

For the attention of

STUDENTS WHO ARE INTERESTED IN JOINING the Academic Design Office

THE WICKED HOME

FOUR STUDIOS

The Academic Design Office (ADO) is a concept developed by the Faculty of Architecture of the University of Leuven (Belgium). ADOs consist of multidisciplinary teams where researchers, artists, practitioners etc. meet and develop a pedagogical environment where students participate in practice or design-based research projects. (ADO Charter 2019) The ADO 'The Wicked Home' hosts

1x ARCHITECTURE MA1 STUDIO:

marg24 Materialize! *The Wicked Home* - spring term;

1x INTERIOR ARCHITECTURE BA3 STUDIO:

biag65 Explicit-studio *Complicating Interiors: The Wicked Home* - spring term;

1x ARCHITECTURE &

1x INTERIOR ARCHITECTURE GRADUATE

PROJECT ENVIRONMENT:

marg42 + miag22 come together in one environment - both terms: all ADO initiators will (co-)promote graduate projects that relate to THE WICKED HOME.

In these studios, the ADO members invite students to *work together* on the ongoing ADO project. This way, students learn and achieve a scientific methodology and attitude *'by doing'*. Because the ADO functions as a *multidisciplinary* team, students become acquainted with the value of the different forms of expertise in a team and, most importantly, their own value in a collaboration. (ADO Charter 2019) The ADO 'The Wicked Home' also organizes Master Dissertations. The ADO can be seen as an 'internal practice' or internship where students learn to apply an academic attitude and methodology in a research based and practice-oriented office. (ADO Charter 2019)

PRACTICAL

The studios are **vertically structured** to stimulate interaction between different educational levels and programmes. This requires a **shared space/time frame** which will be organised as follows:

LOCATION: all studios are situated in **Ghent**, with a centre in the canal boat, inland vessel, which will be anchored nearby *Gallery 019* within the splendid and rapidly evolving surroundings of the *Handelsdok* (to be confirmed). **TIME:** all studio's take place in **spring term**, (graduate projects will already start in **fall term**). **SUPERVISION:** all studios are supervised by the initiators of the ADO (in alphabetical order): Annelies De Smet, Jo Liekens, Laurens Luyten, Nel Janssens, Rachel Armstrong (Visiting Prof.), Rolf Hughes (Visiting Prof.).

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WHAT?

THE WICKED HOME – A FRAMEWORK OF THOUGHTS AND ACTIONS

The ADO invites you to think radically and pragmatically about (in-)habitation/dwelling/home/house, through “wicked” and poetic ways. Drawing on a tradition that brings together various architectural practices, research projects, teaching and their connections into multidisciplinary collaborations, we consider architectural space as a quasi-living system. To make this transposition, we will also flirt with microbial biotechnology, which is a potentially transformative force, which enables us to take better care of our non-human communities, and can also be (ab-)used in architecture, inviting us to re-view our concepts of habitation. In this context, we develop a framework of thoughts and actions that challenges our response-ability (Haraway) as designers. This framework offers us a ‘wicked’ view on the home that urges us to change habitual ways of designing, by offering unusual perspectives on what we use to design *with* and who we design *for*.

Conceptual framework:

- THE WICKED HOME is not inanimate, is not static and is no death object;
- THE WICKED HOME takes the status of a becoming being, a living body;

- WICKED HOMES (as habitat, environment, milieu) symbiotically live-work-die alongside their INHABITANTS (i.e. multiple organisms);
- INHABITANTS are not just humans but a variety of (micro-)organisms and agents ranging from visible to invisible enabling us to design extra-sensory experiences and encounters;
- WICKED HOMES and THEIR INHABITANTS are in a semi-permeable, co-dependent relationship, influencing and affecting each other;
- THE WICKED HOME + INHABITANTS is a *HOLOBIONT*. That is the assemblage of different species forming an *oikological unit*. Think of the ‘healthy’ bacteria in your gut, on your tongue, and skin!
- THE WICKED HOME enables us to take better care of each other and the nonhumans we cohabit with by constructing appropriate interfaces between domains of concern;
- THE WICKED HOME + INHABITANTS is understood as fundamental unit of design, of thinking acting and survival...
- THE WICKED HOME + INHABITANTS is a continuum of time, space and matter.

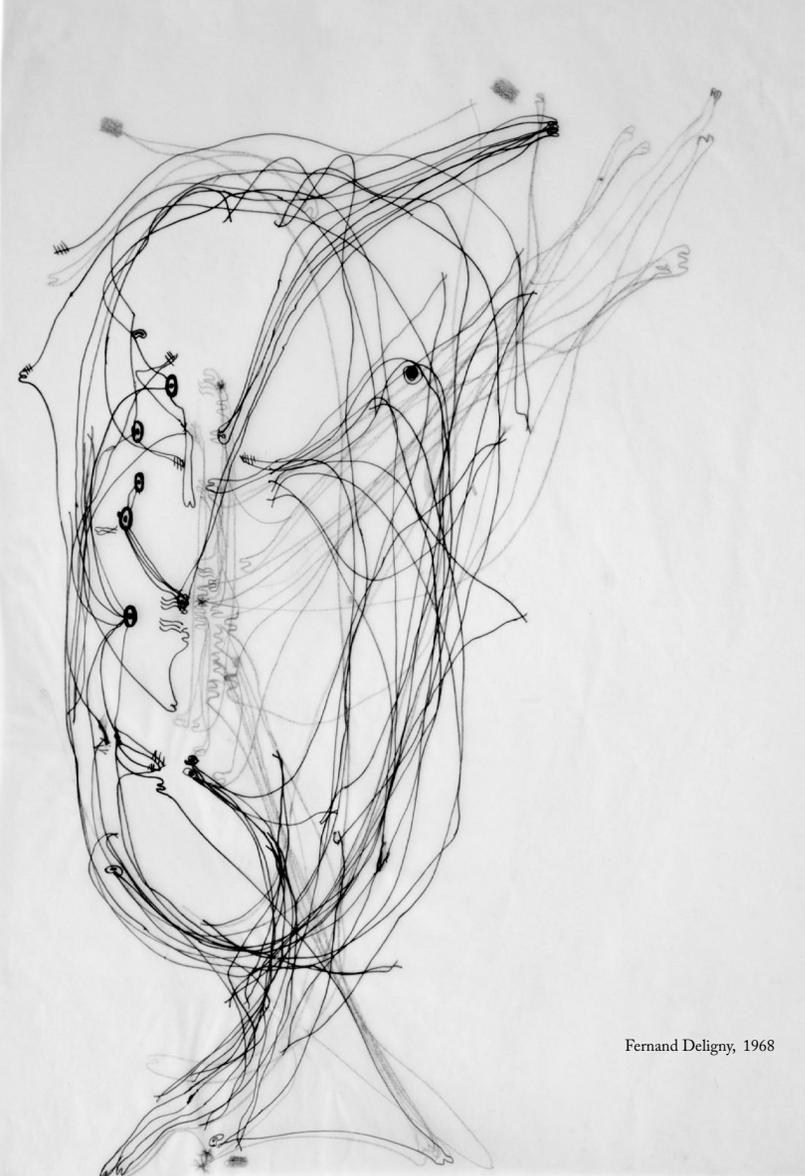
Material framework:

We will make use of all commonly used (building) materials and techniques familiar to architectural designer, but we will also consciously expand our repertoire by:

- activating our own bodies performatively as part of the material environment;
- exploring microbial interfaces such as liquids, surfaces and (bio)technologies that allow us to design with living matter;
- advancing the ways we design, construct and inhabit our built environments from the perspective of living matter (contrasting with the dead and inert materials used in sterile modern homes);
- re-view our concepts of (co-, in-) habitation for the third millennium;
- probe into the 'deep' qualities of matter, which engage with an expanded view of material performance;
- extend our cognitive perception by alerting our sensory system to often overlooked presences of living organisms;
- extend the range of (building) materials and (construction) technologies to enrich and expand our form-giving vocabulary.

We will develop this repertoire in the context of and in relation to the home, the house and our habitats. From this scale and scope we will also reposition the far too mainstreamed and generalised notion of 'ecology' to its etymological origin of *'oikology'*¹.

¹Ecology (n.) : 1873, *oecology*, "branch of science dealing with the relationship of living things to their environments," coined in German by German zoologist Ernst Haeckel as *Ökologie*, from Greek *oikos* "house, dwelling place, habitation" + *-logia* "study of". In use with reference to anti-pollution activities from 1960s. (www.etymonline.com)



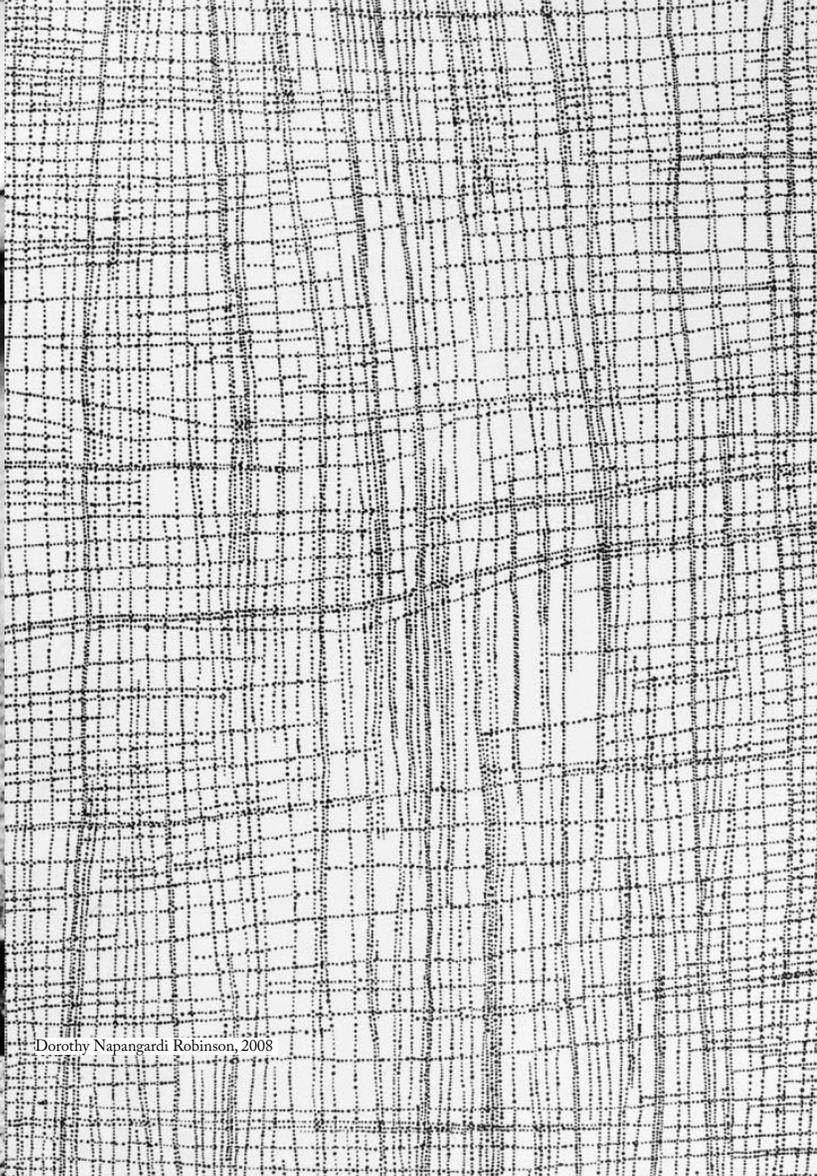
Fernand Deligny, 1968



Pearlfish & Sea Cucumber



Derek Jarman, 1986-1994



Dorothy Napangardi Robinson, 2008



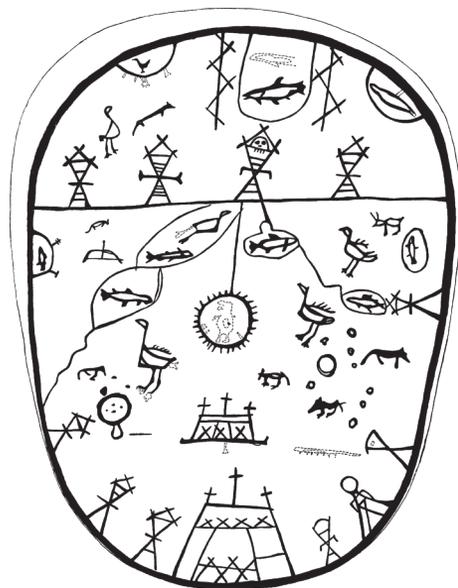
Bas Jan Ader, 1972



<https://exploringtheinvisible.com/>



Jerome Sessini, 2015



Sami shaman drum



Pierre Huyghe, 2017



Cymothoa Exigua

HOW?

SETTING UP A LEARNING ENVIRONMENT

The Wicked Home Academic Design Office:

- develops a pedagogical environment wherein students and tutors are part of one collectively operating office;
- shares a physical environment vital for its pedagogy (i.e. a collaborative office space, test-site... based on the experience-model of Mixed Media & the EXPLICIT-Studio);
- is driven by the interaction between different educational (MA) levels and programmes (i.e. its internal practice). Consequently, the pedagogical environment is (curriculum-wise) vertically structured in order to achieve multiple competences;
- is multidisciplinary by engaging students from – different levels of – Interior Architecture & Architecture in an interdisciplinary exchange. In the longer term, the ADO also embraces students from other programmes of other faculties (in the form of workshops and electives etc.);
- is multidisciplinary by its collaboration with scientists and artists;
- is international by its collaboration with Prof. Armstrong, Prof. Hughes;
- is polyglot - i.e. uses a mixture of spatial-, temporal-, material-, visual-, textual-, bodily- , spoken languages.

HOW?

FORMULATING RECIPROCAL ENGAGEMENTS

In the ADO the collective is made by the synergetic encounters and resulting entanglements between individual trajectories. We stimulate a collective reflection based on individual projects. Each individual proposition is a response to the design hypothesis that is collectively formulated after studying the issues raised in The Wicked Home's research challenge. (ODV əp – səŋd pəddɪŋ əs)

In general (and independent of the ADO's topic) our collective effort will contribute to the development of each participant's trajectory, will be critical-reflective of the disciplines of interior-/architecture and will take into account the current and future challenges of society at large (world). Together, we link these multiple scales and levels.

INDIVIDUAL TRAJECTORY

YOUR PROJECT: engages in deepening and extending your design profile in terms of activities, attitudes and outputs.
OUR PROJECT: engages in creating a learning environment in the context of architectural education that stimulates and empowers your personal development as designer.

STATE OF THE DISCIPLINE INTERIOR-/ ARCHITECTURE

YOUR PROJECT: engages with the risky endeavour to (re-)question and (re-)define the role of the interior/architect regarding the (un)built environment and the 'more than-' and 'other than-' human.
OUR PROJECT: takes seriously the challenges of your project for future education in interior-/architecture as an expanding field and develops a positive and affirmative approach towards discovery through applied methods, transdisciplinary research, prototyping and design-led experiments.

STATE OF THE WORLD

YOUR PROJECT: foregrounds and formulates responses to future challenges.
OUR PROJECT: engages with training response-ability to urgencies in the world, while finding a motivating force grounded in our collective imaginings.

On a concrete, daily studio-practice level, we engage in a culture of taking care of our collective learning environment by:

- creating a specific oikos (on a canal boat – to be confirmed);
- an opening and closing ritual on studio days, which you are invited to (co-)design;
- frequently organising displays and expositions that bring individual tracks in conversation;
- collaborating;
- interplaying;
- re-calibrating the common ground;
- taking care of lunch tables with lunch conversations (whereby food and thoughts are shared, in that order).

HOW?

DEVELOPING DESIGN BRIEFS

In the ADO “The Wicked Home” we will develop and design “Wicked Homes” which advance the ways we design, construct and live our built environments. Specific in our approach is that we conceive of architectural space as irreducibly ‘complex’, where everything is entangled with other bodies and networks. We process this complexity by re-conceptualising and designing the most ‘basal’ of architectural types: the home as the architectural expression of how to relate your body, and the other necessary bodies that participate in your well-being, to a lively environment. This apparent paradox of investigating complex matters through the design of the ‘simplest’ of architectural gestures – designing a home/house – forms the baseline of each design assignment in this ADO learning environment. Making the distinction between house and home, the studio considers the “house” as a specific typology of domestic dwelling that embodies how we think about the principles of liveable space e.g. Frederick Kiesler’s “The Endless House”, Le Corbusier’s “machine for living in”, Greg Lynn’s “Embryological House”, Monkton House (a “complete surrealist house”), and Salvador Dali’s notion that future interior-/architecture will be “soft and hairy”. “Home” is the interface between inhabitant and house, which enables activities of daily life to be carried out.

ARCHITECTURE MA1 STUDIO: marg24 Materialize! The Wicked Home – futuring cultures of inhabitation

In the ADO “The Wicked Home” we will develop and design “Wicked Homes” which advance the ways we design, construct and live our built environments. Specific in our approach is that we conceive of architectural space as fundamentally ‘complex’ and that we process this complexity by designing the most ‘basal’ of architectural types: the home as the architectural expression of how to relate your body to a lively environment. Considering what it means to “be a body” in the third millennium, we examine who exactly we are “caring for” in our interactions, desires and construction of space.

In the learning environment of the marg24 studio we collectively and individually look into how we design and make sense of this basic concept and basic act that drives each architectural operation: (co-, in-)habitation.

The studio starts by immersion and runs through a series of exercises in order to build up a collective repertoire of ‘response-abilities’ (Haraway, 2015) by which we can give form, materiality, performativity and meaning to (co-, in-) habitation. From the collective repertoire of ‘response-abilities’, each individual will design his/her own ‘wicked habitat’ as the basal architectural expression of how to relate your body to a lively environment and living matter. This may be a house that embodies specific principles of living,

or a detailed interface where an inhabitant “cares for” the home through a variety of different exchanges that include: the affective aspects of care (emotional); the work of care (housework); the socio-political aspects of care (why these principles are important to us) (Puig de la Bellacasa, 2017). The collective outcome of the studio, i.e. a repertoire of ‘response-abilities’ and designed ‘wicked habitats’, helps to constitute a critically-engaged experimental framework for advancing the protocols of human development that appropriately address the irreducible complexity of our living realm.

INTERIOR ARCHITECTURE BA3 STUDIO: biag65

Explicit-studio

Complicating Interiors: The Wicked Home

This learning environment is not a stand-alone, but shares the fascinations and orientation set out in the above described MA1-studio in architecture. Moreover, it shares with it the physical and mental space of the waters, embankments, docks, decks and hulls of a specific canal boat anchored in Ghent’s Handelsdok. Hereon and -in students of the studio Complicating Interiors will collaborate in exploring notions of wickedness by designing wicked homes/habitats/interiors: concepts we will collectively and individually explore and substantiate as we move along. As suggested, we will venture from explorations into ‘how we design and make sense of the basic concept and basic act that drives each architectural operation: (co-, in-)habitation’ (see brief MA1-studio above).

Specific for Complicating Interiors’s approach towards the shared fascination and orientation is the interior-architectural lens it works through, a lens we consider to have a particular quality amongst other lenses. We will work from the immediate surroundings of our own immersed and experiencing body, and from this engage with the larger socio-spatial constellations we immerse and are immersed in –our wicked environments of all kinds of scales and natures.

Specific for the studio’s approach is that it wishes to produce “complicating” interiors. Such interiors are seen here as provocative, probing and poetic interior-architectural artefacts, reaching scale-wise from bodily prostheses to so-called super-meubels and installations, in which the experiencing body is key. Being “complicating” these interiors raise wonder and critical reflection in their users and visitors throughout their being experienced. Being “complicating” these interiors infect the usual and the habitual with the strange and unexpected. Being “complicating” they explore and spatialize latent and underexposed but real parts of reality, re-figuring it. Being “complicating” they call for interpretations, appropriations and negotiations; for processes of sense-making. Being “complicating” they will reveal our collective and individual exploration of what are and can be wicked homes.

Specific for the studio’s approach is that it emphasizes on immersion and experience, Complicating Interiors will be thought and designed on a 1/1 scale. This scale is not only metric, one centimeter for one centimeter.

Beyond that, 1/1 also and eminently is an affective and social scale. It is the scale of the splinter that becomes suddenly sensed; the scale of one being intending to (make) matter and care for another being. In that sense in *Complicating Interiors: The Wicked Home* we will endeavor to design and construct on a 1/1 scale the interior-hull itself of the canal boat in which our collaboration is centered, as a way of caring. Wild thinking about wicked homes then is immediately and inseparably coupled to hardcore interior-architectural making.

GRADUATE PROJECTS ARCHITECTURE & INTERIOR ARCHITECTURE (MARG42 + MLAG22)

The Wicked Home

Students who wish to graduate with a project that centralizes the notion of Home/(co-, in-)Habiting in their design are welcome to develop their design project within the context of the ADO *The Wicked Home*. The nature of the 'wickedness' is for each of you to define yourself within the context of your individual design proposal.

Graduate projects can be developed either (1) with the focus on design with theoretical underpinning or (2) with focus on theory including design-based testing.

In the graduate project environment of interior-/architecture we expect that:

- you create an *individual project definition, within a collective framework* of thoughts and actions, that articulates your type of practice, project, program, scale, output and public
- you *engage in peer- and self-evaluation* based on collectively supported and defined criteria while being guided by the ADO initiators
- your *individual project reflects and pre-flects potentialities for future practices* of interior-/architecture
- your *individual project relates to this ADO* environment (its questions, challenges and pedagogical project)
- your *individual project expands your existing toolsets for the practice of interior-/architectural design* through the idea of experiment through making prototypes of possibility that invite multiple iterations of their expression and context

In the ADO *The Wicked Home* we choose to make **one collective 'reflection paper' with individual contributions**. Each graduating student makes an individual contribution within a predefined number of pages (text and image). This individual contribution presents and discusses the design proposition that the student developed as a response to the general design hypothesis regarding *The Wicked Home*. The collective level articulates the shifts that the individual propositions cause to happen with regards to the initial hypothesis. Based on these a revised hypothesis will be formulated on the collective level, by cross readings and writings of guest-writers and the ADO initiators.

A limited number of graduate students will be accepted within the ADO The Wicked Home.

Apply by motivation letter (max 1 A4 page) and portfolio (max 1 A4 page) with an email to:

nel.janssens@kuleuven.be;
annelies.desmet@kuleuven.be;
jo.liekens@kuleuven.be;
laurens.luyten@kuleuven.be

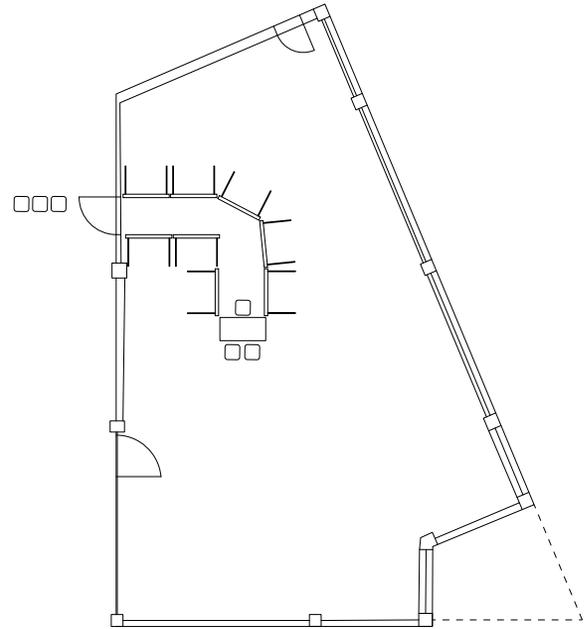
DEADLINE: 27.09.2019



Orry Marinx, Charlotte Van Bos, Margot Verschuere, 2019. Photo: Jo Liekens



Seyfettin Gökmen, Thomas Ghyoot, 2019. Photo: Carl Bourgeois



A10
WEEK 8

Seyfettin Gökmen, Thomas Ghyoot, 2019



Sofie Coose, 2019. Photo: Carl Bourgeois



Sanne Delecluyse, Jens Lippens, Ellen Fievez en groep CoMa01, 2010. Photo: Jo Liekens



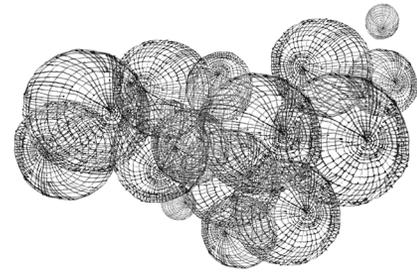
workshop and photo: CoMa06 en Jo Liekens, 2019

Nell Buidin, Janne Bertouille, 'Spirans Domus', 2015 (made in: EGL 2 Cinematic Architecture)



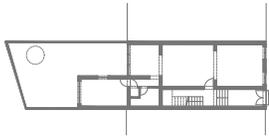
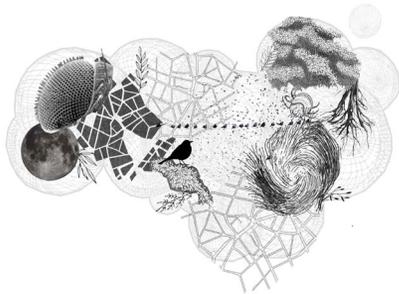


Studio Brenda Talent (Sofie Van den Fonteyne)



Sofie Coose, 2019

KRITISCH BEZIELDE ZONE ALS EEN WOLK

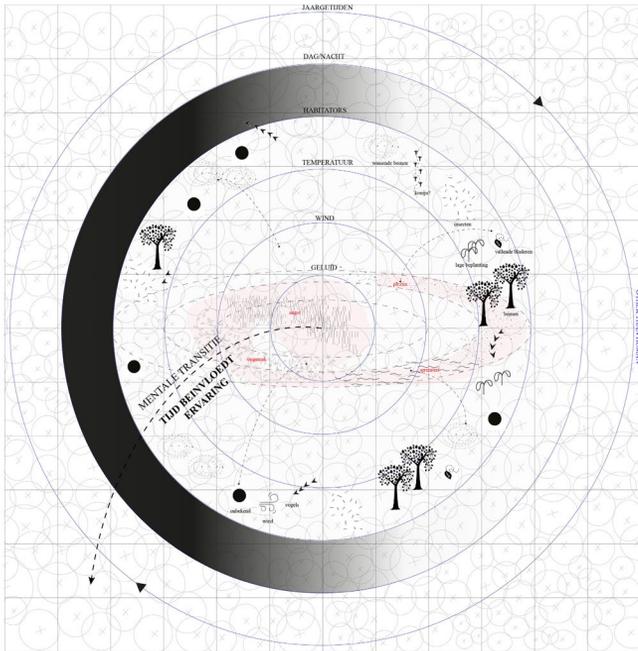


WAT ALS IK HABITATION ZOU ONTWERPEN NAAR DE PARTIKELS VAN MIJN WOLK?

Sofie Coose, 2019



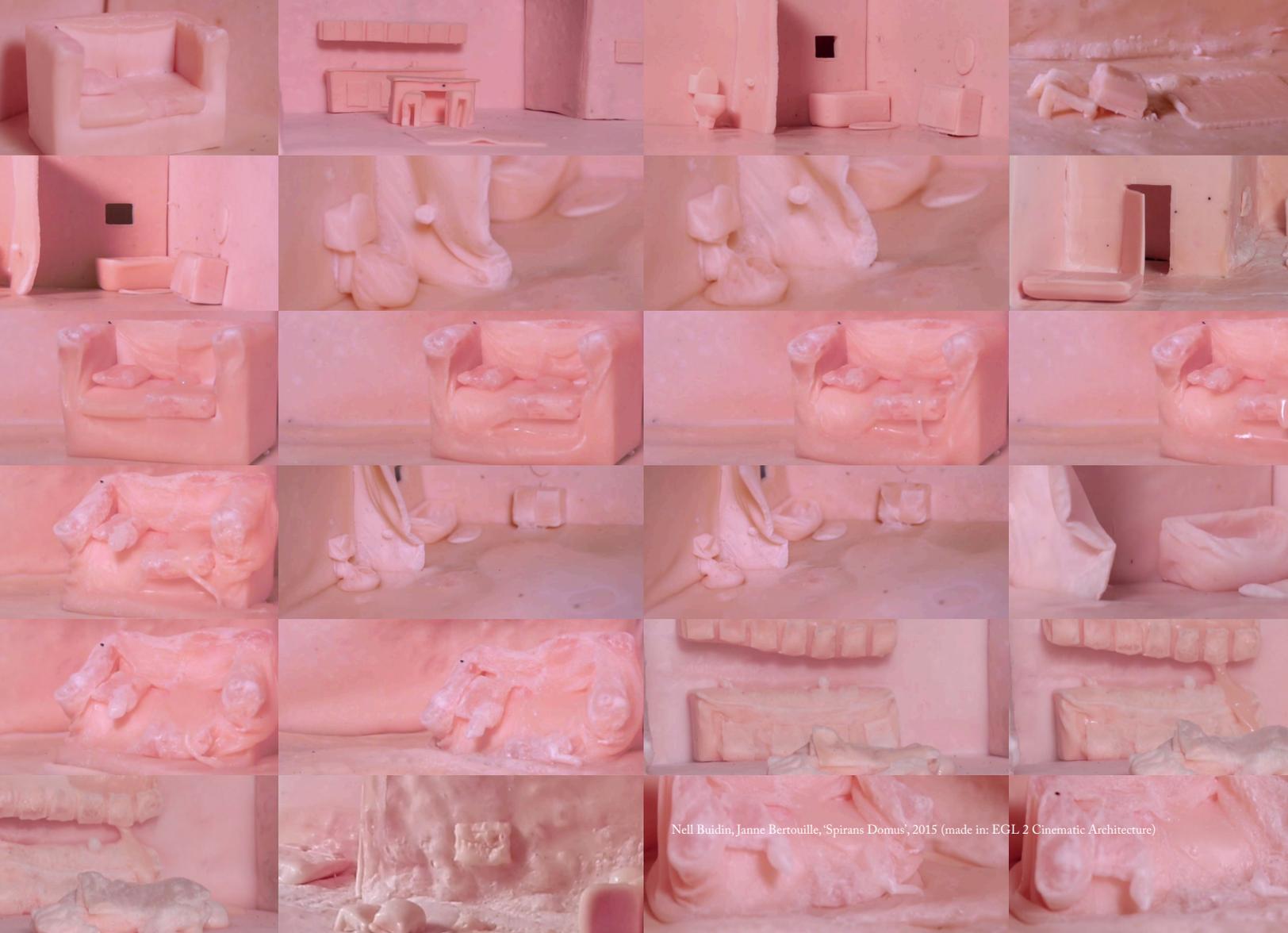
Sanne Delcluyse, Jens Lippens, Ellen Fievez en groep CoMa01, 2010. Photo: Jo Liekens



Sofie Coose, 2019



Lauren Vangilbergen, 2019. Photo: Carl Bourgeois



Nell Buidin, Janne Bertouille, 'Spirans Domus', 2015 (made in: EGL 2 Cinematic Architecture)

WHY?

CHALLENGE HABITS

Challenge habits in discourses

Let's go off the beaten path of sustainability and move from ecology to oikology!

Say goodbye to the home as enlivened machine! That is the built construct wherein complex infrastructures of 'life' – such as water, air, organic matter – are transiently harboured, spending as little time as possible within our homes before they are discarded through drains, vents and garbage disposal mechanisms, without any attempt to recycle, or re-use them;

THE WICKED HOME incorporates metabolic activities (such as consuming resources, producing waste matter, moving around) to make a liveable habitat for many (which are not one and the same).

When designing WICKED HOMES as 'bodies' with an inner life, we must learn how to care for them too. That is to establish conditions of care rather than of elimination.

From practices of care we need to develop an oikological ethics that converges human and nonhuman concerns in a non-hierarchical manner. The challenge will be to pay attention to, and respond to the cacophony of actors within living spaces, while maintaining a sense of care towards all, including the human – as an 'expanded' form of humanism.

Say goodbye to inhibiting and welcome diverse forms of inhabiting with multiple agents;

Challenge habits in ways of designing

develop explorative and WICKED approaches to (co-, in-) HABITATION!

To explore and design THE WICKED HOME + INHABITANTS (and interior-/architectures of living-working-dying-together) we encourage WICKED engagements with (co-, in-) habitation as well as poetic licences with processes of biotechnology.

Develop creative research methods that will benefit architectural practice.

Challenge habits in attitude

Let's train our response-ability.

In our age and time we are facing many urgent issues that threaten the habitability of our worlds. As interior-/architects we have a responsibility towards these challenges in the sense that we have to give an account of our design habits/actions. Moreover, we have to be able to respond in a creative and inventive way to these many issues that cross our path. Being able to respond requires an agility to adapt to ever changing circumstances. It is 'less concerned

with consolidating and establishing what already is, than practicing the art of *anticipatorily* relating to what is *unexpected* and *unforeseen*, in order to create alternative body-environment relationalities'. (De Smet, 2018, p.5)

So cultivating your response-ability is to nurture your capacities to respond to questions and opportunities such as the ones proposed in the ADO *The Wicked Home*. But cultivating your response-ability is also to render others capable of responding too. As designers we have a big responsibility here: our design propositions should allow others to respond by the quality of the imaginativeness and inventive craftsmanship. As such, response-ability becomes irreducibly collective. 'In *'Staying with the Trouble'* (2016), Haraway encourages us to 'cultivate response-ability' as a form of 'becoming-with' each other 'human and not' (Haraway, 2016:97). In her words, 'the decisions and transformations so urgent in our times for learning again, or for the first time, how to become less deadly, more responsible, more attuned, more capable of surprise, more able to practice the arts of living and dying well in multispecies symbiosis' (Haraway, 2016:98).



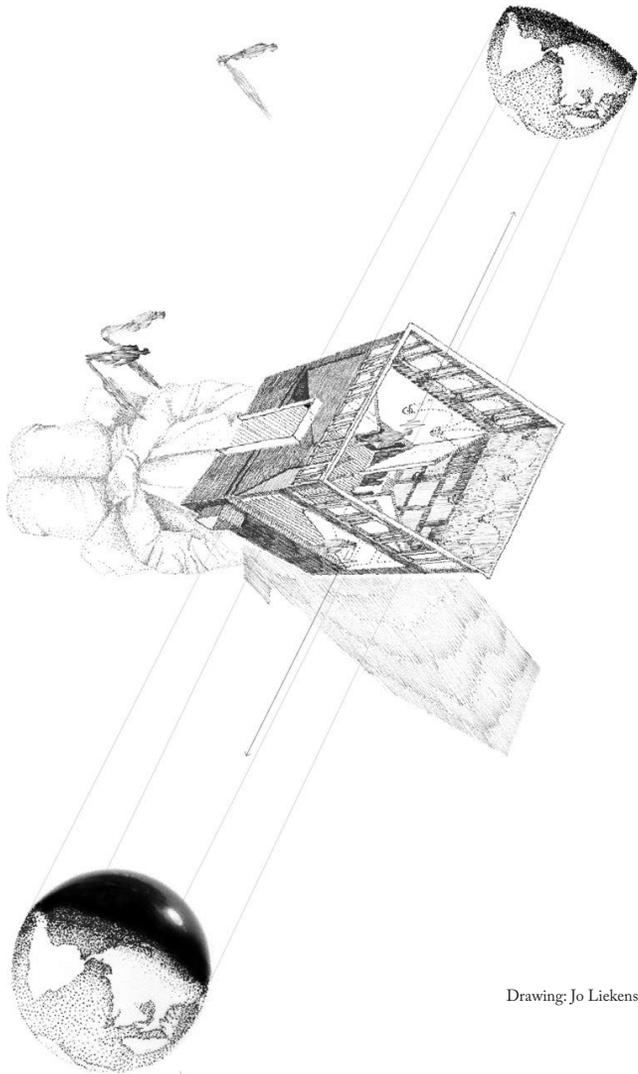
www.yocai.com



CoMa₁₆, 2019, Photo: Jo Liekens

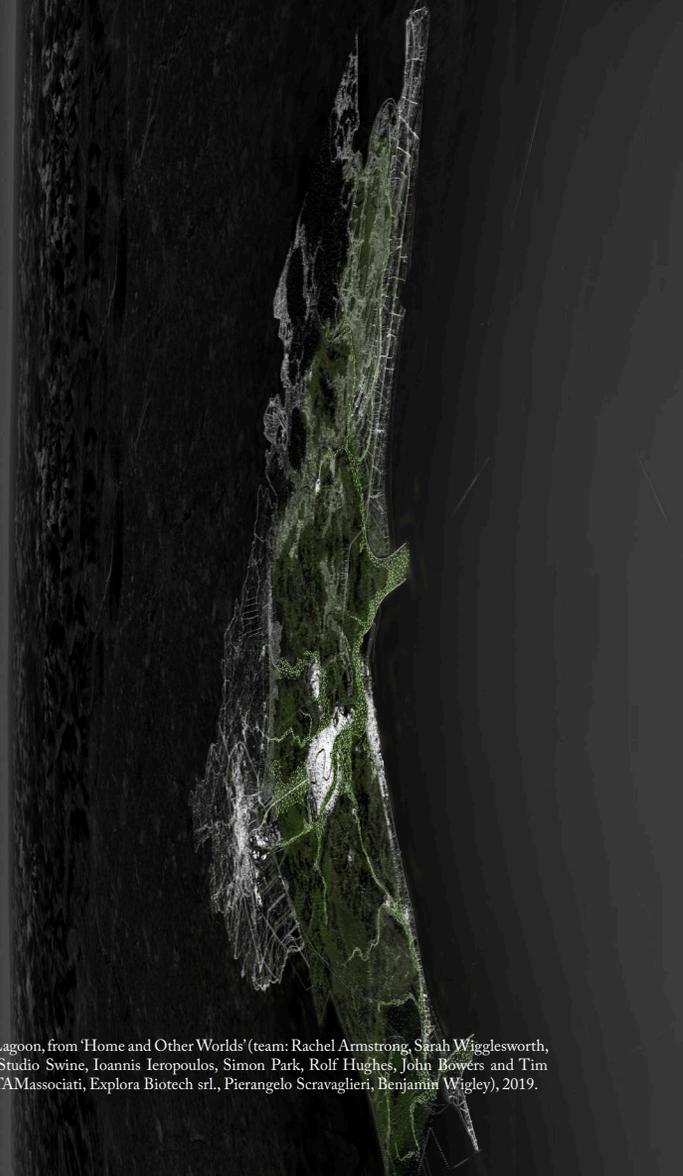


Leon Spilliaert, 1907



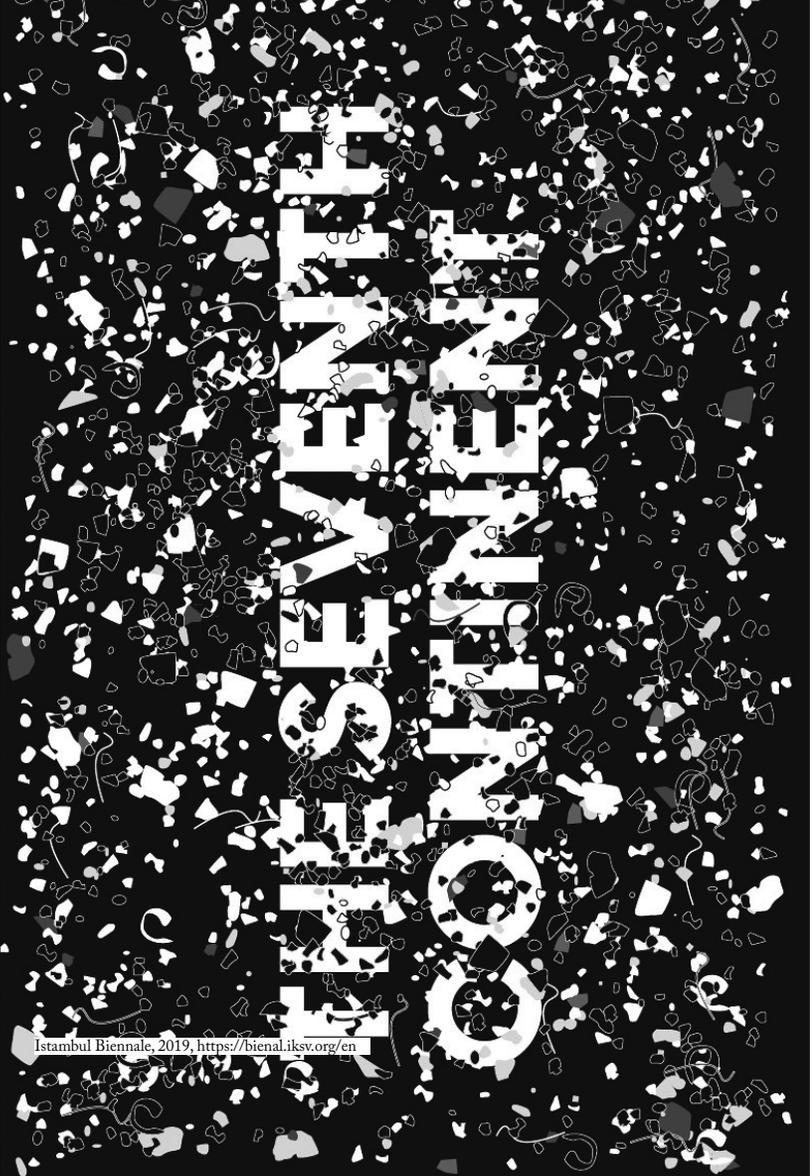
Drawing: Jo Liekens, 2010

The Venetian Lagoon, from 'Home and Other Worlds' (team: Rachel Armstrong, Sarah Wigglesworth, Irene Gallou, Studio Swine, Ioannis Ieropoulos, Simon Park, Rolf Hughes, John Bowers and Tim Shaw, Studio TAMassociati, Explora Biotech srl., Pierangelo Scravaglieri, Benjamin Wigley), 2019.





THE SEVENTH SYMPOSIUM ON CONTEMPORARY ART



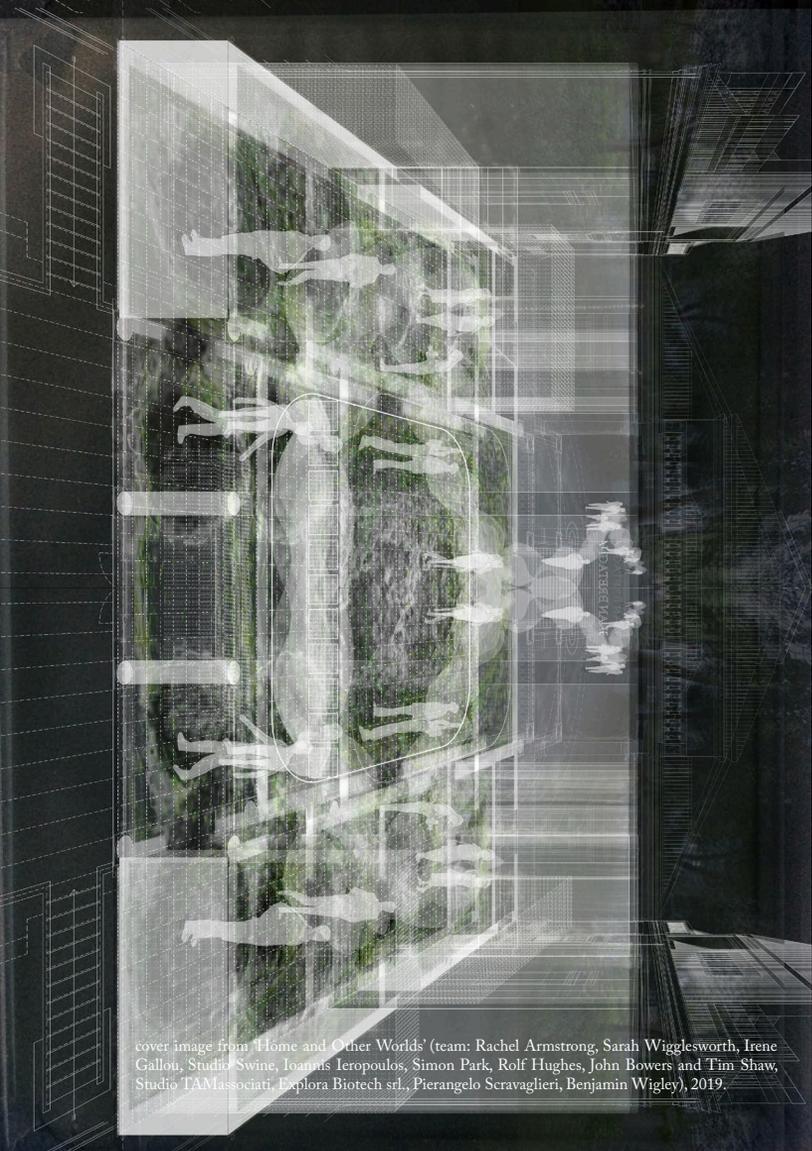
Istanbul Biennale, 2019, <https://bienal.iksv.org/en>



Mon Oncle, 1958



Sea Sponge



cover image from 'Home and Other Worlds' (team: Rachel Armstrong, Sarah Wigglesworth, Irene Gallou, Studio Swine, Ioannis Ieropoulos, Simon Park, Rolf Hughes, John Bowers and Tim Shaw, Studio TAMassociati, Explora Biotech srl., Pierangelo Scragghieri, Benjamin Wigley), 2019.



Jim Sautner & Baily Jr.

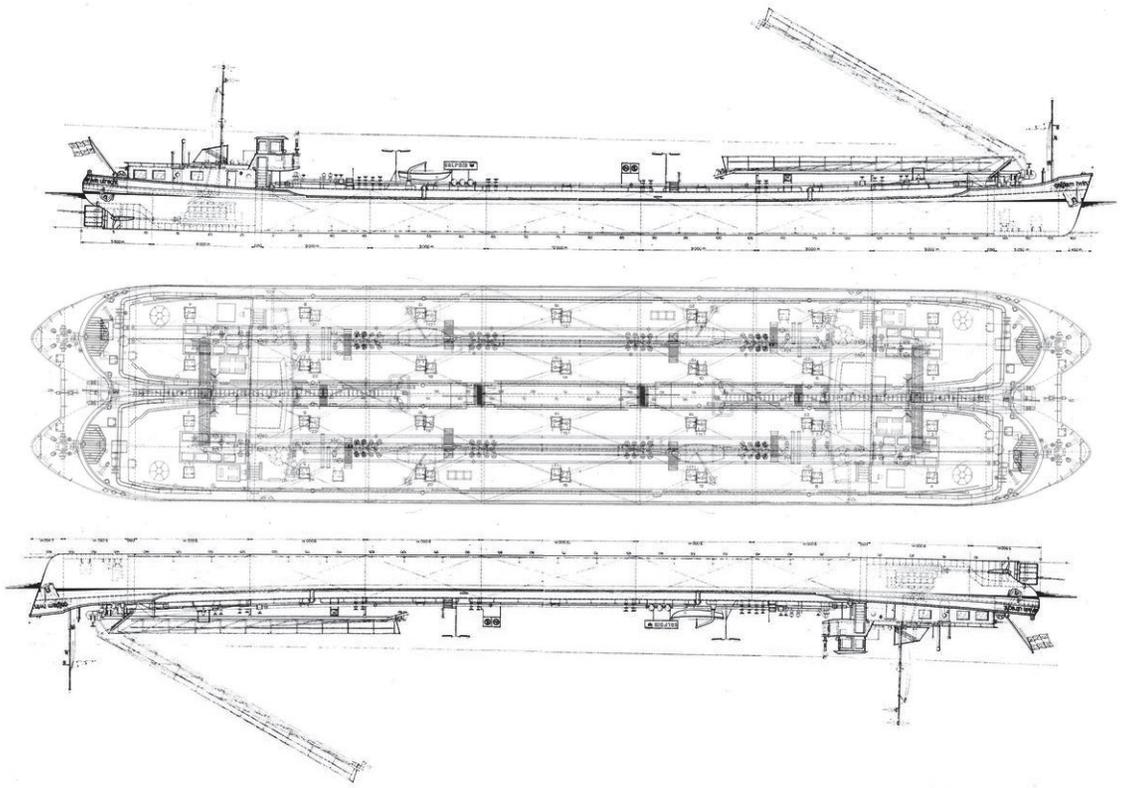
WHO?

WHO ARE WE?



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- Armstrong, R. (2018). *Soft living architecture: An alternative view of bio-informed design practice*. London: Bloomsbury Academic.
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- Haraway, D. (2016). *Staying with the Trouble: Making Kin in the Chthulucene*. Durham: Duke University Press.
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- Tsing, A.L., Bubandt, N., Gan, E. and Swanson, H.A. (2017). *Arts of Living on a Damaged Planet*. Minneapolis: University of Minnesota Press.



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Urban Fauna Lab, Outer Green, Russian Exhibition Centre, 2014

“masterproef (1) “ONTWERPMATIGE KLEEMTOON met THEORETISCHE ONDERBOUWING” - vanuit een ontwerpmatige kleemtoon met theoretische ontbouwning een tamelijk onbekend gebied verkennen (explorerend onderzoek) of (2) “THEORETISCHE KLEEMTOON met ONTWERPMATIGE TOETSING” - vanuit een theoretische kleemtoon hypotheses ontwerpmatig toetsen (toetsend onderzoek). In a later phase, an architecture student might use the theoretical base developed in the master dissertation of a student from another faculty, as such stimulating interdisciplinary collaboration.

While the nature of machine intelligence is not the subject under question here, it is noteworthy that as a “wicked” concept, explored by Alan Turing in his “imitation game”, the nature of machine intelligence requires human assessment. Moreover, the status of “intelligence” of nonhumans like dolphins and great apes, however, is greatly undervalued by human when compared with “artificial” counterparts.



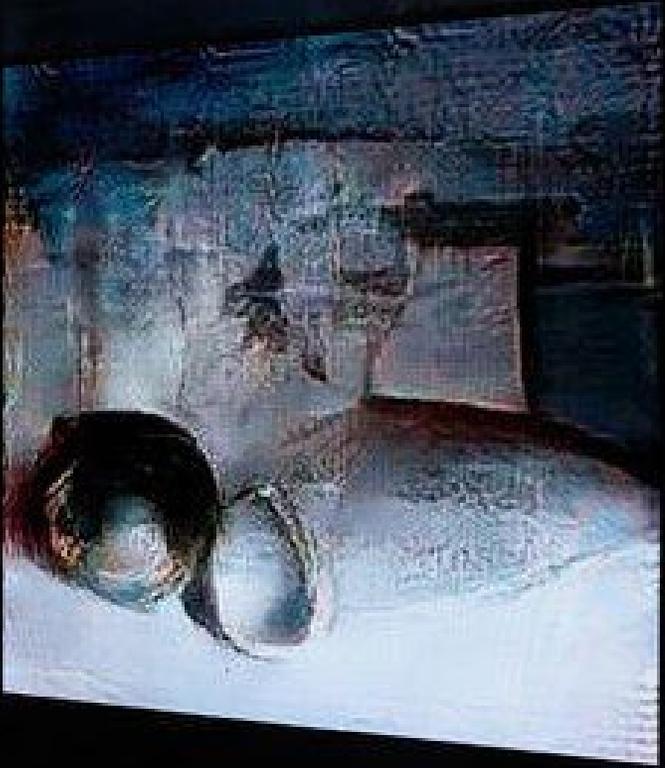
Pierre Huyghe, Ullmwelt, Serpentine Galleries, 2019



Operation Cloud Lab, 2014



The Factory of Life, Centre Pompidou, 2019



Pierre Huyghe, Umwelt, Serpentine Galleries, 2019

titled 'Architectures' Probing and Poetic Instrumentality". He is also partner at *STUDIOLOOarchitectuur*. In some recent projects the focus of this architectural office has been on the exploration and crafting of houses that have specific agencies within their public surroundings, giving substance to the notion of home in many senses. In specific, by deploying matter, these houses seek to afford the deployment of all kinds of urban actors, engaging in processes of occupation, of appropriation and sense-making, of care'. Besides these activities of designing architecture he has also developed a specific interest in the making aspect of architecture –craftmanship–, manifesting itself through different collaborations such as the hands-on collaboration within *Comagnons*, alternated with participations in related research venues such as the Strong Research Environment Architecture in the Making' (Chalmers).

Laurens Layten became Civil Engineer Construction (KU Leuven) in 1991 and then followed an additional degree Civil Engineer Architecture (KU Leuven). He finished his practical training as architect in 1995 and in 2012 obtained a PhD in Architecture (Chalmers, Sweden) with his dissertation 'Structurally Informed Architectural Design: Proposals for a Creative Collaboration between Architect and Structural Engineer'. From 1993 till 2010, he worked as structural engineer with various architects in almost 300 built projects of which many awarded and published. Till 1999 he worked at the engineering offices of Dirk Jaspert (BAS) and Guy Mouton (Buro Mouton). In 2000 he co-founded Babel ingenieurscollectief. Since

1996 he has been teaching structural courses at Sint-Lucas School of Architecture, now Faculty of Architecture, KU Leuven. In 2013 he was appointed as assistant professor and elected head of the research unit Architecture & Building Technology. In 2017 he was promoted to associate professor. He is founder and chairman of the research group BRIDGES (Bridging Architectural Design and Engineering Sciences).

Notes

¹ Newcastle University, school of Architecture, Planning & Landscape, ARC Experiment-
tal Architecture.
² H2020-EU.1.2.1. - FET Open: LMAR <https://cordis.europa.eu/project/rcn/19033/factsheet/en>
³ images (on the next pages):

Nel Janssens is an architect-urban planner, associate professor at the Faculty of Architecture, KU Leuven, Campus Sint-Lucas, Brussels and Ghent, Belgium. She worked as an architect at T.O.R.office/Luc Deleu, Antwerp and FLC extended, Brussels. She is a member of the non-profit design collective significant surroundings.org. She obtained a doctoral degree at the Department of Architecture, Chalmers University of Technology, Göteborg, Sweden with her dissertation 'Utopia-driven Projective Research, a design approach to explore the theory and practice of Miera-Urbanism'. From January 2013 till February 2015 she held a post-doctoral position at the Strong Research Environment Architecture in the Making at Chalmers University. She co-edited the book *Transdisciplinary Knowledge Production in architecture and Urbanism: towards hybrid modes of inquiry* (2011, Springer publishers) together with Isabelle Doucet and the book *Perspectives on Research Assessment in Architecture, Music and the Arts: Discussing Doctorateness* together with Fredrik Nilsson and Halina Dunin-Woyseth (2017, Routledge).

Jo Liekens is an architect, teaching at the Faculty of Architecture, KU Leuven, Campus Sint-Lucas, Brussels and Ghent, Belgium. Within this teaching practice he is specifically engaged in the Academic Master of Interior-Architecture, considering this perspective as a specific lens with high potential for approaching and engaging reality. Currently he is a researcher at the Faculty of Architecture, KU Leuven and the Chalmers University of Technology, Göteborg, Sweden, finishing a dissertation

Rolf Hughes is Director of Artistic Research for the Experimental Architecture Group, Newcastle University. An artist and transdisciplinary researcher, he has been at the forefront of developments in artistic and design-led research since his PhD in Creative and Critical Writing in 1994 (University of East Anglia). His practice today spans arts and design disciplines, as well as collaborations with the sciences, engineering and disruptive new technologies. He was employed as Senior Researcher at KTH School of Architecture, and has supervised and examined many pioneering PhD dissertations across architecture, art, craft, design, photography and the performing arts since 2000, including for the Bartlett, University of Westminster, Middlesex University, KU Leuven, Royal Institute of Technology, Oslo School of Architecture, Royal Danish Academy of Fine Arts, Stockholm University of the Arts, and elsewhere. While Guest Professor in Design Theory and Practice-Based Research at Konstfack University College of Arts, Crafts and Design (2006–2013), he became Senior Professor in Research-by-Design at Sint-Lucas School of Architecture (KU-Leuven, Belgium, 2007–2013), creating and teaching an international, practice-led PhD programme for architects, artists and designers. Having served two terms as Vice President of the international Society for Artistic Research (2011–2015), and developed artistic and design-led research strategy and policy for national research councils in Sweden, Norway, Austria, Italy, and Portugal, Hughes has an extensive international network of artistic research practitioners and leaders.

Bios in alphabetical order

Rachel Armstrong is Professor of Experimental Architecture at Newcastle University. She contributes to the *techniques* aspect of the ADO studio. At Newcastle, she runs an Experimental Architecture Studio for Year 3 undergraduate architecture students, has run two Year 6 March studios in Experimental Architecture and currently supervises 2 doctoral candidates in liquid architecture and design with 'living' materials. She was project director for "Switched On! Shining a light on Female Innovation" in collaboration with the National Trust and Newcastle Institute for Creative Practice, developing a transdisciplinary initiative for doctoral and post-doctoral researchers resulting in site-specific work at Crag-side House. She is also the is coordinator for the ALICE project a €99,000 Innovation Fund award from the European Union (2019 to 2021), is also the coordinator for the €3.2m Living Architecture project, a Rising Waters II Fellow with the Robert Rauschenberg Foundation (April-May 2016), TWOTY futurist 2015, Fellow of the British Interplanetary Society, a 2010 Senior TED Fellow and Director and founder of the Experimental Architecture Group (EAG) whose work has been published widely, as well as exhibited and performed at the Venice Art and Architecture Biennales, the Tallinn Architecture Biennale, the Trondheim Art Biennale, the Palais de Tokyo (Paris), the Institute of Advanced Architecture, Catalonia (IAAC), Aarhus Kunsthal, the University of the Underground (Amsterdam), The Gallatin School, New York University, Oslo Triennale, Belfast Science Festival, Barcelona Science

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Festival, Design og arkitektur Norge (Oslo), Allenheds Contemporary Arts, The Whitechapel Gallery and Culture Lab at Newcastle University. She investigates a new approach to building materials called 'living architecture,' which suggests it is possible for our buildings to share some of the properties of living systems like metabolism. Current fiction titles include *Origamy*, and *Invisible Ecologies* (NewCon Press). Academic publications include *Soft Living Architecture: An Alternative View of Bio-informed Practice*, (Bloombsbury Academic), *Vibrant Architecture: Matter as Co-Designer of Living Structures* (DeCruyter Open), *Star Ark: A Living Self-Sustaining Spaceship* (Springer Praxis books), *Liquid Life: On Non-linear Materiality* (Punctum, In Press) with contributions by Simone Ferracina and Rolf Hughes. She is co-author of Handbook of the Unknowable, with Rolf Hughes.

Amelies De Smet holds a Masters degree in visual arts and architecture. She worked as a researcher at KADK (Copenhagen) and freelance-scenographer. Her doctoral dissertation, *Architecting bodies by Immersive Gestures* (2018), focusses on doubt and uncertainty in relation to (pre-)design-processes by centralising the bodymind of the researcher as main research instrument. Currently, she teaches Mixed Media courses and holds a post-doc position at KU Leuven Faculty of Architecture on poetics and politics of value.

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seek ways of establishing new forms of diplomacy between unlike lively agents within our 'living' habitat, despite the ongoing difficulties of cohabitation in the face of constant and sometimes radical change taking place in and around our habitats. In taking care of our living spaces, we therefore nurture ourselves in a very direct way.

Connection with the 2019 call focus

- We will develop a multidisciplinary studio, where students from different programmes (Interior Architecture and Architecture but in time also welcomes students from other faculties in workshops etc.) engage in interdisciplinary exchange. We developed a collaboration with Prof. Armstrong and Prof. Hughes to grow our networks. Also Chalmer remains a partner.
- Our research challenge aims to address the unique challenges posed by third millennium issues on the local process of inhabiting a site. See what is at stake' above.
- Our studio will work and publish their 'wicked home' prototypes in English.
- This ADO involves different research domains: Design Practices & Emerging Technologies; Design-Driven Research and Culture, Criticism & Narratives. The research challenge will mainly be developed in the research group Architecture & Wicked Matter. The masterstudios are embedded in 'Mediating Tactics'. We aim to stimulate engagement across and beyond these learning domains and reach beyond the school of Architecture into other departments and faculties.

consumes, what it produces, and how it moves within a living space. We will ask - how far can a living space be enlivened or 'activated' by the presence of our own bodies within it? How to work with substrates that make sites more complex and how to recognise that the agency and dynamics of spaces may be shaped by its inhabitants? Inhabited spaces comprise an ecosystem of more (and other)-than-human agents. Both environments and more (and other)-than-humans are continuously in a state of becoming as is their relationality. What does it mean to keep our 'living' infrastructures in play as a permanent feature of a living space - to develop, breathing systems, circulations and organic processing systems that function like 'guts' - which brings change within a system, enabling many acts of transformation to occur? Will we value, or care for our buildings differently if they harbour an inner life, or lifecycle? Will our buildings evolve? Could they not only 'live' but 'die'? (Cairns and Jacobs, 2016)

When making 'bodies' with an inner life, then we must learn how care for them too. To do this we will develop an ecological ethics that embraces human and nonhuman concerns. This will shape our decision making and forge the foundations of accountability, which is at the core of building communities of trust, upon which mutual forms of exchange can play out. This ethics also identifies our key values which further inform our research developments. The challenge will be to pay attention and respond to the cacophony of voices within these complex, dynamic, 'living' spaces, while maintaining their duty of care towards humans - as an 'expanded' notion of humanism. We aim to

Research:

- EU funding application H2020 - Bio-Based Industries call. (or similar)
- IF industrial research funding and interdisciplinary research funding

These are rather ambitious aims that require strong networks. The ADO serves as a clearly visible and delineated node in this network. It is conceived as a transdisciplinary hub between research groups, industry and practices and aims to architect a context of invention anticipating the emergence of new skills, knowledge sets, forms of economy and ways of inhabiting. This ADO proposal therefore is co-written with an external partner (Experimental Architecture Group) and draws in the expertise and established research of Prof. Armstrong and Prof. Hughes. Preliminary contacts have been made with the Science & Technology group to prospect possible partners in other disciplines (Dep of Biosystems, Dep of Microbial and Molecular Systems,...).

What is at stake in the ADO's education and research? (main driving issues)

The character of our homes is irreducibly complex, being a variable and contingent synthesis between their infrastructure, their materiality, context/site, technological interfaces, and concerns of the architect

- in other words, they are "wicked" spaces. Modern architecture however, first and foremost enliven machines. Industrial scale energy sources drawn from complex resources that are simplified into electrical power supplies are drawn into buildings from the national grid, while radio waves are channeled into 'smart' appliances to give them the appearance of being 'intelligent'. At the same time, these buildings - when inhabited (complex) waste matter into the environment. Notably, within this mechanistic system, the complex infrastructures of 'life' - water, air, organic matter - are transiently harboured, spending as little time as possible within our living spaces before they are discarded through drains, vents and garbage disposal mechanisms, without any attempt to recycle, or re-use them. The "wicked home" invites our own metabolic activities (consuming resources, producing waste matter, moving around) into our living spaces, entangling our daily activities with the natural realm, where the flows of air, water, natural resources and the activities of daily life complicate the notion of what it means to make a 'liveable' habitat.

What do we - students, researchers, practitioners - aim to learn?

By embracing the 'semi-permeable' relationship between our bodies with respect to interior and exterior spaces, we will start by defining what the conditions for 'inhabitation' mean. From this position of possibility, we then introduce the notion of the body - what it needs to 'live', what it

Foreseen educational and research activities and timing in relation to the goals

Education:

Masterstudio Futuring cultures of INHABITATION: the existing masterstudio (HABIT-AT-ION) led by Annelies and Nel will be further developed as part of the ADO. The wicked home. [starting 2019-2020]

Graduate project (masterproof): the ADO team members will co-promote graduate projects that relate to the wicked home problematic. The graduate project can be developed either (1) with the focus on design with theoretical underpinning or (2) with focus on theory including design-based testing⁴. Key is that the students are part of the office and work as a collective. We will investigate the possibility of collaboration with graduating students of other faculties who's master dissertation might be the theoretical base for the FA's graduate projects (as in the model described above). [starting 2019-2020]

Elective: Critical Entrepreneurship - Transformative Practices [starting 2020-2021, depending on how the electives programme will be (re)organized]

Research elective / doctoral course (third cycle education): Trans- and Post- disciplinary research methods [starting 2020-2021, doctoral course might be developed in a Marie Curie ITN application]

We will also use the ADO's outcomes to develop transferable principles of practice. Professionally, it develops an ethical framework for an 'ecological' approach to the production of architecture, working through iterations of prototypes that inform contextualized, appropriate and pertinent practices of inhabitation for the third millennium. We will partner with architectural firms and art practices to discuss possible changes in practice and new types of critical entrepreneurship (preferably in dialogue with the KU Leuven Entrepreneurship programme).

Team composition and a description of the profiles in relation to practice-education-research.

Nel Janssens (ZAP - A&M - Architecture - masterstudio Futuring Cultures of Inhabitation + graduate project)

Annelies De Smet (Postdoc - A&A - Architecture - Mixed Media Manifest + masterstudio Futuring Cultures of Inhabitation)

Jo Liekens (Postdoc - A&A - Interior Architecture - studio Complicating Interiors + Masterstudio Performative Spaces)

Laurens Luyten (ZAP - A&T - (Interior) Architecture - Building techniques + graduate project)

Rachel Armstrong (Visiting Prof.)
Rolf Hughes (Visiting Prof.)

Bios attached below.

We welcome prospective team members who declare an interest in the topic and approach. Eventually, also from other faculties.

ADO Project THE WICKED HOME - moving beyond the Anthropocene in a post-disciplinary context of invention

WHAT – HOW – WHY – WHO

Project description

In the ADO “The Wicked Home” we constitute critically-engaged experimental frameworks and practices which seek to advance the ways we design, construct and live our built environments and challenge the ways we think about habitation. We aim to explore ways of designing spaces as complex quasi-living systems which, seen more as bodies, counteract modernity’s concept of machines that is still strong within the field of architecture. In order to do so we introduce Microbial Biotechnology as a transformative force that invites us to re-view our concepts of habitation.

The ‘wicked homes’ take the status of a ‘becoming being’—rather than a ‘static object’, which symbiotically works alongside us as an immersive evolving choreography of space and matter. A wide spectrum of wicked matter (from matter considered inanimate to the human body to biotechnical interfaces) is brought into interaction to increase our response-ability towards urgent matters of concern.

This ADO draws on the research developed by the Experimental Architecture Group¹, e.g. the results of the Horizon 2020 funded project ‘Living Architecture’ (LIAR²) and establishes a concrete collaboration with the

lead researchers, Prof. Rachel Armstrong and Prof. Rolf Hughes. We will work in a post-disciplinary context, using speculative design, prototyping and critical projections grounded both in solid theoretical frameworks (new materialism, biodesign, ...) and transformative practices engaging with bio-design³.

Output

This ADO will work towards an exhibition of diverse “wicked home” prototypes, which will also provide the basis of a symposium and associated academic publication, such as a Routledge title. The outputs document both the design-led principles for experiment and research within architecture as well as embodying a case study for interdisciplinary methodologies.

The ADO wants to develop the project approach and outcomes as a transdisciplinary hub and network. Therefore, we aim at a contribution (lecture and/or position paper) to Metaforum, the KU Leuven’s interdisciplinary think-tank that aims to bring together existing scholarship and scientific expertise on various societal issues.

Concurrently, formal research proposals will also be developed that are based on developments within the ADO with the potential to realize certain prototypes into formal projects. These will center on targeted EU projects such as the prospective H2020 - Bio-Based Industries call.

Why do you, as a *living body*, expect to inhabit a dead and inert space? How do you (by designing) respond to, and become responsible for, that what is extra-sensory? What does it mean to have a body colonised with *microbes* that actually participate in your own bodying? What kind of interior-architecture could be generated that also microscopically entangles with the space and matter you inhabit? If we destroy microbes with bleach, are we making others and ourselves sick? What does a living space *consume* and *produce*? If we are waging a war against microbes, are microbes waging a war against us and therefore also killing many others? (as in the case of antibiotic resistance). What does a living space *needs to live*? How does a living space *transform* matter and experience? What difference does it make when the space you inhabit is lively? How might you recognise when a nonhuman body has an *inner life*? How do you (by designing) respond to, and become responsible for that what is not-yet-formed, seen, heard and thought as: the *unforeseen* and the *unpredictable*? If **THE WICKED HOME** lives will it also die? How? What if your house *metamorphoses* with the seasons?