



Mo du le

1.

Horizons
of Tacit
Knowledge:
Matters

Program

Training Axis 1: Approaching Tacit Knowledge

Module 1.

Horizons of Tacit Knowledge: Matters

March 2020 / TU Delft

Module 2.

Frames of Tacit Knowledge: Methods

June 2020 / KTH Stockholm

Module 3.

Vectors of Tacit Knowledge: Media

October 2020 / AHO Oslo

TU Delft
Faculty of Architecture
and the Built Environment

Julianalaan 134
2628BL Delft

Contact:
Klaske Havik
k.m.havik@tudelft.nl

KTH Stockholm

Brinellvägen 8
114 28 Stockholm
Sweden

Contact:
Helena Mattsson
helena.mattsson@arch.kth.se

AHO Oslo

Maridalsveien 29
0175 Oslo
Norway

Contact:
Tim Ainsworth Anstey
tim.ainsworth.anstey@aho.no

The first training axis of the TACK network “Approaching Tacit Knowledge” consists of three modules, which focus respectively on Matters, Methods and Media. During these three modules, PhD candidates will work on a joint product, an extended reader, which we call *Konvolutt* (envelope, cover, or “something being knotted together”). The *Konvolutt* is at the core of this training axis, and is seen as an organically developing common ground that the PhD candidates compile through a series of workshops, discussions and readings.

Introduction: Horizons of Tacit Knowledge: Matters

How can we understand the specific knowledge used in the process of constructing architecture, but also produced through architecture? Design projects commonly stem from a collaboration between designers, makers (builders, crafts(wo)men etc.), clients and a variety of experts, including social scientists, commercial, economic or technical advisors, critics and heritage consultants. This extended design team is thus composed of individuals with various backgrounds, different professional assumptions and varying perspectives of expertise.

Architecture operates at the intersection of knowledge domains (arts, humanities, social sciences, applied technology) and has the capacity to create new solutions and perspectives based on its inherently synergetic knowledge production. Consequently, architectural designs are the result of complex and occasionally conflicting sets of requirements that can only be reconciled through processes of negotiation between different disciplines and different fields of knowledge. These negotiations imply forms of synergetic thinking, which often rely on implicit common understandings. Michael Polanyi has called the resulting type of knowledge 'tacit', referring to the fact that the shared knowledge is so self-evident that it has become entirely implicit (Polanyi 1966). This course provides an introduction to this type of knowledge, which is particular to the field of architectural practice.

This form of tacit knowledge can be further differentiated. For example, tacit knowledge may be embedded in the relations between people, and is specific to particular historical developments and traditions. Tacit knowledge often results from the personal experience of making and thinking and therefore connects intellectual and practical work. It produces knowledge that is embedded in a community (Collins, 2010). Cultural historian Nigel Whiteley explicitly relates the notion of tacit knowledge to the practice of design, noting that: 'tacit knowledge is acknowledged by many design methodologists to be an essential component of the skills and qualitative decision-making processes of designers' (Whiteley 1993, 13). As tacit knowledge is an essential element of the heuristic methods of knowledge production, it also contains a significant potential to absorb and respond to change, offering designers highly relevant instruments for dealing with constantly fluctuating conditions and a set of complex and apparently contradictory requirements.

This PhD course will address the particular environments and manners in which tacit knowledge of architecture is produced, posing questions such as: why does tacit knowledge matter, how is the practice of architecture navigating between thought and matter, and what is the role of the very materiality of our discipline in the knowledge it produces? The course addresses these questions on three levels: through practice, by means of a reflection on the participating architectural practices and a site visit to a concrete architectural project; through theory, by means of a set of readings; and additionally, through communities, starting from the analysis of different perspectives, positions and ambitions regarding the topic in the research clusters in the network.

Mon. March 9, 2020. Delft.

After the general introduction of the TACK network, its academic partners and its participating PhD researchers, the course kicks off on Monday afternoon with short presentations by the academic partners in the cluster 'Approaching Tacit Knowledge': TU Delft, KTH Stockholm and AHO Oslo. These presentations will introduce the main themes of the cluster, as well as the three strands that structure the course - matter, method and mediation.

The working mode of the training axis - the Konvolutt - will be introduced, and an assignment will be given for the workshop on day 2 (Tuesday).

Tue. March 10, 2020. Rotterdam.

Het Nieuwe Instituut (HNI)
Rotterdam, Room 1

On Tuesday morning, the cultural institutes that participate in the network will present their role in the curational, archival and rhetoric secondments within the project. In the afternoon the partners from practice (architectural offices from different European countries) will present their office and their expectations of the network. Following the assignment of day 1, the course participants will be challenged to position themselves and to reflect on the presentations, relating the different standpoints to a broader field.

- WORKSHOP 1.
PORTRAITS OF PRACTICE:
Communities, architecture
and ways of knowing

This assignment is meant to establish focal points for each cluster group within the TACK network. These focal points in turn provide a critical apparatus for discussing the presentations of the practices and academic partners within the cluster groups. We want to frame questions relating to key concepts such as "communities," "architecture," "ways of knowing" (who is the subject? what knowledge is tacit for who?). Another topic to address is the program's identity concerning European-ness, and its engagement in a broader

geographical and cultural context. Through a "portrait" exercise, the various characters and roles of practice will be sketched out.

Wed. March 11, 2020. Rotterdam.

The third day of the course (Wednesday) starts with group presentations of Workshop 1, in which these portraits and reflections are presented. This presentation is meant to activate a discussion about positioning, enabling critical analysis of oral discourse, and in critiquing means of presentation and communication. Following the presentations and discussion, a keynote lecture will address different frames of thought in architectural research.

- LECTURE:
A BLACK BOX? EPISTEMES
IN ARCHITECTURAL RESEARCH
by Tom Avermaete

Certain methods for analyzing architectural and urban spaces rely on certain frames of thought - or as labelled here, epistemes. Philosopher Michel Foucault's use of the concept episteme has inspired how we have adopted the term to discuss frames of thought in mainly landscape architecture yet also in architecture and urban design. Epistemes are linked to certain values, discussions and even to certain tools and techniques of representing urban landscapes. Although highly operative in design thinking and practice, these epistemes often stay mute and implicit. The course makes the five most dominant and long-lasting epistemes within architectural analysis explicit, opening them up to discussion and further thinking: morphology, praxeology, semiology, phenomenology and ecology. We will also discuss how the tools and techniques - mapping, drawing, photographing etc. - that we use to analyze and design relate to different epistemes.

- Wednesday afternoon starts with a tour of the Kunsthal, designed by OMA 1987-1992.

● WORKSHOP 2.
TEXTUAL PORTRAITS:
Positions in Writing

We will devote the rest of Wednesday afternoon to a workshop on reading texts. The vehicles will be the 6 texts provided in the initial version of the reader, supplied before the course. These texts, all in a different way, discuss knowledge specific to the field of architecture, reflecting on matters, positions and ways of doing research. This workshop aims to encourage experimental forms of reading in order to raise an awareness of the specificity of writing and reading as a constructed activity.

Any academic text can be read at a number of levels – for resonance with a contemporary set of concerns; as witness to a particular historical moment and its preoccupations; as an example of how to construct writing (an argument, a paragraph, a sentence); as a link in a series of statements by a group of peers or within the oeuvre of a single author.

Reading instructions:

1. Read the all texts enclosed.
2. Take the two texts allotted to your cluster. Write notes on each texts that unfold its significance across a number of levels. The notes should be unsynthesised, i.e we want you to write a separate heading for each area of significance you are annotating in the text – for example, “author” (what is the trajectory/history of the writer); “network” (within what discourse is the text set); “witness” (what time-specific preoccupations does the text address; “contemporary” (what contemporary resonances are there? within what frames?); “construction” (how does the text make an argument?); etc. There can be more headings. Be creative!

* Insert the notes hard copy into the reader (you can decide how – writing direct by hand/printed and pasted/other means). We will review these readings in workshop 3 during the course, so be prepared to present your reader and elaborate on your notes!

Thu. March 12, 2020. Rotterdam.

Day four of the course (Thursday) starts with group presentations of the material produced out of the reading workshop. Again, the “portrait” will be used as a mode of presenting the character, position and content of the texts. Different forms of responses to the texts are imagined, such as text reviews and, potentially, experimental play-based ways of generating critical readings (exquisite corpse). At the end of this session, the expected trajectory of the literature study will be discussed, explaining the next steps towards the Module 2 in Sweden and Module 3 in Norway. Particularly, the assignments will be set for Konvolutt 2, which happens in Sweden under the rubric “method”. These assignments are to begin a process of producing annotation reviews for the texts in the reader, and making cluster reading lists (with annotations). The aim is to collectively develop content for the Konvolutt, by adding annotated literature reviews and discussion papers.

● WORKSHOP 3.
CLUSTER PORTRAITS:
Expectations and Explorations

In the last workshop, each cluster group, using individual reflections they have made about their project ambition and their individual current knowledge, works on portraits of their cluster of PhD projects in TACK. One of the tools will be the SWOT analysis, investigating what are the cluster groups’ strengths, weaknesses, opportunities, threats in relation to accomplishing the individual PhD projects. These portraits and analyses are then presented to the group.

Fri. March 13, 2020. Delft.

The last day of the course brings us back to the TU Delft. The morning session will be dedicated to a data management workshop, the afternoon will be used for a closing discussion.

	Mon. March 9th TUD Berlage Room 1	Tue. March 10th Het Nieuwe Instituut (HNI) Rotterdam, Room 1	Wed. March 11th HNI, Rotterdam, Room 1	Thu. March 12th Kunsthal	Fri. March 13th @TUD
09:00-10:30	WELCOME TO TACK Tom Avermaete Janina Gosseye Christoph Grafe Lara Schrijver	THE ROLE OF PRACTICE AND CULTURAL INSTITUTIONS IN THE TACK NETWORK: Tom Avermaete and academic partners	WORKSHOP 1. PORTRAITS OF PRACTICE Klaske Havik Helena Mattsson Tim Ainsworth Anstey	WORKSHOP 2. TEXTUAL PORTRAITS Klaske Havik Tim Ainsworth Anstey	WORKSHOP: DATA MANAGEMENT Yan Wang
10:45-11:30	WHO IS WHO Korinna Weber and academic partners	PRESENTATION OF CULTURAL INSTITUTIONS ● Welcome at HNI: Dirk van den Heuvel ● Curatorial, Archival and Rhetorical investigations	● Presentations by Cluster group ● Introduction to Workshop 2: Textual Portraits	● Presentation and exercise Exquisite corpse	
11:30-12:30	INTRODUCTION ROUND Phd researchers (5 min each)	PRESENTATION OF CULTURAL INSTITUTIONS ● Vlaams Architectuur Instituut: Sophie de Caigny ● ArchitekturZentrumWien: Monika Platzer	LECTURE: A BLACK BOX? EPISTEMES IN ARCHITECTURAL RESEARCH Tom Avermaete	WORKSHOP 3. PORTRAITS OF CLUSTERS ● Cluster SWOT analysis	
12:30-14:00	Lunch Break	Lunch Break	Lunch Break	Lunch Break	Lunch Break
14:00-16:00	INTRODUCTION COURSE: APPROACHING TACIT KNOWLEDGE ● Horizons / Matters ● Klaske Havik ● Frames / Method ● Helena Mattsson ● Vectors / Media ● Tim Ainsworth Anstey	PRESENTATION OF PRACTICES ● General introduction Practice secondments (30 min) ● CLUSTER 1. Approaching Tacit Knowledge: 3 practices (15 + 15 min discussions each) ● 15 min break ● CLUSTER 2. Probing Tacit Knowledge: 3 practices ● CLUSTER 3. Situating Tacit Knowledge: 3 practices	VISIT: KUNSTHAL OMA ROTTERDAM	WORKSHOP 3. PORTRAITS OF CLUSTERS ● Cluster SWOT analysis. ● Cluster reading lists ● Annotations ● Literature review (set texts presented) Assignment for Konvolutt 2: Method	CLOSING SESSION Klaske Havik Tom Avermaete
16:00-18:00	Supervisory Board meeting at TU Delft	PHDs Tour ● Announce Final Composition of Supervisory Teams by Christoph Grafe (15 min)	WORKSHOP 2. TEXTUAL PORTRAITS ● Reading aloud ● Cluster discussions on assigned texts ● Prep in clusters for morning seminar	(workshop concludes 16.30)	
18:00-19:30	Informal meeting Phd's and supervisors Discussion Supervisory Teams by Grafe	WORKSHOP 1. PORTRAITS OF PRACTICE			
19:30	Dinner in Delft	Dinner in Rotterdam			

- DATA MANAGEMENT COURSE
by Yan Wang, Graduate School TU Delft

This half-day course will introduce the role of data management in research and the basic data management practices. The course will raise awareness of the role of research data for generating meaningful knowledge. Data often comes in different shapes and forms. It is important for researchers to have a good understanding and hands-on skills to collect, process, analyze, protect and disseminate it. In particular, it will discuss specific data management issues in the research of architecture and the built environment, such as doing field research, handling personal data, data ownership and using images in research and so on. Also, the specifics of data management in relation to the secondments in architectural offices will be discussed. Participants will have a good understanding of research data management after the course and will be equipped with necessary skills to start planning their research data.

- CLOSING DISCUSSION
Reflecting on the assignments of the week, and looking forward to the research trajectory of the TACK network as a whole.

READINGS FOR MODULE 1:

CLUSTER 1.

- Banham, Reyner, "Stocktaking," in Penny Sparke (ed.) *Design by Choice* (New York: Rizzoli, 1981), pp. 48-55. First published in *Architectural Review*, February 1960.
- Ginzburg, Carlo, *Clues, Myths and the Historical Method*. Chapter "Clues: Roots of an Evidential Paradigm". (Baltimore: John Hopkins University Press, 1981)

CLUSTER 2.

- Haraway, Donna, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective", in: *Feminist Studies*, Vol. 14, No. 3 (Autumn, 1988), pp. 575-599
- Bijker, Wiebe E. *Of Bicycles, Bakalites and Bulbs. Towards a Theory of Sociotechnical change*. Introduction / Chapter 2 (Massachusetts: MIT Press 1995)

CLUSTER 2.

- Pallasmaa, Juhani, *The Thinking Hand. Existential and embodied wisdom in architecture*. Introduction. (London: AD Primers, Wiley, 2009)
- Mareis, Claudia, "The Epistemology of the Unspoken: On the Concept of Tacit Knowledge in Contemporary Design Research," *Design Issues*, Vol. 28, No 2 (Spring 2012),

BASIC READING LIST FOR TRAINING AXIS 1:
APPROACHING TACIT KNOWLEDGE:

- M. Polanyi, *The Tacit Dimension* (Chicago: University of Chicago Press, 1966)
- H.M. Collins, *Tacit and Explicit Knowledge* (Chicago: The University of Chicago Press, 2010).
- N. Whiteley, *Design for Society* (London: Reaktion Books, 1993)
- S.P. Turner, *The Social Theory of Practices: Tradition, Tacit Knowledge, and Presuppositions* (Chicago: University of Chicago Press, 1994).
- D.A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (New York: Basic Books, 1983)
- D. Cuff, *Architecture: The Story of Practice* (Cambridge, Mass: MIT Press, 1991)
- N. Cross, *Designerly Ways of Knowing* (London: Springer, 2006).

APPENDIX: THE TACIT DIMENSION

As appendix, a pdf will be shared at the meeting, which will include the introduction and some essays of the forthcoming book *The Tacit Dimension*, edited by Lara Schrijver and with contributions of a number of academic partners within the TACK network.

About the Lecturers

Klaske Havik is Acting Professor of the chair of Methods & Analysis at Delft University of Technology, the Netherlands. She has developed a distinct research approach relating the experience and use of architecture and urban space to literary language. Her book *'Urban Literacy. Reading and Writing Architecture'* developed a literary approach to architecture and urban space. Other publications include *'Architectural Positions: Architecture, Modernity and the Public Sphere'* (2009), *'Writingplace. Investigations in Architecture and Literature'* (2016), and "How Places Speak", in Sioli and Yoonchun (ed), *Reading Architecture, Literary Imagination and Architectural Experience*, (London: Routledge, 2018). Havik is editor of the architecture journals *OASE* and *Writingplace Journal for Architecture & Literature*.

Tim Anstey is an architect, Chair of the PhD Programme at AHO Oslo since 2013. He is affiliated to the institute of Form, Theory and History and a member of OCCAS. Until 2013 he was Director of Research at KTH School of Architecture, Stockholm in which role he worked with developing research culture and research-driven Masters education. He has a strong interest in the history of the disciplines around architecture and design, with a focus on how ideas about the role of the architect have been inscribed into discourse. From 2011--2013 he was co-director of the Swedish National Strong Research Environment "Architecture in the Making". He is on the editorial board of *SITE Magazine*.

Helena Mattsson is Professor in History and Theory at KTH School of Architecture. Her research deals with the 20th century theory on welfare state architecture and contemporary architectural history with a special focus on the interdependency between politics, economy and spatial organizations. Another focus for the research is methods of historiography, and investigations into participatory history writing. She has published in journals such as *Nordic Journal of Architecture*; *Journal of Art History* and *Journal of Architecture*. She is the co-editor for publications such as *Swedish Modernism: Architecture, Consumption, and the Welfare State* (London: Black Dog Publishing, 2010), the themed issue of *Architecture and Culture*, "Architecture and Capitalism: Solids and Flows" *Architecture and Capitalism*, *Architecture and Culture*, 2017 and the forthcoming book *Neoliberalism: An Architectural History* (Pittsburgh: University of Pittsburgh Press, 2020).

Tom Avermaete is Professor of the History and Theory of Urban Design at GTA, ETH Zürich. Earlier, Avermaete was professor of Methods&Analysis at Delft University of Technology, The

Netherlands. Tom Avermaete has held several visiting professorships, amongst others at the Politecnico di Milano, Academy of Fine Arts Vienna, Tokyo Institute of Technology and the University of Copenhagen. He is on the editorial board of the "OASE Journal for Architecture", and previously of the "Journal of Architectural Education" (JAE, until 2015) and of the "Architecture in the Netherlands Yearbook" (2012-2016). Avermaete is a member of the advisory board of the "Architectural Theory Review" and "Docomomo Journal", and a co-editor of the series "Bloomsbury Studies in Modern Architecture" (with Janina Gosseye, Bloomsbury Academic).

Academic Partners:

ETH Zürich:

**Tom Avermaete
Janina Gosseye
Korinna Weber**

TU Delft:

Klaske Havik

KTH Stockholm:

Helena Mattsson

AHO / OCCAS Oslo:

Tim Ainsworth Anstey

Universität Wuppertal:

Christoph Grafe

Politecnico di Milano:

**Gennaro Postiglione
Gaia Caramellino**

Academy of Fine Arts Vienna:

Angelika Schnell

University of Antwerp:

Lara Schrijver

UCL London, Bartlett School of Architecture:

Peg Rawes

Leibniz Universität Hannover:

**Margitta Buchert
Julian Benny Hung**

Non-Academic Partners:

Het Nieuwe Instituut:

Dirk van den Heuvel

Vlaams Architectuur Instituut:

Sophie de Caigny

Architekturzentrum Wien:

Angelika Fitz

Monika Platzer

Korteknie Stuhlmacher

Architekten:

Mechthild Stuhlmacher

Architecten Jan De Vlyder

Inge Vinck:

Jan de Vylder

De Smet Vermeulen:

Paul Vermeulen

Spridd:

Klas Ruin

Cityfoerster:

Verena Brehm

One Fine Day architects:

Holger Hoffmann

SOMA Architecture:

Kristiana Schinegger

Onsite Studio:

Julia Schleger

PhD candidates:

Hamish Lonergan (ETH)

Ionas Sklavounos (UAntwerp)

Paula Stründen (ABKW)

Mara Trübenbach (AHO)

Anna Livia Vorsel (KTH)

Filippo Catapan (BUW)

Jhono Bennett (UCL)

Caendia Wijnbelt (LUH)

Claudia Mainardi (Polimi)

Eric Crevels (TUD)



