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Conference for Artistic and Architectural
Research & Collective Evaluation of Design-driven
Doctoral Training Programme



**CA²
RE+DELFT**

Book of Proceedings

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**Conference for Artistic and Architectural
Research & Collective Evaluation of Design-driven
Doctoral Training Programme**

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CA²RE+ Delft RECOMMENDATION: Conference for Artistic and Architectural Research & Collective Evaluation of Design-driven Doctoral Training Programme

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As mentioned in Section 05, p. 476

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Climate Change and Design Form

Operative Research on the Morphological Role of the Ground Level

Kevin Santus, Politecnico di Milano

Intermediate doctoral stage

Supervisors: Ilaria Valente, Politecnico di Milano; Monica Lavagna,
Politecnico di Milano

Morphological studies, nature-based solutions, circular economy

Abstract

The broad context in which the research moves sees an increasing depletion of resources, where the climate emergency is weighing on the built space and society. These conditions affect the work of the architects, who have to deal with technics and strategies, often technologically driven. The research aims to investigate the morpho-typological dimension of the project, looking at the changing design conditions and impacts related to the implementation of strategies such as the circular economy and nature-based solutions, thus exploring the relationship between climate-related technics and spatial modification. Specifically, the research focuses on the ground level as a typological element that could have a central role in relating climate change issues, working in the relation between the building and the city. This is studied looking at its possible reformulation due to the climate stress events, relating the issue of the form as the primary object of study.

DDR statement

The Design-driven approach is essential to deepen the design knowledge and understanding the formal implication of climate change, specifically regarding how technical tools and strategies could impact the design practice.

The research considers multiple case study analyses not to compare them; instead, it provides the possibility of structuring a single set of cross-case conclusions. This enables a deep design and formal study to understand better the design logics that can be perceived only through a design-driven perspective. The design practice's critical inquiry consisted of direct observation, scheme drawings, images analysis, essential to structure the case study critical analysis.

Starting from the aforementioned method, research by design has been used as a practice of empirical reflection concerning the aesthetic and formal implications of using nature and reuse strategies within the project. These assumptions are then exemplified in schematic drawings that could serve as initial study regarding the morphological role of the basement in projects related to climate change. Moreover, a critical interpretation of these schemes is essential to frame the possible reformulation of the typological element of the basement.

Thus, theoretical research is conducted as a parallel critical observation of the practice, observing the alteration of the built environment regeneration, deepening the design process and results. Therefore, the Design-driven approach highlights the methodological usefulness of the procedure, in which it is considered a cognitive and investigative tool. Indeed, it shows its necessity for the architectural research that should deal, in its very essence, with the concreteness of the designed world.

The issue of form and aesthetics in climate change

Climate emergency is pushing for a reconsideration of design practice, where the enhancement of resilience and sustainability is necessary to reduce carbon emissions due to the building process and make the space able to resist climate hazards. Nevertheless, nowadays, this objective is often achieved through a technical approach.¹ Indeed, current urban agendas and practitioners are implementing circular economy and Nature-based solutions that act as drivers for adaptation and mitigation of climate change, relating the open space and the built fabric. This is the result not only of a general will, rather it represents a technical answer fostered by international policies such as the ongoing “European New Green Deal” and the related documents such as COM/2020/98² and COM/2020/662,³ respectively related to a renewed roadmap for the built environment panorama, to implement circular logics in building construction and promoting the greening of buildings, calling for more attention to the whole project’s life cycle.

Starting from this background, considering the current state of the art, circular economy and nature-based solutions could be framed as technical strategies for rethinking the built environment at various scales, setting a series of different solutions and approaches. [1]

The research takes part in this changing panorama of the built environment, without focusing on the technical specificities of these tools, rather investigating how the morpho-typological dimension of the project is changing, focusing on the spatial impacts related to the implementation of circularity and nature-based solutions, thus exploring the relationship between climate-related technics and spatial modification. Indeed, the current climate breakdown is producing a growing onset of risks and damages to the built environments,⁴ and more in general on people’s life.⁵ Floods, rainstorms, and heat island effects are immediate effects of tangible climate change. They require a reflection related to the urban space, how to redesign it, which material use, and which typological elements could be implicated in this climate-related transformation of the project.

As architects, we should not only relate technics to avoid climate-hazards, but we should also recognize which are the possible spatial modification of the project. Because of that, to understand not only the quantitative impacts of the project but also its qualitative result, it is considered important to have a morpho-typological reflection on the theme of the ecological transition. As written by Kenneth Frampton: “There is no manifest reason why environmentally responsive and sustainable design should not be culturally stimulating and aesthetically expressive. Sustainability and its implicit aesthetics ought to be rightly regarded as a prime inspiration to enrich and deepen our emergent culture of architecture, rather than as some kind of restriction upon [...] the fullness of its aesthetic and poetic potential!”⁶

From Frampton’s words appears a concern related to the way we are facing the issue of the environmental crisis. Adaptation and mitigation are

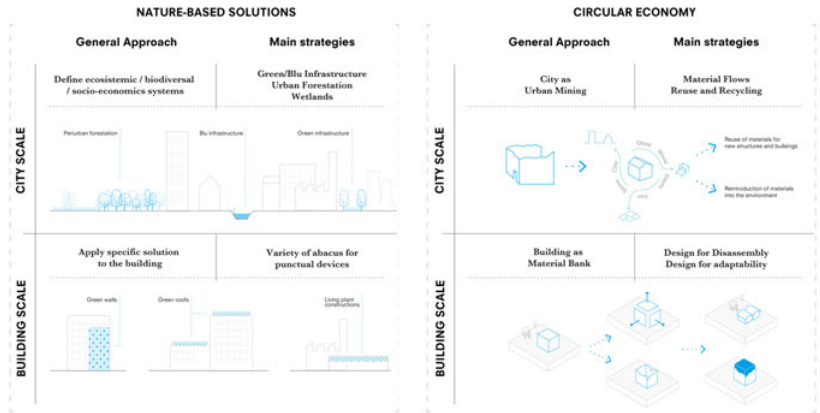


Figure 1: Set of actions at the various scales related to Nature-based solutions and circular economy, mainly seen as technical approaches.

necessary strategies to implement in the practice, but how these are shaping the design answer is still vague.⁷ Investigating this issue establishes an aesthetical discourse but is also impactful in understanding the image of the city of the future. Therefore, to examine this topic, the research started to investigate the role of the form in this new design condition, considering the morpho-typological issue as a result and driver of the entangled relationship with the environment. Thus, emerges the question of how architecture could go beyond environmentalism and technological determinism,⁸ to structure a new design narrative attached to the very issue of architecture: to give shape to our needs and space.

Tools and methods

The doctoral research is developed through a highly design-driven approach, essential to structure a discourse regarding the contemporary design production, to understand better the influence and spatial impacts that climate adaptation and mitigation strategies are producing. The selected cases refer to the last decades' regeneration processes, considered to enhance urban resilience, rethink neglected built contexts, and contrast the continuous and limitless usage of resources for new urban expansions.

The analysis set a series of interpretative categories to analyze the case studies, chosen in the European context, at an intermediate scale, to deepen the design actions on the building object and its possible connection with the context. The climate-related strategies considered are, on the one hand, circular approaches related to reuse practices, where the ground level could represent a key element in containing the consumption of new land and reducing the depletion of the resources⁹ reusing already existing structures. On the other hand, the study focuses Nature-based solutions applied to ground reclamations and greenery interventions. The ground, especially in urban areas, represents a crucial issue. Often depleted and polluted, it is an essential resource for a safe urban environment, hosting human activities, and counteracting climate

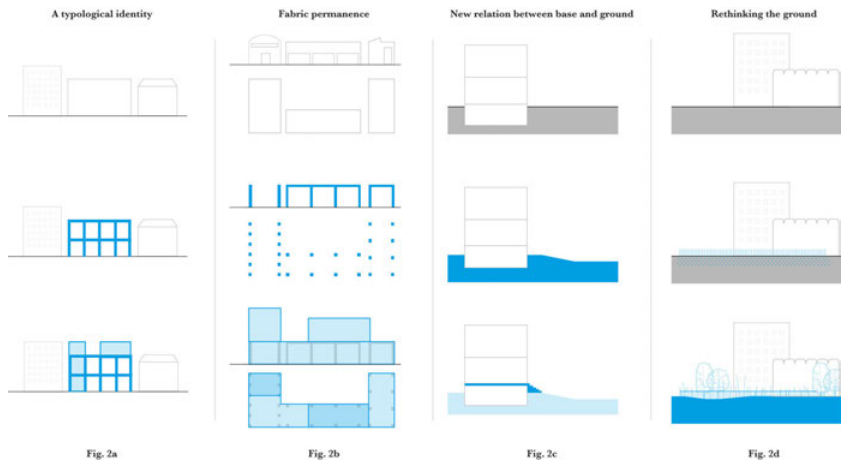


Figure 2: Representation of morpho-typological modification.

hazards. Because of these reasons, regeneration projects usually act on it, applying nature-based as technical tools to reclaim the soils, or to increase the number of trees in urban areas. Nevertheless, from a design perspective, we should reconsider how we design through nature, framing the role of ground-design in a broader sense, not only focusing on the number of plants we are planting. Indeed, operating with the ground means establishing the relationship between humans, building and open space.¹⁰ In this perspective, a renewed importance could be addressed to the ground level, as a level that connects the building with the city.

Subsequently, the investigation starts from the collection of case studies, of which only some will be reported and analyzed. The analyzed projects provided a set of solutions from which starting to question the aesthetic/formal values of the tools applied, so understanding the ontological and cultural features addressed.

The ground level as urban design challenge

The new global condition of climate threat imposes to apply effective climate-proof strategies, to adapt the urban environment and help mitigating the effect of carbon emissions. Because of this undeniable necessity, the projects are increasingly developed through strategies that highly affect the project's image. This issue set a further need for the design field: a deeper understanding of the role of the project in this new climate condition.¹¹ We could argue that circularity and nature-based solutions could imply a reconsideration of the conception and configuration of the design practice; nevertheless, to understand them over their technological representation we need to interpret them upon their spatial role in the project.

The first reflection could start from the circularity, considering the long-lasting tradition of reuse. Focusing on the intermediate scale, the research defines *reuse* as a form of architectural regeneration able to entangle the building and the city, revealing the relation between the site



Figure 3: The practice of reuse is related to the long-lasting culture of formal permanence. The figure relates the permanence of the Theatre of Marcellus, in Rome, in which, despite the modification, it's still recognizable the formal identity of the architecture.

and the surroundings in its formal features. With this perspective, the research identifies the bearing structure of the building as the core of a possible typological permanence, also limiting the carbon emission in reuse processes.

In Shenzhen, a recent project worked with a similar attitude. The project, by ARCity Office, focuses on the reuse of a former industry, where the existing bearing structure has been maintained as an unmodified element of the new project. This action contained the carbon emission that could derive from the demolition process and think the new design action within the previous building form. Indeed, this decision acted on the typological identity of the building [2a], which remains an urban element in the fabric. The ground level became the place where the project could shape more modification, enhancing its urban relation, working with the ground in implementing greenery spaces. Then a subsequence of artificial grounds took place in a vertical layering of the building, creating a dynamic space for a new urban garden. Hence, the architectural project here proposed is close to an act of repair¹² more than reshaping, where the circularity could work in a perspective of design for longevity, revealing the possibility of regeneration to consolidate the morphological and typological identity of the building, rethinking the practice starting with what we have.

Similarly, in the Netherlands, the project redevelopment of Klaprozenbuurt neighbourhood by the BETA office, operates a regeneration of a former industrial site, with a sensibility in maintaining the bases as elements of permanence of the previous fabric structure. [2b] In these terms, the reuse of the structural elements defines a potential stratification of pre-existing architectures, connecting the practice to a sedimented imaginary visible in the permanence of the form. [3]

Moreover, this open to a reflection of the transformation of industrial sites without demolishing them, but rethinking the spatial relationships among the fabric. With this perspective, the ground level could be considered the floor in contact with possible climate risks, requiring forms able to resist extreme events or prolonged climate stress.

From this statement, spatial responses could vary in many different forms, elevating the ground floor, working with the external ground section, implementing drainage solutions, and others.

In the city of Doetinchem, the Dutch studio De Urbanisten started in the 2009 to work on the masterplan development of the neighborhood

Iseldocks. This project, which is still ongoing, focuses on a typological work, visible in section, between the building and the ground design, to define a spatial resiliency to water flood risk. [2c] The office worked on redefining the connection between the building level and the urban one. Here the project acts on the spatial relation of the ground level, where the need of avoiding the water risk during possible floods is solved by rethinking the house levels, creating a shift between the urban external level and the housing one.

On the other hand, exploring the design manipulation of ground levels means not only taking into consideration the building's base, but also the urban ground. Often depleted and polluted, it is an essential resource for a safe urban environment. Thus, the ground could be framed as a typological element to connect the urban scale and the plot. Many projects are working in this direction, contributing to a renewal of the urban landscape, where acting on the ground means using nature for a renewed coexistence between nature and the city. For example, looking at projects such as De Ceuvel by Space&Matter in Amsterdam, or Bottière Chenaie by Atelier de Paysages Bruel Delmar in Nantes, we can perceive the display of a renewed picturesque idea of nature within the modern city. Here, nature could enhance soil reclamation and, at the same time, produce unexpected forms of the urban landscape, as displayed in the project of De Ceuvel [2^d]. In this perspective, the greenery action reshapes the artificial spaces into a new urban wilderness, creating a new ecological reservoir for the city and implementing a romantic idea of wild nature. [4]

Operating on the ground level seems to be an open exploratory field, where manipulation of the space could produce a new syllabus for the design agenda, in its spatial, cultural and aesthetic traits.

Looking at these projects, the design challenge of climate-change modification seems to open a set of different possibilities. On the one hand, the circularity could work on a subtle idea of the permanence of the architectural form. Reusing, so repairing, means working on an idea of duration, re-discovering a relationship of permanence between the built fabric and the city. Design for longevity means not only to curb the emission derived from demolition processes, but also to state a fabric permanence of the city, where the regeneration is not necessarily aimed at changing the urban elements, but rather to consolidate them, also through an ecological lens.

On the other hand, nature-based solutions open to a broader discussion of a new urban sensoriality¹³ of the project, where a renewed closeness between the minerality of the city and the naturalness of the ground could produce a new image of the urban landscape.

To conclude, the reflection regarding the morpho-typological aspects opens to a discussion on the possible formal and ontological meaning that climate-related technics have on the contemporary project. Indeed, if the transition toward a more resilient built environment is necessary, it should be addressed not only through a quantitative lens but also by considering the cultural and morphological implications.



Figure 4: Nature as picturesque aesthetic of wilderness. The collage traces a connection between “Capriccio con rovine classiche ed edifice” by Canaletto (1719) with some details of De Ceuvél by Space& and Bottière Chenaie by Atelier de Paysages Bruel Delmar, showing an idea of a pervasive nature in the city.

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Faculty of Architecture and Design,
NTNU Trondheim

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Ana Telles

School of the Arts, University of Évora,
Portugal; ELIA

Maria Topolčanská

Akademie výtvarných umění v Praze, Czech
Republic, ELIA

Manuela Triggianese

Department of Architecture, Faculty of
Architecture and the Built Environment,
TU Delft

Johan Van Den Berghe

Faculty of Architecture, KU Leuven

Esther Venrooij

LUCA School of Arts, Ghent

Liselotte Vroman

Faculty of Architecture, KU Leuven

Boštjan Vuga

AA School of Architecture, London

Jürgen Weidinger

Institute of Landscape Architecture,
TU Berlin

Gesine Weinmiller

HafenCity University Hamburg

Katrina Wiberg

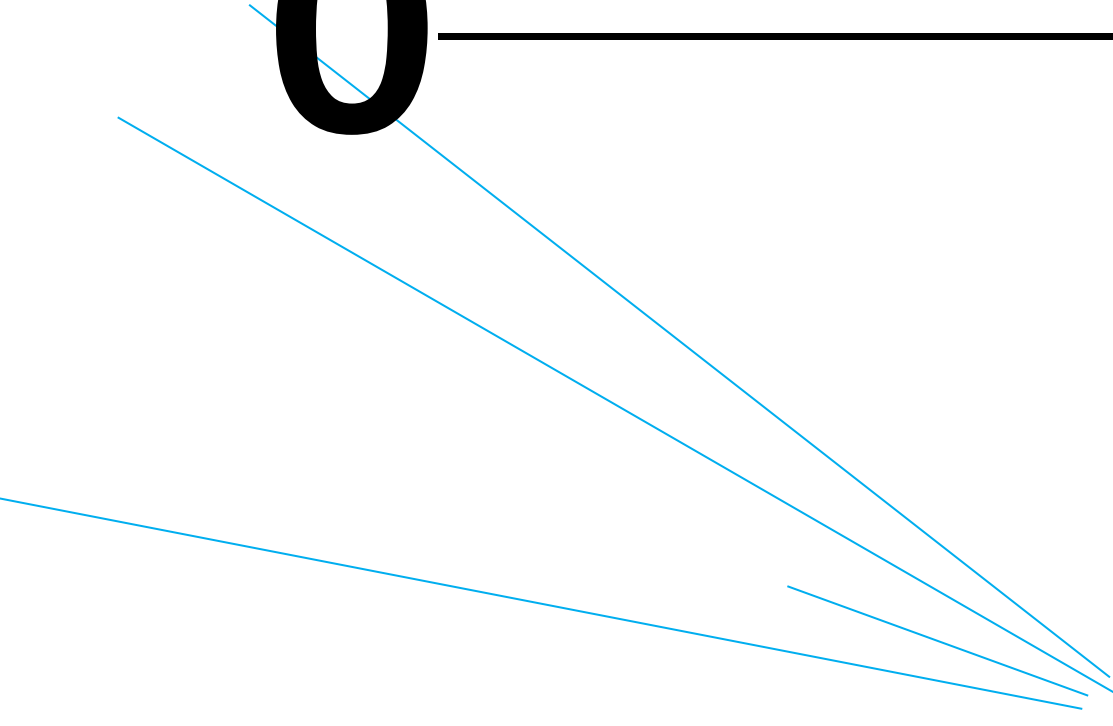
Aarhus School of Architecture

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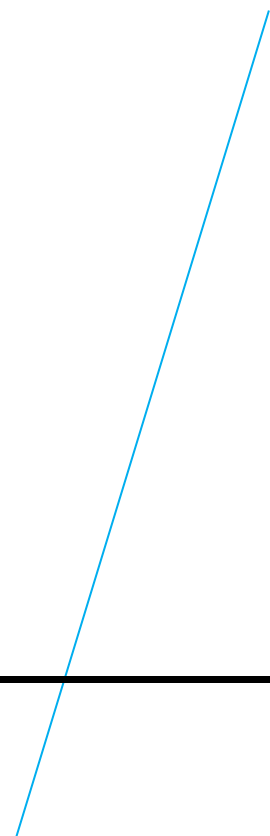
Tadeja Zupančič

Faculty of Architecture, University
of Ljubljana

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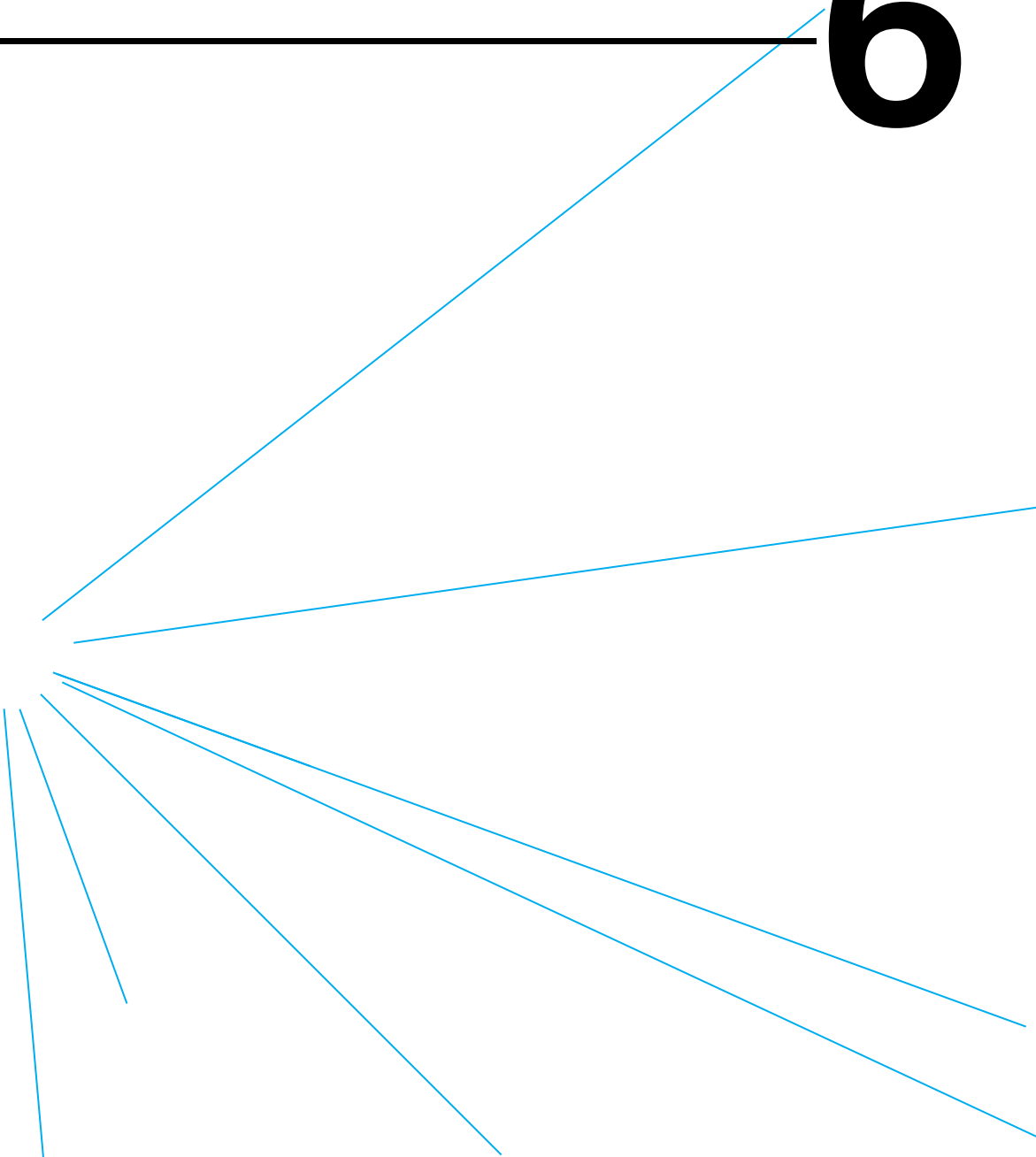


Panel



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-Members



A

Anders Kruse Aagard

Aarhus School of Architecture

digital fabrication, materials, wood constructions, concrete, experiments

Alper Semih Alkan

TU Delft

media theory, representation, visuality, hybrid mediality/materiality, technical images, drawing

Joaquim Almeida

Universidade Lusófona do Porto

Gaizka Altuna Carterina

TU Berlin

Oya Atalay Franck

Zurich University of the Arts

B

Matthias Ballestrem

HCU Hamburg

space perception, architecture psychology, typology, public interiors, design teaching, design build

Fabrizia Berlingieri

Politecnico di Milano

urban architectures; design for transitions; infrastructure and urban form; contemporary architectural design theories

Anđelka Brin-Brinski

University of Belgrade

architect engineer with specializations in theory of arts and media and architectural philosophy

educator, curator and interdisciplinary researcher

practicing architect

current research focus on critical strategies and activist tactics of architectural drawing research in practice

Inge Bobbink

TU Delft

Manuel Bogalheiro

Universidade Lusófona do Porto

philosophy of technics, materialities of media, theory of culture, ecology

Ignacio Borrego Gómez-Pallete

TU Berlin

Practicing architect with focus on industrial and contemporary fabrication systems.

Boštjan Botas Kenda

University of Ljubljana

my research areas are visual communications in public space in relation to publishing products

Marco Bovati

Politecnico di Milano

relation between Urban and Architectural Design and the aim of sustainability

strategies for sustainable architecture and urban regeneration, with particular attention to the intermediate scale (block, district)

role of environmental features in defining the guidelines of the interventions

reuse and recycling of abandoned soils, buildings and urban tissues

C**Roberto Cavallo**

TU Delft

architecture, urban design, interdisciplinary & multiscale approach, design-driven research, infrastructures & built environment, circularity, cross-domain perspective, experimental pedagogies, participatory processes, practice-oriented research

Laura Cipriani

TU Delft

D**João Paulo Delgado**

Universidade da Beira Interior

Débora Domingo-Calabuig

Universitat Politècnica de València

Her interests include the methods, means, and impact of architectural research. Her research focuses on the open design processes of the 60s and 70s architecture and urban design.

Daniel Dubowitz

Manchester School of Architecture

urbanism practice and research – collaborative urbanism: regeneration of post-industrial cities across the UK, new methods for making tomorrow's cities, meaningful engagement of citizens in their transformation

pedagogy research: student investigation how architecture can be on the move and activate a state of change

F**Paolo Fusi**

HCU Hamburg

G**Lidia Gasperoni**

TU Berlin

philosophy of architecture, aesthetics, media, anthropocene, fieldwork
architectural theory and philosophy with a focus on media philosophy
anthropocene theories, and aesthetics

Esther Gramsbergen

TU Delft

Pedro Guilherme

Universidade de Évora

architectural competitions

research by design

drawing research

architecture's internationalization

Álvaro Siza Vieira drawings and research method

H**Maurice Harteveld**

TU Delft

Christoph Heinemann

HCU Hamburg

Based on my proper approach on design experienced in our architectural practice ifau as well as on the design methods we develop and teach in our design studio at HCU in Hamburg, I am especially interested in a projective approach on architecture based on situative development strategies and relational practices, allowing to combine and process specific experiential knowledge and overarching societal issues.

Špela Hudnik

University of Ljubljana

Architectural Design, Sustainable Architecture, Housing, Design Research, Built Environment

J**Matevž Juvančič**

University of Ljubljana

education of general public on the topics of sustainability, public participation, visualizations and visual communication processes, generic urban elements, sustainability of urban neighbourhoods, notions of spatial character, spatial semantics and spatial identity

K**Sérgio Koch**

Universidade Lusófona

Joran Kuijper

TU Delft

L**Thierry Lagrange**

KU Leuven

design-driven research methods

act of drawing

act of looking

the drawing in relation to new spatialities

Fabio Lepratto

Politecnico di Milano

Jacopo Leveratto

Politecnico di Milano

critical spatial practices (practices of inhabitation and strategies of placemaking);

public space design (tactical interventions and re-activation projects);

post-human architecture (design for interspecies cohabitation)

M**Mona Mahall**

HCU Hamburg

Mona Mahall works at the intersection of art and architecture, across spatial, image, sound, and text practices.

Sergio Martin Blas

Universidad Politécnica de Madrid

Michael McGarry

Queen's University Belfast

design practice research, representation, artistic practices, spatiality in the visual arts

N**Ida Nilstad Pettersen**

Norwegian University of Science and Technology

P**Maria Rita Pais**

Universidade Lusófona

Ralf Pasel

TU Berlin

Claus Peder Pedersen

Aarhus School of Architecture

Claus Peder Pedersen's research focuses on architectural design methodologies and creative processes with interest in representation and digital design tools. He is active in promoting practice- and design-driven research.

Mark Pimlott

TU Delft

public interior, representation, subjectivities, territory and interior, continuous interior

Mark Pimlott's research is primarily concerned with the public interior, as a product of, on the one hand, ideologies and their imprint on territory, the city, its institutions and subjectivities, and on the other, systems of representation consciously or unconsciously attached to those ideologies.

Gennaro Postiglione

Politecnico di Milano

interior architecture

interiors; architectural ethnography; adaptive reuse; re-housing

His research field is interiors culture, at the intersection between people, places, and practices, crossing architecture, ethnography, and material culture. The same theoretical background nourishes also his research by design activity focused on adaptive reuse of minor and neglected heritage.

R**Edite Rosa**

Universidade Lusófona do Porto

design project, housing and public equipment's, urban and public space, social sustainability

The research interests are centred in the area of Architecture, in particular in the studies of modern architecture and practice of contemporary architecture.

Mia Roth-Čerina

University of Zagreb

professional, teaching and research practices are architectural education and educational spaces, as well as the public space they interact with

S**Sofia Salema**

Universidade de Évora

architectural research; teaching and research practices in architectural education; Álvaro Siza Vieira drawings and research method; heritage and research practices in restoration/conservation works; research practices in recognition of heritage values

Markus Schwai

Norwegian University of Science and Technology

urban design, spatial planning, small scale urban changes (intended to change behavior), participation – co-design, design driven research

Heidi Sohn

TU Delft

Sally Stewart

The Glasgow School of Art

T**Ana Telles**

Universidade de Évora

active pianist

music history and analysis (20th and 21st centuries), piano music, piano performance practices**Maria Topolčanska**

Academy of Fine Arts Prague

pedagogy and research on architecture, city, art, urban politics, urban commons, property, land, mass housing, housing and work, typology, urban design, urbanization history, post-state socialist urbanity, education of architects, study vs. production of knowledge in architecture, architectural thinking in research, theory of contemporary practices of architecture, architecture related curatorial and editorial practices

Manuela Triggianese

TU Delft

Manuela graduated in Architecture (in 2010) at the Faculty of Architecture Luigi Vanvitelli in Italy. She worked as post-doc research fellow (from 2016 to 2018) at Amsterdam Institute for Advanced Metropolitan Solutions, as visiting researcher of UKNA program (in 2015) at the Beijing Technical University and as PhD Villard d'Honnecourt researcher (from 2011 to 2014) at Delft University of Technology. She cooperated with KAAN Architecten in Rotterdam from 2012 to 2016. Manuela is an Assistant Professor at Delft University of Technology at the Department of Architecture, section of History & Complexity.

V

Jo Van Den Berghe

KU Leuven

experimental architectural design

Techné and Poiesis in making architecture (the poetics of making)

innovative versions of the architectural drawing as an indispensable

locus between Techné and Poiesis

design-driven research and reflective architectural practice

Esther Venrooij

KU Leuven

With a sharp focus, both in her studies and creative impulses on audio

topography, she explores the way sound and movements inhabits space.

Liselotte Vroman

KU Leuven

Architectural Engineering, Urban/Rural Sociology, Communication and

Media, Industrial Design, Communication Design

Boštjan Vuga

University of Ljubljana

architecture, research, education

public! porous! placed!

i am very much interested how boundaries could be employed to place
a porous architectural structure onto a specific place in order to generate
or enhance publicness!

W

Katrina Wiberg

Aarhus School of Architecture

landscape architecture and urban landscapes

climate adaptation and resilience with regard to water (rising sea levels,

cloud burst, e.g.), research through designing, landscape analysis and

scenarios emphasizing values-, scale and time perspectives

Z

Tadeja Zupančič

University of Ljubljana

architecture, urban design, digital design;

research in architecture, research by design, creative practice research;

spatial identity, vulnerability, sensitive designer;

architectural education, lifelong learning in architecture, digital support

to architectural design/research/education

CA²RE / CA²RE+, the Conference for Artistic and Architectural Research, is dedicated to promoting Design-Driven Doctoral Research (DDDr) through its conference series. This initiative aims to strengthen and expand the community of researchers interested in this subject. The Faculty of Architecture and the Built Environment at Delft University of Technology has gladly provided the platform for this noteworthy conference.

The central theme of this event revolves around the "RECOMMENDATION" for Design-Driven Doctoral Research. This theme is a natural progression from the main topics explored in the previous CA²RE+ conferences, which included OBSERVATION, SHARING, COMPARISON, REFLECTION, and FRAMEWORK. The CA²RE+ Delft conference seeks to scrutinize the progress made thus far and endeavors to formulate guidelines and recommendations for the establishment, introduction, development, and evaluation of DDDr.

