

For the attention of **STUDENTS WHO**  
**ARE INTERESTED IN JOINING**  
the **Academic Design Office**

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

# THE WICKED HOME

## FIVE STUDIOS:

### 1x ARCHITECTURE MASTER DISSERTATION:

marg42 + maig42 *Wicked Home / Windowscapes* ;

### 1x INTERIOR ARCHITECTURE MASTER DISSERTATION:

miag22 *Wicked Home / Windowscapes* ;

### 1x ARCHITECTURE MASTER DISSERTATION:

marg42 *The Wicked Home Studio Structuur* ;

### 1x INTERIOR ARCHITECTURE BA3 STUDIO: biag65

Explicit-studio *Complicating Interiors: A Home, but a Wicked Home* ;

### 1x lab-O STUDIO:

labO-45 - *Windeye* .

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 structured to stimulate interaction between the 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**. **TIME:** all studio's take place in **spring term**, (master dissertation 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, Rolf Hughes. Studios have main supervisors, assisted by the other initiators of the ADO in a variety of ways. The structure of supervision and collaboration varies from studio to studio.

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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*<sup>1</sup>.

<sup>1</sup>Ecology (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](http://www.etymonline.com))



Fernand Deligny, 1968



Pearlfish & Sea Cucumber

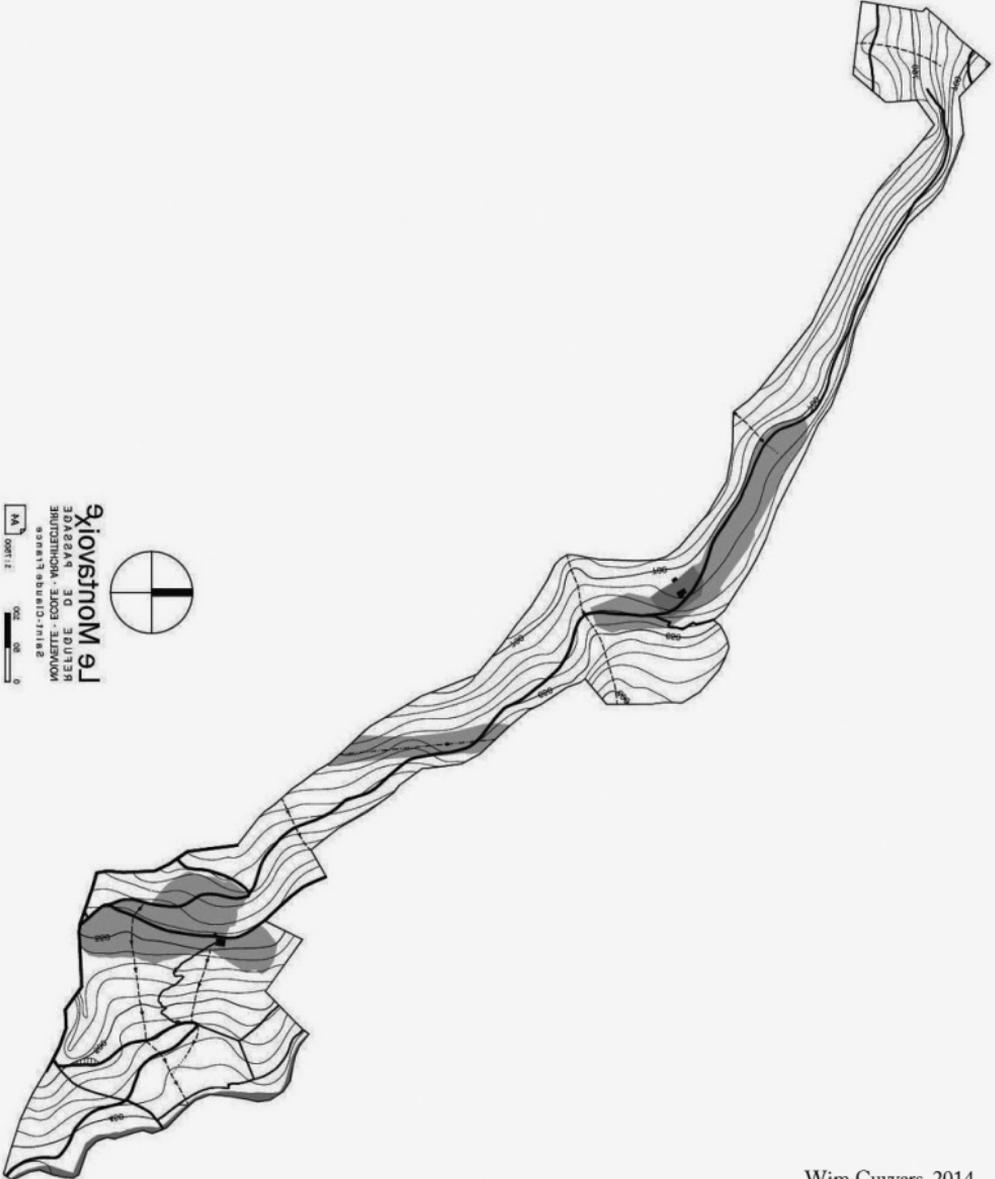


Derek Jarman, 1986-1994



Biag65 Complicating Interiors:

A Home, but a Wicked Home, Jonas De Vleeschouwer, 2020



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MONUMENT - EDOUARD - MONUMENT  
BELGIE DE SYSTÈME





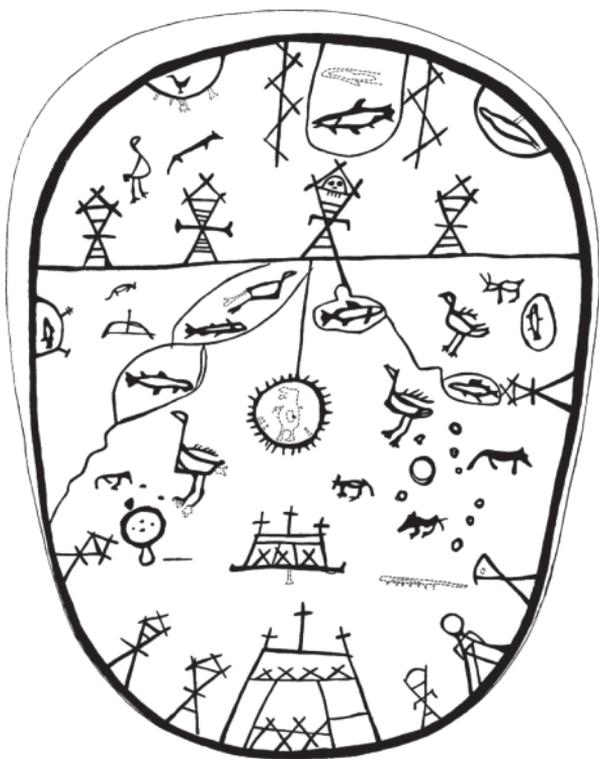


Maig24 The Wicked Home, Sylvain Wuyts, 2020





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 levels and programmes (i.e. its internal practice). Consequently, the pedagogical environment is (curriculum-wise) 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. Rachel Armstrong and Prof. Rolf 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 əpɪ – əŋɡəd 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;
- 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?

### *COMMON FOCUS OF ALL WICKED HOME LEARNING ENVIRONMENTS*

Students who wish to graduate with a project that explores notions of Home/Housing/(co-, in-)Habiting in their design research are invited to develop their design project within the context of the Academic Design Office *The Wicked Home*[1]. In this ADO we offer a multidisciplinary learning environment where you will become the catalyst for developing your graduate project (bachelor project or master dissertation project), supported by a wide range of interdisciplinary expertise present in the ADO.

The *Wicked Home* ADO guides various studio environments both in the Bachelor/Master of Architecture and Interior Architecture programmes. This allows strategic opportunities for cross-fertilization. Shared between all *Wicked Home* environments is the central focus on the home, considered as both the most foundational concept and fundamental action underpinning every architectural operation.

“Home Sweet Home” – nothing is as familiar as home. However, materializing homeliness remains a complex and wicked architectural challenge that we habitually answer using a variety of well-known housing types. In transitioning from an industrial to an ecological era, we must also challenge the foundations of the archetypical housing standards (including consideration of other-than-human perspectives), and start to re-think and re-form

the central notion of home as an expression of inhabiting our environment. To start this process, we invite you to embrace “wickedness”—or, irreducible complexity—as an explorative vector for thought and design activity. In design contexts, “wicked” takes on additional meaning related to incomplete, contradictory, and changing requirements that are often difficult to disentangle from each other. Etymologically, “wicked” stems from the Old English *wicca* “witch” (Dictionary, n.d.) and refers to magic, risky, and flirtatious attitudes, instructive amusements and wrong doings, which invites you to dare and explore what might be a contrary answer to a familiar architectural question.

The different studio-environments participating in this ADO, differ in their response to the specific nature of the wicked perspective (wicked structures, wicked materials, wicked forms, wicked experiences, wicked performances, wicked spatial setting, wicked philosophies...). Adopting a particular “wicked” perspective, your individual design proposals will become manifestations of new types of home fit for a true ecological era. This ADO does not expect you to start from scratch, reinventing architecture itself—but to reimagine and re-define the values that comprise what is arguably the most humble entity of the built environment. These values become the principles of the “wickedness” that shapes the systems framing your home and helps describe its inhabitable spaces, the bodies it houses—as well as how it sits within and relates to the larger environment. (re)Designing the notion of

“home” might range from designing a backpack, to hyper-detailing a room, to making a single family—or kangaroo house, to master planning an allotment, to engineering a super-block of apartments. There is no preset scale for situating your work. You can prototype something new, or retrofit an existing structure. Your re-formations can be slight, or major, focusing on one aspect, or several. All proposals will explore form finding and design principles that take into account more and other things than the human perspective. The ADO teaching team will help you articulate your proposal and help you interrogate its limits. 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.

***ARCHITECTURE MASTER DISSERTATION: marg42***

***+ maig42***

***Wicked Home / Windowscapes***

In the learning environment of the marg42 + maig42 master dissertation the kick-off theme is Wicked Home / Windowscapes. As an entry point into your master dissertation project we invite you to consider the

architectural element of the window, or windowscape. This familiar detail of the home is all too often presumed self-evident. From the window as an everyday architectural element to the window as a metaphor to structure interactions between different “worlds” (as for instance, the spaces of Zoom and Skype as extended architecture...)—we invite you to thoroughly interrogate the nature of windows, and then, informed by your understanding of “window,” develop a designerly hypothesis for a construct (of whatever type) that embodies the idea of a “wicked” windowscape (be it technologically, materially or conceptually...). To approach this challenge, you might look back at your previous body of work and consider how you conceived the windows in your projects, reflecting on what role and quality of attention you gave them. You might respond to your recent experience of the lockdown period, where you spent time observing the world through a particular frame. You might ask yourself how much you consciously cared for your windows and how well informed you were and are about their characteristics and uses? Did you regard them as the embodiment of an observation point, or a gateway that draws together inside and outside in spatial, temporal and psychological terms, or the fenestration of structures, or an active border zone filled with energy-harvesting technologies, or frames for positioning vistas and specific instruments of surveillance, or odd hybrids between communication and non-communication; complex knots of all kinds of matter ...?

In a next phase you will develop the ideas, knowledge and challenges condensed in this hypothetical yet designed windowscape and embed them in the explorative context

of your broader project and set of interests. Moving towards the idea of window/space as a materialized, technologically-mediated reality of a concretely lived, productive, political and hence truly architectural and “wicked” space, the aim of the ADO is to enable you to gradually develop a project that re-thinks and re-forms the central notion of home as an expression of future-proof inhabiting of our environment during the transition from the industrial to an ecological era.

Your project can result in a complex architectural element, an installation, a performance, a building, a public space, an artificial ecosystem, or a mixture of all of these. It can be detailed through a range of media (drawings, manifestos, models, ...). Graduate projects in this ADO 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 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*.

You may draw from a range of influences such as new materialism, where matter is considered alive, vibrant and possessing an agency of its own or within its congregations with other matters; literary sources as in *Le parti pris des choses* (*The Nature of Things*) by Francis Ponge, If

on a Winter's Night by Italo Calvino, The Woman in the Window by A.J. Finn, The Angel of the West Window by Gustav Meyrink, ...; sociological theories (e.g. broken window theory by James Wilson and George Kelling); notions of closed ecology and biosphere; notions such as interstice between adjacent worlds and the window as a space for computing (Windows metaphor); unique architectural details such as Pierre Huyghe's opening and shutting pyramid-shaped windows in the ceiling of a former ice rink feeding the strange ecology growing beneath them or the heavy framed windows of Adalberto Libera's Casa Malaparte, Carlo Scarpa's, Peter Zumthor's and many other architect's varieties of thresholds; typological urban spaces such as balconies, smart facades; phenomena such as flight paths of migrating birds where millions die each year on panes of glass...

### *INTERIOR ARCHITECTURE MASTER*

*DISSERTATION: marg42 + maig42 (nederlands)*

#### *Wicked Home / Windowscapes*

Het atelier Performatieve Ruimte en Nabijheid vertrekt vanuit een uitgesproken ontwerpmatige methodiek. Centraal staat de performativiteit van de (interieur)architectuur (~agency) en bij uitbreiding van de (interieur)architect: wat het ontwerp concreet doet, kan of teweegbrengt in de alledaagse realiteit en hoe de interieurarchitect zich in dat proces inschakelt.

Het atelier vertrekt ook rotsvast vanuit de persoonlijke leefwereld van de afstuderende student, van fascinaties

en reële ervaringen ‘nabij’. Vanuit nabije verkenningen langsheen een experimenteel-ontwerpmatig traject regisseer en construeer je een performatieve ruimtelijkheid die in haar reële materialisatie een relevant verschil maakt. Elk jaar wordt er in elk semester vertrokken vanuit een kapstokthema, een thema dat dient om eerste ontwerpmatige experimenten te genereren, maar dat door de student zelf gedurende het semester continu geherformuleerd en zo eigen gemaakt wordt. De kapstokthema’s zijn dit jaar: Raam-Vertelling (semester 1) en The Wicked Home (semester 2). Eerst interpreteer en ontwikkel je deze begrippen in relatie tot jezelf, tot je eigen unieke wereld aan ervaringen of net tot die ene, unieke ervaring. Gradueel worden de begrippen verdiept via ontwerpend onderzoek en betrokken op (interieur)architectuur. Elke student grijpt de kans om zelf op zoek te gaan naar een manier om denkend en experimenterend vanuit dit thema een breder publiek te mobiliseren rondom de eigen ontwerp- en onderzoeksactiviteit, een voorwaarde om te spreken over een relevant verschil.

Het ontwerpmatige karakter van het atelier overstijgt wat doorgaans als ontwerpen gedacht wordt. In dit laatste lijkt vaak een zekere afstandelijkheid ingebouwd te zitten. Het atelier Performatieve Ruimte en Nabijheid wil daarentegen een “werkelijk” atelier zijn, waar het progressief werken op schaal 1-op-1 de werkwijze is. De grote schaal dwingt naast het creëren van een werkelijke en voelbare ervaring ook om in confrontatie te gaan met aspecten zoals materialiteit en publiek. De 1-op-1 schaal zorgt er ook voor dat wat ontworpen wordt zich reëel meet met de publieke ruimte,

er in overeenstemming dient te blijven. Het atelier vraagt immers om publieke acties, in de ruimste betekenis.

In een notendop:

-We leggen veel nadruk op de werkmethode: schaal 1/1 als methode bij uitstek van een performatieve (interieur) architectuur.

-We leggen veel nadruk op het begrip nabijheid, omdat we vast geloven dat er een groot onverkend potentieel voor (interieur)architectuur besloten ligt in jullie eigen verwondering. Aan jullie de uitdaging om dit te ontginnen, begeleid door een spectrum aan multidisciplinaire kennis in het docententeam.

The Wicked Home – The Wicked Windowscape is het kapstokthema voor semester 2 van dit atelier. Net als in semester 1 zetten we sterk in op een experimenteel-exploratief traject; op een progressieve methode van schaal 1/1; op het idee van nabijheid. We koppelen de experimenten en exploraties echter meteen hecht aan het domein van de (interieur)architectuur. De exploratieve vector wordt dus gepaard aan een terug-vertaalslag, die steeds draait rond het her-denken en her-vormen van het meest basische, het meest fundamentele thema voor de (interieur)architectuur: dat van Home-Huis / Habitation-Wonen.

Waar home / wonen verwijst naar een fundamenteel vraagstuk voor (interieur)architectuur, home sweet home, verwijst “wickedness” naar een onherleidbare complexiteit (zoals in de gelaagde raamver telling); naar de aanwezigheid

van onvolledige, tegenstrijdige en veranderlijke eisen of verlangens; naar een graad van onheimelijkheid in het huiselijke; naar de aanwezigheid van een tikkeltje magie; naar gedurfde, uitdagende, risicovolle of flirterige attitudes; naar tegendraads spel en het durven buiten gangbare stramien en her-denken en her-vormen. Wickedness stamt etymologisch immers af van het Oud-Engelse wicca - 'heks'. We dagen je dus uit vrij en authentiek op zoek te gaan naar eigen en "andere" dan schijnbaar evidente ontwerpmatige antwoorden. Het ontwerpend onderzoek hier is niet in eerste instantie het laatste project van je studie, maar het eerste project van je toekomstige architectuurpraktijk in de meest brede zin.

Als kick-off voor een ontwerpmatige en onderzoekende verkenning van het kapstokthema The Wicked Home vertrekken we van het idee Wicked Windowscapes, dit naast of beter samenwerkend met jouw vondstenarsenaal uit het eerste semester en zich in het verlengde plaatsend van het thema Raam-Vertelling. We begeleiden als multidisciplinair docententeam je project, zowel op gebied van ontwerpen en ontwerpmatig onderzoek, als op gebied van (theoretische) kadering, resulterend in een authentiek ontwerpmatig traject en bijhorende masterproefnota.

Wicked Windowscapes vertrekt uit het (interieur) architecturaal element 'window-raam', enkel als opstap naar de schaal van een gematerialiseerd ideeënlandschap: jouw wicked window-scape. Gestaag voeg je lagen en complexiteiten toe. Het (interieur)architecturale detail

versmelt met ideeën van het raam als metafoor voor de interactie tussen verschillende werelden; als één kader op verschillende narratieven; als drempel, interface, ruimte, landschap en ecologie tussen werelden in en uit, als complexe knoop van allerhande materies en ideeën, bevolkt door de dingen, verhalen, materies, verlangens, noden, ... die jouw interesse nabij verzamelt tot die ene authentieke 'ecologie': jouw wicked windowscape. Deze heeft geen vooropgestelde schaal, vorm, of inhoud. Alle media kunnen ingezet worden, zolang ze maar refereren aan het schaal 1-1 denken en werken. Zoals gezegd ben jij het die je masterproject vormgeeft, en wij die je daarin begeleiden, wat verdere uitleg hier overbodig maakt.

## ***INTERIOR ARCHITECTURE BA3 STUDIO: biag65***

### ***Explicit-studio***

#### ***Complicating Interiors: A Home, but a Wicked Home***

This learning environment is not a stand-alone, but shares the fascinations and orientation set out in the above described common focus and MA2 master dissertation environments in architecture and interior architecture. It displaces though its site of operations from the school to the space of the waters, to the space of two canal boats, their embankments, docks, decks and hulls. 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'. Specific for *Complicating Interiors*' 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.

***LAB-O STUDIO ARCHITECTURE: lab-O45***

***Windeye***

(in the making)

***ARCHITECTURE MASTER DISSERTATION: marg42***

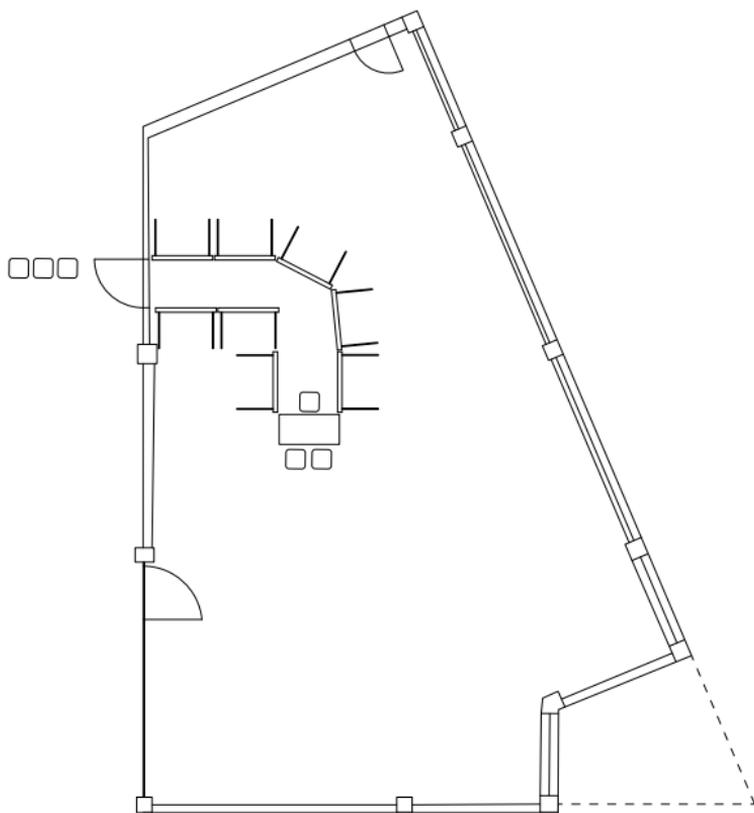
***The Wicked Home: Studio Structuur***

(see blog master dissertations:

<http://www.blog-archkuleuven.be/blogroll/>)



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



A10

WEEK 8



Sofie Coose, 2019. Photo: Carl Bourgeois



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



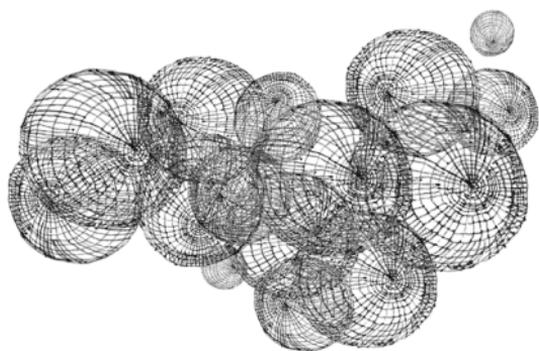
Biag65 Complicating Interiors: A Home, but a Wicked Home, Jozefien François, 2020



Biag65 Complicating Interiors: A Home, but a Wicked Home, Jonas De Vleeschouwer, 2020

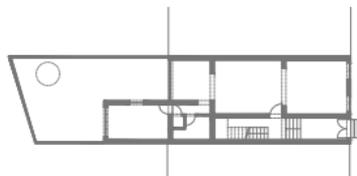
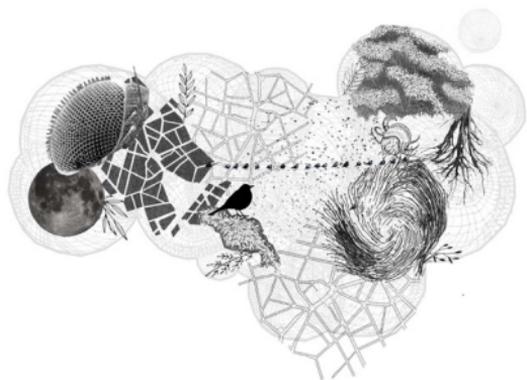


Studio Brenda Talent (Sofie Van den Fonteyne)



KRITISCH BEZIELDE ZONE ALS EEN WOLK

Sofie Coose, 2019



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

Sofie Coose, 2019



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





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 response-able, more attuned, more capable of surprise, more able to practice the arts of living and dying well in multispecies symbiosis' (Haraway, 2016:98).

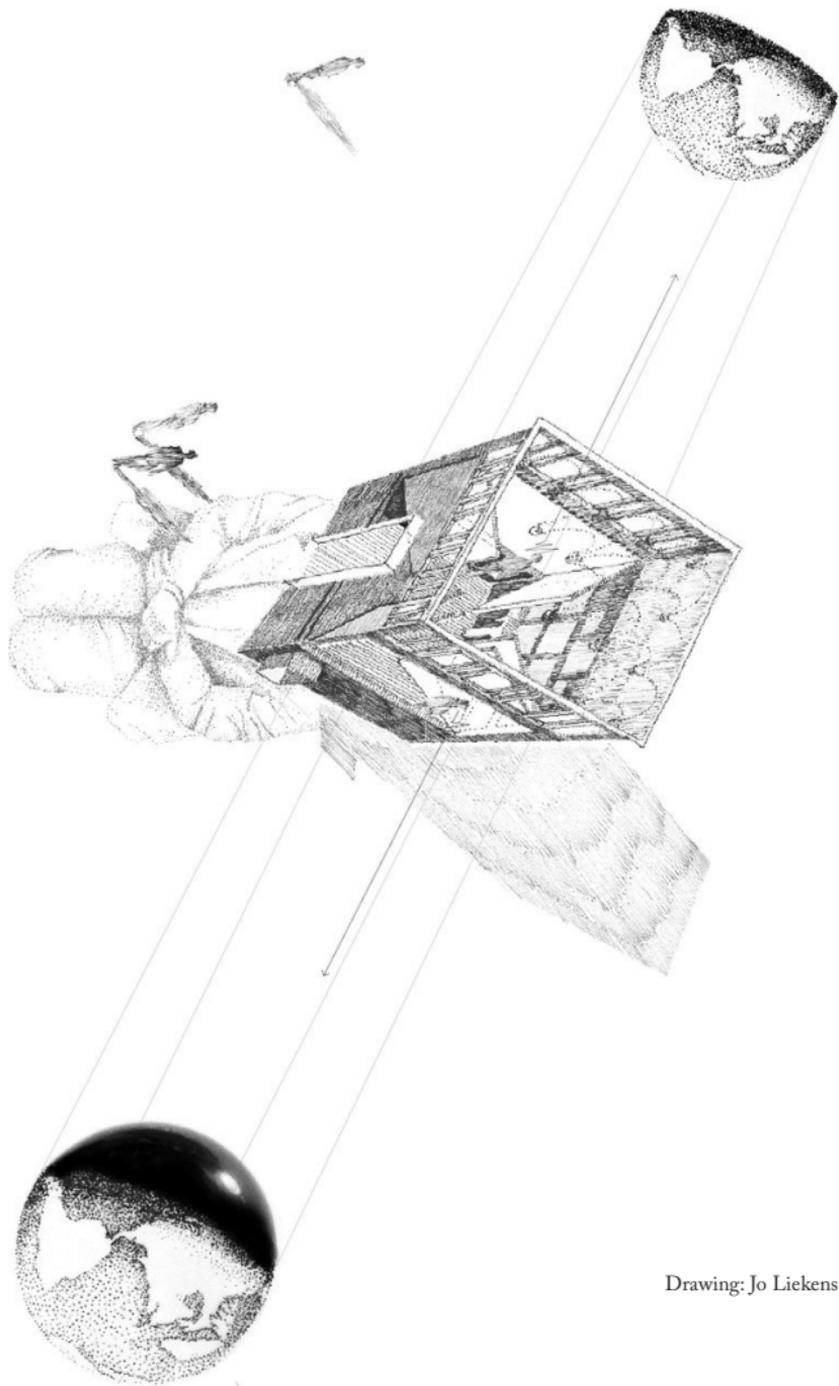




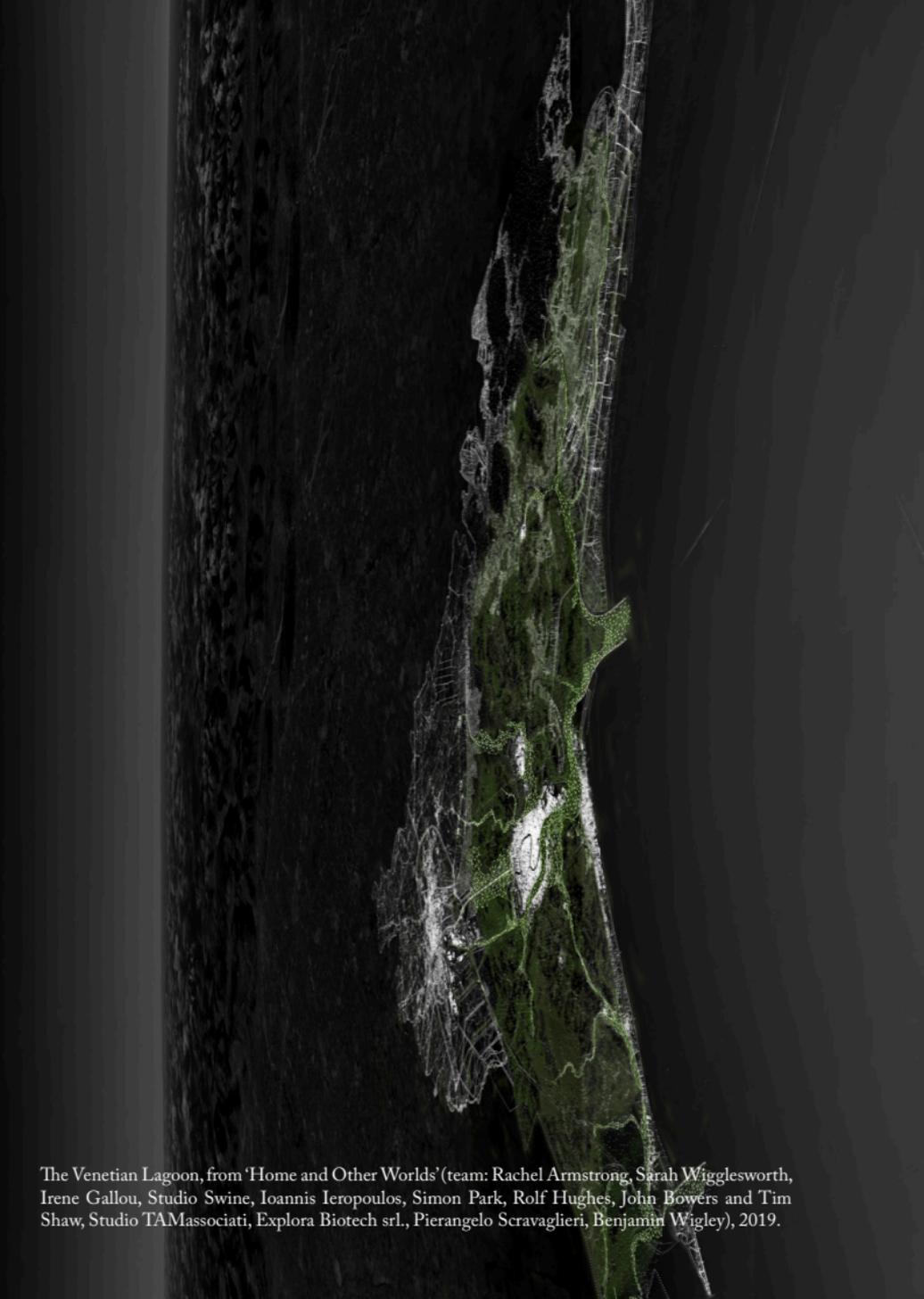


Spilliaert 1907

Leon Spilliaert, 1907

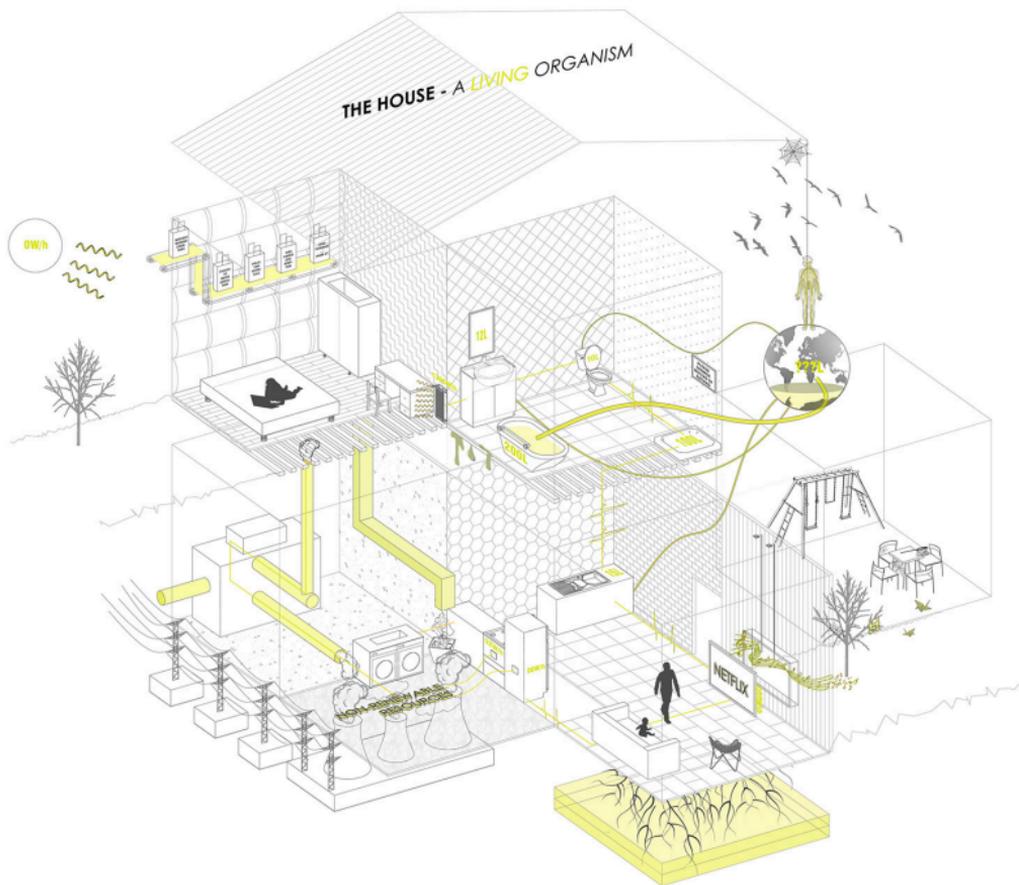


Drawing: Jo Liekens, 2010



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.





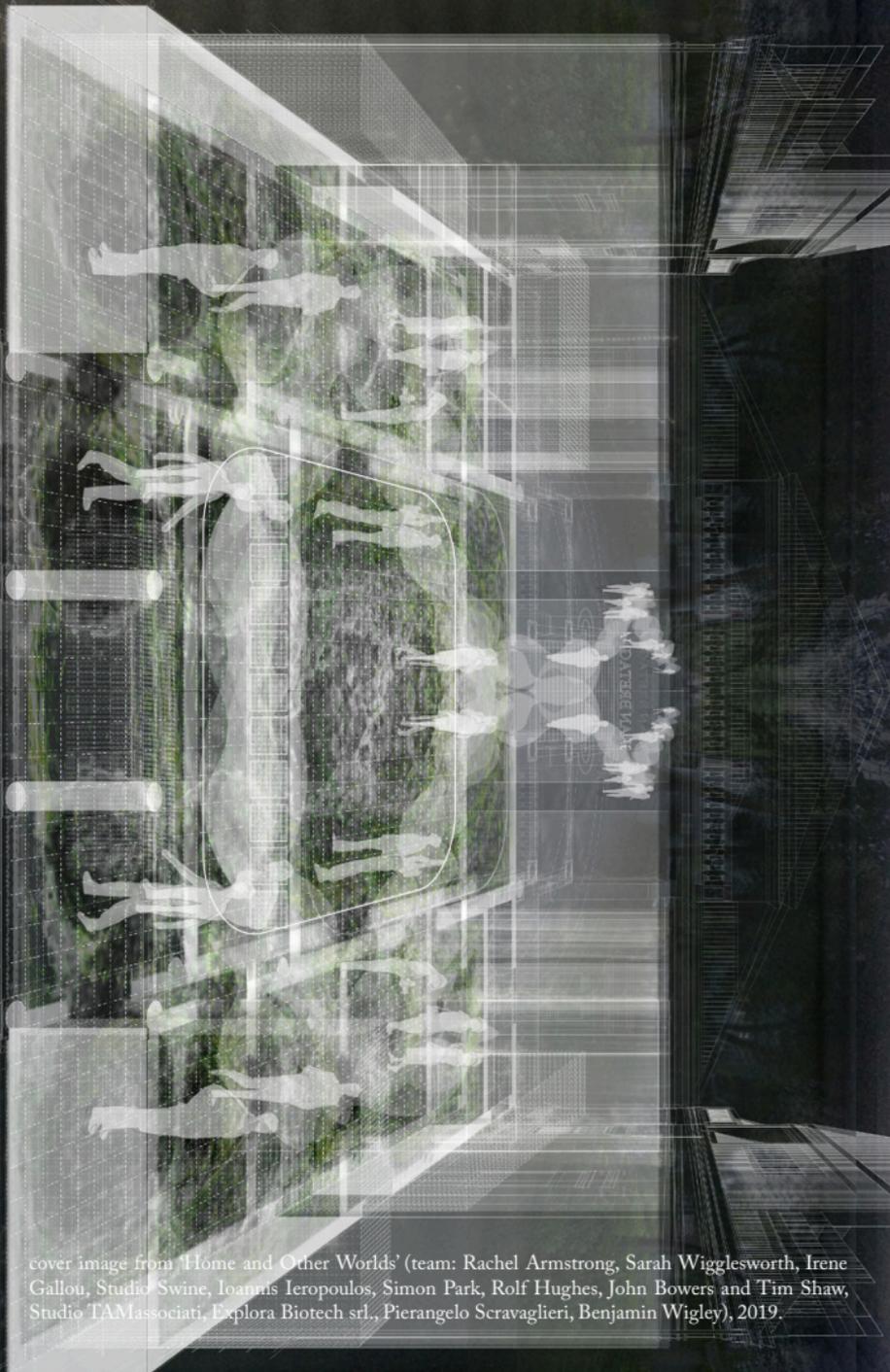
Maig24 The Wicked Home, Victoria Nacher, 2020.



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 Scravaglieri, Benjamin Wigley), 2019.



Jim Sautner & Baily Jr.

**WHO?**

***WHO ARE WE?***



## Refer

- Armstrong, R. (2019). *Experimental Architecture: Prototyping*
- Armstrong, R. (2018), *Soft living architecture: An alternative view*
- Bennett, Jane. 2010. *Vibrant matter: A political ecology*
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- Puig de la Bellacasa, M. (2017). *Matters of Care: Speculative Ethics in M*
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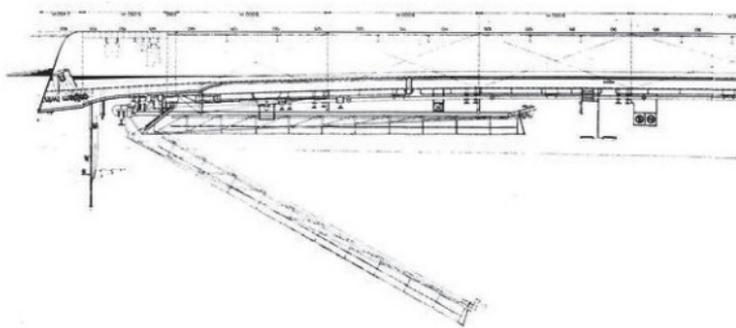
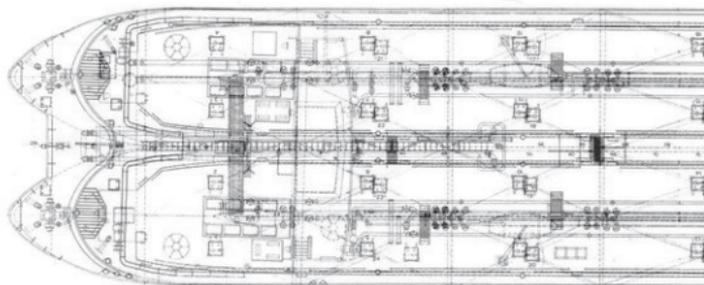
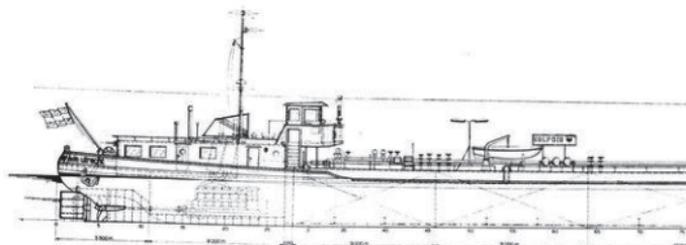
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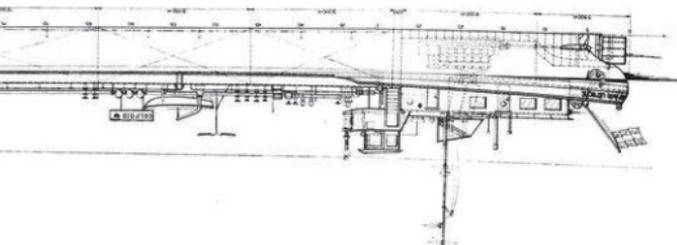
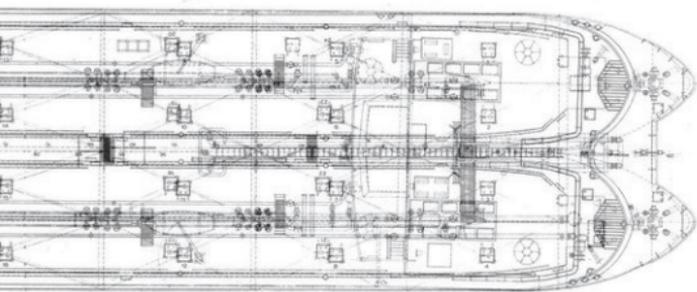
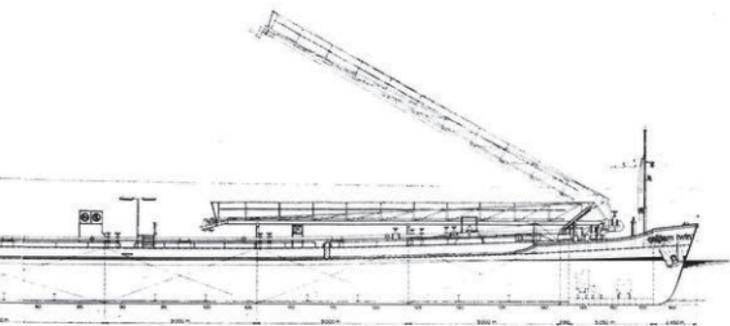
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Urban Fauna Lab, Outer Green, Russian Exhibition Centre, 2014

## Three Stories

### Welcome to Apartment T

Through the narrative of a typical apartment floorplan, its division of space and logic of organisation is presented as the founding condition for the appearance of dirt in the home.

### Six Days of Dirt

A meditation on how an articulation of dirt is an act of design and on dirt's accumulating nature. Featuring situated paintings.

### The Great Obsession

*New with new chapters!*

Mr C arrives to an unnamed city. He is about to head up a new project for his employer. However, due to a scandal, the commission has become an uncertainty. The precariousness of his situation has led him to agree to a questionable lease of a shared apartment. On arrival, the presence of his new roommate, the elusive Miss D, gradually begins to impose on Mr C. She manifests herself, never in person but as a number of interactions between Mr C and his surroundings. Ever more persistent she becomes the motor of Mr C's actions, challenging his plans and preconceived ideas of himself and his place in the city. Passing through various stages of irritation, unease, pleasure and paranoia the subject of Mr C begins to unravel and the image of the powerful Miss D emerges.

Matjaž Lovisa Bygrén, 2020

## Her Wicked Ways – Observations of Miss D

# Her Wicked Ways

## Observations of Miss D

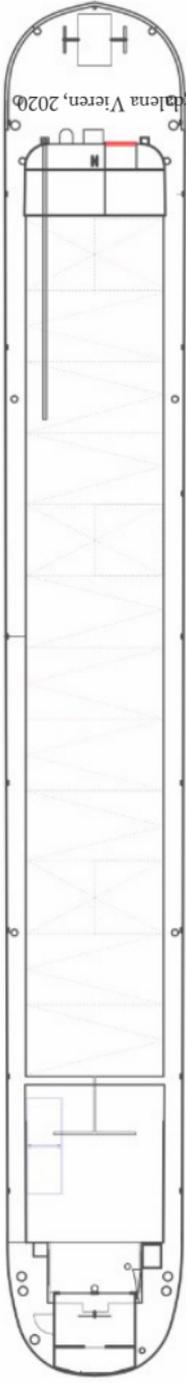
Three stories



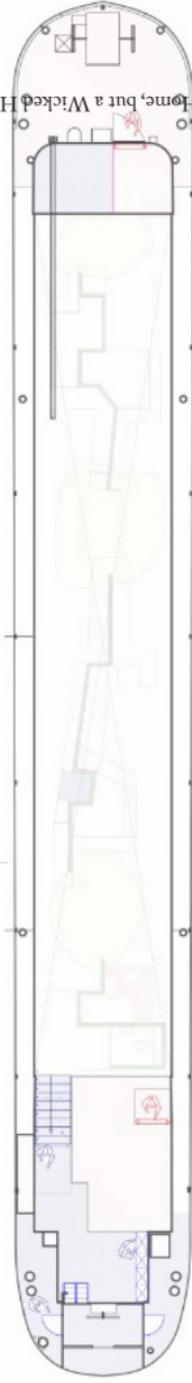
**New Chapters**  
The Great Obsession

By Matjaž Lovisa Bygrén  
Futuring Cultures of Habitation: The Wicked Home  
KU Leuven, Faculty of Architecture Spring 2020

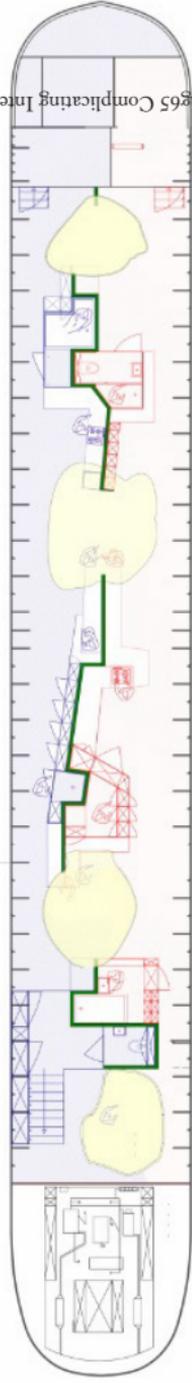
Three stories



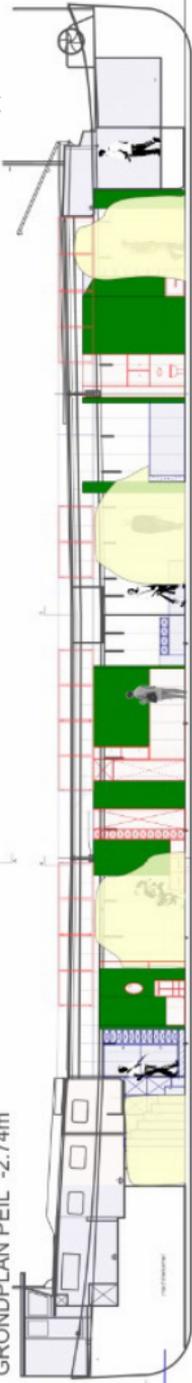
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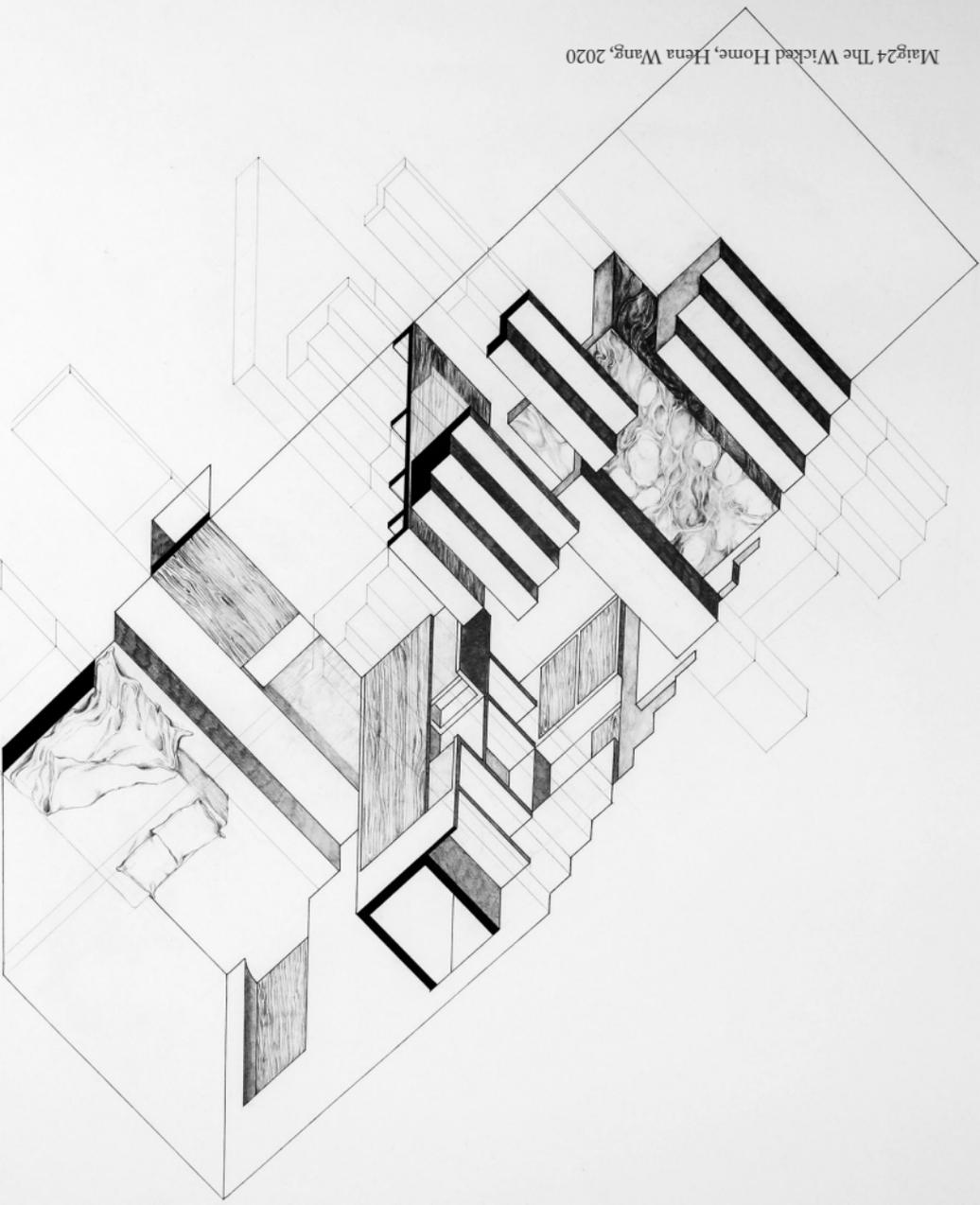
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DOORSNEDE B - B



The Factory of Life, Centre Pompidou, 2019



<sup>1</sup>Newcastle University, school of Architecture, Planning & Landscape, ARC Experiment-  
tal Architecture.  
<sup>2</sup> H2020-EU.1.2.1. - FET Open: LIAR [https://cordis.europa.eu/project/rcn/199033/](https://cordis.europa.eu/project/rcn/199033/factsheet/en)  
<sup>3</sup> 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.

## *Notes*

*Jo(ban) Liekens* teaches architectural design mainly in the Master of Interior Architecture program. He is an architect and partner at STUDIOLOarchitectuur. He is a post-doctoral researcher at KU Leuven Faculty of Architecture, with an interest in the agency and performativity of (architectural) matter and of those deploying it.

*Laurens Layten* teaches mainly building structures in the Architecture and Interior Architecture program. Trained as architect and civil engineer he worked at B.A.S/Dirk Jasparr, BABEL ingenieurscollectief and as independent structural engineer. Currently he is associate professor at KU Leuven Faculty of Architecture, with a research focus on structural education of architects and the collaboration of architects and structural engineers

*Bios (in alphabetical order)*

*Rachel Armstrong* is professor of Experimental Architecture at Newcastle University and an interdisciplinary practitioner. Her career is characterised by integrative design as a fusion element for interdisciplinary expertise. She creates multi-disciplinary research teams to address complex and “wicked” real world problems through conceptually pioneering design prototypes that advance innovation at the point of implementation.

*Annelies De Smet* currently teaches in LAB-O and works on a post-doctoral research entitled Animated Room at KU Leuven Faculty of Architecture.

*Rolf Hughes* is professor in the Epistemology of Design-driven Research at the Department of Architecture, KU Leuven, and director of artistic research for the Experimental Architecture Group. An interdisciplinary artist and performer, his writing spans creative and critical genres and his interests include artistic research, monitoring/ecologies of practice, performance and the prose poem.

*Nel Janssens* teaches architectural design mainly in the Master of Architecture program. As an architect and urban planner she has worked at T.O.P.office/Luc Deleu, FLContexted and Magnificentsurroundings. She is currently associate professor at KU Leuven Faculty of Architecture, with an interest in critical design, utopian thinking and the role of research by design in establishing a new relation between human and environment.

- 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 Chalmers remains a partner.
- Our research challenge aims to address the unique challenges posed by third millennial 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 (some studios will work in Dutch).
- 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.

### *Connection with the 2019 call focus*

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.

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

consume, 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)

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

*learn?*

*What do we - students, researchers, practitioners - aim to*

- 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 - discard (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.

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

*(driving issues)*

*What is at stake in the ADO's education and research? (main*

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,...).

- IF industrial research funding and interdisciplinary research funding
- EU funding application H2020 - Bio-Based Industries call, Horizon Europe Projects (or similar)

*Research:*

see reverse booklet

### *Education:*

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

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

*Bios attached below.*

Nel Janssens  
Annelies De Smet  
Jo Liekens  
Laurens Luyten  
Rachel Armstrong  
Rolf Hughes

### *Team composition.*

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).

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 center on targeted EU projects such as the prospective H2020 - Bio-Based Industries call and the upcoming Horizon Europe Projects, FWO, ... .

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.

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.

## *Output*

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-design.

This ADO draws on the research developed by the Experimental Architecture Group<sup>1</sup>, e.g. the results of the Horizon 2020 funded project 'Living Architecture' (LIAR<sup>2</sup>) and establishes a concrete collaboration with the

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.

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.

### *Project description*

## WHAT – HOW – WHY – WHO

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

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? It 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?