



Refinement and Explication of Methods

Work Package 1.6 - Deliverable 11b

Interpretation

Work Package 1.6 Refinement and Explication of Methods
Part two out of two: Interpretation
Deliverable 11b
'Refinement and explication of Methods'

An internal document by ADAPT-r

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Preface

Sally Stewart and Veronika Valk

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At the core of every creative practice is a desire to understand better what it is that we do when we practice our practice.

However we struggle to find tools and techniques, tricks and tactics that let us reveal to ourselves what has often become such an internal action, second nature, a reflex that we no longer remember or know what it is that we do. How then are we to examine our practices if we wish to avoid research of practice and instead produce research for practice as Ranulph Glanville would gently remind us.

Here within this collection of research accounts, findings, observations, dialogues are presented a repertoire of moves that, in following them, may allow the practitioner to examine their own practice in the mode of practice itself. Reading these will provide insights, particularly due to the extraordinary range of ADAPT-r fellows and the diversity of their individual perspectives and research journeys, while this repertoire is also offered as a tool for practice itself, to be utilized, developed and extended to support new networks and constellations.

Sally Stewart

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Knowledge production and sharing in architecture in operational and experimental. Architect is simultaneously operating on many fronts: client's demands (that might be conflicting), considering the physical context (urban fabric, soil, geology etc), requirements by the planning authority, budgetary issues, among many others. Dealing with them requires a form of knowledge rooted within and surface through the very act of designing. The venturous practitioners engaged in the ADAPT-r project have rigorously searched for ways to provide access to the profession's knowledge, each following a uniquely individual methodology.

Yet certain undercurrents surface as common. For instance, practicing architecture is learned primarily by studio-based experience. The studio-based model means that architects' education relies largely on learning in action, learning

through the practice of designing. According to Ranulph Glanville, contrary to scientification of design, we can look at design as a way to come across a solution which in turn tells us about what the problem was. It is exactly the opposite way around to this approach of problem solving where we define a problem to get to solution. In design, it is the solution that precedes the problem.

Veronika Valk

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

INTRODUCTION

Guide to Deliverable 11b

Introduction and guide to Deliverable 11b

The 'Introduction and guide to Deliverable 11b' aims to give the main reference points to the readers in order to orient themselves in the document. It aims 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 symmetrical 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 has been collected throughout the research trajectory; the second reporting the interpretative reading and working on the data.

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

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

Together 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 the interviews (or accounts) conducted with ADAPT-r practitioners on the two macro themes “Making explicit the tacit Knowledge developed by venturous practice” and “Refinement and Explication of Methods”; from the other, they gather the reports of the research activities we have run throughout the year: workshops, roundtables, research trips, ADAPT-r Days, further interviews with other ADAPT-r actors (supervisors and partners).

A distinctive feature of deliverables 9 and 11 is the contents of the accounts and reports, which are tailored around the two Work Packages (WP). Although following a similar structure in terms of contents organization, deliverable 9 and 11 report original research data, which are meant to dialogue across the four documents.

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

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

On the other hand, the Cross Views aim to explore a series of thematic clusters which are transversal and shared among ADAPT-r practitioners. 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”.

Context: Work packages and deliverables

This report is entitled '*Interpretation. Refinement and Explication of Methods*' and it addresses and explores the multiple the complex interconnection among the methods of research and practice of the practitioners and the methodology provided by the practice-based PhD within the ADAPT-r project.

Due to the multi-layered reality of this topic the work aims to report and analyse the different substrates of what can be defined as 'Methods' and the inter-correlation among those. 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 relation among 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 perpetual resonance of one research to the other.

Aims & approach: Understanding Research Methods in Creative Practice

The following study started with the intent of trying to unpick the intricate meanings concealed behind the title "Refinement and Explication of Methods". A series of questions arose from the outset: What methods are we considering? Are those the methods employed by the practitioners in their process of creation? Is it an observation of the creativity process itself, beyond the speculations about the PhD? Or is it an analysis of what the practitioner discovers, creates and/or develops about their methods during the PhD? And what role has the Adapt-r project within this particular and personal discovery?

The questions were multiple and connected with one another.

This study is an attempt to address the issue of the methods trying to break down the many aspects of the whole experience of a practitioner involved in the ADAPT-R project and in the practice-based research. This action led to the discovery of more and more new connections, overlaps, influences on several levels of the "methods" as explained below.

Those methods are, as a fundamental assumption of the practice-based research, methods of research and of practice simultaneously. This does not prevent them from having a history, a before and after the PhD, during which they are tested, confronted, identified, developed, dismissed and something put side by side to new ones discovered during the PhD process itself. Then, bearing that in mind, that creative practice methods and creative practice research are actually the same thing, we have tried to describe three aspects of the whole nature of the creative research methods inside ADAPT-r:

- the methods deployed by the practitioner in their creative practice and in the creativity actions, speculations and narrations of their own practice
- the methodology of the ADAPT-r project
- the methods discovered, developed, expanded or improved during and due to the PhD Journey.

Deliverable Structure

The document is divided in four sections.

The first chapter ‘Research Operations’ presents the various qualitative research methods adopted and implemented by the ERs in terms of research explaining how this can be defined as a “meta-research”.

These are: semi-structured interviews, workshops and roundtables / focus groups, direct observations of the presentations performed by the practitioners during the Practice Research Symposia (PRS) and ADAPT-r Days, the design of diagrams and of a call for postcards (on the topic of a ‘Scientific Autobiography’). In particular the chapter explains the creation and adoption of the “Scientific Autobiography” as a narrative tool provided to the practitioners to explore their journey through their practice and their research efforts during the PhD process.

In the second chapter, ‘*Creative Practice Research Methods*’, the many and various components of the ‘*Refinement and explication of Methods*’ are broken down and analysed and several fields of interest of the research on the Methods are explained and investigated.

The third chapter brings directly into a series of focused views on the work of the single practitioners dealing with ‘*The Creative Research Methods of the Practitioners within the PhD*’, those a series of in-depth analysis of the work of the practitioners from which are extrapolated a series of elements regarding their specificities of their methods in research and practice.

The fourth chapter '*Cross Views*' presents the outcomes of an interpretative work considering different practitioners' Research Methods. Different *recurrences* are addressed across the practitioners' ways in which they make apparent the tacit knowledge inherent in their practice.

A concluding chapter '*Epilogue*' sums up the main findings and referring back to Deliverable 11, where the main data on which the volume draws are collected and presented.

Who we are: prior to ADAPT-r

As Experienced Researchers, although 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. After she has been an Experienced Researcher based at RMIT Europe, Barcelona.

Dorotea Ottaviani is an architect trained in Architectural Design in Italy and in the Netherlands. She gained her Phd at the Department of Architecture and Design, "Sapienza" University of Rome with a research on the transformation of public housing districts. Since 2010 she has been working as an architect since 2010 in different architectural firms in Italy, Germany and Portugal, before becoming an Experienced Researcher based at the 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)¹, the semi-structured interviewing is best used when there will be no more than one chance to interview someone and when you will be sending several interviewers out into the field to collect data.

The semi-structured interview guide provides a clear set of instructions, a scaffolding of themes, for interviewers and can provide reliable, comparable qualitative data.

Semi-structured interviews are preceded by observation, analysis on the materials

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.

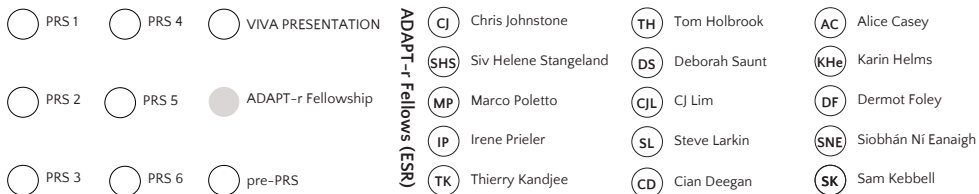
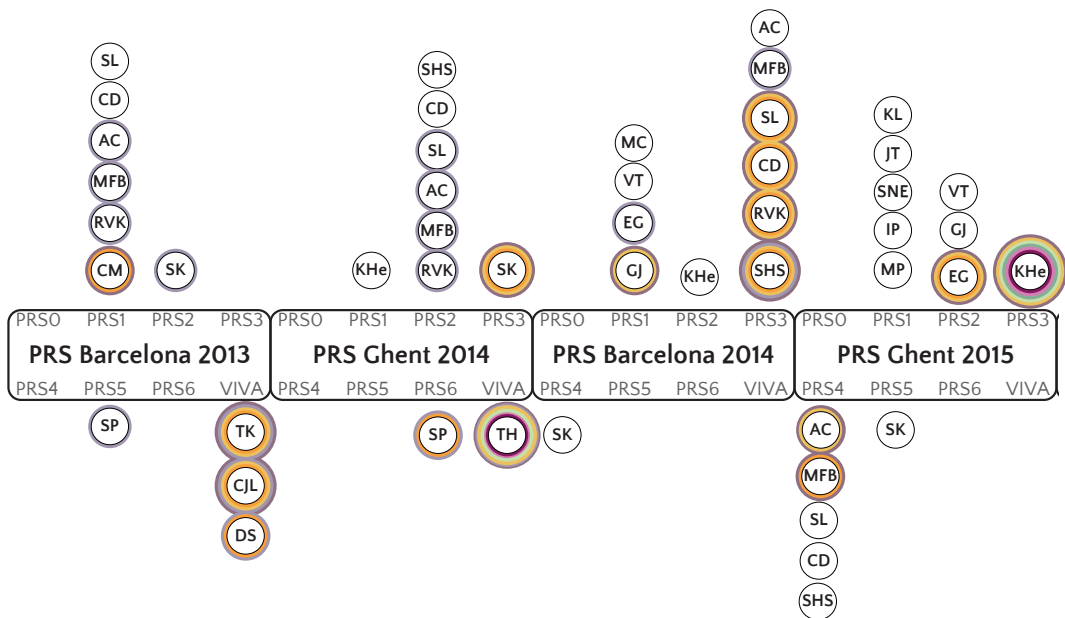
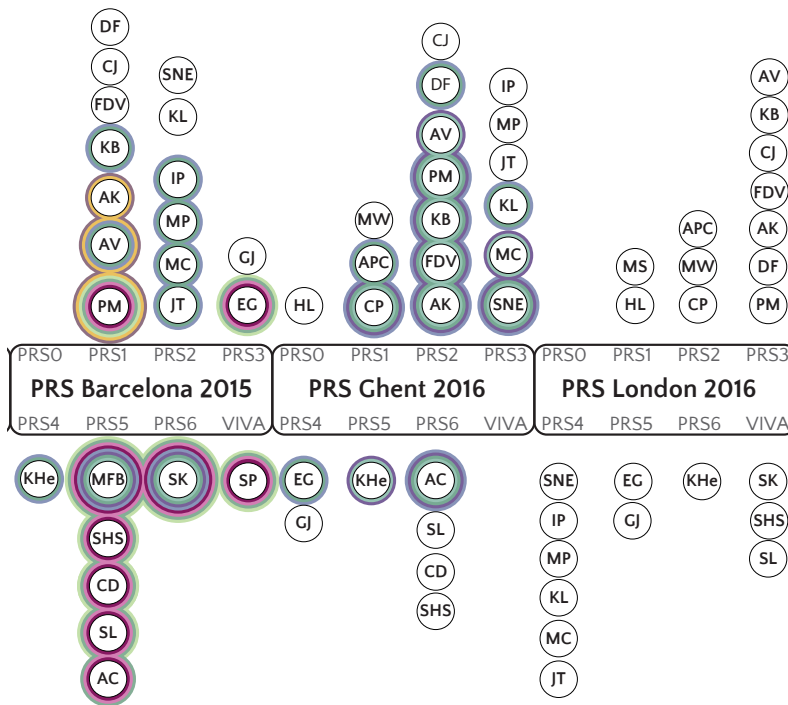


Fig. 1 / Fellows interviews throughout ADAPT-r according to PRS and WP sequence



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

Interview structure and questions

Key Words²:

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?*

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

b. Reading / Interpreting Tacit Knowledge in Creative Practice

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

b.1 Artifacts

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

b.2 Multidisciplinarity

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

c. Discovering Tacit Knowledge

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

d. Self positioning and self-defining

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

About the “Refinement and Explication of Methods”:

a. Methodology and Methods + PhD as a Journey

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

- *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 PhD³, as it will be further explained in this research, the presentations made by the practitioner during the symposia are key moments on which this research has focused. The direct observation in this context has the closest meaning to that usually given to the methodology of Qualitative Research

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

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

The same kind of attitude is employed by the researchers in the observation of the supervision process⁴, 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].

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

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

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

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

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

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

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

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

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

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



Fig. 1 Tacit Knowledge Constellar Cloud – example of the words and meanings

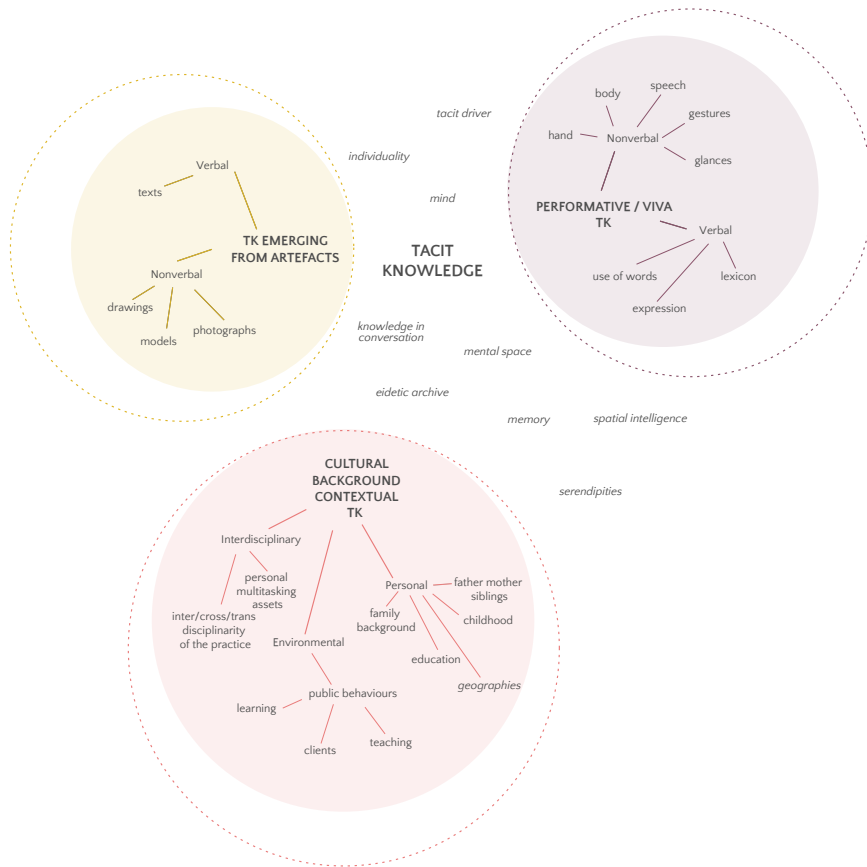


Fig. 2 First Constellar Taxonomy of Meanings of Tacit Knowledge

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 fellowships⁵, 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 Knowledge⁶ in creative practice and Refinement and Explication of Methods⁷, 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 Meanings⁸: 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.

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

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

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

8 Cfr. Paragraph 1.3.1 Diagrams

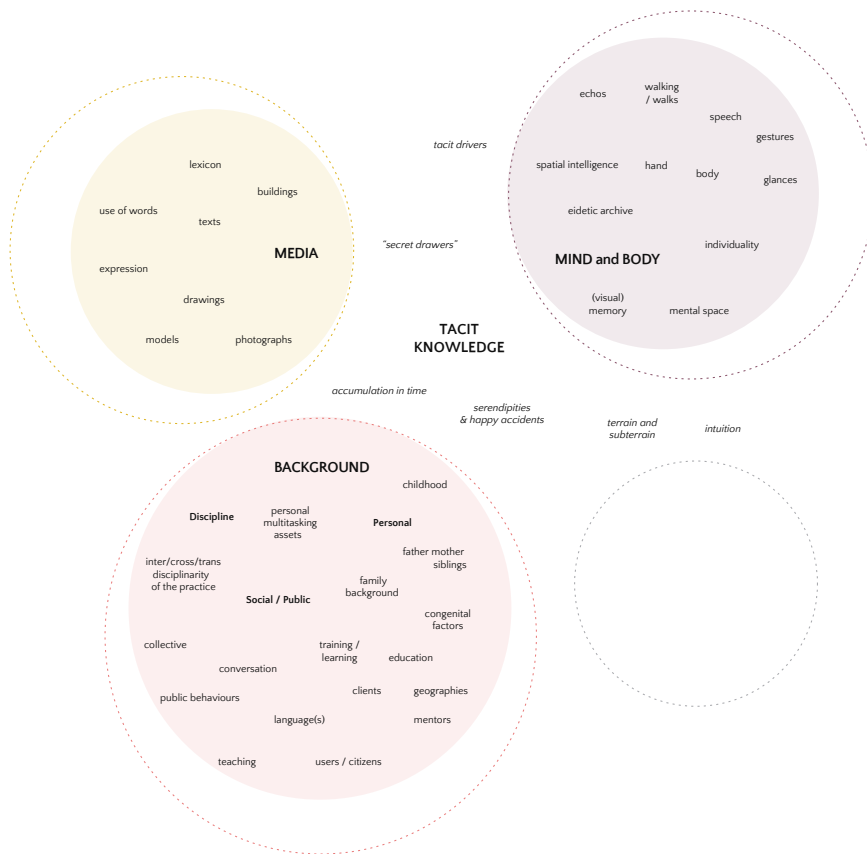


Fig. 3 Cloud of Meanings of Tacit Knowledge

In the case of Explication and Refinement of Methods, the focused views follows a pattern referred to the focused interviews⁹ guide. An exploration of the unique methods of research and practice addressed by the practitioners as well as their specific understanding and expectations related to the ADAPT-r/PhD methodology/framework and its features, are the main aspects of the narration.

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

Focused Constellations

To allow quick reading of the Focused Views, the interpretative tool of the Focused Constellation has been adopted. This device captures in a diagram the main relevant concepts/topics emerged from the reports/narrations, summarizing relations and connections among them. Another layer of reading is given by relevant projects and places defining the field of action of the practitioners and strengthening the connection between interpretation and practitioner's work.

The depiction as a constellation suggest/hint at the openness and expansion of the "story", providing a "snapshot"/a section along the research and professional path of the practitioner.

1.3.3 Cross Views (Intertwined views between Tacit Knowledge and Methods)

As a further interpretative step, drawn on the intersection between the above-mentioned Focused Views, the Cross Views aim to explore a series of thematic clusters which are transversal and shared among ADAPT-r practitioners.

Continuing on from Deliverables 1-4, a Cross View can be defined as "*a thread that connects some practices not to unify or make a synthesis of them, but to even emphasize their singularities around similar issues*"¹⁰.

Along with such general use and meaning of the Cross View, a crucial methodological and epistemological premise lies on the hypothesis that Tacit Knowledge and Practice Research Methods are two different dimensions of a practice which are impossible to read as separate categories.

Consistent with the distinction proposed by the organisation of ADAPT-r Work Packages, we have conceived each practice as a "prism" with many "facets".

Tacit Knowledge and Methods can be seen as two foundational dimensions of

9 Cfr. Paragraph 1.2.1 Focused interviews

10 ADAPT-r Deliverable 2, p. 15

the practice, with a further specific reflection: the ontological circularity between thinking and doing¹¹, 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 Deliverables¹², 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*).

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

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

“(Being) In-Between” explores “in-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

Creative Practice Research Methods

Creative Practice Research Methods inside ADAPT-r PhD Model

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

The first part aims to present the major features of the ADAPT-r Project highlighting the particularities and the points of strength of such a programme.

The second part looks at our research approach towards this field, by highlighting a distinction between Methods and Methodology.

The third part focuses on the ADAPT-r training model, with a specific focus on the supervision process.

The fourth and final section looks at the role of the communities of practice as activator / trigger in the identification and refinement of research methods.

2.1 Creative Research Methods within ADAPT-r PhD model. Our research approach

Approaching the WP 1.6 we have investigated the ADAPT-r methodology and the interpretations of this methodology made by the practitioners, when developing their specific research methods inside and through the PhD framework.

Therefore a first premise at our research work is represented by the need to clarify and define our field of research by operating a first (instrumental) distinction between Methods and Methodology inside ADAPT-r.

We asked ourselves: *what is the difference between Methodology and Methods? And how we can interpret these two terms within the ADAPT-r project? Is this difference real in the ADAPT-r Project and how are those two terms conceived and deployed within the ADAPT-r project?*

Methodology and Methods inside ADAPT-r

The relevance of adopting such distinction can be found in the following definitions of the two terms and how we used them as “labels” to refine the whole Work Package. On the practitioner side, we used the word “Method” as a body of techniques and tools for investigating their own practice, acquiring new knowledge, or introducing and integrating previous knowledge (as part of the natural existence of a venturous practice, the starting point and the final aim of the PhD).

On the other hand, we decided to use the word “*Methodology*” when referring to the PhD process and to the structure of the ADAPT-r project.

In fact:

“A methodology does not set out to provide solutions – it is, therefore, not the same as a method. Instead, a methodology offers the theoretical underpinning for understanding which method, set of methods, or so-called “best practices” can be applied to specific case, for example, to calculating a specific result.”¹

Furthermore

“The word methodology comprises two nouns: method and -ology, which means a branch of knowledge; hence, methodology is a branch of knowledge that deals with the general principles or axioms of the generation of new knowledge. It refers to the rationale and the philosophical assumptions that underlie any natural, social or human science study, whether articulated or not. Simply put, methodology refers to how each of logic, reality, values and what counts as knowledge inform research.”²

Methodology refers to the scaffolding, the framework on which researchers can base their procedures and strategies.

Research Methods are, on the other hand, the specific “tools” of the research and the practice, and at the same time the subject and the object of study of the PhD: therefore we can recognize a circular process of development from the beginning to the end of the PhD.

Nevertheless this distinction has been adopted for descriptive purposes, and should not be intended in dichotomous terms: Research Methods and ADAPT-r Methodology are meant to work in a “symbiotic” manner within ADAPT-r PhD model.

Our research fields (deriving from the distinction)

According to this distinction we set our research on and across two different fields. On the one hand the structure of the ADAPT-r project as an Initial Training Network through the voices of the practitioners and their supervisors, the key moments and places for the development of the model itself.

On the other hand we developed an understanding and interpretation of the methods developed by each fellow within the methodological framework of the PhD model. This second field aims to look at *what mechanisms practitioners deploy to refine their research methods inside the common methodological framework provided by ADAPT-r.*

The first field is explored in the following paragraphs by looking at the specific training model developed by the project, with a particular focus on the PRS as

1 From Wikipedia: Methodology <https://en.wikipedia.org/wiki/Methodology>

2 McGregor, S. L., & Murname, J. A. (2010). Paradigm, methodology and method: Intellectual integrity in consumer scholarship. *International Journal of Consumer Studies*, 34 (4), 419-427.

key place and moment of the training model, the supervision process, and the ADAPT-r community.

The second field is explored in Chapter 3 and 4 as in the shape of Focused and Cross Readings of each practice and across different research trajectories.

2.2 The ADAPT-r Training Model

ADAPT-r as an Initial Training Network

What are ITN? Definitions and references

ADAPT-r is an Initial Training Network funded in the framework of the Marie Curie Actions as part of the FP7, the Seventh Framework Programme for Research and Technological Development. This is the EU's main instrument for funding research in Europe and it run from 2007 to 2013.

According to European Commission "Marie Curie Actions Guide for Applicants"³, the Initial Training Networks (ITN) aim to

*"to improve career perspectives of early-stage researchers in both public and private sectors, thereby making research careers more attractive to young people. This will be achieved through a trans-national networking mechanism, aimed at structuring the existing high quality initial research training capacity throughout Member States and associated countries. Direct or indirect involvement of organisations from different sectors, including (lead-) participation by private enterprises in appropriate fields, is considered essential in the action. In particular, the action aims to add to the employability of the recruited researchers through exposure to both academia and enterprise, thus extending the traditional academic research training setting and eliminating cultural and other barriers to mobility"*⁴.

ITNs support competitively selected joint research training and/or doctoral programmes, implemented by European partnerships of universities, research institutions, and non-academic organisations.

The research training programmes provide experience outside academia, hence developing innovation and employability skills.

"The Innovative Training Networks (ITN) aim to train a new generation of creative, entrepreneurial and innovative early-stage researchers, able to face current and future challenges and to convert knowledge and ideas into products and services for economic and social benefit."

3 http://ec.europa.eu/research/mariecurieactions/documents/documentation/legal-docs/marie-curie-actions-guide_for_applicants_specific_part_itn_2013_en.pdf

4 http://ec.europa.eu/research/mariecurieactions/documents/documentation/legal-docs/marie-curie-actions-guide_for_applicants_specific_part_itn_2013_en.pdf, p. 5

ITN will raise excellence and structure research and doctoral training, extending the traditional academic research training setting, and equipping researchers with the right combination of research-related and transferable competences. It will provide enhanced career perspectives in both the academic and non-academic sectors through international, interdisciplinary and inter-sector mobility combined with an innovation-oriented mind-set.”⁵

ADAPT-r in the context of ITN: specificities of the PhD model

ADAPT-r as an ITN multi-partner programme specifically aims to introduce into local academic arenas a research model able to

“train new researchers, increase supervisory capacity, engage with Private Sector SMEs in research projects providing substantial opportunity for real-world training and testing of the practice-based research, and introduce creative practice research methodologies to a new generation”⁶.

Such key methodological feature is translated into an original approach to doctoral research and supervision which further aims to facilitate the adoption of the practice-based PhD model across Europe.

Along with training features, there are other characteristics that make ADAPT-r singular in the landscape of the practice-based PhD.

Those specificities are deeply related to the nature of the ITN programs in which ADAPT-r positions itself, specifically in relation to the mutual nourishment between academic and professional networks:

“The action will be implemented by supporting competitively selected networks of organisations from different countries engaged in research training. The networks will be built on a joint research training programme, responding to well identified training needs in defined scientific or technological areas, with appropriate references to interdisciplinary and newly emerging supra-disciplinary fields.”⁷

In this sense the collective nature of ADAPT-r program is enhanced by the multiple layers of training that it carries out. Its “social body” of supervisors has the responsibility to train not just the candidates during their PhD, but also to train them as fellows in the hosting institutions and to foster their development towards the apprenticeship of the supervisions tasks and role.

5 [6 Edited extracts from “ADAPT-r Project Description / Annex I - “Description of Work” PART A”.](https://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/calls/h2020-msca-itn-2014.html#<div>c,topics=callIdentifier/t/H2020-MSCA-ITN-2014/1/1/default-group&callStatus/t/Forthcoming/1/1/0/default-group&callStatus/t/Open/1/1/0/default-group&callStatus/t/Closed/1/1/0/default-group&+identifier/desc</div>https://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/calls/h2020-msca-itn-2014.html#<div>c,topics=callIdentifier/t/H2020-MSCA-ITN-2014/1/1/default-group&callStatus/t/Forthcoming/1/1/0/default-group&callStatus/t/Open/1/1/0/default-group&callStatus/t/Closed/1/1/0/default-group&+identifier/desc</div>”</p></div><div data-bbox=)

7 https://ec.europa.eu/research/participants/portal/doc/call/fp7/common/32732-people_annex_for_cap_en.pdf

ADAPT-r Training Aims and Methodological approach

ADAPT-r aims, then, to provide the methodological framework for venturesome creative researchers/practitioners to explore, surface and make explicit the tacit knowledge embedded in their practice and to refine and implement their research methods to surface new knowledge in their disciplinary and professional fields, along with the support provided by PhD supervisors. In order to do so ADAPT-r has been designed as a training model that can be intended as a “support”⁸/ structure / infrastructure⁹ / scaffolding¹⁰ for the production of knowledge, *through, in, and for* the creative practice¹¹. Within this supporting framework, research fellows can discover and refine their own methods, contributions and interpretations of the ADAPT-r model itself, producing new individual insights and collective knowledge.

On one side, knowledge is produced through each personal research journey, surfacing tacit knowledge embedded in practice and drawing out the practitioners’ originality and specificity, on the other the “conversational approach”¹² implemented by the model, providing public conversations among peers, mentors and challengers¹³ produces new shared knowledge and new awareness, revealing identities and differences across the methods adopted by the practitioners.

Such conversations are structured through a specific training model, which includes individual and collective training moments.

Training packages

According to ADAPT-r project documentation¹⁴, the training framework has been organised into four main packages (following the experience of RMIT and KU Leuven):

- **ADAPT-r TT** (Transition Training) directed at innovative practitioners and introduce them to case studies and appropriate methods. This training has targeted potential doctoral candidates and will provide a transition from venturesome practice to research.
- **ADAPT-r ESR DT** (Doctoral Training) which provided training for

8 In his book *Supports: An Alternative to Mass Housing* (1961) John Habraken proposes the separation of “supports” or base buildings from “infills” in residential construction and design as a means of giving inhabitants a meaningful participative role in the design process.

9 Cfr. interview with Tom Holbrook (London, 3rd of February 2016), Deliverable 9 and 11.

10 Leon van Schaik: <https://creativepracticeresearch.info/portfolio-item/cpr-strategies-the-research-scaffolds-of-design-practice-research-by-prof-leon-van-schaik/>

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

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

13 *Ibidem*, p. 13.

14 ADAPT-r Project Description / Annex I - “Description of Work” PART A.

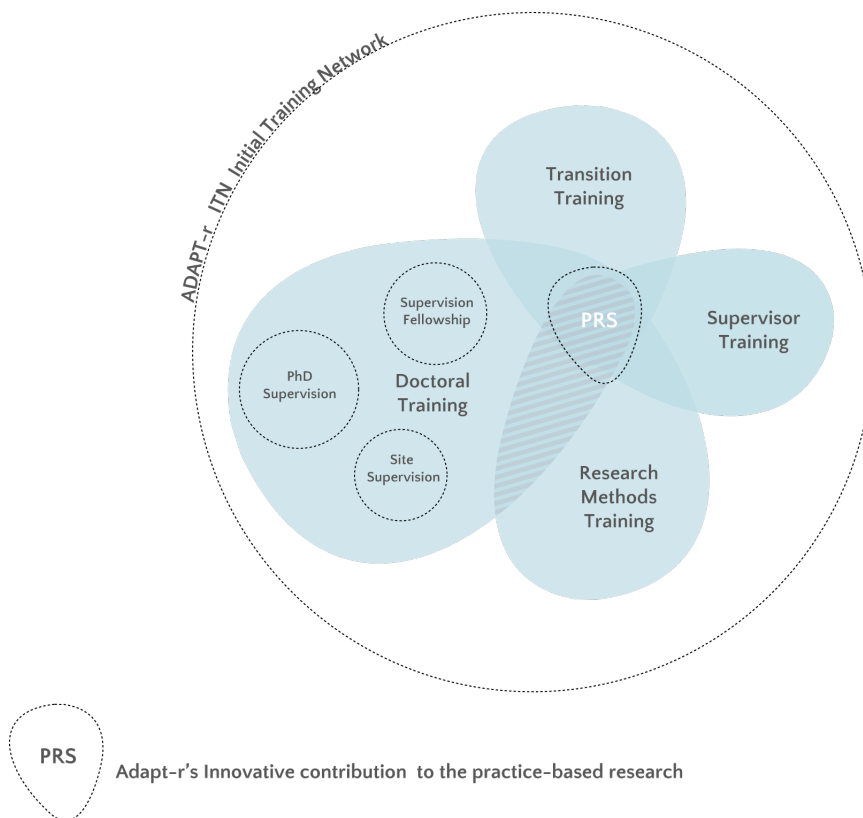


Figure 1 The different levels of training converge at the Practice Research Symposium (PRS)

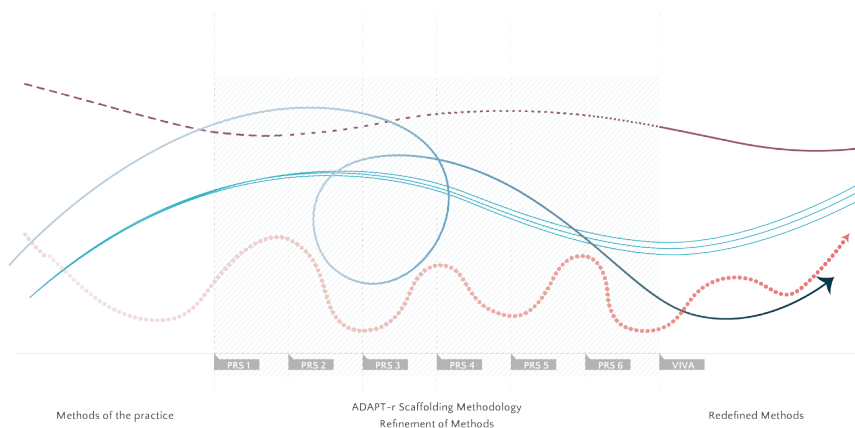


Figure 2 The PhD Journey

doctoral candidates associated with the network.

- **ADAPT-r RMT** (Research Methods Training) geared toward doctoral candidates and focuses on relevant methods and techniques of research with particular emphasis on explicating tacit knowledge, presentation, managing research and documentation.
- **ADAPT-r ST** (Supervisor Training) directed at increasing supervisor capacity, ongoing improvement and revision of skills and knowledge for experienced supervisors and training for ERs to become effective doctoral supervisors ¹⁵.

The different levels of training converge in the Practice Research Symposium (PRS) [Fig. 01] in terms of specific activities and training moments organised inside the PRS weekend or in preparation of the PRS itself, especially during the ADAPT-r Days.

Both supervisors and Experienced Researchers (ER) have been involved in the organisation of such training activities, which include workshops, round tables, informal lectures, presentations and panel discussions with both fellows, partners and supervisors.

Our Training activities

As regards our specific tasks, as mentioned in Chapter 1 of this Report, we have been involved in the organisation of the following training moments:

- Fellows Workshop on Tacit Knowledge and Methods at Ghent PRS 2016¹⁶
- Supervisors Round Table at Ghent PRS 2016¹⁷
- Supervision tour in Ireland in the context of Ghent PRS 2016¹⁸
- Different ADAPT-r Days (London - April 2016, Tallinn - April 2016, Ljubljana - June 2016, Barcelona - July 2016, Glasgow - October 2016, Tallinn - November 2016)
- Informal meetings / training moments with RMIT, GSA and EAA fellows

These activities aimed at enhancing from one side, fellows' awareness on the mechanisms, profound motivations and urges at basis of their practice, and from the other, supervisors and mentors' roles, responsibilities and methods of supervision.

The PhD as a journey

We further looked at research methods such different interpretations as "variations

15 Edited extracts from "ADAPT-r Project Description / Annex I - "Description of Work" PART A".

16 See report in Deliverable 9, Chapter 4

17 See report in Deliverable 11, Chapter 4

18 See report in Deliverable 11, Chapter 4

on the (ADAPT-r) theme”, which can trigger different shifts, back and forth moments, accelerations and points of break [Fig. 02].

In the first place we defined such interpretations / variations in terms of: linear trajectories, divergences / derives, loops / repetitions in which different discoveries and stepbacks about the practice occur.

These first categories were later synthesised with a more general but open understanding of the PhD as “a journey”, which cannot be categorised, but rather oriented into the ADAPT-r methodological framework supplying every candidates with an open “tool-box”.

In the case of ADAPT-r, such “tool-box” is based on a sequence of six PRSs (plus the final exhibition), focusing on different elements of the practice and which ADAPT-r has named *Case Studies*, *Community of Practice*, *Transformative Triggers*, *Public Behaviours*, *Tacit Knowledge and Methods*.

The PhD process could be seen, then, as a journey that brings the practitioner through a process of awareness about their own practice, across the different PRSs, training activities and supervisory moments.

Evidence from training activities

Training activities conducted with ADAPT-r fellows gave evidence to such definition of the PhD as “a journey of awareness” *through* and *for* the practice.

Alice Casey, PhD candidates at RMIT University and founder of TAKA architects, refers to the process of awareness by saying that “*to be aware that a lot of your process is about the fact that is tacit and is implicit and you just have to go through a process and if you go through that process something would come*”¹⁹.

On a same note, Karin Helms, a fellow practitioner of the ADAPT-r project, compares the PhD to the process of growth / production of the molt of the Lobster:

*“I think that this practice-based PhD is about the lobster. We’re changing our skin because we became bigger but we feel so that we are quite fragile because we are becoming bigger but we are in this period in between the two. We are learning so much but we feel naked. (...) So 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 intuitive now we can put names on it. (...) So I think that to design this process we are through we’re changing our skin because we became bigger but we feel so that we are quite fragile because we are becoming bigger but we are in this period in between the two. We are learning so much but we feel naked”*²⁰.

19 Alice Casey, Fellows Workshop in Barcelona, February 2016, reported in Deliverable 9 and 11, Chapter 4

20 Karin Helms, Fellows Workshop in Barcelona, February 2016, reported in Deliverable 9 and 11, , Chapter 4

Marti Franch Batllori, landscape architect with a fellowship at the Glasgow School of Art, furthers the idea of the PhD as trigger of consciousness inside / on the practice by adding the possibility to name its findings:

*"I would say that through the PhD the reflection has shifted. It is not that I eliminate the ones I had before but I added new and I'm quite conscious about that, I could name that"*²¹.

Tom Holbrook, founder of 5th Studio and supervisor of PhD by practice, focuses on the discovery of the relation between research and practice due / thanks to the PhD:

*"That was for me the biggest revealing way, that the research is there: it is sighted in the work"*²².

Further insights can be found in the Report of the Fellows Workshop at Ghent PRS 2016 and in the various interviews conducted with ADAPT-r fellows as reported in Deliverable 11.

Another expression of the PhD as a journey of awareness is evidenced in some of the outcomes of the Call for Postcards "Scientific Autobiography" that we launched and that aimed to highlight the processual character of the PhD as a trigger of self-reflection in the medium of the practice.

Some general questions emerged through the observation of the PhD journey and around the different trajectories that we have explored at different stages of the PhD:

- Why enroll in a practice-based PhD?
- Who/what led the fellow to this decision?
- What are the expectations of the fellows from the PRS1?
- What are the expectations from the supervisors?
- What is the preparation required for a PRS?
- How has the panel's feedback influenced the practice and the way to look at it?
- How does the PhD influence the teaching (in case the practitioner is also involved in teaching at university levels) ?
- How do the expectations of the panel and the fellow change from one PRS to another?
- How is the mid-term candidature perceived by the fellows?
- What are the fellow's expectations of the panel at the conclusion of the PhD Journey?
- Has the PhD Journey changed the way of looking at past practice? How is the current and future practice affected

21 Marti Franch Batllori, Fellows Workshop in Barcelona, February 2016, reported in Deliverable 9 and 11, Chapters 4

22 Interview with Tom Holbrook, reported as edited transcription in Deliverable 9, Chapter 3

The PRS as a moment / place of convergence of ADAPT-r Training

As mentioned earlier, the PRS System has a key role in the PhD framework and it is a key “place and moment” of the ADAPT-r methodology.

It actually represents:

- a collective space of learning
- a moment of discussion and encounter in the community where the complex relation of supervising is amplified by the panel attending the presentations of the fellows.

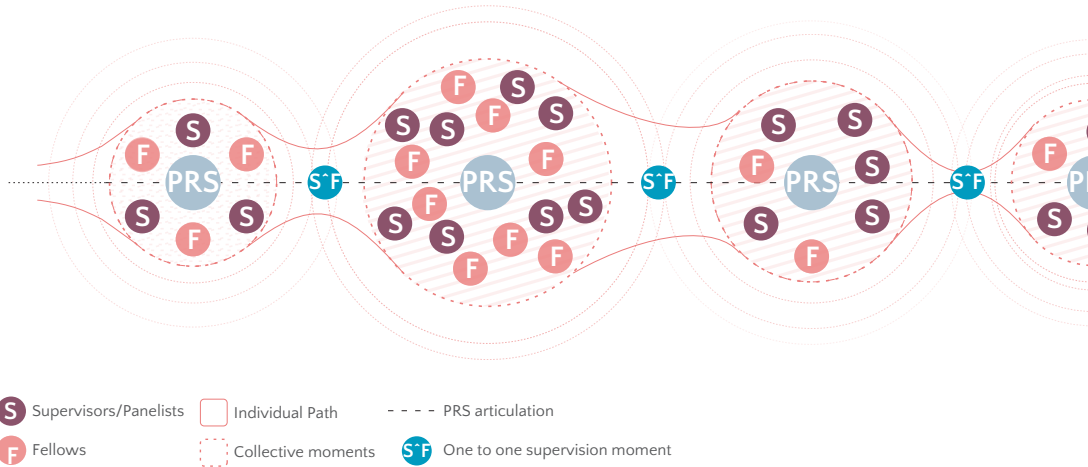


Figure 3 Individual and Collective moments in the PhD Journey

- And it is also a trigger for the unfolding process of awareness conducted by the fellows within the PhD - in terms of discoveries and failures, shifts and setbacks.

The examinations, coupled with the symposia make it possible to see the entire doctoral process from end to end in one event, an unprecedented training opportunity for researchers.

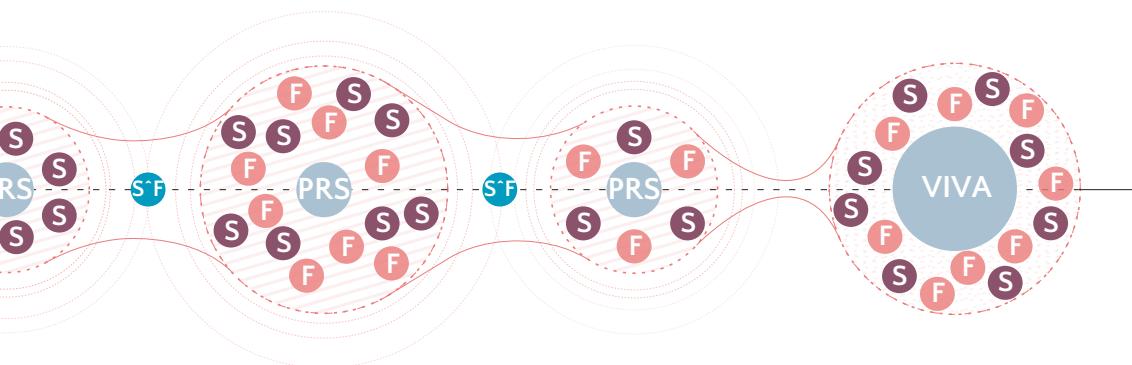
This entire process is organised in a sequence of individual **supervision** moments (one to one) complementing the collective moments of the PRS panel. [Fig. 03]. The ADAPT-r model works on two different levels, differently from the other Practice-based PhD programs.

Those two levels are strictly intercorrelated and overlapped but, in order to proceed in our research and to better understand and analyse the complexity of the project we assumed that is possible to describe it under two different features.

On the one hand there is the “collective dimension” of the project which is expressed on several layers itself: there is the community which can be described as a complex

network of relationships²³ between the different actors playing in the project. At the same time, the collective dimension refers to the process of supervising acted in the PRS, with its open admission structure, where everyone is invited to attend the event and where a panel of supervisors will be part of the discussion about the PhD candidate's steps: here the fellows can look at their research and exchange knowledge with their peers. In this moment an awareness arises from these encounters where the fellows can position themselves towards the

23 Cfr. Del. 11b Chapter 2.4 The ADAPT-r Community of Practice and Research Methods



practice/research of others, revealing identities, common themes / approaches and differences.

2.3 Supervision as a conversational process.

Our research on ADAPT-r individual and collective training activities has led us to develop a “conversational observation” of the ADAPT-r supervisory approaches: how does it take place / how does it work / what are the key moments of supervision process / how do the supervisors perceive themselves?

Through interviews with supervisors and fellows, a supervisors’ roundtable and a supervisory tour in Ireland²⁴ we had the chance to observe and gain insights into different supervisory moments and methods both in the one-to-one relationship among the candidates and the supervisors and as regards, the so called “collective intelligence” of the ADAPT-r social body of supervisors.

24 Cfr. Del. 11 Chapter 1

We focused particularly on the co-production of knowledge generated in the supervision process, through conversations and relational interactions. From one side, how practitioners know, understand and learn²⁵ through the suggestions / critiques / reviews of their supervisors, and from the other the ways in which supervisors implement their awareness in terms of role, supervisory methodology and techniques in such encounters with their fellows.

The supervisor's Roles and Responsibilities in Creative Practice PhDs

A first topic of interest, at the centre of our research, has been how supervisors perceive and envision their roles and responsibilities towards practice-based PhD candidates.

A key moment of observation in this regard has been the Round Table which took place at the 2016 Ghent PRS (reported in Deliverable 11). [Fig. 04]

As a first trigger for the conversation, we asked participants to reflect on two key questions:

- *Who should supervise a doctoral thesis in a Creative Practice Research PhD? (A creative practitioner? An academic? A critic? A philosopher? A scientist? An engineer? etc..)*
- *What is the supervisor's role?*

The following notes are some main reflections emerging from the discussion among the participants.

Curatorship and Stewardship

The role of a PhD supervisor - whether coming from creative disciplines or other disciplinary fields - is to “tune in” to creative practice research²⁶ and to have a “vision” on the whole process of research, to actually “see” the research from the beginning till the end of the PhD journey²⁷. This has been described as a kind of curatorial approach (or *stewardship*) of the doctoral research²⁸ which can bring other expertises and voices that can be brought inside the process. Indeed, ADAPT-r fellows are often supervised by supervisory groups (from two up to five / six supervisors) with whom the fellows build different kinds of relationships.

25 Amin, A., Cohendet, P. (2004). *Architectures of Knowledge: Firms, Capabilities, and Communities*, Oxford University Press, p. 67.

26 See Marcelo Stamm's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

27 See Richard Blythe's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

28 See Mauro Baracco's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.



Figure 4. Roundtable at PRS in Ghent 2016

In some cases institutional supervisors²⁹ have often a formal role in the PhD process, related to the procedures and research methodological matters of the fellowship, while co-supervisors can have a different research-oriented role. In other cases, institutional supervisors have both the roles of methodological and research-oriented guides.

The role of the main supervisor - in both PRS panels and in-between reviews - is then to make the other supervisors aware of what their contributions can be and to involve their knowledge and expertise in the (supervision) process to support the candidate³⁰.

“This is a supervisory model – whether you call it a “social model”, a “collective model”, a “diversified intelligence” – that is coming to the table at the PRS: it all comes together in three or four days at the PRS. We have to curate this kind of influx of intelligent impulses and the supervisor plays only some role in it: he has a curating role and he has this kind of role to see “towards the end” and anticipate things, but it is much more a stewardship, a navigation tool”³¹

Furthermore supervisors should have the ability and responsibility to situate, develop and stimulate the specific rhythm of training with the candidate³² and to understand how to deal with moments of over or under-confidence³³, always

29 Institutional supervisors are usually supervising the fellowship rather than the PhD, they are the partners in the hosting institutions.

30 See Sally Stewart’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

31 See Marcelo Stamm’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

32 See Tadeja Zupancic’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

33 See Marcelo Stamm’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

keeping a curious attitude towards the research³⁴.

As suggested by Tom Holbrook, supervisors should always avoid disengagement from the work of their candidates:

“My instinct is always to direct attention back to the work itself: that for me was the most revealing thing, that the research is there: it is sited in the work I’m doing. So just giving hope back to practitioners and confidence to look back at what they are doing in practice and to see how that could be a sort of vehicle for how the research develops, rather than a kind of disengagement”³⁵.

Mentorship and / or Supervision

An informal workshop conducted at RMIT Europe in Barcelona and the ADAPT-r Days in Glasgow focused on “The Role of the Mentors in Practice-based Research”, were further occasions to explore another possible dimension of ADAPT-r supervisors’ role, by linking the topic of the supervision process to the one of “mentorship”.

Participants to both events were PhD candidates, who are practitioners involved in teaching activities, and PhD supervisors.

A series of definitions have been presented to participants as possible answers to the questions “Who is the mentor?": *Curator, Steward, Guardian, Curious guide, Expert guide, Peer or friend, Trainer/coach, Experienced and Trusted Adviser, Counselor, Facilitator, Model.*

“Mentors” can be intended as a wide range of cultural, academic, social and personal references, which encourage and inspire the researcher in their venturous practice, while supervisors identify specific academic or professional figures.

In our research activities on this topic, both PhD Candidates and supervisors have been invited to share their perspectives and experiences as both mentors and mentees.³⁶

Some recurring topics have been mentioned by the participants about the perceptions / ideas that the candidates can have towards their mentors.

Among other emerging topics, two can be specifically referred to the ADAPT-r Community. One is the possibility to find and recognize their mentor among their peers and colleagues, providing challenges, questions, doubts and support.

The second is the group perceived as a mentor, therefore the PRS system itself

34 See Claus Peder Pedersen’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

35 Interview with Tom Holbrook, London, February 2016. Reported as edited transcription in Deliverable 9, Chapter 3.

36 The following paragraph is a synthesis of the Report of the Workshop “The Role of the Mentors in Practice-based Research”, RMIT Europe, Barcelona - 28th September. Reported in Deliverable 11, Chapter 4.

embodies the qualities and the skills of the mentorship, helping the venturesome practitioners to go a step further, to be a better teacher and practitioner.

Teaching and mentoring are processes in which the mentors/teachers learn too. This is indeed a process of learning by doing, and acquiring new knowledge through the dialogue with the students.

The candidate can see more than the mentor can tell, and sometimes they can learn more from the mentors' work than from their speeches and words.

Once received this knowledge, the candidate is able to process and transfer it in their work. In this regard Arnaud Hendrickx suggests that *"probably my mentors didn't know exactly everything about me also, but somehow (...) it felt like they were in control and I am trying to do the same now"*.³⁷

Teaching is a process in which the mentors/teachers learn to, so it is again a process of learning by doing. At the same time, the process of learning skills passes through the practice of observation and repetition.

According to Karin Helms, there are two main and opposite **learning models** in the relationship between mentor/mentee³⁸. On the one hand the master and the apprentice, which is an old fashioned model having a strong hierarchy. On the other hand, the professor and the student: which can be considered as a contemporary model, characterised by multiplicity and richness, as in this scheme there is no single mentor, and a minimum hierarchy.

Emotional engagement is a crucial element for the learning process. There are emotions that the Mentor can provoke/arouse in the candidate, such as: fear and respect, fascination and mystery.

The candidate is often fascinated by the mentor, and such fascination is also embedded in the mystery that the mentor can suggest. It could be a Mentor's choice not to express everything of their knowledge, but leaving something hidden. This suggests the presence of a distance between the Mentee and the Mentor, unfolding different levels of closeness.

Trust is another crucial aspect of the relationship candidate/mentor, as it is a common ground where to let grow the relationship.

The mentors can be **"thematic"**, and can express a multiplicity of roles and fields, so each mentor can be related to a different field of interest, being someone who unveils some aspects to the mentee. In this regard Karin Helms³⁹ talks about **"Imaginative Mentors"** as a series of references that she has encountered.

37 Interview with Arnaud Hendrickx, PRS Ghent, April 2016. Reported as edited transcription in Deliverable 9, Chapter 3.

38 Karin Helms / Workshop on Mentors at RMIT Europe, October 2016.

39 ADAPT-r fellow at RMIT Europe.

She suggests that the Mentors are not only people you meet in the course of your academic and professional life, but also people that you meet in books. It means learning from the Mentors' work and their words - through the results that they have done.

Time is crucial to build a mentor/mentee relationship, as mentorship can happen only when there is a reiteration in time, creating the conditions under which such relationship can be built.

Over time, the candidate discovers the multiple facets of the mentor, or new facets that were not visible before to their eyes at the beginning of the relationship

Such a relationship can be described as momentary, periodic, or a repetition, as suggested by Chris Johnstone⁴⁰.

Accordingly, the same participants unfolded their insights from the mentors' perspective.

Distance is a relevant element within the exploration of the candidate/mentor relationship.

On one side there is the perception of a huge and boundless gap or barrier that mentors can perceive between them and the candidate: mentors are not completely sure if candidate have received the message they would like to send and share, even if at the same time there is the impression that the students are more interested that a teacher can even think. So, distance is something experienced by mentors, while interacting with candidate, giving an impression of a lack in communication, impossible to solve, which leaves the space for the unpredictable.

On the other side mentors perceive a sense of difficulty in finding the "correct" distance to position themselves in relation to their candidate. Sometimes having the impression to be too engaged with the candidates' work.

These reflections suggest a constant tension in terms of distance, seeking the "correct" position of the teachers while interacting with the students.

The PRS supervising panel as an "ecology" / "social body"

Collective intelligence

Another innovative feature of ADAPT-r supervision approach is to see the PRS panel or the supervisory group as a "social body", an "ecology" of different interacting actors.

As we will explain later (Cfr. Paragraph 2.4), we adopted the term "ecology" from Gregory Bateson "Steps to an Ecology of Mind",⁴¹ intended as system of interconnected minds and ideas. Felix Guattari suggests that "*ecology of ideas cannot be contained (...), but organizes itself into 'systems or 'minds', the boundaries of which*

40 ADAPT-r fellow at Aarhus School of Architecture.

41 Bateson, G. (2000). Steps to an Ecology of Minds. The University of Chicago Press. London.

no longer coincide with the participant individuals"⁴². Conversations with ADAPT-r candidates (especially Claudia Pasquero and Marco Poletto, ecoLogicStudio) and literature references (Glanville, Stamm, van Schaik, Blythe) have been crucial in this regard,

A general remark can be made in this context: the expression "social body" or ecology can be applied to both the supervisory group, to the panel, but to a larger extent, to all the ADAPT-r community. In the specific case of ADAPT-r supervisors, as observed by different people involved in the project, supervisors are not only involved into a process of "guidance" or curatorship of the PhD projects, but also they are able to "skill-up"⁴³ during the PRS panels, as well during other formal and informal training moments. Therefore the participation in the PRS is a moment of mutual learning & training for both candidates, supervisors and other people participating directly or indirectly in the sessions.

*"The panel is extended in this whole room, because it is not just the panel, but the panel is the others in this space"*⁴⁴.

*"The students themselves are part of the supervisor ecology."*⁴⁵

At the same time every PRS and supervisory panel represents a unique environment, a particular group which can look with "fresh eyes"⁴⁶ to the work of the presenter, even if they already know the candidate's trajectory. In this sense it can happen that members of one PRS panel keep on participating in the following one as observers, because they are willing to contribute to the ongoing discussion with the same people⁴⁷. So, it can happen to observe "discussion streams" flowing from one panel to the following ones: a meta-collective intelligence and knowledge production which is triggered by the work presented by the candidates, but can involve a different spheres of contributors (candidates, supervisors, external observers, etc...). In this sense, participants to the panel cannot pre-plan what the conversation is going to be at the PRS⁴⁸: it is a dynamic and unpredictable dialogue which is fed by curiosity and fascination, beyond the disciplinary interests and clusters.

42 Guattari, F. (2000). *The Three Ecologies*. The Athlone Press. London, p. 54,

43 See Marcelo Stamm's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

44 See Marcelo Stamm's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

45 See Marcelo Stamm's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

46 See Tadeja Zupancic's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

47 See Sally Stewart's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

48 See Sally Stewart's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

In fact every panel is an heterogeneous field where people come with different views⁴⁹ and perspectives on the practice presented.

A key anecdote in this regard has been reported by Richard Blythe during the Round Table:

“There is a fantastic moment in Jo Van Den Berghe’s presentation at the “Belgian 9”⁵⁰ that goes directly to heart of this question. He talked about going through the supervisory process and reported about Leon – which was not related directly to the supervision process, Leon was not one of his supervisors – to whom he sent his PRS text which he hasn’t sent yet to Marcelo (Stamm) and Johan (Verbeke) who were his supervisors. And Leon looked at it and responded “you must make a change immediately” and so Jo did and Leon said “this is terrible, you have to probably go back and completely re-do your PRS presentation for tomorrow”.

What interested me about that was: how could Leon do that as not the supervisor? The reason he could is because he has been at all the PRS at all the presentations, either as a panel member and or just part of the public, and he visited one of Jo’s buildings: so this is the kind of broader intelligence about the work that is being done on every candidate that we all share and enable us to say very precise things about the work itself”⁵¹.

Supervisory moments

Supervision is a long process developing in time: it can happen only when there is a constant relationship throughout the PhD journey. It means building mechanisms of mutual trust and an agenda of meetings and reviews.

Supervision visits to offices and built projects

As regards individual moments of supervision – one-to-one sessions happening in-between the different PRSs – we have observed the importance of the visits to candidates’ studios and built projects.

The dialogue between the supervisor and the candidate is increased and supported by the supervisor having a direct experience of the candidate’s projects. So the supervisor acquires information and insights not only from the words of the practitioner/researcher, but also from the artifacts themselves and their own spatial experiences of the places.

In April 2016, Richard Blythe as Siobhán Ní Éanaigh’s supervisor went to visit her projects together with Leon van Schaik, Katherine Heron and Kester Rattenbury. Michael McGarry, Siobhán’s professional and life partner, joined

49 See Claus Peder Pedersen’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

50 PRS Ghent 2016.

51 See Richard Blythe’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

them to the visit. The visit to the McGarry Ní Éanaigh Architects' projects was a continuous conversation between Siobhán and the group of supervisors. The visit of each project consisted in Siobhán giving a storytelling of the project, leading the group through the spaces, and showing relevant elements of their architecture. A performative narrative unfolded while supervisors followed her giving comments and answering questions.

Talking about the visit of his supervisor, Leon van Schaik, to his office, Tom Holbrook reported the following impressions:

"That was an important thing to do, first of all we as a studio in Cambridge put together a lot of work – models and drawings and so on – into an exhibition so that when he turned up in the studio there was work on the walls to talk through about the process, the way we work, the way we make design decisions, the sorts of drawings, the culture of drawing and modeling [we use] in the studio. So, that was pretty key: as much the process of drawing that together as the talking about it.

*We spent time in the studio and then we went out to visit a couple of projects and that was quite daunting, but it is a useful thing to kind of walk around with somebody else. It is quite rare to go to three different projects with somebody else in sequence. Everyone is used to taking journalists, judging panels and so on around newly finished buildings, but to go back to a number of projects in one day is a new experience. And I think for the supervisor that is really critical. I started to do some supervision myself, it is really difficult to engage with until you see the work, you know, you walk around the work. It is something you have to take in, in time and space. It is also useful to see what's happened to projects because the way I work is not really about the finished project as a kind of end state: I am more interested in the way things have unravelled and not worked, been used in a different way than it was anticipated. Certainly the case in some of the buildings we went to"*⁵².

Surfacing the unspoken

One further key moment of the supervision process – whether regarding one-to-one sessions or PRS panel revisions – is the one in which the supervisor is able to see and bring to the surface what is not on the table⁵³. One example in this regard is the question posed by Leon van Schaik to many candidates on the missing elements of their practice: why do they not talk about “commercial” projects, for instance? So asking candidates explicitly to present all their body of work is a moment in which the supervisor can, as suggested by Marcelo Stamm, say “I see

52 Interview with Tom Holbrook, London, February 2016. Reported as edited transcription in Deliverable 9, Chapter 3.

53 See Claus Peder Pedersen's intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

you operating at 40% here: there is much more in this”⁵⁴.

The supervisors is indeed the one who is able to show if and where they can recognize a gap between what the practitioners/researchers tell about their research and practice, and what they actually do.

An example in this regard is the anecdote reported by Alice Casey on Richard Blythe’s previous visit to TAKA office in Dublin.

“I think he came into the office quite early on – between PRS 1 or PRS 2 – He wanted to discuss our attitude to ‘honesty’ and materials. We had been talking about how honest tectonic expression was one of the main drivers in our buildings. And he said, “Yes, but you feel free to use steel and use steel in a certain way. Why do you paint steel and you don’t paint plywood?”. And we said we paint steel because it’s a manufactured thing. And he said “Yes but you use plywood. Plywood is completely manufactured and you don’t paint plywood.”⁵⁵

At the same time there is a responsibility of the supervisors to understand how far pushing the fellows further in the research and when it is time for them to stop and complete their PhD path.

Informal supervisory moments

Both the PRS and the one-to-one meetings offer occasions of encounter among candidates and supervisors, outside the discussion on the research topics.

During an interview on his own supervisory experience, Jo Van Den Berghe stressed the importance of informal moments within the supervision process: *“I’ve seen some candidates over the weekend, a couple of them in panels I have attended, I’ve seen them close to a breaking point. And I’m concerned about that. So you try to express that and that expression is not necessary at the moment of the presentation itself. It’s after that, during coffee drinks or the farewell drinks that you can talk to somebody and say: “I’m watching you, take care of yourself.” It’s part of the responsibility, so the farewell drink is responsibility, it certainly is”⁵⁶.*

During the supervision tour in Ireland the boundary between formal and informal moments has been quite loose: in the case of the visit to McGarry Ní Éanaigh Architects studio and projects, the trip has been the occasion to exchange not only supervisors’ insights on the candidate’s work, but at also more personal understanding of the practice.

54 See Marcelo Stamm’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

55 Deliverable 5, p. 59.

56 Interview with Jo Van Den Berghe, Ghent PRS, April 2016. Reported as edited transcription in Deliverable 9, Chapter 3.

Future horizons for ADAPT-r training approach

A further step in the idea of training as the product of a collective intelligence / an ecology at work, is considering ADAPT-r training model as a “creative common”, meaning a system of expertises that can be shared outside the ADAPT-r community itself.

“what you see there is if you like the ownership of the methodology or of the community being extended across more institutions, then what happens is that you have a disciplinary base from which you can speak”⁵⁷.

Therefore some potential future implementations and “horizons of change” in Practice-based PhD Training that have been mentioned by the project’s partners and supervisors, regard the topic of ADAPT-r Methodology beyond Creative Practice and outside / beyond ADAPT-r itself: moving the focus from an institutional to a disciplinary perspective and the considering other disciplinary fields as new horizons for the institutions involved in the project, especially the educational / pedagogic field⁵⁸.

“A lot of this explicit knowledge about how supervisors develop supervisory skills and some of the sources we made available to much more people: this is an amazing generous outcome”⁵⁹.

“If you take to that level of universality that is beyond architectural practices, art practices, creative practices, there are other practices where people are waiting for something else”⁶⁰.

A web portal, currently under development, will provide training resources, open courses and a community platform to augment the training aspects of the PRS.⁶¹

2.4 The ADAPT-r Community of Practice and Research Methods

We use the term ‘Community of Practice’ to identify a group of people who engage in a process of collective learning in a shared domain of interest (Lave & Wenger,

57 See Richard Blythe’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

58 See Richard Blythe’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

59 See Sally Stewart’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

60 See Marcelo Stamm’s intervention to the Supervisors Round Table at Ghent PRS, April 2016, reported as edited transcription in Deliverable 11, Chapter 4.

61 Richard Blythe and Marcelo Stamm, Doctoral Training for Practitioners: ADAPT-r (Architecture, Design and Art Practice research) a European Commission Marie Curie Initial Training Network.

1991).

For Blythe and van Schaik, Communities of Practice (CoP) are ‘ecologies’ of peers, mentors and challengers which push further the boundaries of venturous practices (Blythe 2014).

CoP - as open-ended relational constellations - mirror ‘ecological systems theories’ which have a main cornerstone in cybernetics through Gregory Bateson’s ‘ecology of ideas’, according to which: *“the individual mind is immanent but not only in the body. It is immanent also in pathways and messages outside the body; and there is a larger Mind of which the individual mind is only a sub-system. This larger Mind (...) is still immanent in the total interconnected social system and planetary ecology”*⁶².

Interdependence, dialogue, exchange, confrontation are key triggers for the production of knowledge among creative practitioners. The CoP are key “places” in which knowledge is produced, exchanged and transferred.

An ongoing mapping activity

Adopting and extending the research work done by ERs Valentina Signore and Maria Veltcheva on the ADAPT-r CoP (Deliverable 4), we kept on working on their earlier mapping outcomes in order to identify:

- The ADAPT-r Ecology: the relations between fellows, supervisors, examiners and experienced researchers inside ADAPT-r. These has been represented through a map of existing networks of relations between all the actors involved in ADAPT-r project.
- The ADAPT-r fellowships at the PRS: from 2013 till 2016 and the positioning of each fellow in precise moments of the project.
- The ADAPT-r geographies: places of origin, work and research of each ADAPT-r actor and the impact of the mobilities. And the communities of practice they join in their host institution.

The ADAPT-r Ecology

The map, drawn starting from ADAPT-r database, aims to give a synthetic image of the relational landscapes developed throughout the project, exploring how every person is involved and how is positioned in relation to the other actors and hosting institutions. We aimed to represent what is actually ADAPT-r ecology articulation, current extent and potential development [Fig. 05].

The ADAPT-r fellowships at the PRS 2013-2016

Accordingly we tried to depict the timeline and composition of each PRS, starting from 2013 by looking at the stage of advancement of each fellow at each PRS. Data collected from ADAPT-r PRS archive have been assembled to give a

⁶² Bateson 1987, p. 468.

synthetic picture of the fellowships composition and implementation in relation to the timeframe of the project [Fig. 06].

ADAPT-r Geographies and Mobilities

ADAPT-r as a Initial Training Network supported by the European Union is

Adapt-r Eco-System,
Relational Landscapes and Extended Networks

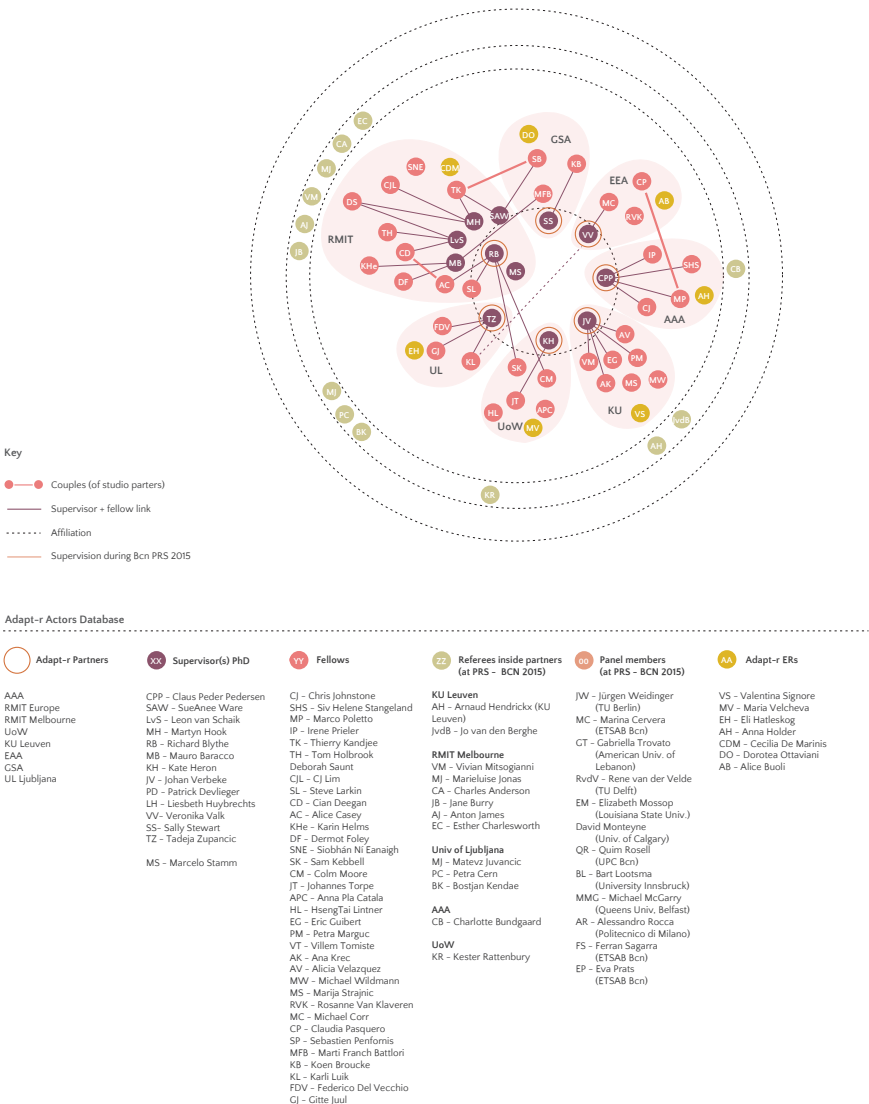


Figure 5. ADAPT-r Ecology

depicted through another map in which the role given to “displacement” as a mechanism of the ADAPT-r methodology itself is highlighted.

The map is a further development of the work done by Valentina Signore and Maria Veltcheva.

The aim of the map is to go beyond the “linear mobilities” of the fellows, to construct a “matrix” of relations in space and time (timelines and chronologies) of the ADAPT-r network.

Within the particular approach of the ADAPT-r methodology as an ITN (cfr. Paragraph 2.1), importance is given to “displacement” in time and space as a key mechanism of the ADAPT-r methodology itself: ADAPT-r practitioners are indeed invited to move from their home country to spend a visiting period in one of the partner institutions. Identifying the geographies of origin, work and research of each of the ADAPT-r’s actors (fellows and supervisors) allows understanding the impacts of mobility on each research trajectory, building new community of practice and new research opportunities within the ADAPT-r ecology [Fig. 07].

2.4.2 Methodological outcomes of the ADAPT-r community of practice

Throughout our research on the ADAPT-r community, we have observed the transfer or the “nomadism” of some creative practice methods and language across the different research trajectories, as a result of being part of an ecology of practitioners / scholars.

Some of these methods are also the results of the disciplinary clustering of fellows, such as the landscape architects (Karin Helms, Marti Franch Batllori, Eric Guibert, Dermot Foley) or the “Dubliners” (TAKA, Clancy and Moore, Steve Larkin) or KU Leuven fellows. Through a networking activity among them, even outside the timeframe of the PRS, and conversations carried in ADAPT-r Days or other gathering events, some of the fellows have been benefitting of ADAPT-r community at another level, finding new linkages and conceptual / methodological resources for their own research trajectories.

One exemplary case in this regards, is the “Irish community”, as reported by Alice Casey:

“We work in a building with two other practices and they’re both in the PhD, so Steve Larkin and Clancy Moore. We were taught by Donald and Peter, who are also in the PhD. We also work with Siobhán Ní Eanaigh and her husband, Michael McGary, who is one of the supervisors here. So, it’s very close and we do, day-to-day with Steve Larkin and Clancy Moore, we literally exchange information all day, every day, physically coming into each other’s offices, asking questions if we don’t understand something. (...) I think for us

community of practice works on two levels: the very, very practical, very prosaic day-to-day and then, in terms of design and architecture (with a capital A), we use references and buildings and things like that. It has to do with space, intelligence and spatial history as well. (...) That was a shared ground, so that idea of teaching together and travelling together, we had to do a lot of travelling between Dublin and Belfast, so an unusual amount of time spent together in a non-professional setting”⁶³.

Self-commissioned / Self-initiated projects as research triggers

As a result of such exchanges, some of ADAPT-r practitioners, at different stage of their research, have started to speculate on their own practice, starting from self-commissioned projects.

One interesting example is how such practice “migrated” from Tom Holbrook⁶⁴ to Martí Franch Batllori, and later circulated and found a fertile terrain inside the landscape architects “cluster” / community.

Indeed Martí reports:

“If I focus with the process of the PhD then I would said, listening PhD colleagues has been very inspiring. For instance, Tom Holbrook’s self-commissioning his practice a project, that has been really an eye-opener to me”⁶⁵.

“Long ago I heard Tom Holbrook explaining his self-initiated projects... which he then tried to transform into real projects and this really interested me. That’s what I have been doing for the last year ... Since I’m quite an action person, I act first and later I reflect, upon the results of action. So intuition leads the action”⁶⁶.

Similarly Karin Helms later explained how she felt capable to be back on tracks after a moment of crisis at PRS 3 after watching Martí’s presentation and borrowing from him the idea of self-commissioned projects. Once she started doing it she understood what to do next⁶⁷.

A similar approach can be observed in the words of Eric Guibert, who started a

63 Interview with Alice Casey, RMIT Europe February 2016, reported as edited transcription in Deliverable 9 and 11, Chapter 2.

64 “Since the very early days of the practice, various self-initiated projects have attempted to establish a more urbanised, polyvalent model for this economy that seeks to establish a civic culture within the city, as opposed to the high-tech business park sprawl that surrounds Cambridge.” (Tom Holbrook - Between Furniture & Infrastructure: Expanding Disciplinarity. PhD Dissertation, p.58)

65 Interview with Martí Franch Batllori, RMIT Europe May 2016, reported as edited transcription in Deliverable 11, Chapter 2

66 Martí Franch Batllori - Creative Practice in Conversation - Transformative Trigger, Deliverable 5

67 Barcelona Fellow Workshop RMIT Europe - February 2016 reported as edited transcription in Deliverable 9, Chapter 4.

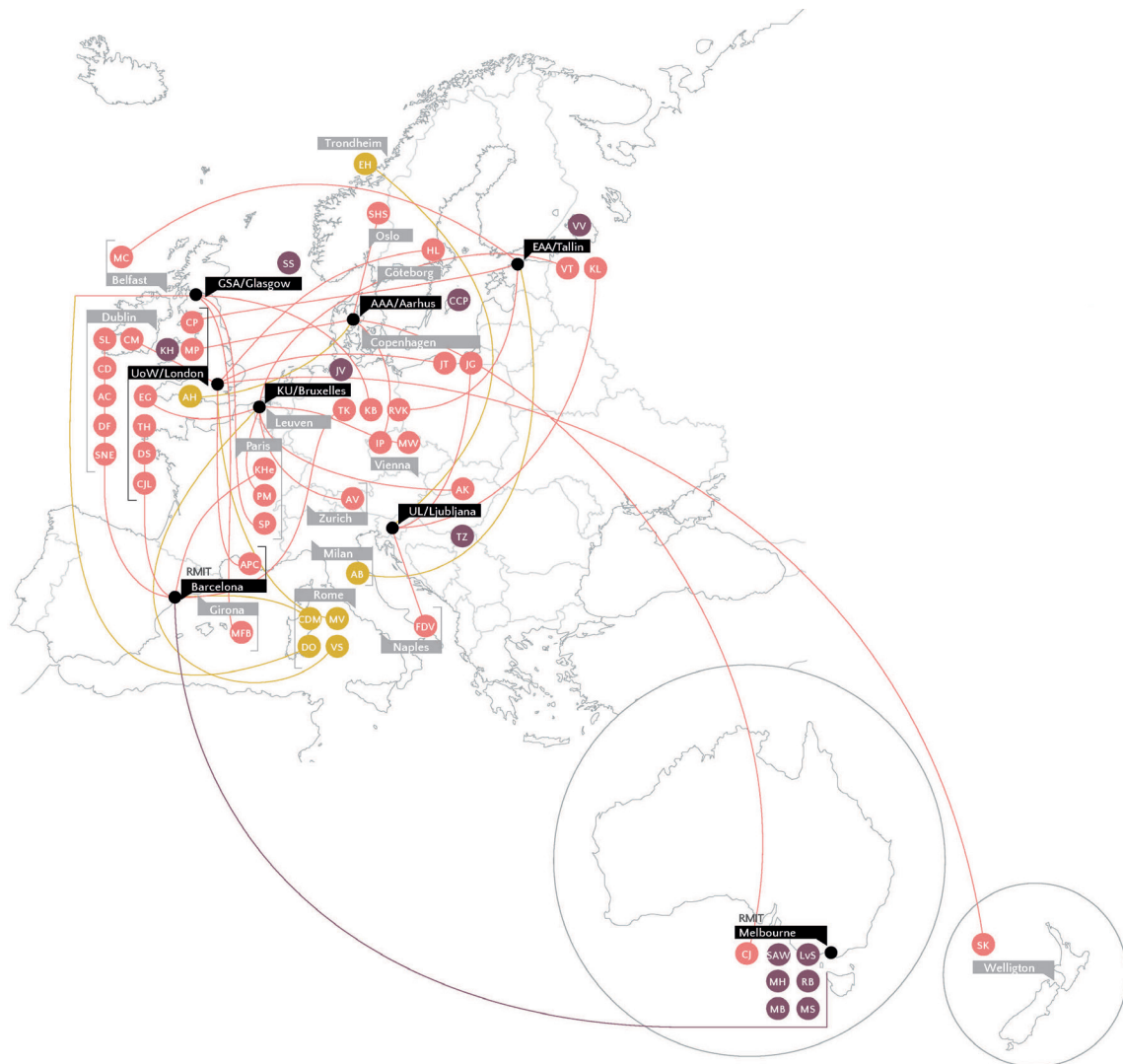
self-generative project (a pavilion) in order to gain new insights into his practice⁶⁸, as a consequence of a conversation with his fellow landscape architects. From a different perspective, Alicia Velazquez explores her own research trajectory by initiating artistic exercises intended as “challenges”:

“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 the 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”⁶⁹.

A similar approach is common to Claudia Pasquero and Marco Poletto (ecoLogicStudio), who apply a self-generative approach to design research (by initiating their own projects as prototypes, later implemented by private or public actors), and Ana Kreč with her practice SVET VMES being initiators of their first public projects for schools refurbishment.

68 Interview with Eric Guibert, London February 2016, reported as edited transcription in Deliverable 9 and 11, Chapter 2.

69 Interview with Alicia Velazquez, KUL Ghent, March 2016, reported as edited transcription in Deliverable 11, Chapter 2.



ADAPT-r Fellows (ESR)

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

Supervisors

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

ADAPT-r ERs

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

ADAPT-r ITN Geographies and Mobilities

Practitioners / ESR Mobilities
ERs Mobilities
Supervisors Mobilities



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 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 work¹.

A crossed analysis of collected materials along with analysis of the material delivered by the fellows for their fellowships², and attendance to the PRS events: both presentations and the informal moments, have been the starting point for this interpretation.

The selection of the creative practices to be explored, analyzed and narrated, arises from the purpose 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 focused views have been addressed separately from the two perspective of Tacit Knowledge³ in creative practice and Refinement and Explication of Methods⁴, but they are meant to be read in an intertwined way, having internal references that allow the overlapped reading.

Individuality and uniqueness of each practice are the criteria the views are meant to surface and highlight. 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 Meanings⁵: 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.

1 Cfr. Deliverable 9, Chapter 1

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

3 Focused views, Deliverable 11 Chapter 3.

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

5 Cfr. Deliverable 9, Chapter 1.3

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

In the case of Explication and Refinement of Methods, the focused views follows a pattern referred to the focused interviews⁶ 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.

3.1.1 Focused Constellations

To be understood readily, the interpretative tool of the Focused Constellation has been adopted. This device resumes 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.

6 Cfr. Deliverable 9, Chapter 1.2

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

Martì 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

"My PhD journey as a big ship/shift: it travels in many directions, it navigates while it drifts".

(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) shaped by a manifold and multimedia methodological approach including photography and video (edited and post-produced), performance, sculpture, materials and threads manipulations.

PhD Journey: discoveries and stepbacks

During the fellows' workshop at Ghent PRS⁷, Alicia retraced her PhD journey going backward from her last presentation (PRS 2). She entitled her map "My PhD journey as a big ship/shift: it travels in many directions, it navigates while it drifts". She uses the metaphor of the ship to describe her PhD path throughout her 2 PRSs and her fellowship at KUL in Brussels.

Along such journey there have been "ports", namely turning points or tasks and moments ("*getting the muji box, getting a physical space, a studio space to work in Brussels*"⁸), that helped her to define her trajectory: "*moments, are more like an ocean or like storms, moments of exchange separation and exposure*"⁹ [Fig. 1].

She explained that PRS 2 represented a shift in her path, since she started to leave some things out of her control and to assume a more open "improvisative" approach in her performance, trying to invite others to interact with the space of her practice, without knowing the outcomes of such interactions.

Methods of practice and research (practice = research)

Alicia's main research methods are related to what she defined as "being in-between"¹⁰.

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

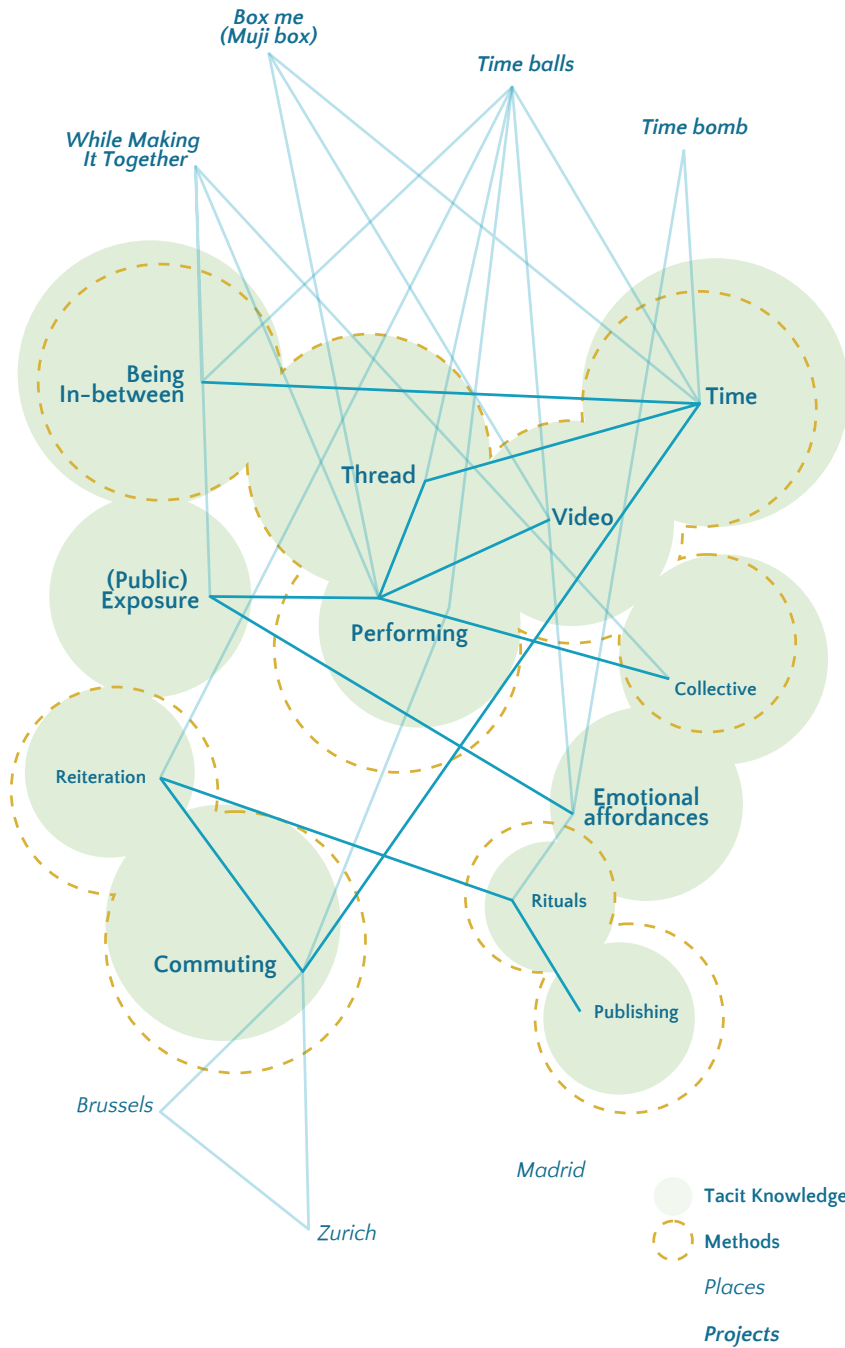
Being in-between "*things, countries, situations and family members*" is seen by Alicia as a "working methodology" allowing her to understand and mediate between different positions and interests of the people she collaborate with ("*I'm always*

7 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 9, Chapter 4.2

8 *Ibidem.*

9 *Ibidem.*

10 See also Focused View in Deliverable 10, Chapter 3



Focused Constellation

trying to understand all the sides"¹¹) [Fig. 2].

In particular being in-between two cities for her ADAPT-r fellowship, commuting between Zurich and Brussels, allows her to build a new kind of practice in which mobility and displacement have been key triggers: *"commuting becomes practice"*¹². During her commuting time she started the project "Time balls"¹³: a series of balls made of thread that she rolls up during her trips from Switzerland to Belgium and the way back.

*"Time. Thread, hands, and being in between. Since 2016 is a year of bi-weekly traveling for me, between Zurich and Brussels, myself 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?"*¹⁴.

The relation between the body, time, space and materials (textiles, threads, air, ice) is explored by Alicia through different methods and media: *performance* and *embodiment* (the body moving across space and time as a medium among materials), post-production and editing of photography and video (*"I like to use media and photographs as well sometimes, most times I retouch the photo, sometimes I even do things in the photos to create a new juxtaposition or new meaning to it, like a painting"*¹⁵), the production of artefacts / everyday or uncommon objects that she makes as individual or collaborative projects (such as the recent *While Making It Together*¹⁶) [Fig. 3].

These exercises are pushing further on her research trajectory and challenging her practice: *"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"*¹⁷.

Alicia is aware that the methods of her practice (before starting the PhD) and the current methods she is adopting and expanding are evolving into something new: *"I'm getting more interested in the idea of using more of this practice methods to actually do the research. It feels somehow more natural and I'm also intrigued by the tool"*¹⁸.

At the same time she is using more 2D graphic and mapping when she doing the PhD research than in her previous practice: *"I may still be more graphic, I'm definitely more 2D in the research versus the practice and there are things that I use in the practical that I don't in the research"*¹⁹.

PRS / expectations, preparation and panel's feedbacks

Alicia attended and participated in 3 different PRSs: the pre-application in Ghent in 2015, PRS 1 in Barcelona in 2015 and PRS 2 in Ghent in 2016.

11 *Ibidem*.

12 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016, Deliverable 9 and 11, Chapter 4.

13 See also Focused View in Deliverable 10, Chapter 3.

14 www.aliciavelazquez.com/timeballs

15 Focused interview with Alicia Velázquez, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.

16 www.aliciavelazquez.com/emotioneering

17 Focused interview, Deliverable 11, Chapter 2.

18 *Ibidem*.

19 *Ibid*.

A series of shifts and changes occurred in the passages between these three “landmarks” in her PhD experience: *“My first PRS was a very different experience (...) without being part of PRS officially, even though I presented, even I did like a pre-application and so on, but it was very different because this was like my official first PRS, so it was a different segment, timeframe and everything”*²⁰.

The preparation of the first PRS presentation has been for Alicia clearly focused on the practice and on the body of work: *“I think I knew what to expect, I knew where I was going, I knew most of the people there, so I was not afraid or waiting to be surprised. So it was more, for me ‘what is the best I can bring there to get the most out of that?’ What I decided to do was, since it was my first PRS, was to bring my practice, like ‘this is my practice’”*²¹.

The presentation itself has been set up as a mixed media performance with a script and clear structure, where she acted like a DJ with full control of the elements of her “stage” and their interaction: *“I did a very stage presentation, I rehearsed and I had a script and I had two projection facing each other, so I had a very clear idea of what was the setting I wanted to bring people in, so I was like a DJ and I had two screens and I had two laptops and I had a background with a big sheet full of photos which in the end I didn’t mention really at all, and then I have some text type things that I left over the space, and I was wearing a necklace and I was passing it around”*²² [Fig. 4].

In the passage between PRS 1 and PRS 2 Alicia made a shift in the way of conceiving her performance: *“in PRS 1 I was trying to do something very controlled and give out what I thought I should talk about, and then all the way to PRS 2 when I think I started showing what I really should talk about the insecurities and the things that make me feel uncomfortable about”*²³.

As regards the panel’s feedback, Alicia has seen them as surprisingly precise and challenging for her research and move further with new questions and directions: *“I was super pleased with a very varied panel and questions that were tackling many things”*²⁴.

Supervision process / supervising moments

Alicia has a quite diverse supervising team: Johan Verbeke, Arnaud Hendrickx and Petra Pferdmenges from KU Leuven and Karmen Franinović from at the School of Art and Design in Zürich. All her supervisors are contributing with different perspectives and backgrounds to her research, spacing from a more theoretical and formal perspective, till an architecture + artistic practice-based and project-oriented approach.

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

Along with being part of different communities of practice (the ADAPT-r

20 *Ibid.*

21 *Ibid.*

22 *Ibid.*

23 Cfr. ADAPT-r Fellows’ Workshop at PRS Ghent 25 April 2016, Deliverable 9 and 10, Chapter 4.

24 Focused interview, Deliverable 11, Chapter 2.

network, but also the extended networks related to her social media²⁵) Alicia stresses the relevance of her closer community of peers, especially the other KU Leuven fellows: Eric Guibert, Ana Kreč, Michael Wildmann and Petra Marguč. The encounter and exchange with them has been key for Alicia, since the starting of her fellowship: going back to the metaphor of of ship as the PhD journey she said *“I have fellow peers in the ships next to me and they are also driving their own ships and we talk to each other, also the PRS of course but specially with my fellow colleagues”*²⁶. The cohabitation with the other fellows has triggered new knowledge and new awareness on her research trajectory. The main observable outcome of such interaction is the common or shared concept / condition of the “in-between”. Both Alicia, Ana and Eric share, with different uses and shades of meaning this concept, which seems to represent a common ground on which their practices built a dialogue and find a mutual nourishment²⁷.

Reflection on/in/for

At this early stage of her research Alicia has a clear idea of the early stage of her PhD by practice. One main insight is, as already mentioned, the influence of the fellowship, of displacement and commuting”: *“My current practice is definitely affected (...) especially because an ADAPT-r fellowship, I have a quite different practice because of the mobility and having the interactions with other fellows and being in different locations, having two working places, even three working places, so that has changed in the dynamics, in how I spend my time as well, in what do I choose to do”*²⁸. The expected effects on her future practice are still open.

Keywords:

Performing, in-between, body, materials, reiteration, rituals, commuting, peers, collective.

Sources:

- Focused interview, Sint Lucas KUL, Ghent 22 March 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 / ADAPT-r Archive
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive
- www.aliciavelazquez.com (last accessed on August 2016)
- www.instagram.com/velazquezintransition (last accessed on August 2016)

25 Cfr. Focused View, Deliverable 10, Chapter 3

26 ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016.

27 Cfr. Cross Views, Deliverable 10, Chapter 4.

28 Focused interview, Deliverable 11, Chapter 2.

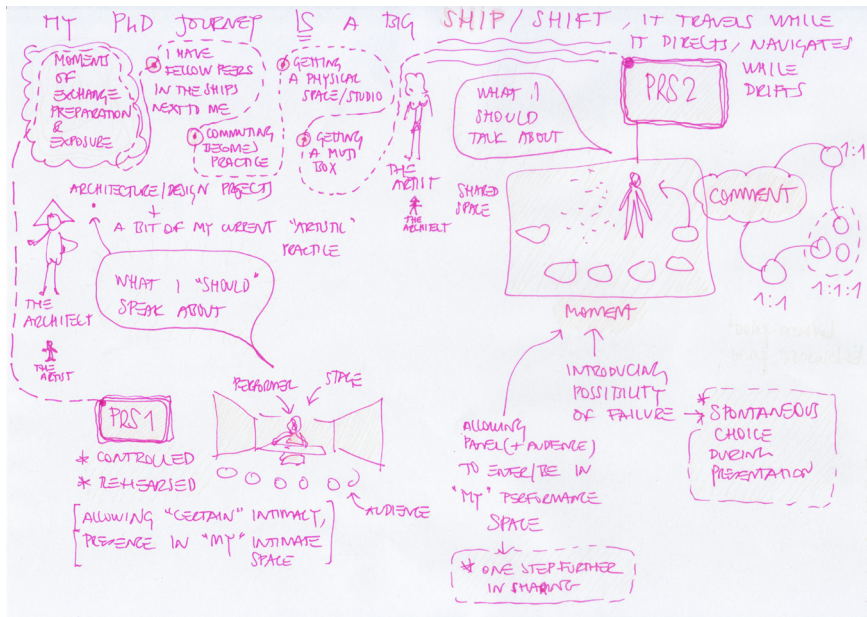


Fig. 1 / PhD Journey (ADAPT-r fellows workshop, Ghent April 2016).

Fig. 2 / "Box me" (performance) for the Box Exhibition, screen-shot from the video 'Box me' PRS Ghent 2016.



Fig. 3 / While Making It Together (<http://www.aliciavelazquez.com/emotioneering>)



Fig. 4 / Alicia Velazquez PRS 1 Barcelona 2015 (Photo credit: Sigrid Ehrmann)

3.3 PETRA MARGUČ

KU Leuven / PRS 2 at Ghent 2016

*"I keep rearranging, discovering things
by simply changing the view point".*
(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.

PhD Journey (discoveries and stepbacks)

Petra's PhD journey is related to her need to constantly rearrange things and change the perspective / view-point: this is the way she is able to discover new meanings and directions in her practice. Therefore discoveries and missteps are two complementary dimensions of her journey.

This intuition is related to the role of the body in the process of discovery: *"I really have to use the extremities of my body, hands, feet and mind to link the practice and the research better together"*²⁹.

At this point of her PhD she felt the need to go beyond drawing and doing patterns and *"to find a way to attach myself longer to a singularity of a moment of a project of a situation and find a way to put the patterns aside and to stay attached to the moment, to a project, to something material"*³⁰ [Fig. 1].

Methods of practice and research (practice = research)

Petra's "research techniques" (Cfr. Deliverable 6 and 10) draw on her need and intuition to "step across the border", out of the "comfort zone" of her knowledge and wandering across unknown fields to push further her research.

These are "triggering moments" in which a change is produced and a new kind of awareness and knowledge is made possible.

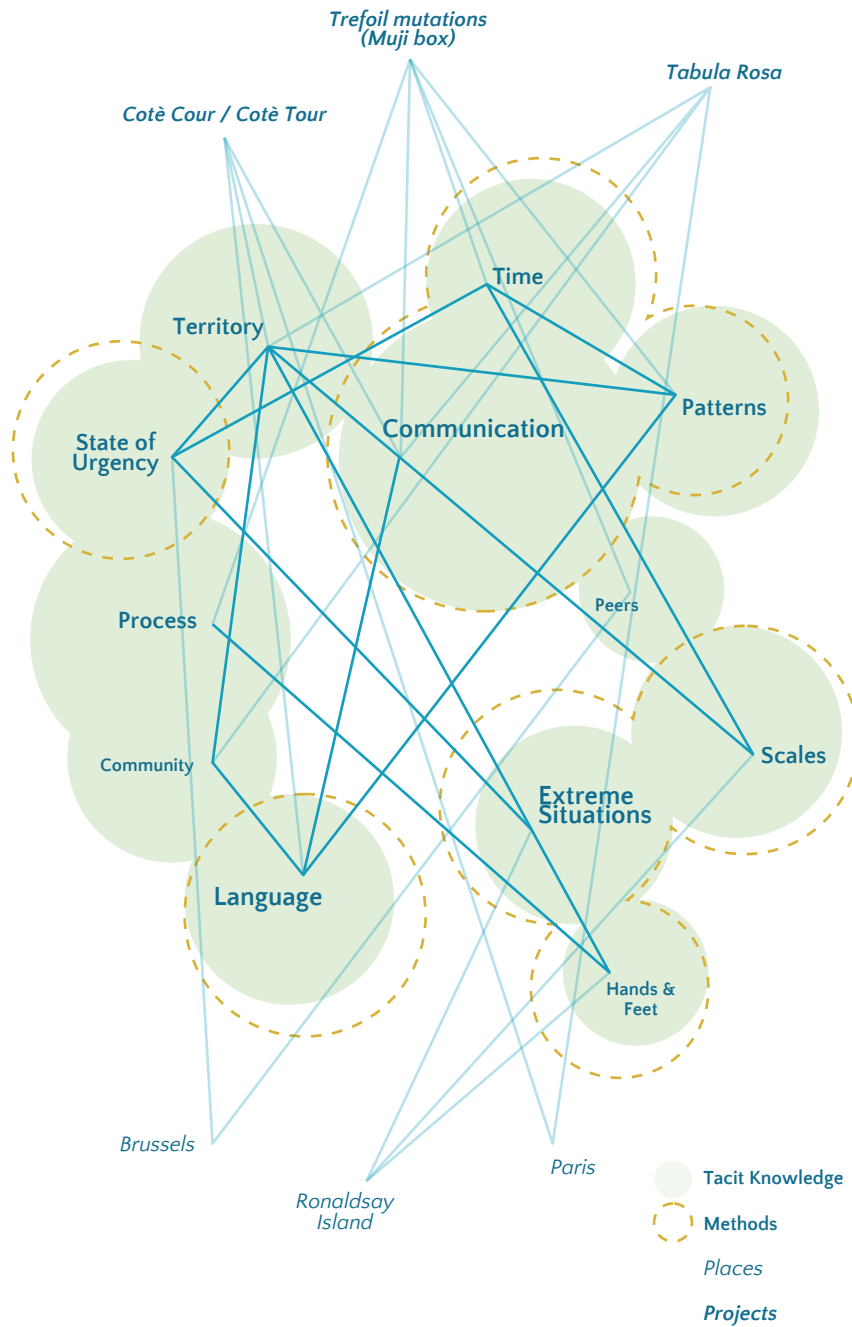
Talking about her experience in Ronaldsay Island (Orkneys / Scotland) she explains how putting herself at the edge / limit of a situation *"going so much into a situation until the situation hits back"*³¹ is the way she can learn and increase her research (*"If I don't touch the point where the situation is hitting me back, I don't learn anything"*³²).

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

30 *Ibidem*.

31 Focused interview with Petra Marguč, Sint Lucas KUL, Ghent April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.

32 *Ibid*.



Focused Constellation

A similar approach (“Step across borders”) is also a category that Petra identified in PRS 2 among her practice towards the projects carried out by her practice *polimorph*.

In particular “Step across borders” is seen as an “effective *modus operandi* to raise a question directly in the field and trigger response by many simultaneously in return, without needing to search for [that] allows unconventional responses, raises attention”³³. At the same time it requires an awareness of the risks and their management³⁴ [Fig. 2].

PRS / expectations, preparation and panel’s feedbacks

A same approach can be seen also in her preparation of the PRS presentation.

Talking about her last PRS (2) in Ghent in April 2016 Petra reported that, even if she felt unprepared for the presentation, the feedback and comments from the panel have been worthwhile “*taking that risk to not have completely controlled and mastered, achieved what I would have wanted*”³⁵.

About the preparation of the PRS presentation she talks about the relevance of deadlines but also of “stepping stones”: the outcome is the moment in which she put the practice “*on the table and to share and to get responses on my questions*”³⁶.

PRS (30) was a combination of three supports: a slide show projection, an exhibition of artefacts on a long table and a dash board on which she performed a series of drawings.

These three devices or supports were meant to work together in a fluid narrative [Fig. 3].

Supervision process / supervising moments

PRS 2 was also the moment in which Petra became more aware of the relation with her supervisors.

In particular of the mechanisms through which they exchange knowledge: “*despite the fact that we don’t know each other very well yet and that we don’t exchange so much, but the exchanges were productive and it created very quickly a trust relationship*”³⁷.

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

Along with being part of a (collective) practice involving different practitioners, Petra feels to be part of a community of peers inside ADAPT-r, inside which he identifies KU Leuven fellow peers as key actors of a mutual process of inspiration. She focuses on the practical outcomes of such relationship, when asked if she feels to be inspired or influenced by the encounter with her peers. “*Inspired? Influenced? Inspired, definitely. Stimulated, not influenced in the sense that it takes me away from where I need to go*”³⁸.

33 PRS 2 Presentation, PRS Ghent April 2016.

34 *Ibidem*.

35 Focused interview, Deliverable 9, Chapter 2.

36 *Ibidem*.

37 *Ibidem*

38 *Ibidem*.

As regards ADAPT-r methodological (and training) approach she thinks that it is providing a positive framework for the development of her own trajectory and self-consciousness in relation to the other actors of the community.

*"I sense that actually the whole process and methodology, it helps me to come closer to who I am, despite the fact that I knew who I was at the moment. But definitely exchanging with the others is very stimulating – and sometimes accelerating. You're dwelling on a question for days or weeks, then you just exchange for five minutes and do it! It goes like that"*³⁹.

Reflection on / in / for

The effects of the PhD on the practice are twofold. She considers "displacement" due to a KU Leuven based fellowship as a trigger of change, but also problematic in terms of keeping up with the everyday work inside the office and with partners: *"It's the coincidence of having engaged in this practice research, making the movement more away from Paris to Brussels, so being less present on site: it is not easy to keep on practicing"*⁴⁰.

At the same time being in a condition of 'instability' (and commuting) is part of a process of change of the practice itself, also in terms of the self-reflective work which *polimorph* is undergoing as a collective practice.

Keywords:

Changing extreme situations, drawing patterns, singularity, hands, feet, displacement, instability

Sources:

- Focused interview, PRS Ghent April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 11, Chapter 4.2
- 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)

39 *Ibid.*

40 *Ibid.*

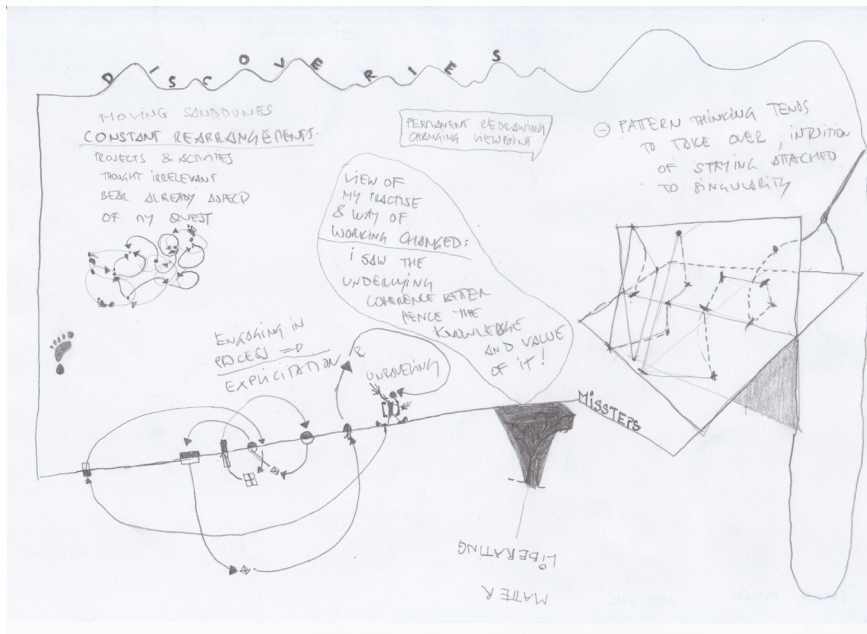
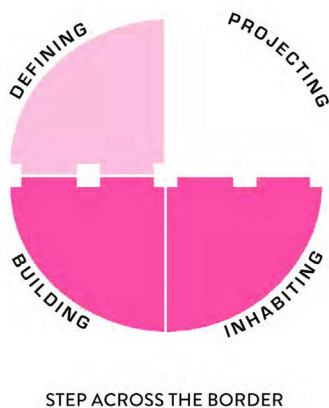


Fig. 1 / PhD Journey (ADAPT-r fellows workshop, Ghent April 2016).



- + effective modus operandi to raise a question directly in the field and trigger response by many simultaneously in return, without needing to search for
- + allows unconventional responses
- + raises attention
- + if playful and reversible transgression, then generating sympathy, desire and support from residents and politicians

- requires risk management on behalf of activist

Fig. 2 / "Step across the border"



Fig. 3 / PRS 2 Presentation, PRS Ghent April 2016.

3.4 MICHAEL CORR

Estonian Academy of Arts / PRS 3 at Ghent 2016

*“PRS 2 – car crash followed by awaking
– nakedness – shift – traction in Tallinn
– intense period – thinking focusing
– assembling thoughts – building
awareness – articulation”.*

(M. Corr – Interview in Tallinn
April 2016)

Michael Corr is an architect trained in London, Northern Ireland and Mendrisio with expertise in both private practice 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.

PhD Journey (discoveries and setbacks)

Talking about his PhD journey during the workshop held at Ghent PRS in 2016, Michael reported a series of words to express his own trajectory as ADAPT-r fellow:

“pre-PhD – practice – advocacy – teaching – London – Belfast – many directions – which direction – flux – confusion – uncertainty – awareness of this world – ADAPT-r – means to understanding? – Veronica Valk – Tallinn – process begins – anxiety

PRS 1 – laying out on table – spring cleaning – more uncertainty – increasing understanding – what am I doing – ADAPT-r fellowship – Tallinn – flux

PRS 2 – car crash followed by awaking – nakedness – shift – traction in Tallinn – intense period – thinking focusing – assembling thoughts – building awareness – articulation

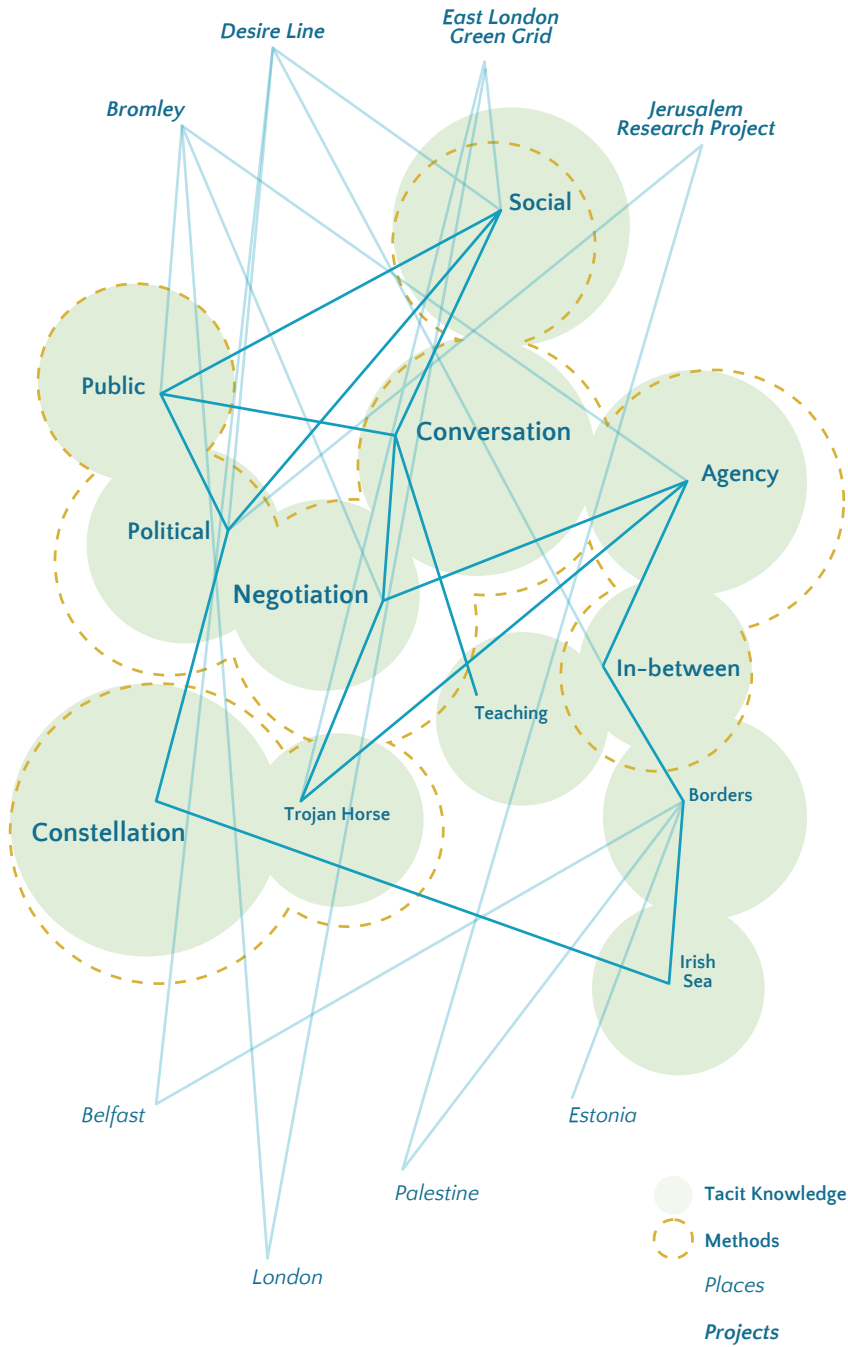
PRS 3 – some clarity – many questions”⁴¹ [Fig. 1].

This sequence of words reveals the challenges and moments of awareness (PRS 1, PRS 3), as well as the crisis, uncertainties and questions that emerged around his PhD trajectory (mainly in PRS 2).

Methods of practice and research (practice = research)

As an interpretive method, the constellation is being used by Michael as a tool to explore the ways in which his practice works, emerging as a boundless landscape of elements linked each other by non-linear and non-hierarchical relations. The constellation allows Michael to put in relation and highlight the

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



Focused Constellation

interactions, tensions and new meanings among and across places, people, projects and methods [Fig. 2] related to his practice.

*"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 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"*⁴².

The constellation is tightly related to other techniques or and tools that Michael has been exploring since the beginning of his fellowship.

Among them conversation and "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 behaviours⁴³ [Fig. 3].

PRS / expectations, preparation and panel's feedbacks

Describing the PRS experience Michael makes reference to the psychological dimension and the practical effects of such moments on the practice and the following "gap" between one PRS and the next one: *"(...) from the moment that you have your first PRS and after it, you have a moment of... elation, it's good that you've got through it, and it's been extremely interesting. I think from that moment in the lead up to the next six months (...) and that's obviously difficult because you're having to think during those six months and question yourself in your work in a way that you might not have done previously"*⁴⁴.

The preparation of the PRS is a process involving a constant "inner dialogue" and self-reflection as well as a precise crafting of the communication "strategy" and a constant revision of the presentation until the moment of the PRS: *"I obviously spend quite a lot of time in a room talking to myself. (...) I find when I go there for the PRSs, I'm normally in a room talking to myself. At least until the presentation begins. So I spend a lot of time crafting that presentation, present it in front of others, so what I think I'm communicating is being communicated"*⁴⁵.

Michael makes a connection with teaching in this regard: he usually spends a significant amount of time in making as clear as possible the key message of the presentation: *"I think it's also about trying to be explicit about some of the things that you are really trying to say, so that it is communicated. It's a crafting exercise and spending a lot of time then practicing, choosing the right words, choosing the right drawings. (...) but there's a performative aspect to it, as there is in any crit as well as you would have as a student"*⁴⁶.

This specific care for communication and clarity is exemplified by Michaels' PRS 3

42 Focused interview with Michael Corr, Estonian Academy of Arts - Tallinn, 8 April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.

43 Cfr. Focused view, Deliverable 11, Chapter 3.

44 Focused interview, Deliverable 11, Chapter 2.

45 *Ibidem*.

46 *Ibidem*.

and presentation at Tallinn ADAPT-r Day⁴⁷ where he prepared a double projection side by side: a slide-show screen and a overhead projector on which he performed his constellation by interacting with the images sliding on the other screen [Fig. 4]. A new constellation of meanings emerge in this double narration. Even if prepared with attention and care like a script or story-board the presentation communicated a method of research in which improvisation and interaction are key.

Supervision process / supervising moments

Michael refers to the relationship with his supervisor at the Estonian Academy of Arts, Veronika Valk, as “a meeting of minds”: there is a common sensitivity and way of working and approaching to research and the profession.

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

Michael's reflection on his community of practice reveals an interest for other fields of knowledge (economy, politics, etc..) different from architecture, from which he can learn to deal with different contexts and conditions (*“I can see other people who I see are developing those positions and I guess I'm watching them quite closely to see how they manage to do that, to develop that role”*⁴⁸).

The encounter with such other fields and actors occurs through conversation(s): *“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”*⁴⁹.

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.

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

Along with conversations, the encounter and “confrontation” with peers (and other members of Michael's community of practice) appears productive for the differentiation and awareness of the specificities of the practice: *“there is a confrontation I would say quite often which is healthy about understanding where other people are coming from as much as understanding what it is you're doing in this whole big world of what is called architecture, which is incredibly diverse and rich”*⁵⁰.

Reflection on / in / for

The process of reflection *on* the practice mainly involves Michael's past body of work, the intentions, profound reasons and inconsistencies of some of the projects he has been involved in: *“I can see why there's a range of work that made sense, why we got involved with, and what the intention was, really the underlying consistency of that*

47 Cfr. Deliverable 11, Chapter 4.

48 *Ibid.*

49 *Ibid.*

50 *Ibid.*

*work. Also (...) the inconsistencies of the work I did at that time, it just felt really wrong and I didn't want to do it. Reflecting back on that, I can understand the reasons now why that work didn't make sense at all, at the time and it was more difficult to do and really made you question the practice that you were you involved with"*⁵¹.

The growing consciousness and clarity on the (in)consistencies behind the past practice are resulting in a more precise definition of Michael's way of working and role inside the projects and *for* identifying new horizons of research we can work towards.

*"I think I'm beginning to see actually some projects that I don't need to be involved with so closely because I have this new role and I have seen the potential of that. So I think it's given a bit of clarity actually to me. (...) Now it's clear to me to see the direction of travel that I want to move in and also what I need as I'm saying, these extra strings to the bow, in order to get to that position"*⁵².

Keywords:

Constellation, communication, negotiation, conversation, crafting, reflection on / for, intentions, confrontation, clarity, building awareness

Sources:

- Focused interview, Estonian Academy of Arts - Tallinn, 8 April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- ADAPT-r Fellows' Workshop at PRS Ghent 25 April 2016 - Reported as edited transcription in Deliverable 11, Chapter 4.1
- 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
- www.sultdesign.com (last accessed on August 2016)
- www.placeni.org (last accessed on August 2016)

⁵¹ *Ibid.*

⁵² *Ibid.*

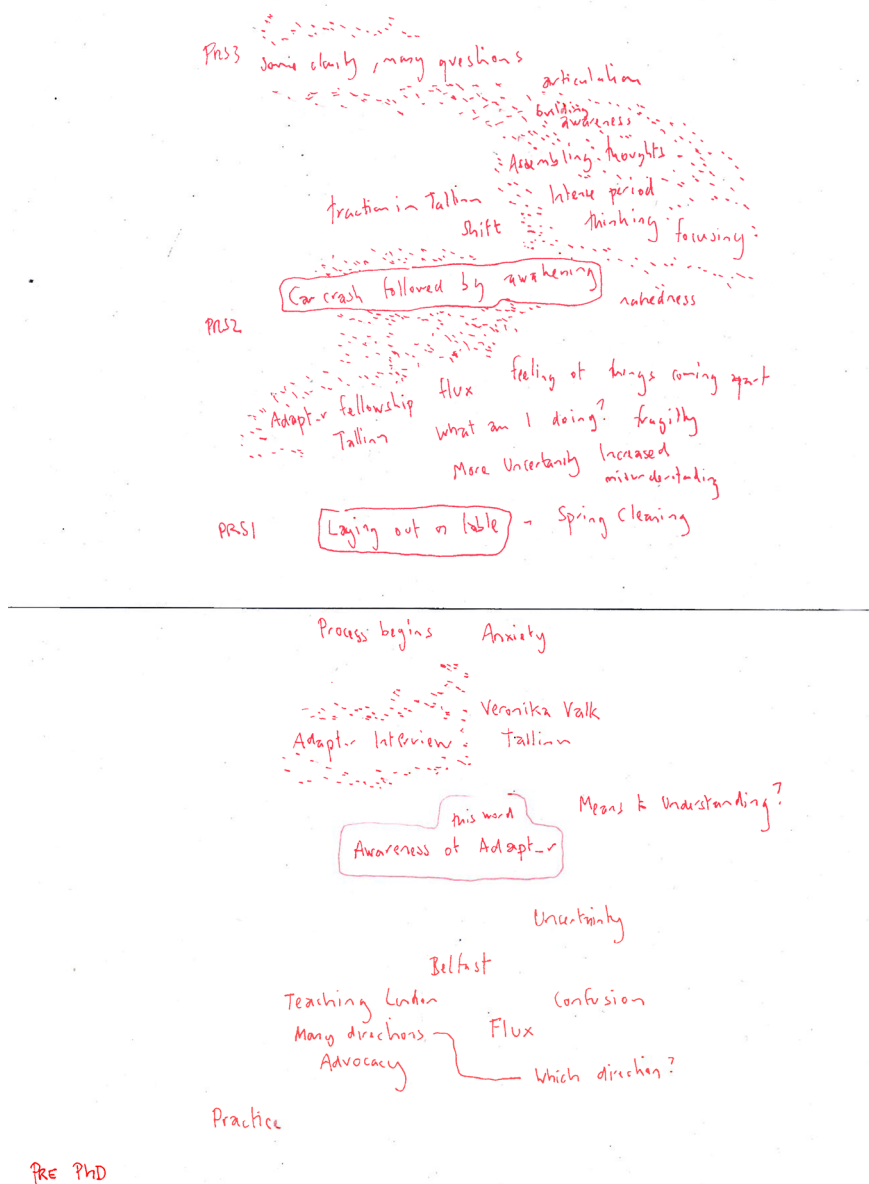


Fig. 1 / PhD Journey (ADAPT-r fellows workshop, Ghent April 2016).

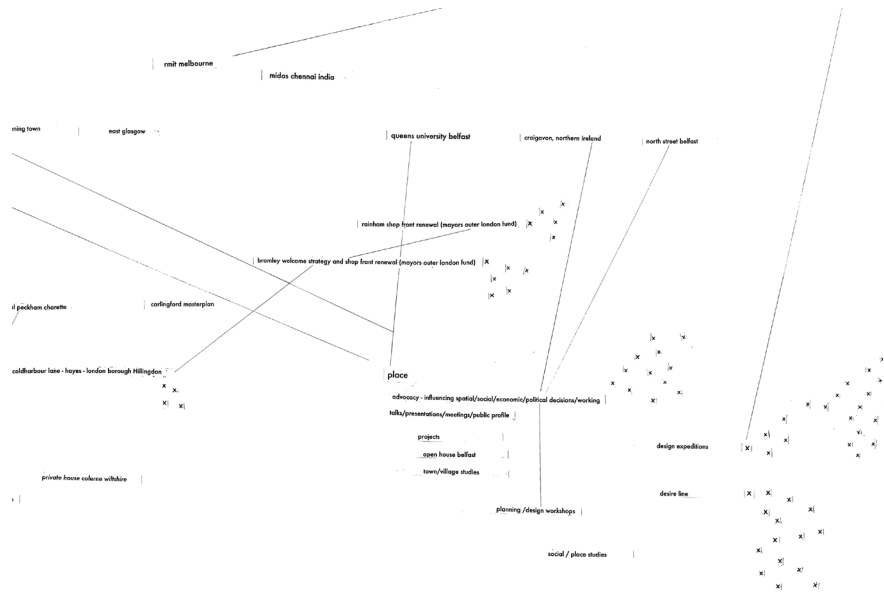


Fig. 2 / Constellation (zoom): places, practice, projects and methods



Fig. 3 / Jerusalem Research Project

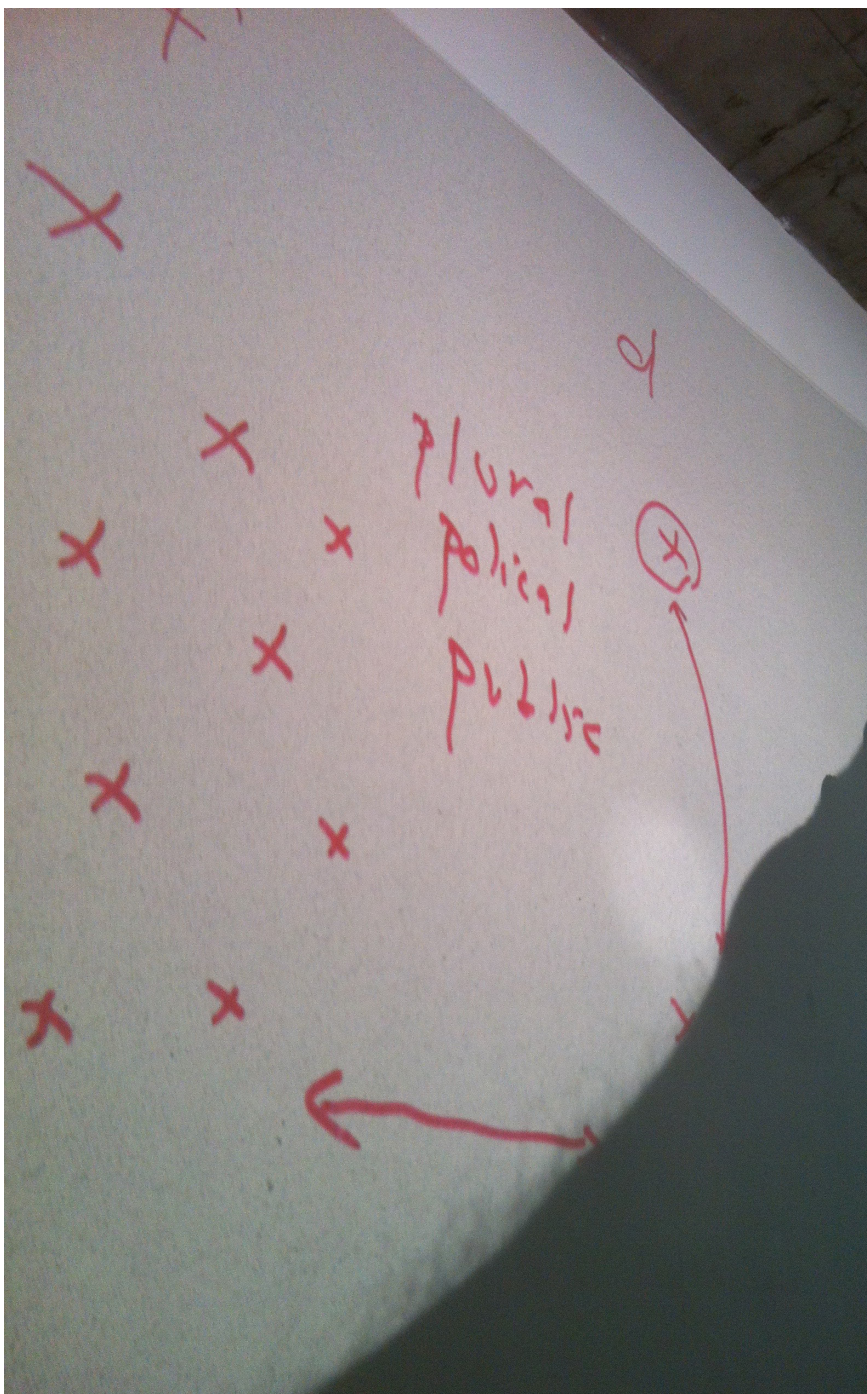


Fig. 4 / Performing the constellation (ADAPT-r Day, Estonian Academy of Arts, Tallinn April 2016).

3.5 MARCO POLETTTO

Estonian Academy of Arts / PRS 4 at Ghent 2016

"I think architects should engage with what goes beyond the boundaries of a site or the program of a specific building (...) contributing to our deeper understanding of the world and our position in the world, in that sense, in the reframing the ways we can engage with it".

(M. Poletto, Ghent - April 2016)

Marco Poletto is an architect, author and educator, with a background in engineering, complemented and influenced by interests and expertise in mathematics, computation, science and design.

After his training in Italy, in 2001 he moved to London where he studied at the Architectural Association and later funded *ecoLogicStudio* with his partner Claudia Pasquero⁵³.

PhD Journey (discoveries and stepbacks)

Marco understands being PhD candidate and ADAPT-r fellow as a way of taking a break from the teaching activities and as an opportunity to focus more in depth on his research trajectory, *"also shifting the attention to the practice and how the work that we've been doing with the practice was, in fact, connected to the teaching"*⁵⁴.

*"(...) I suppose that's really where this is for me now becoming interesting because there is an opportunity to, perhaps, stop for a second, pause for a second this routine which is great, but also very tiring. (...) Focusing on the practice is allowing me to reflect upon what the practice is, in fact, doing and bringing to the research"*⁵⁵.

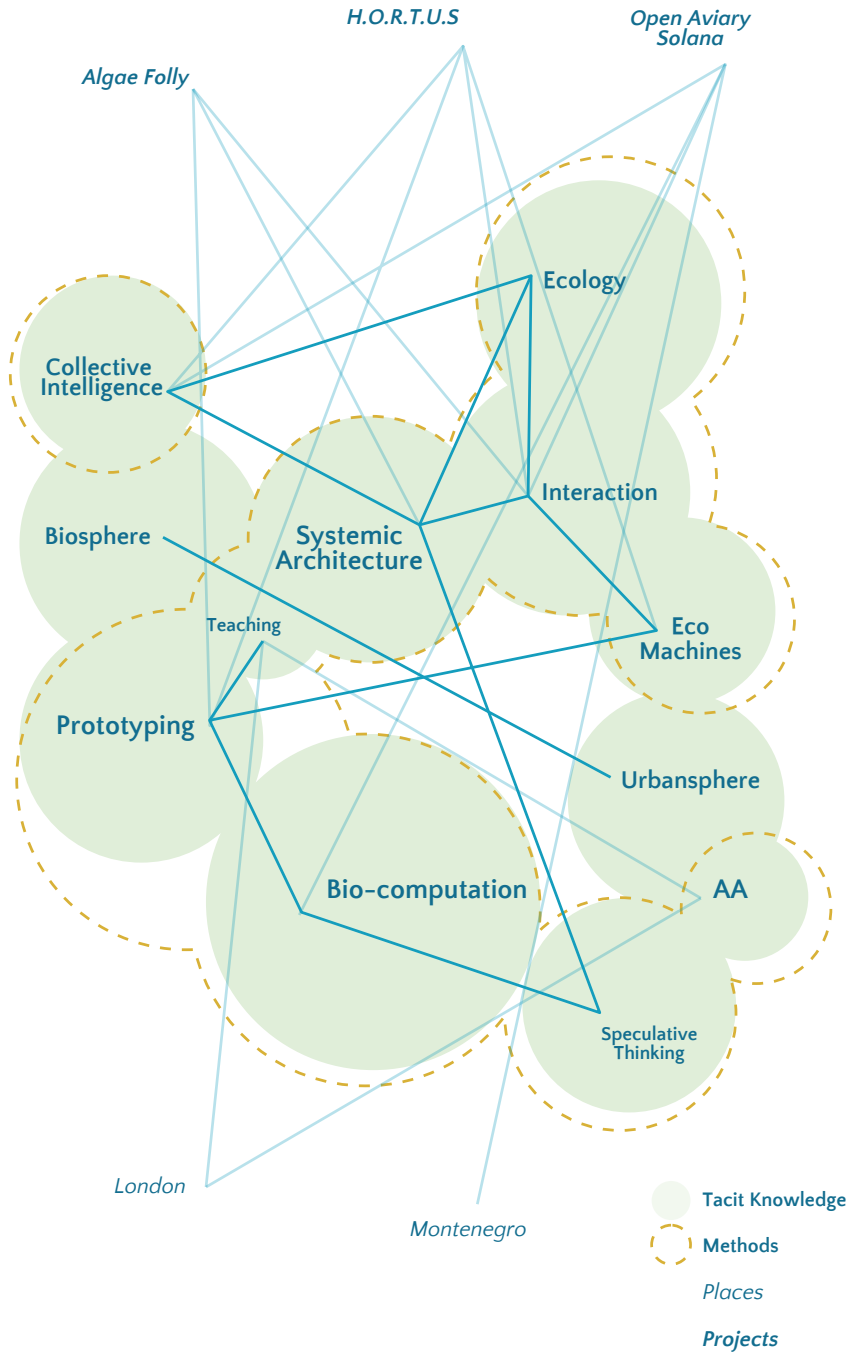
At the halfway mark of his PhD (PRS 4) he sees that what he is doing at the moment is trying to provide a lens to look back at his body of work and to try to formulate more precisely the topics of research of *ecoLogicStudio* *"to help us positioning the work more specifically within the larger, bio-digital family"*⁵⁶.

53 Cfr. Focused View about Claudia Pasquero, Deliverable 10, Chapter 3.

54 Focused interview with Marco Poletto, Ghent PRS April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.

55 *Ibidem*.

56 *Ibidem*.



Focused Constellation

Methods of practice and research (practice = research)

Throughout his fellowship, Marco is exploring and pushing further the specific methods developed by *ecoLogicStudio* at the intersection between urban and architectural design, bio-computation and prototyping.

In this sense it is possible to see an almost complete overlapping between the methods of the practice and the methods of research.

Inside his manifold tool-box - in which the digital / virtual and physical realms interact through the medium of the practitioner's intervention and architecture [Fig. 1] - one crucial method is related to the production of prototypes, or "*ecoMachines*", namely pavilions and devices intended "*as means of interacting between with the production of the city in one-to-one*"⁵⁷.

In this regard, Marco conceives architecture as "*an apparatus, as a kind of device (...) digital technologies have a more fundamental role which is the role to maintain a link or a channel of communication between the virtual realm and the physical one*"⁵⁸.

An example of such role of prototypes is the project "Urban Algae Folly"⁵⁹, a pavillon developed for the Future Food District at EXPO Milan 2015 allowing from one side the production of a species of Microalgae (*Spirulina*) and, from the other, visitors' comfort as a canopy. Marco focuses on these two dimensions of the folly by saying that "*there is one aspect about the tectonic of the folly itself, but then there is the aspect of the kind of monitoring, the kind of live feeding of information from the environment to the apparatus itself, the ability that he can have to respond in real time, to feed a data deck*"⁶⁰ [Fig. 2-3-4].

Prototypes are not, therefore, "experiments" on a given set of data or testing machines, but hybrid digital / architectural devices able to explore new "*co-evolving systems which are alive, which are embedded with intelligence. It's not just reproducing or describing something that is being considered in the virtual realm*"⁶¹.

PRS / expectations, preparation and panel's feedbacks

Marco sees the preparation of the PRS as a "little moment of research" and a challenge to push further his research: "*I like to take that opportunity as a moment in which I'm forced to prepare something and then as I take it as a little moment of research, I always try to find a little bit new another thing, maybe I did a project I never presented before, so I want to present it. I always do that effort*"⁶².

The PRS in itself is described by Marco as "*a framework in which people are not necessarily competing, at the same time they want to show nice stuff, but they are in a mindframe in which they are open and they really want to discuss not only gossip, but real stuff*"⁶³.

57 www.ecologicstudio.com/v2/project.php?idcat=7&cidsubcat=20&idproj=150

58 Focused interview, Deliverable 11, Chapter 2.

59 www.ecologicstudio.com/v2/project.php?idcat=3&cidsubcat=71&idproj=147

60 Focused interview, Deliverable 11, Chapter 2.

61 *Ibidem*.

62 *Ibid*.

63 *Ibid*.

Supervision process / supervising moments

Marco considers his supervisor as a “facilitator” of his speculation on the practice with a good level of freedom, beyond the features of a traditional PhD format.

This relationship has been also a key to other partnerships with the local professional environment and with the city of Aarhus: *“I don’t know how it’s going to end up, because it is really work in progress, but something is happening and I present a work to the city architects, we’re going a workshop with a team there, with some big offices there that are doing nice stuff. (...) This is new and it’s also for me interesting because it allows me to reflect on what I can bring as a practitioner and as a researcher and how the two things do hand in hand, this could also be my contribution to the format”*⁶⁴.

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

Mentioning the model of the Architectural Association (AA) unit - as a group of 14 students working together for a whole year under the tutelage of a team of professors - Marco defines such structure as *“a kind of ecology of ideas and techniques, methods and models that sediment year after year”*⁶⁵.

Along with being inside of such ecology and inside the *“bio-digital family”*⁶⁶ of his community of practice of mentors and challengers (mainly related to the AA environment), Marco mentioned the relevance of a “resonance” of interests, fascinations and methods of research and the following “curiosity” among the people involved in the PRS.

Reflection on / in / for

Displacement has been a driver for self-reflection, experimentation and the implementation of new projects and design explorations in the context of Aarhus and Denmark.

Along with the possibility to work and produce prototypes in a different setting inside the School of Architecture, Marco identifies the possibility to *“engage with a different context and test the sensibility of that context to the topics of the issues of my practice”*⁶⁷ as one the main benefits of the fellowship.

Knowledge exchange and transfer, exploration of new urban and professional environments contexts: *“I think there is a quite interesting element of being relocated in a place you don’t know, so you’re kind of curious about it, but also in a place which has some interesting affinity to the kind of research I’m doing. Basically, the possibility to explore that”*⁶⁸.

At this stage of his PhD journey Marco is seeing the early effects of his and Claudia’s involvement in the programme: creating new opportunities and new directions for their common practice. *“She’s also part of the programme, but in a different country, a different place, a different context, is so obviously triggering different*

64 *Ibid.*

65 *Ibid.*

66 *Ibid.*

67 *Ibid.*

68 *Ibid.*

*dynamics. I don't think this is actually pulling us apart, rather the opposite, it's the creating a productive tension"*⁶⁹.

This "tension" and exposure to different environments are seen by Marco as a potential driver of change inside *ecoLogicStudio*'s current interdependent activities: "*Maybe that is one of the things that would benefit the practice most, to sharpen these contributions and create more of a dialectical relationship within the totally symbiotic life that we have been having so far*"⁷⁰.

Keywords:

Interaction design, bio-computation, prototype, eco-systems, speculative thinking.

Sources:

- Focused interview, Ghent - April 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- Presentation at PRS Ghent April 2016 / ADAPT-r Archive
- <http://www.ecologicstudio.com> (last accessed on August 2016)

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*

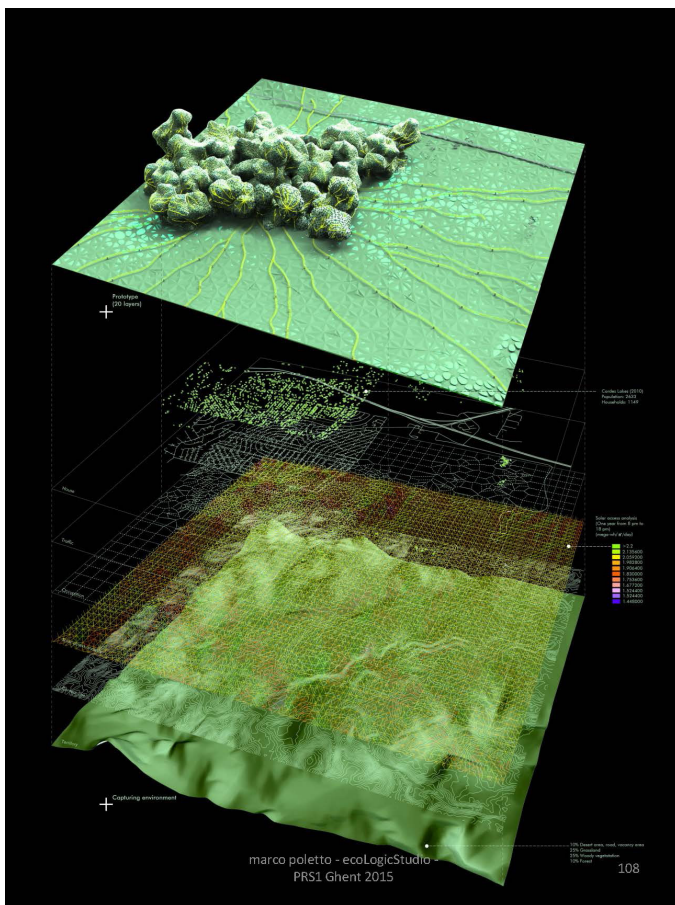


Fig. 01 /
ecoLogicStudio,
Endo-symbiotic
city - the internet of
energy

Fig. 02 /
ecoLogicStudio,
Urban Algae Folly -
EXPO 2015





Fig. 03./ Marco Poletto ecoLogicStudio, Urban Algae Folly - Fuori Expo - Interni - UAC prototype

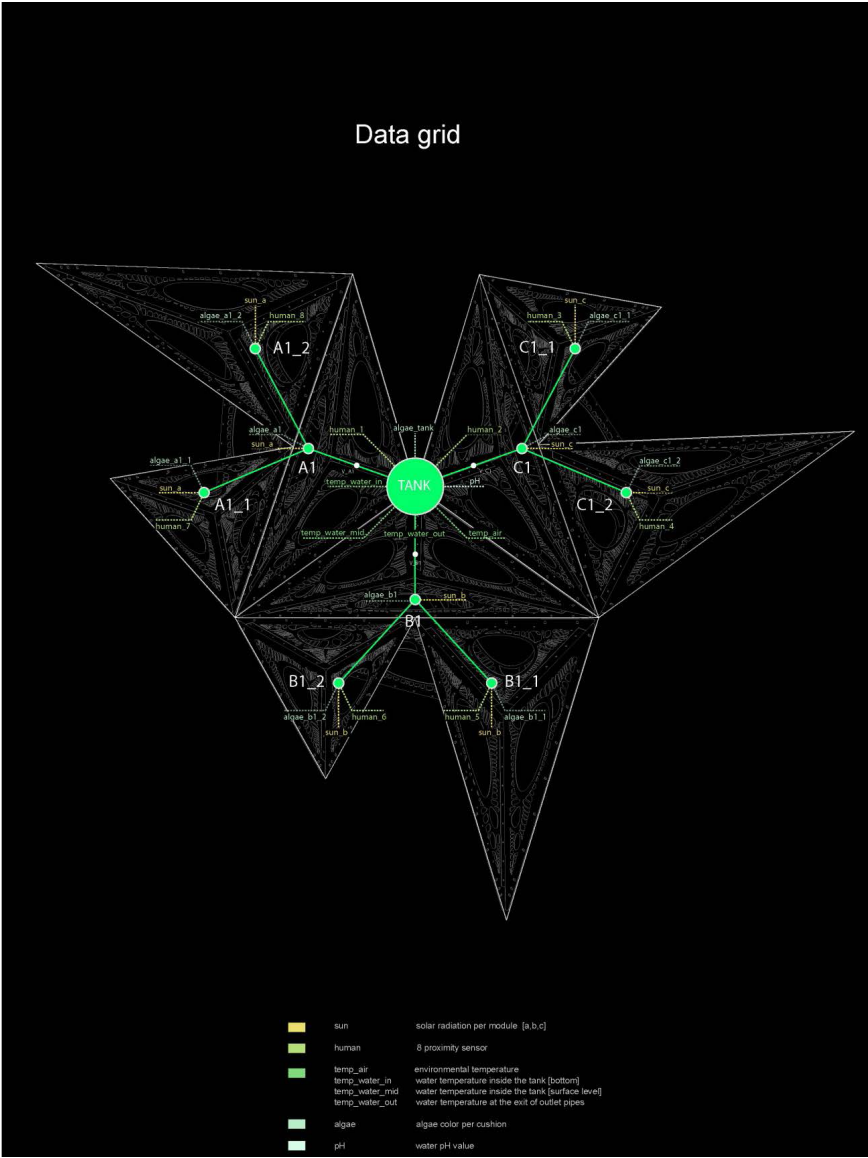


Fig. 04 / Marco Poletto *ecoLogicStudio*, Urban Algae Folly, Braga.

3.6 KARIN HELMS

RMIT Europe / PRS 5 at Ghent 2016

*“we have to go through the molt
to change our skin to be even bigger”*
(K. Helms - Fellows Workshop
Ghent 2016)

PhD Journey

Karin describes her PhD journey as a process through the different PRSs made by discoveries and failures. As depicted in the diagram of her PhD Journey [Fig. 1] (Workshop Barcelona February 2016), the PRSs 1 and 2 were for her good steps, but when she arrived at the PRS 3 she had the impression of being fixed, unable to find the way to move forward. It was a moment of crisis in his PhD path, but it triggered a transformation in her way of undertaking and understanding the PhD itself: afterwards she started a self-commissioned and speculative project, taking inspiration from what Marti Franch was doing at that time. She decided to: *“try to do a project without having a contractor and looking at the steps of what I’m doing so that have made a shift and make it worth and go to on the next steps.”* (Workshop Barcelona February 2016). The speculative project was for her a way to understand, test, show/communicate her design methods, putting in practice tactics and strategies.

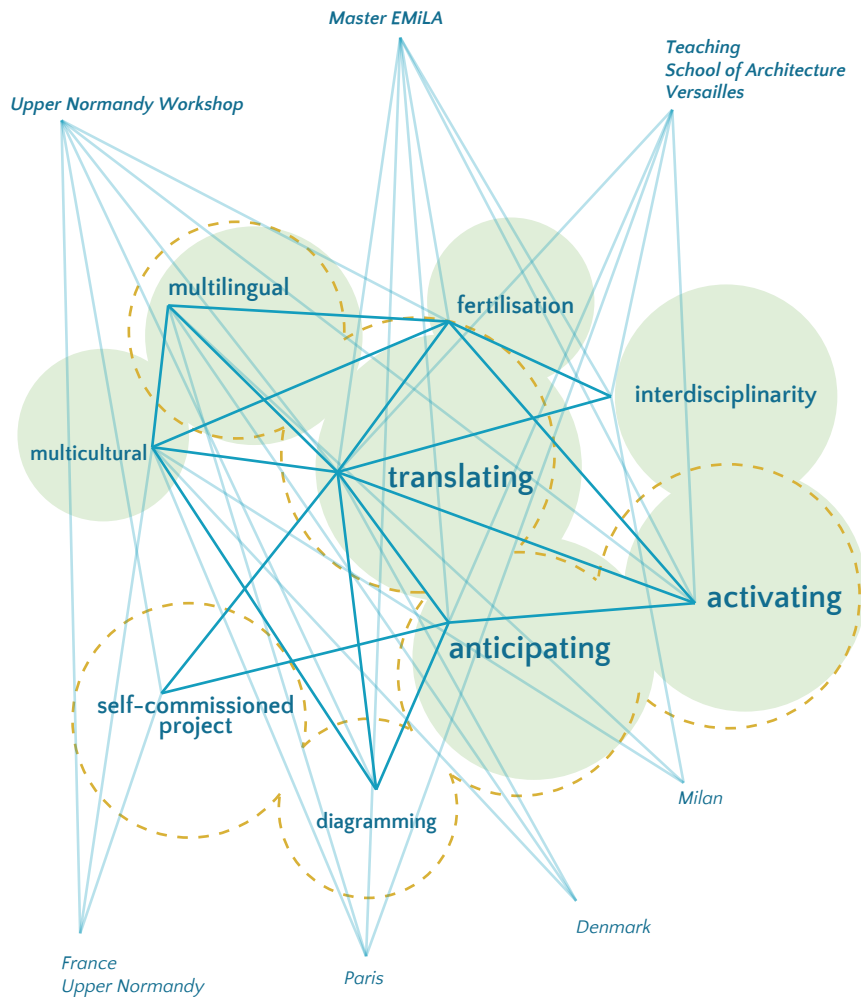
Self-commissioned project

As a consequence of this change the PRS 4 was a good step for her, also due to the work made for the Muji box exhibition: being ask to put her research in a box moved her to collect in a book all her work, all the years of work behind her. It was a moment of awareness of what she had done, the process of collecting and selecting unveiled a clear path she was not aware of.

Being a translator & Process of translation and fertilisation between the three roles

Due to the PhD process, she has been discovering her specific modes of practice, researching, teaching and she is becoming more aware and clear about her role and her specificity, as she claimed during the interview (Barcelona February).

She discovered her role as a translator at different levels: she is a translator when she is teaching, translating her tacit knowledge for her students in shareable and explicit knowledge; she is also a translator transferring knowledge and insights from a role to another one she has. She has indeed three role as a practitioner, she is designer, state adviser and teacher. She describes this process of translating and being three different things at the same time, through the lenticular image (see Fig. 2) in which the image is technically the same but it changes if you change the perspective to look at it and it can shows three different images.



Focused Constellation

She sees her different roles as somehow speaking different languages and the process of translating in this sense means to translate from a language to another ⁷¹

Multilingual design process

The metaphor of the language also helps Karin in describing her design process that she defines as a multilingual one⁷². In fact she associates/compares it to the process of learning new languages. She discovered this specific mode of practice during the PhD path, through a path of arising awareness, she was able to identify this specific connection to her way of thinking and to the fact she is multilingual, speaking five different languages.

The design process is made up by three main characteristics/elements/levels: simultaneous, consecutive and subtractive. Simultaneous refers to reading the visible and the invisible signals that are in the landscape, so the under-framed landscape.

Consecutive refers to the traces left by toponymies, uses and history.

Finally subtraction refers a process of subtraction, selection and clarification

[Fig. 2].

She defined herself as a project facilitator, who through such a process ending in subtraction, helps the decision and the project to happen.

Project Facilitator is indeed the last element she describes as part of her design method, made also by other items such as Echo, Weak Signals, Osmotic Selection, Landscape Framing. While Echo refers to reading the (in)visible landscape (landscape structures, hidden geography, edges), Weak Signals is related to plants associations, water retainments wood structures and landscape dynamics. As she said: *"I work in echo, that means that I listen to people and landscape and then I do the echo. I get into the story, I'm not the one of notice every single behaviour."*⁷³

From being an activator to being an anticipator

Along the PhD journey she also has become more aware of her role and attitude in relation to the landscape. In fact while at the PRS 5 (April, Ghent 2016) she defined herself as a landscape activator, at the ADAPT-r Day in Barcelona (July 2016) she used the definition of landscape anticipator. Such a change in perspective come from a comment she received from the panel during the above-mentioned PRS, it was Leon van Schaik who proposed to change the perspective from activation to anticipation. So, this shift was one of the result of the PhD training.

Certainly, talking about design she usually speaks looking forwards at the future, as is demonstrated for instance by the following extracts from the interview:

*"somebody asked me "what is the landscape you best love?" I couldn't answer to this, for me it is the future project or the future site I am going to see,(...)"*⁷⁴

"(...) you are the one who sees that the landscape is a cultural landscape, it is in

71 ADAPT-r Day, Barcelona, July 2016 - Deliverable 9, Chapter 4.

72 PRS presentations, BCN 2015 and Ghent 2016.

73 ADAPT-r Fellows' Workshop at RMIT Barcelona February 2016 - Deliverable 9, Chapter 4.

74 Focused Interview with Karin Helms, Barcelona, February 2016.

transformation and is obvious that you contribute to create the cultural landscape of tomorrow and not cancel what it is going on”⁷⁵.

Diagramming

As a method of research she has been using diagramming during her PhD path, in order to understand connections, influences. Diagrams are learning and communicative tools for her. Time is a key concept in her diagramming, she organizes in time and space her references and interests. She also used diagramming with the aim to understand the overlapping and relations between her three roles.

The practice-based PhD process: the molting lobster

She gave an interesting interpretation of the practice-based PhD she is addressing, she in comparing the PhD journey to the molt of the lobster: it changes its skin to become bigger [Fig. 3]. In her words: *“We are lobsters, but we have to go through the molt to change our skin to be even bigger. (...) We are a bit fragile when we leave our skin, we expose our way of doing to others (...) We are going through the process and becoming bigger maybe, growing a bigger skin but we still are the same lobster as before”⁷⁶*

She draws the attention to exposure: practitioners are exposed to the opinion of others in a different way from the usual one in which they present their projects to convince the audience. At the PRS they are invited to show also their failures, their doubts, their uncertainties, with the aim to understand better and better their specificity [Fig. 4].

She also compared the PhD by practice to the traditional one, saying that while she sees the first as the molting process of the lobster, the second one is considered as the adapting process some animals have to do, quote: *“for instance a reptile with four legs has adapted itself in time when geological times were different. It began to live under the earth to adapt to climate reasons and after the evolution it came out as snake without the legs so there’s an evolution but this is maybe a bit pity because it lost its legs but it is maybe more adapted to the new world (...)”*

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

One of the direct consequence of the PhD she sees, is the creation a community of practice of landscapers and others inside the bigger one of the PRS. Five weeks before the PRS meeting they organized a “pre-PRS” in which they critique and share knowledge, as she said: *“It is a good exercise and here it’s very funny to see that we don’t understand or interpret all those steps, but for sure I think that what is common that this adapt we are all fellows we do actually follow this as a guide, maybe we interpret this differently and some of the notions comes in before or put a bit aside because we still are uncomfortable with some of them, but we don’t do it on a sort of freelance situation!”*

75 Focused interview with Karin Helms, RMIT Barcelona February 2016 - Reported as edited transcription in Deliverable 11, Chapter 2.

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

Keywords:

Translating, activating, anticipating, fertilisation, multilingual, diagramming, self-commissioned project

Sources:

- Focused interview, Barcelona, 10th February 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- 'Test Fellows' Workshop at RMIT Europe Barcelona, 10th February 2016
- Fellows Workshop PRS Ghent 2016
- Presentation at PRS Ghent April 2016
- Presentation at PRS Barcelona November 2015
- Presentation at ADAPT-r Day 5th Barcelona July 2016

1. Map of Discoveries and failures in the PhD journey ← Helms

Up to now I have been through 4 PRS -

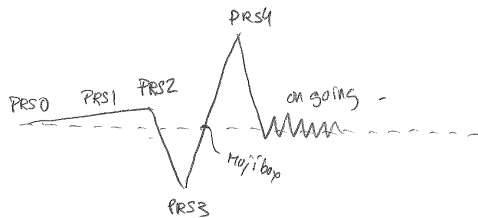


Fig. 1 / Diagram: The PhD Journey

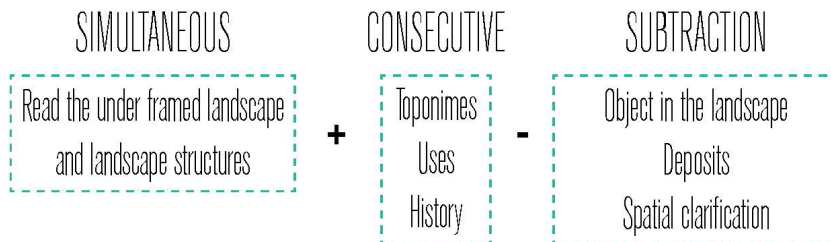


Fig. 2 / Multilingual design process- PRS4

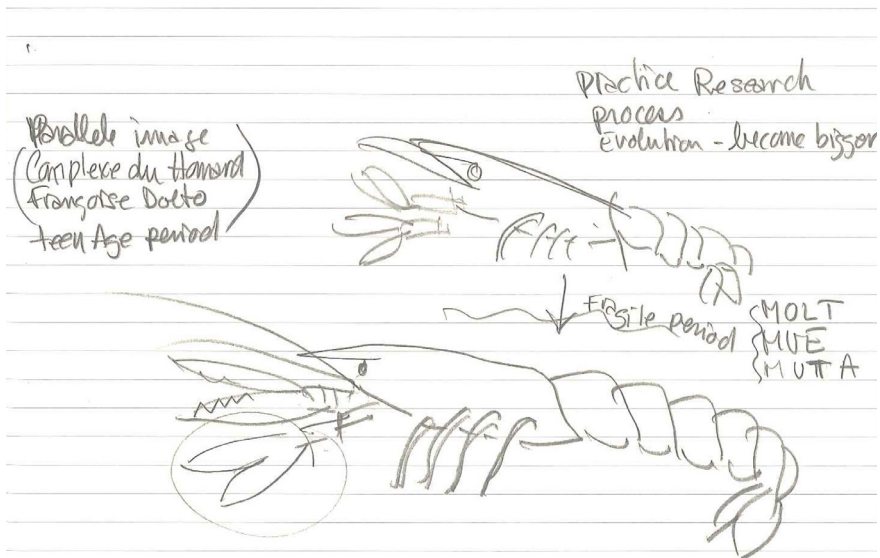


Fig. 3 / The molting lobster

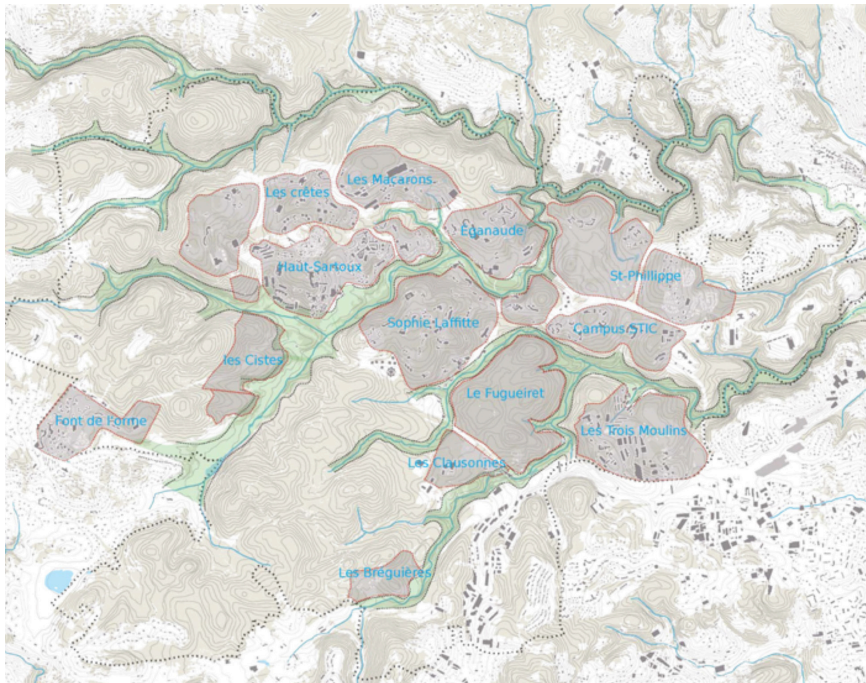


Fig. 4 / Framework as an activator

3.7 SIOBHÁN NÍ ÉANAIGH

RMIT Europe / PRS 3 at Ghent 2016

*"We actually speak a language we can
all understand"*

(Siobhán Ní Éanaigh - Interview)

PhD Journey

Siobhán completed her third PRS in Ghent in April 2016.

Talking about the PhD journey in terms of discoveries and failures, she draws attention to the potential of the PhD process, as an opposite to failure and mistakes, in her words: *"I have lived long enough now to know that the notion of failure as something you try and erase/ rub out/ pretend did not happen is not useful and therefore I have not found it in this process. I have found potential. Let me see where it takes me. Find."*⁷⁷.

Potential recalls something hidden that is there to be unveiled. *"Let me see where it takes me"* seems to express a urge to liberate and open up the mind to possibilities and new discoveries, new acknowledgments. She is open to follow the flow of the PhD process and expresses also curiosity to see where it will bring her, with a reference to the idea of looking for something that you even don't know.

PhD Journey / a process of awareness

She claims that across/through her PhD path she has become more aware about her role as a practitioner and her position within society. The PhD is being a process of revelation as she said: *"(...) it's being revealed to me, let's say. I mean, instinctively I might know it, but it's actually in the process. I think it's very interesting and important."*⁷⁸. She is recognizing in a more clear way her responsibilities and her driving role as a practitioners.

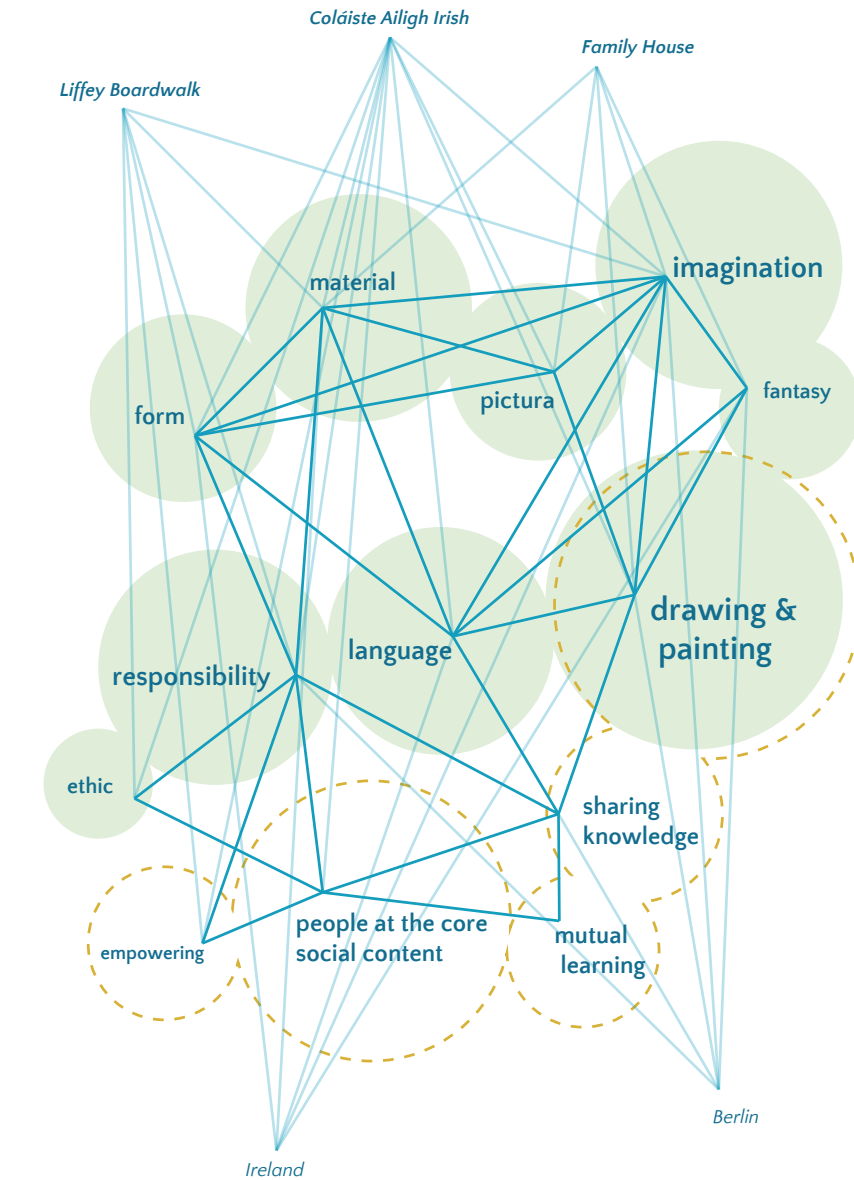
The process of unveiling and discovering is happening for her due to a series of elements that she is meeting along her path, such as the relations with supervisors and the PRS community of practice, as well as the personal exploration and undertaking of her specific methods and tactics of research and practice.

Methods / Drawing and painting: the importance of the physical action

During her PhD path she has come to understand more clearly the fundamental role of drawing and painting in relation to her way of practicing and interpreting the reality. Attention is paid to the physical action of painting and drawing, which help the thinking process. It is an action of externalization of thoughts.

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

78 Focused interview with Siobhán Ní Éanaigh, RMIT Europe, Barcelona May 2016 - Reported as edited transcription in Deliverable 11, Chapter 2



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Drawing and painting are tools for understanding, thinking, expressing and communicating.

Through such actions during the PhD process, she generated a series of images depicting her fascinations [Fig. 1]. In this process of discovering and understanding better fascinations and interests of the practice, she considered useful the request/invitation by the PhD model to put in words and communicate all those elements of the practice. The attempt to show and share those insights is in itself a crucial moment for the process of awareness. She became also more aware about her interest in the power of images, as she mentioned: *"Our interest is the visual impact and trigger, the emotional connection to something which is physically there in terms of a painting. That is a great interest and fascination. So it's an intricate weave, but it was very useful to try and put words to it and to actually see how in reality it connected to projects"*

Images are very important in her practice, as communication tools [Fig. 2]. The production of images is both a method of discovery and understanding and a communication instrument. To explain this interest in the power of images at the PRS Barcelona 2014 she quoted Georgia O'Keeffe who says: *"I found I could say things with colour and shapes that I couldn't say any other way..... Things I had no words for"*⁷⁹

Methods / People are the core of design: the social content of design

Another element that can be considered as a method for design and research, is the interest for the social content of design. The design process starts or at least is strongly based on the needs and requirements of people who will live and enjoy the spaces she designs. A consistent part of her work is related to schools, where the design process starts from the specific needs the children and the idea that the space can support and encourage the process of growing-up of children. In her practice the idea of creating spaces for people to enjoy and express themselves is a key point. This mode of practice comes from a sense of responsibility embedded in her practice, which she is understanding and exploring through the PhD process⁸⁰.

The PRS

In her PhD process she considers the PRS system as a key element of the PhD model, defining it as a generous process, infact she says: *"It is a positive process searching for knowledge and in the belief that knowledge will be revealed by people searching deeply into what it is they do in their practice, in their working lives and how it is that work is achieved."* Furthermore, she defines The PhD as an empowering process in which new questions, new answers and new insights emerge, infact she claim that the PRS forum: *"(...) could help me to surface questions that I have, to try and find out and therefore, to contribute to some kind of further understanding of what it is to be an architect and what it is to have a design intelligence and what contribution that can be to the discipline, which I think a very complex one, and how you get from a piece of paper to the choice of materials to the physical manifestation of an idea which*

79 Ni Éanaigh, S., PhD pre-application

80 Cfr Focused view in Deliverable 10, Chapter 3

hopefully is a good proposition for the reason you're asked to do this piece of work in the first place. So that forum where people unearth those things and then explain them, or at least surface them. Then through conversation and a discussion, something is pushed forward or something is realized."

Supervision process

The supervising process is in her view, a very relevant element of the journey, she considers it as constructive and supportive and she highlighted the process of mutual learning and teaching between PhD candidates and supervisors, infact she mentioned the *"that underlying thing of they want to learn too, as I want to learn, because they're also teachers. The business about shared knowledge and that continuing journey of trying to attain knowledge is a very collaborative thing."*

After the PRS 3 in Ghent (April 2016) she was visited by her supervisors (Richard Blythe and Kate Heron). This visit was very important for her PhD journey, since it unveiled a series of new insights coming from comments and suggestions by the supervisors who went to visit a number of her projects, her house and her office. It was also a moment of connection with her first supervisor, as he shown her a project he did time ago that was very similar to the school by Siobhán they were visiting, and she reflected back on this moment saying that: *"there was a serious connection actually between the internal space we were standing in the school and this picture he had of the space in this particular project he's made in Tasmania. So the business about the form of the building and the landscape on the island in Tasmania and that for us was a very key issue in terms of the form of this building, in this particular site in Dunshaughlin. That connection, even though we are on other side of the world, that instinct of architects, that is somehow important. (...) That was a very nice moment."* She also underlined the importance of questions coming from the panel at the PRS: at her PRS 2 she talked about her fascinations as a practitioner and she was asked *"how do you connect this to the work?"*, this question not obvious for her was a trigger for consequent reflection.

Last but not least, opening the boundaries from the supervisors, to the panel and again to the whole ecosystem of the PRS system, she mentioned the importance of the collaborative environment in which there is a common ground shared by the participants, as she said: *"we actually speak a language we can all understand."*

[Fig. 3]

Keywords:

Potential, Drawing & painting, people at the core / social content, empowering, sharing knowledge, mutual learning

Sources:

- Focused interview, Barcelona, 18th May 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- Fellows' Workshop at PRS Ghent 25th April 2016
- Presentation at PRS Ghent April 2016
- Presentation at ADAPT-r Day 5th Barcelona July 2016
- www.mcgnie.ie/about.html



Fig. 1 / Unearthing ground, PRS 2

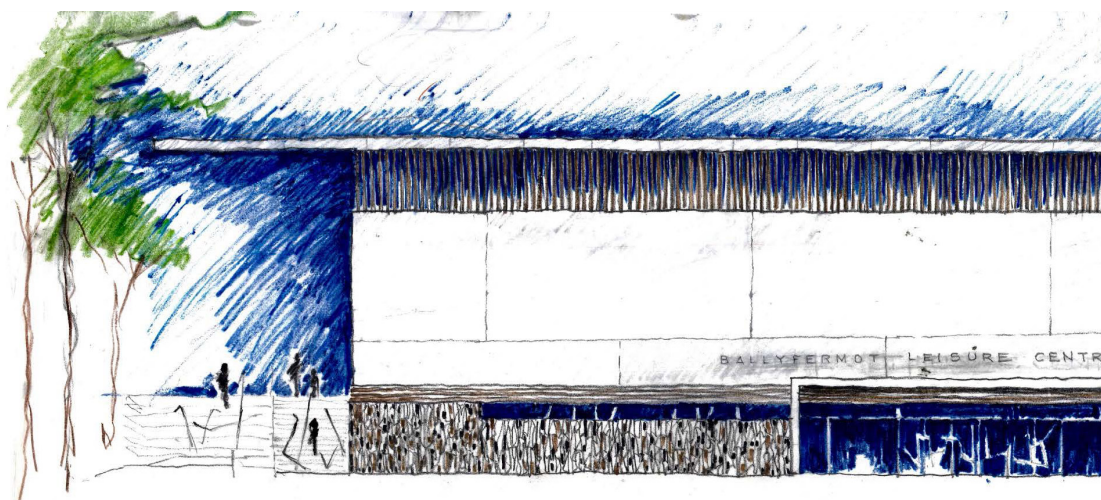
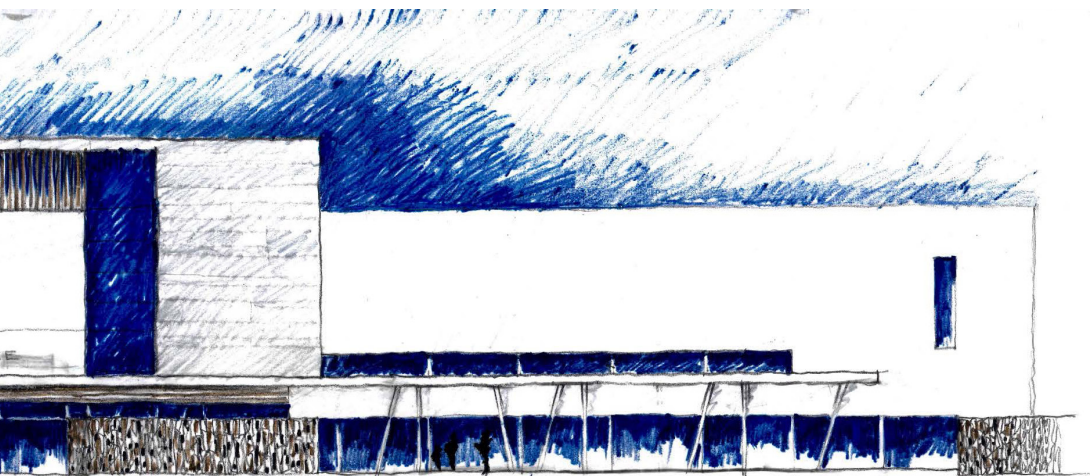


Fig. 2 / Image from presentation for the PRS 3



*Fig. 3 / Coláiste Ailigh –Irish – language secondary school located in Letterkenny, County Donegal
(Credits McGarry Ní Éanaigh Architects)*



3.8 MARTÌ FRANCH BATLLORI

Glasgow School of Art / PRS 5 at Barcelona 2015

“(...) *the PhD is time*”
(M. Franch Batllori - Interview⁸¹)

PhD Journey / the intersection between two journeys

Martí interprets his PhD Journey as the overlapping and intersection of two different journeys: the reflective upstream journey, and the downstream proactive journey [Fig. 1]. The first one is related to reflection/ thinking, while the second is related to action and experiments.. Both paths pass through the PRS steps, following different trajectories and having moments of intersection and divergences. They “meet” at the PRS 1 and again closely before the PRS 4, this “encounter” was related to the moment of starting writing, which was for him a very challenging but useful moment.

The most important moment of his proactive journey is related to the beginning of the Girona’s shores project - the self commissioned project. Starting from that point the proactive part is ramified / branched out in several paths taking different directions, it represent the simultaneous activity within different projects.

Furthermore, in Martí’s view, the PhD Journey is a process from the specific/tacit to the sharable/explicit, so it is strictly connected with the tacit knowledge embedded in the practice and the capacity to transform this tacit in shareable knowledge.⁸²

Direct experience and Walking

Martí defines direct experience as the foundation of his practice: he describes himself as a pragmatic person who need to test and check his thoughts and his discoveries out, through design. He claims that: *“Design is a process of learning: learning by doing. One achieves new know-how from a project and uses that knew knowledge for the next project”*⁸³

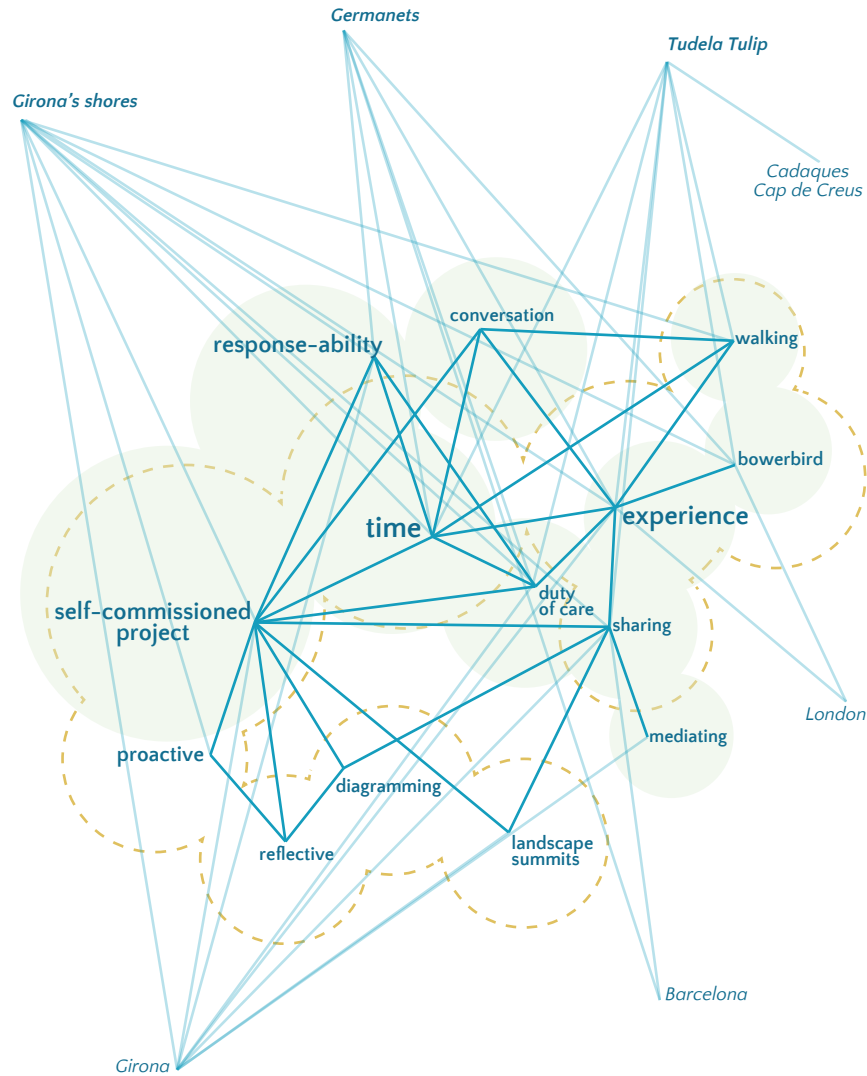
Direct experience of a site is the way in which he starts the design process, it is a way to understand the place and the impact of things. To know a place he needs to be on site and walk through it. In his view, walking is a process of discovering, thinking and learning and it crucial activity for his design process. in fact due to a walking he discovered a beach in his hometown, as he said: *“(...) we were walking and this might be said serendipity or just that you were walking. but nobody knew that and there is almost 100000 people and now we have a beach.”*⁸⁴

81 Focused Interview with Martí Franch Batllori, Barcelona, May 2016 - Reported as edited transcription in Deliverable 9.

82 ADAPT-r Fellows’ Workshop at RMIT February 2016 - Reported as edited transcription in Deliverable 11.

83 Franch Batllori M., PRS presentation, RMIT Barcelona, November 2015

84 ADAPT-r Fellows’ Workshop at RMIT February 2016 - Reported as edited transcription in Deliverable 11.



 Tacit Knowledge

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Self-commissioned project: a way of testing and telling the practice

The process of cleaning the beach and open it up to the inhabitants, introducing equipment and space to be appropriated, was part of the self-commissioned project, that Marti undertook starting from the PRS 2. The project involved a series of actions on the landscapes of the Girona's shore, which is in his hometown surroundings. It is a project made by the soft actions of taking care of the landscape, it is about allowing the transformation happens, create the conditions for the transformation to happen. This project is a tool to test his modes of practices as well as new insights surfacing during the PhD process, it allows the unveiling/disclosure the mode of practice in itself.

Moreover, the self-initiated project for the Girona's shore represents an illustration of Marti's way of practicing. As well as a testing ground, it is a tool to express/ to tell Marti's mode of practice, beyond words.

Stolen things: the metaphor of the bowerbird

Referring to the Girona's shore project, Marti mentioned the use of one of his specific and unique modes of practice, which relate to the metaphor of the bowerbird. It is related to the way of stealing things and ideas that capture his attention to same extent and then collecting/interpreting/combining different things in a project. It is the starting point of his unique design process.⁸⁵ He said: *"I'm a kind of a bowerbird, so during the process of the PhD, I have stolen new material and because I'm a pragmatic person and empirical person, I have to test it. For me, as stolen material in itself it has no value, it has value when it's tested over a project and ideally it impacts reality."*

Time as a design tool

Another interesting element that is part of his design process is the use of time. It is at the same time a fascination and a design tool, as he said: *"(...) what I'm interested about time is 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 clever 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"*⁸⁶

Time is intended as framework for long-term planning and, as he claimed, design is based on a time-specific adaptation. Again, the Girona's shore project represents this way of designing, in fact, as said by Marti, it is thought in a long-term planning and the design is based on a time-specific adaptation. The project is organized in two frames: the first is the pilot project as an assertive-action, which represents the design tactics; the second is the guide plan as vision and strategy.

Diagrams

During the PhD process Marti started to use diagrams as a tool to understand and interpret his modes of practice and research. Time is fundamental in his storytelling

85 Focused interview, Barcelona, May 2016, Deliverable 9, Chapter 2.

86 *Ibidem*

through diagrams, indeed they are very often time-based / time-grounded, as the one in the Figure 2.

He also used diagrams in the form of constellations [Fig 3] to interpret and explain the choreographies of people and competencies involved in a project. Such constellations look like organic systems, archipelagos or landscape frameworks and it is very interesting to look at this overlapping between level of designing and level diagramming.

Diagramming is a tool to understand, to disclose, to make shareable his knowledge

PRS / expectations, preparation and panel's feedbacks

Reflecting of the PhD process, Marti states that talks about the triggering questions that he met during the path, which have been moving in his words “the center of your interrogation”, indeed he said that “*what is good about the method is that it de-centers you*” and again “(...) *it's a very much about being challenged by questions that you don't expect and that force you to be a bit critical about what you do*”

Referring to the specific system of the PRSs he also said that he find very useful the format of the short presentation, required to participate in. It is a matter of time, again, and distillation, as Marti claimed: “*I think it's very good, although I've suffered a lot, I still suffer a lot, is this very short presentation format. That is, at the same time terrible and quite useful, because it really forces you to make a distillation of what is important*”.

Another aspect he found relevant is again connected with the issue of time: it is the recurrency of the PRS event, which help the practitioner in having steps and following a path/framework.

He define the PRSs as “fertile moments” that generate around an atmosphere of creativity and intensity.

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

In Marti's view, the PRS system also generates a sharing process, with supervisors and peers. He mentioned Tom Holbrook, for a while his second supervisor, who inspired his in addressing his self-commissioned project of Girona's shores, likewise Tom decided to initiate a self-commissioned project in London, during his PhD process.

An interesting element coming from this sharing process, is the creation of what he calls the “Landscape Summits”, which are meetings organized by mostly landscape architects involved in the PhD by practice and the PRS system, of which Marti is a part. Such summits are in-between the PRSs and are moment of collective critique and new inputs, in which the peers share their knowledge, their practices, their doubts and insights. It is a peripheral system to the PRS one which represent the positive effect of the PRS itself in creating connections and communities.

Reflection on / in / for

Reflecting of the consequences of the PhD in his way of looking at his past, in his present practice, and in his future practice, he said that process of awareness and challenges change and/or strengthen how to look at the practice itself, in his words: “*I think that by being more aware about the modes of practice and by challenging the way we do projects, I think it's already a fact that we are changing the way we make projects*”

and also the kind of projects we work on.” He also said that the PhD has shaped and changed the way he thinks about design, the way of relate to colleagues. He then added that, due to the PhD, he started a period of the practice that he calls the “Response Ability” period, which is related to the two fascinations that have become more and more important for his practice: time and the duty of care: *“So I end up with the final statement was 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.”*⁸⁷

Keyworks:

Proactive, reflective, walking, experience, self-commissioned project, diagramming, time, bowerbird, landscape summits, sharing knowledge.

Sources:

- Focused interview, Barcelona, 18TH May 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- Test Fellows’ Workshop at RMIT Europe Barcelona, 10th February 2016
- Presentation at PRS Barcelona November 2015
- Presentation at ADAPT-r Day 5th Barcelona July 2016
- <http://www.emf.cat>

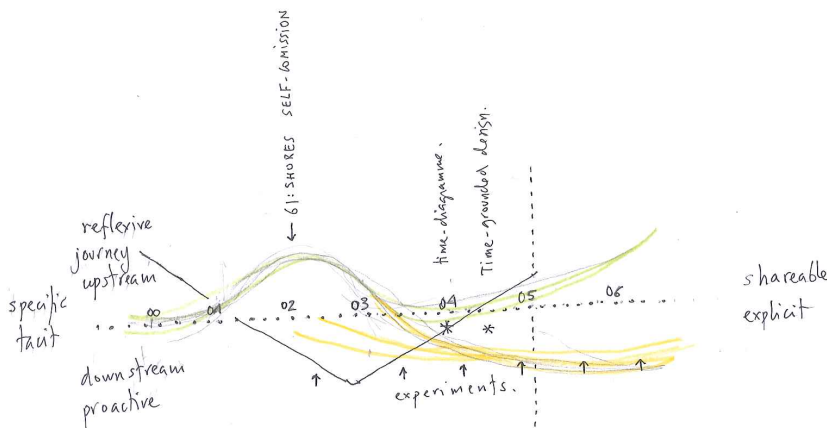


Fig. 1 / Diagram: The PhD Journey (Workshop Barcelona, February 2016)

⁸⁷ Ibid.

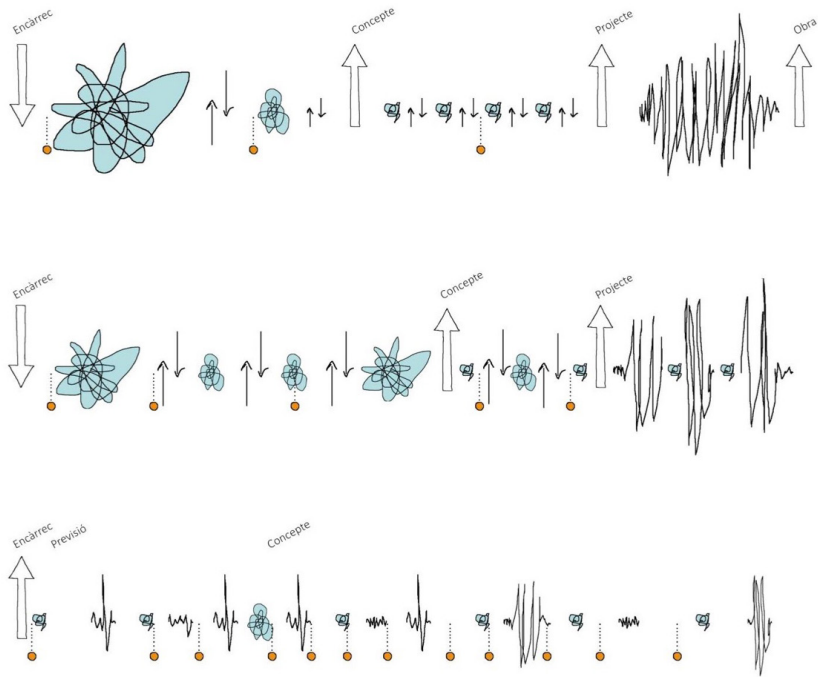


Fig. 2 / Time-grounded diagrams

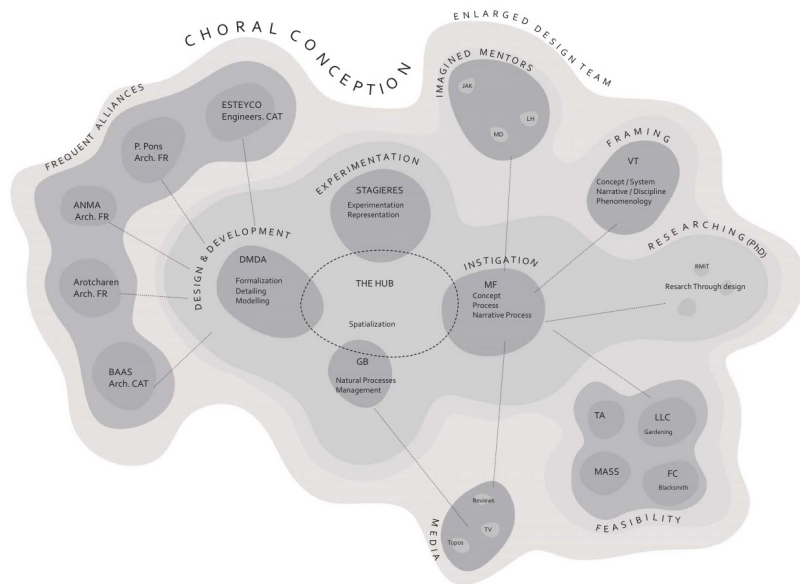


Fig. 3 / Constellational diagram

3.9 SAM KEBBELL

University of Westminster / PRS 6

“That thrill has a lot to do with the challenge of crystallizing what you’re doing”

“(…) seeing everybody’s exams and presentations, inevitably it becomes a part of the atmosphere (...) Pieces of it play out in own work (...).

(Sam Kebbell)

PhD Journey

Revelation of the connection with New Zealand, from the local to the international talking about his PhD journey, Sam considers as crucial the displacement due to the ADAPT-r fellowship brought him in Europe. Such a displacement and distance gave him a more focused view on his cultural and geographical roots, as he said during the interview: *“(…) 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.”*⁸⁸

Being overseas helped him in understanding in a more clear way his cultural context and the influence of it on his work: distance helped to have an overview and the process of awareness, indeed he states: *“I was thinking about the stuff abroad has, I think to some extent, but, it’s given a context for the things that have happened at home and the things that have happened at home are more influential, but I understand where they came from better than I would have better than I think my peers that haven’t done that do.”*⁸⁹

Methods of practice and research / Transformation of object from the everyday life

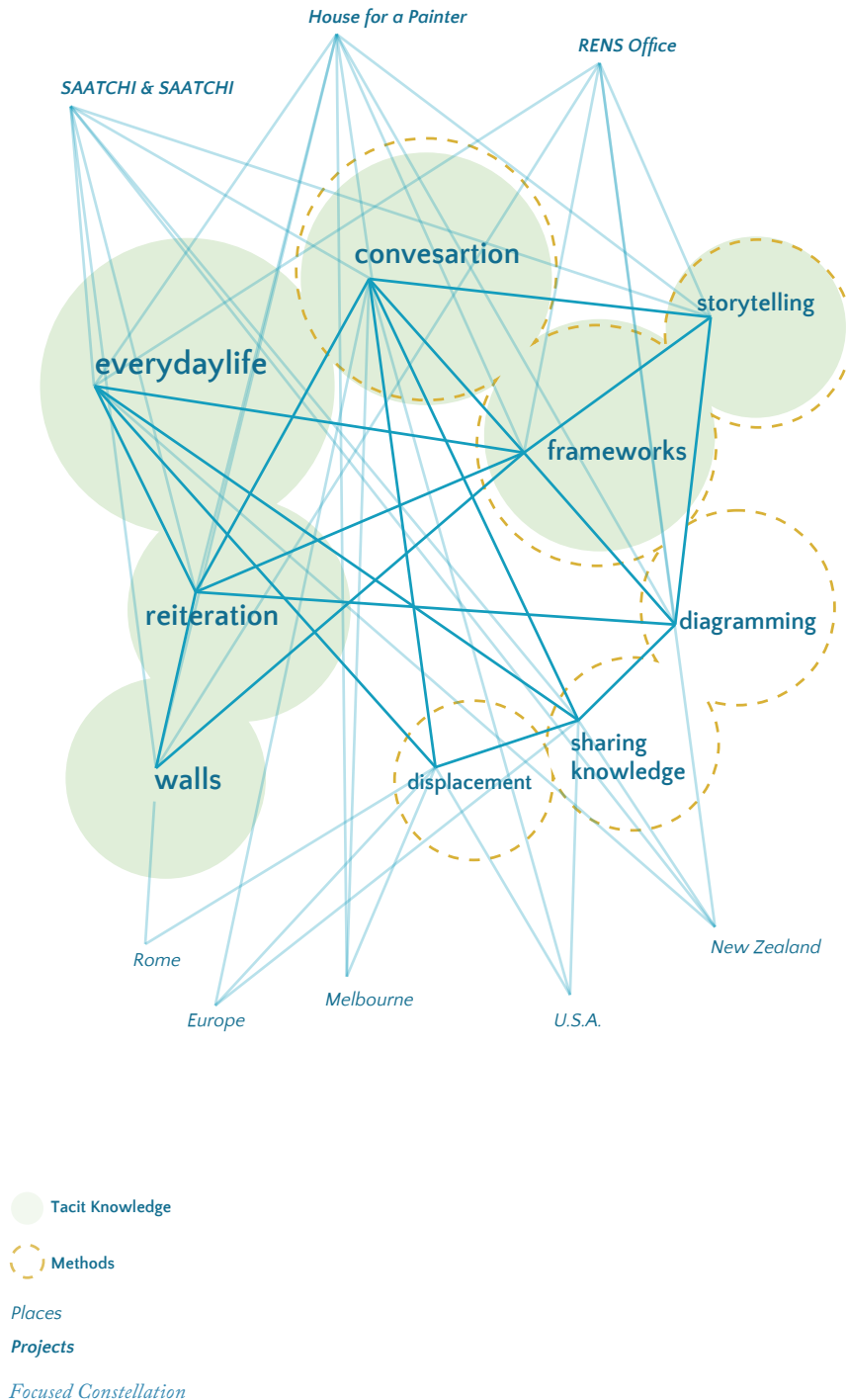
In his PhD path he is also becoming more and more aware and clear about his methods of research and design, the PhD is for him a process a discovery made through his projects, in his words: *“Researching the theory into the practice”*.

One of the most relevant topic, which the PhD has been focusing on, is *everydayness* in his design and research process.

The interest in everyday life is, in Sam’s work, both a fascination and a design method. In terms of method, it involves a process of transformation and (cultural)

⁸⁸ Focused interview with Sam Kebbell, Melbourne, June 2016 - Reported as edited transcription in Deliverable 9 Chapter 2.

⁸⁹ *Ibidem*



elevation from the everyday objects to cultural and formal propositions and ambitions. The aim of the process is giving formal expression to everyday objects. It is a duality between pragmatism and theoretical, “*everyday pragmatism couched in a disciplinary narrative*”⁹⁰, “*ambition and ordinariness*”⁹¹ (interview), “*modesty and ambition*”⁹², “*everyday and narrative*”⁹³. It is a “*lyrical connections between everyday life or popular culture, and disciplinary narratives which demand reflection on both established typologies and future possibilities.*”⁹⁴

This transformation is visible in the formal expression of Sam’s projects, for instance looking at the project for the project Humbug South Elevation, a strict connection between the image of the popular deck chair and the rhythmical pattern of the facade [Fig. 1]. The everyday object is the starting point of the design process, through several actions such as selection, distillation, and repetition.

Conversation

Sam defines the relationship between everyday life and ambition, also as a dialogue, saying: “*(...) there’s a dialogue there also betwe en modesty and ambition. I tend to enjoy the dialogues that each project throws up or I find dialogue within it*”.

Dialogue is a key element in his practice, and it has several levels of meanings: it is dialogue also between him and the clients, between expertises, between for instance painting and architecture, and much more. The question he consider fundamental working in a project is “*What is the dialogue in here, What is the dialogue that we are burying in this project? Or opening up through this project?*”

Dialogue is a method of looking at a project, of addressing a project, so it is a mode of thinking and practicing.

Repetition

The *everydayness* is strictly connected to another method Sam uses in his research and design practice, which is repetition or reiteration.

Elements from everyday-life are repeated in an orderly articulation of space, recognizable and readable, through a process of breakdown, interpretation, selection, distillation.

Referring to the above mentioned project Humbug South Elevation “*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*”⁹⁵

Repetition is seen by Sam again at different levels, it can be repetition as formal rhythm, but also in terms of prototype, indeed he stated: “*I think the repetition side of it is it’s maybe not repetition in just for its own sake, but the development of a system, or even perhaps a kind of prototypical.. If we go back to these frameworks, one of the*

90 Sam Kebbell, PRS presentation, Barcelona, November 2015.

91 Focused interview, Deliverable 9 Chapter 2.

92 *Ibid.*

93 Sam Kebbell, PRS presentation, Barcelona, November 2015.

94 Kebbell, S. *The Real Ideal: A Framework for the Interface*, Draft Exegesis, December, 2015

95 Focused interview, Deliverable 9 Chapter 2.

things that I like about the frameworks is the fact that it can expand and contract, that it's a framework, so it has a certain degree of flexibility, but it also has a structure."

Frameworks for things / frameworks for dialogue / narrative frameworks

The insight/topic of frameworks as a method for design and research follows the reflection on repetition. Frameworks in Sam's view are intended in both in a formal/geometric, and conversational/narrative ways. The framework is a method and a tool for the design process, providing both a trigger and a limit, in fact he claimed that frameworks, geometric and narrative provide a structure to engage clients in projects as well as a control in their participation, it is indeed, in Sam's words, a *"tool for mediation"*.

Frameworks intended as narrative assume a key role in Sam's practice: they open up conversations at different levels. Through such frameworks he is able to engage himself in a dialogue with external influences on a project [Fig. 2].

Diagramming as a research tool

To understand/unveil and show/communicate his insights, his ways of practicing, his interests and fascinations, his specific methods, Sam has been making use of diagramming. Diagrams are for him devices for research, tools for reading his projects [Fig. 3]. He make also use of ideograms, giving a single image to depict a project and frequently, the ideogram of one project become a tool to explore other projects. He stated that: *"(...) the process has been really, really great, partly because it's very quick and generally it's a nice fast way to think and it seems to be useful way also to kind of communicate ideas to people quite quickly, more so probably than writing."*⁹⁶

PRS / expectations and the role of the panel

The PRS moments of the PhD are considered by Sam as crucial and enjoyable. as he said: *"I really enjoy presenting and I really enjoy listening to others and there's something about the thrill of performance which I quite enjoy. (...) That thrill has a lot to do with the challenge of crystallizing what you're doing because it's highly structured, you have 25 minutes and there's not a lot of flexibility around any of that, I think that's really, really wonderful."*⁹⁷ So the defined framework/structure of the PRs helps the practitioner in his PhD process, challenging him and giving rules to follow.

Sam defines the PRS presentation as a moment of crystallization of the work, and talking about the expectation about this moment he refers to the panel to be *"deeply engaged, committed, quick and insightful"*. He consider very relevant, interesting, and challenging the role of the panel at the PRS, saying that: *"(...) it's stunning, the performance of the panels is in many ways more impressive to watch than the candidates presenting because they have also only 25 minutes to digest an enormous amount of material, one after another, for two days."*⁹⁸

96 Focused interview, Deliverable 9 Chapter 2.

97 Ibidem

98 Ibid.

Supervision process / supervising moments

Equally, the role of his supervisors has been fundamental for his PhD process. He said that role gives “*some perspective to the work*” considering that the distance from the work the supervisor has, helps in notice things the practitioner so close to the work doesn’t see.

He define the relation between him and his supervisors as a collaboration, saying that: “*(...) we work with them to find out the stuff that we are finding out, we are discovering things with them. I think I feel a bit like that to some extent, the project is a collaboration with, not only my supervisors, but I feel like it’s been a collaboration with Richard Blythe and Kate Heron.*”

Being part of a Community of Practice/Peers (ADAPT-r Days, informal moments)

The collaboration happens also with the community of practice involved and generated by the PRS system. Specifically, he refers to the importance of the informal moments that are moment of sharing knowledge, doubts, questions, information among peers, in fact he says: “*(...) the dinners and things like that where we end up swapping notes with: how are you doing that? Even the banal things about: How much are you writing? When do you write? How much are you drawing? How many projects do you have on? How do you handle in the office? How are you handling money?*”⁹⁹

The comparison, the conversation and the observation among peers have an influence on the way of researching and practicing of the practitioner, indeed he says that: “*(...) it inevitably changes the way you do stuff. Drawing types, seeing everybody’s exams and presentations, inevitably it becomes a part of the atmosphere (...) Pieces of it play out in own work (...).*”¹⁰⁰

Reflection on / in / for

Talking about the effects of the PhD process in his work, Sam stated that he is becoming much more aware of is way of practising, and that he is now able to see a “*thread*” in his work. Thus, he said he has been acquiring clarity: “*I’m clearer and so I can communicate it better which means that they can be a part of it more easily.*”

He also thinks about the consequences of the PhD and the idea that the PhD moves new reflection and open up the exploration for the future, meaning that it is not a closed path but something direct to the future, in fact he said: “*I think through the PhD I’m starting to find a way that I’m going to be exploring after the PhD. So, I’ve already catalogued a few things for post-PhD, post-PhD thinking or research or work.*”¹⁰¹

Three revelations from the PhD journey

In his VIVA, Sam claimed that the three most important revelations he discovered during his PhD, have been his interest for the dialectic between rarefied and common, his fascination for the walls, and the role of conversation in his practice.

99 *Ibid.*

100 *Ibid.*

101 *Ibid.*

Keywords:

Displacement, conversation, reiteration/repetition, frameworks, storytelling, diagramming, sharing knowledge.

Sources:

- Mid-candidature 2014
- Focused interview, Melbourne, June 2016 - Reported as edited transcription in Deliverable 11, Chapter 2
- Presentation at PRS Barcelona November 2015
- Presentation at PRS Melbourne June 2016
- Final Examination, PRS London November 2016
- www.kebbelldaish.co.nz



Fig. 1 / Everydayness: a design process



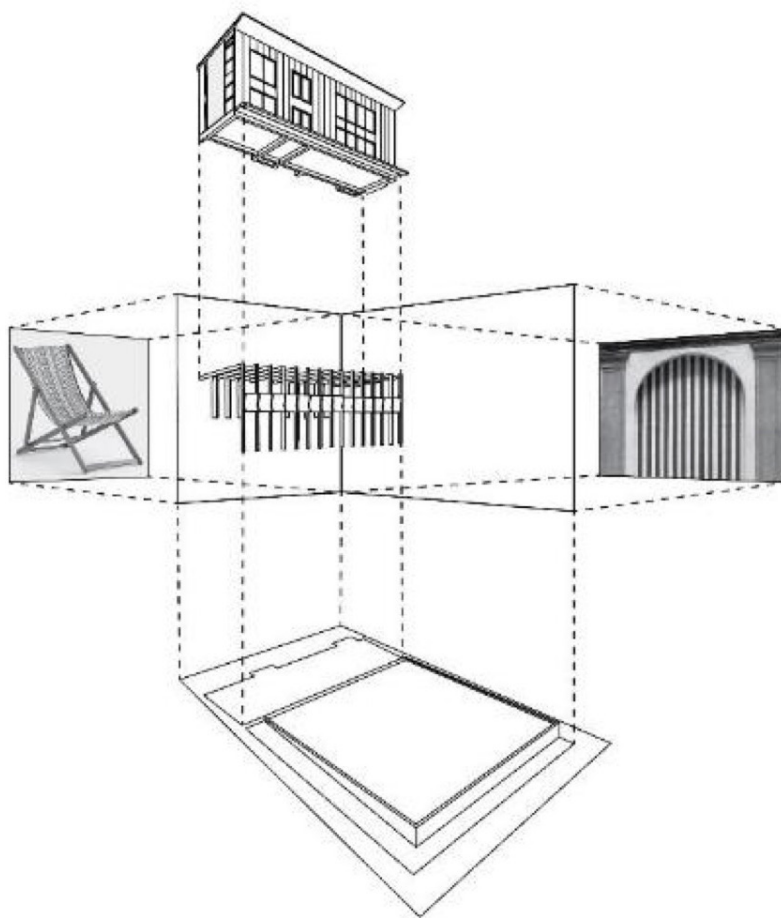


Fig. 2 / narrative framework - PRS 6

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)

Alice Casey claims that the way they understand the essence of their building at TAKA goes through a process that reverses the general approach, skimming the level of the planning stage, in which the building is still not clear (*"The planning stage we know 'ish' what the building is"*¹⁰²) until they reach the detail design and drawings. The technical part is a large part of her work also time-wise and they produce a generous amount of detail drawings, which are her very best attempt to avoid uncertainties and misunderstanding when on a construction site (*"So I'd rather take this this huge level of control and take all these kind of technical drawings. So that's one form of control."*¹⁰³). Through this method of working constantly with the details, Alice breaks down the construction to its basic elements and it allows to engage what has been defined their method of "distillation". This means to enhance and intensify the features and the idea of the single elements of the architecture, she says describe this process as the intentionality *"to make the plywood the most plywoody plywood can be or the living room the most living room it can be in that context"*.¹⁰⁴ The method of breaking down, analyse the single elements and then reassemble the parts to give back the complete image is something that she does also when writing (*I write like four essay and all are really different and then i have to write an essay that connects them all.*)¹⁰⁵

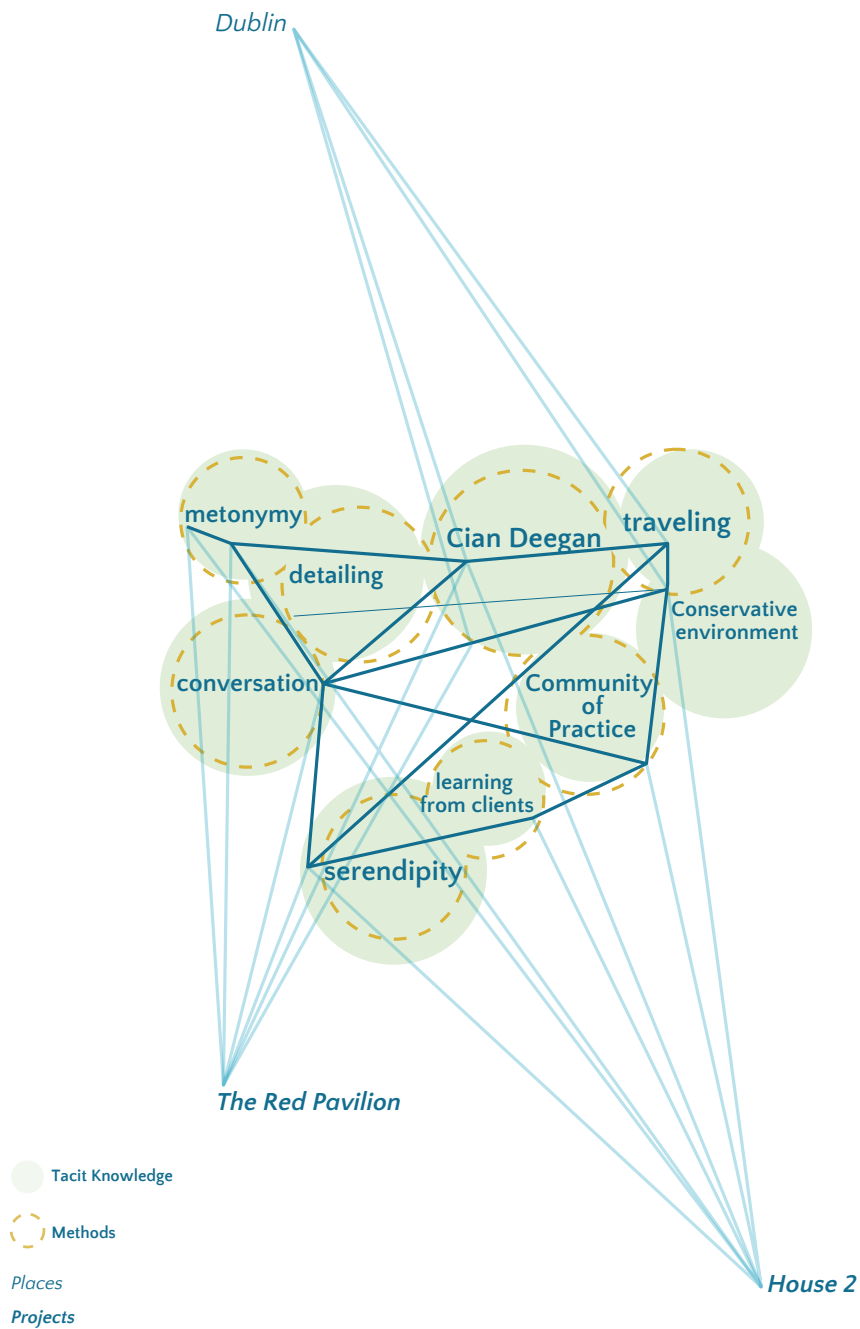
The work and research on the details is something that is described by Alice in her fourth PRS as a process both reductive and additive. To explain that she showed a window in their project called Waterloo Lane, and starting from the picture of it she drew one step at the time the elements compose this detail in a process of *"reduction and simplification"*. In this way she replied to some notes made by Kester Rattenbury about the nature of the technical section drawing, if this analytical process is always reductive. Alice argued that *"I realised that although our starting point is usually reductive our process is actually additive. We tend to reduce*

102 Focused interview with Alice Casey, RMIT Europe , Barcelona, February 2016 - Reported as edited transcription in Deliverable 11, Chapter 2

103 *Ibid.*

104 *Ibid.*

105 Fellow Workshop, RMIT Europe, February 2016, Deliverable 9, Chapter 4.



Focused Constellation

something down to its perceived essence and then add layers, usually of small moments or observations. Our process could be said to be both reductive and additive. I think this process may produce the qualities of flatness and richness, noted by Kester.”[Fig. 1-2]

Another tool within her methodology is based on dialogue. Firstly with her partner Cian Degaan, with whom she spends both her personal and professional life, their conversation is a constant flux of ideas and revisions on those ideas, especially through the drawing of the technical details. After the second PRS which was a moment perceived as a failure by Alice [Fig. 3], they discovered a method of recording their design conversations and transcribing them to understand the way they share their knowledge and they build anew. On a second level there is the conversation and perpetual sharing of knowledge with their closest community of practice within the “cluster” in their office building in Dublin which they share with fellow architects Clancy Moore and Steve Larkin. She says that their tendency in sharing their opinions with them and asking for feedback came from the time they spent commuting together between Dublin to Belfast for teaching. On a formal and professional necessity has been built an informal and familiar way to communicate which resonate back with their professional life and it has been expressed in the project they designed together for the London Festival of Architecture in 2015 [Fig. 4].

The third level in the use of the conversation and dialogue as a method can be found in her approach to the contractor. She claims that even though they try to give as much information as possible in their technical drawing, both annotating as much as possible and trying to make the detail as explicit as possible, something it is really difficult to explain the expected outcome of some material or detail to the workers. The way she uses it is a mixture of giving responsibility and dialogue with the contractor “*well, I don’t know how to do it, maybe you would know how to do it*” and then he felt responsibility for the detail. And then suddenly we have this really beautiful thing that he cares as much about as we do. Sometimes it works, sometimes it doesn’t work. It depends on the contractor.” This research of communication of her spatial history and her fascination to the contractor through the drawings and giving them responsibilities about it can be traced in what she claims are the objectives of her PhD, namely to study “*the technical sections of our projects in terms of their spatial rather than tectonic qualities.*”¹⁰⁶ (Cfr. Deliverable 3) [Fig. 5-6]

Keywords:

Details/metonymy, conversation, Cian Deegan, traveling, Community Of Practice Learning from clients, Serendipity

106 Veltcheva M., Signore V., *Communities of Practice – Work Package 1.2 – Deliverable 3, Written Interviews* – p. 16

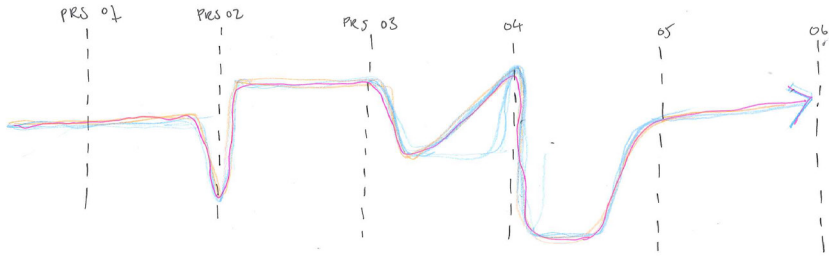


Fig. 3 / PhD Journey - Fellow Workshop at RMIT Europe Barcelona, February 2016 Fig. 3 / PhD Journey - Fellow Workshop at RMIT Europe Barcelona, February 2016



Fig. 4 / Red Pavilion, TAKA, ClancyMoore, Steve Larkin - London Festival of Architecture, 2015 - Credits Jon Bosworth

SCALE



ASSEMBLY



DATUM

TAUTNESS



SUPPRESSED EAVES



WINDOW AS WALLPAPER

PROJECTION



OVERHANG



COMPRESSION



SKY

IMMERSIVE



STRUCTURE AS PATTERN



THICK EDGE



LIGHT/SHADOW AT JUNCTIONS



REFLECTION

OTHERS



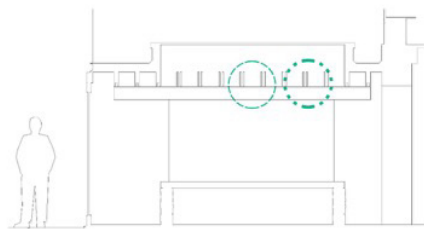
ANCHOR

Fig. 5 / PRS 4, Ghent April 2015

IMMERSIVE



light and shadow at junctions



House 02

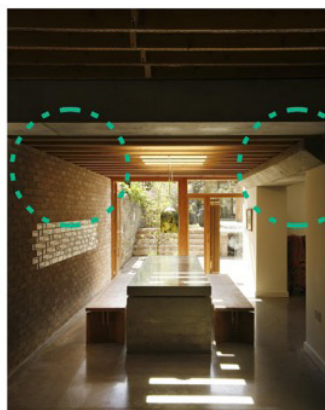


Fig. 6 / PRS 4, Ghent April 2015

3.11 Koen Broucke

Glasgow School of Art / PRS 2 at Ghent 2016

“For example, you want to draw a line, that’s an idea, so you start making a drawing of a line, but the most interesting thing is what happens during the process of drawing. That’s something that only the hands know to do.”

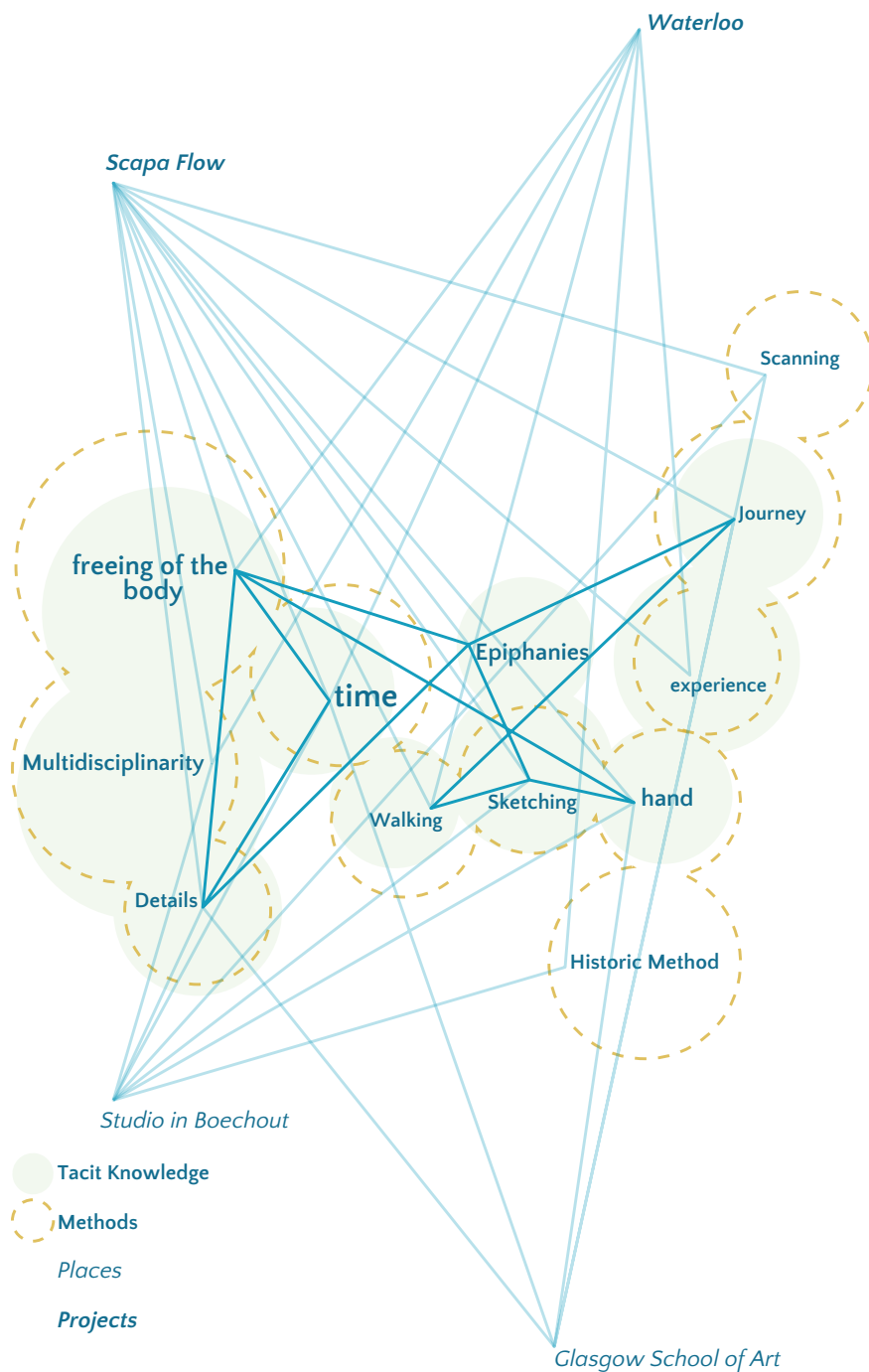
(Interview Orkney - May 2016)

Koen Broucke affirms that currently in his practice three levels of research are interwoven: the research as an artist, the research he began when enrolling in the PhD and the research as an ADAPT-r fellow. The first level is what he has been working on the last 25 years, when he decided to become an artist after the completion of the studies in history. These studies are the background on which his work and his method stand out, and from this background he drawn the core of his method, as he said, on which he build his tools and visual components brought from his experience as an artist *“the academic methods I learned as a historian and these methods are really very powerful and very good (...). They are still used as a method for students in history all over the world, but of course times change and now we use images and I use images as an artist. I use images, I use intuition and I think that part of the methods that is new and it is also very individual.”*¹⁰⁷ This is the first step in the creation of a method that the artist is building in his practice and through which he has the ambition to transform back, in a sort circular process, in a manual for the students of history. This first level of research grew deeper when starting the PhD. The research on the battlefield is a chance to research on their aesthetic, about their representation in history, their landscapes and their significance, for him the importance is not on the military side *“Battlefields as a metaphor for extremely complex (historical) events! I’m drawing battlefields as an excuse to reflect on the methods I use.”*¹⁰⁸

The third level of research is the one he undertook during his ADAPT-r fellowship at the Glasgow School of Art. This third step of the research, which brought him, along with the experience of studying battlefields less familiar to the one in Belgium and the Netherlands, some new methods and routine which integrate his own. One element he highlights about the fellowship is the role of the mobility with the implications this has on his method of research and practice. Having an average of a week in Scotland every three, Koen needed to start scanning and making digital images of the paintings he made in the studio. This process trigger

107 Interview with Koen Broucke in Antwerp, Atelier Broucke, April 2016 - Reported as edited transcription in Deliverable 11-, Chapter 2

108 From PRS 1, Barcelona November 2015



a new phase of reflection on his work through the action of transforming it to the digital. This, which was perceived at first by the painter as a boring labour allows him to have a new insight in his painting, discovering new elements which were unknown in the moment of tracing and brushing on the canvas. This new moment of reflection, which is added to the constant rhythm of its painting session, where every 10/15 minutes of work are followed by moments of reflections, reading or writing.

The component of the time, which laces together those levels of research with the subject of his studies, the battlefield happened in different historical period, has been expressed in his description of his Journey during the ADAPT-r Fellows' Workshop in Ghent, April 2016, [Fig. 1] *"There is also the component of the time on the map because this PhD is situated in the XXI century but the battlefields he is travelling to are in several different centuries."*

The idea of liberating the hand from the rational and visual direction of the mind is something that Koen experience in two ways. On one hand there is the reiteration of the action, the constant and daily practice of drawing, which allow him to free the "instruments", the hand, from the visual constraints that the mind gives to it. The same kind of process occurs with the walking, Koen says that he goes to places to find inspiration for drawing, but at the same time the action of walking is born from the studies and the research about the battlefields he is going to explore *"But if you start walking, then the feet are taking it over. It's the feet-eye relation that makes that you walk. The interesting thing about walking is what happens during the walk and not the result. Of course, it's important that you find your destination and that you can take your bus, that you don't miss your bus at the end, or your plane, or whatever, your car. But the real importance of the walk is what is happening on your way. It's exactly the same thing in a drawing – what happens on your way."*¹⁰⁹ [Fig. 2] So this liberation process, this distance he achieves from the awareness in the moment of drawing is a part of his methods that helps him to free is tacit knowledge. (Cfr. Deliverable 10)

Stepping back and taking distance helps Koen to see with more clarity his work and so, the commuting to Glasgow School of Art and the possibility to look from a distance and through the medium of the computer to his own work became a part of his method, they allow him to liberate from the *"emphasis on the production"* of the studio and its rhythm to find a new perspective: *"As that's part of PhD research is about being on my way, it's about travelling, and it's about drawing and both are like, in a certain way, parallel because they influence each other. The journey, travelling is influencing the drawing, because I draw what I see when I'm travelling without walking and I walk also to see things that I want to draw. At the same time, the drawing is influencing, is giving new ideas to travel."*¹¹⁰

Simultaneously this new perspective is enhanced by another element of the ADAPT-r project which he finds pretty challenging. The PRS systems are in fact for him the occasion to make an exercise in communication since he has to address a completely different audience, composed mainly of architects and landscapers

109 *Ibid.*

110 *Ibid.*

and not just of artists or historians, as his usual listeners. This relation with a panel which comes from different backgrounds is something that triggered Koen to discover new ways to look at his own method. He indicates that it is because of Kate Heron showing him an author who wrote much about the Orkney and Scapa Flow, Eric Linklater, that he made new discoveries about his way to interact with objects and the “historical sensation” that the object and the detail carry along with them. For him then, the consequences of the feedback of the panels in the PRS are something quite pragmatic as the discovery of the helmet of Linklater in the Museum in Orkney, new directions and new input from a people from different backgrounds [Fig. 3].

As an outcome and a current consequence on his practice, Koen is not perceiving a significant change in his method. Rather, he states that he is an artist that use his hand and brushes and this will not change, what is improving is the awareness about what he is, and about what he wants and also “*what I don’t want*.”¹¹¹

Keywords:

Historic method, Manual, Scanning, Journey, Walking, Sketching

111 *Ibid.*

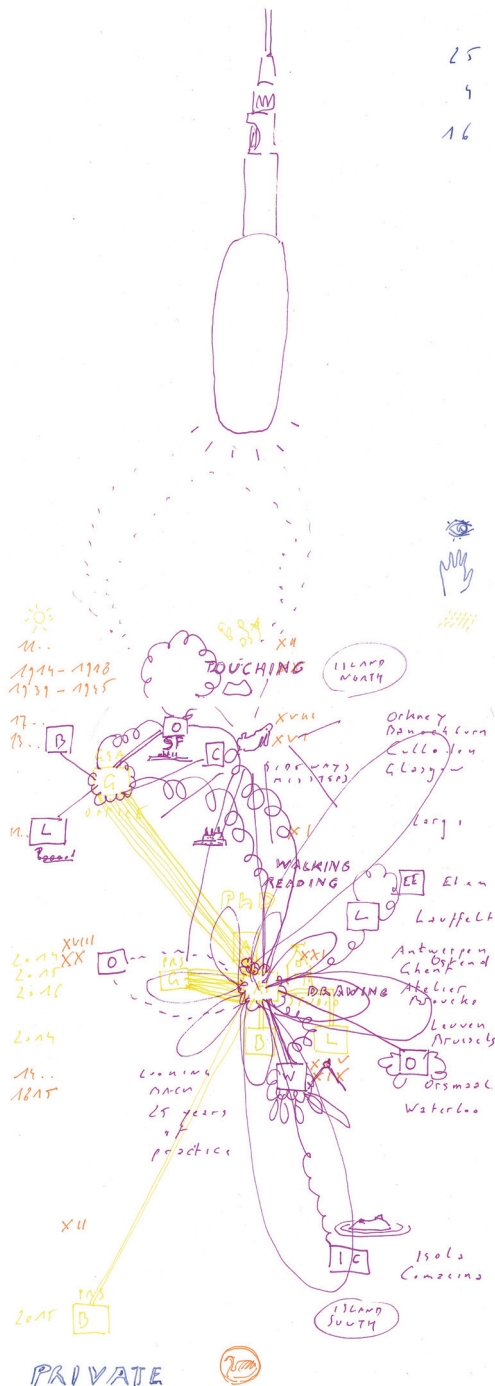


Fig. 1 / PhD Journey, ADAPT-r Fellow workshop, Ghent, April 2016



Fig. 2 / Battlefield Hardecourt ,Photo Credits Natalie Braine



Fig. 3 / Linklater's Helmet, PRS 2 Ghent, April 2016

3.12 ANA KREČ

KU Leuven / PRS 2 at Ghent 2016

“Like urban planners who are strategically choosing weak spots in the city and regenerating them, we find weak spots or forgotten spaces in public buildings that are usually overlooked and neglected. These are in between spaces, connecting corridors, left over spatial pockets and sometimes even big halls, gardens, etc.”

Ana Kreč (presentation for PRS 1, RMIT Europe, Barcelona November 2015)

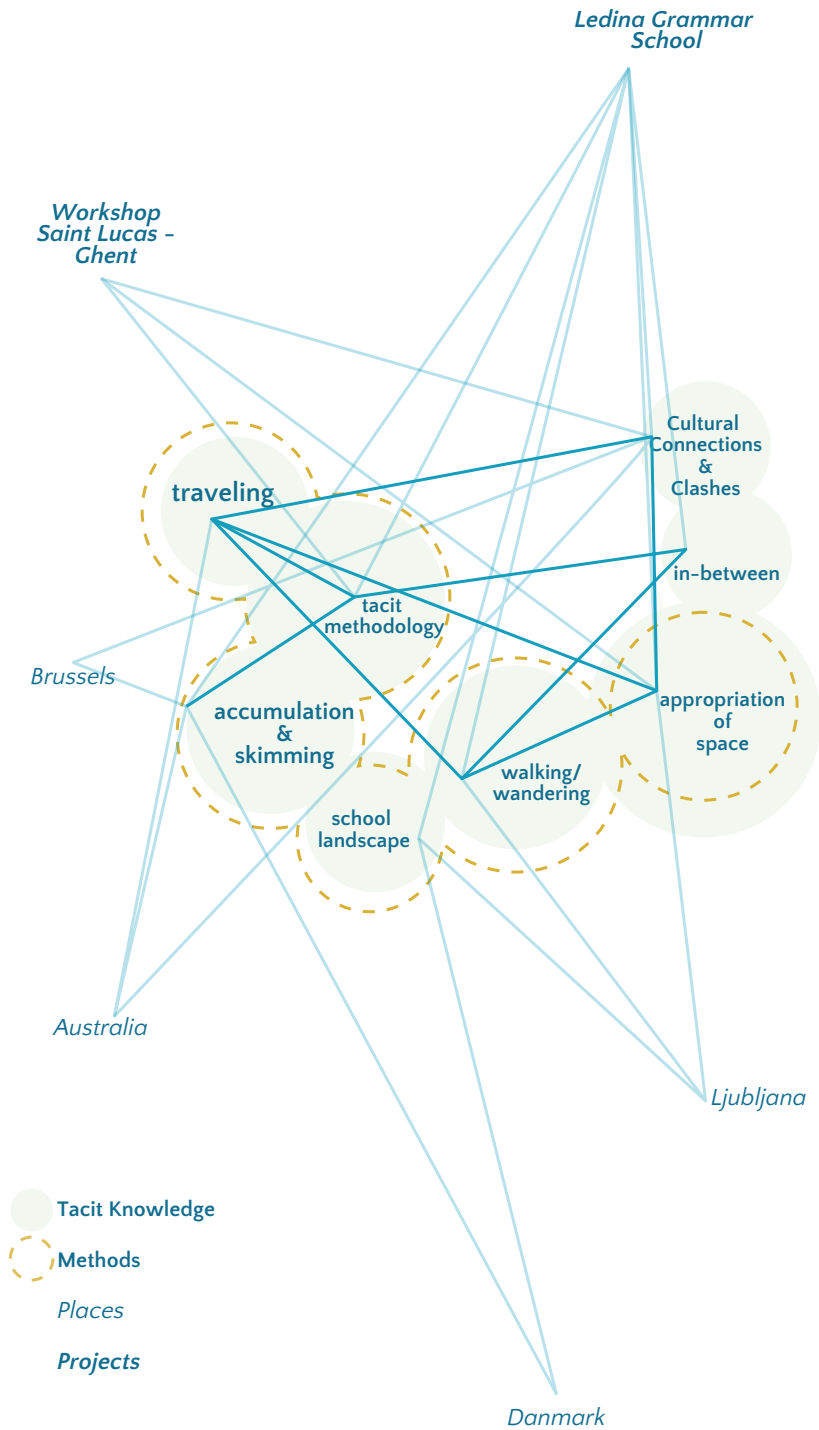
Ana Kreč is an architect and founder of the practice Svet Vmes in Ljubljana, her field of research and interest is in in-between spaces and their potential as resource and methodology of intervention in educational context.

Her background, both personal and professional, allowed her to travel and live in several place in the world: she studied and lived between Kuwait and Slovenia when she was a child and then, during the architectural training, she lived in Denmark, Australia and finally Belgium. This large amount of experiences with different culture and design methodology led her to construct a process of accumulation and skimming in her design approach as she states “I have really traveled a lot, so I think I’m implementing that and somehow creating a patchwork in my mind and trying to get a clean design with a message.”¹¹²

Her interest in educational context and in-between spaces was something she progressively build and foster during her trainings years, studying and building an expertise on it, brought her to a point in which “all this knowledge from the competition, building regulations, reading, positive references and seeing the reality made me a bit frustrated. I saw that the Ministry of Education is saying one thing – building quality not quantity...but doing something else in reality...”. With the urge to find a solution to the situation, Ana engaged in a self-initiative project with her partners.

They produced a booklet called “Invitation to learn and play” [Fig. 1] and they sent it to a selection of schools in Slovenia showing a theoretical framework in which the institutions could start envisioning possible space of interventions for their own school. From that point they started collaborating with the Ledina Grammar School producing six “small” interventions in the building.

112 Interview with Ana Kreč, KU Leuven, Ghent March 2016 - Reported as edited transcription in Deliverable 11, Chapter 2



Focused Constellation

This self-generated is something she recalls in their methodology, on a way she labelled as “tacit methodology”. She framed it in her second PRS with a slide in which she was comparing the methodology of her office with the outcome of her students in a workshop held at the Saint Lucas University in Ghent [Fig. 2]. In those images Sally Stewart noticed a great similarity among how Ana practices and teaches and the level of knowledge she can transfer to her students. Their approach was really similar to her “tacit methodology” indeed. They wandered through the school looking for the potentiality embedded in the in-between spaces and from there they developed their strategy.

In a similar way Ana describes her methodology at Svet Vmes “*Most of our interventions are self-initiated, from bottom up, so yes the client has a certain vision, but then we also have a hidden agenda. For us, definitely some sites are more exciting than others and we will invest a lot of energy to make some projects happen.*”¹¹³

This description works on a certain level also to explain ambiguity of the opposite components of their approach, which has been defined like “acupuncture”¹¹⁴ therefore something very precise and highly effective, with the concept of in-between, which evokes vagueness and indeterminacy. It seems that her ‘hidden agenda’, her urges and fascinations, drives her toward the discovery of the place, which embedded qualities can at their best be used to express this program.

Keywords:

Traveling, Tacit methodology, Appropriation of space, walking/ wandering, School landscape, Accumulation & skimming

¹¹³ *Ibidem*

¹¹⁴ She reported in the presentation for PRS1 that “My colleague and co fellow in Brussels, architect and artist Alicia Velázquez compared our work to ‘acupuncture’”.



Fig. 1 / Self-initiated theoretical booklet about intervention in in-between spaces in educational context.
Image from presentation for PRS 1, RMIT Europe,

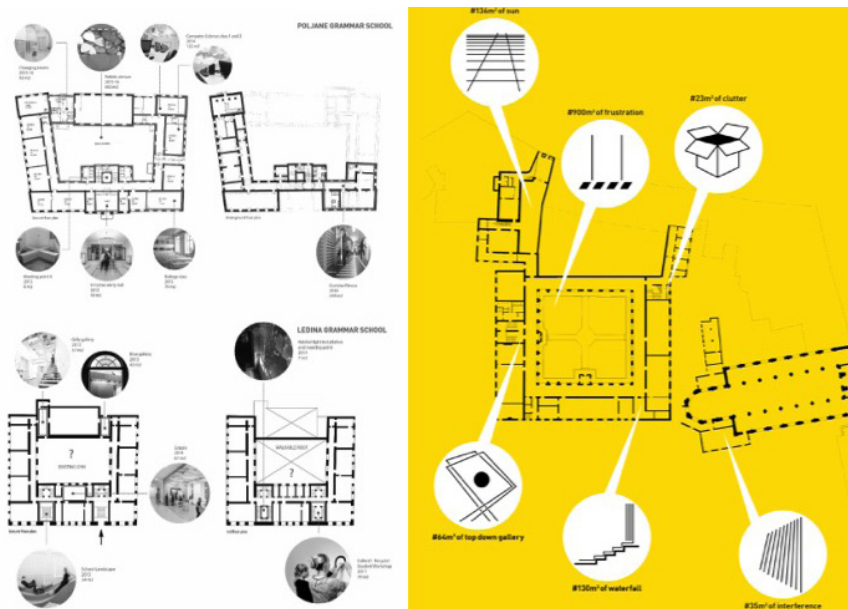


Fig. 2/ Image of a project of Svet Vmes compared with the project of the students of the workshop "Rethinking the in-between" at KU Leuven, Sint Lucas, Ghent, 21st -24th March 2016

3.13 FEDERICO DEL VECCHIO

University of Ljubljana / PRS 2 at Ghent 2016

"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."

(Federico Del Vecchio)¹¹⁵

For Federico Del Vecchio the journey through the PhD seems to be made especially of discoveries of new structures and model of organization [Fig. 1]. He claims a lack in consistency and structure in the progression of the art making and he seems to be finding it in the scaffolding of the PhD, with its deadlines and the new routine which becomes for him a new way to perceive his practice *"I like this idea to come everyday to the office, give me a routine that I have always been escaping from. But this routine has also become an important structure to make your process going without having too long a break and lose the track, but getting in a constant process of thinking and making and developing your project."*¹¹⁶

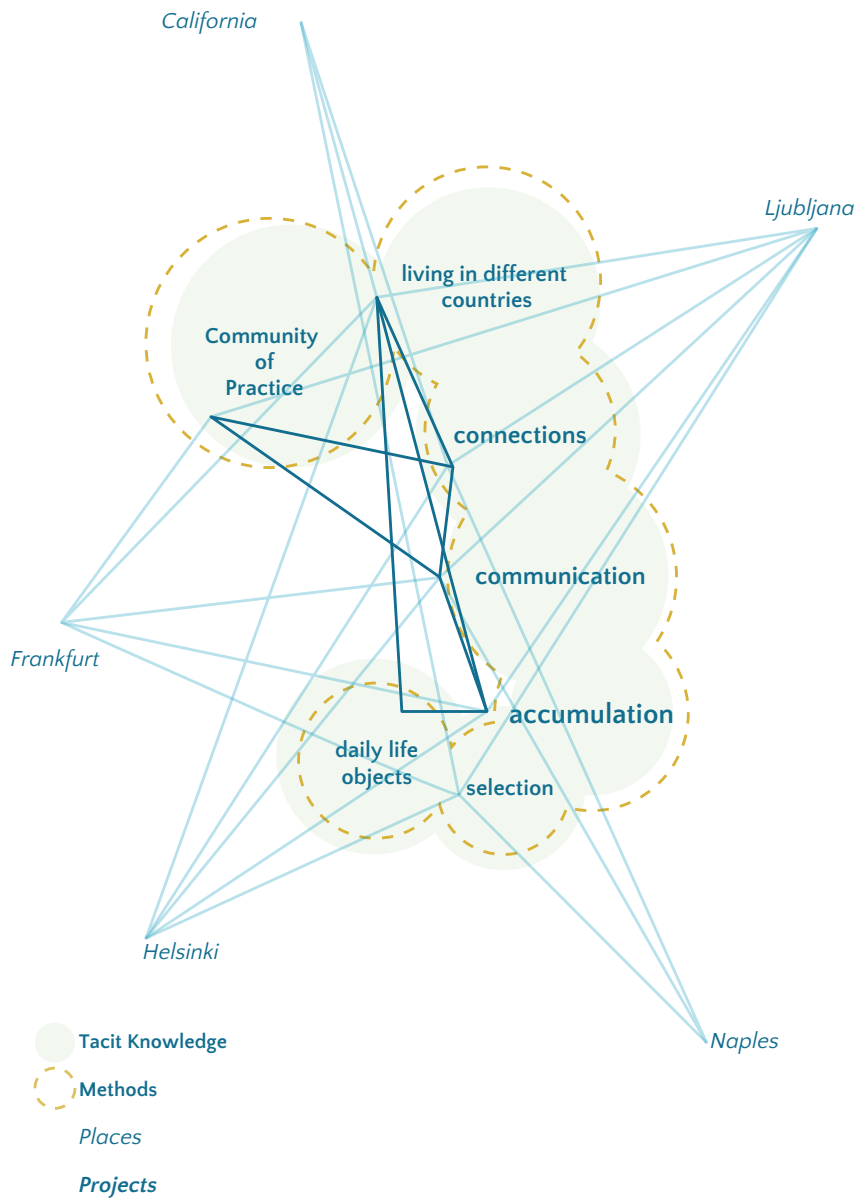
His method of research and practice is widely based on sharing experience and knowledge with peers, friends and colleagues, as he says, this is not just a moment of comparison, it is the moment of creation of the artwork itself. In this sense his approach towards the curatorship is more as a trigger and enabler of dialogue among artists rather than selector, then, when the project has started he finds himself in the position of leading it and thus becomes a curator: *"the curatorial practice is something that is more activating processes and discussions with other friends. But then, when you become the leader of something, in a way, you are the curator. You start to give direction and to organise."*¹¹⁷ Those different aspects of his practice, being an artist, a curator and an educator, create a stratification of meanings through which he finds his role, which is, as an artist, to put questions and queries rather than finding answers and solutions.

Sharing experiences and creating conversations with the rest of the artistic community is at the same time the driver and the goal of the mobility that is part of Federico's life and practice since the past 15 years. He says that this inevitable

115 Focused interview with Federico Del Vecchio, Ljubljana University, Ljubljana, June 2016 - Reported as edited transcription in Deliverable 9 and 11, Chapter 2.

116 *Ibid.*

117 *Ibid.*



Focused Constellation

for the composition of the contemporary art world, but at the same time this is a particularity that sustain and create his knowledge, both at a tacit and explicit level. Building and weaving relations with the people in the places he lives is the counterpart of being influenced from and become attached to those situations, The methods with which Federico creates his art starts directly from his tacit knowledge. The unconscious fascinations that drive him to sketch or take photographs of a detail or an ordinary object is the first step of a process that goes back to those elements to frame them in order to find the thread that link every single element and transform them from a background visual repertoire into a single piece of art [Fig. 2]. The object is processed and represented in a way that allows alienation and at the same time it is recognisable in its daily and ordinary features, during the PRS 1 he described this process, referring to the artwork named *Turning and Boring* [Fig. 3] in this way *"The objects in this installation represent an extrapolation of the formal -quotidian objects with which, through frequent contact, we develop ritualistic relationships. Each object is appreciated for its formal construction but reproduced and/or placed within a composition with slight manipulations that allows for a new reading and experiential relationship. Thus the process of making then creates an alienation from that object, still recognizable but yet detached from our expected associations."*¹¹⁸

The ADAPT-r Methodology

The supervision moments during the PhD for Federico are characterised from the dialogue with his supervisor, Tadeja Zupancic, which is coming from a different background. The dialogue between the two resulted in a paper written together and it is a moment in which everyone learnt from the other.

The PRS experience is also something of a challenge for Federico Del Vecchio due to new aspects and meanings to already known tools. He finds this model of presentation in front of a panel, which has been always part of his education to have gained new meanings and the feedbacks that he can receive from the panel are influencing him on a both metaphysical and pragmatic way.

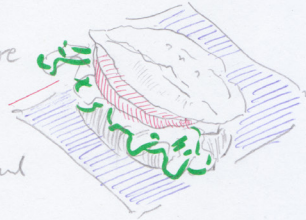
Keywords

Living in different countries, accumulation, selection, Community of Practice, Communication connections, Daily life, Objects

118 PRS 1, Barcelona, 25th November 2015

~ DISCOVERY ~~DISCOVERY~~ - Discovery discovery ~

- A new thinking model
- A very well organized structure
- A good way to be focused on research and practice and



Share it with other creatives/thinkers (PRS) etc.

• even though sometimes I hate deadlines and structures, Those are good for me to learn to get a final focus and understanding the way..

be surprised about new directions.

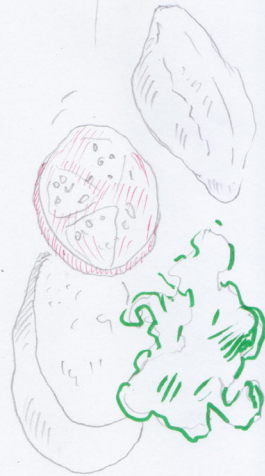


Fig. 1 /PhD Journey (ADAPT-r fellows workshop, Ghent April 2016)



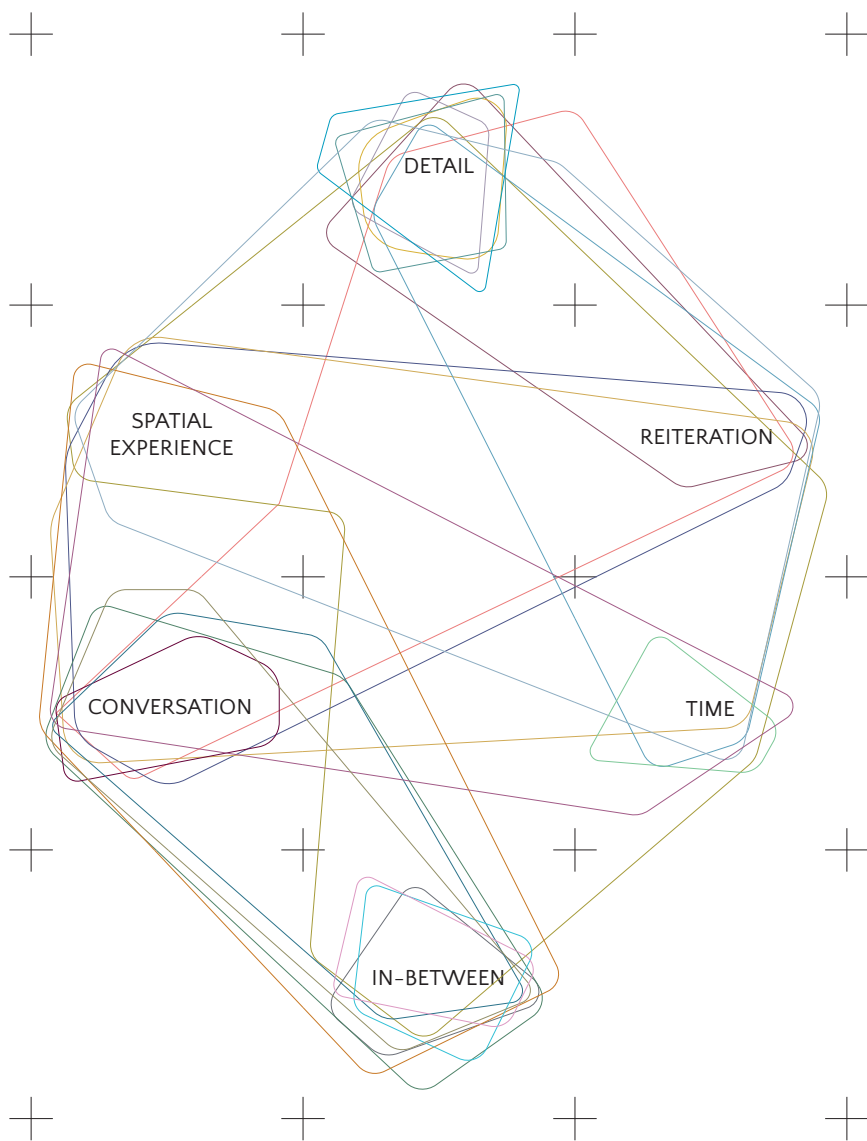
Fig. 2/Untitled (Rainbows) 2007



Fig. 3 /Turning and Boring. Queen Park Railway Club, Glasgow, 2013

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 previously-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*”¹.

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 doing², 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 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 Deliverables³, 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” explores the different meanings and uses of details in some of the practitioners: as a transcalar unifying and metonymic device between ideas and

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.

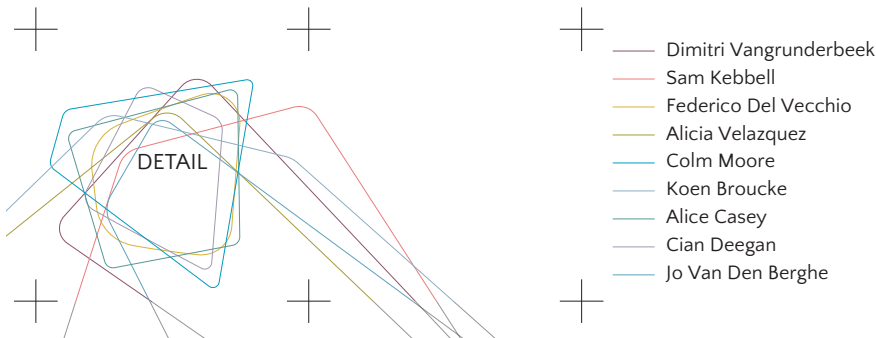
“Sensing, Visualising and Using Time” creates a common interpretative framework to read Creative Practice Research across the two thematic poles at the centre of our research: from one side the elements of the “spatial history” emerging from memories, fascinations and expectations (*Sensing Time*), and 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 ADAPT-r community, the role of the detail and the interaction, the construction and the understanding of it is pivotal. The detail, the part, the microscopic 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 Practice 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’s experience.

What 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 tolerable 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.*"⁴ 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"⁵. These 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 embedded in the detail becomes manifest in two opposite and complementary

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.

ways. On one hand the detail continues 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 drawing the detail is the moment for understanding a building for her. It 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*”⁶).

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 that 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*”⁷.

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.

The detail as a repertoire

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

7 Deliverable 7 – Public Behaviour

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*”⁸. 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 practice and before practice 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 uses. The relevant details are for him the one, similar to the ones which 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 these pass through a moment of unrecognising fascination, which requires 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 be present and defined by their features, characteristics and implicit and explicit significance. The purpose of the archive 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 of their architecture.

The everyday life and the detail

The detail and the object in the everyday life is a theme cited in two different ways 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 to express this component of the practice, which also is triggered by this implicit

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

attraction.

For Sam Kebbell, a New Zealand 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 connections¹⁰” is for him a fascination which derives from the “everyday pragmatism couched in a disciplinary narrative¹¹”, embedded in the traditional New Zealand culture. The everyday object becomes, in its ordinariness, a tool 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*”¹² 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 Kebbell 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.*”¹³ 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”¹⁴. 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.

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

10 *Ibid.*

11 Sam Kebbell, 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

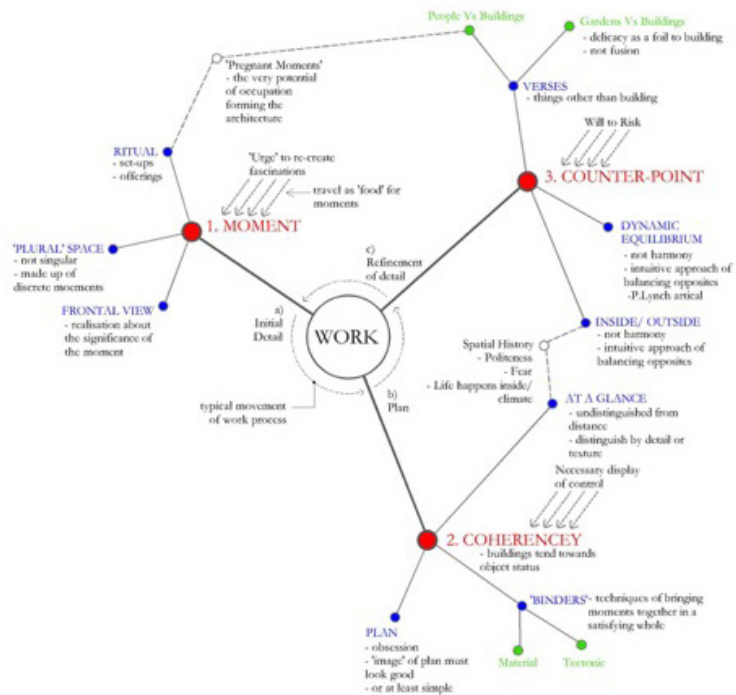


Fig. 2 / Cian Deegan PRS 4, April Ghent, 2015



The Casey Family, Dining Room, Burlington Road



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

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



Fig. 4 / Dimitri Vangrunderbeek - Dipping - 2013

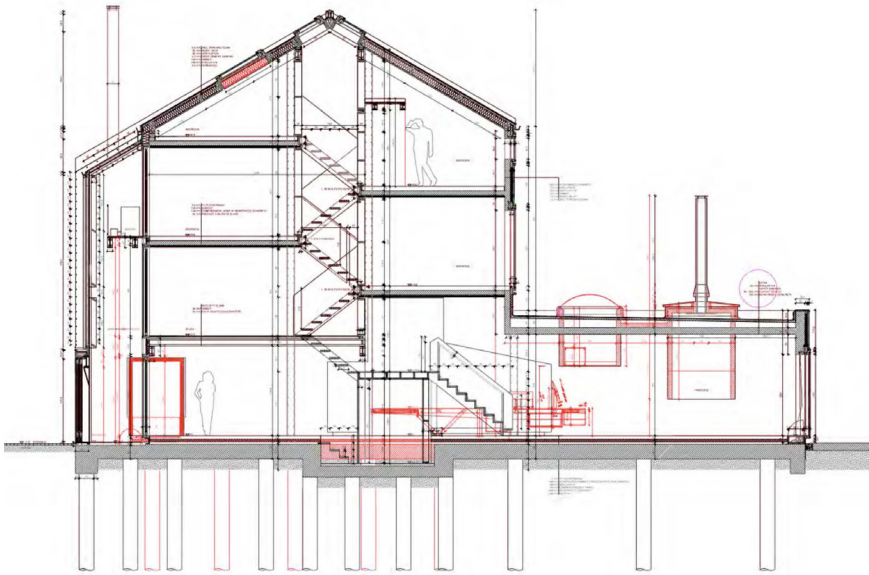


Fig. 5 / Jo Van Den Berghe - House DG-DR Section - 1999-2004 image from Van Den Berghe, J. Theatre of Operations, or: Construction Site as Architectural Design, PhD Dissertation



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

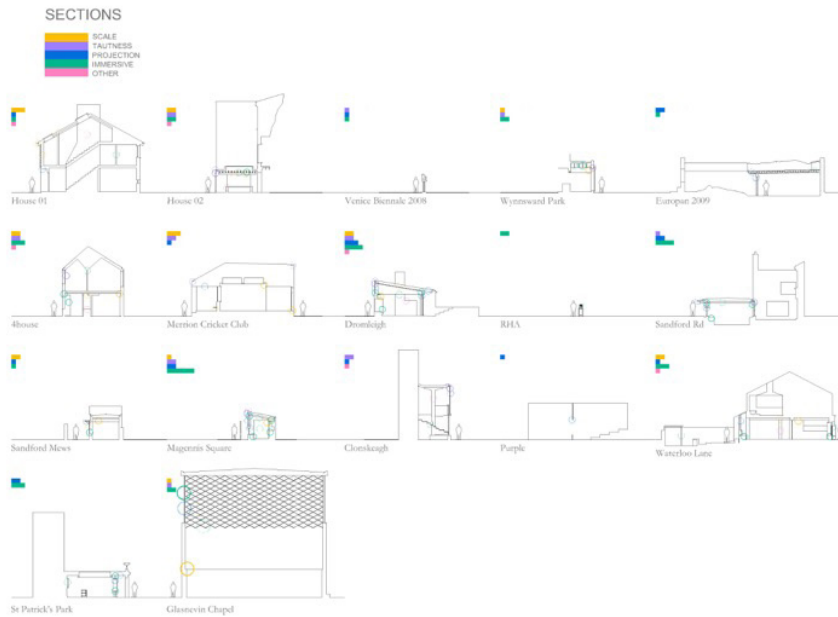


Fig. 7 / Alice Casey, presentation PRS 4, April 2015, Ghent

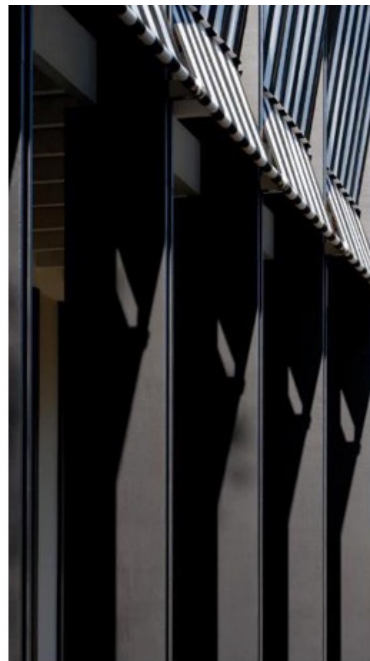
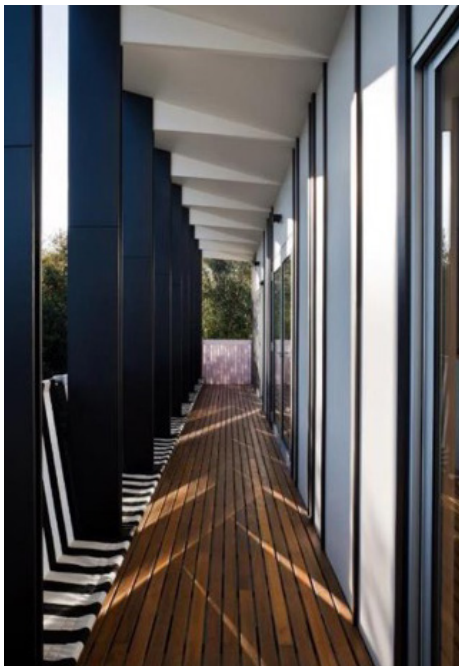
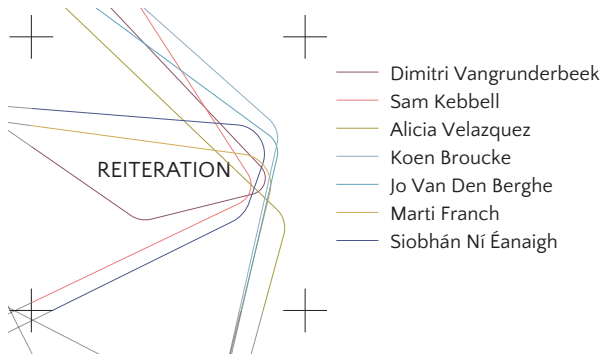


Fig. 8 / Sam Kebbell - Detail from the Humbug House on the Mornington Peninsula for artist Peter Adsett, Image from PRS 6 November 2015 Barcelona

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)¹⁵

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 theme that can be traced in many of the practices and the profiles of the fellows explored 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”¹⁶. 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 as 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 Vangrunerbeek 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 last accessed October 2016

16 Definition from the MacMillan online dictionary, 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-for¹⁷, fostering the deep and mutual influence between the phronesis and the sophia¹⁸. 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 process of reiteration is foundational in establishing ritual, and daily routine, as a realm that shapes and that the practitioner can shape (Velázquez and Del Vecchio), or through which the practitioner can push the boundaries of their rational behaviour and their conscience beyond 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 of the theme of the reiteration the gesture is the key element, intended in the twofold way of the mean through

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 produces, 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 with 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"*¹⁹. 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, leads to an emersion of the tacit knowledge, the artist knows that something is hidden in the object, and the other way around, this unknown presence is perceived by the artist who pursues 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."*²⁰

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."*²¹ 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-constructing and abstracting them and then proceeding to a process of reiterating them in space. The creation of a narrative framework in which he can change scales or extract 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"*²² brings him to a sort of prototyping as a method to explore his fascination with the everyday object [Fig. 3].

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.”²³ 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.”²⁴ The challenge and the brief are components of a conversation with the self aiming to improve those ‘projective improvisation skills’²⁵ [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”²⁶

The role of the exercise in the conversation with the self is also pivotal in Koen Broucke’s practice. For him the exercise is a daily ritual that challenges the comfort zone where the ego overcomes 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 if 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.”²⁷

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 (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 shared and developed by Alicia in her practice. Indeed she reflects thoroughly on the concept of the ritual, where rules and repetition and the discipline shape the perception and the intuition. Her work is largely based on some repeated gesture [see figure 4] Through setting rules and accepting them she creates an environment in which she can “*listening to the reaction of the body and this intuition*”²⁸, 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.*”²⁹

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*”³⁰. 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 also parts of Federico Del Vecchio work’s. 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 latent 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.*”³¹

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

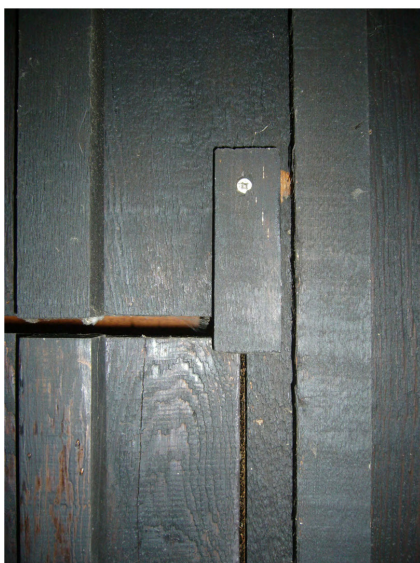


Fig. 2 / Jo Van Den Berghe, original caption of the image "WoSho Fashion (2004-2007): coarse, rough, Substance, construction practice, the precision of a piece of furniture, the craftsman, the draftsman's trance in detail." Van Den Berghe, J., Theatre of Operations: Construction Site as Architectural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



Fig. 3 / Sam Kebbell - 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

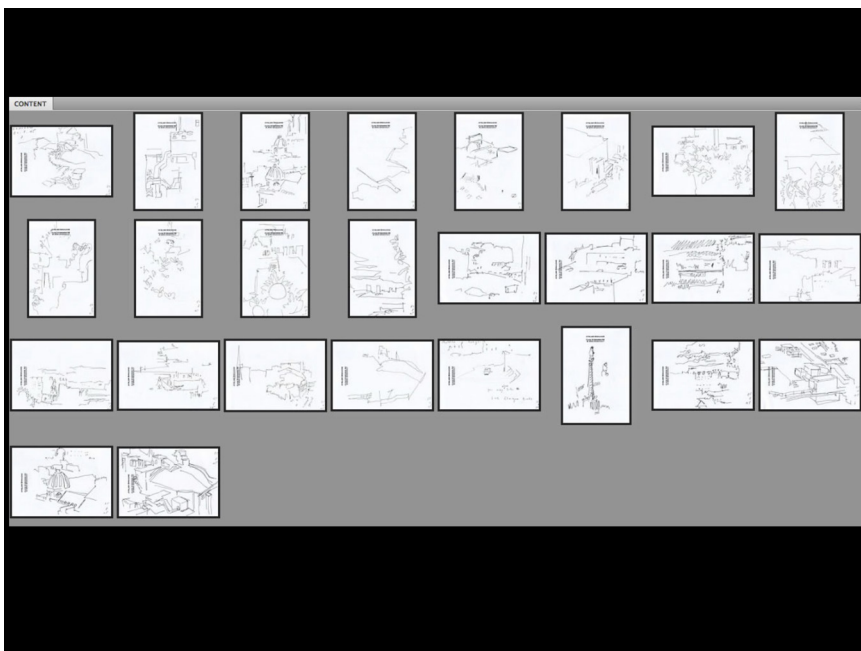


Fig. 5 / Koen Broucke – page extracted from PRS presentation – PRS 1 November Barcelona 2015



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"³², 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"*³³ [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 Schaik, 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”³⁴ [Fig. 2].

Though 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 conducted in Barcelona and in Ghent aimed to identify the pivotal time thresholds of each PhD³⁵.

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 practice³⁶.

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 methodology³⁷ in relation to the explication of Tacit Knowledge and Practice Research Methods - appears to be a useful figure also in 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”³⁸, 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”³⁹.

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

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 conceptualisations 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*”⁴⁰.

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*”⁴¹.

Such fascination correspond to an “urge line”⁴² 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 sharing⁴³.

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*”⁴⁴. 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”⁴⁵: “*there’s a strange balance between a fascination*

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”*⁴⁶.

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 house⁴⁷) 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”*⁴⁸ [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 the “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”*⁴⁹.

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 moment⁵⁰: *“(…) you can really touch*

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 200 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"*⁵¹. 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 feeling⁵² [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"*⁵³.

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)"*⁵⁴.

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"*⁵⁵

Such design approach is observable in the project in his hometown for Girona's shore line, 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].

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 ⁵⁶.

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"* ⁵⁷.

As a research method Alicia uses commuting time, the time in-between places⁵⁸, 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*).

56 Cfr. Marti Franch Batllori focused interview in Deliverable 9, Chapter two

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".

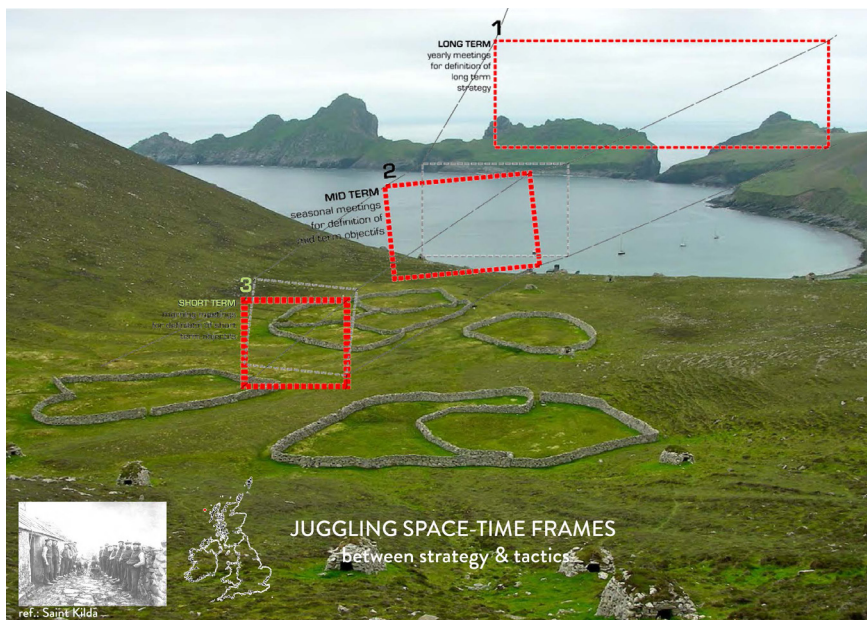


Fig. 3 / Petra Marguč, Juggling space-time frames

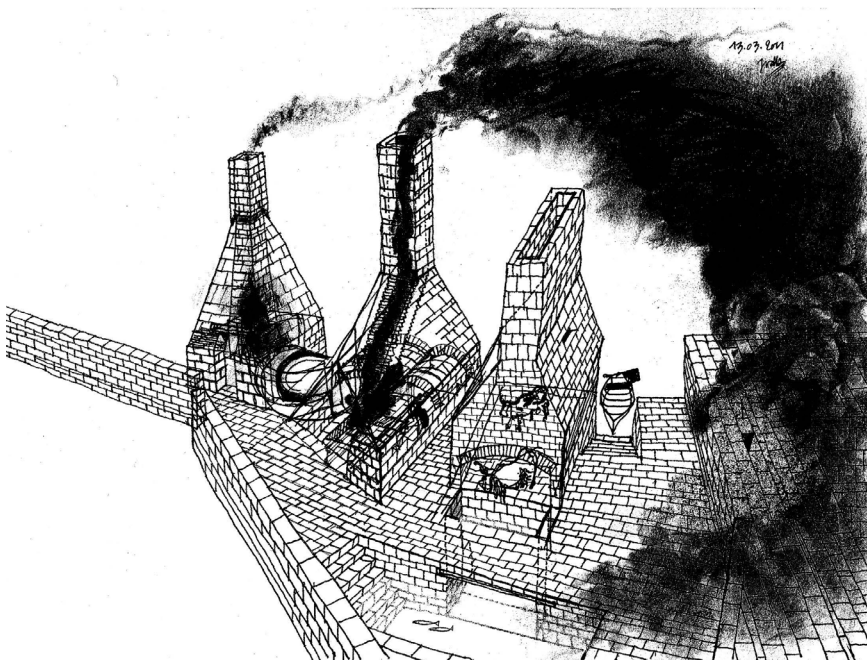


Fig. 4 / Drawing, (2010–2012), Smokehouse, Foodhouse, Slaughterhouse.



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

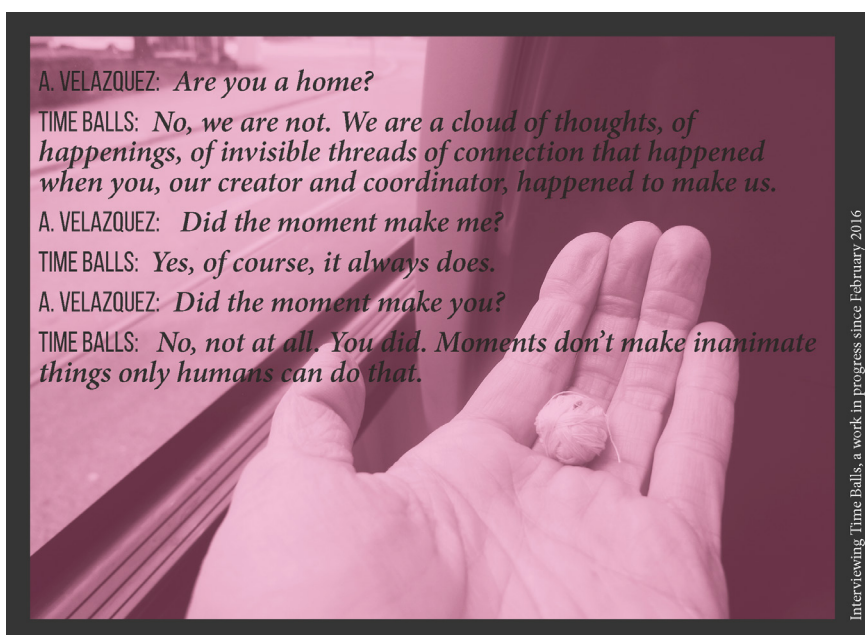
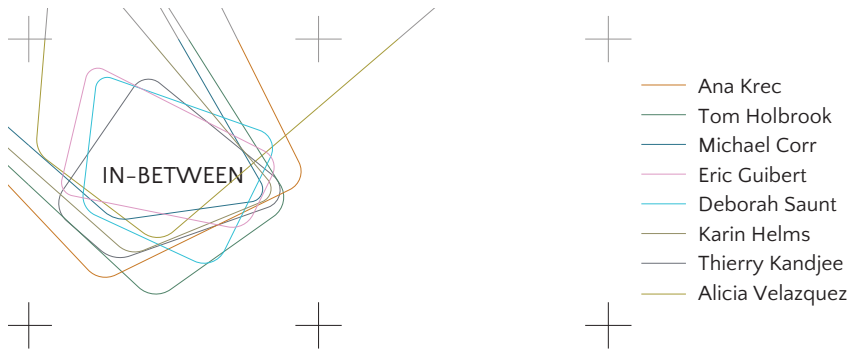


Fig. 6 / Alicia Velázquez, Interviewing Time Balls, a work in progress since February 2016

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 Kreč)⁵⁹

“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)⁶⁰.

“(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*”⁶¹), 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 between different responsibilities / disciplines / aspirations.

59 Interview with Ana Kreč, 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 intended to be 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 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 Velázquez⁶².

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*”⁶³). 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*”⁶⁴. 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.

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.

By contrast Karin Helms, who holds multicultural and multilingual (native and acquired) backgrounds, has been aware of the role of her multifaceted personal history inside her practice since the very beginning of her PhD in terms of “eidetic archive” and effects 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”*⁶⁵.

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 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”*⁶⁶.

On a similar note, Karin’s professional experiences across phytosociology, landscape ecology and landscape architecture allowed her to conceive herself as holding not 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”*⁶⁷.

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 both 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”⁶⁸.

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”⁶⁹.

A key characteristic of these practices is being a *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*”⁷⁰.

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”.⁷¹

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 translator⁷².

On a similar note, Thierry Kandjee perceives himself as a *gardener-conductor-enabler*: through the PhD he could develop a better understanding 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*”⁷³ [Fig. 1].

*Negotiation and conversation*⁷⁴ are key elements / concepts of Michael Corr’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*”⁷⁵.

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,

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)”⁷⁶.

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”⁷⁷ [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”⁷⁸: 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 the 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 interpretation⁷⁹ and to experimentation at the same time a space “inhabited” professionally and personally by the practitioners.

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.

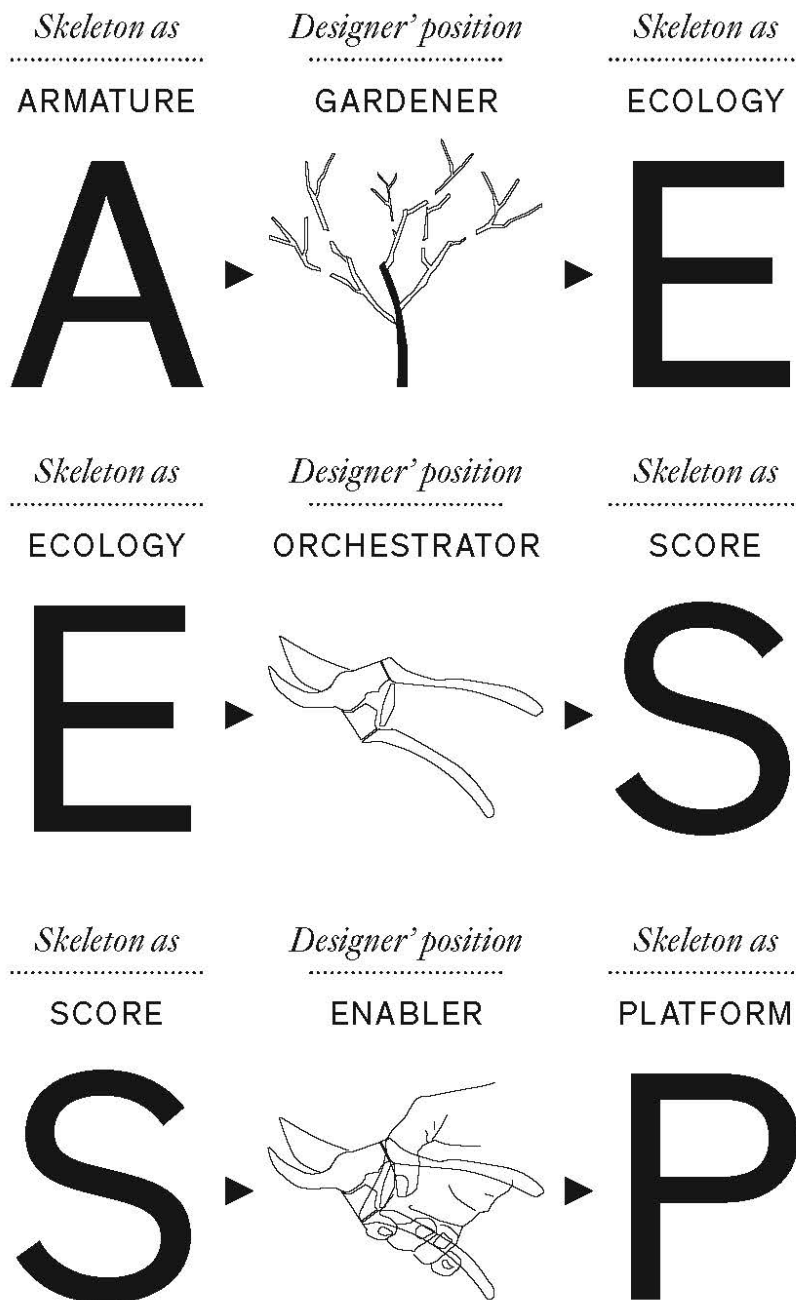


Fig. 1 / Thierry Kandjee

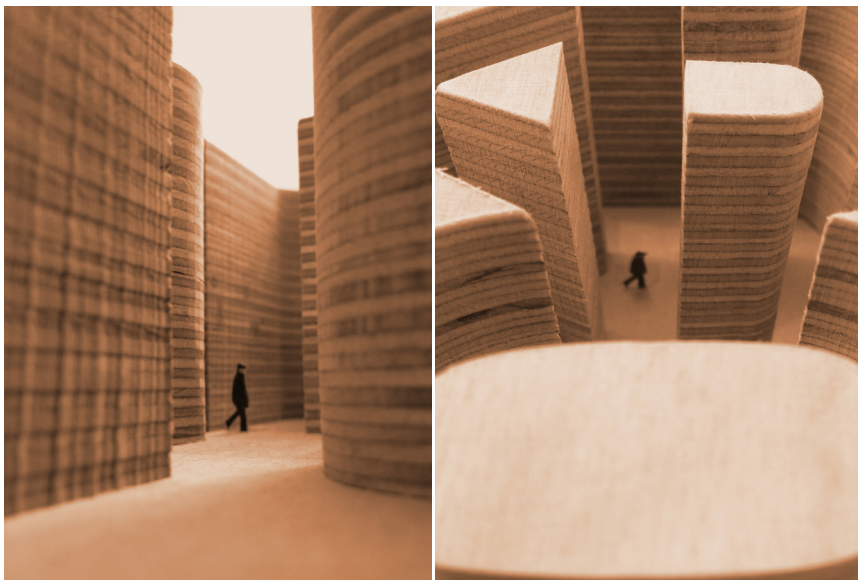
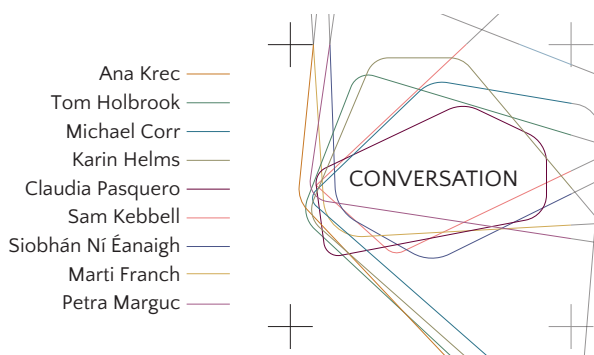


Fig. 2 / Ana Kreč, Box Exhibition



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)⁸⁰

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 large 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 Tacit Knowledge and Methods.

As a first interpretation, it is a tool through which Tacit Knowledge surfaces, a trigger for the circular process of learning and awareness, namely the circular process from the tacit to the explicit realm, and indeed it represents 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.* Indeed as Glanville claimed: *"A conversation is a circular form of communication, in which understandings are exchanged. In a conversation, participants build meanings*

⁸⁰ 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.*⁸¹ 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.*”⁸²

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*”⁸³.

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.*”⁸⁴ 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 regard, Ash Amin and 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.*”⁸⁵

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*”⁸⁶

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

81 Glanville, R. (1999). “Researching design and designing research”. Design Issues, Volume 15, N. 2 Summer 1999

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 at 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.⁸⁷ 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, it can be, in architectural terms, between “modesty and ambition”⁸⁸, 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.*”⁸⁹

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

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, 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 roles in her practice (teacher, adviser, landscaper) that she interprets as speaking different languages. So the shift from a role to another happens as a process of translating from one 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 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”⁹⁰ requires, demands and tolerates.

Likewise, Sam Kebbell 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. Hence such frameworks are 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 undertook 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 him 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.

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”⁹¹ 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”⁹² in which conversation is crucial at different levels.

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*

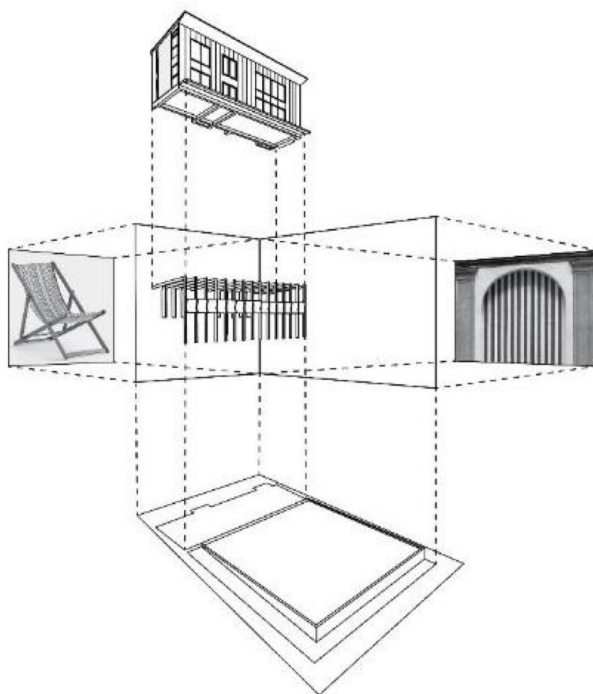


Fig. 2 / Sam Kebbell, *Framework for conversation*



Fig. 3 / Michael Corr, Conversation with citizens



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



Fig. 5 / Alicia Velázquez, PRS 3

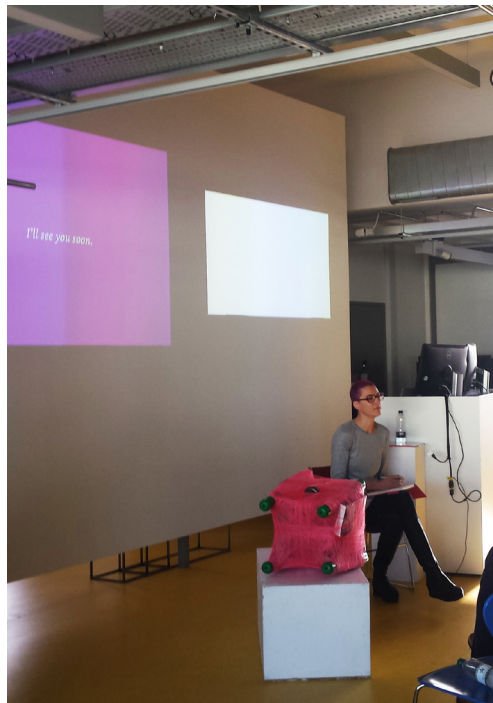
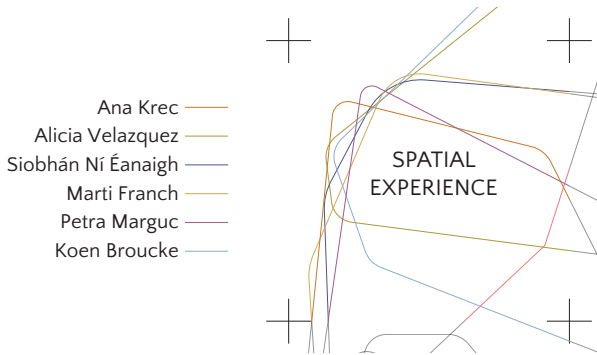


Fig. 6 / Alicia Velázquez, Performance at PRS London, November 2016

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)⁹³

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 intelligence⁹⁴, as suggested by Leon van Schaik⁹⁵:

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 again”⁹⁶ 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 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”*⁹⁷. 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.⁹⁸

In his storytelling of the design reconstruction of his grandmother’s house⁹⁹, 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.”*¹⁰⁰

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*

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 buildings 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 has 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 considers 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 main aim 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.

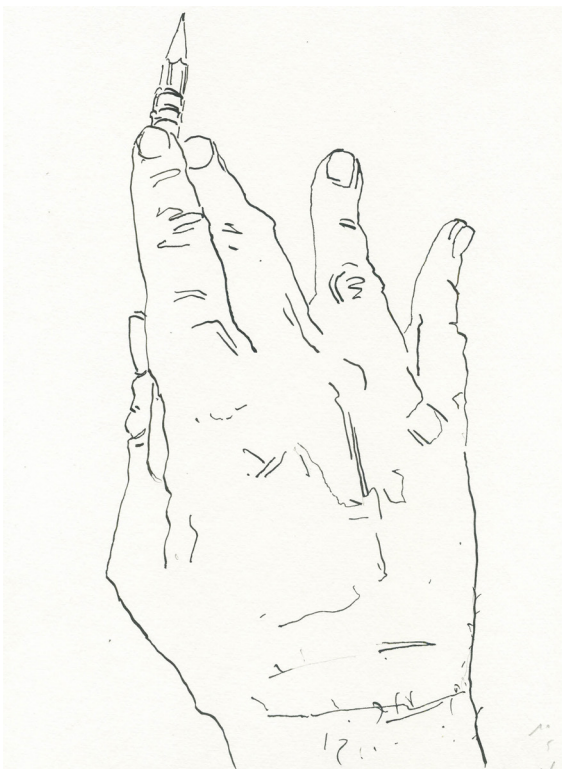
In her research the body is a medium for exploring and communicating emotions and physical feelings/sensations. The trajectory of her practice seems to be focused on the exploration of objects and space through repetition of actions in time. Performance is one method she uses for creating her artifacts, 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
Crf. Chapter 1, Research operation, Call for Postcards*

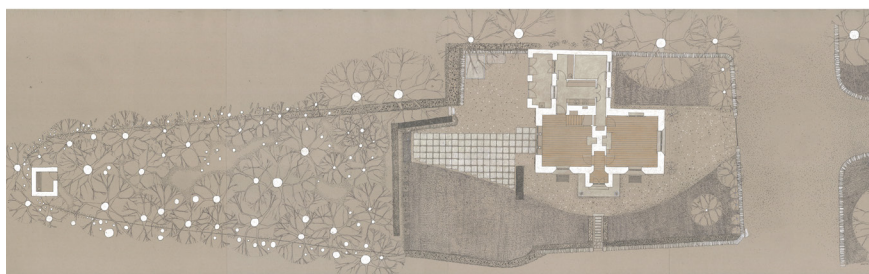


Fig. 4 / Siobhán Ní Éanaigh

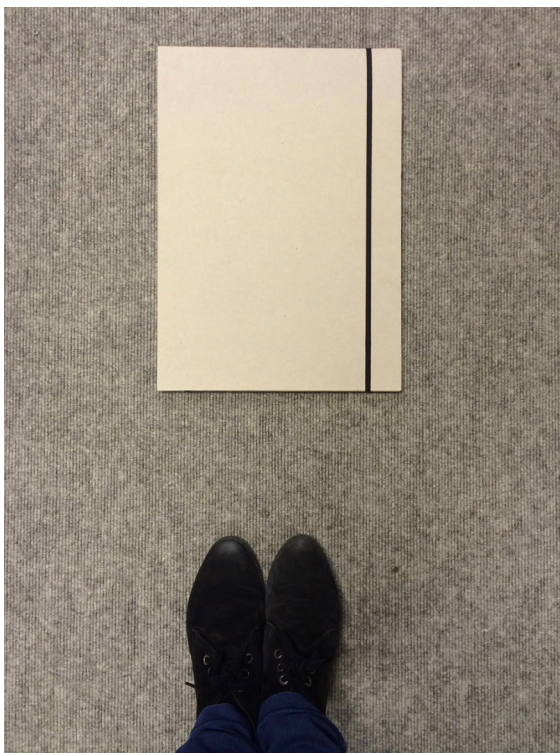


Fig. 5 / Siobhán Ní Éanaigh



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 over a year as researchers within the ADAPT-r project, we have been undertaking a meta-research journey, 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 team 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 results from the structure of European projects requiring the displacement of the researchers, promoting a new way of working together, exploring issues and solutions for collaborations a distance. We have been building a common online work environment, discovering and testing a series of online platforms, and different 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 built during the three year project has at its basis generosity and ability to share knowledge.

In terms of research methodology our research journey demonstrates a form of development, relevant to the field of creative practice research.

At the beginning of our journey we approached the research by 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 conventional way to do research, as we learned during our PhD paths, which have had an historic and traditional structure. After a period of time our ADAPT-r supervisors suggested alternative approaches, to go beyond our natural mental boundaries and use an heuristic approach, not looking for something specific and its demonstration, but opening up the research and simply look at what was going on, focusing in the observation of the real practices

This moment marked a significant 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.

This means operating 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 have identified the two most relevant insights which have emerged from the research.

The first 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. 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 discussions, 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 aim to continue 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 continue exploration of the creative practice research.

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ADAPT-R CONFERENCES PROCEEDINGS

- “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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