



Practice
Research
Symposium

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Barcelona
27-29 April
2018

Candidate
Abstracts &
Images



Guests:

Prof. Ir. Bart Lootsma
Prof Zeynep Mennan
Ms Sadie Morgan
Dr Annacaterina Piras

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Introduction from Chair

Welcome all to the April 2018 edition of the European Practice Research Symposium. This event reflects a consolidation of the PRS ecology, and we welcome candidates and faculty from the Estonian Academy of Arts, Queen's University Belfast, the University of Innsbruck and the University Westminster. The event is again generously hosted by the BAU Design College; we extend thanks to BAU and welcome their candidates presenting during the weekend.

From RMIT University candidates from the newly formed School of Design will be presenting. The school embraces new and emerging fields of design - including virtual and augmented reality, 3D printing, user experience and design for social innovation. The school brings together RMIT's strengths in digital, industrial and communication design, enhancing the University's position as a global leader in design education and research. Meanwhile the School of Architecture & Urban Design has undergone a (subtle!) renaming to reflect a tighter disciplinary focus on Architecture(s) and Cities.

The model of research embodied in the PRS was founded on the proposition that the skein of decisions made during the practice of design do not take place inside a black box, but can be revealed and understood directly, and as such constitutes a particular and valuable kind of knowledge existing at the core of our disciplines. That knowledge is evidenced by the object designed and is important because fundamental to the production of that object's value. We can now say that this proposition has reached a fruitful maturity, with 130 PhD examinations

since 2012, 25 of which have been conducted at the European event. This April will see two more as we look forward to the exhibition and examination of Siobhán Ní Éanaigh and Alisa Andrasek.

The practice based research PhD model, and the fellowships and meta-research supporting it has been developed through the ADAPT-r and the DAP_r programs. With the model well proved, there is more work to be done developing the program and disseminating scholarship, and we look forward to further support for this work.

No one has been more instrumental in articulating the core precepts of the practice based research paradigm, nor in the inception and development of the doctoral model and the very form of the PRS event itself than our Emeritus Professor Leon van Schaik AO. This weekend may mark Leon's last formal attendance at the European PRS chapter, and in acknowledgment of his inestimable contribution we dedicate this event to him.

A/Prof Paul Minifie
PRS EU Chair (Acting)
School of Architecture & Urban Design RMIT

Contents



Events

06	Keynote Address	<i>People, Place and Time</i> Sadie Morgan, Director dRMM Architects	26	Alexey Ginzburg	<i>VANGUARD LEGACY RESTORATION AND RENOVATION OF AN URBAN ENVIRONMENT. INTERACTION IN THE HISTORICAL CITY</i>
09	Book Launches	<i>ARCHITECTURE IN ITS CONTINUUMS</i> Leon van Schaik <i>Founding Alive Architecture</i> <i>From Ephemeral to Durational Lived Space</i> Petra Pferdmenges <i>The Wessex Project: Thomas Hardy, Architect</i> Kester Rattenbury	27 28 29 30	Mark Hackett Cheryl Heller James Landgon Josianito Llorente	<i>Interstitial Practice</i> <i>The Impact of Social Design on the Human Condition</i> <i>Isomorph and artefact</i> <i>On Making Sounds: Music Tinkerers, sound artifacts and technological innovation</i>

PhD Examinations

14	Siobhán Ní Éanaigh	<i>UNEARTHING GROUND in Architecture: ethical behaviour... physical manifestation...colour register</i>	33	Kieran McGonigle	<i>Abstraction and Landscape in the work of McGonigle McGrath Architects</i>
15	Alisa Andrasek	<i>HIGH RESOLUTION FABRIC OF ARCHITECTURE</i>	34	Fraser Muggeridge	<i>Standards, variation and reuse within graphic design</i>

Progress Reviews

18	Mohammed J Ali	<i>Energy Ecologies</i>	35	Claudia Pasquero	<i>Polycephalum v.5</i>
19	Mark Baskinger	<i>Archaeocentric Design / A New Material Literacy for Designing Objects within a Temporal Frame</i>	36	Anna Pla Català	<i>SuperBlock_ProtoBlock</i>
20	Carla Boserman	<i>Experimental cultures and material research</i> <i>Towards a material epistemology in art and design</i>	37	Marco Poletto	<i>The Urbansphere</i> <i>Architecture in the age of ubiquitous computing</i>
21	Marta Camps Banqué	<i>TEACHING EXPERIENCES IN A WORKSHOP</i> <i>Coexistence of regulated knowledge and wild practices in learning</i>	38	Eva Prats	<i>"To observe with the client, to draw with the existing"</i> <i>Three cases of architecture dealing with the As Found</i>
22	Donal Colfer	<i>Overlapping Knowledge: Practice, People & Place</i>	39	Walter Prenner	<i>Social Impact</i>
23	Michael Corr	<i>CoI</i>	40	Verena Rauch	<i>Architektur des Möglichen (architecture of the possible)</i>
24	Dermot Foley	<i>North to the top</i>	41	Mark Raymond	<i>Making Sense: triangulating intent and desire</i>
25	Graham Ford	<i>THE EXPANDED FIELD OF OPERATION</i>	42	Enric Ruiz-Geli	<i>It's All About Particles</i>
			43	Gill Wildman	<i>Through the Trickster to a new Strategic Design practice</i>

Maps

46	Maps of PRS venues
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Keynote Address Sadie Morgan

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Friday 27 April 2018
At the PRS opening from 6:30pm
Venue: MediaTIC, Carrer de Roc Boronat
117, 08018 Barcelona

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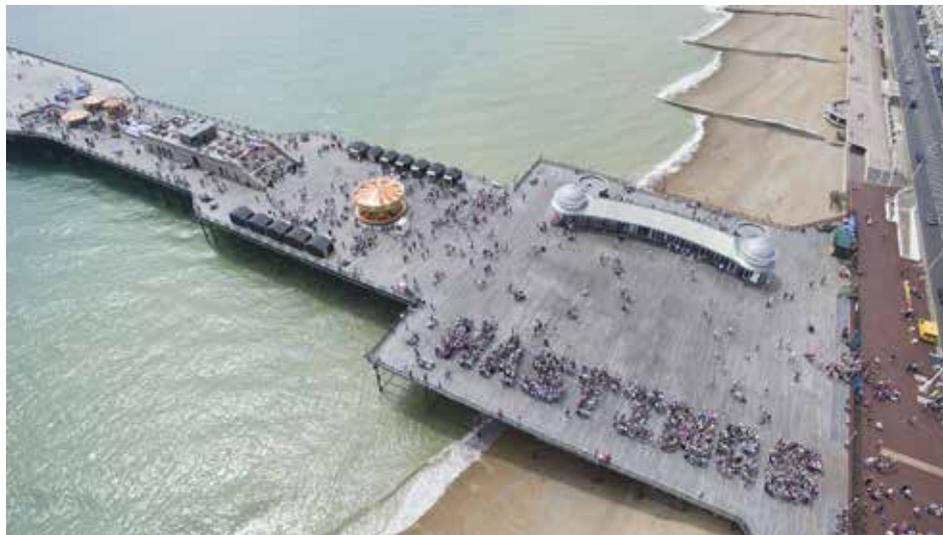
People, Place and Time

Infrastructure is key to the quality of our lives, yet architects are rarely involved in its design. This is the dilemma Professor Sadie Morgan will address in her keynote presentation. She believes, as we move into a decade where many big infrastructure projects are to be designed, delivered and built, it is incumbent on us all to make sure that our built environment interacts with people and place at every scale; that it is fit for purpose, designed for the needs for all, now and in the future, and is not wasteful of the world's resources.

"So how as a profession do we better influence the decision-making process and use our skills to tackle the big issues of our day?" asks Sadie. The good news is that if

anybody has the ability to navigate and adapt to a changing and highly challenging new environment, she believes it is architects and designers. We are adaptable, inventive and imaginative problem solvers, who can multi-task and make decisions quickly, she says.

Through her work as a founding director of dRMM architects, the chair of the Independent Design Panel for High Speed Two, and a National Infrastructure Commissioner, Sadie will explore ways in which we can work collectively to effect change much earlier on in the process, where design and creative thinking adds its greatest value.



Hastings Pier, 2017 Stirling Prize winning project, courtesy of Hastings Pier Charity

Director, dRMM Architects

Chair, Ind. Design Panel High Speed Two
Commissioner, National Infrastructure
Commission Deputy Chair, Thames
Estuary 2050 Growth Commission
Mayor's Design Advocate, Greater
London Authority Non-Executive
Director, Major Projects Association

D.Des (LSBU), M.A (RCA), B.A, FRSA



Sadie Morgan is a founding director of Stirling Prize winning architecture practice dRMM, alongside Alex de Rijke and Philip Marsh. The studio is recognised for creating innovative, high quality and socially useful architecture. dRMM's recent high profile projects include Hastings Pier, Trafalgar Place at Elephant & Castle, Maggie's Oldham and Faraday House at the Battersea Power Station.

Sadie chairs the Independent Design Panel for High Speed Two, is a commissioner of the National Infrastructure Commission and deputy chair of the Thames Estuary 2050 Growth Commission. Sadie was appointed as a Mayor's design advocate for the Greater London Authority and non-executive director of the Major Project Association in 2017.

Sadie lectures internationally on the work of dRMM and the importance of infrastructure which connects back to people and place. In 2013 she became the youngest president of the Architectural Association, and in 2016 she was appointed professor at the University of Westminster and awarded an honorary doctorate from London South Bank University. In 2017, she was named New Londoner of the Year at the New London Awards for her work championing the importance of design at the highest political level.



ARCHITECTURE IN ITS CONTINUUMS

"This book captures my thinking about the nature of architecture, its relation to society, and the ways in which it is practiced, researched and taught. It builds on my previous books and comments on the very few books on architecture that I believe concern the practice of architecture itself, as distinct from the large body of writing about the history sociology and environmental science of architecture."

The book counterpoises the 'constants' of architecture - forms disposed in space revealed by light; solids and cavities

composed of matter that is carved, moulded, componentised or pixelated; surfaced to look hard, soft or translucent; textured or decorated; coloured raw or applied; penetrated with openings and articulated with markings that are rhythmically and proportionally arrayed; elements deployed to create the range of aural resonances; materials composed with their scented impact on the olfactory system in mind - with situated mental spaces within our continuums of being and knowing, of expertise, of scholarship, of practice and of ethics.



***Founding Alive Architecture
From Ephemeral to Durational Lived Space***

How can we trigger *Lived Space* that expands from the ephemeral to generate a durational impact? In the publication the founder of *Alive Architecture* offers an insight into several ways we can bring about *Lived Space* in the public realm. The research-based practice gained recognition for curating the prize-winning *Parckdesign 2014: Parckfarm* project in Brussels. This book outlines how the innovative practice was founded through a practice-based PhD at RMIT. It offers concrete case studies for the ongoing discussion about the expanded role of the architect.

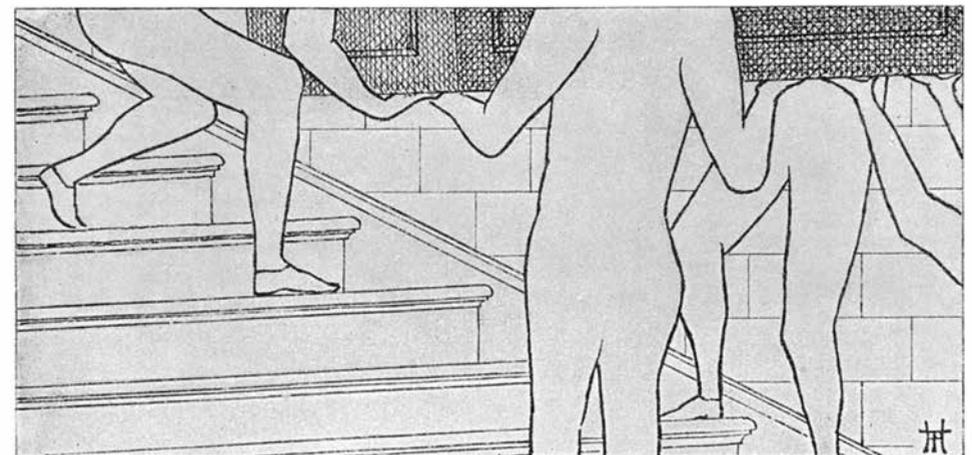


The Wessex Project: Thomas Hardy, Architect

The 19th century novelist Thomas Hardy has never been seen as much of an architect. His one well-known building - a suburban red-brick house - was thought incomprehensible: shockingly at odds with the thatched, rustling leafy realm he conjured for his readers.

But with the benefit of hindsight, this is a big mistake. Despite the everyday invisibility of the few buildings he actually built, there is a good case for listing Hardy amongst the greatest of all conceptual architects - the prophet, well before the fact, of a particular type of speculative, imaginary architectural project which would boom a century later. For Hardy build Wessex: a part-real, part-imagined fully detailed, mapped, drawn, photographed, footnoted, visitable - and copyright - project of ideas, a full century and several architectural revolutions ahead of his time.

Approaching Hardy's work as though it were any other body of architectural work: reading books, drawings and buildings together: the arguments in the novels, the experiments in drawing, written drawing, photography; the deliberate conservation campaigns; the experiments in representation and stage design; a remarkable arguments begin to emerge. Not just that Hardy never stopped working as an architect - but that he predicted some of the most inventive architectural work of our own. Not just that we can see Wessex as a definitive architectural project - a really major piece of complex project work drawn, detailed, polemic, partly built, highly polemic and vastly influential - but that Hardy himself had already done so.



PhD Examinations

April 2018



**UNEARTHING GROUND in Architecture:
ethical behaviour...physical manifestation...colour register**

With this PhD, I seek increased understanding on the nature of 'design intelligence', as evidenced by the discipline of architecture through practice.

While understanding the process of getting large buildings / infrastructure built, what interests me specifically with this research is insight into how we get as thinkers / designers / practitioners...as architects, from a site and sheet of paper with a list of rooms / schedule of accommodation, numerous prescriptive do's + don'ts...to...a great blue lump of a school'...'a crimson creature'...'design gets its full citizenship'.*

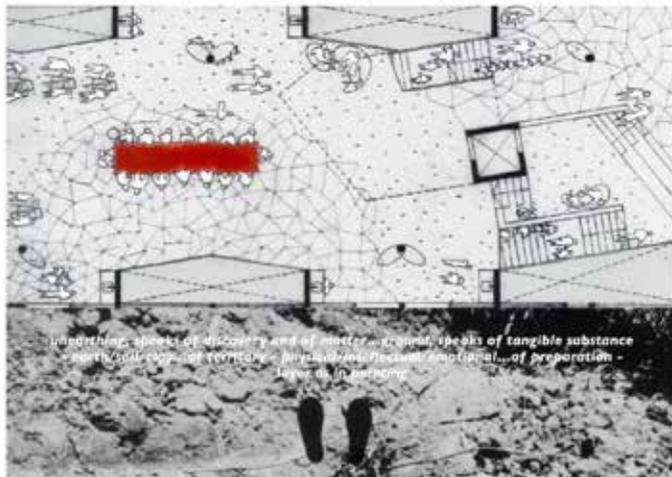
Paralleling my quest for new insight into 'design intelligence'...spatial...formal...visual...material...is a preoccupation with exploring the 'physical' in a world seemingly favouring the 'virtual' and specifically, the place of our visual tonal register or judgement as architects, applied to the phenomenon of...colour / light / pigment...as a medium of 'design intelligence' exercised through venturous practice in architecture.

*denote descriptions given to our projects by judges / reviewers

unearthing ground

in Architecture

ethical behaviour...physical manifestation...colour register



unearthing: peaks of discovery and of matter...ground: peaks of tangible substance
earth: all our territories...of preparation -
of preparation -
of preparation -

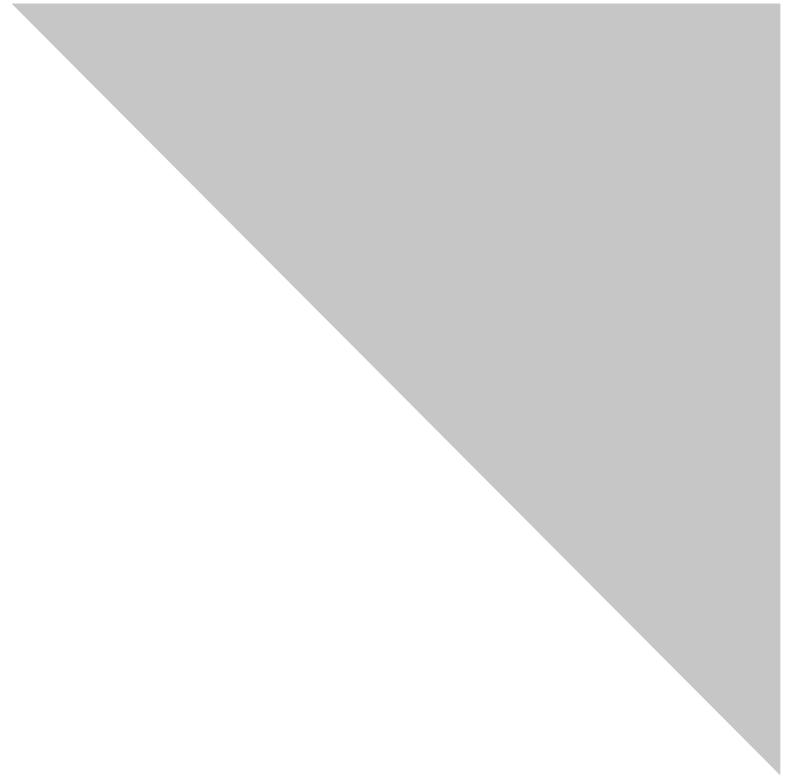
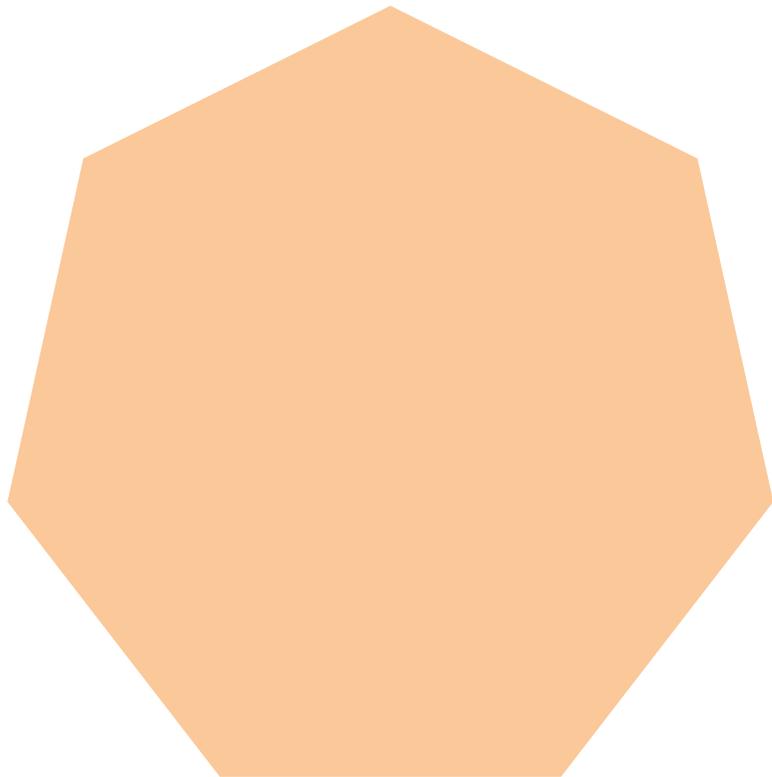
HIGH RESOLUTION FABRIC OF ARCHITECTURE

Architecture's "superpower" resides in the complex synthesis of a multitude of agencies, such as program, site, constraints of construction and economics. This thesis explores new approaches for achieving this architectural synthesis, under conditions of the rapidly expanding volumes of computation and information available, proposing that a radical increase in resolution is an important dimension with which to understand this change. If the linearity of established architectural processes emphasises determinacy, deductive, hierarchy and stasis, then renewed architecture – the kind of high resolution architecture proposed here answers to indeterminacy, volatile, contingency and openness. Recognising that architecture is as fundamentally informational as it is material, with an intrinsic structure

of information and concepts on which to operate, this work rewrites architecture's logical core by inhabiting the ecology of new tools and accelerating processing of information. Instead of mimicking human logic, it embraces a new kind of logic, with the capacity to solve problems and reveal territories that were previously unreachable to human cognition. Resultant structures are characterised by enhanced resiliency, plasticity, and malleability of complex interrelated systems; in short, increased designability within complex ecologies, allowing for speculative proposals of unprecedented nature, complexity and scale, uncovering an architectural superperformance and previously unseen aesthetics.



**Progress
Reviews**



**April
2018**

***Experimental cultures and material research
Towards a material epistemology in art and design***

This work explores the role of art and design in knowledge production. To do so I propose a possible genealogy of experimental practices that go from the scientific laboratory and its forms of rigor to the invention of creative artefacts. I am interested in how the hegemony of the laboratory has made invisible other research spaces, other types of knowledge, other experimental cultures. I am interested in the intersections between experimentation in art and design and critical epistemologies. My work is focused on the understanding and production of

epistemic objects. Artefacts and prototypes to be deployed in workshops and creative spaces. Material ways of knowledge that are central to my practice. I present my book of concerns in an alphabet format. A fragmented story that contains the genealogy of this research. It explores the tension between a "know-how" and what we can name as "know-show". Ways of learning that do not separate knowledge, practice and the ability to produce art and design devices that communicate and install research.



***TEACHING EXPERIENCES IN A WORKSHOP
Coexistence of regulated knowledge and wild practices in learning***

The current research project explores, from a pedagogical perspective, the tensions between regulated forms of knowledge and wilder forms of wisdom and learning that take place in the context of the art workshop or studio based practices. This work looks into hybrid spaces of knowledge where the epistemological foundations inherited from modernity can be shaken and put into question. Challenging the binary logics that still structures our cultural and pedagogical practices, creating a rift between

thinking and doing, deduction and intuition, presentation and representation, nature and culture, subjects and objects, etc. It is in this context that I analyse the art workshop as a playful space that opens the possibility to displace the scientific paradigm as a locus of knowledge production, allowing other types of wisdom to emerge. I will present a set of pedagogical devices that I have designed that aim to evoke these heterogeneous. This will help me to articulate a genealogy of my PhD.



Overlapping Knowledge: Practice, People & Place

With a diverse body of work based exclusively around Dublin city, my office was invited by the community of the Hook Head Peninsula to develop a master plan for the regeneration of a local fishing village. PRS1 was used to introduce this bi-location of agency.

This stage of research maps my engagement with this remote promontory on the south-east coast of Ireland. It examines a perception of place of upbringing which has become a new territory for practice.



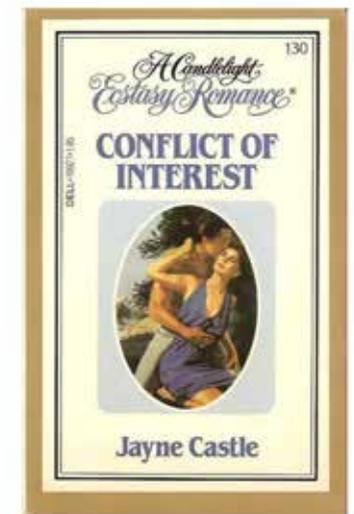
CoI

In the crime and romance novel, *Conflict of Interest: A Candlelight Ecstasy Romance Novel*, by Jayne Castle, Madam Vice President is pursuing an inventor in the robotics field. Her company wants to hire him for their research department and buy his patents, which presents a conflict of interest, as the 'icy, manipulative business woman' pursues the 'undisciplined buccaneer'. The conflict of interest that unfolds is one that provides a heady mix of intrigue, suspense and passion, in the friction that occurs, when diverse interests meet.

The work of the practice is a Conflict of Interest, between cross fields of working as consultant, client, teacher, writer, in the

physical places where conflicts of interest occur. It advocates a new way of working, mining the overlaps, to offer new responses to the complex social, political, economic and physical problems that face contemporary society. Crafting new spaces, in the in-between, where conflicts of interest can be accommodated and embraced.

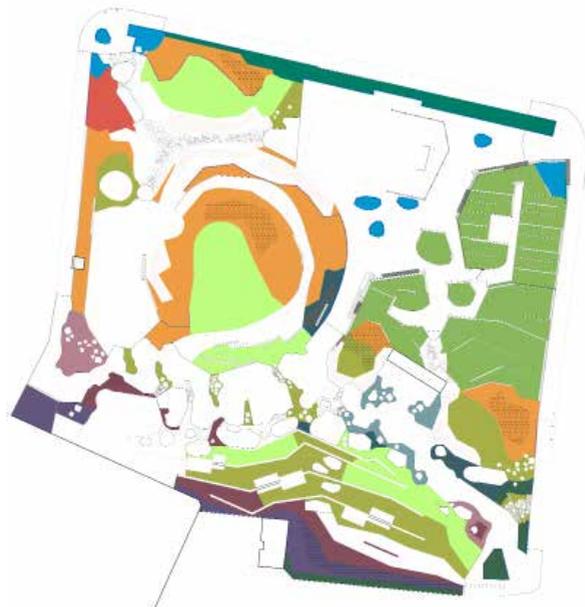
It asks the question that Madam Vice President herself might have pondered. Can one's own personal interests ever be truly separated from the interests of other parties, and more importantly, should they be?



North to the top

Do we look at abstract graphic interfaces such as plan drawings in the same way as we look at paintings, with preference derived from our bodily experience of the world? From Kandinsky we learn of the tension as a line or plane approaches the border of a composition, but this is to do with painting and he is specific about top, bottom, left and right. For practising landscape architects north-to-the-top (shadows thrown towards the top of the page) is tacit knowledge. It allows us to understand orientation and micro-climate with ease when we see the plan. In relation to modern mapping it is of

course general knowledge. If north-to-the-top is a given, and if we do indeed look at plan drawings as we look at paintings, then how does this affect the composition of the plan drawing and what are the implications for us in communicating our intent? The implications are at least two-fold: firstly in the creation of the plan and then in the appreciation of the plan. We create the plan with north-to-the-top, and ultimately we and others see the design intent through the interface of the finished plan, north-to-the-top.



THE EXPANDED FIELD OF OPERATION

In this PRS I will discuss our work on large projects as collaborators, trouble-shooters and ghost-writers and on small scale pavilions as designers and lead consultants. We see this role of troubleshooting and ghost-writing as a challenge to the corporate world where large organisations demonstrate significant corporate inertia and low thresholds for perceived risks.

Our interventions are at the edges of large projects and the processes we have used to discover these fringes (collaborating, ghostwriting and troubleshooting) are what makes our contribution unique. These fringes consist of two parts, the first is our product which consists of fast, rapid detailing that resolves questions of an aesthetic

and technical nature. The second is our positioning, operating in-between other players in the construction game.

It is through the repeated testing of systems and details incorporating feedback loops from the construction site that ensures that the knowledge can be reproduced and developed in the design studio for further testing in the next project. The pavilions are also on the fringes integrating building systems tested in the field.

The process involves a critical engagement with an existing situation (a site or an existing project) as a radical formal strategy which makes a contribution to an ongoing and progressive cultural discourse.



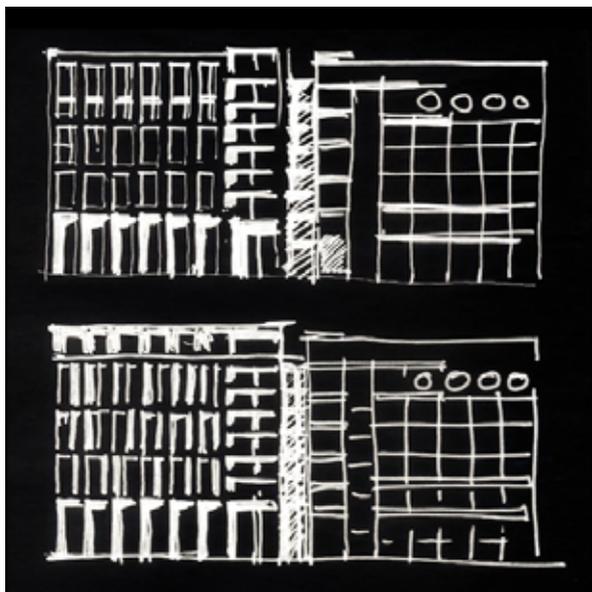
VANGUARD LEGACY RESTORATION AND RENOVATION OF AN URBAN ENVIRONMENT. INTERACTION IN THE HISTORICAL CITY

Current research investigates the trajectories of several projects of the restoration and reconstruction in the historical center of Moscow. Focusing on the nodal points of these processes and on the links between different cases is leading to the analysis of an architect's method of work in the city composed of various historical layers.

Conservation of the 20th century architectural heritage has become the point of current interest in Moscow recently. It came out clear that restoration of these buildings cannot be completed without touching their environment. So we proposed general rehabilitation of the adjacent areas as a part of the restoration strategy. Restored fragments of the city space around Narkomfin house would clearly illustrate this idea.

In the "Newspaper Izvestia" project we were faced with a very dense quarter filled with both historical buildings belonging to various epochs and with the new structures. The renovation project of this block became a complex example of mutual influence of conservation and new development. Reconstruction project of the publishing house next to "Izvestia" which is in progress now has to show the interaction between two generations of modernism.

Extracting the cross connexions between different directions of our practice helped me to formulate when an architect should act as a restorer and where an architect should act as an urbanist in order to balance other participants of the city development process.



Interstitial Practice

Developing unsolicited architecture without conventional clients.

The city as the project.

The presentation will examine how my pervious urban research and activism on the problems of Urban Belfast has led me to pursue strategies of practice working with social enterprise and civic forums to achieve change. If one practices with a spatial intelligence borne from spatial memory and experience, is there a political intelligence arising in certain contexts that might define how I practice?

Belfast and Northern Ireland society spatially retreated from public space and the street, Belfast in particular became a city of fragments with little civic sense of itself. Recovery of the 'public' and the 'civic' space is too often utilitarian and limited, compounded by societal change where the retreat to home space and the internet limits the 'public' - will Belfast recover or continue to balkanize based on economic division?

Challenged to define my solution I suggest the city as Frankenstein – beginning with a city with partial stitches.



The Impact of Social Design on the Human Condition

As a reflection on my practice as a social designer and educator, I have written a book based on inquiry into that decades-long practice, analysis of nine case studies and observation of over one hundred students' learning in the graduate program I founded. I have identified what I consider to be a system for social design, comprised of eleven principles, an implementation process, and a combination of soft and expert skills. My PhD, will investigate a number of questions that have emerged from this initial exploration: how I might develop an evaluation framework that will enable the value and impact of social design to be evidenced; whether the system I've identified maintains integrity

across a broader range of case studies; and whether, as I have observed, the practice of social design builds increased capacity and agency in the communities and cultures where it is implemented. I will explore these questions through a series of reflective engagements that involve observation and evaluation of successful social design projects: further inquiry into my own practice that will situate it in context with other social innovation disciplines such as development and behavioral economics; and ongoing prototyping and learning in new situations.



Isomorph and artefact

I am interrogating the concept of 'isomorphism' as a graphic design strategy. According to Wolfram Mathworld, "The word derives from the Greek iso, meaning "equal," and morphosis, meaning "to form" or "to shape". The term — common in mathematics, chemistry and psychology — is used in a design context following the English designer Norman Potter (1923–1995).

Presently my research is focusing on distinct notions of representational fidelity in contemporary art and neuroscience. A key concept is the 'artefact'. In a process of imaging an object of neuroscientific study, an artefact is any trace of the particular imaging apparatus used that remains visible in its

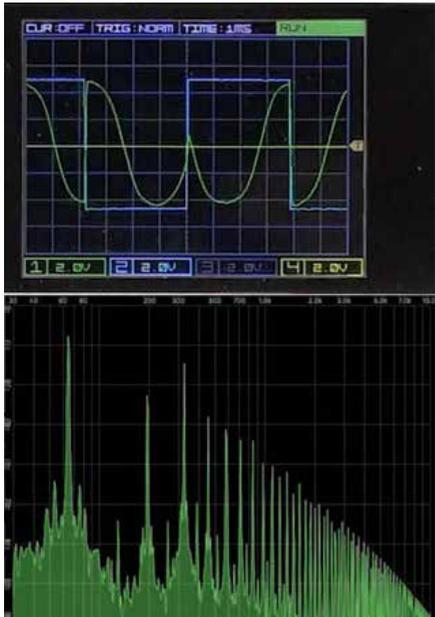
output image. In scientific publishing artefacts are undesirable technical flaws, but in the representation of contemporary art such tensions between image and apparatus may be opportune for isomorphic design moves.



On Making Sounds: Music Tinkerers, sound artifacts and technological innovation

This research project explores the relationships between the practices of electronic and digital craftsmanship within the musical field and the processes of technological innovation. It studies designers and communities of builders trying to know the conditions of possibility – epistemic, socio-technical, organizational and economic – under which they generate sound artifacts and artistic practices with a capacity for critical and collective social transformation.

To achieve this, I develop an ethnographic field work that has two key elements: a “material”, post-human and multisituated approach that attends to the sound objects as creators of social reality and a performative self-ethnographic process where I construct the artifacts of the communities I’m investigating.



My Father’s House

As part of my investigation into how design decisions in MacGabhann Architects are arrived at, and as a continuation of PRS 3 I will examine a project currently being designed in the office. Similar to the project reviewed in PRS 3 this current project also uses an abundance of models, and is also time consuming. By way of comparison I will also review the process involved in the design of a project designed and built 10 years ago. What is unusual is that this project was designed under strict time pressure, within a week and

without many models. Finally I will revisit my architectural lineage, by looking at the design for my own recently completed house, and the passive influence my father had on me as an architect and compare my house with the house he designed and I grew up in.

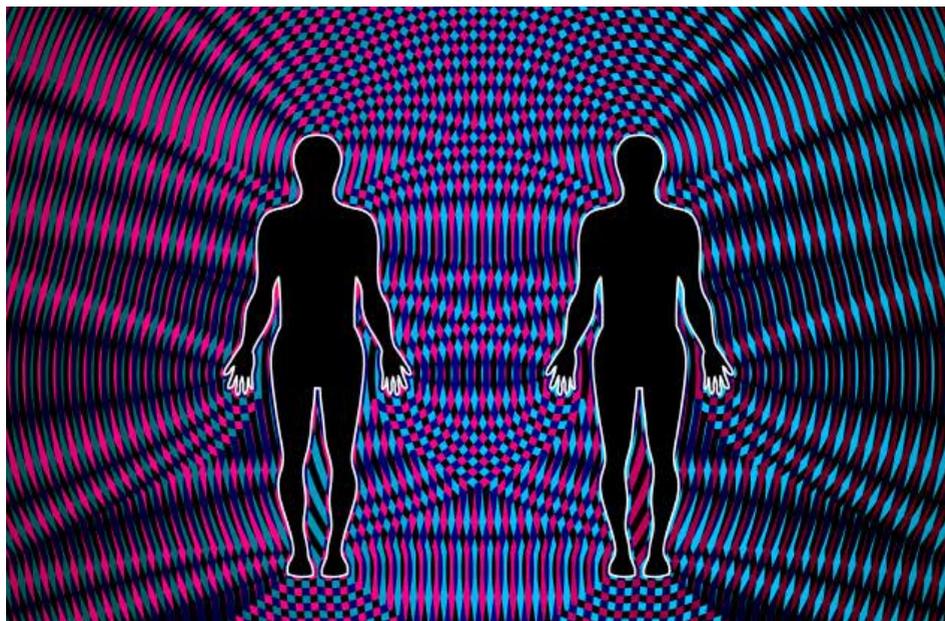
By looking at these three very different design processes, I will seek out if there is a working method that might be understood and honed for future projects.



Designing (for) Occupants: Incorporating User Behaviour into Sustainable Design

The building sector is the single largest producer of carbon dioxide. There is a need to reduce energy consumption by designing more sustainable buildings that use natural and efficient means to increase human comfort, thereby decreasing the need for mechanical systems. This suggests designing mixed-mode or entirely naturally ventilated buildings that offer adaptable features for building occupants to determine their personal micro-climates. Human-building interaction is a concept in energy and comfort simulation that has not been explored to a sufficient extent and often constitutes a blind spot in environmental analysis. Recent studies have collected occupant and building data to create stochastic models of user

comfort and behaviour. This thesis aims to incorporate these insights into early stage architectural design, in order to facilitate a deeper intuition of potential user experiences for proposed design variations. So far, the research has constituted a literature review of existing methods from building science, and tested their implementation into architectural software platforms. Henceforth, it will focus on novel methods of data visualisation and identify new metrics to evaluate design options according to their simulated user experience. It explores the expandability of building science related precursors to the inclusion of 'softer' design goals in architectural design.



Abstraction and Landscape in the work of McGonigle McGrath Architects

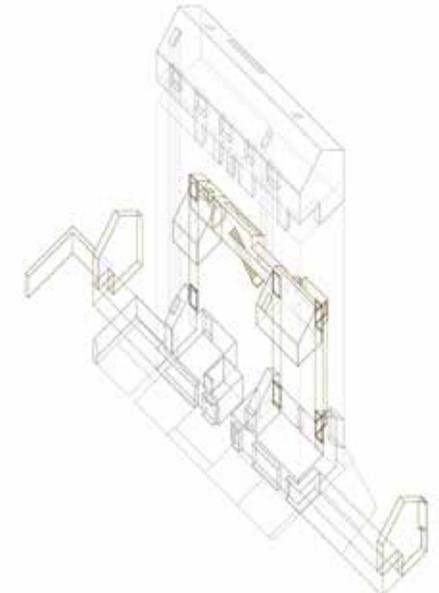
Form and Volume

The research investigates abstraction and landscape in the work of McGonigle McGrath Architects.

Previously, I have established how painting and photographic references, which describe abstraction tempered by the figure, have become established in the work of the practice, and identified constants that relate to the use of proportion, and to the relevance of landscape, enclosure and form. The use of proportion once served as a mechanism to order in the work, but the study of an mid-period experimental project through resurvey revealed a measure of tolerance, an acceptable limit to the loss of control, which

is one of the indicators of a more intuitive approach to arrangement, where openings are placed by discernment in turn conspiring to a composition.

For this presentation, I have looked in more detail at the vocabulary of the practice, and at how a developing language seeks to articulate the spatial relationships between form, observed at the scale of landscape, and volume, experienced as relationships both to interior spaces and again to landscape. This dialogue between the form and volume is presented through small and large scale physical models and selected images.



Standards, variation and reuse within graphic design

My PhD research is revealing a contradiction within my practice: that of high standards of typographic rigour counterbalancing with an openness of chance and variation and reuse. The misuse of the apostrophe in today's world could be argued as 'Knowingly Wrong' but I would argue that this is simply 'Wrong'. So why is the misuse of a commercial offset lithographic press (designed to produce identical copies) to create short run, unique, artistic prints (without a predetermined idea of what an image might be) considered in my opinion to be right? To be discussed.



Polycephalum v.5

I conceive my work as a space for reasoning in-between biology, computation and design.

I have a fascination since few years for a mould called: *physarum polycephalum*, this is considered by many the next biological computer, a form of bio-artificial intelligence, it is a unicellular organism which through the interaction its millions of nuclei can perform quite sophisticated task of network optimization and resource redistribution; what interest me is the fact that in this case computation can be embedded in matter, or in the matter of architecture itself.

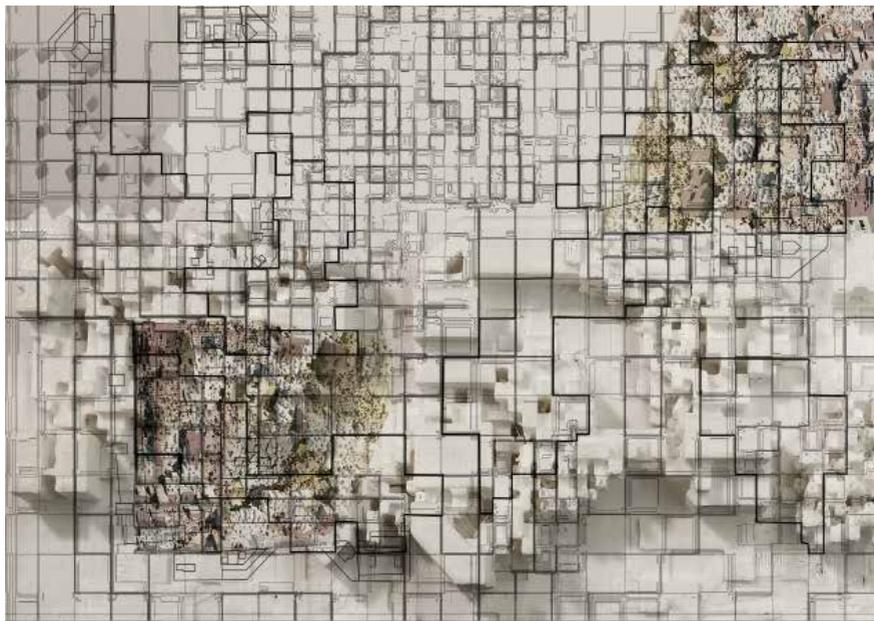
In this framework the innovation of the work that I am conducting with Marco Poletto

in *ecoLogicStudio* as well as in academic context rests in the material and conceptual ability of our projects to re-describe, through bio-digital artefacts, the relationship between nature and artifice, landscape and city, and ultimately between biosphere and urbansphere. While we inherited from modernity a sanitised view of the urban landscape, where bacteria are considered dangerous, with our work we recognise that they have exceptional properties making them capable of turning what we consider pollution into nutrients or raw materials. Ultimately promoting a vision whereas micro-organisms are cultivated and consequently 'culturalised' to become, alongside humans, active bio-citizens.



SuperBlock_ProtoBlock

Automated technologies increasingly inform built Form blurring the boundaries between data and physics at various scales of operation within the urban field. Standard and non-standard building components combine with biological growth to produce hybrid systems that deploy a layer of intelligence that animates the static grid making it dynamic, emergent and smart. Key to this, is the potential for more attuned climatic and environmental performance of neighbourhoods within novel mobility models that aim at a different paradigm of urbanity and modes of collective inhabitation.



***The Urbansphere
Architecture in the age of ubiquitous computing***

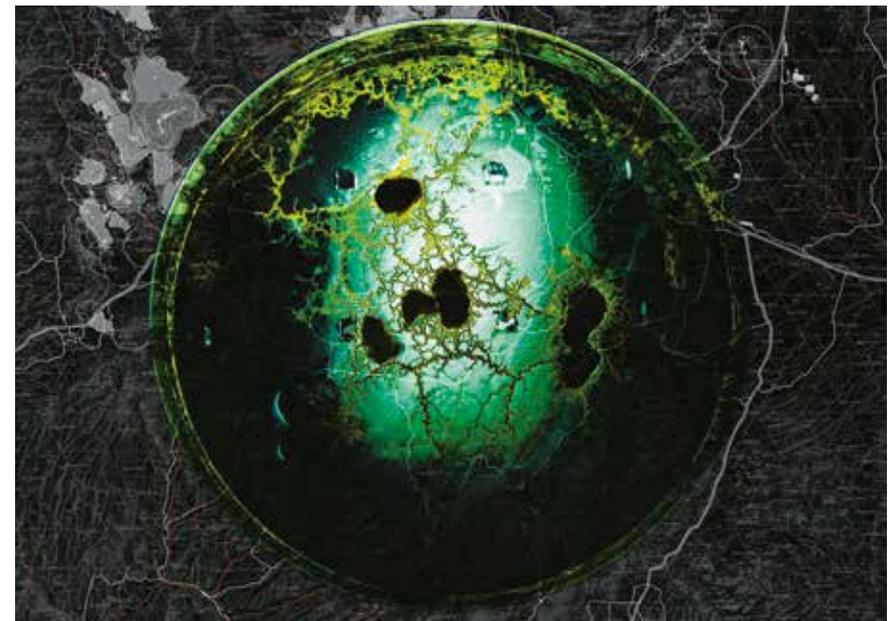
Strong ideological bias influence our understanding of Nature. In developed countries we inhabit rationally organised environments that we consider our modern living habitats, and that include most natural landscapes. Furthermore the advent of ubiquitous computing has established an enduring “machine like model” of Nature that influences contemporary urban planning and architecture.

The resulting “positivistic” fiction has had productivity in it, fuelling urban growth as well as global wealth, but it has now reached the limits of its potency.

My research outlines a new narrative, the Urbansphere, conceived as the counterpart to the notion of Biosphere in the current

Anthropocene age. It openly embraces technological innovation, in the digital and biological realms, to enable a more profound interaction with the living world while rejecting the technocratic framework that underpins the origin and evolution of such technologies.

This is where the aesthetic dimension of my works becomes relevant. It enables the re-evaluation of the notion of urban symbiosis, to encompass the cultivation of all those living organisms and intelligent technologies that are informing a new urban morphogenesis. Cultivation becomes the act of “culturalisation” of the in-human.



“To observe with the client, to draw with the existing”.
Three cases of architecture dealing with the As Found

This research is focussed on rehabilitation in architecture, the discipline of working with the existing. Through the study of three projects, it is described an approach towards the existing where the conversations between architect, client and existing building have informed the decisions of the architect when developing the project.

This PRS presentation in April 2018 will connect the research undertaken until now with the work developed after receiving the invitation to participate at the next Biennale

di Architettura di Venezia 2018. The effort of explaining owns work with a conceptual discourse has been the exercise of the past PRS sessions, and the proposal that my studio will bring to the Biennale can be considered a physical display of this intellectual process. It will be an attempt to collect and put in order a mass of material of very different nature and form, and sequence it in a way that it does not lose the complexity of the process, but at the same time becomes something open to the visitors.



Social Impact

For columbosnext, architecture is true passion and a platform for experimental projects, involving a number of interdisciplinary participants. Based on this communal approach multiple 1:1 projects have been developed in collaboration between columbosnext and the ./studio3, Department of Experimental Architecture.

The ./studio3, Department of Experimental Architecture, works and teaches at the interface of contemporary art, culture and experimental architecture. At the same time, theoretical approaches, research and concrete realisations, concerning interconnections between architecture and space, social situations as well as social practices, are introduced into theory and practice.

With its projects columbosnext wants to create a platform that deals with architecture and society and the initialisation and staging of cultural, social and urban activities.

My focus lies on interactions in public space, the related strategic questions (communication and networking work), their facilitation, realisation and feasibility (social impact), as well as the possible cultural, social and architectural changes that could result from them. Thus, studying and work, interlock to one social practice, which on the one hand, has its roots in a vibrant and active environment and is this vibrancy's expression as well as embodiment on the other.



Architektur des Möglichen (architecture of the possible)

Based on the synergy between architectural experience, active interdisciplinarity and an experimental academic research and teaching approach a number of 1:1 projects were collectively developed by columbosnext and ./studio3, Department of Experimental Architecture.

The ./studio 3, Department of Experimental Architecture, works and teaches at the interface of contemporary art, culture and experimental architecture. Simultaneously we work on theoretical approaches, carry out research and realise concrete projects regarding these topics.

The focus lies on the "Architektur des Möglichen (architecture of the possible)" - processes, methods and strategies are used to develop and realise projects and designs based on a collective consciousness. At the interface of contemporary art, culture and experimental architecture, pedagogical strategies, but mainly individual learning

processes are analysed as well as documented and discussed based on specific projects.

For me architecture is a social experiment and goes hand in hand with questions such as: how can 1:1 projects be used within academic as well as student discussions in order to sustain and even push debates?

In this area, columbosnext, thanks to its collective character, has developed strategies, which are based on the communal development of the complete process and it is these experiences and this knowledge that are the basis of my didactic and pedagogical approach.

From the first draft to the final realisation, we regard all architectural work as communally designed project. Manual work, including all difficulties that arise in practice, is just as much part of the project as performative and creative elements.



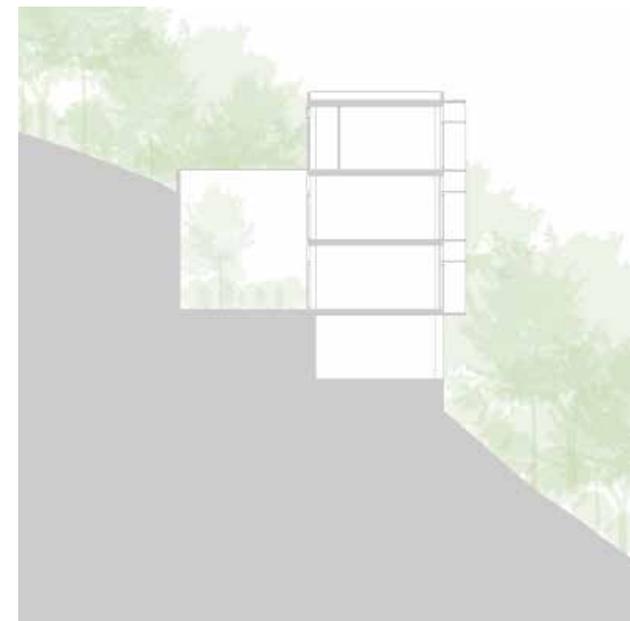
Making Sense: triangulating intent and desire

My research explores how the practice is both strategically and conceptually configured; through a close, discrete and focused engagement with the site, the programme and the form and image of the architectural project, what is understood as a non-fictional operation seeks to make sense of our relationship with the landscape, the city, the room and the figure.

Three significant preoccupations have emerged through reflection on past and current work; the first is the idea of the provisional and how the 'present' is reflected in architectural production, the second acknowledges Walter Benjamin's intriguing notion of architectural experience occurring

in a state of distraction, whilst the third concerns the capacity of architecture to mediate the sensory experience of space.

The research describes how these preoccupations are translated or reflected in the architectural production and strategic positioning of the practice and how this operation constitutes a triangulation of architectural intent and desire.



It's All About Particles

As the beginning, the thesis is presented at Venice Biennale of Architecture 2012. Science: Physics of Particles. The architecture of Enric Ruiz Geli is articulated by particle theory, from the visualisation of landscape – as a global concept, the sum of space plus social relationships – to the design and construction of projects.

This theory interprets reality at the level of the particles, which provides it with information, designing strategies over time for the interpretation both of the tectonic or material (territory, buildings, people) and of the climatic or incorporeal (light, temperature, relative humidity, rain, wind, salt, CO², photosynthesis).

Using 3D laser scanning technologies and sensors installed on site, the landscape is recorded at the level of particles. These particles reproduce a condition of a landscape that maintains direct link with the territory. Work with particles behaviour over time, acting from the exterior morphology to the performance of parts. The most innovative manufacturing methods allow direct transposition from the 3D file to the construction.

In this way, the reality is understood as performing particles inside an empathic society in which human beings and nature speak a common language, that of Particles Architecture.



Through the Trickster to a new Strategic Design practice

As my PhD progresses, through exploration of Trickster tactics, workshop books, forensic analysis of live workshop work, and an exploration of themes that are emerging I am uncovering my strategic design practice. By looking at others who have written about this I am understanding the differences that exist in what is called strategic design, and a clearer differentiation between what I do and what they do is taking place. Through maps and prototypes I am finding my voice and establishing a story of the practice and my part in it.

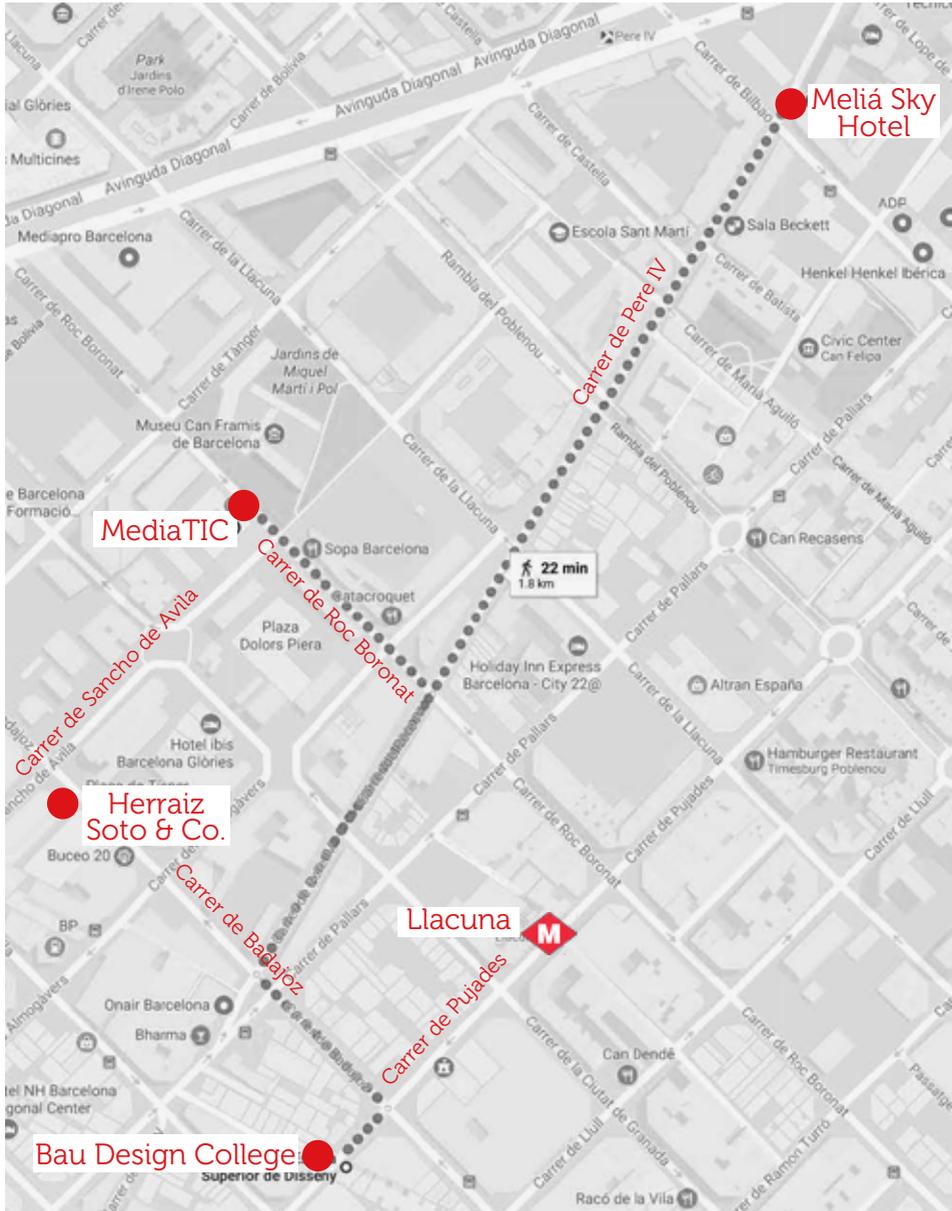
What is hugely exciting is a new understanding and deeper appreciation of the form of visual mapping I make, and role it plays as a language authentic to my practice. I will explore the role it plays in exploring, evolving and communicating my practice with myself, with other designers, and finally with clients.



Maps

**April
2018**



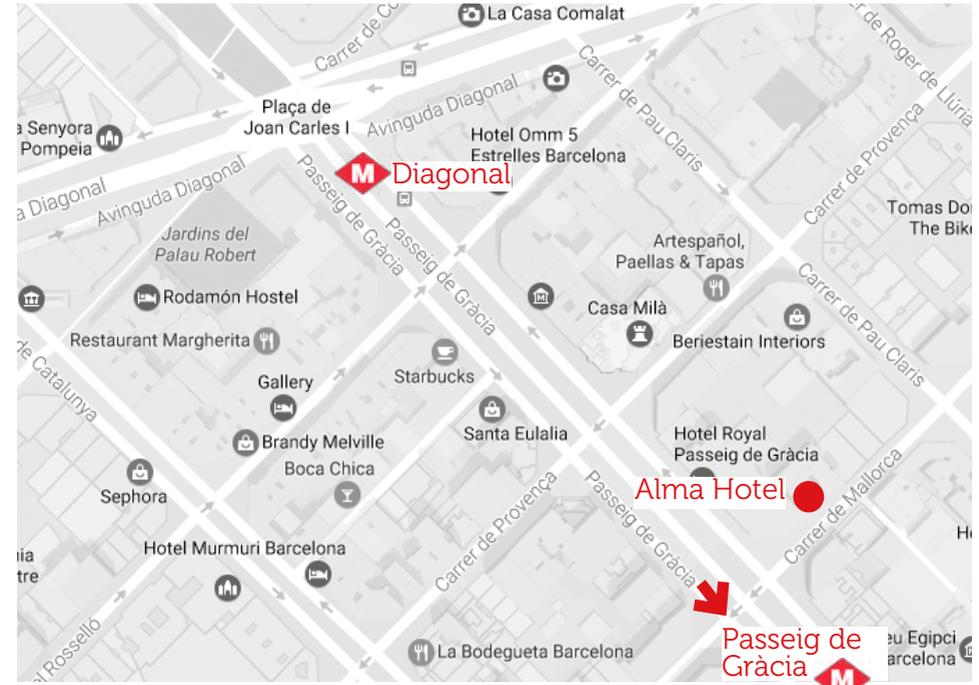


Hotel | Friday examiner's dinner Melia Sky, Carrer de Pere IV, 272, 08005

Examinations Herriaz Soto & Co, Carrer de Badajoz 127, 08018

Friday Opening Event Media TIC, Carrer de Roc Boronat 117, 08018

PRS Saturday & Sunday Reviews Bau Design College of Barcelona, Carrer de Pujades 118, 08005



Saturday PRS Dinner Alma Hotel, Carrer de Mallorca, 271, 08008

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