

adapt-r



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The ADAPT-r project has completely changed the scene of architectural research in Europe. By incorporating practice as a central element in the research process, a new and exciting field emerged. Thirty-five early stage and seven experienced researchers, together with the senior project partners explored this field. Their work culminates in this exhibition at Westminster.

The ADAPT-r Exhibition in Ambika P3 at the University of Westminster is the result of four years of intensive collaboration between seven partner universities. The result is a fantastic overview of work in progress, completed PhD work as well as the work for the different work packages of the project. Cross-views and meta-level reflections complement and strengthen the findings. The exhibition consolidates and disseminates the research results and leaves an important trace for future researchers. The range of disciplines represented and the variety of cultures and backgrounds evidences the potential of the work done.

This book, the catalogue of the exhibition, captures all research projects and includes some further wonderful reading. It creates a clear and strong message to the future.

Furthermore, a group of experienced supervisors and a strong research community is now established in Europe. Consequently, although the exhibition and related activities mark the end of the ADAPT-r project, they at the same time signify the start of further development. It is assuring the heritage of the ADAPT-r project is cemented through a series of upcoming events beyond the lifetime of the project.

On behalf of the partnership, I want to explicitly thank Professor Katharine Heron and the University of Westminster team for their amazing effort in establishing the apotheose of the ADAPT-r project.

Professor Dr Johan Verbeke



Aarhus School of Architecture

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DENMARK

University

The Aarhus School of Architecture is an independent institution under the Danish Ministry of Higher Education and Science.

Our aim is to educate architects who can develop the physical environment of the future by engaging with society.

We offer teaching at Bachelor, Master and PhD level within architecture and areas related to the architectural profession. We also offer a range of continuing education and specialised courses aimed at qualified architects, designers, et cetera.

The school has a student population of approximately eight-hundred and employs a staff of around 145.

Dr Claus Peder Pedersen

Claus Peder Pedersen holds the position as head of research at the Aarhus School of Architecture.

He trained as an Architect at the The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation and holds a PhD in architecture from the Aarhus School of Architecture. He works as a researcher, educator and occasional practitioner. His research is centred on relations between representation, geometry and architecture with a focus on digital tools. He pursues these interests through design-based as well as academic research.





RMIT
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AUSTRALIA

University

The University has its origins in the Working Men's College of 1887 of Melbourne, becoming RMIT University in 1992.

The School of Architecture + Design is based on an integrated scholarship pedagogy, informed by RMIT's research into the ways in which creative practices work and is delivered primarily in studio mode. The studio offerings are curated according to research strengths for a contested learning arena navigated by our students. It has three core discipline areas – architecture; landscape architecture; and industrial and interior design – and operates on campuses in Melbourne, Ho Chi Minh City and Barcelona. It is the Barcelona Campus that is the partner in ADAPT-r.

Professor Richard Blythe

Professor Richard Blythe is an academic and architect with extensive experience in practice-based research. He is the primary author of the EU Marie Curie FP7 grant ADAPT-r 2012-2016 and of the Australian OLT grant DAPr 2016-2017. Richard has published and spoken extensively on creative practice research and PhD training and generated over \$6M AUD in research income. As a founding director of the architecture practice Terroir, Richard has received national and international design awards.

Key colleagues in ADAPT-r and the PhD programme are: Prof Leon van Schaik AO, Innovation Professor of Architecture at RMIT, who developed important foundational principles which now underpin the PhD programme at RMIT; Marcelo Stamm, a philosopher, is the Deputy Dean of Research & Innovation at the School of Architecture and Design and the Director of the Practice Research Symposium in Europe; and Sigrid Ehrmann, a landscape architect and currently ADAPT-r coordinator, Research & Innovation Associate, RMIT Europe.



**MACKINTOSH SCHOOL
OF ARCHITECTURE
THE GLASGOW
SCHOOL OF ART**

The Glasgow School of Art

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UNITED KINGDOM

University

The GSA is internationally recognised as one of Europe's leading university-level institutions for the visual creative disciplines. Our studio-based approach to research and teaching brings disciplines together to explore problems in new ways to find new innovative solutions. The studio creates the environment for inter-disciplinarity, peer learning, critical enquiry, experimentation and prototyping, helping to address many of the grand challenges confronting society and contemporary business.

Founded in 1845 as one of the first Government Schools of Design and a centre of creativity promoting good design for the manufacturing industries, our role has continually evolved to reflect the needs of the communities we are part of, embracing in the late 19th century fine art and architecture education and, today, digital technology.

Sally Stewart

Sally Stewart is an architect and educator. She has been the Deputy Head of the Mackintosh School of Architecture since 2011, having previously filled the posts of Head of Undergraduate Studies and Postgraduate Programme Leader. She was educated at the Mackintosh School, graduating as a Master of Architecture in 1986. She was awarded a Readership in Architectural Education and Practice by the University of Glasgow in 2014.

Sally has been an external examiner and visiting lecturer in institutions across the UK, Japan and Europe. She is a member of the EAAE council. Initially active in design and research into environments for the elderly, her work encompasses creative practice research and the pedagogy of the Architectural Studio. She has also contributed to the development of innovative doctoral training through the Scottish Graduate School for Arts and Humanities.





KU Leuven

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University

The KU Leuven Faculty of Architecture is the most recent incarnation of a century-old tradition of excellence in architectural education at the Sint-Lucas School of Architecture with locations in Brussels and Ghent. The programme's uniqueness stems from the integration and interaction of design studios and technical, theoretical and explorative courses and research.

The research is a stronghold in a number of key domains: architectural theory and history, conservation, urbanism and spatial planning. Research by design, sustainable architecture and design optimisation are priority fields within the research portfolio. In each of these domains the department aims to lead the way by directing European projects, supporting international organisations and promoting the international exchange of researchers.

Professor Dr Johan Verbeke

Johan Verbeke is Professor of Research (by) Design at the KU Leuven, Brussels, and Aarhus School of Architecture in Denmark and is director of PhD programmes at both institutions. Currently, Johan Verbeke is coordinating the EC funded ITN ADAPT-r (Architecture, Design and Art Practice Training-research) project which develops creative practice research. He is actively stimulating and supervising research connected to art, architectural and design practice and interested in bridging disciplines. Besides this, he organised several conferences on research by design and artistic research. Johan is president of eCAADe, member of the EAAD and ELIA Councils and is (associate-) editor of IJAC, AJAR and JAR.



Estonian Academy of Arts

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ESTONIA

University

Established in 1914, the Estonian Academy of Arts is the only public university in Estonia providing higher education in fine arts, design, architecture, media, visual studies, art culture, and conservation. Faculty of Architecture is the focal point of Estonian architectural education and the most important centre of competence in all the creative disciplines related to artificial environments, including interior architecture, architecture, landscape design, and urban planning and design. The core curriculum is comprised of the Architecture and Urban Planning as well as Interior Architecture programmes. The first of these includes contemporary architectural studies, in the best sense of the word, by paying equal attention to actual buildings, spaces between them, and the larger environments where they are located.

Dr Veronika Valk

Veronika is an architect who studied at the Rhode Island School of Design (US), graduated from the Estonian Academy of Arts (EE) and completed her PhD at the RMIT University (AU). She has constructed both public and private buildings, designed interiors and landscapes, won some 35 prizes at various architecture and planning competitions, published a number of critical essays on architecture and urbanism since 2004. Laureate of Young Architect Award 2012, she runs her practice Zizi&Yoyo, directs research and leads the PhD program at the Faculty of Architecture at the Estonian Academy of Arts. Formerly an editor at Estonia's main cultural weekly Sirp and monthly Mürileht, she works today concurrently as an advisor on architecture and design at the Ministry of Culture of Estonia.





University of Ljubljana

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SLOVENIA

University

The University of Ljubljana (UL) practices basic, applied and development research, striving for excellence in all fields of science and arts, such as the humanities, social sciences, linguistics, arts, medicine, natural sciences and technology.

The university was founded in 1919 on the basis of centuries of educational tradition, remaining the only Slovenian university for half a century. It is based in Ljubljana, the capital of Slovenia.

The Ljubljana school of architecture was established in 1920 as an integral part of the UL. The Faculty of Architecture offers academic education and research in architecture and urbanism. Its institutional resonance with the ADAPT-r network derives from the roots of creative practice research from more than fifty years of integral doctoral research tradition.

Professor Tadeja Zupančič

Professor Zupančič is Vice-Dean for Research at the University of Ljubljana, Faculty of Architecture. She teaches, supervises PhDs, coordinates some EU projects and the doctoral training at the faculty, promoting practice-based research and research through design within the integral research tradition in architecture.

Her research interests include: architecture, urban design and virtual space design, spatial identity and sustainability, professional/lifelong/research training in architecture, and digital support to architectural design/research/education.

Zupančič represents Slovenia in the Subgroup for Architecture, formed by the Coordinators for the Recognition of Professional Qualifications at the European Commission. She is currently as Vice-president-elect in the eCAADe group.



UNIVERSITY OF
WESTMINSTER

University of Westminster

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UNITED KINGDOM

University

The University of Westminster was founded in 1838 as Britain's first Polytechnic. In 1992 it became the University and embraces metropolitan and cosmopolitan dimensions with close involvement in business, professional and academic life. The University's five Faculties include Architecture and Built Environment, and the Westminster School of Media, Art and Design. A stated mission of the University is to shape the future of professional life by being a leading practice-informed teaching and research university.

Teaching architecture from undergraduate to PhD, the Department of Architecture in particular can boast of its professional training via the largest RIBA Part 3 course in the UK. Located at the heart of London's distinguished professional community and cultural sectors, students of architecture excel in design projects and digital fabrication.

Professor Katharine Heron

At Westminster, ADAPT-r is led Professor Katharine Heron, an architect with close links to the arts. She was Head of the Department of Architecture from 1998 – 2014 and was awarded the MBE in 2015 for her contribution to architecture and education. She has visited many institutions as a visiting critic or as a member of advisory boards. Her long term interests concern practice and practitioners, and the nurturing of creative endeavor both in education and in professional life.

As the founding director of Ambika P3 in 2007, Professor Heron has supported a diverse range of exhibitions and engaged with wider links to the creative economy. In this she works across faculties within the University and with external organisations.



Introduction

Ambika P3 is proud to present ADAPT-r, a major exhibition that explores the research processes of working artists, architects and designers – revealing the diverse approaches to how they do what they do. ADAPT-r presents the myriad approaches to the creative process – from digital designers to landscape architects, brand designers to design activists, painters to performance artists, and many different types of architects.

ADAPT-r – Architecture, Design and Art Practice Training-research – is the result of a partnership of seven European Universities: Aarhus School of Architecture; University of Ljubljana; KU Leuven Faculty of Architecture; Estonia Academy of Arts; Mackintosh School of Architecture – Glasgow School of Art; RMIT Europe; & the University of Westminster.

Over a four-year period, an EU grant* has allowed the employment of 35 individual artists, architects, designers and landscape architects as Fellows for periods of 6 to 18 months to explore their own individual creative practices. Each moved from their own country to study at a university in a different country within the partnership to undertake a PhD by practice. The grant has afforded each practitioner the luxury of some paid time to concentrate on their own creative processes and to share it with others. In addition, seven experienced researchers were employed, each based in support of one of the partner institutions to scrutinise and coordinate the outcomes of this research.

There are at least seven steps to be awarded a PhD by Practice. All individuals present Work in Progress twice yearly at what is called a Practice Research Symposium (PRS) in a convivial, mutually supportive environment of critique. The PhD process concludes with a public examination or ‘defence’ in public forum at the PRS. This hard work is presented with craft and intelligence, and provides extraordinary insight in to the individual creative processes of each designer. Above all, the work itself is what drives the process.

Our remit has been to mount an exhibition that covers all aspects of this project which both explicates and celebrates the process. The individuals’ work and their personal achievements are central to it. Thus our aim was to design, curate and manage an exhibition which offers a rich terrain of work to explore, and a supporting range of related events. The exhibition is divided into distinct areas charting different stages of experimentation and discovery within the creative process. The individual work, **the Studio**, presents the work-in-progress of twenty-six ADAPT-r Early Stage Research fellows, five fellows who have

completed their PhD during the course of ADAPT-r, and a further four who will present at the time of the exhibition. The second part shows the processes within areas variously described as **the Rooms**, showing the sequential stages of the process; **the Library** includes books and discoveries; and **the Garden** is the site of a daily programme of events, including discussions, performances and film screenings.

This catalogue has four commissioned essays; my grateful thanks for the generosity with which the authors have prepared these. They are interrelated and closely connected and provide rare insights with lasting impact. Those who wish to see how to develop their own practice with research in this way will pore over them. They provide a strong understanding and underpinning of the research of all these amazing participants, and the richness of their shared research and their willingness to engage.

As Director of Ambika P3, and representing the University of Westminster in ADAPT-r, I have found myself in the unusual position of both curating the exhibition and editing its catalogue, working closely in each activity with others. I am not a curator, nor a writer, but always relish the prospect of scene-setting in a way that allows each individual to flourish with clear overview and direction. I am grateful to all who I have collaborated with in this endeavour including colleagues at Westminster and in Ambika P3. In curating the exhibition I have worked closely with Maria Veltcheva as co-curator and designer, and I am grateful for her tenacity and dedication, and her inside knowledge of ADAPT-r. Paul Khera has responded to a brief providing graphics beyond expectation. The video was Maria’s idea, produced by RMIT with their film-makers, and she has already screened it at the Milan Design Film Festival. Clare Hamman has been a marvellous co-editor and designer of this Catalogue, who has compiled its content with patient insistence and working within a design template for ADAPT-r publications.

This catalogue is published to accompany the exhibition. We have included further details about the institutions involved, each fellows’ personal motivation and approach to the worlds of design and research, and essays which explain the PRS approach to research from a myriad of angles. It acts as both a guide to the exhibition and a memorandum of the ADAPT-r process. As Johan Verbeke claims this has changes Architecture research in Europe. A big claim. It does so by closely examining the ‘thing itself’, and research is always in its own medium. He has set a high bar, and no one will be disappointed.

Katharine Heron
Director of Ambika P3

The Exhibition

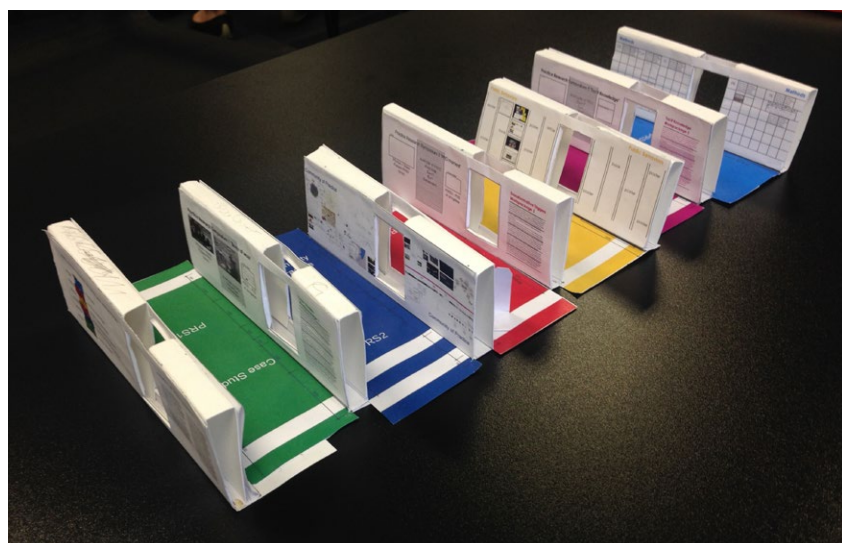
The exhibition is a mixture of a minimal structured framework self-curation in which the individuals present and organise their own section, and a tightly designed overview with intense curation and analysis.

The Studio area encourages the viewer to browse and reflect, and engage with the individual practice and character, and draw their own conclusions.

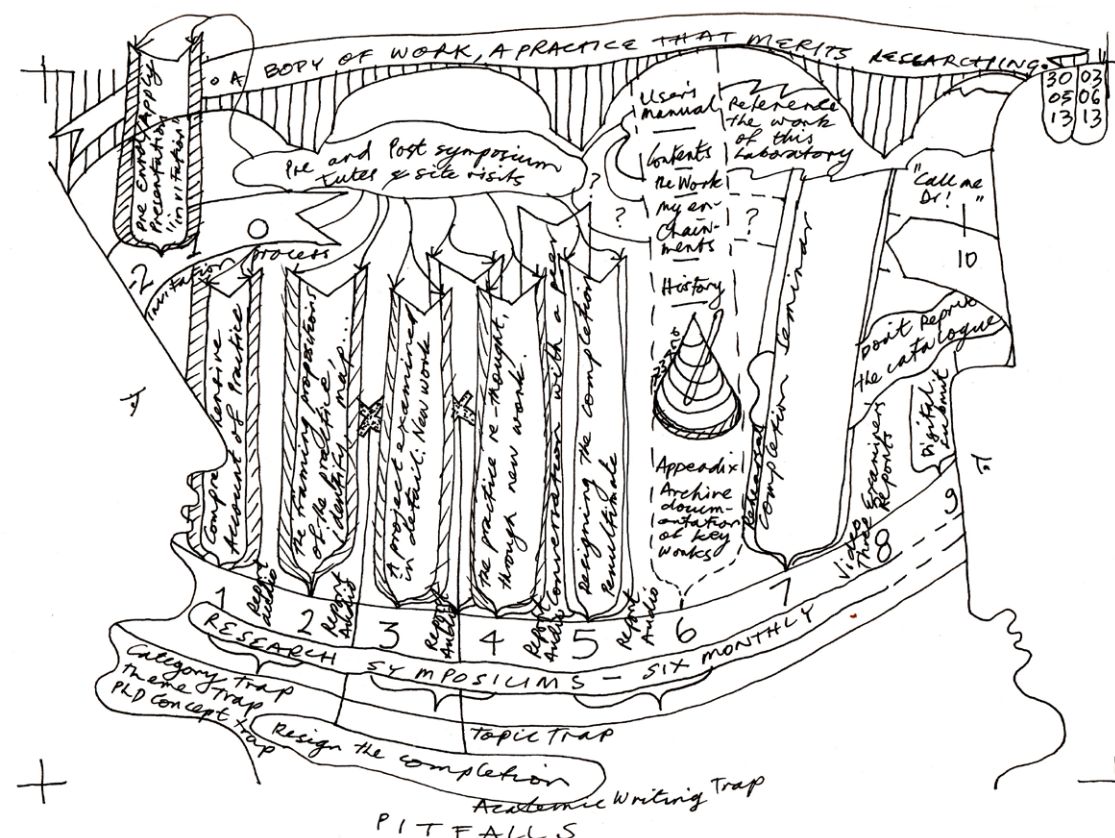
Whereas **the Rooms** and their Walls have been intensely curated with analytic graphic diagrams. The exhibition is thus both an explication and an analysis of the processes as these amazing ‘walls’ demonstrate – the content has been curated by Maria Veltcheva who as a former Experienced Researcher (ER) of ADAPTr has also drawn on the research of the other six ERs, and the diagrams have evolved with the brilliant insight and graphics of Paul Khera. They are designed to show the stages as described by Richard Blythe in **his essay page xxx**. Although they appear to be sequential, they are often taken out of sequence. The viewer will note examples of ‘methods’ taken from a participant’s first presentation but shown in the final sequence, or where the early case study description is actually taken from a final presentation.

The Garden is adjacent to the Rooms and where a short video supporting the whole process will be screened regularly. It provides a space where informal and unstructured conversations take place during the day, and where in the evening there is structured conversation and presentation.

By way of a provocation we have also included a series of **Follies** in the exhibition – these unknown extras are to be identified by the visitor.



The Design Practice Research Model of ADAPT-r



Ideogram I

Here two observers survey the stage on which the stages of the research are shown, symposium after symposium from 1 to 6, 7, 8 and 9... A continuation beyond a completion in the 7th symposium is causing the observer on the right some dismay

I Leon van Schaik,
Mastering Architecture
(2005)

Over the past quarter century we have developed a programme of design practice research at RMIT, the university of technology, design and enterprise in Melbourne. From the outset the aim has been to increase the involvement in research of ambitious design practitioners who have established a body of work demonstrating – in the eyes of their peers – a mastery.¹ Dozens of practitioners from across Australia, New Zealand, Singapore and Malaysia had participated in this programme when in January 2013 a four-year programme of funded fellowships became available through a four million euro grant in the Marie Curie Actions programme. This 'ADAPT-r' grant, based on the RMIT research process and focused on the spreading of the programme in Europe, joined RMIT School of Architecture and Design to St Lucas School of Architecture, Schools at Aarhus, the universities of

Westminster and Ljubljana, and to The Glasgow School of Art and the Estonian School of Art and Design. Other schools have become closely associated, in particular Queens University, Belfast.

As at RMIT, practitioners with a peer-recognised body of work built up over a period of years, usually at least seven, are invited to examine the nature of the mastery that this work has established. Over a period of four years practitioners work to bring to the surface concrete evidence about the modes and manners of their designing. In this way the cognitive capital embedded in successful creative practices is captured and disseminated for the benefit of the practitioners themselves, for the benefit of their peers, their students and for the profession at large.

In the medium of design practice

This research is conducted in the medium of design practice. It is not 'about' architecture in the sense that the history, theory and sociology of architecture are about architecture. Nor is it 'for' architecture in the sense that building science, environmental science, acoustics, parametric modelling and management studies are for architecture. Being 'in the medium' the research takes place primarily in the processes of practicing: that is in the offices and on the sites where the practitioners practice. The model for this research method is based on the concept of 'integrated scholarship',² an understanding that research is not separate from practice but is composed of four distinctive strands which thread through practice: the discovery of new knowledge; the integration of new knowledge with existing knowledge; the application of knowledge; and the dissemination of knowledge.

Continuing to practice, the practitioners involved are brought together twice a year in a four to five day long Practice Research Symposium. Here in the presence of their peers and other observers they present the findings of the previous half-year to panels of research supervisors and invited critics. Here the public PhD defences take place, choreographed to an exhibit. Examiners have previously received dissertations

2 This concept is based on empirical research into research practice. See Ernest L. Boyer, *Scholarship Reconsidered: Priorities of the Professoriate* (Princeton: The Carnegie Foundation for the Advancement of Teaching) 1990

3 See CJ Lim, *Food City*, (New York: Routledge) 2014, and Nigel Bertram, *Furniture, Structure, Infrastructure: Making and Using the Urban Environment*, (Farnham: Ashgate) 2013

4 LVS *Mastering Architecture*: Gardner, concept of 'mastery', p 14
Collins, concept of 'public behaviour', pp 106, 234

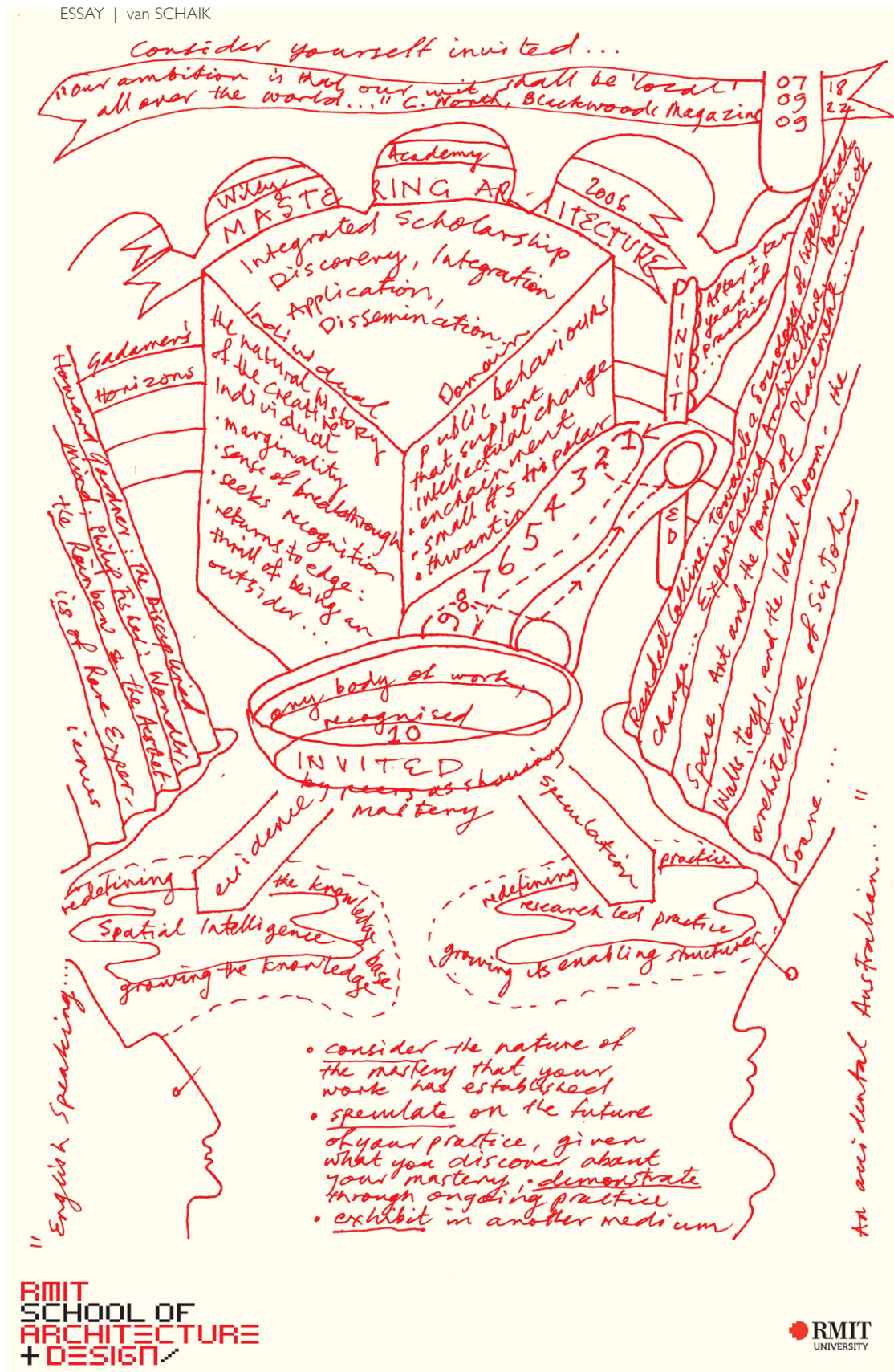
5 Leon van Schaik and Richard Blythe, 'What if design practice matters?', in Murray Fraser (ed.) *Design Research in Architecture*, (2013) pp. 53-70

describing the research and the findings. Here they are presented with an hour-long performative account that opens up a conversation that explores the significance of the research for a further hour. These exams are filmed, and along with the dissertations (often subsequently published)³ become part of the durable record of the PhD. During work in progress sessions over the weekends there are presentations of initial research, maturing research and completing research. These symposia house the community of practice that supports the research of individual researchers – the symposia are a 'public behaviour'⁴ that has evolved in support of the research programme.

Early research usually consists of reflecting on a pre-existing body of work. For the first two symposia the findings tend to take the form of identifying themes within the work and formulating propositions about the way designing takes place. Preferred modes of working (for example prototyping, mathematical modelling and/or sketching, drawing, modelling and rendering) and preferred manners of designing (for example finding figures and working to realise them, identifying processes and setting them running) are identified. Very soon these findings are having an impact in the office as current projects develop, and the findings become reflections in the act of designing. Early categorisations fade away, to be replaced by ever more acute observations of how designing takes place. Later research posits ways in which forthcoming projects might now be tackled, the reflections are for future practice.⁵

The Practice as a Laboratory and the Research Symposium as public manifestation of findings

Central to this research programme is the fact that the research takes place within the practices of the researching practitioners, and in the scholarships that they apply to ongoing project work, using close observation to bring tacit knowledge to the surface. The practice itself is the laboratory in which the research takes place, much of it an attempt to capture the dynamics of unconscious processes. The biannual research



6 Leon van Schaik, *Spatial Intelligence* (2008)

7 Leon van Schaik, *Practical Poetics* (2015)

symposia are the engines for guiding, critiquing, refining and validating the findings made in practicing. The presentations and examinations at the symposia are where the findings are disseminated and polished. The research symposia are an engine of the process of creating consciousness of practice processes. A not untypical peer to peer or panellist to researcher conversation will begin: 'You say that you do "x". But is that really what you are doing? Might you not be doing "y"?' This laboratory-symposium coupling is crucial to the quality and rigour of the research, a process not dissimilar to that in other practice-based disciplines like medicine, law and the sciences.

The research scaffold

In the practice 'laboratory' close observation using many research tools gives rise to findings. Over the years we have established a 'research scaffold' that supports this close observation. The scaffold does not provide templates but explicate strategies, and it is evolving as each generation of researching practitioners builds on what has been discovered before. We capture the salient features of this scaffold in an ideogram (Ideogram 2) that brings the key components together on the faces of a cube. In this ideogram the cube, first seen 7th May 2006, here captured in a poster dated 7th July 2009, shows how three components – Integrated Scholarship, The Natural History of Creative Individuals and The Public Behaviours that sustain individual creativity – are related.

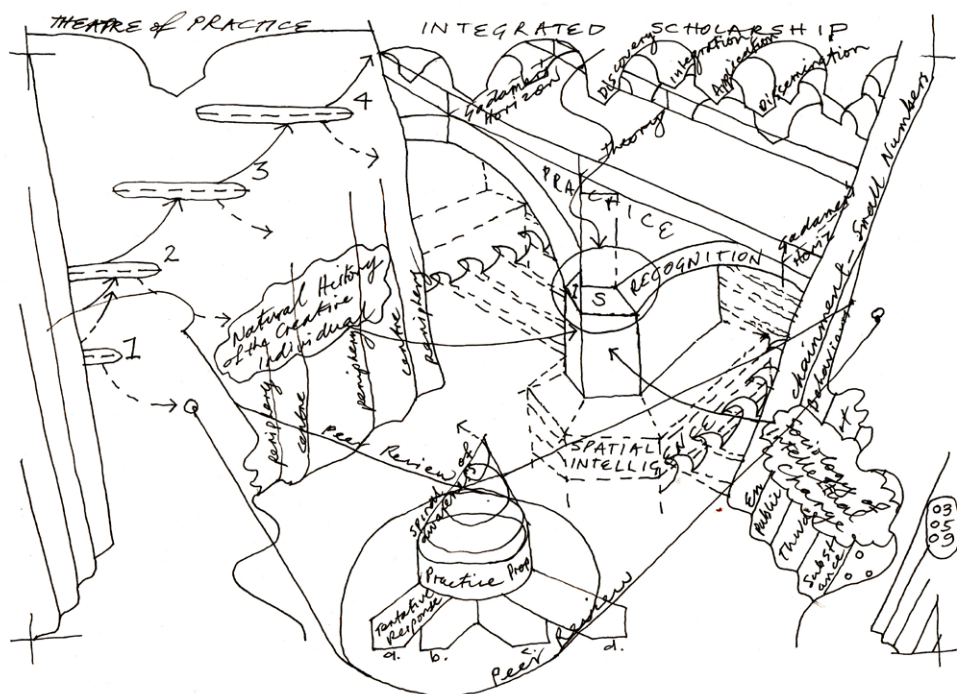
In a later ideogram dated 3rd May 2009 (Ideogram 3) the cube has become the support for a bridge. It rests on the foundation of our spatial intelligence⁶, is the springing point for arches of recognition and differentiation on which the practical poetics⁷ platforms for design practice rest.

The components in the scaffold are:

- The concept of 'integrated scholarship'. As mentioned above this concept dissolves the normative division between research and practice, replacing it with the braided relationships between four kinds of scholarship:

Ideogram 2

On the stage, under banners inviting practitioners with a substantial peer recognised body of work to examine the ways in which they have established a mastery of architecture, sits a cube that relates the three major concepts of the research scaffold: Integrated Scholarship, the Natural History of Creative Individuals and the Public Behaviours that support intellectual change



Ideogram 3

Marching upwards on the left are successive stages of mastery (1,2,3,4) that has been researched giving rise to further innovation (upward arrows) or that has been left unexamined, resulting in a falling back into formulaic practice (arrows arcing downward). In the river sits a practice that is researching itself and the cone represents the upwards spiral of self-understanding that is eventually tapped into for the extraction of a PhD. This moment of extraction is shown in ideogram 1, symposium 6, as a sampling pipette thrust into the cone.

Discovery, Integration, Application and Dissemination. These scholarship modes thread through all practices as on occasion practitioners discover new knowledge, integrate that knowledge with their existing knowledge, work out how to apply it and then disseminate the results in contract documents and other publications in many mediums and many forums. Using this framework practitioners soon find that they are able to address what they do with fresh eyes untainted by internalised clichés about the nature of research as such.

- The understanding that there is a well-established body of research into the 'natural history' of creative individuals. Within a few years of the inception of this research programme we began to observe patterns in the histories of the practitioner researchers, and then found that these matched Howard Gardner's findings⁸ from over twenty years of research into the life patterns of highly creative people. Broadly speaking, such persons gyrate between experimentation on the margins of their discipline, seek recognition at its core, and return to the fringes where

8 LvS, *Mastering Architecture* (2005) p 14 discusses the intersection with Howard Gardner, *The Disciplined Mind: What All Students Should Understand*, (New York: Simon & Schuster) 1999

9 Leon van Schaik, 'Differentiation in Vital Practice: An Analysis using RMIT University of Technology and Design Interfaces with Architects', in Pia Ednie-Brown, Mark Burry (eds) 'The Innovative Imperative: Architectures of Vitality' No. 221 Jan/ Feb *Architectural Design*, 2013, London pp.106-113

10 LvS, *Mastering Architecture* (2005) p106 discusses the intersections with Randall Collins, *The Sociology of Philosophies: A Global Theory of Intellectual Change*, (Cambridge Mass: Harvard University Press) 2000

they nurture the differences between their approaches and those of their peers.⁹ The processes of recognition and of differentiation have become ever more important in the scaffold.

- The dynamics of the 'public behaviours' that support innovation in architecture and design. Here again our own experience has lead us to that of a substantial body of corroborative research. In his work on the sociology of intellectual change, Randall Collins¹⁰ shows that 'enchainments' between mentors, peers and challengers are critical recognition agents in creative practice, and that these clusters are governed by a law of small numbers that limits the clusters in any field to between one and three with tri-polar situations being more fruitful than dualities or monopolies. In seeking recognition for their innovations practitioners align themselves with selected mentors and peers and distance themselves from those whose positions they challenge. In this process practitioners become aware of: their political stances in general or in a given project; their spatial histories and the mental space they construct from that; whether their practices are primarily idea-based, delivery focused or service orientated and the modes and manners of designing that are consequent upon these differences.

Conclusion

This essay gives the context and the background to the RMIT 'method' that has underpinned the ADAPT-r programme. While it underpinned the grant application it has also co-evolved with the work of all of the institutions, panellists, examiners and practitioners who have pursued their understanding of design practice through the medium of such practice in this framework. The essay is based on an essay 'Practice makes Perfect' published in *The Architectural Review*, Issue Number 1400, Volume CCXXXIV, October 2013, pp 82-87. That essay included reflections by Dr Tom Holbrook and Dr Deborah Saunt who had recently completed their PhDs in the programme. They and so many others are represented in this ADAPT-r exhibition in P3.

Early Stage Researchers: Completed PhDs

Early Stage Researchers

Early Stage Researchers (ESRs) have been appointed to ADAPT-r fellowships at different stages in their research and at different stages in the ADAPT-r project. The four year project concludes with this exhibition, but some PhD research started before ADAPTr and we have the benefit of their examination and completion in the first two years – public defence etc. – and much will continue afterwards.

DRAFT

Completed PhDs

Deborah Saunt
Tom Holbrook
Thierry Kandjee
Sebastien Penformis

Others will complete their PhD with an exhibit and public defence within the exhibition.

John Brown (ADAPTr fellow elect)
Steve Larkin
Sam Kebbell
Siv Helene Stangeland

Biography

Name: Tom Holbrook
Practice: 5th Studio
Country: United Kingdom
Discipline: Architecture
Fellowship: RMIT Europe
Supervisors: Leon van Schaik and Martyn Hook

Tom Holbrook came to architecture tangentially, co-founding 5th Studio in 1997 as a spatial design agency, working across the fields of architecture, urban design, infrastructure and landscape. Tom completed a PhD by practice at RMIT in 2014. His thesis has been published by Routledge, entitled *Expanding Disciplinarity in Architecture: Designing from the Room to the City*. The book defends a generalist approach to architectural practice. In combination with practice, Tom is Professor of Architecture and Industry Fellow at RMIT University and Leader of Urban Studies at the new London School of Architecture. Tom has been an external examiner at London Metropolitan University and the MARCH school, Moscow. Tom regularly contributes critical writing and opinion to a variety of media; he is a member of the Design Panel for High Speed Two, the Quality Panel for the Olympic Legacy Development Corporation and is a design advisor to the Greater London Authority.

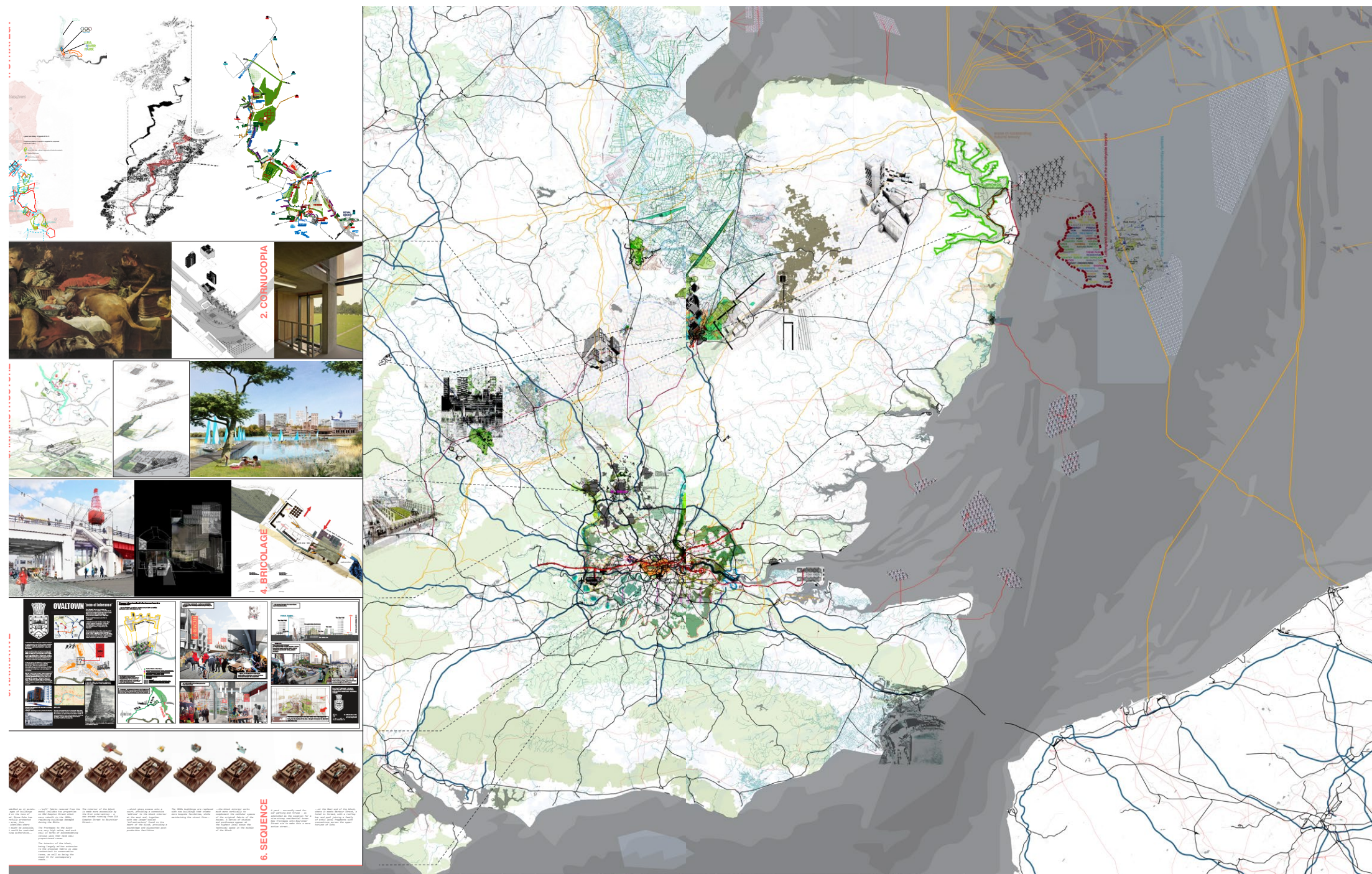
Research abstract

The research argues for a generalist spatial design practice, supported by evidence of a particular and distinctive way of working. Holbrook's work from the last two decades provides evidence of how the architectural imagination can engage positively with highly complex situations and establish a bridge between the scales of strategy, planning and infrastructure and the concrete experience of the resulting environment.

Case studies are drawn from the work of Holbrook's practice 5th Studio working in East Anglia, England – one of the densest concentrations of infrastructure, historic and natural conservation anywhere. 5th Studio has always regarded its approach as prospective and propositional and the research has validated and formalised its spatially entrepreneurial mode of inventing projects.



top: Westgate House, Norwich: converting a 1960s office tower to a mixed city block, Norwich
 bottom: Creative Exchange, Workspace in St Neots, Cambridgeshire [photos: © Tim Soar]



Biography

Name: Thierry Kandjee
Practice: Taktyk
Country: Belgium
Discipline: Landscape Architecture & Urbanism
Fellowship: RMIT Europe
Supervisors: SueAnne Ware and Martyn Hook

Thierry Kandjee graduated as a landscape architect from ENSP Versailles (1999), where he taught from 2005 to 2014; he is appointed landscape state adviser for the French state and adjunct professor of RMIT. He established TAKTYK [landscape + urbanism] in 2005 with the architect-urbanist Sébastien Penfornis.

Taktyk is a transnational multidisciplinary practice that engages in city-making through practice, research, design studio, editing and art installation. The practice has been recognised internationally with the French award for young landscape architect (2006) and young urban planner (2010), the Topos Landscape Award (2012) and the Belgium prize for the best public space achievement in Flanders & Brussels for the project Parckfarm exhibited in the international architecture biennale of Rotterdam (2016).

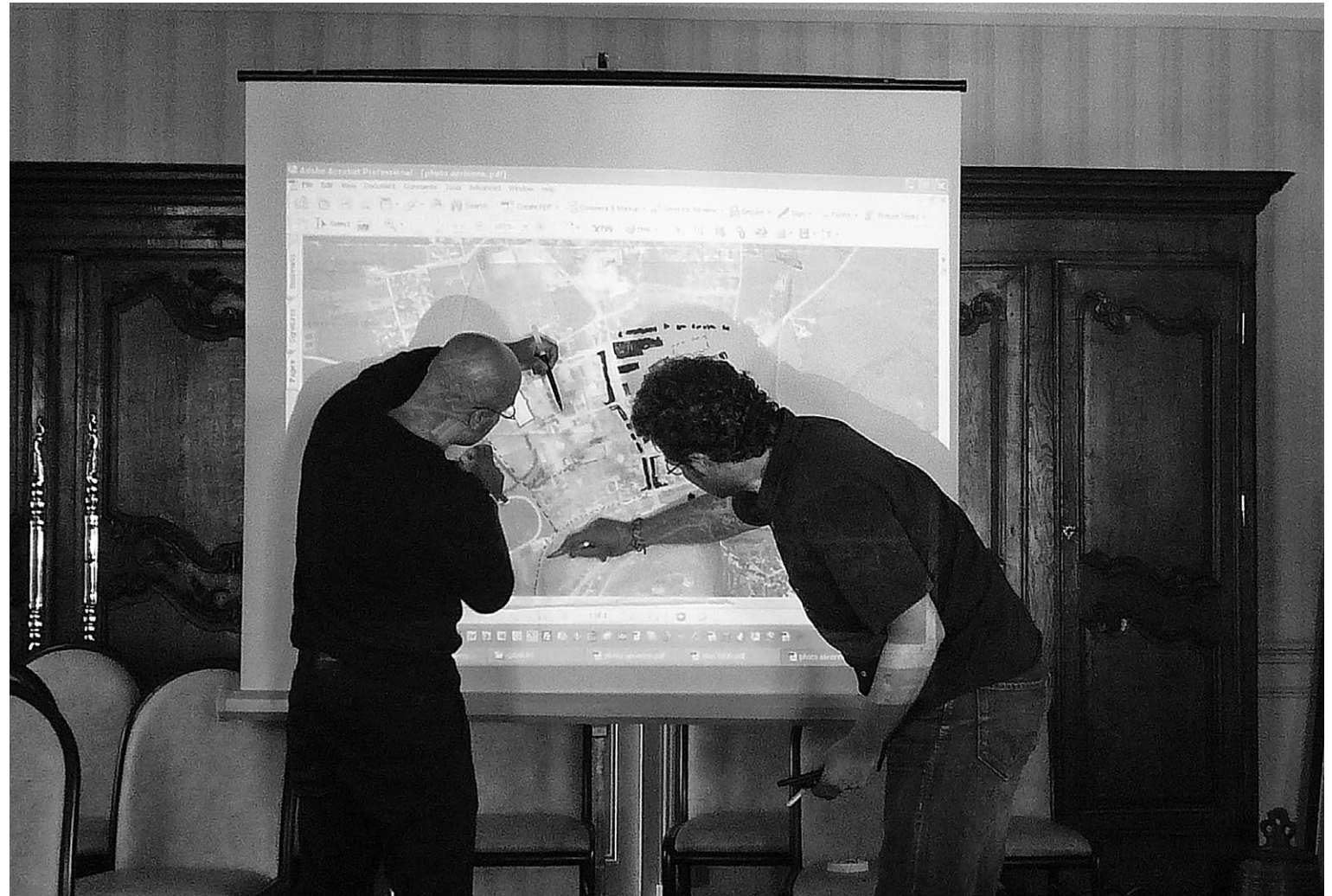
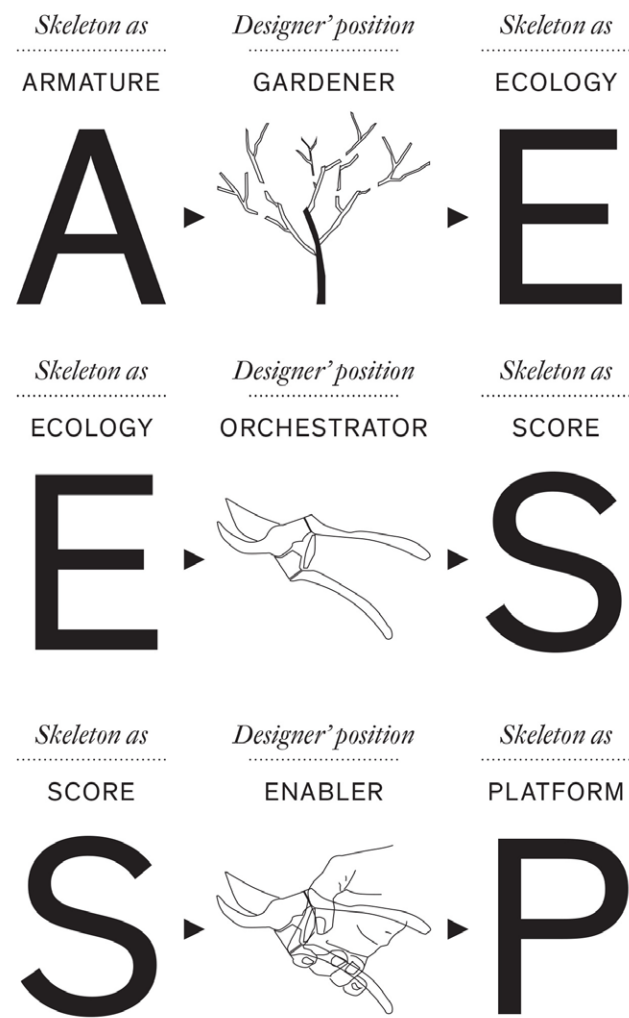
Research abstract

How can we create robust landscapes? In order to answer this question, pruning the rose became one model for action, using cultivation as a 'regime of care'. The rose itself as a living structure that man can shape has implied a tacit understanding of the key term 'skeleton', which has been expanded upon during the course of the PhD.

The successive definitions of the 'skeleton' have been refined throughout the research process in an iterative manner, defining four modes of design practice: Armature, Ecology, Score and Platform.

The exploration of each mode of practice of designing robust landscapes, using a shifting understanding of the term 'skeleton' as an investigative tool, is the central argument of the research.





left: Shifting between modes of practices; right: Performing practice: duo drawing with Sébastien Penfornis

Biography

Name: Sébastien Penformis
Practice: Taktyk
Country: France
Discipline: Landscape & Urbanism
Fellowship: The Glasgow School of Art
Supervisors: Martyn Hook and SueAnne Ware

Sébastien Penformis graduated from the School of Architecture in Nantes in 2002, after obtaining a first class degree in Art history. Sébastien has been a co-director of Taktyk for the last decade, and supervises ongoing and complex metropolitan and territorial projects. He taught as a guest lecturer at the ENSP Versailles for five years. He has also led workshops and design critiques at several schools including RMIT University in Melbourne; the QUT Brisbane; the UCT in South Africa; and the University of Sassari in Alghero, Italy.

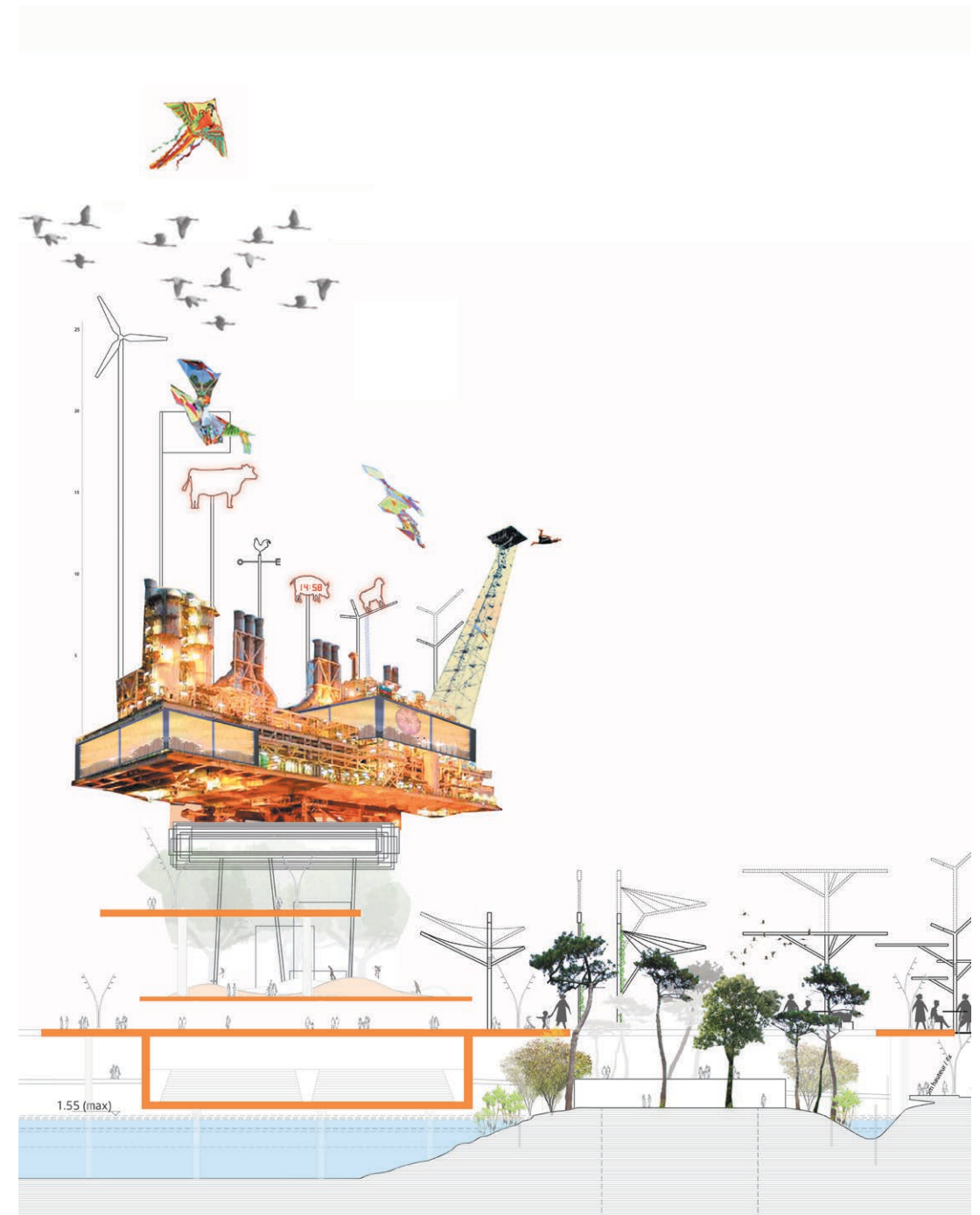
Taktyk is a transnational multidisciplinary practice that engages in city-making through practice, research, design studio, editing and art installation. Responding to heterogeneous and complex challenges at the intersection of landscape, infrastructure and the city, the practice acts as a mediator of complex transformation processes. Projects range from the design of public spaces and city campus strategic plans, to post-industrial/agricultural scenarios and prospective studies. Situated in Paris and Brussels, Taktyk has been working on one of the major 'Grand Paris' projects while contributing through several commissions in the territorial transformation of the Brussels Capital Region.

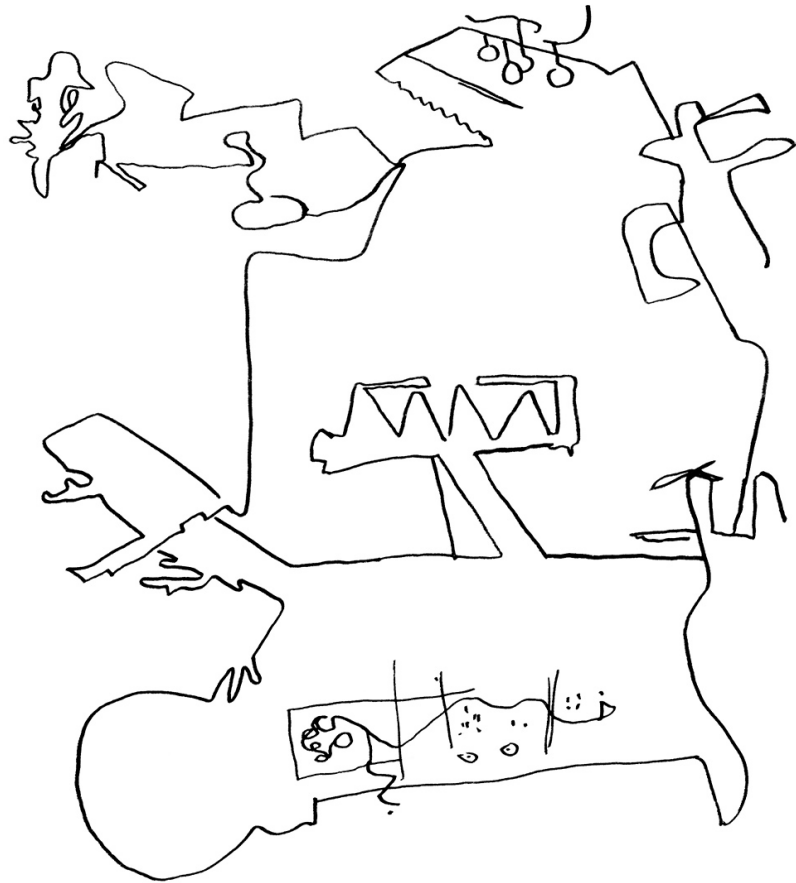
Research abstract

Playful Tactics introduces a dialogue between Claude Lévi-Strauss's definition of bricolage (1962) and Penformis' practice of landscape architecture.

The garden typology is viewed as a favourable environment to explore creative modes of engagement within Penformis' practice. Bricolages and collages are playful tools he has observed and tested in various contexts. This approach allowed him to understand his practice in a new way, seeing it as a *Hortus Ludi* (garden-as-laboratory and playful place), while at the same time adding a new meaning to the name of the agency.

As a conclusion, the making of a physical garden explored collectively the principle of serendipity and the notion of play, in a new context, and has opened up Sébastien's reflection to new perspectives.





top: A park to nowhere, Drawing Rebus 2015; bottom: Hortus ludi, Lille, France 2014



Forest Garden (France) 2014

Biography

Name: Deborah Saunt
Practice: DSDHA
Country: United Kingdom
Discipline: Architecture & Urban Design
Fellowship: RMIT Europe
Supervisors: Martyn Hook and Leon van Schaik

Deborah Saunt has taught internationally as well as being a member of various prestigious advisory boards and judging panels. Her practice DSDHA is founded on a persistent search for new forms of beauty through active design, research and agency within an ethos that 'the City is our Client'. Their work blurs the boundaries between landscape and architecture, art and urbanism, intimacy and infrastructure, always questioning our preconceptions of the city.

The studio has an international reputation, delivering a range of high profile individual buildings, macro-scaled urban strategies and research projects. Recent examples include a case study home exploring the densification of London's backlands, and various award-winning education projects including RIBA Stirling Prize shortlisted Christ's College. DSDHA is currently engaged in a series of public realm improvements in the Tottenham Court Road area and The British Museum. In addition, the studio contributes spatial design expertise on a pro bono basis to several community-focused projects.

Research abstract

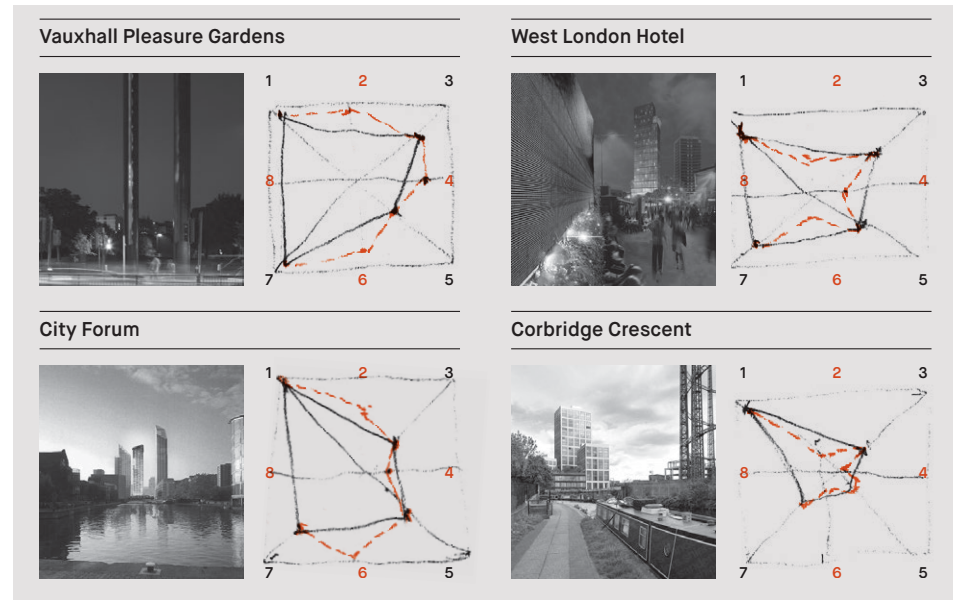
Saunt's doctoral investigations of her Studio's work have revealed a practice founded on a structured yet dynamic 'conversational' process: based on using research as a driver to generate moments of resistance or collisions – a sense of 'push-pull' – allowing architectural agency, as well as context-led design and material investigations, to create impulses that propel the critical progress of design forward.

The analysis of DSDHA's way of working, their influences and projects has revealed an overarching concern with beauty, grounded in a tradition of 'creating socially-minded architecture' that encourages engagement, conversation and cultural exchange.

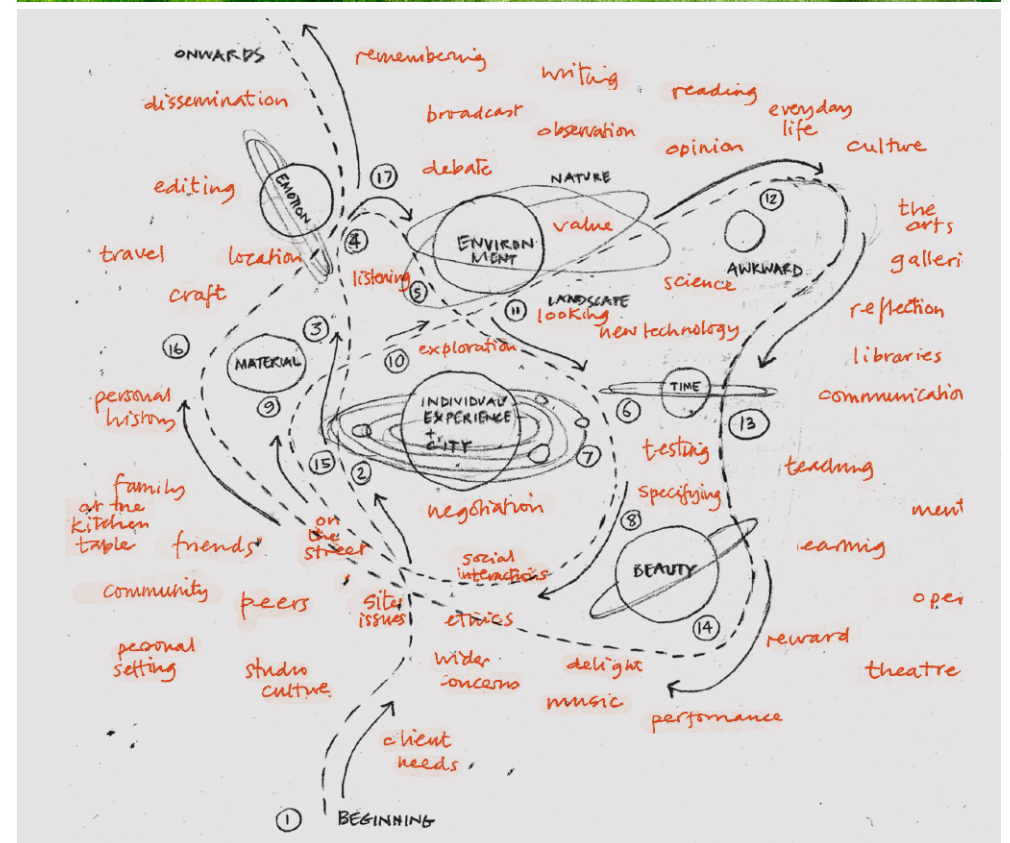
Likewise, Deborah's PhD helped to reveal a life-long determination to widen access to architecture, as testified by her commitment to establishing the Jane Drew Prize for Architecture, as well as by her role within the founding faculty of the newly established London School of Architecture (LSA). With its innovative 'cost-neutral' financial model, LSA aims to bridge the gap between academia and practice while making architectural education more affordable and therefore more accessible.



top: Alex Monroe Studio, Snowsfields
 bottom: South Molton Street Building [photos: © Dennis Gilbert]



top: *Project performance Analysis diagram* [Deborah Saunt]
bottom: *South Molton Street Building* [photo: © Dennis Gilbert]



top: *Covert House* [photo: © Christoffer Rudquist]
bottom: *Orbits and trajectories diagram* [Deborah Saunt]

Biography

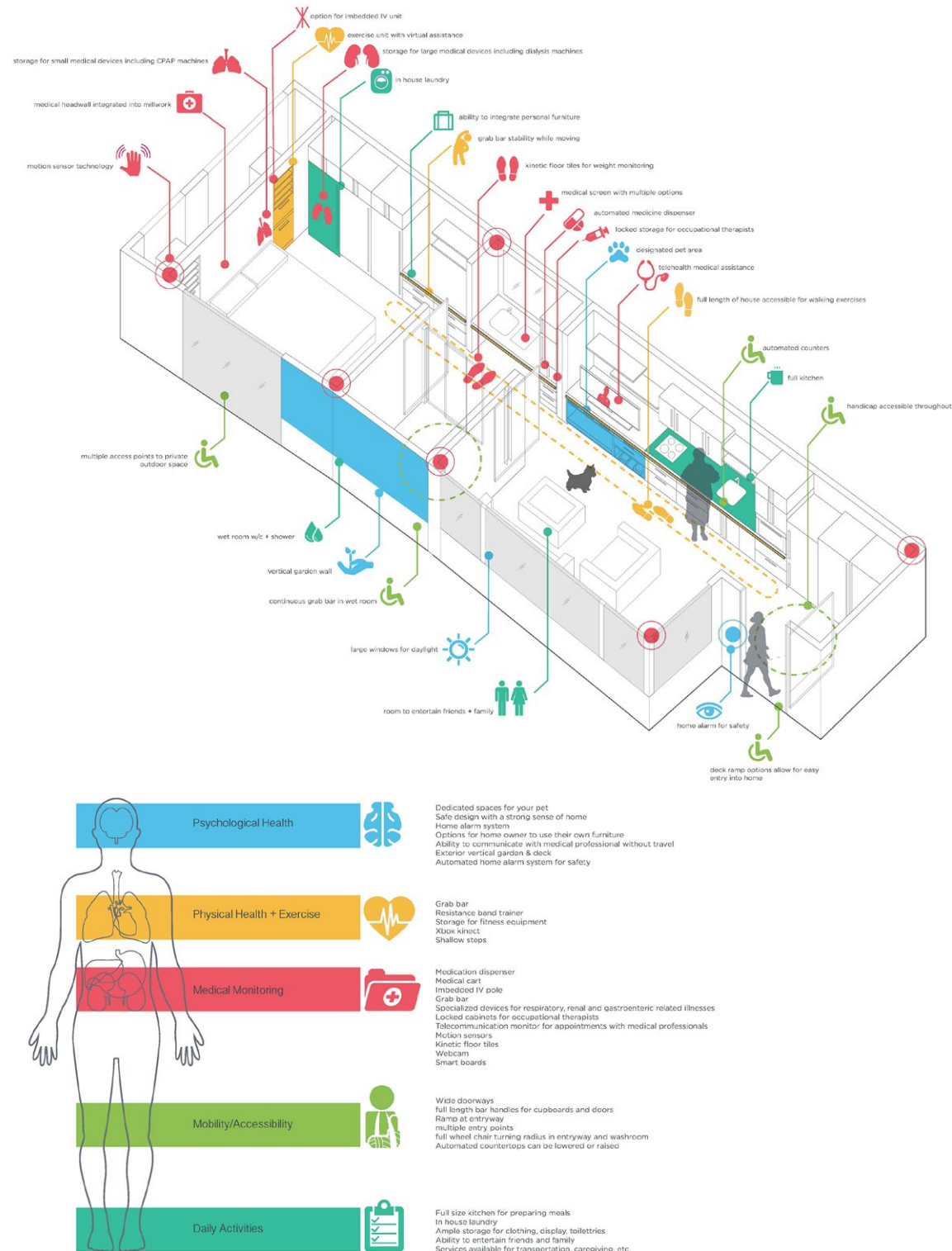
Name: John Brown
Practice: Housebrand
Country: Canada
Discipline: Architecture
Supervisors: Leon van Schaik and SueAnne Ware

John Brown is a Professor of Architecture and Associate Dean at the University of Calgary. He is a founding principal of Housebrand, a vertically-integrated practice combining architecture, construction and real estate services into a one-stop shop for homebuyers. He created the Slow Home movement to advocate for increased design quality in the housing market, and founded the University of Calgary's Design Research Innovation Lab to conduct interdisciplinary research into the future of age-in-place housing. He has received a Royal Architectural Institute of Canada Award of Excellence for the development of Housebrand; a Residential Architecture Leadership Award for his work to increase public awareness about the value of design; and a Mayor's Urban Design Award in Housing Innovation for his age-in-place research.

Research abstract

In the next thirty 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 customisation, design democratisation 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 maximise well-being as they grow old.





FAB House Age-in-Place Support System

top: FAB House Shell + Adaptive Interior System;
bottom: Exterior view

Biography

Name: Sam Kebbell
Practice: KebbellDaish
Country: New Zealand
Discipline: Architecture
Fellowship: University of Westminster
Supervisors: Richard Blythe, Katharine Heron and Paul Minifie

Sam graduated from Victoria University of Wellington (VUW) in 1998 which included an exchange to the Penn State University visual arts programme, and the architecture programme in Rome. He completed his M.Des in History and Theory (Distinction) at the Harvard GSD in 1999. Sam worked in Boston, New York and Amsterdam before he returned to practice in Wellington, forming KebbellDaish Architects with his former teacher at VUW, John Daish. KebbellDaish has won numerous architectural awards and competitions and several of its projects have been exhibited in New Zealand, Australia, and Europe. Sam began his Ph.D. at RMIT University in Melbourne during 2013, and in 2015 he was an ADAPT-r Research Fellow at the University of Westminster in London..

Research abstract

Architects in Wellington during the 1970s embraced the universal context of 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 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. How might a contemporary practice embrace both particular and universal contexts, and, through those, both rarefied and common forms of expression?





Biography

Name: Steve Larkin
Practice: Steve Larkin Architects
Country: Ireland
Discipline: Architecture
Fellowship: RMIT Europe
Supervisors: Richard Blythe

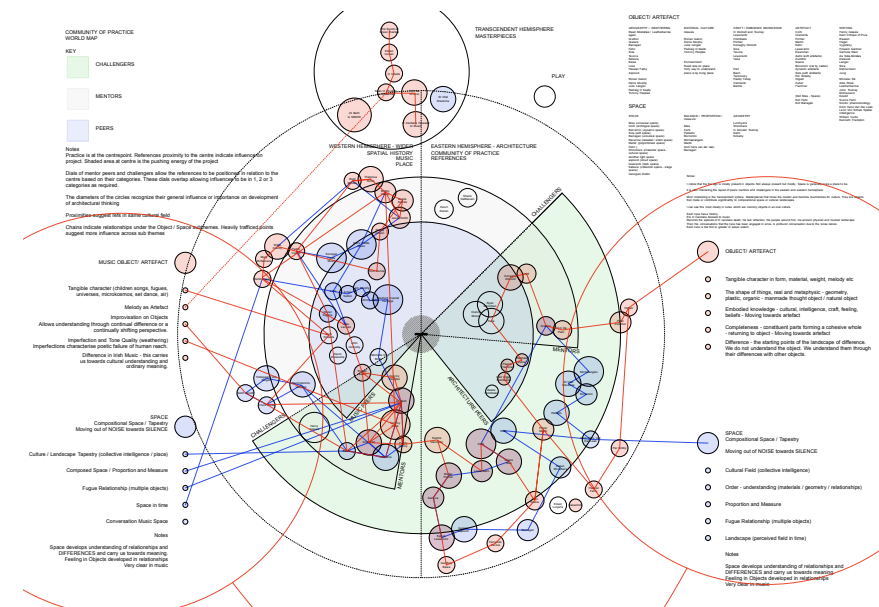
Steve Larkin is a musician and architect. He studied architecture at University College Dublin and graduated in 2002. He established Steve Larkin Architects in 2007 and co-founded StrandStudio Co-op, a shared studio for young architects and designers in the same year. Since then the practice has been the recipient of a number of national and international awards including the RIAI Best Emerging Practice Award 2012, RIAI Best House 2012, AAI Awards in 2012 and 2013 and Highly Commended in Architectural Review International House Award 2012. The practice was nominated for the Mies van der Rohe European Union Prize for Contemporary Architecture in 2013. Steve has taught as a Senior Lecturer (Education) at Queens University Belfast and is an Assistant Lecturer at the Dublin Institute of Technology. He is a guest critic in a number of universities in Ireland and the UK. He was an EU Marie Curie ITN ADAPT-r Fellow in PhD postgraduate research at RMIT University Barcelona 2014-2015.



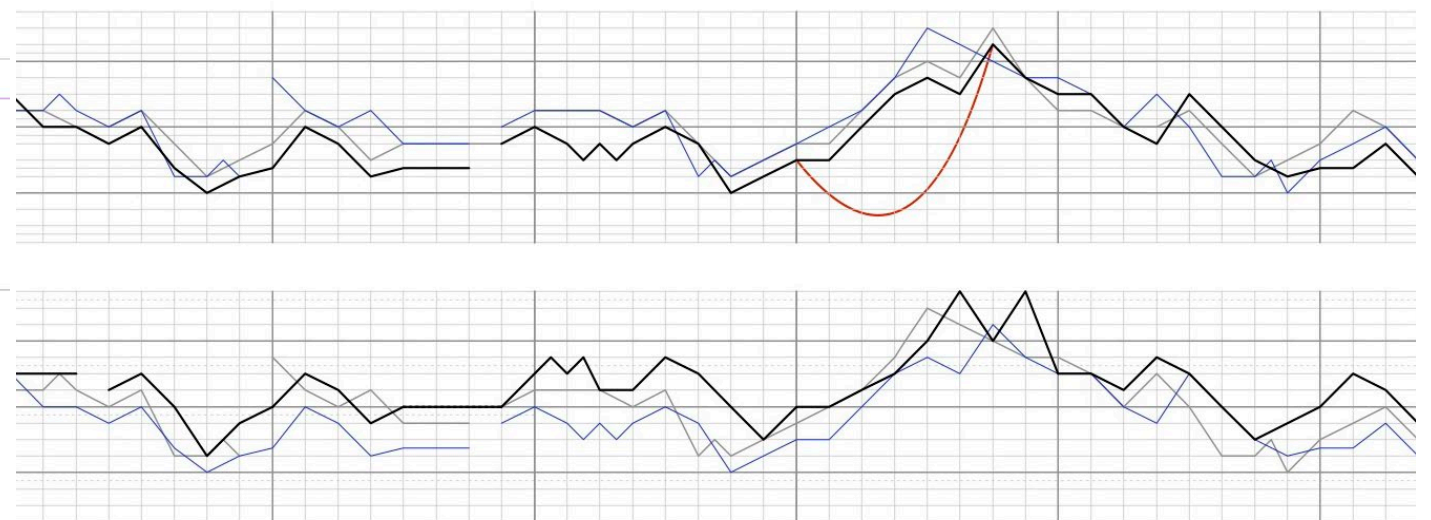
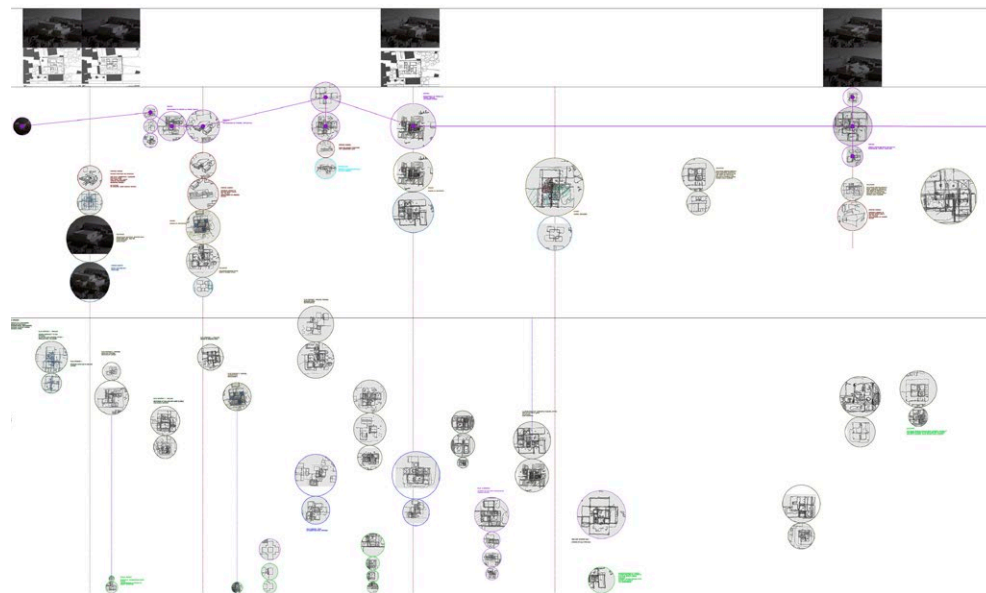
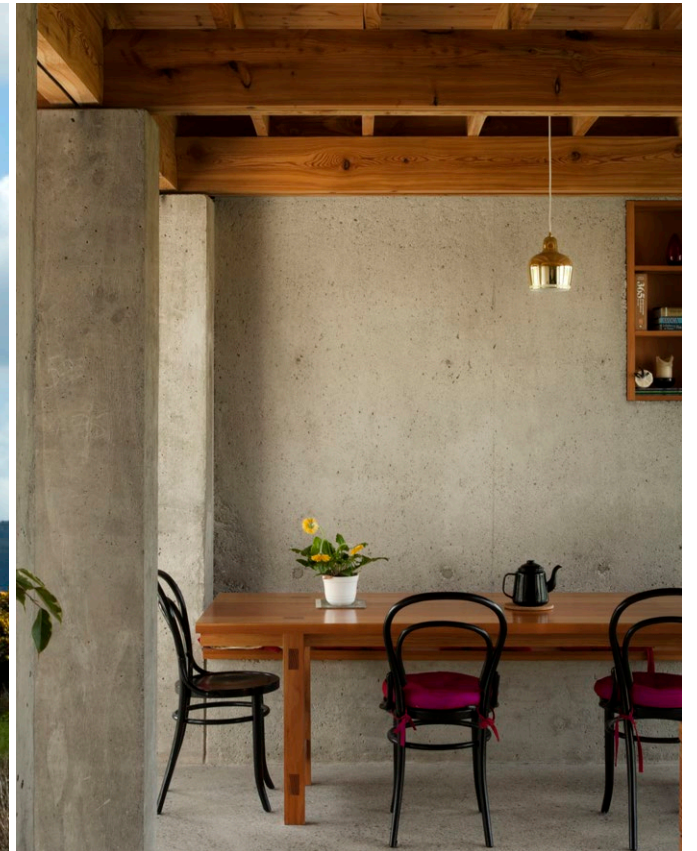
Research abstract

Steve's research examines design processes that use objects to configure the compositional and spatial ambitions in projects and position them in a cultural landscape. Objects, collected in an anthropological design process, evolve through techniques of improvisation and development to form new compositional objects that meet the ambitions for the project. The research shows how key moments are recorded in models, drawings and form touchstones for further improvisations in the design process, or establish themselves to become part of the overall compositional tapestry.

The research observes how many of the processes that are used in architectural design practice share tendencies in oral music practice. Objects are central to creative practice in both music and architecture and make the cultural and compositional space of practice.



top: House at Bog West [photo © Alice Clancy]
 bottom: Community of Practice Research Map



top: House at Baile Éamoinn [photo © Alice Clancy]
bottom left: Sketch Design Stages of the Compositional Relationships of Portico of a house in Dublin

bottom right: Diagram showing regional variations in *The Morning Star* (Traditional Irish Tune)

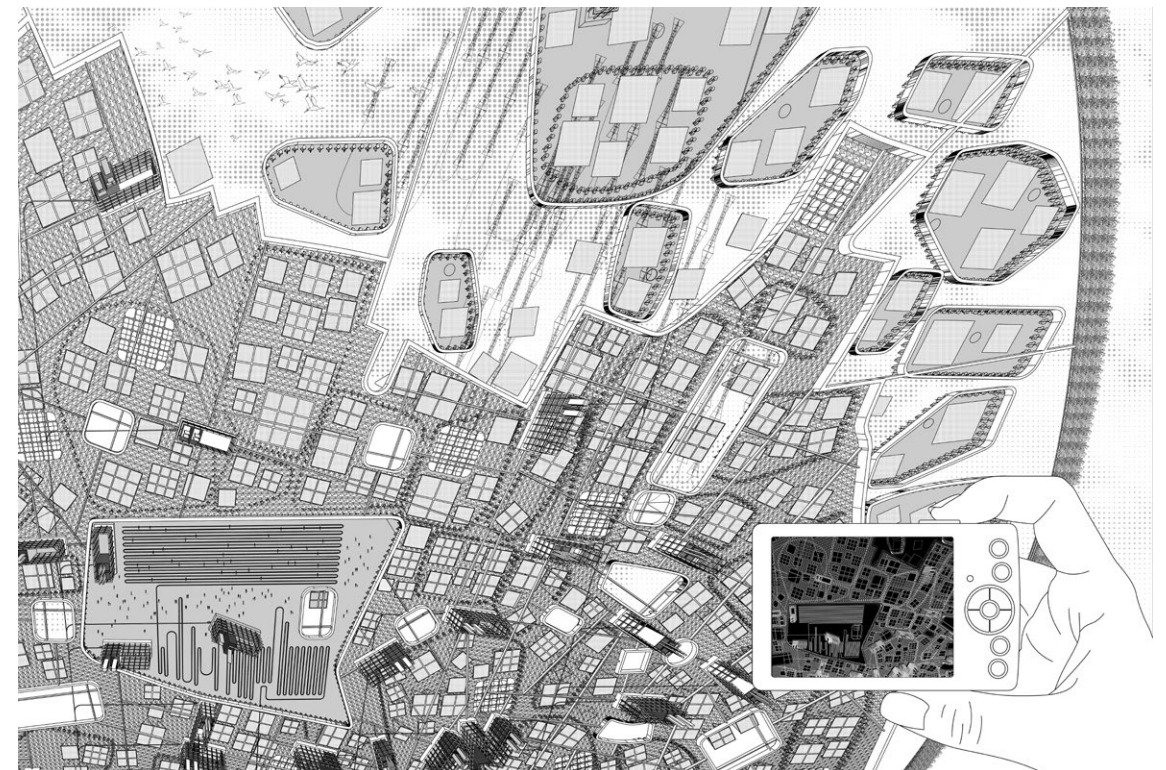
Biography

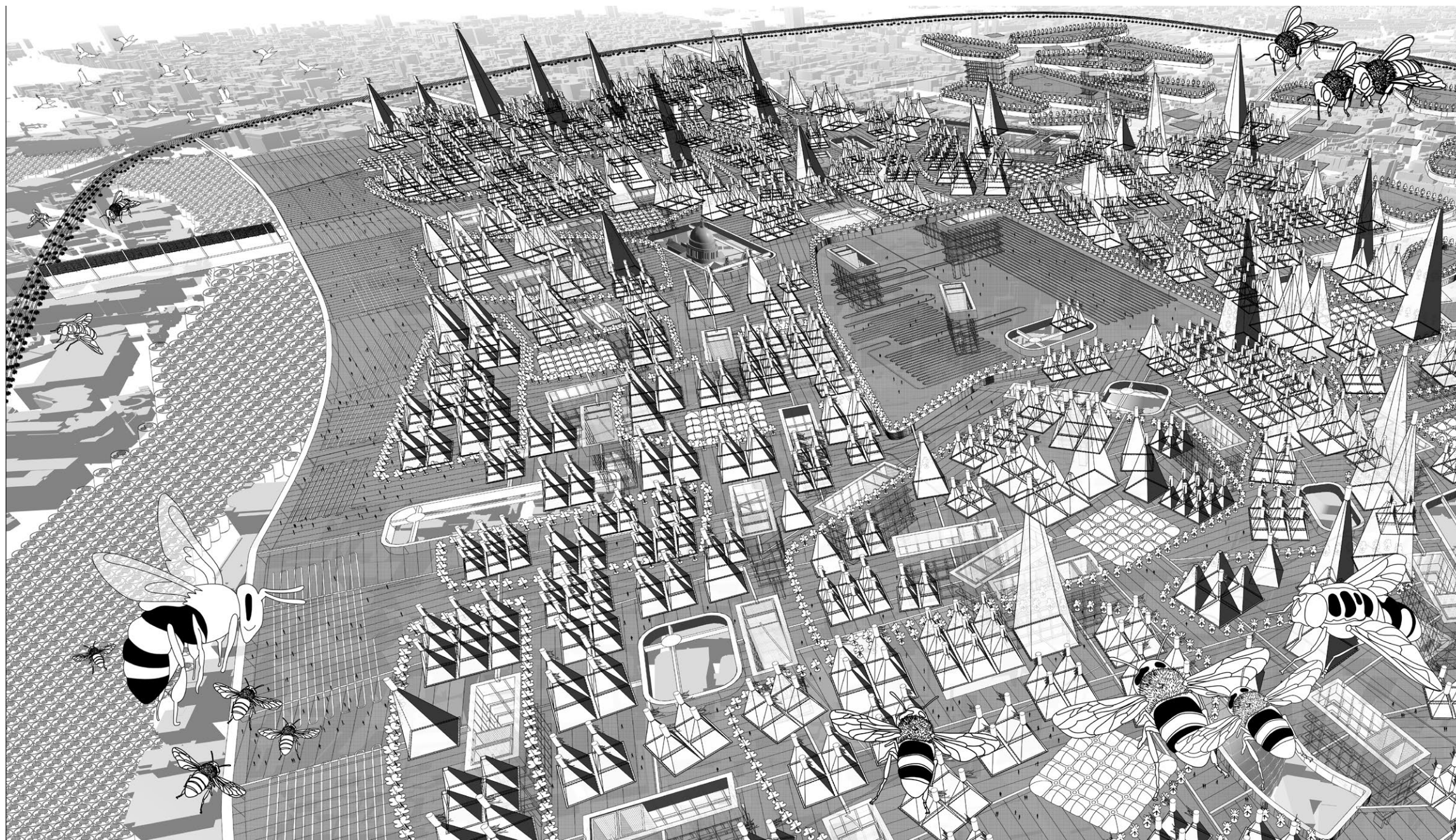
Name: CJ Lim
Practice: Studio 8 Architects
Country: United Kingdom
Discipline: Architecture, Urbanism & Landscape
Fellowship: RMIT Europe
Supervisors: Martyn Hook and Leon van Schaik

CJ Lim is the founder of Studio 8 Architects in London and the Professor of Architecture and Urbanism at The Bartlett UCL. His practice engages in multi-disciplinary design and innovative interpretations of environmental sustainability programmes in urban planning, architecture and landscape. His projects range from installations for the London 2012 Olympics to 'Smartcities' urban developments for the Chinese and Korean Governments – the works were to influence national environmental policies with economic, social and cultural impact. He has authored eleven books including *Smartcities + Eco-warriors* (Routledge, 2010); *Short Stories: London in Two-and-a-half Dimensions* (Routledge, 2011); and *Food City* (Routledge, 2014). The Royal Academy of Arts London awarded the practice the Grand Architecture Prize in 2006.

Research abstract

From Smartcity to the Food Parliament: an investigation into the urban consequences of food transparency combines nostalgia and futurism in a narrative architecture to examine food production in urban environments, culminating in 'The Food Parliament' – a transformational tool that reveals London's potential response to the omnipresent energy crisis, and contributes to the discourse around food security and the urban utopia. The ambition of the research lies in its ability to manifest government policies and scientific facts in relation to food into architecture and urbanism, converting data into impossible but speculative designs, whose aesthetics capture the public imagination. The research presents an understanding of the reciprocal benefits of simultaneously addressing the threat to and the shaping of cities.





The Food Parliament: Aerial View

Biography

Name: Siv Helene Stangeland
Practice: Helen & Hard
Country: Norway
Discipline: Architecture
Fellowship: Aarhus School of Architecture
Supervisors: Claus Peder Pedersen

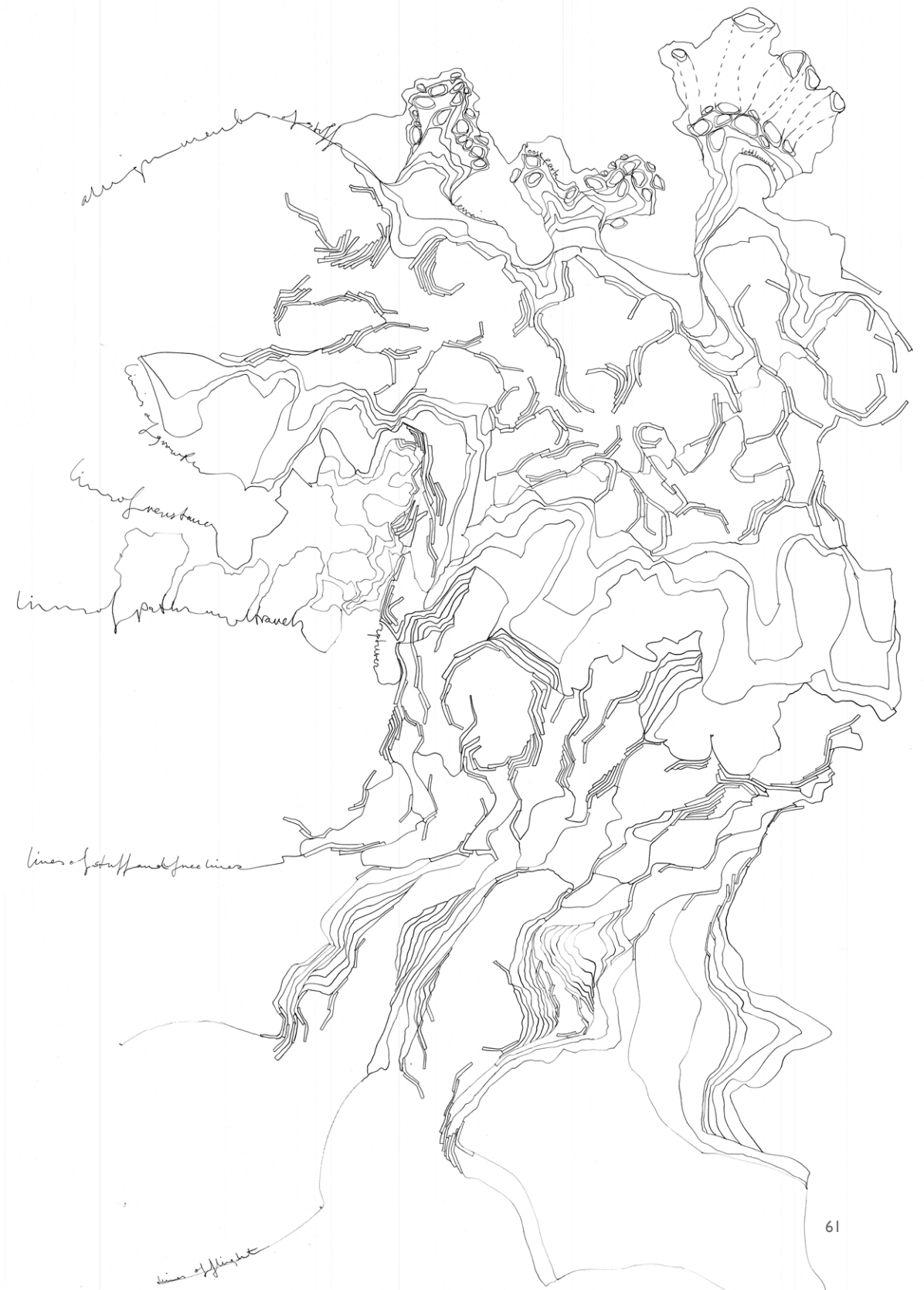
The Norwegian architectural practice Helen & Hard is located in Oslo and Stavanger and employs more than twenty people. H&H's book *Relational Design* (2012) began by asking: 'What is the best way to approach architecture with an ecological awareness?' Since it was founded in 1996 by Reinhard Kropf and Siv Helene Stangeland, Helen & Hard have been occupied with the more manifold and complex conditions in which architecture evolves.

Exploring a more co-dependent development of spatial, material and human organisation has become a core agenda. H&H approach this challenge by designing more adaptable compositions of spatial organisation which can include necessary feedback from experts, future users, the environment, from material properties, cost and fabrication or other agencies. Design is then not merely a solution but a vehicle for an interdisciplinary process, which could lead to a more sustainable development, and which would necessarily include a learning process for the parties involved.

Research abstract

Throughout the ADAPT-r programme, Siv Helene has investigated further into H&H's relational design approach and design capacities. Freehand drawing has been used as a tool to review and explicate how projects are evolving, how they are built up and woven into wholes, and how a spatial/aesthetic language can be articulated as a relational growth form. It demonstrated how this is a design approach which anticipates and invites feedback from multiple agents and finds the unique and radically new in a dynamic between wilding and weaving procedures.

The research addresses the discourse on sustainable architecture which tends to end up in reductionist categories of calculations and new technology, neglecting some of the more intrinsic ecological potentials of architecture which resides in its relational nature.





above: Co-living project Vindmøllebakken [Helen & Hard]
left: The Invisible Lines

ADAPT-r: an approach to practice-based PhD training in architecture, design and art



PRS presentation

1 Architecture, Design and Art Practice research, EU Marie Curie Initial Training Network grant agreement number 317 325 see <http://adapt-r.eu>

2 Dr Marcelo Stamm is RMIT EU PRS Director

ADAPT-r¹ has supported the establishment of an innovative approach to practice-based PhD training across Europe. The primary focus of this approach is in extracting knowledge directly from practice itself, described evocatively by Marcelo Stamm² as ‘fighting close to the bull’, acknowledging that in creative practice disciplines many advances in technique and knowledge occur in the studios of the vanguard (venturous practices as they have come to be understood within the ADAPT-r network) as well as in the more traditional context of the University. Various studies and reports have drawn attention to the importance of this knowledge and pointed to the difficulty of capturing and sharing it in effective ways since the knowledge tends to remain either tacit or internal to individual studios. This approach to research has also

revealed that not only are the outputs relevant to the wider field, but that practitioner researchers find the research approach incredibly valuable within their own creative practices allowing them to practice in enhanced ways. These findings are well documented in this exhibition, in the numerous PhDs in progress and completed through the ADAPT-r programme and in the wider PhD network of the partners particularly of RMIT University who pioneered early versions of this approach in Melbourne Australia.⁴

After some years of exchange, a Memorandum of Understanding formulated by Richard Blythe of RMIT University and Johan Verbeke of the St Lucas School of Architecture (now KU Leuven) preceded ADAPT-r. I then wrote the ADAPT-r grant application between July 2010 and January 2011 while based at the Aarhus School of Architecture making it possible to travel to regular meetings with the other European grant partners. The challenge in formulating the application was understanding how a non-conventional proposal in which knowledge is understood to be discovered in studios outside university campuses could be made to fit within the limitations of traditional academic thinking.

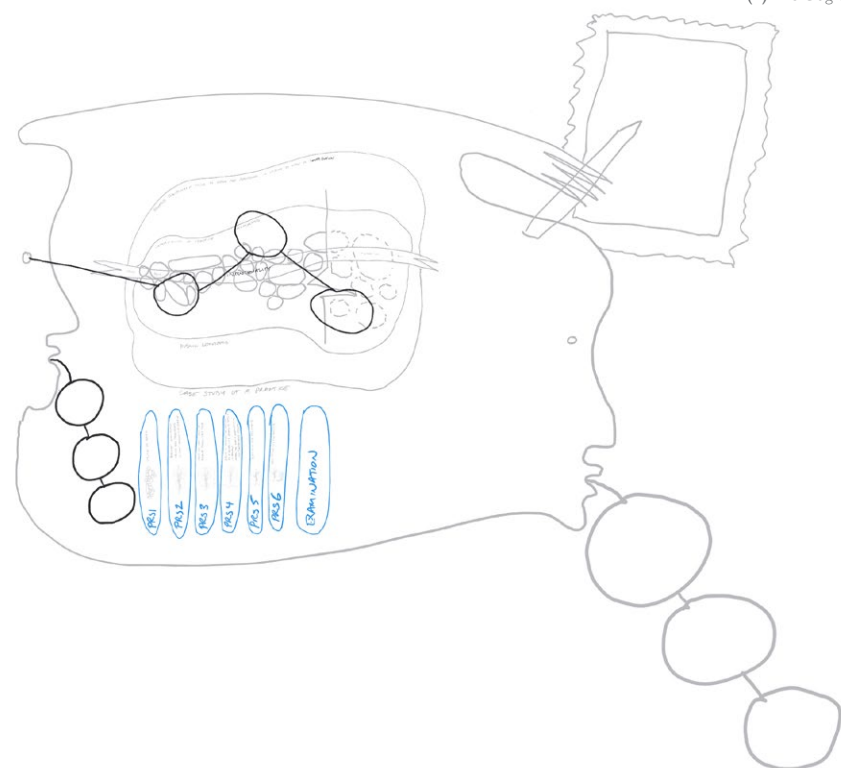
4 These PhDs and other related material can be viewed at: creativepracticeresearch.info. See also Leon van Schaik essay in this catalogue, pp. xxxx

5 Practice Research Symposium

The innovative approach was admired by some but the implementation strategy was less easily accommodated, and took some while to negotiate. The primary elements of the grant were to deliver: seven PRS⁵ events held at Ghent, Barcelona and London; two conferences one each at Leuven and Aarhus; the culminating exhibition held at the University of Westminster; a series of books and web tools; and six key research topics. The key to unlocking these as work packages came at a time when the writing of the grant had become stuck in the rules and regulations of the framework. At a key partner meeting Katharine Heron made the suggestion that we focus on what we actually do in this kind of research and describe those activities as the essential work packages.

The six key research topics were therefore drawn from terms or concepts that were largely implicit in the supervisory practices that had developed around the RMIT PRS (2). And these are presented and analysed within the exhibition. Each topic refers to a specific aspect of this particular approach to practice-based PhDs used to contextualise the research for candidates. **Venturous Practice Case Studies** refers to the documentation of the practitioner's own studio, providing a record of the practice, its outputs and processes. **Communities of Practice** is a term borrowed and adapted by Leon van Schaik from Etienne Wenger and which expands on the idea of a 'literature search' to establish a field of knowledge that may include texts but also other creative works, and to touch also on the researcher's immediate creative community as being instrumental in the innovations of a practice. **Transformative Triggers** was a simple term used to indicate the ascension moments in a practice where new levels of operation are attained and there is a substantial shift in the work and also to point to ascension moments in the PhD research itself, those moments when the PhD begins to take form and by which it becomes recognisable to others. **Public Behaviours** refers to the adopted behaviours of the creative practitioner that are formative in the creative work. The Explication of **Tacit Knowledge** is an outcome of the PhD process revealing to the wider research community how creative practices actually work and taken from an 'inside out' perspective. The final research topic, Refinement and **Explication of Methods**, is

(2) PRS diagram



self explanatory and was a piece of research that to a large extent was made possible by the formation of ADAPTr and the PRS process in which it became possible to look across, as it were, a large number of practitioner-researcher studios.

Thirty-five individual ADAPTr fellows have been employed for different periods of time by one of the partners and not in their home country. They provide 'raw material' from their own research. As an essential part of ADAPTr, each partner has also employed an experienced researcher – post-doctoral – whose task has been to analyse that raw data, and provide cross views in which there is some compilation of the findings in the six research topics. These key topics are further defined and explored in the outputs of the Experienced Researcher⁶ fellows and in the glossary found at the online portal developed partly through the ADAPTr grant.⁷ The exhibition expands it further with imaginative and creative graphic analysis.

The model has been designed to accommodate practitioner researchers who remain fully embedded in their practice throughout the duration of their fellowship and/or their PhD.

6 see pages xxxx which will be expanded in forthcoming publications

7 creativepracticeresearch.info

8 Aldo Rossi *A Scientific Autobiography* (trans. Lawrence Venuti) (Boston: MIT Press) 2010

9 Ranulph Glanville. 2003. *An Irregular Dodecahedron and a Lemon Yellow Citroen*. In: Leon van Schaik, ed. *The Practice of Practice: research in the medium of design*. Melbourne: RMIT Press, pp. 258-263.

The studio is, like the laboratory in other forms of scientific research, positioned as the site of the research. The research makes observations of practice as it occurs and from the perspective of the researcher-practitioner. For example Cecilia de Marinis, Dorotea Ottaviani and Alice Buoli brought into play the notion of the Scientific Autobiography based on Aldo Rossi's book⁸ in their methodology research. The researcher becomes a self observer, observing themselves, and their practice, in action. The PhD in this sense can be understood as the researcher observing themselves observing their own practice, a situation recognised early on in the development of the programme and reflected in van Schaik's use of the 'shoe box theatre' geometry to capture in ideograms both the objective and subjective and Glanville's essay 'An Irregular Dodecahedron and a Lemon Yellow Citroen'.⁹

The PRS model of two supervisory weekends per year came about as a practical response to the need to accommodate geographically dispersed practitioners in the same programme, bring together a diverse and expert set of review panel members at the same time and to create an effective platform for a social learning model in which practitioners



learn from their interactions with each other as well as with their interaction with the academy. The ADAPT-r training for ESR and ER Fellows is structured around the joint activities of a vibrant research community comprised of key people from Network Partners and Private Sector SMEs.

Supervision of doctoral candidates (ESRs) is managed jointly and as a shared activity so that supervisors and their candidates benefit from the insight and overview of a diverse research community, and with a Supervisory Panel providing for comments and in a semi-public event. This shared or dispersed supervision also encourages peer review and learning. Each candidate will attend all PRS sessions (minimum of six), receiving advice on preparation and feedback after the event. The PRS will typically be preceded by examination sessions and a public lecture.

ADAPTr has produced a considerable body of knowledge concerning creative practice itself and also contributed significantly to the ongoing development and expansion of innovative approaches to PhD training which challenge aspects of more traditional models in the pursuit of discipline appropriate methods of research and research training. In particular, ADAPTr has produced thirty-five individual bodies of work each of which explains the internal workings of a creative practice. Considered collectively however, these works and those of their non-ADAPTr colleagues, provide a powerful view of the ways in which creative practices in art, architecture and design operate and into the variety of methods appropriate to research in the medium of creative practice. The material collected will be of value to a wide range of researchers into the nature of creative practice and its modalities and methods. ADAPTr captures these works in a series of forthcoming books and indeed in this exhibition.

The net result of this collective research is seen in the myriad transformations of the original model which formed the kernel of the grant proposal. The approach to PhD training has been greatly enhanced, expanded and translated into new institutional contexts across the partner network. The grant has enabled an extraordinary international engagement

(from New Zealand to Estonia) of creative practitioners. The scale of the network has changed considerably with PRS events increasing from some 30-40 delegates just prior to ADAPTr to 200 delegates. In Europe the network is at the point of outgrowing one location. RMIT will continue to offer an open (to all institutions) programme in Barcelona and Leuven are planning to continue in Ghent. We expect others will develop in the future and with them form new partnerships. The Asian and Australian networks are also growing and benefiting directly from ADAPTr. Fifteen Australian universities are now working together to build an Australian-wide model operating across multiple institutions and indeed creative practices. ADAPTr has established a unique approach to PhD training and research situated in the very processes, techniques and methods of creative practice itself and establishing in its better moments new kinds of productive partnerships between SMEs and Universities.



The Thing Itself



1) Steve Larkin: *House at Bogwest* (photograph: Alice Casey)

1 'A bicycle shed is a building; Lincoln Cathedral is a piece of architecture.' Niklaus Pevsner, *An Outline of European Architecture*, (London, Pelican), 1943

2 See, for instance, Richard Blythe and Leon van Schaik, 'What If Design Practice Matters?' In *Design Research in Architecture*, Murray Fraser (2013)

The problem with exhibiting architecture – it's a cliché – is that the stuff itself isn't usually there. Except on rare occasions – Richard Rogers' retrospective show at the Pompidou Centre in Paris, say – you can only really exhibit things like photos, models, drawings, movies – surrogates, say. The thing itself isn't there.

Or is it? We can argue that architecture is not, exactly, the building – not all buildings are architecture, as Pevsner famously points out¹ – but a complex, elusive quality, potentially, in buildings. We might say architecture is a way of seeing, a specialised capacity to assemble, refine, develop big constructs – in both senses of the word. A strategy for making good buildings, and other complex things – as well as the thing that's made. Process and product, inseparably entwined.

Anyway, that problem comes cubed in exhibiting ADAPT-r, the European extension of RMIT's PhD by Practice programme, in which practicing, acclaimed architects and other creative types bring their own work into an astonishing, international collective forum. To uncover their own real, but usually unspoken, working methodologies – and test, refine, develop or change them, at academic level.² Even at its simplest, the content of this show is an academic process for uncovering other design processes: not an easy thing to deliver.

And yet, this is all about making things. An innate, overarching concern with the quality and value of the thing itself: architecture, performance, landscape, teaching, music, art... Supervisors make long, exhausting trips to stand inside a candidate's buildings, say, for half an hour, using whatever mix of specialised knowledge and instinctive spatial and human reactions we do use – the most deeply buried methodology of all. And it's no paradox that the PhD programme is a hotbed of remarkable drawings, images, models, performances. The whole construct depends on that odd relationship that Robin Evans³ described so well: that we design, teach and discuss architecture largely through representations. Which both are, and are not, the thing itself.

I'm therefore going to talk less about the process⁴ than some of the astonishing pieces of work which I've seen going into and coming out of it. Those which stick in my mind as things in themselves, whether buildings or drawings; what they're like; and why they seem to illustrate that core dilemma; the complex, circular relationship of the thing produced and the work (noun and verb) used to generate it, in the rich, busy and still largely uncharted world of what we do as designers, and how.

There's a wonderful example in Alice Clancy's photo of Steve Larkin's house at Bogwest on the stony corduroy of a ploughed field (1). It's a beautiful photo; and so indubitably showing a thing, in a place, in its simplest form. It shows a building with immense physical presence; as uncompromising as a military bunker, or an outcrop of rock. It's full of content: the outside of something that is surely wonderful inside. There's no sign of a path, as though you've reached it at the end of a long walk. Land, shelter, unknown company. It stays in the mind: a beautiful picture of a great architecture, which also captures an appeal to something older, instinctively human.

The first time I saw Larkin present at a Practice Research Symposium (PRS), all the problems of exhibiting work leapt into play. Larkin is a traditional Irish fiddle player as well as an architect, and his houses, often for fellow musicians, are 'tuned up' – their acoustics adjusted for their specific performance – qualities hard to capture in pictures. They

3 *Translations From Drawings to Buildings and Other Essays*, (London: Architectural Association), 1997 and *The Projective Cast*, (Cambridge Mass., MIT Press), 1995

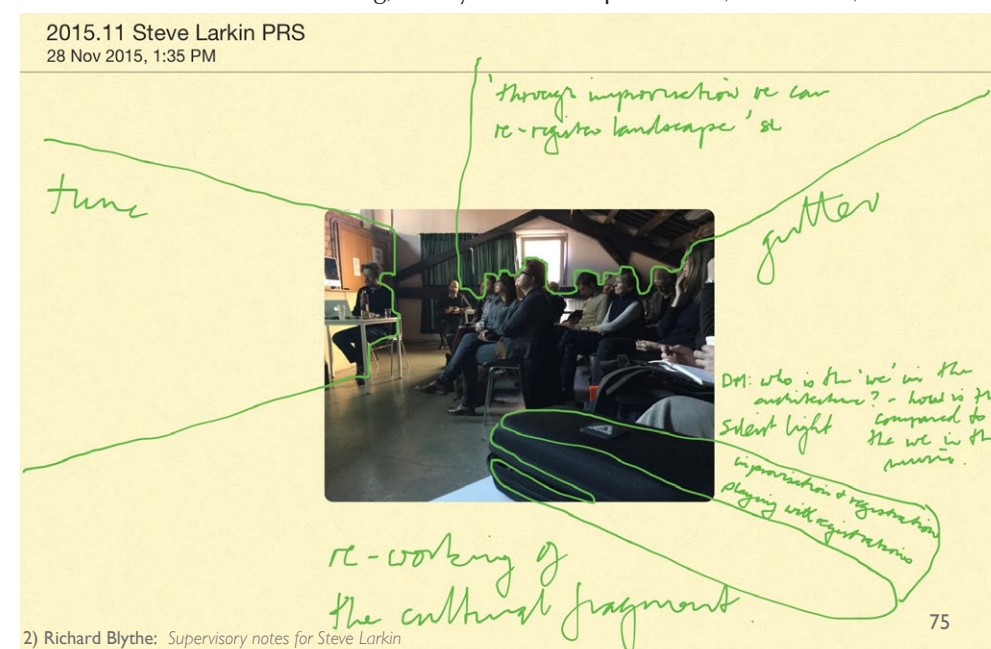
4 I have written about this elsewhere; for instance *Revealing Secrets*, *AR Education* issue, http://www.architectural-education.club/revealing_secrets_kester_rattenbury

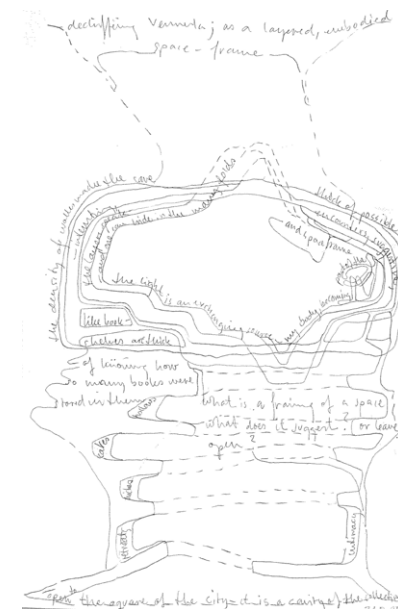
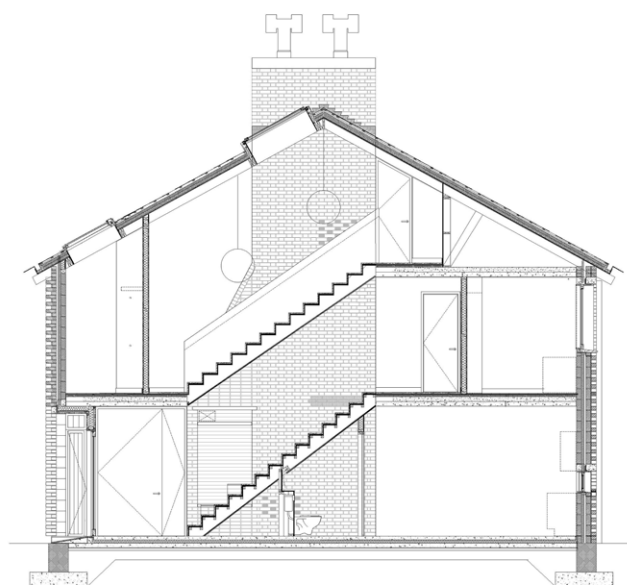
5 The CD is *Steve Larkin and Mick Kinsella*, Claddagh Records 2015

are visibly designed in counterpoint to their landscape, with that uncompromising DNA of early (and late) Irish dwellings. Larkin's early Powerpoint included strips of different countryside seen from Google Earth, each image activating different tunes from that landscape. It's a strong memory: how strongly place relates to music exists; how simply Larkin set it up.

But it didn't suit everyone. It kicked off an argument which ran for several PRS presentations – including one critic, Jo van den Berghe, telling Larkin (sound unheard) to give up music. A couple of years later, Larkin brought the same critics to their knees playing his new CD and showing pictures of gutter details; the same basic assembly of experience. You can *hear* what he means.⁵ Larkin's work is, both in and despite its incidental genius, essentially a form of vernacular; something done with deep and practiced instinct. Something shared, and in which tiny, everyday details like a gutter, like a pause, can utterly transfigure the quality of the work. And that applies to architecture as much as the music.

But in this PhD programme, you see the supervisors work too. While Larkin was presenting, his supervisor Richard Blythe, was quietly photographing, annotating and drawing as part of his Supervisory work (2). Drawing – all kinds of drawing, analytical and speculative, technical, illustrative,





models, movies – is a current running right through the PhD programme – from its content and processes to its academic documentation and research content. Most often illustrated are the ideogrammes of RMIT’s Innovation Professor (3). ‘To imagine that Leon van Schaik’s ideographs represent a thinking process would be to miss the point. They are not representational but rather they are the thinking’, says Blythe.⁶ It’s impossible to distil the astonishing intellect, allegorical toughness and complex proposition his drawings set up: they are already distillations – both of individual people’s work and the whole PhD process. They feel as visionary as Blake, as specialised and compacted as a musical score. I dumbly salute exemplary work of a scope I can only dimly comprehend: the utter discipline of a teeming intellectual investigation called up with a single line.

All this is part of design’s native processes, working through representations to tease out, develop, consider, test and communicate an idea, and analyse, a suggestion. Design: to draw out. To allow one part of the brain to inform another about something it has noticed. And to offer things for others to build on, in the remarkable social processes which this PhD sets up: the constant presentation and handing on of reflective, experimental, critical work; sparking off new ideas for authors, critics and peers; building up the whole body of remarkable, varied work which can be seen at any PRS; a hothouse of work at the highest level.

(left) 3) Leon van Schaik:
A Theatre of Utopian Pursuits
(right) 4) Alice Casey: Section

6 Richard Blythe,
'Introduction', *Thinking
About Architecture,
Thinking About
Architects*, (2013
architecture.rmit.edu.
au/projects/ideograms/

5) Siv Helene Stangeland: *The Shift*

This is always to do with manifesting the way a practice operates. There was the terrifying moment when John Brown of Calgary announced that (because of this PhD) he’d turned his practice over from the one-off houses for which they had a long waiting list of clients to producing a new type of customised housebuilding – the business strategy and site photos presented as an innate part of the working practice, down to the clever promotional movie. In an entirely different way, I have watched how Andrew Clancy and Colm Moore hand ideas from one to another in different drawings, turning realities, geometric figures, problems, over as they work out how to lift small domestic projects into architecture, with an intensive curatorial delicacy and a highly informed, bloody determination which can turn banal typologies – like a pitched roof – literally, upside down.

Sometimes it’s in the working detail – TAKA’s amazing technical sections (4); or their arguments with the contractor, condense the precise quality of their practice’s work. Sometimes it’s sheer magic: Siv Helene Stangeland’s exquisite drawings (5), developed directly for the PhD, and which focus the qualitative attention Helen & Hard bring to any design. She takes around two hours, ‘suspending attention and judging’. She cannot leave her desk; the pencil must not leave the paper; she allows herself to generate beautiful, loose, half-written drawings. Then gradually she directs them at the developing of a project. A very pure experiment in

the workings of design – giving a strong sense of something natural mediating the vast hard workings of land and economy in their architecture.

Sometimes, if you're lucky, you get to see the buildings too. I'd seen Sam Kebbell present his brilliant work (6), many times, discussed the repeated DNA of stripes, the obsession with walls. But it was only in New Zealand itself that his work started to sink in. I gradually recognised the native character of deep, occupied walls – from the settlers' verandah bungalows to the powerful Brutalism that never went out of fashion. And with Sam's tour of his Resn advertising office – all multipurpose walls – and specially his direction to the remarkable Op-art painting of Gordon Walters – I finally put two and two (and two, and two) together: the idea, the place, the stuff, the graphics. In all Kebbell's projects, the deep occupied, tough, positive/negative flexible wall is where it's at. The rest is space.



6) Sam Kebbell: *Humbug*

But that's different in every case. Visiting the work of McGarry Ní Éanaigh Architects (7), it's one building which sticks in my mind, the lovely 'great blue lump of a school'.⁷ Coláiste Ailighby: the warmth of its welcome, its comfortable, wry acceptance of the hills of bungalows; its deep teal pebbledash and garden stone rustication bedding it in its suburban setting: its glowing inside opening to the rain sweeping the vast horizons. Revisiting the photos, the models, the drawings, I can finally see how all this is carefully set up. This whole

7 Colm Moore, in the
Communities of
Practice research paper,
ADAPT-r

PhD process shares something real; something good about how people work.

Even this P3 show could be called a project. Katharine Heron set up this great venue – alongside her work as partner in the ADAPT-r programme – and you could argue that P3 itself, as well as this show in it, is one of the spin-offs this remarkable creative academic process generates, with supervisors, too, developing their work all the time. And the show will host the PRS too – acting as venue for the final exams of four great candidates: Brown and Stangeland, Larkin and Kebbell. If there was ever an exhibition of work in progress, this is it.

There's so much work in this show that you'll have to find your own way through it. This essay is constructed (like so much work) from the experience and content I happen to have to hand. But then, architecture is a matter of assembly; real and imaginary, built out of places and stuff, ideas and



7) Siobhán Ní Éanaigh: *Coláiste Ailigh*

drawings; developed out of leaps of construction of media; of imagination; constantly using a capacity to turn something round in your head, change it, move it, reframe it. For me, the real content of this show is the utterly amazing work – noun and verb – both in it and out of it. The thing itself.

Early Stage Researchers

Early Stage Researchers (ESRs) have been appointed to ADAPT-r fellowships at different stages in their research and at different stages in the ADAPT-r project. The four year project concludes with this exhibition, but some PhD research started before ADAPTr and we have the benefit of their examination and completion in the first two years – public defence etc. – and much will continue afterwards.

ESRs in progress

26 Fellows are showing Work in Progress in the exhibition. Rows of studio tables are set out with the studio groupings being by institution linked. At the top of each catalogue page you can judge where the Fellow has reached on their six step journey through the PhD.

Koen Broucke	Chris Johnstone	Claudia Pasquero
Alice Casey	Gitte Juul	Anna Pla Catala
Michael Corr	Ana Krec	Marco Poletto
Cian Deegan	Steve Larkin	Irene Prieler
Federico Del Vecchio	Hseng Tai Lintner	Marija Strajnic
Dermot Foley	Karli Luik	Johannes Torpe
Martí Franch Batllori	Petra Marguc	Alicia Velazquez
Eric Guibert	Colm Moore	Michael Wildmann
Karin Helms	Siobhán Ní Éanaigh	

Early Stage Researchers:
continuing

DRAFT

DRAFT

Aahaus School of Architecture

Biography

Name: Chris Johnstone
Practice: Bosqué Studio Australia
Country: Australia
Discipline: Landscape Architecture
Fellowship: Aarhus School of Architecture
Supervisors: Claus Peder Pedersen

Chris Johnstone is director and owner of Bosqué Studio Australia. Bosqué Studio is the continuing name for the design practice into the future. Currently he is undertaking a PhD via the EU sponsored ADAPT-r fellowship programme through the Aarhus School of Architecture, Denmark. Chris is a graduate of the RMIT Landscape Architecture programme and a practicing Master Gardener before studying Landscape Architecture. Formerly he was a senior landscape Architect with Taylor Cullity Lethlean (TCL), Melbourne office. He worked with TCL through a range of projects from the small Melbourne Memorial to the Bali Terrorist Bombing, through to the Silo Park and Auckland Waterfront Redevelopment (winner of the Rosa Barba Prize, 2014) and the National Arboretum in Canberra (Winner of the World Architecture Festival Landscape of the Year Award, 2014).

Research abstract

As a landscape architect, Chris works through five modes of practice. These ideas are fundamental to the way he approaches design and connects with the landscape. Chris believes that our relationships to physical and cultural landscapes define our deeply held connections and regard for site or place. He proposes that landscape is experienced through kinaesthetic movement and across time. Landscapes are in a constant state of becoming, and our relationships with them mirror this. When designing, Chris crafts and conceives of landscapes across a multitude of scales; understanding that human and bio-physical ecologies are enchaind and intertwined. To express this he privileges and celebrates the ever-evolving space of plants interwoven with human micro-climates. Through the process of undertaking this creative practice research PhD, Chris aims to interrogate and further articulate each of these conceptual ideologies. Chris is unravelling what his landscape architectural practice is and where it will go in the future.

clockwise from top: Auckland Waterfront Redevelopment, and detail [photos © Simon Devitt]
 National Arboretum in Canberra, and detail [photos © John Gollings]



Biography

Name: Irene Prieler
Practice: grundstein
Country: Austria
Discipline: Architecture
Fellowship: Aarhus School of Architecture
Supervisors: Charlotte Bundgaard

Irene Prieler founded grundstein together with Michael Wildmann in 2006. grundstein was conceived as an open collective for contextual work where architecture intersects with (applied) urbanism, (digital) design, (applied) art and (social) space. The projects and/or solutions we have developed are as individual as the working styles of the various participants (contributors).

grundstein has won a variety of awards including: Salzburg Wooden Architecture Prize for HAR (2007); Young Viennese Architects (2010); Das Beste Haus Award for gemini+ (2013); and Austrian State Award for Architecture and Sustainability for 'AS04' School, Linz (2013).

Research abstract

TRANSITION Ecology as the organisational metaphor for complexity.

Ecology is defined as the synthesis of matter, energy, life; this focus will be investigated in the projects of grundstein, acting as a guiding thread in conjunction with a strong link to wood (matter). Intertwined with the research, fascination and urge lines trace emergent future professional moves.

Conquering new frontiers transits core findings within the 'Project Space Series':

The museum of glasses: the collection of a retired Austrian optician includes outstanding design objects and even prototypes from the last 50 years.

The lichen project: an exhibition of the grundstein approach in a gourmet restaurant.

Both projects, closely related to the 'history of grundstein', act as incubators for further development and future collaborations.



Biography

Name: Marco Poletto

Practice: ecoLogicStudio

Country: United Kingdom

Discipline: Architecture

Fellowship: Aarhus School of Architecture

Supervisors: Claus Peder Pedersen

Marco Poletto, co-founder and director of ecoLogicStudio, is an architect, author and educator. After graduating with Honors from Turin Polytechnic in Italy, Marco moved to London to study at the Architectural Association.

Marco has been Unit Master at the Architectural Association in London, and Senior Tutor at the IAAC in Barcelona, among others. He is currently an ADAPT-r research fellow and Distinguished Visiting Critic at Carnegie Mellon University in Pittsburgh.

His projects have been published and exhibited internationally, including in Orleans (9th Archilab – FRAC Collection, 2014), Paris (EDF Foundation, 2013) and Venice Biennale (Solana Open Aviary, 2016). He is author of *Systemic Architecture: Operating Manual for the Self-organising City* (Routledge, 2012).

Research abstract

Agenda: ecoLogicStudio explores the convergence of biotechnologies and advanced digital design with the ambition to articulate a synergistic relationship of machine and nature. It radicalises the ideal of adaptive architecture away from the dichotomy natural vs. synthetic, to focus on a new cybernetic design framework where biological, human and digital systems co-evolve.

Method: To test these synergies, ecoLogicStudio has designed a series of 'apparatuses' which combine biological computation, distributed sensing and digital prototyping. The studio's research can therefore be understood as a new approach to architectural expression and interaction with nature and the public realm.

Operations: ecoLogicStudio designs architectures as multi-scalar platforms of collective intelligence. The practice has developed both conceptual models and 1:1 scale prototypes of architectures with advanced optimising behaviour; integrated living matter and production of energy and food.



top: *Living Microbial Sculpture*: H.O.R.T.U.S. ZKM, Karlsruhe;
left: *Solana Open Aviary*, Venice Biennale of Architecture; right: *Living Microbial Sculpture*: Urban Algae Folly, Portugal

Estonian Academy of Arts

Biography

Name: Michael Corr
Practice: Sult
Country: United Kingdom / Ireland
Discipline: Architecture
Fellowship: Estonian Academy of Arts
Supervisors: Veronika Valk

Michael Corr is an architect and director of Sult. Michael has been teaching architecture for ten years worldwide at institutions including London Metropolitan University (CASS), Queens University Belfast, RMIT Melbourne and MIDAS Chennai. He is currently a Fellow at the Estonia Academy of Arts in Tallinn where he is undertaking his PhD in Architecture and Urban Planning.

Prior to this work Michael was co-Founder of Pie architecture with Fran Balaam, and a senior urban designer/design advisor with Design for London at the GLA.

His work is part of a touring exhibition entitled New Architecture Ireland which has been exhibited in Tallinn, Oslo, Copenhagen, Dublin and is soon to travel to Belfast.

Research abstract

This design practice research focuses on work in practice, teaching and advocacy, in areas of architecture, urban planning, policy and development. The confluence of these streams of work lies in territories such as borders, peripheries and edges where places, people and policies meet.

The research aims to connect the observations that emerge from Michael's previous work in the Middle East, Northern Ireland and London, as well as his current work in the Baltics. The research investigates Sult's cross-disciplinary modes of operation across all fields of work, the development and strengthening of the current practice model, and the distillation of particular practice-driven observations for the future.

Looking at the body of work to date, one of the consistencies that binds it together is the act or process of negotiating. In his most recent PRS, Michael used 'negotiation' as a lens to examine a diverse range of projects from more than a decade in practice, teaching and advocacy.

top: Research practice at work; bottom: Bromley bus stop



Biography

Name: Claudia Pasquero
Practice: ecoLogicStudio
Country: UK
Discipline: Architecture
Fellowship: Estonian Academy of Arts
Supervisors: Veronika Valk

Claudia is co-founder and director of ecoLogicStudio Ltd, Director of the Urban Morphogenesis Lab at The Bartlett UCL, and Senior Tutor at the IAAC in Barcelona.

Over these past few years Claudia has been Unit Master at the Architectural Association in London, visiting critic at Cornell University in Ithaca-NY, and visiting critic at the Angewandte in Vienna among others.

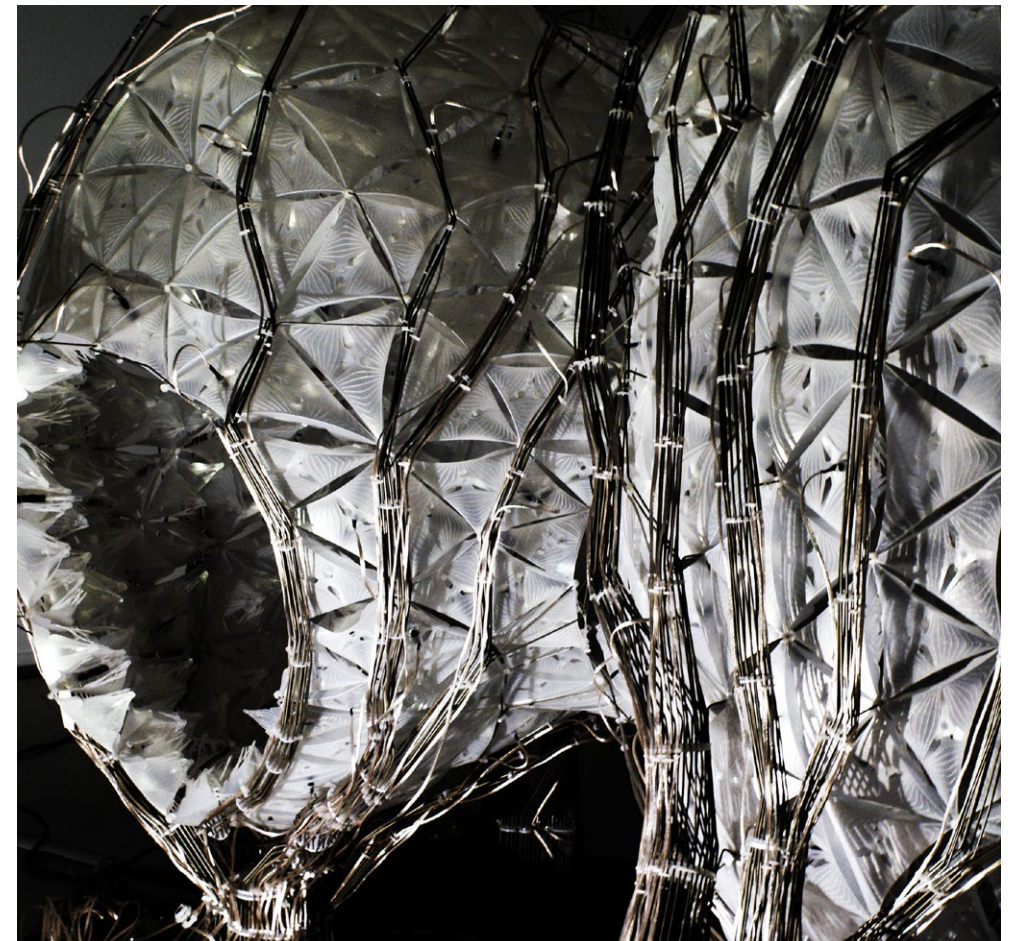
Her projects have been published and exhibited throughout the world, including at ZKM Karlsruhe, Milan Expo 2015, FRAC Orleans, both the Venice Art and Architectural Biennales, and Istanbul Garanti Gallery.

Claudia has just been appointed curator of the Tallinn Biennale 2017 which will be titled bio.T.A.linn. She is co-author of *Systemic Architecture: Operating Manual for the Self-organizing City*, published by Routledge in 2012.

Research abstract

bio-city, on the relevance of bio-computation in architecture and urban design

According to the Global Footprint Network, the Earth Overshoot Day in 2016 will land on the 8th August; after that day humanity will have exhausted the earth's resources budget for the year; for the remaining days of the year the planet will maintain an ecological deficit. This is made possible by the existence of what ecoLogicStudio calls Urbansphere, the global apparatus of contemporary urbanity: a dense network of informational, material and energetic infrastructures that sustain our demanding metabolism while offsetting the fluctuations of the natural Biosphere. ecoLogicStudio's practice and research proposes a model to articulate the behaviour of the Urbansphere and define new terms for its sustainable co-evolution with the Biosphere. This responds to principles of biological self-organisation, and operates by embedding numerical and computational engines on to spatial and morphological substrata.



The Glasgow School of Art

Biography

Name: Martí Franch Batllori
Practice: EMF Landscape Architects
Country: Catalonia
Discipline: Landscape Architecture
Fellowship: The Glasgow School of Art
Supervisors: Mauro Baracco and SueAnne Ware

Franch holds an Honorary Doctor of Design from the University of Greenwich where he studied Landscape Architecture. He also holds Horticultural Engineering Degree from ESAB, Barcelona. Franch is the founder and principal of EMF Landscape Architecture, an interdisciplinary practice of independent experts in the field of urban and environmental design, practicing internationally. EMF was established in 1999 after Franch's professional and academic training in Amsterdam, London and Berlin. Since establishing his practice, Franch has been exploring hybrid strategies connecting ecological systems and cultural constructs to inform site-time specific projects.

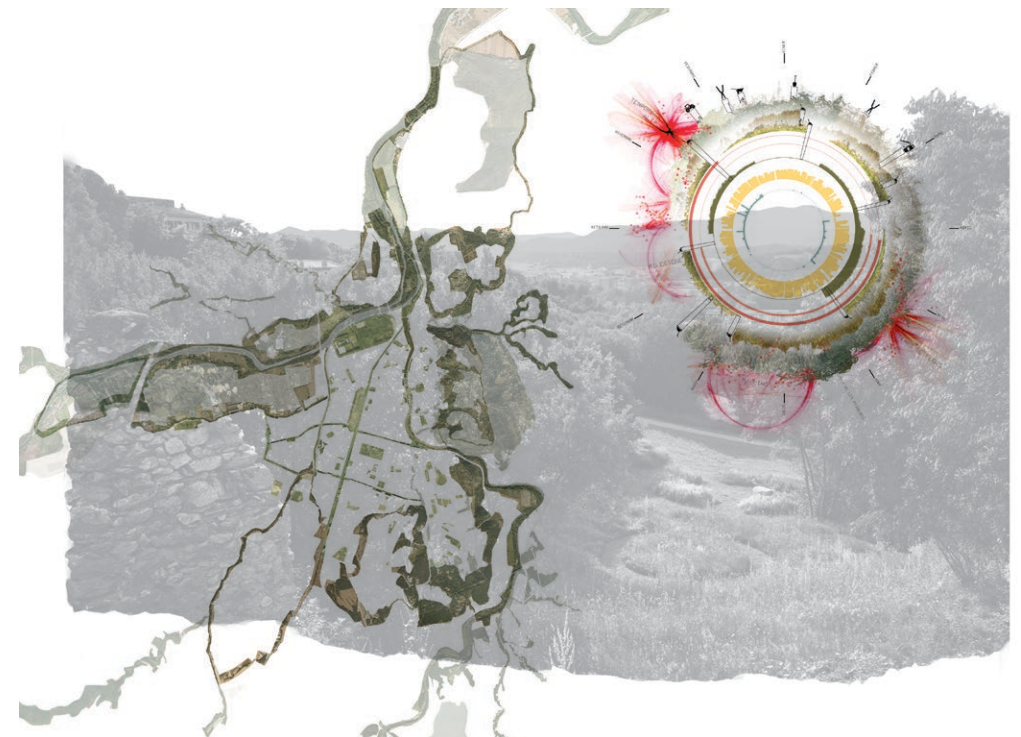
Since 2001 Franch has taught at ETSAB Barcelona, and has been visiting lecturer at RMIT Melbourne. His work has been awarded an ASLA Honor Award and the VII European Landscape Biennale Rosa Barba Prize in 2012 as well as being published in more than one hundred different articles in nineteen countries worldwide.

Research abstract

Franch's research focuses on the infrastructural potential of landscape by exploring the instrumental niches for 'Time-grounded Design'. The research explores how the dimension of time can be operationally introduced in the design process in order to choreograph journeys, harness ecological processes, design undoing, pre-empt versatile appropriation or design pro-forma skeletons.

The ultimate goal of this practice as research is to prefigure responsible landscapes which have the capacity to change and adapt at several spatial and temporal scales.

'Girona-shores' is a self-initiated research project that has developed to become an ongoing public commission, serving as a real-life laboratory where procedures, representations and methods are evaluated and adjusted. EMF's disciplinary boundaries are being expanded by exploring new roles beyond design: that of promoter; curator; the local or the double agent.



Biography

Name: Koen Broucke
Practice: atelier Broucke
Country: Belgium
Discipline: Fine Arts
Fellowship: The Glasgow School of Art
Supervisors: Jo Tollebeek, Tom Van Imschoot, Thierry Lagrange and Sally Stewart

As a research Fellow at The Glasgow School of Art, Koen Broucke's current research focuses on Scottish battlefields, in particular Scapa Flow, the main base of the Royal Navy during the World Wars.

His research is based on his practice as an artist. He walks, reads, draws and paints to understand complex historical events through a diverse range of entry points and research tactics.

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

Research abstract

The Unbearable Joy of Images: towards an intuitive, drawing method for researching historical images

In March 2014, Koen Broucke started research for a PhD in arts. He is convinced that you can become a better historian (or researcher), and probably a better person through drawing. He wishes to test and explicate this thesis by looking back over his past investigations which were situated at the cutting edge between historical research and artistic practice. For his PhD he has chosen the specific examination of the battlefield, as it is a topic that has been the focus of a sustained exploration in his work and because it can provide a strong, indeed intensified, metaphor for the unbearable, the inexplicable and the unacceptable in our daily human condition.



Miavoye, 2015 (Acrylic on canvas)

KU Leuven

Biography

Name: Eric Guibert
Practice: sens
Country: United Kingdom
Discipline: Architecture: Buildings & Landscapes
Fellowship: KU Leuven
Supervisors: Jo Van Den Berghe and Johan Verbeke

Eric Guibert practices where the fields of architecture and landscape architecture overlap. These activities are in dialogue with teaching at the University of Westminster in London. The multidisciplinary quality of the output is sustained by self-generated work that combines entrepreneurial and research dimensions.

Through a series of private residential projects in a number of European countries, he has been gradually developing an open vernacular language that supports the agency of the inhabitant in order to promote ecological ways of life connected to climate. In parallel, he has been making improvisatory landscape art gestures in a three-hectare property in France. He is also creating projects where plants and buildings are brought in close contact in destructive or symbiotic ways.

Research abstract

Eric Guibert gardens buildings and landscapes.

The aim of his practice is to develop an aesthetic that gives agency to the inhabitants, both human and non-human, and expresses the processes at play. He designs with this agency, in order to support and express diversity – both that of human activities and biodiversity – with the aim of increasing the resilience of ecosystems. As these are dynamic, the tools must loosen control to allow for change. Regimes of Care and Spatial Instruments have been developed with an openness to adaptation.

This has led to an investigation into more fluid and blurred boundaries between us – humans – and the ecosystems we are part of: the life of others, wildlife and the climate.



Biography

Name: Ana Krec
Practice: SVET VMES Architects
Country: Slovenia
Discipline: Architecture
Fellowship: KU Leuven
Supervisors: Johan Verbeke and Jo Van Den Berghe

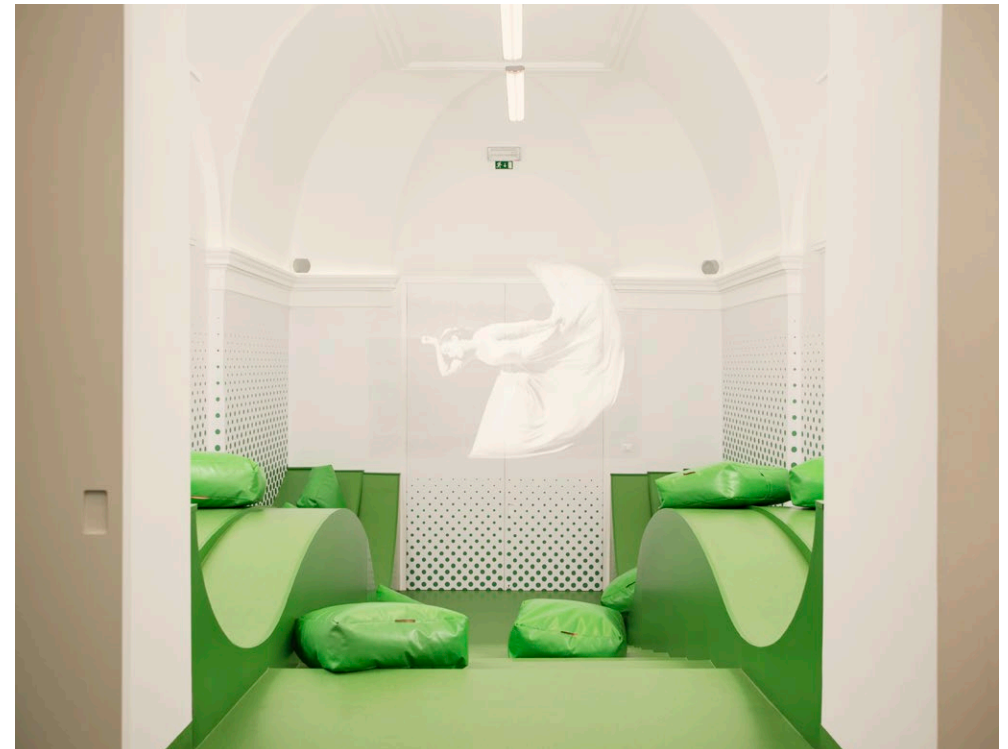
Ana Krec is an architect trained in Slovenia, Denmark and Australia. She is a co-founder and partner at SVET VMES Architecture Studio, together with architects Jure Hrovat and Ana Kosi, based in Ljubljana, Slovenia. Their work, driven by a strong social agenda, has been internationally published and awarded. SVET VMES was recognised among ten young and promising Slovene architectural practices by *A10 Magazine*. In the period from 2012-2015 Ana Krec assisted the Design Studio of Associate Professor Jurij Sadar at the University of Ljubljana, Faculty of Architecture. She is now a PhD Candidate at KU Leuven, Sint Lucas Architecture School in Brussels, Belgium.

Research abstract

RETHINKING THE 'IN-BETWEEN': Designing Collective Spaces for Social Change

How can an informal space overrule the formal bodies of architecture through vitalisation of the space between the formal bodies? (Adjaye, 2006)

This research aims to explore SVET VMES's architectural practice that started in 2010 with the experimental project 'Invitation to learn and play': Transformation of School Ambiances, that exposed a poor state of common spaces in existing educational buildings in Slovenia. It has now become a venturesome and socially-engaged design practice, that is systematically transforming public 'in-between' areas. Their acupunctural interventions of various scales allow them to generate social change, to further explore and encourage spatial sensitivity among people, and to challenge their day-to-day behavioural patterns.



Biography

Name: Petra Marguc
Practice: Polimorph
Country: France
Discipline: Architecture & Urbanism
Fellowship: KU Leuven
Supervisors: Johan Verbeke and Jo Van den Berghe

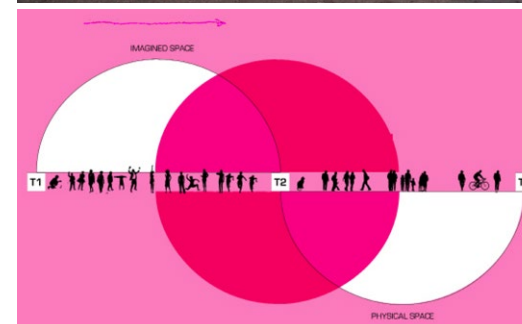
Petra is an architect and urban designer trained in Germany, the Netherlands and the United Kingdom. She co-founded Polimorph, an experimentally-led design practice based in Paris, whose role is to explore, implement and transmit integrative design methods and collaborative design tools in architecture and urbanism. The work of Polimorph is regularly published and presented at conferences and events, and several projects have gained prizes or have been published. For instance, Polimorph is currently directing the extension of a suburban village situated in a Regional Nature Parc in France. Parallel to her work in practice, Petra has been teaching and lecturing in various architecture schools in Europe.

Research abstract

Middle Margins: the art of creating dynamic balance in transversal design practice

Petra is exploring transversal design for spatial transformation as a means to contribute to a positive and dynamic balance between people, objects and the territories they are bound to. Her practice research focuses on the threshold between stakeholders where different viewpoints regarding a living environment become palpable.

In German, the threshold where two territories meet is called *Schwelle*, the verb *schwellen* meaning 'to swell'. She uses the notion of Middle Margin, closer to the German etymology, reinforcing a demarcation line into a space on its own. In these middle margins, interaction processes are challenged in terms of engagement with multiple parties and the creation of shared representations. Raising the question of dynamic balance questions the force fields between different parties of a project. It interrogates in particular the language of a project as a lever to render power to actors at the margin whose expertise is poorly acknowledged.



clockwise from top: *Girafes au lycée, Paris 10* (2013); *Maison MMT after one year inhabiting* (2016); *Building Together, Côté Cour Côté Tour, Paris Cité Chevaleret*, (2015); *Transversal design process*

Biography

Name: Marija Strajnic
Practice: Maj.rs
Country: Serbia
Discipline: Architecture and Photography
Fellowship: KU Leuven
Supervisors: Johan Verbeke and Maarten Van Volsem

Marija Strajnic was one of the authors of a Serbian national exhibition, 'Jedan:sto', at Venice Biennale in Italy in 2012.

She has published three photobooks, one in Serbia – *Fifth Element*, one in Australia – *Lit* (in collaboration with Ana Kraš) and one in Taiwan – *A Chord* (in collaboration with Katarina Šoškić).

She has been part of several architectural workshops and art residency programmes such as Skriðuklaustur Art Residency in Iceland, EASA in Manchester, Abandoned Sacred Places in Belgium, and PAIR in Taiwan.

In collaboration with Janko Tadić, Marija founded her architectural practice studio MAJ.rs in Serbia in 2014.

Research abstract

Marija Strajnic is exploring the interaction between architectural and photographic practices by using the approach of an architect to solve her photographic quests and curiosities. She is exploring architectural presence in sequences of photographs that don't have any buildings on them. By using the medium of photography, its precision and exactness, Marija is examining which characteristics of architecture are readable on photographs without architecture and which ones are lost in translation.



Biography

Name: Michael Wildmann
Practice: grundstein
Country: Austria
Discipline: Architecture
Fellowship: KU Leuven
Supervisors: Johan Verbeke and Laurens Luyten

The grundstein concept is derived from the first stone set in the construction of a masonry foundation – important since all other stones will be set in reference to this stone, thus determining the position of the entire structure.

Conceived as an open collective for contextual work at the interface of architecture, (applied) urbanism, (digital) design, (applied) art and (social) space, grundstein was initiated in 2006 by Michael Wildmann and Irene Prieler. The projects and/or solutions developed are as individual as the working styles of the various actors and emerge on the one hand in teamwork with clients and on the other hand through transdisciplinary exchange, oscillating between different artistic, technical and scientific disciplines.

The main focus of spatial production are prototypic projects in close collaborations with the client based onto his/her quality of order seen from an alternative view onto sustainable design. Research projects onto upcoming architectural topics are enhancing the Oeuvre.

Research abstract

Forensic Design Strategy

Michael's PhD research is based on and embedded in the practice of grundstein which developed an inter- and trans-disciplinary process of design and realised several award-winning projects.

With emerging technical achievements energy-autonomous architecture can be designed nowadays. This fact changes how houses and cities should be designed. As a consequence, the design process is becoming increasingly complex. To achieve the best possible design for all demands, it is necessary to develop a building within a growing team of specialists. Form follows energy, function, people, material etc. are just too simplified representations of these complex design processes.



Biography

Name: Alicia Velázquez
Practice: Alicia Velázquez
Country: Switzerland, Spain
Discipline: Arts
Fellowship: KU Leuven
Supervisors: Johan Verbeke and Arnaud Hendricks

Alicia Velázquez's work explores emotional affordances through performative acts of connection between material and body. She produces narrative videos, photographs, textures, sculptures and wearables.

After working in New York City and with UNStudio in Amsterdam as an architect, she established herself as an independent designer (2007), producing and co-producing texture installations and spatial concepts, such as those for Arup offices Madrid and NAI Rotterdam. Alongside this, and ongoing, she acts as consultant for the 'affective design brief' in commercial and urban interiors, with/for architects in Shanghai, Madrid, Barcelona, New York, Zurich.

Her work has been exhibited in ICO Foundation, B.D. design gallery in Madrid and Salone del Mobile Milan, and granted by Andalusian Ministry of Culture, Spain, for producing ephemeral public installation Softening Málaga.

Research abstract

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

Through thread and daily objects, Alicia's body performs: making, unmaking, placing, displacing. Both material and human bodies becoming partners, agents, witnesses or holders of possible emotional affordances.

Taking a simultaneous humanist and post-humanist position, Alicia intends to explore the concept of emotional affordance as a complementary approach to design processes to generate emotion-able environments.



RMIT Europe

Biography

Name: Alice Casey
Practice: TAKA Architects
Country: Ireland
Discipline: Architecture
Fellowship: RMIT Europe
Supervisors: Richard Blythe and Jo Van Den Berghe

Alice Casey (along with Cian Deegan) is a founding partner of TAKA Architects.

TAKA participated in the Venice Architectural Biennale, 2008, as part of 'The Lives of Spaces' exhibition. As part of 'New Horizon – architecture from Ireland', TAKA collaborated with Clancy Moore and Steve Larkin Architects to make the 'Red Pavilion' for the London Festival of Architecture, 2015.

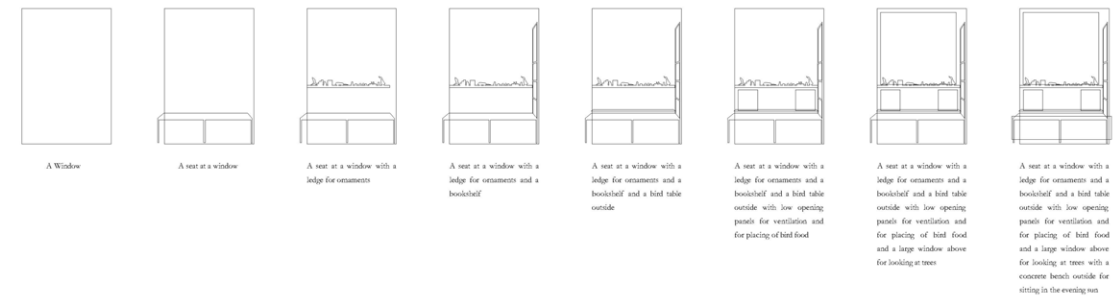
TAKA has received awards including an International Brick Award and RIAI Awards, been nominated for the Mies van der Rohe Award and the Iakov Chernikov Prize and was a finalist in the 2014 BD Young Architect of the Year.

Alice and Cian have taught in schools of architecture in Dublin and Belfast, are both currently studying for a PhD by Practice with RMIT Melbourne and have been awarded Marie-Curie fellowships through the ADAPT-r programme.

Research abstract

Alice has reflected on TAKA's practice by looking intently at the things they make – be they drawings, photographs, technical details or the buildings themselves. The purpose of her research is to show that the tacit aspects of a specific creative process can be clearly explicated through a close examination of the artefacts it produces. The layering of small, tangible moments or observations can produce an outcome of greater complexity, enabling each moment or observation to be discrete; but, in collecting together, they become greater than the sum of their parts.

This working method is inherently open-ended; without focus on a singular architectural theory – a necessity for a Practitioner. Alice's aim is to learn by observing the actual, by trial and error; and to allow that knowledge to inflect TAKA's practice; bringing together or layering of observations becomes both theory and practice.



top: *Small Things: a design and research method*
 bottom: *Window, Taka Architects (2013): a case study*

Biography

Name: Cian Deegan
Practice: TAKA Architects
Country: Ireland
Discipline: Architecture
Fellowship: RMIT Europe
Supervisors: Leon van Schaik and Jo Van Den Berghe

Cian Deegan (along with Alice Casey) is a founding partner of TAKA Architects.

TAKA participated in the Venice Architectural Biennale, 2008, as part of 'The Lives of Spaces' exhibition. As part of 'New Horizon – architecture from Ireland', TAKA collaborated with Clancy Moore and Steve Larkin Architects to make the 'Red Pavilion' for the London Festival of Architecture, 2015.

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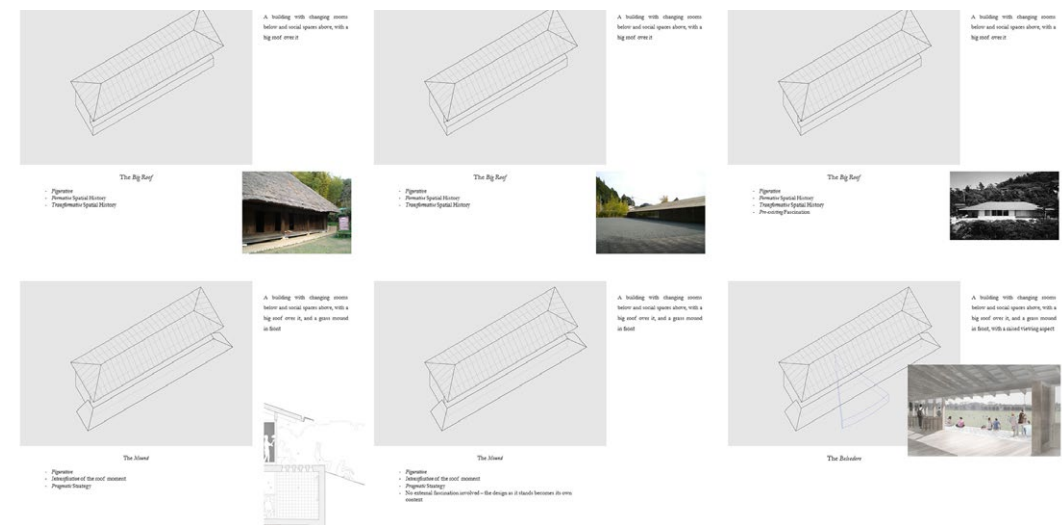
Alice and Cian have taught in schools of architecture in Dublin and Belfast, are both currently studying for a PhD by Practice with RMIT Melbourne and have been awarded Marie-Curie fellowships through the ADAPT-r programme.

Research abstract

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

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

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



left: An Architectural Vestige; right: An Architectural Fragment
 bottom: The Function of Fascinations: An additive design process

Biography

Name: Dermot Foley
Practice: Dermot Foley Landscape Architects
Country: Ireland
Discipline: Landscape Architecture
Fellowship: RMIT Europe
Supervisors: Mauro Baracco, Tom Holbrook and Richard Blythe

Dermot Foley is Principal Landscape Architect with Dermot Foley Landscape Architects Ltd, established in Dublin in 2001. He is a horticulturalist, having trained at the National Botanic Gardens before studying landscape architecture, and he worked as a landscape contractor and horticulturalist prior to working as a landscape architect. He holds a Masters in Landscape Architecture from Edinburgh College of Art and is a member of the Irish Landscape Institute. He was awarded Europe 40-Under-40 in 2010 and has received multiple awards for landscape design, landscape research and landscape conservation. He teaches at University College Dublin and lectures internationally. He completed the first comprehensive publication on contemporary Irish landscape architecture, *Artifice*, published in 2011.

Research abstract

Dermot's interest is in the temperament of individuals within a practice, working from intuition and at the same time trying to establish frameworks, as reflected in Schiller's essay, *On Naïve and Sentimental Poetry*. A sub-theme of Schiller's philosophy, the plausibility of one's world view, is used to tease out the difficulty of convincing others of the value of a given design proposition. The research aims to demonstrate new ways of practice, using 'live' projects, particularly at the more commercial end of the market. 'Adamstown Squares' is one such project, where temporary landscapes are currently under construction as part of a new phase of house building in west Dublin. These landscapes aim to demonstrate the relationship between ecology, sustainability, cost and innovation.



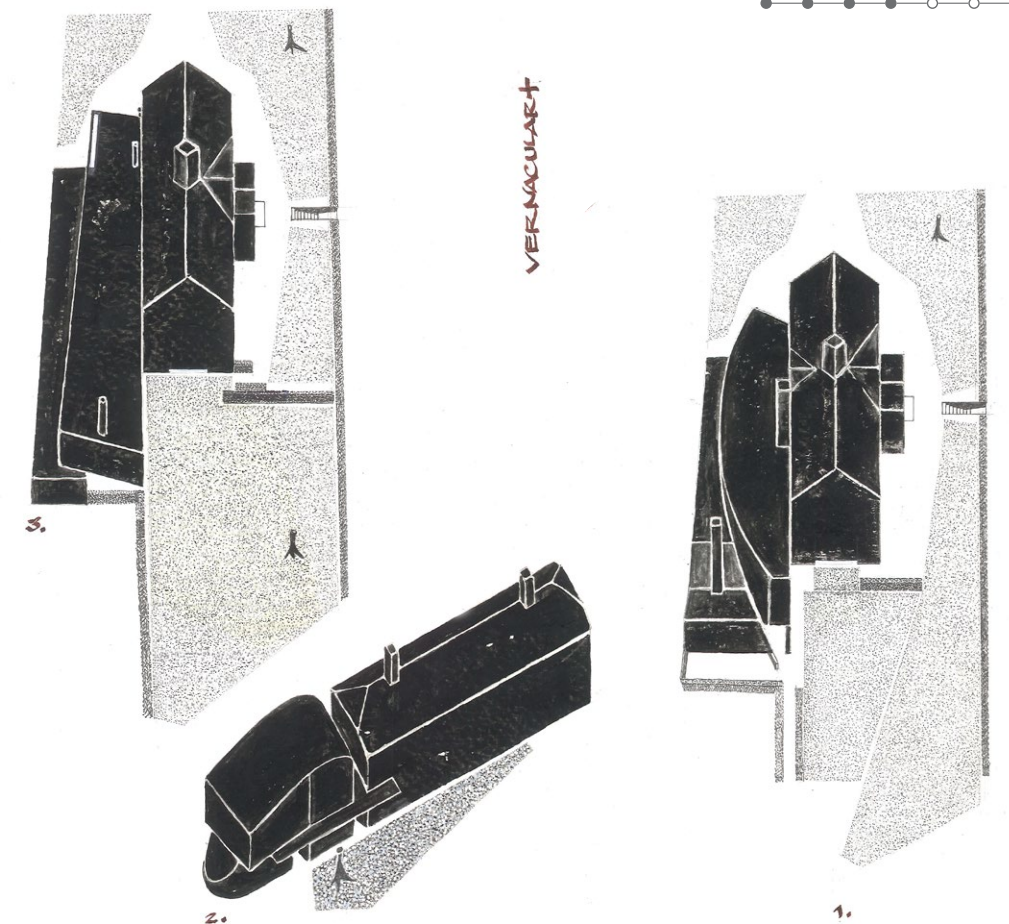
Biography

Name: Siobhán Ní Éanaigh
Practice: McGarry Ní Éanaigh Architects
Country: Ireland
Discipline: Architecture
Fellowship: RMIT Europe
Supervisors: Richard Blythe and Katharine Heron

An architect, educated in Dublin and in the USA, Siobhán Ní Éanaigh has over 30 years professional experience in Ireland and on mainland Europe including with the IBA/Berlin 1984. Involved in architectural education with roles of senior design tutor at University College Dublin, visiting critic and external examiner, she was appointed by government to An Chomhairle Ealaíon / The Arts Council of Ireland (1998-2003). With Michael McGarry she founded McGarry Ní Éanaigh Architects, a practice which has received many awards for its diverse work (ranging from master planning, urban infrastructure to civic space, housing, community, sport/leisure, education) including the inaugural joint CCCB European Prize for Urban Public Space and the RIAI Best Education Building Award 2014 and 2015.

Research abstract

Currently an ADAPT-r Fellow at RMIT Europe, her interest lies in the nature of 'design thinking' as evidenced by the discipline of architecture through its practice and the place of the 'physical' in light of ongoing championing of the 'virtual' in life. The working title of her research is 'unearthing ground': *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.* (Ní Éanaigh November 2015) The PhD research/work packages titled 'Methods' and 'Tacit Knowledge' being undertaken as part of her ADAPT-r Fellowship concentrate on their explication and dissemination as revealed through the McGarry Ní Éanaigh Architects 30+ years' body of work.



University of Ljubljana

Biography

Name: Gitte Juul
Practice: gittejuul.dk
Country: Denmark
Discipline: Architecture & Arts
Fellowship: University of Ljubljana
Supervisors: Tadeja Zupančič

Gitte Juul founded her praxis in 2000 – a critical spatial praxis engaging with the public realm and artistic interdisciplinary articulations. Each project is seen as an opportunity to raise questions and to investigate how processes could be designed. This ability has resulted in several award-winning projects, including development of new inhabitation and cultural strategies.

Gitte Juul is artistic leader of the project space The Office for Art in Town, initiated in 2011 by Ballerup Municipality and Ballerup Art Council. Gitte Juul holds a M.Arch from The Royal Danish Academy of Fine Arts, School of Architecture, where she is an associate professor.

Research abstract

Gitte Juul examines boundaries and investigates relationships between people, power, property, public spaces and everyday life.

She questions how the role of the outsider can be capable of initiating processes of transformation, due to construction of new conditions for places, and how the new conditions can address and propose new categories that are documentary as well as propositional, performative and productive as architecture.

She investigates what we can learn from the informal, self-organising sector, and if and how this can change how we plan for cities.

Through 1:1 full scale projects she explores how minor elements, forces and things can play a vital role in the creation of public places – and what aspirations must be dismantled in order to practice minor architecture.



Biography

Name: Karli Luik
Practice: Studio Kontekst
Country: Estonia
Discipline: Architecture
Fellowship: University of Ljubljana
Supervisors: Veronika Valk and Tadeja Zupančič

Karli Luik created Salto architects in 2004 together with Ralf Lööke and Maarja Kask. In ten years, they have won prizes in around fifty architectural competitions, thus most of the office's built work is the outcome of competitions. The realised designs differ greatly in size and typology from installations and landscape design to public buildings and shopping centres and have received numerous awards in Estonia and also abroad.

The most renowned and widely published designs include the temporary NO99 Straw Theatre; Sports Hall in Tartu; Estonian Road Museum; and installation Fast Track in a Russian forest.

In 2014, Karli Luik created Kontekst, a studio that is more fluid and unstable, constantly experimenting with new collaborations and modes of existence.

Research abstract

Karli Luik has been always extremely interested in topics of contextuality and locality. His work has often been analysed as possessing a high degree of sensibility towards its context.

Thus the key questions of the research are to find out what are the initial layers in a design that most successfully adapt it to the given landscape: how does the proposed new disturb the existing landscape in a way that is generally perceived as truly contextual and local?; and is there already an existing methodology in his practice that can be articulated and developed further?

Launching the new studio in parallel with the PhD process enables Luik to address these issues within new designs and research processes in a more informed and conscious way.



Biography

Name: Federico Del Vecchio
Practice: flip project space
Country: Italy
Discipline: Arts
Fellowship: University of Ljubljana
Supervisors: Tadeja Zupančič

Federico Del Vecchio is engaged as an independent artistic practitioner as well as co-curator of flip project space based in Naples. After finishing his studies at the Academy of Fine Art in Naples, he attended the Städelschule in Frankfurt am Main, before completing the Master in Fine Art at The Glasgow School of Art. He was then at the HIAP – Helsinki International Artist in residence Programme – supported by Kulturstiftung Frankfurt am Main Referat Bildende Kunst and 2012 Movin' Up prize supporting the mobility of young Italian artists abroad.

Some of Del Vecchio's most recent solo and group exhibitions include: I wish I were a Futurist, Jenifer Nails, Frankfurt am Main (2014); Come, All Ye Faithful, curated by Carson Chan, Florian Christopher, Zürich (2013); and I am sitting in a room different from the one you are in now, curated by Marysia Gacek, 109 Gallery, New York (2013).

Research abstract

Traditionally the artist was considered an autonomous author. The roles between curator – artist – space were clearly distinct. The curator was the mediator between public and author. The curator qualifies a 'place' for the work within a space and has the 'power' to qualify that 'object' as an artwork – an almost magical process of transformation.

Federico's research investigates the above practices, focusing on methodologies that go beyond representation, towards mechanisms in which roles become blurred. One of his main enquiries focuses on the notion of creative practice and how this manifests in both artistic and curatorial realms, particularly where these areas overlap and differentiate. The notion of 'authorship' is fundamental to this process and is explored through the relational complexities of artist – curator.



left: *Untitled*, 2014 [direct UV print on FIAT hubcap]

right: *Alfa Romeo Spider 'Osso di Seppia 1966-69'*, 2014 [direct UV print on cuttle fish bones, steel]

bottom: *Untitled (liquor bottles with brass stand and perforated cuttlefish bone)*, 2014 [wood pine worked on lathe]

University of Westminster

Biography

Name: Anna Pla Català
Practice: APC_Studio
Country: Spain
Discipline: Architecture
Fellowship: University of Westminster
Supervisors: Katharine Heron

Anna Pla Català is a registered architect based in Barcelona. She graduated from the Architectural Association in London and holds a Master of Science from Columbia University in New York (LaCaixa-Fulbright Scholarship).

She worked at Foster + Partners and Eisenman Architects before founding APC_Studio, an architecture office focused on the research and development of models of higher integration between advanced digital technologies and everyday architectural production, from its conception to its construction on site.

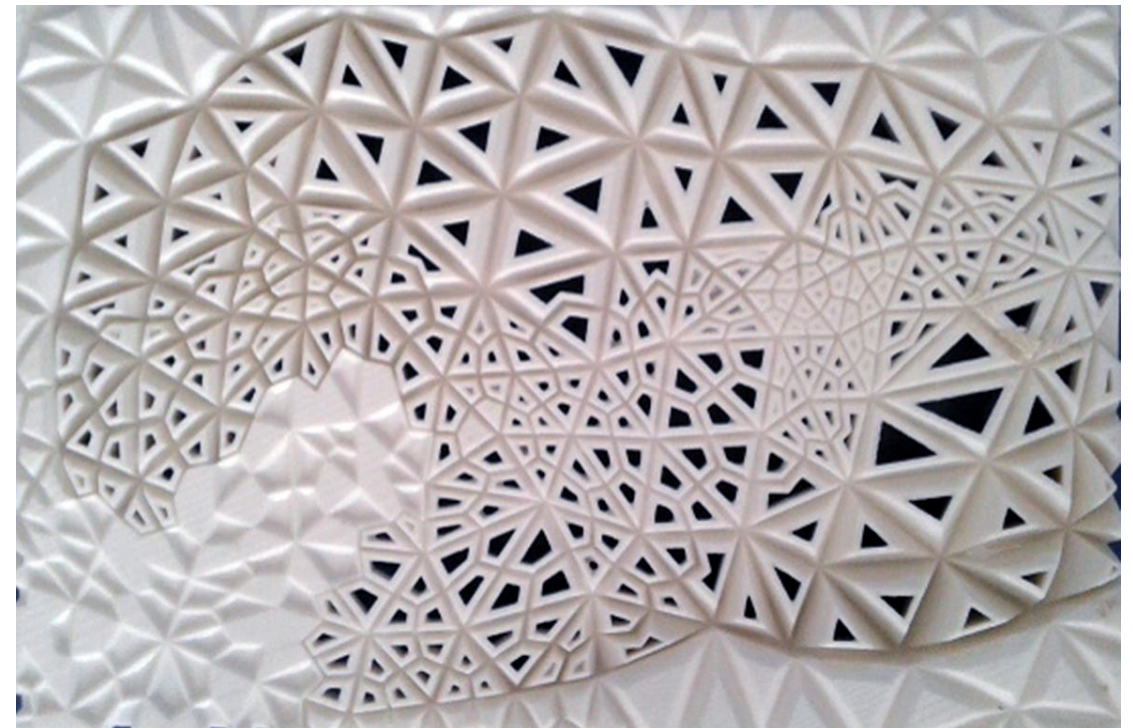
She is Tutor at the Architectural Association and at the Master of Advanced Digital Design and Architecture in Barcelona. She was Director of Digital Studies at IE University and has taught Design Studios at PennDesign, Berlage Institute, laaC, and theGSD-Harvard University amongst others.

Research abstract

APC_Studio attempts to push the boundaries of conventional modes of design making within architectural practice by actively avoiding formulaic procedures.

It's goal is to research and develop novel methods that 'automate' the design process in a way that renders the end result an unforeseen outcome which is never anticipated nor decided *a priori* in a deterministic way. The aim is to move beyond deterministic mechanical interpretations of digital engines based on optimisation logics, in order to reach a critical use that contributes to a new epistemology by introducing non-traditional categories, and thus contribute to contemporary discourse and disciplinary evolution.

The research focuses on exploring the most current Digital Workflows between Design-Assembly-Industry within today's integrated, communicative and collaborative made-to-order manufacturing models.



Biography

Name: Hseng Tai Lintner
Practice: EA-CR
Country: Sweden
Discipline: Architecture
Fellowship: University of Westminster
Supervisors: Katharine Heron

Hseng Tai Lintner is a partner and co-founder of EA-CR. The practice emerged in 2010 when she was commissioned by a developer to work on several projects in Malaysia.

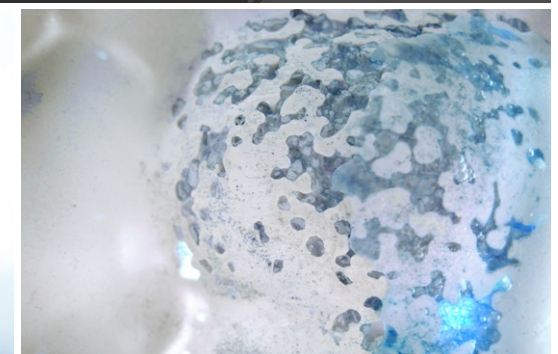
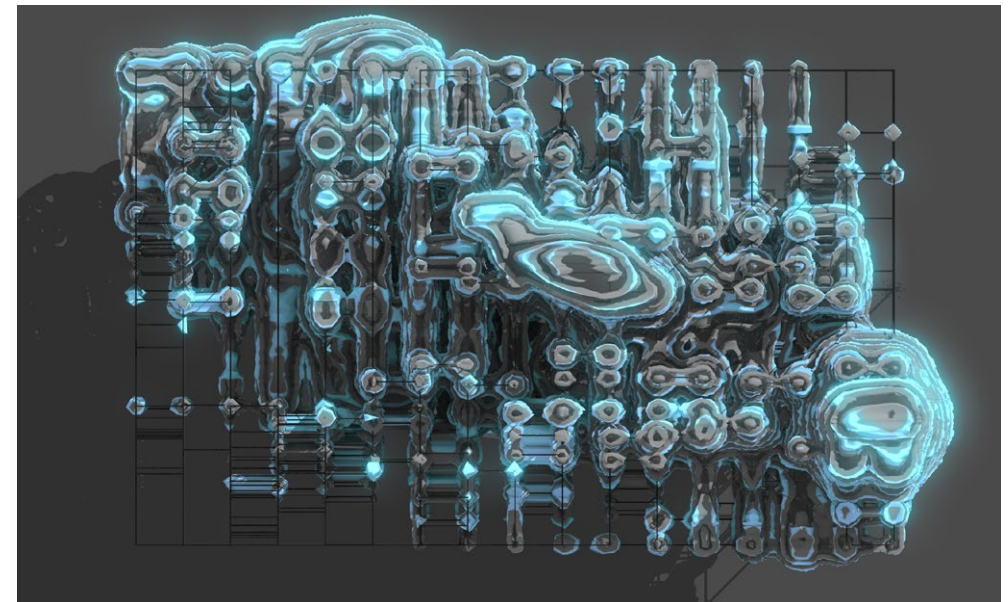
She has tutored in Sweden for the Master of Design programme at Konstfack and the Master of Architecture programme at Chalmers University of Technology where she was also involved in setting up the robotics lab. In 2014-2015 she spent a year in Los Angeles working with Buamgartner+Uriu and as an assistant tutor at SCI-Arc.

She received her Masters in Architecture in 2013 from Chalmers University of Technology and a Bachelor of Arts in Spatial Design in 2008 from Chelsea College of Art and Design.

Research abstract

EA-CR is a design research forum focused on the creation of architectural environments that explore the intersection of emergent technological, ecological and cultural impetuses. Set against a non-correlationist ideology, our practice aims to use the medium of architecture to explore the potential for hybrid synthetic ecologies that productively dissolve the boundary between human and non-human systems.

Our protocols engage non-human systems such as natural or 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.



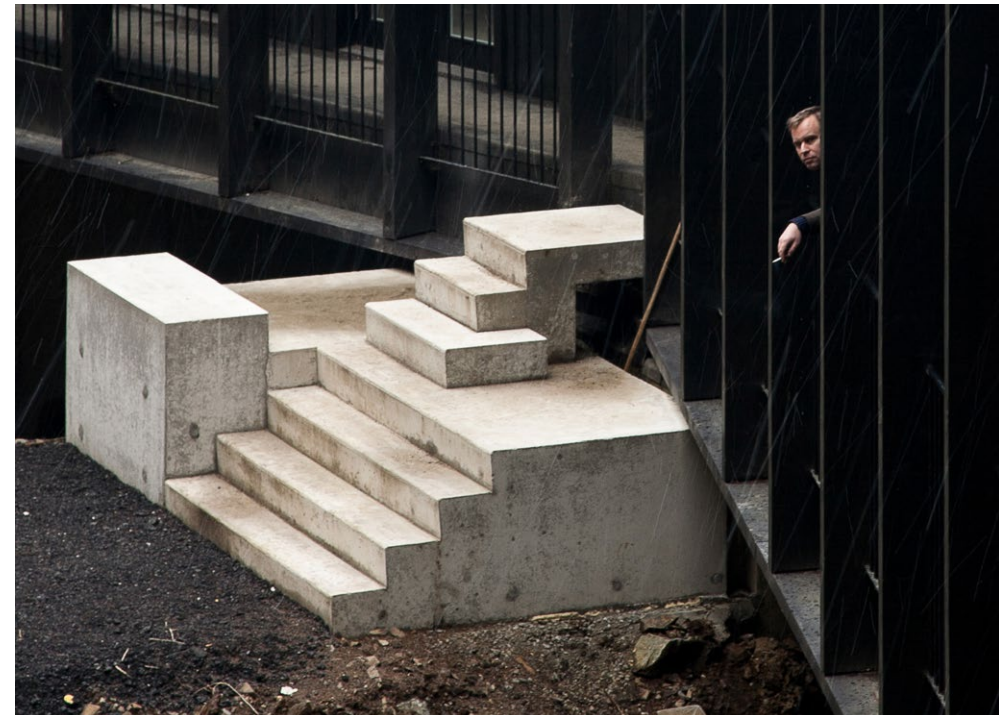
Biography

Name: Colm Moore
Practice: Colm Moore Architects
Country: Ireland
Discipline: Architecture
Fellowship: University of Westminster
Supervisors: Richard Blythe and Katharine Heron

Colm Moore studied architecture at University College Dublin, graduating in 2002. He established Clancy Moore Architects in partnership with Andrew Clancy in 2006. Since then the practice's work has been the recipient of numerous national and international awards and commendations including the Architectural Association of Ireland's Downes Medal for Excellence in Architectural Design. Moore is currently a senior lecturer at Queens University, Belfast.

Research abstract

The focus of the PhD has been centred on the kind of conversation that houses the creative processes of the practice of Clancy Moore. Increasingly the research explores the role of figures that are set in motion through the design process, coming to rest as a final design only when the project is completed. Each figure is understood as bringing into form the various contingencies of each project. The relationship between figure and ground is ambiguous – figures at different scales depend upon each other for their realisation and so knit together the work in which they appear. This mutual dependence of these figures introduces an extensive pattern of interconnectedness that appears to describe not only each project but also the broader concerns of the practice.



Biography

Name: Johannes Torpe
Practice: Johannes Torpe Studios
Country: Denmark
Discipline: Design
Fellowship: University of Westminster
Supervisors: Katharine Heron and Kester Rattenbury

The founder and vision behind Johannes Torpe Studios, Danish designer Johannes Torpe is an unconventional and self-trained creative in every way imaginable.

Working in the fields of interior, product, lighting and graphic design, while also producing music and playing the drums, he describes himself as a design activist, dedicated to telling compelling and authentic stories through creativity and design.

As creative director of the studio, he infuses the team with his energy, intuitive approach and comprehensive experience from the many aspects of the design and creative industries he has worked in.

Torpe additionally conducts creative consultancy work for brands: most recently, he worked with renowned high-end consumer electronics brand Bang & Olufsen as their group creative director from 2011 to 2015.

Research abstract

The intention of Johannes' research is to explore the various areas within a business that has been built upon a relationship-based creative practice. He aims to dig down into the seemingly 'random' encounters that have affected his life over the last 25 years, and how these have been a driver for Johannes Torpe Studio's portfolio of work.

Johannes will conduct his research with a blend of interviews and drawings to understand and illustrate how his actions have influenced his work, both positively and negatively, exploring the idea of creativity without limits, peripheral vision, lateral thinking and how creativity sometimes jumps sideways. Furthermore, he will also investigate how this approach has influenced his creative leadership, rippling outward and creating multiple levels of impact.

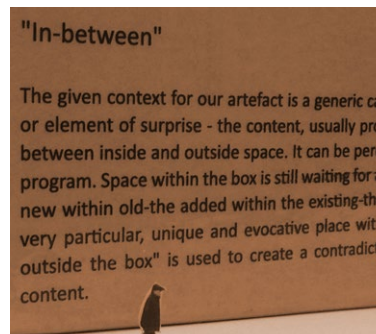
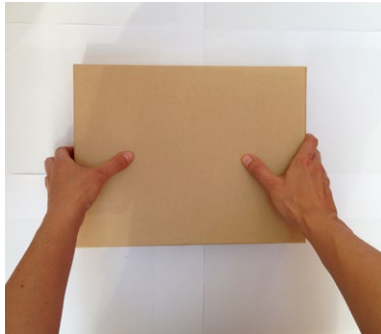


Box Exhibition

Those engaged in ADAPTr developed ideas in support of it as a community, and to circulate ideas further afield. There was a desire to make a travelling exhibition that was small in scale, and where all candidates were able to contribute individually, and this developed into a simple proposal for 'the boxes'.

Each would have a box 260 x 340 x 70 mm, and these boxes would be capable of being easily transported as hand luggage, and could be displayed in many places. All Researchers were invited to produce and 'ADAPT-r Artefact: a model, an object, a sound, a video, a small installation. It could be seen as a metaphor of Creative Practice Research.

To date, the Boxes they have visited: Aarhus, Barcelona, Paris, Brussels, Tallinn, Glasgow, Milan and London.



Experienced Researchers

Experienced Research Fellows (ERs) work within the host institutions, and alongside the partner responsible in that institution. Their role has been look at the raw material produced by practitioner fellows. Each of the following ERs has forensically examined an area of their work, interviewed them, exchanged details from one to another, and produced extraordinary analytical diagrams. They have also worked on the two Conferences and some of the Books being produced by ADAPT-r. They have collated work that is disparate in its origination (as it should be) and provided cross views. Their findings are included in the exhibition in the area variously called the ‘walls’, the ‘rooms’ or the ‘enfilade’. The ERs have worked together in groups to looks at specific areas of the research, and have worked together in pairs or groups to compile its composite matrix format.

Valentina Signore & Maria Vetcheva	Case Books and Communities of Practice
Eli Hatleskog & Anna Holder	Public Behaviours and Transformative Triggers
Alice Buoli, Cecilia De Marinis & Dorotea Ottaviani	Tacit Knowledge and Methods

All ERs have previous research experience, and already have PhDs or will shortly do so. They are more university based than practice based, but all have experience in both. The outcome of their efforts is producing the most collegial research, that is imaginative and generous in its dissemination within ADAPT-r. The following pages also give an indication of their wider research interests.

Biography

Name: Valentina Signore
Practice: Tondo Atelier
Country: Belgium
Discipline: Architecture
Fellowship: KU Leuven
Supervisors: Johan Verbeke

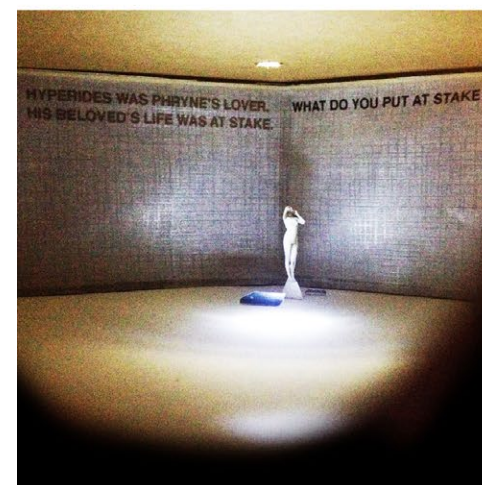
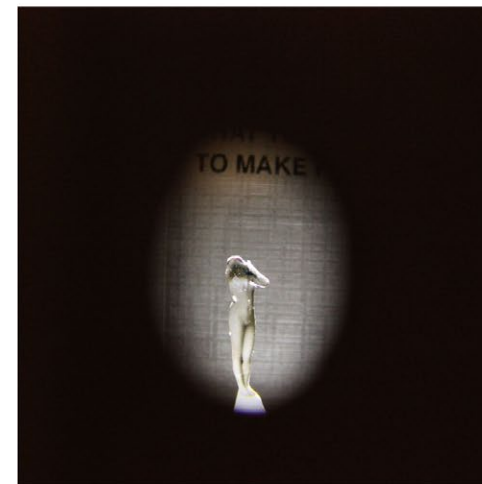
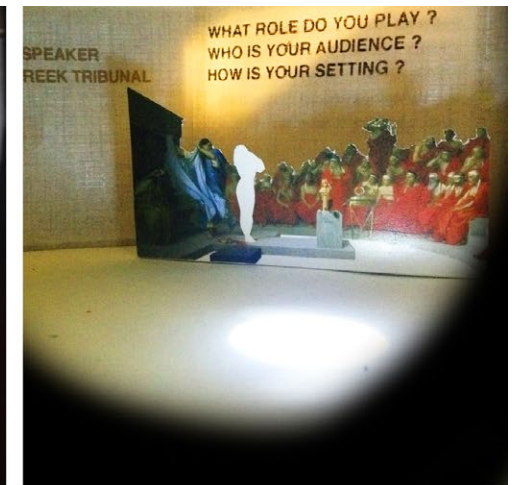
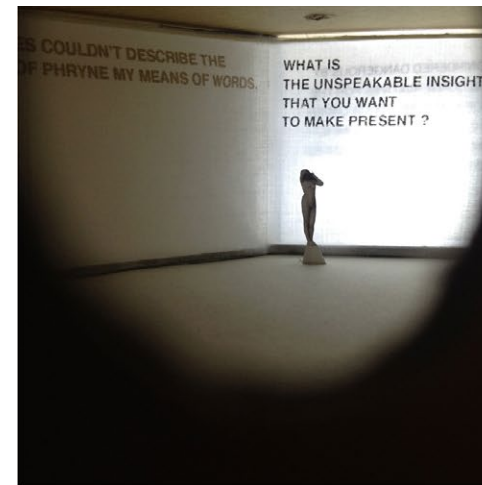
Valentina graduated in Architecture at the Università degli Studi Roma Tre (2008), she then gained a PhD in the field of Urban Studies, with the dissertation 'The Performative Project: How to recognise and interpret it' (2013). Since 2009 she is a registered architect in Italy. As a founding member of Tondo Atelier, she has been awarded several national and international competitions including European 2009, Vardo, Norway; and Figino, Abitare Sociale, Milano 2010.

Among her main interests are the performing arts and philosophy that laterally inform all her works. Valentina's attitude is to move across different fields and to explore the territories where theory and practice meet. As a post-doc researcher in the ADAPT-r programme she studied nearly twenty creative practices and their creative practice researches, she organised workshops, training sessions and is co-author and co-curator of four books on the themes 'Case Studies' and 'Communities of Practice'.

Research abstract

Valentina used the metaphor of a funambulist to depict her role as an Experienced Researcher in the ADAPT-r programme. She stood in the far away position of a meta-level analyst in order to study nearly twenty creative practices, though they were irreducible to any general law or idea. In collaboration with Maria Veltcheva, she therefore developed cross-views on the themes 'case studies' and 'communities of practices'. As a walker on the tightrope, she combined the distance undertaken with a continuous adjustment of her own engagement in the process: she monitored her own position in the research and its impacts; she organised workshops and training sessions to let her research findings interact and affect the growing ADAPT-r community.

She especially focused on the performative character of Creative Practice Research, namely analysing in depth some viva presentations and how – at the end of the PhD journey – the practitioners communicate their knowledge beyond the use of words.



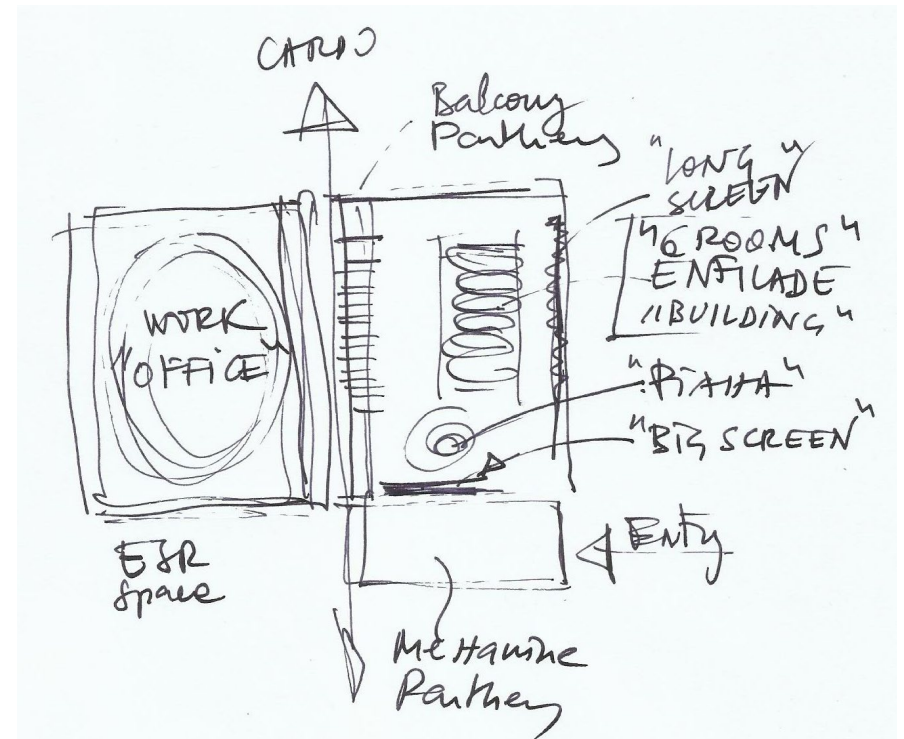
Biography

Name: Maria Veltcheva
Practice: Palumbo-Veltcheva
Country: Italy, Germany
Discipline: Architecture
Fellowship: University of Westminster
Supervisors: Katharine Heron

Maria Veltcheva, architect and urban planner, is based in Rome and Berlin. In 1991 she graduated from the Faculty of Architecture Sapienza University in Rome where she has been teaching and has been involved in several national and international research projects. In 2005 she was awarded a joint PhD in Theory of Architecture and Architecture from Sapienza University Rome, and in Architecture from University ParisVIII Saint-Denis. Her research is dedicated to the concept of public space in the contemporary urban, architectural and social context. She has specialised in the development and management of complex projects while working with Renzo Piano on Theater Potsdamer Platz in Berlin and with Zaha Hadid on the Museum of Modern Art MAXXI in Rome.

Research abstract

In 2014, Maria was awarded the ADAPT-r fellowship as Experienced Researcher for one year at the University of Westminster. Her activities during the fellowship were dedicated to the topics of Case Studies and Community of Practice, writing the Deliverables 1-4 with Dr Valentina Signore (ER at KU Leuven). In the context of this Creative Practice Research she developed her own research project on the role of video in architectural practice, working on her urban video project Think Energy. She is one of the initiators and curators of the ADAPT-r Box Travelling Exhibition. After her Fellowship, she is continuing to collaborate with Professor Katharine Heron and ADAPT-r Partners as Exhibition Designer and co-curator of the Final Exhibition, especially on the Enfilade and on the film 'Creative Practice Research'.



top: ADAPT-r exhibition layout concept sketch with Michael Maziere, Venice, 2014
 bottom: Inhabited Landscape video-installation by Studio Azzurro, Venice Architecture Biennale 2014, Italian Pavillion
 [photos © Michael Maziere]

Biography

Name: Cecilia De Marinis

Practice:

Country: Italy

Discipline: Architecture and Urban Studies

Fellowship: RMIT Europe

Supervisors: Richard Blythe

Cecilia De Marinis is an Experienced Researcher within the ADAPT-r ITN Program at RMIT Europe in Barcelona.

She is an Architect trained in Italy and Spain, with an interest in the potential of architecture and planning as socially transformative tools. She gained her Master of Architecture and PhD in Urban Sustainable Design at Roma Tre University (Italy). She has worked for several architectural firms in Rome and Barcelona, combining practice with research and teaching.

Her research for ADAPT-r investigates dimensions of knowledge embedded in creative practice (tacit knowledge) and conditions under which that knowledge is revealed. The work is based on the observation and exploration of ventures practices, as well as on the collaboration with ventures practitioners and ADAPT-r supervisors.

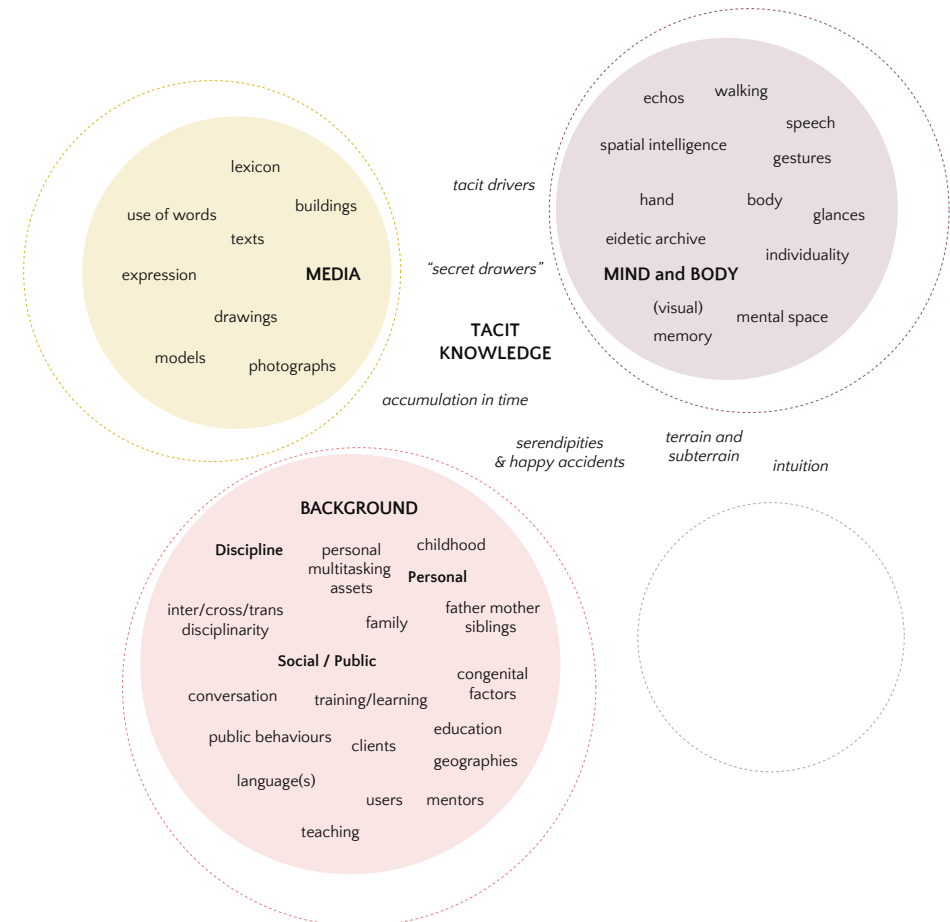
Research abstract

Tacit Knowledge Constellation in Creative Practice Research

Tacit Knowledge could be intended as a flexible and dynamic realm of knowledge, which is invisible to the eye of the practitioners, but foundational of and for their practice: an unspoken and subjective form of know-how, embedded in the practice itself.

The metaphor of the 'constellation' has been adopted to focus on different simultaneous semantic levels and fields of Tacit Knowledge for ADAPT-r practitioners, by linking past memories and fascinations to current modes of practice and future perspectives in their research path.

The constellation – part of a research project in collaboration with Alice Buoli and Dorotea Ottaviani – aimed to explore the possible meanings of Tacit Knowledge for each creative practitioner: where it 'resides' and 'in the medium of practice' plus the methods the practitioners use to uncover it in a journey of awareness.



Biography

Name: Dorotea Ottaviani
Practice:
Country: Italy
Discipline: Architecture and Urban Studies
Fellowship: The Glasgow School of Art
Supervisors: Sally Stewart

Dorotea Ottaviani is an Experienced Researcher within the ADAPT-r ITN at the Glasgow School of Art.

She is an architect trained in Italy and in the Netherlands and a PhD student at the Department of Architecture and Design, Sapienza University of Rome focusing on the transformation of the image and the imagery of public housing districts. Since 2010, she has practiced as an architect in Italy, Germany and Portugal.

Within the ADAPT-r project she has investigated the implicit and tacit aspects that nourish and sustain knowledge in the creative practice along with the explication of the venturesome practitioners' methods. This study draws on observations of and research conducted on fellows and the extended community of the ADAPT-r project.

Research abstract

Creative Practice Research Methods

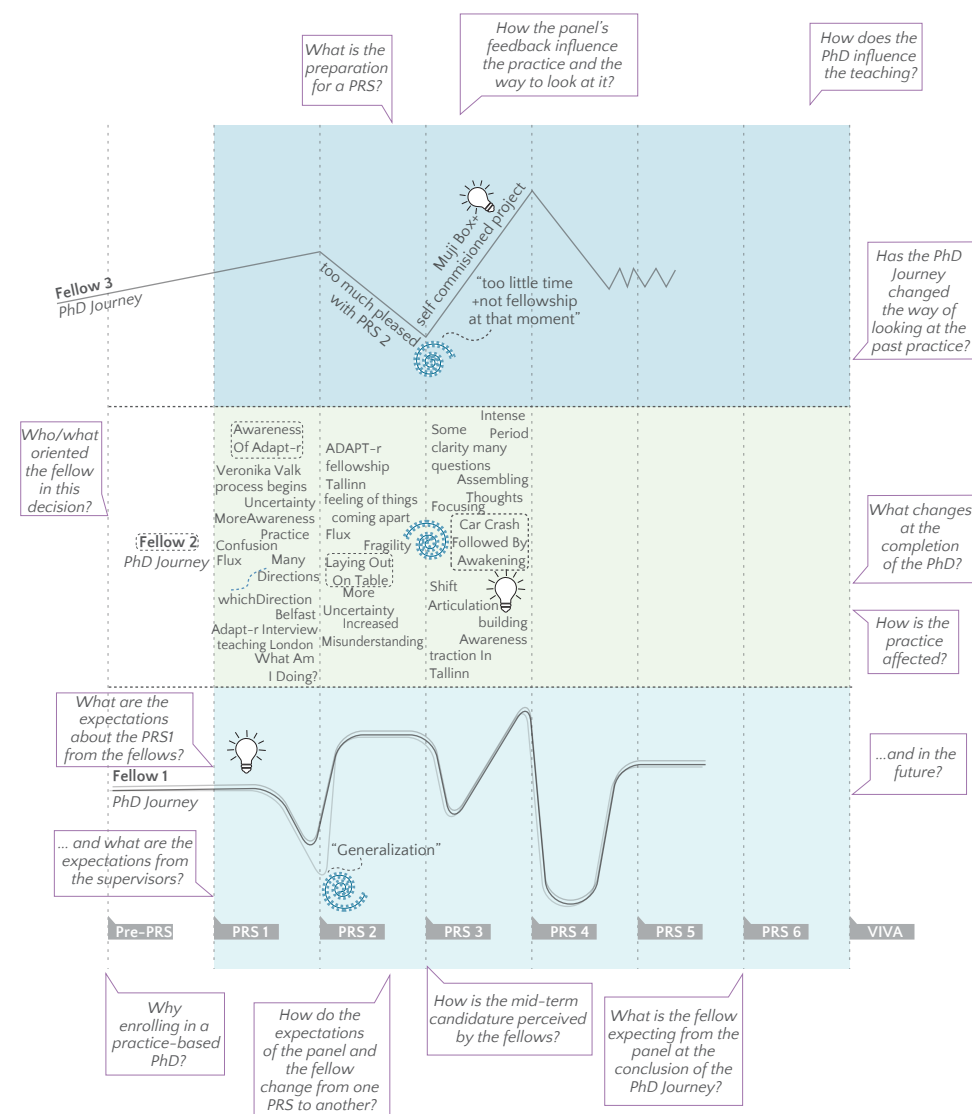
The study identified several aspects of the whole research and training experience of practitioners within the ADAPT-R project.

As a fundamental assumption of practice-based research, 'Methods of research' are the same as 'Methods of practice'.

In the context of ADAPT-r, 'Method' identifies a body of techniques and tools applied by practitioners in investigating their own practice, acquiring new knowledge, or introducing and integrating previous knowledge, while 'Methodology' refers to the structure of the ADAPT-r training and PhD model.

Three interdependent 'levels' have been identified:

- 1 Methods deployed by the practitioner in their actions, speculations and narrations
- 2 Training methodology provided by ADAPT-r and the PRS system
- 3 Methods discovered, developed, expanded or improved during the PhD



PhD Journeys - diagrams by ADAPT-r Fellows

Moment of crisis Discoveries and epiphanies

Biography

Name: Alice Buoli
Practice:
Country: Italy
Discipline: Architecture
Fellowship: Estonian Academy of Arts
Supervisors: Veronika Valk

Alice Buoli is an Experienced Researcher at the Estonian Academy of Arts of Tallinn since January 2016, in the context of ADAPT-r Marie Curie ITN Program.

She received her Master of Architecture and PhD in Territorial Design and Government at Politecnico di Milano (Italy).

Her professional and academic activities lie at the intersection between urban research, design thinking and borderlands studies, with a specific expertise on the Euro-Mediterranean context.

Her research for ADAPT-r investigates the (tacit) dimensions of knowledge embedded in creative practice along with the explication of practitioners' research methods within the ADAPT-r PhD model. The research is based on the observation and exploration of venturous practices, as well as on the collaboration with ADAPT-r supervisors and extend community.

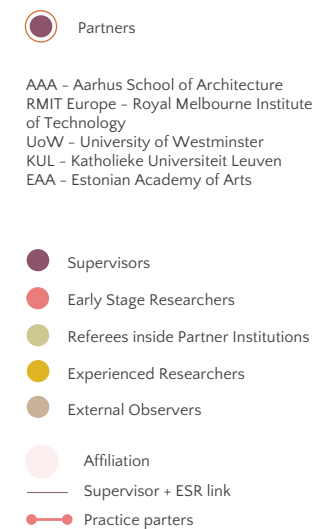
Research abstract

ADAPT-r Training Methodology

The ADAPT-r Training Methodology, within the PhD Journey, plays a pivotal role as the 'infrastructure' on which the practitioners rely to look at their own practice and come out with a clearer and more conscious understanding of what they are doing, why and how.

In collaboration with Cecilia De Marinis and Dorotea Ottaviani, the ADAPT-r training could be explained in the convergence of different 'training packages' in the moment of the PRS as a key dimension of the supervising process and a crucial place of encounter among ADAPT-r fellows, mentors and external observers (ADAPT-r extended ecology). All the ADAPT-r actors are involved in a mutual training and skilling-up process, in which not only the supervisors and panel members, but also peer candidates are 'trainers' themselves.

ADAPT-r Actors



Biography

Name: Anna Holder
Practice: Studio Polpo
Country: United Kingdom
Discipline: Architecture
Fellowship: Aarhus School of Architecture
Supervisors: Claus Peder Pedersen and Tadeja Zupančič

Anna trained in architecture and planning, and worked in design practice in the UK and the Netherlands. A director at award-winning social enterprise architecture practice Studio Polpo, Anna's interest and passion is how design can support changing social needs.

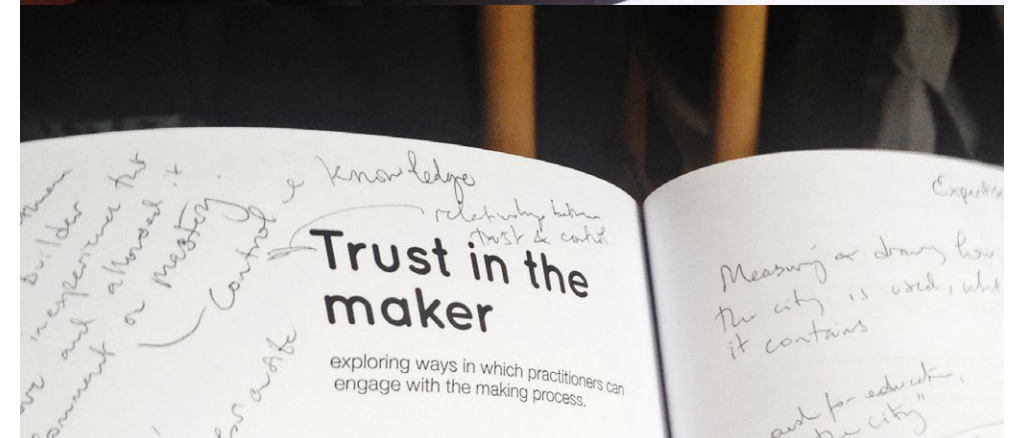
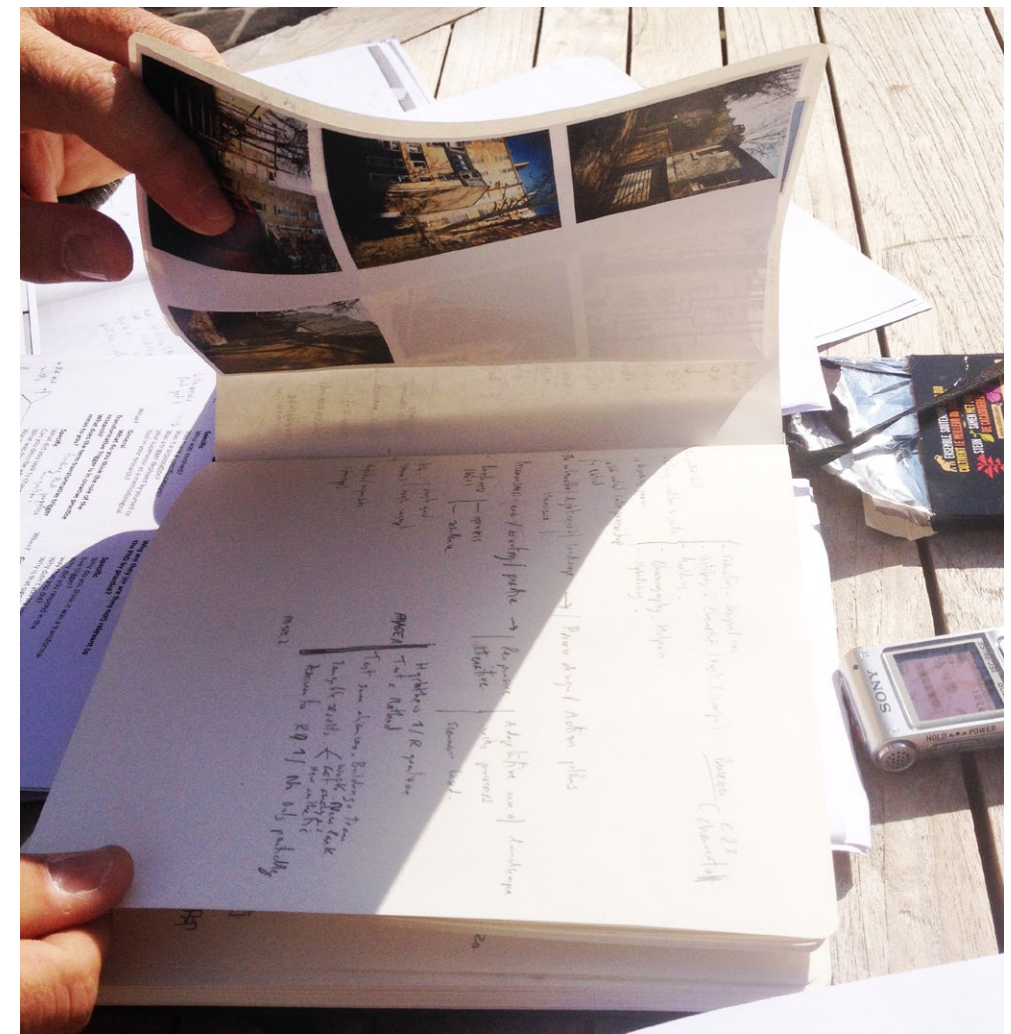
Anna specialises in research into, and informing, spatial practice. Her PhD, completed in 2014 at the University of Sheffield, and drawing on the work of Studio Polpo, investigated agency and governance in projects initiated collaboratively by designers, communities and local authorities.

With Studio Polpo, Anna has been invited to speak on architecture and social enterprise in the UK, Belgium and Finland. An experienced and enthusiastic design educator, Anna has also taught architecture and urban design in the UK and Denmark.

Research abstract

As a postdoctoral researcher, Anna's role in relation to the ADAPT-r initial training network was to 'look across' the activities of the network and develop understanding as to the wider activities of knowledge construction beyond individual PhD projects. This work was undertaken in collaboration with Dr Eli Hatleskog of the University of Ljubljana.

Holder and Hatleskog undertook reporting on the project under the assigned theme of 'Transformative Triggers' – the shifts in understanding that take place within the research trajectory of each PhD candidate. Outcomes of the research included a compendium of different types of 'trigger' experienced in creative practice research, with reports on methodologies and methods of research employed by practitioners, and concomitant tacit and explicit ways of knowing.



Biography

Name: Eli Hatleskog
Practice:
Country: Norway, UK
Discipline: Architecture
Fellowship: University of Ljubljana
Supervisors: Tadeja Zupančič

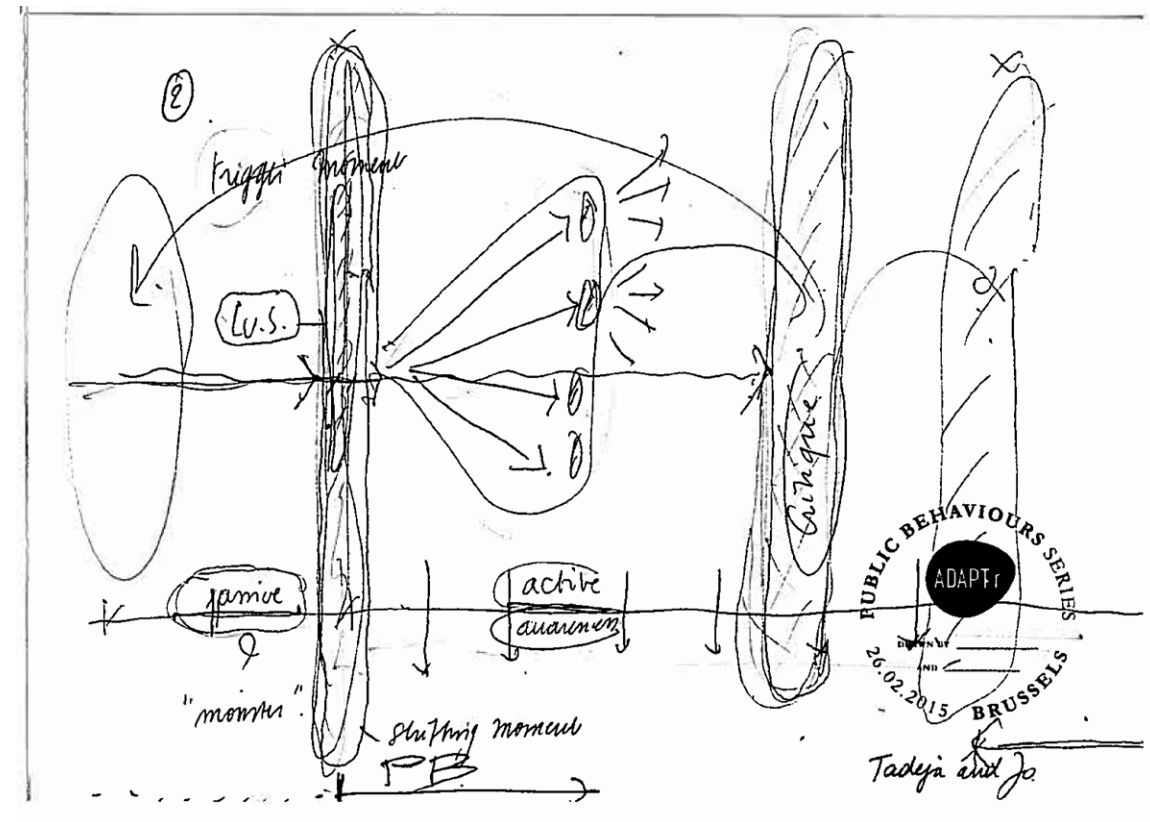
Eli is a Norwegian architect (MNL). In 2009, following a number of years in practice in London, she moved to Norway to join a multidisciplinary research project supporting the live process relating to the masterplanning of Norway's first socially sustainable carbon-neutral neighbourhood at Brøset, Trondheim. The Brøset project was a pilot project for the State's 'Cities of the Future' initiative and, as such, sought to be at the forefront for innovative thinking regarding design processes, masterplanning and sustainable lifestyles.

Her doctoral research considered practice as a methodology for, rather than as a subject of, research and sought to bridge the gap between the political, the academic and the everyday, through the development of an open participation process and the design, construction and use of a new public space on site at Brøset. Through the transdisciplinary project she worked actively with: professionals, the public, students, stakeholders, politicians, interest groups and other academics. The research considered sustainability as an issue relating to not only material solutions, but also to human interactions in the city.

Research abstract

Eli joined ADAPT-r ITN as an 'Experienced Researcher' to conduct meta-research with 'creative practitioners' (for the most part, architects) into 'Public Behaviours' (or interactions) in creative practice research. Through her time with the network, she helped to develop a method of group interviews, which took influence from how practitioners were observed testing and sharing knowledge through research conversations.

As she developed and refined a methodology, in close collaboration with Anna Holder, she noticed that the role she played evolved as she built relationships with those she was researching and collaborating with. There were many internal conflicts that she had to negotiate. The practitioners opened up to her, but, to begin with at least, her role was more passive; it was to support and encourage conversation. However, over time, she became more interested in an epistemic interview style, whereby knowledge was developed through talking.



The Agency of Encounter: Performative curatorial practice for architecture and design



Occupied [photo: Tobias Titz]

The making of design ideas operates, mostly, through a highly collaborative process: conceptualising, drawing, writing, proposing, exchanging, experimenting, modelling, documenting, advocating, testing, prototyping and, ultimately, through making and building within a complex matrix of specialists and contributors. Additionally, there is a vast diversity in ideology, language, position, faction, aesthetic and process amongst design practitioners that, in turn, reflects the contemporary cultural and socio-political landscape to which design practice must respond.

And yet these qualities of complexity, richness and plurality are the most challenging for the curator to mediate within the exhibition space for a meaningful engagement and active exchange with audiences. As a result, architecture and design exhibitions have predominantly focused on displaying finished outcomes (in the case of design) or communicating a work by proxy (in the case of architecture's 'absence') via representational models, plans and photographs.

This essay is situated within the context of the challenges inherent in exhibiting design ideas. It addresses the need

for a specialised curatorial practice and focuses on interdisciplinary collaboration as being embedded from the conceptual stages of the curatorial process. In this sense, the curatorial position is responsive to and reflective of the plural nature of design practice itself, as described above.

The intent – through two illustrative examples – is to succinctly extract ideas drawn from my recently completed PhD dissertation entitled ‘The Agency of Encounter: Performative curatorial practice for architecture and design’, where the notion of ‘performative’ is sited within the context of testing experimental mediation methods for encountering design ideas and process, as distinct from exhibiting finished works or artefacts.

Articulated and defined within the PhD dissertation are six key curatorial moves (or roles) identified as being integral to my collective body of work: Design as Exhibit (Curator as Space-Maker); The Prosthetic (Curator as Interloper); The Non-Representational (Curator as Commissioner); The Mediator (Curator as Translator of Process); The Advocate/Activist (Curator as Agent); and Event as Performance (Curator as Dramaturge). The six curatorial ‘moves’ are deliberately titled as such rather than as ‘strategies’ to express an intuitive, responsive (and previously invisible) curatorial framework rather than a preconceived or rigid methodology. Here, the role is not in the didactic model of curator as ‘custodian’ or ‘expert’ and is more aligned with an expanded notion of dramaturgy – that is, with the intent to construct transformative environments and shared spaces in which to encounter design ideas.

It is important to acknowledge that in adopting these terms I am clearly aware of the currency of the terms ‘performative’ and ‘participatory’ as they relate to current visual arts discourse where performance and process-based works are undergoing a resurgence. In a recent essay for the *London Review of Books*, art critic and historian Hal Foster comments on the emergence of a new typology of ambiguously programmed museums and exhibition spaces described as the ‘cultural shed’: ‘Perhaps these new [cultural sheds] have a programme after all, a mega-programme so obvious that it goes unstated: entertainment. We still live in a spectacle

1 Hal Foster, ‘After the White Cube’, *London Review of Books*, vol. 37, no. 6 (19 March 2015), pp. 25–6 [<http://www.lrb.co.uk/v37/n06/hal-foster/after-the-white-cube>]

2 Markus Miessen, lecture presented by Urban States, University of Southern California School of Architecture, 31 August 2011 [<https://vimeo.com/31127013>]

society – our reliance on information hasn’t altered our investment in images – or, to use the anodyne phrase, we live in an “experience economy”... Another reason for this embrace of performance events is that they are thought to activate the viewer, who is thereby assumed, wrongly, to be passive to begin with.’¹

This essay acknowledges yet actively re-frames and re-appropriates the term ‘performative’ as being distinct from visual arts discourse. The intent is to test new experimental mediation methods through a performative curatorial framework for the explicit purpose of exhibiting ideas of architecture and design.

To this end, there is a more relevant relationship with what architect and theorist Markus Miessen describes as performative or participatory environments that have an embedded agency to encourage audiences to assume responsibility and develop their own positions and responses. Miessen advocates performance and participation to encourage ‘pro-active individualism and agency’.²

The collective body of work is, in fact, sitting at the very edge of performance. As curator, I bring a particular self-awareness to mediate the spatial experience of the exhibition by working with a set of conditions to materialise ideas through a dramaturgical palette – i.e., space, materiality, approach, light, sound, etc. The intent is to ‘perform’ a shared space of encounter with audiences and, in doing so, to bring the process of exhibiting design ideas into a contextual relationship with spatial tests, process-based objects or programme-based interactions.

For the purpose of this essay, I have focused on two recent projects curated for RMIT Design Hub – a 10-storey building dedicated to design research at RMIT University in Melbourne. As curator for the Design Hub programme, this performative intent also aligns closely with the overarching remit for Design Hub to operate less as a traditional gallery and more with the intensity of a studio environment.

These two exhibitions discussed here – *The Future Is Here* (2014) and *Occupied* (2016) – take, as a conceptual starting point, the theme of the ‘future’ yet from vastly differing

positions. The first reflects upon a 'third wave industrial revolution' through influence of new technologies on design and making while the second focuses on the 'near future' in response to the pressures of a rapidly growing population on the existing condition of our cities.

The Future Is Here

Originally an exhibition from London's Design Museum, *The Future Is Here* (28 August – 11 October 2014) was re-contextualised and co-curated specifically for RMIT Design Hub with research current to the local condition of Melbourne.³ The exhibition spoke of the impact of new technologies within the context of a third-wave industrial revolution or a post-digital age. It asked what do nascent technologies and platforms such as 3D-printing, robotic processes, digital looms, networked manufacturing, open-source microcomputing and crowdfunding mean to our collective future?

The opportunity to re-frame the exhibition for the local context provided the necessary currency to address our concern that most design exhibitions engaging with technology predominantly focused on the pragmatics of these new tools or, conversely, presented a fantastical future.

3 *The Future Is Here* (28.08.2014 - 11.10.2014) was co-curated by Fleur Watson, Kate Rhodes for RMIT Design Hub and Alex Newson from London's Design Museum

4 <http://www.heraldsun.com.au/news/victoria/melbourne-to-be-australias-biggest-city-by-2050-research-predicts/news-story/4b5a2b4b1530e639a5776ef70ef1a148>

5 United Nations Environment Programme's Sustainable Building and Climate Initiative, Buildings and Climate Change: Summary for Decision Makers, United Nations Environment Programme, Paris, 2009, p6

Yet, progressive design ideas emerge from the middle of this dichotomy – the space where design ideas respond to and engage with technology in order to push experimentation and learning through testing. It's within this ideas-led process that technology can reveal something new and influence the practice of design.

The Future Is Here at Design Hub attempted to address this dichotomy and 'perform' the making and testing of progressive design ideas to a diverse public audience. As a building dedicated to a community of inter-disciplinary designers, there was a clear opportunity to recontextualise the content with a series of local and 'in development' projects focused on design speculation. This process of 'cutting into' the original exhibition with new works resonates with the curatorial move I have identified within my research as 'the prosthetic (curator as interloper).' Here, the intent is to foreground the incomplete, the prototype and the experimental. In this way, the exhibition at Design Hub took a deliberate step back from the impact of the 3D printer on the 'high street' to present research projects that were informed by experimental digital production.

Occupied

While *The Future Is Here* was focused on mediating ideas through exposing and engaging the audience with 'design process' rather than finished outcomes, the intent for the exhibition *Occupied* (28 July – 23 September, 2016) engages more directly with a contemporary socio-political context. The title 'Occupied' is deliberately in the past tense with a view to placing it within the Occupy movement's aftermath 'with the question not being whether citizenry can retake the city, but how to house this citizenry within a restricted and privatised urban domain.'

Occupied responds directly to a simple yet startling statistic: By 2050, Melbourne is projected to overtake Sydney as Australia's most populous city, with 8 million inhabitants to Sydney's 7.5 million.⁴ Furthermore, according to the United Nations Environment Programme's Sustainable Building and Climate Initiative, 'the majority of buildings which [sic] will be standing in 2050 have already been built'.⁷



The Future is Here (photograph: Tobias Titz)

The exhibition took a leaping off point from Offset House – a project authored by co-curators Grace Mortlock and David Neustein of Otherothers and produced for the Chicago Architecture Biennial 2015. Offset House's proposal to 'un-supersize suburban McMansions' by retrofitting existing homes and adapting the typical brick veneer project home into a more flexible, environmentally efficient and economical form clearly hit a chord that resonated with the community and the press. Also clear was that Offset House, while specific to the Australian context, tapped into larger questions emerging within architectural practice internationally. It asked: 'How can architecture respond to the complexity of the contemporary condition by doing more with less, retrofitting, adapting and repurposing existing structures and environments in a manner that is dexterous, transformative and optimistic?'

Conceived of as a coalescing of minds around this provocation, Occupied brought together 23 local and international practitioners (from Melbourne, Sydney, Perth, Brisbane, Bangkok, Santiago, New York, London, Paris, Milan, Barcelona and Madrid) with small-scale, contingent and combinatory design ideas and projects that operated at the margins or the in-between, within bureaucratic grey-zones or emerging economies. Taking the form of built and ongoing projects, installations and models, processes and performances, smartphone apps and collaborative platforms, the works composed for the exhibition ranged from pragmatism to research-led speculation.⁶



Occupied [photo: Tobias Titz]

⁶ Text drawn from 'The Future Is Occupied' by Grace Mortlock, David Neustein, Fleur Watson: curatorial essay, RMIT Design Hub room guide, 28 July – 23 September 2016



Occupied [photos: Tobias Titz]

An emerging curatorial agency

In the process of reflecting upon these two projects – in the context of my wider curatorial practice – I have discovered that integral to the proposition of performative curation is a rejection of the traditional role of the curator as custodian or expert, towards a more open and experimental curatorial hand.

The intent is not simply to create spectacle or to activate benign participation, just as it is not to act as an authority or historian within the museological tradition. Rather, the position is one situated within an emergent form of curatorial advocacy and activism. In this context, the curator is tuned to the relationship with the outside world – the cultural and social context in which an exhibition is responding.

As such, the proposition of performative curation is sited within a socially responsive framework with an explicit agency to mediate the making of design ideas (rather than placing an emphasis on formal or aesthetic outcomes) so as to advance the community's experience of and proactive engagement with the design process. As curatorial agent my intent is to advocate for the value of design to our collective culture and the currency of design ideas in addressing the socio-political challenges of our future.

This text is an extract from the essay entitled: 'The Agency of Encounter: Performative curatorial practice for architecture and design'

ADAPT-r Fellows (ESR)

- CJ Chris Johnstone
- SHS Siv Helene Stangeland
- MP Marco Poletto
- IP Irene Prieler
- TK Thierry Kandjee
- TH Tom Holbrook
- DS Deborah Saunt
- CJL CJ Lim
- SL Steve Larkin
- CD Cian Deegan
- AC Alice Casey
- KHe Karin Helms
- DF Dermot Foley
- SNE Siobhán Ní Eanaigh
- SK Sam Kebbell
- CM Colm Moore
- JT Johannes Torpe
- APC Anna Pla Catala
- HL HsengTai Lintner
- EG Eric Guibert
- PM Petra Marguc
- VT Villem Tomiste
- AK Ana Krec
- AV Alicia Velazquez
- MW Michael Wildmann
- RVK Rosanne Van Klaveren
- MC Michael Corr
- CP Claudia Pasquero
- SP Sebastien Penfornis
- MFB Marti Franch Battlori
- KB Koen Broucke
- KL Karli Luik
- FDV Federico Del Vecchio
- GJ Gitte Juul

Supervisors

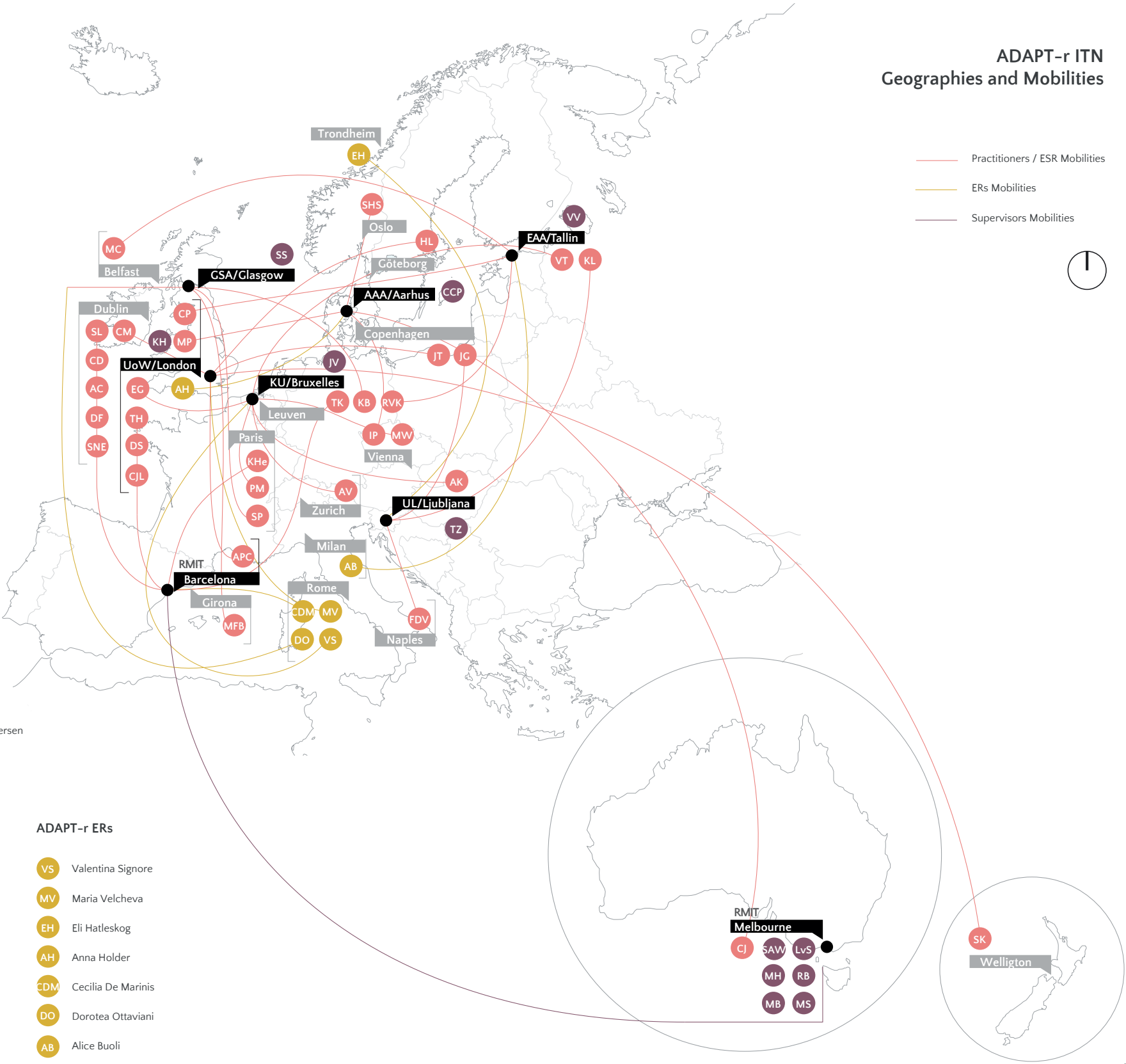
- CCP Claus Peder Pedersen
- SAW SueAnee Ware
- LvS Leon van Schaik
- MH Martyn Hook
- RB Richard Blythe
- MB Mauro Baracco
- KH Kate Heron
- JV Johan Verbeke
- VV Veronika Valk
- SS Sally Stewart
- TZ Tadeja Zupancic
- MS Marcelo Stamm

ADAPT-r ERs

- VS Valentina Signore
- MV Maria Velcheva
- EH Eli Hatleskog
- AH Anna Holder
- CDM Cecilia De Marinis
- DO Dorotea Ottaviani
- AB Alice Buoli

ADAPT-r ITN
Geographies and Mobilities

- Practitioners / ESR Mobilities
- ERs Mobilities
- Supervisors Mobilities



Further Reading

Brent Allpress, Robyn Barnacle, Lesley Duxbury, Elizabeth Grierson (eds) (2012): *Supervising Practices for Postgraduate Research in Art, Architecture and Design* (Rotterdam/Boston: SensePublishers)

Estelle Barrett, Barbara Bolt (eds.) (2007): *Practice as Research: Approaches to Creative Arts Enquiry*, (London/New York: I B Tauris & Co Ltd)

Michael Biggs, Henrik Karlsson, Riksbankens Jubileumsfond (2010): *The Routledge Companion to Research in the Arts* (New York: Routledge)

Richard Blythe (2016): *An Epistemology Concerning Venturous Design Practice Research in Architecture*

Richard Blythe (2013): 'Thinking about Architecture, Thinking about Architects 2000 – 2008 ideograms by Leon van Schaik explained', in *Ideograms*, by Leon van Schaik (Melbourne: Lyon Housemuseum) pp. 99-100

Paul Carter (2004): *Material Thinking: The Theory and Practice of Creative Research*, (Melbourne: Melbourne University Press)

Mark Dodgson, David Gann, Ammon J Salter (2005): *Think, Play, Do: Technology, Innovation, and Organization*, (Oxford: Oxford University Press)

Murray Fraser (ed.) (2013): *Design Research in Architecture*, (Farnham: Ashgate)

Mark Garcia (2010): *The Diagrams of Architecture*, (Chichester: John Wiley)

Bojan Gorenec, Alen Ožbolt, Michael Wilson, Schelte van Ruiten (2013): *Share: Handbook for Artistic Research Education* (Amsterdam: ELIA)

Paul A Rodgers, Joyce Yee (2015): *The Routledge Companion to Design Research* (New York: Routledge)

Leon van Schaik (2015): *Practical Poetics in Architecture* (New York: John Wiley and Sons)

Leon van Schaik, and Anna Johnson (2011): *The Pink Book: By Practice, By Invitation: Design Practice Research at RMIT Architecture & Design*, (Melbourne: sixpointsixone)

Leon van Schaik, Michael Spooner (2010): *The Practice of Practice 2: Research in the Medium of Design, RMIT University. School of Architecture and Design*, (Melbourne: onepointsixone)

Leon van Schaik (2008): *Spatial Intelligence: New Futures for Architecture* (Chichester, England/Hoboken, NJ: Wiley)

Leon van Schaik (2005): *Mastering Architecture: Becoming a Creative Innovator in Practice*, (Chichester: Wiley)

Donald A. Schon (1983): *The Reflective Practitioner*, (Farnham: Ashgate)

Marcelo Stamm: *Constellating Creativity* (available online: <http://eprints.utas.edu.au/12554/1/Constellating-Creativity.pdf>)

Gary Thomas (2011): 'A typology for the Case Study in social science following a review of definition, discourse and structure'. *Qualitative Inquiry*, 17(6), pp. 511-521

Credits

ADAPT-r Exhibition

Curator: Professor Katharine Heron

Designer Co-curator: Dr Maria Veltcheva

Video: Mun Films

Graphic Design: Paul Khera

Production Manager: Jonathan Samuel

Exhibition installation: Aubury Associates

Events Coordinator: Heather Blair

Large Format Printing: Imaginators Ltd

Book: Clare Hamman

Ambika P3 is the University of Westminster's space for contemporary art and architecture, and presenting a public programme of solo and group exhibitions. Dedicated to innovation, experimentation and learning, the programme has been conceived as a laboratory and meeting place for academia, industry and practitioners.







Box Exhibition: process



The box acts as a container or a framework within which every practitioner can depict his/her practice/research on different levels: the methodological level (a mode of practice, reflect, design, behave); the level of urges and fascinations (interests and where they come from); and the level of performance (expressive techniques).

Looking across the pieces by the practitioners, it is possible to identify differentiations and resemblances between them.

Dialogue with the box (interaction, reaction)

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



Metaphor – a conceptual object

A conceptual object is created in order to embody the main ingredients of the mode of practice/research.

The object embodies a metaphor of their ideas, urges, fascinations, methods, and approaches to their mode of practice/research.

The object is a device that outlines different levels of meaning and interpretation.



Project - diving into the practice

The mode of practice and research is exemplified through a narrative of a representative project. The project is decomposed it and the essence of the project brought out. Such essence is arisen through several aspects of the project, at stake simultaneously.



Detail - a part for the whole

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

