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Practice  
Research  
Symposium



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Barcelona  
April  
28 – 30 2017

Candidate  
Abstracts &  
Posters

**PRS Barcelona**





# April 2017



## **Keynote Speaker:**

Prof Leon van Schaik  
RMIT University

## **Guests:**

Prof Harry Charrington  
Prof Zeynep Mennan  
Prof Sadie Morgan  
Prof Claus Peder Pedersen

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# Introduction from Chair

**Prof Marcelo Stamm**

RMIT PRS-EU Director

RMIT as a university of design is pioneering design practice research – research in the medium of design practice itself – as a radically innovative, game-changing research paradigm in the tertiary sector globally, with particular relevance for universities of technology and design.

The model's prime aim is to release the 'sealed cognitive research capital' in creative practice of venturesome practitioners with an established mastery in their fields. The basic premise of design practice research is to make explicit and voice research knowledge which is per default implicit and tacit in ongoing design practice.

RMIT's design approach radically re-defines the concept of 'embedded research' and introduces a paradigm shift in the way

of bridging the gap between the private and public sectors, industry and academy world-wide.

The paradigm operates on a cutting-edge supra-disciplinary research platform across a range of established and merging design areas in architecture, landscape architecture, urban design, industrial design, interior design and creative art practices.

RMIT sits at the very forefront of research in this field worldwide and leverages RMIT's already acknowledged flagship research capabilities within practice-based research. Engagements outside of Australia, with nodes in Asia and Europe (including ADAPT-r as an EU Marie Curie Program funded research training scheme) form part of RMIT's universally acknowledged research program.

## EVENTS

- 06 Book Presentations
- 09 Keynote Opening by **Prof Leon van Schaik**

## EXAMINATIONS

- 12 **Alan Higgs** - 'I didn't ask for this'  
Private practices in the creation of a residential architecture
- 13 **Andrew Clancy** - Lost Armatures and Found Forms

## HIGHER DEGREE RESEARCH CANDIDATES | ABSTRACTS & POSTERS

- 16 Alexey Ginzburg | Lonely Plants Garden
- 17 Bradely Cantrell |  
Responsive Technologies in Indeterminate Landscape Systems
- 18 Carla Boserman | Experimental cultures and Material thought:  
A methodological approach to research in art and design
- 19 Claudia Pasquero | Design Prototype | Behavioural Practice
- 20 Mohammed J Ali | Ecology Oriented Energy
- 21 Denis Byrne | On the Matter of Experience
- 22 Dermot Boyd | Ground + Character - Unravelling the Eurythmic Cage
- 23 Donal Colfer | Inherited Knowledge and the Local
- 24 Dongwoo Yim | New Microdistrict Housing, as a sustainable urban housing model
- 25 Enric Ruiz Geli | It's All About Particles
- 26 Eva Prats | Clients as Mentor, as found Buildings, Architects as Physical Thinkers.

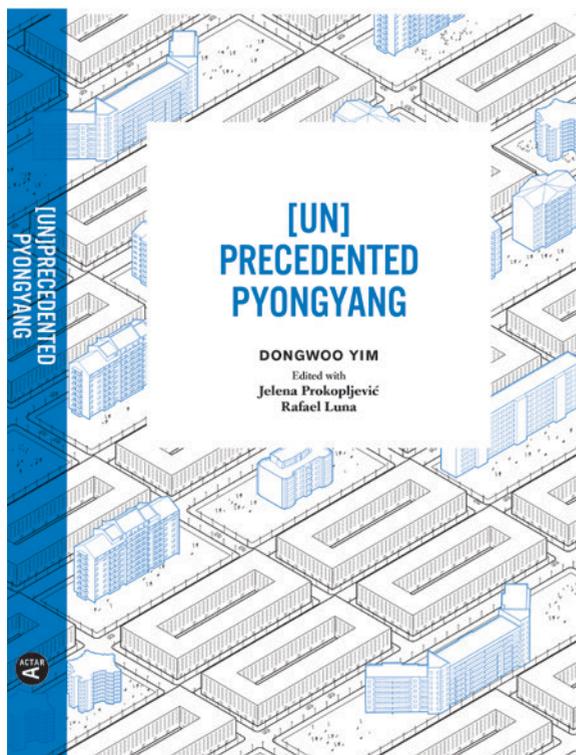
- 27 Graham Ford | Framing the Landscape  
28 Johan Tali | Public spaces and traces of regions  
29 Kieran McGonigle | Tension / Line / Narrative  
30 Lucinda McLean | In Time: an architecture of evolution and change  
31 Mark Hackett | Re-stitching Belfast:  
the role of roads in urban division and developing a re-stitching agenda.  
32 Mark Raymond | Finding the Centre: Practice as Project  
33 Marta Camps Banqué | Teaching Experiences in a Workshop  
Coexistence of regulated knowledge and wild practices in learning  
34 Michael Corr | Between rocks and a hard place  
35 Sandra Manninger | Atlas of Sensations  
36 Siim Tuksam | Automated aesthetics  
37 Sille Pihlak | The materialization of the digital society:  
algorithmic processes in timber architecture and design  
38 Siobhán Ní Éanaigh | unearthing ground - ethos...representation...great blue lump  
39 Tarla MacGabhann | First Project after London and Berlin  
40 Toomas Paaver | Triggers through the decades  
41 Fraser Muggeridge | Sivakasi Print City  
42 Gill Wildman | Strategic Design and the Trickster  
43 Matias del Campo | Autonomous Tectonics, points, lines and mass

## **MAPS**

- 44 Map of PRS Venues

**[UN]Precedented Pyongyang**  
published by Actar Publishers

“[UN]Precedented Pyongyang” is an urban research on how Pyongyang, the capital of North Korea, was reconstructed from the Korean War based on the idea of socialist urbanism and how those socialist urban spaces will transform when it adopts the new market-economy system.

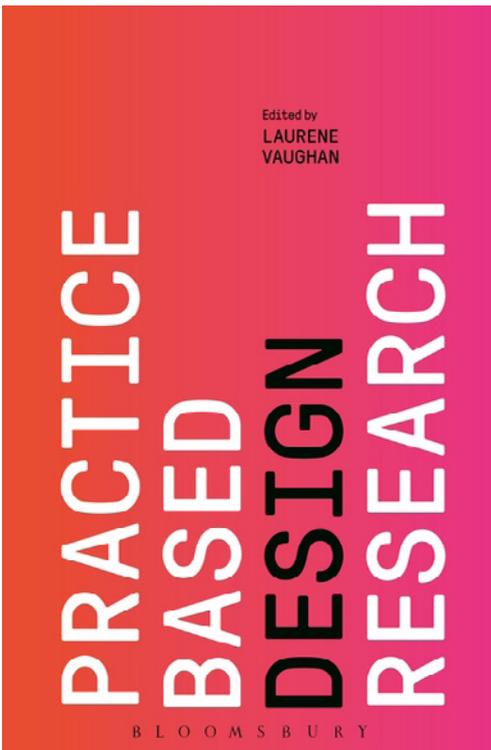


See more at: <http://actar.com/unprecedentedpyongyang/>

**Practice-based Design Research**  
published by Bloomsbury

Practice-Based Design Research provides a companion to masters and PhD programs in design research through practice. The contributors address a range of models and approaches to practice-based research, consider relationships between industry and academia, researchers and designers, discuss initiatives to support students and faculty during the research process, and explore

how students' experiences of undertaking practice-based research has impacted their future design and research practice. The text is illustrated throughout with case study examples by authors who have set up, taught or undertaken practice-based design research, in a range of national and institutional contexts.



See more at: <http://www.bloomsbury.com/au/practice-based-design-research-9781474267809/#sthash.sKgT1nT.dpuf>

# Keynote Opening

## Leon van Schaik

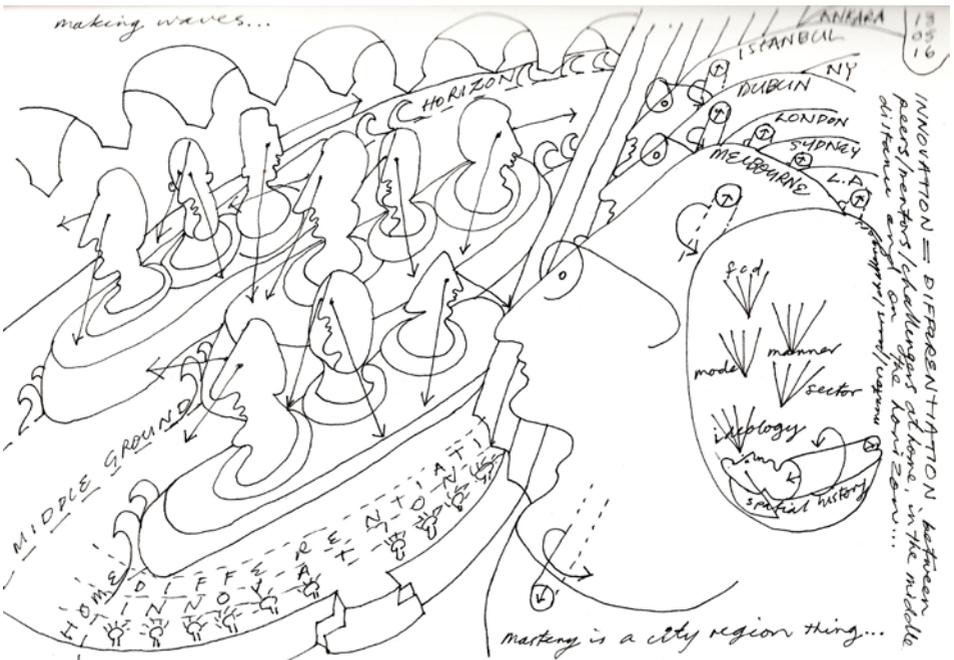


## Architecture and its Continuum: Manners and modes of engagement, polarities and their origins

### Differentiation=Innovation

My talk reviews the basic PRS research scaffold, and after using one Melbourne exemplar it focuses on the differentiation between four Irish practices involved in our research. As in any area of skill, we are surrounded by mentors, peers and challengers. As they seek recognition architects map (somewhat unconsciously) unless examined through structured

reflection) how they relate to each of these constituencies. There are principles drawn from history that enable the analysis of such positions. These positions are what differentiate architects from their peers, even where the architects are within the same 'school' of endeavour. A new definition of the ideologies, modes, manners and qualities of tri-polar difference is proffered, as is a reflection on the intellectual relationship between supervisors and candidates.



# Higher Degree by Research Examinations



**April 2017**



**‘I didn’t ask for this’**  
**Private practice in the creation of a residential architecture**

My research outcomes are considered in three parts. Part One shows how personal histories contribute to my creative practice, especially through recalling the origins of my sensibility. It maps my body of work and situates my practice. Part Two uses case studies to reveal how we develop design. I analyse outcomes, track developing mastery of a type, look at transplanting creative practice geographically and typologically. I show how client relationships are curated and how my sharing

design authorship has evolved and operates. A new research tool is explained. The roles of memory and history come to the surface. Part Three explains my search for the ‘ideal room’ as a central design driver, photography’s role in my design process, how I used the PRS structure, a discovery about change in London’s terraced townhouses through social history from Big Bang to Brexit. It observes the way private practices like mine contribute to architectural culture.



## Lost Armatures and Found Forms

When working in marginal economic conditions the weight of the architectural intervention is slight in comparison to the external forces which bear on it. Contingency is the primary context.

This research explores how this contingency informs the work of Clancy Moore Architects.

Projects evolve in a fragmentary manner. The value of conversation is highlighted as a literal and metaphorical technique for engaging

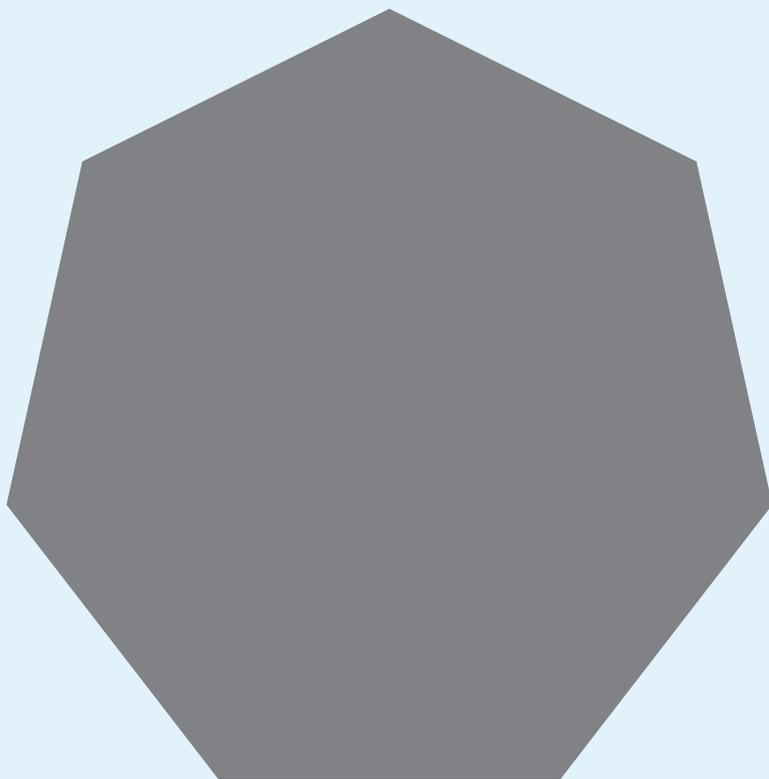
with others, with sites, and the broader culture of architecture.

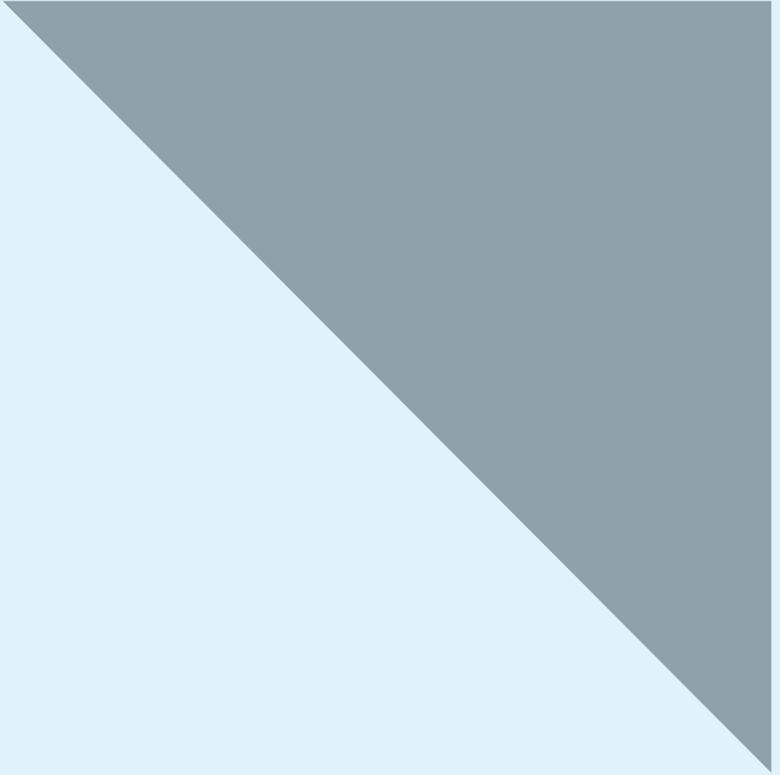
The role of this conversation in allowing multiple fragmentary ideas be held in equilibrium is highlighted.

This way of working is one that was latent in the practice prior to commencing the research, but highlighting it and understanding it has allowed the technique be deployed with more acuity and confidence.



**Higher  
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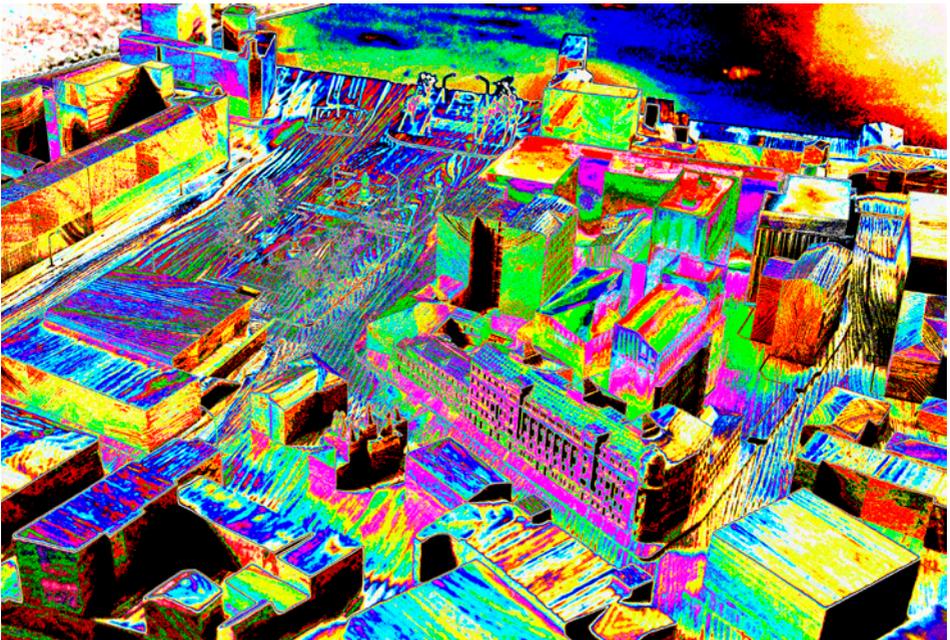
**Abstracts  
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## **Lonely Plants Garden**

A small historical quarter in the centre of Moscow, that we are currently renovating, reminds me of a "small" garden where the buildings are like fruit trees. Although not the one that is supervised by the gardener-perfectionist, who is proud to show how straight lines of trees are exemplifying his superior capacities. Rather a medieval labyrinth, where some of the plants have been forgotten and abandoned years ago, whilst the new ones were cultivated. Sometimes the owner was coming back to continue his experiments with the old trees in order to find a new different sense.

Meanwhile, as the time - gardener still tried to organize them in order because of the plot's limits, he didn't pay as much attention

to ideal proportions and dimensions between the trees. Thus every tree (house) obtained an individuality that reveals itself in its own flowers, fruits and habits, finally becoming a unique peculiar component of one strange garden.



## Responsive Technologies in Indeterminate Landscape Systems

The Responsive Environments and Artifacts Lab at the Harvard Graduate School of Design conducts research that examines the potential of responsive technologies across a variety of scales. An area of research examining systems at the territorial scale, focuses on the manipulation of indeterminate land building using real-time sensing, robotics, and adaptive management techniques. Approximately 40% of people across the globe are living within 100 kilometers of coastal and riverine environments. This means that three-quarters of the world's megacities and critical infrastructure will be required to adapt to rising sea levels over the next century. This adaptation will be a monumental task, requiring huge adjustments in the physical

location of cities and the construction of new infrastructure. Current research in the lab posits that the energy, embodied in the hydrological systems that build coastal lands, can be choreographed. The work primarily focuses on sediment transport, the suspension and movement of sediment within the water column, and how sensing and monitoring can drive small modifications in the water system to construct or deconstruct land.



Bau Design College of Barcelona

### Experimental cultures and Material thought: A methodological approach to research in art and design

My current research project explores the transition that goes from the scientific laboratory to what could be referred as the "new laboratories". That is, spaces that seek to encourage experimental practices that bind science, art and design. My aim is to understand and explore the tools, spaces, methods and practices that take place in these laboratories, ranging from scientific experiments to collective processes of learning and experimentation. This will allow me to engage with different strategies and methods of documentation and inscription in which creative practices play a big role. I will be looking at spaces that promote research and material experimentation, where prototypes are developed, processes are

documented and objects are created. I want to understand how knowledge is produced in these contexts, in which unorthodox tools and methods combine in order to produce unknown outputs. In particular, I will be exploring the potentiality and limits of how graphic accounts can be understood as recording devices able to grasp and communicate these experimental processes.



## **Design Prototype | Behavioural Practice**

My work operates at the convergence of disciplines such as biology, computation and urban design. The medium to investigate this convergence first in terms of content, second in terms of format is the development of a plethora of design prototypes.

In an age of unprecedented interaction between the natural and the artificial realms we are confronted with the necessity to develop instruments of transformation equipped with an embedded capacity of constant adaptation and self-evaluation. As nature is becoming more and more hybridised with embedded artificiality, the ethical paradigm of natural conservation is progressively losing its value and needs to be replaced with more adaptive mechanisms

of management and direct evaluation of the effects of human transformation of natural ecosystems.

Can architecture provide a material and operational framework to deal with change and transformation, the two main defining qualities of this new understanding of urban ecology? Can the material of architecture support interaction between heterogeneous systems, such as social, infrastructural, architectural and environmental ones?

To articulate this argument, I will look at how prototypes have been used, in my work, as research medium to trigger a continuous feedback between research and practice, individual and community, professional and public realm.

Image Credits: Rc16, Urban Morphogenesis Lab, the Bartlett UCL  
Silkworms City project, tutors: Claudia Pasquero with Filippo Nasseti, Tommaso Casucci, Emmanouil Zaroukas, students: Quinling Wang, Heng Zhou, Hong Su



**Ecology Oriented Energy - Bespoke local energy solutions, using a speculative design framework to inspire systemic change.**

This PhD research exists within the larger ENERMAC research project, hosted by the Madeira Interactive Technologies Institute (M-ITI) in Portugal. This research will examine the role speculative design has played in initiating and shaping debate and discovering ways to take that discussion beyond the confines of the gallery and into real world contexts.

The subject through which the design research will be investigated is through human uses and relationships to energy, from earliest times to potential future ones.

Within this field, there are a number of areas offering potentially fruitful areas of investigation: Historical and current energy practices; Speculative designs proposing

alternatives to existing systems of energy generation, storage and consumption; Implementation of design prototypes through an investigation of making within communities; Subsequent impacts, these real world speculative design proposals, could have in shaping our systems of exchange. The research will be conducted in the Mid-Atlantic island of Madeira and rural Sweden. The hope is to devise a design methodology where systemic problems can be addressed and alternatives to existing norms, formulated.



## On the Matter of Experience

The research to date has constellated ideas in my work that mediate the interface between architecture as artifact and the dynamics of human engagement. The current research position is one of conclusion, of distillation and refinement, in anticipation of the completion process. At the PRS, I'll discuss some of the main ideas within the work, and describe how they may be incorporated, through publication, exhibition and public lecture, within the completion cycle.

### Ideas Synopsis

- On Social Attitude or 'How to be in a Place'  
A fascination with particular social-collective organisations is explored within various projects.
- On Social Potential or Thoughts on Figure

### and Ground

A closely related strand studies how the design process consciously seeks to increase the potential for social occasion.

- On Significant Movement or Framing the Essential

This explores the proposition that that each project contains a purposeful movement at its heart. Sometimes explicit in the brief but more often not, the appropriate framing of this becomes fundamental to the architectural success of the project.

- On the Seven Thresholds of the Cigar Box  
An illustrated description of the thoughts and processes underlying the design, and reflections-on-design, of the building known as the Cigar Box.



**Ground + Character**  
**Unravelling the Eurythmic Cage**

This PhD examines the duality which I believe exists in the making of architecture - between the ideal and the real, or between the intelligible and the sensible. My focus of investigation is visual understanding, how I look at, and see architectural space in it's conception and realisation. I use the device eurythmic cage to explain my direct relationship with architectural space, which is wholly immersive. My actions and reactions

in this imagined framework are essentially intuitive and instinctive, for the constant adjustment defines my spatial field of vision. I return to our practice's work in this PRS in order to further draw out my architectural findings. I begin with ground, paying close attention to the site and then to the play of life, so as to further unravel the character of the eurythmic cage which surrounds me.

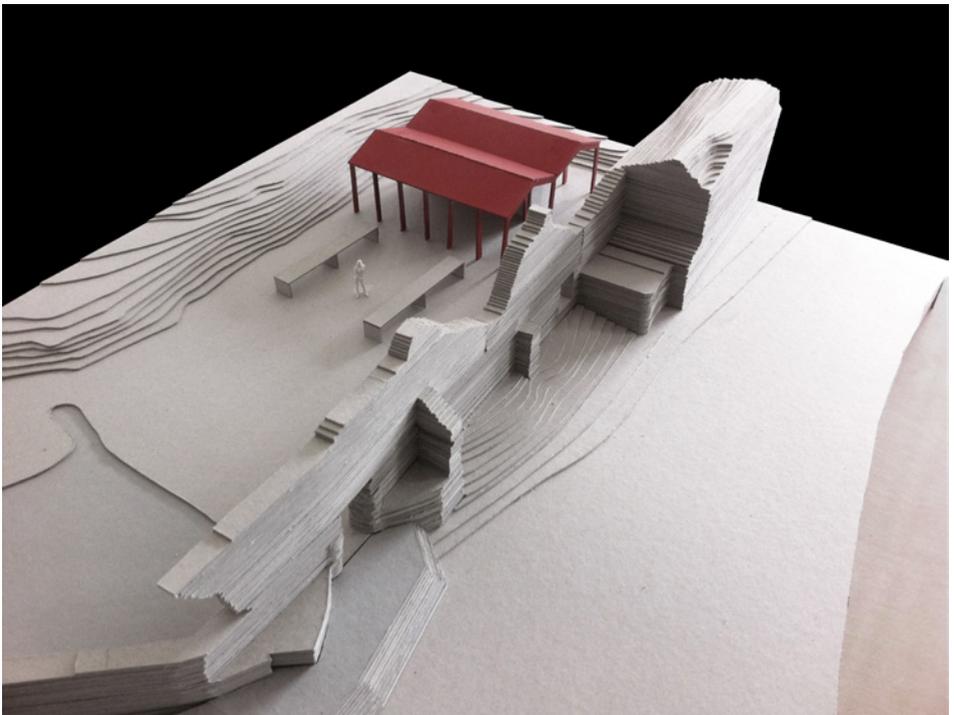


## **Inherited Knowledge and the Local**

In 2013 I was invited by my family's community of Hook Head Peninsula, on the south-east coast of Ireland, to meet with Wexford County Council to discuss the regeneration of the built fabric of Slade fishing village.

This resulted in my practice entering into a partnership to conserve and add to the rich architectural heritage of this harbour on the end of an exposed sedimentary stone promontory .

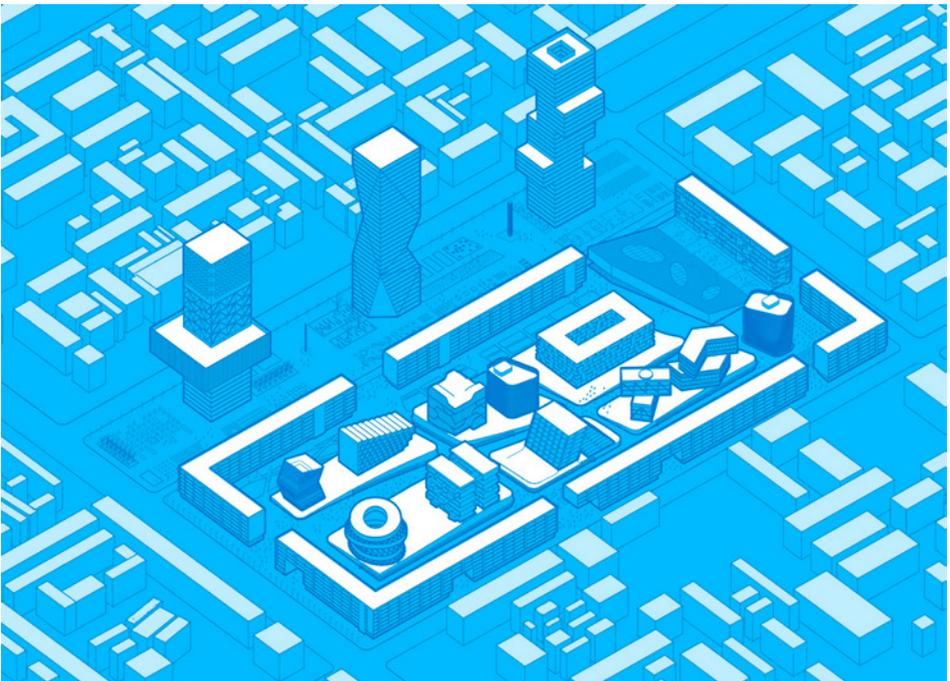
The project involves the rehabilitation of associated medieval and post medieval stone buildings and infrastructure combined with a series of coordinated architectural interventions and additions to this working port. Ongoing development is intended to promote the shared qualitative use of this territory by resident, fisherman and visitor.



## **New Microdistrict Housing, as a sustainable urban housing model**

The research is to propose a housing project that reflects the idea of microdistrict and responds to the current movement of maker culture. Microdistrict is a socialist urban planning strategy to structure residential complex along with production facilities, and socialist cities developed this concept to build sustainable society by constructing social chain between producer and consumer. The idea is strongly attached to two recent trends in established cities in western world; local production/consumption and maker movement. Similar to the socialist idea, local

production and consumption movement is growing in western cities to build sustainable community. Therefore, production facilities are becoming more local scale to fit into neighborhoods. Also, since mass production era has ended, micro production with various customization era is coming along with emerging generation of makers. Thus, the proposed project in the research will tackle the question of what will be the future housing model that responds to emerging transition, and it will be investigated by understanding the concept of microdistrict.



## Enric Ruiz Geli

Disciplines: Architecture  
RMIT University

### It's All About Particles

As the beginning, the thesis is presented at Venice Biennale of Architecture 2012.  
Science: Physics of Particles.

The architecture of Enric Ruiz Geli is articulated by particle theory, from the visualization of landscape – as a global concept, the sum of space plus social relationships - to the design and construction of projects.

This theory interprets reality at the level of the particles, which provides it with information, designing strategies over time for the interpretation both of the tectonic or material (territory, buildings, people) and of the climatic or incorporeal (light, temperature, relative humidity, rain, wind, salt, CO<sub>2</sub>,

photosynthesis).

Using 3d laser scanning technologies and sensors installed on site, the landscape is recorded at the level of particles. These particles reproduce a condition of a landscape that maintains direct link with the territory. Work with particles behaviour over time, acting from the exterior morphology to the performance of parts. The most innovative manufacturing methods allow direct transposition from the 3D file to the construction.

In this way, the reality is understood as performing particles inside an empathic society in which human beings and nature speak a common language, that of Particles Architecture.



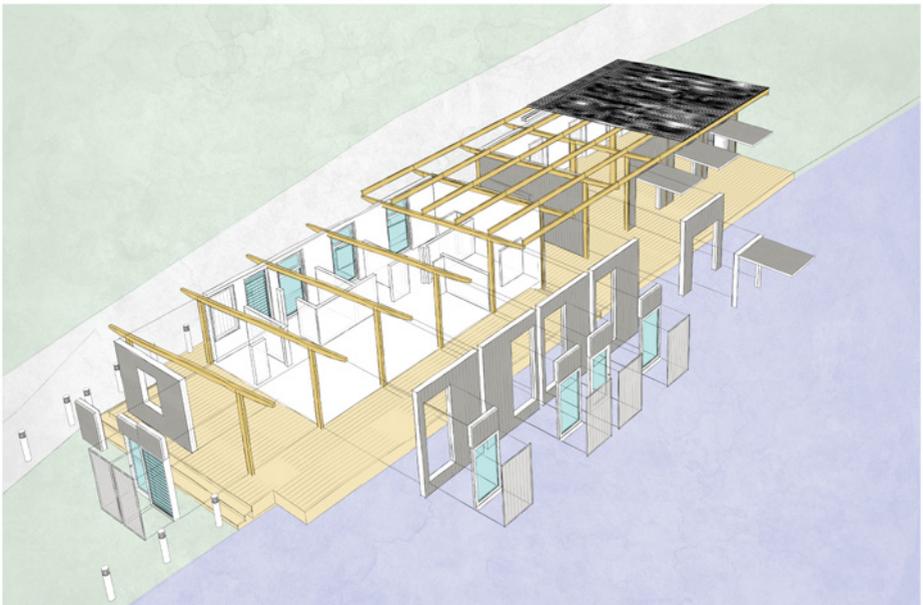
## Clients as Mentor, as found Buildings, Architects as Physical Thinkers.

In an identify tri polar relationship, where clients have played a role of mentors and existing buildings have been the support for our drawings, the presentation of the research now specifically focuses on the drawings produced by the architect. This production includes different kinds of documenting: from the first drawings of observation that allow you to get familiar with the as found state of a building, to the drawings that test the new program inside the existing. This presentation is about this second kind of drawings, and it is an attempt of tracking the influences and affinities in the geometry used by us the architects.



## **Framing the Landscape**

My interest is in how a building sits in a larger landscape, a new figure on an existing ground. The elements of the new building frame, screen, modulate, and intensify the experience of being in the landscape. The building is conceived as a flexible system made up of elements that can be added to, subtracted, replaced and relocated. In this way future space and program requirements can be incorporated without erasure/demolition of the original artefact.



## **Public spaces and traces of regions**

As community of practice, there is an expansive list of agencies held together by focus on regional space. A maze of contextualized focal points, they all operate in the open, facing the public, yet without folding all their cards. Their aim – to distill clear the unsaturated, the complex, the unfinished public project. Their projects – acts of spatial debate and activism.

As spatial practitioners, architects create spaces, yet the tools nor outcomes are not always designed buildings, but also designed processes, agencies, regulations and animating policies that define landscapes far more comprehensive than individual designs. From the Baltic Pavilion to The Unfinished City

Project or The Interspace curatorial team, my practice is fueled by collaboration and co-existence in various curatorial teams, boards and think tanks.

Various agencies co-exist as an ecology of public practices in a ruthless debate, crossing as different ideologies, but also as contrasting spatial ideas. Politicians, economists, industrialists, environmentalists – the practice of using spatiality and quality of built environments as underlying motive and key argument makes a long list of operators constantly updating our understanding of regional space. The common denominator – all these practices are part of public debate and public space.

Image Credits: Kohtla-Järve VII, 2016. David Grandorge

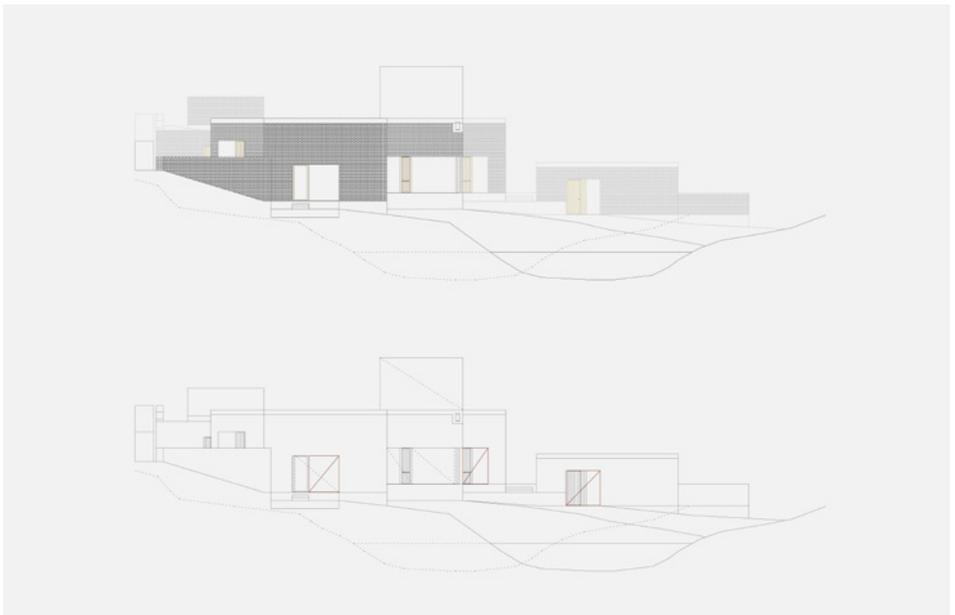


## **Tension / Line / Narrative**

This research investigates abstraction and landscape in the work of McGonigle McGrath Architects.

Following on from the interests and values discussed in PRS1, I am developing strands of thought in relation to the use of proportion in composition, the relevance of landscape both drawn and experienced, and the role of storytelling and making in the collective of our practice.

For this presentation, I will look at the history and chronology of the practice, and reflect on how these emerging strands may have influenced our work, and how they might apply to our next set of projects.



## **In Time: an architecture of evolution and change**

Change through time is significant on the Mornington Peninsula and in Westernport Bay. Daily tidal change creates a broad intertidal zone and exposes an immense area of mudflats in low tide providing vital feeding grounds for local and migrating birds. Seasonal change shifts the occupation of the coastal towns and holiday houses from empty to full, from inside to outside. In addition to these predictable, continuing, cyclical change there is also more intermittent, less predictable change.

This place has been the ground for a body of work undertaken over more than fifteen years of my practice, through projects and research, practice and teaching. Working again and again in the one area has allowed for projects

that operate over time.

While there is a history of settlement here that has tried to control change, this work finds delight in evolving with change and inviting change. It shifts away from the idea of architecture as something that is complete to be visually consumed, towards an architecture that is experienced over time and through embedding in place. How can this approach further shift how we design and think about outcomes of architecture?



**Re-stitching Belfast:  
the role of roads in urban division and developing a re-stitching agenda.**

After building a recognised practice in Belfast I gradually came to question the scale of this work and my purpose in a city with an unusually rudderless urban leadership. The city has however been shaped by powerful forces that are generally little understood or drawn by architects and planners. A narrative of political division has predominated mainstream research literature, neglecting a structural drawn analysis of the city. Architects in particular retreated to a passive position.

During 2009-2011 I restructured my practice into an urban organisation, Forum for Alternative Belfast. The Forum offered a

unique critical analysis that has begun to change the urban policy narrative but offers urban re-stitching plans along with a detailed challenge function to particular projects.

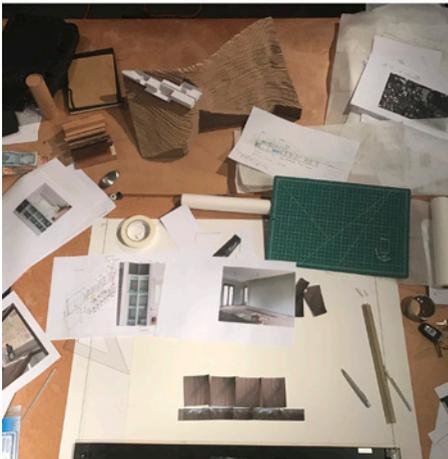
This shift in practice has come with challenges and is driven by a particular ethical view of the architects role. Since 2015 I have restructured my practice with a dual focus, City Reparo continues the urban work, open to wider connections, however it currently maintains a sustained focus on a particular part of North Belfast. I have also reactivated my architectural practice to concentrate on social asset transfer and initiating public projects with organisations.



## **Finding the Centre : Practice as Project**

Research continues with structured reflection on the value of the enduring and universal themes of light, material, section and context - underwritten by an abiding penchant for the orthogonal plan. By means of reflection on both past and current projects, investigation also continues into what is understood by clarity in the work, particularly the recognition that clarity invariably evolves through the course of the creative processes of design. The significance of the location of the work is revisited and through specific projects it is observed that the practice operates at a range of peculiarly nuanced scales. Drawing has emerged as a distinct and important cipher - the clarifying medium - that simultaneously explores, reveals and determines architectural

production. Drawing as the primary articulation of architecture is at the centre of the project of practice; a means of framing will, desire and intent.

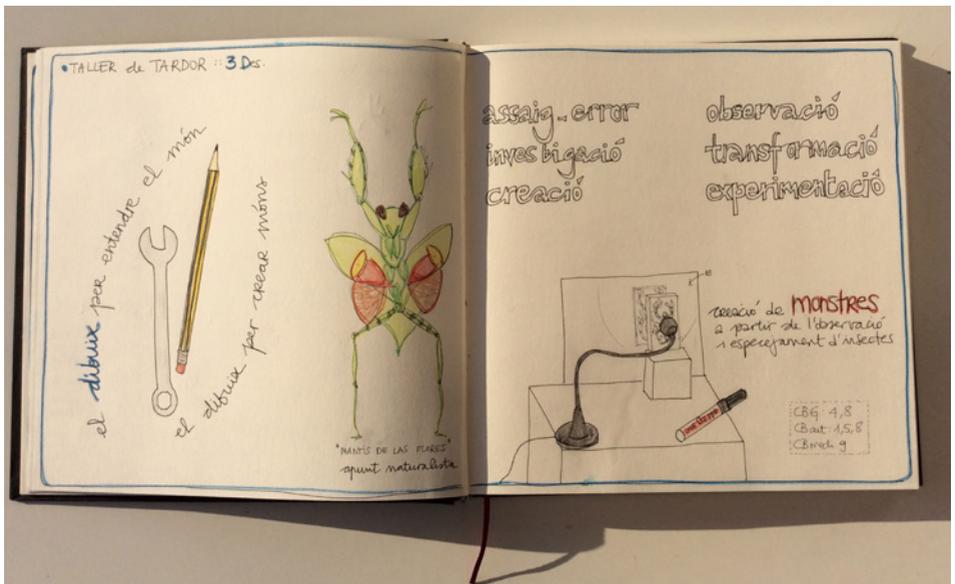


**TEACHING EXPERIENCES IN A WORKSHOP**

**Coexistence of regulated knowledge and wild practices in learning**

This research project stems from my teaching experience in a workshop. The learning that takes place in this context, unlike the traditional classroom, modifies its spaces, routes, rhythms and methodologies. Designing proposals and activities around the workshop requires engaging with a long standing division that is very present in contemporary education: the tension between rational/standardized knowledge and other forms of wisdom which are more intuitive. This leads to revisiting the role of the teacher but also that of the student. It involves reviewing the material conditions that operate in a learning environment. Reflecting on the indicators used to asses and resulting processes and outputs. How can workshops

be designed in order to engage with this division? What are its limits? Can they be controlled? Are there limits to freedom? With what instruments can we gather and inscribe our data? How are these different forms of knowlege transferred? In this way, the current research aims to explore the tensions between regulated knowledge and wilder forms of wisdom and learning that take place within heterogeneous practices.



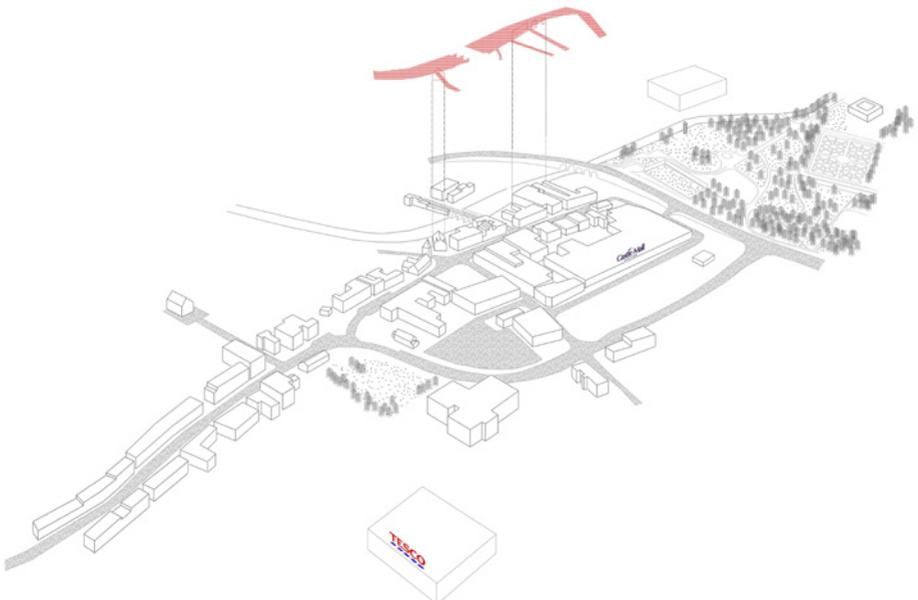
## Between rocks and a hard places

The research focuses on work in practice, teaching and advocacy, in areas of architecture, urban planning, policy and development. The confluence of these streams of work occur in territories such as borders and peripheries, where places, people and policies meet.

In PRS 4 I presented the public architects brief (in Northern Ireland) as the outcome of the dysfunctional relationship between politics, landscape and local government. I proposed that through an understanding of each of these elements, and their disjointed relationship with each other, it was possible to exploit the space between these joints, and through the cognitive use of the design tool

of negotiation, influence the outcome of the brief.

In PRS 5 I would like to further explicate the tactic knowledge of my practice, by demonstrating how, having influenced the formation of the brief, the same design tool of negotiation can be employed, in the physical space between disjointed urban landscapes, to influence physical spatial change.



## **Atlas of Sensations**

Based on the catalogue of recent projects elaborated by SPAN del Campo Manninger Architects this presentation strives to describe the gravitational forces shaping the work of the practice. The rigorous exploration of opportunities inherent in specific geometric systems form as much the design ecology of the practice as cultural implications. The understanding of historic lineages in architectural productions as well as conversations about strange

phenomenologies serve as catalysts for speculations on contemporary architecture. The architecture of SPAN oscillates between abstract machines, spatial genealogies, moody objects and sensible materializations – celebrating the formation of space based on speculative territories. These territories are derived from an ontological framework of architectures based on shape, matter, and the tools that form them.

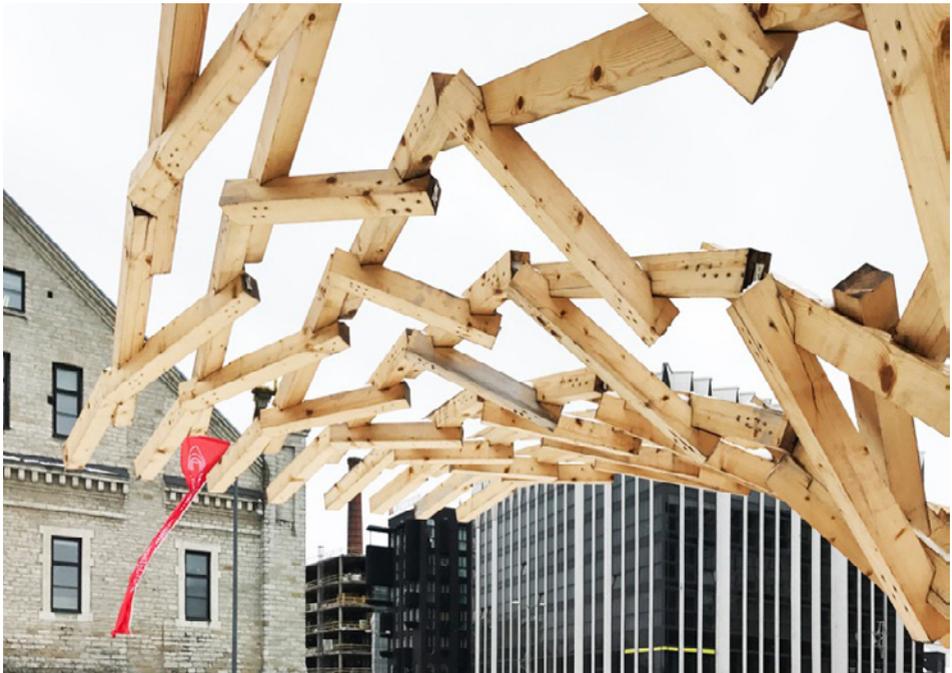
Image Credits: Haim Dotam 2017



## **Automated aesthetics**

PART – Practice for Architecture Research and Theory is situated within the non-continuous parametric, disrupted by discrete emergence. It is postdigital and contextual as it deals with algorithmic arrangement of structural matter. With the early calculus based digital architecture, there was always a translation or resolution issue. Simulation and automation of actual material processes let us eliminate this translational error and design with parts and physics without sacrificing complexity and expression. Our practice is most in line with the discrete camp that argues for tectonics in a more and more seamless corporate world, a

resistance to the smooth curve for the 1%. It is a generation of young practitioners / academics who have been educated by early digital gurus, that are now after the big financial crisis trying to figure out new modes of practice that are more in tune with the new social structures that are emerging – a physical environment for our digital society. Designing with parts, i.e. geometric and physical constraints, every project becomes a game with certain rulesets, that are encoded in scripts and can be manipulated by others than the author without changing the design, the system – the automated aesthetics.



## The materialization of the digital society: algorithmic processes in timber architecture and design

My thesis aims to open up new perspectives in using a local (traditional) material (timber) for architectural purposes in local industry in advanced ways that the contemporary digital tools offer.

The current presentation focuses on mapping certain key practitioners relevant for my work in the field. One of such mapping 'tools' has been co-curating the Tallinn Architecture Biennale 2017 international timber installation competition, to build synergy between international material-driven architects and local timber industry. The contest gathered over 100 portfolios of experts specialized in using timber through architectural methods and computational customization, looking into tooling capabilities

mixed with material knowledge and capability of programming large scale CNC machinery. Another 'tool' to map my 'community of practice' has been co-curating the Open Lecture Series where the speakers often investigate methods and theories of assembly. At this stage in my PhD I have also concentrated on understanding the advantages of discrete assembly as one of the emerging construction methods. Discrete manufacturing might have potential to create new spatial values through a 'lego' technique which has social (easy to construct), architectural (fresh aesthetics), economic (lower costs etc) and other influences (multi-materials, repetitive spatial qualities within the structure).



Tallinn Architecture Biennale 2017 Installation Competition awarded projects

**unearthing ground  
ethos...representation...great blue lump**

unearthing, speaks of discovery and of matter...ground, speaks of tangible substance - earth/soil/clay...of territory - physical/ intellectual/emotional...of preparation - layer as in painting

Heading for PRS5, with the benefit of the previous 4 and their resultant commentaries, further reading, writing, research work done including on the subject-of 'my study' walls, these captured through simple overlapped photography - a further journey into mental space territory, a green/blue series of oil paint studies connected with Coláiste Ailigh made,

coupled with a screen exploration of this project towards unearthing how we got from a page with a list of rooms to a 'great blue lump of a school' in Letterkenny, Co. Donegal, in the province of Ulster. In the background, the persistent project Teamann continues to make its presence felt now through the 1993/94 plan manifestation. Tacit knowledge is guiding my path towards that point in this journey where these two research ends twisted and joined end to end thus becoming möbius-like producing that dynamic space of energy - with resultant insight. This is what I seek and and work towards.



## **First Project after London and Berlin**

After studying and working in London and Berlin, I returned to Donegal. I did so in order to design the new Civic Offices in Letterkenny. This is a 3000sqm building, with a grass roof, on a green field site on the edge of an unplanned and rapidly expanding town.

I am going to use this project as a case study to examine my architectural influences, and also use the project to review the relationship between power (local political control), media (local press) and architecture ("unusual design").

Also, now that the Letterkenny Civic Office is 15 years old I am going to review it's architectural success and failings and how these compare to Liam McCormick's churches (which both informed and influenced the design of the Civic Offices) and how these have stood the test of time after 40 years.



## **Triggers through the decades**

I will describe and analyse various transformative triggers through my practice, starting with the period in early 1990s and covering the time before and after studying architecture. It contains the selection of the reasons and stories that have given me the understandings about the general relationships in society that usually are directing the changes in space. These understandings have led me to the different

public roles - a city architect in municipality, a state government official, a neighbourhood association activist, an architect, urban planner and a teacher. Now I have a new challenge. Maybe the practice have been even too diverse. It is not easy to find solutions where all these understandings are balanced. I'm looking for any new trigger that could help to work in society full of contradictory systems.



## **Sivakasi Print City**

Sivakasi is a small city in Southern India that produces 60% of the countries printed matter. More than 50,000 workers are employed in 450 companies printing children's books, notebooks, magazines, greeting cards, calendars, trade labels and cartons. There is even an Institute of Printing Technology. But little is known about this town to the greater world: how it operates; the generations of printers; the supporting

industries such as paper manufacturers, teachers, students, designers, artworkers and finishers; the influence of modern technology; the economics of man versus machine. A proposed short documentary film 'Sivakasi Print City' made with acclaimed filmmaker Andrew Hinton would aim to amplify these stories to capture the essence of an Indian printing city in the early 21st Century.



## **Strategic Design and the Trickster**

My practice unfolds as a joyful, playful delight in making new things, interventions, services and materials. My strategic design practise is made tangible through physical or experienced design forms, triggered by physical cues.

As I bring old and recent projects together through a reflection on my practise, the themes and in particular the need to address power, and the need to be playful in order to do this becomes clearer. The aspects of the trickster meme that recurs in many forms through my practise gets unpacked through projects and strategic design tactics.



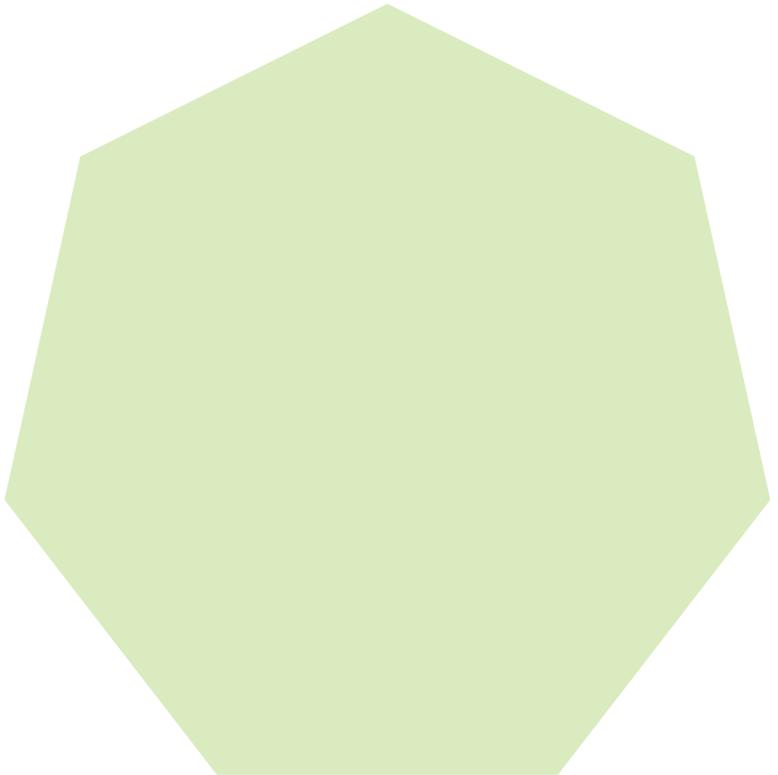
### **Autonomous Tectonics, points, lines and mass**

The Thesis of this PhD is primarily interested in the application of points and lines in the era of computational design. The author would argue that the application of Metaballs in architecture can be described as one of the earlier attempts to apply a point driven, algorithmic process, to describe mass. As for the combination with computer controlled machines one specific effect has to be kept in mind: Every computer controlled machine relies on a tool path -a line- to describe forms in space.

The emergence of Big Data as a forming agent in architecture poses a paradigmatic shift in the idea of architectural tectonics. The motion away from the preoccupation with the amassing of volumes in favor of an alternative that deals with points and lines as coordinates of origin of architectural objects poses a paradigmatic shift. This idea describes a synthetic ecology that forms a natural habitat for ideas oscillating between computational environments and computer controlled fabrication methods.

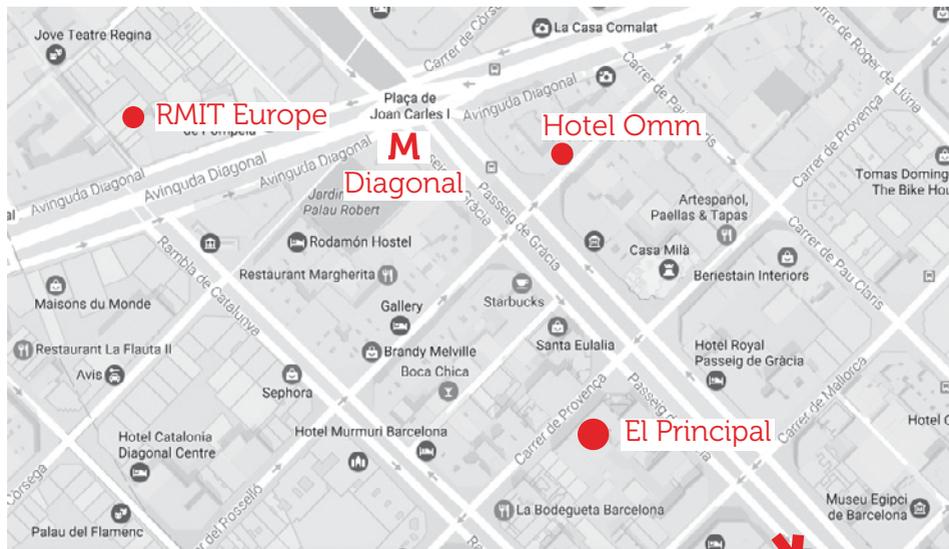


# Maps









**M**  
Passeig de Gràcia

## Venue

### Saturday Night Event

El Principal, C/ Provença 286-288, 08008 Barcelona



**in collaboration with**

