



# RESEARCH SEMINARS 2013-14

Meetings take place in AA191, Art & Design Building, College Lane, at 12.45 for a 1 pm start.

**September 18<sup>th</sup> 2013 - Group Meeting**

**October 16<sup>th</sup> 2013 - Erica Liu, Megaevents**

**November 20<sup>th</sup> 2013 - Daniel Marques Sampaio, 'The image of revolution'**

**December 11<sup>th</sup> 2013 - Silvio Carta, 'Holistic construction system for Interior Architecture'**

The introduction of digital fabrication and—in particular—of additive manufacturing techniques (3D Printer) in design processes seem to have resulted in an epochal shift in the design culture, involving the future of manufacturing (where the creation of objects is moving *from factory to the workshop*) and the people's perception of objects (a network society self-produces objects within open design platforms and with open source tools). This shift has been defined "The third industrial revolution" and it is closing the circle described by the massive industrial production and the long lasting consumerism-driven momentum. Within the field of research of architecture, the Digital Fabrication offers new and—partially yet unexplored—construction techniques. However, the majority of the building experiments realised by researchers and designers so far tends to fall into one of the two categories:

- The design is mainly driven by the technology (hence eluding any possible critical reflection or theoretical ground for the design)
- The design is based on former construction techniques which allow for a perception of space and object rooted in previous technologies.

The challenge for the future design is thus to think --before to design and make—what digital fabrication may really mean in terms of generating new scenarios for our lives.

**January 15<sup>th</sup> 2014 Marta Rabikowska, 'From art to ethnography: Why could I not display my photographs in the School research cabinet? And what research questions can be posed in relation to photographic practice?'**

**Afterwards, discussion: TVAD research and Impact**

**February 12<sup>th</sup> 2014 - Ana Gabriela Lima, U. Mackenzie, São Paulo / R2P University of Hertfordshire, 'Feminine & Plural: Women Architects & Designers, Paths & Projects'**

This research project investigated architectural and design processes from the perspective of gender. It employed a combination of literature review and interviews with women architects and designers, to identify and describe how gender affects the ways women design. It has been assumed that design practice, as a cultural practice, carries the identity marks of the person who does it, gender among them. Nevertheless, the initial conclusions point out that that architects and designers do not seem to have a gender consciousness that guides their projects, but rather a professional consciousness that has been built as a "cultural field", in Bourdieu's terms. Thus a gender perspective, within the design process, seems to appear in the form of conceptual instruments formulated by the person who designs, in order to respond to project-specific demands.

**March 19<sup>th</sup> 2014 – Carolyn Lefley, 'Excavating images: a photographic response to an archaeological excavation'**

In 2013 Timespan Heritage Museum in Scotland commissioned photographic artist Carolyn Lefley as their Artist in Residence during the excavation of a longhouse ruin. This paper explores the relationship between photography and archaeology, referencing Lefley's methodology and photographic output.

This illustrated paper examines the parallels of the process of excavation, of peeling back the layers of earth to reveal evidence of the past and the indexical quality of a photograph to record reality. What is interesting about most excavations is that the site being revealed pre-dates the invention of photography.

Lefley collaborated with archaeologists to make a photographic response to the excavation. Fieldwork was combined with research exploring notions of home, the Highland Clearances (including diaspora and migration), excavating and documenting, art and archaeology. Out of this research and time spent daily at the dig, Lefley made new work using a variety of photographic techniques to create new artefacts that now sit alongside the findings of the excavation in the museum. The paper concludes with a presentation of the photographic output from the excavation. 'The Diaspora Stones' are a new collection of pseudo photographic fossils exploring key themes linked to the excavation, including abandonment, home and migration. 'The Descendants' are a series of photographic portraits taken at the dig site, which reference the tradition of the human scale in archaeological photography.

**Michael Heilgemeir, title TBA**

**April 23<sup>rd</sup> 2014 - Steven Adams, 'Psychogeography & Revolution: Traveling on the 21 bus from Bastille to Concorde'**

**May 14<sup>th</sup> 2014 - Kerry Purcell, 'The Accidental Intention: Design, History, & the Truth Event'**

The French philosopher Alain Badiou recently stated that a truth procedure was “an experience whereby a certain kind of truth is constructed” (Badiou, 2012: 38). Badiou classified four spheres where such “truth events” could occur, as those of science, art, politics, and love. In these four realms, “chance is defeated word by word” (Badiou, 2012: 46), where through the random unplanned encounter a new world is born. In each moment, whether that be a scientific breakthrough, a radical political act, a creative artistic solution, or unexpectedly falling in love, our singular vision becomes a collective shared moment. When design does this, it breaks our absorption in the temporal, it reveals the depths of our singular reality, it opens us to a fuller sense of ourselves, but, more importantly, it serves to reveal our common existence. This paper tentatively seeks to explore the application of Badiou's theories in mapping the ways in which design is being produced and new communities being formed.

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