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Conference Abstracts

Friday 30 January

Session 1: Writing Spatially

Session chairs: Sandra O'Connell, Royal Institute of Architects Ireland and Michael Hayes, University College Dublin.

Who the **** was Arquebus?, Architectural writing in Ireland from John Betjeman to Niall Montgomery, Ellen Rowley, Trinity College Dublin

> *In the treatment of the site, special consideration has been given to the most modern interpretation of spatial relationships. Not only is the exterior, through the medium of a plate glass screen wall, designed to flow into the interior, but, and this we regard as a significant advance, the interior is designed to flow into the exterior.* Arquebus, 'Away with Leinster House' in *Green Book* (Dublin: AAI, 1951/52)

Who was Arquebus: the sneering pen behind this satire on international post-war architectural discourse? Hilarious and cynical, most such writing in Ireland's architectural press from the 1940s through the 1960s was pseudonymously penned. Arquebus was joined by 'Rebel Masonry', and more. Eccentric and surreal in tone, this writing belied a defensive scepticism directed towards Ireland's ever-growing bureaucratic structures and ever-restrictive moral codes.

It was not coincidental that one of the most vocal architects of the time, Niall Montgomery (1915-1987), was a close friend of the civil servant and surrealist novelist Brian O'Nolan (Flann O'Brien/ Myles na Gopaleen). This paper seeks to uncover the writing world of Montgomery, situating him as architect, Dubliner and Joycean scholar, anonymous contributor to O'Nolan's 'Cruiskeen Lawn' column in the *Irish Times* and ostensibly, mid-century architectural writer.

As the start of a bigger research project into Irish and British architectural writing from this period, the paper will introduce John Betjeman (1906 – 1984, *Architectural Review*, 1930s, poet, conservation campaigner); positing Betjeman's influence as far-reaching upon the Irish architectural intelligentsia of the time. By studying some of the Irish architectural writing alongside its British counterpart and examples of Irish contemporary literature, the paper attempts to better understand modern Irish architectural culture.

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Threshold: Spatial Experience in Thomas Kinsella's Urban Poetry, Sandra O'Connell, Royal Institute of Architects Ireland, Dublin.

Set within a phenomenological approach to architecture (Heidegger, Bachelard, Pallasmaa) and Klaske Havik's new study *Urban Literary, Reading and Writing Architecture* (2014), this paper will explore the "active use of a literary gaze" (Havik, *Urban Literacy*, 27), in particular that of the poet, in reading our built environment. Juhani Pallasmaa writes that "architecture is deeply engaged in the metaphysical questions of the self and the world, interiority and exteriority, time and duration, life and death" (Pallasmaa, *The Eyes of the Skin*, 19). The poet is engaged in the same metaphysical questions and the poet's stance can offer us a unique viewpoint from which to experience built form, while the urban environment in turn unlocks triggers to free poetic memory. The poet can therefore be found on that very **threshold** between these two worlds, offering, at times, a compelling perspective and insight, as in the case of Thomas Kinsella. Born in Inchicore, Dublin on 4 May 1928, Thomas Kinsella is arguably one of Ireland's most urban poets. He spent his childhood years among the back lanes of Inchicore and Kilmainham – Basin Lane and Bow Lane – and was educated at the Model School Inchicore. While his earliest spatial memories are domestic, the dominant urban form of his childhood was the Guinness Brewery, where both father and grandfather worked. As the poetic voice matures, the poet questions his belonging to the city however the mental map of his childhood remains engraved on his urban consciousness. Kinsella's urban literary gaze offers us a fascinating spatial experience of home and city. His collection *A Dublin Documentary* weaves together poems with childhood memoir, family chronology and 'diffuse' black and white photography and echoes Juhani Pallasmaa way of experiencing architecture "unconsciously, diffusely and peripherally" (Pallasmaa, *Urban Literacy*, 6), while his long urban poem 'Nightwalker' offers both a rich spatial experience of the city and a poignant critique of Irish society.

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Towards a sentimental cartography: the contribution of Orhan Pamuk's Museum of Innocence, Mónica Pacheco, Instituto Universitário de Lisboa.

The number of techniques that architects use to spatially represent place typically remain limited not capturing its spatial identity and multi-sensorial aspects, increasingly disregarding thousands of years of complex cartographies - between the sentimental and the documental.
This paper attempts to explore both representation as a generative process that reflects a particular experience of the world, and spatial constructions as complex intertwining spheres, derived from the relation between reality and fiction, time and space, and from the way in which memory is recalled.
Orhan Pamuk's Museum of Innocence - novel, museum and catalogue, conceived simultaneously - as well as the writer himself (all objects of the fiction) are paradigmatic of a research on the limits of representation.

The story is about Kemal's passionate obsession with Füsun that led him to collect, over years, thousands of daily life objects that remind him of his beloved and to conceive a museum to display them. Those are simultaneously a chronicle of his love, a symbolic map of all places where they have been together, but also a montage of real objects of a fictional story, in different compasses of story and history.
The writing and the objects are intimately tied though the museum is not an illustration of the book, as well as the book is not an explanation of the museum. Instead, they construct a dialectic relation between narratives of the same story and therefore transform that sameness in something alike.
The Museum of Innocence is the architecture of a spatial sequence of scenes, build up from the reconstruction of a careful compositional structure of fragments that generate new relationships, producing disparate

personal, visual and mental images, allowing an argument about representation as the very first act of transforming reality.

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The City in Fictional Form, Rob Doyle, Author.

I will be talking briefly about the role of place in literature, with particular reference to my own novel, Here Are the Young Men. The novel is set in contemporary Dublin, and the city's ambience, architecture and topography form a vital part of the novel's essence and impact, almost to the extent that Dublin could be considered a character unto itself. I will discuss my experience of writing the book while living in London, relying on memory and imagination to recreate Dublin in fictional form. I will also discuss how other cities I have lived in, such as San Francisco, London and Bogotá, continue to nurture the imaginative worlds I create in my writing.

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Session 2A: Film Architecture

Session chair: Gul Kacmaz Erk, Queen's University Belfast.

"You cannot haunt your house at will…" A short film on the Maison de Verre by Pierre Chareau (1928-32, Paris, France) filmed by Dyani, J. Douze*,* written and narrated by Mary V. Johnson, Chief Docent and Curator Maison de Verre, Paris, France. (Quote from Jean Cocteau)

Interpreted as a 'machine for living' the Maison de Verre is undoubtedly one of the most powerful architectural Modern icons, described by Kenneth Frampton as both a 'total machine object', and a 'total work of art'. The proposed short film is a reflection on a current investigation of its toilet rooms and sanitary equipment, which attempts to uncover the origins of what has become commonplace practice within our own contemporary world. A phenomenological approach is used that raises issues not only of changing perceptions of the human body in medicine with regard to questions of hygiene and morality emerging out of the 19th and early 20th centuries and their impact on Modern architecture, but also the machine as a culturally mediated construct. The argument being made is that, while previous scholars have investigated the Maison de Verre as a Modern icon and its relationship to the French avant-garde movement, its status as a "machine for living" needs to be explored more fully from an anthropological point of view. In this study of key questions regarding the body, perception, and mechanization what becomes visible is the differentiation of the Maison de Verre from other Modern icons, notably those of Le Corbusier, which is that rather than a manifesto for a way of life abstractly proposed from without, it is an embodied exploration of the art of living discovered from within. The technique used in the film is therefore intended not only as a critique on the limitations of representations made thus far of the Maison de Verre but even more significantly it is an attempt to push the boundaries of film making in order to explore ways to present a more phenomenological and intimate understanding of the role of architecture within the realm of everyday life and habits.
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The Direction of Space: Why Architects use Film, Orla Murphy, University College Dublin.

Architecture and film share many of the same concerns and a mutual respect that thrives on the embedded potential of the other. The ability of each to engage and respond to the concerns of the world, at the scale and intimacy of the human body and soul, is manifest in the final artifact of the building or film. Anthony Vidler points out that the potential for this relationship to expand the horizons of both disciplines was first recognized by art historian Elie Faure in 1922, when he coined the term 'cineplastic', referring to the ability of film, through its handling of time, 'to create a new architectural space, akin to that imaginary space "within the walls of the brain"'.

This paper will examine the use of film in the recent work of three architecture practices: MOS Architects, Urban Think Tank and Studio Mumbai. Film is used differently, and for different reasons, by each, but there is a common thread of deliberate intention which comes with a knowledge of what film can offer, in the communication of ideas, that is different to the description offered by static drawing and model. Examples of films by each practice will be used to illustrate the intention behind the use of film in architecture, its means of production and its potential for communication.

The paper will explore whether film, made by architects, can meaningfully contribute to the conception, design and production – or direction – of space.

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The Space of Propaganda: Sergei Eisenstein's manipulation of Mediated Space and Reality, Niek Turner, University of Liverpool.

Nezar AlSayyad states *"Movies influence the way we construct images of the world, and in many instances how we operate within it." (2006).* This doctoral research focuses on spatial phenomena in the formative years of cinema language and theory, and asks how images – distributed by mass media – may alter our imagination and spatial understanding of the world that surrounds us.

The thesis focus lies in particular on the work of Soviet filmmaker Sergei Eisenstein, whose films can be seen as a form of spatio-temporal propaganda in the context of the birth of a new nation attempting, through media, to understand its past, present and future. As Emma Widdis explains, "Examining visions of the territory during this period is a means of examining competing visions of social organization. Social revolution demands spatial revolution: the new regime needed a new map." (2003). For Eisenstein, who studied architecture in his formative years, this 'spatial revolution' occurred via, and could be expressed through, the mediated reality of the film and the impact that specifically designed shots, or montage sequences, could have on the viewer's psyche.

This exemplarily relationship between film and architecture in the formative years of Soviet cinema points to the following key research question of my thesis: how did Eisenstein utilise space in his films and what spatial techniques and mechanisms did he potentially use in an attempt to engage and influence the audience? To answer this question I aim to draw on my specific skills gained as an Architect to construct a wholly original spatial analysis of both his visual and theoretical work. The conclusions drawn from this analysis be relevant for not only for Eisenstein's work, but also for contemporary architecture operating in an ever more mediated environment.

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The Gaze of Commoning - film architecture as a new urban paradigm, Sarah Mills and Doreen Bernath, Leeds Beckett University.

Our research and practice explores alternative relationships between film, architecture and city through 'essayistic gaze', 'journeying take' and 'filmic commoning'. It deliberately weaves together filmic techniques, an essayist approach, scenographic construct, architectural intervention and issues of public space, or 'commons', in urbanism. As film essayists such as Marker, Eshun, von Trier and Keiller demonstrated, the conscious and reflective gaze of the camera lens opens up new comprehension and imagination of urban situations and patterns of spatial engagement. From strategies of recursive narrative (changing the measure of distance) to manipulations of cuts and takes (changing the scale of time), the process of essayistic film-making traverses from the personal to the collective and articulates a complex range of 'commoness' in face of disparities and boundaries. The gaze and the take lay bare not only inter- and infra-stial urban conditions which remained imperceptible to mapping, diagramming, modelling or statistical analysis, but also manifest transient and qualitative factors of urban life from social behaviours, political actions to psychology of identity. This recognition of film as a medium and an instrument of architectural knowledge provides new systematic means to comprehend 'city of chaos', such as those Asian, African and South American cities expanding or transforming in ways beyond the rational and normative control found in European or American cities. By analysing and contrasting particular examples of film-making and architecture-making in cities such as Mumbai and London, for instance Dutta's *Seven Islands and a Metro* and Keiller's *Robinson in Space*, as well as

Mumbai's *Cinema City* project and London's battle of public space the *Occupy Movement*, our research reveals a new paradigm of the filmic construct probing new possibilities in creating cohesive and engaging public spaces. Countering what Dutta describes as the death of myriad possibilities of documentary form through modernist ideas, our paper reconsiders modernism through visual and textual conglomerations, exposing particular 'essayistic' narratives and how they may 'translate' to methods of making space and forms of activism mediating between contingencies of power in our cities.

Visual and cinematic work produced in conjunction with the development of architectural projects, individually and collectively, in our design studio unit 'Cinematic Commons' formed in autumn 2013,will be presented.

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Session 2B: On Environment: Relationships between Architecture and the Contemporary Landscape

Session chairs: Sarah Sheridan, Dublin Institute of Technology, and Brian Ward, Dublin Institute of Technology and University College Dublin.

Mixed Broadleaf Coppice and Domestic Heat Energy, Stephen Sullivan, Executive Architect, Cork City Council.

This paper presents an introduction to coppiced broadleaf plantations, their history, functions and their potential to provide domestic heat energy in the contemporary construction context. Suitable tree species are examined with reference to existing commercial plantations. Potential yields and issues around the quantification of energy value are discussed. Sample domestic heat energy requirements are quantified and related to plantation sizes. The relevant technological options for delivery of heat energy requirements are assessed from a practical and environmental performance perspective. Jensen, Afshari, Bergsoe & Carvalho's

(2011) assertion that 'masonry stoves are... most adequate to new houses' is examined. Existing research data from a wide variety of sources is combined and interpreted in a novel way. A serendipitous relationship between coppice plantation size and domestic heat energy requirement is discovered. Jensen, Afshari, Bergsoe & Carvalho's (2011) assertion is validated. A dispersed network of small-scale coppice plantations is suggested as having significant ecological, functional and amenity potentials in our contemporary landscape.

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The Potential of Green Roof to Address Habitat Loss in Ireland, Noel Hughes, Queen's University Belfast.

The aim of this report is to assess the potential, if any, for green roofs in urban areas to act as habitat islands and the ability of such an approach to affect the local/regional ecology in regards to both flora and fauna species. An investigation into green roof construction and the characteristics of Northern Ireland's natural habitats will be combined to evaluate whether or not natural environments can be replicated on Northern Ireland's rooftops. The results of this exercise will be compared to international examples of urban green roofing programmes to assess the environmental value of such an undertaking in Northern Ireland. The central goal of this report is to provide an informed argument on green roofs potential on Northern Irish ecologies and if any natural habitat is capable of being successfully recreated on rooftops. The study also seeks to explore whether green roofs can feasibly counteract natural habitat loss in Northern Ireland and if so what are the possible environmental benefits to urban centre and the surrounding landscape.

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Towards a collective spatial form – an analysis of Achill's Deserted Village, Noel Brady, Dublin Institute of Technology.

"We have so long accustomed ourselves to conceiving of buildings as separate entities that we now suffer from an inadequacy of spatial language to make meaningful environments" Fumihiko Maki Investigations on Collective From (as reprinted in Nurturing Dreams MIT Press 2008 p45)

In 1990 Bob Kingston published a carefully drawn and important study of the famous deserted village on Achill. Though the village dates from the 1700's the 74 buildings were in continuous use until abandoned completely in the 1930's. Kingston's study is beyond value as it documented the village in its derelict state which has grown more perilous each year. It is clear from visiting the site and from the text that there is a high degree of consistency in the design and size of each house. Moreover there are significant consistencies in their orientation and in their placement. Some of these are raised in Kingston's study but it is proposed to add further insights. This paper seeks to answer the following questions;

What are these "design" decisions and what are they in response to?

Is there a spatial discipline behind the apparent "organic" cluster?

What can be deduced from the particular scattering, or clustering of the buildings?

Does the Deserted Village constitute a meaningful environment?

The initial findings suggest that there is a strong link between building and environment as well as other coherencies which will add layers to our understanding of the village. In "Investigations on Collective" Maki asked a further question "…. what are its possible implications for our current thinking in architecture and urban design?" Using particular case studies it is possible to show how similar strategies have been used to produce meaningful contemporary environments.

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The creature within – an ecology of building and landscape, Mike Haslam, Dublin Institute of Technology and Solearth.

"…as the interior becomes more distant from the surface it becomes more difficult to bring air into the organism or, say, light into a building. In animals, elaborate systems develop to ensure an oxygen supply to every cell as, for example, our own respiratory system with complex lungs and blood supply systems. This has its counterpart in the … systems used to provide air, heat, coolth and light to larger buildings" Thomas R. and Garnham T. (2007)

As biological organisms, buildings need to interact with their environments with internal arrangements that deliver essential 'nutrients', fresh air, warmth, light. In more complex animals respiration systems are required both to provide oxygen - so that energy can be derived from food - and to take away the products of this metabolism such as carbon dioxide. Likewise in buildings, which need ventilation to bring in fresh air and to take away stale air. The need to nourish buildings from their external environment and in a reciprocal manner for a building to nourish its surrounding context is a critical part of ecological design. A building well adapted to its local environment, its habitat, has a physiology of form and arrangement – an architecture - as a response to its functional operations.

With reference to built projects, this research paper will argue that it is the architectural design clarity of interdependence between building and environment that accommodates the purposeful engagement of mankind with nature.

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Session 3A: Redefining Architectural Scholarship through Visual Methodologies

Session chairs: Igea Troiani, Oxford Brookes University, and Suzanne Ewing, University of Edinburgh.

Visual Methodologies in Architecture, Igea Troiani, Oxford Brookes University, and Suzanne Ewing, University of Edinburgh.

Positioning architectural scholarship as traversing academic discourses in the humanities, we reflect on the emerging field of 'designerly' ways of knowing, design research and practice-based research as specific to architecture through the embracing of visual methodologies. We argue that this focus on looking as well as

reading offers a means of architectural interdisciplinary research and scholarship. With a rise in recent creative practice based research has come publishing platforms to support not only text-centred expositions but also visually motivated or evidenced architectural research and has changed how research is read, viewed and disseminated. Reviewing research practice in the architectural humanities and architectural education reveals a slippage between the generally favoured textual expositions of history and theory, and the visual production, but not necessarily reflexive or critical practice, of architectural design. This offers a new space made possible by digital publication as well as the production of mixed or multimedia outputs – ones that can be either mixed analogue and/or mixed digital. The emergence of studies in visual culture has changed the research methodologies practiced by many humanities disciplines, and we expose critical positions on these (Krauss in Art History, Pink in Ethnography, and Rose in Cultural Geography), and reflect on how architecture might use 'visuality' as a research method. We reflect on the benefits of visual methodologies in architecture – to theory, practice and pedagogy. What are the areas that architectural research is attentive to as a discipline and how might visual methodologies enhance that research in those areas?

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Writing with Pictures: Reconsidering Aby Warburg's Bilderatlas in the Context of Architectural Scholarship and Education, Willem de Bruijn, University of East London.

Within the context of evaluating the role of the visual in architectural scholarship, it is necessary, so this paper argues, to revisit the work of art historian and cultural theorist Aby Warburg (1866–1929). Over the past decade, a renewed interest in the work of Aby Warburg among art historians has given rise to powerful critiques of prevalent methodologies and conceptions of the image and the visual in art history (Michaud, 2004; Didi-Huberman, 2011). By contrast, historians and theoreticians of architecture have largely neglected Warburg's work within the context of their own discipline. This cannot be on the ground of a lack of interest in architecture on Warburg's part. A quick glance at his famous *Bilderatlas Mnemosyne* shows that architectural objects (buildings, façades, ornaments) form part of the vast scope of visual material that Warburg worked with. In a first instance, then, this paper will aim to show how Warburg's picture atlas might be understood as a potential model for architectural research, based on content as well as form. In a second instance, however, this paper will discuss the distinct pedagogical value of this model for architectural education. Drawing on work done with Master students at the University of East London, this paper will show how a pictorial approach to writing a dissertation, for example, can bridge the ever-present gap between architectural design on the one hand and architectural history and theory, or 'scholarship', on the other. Incidentally, this approach also gives us the means to overcome the somewhat outmoded and melancholy appearance of Warburg's *Bilderatlas* – consisting of black-and-white photographs pinned onto panels covered in black cloth – through a brighter and more immediate, but still personalised, use of images.

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Looking at Photographs; Thinking of Architecture (and vice versa), Hugh Campbell, University College Dublin.

That there is a close relationship between photography and architecture is beyond doubt. It is also clear that this relationship has been the subject of increasing critical and scholarly attention, as evidenced by the number of recent publications, exhibitions and conferences related to the theme. A consensus seems to have emerged

that this is a relationship worth studying, from its earliest manifestations to its most recent iterations. Beyond this general consensus, however, there has been far less agreement on the approach such studies might take. In some cases, photographic images are used simply as visual evidence of the history, design and appearance of buildings: architecture sets the terms. In other instances, the aesthetic strategies of depiction take precedence over what it is they are depicting: photography dictates.

Even where the terms of engagement are more equitable, research nonetheless tends to be dominated by an indexical understanding of the photograph - that it is, in the end, a very sophisticated way of pointing. Drawing on the experience of writing, researching and teaching in this field in recent years, the author will argue in this paper that this dominant paradigm effectively excludes a good deal of the common ground that actually exists between photography and architecture.

Although very different in their making and in their material form, photographs and buildings can be said to derive from the same impulse: to confer and construct spatial and visual order upon the world as given. They can also invoke this same impulse in those who encounter them. Making and looking at photographs, designing and inhabiting buildings are all unified by a shared constitutive approach which extends not only to formal and geometric properties (to do with focus, depth, aperture etc) but also to an underlying phenomenological understanding of lived space and, ultimately, to the frame of mind with which we encounter and inhabit the world. In articulating this shared approach, this paper will suggest that photography could and should take on a more vital and thoroughgoing role in architectural practice and research.

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Speaking in tongues, Lesley Lokko, University of Johannesburg.

Nowhere is the relationship between 'centre' and 'periphery' more fraught than in the Academy, particularly in those 'peripheries' where the relationship was simultaneously – and dichotomously – near (culturally) and far (geographically). South Africa is one such territory: separated from Europe by the almost unfathomable length of the 'Dark Continent', its desire to align itself with Europe at all costs, particularly in cultural, racial and social terms, drove *an entire society in itself* to almost unfathomable lengths. Ironically, nowhere is the residue of that desperation more evident than in the Academy. The University of London and the University of Johannesburg lie some 6,000 miles apart yet their intertwined structures/methodologies and interests are so close as to be inseparable. Twenty years after independence, architecture's complicity in the spatial and ideological practices of *apartheid* is still the discipline's 'dirty secret.' Architectural education and scholarship underpin the spatial expressions and explorations of any given society. In South Africa, struggling to find the words to express both what has happened *and* how to realign itself with a more democratic, egalitarian vision of architecture, the tense and awkward relationship between scholarship '*there*' (in the European 'centre') and scholarship '*here*', (in the colonial 'margins') is particularly complex. The South African architectural education curriculum is simultaneously parochial and out-dated, relying on a version of European professionalism that disappeared from European schools and paradigms twenty years ago. In the South African context, visual thinking, creative-led practice and design research are viewed through the lens of mistrust: academic rigour and artistic creativity seem diametrically opposed. Conversely, the complex and rich conditions of African 'space', however it is defined – urban/rural; traditional/modern; calm/chaotic – lend themselves particularly well to new ways of seeing/making/exploring/researching 'architecture', which might lead to wildly differing outcomes, not just in terms of how we understand space, but, crucially, how we construct and inhabit it.

Speaking in Tongues is a research project that responds to the tension between conventional ways of understanding architecture, particularly in relation to African cities, and new, visually-driven ways of exploring

space, site and form. Although the attached project description exceeds the 300-word abstract limit, please see the attached documentation for a fuller understanding of the project itself, which comprises text, drawings, film and the spoken word.

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Visual Discourse and Spatial Extension, Tonia Carless, Oxford Brookes University.

This research originates through a study of visual production associated with the changing political economy of space. The paper argues that because architectural production is visual then research must work through the media of these forms of representational output in order to develop and comprehend new forms of knowledge. The research project analysed here includes the articulation and development of specific discursive space around visual production and the space of 'regeneration'. It is an interdisciplinary critique which proposes methods and discourses for the wider theoretical critique of the current and ongoing reconfiguration of space under consumer capitalism through the examination of spatial politics at a local level.

The work takes Henri Lefebvre's assertion in The Production of Space (1991,1974) that the manifestations of capitalism are not merely happening within space but that they are about space.

The visual work is a critique of the understanding that the aesthetic within architecture is a realm divided from the social or economic. The tools and things produced are understood to be specific analytical tools, they include: A viewing machine, a drawing machine, a public library book (reference only), painting en plein air (or painting on the ground), multiples.

The tools are examples of the visual work that have been identified to analyse the shifts in the visual within cultural production (from mechanical to digital). The work also seeks out collaborative potential by recognising construction and the manual process of making/performing space as an essential part of creative production. Furthermore, this allows for the visual to be taken outside of either of the specialist and highly regulated discourses of fine art or architectural studio practice. It allows for both a real and conceptual spatial extension within the discourse of the visual beyond the architectural studio.

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Tracing the basis for an Architectural Phenomenography through film: a (constructed) view on the films of Andrei Tarkovsky (1932-1986) and Ingmar Bergman (1918-2007), Ruxandra Berinde, University of Sheffield.

"cinema transposes what would otherwise be invisible, individual, and intrasubjective privacy of direct experience as it is embodied into the visible, public and intersubjective sociality of a language" (Vivian Sobchack)

Phenomenography has emerged in the 1970s as a qualitative research method focusing on describing the various ways in which a phenomenon is experienced by a certain number of people. A description of appearances, just as phenomenology was first conceived to be, phenomenography is also a way to imprint and, implicitly, to read phenomena, having an embedded intersubjective, communicative role.

Traditionally, phenomenographic research method has mainly been based on interviews, the verbal descriptions being the raw data which the phenomenographer will explore in order to find the patterns, modes and variations of experiencing a certain studied phenomenon. The product of phenomenographic research is thus not a fixed definition of how the phenomenon is experienced, but a flux of descriptions that grasp into more depth the plurality of modes inscribed in the experience itself.

The proposed paper presents the results of an original attempt to apply the phenomenographic research process on visual data, with architecture (and more precisely the inhabited space of home) as a study focus and with film (and more precisely autobiographical and memory-imbued film) as a medium and process. The moving images of remembered spaces were treated as condensed experiential understandings of space. The steps of the traditional phenomenographic process were applied using film as analyzed data and the methodology itself was adapted to the visual medium of film, building up a vibrant and inhabitable catalogue of memories and meanings of home.

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Session 3B: Systems Thinking and the City: New practices and connections

Session chair: Philip Crowe, University College Dublin

A Bifocal-Ecological Approach for Enhancing Social Resilience in Neighbourhoods, Laura Alvarez, Lucelia Rodrigues*, Katharina Borsi, Mark Gillott, University of Nottingham.

The definition of social resilience has been highly debated recently. However, there is now consensus in that it involves the management of local capacities to promote change and adaptation, which requires the understanding of relations between people and place, and their influences when adjusting to change. The notion of community requires a socio-ecological view, involving: people; place; connections between people and with their place. Similarly, neighbourhood can be defined as: a physical place with natural and man-made infrastructure; communities and individuals inhabiting the locality; and the bond between individuals, and with their place. The link between people and place is not only physical or functional, people connect emotionally with places and 'sentiments or attachment' need to be also considered, but are often not. Furthermore, social networks give structure to our world, they are key to social capital, and they can form a platform on which to build-up strength and ability to change; there are, however, often absent from studies. In this work, the authors have consider these connections and social networks, in addition to considering places and people, through a combination of qualitative and quantitative methods imported from different disciplines. This allowed the development of an innovative bifocal-ecological tool that accounts for various aspects of resilience in one neighbourhood-specific study to understand change and adaptation over time whilst highlighting aspects that can help building resilience. They applied the method on a Nottingham, UK, pilot study, where it has helped to expose complex place-specific trends of continuity and accumulation of social capital, and community resilience trends over time. It highlighted very clear patterns of change, the neighbourhood key assets and vulnerabilities, and their persistence or disappearance over time.

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A Contemporary Urban City as a Cultural Milieu of Clusters and Synergetic Energy, Tokie Laotan-Brown, University of Nova Gorica and Universita Iuav di Venezia.

This paper engages with the current research and debate about the creative city and the importance of cultural dynamics in contemporary cities. It argues that much of the focus has been around the investment of cities in specific regeneration projects or flagship developments rather than addressing the nature of urban fragmentation, networks and agents engaging in the city's cultural development.

The cultural and socio-ethnic multifaceted of contemporary cities meanwhile seem to challenge the sense of a common identity. Urban fragmentation seems to become a new trend.

In this context, the region or city tends to become a geographic platform for establishing and showing a spatial–social identity. This shows that global openness and accessibility may run parallel to closed and fragmented cultural clusters.

Urban research calls for a broader orientation in the field of cultural dynamics, with a focus on the following: citizenship and identity, creative activities and innovation, the impact of popular culture, and the interface between traditional societal perspectives and open attitudes regarding contemporary interwoven cultures.

Against this background, cities have always been meeting places for people of different cultures, education and talents. The contemporary urban city is an open milieu, where ideas from a diversity of cultures and nations come together. The major challenge for a modern city will be to turn possible tensions in such a multicultural milieu into positive synergetic energy.

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*Reconnecting urbanisations within transitional landscapes: An eco-spatial methodological approach to recognising service infrastructure*s, Richard LeBrasseur, University of Edinburgh.

Keywords: ecosystem services, urban green space, socio-ecological systems, eco-spatial planning, urbanisation

Transitional land uses produced through urbanisation continue to fragment green infrastructural landscapes across the European Union (EU) as contemporary society's requirements upon resources intensify and the impacts to human and ecological health persist. Such green spaces offer significant ecosystem services to humans, including nonmaterial benefits to wellbeing and quality of life. The role of urban green space under urbanising conditions is therefore worthy of further study and is currently lacking.

Urban spatial planning practices must evolve and adapt to support an integrated approach towards green structures within the urbanised landscape to solve the complex sociological and ecological concerns resultant from the inconstant socio-economic and socio-cultural pressures driving human activities. As interrelated systems thinking has increased within the discipline of spatial planning and urbanism ideologies, so too has the need for improved theory and concepts.

This presentation will present a research methodology that explored, analysed and measured the impacts of green space fragmentation upon human well being using both spatial and aspatial data sources (SoftGIS & HardGIS). Utilising two urban region case studies, their unique characteristics (e.g. polycentric morphology, urbanised development patterns, spatially heterogeneous spatial form, fragmented green spaces) of landscape structure and form were related to green space value and benefits or ecosystem services through a multi-method approach, including public participatory mapping, physical examination, scenario modelling, and

statistical analyses. Comparing and contrasting the data gathered provided evidence of eco-spatial relationships and the means to gain a better understanding of the factors which affect ecosystem service delivery specific to the socio-cultural aspects of human well being.

Continued exploration, analysis, and discourse is needed to better understand how landscape and urbanisation mutually affect one another in terms of spatial patterns and ecological processes including quality of life; this presentation adds to the increasing mix of planning ideology and is a step towards needed coalescence.

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AIARG 2015

Conference Abstracts

Saturday 31 January

Session 1A: Architecture, Infrastructure and the Making of Modern Ireland

Session chairs: Gary A. Boyd and John McLaughlin, joint-curators Irish Pavilion, International Biennale of Architecture, Venice 2014.

An Architecture of Public Transport: Michael Scott & Partners and Córas Iompair Éireann, Sarah Lappin*, and Una Walker, Queen's University Belfast.

On 27 May 1955, Billy Kelly from Londonderry/Derry fought Frenchman Ray Famechon for the European featherweight boxing title. The bout, awarded to Famechon much to the derision of the partisan crowd, was called at the time 'the biggest attendance ever at an indoor event in Dublin' (Cogley 1955: 13). The match was held not in a civic hall or performance space, but in Donnybrook Garage, a building normally used for the parking and light maintenance of the growing city bus fleet in the western part of the city.

This building and its two cousins – Inchicore Chassis Factory and the main Dublin bus station, Busáras – were all designed by one architect for one client. They offer an insight into the attitudes surrounding architectural infrastructure for road transport in the decade following the Second World War in Ireland. Although these were buildings designed with international expertise, using cutting edge technology and flexible enough to be deployed for uses for which they were not originally intended, paradoxically they also illustrate the end of the line for one of the new Irish's states main attempts at modernisation. This paper examines these buildings designed for Córas Iompair Éireann (CIÉ), (the Irish Transport Authority) within the context of a State-sponsored expansion of road and public transport systems in early to mid-century Ireland. It will interrogate the then-recent historical context of roads transport in Ireland and analyse how this specific architectural infrastructure developed in the period, concentrating on the work carried out, mainly, by one Irish firm: Michael Scott and Partners.

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Something in the Air: Scott Tallon Walker and the RTÉ TV Centre, Kevin Donovan, University College Dublin.

This paper deals with the infrastructure of broadcast media in Ireland, specifically with the architecture of the RTE TV Centre at Donnybrook by Scott Tallon Walker Architects.

The architectural work will be considered within the historical context of Irish broadcasting as formative in the new State's projection of an identity explicitly designed to distinguish it from its closed neighbor and its immediate past. The choice of a Miesian idiom will be discussed, both in terms of the universalizing campus landscape and the details of a bespoke and repetitive but lively metal architecture. I will argue, however, that the campus and its building, despite the clear reference to mid century American architecture, has a very strong Irish vernacular and ad-hoc inflection in its materials, techniques and processes of making. This, I will suggest, problematizes the idiomatic status of the work and complexifies its contribution to the formation of a national identity. Finally I will attempt to draw some conclusions from a comparison of the architecture of the TV Centre with the work of television itself with its ambiguous relationship to place and permanence.

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System-built schooling: Peter and Mary Doyle, the portal frame and the democratisation of education, Aoibheann Ní Mhearáin, University College Dublin.

The 1960s brought about new, egalitarian ambitions in the educational policies of Ireland. These policies imagined new institutions – the Community School and the Regional Technical College (RTC) – conceived to provide improved technical education to service growth in the manufacturing industries. These institutions were aimed at democratizing and diversifying a State education that, until this point in the mid-1960s, had been split between the Vocational Education and the secondary school system.

Using Peter and Mary Doyle's Community School in Birr and the RTCs as case studies, this paper will examine how their constructional methods - built from standardized components, flexible in layout, with an inbuilt ability for change and adaptation - become iconic of the State's modernizing educational and economic ambitions. The system built constructions of the RTCs and the Community School at Birr were developed from economic necessity, but their architecture creates constructional and technological innovations from these imperatives. The economies of construction of the RTCs and the Community School in Birr resulted in 'nonmonumental' buildings that reflect the economic position of a small, developing nation, while also addressing the prototypical nature of the venture into developing a new type of education system.

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Infrastructural Adhocism: Noel Dowley's telephone exchanges, Brian Ward, Dublin Institute of Technology.

The relationship between happenstance and architecture can be seen within a broad history of the Irish telecommunications system whose spaces, lacking a comprehensive plan for most of its history, were put together in an ad-hoc manner. Among these can be counted two buildings designed by the architect Noel Dowley in the late 1970s, one an extension to a Galway city centre telephone exchange and the other a new exchange on a green field site in Rosleven outside Athlone. While Dowley's exchanges can be placed within the history of Irish telecommunication, they can also be contextualised within a search amongst architects of the

period – evidenced by Jencks and Silvers' Adhocism and Rowe and Koetter's Collage City – for a new mode of operation in the wake of sustained criticisms of modernism's bias towards systematically rational and universal answers which presupposed a well organised and enlightened bureaucracy. In lieu of modernism's emphasis on utopian all-encompassing designs, such theorists posited an architecture of bricolage in which objects and ideas found at hand and momentarily useful are integrated into a speculative and contradictory, but ultimately hopeful, built environment. They made a pragmatic 'appeal for … the joint existence of permanent reference and random happening' in the creative act, the balancing of which seems to lie close to Dowley's endeavour to create buildings of quality in late 20th-century Ireland. While drawing upon ancient traditions of architecture, both his Galway and Rosleven telephone exchanges ultimately found their form in the midst of the shifting politics and everyday realities of an Ireland belatedly realising that it had to situate itself within the digital networks of the world.

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Session 1B: Tools and Techniques

Session chairs: Elizabeth Shotton, University College Dublin and Peter Carroll, University of Limerick.

Leaving a Mark: Individual influence and the intersection of medieval and early-modern building processes at No. 9/9A Aungier Street, Sunni L. Goodson and Thomas McGimsey, Mesh, Dublin.

The art of making architecture is rarely central to discussions, and yet in the seventeenth century was the supreme influence on the form and finish of No. 9/9A Aungier Street or 'Dublin's oldest house,' constructed c.1664. The traditional role of the craftsman-architect appears to have been influenced by late-sixteenth century building practices as well as the burgeoning brick construction techniques of the early-mid seventeenth century. Notably, the building's provenance on foot of the Restoration with its attendant court life, and its location within the Aungier Estate, Dublin's first planned development, united to form an arguably transitional typology with attendant idiosyncrasies. In studying these characteristics, the engineering coalescence of brick construction techniques with traditional timber-framing appears to have been only partially understood, although the newfound freedoms of this partnership were also exploited. The cost of newly-imported foreign softwoods, pressures of speculative development, access to building materials, and site constraints all had an impact on the way that timber technologies were utilised at No. 9/9A. Furthermore, a myriad of symbols, markings and other characteristics indicate the various structural, financial and superstitious motivations of individuals involved in this process. Though coeval structures for corroborative study are rare, remnants of similar features at nearby properties suggest a transition between bespoke craftsmanship and bulk production of building fabric. At No. 9/9A, a variety of decorative and structural elements suggest the importance of individual response to building constraints in advance of mechanisation, with potential ramifications on the form of Georgian Dublin.

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The Girl Scouts of Utah's Interlocking Cross Laminated Timber Summer Cabins, Jörg Rügemer and Erin C. Carraher, Integrated Technology in Architecture Center, University of Utah.

This paper discusses the design, development and construction of three, 600ft2/56m2 gross area summer camping cabins for the Girl Scouts of Utah's Trefoil Ranch Camp near Provo, Utah, USA. When developing the design for the cabins, the authors as the organizing team took an integrated, multidisciplinary design and development approach in which stakeholders, architecture faculty, general contractor and fabricator, engineers, the building department, Girl Scouts, and architecture students were involved.

The cabins were designed and built in collaboration with Euclid Timber, a local timber company that focuses on natural building methods using no glues, binders, adhesives, or products with VOCs. Euclid Timber, in collaboration with the University of Utah, has developed an innovative and highly-sustainable material called Interlocking Cross Laminated Timber (ICLT) to incorporate locally-sourced wood damaged by pine beetle infestation prevalent in the American West into the assembly of solid wooden panels. Utilization of this new material puts the project at the forefront of sustainable construction with findings expected to influence the construction market along the Wasatch Front and well beyond.

This paper analyzes the project's construction with a specific focus on experiences and challenges anticipated during the design and construction process when using a material that is new to the US and local building industry.

Keywords: Interlocking Cross-Laminated Timber; Sustainable Design; Design and Education, Participatory Development Process.

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A Study of the Application of Engineered Bamboo Products as a Sustainable Building Material in Architectural Designs, Philip Kavanagh, Dublin Institute of Technology.

In a time when construction is ranked as one of the world's least sustainable industries consuming about half of the world's non-renewable resources (Hinson, 2012), it is important to develop and advance the methods, and the means by which we select building materials and design, engineer and construct our architecture.

This research intends to set out a method for applying bamboo as an alternative building material to steel and concrete, two of the most widely used and energy intensive in their production. The hypothesis is that bamboo has the potential to be adapted/engineered for use in small and large scale architecture as a "sustainable" material providing economic, social, ecological reform and stability for the future. Bamboo is, characteristically speaking, an underutilised resource. In particular engineered Bamboo has the potential to match and potentially exceed current building methods. Research in Europe and Asia have shown that engineered bamboo can match the strengths of steel and far exceed those of engineered timber products.

A question is presented by this research; is there a case to reduce the environmental and ecological impact of buildings by through the utilisation of bamboo for our architectural designs?

This paper outlines the research for an MPhil that assesses the application of engineered bamboo products as a sustainable building material in architectural designs. It will address four fundamental questions of using engineered bamboo for architecture in Europe.

A) The structural capabilities of Engineered Bamboo. Does it have the capability of competing with steel, concrete and other commonly used building materials?

B) The Life Cycle Impact of using bamboo. By assessing the eco-cost of the manufacture of engineered bamboo products, can it be determined if bamboo is the best choice for our buildings.

C) The ecological impact, can bamboo be grown and cultivated in Europe successfully and if so which species will be best suited to the environment?

D) If B) is not feasible how to combat the huge environmental and economic cost in the transportation of bamboo from Asia and South America.

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An opensource, lowcost & digitally fabricated geodesic dome system, Javi Buron, University of Limerick, and Magda Sanchez, Collaborative.eu.

This paper examines the development of a geodesic dome system based on cardboard tubes and CNC cut connectors.

The geodesic dome was developed by Buckminster Fuller in the mid-twentieth century and became very popular in the United Stated during the sixties and seventies. The design offers a great resistance to wind and snow loads and can cover big spaces by using small and light elements. This last feature makes geodesic domes highly suitable for experimenting with unconventional materials and digital fabrication technologies.

In the summer of 2013, Colaborativa.eu developed a first dome prototype using bamboo and 3d printed connectors. In August 2014, Colaborativa.eu partnered with Fab Lab Limerick, part of the School of Architecture University of Limerick, to develop a second iteration of the design, following the same principles of low-cost, digitally fabricated but using cardboard tubes and digitally fabricated plywood connectors instead.

The proposed geodesic dome design is based on the 3V 5/9 Fuller-Kruschke geometry. The frame is formed by 165 waterproofed 60mm diameter cardboard tube struts of 4 different lengths, and 61 CNC cut birch plywood connectors. The dome has a spherical diameter of 10 meters and is 6 meters high. It has a floor area of 77 square meters and a perimeter of 32 meters. A low-cost, digitally fabricated cover design for the dome is being developed at the moment.

The design team has adopted an open source methodology to facilitate further research and development on this project. The design of the geodesic dome is publicly shared so an open and online community can contribute to the design process. This open source methodology is called collective design and enables motivated individuals to solve complex problems collectively, it connects individuals as collective intelligence.

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Session 2A: Reframing Representation

Session chair: Miriam Delaney, Dublin Institute of Technology

Worlds within Worlds: Luxigon, render farms and the industries of the image world, Alice Clancy, University College Dublin.

 Architecture is a curious discipline. Architecture itself is tangible and inevitably concerned with material reality. Yet it is almost always communicated to us through representations; language, images, drawings or sketches which we must interpret and understand. When we discuss architecture, unless we visit the building in question, we are at a remove from it. This gap is bridged through our understanding and interpretation of the project's representations. As Kester Rattenbury puts it: "Architecture's relationship with its representations is peculiar, powerful and absolutely critical". In many cases we are discussing its representation, not "the thing itself". (Rattenbury, 2002).

This parallel yet symbiotic relationship is becoming ripe for re-investigation with the growth of digital architectural visualisation. This emerging yet already firmly established industry of architecture has remained somewhat undiscussed in architectural discourse while increasingly, when architecture is commissioned, discussed and designed, it is in reference to a digital visualisation of the project.

Tellingly, the visualisers themselves are most interested in the emotional power of the image produced (de Broche des Combes, 2011). By using increasingly sophisticated layers of technology they harness what Barbara Maria Stafford calls the "primitive perceptual order" of images (Stafford, 2001). This circumvents that distance established by traditional forms of architectural representation to access our emotions directly and sell us the idea.

As author of this paper I am interested in how representation informs design but what I found most interesting when researching this paper is how in many cases, the production of these visualisations becomes crucial to how the building is perceived, marketed and sold (see illustration above) before it is physically constructed.

At the extreme end of this are vast building projects designed and sold entirely within the virtual world yet never built, or built and never fully occupied, functioning as an investment. I am intrigued by how digital architectural visualisation is starting to illustrate how architecture becomes in certain instances a manifestation of aspects of our financial system (Picketty, 2014) and where that may bring us.

This paper will seek to take a closer look at the industry of the architectural image world through analysis of current practice and in reference to architectural representation theory, the financial systems driving the production of architecture and its imagery, and how these images communicate an idea to us.

The paper arises out of strands of emerging research, teaching and practice by the author probing architectural representation and its role within the design process at the School of Architecture, UCD, and a new collaborative initiative exploring visualisation between UCD, National College of Art and Design and Dun Laoghaire Institute of Art Design and Technology.

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The Freedom of the Sketch and the Tyranny of the Digital Image, Amanda Hufford and Douglas Gittens, University of Lincoln.

This paper investigates the beginning and end of the design process exploring how philosophy can enhance the unscripted emergence of ideas through the medium of the architect's sketchbook. Following this, the paper will then employ philosophical and theoretical positions to interrogate the scripted and therefore signified phenomena of the architectural product as conveyed through computer based imagery.

At the commencement of the design process, the architect's sketchbook appears as an inherently fluid transient space, since it functions as an in-between liminal threshold, as a portal through which the *unscripted* and untethered creative intentions can find their *scripted* and signified fix as completed architectural products. This is the case for both the virtual computer image of the 'finished' artefact as it is for the actual image of the completed building. In effect, what was originally a fluid process, imbued with many potentialities, becomes tethered to the pre-scripted graphical language associated with computer aided design. The understanding of the untethered design process (via the architect's sketchbook) is grounded in Deluezian theories of the virtual and actual. Simultaneously, Baudrillard's critique of the unstable sign in digital culture can highlight the pre-scripted language of CAD applications. Both of these aspects of the architectural design process have been taken for granted. The ubiquitous use

of digital technology in the design studio demands graphic discourse to be theorised as it moves increasingly away from traditionally accepted notions of architectural representation.

Through conducting an autopsy of the beginning and end of the design process, this paper will establish how philosophical and theoretical concepts can aid the development of architectural ideas and, moreover, form the basis for a critical platform of the architectural product.

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The Logic of the Drawing, Michael Pike, University College Dublin.

The Catalan architect, José Antonio Coderch (1913-84), occupied an unusual position in relation to the prominent European architectural figures of the post-war period. He was a descendant of the Marquis de Sentmanat, a member of the Catalan nobility, and had fought for Franco during the Spanish Civil War. He was opposed to the egalitarian ideas of the Bauhaus and of many of his associates in Team 10. He also operated with an essentially non-theoretical approach, being committed primarily to the practice of architecture. His work was fundamentally concerned with the design of domestic space, involving a large number of single-family houses and a series of housing projects. His design process was based on overlay drawings that were used to connect to the real circumstances of the future inhabitants of the dwellings. Coderch's sketch drawings all show this concern with the small scale, with the dimensions and use of rooms and with the layering and control of the rooms' enclosures. It becomes evident that the quality of Coderch's work emerges from a high level of practical mastery, a tacit knowledge developed over a long career, rather than from a purely rational logic. The paper will explore this alternative, drawn logic of Coderch through a close reading of the design drawings of one project: the Banco Urquijo housing in Barcelona (1972).

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Parallax, Mark Price, Architect.

The apparent displacement of objects, relative to each other, caused by a shift in the point of view, is an architectural effect of some interest. Both Peter Collins and Sigfried Giedion drew attention to how architectural effects depend on movement, but to what extent can parallax be 'designed-in' to a work of architecture?

Collins discussed modernist parallax in relation to emerging 19th and 20th century concepts of space, which he said had supplanted structure as the principal subject of architecture. In this paper I will propose a return to structure, not so as to remain in the structuralist mode, but by way of proposing an ongoing parallactic shift between structure and space. What Wright achieved with his spatio-structural invention was a form of language in which meaning is contained not just in the shift between points of view, but also between the objective facts of structure and the subjective experience of space. To elaborate this idea I will make much use of Kojin Karatani's 'transcritical' reading of Kant.

The architectural experience of parallax is both interactive and unpredictable .The communication between Wright and the observer open-ended and expansive: I will attempt to locate it as a properly synthetic judgement, whereby structure serves to open up "the other who is empirically omnipresent but grasped only transcendentally".

We can never know more than the appearance of objects, what Kant called phenomena, as opposed to the objects themselves (or noumena). Phenomena may be ordered so as to create language systems, so that we can communicate with each other about the world. But these games (as Wittgenstein called them) have a habit of becoming closed circuits, or monologues.

Karatani defends Kant against the accusation that he "remained in the subjective framework" by claiming that "The truly revolutionary event in philosophy had already occurred in Critique of Pure Reason, where Kant attempted to implode the complicity inherent in introspection precisely by confining himself to the introspective framework". In the light of subsequent displays of structural daring in architecture, we might add that "The truly revolutionary event in architecture had already occurred with Wright, who attempted to implode the limitations inherent in structure (read: Destroying the Box) precisely by confining himself to the structural framework".

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Session 2B: Biography

Session chairs: Miriam Fitzpatrick, University College Dublin and Waterford Institute of Technology, and Sarah Mulrooney, University College Cork.

Did Mies van der Rohe and Albert Kahn ever meet?, Jan Frohburg, University of Limerick.

 Drawing on the work of one of his graduate students, Mies van der Rohe in his collage *Concert Hall* proposed a stage and auditorium placed freely inside a vast space. Fascinated by the opportunities and spatial liberty large-span industrial structures provided, in the collage he appropriated a photograph of an airplane assembly

plant designed by Albert Kahn in 1937, just prior to Mies' arrival in America. Mies finished his collage in 1942, the year Albert Kahn died.

Albert Kahn, in turn, held the European Modernist architects in high contempt. He scolded the International Style's nonsensical "aberrations" as "extremely ugly and monotonous." He attacked Walter Gropius, Erich Mendelsohn and Richard Neutra, even Frank Lloyd Wright, but above all Le Corbusier. Whereas Mies could have been easily included, Kahn did not mention him. This points towards a kind of esteem not readily given to the other Modernist architects and raises questions about their possible relationship. Did Mies and Albert Kahn ever meet? Would it matter if they did?

Beyond the possibility of a personal encounter in the brief period between 1938 and 1942, this paper re-considers both Mies' and Kahn's position within the canonical group of Modernist architects. While Kahn has been mostly excluded from Modernism's inner circle, Mies very much figured centrally in it. This suggested distance between both architects and their respective designs distorts the affinity of either architect's works and negates the appreciation they may have held for each other. Considering their closeness, personally and with respect to their architectural positions, may open up new interpretations of their work.

The paper will present recent findings from archival research. It is related to on-going PhD research under the supervision of Kathleen James-Chakraborty, Professor of Art History at University College Dublin.

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Can a Trip Change our lives? Louis I Khan and his trip though Mediterranean Architecture, Rubén García Rubio, University of Zaragoza.

The architecture of Louis I. Kahn changed radically in the 1950s. Such was the transformation that it is difficult to find his mistakable mark in works so different like the miesian Parasol House (1944) or the palladian Fleisher House (1959). All these differences have been widely recognized by leading architectural critics and some of them even venture to place that process of changing while he was at the American Academy in Rome between 1950 and 1951. They are absolutely right in terms of time and place. But the real question arises when they have to establish the reasons for such a radical change in a short stay in Rome. The answer, however, is more difficult….

The three months that Kahn spent in Rome were really intense. His position was a Resident Architect (RAAR). Contrary to what one might think he was more a kind of a college friend than a Professor. His job allowed him to travel and also encouraged him and so Kahn used to do it a lot. Some of those travels were nearby but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is also knows by everyone because of its greats drawings. Even some architectural critics point a possibly influence of this travel on his late work. But no one has dwelt upon it so far.

The present paper (as it is a part of my Ph.D. about the influence of this European travel on his work) will try to find the traces the historic space in Louis I. Kahn's late work. Firstly, I will analyze the stage of Louis Kahn at the AAR and especially his Mediterranean trip; secondly, I will go into detail about the lessons were given to Kahn; and finally, I will explain how Louis Kahn used the previous lessons on his own architectural work and especially how buildings were influenced by this roman trip.

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Denise Scott Brown at the Philadelphia School: 1958-65, Leah Hogan, Grafton Architects, Dublin.

"You see, I'd defined the problems from South Africa in one way, and from England in another way, and then in America, I found, not the answers, but people who showed me how to set about finding the answers, what the disciplines of learning were that you could use to help you head toward them." Denise Scott Brown

The life and work of Denise Scott Brown, architect, planner, writer, educator and principal of Venturi, Scott Brown and Associates in Philadelphia, has been about reaching out to disciplines outside her immediate field in pursuit of answers. Beginning her architecture studies in South Africa, she went on to study in the AA in London, where an interest in urbanism encouraged her on to Philadelphia to study under Louis Kahn.

Here, at the University of Pennsylvania Kahn was the "spiritual leader" of 'the Philadelphia school', a design movement quickly gaining momentum. Scott Brown's experience of the Philadelphia school went beyond the design approach of a group of architects. Her studies and work have since been defined by her ability to draw on wide ranging disciplines such as regional sciences and urban economics. Using the methods of social planners, political scientists and transportation engineers, Scott Brown has attempted to put sociology to work and in so doing re-connect architecture and human purpose.

Her and her husband Robert Venturi have been widely recognised as two of the most influential architects of the late 20th century through their architectural practice and writing. This paper looks to examine Scott Brown's time in the Philadelphia School, where she fostered her approach to architecture and urbanism, and in so doing, highlight the injustice of her exclusion in the celebration of her and Venturi's work.

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JM Richards, Experiments in Biography and Architectural History, Jessica Kelly, University for the Creative Arts, Farnham, United Kingdom.

J.M. Richards was editor of the Architectural Review magazine for forty years, architectural correspondent for the Times newspaper for thirty years, a member of the MARS Group and the Architecture Committee of the Festival of Britain. However, he appears as a peripheral figure in histories of modern architecture in Britain and internationally. This paper will explore what a biography of Richards could tell us about the culture of modern architecture in the mid-twentieth century. His biography would raise questions about the of the editor, the committee and of anonymity in architectural culture and focuses on the role of those behind the scenes in architecture.

Richards wrote an autobiography that was not intended for publication, which tells the story of his life through the objects that decorated his flat given to him by friends and colleagues. This paper will also explore how Richards' experiments in life writing reveal the importance of networks of people, places and objects in architectural history. Richards biography is a biography of networks, he was a point of connection between many different people, places and organisations. Exploring the role of the 'network' offers an alternative perspective to biographies that focus on 'great men' in architecture.

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Session 3A: Architecture and Philosophy: Between Craft and Knowledge

Session chairs: Aleksandar Kostić, Waterford Institute of Technology and Brendan O'Byrne, Trinity College Dublin.

Activity needs "a proper space for its exercise" Hannah Arendt and The Human Condition, Patricia Rehm-Grätzel, Johannes Gutenberg-Universität Mainz, Germany.

Hannah Arendt's work The Human Condition deals with man's active life.

On the one hand, she analyses the activity of man and understands labour, work and action as his basic activities. To her, labour corresponds to the biological process of the human body. Life itself is the basic condition for labour. Work relies to everything man produces. Thus, man creates his own world by surrounding himself with his own products. That happens because man is aware of his individual transience and wants to create something that will survive him as an individual. In this way, man artificially creates his own lebensraum, which consists of things – his world. Action is the activity which occurs directly between men. It does not use or produce. Here, man meets with the plurality of men by acting and speaking.

On the other hand, Hannah Arendt is very aware that these activities need their own spaces for being executed. Based on Aristotelian thinking she attributes labour and work to the private realm, the ancient household community, where it is protected. Action, however, belongs to the public realm. It is to be shown within the plurality of individuals in order to make people excel. Exposing and interpreting Aristoteles' point of view, Hannah Arendt herself is convinced that only if the activities have their proper space to be exercised man can become excellent in what he is doing. This all was shattered by the arrival of the modern mass society when the private activities labour and work came to appear in public. What should have been hidden was exposed and action then disappeared from the public.

By her analysis, Hannah Arendt wants to appeal to men. Her aim is to sensitise men for creating spaces where they can excel and become individuals.

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Understanding Architecture as a Poetic Process, Sally Faulder, Queen's University Belfast.

Architecture is both a discipline and a craft. Architectural knowledge is developed and reproduced through its practice. Although the medium is different, this is also true of philosophy. Philosophy does not only refer to a body of knowledge but also to a process of questioning and examination through which this knowledge is developed. Philosophy examines first principles and the fundamental nature of human knowledge, reality and existence. These examinations can be used to explore the nature of architectural knowledge and how the construction of the built environment we inhabit are influenced by, and in turn influence, our understanding of the world.

This paper focuses on the philosophy of Hans-Georg Gadamer. His thinking is used to examine the process of the development of architectural knowledge and our understanding of the built environment. It looks at how an architect's interpretation of the context of a project and their interpretation of the nature and history of

architecture informs their design. It further examines how the materialization of this interpretation then affects further interpretations of its context and the nature and history of architecture.

This circular process - through which architectural knowledge and our understanding of our built environment can be seen to develop - will be examined with reference to installations produced as part of a collective study into the poetic and experiential aspects of architecture. These installations formed the Royal Academy's 'Sensing Spaces: Architecture Reimagined' exhibition. This paper will also use some of the works of Álvaro Siza, who contributed to the above exhibition, to further examine this process in a less controlled and more complex urban environment.

This paper is part of a larger research project that explores the foundations of architecture and architectural knowledge through examining its role in our understanding of the world.

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Lefebvre's Rhythmanalysis: The case of Martyrs Square in Beirut, Elie Michel Harfouche, Lebanese American University, Byblos, Lebanon.

In current discussions about the philosophical inclinations of some architects, or about the fact that many fundamental questions of architectural theory are manifestations of wider philosophical questions, this paper conversely examines philosophy's interest in the built environment in general and in architecture in particular. This is achieved by analysing instances in which philosophers resorted to architectural models in order to explain philosophical themes. It focuses on the work of Lefebvre on the production of space as a nexus of philosophy, sociology and space, the latter constituting the essence of planning and architecture.

Foucault (1977) believed in architecture's ability to shape the life of society and he analyzed Jeremy Bentham's 'Panopticon' in his discussion of punishment. Barthes (1979) understood the Eiffel Tower as a 'sign' that touches on the life of every Parisian. Philosopher Wittgenstein (1926) went even further by being involved in his sister's house design. Architecture was a concrete support for several other philosophers, but none more than Lefebvre in his work on the production of space, which was equally influential for both philosophy and architecture. In this sense, space in the city emerges from conflictual, ultimately political processes. In turn, it hosts complex social constructions that affect spatial practices and perceptions.

As an architect, I discuss how Lefebvre's (2004) unfinished work on Rhythmanalysis and his particular interest in and mention of Beirut in his ' Attempt at the Rhythmanalysis of Mediterranean Cities' has enabled an analysis of downtown Beirut's Martyrs Square to a depth and complexity that would have been limited by traditional architectural research tools. The analysis is predicated on the exploration of the physical setting deploying terminology not specific to the built environment. This opens up fields of investigation as rich as language's play on meanings.

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von Wright - wrong or right?, Elizabeth Hatz, KTH, Royal Institute of Technology, Stockholm and University of Limerick.

Certain philosophers have kept turning up in architectural contexts over the past 15 years – while others remain seldom referred to. Deleuze, Heidegger, Derrida and Foucault are frequent. While Lucretius, Spinoza, Eliade or Croce are more rare. "The Missed Encounter of Radical Philosophy and Architecture" has its own agenda for analysing prevailing tendencies in architects choice of philosophical friendships. But while escaping from all attempts to be pinned down politically, some philosophers seem also to completely – and unfairly – escape the current architectural radar.

 This proposal will attempt to look at how for instance a philosopher like Georg Henrik von Wright could offer provocative challenges to both architectural thinking and architectural practice.

Von Wright, who had the chair after Wittgenstein at Cambridge and was his close friend, is one of few contemporary philosophers who follow an uncomfortable thought right through to its awkward consequences.

Addressing current phenomena like mass---tourism, environmental collapse, global economy and underlying it all --- *the myth of progress* -- which is also the title of one of his most provocative books, von Wright critically analyses the western tradition that places man in the centre of the world. While tracing the logics of this tradition, he also questions the implied belief that what man invents he is also capable of handling. The implications of his reasoning stirred up turmoil and agony amongst intelligent and insightful Swedes and Finns in power, during the 90---ties – but seem to have been totally missed by architects. These thoughts are bold, realistic and over---throwing. But they may open completely different possibilities to view creativity, culture and practice.

By reflecting on some of von Wrights works and their relevance and combustible potential for architectural thought and practice, this paper would like to inspire to search out more forgotten thinkers.

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Materialization of Mind in Making, Victoria Larson Kavanagh, University College Dublin.

As architectural practitioners who act to manipulate the environment, we may consider some basic philosophical questions such as – 'Why make things?' and 'What is worth making?' The first question has three words: 'Why'- a word used as a precondition for reflective awareness; 'Make' - a verb for manifesting; 'Things' - existent entities with material qualities. In other words, what are our reasons for participating in making, and conversely, how does making change awareness? Do things become the repositories of the essences of abstract form and reason? These are some questions raised in the experience of making and 'Being'

At times of significant change in society, architects re-evaluate processes and purposes, and these questions become increasingly relevant – What should we build or preserve now? What should we invent, invest in and why? How will the things we make benefit society and the environment? We should slow down and re-consider our activities from first principals.

The philosophical system held in mind and through which a designer perceives the world can alter how the processes and action of making are valued and approached.

In architectural practice, our discipline is within a material medium. Even the structure of consciousness is understood through a first person experience of material objects. Philosophy is the means by which making

may be understood as a manifestation of the mind, or perhaps as artifice and technology with purpose, and through arriving at an understanding, potentially provide clearer direction and meaning to the endeavour. This talk will consider if 'Object Oriented Ontology' is a philosophy suited to the act of making, and propose making as a mode of philosophical reflection for architects.

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Children's Corner: Enric Miralles performative models, José Vela Castillo, IE University and María de la O del Santo Mora, ETSA-Polytechnic University Madrid*.*

In August 1995 the first Alvar Aalto Design for Architecture Seminar was held in Jyväskylä. To that event Spanish architect Enric Miralles was invited to participate. And to the occasion he produced the design of a particular piece of furniture that was actually built for the show: the "Lelukaappi," Finnish for "toy cabinet".

The object was a playful piece of "toy" architecture, directly connected with the designs Miralles was doing at the time for a park and children's library in Mollet del Vallés (Spain). Being neither an autonomous object nor a reduced copy of the building design, it was a *model* in itself. The object was supposed to perform as a small children's theater inside the bigger building, a funny multipurpose and mobile model for the children to play and to discover the world inside, but also as an autonomous model object close to other Miralles designs, as the nearly contemporary InesTable. A model of a model in many ways than one (but not a *simulacrum*).

We can only imagine, since few images remain of the exhibition in the Alvar Aaalto museum, the effect it produced, but what is sure is that it engaged itself in a fruitful conversation, in an improvised performance both with existing architecture and with visitors alike, children's that surely will recognize the "toy" side of the element. And toys, of course, are intended to play with.

Beyond the established duality of craft and knowledge, this architectural object, in its playfulness, in its performative condition, deconstructs the thinking/doing frontier that seems so pervasively delineated. In that sense, it is not that architecture produces a type of knowledge (of the world) different than the one philosophy produces: the question is that architecture, physically but eventfully, produces that very world of which, in turns, meaning can be understood.

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Session 3B: Architecture or Society

Session chairs: Emmett Scanlon, University College Dublin, and Nuala Flood, Queens University Belfast

From Darwin to Socially-Responsible Design: How applying evolutionary psychology to architectural design could lead to a more socially-aware architecture in Ireland, Ekaterina Tikhoniouk, University College Dublin.

Human behaviour is shaped not only by societal values, but by deep-rooted evolutionary instincts, such as the almost-unconscious instinctual preference to be sheltered from behind when sitting or the tendency to feel discomfort in either cramped or overly-open spaces. These evolutionary instincts and preferences could be harnessed and applied to architectural design in order to create spaces and places where people feel more comfortable, spaces which have a much more positive social impact and encourage everyday social interaction and social playfulness.

In order for architecture to be used as a positive tool for our wellbeing, an interdisciplinary approach is crucial. The aim of this paper is to apply evolutionary psychology and physiology to architectural design in order to arrive at a set of suggestions that can be used to create better designs for public spaces, streets and building entrances; designs that are socially-aware, socially-responsible and actively encourage social playfulness and cater better for people's ingrained needs of security, positive social interaction and comfort

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People Friendly Cities in a Data Rich World, Aisling Joyce, COST EU.

Cities are the future. In 2008, the percentage of people living in urban areas surpassed those living rural communities. Not surprisingly cities elicit ever greater attention from government, researchers, and industry. Many of the initiatives focus upon the efficient use of resources and carbon reduction in response to climate change such as Europe 2020 and the European Covenant of Mayors' commitment to energy efficiency. Likewise the "Smart City" concept offers a similar if somewhat broader vision of a more efficient city. The focus upon smarter and more efficient cities is important, but incomplete. It is important that cities be sustainable and pleasant to live within. Against this background, this Action builds on an exploratory workshop on the emerging theme of *smart and liveable cities*. Supported by a European network of candidate cities, the Action coordinates a trans-disciplinary network of experts and non-experts that investigate the alignment of the "hardware" and "software" of a city with user needs to promote well being, good health, and a sustainable use of resources, within an evolving people-centred consultation framework for economic, cultural, and political development. A "City Sounding Board" would generate a people centred city through a methodology that could be tested and replicated at other cities or urban centres, around Europe. It will act as critical facilitators between city institutions and citizens by building capacity for future collaborative urban decision making at neighbourhood scale by means of citizen focussed pilot studies and design challenges.

People Friendly Cities in Lucca, Italy: The city of Lucca, Italy is the first of three test bed cities in this Action where we attempt to develop some of these ideas in practice. Lucca's work plan method for our field study in September was structured around evidence based design processes. Evidence gathering techniques included a field based consultation process using a range of tools from experiential observations, citizen surveys, interactive maps and statistical analysis of data. The main strategy of this project is not to re-design a city but to re-open the city to enable citizens and businesses to use the public space.

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Rural Architecture: People, Practitioners and Planners, Roisin McDonald, Queen's University Belfast.

"Architecture reflects our values and visions, and in turn shapes just about everything we do. It is not a frill. It is essential to the quality of life….You can ignore a piece of sculpture or a painting on the walls of the Art Institute, but architecture is the inescapable art." Blain Kamin

This paper explores factors which are inhibiting the quality of design of single dwellings in our rural landscapes. In a recent design review meeting, a panel of five multi-disciplinary experts convened to assess the design quality of twelve houses constructed in the landscape of Ireland and Scotland. The discussion - formulated to investigate the contribution of Rural Design Guides, unveiled issues which extend beyond the remit of any guide - instead they are ingrained in the psyche of rural people, their cultural values and traditions. Interviews with rural people, practitioners and planners further reinforce a need to look beyond the covers of a guide - to identify, acknowledge and actively address factors at the root of the problem. Architecture should be the "inescapable art". It should not be a luxury but imbedded in the everyday of all people. It should enhance rather than erode and reconnect people with place. If we are to secure a future for architecture in the context of rural Ireland and beyond, one must question the role of the both the architect and the profession - their social responsibility as well as their capacity to act as a catalyst for change.

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The (human) condition of architecture, Eoghan O Shea, Trinity College Dublin.

The everyday experience of architecture is conditioned by states of embodiment that link individual actions to socially carried intentions. Through social processes these experiences aid in creating and maintaining different identities and identity groupings, within which exist shared narratives of environmental experience. These differentiated notions of what it means to be human reflect the notion of plurality, noted by Hannah Arendt to *be* the human condition. By idealising what it is to be human, and to create notions of "normality" aids in devising a line between "*zoē /bios*" ("politically qualified" and "bare life"), the extreme version of agent/acted upon referred to by Giorgio Agamben.

This paper argues that designers needs to look beyond aesthetic treatments inherent in current architectural thinking toward aesthetic experience defined by pragmatists such as John Dewey which prioritised the experience of everyday life situations. Only by doing so can the needs of society be met by architects and architecture. By making reference to examples of differentiated aspects of embodiment such as disability and gender, the relation between bodily capacities and architecture, and in particular to universal design theory, this paper looks at how individual buildings have differentiable types of engagement with particularised groups of people.

The paper concludes by pointing to historical and current examples and methods where architecture or spatially located practices have been critically engaged with in order to reveal and overturn architecturally maintained social constructs that have produced biases.

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Home_Place, Emma Geoghegan, Meme: Architecture and Design, Carlow.

Home is more than the physical place we live. It is a combination of the imagination and the real, the intangible and the material, of stories, memories and aspirations. It is about learning to live together but also about the ability to be happily alone.

For many vulnerable people (those with special needs, physical or intellectual disabilities) there is a lack of autonomy and choice in choosing a place to call home. In the past the model of residential institutions isolated these individuals from their homes and families. Current national policy is informed by the 'Time to Move on from Congregated Settings: A Strategy for Community Inclusion' 2011 report but there remains a conflict between this policy and other factors influencing housing provision for these members of the community. The challenge of balancing complex healthcare needs with the creation of a secure personal home environment also has to be considered. Finally although stated policy on housing provision is now 'person-centred' there is a real disparity between the expressed needs of individuals requiring housing and their level of engagement in the design and provision of these homes.

This problem is the one being addressed by the Nimble Spaces project in Callan. It is a project developed with Camphill Community Callan which aims to be a long-term ambitious, and challenging process of collaboration between artists, architects and adults with an intellectual disability to articulate the individual's current housing situation, identify needs, and collaboratively and imaginatively create a 'nimble' solution to these needs.

This paper will outline the context of housing provision for vulnerable people in Ireland today and identify the consequences of conflicting policy and legislation in this area. It will describe specific projects and the challenges faced by individuals in asserting their right to engage with the process. As an exemplary process in engagement and collaboration, the Nimble Spaces project will also be described.

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Beyond Pebbledash; architecture, public engagement and urban living, Blaithin Quinn, Independent Artist-Architect.

The *Beyond Pebbledash* installation (a reconstruction of the façade of a typical 1940's pebbledash house) currently on display at Collins Barracks, Dublin, is designed to act as a catalyst for inclusive discussion about design for urban living. This installation, by Motti Ruimi and Paul Kearns, is essentially concerned with the everyday architecture of the 'house' and 'home' and how this is valued by Irish society. Crucially, according to Ruimi and Kearns, the visionary and ambitious construction of many thousands of pebbledash homes some seventy years ago in Dublin imagined and delivered new possibilities for living for Irish society. *Beyond Pebbledash* is a public invitation to re-imagine the 'home' and to create new design possibilities for urban living in response to today's economic and social challenges.

In order to reach a wide and diverse audience and to stimulate debate about current, urgent and widely relevant national issues related to urban living, a public engagement programme (linked to the *Beyond Pebbledash* installation) has been devised by a multidisciplinary team: *National Museum of Ireland* (education and outreach), *Dublin City Council* (planning, arts, culture) and *Redrawing Dublin* (Ruimi and Kearns) in collaboration with architects, artists and educators. This paper will examine and illustrate the diverse methods of audience engagement employed in the programme (symposium, workshops, exhibition and other public events). The author, as a member of the team responsible for devising and delivering the programme, will

present visual documentation, relevant theoretical frameworks, findings and conclusions related to the engagement programme. In parallel, the societal role of the architect as pedagogue, collaborator and mediator will be interrogated by the author in this paper.

The *Beyond Pebbledash* public engagement programme (Autumn 2014) is funded by the Arts Council of Ireland under the Engaging with Architecture scheme. blaithinannquinn [at]gmail.com

Perception, Society and Architectural Practice, Maria Donoghue, Executive Architect, Office of Regeneration, Limerick City and County Council.

Architecture is a political act with architects as political agents: these acts have social ramifications whether intentionally or unwittingly. This paper proposes that the concept of 'Architecture' and 'Society' is not an antinomy; architecture is a social role by its very nature. Architects have therefore an implicit duty of care to broader society to place people at the centre of its concerns.

Bourdieu declared that "an action aimed at transforming the social world is…more likely to succeed when it is founded in reality". He argues that this perception of reality is a reciprocation to beliefs constructed by the dominant classes. Barbara Ellen, in her review of 'Billy Elliot', writes that "there is no nobility in poverty, nothing remotely photogenic about life at the very bottom, very rarely a fast track out." The view is of a life of poverty that can be transcended through hard work and discipline. Yet working with social- housing inhabitants, Bourdieu identifies 'people who have nothing in common, forced to live together either in mutual ignorance…or conflict'.

The National Social Housing Policy is working towards a culture "based on choice, fairness, equity across tenures and on delivering quality outcomes for the resources invested", and central government is showing genuine moves towards achieving this objective. Through the researcher's experience of working within Limerick Regeneration, one of the few large-scale social housing programmes on the island of Ireland at present, this paper will look at the influence of perception - perception of the self, external perception of social classes, perception of needs – on the architectural practitioner's social-housing designs, where reality may be an externally-formed bias. This presentation questions if education of conscious perception may help move the profession away from the restrictive response to brief that has been so prevalent on this island.

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Architecture with Society: social practice placemaking and architecture in the public realm: a Dublin case study, Cara Courage, University of Brighton.

This paper will present the concept of social practice placemaking (SPPM), placing this within a placemaking typology, and further anchor SPPM within a social architectural practice. It will present this thinking with global examples of SPPM and with research findings from Art Tunnel Smithfield, Dublin.

SPPM is a grassroots urban and arts-led placemaking and a co-produced and performative artform. The paper will conceptualise this activity as the logical extension of urban arts practice, from public/new genre public art (Lacy 2008) and participatory arts to a 'new situationism' (Doherty 2004). The paper will problematize the notion of urban 'arts and architecture' practice and the

formal sector as a critical spatial practice (Rendell 2006, Petrescu 2006) and will extend architectural critical thinking on the co-production of art as constructive of new spatial configurations and emergent relations between users and space, impacting public life (Meejin Yoon 2009), whereby locating it in the socio-political of urban life, this practice has to be understood as an art form that dematerialises the built object and is concerned with creative and social processes and outcomes. SPPM is a polylogic performative artform with space/place the non-human actant (Whybrow 2011, Kwon 2004) to the human ones of creative process and practice. It will detail who may be required in a cross-disciplinary team to affect change in urban placemaking, including the notion of 'urban creatives', a co-production team of 'art' and 'non-art' actors in equanimity, which includes the users of the space, planners, policy makers, artists and architects for example. It will address issues of the urban city space as a place of artistic hybridisation, cross arts boundaries in creative production, in co-production and the degree to which urban city spaces may be transformative their urban setting – for the individual, the community, the material space and arts practice.

Keywords: architecture, art, critical spatial practice, placemaking, social practice placemaking

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City Trajectory Belfast, Mark Hackett, Forum Belfast.

Belfast's urban legacy of social devision, mass rehousing, road building and later regeneration efforts in a peace process took place in an environment of direct rule and central regional control. In the next two years Belfast will be required to produce a new city development plan. This is prompted by the reform of public administration in Northern Ireland that will see planning and d!evelopment returning to local area control for the first time in over 40 years.

Forum for Alternative Belfast was formed in 2009 out of concern about the city's development and the lack of any coherent or guiding city plan. Partnering with a number of organisations forum have carried out mapping research and have campaigned for a more connected equitable city. Since 2010 a series of week long summer school processes have looked at 're-stitching' plans for the city that consider the wide band of neglect and blighted lands that surround the city commercial core. With this work collected and published it forms a key agenda for an urban plan with social purpose.

In recent years a number of draft strategy and 'master-plan' papers have been proposed by the city council as precursors to forthcoming city planning; these have tended to first concentrate on a city core as a shopping and office zone maintaining a disconnection from most of the neighbourhoods around, and connecting only those areas of the city deemed commercially successful.

Having observed and publicly critiqued these strategies and plans in the last year, forum has evolved a simplification of its work and will present some key analysis and issues the city must now confront for its future urban trajectory.

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Dissolution of 'Type': Space, Form, and Use in the Digital Age, Lindesay Dawe, University of Ulster.

"how to develop the forms of new types, of still unresolved species?" Anthony Vidler on JNL Durand, in 'The Idea of Type: The Transformation of the Academic Ideal, 1750---1830', --- *Oppositions, Vol. 8 1977.*

Within the complexity of architecture, practitioners and theorists have, since the Enlightenment, used the idea of 'type' and typology as a method of classifying buildings; primarily in plan and constitutional form and around ideas of 'character'.

Over recent years academics have observed that 'type' can be a way of revalidating architecture in a time of crisis; when, for instance, the cultural parameters that have legitimized certain formal solutions lose their integrity (1). In looking at type and typology this paper sets out to explore some of the architectural consequences of rapid social change, and show how complex challenges set at the nexus of contemporary social and spatial practices can help shape new radical typological theories in architecture.

In the seminal work that defines contemporary social and urban transformation Castells convincingly describes the impact that informational networks are having on urban form. The very 'fluidity' of his space of flows (both in its social and urban structures) would seem to make type and typology redundant as an architectural design method – a conclusion perhaps already reached by Castells who views architecture as the 'failed act' of society (2) --- but the proposition in this paper is the we should give vital intellectual space to developing a classification method where architectural typologies are linked to typologies of use. A productive point to start this is a critique of orthodox definitions of architectural 'programme'; an exploration of the informational, capital and cultural pressures shaping contemporary urban morphology, and the reaffirmation of a belief in the importance of 'place' in our digital world.

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