



# Explication of Tacit Knowledge

Work Package 1.5 - Deliverable 10

*Interpretation*

Work Package 1.5 Explication of Tacit Knowledge  
Part two out of two: Interpretation  
Deliverable 10  
'Synthesis of combined explication of Tacit Knowledge'

An internal document by ADAPT-r

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*All texts are solely the responsibility of their authors.*

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Deliverable 10

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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 out both by individuals but also their wider communities of practice emerging within ADAPT-r.

Sally Stewart

Deputy Head of the Mackintosh School of Architecture, the Glasgow School of Art, Reader in Architectural Education and Practice.

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**

Head of Research at the Estonian Academy of Arts Faculty of Architecture.



**INTRODUCTION**  
*Guide to Deliverable 10*



# Introduction and guide to Deliverable 10

*The 'Introduction and guide to Deliverable 10' aims to give the main reference points to the readers in order to orient themselves in the document. It intends to clarify the topics, perspectives and aims 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 synthetically such articulation between Data Collection and Interpretative Research and the main contents of each deliverable.

<b>Work Package 1.5</b> Explication of Tacit Knowledge	<b>Work Package 1.6</b> Refinement and Explication of Methods
<b>Collection of Data</b>	
<b>Deliverable 9</b> 20 accounts making explicit the Tacit Knowledge developed by venturous practice	<b>Deliverable 11</b> 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
<b>Interpretation</b>	
<b>Deliverable 10</b> Synthesis of combined explication of Tacit Knowledge	<b>Deliverable 11b</b> Refinement and explication of Methods
Chapter 1. Research Operations Chapter 2. Tacit Knowledge in CPR Chapter 3. Focused Views <u>Chapter 4. Cross Views</u>	Chapter 1. Research Operations Chapter 2. Creative Practice Research Methods Chapter 3. Focused Views <u>Chapter 4. Cross Views</u>

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, collected the reports of the research activities we have run throughout the year: workshops, round tables, research trips, ADAPT-r Days, further interviews with other ADAPT-r actors (supervisors and partners).

A distinctive feature between deliverable 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 a continuous dialogue across the four documents.

On the other hand, 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). For this reason, together with a common methodological approach and contents structure, the two interpretative reports have substantial overlapping 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 here that Focused and Cross Views - drawn on the methodological approach developed in Deliverables 1-4 by ERs 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, with the aim 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. In continuity with Deliverable 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”.

## Work Packages and Deliverables

This report is entitled '*Interpretation. Synthesis of combined explications of Tacit Knowledge providing an overview of the ADAPT-r research*' and it addresses and explores the multiple ways in which Tacit Knowledge is surfaced in Creative Practice Research inside the ADAPT-r PhD program.

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 dimensions of the Creative Practice Research (*Tacit Knowledge and Methods*).

## Aims & approach

This volume presents the main findings of ADAPT-r Experienced Researchers' meta-level research on the explications of tacit knowledge inherent in ADAPT-r venturous practices.

We intend to show Tacit Knowledge as a flexible and dynamic realm of knowledge which is hidden, invisible to the eye of the practitioner but foundational *of* and *for* their practice, as something that exists at the level of the subconscious: an unspoken, silent and subjective form of knowledge, embedded in the practice.

The aim of this research is to focus on practitioners' self-reflective explorations of their practices, avoiding any 'objectifications' or 'theorizations' of Tacit Knowledge at large.

Indeed, we intend Tacit Knowledge to be seen not in terms of what it '*is*', but rather what it '*can be*' for each creative practitioner, where it '*resides*' (Interview with Marcelo Stamm, cfr. Deliverable 9) inside / "in the medium of practice" (Stamm,

2015) and ‘*how*’ it can be surfaced by the practitioners across their ‘*journey of awareness*’, a process of disclosure taking place through a recombination of “fragments”. It is our contention to explore how such processes open new directions for the practitioners that before were not clear, triggering a circuit - from the implicit to the explicit - and allowing them to reach a more conscious understanding of their ‘*modes of practice*’ (van Schaik, 2013, 11-15) and their specificity, role and agency inside their professional and disciplinary arena, and the social realm.

Our focus is on understanding and describing the ways in which the tacit knowledge embodied in practitioners’ actions and artefacts - as well as in their relationship with their *communities of practice* of mentors, peers and challengers (van Schaik, 2011, 16) - is brought to the surface, unfolded and deployed by the practitioners.

### Explicating Tacit Knowledge

To this aim we have undertaken a similar ‘journey of awareness’ across the meanings and opportunities related to the realm of Tacit Knowledge: such a journey has allowed us to travel across different levels and stages of consciousness in *our* understanding of Creative Practice Research. Starting from a ‘taxonomic’ and inductive approach with a first classification of different kinds of tacit knowledge (cfr. Collins, 2001) we have passed through a process of critical revision of our early intuitions (‘what tacit knowledge can be’) ending up by assuming a ‘constellar’ and deductive understanding of tacit knowledge which emerges from the multiple trajectories of the practitioners themselves (cfr. Chapter 1, Methodology).

In this sense, we can identify a twofold process of ‘*explication*’ of tacit knowledge: from one side the specific and unique ‘*journey of awareness*’ undertaken by the fellows across their PhDs. From the other, the unfolding (our own *journey*) at the meta-level of the ADAPT-r ecology, in terms of recurring and shared sensibilities and fascinations.

If we look at our specific fields of research (venturous practices inside ADAPT-r), the categories identified by Collins (2001), ‘relational’, ‘somatic’ and ‘collective’ tacit knowledge, appear to be not distinct or different lenses, but rather interdependent dimensions of a process of discovery and surfacing of tacit knowledge which cannot be conceived in terms of linear cause-effect or chronological relations.

Indeed, the metaphor of the ‘*constellation*’ allowed us to focus on different simultaneous semantic levels and relevant fields for the practitioners themselves, by linking past memories and fascinations to current modes of practice and projected horizons of change.

As suggested by Rollason, commenting and developing Walter Benjamin’s thinking on use of the constellation in History studies:

*“The constellation links past events among themselves, or else links past to present; its formation stimulates a flash of recognition, a quantum leap in historical*

*understanding*" (Rollason, 2002, p.285).

We proposed to read such recognition / consciousness as the outcome of a *'never ending'* process happening inside self-reflective practices (thanks to, but also beyond the doctoral experience itself), following van Schaik's understanding of the *'spatial history of the practice'* (van Schaik, 2008, 40-41).

### **Where are we looking for Tacit Knowledge?**

We looked at how Tacit Knowledge is expressed through actions, behaviours and artefacts inside the practice - *levels of explicability* (Alony & Jones, 2007) - and how it is embedded and could be discovered in and through drawings, projects, written texts, speeches, shows, PRS presentations and vivas.

We observed, explored and interrogated the practices at different levels, in conversations and in the collective learning spaces of the PRS and different supervisory moments.

### **Deliverable Structure**

The document is organised into five chapters.

The first chapter *'Research Operations'* aims to present the various qualitative research methods adopted and implemented by the ERs in terms of meta-research operations.

These are: semi-structured interviews, workshops and roundtables / focus group, direct observations and presentations during the Practice Research Symposia (PRS) and ADAPT-r Days<sup>1</sup>, the design of diagrams and of a call for postcards (on the topic of *'Scientific Autobiography'*).

In particular the chapter explains the key methodological passages from the use of a taxonomic approach, passing by an open *'Tacit Knowledge Cloud of Meanings'* diagram as an interactive research tool, towards a series of *'constellar'* readings of Tacit Knowledge:

- A. through the voices and artefacts of the practitioners (*'focused constellations'*);
- B. through a series of transversal interpretations of such constellations (*'cross constellations'*).

The second chapter *'Research Field. Tacit Knowledge in Creative Practice Research'* introduces the main research topics of the report, by referencing the key literature and authors of interest on Tacit Knowledge both inside and outside ADAPT-r project. The chapter further presents the main research questions and drafts an

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1 Dissemination activities involving the Partners Institutions, Experienced Researchers and Early Stage Researchers.

early definition of Tacit Knowledge according to the state of the art.

The third chapter presents the practitioners' *'Focused views'* as modes of evidencing the emergence of their tacit knowledge. Each practice is explored through both the outcomes of an in-depth analysis of their body of work (texts, iconographic materials, viva and presentations etc.), interviews and the 'constellations' drawn by the practitioners starting from the 'Cloud of meanings' provided in the occasion of two workshops (Barcelona, February 2015 and PRS Gent, April 2016).

The fourth chapter *'Cross Views'* presents the outcomes of an interpretative work on the different practitioners' constellations. Different *recurrences* are addressed across the practitioners' ways in which they surface the tacit knowledge inherent in their practice.

A concluding chapter *'Epilogue'* sums up the main findings and mirrors back to Deliverable 9, where the main data on which the volume draws are collected and presented.

### **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

**Drotea 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 on 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)<sup>1</sup>, 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<sup>1</sup>:

#### 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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1 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?*

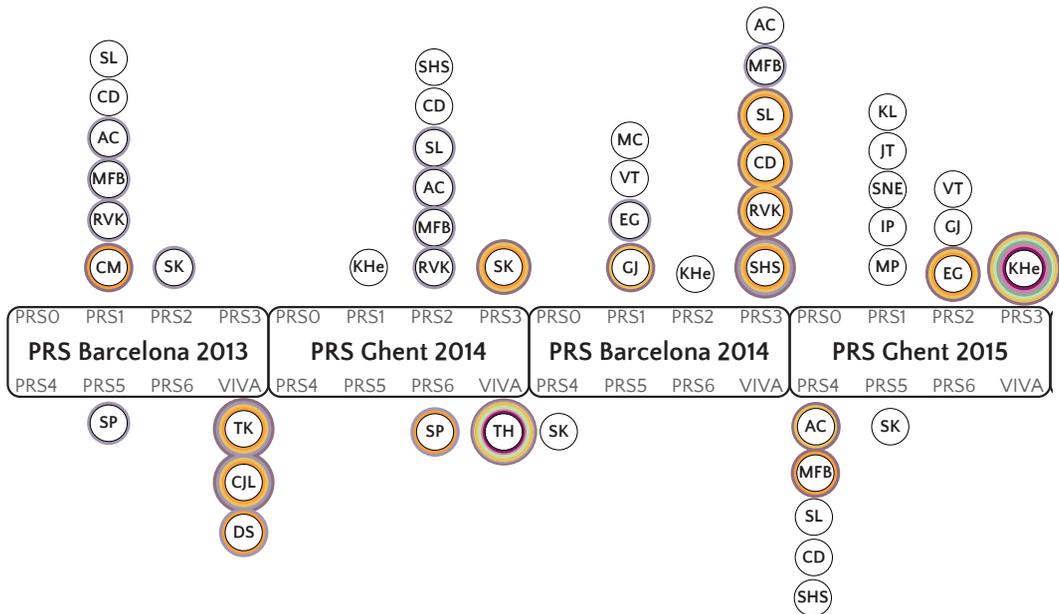
## d. Self positioning and self-defining

- *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”:**

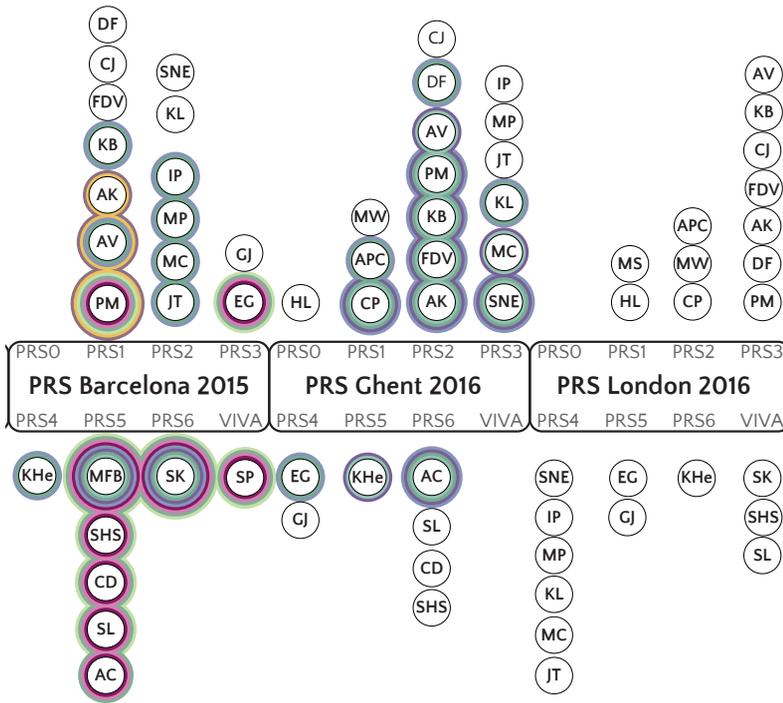
### a. Methodology and Methods + PhD as a Journey

- *What are the key methodological elements of the ADAPT-r project?*
- *How would do you describe your journey through these elements?*



- |         |         |                      |                       |                             |                    |                          |
|---------|---------|----------------------|-----------------------|-----------------------------|--------------------|--------------------------|
| ○ PRS 1 | ○ PRS 4 | ○ VIVA PRESENTATION  | ADAPT-r Fellows (ESR) | ○ CJ Chris Johnstone        | ○ TH Tom Holbrook  | ○ AC Alice Casey         |
| ○ PRS 2 | ○ PRS 5 | ● ADAPT-r Fellowship |                       | ○ SHS Siv Helene Stangeland | ○ DS Deborah Saunt | ○ KHe Karin Helms        |
| ○ PRS 3 | ○ PRS 6 | ○ pre-PRS            |                       | ○ MP Marco Poletto          | ○ CJL CJ Lim       | ○ DF Dermot Foley        |
|         |         |                      |                       | ○ IP Irene Prieler          | ○ SL Steve Larkin  | ○ SNE Siobhán Ni Eanaigh |
|         |         |                      |                       | ○ TK Thierry Kandjee        | ○ CD Cian Deegan   | ○ SK Sam Kebbell         |

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



- |                            |                            |                                  |                                 |        |        |            |
|----------------------------|----------------------------|----------------------------------|---------------------------------|--------|--------|------------|
| <b>CM</b> Colm Moore       | <b>PM</b> Petra Marguc     | <b>RVK</b> Rosanne Van Klaveren  | <b>KB</b> Koen Broucke          | Del. 4 | Del. 8 | Del. 11bis |
| <b>JT</b> Johannes Torpe   | <b>VT</b> Villem Tomiste   | <b>MC</b> Michael Corr           | <b>KL</b> Karli Luik            | Del. 3 | Del. 7 | Del. 11    |
| <b>APC</b> Anna Pla Catala | <b>AK</b> Ana Krec         | <b>CP</b> Claudia Pasquero       | <b>FDV</b> Federico Del Vecchio | Del. 2 | Del. 6 | Del. 10    |
| <b>HL</b> HsengTai Lintner | <b>AV</b> Alicia Velazquez | <b>SP</b> Sebastien Penfornis    | <b>GJ</b> Gitte Juul            | Del. 1 | Del. 5 | Del. 9     |
| <b>EG</b> Eric Guibert     | <b>MW</b> Michael Wildmann | <b>MFB</b> Marti Franch Battlori | <b>MS</b> Marija Strajnic       |        |        |            |

- *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 your 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 you 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<sup>2</sup>, 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

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2 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<sup>3</sup>, 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 extent 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].

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3 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



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

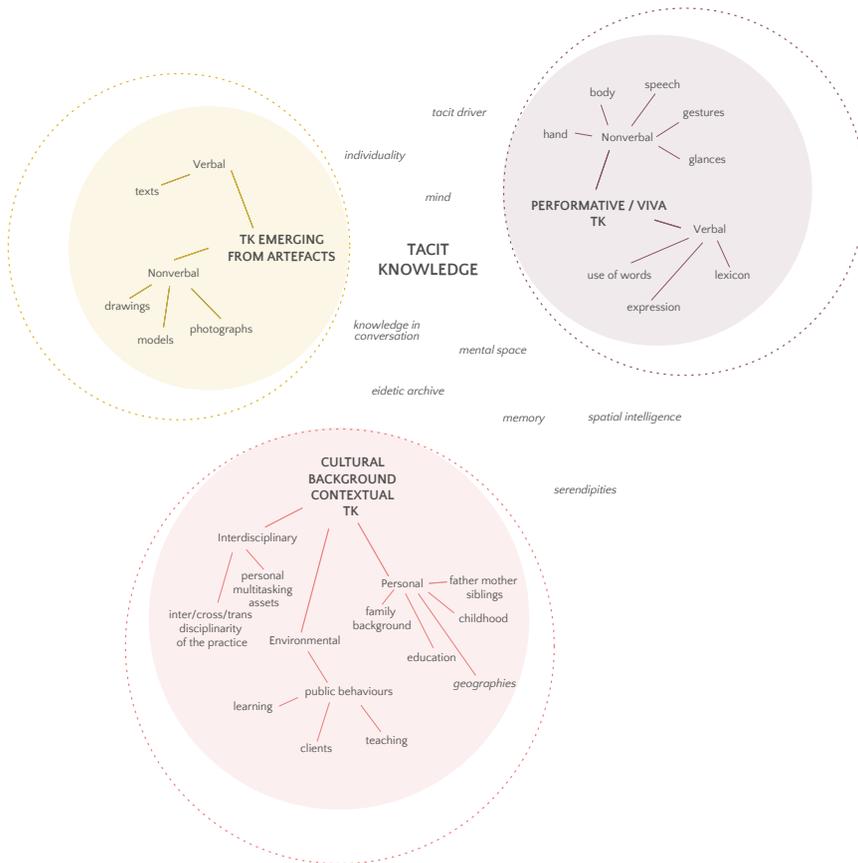


Fig. 3 / First Constellar Taxonomy of Meanings of Tacit Knowledge

### 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<sup>4</sup>, 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<sup>5</sup> in creative practice and Refinement and Explication of Methods<sup>6</sup>, 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<sup>7</sup>: 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.

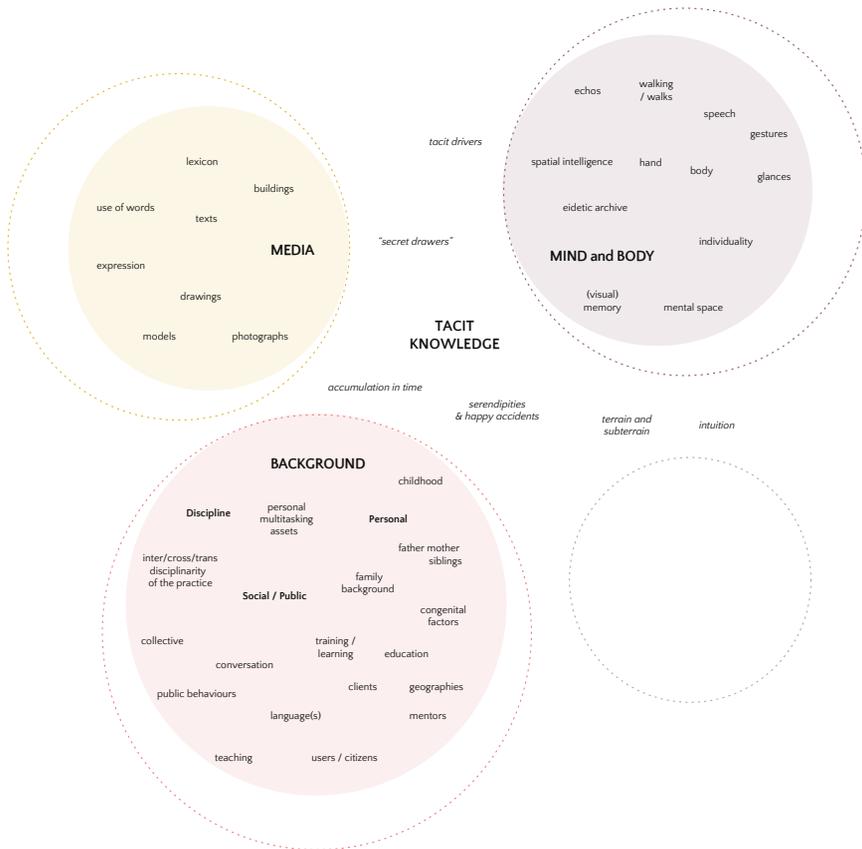
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4 The ADAPT-r fellows has to deliver several work packages in relation to the duration of their fellowships

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

6 Focused views, Deliverable 11b “Refinement and Explication of Methods”, Chapter 4

7 Cfr. Paragraph 1.3.1 Diagrams



*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<sup>8</sup> 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*"<sup>9</sup>.

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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8 Cfr. Paragraph 1.2.1 Focused interviews

9 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<sup>10</sup>, 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<sup>11</sup>, 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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10 Ranulph Glanville suggests that: “we get our intellectual knowledge from doing and we test it by returning to doing” (Glanville 2014)

11 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-betweenness” 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





## CHAPTER 2

### *Tacit Knowledge in Creative Practice Research*



# Tacit Knowledge in Creative Practice Research

*The chapter introduces the main research topics of the report, by referencing the key literature and authors of interest on Tacit Knowledge both inside and outside ADAPT-r project.*

*The chapter outlines a constellation of meanings around the concept of Tacit Knowledge, aiming not to be defined by boundaries, but to bring out a flexible and dynamic definition, giving some prompts and possibilities, through a heuristic process of unfolding.*

*The chapter further presents the main research questions.*

## 2.1. The realm of Knowledge in Creative Practice Research

### Sophia and Phronesis

Arnaud Hendrickx explains the mechanisms of knowledge-building in the field of design as follows:

*“A designer should constantly be looking for means to address this gap [between mind and matter]. A possible perspective is that designing entails displacing memories of earlier encounters into a nearby or distant future by equilibrating our conceptual frameworks to imagined novel situations. We construct our conceptual frameworks by internalising our knowledge of our environment and how we personally relate to it in cognitive structure that originate from action in this environment”<sup>1</sup>.*

Leon van Schaik identifies, therefore, two kinds of knowledge which are created within the field of Creative Practice Research the creative research:

*“one concerns the ways in which designers marshal their intelligence, especially their spatial intelligence, to construct the mental space within which they practice design. The other reveals how public behaviours are invented and used to support design practice. This new knowledge combined is the contribution that this research makes to the field of design practice research”*

In this regard, Ranulph Glanville introduces a distinction between ‘*knowledge of*’ and ‘*knowledge for*’ in design disciplines, from an operative and transformative perspective:

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1 Hendrickx, A. (forthcoming), *Practice of Spatial Thinking*. In: van Schaik, L., *Researching Venturous Practice: towards understanding how practitioners innovate*, Spurbuchverlag AADR - Art Architecture Design Research Publisher.

*“Knowledge of is what scientists and engineers are after, but knowledge for is what designers need – for it enables us to change the world. The way that engineers work is associated with problematization. Designer’s work is associated with solutions. We might and should question the assumption that we must understand the world in order to be able to act on, for or in it.”*<sup>2</sup>

He further introduces a distinction and yet a complementary relation between intellectual knowledge, *sophia* and skill-based knowledge, *phronesis*.

*“There is more than one way of knowing. Aristotle tells us of tacit, skill-based knowledge, phronesis – knowledge that guides what we do with our hands (for instance) without needing formalised instructions – but also of intellectual knowledge, sophia.*

*(...) This creates a circle: we get our intellectual knowledge from doing and we test it by returning to doing. To my mind, that makes it very difficult to talk about sophia as superior: it places phronesis and sophia on the same level. The doing, the making, is as significant as the thinking. Theory is not superior to practice, and it does not make sense to impose theory on practice”*<sup>3</sup>.

Consistently and in relation to the role of poetic potential of “making” (intended not a passive step subsequent to the moment of creation but belonging to, conflicting with and generating it<sup>4</sup>) Jo Van Den Berghe talks about the process of reconstruction of the spatiality of his grandmother house in his own practice through the means of drawing:

*“This sketching and drawing is a non linear (re)discovery and understanding of spatial sequences in ‘My Grandmother’s House’, experienced in the childhood of the author.*

*“(…) it is firstly a journey into memory, trying to build a reconstruction. Very soon, this becomes a design process in its own right, for this reconstruction will fail if it remains limited to a journey into memory only, if the researcher forgets his journey to move into imagination in order to come up with a vivid reconstruction based on empathy.”*<sup>5</sup>

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2 Glanville, R. (2014). Building a Community of Practice. Public Lecture at EAA, April 23, 2014 (unpublished).

3 *Ibidem*.

4 Van Den Berghe, J. (2012). *Theatre of Operations, or: Construction Site as Architectural Design* PhD Dissertation, RMIT University, Melbourne, Australia.

5 Van Den Berghe, J. (2010). *The Imaginative Process of Thinking*, paper presented at the First International Conference on Design Creativity, ICDC 2010 29 November - 1 December 2010, Kobe, Japan, Retrieved from: <https://lirias.kuleuven.be/bitstream/123456789/481563/1/The+I+maginative+Process+of+Thinking.pdf>

On a similar note, Deborah Saunt explains the role of non-linear ‘drawing’ in her process of consciousness during the PhD:

*“My resultant findings have been created mainly through drawings, and focus on the dynamics of operating simultaneously on multiple levels, as if informed by orbits and trajectories which offer non-linear, spatial ways of navigating key issues (...).”<sup>6</sup>*

Knowledge in creative practice draws on the “spatial history” of a practice related to poetic and technical aspects, revealing a kind of *tacit* knowledge, built in and through the construction of the practice itself.

### **The binomial Explicit and Implicit Knowledge**

With ‘*knowledge*’ we generally refer to a familiarity, awareness or understanding of someone or something. The understanding of a topic that can be gained as facts, information, descriptions, or skills, can be usually acquired through experience or education by perceiving, discovering, or learning. Knowledge can refer to a theoretical or practical understanding of a subject and it is usually described either as explicit, as with the theoretical understanding of a subject, or implicit or tacit, which will be discussed more in depth in the following paragraphs.

It is important to remind how tacit and explicit knowledge are deeply connected and how they are at the base of a circular and never-ending interplay between thinking and making and are therefore not considerable as separate or polarised realm of knowledge, but rather as useful categories to introduce and clarify how knowledge is conceived at large.

For this reason it is interesting to see how these two facets of the knowledge are usually described by a couple of juxtaposed nouns highlighting the interrelation between different aspects that complete and compensate each other. Here a list of some of those ‘couples’ of meanings and aspects of the knowledge: formal/informal, systematic/rhizomatic, theoretical/practical, reflective observation /active experimentation, comprehension/apprehension, abstract experience/concrete experience, slow/fast, codified/embedded, notion/skill, a priori/a posteriori [Fig. 1].

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6 Saunt, D. (2014), *Orbits and Trajectories: Why Architecture must never stand still*. ADAPT-r Summative Work Package (internal document).

## 2.2 Building a path to Tacit Knowledge: the Meno paradox

In her “A Field Guide to Getting Lost” Rebecca Solnit<sup>7</sup> reports the following anecdote:

*“(...) Three years ago I was giving a workshop in the Rockies. A student came in bearing a quote from what she said was the pre-Socratic philosopher Meno. It read, “How will you go about finding that thing the nature of which is totally unknown to you?” I copied it down, and it has stayed with me since. The student made big transparent photographs of swimmers underwater and hung them from the ceiling with the light shining through them, so **that to walk among them was to have the shadows of swimmers travel across your body in a space that itself came to seem aquatic and mysterious.** The question she carried struck me as the basic tactical question in life. **The things we want are transformative, and we don’t know or only think we know what is on the other side of that transformation.** Love, wisdom, grace, inspiration — how do you go about finding these things that are in some ways about extending the boundaries of the self into unknown territory, about becoming someone else?”<sup>8</sup>.*

Indeed, in Plato’s *Meno*, Meno asks Socrates:

*“And how will you inquire into a thing when you are wholly ignorant of what it is? Even if you happen to bump right into it, how will you know it is the thing you didn’t know?”<sup>9</sup>. Socrates rephrases the question, which has come to be the canonical statement of the paradox: “[A] man cannot search either for what he knows or for what he does not know [.] He cannot search for what he knows – since he knows it, there is no need to search – nor for what he does not know, for he does not know what to look for.”<sup>10</sup>*

Socrates responds to this sophistical paradox with a mythos (poetic story) according to which souls are immortal and have learned everything prior to transmigrating into the human body. Since the soul has had contact with real things prior to birth, we have only to ‘recollect’ them when alive. Such recollection requires Socratic questioning, which according to Socrates is not teaching. Considering this paradox in the discovering of the knowledge Donald Schön describes the situation the student designer faces:

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7 Solnit, R. (2006). *A Field Guide to Getting Lost*. Edinburgh, Canongate.

8 *Ibidem*, p. 4.

9 Plato, *Meno*, 80d1-4 (Source: Wikipedia / Retrieved from: <https://en.wikipedia.org/wiki/Meno>).

10 *Ibid*, 80e.

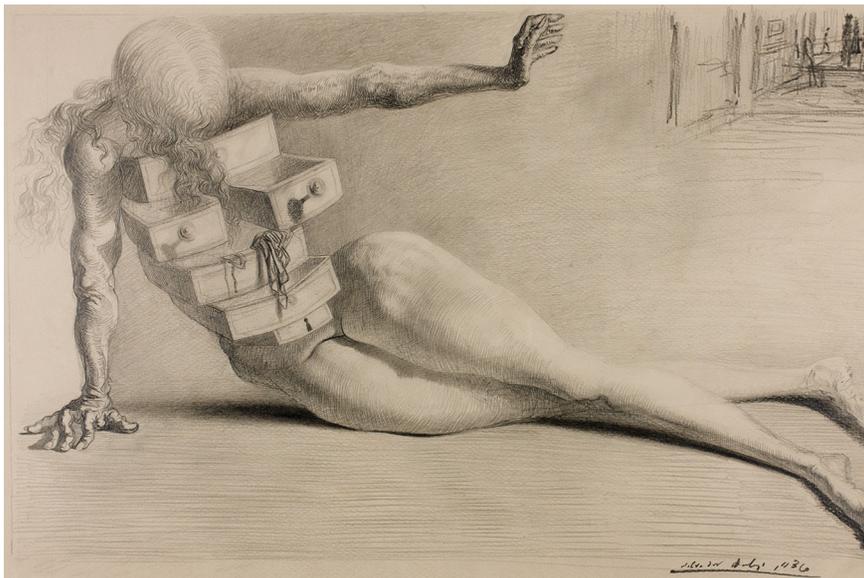
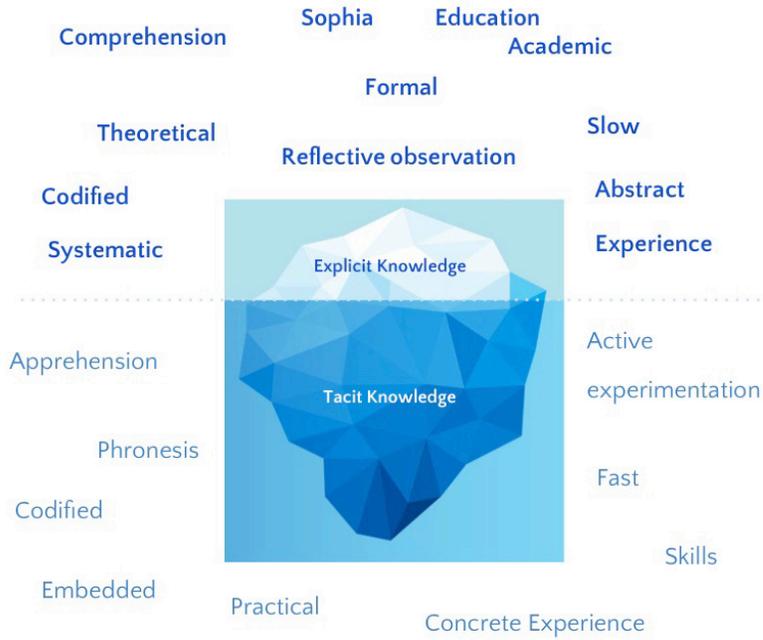


Fig. 1 The 'iceberg' of Tacit and Explicit Knowledge

Fig. 2 Salvador Dalí, "City of Drawers", drawing, 1936

*“The student does not yet know what he needs to know, yet knows that he needs to look for it. His instructor cannot tell him what he needs to know, even if he has words for it, because the student would not understand him.”*<sup>11</sup>

Under this lens also the role of the supervisor is challenged during the journey of discovering of the practitioner since there is a gap and a distance in the communication between the two actors.

In this sense the act of recollecting itself is the key to knowledge, since it is the path that takes us from the mere belief to the knowledge. Epistemology becomes a journey backwards through questions and speculation on something that is already in the head and in the hand of the explorer. A process of wandering results where there are no references and where the destination is not known.

Developing this idea of the recollection and the exploration Solnit furthers this argument, by saying:

*“(...) some questions are more significant than their answers, and such is the case of this one. (...) For it is not, after all, really a question about whether you can know the unknown, arrive in it, but how to go about looking for it, how to travel.”*<sup>12</sup>

And later on:

*“(...) all enquiry and all learning is but recollection (...). Socrates says you can know the unknown because you remember it.”*<sup>13</sup>

## 2.3 Opening and understanding the concept of Tacit Knowledge

### An open definition of Tacit Knowledge

According to the literature review, Tacit Knowledge could be described as intuitive and **heuristic thinking** related to the operational and experiential aspects of the practice. Intuitive thinking works through an associative connection process, namely a resonance process in our memory. It works in terms of resemblance: in that sense *“intuition is nothing more and nothing less than recognition”*<sup>14</sup>

Tacit Knowledge could therefore be defined as the **mental space of perception**

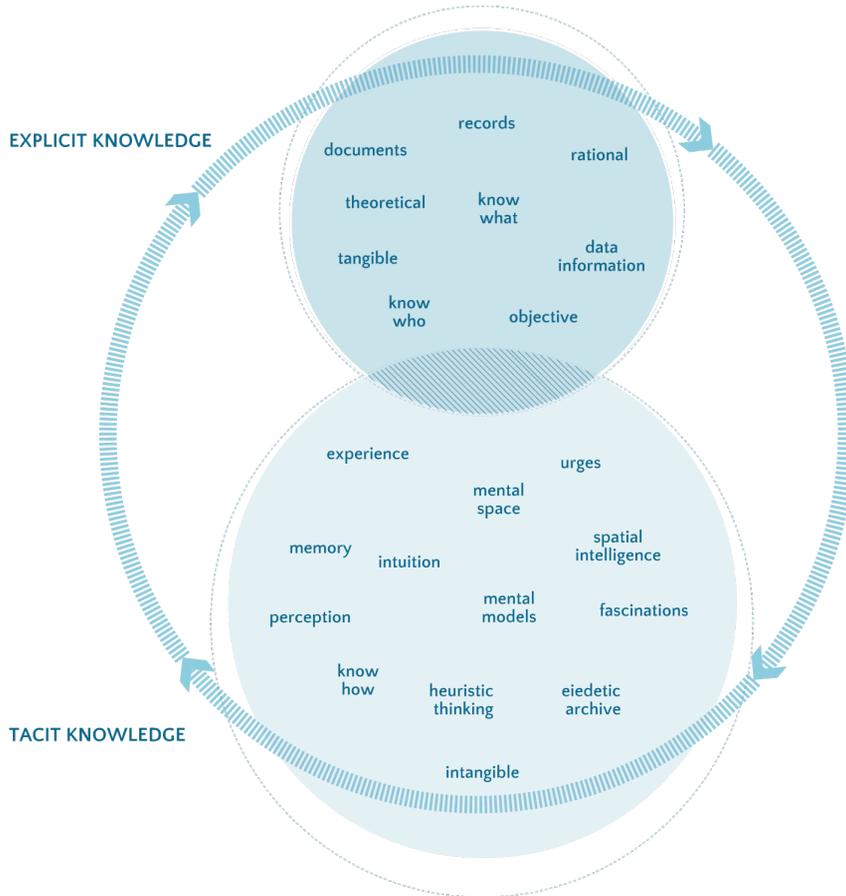
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11 Schön, D., The Design Studio. Exploration of its Traditions&Potential, 1985 RIBA Publications Limited, London, p. 56

12 Solnit, op. cit., p. 24

13 Solnit, op. cit., p.25

14 Herbert Simon quoted in Kahneman, D., Thinking, Fast and Slow. Farrar, Straus and Giroux, 2011, New York.



*Fig. 3 The Circular and never-ending interplay between thinking and making, between implicit and tacit knowledge*

**and memory**, built through our spatial intelligence.

Everyone builds up a spatial history for themselves and through that establishes their mental space made of assumptions about space<sup>15</sup>. This mental space is something usually existing in the subconscious and which one becomes aware only through singular moments of eidetic recall in memory [Fig. 2].

We could recognise Tacit Knowledge at different levels and dimensions of the practice.

### **The circular interplay between *terrain* and *sub-terrain***

Tacit Knowledge could be seen through the metaphor of the **subterrain**, highlighting the circular and dynamic process of mutual nourishment from the subterrain to the terrain and vice versa, namely the process of transfer from the tacit to the explicit knowledge. These two kinds of knowledge are interdependent, in fact new knowledge is produced in the **space in-between tacit and explicit dimension**. What the practitioner does in the 'terrain' enhances and enriches what resides in the "subterrain"<sup>16</sup> [Fig. 3]. The metaphor of the **subterrain** evokes the idea of something latent, whose edges are defined only with some difficulty, and also something without which the 'terrain' cannot exist.

What happens once one becomes aware of something emerging from the subterrain? How does this affect the "terrain"? And subsequently how does this affect once again the subterrain?

Tacit Knowledge could be seen then in terms of retroactive forces that drive the practitioner across their practice. We could say that such retroactive forces reside in the subterrain, shaping it and creating a sort of eidetic archive.

Therefore, such forces could be defined as **tacit drivers**<sup>17</sup>. In fact, the practitioners operate guided by something that is tacitly motivating them, despite the fact that when they are asked to explain what they are doing, they tell completely different stories. Such tacit drivers are operative and they drive the practitioners in their behaviours, productivity and in everything they are doing in their practices. When the practitioners are able to see what is motivating them it means that they discovered their archive, their subterrain, their tacit knowledge.

The tacit driver is connected with **urges and fascinations**<sup>18</sup> that move and orient the practice. Those urges and fascinations constitute the eidetic archive that is an archive of images collecting in the mental space involving memory and imagination. As such, this archive defines the intentionality of the practice.

This interpretation of Tacit Knowledge, as a **tacit driver** and the '**inner voice**' guiding the practice, creates a connection in time between past, present and future,

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15 van Schaik, L. (2008), *Spatial Intelligence, New Futures for Architecture*, Wiley, Chichester

16 From a Conversation with Richard Blythe and Marcelo Stamm on Tacit Knowledge, ADAPT-r Internal Archive.

17 *Ibidem*.

18 Blythe, R. (forthcoming), op. cit.

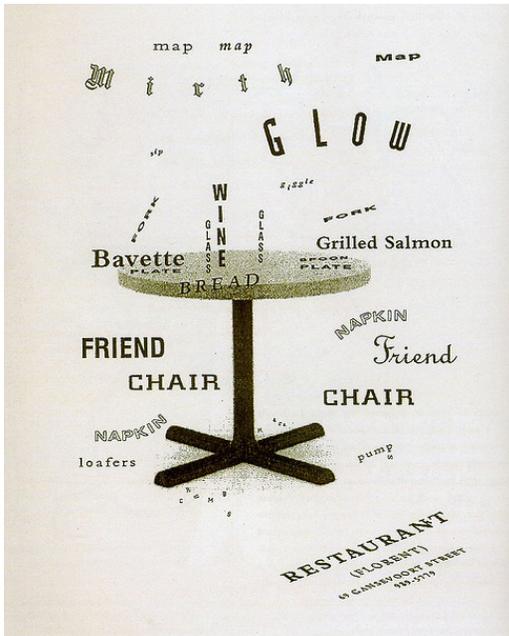


Fig. 4 Tibor Kalman - Untitled 1980s

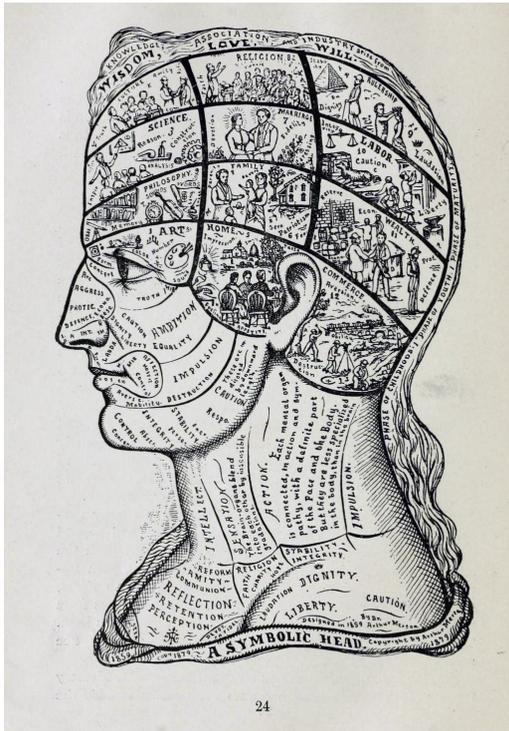


Fig. 5 Merton-a Symbolic Head-1897

defining the history of the practice itself, in fact we could say that the tacit knowledge comes from the past<sup>19</sup> and, quoting Kahneman (2011), it '(...) *determines your interpretation of the present as well as your expectations of the future*'.

### **Memory, mental space and resemblance**

Memory and our mental space both play key roles in the production of knowledge. Everyone builds up a “spatial history”<sup>20</sup> for themselves and through this establishes their mental space made of assumptions about the physical space.

Our mental space doesn't contain a faithful representation of reality but an idealized synthetic cognitive model (identity and analogy mappings<sup>21</sup>). [Fig. 4,5].

This mental space<sup>22</sup> usually exists within the subconscious and one only becomes aware of it through singular moments of eidetic recall in memory. This process of recall could be defined as a process of resemblance of the memory<sup>23</sup>. What we see and experience recalls images in our memory and we are attracted by images that resemble familiar images stored in our minds.

In this regard, Daniel Kahneman suggests that “*there are two selves: the experiencing self and the remembering self*”<sup>24</sup>. The two selves are involved in a circular process of nourishment, in which the experienced self feeds on the remembering self and vice versa. Inside the memory is stored a sort of ‘eidetic archive’ that drives the *fascinations* of the practitioners, working through an associative process.

In *Thinking Fast and Slow*, Kahneman relates to the psychologist Sarnoff Mednick in 1960 stating that “*creativity is associative memory that works exceptionally well*”<sup>25</sup>.

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19 Tacit Knowledge drives the practice time-wise in a different level with respect to Transformative Triggers. While the TT are propulsive in the future tense (“It's where a practice is in some way brought up to a level it wasn't at before”, a qualitative transformation towards the future, according to R. Blythe - Work Package 1.3 - Del. 6 -p.27), the acknowledgement and the comprehension of the Tacit Knowledge works with a cyclic movement going back and forth between the past and the present to the future and back again.

20 Cfr. Blythe, R. (forthcoming), *An Epistemology Concerning Venturous Design Practice Research in Architecture*. In: van Schaik, L., *Researching Venturous Practice: towards understanding how practitioners innovate*, Spurbuchverlag AADR - Art Architecture Design Research Publisher.

21 van Schaik, L. (2008), *Spatial Intelligence, New Futures for Architecture*, Wiley, Chichester, Chapter 2.

22 *Ibid.*

23 *Ibid*

24 Kahneman, D. (2011). *Thinking, Fast and Slow*. New York: Farrar, Straus and Giroux.

25 *Ibid.*

## 2.4 Research questions

As a result of this early understanding of the realm of Tacit Knowledge through the review of some key theories and insights both inside and outside ADAPT-r, a series of research questions guided the first stages of the research.

The questions have been organised into four main categories: *background, process of awareness, applicability and transferability, shifts in the practice*, and they are formulated to answer the question:

Why is it important to explore and understand the Tacit Knowledge and its influence on our creative practice?

### Background

- What could Tacit Knowledge be?
- How does Tacit Knowledge work?
- Where does the tacit dimension of knowledge reside in Creative Practice?
- What is the background / terrain of growth for Tacit Knowledge?

### Process of awareness

- Where does TK come from?
- Which are the different ways in which the TK emerges? (epiphanies, slow and unfolding process)?
- What is the role of relational interactions in the emergence of TK?

### Explicability & Transferability

- How one can transfer and make TK explicit, once one has discovered it?
- What are the levels of explicability of TK?

### Shifts in the Practice

- How could the process of “deployment” of TK by practitioners occur, when / where / and through which means?
- How does the discovery of TK affect and change the practice?
- To what extent does this make explicit the implicit in creative practice research?

We explore such issues by interacting with ADAPT-r fellows and looking at their practices, through the research methods, which have been presented and clarified in Chapter 1.

The results of such explorative study is reported in following Chapter 3 and 4 in the shape of a series of focused and transversal readings of practitioners’ work.



## CHAPTER 3

### *Focused Views*



## 3.1 What is a focused view?

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 lens of the main topics 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<sup>1</sup>.

The starting point for interpretation have been a crossed analysis of collected materials along with analysis of the material delivered by the fellows for their fellowships<sup>2</sup>, and attendance to the PRS events: the presentations and the informal moments, have been

The selection of the creative practices to be explored, analysed and narrated arises from the desire to cover a wide range of diversity. Practitioners 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 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 according to the descriptive categories formulated for the research tool of the Tacit Knowledge Cloud of Meanings<sup>3</sup>: 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 analyse the specific urges and fascinations of the practices.

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.

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1 Cfr. Chapter Methodology

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

3 Cfr. Chapter 1. Methodology - 1.3 Interpretative Methods / Diagrams and Constellations

## Focused Constellations

To allow a synthetic and clear 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.

**Alicia Velázquez**

*KULeuven, Faculty of Architecture, Sint Lucas, Belgium*

**Petra Marguč**

*KULeuven, Faculty of Architecture, Sint Lucas, Belgium*

**Michael Corr**

*Estonian Academy of Arts, Estonia*

**Claudia Pasquero**

*Estonian Academy of Arts, Estonia*

**Karin Helms**

*RMIT Europe, Spain*

**Siobhán Ní Éanaigh**

*RMIT Europe, Spain*

**Martí Franch Batllori**

*The Glasgow School of Art, UK*

**Sam Kebbell**

*RMIT Europe, Spain*

**Alice Casey**

*RMIT Europe, Spain*

**Koen Broucke**

*The Glasgow School of Art, UK*

**Ana Kreč**

*KULeuven, Faculty of Architecture, Sint Lucas, Belgium*

**Federico Del Vecchio**

*University of Ljubljana, Slovenia*

### 3.2 Alicia Velázquez

KU Leuven / PRS 2 at Ghent 2016

*“Things happen inside because they happen outside (and the other way round)”*  
(A. Velázquez - ADAPT-r Fellows’ Workshop at PRS Ghent 25 April 2016)

Alicia Velázquez is an architect and artist working inside a kaleidoscopic field of research across architecture, design and performative art, focused on body-materials *“intimate connections”*<sup>4</sup>.

*Being in-between as a condition, research method and self-positioning.*

Alicia perceives her creative practice as being ‘in-between’ art and architecture, by saying *“I’m not an architect in the traditional sense and I’m also not an artist in the traditional sense”*<sup>5</sup>.

The ‘in-betweenness’ is a both a key condition, fascination and methodological feature of her own practice and personal research trajectory.

Being in-between *“things, countries, situations and family members”* is seen by Alicia as a “working methodology” allowing her to understand and mediate between different positions and interests of the people she collaborate with (*“I’m always trying to understand all the sides”*<sup>6</sup>). Being in-between can be seen as a way of conceiving of herself in relation to others and her community of practice, acting as *“a bridge between the material and the emotional, between the client and the user, between the architects and the client”*<sup>7</sup>.

*Finding her role and sharing knowledge*

At the same time she defines a clear positioning in relation to her role as a creative practitioner, an *agent “inviting for things to happen or actions or even taking actions to invite for things to happen”*, a mediator and a translator *“like I’m interpreting one and communicating to the other in a way that the other part understands”*<sup>8</sup>. Such attitude allows her to get and exchange different kinds of *knowledge* with other people at different levels, that she identifies as follows: her direct collaborators and other practitioners, including her fellows at KUL and the ADAPT-r Community, *“sharing processes and mythologies and ideas”*<sup>9</sup>, and an extended network of people related

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4 [www.aliciavelazquez.com/about](http://www.aliciavelazquez.com/about)

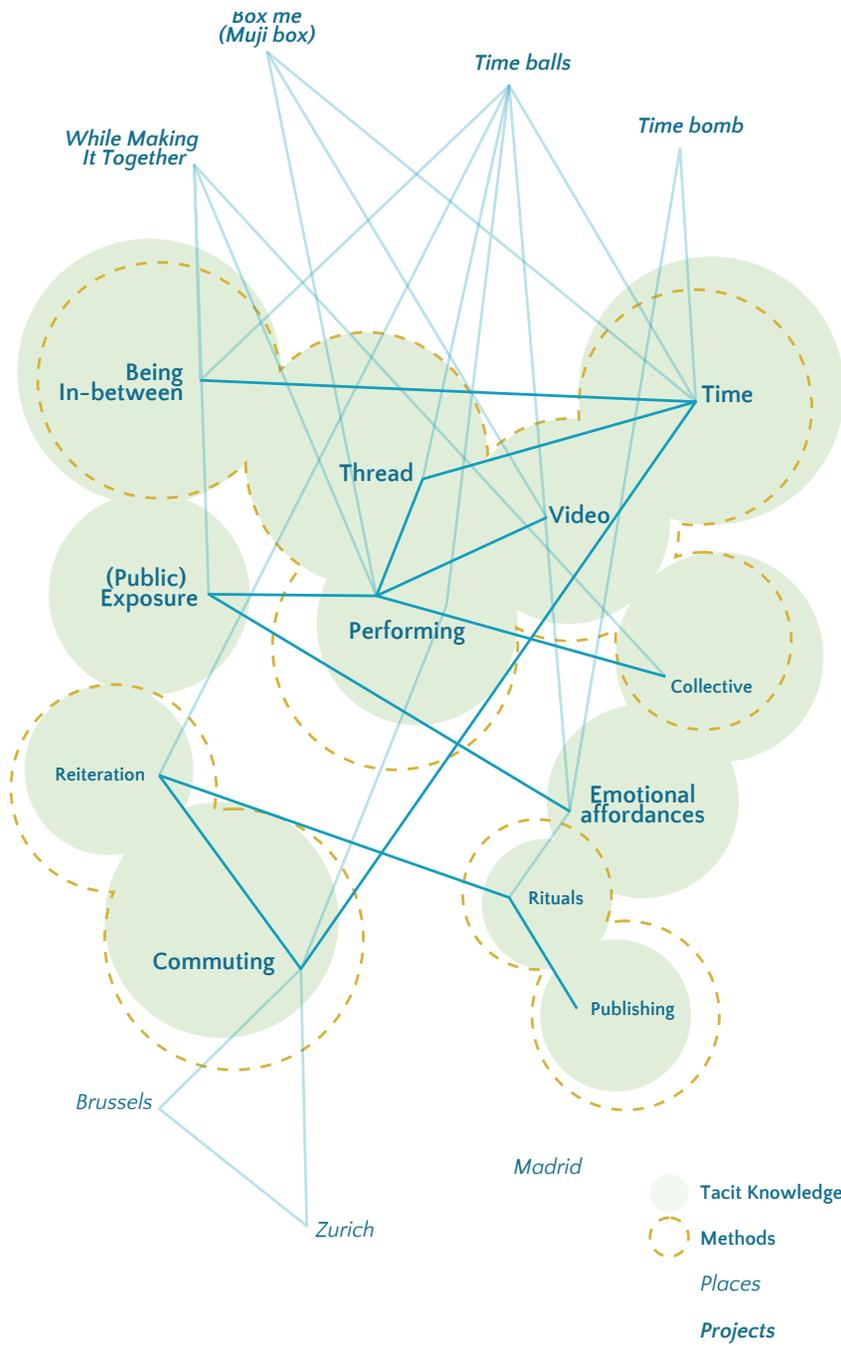
5 Focused interview, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

6 *Ibidem.*

7 *Ibid.*

8 *Ibid.*

9 *Ibid.*



*Focused Constellation*

to the social media she uses as platforms for publishing (*making public* and *exposing*) her on-going projects (mainly her website and Instagram profile) [Fig. 1].

### *Background and training*

The need to find her own role as practitioner has been a trigger for enrolling in a PhD by practice, due to a awareness and a lack of satisfaction of her involvement in the projects she was working on, started thanks to a training in business some years ago. An increasing (professional and personal) awareness marks Alicia's research path, in which the PhD and the fellowship represents a crucial step and productive environment, during which she has been building a unique research trajectory, by surfacing the "urges and fascinations" which have silently driven her work and which have "organically" grown up through time.

### *Urges and Fascinations*

Such fascinations are related to two topics: the *forgotten* ("bringing to light the forgotten"<sup>10</sup>) and *time*. In particular time, the *making visible* of time in relation to materials and the body are her main "obsessions": "*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*"<sup>11</sup>. Such deep interests are present in many of her more recent projects such as the "Time balls"<sup>12</sup>: a series of small balls made out of thread, she is being producing during commuting time between Zurich (her current hometown) and Brussels [Fig. 2, 3].

### *Artefacts and Media*

Such artefacts are key products of her research, along with the use of other media that she uses to narrate, but also (and above all) to "provoke" new meanings around her work ("*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*"<sup>13</sup>) and to push further her research.

By acting as an agent, bridging materials, people, emotions through time, a new kind of knowledge emerges through such interaction: "*the knowledge I discover after the action, not before. So I'm not conscious of this information beforehand, most of the times*". Such knowledge is expressed and transferred through the editing and post-production of media. Along with written texts, video and photography are key media in Alicia's work, again not only in descriptive terms, but mainly in order to create "*a new juxtaposition or new meaning to it, like a painting*".

*Inter-action* and *re-action* are drivers for surfacing the tacit knowledge embedded in her body and materials, through *intuition* and *repetition*<sup>14</sup>, as also suggested by her TK Constellation [Fig. 4].

Alicia's PRS in April 2016 in Ghent is a clear example or representation (intended

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10 *Ibid.*

11 *Ibid.*

12 [www.aliciavelazquez.com/timeballs](http://www.aliciavelazquez.com/timeballs)

13 *Ibid.*

14 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.



*Fig. 1 / Postit body-map*



*Fig. 2 / Time bomb*

as a *performance*) of her way of producing and surfacing the knowledge inherent in her practice: indeed she presented a double video projection (mirroring herself in two different performances) along with a collection of artefacts, materials, textiles, images, with which she produced a narrative of her how work and provoked interaction with the panel and the audience. It can be conceived among the many exercises (or challenges) that she performs to push further on her knowledge.

**Keywords:**

*body, intuition, publishing, repetition, ritual, (public) exposure, personality, making intelligence, making together, emotional affordances.*

**Sources:**

- Focused interview, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016. Reported as edited transcription in Deliverable 9 - Chapter 4.
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive
- Presentation at PRS London November 2016 / ADAPT-r Archive
- [www.aliciavelazquez.com](http://www.aliciavelazquez.com) (last accessed on August 2016)
- [www.instagram.com/velazquezintransition](https://www.instagram.com/velazquezintransition) (last accessed on August 2016)



### 3.3 Petra Marguč

KU Leuven / PRS 2 at Ghent 2016

“I think there is some form of (I don’t know yet how to call it) some urgency or engagement or need, urge, in connecting the big scale, the long term, with the moment”.

(P. Marguč - Interview in Ghent April 2016)

Petra Marguč is an architect and urban designer with a multifaceted cultural and linguistic background and training: from Germany to the Netherlands, to UK and France where she is currently based, along with her fellowship at KU Leuven in Brussels.

Her early training as engineer of architecture in Stuttgart moved and expanded towards art and especially theatre: “*I never wanted to become an architect! I wanted to either go to an art school (...), I wanted to study theatre. (...) I was working on the set design and behind the scenes, on the translation of a piece. And when I began to study architecture, actually I enrolled in drama studies as well*”<sup>15</sup>. During her studies she developed an interest in social and participatory design, a key expertise in her current practice *polimorph*.

An interplay between academic interests and professional urges of engagement with “the ground” lies at the background of her research trajectory: “*I needed, to cross the border again and engage with communities which don’t speak the same language maybe, but share the same urgencies*”<sup>16</sup>.

#### *Discovering TK / Language*

Being connected with “the ground” (with the territories and communities with which she has been involved as urban designer and consultant and as part of *polimorph* represents a key urge for Petra, in particular in relation to her role of *facilitation* of a common / shared language among actors, inhabitants, stakeholders and local institutions.

Language “*as a medium between us, not only spoken language also the way we behave, it can be anything, translation. I think that the language is a driver and also that point when they converge [and] come out somewhere where they did not expect*”<sup>17</sup>.

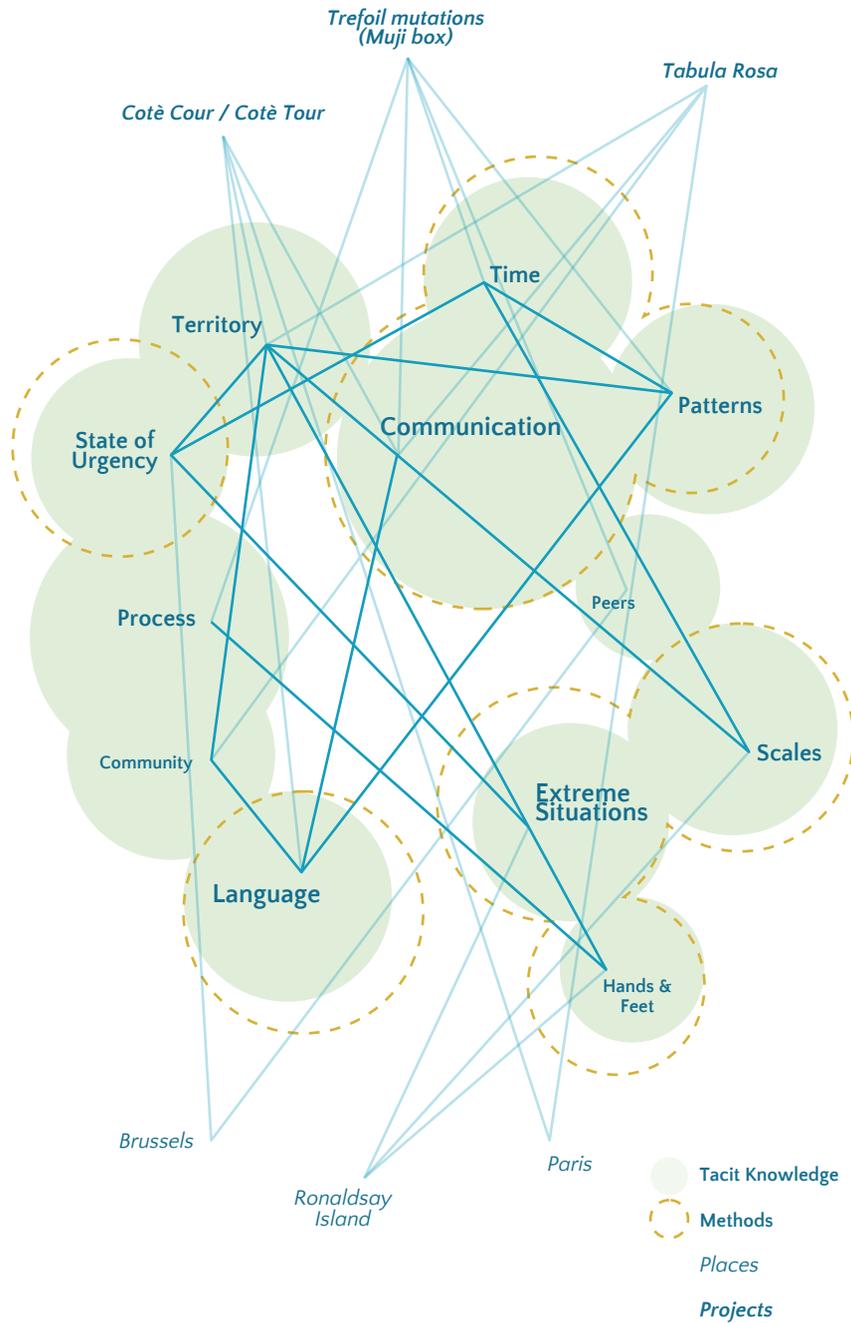
As a medium within a collective process of learning, language is a trigger for surfacing the (latent) knowledge embedded in the territory:

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15 Focused interview with Petra Marguč, PRS Ghent April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

16 *Ibidem*.

17 *Ibid*.



*Focused Constellation*

*“I have the sense that there is Tacit Knowledge in the field, a lot of things are already in a territory”*<sup>18</sup>.

#### *Shared Knowledge and process of awareness within polimorph*

A same awareness of a plural / shared language as a driver for surfacing tacit knowledge, regards her Paris-based office, *polimorph*, which partners have undergone a self-reflection of their aims and expertise aiming to understand *“what are we doing? Is there some meaning in it? On what to construct and what not?”*<sup>19</sup>. The PhD has been the trigger in Petra’s trajectory to start making explicit their modes of practice and the mechanisms behind the way of producing and sharing knowledge inside and outside the practice.

In this regard, the “Trefoil Mutations” project for the Box Exhibition reflects on the interplay between the knowledge of the designer / expert and the knowledge coming from the ground, from other “spatial practices”: *“How can I, as a spatial designer, create with taking into account pre-existing knowledges of spatial practice? How can the exchange about spatial practice improve my professional practice? Does the outcome of my design products change by intertwining expert knowledge and latent knowledge from my environment? And vice versa?”*<sup>20</sup>.

The *Trefoil* (a mutation of the German *Laugenbretzel*, “german bread roll in the shape of a pretzel”) represents a metaphor of *polimorph* expertise: *“at the threshold between different experts which often don’t speak the same language polimorph introduced integrative design tools facilitating knowledge transfer”*<sup>21</sup>.

The encounter among such different knowledges give shape to unprecedented outcomes - the *Trefoil mutations* [**Fig. 1**].

#### *Discovering TK / Extreme situations*

This is an example of Petra’s “research techniques” (Cfr. Deliverable 6), that she deploys to push further her work: to “step across the border” of the “comfort zone” of her knowledge and wandering across unknown fields.

Talking about her experience in Ronaldsay Island (Orkneys / Scotland) she explains how putting herself at the edge / limit of a situation *“going so much into a situation until the situation hits back”*<sup>22</sup> is the way she can learn and skill up in her research (*“If I don’t touch the point where the situation is hitting me back, I don’t learn anything”*<sup>23</sup>).

This method / explorative approach works both in space and time: *“To make tacit knowledge impacting I wander into past and across fields to discover what I did not search for. In order to do so and to share later I’d need all possible tools and more to be*

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18 *Ibid.*

19 Op. cit. Focused interview.

20 TREFOIL MUTATIONS. A situ-action about spatial practice. Box exhibition booklet / ADAPT-r Archive

21 *Ibid.*

22 Focused interview, Deliverable 9 - Chapter 2.

23 *Ibid.*

*affecting in the future*"<sup>24</sup>.

This process involves the body as a whole: "*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*"<sup>25</sup> [Fig. 2].

#### *Urges and fascinations / Time and Scale*

The interaction between space, time and scales appears to be a key fascination in Petra's research and represents a field that she aims to explore further in her PhD: "*I think there is some form of (I don't know yet how to call it) some urgency or engagement or need, urge, in connecting the big scale, the long term, with the moment*"<sup>26</sup> [Fig. 3].

In this sense, the terms "urgency" and "urge" are used as part of the same discourse which reflects Jo Van Den Berghe "state of emergency" in terms of pressure to reach a certain level of knowledge and consciousness: "*to be at the moment where something needs to be done, it's one point, I'd like to reach this point*"<sup>27</sup>.

#### *Urges and fascinations / Communication and Restitution*

A further fascination and topic of research in Petra's work is "communication" intended as: "*creating the possibility that a person, another, can feel comfortable and at ease in expressing themselves*"<sup>28</sup>. Again the relevance of language mirrors the need for plural forms of knowledge production. Indeed Petra is interested in offering to others a wider range of languages allowing them to express themselves, so that they can choose *what* to communicate and *how* to communicate it with a higher level of awareness and in order to reach a mutual exchange of knowledge.

That is the meaning of "restitution" in Petra's work: to make knowledge (and the data related to that) transversally accessible and usable by the people involved in a process of design which aims to produce a shift / transformation in space. The production of bonds of trust and their maintenance in time is key and passes also through the suspension of "the usual professional settings"<sup>29</sup> to embrace other forms of communication.

#### **Keywords:**

*Process, territory, communication, language, restitution, (state of) urgency, time, scale, extreme situations, hands, feet.*

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24 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.

25 *Ibidem*.

26 Focused interview, Deliverable 9 - Chapter 2.

27 *Ibidem*.

28 *Ibidem*.

29 Presentation at PRS Barcelona November 2015

**Sources:**

- Focused interview, PRS Ghent April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016. Reported as edited transcription in Deliverable 9 - Chapter 4.
- TREFOIL MUTATIONS. A situ-action about spatial practice. Box exhibition booklet / ADAPT-r Archive
- Presentation at PRS Barcelona November 2015 / ADAPT-r Archive
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive
- <http://www.polimorph.net> (last accessed on August 2016)



*Fig. 1 / Trefoil mutations*

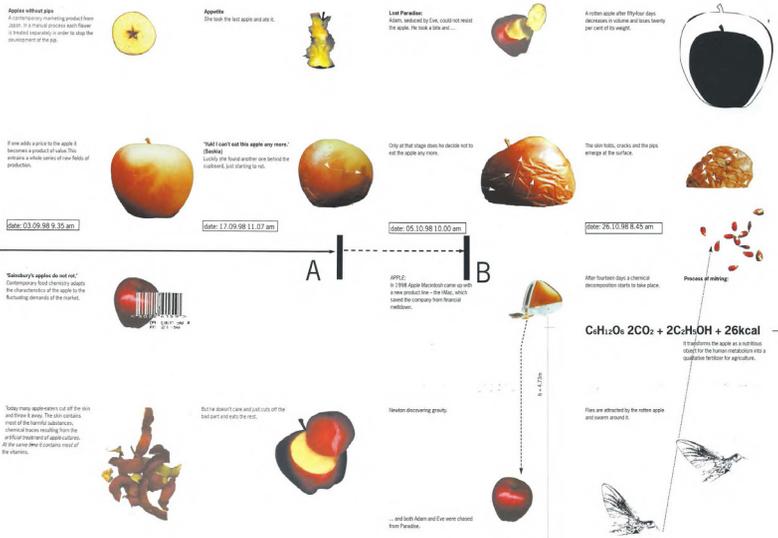


Fig. 2 / Time, process between object and situation

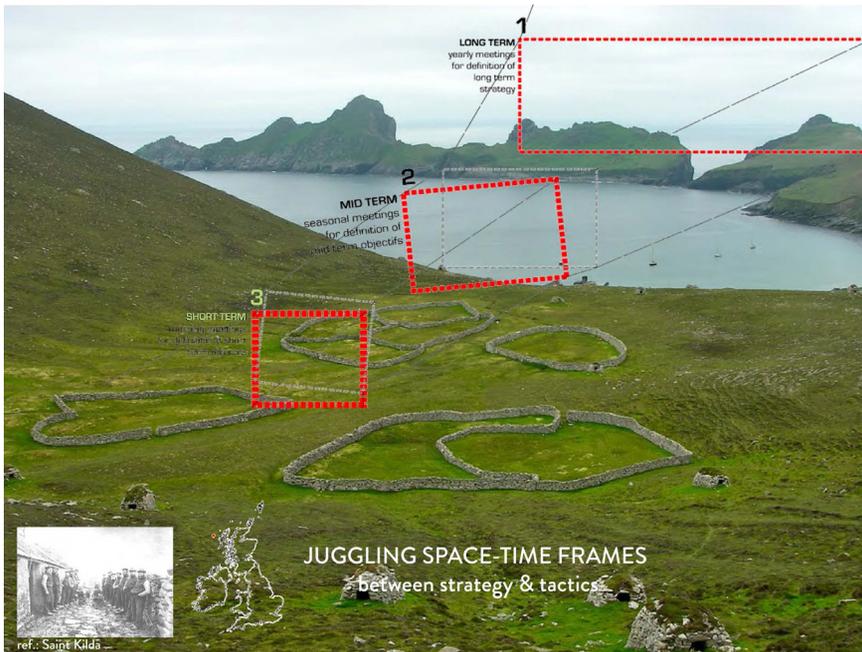


Fig. 3 / Juggling space-time frames

### 3.4 Michael Corr

Estonian Academy of Arts / PRS 3 at Ghent 2016

*"I'm not trying to go from A to B. I'm quite interested in how these things might really go across each other in a constellation way, rather than in a kind of linear, chronological way."*

(M. Corr - Interview in Tallinn April 2016)

Michael Corr is an architect trained in London, Northern Ireland and Mendrisio with an expertise both in the private professional arena and as public advisor, as well in very different geographical, urban and architectural contexts all sharing complex "border conditions": from the city of Belfast, to Palestine and more recently Estonia and its liminal landscapes [Fig. 1].

#### *Urges and fascinations / Negotiation*

The expertise acquired both in the private and public sector in such multiple environments has allowed Michael to find a personal approach towards (urban) design and architecture that he expresses and defines as "negotiation": "*as a special tool (...) creating space, as well as how people would understand negotiation in a normal sense through discussion*"<sup>30</sup>.

Negotiation as a result of a process of discovery and self-reflection is for Michael both a powerful tool and an urge: "*There's definitely an urge to be involved in those kinds of conversations and also to look at places in that way that it's 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*"<sup>31</sup>.

Negotiation manifests itself in very different forms in Michael's practice: negotiation as tool to "craft outcomes" in the social / public / political realm, in space, interacting with different actors. Negotiation happens at various levels through conversations, drawings and artefacts / designed objects which can affect both public space and social behaviours.

That's the case, for instance, of the bench that Michael as director of Pie Architecture developed in Bromley London<sup>32</sup>: a bus seat that "*negotiated this piece of high street, formed this space, where then, different kinds of public behaviour could be encouraged or be accommodated*"<sup>33</sup> [Fig. 2].

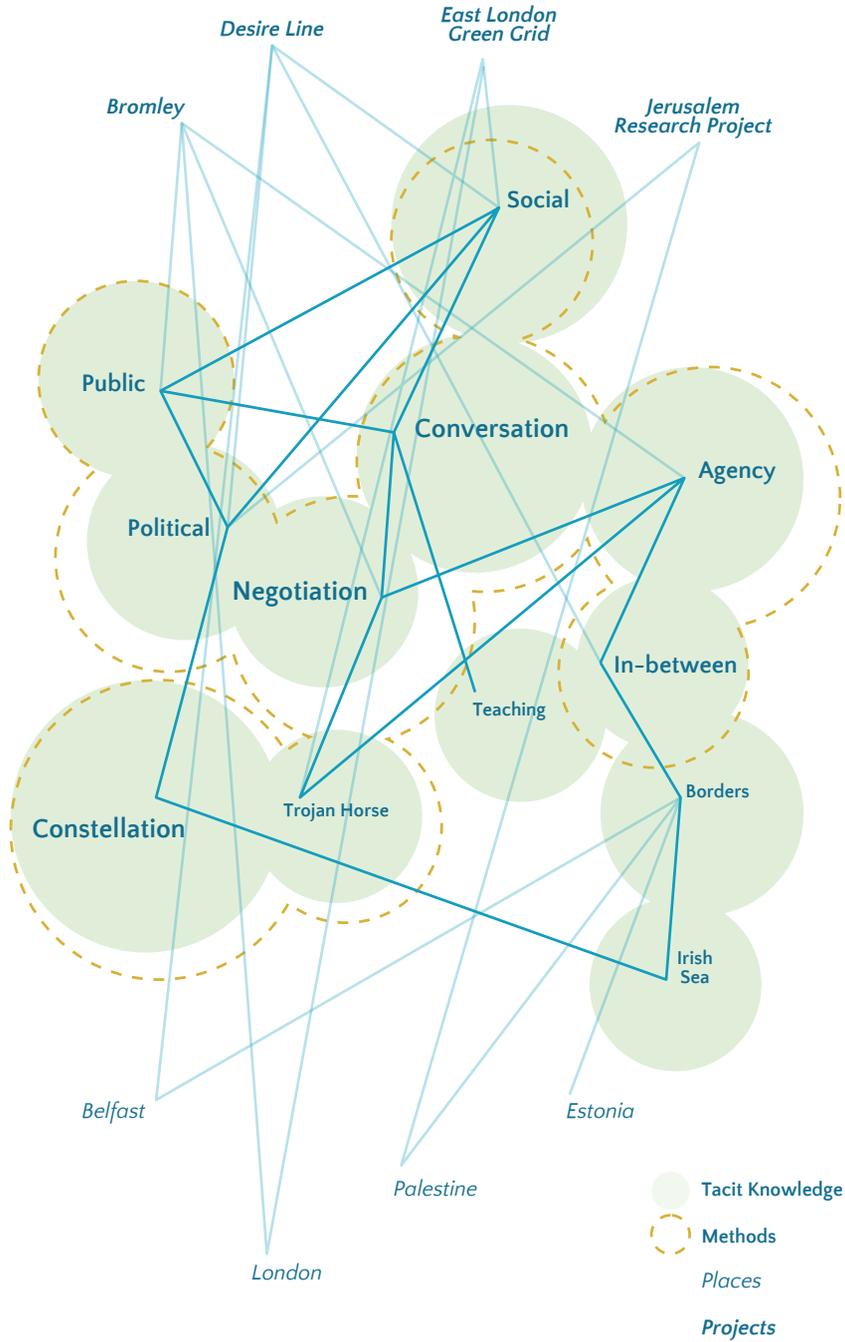
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30 Focused interview with Michael Corr, Estonian Academy of Arts - Tallinn, 8 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

31 *Ibidem*.

32 [www.sultdesign.com/bromley](http://www.sultdesign.com/bromley)

33 Focused interview, Deliverable 9 - Chapter 2.



*Focused Constellation*

Negotiation is also a *lens* through which Michael looks at his own work, as suggested in his PRS 3 in Gent (April 2016).

### *Discovering TK*

Even though the process of discovery of Tacit Knowledge in Michael's practice has just started (*"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"*<sup>34</sup>) it is possible to recognize in his texts, artefacts, drawings and PRS presentations some fruitful hints of the way in which some the tacit drivers of the practice are starting to gradually emerge.

As proposed in his Constellation<sup>35</sup> there is a need for understanding the purpose of surfacing Tacit Knowledge: who should be able to know and see Knowledge hidden in the practice? Therefore there is a focus on *visibility* and *intelligibility* of Tacit Knowledge, as well its transferability.

### *Conversations*

In this regards, a powerful perspective in Michael's research trajectory is the relevance of "conversation(s)": conversation happens at the level of the mental space (a kind of inner dialogue) about his own role as an architect (*"It's a constant conversation I'm having about what that is to be an architect"*<sup>36</sup>), but also as a trigger of negotiation and as part of his "tool-box" to interact with the people we has been working with (clients, local administrations, citizens, students, etc..) [Fig. 3].

Conversation has been also a driver of awareness in Michael's PhD path: the PRSs, the relation with other peers have been crucial for the development of his research.

### *The Constellation*

In particular the emergence of another key tool, lens and product of his PhD, the "constellation", is the outcome of a conversation occurred during a PRS through a conversation with Claus Peder Pedersen. The use of the constellation as a way to explore his body of work started from a fascination for a book<sup>37</sup> by David Brett *"who is an explorer and how he went out to try and understand this body of water called the Irish Sea, in his book around the Irish Sea"*<sup>38</sup> [Fig. 4].

The exploration of his (expanding) body of knowledge and the way his projects work is assimilated to the exploration of a (fluid) geographical field: the metaphor is not banal in relation to Michael's fascinations for contested / conflictual places, being at the border between different interests, positions, roles.

As a lens and artefact, the constellation emerges as a boundless landscape of elements linked each other by non-linear and non-hierarchical relations: *"this landscape where there are clusters of things that happen, there are overlaps, there are tensions within it and also the interesting thing about the constellations is that there are kind of*

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34 *Ibid.*

35 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.

36 Focused interview, Deliverable 9 - Chapter 2.

37 "A Book Around the Irish Sea: History Without Nations", 2009

38 Focused interview, Deliverable 9 - Chapter 2.

*jumps that can happen in different directions, that it's not in this linear direction.*

*I think that's the way my practice does work and I'm not trying to go from A to B. I'm quite interested in how these things might really go across each other in a constellation way, rather than in a kind of linear, chronological way”<sup>39</sup>.*

Again PRS 3 was the place and moment in which Michael performed and used the tool of the constellation to present his research and to surface new knowledge, by using a double projection: one of which an overhead projector on which he performed live a series of drawings interacting with the images sliding on the other screen.

Such performance is the outcome of the on-going (inner) conversation with the body of work and the result of a precise communication strategy: a (still implicit) mechanism of surfacing the knowledge embedded in the practice.

#### *(Public) Role*

The non-linear and frameless nature of the constellation mirrors back in Michael's self-positioning as an architect as in his approach toward teaching: talking about students' work on models he argues: *“I think that the kind of shape of the model should take whatever direction or shape that it needs to be in order to describe what they're looking at”<sup>40</sup>.*

The same attitude can be read in his own role as an architect which he built and discovered in a non-conventional way through time: his training as an architect passed through a period of dissatisfaction (during which he worked in a concrete factory) to later included training periods with Peter Zumthor in Mendrisio and East Architecture in London, discovering his own way of being an architect as one of the “actors” in the decision-making and design process, that can *“bring something different to it because of my training as an architect and that way of thinking”<sup>41</sup>.*

Further one the metaphor of the “Trojan horse” has been used by Michael to identify his “subversive” thinking and capacity to adapt to different work conditions and negotiate unexpected and unpredictable outcomes: *“Something better might be able to be delivered while still keeping everyone content”<sup>42</sup>.*

#### **Keywords:**

*Negotiation, conversation, constellation, public, political, social, Trojan horse*

#### **Sources:**

- Focused interview, Estonian Academy of Arts - Tallinn, 8 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.
- Presentation at PRS Barcelona November 2015 / ADAPT-r Archive
- Presentation at Tallinn ADAPT-r Day April 2016 / ADAPT-r Archive
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive

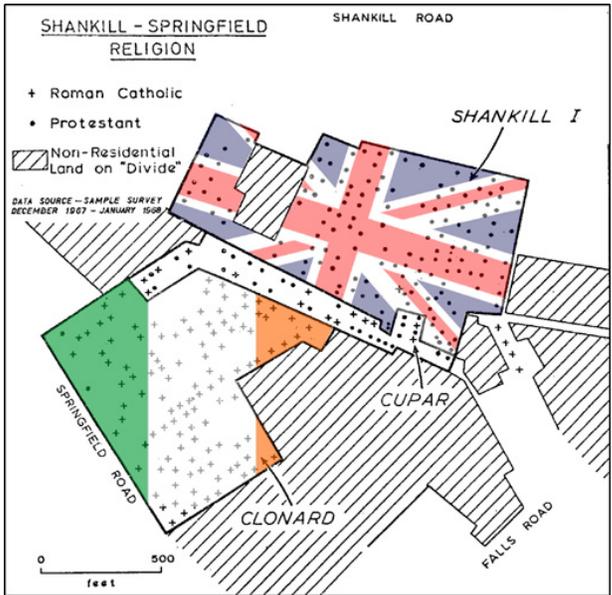
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39 *Ibid.*

40 *Ibid.*

41 *Ibid.*

42 *Ibid.*



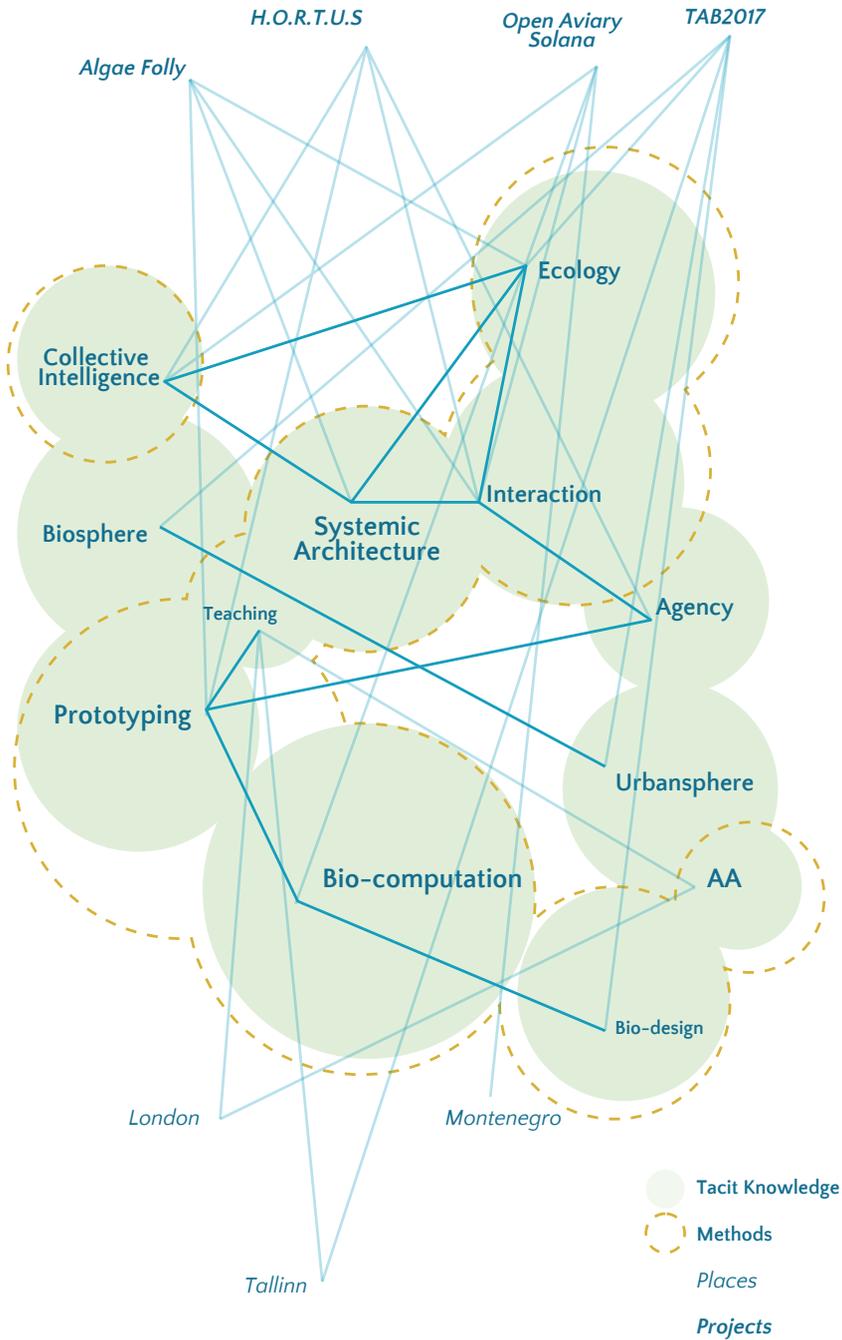
*Fig. 1 / Belfast urban landscape*



*Fig. 2 / Bus seat - Bromley, London (Pie Architecture)*



- <http://www.sultdesign.com> (last accessed on August 2016)
- <http://www.placeni.org> (last accessed on August 2016)



*Focused Constellation*

### 3.5 Claudia Pasquero

Estonian Academy of Arts / PRS 1 at Ghent 2016

*“I’m fascinated by the rational understanding and the irrational understanding of things and how the two combine together to create meaning, both in terms of language (...), but also in terms of architectural and design language”*  
(C. Pasquero, London - June 2016)

Claudia Pasquero is an architect, author and educator, with a background in engineering, complemented and influenced by interests and expertise in mathematics, science and art.

After her training in Italy, in 2001 she moved to London where she studied at the Architectural Association and later funded her practice, *ecoLogicStudio*, with her partner, Marco Poletto.

#### *Art and science / multidisciplinary*

She has always been fascinated and influenced in her education by two fields: science and art, that she found and explored at the AA “(...) for me, the connection between the scientific and the technological part and the more artistic method that I learned at the AA is quite fundamental to my work”<sup>43</sup>.

The interaction between different disciplines (ecology, environmental design, interaction, bio-computation, etc..) is at the centre of her practice: Claudia conceives multidisciplinary as trigger “to define new methods of working”<sup>44</sup>.

#### *Fascinations: ecologic thinking - Gregory Bateson > EcoLogicStudio*

One of the main fascinations in Claudia’s practice is “ecology” as defined in the work of Gregory Bateson, and particularly “Steps to an Ecology of Mind”, which she considers one of her main “cornerstones” of her research trajectory (after which her practice, *EcoLogicStudio*, has been named).

Ecology is not intended as a synonym of “sustainability”, but rather in terms of “interaction” among living systems, between “the ‘urban sphere’ and the ‘biosphere’, meaning the interaction between the built artificial world and the natural one”<sup>45</sup> [Fig. 1, 2].

#### *Social Role and Agency: Interaction > human / urban / nature interface*

“Interaction” is a key word in Claudia’s work, also in terms of her role as designer

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43 Focused interview with Claudia Pasquero, London - June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

44 *Ibidem*.

45 *Ibid*.

that is changing “*from somebody that designs form to somebody to designs interaction*”<sup>46</sup>. *EcoLogicStudio* Manifesto clearly explains the central position of interaction inside the practice: “*The interaction among living systems can only be fully conceived and expressed in real-time, for this reason we design platforms that encourage real-time participatory experiment*”<sup>47</sup> [Fig. 3].

The interaction between the designer and the environment happens through and thanks to a series the platforms / devices / apparatuses and the final “users”: “*(...) we believe that performative models, temporary installations, pavilions and small public architectures have a renewed role in contemporary architecture, providing they are integrated in a larger co-action plan and therefore understood as site specific, contingent and prototypical apparatuses of experimentation*” [Fig. 4].

#### *Prototyping + Media and artefacts: meta-folies*

Many of these projects and prototypes that function as interfaces between living systems, are meaningfully called “meta-follies”: pavilions and installations, “eco-Machines”, that reinterpret the “*tradition of the architectural ‘folly’ as a synthetic organism*”<sup>48</sup> and “*as means of interacting with the production of the city in one-to-one*”<sup>49</sup> and from a non-anthropocentric perspective.

#### *Discovering Tacit Knowledge: Meta-language and the design process*

The use of the prefix “meta” is a recurrence in the work *EcoLogicStudio* which again mirrors the work of Bateson and his focus on “meta-communication” and “meta-language”.

Claudia uses the term “meta-language” to introduce her understanding and meaning of tacit knowledge: “*we can compare the definition of meta-language with the definition of tacit knowledge. (...) I’m fascinated by the rational understanding and the irrational understanding of things and how the two combine together to create meaning, both in terms of language as Bateson was describing, but also in terms of architectural and design language*”<sup>50</sup>.

For this reason the “emergence” of tacit knowledge (as well as her research trajectory) is not the product of a predetermined “question”, but rather the slow and processual understanding: “*(...) it’s almost impossible to make a clear research question because it’s not about an intelligible understanding of reality, but it’s about the combination of these intelligible understandings of reality, make understanding of reality*”<sup>51</sup>.

At the same time it is through the design process that Claudia allows her own research questions (and the related knowledge) to emerge: “*it’s always about having design at the beginning and then developing specific pieces of research connected to that*”<sup>52</sup>.

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46 *Ibid.*

47 [www.ecologicstudio.com/v2/about.php?mt=1](http://www.ecologicstudio.com/v2/about.php?mt=1)

48 [www.ecologicstudio.com/v2/project.php?idcat=7&cidsubcat=20&cidproj=150](http://www.ecologicstudio.com/v2/project.php?idcat=7&cidsubcat=20&cidproj=150)

49 [www.ecologicstudio.com/v2/project.php?idcat=7&cidsubcat=20&cidproj=150](http://www.ecologicstudio.com/v2/project.php?idcat=7&cidsubcat=20&cidproj=150)

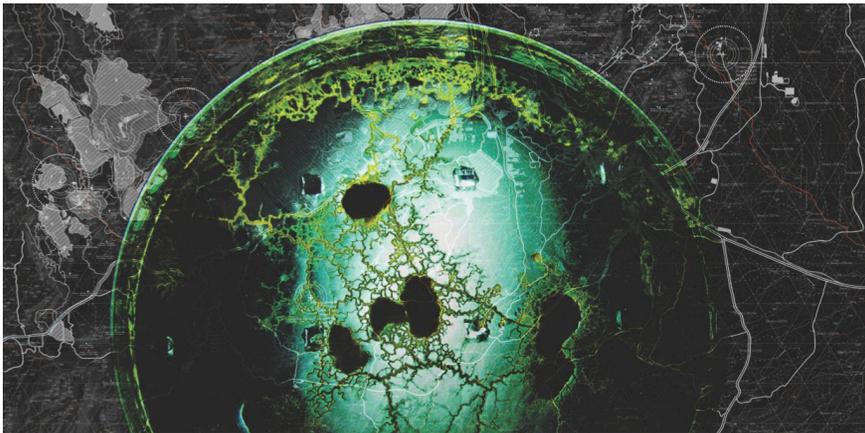
50 Focused interview, Deliverable 9 - Chapter 2

51 *Ibidem.*

52 *Ibid.*



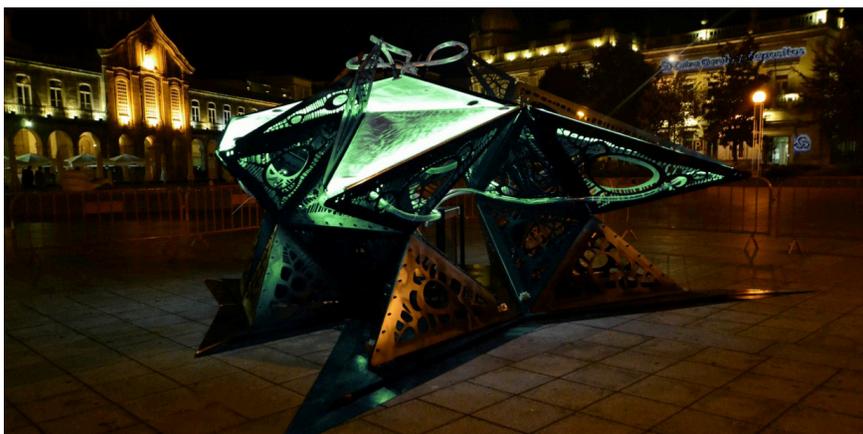
*Fig. 1 / The urban sphere*



*Fig. 2 / Bio-computation: the urban sphere and the bio-sphere*



*Fig. 3 / Prototypes as interfaces between living systems*



*Fig. 4 / ecoLogicStudio / Urban Algae Folly, Braga*

*Collective TK: Teaching and Mentors + communities of practice*

The same approach towards research and design regards her teaching activities, in which students are directly involved into the research trajectories of the practice. Teaching and research are not separate dimensions of *EcoLogicStudio*, but rather are nourishing each other: “*Each year somehow (...) 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*”<sup>53</sup>.

At the same time Claudia considers her “mentors” not as “teachers” but rather as people with which she can exchange knowledge and influence mutually. Claudia’s students, mentors and peers are part of an extended network, which are not so much part of community, but are rather sharing “*a method that is part of different communities of practice*”<sup>54</sup>.

**Keywords:**

*Ecology, Gregory Bateson, interaction, meta-language, art, bio-computation, urban sphere, biosphere, design*

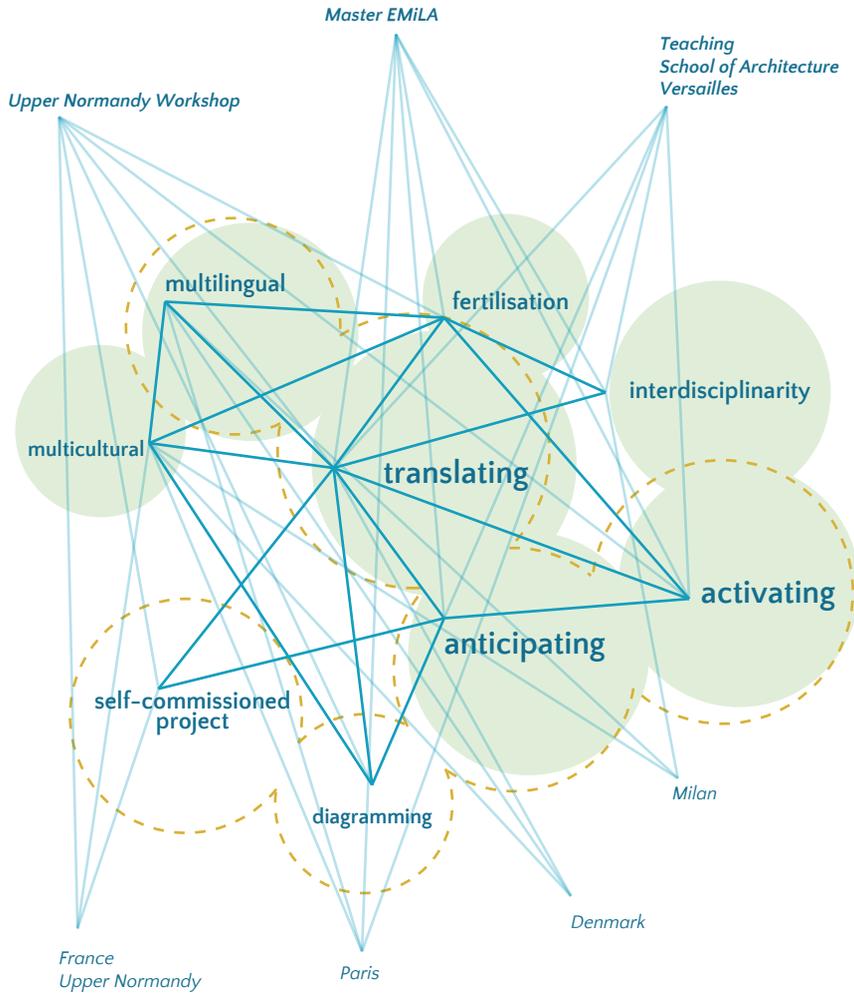
**Sources:**

- Focused interview, London - June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Presentation at London ADAPT-r Day April 2016 / ADAPT-r Archive
- Presentation at Tallinn ADAPT-r Day April 2016 / ADAPT-r Archive
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive
- <http://www.ecologicstudio.com> (last accessed on August 2016)

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53 *Ibid.*

54 *Ibid.*



● Tacit Knowledge

○ Methods

Places

Projects

*Focused Constellation*

### 3.6 Karin Helms

RMIT Europe / PRS 5 at Ghent 2016

*“maybe [you can] not understand but you can experience that”.*

(K. Helms - Focused Interview, Barcelona 2016)

Karin Helms is a landscape architect with a multicultural background: she has lived in five different countries in Europe and she is multilingual/polyglot. She spent her childhood in Denmark, and she said she has been influenced by the Danish architectural minimalism and Danish landscape, quoting her: “maybe [you can] not understand but you can experience that”.

During her PhD path she discovered the importance and the influence of her cultural background and in particular of being multilingual in her tacit knowledge and her way of practicing. She compares the mode of learning a new language, which was an experience she had several times during her life, to her specific mode of practice: the first step is grasping the general meaning and then going to the details, having a simultaneous vision at a large scale of the landscape.<sup>55</sup>

Another interesting aspect of her tacit knowledge and specific background is her excellent visual memory. She cites a vast amount of images in her mind, which can be defined as her eidetic archive, 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 due to the fact of being dyslexic. 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.<sup>56</sup>

The backstory and the roots of her tacit knowledge are something she has particularly engaged with during the PhD journey, as she states: “(..) for me cultural background up to now in the phd process (...) is really the main, the starting point that maybe I was not completely aware and if I have to look at these three circles [referring to the TK diagram] the cultural background is one in which I would put more words”<sup>57</sup>

In order to investigate and unveil her Tacit Knowledge she made a map/diagram [Fig. 1] in which she included the involved elements. She defined the cultural background as the native factors, while the acquired factors are the academic background. This is also very open and it is marked by interdisciplinarity.

#### *Interdisciplinarity*

She considers interdisciplinarity very relevant in relation to her Tacit Knowledge, as she found a profound relation with the fact that the profession of landscape ar-

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55 PRS presentation, KU Leuven, Ghent - April 2016

56 Fellows Workshop, RMIT Europe, Barcelona - February 2016. Report in Deliverable 9 - Chapter 4

57 *Ibidem*

chitect is an hybrid of different disciplines and this situation it affects her deeply.<sup>58</sup> Her expertise branches off through different fields, quoting her: “(...) *my past study are about Geography and Geology and phytosociology, and landscape ecology that is very close to phytosociology and that is about the landscape entities and the dynamics that you understand on the large scale and the transformation*”<sup>59</sup>

*Mentors and references: the importance of sharing Tacit Knowledge*

The third level of the factors involved in her Tacit Knowledge are the conscious factors / personal choices in which she includes her mentors and groups of work [Fig. 1].

Aiming to unfold influences, connections and resonances about her mentors and influences in which she describes mentors and imaginative mentors: “(...) *some of them are imaginative mentors, you meet them only through books.*”<sup>60</sup>

Within the diverse references, she points out the relevance of her mentor in teaching Michel Corajoud, a landscape architect who invited her to teach in the school of Versailles. Through the PhD process she is discovering what she “captured” from him and she first underlined the importance of sharing knowledge by the practitioner.

She is very engaged in teaching and the learning process while teaching, indeed she states: “*being a teacher you learn all the time*”<sup>61</sup>

She defines the teaching process as a Ping-Pong, since it is circular process of awareness between the teacher and the student, in her words: “*There is a sort of ping-pong play and you try to pass the ball. What is the ball exactly we don't know!*”<sup>62</sup>

Such a “ball” is the tacit knowledge shared between the interlocutors, indeed “(...) *the reason why you are interested in being teacher is that you are discovering through the students other design ways or others, what you call, tacit knowledges from the students*”<sup>63</sup>

She also draws attention to the physical side of the teaching/learning process, claiming that: “(...) *by design it has to go through something though your hands and for this reason is more difficult for students to catch you from theoretically over to design*”<sup>64</sup>

She considers the Ping-Pong with the students as a relevant personal training experience, in which she has to translate her tacit knowledge in explicit for the students. In her role of teacher, thus, she acts as a translator.

She states that thanks to the PhD process she is becoming more aware and more precise in this translation: “(...) *you are not changing the way of doing but you are more explicit and you feel that you can be a better professional or teacher and what we call in-*

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58 *Ibid.*

59 Focused interview with Karin Helms, Barcelona - February 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

60 *Ibidem*

61 *Ibid.*

62 *Ibid.*

63 *Ibid.*

64 *Ibid.*

*tuitive now I can put names on it, so I feel 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.*<sup>65</sup>

*What should be shared in the design process?*

As a practitioner, she consider essential to open the design in process and share it, as what is important is the process. During her PhD journey she is questioning herself: *“At which moment it is important to show the process? At an early stage? (...) So, what are the best moments to share?”*<sup>66</sup> The aim of the practitioner sharing the design process is to enable the public to take over the evolution of a project.

*Dialogue with the place / learning from the place*

She establishes a similar kind of dialogue with the place, in a continuous learning process: *“(...) the other type of learning you got is that you learn so much by choosing places though were there questions or potential areas and every time I meet a new place because is really meet a new place you find so extraordinary how much potential this place has and how much stories there are in this places. This is more about what we can call again tacit knowledge, it is more something to do with my past as a biology that I see things in the places and landscape dynamics in this place.”*<sup>67</sup> And then: *(...) it is so interesting to meet a place, is the same as when we meet a person. You are interested in knowing how he behaves or are interested in asking questions and it is a sort of dialogue. So dialogue with the site.*<sup>68</sup>

In this dialogue with the place, tacit knowledge is involved in capturing elements, echoes, signals.

*She defines his conversation with the place as a process similar to judo, indeed she states: “(...) you take the power of your opponent. (...) Yes, judo! 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.”*<sup>69</sup>

*Process of translation: The three roles*

Her role of translator is evident also is her being teacher, adviser and designer. She sees these different roles as speaking different languages and translating languages.<sup>70</sup>

The investigation about the interconnections, relations, overlapping and influence of the three roles is a significant part of her PhD: *“(..) the most difficult parts for me right now what are the differences and what are complementary, what overlaps.”*<sup>71</sup>

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65 *Ibid.*

66 ADAPT-r Day Barcelona, - July 2016. Report in Deliverable 9 - Chapter 4.

67 Focused interview, Deliverable 9 - Chapter 2.

68 *Ibidem*

69 *Ibid.*

70 ADAPT-r Day Barcelona, - July 2016. Report in Deliverable 9 - Chapter 4

71 Focused interview, Deliverable 9 - Chapter 2

She tell this story using the lenticular image [Fig. 2]: “depending on how you look at the paper, the image can be distorted. (..) 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 actually that I am the same person! And very probably teaching advising or being designer I am going through the same steps” <sup>72</sup>[Fig. 3]

Having three different roles is in itself a process of learning, indeed she states: “(...) I have all the time the impression that I’m learning from one situation to the other.” <sup>73</sup>

Thus, she in her three roles she acts as a translator as well as facilitator: through the practice she translates the real to the others and she is facilitator through design.<sup>74</sup> To depict this condition of having three roles, she used the image of a dragon with three heads, saying that: “Be an advisor, designer and teacher [is] a dragon with 3 heads, and the PRS journey enables me to become a dragon with just a head may be still with three tongues?”<sup>75</sup> [Fig. 4]

#### *Self-positioning*

Such three interconnected roles allow her to investigate and unveil what her role as a practitioner is. It is interesting to notice a change in perception she had during the PhD process.

The presentation at PRS 5 in Ghent was the triggering moment for this change in self-positioning. At the PRS 5 she defined herself as a landscape activator, detecting weak signals from the landscape, and she received a comment by Leon van Schaik, as panel of the session, who claimed: “I don’t think you are a landscape activator, but a landscape anticipator”. This remark worked as a trigger for the perception of her self-positioning, infact in her presentation at the ADAPT-r Day in Barcelona (July 2016) she stated the importance of being an anticipator of the mutual process of design and dialogue.

#### *Role of translator and anticipator*

As part of her role as state advisor in Upper Normandy, Karin organised a workshop with local actors, mayors and administrators, with the aim to produce a collective future vision for the territory. Her aim was to show them a vision and anticipation, through her specific method. During the workshop, she indeed translate mayors’ words, ideas and gestures in drawings and design

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72 *Ibidem*

73 *Ibid.*

74 PRS presentation, KU Leuven, Ghent - April 2016

75 Focused interview, Deliverable 9 - Chapter 2

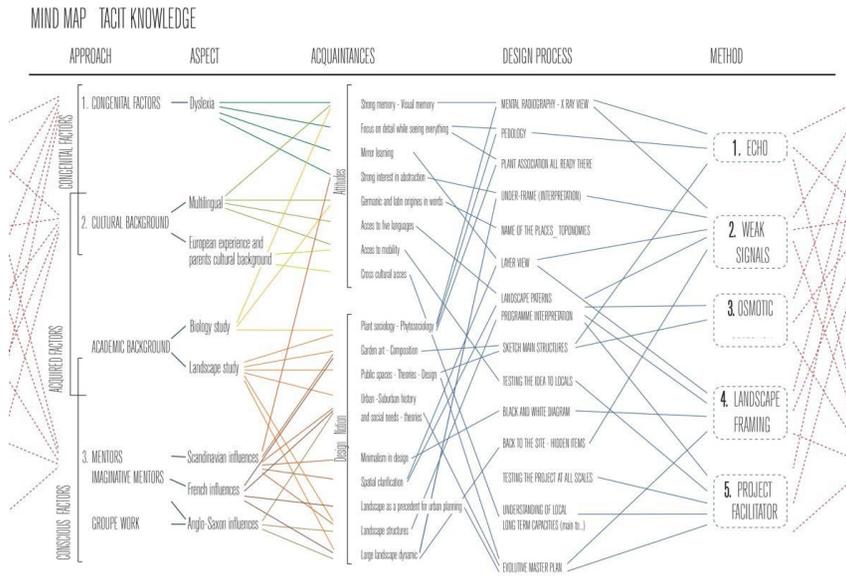


Fig 1 / Mind map of Tacit Knowledge



Header file for the book of the author's name and title

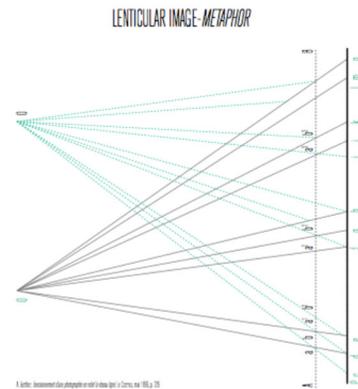


Fig 2 / Lenticular image

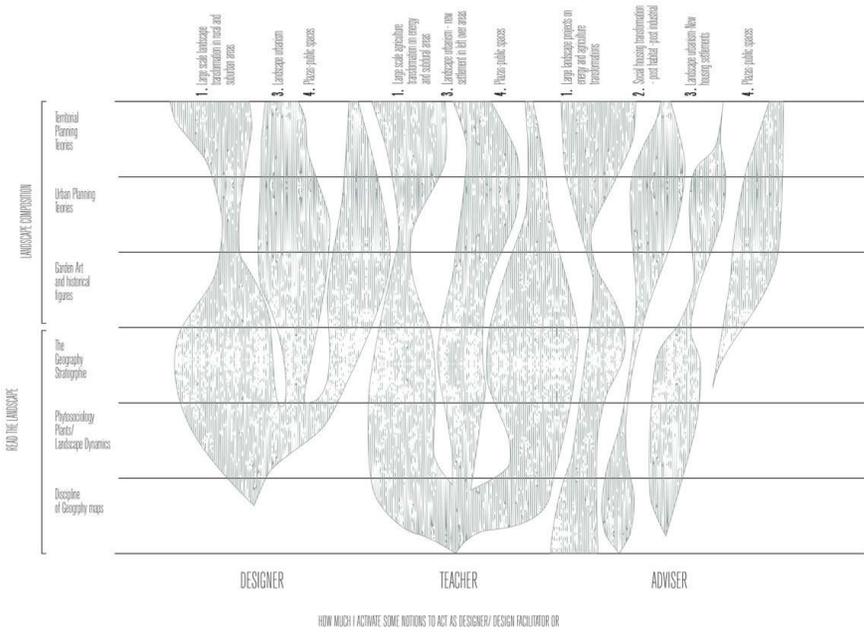


Fig. 3 / Designer-teacher-adviser diagram

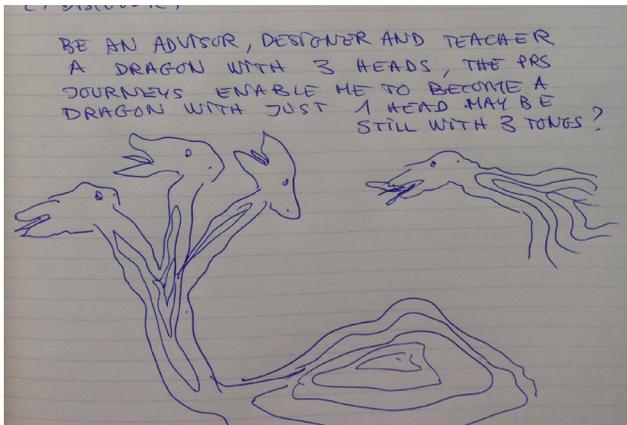


Fig. 4 / From a dragon with three heads to a dragon with one head and three tongues

**Keywords:**

Interdisciplinarity, multilingual, multicultural, translating, activating, anticipating.

**Sources:**

- Focused interview, Barcelona, 10th February 2016 - reported as edited transcription in Deliverable 9 - Chapter 2.
- Test Fellows' Workshop at RMIT Europe Barcelona, 10th February 2016
- Presentation at PRS Ghent April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.
- Presentation at PRS Barcelona November 2015 / ADAPT-r Archive
- Presentation at ADAPT-r Day 5th Barcelona July 2016 / ADAPT-r Archive
- Presentation at PRS London November 2016 / ADAPT-r Archive

**3.7 Siobhán Ní Éanaigh**

RMIT Europe / PRS 3 at Ghent 2016

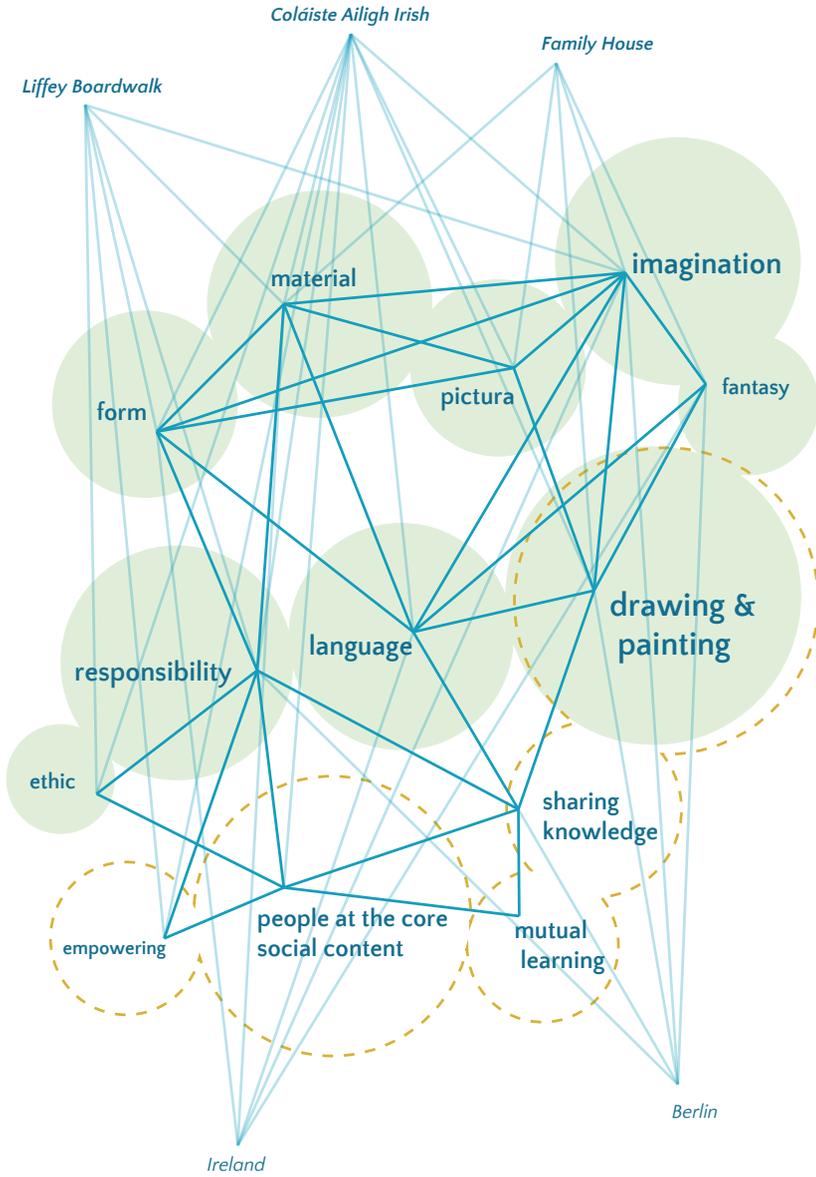
*"I find that thinking  
looking, digging, cutting, mounding, overlaying, layering, stacking, measuring, weaving,  
folding, iterating, reading, writing, questioning, connecting  
representing  
making things, mock-ups, drawings, books, photographs, paintings  
provokes the mind, the spirit, the sensibility  
to action in design  
through form, space, orientation – the sun, structure, composition, shape, light hue,  
materials colour, planting, place  
resonating through elements of wonder, knowledge, fascination, speculation, provocation,  
ethics, commitment, dialogue, proposition  
in pursuit of presence, purpose, 'pictura' and joy  
so is my work, my practice and research  
in architecture"*

(Siobhán Ní Éanaigh - ADAPT-r Box Exhibition, Barcelona November 2015)

*Cultural background*

Siobhán comes from Ireland, where studied. Dublin is her hometown. After her studies and a period of work, she in Berlin for several years with her partner, and then coming back to establish their own practice McGarry Ní Éanaigh Architects in Dublin.

The geographical displacement was very significant for her, in terms of connection with Europe and being in Berlin. It presents an openness that changed her perception of Europe.



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*“So 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 and brilliant, such a significant place in European culture/history. As a European from an offshore island, 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 European city from the the mainland of Europe. Also to be able to travel by train or by car. 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 Europe extended the capacity to go to different countries more easily and that was a wonderful experience too.”<sup>76</sup>*

*“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”.<sup>77</sup>*

Moreover, being Irish and having Gaelic as the first language have influenced her way of thinking and practicing, as she described during her interview: *“I think spoken language is really connected to the imagination and to physical place”*. The physical place influences and shape language and imagination, in her words: *“in places where you have a physical existing 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”*.<sup>78</sup>

This reflection and connection is something very strong in her way of thinking, infact she says: *“So the imagination, the language and the description of weather is absolutely connected to the physical place. So 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.”<sup>79</sup>*

#### *Imagination / memory / drawing*

The concept of imagination is very important for Siobhan and she explains how this interest in imagination and images comes from her childhood, when she used to spend time drawing encouraged by her father. During the interview she recalled the image of a room where she used to paint: *“There was a room in our house called the “Glass House”. It was a room that was full of light. It was actually in the north 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”*.<sup>80</sup>

Her imagination was also shaped by drawing and painting [Fig. 1]. And such activities are part of her process of thinking. She underlines the relevance of the physical action of drawing that move and helps the working head, saying: *“So that capacity to just do, that’s just there and for me in a way in order to think, yes, the ter-*

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76 Focused interview with Siobhán Ní Éanaigh, Barcelona - May 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

77 *Ibidem*

78 *Ibid.*

79 *Ibid.*

80 *Ibid.*

*rifing 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 externalize what's going on in my head. So my head is working, but that ability, as I say, to externalize it, I think it's very connected to the physical action.*"<sup>81</sup>

Therefore, in her view, what shapes imagination is mostly the physical place where you live along with the culture around you.

#### *School projects and imagination*

Her practice has a considerable experience in designing schools, having a series built in Ireland and she connects these designs with her imagination and memory from her childhood. An image she recalls from her own school as a child, is that of a window too tall for a child, which fixed in her memory a sense of imprisonment: *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. (...) To a child, it was very memorable for many reasons, but for me particularly, because the windows in the class and the rooms were very tall. (...) 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. (...) So there's a certain kind of sense of imprisonment or certainly not freedom to think and to dream.*"<sup>82</sup>

This sense of lack of freedom came from the space but it was also an expression of the coeval culture in Ireland: *"There was probably a culture of fear, I think, in much of the kind of education, maybe at all levels. (...) Fear, though, it can have youthful attributes. I think generally speaking in education it's absolutely not a good education. 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.*"<sup>83</sup>

This vivid image is part of her eidetic archive and contributed to shaping her mental space: *"About that the classroom, for example, so that is the emotional response of me in that space at that age. It's absolutely imprinted in my mind and it will be. But that, in turn, has affected the way I think about windows and the way I think about how you see through a window. I'm not saying I dislike tall windows or windows that are high. I don't. In fact there's a room at home where the windowsill is at about 1500 and the windows go very high to the ceiling and there are three windows in this room and it's actually a really nice room. So it's not that I dislike high windows, I don't. But it is the connection of the window in the space, somehow, maybe, and the kind of window that*

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81 *Ibidem.*

82 *Ibid.*

83 *Ibid.*

*you place in particular places for particular reasons.*<sup>84</sup>

We could say that what was fixed in her mind was also the importance of a sense connection between people and space and of a positive emotional engagement with learning, so how spaces can influence people's mind and imagination.

*The urge / fascination for society and places for people*

When she talks in terms of urges and fascinations, she uses the word "preoccupations" with highlights recurrence of things of interest. During her third PRS Leon van Schaik told her that he could see a focus on the social *contents* of her work. It was for her an underlying consciousness. And it emerges a sort of urge of thinking about spaces designed and shaped for young people to enjoy and grow-up, indeed she claims: "*I know from Michael and I that there is an underlying consciousness about doing work with a public content, well using public money which Ireland on the products we work on, generally 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. So that and that we would make schools where children would want to come to school, somehow seems very important.*"<sup>85</sup>

When she talks about schools her reflections are related to the space as the place where young people: "*are trying to negotiate their place in the world, whether it's in the schoolyard or in the more public spaces of the building.*"<sup>86</sup>

So, the space is a negotiation place and the shape of the space can also influence the connection between people, in her words: "*I think, most importantly really, is 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.*"<sup>87</sup>

A recurrency of this interest for the social content is visible also in another project with a different program: the boardwalk on the Liffey in Dublin. She designed this boardwalk with the idea of creating a public space for the city and the people to enjoy: "*the boardwalk is essentially the 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 of it in the city seems very important. In a way, in Dublin there aren't that many what I would describe as generous public spaces.*"<sup>88</sup>

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84 *Ibid.*

85 *Ibid.*

86 *Ibid.*

87 *Ibid.*

88 *Ibid.*

*The issue of responsibility: Responsibility towards people and shaping space*

The interest in the social contents of design as a recurrence in Siobhan's work, is strictly connected with the concept of responsibility, which is a very important aspect of the practice for her.

She states that architects have the capacity and responsibility to build places which support human activities, so people and their community are the core of design thinking.

Talking about schools again, she says 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."*<sup>89</sup>

So the specific articulation of her understanding of responsibility is related to the nature of space and the quality of space, the surface, the shape and form and how the space can support human activities. 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.<sup>90</sup>

She says that: *"As architects we are in a very driving role. In fact, in terms of being able to affect that."*<sup>91</sup> And also: *"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."*<sup>92</sup>

This responsibility for and interest in shape and form of the space is related to the fascinations that move her practice.

The PRS 2 was a crucial moment in which she met the concept of field of fascination and her reaction was thinking about drawing or painting a field and thinking about a physical field: *"I made a painting of a field and then a painting of a patchwork of fields which is what there is in Ireland. And that's where I'm from, it's that connection to place and your mental space, your emotional life. Then the business about the section, the physical nature of ground, of land, of art. The fact that there are roots in it for things to grow up from it and creatures who live in it. All that was purged by this term, "the field of fascinations" and then the actual fascinations are the things that are in our heads, in terms of the practice, of the work."*<sup>93</sup> [Fig. 4]

This new insight about fascinations she had at the PRS 3 led her to define a collection of fascinations that she used for the narration at the PRS 3. She defined it an *"overlay of fascinations"* and the process of putting words to images, which are in her mind.

This overlay included several words and images, such as society, array, horizon, the fantastic, saturation [Fig. 5], scale, material field [Fig. 6], *planta*, framed view,

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89 *Ibid.*

90 ADAPT-r Day Barcelona, 5th July 2016

91 Focused interview, Deliverable 9 - Chapter 2

92 *Ibidem.*

93 *Ibid.*

composition [Fig. 7], form matters, the sun, *pictura* [Fig. 1], space and surface, drawing, the island.

What is always present in her discourses is the importance of imagination and images. Her presentations are always made by a series of powerful images: each slide contains an image. It is a matter of scale as well, a big image fills the space of the screen and captures the eyes of the audience. She uses images to communicate her tacit knowledge. In her Pre Application at the PRS in Barcelona, November 2014 she quotes Georgia O'Keeffe: "*I found I could say things with colour and shapes that I couldn't say any other way..... Things I had no words for*"

#### *Sharing Tacit Knowledge*

Siobhan shares her tacit knowledge in her office defining the process of sharing as an unspoken choreography: "*The discussion is very important to that and not to say that there's endless discussion (...) there's a conversation and then work starts, continues, stops, you hang things up in the wall, you look. You can say there's a kind of unspoken choreography to it, I suppose.*"<sup>94</sup>

#### *The folly for the ADAPT-r final exhibition in London. / mental space and drawing*

Siobhan's folly [Fig. 3] is a big painting depicting her kitchen table in which are contained a series of study drawings coming from other projects. On one side is represented a window from where is possible to see her family house and the view from that house.

In the painting are indeed represented important elements coming from her mental space. The kitchen table is the table that she uses for working and thinking once at home, it is her space of concentration and ideation. The family house and the view have a crucial role in her imagination.

Her PhD journey has been an exploration of her mental space, from the very beginning. She has been interrogating herself about the composition of her imagination and fantasy.

In PRS 3 Leon van Schaik said that the painting represents a great example of the process of thinking through designing, showing an extraordinary continuity. He then defined Siobhán folly as "an extraordinary and vivid picture of her mental space".

During her PRS 3 she described the process of creating the folly, suggesting that it has been a process of negotiation with the piece of work itself, due to the physicality of the action of drawing [Fig. 3]. The drying process of the colour is something that took more time than she expected, and led her to reflection on the interaction and negotiation with material and time.

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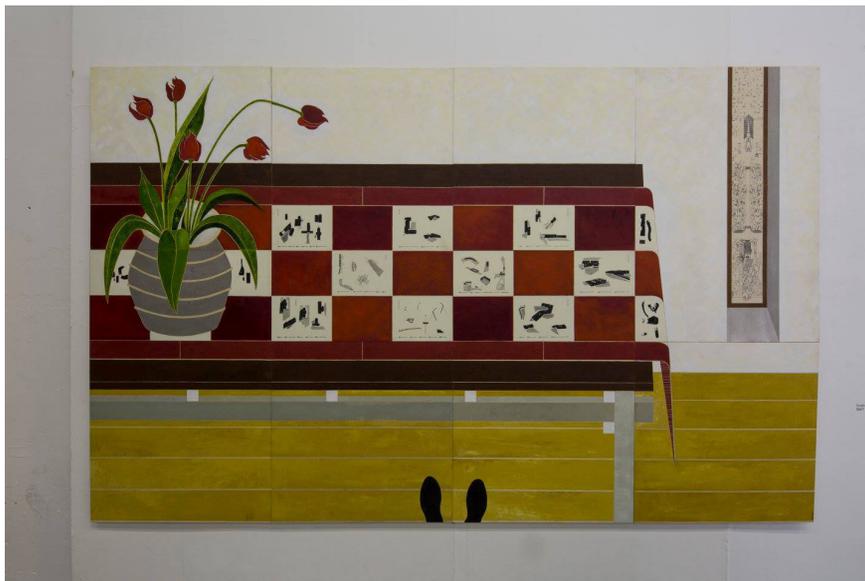
94 *Ibid.*



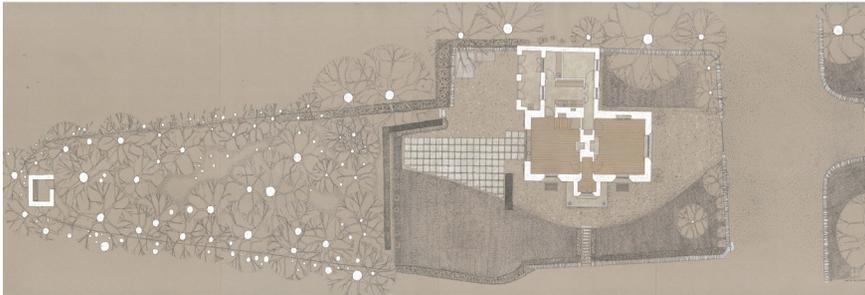
*Fig. 1 / Pictura*



*Fig. 2 / Composition*



*Fig. 3 / Folly at PRS London / ADAPT-r exhibition*



*Fig. 4 / Drawing of Sioban's house*



*Fig. 5 / Fantastic, the fantasy and the field of fascination*



*Fig. 6 / Saturation*



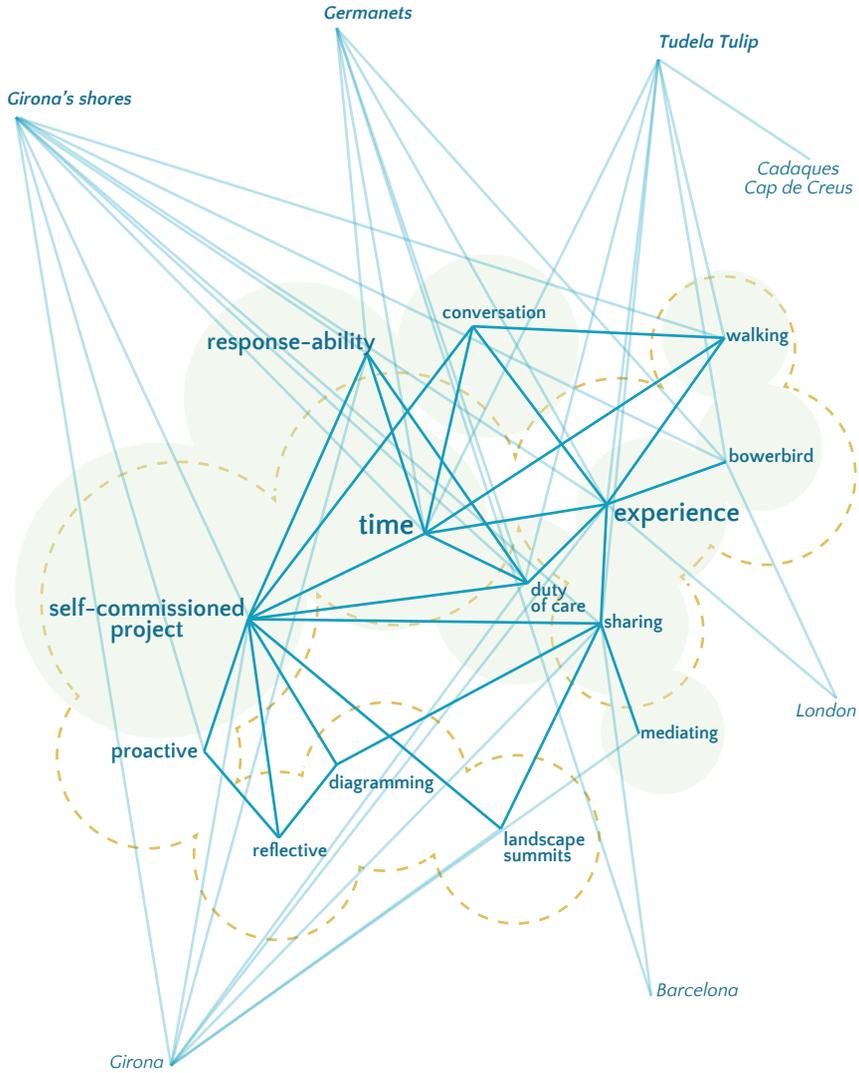
*Fig. 7 / Material*

**Keywords:**

Form, material, imagination, fantasy, pictura, responsibility, ethic, drawing and painting, language.

**Sources:**

- Focused interview, Barcelona, 18th May 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Fellows' Workshop at PRS Gent 25th April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 4.
- Presentation at PRS Gent April 2016 / ADAPT-r Archive
- Presentation at ADAPT-r Day 5th Barcelona July 2016 / ADAPT-r Archive
- [www.mcgnie.ie/about.html](http://www.mcgnie.ie/about.html)



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### 3.8 Martí Franch Batllori

Glasgow School of Art / PRS 5 at Barcelona 2015

*“Push people to have new eyes”  
“It all begins & finish by walking”*

(M. Franch Batllori

ADAPT-r Day, Barcelona, July 2016 / PRS presentation, Barcelona 2015)

#### *Informal background: family and cities*

Martí's interest in landscape comes both from his childhood, as well as his specific attitude to the design process, indeed he states: *“I'm realizing probably doing the PhD that a very important part of my approach to design spaces comes from my childhood, I would say, almost experience of landscape where being my family an urban family from Barcelona, we spend all the weekends and all the holidays in natural settings and exploring things. 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 the MF, I think that's something I learned during school days, in a way, that was not an academic thing.”*<sup>95</sup>

The experiential side of learning is therefore part of his manner of thinking and contributed to shape his mental space.

#### *Formal background*

The formal education he received confirmed this attitude, playing a role in defining his way of acting and thinking. Martí Franch first trained as a horticultural technician, then he gained a Masters in gardening and landscape, both in Barcelona, Spain. So he has a technical background that contributed to shape his specific approach to learning and designing, in fact he claims: *“So that is kind of, I guess, from my technical background something remains, like you can have a scientific hypotheses, but you have to test it.”*<sup>96</sup> and he defines himself as a pragmatist and empiricist.

Thereafter he went to England to study Landscape Architecture at the University of Greenwich in London, and during this period of four year, he took a year out of practice in the Netherlands.

#### *Experience and walking / being on the site*

Therefore, from both the non-academic and academic sides, he learned his urge for the experience as a tool of knowing and discovering, in his words: *“(..) a fascination I have is to be on site, experiencing the things myself, (...) it's a first-person experience of the landscape”*<sup>97</sup> [Fig. 1, 5].

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95 Focused interview with Martí Franch Batllori, Barcelona - May 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

96 *Ibidem*

97 *Ibid.*

Living in different places strengthened these urges during his study and professional path such as Barcelona, Berlin and the Netherlands, in three moments of transformation in those cities where he could “see things happening”<sup>98</sup>

Such an interest in direct experience and being on the site unveils a specific tacit knowledge embedded in Marti’s practice. The experience is the core, is the urge and fascination and an objective of the design process: his aim is to activate the landscape, creating new experiences, allowing appropriation by the inhabitants, and creating an episodic world.<sup>99</sup>

This specific attitude and urge is also embodied in his way learning from the others, indeed when he finds a project that interests him, he gets to see it and have a direct experience of it: “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.”<sup>100</sup>

In Marti’s work is also an urge emerged, connected with the concept of experience, of creating impact within society through the experience itself and the narrative of things: “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 can impact and change what we don’t like in society, so that’s why for me it’s always very important.”<sup>101</sup>

#### *Process of learning*

The process of learning for Marti works as a creation of relational knowledge. First he defined design as a process of learning: learning by doing, claiming that one achieves new know-how from a project and uses that knew knowledge for the next project<sup>102</sup>. Furthermore, this relational knowledge is expressed through the process of stealing things to create your specific design; referring to the Girona Shore project, his self-commissioned project, he said: “I mean, everything I could trace where I have stolen it from. SueAnne, my second supervisor, says that I’m a kind of a bowerbird, a bowerbird is a bird that and takes shiny things from places and makes his own garden. So I think, I could really trace from where I have stolen all the ideas to start this project, but finally it’s my garden. So it is quite a unique way and this project has been a self-commissioned project that’s now running for almost two years and it’s starting to be one of the project of the municipality”<sup>103</sup> [Fig. 2]

#### *Time*

Another urge and fascination surfacing from Marti’s work and words is the concept of time. Time is for him also a tool within the design process [Fig. 3]. Marti intends time as duration and adaptation, and it is crucial for his way of

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98 *Ibid.*

99 PRS presentation, Barcelona - November 2015.

100 Focused interview, Deliverable 9 - Chapter 2.

101 *Ibidem*

102 PRS presentation, Barcelona - November 2015.

103 Focused interview, Deliverable 9 - Chapter 2.

thinking and practicing.

The concept of time is strictly connected with the duty of care, which is a urge for Marti's practice. An example that clarifies this urge is the Girona Shore project defined by Marti as design by management.

#### *Response-ability*

In order to strengthen this concept he define his duty of care also as response-ability, quoting Richard Sennett: "(...) *by an open system I mean a system in unstable evolution. My argument is that the closed system has paralysed urbanism, while the open system might free it. (...) Bridging all these aspect of openness is the dimension of time, evolutionary time which challenges the closed, over-determination of and its correlates of equilibrium and integration.*"<sup>104</sup>

Response-ability is, thus, the capacity to respond to the landscape and to the evolution and transformation and to enable ability to response from the landscape.<sup>105</sup> He talked also in terms of responsibility, claiming that it is a matter of being "response-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<sup>106</sup>.

Marti expresses this urge to transform and activate the landscape and the society only by regimes of care and maintenance:"(...) *this concept of response-ability, that's definitely due to time, acknowledging time has maybe not finishing all or has explaining in the design process and make it acknowledging to everyone that thing's need time, that we were heading towards, but you won't have it today and trying to get better in explaining that. Actually the central project of my research is strictly about how to change all the edges of my hometown, only by regimes of care and maintenance. So it is very, very time-related.*"<sup>107</sup> [Fig. 4].

#### *Shared Tacit Knowledge*

In the design process, the dialogue with actors is defined by Marti as mediation: "*According to the new missions, I would try to make a relation between things I would like to do and what the new mission would demand and tolerate.*"<sup>108</sup>

So, when the dialogue is with clients he talks in terms of mediation, when the dialogue is with people he is working with, it is a matter of constantly create a shared language, indeed he claims: "(...) *[my practice] is a very economically precarious practice which is in a rural area, so it is very hard to keep people working with me for a long time. (...) So that means that I need to constantly create this collective know-how of the practice. So there's a part of the work of the practice is almost an academia. That's so I did a number of diagrams on that and I'm not a solo designer, I'm not a special genius, I'm not a virtuoso of design.*

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104 "The Public Realm", 2008.

105 PRS presentation, Barcelona - November 2015.

106 ADAPT-r Day Barcelona, - July 2016. Report in Deliverable 9 - Chapter 4.

107 Focused interview, Deliverable 9 - Chapter 2.

108 *Ibidem*



*Fig. 1 / Walking*

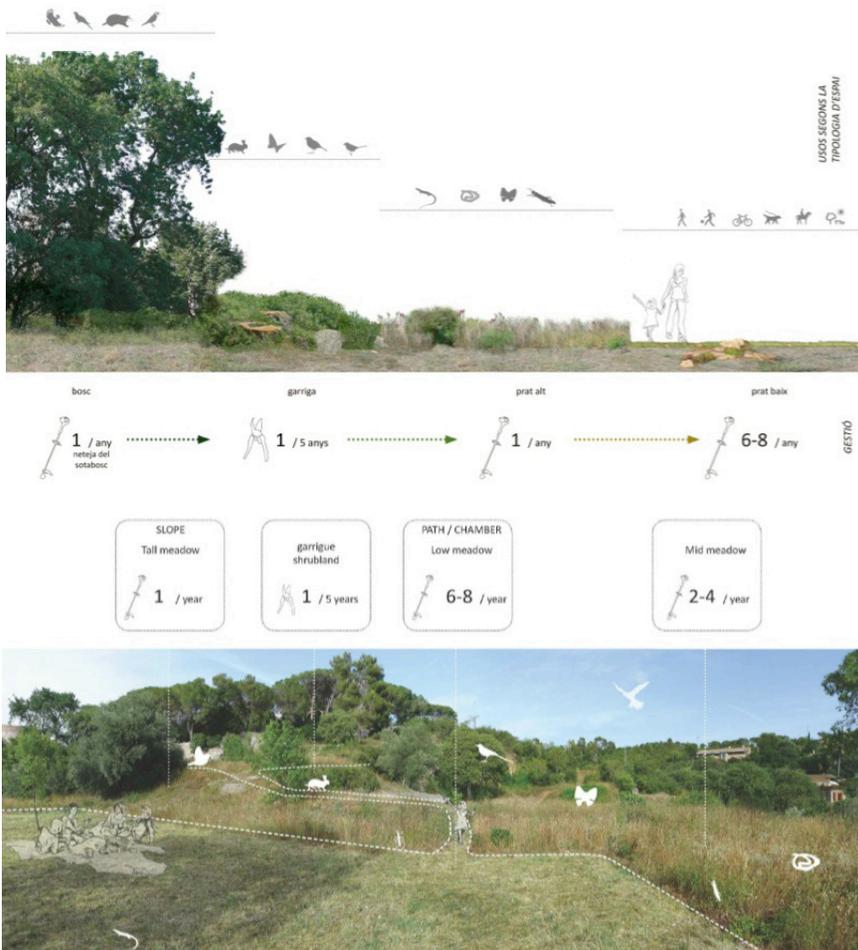


*Fig. 2 / The metaphor of the bowerbird*



oscillations & **concomitances**  
in site-time specificity

*Fig. 3 / Oscillations and concomitances in site-time specificity*



*Fig 4 / The urge of duty of care*



*Fig 5 / Walking, Experiencing*



*Fig 6 / Places for experiences*

*I put together people in my practice and also very importantly over the years I make external teams*<sup>109</sup>

He also highlights how conversation and dialogue are a key element in building and transferring information and Tacit Knowledge with work-team and clients. He considers conversation also in metaphorical sense made through drawings where everyone is invited to draw and he claims that: "at the end all the things contributes to the conversation and it can only bring other knowledge."<sup>110</sup>

Furthermore he included the walking practice as a conversation, and a moment of simultaneous non-verbal acknowledgment from outside and communication of it, in Marti's words: "*walks is (...) a conversation that can be verbal and nonverbal because a part of the conversation when you walk it is just what you see and it is self-explanatory and then in my case too the eidetic archive it is really powerful. I am terrible with name but I realised now that I have a lot of project in my head.*"<sup>111</sup>

**Keywords:**

Experience, walking, time, stealing (the bowerbird), duty of care, conversation (sharing and mediating), response-ability

**Sources:**

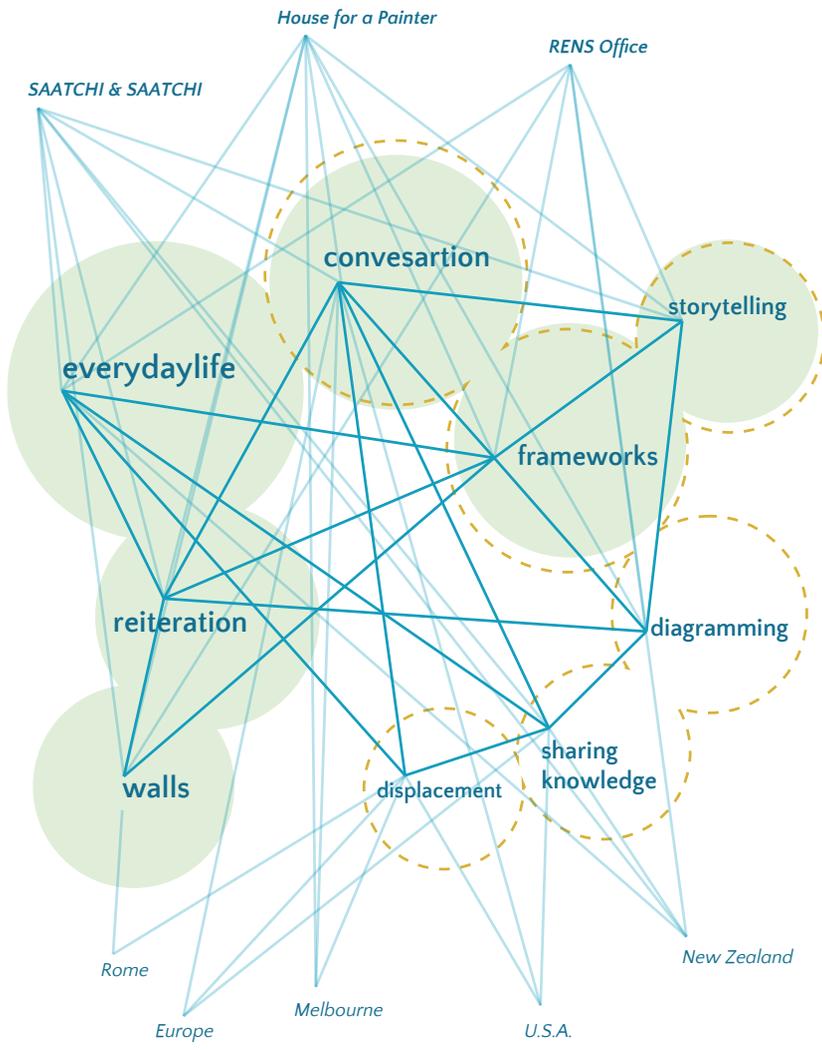
- Focused interview, Barcelona, 18th May 2016 - eported as edited transcription in Deliverable 9 - Chapter 2.
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- Presentation at ADAPT-r Day 5th Barcelona July 2016 / ADAPT-r Archive
- <http://www.emf.cat>

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109 *Ibid.*

110 Fellows Workshop, RMIT Europe, Barcelona - February 2016. Report in Deliverable 9 - Chapter 4.

111 *Ibidem.*



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### 3.9 Sam Kebbell

University of Westminster / PRS 6

*“I enjoyed the fabrication of a good story,  
and took this aspect of studio very seriously:  
it provided a framework for the architectural proposition.”*

(Sam Kebbell - Mid-candidature 2014)

#### *Background*

Sam is a New Zealand architect. He studied architecture in his home country before going abroad, he tells that when started studying architecture, he had a perception of mystery and was driven by the strong urge to design buildings. In his interview he said: “(...) when I got to architecture school, I felt the whole world of art, culture, even drawing, was all mystery. I had no idea what it was really, I just knew that I wanted to design buildings and that there was a very complicated other thing that I hadn't explored really at all”<sup>112</sup> It recalls the Meno's Paradox and its question “How will you go about finding that thing the nature of which is totally unknown to you?”

During his studies he spent a period of time abroad, in Pennsylvania, in Rome and then in the USA at Graduate School of Design. The first period in Pennsylvania expanded his world and then with the exchange program in Rome was a first exposure to European culture and history, but it was also so important for having new eyes to look at his home country: “So Rome gave me a kind of tangible view of history which was really nice and a bigger view of what New Zealand was (...)”<sup>113</sup> Trying to find a way to look at the past and history being in Rome as an stranger he found a fascinating way to do it: “I'm not here necessarily in a completely distant way, this is a part of my history, 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.”<sup>114</sup>

#### *Local / international*

This connection between his local context and international context is a relevant aspect of his research and work. Going to Europe gave him a new perspective of his cultural roots and also a more clear view of the influence of the local culture on his work. The ADAPT-r fellowship gave him a new chance to have a distant view: “a lot of my research became much more New Zealand focused once I was European-based because I realized how it was easier to see how New Zealand had affected my thinking from a distance.”<sup>115</sup>

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112 Focused interview with Sam Kebbell, Melbourne - June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

113 *Ibidem*

114 *Ibid.*

115 *Ibid.*

This displacement made him more aware of his culture and his roots, so the binomial local/international embodies a continuous process of mutual nourishment.

*Urges and fascinations: Everyday life (from new Zealand culture and farm)*

During the PhD journey Sam discovered that his fascination for everyday life and its cultural elevation/rise was specifically related to the influence of local culture in his work. The process of discovery happened looking at his past and present projects, he defined this process a sort of “researching the theory into the practice”.<sup>116</sup>

*Where it comes 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’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, most of my cousins lived on farms. Farming is not easy to escape, it wasn’t easy for me to escape. There’s a sensibility, which goes with that, a lot of things get played down in some ways and then there is a kind of deep ambition in other ways. I think that sensibility, there’s a relationship between my own sensibility for that and that kind of pioneer farming psyche.”<sup>117</sup>*

So, his interest in everyday life represents also an urge to (escape from) transform the past.

He also talks in terms of attraction: “There is something about the combination of ambition and ordinariness in those stories that I am attracted to.”<sup>118</sup> He is attracted by the popular culture and has an urge to give a disciplinary narrative to it and transform it in architecture [Fig. 1]. The “everydayness” he is interested in is related to spatial, visual and material expressions. It becomes a tool/ driver for architectural composition in his work.

In his PRS presentation in Barcelona 2015, he recalled a comment by Kester Rattenbury who identified a connection between his work and the “arte povera” of the ‘60s, using this comparison to define better the edges of his personal understanding/interpretation of the concept: “Kester linked the duality of everyday and narrative to the Arte Povera movement in the 1960’s where everyday objects are reframed as art, but it’s obviously not art, and it’s not just about the surface. The everydayness I am interested in is very spatial as well as visual and material. It’s about mixing the everyday image, the use value, and the disciplinary narratives of typology and perception.”<sup>119</sup>

In his Final Examination, Sam defined his specific sensibility to the relationship between rarefied and common.

*Urges and fascinations: Repetition and everyday life*

The fascination for everyday life is connected with another fascination emerging from his work, namely the concept of repetition. When everyday life meets architecture it happens through the medium of repetition, with reiteration of an element taken from everyday life context and promoted to an architectural element,

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116 *Ibid.*

117 *Ibid.*

118 Mid-Candidature 2014.

119 Focused interview, Deliverable 9 - Chapter 2.

through processes of breaking down and interpretation. Referring to the Humbug, South Elevation project (New Zealand 2009) [Fig. 2], an house for a painter, he claims: “*The repetition of the deck chairs right across the facade is an idealization of a kind: the chairs are not required all along that wall, but the repetition is a powerful foregrounding of the canvas*”<sup>120</sup>[Fig. 1]

#### *Urges and fascinations: Frameworks*

Related to the idea of repetition, another very interesting concept emerges: the concept of framework, which takes on multiple meanings in Sam’s practice and research. Frameworks are geometric, structural, for prototype, for scales and conversational [Fig. 3].

The most interesting aspect of this idea of framework is the reading of it as a narrative framework for dialogue. Dialogue can be between “*modesty and ambition*” in architectural terms, but it can be also between the architect and his clients. The narrative framework in Sam’s reading is a tool that allows people to be part of the design process but at the same time it defines clear perimeters and protect the role of the architect.<sup>121</sup>

Thus frameworks become tools for mediation between his urges and fascinations and the need of the clients. In Sam’s words: “*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*”<sup>122</sup> A framework is also a medium for dialogue with other expertises: in Sam’s professional life is constantly present the collaboration with other practitioners coming from different fields, like painting and construction. Frameworks allow connection and open up conversation.

The fascination for the narrative framework is not only in its capacity to generate dialogue, but also resides in the pleasure of telling stories: “*there is often a story of some kind like this around ‘The Work’ which I end up weaving from my client’s motivations or idiosyncrasies and the opportunities I see in the project myself*”, like the flip between object and background”<sup>123</sup>

His interest in storytelling in architectural practice is expressed in these words: “*I enjoyed the fabrication of a good story, and took this aspect of studio very seriously: it provided a framework for the architectural proposition.*”<sup>124</sup>

So, conversation is a key in Sam’s view and it is expressed at different levels in his work: “*Both these architectural and narrative frameworks, when more or less set in place, open up the conversations with clients, collaborators, contractors and so on. (...) With these frameworks I am able to engage myself in a dialogue with external influences on a project, like a client or an engineer, but I can also hunt for ways in which the building itself can enter dialogues.*”<sup>125</sup>

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120 Mid-Candidature 2014.

121 PRS Presentation, Melbourne June 2016

122 Focused interview, Deliverable 9 - Chapter 2.

123 Mid-Candidature 2014.

124 *Ibidem.*

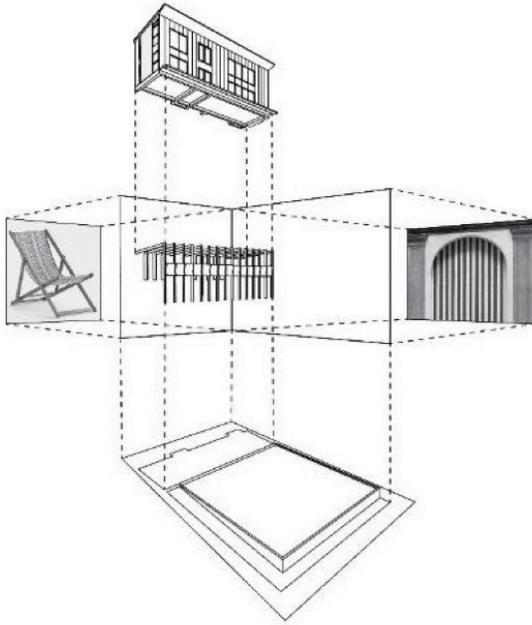
125 *Ibid.*



*Fig. 1 / Everydayness*



*Fig. 2 / Repetition*



*Fig. 3 / Frameworks*



*Fig. 3 / Reference: Palazzo Farnese, Rome, IT*



*Fig. 4 / RESN's Office, Wellington*



*Fig. 5 / RESN's Office, Wellington*

### *Urges and fascinations: Walls*

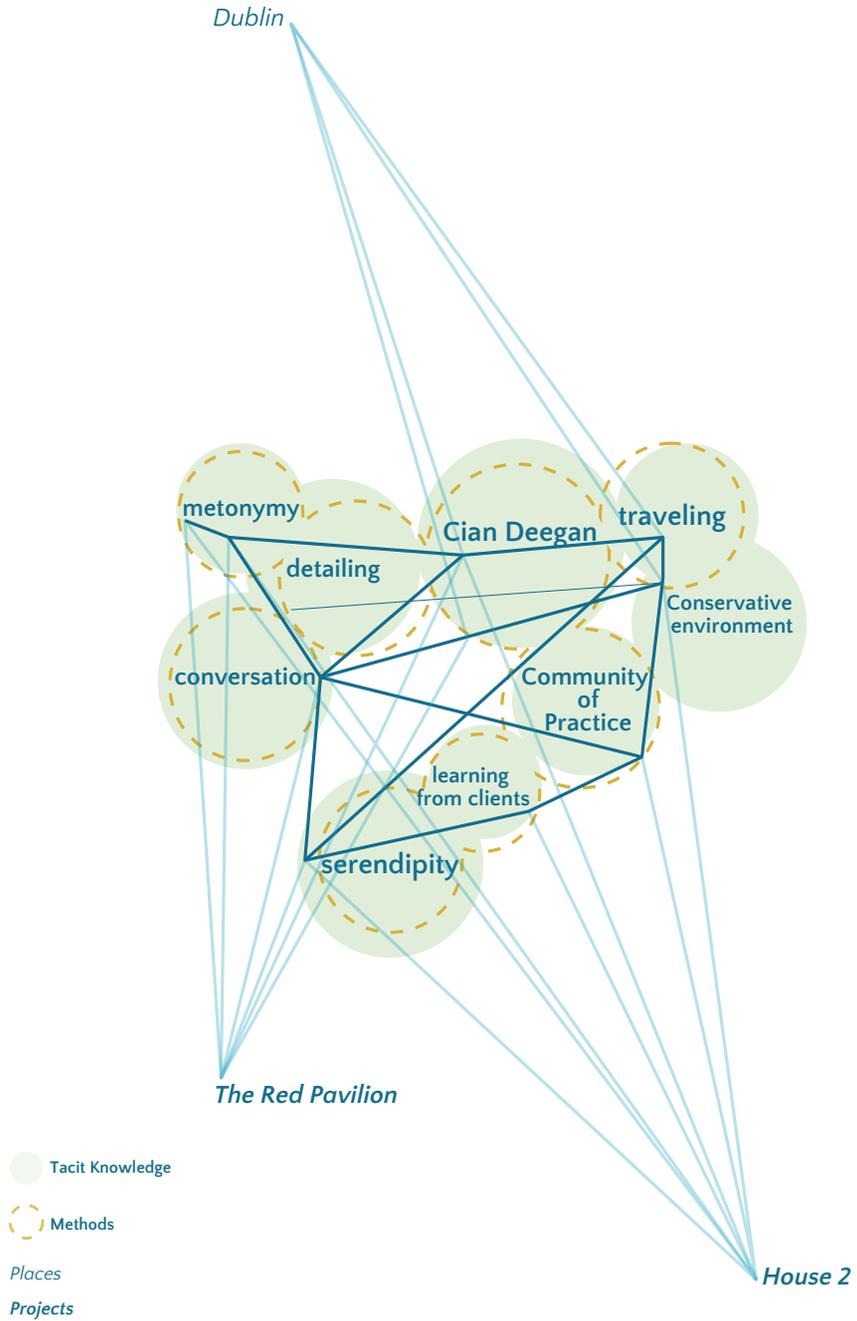
Sam's fascination for walls emerged during his PhD journey, as he explained during his Viva presentation. He considers wall as a “*fundamentally painting thing*” and one of his most important references is Palazzo Farnese in Rome, which he visited during his period of study in Rome. Walls have a key role being a generative element. A relevant depiction of such a fascination surfaces within the project for the RESN Office [Fig. 4, 5] in Wellington (NZ), where a series of walls occupy and divide the space, having different functions. The walls can contain object and people, and they work as a domestic space, an office, or a museum.

### **Keywords:**

Everyday life, reiteration/repetition, dialogue, frameworks, storytelling.

### **Sources:**

- Focused interview, Melbourne, 2nd June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Presentation at PRS Barcelona November 2015 / ADAPT-r Archive
- Presentation at PRS Melbourne June 2016 / ADAPT-r Archive
- Final Examination at PRS London November 2016 / ADAPT-r Archive
- [www.kebbelldaish.co.nz](http://www.kebbelldaish.co.nz)



*Focused Constellation*

### 3.10 Alice Casey

RMIT Europe / PRS 6 at Ghent 2016

*“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.”*

(A. Casey - Interview RMIT Europe - February 2016)

The background and training of Alice Casey has been sustained by two different drivers, which seems to counterbalance and bring to equilibrium her tacit knowledge. On one hand the conservative and traditional context of Dublin, their ‘formative spatial history’, where she has been trained as architect and where she established her practice TAKA, which she shares with her partner Cian Deegan, is perceived as the place in which she can develop the fascinations and references she has collected during her travelings around the world. Those are what she called their transformative spatial history. She explained this situation with a metaphor about the building environment of Dublin *“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. (...) 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”*. The attention to the details and the perpetual effort of enhancing them, to ‘distillate’ them, as this action was labelled (*“to make the plywood the most ‘plywoody’ plywood can be or the living room the most living room it can be in that context”*<sup>126</sup>) drawn both from the cultural context of the city and the familiar one. The ‘distillation’ works for elements which are not just physical, but are related to the her familiar background. She said that during the design of the house for her family TAKA was *“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.”*<sup>127</sup> They then tried to express her family sense of belonging to a place through enhancing the material and referring to their families’ memories and imagination of home through details and materials, using words they used for their first PRS talking about the Gio Ponti’s chair design, their approach *‘redefined what the innate sense of vernacular and typical’* for their family home was [Fig. 1].

The discovery of her Tacit Knowledge is strictly related to the usage of media and architectural tools as she claims that the essence of the building is unknown to her

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126 Focused interview with Alice Casey, RMIT Europe, Barcelona February 2016 - Reported as edited transcription in Deliverable 9. - Chapter 2.

127 *Ibidem*.



*Fig. 1 / Comparison between staircase at the original family home and the stairs at House 01 TAKA, as presented in the Pre-PRS presentation, Ghent April 2013*

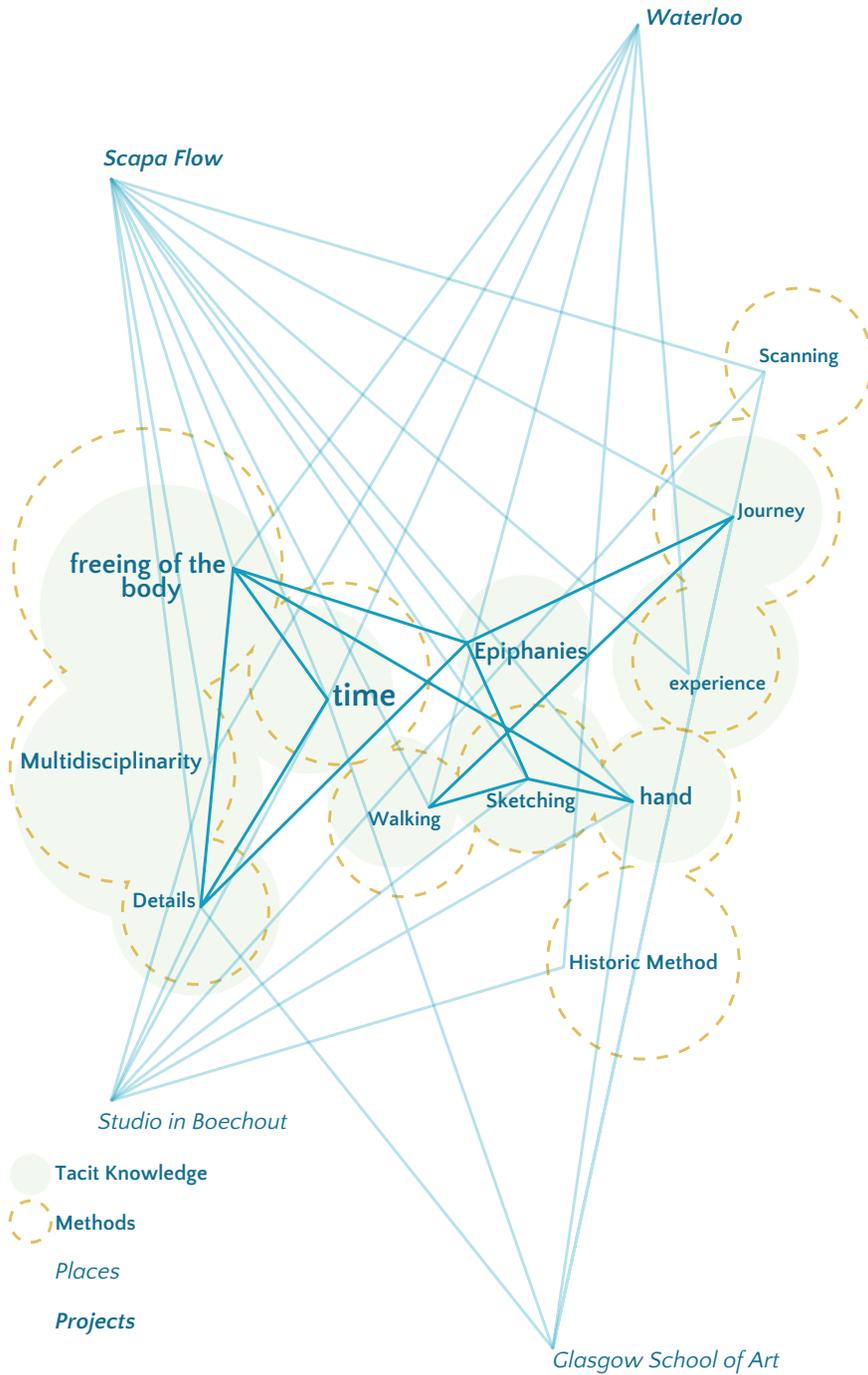
until she works on the details, especially through sections, in a sort of metonymy approach, where the detail stands for the whole. She argued that this was her way to interact with the Tacit Knowledge embedded in her practice and in her third PRS she talked about her case studies being capable to categorizing them by the details and sections and starting from those to understand the different natures of the projects. To build, discover and communicate her tacit knowledge, Alice stressed out the importance of the '*serendipity*' not just as '*happy accidents*' but rather as '*part of the process*'. In this sense she underlines how it is impossible for her to communicate in depth the nature of the details to the contractors with the normal tools of the drawings. The invisible and tacit description of them can be liberated once it is given responsibility about the outcome of them, in such a way she can learn by them and vice-versa. She also affirms that this is typical of the relation contractor/architect in Ireland and that anyway sometimes it doesn't work. There is also serendipity in her day-to-day community of practice, with Steve Larkin and Clancy Moore, describing that the mutual respect and trust has been built through the several journeys taken together from Dublin to Belfast to teach and how in this non-professional time they create a connection that still influences their professional lives.

### **Keywords**

Details/metonymy, conversation, Cian Deegan, travelin, Conservative environment, Community Of Practice, Learning from clients, Serendipity

### **Sources:**

- Focused interview, RMIT Europe, Barcelona February 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- PRS Presentation, Ghent, April 2016 / ADAPT-r Archive



*Focused Constellation*

### 3.11 Koen Broucke

Glasgow School of Art / PRS 2 at Ghent 2016

“The thing is, in painting I start from images and I produce images. But I start from images. For example, a beautiful landscape I had seen in Orkney, or it can be also a picture or a photograph found in a book or on the internet, so there’s a start and there’s also an output. But in-between there’s a transformation and the transformation is something completely unknown.”

(Interview Orkney - May 2016)

“Drawing is knowledge of the hand!”

(PRS 1 - November 2015 Barcelona)

Koen Broucke's background and training are of principle importance for his current research. As he indicates, being a historian and a painter was something he was meant to be from his early age, referring to the fact that he has always drawn and at the same time he always had a strong fascination on history and the past. His Tacit Knowledge mainly resides in the overlapping and the integration of those two components. On an even more intimate and familiar level he recalls that he has ever played with soldiers, creating his own battlefields. As a pacifist, after studying history at university he served in the civil service, during that period he engaged even more with a daily habit of drawing till arriving to the consciousness that he wanted to enrol in the academia for studying as a painter. During his studies in history he became familiar with the theory regarding the ‘Historical sensation’ of the Dutch historian Johan Huizinga. He explained that “*The historical sensation as described above is something that overcomes the historian, something that he may be searching for, but that he nevertheless does not have completely under control.*”<sup>128</sup> and, in the same way, his journey to his Tacit Knowledge seems to be a path of overcoming, a craving for liberating the Tacit Knowledge through his practice. In Koen's journey it is particularly difficult to separate the Methods from the Tacit Knowledge since the reiteration of the actions, embedded in his practice, such as the drawing and the walking, his Method generate and drive the surfacing of Tacit Knowledge. He describes this mutual and circular process in this way “*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*

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128 Broucke K., Tollebeek, J., (2015). Waterloo: Traces Of History, in De schoonheid van de oorlog, Waterloo 1815-2015 / La beauté de la guerre, Waterloo 1815-2015 / The beauty of War, Waterloo 1815-2015, Koninklijke Bibliotheek van België, Brussel, pp. 30-40.

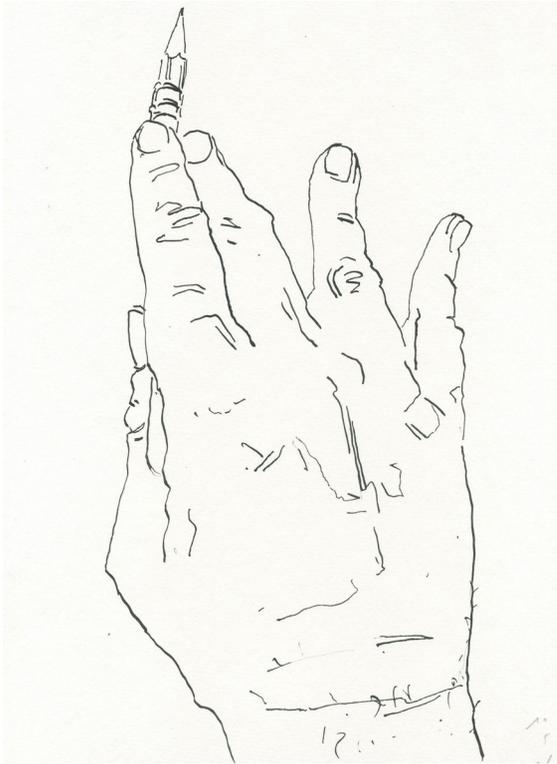
*making a drawing of a line, but the most interesting thing is what happens during the process of drawing. That's something that only the hands know to do [Fig. 1]. Probably, I can say in this most important thing I can say about it is the most important achievement of my practice after 25 years, 25 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.*"<sup>129</sup> He explains this concept further when comparing the process of drawing with the process of travelling and walking "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."<sup>130</sup> It becomes clearer the circular relation that those elements, the rational and explicit and the tacit, have within his practice: the rational mind works like a trigger for the action of drawing or walking but, at the same time, it is in turn stimulated by the Tacit Knowledge which, with its fascinations and urges push the artist toward his practice.

Koen deploys a particular attention to details and it is through those, through the smallest object he finds in the battlefields, in his research about battlefields that he tries to reach this historical sensation to overcome the more academic approach of an historian and get in touch with the human side of these events, which is what he is intimately interested in. The interest in the story embedded in the small, dull and familiar objects is like a metaphor of the scale of an enormous event such as battle "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." and he shows how he can get in touch with this sensation through the touch of such items, like the uniforms of the battle of Waterloo or the helmet of Linklater [Fig. 2], this action of getting closer to such object propels his fascinations and fears "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

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129 Interview in Orkney Island with Koen Broucke, May 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

130 *Ibidem*.



*Fig. 1 / Hand. Submission for the Scientific Autobiography - Call for Postcards*



*Fig. 2 / The Helmet of Linklater*



*Fig. 3 / Visit to Atelier Broucke, April 2016 (Photo: Cecilia De Marinis)*



*Fig. 4 / Visit to Atelier Broucke, April 2016 (Photo: Cecilia De Marinis)*

*really very attracted by it, but at the same time I'm scared by it.*"<sup>131</sup>

During the ADAPT-r Fellowship Koen travelled to Glasgow on a monthly base, this routine made him adding a new step in his method, the scanning of the drawings made in the studio before traveling, which he claims helps him in understanding better his paintings " *is a very special moment because it's a kind of slow down, it takes time, but every image, every painting I made, again is going through my hands and I have a look at it and I have to turn it down in the machine and then again I see it and sometimes I just stand still and then, "Now, I understand why I was painting this or why I chose to paint that image*"<sup>132</sup> .

### **Keywords**

Scanning, Journey, Walking, Sketching, Hand, Details, Freeing the body, Epiphanies, Time

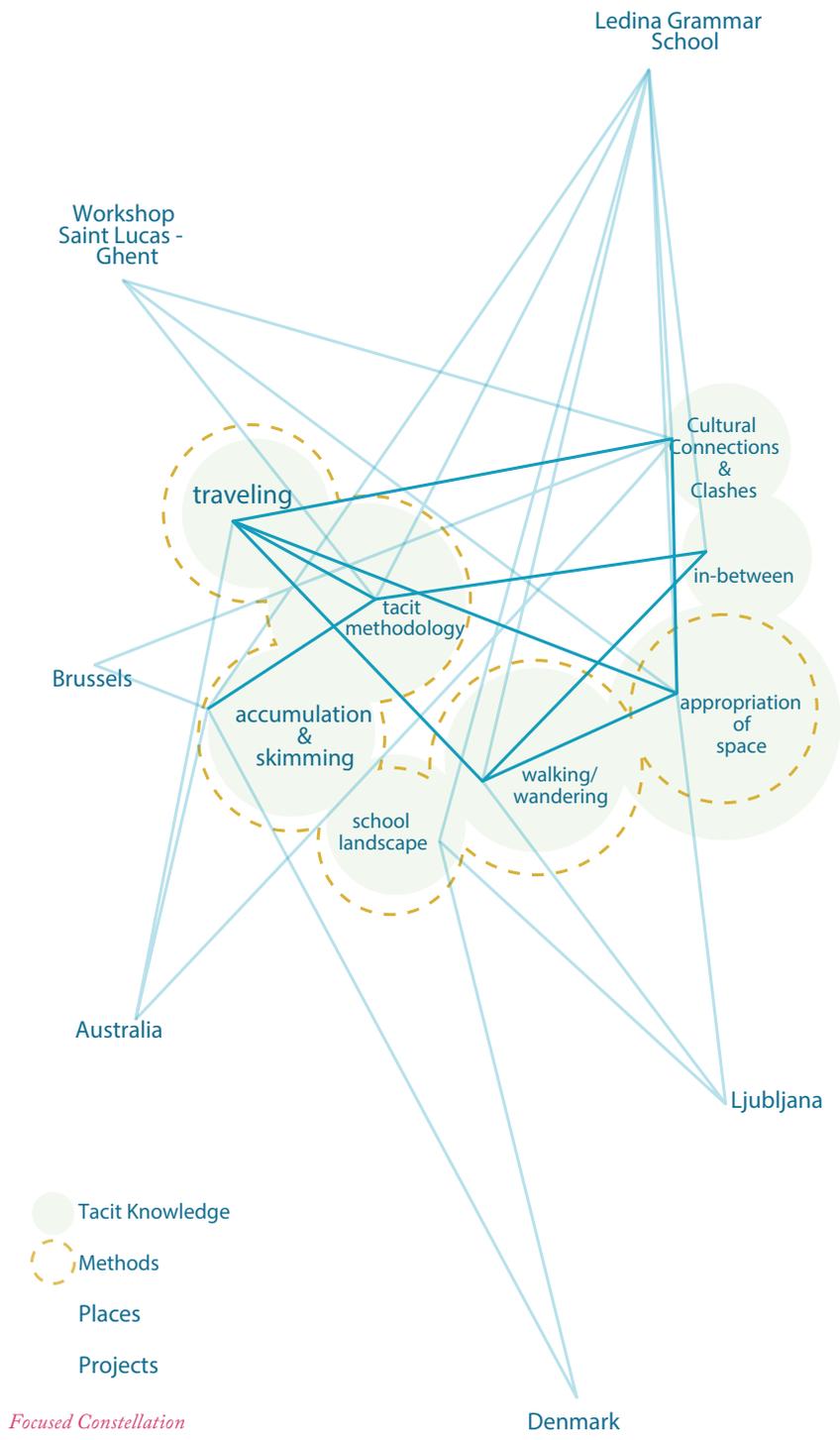
### **Sources:**

- Focused Interview in Antwerp, Atelier Broucke, April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Interview in Orkney Island, May 2016 - Reported as edited transcription in Deliverable 11 - Chapter 4.
- PRS Presentation, Ghent, April 2016 / ADAPT-r Archive

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131 Focused Interview with Koen Broucke, Antwerp, Atelier Broucke, April 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

132 *Ibidem*.



*Focused Constellation*

### 3.12 Ana Kreč

KU Leuven / PRS 2 at Ghent 2016

“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.”  
“We’re kind of like this three-leaf clover in a way, everyone has a different background (...) We all pass our knowledge and interest to one another”  
(A. Kreč - Focused Interview - Ljubljana June 2016)

Ana Kreč’s background and professional training is constellated with studying, working and living in different context. Since her childhood, that she had spent between Kuwait and Slovenia she has always pursued to collect different experiences and to enlarge her field of community of practice up to a global level, adsorbing the Tacit Knowledge which come along the connection and the clash with different environment and scenarios. She also lived in Denmark, Australia and finally Belgium where she is undertaking her PhD Fellowship. Her community practice and references are diverse and belongs to different context and disciplines [Fig. 1]. The choice of this country was the result of the influence and the fascination by her partner in the studio and in life Jure Hrovat, which lived there during the Erasmus period. This is the way in which the three partners in the studio influence each other and contaminate their experiences “Having different backgrounds in the office just makes additionally interesting dynamics and therefore projects can be better and always different.”<sup>133</sup>[Fig. 2].

She claims that the major impact she has experienced is the social culture of the Danish and this contributed to her fascination towards the appropriation of the space<sup>134</sup> and the in-betweenness in her practice Smet Vmes. The way they share this Tacit Knowledge and they influence each other seems quite related to physical presence of the partners in the studio space, and they feel that the connection they are building. Since Ana moved to Belgium, this has changed and the lack of communication caused by the absence is balanced by the constant new fuel of ideas and experience she is gaining there [Fig. 3].

During a workshop she conducted at KU Leuven she realized that her method of practice and the tacit knowledge embedded in it is something really connected

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133 Focused Interview with Ana Kreč, KU Leuven, Ghent March 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

134 “But in general for my first PRS I got more or less positive responses. There was one, in particular, interesting from Belfast, from Prof. MCGarry. He said that it is actually not about the in-between space at all, it is about the appropriation of space”. *Ibidem*



*Fig. 1 - Frames Hall, Renovation of the main entry hall, Poljane Grammar School, 2015, Ljubljana*



*Fig. 2 - Image of Svet Vmes Office in Ljubljana and the connections between the partners*



*Fig. 3/ Screenshot of a design Skype session, PRS 2, Ghent April 2016*

to their approach to the in-between spaces and how they work with them, she says: “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.”<sup>135</sup> This experience of the space at a eye-level and with walking through the space seems counterbalanced and enhanced by the media they use, such as axonometric view<sup>136</sup>, which are from above and rather conceptual and the collage of different media. The understanding of the space and its potentiality seems to rely on the conjunction of several and different media and tools. The in-between with its several meaning brings along “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?<sup>137</sup>” but is in the transformation of the scale and in the detail that the paradox seems overcome, she states that “I don’t see our work as interior design, I see it as pure architecture because we do not have the budget to choose super designer lamps and chairs. We basically design and draw everything by ourselves and we are inspired by situations that we see in public space and we want to generate them in the interior as well.”<sup>138</sup>

### Keywords

Traveling, Cultural Connections & Clashes, Tacit methodology, In-between, Appropriation of space, walking/ wandering, School landscape, Accumulation & skimming, Tacit methodology

### Sources:

- Focused Interview at KU Leuven, Ghent March 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Interview with Ana Kreč at Svet Vmes Office, Ljubljana June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive

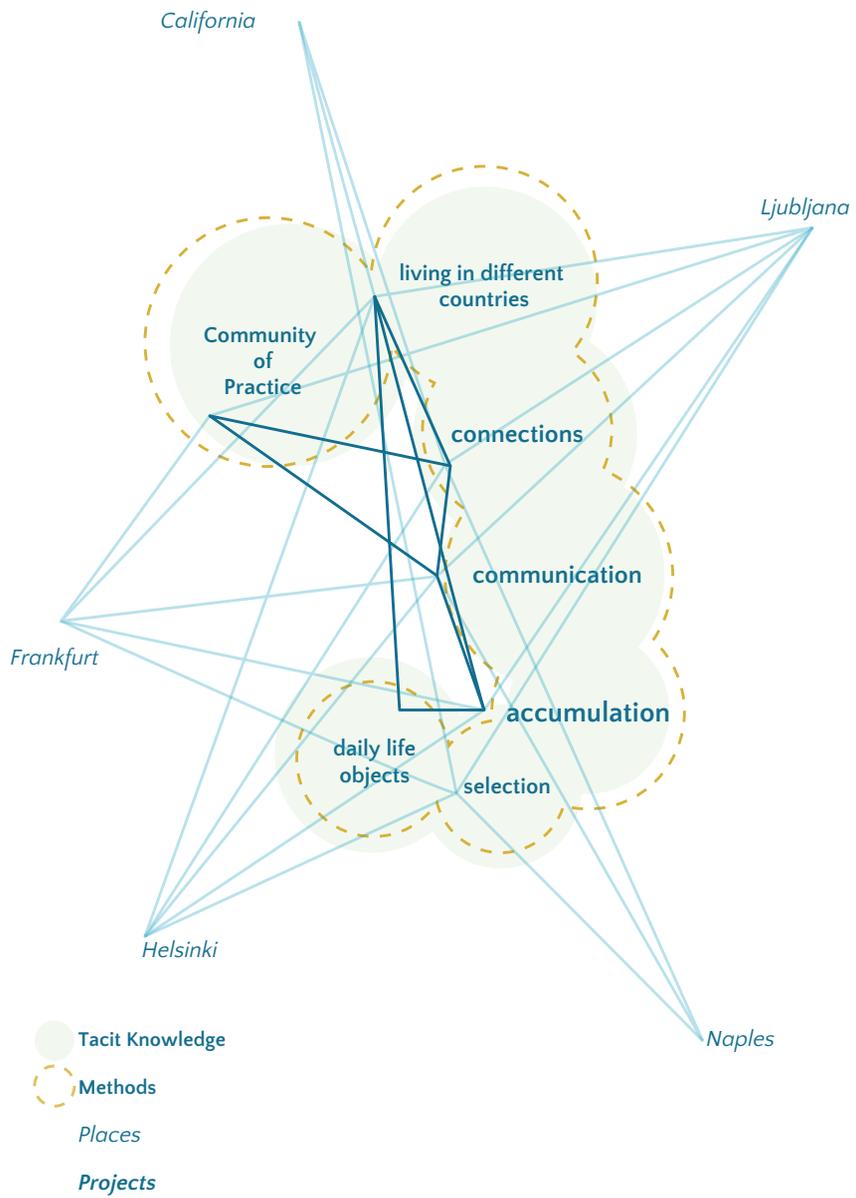
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135 Interview with Ana Kreč, Svet Vmes Office, Ljubljana *June 2016* Reported as edited transcription in Deliverable 9 - Chapter 2.

136 “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.” Focused Interview, KU Leuven, Deliverable 9 - Chapter 2.

137 Interview with Ana Kreč, Svet Vmes Office, Deliverable 9 - Chapter 2.

138 Focused Interview, KU Leuven, Deliverable 9 - Chapter 2.



*Focused Constellation*

### 3.13 Federico Del Vecchio

University of Ljubljana / PRS 2 at Ghent 2016

“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.”

(F. Del Vecchio - Focused interview, University of Ljubljana, Ljubljana, June 2016 )

Federico Del Vecchio is building his practice on the relations and the connections, and the correlated influences, that he creates with his family, his native city, Naples, the peers among artists and curators and, the many cities he has lived in in the past 15 years (Frankfurt, Glasgow, California, Ljubljana). His interest in art was encouraged by his father, who shared the same dream of becoming an artist, and used to take Federico and his brother to galleries and exhibitions. His way to create knowledge and to share his Tacit Knowledge is largely based on the communication and the connection, as he explained “*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. (...) 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*”<sup>139</sup>. This aspect in his research seems pivotal and it opens up to a several ranges of media and tools to communicate, among which he finds particularly challenging the ephemeral ones “*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.*”<sup>140</sup> He underlies this component of his practice about being perpetually engaged in a mutual process of learning and producing object which are

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139 Focused interview with Federico Del Vecchio, Ljubljana University, Ljubljana, June 2016 - Reported as edited transcription in Deliverable 9 - Chapter 2.

140 *Ibidem*.

*influenced by his social surroundings and his community of practice "you start collecting many things around, you start to produce, many of my things (objects, but also artwork at the same time) they are littered around, they're in Glasgow, in California, so there is a feeling of no place, even though you are part of different places. I've been moving around since 15 years and it's something that makes my personality and my knowledge and what I am. It's not been just passing briefly in one place, but I've been living for a few years in each place. From each of those places, you learn things with which you draw with you wherever you go and this makes you what you are."* And the objects in their dual component of elements of daily-life and routine and their possible "otherness" are a realm of great fascination for Del Vecchio, who states accordingly that *"It's simply to reflect and to interact with the everyday [Fig. 1]. 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 is this struggle to catch the sense of the other through the details, the shifting in the point of view, that he seems to evoke at his best the awareness about his Tacit Knowledge *"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.*

*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."<sup>141</sup>*

Together with this accumulation of visual image comes the process of selection of the knowledge which is something interests and drives his practice, as he stated during the PRS 1 in Barcelona 2015, referring to the project he made in occasion of the Creative Practice Conference at Aarhus in 2015 called *Search Dogs – Stratification of Research*.

Questioned about the idea of accumulation and the process of selection within the research are actual formal structure and the process of research is a performance per se which become evident in the work presented, therefore he argued that he *"would like to catch and focus on the moment in between the making of research – which is the path of search that influences the work."<sup>142</sup> [Fig. 2].* The stratification of meaning and the selection of a role is something that resonates his practice when he is engaging as a curator, this role is acted by him more as a leader of a group of people in a project, making happening the dialogue and setting off the conversation among the artists rather than a curator which he claim not to be *"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*

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141 *Ibid.*

142 From PRS1 presentation at PRS Barcelona 2015.



*Fig. 2 / Search Dogs \_ Stratification of Research*

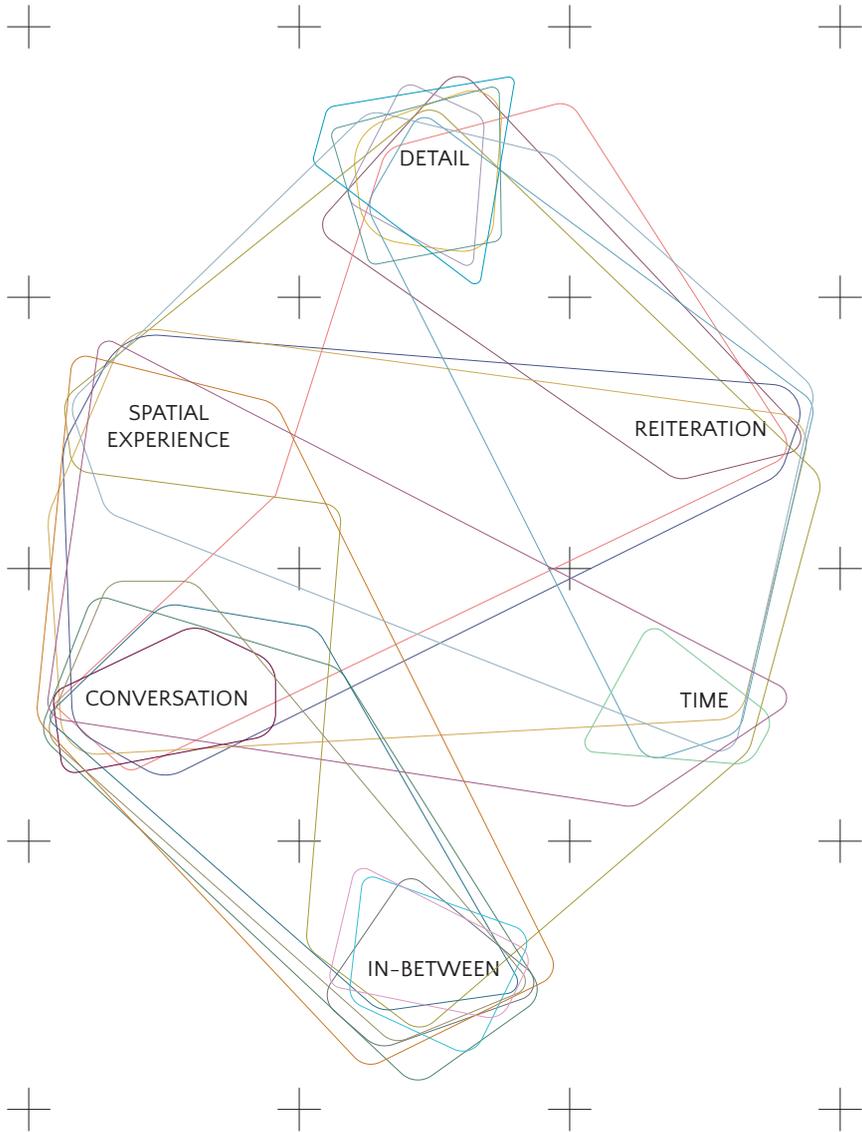


*Fig. 1 / We End Up Always Using the Same Things, The Telfer Gallery, Glasgow, 2013. A Can in The Hand, 2013 (detail) print on silk, cm. 300 x 135 (scanned smashed cans collected in Glasgow)*



# CHAPTER 4

## *Cross Views*



— Dimitri Vangrunderbeek  
 — Sam Kebbell  
 — Federico Del Vecchio  
 — Alicia Velazquez  
 — Colm Moore  
 — Koen Broucke  
 — Alice Casey

— Cian Deegan  
 — Jo Van Den Berghe  
 — Marti Franch  
 — Siobhán Ní Éanaigh  
 — Arnaud Hendrickx  
 — Ana Krec  
 — Tom Holbrook

— Michael Corr  
 — Eric Guibert  
 — Deborah Saunt  
 — Karin Helms  
 — Thierry Kandjee  
 — Petra Marguc  
 — Claudia Pasquero

# Cross Views

## 4.1 What is a cross view?

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.

In continuity with Deliverable 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*”<sup>1</sup>.

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 ADAPT-r Work Packages organisation, we conceive each practice as a “prism” with many “facets”. 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<sup>2</sup>, between knowledge and its mechanism of production.

Started 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<sup>3</sup>, as intertwined thematic fields which are build 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.*

“Detail” explore the different meanings and uses of details in some of the practitioners: as a transcalar unifying and metonymic device between ideas and

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1 ADAPT-r Deliverable 2, p. 15

2 Ranulph Glanville suggests that: “we get our intellectual knowledge from doing and we test it by returning to doing” (Glanville, 2014)

3 WP 1.5 ‘Explicating Tacit Knowledge about Innovative Practice’ and WP 1.6 ‘Refinement and Explication of Methods - ADAPT-r Deliverables 9, 10, 11 and 11b

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.

**“Reiteration”** 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.

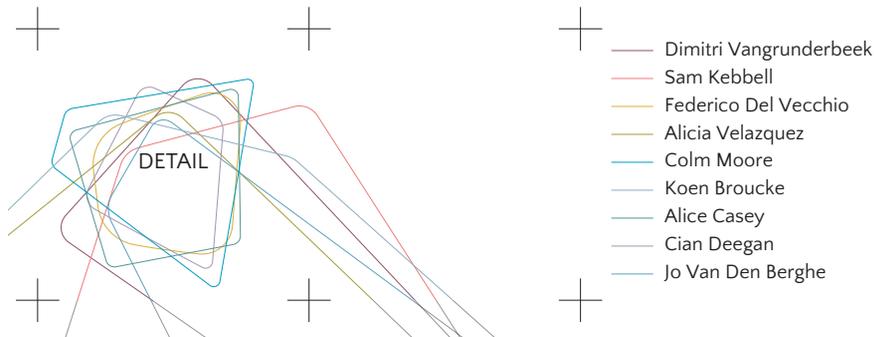
**“Sensing, Visualising and Using Time”** creates a common interpretative framework to read Creative Practice Research across the two thematic poles at the centre of our research: from one side the elements of the “spatial history” emerging from memories, fascinations and expectations (*Sensing Time*), 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*).

**“(Being) In-Between”** explores “in-betweenness” 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” where to build a collective tacit knowledge. Conversation is explored through different levels and through the role of language inside ADAPT-r community and spaces of encounter.

**“Spatial experience”** explore the physical and mental role of (spatial) movement and experiences as a mechanism for surfacing tacit knowledge and producing new knowledge.

## 4.2 DETAIL



*“As you accumulate detail and understandings it is as if you are walking towards a castle across a plain. Slowly more and more of the castle becomes visible to you, until you feel that you can enter it with confidence. And at that moment an unbridgeable chasm cracks open at your feet.”*

(L. van Schaik quoting Mary Beard)

### **PART 1:**

*Introduction / general hypothesis / specific hypothesis regarding ADAPT-r*

In many of the practitioners works within the community of ADAPT-r the role of the detail and the interaction, the construction and the understanding of it is something pivotal. The detail, the part, the microscope scale travels on a two-ways path becoming the expedient and the tool for dealing with the complexity and the vastness on a more familiar scale. The detail is, at the same time, the tool, the medium, the target and the driver. It is a particularly important element when trying to explicate the Tacit Knowledge and the Method in the Creative Practise due to its multifaceted aspects. It certainly deals with other aspects of the practice and the methods, as reported in other of the cross views comprised in this deliverable, for example, it can be the product of a conversation, as it is for Sam Kebbell, or enable an epiphany, a transformative trigger moment, as in Colm Moore experience.

What it is important to highlight is that with detail, in this context, we refer to different aspects of the semantic of the word, and this array of meanings allows to understand and represent different way in which the practitioners unveil their Tacit Knowledge practising their Method and/or the other way around, how they develop methods being driven by particular fascinations or urges.

The aspects of the “detailing” encountered during the exploration of their practices refer to the detail as a small object or fact within a larger frame as well as to the detail as a part of an object. The detail might also be intended as an information or fact or as a particular feature or condition of an element, and, concerning the artistic practice as the one of the practitioners within the ADAPT-r program, it is crucial to explore the role of the detail as technical and constructive element for the reflection on, in and for the practice.

Among this potential meanings of the detail, we have considered and reported three main readings, emerging from the practices:

*The evoking detail (trans-scalarity)*

*The detail as unifier (of idea and phenomena)*

*Enhancing the detail (to make visible the invisible)*

*The detail as a repertoire*

*The everyday life and the detail*

## **PART 2:**

*Supporting the general and specific hypothesis through the practices*

*The evoking detail (trans-scalarity)*

The detail can be also interpreted as a matter of scale and dimension. In the case of Koen Broucke’s work the object, the small item, specially if it has a daily use significance and value, becomes the tool to evoke the something that has a scale which is not bearable for the human. In his research about the battlefields he often get fascinated and attracted by little objects which carry the legacy of enormous events “*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.*”<sup>4</sup> The power of these objects, details, such as the hole of the bullet in Linklater’s helmet, is to generate the ‘historical sensation’ which is the urge that drives his research. And it is through the practice of drawing these elements that he can evoke those sensations. [Fig. 1] The detail embeds the Tacit Knowledge that Koen is searching for and, through his methods, his practice of drawing and sketching he enables the connection with it.

*The detail as unifier (of idea and phenomena)*

Alice Casey uses the details as a way to understand her “spatial history”<sup>5</sup>. This elements are as pivotal in her understanding of her reflection on her case studies as they are for her understanding of the architecture she builds. The tacit Knowledge

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4 Koen Broucke, Focused interview, Orkney, May 2016 - Reported as edited transcription in Deliverable 9.

5 Schaik, Van, L. & Ware, S (ed.) (2014). The Practice of Spatial Thinking: Differentiation processes, onepointsixone, Melbourne.

embedded in the detail becomes manifest in two opposite and complementary ways. On one hand the detail is resuming the features and the components of her design methods, as they are for Cian Deegan, her partner in the office TAKA. He argued, in his mid-term candidature talking about the window detail for the House 4 that it *“possesses characteristics of all three main headings of this constellation. It is a moment, in that it is conceived as a highly specific singular entity which rests autonomously within the overall work of architecture. It can also be understood as a tool of coherency as its repetition and continuation of the predominant material (roughcast pebbledash) enhance a singular reading of the building from an overall standpoint. Finally, it exemplifies a recurring (until now subconscious) aspect of our work of counterpoint.”* The description of this detail in the context of this constellation, which comprises the main headings of Moment, Coherency and Counterpoint, is typical of his design methodology and recall the one of Alice [Fig. 2]. On the other hand the drawing the detail is the moment for understanding a building for her, is the detail designing phase the moment in which the general idea about the buildings takes place. This happens also because of the method of “distillation” she uses designing the details and the single elements of a project. The necessity to reduce the essence of a material, a detail or a space [Fig. 3] to their very essential feature it’s a way to enhance and amplifying their main characteristic (*“to make the plywood the most ‘plywoody’ plywood can be”*<sup>6</sup>).

Another way in which the detail can be a unifier, a key to read an whole space is explained by Colm Moore as a sort of epiphany, a transformative trigger. In a interview he explained that, when he visited the church of St. Peter, designed by Sigurd Lewerentz in Klippan, Sweden, he was struck by a detail. The new comprehension of the detail enable him to look at the whole church in a completely different way and consequently it changed the way he looked at his own work. The detail becomes the cornerstone of the understanding of the practice and in a reflective way it goes from the outside, from an external reference back to affect the internal perception of one’s own spatial history and influence the future production *“you always come in with a new structure of thinking about the world, that kind of makes it different again”*<sup>7</sup>.

### ***Enhancing the detail (to make visible the invisible)***

Enhancing the details, and/or enhancing through the details is a method that Alice Casey shared on some level with the work of Dimitri Vangrunderbeek. While for Alice this method has, as an outcome, the aim to express the identity of an object, a place or a material through a process of intensification, for Dimitri the aim is to accentuating the specificity of the object making visible the difference with the other. His method of dipping objects in white lacquer [Fig. 4] allows him to make visible in the object details that are otherwise hidden in some sort of inverse process. The detail is accentuated reducing their specificities in order to become comparable.

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6 Alice Casey Focused interview, RMIT Europe, Barcelona February 2016 - Reported as edited transcription in Deliverable 9.

7 Deliverable 7 - Public Behaviour

### ***The detail as a repertoire***

The detail can also be a part of a repertoire, or an encyclopedia of references that the practitioner builds for understanding, drawing inspiration or practically apply in the development of their work. The building of this repertoire can be a long-lasting process of refinement or modifications or something that changes from project to project in a process of accumulation of references that result in a single project. Or it can be a why to look backwards to their body of work to understand and read it, as in the case of Alice Casey.

Jo Van Den Berghe affirms that after the completion of his project House DG-DR [Fig. 5], in 2004 he developed a robust set of technical details drawn directly from the construction practice of the house, this set is something that, starting from that moment would have been further refine and applied in subsequent projects in a circular processing method. Accordingly he quotes Schön “*A practitioner’s repertoire includes the whole of his experience insofar as it is accessible to him for understanding in action. When a practitioner makes sense of a situation he perceives to be unique, he sees it as something already present in his repertoire. To see this site as that one is not to subsume the first under a familiar category or rule. It is, rather, to see the unfamiliar, unique situation as both similar and different from the familiar one, without at first being able to say similar or different with respect to what*”<sup>8</sup>. In this sense the repertoire of details is something that helps the practitioner going through the design and the production of artwork. The construction of the repertoire is at the same time an accumulation of tacit knowledge got from the practice and before the practice and and a method that helps in the surfacing process of the Tacit Knowledge, it is the mean and the aim at the same time.

The process of accumulation of details is a method of practice of the artist Federico Del Vecchio. The relevant details are for him the one, similarly to the ones that fascinate Dimitri Vangrunderbeek, coming from his daily-life experience, as explained more in depth in the following paragraph, but the process of discovery and collection of them pass through a moment of unaware fascination, which brings him to sketch, collect and photograph the details until they merge and emerge into an artwork which gives sense to them [Fig. 6]. For Alice Casey the repertoire of details is rather an archive where all the elements used in their practice can take place and be defined by a their features, characteristics and implicit and explicit significance. The purpose of the archive it is not, though, a exercise in taxonomy but rather the method for her to extrapolate implicit knowledge [Fig. 7] from the experience in the practice breaking down and gathering together the details with specific features. This method helps her in understanding both the small and the larger view about their architecture. (fotografia slide prs 04 alice)

### ***The everyday life and the detail***

The detail and the object in the everyday life is a theme declined in two different way by Sam Kebbell and Federico Del Vecchio. For both there is a component of fascination and urge, linked to their Tacit Knowledge, and a method developed

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8 Schön, D., *The Reflective Practitioner: How professionals think in action*. London: Temple Smith, 1983.

to express this component of the practice, which also is triggered by this implicit attraction.

For Sam Kebell, a New Zealander architect, the object in the everyday life stimulates, in their ordinariness, the urge for him to connect them in a more ambitious way. What he calls the demand for “disciplinary narratives” to reflect on the everyday in order to create “lyrical connections<sup>10</sup>” is for him a fascination which derives from the “everyday pragmatism couched in a disciplinary narrative<sup>11</sup>”, embedded in the traditional New Zealand culture. The everyday object becomes, in its ordinariness, a method to explore the extra-ordinary in what Richard Blythe defined a “developing narrative”. Richard Blythe states that “*It is precisely this coincidence of common object, artwork and architectural detail that provides the veracity of this design decision over others: the detail emerges, as it were, from the developing narrative*”<sup>12</sup> between the architect and the client. (Cfr. Cross view: Conversation) The example of this complex references between the tacit knowledge and the method in Sam Kebell work is evoked in his project [Fig. 8].

For Federico Del Vecchio the perpetual fascination is driven by the possibility of exploring the “otherness” through the object of the everyday life, the possibility to invert the point of view in an unexpected way “*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 fetishistic approach between the viewer and the object, so it’s become an extension of ourselves.*”<sup>13</sup> This strong interest brings him 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*”<sup>14</sup>. This urge to collect physically or through the medium of sketches and photography the objects and details of everyday life is something that brings him to a sort of epiphany when he finally realizes that those elements are pieces of a larger frame in its art practice.

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9 “The Real Ideal: A Framework for the Interface”, Draft Exegesis, December, 2015

10 *Ibid.*

11 Sam Kebell, PRS 6 presentation Barcelona 2015

12 Blythe, R. (Forthcoming). An Epistemology of Venturous Practice Research. J. B. Sequeira, Cambridge Scholars Publishing.

13 Federico Del Vecchio Focused interview, University of Ljubljana, Ljubljana June 2016 - Reported as edited transcription in Deliverable 9.

14 *Ibid.*



Fig. 1 / Koen Broucke PRS 1, November Barcelona, 2015

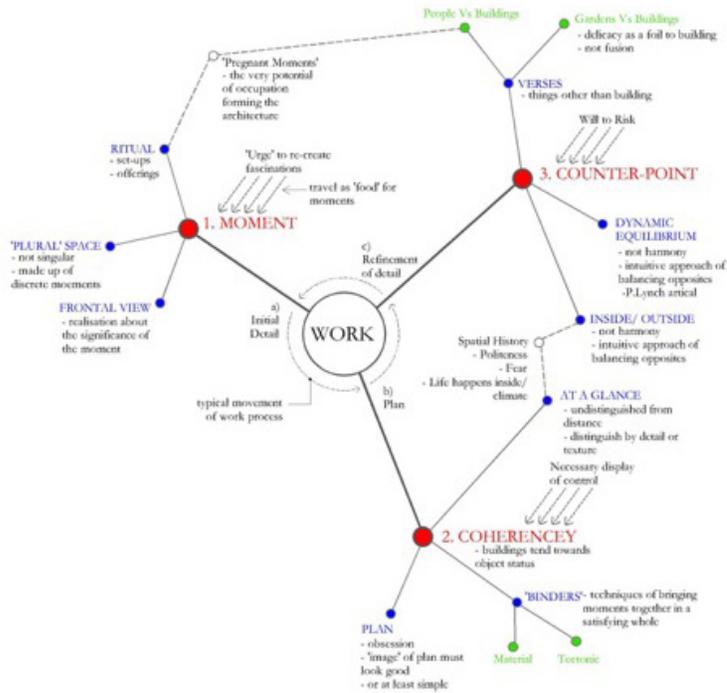


Fig. 2 / Cian Deegan PRS 4, April Ghent, 2015



The Casey Family, Dining Room, Burlington Road

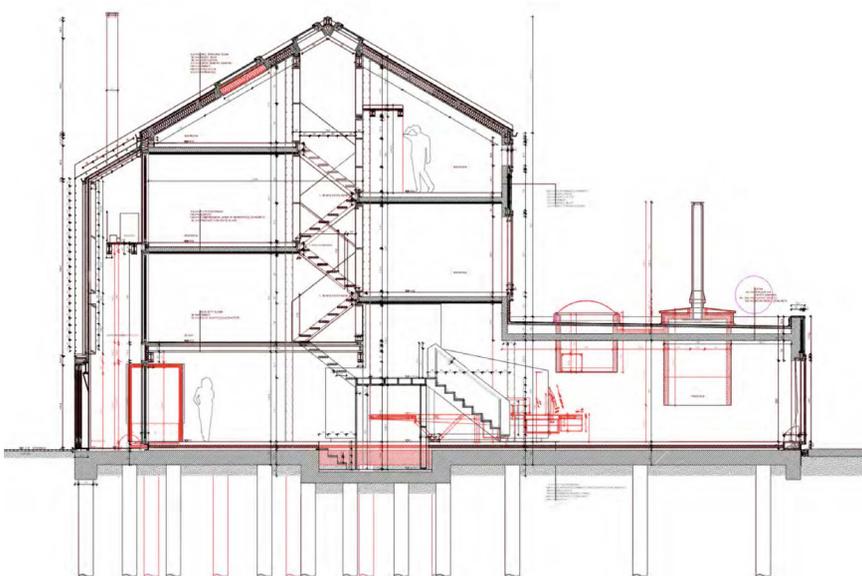


The Casey Family, Dining Room, House 02 - TAKA Architects

*Fig. 3 / Alice Casey PRS 4, April Ghent, 2015*



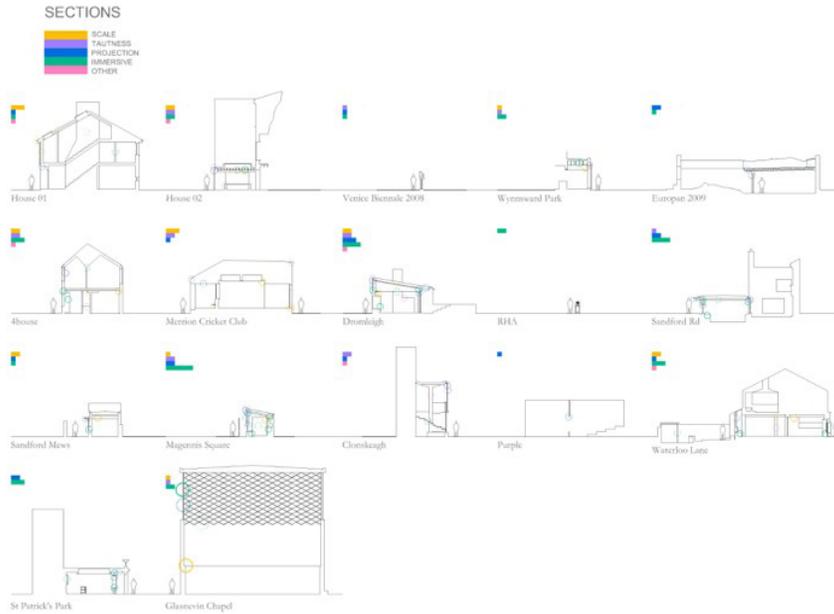
*Fig. 4 / Dimitri Vangrunderbeek - Dipping - 2013*



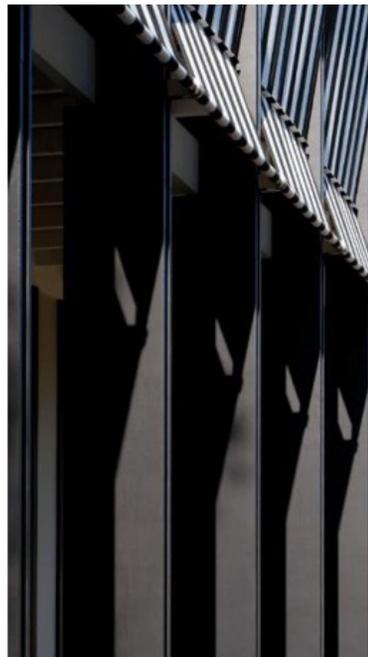
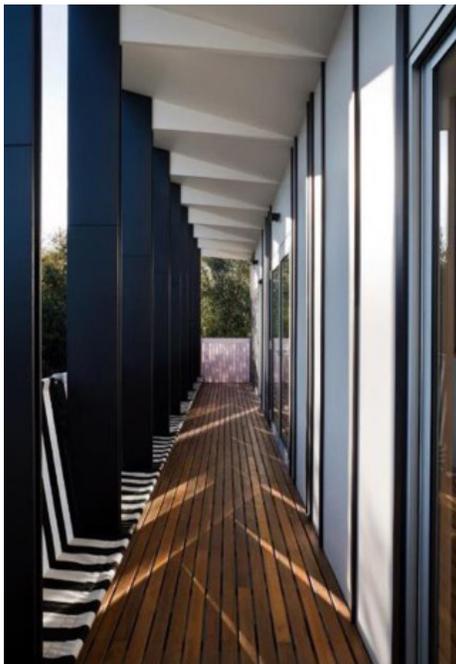
*Fig. 5/ Jo Van Den Berghe - House DG-DR Section - 1999-2004 image from Van Den Berghe, J. Theatre of Operations, or: Construction Site as Architectural Design, PhD Dissertation*



*Fig. 6/ Federico Del Vecchio - We End Up Always Using the Same Things, The Telfer Gallery, Glasgow, 2013 (scanned smashed cans collected in Glasgow)*



*Fig 7/ Alice Casey, presentation PRS 4, April 2015, Ghent*



*Fig 8/ Sam Kebbell - Detail from the Humbug House on the Mornington Peninsula for artist Peter Adsett, Image from PRS 6 November 2015 Barcelona*

## 4.2 REITERATION



*Repetition, circularity, iteration: the processes, either to generate an unbounded sequence of outcomes, or with the aim of approaching a desired goal, target or result.*

*“This was my emerging self confidence deeply grounded in my growing experience of repetitions and improvements of sound detailing on the construction site.”  
(J. Van Den Berghe)<sup>15</sup>*

### **PART 1:**

*Introduction / general hypothesis / specific hypothesis regarding ADAPT-r*

The reiteration and the circularity of the process (with all the possible variations and specificities) is a thematic that can be traced in many of the practices and the profiles of the fellows involved in the ADAPT-r project. This is, by definition, a process that is deeply connected with the practice, when one refers to its meaning as “occasions when you do something in order to become better at it, or the time that you spend doing this” or “a way of doing something, especially as a result of habit, custom, or tradition”<sup>16</sup>. In this sense the several and unique ways in which the practitioners deal with the production, construction, and development of their work is strictly referred to a reiteration process, namely a ‘practice of the practice’. This cross view is, on some levels, deeply linked to other cross-views explored in this deliverable., such as the detail, the time, the conversation, and the experience. As will be explored further on the iteration can be explored as a repetition of the gesture, as Dimitri Vangrunderbeek investigates with its series of action of placing

15 Van Den Berghe, J., Theatre of Operations: Construction Site as Architectural Design, Thesis Dissertation, RMIT Research Repository [https://researchbank.rmit.edu.au/view/rmit:160374/Van\\_Den\\_Berghe\\_Book\\_1.pdf](https://researchbank.rmit.edu.au/view/rmit:160374/Van_Den_Berghe_Book_1.pdf) last accessed October 2016

16 Definition from the MacMillan online dictionary, [http://www.macmillandictionary.com/dictionary/british/practice\\_1](http://www.macmillandictionary.com/dictionary/british/practice_1) last accessed October 2016

blocks on a plinth, but at the same time the action and gesture of the repetitions find its purpose in the production of a series which is instrumental for further speculation, as building a repertoire of details (Van Den Berghe), or a design strategy (Kebbell). The repetition is and becomes the mean of a conversation with the self, in a circularity of doing and reflection on-in-for<sup>17</sup>, fostering the deep and mutual influence between the phronesis and the sophia<sup>18</sup>. It can become an exercise to exploring the potential of the overlapping of the brief with the project, as explored by Alicia Velázquez.

At the same time the reiteration is foundational for the ritual, and the daily routine is investigate as a realm that shapes and that the practitioner can shape (Velázquez and Del Vecchio), or through which the practitioner push the boundaries of their rational behaviour and their conscience to insert the 'autopilot' (Broucke).

Among the possible interpretation of the concept of reiteration we have collected the following meanings and uses:

### **Repetition of the gesture**

*The exploration of the potential of the reiteration*

*Giving uniformity (the role of the series: comparison and differentiation)*

*A draftsman's trance*

*Prototyping as a strategy*

### **Circular conversation with the self**

*The exercise*

*The exploration of the potential of the reiteration*

### **Rituality**

*Discipline and exposure*

*The daily routine*

## **PART 2:**

*Supporting the general and specific hypothesis through the practices*

### **2.1 Repetition of the gesture**

- *The exploration of the potential of the reiteration*
- *Giving uniformity (the role of the series: comparison and differentiation)*
- *A draftsman's trance*
- *Prototyping as a strategy*

In the first group of meanings and interpretation for the theme of the reiteration the gesture is the key element, intended in the twofold way of the mean through

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17 Blythe, R 2013, "What if Design Practice Matters?" in Fraser, M. (ed.), Design Research in Architecture: an overview, Ashgate: Farnham (UK), p. 61-63

18 Glanville, R. (2014). "Building a Community of Practice". Public Lecture at EAA, April 23, 2014 (unpublished).

which the iteration is enacted and the object of the repetition.

In the case of Dimitri Vangrunderbeek the repeated action of placing blocks on a plinth is recorded in a video [Fig. 1].

The action is evoked in the visual expression and in the sound that this produce, which echoes the action itself. The recording in the video allows to repeat the action in a never-ending loop expanding the potential of the iteration to the infinite.

In his thesis, titled “*From Ordinary Object to Sculpture*”, he explores his fascination to the construction of series of objects through the gesture of dipping them in coloured or white lacquer, this gesture, repeated, allows him to investigate the variation of the form “*The series of dippings in white lacquer allow me to make something visible in the object that is slightly different to the other objects by accentuating the details and the form arising from the shadows on the white lacquer. Things that are otherwise hidden become visible and can then be compared*”<sup>19</sup>. The aim of the repetition is to reveal what is hidden in the object and making it visible in the eye of the artist, the method, the dipping, allows lead to an emersion of the tacit knowledge, the artist knows that something is hidden in the object, and the other way around, this unknow presence is perceived by the artist who pursue its discovery through the action of dipping and repeating the dipping-action in a series because he is “*interested in exploring qualities of similar ordinary objects by means of identifying their small formal differences. In some way, every series of sculptures I make with objects come together to create a whole.*”<sup>20</sup>

Van Den Berghe refers to moment in which he engages with the drawing of details, building a repertoire of technical details that he further applies and develops in other project as the ‘*draftsman’s trance*’ [Fig. 2]. Those moments are pivotal for him to build his self confidence and recognise his identity and individuality as practitioner, which is “*deeply grounded in my growing experience of repetitions and improvements of sound detailing on the construction site.*”<sup>21</sup> He uses the words of Schön to explain how he perceives and make sense of a situation through a constant process of recognition of the uniqueness of something though the comparison with something already known. The building of the repertoire, through the process of perpetual redesigning and redrawing of the technical details allows him to bring “*construction practice and the poetic image this close in each others proximity.*”

The technical detail and the repertoire of elements are developed in a unique way by Sam Kebbell. In his practice he plays with the everyday object, de-composing and abstracting them and then proceeding to a process of reiteration of them in the space. The creation of a narrative framework in which he can change the scales or extract out elements “*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*”<sup>22</sup> brings him to a sort of prototyping as a method to explore his fascination with the everyday object [Fig. 3].

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19 Vangrunderbeek D., *From Ordinary Object to Sculpture. Exploring form, matter and space through sculptural acts*. Dissertation reference p.92

20 *Ibidem*

21 Van Den Berghe, J., Op. Cit., p. 156

22 Interview with Sam Kebbell, Deliverable 11.

## 2.2 Circular conversation with the self

- *The exercise*
- *The exploration of the potential of the reiteration*

Glanville describes the process of designing as a “circular-conversational (in Pask’s sense): we act iteratively, until reaching self-reinforcing stability or misfit. We test, until we arrive at something satisfying our desires—for stability/recognizability/repeatability/etc. Thus, we arrive at our understandings. We test and test again, repeat with refinement and extend; and, when driving to extremes, we find our patterns no longer hold, we rejig them or start again from scratch.”<sup>23</sup> He explains how there is nothing automatic, in the meaning of passive or impersonal. This seems to be the way in which Alicia Velázquez intends the project: “(...) I consider a project more like there is a **brief** and then I do something following the brief. (...) So sometimes I call it a **challenge**, sometimes I call it an **exercise** because I don’t really know where it’s going to take me and it is not a project yet. Maybe a project I consider more where I would do from a brief, like a Muji box, it’s a brief, so I consider that a project – actually a project and an exercise because there I also set this a challenge to do this. So I have a brief, but **at the same time I use the brief to make a challenge out of it**, but it’s a project because I have a guideline and I have to deliver a certain thing.”<sup>24</sup> The challenge and the brief are components of a conversation with the self aiming to improve those ‘projective improvisation skills’<sup>25</sup> [Fig. 4] such as observing, describing, making, assessing, rejecting, assembling, connecting, changing, testing, selecting, reworking, improving, in a circular way that permits to “look at our drawings and see in them things that we have not thought of before. We are surprised. We re-iterate the process. It is about marking and viewing, marking and viewing”<sup>26</sup>

The role of the exercise in the conversation with the self is pivotal in Koen Broucke’s practice as well. For him the exercise is a daily ritual that challenges the comfort zone where the ego overcome the tacit knowledge and the ‘inner voice’ of the artist [Fig. 5]: “That’s for me the tacit knowledge; it’s knowledge that’s more universal than the ego. But the strange thing is, of course, you have to start as an ego. For example, in the morning I don’t put paint on my palates, the inner voice will not come. The inner voice doesn’t come if you lie in your bed, you say “Shall I start my day with a cappuccino or shall I just stay in my bed,” then the inner voices doesn’t come, doesn’t appear. (...) the reflections are not coming if you’re just staying in your bed and you’re longing for your cappuccino in the morning. You really have to work.”<sup>27</sup>

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23 Glanville, R. (1999). “Researching design and designing research”. MIT (online). Retrieved from: <http://home.snafu.de/jonasw/PARADOXGlanvilleE.html>.

24 Interview with Alicia Velázquez, Deliverable 9 and 11.

25 Rattenbury, K. “Trial and Error”. Retrieved from: [http://www.zeroundicipiu.it/wp-content/uploads/2015/07/VV03\\_eng\\_07\\_rattenbury.pdf](http://www.zeroundicipiu.it/wp-content/uploads/2015/07/VV03_eng_07_rattenbury.pdf) (accessed on December 2016).

26 Glanville, 2014, op. cit.

27 Interview with Koen Broucke, Deliverable 9 and 11.

### 2.3 Rituality

- *Discipline and exposure*
- *The daily routine*

The conversation with the self, in a proactive and challenging way seems to be the counterpart of another possible interpretation of the method that is connaturated and developed by Alicia in her practice. Indeed she reflects thoroughly on the concept of the ritual, where the rules and the repetition and the discipline shape the perception and the intuition. Her work is largely based on some gesture repeated [see figure 4] and through setting rules and accepting them she creates an environment in which she can “*listening to the reaction of the body and this intuition*”<sup>28</sup>, listening to this reactions of the body, challenged in the ritual gives you “*indications on what to do and you don't know why but you kind can decide to make and to do, to take a lecture and then from there you learn something as well.*”<sup>29</sup>

The rituals are, on the other hand, the construction and the base of the everyday life and Alicia questions herself reflecting on “*how we act within them and why*”<sup>30</sup>. The reflection is particularly focused on how the ritual shapes us, as much as how we are shaped by the rituals.

The objects and their role in the everyday routine are parts of Federico Del Vecchio work as well. His interaction with the topic explores the possibilities of the mutual influence and shape that the ritual has on the people and vice-versa reflecting on the ‘otherness’. His Tacit Knowledge seems to be lying and to be triggered by the shifting in the perspective toward the daily object and routine [Fig. 6]: “*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.*”<sup>31</sup>

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28 Interview with Alicia Velázquez, Deliverable 9 and 11.

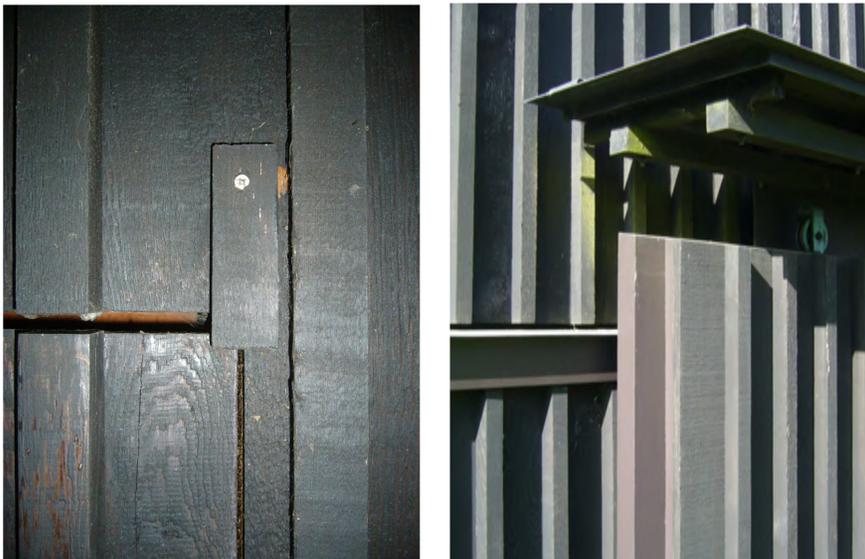
29 *Ibidem*

30 <https://www.instagram.com/velazquezintransition/>

31 Federico del Vecchio reference interview



*Fig. 1 / Dimitri Vangrunderbeek. Acting and Re-acting ( submission for "Scientific Autobiography" call for Postcards - forthcoming exhibition at University of Westminster, Ambika P3, London*



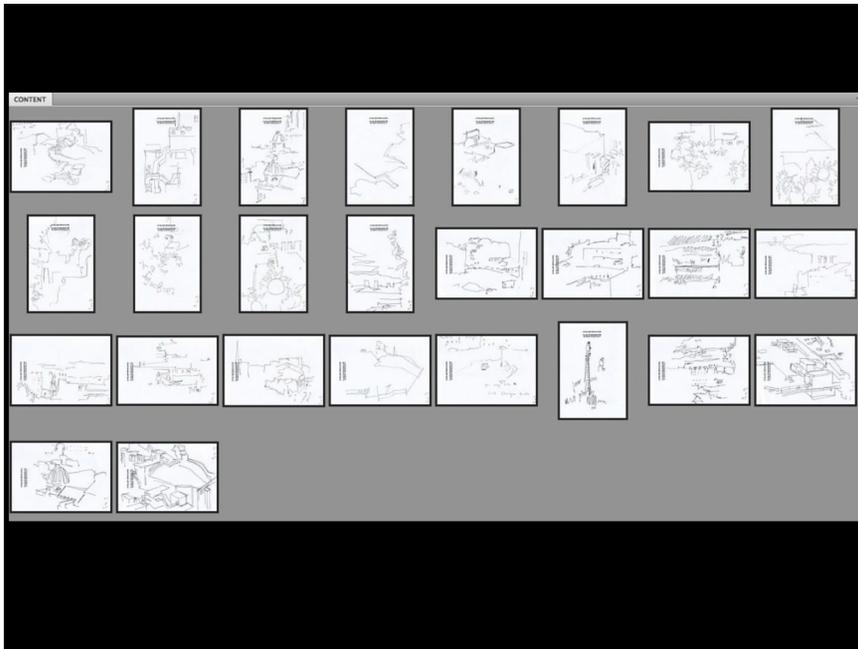
*Fig. 2 / Jo Van Den Berghe, original caption of the image "WoSho Fashion (2004-2007): coarse, rough, Substance, construction practice, the precision of a piece of furniture, the craftsman, the draftsman's trance in detail." Van Den Berghe, J., Theatre of Operations: Construction Site as Architectural Design, Thesis Dissertation, RMIT Research Repository [https://researchbank.rmit.edu.au/view/rmit:160374/Van\\_Den\\_Berghe\\_Book\\_1.pdf](https://researchbank.rmit.edu.au/view/rmit:160374/Van_Den_Berghe_Book_1.pdf) last accessed October 2016, p. 266*



*Fig. 3/ Sam Kebell - Detail from the Humbug House on the Mornington Peninsula for artist Peter Adsett, Image from PRS 3 April 2014 Ghent*



*Fig. 4/ Alicia Velázquez - snapshots from the video IN - PRS 1 November Barcelona 2015*



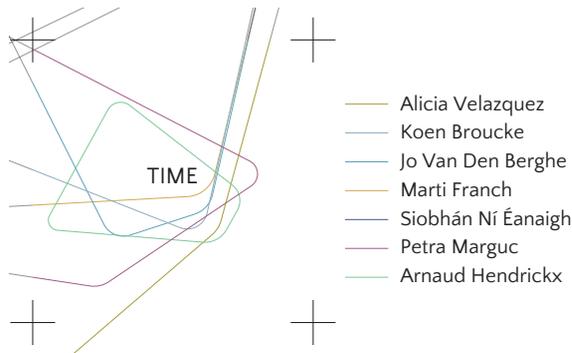
*Fig. 5/ Koen Broucke - page extracted from PRS presentation - PRS 1 November Barcelona 2015*



*Fig. 6/ Federico Del Vecchio - Untitled (Chrome water) - 1. concrete, marble powder 2. mdf, plexiglass, pineapple, modeling wax, cm. 175 x 37 x 30- PRS 1 November Barcelona 2015*

## 4.3 SENSING, VISUALISING AND USING TIME

*Time as an urge, a design material and a research method*



*“(...) designing entails displacing memories of earlier encounters into a nearby or distant future by equilibrating our conceptual frameworks to imagined novel situations”.*  
(A. Hendrickx)

### **PART 1:**

*Introduction / general hypothesis / specific hypothesis regarding ADAPT-r*

*Time inside ADAPT-r community references (the spatial history of the practice)*

#### **METHODS**

The fascination (and obsession) for, the uses and connotations of “time” crosses and connects many research trajectories and profiles inside ADAPT-r communities, with very different outcomes. Indeed, time is recurrently addressed as a key variable in relation to the self-reflective journey undertaken by the practitioners to reconstruct the knowledge and research methods embedded in their “spatial history”<sup>32</sup>, in their current modes of practice and towards their future horizons.

Leon van Schaik considers such process as an expanding trajectory in which the practitioners explore their mental spaces: “*from the subconscious (Cave/sleeping) to the conscious (Home/waking) on to the nearby (...), then to the middle ground (the expansive plain), the unfamiliar distance and finally to the ever receding horizon*”<sup>33</sup> [Fig. 1].

Past, present and future are key (spatial) dimensions of the PhD experience, as also suggested by Richard Blythe, when talking about the practitioner’s body of work across time “*represented as objects collected within the boundary of a practice which lead*

32 SCHAİK, VAN, L. & Ware, S (ed.) (2014). *The Practice of Spatial Thinking: Differentiation processes, onepointsixone*, Melbourne.

33 *Ibidem*.

to the current point in time, represented by the arrow that points to dotted objects which are the future projects of that practice”<sup>34</sup> [Fig. 2].

Tough representing time with a prevailing linear and unidirectional trajectory, both diagrams suggest a multiplicity of time thresholds and a coexistence of simultaneous projects allowing the practice to grow with an open-ended horizon.

Moreover time represents a key dimension in our meta-research: in our interviews we asked practitioners to reflect on the effects of the PhD on their past, present and future practice, while the workshops we have conducted in Barcelona and in Ghent aimed to identify the pivotal time thresholds of each PhD<sup>35</sup>.

A same approach is linked to the call for postcards in which we invited practitioners so as to reconstruct their “Scientific Autobiography” through a synthetic image linking past and present and future horizons of their practice<sup>36</sup>.

In this sense, the use of the metaphor of the constellation that we have adopted and explored in the focused constellations and in our data collection methodology<sup>37</sup> in relation to the explication of Tacit Knowledge and Practice Research Methods - appears to be a useful figure also in the understanding the uses and meanings of time by ADAPT-r practitioners.

The constellation as “an open-ended field of intensities that constitute a non-linear scenography”<sup>38</sup>, allows us to describe and explain multiple understandings of time through the many voices which ADAPT-r is made of and the anecdotes emerging from the practitioners narratives.

A similar understanding of time has been adopted by Valentina Signore and Maria Veltcheva, while talking about “Case Studies”: “time is not linear. Generally Creative Practice Research is not fixed in a predefined agenda, but it unfolds on the way, constantly open to the unexpected. As such, time is not experienced in a mere chronological way, but rather as a medium of intensities”<sup>39</sup>.

Among the potential meanings and uses, we have considered and reported three main readings, emerging from the practices:

### **Sensing Time**

*Time as an urge / fascination (history, past, future)*

*Time as vehicle of Tacit Knowledge (remembrance and desire)*

### **Visualizing Time**

*Time as a design “material” and/or variable inside the design process*

*Design as tool for visualising time / linking past, present and future*

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34 Blythe, R. forthcoming, *An Epistemology of Venturous Practice Research*, Cambridge Scholars Publishing, Newcastle upon Tyne.

35 Cfr. PhD Journey.

36 Cfr. Deliverable 9.

37 Cfr. Deliverable 10.

38 Hendrickx, A. (2012). ‘Substantiating Displacement’, PhD Thesis, School of Architecture and Design RMIT University.

39 Deliverable 2, p. 92

## Using Time

*Time as a research / design method*

Such meanings and conceptualisation often overlap and mutually interact in the work and perspectives of ADAPT-r practitioners.

### PART 2:

*Supporting the general and specific hypothesis through the practices*

#### *Experiencing / Sensing Time*

- *Time as an urge / fascination (history, past, future)*
- *Time as vehicle of Tacit Knowledge (remembrance and desire)*

In words of Richard Blythe an urge is “*what drives the designer; and this urge defines, to some extent, the emerging line of enquiry that runs through the practice*”<sup>40</sup>.

*History, past, remembrance, urge(ncy), moment, scale* are some of the key terms adopted by the practitioners to talk about their fascination for time.

Time represents one of the main vehicles of tacit knowledge and method of research inside Alicia Velázquez’s trajectory: “*I’m absolutely obsessed with time and the meaning of time, the presence of time, counting time, making visible time, using time, spending time*”<sup>41</sup>.

Such fascination correspond to an “urge line”<sup>42</sup> of projects which she started early before the PhD, but which are having a consistent impact on her current practice, in which commuting time is used as space of experimentation, production and sharing<sup>43</sup>.

Petra Marguč shares with Alicia a similar urge and intuition towards time, and in particular the relevance of the moment, in relation to space and scale: “*(...) I think there is some form of (I don’t know yet how to call it) some urgency or engagement or need, urge, in connecting the big scale, the long term, with the moment*”<sup>44</sup>. This urge(ncy) is still an early perception in her practice she is developing through the idea of the singularity [Fig. 3].

From another perspective Koen Broucke holds a lifetime fascination for history and the past, and in particular the objects and places which are charged with an historical energy and “sensation”<sup>45</sup>: “*there’s a strange balance between a fascination*

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40 Blythe, R. forthcoming, op. cit.

41 Focused interview with Alicia Vela, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

42 Blythe, R. forthcoming, op. cit.

43 Cfr. Focused View, Chapter 3.

44 Focused interview, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

45 Cfr. Focused View, Chapter 3.

*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”<sup>46</sup>.*

From a personal and intimate perspective, Jo Van Den Berghe holds a fascination for the past of his own family and childhood, and the spaces related to such past. He explored his mental space and the memories related (to his grandmother’s house<sup>47</sup>) in order to reconstruct his spatial intelligence at the origins of his past and present practice.

Different time dimensions emerge from his mental space, in the shape of infant imagination and dreams: *“I gazed at a dark wall that was looming in front of me. This must have been the picture plane where my world was projected upon: my silhouette, my time that had come and gone and come, and my future as I wanted it to be, projected on it as an additional layer on the palimpsest of my infant imagination. I have spent a lifetime to find the exact place from where I would be able to decipher the anamorphosis that brought it all together: my remembrance, my shadow and my dream. But still I could not see it. It was soundless and waiting”<sup>48</sup> [Fig. 4].*

### **Visualising Time**

- *Time as a design “material” and/or variable inside the design process*
- *Design as tool for visualising time / linking past, present and future (A. Hendrickx)*

*Materials, diachronicity, intensities, change, ephemeral, experience, anticipation* are some of the words which define the ways in which time is made visible through creative practice.

A field of projects inside Alicia’s current research use time as a “design material”, translated in space and visualized through other materials, textiles and devices which play a metaphoric role inside different performative scenarios.

This is the case of “Time Bomb” project in which time (and love as a metaphor of time) is “measured” through the melting of an “ephemeral bracelet” made of ice and thread: *“We now nothing is there forever. We change, objects change, the landscape changes. Our mood changes. Our body changes. Made out of a material that disintegrates with time, Time-Bomb. Dear bracelet is a temporary piece of jewelry”<sup>49</sup>.*

Within Koen Broucke’s artistic practice objects, the painted images of those objects and as well the painting process become “bridges” across time, across the “here and there”, able to evoke a specific sensation of a moment <sup>50</sup>: *“(…) you can really touch*

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46 Focused interview, Orkney Islands, April 2016 - Reported as edited transcription in Deliverable 9.

47 Cfr. Deliverable 5-8.

48 Van Den Berghe, J. (forthcoming). (LACE)MAKING, DRAWING, DREAMING. In: Schaik, Van, L., *Researching Venturous Practice: towards understanding how practitioners innovate*, Spurbuchverlag AADR - Art Architecture Design Research Publisher.

49 <http://www.aliciavelazquez.com/emotioneering/timebomb>

50 Cfr. Focused View, Chapter 3.

*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*". Koen further suggest historical moment becomes then a "material" of research for the artist and for the 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*"<sup>51</sup>. Historical events are evoked through small objects, fragments and details which are not directly related to the event itself, but devices able to trigger a connection in the meaning and feeling<sup>52</sup> [Fig. 5].

On a similar note, Arnaud Hendrickx suggests that the act and process of design is a way of linking, past present and future: "*(...) designing entails displacing memories of earlier encounters into a nearby or distant future by equilibrating our conceptual frameworks to imagined novel situations*"<sup>53</sup>.

Arnaud provides a reading of his own definition of "environment", a term combining the temporal and spatial milieu of a place, which "*gives us (...) a horizontal 'temporal' axis of diachronicity: the 'here and now' of the re-actualized past and the opening up of the future by inscribing the perceived multiplicity into a network of memories and anticipations (expansion by simulation)*"<sup>54</sup>.

### **Using Time**

- *Time as a research / design method*

The semantic field made of terms such as *driver, tool, strategy / tactic, duration, instability, movement, displacement, exploration* reflects the use of time as a method inside different research trajectories.

Time is a key fascination, driver, but mainly a design method and research strategy in the work of Martí Franch Batllori.

He states that "*what I'm interested about time is that time can be a tool in the design process. (...) I'm trying to see if in the method that we design in our practice in certain projects, we can be more efficient and more cleverly by deferring decisions, by anticipating positions, by letting time for things to mature and because I'm a landscape architect and I design with living environments that's definitely important*"<sup>55</sup>

Such design approach is observable in the project for Girona's shore line of his hometown, combining long-term planning and time-specific adaptation.

Indeed the project is organized in two time-frames: the first one is a pilot project as an assertive-action, which represents the design tactics; the second one is a long term strategic vision and plan [Fig. 5].

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51 Focused interview, Orkney Islands, April 2016 - Reported as edited transcription in Deliverable 9.

52 Cfr. Cross View "Details".

53 Hendrickx, A. (forthcoming), op. cit.

54 *Ibidem*.

55 Focused interview, Barcelona, May 2016- Reported as edited transcription in Deliverable 9.

Each of such approaches (the short term tactic and the long term strategy) deal with open-endedness, duration / evolution and instability, as suggested by Marti's reference to Richard Sennett<sup>56</sup>.

The interaction across time thresholds and scales is a mechanism through which Petra Marguč explores her research trajectory: "*To make tacit knowledge impacting, I wander into past and across fields to discover what I did not search for. In order to do so and to share later I'd need all possible tools and more to be affecting in the future*"<sup>57</sup>.

As a research method Alicia uses commuting time, the time in-between places<sup>58</sup>, as a driver for activating research and a space of making / production. "Time balls" is a series of small balls made out of thread, she is being producing during commuting travels between Zurich (her current hometown) and Brussels.

*"Time. Thread, hands, and being in between. Since 2016 is a year of bi-weekly traveling for me, between Zurich and Brussels, I committed to a challenge: making one ball out of thread during each international city-to-city trip. This includes all trips, as short as the ones I plan to take, as long as the ones I get challenged to take. Will this weaving unfold new timeless insights? Relationships? Adventures?"* [Fig. 6].

The three categories adopted to describe the meanings and uses of "time" by ADAPT-r community aim to create 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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56 ADAPT-r Day, Barcelona, July 2016

57 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9.

58 Cfr. Cross View "(Being) In-between".

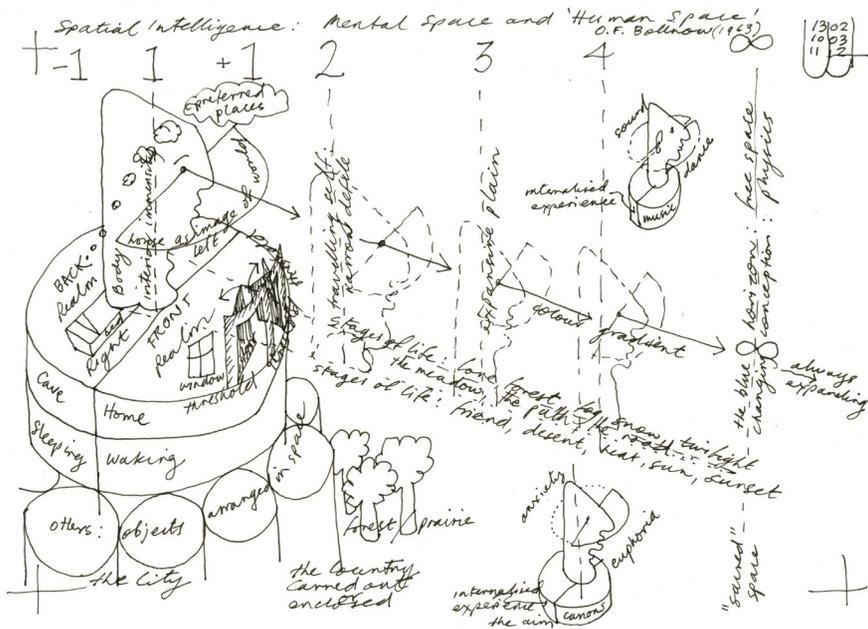


Fig. 1 / Leon van Schaik : L.O.F. Bollnow's spatial organisation of mental space (Ref. Leon van Schaik : Black Book)

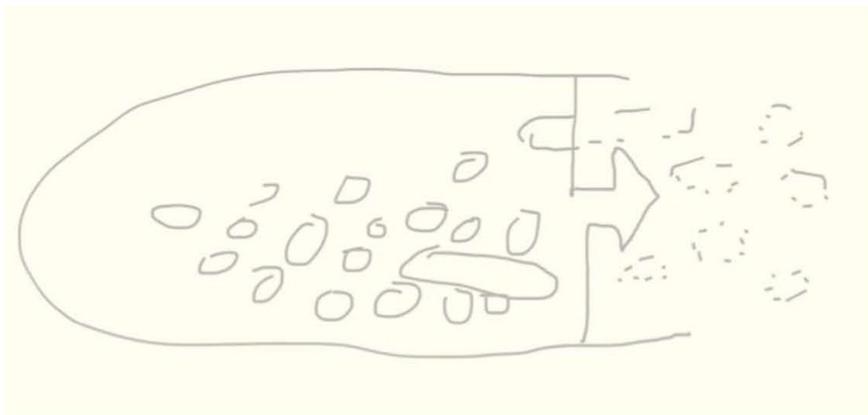
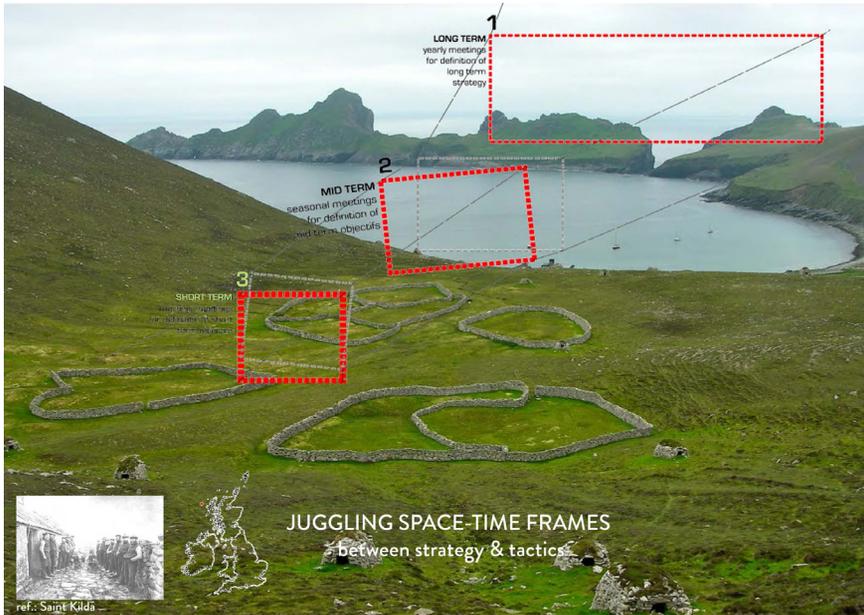
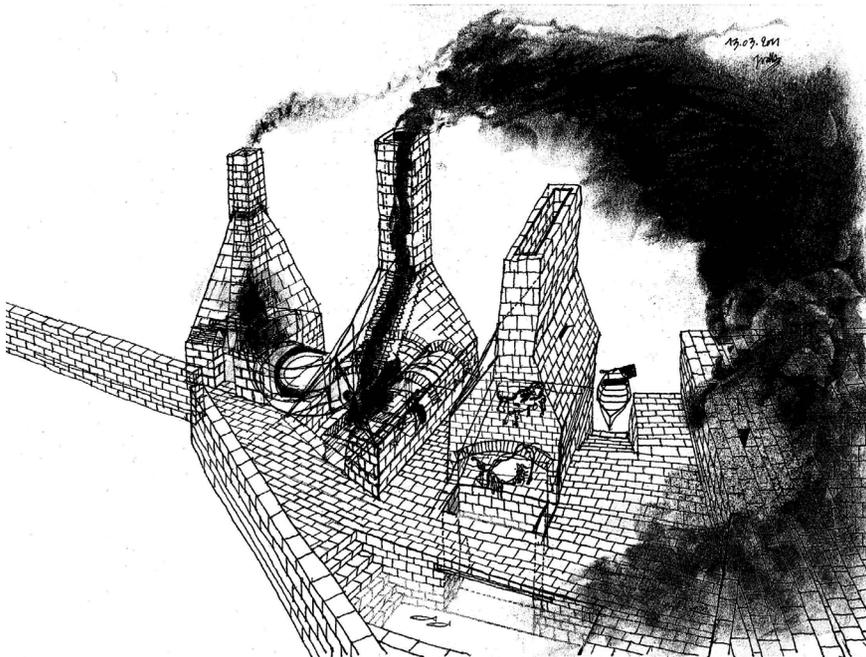


Fig. 2 / Richard Blythe: The Projects of a Design Practice (. An Epistemology Concerning Venturous Design Practice Research in Architecture)



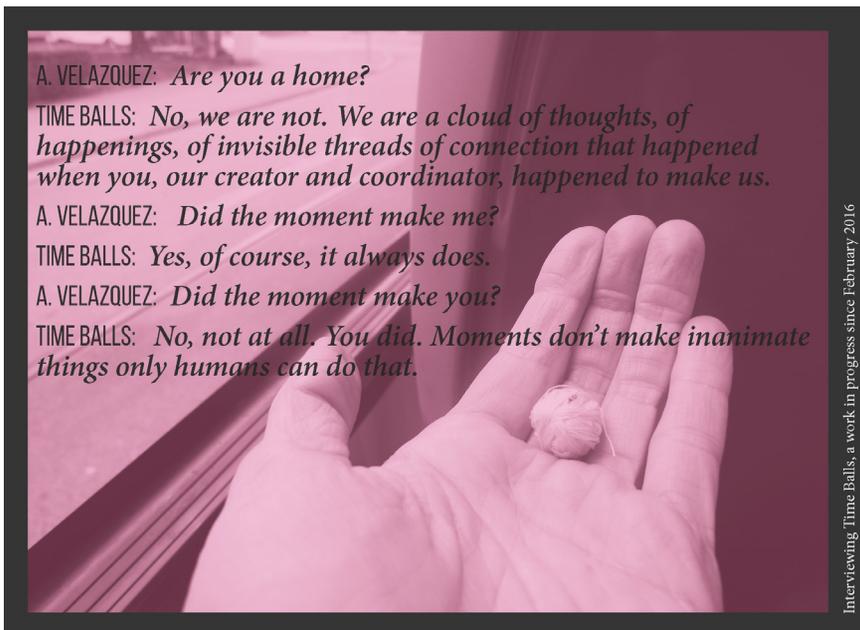
*Fig. 3 / Petra Marguč, Juggling space-time frames*



*Fig. 4 / Drawing, (2010-2012), Smokehouse, Foodhouse, Slaughterhouse.*



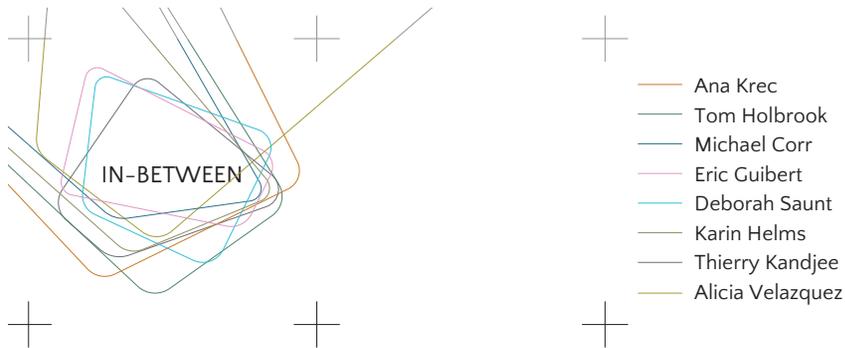
*Fig. 5 / Koen Broucke, Dead Rabbit on my Way to a Battlefield, 2016, acrylic on paper, 12,1 x 25,5 cm*



*Fig. 6 / Alicia Velázquez, Interviewing Time Balls, a work in progress since February 2016*



## 4.4 (BEING) IN-BETWEEN



*“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”.*  
(Ana Krec)<sup>59</sup>

*“I act as a bridge between the material and the emotional, between the client and the user, between the architects and the client”*  
(Alicia Velázquez)<sup>60</sup>.

*“(Being) in-between”* is a recurring expression across different practitioners’ narratives on their mode of practice. Even though quite generic in its immediate meanings and synonyms (intended as an interval / transition in space and time, *“a space that comes about through the confrontation of apparently different types of ideas and concepts, which are positioned practically unmediated in relation to each other, and therefore arouse curiosity”*<sup>61</sup>), through the uses, understandings and positioning of the ADAPT-r practitioners (*being) in-between* can be observed and described as a multi-layered, kaleidoscopic and “thick” term.

Such different understandings can be summed-up as follows:

- **Living / inhabiting the in-between:** the *in-betweenness* as a personal / biographical condition and a state of mind / a fascination.
- **Practicing the in-between as a professional skill and positioning:** mediating and moving across between different responsibilities / disciplines / aspirations.

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59 Interview with Ana Krec, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

60 Interview with Alicia Velázquez, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

61 Cfr. Risellada, M, 1999, The Space between, OASE Journal n.51, pp. 46-53.

- **Exploring the in-between:** the in-between as a topic of research, a space of experimentation and as a research method.

These thematic fields are not to be intended as separate realms, but rather as interchangeable semantic and operative layers: for many of the ADAPT-r practitioners, the in-between regards a combination of some of or all these three “strata”.

The recognition of the *in-betweenness* both as a condition and professional positioning / skill in the practice represents a crucial element of awareness inside the PhD itself.

### 1. Living / inhabiting the in-between

(The *in-betweenness* as a personal / biographical condition and a state of mind / a fascination)

Being in between is often used by practitioners to describe a personal and biographical condition. One of the clearest example in this regard is the work of Alicia Velázquez<sup>62</sup>.

Alicia conceives her “being in-between” as a both a personal condition, a fascination and a methodological feature of her own practice and research trajectory. Being in-between things, countries, situations and family members is seen by Alicia as a “working methodology” allowing her to understand and mediate between different positions and interests of the people she collaborates with (“*I’m always trying to understand all the sides*”<sup>63</sup>). The awareness of the such condition and skill is not directly related to the PhD experience, but rather the outcome of a long-lasting self-reflective process started by Alicia prior to her decision to enroll in a doctoral program.

From a similar perspective (but with a different awareness), Eric Guibert considers himself as a “in-between person” with a family background in art and entrepreneurship, rural and urban origins: “*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 kind of art background, the farmer, the entrepreneurial (...). There’s the fact that I see myself as a French Londoner or a London French man (...). 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*”<sup>64</sup>. The recognition of his in-between character and interest for “diversity” arose from a conversation with his KU fellow Petra Pferdmenges: more than an epiphany, Petra’s comment has been a trigger for the identification of the profound origins of Eric’s fascinations and research interests.

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62 Cfr. Focused Views / Deliverable 9 and 11.

63 *Ibidem*.

64 Interview with Eric Guibert, London 3 February 2016 - Reported as edited transcription in Deliverable 9 and 11.

On the contrary Karin Helms, who holds a multicultural and multilingual (native and aquired) backgrounds, has been aware of the role of her manifold personal history inside her practice since the very beginning of her PhD in terms of “eidetic archive” and effects on the practice, coming from her Danish, Italian, Belgian and French personal, professional and academic experiences.

For Ana Kreč the in-between represents a main fascination in life and a driver of the practice: *“The ‘in-between’ seems to be a word that I hear and see everywhere right now (in my practice, research, even life) ... it obsessively excites me. I’m interested in forgotten, back stage, left-over spaces, the un-architecture. I like to create potential where people think there is none. I like to take projects that no one would. I’m fascinated by the voids, labyrinths, niches, nooks and crannies, old Italian cities like Siena, Lucca and Venice, not because of their beautiful buildings but because of the emptiness they create among them. This ‘in-between’ is never empty – it is full of activity, appropriated by random passers-by who are lingering, because the space was well designed”*<sup>65</sup>.

In this context, it is also worth mentioning that the in-between represents an interesting thematic “cluster” in the case of the KU Leuven fellows, with quite different shades and uses, but with a common fascination and interest for the topics.

## **2. Practicing the in-between as a professional skill and positioning**

(Mediating and moving across between different responsibilities / disciplines / aspirations).

Many practitioners recognize their practices as not being inside one specific disciplinary field, but rather being at in-between different realms.

Alicia perceives her creative practice as in-between art and architecture, by saying *“As a practitioner, I am also in this in-between position (...) I’m not an architect in the traditional sense and I’m also not an artist in the traditional sense”*<sup>66</sup>.

On a similar note, Karin’s professional experiences across phytosociology, landscape ecology and landscape architecture allowed her to conceive herself as holding not only one “role”, but rather being a combination of different figures: adviser, teacher and designer.

She describes this in-between professional identity using the “lenticular” image: *“depending on how you look at the paper, the image can be distorted. (...) 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 actually that I am the same person and very probably teaching advising or being designer I am going through the same steps”*<sup>67</sup>.

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65 Interview with Ana Kreč, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

66 Interview with Alicia Velázquez, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

67 Interview with Karin Helms, Barcelona February 2016 - Reported as edited transcription in Deliverable 9 and 11.

Michael Corr shares with Karin a similar multiplicity in terms of educational and training background, which is multilayered and multi-geographical: from architecture to construction field, towards the social, political and legal environments: “(...) 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”<sup>68</sup>.

Ana Kreč describes the in-between as a state of being of her practice as a dynamic trigger for her research: “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”<sup>69</sup>.

A key characteristic of these practices is being *generalist*, a specific selected condition of the practice which involves a multi-directional approach towards both the profession and the academic / research activities of the practitioners happening in-between fields, scales and interests.

Karin states that she appreciates “*working as a generalist. I learned from every project stage: first sketches, project development, discussions with users and majors, all the way to the construction phase and detailed development work with contractors, who taught me a great deal, I didn't have the resources for much research. Although each site and programme was different, my approach was consistent. I combined skills from my biology (phytosociology) studies with those of landscape architecture*”.

Tom Holbrook stresses the potentialities of a generalist practice in expanding the space of agency of his way of working: “*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*”<sup>70</sup>.

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68 Interview with Michael Corr, Tallinn 7 April 2016 - Reported as edited transcription in Deliverable 9 and 11.

69 Interview with Ana Kreč, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

70 Interview with Tom Holbrook, London February 2016 - Reported as edited transcription in Deliverable 9 and 11.

Positioning the practice “in-between” (interests, scales, disciplinary fields) means also to involve the capacity to mediate / negotiate / participate in a design process with a specific awareness and expertise.

Deborah Saunt conceives the role of the architect (and of her practice) as a *negotiator*: “I enjoy the conversation of bringing consensus between people, hearing counter-arguments, looking for solutions and then designing in response to these conversations. It is hard work, but worth it”.<sup>71</sup>

Similarly, being in-between is seen by Alicia as a way of positioning herself in relation to her community of practice, acting as a mediator among different interests, a “*bridge between the material and the emotional, between the client and the user, between the architects and the client*” and as an agent and a translator<sup>72</sup>.

On a similar note, Thierry Kandjee perceives himself as a *gardener-conductor-enabler*: through the PhD he could develop a better understading of his multiple roles or “*three positions that I use simultaneously in my practice: the gardener, the conductor/orchestrator, and the enabler (...) As a gardener, I am focused on the creation of robust armature by amplifying the site-topologies, and I am shaping nature and envisioning robust landscapes as multifunctional, performative ecologies; As a conductor/orchestrator, I am designing processes and implementing control/release mechanisms through the design of scores, and as an enabler, I am designing a context for design, questioning spatial politics with the ambition of creating critical platforms for the public domain*”<sup>73</sup> [Fig. 1].

*Negotiation and conversation*<sup>74</sup> are key elements / concepts of Michael’s mode of practice as well: “*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*”<sup>75</sup>.

### 3. Exploring the in-between

(The in-between as a topic of research, a space of experimentation and as a research method).

As already mentioned “being in between” represents not only a background personal or professional condition and positioning, but also a space of experimentation,

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71 Saunt, D. 2013, “Orbits and Trajectories: Why Architecture Must Never Stand Still”, Doctoral Dissertation, RMIT, p. 96.

72 *Ibid.*

73 Kandjee, T. (2013) Designing the skeleton of/for robust landscapes. PhD Thesis, School of Architecture and Design RMIT University, p. 125

74 Cfr. Cross View “Conversations”.

75 Interview with Michael Corr, Tallinn 7 April 2016 - Reported as edited transcription in Deliverable 9 and 11.

a research trajectory, material and at the same time a methodological approach inside the practice.

Ana Kreč adopted the in-between as main terrain of experimentation: her practice SVET VMES can be translated as “spaces in-between”.

*“It is hard for me to see when the ‘in-between’ does not work, when it stays empty and deserted (in the city or building). It’s like a constant irritation – that is why we established SVET VMES – to repair such wasted opportunities or create new ones that would work. We found the ‘in-between’ in schools especially challenging and full of problems. So we acted upon that.*

*In my research at this given moment I’m focusing on artists and architects who had/have similar obsessions and ‘in-betweenness’ as a phenomenon in the society (communities of practice)”<sup>76</sup>.*

The Box Exhibition has been for Ana the occasion to make explicit the in-between as a field of design investigation: *“For me, the MUJI BOX artefact was a great exercise. It answered some of my research questions and prompted many new ones. Besides the travelling exhibition, I used it on my 2nd PRS presentation where it became the focus of attention and kicked off some really interesting debate. The making of this artefact showed me, that we’re not only finding and exposing the ‘in-between’ but also making it – the box became a tool which in an abstract way expressed what we (might) do in the office”<sup>77</sup> [Fig. 2].*

In her project “InBetween”, co-authored with Verena Ziegler, Alicia, focused “on prosthetic materials, as embodied, dynamic relationships between the human and non-human, organism and machine”<sup>78</sup>: in-between technology and materials, analogue and digital, cultural and natural, performance and participatory design [Fig. 3].

The three categories adopted to describe the meanings and uses of the in-betweenness by ADAPT-r community aim to create a common interpretative framework to read Creative Practice Research across the thematic interests at the centre of our research: from one side the elements of the “spatial history” emerging from memories, fascinations, expectations and personal conditions (*Living the In-between*), from another the professional and disciplinary positioning (*Practicing the in-between*) and finally research methodological apparatuses and terrains of experimentation (*Exploring the in-between*).

Examples from ADAPT-r Creative practitioners have given evidence to the “space (in)between” as a space open to interpretation<sup>79</sup> and to experimentation at the same time a space “inhabited” professionally and personally by the practitioners.

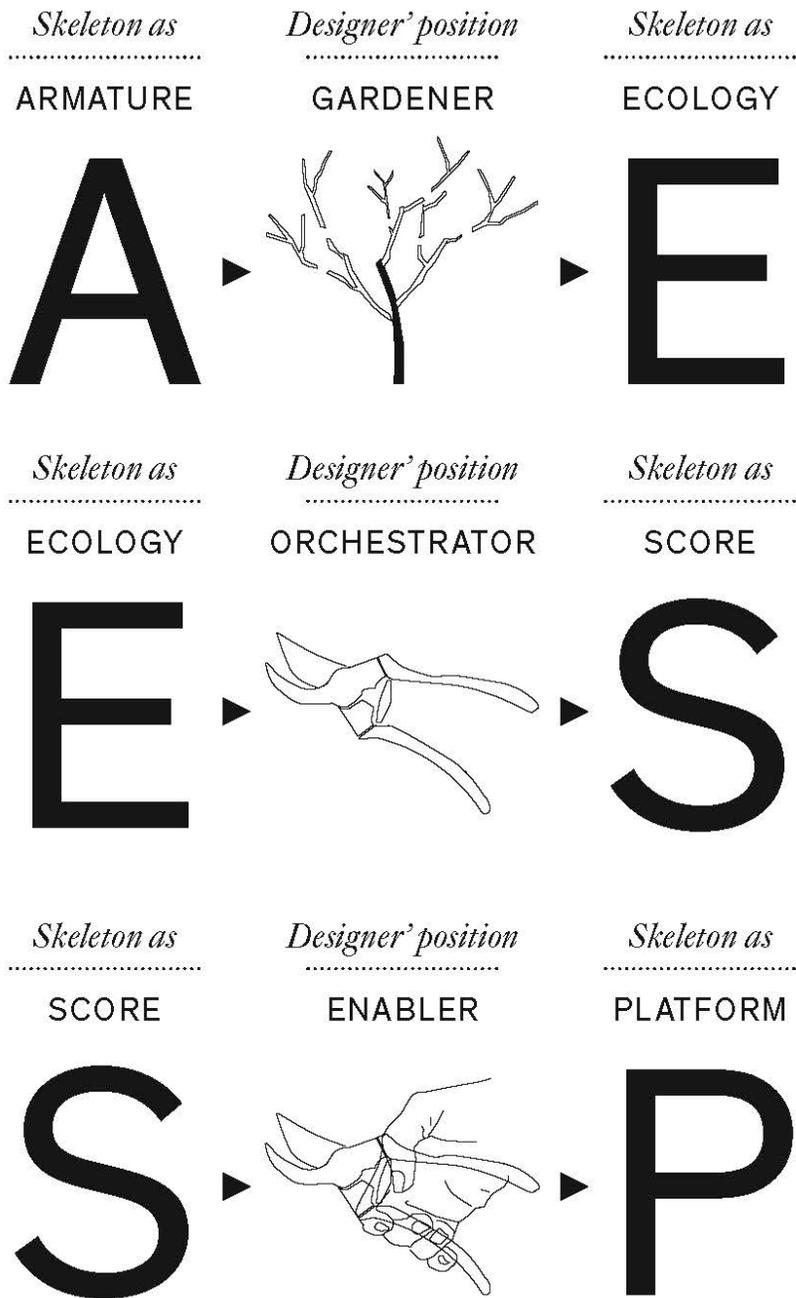
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76 Interview with Ana Kreč, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

77 Interview with Ana Kreč, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 9 and 11.

78 Velázquez, A. and Ziegler, V. (2015). Inhabiting In Between. Intimate relationships between the human and non-human, in: Conference Proceedings ‘Makin Research | Researching Making’ Arkitektuskolen Aarhus, 10-12 September 2015, pp. 56-62.

79 Cfr. Risellada, M, 1999, op. cit.



*Fig. 1 / Thierry Kandjee,*

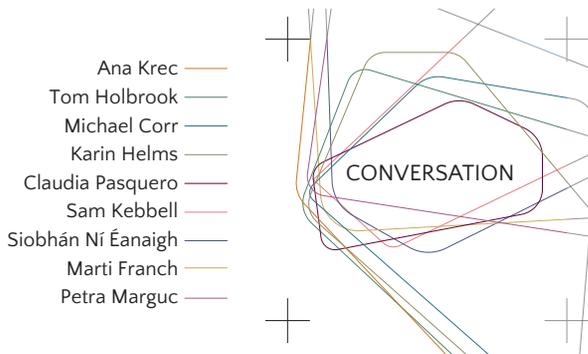


*Fig. 2 / Ana Kreč, Box Exhibition*



*Fig. 3 / Alicia Velázquez, Inhabiting the in-between*

## 4.5 CONVERSATION



*(...) sociality, from casual conversations to orchestrated social occasions such as conferences and formal dinners, counts as an important knowledge practice. It cements the trust and mutuality for tacit knowledge to be circulated, it can reinforce group feelings and identities for shared knowledge conventions, it provides the serendipity for new knowledge encounters, and it allows ideas and routines to be tracked and modified.”*  
(A. Amin and P. Cohendet)<sup>80</sup>

### **PART 1:**

*Introduction / general hypothesis / specific hypothesis regarding ADAPT-r*

The cross view offers an overview on the different/diverse meanings and roles conversation can assume in relation to the topics of Tacit Knowledge and Explication of Methods.

Conversation is indeed a tool/instrument/device lying in-between the two topics/ in the overlapping space between the two topics.

A big number of practitioners involved in the PhD (by practice within the ADAPT-r system) consider conversation as a relevant item within their research and practice. The concept takes on a layered meaning built through the overlapping between TK and M (?)

As a first interpretation, it is a tool through which surfacing Tacit Knowledge, a trigger for the circular process of learning and awareness, namely the circular process from the tacit to the explicit realm, it represents indeed a mode of learning. *The conversion of tacit into explicit knowledge cannot follow codified praxis but it is subject to social interaction, which allows shaping appropriated communicative formats.* As Glanville claimed indeed: *“A conversation is a circular form of communication, in which understandings are exchanged. In a conversation, participants build meanings*

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<sup>80</sup> Amin, A. & Cohendet, P. (2004). *Architectures of Knowledge: Firms, Capabilities, and Communities*, Oxford University Press.

*through the conversational form, rather than trying to communicate a predetermined meaning through coding. In conversation, words do not hold meaning we do.*<sup>81</sup> So a new layer is added, the new knowledge generated through conversation, in which new meanings are created and negotiated, in fact: “(...) *speech acts, conversations, bodily gestures, glances, expressions, data exchanges, machine-to-machine interactions, are the relational iterations through which we know, understand and learn.*”<sup>82</sup>

So, conversation is one of the possible modes for sharing and communicating knowledge (through words). This is crucial within the (ADAPT-r) practice-based PhD system, because related to comparison and differentiation a practice can develop being part of a community of practice, based on trust and generosity, as Richard Blythe claimed: “*Sharing experience, anecdotes and encounters the candidate may develop both respective practices in way that may not have been achievable in isolation*”<sup>83</sup>.

Another step could be addressed following the Glanville’s statement: “*I characterize design as a conversation, usually held via a medium such a paper and pencil, with an other (either an “actual” other or oneself acting as an other) as the conversational partner.*”<sup>84</sup> Conversation, therefore, can be additionally interpreted/understood as a strategy for design processes.

Finally, a “*conversational approach*” can be observed/spotted/detected with the PRS system, where social interactions find “*fertile ground*”. In this regards, Ash Amin, Patrick Cohendet stated: “(...) *sociality, from casual conversations to orchestrated social occasions such as conferences and formal dinners, counts as an important knowledge practice. It cements the trust and mutuality for tacit knowledge to be circulated, it can reinforce group feelings and identities for shared knowledge conventions, it provides the serendipity for new knowledge encounters, and it allows ideas and routines to be tracked and modified.*”<sup>85</sup>

Furthermore, the PRS system allows and embraces the multiplicity embedded in conversation, the possible “*variations on the theme*” of conversation, as Leon van Schaik says: “*The conversations (...) are structured public conversations between designers, their peers and chaired panels in biannual practice research symposiums, or they are private conversations between supervisors and designers, often in presence of the designs themselves*”<sup>86</sup>

A series of macro categories have been defined to narrate similarities and divergences between practitioners’ methods and practices:

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81 Glanville, R. (1999). “Researching design and designing research”. MIT (online). Retrieved from: <http://home.snafu.de/jonasw/PARADOXGlanvilleE.html>.

82 Amin and Cohendet, 2004, op. cit.

83 Cfr. Richard Blythe, Deliverable 7, p. 27.

84 Glanville, 1999, op. cit.

85 Amin and Cohendet, 2014, op. cit.

86 Schaik, Van, L. (2013). Difference Rather Than Shared Competence. In: Schaik, Van, L. & Ware, S (ed.) (2014). The Practice of Spatial Thinking: Differentiation processes, onepointsixone, Melbourne. p. 14

### **Conversation as a driver**

*Conversation as a driver for the learning process*

*Conversation as production on new knowledge*

*Conversation as a driver for the circular process from Tacit to Explicit Knowledge*

### **Conversation as a sharing “place”**

*Building a collective tacit knowledge through conversation*

*The physical presence for conversation*

### **Multiple levels of conversation**

*The architectural conversation*

*Conversation with external forces and influences in the design process*

*The dialogue with the place*

*The inner dialogue*

*Conversation beyond words*

### **The role of language in conversation**

*Language as a medium*

*Tacit Knowledge embedded in language*

*Language as a process*

### **Conversation as a medium**

*Conversation as negotiation*

*Conversation as mediation*

*Conversational frameworks*

### **The PRS as a conversational system**

*Sharing through conversation*

*Multiple conversations*

*A generous conversation*

## **PART 2:**

*Supporting the general and specific hypothesis through the practices*

### ***Conversation as a driver***

Conversation represents a driver for the learning process and it is evident looking at the PhD journeys undertaken by practitioners within the ADAPT-r system, in fact most of them define conversation at triggering moment in which something was surfaced or discovered. For instance, **Michael Corr** claimed that the emergence of a new key tool to explore his body of work (the “constellation”) was the outcome of a conversation occurred with Claus Pedersen during a PRS.

Another kind of conversation is the one happening while practicing as an architect, working with clients who are the interlocutor. **Sam Kebbell** talks about the crucial role of conversation with clients for the production on new knowledge and ideas: he defined his project for a house Mornington Peninsula as the result of the

dialogue he had with the client and painter Peter Adsett. Such dialogue was a conversation between expertises and also a way for the architect to unveil, test and move forward his fascinations.<sup>87</sup> So conversation is key for the design process.

Similarly, being/practicing as a teacher, the conversation with the students is a process of learning while teaching, in which a circular process of awareness between the teacher and the student happens, as **Karin Helms** claimed, using the images of Ping-pong to express the such a kind of conversation. The ping-pong is a training experience which requires an effort of translating tacit knowledge in explicit one.

### *Conversation as a sharing “place”*

Conversation could be metaphorically intended as a “place” or a “common ground” where sharing knowledge. In this regard, **Marti Franch** defined the dialogue with the people he works with as a continuous process of creating a sharing knowledge, as the people frequently change, so he need to constantly transform and re-define the collective know-how of the practice. Conversation in his view is a key item in building and transferring tacit knowledge. ?

The shared “common ground” is something highlighted also by **Ana Kreč**, who mentioned her experience of the dynamics generated by having different backgrounds in the office: the physical presence in the studio space allows the sharing process of tacit knowledge and influence between each other. She became more aware of this process, when she moved to Belgium (for the ADAPT-r fellowship) and this setting changed.

### *Multiple levels of conversation*

In Sam Kebbell’s practice and research conversation is intended as a key element for the design process. Conversation embraces several layers of meaning: so, it can be, in architectural terms, between “*modesty and ambition*”<sup>88</sup>, between his urges and fascinations and the needs of the clients, between different expertises, between architect and clients.

With the aim to engage himself with the different external “forces” or influences on a project, he defined narrative frameworks for dialogue. Such conversational frameworks are tool that allow connections and open up conversations. Richard Blythe talking about Sam Kebbell’s project for Humbug House on the Mornington Peninsula for artist Peter Adsett, resumed exactly the development of this design process through conversation: “*The detail emerges, as it were, from the developing narrative.*”<sup>89</sup>

In **Karin Helms** understanding, conversation gains/acquires a new layer of meaning: the dialogue develops between the practitioner and the place, as a continuous learning process. The “encounter” with the place is an encounter with

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87 Sam Kebbell, Frameworks For Conversation An Architecture of Creative Exchange, Mid-candidature, 2014

88 Cfr. Focus Constellation Sam Kebbell

89 Blythe, R. forthcoming, An Epistemology of Venturous Practice Research, Cambridge Scholars Publishing, Newcastle upon Tyne.

new potential, new stories, new behaviours. Such a conversation allows her to capture echoes and signals from the site [Fig. 1].

A new layer of understanding is given by Michael Corr's interpretation of conversation as an inner dialogue. Michael situates conversation at the level of the mental space as a conversation constantly happening in his mind in relation to the definition of his role as an architect, so it is a process of continuous negotiation between his different urges and fascinations residing in his mental space.

Another interesting layer of meaning for conversation is the metaphorical perspective, which means conversation beyonds words. To describe these kind of conversations Marti Franch Batllori talks about conversations happening through drawings where everyone in the office is invited to contribute.

### *The role of language in conversation*

The interpretation of language in conversation takes different forms in practitioners work:

**Petra Marguč** understands language as a medium within a collective design process, involving not only spoken language but also behaviours. In her view, that language works as a trigger for surfacing knowledge embedded in territory. Furthermore she defines herself as a facilitator of a common/shared language in processes, making knowledge available for everyone.

**Siobhán Ní Éanaigh** instead talks about language in terms of influences it has on her way of thinking and practicing. So language is a driver for tacit knowledge, a place where discovering an embedded and hidden knowledge, coming from the background. She claimed that imagination is strictly connected with language and physical place

In **Karin Helms's** research and practice, language in conversation assumes another interesting layer: it is a metaphor to interpret a mode of practice, related to her multilingual background. She has/addresses three different role in her practice (teacher, adviser, landscaper) that she interprets as speaking different languages. So the shift from a role to another happen as a process of translating from a language to another. Furthermore, Karin defines her design process as multilingual, in fact she associates it to the process of learning a new language. So language is key element for the process of awareness through the PhD path, in which she has identified a specific connection between her way of thinking and her being multilingual, speaking five different languages.

### *Conversation as a medium*

Michael Corr considers conversation as a trigger of negotiation and a tool to interact with people he works with, such as clients, local administrations, citizens, students [Fig. 3].

Conversation appear then as a medium for the “encounter” with other fields of knowledge (economy, politics, etc..) he is fascinated from, as well as a tool for encounter and “confrontation” with peers and other members of his community of practice. So, it represents a “place” where arising the awareness of his practice’s specificity, through comparison and differentiation.

Marti Franch Batllori, instead, defines the dialogue with the actors involved in a design process as a moment of mediation, in which he tries to make a relation between things he would like to do and what the “new mission”<sup>90</sup> required, demands and tolerates.

Likewise, Sam Kebell uses the term mediation, claiming that the conversational frameworks he uses to drive and manage the dialogue with the client are tools for mediation between his urges and fascinations and the clients’ requirements and needs. Such frameworks are, hence, a medium for dialogue allowing clients to take part in the design process but at the same time clearly defining boundaries in conversation [Fig. 2].

#### *The dialogue with objects and materiality*

In PRS 3 Alicia did a performative presentation: she structured it as a conversation with one of her pieces of art. The dialogue was the expedient/device to surface her tacit knowledge and communicate it to the audience, beyond words.

She defined that interrogating the object as an action of interrogating the self. The answers of the object were projected on the wall, creating the impression of a real dialogue between Alicia’s voice and the written texts from the object. The performance gave evidence of a surfacing tacit knowledge through dialogue and interaction with the materiality of her ideas, provoking an engagement with the panel and the audience [Fig. 5, 6].

#### *The PRS as a conversational system*

The PRS model and the PhD methodological framework, can be read as a conversational system in which exchange, dialogue, and comparison, among the members of the (resulting) Community of Practice are the core of its strength, effectiveness and development/expansion.

The model generates a sharing process with supervisors and peers, as pointed out by Marti Franch Batllori. He mentioned his second supervisor Tom Holbrook who inspired his in undertaking a self-commissioned project. An interesting effect of the PRS system is the arising/ developing of the “Landscape Summits” as informal meetings organized by members of the PRS to continue the discussion and conversation started inside the PRS framework.

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90 Cfr. Interview Marti Franch Batllori, Deliverable 9 and 11.

Tom Holbrook defined the dialogue going on the PRS system as “generous very open and incredibly positive”<sup>91</sup> and he also mentioned the crucial role of the panel in this “conversation”.

Generous is an adjective also embraced by Siobhán Ní Éanaigh to describe the PRS system. She considers the process as an empowering one, in which new questions, answers and insights arise. Conversation and discussion are in her view the media to push forward.

Attention is paid to the dialogue between PhD candidate and supervisor, recognized as a process of mutual learning and teaching, moved by curiosity and generosity. Furthermore, Siobhan points out the presence of a common ground shared by the participants, saying that they speak a language they can all understand.

Similarly, Jo Van Den Berghe described the PRS system as an “inclusive model”<sup>92</sup> in which conversation is crucial at different levels.

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91 Cfr. Interview Tom Holbrook, Deliverable 11.

92 Cfr. Interview Jo Van Der Berghe, Deliverable 11.



Fig. 1 / Karin Helms, *A conversation in the landscape*

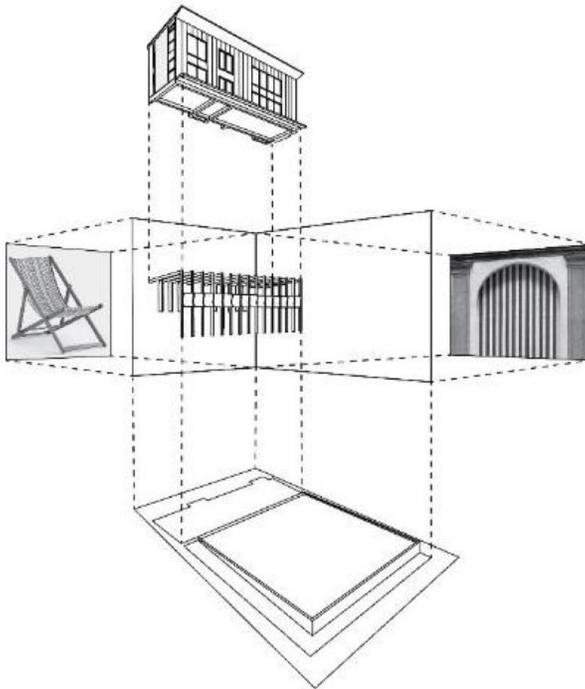


Fig. 2 / Sam Kebbell, *Framework for conversation*



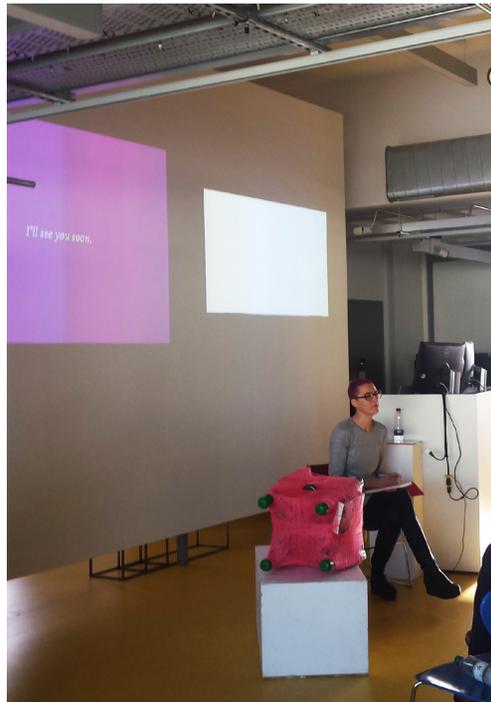
*Fig. 3 / Michael Corr, Conversation with clients*



*Fig. 4 / Karin Helms, A photo from the Landscape Summits*



*Fig. 5 / Alicia Velázquez, PRS 3*



*Fig. 6 / Alicia Velázquez, Performance at PRS London, November 2016*

## 4.6 SPATIAL EXPERIENCE



*“I am interested in the way that is developed through their histories in space and how place inflects spatial intelligence just as place inflect language, and how that inflection (usually unconscious) is inevitably part of what happens when people address an idea.”*  
(Leon van Schaik)<sup>93</sup>

### PART 1:

*Introduction / general hypothesis / specific hypothesis regarding ADAPT-r*

The purpose of this cross view is to offer an overview of the concept of Body and Spatial Experience in its manifold dimensions and in relation to the topics of Tacit Knowledge and Explication of Methods in Creative Practice Research.

First, Experience is a very relevant topic within the context of practice-based research, as the domain of this research is based on the expertise and insights emerging from the actual practice, that is to say the skill-based knowledge (phronesis) acquired through the process of making, instead of on the theory. Practitioners involved in the ADAPT-r practice-based PhD program consider the spatial experience both as an urge and a method for their research and practice. The urge to have an in-person experience of a place is a recurrence in the design process of most of the practices. Direct experience is considered as a process of learning of and from the place, and as a moment in which the internal and the external worlds meet through the medium of the body, The collection of spatial experiences defines the spatial history of the practice and contributes to define its spatial intelligence<sup>94</sup>, as suggested by Leon Van Schaick<sup>95</sup>:

93 Blythe, R., & van Schaik, L. (2013). What if design practice matters? In: Design Research In Architecture, Ashgate Publishing, Burlington, United States

94 Schaik, Van, L. (2008). Spatial intelligence: new futures for architecture. John Wiley.

95 *Ibidem*, pg. 40-41

“Through our history in space we establish an individual ‘mental space’ of assumptions about space such that as adults we usually accommodate to new experiences of space by saying ‘that’s just like X! – or when with companions: Isn’t that just like Y?’ – we are surprised and disconcerted when our expectations are not met – particularly when we are dealing with the duration of space.” So in the mental space a collection of memories “constructed and reconstructed over and over again”<sup>96</sup> reside and are shaped also by perception through the medium of the body.

Furthermore, the body and spatial experience of drawing is a relevant insight coming from practitioners PhD process. Drawing is a dialectical process between internal and external forces, as Pallasmaa<sup>97</sup> claims: “Sketching and drawing are spatial and haptic exercises that fuse the external reality of space and matter, and the internal reality of perception, thought and mental imagery into singular and dialectic entities”. The hand is in a direct interplay with the mental space and the physical action, both allowing and prompting the thinking flow, in a circular process.<sup>98</sup>

In his storytelling of the design reconstruction of his grandmother’s house<sup>99</sup>, Jo Van Den Berghe defines the drawing as circular process stating that: “This sketching and drawing is a non linear (re)discovery and understanding of spatial sequences in ‘My Grandmother’s House’, experienced in the childhood of the author. “(...) it is firstly a journey into memory, trying to build a reconstruction. Very soon, this becomes a design process in its own right, for this reconstruction will fail if it remains limited to a journey into memory only, if the researcher forgets his journey to move into imagination in order to come up with a vivid reconstruction based on empathy.”<sup>100</sup>

A series of macro categories have been defined to narrate similarities and divergences between practitioners’ methods and practices:

### Physical experience as a learning process

- Direct experience / being on site
- Walking
- The experience of the space in movement / looking for something
- The body as a receptive tool

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96 *Ibid.*

97 Pallasmaa, J. (2009). *The Thinking Hand*. Wiley, Hoboken. p. 89

98 *When sketching an imagined space, or an object being designed, the hand is in a direct and delicate collaboration and interplay with mental imagery. The image arises simultaneously with an internal mental image and the sketch mediated by the hand. It is impossible to know which appeared first, the line on the paper or the thought, or a consciousness of an intention. In a way, the image seems to draw itself through the human hand.*” Pallasmaa, 2009, pp. 91-92

99 Van Den Berghe, J. (2014.d), (Lace)Making, Drawing, Dreaming. In: *The Practice of Spatial Thinking*, Leon van Schaik and SueAnne Ware (ed.), OnePointSixOne, Melbourne, Australia, pp. 161-170.

100 Van Den Berghe, J., *The Imaginative Process of Thinking*, paper presented at the First International Conference on Design Creativity, ICDC 2010 29 November - 1 December 2010, Kobe, Japan, Retrieved from: <https://lirias.kuleuven.be/bitstream/123456789/481563/1/The+Imaginative+Process+of+Thinking.pdf>

## Physical experience of drawing in creative practice

### Physical experience and imagination

### Physical experience as a research technique

### Designing experiences

## PART 2:

*Supporting the general and specific hypothesis through the practices*

### Physical experience as a learning process

Physical experience represents a very important part for the process of discovery and development of new knowledge in creative practice. A big number of practitioners involved in the ADAPT-r practice-based PhD model, consider the physical or body experience as an essential step for knowing and learning in their practice.

For instance, **Marti Franch Batllori** defines direct experience as an urge for his practice as well as a tool of knowing and discovering. Being on site, so seeing a place, walking it and measuring it, is a way to learn of and from a place. The first-person experience of a landscape is, in his perspective, the fundamental and primary step in order to understand a place and even to start a design process [**Fig. 1**]. Marti consider as the most valuable way to know a place, the action of walking through it. He describes indeed walking as a simultaneous process of discovering, thinking and learning, and as a crucial activity for the design process itself.

In such a perspective, the body acquires the role of a receptive tool involved in the discovery of the new place.

The experience of the space through the body in movement can be seen also as an action in search for something previously decided by the mind. In her practice of wandering through existing building and looking for in-between sites, **Ana Kreč**, identifies the specific embedded methodology of her practice. Importance is given to the experience on a eye-level and through walking.

A relevant reflection on the process of knowing and discovering through the body in movement is offered by **Koen Broucke**, who claims the importance of walking intended as a process in which feet take over and the process itself is much more interesting than the final destination [**Fig. 2**]. Koen also compares the process of walking to the process of drawing, in which the mind gives the start to the action preparing in, but the value of the action are produced by the process of making itself, giving back new knowledge to the mind.

### Physical experience of drawing in creative practice

Drawing is in fact a relevant activity for creative practice, in which architects artists, and designers find themselves enjoying and discovering their tacit knowledge embedded in their hands.

The empirical knowledge embedded in the hand is surfaced through the process of drawing. As **Koen Broucke** explains, his right hand takes over by itself after the decision of his mind to start drawing. So the rational mind works as a trigger for the action of drawing and in this process is evident the circular relation between tacit and explicit knowledge, between the rational and the irrational.

The most important achievement Koen have learned during his 25 years of practice, is to liberate his mind from the rational and visual direction of the mind, as there is something that only the hands know how to do [**Figure 3**]. The reiteration of the action is a mode to liberate the hand, achieving a distance from the rational awareness in the moment of drawing.

The relevance of the physical action of drawing, that moves and helps the working head, is also suggested by **Siobhán Ní Éanaigh**, who considers drawing and painting as actions of externalization of thoughts, actions that help the thinking process.

### **Physical experience and imagination**

The physical experience of the place where we live is an item that, along with the language, influences and shapes our imagination and way of thinking and practicing. The tacit connection between spatial experience and imagination is a core topic for **Siobhán Ní Éanaigh's** practice. She consider this connection as something that cannot be properly explained through words, but that just happens [**Fig. 4, 5**].

### **Physical experience as a research technique**

The physical experience is also used by the practitioners as conscious research techniques, this is the case of **Petra Marguč** who explains how putting herself and her body at the limit of a situation, so outside from the comfort zone, is a method to learn and skill up in her research. This process of exploration in time and space, involves the body as a tool to move across the space and to discover and surface the tacit knowledge.

### **Designing experiences**

Besides the understanding of physical experience as a learning tool, another level of meaning is added by the interpretation of experience as an objective of the design process. This vision is embedded in the practice led by **Marti Franch**, who considers creating new experiences, allowing appropriation by the inhabitants, and creating an episodic world as the core and the main aims for the design process. So, in this regards experience is an urge that drives the design process, with the aim to create an impact within society.

A similar approach to the design process, is evident in the work of **Ana Kreč**, who considers designing places as a matter of appropriation of space by the users.

### **Physical experience of objects / The relation between body and objects**

Another interesting meaning of physical experience in creative practice is the

exploration of the interaction between the body and the objects in the space. This is one of the main fascinations of Alicia Velázquez. In her practice interaction with and reaction to objects are devices for surfacing the tacit knowledge embedded in both her body and materials.

In her research the body is a medium for exploring and communicating emotions and physical feelings/sensations. The trajectory of her practice seems to be focused on the exploration of objects and space through repetition of actions in time. Performance is one method she uses for creating her artifacts, and for communicating her practice and her tacit knowledge. Among others, she did a performance during the ADAPT-r final exhibition in London (25th November 2016), called “While Making It Together”, in which she involved the audience in a collective process of creating an artifact, exploring the interaction among bodies and objects in space [**Fig. 6**].



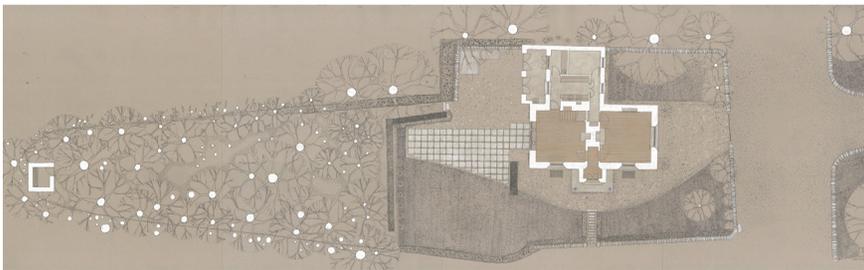
*Fig. 1 / Marti Franch Batllori, Cap de Creus National Park (Cadaques)*



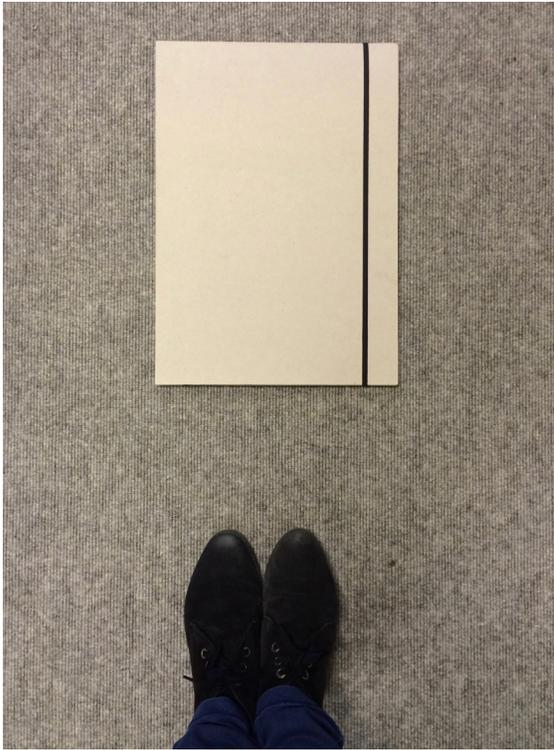
*Fig. 2 / Koen Broucke - Walking in the battlefield*



*Fig. 3 / Hand. Submission for the Scientific Autobiography - Call for Postcards*



*Fig. 4 / Siobhán Ní Éanaigh*



*Fig. 5 / Siobhán Ní Éanaigh*



*Fig. 6 / Alicia Velázquez, Performance "While Making It Together" at PRS London, November 2016*



## Epilogue

or a reflection *a posteriori* on our research journey within ADAPT-r

December 2016

During more than one year as researchers within the ADAPT-r project, we have been undertaking a meta-research journey, having it being an exploration, observation and interpretation of the PhD process from a meta-level perspective. Our “case studies” have been the practitioners and their practices, the supervisors and all the people and the activities involved in ADAPT-r.

Building a collaborative teamwork and sharing knowledge to produce collective new knowledge, is something that we have been learning and developing during our journey. We have become a collaborative team, even if being based in different countries. This comes from the structure of European projects requiring the displacement of the researchers, then promoting a new way of working together, exploring issues and solutions for collaborations from a distance. We have been building a common online work environment, discovering and testing a series of online platforms, and many ways of sharing the work.

Collaboration has been also a strong component of the ADAPT-r project itself. The Community of Practice that has been building itself along the three year project has based is construction on generosity and ability to share knowledge.

In terms of research methodology our research journey then shows an interesting development, which is relevant to the field of creative practice research.

At the beginning of our journey we approached to the research applying the traditional academic methods, starting from a theoretical perspective, defining lenses a priori to look at the work of the practice and to look at the PhD process itself, we defined a series of statements that we wanted like to demonstrate. We used this approach because it is the traditional way to do research, as we learned during our PhD paths, which have had an historic and conventional imprinting. After a period of time our ADAPT-r supervisors suggested to avoid this approach and go beyond our natural mental boundaries and use an heuristic approach, not looking for something specific and its demonstration, but open up the research and simply look at what was going on, focusing in the observation of the real practices

This moment marked then a big shift in our research. It has been a moment of revelation/epiphany in our journey.

Starting from that moment we have been able to combine this new heuristic approach to our more theoretical one, never forgetting to look at what was going on, avoiding predefined lenses.

It means going with the mind, eyes, and ears open to connect and dialogue with the raw material of the research. It means looking for something that one still doesn't know, looking for the unforeseeable, and being sometimes surprised by the results.

Reflecting back on the results of our journey, we see two most relevant insights emerged from the research.

The first one is the discovery of the overlapping between the topic of Tacit Knowledge and the topic of Refinement and Explication Methods, which happened midway through the journey. We started addressing the two topics separately, organising activities and interviews focused on one or the other, but moving on with the research path we realised that it was hard to interpret and describe them separately. We realised that they are strongly intertwined across the PhD journeys undertaken by creative practitioners. So this insight has become an important element of our research, leading us to define a series of "Cross views" that look at the practitioners' research and practice simultaneously from two perspectives. That simultaneous view helped to understand what are the meanings and potentialities of such overlapping.

The second insight refers to a general understanding of the ADAPT-r project and its Community of Practice rotating around the PRS framework, as a conversational model. In our research journey we have become aware of how conversation, sharing knowledge among peers, having collective discussion, creating new collective knowledge by discussing, publicly questioning, expressing doubts, and reflecting back, are actually the most important elements of the training, both for PhD Candidates and Supervisors.

To conclude, as a results of this journey, we will be continuing our collaboration with our institutions and we will be moving forwards our collaboration in a series of activities that we have undertaken this year, with the aim to go ahead with the exploration of the creative practice research.

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- “Knowing (by) Designing”, Conference Proceedings LUCA, Sint-Lucas School of Architecture, KU Leuven, Faculty of Architecture, Ghent, Belgium
- “Making Research | Researching Making”, Conference Proceedings / Arkitektskolen Aarhus, 10-12 September 2015



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