which seeks
to engage with topography and landscape.
For this presentation I am opening up a series
of questions concerning aesthetic interests,
rules and values as a way of reflecting on
our body of work, and to try to understand
how observations made might apply to or
influence our next set of projects. A search for
the intentionality line.

Abstraction and Landscape / Interests, Values, Intentionality

Kieran McGonigle / PhD by Practice / London 2016

Marija Strajnic
Disciplines: Architecture, Arts and Photography
KU Leuven, ADAPT-r
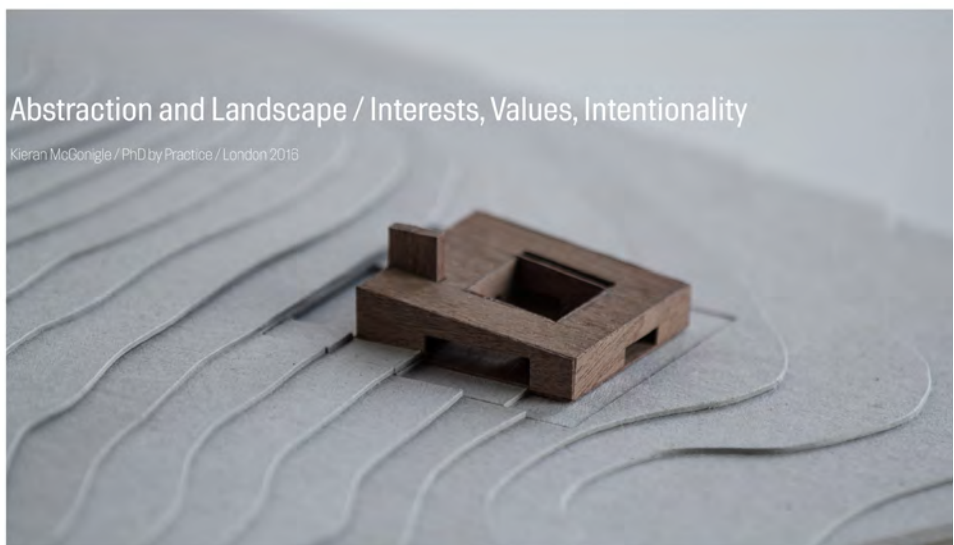
Architecture Without Architecture

I am interested in the architectonics of non-architectural phenomenons. I would like to explore architectural presence in sequences of photographs that don't have any buildings on them. By using the medium of photography, both its precision and its poetics, I want to examine what characteristics of architecture are readable in series of photographs without architecture and which characteristics are lost in translation. Could architectonic qualities emerge during creation process by using only the medium of photography and not bricks or other building materials?

Architecture
Without
Architecture

Marija Strajnić
PRS 1, London

Sandra Manninger
Disciplines: Advanced Fabrication, Architecture
RMIT University

Atlas of Sensations

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.
 computational fabrication, education, and
educational architecture

Sandra Manninger SPM Architects
Atlas of Sensations.
DR207
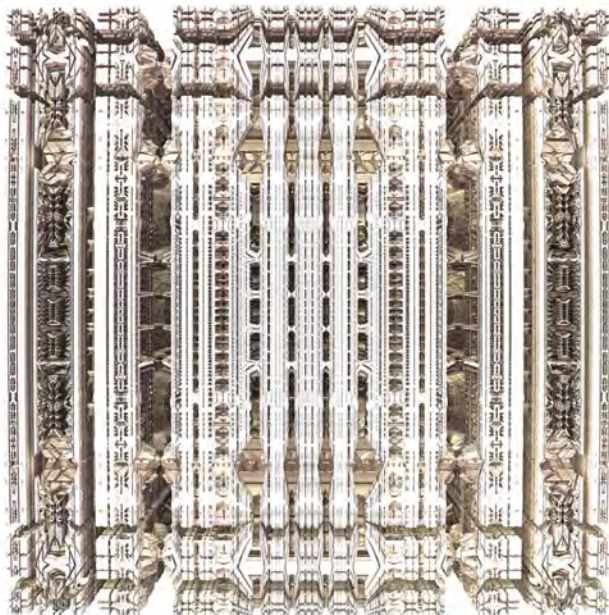
Disciplines:Advanced Fabrication, Architecture, Computational Fabrication, Curation, Education, Prototyping, Public Space, and Simulation
Estonian Academy of Arts

Automated aesthetics

Analysed, simulated, optimised, data driven, crowd sourced, automated… aesthetics? What is the role of the designer in a data driven algorithmic process of creating architecture? Designer, researcher, educator, curator? Looking at computational design and fabrication and how it influences (or rather if we can make it influence) the building industry, the architectural discourse and the society on a cultural level. What is the role of the architect-author in a collaborative or even democratic, optimised and automated design process? How can we influence the way we construct our built environment in terms of new methods and materials in one of the most stagnate of industries? Not merely speculate but practise.

Contributing authors: Sille Pihlak

Body Building Installation
Tallinn Architecture Biennale 2015
PART - Practice for Architecture, Research and Theory
part.archi

Siim Tuksam
Estonian Academy of Arts
Faculty of Architecture

Sille Pihlak

Disciplines: advanced fabrication, architecture, art installation, communication design, Curation, education, educational architecture, innovation consulting, landscape architecture, materiality design, Perfomance, prototyping, public space, service design, strategic design, urbanism, user-centred research & design, and wayfinding

Estonian Academy of Arts

Between the idea, tool and real(ization)

Algorithmic processes in timber architecture and design: Administration of digital design tools and technology to raise the construction potential of anisotropic materials. Introducing the terms idea, tool and real to describe the current design processes in my practise. Previously dominating linear dialog (idea to real, idea to tool, tool to real) have made its way to systematic re-appearing loops. Those loopholes have activated variability in scales (from high voltage pylon to urban city stages to accessories), integration of material characteristics (timber, plywood, glulam), machine limitations/ possibilities (timber manufacturers CNC mills) and sustainability (form human energy to environmental exhaustion).

Contributing authors: Siim Tuksam

Between the idea, tool and real(ization)
Algorithmic processes in timber architecture and design.

Sille Pihlak

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Authors: Sille Pihlak, Siim Tuksam
Status: complete
Function: civic
Year: 2016
Location: Telliskivi väljak, Tallinn, Estonia
Scale: 50 m2
Team: Mariann Drell, Ardo Hiiuväin, Lennart Lind, Henri Kaarel Luht, Andrea Miku, Marlette Nõmm, Johanna Sepp, Kertti Soots, Sabine Suuster, Teele Tomson, Birgit Õigus
Photos by Tõnu Tunnel

PART.archi
soundWAVE III
Tallinn Music Week City Stage
at Telliskivi Loomelinnak
In collaboration with 2nd year students from the
Interior Architecture department at the Estonian
Academy of Arts.

Graham Ford
Disciplines:Architecture and Urbanism
RMIT University
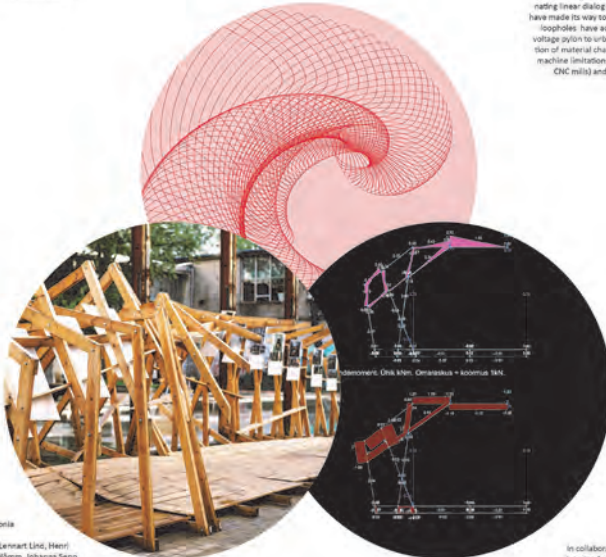
BOUNDARIES LAYERS AND LANDSCAPES: NATURAL SYSTEMS AS A FRAMEWORK FOR ARCHITECTURE AND URBANISM

The act of 'exposing' the layers of the landscape, the infrastructure and the buildings is about revealing something that has remained unseen, revealing the true identity of a place. The analysis and interpretation of ordinary landscapes through this creative mapping tells us about the cultural life of that community. We seek to understand how people have used everyday space, buildings, rooms, streets, and fields to establish their identity, articulate their social relations and derive cultural meaning. Cartography and cultural landscape analysis help guide our interventions in existing landscapes through the creation of enabling masterplans that support bottom up, small scale interventions combined with a top down process producing successful urban neighbourhoods.

GREEN GRID

MASTERPLAN

FIGURE GROUND

INFRASTRUCTURE

GRAHAM FORD PHD BY PRACTICE
BOUNDARIES, LAYERS AND LANDSCAPE
NATURAL SYSTEMS AS A FRAMEWORK FOR ARCHITECTURE AND URBANISM

BLUE RIBBON NETWORK

Eva Prats
Disciplines: Architecture
RMIT University

Clients as Mentors

When working with existing buildings, it has been through the way of looking of our clients, their observations and comments on the as found, which has guided and helped us to give a specific value towards what we had in our hands. The PhD research is a path through 3 projects of reoccupation of existing buildings with new programmes. These projects have opened our work into this discipline, one that was not introduced during our years of study at University. The approach by visiting and drawing the actual state, has been an evolution from one to another, and in particular we can follow in the documents of the third project, a more substantial method towards a discipline of the existing.

Clients as Mentors
PhD Research by Eva Prats

PhD working room in Barcelona
October 2016

Bonne Zabolotney
Disciplines: Communication Design, Curation, and Design History
RMIT University

Collecting, Sorting, Curating

My current research involves examining historical everyday Canadian artifacts to determine criteria in building a Canadian Design canon and historical and cultural value. In "Collecting, Sorting, Curating" I have begun a critical examination of my personal collection, as well as the collection of other local designers and historians. In particular I have focussed on the Eaton's mail order catalogue and its corporate archives to determine design's role in Canada's retail and cultural landscape. In my second research project, I will continue this inquiry with interviews with key historians, designers, and curators. Finally, I aim to create design probes and co-creation activities that see sorting and curating as two intrinsic aspects of practice-based research.

Hseng Tai Lintner
Disciplines: Advanced Fabrication, Architecture, Bio-digital Architecture, and Computational Fabrication
University of Westminster, ADAPT-r

Digital Translation and Entropy

EA-CR is a design research forum focused on the creation of built environments that explore the intersection of emergent technological, ecological and cultural impetuses. Set against a non-correlationist ideology, the practice explores the potential for hybrid synthetic ecologies that productively dissolve the boundary between human and non-human systems in architecture. Our protocols engage non-human systems such as physical phenomena as productive devices for design by employing non-linear procedures that integrate material, chemical or biological behaviour with digital media, simulation and fabrication. Designs and machine instructions are not defined exclusively by formal Euclidean geometry but also by procedural methodologies and time based phenomena.
Contributing authors: Stefan Svedberg

Karli Luik
Disciplines: Architecture
University of Ljubljana, ADAPT-r
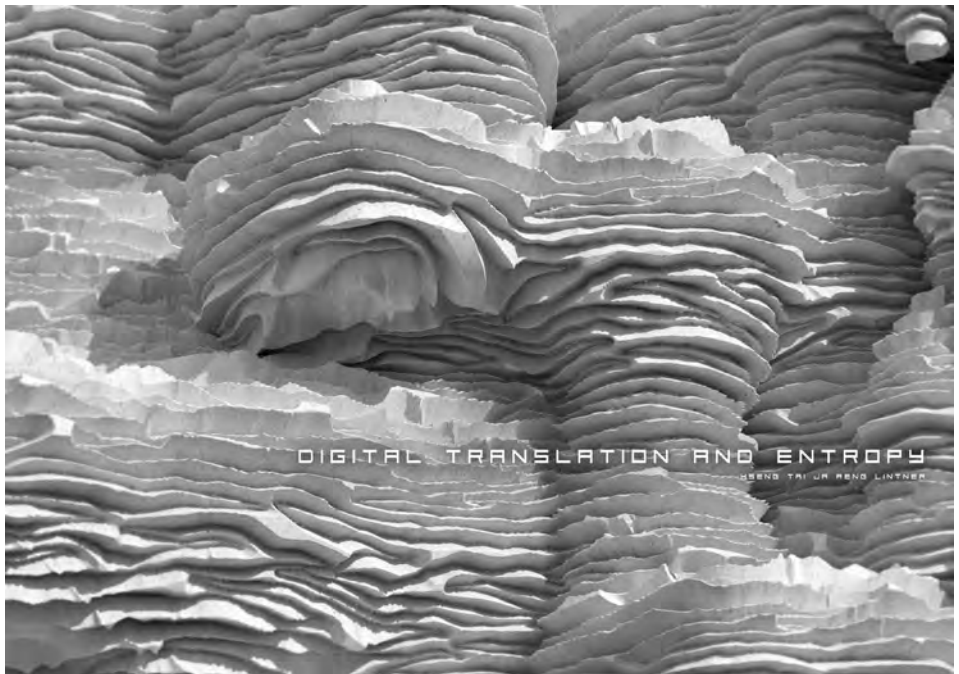
Disturbing landscapes: towards dark contextuality

Something is missing - a feeling that is always there. It is about uncertainties, but moreover of a conscious exclusion. This is the darkness I am looking for in the contextual. It is about the impossibility of control, impossibility of direct communication, impossibility of sufficient understanding, impossibility of being completely honest, often impossibility of addressing the relevant issues that actually matter.

Karli Luik
disturbing landscapes:
towards dark contextuality

Colm Moore
Disciplines: Architecture
RMIT University, ADAPT-r (University of Westminster)

Figures, Fragments, Fictions

I intend on developing further the account of the kind of conversation that houses the creative processes of our practice. The account that is being formulated and tested on projects in the office relates to Eisensteins' theory of attractions and his montage method. It provides a new formulation of the way in which mental frames (Mark Turner, How ideas are made, 2014) can be brought together where there is a state of affairs that allows for confusion to be regarded as a positive mental attitude enabling connections to be made that the logical mind would over rule. The emphasis is now on a better understanding of the genesis of figures that are set in motion through the design process.

FIGURES, FRAGMENTS, FICTIONS

Colm Moore, Clancy Moore Architetcts   PRS06

Mark Raymond
Disciplines: Architecture
RMIT University

Finding the Centre: Practice as Project

Attaining an implicit level of clarity in the work is recognised not as an objective, but as the consequence of particular creative processes. Interrogating these processes through the clarifying media of writing and drawing, past projects are revisited with a view to informing current and future work. Through photography, provisional clues of previously elusive motives surprisingly reveal themselves as means of explicating intent. Projects and programmes are tested at a range of scales engaging ideas about the figure, the domestic, the urban and the landscape. The implicit tension between interior and exterior is explored with the room and the landscape embraced as critical sites of an analogous architectural operation.

mark raymond : finding the centre : prs3

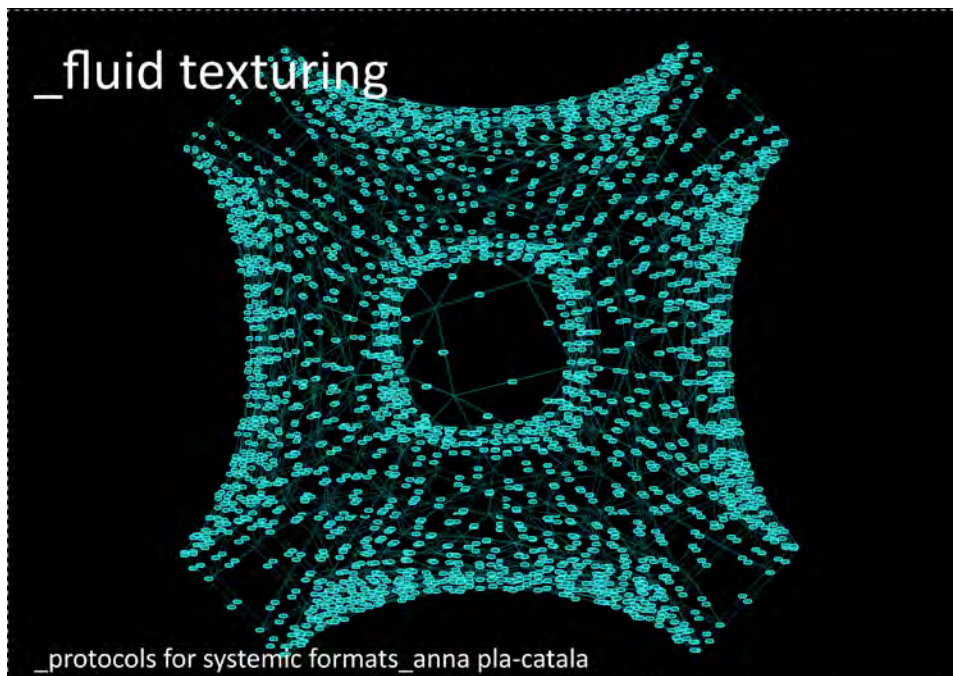**Anna Pla Català**   28
Disciplines: Architecture, Bio-digital Architecture, Computational Fabrication,
Materiality Design, Performance, Prototyping and Systemic Architecture
RMIT University, ADAPT-r (University of Westminster)

Fluid Texturing

FLUID TEXTURING synthesizes the process employed for a case-study exercise on surface panelling, material performance and CNC 1:1 fabrication, as three aspects of the more general scope of this PhD research based on the interplay between digital code, material properties and emerging productive paradigms. The aim of the research is to engineer an ad-hoc computational design workflow in order to control the geometry for structures produced with an anisotropic mesh generator as the main volumetric tool. A series of tooling methods follow from analysis, to simulation, to genesis, to fabrication in order to create a system where the natural and the artificial have merged into one same architectural entity.
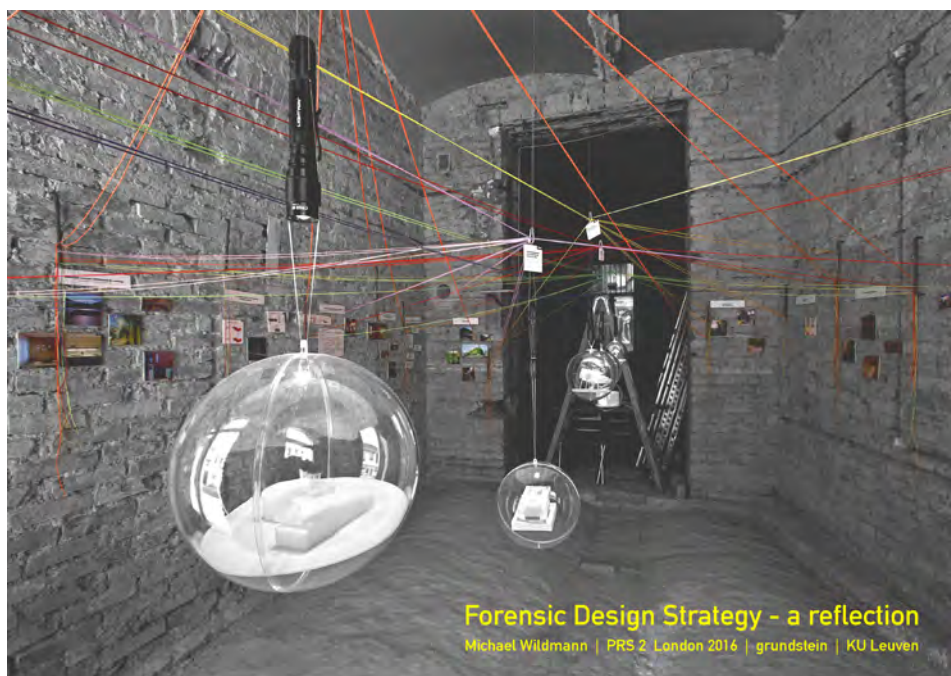

_fluid texturing

_protocols for systemic formats_anna pla-catala

Michael Wildmann
Disciplines: Architecture
KU Leuven, ADAPT-r

Forensic Design Strategy - a reflection

In "Forensic Design Strategy" the effects
of the different possible approaches of the
specialized planners are set as a function
of one another. Evaluating the strings we
generate the best overall solution and not
the best single solution for each special
field. The reflection will illustrate nexus and
development in our design process trough the
realized school building ASO4 in Linz and the
competition contribution for the TÜWI BOKU
in Vienna.
Contributing authors: Irene Prieler

Forensic Design Strategy - a reflection
Michael Wildmann | PRS 2 London 2016 | grundstein | KU Leuven

Timothy Burke
Disciplines: Architecture
University of Newcastle, DAPr

Gizmos + Ghosts: Exquisite Drawing Machines

This research outlines a creative practice of experimental machine making that foregrounds the 'ANALOG' as an anachronism in the speculation of architecture. The instrumentality of these gizmos emerge through the heuristics of drawing and making as modes of creative production. Taking Jacques Derrida's notion of free play—which Mark Cousins describes as "playing with words"—an experimental methodology of play is performed by playing the game of the Exquisite Corpse with machines. By following the rules of the game as a framework of creative disruption, what André Breton calls "the undirected play of thought" can be understood as a play-space that allows the unexpected to occur. These machines misbehave. They are unpredictable and indeterminate agents of architecture.

Alisa Andrasek 31
Disciplines: Advanced Fabrication, Architecture, Computational Fabrication,
Philosophy, Prototyping, Simulation, and Software Design
RMIT University

High Resolution Architecture: Microstructures

Never before have designers had access to material resolution at the scale of dust, or algorithmic profiles of matter. Nor was artificial intelligence part of the creative and construction process, evolving at the accelerated pace of computational time. New scale of structures is revealed, microstructures capable of finer blending of material states, architectured through novel processes of physics simulation, bridging the gap between design and structural analytics. New way to design-search is via pattern recognition, assisted by machine learning. Micro-precision design engineered for the massive application scales, increasingly malleable, plastic and intricate, primed for super-performance and unseen aesthetics.

Full credit for the poster image:Wonderlab/ UCL Bartlett/B-Pro March Architectural DesignResearch directed by Alisa AndrasekTutors: Alisa Andrasek, Daghan Cam, Andy LomasRobotics: Feng ZhouProject / Students: MORPHOCYTE / Zuardin Akbar, Yuwei
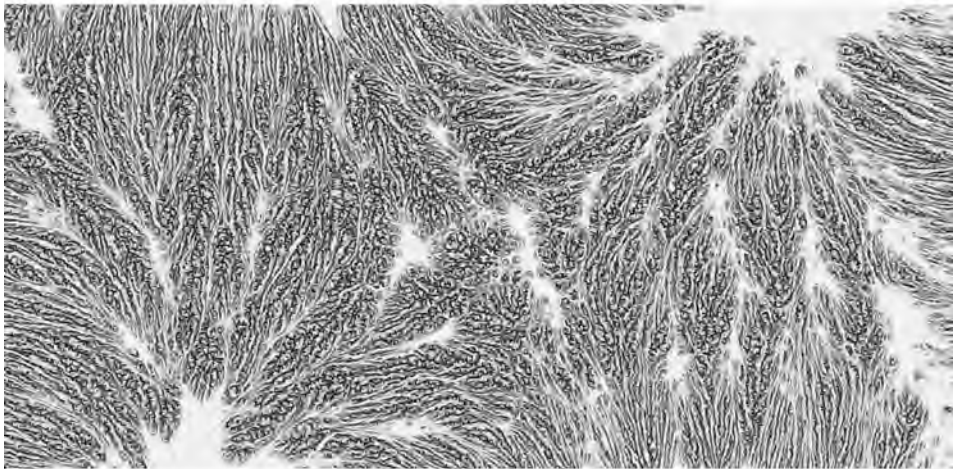
Alexey Ginzburg
Disciplines: Architecture
RMIT University

Historical quarter = Adapting quarter

Refurbishing a historical quarter. Does it mean
freezing it in time or helping it to evolve
naturally? Is what we regard as the structure
of the historical city an organism with a rate
of evolution - neither evident nor constant?
A dialogue with Constructivist and Modernist
concerns to the same historical quarter helps
to define new relationship with the past and
clarify the symbiosis of different cultural
layers. A careful balance of conservation and
new development adds value and brings life
to the urban environment.

Alan Higgs
Disciplines: Architecture and Arts
RMIT University
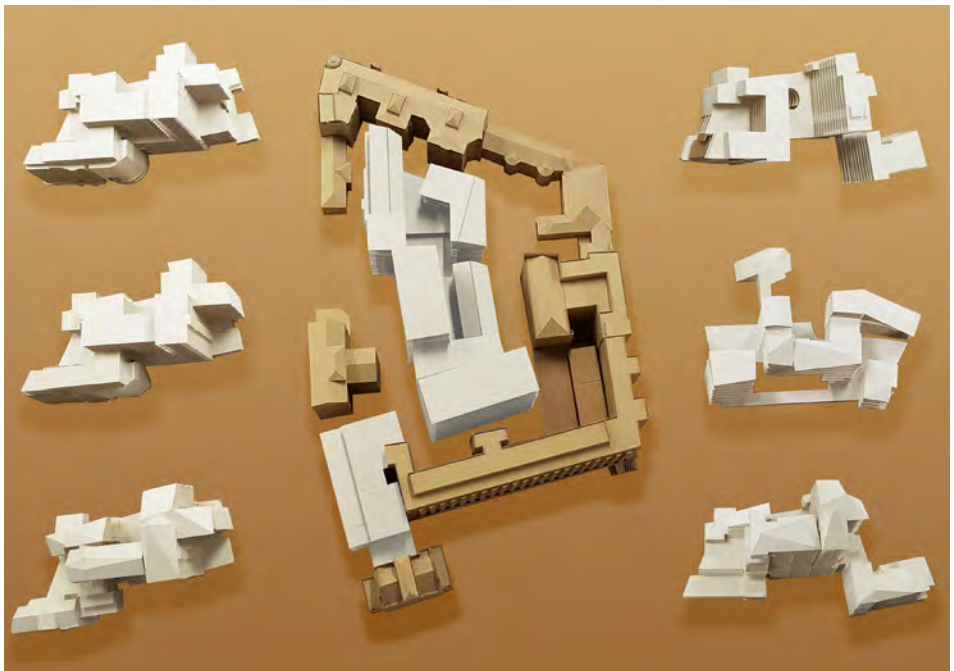
I didn't ask for this: Private Practices in Architecture

My research outcomes have settled into three parts. Part One considers how personal histories of creative individuals contribute to practice, maps my body of work and recalls the origins of my sensibility. Part Two reveals how we develop and analyse design. It tracks developing mastery of a type, looks at transplanting creative practice geographically and typologically. I show how client relationships are curated and how our sharing design authorship evolves. A new research tool is explained. Part Three threads the research findings together – how the search for the 'ideal room' is central, what photography's role might be, how I used the PRS process, how a practice like Alan Higgs Architects might be situated. How might the future develop?

Inspirational Landscapes, Liam McCormick

My connection to the work of Liam
McCormick was influenced by my father who,
in 1958, as a newly qualified architect, worked
in Liam McCormick's office in Derry. I grew up
familiar with McCormick's Donegal churches,
and I wrote a dissertation about the churches
while studying architecture 25 years ago.
Then 15 years ago, I revisited McCormick's
work when designing our first building. Now
I am looking at the landscape in which these
churches are placed, to suggest that the
influence of the landscape on his design is
the reason why these buildings have endured
and are loved by the communities, which
considered the building radical when they
were built.

Tarla MacGabhann
MacGabhann Architects
PhD by Practice

Inspirational Landscapes, Liam McCormick

Karin Helms
Disciplines: Landscape Architecture
RMIT University, ADAPT-r

Landscape Anticipator

My research is about revealing a Design
method on large landscapes for anticipatory
adaptations. a proactive strategy for preparing
future changes, future transformations or
those already occuring, accept disappearance
or/and new artefacts in a cultural landscape.

Karin Helms PRS 6
Under frame as Space Revealer
Frame work as facilitator

LANDSCAPE ANTICIPATOR

Design method on large landscapes for anticipatory adaptations.
Proactive strategies for preparing future changes, transformations,
accept disappearancy or new artefacts in a cultural landscape.
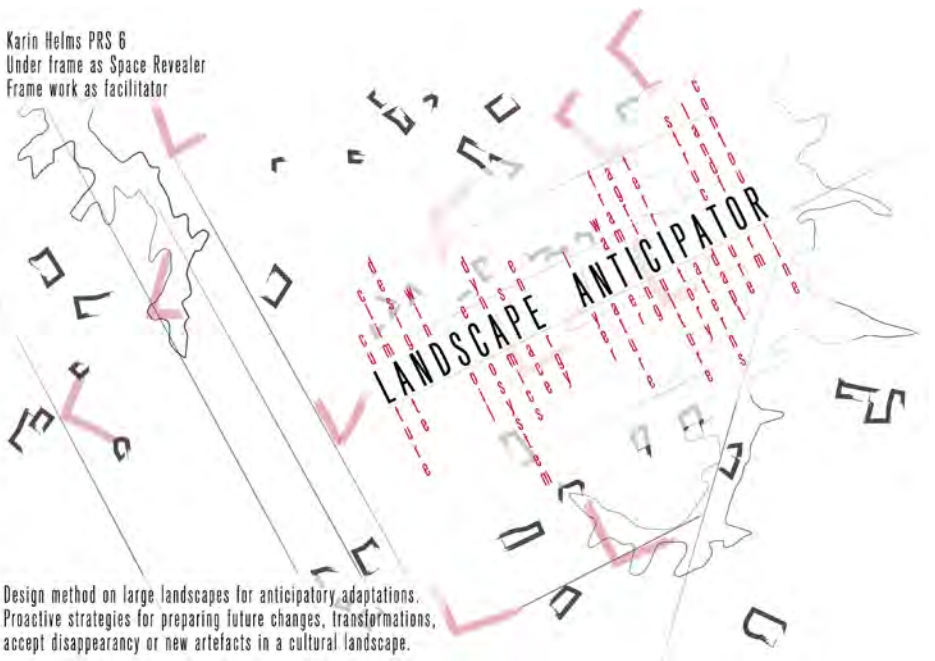
Petra Marguc
Disciplines: Architecture, Communication Design, Game Design Research, Interaction Design, Strategic Design, Systemic Architecture, Urbanism, and User-centred Research & Design
KU Leuven, ADAPT-r

Middle Margins Matter

In German language, the threshold is called "Schwelle", the verb "schwellen" means "to swell". I am using the notion of Middle Margins as an inflation of a demarquation line into a space on its own. After having introduced transversal design as an ongoing process, this presentation will focus on Middle Margins as spaces of freedom which are situated after stimulation happened and before response is being acted out. It is in this spatio-temporal interval where collective imagination can be replayed out freely and still maintain its connections to a material ground. I will explore the role of action protocols and relational objects as key components for structuring movement and balancing exploration, processing and decision taking in transversal design. Contributing authors: polimorph

Middle Margins Matter

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Petra Marguc / PRS 3 - Middle Margins, the art of creating dynamic balance in transversal design practice/ ADAPTr

Naive and Sentimental

The naive is in the act of drawing. The
sentimental is in the recognition of the
cultural context of the form that is being
drawn. These two ways of being are inter-
mixed. The drawing gets underway with a
tremendous sense of optimism, every time,
for every project. The drawing is done in a
kind of oscillating consciousness where the
reasons for the drawing and the cultural
context comes in and out of focus. This is the
third PRS. A further understanding of types
of practitioners is explored, using an analysis
of past work and an ongoing demonstration
project which seeks a more direct link
between drawing and building.

drawing and building.........

.... two fascinations of the naive

Dermot Foley PhD (Architecture & Design) candidate November 2016

Jaan Tiidemann
Disciplines: Architecture
Estonian Academy of Arts

On Fish, Houses and Dissociative Identity Disorder

In my 2nd PRS I present a case study where research on historic maps in urban context intertwine with an intervention into an ill-fated zoning scheme and a design proposal. In this case study I attempt to highlight transformative triggers of my practice and ask what are the constraints for achieving precision and whether everything has to do with growing up in Soviet modernism or the opposite?

On Fish, Houses and Dissociative Identity Disorder

Jaan Tiidemann
Ph.D student, Estonian Academy of Arts, Faculty of Architecture

Open due to construction

A gardener is responding to the nuances
of nature and culture, between "being" and
"acting", between "waiting" and "proceeding".
Through different lenses, this research focuses
on how work of the landscape architectural
office deals with this balance between laissez
-faire and top-down approach. The making
of my new garden is a part of the research
process. It inspires my research, generates
thoughts and is a laboratory for testing ideas.
Does "gardening", as knowledge creation,
contribute to understanding a site better?

OPEN DUE TO CONSTRUCTION
Collecting significance

Bart Brands

Disciplines: Communication Design, Design Ethnography, Innovation Consulting, Prototyping, Service Design, and Strategic Design
RMIT University

Plot: Unpacking, Re-Packing & Re-Making

My practice as a design strategist is evolving during the course of this PhD. In the past it mostly comprised corporate work, with some smaller projects for not for profit companies or public sector. Now it involves self-generated projects taking centre stage (Fair Finances) and new provocations (Humane Regeneration). My fascination is with tricksters: specifically to identify where and how this turns up in my work; clarifying my thinking around trickster tactics. I have visually unpacked the social and power dynamics of three recent projects and selected specific projects, applying what is becoming a trickster approach: a way of thinking and making that creates new artifacts 'they could have had.'
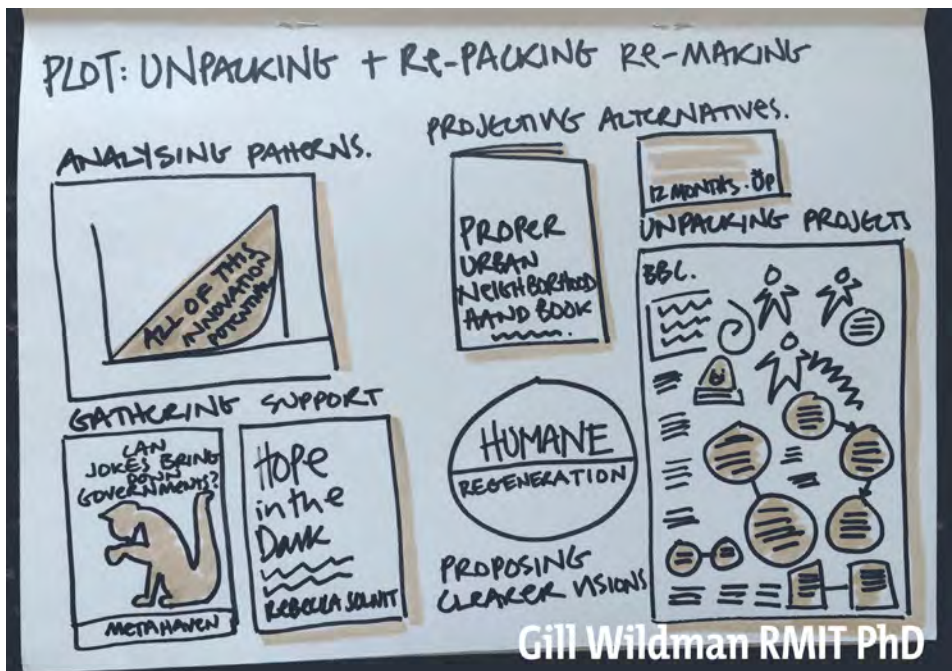
Claudia Pasquero
Disciplines: Architecture, Art Installation, Augmented Reality, Bio-digital Architecture, Computational Fabrication, Education, Educational Architecture, Perfomance, Prototyping, Public Space, Simulation, Systemic Architecture, and Urbanism
Estonian Academy of Arts, ADAPT-r

Polycephalum City

My work and research operates at the convergence of discipline such as biology, computation and urban design. I am looking at the city from a non-anthropocentric point of view, realizing that in our contemporary global world it is impossible to trace a clear distinction between nature and artifice, between landscape and city and ultimately between the biosphere and the urbansphere. From a satellite view it is quite difficult to define the boundaries between natural and artificial, contemporary global cities despite being large artificial systems often develop patterns that seem to recall natural formations of a radically different kind. From this perspective cities and their morphologies are mostly determined by the flows of matter, information and energy that fuel their metabolisms.
Contributing authors: Marco Poletto

Chris Johnstone
Disciplines: Landscape Architecture
Aarhus School of Architecture, ADAPT-r

Practical delight – Moves in the landscape

As a landscape architect I believe I engage with the discipline through five modes of practice. These ideas are fundamental to the way I approach design and connect with the landscape. I believe that our relationships to physical and cultural landscapes defines our deeply held connections and regards for site or place. I propose that landscape is experienced through kinesthetic movement and across time. Landscapes are in a constant state of becoming, and our relationships with them mirror this. When designing, I craft and conceive of landscapes across a multitude of scales; understanding that human and bio-physical ecologies are enchained and intertwined. To express this I privilege and celebrate the ever evolving space of plants interwoven with human micro-climates.

Practical Delight Moves in the landscape

Chris Johnstone PHD in Landscape Architecture

Disciplines: Anthropocene, Architecture, Art installation, Curation, Geopolitics, Philosophy, Public space, and Urbanism
Estonian Academy of Arts

Public

Public space has become a widespread agenda for architects. The „space between the architecture" has become subject to political correctness. Yet the notion of public space goes far beyond generous gestures in the built environments. In a global market economy, the public extends to geopolitics in planetary scale, yet very few spatial factors have been subject to environmental thinking as a public domain. With policies like the Paris Agreement, the first steps have been made in understanding the potential of a global public space, yet spatial practitioners stand far from being at the core of these debates, while their tools of projecting scenarios can potentially be the most effective in animating future developments.

Public
Johan Tali

Denis Byrne
Disciplines: Architecture
RMIT University

Sociality and Space Formation: Notes on a Social Animal

Previous PRS discussions centred on issues of social space, the public realm and the in-between (amongst other terms and concepts); the focus of the current study has broadened to include the underlying scientific and artistic processes that inform space formation in modern society. Areas of investigation include the psychological foundations of human development, modern theories of the city and current critical issues relating to phenomenology, social justice and modes of practice. Their aim is to surface and frame existing embedded interests in the dynamics of social spatiality, in order to form a more critical sensibility for an increased agency within my work, while also contributing to current urgent discourse on the wider responsibilities of the architect in private practice now.

Ana Krec   45
Disciplines: Architecture, Education, Educational Architecture, Interior Design,
Landscape Architecture, and Public Space
KU Leuven, ADAPT-r

Society of Places

Since 2010, SVET VMES is exposing and transforming acute in-between common areas of existing educational and public buildings. By applying a very distant lens on the numerous interventions of our practice, I intend to communicate and focus on the relationships between this new software infills, dispersed within the existing old hardware. What is the suspense between these small worlds - if any, that are situated so close to each other but have completely singular, imposing, almost utopian-like identities? Can we learn from this landscape of continuous interventions, ever-changing in time, balanced in dynamic equilibrium?

Lastly, I intend to zoom in on three recently completed architectural projects, where the hardware itself instigates the formation of diverse society of places.
Contributing authors: Jure Hrovat and Ana

Ana Krec, PRS 3, London, November 2016
SOCIETY OF PLACES
svet vmes

Marco Poletto
Disciplines: Bio-digital Architecture, Drawing, Systemic architecture, and Urbanism
Aarhus School of Architecture, ADAPT-r

Systemic Architecture: bio-digital workflows

EcoLogicStudio's bio-digital workflows are operative protocols to conceive augmented territories and eco-systemic architectures for which human inhabitation is co-evolutionary of nature. Such design workflows place particular emphasis on the space of drawing. Is the anthropocentrism immanent in the explorative mobilisation of drawings limiting its operative mode, in a dynamic world where problems require a broader and distributed perspective on design? I will argue that if drawings will have any future in architecture, a future populated by protocols of communication between autonomous machines that make any human readable notational system obsolete, it is to convey to our world traces of an in-human view, in order to inform, update and reorient our human intellect.
Contributing authors: Claudia Pasquero

Martin Tamke
Disciplines: Advanced Fabrication, Computational Fabrication, Drawing,
Perfomance, Prototyping, and Simulation
KU Leuven

The Aware Model

Digital models have replaced the architectural drawing as dominant means of representation and creation. Computation provides models 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. Models appear to be almost alive. However models need to be informed and finely calibrated in order to be aware of the tasks and design parameters in question. Based in the practice of CITA this PhD investigates the underlying concepts for the implementation and modelling of material aware models. A focus is set on design processes and computational techniques, such as machine learning, that allow to model novel material systems and highly interrelated models.

Aware Architectural Design Models
Martin Tamke - CITA - KU Leuven

The Brief

noun: brief; plural noun: briefs 1. British a
set of instructions given to a person about a
job or task. In my 4th PRS I will present the
architects brief as a transformative trigger.
The brief will be a point of departure, to
examine the range of forces that shape the
'public' brief in particular, prior to it coming
to the attention of the architect. Looking
specifically at the context of Northern Ireland,
I will attempt to unravel the complex political,
social and spatial conditions that give rise to
the birth of the brief, and suggest how the
architect might intervene in this process to
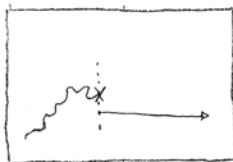alter its DNA.

'The brief'
Michael Corr
Estonian Academy of Arts

the
brief
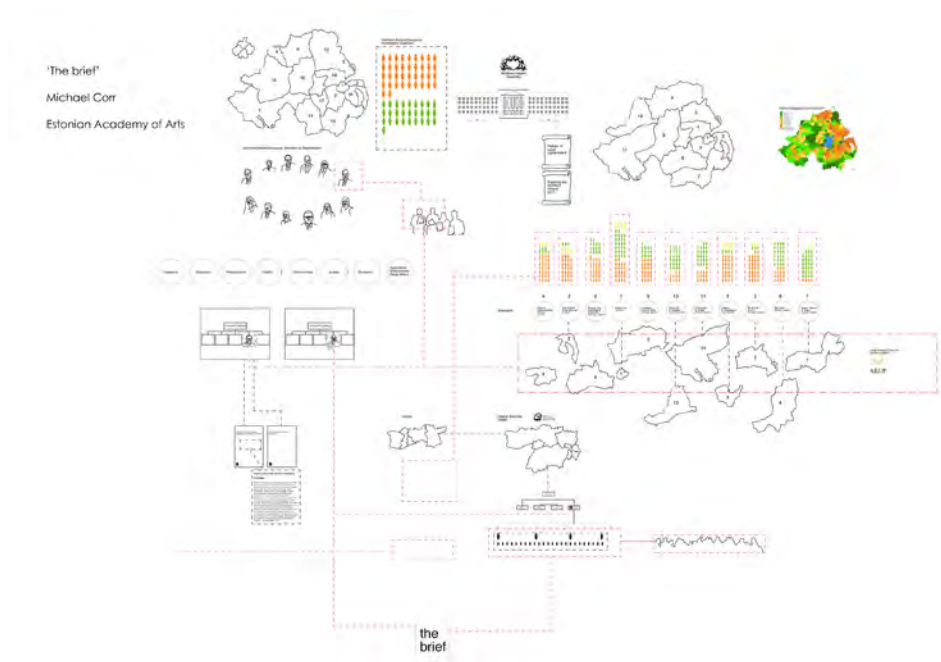
The dialectic picturesque

An earlier finding of the PhD was that I
conceive of buildings, landscapes and the
practice itself as gardens, and design like an
ecological gardener. A repertoire of open
patterns - spatial instruments and rituals of
care - are used to support, guide and express
the emergence of the places I am engaged
with. This PRS will present a hypothesis of the
theoretical framework that I use to practice
- the dialectical wheel - the principles that
guide decisions and the gardener iterations,
a dynamic process that designs with
unpredictability. This will be analysed through
three cases: a landscape, a building, and the
practice itself. In all a polyphonic quality is
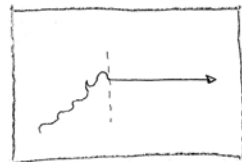present, different languages, processes, and
fields, are combined.

THREE COMPOSITION TIMELINES
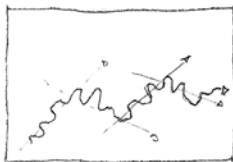
DIALECTICAL - SERENDIPITOUS   MECHANICAL   CONSERVATIVE

The dialectical picturesque

some gardener tools for designing with the emergence of life

Eric Guibert - PhD by reflective Practice - Adapt-r fellow at KU Leuven - PRS6 - London - November 2016

The Commodities of Architecture
The reality of design when East meets West

How is authenticity valued in an environment where designs are been produced in as little as three days. What is the value of architecture when its only been perceived as commodities.

These are the conditions the practice of JCA began 6 years ago in Taiwan.
Due to the economical downturn, clients substitute design originality with images on Archdaily, and commissions on built works as reproduction of itself, yes, the fake Channel and iphones also exists in architecture.

By understanding architecture is no longer a luxury, but as a consumption idea, we took the word 'urgency' as a tool to shape our practice and the idea of temporalism in architecture, challenging the notion of elitism in architecture for the privileged few.

THE COMMODITIES OF ARCHITECTURE
the Reality of design when East meets West

RMIT PhD PRS London
Candidate Name: Johnny Chiu
Supervisor: Graham Crist/ Sand Helsel
2016 11

Disciplines: Architecture, Art Installation, Bio-digital Architecture, Education, Interior
Design, Materiality Design, Prototyping, Systemic Architecture, and Wayfinding
Aarhus School of Architecture, ADAPT-r

The evolution of princess under construction

Fairy tales, the forest, ecology(1) as the
organizational metaphor for complexity and
the emergency exit to the ecology of bad
ideas. The presentation is going to be held
in the exhibition at the exhibition table. (1)
principles of ecology: matter, energy, life - this
already is an order
Contributing authors: Michael Wildmann

fotographer: sandra fockenberger

"the evolution of princess under construction" - Irene Prieler - grundstein | ADAPT-r PRS | University of Westminster - London - 11/2016
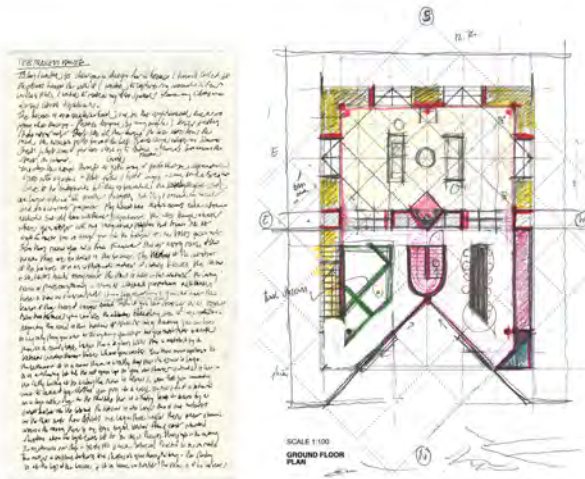
The Epiphany of HMS Hampshire

A striking appearance happened at Marwick Head exactly hundred years after HMS Hampshire had struck a mine on that same spot. Koen Broucke captured this in a series of paintings. As a Research Fellow at the Glasgow School of Art he's studying Scottish battlefields with a particular focus on Scapa Flow, the main naval base of the Royal Navy during the two world wars. This research is, after the exhibition 'The beauty of the war, Waterloo 1815-2015 ' (Royal Library Brussels) a second phase of his PhD research project in the Arts. Concepts as the historical sensation and a headstrong methodology with a dialectical game between drawing and walking are crucial in this research.
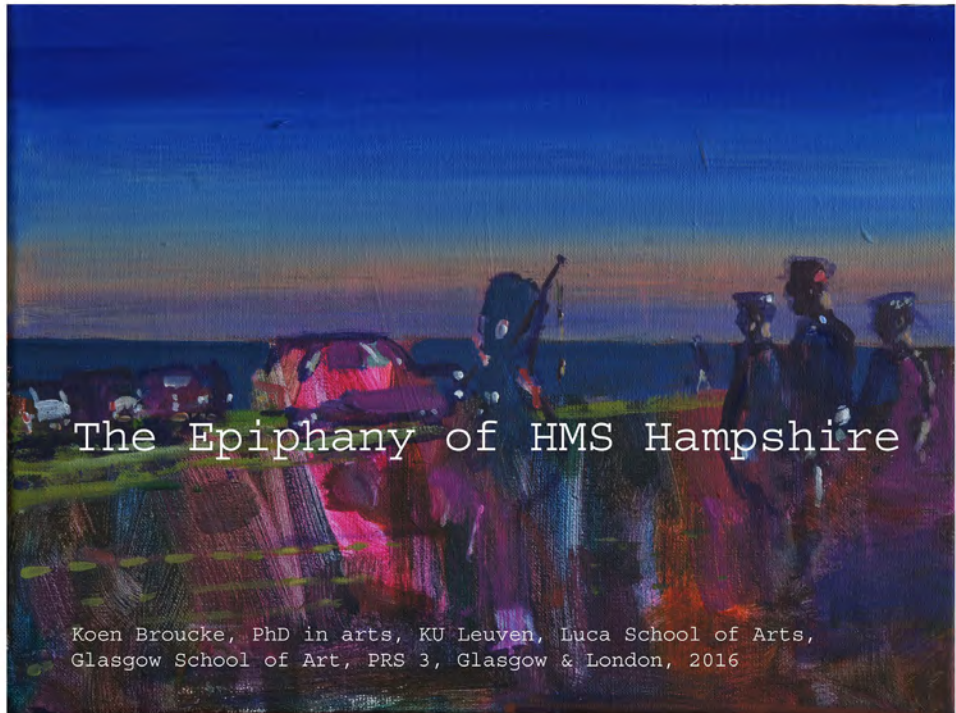
The Epiphany of HMS Hampshire

Koen Broucke, PhD in arts, KU Leuven, Luca School of Arts, Glasgow School of Art, PRS 3, Glasgow & London, 2016

The Process House, Inside the Eurythmic Cage of Architecture

If architecture is an idealised reality, how do I
truly see and conceive it. In the Process house
I am actualising my research through design
in an attempt to crystallise further the spatial
value system I apply in practice. I am testing
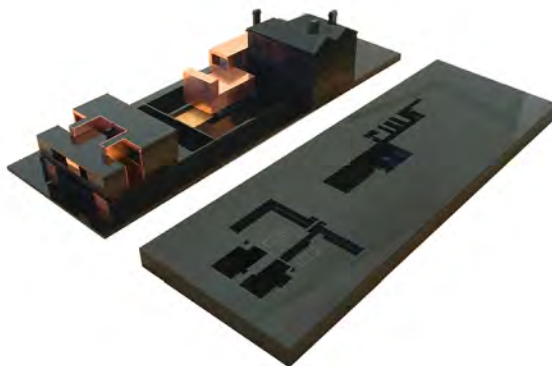the limits of the eurythmic cage.

The Process House
Inside the Eurythmic Cage of Architecture

If architecture is an idealised reality, how do I truly see and conceive it. In the Process house I am actualising
my research through design in an attempt to crystallise further the spatial value system I apply in practice. I
am testing the limits of the eurythmic cage.

DERMOT BOYD
PhD by Project_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.

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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)

Johannes Torpe
Disciplines: Architecture and Interior Design
University of Westminster, ADAPT-r

The Skipping Stone

In my research I have got to a changing point where I am exploring the junction between the studio and myself. How my involvement with a broad range of creativity has influenced the studio and the people within. As my ambition with the research become more and more focused on the difference between the studio and myself, I also realise that it is what I in reality have to focus on. I as an individual want to be able to be free as a creative and use my skills to make a difference to the world. My future role is to provide the guidance needed for the studio to be more creative trough strong creative leadership.

Siobhán Ní Éanaigh
Disciplines: Architecture
RMIT University, ADAPT-r
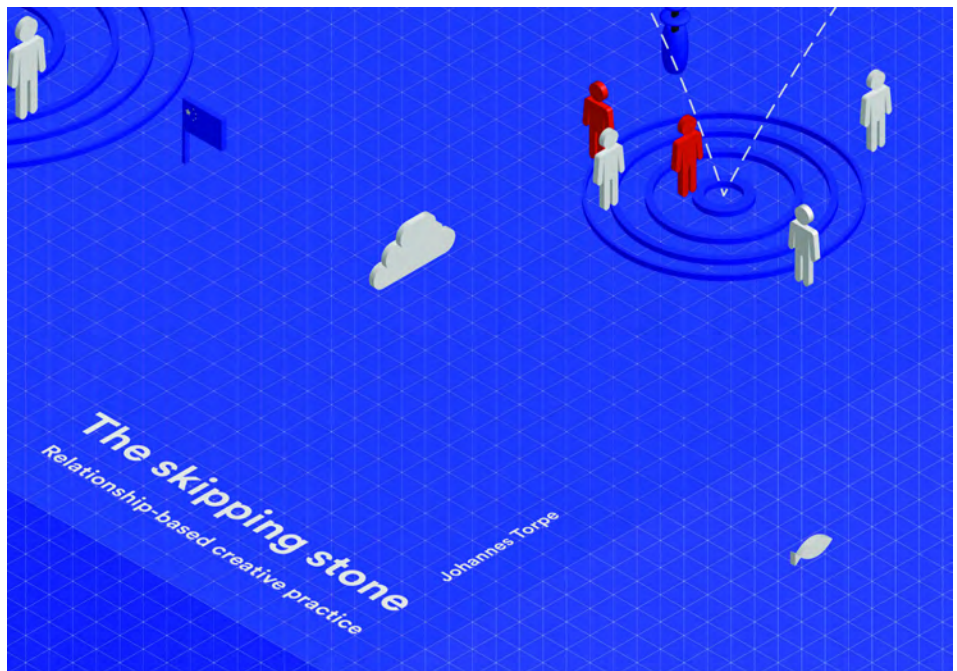
'Unearthing ground'…ways…exchanges…propositions

'Unearthing ground'…ways…exchanges…
propositions…post PRS3 and the
cumulative background ebb + flow of panel
commentaries, a research essay each on
Methods and Tacit Knowledge made, a
postcard plus the challenge of an exhibition
'folie' for London pursued, have collectively
contrived to push me towards a clearing
where that which I do on a daily basis in
architecture as a 'venturous' practitioner
is being surfaced, conscious of site / place,
bearing witness to a way of work, a reciprocal
exchange which happens between artefact
and designer - an experience which though
difficult to quantify is unmistakeable, tangible,
being quite outside the 'virtual'…

unearthing ground
ways…exchanges…propositions

*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*

PRS4 - London, 2016 : PhD in Architecture by Design Practice Research - RMIT : Siobhán Ní Éanaigh - McGarry Ní Éanaigh Architects

Alicia Velazquez
Disciplines: Arts
KU Leuven, ADAPT-r

While Making It Together: from one work to one practice on intimacy and embodied communication

While Making It Together is the first work where I invited my small professional network, in Brussels, to make an object together in the intimacy of my temporary atelier. Person by person, one donated object at a time, one donated presence at an object. While Making It Together is also the first performative work where I invite you and all our Adapt-r colleagues, right at the end of this PRS weekend, to wrap this object together. What if this work becomes the lens through which to look at the practice? If she becomes the body I ask questions to, and get questions from. What will she afford me, us? While still making it together.

Matias del Campo
Disciplines: Advanced Fabrication, Architecture
RMIT University

Autonomous Tectonics, points, lines and mass

The Thesis of this PhD is primarily interested in the application of points and lines in the era of computational design. The author would argue that the application of Metaballs in architecture can be described as one of the earlier attempts to apply a point driven, algorithmic process, to describe mass. As for the combination with computer controlled machines one specific effect has to be kept in mind: Every computer controlled machine relies on a tool path -a line- to describe forms in space.

The emergence of Big Data as a forming agent in architecture poses a paradigmatic shift in the idea of architectural tectonics. The motion away from the preoccupation with the amassing of volumes in favor of an alternative that deals with points and lines as coordinates of origin of architectural objects poses a paradigmatic shift. This idea describes a synthetic ecology that forms a natural habitat for ideas oscillating between computational environments and computer controlled fabrication methods.
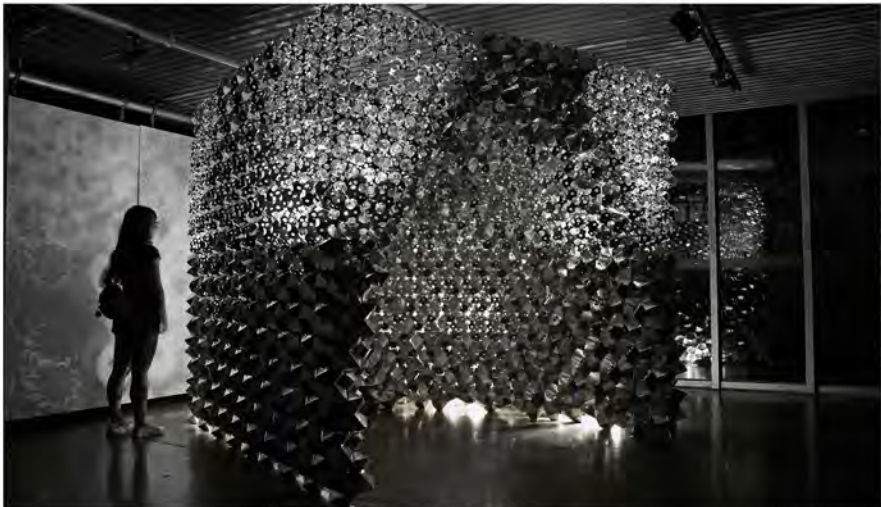

MATIAS DEL CAMPO - SANDRA MANNINGER – PARTICLE HUT, DIGITAL FUTURES EXHIBITION, SHANGHAI 2016

RMIT University

Graphic design through process

The rise of WYSIWYG 'what you see is what you get' from the early 1980s has put the designer firmly in control. We can see what we are doing, tweak and tweak, then preview the final outcome before committing. Work is easier and quicker to produce and in general standards have improved but one could argue this technology makes things too perfect, too finished. Working within fixed print or production constraints, with a rule or system, but free to experiment through process can create a different type of design that doesn't primarily rely on the visual to communicate. Images, typefaces, layout configurations, books and teaching assignments can all be generated with this approach.
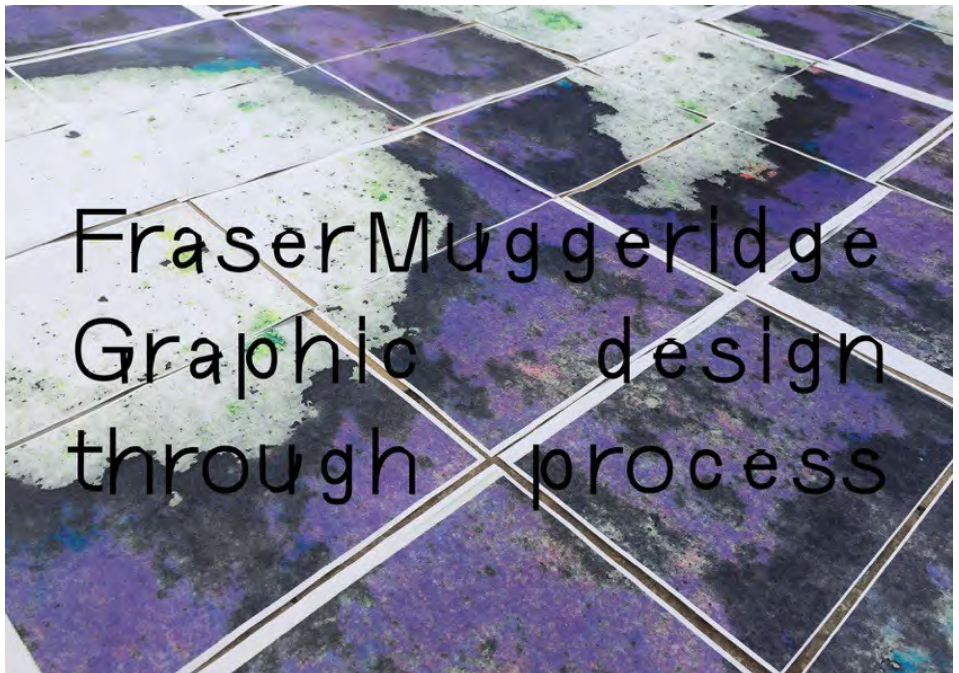
Lost Armatures and Found Forms

This research takes the form of a review of ideas, artefacts, spaces and process which act to continually inform and re-inform the work of Andrew Clancy and by extension that of the practice he runs with Colm Moore, Clancy Moore Architects.

We design in conversation, passing ideas back and forth. In this process we search for moments of unease in a set of relational forms and systems. We call these moments 'figures', and research to date has been in identifying, understanding and harnessing the process.

The figure is a relational essence, a compressed sensibility with contingency at its core.

This is a third milestone. In it the research to date will be summated, and the route to examination articulated.
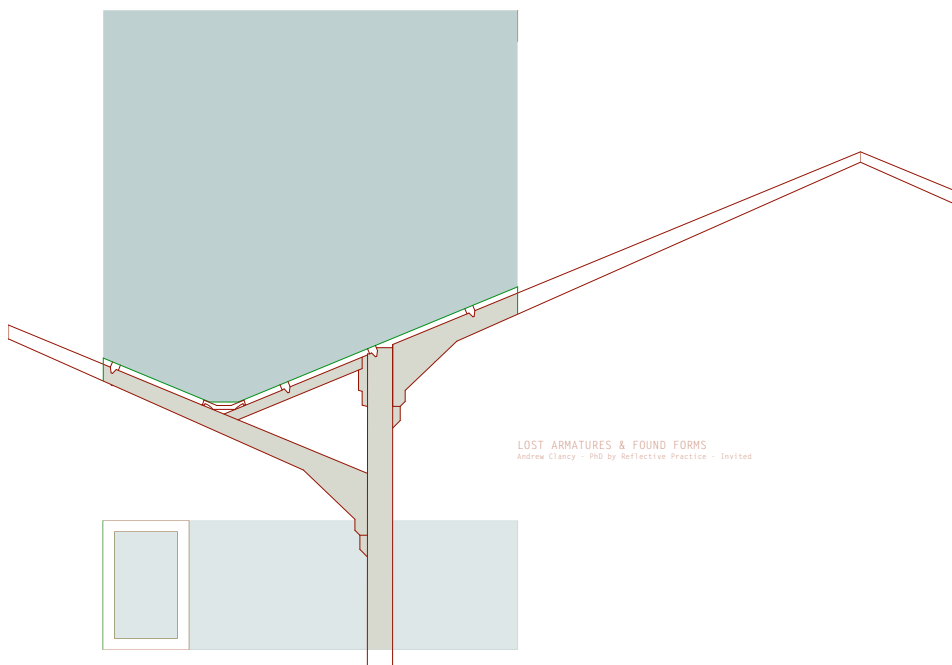
LOST ARMATURES & FOUND FORMS
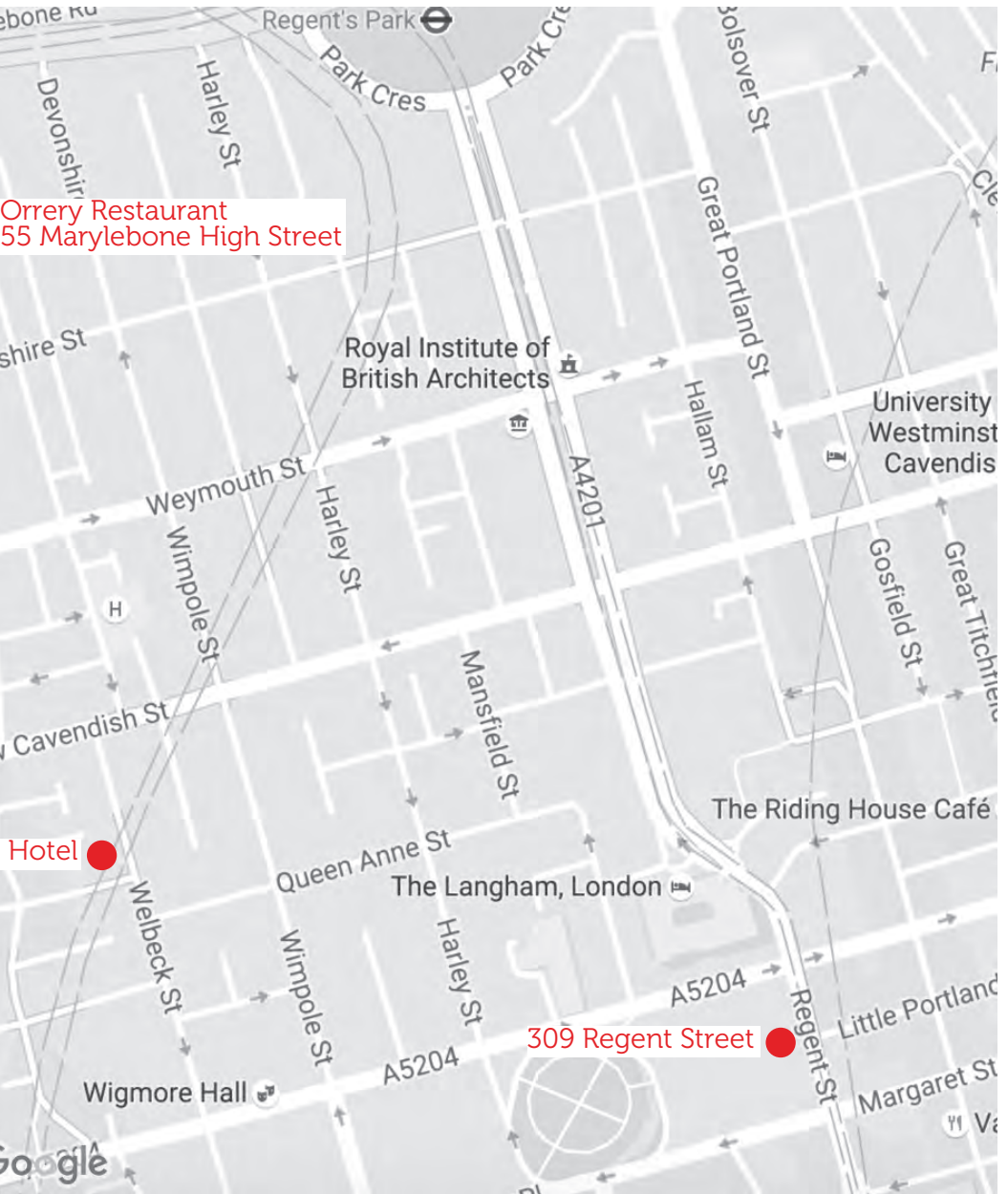Andrew Clancy - PhD by Reflective Practice - Invited

Map
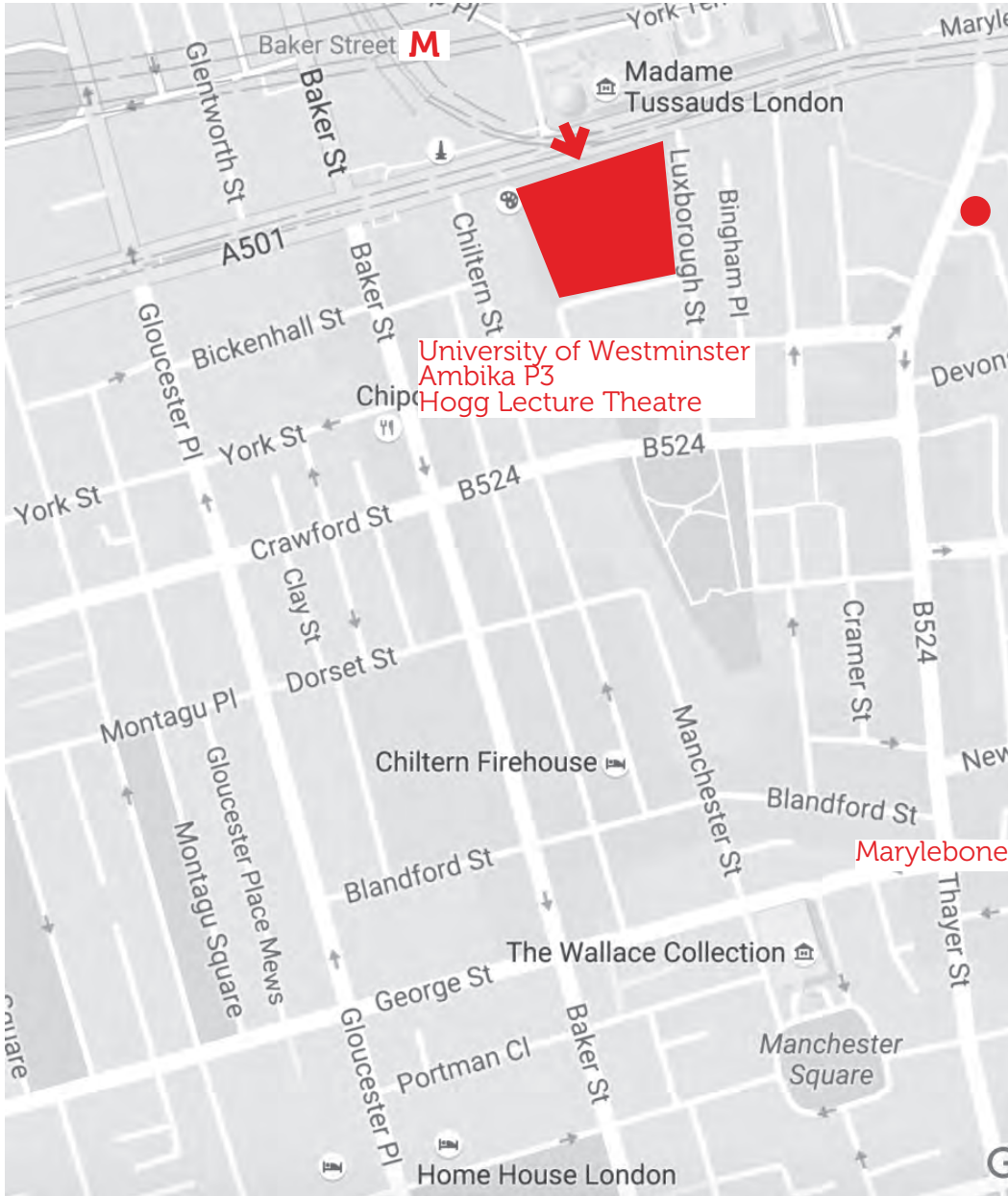
Venues
University of Westminster (PRS, Ambika P3, Hogg Lecture Theatre
35 Marylebone Road, London NW1 5LS

Venues

Saturday Night Event: University of Westminster, 309 Regent Street, London W1B 2HW

The Marylebone, 47 Welbeck Street, London W1G 8DN

KU LEUVEN