

Urs Bette

UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR

06

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ABSTRACT

Unreasonable Creatures: Architecture & (Bad) Behaviour presents an investigation into the epistemological processes of (an) architectural practice; both a practice (a firm) and practice (a way of working). It presents these processes not by explication, but by a staging of one of the key concerns with which that practice engages, the unreasonable; that which cannot be reduced to reason. This presentation operates through two similar but distinct modes: an openly navigable Prezi (online), and a matrix of projects arranged in the form of a document; both might be thought of as maps. In the former, the extended plane of the Prezi interface offers a surface through which the work can be navigated. The lack of orientation (signage) here is deliberate, encouraging a wandering through image and text fragments, allowing an unpicking through zooming, panning and scanning of moments within the field; the pre-formatted presentation sequence provides just one staged 'passage' through this field. The latter, the matrix, stages a similar wandering, but is aware of the limits of digital zoom and resolution; it presents material in a manner that intentionally equates text and image and explores their respective (il)legibilities.

Both underlying 'maps' (field and matrix) are composed of extracts from the author's PhD thesis, earlier texts, and project images. Their arrangement is based on the interplay of these different modes as visual content, accepting that parts of the text act as supplementary fallout. The text passages within do not constitute a continuous text to be read as a whole, but rather stage intersections and oppositions between the modes of image and text. The overlap of discarded, cut and edited texts reveals (visually) those phrases, thoughts, insights that persist. Pieces are identified, relationships traced, and connections made by a revelation through overlapping and juxtaposing imagings. Visuality (imaging) leads reasoning.

This revelation through forms of visuality enacts one of the core concerns developed through the projects documented within, namely: how to provoke the emergence of novel types of space through the staged opposition between conditions, be it the architectural object and its ground, cognition and analytic synthesis in the design act, or—as in this case—between text and image. In these oppositions there is a necessary engagement with 'unreasonable' thought or behaviours. The projects contained within develop an approach to architectural design in which these oppositions (confrontations) and the unreasonable are understood as constructive pathways towards developing the performative potential of design, to inform the site-related production of architectural character and space.

BIOGRAPHY

Urs Bette is the principle of Urs Bette : Design and Program Director for Architecture at the University of Adelaide. He holds a Masters degree from the Institute of Architecture at the 'Angewandte' - University for Applied Arts Vienna - and a PhD from RMIT University Melbourne. His research investigates the role of 'the unreasonable' in the design process, revealing strategies that facilitate the poetics of architecture within a professional discourse dominated by expectations of quantifiable performance. His design works have been shown at the Architectural Biennale Venice, the AEDES Architecture Gallery Berlin and the FRAC Centre Orléans. He leads practice-based research at the School of Architecture and Built Environment.



UNREASONABLE CREATURES: ARCHITECTURE & (BAD) BEHAVIOUR

Er macht es sich bequem.
Urs Bette
auf dem dritten Stock eines Mehrfamilienhauses.

Better behavior.
Übergangsweg auf die Tertiärstraße. Seite 9

background 3

4 prologue



Agents | space

In the project, the site of the building is not just a location but a living organism. The building is not just a structure but a living organism. The building is not just a structure but a living organism.

Within the site, the building is not just a structure but a living organism. The building is not just a structure but a living organism. The building is not just a structure but a living organism.

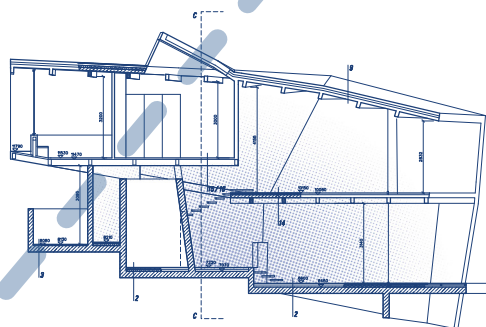
space 17

Project: Uralla Court, Residence and Studio, 2004
Client: Auburn / Bette
Ground: 1511 m², Blackwood, South Australia
Floor Area: 330 m²
Structural Consultant: Prof. K. Bollinger

The project building has a form that is not just a structure but a living organism. The building is not just a structure but a living organism. The building is not just a structure but a living organism.

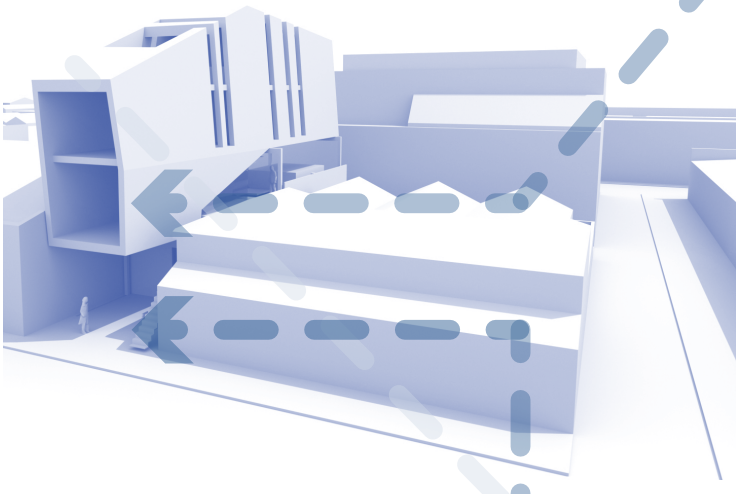


Uralla Court - original and final model

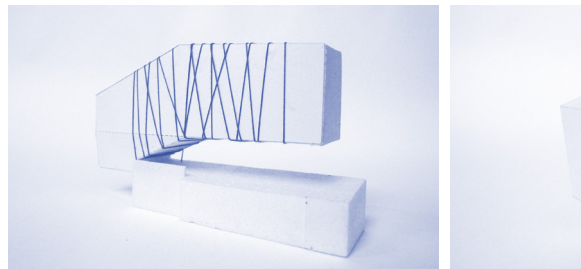


18 appendix Uralla Court - section BB 1:100 | overlay of initial and final drawings

A strong site can negotiate an equally powerful architecture.



projects 31



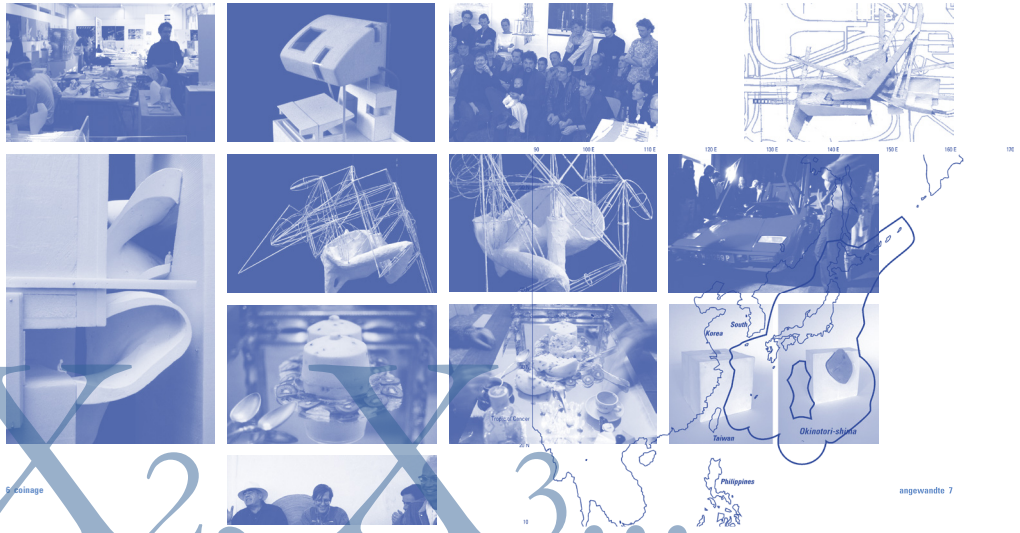
AN-house - void between incoming object and existing structure

Project: AN-house, Residence and Studio, 2009
Client: Gallagher & Hargreaves
Ground: Brunswick, Victoria
Floor area: 350m²

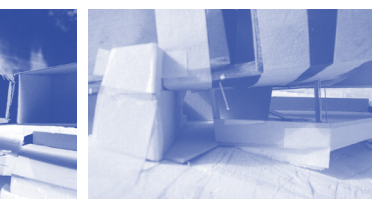
The composition of the building is not just a structure but a living organism. The building is not just a structure but a living organism. The building is not just a structure but a living organism.

32 appendix AN-house - existing building structure and diagram of proposed addition

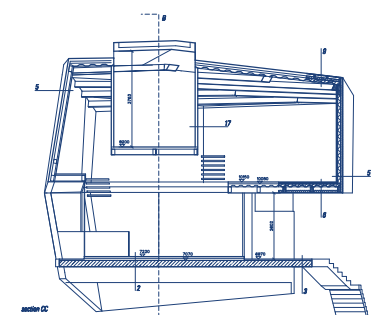
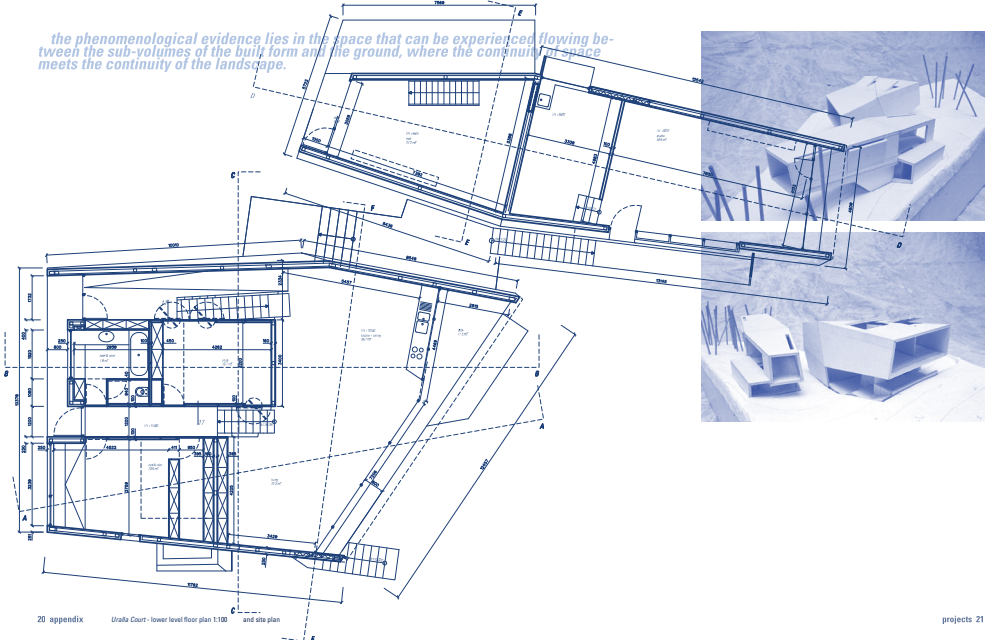
There is a benefit of being in-between and not allowing oneself to be entirely settled in a location or discipline.



A1, A2, A3...

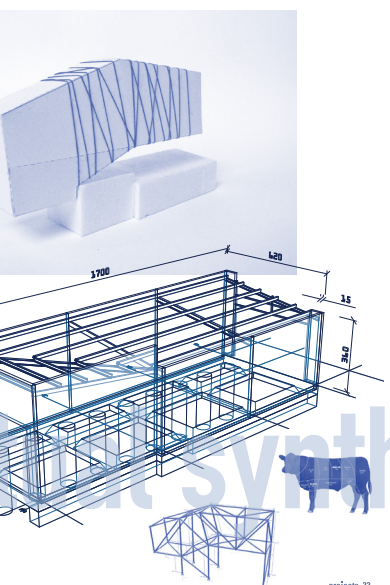


the phenomenological evidence lies in the space that can be experienced flowing between the sub-volumes of the bulk form and the ground, where the continuity of space meets the continuity of the landscape.

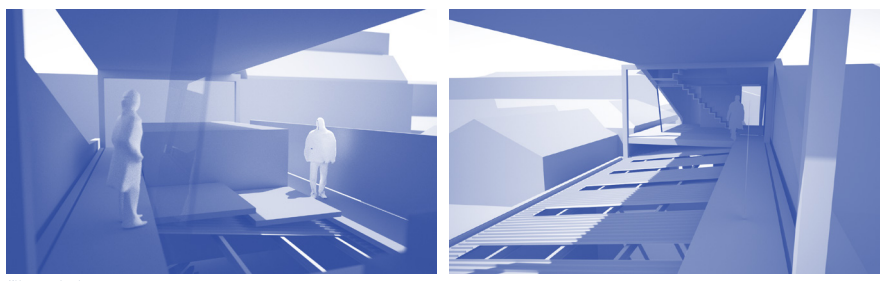


Uralla Court - section CC 1:100 | overlay of initial and final drawings projects 19

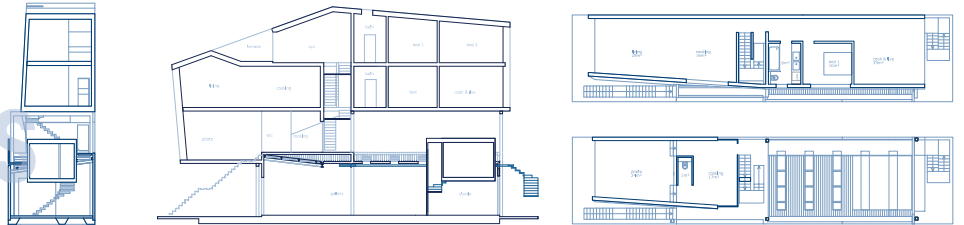
20 appendix Uralla Court - lower level floor plan 1:100 and site plan projects 21



projects 33



AN house - ground reaction



34 appendix AN house - sections and floor plans projects 25



Uralla Court - north east | lifted mass and ground reaction - image: Daniel Karbler

introduction

The building's construction is a result of a process of negotiation between the architect and the client. The architect's role is to mediate between the client's needs and the building's requirements. This process is often a complex one, involving many different stakeholders and interests. The architect must therefore act as a mediator, balancing the interests of all parties involved. This is often a challenging task, but it is also a rewarding one. The architect's role is to create a space that is both functional and beautiful, and that meets the needs of all those who will use it. This is a process that requires a great deal of skill and experience, and it is one that is constantly evolving. The architect's role is to create a space that is both functional and beautiful, and that meets the needs of all those who will use it. This is a process that requires a great deal of skill and experience, and it is one that is constantly evolving.

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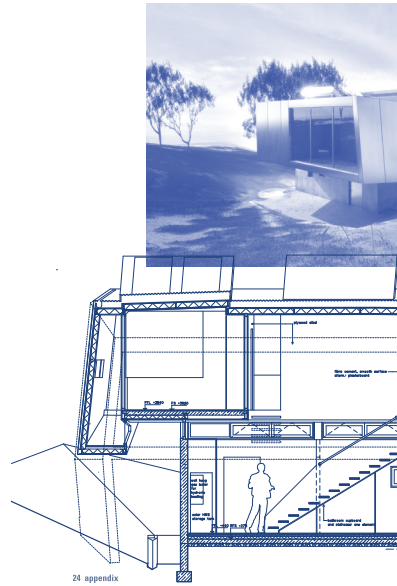
¹ with reference to the work of Leon van Schaik, see van Schaik, Spatial Intelligence: New Futures for Architecture



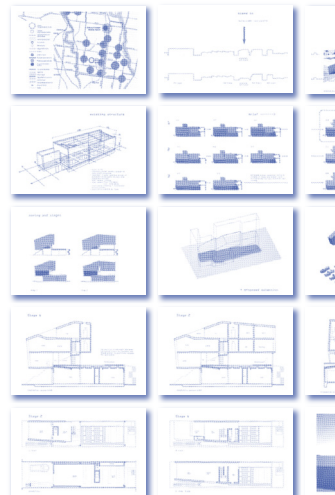
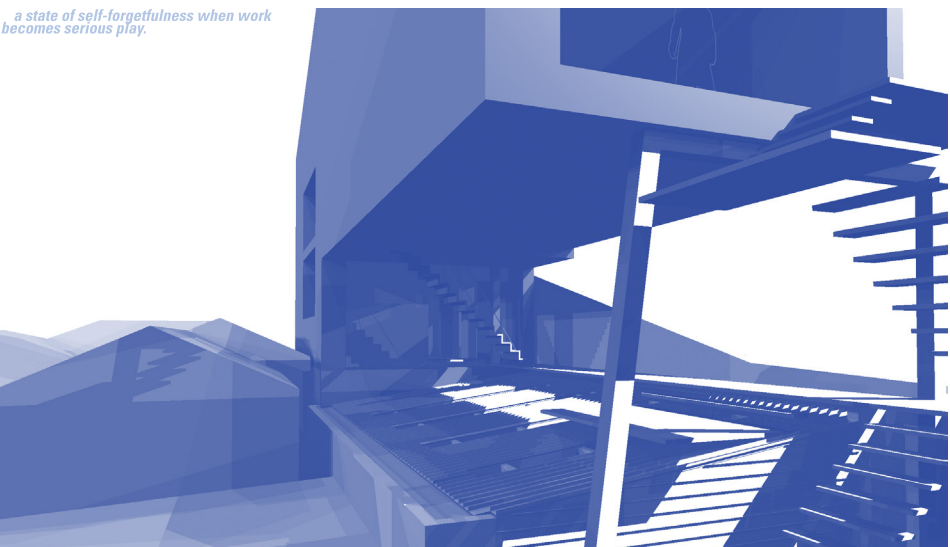
process diagram | a mediated conflict between the object and the ground - photo: Peter Whyte



Uralla Court - between building shell and hovering volume



a state of self-forgetfulness when work becomes serious play.





projects 11

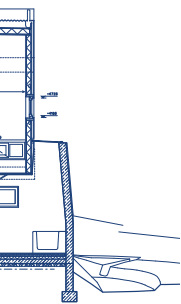


Uralia Court | interior | nested volumes hover above the upper floor level | image: Daniel Kerber

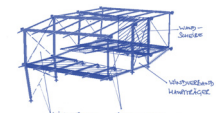
12 agents



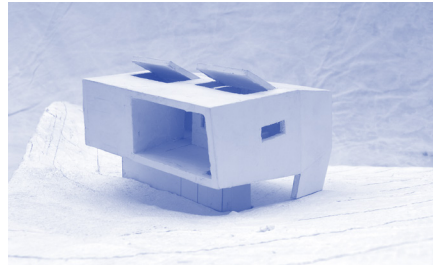
Uralia Court II | south east & south west | image: Daniel Kerber



Uralia Court II | cross section and structural diagram



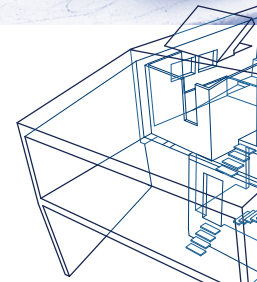
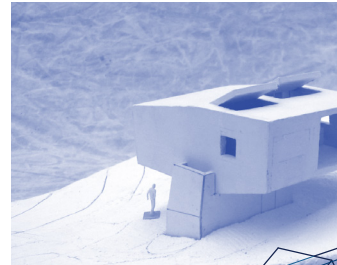
projects 25



Uralia Court II | south east & south west, working model

Uralia Court II
Project: Uralia Court, Residence, 2004
Client: Auburn / Betts
Ground: Blackwood, South Australia
Floor Area: 123 m²
Structural Engineering: Dr. Oliver Engländer

Uralia Court II is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia.



Uralia Court II | ray perspective

26 appendix

Modes | analytic



Intersecting building volumes which highlight and mediate the relationship between the building and its context. The project is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia.

If the primary objective of the design is to create a building that is a response to its context, then the building becomes architecture when it expresses the human need to create objects that transcend their applicability. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia.

book, catching the light in the dark of the 'AN-house'. It accompanied the project from the beginning onwards and was also used in the book. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia. The building is a residential building designed by the studio and architect Daniel Kerber. The building is a modern, minimalist structure with a curved wall and a large white sofa. The building is located in Blackwood, South Australia.

analytic 39



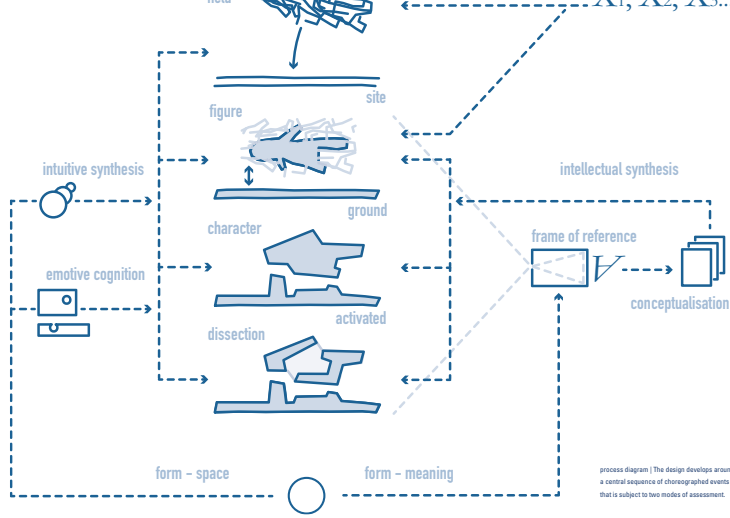
The Whale - installation, Port Adelaide, South Australia 2012

40 agents

Agents | characters

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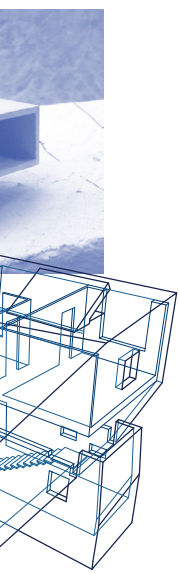
promoting a state of deliberate un-assuredness that allows the designer to circumvent the one-directional instructions set up by professionalization



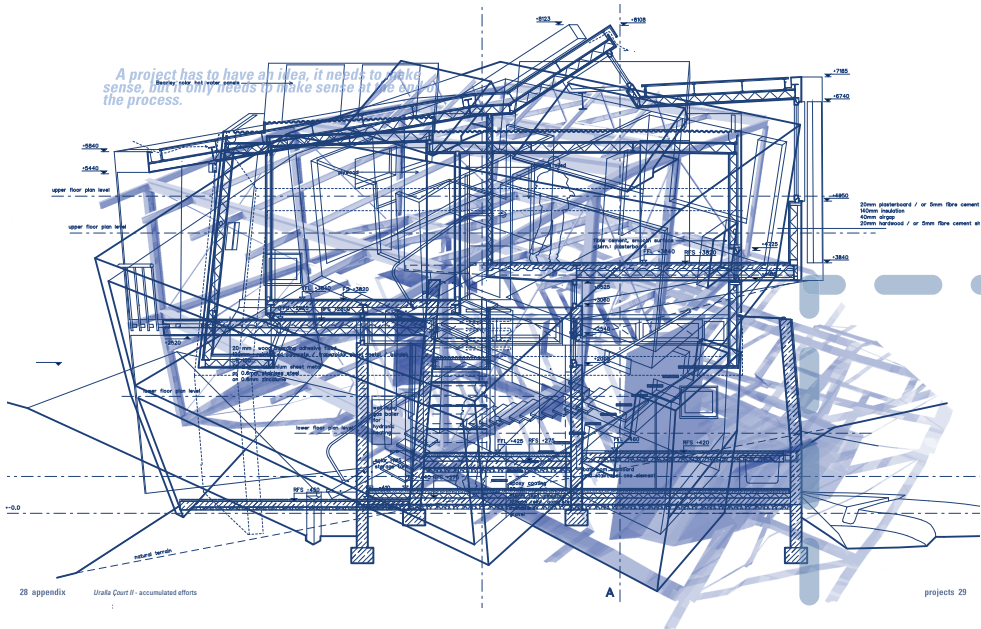
The book of unreasoning for the sake of the field of architecture is a process of unreasoning. It is not a matter of the field of architecture, but a matter of the field of unreasoning. It is a process of unreasoning, not a process of architecture.

can be an unreasoning process in the field of architecture. It is a process of unreasoning, not a process of architecture. It is a process of unreasoning, not a process of architecture. It is a process of unreasoning, not a process of architecture.

process diagram | The design develops around a central sequence of chorographed events that is subject to two modes of assessment.



projects 27



28 appendix

Urbis Court II - accumulated efforts

A

projects 29



the activation of the ground parallels the transition of the object into an architectural character - one that has been raised by the location.

intuitive synthesis

Thalia Graz - San/Ott-Rainisch and Batta | view from Opening - photo: Herta Rannaus



Thalia Graz - opening up the space of the street towards the sky - photo: Herta Humaus

built 45



Thalia Graz - Sam/Ott Reissach and Betta | subtle void and ground reaction - photo: Herta Humaus

46 case study

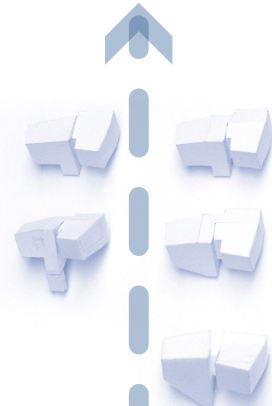


Adelaide, South Australia 2009 - image: Daniel Kerbler

characters 59

Project: EAF extension, artist in residence studio
 Client: Australian Experimental Art Foundation
 Ground: EAF Bldg., Register Street, Adelaide
 Floor area: 50m²

The building is a complex of interconnected volumes that respond to the site's specific conditions. The design process involved a series of iterations, starting from a simple rectangular form and evolving into a more dynamic and sculptural composition. The building's facade is characterized by a grid of perforated panels, which allows for natural ventilation and creates a textured, screen-like effect. The cantilevered upper levels are a key feature, providing a unique vantage point for the artist in residence and creating a sense of verticality and depth. The building's integration with the existing structure is seamless, demonstrating a thoughtful approach to urban renewal and architectural continuity.



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Adelaide, South Australia 2012 - image: Daniel Kerbler

speculative 73



site 2 - in the urban | Margit Brönners site reading, a sketch model support for interpretation

74 case study

Case study

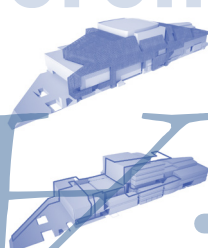
The design process for the Thalia Graz building was a collaborative effort between the architects and the client. The goal was to create a building that not only provided functional spaces but also served as a landmark in the city. The cantilevered upper section was a key design element, inspired by the building's location and the desire to create a sense of verticality and depth. The building's facade was designed to be both functional and aesthetically pleasing, with the perforated panels allowing for natural ventilation and creating a textured, screen-like effect. The building's integration with the existing structure was a key challenge, but the architects managed to create a seamless transition between the old and the new.

Case study

The design process for the EAF extension was a complex one, involving a series of iterations and a deep understanding of the site's specific conditions. The building's facade is a key feature, characterized by a grid of perforated panels that allow for natural ventilation and create a textured, screen-like effect. The cantilevered upper levels are a key design element, providing a unique vantage point for the artist in residence and creating a sense of verticality and depth. The building's integration with the existing structure is seamless, demonstrating a thoughtful approach to urban renewal and architectural continuity.

...to provide a spatial order of the various...
...of these elements...
...of the discipline...

...of the design process...
...of the design process...
...of the design process...

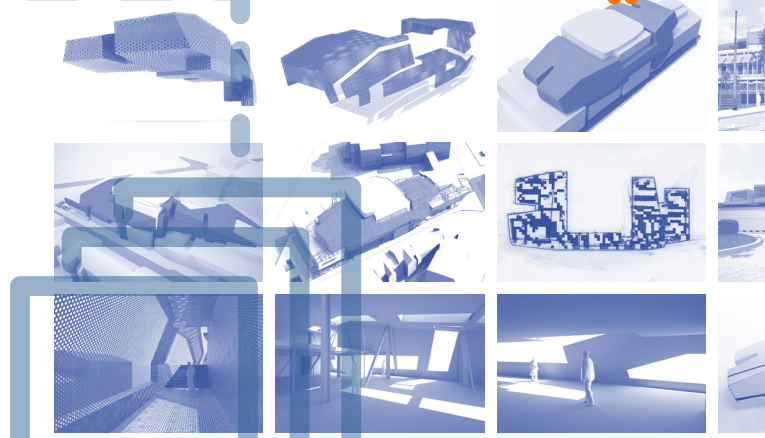


Thalia Graz - point of departure and derived strategy

built 47

The project continuously oscillates between irrational/intuitive advancements and rational/objective steps of justification, to 'make sense' from these two different epistemological realms.

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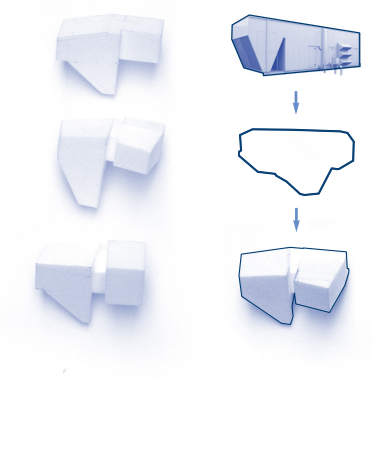


Thalia Graz - different stages of design development

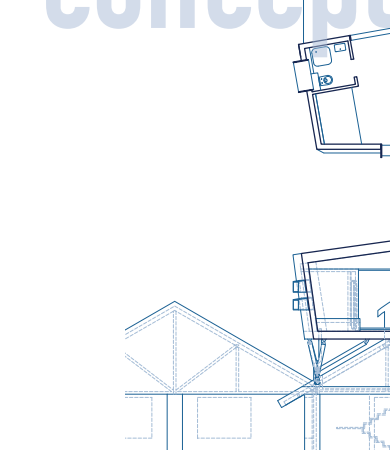
built 49

conceptualisation

provoking a reaction that through reading and interpretation, reveals the character of the location.

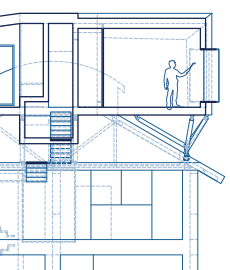
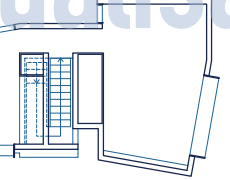


intuitive synthesis | addressing morphological aspect, evaluating character, ground and space through empathy

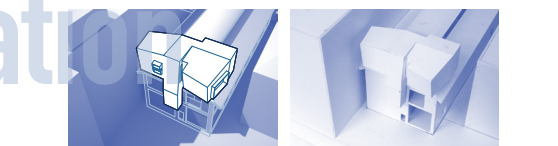


analytical synthesis | conceptualising and steering the way which the work is supposed to be read

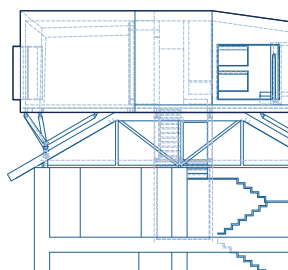
projects 61



62 appendix EAF - floor plan and longitudinal section



EAF - two model nodes



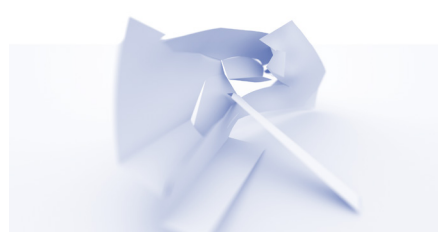
63 appendix EAF - eastern elevation

projects 63

...of the dissection...
...of the dissection...
...of the dissection...

...of the dissection...
...of the dissection...
...of the dissection...

assuming the spiritedness of the architecture itself and the ground it sits upon.



island 3 - to the islands unreasonable topographies



The project continuously oscillates between irrational/intuitive advancements and rational/objective steps of justification, to 'make sense' from these two different epistemological realms.

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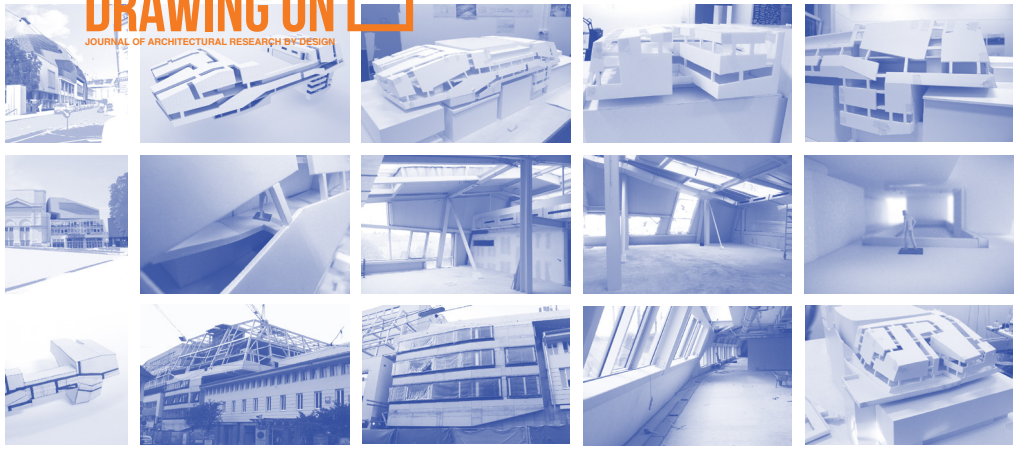
experimental 75

76 case study

experimental 77

DRAWING ON L

JOURNAL OF ARCHITECTURAL RESEARCH BY DESIGN



site photographs: Katharina Egger / Franz Sam

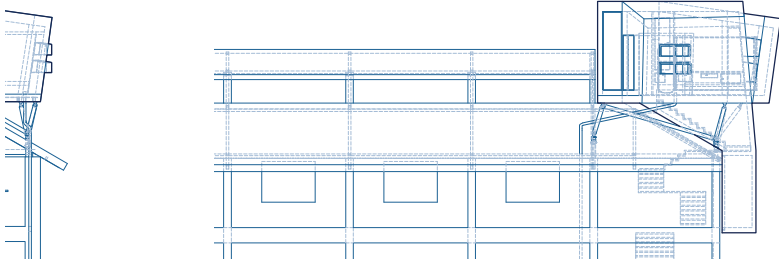
50 case study

built 51

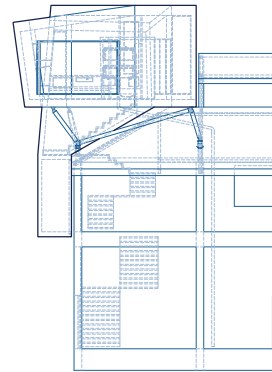
the alignment is a challenge and it is not possible to establish a clear orientation for the building. The main challenge is to find a way to connect the building to the surrounding urban fabric. The building is a multi-story structure with a complex facade. The facade is composed of various materials and colors, creating a rich and textured appearance. The building is situated in a dense urban environment, and the design aims to create a sense of continuity with the surrounding buildings. The building's form is a result of a series of decisions made during the design process. The design team wanted to create a building that was both functional and aesthetically pleasing. The building's form is a result of a series of decisions made during the design process. The design team wanted to create a building that was both functional and aesthetically pleasing.



EAF - internal views

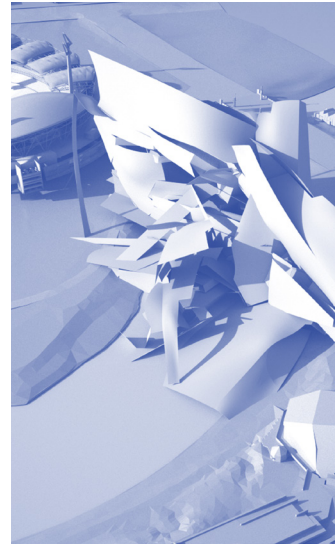


64 appendix



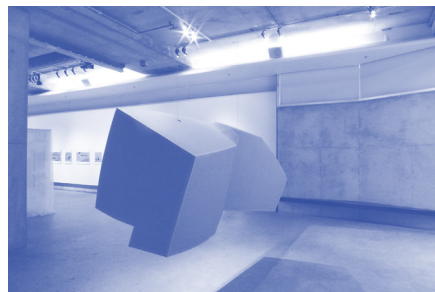
EAF - northern and southern elevations

projects 65

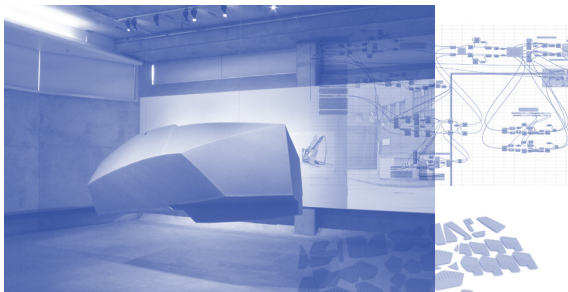


Interiors: footbridge | an unreasonable point of departure

66 case study



the whale - to the islands - SASA Gallery Adelaide 2011 | third interpretation

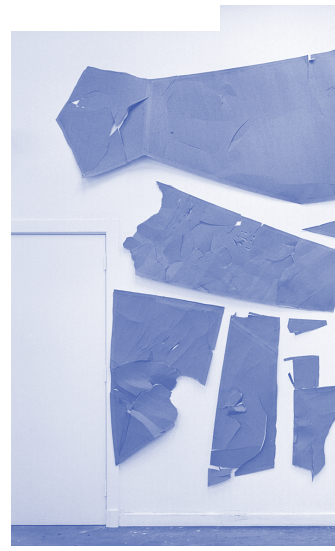


the primary goal of this work is to create a sense of continuity between the different parts of the building. The building is a multi-story structure with a complex facade. The facade is composed of various materials and colors, creating a rich and textured appearance. The building is situated in a dense urban environment, and the design aims to create a sense of continuity with the surrounding buildings. The building's form is a result of a series of decisions made during the design process. The design team wanted to create a building that was both functional and aesthetically pleasing.

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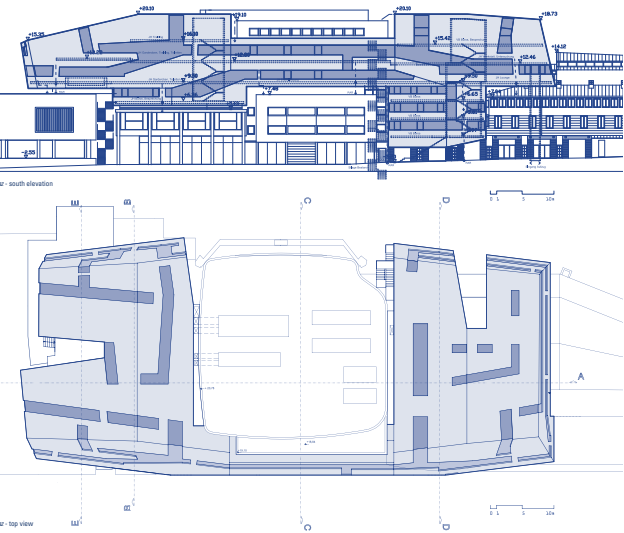
78 case study

experimental 79

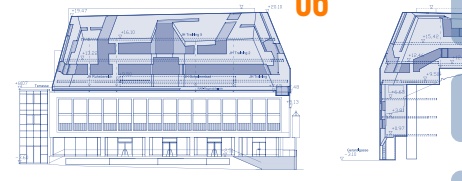


the whale - to the islands | first dissection

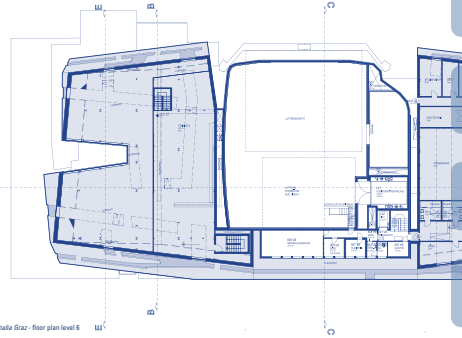
80 case study



The Thata Groz project is a development of a former industrial site in the city of Thata. The building is a multi-story structure with a complex, angular facade. The design is characterized by its use of concrete and steel, and its integration with the surrounding urban context. The building is a prime example of modern architecture in the region, and its design is a testament to the creative process of the architect.



Thata Groz - west & east elevations



Thata Groz - floor plan level 6

The topic of vessels is present in other projects as well: Ufa Arts Court, Sushu House, EAF

54 case study

Case study | River Torrens footbridge

The first member of the project is a bridge that connects two banks of the River Torrens. The bridge is a prime example of modern architecture in the region, and its design is a testament to the creative process of the architect.



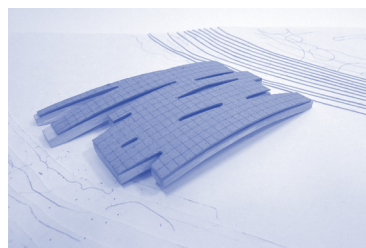
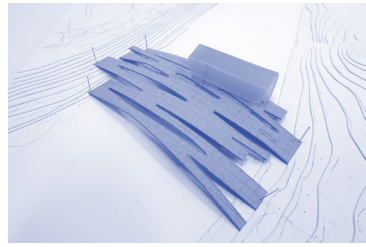
The bridge is a prime example of modern architecture in the region, and its design is a testament to the creative process of the architect. The bridge's unique, angular design is a result of the architect's creative process, which involved a series of iterations and refinements. The bridge's design is a prime example of the creative process of the architect, and its design is a testament to the creative process of the architect.

The bridge's unique, angular design is a result of the architect's creative process, which involved a series of iterations and refinements. The bridge's design is a prime example of the creative process of the architect, and its design is a testament to the creative process of the architect.

speculative 67

not a visual appearance, but a performative relationship between object and ground.

The bridge is a prime example of modern architecture in the region, and its design is a testament to the creative process of the architect. The bridge's unique, angular design is a result of the architect's creative process, which involved a series of iterations and refinements. The bridge's design is a prime example of the creative process of the architect, and its design is a testament to the creative process of the architect.

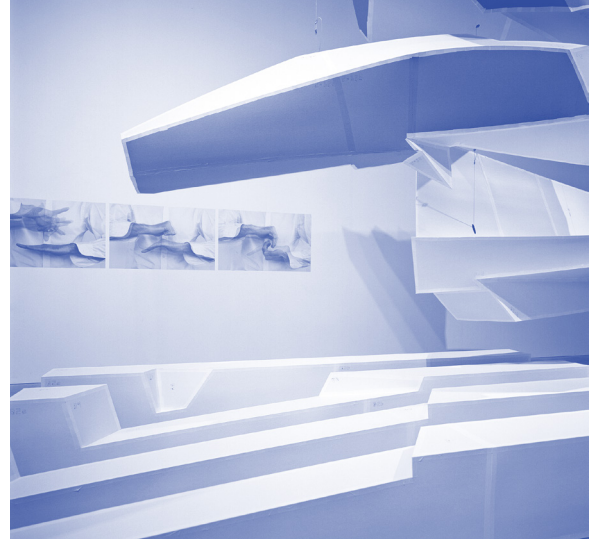


Torrens footbridge - genesis | the ground reacts and bridges the gap.

68 case study

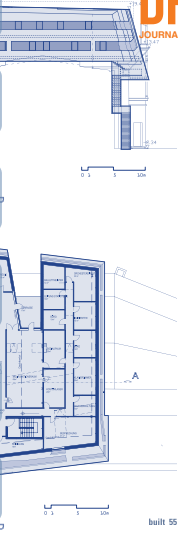


experimental 81



Dissecting the whole - Installation at RMIT Design Hub

82 case study



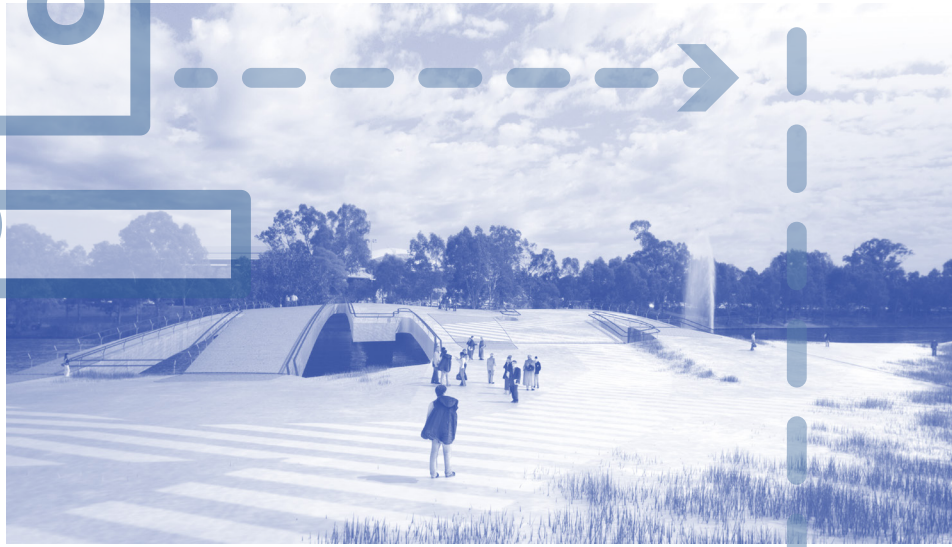
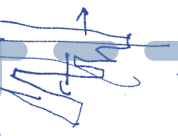
built 55



Thinking Graz | view towards State Opera House | photo: Maria Hohenauer
 56 case study

built 57

emotive cognition

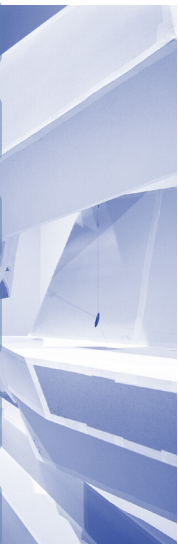


Towers footbridge - view towards the oval | gradual transformation of the ground in order to meet the object - image: Daniel Kerbler
 70 case study

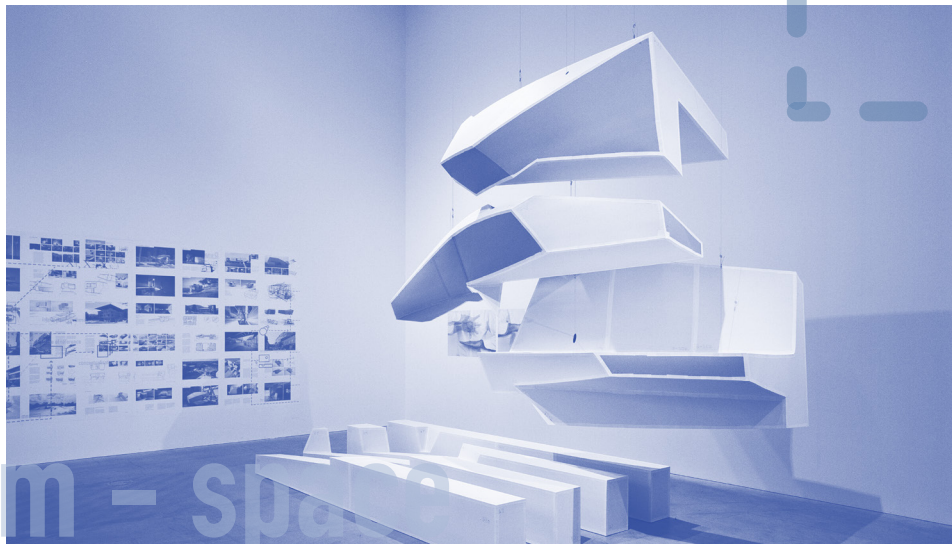
speculative 71



speculative 69



experimental 83



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 84 case study

experimental 85

form - space

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