UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR
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 pre-formatted 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 Orleans. He leads practice-based research at the School of Architecture and Built Environment.
UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR

Agents | space

Architecture is the art of shaping physical space and the processes associated with creating buildings. The design of a building involves the synthesis of various elements - material, form, function, and space. Each of these elements must be carefully considered to ensure that the final product is not only aesthetically pleasing but also functional and sustainable.

In architecture, the concept of space is central to the design process. A well-designed space should encourage interaction and stimulate cognitive processes. Architects must be able to visualize space in three dimensions and understand how light, shadow, and material can be used to create a specific atmosphere.

Space

A strong site can negotiate an equally powerful architecture.

Communication Design

Project: Uralla Court

Residence and Studio

Client: Architects Victoria

SASA Gallery

River Route 150

Fernando Guerra + Gregor Hildebrand

This research builds on the foundation of design and research conducted at the previous iteration of the study. It explores the relationship between space and the individual, focusing on how architecture can influence human behavior.

The concept of unreasonable architecture is introduced in this paper. Unreasonable architecture is defined as architecture that challenges conventional thinking and pushes the boundaries of what is considered possible.

This approach is based on the idea that architecture should not be limited by conventional thinking but should instead be a tool for exploring new possibilities. By embracing the unreasonable, architects can create spaces and buildings that are truly unique and innovative.

The unreasonable architecture is a way of thinking that encourages architects to break free from the constraints of conventional design and to explore new possibilities. This approach involves taking risks and experimenting with new ideas, all with the goal of creating spaces that are both functional and inspiring.

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of Wolf D. Prix at the University for Applied Arts Vienna in to contemporary design and the production of architecture.

and handlings, I believe that the insights gained through sign research develops around my own specific approaches reasonable’ thought, action or behaviours. Although this de-

these there is a necessary engagement with forms of ‘unrea-

intuitive and analytic synthesis in the design act. In both of

circumstances. Themes to be discussed include the emer-

ries – practice / research, observer / observed,  Austria / Aus-

working between Austria and Australia added subsequent ramifications for future work, both for myself

against more recent designs, and, finally, speculating about

the past work I have done, testing the gained insights

steps of reflection: understanding the aims and concerns of

the influences of my peers and mentors. Unfolding the

out the conditioning of my spatial intelligence1 in regard to

actualise unrecognised potentials and desires. In doing so,

are accommodated, but also examines the architect's

how the interests of multiple custodians and stakeholders

additions and densification. The work not only explores

models of urban growth, unfolding strategies for retrofit,

investigation contributes to the discourse on sensible

fabrics and a secondary layer of architectural form, whose

fostering the emergence of new ideas and solutions in an

other designers, I will show how relinquishing control and

involve reason. By examining my own work and that of

architectural practice. Themes discussed include the emer-

acter and space. In doing so, the work offers encouragement

stand the strategies I deploy to facilitate the poetic as-

2000. The working title of my PhD

unreasonable in my design process and under-

through this research I seek to investigate the role of

The main focus of my reflections will be the architec-

schaik, see: van schaik,

work, testing the gained insights against projects that are

upbringing, working at Coop Himmelb(l)au, studying in Visual

which my spatial intelligence developed. It concerns aspects

formed the point of departure for this catalogue, which it-

search Seminars, where my work and preliminary findings

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the two different dialogues have informed

agents – character, ground, void – and follows their differ-

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Introduction

a state of self-forgetfulness when work

bounces various play.

Architecture and

projects 10

Projects | Uralla Court

06

Introduction

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In answering the question, "What are the universal and traditional characteristics of architecture?" one must consider the history and development of architectural elements. Architecture is defined by its physical components, such as the materials used, the form and structure, and the spatial configuration. These elements are shaped by cultural, historical, and environmental factors.

The use of materials is crucial in defining the character of a building. Different cultures and regions have developed their own building traditions using locally available materials. For example, in the Mediterranean region, the use of stone and terra cotta is prevalent due to the availability of these materials. Similarly, in the Middle East, mud brick and straw are commonly used, while in the Far East, wood and bamboo are favored.

The form and structure of a building are also significant in defining its character. The design of a building is influenced by various factors such as the function, the climate, and the cultural traditions of the region. For instance, in hot and humid climates, buildings are designed to provide shade and ventilation, while in cold and snowy climates, buildings are designed to provide insulation and protection from the elements.

Spatial configuration is another important element in defining the character of a building. The arrangement of spaces within a building is determined by the function, the flow of movement, and the relationship with the environment. For example, in traditional Chinese architecture, the layout of the spaces is designed to create a sense of harmony and balance, while in Islamic architecture, the layout is designed to create a sense of unity and cohesion.

In conclusion, the universal and traditional characteristics of architecture are defined by a combination of the physical elements, such as materials, form, and structure, and the spatial configuration. These elements are shaped by cultural, historical, and environmental factors, and they play a crucial role in defining the character of a building.
Thinking about randomness in a design project is not that straightforward. At its core, randomness is a mode of operation that introduces the unreasonable. The unreasonable can be read by the audience and myself. This constitutes the project’s perception, the way it is assumed to make sense, but it only needs to make sense at the end of the project in a meaningful way, even when at the lar site in Port Adelaide. Anything from the site can contribute to the project in a meaningful way, even when it is a found object introduced from a different context. Here-as-a-workshop, information (from which I then extract a concise figure), or a central sequence of choreographed events (of which I then create a visual communication design). Here I engage with an ob-.


**Case study:**

**Title:** Drawing on...

**Authors:**

Margit Brunner

**Publication:**

Journal of Architectural Research in Design

**Abstract:**

This paper explores the concept of "drawing on..." in the context of architectural design. It focuses on the idea of using existing conditions as a starting point for new ideas and solutions. The case study presented is the EAF extension project, which aimed to create a dynamic relationship between the artist's studio and the city. The proposal involved the reconfiguration of existing buildings to accommodate new uses, while maintaining a sense of place.

**Keywords:**

Architectural design, drawing on..., case study, EAF extension project.

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**Case study: EAF extension project**

The EAF extension project aimed to create a multi-functional studio for the Australian Experimental Art Foundation (EAF). The proposal involved the reconfiguration of existing buildings, with the aim of creating a sense of place and context. The project was designed to be catalytic, transforming the adjacent city space.

**Objective:**

The objective of the project was to create a dynamic relationship between the artist's studio and the city, while maintaining a sense of place. The proposal involved the reconfiguration of existing buildings to accommodate new uses, while maintaining a sense of place.

**Methodology:**

The methodology involved the use of traditional drawing techniques to explore new ideas and solutions. The proposal aimed to create a dynamic relationship between the artist's studio and the city, while maintaining a sense of place.

**Conclusion:**

The EAF extension project was successful in creating a dynamic relationship between the artist's studio and the city, while maintaining a sense of place. The project demonstrated the potential of using existing conditions as a starting point for new ideas and solutions.

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**References:**

- James Curry, "Gaining planning approval, the object disguises itself as a server."
- Sean Pickering, "Proprietary the architectural object."
- Thalia Graz, "Dissecting the rational/intuitive mode of operation in abstract art."
- David Miller, "Interrogating the topic of transformation.

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- References
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**Appendix:**

- **Ground:** EAF Bldg., Register Street, Adelaide
- **Client:** Australian Experimental Art Foundation
- **Project:** EAF extension, artist in residence studio
- **Summary:** The EAF extension project aimed to create a multi-functional studio for the Australian Experimental Art Foundation (EAF). The proposal involved the reconfiguration of existing buildings, with the aim of creating a sense of place and context. The project was designed to be catalytic, transforming the adjacent city space.

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**Figures:**

- Drawing on... (image)
- Case study: EAF extension project (image)
Heavily influenced by Coop Himmelb(l)au. He produced several projects concerning large-scale covering through a design method that was widely known as ‘inversion’. The aesthetics of the resulting voids share characteristics similar to ones you would find in a natural environment, as well as in many historical patterns. Their topological manipulation of space is a means to make the site contribute to the production of identity. As an alternative, they use a methodology of concealing volumes, including dazzle paintings, camouflage, and other methods that are based on subverting the traditional concept of architectural function. The morphological spaces of the architecture are derived through a process of analytical synthesis | conceptualising and designing.

The genesis of the design follows the previously derived strategy. Camouflage was intended to be the first form generated of the four existing buildings, which were over-ridden by concrete architectural character. This process is consciously differentiated between my own interest in the project and the extent of the programming. My research in a medium that is free and fluid is supposed to be read – one that has been raised by the location.

After some probing and trial and error I narrowed the problem that demands a resolution. My aim is to provoke a reaction from the site that, through my reading and interpretation, is a means to homogenise the heterogeneous context. The idea is to produce a sea of spatial information, assuming that the transformation is possible, however, without compromising the material in a translucent volume, and then cut the whale’s skin and bones, then CNC cut from different models. Similar to previously taken pieces, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be achieved with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read. Alternating between two models, this method for architectural work as well. A cutting tool ensured that the surfaces of the whale could be produced with a composite of single curved surfaces, which I seek a project to be read.
The following passage...
Appreciation and resemblance. As a consequence the project did not allow me to revert to existing formal stereotypes, landscape project, it felt like a totally new type of problem, produced a ‘PhD moment’ for me. Since this was my first stand the different stages of my design process, and pro-
more than an exercise. It enabled me to realise and under-
is already present in my work. In the end the project was explicit landscape project once, since the ground, as a topic, tique the other projects. I also thought I should do an cause it would put me in a position to constructively cri-
shortlisted I decided to work on a proposal nevertheless, be-
Bollinger + Grohmann, Germany. Although we did not get

The described revelations through projects from dif-
field, and used it as an oblique and heterogeneous grid that other projects, I placed a virtual solid around the spatial
build in infrastructure. A width of 60m and a length of
continuous plane that gently rolls up and down and ties all ad-
gap between them. It then dawned on me that this was a
differentiate and extended towards the object, bridging the

The bridge project started with producing a materialised
objects, which I had put in together with landscape architects

not a visual appearance, but a performative relationship between object and ground

The benefit of the unreasonable for creative practices.

The unreasonable embodies a performative role, a subjective or empathetic
engagement in serious play.

Thalia Graz

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engagement in serious play.
emotive cognition

Dissecting the whale - Installation at RMIT Design Hub

form - space
BIBLIOGRAPHY


