

DSD Faculty + Staff



CV

Andrej Radman

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 **TU Delft**

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CURRICULUM VITAE

- 01 family name **RADMAN**
- 02 first name **Andrej**
- 03 date of birth **1968** April the 1st
- 04 place of birth Zagreb, Croatia
- 05 nationality Croatian
- 06 civil status Married with two children
- 07 education
- 1982-84** School of Applied Arts, Zagreb, Croatia
 - 1984-86** United World College of the Adriatic, Duino, Italy, *International Baccalaureate Diploma*
 - 1986-87** Compulsory Military Service, Bitola, Macedonia (formerly Yugoslavia)
 - 1987-92** *BSc in Architecture*
Faculty of Architecture, University of Zagreb, Croatia
 - 2002-04** *MSc in Architecture with Honours*
Faculty of Architecture, TU Delft, The Netherlands
- 08 student exchange study projects & workshops
- 1990** IAESTE Student Exchange Study Project
Cairo, Egypt: A study on the execution of a sports stadium
 - 1991** IAESTE Student Exchange Study Project
Bauru, Brazil: Associate member of a town planning study based on Lynch's *The Image of the City*, under the supervision of Prof. C. Goya at the Bauru School of Architecture, State of Saõ Paulo
 - 2003** International Architecture Biennale Rotterdam, *Holland Avenue* workshop, TU Delft, exhibited at *Nederlands Architectuur Instituut (NAi)*
 - 2003** INDESEM 2003, *Fast Forward, A Driving Perception* workshop, exhibited at *Las Palmas* at First International Architecture Biennale Rotterdam 2003
- 09 language skills *Croatian* (mother tongue), *English* (active), *Italian* (passive)
- 10 membership of professional bodies
- 1995** Croatian Association of Architects
 - 2000** Croatian Chamber of Architects
- 11 career record
- 1993-98** *APZ Inzenjering* d.d. Zagreb, Croatia, designer
 - 1998-01** *AP-92* d.o.o. Zagreb, Croatia, senior designer
 - 2004-05** *Korteknie Stuhlmacher Architecten*, Rotterdam, The Netherlands, assistant designer
 - 2004-08** Guest teacher for the Master Courses in *Architecture*, TU Delft:
Interior Department, Prof. Tony Fretton
Theory Department, Prof. Arie Graafland
 - 2008-** Assistant Professor of Architecture, Delft School of design

12 competitions/selection/co-author architect Igor Vrbaneč

1997 1st prize: *Faculty of Pharmacy and Biochemistry* in Zagreb

1997 2nd prize: *British Square* in Zagreb

1997 1st prize: *Military Ordinariate* in Zagreb

1998 2nd prize: *Nasicanka* Residential and Commercial Building in Nasice, Croatia

1998 3rd prize: *Zvijezda* Residential and Commercial Building in Zagreb with architect M. Sosteric

1998 2nd prize: *Komunalac* Commercial Building in Samobor, Croatia

2000 2nd prize: *Peskera* development with a tourist port in the town of Porec, Croatia,

with architects A. Kostrencic-Krebel and A. Kostrencic

2005 3rd prize: *Public Library* in Rijeka, Croatia

2006 2nd prize: *Svetice Handball Dome* in Zagreb

2006 Honourable mention: *Sports Hall*, Varazdin, Croatia

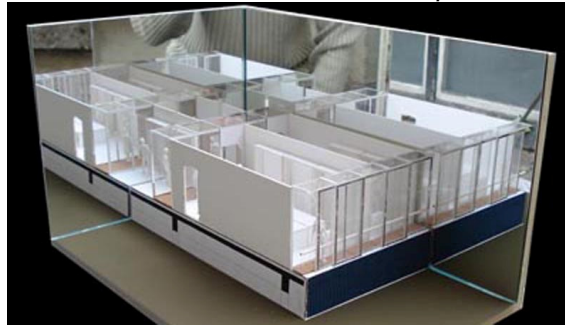
2006 2nd prize: *New Head Office of the Mirogoj Cemetery* in Zagreb

2008 Honourable mention: *GTC Office Tower* in Zagreb

2008 2nd prize: Urban Plan of Kaptol: *Radical Anamnesis*, Zagreb

2009 Honourable mention: *Centvria Duilovo*, Masterplan, Split

2008 *Croatia Airlines New Headquarters*, Pleso, Croatia



13 awards

2002 3rd prize at the *Iskon Internet* competition for a short story *Rodjendan/Birthday*, Publisher: Naklada MD, Zagreb 2003, pp. 14-15, ISBN 953-217-065-0

2003 *The Drago Galic* Annual Award of the *Croatian Association of Architects* for the most successful achievement in housing architecture in Croatia in the year 2002, for the family house in Borcec, co-author architect Igor Vrbaneč

2004 Nomination for *The Viktor Kovacic* Annual Award of the *Croatian Association of Architects* for the most successful achievement in architecture in Croatia in the year 2003, for the School Sports Hall in Markusevac, co-author architect Igor Vrbaneč

14 built work/selection/co-author architect Igor Vrbanek

2002 *Family House in Borcec, Zagreb, Croatia*



2003 *School Sports Hall, Markusevec, Croatia*



2007 *Elementary School Sesevetska Sela, Zagreb, Croatia*



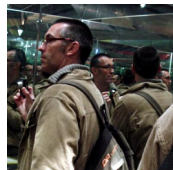
15 exhibitions/lectures

2003 26 Nov – 6 Dec: *Borcec House* in Zagreb, co-author architect Igor Vrbanek, the *Phenomena Gallery* in *Kulturni Centar Centra Kaptol*, Nova Ves 17, Zagreb

2008 ONE Lecture series in the Department of Architectural Design_Interiors at the Technical University of Delft: *Sesevetska Sela Elementary School*

16 publications

- 1998** *Covjek i Prostor*, Publisher: Croatian Association of Architects (CAA) No. 1/2, p. 45
- 1998** *Covjek i Prostor*, Publisher: CAA No. 3/4, p. 29
- 1999** *Zgraf 8*, a catalogue of the International Exhibition of Graphic Design and Visual Communications, Publisher: Croatian Association of Artists of Applied Arts
- 2000** *The 35th Zagrebacki Salon*, Publisher: Croatian Association of Visual Artists, Catalogue ISBN 953-6508-09-5, pp. 138-39
- 2000** *Covjek i Prostor*, Publisher: CAA No. 9/10, pp. 48-49
- 2001** *Covjek i Prostor*, Publisher: CAA
- 2002** Monograph *RADMAN – VRBANEK: 1997-2002*, Publisher: RPK d.o.o. Zagreb, ISBN 953-6577-99-2
- 2002** *Covjek i Prostor*, Publisher: CAA No. 7/8, pp. 60-61
- 2002** *Covjek i Prostor*, Publisher: CAA No. 9/10, p. 22
- 2003** *The 38th Zagrebacki Salon*, Publisher: Croatian Association of Visual Artists, Catalogue ISBN 953-6646-12-9, pp. 108-109
- 2003** *Indesem '03*, Publisher: Indesem 2003, TU Delft, Faculty of Architecture, Delft, The Netherlands, ISBN 90-9017645-4, pp. 60-63
- 2003** *Ekran Price: Rodjendan*, Publisher: Naklada MD, Zagreb, ISBN 953-217-065-0
- 2004** *Covjek i Prostor*, Publisher: CAA No. 7/8, pp. 22-25, 47
- 2005** *Arhitektura: European*, Publisher: CAA No. 216, pp. 120-124
- 2006** *Covjek i Prostor: More Ethics Less Aesthetics*, Publisher: CAA, LIII/3-4, pp. 46-47
- 2006** *Covjek i Prostor: Through the Forests and Mountains of the Epigenetic landscape: The Importance of Being Weissmann*, Publisher: CAA LIII/5-6, pp. 28-31
- 2007** *Covjek i Prostor: E Unum Pluribus; on the Porec Theatre interior directed by KiK-a*, Publisher: CAA,
- 2008** *CONTEMPORARY CROATIAN ARCHITECTURE: Testing Reality*, Publisher: Arhitekst, Zagreb, ISBN 978-953-6888-07-8, pp. 232-234
- 2008** *Covjek i Prostor: Column / Phase Portrait of Public Interior; or How Uexküll Made Peaceful Active Coexistence Possible*, Publisher: CAA, LV/1-2, pp. 64-66
- 2008** *Oris*, Publisher: Arhitekst, Zagreb No. 50; pp. 42-51; 64-65
- 2009** *Oris: Fajrunt!/Closing Time!, Aaron Betsky Interview*, Publisher: Arhitekst, Zagreb No. 55; pp. 120-139



17 PhD research outline

Architecture as an allographic (mediated) practice cannot escape representation. However, J.J. Gibson's theory of *ecological perception* has the potential for rescuing the discipline from the damaging legacy of what A.N. Whitehead diagnosed as the **fallacy of misplaced concreteness**. The presentation will attempt to draw attention to the importance of perception (expressionism) in architectural design. It is important to stress that we are dealing with the *encounter* where experience is seen as an emergence. It returns the body to a process field of exteriority, as opposed to phenomenology where experience is a form of interiority.

As maintained by the precursor of process philosophy, we refer to objects as *objects* rather than *events* by sheer force of habit. Event is a more appropriate term not only because of the negation of space-time dualism, but also on account of relativity (interdependence in the literal sense of the word) between architecture and urbanism on the one hand (double articulation) and the embodied space-time experience on the other (triple articulation). This is not about the (postmodern) relativity of truth but, quite the contrary, about the truthfulness of the relative.

There seems to be a lot of resonance between the (classical) ecological school of perception and the most contemporary cognitive science (as represented by W.J. Freeman, G. Edelman, et al). What they share is the **non-representationalist** approach to the space of experience as the bedrock of the new materialist approach to architectural design.

There is a strange paradox with the *new materialism* which in comparison to its opposite – idealism – has turned out rather *formalist* as a project. But this formalism is not the pejorative one where the process and the product are conflated. It is the *good* formalism in the tradition of the "greatest formalists such as Goethe and Foucault" as explained by Kwinter:

The very idea that the figure (...) might enfold within it a resonant, transmissible logic of internal control, one that can be at once dissociated from its material substrate *and* maintained in communicative tension with it, was once an assertion of great contentiousness. The moment of its rigorous demonstration became one of the watersheds, not only of modern aesthetics, but of modern science and philosophy as well.¹

The shift from the *generic* to the *genetic* take on the form should be good news for architects since they are good at handling form(ation). However, once we appropriate the radically new *logic of sensation*² (and consequently relation) we also have to acknowledge that there exist both the form of *content* and the form of *expression*. The bad news is that there is no *form of forms* to bridge the gap.

The core of the argument is built around the *empirical transcendentalism*. This move is immanent as it involves one reality albeit with *two* modes. It is important to emphasise the qualitative difference between the modes whereby the form of *expression* does not correspond to the form of *content*. What connects them is the *process* of progressive differentiation. This is the quintessence of creativity i.e. production of the new (as opposed to reproduction). Conversely, it is argued that every identification of the process with the product (tracing) leads to retrograde formalism.

¹ Sanford Kwinter, "Who's Afraid of Formalism?" Phylogenesis: FOA's Ark/Foreign Office Architects, ed. Michael Kubo and Albert Ferré with FOA (Barcelona: Actar, 2003) 96-99. Originally published in *Any Magazine* no. 7/8 (1994).

² The formal apparatus needed to attack the Newtonian "absolute" space in favour of the relative space involving the differential calculus of Newton/Leibniz, Gauss and Riemann topology and finally Poincaré's marriage of mathematics with physics is extensively explained in DeLanda's *Intensive Science and Virtual Philosophy*, 2005.