

The Drawing and the Space moves from a shared conviction: that drawing is not merely a tool for representation, but the *locus* where architecture takes shape before it becomes building. Not a medium for illustrating finished ideas, but a field of inquiry in which thought encounters matter, the body meets gesture, and imagination negotiates physical constraints. This volume gathers nearly a decade of work by the Research Group The Drawing and the Space, founded by Thierry Lagrange and Jo Van Den Berghe and developed through design research and pedagogical experimentation. Across these trajectories, drawing is approached as a situated practice, one that unfolds in the interval between reflection and construction, between perception and articulation.

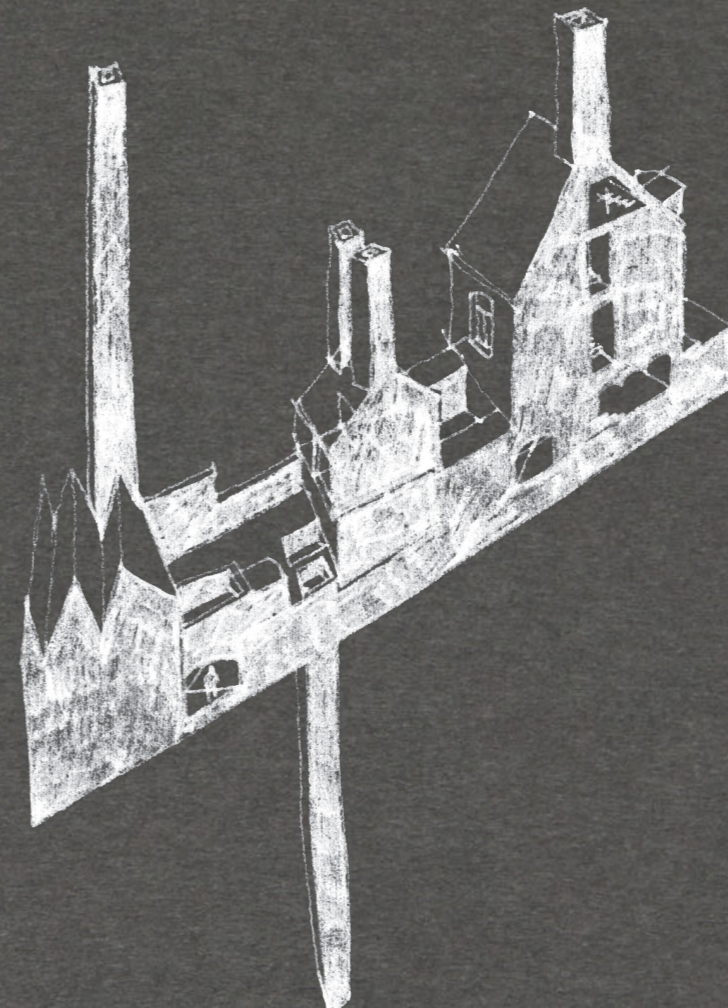
Here, drawing operates as an epistemic device: it cuts, listens, measures, pauses, and stitches. Through lines, sections, layers, perforations, movements, and overlays, it renders perceptible the often-invisible dimensions of space – memory, absence, empathy, rhythm, fragility, ecological entanglement. The page becomes a laboratory in which fragments are assembled, relationships tested, and spatial hypotheses slowly brought into presence. The contributions assembled in this book do not advance a single theory, but a constellation of practices. From constructive detail to choreography, from Renaissance perspective to emotional topography, from ecological grammars to co-drawing processes, drawing emerges as a threshold: between thinking and building, between subject and context, between space and place.

In these pages, to draw is to inhabit the world critically and attentively. Drawing is to slow down, to observe, to attune, and to care. Rather than offering definitive conclusions, the book opens a shared field of research, one in which drawing continues to generate knowledge, relations, and new possibilities for contemporary architectural culture.

Thierry Lagrange, Jo Van Den Berghe, Enrico Miglietta, Liselotte Vroman

The Drawing and the Space

# The Drawing and the Space Reflections on 10 Years of Design Research and Education



9 Thymos Books

9 Thymos Books

Teaching Interiors



*It was Henry Corbin's gift to enable us to experience in this room thoughts that come from another language and culture, as if they were of our own hearts. He spoke from within his speech; he was his words. This rhetorical imaginative power is himma of which Corbin writes in his study of Ibn 'Arabī. This power of the heart is what is specifically designated by the word himma, a word whose content is perhaps best suggested by the Greek word enthymesis, which signifies the act of meditating, conceiving. Imagining, projecting, ardently desiring – in other words, of having (something) present in the thymos, which is vital force, soul, heart, intention, thought, desire.*

James Hillman, *The Captive Heart*

# The Drawing and the Space Reflections on 10 Years of Design Research and Education

The Drawing and the Space. Reflections on 10 Years of Design Research and Education  
Thierry Lagrange, Jo Van Den Berghe, Enrico Miglietta, Liselotte Vroman

Design-Driven Research in Teaching Interiors as an Expanded Field, 09

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Cover image:

Jo Van Den Berghe, *My Grandmother House*, Fountain pen, black ink on thin paper.  
Original size: 294 x 210mm, 14.10.2010.

All essays included in *Contributions* and *Reflections* underwent a double-blind peer-review process, with the exception of the invited contributions by Michael McGarry and Penelope Haralambidou.

Books published in this series undergo a peer-review process.  
Any errors or omissions brought to our notice will be corrected in the next reprint.

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First English Edition, March 2026  
ISBN 978-88-32072-81-5

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# The Drawing and the Space: Themes, Practices, and Research Trajectories

Enrico Miglietta, Liselotte Vroman

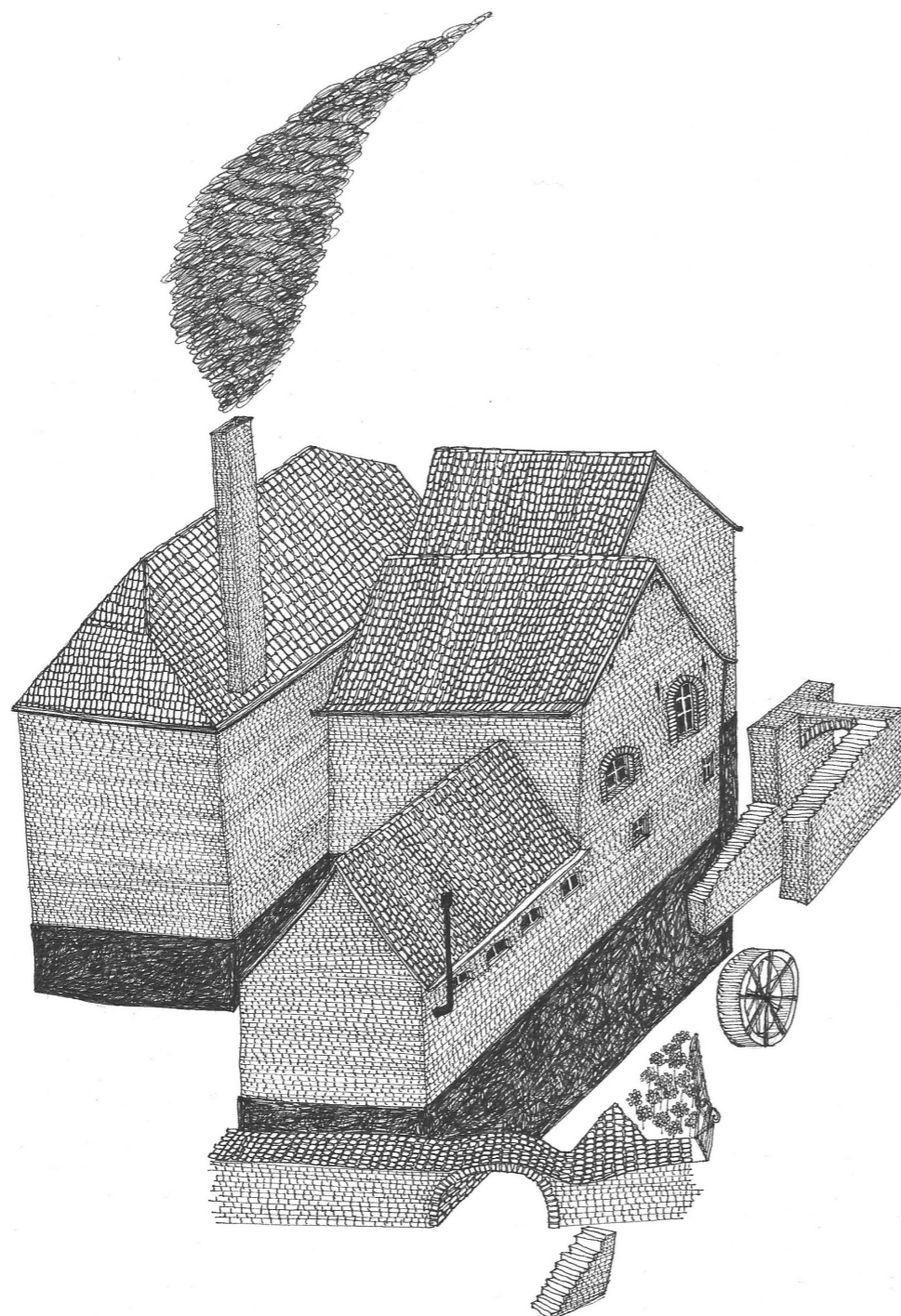


Fig. 3. Marie Porrez, Molen.  
Academic work for the Master  
Dissertation Studio *The Drawing and  
the Space*, 2022 (exhibition).

This book was born from a shared conviction: that drawing, beyond its representational functions, continues to offer a vital space for architectural research and reflection. It is not merely a means of illustrating finished ideas, but a field in which space is slowly discovered, questioned, and imagined. The Research Group *The Drawing and the Space* emerged from this belief, aiming to investigate drawing as a situated practice—one that operates in the interval between thought and construction, between the sensing subject and the material world, between what is visible and what is yet to emerge.

The contributions gathered here demonstrate how drawing can serve not only as a graphic medium, but as a form of spatial inquiry, a way of thinking that is at once tactile, temporal, reflective, and open. What ties these works together is an attention to drawing as a mode of attunement. In drawing, the body listens to material, to atmosphere, to site. It is a practice that favours resonance over control, intimacy over resolution.

This attunement extends into different perspectives: in some works, it reveals the iconographic density of landscape – the sedimented layers of culture, memory, and myth; in others, it addresses the presence of absence, and how voids, gaps, or erasures might become compositional forces. Elsewhere, drawing becomes a material act—being stitched, perforated, immersed, reworked—a process that leaves physical traces of time, gestures, and revisions.

Across these various perspectives, drawing operates as a threshold between architecture and nature, between human intention and spontaneous growth. It is a way of engaging with the world that remains provisional, receptive, and quietly radical. Each contribution suggests that architectural thinking does not always need to culminate in a built object. Instead, it can inhabit the page, the gesture, the diagram – offering new ways of approaching space, and of imagining how it might yet be lived.

Rather than proposing a unified position, this volume offers a constellation of practices, insights, and sensibilities. It seeks to add a voice—modest but grounded—to a broader cultural conversation on the role of drawing in architecture today. Not a conclusion, but a fragment: one more carefully drawn line in an evolving reflection on space, form, and the act of making.

The book is structured into four main chapters that echo the Research Group's plural and iterative approach.

**Studios** introduces the academic studios – *Studio Anatomy*, *The Double Look*, and *The Drawing and the Space* – which serve as pedagogical laboratories where drawing operates both as method and subject of inquiry. These studios

form the backbone of the Group's educational and research framework. Though distinct in focus, each promotes a reflective, drawing-based approach to architectural design, foregrounding spatial experience, material investigation, and critical observation.

*Studio Anatomy* engages with architecture through the metaphor of anatomical dissection. Using the section as both method and metaphor, students explore the depth of space—from geological strata to constructive detail—by *cutting into* architecture's substance. Drawing becomes an act of resistance and revelation, offering insight through slowness and tactile understanding.

*The Double Look*, situated at the intersection between art and architecture, cultivates a dual gaze rooted in iterative observation. Emphasizing material making and embodied research, the studio invites students to reframe and rework fragmented contexts, particularly those along the Flemish *steenweg*. Drawing and sculpture intersect here to shape critical, site-specific investigations.

*The Drawing and the Space* Master Dissertation studio fosters personal exploration through research-by-drawing. Students begin from intimate fascinations and develop their own architectural language using methods such as chronological, empathic, and x-ray drawing. The studio emphasizes intangible spatial qualities—memory, silence, light—nurturing a slow, poetic mode of architectural inquiry.

Together, these studios offer a multifaceted understanding of drawing as a medium of spatial thinking. Drawing is not merely a representational tool but a way of seeing, questioning, and constructing space – across scales, disciplines, and sensibilities. The studios thus embody the ethos of *The Drawing and the Space* Research Group: a commitment to depth, care, and experimental pedagogy

**Contributions** brings together individual essays and visual works by members of the Research Group, forming a constellation of distinct yet interconnected gazes. These contributions explore how drawing can mediate space, time, and experience in both critical and imaginative ways. Rather than presenting a unified methodology, they share a commitment to drawing and making as active forms of inquiry—each revealing a unique way of engaging with space through the hand, the body, and the mind.

One approach to this is *figured drawing* – a conceptual and pedagogical method developed by Doug Allard. Rooted in figure-ground traditions and *Gestalt* principles, this method shifts the focus from representation to perception – foregrounding absence not as emptiness, but as an active spatial agent. Drawing in black and white, with deliberate

reduction, becomes a way to think through architecture by tracing the interdependence of presence and absence, built and unbuilt. Through work developed in the *BUILTNOTHING ADO* studio, the text presents drawing as a means of constructing relationships: between inside and outside, space and intention, material and immaterial. These *figures* are not fixed objects but open structures of meaning that evolve through the act of drawing itself. Rather than illustrating architecture, figured drawing performs it – making visible the invisible, and allowing absence to generate new forms of presence. It is a method of abstraction, clarity, and critical spatial inquiry.

Another line of inquiry comes through Eva Demuyck's exploration of *attunement*, particularly in the context of grief, as a means of fostering a deeper emotional and spatial sensitivity in architectural design. Drawing from expressive arts therapy, Demuyck highlights how non-verbal communication can facilitate intersubjective connections, particularly in the context of grief and memorial spaces. The essay presents a case study in which a bereaved client actively participates in the design of a personalized memorial, engaging in a process of *spatial attunement*. Through shared creative moments – sketching, modeling, and dialogue – the designer and client navigate loss and transformation, shaping a space that reflects personal healing. The project emphasizes the potential of lightweight, adaptable structures to embody emotional narratives while integrating sustainable and tactile materials. By bridging art therapy and architectural practice, Demuyck demonstrates how drawing can be a powerful tool for empathy, co-design, and the creation of spaces attuned to human experience.

In parallel with the previous, the act of drawing becomes introspective and therapeutic in the contribution of Moragh Diels, in which she examines how creative processes can contribute to mental health by materializing intangible personal experiences. It critiques the current architectural discourse for focusing primarily on technical aspects, arguing instead for a more humane and introspective approach. The essay situates drawing within broader discussions on mental health, referencing art therapy and psychological research to demonstrate how creative processes can facilitate self-understanding and emotional expression. Through an autobiographical case study, Diels investigates how drawing can materialize intangible memories and emotions, mapping the *invisible topography* of personal experiences. The process unfolds through a series of spatial translations – height differences, spatial proportions, and accessibility – where memories are given form. By engaging with drawing as an ongoing reflective act, the research highlights its

capacity to bridge psychological and architectural realms, offering a means of communication and connection for both architects and, especially, non-experts.

Spatial experience, meanwhile, is interrogated by Riet Eeckhout through an inquiry into the drawn image as a site of architecture. Engaging with theoretical debates, the essay challenges traditional distinctions between built and drawn architecture, arguing that spatial experience can emerge through the act of drawing itself. Eeckhout builds on John Hejduk's notion that entry into architecture does not require physical immersion but an act of understanding and engagement. Through an iterative drawing process, employing oblique perspectives, movement, and relational readings, the author seeks to materialize implicit spatial knowledge beyond representational imperatives. The large-format drawings become sites of spatial inquiry, capturing change, performativity, and relational depth. By dissolving boundaries between observer and subject, drawing is framed as an autonomous architectural act – an evolving exploration of spatial presence beyond the built form.

From another angle, Enrico Miglietta explores the intimate and performative role of drawing in architectural design, particularly through the lens of details. The essay emphasizes drawing as a maieutic exercise – a process of inquiry where the act of drawing does not simply represent but generates and clarifies ideas. Miglietta's reflections suggest that architectural details are not only technical components but carriers of experiential and emotional weight, allowing the architect to interact with materiality and space. Through examples such as the drawing of a joint or fragment, he illustrates how the drawing process engages with tension, rhythm, and relationship between components, pushing the boundaries of traditional architectural representation. This approach fosters a deeper connection between the architect, the design, and the materials, where drawing becomes both a medium for understanding and an active part of the project's evolution. The essay invites us to see architectural design as a continuous dialogue between idea, form, and material, mediated through drawing.

The meanings of place – social, symbolic, and historical – are central to Marie Porrez's method of *iconographic drawing*. Rather than relying solely on conventional architectural drawings, this approach integrates experiential, narrative, and symbolic elements to reveal a site's immaterial aspects – its history, cultural practices, and social dynamics. Inspired by the landscape paintings of Pieter Bruegel the Elder, the essay examines how spatial, societal, and temporal depth can be captured in drawing. Through a case study

of the Flemish village of Sint-Goriks-Oudenhove, Porrez applies this methodology to document both material structures and intangible cultural connections. By incorporating hand-drawn observations, annotations, and iterative reinterpretations, the research positions drawing as a tool not only for analysis but also for learning, communication, and design. The iconographic drawing process ultimately seeks to foster a more sensitive architectural practice, ensuring that new interventions engage meaningfully with the layered complexity of their contexts.

Ecological engagement becomes the point of departure in the contribution by Robin Schaefferbeke, Kristien Vanmerhaeghe, and Nele Stragier. Their concept of a *visual grammar* is enacted through sculptural 2.5D drawings: a hybrid medium between drawing, modelling, and construction, which captures ecological conditions in the city through layered and tactile compositions. Using the diptych as a conceptual device – juxtaposing observation and projection – students develop nine design propositions along a neglected urban line in Brussels.

Each explores how overlooked urban sites can become spaces of ecological care, revealing latent potentials for regeneration. Through methods of reuse, perforation, planting, and minimal intervention, the projects advocate for architecture as a medium of coexistence – sensitive, speculative, and materially grounded. Drawing, in this context, is not illustrative but constructive: a way to think ecologically through spatial gestures. The studio proposes a *grammar* for designing with and within nature – attentive, contextual, and open to transformation.

In a very different material language, Dimitri Vangrunderbeek's contribution emerges from a layered process. It reflects on an experimental artistic process that transforms architectural representations into layered, abstract compositions. Developed in dialogue with Thierry Lagrange and Hans Demeulenaere as part of the *On Abstraction* project, the series begins with photographs exploring architecture and the experience of scale. These images are projected onto canvas, traced in pencil, stitched, immersed in ink, layered with paraffin, and perforated – each step introducing new textures, transparencies, and spatial ambiguities. Through this material choreography, architectural forms gradually lose their literal outlines, becoming poetic, sculptural presences. The process embraces slowness, failure, and revision, allowing the works to evolve over time. Drawing, in its expanded form, becomes a tactile and temporal act of abstraction, translating architectural mass into visual rhythm and depth. Vangrunderbeek's practice reveals how architectural imagery can be reconfigured through stratification

– of media, gesture, and meaning – until space itself emerges as an affective, elusive, and perceptually open figure.

A shift from sight to sound frames Esther Venrooij's contribution, which explores listening as a situated, embodied, and multimodal form of spatial engagement, challenging the dominance of vision in architectural and cultural practices. Drawing from acoustic ecology, psychoacoustics, and sound art, the essay introduces diverse *modes of listening* – including causal, semantic, acousmatic, and expanded approaches – each shaping our perception and understanding of space in distinct ways. Through references to John Cage, Tim Ingold, and Erich Fromm, Venrooij frames listening as an active, interpretive act that mobilizes attention, memory, and bodily presence. The text weaves poetic reflections, historical fragments, and examples of audio technologies to reconstruct listening as both intimate and political: a relational tool for attunement to place and time. In this perspective, listening is not passive reception but a method of inquiry. Drawing becomes its analogue – a way of sounding out space visually, temporally, and affectively. Both practices invite a slower, deeper engagement with the world and its spatial narratives.

The final contribution engages spatial experience not through the eye, but through the moving body. Liselotte Vroman investigates the relationship between drawing, movement, and spatial experience by introducing performative practices carried out by dancers and architecture students. Rather than adhering to conventional architectural representations, these drawings emerge as residues of bodily movement – capturing the energy and perspective of embodied spatial experience. Vroman reveals how two interrelated, yet distinct spaces arise in the act of drawing: one rendered through established architectural language, and another ephemeral, generated by the gestures of the moving body. Her approach introduces four conceptual *playing devices* that reframe how space, movement, and the body are perceived and engaged across both architectural and dance disciplines. Through this, Vroman positions drawing as an empathetic act that bridges material and immaterial spatial experience.

**Annex: Doctoral Dissertations 2021-25** presents five doctoral research projects developed within the group between 2016 and 2025. Each of these projects investigates drawing as a slow, embodied act that does not merely represent space, but actively generates it.

Liselotte Vroman's *Make Room for Play* bridges architecture and dance: by staging a *playground* where designers alternate roles with choreographers, it rethinks spatial creation from the viewpoint of the moving body, dissolving disciplinary tools in iterative acts of action-reflection.

*On the Fragility of Empathy* by Louise de Brabander investigates hand drawing as *empathic musing*. Through walking, memo-drawing and fragment-based sketching, it shows how attentive line work can cultivate a felt understanding of places and assemble wholes by way of their parts.

Eva Beke's *Perspicio* revisits linear perspective to unlock Proto-Renaissance pictorial space; perspective is inverted from a geometric code into a *looking machine* that invites designers to dwell mentally in drawn worlds and return with refreshed perceptual habits.

Enrico Miglietta's *Re-reading Form through the Agency of the Joint* takes the architectural joint as an ordering principle: large-scale analytical drawings expose how material connections hold tacit knowledge, proposing a palimpsest-like design attitude grounded in archaeological curiosity and tectonic clarity.

Finally, *The Embodiment of Consolation* by Eva Demuyneck explores co-drawing memorial spaces with bereaved participants, demonstrating how spatial metaphors on paper can support grief work and open a new interface between architecture and art therapy.

Across these diverse inquiries, several threads recur: drawing as an iterative laboratory for empathy and care; the fragment as a strategic lens on the whole; the body—whether grieving, moving, or measuring—as co-author of space; and an insistence on interdisciplinary crossings that destabilise habitual ways of seeing. Collectively, the research advocates for an architectural practice that is reflective, tactile, and profoundly human, where making lines is inseparable from making meaning.

**Reflections**, finally, gathers reflections by the founding members of the Research Group, along with two invited authors. These closing essays look back on the evolution of the Group's trajectory and open the way for future questions, contexts, and possibilities.

The essay by Jo Van Den Berghe and Thierry Lagrange draws together the threads running through the volume and reflects on the evolving trajectory of *The Drawing and the Space* Research Group. It reaffirms drawing as more than a tool for representation—positioning it as a medium of discovery, interpretation, and construction. Across the contributions, drawing emerges as a multifaceted practice that connects the tactile and the intellectual, the personal and the shared. The essay weaves together diverse methods developed within the group, such as empathic drawing, critical sequential drawing, and the representation of intangible topographies. These approaches make space perceptible through memory, emotion, and bodily experience

—transforming abstract configurations into meaningful, situated realities. Crucially, the authors advocate for a *high trust environment* in which subjective research can unfold. The group's collective method, the *Concentric Circles of Observation*, exemplifies this ethos: a structured yet open form of peer review that nurtures dialogue and ensures personal explorations remain critically anchored.

In closing, the essay reflects on a significant conceptual shift within the group's work—from the notion of *space* to that of *place*. This transition signals a deeper understanding of architecture not as an abstract field of operations, but as a lived and meaningful condition. Through drawing, space acquires texture, memory, and presence—offering not only a way to *think* architecture, but to *dwell* in it.

Following these reflections, two invited voices extend the conversation, situating *The Drawing and the Space* within wider cultural, spatial, and philosophical horizons.

In *Spatial Heft in Flanders*, Michael McGarry reads the group's work as part of a larger reorientation of architectural thought from temporal to spatial consciousness. Drawing on Michel Foucault's notion of simultaneity and on the embodied epistemologies that followed the disintegration of modernist certainties, he locates in the Flemish context a fertile ground where space is both medium and subject of knowledge. The studios, he argues, cultivate a sensitivity to *spatial heft*—a density achieved through representation, section, metaphor, and empathy. Across drawings and models, the act of cutting, joining, or mapping becomes a form of thinking through resistance and depth. Echoing the layered materiality of the Ghent Altarpiece, McGarry perceives in these works a *dense space without voids*, animated by bodily presence and by trust among students and mentors. What emerges is not a theory of drawing but a culture of spatial awareness—attuned, reflective, and profoundly human.

In *Setting the (Drawing) Table for Design Research*, Penelope Haralambidou frames her reflection around the drawing table—at once a literal surface and a shared ground for research. Taking Eva Beke's *Bootleg* as point of departure, she traces the table's philosophical lineage—from Plato's ideal forms to Arendt's world-making, from Latour's mediating networks to Sara Ahmed's feminist reorientation of space—and proposes it as the matrix through which discourse and figure coalesce. Within *The Drawing and the Space*, the table is not a static support but an active site where bodies, lines, and words meet: the *locus* of the group's *concentric circles of observation*. Through close readings of several contributions, Haralambidou shows how drawing becomes an act of inhabiting, where intimacy, gravity, and dialogue intertwine. Her essay concludes by questioning the fate of this

tactile terrain in the age of the digital screen, calling for a renewed understanding of the *deep table* that sustains the link between making, thinking, and imagining architecture.

Coming full circle, this book remains, by design, an open composition. The texts assembled here trace a dense constellation of gestures, ideas, and questions. They do not seek uniformity of method or outcome, but instead illuminate how drawing operates across a spectrum of intensities: from the slow accumulation of layers to the immediacy of an intuitive mark; from empathetic co-design to the abstraction of memory or scale. Drawing, as these pages show, is not a fixed

language but a terrain of experimentation—always situated, always evolving.

As we move toward future developments—new studios, doctoral paths, collaborative projects—this publication serves as both a document and a proposition. It reflects the current state of a research trajectory in motion, while inviting others to enter, respond, and transform it.

In that sense, this book is not a final word, but a shared ground: a place where drawing continues to make space—for thought, for others, and for architecture as a deeply human and imaginative act.

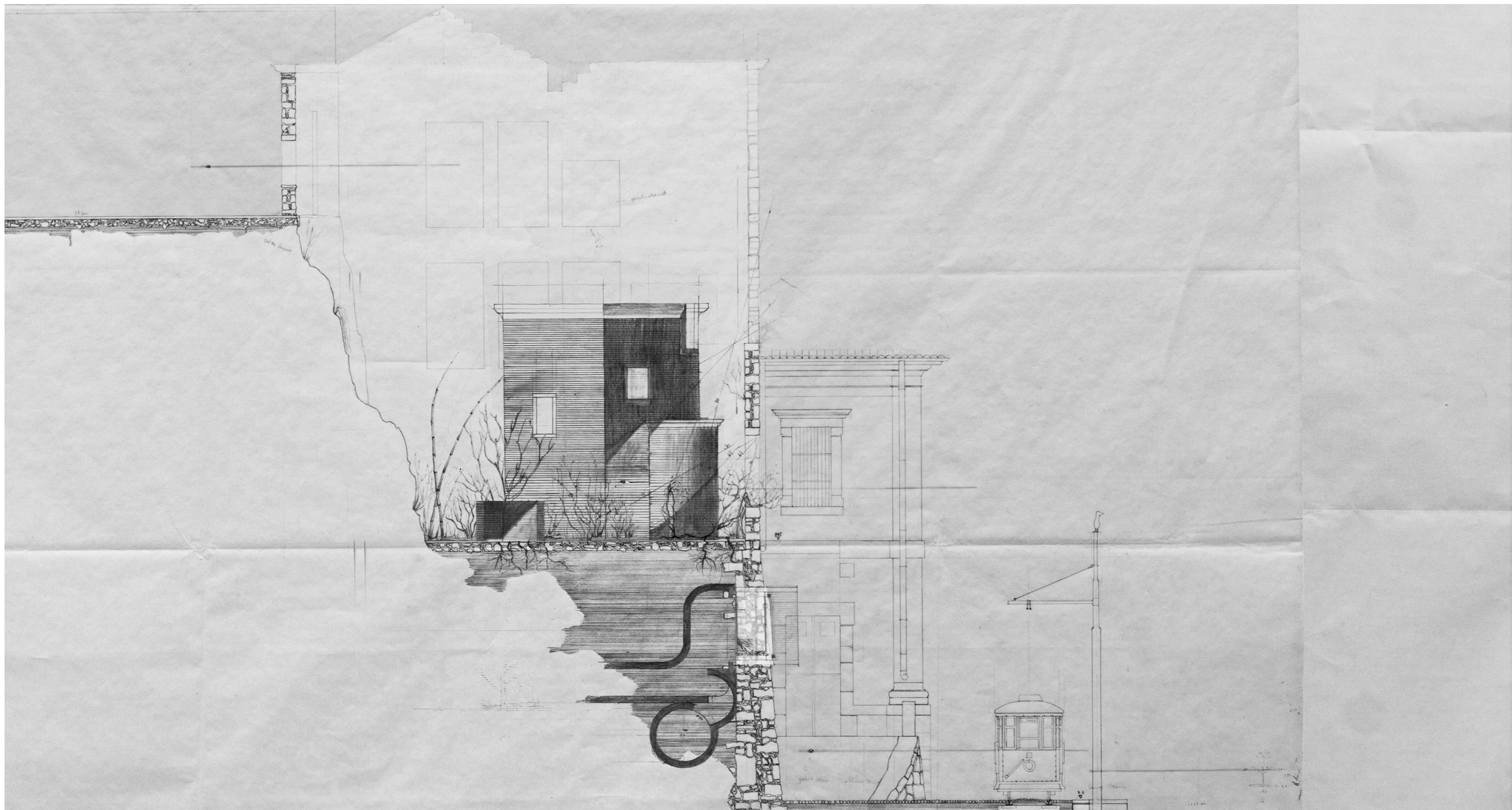


Fig. 4. Vincent Adeyemo, Academic work for the Master Dissertation Studio *The Drawing and the Space*, 2020.

### Editors

**Thierry Lagrange** graduated from the University of Ghent with a Master of Science in Civil Engineering Architecture (1993) and earned a PhD, *Look Here Now, Mapping Design Trajectories*, in 2013 at KU Leuven Faculty of Architecture. He is a professor at KU Leuven Faculty of Architecture, and a practising architect since 1997, running the office ALT architectuur. He teaches architectural design (master dissertation studio *The Double Look* and master studio *Care-ful Architecture*) at KU Leuven Faculty of Architecture. He also heads the Architecture & Design research division. In his current Design Driven Research, he develops so-called Analogous Spaces, where intangible and mental elements become explicit.

**Jo Van Den Berghe** graduated at Sint-Lucas School of Architecture (1984). Architect with a critical reflective practice since 1986. Collaborator at Juliaan Lampens Architect (1984-2019). PhD *Theatre of Operations, or: Construction Site as Architectural Design* (RMIT University Melbourne 2012). Co-founder Research Group *The Drawing and the Space*. Teaching experimental architectural design (*Studio Anatomy*, KU Leuven Faculty of Architecture), investigating the tension field between *Techné* and *Poiesis* in making architecture (the poetics of making) with the drawing as the indispensable locus of investigation. Program director KU Leuven Faculty of Architecture (2017-2022). Visiting professor at Politecnico di Milano, EPFL Lausanne, Queen's University Belfast, RMIT University Barcelona.

**Enrico Miglietta** is an architect with a double PhD in Architectural, Urban and Interior Design (Politecnico di Milano) and in Architecture (KU Leuven). He is a Research Associate at KU Leuven Faculty of Architecture. In 2024, he co-founded Atelier Vetia with Arch. Briselda Calliku – critical reflective practice bridging professional, academic, and research experiences. Their work focuses on dwelling, exhibition design, and architectural restoration, with particular attention to reuse and heritage enhancement. Since 2016, he has taught in design studios and international workshops at Politecnico di Milano, KU Leuven, and Università Iuav di Venezia, focusing on preservation and regeneration of the European city's cultural heritage.

**Liselotte Vroman** is an architect and research fellow at KU Leuven Faculty of Architecture. She obtained her interdisciplinary PhD *Make Room for Play: Questioning the Role of the Moving Body between Thinking and Making* (2021) at KU Leuven Faculty of Architecture. Her research explores how (urban) design influences human behaviour and embodied experience, focusing on movement, play, and spatial interaction. Since 2011, she has contributed to a wide range of educational programs and workshops at KU Leuven, the School of Arts Ghent, and Howest University of Applied Sciences Kortrijk. Her work has been published internationally, bridging architecture, urban design, dance, and movement science.

### Contributors

**Doug Allard** is a Visiting Professor at KU Leuven Faculty of Architecture and a Partner at XDGA architects in Brussels. He directs the *BUILT-NOTHING* Academic Design Office and Master's Studio, which focuses on the role of the *non* built space in urbanism and architecture.

An ongoing associated Doctoral Research Project titled *PRESENT ABSENCE* investigates omission as a positive phenomenon in the methodology and manifestation of architectural design.

He has worked in architectural practice in Belgium, the Netherlands and the UK, was a senior lecturer in Environmental Design (UK) and Studio Director at Rice University (USA) Paris Program.

**Eva Demuyneck** is a Belgian-based architect with a professional interest in making the intangible dimension of space tangible through the design of architectural details. In 2020, she joined KU Leuven Faculty of Architecture after being awarded a PhD Fellowship by the Research Foundation – Flanders (FWO). With her research project *The Embodiment of Consolation*, she explored how to help improve the mental well-being of bereaved individuals by including them in the design of personalized memorial spaces. Since 2025 she works as a partner at ÉVARISTE Architectuur and continues to support initiatives at the intersection of Architecture and Art Therapy.

**Moragh Diels** is an architect who advocates uncovering the healing potential of architecture. Her master's thesis *De laatste weken* (2019), developed within the course *The Drawing and the Space*, explored autobiographical drawing in architecture and evolved into a successful paper, after which she joined the related research group. She completed her first-year internship in Switzerland at the research-based office Herzog & de Meuron, followed by internships at Noémie Van Heuverswyn and B2AI, where she engaged with property developers and fire station projects. Currently, she works as a renovation coach at ROTsvzw in Ghent, assisting vulnerable homeowners through projects such as *GentKnaptOp* – which inspired the recent Flemish subsidy *Noodkoopfonds* – and Energiecentrale. In 2022, she co-founded *Mosterd* with architect-scenographer Astrid Kempenneers, a practice dedicated to the intelligent implementation of sustainable renovation measures.

**Riet Eeckhout** is an architect and associate professor at KU Leuven Faculty of Architecture. Her research in Drawing Architecture investigates the critical and generative potential of drawings beyond mere representation within architectural practice and education. She exhibits, lectures, and publishes on drawing as a mode of architectural research. Her drawings have been exhibited internationally, including at the Venice Biennale; La Galerie d'Architecture, Paris; Museum of Architectural Drawing, Tchoban Foundation, Berlin; the Architekturmuseum der TU Berlin; the Design Centre UQAM, Montreal; Art Omi: Architecture and Gallery A83 in New York.

**Marie Porrez** obtained her master's degree in Architecture in 2021 at KU Leuven Faculty of Architecture. After graduating, she started working as an architect in Belgium at ALT architectuur ([www.alt-architectuur.be](http://www.alt-architectuur.be)), where she continues to work today. Simultaneously, she maintains her own projects as a freelance practitioner-architect.

She graduated with her master's thesis: *Interiorities, Embeddedness and the Dwelling*. Upon which, as a researching architect, she continues to explore the immaterial aspects of places in a landscape – such as local characteristics, knowledge, inherent values and meanings – and the significance of immersive drawing techniques in exploring these.

**Robin Schaefferbeke** ([www.ontwerpendereen.be](http://www.ontwerpendereen.be)) is an architect, senior lecturer and researcher at KU Leuven Faculty of Architecture, Belgium. He holds a PhD in Architecture from the KU Leuven. His research centres around practice-based epistemologies of tools, techniques and formulas for architectural imagination in action, teaching and learning. Currently, he directs the educational master program, exploring ways architects and interior architects can add value to schools and various learning environments. Investigating future challenges from a design-based point of view is at the heart of the program.

**Nele Stragier** works on projects under her own name and is a member of the architectural Collective Générale. Her approach is grounded in the belief of the added value of interaction. For each project, dialogue with the client and user is central, as is the interaction within the spatial composition and the integration of the built structure into its environment. She is deeply concerned with nature and climate, inclusion, and human well-being. She brings needs and dreams together in sustainable, timeless architecture. As a guest professor at KU Leuven Faculty of Architecture, Belgium, she teaches architecture design to bachelor's and master's students, engaging with socially relevant themes.

**Dimitri Vangrunderbeek** is a visual artist whose practice is grounded in sculpture and installation art. Central to his artistic practice is the formulation of sculptural methodologies to create poetic objects, installations and images with strong visual interaction. With his artworks he investigates aspects of human scale, proportion, geometry, form and structure, starting from everyday objects and materials. Vangrunderbeek holds a master's degree from the Royal College of Art, London and a PhD from RMIT University, Melbourne. He teaches at KU Leuven Faculty of Architecture. Further information about his work is available at [www.dimitrivangrunderbeek.org](http://www.dimitrivangrunderbeek.org).

**Kristien Vanmerhaeghe** is a partner at the architecture firm Burobill, based in Brussels. Burobill's work is often situated within complex urban contexts. The firm embraces adventurous architecture in which dialogue, nature and inclusion are central, aiming to contribute to a social and fair society through participatory design processes. In addition, she is a senior lecturer at KU Leuven Faculty of Architecture, Belgium. She teaches various design studios for both master's and bachelor's students, focusing on Brussels with particular attention to mixed-use urban sites connected to its neighbourhood. She has a passion for drawing. In the Elective Course Tinkerlab, she explores the boundary between architecture and graphic arts.

**Esther Venrooij** is a professor, artist, and composer whose work explores the interplay between sound, movement, and space. Her practice spans composed music, improvised electronics, video, and site-specific installations. With a PhD from KU Leuven on audio topography, she now holds a ZAP-mandate there and supervises doctoral research on spatial experiences. At LUCA School of Arts, she teaches and leads seminars such as *Audio Topography* and *Too Body to Fail*. Her research investigates the immaterial dimensions of space and includes projects *You See I Write by Ear* and *Sounding Things Out*.

**Eva Beke** graduated with a master's degree in architecture from KU Leuven Faculty of Architecture (2017). She received her PhD in 2022 for *Perspicio: To Look At, Through and Beyond the Picture Plane*, supervised by prof. dr. Jo Van Den Berghe and prof. dr. Thierry Lagrange. Her research by drawing inverts linear perspective to reconstruct and inhabit Proto-Renaissance pictorial spaces, exploring perspective as a tool for observation, spatial imagination, and the way we look at space. She recently completed a postgraduate programme in Cultural Heritage and is pursuing professional activities within the field of cultural education.

**Louise De Brabander** graduated with a master's degree in architecture from KU Leuven Faculty of Architecture (2017). Following her master's dissertation, she pursued a PhD titled *On the Fragility of Empathy: Drawing as Empathic Musing*. Her research, conducted through drawing, explored the role of architectural drawing, particularly drawing by hand, as a transformative tool for engaging human empathy in the observation and reconstruction of architectural place. Since completing her PhD in 2022, she has been working in an architectural practice.

### Invited authors

**Michael McGarry** is Emeritus Professor of Architecture Queen's University Belfast, and Adjunct Professor RMIT University Melbourne. In practice with Siobhán Ní Éanaigh as McGarry Ní Éanaigh Architects 1984-2021, a Retired Fellow of the RIAI, a founder member Group 91 Architects, Urban Projects, Dublin Central Architects, RTPI Gold Medal (Group 91), RIAI Silver Medal for Housing (Urban Projects), RIAI Annual Awards (2022, 2021, 2020), AAI Annual Awards (multiple), CCCB European Prize for Urban Public Space, Union of International Architects' Friendly and Inclusive Spaces Medal 2017, and Irish Nominee EU Mies Prize 2022. Research interest in design and design practice research, former roles as coordinator PhD by Practice in Architecture programme and design studio leader in BScArch and MArch programmes: current roles as design advisor, external examiner (programmes and PhDs) and reviewer in schools of architecture in the UK, USA, Ireland, Australia, Belgium, Netherlands, and Japan.

**Penelope Haralambidou** is Professor of Architecture and Spatial Culture at The Bartlett School of Architecture, UCL. She initiated, developed and is the Co-director of the Cinematic and Videogame Architecture MArch programme, the first of its kind in the UK. She was formerly Director of Communications and the PhD Programmes Coordinator and has supervised over 25 doctoral design research and history & theory theses. In her teaching, she employs innovative research-based methodology that uses digital film and immersive environments to rethink architectural design through the dimension of time. Her design-led, interdisciplinary research combines architectural drawing, model-making, and time-based media as investigative tools to analyse ideas across architecture, visual representation, the politics of vision, art, cinema, and medieval studies. She is the author of the monograph *Marcel Duchamp and the Architecture of Desire* (Routledge, 2013). She has exhibited her design work internationally, and her solo show *City of Ladies* was hosted by DomoBaal Gallery in 2020.

ϑ Thymos Books

Format	21 x 28 cm	
Cover	Sirio Color Perla	290gr
Paper	Favini Shiro Eco White	90gr

Printed in March 2026  
Grafica Nappa, Aversa (CE)

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*Design Driven Research* in teaching refers to the thick research values embedded in academic design experiences that are at the core of all studio-based courses and diplomas but very often completely neglected as products of scientific and/or research value. Studio-based courses and diplomas are also the places where most of the design-based professors' time and energy are allocated.

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