New Ashgate Series

DESIGN RESEARCH IN ARCHITECTURE

www.ashgate.com/designresearchinarch

SERIES EDITORS:
Professor Murray Fraser
Professor Jonathan Hill
Professor Jane Rendell
Professor Teddy Cruz
New Ashgate Series

DESIGN RESEARCH IN ARCHITECTURE

Bridging a range of positions between practice and academia, this series seeks out the best proponents of architectural design research from around the world. These texts are varied in tone and structure, and discuss aspects including design method, visual representation, textual analysis, social processes, and strategies for action. The series is deliberately inclusive in order to encourage a novel and vibrant approach to architectural research. Each of the books contains a large amount of serious and innovative historical or theoretical research, combined with creative propositions realized through a mixture of drawings, models and textual analysis. It is the essential symbiotic interplay between these components which creates the framework for design research in architecture.

The precise working of the interplay of text and project in architectural design research remains a much debated and relatively unformed issue, and this is of course symptomatic of the conditions facing any newly emerging subject area. The broader questions and theoretical structures of design research have formed the basis of discussions in international refereed journals such as The Journal of Architecture, and there is undoubtedly more intellectual work to be done in such areas. But there is also the need to form knowledge and method through actual propositions, with these studies enabling their authors not just to explore, propose and reflect on their specific subject-at-hand, but also on the wider nature of design research in general. It is for this express reason that this series aims to publish as widely as possible a number of the very best outputs in the field of design research, to allow others to use them as exemplars or to take issue with them through reasoned critique. It is a fertile time for design research and this book series is acting at the heart of these investigations and discussions.
Design Research in Architecture
An Overview
Edited by Murray Fraser, Bartlett School of Architecture, UCL, UK

What is the role of design research in the types of insight and knowledge that architects create? That is the central question raised by this book. It acts as the introductory overview for Ashgate’s major new series, ‘Design Research in Architecture’ which has been created in order to establish a firm basis for this emerging field of investigation within architecture. While there have been numerous architect-scholars since the Renaissance who have relied upon the interplay of drawings, models, textual analysis, intellectual ideas and cultural insights to scrutinise the discipline, nonetheless, until recently, there has been a reluctance within architectural culture to acknowledge and accept the role of design research as part of the discourse.

However, in many countries around the world, one of the key changes in architecture and architectural education over the last decade has been the acceptance of design as a legitimate research area in its own right and this new series provides a forum where the best proponents of architectural design research can publish their work. This volume provides a broad overview on design research that supports and amplifies the different volumes coming out in the book series. It brings together leading architects and academics to discuss the more general issues involved in design research. At the end, there is an Indicative Bibliography which alludes to a long history of architectural books which can be seen as being in the spirit of design research.

Architectures of Chance
Yeoryia Manolopoulou, Director of Architectural Research at the Bartlett School of Architecture, UCL, UK, and co-founder of the studio AY Architects

Architectural discourse and practice are dominated by a false dichotomy between design and chance, and governed by the belief that the architect’s role is to defend against the indeterminate. In Architectures of Chance Yeoryia Manolopoulou challenges this position, arguing for the need to develop a more creative understanding of chance as aesthetic experience and critical method, and as a design practice in its own right. Examining the role of experimental chance across film, psychoanalysis, philosophy, fine art and performance, this is the first book to comprehensively discuss the idea of chance in architecture and bring a rich array of innovative practices of chance to the attention of architects. Wide-ranging and through a symbiotic interplay of drawing and text, Architectures of Chance makes illuminating reading for those interested in the process and experience of design, and the poetics and ethics of chance and space in the overlapping fields of architecture and the aleatoric arts.
**Digital Poetics**

*An Open Theory of Design-Research in Architecture*

Marjan Colletti, Bartlett School of Architecture, UCL, UK

*Digital Poetics* celebrates the architectural design exuberance made possible by new digital modelling techniques and fabrication technologies. By presenting an unconventional and original ‘humanistic’ theory of CAD (computer-aided design), the author suggests that beyond the generation of innovative engineering forms, digital design has the potential to affect the wider complex cultural landscape of today in profound ways.

The book is organised around a synthetic and hybrid research methodology: a contemporary, propositional and theoretical discursive investigation and a designed empirical research. Both methods inform a critical construct that deals with the nature, forms, and laws of digitality within a contemporary architectural discourse that affects practice and academia.

The book presents speculative and small-scale constructed projects that pioneer techniques and experiments with common 3D and 4D software packages, whereby the focus lies not on the drawing processes and mechanics, but on the agency and impact the image (its reading, experience, interpretation) achieves on the reader and observer.

The book is linked to a website, which contains a larger selection of images of some featured projects.

---

**Marcel Duchamp and the Architecture of Desire**

Penelope Haralambidou, Bartlett School of Architecture, UCL, UK

While much has been written on Marcel Duchamp – one of the twentieth century’s most beguiling artists – the subject of his flirtation with architecture seems to have been largely overlooked. Yet, in the carefully arranged plans and sections organising the blueprint of desire in the *Large Glass*, his numerous pieces replicating architectural fragments, and his involvement in designing exhibitions, Duchamp’s fascination with architectural design is clearly evident.

Duchamp was not as much interested in ‘built’ architecture as he was in the architecture of desire, re-constructing the imagination through drawing and testing the boundaries between reality and its aesthetic and philosophical possibilities.

*Marcel Duchamp and the Architecture of Desire* examines the link between architectural thinking and Duchamp’s work. By employing design, drawing and making – the tools of the architect – Haralambidou’s work performs an architectural analysis of Duchamp’s final enigmatic work *Given: 1. The Waterfall, 2. The Illuminating Gas...* demonstrating an innovative research methodology able to grasp meaning beyond textual analysis. This novel reading of his ideas and methods adds to, but also challenges, other art-historical interpretations. Through three main themes – allegory, visuality and desire – the book defines and theorises an alternative drawing practice positioned between art and architecture that predates and includes Duchamp.
Design Research in Architecture Series

The Inhabitable Flesh of Architecture
Marcos Cruz, Bartlett School of Architecture, UCL, UK

This book is dedicated to a future vision of the body in architecture, questioning the contemporary relationship between our Human Flesh and the changing Architectural Flesh. Through the analysis and design of a variety of buildings and projects, Flesh is proposed as a concept that extends the meaning of skin, one of architecture’s most fundamental metaphors. It seeks to challenge a common misunderstanding of skin as a flat and thin surface. In a time when a pervasive discourse about the impact of digital technologies risks turning the architectural skin ever more disembodied, this book argues for a thick embodied flesh by exploring architectural interfaces that are truly inhabitable.

Different concepts of Flesh are investigated, not only concerning the architectural and aesthetic, but also the biological aspects. The latter is materialised in form of Synthetic Neoplasms, which are proposed as new semi-living entities, rather than more commonly derived from scaled-up analogies between biological systems and larger scale architectural constructs. These ‘neoplastic’ creations are identified as partly designed object and partly living material, in which the line between the natural and the artificial is progressively blurred. Hybrid technologies and interdisciplinary work methodologies are thus required, and lead to a revision of our current architectural practice.

Includes 23 colour and 309 b&w illustrations
December 2013 268 pages
Paperback 978-1-4094-6934-6 £35.00 $64.95
www.ashgate.com/isbn/9781409469346

Transitions: Concepts + Drawings + Buildings
Christine Hawley, Bartlett School of Architecture, UCL, UK

Most architectural books written by practising architects fall into two categories: theoretical texts, or monographs that describe and illustrate the author’s projects. This book combines both, as it explores and illustrates the methodological journey required to translate a concept to a drawing and a drawing to a building. While the term ‘methodological’ might imply an Aristotelian logic, there is no attempt here to rationalise the process of conception, but instead an acknowledgement of an experimental approach that presupposes a subtle knowledge of the projects. It shows the architect’s fascination with the ‘opaque’ and the ‘not said’ and illustrates how architecture works through agreement and contradiction (e.g. the built and the un-built, material and immaterial).

Organised into three essays: Urban Collage, Ground Surface, Shadows and Lines, the book examines how conceptual threads begin to compose a specific architectural design ‘language’ and how they interweave from one direction to another. Importantly, the projects that illustrate the text also demonstrate how imperative or marginal the original ideas become and, to an extent they demonstrate the design process: its successes, illogicality and failures. The essays also discuss the importance of iteration through time where ideas may occasionally be developed as a linear process, but more often emerge through a series of creative digressions. Although the essays and the projects have dominant themes, these should not be regarded as autonomous, as throughout the development of both drawings and buildings, ideas inevitably segue from one domain to another. Ideas have both fluidity and the ability to transform.

Includes 230 colour illustrations
December 2013 240 pages
Paperback 978-1-4724-0909-6 £35.00 $64.95
www.ashgate.com/isbn/9781472409096
Furniture, Structure, Infrastructure
Making and Using the Urban Environment
Nigel Bertram, NMBW Architecture Studio and
Monash University, Australia

This book is a collection of urban research and architectural projects by award-winning architects Nigel Bertram / NMBW Architecture Studio, using observation as a design tool and design as an observational method. Through this process, a position on the making of architecture and on the role of architecture within the wider urban environment is established; embracing the full messy reality of the present, finding delight in the everyday and developing sensitivity to a range of found environments. By taking pre-existing conditions seriously, each project, architectural or analytical, large or small, becomes understood as the strategic renovation of a continuing state.

This method of working operates by thinking simultaneously at different scales, from furniture to structure and infrastructure, searching for combinations of what might normally be separated into different categories, moving between the many small and ad-hoc actions of individuals to wider systems of collective organisation. Thinking about the effects of small moves on the larger urban field (and vice-versa), the role of unplanned or uncontrolled events in relation to the inward focus of design; thinking about the combinatory effect of what is newly made with what is already there, for example, enables architecture and the city to be understood in relative terms – in terms of relationships.

The Architecture Chronicle
Diary of an Architectural Practice
Jan Kattein, University College London, UK

During the last 30 years, technological, social, economic and environmental changes have brought about the most dramatic evolution to architectural practice that has taken place since the profession emerged during the Italian Renaissance. Whilst these changes have transformed the way architects work, few contemporary books discuss architectural practice. The Architecture Chronicle sets out to define the role of the contemporary architect in the light of these changes. Most books on architecture start when a building is complete, carefully editing out any evidence of the design and production process. The Architecture Chronicle engages with the design and production process. It investigates how and by whom design decisions are made and executed.

The contemporary architect can be defined as three distinct characters. The architect-inventor challenges conventions and questions the social status quo. The architect-activist transgresses the boundary of the profession and enters the construction process. The architect-arbitrator engages the audience to realise the ambitious project. The Architecture Chronicle concludes that the contemporary architect still draws and writes, but that it is often the architect’s ability to engage and direct that asserts his or her status. To assert his or her status in the design team, the architect’s ability to talk and to act is more important than his or her ability to draw and write.
ABOUT THE AUTHORS

Dr Jan Kattein established Jan Kattein Architects, London, in 2004 which has become known for a range of innovative and award-winning projects in architecture, stage design and urban design. He also works as a part-time lecturer at the Bartlett School of Architecture, UCL, UK.

Yeoryia Manolopoulou is Director of Architectural Research at the Bartlett School of Architecture, UCL, and co-founder of the studio AY Architects.

Penelope Haralambidou is an architect, researcher and lecturer at the Bartlett School of Architecture, UCL, where she coordinates the MPhil/PhD Architectural Design and design Unit One.

Marcos Cruz is Director of the Bartlett School of Architecture, UCL, UK.

Murray Fraser is Professor of Architecture and Global Culture at the Bartlett School of Architecture, UCL, UK.

Christine Hawley is Professor in Architectural Studies and Dean of the Faculty of Built Environment at the Bartlett School of Architecture, UCL, UK. She established her practice, Christine Hawley Architects, in 1998 in London, having previously practised with Pearson International Architects and as partner at Cook and Hawley Architects.

Dr Marjan Colletti is a practicing architect, educator, researcher and author on digital architecture. He is a Senior Lecturer at the Bartlett School of Architecture, UCL, UK and University Professor at the University of Innsbruck, Germany, where he co-directs (with Prof. Patrik Schumacher) the Institute for experimental architecture.hochbau. He is the co-founder of the London-based architecture studio marcosandmarjan.

Nigel Bertram is a Director of NMBW Architecture Studio, Melbourne and Practice Professor of Architecture in the Faculty of Art Design & Architecture at Monash University, Australia.

Catalogue Downloads

Ashgate’s Architecture catalogue is available now!

Visit our website to download www.ashgate.com/cataloguedownload

Or simply click on the cover image at www.ashgate.com/architecture
WOULD YOU LIKE TO SUBMIT A PROPOSAL FOR THIS SERIES?

Proposals should be submitted to Ashgate Publishing in the first instance. Ashgate in discussion with the Series Editors will take a decision regarding the book’s suitability for the series. In order to allow for an accurate assessment of the book, your proposal must contain sufficient material and detailed information. We would, therefore, ask that you include the following:

1. A statement of aims and rationale.
2. A synopsis of the chapters.
3. A CV of the author and short biographies of any contributors.
4. Possible anticipated market and any likely competition.
5. Two sample chapters.
6. An estimation of the number of words.
7. Details of any special features, such as illustrations.

For further information on the series or advice on submitting a proposal, please contact the series Publisher, Val Rose: vrose@ashgatepublishing.com

www.ashgate.com/architecture

Ordering Information

UK and Rest of World

Online: www.ashgate.com
Telephone: +44 (0)1235 827730
Fax: +44 (0)1235 400454
Email: ashgate@bookpoint.co.uk
Mail to: Bookpoint Ltd, Ashgate Publishing Direct Sales, 130 Park Drive, Milton Park, Abingdon, Oxon, OX14 4SE, UK

Prices, publication dates and contents are subject to change without notice. Details of forthcoming titles are necessarily provisional. We endeavour to despatch all orders within 5 working days. In the event a product is not available, your order will be recorded and the product despatched as soon as possible. Please do not send payment for titles with approximate prices. Your order will be recorded and an invoice sent upon publication.

North and South America

Online: www.ashgate.com
Telephone: +1 800 535 9544
Fax: +1 802 864 7626
Email: orders@ashgate.com
Mail to: Ashgate Publishing Company PO Box 2225 Williston, VT 05495-2225 USA

Please quote reference code A13IDL