

Aarhus School of Architecture // Design School Kolding // Royal Danish Academy

Relational Knowledge & Creative Practice

Verbeke, Johan; Heron, Kate; Zupancic, Tadeja

Published in:

Relational Knowledge & Creative Practice

Publication date:

2017

Document Version:

Publisher's PDF, also known as Version of record

[Link to publication](#)

Citation for published version (APA):

Verbeke, J., Heron, K., & Zupancic, T. (2017). Relational Knowledge & Creative Practice. In T. Zupancic, & C. P. Pedersen (Eds.), *Relational Knowledge & Creative Practice* (pp. 9-14). KU Leuven.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal ?

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

Relational
Knowledge
& Creative
Practice

Relational Knowledge and Creative Practice

© A publication by ADAPT-r
Brussels: KU Leuven, 2017

Publisher
KU Leuven, Brussels

Editors
Tadeja Zupancic, Claus Peder Pedersen

Photographer
Tadeja Zupancic

Graphic Design
Hanne Van Den Biesen & Sam Dieltjens

Edition
1st

Relational Knowledge & Creative Practice

Printed by www.blurb.com, 2017
ISBN 9789082510850

All texts are solely the responsibility of their authors.

This project has received funding from the European Union's Seventh Programme for Research, Technological Development and Demonstration. Funding provided under Grant Agreement No 317325.

www.ADAPT-r.eu



Relational Knowledge & Creative Practice

*Johan Verbeke, Kate Heron and
Tadeja Zupancic*

The ADAPT-r project – Architecture, Design and Art Practice Training-research – aims to develop new knowledge and understanding of Creative Practice Research (CPR). The key sources of this networked knowledge development are 33 Early Stage Researchers (ESRs), all creative practitioners and PhD researchers. Among the key meta-level knowledge developers are seven Experienced Researchers (ERs). The ADAPT-r community is composed of seven institutional partners, offering their research traditions, adapted to implement the ADAPT-r project. The meta-level understanding is thus emerging from the interactions between the project/research training/PhD model developers, supervisors, examiners, panelists, ESRs, ERs and many others, linked to the process. Understandings of design thinking, public behaviours as well as the emergence of new methods oriented towards the explication of tacit knowledge, are developed collectively, representing an innovative, but not an isolated example of relational knowledge development.

The project's work-package 1, 'Primary Research', follows the logic of the referential focuses of creative practice research training: 1.1 Case Studies, 1.2 Community of Practice, 1.3 Transformative Triggers, 1.4 Public Behaviours, 1.5 Explicating Tacit Knowledge and 1.6 Explication of Methods.

The ADAPT-r investigation on Public Behaviours (PBs), combined with those about Transformative Triggers (TTs), thus represent an important milestone about the second research training stage. After the creative practitioners have already investigated the drivers and motivations of their ventures practices as case studies, and after they identified their communities of practice (they contextualized their case studies), they are able to think about what shifts and transforms their creative practice and how do they relate to their social contexts (they can focus their thinking on the relevance potential of their work). The project work-packages as thematic focuses cannot be taken as research steps literally: creative practice research is far from being a linear process. When creative practitioners discuss their relations to their communities of practice, they expand the previous understanding of those communities, they may identify others, they are not only thinking about their communities of practice but also about their communities of relevance... And they also begin to understand where and how specific individuals and the communities trigger their creative thinking and public behaviours. The last methodological set (1.5, 1.6) is thus not an isolated act; it enhances the explication process from all the previous endeavours.

The first investigation stage of the PBs and the TTs are offering a series of creative practitioner-researcher's behavioural examples. The second layer adds a meta-level reflection with their compilation and critical analysis.

The materials are prepared by Eli Hatleskog, the ADAPT-r Experienced Researcher at the University of Ljubljana, and Anna Holder, the ADAPT-r Experienced Researcher at the Aarhus School of Architecture.¹ Both have completed their own PhD in a way that allows them a deeper understanding of the research training discussed. Eli finished her research training in Norway (NTNU), Anna in UK (Sheffield School of Architecture). During their creative meta-level investigation they developed a relational method to capture knowledge on both TTs and PBs. They decided to use workshops and developed interactional interviews with sensitively selected pairs of creative practitioners, as well as some supervisory couples. The relational-type of knowledge from the process of tacit knowledge explication is thus enhanced through the relational-type of research method. Resonance in creative thinking, or in contextual framework, is perhaps the keyword in their interview management. The resonance - in other words: a certain level of familiarity, a balance of closeness and distance that motivates interaction and creative action/knowledge creation. In short: sharing something. This balance seeking is not only present within the interviews presented, but also in all other processes of communities of relevance investigation.

Eli and Anna organized and edited the transcriptions of 9 pairs of interviews. Firstly, two supervisory couples: Kate Heron from the University of Westminster and Leon Van Schaik, the creative practice based PhD model initiator at RMIT; Richard Blythe (RMIT), one of the major conceptual 'forces' of the ADAPT-r project and Veronika Valk (Estonian Academy of Art), his former PhD candidate (completed within the RMIT model). Karin Helms and Tom Holbrook, Colm More and Alice Casey, Jo Van Den Berghe and Arnaud Hendrickx, Cian Deegan and Steve Larkin, Marti Franch

-
- 1 Hatleskog, E. (2015): Public Behaviours: Work Package 1.4 Deliverable 8: Compilation and analysis of combined behaviours (report), ADAPT-r ITN, EU Reporting.
 Hatleskog, E. & Holder, A. (2015a): Public Behaviours: Work Package 1.4 - Deliverable 7: 18 Individual Accounts of Public Behaviours, ADAPT-r ITN, EU Reporting.
 Hatleskog, E. & Holder, A. (2015b): Transformative Triggers: Individual Accounts of Transformative Triggers, ADAPT-r ITN, EU Reporting.
 Holder, A. (2015): Transformative Triggers: Compilation and analysis of combined triggers (report), ADAPT-r ITN, EU Reporting.

Batlloiri and Sebastien Penfornis, are all RMIT candidates or PhD holders but based at different ADAPT-r partner hosts. They share the closeness within the RMIT PhD model itself. Jo and Arnaud are specific in this group – their creative practice research contextualization within the theoretical mode of knowledge is stronger than in other cases. Siv Helene Stangeland (based at/registered at the Aarhus School of Architecture and Sam Kebbell (hosted by the University of Westminster/PhD programme at RMIT), Petra Marguc and Eric Guilbert (both hosted by/PhD involved at KU Leuven); these couples share the resonance with the model deriving from other cultural contexts and research traditions and demonstrate the openness of the model itself.

The compilation and analysis of combined behaviours starts with the general investigation of the reasons of public behaviours and addresses the issue of relevance. It discusses creativity and knowledge types. It continues with a rough definition of public behaviours and modes of behaviour ('knowing in action' and its varieties). Then it shifts to the ADAPT-r partnership level and its contextualization. The question is, what partners bring to and take from the partnership, why they feel the resonance with others etc. (what they share and how)? The backbone of this discussion is the RMIT view as the main tradition reference. Other views and research traditions are waiting for future projects and other developments to be fully investigated. Some of them have already been described on occasion/within other frameworks. These other creative practice research and joint PhD networks are also listed in this publication in order to contextualize the ADAPT-r network itself.

The core of the PBs meta-level investigation is the interpretation of the interview results through descriptions of instances of public behaviour. This part is introduced by an explanation of Eli and Anna's starting positions, and their own ADAPT-r specific process for the methodological development. As these issues are not the first addressed in this PhD model, the question is how to identify the PBs relevant issues regardless to the PhD stage. Eli and Anna tested their method with those already having a critical distance on their own creative practice based PhD process and/or working as experienced supervisors within the framework. The next step was to adapt the method for people from earlier stages of their PhD development. The instances of public behaviours and their contextualization include but are not limited to: where creative practitioners seek recognition and how, how they use language and what remains unspoken (and why), what are the regional

variations, what is the relation between individual and collective, what is the role of critical judgement, what is the role of the Practice Research Symposium (PRS) as a public behaviour ritual within the ADAPT-r project, what is the relation of different roles within creative practice research (practitioner / researcher / teacher...), the difference between saying and doing, the transformative nature of the PhD process in the relation to public behaviours, some ethical issues and further social contextualisations.

The majority of the results are focused to public behaviours within the communities of practice. There are also some instances described that lead to the refreshed understanding of communities of creative practice research relevance. Further research contextualisation, oriented into a deeper understanding of the motivations behind the PB instances, and the methodological development of creative practice research relevance seeking is probably the next step of investigations into PBs.

A conscious reflection on public behaviours by a creative practitioner is means to position himself or herself in his/her communities of practice/relevance. A conscious development of the meta-level understanding of relational knowledge development by communities of creative practice research means to position (and/or reposition) themselves in their research context. Though the research investigation itself takes us from our comfort zones, the act of (re-)positioning ourselves can bring us some critical self-confidence, needed to identify the critical moments in our creative practices, when we need to trigger ourselves and/or others to move forward, towards a higher level of maturity in our creative actions.

The reflection on transformative triggers uncovers the challenges and the challengers of creativity, the creative practitioners are usually not aware of. Revisiting, sorting and mapping past work 'brings to light' the unspoken issues and triggers changing understandings of practice. Many important triggers are identified from the public behavior situations: interaction with the network, with the supervisor and the panelists. The space of 'not-knowing' plays a major role in shifting to the new knowledge and understanding creation – it embraces uncertainty in the research process. The creative practitioners discuss the difficulties they face when trying to recognize triggers through other ways of knowing: intuiting, hunch, feeling and embodied knowledge. On the other hand they seek triggers to avoid boredom, they take risks to find chances. Recognition of triggers is the first step; the second one is to use them being aware of their potential.

Acting in the ADAPT-r public behaviour rituals and their

investigations is a research case in itself. It helped the ADAPT-r institutions to explicate our research tradition better than before the ADAPT-r project preparations and implementation.² It helps us to identify the resonance of our diverse and potentially hybrid tradition within this and other creative practice research contexts, the flows of research influences and the triggers of its transformations. The ADAPT-r findings are relevant for many (levels of) creative practice research contexts.

² Verbeke, J. and Zupancic, T. (2014): Adapting to and adapted by ADAPT-r = Prilaganje projektu in prilaganje projekta ADAPT-r: architecture, design and art practice training-research. AR, 2, 49-52