The Practice of Architectural Research

*Perspectives on Design
and its Relation to History and Theory*

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Proceedings

"*We decided to (...) reflect further on non-hierarchical relationships between verbal and non-verbal content, on the nature of such mixed contributions and on (...) their irreducibility to verbal forms.*"

Harold Fallon, Benoît Vandenbulcke and Benoît Burquel

Harold Fallon *(1977) graduated as a Civil Engineer Architect at UCL in 2001. He co-founded AgwA architecture office in Brussels in 2003. Harold is lecturing and researching at the KU Leuven Faculty of Architecture since 2007. His PhD in architecture at the RMIT (au) researches the design strategies rooted at the heart of the practice and the relationships with the literary practice of poet Francis Ponge as inspirational force.*

Together with:

Benoît Vandenbulcke *(1978) graduated as a Civil Engineer Architect at UCL in 2001. He co-founded AgwA architecture office in Brussels in 2003. His PhD in architecture at the UCLouvain departs from research on his practice at AgwA and makes use of the tools of a designing architect to engage with the work of Sanaa, Zumthor and Herzog & De Meuron. He is currently professor at the faculty of Architecture of ULiège since 2017.*

Benoît Burquel *(1981) graduated as a Civil Engineer Architect at ULiège in 2005. He obtained a Master of Human Settlements from the KU Leuven in 2007. After lecturing and researching at ULiège in 2014-2017, he currently lectures at ULB. He co-organized the summer schools "Real Estate Architecture" running from 2016 until 2018. He is a partner of AgwA architects since 2017.*

Distributed Artefacts: Found in Translation

In fall 2020 a first peer-reviewed selection of articles will be published following the conference "Practices in Research". In this publication, practicing architects were asked to develop a reflection upon the nature of the interaction between their practice and their research. They were explicitly invited to make explorative use of text and illustrations, with the objective to overcome the traditional duality and hierarchy between word and image. In this experiment, the contributors developed very specific layouts, that were translated afterwards to fit a template for the publication.

The layouts seemed crucial to convey the content, and even participated in the relevance of the contributions. The exercise of translation challenged the understanding of the nature of such contributions. In these contributions the visual content and the layout could not be reduced to the status of illustration of the text.
We decided to grasp the opportunity to reflect further on non-hierarchical relationships between verbal and non-verbal content, on the nature of such mixed contributions and on some consequences of their irreducibility to verbal forms. From there, the notion of "distributed artefact" is proposed and positioned, as well as a double and overlapping assessment of these distributed artefacts, including the verbal/logic consideration and the intersubjective appreciation of both content and form.

The article consists of a series of images and a text. They form two autonomous, interdependent, parallel and intersecting threads. The images punctuate the text following regular intervals.
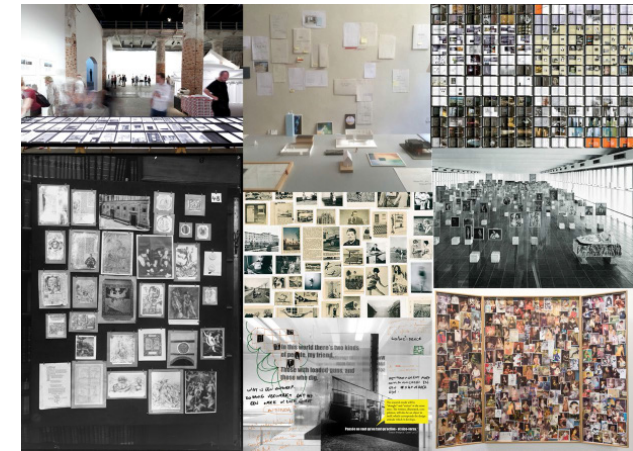
Mise en abyme distribuée

Lleft to right, top to bottom: 1. multiple authors, "Book of Copies", San Rocco, presented at the Venice Architecture Biennale, 2012; 2. Tomas Ooms, "Of Fragments: Taxonomic Landscapes: Markings of a Threefold Practice", CA2RE Ghent , 2017; 3. Gabriele Mastrigli, ""S,M,L,XL. Architecture of a Book", lecture, Kent State University ; 4. Aby Warburg, Mnemosyne Atlas, 1924-1929; 5. Gerhardt Richter, "Atlas", 1962-2013, reproduced in David Burnett, "The order of Memory: Gerhard Richter's 'Atlas'", Queensland Art Gallery Blog, 2017; 6. Lina Bo Bardi, view of the gallery of the MASP by Paolo Gasparini, Colección Instituto Bardi /Casa de Vidro São Paulo, 1970; 7. Harold Fallon, "Tought and Action", in "Metarbitrariness?", PhD These, RMIT, 2012; 8. Hans-Peter Feldman, "Seated women in paintings", 2008.