

# CA<sup>2</sup>RE+



## 3 FRAMEWORKS OF DESIGN-DRIVEN RESEARCH

Ignacio Borrego | Ralf Pasel | Jürgen Weidinger (Eds.)



Berlin  
Universities Publishing

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A R E N A



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Artistic and  
Architectural  
REsearch

CA<sup>2</sup>RE+ Collective  
Evaluation of  
Design Driven  
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Editors:

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# Content

- 13**      **Editor's Note.**  
Ignacio Borrego, Ralf Pasel and Jürgen Weidinger.
- 19**      **By Design, or Within Culture? A Reflection upon (Artistic and Architectural) Design-Driven Research.**  
Johan De Walsche.
- 29**      **Commendare (Latin): To Commit to the Care or Keeping (of Someone).**  
Andrea B. Braidt.
- 35**      **Foreword.**  
Ilaria Valente.

# LJUBLJANA

43 CA<sup>2</sup>RE / CA<sup>2</sup>RE+ Ljubljana 2021.  
Tadeja Zupančič.

## SELECTED FELLOW PRESENTATIONS.

- 49 Low-Cost DIY Upgrade Strategies for Improved Comfort in Poor Brazilian Houses In Hot Climates Process and Results.  
Nadir Bonaccorso.
- 55 Geometries of Time.  
Taufan ter Weel and Mariacristina D'Oria.
- 63 Enabling Systems for Open Transformations within the Existing Built Context.  
Jakob Grelck.
- 69 Makerlabs Makerspaces in Libraries as Modern Spaces of Urban Belonging.  
Mar Muñoz Aparici.
- 79 Belgrade on Screens: Before the War / Before the Truth (Cut 1).  
Miljana Niković.
- 87 The Potential of a Tectonic Approach for the Experiential Qualities of Architecture.  
Tim Simon-Meyer.
- 93 Approaching Industrial Ruins in a Post-Communist Landscape. A Design-Driven Transformative Rethinking of Industrial Heritage in Romania.  
Monica Tusinean

- 99 Embedded Movement – Responsive  
Shape-Changing Surfaces.  
Paula van Brummelen.
- 105 Reflexive Practice.  
Maja Zander Fisker.

### **OBSERVATIONS.**

- 115 Observations on Viktorija Bogdanova's  
Presentation.  
Jacopo Leveratto.
- 119 Observations on Rose-Ann Mishio's  
Presentation.  
Mona Mahall.
- 123 Observations on Wiktor Skrzypczak's  
Presentation.  
Claus Peder Pedersen.
- 129 Observations on Alberto Petracchin's  
Presentation.  
Maria Topolčanská.
- 133 Observations on Valeria Wiendl and Silvia  
Alves's Presentation.  
Markus Schwai.

# DELFT

- 139      **A Glimpse into the CA<sup>2</sup>RE+ Delft Conference.**  
Roberto Cavallo.

## SELECTED FELLOW PRESENTATIONS.

- 149      Moving Images as a Design Method.  
Nina Bačun.
- 153      Montage Driven Research Strategies: The Consolidation of Generative, Systematic and Analytical.  
Đorđe Bulajić.
- 159      Time-Capsule Transcripts an Experimental Taxonomy of Forms as a Vehicle for a Design Operation.  
Gianluca Croce and Mariacristina D’Oria.
- 167      Home: Things & Bodies. A Thing-Based Exploration into Personal Space. Reflections on DDDr.  
Marta Fernández Guardado.
- 177      Atlas of Architectural Design in Built Heritage: Contributions From the School of Porto.  
Teresa Cunha Ferreira.
- 183      Everyday Practice as Paradigm to Study Architectural Contemporary Codes.  
Claudia Mainardi.
- 187      The Materialisation of the Joint. Re-Reading the Brion Cemetery Through The Agency of the Drawing. Design Driven Research and further Reflections.  
Enrico Miglietta.



- 193 Interiorities, Embeddedness and the Dwelling.  
Marie Porrez.
- 201 Architectural Plug-In Explorative Machine for the Sonic Recomposition of Space.  
Taufan ter Weel.
- 207 Sensory Nourishment Consciously Crafting Sensations in Clothing Design to Support Diverse Sensory Needs.  
Maureen Selina Laverty.
- 213 Talking House Consists of a Series of Three Buildings, each Conceived as an Experimental Apparatus to Study the Phenomenon of Proximity.  
Hinnerk Utermann.

## **OBSERVATIONS.**

- 219 Close Observation as a Learning Moment.  
Thierry Lagrange.
- 225 Observations on Mar Muñoz Aparici's Presentation.  
Claus Peder Pedersen.
- 231 Record as Observer in CA<sup>2</sup>RE+ Delft Recommendations.  
Edite Rosa.

## **TESTIMONIAL.**

- 237 True Freedom. Observations about Design Driven Doctoral Research.  
Sergio Martín Blas.

# RECOMMENDATIONS

- 247**      **Building a Disciplinary Methodology.**  
Matthias Ballestrem.
- 253**      **Design-Driven Research by its Ways of  
Knowledge Production. On Preliminary  
Findings and Future Trajectories for  
CA<sup>2</sup>RE.**  
Fabrizia Berlingieri.
- 263**      **Design-Driven Research at the  
Conference for Artistic and Architectural  
Research (CA2RE+).**  
Ignacio Borrego, Ralf Pasel and Jürgen  
Weidinger.
- 273**      **Breaking Contraindications:  
Strengthening Design Driven Doctoral  
Research.**  
Roberto Cavallo.

- 285**      **CA<sup>2</sup>RE+: Strengthening and Improving the Resilient and Resistant Capacities of a Fragile Framework within DDDr.**  
Thierry Lagrange and Jo Van Den Berghe.
- 293**      **Considerations upon DDDr Reformulation and Recommendations.**  
Edite Rosa and Joaquim Almeida.
- 305**      **Expanding the Scope of CA<sup>2</sup>RE+ Cross-Disciplinarity and Post-Doctoral Research.**  
Claus Peder Pedersen.
- 315**      **Risk and Opportunity.**  
Markus Schwai.
- 323**      **Reformulating Design and Artistic Practice-Driven Research to Reach Out**  
Tadeja Zupančič.
- 331**      **Contributors**

# Ljubljana



## **Selected fellow presentations**

Nadir Bonaccorso

Mariacristina D'Oria

Taufan ter Weel

Jakob Grelck

Mar Muñoz Aparici

Miljana Nikovic

Tim Simon-Meyer

Monica Tusinean

Paula van Brummelen

Maja Zander Fisker



Taufan ter Weel

TU Delft

Mariacristina D'Oria

University of Trieste

Supervisors:

Roberto Cavallo, TU Delft

Heidi Sohn, TU Delft

Giovanni Corbellini, Politecnico di Torino

The multimedia installation *Geometries of Time*, a collaborative work presented as Artefact at CA<sup>2</sup>RE/CA<sup>2</sup>RE+ Ljubljana, explores different scientific abstractions produced from the Enlightenment onward in connection with their social and environmental implications for how we engage with the landscape. More specifically, the work questions and contextualises the tensions between the increasingly blurring absolute representations of reality and the relative spacetime of entangled processes by means of architectural diagrammatisation and multimedia experimentation. In this transdisciplinary design-driven approach, the process of diagrammatisation allows for thinking how concepts, techniques, and technical objects work or operate – how they engage with the environment, landscape, associated milieu – rather than solely what they are or represent.



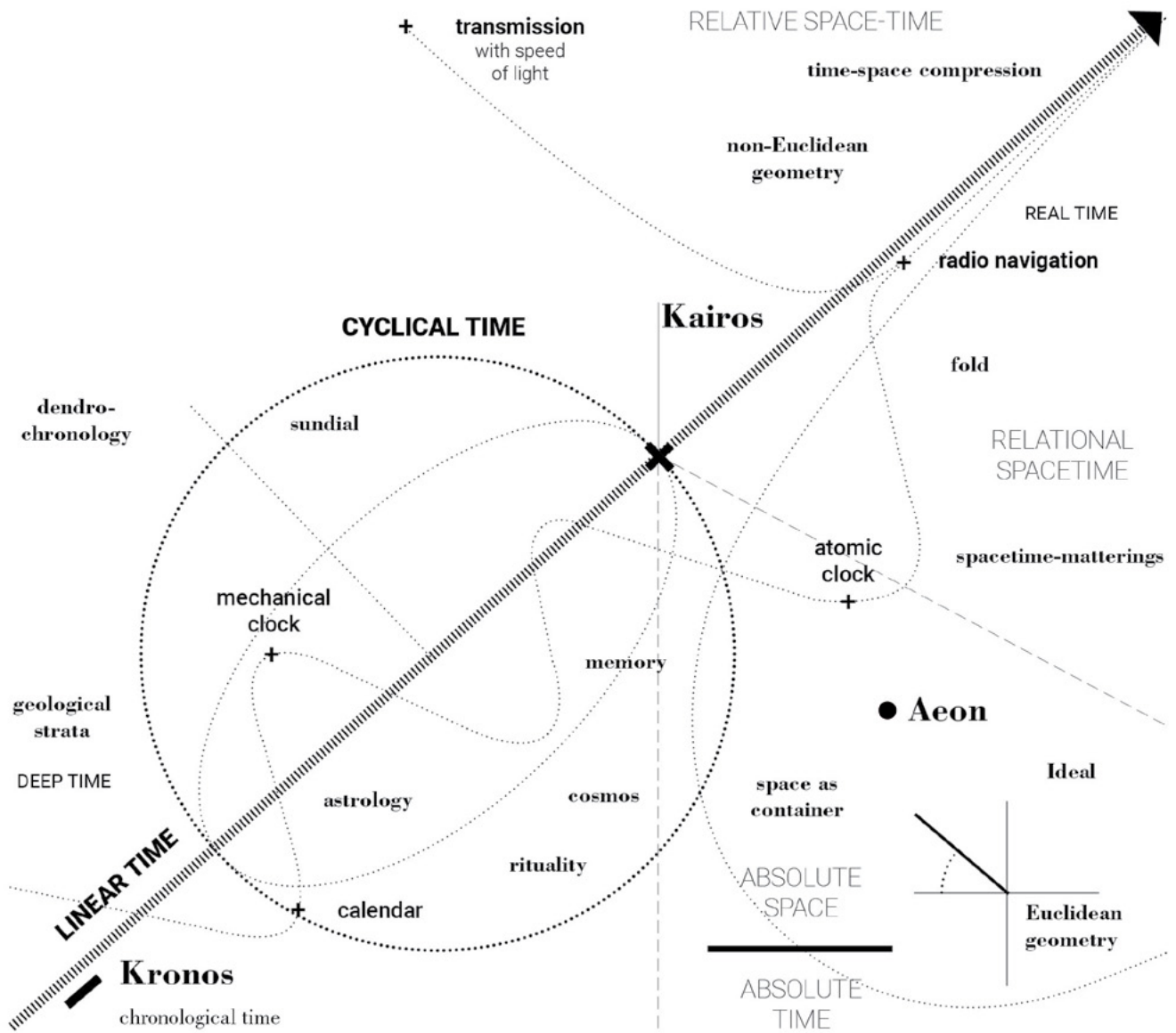


FIGURE 1. Diagrammatisation as a means of theoretical investigation through the concept of space and time in order to intercept the warped section of the entanglement

Architectural diagrammatisation is understood as a material-discursive process or practice that reconfigures our relation to the world, exploring latent potentials within an associated milieu, exposing frictions and discrepancies, and suggesting a broader set of relations connecting multiple environments, spaces and times. First, following Karen Barad’s notion of material-discursive practice<sup>1</sup>, the process entails both epistemological and ontological dimensions, both meaning and matter, and is performative. Second, in this material-discursive process of diagrammatisation, theory is not isolated from

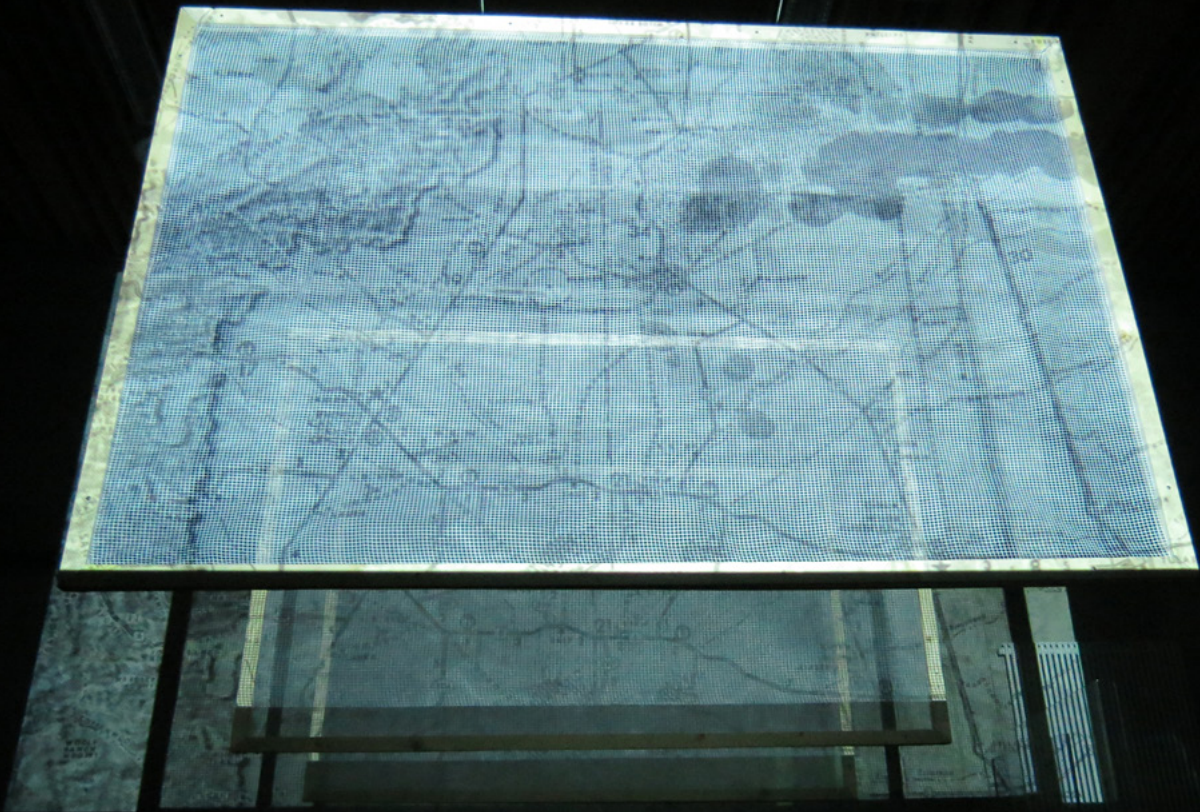


FIGURE 2. Installation

practice but is intertwined with it, aiming to go beyond the dualism between theory and practice. Theory is not instrumentalised to justify practice, or vice versa, but rather the production of concepts (theory) and the production of spatio-temporal configurations, designs, and compositions (generally understood as practice) run in parallel, or more precisely, are entangled. Third, in line with Félix Guattari and Gilles Deleuze, the diagram is deterritorialised, it is trans-spatial and trans-temporal, allowing to cut across and link different spatial and temporal coordinates.<sup>2</sup> Fourth, diagrammatisation is suggestive, it introduces

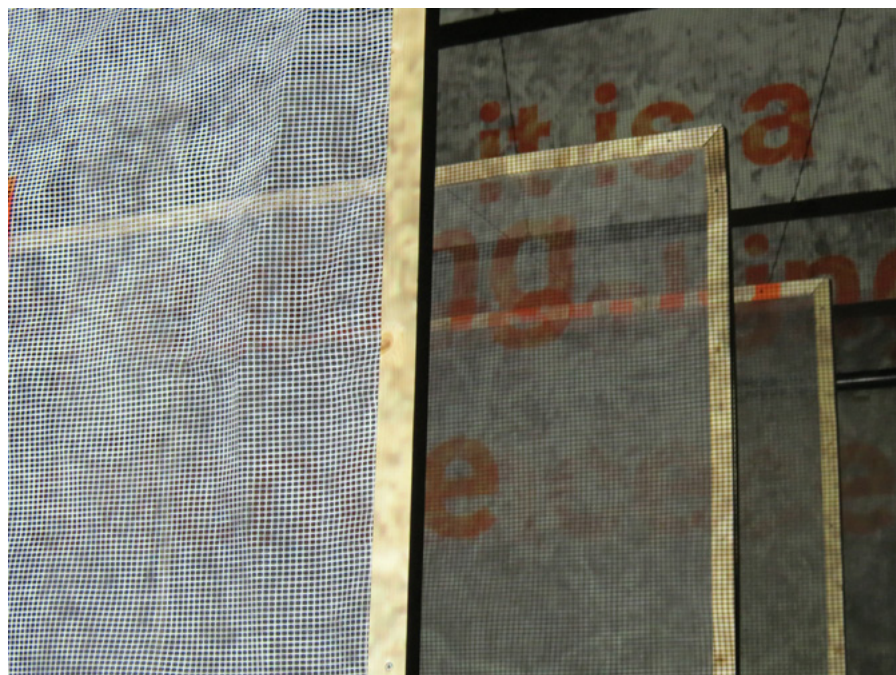


FIGURE 3. Installation

“possibilities of fact,” as Deleuze puts it, drawing on chaos, discovering rhythm. In the words of Francis Bacon, “it unlocks areas of sensation”<sup>3</sup>. Last, diagrammatisation entails a focus on technicity: technical processes and objects produced by supposedly enlightened and advanced humanity, in this case to underline the frictions and discontinuities they generated.

The multimedia installation, in turn, is a continuation of the process of diagrammatisation, whereby the audience becomes part of it. More precisely, the diagram is put into operation and the audience is physically immersed in this process. Combining sound, light, video projections, and drawings, allows for a multidirectional mode of abstraction, composing spatio-temporal manifestations in a dynamic, instant, and real-but-abstract way. In particular, the semi-transparent surfaces that constitute the screens, composed by different materials and textures, progressively filter the

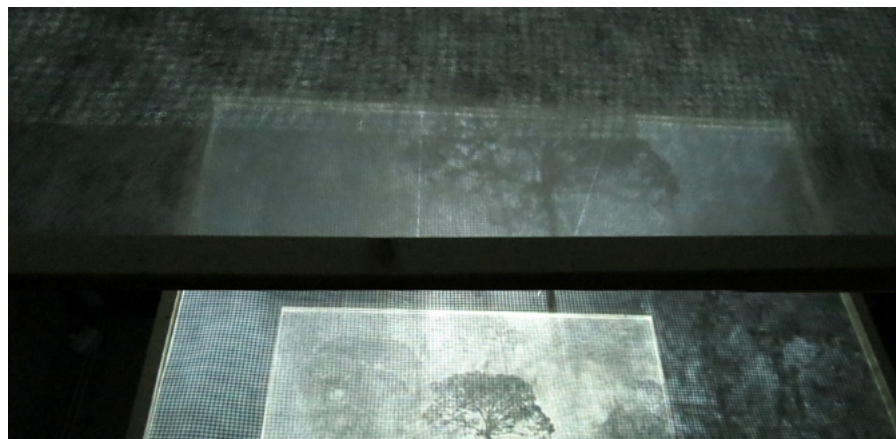


FIGURE 4. Installation



FIGURE 5. Installation

projections, diffracting and blurring the initial image that constantly changes, in the attempt to perform the complexity and multiplicity that constitute the very notion of the entanglement. A collage and ten panels show different spaces and times, geographically and historically separated but nonetheless connected by being subjected to imperialist and colonial exploitation such as nuclear testing and military use justified by being supposedly deserted islands. Recorded landscapes and concrete rhythms are convolved with and modulate or trigger generated sounds and stochastic processes; fixed media are combined with self-generative processes.

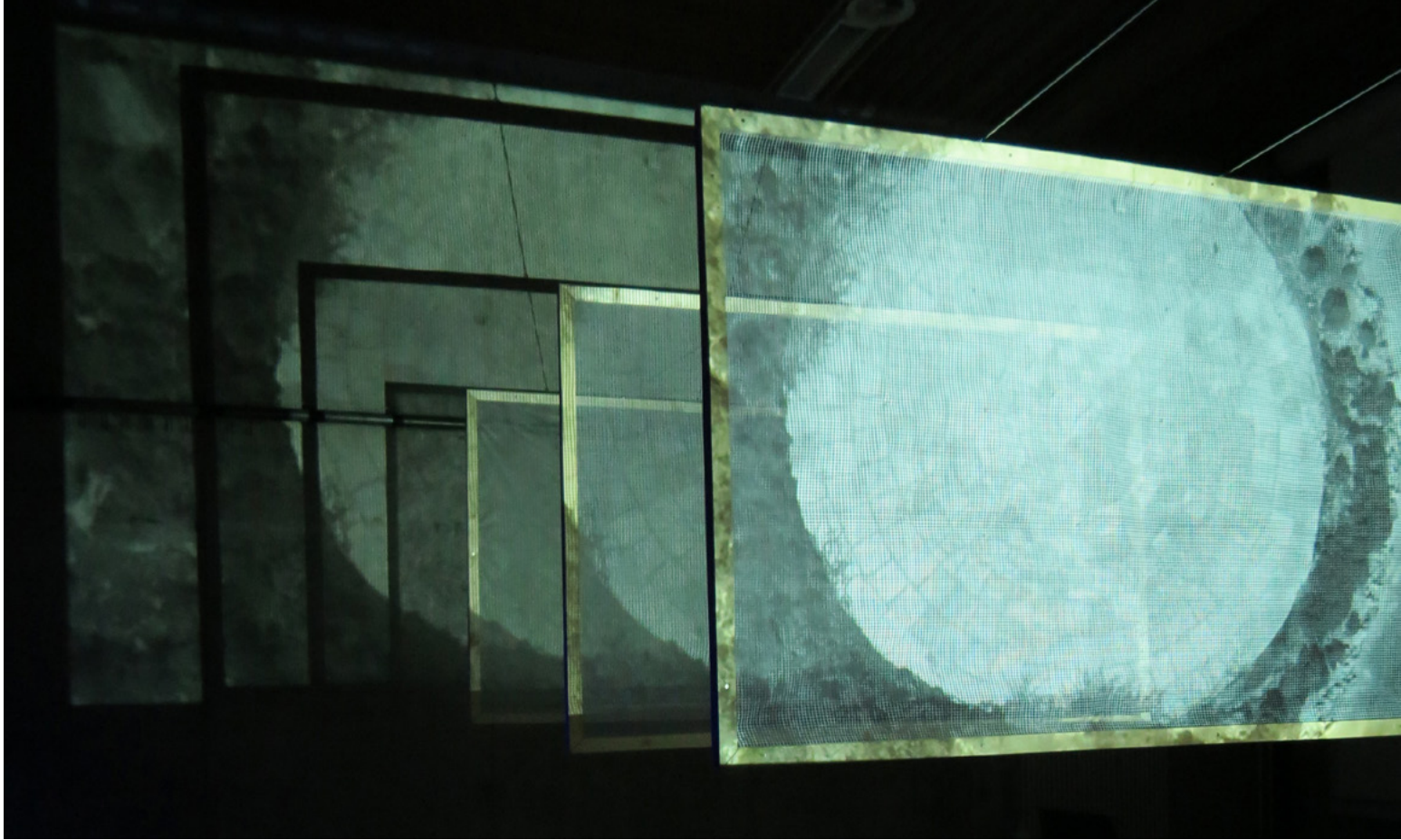


FIGURE 6. Installation

The installation is both a first test of and one of the possible configurations produced through this process of diagrammatisation. It performs an exploration across, on the one hand, different abstractions of time and space, and on the other, the entanglements between various landscapes in formation, generating a warped cross-section or archipelago of places and multitude of times linked by the resounding echoes of exploitation. The processes of diagrammatisation and multimedia experimentation explore and expose complex relationships and open up possibilities for further exploration with regard to the design-driven research. The architectural diagram as an explorative tool and performative process helps us to understand architectural space in terms of intensive properties and the production of it as entanglement of meaning and matter, as material-discursive process.



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