

Practices in Research

Practice-based research conference
Collection of abstracts

Re- Mediating Practices

Exploring Circularity's Impact on
Representational Instruments and
Design Processes in Architecture

21st of May 2025

CIVA - Rue de l'Ermitage 55 - Brussels

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The abstracts in this collection are not peer-reviewed articles; they are intended solely as supporting material for the Practices in Research conference.

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Program

09:30 Arrival at C I.II.III.IV. A

Welcome

“Practices In Research #06 -
Re-Mediating Practices’

10:00 Three parallel sessions

Session 1 - Material Uncertainty 1

Benoit Vandenbulcke - chair

Living With the Ancient - Luigiemanuele Amabile,
Marianna Ascolese, Alberto Calderoni (Università degli Studi di
Napoli Federico II)

No Time to Waste - On salvaged materials
tectonics - Matthieu Brasebin, Elisabeth Terrisse de Botton
(brasebin terrisse)

Determined in uncertainty - Unfolding stories for the
conservation of City Hall Diksmuide - Gert Somers, Jonas
Lindekens, Sara Verleye (ono architectuur)

From Designer to Builder Through Hands-on Practice
- The return to the matter and the appearance of
architects-artisans - Arianna Fabrizi de' Biani

Session 2 - Re-use Aesthetics 1

Tine Segers - chair

Re-enchanting Banality - Narratives of reuse in
architecture. - Karbon' architecture et urbanisme
Layering and Dressing: Strategies for Sustainable
Architecture - Catarina Medroa, Falco Hermann, Lina Lahiri,
Marvin Letmade (SHift)
Casa Lei - A project between imperfections,
discoveries and objet trouvé - Paolo Bianco (Politecnico di
Torino)

Session 3 - Resilience and human-centeredness 1

Elodie Degavre - chair

How to Steal a Building - Adapting, recycling and
de-constructing in the inner city of Johannesburg. - Dr.
Heather Dodd (Savage + Dodd Architects, University of
Johannesburg)

Second Chance - The evidential paradigm in
the evolving design process - Sarah Becchio, Paolo
Borghino (ErranteArchitettura, Politecnico di Torino)

Re:House - A circular building, or how 'building'
circulates - Markus Jeschaunig (Agency in Biosphere
University of Technology Graz)

Performing Transferences - Theatre as a method to
Architecture - Shivani Shah, Revati Shah (ReSa Architects)

11:20 Coffee break**11:40 Three parallel sessions****Session 4 - Processes of Reclamation and Contextual Mining**

Martina Barcelloni (to be confirmed) - chair

Between As-Found and As-Built - Real-time rendered models as an instrument to work remotely with locally harvested materials. - Daniel Norell, Einar Rodhe (Norell/Rodhe)

Sand garden - Drawing a landscape architectural plan of what potentially could be therecultivating resilience and adaptability - Johanna Bendlin, Laura Villeret

Gamma - Athenian grammar. - Durandin Benoit, Rouaud Camille (Studio Gamma)

Emergent Sites - Two projects to reflect on situated design practice. - Roland Reemaa, Laura Linsi (LLRRLRR)

Session 5 - Re-use Aesthetics 2

Wouter Van Acker - chair

Urban Mining as a Design Approach on Budget Renovation - Study case: A House in Tangerang Selatan, Indonesia - Apriani Sarashayu, Tatyana Kusumo (Studio Aliri)

Remaking the Cavallerizza Reale in Torino - Conflicting ideals and practices in a large-scale adaptive reuse project - Matteo Robiglio (TRA_Toussaint Robiglio Architects, Politecnico di Torino)

Cultural Texture - Exploring AI's Sensitivity to the Cultural Textures on Site - Marius Grootveld (Veldwerk Architecten, RWTH Aachen)

Session 6 - [De]normed and [De]categorized Approaches

Tomas Ooms - chair

Composite Practice - Delete >< Enter: The site as an impulse for action - Katrin Brünjes (BrünjesTyrra Architekten)

Adaptation - Exploring circularity and flows through a process of making. - Roz Barr

In the Act of Ma(kin)g - Kinship-centered practice shift - Martina Genovesi, Caterina Malavolti (Every Island)

Half Lap - From Risk to Tolerance at Cowan Court, Churchill College Cambridge - Dylan Radcliffe Brown (6a architects)

13:00 Lunch Break**14:00 Guided Visit of “Chronograms of Architecture”
exhibition****15:00 Three parallel sessions****Session 7 - Re-use Aesthetics 3**

Benoit Burquel - chair

The Pilot House - A playful Reframing Experiment in Radius - Francisco Moura Veiga (A Forschung, ETH Zurich)
Research Practice import.export Architecture:
Building by “Strategic subtraction and curated reduction” - Oscar Rommens, An Vanderveken (import.export Architecture)

CC+ Current Condition Plus - A design tool for reuse practice - Gino Baldi, Serena Comi (Vacuum atelier architects)
Kaleidoscoop - A collaborative project for a cross-border third place in Strasbourg - Gaël Biache, Jean-Nicolas Ertzscheid, Florent Revel, Benoît Streicher (UN10N)

Session 8 - Resilience and human-centeredness 2

Christine Fontaine - chair

How to Build Less by Knowing More - Representing the Existing - Tobias Fink (ana.institute, Technical University of Munich)

A Living Lab - Design, Development and Implementation of Circular Renovation Strategies - Lieven De Groote, Ana Castillo (MAKER architecten)
Reclaiming the Informal - Ruins, Reconstruction, and the Aesthetics of Adaptation in a Polarized Architectural World - Ayla Azizova (Atelier Azizova)
Urban Mining and Reassembled Architecture. - The case of a Social Housing in Palma de Mallorca by Harquitectes. - Andrea Crudeli, Francesca Molle and Xavier Ros Majó (University of Pisa, Harquitectes, Universitat Politècnica de Catalunya)

Session 9 - Pedagogy

Juliane Greb - chair

Debrimovers - a new park typology constructed from demolition waste - Zofia Krupa (ETH Zürich)
Symviosis Children Cemetery - “..If the greatest lesson is a matter of death, then it is a matter of life..” - Eleni Yiapoutzidi Karra (KU Leuven)
Faking it or Making it - Scarcity and Abundance – Making Architecture with What Is at Hand - Tomas Ooms (Studio Tuin en Wereld, KU Leuven)
Reclaiming Uncertainty: Pedagogy for material flows in architecture - Matthew Dylan Anderson, Nicolas Ibaceta Zamora

16:30 Coffee break

17:00 Plenary Session

Tomas Ooms - moderator
Tine Segers
Elodie Degavre
Juliane Greb

19:00 Keynote Lecture

L'Equipe - Aliko Loizidis
Véronique Patteeuw



PRACTICES IN RESEARCH

RE-MEDIATING PRACTICES

EXPLORING CIRCULARITY'S IMPACT ON REPRESENTATIONAL INSTRUMENTS
AND DESIGN PROCESSES IN ARCHITECTURE

WEDNESDAY 21ST OF MAY 2025

09:30 - 21:30

C I.II.III.IV. A

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PRACTICES IN RESEARCH #06

practice-based research conference

10:00 sessions 1, 2 & 3

11:40 sessions 4, 5 & 6

15:00 sessions 7, 8 & 9

17:00 concluding remarks

L'ÉQUIPE - ALIKO LOÏZIDIS

VÉRONIQUE PATTEEUEW

19:00 keynote lecture at C I.II.III.IV. A

RE-MEDIATING PRACTICES

In the pursuit of an actual and pertinent attitude, architects are increasingly committed to working with the materials and structures that already exist. This practice—rooted in re-use, reclamation, harvesting, and urban mining—challenges architects to embrace the unpredictability of what is available. Whether reimagining a structure or harvesting materials from demolition sites, they must navigate fluctuating quantities, variable qualities, and unexpected dimensions, colors, textures, and technical performance.

This unpredictability demands a mindset of resilience and adaptability, or agility, from designers. Re-use is not just about what remains of the material world but also about how architects reimagine their own practices, relinquishing certainty and control in favor of experimentation and resourcefulness. To engage meaningfully with these constraints, designers must let go of traditional aesthetic ideals as dominant drivers, instead embracing imperfection, irregularity, and serendipity.

How do architects thrive in this space of uncertainty? What instruments, methods, and processes enable them to work creatively within the flux of material availability? How do they reframe constraints—such as limited supply or inconsistent quality—not as barriers but as opportunities to uncover

unexpected potential in existing resources? And what new aesthetics and spatial practices emerge when beauty is no longer defined by precision or uniformity, but by adaptability and responsiveness?

Urban mining, harvesting, and reclamation require architects to think in terms of flows: flows of materials, energy, and information. The availability of materials is contingent not only on demolition or deconstruction schedules but also on logistical challenges, evolving regulations, and the inherent unpredictability of what is salvaged. How do architects design for this variability? How do they incorporate flexibility into their processes to align with what is available, when it is available?

Re-use and reclamation are as much about unlearning as they are about learning. Architects must challenge established conventions of material perfection, the dominance of newness, and even the notion of authorial control over the design process. This work involves an ongoing negotiation between material realities and design ambitions, between available resources and project goals. How does this negotiation transform the role of the architect and the authorship of the project?

Building on PiR#05

This issue builds on PiR #05, which broadly addressed circular architectural practices. As Urszula Kozminska (Arkitektskolen Aarhus) and Bie Plevoets (UHasselt, As Found Network)

observed in their reflections on Practices in Research #05: Demolitions and Deconstructions (<https://doi.org/10.5281/zenodo.14537154>), circularity and re-use strategies engage with aesthetic and graphical language in distinct ways, using it as both an explorative and representative instruments.

Therefore, PiR #06 explores how architectural practices addressing adaptive reuse, with a focus on the challenges and opportunities of working with uncertainty, employ representational and explorative instruments—drawings, models, simulations, photography, maybe even poetry or installations—to respond to unpredictable material flows.

Contributors critically engage with different themes, while always focusing on the representational and explorative design tools at work in their approaches.

5 Themes, 34 contributions, 9 parallel sessions

Material Uncertainty: How do architects represent and navigate the variability of salvaged materials in terms of quantity, quality, performance, and appearance?

Processes of Reclamation and Contextual Mining: What design methods and media are emerging to integrate salvaged materials into the built environment?

Re-use Aesthetics: How does relinquishing traditional aesthetic ideals transform design outcomes? Which new approaches emerge from the nature of Re-Use strategies? In both cases, which representational tools are engaged to feed them?

Resilience and Human-centeredness: How do architects creatively cultivate adaptability and responsiveness in processes marked by unpredictability? And how do architects represent and navigate collaboration with diverse stakeholders—owners, users, builders, and ultra-local experts—within circular practices? What tools and methods foster dialogue and integrate these perspectives into design processes?

(De)normed and (De)categorized Approaches: It is probably impossible to propose an exhaustive thematic list. If your contribution does not fit any of the above categories, please include it here and propose a category title.

Pedagogy: How does one integrate the unpredictable availability of materials in a learning environment? How do you integrate reflections on working with reclaimed materials in design studios?

Calendar

13th of January 2025 - call for contributions
 28th of February 2025 - submission of short abstracts
 7th of March 2025 - notification of acceptance (conference)
 28th of April 2025 - submission of extended abstracts
 21st of May 2025 - conference in Brussels (place tbc)
 9th of June 2025 - invitation for publication
 8th of August 2025 - submission of full articles for peer review
 29th of September 2025 - double-blind peer review available
 31st of October 2025 - submission of final articles
 28th of November 2025 - publication of PiR#06

Publication

After the conference, the editorial committee will select contributors to develop their extended abstract for the fourth issue of Practices in Research, the annual online open-access double-blind peer-reviewed journal for practice-based research in architecture.

The selection will be notified by the 9th of June 2025.

All complete articles need to make use of the InDesign template file available on the website of the In Practice interuniversity research group:

www.architectureinpractice.eu/pirjournal

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SECOND CHANCE

The evidential paradigm in the evolving design process

Sarah Becchio-Paolo Borghino
ErranteArchitetture
Politecnico di Torino

In 1874, the Italian art critic Giovanni Morelli, writing under the pseudonym Ivan Lermolieff, published articles in the German periodical “Zeitschrift für bildende Kunst” that introduced a new method for distinguishing original works of art from forgeries. This approach, known as the “Morellian method,” involved analyzing elements considered secondary within a painting. By carefully cataloging these details, Morelli was able to identify distinctive traits of artists’ styles and thus unmask forgeries, in which no attention was paid to such details.

The emergence of an attitude of attention to detail, from the end of the 19th century, is the focus of the essay entitled “Clues: Roots of an Evidential Paradigm”, in which Carlo Ginzburg traces the birth of the circumstantial model that links the traces Morelli searches for in paintings, the clues that Arthur Conan Doyle makes Sherlock Holmes stumble across, and the symptoms Freud identifies in his patients.

If Morelli distinguishes the fake from the authentic, Sherlock Holmes uncovers the culprit, and Freud attempts to improve the patient’s mental health; for the architect, each project can be understood as a progressive adjustment to an evolving frame challenged by unpredictability.

The evidential paradigm is, therefore, the perspective that puts us in a position to investigate change in search of a new hierarchy of meaning as project conditions change.

In the three projects presented here, the unexpected thus opens the way to discoveries.

Ginzburg, “Spie: radici di un paradigma indiziario.” In *Miti e simboli spie: Morfologia e storia*. Torino: Einaudi, 1986. English edition: “Clues: Roots of an Evidential Paradigm.” In Carlo Ginzburg, *Clues, Myths, and the Historical Method*. London and Baltimore: Johns Hopkins University Press, 1989

CARPENTER CHAIR

The design of the Carpenter chair stems from the observation at the construction site of the instinctive action of assembling a simple seat by a worker with some pieces of metal gabion from the structures of a foundation. This operation, which encapsulates in itself a playful and liberating aspect, is the origin of a subsequent series of design experiments that make use of waste materials from intermediate worksite operations and semi-finished products normally concealed by the succession of construction operations. Corrugated steel rods, wooden scraps, insulating sheaths, couples of wedges, etc., are just some of the elements used in the formation of a comfortable chair.

BOSCO COLTO

The design of a pavilion for an open-air space during a self-construction workshop was an opportunity to experiment with an approach based on the use of resources limited to what could be found directly on the project site following the lack of supply of the planned materials, defining in the process a different strategy based on the paradigms of reduction rather than addition of external materials.

For example, part of the vertical structure was transformed into a new entrance front, using some roofing slabs as a new facade-manifesto. The same type of slabs, folded and manipulated, were used to form multifunctional platforms. Logs, prickly pears and other natural elements as *objects trouvés* contributed to the design of the pavilion.

CASA BM

The renovation of a house is a long process of layering of meaning that can go through phases of planning and realisation difficulties also resulting from external forces that are not entirely controllable, such as fluctuating budgets, know-how of the companies involved, unstable construction costs, etc.

If the process can become somewhat unpredictable, so are the discoveries that are made in this context.

At Casa BM, the result of the interaction with these events constitutes the field of experimentation, in a certain sense *forced*, that has led to uncovering those elements that have necessitated a deeper design immersion even when the construction site is underway, transferring complexity and difficulty to the field of opportunities.,

A series of targeted operations turned the site into a laboratory, proceeding by approximations, reductions and adjustments, through continuous adaptation to the conditions on the ground.



Direct handling, alteration of the conditions of use for which they were conceived, the study of fixings that can relate them to each other, are some of the *détournement* operations to which new and discarded materials have been subjected, with the aim of testing an empirical method based on the collection of clues capable of revealing unexpected characters and behaviour.

Photos: ErranteArchitettura





The operations of observing and redesigning the existing metal structure were followed by the physical actions of manipulating parts of that same body, resulting in an organism completely different from the previous one, proving that lack of resources, the unexpected and error can be transformed into design opportunities.

Photo: P.L. Sberni



Photos: Peppe Maisto



Photo: ErranteArchitettura



Experimentation with ordinary semi-finished products (e.g. the concrete pipes for collecting rainwater on which the supports for the downpipes are fixed), the use of stocks of cheap materials (e.g. in the cladding made of Chilean pine panels or in the interior walls made of exposed concrete blocks), do-it-yourself construction (in the production of the parapets, fences, stairs, etc.) but also the redesigning of elements following construction errors (such as the new ridge beam of the roof of the existing building, whose geometry provides a solution to the non-barycentric position of this in relation to the building's median axis) or design shortcomings (such as the red metal bracing that attempts to transform a simple structural need not initially considered into a didactic as well as an aesthetic experience), have transformed the construction site into a laboratory, proceeding by approximations, reductions and adjustments, through continuous adaptation to the conditions in the field.

Photos: Luca Bosco



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