UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR.

Urs Bette
ABSTRACT

Unreasonable Creatures: Architecture & (Bad) Behaviour presents an investigation into the epistemological processes of (an) architectural practice: both a practice (a firm) and practice (a way of working). It presents these processes not by explication, but by a staging of one of the key concerns with which that practice engages, the unreasonable: that which cannot be reduced to reason. This presentation operates through two similar but distinct modes: an openly navigable Prezi (online), and a matrix of projects arranged in the form of a document: both might be thought of as maps. In the former, the extended plane of the Prezi interface offers a surface through which the work can be navigated. The lack of orientation (signage) here is deliberate, encouraging a wandering through image and text fragments, allowing an unpicking through zooming, panning and scanning of moments within the field; the preformatted presentation sequence provides just one staged ‘passage’ through this field. The latter, the matrix, stages a similar wandering, but is aware of the limits of digital zoom and resolution; it presents material in a manner that intentionally equates text and image and explores their respective (il)legibilities.

Both underlying “maps” (field and matrix) are composed of extracts from the author’s PhD thesis, earlier texts, and project images. Their arrangement is based on the interplay of these different modes as visual content, accepting that parts of the text act as supplementary fallout. The text passages within do not constitute a continuous text to be read as a whole, but rather stage intersections and oppositions between the modes of image and text. The overlap of discarded, cut and edited texts reveals (visually) those phrases, thoughts, insights that persist. Pieces are identified, relationships traced, and connections made by a revelation through overlapping and juxtaposing imagings. Visuality (imaging) leads reasoning.

This revelation through forms of visuality enacts one of the core concerns developed through the projects documented within, namely: how to provoke the emergence of novel types of space through the staged opposition between conditions, be it the architectural object and its ground, cognition and analytic synthesis in the design act, or—as in this case—between text and image. In these oppositions there is a necessary engagement with ‘unreasonable’ thought or behaviours. The projects contained within develop an approach to architectural design in which these oppositions (confrontations) and the unreasonable are understood as constructive pathways towards developing the performative potential of design, to inform the site-related production of architectural character and space.

BIography

Urs Bette is the principle of Urs Bette : Design and Program Director for Architecture at the University of Adelaide. He holds a Masters degree from the Institute of Architecture at the ‘Angewandte’ - University for Applied Arts Vienna - and a PhD from RMIT University Melbourne. His research investigates the role of ‘the unreasonable’ in the design process, revealing strategies that facilitate the poetics of architecture within a professional discourse dominated by expectations of quantifiable performance. His design works have been shown at the Architectural Biennale Venice, the AEDES Architecture Gallery Berlin and the FRAC Centre Orléans. He leads practice-based research at the School of Architecture and Built Environment.
platforms are an "assault against the primacy of the ground". Kipnis links Himmelb(l)au's desire for liberation from the repressive machinery of legal provisions and allowing the building to proceed where the Council's rules would otherwise have inhibited it. But the project was developed from the individual 'users' own needs which can be found in the atmospheric and spatial parameters; the reduction of program and usable space by two thirds. The spatial concept remains the same, previously established from two massive concrete frames. The transformation of an existing metal-workshop into a residence and studio. The项目 was developed from the individual 'users' own needs which can be found in the atmospheric and spatial parameters; the reduction of program and usable space by two thirds. The spatial concept remains the same, previously established from two massive concrete frames.

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Agents | space

A unique site can negotiate an equally powerful architecture.
introduction

The research presents the findings of a PhD project conducted at the University for Applied Arts Vienna, focusing on contemporary design and architecture, specifically in the context of Wolf D. Prix's masterclass. The project examines the ways in which architectural design processes are influenced by the architecture's site-related production and the relationship between architect and space. Through a case study of a project being realized, the research explores the strategies employed to address the dualities of design: observer and observed, Austria and Australia, practice and research.

The research is structured into three phases: (1) an analysis of architectural work, (2) an analysis of interviews conducted by my colleague, and (3) a reflective discussion of the findings. These phases allow for a comprehensive understanding of the design process and the resulting architectural spaces.

The research offers a critical perspective on my own work in relation to that of my peers and mentors, and relates it to the conditioning of my spatial intelligence. It seeks to validate the strategies developed through this project and consider their implications for future architectural works.

Conclusion

The research subsumes 'what', 'how', and 'why' I design. It presents a description of the creative processes steering it, accompanied by a written exegesis. The findings are communicated in the language of drawings, renders, photographs, accompanied by text-based observations. Through this research, I seek to validate the strategies I deploy to facilitate the poetic aspects of architectural design, while also addressing the responsibilities of being both the observer and the observed.

Unreasonable Creatures: Dissecting the Whale within Architecture as Chemistry

The research investigates how unreasonable processes – practice / research, observer / observed, Austria / Australia – would allow me to discern the blind spots in my everyday practice of my work. A key aspect of my practice is the performative potential of designs that tap into local histories and voices.

The research outcomes contribute to the discourse on sensible thought or behaviours. The work presented here documents an approach to architectural design in which architecture as chemistry and sensible reasoning are accommodated, but also examines the architect's responsibility to find even more histories and voices to inform the site-related production of architectural characters – the architecture itself and the ground it sits upon – and between emotive circumstances. Themes discussed include the emergence of space from a staged opposition between the architectural object and the site, and the relationship between architect and space. In doing so, the work offers encouragement to negotiate space. Two different dialogues have informed the choreography of my design process. The research investigates how unreasonable processes – practice / research, observer / observed, Austria / Australia – would allow me to discern the blind spots in my everyday practice of my work.
**Modes | analytic**

In the analytical stage, strategies are developed on the basis of the conceptual framework. In this stage, the conceptualization of space, architecture, and environment is considered. The design process involves the creation of a conceptual framework that guides the development of the design.

The architectural drawing is used to depict the conceptualization of space, architecture, and environment. It is a representation of the conceptual framework that guides the design process. The architectural drawing is used to depict the conceptual framework that guides the design process.

**Agents | characters**

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The activation of a ground parallel to the transition of the design into architecture thereby serves as a reminder that has been forgotten by the location.

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**Uralla Court I & II**

- Sam/Ott-Reinisch and Bette | view from Opernring - photo: Herta Hurnaus

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**Motifs | unreasonable**

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**Modes | unreasonable**

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**The blueprint of my design process is a threefold choreography.**

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**intuitive synthesis**

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**intellectual synthesis**

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**creative cognition**

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**frame of reference**

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**conceptualisation**

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**figure**

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**ground**

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**character**

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**dissection**

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**activated**

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**form - space**

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**form - meaning**

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promoting a state of deliberate go-betweenness that allows the designer to circumvent the structures set up by professionegiology.
J. Curry

This proposal for an enlarged visiting artist studio and guest corridor facilitates a number of non-traditional design movements while at the same time engaging artists. In this case, volumes originally used for a workshop and storage spaces. And in addition the proposal aims to be catalytic, transformative on both a programmatic and formal level of moralisation.

In the process of designing, the architectural object draws on a tactical deceit, allying preference and secondary to both institution and objective. Acting like a designer to ‘see anew’ and become aware of the potentials thatThrough indeterminate to maintain within different

Architecture is a bodily experience. This emotional reaction is possible as a metaphor for the atmosphere of the place. It transfers, in this case from the context of infrastructure to the physical environment and it transfers again to the realm of the visitor. The reverse is also true. The project also offers a social surplus by engaging the public and facilitating studio, bedroom and storage spaces. And when the project is completed, the object disguises itself as a new reflective layer that allows the visitor to advance the discussion of works on display.

In the process of designing, the architectural object draws on a tactical deceit, allying preference and secondary to both institution and objective. Acting like a designer to ‘see anew’ and become aware of the potentials that through its parasitic relationship to its primary host the project would develop its own identity and autonomy through its subversion of given expectations (i.e. a residence, a storage or a studio). 

Floor area: 50m²

Client: Australian Experimental Art Foundation

Proje

F. G. Maier
The project continuously oscillates between involving/intuitive advancements and rational/objective steps of justification. To make sense of these two different aspects, the architect’s task is to find the potency of form to refer to a sense of place that is dominated by expectations of a self-forgetfulness where work becomes secondary or is even disregarded. With this judgement comes a recurring choreography that employs three main agents: official agendas within a single project. The other engages in an analytic synthesis of the designer’s own design process. Here, I try to develop new digital methods of creating errors. It assumes and accepts the alive-ness and subjectivity of all agents involved – the architect, the client, the project’s supporting and justifying structures. It’s sufficient time or opportunity to develop its potential, we might initially suppress because they are considered to be ineffective.

The western side of a complex of four buildings, and nestles into all available niches. By masking cultural references or the preconceptions of our western architectural and environmental-world and ever-transforming perception, we were asked to respond to a chapter by Coop Himmelblau. He ventilated the entire complex, which, after compartmentalisation of the work, could only express itself through object. The geometry of foam (inspired by embodied learning).2

For this project I collaborated with Irene Ott-Reinisch and Franz Sam, for whom I had previously worked as a designer. For this project, I was assigned to subdivide the complex in two parts. One part was to be completely on screen, the multiple fragments of existing spaces were viewed in a wireframe, which turned them from objects into a field condition. I would then turn individual parts to solid volumes, merging the designer to circumvent the often controlling and validating through reference.

An early abstract render of the site fused the four existing buildings into one homogenous mass that reminded me of information, assuming that the creature (or whale) is almost invisible. This was important to me as I was considering using notable temporary architecture – unique buildings that are loved. As a result, the exhibition space could not be altered, the design and fabrication of the final installation was influenced by the design of the temporary building.

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EAF - internal views

myself into the seemingly inanimate – the architecture itself appeared to be little acceptance for ‘feeling’ my way forward, that determines its genesis) or its modes of assessment features of form), its genotype (the strategic choreography talk about my work: through its phenotype (the expressed intelligence and irrational beginnings.

the primacy of architecture-as-form over architecture-as-

Another exhibition project: I was invited to explore their practices as a ‘skill’ of communication voted to explore their practices as a ‘skill’ of communication. Based upon Spinoza’s concepts it puts into prominence the relationship between emotive cognition on the one side and intellectual motives that take place in my work. Now, operating between different continents and their respective architectural projects, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments, as the ground itself has the tendency to cultivate new developments.
Case study | River Torrens footbridge

The intention of the project was to create a landscape and habitable form. The project was designed to be a connection between two sides of the river, creating a pedestrian crossing. It was intended to be a public space that would encourage interaction and engagement.

In another attempt I worked with a found object, a flat and frayed piece of tree bark, whose form I interpreted and guided my sculptural cutting and carving of the block. The piece was used to create a unique object that would be easily recognizable and would stimulate interaction.

John Passmore (a landscape architect) created a new bridge for the River Torrens footbridge project. The bridge was designed to be a connection between the two sides of the river, and it was intended to be a public space that would encourage interaction and engagement.

In the context of the project, the River Torrens footbridge was designed to be a connection between two sides of the river, creating a pedestrian crossing. It was intended to be a public space that would encourage interaction and engagement.

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