

Creative Practice Conference



10 - 12 September 2015
Arkitektskolen Aarhus

Making Research Researching Making

'Making Research | Researching Making' is an international conference for creative practice research.

The aim of the event is to provide a purpose-made forum for making and developing knowledge and understandings of what it means to make research and to research making.

This might include practice research across the wealth of forms of making: composing, sculpting, drawing, crafting, manufacturing; also social, collective and relational forms of making. We are interested in the designed and/or contingent processes of how creative practice research happens, understanding research as an embodied, emplaced, material and social undertaking.

What can be explicated from the art, design and architecture fields of practice about our particular models of *making research*? Where does *making research* take place? Who and what can be involved in the processes of *making research*? How do you, as a practitioner, initiate research within your work? How does research connect and intersect with the processes of making within your practice?

Keynote speakers: Professor Albena Yaneva and Professor Sean Griffiths



This event is initiated by the Architecture, Design and Art Practice Training research (ADAPT_r) Initial Training Network, a four-year collaboration between seven creative practice research institutions. ADAPT_r aims to significantly increase European research capacity through valuing practice and creative processes. At its core is the development of a deep understanding of the knowledge and the knowledge processes which are embedded in a creative practice.

‘Knowing How’

This conference will foreground the actions, materials and techniques of creative practice as a means to research. We recognise that rather than preconceived ideas or clear research questions, creative practice research often begins with generating things, working with and responding to materials (Ingold 2010).

How do the dynamic forces of materials, and the generative potential of objects and artefacts, influence making research?

What other ways of knowing allow you to recognise, and reflect, as your practice changes or shifts?

What is the knowledge that we as practitioners build in relation with the materials of our practice?

What are the conceptual tools of practice research?

How do they relate to design tools, or tools of artistic practice?

Experiment & Surprise

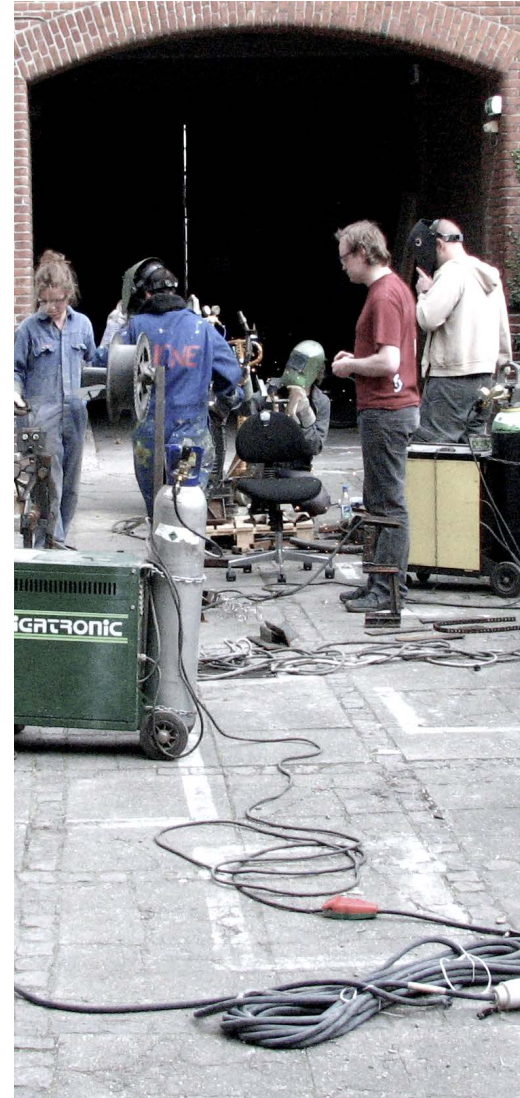
In creative practice we have a cultural acceptance of surprise, of an out-of-control agency of the materials of design. We make things, artefacts, models, prototypes, drawings, actions ... And then we respond to it: to the materiality, to how it feels to make it, to how different elements come together. This process can be termed as ‘experiment’, ‘action’, ‘test’ or something other. However, it operates very differently from the experiment of the scientific method.

Latour and Yaneva’s (2008) terming of the ways in which the products and by-products of the design process ‘astonish’ their creators raises the question of control in creative practice. What about surprises, ‘mistakes’ or unforeseen consequences?

How is the acceptance of surprise extended to the materials and actions of making research?

When, in design or art practice research, we make material tests or design experiments, what is controlled and who is in control?

What questions or answers are opened up by ideas of not-knowing, working with uncertainty or other ways of knowing?



The four themes and sets of questions outlined here are not conference tracks, but are proposed to catalyse and inspire your ideas

You can respond to one or several of the themes, and you should also feel welcome to propose alternative topics of discussion

“If design practice matters, and we decide to research it, *what do we do?*”

Leon van Schaik



Contributions of Making Research

There is an ongoing debate about how the materials, works, artefacts practitioners make are ‘counted’ as research, how they contribute to research knowledge. We want to hear your experiences of, and thoughts about what your research does or will do, and how it does this. We are not asking for grand claims, but rather detailed accounts (which might draw on a range of evidence, and incorporate critical reflection from a variety of sources).

The contributions of creative practice research can be understood as diverse, in terms of contributions to knowledge in its many forms (Kjørup 2006), contributions to different research publics or to society, or by other means.

Through what elements and what means does making research make its contribution?

Where are the outcomes of making research seen, heard, read or felt?

Who has access (and what controls this)?

Sites

of Making Research

Directing attention to the *sites* of making research, recognises that making research may require specific sites, both in terms of the object of the research activity, and the requirements of the processes of making involved. ‘Site’ raises questions of access, participation and purpose.

“No longer confined to princely courts or to the ateliers of artists producing for the rising bourgeoisie, today’s artistic production takes place in many, even unlikely places. (...) With this comes a change in the self- and other- definition of the artist, no longer the ‘genius’, but a worker aiming to become a researcher.”

Helga Nowotny

Nowotny points to an expansion over time in the sites of creative practice and production, and a concomitant changing role of the artist as worker and researcher.

What is particular about the sites of making research: studio, academy, factory, building site, museum, city?

What physical boundaries are being transgressed in the development of creative practice research?

What are the ephemeral or virtual sites of making research?

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16 March 2015	Submission deadline for exhibition descriptions, workshop descriptions and paper abstracts
20 April 2015	Notification of acceptance
01 June 2015	Submission deadline for final papers and detailed workshop and exhibition documentation
10 - 12 September 2015	Conference dates

Guidelines for Submissions

Exhibition abstracts

500 word description of the proposed exhibit(s) and relevance to the conference theme(s) and 2 page portfolio.

Workshop abstracts

1000 word description of the proposed event, including theme and proposed activity, and indication of approximate number of participants your workshop could involve and the criteria or participation.

Paper abstracts

500 word abstracts giving an overview of a proposed 20-minute paper.

Submissions should be saved as Word Doc or PDF format and submitted by the 16th March 2015, via the conference email address:

makingresearch@aarch.dk

Any queries about the format of submissions etc. can be addressed to Anna Holder and Hanne Foged Gjelstrup via the conference email address.

Final submissions

Those submitting proposals for exhibitions will, if accepted, be asked to develop detailed plans for content and installation and a 2000 word description and visual material for the conference proceedings.

Proposals for workshops will, if accepted, be developed in dialogue with the conference organising committee and will be asked to produce a 2000 word description and visual material for the conference proceedings.

Those submitting abstracts for paper presentations will, if accepted, be asked to submit 4000 word final versions of the paper to be published in the conference proceedings prior to the conference.



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Keynote Speakers

Scientific Committee

Prof. dr. Richard Blythe
Prof. dr. Johan Verbeke
Prof. dr. Marcelo Stamm
Prof. dr. Claus Peder Pedersen
Prof. dr. Tadeja Zupancic
Prof. dr. Kate Heron
Sally Stewart
Dr. Veronika Valk

Organising Committee

Prof. dr. Claus Peder Pedersen
Prof. dr. Charlotte Bundgaard
Prof. dr. Johan Verbeke
Dr. Anna Holder
Hanne Foged Gjelstrup

Registration

Early registration (before 15 June):	100 Euro
Registration (after 15 June):	150 Euro
Registration ADAPT-r fellows and partners:	50 Euro

The registration fee includes the conference proceedings, conference dinner and drinks.

Registration at the Aarhus School of Architecture Webshop: <http://shop.aarch.dk/English.htm>

Professor Albena

Yaneva is an anthropologist of architecture with a PhD from Ecole Nationale Supérieure des mines de Paris (2001). Her work spans the disciplinary boundaries of architectural theory, science and technology studies, cognitive anthropology and political philosophy. It has been translated in German, Italian, Spanish and Portuguese. Her book *The Making of a Building* (Oxford: Peter Lang, 2009) provides a unique anthropological account of architecture in the making, whereas *Made by the OMA: An Ethnography of Design* (Rotterdam: 010 Publishers, 2009) draws on an original approach of ethnography of design and was defined by the critics as “revolutionary in analyzing the day-to-day practice of designers”. For her innovative use of ethnography in the architectural discourses Yaneva was awarded the RIBA President’s Award for Outstanding University-located Research (2010).

Sean Griffiths

is an artist and architect, acclaimed for his controversial visions of architecture influenced by fine art. In 1990 he co-founded FAT, the influential UK architecture practice renowned for its critical approach to art and architecture. His work at FAT challenged notions of representation, monumentality and authenticity and is exemplified by FAT projects such as the Blue House in London (2002) and the BBC TV studios in Cardiff (2012) and by his recent work, “My Dreams of Levitation” (2015), exhibited at RoomArtSpace in London. His forthcoming work includes a major installation at Ambika P3 as part of the international exhibition, “Potential Architecture” and a lighting installation at Lyme Park, an historic country house in Northern England.

Sean is Professor of Architecture at the University of Westminster and Visiting Professor of Architectural Design at Yale University. His academic work forms a key part of his research process and has explored issues around geometry and representation in architecture, chance as a design process and the potential for cross-disciplinary approaches to Architecture Design.