ADAPTr

Explication
of Tacit Knowledge

Collection of Data

Work Package 1.5 Explication of Tacit Knowledge
Part one out of two: Collection of Data
Deliverable 9
'20 accounts making explicit the Tacit Knowledge developed
by venturous practice'

An internal document by ADAPT-r
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All texts are solely the responsibility of their authors.

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Deliverable 9

Collection of Data

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Preface

Sally Stewart and Veronika Valk

December 2016

The tacit dimension of creative practice is the focus of this research, and this document attempts to allow to surface a body of knowledge that has been internalized and become so much part of ourselves as individuals that we no longer understand its full extent although we are constantly reliant on it in pursuing and realizing our creative practice.

We may also be aware of the extent to which the tacit structures and drives our thinking and being in ways that are very personal, distinct from other creative practitioners, partners and collaborators.
We can sense this, through the ways we may differentiate ourselves or be differentiated one from another yet not be able to name the difference or understand its impact.
Even at our most differentiated, we are reliant on communicating this difference to people equally different in their thinking or those with similar or overlapping in aspects of their thinking.
This document is an account of these attempts to understand both the tacit dimension of the individual but also but its impact on their creativity, carried our both by individuals but also their wider communities of practice emerging within ADAPT-r.

Sally Stewart
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Every discipline manifests knowledge in a different way, architecture emerges to a great extent from implicit knowledge. Intrinsic conceptual-contextual thinking is based on designer's experience and creative drive. The multifaceted issues architects are expected to solve in their work bring along the necessity to seek out and integrate knowledge from other disciplines. Throughout steering the design process, the notion of knowledge is not deemed to something static but is rather to be redefined at every moment. Designing is an active process, it is performative, and performative knowing is in the doing.

Significant share of architecture builds on unique projects which require research into unique situational challenge – each project presents its own set of problems to seek a solution for, and thus demand focused hands-on designerly thinking. Constantly changing conditions structure the process of designing and thus capturing and communicating something as complex as design practice seems extremely difficult. As Michael Polanyi pointed out already in 1968, "we know more than we can tell". Yet as many of the ADAPT-r fellows have effectively shown through their PhD process, awareness of spatial concepts can in fact be revealed, articulated, through critical reflective engagement while actively engaged in design process.

Veronika Valk
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INTRODUCTION

Guide to Deliverable 9

Introduction and guide to Deliverable 9

The 'Introduction and guide to Deliverable 9' aims to clarify the topics and contents of the research and its backstage, as well the research journey that the authors have taken throughout 2016.

Map of the Research

The reporting activity for Work Packages 1.5 "Explication of Tacit Knowledge" and 1.6 "Refinement and Explication of Methods" follows a symmetric narrative approach, in coherence with the former Deliverables.

The research for both Work Packages have been documented through two distinct documents: the first devoted to the presentation of the main data which have been collected throughout the research trajectory; the second reporting the interpretative reading and working on the data.

The following chart describes relationships between Data Collection and Interpretative Research and the main contents of each deliverable.

Work Package 1.5 Explication of Tacit Knowledge	**Work Package 1.6** Refinement and Explication of Methods
Collection of Data	
Deliverable 9 20 accounts making explicit the Tacit Knowledge developed by venturous practice	**Deliverable 11** 19 accounts of the Refinement and Explication of Methods
Chapter 1. Methodology Chapter 2. 20 Accounts Chapter 3. Conversations with supervisors on Tacit Knowledge Chapter 4. Reports and other documents	Chapter 1. Methodology Chapter 2. 19 Accounts Chapter 3. Conversations with supervisors on Methods Chapter 4. Reports and other documents
Interpretation	
Deliverable 10 Synthesis of combined explication of Tacit Knowledge	**Deliverable 11b** Refinement and explication of Methods
Chapter 1. Research Operations Chapter 2. Tacit Knowledge in CPR Chapter 3. Focused Views Chapter 4. Cross Views	Chapter 1. Research Operations Chapter 2. Creative Practice Research Methods Chapter 3. Focused Views Chapter 4. Cross Views

Along with an in-depth explanation of the methodological approach adopted in the research, the two deliverables devoted to the Collection of Data (9 and 11) present two different kind of materials: from one side a series of interviews (or accounts) conducted with ADAPT-r practitioners on the two macro themes "Making explicit Tacit Knowledge developed by venturous practice" and "Refinement and Explication of Methods"; from the other, the collected reports of the research activities we have run throughout the year: workshops, roundtable, research trips, ADAPT-r Days, further interviews with other ADAPT-r actors (supervisors and partners).

A distinctive feature between Deliverables 9 and 11 regards the contents of the accounts and reports, which are tailored around the two Work Packages. Even though following a similar structure in terms of contents organization, Deliverable 9 and 11 report original research data, which are meant as continuous dialogue across the four documents.

Conversely, the reports devoted to interpretation (Deliverable 10 and 11b) are meant to provide evidence supporting our main research hypothesis: the mutual influence and sustenance among two dimensions of the Creative Practice Research: Tacit Knowledge and Methods (further presented in the following introducing pages) and for this reason, together with a common methodological approach and contents' structure, the two interpretative reports have substantial overlaps as regards the last two sections: Focused Views and Cross Views. These two interpretative tools will be explained more in depth in Chapter 1. It is our intention to assert that Focused and Cross Views - drawn on the methodological approach developed in Deliverables 1-4 by Experienced Researchers Maria Veltcheva and Valentina Signore - are to be considered as the core interpretative features of our research and are meant to work in an integrated way across Deliverable 10 and 11b.

On one hand, the Focused Views are individual accounts of a selection of Venturous Creative Practices involved in ADAPT-r practice-based PhD, aiming to report/provide a description and interpretation of each practice through the reading key of the main topic of this research: Tacit Knowledge (Deliverable 10) and Refinement and Explication of Methods (Deliverable 11b).

On the other hand, the Cross Views aim to explore a series of thematic clusters which are transversal and shared among ADAPT-r practitioners. Continuing on from Deliverables 1-4, a Cross View can be defined as "*a thread that connects some practices not to unify or make a synthesis of them, but to even emphasize their singularities around similar issues*".[1]

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1   ADAPT-r Deliverable 2, p. 15.

Work Packages and Deliverables

This work, entitled '*Collection of Data. 20 accounts making explicit the Tacit Knowledge developed by venturous practice*', presents a collection of data with the aim of giving an overview of the ADAPT-r ecosystem in relation to the topic of Tacit Knowledge, gathering the multiplicity of reflections, insights, perspectives and meanings developed inside the program and collected throughout 2016 by the Experienced Researchers.

Rather than addressing Tacit Knowledge as a generic conceptual and epistemological realm, the work aims to report the variety and specificities of practitioners' voices, as well as the common meanings around the field of tacit knowledge and the collective processes and moments of awareness across ADAPT-r ecology.

The report is part of a research on Work Package 1.5 ('*Explicating Tacit Knowledge about Innovative Practice*') and Work Package 1.6 ('*Refinement and Explication of Methods*') which comprises four volumes: '*Collection of Data. 20 accounts making explicit the Tacit Knowledge developed by venturous practice*', '*Interpretation. Synthesis of combined explications of Tacit Knowledge providing an overview of the ADAPT-r research*', '*Collection of Data. 19 accounts of the refinement and explication of methods*' and '*Interpretation. Refinement and Explication of Methods*'.

The two Work Packages have been addressed in parallel and in an integrated way throughout the research, as a consequence of the mutual influence and sustenance among these two dimension of the Creative Practice Research (Tacit Knowledge and Methods).

Aims & approach: definition of the field of research

This document presents more specifically the sources for Deliverable 10 '*Interpretation. Synthesis of combined explications of Tacit Knowledge providing an overview of the ADAPT-r research*', which embodies an analysis and interpretation of the gathered data. Therefore, Deliverables 9 and 10 are meant to be read together since they work in an interrelated way.

This collection is formed by several accounts of the activities we have undertaken during our research. These can be divided in collective and individual research activities we conducted in collaboration with the ADAPT-r fellows, partners and supervisors. The individual accounts are achieved through interviews with ADAPT-r fellows, while the collective accounts are focused on the 'conversations' among peers and supervisors within the ADAPT-r ecosystem with the aim to investigate the interactions and the production of collective new knowledge.

Therefore these individual activities, along with the observations of the PRS of each fellows and of their work, provide the material of analysis for the Deliverable 10.

This work attempts to be a record of different voices and to document the multiplicity and diversity, within the project itself, with a focus of the concept of Tacit Knowledge.

To a greater extent, this work wishes to contribute to the comprehension of Creative Practice Research, through a heuristic approach.

Deliverable Structure

The document is divided in four chapters.

The first chapter 'Methodology / Research Operations' is related to the meta-research Methodology we used. This section articulates and describes in depth the research operations that have been undertaken in order to collect the data for the analysis and research.

The meta-research operations carried out are: semi-structured interviews, workshops and roundtables / focus group, direct observations of the Practice Research Symposia (PRS) presentations and vivas, and presentations at the ADAPT-r Days, the design of diagrams and of a call for postcards (on the topic of 'Scientific Autobiography').

The second chapter '20 Accounts / Focused Interviews' presents the edited transcriptions of the 'focused Interviews' we designed and accomplished with 18 ADAPT-r fellows, in relation to the topic of Tacit Knowledge.

The third chapter presents a series of interviews with ADAPT-r supervisors on Tacit Knowledge.

The fourth chapter contains a series reports and edited transcriptions of the collective activities we carried out with the ADAPT-r PhD candidates and supervisors, with the extended community of the ADAPT-r project and with practice-based PhD supervisors, practitioners and scholars outside the program.

Who we are: prior to ADAPT-r

As Experienced Researchers, although coming from different cities in Italy, we all share a common background in terms of higher education (we have been trained as architects in Italy) and secondary education, holding a diploma in Grammar School (Liceo Classico in Italian).

Alice Buoli received her Master of Architecture and PhD in Territorial Design and Government at Politecnico di Milano (Italy). Prior to ADAPT-r her professional and academic activities focused on the intersection between urban studies, design thinking and borderlands studies. After a period of professional practice in the field of architecture and research and teaching activities in Italy, Spain and Belgium. In 2016 she has been an Experienced Researcher based at the Estonian Academy of Arts, Tallinn.

Cecilia De Marinis is an architect trained in Architectural Design in Italy and Spain, with an interest in architecture as a socially transformative tool. She gained her Master of Architecture and PhD in Urban Sustainable Design at Roma Tre University. She has been working in several architectural offices in Italy and Spain, combining teaching with research and practice. As an Experienced Researcher she has been based in RMIT Europe, Barcelona

Dorotea Ottaviani is an architect trained in Architectural Design in Italy and in the Netherlands and gained her PhD at the Department of Architecture and Design, "Sapienza" University of Rome with a research on the transformation of public housing districts. She has been working as an architect since 2010 in different architectural firms in Italy, Germany and Portugal. As an Experienced Researcher she has been based in the Mackintosh School of Architecture, Glasgow School of Art.

CHAPTER 1

Research Operations

Research Operations

The following chapter presents as an explanation of the methodology built throughout the process of meta-research on the Tacit Knowledge and the Methods within ADAPT-r project.
As explained in a broader way in the Deliverables 10 and 11b the two Work Packages (Work Package 1.5 'Explicating Tacit Knowledge about Innovative Practice' and Work Package 1.6 'Refinement and Explication of Methods') have been addressed in parallel and in an integrated way throughout the research, as a consequence of the mutual influence and sustenance between these two dimensions of the Creative Practice Research (Tacit Knowledge and Methods), the result of this approach can be perceived throughout the documents, with a constant resonance of one research on the other.

1.1 Meta Research Methodology Overview

Understanding meta-research as an interplay between theoretical research and heuristic research (creating reciprocity between conversations and diagrams)

This chapter aims to present the adopted methodology underpinning this research work. In this occasion, the research operations that have been undertaken for the research will be illustrated and analyzed.
This research lies inside the sphere of the broad Qualitative Research methodological approach coming mainly from the field of the social sciences. Qualitative methods examine motivations and modes besides the quantitative and dimensional analysis.
In addition, the understanding of a phenomenon, a situation or an event is based of the totality of the situation, following a phenomenological/ heuristic approach. Such methods are usually more flexible, simplifying and making informal the interaction and collaboration between the researcher and the participant (*to be implemented*).
Four main techniques for generating data come under the qualitative research methods are: interviews, which can be structured, semi-structured or unstructured, participant observation, observation from a distance, and focus groups.

In this research work three data collection methods have been used:
• The semi-structured interview model, used to undertake individual interviews defined as *Focused Interviews* to highlight the interest in the specificity of each practitioner involved in the ADAPT-r system.
• The observation from a distance consisting of attendance to PRS presentations and presentations final examinations, and analysis on the materials submitted by the fellows.

- The focus group, a moderated group interview process, with the aim to trigger collective debate and interchange among actors involved in the project. In this research the method of the focus group has been used to structure workshops and a Round table.

The three methods will be explained in depth in the following sections.

1.2 Data Collection Methods

1.2.1 Focused interviews / Semi-structured Interviews

Focused interviews methodology adopted: semi-structured interviews

Interviews are designed to be focused and tailor-made for every practitioner.
We start from the review of the practitioner's materials submitted for the ADAPT-r project and on this base we formulate a series of questions on the topics of the Tacit Knowledge and of the Methods.
Before every interview an agenda with the topics and the following key-words is sent to the practitioner.

Characteristics of semi-structured interviews
- The interviewer (the Experienced Researcher team) and respondent (the practitioner) engage in a formal interview.
- The interviewer develops and uses an 'interview guide.' This is a list of questions and topics that need to be covered during the conversation, usually in a particular order.
- The interviewer follows the guide, but is able to follow topical trajectories in the conversation that may stray from the guide when he or she feels this is appropriate.

When to use semi-structured interviews
According to Bernard (1988)[1], the semi-structured interviewing is best used when there will be no more than one chance to interview someone and when you will be sending several interviewers out into the field to collect data.
The semi-structured interview guide provides a clear set of instructions, a scaffolding of themes, for interviewers and can provide reliable, comparable qualitative data.
Semi-structured interviews are preceded by observation, analysis on the materials

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1   Bernard, H., 1988, Research Methods in Cultural Anthropology, Sage Publications, Newbury Park, CA.

submitted by the fellows, informal and unstructured interviewing in order to allow the researchers to develop a keen understanding of the topic of interest necessary for developing relevant and meaningful semi-structured questions.

The inclusion of open-ended questions and training of interviewers to follow relevant topics that may stray from the interview guide does, however, still provide the opportunity for identifying new ways of seeing and understanding the topic at hand.

Recording Semi-Structured interviews

The interviewers have a paper-based interview guide to follow. Since semi-structured interviews often contain open-ended questions and discussions may diverge from the interview guide, the interviews are tape-recorded and later transcribed for analysis while hand-written notes have been used for adjusting the following questions but do not form the base for the report of the interviews.

Benefits and outcomes

Semi-structured interviews allow the practitioner the freedom to express their views in their own terms and they can provide reliable, comparable qualitative data. The objective is to understand the respondent's point of view rather than make generalisations about behaviour. It uses open-ended questions, some suggested by the researcher ("Tell me about...") and some arise naturally during the interview ("You said a moment ago...can you tell me more?").

The researcher tries to build a relationship with the respondent and the interview is like a conversation. Questions are asked when the interviewer feels it is appropriate to ask them. They may be prepared questions or questions that occur to the researcher during the interview.

The wording of questions is not necessarily the same for all practitioners.

Few days before the interview a list of key-words on the themes of the interview is sent to the respondents allowing them to consider what the interview will be focused on.

Interview guide

Since every interview is specifically focused on the experience of the individual practitioner the following list of questions is not a fixed structure but more a scaffold of thematics that are likely to be crossed during the dialogue with the fellow. This guide is meant to show the themes which were more likely to be covered during the interviews and some of the questions asked for every element of interest for the research.

Interview structure and questions

Key Words[2]:

1)Tacit Knowledge

Memory
Mental space
The experiencing self and the remembering self
Spatial intelligence
Spatial history of the practice
Space of perception and memory, built through the spatial intelligence
Subterrain/terrain (circular process of nourishment from the unconscious to the conscious)
Tacit drivers
Skill-based knowledge (phronesis)
Intellectual knowledge (sophia)

2) Methods
Supervising process
PhD Journey
Interpretation/ deviation
The role of the PRS
Case Studies
Community of Practice
Transformative Triggers
Public Behaviors
Tacit Knowledge
Reflection on, Reflection in, Reflection for
Interpretation of Adapt-r methodology by the specific research method of the fellow

Prompts
- *How/why did you decided to enrolled in a practice-based PhD?*
- *What were you doing at the time you started your PhD?*

About Tacit Knowledge:

a. Tacit Knowledge Background
- *Can you briefly tell us about your most relevant educational/training experience?*
- *Can you tell us about any memory or experience that you think had lead to become an artist/architect?*
- *How do you think that these experiences/memories have affected your mental space?*

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2   A list of keywords is sent to fellows prior to the interview

b. Reading / Interpreting Tacit Knowledge in Creative Practice
- *What would you consider to be urges and fascinations in your creative process?*
- *Could you tell us more about how you have discovered these urges and fascinations that drive you in your creative process and research?*
- *How do you think your environment and your community of practice aids the discovery of your urges? (Environmental Tacit Knowledge)*
- *Who do you think has/could most effectively prompt or support the discovery of such urges and fascinations? (Environmental Tacit Knowledge)*
- *How has the recognition of these urge and fascination occurred in the way of an epiphany or it was a slow and unfolding process of discover?*
- *How has this discovery of Tacit Knowledge is changing your practice? In what ways are you acting with more awareness? Do you recognize a circular process of arise of the awareness between the implicit and the explicit? Were there key moments of shifting in your practice, due to the emerging of Tacit Knowledge?*

b.1 Artifacts
- *What role does the media / artefacts you use and produce have in surfacing Tacit Knowledge in your research?*
- *Which artifact or media helps you the best in researching and understanding your urges and fascinations?*

b.2 Multidisciplinarity
- *How do you think multidisciplinarity influences your creativity process?*
- *Where and how do you look for the tacit dimension of knowledge in (your) Creative Practice?*

c. Discovering Tacit Knowledge
- *How do you mediate between your urges and fascinations and the requests and needs of your clients?*
- *Does a kind of "collective tacit knowledge" exist in your practice? Who are the people with whom you share such knowledge?*

d. Self positioning and self-defining
- *Can you explain your social positioning as practitioner / researcher and in relation to your communities of references (clients, students, civil society, etc..)? And how has ADAPT-r Method fed the awareness about this position?*

About the "Refinement and Explication of Methods":

a. Methodology and Methods + PhD as a Journey
- *What are the key methodological elements of the ADAPT-r project?*
- *How would do you describe your journey through these elements?*

PRS Barcelona 2013

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

PRS Ghent 2014

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

PRS Barcelona 2014

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

PRS Ghent 2015

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

Legend:
- PRS 1, PRS 2, PRS 3, PRS 4, PRS 5, PRS 6
- VIVA PRESENTATION
- ADAPT-r Fellowship
- pre-PRS

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

Fig. 1 / Fellows interviews throughout ADAPT-r according to PRS and Work Package sequence

PRS Barcelona 2015

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

PRS Ghent 2016

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA

PRS London 2016

PRS0 PRS1 PRS2 PRS3
PRS4 PRS5 PRS6 VIVA
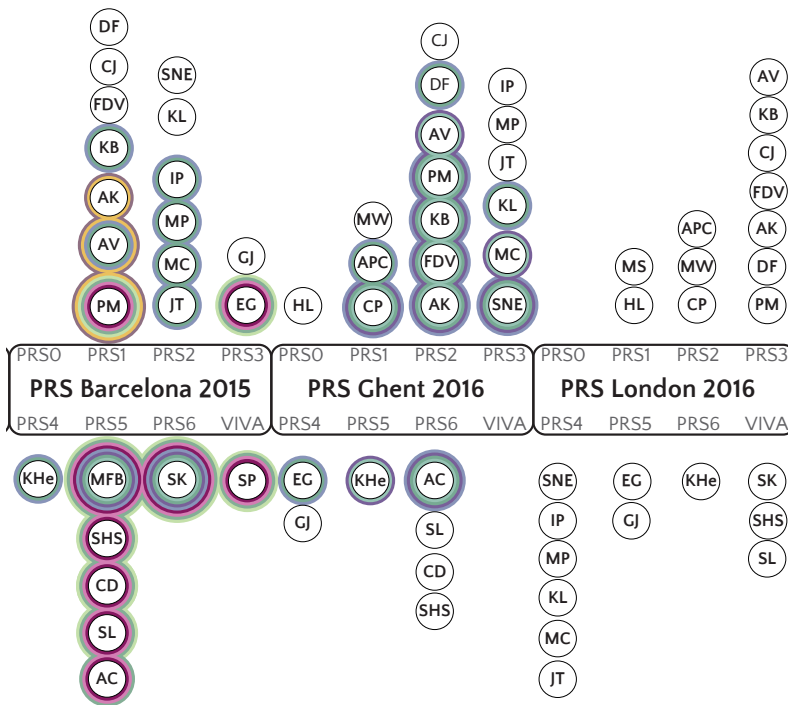
CM Colm Moore	PM Petra Marguc	RVK Rosanne Van Klaveren
JT Johannes Torpe	VT Villem Tomiste	MC Michael Corr
APC Anna Pla Catala	AK Ana Krec	CP Claudia Pasquero
HL HsengTai Lintner	AV Alicia Velazquez	SP Sebastien Penfornis
EG Eric Guibert	MW Michael Wildmann	MFB Marti Franch Battlori

KB Koen Broucke	
KL Karli Luik	
FDV Federico Del Vecchio	
GJ Gitte Juul	
MS Marija Strajnic	

Del. 4   Del. 8   Del. 11bis
Del. 3   Del. 7   Del. 11
Del. 2   Del. 6   Del. 10
Del. 1   Del. 5   Del. 9

- *How has the discovery of your urges and fascinations occurred in your research?*
- *How is this recognition affecting the way you design?*
- *How has the ADAPT-r methodology affected the research on your practice?*
- *Can you describe moments of adherence or of distance from those ADAPT-r's steps?*
- *How do you understand and interpret the overlapping structure of the training of the adapt project? Which part of the training is mostly relevant for you?*

b. Supervising process
- *How do you describe your relation with your supervisor(s)?*
- *Can you tell us a key moment in this relationship?*
- *How has the ADAPT-r supervising / PRS model stimulated your method of research?*
- *Did you discover any new research methods during the PhD path?*

c. Community of practice
- *Do you think you have been influenced in your research methods by the confrontation with your peers?*
- *How you relation with clients, students and other people you work with outside the studio has changed?*

d. PRS system
- *How do you describe the moment of the PRS (preparation for it, presentation itself, panel's feedback)?*

e. Social Role
- *Can you explain your social positioning as practitioner / researcher and in relation to your communities of references (clients, students, civil society, etc..)? And how ADAPT-r Method has fed the awareness about this position?*

d. Glossary
- *Have you adopted any of the ADAPT-r project terms in your research?*
- *Do these words affect the way you look to your practice?*
- *Are there any new meanings that you see around such glossary?*
- *Do you see any evolution in such lexicon throughout your PhD journey?*

e. Mobility & Displacement
- *Can you tell us about the most relevant outcomes of your mobility / fellowship to your institution? How does displacement is affecting your research? How are your using the "commuting" time?*

f. Question about the influence of the PhD: past-present-future:
- *How do you think, the PhD process has changed your way of looking at your past*

practice?

- *How do you think being involved in a practice based research is affecting in the present your practice?*
- *How do you think the PhD will affect your future practice?*

1.2.2 Workshops

The Workshops aim to:

- *Collect anecdotes / examples of interpretations and discoveries during the PhD journey*
- *Explore the topics of Tacit Knowledge and Methods in practitioners' work – through their voices*
- *Trigger the debate about Tacit Knowledge and Methods among peers*
- *Stimulate other views / perspectives of fellows' work*

Workshop key methodology adopted

Workshops provide a data collection opportunity, as well as focus groups (see below Round table), that provides insights from both an individual and collective perspective. Workshops are means of engaging people in dialogue in relation to a specific proposed topic.

In creative practice, workshops are usually focused on the creation/production of an tangible outcome. In fact, in workshops the topic is addressed and interpreted through the production or tangible "products/objects" individually or collectively. The discussion hinges on such tangibles products, which are at the same time the outcomes of the workshop.

It is important to ensure that as well as meeting the needs of the researchers, workshop activities are designed in such a way as to keep people stimulated and engaged with the research.

Workshops may be used:

- To engage people with a research topic.
- To introduce a new concept, spurring participants on to investigate it further on their own, and encourage the practice of actual methods.
- To provide individual and collective insights about the addressed topic.
- To create or strengthen a sense of community or common purpose among its participants.

Main general features:

- Generally small, usually from 6 to 15 participants, allowing everyone some personal attention and the chance to be heard.
- Often designed for people who are working together, or working in the same field.

- Conducted by people who have real experience in the subject under discussion.
- Often participatory, i.e. participants are active, both in that they influence the direction of the workshop and also in that they have a chance to practice the techniques, skills, etc. that are under discussion.
- Informal; there's a good deal of discussion in addition to participation, rather than just a teacher presenting material to be absorbed by attentive students.
- Time limited, often to a single session, although some may involve multiple sessions.
- Self-contained. Although a workshop may end with handouts and suggestions for further reading or study for those who are interested, the presentation is generally meant to stand on its own.

Structure of the workshops: activities in general
The following structure highlights the general activities undertaken and the main points of a workshop, as developed on the basis of the methodology previously explained. Every single workshop has then different steps and parts in regards to the topic covered.

a. Introduction and presentations of the topics by the ERs

b. Activity
Practitioners are invited to interact with given diagrams/drawings or written words with their own diagrams/drawings/written words in order to explain their interpretations in relation to the proposed topic of discussion

c. Presentation of the outcomes
Every practitioner is invited to explain their diagrams. A discussion follows, observing the different diagrams/drawings, and sharing the different experiences.

d. Follow up
After the workshop, a crossed analysis of the different emerged diagram will be undertaken by the ERs and the outcomes will be shared with the fellows

1.2.3 Round table / focus group

Aims of the Round table:
1. *Involve ADAPT-r partners and supervisors in the debate on ADAPT-r Training activities and methods*
2. *Unfold "Training" in its dimensions and moments through the voices and the debates among the supervisors*

3. *Highlight the key elements of innovation of ADAPT-r Training in the arena of Creative Practice Research PhD programs*
4. *Understand the supervisors' roles and interactions during the key moments of the Training activities, in particular the PRS*
5. *Draft some potential "horizons of change" in Training and Supervision Methods*

Focus group and key methodology adopted

Focus groups are a data collection method, providing insights into how people think and helping developing a deeper understanding of the phenomena being studied. Focus groups are group interviews that give the researcher the ability to capture deeper information more economically than individual interviews. Data is collected through a semi-structured group interview process. Focus groups are moderated by a group leader.

Focus groups may be used:

- To explore new research areas
- To explore a topic that is difficult to observe (not easy to gain access)
- To explore a topic that does not lend itself to observational techniques (e.g. attitudes and decision-making)
- To explore sensitive topics
- To collect a concentrated set of observations in a short time span
- To ascertain perspectives and experiences from people on a topic, particularly when these are people who might otherwise be marginalized

Amount of people in a focus group:

A focus group is a small group of six to ten people led through an open discussion by a skilled moderator. The group needs to be large enough to generate rich discussion but not so large that some participants are left out.

There are three types of focus group questions:

1. Engagement questions: introduce participants to and make them comfortable with the topic of discussion
2. Exploration questions: get to the meat of the discussion
3. Exit question: check to see if anything was missed in the discussion

Structure of the Round table

The following structure highlights the general activities undertaken and the main points of a focus group, as developed on the basis of the methodology previously explained. Every single activity has then different steps and parts in regards to the topic covered.

a. Introduction to the Round Table and presentation of the topic addressed, by the ERs

b. Presentation of a series of 3 groups of questions on the topic:
1. Engagement questions
2. Triggering / Exploration questions
3. Future-oriented questions

c. Round of opinions on the topic addressed
Participants are invited to articulate their opinions and experiences around such questions.

d. Debate

e. Conclusions

1.2.4 Direct observation and Field working

The research is undertaken with an heuristic approach, doing a systematic exploration of practitioners' work. The core of the research is the observation of the PhD process from a meta level perspective. The observation is done at multiple and variable distances, shifting from a closer look at each practice until the meta-level of a comprehensive view on the ADAPT-r project. (Observation from a distance: method of the Qualitative research)

During this research, the observation of the practitioners has been carried out with different tools and in different situations, in order to collect different information by more or less structured positions.

Here the list of kind of situation in which we have observed the practitioners:
The documents submitted by them for the ADAPT-r project
Practice Research Symposium (PRS) presentations
Final Examinations
Supervision processes
Presentations at ADAPT-r Days
Workshops
Visits to the studio

Due to the pivotal role played by the Practice Research Symposium (PRS) in the methodology of this PhD[3], as it will be further explained in this research, the presentations made by the practitioner during the symposia are key moments on which this research has focused. The direct observation in this context has the closest meaning to that usually given to the methodology of Qualitative Research

3   Cfr. Report PRS Melbourne Deliverable 11 and Paragraph on PRS Deliverable 11b

as the observers do not try to participate in or contribute to the context and, on the contrary, they strive to be as neutral as possible toward the presentations, trying to engage in the most detached perspective possible. Technology plays a useful part in this kind of observations, as the videotape or audiotape, allowing the presentations to be reviewed many times in order to take as much information, data and impressions as possible.

The same kind of attitude is employed by the researchers in the observation of the supervision process[4], another essential moment of the practice-based PhD methodology. The critical distance of a creative practitioner observing his/her practice could be identified as a 'zero distance', that means observing in the practice while practicing. The supervisor comes the closest possible to this 'zero distance' in order to be as effective as possible. The meta-researcher participates to these encounters keeping the distance to it to observe the process directly, without biasing it to any extend but looking at them in real time, without having them filtered or post processed by the PhD candidate.

1.3 Interpretative Methods

1.3.1 Diagrams and Constellations

Like practitioners in their research journeys, we use diagramming and mapping to understand, interpret and communicate our research insights and outcomes.

The techniques of diagramming and mapping allow to transfer knowledge that is otherwise not easily expressed in words. These also facilitate the highlighting of relevant topics and allow different levels of reading. In fact, they are used not only as a means to move forwards with the research and explain it, but also to trigger new reflection on the practitioners, in relation to the research topics.

Diagrams have been used for both Tacit Knowledge and Methods' investigations.

Explications of Tacit Knowledge: From the Tacit Knowledge Constellar Taxonomy to the Tacit Knowledge Cloud of Meanings

This research has been addressed across three main phases.

In addressing the research on the topic of Tacit Knowledge we started with a inductive process of analysis/study, attempting to define categories and give meanings to the concept of Tacit Knowledge **[Fig.1]**.

We conducted a research on the literature about the Tacit Knowledge. On the base of what we found we extrapolated the meanings and topics that we arranged in the taxonomy.

Following this method we developed a tool that we called *Tacit Knowledge Constellar Taxonomy* **[Fig.2]**.

---

4   Cfr. Report Trip to Ireland Deliverable 11 and Paragraph on Supervision
     Deliverable 11b

Subsequently this tool allowed us to build a system of ideas around the concept of Tacit Knowledge. The practitioners were introduced to it during a workshop (See the Report of Workshop Barcelona February 2016, Chapter 4) and asked to interact with it.

Reflection led us to open the tools on the outcomes of the above mentioned workshop and to shift its focus from the theoretical perspective, through which we were looking at the Tacit Knowledge, to the actual work of the practitioners, drawing attention to the multiplicity and diversity and trying to capture the complexity of the critical mass we had at our disposal for our research.

Starting from this new insight we addressed the investigation of a deductive method. This second phase of the research led us to the definition of a new tool the *Tacit Knowledge Cloud of meanings* **[Fig.3]** which is an open and growing system. The shift between the first phase and the second phase happened through the direct and methodical observation of the practitioners' work (work, behaviours, work, presentations), applying an heuristic approach.

What have emerged from our research is the importance of the integration between both the theoretical and heuristic approaches to address the research, the need for a dialogue between the two, within the realm of creative practice-based research.

The Cloud of Meanings is an organising framework which help us in collecting and describing uses and meanings of Tacit Knowledge emerging in practitioners' actions and artefacts allowing us to depict them in a multidirectional structure where a series of macro descriptive categories (namely background, mind and body, and media) are used to define and select different meanings and mechanisms of Tacit Knowledge.

Refinement and explication of Methods: mapping the ADAPT-r programme

We have produced a number of diagrams to explain and make clear how the ADAPT-r ecosystem works, what are the relationships between the involved actors, what are the key methodological elements of the projects, the multiplicity and diversity within the project.

The following diagrams about Work Package 1.6 are integrated in Deliverable 11b:

1. Levels of the methods + ADAPT-r methodology
2. Diagram PRS in the ADAPT-r project #1: mapping each fellow's PRS stages during the ADAPT-r three years project
3. Diagram PRS 2 in the ADAPT-r project #2: mapping for every PRS (1. Barcelona November 2013, 2. Ghent April 2014, 3. Barcelona November 2014 … etc) in which fellows participated
4. ADAPT-r ITN (Training + PRS)
5. PRS supervising moments - sequence
6. PhD Journey
7. ADAPT-r Geographies
8. ADAPT-r Ecosystem

terrain/
subterrain

echos

walking
/ walks

speech

gestures

tacit drivers

lexicon

spatial intelligence

hand

body

glances

buildings

use of words

texts

eidetic archive

MEDIA

"secret drawers"

MIND / BODY

individuality

expression

drawings

(visual)
memory

mental space

models

photographs

**TACIT
KNOWLEDGE**

accumulation in time

serendipities
& happy accidents

terrain and
subterrain

Time

CONTEXTS

childhood

intuition

Discipline

personal
multitasking
assets

Personal

father mother
siblings

inter/cross/trans
disciplinarity
of the practice

family
background

Social / Public

congenital
factors

collective

training /
learning

education

conversation

public behaviours

clients

geographies

language(s)

mentors

teaching

users / citizens

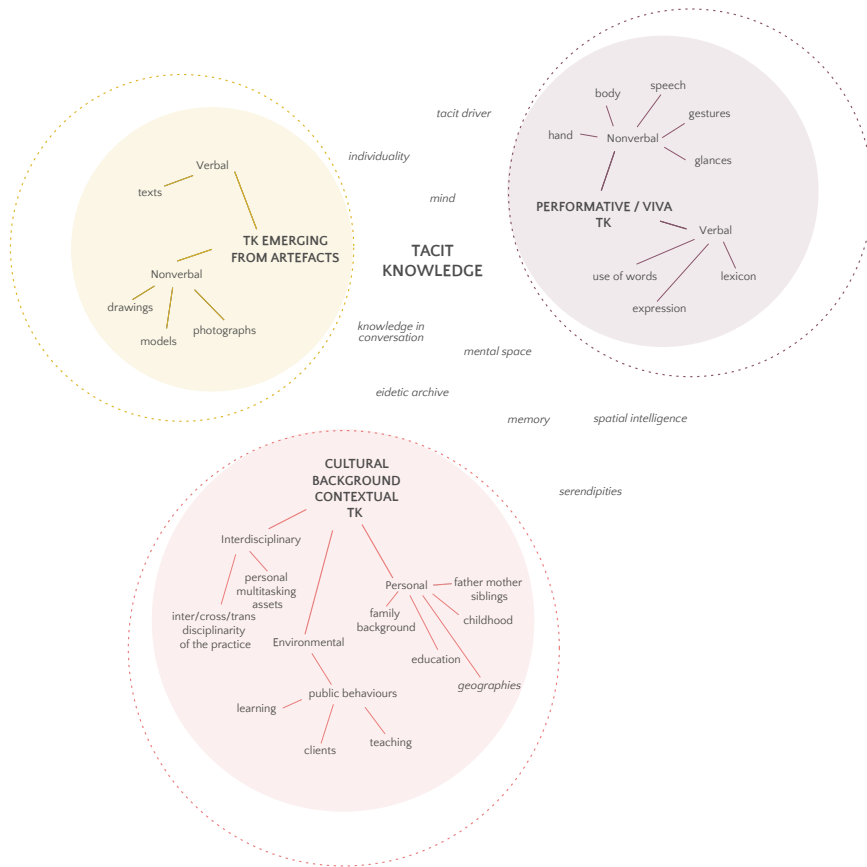*Fig. 2 / Tacit Knowledge Constellar Cloud – example of the words and meanings*

Fig. 3 / First Constellar Taxonomy of Meanings of Tacit Knowledge

1.3.2 Focused Views

The Focused views are individual accounts of a selection of Venturous Creative Practices involved in the practice-based PhD, aiming to report/provide a description and interpretation of each practice through the reading key of the main topic of this research: Tacit Knowledge and Refinement and Explication of Methods. Analysis and interpretation are based on data collected through different meta-research methods adopted in this research work.

Accordingly, a crossed analysis of collected materials along with analysis of the material delivered by the fellows for their fellowships[5], and attendance at the PRS events: the presentations and the informal moments, have been the starting point for interpretation.

The selection of the creative practices to be explored, analyzed and narrated, arises from the intent to cover a wide range of diversity. Practitioners coming from different fields, being at different steps of the PhD journeys, at different moments of their professional paths, have been selected to provide a broader framework/overview of creative practice research.

The focused views have been addressed separately from the two perspective of Tacit Knowledge[6] in creative practice and Refinement and Explication of Methods[7], but they are meant to be read in an intertwined way, having internal references that allow an overlapped reading.

The views are meant to surface and highlight individuality and uniqueness of each practice. Hence, each report/views/storytelling is tailor-made in relation to the specificity of the practice, without following a predefined pattern. A series of macro-categories have been used only as a guide for interpretation, providing relevant themes to look at.

In relation to the topic of Tacit Knowledge, the analysis proceeded/moved according to the descriptive categories formulated for the research tool of the Tacit Knowledge Cloud of Meanings[8]: background, mind and body and media. This general guide provides a reference to explore and illustrate different meanings and mechanisms of tacit knowledge in terms of where it come from in each practice, how they discover, surface and communicate it.

Furthermore, the views/reports describe and analysed the specific urges and fascinations of the practices.

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5   The ADAPT-r fellows has to deliver several work packages in relation to the duration of their fellowships

6   Focused views, Deliverable 10 "Synthesis of combined explications of Tacit Knowledge providing an overview of the ADAPT-r research", Chapter 3)

7   Focused views, Deliverable 11b "Refinement and Explication of Methods", Chapter 4
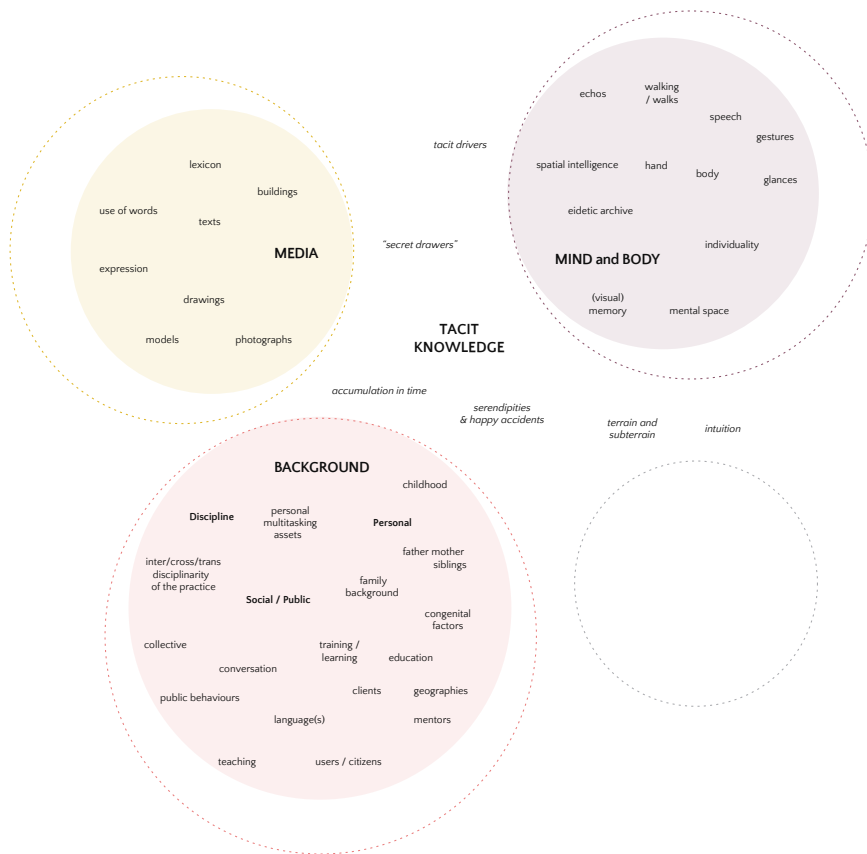
8   Cfr. Paragraph 1.3.1 Diagrams

MEDIA

lexicon
buildings
use of words
texts
expression
drawings
models photographs

tacit drivers

"secret drawers"

TACIT
KNOWLEDGE

MIND and BODY

echos
walking
/ walks
speech
gestures
spatial intelligence hand body glances
eidetic archive
individuality
(visual)
memory mental space

accumulation in time

serendipities
& happy accidents

terrain and
subterrain intuition

BACKGROUND

childhood
Discipline
personal
multitasking
assets
Personal
inter/cross/trans
disciplinarity
of the practice
father mother
siblings
family
background
Social / Public
congenital
factors
collective
training /
learning
education
conversation
public behaviours
clients geographies
language(s)
mentors
teaching users / citizens

Fig. 4 / Cloud of Meanings of Tacit Knowledge

In the case of Explication and Refinement of Methods, the focused views follows a pattern referred to the focused interviews[9] guide. An exploration of the unique methods of research and practice addressed by the practitioners as well as their specific understanding and expectations related to the ADAPT-r/PhD methodology/framework and its features, are the main aspects of the narration.

The focused views, hence, provide an overview of the practices, highlighting specificity and singularity and manifesting a reiterative process of overlapping and cross-reference between Tacit Knowledge and Methods in creative practice. This verifies the initial assumption/intuition that the two topics are inseparable, since the PhD Methodology is a framework in which the development of individual methods, tactics and strategies move forward the process of surfacing tacit knowledge in creative practices.

Focused Constellations
To allow quick reading of the Focused Views, the interpretative tool of the Focused Constellation has been adopted. This device captures in a diagram the main relevant concepts/topics emerged from the reports/narrations, summarizing relations and connections among them. Another layer of reading is given by relevant projects and places defining the field of action of the practitioners and strengthening the connection between interpretation and practitioner's work.
The depiction as a constellation suggest/hint at the openness and expansion of the "story", providing a "snapshot"/a section along the research and professional path of the practitioner.

1.3.3 Cross Views (Intertwined views between Tacit Knowledge and Methods)
As a further interpretative step, drawn on the intersection between the above-mentioned Focused Views, the Cross Views aim to explore a series of thematic clusters which are transversal and shared among ADAPT-r practitioners.
Continuing on from Deliverables 1-4, a Cross View can be defined as "*a thread that connects some practices not to unify or make a synthesis of them, but to even emphasize their singularities around similar issues*" [10].
Along with such general use and meaning of the Cross View, a crucial methodological and epistemological premise lies on the hypothesis that Tacit Knowledge and Practice Research Methods are two different dimensions of a practice which are impossible to read as separate categories.
Consistent with the distinction proposed by the organisation of ADAPT-r Work Packages, we have conceived each practice as a "prism" with many "facets".

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9   Cfr. Paragraph 1.2.1 Focused interviews
10   ADAPT-r Deliverable 2, p. 15

Tacit Knowledge and Methods can be seen as two foundational dimensions of the practice, with a further specific reflection: the ontological circularity between thinking and doing[11], between knowledge and its mechanism of production.

What began as an intuition in the early research design of our methodological approach, such hypothesis has become a key insight during the observation of the practices and the encounters with fellows and supervisors. In particular the interviews we conducted during the data collection phase showed us how practitioners tend to talk about their methods of research while explaining the relevance, role and functioning of the tacit knowledge embedded in their research and personal trajectories and vice-versa. Such common and diffuse "reaction" to the questions we designed for the individual interviews witnesses a semantic stratification and a mutual exchange across a series of thematic fields which are meant to function as interpretative "hinges" at two levels: between practitioners' and between the "facets" of the different practices.

For this reason we choose to adopt a unique set of Cross Views for the two Work Packages and Deliverables[12], as intertwined thematic fields which are built around recurrent fascinations and drivers of research, as well as common research methods. These are organised in 6 different accounts or "views": ***Details – Reiterations – Sensing, Visualising and Using Time – (Being) In-Between – Conversation – Body/ spatial experience.***

"Details" explore the different meanings and uses of details in some of the practitioners: as a transcalar unifying and metonymic device between ideas and phenomena, as a research tool allowing the practitioner to make visible the invisible and as a lens through which the practitioner can look at reality and everyday life, and make everyday life a material of research.

"Reiterations" explains and develops further the hypothesis of the circularity among doing and thinking (and back) and the role of reiteration as design strategy and a research methodology.

"Sensing, Visualizing and Using Time" creates a common interpretative framework to read Creative Practice Research across the two thematic poles at the centre of our research: from one side the elements of the "spatial history" emerging from memories, fascinations and expectations (*Sensing Time*), and from the other the methodological apparatuses adopted to make time visible as a design "material" (*Visualising Time*) and as a research method tool (*Using Time*).

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11 Ranulph Glanville suggests that: "we get our intellectual knowledge from doing and we test it by returning to doing" (Glanville 2014)

12 Work Package 1.5 'Explicating Tacit Knowledge about Innovative Practice' and Work Package 1.6 'Refinement and Explication of Methods - ADAPT-r Deliverables 9, 10, 11 and 15

"(Being) In-Between" explores "in-betweeness" as a feature of the personal and professional trajectories of professionals, as a conceptual / "political" self-positioning and as a design strategy and research methodology.

"Conversation" explores the topic by conceiving conversation as a driver in/for the circular process from tacit to explicit knowledge, as a sharing "place" to build a collective tacit knowledge. Conversation is explored at different levels and through the role of language inside ADAPT-r community and spaces of encounter.

"Body/spatial experience" explores the physical and mental role of (spatial) movement and experiences as a mechanism for surfacing tacit knowledge and producing new knowledge.

1.4 The Scientific Autobiography

As previously mentioned, two Work Packages which have been studied and analysed as a complex unit were Tacit Knowledge and Methods each allowing the development and surfacing of the other and vice versa. In this sense we found it necessary to deploy a tool which could help in the description of this subtle and inextricable link between these two elements.

As such we imagined an interpretative tool which could help in this task. The idea of a Scientific Autobiography (referring to Aldo Rossi's use and conceptualisation of the term - cfr. Rossi, 1981) was adopted as a "place" that can host the narrative of the practitioners' research offers a structure in which Tacit Knowledge and the Methods (of surfacing the new knowledge) are woven together. The snapshots/core samples taken from the practitioners' works are read as elements of these narratives and showing a red thread through the relevant elements of the PhD journey.

We examine at the Creative Practice Research PhD methodology as a framework in which the practitioners develop their individual methods to surface their Tacit Knowledge, discovering their specificity and finding their "voice".

Thus, through the PhD process, the practitioners become aware of their "inner voice" and discover their positioning within their community of practice and in society at large ("public voice").

Every practitioner uses a specific method in order to unfold their Tacit Knowledge.

The Call for Postcards

Consequently we launched a Call for Postcards on the theme of the "Scientific Autobiography". The Call for Postcards aims to challenge creative practitioners in unveiling their Scientific Autobiography that resides "… somewhere between imagination and memory" (Rossi, 1981, p. 23), and in response to the question:

"why is it important that creative practitioners reflect on and unveil their modes of practice/research?".

This call aims to collect a number of scientific autobiographies in the form of different media like diagrams, drawings, written texts, photographs, collages, etc. Practitioners are invited to create a representation of their scientific autobiography in a postcard. This tool helps us in collecting a large amount of information about the way practitioners perceive and narrate their research and practice altogether with the possibility to trigger new practitioners towards the possibility of enrolling in a practice-based PhD and to disseminate the project.

1.5 Meta-research journey

For over a year we have been working together, as a strong collaborative team.

Although we have been employed in three different institutions, in different Countries (Estonia, Spain, and Scotland/UK) we have been able to become a strong collaborative team **[Fig.4]**. This is probably due to our shared background, as Italian architects, with awarded PhDs in Italy and trained in Architectural and Urban Studies in Italy and other countries, after a secondary school specialised in humanistic studies.

This encounter of language, background, education, and fields of interest, that could be called serendipitous, led us to a fluid and natural collaboration and sharing of intents and research methodology, building a common ephemeral/online work environment. Being based in three different countries we worked online sharing files and frequently doing Skype meetings. We met in person every one of two months, during ADAPT-r activities.

During the fellowship we have travelled around Europe, attending and organizing collectively a series of activities, as part of the ADAPT-r project, also in collaboration with the ADAPT-r partners and Early Stage Researchers.

A list of activities accomplished during our research journey, is below presented in reverse chronological order.

November 24-27th 2016
Practice Research Symposium
University of Westminster, London, UK
Activities: Attendance / running a workshop/Round table on Monday 27th / presentation of the ERs Research Advancement to the ADAPT-r Partners

27th November to 18 December 2016
ADAPT-r Exhibition
Ambika P3, University of Westminster, London, Uk

Activities: Set up of the exhibition "Postcards from the Scientific Autobiography"

17–18th November 2016
ADAPT-r Days Tallinn
Estonian Academy of Arts, Tallinn, Estonia
Activities: Presentation of the ongoing research *"Exploring Tacit Knowledge and Methods in Creative Practice Research"*

27–28th October 2016
ADAPT-r Days " Mentors, Epiphanies and Sidetracks of the Research"
Glasgow school of Art, Glasgow, UK
Activities: Organization of events; running the workshop *"Tacit Knowledge and the Mentors in Creative Practice Research"; Presentation of the ongoing research "Exploring Tacit Knowledge and Methods in Creative Practice Research"*

8th October 2016
MDFF Milano Design Film Festival
Milan, Italy
Activities: running the workshop *"Tacit Knowledge in Creative Practice Research";*

27th September 2016
ADAPT-r Workshop "The Role of the Mentors in Creative Practice Research"
RMIT Europe, Barcelona, Spain
Activities: running the workshop

7–8th September 2016
ADAPT-r Partners Meeting
Estonian Academy of Arts, Tallinn, Estonia
Activities: presentation of the ongoing research, accomplished and following activities.

5th July 2016
ADAPT-r Day Barcelona "The Public Role of Design"
RMIT Europe, Barcelona, Spain
Activities: organization of the event, presentation "The Public voice of Design : A Polyphony of 'voices' inside the ADAPT-r Program", chairing the Round table

6–7th June 2016
***ADAPT-r Day* Ljubljana**
University of Ljubljana, Ljubljana, Slovenia
Activities: Round table presentation *"Exploring Tacit Knowledge and Creative Practice Research Methods in the ADAPT-r PhD Model"*

2nd–5th June 2016
Practice Research Symposium
RMIT University, Melbourne, Australia
Activities: attendance of PRS examinations and presentations, attendance of research training sessions

2nd–5th May 2016
Trip to Orkney with Koen Broucke
Orkney Islands, UK
Activities: observation of the (art) mission of Orkney exploration by the fellow Koen Broucke

26–30th April 2016
Supervision Trip to Ireland
Trip from Dublin to Belfast
Activities: observation of the supervision activities with ADAPT-r supervisors and fellows

22–25th April 2016
Practice Research Symposium
KU Leuven, Ghent, Belgium
Activities: presentation of the ERs Research Advancement to the ADAPT-r Partners; running a workshop with Early Stage Researchers / organising a Round table with ADAPT-r Supervisors "Exploring ADAPT-r Training: the supervisors' (collective) voice"

7th April 2016
ADAPT-r Day Tallinn
Estonian Academy of Arts, Tallinn, Estonia
Activities: Organization of activities / presentation *"Creative Practice Research Methods. The ADAPT-r model"*

5-6th April 2016
ADAPT-r Days London
University of Westminster, London, UK
Activities: running the workshop/presentation *"Scientific Autobiography in Creative Practice"*

4–5th February 2016
ADAPT-r Partners Meeting
University of Westminster, London, UK
Activities: presentation of research intents and activities to be accomplished during the year

26–29th November 2015
Practice Research Symposium
RMIT Europe, Barcelona, Spain
Activities: presentation of ongoing research *"Tacit Knowledge"*

September 10-12th, 2015
"Making Research | Researching Making" ADAPT-r Conference
Aarhus School of Architecture, Aarhus, Denmark
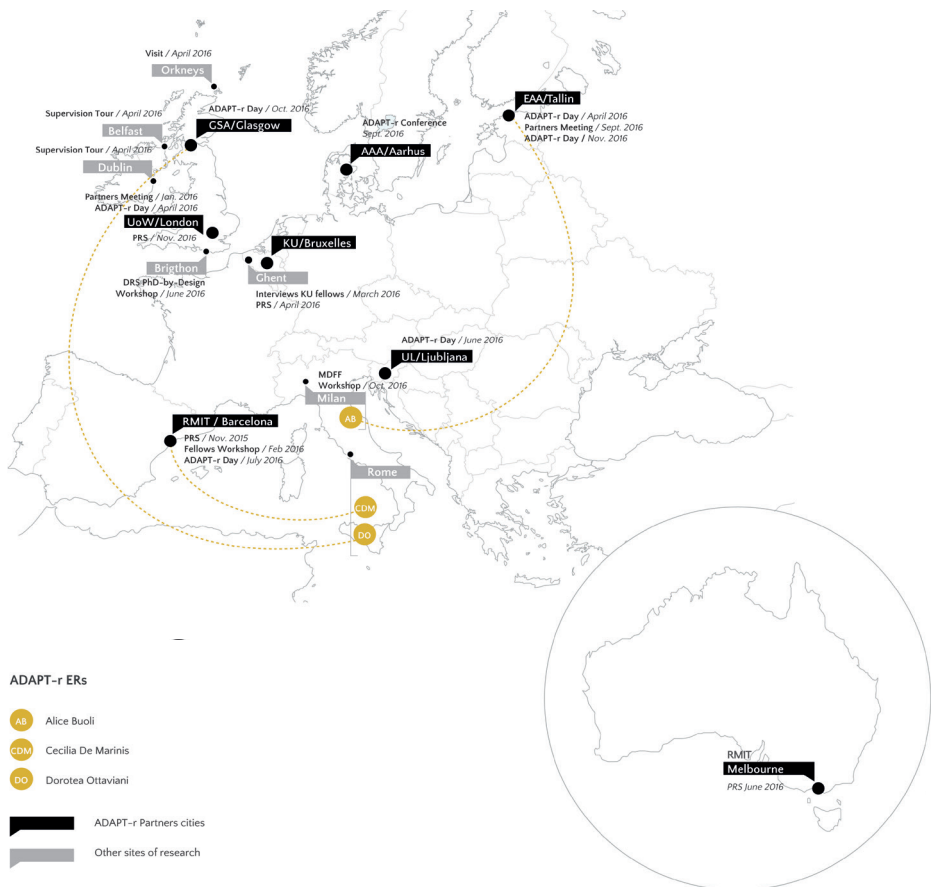*Activities:* attendance of presentations

Visit / *April 2016*
Orkneys

ADAPT-r Day / *Oct. 2016*
Supervision Tour / *April 2016*
GSA/Glasgow
Belfast
Supervision Tour / *April 2016*
Dublin
Partners Meeting / *Jan. 2016*
ADAPT-r Day / *April 2016*
UoW/London
PRS / *Nov. 2016*
Brigthon
DRS PhD-by-Design
Workshop / *June 2016*

EAA/Tallin
ADAPT-r Day / *April 2016*
Partners Meeting / *Sept. 2016*
ADAPT-r Day / *Nov. 2016*

ADAPT-r Conference
Sept. 2016
AAA/Aarhus

KU/Bruxelles
Ghent
Interviews KU fellows / *March 2016*
PRS / *April 2016*

ADAPT-r Day / *June 2016*
UL/Ljubljana

MDFF
Workshop / *Oct. 2016*
Milan
AB

RMIT / Barcelona
PRS / *Nov. 2015*
Fellows Workshop / *Feb 2016*
ADAPT-r Day / *July 2016*

Rome

LCDM

DO

RMIT
Melbourne
PRS June 2016

ADAPT-r ERs

AB   Alice Buoli

CDM   Cecilia De Marinis

DO   Dorotea Ottaviani

████   ADAPT-r Partners cities

████   Other sites of research

Fig. 5 / Experienced Researchers Mobilities and affiliations

CHAPTER 2

20 Accounts
Focused Interviews

Fig. 1 Alice Casey, Stairs As Room, Original Family Home, Burlington Road, 2013

Alice Casey - TAKA Architects

PRS 5

Candidate Profile

Alice Casey is Principal of TAKA Architects with her partner, Cian Deegan. The practice was established in 2008 and is based in Dublin, where Alice was born and educated. TAKA has exhibited in the Venice Architectural Biennale in 2008 and co-curated the Irish Pavilion in 2010. As well as national and international awards, TAKA have been nominated for the Mies Van der Rohe award and were finalists in the 2014 BD Young Architect of the Year Award. Alice also teaches Architecture in Queens University, Belfast and at Dublin Institute of Technology. She has been an ADAPT-r fellow at RMIT Europe since April 2015.

Interview edited transcription
RMIT Europe, Barcelona
10th February 2016

Key

AC Alice Casey
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
What do you think was important either in your training period (when you were a student or in the training period) or either in your personal background, something that lead you to the decision to take this PhD?

AC
The reason why I wanted to do a PhD or an experience or..?

DO
It could be an experience, for instance. Something..

AB
... that guided you or oriented you toward this PhD.

AC

That's quite a difficult question actually. I think I'll have to think about that. Well, the reason that we wanted to do, or that I wanted to do the PhD was we had started our practice about.. we had been practicing for about maybe 5 years and we had won a couple of awards and built 2 or 3 projects. Looking around, maybe at my community of practice in Dublin, you could see that there were some people that had one or two good ideas and then maybe for the next 10 to 15 years, remade those ideas. That just seemed really boring to me and it's very difficult in practice, I think. When you teach you get reinvigorated by teaching just through that process of talking to students. I was teaching as well at the same time, but, you know, it's kind of on a superficial level. I wanted something that would inspire me at a deeper level or make me think harder because I think, certainly me as a practitioner could get very lazy. In your day-to-day practice you don't challenge yourself sometimes or you rely on clients to challenge you, but again in superficial ways and again I needed something deeper. So that's why when the PhD opportunity came up, I thought that this was the way to do it. So, there's no specific kind of "I must do this PhD" type moment or something that triggered it. But it was quite pragmatic, actually. It was a way of making our practice better.

DO

We would like to know if you can tell us more about your community of practice in Dublin, if there is some sharing of practical, theoretical and professional knowledge?

AC

I think definitely we are very lucky in Dublin, actually because Dublin is small, Ireland is small. The architecture community is very small, so a lot of architects would know each other, so it's a very close community of practice. I mean, in some ways, actually during the PhD process, we don't even really talk about it because it's so intrinsic in the way we work. I think some people can talk about a community of practice in a very theoretical way, whereas for us it's actually a very real thing. We work in a building with two other practices and they're both in the PhD, so Steve Larkin and Clancy Moore. We were taught by Donald and Peter, who are also in the PhD. We also work with Siobhán Ní Eanaigh and his husband, Michael McGary, who is one of the supervisors here. So, it's very close and we do, day-to-day with Steve Larkin and Clancy Moore, we literally exchange information all day, every day, physically coming into each other's offices, asking questions if we don't understand something. I mean, I think because it is so intrinsic to the way we work, we don't really talk about it a huge amount during the PhD. But, the way we are, certainly myself and Cian are starting to talk about community of practice in a slightly different way, in talking about the way that we

use reference that we use that as our community of practice, outside of the practical, day-to-day things. And how we use that, how we call on our references, on other buildings, other architects in the way other people might use a community of practice as inspiration, as testing, as things like that.

So, I think for us community of practice works on two levels: the very, very practical, very prosaic day-to-day and then, in terms of design and architecture (with a capital A), we use references and buildings and things like that. And it has to do with space, intelligence and spatial history as well.

AB

About the idea of common Tacit Knowledge, how much is it explicit in your cluster in Dublin? How do you exchange knowledge about your Tacit Knowledge?

AC

Yeah, I always find this very difficult, Tacit Knowledge is by it's nature.. Oh, you know!

I mean, there's definitely a common sensibility, I think, a bit like this idea of reference as a community of practice. We like very similar things and that somehow draws you together. Again like there are these two levels as it works out, because the reason we may be joined together, or the reason we came together was because we started teaching together. But you teach with a lot of people and you don't suddenly end up working in the same building, over and over again. So, I think it was that, that teaching and by hearing what the other people had to say and maybe agreeing with what they.. or certainly respecting, you might not agree with what they have to say, but you certainly respect what they have to say. And that was a shared ground, so that idea of teaching together and travelling together, we had to do a lot of travelling between Dublin and Belfast, so an unusual amount of time spent together in a non-professional setting. It's a slightly strange situation but it's resulted in this kind of thing. So, yes, we'd have a lot of shared Tacit Knowledge and now we work together on a project in London. So, we collaborated and all designed one thing, a pavilion, rather than making 3 things we decided to make one thing because, I presume, there was so much Tacit Knowledge between us that we felt comfortable doing that. That we trusted each other and it wasn't about the ego (which it happens a lot in architecture). I certainly think there's a lot of exchange of knowledge that way.

DO

We had an interview last week with Tom Holbrook and he told us that inside his studio there's this problem that people coming from outside (a new member of the team) can face some problems in understanding the Tacit Knowledge. They have some shared psycho approach which is sometimes difficult to exchange with strangers.

AC

I think it would be exactly the same way, I think. I think a lot of it just comes from spending time so much time with each other. And having the same interests and respect, respect, I think is the only way that you develop that kind of other thing.

AB

So another thing we were interested to ask you, after having read your series of PRS documentation, was also about the influence of your journeys, your personal background in approach to project sites, on one side, and to the design process. How much does your background (also in terms of external experiences not only professional experiences) affect your approach to the places in which are working and to the design process, the use of different materials, light and so on?

AC

Actually I think Cian would probably be better to talk about this because he actually a lot of his research is focused towards this. So he has done a lot of research into it and what he talks about (so I'm going to talk to him instead because he knows a lot more about it). He has talked about the formative spatial history and transformative spatial history. So what I take and what I agree with him in it, is that there's the formative spatial history which is, you know, where we grew up and how we were taught, other types of buildings we were looking at. For us then, that that certainly informs and it absolutely is the baseline of who we are as architects, you know.

So based in Dublin, which is an inherently conservative place, we have and this kind of conservative background. We never really push the boundaries with our buildings we might test them a little bit but we're not interested in the radical. So that that will definitely come from being situated in Dublin in terms of it as a physical context but also it in terms of its architectural context.

As well you have the kind of Irish Georgian which is Georgian-type buildings which are the kind of brick terraces which are all ostensibly the same but there are small differences between them. And it's very different to the English Georgian which is generally all the same. So these small differences that we are very interested in. We don't want to be completely different, we want to be just a little bit different and so that's an example of the formative spatial history.

Then the transformative which are things that maybe push us out of that. We would say for us (it) is travel, so, is going out to look at and to seek out other cultures, other building cultures or even just normal social culture, you know.

So then, I think that's what takes us out of that conservatism, so this idea of decorum versus this will to be different. Definitely the traveling, we do that to expand, to take us out of this conservatism and to give us a bigger library of these references and that we use as our community of practice, I think.

The Casey Family, Dining Room, Burlington Road

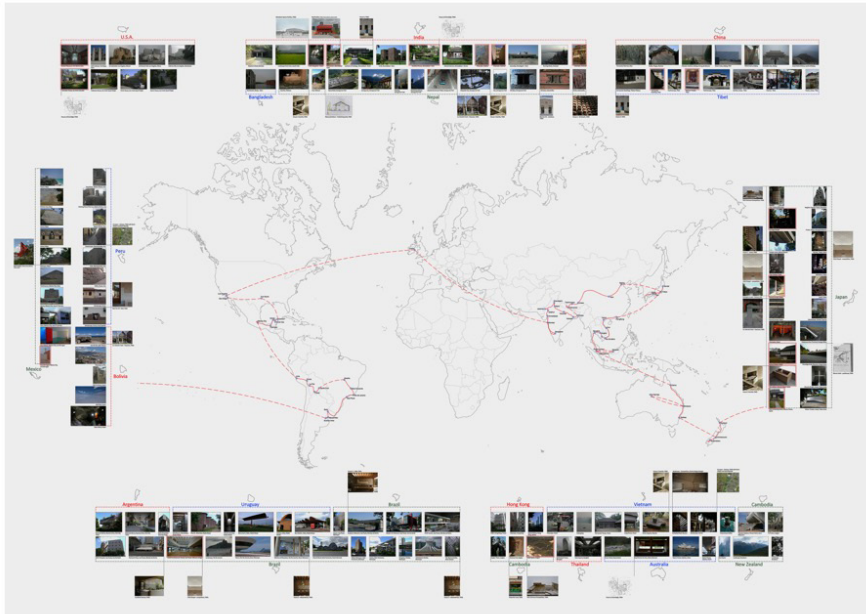The Casey Family, Dining Room, House 02 – TAKA Architects

Fig. 2 Alice Casey, Extract from PRS 4: Dinner Table

Fig. 3 Alice Casey, Extract from PRS 5: Travels Map (with Cian Deegan)

Cian, as I say, has done a lot of into that and it makes a lot of sense to me and I think it is certainly a very important aspect of how we work.

DO

Do you think in some way that this knowledge that you bring from outside (when you try to push the boundaries of your community of practice and your references), how does this affect your visit on the sites when you're going to design. Is there some way, in particular, with which you look at it?

AC

I think these are all sort of nebulous, they just kind of hang around. They're not there specifically and then when you get to a site and a client and a context, some sort of come forward, maybe, more before you say "Okay, maybe it could be a bit like this". But then, so we would use that. Maybe something that we've traveled to go and see or well actually, if we've travel to go see it, yeah, we would say, "Are we going to make something like this?" and then we might then seek out newer specific references that are more like what we're trying to do, if you know what I mean. Because you could say, "It's a bit like this but it's not like that". So then, we would go find new ones which might be looking at a magazine or in the internet and finding other things. Or maybe asking somebody in our building, "do you have a kind of an image of something?" or if they'd seen anything like it.

But all these things, they're the baseline of your attitude towards and then you push certain bits forward as the project and the client.. and sometimes a client can push you really away from what your initial response was which is due to all this kind of baseline of stuff that you have and they can push you into a completely different way which is.. we quite like that, that's sort of an education (we hate it at the time, actually). We only like it in retrospect because it can push us in a different way. But I think that's back to our innate conservatism: we like to stay the way that we are. But we do allow something to push us because we we don't want to stay like that.

DO

You just answered the next question actually, which is how do you mediate between your urge and your fascination and the requests and needs of the client?

AC

I think, we actually, maybe, more than others, it might be a way of kind of differentiating us from others. I think, we really do embrace the pragmatics. We don't try and answer.. Certainly, I've worked for architects and other people that try and do, there is the idea and then any pragmatic it's not allowed in flex. Everything is done to push that away. But I think, in the beginning we try to embrace all the pragmatics of the site and the client and bring them into the fold somehow, make

them part of the project. And then we make the building from that. Obviously there are higher things as well, but the pragmatics of that, so things like clients and and stuff like that, we see those as a bed for inspiration. That sounds very romantic, a lot of the time it's very angry, bad.. But it does, it pushes us, we allow it to push us.

CDM
Looking at your work, we understand that the technical drawings are a kind of tool that you use in your research. So we would like to ask you, what is the role of the technical drawings in detail, in your mode of practice and in your mode of research?

AC
So, practice is probably easier.. in practice, we design the building up to what we would say would be planning stage, so planning application. And for us, even at that stage, we've already drawn a good few of the technical details to enable us to know what the building is, we have to have drawn some, not all, sketch technical details. So we can decide what the building is, what it's made of, what it looks like. The planning stage we know "ish" what the building is, we only really, really, know how the building is going to be or how someone is going to interact with it and all that kind of stuff, when we get to detail design and tender drawings, which is this technical part. So we spend a disproportionate amount of time at that point and it's very important to us to draw or to try and draw almost everything in the building. By doing that, that's not as recording the design, it's how we find out what the design is. So we so we go through quite, a very.. that's where the most of our work is and it's where a lot of change is there. But again, it's back to this thing, it's only small amounts of change. All the big change happens at the planning stage and then it's set. Our vision of the building is there, as the concept of the building (even though I don't like the term "concept") is there and then we spend a lot of time making small changes all the way around. And those small changes add up and actually even though when you look at the planning drawing and maybe the finished building they don't look that different to us, they're very different - for this one is much, much richer than that one was.
Then in terms of my research, again it's back to this idea of small differences and small things. I found the PhD very daunting when I first came in, because I definitely wouldn't be academic or I didn't quite understand it. I think as most people come into the process, they sort of think, "Jesus, a PhD, you know, it sounds.." Even if it's PhD by practice, you know, it's very difficult to get your head around what is the difference. So for me, about the way that I managed to get my way into it was to think of this idea of the technical section, something that I was very interested in and something that I wanted to explore. I could also make it into small things and so I could look at just one and then I knew that I could just take

all those and compare them. One of the first steps of the phd to try and classify your projects: to find common threads, and I found it really difficult. We didn't have enough projects as well, I couldn't say "this is a that type of project and this is the other type of project." But with the technical sections I could say that this is a project where tautness is very important, where we make a shell and then we make, you know, a formal shell and make a warm interior that is different from that. But the only way I can talk like that is by looking at their technical section. So it is to say, those drawings were my way into an analysis of the work and I'm starting to realize now that I'm writing the draft of our, of my completion document. That.. (and I've lost my train of thought. I can't remember what I started to realise! I'll have to remember that in a second, sorry, I can't remember what I was going to say).

CDM
How do you communicate the Tacit Knowledge implicit in the drawing to your construction workers? Is there a kind of you transformation? Is it something important?

AC
I mean, the really obvious answer to that is obvious: there's lots of notes on them, lots of writing! It's very explicit, it's not that tacit. The whole point of those, is that there's a stack of documents this big that goes through..but I mean, a lot of.. and I am kind of talking about it in some of the writing here, is that even despite all that very explicit information there is, especially with things like a material that concrete, which I did a whole PRS on. And the reason for me doing a whole presentation on that was this idea of that Tacit Knowledge. First of all, how did we gain the tacit knowledge? And then, how do we communicate and share that Tacit Knowledge with other people? And I had somebody email me to ask me that concrete and then I gave them a two or three lines answer and I realized that I needed to give them two or three hundred pages! But you couldn't give them that.

Then I did this study about how we can. Because with concrete, and all the things that you really care about, you can't write it into a specification or you can't show on a drawing. You have to agree on them, face to face. So then, I looked at the different ways that we negotiated that with the contractor and then that came into things like professional knowledge, professional attitude, how you learn to employ strategies to make sure what you want, happens. (That sounds very vague). So we employed this strategy of involving the contractor and asking his opinion and saying, "well, I don't know how you do it, maybe you would know how to do it" and then he felt responsibility for the detail. And then suddenly we have this really beautiful thing that he cares as much about as we do. Sometimes it works, sometimes it doesn't work. It depends on the contractor.

DO

What control do you have about the construction? How do you manage it? How do you share your information with the contractors?

AC

Yeah, I think there's two ways, the main way is that big stack of drawings and documents. That's why we spent so much time on it, that's why we always explain to clients, we say we spend more time on this than other people because we want control. I worked for a couple of offices where they would go to site with planning drawings so you didn't know what anything was, you just knew that there's a window there and there's a door here. You didn't know what sort of window, how it opened or anything like that and it was awful. I was only young, like only 21 running these jobs and just the stress and the panic and the horror of people shouting at you, a client shouting at you, the builder shouting at you, the boss shouting at you.. And again this is very pragmatic stuff when I just realized that I'd never, ever, ever wanted that to be my life. So I'd rather take this this huge level of control and take all these kind of technical drawings. So that's one form of control.

But then you have to realize that is there and, especially in Ireland, and maybe this is more to do with context as well. I know in the UK it is very different from Ireland. In Ireland once you get to site, you kind of take those things and you put them to one side. They have to pay attention to them. But you can't constantly say, "No,no, no, this is different." In Ireland, it's a much more personal thing, it's a one-on-one, you have to bring the contractor with you. Like I'm saying the strategy of involving him with samples and saying "We don't know how to do this, you know more than we do, you figure it out and we'll all learn together how to do it." That works less so in the UK. In the UK, you take these documents and you hit them over the head with it constantly. So that other level of control, it's a personal exchange and that has to happen and that you have to develop. And that happens with the client as well. It's the same thing, it's with everything. You have to have strategies to make those relationships and to bring people. It's the same when you're presenting a design to a client. It can never be: this is mine and we're giving it to you. You have to somehow let the client in and make them feel that this is their's as well, which is what we try and do with construction.

AB

How do materials affect meaning in architecture?

AC

When we talk about meaning because we've been asked this question before actually, really, not an ADAPT-r interview, in another interview that I was listening to, and by a guy from Ireland who's couple years younger than us and he'd be

weirdly a different generation. He's only maybe five or six years younger, but he would have a completely different attitude. He was asking us about meaning in construction and meaning in materials. He wanted us, I think, to say that there's some sort of hidden message that we're trying to make, some sort of commentary, social commentary or political commentary or something like that, and really it's not. When we talk about meaning in having construction that expresses something, we're not really talking about it that expresses something specific, we're just, I suppose, saying that it enables a connection. There is some sort of discussion between the person and the building.

Let's say in our first two projects, where we were talking about memory and meaning in those, in terms of construction.

We were interested in this idea of feeling at home because obviously it was for my family and these were two new houses after we'd all lived in the same home for years and years and years, you know, for 30 years. We didn't know any other home and it was very strange for both my parents and my sister and her husband to call anywhere else home. So we were very interested in: what can we do to make these feel like they're homes? Even though they have no real connection to the place. So this idea that by expressing the construction, it connects you to the building. It's difficult to explain, but, you know, you feel that this is my house. My houses is not a white box, it's not just plaster board, it's not just anybody's house, it's my house. My house has concrete ceilings, my house has block work and brickwork and a big chimney and tiles on this. And that's with my sister's house, with my parents house was this idea of this big concrete. I mean, similar things in terms of expressions of materials, but also this idea of the concrete table, that that's this idea of the family is firmly rooted, it cannot be moved, it's the centre of the house. So for us, materials have huge meaning. But as I say, it's not a meaning that's there to convey a message, it's just a meaning to make a connection, I think.
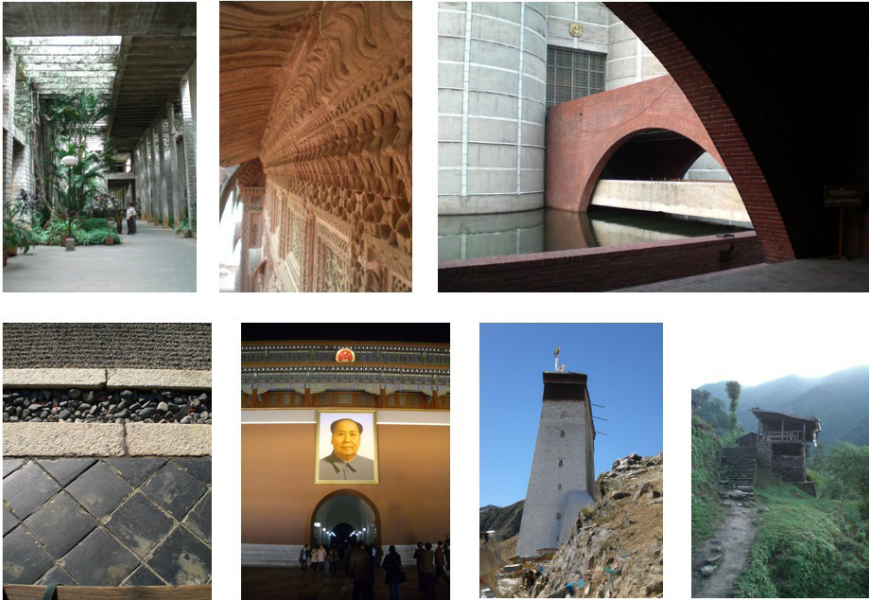
Fig. 4 Alice Casey, Extract from PRS 1 (presented jointly with Cian Deegan)

Fig. 1 Karin Helms, Landscape structures in Echo with the traditional Clos–Masure forms

Karin Helms - Karin Helms, Paysagiste Sarl

PRS 4

RMIT Europe

Candidate Profile

Karin Helms is a landscape architect and created her own office "Karin Helms, Paysagiste Sarl" in 1993. She is currently on sabbatical leave as Associate Professor of Design at Ecole Nationale Supérieure de Paysage Versailles where she was head of the design department and the international relationships for 14 years.

In February 2017 she will be in charge of setting up the new Post-Master in Landscape Architecture at ENSPV. She is the founder of European Master in Landscape Architecture EMiLA, and State Landscape Architect Adviser in Upper Normandy. Her research includes large scale landscape transformations and landscape urbanism. She received the "Trophé du paysage, mention special du jury for a landscape project in Northern France in 1999 and the French Order of Chivalry for "academic, cultural and education figures" in 2013.

She is currently a visiting researcher at Kingston University London and an ADAPT-r fellow at RMIT Europe Barcelona since April 2015.

Interview edited transcription
RMIT Europe, Barcelona
10th February 2016

Key

KH Karin Helms
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
Could you please briefly tell us about your most relevant training and personal experience? Of course we already know something about it, looking through your work but we would like to know something more

KH
Do you mean at the time I was a student or the training during PRS or me as a trainer at the studios?

DO

Everything! that's up to you, what do you think it is most relevant?

CDM

Maybe before starting the PhD

KM

So when I was training others?

DO

Both sides, you as a trainer and you as a student

KH

When you are training students you are learner too, so anyway, you know the reason why you are interested in being teacher. You are discovering through the students other design ways. What we call, "tacit knowledges" , comes also by learnings from the students. The one-to-one teaching method is an exchange moment between student's understandings, experiences, and your professional experiences and the theoretical knowledges in the discipline. all are relevant to find new design ideas.

About training: The design goes "through your hands" and for this reason it is important to experience design through many studios even if you have still not received any theoretical knowledges. Concepts and theories have other teaching modes - through readings, conferences comparison analyses and they can be acquired through others or by self interests and researches. Design needs an adviser, a teacher that "guides" you. The one-to-one teaching, as we do it at the landscape architect school of Versailles is a weekly meeting, it looks likes a sort of Ping-Pong play between the student and the teacher where you give back the "ball" so that it carries new energy and implements the original story. What is the "ball" exactly we don't know! Sometimes it is very consistent and sometimes less, this depends on the students "story" . The student do not have to go on with your advice, it is up to him but he has to solve his story and transform it over to space. I'm the one who gives him a sort of steps into his thinkings and findings; in French we would say give a further "jalon" that means a "point" and helping him in a giving him a direction.

Looking at the student's work, it can eventually help me too in going further in my own ideas.

it opens or widen some ideas which are on going in my personal work. I remember a competition,, it was not really about a formal question, it was more on how to solve a drainage and maintenance problems on a historical site and now to solve theses problems while you reveals the site. During a studio teaching I suddenly saw a student trying contour lines on her project - she was a bit struggling

with the topic; but her overlay of tracing paper and the many drawings actually inspired me to go on with my own design work. A work which we actually won. Other interesting moments in a training is while you are choosing locations for a studio. it is so interesting to learn to know new places through design studios. The training starts at the same time that you are writing the topic for the students. The spatial potential of a site is what I'm mostly interest in, as well as the on going landscape transformation; it has to do with my past interest in plant biology. I can "read" the landscape dynamics in a place. Each place is specific that makes the potential of a place so different from one an other.

One to one teaching and site specificities are the most interesting training moments in design for me - you will never have two identical persons and neither two identical landscape sites.

I have to admit that in general I'm less interested in the programme, and programmes can be discussed and evolve.

So how does "the question" (as you mentioned it) (from the site, from the landscape actors, from you) influence your design approach?

DO

Well, we know that you just go on! We appreciate it! Well the third question would have been about the circularity of awareness (Would you tell us more about the process of circularity of awareness about the tacit knowledge in your practice?) and now you just rename it like a Ping-Pong which is really nice, we like the metaphor, it is really interesting and we find out this scheme of yours and we thought that was quite relevant about this circular process, in fact it is much more Ping-Pon.

KH

Well, it is not the linear process I was saying that all designers you have heard would tell you that is it not a linear process. When you start to design you learn about the context, well in case of landscape architecture, more the physical context actually or the social context but by designing you reveal it but then it comes back to... you are the one who sees that the landscape is a cultural landscape, it is in transformation and the objective is obviously that you contribute to create the cultural landscape of tomorrow obviously and not cancel what it is going on and it is more related…for me it is similar to the Judo: you take the power of your opponent. I have sometimes this impression that you take the potential of the place but it is a way to move things but you don't force it but you understand what is the potential.

CDM

We would like then to ask you about the process of fertilisation between being an advisor a designer and a teacher. How does this process works?
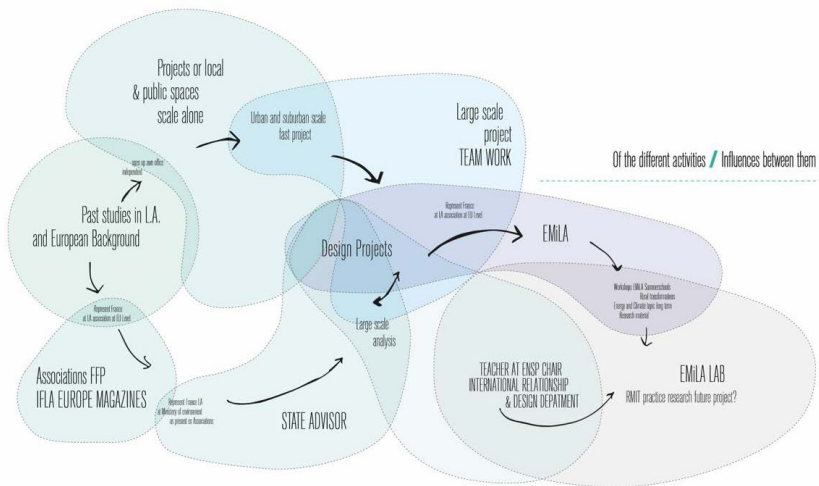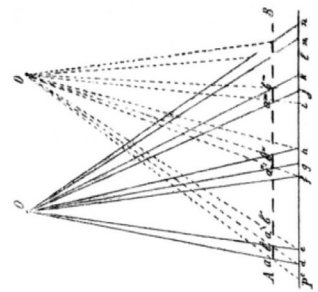
Fig. 2 Karin Helms, Lenticular image

Fig. 3 Karin Helms, Extract from PRS 3: The Practice Fields

KH

This is really difficult because that is mainly one of the main points of my PhD and I have to find out this! I am struggling! All the PRS have been more and less about this and I started with the metaphor of the butterfly and the lenticular image. I really love it because it is this paper where you can see in different ways, as a 3D paper. So there is one image here, one here and one here. So each side does mean, depending on how you look at the paper, the image can be distorted. So this is about the lenticular image for me was you know the designer the adviser and the teacher I took this 3d image and thinking about it was three different images and more and more I am going through this PhD process I understand and more and more I am going through the PhD process I understand actually that I am the same person! And very probably teaching advising or being designer I am going through the same steps and I have tried to do diagram trying to show this and maybe I have this diagram that is really a sketch trying to understand the site as a program.

I am in concern about notion in geology, is more about the stratigraphy is geology and geography is more a physical geography, I am looking for it is more about discipline, but inside the discipline there is just some notion, not everything about geography.

So thinking about this different notion of phytosociology that was my former studies or in art or the notion topography and so on…what are the hard in arts and so on. So which notions are going through when I am designer, when I am adviser maybe there are only some of them I am highlighting and it is more about the foundation element something about design I'm not the one who design when I am an advisor, I just make very little comments about this I try to orientate about the foundation elements and as a teacher too I have thought it was more from that but it is a very ably diagram, so I didn't go on! It comes from the natural science and I think that landscape architecture is also a lot about dynamics in Landscape and we can treat to treat to architecture for instance or designer of objects, we had this frustration which is not a frustration for me so really integrated that we deliver for instance a park with plants that is living material that is a very small plants and you have to imagine the long term of this space, what type of space will be created by the landscape structures that you're not the one who will maybe see it because sometimes it takes 50 years the other thing is that you are not the one who maintains it, the gardeners do it, who cut or not! Sometimes you have to accept that some spaces you had imagined will not be exactly so you have to be very clear when you do design so that hopefully it will be like you, but you also have to accept that maybe the users or the climate will change some of your projects.

So this means that the grounding, the potential for a site, the understanding of the soil and the plants and so on...you really have to understand very well what are the first conditions to bring it.

So, design is important but then you have to understand the more scientific knowledge about the soil and the condition that means the social condition. So what does the fertilisation between advisor designer and teacher (process of "fertilization" between advising, designing and teaching: how does it work?) when do we overlap? For sure the first step of a design process are overlapped if I am advisor or teaching, then I love to do all three roles because I have all the time the impression that I'm learning from one situation to the other. I think that I would be dried up a very quickly if I stayed only with students. I need to be in the real world and understand what is the social demand and bring that back. And I love to know new places. Most design schools has permanent teachers and professionals coming in, many are both and I think it is important for the school to may continue lively and in contact with the real world. I'm not sure…if I will very probably be more able to answer to questions late! Actually you are pointing one of the most difficult parts for me right now what are the differences and what are complementary, what overlaps. That is the all question here and what is Tacit Knowledge in those ways of doing, for instance from whom I have learned to teach, this is very difficult to answer. I know that is a teacher who shown me, Michel Corajoud who invited me to teach in the school of Versailles. He is a very well known landscape architect, but I was just an assistant of him. So what did he show me, that I captured? Well, I think that were different steps and in his way teaching that I captured and others I didn't get and maybe I didn't agree, I don't know, so I changed it. For sure I was more the past experience as a biologist that has had a huge impact in my way of teaching.

But the first step is showing students not first immediately a teary but leaving the students discover a site first, by themselves, and immediately after to do artefacts to show what they understood of the site and then go over to drawing and then comes the theoretical. This means that it is a sort of to leave the intuition, to leave the student very free. Which for some students could be a block, they would have loved to have a method and a clear framework. It is very open and you can feel that some students are not so confident with themselves but then comes that 45 students in a studio and 45 visions and not the teacher's vision. So that is quite nice! It is more inventive and it can be innovative and then we have learnt and help the students with some theoretical and go this is more one-to-one teaching a lot of tacit comes in. we actually try to get into the thinking of the students and understand their ways of thinking and help them. So, this means also at the end of the day (we have 2 studio days a week) at the end of the two days, in the street if somebody crossed me I can't see him! I have been in the world of so many heads! i don't really know what is my name and they are very surprised that I'm exhausted! No the studio is not so difficult! And I say yes it is!
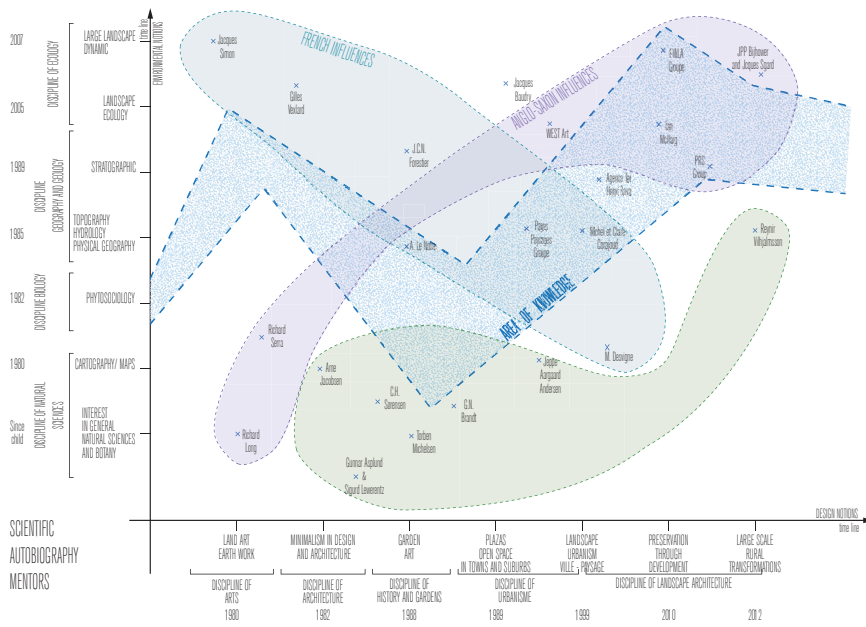
DO

You use the Word MENTOR regarding to Michel Corajoud and I would like to ask you if you like to use this word also for Your Supervisors Here during PhD or if you use something different somehow, because is something we are Interested in understanding the Supervising Process. How do you feel like?

KH

Here there is a diagram that I will probably show at the next PRS about Mentor's role. For me each PRS has been difficult to explain the mentor's role and my relationship to them, and what I learn from them? . Some of them are imaginative mentors you meet them only through books. This means and suggests a interpretation maybe of what they do or maybe is just 10% of the work they work around from. So how to capture and explain in the PRS what have been the influences and how do I digest? I made a X-Y diagram that includes a timeline . The X is about design concepts and the Y is environmental notions. The sequence of learnings were firstly an interest in arts works. I think it comes from the fact that I lived in Denmark near to a museum called Louisiana, it is a famous museum of modern art North of Copenhagen near to the sea side. I has indoor art pieces but also a park wiith many scultures. I have been very lucky to have parents who brought me so often to this Museum. I remember to have been hours at the children's drawing room and experienced paintings or models linked to the exposition's on going topic – this were happy moments. Then came a sort of period where, and this must be a Danish influence too as I lived there; it is about Minimalism in architecture. I lived in a neighbourhood where there were many of those houses from the Modern period. Even the naibourg school was built by the architect Arne Jacobsen .

To come back to you question about mentors and about the PRS, you are right: I haven't put on my complex Mentor diagram the PRS'. It is because my diagram stops somewhere in the nineties. For sure if I go further and investigate on the ongoing learning process I woulkd forsure include de PRS' as being guidelines in my work . I think you need some time to understand what I exactly learned with adapter! I think that we are very lucky about this practice research PhD .

I can use the metaphor of evolution of animals to illustrate the type of evolution I think I have gained from the practice based PhD system of RMIT. (show image of the reptile and the lobster please) The drawings shows two evolution systems : a earth Reptile with 4 legs that for survival reasons needs to hide in the earth , under the earth he evolve and lose his legs (which are unnecessary) – later the reptile comes back to live on the earth surface by he do no longer have his legs – For me this type of evolution is the illustration of a Designer that go through an academic PhD and evolve – he learn an other thinking system and becomes somebody else after the PhD . In the practice based PhD , my felling is that you evolve in your PhD with the same vocabulary as the one while you were a
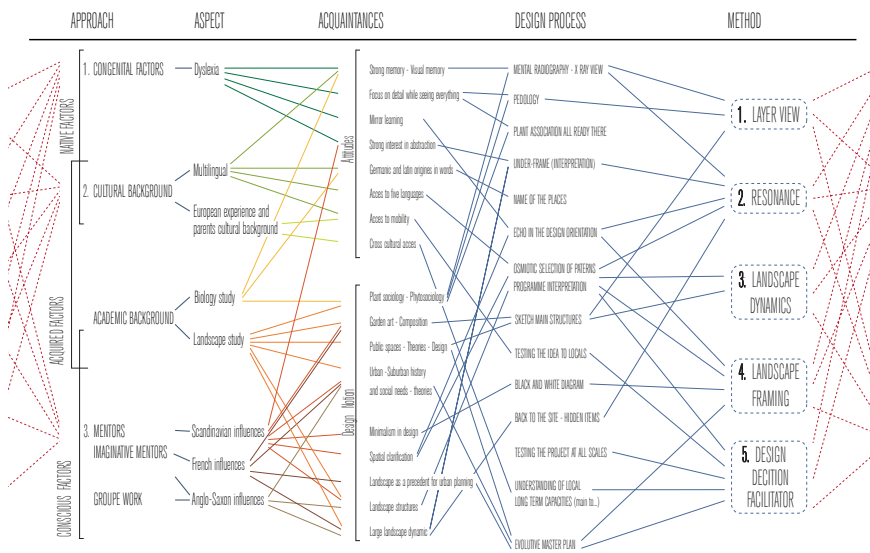
Fig. 4 Karin Helms, "Mentors" diagram

Fig. 5 Karin Helms "Mind Map Tacit Knowledge"

designer – this means that the evolution process is more similar to the Lobster's evolution – it becomes bigger – while he mute he is a bit fragile (PhD period) but after the mute you will be better consolifdated in your understanding of the way you act .

I remember last time SueAnne Ware (former supervisor,) asked me "How do you fell?" and I said "naked" because I have to tell all the story and even the hidden background that we as professionals never tell. We have to understand what is tacit and what is explicit and the switch between one and two, and how do we do and by writing it helps a lot. I think I should have written before, but there is still time! by writing to help to also these diagrams that was not used to do, Mauro Baracco who was my other supervisor, said "try to put it over to a diagram" and I try to but it is not always so relevant! But I agree that they are very helpful . the other impression during the PRS' and other do see this and ask me "Why are you so insecure about what you are explaining?" I am never insecure when I'm in a professional situation I have a knowledge and I'm not insecure when I'm teaching or when I'm in a pedagogic process, but I felt very insecure in this PhD because we are as this "lobster" which is in a mute situation. but we love it! We feel we are same person but becoming bigger. So you are not changing the way of doing but you are more explicit and you fell that you can be a better professional or teacher and what we call intuitive now I can put names on it, so I fell it is really good not be banal or vague with the students but be more explicit of what about we understand by intuitive and this is about the tacit knowledge and I can now pin up some notions and be more clear about that. So the mentor is not one person even if I appreciate a lot my two supervisors, it is more the whole process who is the mentor! I would say that the Practice based method is my mentor this means probably Leon van Schaik writings.

Fig. 1 Eric Guibert, ADAPT-r Box Exhibition Project

Eric Guibert - Sens

PRS 5

Candidate Profile:

Eric Guibert is an architect and a gardener. He studied at the Bartlett University College London and the Ecole d'Architecture de Nantes in France. He established the architectural practice Sens in 2003. Eric is a lecturer at the University of Westminster and an ADAPT-r fellow at KU Leuven in Brussels since March 2015. In parallel, he is developing a wild garden in France with Robin Pembrooke.

Interview edited transcription
Westminster University, London
3rd February 2016

Key

EG Eric Guibert
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

AB / DO / CDM
Starting from the key-words that we sent you in order to have a series of points of reference or landmarks in our interview, we were wondering if these are representative or self-explanatory or if there is something missing. What is your reaction to such key-words? Do these keywords evoke to you?

EG
About Spatial Intelligence, this I have dealt with actually from the start, because I have tried to always look at these narratives, where something might be coming from: there are some obvious things, like my childhood background and the fact that my grandparents were farmers, on my father side. One of my great grandfathers, on my mother's side, was a painter and artist, so all these cultures were there and I was born within these different ways of thinking. Even entrepreneurship was around. My mother's father was entrepreneurial.

Petra Pferdmenges when I was doing a presentation in Brussels pointed out that I was an "in-between person", it is very astute because ... my mother's family was from a small town, my dad was from the countryside - not far away, but still a different culture. There was this art background, the farming culture, the entrepreneurial, the fact that on my father's side they were very poor, and on my mother's side, at least at that point, they were quite wealthy for that part of France.

There's the fact that I see myself as a French Londoner.

(...)

There is also the academic and practice duality. There is the balance between masculinity and femininity as well, about being gay. And lastly but not least the building and landscape fields. I don't seem to be able to be ever entirely in one camp or another; I seem to thrive in the overlap, or the in between.

Maybe this is the basis for a drive towards places that are diverse in whatever terms. The places that I dislike the most are monocultural. Whether it is a group of people, or a field, an area in the city, when things are too uniform I find them boring and ethically wrong.

What has also been interesting me with the question of Spatial Intelligence is how mine interacts with that of clients, how there has to be enough of an overlap for a conversation to be able to occur. Some of the concepts of simultaneous growth and decay in the Ruinations Series for example will not be shared by some clients. In some projects, those that I don't find useful for research purposes, I have in the past adjusted my Spatial Intelligence to theirs for the sake of the project. This I do not wish to do in the future. In other cases, the meeting of difference is productive and leads to an exchange beneficial for both parties. Sometimes I also expand the Spatial Intelligence of my clients through recommending buildings to visit or books to read.

DO

How long have you been living in London?

EG

I think 18/19 years, so actually half of my life.

DO

So once again in-between...

EG

It is an interesting thing: what will happen once I will have been here for a longer part of my life? Interestingly I don't feel English, I feel European and a Londoner. The way I work seem to combine what I see as more French – a predetermined structure – and the serendipity of English methods. But these approaches are not exclusive to each country. (…)
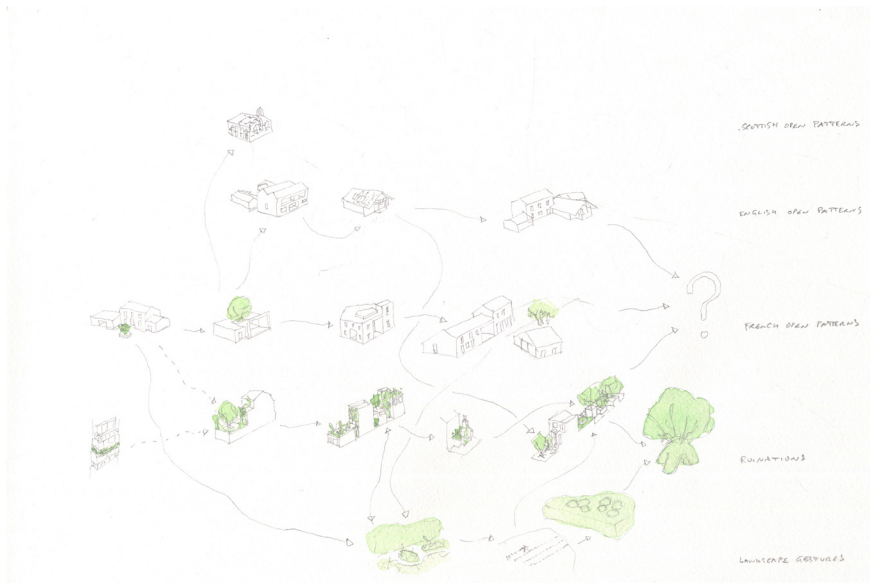
Fig. 2 Eric Guibert, Sens Practice Patterns
Fig. 3 Eric Guibert, The Practice In-between Human and Plants Behaviour

CDM

The subterrainn is a metaphor suggested by Marcelo Stamm: the idea is that the subterrain is your tacit knowledge, and the terrain is the surface of your practice. There is a kind of circular process in which something that you discover about your sub-terrain gives something / feeds your terrain and vice-versa. A mutual process of nourishment. And it is an interesting metaphor because one cannot live without the other.

EG

In ecological terms, in terms of growth if you get a tree, the leaves fall and then they form humus so the nutrients go back ... the other interesting dimension is that trees communicate and think together: they communicate through the ground, fungi connects the roots system of separate trees and they exchange nutrients, water and information, through them. The forest is an emergent system.
I could see that it could enrich the metaphor if you include the plants and the animals.

CDM

This idea of trees communicating, could give the idea of a common subterrain.

DO

Also talking with Tom Holbrook he was talking about his practice, in which among the practitioners in the practice itself, they share even without words some kind of basic common information pretty much like what you were saying about the trees.

EG

Exactly. What it is nice about this metaphor is that it takes the discussion away from something internal or self-centre, it connects with others.
I do feel that it is one of the great strengths of this PhD methodology - looking at the relationships with the outside world - there is agency there, and a lot of the discovery comes from how the practice interacts with that agency. This leads to very different results when compared to design-based PhDs. It is not that one is better than the others. One is more abstract and in so doing may discover concepts that are useful 50 years later – as mathematical concepts do – the other looks at how a concept develops within the agency of the world, within the complexity, and is thus easier to apply now.
Yet the subterrain metaphor also has one limitation which is its static quality - in my case I exist in multiple places at once. I prefer a metaphor of a dynamic Tacit Knowledge that moves with the work and which is influenced by the context it finds itself in. Nicola Bourriaud in The Radicant talks about the many contemporary artists who make pieces in multiple parts of the world and he compares them

to radicant plants, those like strawberries that create long stolons - stems - that touch the ground further and root to create another plant. The process eventually creates a complex web that reaches far away.

Maybe sub-terrain is a metaphor for context and Communities of Practice more than for the Implicit Knowledge. Sub-terrain being the soil into which the radicant plant takes root.

What is powerful with the radicant metaphor is the concept of a genetic make-up that is taken by the plant as it moves and which reacts with its environment as the plant clones, each time both similar and different. Maybe the Implicit Knowledge / Spatial Intelligence is the genetic make-up that is altered overtime as you practice through different situations, as it encounters the emergence of a place. I see the Implicit Knowledge as the wheel I described earlier which is held by my body, including genetic makeup, knowledge and experience, connected to and interacting with others and the environment.

The PhD process can be seen as an act of analysis, of looking at the genetic code and ecological dynamics at play in the interaction between radicant practice and context. This explication to oneself and others leads to an act of tweaking what is not working, of shaping the environment so it grows better, changing the type of work slightly, changing how one behaves publicly, going somewhere else, closer to plants we get on better with, or any other element.

The PhD is not a graft for me, a graft is a different genetic make up than what was there, it is using the existing purely as a purveyor of strength, water, nutrients. This PhD method is making what is present at the beginning thrive in a different way but with the same genetic make up and the same roots. It is not becoming something else, it is becoming more of itself.

There is also a metaphor of the self as a changing concentration of gasses, which I think was used by Guattari in Three Ecologies. If I remember correctly, his concept is that our self is not limited by our body, we are part of varied clouds of ways of being, concepts, that surround us and which overlap in us. Our sense of self is this specific overlap of clouds which is changing overtime, which has a trajectory. We cannot control the clouds but we can adjust the trajectory. We extend into the world and the world extends into us. This is how I understand the wheel diagram, the various elements come from elsewhere but they combine in a specific way in the practice, they interact, they change, and the only thing I can do is decide on the environment, and the way to tend this wheel.

There is a certain fluidity in our spatial intelligence, at least in mine.

To some degree it is malleable, maybe less so as I get older but so far I feel there is a sense of moments of shift. All creative people use references, sometimes by

accident, sometimes we seek them. One person, or group of people, or a building can have a huge influence on a change in your understanding of space.

For example, a lot of work we do with landscape was influenced originally by Gilles Clément. I found his book when I was doing my diploma, in my early 20s. I guess the reason why I enjoyed the book is probably because I had spent so much time in the countryside and therefore there was a certain attraction towards the types of ecosystem he works with, there is a common ground there.

But the sudden, radical change in how I work with space happened 10 years or so later in this space in France. It is the embodiment of his way of practicing that has changed my perception of what architecture is. And this has then influenced other parts of my practice.

I read in a book called the Argonauts that Roland Barthes uses a metaphor to describe how the self and personality changes overtime: the Argo, a boat in a Grecian myth. Through the story, gradually, every piece of the boat is replaced. At the end the boat is still called the Argo, but there is nothing left of the original. Barthes discusses through this the difference between what we are at different points of our life, separated by say 30 years. We are still called the same person, but all the elements that form us have been replaced over time. And I sometimes wander, coming back to the metaphor of the onion (van Schaik), how much is left of the inner layers and how much power has the outer if you suddenly put the onion somewhere else.

(...)

The radical change created by performing with the landscape has been that physically making as opposed to abstracted / disembodied thinking, or experiencing as a spectator, is becoming key in my practice – this is both the inhabitants architectural experience and a way of practicing. Over time, I am becoming less and less interested in buildings that are primarily designed as spectacles. I can admire the skill in them, but I actually don't find architectures that keeps you passive powerful.

The knowledge of practice is also embodied, decisions are often made live, based on gut feel, some memories from previous experiences are used but not necessarily consciously remembered. They come up as principles that can sound esoteric. In my case, I often think that a situation, a design, or a person, is too open or too closed, too hard or too soft, at a specific point in time. Or they can be too ordered, or too chaotic. As I have been writing my first draft of the thesis recently, these principles are beginning to become clear.

This type of knowledge is also what comes out of drawing by hand, or making something by hand, you instinctively know how big something should be. You bring your experience of space with your body. We often use hand drawing with our students.

(...)

The narrative format is very useful for practice-based research. Practice – at least mine - makes sense as stories, because so often a design, or concept, grows from a serendipitous chain of events in interaction with the world. You start in a certain direction, act, then the world reacts and you have to re-evaluate, you act again, the world reacts… This iteration, the gardener iteration, does not have a fixed aim, the composition is fluid, it is a serendipitous composition. There is an intention a vague direction, but it is open.

Interview edited transcription
KU Leuven, Ghent
April 2016

AB
In light of this last PRS and in general in this last month, what do you think is your role as an architect, as a designer, as a gardener?

EG
The first thing to say is that I see these roles – architect of buildings – landscape artist – gardener – entrepreneur – as merging. This was my aim with the PhD.
Secondly I see two dimensions defined by whom is the role for: providing a service for the clients and inhabitants, and providing practice based research for society at large through these projects. I am not sure which one is primary, maybe they are equal.
In terms of the research part, the recent insight of the PhD show that the processes of different fields are being used in the others (transdisciplinary) and the work is increasingly in an area of overlap between the fields of building and landscape architecture (interdisciplinary).
The ways of practicing I have defined is a conceptual framework – the wheel described above – that functions in all projects regardless of the field. There are of course differences between fields but these are matters of degrees, graduation, not of essence. I have shown that I design buildings like a gardener, or landscapes like an architect, and that the tools are essentially the same, even if their application varies.
The aim, the driver, is also the same: how do you design with the agency of the world in order to support its diversity and freedom? How do you design with what will happen which you cannot control?
I hope that the wheel of elements, tools, manners and principles, will be a useful conceptual framework for others to alter.
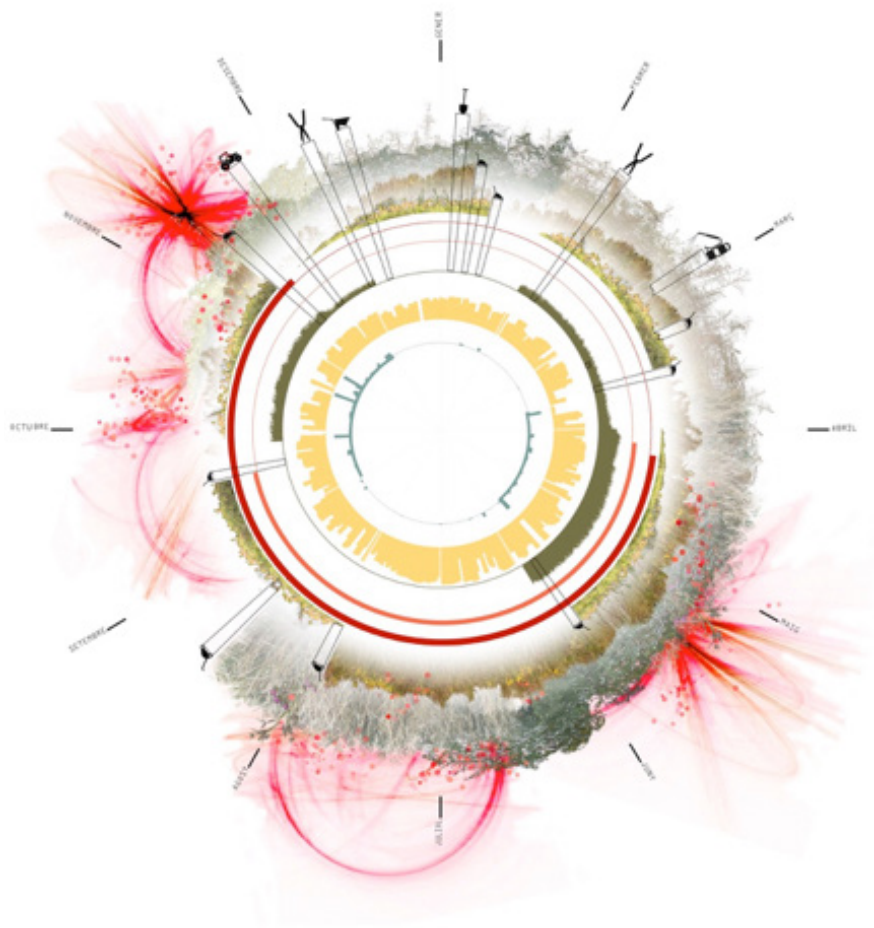
Fig. 1 Martí Franch Batllori ,Design time-specific adaptationthat should lead to performative landscapes

Martí Franch Batllori - EMF Landscape Architects

PRS 5

Candidate Profile:

Martí Franch Batllori is a Landscape Architect, and a Horticulturalist at ETSAB in Barcelona, where he has taught since 2001. He is founder & principal of 'EMF landscape architecture', an interdisciplinary practice of independent experts in the field of urban and environmental design. His work has been internationally published, and awarded with several international prizes. Currently he is enrolled as PhD candidate at RMIT Europe, and is ADAPT-r fellow at the Glasgow School of Art.

Interview edited transcription
RMIT Europe, Barcelona
May 2016

Key

MF Martí Franch Batllori
CDM Cecilia De Marinis

CDM
How and why did you decided to enrol in a practice-based PhD?

MF
I enrolled in this process to see if what I was doing with a certain intensity it was making sense. So if at , we could say, the mid-part of my career it did make sense - that was the main thing.

CDM
What were you doing at the time you started your PhD ?

MF
I've been always eighty or ninety percent practitioner and then teach as as an external teacher and give a number of lectures internationally. But I'm a landscape practitioner.

CDM

Now I'd like to talk with you about your educational path. Can you tell me more about your most relevant educational experiences and how such studies influence your practice?

MF

I guess, you talk about your formal education. I was first trained as an Engineer in horticulture, a highly technical degree. Still in Barcelona, then I did a Post-graduated course in gardening and landscape design. Then I went to Greenwich University to study Landscape Architecture for another 4 years. Within this period, I took a year out of practice in the Netherlands. So that was my regular education and then I joined the PhD program. That's the formal.

CDM

Also if you'd like to talk about the informal training..

MF

By doing the PhD I'm realizing that a very important part of my design attitude comes from my childhood. As an urban family from Barcelona, we spend all the weekends and all the holidays in natural settings, playing with and exploring nature. So if one of the findings of the PhD is that the walking and the experiential part of the design is a backbone of our design tradition at EMF, I definitely think this come from those early personal playful experiences, and not from academic training.

A second transformative experience to me was having the chance to live in Barcelona, Berlin and the Netherlands, in three very exciting moments of those cities. I experienced the transformation of Barcelona for the Olympics. Later I was in Berlin the summer that the Reichstag was wrapped by Christo, and the whole city was pure creative energy and questioning. Finally I was working in A'dam in the mid nighties, in a transformative moment of the discipline, when landscape was really being approached as an infrastructure. So I have been lucky enough to see cities and landscape being questioned and transformed by the active attitude of humans, not designers alone, but brave politics and an awakened societies. At that time, everything seemed possible. Things may change with high doses of social energy and enthusiasm. So was another important teaching for me.

Finally I would really highlight my year of experience working in Amsterdam, at B+B, where they had a very horizontal way of work within the practice, a very collaborative way of working. That's something that I'm also promote in my practice.

CDM

Can you tell me about any memories or experiences that you think had lead to become a landscape architect?

MF

I could not possibly position them in a precise moment, but my family they were from the world of culture. So my mother was a professor in geography, humanistic sciences and my father was a pedagogue. So I came from a world of culture and then I enrolled into a very technical world which was Agricultural Sciences and I did my final project on killing the worms of the apple with ecological methods, so I was feeling that my world was narrowing down. I felt a bit of asphyxia in the sense of being more and more specializing in a very narrow fringe of the world. Then in a kind of a desperate move, I joined a course that was every second Wednesday and it was called something like "Being a Landscape Designer in Four Sessions," which is obviously, absolutely, not serious but there I met Bet Figueres, who was a very pioneering landscape architect in Barcelona and she talked about a new discipline to me that was mixing living science and design, so culture. To me was like, "Wow," and then I really wanted to go for it.

CDM

What do you think are the urges and fascinations of your practice?

MF

Well, I think the urges and fascinations are personal, probably are not from the practice. But I think in my case, a fascination I have is to be on site, experiencing the things myself, so I'm not very theoretical guy and I'm not a very abstract guy, I'm very pragmatic and empiricist, so I get part of my fascination is to being in nature or in the landscapes - in any landscape, it can be the harbour of Rotterdam, but it can be also the desert and it's about the personal cultural experience of such places. I would probably define it like this. Then there are a lot of people who have influenced me, from Darwin, to Cruyff, Halprin, Desvigne or Chemetoff, but I guess this is it, so it's a first-person experience of the landscape, I would say.

CDM

Which artifact or media helps you the best in researching and understanding your urges and fascinations?

MF

Firstly walking and immersive bodily experience of site. Specially at the right time of the day, with low light and an secuenzing a nice unfolding journey. Reading too suplies inspiration and context to the urges and fascinations.
If I focus with the process of the Phd then I would said, listening PhD colleagues has been very inspiring. For instance, Tom Holbrook's self-commissioning his practice a project, that has been really an eye-opener to me.
As said I'm a very on-site person and I'm not reading a lot, I mean, I used to read the cereal box in the morning and not much more than this. Due to the Phd there have been a number of recent readings that have influenced me a lot. One

is Richard Sennett and the reflections and the open and closed systems and how we should be capable to make landscape with the capacity to evolve. Another one has been the PhD by Lisa Diedrich who starts talking about site-specificity and ends up talking about time-specificity. And then retracing connections with my own classics such Lawrence Halprin, Corajoud or Michel Desvigne.

Finally the discovery of the project of Île de Nantes by Alexandre Chemetoff and his concepts of 'Feasibility', 'Relative work' and how he conducted it by his 'Plan Guide'. Actually, when I find out about a project that interests me, then I try to go to see it. So last summer the whole family we went to spend holidays there. So it also shows a certain way, so I'm interested about the reading, but also to check it out. So that's kind of, I guess, my technical background. You may have a scientific hypotheses, but you have to test it. I'm very interested in the impact of things, I'm interested in the narratives of things as a tool to get an impact. But what I'm most interested in, is how we impact and change what we don't like in society. When I like a project, I try all the means to go to visit it and to have my own experience of that site and this gives me as well a lot of confidence of when I'm talking with people I need to convince because I have seen it, I have walked it, I have measured it. So this is probably how I relate sometimes theory and experience.

CDM
In your past PRS presentations you mentioned time as a tool for your research/ design. Do you think that the role of time in design is a fascination for your practice? Where do you think this fascination about time as a tool comes from? What is the role of time?

MF
I would say that's probably my ultimate finding and fascination. As an empiricist pragmatic person, I'm interested about 'how' time can be an instrumental tool in the design process. About how 'time' can be operationally integrated in the design process so that enables us to be more response-able, to have better capacity to adapt tempo-spatially to a changing milieu. I'm not not going to write an essay on time. I'm trying to see if in certain projects we can be more flexible and efficient by deferring decisions to 'on-time', by anticipating positions, by letting time for things to mature, etc.. As a landscape architect designing with living environments that's crucial. I try to make a taxonomy of time-based processes as applied to real projects. For the moment I have identified six categories in which I strategically use time in a different way in order to harness ecological process, enable free appropriation of space, to ultimately let the space 'open' enough so that it can mature and adapt over time.
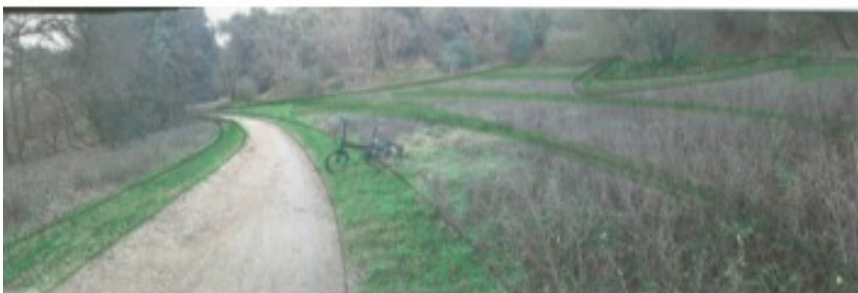
Fig. 1 Martí Franch Batllori, Orderly frames for messy nature + disruptive experience – confetti
Fig. 2 Martí Franch Batllori, It all begins & finish by walking

CDM

How do you mediate between your urges and fascinations and the requests and needs of your clients especially when dealing with the public space and the public sector?

MF

That's a good question. I always have a bunch of ideas and concepts that I had stolen from other people, and that I would like to try sometime with my personal interpretation. According to the missions, I would try to make a relation between those concepts and what the new mission would demand and tolerate. Testing, translating hypothesis by others to site-specific real missions, that's what I have been doing almost all my career

By having the ADAPT-r funding, for the first time I could make up my own brief. So I choose one of the those 'research questions' I had in mind: Could we I design by management? Could we design by the regimes of care? Without adding, just subtracting and managing emergencies?

This was really already there in my candidature for the PhD. Two years after I got the funding by ADAPT-r and my fellowship in Glasgow, and I had the right conditions for a real 'test' to occur. I approached my hometown municipality and I asked: "If I do some management plans for the public areas at the edge of the city, would you lend me work with the green-department staff for implementing the managing schemes?" This has developed over a far much more complex project where I think there is, by itself, not a single thing of innovation. I mean, everything I could trace where I have stolen it from. SueAnne, my supervisor, says that I'm a kind of a bowerbird bird that takes shiny things from nearby places and makes his own garden. I have stolen all ideas to start the project, but finally is my garden. This self-commissioned project has now been running for two years and is now a public project supported by the municipality.

I'm now working on another one project which has a lot to do with these infrastructural capacity of landscape and this is, I think, it's a byproduct of not just answering to the brief, but questioning the brief.

CDM

Do you think there exists in your practice a kind of "collective tacit knowledge"? Who are the people with whom you share such knowledge?

MF

There's a relevant thing to know about my practice, it is an economically precarious practice located in the provinces. It is hard to keep people working with me for a long time. So that means that I need to constantly renew this collective know-how of the practice. So there's a part of the work of the practice is almost an academia. At the same time I researched a little on that and I clearly realize

I'm not a solo designer. I'm not a gifted genius. I'm not a virtuoso of design. I put together complementary teams of landscape architects, architects, biologist, engineers and over the years I grow a fertile group of external alliances with other engineers, gardeners, architects. Etc… This kind of atmosphere creates moments of open-creativity and high productivity.

Another thing that for me is important and has led to good results, is that I normally succeed in engaging the client into the design process. So we mature the projects often with a very horizontal way with clients. So if clients don't like that, it doesn't work with me. So if I have a very vertical client, it doesn't really work and then if I have a lazy client, it doesn't really work. So, some projects don't work. But if clients like to jump into the boat or I jump into their boat and there's a kind of a complicity, then it works and then this makes that a number of people are defending the project. So this is normally working quite good in local projects and in projects that I have at a close distance. It's more difficult when I'm working in projects that are far away and when I cannot go that often. So it would be mode of practice that I would like to do everywhere, but it doesn't work everywhere.

The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 1 Karli Luik, Fast Track (Dark Contextualism)

Karli Luik - Kontekst

PRS 3

University of Ljubljana

Candidate Profile:

Karli Luik is an architect and urban planner. He graduated from the Estonian Academy of Arts in 2003 and was founder and partner of Salto architects from 2004-2014. Since 2014 he founded studio Kontekst in Tallinn. His work has been internationally published and awarded. He was an ADAPT-r fellow at the University of Ljubljana from March till November 2016.

Interview edited transcription
Ljubljana University
June 2016

Key

KL Karli Luik
AB Alice Buoli
DO Dorotea Ottaviani

DO
How did you decide to enrol in a practice-based PhD?

KL
That's a very hard question, I think, but in a way my practice was changing in a way that after 10 years of practice in the company that we created in 2004, it separated in 2014, so I sold my shares of it and my partners they continued. I thought we had reached some kind of, not really a dead-end, but at some point I was not really happy with the things. In a way, this practice-based PhD, I saw it as a very good opportunity and possibility to reflect on what has been going on, also to reflect what I was starting to do and to find out if I should do something different. Should I shift the focus? Because I guess in 10 years with the same partners you kind of develop some kind of easy ways how you deal with, so in a way, starting anew was a pretty interesting task because you're used to your partners so

you develop some kind of, you know what they're thinking before you have to ask, so you just, you don't deal with some topics and you don't have to explain some topics. In a way, thinking of it and being aware of these topics that are actually fixed with the practice, I think it's a very interesting task to think about. I saw it was a good opportunity for doing something else. I have had some kind of, I wouldn't say urge, but still something that maybe that is important.

Also after my studies, which I finished in 2003, after that when I worked for 2 years in a practice as an architect. At the same time, I felt that more than an architectural background would be good, so I also had another degree in a Central European university in Gender Studies, which was not really connected, but I think it was to reflect on other issues which are not really connected to my practice, but still. Having different perspectives is very good, I think. After 10 years of this career, I thought maybe it would be a good time to enrol in a PhD program.

AB
Can you tell us about any memory or experience that lead you to become an architect?

KL
Actually, I developed the idea of becoming an architect really late, I think it was my final year of my secondary school because in my family there is no architecture, even in the school where I was going, there wasn't even Art History in the curriculum. I was pretty far away from my family, my parents are biologists. Even when I was applying to the university, the professor was going through the portfolios and can you draw good enough", so you can go to the exams. Of course, they asked about the family background and how you developed this idea to become an architect and I said, "My parents are biologists." He was asking, "Don't you think you're like your genetic background?" And I was like, "What?" That's how I kind of, it's the beginnings we're talking, there was the context that I was being a foreigner in the field somehow. I guess that's not really a clear spatial experience, "Wow, I need to do that," I don't remember.

AB
How do you think your training/educational background have influenced your mental space?

KL
I mean, I think that I actually had this degree, but 3 years after I finished the Gender degree, a lot of people were asking, "Are there gender issues in your architecture?" But still, I mean in this sense it's a kind of general understanding of being aware of very different people and not trying to be inclusive while doing
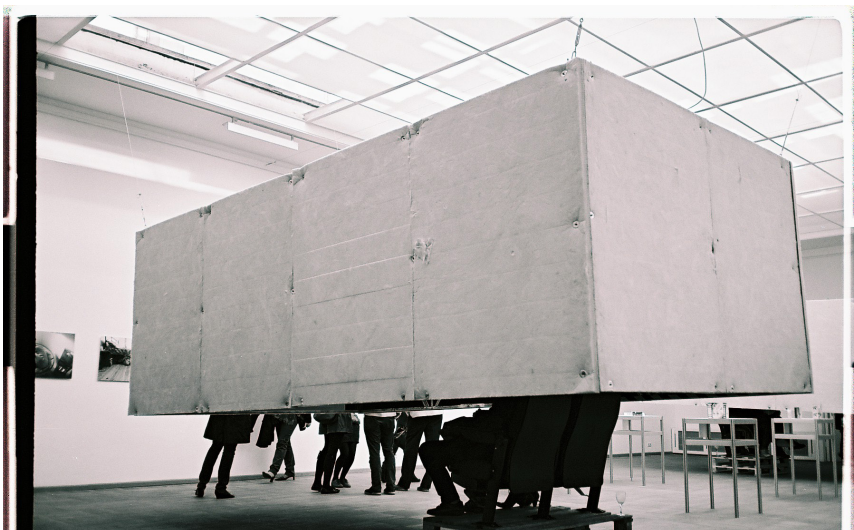
architecture. I think it's pretty far away, actually, because when you design something, you don't really think about it. At the same time, I was alone. It definitely made me interested in how much the space I create can really affect people, like, can I do something that can have some kind of hidden, positive agenda? I actually don't think it's very much present in architecture. Next question.

DO
What are the urges and fascinations of your creative process?

KL
Urge and fascination. I think when I do architecture it's a pleasure, it's a kind of moment where all the parts fall into: I think this is the most pleasurable moment. Like, you research all the different categories, like program, site, whatever, agendas, also, how, for example, how it fits to the landscape, how could it be perceived by the general public, what kind of symbolic meanings can I write into it, how it functions. I think this is the biggest fascination is when you understand how it works, how it fits. It's like reasonably together, so I think this is a kind of the moment which is the most pleasurable moment of the work that I enjoy the most.

DO
How do you think your environment and your community of practice move you towards your fascinations, the kind of pleasure you were talking about?

KL
I guess, I think it's like this fascination seems a pretty general thing for an architect, so. But definitely, like in the school and the people I've been working with together, so we always had this kind of urge to not just build buildings, but some kind of invisible plus that we should address something more, but we never knew what it is, but still try to, mentally at least for yourself, "Ok, I want one more step where the idea can be bigger and bigger." I think that's why also at some point you're like in a phase where you want to get more and more concerned, but at the same time, you're in the last years of my last practice, it was like the financial environment was not very good, so I had to deal with some issues, in-between your ambition is all the time growing, but you have to deal with some pragmatic issues, so I think it was some kind of.. torn apart, with a lot of energy to keep it together, so I think that there was some kind of moment, where the energy just to keep this thing really going is too big, so maybe I just escape from this pragmatic issue and try to go alone in another direction.

AB
What do you think is your role regarding society and the people you're working with?

KL

Yes, I think it's, in a way, very interesting to see a lot of people who throughout the PhD process who have really defined their role and practice, like, I think, for example, Jo Van Den Berghe, who really shifted from the practice to a more artistic and more academic.. Definitely a journey like tasks that are more politically or semantically driven than working with public space or some kind of places, like thinking about exhibitions or monuments or some kind of things that are not really pragmatic pieces of space. I think, these are tasks that fascinates me more than for example, housing or more utilitarian stuff. I mean, I think, political issues is also connected to the ages of the architect, you want to be a bit bigger than you are. Most of the buildings it's not that at all. At some point, I never wanted to be somebody who talks about architecture, who talks about space, who does projects with the community, I rather see myself as a more artistic architect dealing with issues, with me and my team, really being this public person or discussing things you want to be, like, affect, political would make much more sense, so I mean I think it's also the search of something extra, which is somewhere present, but it's not very evident all the time, trying to think of architecture as something which affects a lot of us, but also addressing the topic.

DO

What is the influence and the role of the artefacts (drawings, models, sketches, etc) in the discovery of Tacit Knowledge in your creative practice? In the last PRS you were measuring the line, so we would like to know what is the meaning of one line or one gesture?

KL

Somehow, like our practice was never really fond of producing artefacts as something, as having a quality in themselves. Of course, we did sometimes working models, but it wasn't really a methodology that you would use all the time, or the sketching, also the sketches were kind of randomly done which usually were how we worked, we just brought out some papers with some information you needed, like a site plan. We almost never used cardboard, the transparencies, like this organised drawing on top of each other, finally if you can't understand anything you take another one. So actually what comes out is something unprocessable later, so that usually went straight into the trash bin. You had something, finally something that can be very easily drawn, kind of as a line. I'm pretty sure it's too much of an oversimplification of the process, but if you translate it into one gesture, it's definitely something, it's not something extraordinary probably, it's very common to do, but it's what we were looking for all the time. I think, as an artefact, it usually stays pretty mental, so you don't usually produce it as a, even as a sketch. So I would say there is not a big importance in these artefacts actually.

DO

At this stage of your research, have you discovered any Tacit Knowledge embedded in your practice? If so, is this discovery affecting the way you're looking at your past and present bodies of work?

KL

I don't know. No, I don't feel that I have discovered anything spectacular so far. At the moment I was thinking of translating things about one gesture, that allows to be more critical as a method, because it's like kind of, you know, could be very superficial, not like natural that you have to find or simply find everything into something. That this is very much intangible. But still, I guess maybe the question could be maybe, how could I escape gesture, but still how is it clear, tangible architecture?

DO

Has your Tacit Knowledge changed and how would you depict the discovery of your ideas, your new positioning?

KL

I still try to work together with different partners because I mean, mostly it's discussions and makes things like, why is it working? But it's definitely not always true, but you need somehow to test ideas. I guess it's also very general about how you develop ideas, you have to bounce it back and forth, and see what stays on top, and for that you need some kind of people who would share the same kind of qualities or appreciate the same qualities in design. That would be a lie, but it would still be a difference, I mean trying to work with different people, some people that are super critical, because otherwise you're too fond of your ideas, so some people say, "It's cool," but it's not the truth, you have to test it pretty hard to really get the result, I think. In this way, it really hasn't changed, but at the same time it's interesting, as I told before, every discussion is dependent on the people you do it with. Different topics arise and they have to explain some things that didn't need explanation before, so I start to think about some topics that were latent before. Or it develops in some ways, you don't address some topics because you're kind of convinced because these are not relevant, but it might be good to go back to them and discover maybe, "Wow, we can use these issues too."
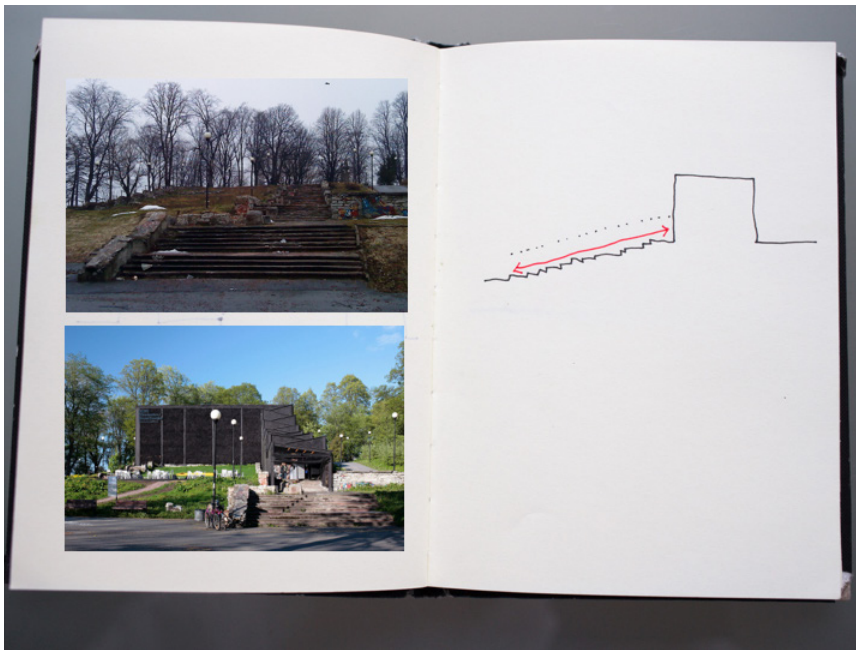
Fig. 4 Karli Luik, Sketchbook (NO99 Straw Theatre)
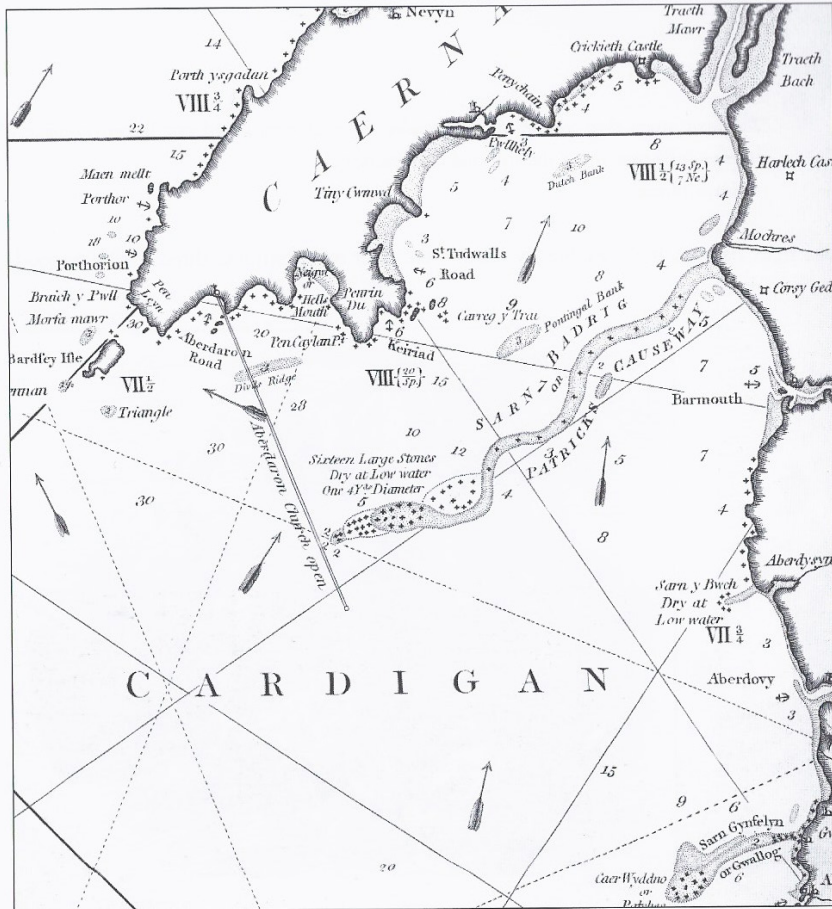Fig. 5 Karli Luik, NO99 Straw Theatre

Fig. 1 Michael Corr, A Book Around the Irish Sea: History without Nations [David Brett]

Michael Corr - SULT

Estonian Academy of Arts

Candidate Profile:

Michael Corr is an architect with over 15 years experience in practice. Over this time he has been Founding Director of Pie architecture Ltd. a successful architecture/urban design/research practice in London and a senior urban designer/design advisor to the Mayor of London, as part of the Design for London team within the Greater London Authority (GLA). Michael is currently the director of PLACE, the Built Environment Centre for Northern Ireland, director of Sult, an architecture, urban design and research practice and is a Fellow of the Estonian Academy of Arts, undertaking a PhD by practice as part of the ADAPT-r programme. Michael has been teaching architecture for 10 years and currently leads a Master of Architecture studio in Queens University Belfast.

Interview edited transcription
Estonian Academy of Arts, Tallinn
April 2016

Key

MC Michael Corr
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How did you decide to enrolled in a practice-based PhD?

MC
I think there were a few different things happening at the same time. I had a practice in London for seven years and that practice was beginning to come to an end for one reason or another and I had been offered a different kind of role as an architect. So I thought it was a time to begin thinking about how I did operate as an architect and to try and think more clearly about how I could operate going

forward, so the PhD came at a point in my life and my working life where I wanted to understand more about the way that I have been working and why I work that way.

CDM
What were you doing at the time you started your PhD?

MC
Yeah, so I think it relates to the first question. I was running a small, but interesting architecture office in London, in Dalston with my business partner/director Fran Balaam, and as I say, we had just come to the end of that practice. So I had just moved to Belfast to start a new role and that was at the time where I enrolled to become part of that the PhD.

AB
Can you tell us about any memory or experience that you think had lead to become an architect?

MC
Yeah, I mean I don't know, that's a tricky one. I think sometimes other people say some of those things. I remember fondly one story that my mother tells me. She was at a market in my hometown in Northern Ireland and she bumped into my nursery school teacher. They had a conversation and the nursery school teacher says, "Oh, so what is Michael doing now?" And my Mum said, "Oh, he's an architect," and she said, "That doesn't surprise me at all. Every day Michael was drawing and the thing that he drew the most was ladders." So I don't know if that has anything to do with me becoming an architect, but I would say from the moment I started studying architecture to now, I've always had a struggle with this idea of being an architect and what it is. So I don't know if I've ever got to the point of deciding: "yes, I want to be an architect". It's a constant conversation I'm having about what that is to be an architect.

AB
Can you briefly tell us about your personal educational/training path?

MC
So, I studied initially in a university in Northern Ireland called Queens in Belfast. I was thrown out of university after my first year there. I was a terrible student and I went to work in a concrete factory for a year. I teach architecture now and I think it's a very valuable experience to be thrown out and have to work in a concrete factory to focus the mind. So I came back and I finished my studies at Queens and I went to study at a school in Switzerland in Mendrisio with Peter

Zumthor, Valentine Bearth, Adam Caruso, Peter St John. I started a M.Arch for a year after that and then I finished my studies at a school in London which was formerly North London Polytechnic and is now called The Cass. That was quite influential because the people I studied with there were called East Architecture, a London-based practice, working in a very interesting way. I think was the first time that I began to discover a way that I could work as an architect that was quite different to the way I had perceived architects did work.

AB
How do you think that these experiences/memories and your peculiar training experience have affected your mental space or as a person?

MC
I don't know so much about the the mental space, but I think they have definitely affected my way of thinking about how you can work, how one can work as a as an architect. It was, I think, enlightening for me to study with East Architecture and then to go and work with them for five years as an associate director, working in a kind of space of architecture that was, I think, social, partly political, economic, but working in the space between things. I found it a very exciting way to work. There was a huge potential in this way of working as an architect that wasn't so formal in the way that some of my previous architecture training had been. So I think those experiences started opening up my mind to new directions and possibilities in ways that I could work.

DO
You talked about negotiation as a design tool. Could you tell us more about how you discovered this tool as a foundation of your creative process?

MC
I don't think I've discovered it yet. It's something that I'm trying to discover at the moment. I've only really done that in the last few months. Rather than being always inside the projects. To begin to reflect on them, certain things start to appear. I think negotiation seemed to be a strand that did seem to flow through a lot of quite diverse work. As a tool, a spatial tool, I think negotiation is creating space, as well as how people would understand negotiation in a normal sense through discussion. So I think it's something I'm still discovering. I wouldn't want to pin what I've been doing to negotiation just yet, but what I'm trying to do is to think about the work through the lens of negotiation at the moment.

DO
So it's still ongoing, but would you consider it as a urge or a fascination in your practice?

MC

Definitely. I do think of it as an urge. When I look at the way some of the work has come apart, there is an urge to be involved in a certain kind of conversation and a certain kind of negotiation, I think. There's definitely an urge to be involved in those kinds of conversations and also to look at places in that way, that is, by negotiating between very complex different, perhaps disparate elements and trying to negotiate an architecture between them. So I think it's an urge in both of those senses.

DO

Do you think your environment and your community of practice help you to move toward the discovery of your urges?

MC

I would say in terms of the environment, rather than something that helps with it, I'd say it's something that almost forces you to get involved in this way of working, in this kind of negotiation. And that might be because of a spatial situation that you can see happening, or it might be because of a political, social, economic backdrop that you feel compelled to get involved with in order to negotiate something else.

In terms of the community itself, I think that is more supportive or helpful in that way to begin to find other people who are working in a similar way, who can be, if not necessarily supportive on a day-to-day basis, to give inspiration by the way that they are working or to understand through looking at their practice, how I can be better at what I do.

CDM

Talking about this process of negotiation, what do you think is your role in the negotiating process?

MC

What is my role in it? I think I'm one of the, I don't know if that's the right term, but one of the "actors" in this process and bring something different to it because of my training as an architect and that way of thinking. So that's something I think I bring to this situation, when there are a number of different players, with their investment, or their thoughts, or their intentions in a situation. I think that works in the way that we would think architects work, in a kind of a spatial, concrete way in terms of crafting things. But I think also, what I tried to explain in the presentation yesterday, was that it's possible to work as an architect to craft in other ways, that are not necessarily about a physical object, but about crafting space within policy, conversations are negotiations, for other things to happen.

Fig. 2 Michael Corr, Broomley Street Project
Fig. 3 Michael Corr, Desire Line, Exhibition at Golden Thread Gallery, Belfast

So it's about creating space in a different kind of way, rather than always in a physical way.

AB
In relation to your presentation yesterday, which artifact or media do you think helps you the best in researching and understanding your urges and fascinations?

MC
I showed a couple of concrete examples that were artifacts, things that I have designed, we designed with my practice, simply a seat, a bus seat at a bus stop. I think it was a very clear example about how this object negotiated this piece of high street, formed this space, where then, different kinds of public behavior could be encouraged or be accommodated within this bus seat. Other media, I'm not sure what you mean.

AB
In terms of also drawings, models or..

MC
I mean, I think, similar to the way I started this conversation about the little four-year-old that draws every day, that still absolutely happens. We can communicate very complicated, complex situations or ideas through drawings. I think that's still absolutely key. Quite often if you're in a meeting of any kind, you start to draw something on a piece of paper, everyone at the table is absorbed in what's happening or you just put a model on the table. So I would say in each of the projects, there are models, there are drawings that are very influential.

DO
How do you mediate between your urges and fascinations and the requests and needs of your clients have about the project, especially when dealing with the public sector?

MC
I think, because I've worked both client side, as you would call it in the public sector, been involved with writing briefs, understanding how the murky world of procurement works and then also being a practitioner, involved with responding to those briefs and now in my new role, it's still an outsider role, but I'm somehow navigating between those two things actually, the public sector and the practitioners. I would say I have a healthy skepticism. When projects are presented by clients because I'm very wary of where some of these briefs may have come from and what funding they're trying to relate to and that's not necessarily always to the benefit of the project. So I think a healthy skepticism, first, is good to

have and then interrogating that a little bit more in detail. But I think that the conversation with the client.. I said the word "subversive" yesterday as well, I think there's a healthy amount of that going on as well. I think I understand that clients need to hear something in certain situations and that doesn't always mean that's what is delivered on the ground. I think they're happy as long as they hear it in many situations. Something better might be able to be delivered while still keeping everyone content.

DO
Have you arrived to the point where you have discovered a kind of "collective tacit knowledge"? How do you share this knowledge with others?

MC
I would say I'm not there yet. I think in terms of Tacit Knowledge, it's something that I have begun to understand just by becoming involved with the PhD process over the last year and I think I understand Tacit Knowledge now. It's almost like this: I sense it. I now understand that it's there, but I have definitely not got to the stage where that is explicit, where I can really talk explicitly about that knowledge, how it works and how I can explain it back to other people. I think, it's starting to come out through the different PRSs in conversations that we're having and I hope it begins to emerge even more. I can sense it at the moment, but I wouldn't say it's explicit in all honesty. But I do understand that it is there.

The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 1 Petra Marguč, Côté Cour, Côté Tour

Petra Marguč - Polimorph

PRS 2

Candidate Profile:

Petra Marguč is an architect and urban designer trained in Germany, the Netherlands and Great Britain. She is co-founder of Polimorph, a platform for applied research and design projects, based in Paris, France, 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, several projects gained prizes or have been published. Parallel to her work in practice, Petra has been teaching and lecturing in various architecture schools in Europe. Since April 2015, Petra is an ADAPT-r fellow at KU Leuven.

Interview edited transcription
KU Leuven Sint-Lucas Campus, Ghent
April, 2016

Key

PM Petra Marguč
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
So, the first question would be, we would like to know how you decided to enrol in this practice-based PhD.

PM
I saw the call for application at a time I felt the need to reflect, to feedback and to exchange with a professional research community on practice based research. At that time I have been working within our explorative based practice for ten years, which is very much about doing research through projects. It felt like it was the right moment.

DO

So what were you doing at the time you started your PhD?

PM

What I was doing? With polimorph, we were working on a really interesting commission for applied research about inter-cultural practice "Places of Memory, Places of Urbanity" on the site of the former railway station on the outskirts of Paris, wherefrom one third of Jews from France were deported during second world war. It was commissioned by a partnership between the Ministry of Culture and Communication in France and the city of Bobigny. Our role in that applied research was to create a link between this very memory loaded site and the surrounding area, a very conflicting neighbourhood with a majority of residents of Muslim culture. The city wanted to transform this site into a place of memory, but a place of memory that should be alive and meaningful for people today, including those living next to it. It should not become something which relates only to the past and to people from elsewhere. We were working in partnership with a research institute in geography. But the more the geographer and myself were working on ground and meeting a variety of people, the more it created conflicts with the city. When I started the PhD, this commission had been actually breaking apart. So it was really interesting to have then the opportunity to step back and to look at the circumstances where actually the project got blocked. I still have to work on that one.

The other things we were working on was a temporary playground in Paris, a project for the extension of a village went into the operational stage, I just finished a private house, and I have been teaching at the architectural school in Nantes.

DO

So we would like to know briefly about your most relevant educational and training experience and how do you think such studies influence your practice?

PM

I did my architecture degree in the Technical University in Stuttgart, I'm an engineer of architecture. This gave me technical foundations I learned to appreciate only much more later. In Stuttgart there was also an important culture of group work and learning amongst others. Every student had a personal fixed working space in an atelier from the university. Working together with and around others, this is where learning happened. It was very intense, we did not only work together, we were literally living together in the "Arbeitsraum". But I always felt the need during those studies, the desire, to get more artistic, maybe philosophical and societal aspects in next to the technical aspects. That's why I felt the need to do a postgraduate degree, so I went later to the Berlage Institute

in the Netherlands. That was for me a phantastic environment, a very luxury learning experience, and it set the foundations to what I have been doing since, it changed my view on architecture and on architectural practice.

Then, I always worked next to studies, either in architecture studios or as an assistant at university, that was equally important to my development. I always needed both, still today. Quite often I encounter colleagues who say, "Well, but you have to decide: do you want to be an artist? Do you want to be a teacher? Do you want to be an architect? You can't be all." But I still feel that I need to be all of those. I was always driven by many questions, so research feels natural. But I never wanted to disconnect from the ground and only look as an observer at the practice. I need to learn through direct experience, not only from distance. That's also one of the reasons why I left London, where I was teaching at the Architectural Association and working with Chora. The AA and working with Raoul and Tak was a really inspiring and wonderfull community of practice, but I felt increasingly disconnected from the ground. That's why I needed to cross the border of my confort zone again and engage with communities which don't speak the same expert language maybe, but share the same urgencies.

Do you want to know more explicitly the moments, the places?

DO
No, that's the kind of answer we were looking for. Just a bit more broadly about your personal experiences, is there any particular memories that you think that affected your mental space and drove you to become an architect?

PM
I never wanted to become an architect! I wanted to either go to an art school or to study theatre, dramaturgy actually, but my family mobilised all the means they had to convince me that I should not do that. Before studying I was working for a theatre and I really liked that (not as a comedian because I was always a bit shy). So I wanted to work on set design and behind the scenes, on the translation of a piece into a contemporary context. When I began to study architecture, actually I enrolled in drama studies as well, thinking I could do both, but that was impossible next to architecture studies. I was lucky with my first working experience in an architectural practice. In the first year of studies, I ended up working for a young office, they were not really settled yet. So it felt like being in art school or working for a theatre. We were doing a lot of competitions, we were listening to good music all the time, drinking whiskey at night, there were no fixed working hours... The atmosphere fitted me. Then later when I went to work in other offices which were much more structured like many offices, I understood if that would have been my first encounter with the profession, I would have never ever finished architecture studies, I think.

AB

Talking about your specific topics of interest and research, you have a specific focus on participation or collaboration in terms of involving actors working altogether, so what role do you think Collective Tacit Knowledge plays in the participation process? What kind of new knowledge is created though this kind of shared experiences?

PM

I'm quite surprised to realize, and I still have to explore, describe or illustrate it to make it more explicit, that when mixing different stakeholders in an integrative project together, most of the time, having gone through this process they all come out somewhere where they did not expect it to be. And for some reason those not completely opposed to engaging in such a process, like that displacement! I know that out of experience, because after we produce a collaborative project, it happens each time that the different parties come to see us independently of each other, including the mayor, to say, "I never would have imagined that we could come up together with such outcomes. You know, we had so many meetings where we got stuck." So I have to explore what it is in the way we work together with different people that produces a positive displacement and gives all parties a sense of progressing together in a meaningful direction. I begin to have a clue, but I still have to make it more explicit. I think it has to do with language and transparency, we are putting a lot of effort into using languages which extend beyond expert jargon and which could touch different people, we insist on maintaining transparency about how expressions, data and information are moving forward from one stage to the next, how decisions are being made, we counterbalance collective process with making intermediate results explicit. This restitution is crucial to make progression palpable and sharable, to progress together, and to give a collective sense of what is being achieved on the journey. I sense that there emerges meaning.

I have the sense that there is Tacit Knowledge, a lot of things, already existing in a territory. When Collective Tacit Knowledge is revealed and made explicit, it becomes manageable for everybody. I don't know if that is empowering. So somehow, we come in and tease Collective Tacit Knowledge so that it reveals itself and moves into a direction. That's a bit abstract, maybe.

CDM

Do you think that there is a kind of collective Tacit Knowledge that you share with your group, Polimorph? And if so, in which terms?

PM

Yes and no. We did in 2012 an internal feedback at a moment when we were thinking, "Should we stop or should we continue?". We took it quite seriously,

we made questionnaires and asked everybody who was involved in a Polimorph production to then discuss and understand: what are we doing? Is there some meaning in it? On what to construct in future and what to let go? So, out of that feedback we did internally as a group, some things came out as shared knowledge. For instance, the power of a network structure, all the joy also people felt during the productions, what was quite surprising, maybe not surprising but we were not aware of it. There was a strong desire of doing work like that, from the people collaborating with polimorph and also from the people who were concerned by the productions. And this is the reason why we decided to continue, but we wanted to professionalise ourselves. So now, we have to find a way to make it more comfortable working like that, for everybody involved.

At the same time, I think we did not take sufficient time amongst us to exchange about the drivers, the motivations of everybody. Our collaborations were target oriented, we were always focused on doing something specific together, for the time of a production. I think we missed some internal reflection making explicit what we were doing. The underlying common base remained tacit, implicit, we didn't have a charter or something like that.

CDM

In your interview with Eli and Anna you talk about triggering moments as latent forces in your PhD process. We would define such latent forces also as urges and fascinations that drive your practice. Would you tell us more about that?

PM

My fascinations? There are many. I am fascinated with the borders of things, where a system comes to its limits and breaks down. Not for its breaking down, but for the openings which then occur, where questioning becomes explicit. I think, for instance in languages, or the limits of language, it is a lure to believe we put the same meaning into a word. Of course to a certain degree we do, and yet, from on person to another, from one culture to another, we associate different feelings and ideas to the same word, to the same situation. That becomes evident when translating from one language to another, the same words are never quite the same, same situations are different because each one looks at them from a different angle. A good translator senses the depth and multiple layers of a word including emotions and cultural context and might have to use different words to convey the complexity of an idea. Now shaping the living environment, I feel we can not only rely on one spoken language, because of that uncertain zone of misunderstanding. I feel there should always be several channels of expression at the same time, at least two. Also because one person might be at ease with the spoken word, whereas another person is comfortable in another medium of expression. So the way to put a medium between us, not only spoken language, also the way we behave, a gesture, it can be any construction, a building, is a

driver for me. It shapes the living together. I often feel that I need a lot of time to find the right word to really express what needs to be said. I am also fascinated with music as a form of expression, or dance. They manage to create an experience where it is possible to connect, in one single moment, one gesture which might be very little and very volatile, it just happens. Like a piece of music, it crosses you and you change. I think there is some form of (I don't know yet how to call it) some urgency or engagement or need, in connecting these volatile yet powerful moments, with the big scale, the long term.

Jo said the other day, I don't know if you were at his presentation, that he ended up in a state of emergency or state of urgency, and I could really sense, "Yeah, I know what he's talking about, I feel exactly the same." Actually for myself I would rather say urgency, whereas he said emergency. To be at the precise moment where something needs to be done, not too much and not too little, it's one point, I'd like to reach this point. What is really nice, and I think it works very well in English, is that "emergency" has "urgency" and also something new "emerging". Whereas I say stepping stone or lever for something that is simultaneously the end of one movement and the beginning of another movement. Music and dance are very impacting, even more so as they include silence or pause as performative matter.

DO

In this same interview, you mentioned also moments of awareness that you experienced in your research/practice through "stuck situations" provoking an irreversible change. Did such moments occur in the way of an epiphany or were they a slow and unfolding process of discover?

PM

They can be both. Some are an epiphany, others are painfully slow revelations.

DO

This seems a really interesting way you use this kind of mechanism in which you say that you intentionally put yourself in a stuck situation to promote those changes. Considering those extreme situations as instrumental moments for you, would you explain to us how this technique works?

PM

For a while, it was to explore places which for me were in one form or another extreme in the sense that they were in transition and they were about to become something different, like for instance Sarajevo after the Yougoslave war, or North Ronalday, a remote island in the Orkneys. These places were in the process of leaving behind a situation of stability, but they did not reach a new stable situation
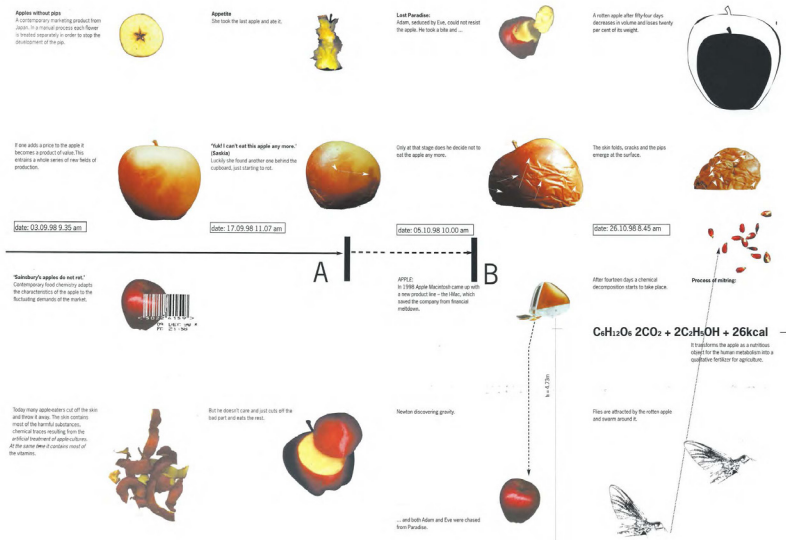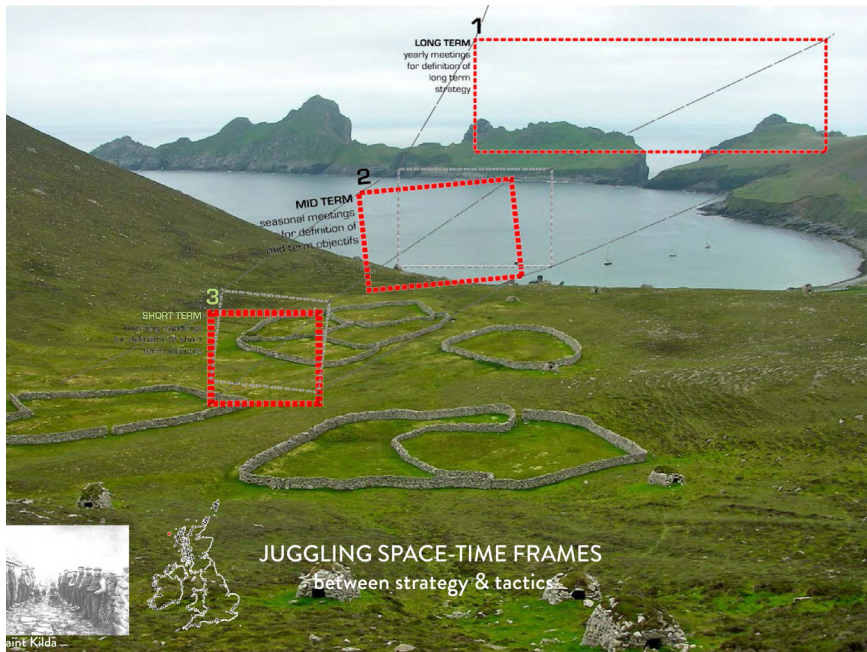
Fig. 1 Petra Marguč, Juggling space-time frames: between strategy and tactics

Fig. 2 Petra Marguč, Time, process between object and situation

yet. Because of the evidence of their transition, it was easier to recognize on-going changes and also to promote building upon them.

Later I could use the knowledge gained in these more explicit situations to recognize similar transformative patterns in environments where the ongoing change is less explicit, like Saint-Cyr-en-Arthies, for instance, a village at the edge of Paris region. People associate it as being rural, even more so as its traditional morphology remained rather preserved by urban sprawl. However looking at how the place is being inhabited, it reveals behavioural patterns similar to typical twentieth century suburbs.

Putting myself in extreme situations consisted also in engaging in a participatory project for an institution for mentally ill residents for example. Including the mentally ill people in the project development challenged our way of working, and the experience altered our working methods.

So moving from one little bit stuck situation where I can't entirely apply a mechanism already learned elsewhere, to the next, stimulates a constant questioning, an awareness to what is there despite a professional expertise. Balancing the freshness of an amateur with the mastery of an expert.

DO

It's just a kind of serendipity, I'll be in the Orkney in 10 days as well, I'm really curious about that.

PM

I have seen this little spot of land on an aerial photograph when I was living in London, the place was so tiny, barely perceptible, only a few hundred miles away from London. The contrast viewed from above was striking. I thought "What is that? I need to go there." I always lived in cities, a natural environment or landscape feels foreign, I was not a landscape person. So the 4th January 2000, just after the Millenium celebrations, I took the plane, first the plane, then the train, then the boat, then a small four seater plane, it's a really long journey, to get me to the island that's the furthest away, North Rolandsay. Once being there, I realized that the community there, at the time 56 people, were really concerned of disappearing. The population was aging, indeed it was predictable that if nothing happens, in a few years' time once they couldn't sustain themselves anymore, they'd had to leave the island. At the same time, despite being so remote, I discovered a place which was bound to urbanity, the ties to urban organization were even more explicit than being in London, partly due to climatic conditions. I was so amazed by this place that I came back with students from Kingston University. It was very funny because at first there is nothing to see, only wild sheep. It needs time to immerse, to discover and to learn. Once reaching beyond a resistance of first sight, the experience became really instructing for everybody.

So sometimes going in extreme situations, or to the margin, is a way to challenge feedback from a situation, to be in-formed quicker. It's like what I mentioned this afternoon, the technique of stepping across the border, to keep going further and further into a situation beyond resistance until a response hits back. It is this very moment when something comes back from the situation, where I'm being informed, where I learn something. If I don't touch the point where the situation is responding, I don't learn anything - I only confirm what I think I will see. But if I only describe what I think I see, I describe my past memory and experience and I don't describe what is actually there. Of course this implies care. Does it make sense?

DO
Yes, it does. We were wondering if there is some kind of Tacit Knowledge in this mechanism you foster?

PM
You are analysing me, I don't know. Probably there is, at least there is still a driver in it.

DO
So on which level do you think you're acting with more awareness? Do you recognize a circular process of arise of the awareness between the implicit and the explicit? Is there some kind of link between them?

PM
Yeah, definitely. In a way, I began really working in that explorative way, continuously stepping in and out between immersion and then reflection upon an experience from another angle, when I intuited a need to leave my comfort zone and to expose myself in ground conditions I do not entirely master. I stepped out of my professional community and began to explore practicing differently. Although I was very comfortable in my working environment, I felt I don't progress. At the beginning there is trust (it's not the word, "trust"), intuition that I need to go that way. Then from one project to another, each experience makes Tacit Knowledge more explicit. So indeed there is a circular process, or rather a spiralling movement between implicit and explicit. At the moment I sense that the link between the implicit and the explicit is a particular spatial configuration, a figure, where a human body engages with another human body in the same place. Now since I began the practice research, higher awareness is accelerating, what is really great.

CDM
So now we would like to ask you something about today's presentation. You talked about transversal design process. So we'd like you to explain to us what

you intend with the term "process". Also, in relation to this, what is the meaning of communication with people from different fields in the same process? What is the role of communication in these types of processes?

PM

Communication is a key issue, not communication like in advertising or PR, but communication in the sense of creating the possibility of exchange where each of the parties can input to the conversation, can change and transform the course of it, to a certain extend. Data designed for decision making, not data designed for mediation or imposition. That implies to make a person feel comfortable and at ease in expressing themselves. It also implies leaving expert jargon behind and proposing another mode of expression, otherwise there is a tendency that a person responds what he or she believes is expected from her. A stereotypical example which can lead to false conclusions is asking, "What do you need?" Responses to such a question tend to turn around more green space, less foreigners, no car traffic in front of my house and a parking space at the doorstep. Usually, if taken too literally such an exchange doesn't help to get a deeper understanding nor does it nurture a sustainable singular response for a specific site. How you ask a question, how you engage in an exchange, is a challenge for getting more real and stimulating responses. It is already designing.

In communication as an exchange, there are two moments: one is revealing something from a field and the second is orienting that back towards a field. The first implies framing, making choices, naming, and obviously leaving many things unsaid. So this is already highly subjective. The second implies being aware of whom I am talking to, shaping my expression in a way that the receptor can engage with and respond to it. Through a series of experiences, I know today, that if we can offer a range of modes of expression, which open up and free several possible postures for responding, we get more just and representative exchange. For example, I like to set up a situation of exchange, where also a mayor for instance can project himself beyond his representational role and react as a father, or landlord if he feels like. Why not? Truth is that he or she is several identities at the same time. Usually, they don't necessarily have identical needs. Instead of repressing these paradoxes, it might be easier to recognize, acknowledge and deal with them. But that only works if shifting identities can remain implicit, when the other person stays in control of the role he or she wants to embody and of the degree of revelation he or she wants to attach to it. Or another example, it is not because somebody doesn't speak in public or doesn't speak at all, that he or she doesn't have anything to say. So a broader range of exchange can bring a broader representation of issues, needs, opportunities. It is a delicate balance.

In that sense the role of communication is also to design situations where the other is invited to step in and also to change the rules if necessary, adapt and improve the structural setting. For that shared language and empowerment are a prerequisite. I intuit that it is in this continuous back and forth were meaning

emerges as an outcome of weaving people, places and objects in lose relations together.

What was the second part of the question?

CDM

In your presentation, you mentioned your role in these processes as a kind of "restitution". Could you explain this further?

PM

Restitution has to do with this data designed for decision, with how to create transversality and also with making process palpable to a group. More concretely, that simply means that in a certain rhythm after a sequence of interaction, an effort is being made to synthesize the outcome of that interaction in a concise, geolocalizable format all involved parties can understand and relate to. Making explicit what has been achieved together by giving shape to an interaction sequence, equals producing intermediate results and clarifying the direction the process is heading towards. During restitution everybody can correct and confirm the truthfulness of how the data have been interpreted. It's a format for collective feedback, that's how we can maintain a traceability and also transparency about how data are being moved across design process, generate decision and result in a spatial transformation at some moment. But restitution also equals collective validation. Agreeing upon intermediate achievements allows to not continuously question aspects which have already been explored.

We quite often have to argue with public commissioners who are very keen on getting to know what local inhabitants think or getting residents involved in participatory design, but who are less willing to share how the expressions of citizen are being used or who are afraid of making decision processes open. Out of experience, I can say today that restitution is a very effective moment for transversal design practice. We realize that is really fundamental for creating bonds in time. If that feeding back is not shared, then we risk to lose very quickly people and disconnect from the ground.

Fig. 1 Johannes Torpe, Bang & Olufsen store design
(Source: www.johannestorpestudios.com/projects/nexus–bang–olufsen)

Johannes Torpe - Johannes Torpe Studios

University of Westminster

Candidate Profile:

From childhood Johannes Torpe has allowed his creative energy and intuition to guide him. With support from his freethinking parents, Torpe has pursued his ventures without any conventional training. His keen eye for emerging trends and a holistic approach to the business of design has been the driving force behind his creative consultancy expertise. This has given him the opportunity to surround himself with a team of multi-disciplinary experts from around the world, and the honour of being the first ever Creative Director for luxury design and sound brand Bang & Olufsen. Since July 2015, Johannes is an ADAPT-r fellow at the University of Westminster.

Interview edited transcription
University of Westminster, London
April 2016

Key

JT Johannes Torpe
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How/why did you decided to enrolled in a practice-based PhD?

JT
Well, first of all because I think that not sharing within our field is something that has not been done before. I think everybody is doing something individual, despite most has an education within architecture or design, but everybody has a personal perspective on why they do it and how they do it. I think it's very important to share that knowledge with other people. I mean, I could use it a lot in my practice if it is obviously laid out in a way where I can understand it. I mean that if it is purely academic, I wouldn't be able to understand. So the way I want to do it, it has

to be in a commercial way. The commercial setting is extremely important to me. Are you guys architects?

CDM, AB, DO
Yes

JT
Yes, okay. So if you're not architect, you have to read it and be inspired. That's really my aim for it. Then secondly, I think, coming from the background of not having an education it is quite important to me at a certain point in life, before I'm 85, to actually in a way enroll in academia as well, but in my own way. I can't do it in the way that people are, you know. When you guys are talking, presenting this, the three of you, it is an absurd amount of words. That is not in my world. My world is much more straight to the point. So I don't really have that kind of understanding of it because my background is different. That's why I think it's important that if I have to contribute, it has to be in a way that everybody can be inspired from it. I'm not saying that is not important for education, but I think to cross the importance of creativity is really the point here - for me, at least.

CDM
What were you doing at the time you started your PhD?

JT
What I was doing? You mean of projects or..

CDM
At what point one point of view life were you (professionally or personally)?

JT
At that time, first of all, I was recommended to do this. So I made a project and I was like, "it's never gonna happen," and then I got an interview and then I was invited. I said I would only do it if it's here because I've traveled 250 days a year. I can't be going to Belgium or places where you don't have connectivity, alright.

DO
Who was the one who pushed you to enrol?

JT
Boris from a school of architecture in arms. He was like, "you have to do this." I was like, "Yeah, okay, that sounds great." I didn't even know what a PhD was at that time. Then I met Catherine and then just by her personality, I was totally convinced that I should do it. Also because of her because she's a very special person in

this. She's not ordinary and she's not academia. She understands what it is to run a practice, she's been doing it for many years. So that was the point.

But at that time, I was Creative Director for Bang & Olufsen, in the top management. I had an office with 30 people in China,11 people in Padova, 25 people in Copenhagen and I was incredibly busy. On a personal level, I also had lots of complications all around me. In many ways you can say, all the last couple of years have been, in a way, taking all these things and put them back in my hand before they were in the sky. Now also, with the last couple of months' events, a fire in our studio, surgery my throat.. In many ways, all these things I see as opportunities to change and opportunities to move forward and do things differently. It's super scary and it's super great, at the same time. You know what I mean, right? So that's where I am.

DO

Can you tell us about any memory or experience that you think had lead to become a designer? If there are any?

JT

Many. I mean, clearly first of all, my father was a musician that's why I play music and my mother is an artist, that's why I started drawing. But where she was drawing a flower or a landscape or something like that, I was drawing a building or an object or something that had a shape, something that was like human shapes, organic. That's why it's such a loss with Zaha [Hadid]. But no matter, that's how it is, that's life.

DO

Since you have this particular education and training path, then would you describe it briefly for us? A little biography of your educational experience.

JT

Basically, when you grow up being encouraged to play music and encouraged to draw and not encouraged to go to school, then that's what you do. You play music and you draw. When that becomes your toolbox, then when you meet life later on (that's why I use the metaphor of the skipping stone), either you have to say, "Okay, I don't know what to do," and then somebody will take your dishes for you and say, "Okay, you have to go to school and learn something." Then you might go to school and it doesn't work for you. I had to take the stone in my own hand and throw it because otherwise it would be going the other way. This is why I think it's it's very important to understand that for me education has been life, pretty much - and it doesn't work for everyone. You know, to take a lot of courage, but if you don't have anything else, what else can you do? And if you don't want, if you can already at this point see: if I don't take responsibility, somebody else will do it

and I might not like that. If you know the piece of: be careful what you wish for, because it might come true.

DO
Yeah, definitely. So, what do you think are your urges and fascinations that drive your creative practice?

JT
Well, it's definitely people. Yeah, I mean that's why I use the example of sitting in front of the management board of Hugo Boss and talking about what we have to do. I see what we have to do here, very clearly, but I also see all the opportunities around it, to make it better, to change that brand, all that. But also, experience tells me that it has to be invisible for me because otherwise I might either give them too much and they'll say thank you and.. or even worse is that I scare them away. I don't even do the first part of job, if I want it at all. So in many ways, that is my drivers, it is really like, "Can I make a difference? Yes, I can. How am I going to make a difference?" As before, it was more like, "What can I do for you?" Now it's more like, "What can you do for me? How can I help you?" I think this a very important thing and especially if you don't think on your practice as something you have to carry around. Would you? But more as to do with a practice and this is an individual and you want me to do something, Okay I will do this and this for you, but I deliver that to you and then you're going to find out how you can get a mate. It's not my problem. Then you probably will say, "Yeah, but don't you have that company down there? They can do it as well?" Of course, yeah, but it's going to be easier, sure. So, this is like the driver, so it's always about people, really.

CDM
How do you think multidisciplinarity influences your practice?

JT
I think it has been influencing it in positive and the negative ways. In the positive, it has been a way of you start doing one thing and then all of a sudden, it kind of spreads out, all of a sudden you do everything. This of doing everything has, for instance, given me the opportunity of Bang & Olufsen. If I was only an architect, I wouldn't have done it. If I was only a musician, I wouldn't have done it, But the thing is playing in front of 80,000 people, making hits, drawing buildings (even though I don't have to do), drawing objects, making graphic design, all that, traveling like an insane.. That makes the sum of its parts a very important point for people to look at.
Another thing that's multidisciplinary is my personality, to be like that. I think, however, it's very difficult to sell it. If you ask me, "What do you do?" "Well, I do all this." They're like, "Okay." "I'm an architect." "Oh, excellent! Can I see your

buildings?" Or "I'm a DJ." "Oh, you're a DJ, that's so exciting!" Come on, I mean. Excitement is creativity and you can't just sell creativity by itself because people don't understand. They want to have a label and put on it. We'll give them some labels then, no problem.

DO

There are two labels that you give yourself, which are really interesting for us and we would like to know a bit more that and the way you position yourself, which are Design Activist and Creative Dictator.

JT

Well, it's because after so many years I realized that Creative Director, you know, there are thousands of people who call themselves Creative Director. What is a Creative Director? Well, a Creative Director, in the essence of it, is a person who takes leadership over the creative process. That in itself is pretty boring because that means you send people in two directions and if the shit hits the fan, you get it in your face. So that's why the Design Activist comes in. So the Design Activist is the one who come in and disrupts the process. The Design Activist is the one who comes in and turns everything upside down because if you don't have this ability to criticize your own work and to look at it again and also to become a bit rebellious, I think the process of this becomes very rigid. I don't think you get the best out of people. I think the activist is very important.

DO

Which role the media and the artefacts you use and produce have in surfacing of Tacit Knowledge in your research? How do you relate with whatever you produce or create?

JT

I think they have a very important. I think they have an equally important role in that way that the music for me is a way of expressing direct emotions because you put emotions in music in a very direct way. You play something, it's a mood of your mind and there is a very, a little bit like graphic design, instant gratification. It's like buying a cake and eating it now. Thank you, ah, that was nice. When it comes into design and advisory and so on you advise somebody to do something then the think about it then they say, yes, but with these modifications, same goes for building, for interior design, for anything that has to do with a spatial thing. It's not instant gratification, but I think both things are equally important. I can save for a fact that if I was only doing the one where it is like a carrot at the end of a stick and doesn't matter, you know, I walk, walk, walk, the carrot is still in front of me. Then I would be dead because I couldn't do that. I have to have the instant gratification. It's like, you know, if you were a junkie. Addiction because you need

this and you get this addiction from people.

I remember when I stopped playing many concerts because my brother and I, we kind of drifted away from each other, mindness and doing more studio work, I got depressed and the reason why I got depressed was because when you are four days a week on a stage in front of a thousand to 50,000 people, playing a concert at getting that like.. I can tell you, it is an addiction of dimensions. That's why even non-successful musicians they keep on trying to become a success because that is the best junk you can get. In reality, when you come to design, you have the the similar thing with doing something fast. But you also find the quality in doing something that has longitude. So, equally important.

CDM
In your PhD process, how do you recognise the moment of shifting in the understanding of your practice?

JT
Yes, especially now. I mean, for the record I had a fire next to my studio, it's not damaged, I mean, a lot of irritating things, in reality. But as I said before, when I was out in Shanghai and they call up and say there's a fire in the studio, I was like, "But, yes, of course there is. I mean, whatever." In that way, it's not because I don't care, but it's because I see that's unfortunate, but maybe that opens up for other things. It can make some changes that might be necessary. It could be a restructuring of the whole way I work, the way I appoint people, the way I take on new partners and all that is an opportunity that is great. I'm very happy for it.

And I'm also very worried about it, but the thing is, there is a very good ground rule for being worried and I can tell you now. So, are you worried? Yes. Can you do something about it? Yes. Then, don't worry. Or, are you worried? Yes. Can you do something about it? No. Then why worry? Seriously, it is very simple like that. Whatever happens, happens. Of course, you shouldn't be standing out for stupidity and just getting being like this, but you should consider that it might open up for something new. So I'm just, yeah, nice, let's find a way.

CDM
Talking about your Tacit Knowledge, how do you think it can be communicated or made explicit to the others, your staff, clients and the users of your design objects?

DO
The embedded knowledge you have, not the thing you learned, but the thing you have yourself, your background, etc.

JT
I think it's quite natural because that's what I do. I mean, I'm not an architect, I'm

not a designer, I'm not a musician - of training, any of it. But I do it anyway because it feels naturally for me. Then I am a good communicator and if you're good communicator, you can communicate what you do to other people. Even then, you could be, you know, the two of you together can be like a 10 times better architect than I am - and you probably are. But if you can't communicate it, then you can't reach out to people and if you can't reach people then, in the end, you can be good, but... It's a quite interesting thing because at a certain point in my life I was like, if I don't speak my mind and if I'm not honest to what I say, then people will not communicate to me. So I had to. That's really it. So I see the communication part as an incredibly important part of my character. I think through that I might not know as much as many other people because they have the knowledge from education.. but I know a lot from practice and I have been doing so many mistakes and I still do them. And every time I'm like, "fucking idiot" and then I have to learn from it. There must be a reason.

CDM
When you talk with your staff or your users or your clients do you change the mode of communication?

JT
Well, if I'm in China I have to change it. I understand the question. Say five years ago, I was more a pleasing person. At a certain point, I just decided it doesn't benefit anyone. It doesn't benefit me. The people lose respect for you, your staff lose respect for you. If you are not like, "stop," like this. I kind of went through a process with myself, actually using a shrink like the most amazing 69 year old Jewish man, like "no, no, no, no, no," speaking like that. In reality, I think it was a very good thing. I just decided one day I wanted to do that and have this kind of person because people spend a hundreds of thousands on a car, or a kitchen, stupid shit like that. But they never spend anything on the most important thing they have, which is the brain. So I was like, okay, if I put that into this and that and every week or twice a week, I went there to have these conversations about how to put the limits on other people. Then it became a very natural way for me to speak equally to all people and not trying to please everyone. The benefit has been great because all of a sudden you don't have to be in doubt of anything because people can't read out someone who's just speaking his mind or her mind. But if you can feel there's a bit of searching around, then people are.. then they ask questions and then misunderstandings appear. So I think that has been a very important thing. I used to, but I don't anymore. I'm an alcoholic, but I don't drink anymore.

structure

infill
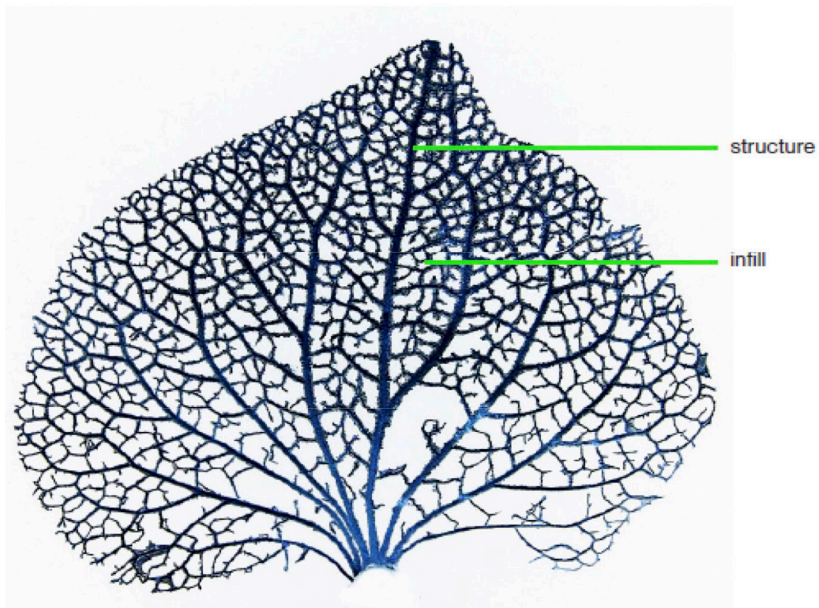
ORGANZATION: RHIZOMIC ORGANIZATION:
SCRIPT 1

This script uses the information gathered from the site analysis as input for a rhizomic branching structure. The resulting branches can be considered the proliferation of a circulatory system on the scale of the site or on the scale of a building.

The script is controlled by a series of variables all based on the width and length of the initial input. The variables are: the distance between the branches, initial branch width, location of offshoot branch along original branch, angle of connecting branch, initial road length and width, and number of offshoot branches.

base

distance between
roads

initial road width

location of branch
point
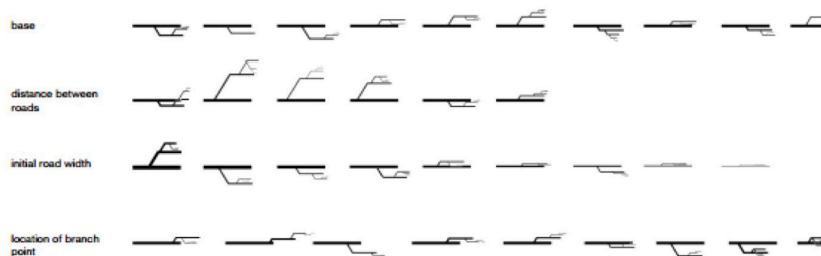
Fig. 1 Anna Pla Català, Rhizomic Organization, Extract from PRS 1 presentation

Anna Pla Català

University of Westminster

Candidate Profile:

Anna Pla Català is a registered architect based in Barcelona. She graduated from the Architectural Association (AA Dipl) in London and has a Master of Science from Columbia University in New York. She has worked at Foster and Partners and Eisenman Architects. She is founder and principal of **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. Anna has taught Design Studios at PennDesign-UPenn, Berlage Insitute, IaaC, ADDA-Elisava and at the Harvard Graduate School of Design amongst others. Anna is a fellow at the University of Westminster.

Interview edited transcription
University of Westminster, London
April 2016

Key

APC Anna Pla Català
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
The first question would be, how and why did you decide to enroll in a practice-based PhD?

APC
For very pragmatic reasons. At this stage of my life I'm not interested in doing something which is historical research, which implies the type of research is regressive. Although I am very involved in academia, I am a practitioner and so i wanted to do a PhD with is progressive, so that it helps me move forward, assess

what I've done, think about where I am and where I want to go.

It is also a model you don't find in Spain where I'm from and based, it's new and it's progressive. The fact that it can help me on my practice is probably the best.

CDM

What were you doing at the moment you decided to start your PhD, in professional terms?

APC

I am very involved in academia. When I started I was director of Digital Studies in a new school in Spain (IE University) where I set up the FabLab and the digital curricula from First to Fifth Year.

AB

Can you tell us about any memory or experience that you think has lead you to become an architect and a designer?

APC

Mainly three. First of all, family and school quite normal, I suppose. Family: my father studied engineering and my mother did fine arts. We sailed a lot. And sailing has a lot to do with geometry and orienting yourself in space/time. So I grew up surrounded by maps, cartography, mathematics, etc.

And the other side was school. It was built by Bohigas, you know the school, right?

CDM

I do.

APC

The Garbí by Bohigas, in Barcelona. It's a Montessory school. It's all in brick and as an anecdote, it's the only building that Louis Kahn wanted to see when he visited Barcelona… It wasn't a the typical institutional building. It was a very ludic, very playful. So I have great memories of spatial intelligence.

Finally, my drawings from when I was little, are always about space, that's what I can say.

AB

In addition to the experience that you had, can you briefly tell us about your training path?

APC

I started by doing interior architecture at Elisava in Barcelona. All my teachers were all architects and I started working in the mornings in an architecture of-

fice and then continuing my studies in the afternoon. By the time I graduated, I thought I needed more than the small scale, so I moved to the AA. After that I worked for Foster+Partners, then I got the Fulbright to go to Columbia University to do advanced digital design. Then I worked for Eisenman and since then I've been kind of teaching in various places from Barcelona to Harvard.

DO
What do you think are the urges and fascinations of your creative practice?

APC
Logic.

DO
That's a really nice answer. Who or what do you think can effectively prompt and support the discovery of this kind of urge and fascination? How do you discover this fascination for logic?

APC
Well, I think it's something really internal that we have. Some people are more intuitive driven, others are driven towards logic-driven ways of thinking. How do I discover it? It's education, I guess, right? It's some kind of mental activity that makes you happy and perhaps you don't know why but one becomes fascinated by it and finds it really pleasurable.

CDM
Did you discover this interest about logic before starting the PhD or..?

APC
Oh, yes, as a kid and later with process-based design at the AA.

CDM
How do you think multi-disciplinarity influences your creative process?

APC
I think architecture has become a discipline which is increasingly complex and I think that it is not any longer about a single architect designing a single house for a single family. The bigger the scale, the higher the complexity, Interdisciplinarity at a certain scale is unavoidable, I think.

AB
Which role do the artefacts that you use (drawings, models, etc) have in supporting your research?

APC

Oh, a lot. Which kind? From mapping to diagramming to incorporating the use of digital technologies. When the work involves producing definitions and coding, the designer is building his/her own tool. I don't think the final design can be detached by the tool that has produced it. So it's not only the kind of documents one produces in terms of the type of maps, or models or drawings, but contemporary design has increasingly become as well about the kind of tools one chooses to use and the ones one produces as well as the specific techniques employed and/or invented. Lastly, in terms of digital fabrication, I don't think that you can separate the tool from the effect.

DO

How do you mediate your fascinations with the requests and the needs of your clients?

APC

It is very difficult, I try to incorporate their desires and intuitions and maybe fascinations for images that they come to you with into my own methodology and systematize them.

DO

Do you think there is a way to communicate this kind of..?

APC

Yeah, but I think you have to be like your harness before me, he's a Salesman, it's natural in him. I have to make an effort and I lose patience. I mean, I think, that is separate from architecture, you could be doing anywhere else, anything else, cinema, you know, whatever, you still have to communicate it and engage the other person, and make them as seduced as you are for your own kind of obsession, but I'm really bad at that. I don't have patience.

DO

Do you think there is a shared collective Tacit Knowledge that you share with the people you work with?

APC

I think there are thought currents and communities of practice. There are people who influence me. I don't think research stands in an isolated cloud. Knowledge gets transferred between agents and fields, and you get intoxicated and you give back and it evolves, even if you're not conscious of it, within a community who shares an interest.

The second part of the interview is reported in Deliverable 11 / Chapter 2
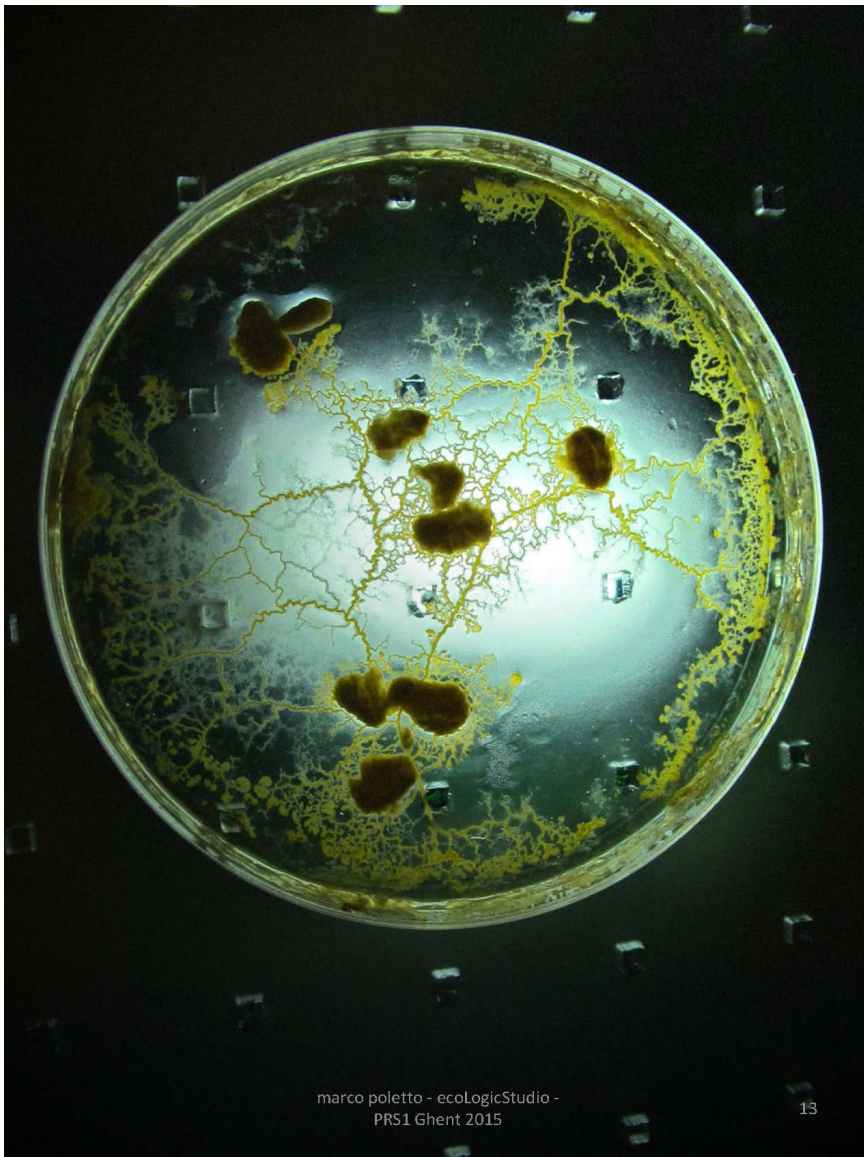
Fig. 1 Marco Poletto / ecoLogicStudio, Extract from PRS 1, Ghent 2015.

Marco Poletto - ecoLogicStudio

PRS 2

Aarhus School of Architecture

Candidate Profile:

Marco Poletto, co-founder and director of ecoLogicStudio, is an architect, author and educator. Marco has been Unit Master at the Architectural Association in London, Senior Tutor at the IAAC in Barcelona and Visiting critic at Cornell University. His projects have been published and exhibited internationally.

He is author of "Systemic Architecture – Operating manual for the self-organizing city" published by Routledge in 2012. Since April 2015, he has been ADAPT-r research fellow at the Aarhus School of Architecture; his research focuses on the development of bio-digital design strategies and prototypes.

Interview edited transcription
KU Leuven Sint-Lucas Campus, Ghent
April, 2016

Key

MP Marco Poletto
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How did you decide to enrol in a practice-based PhD?

MP
The practice-based PhD is something which I discovered very recently. Somehow it was a little bit of a surprise, but also a very positive surprise because I immediately felt it could be a perfect format for the kind of research we had been doing. I think the reason for that is our way of researching has always been engrained in our practice. I mean, perhaps there are different reasons as well for that, but I think, perhaps the most important one is our time in Architecture Association in London where we moved, I say "we" because of course, I'm talking about my practice which is not only me but also Claudia Pasquero. We moved in 2001 and so we

studied there, we researched there, we'd been teaching there, and so on. That kind of environment is quite similar in the way you intend design and research. I think that it has always been my intention somehow to join a PhD program to try to investigate this model further, but it was always hard to apply that kind of model to a traditional PhD. It's for that reason when I discovered this model, I was actually quite excited to see how it would work and apply to my personal experience.

CDM
What were you doing at the time you started your PhD?

MP
Well, the model, as I mentioned, has always been a kind of pretty tight connection between the teaching practice and the research practice. When I've been teaching it was very much the unit model of the AA, and the unit model of the AA means you have a group of 14 students that work with you for a whole year. But the unit itself is more than the students, more than you, I guess it becomes a kind of ecology of ideas and techniques, methods and models that sediment year after year. That becomes somehow the research. So, I guess that was what I was doing and probably will still do after this PhD, but I guess the interesting thing of the PhD is that it's at the moment giving me a little break from this continuous routine of the teaching and also shifting the attention to the practice and how the work that we've been doing with the practice was, in fact, connected the two to the teaching. In that sense we are maybe a peculiar practice, although we are certainly not the only ones that do this kind of work, we've always been making stuff, doing projects, building, researching, publishing, with the office, so we did multiple projects with the EcoLogicStudio. All of these activities were different, but somehow related to the teaching and to the ecology of ideas that our unit was at the AA first, and then in part, and then I can underscore in which we have been able to practice this form. So, I suppose that's really where this is for me now becoming interesting because there is an opportunity to, perhaps, stop for a second, pause for a second this routine which is great, but also very tiring. Dealing with 14 students all year, it's quite intense. Focusing on the practice is allowing me to reflect upon what that practice is, in fact, doing and bring to the research.

AB
Can you tell us about any memory or experience which has lead you to become an architect?

MP
This is a tricky question. I may also skip this one because I have a terrible memory, first of all, so I don't remember anything of my past, or very little. Although I remember for some reason when I was still in elementary school I always had this

fixation of building stuff, making stuff, including not so much houses, I think one of the most famous stories was my attempt to build a aerostatic balloon, which obviously ended up in failure. I don't know.

I think maybe a more interesting answer would be (but maybe this also is connected to another question later on) the influence of the city of where I grew up had on me. Turin, in a way, is quite a peculiar place because many understand Turin as an industrial city, potentially the most recent history of Turin has been marked by Fiat and by the industry. But of course, Turin was a royal city, so there is a whole heritage of quite incredible architecture, but the cultural dimension of building, of designing, of inventing, in Turin. Cinema was developed, very few people know, fashion, a lot of things that now have migrated to other cities fortunately somehow, but they started in Turin. In fact, we had a Museum of Cinema as a testimony to that. So, there is this peculiar kind of mixture of using technology creatively, perhaps misusing technology, or understanding technology from a different perspective. I suppose that's maybe what influenced me because I understood architecture as this discipline which deals with the technological or scientific world, but at the same time is devoted to understanding how this core may be applied to societal problems, cultural problems, political problems, method problems, from a perspective that is not so bound by the technological realm itself. So I don't know if that answers your question, but I think there is for me a lot in our work that is ambivalent and contain characters, maybe Carlo Mollino, which are quite typical of Turin in that sense, they are kind of eclectic, they do different things and try to combine technological knowledge with a transversal perspective.

DO

What do you consider an urge and a fascination in your creative practice? If you could explain something about the discovery of those urges and fascinations.

MP

Yes, I think surely one of the main fascinations I've always had was with the natural realm, exploring, understanding how, in fact, the nature can provide models for human behaviour or for the building of artefacts. So, maybe you could call that biomimetic attitudes, so I always have this sort of fascination with understanding, exploring nature, extrapolating models from nature. But at the same time, I think that perhaps moving to London and embedding myself into the context of the AA at the time, it somehow also questioned this part, this idea that in nature you can find clever solutions to problems. Also, to question the fact that there is, in fact, this kind of contraposition between nature offering solutions to humans to try to improve our artefacts. I guess, the more recent fascination ended up being exploring the boundaries of these apparent dichotomy between the natural and the artificial, somehow beginning to understand the nature not only as a model to copy, but very much as an extended paradigm. At some point, also question if

there is such a thing as nature, as a kind of absolute reference, at the same time, if there is such a thing as the absolute artefact, as something which is detached from nature because it is made by human beings. So, I guess that's where we are at the moment, I suppose also, that's what our research has been about and our practice, I suppose, also, to investigate this kind of zone that exists outside of this dichotomy, actually to try to find a way to operate outside this dichotomy; nature versus artificial, and so on. I'm really fascinated by that because I see that apparently very relevant to our society, but also, it's becoming very obvious that this division or dichotomy is not standing the test of contemporary society. So, you could argue that there is no such thing as an untouched nature anymore and at the same time, you can argue even cities can maybe be understood as human's creation are, in fact, natural to a certain extent or exhibit a certain behaviour that is certainly escaping our own understanding and therefore, can not be reduced to our own technological inventions. So, I guess that's what for me is intriguing and of course, there is not a simple answer. But I think there is room in this to also question the way we can operate as architects and the way our research can operate. I think maybe this is also something we could discuss more in detail, but it is also what I'm trying to discuss in more detail in these PRSs and so on.

AB
Speaking of which, what do you think is the role of an architect?

MP
That's a good point! I mean, I always felt that as an architect you should give a contribution to society in a larger sense, not necessarily only like solving immediate problems, but rather offering ways of re-describing those problems. I think often the role of architects is really reduced to the one of problem-solver or even on the opposite end of the spectrum, as absolute creator, you know, the creative mind. For me, what I found the most important, but also the most interesting for me is where the architect is able to, first of all, look at potentially the global scale, like engage with issues that are not only confined to a specific site or region or area, but that has a significance for our globalised world. But also, that actually offer ways of re-describing these problems, these issues, like offer a perspective that reframes the problem itself. Typical examples that we often confront in our work, in our questions: environmental degradation of our natural environment or problems of pollution of cities. Again, we know that there are solutions to these problems, but often these solutions operate within the framework that the problem is already setting - so, within a set of meanings. For me, what is interesting in what the architect can do, can contribute, is to reframe. Like, what if pollution all of a sudden became a nutrient? Or became the useful input for a set of imaginary or potential new cycles or productive environment? In that sense, you are able to shift completely the spectrum of the problem, so you reproblematize it, and in that sense, I
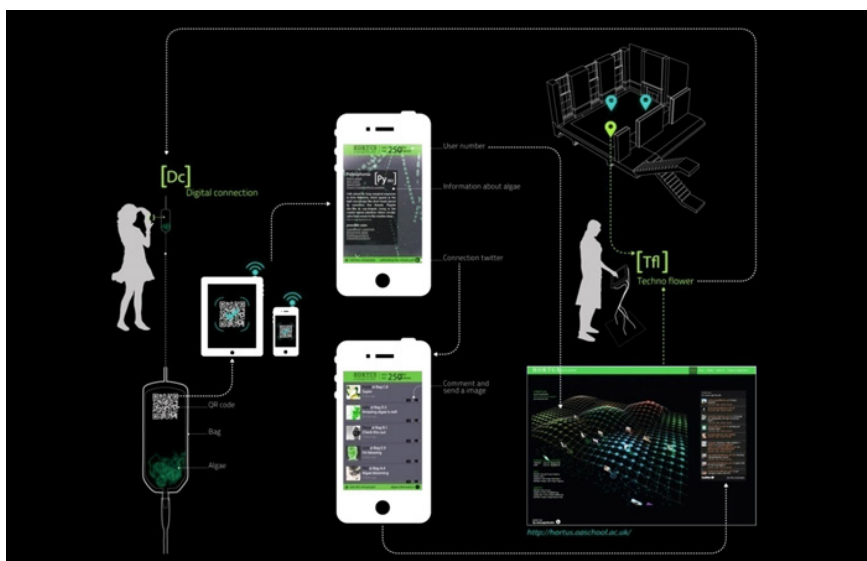
Fig. 2 and 3 Marco Poletto / ecoLogicStudio, H.O.R.T.U.S

think you can open up a whole new spectrum of solutions that would not be even possible to imagine if you remained within the boundaries of the typical definition of this problem. I don't know if that answers your questions, but what I'm trying to say is that really there is a more fundamental role which I think architects should engage with, that goes beyond the boundaries of a site or the program of a specific building, but that goes into contributing to our deeper understanding of the world and our position in the world, in that sense, in the reframing of ways in ways we can engage with it.

AB
How do you think multidisciplinarity influences your creative practice?

MP
I guess this is really somehow connected to what I was trying to say. In principle, multidisciplinary work has been existing since a few years and of course, when I moved to London in particular, I had the chance to experience that very directly. It's something that I appreciated a lot of the anglo-saxon system, maybe it was not so developed in Italy. Moving to London, I had the chance to work as part of a larger team, we did projects, for instance one of the classic examples is Foster and Partners, who were famous for creating this really large team of consultants working together, often really spanning disciplines. I was part of projects in which that was really quite exciting to see. I think, however, at the time there was something that I was not completely convinced about. I think that was really the way in which this interaction happened, this kind of exchange of information in-between disciplines happened. It was often more like a collection of different bits of knowledge. But I always felt that the framework was not allowing for a re-description completely of the disciplinary boundaries.

What I then tried to do with our practice, which I suppose it's what we're trying to do with our projects also, is not only to collect knowledge from different disciplines, but rather to build architecture as an apparatus, as a device that enables this knowledge to be exchanged and to find a space to co-evolve that is completely outside the boundaries of the discipline. So, maybe you could call it intra-disciplinary, meaning that it is not something that is inter-disciplinary, like you exchange between disciplines, but it is completely outside of this category. I think, that's maybe the way I like to see the work we've done, particularly, you may have seen some of the last projects with the Urban Algae Folly and other projects like that. Of course, the project itself is a kind of architectural folly, it is an architectural device, it has its own spatial, architectural dimension and performance, but let's say on a different level, for me it also becomes a tool to allow this intra-disciplinary interaction. So, not so much asking a consultant to suggestions, but really creating a platform, really an apparatus for the discovery of a new realm, a new dimension where the technology and the other kind of issues can be explored, can be understood, can

be reframed. In that sense, I really see architecture as a space for this kind of latent possibilities to emerge and that exists outside the disciplines as we know them today. I believe that is quite powerful because really it enables a kind of reframing of problems and therefore, I think it happens for solutions to emerge that they may never do within the disciplinary boundaries as we know them.

CDM
What is the influence and the role of digital prototyping in your creative practice?

MP
Well, there are multiple roles, but let's say one role is definitely to provide a direct translation or connection between the realm of computation and the realm of the physical. There is one aspect of fabrication which is the more utilitaristic aspect of being able to render complex morphologies and morphologies that are derived from algorithms, etc, etc, render them into buildable form or matter. But this may-be for me is not the most interesting part. I think, for me the most interesting part is the idea to construct architecture as an apparatus, as a kind of device, and in that sense, digital technologies have a more fundamental role which is to maintain a link or a channel of communication between the virtual realm and the physical one. In that sense, it really opens up new possibilities of creating communication between different systems. If you think about some of our projects, such as the Urban Algae Folly, there is one aspect about the tectonic of the folly itself, but then there is the aspect of the kind of monitoring, the kind of live feeding of information from the environment to the apparatus itself, the ability that it has to respond in real time, to feed data back, and so on. So these are the kind of dimensions that I'm really interested to explore. Ultimately I think what for me is exciting is to begin to understand computation, not so much as a descriptive form confined to a predictive tool that operates virtually, but rather as a kind of embedded form, so something that operates materially, it's embedded in the world that surrounds us, and that we are able to experience daily. So maybe that can actually lead to understanding architecture as an embedded computational environment. Of course, we know that materials have computational behaviour, biological organism can be understood as algorithms. But I think to be able to connect these things together and feed them back to us, to our perception or to the perception of devices that we can make and control and program, for me it's very exciting. It really opens up a completely new world of co-evolving systems which is alive, which is embedded with intelligence, it's not just reproducing or describing something that is being considered in the virtual realm.

DO
At this point of your research, the discovery of tacit knowledge in your research is affecting in some way the way you look at your present and past body of work?

MP

To a certain extent, I'm still in the process of that. I mean, at the moment I'm somehow short of the halfway mark of my PhD, but I think that one of the aspects that I was discussing now, is really one of the things that I'm extrapolating, and of course, I can not tell you exactly how it is going to affect the work, because that is more for the future. At the moment, it's really trying to provide a lens to look back at the work and to a certain extent, to try to formulate more specifically these topics that I was discussing to help us position the work more specifically within the larger, bio-digital family. Of course, there are a lot of colleagues which are engaging with algorithms that are inspired by nature somehow, or refer to collective intelligence, artificial intelligence, and so on. There is a whole family of people actually working with living matter, material, organisms. There are people who are trying to combine or put these two worlds into communication. But I think that we have our own way of doing it and in that sense, that was what I was trying to tease out right now, also of course, the ambition is try to see how this specific way can contribute to the larger discourse. I think for me one of the contributions that I'm beginning to see is really to evolve this definition of practice research; to interpret this format and how you can practice and do research at the same time? How our way of practicing can contribute to research? I think that's not something that I have a definitive answer, but I think that's what I'm beginning to become more interested. I think there is something quite unique of practicing and it's embedded in the tool of the practice that definitely can help pushing forward the way we understand research, even the way we understand design-driven research, which in many cases, is still based on the idea of having a hypothesis and following up on that hypothesis and I think that is restrictive and the practice can substitute this hypothesis, it can become a kind of environment, a kind of ecology within which you explore the solutions and push forward your research, rather than having to rely on a restrictive hypothesis. I'm quite curious to see where that will take me, that's where I am.

DO

Is there a way in which you communicate those urges and fascinations with the others, especially with your partners in the office?

MP

I think, on one side we were quite lucky or for me, it was very exciting to be part of a certain generation in the AA in London at that time in which there was really a shared interest in engaging with nature and models of nature and so on. Of course, there were different approaches to this as well and different characters involved at the time. You can see people who came out of that, you've maybe heard of Neri Oxman in America, Achim Menges is in Germany now, Mark Fornes, they all took different directions and many others, but this is just to name a few maybe you

know better. The idea is that surely that shaped the research because it was really quite strong shared knowledge, but also there was a kind of drive which dissipated because all the people move on and do their things. But, you still keep track and I guess there is a form of exchange that sometimes is direct, like we invite each other to create some lecture, other times it's indirect, where you just check what they're doing and you understand why they're doing certain things, you don't understand other things, so maybe you ask. So there is this shared background which is really important.

Then of course, I guess there are whole emergent fields which are becoming more established, the whole idea of bio-digital you wouldn't talk about it in those terms 10 years ago, but now you do because there is a whole bunch of people who work around that topic more specifically. I suppose, that's one way of exchanging a certain specific knowledge around that. Often the boundaries are very blurred, so it's not like you're in or you're out. It's about this guy clearly does something that resonates with me, but it is sort of different, maybe I don't know very much about his background, so then I look for it because I say, "If there is something that resonates, there is something in common." So I discover. That's more or less the way it works. Then there are events like this one where you have the chance to exchange more and understand better.

The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 1 Sam Kebbell, Saatchi & Saatchi Wellington, Extract from PRS 6, RMIT Melbourne.

Sam Kebbell - KebbellDaish Architects

PRS 6

University of Westminster

Candidate Profile

Sam Kebbell worked for architects in New York and Amsterdam before returning to New Zealand to start KebbellDaish Architects in 2002, with his former teacher, John Daish. Sam has also taught at the School of Architecture at Victoria University of Wellington (VUW) since then. He graduated from VUW with a B.Arch (1st class hons) in 1998 which included an exchange to the Penn State University arts program and the Penn State architecture program in Rome. He completed his M.DesS History and Theory (Distinction) at the Harvard Graduate School of Design (Cambridge, USA) in 1999. Sam is currently a PhD Candidate at RMIT in Melbourne and an ADAPTr research fellow at the University of Westminster.

Interview edited transcription
Melbourne, RMIT University
June 2016

Key

SK Sam Kebbell
CDM Cecilia De Marinis

CDM
How did you decide to enrol in a practice-based PhD?

SK
I guess the first point to make is that I have wanted to do a PhD like this for a long time actually, not that I knew about this particular program of course, but I had in my mind that it would be a creative exercise. In my 20s, I looked at some PhD programs, but none of them had a serious creative component. I was in the States and it wasn't the place or the time, so I shelved it. Then, I guess there's a longer story, but basically what happened was that Richard came to Wellington and gave a talk. He was there partly as a guest of John's and so he came to our office. We had a couple of my students present their work in our office, we had dinner with a few others. He suggested that I joined the program then, but I promptly had children and that just made it slightly too hard. So once the kids got a little bit more…

you know, they could walk and things, I reconnected with Richard and joined the program. So that's more or less how I came into it.

And then, what I was doing at the time when I started? Well I was really doing what I still do, I have a practice, and I teach. I was doing that, much like now. I've just loaded a PhD into the system, which is almost like a project in the office: or half a project in the office, and half a project at school. It's just a thing that sits there, alongside all the other things that need to be done.

CDM

Can you tell me about any memory or experience that lead you to become an architect (and not a landscape architect)?

SK

I don't think there's anything particularly profound in there, but I did want to be one when I was relatively young: like, ten. I remember having that conversation with Dad and learning what an architect was. I imagine this happens a lot, you know, Mum and Dad built a little summer house by themselves, a kit set thing. My brothers who are older than me helped to build it and I was fascinated by the process, but also fascinated by how we would occupy it. I was allowed to draw things and of course none of them eventuated, but it was fun to draw them and be involved. I really loved it. So Dad explained what an architect was, roughly, and a friend of mine's father was an architect at school and I would talk to him about what he does and that sort of thing. So, I liked the idea from quite an early stage, but I didn't actually stick with the idea all the way through school. My secondary school was a very parochial place and they were not well-informed about what architecture was, like many schools still. I was good at maths and physics and those sorts of subjects so I was channelled towards engineering, but then I pulled the plug on that just before it was too late – just before I started. I took a few years out before I went back into architecture school. So it was a slightly circuitous route, but I got there in the end!

CDM

Can you tell me about your personal training path and your cultural context?

SK

I can carry on from that story, the one about school being quite science, maths and physics-based: partly I enjoyed those subjects, it was good fun, but partly it was a small school and they were quite good at teaching those subjects, so it made sense to take the best teachers. What's interesting about that though, is that when I got to architecture school, I felt the whole world of art, culture, and drawing, all very mysterious. I had no idea what it was really, I just knew that I wanted to design buildings and that there was a very complicated cultural conversation going on

that I hadn't explored at all before then. So I saw architectural theory at that time as a set of books to explain the mysteries of studio, which are quite soft skills, right: tacit knowledge that wasn't often explained. There's a lot of chin scratching and it's especially mysterious to first and second years, which I obviously was at the time. So I really enjoyed history and theory alongside studio as another way to try and understand what everybody was talking about.

I guess there's another aspect of my training which blew out what architecture was, and the exchange I did in the middle of my undergraduate degree was really important to this. It was an exchange to Penn State University, obviously in Pennsylvania, actually in the middle of Pennsylvania, in a little town called State College which is nothing else other than Penn State University. Oddly it's the third biggest city in Pennsylvania when there's a football game on: it's a strange place. The architecture school wasn't particularly impressive, but it was OK. A friend and I went together and we had to make some quick decisions about how we would handle the exchange and we decided that the Visual Arts School was much more impressive. There were some really interesting artists teaching there and the students seemed to be doing interesting work. We gelled with that a little bit more, so we enrolled in as many of those courses as we could. I did installation art, some painting, art history, art theory, performance art and things like that. It was a really fun semester and it expanded my world quite a lot.

Then, of course, part way through the semester we learned about Penn State's own internal study abroad program in Rome. Your home country, no less! So we were lucky enough to piggyback on that and go to Rome for the second part of the exchange. It was an extraordinary thing, for me it was my first real understanding of European history, or even first real exposure to European history. The history that I had done at school was mostly New Zealand and North American history, and relatively recent history too. So Rome gave me a tangible view of history, and a bigger view of what New Zealand was. In fact, when we first arrived, I was thinking about this extraordinary place, as everyone was, but thinking about how far it was from New Zealand in so many ways, and how different it was – the fabric of the city is a completely different thing to what I was familiar with. I was wondering what I might get out of this whole experience. I really fixed onto the idea that at the time of the Roman Empire, which was a big chunk of what we were looking at, Rome was my history too. My ancestors would probably have been in the UK somewhere, and they were part of the Roman Empire, so I thought, well, I'm not here as a completely distant tourist, this is a part of my history too, albeit a distant history. So that was the way I started to think about New Zealand in a much bigger context as well, it was important for me to feel that connection.

When I was at Penn State, I was introduced to the idea of graduate schools through discussions with other students and visits to some of the schools. I visited the GSD while we were there and the seed got planted. I really, really wanted to go back. I loved the States, it was lots and lots of fun. So more or less as quickly as

I could, I finished my undergraduate degree in New Zealand and then went back to the GSD to continue with my study of history and theory, which was still a real interest of mine and it felt like a really big gap in my whole education to date. By that stage, history and theory was less a way to explain studio and more of a way to explain aspects of the world in which studio sat. It was terrific.

CDM

Do you think this experience abroad has affected your in your mental space?

SK

It must have. I think to some extent, it's given me a context for the things that have happened at home. In my PhD, I've been exploring the relationship between my work and some of the Wellington architects that I came to know partly through John: that generation born in the late twenties through to the forties, you know, that age. John was born in the middle of that, in 1938, he's a bit older than some of the ones born in the forties and a bit younger than those in the twenties. That time overseas helped me understand more about what they were all doing. Many of those architects studied in the States, including Bill Toomath who studied at the GSD as well, so we had a nice connection over that. We would swap magazines and things like that, meet for cups of tea: all very nice. There is a sense that we are working away on the New Zealand project, but it is a part of a bigger system. This is obvious at one level, but not always talked about at home in that way.

CDM

What are the urges and fascination of your practice?

SK

I guess the thing that's come out most during the PhD, up until up that last one in Barcelona, is this idea of very modest aspects of architecture, you know, everyday things, deck chairs, the sides of coca-cola trucks and caravan parks and all these things. There is an interest in connecting those to much more ambitious ideas. I like that, it's a sensibility. I think I also have a strong will to make frameworks for things and I think these frameworks will pop up again in some of your later questions, so let's say this idea of connecting modest aspects of architecture to ambitious ideas is part of it; and setting up frameworks for dialogue, I think is another one. Of course, we'll get into a discussion of what that means, but there are geometric frameworks, on the one hand, for putting buildings together, and narrative frameworks for how this little dialogue between modesty and ambition gets played out on the other. So there's a relationship between those frameworks, but they're not the same thing exactly.

CDM

You also talked in your last presentation about repetition in your architectural language, do you think it is also a kind of fascination?

SK

Yes, it is. There's one more thing about the everyday stuff, in your question 7, shall I quickly mention something about that? You asked where it might have come from. I think that relationship between modesty and ambition is a very common sensibility at home, it's not a unique thing for me. It feels to me like it is part of that farming, pioneer mythology. It's not only myth, of course, it's a reality - there were pioneers and farmers, that's fact, but it's also true that it's not necessarily the dominant culture anymore. Nevertheless, it's a big part of New Zealand culture and it's certainly a big part of my own family. I have talked in the PRSs about how both my parents grew up on farms, my partner is from a farm, and most of my cousins lived on farms. Farming was not easy to escape, and there's a sensibility which goes with that. On one hand, a lot of things get played down, and on the other hand then there is a deep ambition in the place. I think there's a relationship between my own sensibility and that kind of pioneer farming psyche.

So, with regards to repetition. I am not interested in repetition just for its own sake, but the development of a system, or even perhaps a kind of prototype. If we go back to these frameworks, one of the things that I like about a framework is the fact that it can expand and contract: that it's a framework. It has a certain degree of flexibility, but it also has a structure. So it's not just the repetition of the framework, but the fact that it repeats at a certain level. If a building changes geometrically, like it did at Great Barrier for example, the framework is able to cope with it. So repetition in a way, is maybe not the best way to think about it, but rather a system. Then I think with the narrative framework, again, a lot of that has to do with either changing scales or extracting out from the project something that is prototypical, whether it's an architectural element or a way of occupying something or a potential small amendment to a building type or something like that.

The zigzag pathway at Great Barrier triggered a lot of thinking about the way we design paths and buildings in national parks in New Zealand. We tend to do buildings that are either camouflaged, so we can't see them: we paint them green, we can see them, but there's a kind of apology for them. Or they're orange like a safety thing: so that you can identify it from the helicopter or whatever, from a safety point of view. So we have these two types, neither of them particularly architectural, and we like this idea that the pathway and the building would inform each other to produce something very sculptural at one level, but also in camouflage. It would be both the green hat and the orange hut, but it would somehow be a more confident approach to both of those positions. So, it's not that we want to build that same house all over the country, but there's something prototypical about it. There's an idea that could be repeated. Another example would be the Saatchi

Fig. 2 Sam Kebbell, Extract from PRS 6, RMIT Melbourne.

Fig. 3 Sam Kebbell Final Examination at PRS London, November 2016.

and Saatchi project with the mobile offices. That system could get replicated, and it almost did on one occasion. We have thought through most of our projects in this way.

CDM

How do you think your environment and your community of practice help you to move toward the discovery of your urges?

SK

So I think the PhD community has been enormously helpful, you know, the discussions with peers and supervisors. Richard has been a super important collaborator and co-hunter for these sorts of things. I think that's really important, but I have also talked a lot with John about this, I've kept him abreast of the research as it goes along and we talk quite a bit anyway. So yes, the community is really important. I guess the other part of my research community is the other ADAPT-r Fellows, Colm Moore, particularly. We shared some time together at Westminster where we really just had the time to talk, and that was really productive. I think that was enormously useful. But even, you know, anecdotal things that pop up through the PRS, you know someone says something: Marti Franch introduced me to the idea of the 'ecotone' which has become a really useful thing for me. It's an ecological idea more to do with landscape architecture, but it's a useful way for me to think.

CDM

Which artifact or media help you best in the researching and understanding your urges and fascinations?

SK

I think it's the way they all come together. I've worked on a couple of commissions during the process. That's been really, really helpful. I've discovered things on site in the context of the PhD that I wouldn't have discovered in any other way. There's no question, I would not have discovered them just by writing, or diagramming, or anything else. It's a realization that you can only have when you're standing there looking at something.

These PRSs are also really important, where you have to crystallize your ideas into something quite dense. Diagramming has been really important for me, and Richard has been a great encourager of that activity. I've done some super useful diagrams and some super stupid diagrams, but the process has been really, really great. Partly because it's very quick, and it seems to be a useful way also to communicate ideas to people quite quickly, more so probably than writing. Writing just for my own benefit has also been quite useful though, particularly towards the end where I have bene trying to situate the practice. As I write about, say, Bill Allington, Bill

Toomath, and John, and start trying to piece all these things together, writing has been a useful way to organize my thoughts around those types of the subjects. So that's how those things come together: building, talking, diagramming, and writing.

CDM

How do you mediate between your urges and fascinations and the requests and needs of your clients?

SK

Having projects within the PhD has been the best way to reflect on that because I could watch myself work. I could be self-conscious about how I negotiated with clients. I think, that's probably where I have found these frameworks to be very useful. In fact, talking to past clients has also been quite useful and several of them are interested in the PhD. Particularly Peter Adsett, who's done a PhD by practice in painting, so we have a lot to share and talk about, but other clients interested in it too. I think, the way that I do handle it, how I mediate between what I want to do and what they want to do, are these frameworks. What I hope is a useful contribution of the PhD actually, is that these frameworks are frameworks for the dialogue, in all sorts of ways, but one of those dialogues is with the client. That's one of the dialogues that these frameworks allow: both the geometric frameworks and the narrative frameworks. They provide a loose enough structure to fold a client into the project and let them be a part of it, but they also limit the nature of that participation. So they provide a structure for it, but there's a certain amount of inevitability around the participation. I was thinking the other day that this participation thing is not a zero-sum game if you know what I mean, it's not like there is 100 pieces of design contribution and if I have 80, there is only 20 left for them. It's not really how it works. You can both have 100, and I think these frameworks are the way I have found it useful to do that. Let's say, I can open up the process to clients and make it very much about them in lots of ways, but these frameworks allow me to do that in such a way that I don't divulge authorship. That's how I think about it at the moment, anyway.

CDM

Does there exist in your practice a kind of collective tacit knowledge? If so, who are the people with whom you share this knowledge?

SK

Sort of, in the sense that John obviously shares a lot of my points of view on things and we understand each other very well, but John's retired (he retired in 2009), so I really am working very much on my own, in terms of the project authorship, they're my projects now. But I talk a lot with other people and I have collaborators

that help me develop details and deliver projects. So I think right now, it's just me really. But you know, in fact, Martin Bryant and Penny Allan are close collaborators in other things as well, so probably it's fair to say that they understand a certain amount of what I'm thinking and what they are thinking becomes a part of the way I think about projects as well. So it's shared to some extent, but it's a pretty small group.
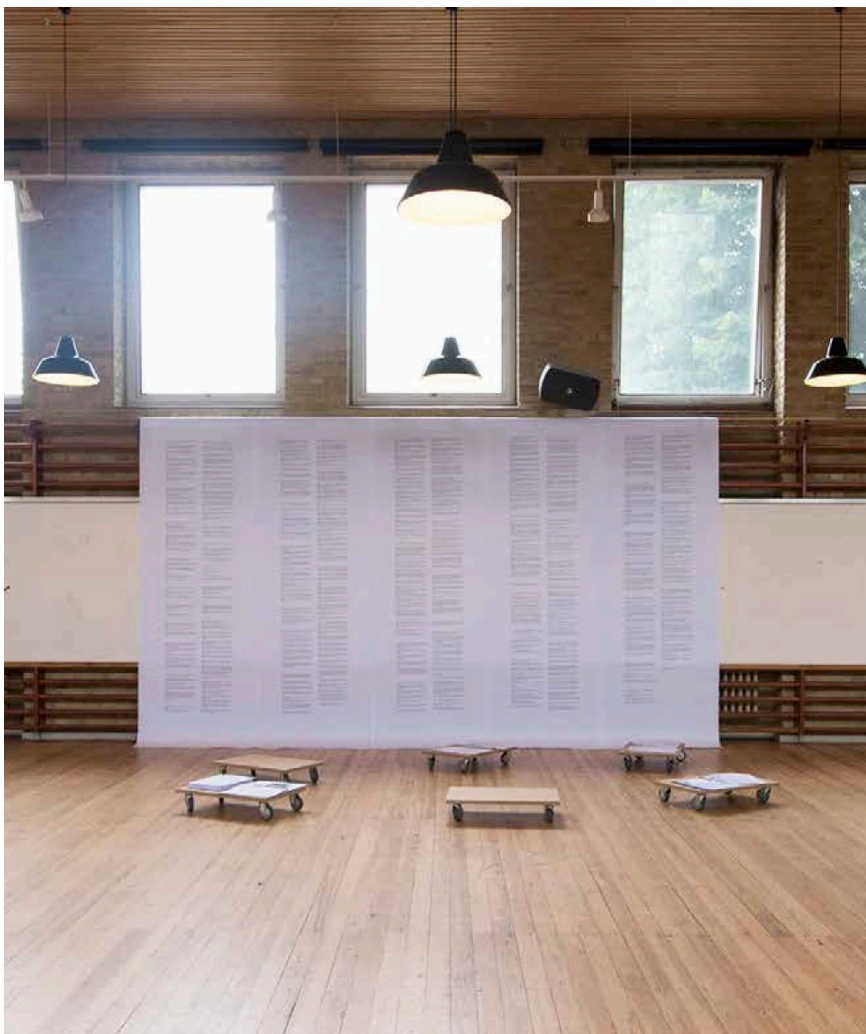
The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 1 Federico Del Vecchio, Search Dogs: Stratification of Research, Aarhus

Federico Del Vecchio

University of Ljubljana

Candidate Profile:

Federico Del Vecchio, is co-curator of Flip Project Space and engaged in an independent artistic practice. After finishing his studies at the Academy of Fine Art in Naples, he attended the Städelschule in Frankfurt am Main, after which he completed the Master in Fine Art at The Glasgow School of Art. He then attended the HIAP – Helsinki International Artist residence Program, supported by Kulturamt Frankfurt am Main Referat Bildende Kunst and 2012 Movin' Up prize for the mobility of young Italian artists abroad. Since June 2015 he has been an ADAPT-r fellow at University of Ljubljana, Faculty of Architecture.

Interview edited transcription
Ljubljana University
June 2016

Key

FDV Federico Del Vecchio
AB Alice Buoli
DO Dorotea Ottaviani

DO
How did you decide to enrol in a practice-based PhD?

FDV
Because I've always been an artist practitioner so I've been mostly based my practice on doing, but of course, I was also studying in an academy of art in Naples. But I start to develop a much more critical discussion during my time at the Städelschule in Frankfurt, which was a totally different environment from the previous study in Napoli. I mean, I was much younger in Napoli, but I think I missed some part because if you start to study when you are young with a much more critical discussion the way you learn to analyse and develop critical skills, this makes you also to improve and change the way you work, let's say, formally. After my expe-

rience in Frankfurt, then I did the Masters in the Glasgow School of Art where compared to the Städelschule, was a little bit more still freedom, a little bit more academic but we also had the open studio 24 hours, so we had this freedom that we could work when we wanted, there was the other part which was based on courses and workshops and essays to write, so at the same time there was a balance between the two aspects. Then, I still felt that I need to catch something, still feel like I wanted to be involved in critical and analytical discussion and try to learn how to analyse through the reading of philosophy and critical texts and discussions. So I felt that after my MFA, the next step would be a PhD.

DO

What were you doing at the time you started the PhD? Were you involved in any particular projects?

FDV

I'd been involved in a workshop at the Padua Academy of Art which was quite interesting because as an artist, I think, me and maybe just another ADAPT-r fellow, we are involved in ADAPT-r program, then all of the other practitioners are mostly from an architecture background and design. So even though, I felt quite good in Ljubljana in the architecture faculty, for me I had the need and the feeling that I should also be involved with other people that they talk about my same language. So, everyone, of course, is part of a common discussion and we can follow many aspects of theoretical discussions from the architectural point of view, to philosophical, to design, because I think that you learn from each other and a certain level of discussion you can be involved in all of these kinds of (fields) and they will affect your way of thinking and practice.

But at the same time, when I speak about speaking the same language, because I think that when you are involved for many years in some kind of process, you understand much easier each other and there is a much easier way to interact and to develop conversation and maybe collaboration.

AB

Can you tell us about any memory or experience that you think had lead you to become an artist?

FDV

Ok, let's start with the most romantic, traditional way of saying, when I was young, I was writing and I was sensible about artistic subjects, so I start to (when I was very young) always to draw a lot. Even though my father wanted to be an artist as well, to study art, he started to work in a bank, he was quite trusting with me and my brothers, with our sensitivity about artistic subjects, so we were drawing a lot and we were going to exhibitions. Of course, the level of knowledge of my father

was stopping until Impressionism. So after a while I knew that I really liked to be involved in artistic subjects. But I started to study at a scientific school, also the high school, also the pressure of my parents because there is this idea of when you are an artist you will be broke forever, it's just a field that will never find success. But then i really understood, that scientific subjects were not my strength. So I left and I enrolled in an artistic high school. I don't want to say it's something I regret, because I got a lot of good skills about drawing and making, but nowadays the discussion about contemporary artists completely different. It's not about, anymore, about how to draw, how to sculpt, how to carve. Those are skills that are good to have, it's good to have a relation with the material and the space, but it's much more the philosophies are theoretical (not theoretical), let's say the conceptual discussion is important to develop. In fact, many successful creative artists they come from completely different backgrounds. But also in this case where you come from a completely different background, you have to be able to transfer also knowledge into the art-making, because sometimes it can be very rhetorical, sometimes it can be very practical, so it's the balance and the line between the thinking and the making and the result. It's a very thin line.

So then after artistic high school, I enrolled in an academy of art, I was saying before, Glasgow, Frankfurt and Ljubljana.

DO

What would you consider as an urge and a fascination in your creative practice?

FDV

It's something that you can not avoid, you have to do it. It's a need. This is a very hard question, like you are researching, let's say it's Tacit Knowledge because you really don't know why you're doing it and you know what you're doing isn't changing anything, but it's mostly for yourself what you're doing. So, it's kind of to look at things from another point of view and the need to transfer these things that you are looking in a formal way, which can have totally different media, also totally ephemeral, also without showing anything, like the example of different creatives, they are able to work in a performative way, where the hand, the result of the action is not happening to an object or nothing, but it's just with the sign, with the gesture, that you are doing. Like yesterday, I quoted in a lecture, Laurence Weiner, is one of the main conceptual American artist from the sixties, who said that you are not changing anything, you know that cruel things happen in the world and you know that what you are doing they are not going to change this. But art is something that nobody meant it, nobody created it, it's something that is there. So the artist is just putting a question. The life of the artist is finding questions and inquiring and putting visible those inquiries. Something that was not really created like Sistine, but something that you are exploring from another point of view.

DO

Do you think that in some way your community of practice move you toward discovering such urges and fascinations?

FDV

Totally, I think I'm really one of those people who has always and I still always try to be involved in common discussion because it's something that I really enjoy. I think the confrontation and the discussion with others, of course, in a way, at one point you become more selective, you can not be joining all of the things happening, but when I say things happening I'm not talking about just sharing with people, I'm talking about also other aspects, lectures, seminars, and other things. So, at one point you know what you're interested in and where is your discussion because there is different layers of discussions from what you can learn and something that you are just wasting time. I started a few years ago this Project Space in 2011, this was an artist-run space, like many creatives, it's not something new, it's something that happens since the sixties but that constantly going on, it's this phenomenon that in Italy during the last few years there have been many artist-run spaces growing around. Because it was really the need to continue the discussion that I was engaged in my studies in Frankfurt and Glasgow. So I really wanted still be engaged with conversations with the friends and collaboration. So I started to collaborate with my creative peers and to develop projects and discussion together. Mostly, it's not about making or doing an exhibition, but it was about creating a platform for discussion.

AB

In relation to that, what do you think is your role as an artist regarding society and your community of practice?

FDV

Again, like I told before, regarding society an artist can't change things, but can give a message. So through his work can, the best search of an artist you have to think always in a kind of very cosmic way, that what he is doing is something amazing, something that you can no avoid to do it, that you believe that what you are doing is something universal, something that is maybe going to change everything, but you know at the hand that what you are doing is not really changing anything. What an artist can do with his work is improve sensibility through his message.

AB

What is the role of artefacts in discovering the Tacit Knowledge in your creative practice?

Fig. 2 Federico Del Vecchio, Exstract from PRS 1, Barcelona 2015.
Fig. 3 Federico Del Vecchio, We End Up Always Using the Same Things. The Telfer Gallery, Glasgow, 2013

FDV

It's simply to reflect and to interact with the everyday. So the everyday is a routine that is part of your life, everything is based on scale of time and space. As part of your life, it's this routine that is always repeating in gesture and with interaction with objects. When I did these few exhibitions about the role of object, I was researching about (and still doing it), what does it mean an object in our society? The ephemeral object, as an object it's not just a single entity, but an object can also be a city, for example. This "otherness" that when you position about yourself and looking at things from a different point of view, so not for the utility that they are meant to be but as part of your surrounding. It's a kind of fetischistic approach between the viewer and the object, so it's become an extension of ourselves. So, for example, the act of smoking, of course, it's an addiction, but also the object becomes an extension, becomes a being. It's an object that exists and then doesn't exist anymore. So it's also related to that life because it becomes ash, so metaphorically talking about. Specifically in this exhibition, we ended up using the same thing for the title, in a humanistic way say that we are always related to same actions, same gestures. I try to just set up where you position objects and shift them from the everyday, from the ordinary to the extraordinary, so replacing them and it's just a small shift that sometimes makes you see things, makes you aware this moment of otherness. Also like Rosalind Krauss, this shift of objects from the everyday into the wearable art, it's a moment of otherness, it's almost a magical moment that you thrust this object into a more metaphysical essence that you're looking at.

AB

How are you discovering the Tacit Knowledge embedded in your artistic practice by the media that you're using (drawing, models, sketches, prototypes, etc.)?

FDV

WIth Tacit Knowledge, you mean that it's a knowledge that it's not possible to explain, right? How I express this? There are sometimes some unconscious sketches that you do and you don't give much importance to it. Then sometimes you go to look at these sketches again and you look at these sketches in a different way and you give a kind of unconscious value and you transform those sketches into something that takes form in a sculptural way. But also many times, it's through photos, through pictures. I like to use pictures like sketches in a way, constantly, something that I can never stop, I always need to take pictures of details, that for other people doesn't make any sense, but in that moment, I see that the details are really valuable for me and I need to frame those details because those details are going to be part of, let's say, a background of sketches that can be then developed in a bigger project.

DO

During the last PRS, you asked yourself: how do we collect information? How do we select knowledge? Do you think in this sense does exist in your practice a kind of collective Tacit Knowledge? How do you share such knowledge with others?

FDV

I want to say not making a strong statement, like I'm talking when I relate to other colleagues, making a project together, we are never saying that (I say "we" because I do this project with my partner), we never say, "We want to do this," we develop ideas and a concept that we would like to stand and that we would like to have more inquiries and find more responses to it. We start to involve our friends that we think they can be the right ones for the way that they are thinking and they are making, they can respond and we can understand each other on the project outside. So, we are open to the response of other people, how they respond to it and if they are excited about our model of thinking and we start a conversation that can then become a common conversation. We don't think anymore this project like our project, but it's something that has been shared with other friends and colleagues and then the result is very exciting because it's like from a single idea becomes a communal entity that gives a different point of view on just one aspect. I don't know if I answered that, or should I extend more?

DO

I think that's ok. Just to go a bit further, how do you see the relation between your curatorial activities and the training with the students? Do you find any relation?

FDV

The example of the workshop I did has been very short, also the tutorial, again, many people said that they looked at me like a curator, but I haven't been trained as a curator. At the same time, it's also true that many curators were not trained as a curator, so there isn't a rule when you become something framed like with a title, like "artist", "curator", "architect". We have the example of people who come from totally different background again. But I say this because, mainly, I've been for many working as an artist practitioner, so the curatorial practice is something I don't want to take the position from someone who has been studying like a real curator or has experience like a real curator. So the curatorial practice is something that is more activating processes and discussions with other friends. But then, when you become the leader of something, in a way, you are the curator. You start to give direction and to organise. With the students, so far it has been just sharing knowledge and advising. Maybe during the time this curatorial aspect can come up more lively because maybe we can think a project that can work this direction.

Fig. 1 Dermot Foley, Extract from ADAPT-r Day Barcelona, July 2016.

Dermot Foley - DFLA

RMIT Europe

Candidate Profile:

Dermot Foley is Director and Principal Landscape Architect with Dermot Foley Landscape Architects, established in 2001. He is a horticulturalist, having trained at the National Botanic Gardens before studying landscape architecture. He has received multiple awards for landscape design, research and conservation. He teaches at University College Dublin and lectures internationally. He is currently an ADAPT-r fellow with RMIT Europe.

Interview edited transcription
RMIT Europe, Barcelona
May 2016

Key

DF Dermot Foley
CDM Cecilia De Marinis

CDM
I would like to start by asking you how you decided to enroll in a practice-based PhD?

DF
Yes, ok. Well, I had heard about the PRS system from one of my colleagues, Marti Franch. So I came to Barcelona about maybe 18 months before I actually enrolled, just to see how it worked, basically. I was actually in this building for one of the PRSs as an observer. So I found it very interesting and I also knew some architects in Dublin who were doing this aswell so I got to talk to them. Anyway, through that then I decided to do an interview for the ADAPT-r scholarship which obviously would have assisted in the PRS and I decided to do it then. You know, I was very attracted to the atmosphere at the first PRS that I went to. Then in my practice I do quite a lot of different things and I was doing some research at the time which was a kind of a funded research project with other research partners. So I was kind of interested in that aspect of practice as well, you know trying to combine it with straight forward design-based projects for, let's say, commercial

clients. So the clients were funding through the normal fee process but trying to combine that with funded research which maybe didn't have an absolute direct application on a commercial project. Then also, I do some teaching part-time. So there were those three streams that I was interested (in). So the PRS PhD process was of interest in terms of keeping those three streams going, I suppose.

CDM

Could you tell me about any memories or experience that you think had lead you to become a landscape architect?

DF

I mean, I've just completed the second PRS, so I'm sort of still in that first part of the PRS process where obviously you're encouraged to think about the back story. So I've had a good think about that. There are a number of important memories or experiences. One of the most important has to do with the fact that both my parents are from rural areas, but my mother, in particular, is from a very rural and at the time when I was a child, quite a remote part of Ireland. So we used to go there on holidays because my grandfather lived there and there was a designed landscape in the area. Now at the time, I didn't know, I wasn't conscious of the whole world of design and landscape architecture. But it was an amazing place to go as a child. So we used to go and we used to follow a route which actually was a designed route from where my grandfather lived, into the estate and then into the places where we used to go for walks and play. So obviously I was learning something about landscape and design without being conscious of it. Then later on as I went into my teenage years, I just became interested in horticulture and gardening. Again, I think that's from both my parents who looked after the garden at home. I grew up in a typical sort of Irish suburban situation in Dublin where we had a suburban garden and my parents would look after that. And I just showed an interest more than my other siblings. So, I was just interested in it. So from that, I just got more and more interested in the technicalities of horticulture, first, and then later, landscape design. So that's the process, I suppose.

CDM

Can you tell me about your personal educational path?

DF

In Ireland we have what's called the Leaving Certificate which is like the 'Bac' in France, or the 'A Levels' in England, so I did that in a relatively conservative school where we studied the typical kind of subjects like biology, physics, maths, a couple of languages, that kind of stuff. Nothing very radical. But anyway, I did the Leaving Cert. We have a system in Ireland called the CAO, it's kind of a points system. If you want to go to university, you make an application through the CAO and if

you get the points from your Leaving Cert, if you get enough points to get into a particular course, you get into that course. You're supposed to pick a number of courses just in case you don't get into the first one. But I only wanted to go to one, so I just put one on the list and that was Agricultural Science in University College Dublin because at that stage I kind of knew that there was something about that course which is related to landscape, not necessarily landscape design per se, but the technical aspects of landscape.

So I did that, but on the other hand I didn't want to go there directly after school, so I applied for a course at the botanic gardens which was a much more hands-on learning situation. That was a three year course and after the first year of that course I realized that I wanted to move onto the university straight away. So I left the botanic gardens and went into the university. I spent four years there and then I'd had enough of that at that stage. I was getting more interesting in landscape design so I did a one year BA in Landscape Architecture in London at the University of Greenwich. They were very flexible at the time, in the mid-nineties, they were willing to essentially compact the undergraduate program, take all the design modules basically and give them to me, allow me to sit the design modules during two semesters. So I did that. Then finally after that, I won a bursary from my original university in Dublin to do a masters and I did that at Edinburgh College of Art. So that was a two year masters course, but I was able to go into the second year and did that in one year, so that was a masters in Landscape Architecture. That's the formal training that I have.

Then after that, I became a member of the Irish Landscape Institute in Ireland which is typically a two-year professional practice and then you do your professional exams to become a member. So that's where I am at the moment.

CDM
What are the urges and fascinations of your practice?

DF
Good question. I suppose, as I go through the PhD now, I'm just beginning to start understanding what they are. I guess, landscape architecture is very broad subject and very open in a way. Even the projects that we make in the office, we're not quite sure if they're ever really finished. So I kind of like that. I think that's one of the problems with landscape architecture, but it's also the reason I like it, there's a kind of open-ended nature to that. Now you could say that about all landscape architecture, but it's definitely, if I was to say that's one of my interests or urges, that's one of the things that drives me and makes me curious about it. Its definitely the open-ended nature of it. I also have, at the same time, an interest in trying to find more systematic ways of controlling things as well, you know what I mean? So I do try to kind of frame things and make associations or find associations between

certain aspects of the practice. I can't say exactly what they are but certainly this PhD process and that idea of reflection has allowed me to start thinking about what those connections are.

So earlier on, when I was a student, I was interested in landscapes that were changing all the time. Now there's that the element of time in landscape. When you talk to landscape architects, a lot of landscape architects take it as a given. They don't talk about it because they just take it that it's part of the the landscape architecture professional practice. But I, as a student, I became very interested in landscapes that changed radically over time or landscapes that you didn't have control over or that you didn't have that much control over. So that's a fascination, but it's not easy to practice that. So I've had one or two experiences where I've been able to talk to clients about that, maybe promote that as a process on their land or in terms of the design process where you literally would have a kind of an ecological process which is going forward and you can predict it to a certain extent, but you can't really control it. So that's definitely a fascination but you could say that a lot of landscape architects are interested in that.

The other thing that I'm interested in is, again it's kind of…..... I had some experience in landscape conservation or the study of historic designed landscapes and there's one particular designer, John Sutherland. He was an Irish landscape architect in the late seventeen hundreds and the early eighteen hundreds. He actually came from Scotland and settled in Ireland. I have an interest in imagining him as a practitioner, so for example, compacting time and understanding that even though he practiced 200 years ago, a lot of what he was concerned with….. he had the same concerns as I have basically. You can see that sometimes when you do a bit of research into him, or you get some insight into his process and you realise that actually, his process and his relationship with the clients and so on………... there's lots of similarities between what he was doing then and what we do now. I'm fascinated by that, that you can somehow feel that you connect to practitioners who are long gone.

There's also the fascination of…... landscape architecture, you know one of the questions is, people have organized conferences about this question…... is landscape architecture a science or an art? It's kind of a rhetorical question in many ways, but some people do fall down on one side or they fall down on the other side. But I would definitely fall down on the art side, that it's an art practice, but it's applied in a particular way and it obviously solves certain problems for people. It relates to certain issues, social, economic and so on. But deep down it's actually an art practice. So I would definitely be interested in that and interested in how I could further that - and that's one of the things I'm trying to do with the PhD. There could be more, but I'm not sure at the moment.

CDM
In your last PRS presentation, you used the words NAIVE and SENTIMEN-

TAL, would you identify these elements as urges or fascinations in your practice?

DF

I was trying to avoid saying that. Yes, certainly. The thing is that I believe instinctively when I read that text by Schiller (On Naïve and Sentimental Poetry by Friedrich Schiller) or the translations of the text or the people who interpret it…….. I really feel that it's highly applicable to practice in landscape architecture and I'm sure, practice in architecture and possibly other types of practice. He was writing about poetry, but then he elaborated on human beings in general and I do strongly feel that there are two streams of practice in my practice and they relate to the people in the practice. I do strongly feel that. I'm somewhere on the spectrum between naïve and sentimental, I'm not sure where I am and the other people in my office are, further in one direction or further in the other direction.

So I'm interested , through the PhD, in finding out is one type of practice better than the other and should we be going in one direction or what's the downside of one type of practice. Let's say, for example, practicing in a naïve way, as he describes it and what's the downside of practicing in a sentimental way? Is it unbalanced? Should we be going in one direction or not? Or should we be trying to find a mix and trying to find different people to practice in different ways? So that's definitely central to what I'm looking for in the PhD. At the moment with the case studies, fortunately we've got a number of new projects or projects that have stalled in the office and they are coming back on the stream now. I'm really trying with these three projects in the office, I really am trying to test some aspects of the naïve type of practice to try and somehow see if we can be more conscious about practicing that way. Although, I know, that in its own right, it's almost a contradiction. So it could be a silly thing to do, but as a fascination it's definitely one of the central ones. And also, how that relates to art. Is it art? And is one thing not art? Is one thing more to do with the more conscious, political way of practicing? I'm not saying art couldn't be political either, but in terms of the naïve being almost a practice from first principles and practice which brings about unique processes all the time because the naïve, according to the theory, has to almost return to 'square one' every time he or she starts a new project.

So it's something that fascinates me, although often we're pushed towards the sentimental, in terms of working in teams and working with people. We're supposed to be aware of how our work fits into a framework and our working fits into a historical tradition and so on, so that we can actually communicate with people and clients and user groups and so on. It's very difficult to practice in the naïve fashion and we're working on complex projects with lots of people with whom we have to communicate. So there's all those things, it's like juggling a lot of those things and trying to find: is there a way that we can go forward in a very conscious way with the practice?

CDM

How do you think your environment and your community of practice is helping you in the discovery of your urges and fascinations?

DF

The community of practice is, again……. it's so varied. When I hear the term community of practice, my understanding of that is, the community practice could be your peers, people that you work with in the office, people that you work with, or other practitioners within the city that you work in, or people that you're aware of internationally who are practicing but you don't know them, or people who have practice historically like John Sutherland, and so on and so forth, and lots of people that don't necessarily practice landscape architecture. So the question is how are they helping us or how are they helping me.

I think, looking back at some of the historic practitioners, such as Lawrence Halprin, I mentioned him in the second PRS, just almost kind of reminding myself of what he had done. When I was a student I would have been aware of his name and I probably would have almost flicked through material or looked at some of the projects, but then 20 years go by. So anyway with Halprin, you know 20 years might have gone by since I last really sat down and looked at his material, and when you look at it again, you realize how helpful he was or still is, just by being aware on a very superficial level of what he was actually practicing. So I think it's easier to pinpoint some historic members of your community of practice, let's say.. The people that I work with in the office, also, my colleague Simon Canz for example, who's worked with me for several years now, a little on-and-off since mid-2005-2006, that period. Now he's a person that I have grown up with as a designer in a way, you know. Although I can't, and we don't talk very much about this, I can't be absolutely clear about how it's happened, but certainly it's happened and even by me being able to compare myself against him or look at the way he practices, and see him on that spectrum of naïve and sentiment and see me on the same spectrum. Then there have been other people in the office as well, although given the economic situation over the last few years in Ireland, my office has gone from a small office to a tiny office and it's going back up to a small office again. So there is certainly one or two people that I practice with in the office who were very helpful. Then in the wider landscape architecture community, it's a small community in Ireland, so there are one or two people that I talk to about practice, but not that many. It's probably in the world of teaching where I get to meet more people and can talk about stuff like this. That can be quite useful as well. Other members of the community of practice, in a way funnily enough, I probably have more contact or time or conversations with architects actually, than landscape architects about it. I think that's an interesting thing to note.

Then the other thing, just being at the PRSs, is really useful. So I'm meeting artists, for example, like Koen (Broucke), who did an amazing presentation at the last
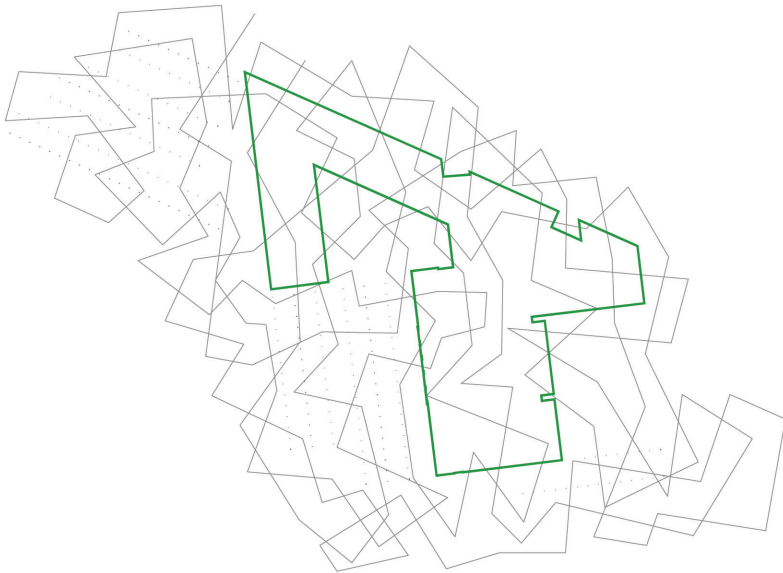
PRS. I really find his story, the work, the research that he's doing at the moment really interesting. If you go to a presentation at the PRS, you just realize there's, although they might not be using the same language, there's people pointing in the same direction as you are. You get some level of confirmation. There's something interesting, I suspect.

CDM
Which artifact or media is helping you in researching and understanding your urges and fascinations?

DF
I don't know at the moment. I mean, I think ultimately it's the day-to-day working on a few of these projects in the office, even though it's by no means working out successfully, we have day-to-day issues with projects. You mean, what kind of activities am I engaging in that are helping?

CDM
Yes, is it drawing or talking?

DF
I think it's reading and diagramming on one hand, that theoretical framework. Although I'm aware that the PhD process that we are engaged in is not about putting a theoretical framework on the work, per se. But I'm still reading up about that theoretical framework and in terms of writing and diagramming, I'm trying to put ideas together. That's happening, but at the same time I am practicing. So the practice is actually, you know, trying to get time to be conscious when you're picking up the phone or writing an email or sending something to a person, like a client or one of my colleagues in the office, that I'm doing this as a PhD process. So I think that's the most useful part, I think that will turn out to be the most useful part or activity that I involved in at the moment.
Even just also, by the way, just talking to clients about it. When you mention, when you say, "Well, I'm doing this. Would you be interested if we do something for you which is something which we think will be acceptable to you, but also because we're dealing with your land, for example or working on a project that you've initiated as client, but also where we've got this thing going on in the background and we think that it would be, you might be curious about it or you might be interested in it." Generally they are, so there is a certain positive reaction from people on the client side when you mention this process to them and the fact that it's having some bearing on the project that they have initiated.
So I think, there's a lot of stuff happening in the office on a day-to-day basis. I'm not sure how to collate or how to really edit that or make it work or maybe I don't need to. Maybe it's just a question of being conscious of going through the process

on those projects and making sure that those projects are.. that I'm constantly reminding myself that this is happening and it's to be conscious of that, when we send an email or communicate, draw a drawing.

In the office we've made maybe new types of drawings for us in the office, maybe other landscape architects have done that, we've engaged in a slightly new processes and again maybe other landscape architects have done that themselves, but for me in my office we've definitely done a few things over the last year which has been slightly different. They're new and they've emerged out of doing a PhD. You know, that might be a particular type of drawing or a particular way of presenting documents to a client which I wouldn't have done before.

CDM
In relation to the relationship with your clients, how do you mediate between your urges and fascinations and the requests and needs that come from the client?

DF
I suppose, it depends. There's a huge variation. It depends on the client and the project and let's say, for example, we have 20 projects or 25 projects in the office going at the same time. Some of those projects will be more constrained, let's say the product that the client is trying to deliver will be much tighter to the market in terms of their commercial aspirations, they really will want to produce something that they could sell or that they can deliver in a very particular way. So on projects, we always start the project with an attempt to take whatever that typology is and to add something or to innovate in a particular way. Now if we we realize on some projects, with some clients, at a very early stage they're not interested, so we can't do that or we don't do it for whatever reason. Some of those projects are very fast-moving projects, they want to get things done very quickly. A lot of our projects are not landscape architecture driven, either. We often work with architects so the architect might be the lead person on the team and the concerns on the client's behalf or on the design team's behalf would be primarily to do with the architecture. So what we do sometimes is, I suppose we might not necessarily be fully embedded in the process. We might be somewhat peripheral to it. So it's hard to take a lead role there and say, "Well, what if we did such and such? What if we talked about this PhD process?" Or maybe even not mention the PhD, but talk about a way of changing things slightly or modifying or innovating. It's hard on a lot of projects for us to do that because we don't take the lead on the project. But recently, I'm lucky in a way, recently we have had a couple of projects which we are leading, we're the lead designer on the team and we've been able to marry some of what I'm doing with the project itself. Sometimes it can be very frustrating because you get one or two steps down the line in the process and then you get pulled back because someone gets a bit nervous about some level of innovation or something like that and you're pulled back a bit. So it's a very stop-start process. I

suppose, put it this way, we can match the research here in the PhD process with the needs of some of our clients and we can't with others and with the others, I think we know very early on in the process whether we can or not. So I just, basically, move on. I don't try to match what I'm doing here with those projects, it's just not possible.

But having said that, on the other hand, even having a conversation with somebody about this and for them to say, "Well, we're not interested," or "That's very interesting, but we'll work on our project now," just being able to start talking about stuff like this with our clients, I think it's very interesting. I think they're interested in it, even though they don't see it as being applicable to their own project. They may see you in the future, or they may think about it in relation to a future project. I hope that's the case.

The second part of the interview is reported in Deliverable 11 / Chapter 2
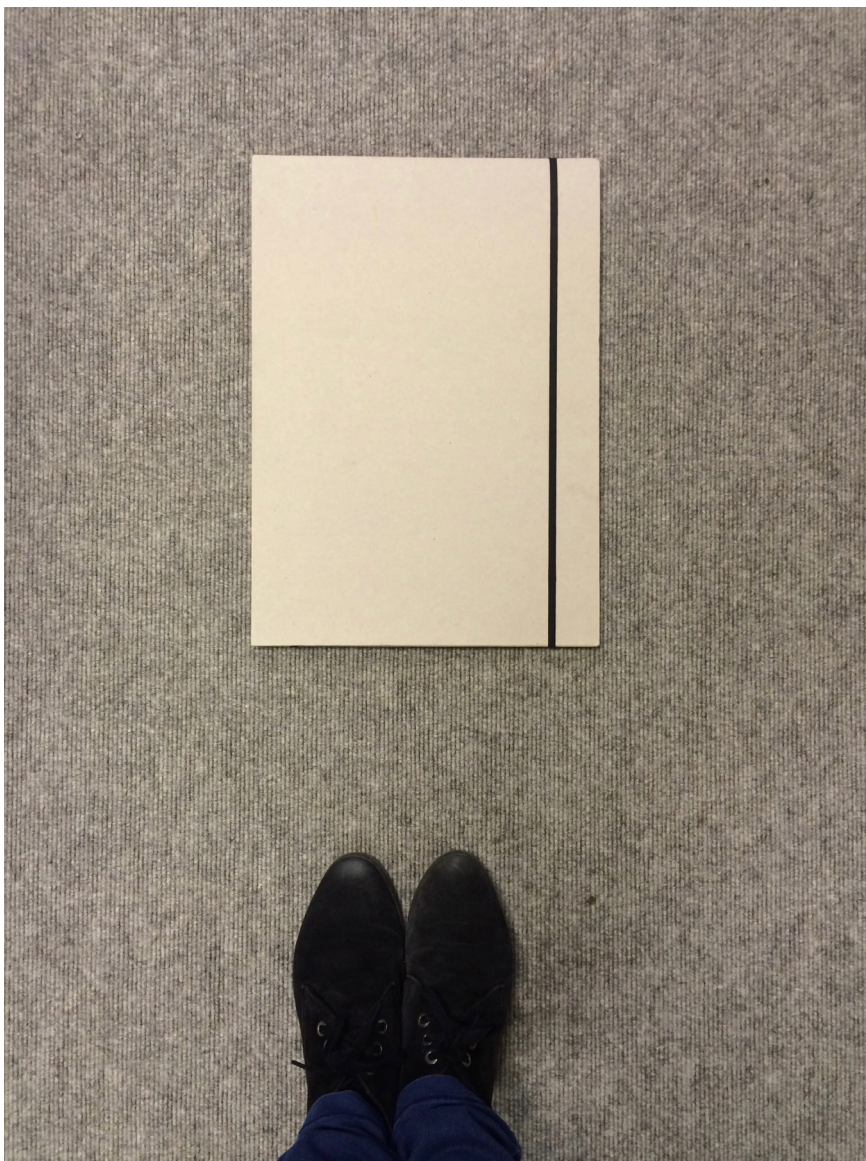
Fig. 1 Siobhán Ní Éanaigh, Extract from the presentation for RMIT ADAPT-r Day, June 2016.

Siobhán Ní Éanaigh - McGarry Ní Éanaigh

PRS 3

Candidate Profile:

Educated in Ireland and the USA, Siobhán Ní Éanaigh has more than 30 years of professional experience including in the IBA/Berlin'84. With roles of senior design tutor at University College Dublin, visiting critic, external examiner she was appointed by government to An Chomhairle Ealaíona/ The Arts Council of Ireland. With her partner, Michael McGarry she founded McGarry Ní Éanaigh Architects a design based, award-winning architectural practice established in 1985. The practice has designed a range of projects from the individual room, conservation and protected structures, public and private buildings, public infrastructures and urban design, to strategic planning. They are passionate about providing architectural design solutions which are carefully considered, resonant, pragmatic, and creative. The practice is grounded on the principle of mutual respect and on the conviction that design is about supporting and enhancing human activity in all its complexities. Siobhán is currently an ADAPT-r fellow with RMIT Europe.

Interview edited transcription

RMIT Europe, Barcelona
May 2016

Key

SNE Siobhán Ní Éanaigh
CDM Cecilia De Marinis

CDM
We'd would like to start by asking you, how and why you decided to enrol in a practice-based PhD?

SNE
Ok, actually, there's a very particular circumstance and date. I was an external examiner at the University of Limerick, which is in the West of Ireland and it was May/June 2012, and I was driving back through the countryside. It was a beautiful evening, I remember, and I was turning over the events of the day. I'd been asked

to sit in on a PhD presentation, probably about mid-term presentation. I was fascinated by both the subject and also by the idea of doing further study. So the seed was planted and I came home and I said to Michael, my partner, I said "I'd really like to do more study". I mean, he's completely supportive, said, "Yeah, look around" (paraphrase), I did. I looked at a number of possible courses and subjects and in many ways they interested me, but there was nothing that seemed to seed itself in terms of the nature of the research. I mean, I'm an architect in practice for over 30 years. I have taught during that time and examined and been an external critic. Education is always there as a parallel, but practice is my main focus for the last 30 years.

So it was when I came to Ghent in 2014 for the first time to a PRS within half an hour, an hour, I just knew this is actually what I wanted to do. It was absolutely clear in my head. This was absolutely what I wanted to do, this research. Yeah, that's it.

CDM
And what were you doing in your practice at the time you started your PhD?

SNE
What projects were we doing?

CDM
Yes, if you were also teaching or..

SNE
Well, as I say, I did it in an earlier part of my career, teaching half-time at University College Dublin. So teaching was there as very much part of the structure. But with the practice gaining and children, you know, you just have to make choices about how you can best build your life to effectively do work well, if you were going to do it. So as I say, the teaching and academic life and world is always there. The examining is part of that process or an invited teacher, which happens, that's part of the process, so that's always there. Then my partner is also involved in academic life.

But in our practice, the work we were doing at the time and continued to do, much of it, I think, is public based work and schools. It's something we've been involved in for quite some time now. We were doing schools at the time which we still are. So that'll give you an idea.

CDM
I would like to talk about the Tacit Knowledge, that's one of the topics of our research. I would like to ask you if you can briefly tell me about your personal educational path.

SNE

Well, I studied at University College Dublin and also UVA, the University of Virginia in the United States. I qualified in 1978 and I was asked by one of our teachers in college (it was a very significant teacher, Shane de Blacam who had a practice and still has a practice of architects) if I'd like to join and work with them, which was wonderful because he was the most significant, if you like, official teacher that I had during that education. So I worked in Shane and John's (Meagher) office for a number of years and then Michael and I decided to join forces.

We married and we went to Germany where both of us worked with Professor Joseph Paul Kleihues who was a very significant architect in Germany (since passed, sadly). But he was, at the time, also director of the new buildings area in the IBA Berlin '84. So we worked in his office in West Germany and on different projects. I worked on the Museum in Frankfurt (Museum for Pre- And Early History). We worked with him for some time and then he invited us to go and work with them in Berlin as part of the IBA which was also a fantastic opportunity.

We went and worked in Berlin for a time, it was a divided city at the time. It was the early eighties and an extraordinary experience, brilliant, such a significant place in European culture/history. As a European from an offshore island (Ireland) - that's a significant place too, but it's very interesting that relationship with the mainland of Europe as a European. So that was a wonderful opportunity to live in a European city on the mainland of Europe. Also to be able to travel by train or by car (to another country). You know, when you live on an island you either have to go by boat or plane, you don't have that option. So living on the mainland of Europe extended the capacity to go to different countries more easily and that was a wonderful experience too.

But Berlin itself, I suppose, just had an emotional pull. As well as being a physical place, it's kind of a state of mind, I think, Berlin. Very significant for us both, I believe, and it remains so.

CDM

What do you think are the implication of your cultural background? You speak Gaelic and also English and it's an important part of your cultural background. What are the implications of that in your practice?

SNE

Well, I don't know what they are directly in our practice, but, you know, the practice is made up of the people who work in it and that's both Michael McGarry and I, but also other people who work in our practice. They have come from different parts of the world: America, Germany, Australia, as it happens too. So I suppose, what's interesting about cultural background is that, where you respect that, it's just something which enriches, which gives and that is a powerful thing. I think spoken language is really connected to the imagination and to physical place. For

example, I think in Iceland they have a hundred words for the colour white, maybe a thousand, I'm not sure. But the point is that in places where you have a physical existence of something which you can't escape, it does fill your imagination and the depth with which you describe it is widened because of that.

So I think for me my first words were Gaelic words, so as a child I was bilingual. I did all my schooling through Gaelic and then my parents were very anxious that we were bilingual, that we could speak at least both languages (Irish / Gaelic and English). I would have spent a lot of my summers as a child in the West of Ireland in Connemara, where Gaelic is the first languages, it is the everyday language of people. For example, it's a very beautiful place, but it's a very stony place, this part of Ireland. You know it's not full of lush forests, it's a lot of stones and it's on the Atlantic. So for example, a description of a sunny day, where someone would describe it as - "bhí an ghrian ag scoilteadh na gcloch" (speaking in Gaelic), what that actually means is: "the sun was bursting the stones". So the imagination, the language and the description of weather is absolutely connected to the physical place. I think that's the richness and depth of language. That for me is just something core, I suppose. I just can't explain it any other way. It's just part of who I am. But I think the imagination is such a fundamental thing to being a human being. Language and imagination, as well as the other capacities of human beings to describe things is a very strong connection.

CDM

Can tell me about any memories or experience that you think have led you to become an architect?

SNE

That's funny, I remember the pre-application. Maybe it's the same for everybody, I don't know, but I referenced memory because I think just as a human being you can't escape it, it's just part of who you are, it's yours. So I mean, I would have some quite particular memories, some of which are not especially pleasant ones (school) but it is this business of the eidetic recall which I've only come to know and understand through readings to do with this PhD. I mean Leon van Schaik speaks about it, for example, as well as others, but I remember Leon's in particular. This business of reading about it and realising, "yeah, that's exactly what this is."

I would have a very particular memory of my primary school building as a child. I went to school in the campus of the Department of Education in the middle of the city in Dublin, in Marlborough Street. One of the buildings on the campus was the school building I went to, which was this grey pavilion building. To a child, it was very memorable and for me for many reasons, but for me particularly because the windows in the class and the rooms (themselves) were very tall. They had timber floors and a wainscotting up to a certain height. Then the windows, which were these vertical, up and down sash windows, they were above my height as a child. So I couldn't see out the window, I could see up, but I could never see out. And there's

this very strong memory for me of that feeling of looking up and wanting to see out. It seems like such a simple thing, but I know that it has had a profound effect on me. I remember the windows so well, they had these Holland blinds and ropes at the side to get the windows up and down. I remember all of that, but the most significant one was, ok you could see the sky, but you couldn't see anything else. So there's a certain kind of sense of imprisonment or you know, certainly not freedom to think and to dream. I think, you know, we need to dream.

That was very connected to a physical environment, but probably also there was a kind of culture at that time in Ireland. I was born in the mid-fifties, so I would have been at school at that time at the very early sixties. There was probably a culture of fear, I think, in much of the kind of education, maybe at all levels. I mean there were things that was very good about it, but, I think, the one of fear was definitely part of the currency, let's say. Fear, though, it can have useful attributes. I think generally speaking in education it's absolutely not good. It doesn't allow for the support and the encouragement, which I think is a fundamental attribute of encouraging learning and giving people the confidence to somehow use their own brains and realize they are a human being, their capacity to think is their responsibility and hopefully their contribution. That's a very fundamental thing, that emotional engagement with learning in a positive sense. So that aspect, wasn't there for me. But the original thing is that connection with the physical environment and that window I could not see out of.

Then, actually, interestingly, really lovely ones (memories). Where I lived in a suburb of Dublin which was on the sea, Clontarf. A wonderful memory is walking with my siblings, two brothers, two sisters, with my father, particularly on a Sunday after lunch, you go for the Sunday walk. We would be trooped down to walk along the seafront at Clontarf. Stiles Road, I remember, was one of the main roads that connected our road to the seafront. And there was this house on it, about halfway down, and it was like a boat. It was the only image in my mind for me as a child, it looked like a boat. It didn't have this pitch roof, it didn't have brick. It was a painted rendered surface with curved corners and porthole windows and long horizontal windows and balconies and railings. It was amid a lot of big trees in the garden, so it just was like this stranded boat stuck there in the trees. Then interestingly down when you walk to the seafront, there was this grass esplanade, if you like, and then there were these palm trees. It was on the sea, so there was wind and there were these wind shelters which were also exactly in my head like this house. There were these portholes in this shelter which was tilted and then it came up into a curved roof and there was a slatted timber bench so you could sit in or look out. It was painted a kind of pale greenish color, as was the house, or maybe white, but it was that connection with the sea and boats and a kind of positivism about it somehow. That really captured my imagination. I mean, I didn't understand what it was, I just knew I liked it. So I suppose there are those two experiences, their outcomes are very different but the memory and the recall is absolute.
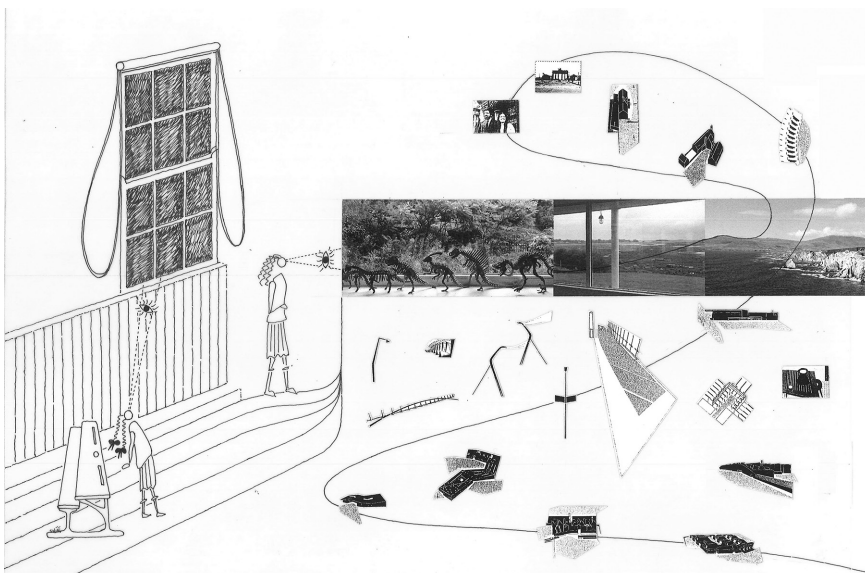
Fig. 2 Siobhán Ní Éanaigh, ADAPT-r Scientific Autobiography Postcard submission

Fig. 3 Siobhán Ní Éanaigh, Extract from the presentation for RMIT ADAPT-r Day, June 2016.

CDM

What do you think are the urges and fascinations of your practice?

SNE

There are preoccupations, I suppose that are there. There are things which recur and it's interesting with the PRSs and say with my most recent one was the PRS3 and I believe it was Leon who said about the social content of the work we do. It's not something that I don't think but we haven't consciously verbalized it or externalized that fact. But I know from Michael and I that there is an underlying consciousness about doing work with a public content, using public money well which in Ireland on the projects we work on, generally means that the budgets are actually pretty low. But the importance of the building, if I think schools, for us you know, the schools are the most important of public buildings because they are the first interface that a young citizen would have with a public building in the country, where they come face to face with that resource and that sense of space, of its mood, of its spirit, of its feeling. So that seems to us to be a really significant public building, and that we would make schools where children would want to come to school, somehow seems very important. And that we would use the limited resources as well as we possibly could to achieve that in the different sites or places where these schools exist. And at each point, trying to push the proposition of that space of what that physical embodiment might be a little bit further. Even though budgets are very limited and time can very often be an issue. Kate Heron has also spoken about a sense of generosity, which is lovely to hear. Yes, that would be very important.

One of our projects is a Boardwalk on the Liffey in Dublin. It wasn't our idea, it was the idea of the architects' department of Dublin City Council. But they asked us to make this project and we decided that instead of it being on the south side (their proposal) of the river Liffey, Dublin's main river, we decided it should be on the north side (facing the sun). So that seems again like something about public space because the boardwalk is essentially public space and the idea that it would be generous, that in our everyday lives to be able to walk in the public domain or to be able to sit down and take a rest in the sun or to be able to enjoy a piece of space for different reasons and at different times. But to have that sense of generosity in the city seems very important. In a way, in Dublin there aren't that many what I would describe as generous public spaces.

In other cities, you will find colonnades and they are maybe both public and private, but there is a generosity about shelter from the rain, for example, and that overlap of the public and the private. But generally, something which describes the public domain, the edges of it, around the space of it, that is a very nice thing about mainland European cities, in particular. That's not something that we have. So the Boardwalk, for us and the City Architect, was the business about extending the public domain. That is a generous thought.

CDM

Which artifacts or media help you in best researching and understanding your urges and fascinations?

SNE

For me, I paint, I draw, again in childhood it just happened. There was a room in our house called the "Glass House". It was a room that was full of light. It was actually on the north side but it had plenty of light and it had this long timber slatted bench. My father was a painter and a teacher. He worked in this room and as children that's where we'd also work, loads of paper at home and Daddy would say, "just draw, paint". I remember there was a painted concrete floor in it, so it didn't matter that the paint got on the floor, which inevitably it did.

That capacity to just do, that's just there and for me in a way in order to think, yes, the terrifying thing of the blank sheet of paper. So the first time you put a mark on it, be it a word or a drawing or something which partly just relaxes your brain enough that you can actually begin to think. So the physical action of something, for me is kind of fundamental to allowing me to somehow externalise what's going on in my head. So my head is working, but that ability, as I say, to externalise it, I think it's very connected to the physical action. I think that's without a doubt.. and the physical action can turn from the use of a pencil, maybe where it's more tentative, to that business about at a certain point, if it's on the canvas, it's just the business about painting it. Or a palette knife that begins to work it. They come into play and they just do of their own accord.

Interestingly, as well, I suppose I'm not a "techy" person at all. I'm very much into the physical realm of things, but however, having said that, I have learned, for example, through this process to make the screen presentations which I had no knowledge of before starting this process. So in our office, for example, we would work with many different kinds of media. We would work obviously with drawings, with models…..

CDM

How do you mediate between your urges and fascinations and the requests and needs of your clients, especially when dealing with building for the education?

SNE

That's a very interesting one. I suppose as architects, for us and this is the key thing, I mean architecture is a very complex art, it's a very complex discipline. But fundamental for us in our practice is that our buildings work well for their use. In other words, architecture, it needs to be useful in finding good propositions for the needs of society. I mean that is a very fundamental strength it has as a discipline. It has that capacity within its thinking and it's field of operations, if you like.

So for us, it's really important to understand the brief that we're given very well

and to understand the needs, the particular needs that are required. But equally you need to put the brief away and try and understand what does the particular site, whether it's an urban site, in an open landscape site (and many of our buildings are in an open landscape, they're in fields) so what is it that the landscape setting for this building needs, can somehow tolerate and still enjoy the essential essence of the place? So you need to come at it from different (ends) and all together. You need to understand just in physical informed terms and also with the kind of understanding of how big the particular thing you're dealing with is or how small its impact, somehow. In terms of housing, what's required? What impact might that have?

In terms of the school, it's a public building, so you want it to register the fact that it is a public building. Community schools are really important buildings in Ireland. They are used for other activities outside of school use, as well. So they're community buildings and so, what is the representation of that within a particular place? That's very important to try and understand. Then in terms of the particular spaces required within that brief, there is, most importantly of all, I think, there is the young citizen, the young child or teenager, who is trying to negotiate their place in the world, whether it's in the schoolyard or in the more public spaces of the building. They're trying to understand themselves, somehow, trying to negotiate their place in their space and that requires places in which somebody can be alone and find that peace. It might be a deep windowsill where you sit and can't be bullied. So there is that issue of the space as being public in that sense and yet comfortable enough to find a private corner where you can feel the sun in your face or the piece of space where you can just think and be. And then there is the situation where you want a conversation with a friend or with a couple of friends. Then there are the spaces where there is a bigger negotiation, you know there might be teams or something. So what I'm saying is that the nature of the learning spaces in a school are one thing and they would have very technical requirements, you know to do with equipment (science,woodwork..) and all of that and light levels is a huge issue in Ireland, just in terms of what the Department (of Education) requires. So there's all of that, but then there is, I think, most importantly really, the sense of community, the sense that the individual within the community can negotiate. They're maturing, somehow, in this building and that they feel comfortable in it, that they feel that they can find their way so they don't get lost. The issue of the way that the spaces present themselves and connect, that's really important, really, really, important.

So in other words, the agenda is always about the need of the brief, as I'll call it, but there is absolutely the capacity of architecture and of architects to build space, to build somehow an enclosure which supports human activity, individual, groups, bigger groups and that's really all about giving people the support to mature and grow and be effective at who (you are)... you know, there's only one of each of us in the world. To find out who we are and to make our contribution with the support

of others and then for us to support others. I mean, it's a very symbiotic kind of thing. Schools in particular, I suppose, for us that's really important.

Then also it's important, in terms of the different kinds of rooms. Say if I take a PE hall, a physical education hall, you know traditionally that might have been seen as something outside of school, in a way sort of attached to it, but not really within the overall educational idea. Somebody who has incredible capacity at sport, that somehow they're sports people, is that not part of an overall capacity we should all try and develop? It's important for all of us to understand our physical bodies, to respect them, to use them well. That's just as much a part of education.

Say for example, in our school buildings. We would always try to integrate subjects, you know whether it's woodwork, art, you know, they all have a place and they all have different needs, that's true. It's a bit like people in the community. Somehow you have to try and understand that with practice, - values, and present something which hopefully supports it. That, I think, is the amazing both responsibility and capacity of architecture and architects: to actually achieve that, achieve a place where people want to come to each day and learn and grow.

CDM

Does exist in your practice a kind of "collective tacit knowledge"? Who are the people with whom you share such knowledge?

SNE

In our practice, there's Michael and I, but we have over the years had many different people work with us and we value them all. I mean, there are people from different nationalities, people with different things to bring to the table. So we have always worked in a situation where there is essentially a studio idea.. I mean, where our offices is at the moment it's in a Georgian house on Mountjoy Square in Dublin and there are great rooms, they're big rooms and these rooms interconnect. So we work in the same space and people are very involved in all of the jobs at different levels. They mightn't be on a project but they know what's going on. That's really important to us because the work is shared, it's a shared enterprise. Michael and I've been there from the beginning, that's true, and in terms of authorship, that's true, but in terms of the contribution of other people, that's absolutely both needed, required, respected, indeed. So we would talk together about different jobs, about different points, there would be certain knowledge that, over time, you do kind of understand maybe where the focus or the emphasis might (be), begin to move or something. Every project is a different project, but with experiences you sense where the ground of a project might be. The discussion is very important to that and not to say that there's endless discussion, there isn't either. Gosh, maybe in some offices there is endless discussion, but in ours there isn't endless discussion. But what there is, there's a conversation and then work starts, continues, stops, you hang things up on the wall, you look. You can say, there's a kind of unspoken choreography to it, I suppose.

Most importantly, somehow it is about trying to understand what it is you're trying to achieve and working your way towards that. You can go down dead ends, you know there might be small dead ends or big dead ends. But the point is, you have to try something, you have to make propositions in order to achieve a proposition. You have that at each point. Put something on the wall, physically, but you have to actually be able to then say, "look, what is it? What am I proposing? What is this proposition?" With architecture because of the complexity of the number of things you have to deal with, sometimes there are very often what can be conflicting issues. So you have to see what is the priority, to somehow begin to tease out: what are the priorities here? For each project, in a way, that process just has to happen and with some of them there's more difficulty than others, that's true. It's very difficult to understand why that is at times, I'm not sure. But definitely there is the business about the proposition, the discussion, the thinking and then the moving towards something that you hope will get you to where it is you want to be.

There are the technical programs, you know. For example, I mentioned the thing about in schools, the Department of Education requires very significant light levels in classrooms and teaching spaces. So there's a whole business about the design of windows in rooms and spaces. Then there is the technical evaluation which happens obviously with our colleagues, like the Environmental Engineers. So there is a 'toing and froing' at that point, you know. There are technical programs which will actually yield certain mathematical answers you know, but that process is ongoing in order to establish the maths of it, let's say. But before that, there is the proposition of the spatial idea about the classroom and the nature of the window and the nature of how the ventilation comes in. There's all of that. With experience you get a feel for what that might be and with that you can make a proposition and then it's corrected and then it's calibrated. There's that which is part of an ongoing process and then there are the technical things, as I called them, but they're also architectural, they're also spatial. They're also about the nature of that which you're trying to make, in terms of a building which has a certain presentation externally - so these things are just interconnected.

CDM

Can you explain your social positioning as a practitioner and researcher in relation to your communities of references (clients, the society, your community practice)?

SNE

Again it's true, in this process of PhD this has become clearer to me. In fact, where our practice and where we as people have actually positioned ourselves, it's being revealed to me, let's say. I mean, instinctively I might know it, but it's actually in the process (becoming clearer) I think it's very interesting and important.

When you think of society and of the way decisions are made there are thinkers in society who seem to have always a place at the decision-making table, tables in society, in the world. It has become clear to me that the design thinkers are not

people who have a place at those decision-making tables. That seems to me to be an enormous loss to being able to build a good society because it (design thinking) is a different and very fruitful way, I think, of seeing the world. Being able to understand issues or problems. Designers by their nature are actually trying to forge a solution, they're trying to actually forge an answer. That's in our nature, I think, to try and find what is the proposition. It's actually going to try and answer these questions, these issues. So it seems to me, that design thinking is a very fruitful kind of thinking. It doesn't seem to me, I know that it is.

In the world there are different kinds of intelligences and it is the lack of respect for the range of human intelligence that is part of the problems that we have in the world generally. There is the power and the position that certain (people) within society have, almost like some unwritten right. I really dislike that. I really, really dislike that. I think that the issue of respect is something which is lacking in the world. We would do well, as an intelligent , sentient, emotional people to look to that, I think. Okay, so it's a kind of hobby horse, but it's not really a hobby horse. I think it's, as somebody who is 60 years of age, you know, I think it's time for me to be able to take responsibility to actually say what I think is a serious issue. It's a serious omission, let's say, not to have design thinkers at decision-making table, as well as other kinds of thinkers. There is essentially maybe one or two strands, and it's always to do with a certain kind of metrics, a certain kind of.. it's that issue of, you know, it's about the economy. But it's actually about society.

Of course, the economy is a significant part of being able to have the resources to fund a society properly, but the choices about where resources are made that's the issue. Then the outcomes of how the collective resources are used, that's the very fundamental point. I mean, it would seem to me that education, for example, is such a fundamental stone, such a fundamental issue where the world is not an equal place. But if, at least, people born to an unequal social position have, at least by right as a citizen of the state, access to a good education that is connected to their kind of intelligence, their kind of ability, to both respect it and support it, so they can become the most kind of fruitful human beings that they can be. That seems just such a basic idea. I'm not the first one to say it, by any means, but I believe it passionately.

So design thinkers at decision making tables,yeah. I'm not sure how I got onto that from your question, but it's..

CDM.
It's related to your role, your position in society.

SNE
Well, position in society as an architect. Yes, I'm a design thinker so the business about trying to find propositions which represent the values of the society and the needs and workings in terms of built form that help the society's values, that

protect that which we're given, in terms of environment, both physical(natural) and made landscape, for those who are to come after us. All of the sense of responsibility that we do need to apply. As architects we are in a very driving role in fact, in terms of being able to affect that.

CDM
To what extend the PhD path has risen the awareness of the role of your practice within the society? Do you think it is helping in understanding, in discovering?

SNE
They're probably there, but are unspoken. They're implicitly there in terms of a value system and understanding. The value of an ordinary life lived deeply and in this case as a profession - being the one of architect, but as a general kind of position. I mean I think, there are so many people who look to stardom or star-architecture to take architecture, in looking to try and I suppose live a fulfilling life. I think if you can understand that as an architect where you get the opportunity to do a piece of work to make a proposition that will affect a lot of people's lives, that is really quite a responsibility. It's an amazing challenge. If you can try and do that well, I suppose that for us, it has been what we have sought to do, we have always sought to do that. Then with each project to try and push something forward a little bit more.

To try and challenge, like for example, to go back to the schools. The briefs we would get were very standard briefs in terms of the idea of equality for students across the board, in other words the kind of floor area per student, is very carefully controlled by the Department (of Education). That's an idea of fairness which is a very good idea, but that's a very literal transfer. So in other words, the briefs for the schools might be extremely similar, but yet the sites are actually very different. The combination (subject rooms) is also a little different, but fundamentally you could say that - "ok, if the briefs are all the same, well the schools are all the same, inevitably, they should be all the same!"

But then you realize, that's the thing about architecture, trying to build a building which also is about a place. It's about placemaking. So it's about the building in that particular place and the interpretation of what that place needs in terms of a physical environment. So that's a real challenge. To try and do that, and do that well with means that are very limited, that's, I think, a useful thing to do. Understanding that, that is what you're trying to do in your everyday life and that you're trying to push (forward). I suppose, that's the business of what's called "venturous practice" you know, small studios and our office, the most it's ever been was 14 people. So, it's not a huge practice and that's very conscious on our part, neither of us was interested in administering. We're interested in trying to design the buildings, just trying to achieve what we hope are good places for people to be, with limited means. That has occupied much of our time.

Briefs have been different in terms of the scale of the school and the scale of the

public nature of the project, for example, there has been public space, there has been public infrastructure. There's been a little bridge in Cork (Shandon Bridge) for example, and that was a lovely project to do. I remember when, the morning it opened this elderly woman who lived in the area, she came up and she thanked us. Her reason to thank us was, because (she was, I think, about 82) the length of time it would take her to walk from her house to the shops was shortened by 10 or 15 minutes each way. For her this was so important. Just, you know, to know that, kind of irrespective of the bridge, but just in making a bridge, making that connection and making that piece of public space across the River Lea in Cork, for that woman's life, her life was better. That was wonderful, that was great. That was fantastic to be able to do that.

ANTHROPOMORPHIC

1.+2.
LIFFEY BOARDWALK
1997

3.
PODDLE BRIDGE
1991

4.
BRANDON BRIDGE
1999

5.
SMITHFIELD PUBLIC SPACE
1997

6.+7.+8
SUAS/LIFFEY CABLE CAR
2008

BENT BODY

1.
BILLOGLE 9
2007

2.
RATOATH COLLEGE
2004

3.
SCEACH/BUSH NE HALL
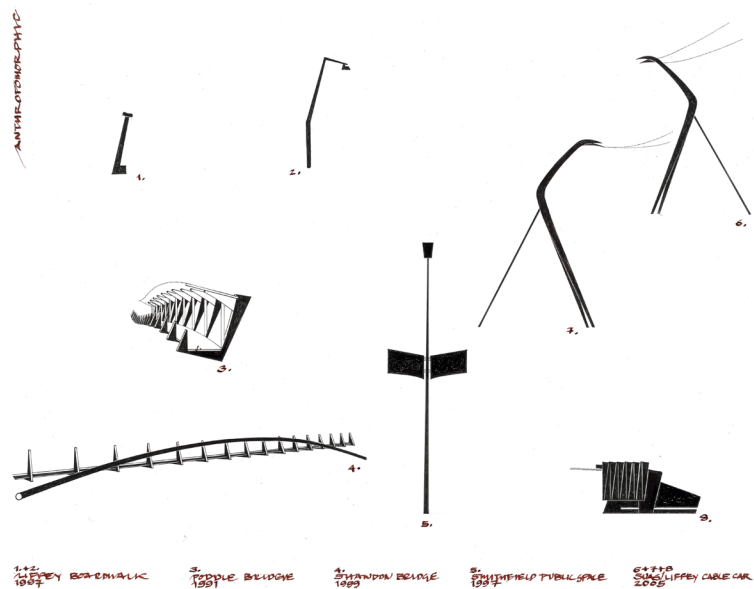2009

4.
DUNSHAUGHLIN/CULMULLEN PASTORAL CENTRE
2006
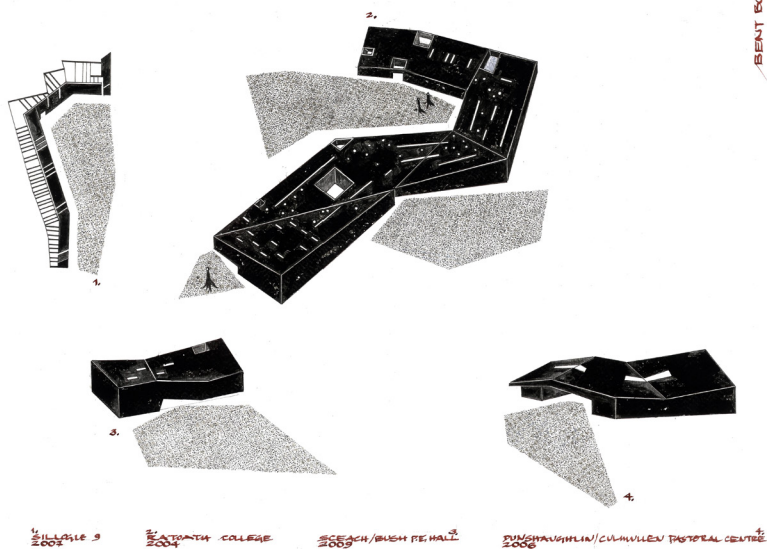
Fig. 4 Siobhán Ní Éanaigh, Extract PRS 3.
Fig. 5 Siobhán Ní Éanaigh, Extract PRS 3.
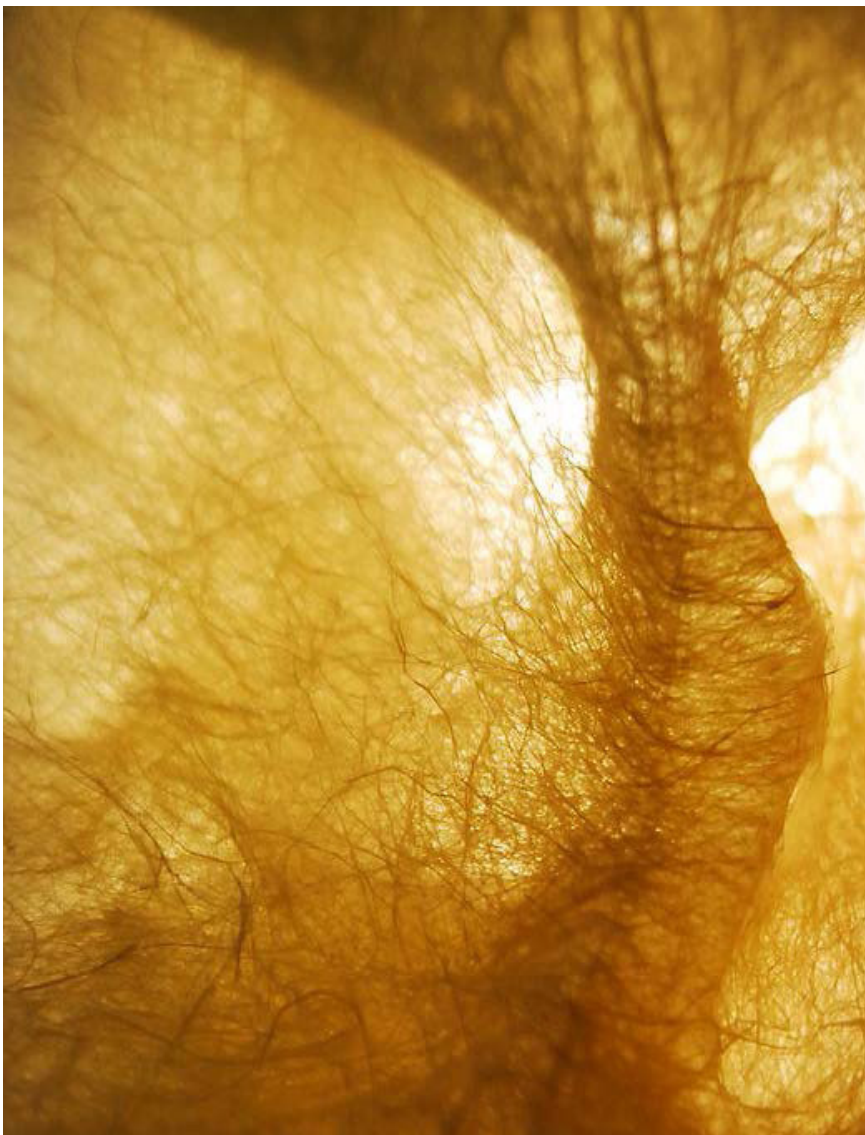
Fig. 1 Claudia Pasquero / ecoLogicStudio, Extract from PRS 1, Ghent 2016.

Claudia Pasquero - ecoLogicStudio

Estonian Academy of Arts

Candidate Profile:

Claudia Pasquero (ecoLogicStudio, London) is an architect, author and educator. Claudia is co-founder and director of ecoLogicStudio ltd, teaching fellow and Director of the Urban Morphogenesis Lab at The Bartlett UCL, Senior Tutor at the IAAC in Barcelona. She is an ADAPT-r fellow and a PhD candidate at the Estonian Academy of Arts. ecoLogicStudio is an architectural and urban design studio involved in digital design and architecture research for the definition of a new "ecology" of space and behaviour.

Interview edited transcription
ecoLogicStudio, London
June 2016

Key

CP Claudia Pasquero
AB Alice Buoli

AB
How did you decide to enroll in a practice-based PhD?
What were you doing at the time you started your PhD?

CP
I decided to enroll in a practice-based PhD because I believe that especially in the design/architecture environment there is a need to actually connect practice and research as there are many emergent practices which might be involved in teaching in a certain part of academia, but they are actually testing research ideas on the ground constantly. So there is a need to discuss a new format that connects this practice both with the application of their ideas with the research itself.
So, at the time I started the PhD, I was exactly in this moment in which I was involved, on one side, in academia, on the other side, in the practice.
I often find myself trying to define what I do in the practice in academic terms, meaning setting up a clear research question. But I think in design sometimes it's

not a matter of setting up a clear research question to develop research, but it's actually setting up a good design brief that allows different questions to emerge.

AB

Tacit Knowledge background. Can you tell us about any memory or experience that you think had lead you to become an architect? Or a designer?

CP

No, I'm not sure that I can. The point is that I have never been too interested in architecture as a discipline. I have always been much more fascinated by art and science since I was very young. It is the encounter with the Architectural Association at a time when a material and systemic approach to architecture was in the air that triggered my interest in the discipline.

AB

Can you briefly tell us about your personal educational/training path?

CP

Well, my education is a little bit mixed because, as I said before, I always had this opposite attractions for: on one side, mathematics and science, on the other side, art and philosophy. So it was a long peregrination before finding my path. I started from Drama school in Turin, I moved to engineering, then I got interested in ecology and then finally I landed at the Architectural Association where I started to work on how to create links with my apparently contrasting passions.

AB

How do you think your training experiences have affected your mental space?

CP

My early training allowed me first to learn different disciplines as separate aspects of reality, which was interesting but never completely satisfying for me. This is the reason why I moved to London to look for education methods that would allow me to develop a more cross disciplinary approach.

AB

By mental space we mean, let's say, a bunch of different ideas or images coming from your own background, personal or professional background. In general, your collection of ideas about the world, in a way.

CP

Ok, that's clear, then what I said before is the correct answer.

AB

Maybe we can go on to the other part which is related about your urges and fascination in your creative process.

CP

Well, I am very much fascinated by the idea of ecology in an extended manner, meaning not ecology in terms of sustainability, but ecology as defined by Gregory Bateson in it's book 'Steps to an ecology of mind'. In particular I am fascinated by Bateson definition of language and metalanguage and its possible design implication.

AB

Could you tell us more about how are you discovering these urges and fascinations that drive you in your creative process and research?

CP

Well, this is exactly my interest in practice-based research. In fact, I believe in a discipline like design where the relation between language and metalanguage is very important, it's almost impossible to separate research from practice. Design Research for me it is not about directly solving a problems, but about te development of new modes and briefs for approaching problems and reality.

AB

How do you think your environment and your community of practice moves you toward the discovery of your urges?

CP

Well, I have always felt very resistant to be affiliated to a single community of practice. We could say in traditional terms that I have always been very curious, but somehow I always resisted the possibility to be framed by a single discipline boundary, like "I'm an environmental designer, I am a parametric designer, I am a critical designer," I have always been rather interested in the combination between them. Also, in terms of community of practice it becomes difficult for me to pinpoint one, but I would more pinpoint a method that is part of different communities of practice.

AB

What do you think is your role as a designer?

CP

I think the role of the designer is evolving from a professional figure that deals with form and geometry to one that deals with matter, information and energy.

I am particularly interested in re-describing the relationship between the natural biosphere and, what I call, the Urbansphere,

AB
How would you describe your fields of interest and agency?

CP
Biology, computation and the city.

AB
The space in which you feel you can act as a designer, as a researcher, as a scholar, as a teacher.

CP
I am particularly interested in what we could call Anthropocene Landscapes, or landscapes where urbanity meet production and infrastructure.

AB
How do you think multidisciplinarity influences your creativity process?

CP
I am very much interested in multidisciplinary, especially in redescrbiing the way we intend discipline today, not as segregate realms but as part of a single project.

AB
What is the influence and the role of digital prototyping in your creative practice?

CP
I am interested in prototyping and production when embedded in the urban milieu.

AB
How are you discovering the tacit knowledge embedded in your practice by the production of artifacts and media (i.e. Drawings, models, sketches, etc)?

CP
interacting with pattern of production develops tacit knowledge for me.

AB
At this point of your research   did any of the tacit knowledge that affect your practice arrive to the surface?
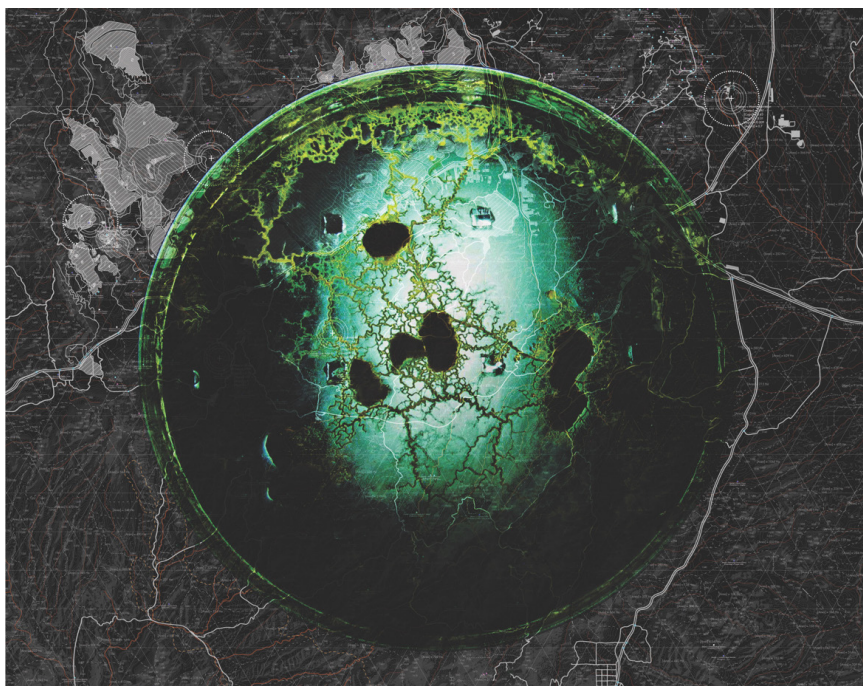
Fig. 2 Claudia Pasquero, Extract from PRS 1, Ghent April 2016, The Urbansphere

Fig. 3 Claudia Pasquero, Extract from PRS 1, Ghent April 2016, Bio-computing

CP

Well, I think we have a quite good consciousness of what are the relevant points of our practice.

AB

How is this discovery affecting your way of looking at your present and past body of work?

CP

Well, I don't see it as a sudden discovery, I don't think there was a moment… there were a few moments in time, but they are now quite far away, probably, when we arrived at the AA probably, there are not so many epiphanies in my work. I see it more of a gradual kind of development, know-how, consciousness and knowledge, so not as a single discovery. There are a couple of turning points, but the rest is a continuous work. I think we consciously keep on researching all the time and so we evolve, how we work, but also we also evolve the knowledge of our work.   Make sense?

AB

Yes, absolutely, actually one of the questions that we had in previous interviews was about epiphanies and slow processes of awareness, so that's perfect in the way you answered. So we have already talked about communities of practice, but this question was more about how the kind of knowledge that you exchange within your practice, with the other people which are involved in your office, so it's about more about who are the people with whom you share such knowledge which could be tacit or explicit?

CP

Also, the office doesn't work in a traditional manner because on one side, there is Marco and myself that have been there all the time, but there are people that work for us inside the office. There are people that work with us as a network outside the office and that we know since a long time. Then there are the different research institutions we are related to that from time to time collaborate with us on projects, as we did, for example, for the Venice Biennale, where ecoLogic-Studio where the people working for Marco and myself has been developing the project, but people working in the lab in UCL or with Marco has been developing specific pieces of research that were requested by the project and fed back into the project.

AB

Another point could also be the role of teaching in your research attitude and process, also to do with tacit knowledge, so the way in which you communicate with students and produce knowledge with students. Can you tell something about this relationship?

CP

Again, the way the work of the students proceed is somehow a stream on its own, but of course, it's also related to the practice. Each year somehow we change a little bit the method of working and we focus on some more specific aspects of research, that can then be picked up by the office or by proper research and develop further. Some of the students also work with us when they finish their career or somehow remain part of the network and we collaborate with them in part of an extended network, let's say.

In terms of methodological projects, we usually start from a design brief and to develop the different aspects of the design brief in each project, we develop a specific piece of research that could be about biomaterials or satellite data or whatever relevant technology applied to a specific urban context, what are their ecological, social implications. For us, it's always about having design at the beginning and then developing specific pieces of research connected to that.

Fig. 1 Ana Kreč, Box Exhibition, 'In-between'

Ana Kreč - SVET VMES

KU Leuven

Candidate Profile:

Ana Kreč is an architect trained from Ljubljana Slovenia, Denmark and Australia. In 2010 she co-founded SVET VMES architectural office that specializes in transformation of educational buildings. In-between spaces are the main point of interest and research in their practice that promotes spatial sensitivity among people and challenges their day to day behavioural patterns. From 2012 to 2015 she worked as an assistant to assoc. prof. Jurij Sadar at the University of Ljubljana, Slovenia, Faculty of Architecture. Since July 2015 she has been an ADAPT-r fellow at KU Leuven in Brussels, Belgium.

Interview edited transcription
KU Leuven, Ghent
March 2016

Key

AK Ana Kreč
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
How and why did you decide to enroll in a practice-based PhD?

AK
I was a Design Studio assistant at the Faculty of Architecture in Ljubljana, full time for the last past three years. So through that I gained quite a lot of teaching experience and really enjoyed the whole process of working with students. After a while I felt the need that it was time to do something about my own education as well, I think, I needed additional step forward, especially if I wanted to pursue my academic career. Since I also have my own practice, for which I believe does venturous things, I immediately applied for this call, that promoted new type of PhDs, the kind that connects practice and academia. I believe this is the future.

DO

What were you doing at the time you started your PhD?

AK

Basically I was "in-between" the two institutions, the faculty and our office. So, since we just started in 2010, it is still a very young practice. Legally it was formalized only in 2014. So for us it was a huge responsibility to just like set up the practice, employ our first people and to just manage a lot of small projects. We work with a lot of schools and from, let's say, 2015-16 onward, we're now also accepting larger projects and pursuing competitions that interest us.

CDM

Can you briefly tell us about your most relevant personal and training experiences before the PhD?

AK

For sure, the Faculty of Architecture in Ljubljana provided me with a very good base. I would say we have a very particular architecture that is influenced by Plečnik and I think the school still continues his heritage. Then I was studying in Denmark, which turned my world upside down, I think it had the biggest impact on me, especially because I'm very interested in the social impact architecture has on the society. I think the Danish are really good in that. So Denmark and then later, also an internship in Sydney at Terroir Architects and intense 3-year period with Sadar+Vuga in Ljubljana.

DO

We read in a written interview that you don't share the same background with your partners in the studio, somehow you have some huge differences among you, especially the Scandinavian influences that you were mentioning about before. How do you think they influence you and you influence them?

AK

We're kind of like this three-leaf clover in a way, everyone has a different background and it is also a complicated thing because Jure is also my partner in life and Ana is a friend, so you know it's hard to balance between friendship and then also your professional life. When do you stop talking about architecture and when do you have your personal relationship again?
Basically Ana Kosi studied in Milano, Jure at Sint Lucas in Brussels. She's into fashion, Jure into high-tech. I'm interested in public buildings and space and how I could change the lives of people for the better. We all pass our knowledge and interest to one another. I think Jure had a major influence on me, when I was choosing Brussels and KU Leuven. Belgium has a vibrant art and architecture scene,

and going back to "familiar Denmark" would be just too easy. I think Brussels is something that now utterly connects us, we both studied here, we both know the place…Having different backgrounds in the office just makes additionally interesting dynamics and therefore projects can be better and always different.

DO

Two of your projects are inside the institution in which you have been taught, how do you approach to such sites revisiting a personal experiential space? How did you behave and face the fact of working inside a place in which you have been taught yourself?

AK

It's very interesting question. I graduated in 2009 which meant that when I got back I was, and I still think I am, quite, fairly young. So it's weird when you're addressing the professor's professor whereas they're asking you if you could address them as colleagues. But I was using a lot of techniques that were working well on me, as well. I think, I was merging techniques from Denmark, experiences from Sydney, also from Sadar Jurij where I once worked as a young architect and then project manager on different projects. Since I was then also assisting Jurij Sadar from the same office, I kind of merged all the knowledge that I gained from the faculty itself. I think I had a very good professor, so I'm trying to push the same methodology forward, but with some sort of implemented knowledge from different places around the world, as well.

DO

For your educational projects, I read that one is the high school where you were going.

AK

I mean, it was our first project, so you know, we had nothing but positive references from abroad. I had my Masters thesis that was dealing with the "in-betweenness" as well. So of course, the first contact is a person who actually know. So I went back to my high school and said, "Look, listen we have this theoretical proposal, but would you be interested in giving us certain projects?" And they replied positively and then all the other educational buildings followed. In Slovenia we're known doing this intervention in educational buildings, but we want to go beyond that. It's just the beginning, I think.

DO

How do you translate your personal background in your own architecture, in your own practice?

AK

I think, this would refer and go back to the question; how do we influence each other, the three partners. I, for sure, was traveling a lot from a very young age. I was educated in Kuwait going back and forth between Slovenia and Kuwait. I changed four elementary schools. So being on the go was like a constant for me, like something that is stable. So whenever I'm designing, I think my strongest point is actually conceptual design, not really detailing and doing loads and loads of hours in CAD, but like the beginning of each and every project, the beginners phase where you really have to get a strong concept. I know that I'm taking a lot of influences from all sorts of experiences that I had, like from India, Australia, Iceland, Norway.. I have really traveled a lot, so I think I'm implementing that and somehow creating a patchwork in my mind and trying to get a clean design with a message.

DO

How do you think you discover your Tacit Knowledge through the production of artefacts (drawings, models, sketches, etc.)?

AK

We are mostly working with axonometric drawings which is maybe a bit weird because axonometric drawings always look at the situation from above, it is not what you actually see at the eye-level. I think we mostly use digital techniques (especially very detailed renderings) and this is also where I think the Tacit Knowledge is hidden. You're somehow constantly testing and trying out different things. We always want to see several options before we decide for one. Nothing happens because you just merely "like it", it has to have something more. For us added value is really important. What is our contribution? Not just merely following the brief...

AB

How do you communicate such knowledge to, for instance, workers, constructors, clients, students?

AK

Well, if I go way back in time, when we still had no projects at all, we created a digital booklet which we sent to numerous educational facilities. This is how we disseminated our theoretical knowledge among the public and said, "Look, we have a certain knowledge, we're willing to work hard, would you give us a project?" That was the first step. Then once you're in the building itself, when you're already doing the first work, usually additional tasks will follow if you did good job. So you stay with one client for four to five years which is perhaps a bit unusual for architects because they deliver their project and then leave. But in our case one small project, one needle of this acupuncture, generates five more needles. So in the end you also see all your previous mistakes, you see the reactions of people, of students.
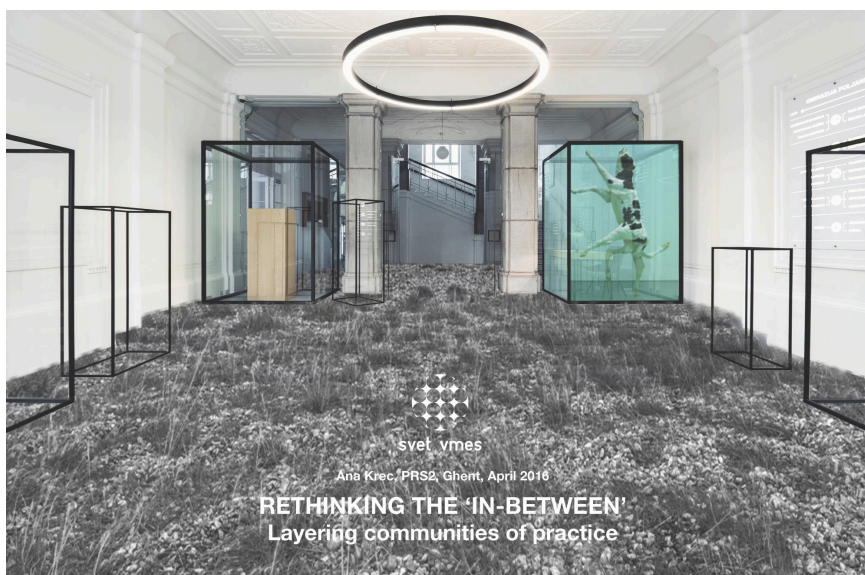
Fig. 2 Ana Kreč, Extract PRS 1, Ghent, April 2016, Rethinking the 'In–between'

Fig. 3 Ana Kreč, Extract PRS 1, Ghent, April 2016, Students Workshop at KU Leuven, March 2016.

So there's a lot of communication with the client or usually the school principals. We would deal with the director, staff, the students and even the cleaning ladies. I think good "communication" is also one of our techniques and of course, a good A3 folder which is full of drawings, renders, strong concepts, vibrant colors, something that stands out from the usually very dull and boring school tissue. So they fell in love with these images and they want to make them happen. We invest numerous hours into design production, always too much, always too much.

DO
How is this discovery of your social impact reflecting on your practice and the process of your PhD?

AK
Hard question, maybe for later. I'll think about it.

DO
Ok, so talking about time, you say that you have both "small interventions" and "long-term strategies". How do you think time influence your decisions and your approach to a project?

AK
Well I mean, it's also connected with the funds that the school usually have in the beginning. Why do you do a 10-year strategy for the school? For example elementary schools in Slovenia are funded through the municipalities. They get very little funds each year, so they can't do much but very small interventions, executed during the 2 month summer holiday. If the school has a vision, or a strategy design, concept folder, they can follow the vision and execute projects in small portions. So after a while, the whole school is renovated, but it took a much longer time. High schools on the other hand, have a bit different situation because the Ministry of Education funds them directly. They can get quite generous funds every year and the school principal can choose a designer by himself and therefore has the control over design quality.

DO
How is the issue of the in-between in time and space affecting both your practice and your research?

AK
It's an interesting state of being because right now I'm between Brussels and Ljubljana. In Ljubljana I was in-between the office and the faculty. It is this unfinished state that goes back and forth and I kind of like it because you stay this sort of dynamic person and in a way you can generate better work because you have different

experiences. But in projects you just need to have the capacity to see the leftovers and the actual rooms. You have the in-between on all the layers, you have it in the urban space, you have it in the building itself. "In-betweenness" is something where architecture actually happens, it can be "either or". It is this unfinished state, I think it's the best part of architecture.

DO

How do you mediate between your urges and fascinations and the requests and needs of your clients?

AK

I think that when you have a public project, it's quite easy to propose something bold, stand behind your decisions and then execute your project. There's almost no difference between the scheme design and the execution. Public projects go faster, decisions are therefore more rapid and have to be delivered in time. It is (at least for me) far easier to experiment in the public domain. I'm not that excited about private clients, private buildings, houses, etc. Probably because the impact potential on the society is smaller. When you're designing a house or a private apartment, it is hard to impose my own style and beliefs and also design decisions onto someone who's going to actually live there. But we always try to "push" the client as far as it goes, we always try to incorporate a lot of experiment.

Interview edited transcription
Svet Vmes Office, Ljubljana
June 2016

Key
AK Ana Kreč
AB Alice Buoli
DO Dorotea Ottaviani

DO
As you were talking in Ghent, we were interested in a moment you were sharing during your PRS 2. It was the slide that you showed, the "interventions map" of your work compared with the one prepared by another student in the workshop in Brussels. How do you think you share and communicate your Tacit Knowledge with others and especially other students?

AK
I was really surprised by how Sally Stewart picked up on that particular slide at my PRS2 event. At that 4-day intense student workshop "Rethinking the in-between" in Ghent I was using our office methodology which seemed to work well for my students and the task they were given. Students had to work with their daily environment - the school campus in which they spend so many hours, but don't seem to be aware of the space around them anymore. For them, this school was not a source of inspiration but more like a warehouse where you bring your projects which are done elsewhere. Never before have they hear for the activation of in-between spaces (the corridors, nooks, staircases, halls, inner garden, etc.) in architecture. They were not aware of their hidden potential. They noticed how much space is wasted for storage and clutter, how they have no places to hang out, relax, wait for exams...They noticed how they can't use the inner school garden, which seemed to be "frozen" for a perfect PR campus image.
So, the first step was to wander around the school in groups and look for the problematic "in-between sites", which they had to visually document and analyse. They basically went on a hunt to discover and find something that is already there but was perhaps forgotten, neglected, so the task was just to emphasise it (#900 m2 of frustration project) or they found something which had the potential to become something completely else and proposed that with the use of yellow duct tape - showing new above the old. In the end, when they had to map all their interventions on one common map, it really looked similar to what we're doing in schools. It was a map full of activation points which resembled the ones we do in the office. So Sally was mentioning that we could push this sort of methodology to the end,

meaning that "in-between" is something you could find in other typologies too. How many of such spaces could we actually find around Europe? Are such spaces particular for the European space or the worldwide space? Could this methodology be universal? Could it be used anywhere?

DO

How do you think the PhD experience is increasing and developing your responsibility towards the students and the training experience?

AK

I think that prior to this process, I would mostly start with a typical project brief, research on the topic, designing with all my past experiences in mind, past travels, architectural excursions, positive references and case studies around the world. And now I think I would not go into the project directly, but rather study various literature to get a solid theoretical base before designing. I think in general students don't read and write enough and the teaching system also does not encourage it...we go into design too quickly.

DO

Have you discovered any new aspects of your TK by the comparison with the students, especially on workshop theme that is so familiar to your practice?

AK

Yes, for sure. I think that this student workshop and the PRS2 showed me that this sort of wandering through existing building and looking for in-between sites truly is our embedded, tacit methodology. Other architects don't work like that. Most of our interventions are self-initiated, from bottom up, so yes the client has a certain vision, but then we also have a hidden agenda. For us, definitely some sites are more exciting than others and we will invest a lot of energy to make some projects happen. So yes in this sense, the student workshop and the PRS2 showed me that this particular way of working is just our way of working and is therefore our tacit methodology/knowledge. But the main question still remains: Is this what we want to do in the future? What if SVET VMES is not about the "in-between" at all? What if you would apply a completely different methodology? There were all this a big and important questions that needs critical assessment now.

AB

You have just experienced your second PRS, so we would like to ask you again some questions. How do you describe the moment of the PRS (preparation for it, presentation itself, panel's feedback)?

AK

The preparation for the PRS is always extremely intense. You go into these 3-4 months hard working modes (juggling between your office and research tasks), where you need to ask yourself: What am I going to deliver for the next PRS? What is going to be my message? What sort of feedback do I want to get? Presentations are always stressful, no matter how many times you do it, I still get extremely nervous and my heart beats like crazy before the start. You have to expose your work, your doubts, insecurities. Sometimes you're too eager and sometimes too sure in yourself and in what you're saying. But generally it is a very calm, safe and positive environment, but that does not mean you won't get a very sincere and critical remark. In the end this is what makes you grow. There are all these big questions:

- Is it about finding or is it about making the in-between?
- Aren't the "in between" condition and acupuncture two paradoxical things because acupuncture is very precise, whereas, the "in-between" phenomenon is a bit here and there, and is therefore some sort of vague state where things can fall either way?
- What if this is not about in-between at all?
- The presentation is too perfect, where is the research?

So you're constantly on "shaky grounds" and this is what research is all about.

DO

What is the name of the office?

AK

Svet vmes literally translates as the "world in-between". Unfortunately, in Slovene language we don't have a different word for place or space. It's all called "prostor" in both ways, which for us, was too generic. A certain "place" for example, is far more personal, it's closer to you, like a "place" in your home. Whereas "space" is a very commonly used word. So "world" in our case, could be perceived as a globe, but also as your very personal and private world. It could be a far more imaginative place. And "vmes" as this "in-between" state, undefined, ambiguous, where things can fall either way. Unfortunately, it is hard to pronounce it in let say English language, perhaps that was our first mistake? Don't know…Changing brand's name is always tricky.

Fig. 4 Ana Kreč, Extract PRS 1, Ghent, April 2016, Students Workshop at KU Leuven, March 2016.

Fig. 5 Ana Kreč, Extract PRS 1, Ghent, April 2016, Case Studies.

Interview edited transcription
Svet Vmes Office, Ljubljana
June 2016

Key
AKr Ana Kreč
AKo Ana Kosi
JH Jure Hrovat
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
Maybe we can start if you could introduce yourself. Then we will ask about how is working all together here in the office and the fact that Ana (**AKr**) is in Brussels. We're quite interested in the way you're relating yourself in this particular situation, so differences and the values you're gaining or the criticism you're having because of this situation.

AKo
I'm Ana Kosi, one of the three co-founders of SVET VMES. I finished my studies at the Faculty of Architecture in Ljubljana in 2010. During my studies, I spent a year in Italy, studying at the Politecnico di Milano and already as a student, worked at OFIS architects and some other smaller studios in Ljubljana. Currently I'm spending a lot of time on theoretical writings at the studio of prof. Petra Čeferin at the Faculty of Architecture in Ljubljana and the rest of my time is mostly spent at our office.

JH
I'm Jure Hrovat, also one of the founding partners. I've completed Faculty of Architecture in Ljubljana in 2009. I received the Student Prešern Award for my graduation thesis with the title "Helium lift structures". During my studies I attended a student exchange program and studied at Sint Lucas Hoogeschool voor Wetenschapen en Kunst in Brussels, Belgium. Later on I worked for Scapelab and Sadar+Vuga architects in Ljubljana and collaborated on a number of competition entries. I became a licensed architect with Chamber of Architecture and Spatial Planning of Slovenia in 2014. Currently I'm fully involved in our office and project management.

AKr

Ana Kreč, I'm a co-founder and partner at SVET VMES office. Currently I'm an ADAPT-r fellow in Brussels in Belgium, where I'm also a PhD candidate, supervised by prof. dr. Johan Verbeke and prof. dr. Jo Van Den Berghe.

AB

So, we were interested to know how the office used to work before Ana (**AKr**) started the ADAPT-r fellowship and how it has changed.

JH

So, the way the office started was that we had been welcoming all the partners into every project. We used to do all the projects together, developing common ideas. Then throughout the years, things first changed a bit when Ana started working as an assistant at the Faculty of Architecture in Ljubljana. She was became less involved in the office management but still very much involved in all of the projects, ideas... I think that since she's moved to Brussels that has become a bit more difficult. We still try to communicate as much as possible but it's becoming harder to do this, somehow it's not as personal as it used to be.

AKr

We're n0t sitting at a common table, it's a different type of discourse.

DO

Is it changing anything in the way you share ideas? The process, especially in the concept phase, how do you deal with the fact that you might not be physically together? Is there a shift in time or a change in the way you can deal with it together in this kind of moment?

AKo

That's one of the problems that Jure is talking about because sometimes projects have to be really fast and you have to make decisions that day or in a week. Then Ana has a lot of work to prepare and write, especially before the "PRS period". So there are times when things are more stressed. But then on the other hand, she's full of fresh ideas which we don't see. We're here, "in the business", talking to clients and people at the construction sites, "in the field". We're not getting as much fresh ideas, images, and references. So, Ana would always throw us a "new bone to chew".

JH

She has an unburdened view over things. Once you're really in a project, some design decisions seem like a good idea, but then Ana suddenly comes from "the

outside", and asks "Did you think about that?" or "Are you sure about that?"

AKr

I think there is something in the moment, when we're all together again, when "we clash" our ideas, when we sit at our common office table…this generally always results in conceptually far more developed, better projects.

AKo

Nowadays I sometimes feel that there is just the lack of communication between us. Like when we are all here, together we hear and see the same things and we can discuss them immediately. But sometimes we talk in two, (especially now when Ana is in Brussels) and then the communication of the third one is missed out, not intentionally, but it happens. So that's the main issue right now.

Fig. 6 SVET VMES, School Landscape, Ledina Grammar School, Ljubljana 2013
Fig. 7 Visit to SVET VMES Office (Photo: Alice Buoli)

Fig. 1 Koen Broucke, Scapa Flow N16, acrylic on paper

Koen Broucke - Atelier Broucke

PRS 2

Glasgow School of Art

Candidate Profile:

Koen Broucke is an artist, researcher and perfomer. He knows how to give shape to his unique universe through image, text and music and the result is incredibly fascinating. Alternating between reality and imagination, historical facts and fantasy, a self-written scenario in which historical figures and fictional characters is brought to life in his work. He is a PhD student at KU Leuven and has been an ADAPT-r fellow at the Glasgow School of Art.

Interview edited transcription
Atelier Broucke, Antwerp
April 2016

Key

KB Koen Broucke
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How did you decide to enrolled in a practice-based PhD?

KB
Well, I'm a visual artist and painter and I have practiced as a painter since 25 years now, but I haven't an education as a painter, but I have also a former education as a historian. So I first studied history at the universities of Antwerp and Brussels and I found out after 25 years of practice as a painter that I still use the old methods, the academic methods I learned as a historian and these methods are really very powerful and very good, but they also have their limits because they are like first put in books in the end of the 19th century. They are still used as a method for students in history all over the world, but of course times change and now we use images and I use images as an artist. I use images, I use intuition and I think that part of the methods that is new and it is also very individual. I try to have it more clear now in my PhD research and the interesting thing is that

also the historians, like the academic historians, for example my supervisor, Johan Tollebeek at University of Leuven, they are really very interested to learn how I'm approaching, how I'm researching historical facts, not just with texts, with books, but also with images and then using sideways, using intuition and that kind of stuff and therefore also the goal of my PhD is in a certain very ambitious because in the end I want to to make a kind of completely new manual with new historic methods that people and students all over the world can use to use also that qualities in their research.

But at the same time, I continue producing art and artworks because I also decided not to become, of course, to see my own work from the point of view of a theoretical researcher. I want to do it as from the practice itself, so I continue to practice, I continue to work and at the same time, there is reflection on the most recent work. So we also decided to have our boundaries, our limits. So the theme of the the PhD is the battlefield, not because I'm interested in military history, but it all about the aesthetical part of the battlefield, the landscape and also to representation of battlefields in the past in paintings, in graphic art, in drawings, in film, so that's my theme. The theme also is, I started from the research on the Battle of Waterloo, I made a big exhibition last Summer 2015 because it was the anniversary of the battle in the Royal Library in Brussels. So that is in a certainly, the first part of my PhD research that I could put in a first result exhibition, catalogue book in three languages and so on. Now because I'm working as an ADAPT-r research fellow at the Glasgow School of Art, it's Sally Stewart, my local supervisor, who advised me why should I go to Orkney, to Scapa Flow because that's a very interesting place also seen from the point of view as a base of the Royal Navy and everything that happened there in the two World Wars. So I went there and I really fell in love with the place, so my next presentation will be about Scapa Flow, about that place in Scotland.

In the meantime, I'm also studying like smaller battlefields on my way, Bannockburn in Scotland, also in the low countries in Belgium. that's also specific I think for the practice-based research in this way it's completely different with the academic research as an academic researcher you start from boundaries, you start from limits and you say from from the beginning; "I am going to make research on battlefields in 19th century in that country, let's Poland, or that part of Poland." But in my work as a researcher, it's just very influenced by opportunities and I talk with people, I talk with my supervisor, but I also talk with museum directors, with curators and then I have opportunities for exhibitions, for shows, for publications and then I can switch from one battlefield to the other.

Also the movement is very important in the research again, but we can talk about that later.

CDM
What were you doing at the time you started your PhD?

KB

When I started, well, I just continued what I did before. I mean, I also started because a lot of people in my neighborhood were saying, I mean, perfect professional neighbours, "You are really are doing research. You have to start a PhD in art." And I said, "No, I'm not really interested, I'm fine in what I'm doing." Then I was also looking and I said, "Well, all those PhD I see in art is just a bit ridiculous. I don't want to do that. I think my research is more ambitious and more profound." Then they said, "Well, if you say so, you have to make the difference. You only have to make a PhD - so go for it!" And that's the reason why.

AB

Can you tell us about any memory or experience that you think had lead you to become an historian and then an artist?

KB

I knew it from the start. I don't know, I wanted to study history from as far as I remember and at the same time, I was also drawing, making drawings. At that time, as a boy I made comic strips and that kind of work, if you can call it "work". Then there's a strange thing I remember very well, my father once he said, I was very young (maybe I was 10 years old or 12 years old), "Maybe," he said, "you can become an illustrator for National Geographic," you know those people they make kind of beautiful, realistic reconstructions of situations in the past, because there was a kind of archaeological research and then they have those artists who make a kind of - it's really too realistic and it's very American at the same time. When he said that I found it really stupid. But afterwards, I was very often thinking of that remark because that's really what I'm doing now, but not for National Geographic, I'm doing it for myself, I'm doing it as an independent artist and I'm doing in a much more creative and much more intuitive, in my opinion, much more interesting way.

DO

The historical sensation (Huizinga): 'historical sensation': that feeling, brought on by a small surviving object, of a sudden, almost sensory contact with the past. Could you tell us more about how you discover this phenomenon as a foundation of your creative process and research?

KB

So this is, of course, the "historical sensation" is a concept from Johan Huizinga from the mid 20th century and Jo Tollebeek he picked it up and he wrote again in the end of the 20th century. So the concept of historical sensation is coming from that heritage. But then, when I was writing about it, I was trying to see how I use the concept and especially in the Waterloo research, it was about the

uniforms worn during the Battle of Waterloo, and the strange thing is that was a nice talk we already had in Glasgow when I was leaving the office, it was very short, but then I really realized that the uniforms, for example, which are very related to the historical sensation, because when you touch them, when you are really in front of and you can manipulate the object, you're so close to the people who were inside that uniform, at the same time I'm really very attracted by it, but at the same time I'm scared by it. Because there's so much presence in that cloth, in that textile, so that it's also scaring me - that's energy. I was thinking also in preparing this interview that that's also something related to my father, to my parents, I remember as a child we went to an exhibition for auction and we were walking, there were artworks, books, all kind of stuff, there was furniture and there was a silver, like forks, spoons and knives, everything, and then I asked my parents, "But this stuff, from who is this stuff?" and then they said to me, "But it's from dead people because therefore you can buy it because these people are not living," and then I started crying, "But don't buy this because this belongs to dead people." So I can really remember this very well, I was scared of the silver because it couldn't belong to you and the strange thing is that afterwards I started buying a lot of stuff, of course, merely artworks in auctions and carpets, a lot of the things around are coming from other people and probably most of the clothes there hanging are from people who are not living anymore. But so there's a strange balance between a fascination and a real, physical fear. Then I realized that those objects from the past are really, in my opinion, filled with energy like a good artwork is filled with energy.

I can tell you something about artworks because this is easier to explain. If you have a good artwork, for example, Van Gogh if you enter the museum you still feel after one hundred years after, even more, you feel that energy, you feel it if you enter the space, of course also because people are attracted by that and they also want to see the real piece because the energy is in that. The sad thing about bad art is that, there's always energy in an artwork because when in the process of making the work, because in that moment there's energy of the person, the person is putting some of his or her energy in work and if it's bad work, then after drying the energy disappears, it's gone, it's completely gone and it becomes like the gloss is disappearing and it becomes greyish, no energy anymore. In some cases it happens, if you are a bit of a better artist that that energy stays until your own death and the artist is dying and the energy's gone and the artworks are going to storages in museums, but if you're a powerful artist the energy is lasting for centuries. That's such a mystery and that's also with objects, but not so obvious, but it's also in objects.

Therefore, in the very end of the article I started speaking about historical energy and I was a bit amazed because I thought that Jo Tollebeek he would say, "Oh, you can't talk about that. Don't put it in the article because this is just imagination or it's just a sick mind of an artist," but it's in the article. In the artist's book I'm
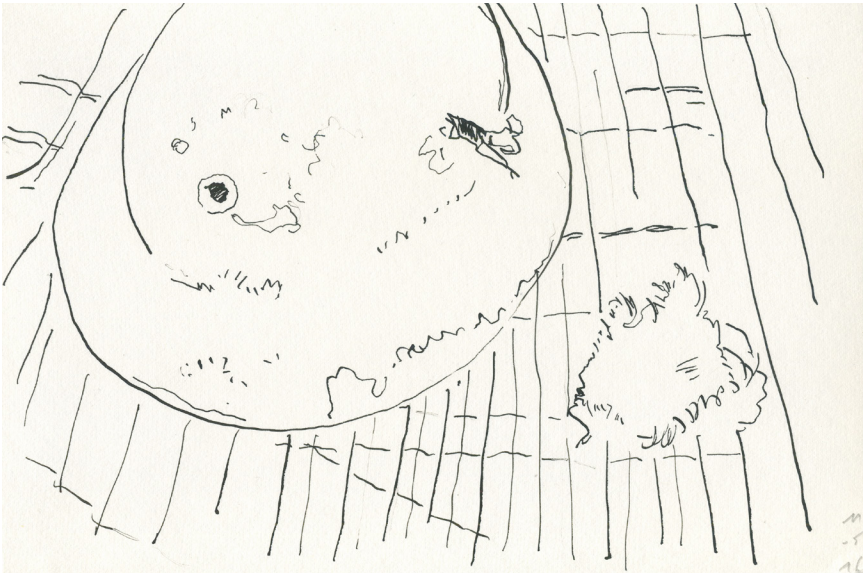
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historical   sensation

'That feeling, brought on by a small surviving object,
of a sudden, almost sensory contact with the past.'
(Johan Huizinga, 1920)

Jo Tollebeek & Tom Verschaffel, De vreugden van
Houssaye: apologie van de historische interesse,
Amsterdam, 1992

Julian Barnes, Flaubert's Parrot, 1984
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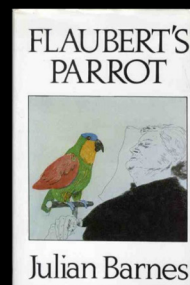
Fig. 2 Koen Broucke, Linklater Helmet, Chinese ink on paper

Fig. 3 Koen Broucke, Extract PRS 2, Ghent, April 2016, The Historical Sensation

now preparing our Scapa Flow, I'm thinking further in a way that for me now I can link it to the music, to harmonies, to sound and I can hear in every historical moment sounds and it's not just sound, it's smell, it's color and for example, the picture of Scapa Flow is much higher than Waterloo and for example, what Victor Hugo is describing is more red and brown, it's obvious that Scapa Flow is more blue because it's linked into the sea. But it's at the same time, it's more complex, on the level of energy, the energy is is higher and because it's also more present, it's higher. For the moment it is still something very unclear, but I'm working on it.

DO
How do you think your environment and your community of practice moves you toward the discovery of your urges?

KB
Of course the people I'm communicating with are very important. But when I was also reading all those keywords, I was also thinking that the profession of a painter is a very solitary profession. If I make a painting, I'm alone, there are no assistance running around. Even walking, in most cases, alone. It's a lonesome business and that's very different, I think, with most practitioners in the ADAPT-r who are architects and work with big offices and a lot of people and that's very different. I'm a lonesome man.

CDM
In your art you use the performance and the re-enactments as way of expressions. Could you tell us more about those tools and their relations with the discovery of your urges and fascinations?

KB
That's changed. I think the reenactment and the performance, it's something I did when I was younger and more stupid. Maybe that has also to do with my physical condition, but I don't feel the urge any more to repeat some of the performance or to really go into the skin of someone. If I do it, it's more in a very ritual and minimalistic way. But for the Waterloo research, we were, well I speak for myself and Jo Tollebeek, but we were more interested in the re-enactors to see us, to observe. This is the way people are re-enacting a battle, it's an international phenomena. You see it everywhere and you see it very much in the UK and also in America, for example, the big battles of the Civil War that you have big re-enactments with thousands and thousands of.. so it's a big business also because it's very expensive to have all those stuff and then so, people are like doing that during their weekends and they change and it's really a very important business and network because that's something completely different from my kind of reenactment and

performance because mine is much more intuitive and much more creative and much more foolish. The stupid thing about the reenactors who are doing those reenactments of battlefields that they are thinking that they are very close to the historical truth, but they are not because there they are so focused on the details and they exactly know that shoe has to be that color and and that kind of leather and so it's very detailed, but at the same time, it's kind of fetish. But that's very strange, of course, to observe and that's what I did in the Waterloo research. That's, of course, very different from the reenactments or the performances I did myself because there I was really involved. I was the performer and now I'm the observer and that's maybe because I became less stupid, more research and more scientific.

DO
Does exist in your practice a kind of "collective tacit knowledge"? Who are the people with whom you share such knowledge?

KB
Well, that's the work we have to do. Work, it's very clear that it must be a good balance between the trying to make it understandable for other researchers, for your audience, but at the same time, staying an artist and continuing to make artworks, because just an artwork is not enough, but if you start just explaining, you become an art critic and that's not the goal of of our research. It's a very difficult game of balance. Sometimes you have an artwork, you need an artwork to explain an artwork, you don't need to explain it in a full text or an essay because I know a lot of colleagues who became really very frustrated in doing their PhD and I wonder that they survived it because they were so frustrated by it, because they thought or they were convinced that they have to read and they had to read and read in languages that they didn't understand, but that's not a PhD, that's shape-shifting, that's becoming another identity. I think that's not the goal of the PhD.

AB
What do you think is the role or the relationship between research and mood or nourishment?

KB
But in my work boat they were always very related, in that way, I'm also, well, I'm a Belgian artist and so I mean, I'm living in that tradition. In my first paintings, the text and images were really integrated so I made in the nineties of last century, long, long time ago, I made a big series of portraits, hundreds of portraits of people, and then under the head was always something I found in an interview with that person. But it was not just famous people, actors or actresses, it was just

normal people, even historians, all kinds of people, but my idea was that I could give some information about mankind and about the relation between the inner side and the physical aspect of a person. But in that work, both were together. Then afterwards, I started to write kind of invented, small biographies on fictitious artist and then that kind of texts were more related not to individual work but to exhibitions, to installations, and so in a certain way, both text and images they were still together, but at the same time they could exist also individually. That's more the situation now that I think, if you really want to know about my work and about what I tried to communicate, you have to see both together. But then I'm also very happy that people just can enjoy a painting, or that they can just enjoy an article or a short story I made for a magazine or whatever, or they can enjoy a show with a musician where I did so the scenography. But for me of course, and that's something you really want to and therefore the PhD is a good thing also, you want to have the whole. That people can understand like the universe and not just separated works, separated drawings.

DO

The last question in this interview, how do you think the PhD process will change your way of looking at your past body of work? In the present how is it affecting your practice? How do you think it will affect your future art?

KB

Well it will not really change my work. I think, I take it much more serious and I think I know much better what I'm doing, so in negotiations with museums and curators, I know much, much better what I want and also what I don't want. Things are much more clear, but this I said, I stay and I will always stay a painter who is using his hands and who is using his pencils and brushes and that's not going to change. Maybe also important, but that's, of course, more an answer to a former question that is the ADAPT-r network, I think the good thing about the PhD and in my case and the ADAPT-r case, is the international context. I see that in some of the PhD, I already could witness that if there is a lack of of internationalism, it stays a bit like, you can ask, "Where's the research?" because we are in Adapt-r, we are really obliged to have that communication from the start and not just in the ends and that's after four years, you come out of your doctorate very tired because of reading in the languages you don't understand, then you have to defend it in a language you don't speak and then you don't know any more about yourself and your work.

Fig. 4 *Visit to Atelier Broucke, April 2016*
Fig. 5 *Koen Broucke, ADAPT-r Scientific Autobiography Postcard submission*

Interview edited transcription

Orkney Islands

May 2016

Key

KB Koen Broucke
DO Dorotea Ottaviani

DAY ONE

KB

Always waiting at airports, waiting for presentations.

So this is so beautiful the form of the metal, metal curls, where the bullets came out. So here is the entrance of the bullet and here the bullet came out. In the helmet was the head of Mr. Linklater and he was so proud of his Scottish or his Nordic strong skull because the bullet from the German machine gun didn't enter the skull but just entered the helmet and then came out and then made that very strange form. It's like a flower.

Everything happened in Flanders, so not very far from where I'm living, not far from Ypres, Ypres city in Flanders. Even Eric Linklater describes how the helmet was hit by the bullet and the bullet disappeared into direction Ypres. So, now I don't know in which way the helmet, if it's south or east, I don't know. The family returned with the helmet to the place it happened. So, the man survived that strange entrance of the bullet of a machine gun.

Before I was here and so they opened the showcase and they turned it so I could see it from inside and how also you can then see the damage in the leather, not only in the metal. I like the way, also, how it's displayed on that stupid kilt. I love the way how it's displayed on the kilt, so the green of the kilt and the rusted colour of the helmet. That was something that I was not really aware because they took the helmet out of the showcase, so now I really see how there's also that thin layer of paper, like almost cut by scissors, where they put on the helmet.

The interesting thing in my approach of history and objects related with history is that, of course, you have the showcase of englovement, you can really touch or you can enter, or you can put your finger into history, into that small hole, a bullet hole, but it's also like a hole in time. Because this hole is made nearly exactly 100 years ago.

Then you have all those very strange drawings made by time on the metal, made by rust, made by, I don't know the white what it is (is it chalk?), it's just time. In your imagination you can see all kinds of forms; animals, flowers, humans. That's the nice thing about imagination. I remember sitting in a place in the house of my grandparents where there were like old tiles and in the tiles you could see all kinds of forms. I was sitting there for hours. I could imagine horses, dragons, knights, soldiers, everything. I could see, in a certain way, the whole history in just a pair of tiles. In a certain way, I can see history in these accumulations of drawings and forms.

Here's also a good place, I'll show you.

DAY TWO

KB

They had very strange photographs, original photographs because it's an edition of 21. This 21 is a reprint of the same book "Scapa and the Camera". These are so strange photographs of the scuttling of the German fleet in 1919. Enormous German battleships, sunken at Scapa Flow and because it's not very deep the water you can see part of the battleship coming out of the water. I really like that smoke coming out of the battleships, so black. It's strange because even these are sketches, small sketches, even you sketch it, if you draw it, you see other things than if you sort of make a copy or a photograph. That's a kind of first important observation of what's in the picture. Let's have a look at the first skull of and try to. This is really like the perfect place for me, the Orkney Room of the Orkney Library and Archive, so you have everything, you have the first of the important authors, the Orknean authors: Eric Linklater, George Mackay Brown, you have there Edwin Muir, you have also a lot of books on the history of the place, of Scapa Flow and also because it's the anniversary, a lot of books you don't see very often, they're on display on the table. So, I had a look, but now I'm, again, in front of the bust of Eric Linklater, one of the main authors of the island. He wrote about what happened to him during the First World War in Flanders when he was hit by a German bullet from a machine gun. It entered his helmet and then it touched the skin - not skin, I mean, the skull, the head, and then it went out again through the helmet, through the metal. Someone in a museum because we could see him, we could research the helmet in a museum. Then somebody said, "Go and see the bust because then you can see what happened with the skull. So, I'm going to make some sketches of this deformation of the head.

Ok, so the back of the bust of Eric Linklater with the dent in his skull from the bullet from the German machine gun. Of course, I'm not just interested in the deformation or the more sensational side of the story. I'm interested in the concept

of the historical sensation, that's a concept of Johan Huizinga, a Dutch historian. It's like an immediate contact you can have with the past through objects, through small objects, it can be a book, it can be an artwork, it can be a helmet, it can be a bust. By combining those things you have a certain experience of the past that can inspire you as an artist, but of course also as a historian. Therefore, it happened to me with this bust, this statue, so I'm going to make a new sketch because before I made some photographs because I had not so much time, also I made the paintings. But now I'm here again and I can make these sketches. Sketches are much more precise and they will give me much more information afterwards for the paintings. It will be strange to see the recordings afterwards, I never see myself, of course, drawing or painting.

It's very abstract because it's just a dent. And the drawing, if you want to round, here are the battleships, this is the helmet.

DO
Would you tell us more about the discovery of the Tacit Knowledge embedded in your right hand?

KB
So, the right hand is here. As I already said during the workshop, all my Tacit Knowledge is coming from this hand because the hand is the hand I use to draw and paint. But of course there is a between the brain and the hand and it's a bit a parallel relation in the walk between like the brain and your feet when you walk. What I want to explain is, if you draw, if you want to make a drawing, the brain is there to say you, to start the drawing and also to give you a direction. For example, you want to draw a line, that's an idea, so you start making a drawing of a line, but the most interesting thing is what happens during the process of drawing. That's something that only the hands know to do. Probably, I can say in this most important thing I can say about it is the most important achievement of my practice after 25 years, 25 years of practice, is that I freed my hand from the mind. Because now I can draw during the process of drawing, I can stop thinking. The mind stops thinking, it's the hand and of course, it's the hand in relation to the eye, take over and are like leading the process, and afterwards the mind can say "Stop, this is the finished drawing," and also you can use your mind. Of course, in the context of a PhD research, to start thinking about a drawing, but the drawing as a result and you can try to find out what was happening in that moment of mystery, that moment of grace, the moment of drawing. For me, it's a bit the same thing with the journey and the walk. Very important moment in my research is the relation between walking and drawing because I walk to find inspiration for drawing. So, I walk for drawing, but at the same time, I draw my walks and a walk is at the same time a drawing in space on a map, you can draw it on a map. You can make a scientific drawing of it by apps, for example, you can

also make a lyrical drawing of it. If you walk, you have the same relation between your body and the brain because the brain says and can find a destination, "I want to walk to that place, I want to make that drawing," it can prepare it, the preparation of the walk is something you do with your mind, you can do it with your laptop, you can do it at home, before you leave your house, you can prepare this, it's all like matter of the mind. But if you start walking, then the feet are taking it over. It's the relation feet-eye that makes that you walk. The interesting thing about walking is what happens during the walk and not the result. It's, of course, it's important that you find your destination and that you can take your bus, that you don't miss your bus at the end, or your plane, or whatever, your car. But the real importance of the walk is what is happening on your way. It's exactly the same thing in a drawing - what happens on your way.

DO
When and how did this discovery of this embedded knowledge happen?

KB
Well, the PhD helped me, of course, in this. But the main thing is it happened after 25 years of practice and the most important thing is the practice because it's 25 years of daily drawing, practicing daily, exercising. You can compare it with a musician who has to practice every day and if you want to be a musician at a certain level, sometimes you have to practice for 8 hours every day. It's just a kind of physical condition that is very important, it's the physical condition of the body. Of course, as an artist, the physical condition of the hand - and that's just exercise and 25 years of exercise.

DO
So, I would also like to talk about the possible outcome that you highlighted about your PhD. You said the idea is to build a kind of manual for a new kind of historical research. What do you mean with the word "manual" and how do you think this word is related to your background as a historian and your daily life as an artist?

KB
Of course, we used manuals as students in history to learn the methods, the historical methods, to research and inquire historical facts. i really like and I'm really fascinated by the idea of a manual, the idea that you can capture the world or capture something in short and easy instructions. The study of the manual is like a cookbook, where you can have very short and brief and easy instructions and then you know, for example, how to make a very complicated pasta, but the way how it's explained has to be simple and not too complicated. I like that idea. At the same time, the idea that it's a kind of illusion and maybe in my manual, or the

manual that I want to make at the end of the PhD with a new historical method based on my own experience as an artists and of course, my background as a historian, will be more like an anti-manual with anti-instructions and more questions than really positive or things you really have to do, maybe what you don't have to do or what you can avoid, even that would be too much as an instruction. I want to have it as open questions, a lot of open questions. But that's also you can compare with the moment you're walking or when you're drawing, it's an open question, it's a research with eyes open, all the time. Even if you walk from your home to here, to the archives, you are observing and it's part of the research, it's not just what happens in the archives, in the library. It starts already when you wake up, your breakfast, everything is integrated in the observation, you can draw at every moment is a moment of inspiration.

DO
You mentioned that you can picture yourself in a few years as a teacher. What do you think will be your contribution to knowledge as an outcome of the PhD in the teaching process?

KB
Well, I never worked as a teacher and when I finished art school I decided not to become a teacher, never. Because I had the experience of some of my teachers at that moment, they just, the year before they were still at the art school, so they had no professional experience at all, or no artistic experience at all. So, I thought that these people they couldn't learn me anything because they had no experience, they had, of course, some knowledge, but that's the academic knowledge from their teachers, so they were repeating like parrots that kind of silly knowledge that you can easily repeat it and you can easily put it in manuals. That's the part I'm not interested in. I'm interested in the part of Tacit Knowledge that's based on what the body is telling you and at the same time, it's based on experience and serious experiences, not just one experience but repetitions of experiences, and comprehend those experiences. Of course, now with the PhD, with the experience I have, I think that probably one day I feel obliged to teach because I also see that some younger artists they really want to know how I'm researching things, how I'm drawing, that kind of stuff. Of course, I put it in drawings itself, I put it in artworks, also I put it in research because the research has also a lot of outcomes, not just artwork, there's the knowledge, the Tacit Knowledge, you try to have in words, in text, that probably I also have to give it away, like I give it to you in this interview, I can also give it away to young people because i've already felt that they are hungry to have that kind of teaching and not just silly, academic repetition of what teachers were saying after generation after generation after generation. Of course, there are a lot of exceptions, there are also very good teachers at art school with experience, and so on. I'm talking in general.

DO

How do you think this is related with the responsibility you mentioned earlier about the manipulation of images?

KB

That's not art, that's more an outcome on the level of historical knowledge. So, it does not, Tacit Knowledge that's really the historical knowledge, that's something that is kind of outcome, I didn't foresee but it's there because of the images I'm working with, battlefields in history, but also recent battlefields, situations or moments of conflicts. Then you see in those images, there's a lot of manipulation. In the exhibitions I'm making at the moment and also the exhibition i made on the Battle of Waterloo, I think we could show a lot about what's happening with those images. I mean, in the context of a battlefield and how these images were manipulated by several parties, of course.

KB

So we are now in the boat, the ferry, from out into Lyness, the most important place in Scapa Flow, the main base of the Royal Navy during the wars. There is visitor centre, we are going again to the visitor centre. Now we're on the ferry, we're on our way. As that's part of PhD research is about being on my way, it's about travelling, and it's about drawing and both are like, in a certain way, parallel because they influence each other. The journey, travelling is influencing the drawing, because I draw what I see when I'm travelling without walking and I walk also to see things that I want to draw. At the same time, the drawing is influencing, is giving new ideas to travel.

So the idea also is that to start a journey, you need your mind. You have to think about it, you have to prepare it, go online, you read books, you read guides, you know where you want to go, so you can plan your journey. Once you're gone, let's speak of a walk, when you start walking then, your feet are taking over and it becomes a process which is much more interesting than the destination, a final destination. That's the same thing in a drawing, in a drawing you start from an idea, something from the mind, then if you are drawing, it's a process and the hand, in my case it's the right hand, it is taking over. To get a better idea, it's the connection between eyes and hands. Then, you stop and then you have the final result, again it's a decision of the mind, "This is my drawing, this is my result." But in a way, like say the mystery in-between the moment of starting a drawing and ending a drawing, that's the most interesting part. Maybe the most important thing about the piece is trying to understand that moment and a battlefield is just an excuse for it, because I'm not just interested in battlefields.

DO

So, this research is part of your ADAPT-r fellowship, so I would like to talk about the mobility inside the ADAPT-r project.

KB

It's very important, of course, in the idea of mobility, the ADAPT-r fellowship is really helpful. In my case, because I've always worked in Belgian battlefields, because I'm studying at the Glasgow School of Art in Scotland, I started doing research in Scottish battlefields and then, Sally Steward one day said, "Maybe also you have to go to Scapa Flow." I went there, I fell in love and so the Orkneys, also this is the second time on the boat on the way to Lyness the museum centre where you can find more documents and stuff about the two wars. Another point to me, very important to me, about the mobility is that, I think it's very important that through the research that starts from a practice, practice always, in a certain way, local. A local studio, an office, also your clients, and start there, they're local. Then I think it's very important that there's also a discussion with researchers from abroad, that the research becomes something commercial and broad. I'm very grateful to the Adapt-r.

DO

In this sense, you were mentioning that usually you research Belgian battlefields, so we would like to ask you, what are the implications of having changed the nationality of the places you're studying?

KB

The interesting thing is of course, when I'm studying Scottish battlefields, or in this case, battlefields of the World War, I'm a bit an outsider, I mean, a lot of the Scottish battlefields they are fights between the English and the Scottish, so as a Belgian researcher and artist, I'm not involved in it, anyway.

DO

Has this physical shift somehow changed the perspective you have on the research on Belgian battlefields?

KB

Of course, because, I mean, you see if from another point of view, because now I can also see the Belgian battlefields as an outsider. That is very important. At the same time, it's a strange thing because, for example, Scotland because of course of the link, the connection with England, Scottish soldiers were all over the world, in nearly every Belgian battle with the French, Scottish soldiers, Waterloo there was a normal amount of Scottish soldiers and they did like very brave things and they were remembered in monuments and so on. Then at the same time, for

example, the First World War, you had a lot of Belgian refugees in the UK, this is all like more complicated become isolated just Scottish battlefields. It's not just in the 20th century, even in the 18th and 19th century, people were fighting everywhere. Armies were composed in a very complex and strange way.

DO
So what about the detail and the scale of detail in your research?

KB
Well, the interesting this is here it looks like a huge object, but that can be false. But the reality is a very essential part of the ship, if it's on the ship, you can never touch it and it's under the level of the water, but here you can touch it, you can really like.. It hardly..

DO
Would you tell us where you think your fascination about battlefields comes from?

KB
It comes from childhood as a boy. I played a lot just as a child, as a boy, with the small soldiers, and so I created my own battlefields. I think, I read so much about it that afterwards I became a pacifist because that was really enough. There's also a tradition in the family because my grandfather, my father, they were already conscious of changes, they never, well, yes, my father went to the army a little bit later, so I also didn't decide to become one and in fact, I finished my studies of history at university and I had to do my civil service because as an object you have to do a civil service, not the military one of course, the thing is it's the double of time you really have to spend in civil service. Then the strange thing is that during that service I started the drawing courses at the Academy of Antwerp, I started drawing. Made a lot of drawings and comic strips as a boy, as a child, but then I really started taking it seriously. Then after the civil service, I decided to become an artist and that's what I am now.

DO
So how do you think that being a pacifist influences the way you research and look at the battlefields?

KB
I think it's not really important, but the important thing is that i'm not interested in the military side. Of course, I have to read about it to understand some details, otherwise you can't understand the things I'm interested in, the more human side and also the concept of the historical sensation. The military is not my main interest, it's a kind of background. In my research, you're not going to see paintings of

arms or battleships, you see paintings of dead rabbits on the way to battlefields, you're going to see a painting of a boat or part of a ship, just a fragment or a detail.

DO

Do you think there is any moral or ethical implication about research of the battlefields and military worlds?

KB

It's not that my PhD is a kind of pamphlet (is that the English word?) against war, not at all. There's, of course, an important moral aspect to it, it's more about the manipulation of images relating to war and how parties in a war they can manipulate inside in a different way, of course, the images. Therefore, I think my PhD and the results can be very useful to find out where is the manipulation.

KB

So we're in the Lyness museum, the visitor centre, Scapa Flow, so all the history of Scapa Flow and mainly the two World Wars, the First and the Second World War.

So we're here in the visitor centre in Lyness, Scapa Flow. Where the museum is about the naval history of the First and Second World War, Orkney, Scapa Flow. Here are really some precious objects of, let's say, historical sensation, of course, I explained to you that historical sensation is like a moment of creating something, you can't prepare it, but it's something that has to happen and it can happen and it can't. But it happened to me in the museum because these are such fragile objects; these are bulbs, light bulbs, navigation books, lamps from the German ships that were scuttled here in Scapa Flow. Imagine so this is like a very small and fragile objects remaining here in the showcase, let's say, for eternity, of course, it's not because the museum changed. But anyway, it's kept in good condition and it's just small part of the enormous battleships, steel, that is remaining. Imagine how big these ships were with so many stuff, or size, this is just what remains.

Fig. 6 Koen Broucke, Trip to Orkney Islands, May 2016
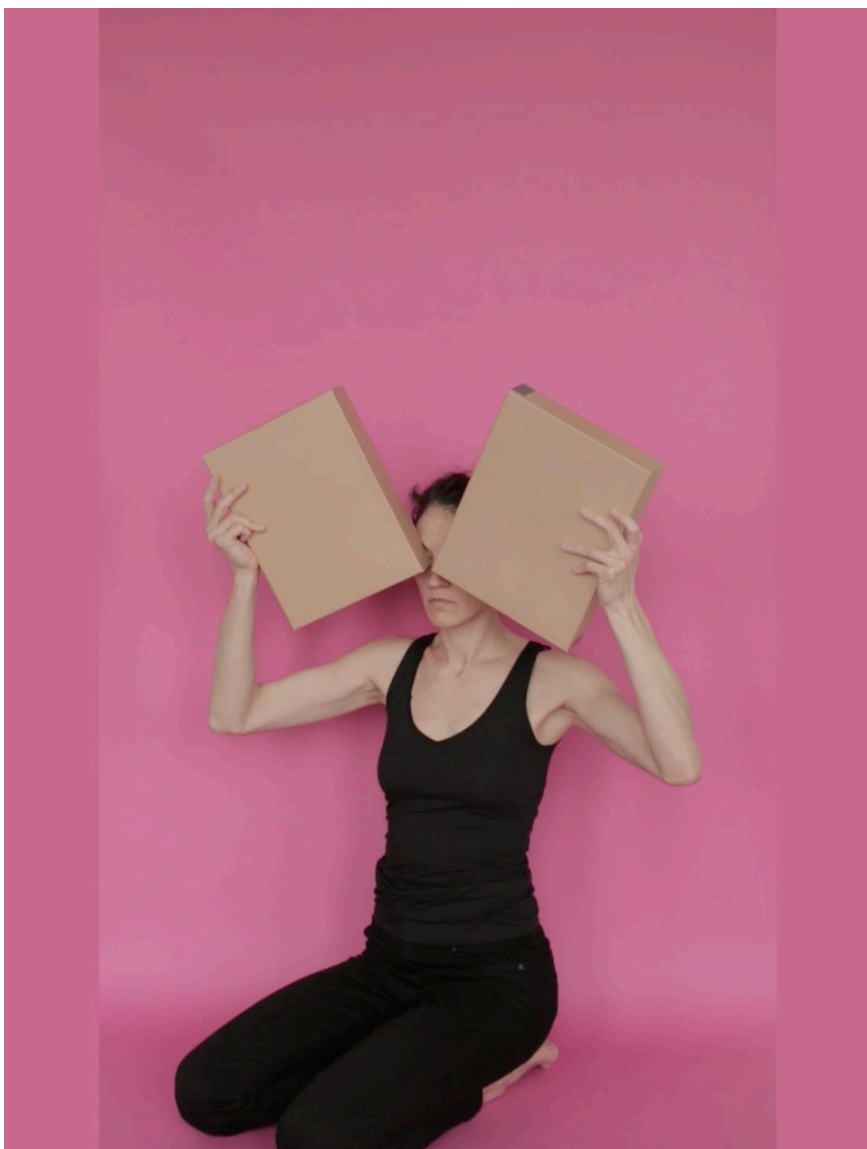
Fig. 7 Koen Broucke, Scapa Flow N28, acrylic on paper

Fig. 1 Alicia Velázquez, 'Box Me', Video performance

Alicia Velázquez

PRS 1

Candidate Profile:

Having studied Architecture at ETSA Madrid, Alicia Velázquez work explores materiality as 3-dimensional interface, embodying an in-between position to explore intimacy between human and non-human as well as carrying out consulting on texture design and interior branding. She hosts the Swiss chapter for Design & Emotion Society, and has taught at TU Delft, University of Calgary and Universidad Europea in Madrid. Alicia is an ADAPT-r fellow at KU Leuven in Brussels since September 2015.

Interview edited transcription
KU Leuven, Ghent
March 2016

Key

AV Alicia Velázquez
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How and why did you decide to enrol in a practice-based PhD?

AV
I am a practitioner and for me the only PhD that would make sense for me is this practice-based PhD and I also do it, not necessarily because I want to pursue an academic career, but because I think that it can be an empowering research for my practice.

CDM
What were you doing at the time you started your PhD?

AV

At the time, I was developing some personal products and I was also working in client-based projects that were commercial interiors. So this is what I bring to the practice as I am doing now, different ways, but yes, that's what I was doing.

CDM

Can you explain to us your most relevant training experience before the PhD?

AV

It is a bit difficult to answer because relevant is like like what has shaped, also the why I'm here, so of course my training as an architect has shaped my practice very much and next to that the training that I did that guided me into considering doing a PhD was actually not related to my practice directly or to architecture or design, but was coaching, like business coaching that I did. I did that for a year, it was a one-on-one work with a coach. At that time, I knew that there was something that I needed to change in my practice that was not fitting and didn't know what. It was not really working, I was having problems with clients or I was not very satisfied with my role within the projects or what I was doing and that helped me to start digging into this kind of reflective of.. it was also a lot of personal reflection, but it was always related to the professional outcome and process. So it was very different from what the practice-based PhD is, but still that was my first step; to understand that it would be a highly valuable work for me to do.

DO

To what extent have those kinds of experiences affected your mental space?

AV

By this training, I can see a before and an after to that because basically what this has done is to create awareness of who I am, why I do things and what are the things that connect with my natural skills and also my inclinations to do things and position myself. So they have opened up, on one side, they have opened up the door to understand and to be aware of that and on the other hand, they have helped me to identify opportunities as well, to be open to possibilities that I perhaps did not consider before or I don't even see because I was coming from a particular practice and I was kind of naturally going into that. So it really helped me to to focus and at the same time to open my horizons.

CDM

Who have been your mentors in your training and during your PhD?

AV

In my professional trajectory, I have a few persons, probably I can identify three

main persons. The first one being my mentor in the last years of architecture school who was my my tutor for the last two studio years and my thesis project, Andrés Perea is his name, he is an architect now in his mid-seventies. He was very, very relevant to me because I even don't know if I would have been able to finish architecture studies without his way of teaching. He teaches us to learn, so he's also a very open-minded architect and we were a very laborious group of students, so everybody was completely different to the other and even nowadays I'm in touch with him and this is a person that I really highly value his opinion to everything that I'm doing and he has known me since.. and he's also very human, very warm, like a father, almost like a kind of a father figure.

Then the second could be chronologically, the second who has been relevant was the coach I worked with, who is a business coach, so not related to any design issues and he's also a man. He's Spanish as well and he is a kind of systematic person, he has a way of working, sometimes it's even annoying the way that he's also giving these responses to things, like you almost want to hit him, like you know, "Be a bit kinder. I'm doing hard work here."

Then the third, I think, it would be Johan Verbeke who is also my supervisor for the PhD and who has been key for me to enter this program. I know him already since about four years, that was the first time that I came to a PRS and he was very generous and open to meet me, to even have meetings about my practice and to invite me to participate in PRSs, even though I was not sufficiently part of the PRS or PhD yet. I also feel very supported by his openness and I think it would be very difficult for the practitioner like me to have a space in an architecture school, if you wouldn't be for him and his way of bringing things together, intrigued about how this can serve the architecture practice.

DO
What kind of urges and fascinations have driven and still drive your practice?

AV
There are some definitely. There is one that I recognize as an old fascination, I mean that it comes from long ago and it's still there, that it's about the forgotten. Trying to work and to bring into light the things that are forgotten and not so obvious, like the backdoors and the corridors, like the equivalent to what subway tunnels could be in spaces. That is in a physical way as spaces, but it's also in a more abstract way to emotions. So what is the forgotten personalities, the forgotten parts of ourselves and how the shape us and we still not paying too much attention to them. So I have this fascination for bringing to light the forgotten. That is one and that is an older one, a later one is time. I'm absolutely obsessed with time and the meaning of time, the presence of time, counting time, making visible time, using time, spending time.. in all kinds of ways those are my two main (fascinations) now.

DO

The recognition of this, was it like an epiphany or something subtle and unfolding?

AV

It was like a presence that built up to be more obvious along time and the fact that I am reflecting on the practice made more and more obvious to me these fascinations. Yes. But it is something that has grown through time, organically.

AB

We were fascinated by reading your materials on your blogs. We were interested in the idea about the "in-between". Where did this fascination come from? How much is being in-between a moment of awareness in your own research?

AB

Being in-between is something that I embody myself already since a very long time, so I always have this feeling of not belonging to one world or another, of being always between things, between countries, between situations, even I am the middle child in a family of four, I have three siblings and I'm one of the middle ones, so I always had this feeling of not belonging to one side or the other. In every conversation, even discussion, in every situation, I'm always like positioning myself I hardly take like a sharp side, I'm always trying to understand all the sides. As a practitioner, I am also in this in-between position, you know, I'm not an architect in the traditional sense and I'm also not an artist in the traditional sense. So what am I and can I actually use this as a working methodology or as a kind of attitude to position myself? Can in-between be also a place where to be and to habit? Can I act from from this position? I don't know yet, this is something that I started exploring in some of the exercise, in the projects that I have done in the late last year or year and a half. I haven't gone too deep into that yet, but it is kind of there and it comes up. In my research I see myself connecting things, like connecting the artistic with the spatial or more kind of reflective or deductive, connecting the commercial world with the academic world, connecting like bridging, acting as a bridge between parts that are not necessarily working together, but perhaps if I am able to bridge them then perhaps I can make them stronger. That is my in-between. It is something that is actually present in my practice a lot because when I also work as a consultant for design concepts for architects, I also act as a bridge between the material and the emotional, between the client and the user, between the architects and the client.

DO

A mediator somehow?

Fig. 2 Alicia Velázquez, Time Bomb
Fig. 3 Alicia Velázquez, Time Balls

AV

Yeah, mediator, sometimes I'm more of an agent because I'm also inviting for things to happen or actions or even taking actions to invite for things to happen. Mediator, sometimes, I'm a translator of things as well, like I'm interpreting one and communicating to the other in a way that the other part understands. So it can happen in different ways.

DO

What is the role of the media and the artefacts in discovering this part of your practice, especially the writing and texts?

AV

The media that I use, firstly it started as a way of documenting and then, more and more, it started developing as a way of building, of constructing meaning as well, and of directing meaning and the text, the same. So I'm able to use a text in a very descriptive way to document what is happening, but then I also like to build stories through text and I like to provoke through text and I like to give names in a way that they are also contain different multiple meanings or things that are invited to have second thoughts about it. So sometimes I can be very direct, but most times I'm more between poetic and provocative. So it can go into more of a narrative story and the media, as well. I also tend to use in a way, like for example, the balls I document them and the raw material, I just put the videos now. I started to publish them as they are without having been edited. But most of my other videos are very worked, like they're really post-produced and very polished in that way. So I like to use media and photographs as well sometimes, most times I retouch the photo, sometimes I even do things in the photos to create a new juxtaposition or new meaning to it, like a painting.

AB

Who are the people with with whom you share knowledge?

AB

I feel there are different levels of people I produce knowledge with. There is one that is my direct colleagues and people who are also part of creative practices, practitioners with whom I share processes and mythologies and ideas so that it's possible to exchange, so my direct ADAPT-r fellows, for example, who I worked with in Brussels, they would be the most immediate ones, but then I also have a network of friends, creatives, who are also practitioners, some of them are my clients and it is also possible to exchange ideas with them and to also get sometimes, even through the opportunity of talking about these projects or getting their reactions about them. Then, because I publish a big part of my work and I post it in social media, then I get a different type of knowledge, sharing and also feedback;

of learning who is interested in this and what do they find actually interesting? Which very often differs from what I find interesting or they are very different persons than the other group, they may be artists, males, whereas most of my community in the creative disciplines they're mostly female and architects, most of them as well, landscape designers are working with different processes or some are more working with materials. So that, I would identify these two groups as you know, to be able to identify somehow.

DO

How is Tacit Knowledge influencing your fascinations of time and the in-between?

AV

I haven't work yet in depth with tacit knowledge in my research. That I expect to come later. I take it now that I have certain drives, like natural drives, to these themes and these drives make me take certain actions and do certain exercises. Then after I have made them, then I can extract some information about them, like: what could they mean or what could they bring? What are they talking about? What are they talking about while I'm doing them, during this performative moment? So most of the time, it is like following almost a need to do something, without really knowing where is it going to get, or if it has any interest or what is it going to black, but then when I look backwards through a series of exercises or projects, then I see that there is this coming back, you know, that time is coming back, in all of them in different ways and some of them very straightforward way and then some of them is in more subtle way, but is there. So I guess, the knowledge I discover after the action, not before. So I'm not conscious of this information beforehand, most of the times.

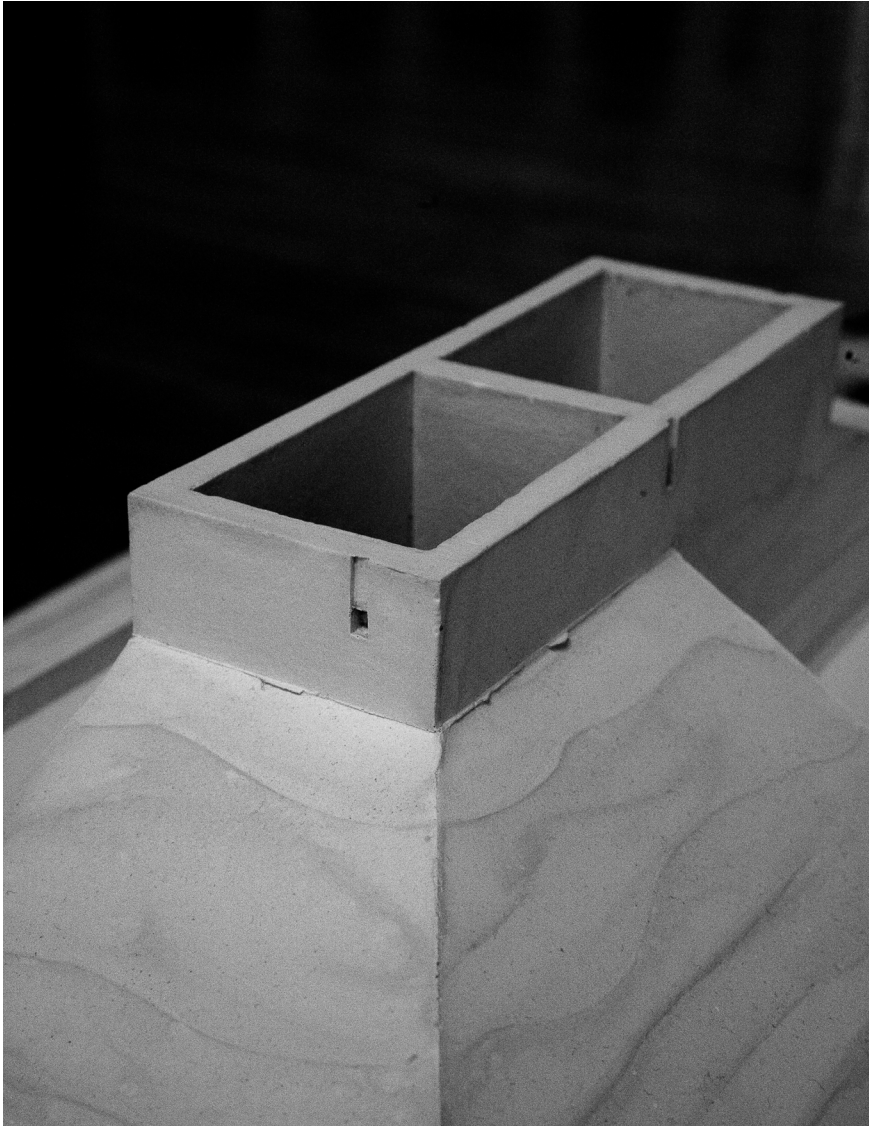The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 1 Steve Larkin, House at Bogwest, Study model

Steve Larkin - Steve Larkin Architects

PRS 6

RMIT Europe

Candidate Profile

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. Steve Larkin is an ADAPT-r fellow at RMIT Europe since June 2014.

Interview edited transcription
Dublin
April 2016

Key

SL Steve Larkin
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How you decided to enrol in a practice-based Phd?

SL
Leon came here and described the process. It seemed important to me. My practice had completed a certain amount of work and it presented an opportunity to reflect on that work in order to direct future practice. It seemed important to do research that captured the work in practice, rather than something from an alternative theoretical perspective. This program seemed to be able to do that in a very, very clear way.

CDM
What were you doing at the time you started your PhD?

SL
I was teaching and practicing. I was running a small practice that was starting

to get busier. I was thinking about how I might structure future work. I was also teaching in Queen's University Belfast and in Dublin Institute of Technology.

AB

Can you tell us about any memory or experience that you think lead you to become an architect?

SL

That's a long time ago! Ok, I was very interested in technical drawing, physics and maths when I was at school and had considered architecture but eventually decided to study engineering. I did that for a year and left to become a gigging and touring musician. I eventually decided to return to university to study architecture. I wanted to learn how to think from another practice based cultural perspective and architecture seemed like an appropriate way to do that.

AB

So, can you briefly also tell us about your personal educational and training trajectory?

SL

I began a 5 years architecture degree in UCD in 1995 and graduated in 2002. I took two years out after third year, first working solely as a musician and then in London with Allies and Morrison. After graduation I gained professional experience with Donaghy and Dimond Architects in Dublin between 2002 and 2007. In 2007 when I set up my own practice. Also I've been practicing musician throughout this time. I worked predominantly as a musician from 1993 to 1995, at which point I returned to study architecture. I have continued to practice as a musician since then balancing this with work and study. So, since that time, I've had two jobs, one in music and one in architecture. This is still the case today but it's getting more and more difficult. I still try and do small, relatively short span tours, gigs and recording projects.

DO

We would like to ask you, talking a bit more specifically about the topic of Tacit Knowledge since we are addressing that in our research. What would you consider an urge and a fascination? Of course, music is one of them, but what other fascinations have you discovered in your PhD?

SL

It has been very interesting to examine process. This might be a personal fascination. Many similar processes are shared between my music and architecture practice. It is through the enquiries in process that I have observed recurring urges and

fascinations in both practices. I use similar techniques in music and architecture to answer questions that interest me consciously and subconsciously.

For me fascinations are not not really 'music' or 'architecture' but rather the ideas that are explored through these practices. These interests, urges or fascinations are complex networks that move through the work. Primary ones might be identified as cultural landscapes and the artefacts that make them. How we can construct our own rooms within such landscapes. This generates thought about the nature of space, the atmosphere of space, balanced spaces - in architecture and in music. Music has significant tacit knowledge that remains unobserved unless you go looking for it. As the research has evolved I have understood how embedded this tacit knowledge is in my practice. Tacit knowledge born of music practice is fundamental to my work in both both music and architecture.

DO

How do you think your environment and your community of practice move you toward the discovery of your urges?

SL

I think my communities of practice are certainly helpful in allowing me to discover what these urges are. Through the research I understand how to search for these more consciously in my communities of practice. The strong peer community in the research have helped me ask probing questions and point to particularities. In honing down the important mentors in my work I am able to pinpoint similar urges in others. This has helped me understand these urges in my own work and identify important differences. In music especially peer groups of common interests or urges form quite naturally in music making and this is especially relevant.

I think the broad nature of a community of practice that stretches through music and architecture has for me generated a very interesting landscape. The research and teaching community, the architectural practice community and the musical community allows a perspective from 3 different points of view. These converge on patterns or similarities through the work and we can begin to explicate findings through this landscape. In my work I see these urges spread across the communities of practice.

Interestingly I also see a masterpiece sphere that sits above these communities. These objects or masterpieces that 'step outside a direct community of practice' to become anchors in a cultural landscape is an important finding for me. These could not have been observed without an understanding and development of my active communities of practice.

DO

About self-positioning and self-defining. Could you explain your role as an architect and a musician? How do you position yourself in a social community?

SL

I don't really know how to answer that, which leads me to believe that perhaps I am not very good at self positioning. I tend to get absorbed in the work, to explore the questions in the work as directly as possible. Of course my interests lead the work and that work positions you in the minds of people in the social community. Its a natural evolution of the urges and tendencies in the work.

In terms of positioning oneself in a social community… Are you describing something else? I don't really understand by social.. Are you saying..?

CDM

In society, what is your position? How do you perceive your role?

SL

In society in generally? To build buildings for people and to play music in a way that allows us to build into our cultural consciousness. To continue to contribute to sensitive, valuable and diverse landscapes so vital to the world we live in.

AB

Talking about the artifacts or the media that you produce, how do these artifacts and media help you in the research and in understanding your practice?

SL

The artefacts we share in our cultural communities and those I make in my own practice are vital to the work. I talk specifically about oral artefacts in my research and they are fundamental to the work. This derives from an oral musical practice and I speak about this at length in my research. For me those artefacts have embedded in them significant amounts of 'Tacit Cultural Knowledge', tacit knowledge that is shared through objects between people of any particular culture rather than consciously observed in cultural or historical texts. This, for me especially, marks the value of oral cultures. By reflecting on those artefacts themselves, you can learn much that is missed in discursive thought.

DO

I would like to make another question: are you still teaching right now?

SL

I am, yes.

DO

You are? So you have 3 different roles.

SL

Yes, the practice of architecture and music is a form of active thinking and teaching is a form of reflection and conversation. Teaching is very important both in developing personal understanding, developing wider conversations and testing opportunities with others. I see teaching and research as important aspects of the same development.

DO

How do you mediate between your urges and fascinations with the requests and needs of your clients?

SL

The requirements of the clients in the practice of architecture will always be prioritised. However they generally correspond with our interests and we seem to continually share common ground. In this way we can easily mediate between urges and fascinations and the needs of the clients. In music it is even more free. However this would have been less the case if I was a continually gigging musician as there would be less opportunity to pick and choose. Generally you would be required to have a broader musical practice to support work.

DO

Do you think there exists in your practice a kind of "collective tacit knowledge"? Who are the people with whom you are sharing such knowledge?

SL

My practice is very personal. In architecture I tend to work on projects solely or with two or three people. We tend to 'design' design teams to bring different and distinct types of tacit knowledge to the table. This is different, I think, to a 'collective tacit knowledge'.
I do tend to work with musicians in both architecture and music which suggests that any 'collective tacit knowledge' may be musical in character. Work in architecture is often shared with another fiddler architect, Daire Bracken. Also an important long time collaborator is composer Donal Siggins who seems to share a particularly similar conceptual processes derived in musical practice.

AB

Because you're a musician and an architect, where do you think is your tacit knowledge? Is it in your instrument, your diagrams or the room in which you are teaching?

SL

I think it's an internal subconscious series of processes and can emerge in all those

places. My tacit knowledge has evolved in music and architecture practice and teaching. It then emerges easily in these forums as a normal part of those practices. What helpful in understanding, or at least intuiting tacit knowledge through the research is the ability to apply it with more understanding and emphasis when required. Also the ability to develop it more fully emphasising the distinctive nature of ones own tacit knowledge. As I design research methodologies or develop projects we can position them so that they draw on the strengths of my own tacit knowledge. We can position them to rely on these intuitive processes with more confidence. We can begin to apply the intuitive sense, clearly evident in music, across the broader field of practice in teaching and architecture and understand its value.

This is a significant advance of practice based research. The research draws on the tacit knowledge of the practitioner. This has been key to my research and has made real and substantial discoveries that will develop the work in key areas.

Are you framing Tacit Knowledge in the context of the research or in the context of the practice in the ADAPT-r research program?

DO

Both, on the two levels.

SL

Have you looked at how they cross over? Is that part of your research?

DO

We'd like to do that, that's one of our aims, actually, to pick from your research the lenses that we were talking about and then making some kind of cross-view of the fellows.

SL

I think what's very significant in my research especially is the role that Tacit Knowledge plays in my work. A lot of this has evolved in a long music practice and is very embedded across practice. It is definitely important to practice and has been hugely valuable in research which has increasingly become an extension of practice. It has been difficult but especially rewarding to observe the role of Tacit Knowledge in practice and research and by no means is it finished. Any further research will probably develop this even further.

But I think it's there, it seems to make sense in what I've been looking at in my research. I have a deeper understanding of it now.

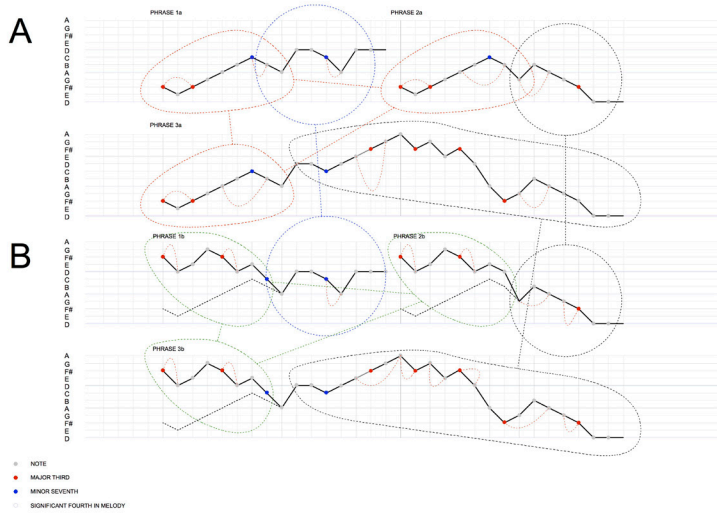The second part of the interview is reported in Deliverable 11 / Chapter 2

Fig. 2 Steve Larkin, Extract PRS 6, Ghent, April 2016

Fig. 3 Steve Larkin, Extract PRS 6, Ghent, April 2016,

Fig. 1 Irene Prieler, Extract from PRS 3, Ghent 2016.

Irene Prieler - Grundstein

Aarhus School of Architecture

Candidate Profile:

Irene Prieler is an architect and co-founder of Grundstein with Michael Wildmann. 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).
Since January 2016 Irene is an ADAPT-r research fellow at the Aarhus school of Architecture.

Interview edited transcription
KU Leuven, Ghent
25th Monday April 2016

Key

IP Irene Prieler
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

CDM
How did you decide to enroll in a practice-based PhD?

IP
Actually that's quite a funny story. I have a friend of mine who moved to Erfurt and we were communicating in Facebook and then she said, "Look, I've found a program which fits perfectly to what you're doing because you're always in between this kind of experimental practice and research. That's exactly what they're doing, you have to apply." Then she just sent the link and I decided, ok, that's a good advice, I'll do it. That's how I decided, very spontaneously.

CDM
What were you doing at the time you started your PhD?

IP

When I decided actually (it was long ago), I was working in the office, yes. I had been practising in my office.

DO

Can you tell us about any memory or experience that you think had lead to become an architect?

IP

Yes, actually I presented this PRS. So during the research (for that) I figured out that when I was a child I had this idea of architects are the ones that know everything about the world. And I found this very fascinating, so I decided to become an architect. Initially I wanted to study Universal Network Sciences, but this just has been offered in Istanbul and in this time, it was not possible to move to Istanbul to study there. So, I rethought and I decided to become an architect.

DO

Can you briefly tell us about your personal educational/training path?

IP

I did high school, so the Austrian version of it. Afterwards, I did a Polytechnic College where I was trained as joiner and as an interior designer. We had a kind of a final exam in October, and actually I hadn't thought about how to enrol and when to enrol. I just went directly from the final exam to the university and studied architecture. During studies, I was working as a freelance for other offices or I had my own clients and I was working for them. As it's quite difficult in Austria to become a real architect, I had to quit those jobs in order to have a proper employment, because in Austria you have to have three years of proper employment in order to be able to do the exam to become an architect. So I did this. Recently after that, I got the offer to do a postgraduate at the art school in Linz. I got the offer for a scholarship, so I decided to do that in parallel to working in the office. While I did this, one of my partners in this postgraduate, asked me if I wanted to do the designs for his house. So, it happened to start. Actually, I met my partner during this time and we decided to start the office.

AB

What would you consider as an urge (a curiosity) and a fascination in your creative process?

IP

Actually I'm researching onto this point. I can not explicate something in specific because it's constantly changing. So we have to find the frame of our office always

to look forward. If we do a project, we do not have a specific method, the only method we have is that we start from scratch. So we meet the people, we meet the client and first we try to figure out if we can work together, in a kind of human-to-human relationship, because we figured out before this long period when it's a private client, you work together, you have to develop a personal relationship that is working and that works well, because otherwise, you end up at the court. So, actually it's constantly changing and it's always from scratch. So far I am now, actually at the point where I am , I try to find other fascinations, of course there are, but I can not make them precise.

AB
How do you think your environment and your community of practice moves you toward the discovery of your interests and fascinations?

IP
Let's talk about the other peers. It's quite interesting because there are different communities. I'm in Aarhus and my partner is in Brussels. I figured out that the Brussels community is quite lively. I was there for a presentation. Actually the feedback from the other peers was more fruitful to me or how they were experiencing the work I'm doing because they were using words that had not been in my mind according to my work, but when it came out of their mouth it was just like, "Oh, yes! That's it! That's how to name it or that's how to describe it." Just because they see it from, I wouldn't say from a different point of view, but they use another language. Of course, we are architects, we are trained to promote ourselves, we have prepared lectures and stuff like that, so I am used to our own language.

DO
Focusing on the PRS system, how do you describe the moment of the PRS (preparation for it, presentation itself, panel's feedback)?

IP
Actually, as I told you when we were arriving, I started my research in a different way. So I thought all these six monthly PRSs are kind of an equivalent. I was using Richard Blythe video to prepare my stuff and actually, recently I figured out it's just the order of: 1,2,3,4,5,6. Maybe it wouldn't have changed anything but.. So, I have a different approach to the PRSs maybe than the others that do it in order because I didn't have this idea that, "For PRS1 I have to do this, and for PRS2 I have to do this." Because I always did everything together in my own way. So for this PRS, so it's the third one, I started to communicate because I had the idea it was simply a misunderstanding, because these six VPs they were already a common knowledge to everybody - but not for me and not about the order. So, I tried to communicate it.

Preparation for a PRS, I joined the pre-presentation in Brussels. Actually, initially I tried to find another way of working, so not the similar one I use for the projects I do in my office. Because in my mind it should be a different way of working. But it figured out that I had a discussion then with my supervisors that they wanted to have an explicit output and they wanted to have a clear output. Then we discussed that if it's necessary to work for the things we're presenting in a way as if it would be a competition. So you can explain what you do to anybody who doesn't know you or it could be a kind of personal approach that you know about it. The result was quite on several layers. Because the answers from the supervisors was, "No it's not necessary to elaborate it as if it was a competition. You can do it your own way, but it should be clear." So there was this contradiction. Then I started to make some clearer mappings that I actually didn't want to do, but it had to be clear, so I had to do it. So now I'm in the struggle of how to prepare the work. To be clear and to develop a new method, and stuff like that. Actually then I try to make a narrative for the PRS. The questions to the panel, they change all the time and they also change during the PRS. So this time I had a presentation on Sunday and I was attending all the presentations on Saturday and I figured out that I had to change my presentation in a way to make things clear that I found that I didn't talk about now. So then I just changed the presentation in the night and I presented something, not completely different, but something else. It became much more clear because I had this feedback of listening to the others.

DO
What are your main expectations about the next PRS?

IP
The expectations? No, I do not have expectations.

CHAPTER 3

Conversations with Supervisors and Co-supervisors on Tacit Knowledge

Tom Holbrook

RMIT Europe

Supervisor Profile

Dr. 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 defending a generalist approach to architectural practice will be published by Routledge in late 2016. Tom is Professor of Architecture and Industry Fellow at RMIT University and he leads Urban Studies teaching at the London School of Architecture. He has been an external examiner at London Metropolitan University and the MARCH school, Moscow, and contributes to teaching at the London School of Economics Cities Programme. 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.

Interview edited transcription
Westminster University, London
February 2016

Key
TH Tom Holbrook
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
Right now we are studying two specific points of the PhD process: one is Tacit Knowledge and the Methods inside the process of the PhD journey. In this sense we set up a list of keywords about Tacit Knowledge and the Methods which we would like to tell you about and we would like to ask you some questions about these two topics.
The keywords about the TK are:
Memory / Mental space / Resemblance
Experiencing self and the remembering self

Spatial history of a practice /
Space of perception and memory, built through our spatial intelligence
Subterrain-terrain (circular process) / Tacit drivers
Skill-based knowledge (phronesis) / Intellectual knowledge (sophia)

CDM
So maybe we can start with the first question which is why did you decide to start your practice-based PhD?

TH
I came across the program really by chance through Melanie Dodd, a good friend of mine who I taught with. She went to Melbourne to teach at RMIT and was Head of Architecture there. Through her I met Leon van Schaik and the PhD program, which was just opening in Europe.
Having met Leon I was invited to Ghent to watch one of the PRSs. There certainly wasn't the sense in which I needed a PhD for anything; on the other hand I had being doing a lot of teaching and then stopped for a while to concentrate on the practice. I get bored very easily and so I was in a stage in which I wanted either to go back to some sort of teaching or to find some reflective space in my practice, and this seemed to be the right kind of model: so this is how it happened!

DO
So when you started your PhD you were working in you practice?

TH
Yes I was working full time in my practice at that stage.

DO
Can you briefly tell us about your most relevant educational/training experience?

TH
You mean relevant to the PhD?
DO
The one that you think are relevant for your practice and PhD.

TH
As a practice we grew out of teaching and we have modeled the kind of way we work and exchange ideas very closely on how a Masters studio might operate: we're a similar size, similar sort of flat hierarchy. We have always been interested in what teaching allows the practice to do in terms of thinking. I suppose we are a thoughtful practice and we are seen as quite academic, even though we don't have any particular formal academic links.

DO

Can you tell us about any memory or experience that you think had lead you to become an artist or an architect?

TH

Rather like the process of getting into the PhD, it has been a quite a sideways process and has been steered very much through mentors and circumstance. I never set out to be an architect. I worked in theatre and film and I got into design through that, I did a design degree so I could do art direction on movies, and then I got much more interested in permanent environmental decisions in design and sort of converted into architecture: so it's all slightly from left field. I've had some very important mentors on that journey.

CDM

Who was your supervisor during the PhD?

TH

Leon van Schaik.

DO

How do you think that these experience as a designer has affected your mental space?

TH

One of the things I realised through the research was that I was interested in operating as a generalist. I was interested in expanding the disciplinary envelope of what architecture is. As a practice we range from designing rooms, on one hand, to strategies and infrastructure, on the other hand.
This is a time when the profession is shrinking and becoming more focused and more specialised. I think that came very much through the people taught me and the kind of invitation in my own education to think, to work on what I wanted to work on: the city as a sort of complex thing beyond control, which is fundamentally relevant to the discipline of architecture.

AB

Can you tell us about the places you come from? How much did your origins, the place you are from, orient and influence your PhD experience?

TH

That's interesting; I mean I very much resisted a sort of psychoanalytical position on my past. However because the PhD was set in a European setting I did realize that I couldn't take things for granted and I had to explain the context in which

I practiced. It made me realise that much of the work we do is situated in a very particular, peculiar landscape: in East Anglia, somewhere between London and Cambridge where we have our two studios. I'm a product of that very flat landscape where you have to work to find your "drama": it is not automatically beautiful, it's not like being in the mountains!

CDM
Connecting with places, we would like to ask you about this idea of "displacement" you explained during the last PRS, in relation to the period you spent in Ghent.

TH
It was important, partly because I had an interest in Belgian practitioners anyway, which was coincidental. In the time I was visiting Ghent, it was possible to explore their work a lot more, and I did some reviewing of some projects for the Architectural Review – for example on Robbrecht en Damm's Market Hall, where I held my final exhibition. And I met some other people who were practicing there: the landscape architect, Bas Smets and an architects like Jan De Vylder and 51N4E: it has been a strong period in Belgian architecture in commissioning and public works, so it coincided with a very exciting time in that country. There was some very interesting work that kind of also dealt with this very laconic landscape, in a very pragmatic way, so I found that really interesting. That exchange is also very good because it's rare to have that kind of access to architects in a different country, and have that dialogue.

DO
How would do you describe Tacit Knowledge?

TH
In terms of the way we approach a competition or in a situation where you first come to an architectural problem, there is an analogy with the feat of diagnosis that doctors make: there's that sense of making quite a big jump without having full control of the facts. There are certain things which, through experience and a cultural position, you start to work with right away. In my thesis I wrote about some projects that were unsuccessful competition entries - they weren't successful, but they had a great directness. When you've actually won a job one's first thoughts start to get worked through and they lose that sense of directness, but often in those first thoughts you can see a surprising level of accuracy in responding to the conditions of the brief and a site. (These thoughts) appear very very quickly and quite often I realise they establish themes that endure, being reworked through different projects in different locations. And so I guess it can be rather like a filter thrown over a project that allows you to make very direct decisions about something. Quite often these decisions are very, very accurate and then they

require quite a lot of work, to kind of come to back to them, going through the techniques of the project and everything else you return to those first ideas with surprising regularity. So a lot of the work we do in London in these very complex sites, requires lots of technical work, and lots of understanding of complex themes, but to have that kind of "orientating ideas" we rely a lot on tacit knowledge and fight to come back to that clarity.

AB
So you consider this idea of having these recurrent topics and ideas as part of both your own (research) work and the work of studio, so this kind of "collective tacit knowledge"?

TH
Yes, probably a bit of both. Certainly as a studio we have a shared culture and quite a lot of people working in the studio were formerly my students, so there's a level on which communication is quite tacit, and certain people in the practice tend to be interested in similar things and respond in similar ways, and that's something unspoken. So that's really, really good in some ways, but it makes it really, really hard for other people to join the practice, because sometimes we don't realise it is quite an exclusive discussion of ideas which is going on which is completely unspoken. And it could be very frustrating for somebody coming from the outside and there are problems in that as well as the kind of directness that meets it: we get straight down to some ideas very quickly.

CDM
So there is a kind of intentionality of the practice that is shared.

TH
Yes

DO
The recognition of the urge and fascination in your practice occurred in the way of an epiphany or it was a slow and unfolding process of discover during the PhD?

TH
I think we are all aware those things were there, but actually the greatest contribution of the PhD is allowing space for reflection and that slight distance to see it with greater clarity. I must say that I followed a particular path through the practice's archive and there are certainly other paths that I didn't look at. But certainly, I drew out in the PhD those topics that were really important to me.

The second part of the interview is reported in Deliverable 11 / Chapter 3

Arnaud Hendrickx

KU Leuven

Supervisor Profile

Arnaud Hendrickx has worked as an architect at Xaveer De Geyter architects and co-founded Rauw Architecten with Thierry Berlemont and Bart Callens. His current spatial artistic practice focusses more on artist collaborations, artefacts, installations and exhibitions than buildings. He teaches and researches the overlapping field of art and architecture as assistant professor at the Faculty of Architecture, KU Leuven, Campus Sint-Lucas, Brussels, Belgium and adjunct professor at the RMIT University, School of Architecture and Design, Melbourne, Australia. He is head of the research unit Architecture and Arts of the Department of Architecture of the KULeuven and a member of their research group Radical Materiality. He obtained a doctoral degree at the RMIT University, School of Architecture and Design, Melbourne, Australia with his dissertation and exhibition 'Substantiating Displacement'.

Interview edited transcription
Sint Lucas / KU - Brussels
March 2016

Key
AH Arnaud Hendrickx
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

DO
So first we would like to ask you, how did you decide to enrol in a practice-based PhD?

AH
I hope it's not a problem that my answer has no direct relation with the topic you proposed, namely tacit knowledge. It's just background information. It was indeed, just as I explained in the presentation just before this interview, that with my office RAUW, after 10 years, we were at a point where we were, maybe, could have an expansion of the office; A point where accidentally most ongoing projects

were finishing and one or two new larger projects were starting up. It was the perfect time to ask ourselves: where are we standing? Where are we going? These things weren't clear to me anymore. So I felt like it was the perfect time to refuel; and, as it seems, for my colleague too, because a year later he also started a PhD in Sint Lucas. So we wanted to, I don't know a good English word for it, but literally translated it would be "resources," so we call it "herbronnen", to somehow revaluate your position on architecture or your practice, actually. So it was a sort of moment of a possibility to reflect on your practice and give it a new direction for, let's say, the next 10 years. So that's the main motivation., especially my personal motivation to choose a practice-based, in general terms. More specifically it's, of course, if you then have the time to reflect on your practice, I like to do stuff rather than to read. I think both are in all kinds of models, not practice-based, you can mix all kinds of approaches, but here it felt like a natural choice to stay within your own field of expertise, even if you're somehow trying to get out of your comfort zone. At the same time, you don't have to pretend to become something new in a few years. Like if you have a practice and you're not really a theoretical (you don't have studied philosophy, for example) and it's hard to become a philosopher in four years. So I don't really see the point in that. So you want to meet philosophy, as a designer you don't want to become a philosopher. So in that sense, the choice was quite easy to stay as close as possible to the practice I already had experience with.

DO
What were you doing at the time you started your PhD, were you in practice or teaching?

AH
Both, teaching and practice always went hand in hand. But it was clear that the teaching was (it sounds disrespectful to say) in the school, but it was always second place. It's some kind of deal the school accepted this. If practitioners have to be somewhere, they may have to make a choice between being on a construction site where there could be a claim of 10 million euros or coming an hour late to a course. They accept that you choose for the practice. But in a certain time, at other moments, you work very late in school. This was clearly a complimentary situation, but you always felt I'm an architect, I'm designing and teaching. I'm just talking about my practice while teaching. Then when I had the opportunity, I think that it's not the same for ADAPT-r fellows and not for most people in the RMIT model, but we had the advantage that our research time is paid for, that there was some percentage of the time. So I got a full-time enrolment and teaching was like fifty percent and then some other tasks and forty percent or thirty percent for research (which is not so much, but it's quite a luxurious position). But then the whole situation shifted. I was certainly trying to redevelop a practice within the teaching and that's what I've been doing for the last six years. I still have a practice

but it's completely integrated in the academic practice, let's say. I've been lucky in getting a lot of projects, like three or four projects, so that I have more time to actually design and do research by design. I still have a practice, but it's officially I don't have an office anymore. But I'm not sure that it's ready for publication this kind of boring information, but you see that it's a different situation.

CDM
So, now we would like to talk about Tacit Knowledge. I would like to know what do you think are the urges and fascinations, which drive your creative practice?

AH
Well, I think for the PhD and for practice, I don't know how to start to say it easily, but in a sense I think most practices revolve around something, which is indescribable. It sounds very philosophical or vague, but I think if a writer doesn't have to write a book, but can really clearly explain or draw why he is writing a book, he probably wouldn't be writing. He writes a book because that is his medium to approximate a feeling or his kind of being in the world, as close as possible to this specific point of interest. I think for me that's the thing that the PhD was about, trying to identify a little bit more, not pinpoint to it and be very correct, but to circle around a certain motivation and try to find some kind of processes of properties of it. In that sense, I think this is always driving the creative practice further in a sense that if you make a project, automatically the whole system somehow shifts and your desires or your interests shift also slightly and you go to the next point and the next point. But it somehow circling around some kind of, hard to express, that's why probably they call it "tacit". It's not the knowledge, but the fascination and you probably develop tacit tools or knowledge about things, how to use what I then would call "heuristic" device. If you want to make a good building for an architect - no, that's maybe too general a term - to make a good parking space, I said before, you know that this kind of modules probably would work, so you start with them and not with something completely new. Otherwise, somehow you believe that's a good starting point for this very specific task. But it's applicable, you can broaden this to a much broader field, for example, I think that this idea of, it's very personal accent, but at a certain point I was thinking that a lot of people have some kind of fears, it's strange for an architect to have spatial fears, I have claustrophobia in a sense, I have agrophobia, but there are some kind of fears that you're trying to deal with it and at a lot of projects that I'm doing, somehow try to find, for example, the interesting tension between comfort, being comfortable somewhere because somehow being closed and at some point it becomes discomforting when it's becoming too ... the edges kind of fuzzy.

For example, I've made this installation where we made a tribune where you could sit on with a lot of Styrofoam, like a completely solid mountain of Styrofoam that you could sit on. But then to enter, you had to, like in a cave, you have to walk

in through this very narrow passage and then at a certain point another element of Styrofoam slid into it so the space felt closed. There was an exit at the end of the space, but it feels as if you can feel your body in some extent reacts to this to this kind of fear of being enclosed, but at the same time it's also a very good situation to appreciate a performance, where you not the outside, your world is really, literally cut off, but also it becomes almost heterotopia through this act of closing and building on the threshold. But at the same time it's also fear. I think stupid things like that, this is just an example, it's not all about fears I think, this is just to give one example that the practice can revolve around something which is quite abstract, like a fear of being enclosed. I feel that I'm going quite esoteric.

DO
No, that is what we were looking for, so.

CDM
Who do you think has most effectively supported your discovery of such urges and fascinations?

AH
That's a difficult question. In the sense that there's not really a clear person, it's like we were talking about before, maybe a broader panel of people. But, in the first place, and that's maybe the most direct confrontation I had was I wanted to somehow.. my practice was in the centre of architecture, a conventional architectural practice of building unconventional houses. I was interested in some of the collaborations I had with artists and because I somehow felt that short-term projects, smaller scale had more freedom to explore architectural principles. It still felt like architecture, I'm still doing architecture, but people perceive it as being in the overlap of art and architecture. For me, it's architecture, but for other people it's art, so in that sense it's a fuzzy zone, but it's clearly a more liminal position, not completely in what conventionally is considered as the centre of architecture, that's clear. And there the artists I was able to collaborate with, disrupted a lot of preconceptions I had about arts surely, but also, and more importantly about my own perspective on architecture and my role therein. So in that sense, I would say that in the first place in my project substantiating this displacement where I have made different exhibitions with artists, in collaboration with artists, the artists are in the first place of people who have somehow disrupted my normal patterns and driven the creative practice. In that sense I'm quite illusioned, I really believe in the affected and real thinking only happens when you are somehow disrupted or encounter something that you don't recognize and you have to find a new pattern or to fit the new information. So being out of the centre of your practice in a field where you're not so experienced because I'm not trained as an artist and all these kinds of combinations, with good friends that I know already, but you have a different

practice and confront these elements that helped me a lot to really think about; actually, what was going on or discover new insights.

Of course, in this context it's probably also very important to underline that of course the model and the supervisors were very, very, crucial to this too, in the sense that they created this environment. I'm always talking about environments because I think it is the most important part of research; is creating for yourself a research environment, like Jo Van Den Berghe was talking about his table, I'm talking about inviting the artists. It's all like a creating a configuration, an environment where things can happen and to a certain extent, I use the proximity wall. I have a colleague, Markus, who has a proximity floor is, he's always doing a lot of things on the floor. So you need a sort of working area and a mental working area to challenge you. But also the PRSs where we were talking about that you have this environment where people give you like you're doing now, it's some kind of respect or trust or they're not really there to judge you and you can talk freely. All these environments provide the freedom to somehow risk being truthful and not let down the shield because if you're really honest, architects are trained to somehow sell stuff, it's how we work in a sense. Many of the presentations I made were really like well-premeditated in their conclusion and how they are made and then like this, follows this, and people could say interesting, but they were not really invited to respond to it because it felt like a closed thing. It helps to say, "Sorry, I'm having a problem," and then people say, "Oh, can I help?" and then they start, really.. and that's this environment allows it. So for me, a lot of words just to say that I think every researcher has to design his own research environment, but he's also offered by the RMIT, an existing environment of peers to dive into it, supervisors ma sort of growing amount of videos and documentation, so it's a whole world and if you combine these, I think that's probably driving the creative process, besides your own personal fears or fascinations or fetishes or whatever.

AB

Talking also about what you presented today, this proximity wall and the metres of research that you used, how are you discovering the Tacit Knowledge in your creativity process? How much the tacit connections between the elements of the practice comes to the surface through your methodology?

AH

Yes, there is a small annex I put it in the back because I always struggling to have too much words and I had to cut out a piece, it was about, I think for me somehow an answer to that question. It somehow revolved around a concept of a "prise de conscience" like how something which is unconscious how it somehow jumps to the conscious, to consciousness and you become aware of something which is exactly like, I think I said just before, it's also sometimes dangerous because I have this problem sometimes that an automated movement and I certainly

become aware that doing it and suddenly the rhythm is broken and I cannot do it anymore. For example, in the film, I used to be a heavy chain smoker and this friend of mine made an art movie, an interesting movie, about the last smoking flight when smoking was prohibited, he rented a plane and I had to smoke in front of a camera and I couldn't. It was like I was a sixteen-year-old with the wrong movements because I felt completely conscious about the camera. So in that sense, there's a risk in trying to reveal the Tacit Knowledge too much. I think a lot of artists struggle with that because they are really afraid that if they know how they work, they will not be able to generate the magic. The not knowing is sometimes also very important. But at the same time, I think that what I described before as "the moments of encounter", what Gille Deleuze called "encounters" or what Jean Piaget calls "the moment of an equilibration" where you have to somehow you're the reaction you do an action, there is a reaction that comes from the action, doesn't really fit your expectations. Then you have to adapt your model to this new information. I think that's very important, so that moment of surprise and that surprises a very important generator in this revealing of what's happening.

The same happens actually when use the proximity wall, you put two things together and you say, "It's okay, but I don't know anything" and then suddenly you do something and your whole body goes like "Oh, now something is happening," and you cannot really explain it but it's sort of almost magic and then you start thinking about it, then you could attribute two or three, not never all of them, you could maybe find two or three relations that you weren't aware about before. That's what I found very fascinating in the example I gave today with the conceptual blending, that it is certainly connected to all my practice because what for me was shocking because I thought meaning and all things have to do with meaning, I don't care about it. It's not my thing, it's the artists. We make atmospheres and sequences of spaces and physically experiential colour, photos, or really this kind of sensorial atmospheres and they don't have a meaning. Actually I think that's not possible because even colour simply has some kind of meaning for us and it could be, not maybe a symbolic meaning and that's probably the confusion I made, but it has meaning for somebody whose parents pick cherries as a child, you have a different relation with red than somebody else. So it has significance in that sense. I don't know, it's maybe because I'm tired that I take so much detours, but I don't know. I hope it's clear that somehow it's connected. Maybe you can also send me an email to ask me: what did you mean there?

DO

You talk about mediators who are those people and how do you share the Tacit Knowledge with them? How do they help the Tacit Knowledge in your work? What is their role between Art and Architecture?

AH

You used the word "mediators". I've used the word too much, so now for me it means everything. In that sense, it's everything that somehow, to some extent, resists your first ideas and then shape your ideas. So it's a chunk of matter, like if you want to cut into a table and then suddenly, it doesn't work like you predicted. This is a kind of, I think, a very important point where I like to, that's one of the reasons I like to work smaller, to be in this zone where you can actually engage with material. I'm not a handyman and don't really like to build things all the time, but I want to be very close to the building, sometimes some details I like to build myself. But for example, the brick walls that I did for a pavilion, we cut the bricks, we gave them to the contractor, but there was somebody who knew bricklaying. So in that sense I mean it means everything, it's even a material for me, a "mediator". But then of course, there are the dead mediators. The definition of "mediator" that I use is one of Deleuze, for me he is a very interesting mediator. They don't have to be dead, but I mean they don't have to be accessible, people who you read about or your colleague architects that are not really your colleagues, but are your points of reference. They help you through their work, actually they speak their own, like Deleuze speaks philosophy in a sense and he helps you, if you use his words, he provides you with concepts that you might apply or use in your own world. While Le Corbusier provides you with experiences or sensorial conglomerates that you can learn from.

But then probably the ones that you are aimed at, are the closer colleagues, the people you work together with. That's, in this case, in the practice I had before the PhD. It was a colleague; Thierry Berlemont who is also doing a PhD and some other people. But the office consisted mainly of us. There I always work in collaboration, there was in an architecture office, but then during the PhD I created a more flexible environment where I worked together with different artists. Now I work together with a colleague/teacher for a research project, but it changes all the time. But there is always for me and I meant when I said, that doubt is somehow my enemy, even though I didn't mean not say that it's not a human right, doubt is also very important, but if you doubt too much, you don't do anything. It's just people don't. It's not important, but I thought if you think that doubting is not a problem, you're probably not a doubter. In that sense, working together with people helps that a lot. I think I had to somehow stabilize the jumping ideas because ideas are never stable, but if you have to agree on something, you have to temporarily at least agree on something and find a common ground. That helps me, so in that sense, the "mediators", I didn't say any names maybe, but I described their role. I don't know if that answers your question.

CDM

In your research you mentioned Herbert Simon[1] that describes artifacts as an interface that connects the inner environment (structure) with the outer environment (context). So we would like to ask you, which role the artefacts you use and produce in your practice and research have in the emergence of Tacit Knowledge?

AH

Well, some of it, I said just before, in the sense that if you act, you get feedback and because something happens and if you work with an artifact, you get different kinds of feedback. You can call it a lot of names, but for example, there's "technical feedback" what I call it. For example, if you want to cut a wooden plank, if you do it in the right way, it's easy, if you do it in a wrong way, it's very hard. That's technical feedback. But you also get "experiential feedback", that's the same thing: it's rougher to cut, but it could also be that something works much better. That's the good thing about the courses I teach. We call this "Expressie" (expression in Dutch) which is a difficult name, but it means that the students have to make everything on a scale of one to one. If they conceive of something, it is especially aimed at developing knowledge, which the main tacit knowledge that everybody agrees upon, that is very easy to understand is skills. So that's one part of it, how to deal with matter in a skilful way, so it does a little bit what you do.

But then you get experiential feedback of like when I put red and green together, you might learn from books, that they are contrasting colours and there is something special happening. But if you experience this, it's a different kind of feedback. You get this sort of more holistic reference to the experience and it works somehow better for me, at least. So in that sense, the artefact plays a very central role when you're somehow dealing with elements that are, for example, architecture is, I think, even if it can be very immaterial, it's always somehow physical, it is somehow in the world to be able to function. It can't be only light; it can't be only sound waves. But the mere thought that it is not share, it is hard to call, for me, architecture because we cannot discuss it, because it's only in your mind, so you need some kind of method materialization to put it in the world. From that point on, this materialization is out there and you're not the owner anymore and it learns you things. I'm always surprised about, not always in the good sense, but I'm always surprised about the things I make that I learn something from them. Sometimes, it's "Wow, this is really good," that's the best case that I didn't know that it was going to be so good, but 99.9 per cent it's the other way around, of course, but it's still learning.

The second part of the interview is reported in Deliverable 11 / Chapter 3

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1   Simon, H (1996). The sciences of the artificial, 3rd edn, MIT Press, Cambridge, Massachusetts, p. 6.

Marcelo Stamm

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Supervisor Profile

Marcelo Stamm is a philosopher trained in Munich and Oxford. He has been appointed as RMIT Vice-Chancellor's Senior Research Fellow to conduct research on creativity, design and innovation and investigate the paradigm of design practice research.

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Key
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AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

MS
Creative practitioners are very often confronted with the question, what could be something that in ADAPT-r terms is called Tacit Knowledge. Let me just give you a first idea about why that term might play a role and what we think about this term and why it may be useful. Of course, Tacit Knowledge is not a technical term. It should be used as such and it's not a term that for that reason should close down any ideas about what Tacit Knowledge is. It's in that sense meant as an instrument, as a tool. It has a sort of prompting or provocational type of purpose to, in a way, also invite some practitioners to rub against that idea, so for that reason also turned that at some stage might be dismissed or might be replaced by a better term and part of what each individual design or creative practice researcher might do is actually replace that one term by his way of talking about it because part of the very idea of design practice researchers, of course, leave the practitioner to talk into their practice and out of that practice with their own voice. So it would be, for that reason, very counterproductive to give them some set of concepts that they then use and that they think they have to somehow adhere to.
For that reason, this idea: let us replace that term by a better term, by a term that fits me and does something within my research and my practice, it is a very impor-

tant one. So there's a very transitory nature of the concept and the notion, entities, for the reason, mainly actually, just a tool. So that's an important clarification to make.

Then if you start from that angle, of course, it opens up all sorts of possibilities to look into what people might do with that term. If you take Tacit Knowledge in those two parts: the Tacit and Knowledge; of course, we can open up two important avenues and maybe we'll discuss them in some detail over this conversation. So if we take the term, almost literally, then we have to look into the one side the Tacit side of it. Tacit, of course, is something to do with there maybe something that is silent, because Tacit is simply a Latin version of something where there's something that maybe does not have a voice, maybe does not want to have a voice, maybe cannot have a voice. So this is just playing with a metaphor the Tacit and the silent and something that may be articulate, the voiced, the pronounced.

On the other side then, there is the knowledge side of it. That infers all sorts of epistemological responses to what kind of knowledge is it; is this actually knowledge at all? Or is this basically a term that simply might mislead us because it's not the kind of knowledge that we are then finding when we go into researching, into trying to find some of that Tacit Knowledge.

Before we go further into Tacit Knowledge and we may do that in due course, that brings us to another idea, namely: why would we want to find something out about Tacit Knowledge? Why would that be important and interesting? Let's assume for a moment, going down the Tacit side, almost again in this provocative sense, that there are two different types of Tacit Knowledge namely: lowercase "T": tacit knowledge and capital "T": Tacit Knowledge. So there is one way of looking at Tacit Knowledge, yes, there is some way of these practitioners working in a field where something may be there that is not really articulated. Some people might say it's, for example, implicit, but can easily made explicit - or perhaps not so easily made explicit. But that there is this way of transitioning from something that is interiorised or internal into something that has some form of external presence as well. You might think about that.
But there is also this other aspect of it, namely maybe in capital "T": Tacit Knowledge. There is as a sense and a degree of tacicity, of being Tacit, that is far more of a challenge. I will in our conversation perhaps spell out a few aspects of that lower "T" tacit knowledge and then we can perhaps explore the aspects of that more dramatic scenario of tacit knowledge.

When people are asked to even think about what Tacit Knowledge might mean to them, some of them respond in ways in which they instantly think about, this must have to do something with aspects of what I know and what I'm capable of doing, that somehow are in some cases where suit our area or background area or

at some level of what constitutes my intelligence, that is perhaps almost in an underground area and this kind of knowledge then, if it is of interest would have to be pulled forth, it would have to be extracted out of that ground in which it sits. It would have to be brought into this kind of mode where I can look at it and perhaps investigate it further. So there's this gesture, there are many iterations, there are many variants of this, that Tacit Knowledge is somehow hidden knowledge, that it is somehow knowledge that is covered up, that it is somehow as it were secluded, that it is sealed. Of course, the response to it would be: it needs to be unsealed, it needs to be discovered, it needs to be brought to the fore.

There is also another interesting aspect of potential Tacit Knowledge; it is forgotten. And that then, one methodology would be, I need somehow reminders to bring this knowledge which is somewhere relevant in what I do, but I'm no longer aware of it. It is in that realm of the forgotten, but it's still somehow generative, operative, it matters in some ways to me.

For that reason, if you do design practice research you can think of many different ways how you might try to discover or go into that space because sometimes it may mean; what you need is, if you have the idea that it's forgotten, you probably need some sort of reminder. But if you feel that it is readily sealed for some reason, you may need some ways to unseal it and that may be more than simply a reminder. Yes, I know, I forgot and now that you remind me, there it is, up again and I realize what I was actually doing.

We are still thinking about this almost lowercase tacit knowledge, when we think about these kinds of let's call them even "background conditions" that practitioners think, if I'm invited to think about Tacit Knowledge material, maybe that's to do with this kind of background resources: my archive that is somehow already rich, but I don't actually explicitly allude to it, it's always there in the background operating and I do deliver as were in the situation. So people would say, a part of my Tacit Knowledge could be to explore aspects of my formation: how did my intelligence, my creative intelligence, actually emerge in the ways it has emerged? There are stages in this that may have been left behind or lost, although there is no direct access to them. This is why they are tacit. So the direct-indirect metaphor starts to play in. If it is Tacit Knowledge maybe it's somehow only accessible through methods that have to take into account that this is only indirectly accessible. We may talk about this a little bit later. So there is this idea of what actually matters in what I'm doing, what is important, what are drivers in what I'm doing that are not obvious, that are not up and open for me to relate to and also to expose. It may, for that reason, also for some practitioners mean part of this tacit realm out of which they operate, has almost also to do with what constitutes the urges and fascinations and what leads to these urges and fascinations: where, when, why and when did these urges and fascinations come into being? When was this creative intelligence,

as it were, developed? There is a Tacit Knowledge realm that they can investigate. But of course, it also can mean to look into aspects of things that are not spoken about for other reasons and we are saying now, I'm not spoken about and later we might say they cannot be spoken about. That would then lead to the capital "T" type of Tacit Knowledge.

There is, in that sense, also a task, in my view, for creative practitionersto think in terms of Tacit Knowledge as a task of critical engagement with what they are researching, namely their practice, because there is one idea about Tacit Knowledge, let's call it the "romantic notion". The romantic notion about Tacit Knowledge is yes, there are knowledges and aspects of our intelligence that come out and are readily available and we play around with them. Then there is this tacit realm and that has to do with my formation, that may have to do with archival elements that sit in the background and somehow I forgot what I'm doing but I'm not really aware of them. I can not turn towards them, I can not hold them up and defend them so easily. There's basically very often a positive side to the idea of Tacit Knowledge. It would be if you know "thyself" properly you know where you come from and you reveal this kind of tacit dimension of the operations. Of course, there is a critical aspect to the task. As soon as you shift from this romantic notion to a slightly less positive idea, or let's say simply, critical gaze into it, namely, yes, I'm interested in some of the suppositions, the premises that I'm operating from and very often the tacit sits with premises, with the suppositions that are not made explicit. We operate for that reason within a framework under certain premises and these, as it were, framework conditions and they may be a former condition that I am very much responsible for in the first instance, but they are not brought to the table, they are not articulated. That is a very important aspect of Tacit Knowledge. If you think of premises and presuppositions now in a critical way, you might think also of biases, you may think of prejudices, you may think of.. there are, for example, thinking styles, there are in this sense of also creative styles out of which I'm operating that actually are extraordinarily important for the way how I'm working, but I'm not aware of them. So if you think of it in these terms, you might even think part of, as it were, exploring that tacit domain, can also bring to the fore, there are some extraordinarily problematic premises also operating in it and this may of course lead to revelations. For a practitioner says, "I didn't know that part of that kind of resource that was pushing me was this tacit impulse. But I see it dominating here and here." So there's always two sides to this. You can, of course, see also tacit dimensions that are extraordinarily productive and then there are these sides where you might say, the inside comes through understanding, what was there almost inadvertently operative. So you see these two sides and it's very important for the practitioner, I think, not simply romanticize that Tacit Knowledge or research side of it.
At this moment we are talking about this kind of Tacit Knowledge almost as if it

had this kind of dimension like you have to have analysis and that will reveal some aspects of your, as it were, personal history, visual history that are important to the way how you operate and you have not really understood who you are and why you do the ways you do them, unless you have understood this kind of formative stuff that was sitting there in the back story. It can come to that for some Tacit Knowledge has that kind of connotation. If you think of why would it be important to make implicit knowledge explicit, then there are obviously two immediate responses to this out of what I've just sketched, namely: if you think of it in these terms of suppositions and you leave them neutral, it would be very interesting to see what are these suppositions, what these premises are, and to some degree you might even say what are some of these prejudices that I know, that I'm aware of them. I will not remove them, but I'm now operating out of a grasp, an awareness. This is now an explicit prejudice. Because what you don't want to sometimes feel, I don't know, in research terms, why this is happening and there may be some condition, now I see the condition, it doesn't mean that you remove the condition, it just means you're aware of it. So that would be a positive awareness.

Of course, if you feel there are some of these tacit dimensional, or these subliminal, as it were, forces their way you feel, this is actually a bias or this is prejudiced in a negative sense, this is actually perhaps not interesting as a style in which I'm caught in, here is a bigotry out of which I'm operating and I wasn't aware that I had this kind of bigotry. If you have this approach, of course, then to make that explicit, to make that tacit dimension, to crack into that tacit dimension, is of an extraordinary importance because it may lead you to an interesting way to rethink also ways of operating. You understand then much better what is driving you and you can avoid sometimes aspects that have been not so productive for you. So that is part already and looking into why would this investigation of Tacit Knowledge, why would that have an important value for the practitioner? Of course, then there is a completely different side to Tacit Knowledge. When you look into the capital "C" version and perhaps then we'll make a cut here and I'll take a break.

So if we talk about Tacit Knowledge in a slightly, and I would even say, more ambitious sense and a more interesting sense for creative practitioners, despite the fact that I wouldn't say that this kind of exploration of the background, of the prehistory, of the formation of this kind of creative intelligence and all its tacit elements and all the archival aspects of it, are not relevant. They can be and maybe for some practitioners, it's extraordinary to see this is something they haven't been fully aware of and they can, just through invitations, to look into their information. Some people call it "mental space" I don't think that's a particularly good term because of course this is not mental space out of which creative practitioners operate. What I dislike about it is the word "mental" in it because it carries too much other burdens. But the idea is, if we talk about Tacit Knowledge now in an indifferent

and as I said slightly more explorative sense, we start to touch up on other elements that are worthy of research and not all creative practitioners will neither be willing nor able to explore those in the same ways because part of all the creative practice research idea is in this whole tacit knowledge as well, that it has a certain aspect of individuality about it, whereby that kind of individuality has nothing to do with subjectivity and for that matter, it's not possible for others to understand it. But the quest, the challenges is, of course, how do you make this accessible to others? Before we even go to that question, which by the way with regard to Tacit Knowledge is a very interesting one, how do you convey Tacit Knowledge to others? You would ask the question, where is it? Where is it, really? One question is: where is it? The other question is: where is it, really?

And we've had one iteration about where is it and that was it could be in, as it were, in these kinds of residues, it could be in these kinds of archives. For that reason, it triggers this kind of looking into where I come from and what is in some way, perhaps, informing me, more or less, implicitly and that was a tacit dimension there that I wasn't aware of. But now, if we say where is it really, it sounds as if that kind of Tacit Knowledge is not even the most interesting one.

If you think of, now the other side of it, the knowledge side of it, in say more interesting terms, you would start, of course, as many have done before, this is not new, to distinguish between knowledge that you know something about and you can then discursively, meaning conceptually, explain I know that, this and this is the case and it will be done in discourse. But you can also point at a different type of knowledge, namely, of course it is "knowledge how". So we have been talking about something that is very much in the realm of this is not knowledge, in a certain sense of discourse knowledge. This is knowledge in the sense of a capacity, a skill, an ability, in a trivial sense: "I know how to ride a bicycle." Of course, you may have a very interesting discursive account of what it means to ride a bicycle, but if you make the claim: "I know how to ride a bicycle," the best way to evidence, it is actually to get on a bicycle and show somebody, "Look what I can do." So this is about knowledge in the sense of, I can do something.

 If you shift this, and this is, of course, "I know that", there's this know-how distinction is common sense, however when it comes to the know-how in this very sense, there are dimensions to it that creative practitioners, I think, are very challenged to even consider. If we think about knowledge how as part of knowledge that is for that reason not discursive, it's not something that you can talk about and say easily because it's something that you can do. You have the first reason why it may be knowledge that is silent because it's not something that is discursive in that sense. But still, it is something we would say, there is knowledge of some sort there. How would you research into knowledge? How? Of course, if you make claims

about these kinds of skills and capacities, part of design practice research is actually through the practice, try to reveal through various iterations of doing something and looking and what you are doing. What is it that I'm doing? Because the Tacit Knowledge in this knowledge how to do something is very much in starting to look at what you're doing in these kinds of very attentive and alert ways and being able then also to point to instances of it, such that you then can show what you're doing and others can see what you're doing. So this is very much an idea about Tacit Knowledge where if you ask: where is it? And you ask practitioners: how would I start to explore it? The response would be, don't think - look. You have to see it.

Actually if you think about it, you might miss it precisely because you're using a sort of thinking method. You think you can find it by thinking about it. Yes, it could be something hidden, it could be something sealed and the subject we were talking about before: now it is actually, why would we not see? Why would we miss? Why would we not grasp that Tacit Knowledge? The answer would be because we don't see it, because we are looking at the wrong thing. We are being told: "search for something," we get an idea what it would be that we're searching for and because we have this idea that it would be something that.. we have to, for example, think in these discursive terms and that we can talk about it, then we go into this kind of thinking moment about it. Run and say he's asking me or she's asking me: where is that kind of Tacit Knowledge really sitting? Then you might say, I have to start to look very carefully, very closely.

There's an extraordinary paradigm shift all together in what you're doing. In that sense then, of course, the tacit side of tacit has a completely different meaning to it. It's not tacit because somehow, I'm not a discursively aware of it and can not talk about it, but it is tacit because it has to be tacit and maybe because I can not speak easily about it. I could even dramatise this. I could say, "Whereof you can not speak, therefore, you must be silent." But then, this is not the end of that design practice research type of mantra because: "Whereof you can not speak, therefore you must be silent," in the case, if there is tacit knowledge that is for some reason is, as it were, substantially tacit because it's not the kind of discursive knowledge that resides with the lowercase tacicity. Then you might say, "Well, we cannot about it." That may be true, but there is another aspect of it, namely: we might be able to show it and we might be able to find ways to bring it to the fore, to explicate it, so that it actually becomes understandable or it becomes, in this sense, visible, others can grasp it and it can come to the situation: can you see it? And the person we are showing this to says: "Yes, I can see it now." That is something that would like to achieve with the creative practitioners. That they bring aspect of tacit knowledge to the fore, in ways in which others then can see it. That is an extraordinary challenge. So if we discuss or look at the dimension of Tacit Knowledge and where it is, in

terms of there is something about shifting from thinking about it into: we need to see differently into the practice and there may be Tacit Knowledge is operating and is manifest. It might even be the case that there is nothing hidden about Tacit Knowledge at all. So the whole idea that it is this kind of secluded realm and we have two barrel into it and discover, open these kinds of chambers that are in the subterrain, all this kind of thing, is maybe not relevant at all. But as soon as we have the right eyes to look at it, we see that kind of Tacit Knowledge operative and productive in all its entirety and in all its beauty. You have, for example, a painter who when he's asked, "Tell me where your Tacit Knowledge is?" He would then hold up his right hand and say there all my Tacit Knowledge. Would you say that hand was hidden? Would you say that hand was more visible and all the time operative? No, it was there, but it was for others not conceived as that kind of.. that is where the seed of that kind of intelligence expresses itself and it is things that this hand can do that we are not aware of and possibly we don't want to be aware of, we don't need aware of.

Let's dwell on this very idea for a moment, namely the idea that there is something about Tacit Knowledge that has to do with knowledge which may be embedded knowledge, it may be embodied knowledge. So it's not that the other side, the discursive knowledge, but it is knowledge that sits with us and is in our bodies and if that is the case, then it would be something that could be open to our eyes all the time. It was always there, but he didn't see it because we thought about what was the intelligence, what was the knowledge of it, in a very different area - this is why we missed it. We asked the question, why would we miss it? Now we don't miss it, yeah, we don't miss technology because we don't know how to delve into our past, we don't want because we don't know how to crack into our prejudices and premises. That kind of tacit dimension? No, we miss it simply because we haven't understood that we have to look in certain ways; it's something that can do something.

Let me remind you of something very important in that regard, namely that there is something with that kind of capacity that it is now eternalised and it is embodied and embedded. Most of what we do in our lives, not only when we are in the formative period of our lives, is actually to try to interiorise, internalize all the time to the degree that something that is not our nature, we were not, as it were, born with it, or in modern terms: it's not part of our DNA, but we have to, in a way through all sorts of learning scenarios and formation scenarios, we get knowledges that we internalize to the point that they become what then is called "second nature". It's not primary DNA, but it is secondary DNA so to speak. So let's not forget, part of what we have to do and part of what makes us to these extraordinary intelligences, is that we actually have moved from something that was exterior to something that has become so much embedded that we need that tacit dimension to it. It's not something that is, as it were, a deprivation. It's not a scandal that that

knowledge is tacit. On the contrary, it's part of what makes us who we are. For the reason, we will later ask the question; what does it mean to unpack that knowledge? What does it mean to direct ourselves towards it if in a way our effort has been no we need to have as human beings and intelligences are so have so much to do with having these kinds of interiorised possibilities because it could mean as soon as we bring them to a fourth again that very interiorised capital is, because we're looking at it, is not available in this extraordinary second nature type of form. Is that clear? So that will mean we have to ask ourselves: what would then mean to become aware of something?

There is another little note that I would add to this idea that we have to interiorise, as it were, we have to fold in and make something to something that is of that kind of Tacit Knowledge how form, I call it and I owe it to a brilliant PhD candidate, I call it the "Samurai principal" now myself. The idea for the Samurai is that he will spend an extraordinary amount of time to, as it were, rehearse movements that as long as he's practicing them, practicing now in the sense of rehearsing them, they are not his second nature. He has to over and over again rehearse them, many of them and he has to come to the point this Samurai fighter that when then the moment comes when he has to respond, all that rehearsing and all that internalising falls into place and it all comes together and he can then do it in the moment, without any degree of awareness. You see how the whole idea of the tacit dimension has been extraordinarily important, it's a seminal one. For that reason, we also need an understanding of what does it mean if we crack into it? And in a minute, I will give you a version of it, should ask me. But you see how this tacit dimension idea has these two sides. I talk sometimes about it, also in the sense of there is something at this level of tacit or implicit. It may be the subterrain, then just for the reasons of a metaphor, then it's made explicit and looked at, but of course, what is very often not understood and forgotten, is equally important to actually fold it back and bring it back to that kind of level where you can deploy it and can rely on it because, in an ideal sense, you want it to become second nature. So there is this two-side dynamic to it, it's a two-way exploration, also for the creative practitioner. The interesting thing, of course, about bringing Tacit Knowledge in that sense to the fourth, is as soon as you have this skill, this capacity brought to the fourth, you might want to say now that I'm looking at it, I may want to transform it, I might want to shift in it because it's no longer so useful in the way it is. Now that I get the chance, for the first time, explicitly, grasp it, I may somehow reconfigure it, also before I fold it back again (also a possibility) which has nothing to do with simply the idea of battering the practice because it's not a good practice, but it's simply if you look at something, if you were not aware of, you might think: do I want it the way it is or do I want to somehow transform it, morph it? It is also an important dimension of it.
If we then go back to the idea that this knowledge is embodied and in that sense

we get a different idea of where we have to look for that knowledge and we get the practitioner to be constantly sensitive to the ways they operate and redefine or choose a different lens with which they look into what they're doing, you can of course, when you share this, when you try to explain and make others also aware of it, you have to use a very new medium of how you bring this awareness also to other people's attention. For that reason, I think it's very important with the idea of Tacit Knowledge, in in the sense of, "Yes I can see something that I was not seeing before," to find ways of; how would we then show this? What would be interesting ways to show this to others? Of course, one way would be simply to say, "Look what it's doing." I've seen extraordinary examples of Tacit Knowledge research where a practitioner was basically for the reason developing a very sophisticated technique of taking footage of what the hand was, for example, doing. This was a practitioner who was basically sewing things and there were aspects of what this hand could do. If we focus on the idea: if we want to capture this kind of Tacit Knowledge, we have to find sensitive lenses, we have to tune our eyes towards these. The question, of course, is interesting; why would we not see it? We know now it's not in the discursive, it's in the seeing, but if you ask them: "Do you see it?" Someone says, "I don't see it." Of course, there could be interesting techniques that practitioners might test themselves and play with, in terms of how could they sensitise their eyes. If we don't see something, despite the fact that it is there, open to our eyes. Well, either there is some veil that prevents us from seeing it, or there's some lens that is distorting it. It could also be that what we are trying to see is too far away, so that we don't discern it in the quality that it is or it is too close, so that you don't see it because it's actually far too close to your eyes. So you will need to find that kind of (I'm talking metaphorically obviously) but it's very important to sensitise people if you want to see this; where would that distance to it, be the right distance so now I can see it? So this is basically playing the metaphor of when would we miss it, in terms of, am I looking at the right thing or is it too far away? Or am I actually too close?

There was another aspect of sometimes seeing, if you think of it in, for example, process terms, because some would say, yes, these abilities are, of course, abilities that then manifest themselves also in a process. Then you ask, "Do you see it? Do you see the capacity there? Do you see the ability there?" "No, I don't see it." Why could that be? Well, it's too fast or it's too slow. If you accelerate it, then you could suddenly see it, orl it's too fast maybe, slow down for a moment. You see how you can even go with that kind of exploration into.. you don't want to talk about some ambitious or arrogant sense of research methodology, but there is a methodological purchase in saying, yes, with practitioners, if you want to grasp it maybe there's a way we can look at it in some slow motion and then suddenly it reappears that of course, is very important if you want to share it with others. Sometimes if you say, "look, can you see it?" "No, it's too fast for me, I'll slow it down for you now. Oh,

now I can see it." Yes, this is now half the speed and now it is where the Gestalt and what the hand does becomes really visible. So not to play it only metaphorically, part of what creative practitioners would then have to do is, each of them in their own ways; what are my techniques? What is the way to capture this? How can I gain footage of it (footage in the sense of, because I want to show it later and maybe I will then slow down a little bit when I want to show others)? So, you can see that out of this very idea, methodological purchase can be shown.

Then there is a very important aspect of this idea of making the implicit, explicit or having the lens that brings something suddenly to your awareness, just as there is, I think an extraordinary myth about Tacit Knowledge that it's that kind of silent stream that sits in the background of our personalities and tacitly informs what we're doing and we're not fully aware of it and it's full of angels and demons, this kind of idea. There is another bigger tree, namely on the other side of it, the idea of awareness. You become aware of it and then you operate for the rest of your life in the mode of awareness of this. Neither this idea of the tacit stream that, as it were, is there pumping through, flowing eternally, or as the creative practitioner is doing this, nor the idea of the awareness are helpful notions, if you think of them in this kind of continuity. I think it's much more helpful also for the idea of what creative practitioners can do with this prompt: what about Tacit Knowledge? As we discussed earlier, it's simply this kind of instrument that is supposed to trigger some sort of response on their side. "Ok, you asked me to do something about it, this is my response to it." Creative practitioners that are actually acute and let's almost say honest about their creative processes, very often I've found through the practices that I've looked through transversally, it's where in this horizontal way in which you have the researchers also look through it in these kinds of transversal ways, that practice and that practice and that practice, try to, not as if it were, level these out and find some overarching ideology, but simply see where are possibly family resemblance relationships between this kind of practice and that kind of practice because it may be interesting connection points, just as there may be very interesting points of differentiation with them, also regarding Tacit Knowledge, obviously. But if you look at them transversally and if you look at their creative processes and their creative work, very often what I have found is the most extraordinary work happens in episodes. So it is, as it were, what I call episodic creativity. So, the project itself, the creative project, the architect with a project, does not do this in some sort of linear, unfolding, controlled way. But I think some of the most extraordinary results in creative processes come from a very opportunistic behavior and some sort of creative Rhapsody here, there was a little episode over there, and between something else is occurring, and just as much as these episodes are essential, the in-between that may mean doing something really different is of importance. So, in that same sense, of course, I think that the very idea of Tacit Knowledge that surfaces is, of course, of this episodic nature. So this is not about

accounts of undercurrent that informs it, but it is much more actually according to the "Samurai principal": in these moments things come together and form and that episode is generated and that episode then may generate other possibilities, but in-between the Tacit Knowledge is not relevant. Does that makes sense?

In the same way, of course, I also think if we ask ourselves; what is the aim of making the implicit explicit? Then, it's not about: here we have a practitioner who was unaware of where his tacit capacities where and he was also unaware of the lower case tacit knowledge type thing, he was not aware of his prejudices and his premises and suppositions, etc. And now we have the practitioner who is operating in the mode of awareness and the awareness is now this new overarching overtone that accompanies all the melody. I cannot even say that of my own practice that that would be the case. There is this kind of tone that holds through that thread that would not have interruptions, on the very contrary: awareness of it may come in the same episodic ways to it. It's just as important to let go of that kind of awareness, ever so often. By the way, not necessarily always when tacit knowledge is invoked, then awareness needs to be there, because we we said that much of a tacit knowledge genealogy has to do with interiorising it and creating these kinds of second natures. So that just adds an idea about what would it mean to be aware of it because people have sometimes this idea that this is some new mode of being conscious at this kind of continuing level.

Let's backtrack a little bit and look into Tacit Knowledge from the perspective of how the creative practitioner may encounter it in the course of his investigation or his exploration. There is in the experience of some practitioners a moment where they come into the research with certain ideas about what the work is and some very almost articulate and very polished ways of perceiving and then also explicating it, so they have already rehearsed some way of looking at this and they have certain habits that may be successful ways of talking about it because they had to do this in certain contexts before. It could be, for example, simply the way how they have to articulate themselves in client relationships. So there is this idea that they have a certain sense and idea of already what this is. If you look at it from almost a Socratic point of view, you might say the most extraordinary aspect of Socratic thinking, or what we now can explore and harvest as Socratic thinking, is very idea that, at some stage through the mode of simply pushing the inquiry a little bit further, people start to realize the way how I'm looking at this is full of presuppositions and ways are perceiving myself that are not at all helpful. It comes to a point where there has been knowledge or alleged knowledge about what the practice is there and then the inquirer is pushed to the point where they realize, "I actually don't know and I don't know anymore in interesting ways what my practice is about." This is in Socratic terms simply the point where this kind of aporia, this kind of irritation occurs where some people think, "I know what it is and

now I realized actually don't know what it is." That is a very interesting experience that could also be viewed in terms of the emergence of Tacit Knowledge that was there in the background. Why? Because we just play that Socratic metaphor one step further, what can happen then is that the practitioner starts to get reminded through the research processes of another way of looking at it or another dimension, another layer of knowledge that he knew all the way through, in some sense, but in a way was not aware of. It's in that sense, a process of genuine purification and starting to gain self-knowledge in a very deep sense. It is dismissing ways of stylizing yourself and realizing, "But I knew this. What I am now starting to discover and starting to articulate something that, in a way, was there." Because what is not the case is that this kind of dimension is where it pops up only now that we're looking at it. It was there, it was informative, yes, maybe in episodic ways or in these types of rhapsodies, but it was there. It's an extraordinary experience sometimes for the practitioner to realize, "Now I'm starting to actually touch on a knowledge dimension that is much closer to what I'm really doing." I think that can also trigger and it would then be also a transformative trigger, not in the sense that it transforms the way how the petitioner practices it, but it becomes a transformative trigger in ways in which the practitioner starts to talk and reflect about his practice. The most extraordinary cases leads the practitioner to.. *(Marcelo is interrupted by the sound of a door)*

So if it is this kind of understanding I'm now delving into and starting to pay attention to aspects of what I can do and what I always knew, were covered up and painted over by things that I claimed I should know, the selling side of it or the political side of it or whatever. There are many ways how we deploy knowledges in the ways of describing what we're doing and understanding what we're doing and who we are, that have all sorts of other conditions and motivations around them. Then they realize, "Now this is the kind of knowledge. It obviously was there there in this current that I wasn't that I wasn't looking at." It can then transform the way how they start to voice this. If you think about voicing Tacit Knowledge because we had an variant of Tacit Knowledge where we're looking at the tacit as the silent that could gain a voice. That of course is playing the metaphor and we've already talked a little bit about the task of the practitioner to find interesting ways to explicate it and to find platforms, to find formats, to find a medium (as you probably will say) how that could be explicated. If you go back simply to the metaphor of the voice, that something that was silent starts to get their voice. There are connections to, I think what we observe as an extraordinary breakthrough for the creative practitioner who starts to talk out of his or her practice, yes also into the practice but of course, out of their practice, informed and with new confidence that he is touching that genuine knowledge realm with a voice that is not the voice of the Tacit Knowledge, as such, so you're not voicing, giving voice to Tacit Knowledge, but you're giving voice to the practitioner to talk about it with his or her individual

voice. So it then comes to moments where you observe them talking about the practice in terms in which no other practitioner will talk about a practice. That, in the orthodox model, in conventional research models, where the ways of conveying the research becomes extraordinarily individualized, you might say becomes very personalized, is seen always as something that because it is so personal (meaning not sentimental by personal, meaning not the emotional person) simply it's the voice of that person that means personal in that sense, conventional research would say, for the reason, it is this extraordinary subjective exercise. The point that we observe very often in an extraordinary degree is that the more individualized and authentic, genuine and honest that voice becomes, the more the other practitioner understands what the research of the other person is. The more the voice that these practitioners are using is generic, abstract and not individual, the more it appears to the other practitioners, as gibberish, as useless because it's detached from the practice. It's extraordinary interesting to see how practitioners who are really researching into this, they detect the other practitioners' jargon when it's not really connected to the research or to the work, to the quality that that people want to research into, etc. The more individual it becomes, they say "Only you can talk about this in these terms and I understand that now because I understand your practice." These are the extraordinary breakthrough highlights of when that happens because then the practitioner really speaks with his or her voice of these dimensions.

The same, I think, is the case this kind of stronger individual quality is, of course, through this kind of test knowledge aspect of it. So I would expect Tacit Knowledge revelations to occur and extraordinarily individual ways. So there would be nothing formulaic about it, there would be nothing generic about it, but by being individual the other practitioner would see I can see and what he is pointing at. I can see there is her individualized situated embedded Tacit Knowledge and she can point at it straight away. And I have to point at it slightly differently; my ways of doing it need to be different. So that's that element of it.

Then let me remind you of a German Romantic who had an extraordinary idea that I think is worth weaving into a discussion of Tacit Knowledge. He thinks about tacit not in the way in which we to some degree have, maybe it's actually in front of our eyes, but we cannot see it because we don't have the right gaze or it is covered up or secluded because it's somewhere in these sub-chambers of preconditions and the way how we have developed our second nature. But that he simply thinks of this dimension as a dimension of extraordinary tenderness. He talks about it in ways in which what we are looking for, what we are seeking is so tender that we cannot speak about it and it is because it is so tender that we dare not speak about it. Then he adds, there are some things that are even of a kind of tenderness that we don't even dare think them, but they are still there. So we must not forget that there is a dimension to Tacit Knowledge in creative practice and

not only in creative practice that we think it is there and yes, there is curiosity, yes, there is the inquiry that wants to go deep, that wants to push it, I want to make the implicit, explicit, I want to pin it down, I want to show it, I want to share it, etc. Yes, all understood, all part of investigative rigor, but there is another dimension to it and only I think, that formula of the that kind of tacit, it's sort of silent, almost silent dimensions plays a role, namely, under that heading of tenderness. Then it would be, no, that is something that we have to leave to do what it is doing on its own accord. We don't want to go there. So there is even that, I think, interesting task for creative practitioners always to see: how far do I go with this? To which agree is this important to me, does it matter to me? There is this kind of reminder that comes through that dimension to it, as well.

Yes if we make two comments: one about the idea that Tacit Knowledge sits perhaps within the hand, rather than elsewhere. This is a question about where it is. If you look at it in terms of artificial intelligence research, quite some time ago now an extraordinary paradigm shift has occurred in artificial intelligence research, namely a morphological turn where the idea that intelligence is some sort of computational capacity that is situated in a certain organ that would be responsible for this kind of computational capacity was completely abandoned, it was installed by artificial intelligence research that much of our intelligence is actually linked to the more fair, the way this form operates. I think much of a tacit knowledge research for practitioners can also have to do with this kind of understanding and taking that kind of morphological turn seriously, without of course meaning that his has to be a contribution into AI research at all, but it simply invites people to rethink where they look at, when they search for Tacit Knowledge.

This is a comment to your constitutional cloud because you asked for that also. That was also the exercise and it was very good that I was there when you invited the the ADAPT-r fellows to actually engage with you might even call them prompts or invitations and you had, for that reason, this kind of cloud there and the way of regions that you would loosely set up and in the middle of it that was this almost with a question mark this idea of tacit knowledge and you invited the researchers give a visual response, including to rub up against it, in terms of dismissing things: nothing to do this, doesn't do anything to me and not happy with this, I want something else, and some did. There were responses which would say, I can't do anything with this, if I ask the question: is their Tacit Knowledge in my work? Where is it? Why would I want to crack it? What would I do once I have cracked it? These kinds of questions emerged for some, others thought no, there is something about it that resonates with my understanding of it.

The way how I see what you're doing there is basically it's an interesting experiment because it's heuristic, it's a search engine, it's a tool in order for them to start to engage with that realm and possibly dismiss most of those notions, foreground, a few them. So one of the interesting dynamics or responses that comes out of the

idea: yes, here is a generic offering which is the kind of cloud and now we have these personal configurations and you could call them constellation: they constellate their own relationship between some of these notions that matter to them. I think, it's very interesting rather than to simply invite them to give whatever they have as an account, to give them this kind of framework (not because you are trying to be prescriptive in any way or you're closing down the discourse into these kinds of notions) but almost as in this kind of little exercise, if this is the way you are confronted with it, what's your initial reaction. Some of them seemed quite confident or at least happy with picking and choosing some of these. You can start to see relationships between some of these responses and you will obviously go into those responses in the way how you have collected them.

There is another aspect to it that I find important for us who are doing this and trying to investigate what is design practice research and you from the meta level looking at it and saying, "Okay, if we use Tacit Knowledge as one of the themes that we are using to collect some material and this now their take on this, it shows and it will show how the abstract terms will never work as such. The generic is always, I think, in these scenarios, there to obfuscate, to hide what is actually interesting. I would expect them, if you push this further, to find not only the individual quality in the way how each personal consolation operates; can you see nobody else has constelled these four terms, but she did and he did something very different, not only that kind of individuality, but they would find the terms such are still extraordinarily unique there, their configuration may be then a unique one, they are still generic. Ok, there's nothing wrong with that it's an exercise to bring out individuality. Simply, look there is not a single significant overlap and you will see that. I'm absolutely certain. There are some resonances, but still extraordinary differences, even we're in the same relationship with all the resonances. But I would expect them to in a way have in the end the courage to, if they need terms, to replace them by extraordinarily individual terms. There is a sense of giving something a voice that does not have a voice that I find also of value in our discussion about Tacit Knowledge. If you use the word "voicing" rather than "give a voice" that voicing Tacit Knowledge: meaning giving Tacit Knowledge a plane to articulate, that's only one meaning of the verb of "to voice" or "voicing" because "voicing" in another sense is what you do when you, for example, to tune an instrument that is out of tune, you "voice" it. I think, there is again purchase for the creative practitioner who is this is voicing Tacit Knowledge, it could be something that when you voice Tacit Knowledge, you start to tune something to the point where it is exactly that right tuning of it. It's not just finding good words and precise terms, no, it's the voicing in this very qualitative sense, also tuning, which of course also means finding their voices practitioners, which also means a practitioner find the voice, there's the voicing element, as well, in terms of the tuning, the proper tuning. I think each individual practitioner has his or her own tuning to do.

CDM

We are now trying to understand how we can go about a direction trying to simply look at the work of the practitioners and use the lenses as a kind of cross views that we can undertake after having observed the practitioners' work itself. But we are still in this process of understanding.

MS

Maybe we should now have a little bit of discussion about that. So you are asking yourselves should you use the same lenses, these lenses, and say can we if we use these lenses, get some interesting material from them with regard to research methods? Is that your idea?

DOT

That was the first idea we came up with. So you use this lens is such as filter through which look at their work, but then the remark that was made to us was that is like as if you are hunting and chasing for something which maybe cannot be there, so if you look at the world in the whole body and then use the lenses, as we understood, take boxes or containers in which the information of everything. I would say it's something like where we position the matter.

MS

Yes, I understand. What you are asking is whether what we call lenses here, is sort of, for example, a grid of categories that you use after you have collected some material and you say, "We'll put this in that box," etc. There is some sort of material there and you use it to organize it and to order it. That's the lens at that later level. That must have been Richard who said that to you because I have had lengthy discussions with him about exactly these types of lenses.

We are about to discuss the topic of lenses and let's do it in two different steps: the first way to look at it is, to look at the practitioners; who when they research into their practices may do this using certain lenses with which they try to capture something that may be of significance. In that sense, for example, it will really be a lens, in the discussion we had at a different location, to look into the practices, searching for, seeking some instances, some signals, some forms in which, for example, Tacit Knowledge could be captured. That could be seen as a lens and looking at it in search of Tacit Knowledge, so the lens is the Tacit Knowledge type of lens. There could be others and looking into my practice and use, for example, the lens of where are the practitioners that seen to be relevant in terms of doing something that I would call that as part of my community of practice.

We could look at some of these again terms of ADAPT-r that are not meant in any technical way and are not prescriptive, but simply operative in ways of being tools to bring fourth something. We could call them all specific lenses that we

apply in order to bring something to the fourth, because lenses can also be seen, I'm now interested in this specific aspect that we will call a lens. Now because your lens means in that way also to edit out other aspects that are there, in these kind of extraordinarily complex and compacted situations, where it's the samurai doing it in the moment and we are actually looking at something that we're selecting out. So the lens will try to bring forth something and it depends on what kind of lens and what the brief for that kind of lens is. It also means, of course, if you craft lenses in certain ways, things will appear to you, also in certain ways, because you're using that specific lens. That's just about lenses, of course, it's inevitable that the practitioner looks at these things using lenses.

What they will discover over the course of the practice is that they will change and replace the lenses that they have used by more interesting lenses, meaning: interesting with that lens, something else comes to the forth, something more important comes to the forth. So the set of lenses is, in that sense, a toolbox.
So we have the lenses that the practitioners apply, is "fighting close to the bull", looking into this situation. Then there are you, the experienced researchers, and you might ask yourselves: which lenses, which set of lenses are actually interesting in order to capture the contribution that each of the practitioners doing, in ways in which you can have this transversal, horizontal purchase of it? So that you see something extraordinarily interesting about research methods occurring here and something again interesting but slightly different there. Which kinds of lenses would you use? I would think that there are now lenses that could be very productive if you do this in this transversal manner, meaning: this kind of bird's eye view, looking at twenty, thirty different practices. The kinds of lenses that you could use, for example, not so much that you say what the community of practice, what are the transformative triggers, what is the public - you don't use these lenses when your search into the idea about research methods, but you might use lenses, such as, do they and what do they do with their lenses? That's a lens, but it's some sort of meta lens that looks into; can we, for example, here are our practitioners who play around with very different lenses and that's an interesting thing to do, they test every time they do something slightly different lenses, so that's an interesting method they are using in order to somehow capture. In other cases, you might say, here we have a practitioner who had a set of lenses, namely, three lenses that he kept stable through those research, but he was faithful to certain lenses that he thought were important and did not completely abandon them. So you see, you are now researching into what are these methods these practitioners are, in a way, also discovering. The important thing to understand about research methods - so very different from established orthodox conventional research is that, whereas in conventional research basically part of the research methodology is already sanctioned and established through a long tradition of research that has an understanding of what methodological rigor and the means to bring research in to a successful out-

come, what they are. In historical research, the methods to do historical research are rather well-established. The methods in scientific research, say, a chemist how he would research, the methods are already there. Nobody is, in principle, as it were, challenged to invent entirely, singular methods to do chemistry research. Yes, of course, they may have a different technique and different tactic, but the overarching method is clearly and it will give a certain kind, it may have experimental elements to it, etc.

You have to start a completely different premise, namely there are no generic methods that are of a kind that would be already prescribed. There is only a body of individual scenarios where practitionershave developed their individual research methods and what you can start to do is, either play a card which is the important strength of this design practice research paradigm, that the petitioner will develop his or her own individual method and it will be absolutely situated, it could even be a unique and not repeatable method - no other practitioner will be able to use the same method, which doesn't mean that the method is entirely subjective and cannot be understood. It will be able to be understood because it's the method that grow out of this very practice and in the context of that individual practice, it makes extraordinary sense. It comes to the point that you would say, we now, in our transversal trajectory, we see why that petitioner had to research into his/her practice in these ways, which is so very different from the way somebody else is researching into it. So I would encourage you to say, in the first variation, this not even a lens, this is an overarching attitude to investigating research methods, in this case is, let's see the research method that the researcher is developing and letting come to the forth as also an important contribution to knowledge, namely, the question is, in general terms: how do we research into practices? The response is: here is an individual research method, here is another, here is a third, and to make them, of course, explicit is an important contribution, also of the researcher. So what you can do as experienced researchers, is actually almost also invite the fellows to be musical about the research methods.

When we supervise these practice research projects, we sometimes see researchers develop extraordinarily interesting methods, but quite often, they don't necessarily capture the method and they don't talk about the method. They don't say, "I thought then at some stage I had to research into this and I have a very specific way to do it." They simply do it in this specific way, but the specificity is not brought out. It's very important to bring it out.
Then there is another element to research methods which is not so much about methods but which is, let's call them research techniques, that you can look at and which are very interesting. To look into more detail, there's a technical side too, for example, how would somebody who is a practitioner and wants to capture a process. Some of the creative endeavors are processes, not all of them are linear processes, some of them are, as we discussed, solid process. But the point is, if there are

processes, how do they capture processes? People may do this in very, very different ways. Some people would say we have to film the process to be able to look at the process, to be able to slow it down or accelerate it or to revisit it and look at this one very same process, over and over again. Others will say, "No, for me, filming it on the literal sense is not a way to capture process. In my case, these episodes are of a different kind or whatever and they manifest themselves say in notebooks and the way how the process unfolds sits elsewhere." So, you can say process, process process, unfolding, but how do you capture it? So there, even at the technical level, very individual responses, how you do it. It, all of course, has to do with the nature and the character of the practitioner, as well, how they want to do it. It needs to be, always, congenial to their practice which techniques they use.

We have, for example, most recently, Helena Sutherland who made a claim that one of the important achievements of her PhD would be at this kind of a methodological level, namely, I think I have tested and I have further developed tool, let's not even talk about technique versus method versus strategy, so let's say a research tool, meaning what is my tool to research into my practice and she thought that there was drawing, in a very specific way of looking into and developing the quality of her drawings, that would not be the drawing that is only the project, but the drawing that is actually driving the research. Something through the way she draws, the quality of her research starts to speak to her and if it is this kind of tool, others would look at it and say, she has to do it with that kind of drawing too. It makes something very clear to other researchers, not I have to draw in a way in a way she draws because many other practitioners wouldn't probably be able to do it that way, but they would understand why that very research tool was very productive and important them. So there is this kind of achievement, also the contribution level to the discipline, to see what are the methods to actual research into this. Your task is then to look into which lenses could be conducive to capture these kinds of research strategy methods people engage with and it also has, for example, the aspect to it when you go through the PRS trajectory. What is mapping of the body of work doing? How differently do they map? Because when they map, they use lenses. Mapping, in general, is a sort of technique. Why do they map? How do they map differently? What if you go through the different mapping exercises? Also they ways they present their mapping, they will develop very different tools. There is not a single mapping exercise that was significantly similar. You could observe, what did they do with the results of this mapping? What kinds of dissatisfaction, frustration did emerge? What was their response to it? What do they actually do when they want to crack into their practices? These are the lenses that you look into and say, "What happens if they do it that way and how do they behave differently? What does it do to them" So, that I think is your task. So I wouldn't necessarily use the same set of lenses that were there before. But, can we come up with four or five lenses that help get very close to the research methods in this sense would be?

Leon van Schaik

RMIT University

Supervisor Profile

Professor Leon van Schaik, Innovation Professor of Architecture at the Royal Melbourne Institute of Technology, promotes local and international architectural culture. His research focuses on creating and sustaining innovative communities of practice. His practice-based research programme for architects and designers has become a ground breaking innovation in architectural education worldwide and an important template for research institutions. This approach considers innovative architectural practice as research in of itself, and has far-reaching consequences for how we view architectural practice in an academic context. van Schaik was awarded the inaugural Neville Quarry Prize for Architectural Education and has been recognised an Officer (AO) in the General Division of the Order of Australia for his services to both architecture and education.

His writings include monographs compiled on Edmond and Corrigan, Ushida Findlay, Guilford Bell, Tom Kovac, Poetics in Architecture, The Guthrie Pavilion, The Practice of Practice, and Sean Godsell. Publications include Mastering Architecture (2005), Design City Melbourne (2006) and Spatial Intelligence (2008), Procuring Innovative Architecture with Geoffrey London and Beth George (2010), By Practice By Design': 'Design Practice Research at RMIT (2011) and Meaning in Space: Housing the visual arts, or Architectures for Private Collections (2012). His most recent book, Practical Poetics in Architecture, was published by Wiley in April 2015.

Interview to be done
Westminster University, London
November 2016

Key
LvS Leon van Schaik
AB Alice Buoli
CDM Cecilia De Marinis
DO Dorotea Ottaviani

AB
We would like to talk to you about the relationship between the supervisory activities and tacit knowledge. Starting from your experience and your work we would like to ask you first: what do you think is the supervisor role?

LvS

I don't think you can answer that question without referring to the overall framework of our research approach – sometimes called the research scaffold. Because unless there is an overall framework a supervisor has no idea what to do. The overall framework which has been expressed many times. This is research in the medium of architecture itself, it is not a remedial programme. It is a way of enabling people to become more conscious of what they do when they do it well. Forming this scaffold there are various tools that we have developed which any supervisor can use, depending on the situation in which candidates finds themselves. The scaffold begins with the idea of integrated scholarship because it is often necessary to break down the mental assumption that research and practice are different activities. The fundamental research behind integrated scholarship comes from the work of Ernest L. Boyer and his team in the 1980s and 1990s in the USA. All of us, they discovered, are involved in four scholarships: discovery, integration, application and dissemination. Unless the supervisor has that understanding then their candidates can confuse the location of their research. Even yesterday, despite the efforts of his supervisor who knows this better than anyone, one candidate in their completion seminar was still thinking that there is a separation between research and practice. So they made a really problematic completion seminar getting everything back to front. You see this quite often when supervisors come from traditional PhD supervision. They located all of their research questions not in the practice but in what they thought was the theoretical framework for spatial cognition. But their PhD is not about spatial cognition, it is about their practice.

Another fundamental in the framework is understanding the natural history of the creative individual. In the early days when I was working on this, I began to to find certain patterns in the evolution of practices. Then I discovered that I was not the first person to find these patterns and that Howard Gardner had found the same patterns through his, now 30-40 years, research at Harvard. These patterns are termed the "natural history of the creative individual" and this is something the supervisor must know about otherwise they can't help when candidates feel isolated or alone; or that they are the only people who have ever struggled with these issues. It is important to be able to point out the fact that all highly creative people seem to go through the same oscillation between seeking isolation and seeking recognition, so you need to understand that to be a good supervisor.

Another crucial part of our research scaffold concerns the behaviours that sustain creativity. And quite often especially in the previous years, people used to think that the only thing that mattered was recognition from the centre of the architectural discourse and therefore they did not value very highly their own contribution to the discourse. So supervisors have to understand that all architects either inhabit or create public behaviours that support their creativity.

We started picking up those behaviours in the programme many years ago. Sometimes they were informal clubs where people met to discuss their work on a Friday night in smoke-filled rooms (people used to smoke indoors. The famous one in Melbourne was called "The half time club", because it was the half time between graduation and having your own practice. This was a really nice example of a created public behavior in which people came together to support each other creative ambitions. As I mentioned in the book "Mastering Architecture", there are many such. Very early candidates who went through the programme a duo called Wood Marsh (Roger Wood and Randal Marsh) invented a public behaviour where while they had no architectural work they made an exhibition of enormous furniture. This appealed to an audience who wanted to see furniture but also an audience who looked and thought: "Oh those could be buildings!" And then they got a job to do a building, and then when that was completed they reconceived the building as pieces of furniture to make another exhibition which then got another job. Thus they created their own kind of public behaviour which was a way of building an interest in the community in their work. Curiously enough who made such a bad presentation yesterday does the same thing. When in 2008 when their practice shrunk dramatically in size they thought: "What can we do?" And they turned the empty space into gallery, and I thought 'That's exciting! I wonder what they put on?' and what they put on was really boring; it was like 'tourism in Ireland', so lots of photograph of beautiful places and I said why are you making such a boring exhibition? "Ah you'll see" they said "now we invited the minister of tourism, and we invited all these developers and we had a big opening' and six weeks later the firm received a call 'Would you like to design a hotel?' So that's another example, that's what his PhD should be focusing on because they are a genius at that. I mean he is also a very good architect, but he understands how to use his space to create a public behavior that recognizes his practice's work. So the thing about the public behaviour is that it is not usually something the architects know they are doing or they don't know nor that they know they can do it. Too many architects just wait for something to happen, but the successful ones create these opportunities.

Intellectually speaking in the public behaviours area there is another body of research pre-existing what we are doing relates to and this is the research by Randall Collins, also Harvard, the book that came out was called 'The Sociology of Philosophies: A Global Theory of Intellectual Change' (Collins, 1988) and through analysing the History of Philosophy (eastern and western) he came up with certain observations which seems to me to be completely validated by our experience, so this is where tripolarity comes from. He says that when philosophy is most successful, there are three very different positions being argued for at the same time. When there are two, it's boringly dualistic, left / right, black / white. When there are three people, they are not threatened by the other arguments; they observe the other arguments, and they say "well that's interesting, I don't agree, but that helps me to find my position". So one of the things that a good supervisor

does is get the candidate to think 'what are the other positions that all my worthy opponents (opponents is a good word I think, because you don't want enemies, you want an opposition that you can sharpen your own position against, a challenger). This is why in the scaffold there is an emphasis on trying to get people to describe what Collins calls 'enchainment' and which we are calling enchainment too.

We ask: who are the people you are with, who are the people you admire that you don't necessarily agree with? We ask candidates to map their mentors, their peers, and their challengers and that quite often enables people to understand what their position is and why their position is different to somebody else's position.

From the above comes another key part of the scaffold: the process of understanding differentiation; that is all the ways in which a practice differs from another. There are political differences, ideological differences; there are modes and manners of practicing design. So to be a supervisor you have to have an understanding of that framework and when I gave the lecture in Barcelona about that framework some years ago, which I think is on tape, architect John Tuomey in the audience said 'it's not so much a framework, more a scaffold', and I think that's a useful idea because a scaffold is something that enables you to do things, but you can take it down and put it away, it's not permanent. And the scaffold gets more bits as we learn more. We keep finding new tools to add to it. So to be supervisors is not just a relationship between you and the candidate, it is a relationship between you and our understanding of the scaffold and the candidate.

AB

How does the supervisor support the candidate in the discovery of their tacit knowledge?

LvS

I think one of the most undervalued knowledges that candidates have is their spatial intelligence, something we all have. Every human being has an amazing spatial intelligence but in the area we work in that spatial intelligence is the key tool for thinking and if you assume your spatial intelligence is simply a given thing, the same as everybody else's you don't understand the nature of your own knowledge. From this comes the emphasis on understanding our histories in space, how an individual's spatial intelligence has unfolded in space.

Becoming aware of the fact that people have very different histories in space and for you to fully command your own spatial history is to gain insight into your intuitions (which I take to be another name for tacit knowledge). To understand your own intuition, you need to understand its deep structure and you can only do that by making some conscious investigations.

Two examples: yesterday there was the presentation by Kieran McGonagall. It was his first presentation, he inhabits such a hermetic and sealed world: a Protestant

Lutheran Northern Europe in which everything is clean and precise. His work is exquisite but looking at it it is like looking at something with the glass cover on it - you can't get into it. At first – if you have a different spatial history - you can't see into it, you will but at the beginning it's a world apart. But to him it's like fish in water and fish can't describe water. But then I was thinking about Siv Stangeland's presentation. I am not really her supervisor but her PhD hinged on one moment of recognition between us. Because she used Prezi, which I hate because everything floats, she was talking about mapping the management of the firm making three dimensional drawings with collages, many drawings of the office, and then the Prezi swept sideways, and I saw something very interesting, and I said 'Stop, what's that?' and there was this extraordinary drawing. I said 'What is that drawing?' and 'Oh' she said 'that's just something I do' and I've discovered over the years that whenever people say that 'this is just something I do' it's often where there is a treasure. So she pulled the drawing back, and we began to look at it, and it was a multi layered drawing. On one level it was a drawing of a rock pool, on another level it was the drawing of a landscape on another level it was the drawing of her thinking about design projects. We became mutually excited. And so she diverted the rest of her investigation into these drawings and then began to invest them with more and more explicit awareness of how she combines details, landscapes and verbal thinking and particular design solutions all in these map-like drawings. At her exam you saw that amazing presentation where she walked in stockinged feet through the drawings pointing out their features with a laser. In a supervisory sense that panel episode was the moment where she was able to surface her mental space and her spatial history thanks to one quick glimpse of the drawings. And she and her supervisory team realized that.

Again this reveals the difficulties of being a supervisor if you don't understand the scaffold, I don't think supervisor training should consist of saying this is what happens in PRS 1, this is what happened in PRS 2... I think supervisor training should be about understanding the scaffold because you never know when you are going to find that hidden treasure.

I was working with some New Zealand architects some years ago and it is difficult to work in New Zealand because the budgets are very small and they were doing these beautiful schools and they hit upon the way of making these schools quite wonderful by pulling the central corridors apart to make expansive internal streets. The winter is very wet and so they made these beautiful internal spaces with very little money and the spatial thinking was quite exceptional and I said to them 'do you do other work, do you do just schools?' and they said ' oh yes we do, this work for the banks but you don't want to look at that it's just bread and butter' and I said ' no, I want to look at it, so let's go and look at some banks' and we did. These were banking halls - they didn't design the buildings, they just designed the banking halls. What emerged was that the banking halls all use spatial thinking to

reveal how they should be used. They didn't need signage, people could enter and automatically know where to go. So the same spatial thinking that was so brilliant in the schools was evident even in these bread and butter things I think this is my main belief about supervision: that you have to be alert to the overall picture and constantly bring people back to their practice which is basis of that their own scholarship. University administrations ask for 'research questions'. This in our context is a terrible mistake because people end up getting completely the wrong end of the stick. Richard Blythe makes this point over and over again: 'the research is in the practice'; I wish we could just say 'the scholarship is in the practice' because in the practice there are moments of discovery, moments of integration, lots of application, lots of dissemination. That framework was established quite early on, a long time before we went to Europe. The main thing that has been added in recent times is being more precise about the differentiation factors between practices, and our work on differentiation is another tool supervisors can use to help people understand the mental space that houses their designing.

DO
We were interested in what you said during Tom Holbrook's book presentation. You said that you were not sure about how the supervisor changes at the end of the completion of the PhD of their candidate. Could you tell us more about that?

LvS
Well, obviously the supervisor is learning as much as the candidate as you go through the PhD, not just at the end. And there are sparks all the way through, and the candidate would do or say something and often you go: 'Aha, I haven't thought or seen it like that before!' Clearly the supervisor is gaining a lot from this process. Even if only in supervising, the supervisor has a practice and reflecting on this two-way transmission of knowledge is important. As a supervisor in these exchanges your own tacit knowledge becomes more evident to you and this heightened awareness also enables you to be a useful supervisor, because if you expose your own position it helps candidates to expose their positions. When I was talking to candidate Kieran McGonigle, I said to him: 'This is what I see in your work, because I studied architecture in a place similar to the one in which you practice.' McGonigle works in a very beautiful part of a beautiful country and the buildings are really simple. He would take a rectangle and shift it just a little out of line and everything pops into tension, and I said' I studied architecture in a landscape like that, and if I stayed there I would have hoped that I would have been that kind of architect, but I had, for historical reason, I had no way to staying in that landscape. So I am not that kind of architect.' But in his first presentation in the pre-application he was asked a question about the intentionality of the line but because I had worked in that landscape I knew that the lines were not only his lines but the lines of the landscape and in the British system, the British Ordnance

Survey, there are those extraordinary maps capturing every field, every path, every edge, every tree, every line! When you work in this landscape in Britain, including Ireland because the whole island was mapped, when you place something in that landscape you are placing it into an existing mesh of the known lines and that's what makes the subtle placement of two things so powerful. This reminded me of Ignasi de Solà-Morales who was looking at work by Australians and Singaporeans and as to many Europeans the work is too striving, it is large, it is exaggerated and annoying! But he was a very thoughtful man and after a while he said: 'I am beginning to realize that your work is like that because you are in a diaspora, so you have to shout loudly to making everyone listen. Whereas in Barcelona if I change the shape of a window all the other architects notice.' Talking to McGonigle I was trying to picture the difference and awareness you need if you are looking at work with a spatial context, a spatial history that differs from my own. Here working with somebody from Northern Ireland you somehow you need to have an awareness, a deep awareness, of what that context is. If you are working with somebody from Singapore, you have to become engaged in Chinese spatial history otherwise you can't ask the right questions. Otherwise you become a dismissing critic, and you just say: 'Oh what you're doing is the same as everybody else does.' But there are very distinct differences in Chinese cultural expectations of space and possibly it changes from province to province I haven't done enough work in that area to know of that.

AB
How does the panel's collective intelligence / knowledge work according to your experience?

LvS
It's a crucial part of our process because you can be working intimately with the candidate and then you come to a panel presentation. Then you and the candidate say, in effect: 'Panel, what do you think of this?' because this is what we think.' The panel presentation is a moment of disruption, and it is often extremely creative because you suddenly get a different angle on the research. It is an absolutely crucial part of the process. Pia Ednie-Brown once said to me: 'The most innovative thing about the whole programme is the biannual research symposium', which of course is a created public behaviour. This symposium is now known as the PRS, and it is this event that in many ways is different from what happens in other PhD systems. I think if you are lucky you have very good relationship with your candidate and the two of you could get very excited about something and then the candidate presents it, and the panel goes 'uh' so it is a crucial part of it. I think it is important to exercise judgment about these disruptions however. The panels make many suggestions, not all of them are useful. With the recording of everything there is a danger of turning every panel suggestion into a list of things to do. When

a candidate makes lists of question from a PRS I think it is important that they choose those that matter to them. They shouldn't spend their time worrying about the ones they think that are irrelevant, so it's a moment of choice as well. It is almost as if you throw people into a tripolar situation. The best panel is one which is tripolar in its composition so that you get somebody who's completely in tune with the candidate, and two people who are not so in tune, and then the discussion becomes energised. So it is an energising moment, it's a disruptive moment, but you have to be careful you don't get locked into it. Some candidates give it too much weight. They treat a panel presentation like an exam, that to pass they must answer all the questions that arise. But it is a bit more like what Felicity Scott said in John Brown's exam, where she spoke, and she kept saying 'you don't have to answer all of these; you can answer the bits you want to answer.' I think that's the spirit in which panel discussions should be taken. I think one of the dangers with what's happening with the RMIT system is because the milestones require a panel of a certain kind you get unipolar panels. It's just three RMIT people who have been talking to each other for a long time. Ideally, the panel only has one RMIT person and two from somewhere else that can give a different perspective.

DO
Is this tripolar system a tool that you are using to structure the panels?

LvS
Before they put this strait jacket on us, we used to look very hard to try to get the different views in the panel. It is not disruptive if you don't have tripolarity. Which is why now it's very good if a chair can leave enough time to get the questions from the audience because often the disruptive view comes from the audience. Over the years one of the best things that can happen at a panel presentation is when someone in the audience says 'well you said you are doing this but don't you think you are doing that?' it is usually somebody else of the same age and the same kind of experience as the candidate who says that because they confront the same kind of issues. That's another really wonderful thing when that happens.

CHAPTER 4

Reports and other documents and texts

adapt-r days *ljubljana*
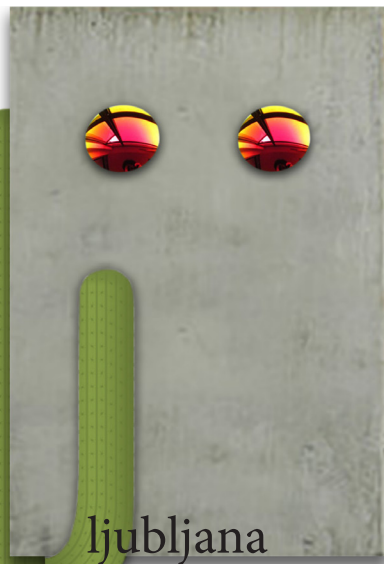
Monday 6/6/16
University of Ljubljana, Faculty of Architecture, Zoisova 12, Fabiani's room
14.00-14.15
presentation of ADAPT-r project: Johan Verbeke
14.30-15.30
presentation of ADAPT-r research-led studio: Karli Luik & students

16.00-18.30
round table: impact of FA on Ljubljana:
intros: Peter Gabrijelčič, Janez Koželj, mediator: Tadeja Zupančič
19.00-20.00
University of Ljubljana, ALUO, Dolenjska cesta 83
intro: Boštjan Botas Kenda
presentation of ADAPT-r research-led studio: Federico del Vecchio & students

Tuesday 7/6/16
University of Ljubljana, FA, Zoisova 12, Fabiani's room
16.00-18.30
round table: development of doctoral programmes
intros from UL: Martin Čopič, Aleksandra Kanjuo Mrčela,
Bojan Gorenec, Marko Vatovec , Matej Blenkuš
intros from ADAPT-r: Johan Verbeke, Dorotea Ottavini, Alice Buoli
mediator: Tadeja Zupančič

http://adapt-r.eu

ADAPT-r Day Ljubljana, 6–7 June 2016

4.1 REPORT / ADAPT-r Days Ljubljana

University of Ljubljana / Faculty of Architecture
6-7th June 2016

The ADAPT-r day held at the University of Ljubljana (UL) comprised of two days activities on the topic of "context" (sensitive, local, artistic) coordinated by Tadeja Zupančič (Vice-Dean for Research at the University of Ljubljana, Faculty of Architecture).
The ADAPT-r day benefitted from the participation of a series of invited guests from the Academy of Fine Arts, the Academy of Music and the Faculty of Civil Engineering and Geodesy, Faculty of Mathematics and Physics, the Faculty of Social Sciences of UL, KU Leuven, Glasgow School of Art, Estonian Academy of Arts, UPC-ETSAB Barcelona and other academic institutions from Slovenia, Croatia and Kosovo.

On the morning of Monday 6th June at the Faculty of Architecture, Karli Luik (UL ADAPT-r fellow) presented the results of the workshop he led with three groups of students during the spring semester.
The workshop dealt with micro-urban and context-based interventions with an hands-on approach, trying to weave interrelations between art and architecture.
On the afternoon a round table took place with the focus of the "impact of Faculty of Architecture in Ljubljana". The topics addressed by the participants were related to the role and purposes of the School of Ljubljana in a wider context, what are the aims of research in Architecture and the necessity to open up to the practice-based research as an equal method of learning and teaching within the school.
Later the same day in the location of the Academy of Fine Arts and Design of Ljubljana, Federico Del Vecchio (UL ADAPT-r fellow) presented the first results of a research-led studio directed by himself about the interrelation between the roles of the curator and the artist named "Blurring the curatorial and creative practice".

On the afternoon of 7th of June the session was introduced by a presentation by Johan Verbeke (KU Leuven / coordinator of ADAPT-r) about the ADAPT-r project and a presentation by the ADAPT-r Experienced Researchers (Alice Buoli - Estonian Academy of art and Dorotea Ottaviani - Glasgow School of Art) on their topics of research about the Tacit Knowledge and the Refinement of Methods. The session continued with a round table on the topic of the development of doctoral programmes in the national context. The questions rised concerned, on a broaden terrain, the nature of the research in creative disciplines and the idea that the differences between practice-based research and scientific research.

Institutional Round Table

Federico Del Vecchio presenting the Outcomes of students' workshop at UL

Johan Verbeke discussing with Bostjan Kenda (Dean Academy Of Fine Arts)

Visit to SVET VMES Office

ADAPT-r Day The Public Role of Design

5 July 2016 | RMIT Europe Carrer de Minerva, 2 Barcelona Spain

PROGRAM

14.00 *Welcome* Marta Fernandez

14.10 *Introduction to the ADAPT-r Day* Cecilia De Marinis, Alice Buoli, Dorotea Ottaviani

Presentations by the speakers
14.30 Karin Helms > **14.50** Enric Batlle > **15.10** Martí Franch Batllori > **15.30** Enriqueta Llabres & Eduardo Rico > **15.50** Siobhán Ní Éanaigh > **16.10** Javier Fraga Cadórniga > **16.30** Dermot Foley

17.00 *Final discussion and closing remarks*

17.30 *Launch of the Call for Postcards "Scientific Autobiography"*

17.45 *Farewell Drinks*

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RMITEurope   RMIT-Europe   #ADAPT-rDayBarcelona

ADAPT-r Day Barcelona, 5 July 2016

4.2 REPORT / ADAPT-r Day Barcelona

The Public Role of Design

RMIT Europe Carrer de Minerva, 2
5th July 2016

Contents
1. Introduction and main topics of the ADAPT-r Day
2. Presentations
3. Insights emerged from the practitioners' presentations
4. Snapshots

1. Introduction and main topics of the ADAPT-r Day

The ADAPT-r Day held at RMIT Europe comprised of an afternoon dedicated to presentations and debate on the topic of "The Public Role of Design", coordinated by Alice Buoli (EAA), Cecilia De Marinis (RMIT), Dorotea Ottaviani (GSA), and Sigrid Ehrmann (RMIT).

The ADAPT-r Day benefitted from the participation of a series of invited guests from UIC - Universitat Internacional de Catalunya, ETSAB - Escuela Tecnica Superior de Arquitectura de Barcelona, ETSAV - Escuela Tecnica Superior del Valles, Bau School of Design, University of Westminster, local cultural associations and the local professional world.

The aim of the event was to offer insights into the public voices and roles of practitioners across Europe, revealing the diversity of practices and multiple voices in the contemporary city. The public voice is the medium used by practitioners to express and reveal their specificity, role, and positioning within society. It is an authentic unique voice and the language the practitioners use to communicate and articulate their tacit knowledge.

Such a voice resonates in different dimensions of practice: the design process itself, the way of engaging with and guiding transformation processes, and bringing about social changes.

Some questions were provided to trigger reflection and debate in relation to the topic:

What is the role of the creative practitioner within the society?
What are the related responsibilities?
How is the creative practitioner's role perceived and recognized within the public realm?
Why is it important for practitioners to reflect on their public role?

Such questions were explored thanks to and through the work of eight internationally recognized practitioners coming from different contexts. Some of the presenters are currently fellows within the ADAPT-r project and all of them come from both the professional and academic field. They have been invited to contribute to the event by presenting their own work, giving insights into their research and professional path.

ADAPT-r fellows were specifically invited to focus their presentations on how the PhD process is helping them in discovering their public voice and how this process is affecting their ways of acting in the public realm.

2. Presentations

The day was organized in seven presentations of 15 minutes each plus 10 minutes edicated to questions and related debate and a final discussion on the emerged insights.

Here a short debriefing of the presentations:

Karin Helms

Karin focused her presentation on the different roles she has as a landscaper and the different related voices and responsibilities. She underlined the need to consider the fragility of the land/territory and the importance of the cross-fertilization as a dynamic out of the control of the designer. She saw her different roles as landscape architect, state advisor and teacher as speaking different languages and translating languages. She claimed the importance of being an anticipator in the osmotic process of design and dialogue.

She also focused on the importance of sharing knowledge by the practitioner (reference to Michel Corajoud, a French practitioner who wrote the "Letter to the students") and to open the design in process and share it, as what is important is the process. She stated that it is common to share the initial program but not the process and she asked to herself and the audience: "At which moment it is important to show the process? At an early stage? With the future users to build the trust with whom is going to use it? So, what are the best moments to share?". The aim of sharing design process by the practitioner is to enable the public to take over the evolution of a project.

Enric Batlle / Batlle i Roig (Barcelona)

Batlle started his presentation with a question/provocation: "Perhaps Barcelona is not a compact or dense city?". He stated that it is important to open the view and look at Barcelona out of the center and at the Metropolitan area. There are several green lines in Barcelona such as Finestrelles Collsenda and the Cervantes Park at the end of Diagonal north side. He states that for enabling the development of the territory it is crucial to teach and show to the local administration and students

a different vision. The question is: "How do we communicate this larger vision of Barcelona?". He stated that it is a matter of creating connections, changing the scale, crossing the scale and also crossing the responsibilities.

The focus of the transformation is on the public space but he drawn the attention on the question: "which public space are we talking about?" and on the debate about natural cities, if they are good or not. In his view, it is a matter of contradiction because people want natural cities but they are not ready yet to envision the consequence of the natural landscapes in the city such as the cleanliness and the wild life.

Dermot Foley

The presentation by Dermot was focused on the specific public role of the landscape architect. In his view, the main questions to answer are: "To what extent do we initiate? Do we actually take responsibilities? Do we behave in an opportunistic manner? Are we imitator or opportunist?"

He asked himself if the possible solution for his practice could be to work quietly, on the back scene and at the end of the market. This way of designing draws from his interests that are largely related to the background scene, the everyday scenarios and day-to-day situations. He presented an example of a project initiated in 2010 in Dublin on a vacant plot within the city. The focus was on creating relation among peers and stimulating connections among the inhabitants, his role in the project was quite a peripheral role; he acted not just as a designer but rather as an enabler of situations transforming the place in a new space for workshop for the citizens and creating new interactions among people.

Enriqueta Llabres & Eduardo Rico / Relational Urbanism (London)

Enriqueta and Eduardo presented some of their projects to demonstrate their purpose to use digital technology for design processes and participation. They work on creating conceptual frameworks for community users. In fact, the collection of digital data can create input for designers, governments and inhabitants, allowing information sharing and feedback from the end users to the design team and vice versa. So, digital technology provides new tools to look at urban problems but it also allows empowering people. It opens up participation and sharing with the community. People create data about the city, sharing values from the parameters. Then, data and parameters are turned in a system from which to configure the problem. Here is the double level of this process: it is a facilitator tool but it also gives images and scenarios of the city.

They define this process as a tacit form of engaging. It is a parameter-based / value-based way of extracting knowledge. Developing these processes they fabricate the condition to produce new knowledge and design the city. They finally define toolkits to engage people to help the city making and to convince the developers. So the toolkit becomes part of the project and it is a tool at different levels.

Siobhán Ní Éanaigh

Siobhan focused her presentation on the role and responsibility of the practitioner. She explained that the specific interest of her practice is in the nature of space and the quality of space, the surface, the shape and form and she argued it showing some relevant projects of her practice. She underlined the responsibility that is embedded in the definition and design of form and shape. Every action of the practitioner is a matter of responsibility related to the community of reference. At the same time she duty of the governments to engage with their responsibilities about the design of the city. At the same time, it is an obligation for the designer to try to stimulate the debate with the public administration. According to these issues she believes that the practice-based PhD might help the designer to better understand their role and consequently to be able to shape and enhance the interaction with the public administration and helping both in taking their mutual responsibilities.

Javier Fraga Cadórniga / Raones Publiques (Barcelona)

Javier focused on the Citizen participation and design in terms of co-responsibility. First of all, he gave a dictionary description of who is the practitioner, stating that the practitioner is someone who is involved in a skilled job or activity, thereby defining a field of "competences".

Then, he described the role and the way of acting of Raons Publiques, a cooperative, founded by him and his multidisciplinary group, in 2011 in Barcelona, and specifically focused and active in the neighborhood of Poble Sec. They work in participatory projects and pedagogic experiences, trying to teach people how to be more engaged. The aim of their work is to generate the conditions to: stakeholders identification; community diagnosis and creating trust; informed decision making; deliberation; decision taking. In his perspective, their responsibilities are mostly related to adapting the participation tools to the people to be engaged.

Martí Franch Batllori

Marti presented his self-commissioned project for the Girona Shore, as an illustration of his way of practicing. He defined this project as design by management and an ongoing process of citizen participation and appropriation.
In his vision, Marti wants to promote the infrastructural potential of landscape.
The Girona's project is thought as a long-term plan. Time is a key concept and the design is based on a time-specific adaptation. The project is organized in two frames: the first is the pilot project as an assertive-action, which represents the design tactics; the second is the guide plan as vision and strategy.
So, time is crucial for Martí's way of thinking and practicing. In order to strengthen this concept he quoted Richard Sennett "(…) *by an open system I mean a system in unstable evolution.*"[1]

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1   Sennett, R. The Public Real (http://www.richardsennett.com/site/senn/templates/general2.aspx?pageid=16&cc=gb)

Martí talked also in terms of responsibility, claiming that it is a matter of being "respons-able", which means able to respond also by the space. He stated that responsible does not meant to be sure of what we are doing but to let the space open enough to allow transformations in time.

3. Insights emerged from the practitioners' presentations

a. Responsibility as the core of the debate

From the presentations firstly emerged wide diversity in terms of what the responsibilities of a creative practitioner within the society could be.
In terms of responsibilities, different levels surfaced.

Such as the responsibility of:
• Taking care of people and community
• Taking care of the fragile landscape
• Getting people engaged
• Connection in terms of spaces and people
• Shape and form of the space
• Providing tools to facilitate the design process
• Informing people: administrators and inhabitants
• Creating collaborations and systems of co-responsibility
• Letting the space open enough to allow transformations in time
• Triggering people's imagination

Therefore, following the debate, some new questions emerged in relation to the topic of responsibility:
Is there a common ground in term of responsibilities?
Where do the different levels of responsibilities come from? Local contexts, fields of interest, communities of reference, or something else?

b. Sharing the design process

When sharing with the public the design processes and with which kind of aims and purpose / Karin Helms

c. Role and position of the practitioner

Push people to have new eyes / Martí Franch Batllori
Working quietly on the background/behind the scenes / Dermot Foley

d. Engaging with new technological tools

Engaging with the new tools that technology gives us, avoiding that these may take over and gain power outside our control or directions they are not meant to go / Relational Urbanism

e. Relation with public administrator and stakeholders

Building and shaping the role of the practitioner to shape the relation with the public administration to make them engaging with their responsibilities toward design of the city + The mutual responsibility of the practitioner and the public administrator / Siobhán Ní Éanaigh

Not substituting the responsibilities of the public administrator but teaching them and share with them the alternatives / Enric Batlle

All the stakeholders are creative personalities, so it is important to make them dealing with their responsibilities with the right tools and means, created by the practitioners and the public administration + be able to change your position when needed and when it is not the best for the project / Javier Fraga Cadórniga

Marta Fernandez / RMIT (Photo: Sigrid Ehrmann)

Alice Buoli, Cecilia De Marinis and Dorotea Ottaviani (Photo: Sigrid Ehrmann)
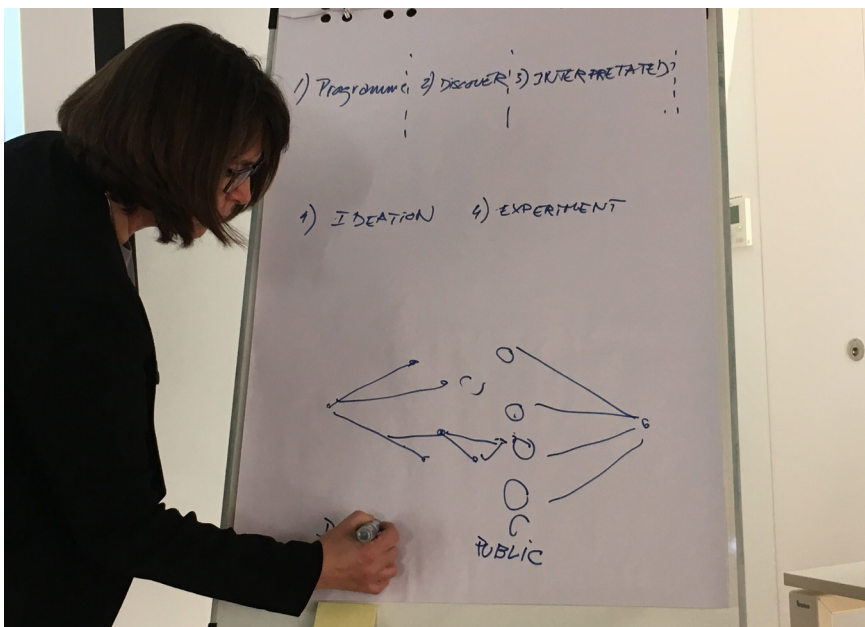
Karin Helms (Photo: Alice Buoli)

Martì Franch Batllori (Photo: Alice Buoli)

Eric Batlle (Photo: Sigrid Ehrmann)

Enriqueta Llabres & Eduardo Rico (Photo: Sigrid Ehrmann)

Siobhán Ní Éanaigh (Photo: Alice Buoli)

Dermot Foley (Photo: Alice Buoli)

Javier Fraga Cadórniga (Photo: Alice Buoli)

ADAPT–r Box Exhibition (Photo: Alice Buoli)

Glasgow School of Art / Mackintosh School of Architecture
adapt-r.eu
gsa.ac.uk/research/architecture,-urbanism-the-public-sphere/adapt-r/

4.3 REPORT / ADAPT-r Days Glasgow

Mentors, epiphanies and side-tracks of the research

Glasgow School of Art (GSA)
27-28th October 2016

The ADAPT-r days held at the Glasgow School of Art (GSA) comprised of two days activities on the topic of "Mentors, epiphanies and side-tracks of the research" coordinated by Sally Stewart (Deputy Head, Mackintosh School of Architecture). The ADAPT-r days benefitted from the participation of a series of invited guests: David Porter, Professor of Architecture at the Central Academy of Fine Art, Beijing and Emeritus Professor at the Mackintosh School of Architecture, the artist and writer Laura Gonzalez, Academic Coordinator (PGR) and Ken Neil, Professor and Deputy Director (Academic) at the GSA. Moreover, three ADAPT-r fellows attended and presented their work during the seminar: the artist Koen Broucke (GSA) and the landscapers Chris Johnstone (AA) and Dermot Foley (RMIT)

These ADAPT-r Days aimed to give an insight into the diverse approaches of practitioners' in conducting their PhDs, the related challenges and discoveries.
The topic of the event, "Mentors, epiphanies and side-tracks of the research", urged the presenters and the audience to reveal their journey through the research and the practice through a reflection on the role of the mentors in the creative practice research. To do so, the two-day event was structured into several different 'episodes', each of which had different purposes in the exploration of the theme.

The seminar kicked off with a workshop led by the Experience Researchers Dorotea Ottaviani (GSA), Alice Buoli (EAA) and Cecilia De Marinis (RMIT) with the support of Broucke, Johnstone and Foley, on the topic of "Tacit Knowledge and the Mentors" with the master students, the PhD and the postgraduate community of GSA. After a presentation and introduction of the topic of the Tacit Knowledge and the Methods of Research two groups of students engaged in the activity underpinned by the tutors. At the end of it they created two 'constellations of meanings', a tool design by the experienced researcher during their fellowship to interact and depict the possible meanings and relevant themes about the tacit knowledge in a group of creative practitioners and students.

The afternoon of the 27th continued with an innovative activity, the 'Research Paper Chase' which looked at the power and potential of good research to be an

engine for creative practice drawing also on personal insight and inspiration.

David Porter, in his presentation entitled "We Know More Than We can Tell. About knowing and telling. The art of finding productive questions and thoughtful explanations", narrated the influence of the work and thought of Ranulph Glanville and Michael Polanyi, explaining how it is not a matter of knowledge but rather of knowing, which is personal but it can be shared. Becoming a better architect is then to be better at sharing what one knows if this knowledge would create a change in the behaviour both of the practitioners and others.

Laura Gonzalez's presentation "Sharon, Freud and the photograph of a shoe" dealt with the multiplicity of her practice and the different influences derived from her mentors, such as her PhD supervisor, the artist Sharon Kivland, and the fascination they shared about Freud and specifically for his leisure time over his formal studies. From the epiphany of the encounter with Freud she started a series of performance where she plays the patient and the audience is Freud, in a one-to-one performance. Her practice is at the intersection between the writing, psychoanalysis and making art, on the several levels of painting, sculpturing and the photographs. She claimed in fact, that she is not doing separate things since she is doing just one thing but in a particular and different way.

Sally Stewart closed the seminar returning to Ranulph Glanville, to whom this first 'Research Paper Chase' was dedicated, with a presentation entitled "A Lemon Yellow Citroen". She provided the audience with two papers by Glanville, "An irregular dodecahedron and a lemon yellow Citroen" (Glanville, 2003) and "Design Prepositions" (Glanville, 2007), with her highlightings and notes. The two papers are really different for styles and arguments and show two different "hats" that Glanville could wear to talk about the same topic, from different perspective and engaging different audiences.

The morning of the 28th was dedicated to a panel session in preparation for the ADAPT-r PRS (Practice Research Symposium) of November at University of Westminster. Three fellows of the ADAPT-r project, Koen Broucke (GSA) with a presentation entitled "The Epiphany of HMS Hampshire", Chris Johnstone (AA) "Practical delight - moves in the landscape" and Dermot Foley (RMIT) "Naïve and Sentimental – Work in Progress", have presented their research to the panel of supervisors composed by Ken Neil, David Porter and Sally Stewart.

Students' workshop outcomes (Photo: Alice Buoli)

David Porter (Photo: Vivian Carvalho)

Laura Gonzalez (Photo: Vivian Carvalho)

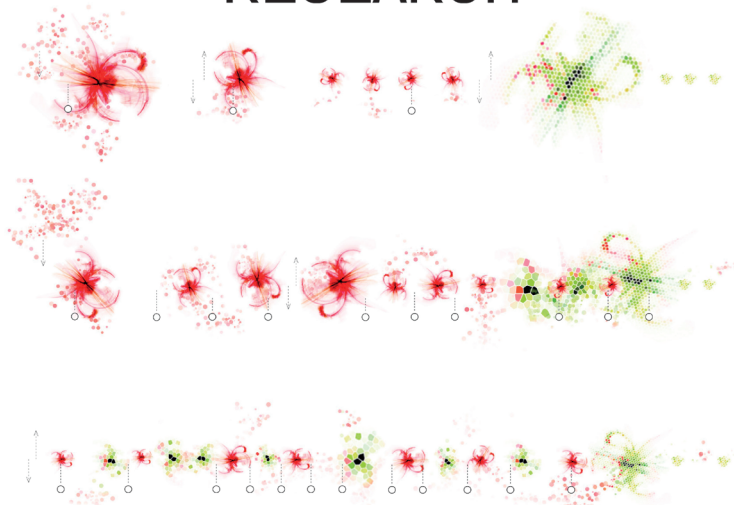*Chris Johnstone (Photo: Alice Buoli)*

Dermot Foley (Photo: Alice Buoli)

ESTONIAN ACADEMY OF ARTS
FACULTY OF ARCHITECTURE
DOCTORATE SCHOOL
ADAPT-r ITN

THE ROLE OF TACIT KNOWLEDGE IN CREATIVE PRACTICE RESEARCH

10.00 Welcome Veronika Valk and Toomas Tammis + Introduction Alice Buoli and Cecilia De Marinis (ADAPT-r)
10.15 - 13.30 PhD Candidates Reviews > 13.30 — 14.30 light lunch > 14.30 - 18.00 PhD Candidates Reviews > 18.00 Drinks
Estonian Academy of Arts (20 Pikk Street, Tallinn) 18.11.2016 www.adapt-r.eu / www.artun.ee / www.facebook.com/events/1687140311541388

Image credit: "Time Specificity / Genis-temporum", Martí Franch Batllori with François Poupeau / Contribution to ADAPT-r Scientific Autobiography Call for Postcards

4.4 REPORT / ADAPT-r Day Tallinn

The Role of Tacit Knowledge in Creative Practice Research

Estonian Academy of Arts / Faculty of Architecture
18th November 2016

Context
After the first ADAPT-r Day in April 2014 which focused on Building a Community of Practice and a second ADAPT-r Day in April 2016 which explored practitioners' diverse methodologies in conducting their PhDs, related challenges and discoveries, the third ADAPT-r Day at the EAA (Tallinn) aimed to open the discussion with other PhD schools and programmes in Estonia on the role of Tacit Knowledge in practice-based research.

Premise
Tacit knowledge is a flexible and dynamic realm of knowledge: an unspoken, silent and subjective form of knowledge, embedded in practice. Tacit knowledge could be described as an intuitive thinking related to the operational and experiential aspects of the practice, as a foundational dimension of the mental space of perception and memory, built through spatial intelligence.

The seminar, organised as a series of presentations and reviews of practice-based PhD candidates from both EAA and ADAPT-r, has been the occasion to trigger reflections on the mutual influence between knowledge and its mechanisms of production in creative practice PhDs, by also considering the relationship between PhD supervisors / mentors and candidates in this regard.
ADAPT-r and RMIT supervisors (prof Leon van Schaik and prof Richard Blythe), the EAA Doctoral School and Members of the Graduate School of Culture Studies and Arts (GSCSA), PhD programmes coordinators and candidates from different disciplinary fields (arts, design, history, technology, engineering, social sciences and humanities in general) have been invited as panel members and guests.

Some key questions discussed with the participants leave:
What is the meaning of Tacit Knowledge in Creative Practice Research?
Where does Tacit Knowledge reside in and how does it perform in practitioners' modes of practice?
How does Tacit Knowledge emerge? (epiphanies/slow and unfolding process)
How one can transfer and make Tacit Knowledge explicit?
How does the discovery of Tacit Knowledge affect and change the practice?
What is the role of supervisors and mentors in surfacing Tacit Knowledge?

Prior to the seminar, on Thursday November 17 prof Leon van Schaik has given a lecture at the EAA Faculty of Architecture open guest speaker lecture series at Kanuti SAAL (http://www.avatudloengud.ee/2016/06/16/leon-van-schaik).

Invited panelists

Richard Blythe
Dean Architecture and Design RMIT & ADAPT-r Partner

Leon van Schaik
Innovation Professor of Architecture RMIT

Veronika Valk
Head of Doctoral School Architecture and Urban Planning (EAA)

Toomas Tammis
Dean of Architecture and Urban Planning (EAA)

Helena Tulve
Academy of Music & Theatre

Invited reviewers

Anneli Randla
Head of Doctoral School - Cultural Heritage and Conservation (EAA)

Andres Kurg
Supervisor Doctoral School Architecture and Urban Planning (EAA)

Mart Kalm
Rector of the Estonian Academy of Arts (EAA) (architecture historian)

Tõnu Viik
Coordinator of Doctoral Programme in Studies of Cultures / Tallinn University

Presenters

Karli Luik
Disturbing landscapes

Siim Tuksam
Automated Aesthetics

Damiano Cerrone
Urban meta-morphology.
Using social media data for urban and transportation planning

Johan Tali
Public

Toomas Paaver
Architect and local government

Eva Sepping
National identity as tacit knowledge

Theodore Parker
Exploration in Environmental Based Improvisation

Tiina Tuulik
21st century cemetery culture in Estonia

Jaan Tiidemann
On Fish, Houses and Dissociative Identity Disorder

Michael Corr
The brief

Eik Hermann
What can a Theory-for-Practice be?

Leon van Schaik (Photo: Alice Buoli)

Michael Corr (Photo: Alice Buoli)

The panel (Photo: Pille Epner)

Damiano Cerrone (Photo: Pille Epner)

4.5 REPORT / Workshop Test Barcelona

Mapping the PhD Journey(s)

Wandering through Tacit Knowledge and Methods: discoveries, failures and interpretations

RMIT Europe, Barcelona
10 February 2016

The workshop test was held in Barcelona at RMIT Europe on the 10th of February 2016. The participants to this workshop were the three ERs and three ADAPT-r fellows: Karin Helms (RMIT), Alice Casey (RMIT) and Martí Franch Batllori (GSA).
This was a test for a larger planned workshop at the PRS in Ghent 2016 and it allowed us to have a better understanding of the modalities in which communicate with the fellows, the time scheduled for every activity and the response to them from the participants. The following report is a documentation of the 1 hour and a half long work session which ended with a moment of feedback from the fellows.

To kick off the workshop we start explaining the theme of our research theme and the operational tools we are planning to use to lead it. Those tools are a fellows workshop and the supervisor's roundtable to be held in Ghent at the following PRS, and a series of focused interviews distributed over the year.
The outcomes we expected to have from this workshop were: an insight on discoveries and missteps (during this workshop were called "failures" but we realised that the word could mislead from the real meaning we wanted to give to it) during the PhD journey, an idea of the personal and collective tacit knowledge and to trigger a debate about this two topics.
We made a powerpoint presentation explaining our research. This was divided in three parts: first part was about Tacit Knowledge, the second part was on the methods and in the third we displayed a selection of images and mental maps that would help to give an idea of the work we were expecting to do during the workshop. (This part of the session lasted nearly 20 minutes).

In the first part of the presentation it was explained the open definition of Tacit Knowledge that we have investigated so far with an overview of the questions that led us to this definition and the lenses that we are using to discover and investigating Tacit Knowledge. Along with the explanation of the Tacit Knowledgeit was briefly described what would have been the work to do during the part of the workshop related with it.

The presentation proceeded with the explication of our research on the refinement of the methods and we highlighted how we are focusing on the development of each fellow methods of research within the methodology framework of ADAPT-r project; the supervising process and the role of the supervisor; the community of practice in the ADAPT-r project and the glossary shared among it.

It was explained that on this part of the workshop would have been based on mapping their PhD journey through the discoveries and the missteps faced during that experience. Each fellow would have described to the others their point of view and the map and diagrams they would have drawn about it.

After individual contributions, a short finale debate concluded the session.

After explicating how the workshop would have been conducted the fellows started to draw their diagrams (5/10 minutes).

The first task asked fellows to draw their PhD Journey through their obstacles and discoveries.

Karin started explicating her mental map focusing on how she felt stuck after the PRS 3 and how she perceived it like a failure in her trajectory. She said that she only felt capable to be back on tracks after watching Martí's PRS and borrowing from him the idea of a self commissioned project. Once she started doing it she understood what to do next.

Alice pointed out that her point of impasse were also related the PRS. She understood that the PRS 2 wasn't such insightful as she would have thought it would be. She said that she felt the titles of the ADAPT-r project too abstract to help her overcome the situation of stalemate after the PRS 2 and that it was helpful for her to watch Jo van den Berghe's PRS presentation in which he drew simple sketches of his works and he asked himself simple questions about (i.e. what are the clients etc) the projects. This brought her the description of the window in her Muji box project through the details that she did for her 3 PRS presentation. She said that having something less abstract helped her in focusing on her work. Another difficult moment she passed was when she had to join back her work with Cian's research. They were both disoriented (it was at the time of her 4 PRS) and she found useful to make a list of her insights until that moment and to add it to the list made by Cian. They submitted it to Leon van Schaik who told them that doing a matrix with their insights and the effects those were having on their practice it might have helped them in founding their personal contribution to the knowledge. Martí linked his stalemate to the moment in which he had to start writing. For him understanding that this is a really challenging moment, helped him understanding that it is also really useful especially because it is not his normal meaning of expression.

After this moment of sharing between the practitioners it was asked them to start the second part of the workshop.

The task was to produce the " constellar taxonomy"[1] drawn by the group. We explained that this was an open and ongoing structure in which we were organizing what we had recognized as Tacit Knowledge that far and they would have been free to intervene on the diagram to explain what they think is the position of their Tacit Knowledge in their own experience as practitioners and researchers.

The practitioners drew for 5 minutes.

Martí started to explain what were the crucial concepts for him in the Tacit Knowledge diagrams. He especially focused on the way in which he communicates with his team and with the clients. He highlighted how the conversation and dialogue is a key element in building and transferring informations and Tacit Knowledge in his community of practice. Furthermore he included the walking practice as a moment of nonverbal absorption of knowledge from outside and of communication of it.

For Alice the cultural background the Tacit Knowledge dimension mostly influences her practice. She described it as geographical background. She added then the word 'serendipity', a keyword that was missing in the diagram according to her experience. She explained that for them the reason of something happening was not just some 'happy accidents' but an chain of events enabled one after the other by the actions of drawings and by being part of the process.

Martí was quite positively impressed by this definition since he said that he would have described it with the word 'creativity'.

For Karin the cultural background was the starting step of the PhD process and she said she wasn't that aware of it before. She pointed out that another important aspect of her Tacit Knowledge would be the one related to the nonverbal realm of Tacit Knowledge. She said that she has a vast amount of images (eidetic archive) in her mind and that she uses most of the time her visual memory to recall things, a skill that she thinks is a compensation to her difficulties in the writing areas. She says that she recalls spaces and the scales of the spaces and they are usually mixed between the several experiences she had in different countries.

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1   After this workshop we realized that the approach on the explication and depiction of the Tacit Knowledge should have been changed. Our idea of asking the practitioners to draw on the "constellar taxonomy" we designed was misleading and confusing for them. We realized that we should make a step back and submit them what we called then a "constellation of meaning" (in fact a better depiction of our ' open and early definition' of the Tacit Knowledge) and ask them to draw a constellation of their personal perception of the Tacit Knowledge on it.

As a third element she inserts her Tacit Knowledge in the interdisciplinarity category as she found a profound relation with the fact that the profession of landscape architect is an hybrid of different disciplines and this situation it affects her deeply. After this first round of personal statements about the recognition of the personal Tacit Knowledge in the given constellar taxonomy, the practitioners continued debating especially about the role of the conversation as a moment of confrontation and sharing of Tacit Knowledge which should come along with the use of mixed tools to express it in the artifacts. Martí and Karin agreed that this use of mixed tools is fundamental both in the practice and in the teaching aspects of sharing and express Tacit Knowledge.

At the end of this confrontation we asked for feed-back about the workshop session, a point that emerged was that would be useful to focus on the possible outcomes of the PhD process and about the shareability of these outcomes as a contribution to the knowledge, as highlighted by Martí also in terms of disciplinary and professional knowledge, and societal change.

Workshop Documentation
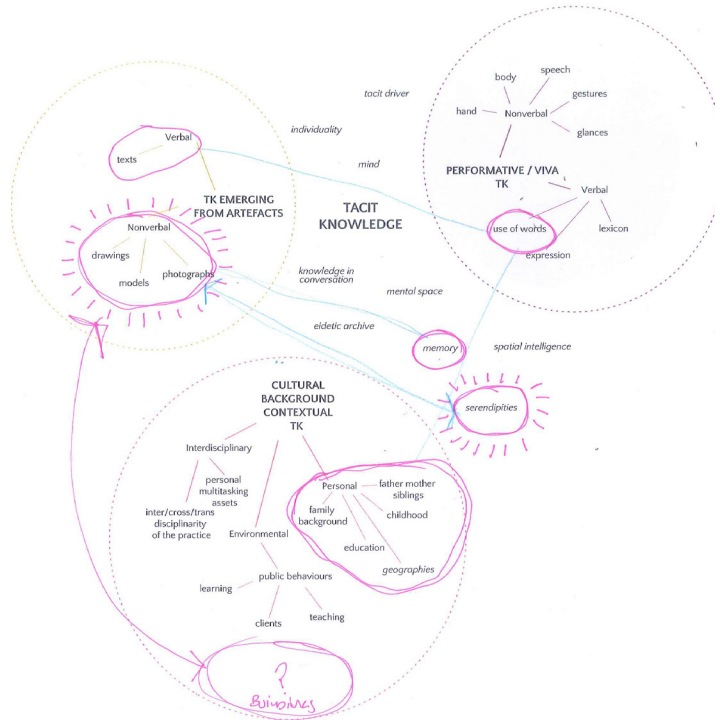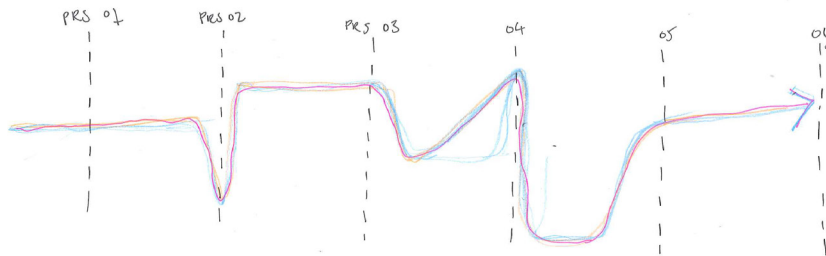
Alice Casey "PhD Journey" Map
Alice Casey "(Personal) Constellar Taxonomy"

1. Map of Discoveries and failures in the PhD Journey   G. Helms

Up to now I have been through 4 Prs -

PRS4

PRS0 PRS1 PRS2   on going -

Mujibop

PRS3

tacit driver

individuality

mind

Verbal

texts

TK EMERGING
FROM ARTEFACTS

TACIT
KNOWLEDGE

Nonverbal

drawings

photographs

models

info

Sole
important
good in

knowledge in
conversation

mental space

eidetic archive

memory   spatial intelligence

body   speech

gestures

hand   Nonverbal

glances

PERFORMATIVE / VIVA
TK

Verbal   lexicon

use of words

expression

Work as an Echo
look as a mirror

serendipities

CULTURAL
BACKGROUND
CONTEXTUAL
TK

huge importance
in my way of
working
navigation
between
Design notions
and environmental
notions

Interdisciplinary

personal
multitasking
assets

inter/cross/trans
disciplinarity
of the practice

Environmental

public behaviours

learning

clients

teaching

congenital factors — strong memory to compensate -

Personal   father mother
siblings

family
background   childhood

education

geographies   languages
siblings
countries

Mentors
imaginative
mentors

Karin Helms "PhD Journey" Map
Karin Helms "(Personal) Constellar Taxonomy"
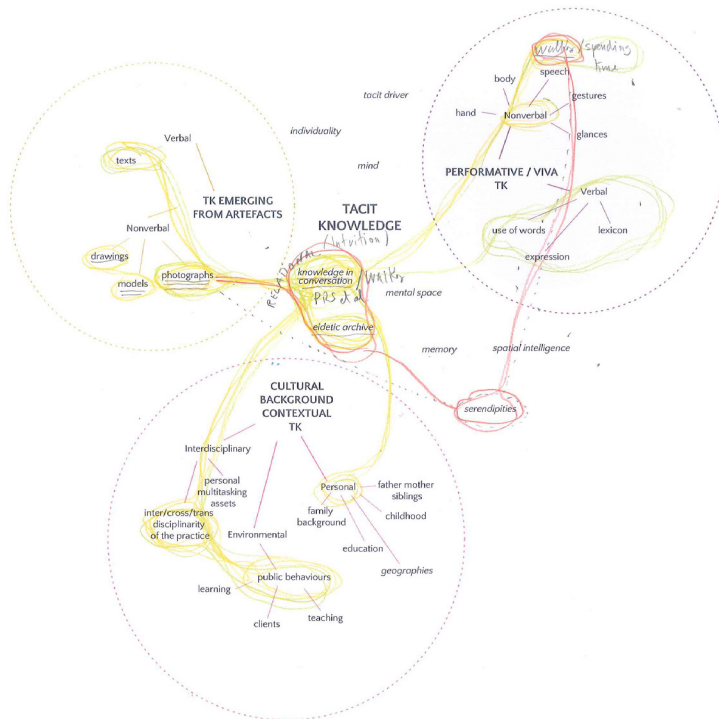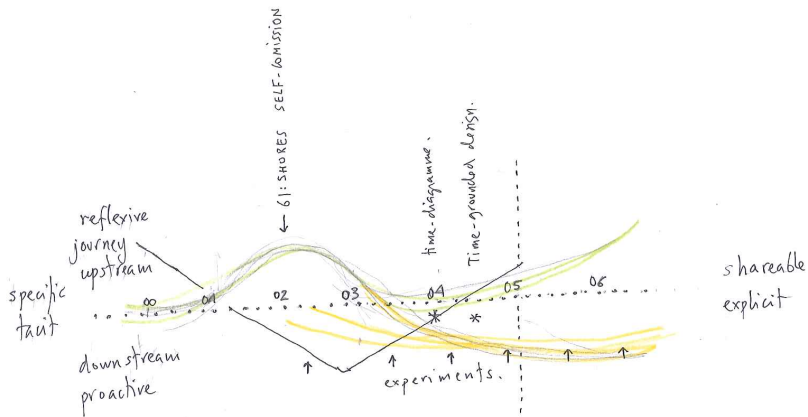
Martí Franch Batllori "PhD Journey" Map

Martí Franch Batllori "(Personal) Constellar Taxonomy"

4.6 REPORT / Fellows Workshop PRS Ghent 2016

Map of Discoveries and Missteps (in the PhD Journey) & Tacit Knowledge Constellar Cloud and Personal Constellations

PRS Ghent 2016 / Sint-Lucas KU Leuven Faculty of Architecture
25th of April

On Monday 25th of April, in occasion on the Ghent PRS 2016, as part of the PRS training system, a workshop with the ADAPT-r fellows was run and facilitated by Alice Buoli, Cecilia De Marinis and Dorotea Ottaviani, ADAPT-r ERs.
Fifteen ADAPT-r fellows were present: Karin Helms, Koen Broucke, Ana Kreč, Hseng Tai Lintner, Petra Marguč, Irene Prieler, Michael Wildmann, Karli Luik, Federico Del Vecchio, Anna Pla Catala, Siobhán Ní Éanaigh, Eric Guibert, Michael Corr, Alicia Velázquez, Chris Johnstone.
In addition Eik Hermann and Mark Raymond, two external PhD candidates not directly involved in the project participated in the workshop.

We first made a presentation explaining to the people the topics of our research, the Tacit Knowledge and the refinement of the Methods, in which we explained also the activities that we planned for that session.
This workshop has been slightly revisited after the Barcelona test carried out in February 2016, according to some observation and evaluation highlighted in that occasion.
When explaining the idea behind this activity we quoted some references that could be helpful in understanding it:
Glanville stated that "taking error on board as a fact of life rather than something to bemoan and curse" (Glanville, 2007, p. 1191) and quoting himself Samuel Beckett, he stated again "Ever tried. Ever failed. No Matter. Try Again. Fail again. Fail better". While ADAPT-r fellow, Rosanne Van Klaveren adds that "Skills can be taught in practice, by trial and error and by watching others" (Van Klaveren, 2014, p. 101).
The workshop was divided into two parts. The first part was dedicated the PhD Journey and Creative Research Methods (See Deliverable 11, Chapter 4).
The second part of the workshop was focused on Tacit Knowledge.
We distributed a series of A4 paper sheets with the Tacit Knowledge constellar clouds (See Chapter 1) we have been building since the beginning of the research project. This is a diagram showing a cluster of words related to Tacit Knowledge divided mainly in three major realms.
We asked the fellows to interact with them in order to create their own constellations of meanings. The activity lasted around 10/15 minutes.

EDITED TRANSCRIPTION

PART 2
Tacit Knowledge Constellar Cloud and Personal Constellations

Chris Johnstone
"What I quickly did was to think about this experience and I guess it is a hang over from the last exercise thinking that Tacit Knowledge is just this thing that continue to evolve. It is sort of what I understand before, so what I actually brought with me, besides doing this particular process, then what the experience is and then where I move on from there. and I just tried to identify some of this keywords within this diagram for each and one of those categories and disciplines and making connection for instance what I began with was intuition, spatial intelligence and I might end up with this very didactic things like drawings and models and I might move on to the experience, tacit drivers, gestures, serendipity and accidents. and then what I move on might be uses and series and speech and intercrossed transdisciplinary in the practice. Just like I actually work through this kind of things out".

Alicia Velázquez:
"I draw some of the words from the maps, maybe I draw intuition coming really big and and body as well. They are part of the same body and they become from the belly. mental space/physical space/experience. the ritual, there is something about the rules and the repetition and the discipline, the social public influences, the exposure. It is about making intelligence, which is embodied in the system but it also trained by many things and it is also triggered by many things but getting feedback, being exposed and explained and getting reactions, by listening to the reaction of the body and this intuition that is kind of giving you indications on what to do and you don't know way but you can decide to make and to do, to take a lecture and then from there you learn something as well. things that are also embedded, this personality background, education and things that is possible to note as a way of acting and perhaps to understand the way in which your intuition is working or your fascinations are coming from perhaps".


Mark Raymond:
"I didn't use your chart, I just tried to think of tacit in relation to what's explicit explicit. not necessarily as opposition and I wrote a series of words that I think of something being explicit and something being tacit.
I just read that quickly. The explicit is tactile, tangible, materials, drawings, writing, seeing, physical, palpable, hearing, touching, sensible, transactional.
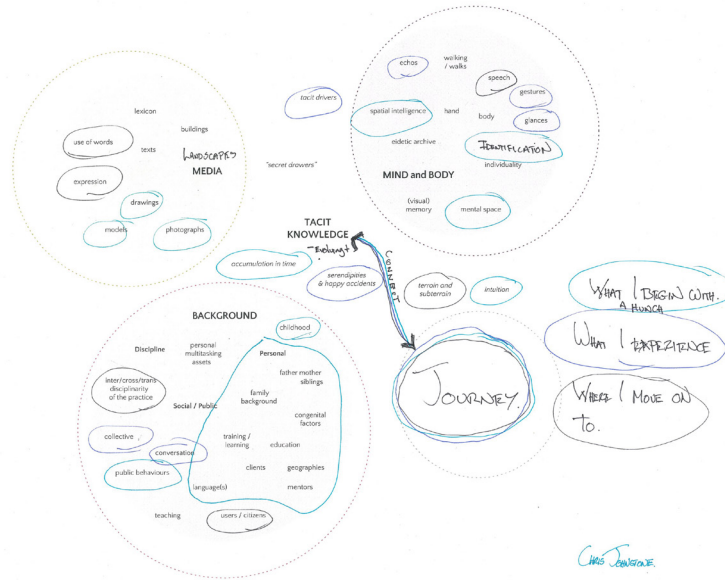
Chris Johnstone / (Personal) Constellar Taxonomy
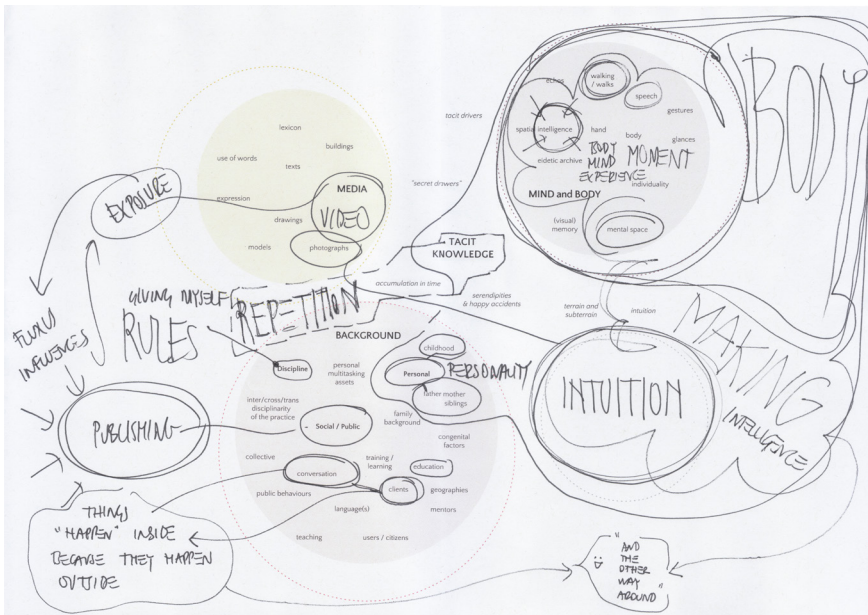
Alicia Velázquez / (Personal) Constellar Taxonomy

In tacit I have: instinctive, reflection, uncovered, dream, memory, intuitive, imagination, experience, hope, personal, anticipation".

Michael Corr:
"Those are things that can be extrapolated from my head and so that others can see this things and make it knowledgeable and intelligible to others and not invisible to me. That's what I've done".

Eric Guibert (is map is missing)
"For me tacit knowledge and mental space are the same. And it is something that actually changes all the time. It is affected by what we do and how we practice,. there is a certain, obviously in my case, there is a certain number of elements that are [....] depending on project coming in the different places [...] is not something that is [...] I try to understand how does that happen. and I think this has to do with these moments of shifting and changing location and changing groups of people you are been on to and the kind of dynamic".

Siobhán Ní Éanaigh
"I ran probably 60 % [...] I couldn't understand the left hand side maybe. In your circle there's nothing in it I'm putting children / parent. So much of my knowledge has come from that".

Federico Del Vecchio
"I added some media that belong more from my experience like installation, sculpture, mix media, curatorial practice, but also the use of words and text and then. I think it is a kind of knowledge that you can understand through your community of practice and the sharing through the media to understand it and also through the body like mental space, body gesture and much more and it of course involve the social public space within the collective practice. and through the language of the making, language of expressions that become the bit for this sharing knowledge. And of course it come also from what are your background is, how you have been trained, where did you start to.... of course within this context [...]".

Irene Prieler
"Irene read what she wrote on the backside of the diagram. 'Should I know? Should my work know? Should other know?'"

Petra Marguč
"I began to look at what attracted my view immediately and which would I just wanted to take out. What was really clear to me was that, after this happy accidents to find a way to be continually surprised. that's where the body and mind became really important and I felt that there are hands and there is actually a right and left,
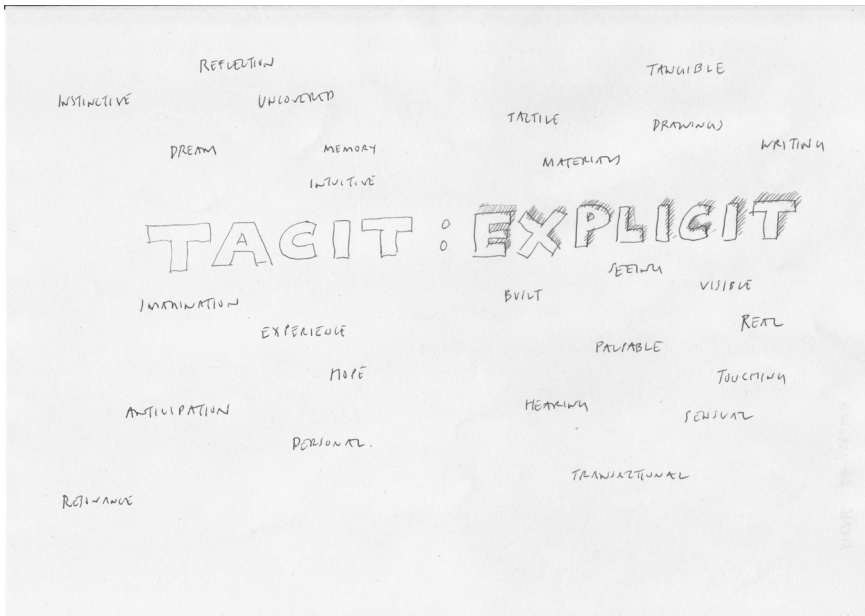
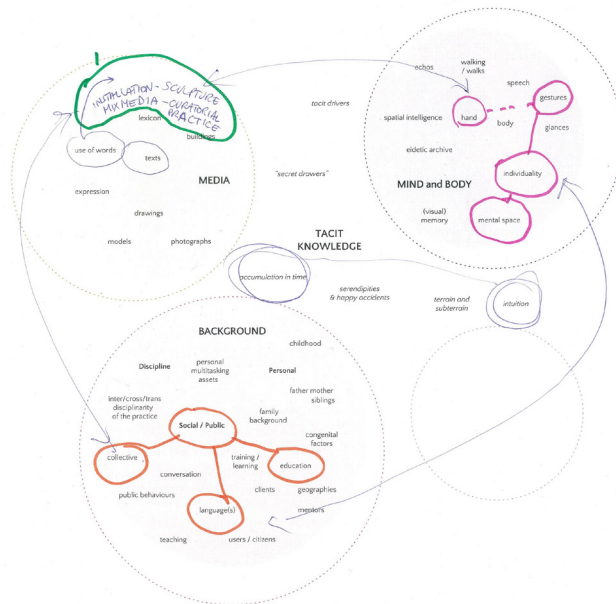**Mark Raymond** / (Personal) Constellar Taxonomy
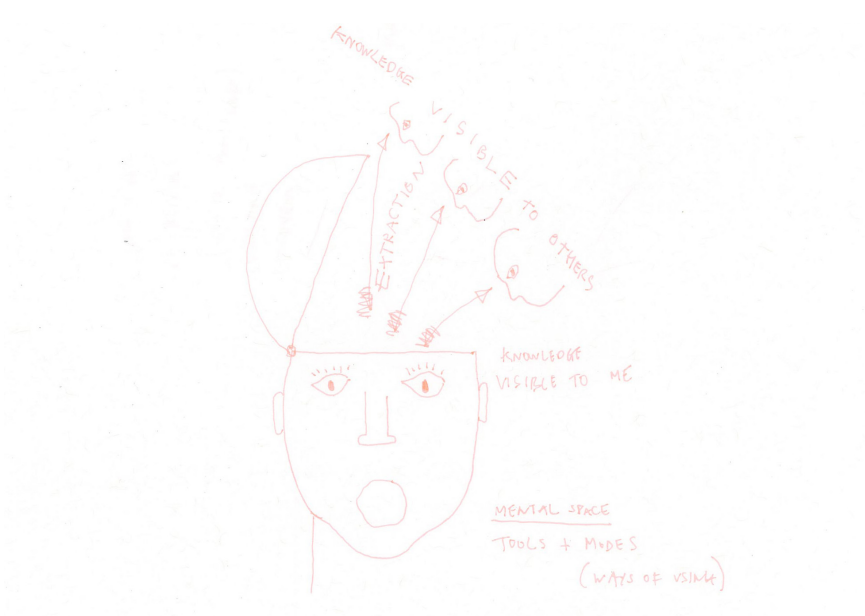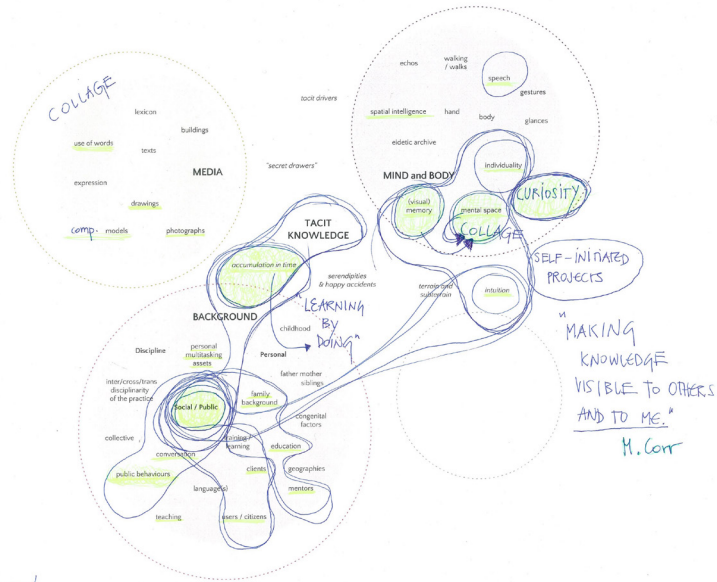

Michael Corr / (Personal) Constellar Taxonomy
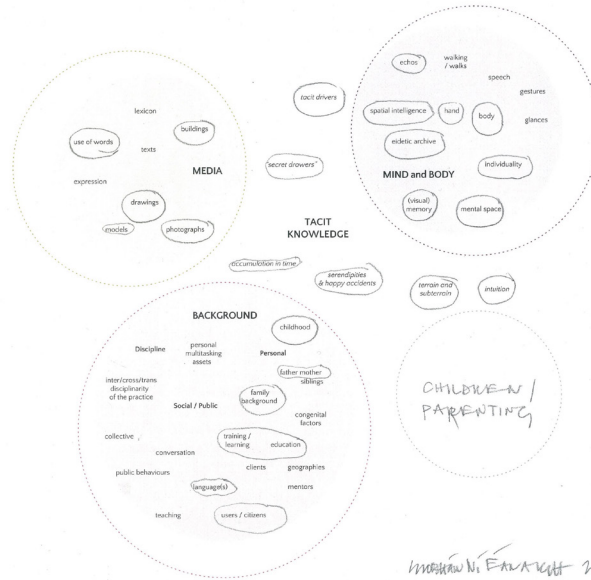
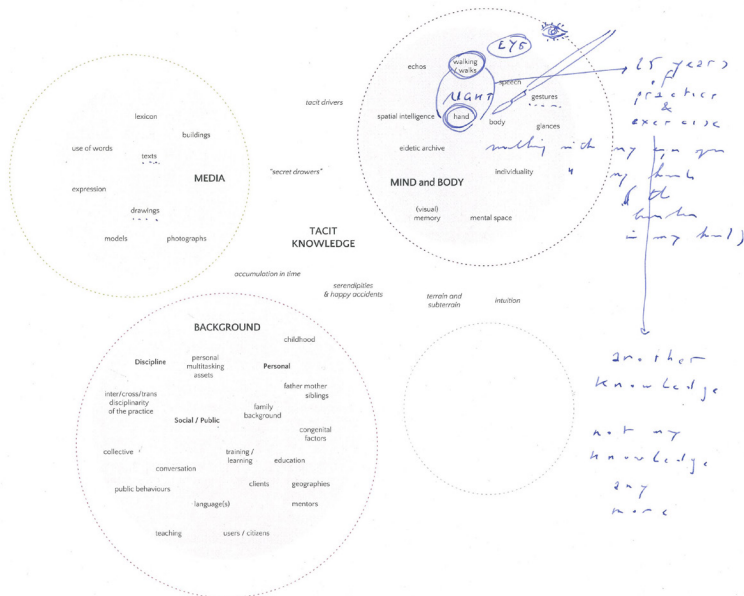**Siobhán Ní Éanaigh** */ (Personal) Constellar Taxonomy*

Federico Del Vecchio */ (Personal) Constellar Taxonomy*

Ana Kreč */ (Personal) Constellar Taxonomy*

Koen Broucke */ (Personal) Constellar Taxonomy*

which does different things from the other one. I think this is necessary to be used and also what is really important are the feet and we have two feet that move and make us move across the territory and space in order to make the tacit knowledge coming to the surface and be operational, to produce happy accidents I need to move and the background, it is background but also in time I think there [...] also the background is past and there are other media that are equally relevant. any media is possibly helpful to get access to the Tacit Knowledge and my practice is called polymorph. once you get used to what you do all the time, what you hear all the time, I come to a point that I feel that I should change. but actually is through those methods we are working on that I realised that I am more polymorph that I know because I need many media. I need to move and so forth".

Hseng Tai Lintner
"I too began by rearranging words and then I came to conclusion that actually the background is the thing that plays the biggest role and that would be the thing that kind of embrace everything else. So media, mind and also eidetic archive that would contribute more. the background has more to do with those and it is not a category on its own".

Ana Kreč
"I had a similar method, just intuitively trying to choose words that attract me the most. I also did not find media that important maybe because we are using a lot of them. I am just collaging them in a way, I guess this is partly embedded in all the creative practice. It is part of us, it's how we express ourselves but accumulation in time that is something that I found really important because like Anna I also think that I am gonna use this PhD more as a projection into the future, the practice is young, it is important that you are learning by doing and you accumulate that through time so I mean. I crossed and chose many words from this social public background bubble. learning through conversation, learning through public behaviour of people who are using our projects and then embedded that knowledge back into the other project of the future. and then I was very much attracted by this mind and body bubble as well, visual memory and mental space are an individuality and an intuition are constantly being crossed in whatever I'm doing and I added curiosity and self-commissioned projects".

Koen Broucke
"For me, as a painter there is one word that is really important, that is the hand and for me is the right hand. everything comes from just from this hand. Without this there is no Tacit Knowledge. Because I have of course my intellectual knowledge, but Tacit Knowledge comes from the hand. and this is a hand of 25 year-old experience of practice and it is only now that I think that this hand is doing what something else is wanting from me because, I can show you this drawings (show-
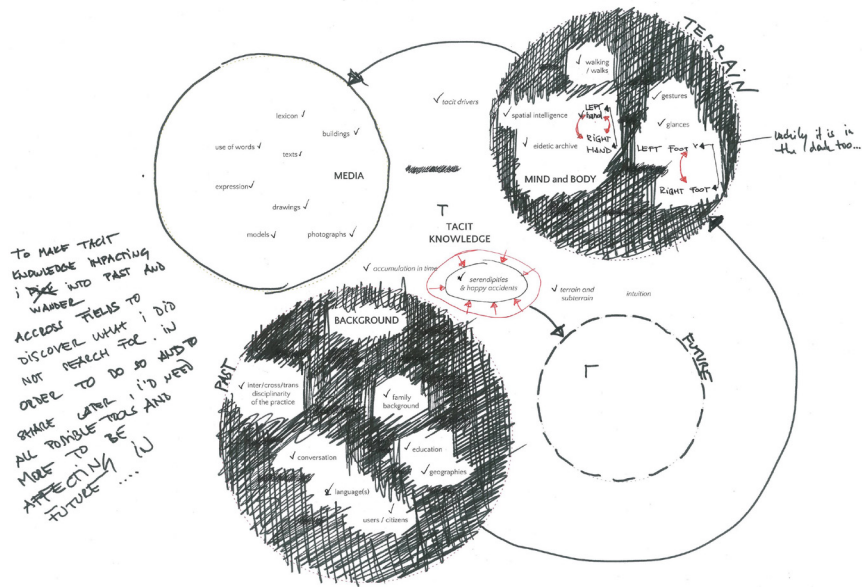
Petra Marguč / *(Personal) Constellar Taxonomy*
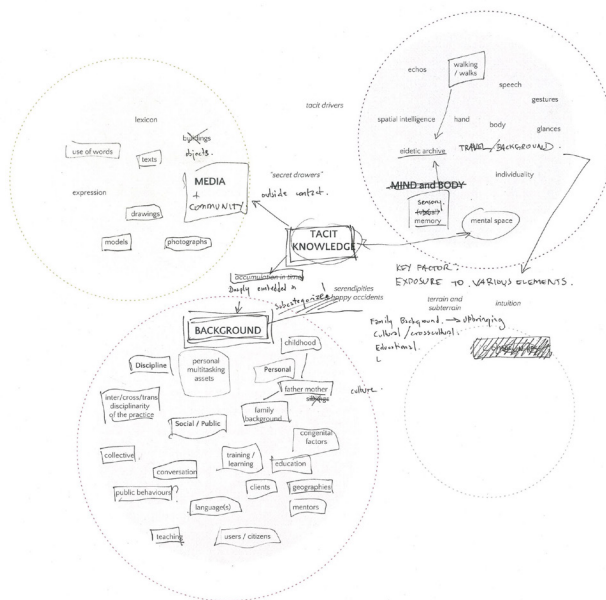
Hseng Tai Lintner / *(Personal) Constellar Taxonomy*

ing the Journey maps) I never draw like this because these are drawings coming from the brain, kind of intellectual drawings. If I am painting and drawing in the studio I try to avoid my brain my intellectual knowledge. and afterwards I can see the other knowledge. and maybe instead of using tacit knowledge I should use another knowledge. I don't know what it is but it is another knowledge. it is not what I read in the books, it is just what comes out of this right hands.

Karin Helms

Tacit Knowledge it is also for me a difficult journey, in fact I can also recognize that the background it is something really important. how to layer it up so that it become more conscious and then we are more conscious about what we are doing for the future. to improve and be a better designer. I was thinking about a cocktail with lots of colours and when you shake them it comes something else and you taste it.

FINAL REMARKS

Dorotea Ottaviani

We are completed this workshop, we are really happy with it, and we thank you so much for it. If you have any feedback, if you want to give us your opinion, if you have some suggestions, to add something, we would really happy with that.

Mark Raymond

What are you going to do with these?

Dorotea Ottaviani

We will collect them, so we would like to ask you to write your name on it, and then scan them and send them to you. And those for us are elements in which we would like to analyse all the issue that came out during this session. And they will be helpful for us to use the tools that we showed you in the presentation. So this will be material for us to collect the information that we are looking for.

Cecilia De Marinis

And also compare the different outcomes, to understand similarities and differences to go through you work.

Dorotea Ottaviani

If any of you want to improve your diagrams and want to show them to us further on we will love it.

Ana Kreč

But maybe this is not the point, maybe the point is if they stay as they were done here.

Dorotea Ottaviani
Everyone can choose to do it or not.

Alicia Velázquez
It would maybe interesting to repeat it maybe in one year.
and see what are the difference and the part that are more prominents through time

Mark Raymond
I'm curious since everybody are creative people, there is also something about I think when you look at this things that is a kind of intrinsic value in it in terms of how somebody has constructed, the relationships, but there is also an aesthetic in terms of how people choose to represent. how do you assimilate that in your analysis or was it not relevant?

Cecilia De Marinis
It is relevant, I think. Everyone has a personal aesthetic and we try to look in that looking for the way of thinking, we try to compare the way of writing and of drawing the way of sketching trying to understand a kind of thread.

Alice Buoli
We really thought that this kind of activity could be helpful for you within your PhD journey. for us one of the outcomes and our aims was really to encourage kind of discussion and maybe to exchange new ideas in the future or to give feedback among us as a community of people. A further improve of our research in the next months. whenever you feel like to communicate with us or to the other people maybe could be great to have your.
Actually it is really different if you. it is a kind of an intimate work because I do it not in order to give it outside because it's within and if I do it in order to communicate with others I do the things in a different ways in that way you cannot use it for serious research because it would have been done differently if I had to use it to a proper communication outside. there are different layers.

Cecilia De Marinis
For this reason, if you want you can change it.

Alice Buoli
We are of course communicating to everybody when we are using this materials. where is going to be used, or published. And if you don't want this materials to be published or made public, then it will be of course up to you to say no.

Thank you

INSTANT JOURNAL

**Exploring what the
future holds for
practice-based PhDs**

ISSUE THREE

Created at PhD by Design
Satellite Session
27th - 30th June 2016
Design Research Society Conference

PHDBYDESIGN
DRS2016
Design + Research + Society
Future-Focused Thinking

PHDBYDESIGN / DRS 2016 Instant Journal

4.7 REPORT / Workshop PhD by Design, Brighton

Exploring Tacit Knowledge
PhD by Design event at Design Research Society (DRS) 2016 conference
Brighton - UK 27th June 2016

The workshop "Exploring Tacit Knowledge (in Creative Practice)" was run by the Experienced Researchers Alice Buoli, Cecilia De Marinis and Dorotea Ottaviani at the PhD by Design event held in the contexts of the Design Research Society 2016 conference in Brighton.

The workshop has been an occasion to explore the topic of the Tacit Knowledge, triggering reflections among the participants, PhD candidates coming from several European PhD by Design and PhD by Practice programmes.
A presentation by the Experienced Researchers introduced the research about the role Tacit Knowledge in the creative practice research and presented the steps of the workshop.
The participants were then divided into two groups and asked to give an interpretation of the meaning of Tacit Knowledge about a series of guiding questions:

> *What is Tacit Knowledge?*
> *What are the meanings of Tacit Knowledge in Creative Practice Research?*
> *Where does*
> *Tacit Knowledge reside?*
> *How does Tacit Knowledge work?*
> *Where does Tacit Knowledge come from?*
> *How does Tacit Knowledge emerge? (epiphanies/slow and unfolding process)*
> *How one can transfer and make Tacit Knowledge explicit?*
> *How do practitioners deploy their Tacit Knowledge?*
> *How does the discovery of Tacit Knowledge affect and change the practice?*

Once completed this first step, attendants were asked to post the words on the poster on the walls arranging them in relation to the words posted by the other participants, creating some categorisations and identifications of the possible meanings of Tacit Knowledge.
Some interesting insights emerged from the dialogue among the participants which include reflections on the possible implications of intuition, serendipity and inspiration in the discovery and in the nature of Tacit Knowledge. On the other side an important and stimulating questions emerged about how far should a practitioner go in the discovery of their Tacit Knowledge, how could this influence and change its spontaneity and naivety.
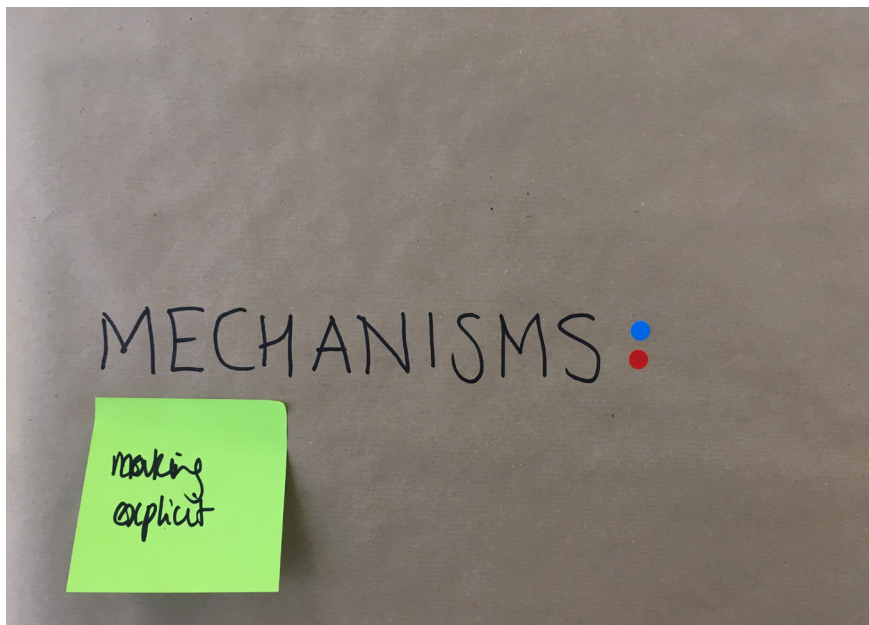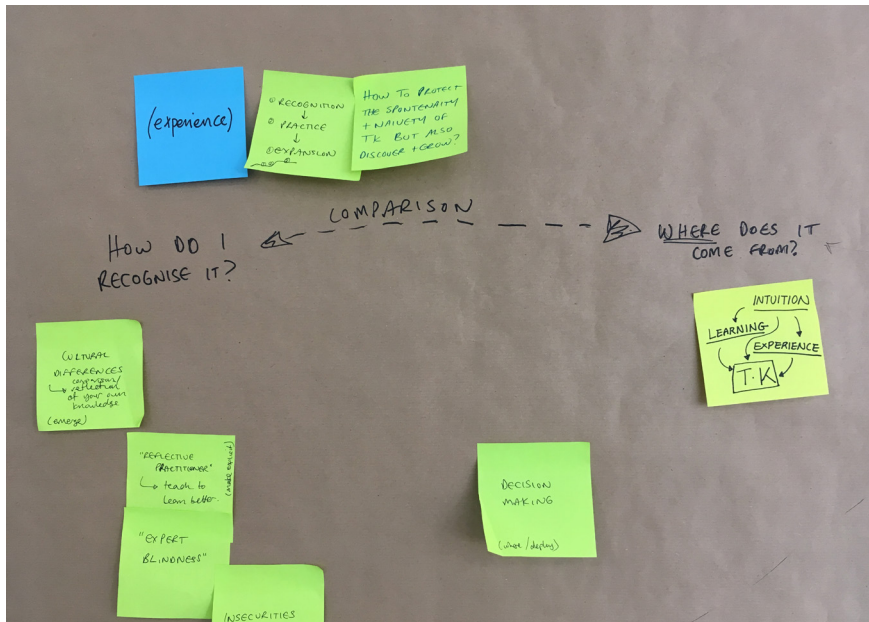
Following some pictures from the event.
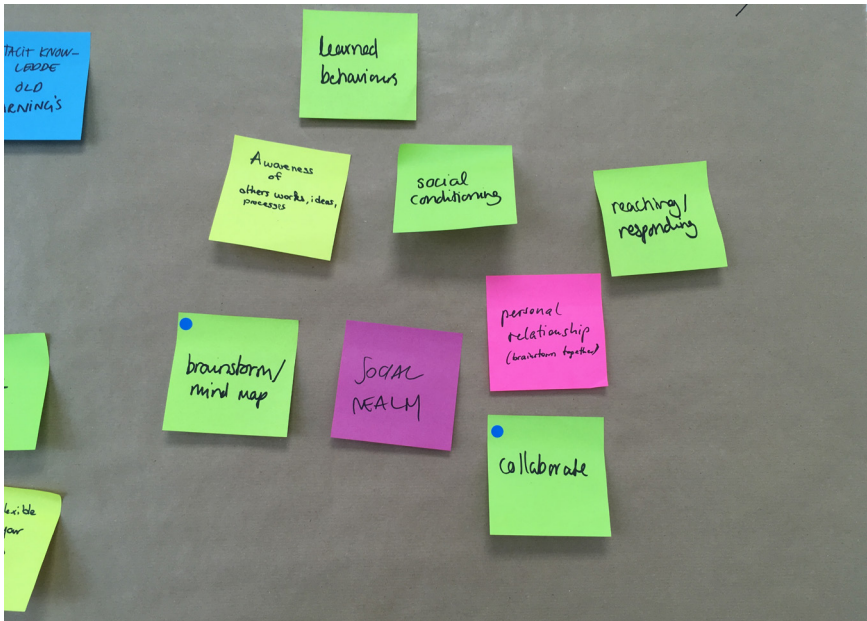Photo credits: Alice Buoli, Cecilia De Marinis and Dorotea Ottaviani

Participants discussing the Cloud of Meanings

Collective presentation of the Cloud

(experience)

① RECOGNITION ↓ ② PRACTICE ↓ ③ EXPANSION

HOW TO PROTECT THE SPONTENEITY + NAIVETY OF TK BUT ALSO DISCOVER + GROW?

COMPARISON

HOW DO I RECOGNISE IT?

WHERE DOES IT COME FROM?

INTUITION
LEARNING   EXPERIENCE
T.K

CULTURAL DIFFERENCES → reflectual of your own knowledge (emerge)

"REFLECTIVE PRACTITIONER" → teach to learn better.

"EXPERT BLINDNESS"

INSECURITIES

DECISION MAKING (what /deploy)

MECHANISMS:

making explicit

Close-ups of Clouds

Workshop final wrap up

6—9 ottobre 2016

Il design visto al cinema. A Milano. 4 giorni. 50+ film

4ª edizione | Anteo spazioCinema | milanodesignfilmfestival.com

Milano Design Film festival

ADAPT-r Training Workshop

Exploring Tacit Knowledge (in Creative Practice) /
Esplorando la conoscenza tacita (nella pratica creativa)

Submission / Iscrizioni: www.milanodesignfilmfestival.com

**8ᵗʰ October 2016 /
8 ottobre 2016**

Anteo spazioCinema,
Theatre 200 / Sala 200
Via Milazzo 9, Milano

Condotto da / With:
Alice Buoli, Cecilia De Marinis, Dorotea Ottaviani
(Architetti ricercatori ADAPT-r ITN / architects,
ADAPT-r ITN researchers)

Time / Durata: 120'
h. 10-12 a.m.

Abstract

Tacit knowledge (in Creative Practice) is a flexible and dynamic realm of knowledge which is hard to grasp, being hidden, invisible to the eye of the practitioners but existing inside and at the basis of their practice. It is something that exists at the level of the subconscious: an unspoken, silent and subjective form of knowledge, embedded in practice. Tacit knowledge could be described as an intuitive thinking related to the operational and experiential aspects of the practice, as a foundational dimension of the mental space of perception and memory, built through spatial intelligence. An example is the 'thinking hand' of the artist, which is the m edium through which he can express and surface his inner voice. The workshop will be the occasion for triggering reflections about Tacit Knowledge in Creative Practice, with the participation of a variety of international creative practitioners gathering on the occasion of the Milano Design Film Festival 2016. Research and experiences emerging from the ADAPT-r ITN PhD-by-Practice Program would be the starting point of debate and reflection about the different tacit knowledge(s) emerging in the work of the participants.

La conoscenza tacita (nella pratica creativa) è una sfera della conoscenza flessibile e dinamica, difficile da afferrare in quanto è nascosta, invisibile all'occhio del professionista ma presente all'interno e alla base della sua pratica. È qualcosa che esiste a livello subconscio: una forma di conoscenza silenziosa e soggettiva, integrata nella pratica. La conoscenza tacita può essere descritta come pensiero intuitivo in relazione agli aspetti operazionali e sperimentativi della pratica, una dimensione fondamentale dello spazio mentale relativo alla percezione e alla memoria costruito attraverso l'intelligenza spaziale. Un esempio potrebbe essere la "mano pensante" dell'artista, il mezzo tramite il quale può esprimere e far emergere la sua voce interiore. Il workshop sarà un'occasione per stimolare riflessioni sulla conoscenza tacita nella pratica creativa, con la partecipazione di vari professionisti creativi internazionali che si riuniranno in occasione del Milano Design Film Festival 2016. La ricerca e le esperienze emerse dal programma PhD-by-Practice di ADAPT-r ITN saranno il punto di partenza di un dibattito e di una riflessione sulle differenti conoscenze tacite che emergeranno nel lavoro dei partecipanti.

Some guiding questions to be discussed with the participants could be / Alcune domande guida che potrebbero essere discusse con i partecipanti sono:

What are the meanings of Tacit Knowledge in Creative Practice Research?

Where does Tacit Knowledge reside?

How does Tacit Knowledge work?

Where does Tacit Knowledge come from?

How does Tacit Knowledge emerge?
(epiphanies/slow and unfolding process)

How one can transfer and make Tacit Knowledge explicit?

How do practitioners deploy their Tacit Knowledge?

How does the discovery of Tacit Knowledge affect and change the practice?

Quali sono i significati della conoscenza tacita all'interno della ricerca sulla pratica creativa?

Dove risiede la conoscenza tacita?

Come funziona la conoscenza tacita?

Da dove viene la conoscenza tacita?

Come emerge la conoscenza tacita? (epifanie/processo lento)

Come si può trasferire e rendere esplicita la conoscenza tacita?

I professionisti come fanno ad esprimere la loro conoscenza tacita?

In che modo la scoperta della conoscenza tacita influenza la pratica?

Workshop's Structure / Struttura del workshop

The workshop will be organised through four steps. In the first part there will be a presentation of the the ADAPT-r project and the concept of tacit knowledge in creative practice by the organizers. Then participants will be asked to give an interpretation of the meaning of TK in relation to the proposed questions. In the third part, in groups, participants will be invited to create a common 'constellation' of meanings, discussing new layers, connections, fields of meanings. Once completed, they will be asked to exhibit their collective constellations and explain how they produce them. A final discussion with comments and remarks will close the workshop.

Il workshop sarà organizzato in quattro fasi. La prima parte consisterà in una presentazione da parte degli organizzatori del progetto ADAPT-r e del concetto di conoscenza tacita nella pratica creativa. In seguito ai partecipanti verrà chiesto di dare un'interpretazione del significato di conoscenza tacita in relazione alle domande proposte. Nella terza parte i partecipanti, divisi in gruppi, dovranno creare una "costellazione" comune di significati, discutendo nuovi strati, connessioni, campi di significato. Una volta completate, verrà chiesto ai gruppi di esibire le costellazioni collettive e spiegare come sono state prodotte. Il workshop si chiuderà con un dibattito finale.

Expected audience / Pubblico previsto

Film makers, architects, artists, designers, creatives, etc.

Film—makers, architetti, designer, creativi ecc**.**

ADAPT.r   am6ika   UNIVERSITY OF WESTMINSTER   RMIT UNIVERSITY

ADAPT-r Workshop MDFF Official Program

4.8 REPORT / Workshop at MDFF Milan

Exploring Tacit Knowledge (in Creative Practice)

Milano Design Film Festival
8th October 2016

The workshop "Exploring Tacit Knowledge (in Creative Practice)" run by the Experienced Researchers Alice Buoli, Cecilia De Marinis and Dorotea Ottaviani, with the participation of Maria Veltcheva, at the Milano Design Film Festival on the 8th October 2016 has been an occasion to explore the topic of the Tacit Knowledge, triggering reflections among the participants, practitioners coming from different creative fields..

The workshop kicked off with the presentation of the video "Creativity, Practice, Research" directed by Maria Veltcheva, which introduced the audience to the main features and characteristics of the PhD model of ADAPT-r ITN.
Then a presentation by the ERs introduced the research about the role Tacit Knowledge in the creative practice research and presented the steps of the workshop.

The workshop benefited from the participation of 12 attendants from several different disciplines, from architecture to creative direction and fashion design to teaching and creative management.
The participants were divided into three groups and asked to give an interpretation of the meaning of Tacit Knowledge about the proposed questions:

> *What is Tacit Knowledge?*
> *What are the meanings of Tacit Knowledge in Creative Practice Research?*
> *Where does Tacit Knowledge reside?*
> *How does Tacit Knowledge work?*
> *Where does Tacit Knowledge come?*
> *How does Tacit Knowledge emerge? (epiphanies/slow and unfolding process)*
> *How one can transfer and make Tacit Knowledge explicit?*
> *How do practitioners deploy their Tacit Knowledge?*
> *How does the discovery of Tacit Knowledge affect and change the practice?*

The participants were then invited to create a shared 'constellation' of meanings, discussing new layers, connections, fields of meanings starting from the three fundamental categories defined by the Experienced Researchers' research: Media, Mind and Body and Background.

Discussion and debate occurred within the groups, and the constellations were shaped and configured. After that the groups were asked to exhibit their collective constellations and explain how they produced them to the other groups.

The outcomes of the workshop, through the different collective interpretations produced by the three groups, evidenced the fluid, manifold and open nature of the concept of Tacit Knowledge in Creative Practice.

Group discussion (Photo: Alice Buoli)

Group discussion (Photo: Alice Buoli)
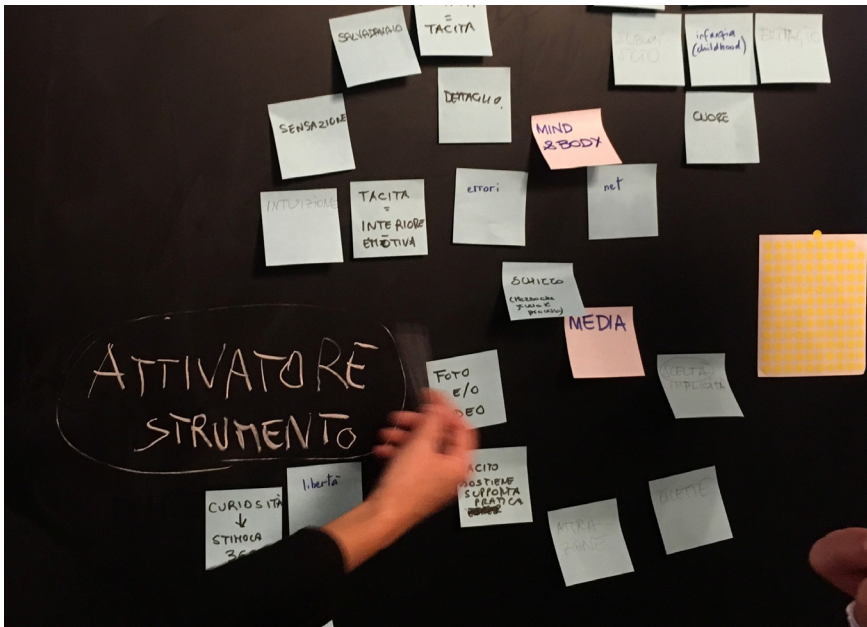
Group discussion (Photo: Alice Buoli)

Group discussion (Photo: Samantha Caligaris – MDFF)

Group discussion (Photo: Samantha Caligaris – MDFF)

(Photo: Samantha Caligaris – MDFF)

CALL FOR POSTCARDS

ADAPT-r SCIENTIFIC AUTOBIOGRAPHY

" … between imagination and memory" (Aldo Rossi)
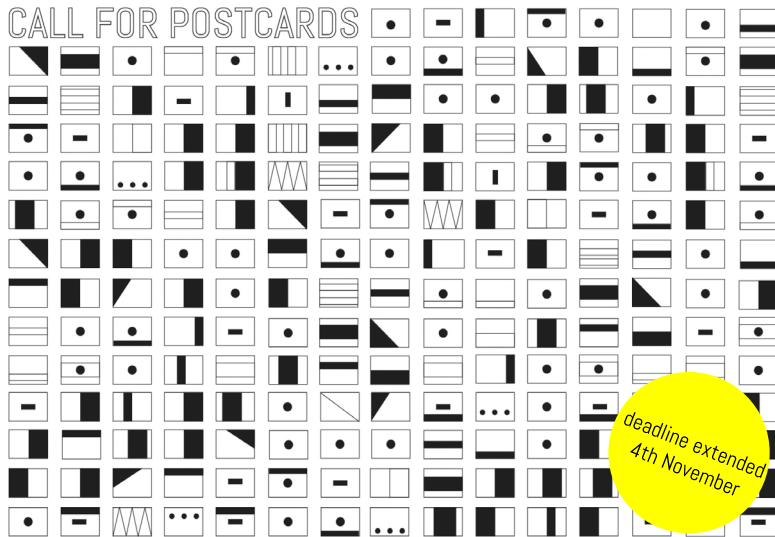
deadline extended 4th November

Submission

An image of your scientific autobiography in .jpg format. Dimensions 15,3x11,1 cm / resolution 300 dpi / the technique is free.

1. A text in .doc format, up to 1000 characters (spaces included)
2. A biography of up to 500 characters (spaces included) in .doc format containing also a) your name, b) affiliation c) email address
3. A headshot .jpg format (resolution: 300 dpi)

Submission by the 21st of September 2016 at callforpostcards@gmail.com

Candidates will be notified whether their contribution has been selected by the 30th September 2016.
Selected contributions will be exhibit from 22nd November to 18th December 2016 during the "ADAPT-r* Final Exhibition" at Ambika P3, University of Westminster, London.

The call for Postcards aims to challenge creative practitioners in unveil their Scientific autobiography.
Scientific Autobiography identifies the narrative that a practitioner tells about their professional and research life. In such narration the practitioner walks through the path of their memory, tracing a "red thread" and identifying connections and relations. It is a collection of significant moments, insights and reflections through the practitioner's projects and experiences, coming from the memory of the practitioners themselves. It can be told by different forms: written words, drawings, sketches, diagrams.

https://www.facebook.com/events/1402414730059910/
http://callforpostcards.tumblr.com
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*ADAPT-r (acronym for Architecture, Design and Art Practice Training-Research) is an ITN Initial Training Network funded within the FP7 Marie Curie Program / www.adaptr.eu

ADAPT-r Call for Postcards "Scientific Autobiography" Poster

4.9 REPORT / Call for Postcards

Scientific Autobiography
Exhibition at Ambika P3 and RMIT Europe

The exhibition "Scientific Autobiography Postcards" shows the outcomes of the "ADAPT-r Scientific Autobiography: Call for postcards", launched in April 2016, as part of the ADAPT-r ITN project.

The call aimed to challenge creative practitioners in unveiling their "Scientific Autobiography" in a postcard.
The "Scientific Autobiography" identifies the narrative that a practitioner tells about their professional and research life. In such narration the practitioner walks through the path of their memory, tracing a "red thread" and identifying connections and relations.

The concept of the Scientific Autobiography refers to the Aldo Rossi's work "A Scientific Autobiography", published in 1981 (Rossi, 1981), in which the architect brings back memories, places, buildings, objects, forms, insights, tracing a fluent narrative of his professional life through his experiences, projects and reflections.
"A Scientific Autobiography" shows two levels of reading: first, it enables to organise memories in a "discrete disorder"; secondly, it allows to glimpse and imagine future directions and perspectives, creating a connection in time between the past, present and future of the practice.
The Scientific Autobiography distilled a key role in Creative Practice Research, being interpreted as an analogy of the narrative of a creative practitioner's research and professional journey.
The exhibition offers a collective storytelling, made by different interpretations, meanings, and nuances that the "Scientific Autobiography" can assume in Creative Practice.

The given format of the postcard alludes to the journey that the creative practitioner undertakes through their research and practice, and also to the urge of communicating and sharing this journey.
The postcard requests also for an effort of synthesis, fostering new reflections and points of view on the research and practice, both for the 'sender' of the postcard (the creative practitioner) and for the 'addressee' (the audience). Synthesis is also a key feature of the Scientific Autobiography, offering an overview of the creative practitioner's journey.

This exhibition is meant to be an exploration of the Scientific Autobiography in Creative Practice Research, with the aim to create a growing and permanent archive of 'Scientific Autobiographies'.

Curators:
Alice Buoli, Experienced Researcher at the Estonian Academy of Arts
Cecilia De Marinis, Experienced Researcher at RMIT University Europe
Dorotea Ottaviani, Experienced Researcher at the Glasgow School of Art

http://callforpostcards.tumblr.com/

Selected participants

Alicia Velázquez
Attilio Pizzigoni
Boštjan Kenda
Brendan Meney
Dermot Foley
Derren Lowe
Dimitri Vangrunderbeek
Elisabetta Silvestri
Fabio Sedia
Gitte Juul
Hseng Tai Lintner
Ian Nazareth
James McAdam
Karin Helms
Koen Broucke
Marlies Vreeswijk
Marti Batllori Franch
Michael McGarry
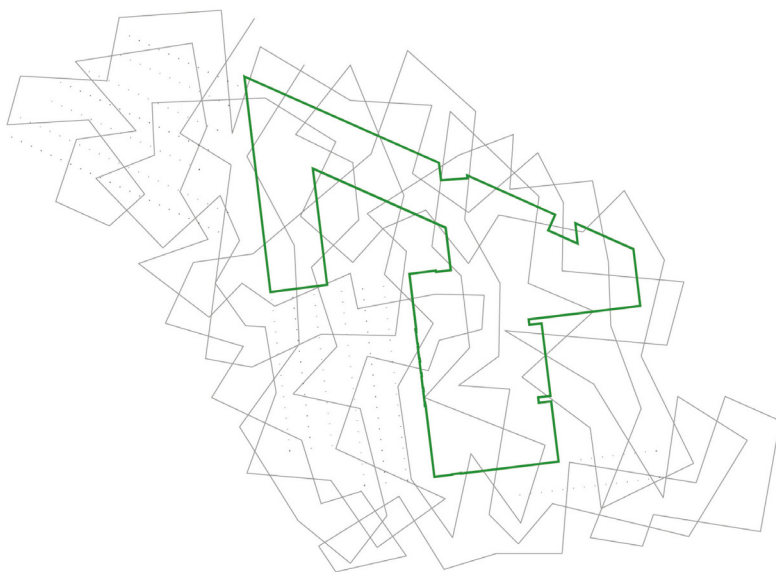Nicholas Boyarsky
Siobhán Ní Éanaigh
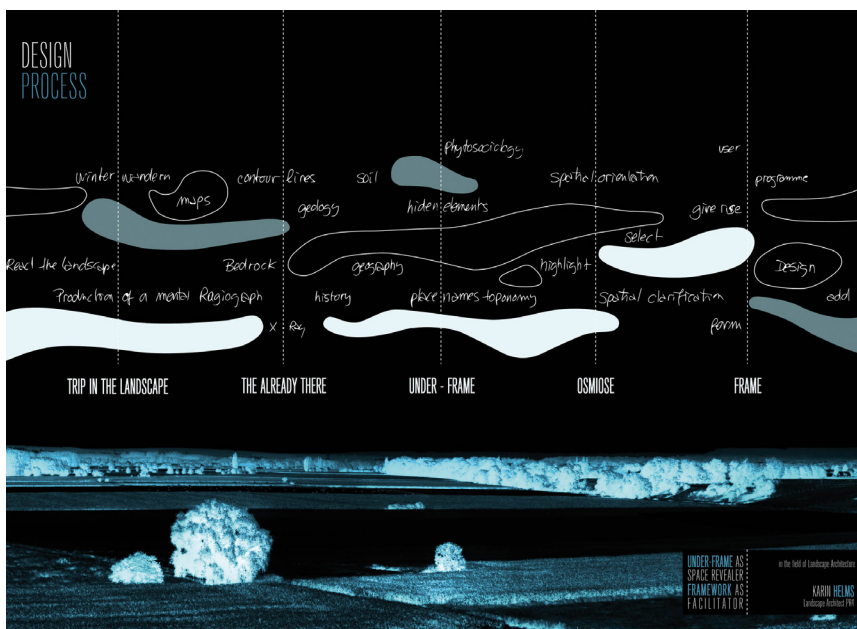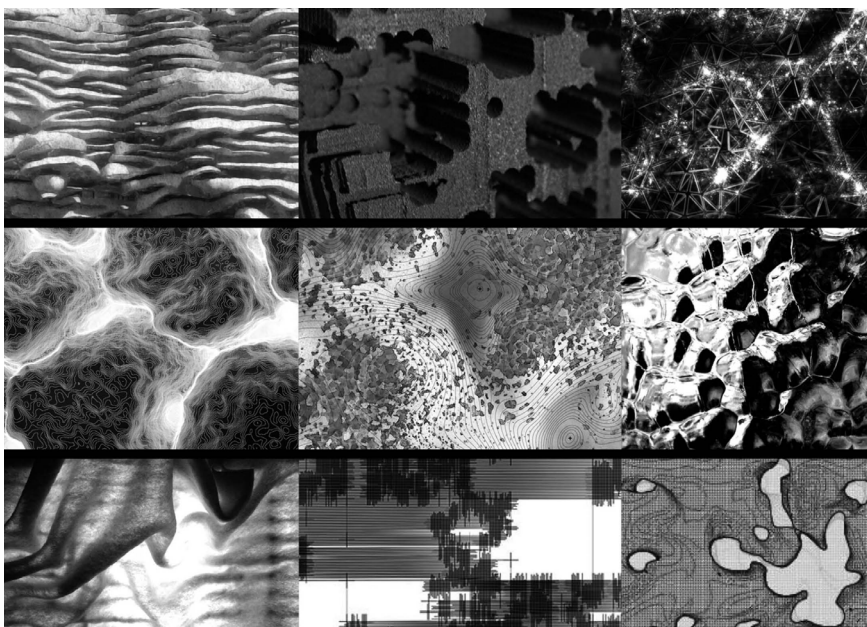Steffen Wellinger
Tanya Kalinina
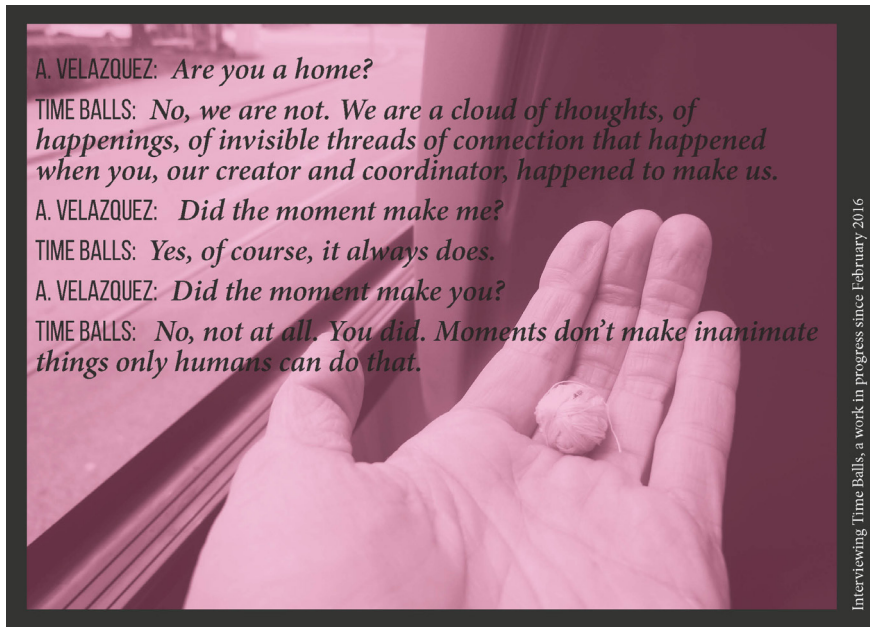Thomas Tsang
Timothy Burke
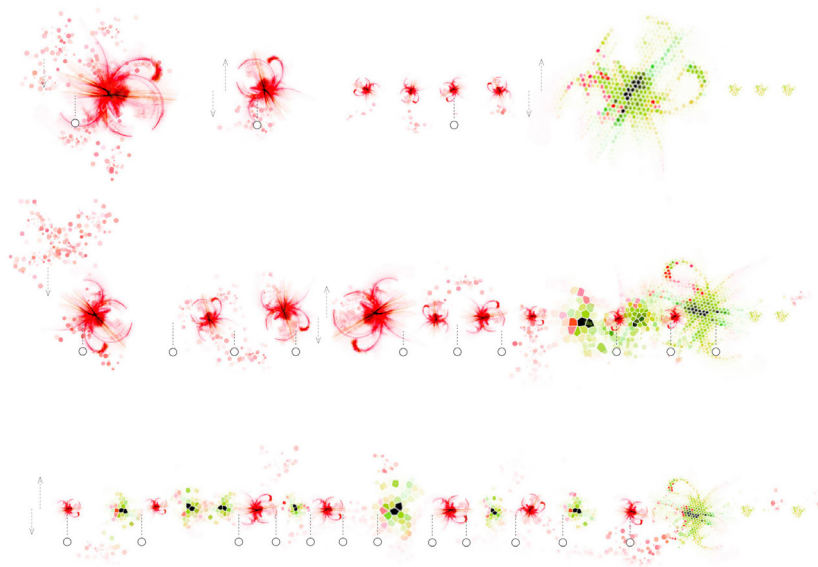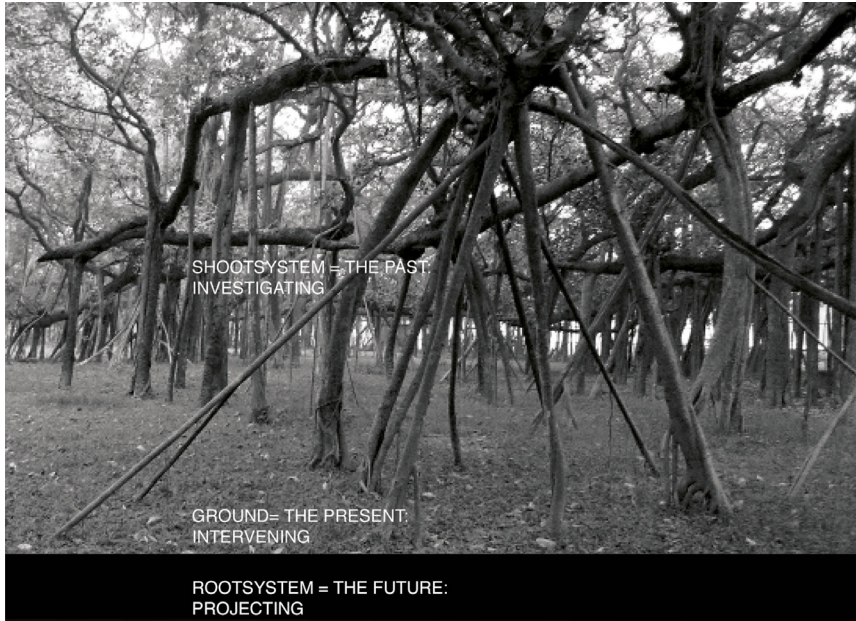
Marti Batllori Franch

Dermot Foley

Karin Helms

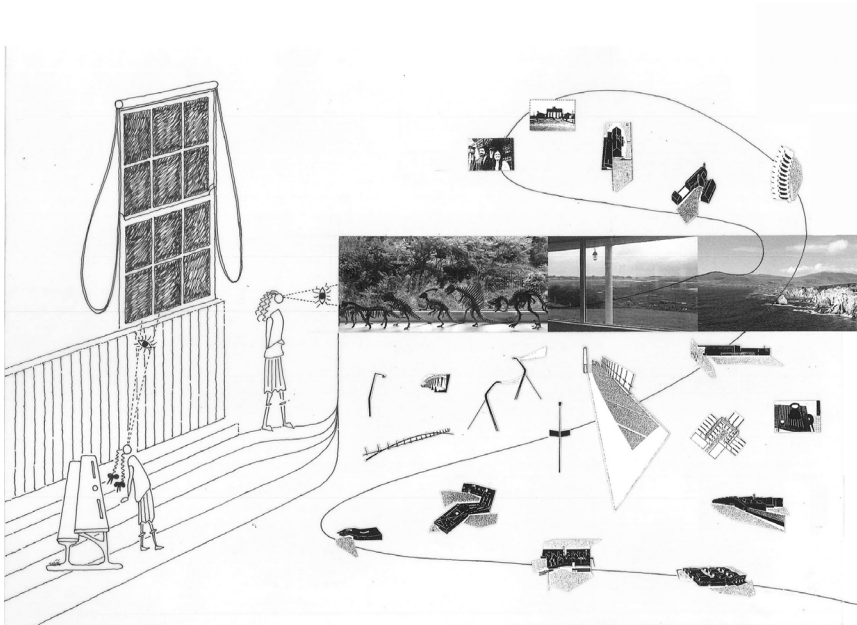*Hseng Tai Lintner*

A. VELAZQUEZ: *Are you a home?*

TIME BALLS: *No, we are not. We are a cloud of thoughts, of happenings, of invisible threads of connection that happened when you, our creator and coordinator, happened to make us.*

A. VELAZQUEZ: *Did the moment make me?*

TIME BALLS: *Yes, of course, it always does.*

A. VELAZQUEZ: *Did the moment make you?*

TIME BALLS: *No, not at all. You did. Moments don't make inanimate things only humans can do that.*

Interviewing Time Balls, a work in progress since February 2016

Alicia Velázquez

SHOOTSYSTEM = THE PAST:
INVESTIGATING

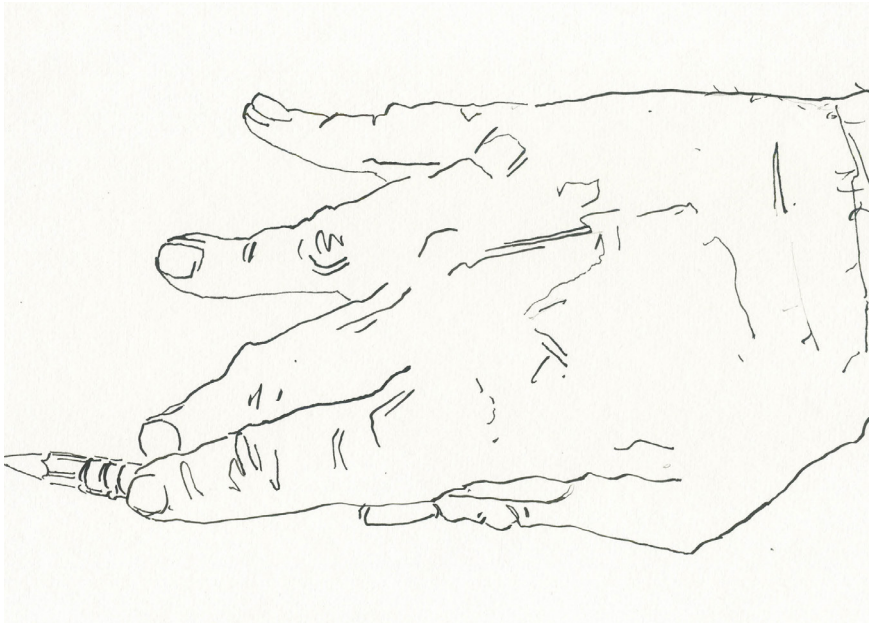GROUND = THE PRESENT:
INTERVENING

ROOTSYSTEM = THE FUTURE:
PROJECTING

Gitte Juul

Siobhán Ní Éanaigh

Koen Broucke

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