

*Urs Bette*

# **UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR**

# 06

The online version of this article can be found at:  
[http://drawingon.org/uploads/papers/IS03-06\\_200813.pdf](http://drawingon.org/uploads/papers/IS03-06_200813.pdf)

## 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 Orléans. He leads practice-based research at the School of Architecture and Built Environment.*





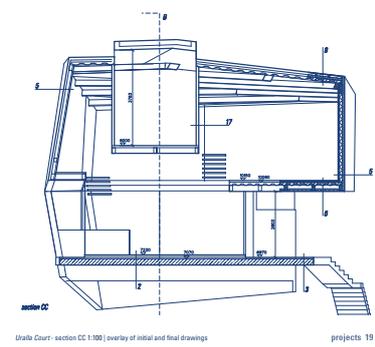
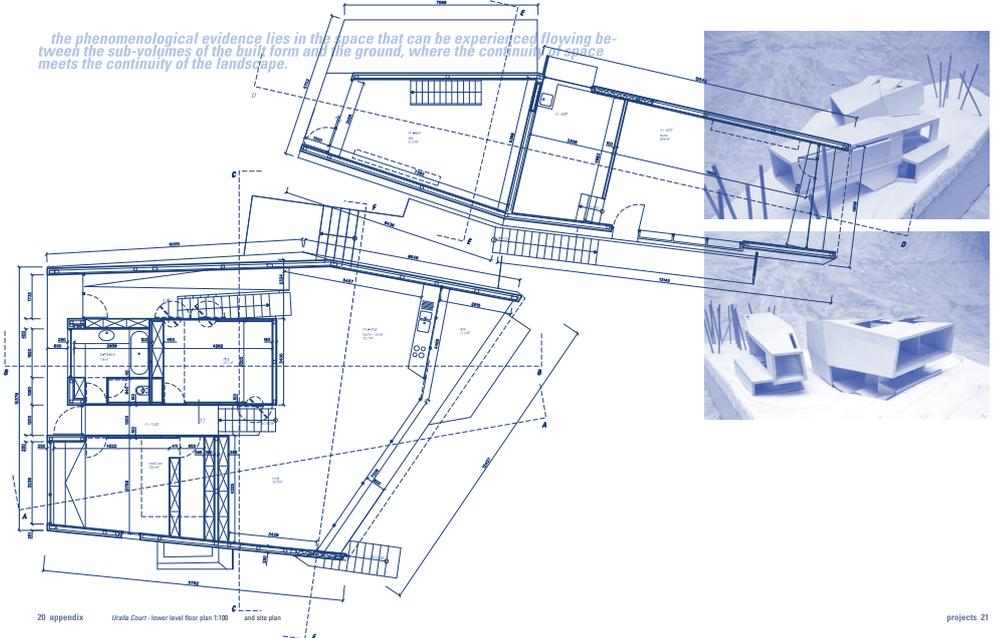
*There is a benefit of being in-between and not allowing oneself to be entirely settled in a location or discipline.*



**1, 2, 3...**

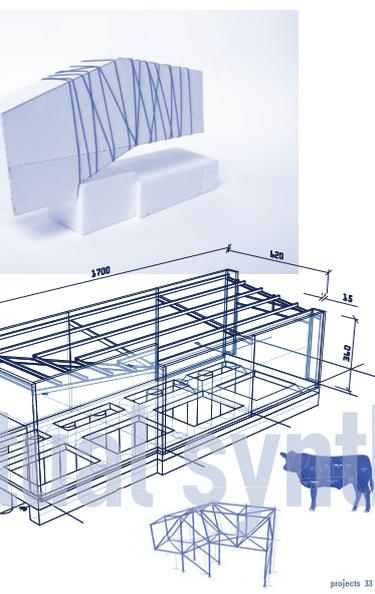


*the phenomenological evidence lies in the space that can be experienced flowing between the sub-volumes of the built form and the ground, where the continuity of space meets the continuity of the landscape.*

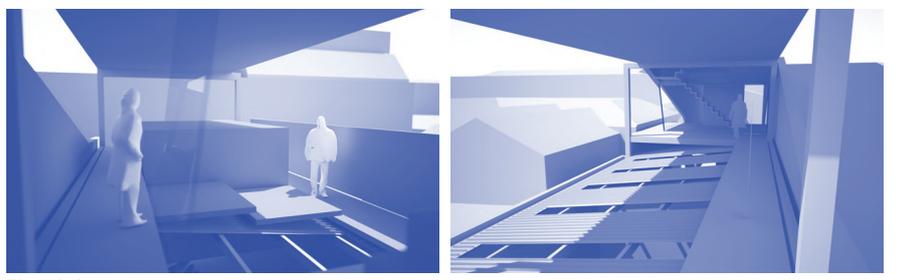


Uralix Court - section CC 1:100 | overlay of initial and final drawings projects 19

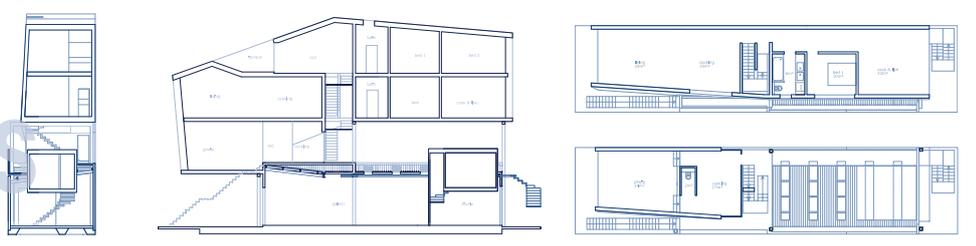
20 appendix Uralix Court - lower level floor plan 1:100 and site plan projects 21



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AN house - ground reaction



34 appendix AN house - sections and floor plans projects 25

synthesis



Uralla Court - north east | lifted mass and ground reaction - image: Daniel Karbler

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introduction

The design process is a complex and iterative one, often involving a series of small-scale experiments and adjustments. In this project, the design process was a series of small-scale experiments and adjustments, often involving a series of small-scale experiments and adjustments. The design process was a series of small-scale experiments and adjustments, often involving a series of small-scale experiments and adjustments. The design process was a series of small-scale experiments and adjustments, often involving a series of small-scale experiments and adjustments.

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<sup>1</sup> with reference to the work of Leon van Schaik, see van Schaik, Spatial Intelligence: New Futures for Architecture.



process diagram | a mediated conflict between the object and the ground - photo: Peter Whyte

8 conclusion



Uralla Court - between building shell and hovering volume

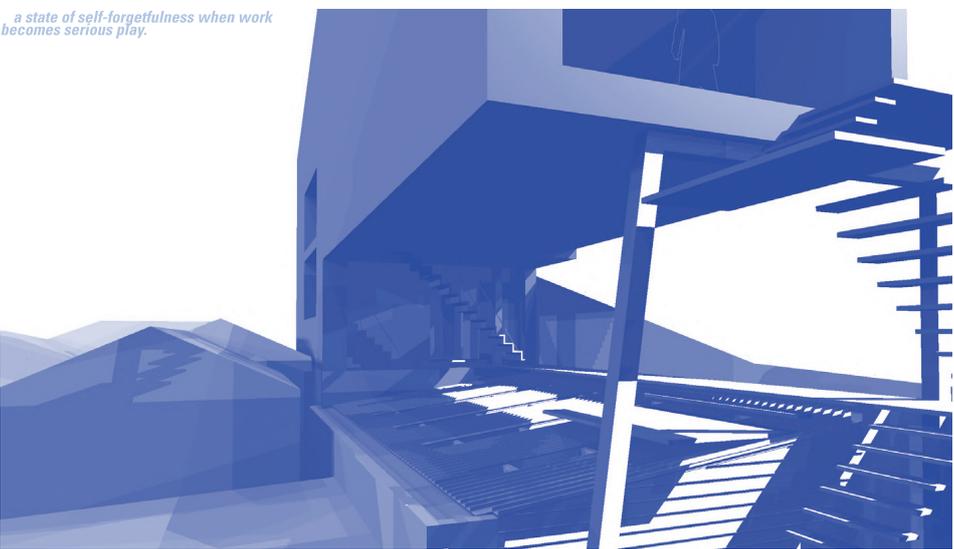
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24 appendix

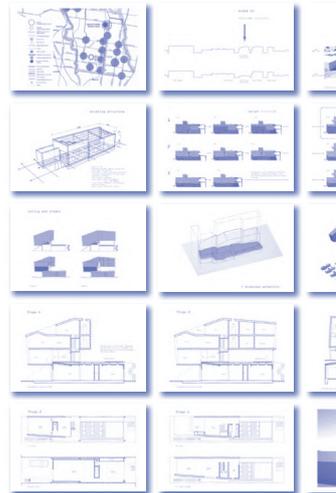
a state of self-forgetfulness when work becomes serious play.



AN house - void

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projects 37



38 modes

AN house through p



projects 11

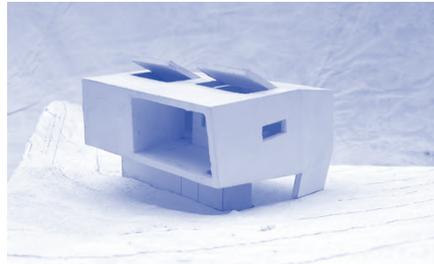


Uralla Court II - interior | nested volumes hover above the upper floor level - image: Daniel Karber

12 agents



Uralla Court II - south east & south west - image: Daniel Karber

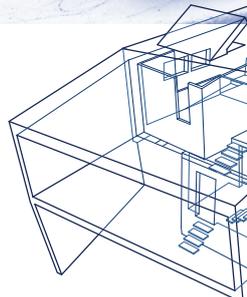


Uralla Court II - south east & south west, working model

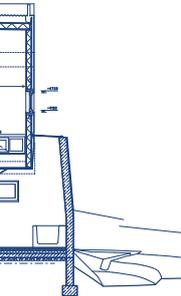


**Uralla Court II**  
 Project: Uralla Court, Residence, 2004  
 Client: Auburn / Betts  
 Ground: Blackwood, South Australia  
 Floor Area: 120 m<sup>2</sup>  
 Structural Engineering: Dr. Oliver Englhardt

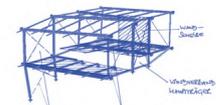
The high-quality building is a black and white, minimalist studio and living space. The design is a result of a collaborative process between the architect and the client, resulting in a building that is both functional and aesthetically pleasing.



Uralla Court II - 4-ray perspective



Uralla Court II - cross section and structural diagram



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**Modes | analytic**



Inter any building when to which building and structure of the building is the result of a process that is not just a technical one, but a cultural one. The building is a result of a process that is not just a technical one, but a cultural one.

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plow, catching the light in the dark of the 'AN-house'. It accompanied the project from the beginning onwards and was a key element in the building's design. The building is a result of a process that is not just a technical one, but a cultural one.

analytic 39



The Whale - installation, Port Adelaide, South Australia 2012

40 agents

**Agents | characters**

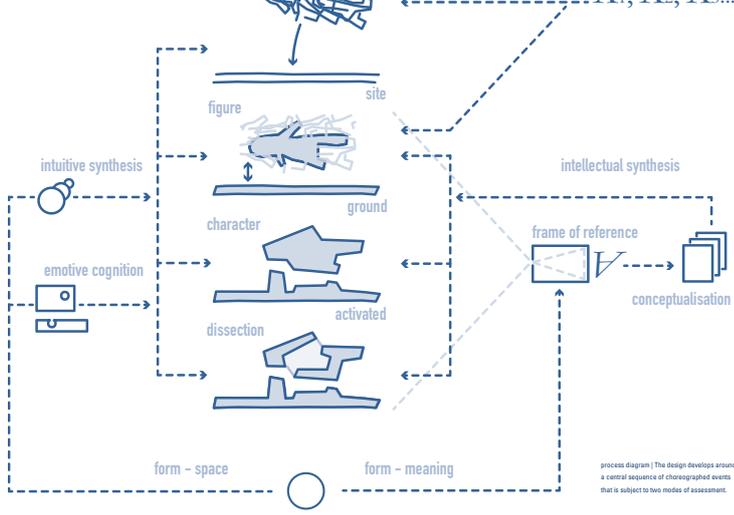
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booklet | integrating the problem

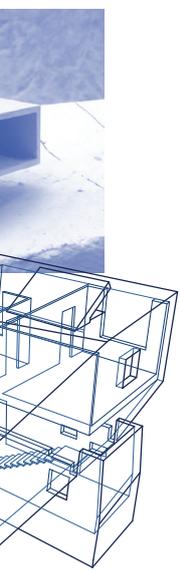
promoting a state of deliberate un-assuredness that allows the designer to circumvent the one-directional instructions set up by professionalization



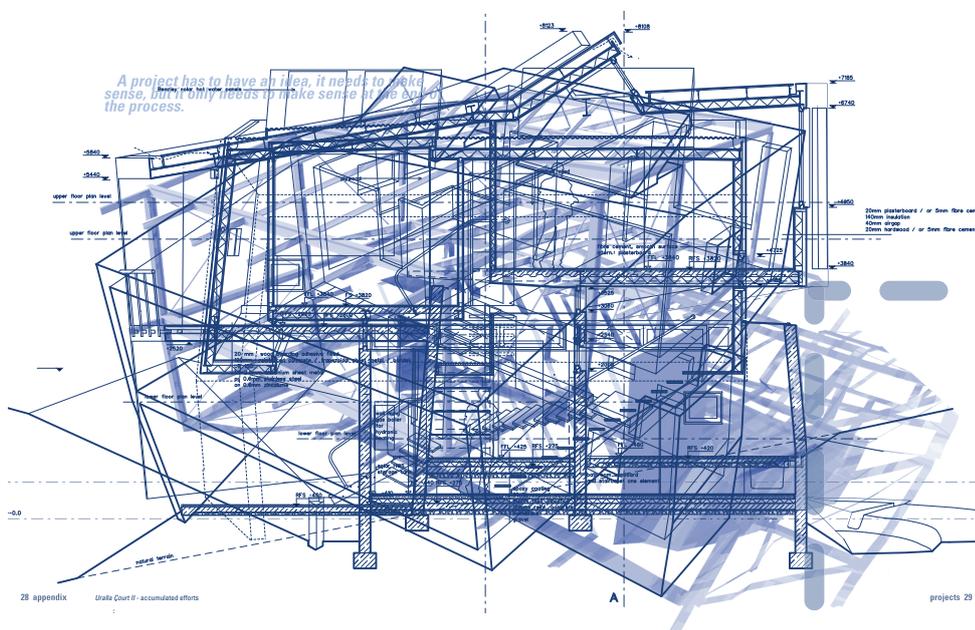
The book of any design for the sake of a hand-drawn sketch... The book of any design for the sake of a hand-drawn sketch... The book of any design for the sake of a hand-drawn sketch...

can be an open world which in the scope of this field has... can be an open world which in the scope of this field has... can be an open world which in the scope of this field has...

process diagram | The design develops around a central sequence of choreographed events that is subject to two modes of assessment.

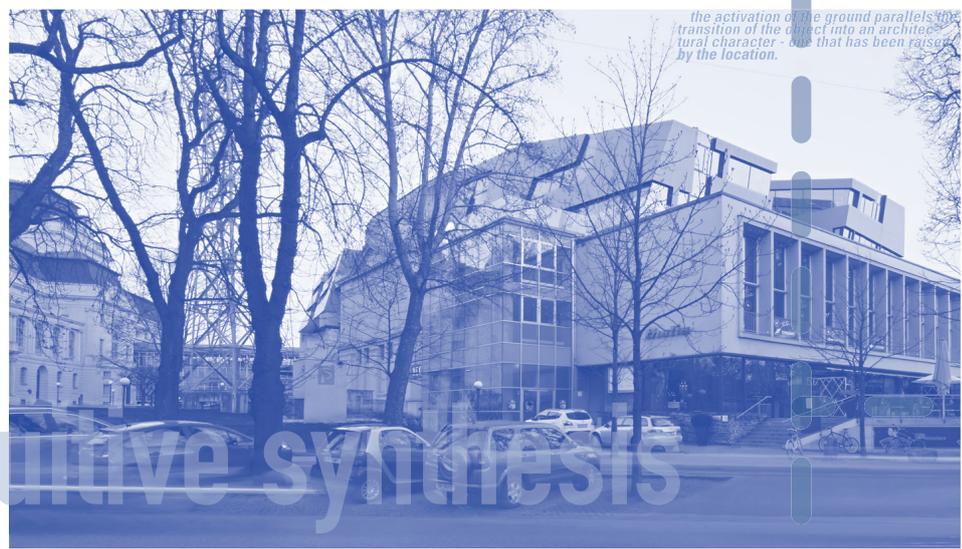


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Thalia Gray - Sav/Ott-Rennsch and Bata | view from Opening - photo: Harra Ramous



Thalia Graz - opening up the space of the street towards the sky - photo: Herta Hurnaus

built 45



Thalia Graz - Sam/Ott Reinisch and Bette | subtle void and ground reaction - photo: Herta Hurnaus

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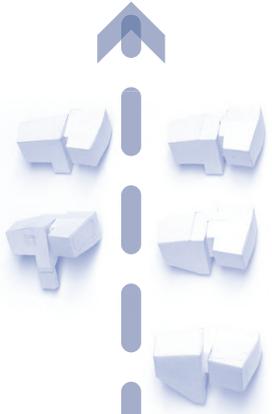


Adelaide, South Australia 2009 - image: Daniel Kerbler

characters 59

Project: EAF extension, artist in residence studio  
 Client: Australian Experimental Art Foundation  
 Ground: EAF Bldg., Register Street, Adelaide  
 Floor area: 50m<sup>2</sup>

Making space for a combination of artist studios and a public space in the heart of Adelaide, the project is a challenge. The building is a complex of existing and new volumes, with a mix of materials and forms. The design process was a series of small-scale interventions, each responding to the specific needs of the artists and the public. The result is a building that is both functional and expressive, a place where art and life intersect.



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Landscape - Adelaide, South Australia 2012 - image: Daniel Kerbler

speculative 73



Model 2 - in the studio | Margit Brinner's site reading, a search model specific for interpretation

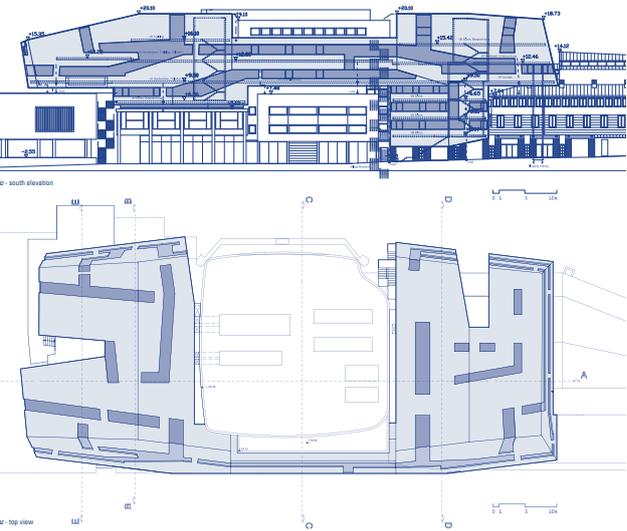
74 case study

The design of the building is a response to the urban context and the need for a public space. The building is a complex of existing and new volumes, with a mix of materials and forms. The design process was a series of small-scale interventions, each responding to the specific needs of the artists and the public. The result is a building that is both functional and expressive, a place where art and life intersect.

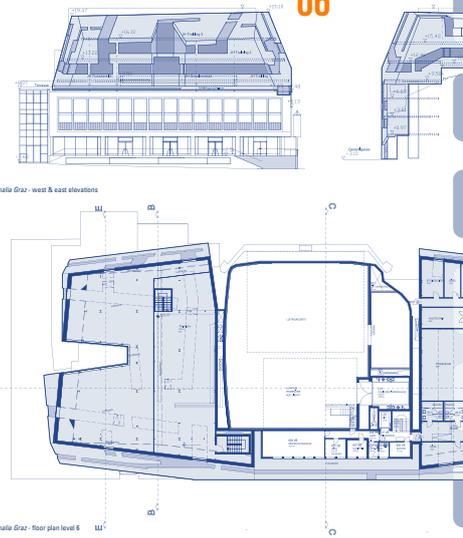
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The after-usage phase is a discipline that requires a deep understanding of the user's needs and expectations. It is a process that involves a continuous dialogue between the architect and the user, ensuring that the building remains functional and relevant over time. This phase is often overlooked, but it is crucial for the long-term success of any architectural project.



The topic of usability is present in other projects as well: Urfa Court, Sooki house, EAF

54 case study

### Case study | River Torrens footbridge

The main challenge of this project was to create a bridge that not only serves as a functional crossing but also as a public space. The design had to be sensitive to the surrounding environment and provide a pleasant experience for users. The bridge was designed to be a landmark in the area, reflecting the local culture and history.



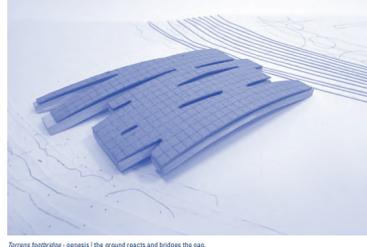
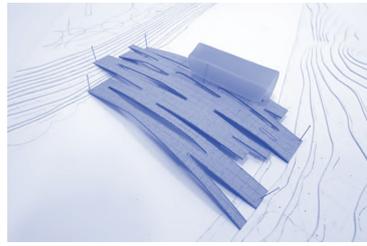
The design process for the bridge was highly iterative. It involved extensive consultation with the community and stakeholders. The goal was to create a bridge that was not only functional but also aesthetically pleasing and culturally significant. The final design incorporated local materials and traditional building techniques, ensuring that the bridge blended seamlessly with the surrounding environment.

The bridge's design was a response to the need for a pedestrian-friendly crossing. It provided a safe and accessible route for people to cross the river, while also offering a space for recreation and social interaction. The bridge's unique design and construction have made it a popular destination for both locals and tourists.

speculative 67

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

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Torrens footbridge - genesis | the ground reacts and bridges the gap

68 case study

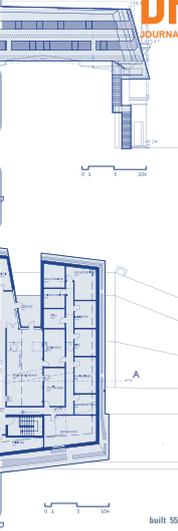


experimental 81



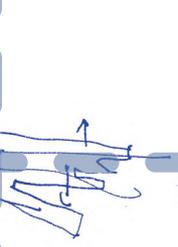
Dissecting the whole - installation at RMIT Design Hub

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built 55  
56 case study

# emotive cognition



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# form - space

experimental 85

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