Conference for Artistic and Architectural (Doctoral) Research

8th - 11th September 2017  I  Ljubljana
University of Ljubljana  I  Faculty of Architecture

Book of Abstracts
CA²RE

CONFERENCE FOR
ARTISTIC AND
ARCHITECTURAL (DOCTORAL) RESEARCH

Book of Abstracts of the CA²RE conference at the University of Ljubljana, Faculty of Architecture, Ljubljana

in association with ARENA
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The CA²RE conference, the Conference for Artistic and Architectural (Doctoral) Research, represents an open and inclusive follow-up of the ADAPT-r project (Architecture, Design and Art Practice Training-research / EU ITN). ‘Open’ means an open call for participation and ‘inclusive’ indicates that it is not limited to a single research approach (practice based exclusively, or by/though design exclusively… or theory focused exclusively). It embraces all the contemporary hybridity of research in arts, design and architecture. Urban design, environmental design, landscape architecture, interior design, product design, fine arts, music, performing arts, textile design… are all welcome. On the other hand it seeks for what is in the core of artistic and architectural research. Zooming in and out is not as simple as it seems – it needs a direction. The CA²RE conference provides an international discussion platform of where we want to go with this zooming and how can we CARE for each other in our endeavours. The aim of this platform is not only to support early-career
researchers but also to provide a discussion interface of their supervisors and evaluators. Thus the CA²RE event develops into a visible European trigger of the third level educational developments. The CA²RE event builds on the rich heritage of the last decades... It links several local and international networks. That’s why it is found relevant for and is organized in association with the Architectural Research European Network Association (ARENA), the European Association for Architectural Education (EAAE) and the European League of Institutes of the Arts (ELIA). It is enriched by the research training traditions and experiences of all the incoming institutions and networks. The (research) quality criteria are the starting points for many discussions about disciplinary autonomy as well as about the impact in the communities of the research relevance.

The Ljubljana CA²RE is hosted in early-September 2017 at the University of Ljubljana, Faculty of Architecture. It is the second in the CA²RE series, following the Ghent early-April 2017 initiative of the KU Leuven, Faculty of Architecture, organized by our enthusiastic promoter of practice based research and research by design, Johan Verbeke, who left as alone a month before the Ljubljana event. Further CA²RE events will be organized in other European cities. The Aarhus School of Architecture is planning to host one in March/April 2018. The Technical University of Berlin is hosting the one in September/October 2018. The March/April 2019 event will be hosted by the University of Lisbon, Faculty of Architecture. In September/October 2019 we move back to Ghent. In March/April 2020 our host is the Glasgow School of Art.

CA²RE enables senior staff and early-career researchers to improve research quality through intensive and carefull peer reviewing at key intermediate research (training) stages. During the CA²RE weekend, the selected participants present their PhD (or postdoctoral / practice) research for 30 minutes each, discussed by an international panel and the audience for another 30 minutes. This format enables people to immerse into the presenter’s work and offers the time needed to shift to the reflection thinking mode. The panel is composed of senior researchers and post-docs. The composition of the panels offers both, the insider’s view and the fresh eyes’ perspective, as well as some intermediate positions. The presentations include a wide variety of formats, for example exhibitions, performances, etc. The weekend includes the Friday evening keynote and the Monday morning discussion session on research approaches/methods and assessment for PhDs and supervisors/evaluators.

The conference is framed as a collective experience of shared, gentle supervision and careful assessment. This is a joint learning experience for all the participants, showing that we CARE for each other when we need to embrace uncertainty, chance and instability in the creation of new knowledge!

I would like to thank you all for our togetherness in fighting for research freedom! Welcome to Aarhus in April 2018!

Tadeja Zupančič
## Programme

### Friday 8 September 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>18.00-19.00</td>
<td><strong>Conference opening</strong>&lt;br&gt;<strong>Intro, Welcome</strong>&lt;br&gt;Tadeja Zupančič (CA2RE chair), Peter Gabrijelčič (Dean/FA)</td>
</tr>
<tr>
<td></td>
<td><strong>In Memoriam: Johan Verbeke and the Links with ARENA, EAAE and ELIA</strong>&lt;br&gt;Jo Van Den Berghe (KU Leuven), Claus Peder Pedersen (AAA), Murray Fraser (ARENA), Tadeja Zupančič (EAAE-RA), Boštjan Botas Kenda (ELIA)</td>
</tr>
<tr>
<td>19.00-20.00</td>
<td><strong>Opening Lecture: What is the Point of our Interest</strong>&lt;br&gt;<strong>Research through Design in the Practice of SADAR+VUGA</strong>&lt;br&gt;Boštjan Vuga</td>
</tr>
<tr>
<td>20.00</td>
<td><strong>Drinks</strong></td>
</tr>
</tbody>
</table>
## Saturday 9 September 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Presentations</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.15-9.30</td>
<td>Plečnik’s Auditorium</td>
<td>Introduction to presentations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tadeja Zupančič</td>
</tr>
<tr>
<td>9.30-10.30</td>
<td>Fabiani’s Room</td>
<td>Gallery</td>
</tr>
<tr>
<td>10.30-11.30</td>
<td>Dimitri Vangrunderbeek</td>
<td>Petra Marguč</td>
</tr>
<tr>
<td>11.30-12.30</td>
<td>Jana Fečkaninová</td>
<td>Marie Joja</td>
</tr>
<tr>
<td>12.30-13.30</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>13.30-14.30</td>
<td>Dorotea Ottaviani &amp; Cecilia</td>
<td>Ana Kreč</td>
</tr>
<tr>
<td></td>
<td>De Marinis</td>
<td></td>
</tr>
<tr>
<td>14.30-15.30</td>
<td>Cecilia De Marinis</td>
<td>Alicia Velázquez</td>
</tr>
<tr>
<td>15.30-16.00</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>16.00-17.00</td>
<td>Michel Wildmann</td>
<td>Gitte Juul</td>
</tr>
<tr>
<td>17.00-18.00</td>
<td>Alisa Korolova</td>
<td>Andrea Leitmannová</td>
</tr>
<tr>
<td></td>
<td>Plečnik’s room - No. 39</td>
<td></td>
</tr>
<tr>
<td>18.00-19.00</td>
<td>(Meeting of past-present-future organizers)</td>
<td></td>
</tr>
<tr>
<td>20.00</td>
<td>Dinner</td>
<td></td>
</tr>
</tbody>
</table>
### Sunday 10 September 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Fabiani’s Room</th>
<th>Vurnik’s Room/Gallery</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.30-10.30</td>
<td>John McLaughlin</td>
<td>John McLaughlin</td>
<td>Celia Gomes</td>
</tr>
<tr>
<td>10.30-11.30</td>
<td>Frank Delmulle</td>
<td>Frank Delmulle</td>
<td>Ricardo Mendes Correia</td>
</tr>
<tr>
<td>11.30-12.30</td>
<td>Miha Čebulj</td>
<td>Miha Čebulj</td>
<td>Filipe Brandão</td>
</tr>
<tr>
<td>12.30-13.30</td>
<td>Lunch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.30-14.30</td>
<td>Nica Junker</td>
<td>Nica Junker</td>
<td>Aileen Iverson</td>
</tr>
<tr>
<td>14.30-15.30</td>
<td>Federico Del Vecchio</td>
<td>Federico Del Vecchio</td>
<td></td>
</tr>
<tr>
<td>15.30-16.00</td>
<td>Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.00-17.00</td>
<td>Viktorija Bogdanova</td>
<td>Viktorija Bogdanova</td>
<td>Ahmet Gün</td>
</tr>
<tr>
<td>17.00-18.00</td>
<td>Aleksa Korolija</td>
<td>Aleksa Korolija</td>
<td>Marie Boltenstern</td>
</tr>
<tr>
<td>18.00-19.00</td>
<td>Plečnik’s Auditorium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plenary Session &amp; Drinks</td>
<td>Plečnik’s Auditorium</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Matej Blenkuš (Dean-Elect/FA), all participants invited to discuss

### Monday 11 September 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.00-12.00</td>
<td>Plečnik’s room - No. 39</td>
<td>Research Methods Training, Supervisory and Evaluators’ Training</td>
</tr>
<tr>
<td>12.00-12.30</td>
<td></td>
<td>Conference Reflection Summary</td>
</tr>
<tr>
<td>12.30-13.30</td>
<td></td>
<td>Lunch</td>
</tr>
</tbody>
</table>
Panel Members
Matej Blenkuš, *University of Ljubljana, Faculty of Architecture, Slovenia*
Boštjan Botas Kenda, *University of Ljubljana, Academy of Fine Arts and Design, Slovenia*
Roberto Cavallo, *TU Delft, Department of Architecture, The Netherlands*
Petra Černe Oven, *University of Ljubljana, Academy of Fine Arts and Design, Slovenia*
Cecilia De Marinis, *RMIT University, Australia*
Riet Eeckhout, *KU Leuven, Faculty of Architecture, Belgium*
Irena Fialova, *CTU, Faculty of Architecture, Czech Republic*
Murray Fraser, *UCL, The Bartlett School of Architecture, United Kingdom*
Peter Gabrijelčič, *University of Ljubljana, Faculty of Architecture, Slovenia*
Matthias Graf von Ballestrem, *TU Berlin, Institute for Architecture, Germany*
Arnaud Hendrickx, *KU Leuven, Faculty of Architecture, Belgium*
Špela Hudnik, *University of Ljubljana, Faculty of Architecture, Slovenia*
Anja Jutraž, *University of Ljubljana, Faculty of Architecture, Slovenia*
Matevž Juvančič, *University of Ljubljana, Faculty of Architecture, Slovenia*
Nataša Koselj, *University of Ljubljana, Faculty of Architecture, Slovenia*
Peter Marolt, *University of Ljubljana, Faculty of Architecture, Slovenia*
Tomaž Novljan, *University of Ljubljana, Faculty of Architecture, Slovenia*
Dorotea Ottaviani, ‘*Università degli Studi Guglielmo Marconi*’, Italy
Claus Peder Pedersen, *Aarhus School of Architecture, Denmark*
Paul Robinson, *University of Ljubljana, Faculty of Architecture, Slovenia*
Alessandro Rocca, ‘*Politecnico di Milano*’, Department of Architecture and Urban Studies, Italy
Edite Rosa, *University Lusófona of Oporto, Department of Architecture, Portugal*
Eli Støa, *NTNU, Department of Architecture and Planning, Norway*
Jo Van Den Berghe, *KU Leuven, Faculty of Architecture, Belgium*
Dimitri Vangrunderbeek, *KU Leuven, Faculty of Architecture, Belgium*
Špela Verovšek, *University of Ljubljana, Faculty of Architecture, Slovenia*
Boštjan Vuga, *Sadar+Vuga, Slovenia*
Gabriel Wurzer, ‘*TU Wien*’, Department of Digital Architecture and Planning, Austria
Tadeja Zupančič, *University of Ljubljana, Faculty of Architecture, Slovenia*
# Table of Contents

17  OPENING LECTURE: WHAT IS THE POINT OF OUR INTEREST? Research through design in the practice of Sadar+Vuga  
18  PLACE IN ITS MOMENTARY STATUS; DURATIONAL UNFOLDING  
19  LANDSCAPE TABLES: Reflections on an artistic working method  
20  SCHOOLS OF ARCHITECTURE AND EXPERIMENTS IN INNOVATIVE ARCHITECTURAL EDUCATION  
21  VLOGGING ON A PERFORMATIVE URBAN DESIGN PRACTICE  
22  LEARNING FROM LIMITS IN TRANSVERSAL DESIGN: The stakes of mutual understanding within the project for the Deportation Station in Bobigny  
23  POP-UP - TREND OR A NEW DIRECTION?  
24  REBOOTING ARCHITECTURAL PRACTICE'S E  
25  ARCHITECT’S HOUSE: A self-analysis  
26  POP-UP HOME: Distributing and redistributing space of home and intimacy in a “small, local, open and connected” scenario of a world city through an online community of urban nomads  
27  PRACTICE-BASED PHD AS AN EXPLORATIVE JOURNEY THROUGH TACIT KNOWLEDGE  
28  PEDAGOGICAL PERSPECTIVES IN CREATIVE PRACTICE RESEARCH: PhD as a training for studio teaching  
29  IN PURSUE OF IMPROVEMENT: The ‘loaded nooks’ of SVET VMES architectural practice  
30  A TEMPORARY PLACE CALLED HOME: Building, entering and leaving a scaffold for emotions  
31  DEVELOPMENT IMPETUS THROUGH INTER- AND TRANS-DISCIPLINARY DESIGN PROCESSES  
32  CONSIDERATIONS FOR IMPROVISATION, PARTICIPATION AND THE COMMONS IN A DANISH CONTEXT: Acting in-situ and drawing retrospectively  
33  IMPLEMENTATION OF TEMPORARY URBANISM FOR REVITALIZATION OF RESIDENTIAL OUTDOOR SPACES  
34  AGOSTINO RENNA: From territorial forms to urban project  
35  CREATIVE SPACES: The reuse of empty urban spaces by the creative industry
PAVILIONS AND POSITIONS

PRECISE ARCHITECTURE: “Thinking and working on design of dense urban communities for tomorrow with a new social order and communicate this with appropriate tools to explicate the research more precisely and to experiment with own forms of discourse to open a social debate.”

UNDERSTANDING RESPONSIVE ARCHITECTURAL ENVELOPE: Towards design of responsive elements as integral parts of architecture

ATELIER CONCEIÇÃO SILVA IN PORTUGAL: Creating as a process

TRANSDISCIPLINARY VIEW OF DIGITAL ARCHITECTURE

CORK RE-WALL: Computational methods of automatic generation and digital fabrication of partition walls for building renovation

THE BEAUTY OF THE LINGERING WHITE

THE UNCERTAINTY OF SPACE-TIME: A constellation of parallel worlds through the obsession of collecting

RABBITHOLE RESEARCH (RBT_H0L): Towards a hybrid modeling technique in architecture

ESTRANGEMENT THROUGH POEM-DRAWING: Interpretative methodology of spatial re-thinking

BY FEATHER AND STONE: The memorial architecture by Bogdan Bogdanović

ICT BASED PARTICIPATORY MODEL FOR URBAN INTERVENTIONS IN TURKEY

DESIGN STRATEGIES FOR DIRECT PRECIOUS METAL 3D PRINTING

NOTES
Index of Authors

45  BOGDANOVA Viktorija
48  BOLTENSTERN Marie
41  BRANDÃO Filipe
24  CHRISTOU Natasa
38  ČEBULJ Miha
37  DELMULLE Frank
27  DE MARINIS Cecilia
28  DE MARINIS Cecilia
43  DEL VECCHIO Federico
18  EECKHOUT Riet
20  FEČKANINOVÁ Jana
39  GOMES Celia
47  GÜN Ahmet
44  IVERSON Aileen
23  JOJA Marie
42  JUNKER Nica
32  JUUL Gitte
46  KOROLIJA Aleksa
33  KOROLOVA Alisa
29  KREČ Ana
35  LEITMANNOVÁ Andrea
22  MARGUČ Petra
26  MA Weiyin
36  MCLAUGHLIN John
40  MENDES CORREIA Ricardo
27  OTTAVIANI Dorotea
25  ROSA Edite
25  SENOS Ricardo
34  TUPPUTI Giuseppe
19  VAN GRUNDERBEEK Dimitri

21  VAN REUSEL Hanne
30  VELÁZQUEZ Alicia
17  VUGA Boštjan
31  WILDMANN Michael
47  YUKSEL Demir
45  ZUPANČIČ Tadeja
20  ŽITŇANSKÝ Márius
Boštjan Vuga

OPENING LECTURE: WHAT IS THE POINT OF OUR INTEREST?
Research through design In the practice of Sadar+Vuga

AUTHOR
Practitioner researcher, SADAR + VUGA, Ljubljana
This writing aims to annotate a research by drawing and elaborate on the techniques used to observe and respond to spatial transitional situations. The drawing - both as act and artefact - is referred to as a principle source for knowledge; a place for dialogue between mind and paper. In this drawn research, the world of objects is replaced by a world of events. It is the utterance of the world, a viewing of the world with the immanent collapse of an object-subject viewpoint. This looking at an event through experience and re-experience, enabled by the ‘play’ and ‘re-play’ capacities of the digital medium seem to drive a productive paradox; allowing high levels of perceived precision combined with the perpetual change of that what is perceived. This paper comments on and terms the method of drawing -understanding a situation from what is observed by re-composing and selective tracing of video recordings, frame by frame, collapsing multiple points of view into a drawing - as ‘Durational Unfolding’.
Throughout my artistic practice I have been making large table constructions that are used in the setting up of artistic installations where a notion of landscape is present. Here the notion of the landscape can be understood as pictorial surreal landscapes. To me the concept of landscape table is an environment that can facilitate creativity and inventiveness in the creation of autonomous artistic works. Over the years this mechanism has developed into working and creation methods, allowing for a range of different applications. In this paper, I want to elaborate on how I apply the concept of the landscape table in my creation of artistic installations where an interplay is present between ideas about order, framing and composition on the one hand, and on the other hand ideas about openness, bodily experience, fragility, temporality. Next to that there will be an elaboration on how these spatial and visual mechanisms are used in the set up of an exhibition of architectural models.

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During the history, the schools of architecture as institutions have been overcoming multiply transformation of their systems and educational processes. As observed and researched there appeared to exist forms of architectural representation of schools of architecture that relate to certain philosophy and strategy of teaching. These relations together with different types of spatial narratives of architectural schools are described and illustrated through their present existence and already verified functional operation. As the education naturally changes throughout the time, there is undisputed importance for search for new progressive methods in teaching as well as learning processes. It is necessary to understand, that influenced by all the technological, ecological, constructional as well as presentational changes architectural life of recent students probably will not later be the same as is the architectural life of us today. That is why it becomes a substantial challenge to identify the existing strategies, their spatial formation and look for the very new ones. Over last years, there have been done numerous reconstructions of architectural schools as well as many of them were newly built, what proves and underlines the timeliness of this issue. Researching the new trends in architectural education, there were done couple of experiments in teaching and learning architecture, enhancing the creative process. The use of different tools of influence was targeted such as mobility, curiosity and wondering. The papers analyze the methods that are being used in architectural schools nowadays as well as the finished or ongoing experiments worldwide.
I would like to take you further along the ‘exploratory journey’; a metaphor used to define the messy and engaged performative urban design practice that is developing through academic research (reference vorige care). The work is grounded on the specific experience of the design practice and academic research on and around the Josaphat site in Brussels. It entails a layered, messy and entangled process of documentation, action and reflection.

Slowly, throughout this exploratory journey, the importance of the ‘everyday’ and ‘homeliness’ has been becoming more apparent. It talks about the ever-present cultural layer of architecture, which has been placed at the margins of today’s professional approach to making city (reference).

This paper, in the form of a script, will explore this notion of “commonplace architecture”, which found its roots in the Dutch “huis- tuin-en-keuken” expression. In order to further travel around this emerging concept of commonplace architecture, vlogging (video blogs) reference will be tested as medium of reporting. What will follow is a series of vlogs, that bring out an assemblage of the everyday realities, doubts, insights and open questions that are present in my work as architect, researcher and human being. This paper provides a script of the vlogs that, being still under construction, report and bring out the underlying layers (pentimento) of the performative practice engaged within the temporary use of the Josaphat site. Like the early insights and findings they represent, the vlogs take on the form of rough assemblages. Mixing sound, image and patches of conversations, they gather lines of thought that needs to be further discussed and articulated. Every vlog represents a chapter, which in this script come in the logical order of academic writing, but that can be easily separated and reshuffled.
Three partners, the city of Bobigny, Polimorph association and the MRTE laboratory of the University of Cergy-Pontoise - undertook in 2013/2014 the action research project “Places of memory, places of urbanity”, on the site of the former Bobigny railway station in the Paris region which served to deport one third of French Jews during the Second World War. The project was financed by the Ministry of Culture and Communication, within the program “Intercultural practices in heritage institutions” and by the City of Bobigny. The site is managed by the city, which since 2006 has aimed to integrate it better in its current territorial and social context, the idea being to transform the railway wasteland into a place of memory and a place of life for Bobigny. The action research also sought to explore the process of patrimonialization by experimenting with participatory mechanisms. The initiative led to a situation of disagreement between the partners, to a progressive blockage and the breakdown. This presentation attempts to evidence beyond individual and collective emotions the underlying phenomena, facts and situations that led to the blocking of the transversal approach and the interruption of action research, such as mutant identities, divergent ideas of conflict management, ubiquitous sectorization, and maintenance of dominant spokespersons. Furthermore it explicates how these may be recurrent in intercultural practice and how they are intrinsically related to the shaping our environment. It reflects on the role of the architect in transversal design process, and how an alternative model than the juxtaposition of material and immaterial phenomena is necessary to bridge the gap between body and mind, individual realities and social realities, and to contribute to a continuity between sensing, thinking, telling and enacting upon our environment.

**KEYWORDS**
Transversal design, conflict, translation.

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**SUPERVISORS**
Johan Verbeke (+), Laurent Devisme (ENSA Nantes), Jo Van Den Berghe (KU Leuven)
Generation called “millenials” comes up with a new lifestyle the market needs to adapt to in order to keep up with the latest trends. The generation is provided with almost unlimited possibilities for their own realization in the field of interest. The passion for traveling and discovering new things is not endowed with long-term planning and the generation prefers temporary forms of functioning, identifying with emerging trend of pop-up. The success of pop-up builds also on unlimited opportunities of abandoned and neglected places directly in centres of cities following the economic recession of past decade. There exist providers that mediate information between landlords of abandoned spaces and initiators of temporary activities. Most of them offer complete packages of end-to-end service, starting from an initial concept to accomplishing the project. The trend is moving further across continents. What is the key to success of pop-ups abroad? What is the story of individual projects in Brno (CZ)? Is a platform for communication the way to boost Czech pop-up scene? These are only some of issues that are being solved in this article.
This research aims to enhance our understanding in relation to how the role of the architect may be exploited further in contemporary societies. Rationale for this change is based on the democratization of technology and the ‘open source’ accessibility that transformed individuals from passive consumers into active creators of their own cosmos. Tensions between global and local zones, the co-existence of physical and virtual environments radically are altering all aspects of our living. This paper identifies the design process as the foundation to explore architectural potentialities. By identifying social problems as opportunities to activate the loop of initiation-design-facilitation and progress, this paper will discuss pragmatic methods on how to build a more resilient attitude to change. It wishes to extend architectural potentialities, by initiating actions that are impactful, valuable and profitable for the profession and communities respectively.
The research starts from the opportunity to explore the exceptional architectural production resulting from less usual situations in the productive activity of the architect: the design of his own house. It questions if a “home” design project “for” the architect, can generate also a theory of architecture parallel to the discipline in the act of designing. An understanding of concepts, ideas, motivations and impulses as decision-making, thus constitutes a premise of this research. From this universe of more limited and specific central character, the architect’s own-house designed by himself, it is intended to reveal other “thinking mechanisms” beyond what seems to be more common in design practice. Through the analyses of Alvar Aalto’s Muuratsalo Experimental House, as a case-study, are tested some of the essential research concepts, approaching what may be different in the “mechanisms of thinking” of the architect’s self design from those of his professional activity for others, as problem of architecture to promote reflection.
Weiyin Ma

POP-UP HOME

Distributing and redistributing space of home and intimacy in a “small, local, open and connected” scenario of a world city through an online community of urban nomads

Online platforms in Web 2.0 and ICT technologies have perhaps drastically affected the urban social life in recent decades and yet, not completely on the housing typologies most urban inhabitants are still dwelling in. Meanwhile, the spatial design, and spatial production of a home in this urban context, seem to have an affinity to a domestic intimacy overlooked by most practicing architects today, especially those hired by private developers in the rentier markets (“rentier market” is used in this paper to describe the rent-predominant situation of the existing real estate markets in general) who believe that constructing more domestic buildings is the only way to “more homes”. Pop-up Home, named the same as its hypothesis, is a design-led research in search of a new housing typology emerging from the distribution and redistribution of space of home and intimacy through the perspective of an urban nomad - a creative user participating in the design of home and intimacy with the aids of online platforms, ICT technologies, and open building implementations.

KEYWORDS
Home, domestic intimacy, online community, distribution, open building implementation.

AUTHOR
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Can Tacit Knowledge be intended as both the aim and the tool for a creative practitioner/researcher’s enquiry? The paper offers some insights as emerged from the experience of the recently concluded ADAPT-r ITN programme, focusing on the compelling facets of Tacit Knowledge that inform and sustain the research methods. Tacit Knowledge can be thought as the operational knowledge embedded in practice, built, developed, tested and shaped through the reiterative action of practising. The connection between tacit and explicit knowledge works as a circular feeding mechanism and the practice-based PhD plays a critical role in such a circular process, providing the creative practitioners with the ability to surface their tacit knowledge, articulate and express it through multiple media. In this paper, we will investigate Tacit Knowledge as both a trigger to move forward the research journey and the very field of exploration of the research itself.
The paper addresses the nature of studio teaching in creative disciplines and its role within the framework of the practice-based PhD, exploring the interaction between practice, research and teaching, and how practice informs teaching and the content of design studio, whereas simultaneously studio teaching can act as research to inform the practice. The PhD works as a training for teaching, opening up pedagogical perspectives, improving skills, methods and techniques, allowing thus practitioners to become better studio teachers. As part of the DAP_r project, a survey of examples from completed PhD has been undertaken collecting evidence of improved pedagogical practices through doctoral training and looking at the productive ways in which studio teaching has interfaced with the PhD process and the potential benefits for learners in architecture and design studios of such improvements.
IN PURSUE OF IMPROVEMENT
The ‘loaded nooks’ of SVET VMES architectural practice

KEYWORDS
Educational buildings; in-between space; loaded nook; delight; practice based research.

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This paper aims to explore the top down strategical documents and financial mechanisms that daily influence and sometimes block the activity of our architectural practice SVET VMES from Ljubljana, Slovenia. Through interviews with our stakeholders: clients, users, state representatives etc. this paper investigates our bottom up method of “loading” into the sore, left over, in-between space in educational buildings in order to test its disturbance (for a good cause) on local or national level and to better understand why it works at certain schools and not on others, identifying mechanism that support our current reality. “Loaded nooks” of our practice, as potential places of delight (D places), are introduced as one of the missing components of our rigid and outdated legislation, which interprets schools as a sum of A, B and C spaces, constituting cost efficient, durable and sustainable machines.
My practice is focused on the creation of homes: temporary places to be inhabited... emotionally. Exploring the concept of emotional affordance has been the overarching focus of this practice-based research, which follows Adapt-r methodology. The original title of this Ph.D. was: “Intimacy with materials as a laboratory for emotional affordance”. While the overarching title is still in progress, today’s title starts tackling one centric notion in the practice, around which other key elements gravitate: HOME. More precisely, temporary home. I thus intend to use this presentation to explore “temporary home” as the centric notion for the practice, and will temporarily inhabit it through the preparation, performance, and production of the material for this conference. The presentation becomes then a research moment in itself. The notion will be the body or structure through which to articulate what the practice is about, how does it host a selection of case studies, and how does it position the practice within the context of art/performance/design practitioners.
With the aim of building an energy-efficient environment, the design and planning processes of buildings and cities become more and more complex. The current planning processes are even more multidisciplinary. If these are replaced by inter- and trans-disciplinary processes, new developments are taking place. In Forensic Design Strategy the effects of the various possible approaches of the individual planners are set as a function of one another in order to get the best overall solution and not the best single solution for each department.
CONSIDERATIONS FOR IMPROVISATION, PARTICIPATION AND THE COMMONS IN A DANISH CONTEXT

ACTING IN-SITU AND DRAWING RETROSPECTIVELY

Which questions and perspectives can contribute to the discussion of participation and organization of the commons from a Danish point of view? Public space in the welfare state is fully managed and controlled. Nothing is left for improvisation and all borders and boundaries are drawn and defined. This text looks at relevant practices to contextualize the work of The Office for Art in Town; a nomadic project space, run by Gitte Juul, operating parallel to the municipality in a Danish suburb. The Office for Art in Town is questioning conventional regulations of authorities in relation to the creation of a public realm.

The text will discuss how 1:1 in-situ actions, manifested in performative, improvisational and provisional built form, can meet standard municipal routines, identify the public things that create common cause among citizens and explore how programmatic changes can activate suburbia.

Parallel to the acting in-situ, the research is reflecting on its topics through drawing, programming, recording and installing. An overall script for the series of drawings and recordings will be presented.

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AN OVERALL SCRIPT FOR THE SERIES OF DRAWINGS AND RECORDINGS WILL BE PRESENTED.
In some European cities the outdoor environment of residential housing neighbourhoods is considered to be of poor quality and lacking recreation opportunities. Contrary to masterplanning, temporary urban projects, as developed by Raumlabor Berlin, Atelier d’architecture autogeree or Stalker, appear to play a crucial role in giving a new impulss for inefficiently used, even neglected outdoor spaces in the time of rapid urban growth and changing economical and ecological situation. Temporary urbanism involves variety of actors, also artists, civil society groups, community organizations and charities into the planning and decision making process, and so helps to find alternative solutions to regeneration and development of the outdoor environment. This article demonstrates research on introduction of temporary projects in residential areas of other European countries, showing correlation between different actors and their role in the project. Chosen projects are characterized with different types of interventions, scale, participants’ motivation and participatory models, being all realized in the residential areas. Basing on the chosen case studies specific guidelines for temporary urbanism in terms of regeneration of the large scale housing neighbourhoods are proposed.
The current large-scale expansion of modern cities and their progressive dispersion over a large territory reveal a critical moment in the relationship between natural and human environments. This crisis could also provide a chance to ponder, and modern cities could benefit from the challenges brought by its structural, dimensional and spatial implications. For this reason, the relationship between architecture and physical geography is the central core of the problems assumed by my research. The proposed paper would focus on the figure of Agostino Renna, one of the protagonists of the theoretical debate about the disciplinary renewal between Sixties and Seventies in Italy (Capozzi et al. 2016). He tried to invent a method based on the description and interpretation of the territorial shapes. As (Gregotti 1974) says, it was “a new design method for all the dimensional scales, [...] - able to - bring up the real physicality and historicity of concept of nature as material of architecture”. The aim of the paper is to pinpoint this method, principally through the analysis of some case studies - his work on Neapolitan area and the project for Monteruscello - in order to understand if it can be of use in contemporary urban projects.
The paper shows the result of a research project aimed to identifying the potential of selected quarters in Bratislava and possible reuse of their empty spaces by the creative industry thus generating creative urban clusters. The creative industry, often concentrated in the creative clusters, has grown in importance over the past decades not only from a cultural and social point of view, but also as a concept of economic efficiency of the city or region. To illustrate the variety of approaches to the reactivation of the empty spaces, the paper introduces also few other case studies of creative clusters in the European cities. One of the main impulses for this research was the current situation in Bratislava where is a great potential of the creative industry on one side and lacking spaces for its further development on the other side.
At the CA2RE Conference in Ghent in April 2017 I presented a paper titled PhD by Prior Published Work - A Case for Appropriation, outlining a PhD that would develop a position between the conservative attitude to research that values explicit knowledge and the liberal one where researchers reflect on the tacit knowledge embodied in their work. In concluding the paper I identified a number of pavilions that I had designed and curated (in collaboration with others) as examples of “dialectical critical practice” (Fraser, 2013) where the constructed work and the written words act together as a form of embodied manifesto. This paper will situate these works within the wider discourse on architecture in Ireland since the 1980s. It will examine the pavilions of Ireland for the Venice Architecture Biennales in 2012 and 2014, and the exhibition Making Ireland Modern which formed part of the centennial celebration of the Easter Rising in Ireland in 2016 in this wider context.

KEYWORDS
National pavilion, embodied manifesto, dialectical critical practice.

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PRECISE ARCHITECTURE
“Thinking and working on design of dense urban communities for tomorrow with a new social order and communicate this with appropriate tools to explicate the research more precisely and to experiment with own forms of discourse to open a social debate.”

How can we provide quality space, in a world evolving towards a man-centered planet (the Anthropocene), for 9 - 12 billion people by 2050? Can architecture play an important role in this necessary evolution? We want to explore this social issue through architectural and planning parameters based on several projects. With reference to Abu Simbel, Chichén Itzá, Ksar Tissergate, Pienza, Tugendhat, Danteum and Passage we look at 7 contemporary projects by Delmulle Delmulle Architects which explores intrinsic qualities of the refereed projects. Based on those studies we will develop a design methodology for sustainable, open, transgenerative communities. We redesign 7 villages in Flanders. The implantation is situated in the centre of the existing villages and ensures that there is a compelling, useful, spatial qualitative, public space that binds the rest of the villages. Bringing together seemingly not reconcilable elements is the frame for the design. It is a syncretic unity of social and cultural networks, mobility, communications, education, health, work, relaxation, without segregation between old and young, male and female, race, religion, language, ancestry,... These projects are a prospectivism for the future and must be an effort to optimize the available space in a physical and human context. Axonometric drawings are therefore used as ‘interfaces’ clarifying the relationship between man and space through a simplification of complexity.

KEYWORDS
Prospectivism, social capital, human context, materiality, experience.

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Article outlines the definition of responsiveness in architecture in an attempt to enable architects to think about the major aspects of responsiveness and explore its potential in architectural applications, which focus on cultural relevance, beyond fascination with electronics and mechanical systems. This paper aims to present a comprehensive and structured framework of classification of examples of responsive architecture, to be able to place the variety of concepts in context with each other. Based on this, and tacit knowledge of the author, from the architectural design practice, the specific design method is proposed and tested through several student experimental projects at elective subject Detail in architectural composition course at Faculty of Architecture in Ljubljana. The goal was to propose responsive building envelopes which would yield qualitatively beneficial effects and cultural impact on the society through redesigning the facades of selected iconic modernistic buildings in Ljubljana. Results of the projects were evaluated through focus group discussion (with students involved in the projects) on the topic of design methods and tools, technology and cultural impact of responsiveness in architecture.

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Celia Gomes

ATELIER CONCEIÇÃO SILVA IN PORTUGAL
Creating as a process

The architecture of Atelier Conceição Silva (ACS) was remarkable in the Portuguese panorama in the period from the 60s to the 70s, questioning the thinking and doctrine of Modern Architecture and rationalism experienced during this time in Europe. ACS was characterized as a multidisciplinary workspace - with various authors and participants involved, from ceramists, artists, designers, photographers, writers and filmmakers. What are the main characteristics of ACS’s design methodology that made it remarkable in its time? To answer this question, two case studies were considered: i) The Hotel do Mar in Sesimbra (1960-1966); ii) and The Hotel da Balaia in Albufeira (1965-1967/1971-73). The cross-examination, analysis and synthesis of these case studies led us to conclude that the methodological process of ACS was demarqued i) by technical and conceptual experimentation and ii) by an approach to project conception considered as a total design work. The work developed by ACS left a legacy to Portuguese architecture that we believe to be reflected in contemporaneity.
This ongoing research outlines a historic perspective of transdisciplinary digital architecture through the work of key personalities by establishing links between them. It is important to highlight the transdisciplinarity role as a way of thinking, teaching and as a research methodology with impact on architectural practice. But considering the literature review, the relation between digital architecture and transdisciplinarity it is not usually considered relevant. After several decades, since the origins of transdisciplinary digital architecture, it is relevant to start writing about its history. In the digital era, another important idea is to use new sets of tools to deal with historiography. Those tools can give new data interpretation, based on new research sources and new ways of analyzing and visualizing collected data. This research aims to contribute to a historic perspective of transdisciplinary digital architecture with a new methodology that uses relational databases with spatial and temporal data.
Filipe Brandão

CORK RE-WALL
Computational methods of automatic generation and digital fabrication of partition walls for building renovation

Developments in computational design methods and their integration with digital fabrication processes enable us to envisage a mass customized fabrication paradigm. Such is particularly suited to building renovation, a diversified corpus in which interventions are surgical and unique, and where partition walls are the most frequently replaced components. The main objective is to develop a disassemble-able and customizable solution of partition walls, with natural and renewable materials, insulation cork board and wood, for the context of building renovation.

To meet this end is necessary to develop the construction system, the generative process for digital design and fabrication and a graphical user interface for building owners to interact. This design-to-production system will generate drawings for fabrication, instructions for assembly, and cost estimation. We foresee that the adoption of a file-to-factory process will present several advantages in this context: maximizing efficiency and speed of the construction process without reducing scope or increasing cost, contributing to a more sustainable construction process.

KEYWORDS
Digital fabrication, parametric design, building renovation, wood, cork.

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“Life holds one great but quite commonplace mystery. Though shared by each of us and known to all, seldom rates a second thought. That mystery, which most of us take for granted and never think twice about, is time. Calendars and clocks exist to measure time, but that signifies little because we all know that an hour can seem as eternity or pass in a flash, according to how we spend it. Time is life itself, and life resides in the human heart.” (Ende 1974: 57)

“I would like to work about the question, if the color „White“ represents „Timelessness“. exploring other ideas in its visualisation like silence emptiness, death and eternity. My photography offers thereby possibilities to question our understanding of time and space. Time is thought as something linear, it begins and ends somewhere in the future. For me, time is to be described as a circle and it repeats. There are certain rhythms and parameters, like in music. I deal with topics of death and life, both limiting our understanding of time and realise those themes in a very abstract and poetic way. Through my studies of the „Practice Based Artist Research“ I aim to explore my question by using the different medias of the gained visual material. I will try to link the images and their connotations to time.”
The focus of this paper is to elaborate on the notion of gathering specific objects that as a collection go beyond their singularity to create a constellation which in itself produces parallel other-worlds or realities. There is a fascination with a series of objects that includes collecting them as found objects as well as continuing to build this collection through varying ways of reproducing the object. What I am interested in is how these objects produce alternative space-time relations. Each object comes from a different context but begins to build its own narrative outside of culture, location and time.
Contemporary architectural practice is in crisis, specifically the crisis of the ability to create critical architectural form. This ‘crisis of form’ can be contributed to the dominance, in the practice, of designing in an impoverished digital design environment, one informed solely through visual information. This paper will present some initial findings, part of an ongoing three-year doctorate study, which focuses on enriching the digital design environment (3D CAD) by adding factors of physicality (weight, gravity, balance, etc.).
Estrangement denotes a creational observation in artistic disciplines, that is, a disturbance of the passive perception of the world. A creative dimension in the way of looking can develop an inner vigilance towards identification of urban needs and an imaginative empathy to feel the city as a living Otherness. Thus, the creational pathway as a border territory of being and purification, represents both an authentic re-thinking of the place observed, and a re-examination of the inner structure of beliefs. The architectural poem-drawing is one of the paths towards achieving such inner vigilance for the built environment. It encourages integration of creator’s pictorial and linguistic being, and interpretative width in holistic reading, translating, listening, re-creating of the place observed.

In this paper we aim towards emphasizing the importance of poem-drawing as a hybrid methodology in the design process.
Aleksa Korolija

BY FEATHER AND STONE.
The memorial architecture by Bogdan Bogdanović

Since the very first years after the Second World War, there has been a rethink about the issue of public space and in particular the need to reconfigure the theme of monumentality as a mean of empowering the masses (Gideion, Sert, Leger in Nine points on monumentality, 1956). In Jugoslavia some architects took a path on theoretical and design experiences that established the interpretation of the theme of memory spaces as public space interacting with the landscape and the trauma places, laying the foundations for the construction of memorials. The focus on Jugoslavian memorials is the result of a clear intention of exploring an almostly unknown case within the European context and above all, to establish the terms of a renewed sense of monumentality and an anti-rhetoric narrative of self-managed socialism. The necessity for a deeper study into monumentality from a compositional and spatial point of view comes into relation with a phenomenologycal approach towards the discipline.

KEYWORDS
Jugoslavia, memorial architecture, Bogdan Bogdanović, picturesque landscape.

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**ICT BASED PARTICIPATORY MODEL FOR URBAN INTERVENTIONS IN TURKEY**

This study proposes a model towards to formation of participation mechanism for urban interventions realized in Turkey by considering increasing consciousness of the community, actively used social network platforms, petitions against top-down urban interventions and developments of information technologies towards to public participation. There are some failures have been occurred in traditional participation methods so this model is based on Information and Communication Technologies. This model aims to enable users to participate actively in every phase of the process. It enables two direction information sharing between authorities and citizens, collect information from citizens, transform them via information data visualization tools and show them as some visual elements such as infographics, dashboards, tables, charts etc. Proposed model also allows users to express their opinion about the project and enable them to make their individual or public decisions. This paper shows main components and framework of the model.

**KEYWORDS**
Participatory design, information and communication technologies, urban interventions, urban transformation, Turkey.

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Computational design and fabrication methods allow for realization of design typologies and products at a groundbreaking level of complexity and customization. Design typologies can be developed and optimized through direct interaction between design and files for the fabrication of the physical model. Within the range of projects the opportunities, boundaries and constraints of the tools are investigated using the method of direct precious metal printing. Further the scalability of the methods is tested. Starting from a strictly system-based design approach, the potentials of randomness and mistakes in the system are investigated.

The applied system-based design approach has been analyzed throughout the past projects, always resulting in the independence of scale, materiality and function during the developmental phase of a project. This independence though does not mean that these factors can be neglected. They are essential in setting up the project’s constraints. Experience shows that the clearer the limits are set, the more freedom is created to develop a strong design outcome. Throughout, the developed design typologies are inspired by natural growth strategies, driven by functional requirements equally as by machine potentials. ....