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<td>Anna Skoura</td>
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16.00-17.40  **SESSION 7**  
Room 005, Rathdown House, Grangegorman Campus  
Chair:  
Architecture/Sculpture/Boundary  
Architecture for Philosophers  
Caring for place  
An Urban Theory of Fuzzy Boundaries  
Construction Performance – how photography records progress on site  

6:00 PM  **Conference ends**
AS FOUND

Chair - Noel Brady
Sorcha O’Higgins  BScArchBArch

Portobello Harbour and the Ethics of Programme

This paper would explore how the proposal of an homogenous programme dilutes the existing diversity of the found conditions at Portobello plaza. Portobello plaza, as it stands, is an intersectional space that facilitates recreation, education and creativity. The development of the square into a hotel and its associated functions - cafe, retail, and restaurant - has the potential to erode the rich, layered usage of this public space. The paper would examine the responsibility of the architectural programme to respond ethically to the field conditions it finds in a given context, and to preserve established spatial appropriations instead of overlaying prescriptive and market-driven functions onto a naturally-propagating community enclave.

The exploration would take Stan Allen’s thesis that “Field conditions move from the one towards the many... Working with and not against the site, something new is produced by registering the complexity of the given” as it applies to the subject of study. In many ways, the proposal for Portobello plaza is a reversal of Allen’s theory in that it does not respect the contextual complexities present, but seeks instead to homologise the current fragmented, and therefore vibrant, order of the canalside square by monopolising it, thus moving from the many towards the one. If this is viewed through the lens of ethics, then it falls to architecture as opposed to development to tackle the execution of the programme in a way that respects the orchestral balance that plays out in the plaza.

Portobello square has become a microcosm of contemporary Dublin: the canal as a vehicle for re-educating locals on how to use recreational space, underperforming buildings transformed into spaces ideal for artistic creation, a vital communal space in an aspirationally residential area. All of this is overshadowed by the threat of a domineering scheme which would render the varied array of social and cultural actors impotent against the demands of a transitory population. The programme of “hotel” is a simulacra for the modern notion of “experience”, designed to distil the essence of a destination into a catch-all episode. Programme should seek to channel the field conditions, not suppress them.
Zhengfeng Wang  PhD Student in Art History, University College Dublin

The Shanghai Fish Market: A Self-conscious Attempt to Modernise the Industry

Market buildings not only provide the physical structure to hold exchanges but act as the social agents embodying various relationships behind transactions. Established by the national Ministry of Industry, the 1936’s Shanghai Fish Market replaced the century-old open-air marketplace in Shiliupu and became the exclusive distribution centre for all aquatic products transported into the city, which already accounted for one-third of Chinese fish sales. Representing the transition from a dispersed and unregulated market to state supervision, the project revealed the unprecedented official engagement in the native fishing industry, which had long suffered from backward technology, being monopolised by local ‘hongs’ (the Chinese wholesaler) and invasion from neighbouring countries. It was part of a larger effort by a weak national government to insert itself in Shanghai when fighting for both economic and political autonomy against the occupying foreign forces by providing much needed urban infrastructure.

Key to the building’s impact was its architectural design and the adaptation of new technology. Its architect Su Gin-Dijh, who had studied abroad, drew upon both contemporary Japanese and European sources. Much more than the architecture of the city’s commercial centre, his reinforced concrete structure and abstract forms were inflected by the International Style. With a systematic program and planning layout, the complex project functioned in a productive and efficient manner. It provided modern facilities such as refrigeration equipment and a link to rail transportation. The splendid seven-story administrative building with a radio mast became the first landmark of Shanghai seen on steaming into the Woosung harbour.

Although located on the urban periphery, the market was widely publicized in a variety of media, including both general interest newspapers and specialized publications targeting architecture and engineering, thus communicating the governmental propaganda to a broad audience and rendered modern wonder.

Demolished in the Second Sino-Japanese War one year after opening, the Shanghai Fish Market has been overlooked by the historians of Chinese architecture. Despite its contemporary relegation to oblivion, this grand project discloses the rich political and social condition that constructed modern architecture and merits being remembered.
Selma Harrington MRIAI HonAIA PhD Architecture, University of Strathclyde

FRAGILE REPUBLIC: Defragmenting the public space in Sarajevo’s Museums Quadrant

The perceived key dimensions of public space are associated with its inclusiveness, facilitation of meaningful activities, comfort, safety and pleasurability, all the elements that can be rendered by architectural design. Architecture as a discipline is considered to be a public art, but its materiality is not enough to make it appropriated by the public. The architecture occupies space and forms the spaces in-between, which in turn need to be occupied in order to be activated. In recent times, from Dublin to Athens, Bucharest, and beyond, the public space has been a scene of political practices which differ from what is ordinarily associated with the public sphere. The claim, presence and organized participation of various members or public groups, albeit temporary, are a manifestation of the use of space through the four elemental categories of action: development, change, conflict and resistance. In reference to Jürgen Habermas and selected recent critique of his studies on the structural transformation of public sphere and theory of communicative action, this paper looks into the transformation of public space around the central zone of Marijin Dvor in Sarajevo, Bosnia and Herzegovina and the so-called Museum Quadrant. Conceived after the World War 2 as the new administrative centre of the city, it has been in focus of some forty architecture and urban competitions and bore witness to the variety of public gatherings, protests, crowd control measures, sniper and mortar attacks and rock concerts. Transitioning from an ideological position of a socialist urbanism and master-planning, through the period of a targeted destruction and urbicide, the lack of coherent public architecture policy, coupled with the logic of the neoliberal property development, is further challenging the integrity of Sarajevo’s urban fabric.

Key words: architecture, public sphere, communicative action, socialist urbanism, urbicide
CONCEPTIONS

Chair - Brian Ward
Physical architectural spaces have long been established as key components in progressing publics and societies (Hertzberger, 2005; Whyte, 1988). Such as in the organised geometries of the Bouleuterion council house forums, the Stoa of Attalos’ promenades, and the Athenian Agora itself — the organisation of an architectural plan can typically align with a select number of typologies, corresponding to how a human being naturally uses a space (Westfall, 2015). The natural gathering of people around a fire - within a circle - illustrates this. In this way, there is a direct link between the geometry of a circle and the use of the space itself.

However, in much the same way that the architectural organisation of physical space can be mapped (Whyte, 1988), so too can the architectural organisation of social space. We can deduce that the logical configurations and sequences of typologies can also be applied in the context of social geometries, processes and systems. The group dynamics and cognitive biases between these systems, and the humans within them, can be defined as Human Factors. Through understanding the influence of Human Factors on architectural forms, we allow ourselves to further understand the wider architectural context that we are to interact within; the increasingly globalised community today.

Globalisation's intersection with the traditional craft of design, and other evolving fields, has produced new opportunities for understanding how people interact (Bauman, 2000; Sennett, 1998). This has resulted in the emergence of a new 'independent' social field for architectural study; a space that has the potential for individual agents or instrumentalities to participate together, independent of previous bureaucratic institutions and class structures (Bauman, 2007; Castells, 2011; Benkler, 2007). What started as small-scale cooperation, has grown to become sequences of open production and collaborative (Schneider, 2006; 2007), innovative, participatory practices.

The case study of this paper investigates the student-led MEDS (Meeting of Design Students) Workshop design initiative, hosted in Byblos, Lebanon in 2018. Human Factors as social components are identified within this participatory-based design organisation, and mapped against their influence on the architectural output of this newly-emerged field's social space.
FIELD CONDITIONS: From Figure Ground Patterns to Field Conditions

In 1966, Colin Rowe and Fred Koetter wrote *Collage City*, arguing that the urban context can be understood and intervened by way of seeing the urban plan in terms of figures and a ground the pattern of which helps identify modern versus traditional urban textures. They were highly concerned with modernist visions of and modern architecture’s relation to urbanism, partially as a result of reconstruction efforts in European urban environments after the Second World War. What he defined as field is a combination of these two opposites - built and unbuilt areas.

Thirty years later, influenced by landscape urbanism, Stan Allen rejected to focus on *form of things* and offered enhancing *forms between things*. He offered a position where the distinction between figure and ground is lost, architectural object emerging from the field itself as an effect. Here, site became an architecture by itself what Allen introduced as field conditions. This formulation of field sought alternative ways of conceiving the relationships, connectedness, and multiple contexts onto a site. This understanding refers to a shift in the relationships between architecture, landscape and the city.

This paper wraps back the historical timeline and contextualizes Stan Allen’s field conditions and Colin Rowe’s figure ground maps from a theoretical, historical, discursive and disciplinary perspective. It puts that the shift in the from figure ground maps to field conditions is closely related to historical development of urbanism. It is an historical outcome of how city and its formulations has been changed since the beginning of the twentieth century up to now.
Cameron McEwan

The field as a critical project: the analogical, the isotropic, the discursive

In 1997 the architect and theorist Stan Allen wrote a short text, “From Object to Field.” That text signalled a shift in architectural and urban thought from issues of whole to aggregations of parts. It characterised the field as a horizontal surface, implying ideas about continuity, landscape, infrastructure, notions of process, extension and expansion. The language played into the hands of global capitalism, which on one hand demanded smoothness and connectivity; and on the other hand identity and difference leading to an urban field of “iconic” exceptions. Allen’s text coincided with what became known as the post-critical leading to an anti-theory narrative (Michael Speaks’ “theory is an impediment” proclamation), which extends to today.

The condition of the field (the urban field, the architectural field, the critical field) is based today on economic dogma, market-oriented urbanism (Patrik Schumacher’s “free market urbanism”), and attitudes that rarely recognise any other value than monetary value. This has shaped the form of cities and the collective urban imaginary. There is a need to find alternative understandings of the field and critical strategies to counter prevailing conditions.

This paper puts forward three projects which, either consciously or by implication, have developed the idea of the field as a critical project. Aldo Rossi’s analogical city as a field of the other which put the city and the collective subject into close relation through ideas of collective memory and typological form; Andrea Branzi and Archizoom’s No-Stop City project as an isotropic field and critical exaggeration of the developing planetary urbanisation of the time; Mario Gandelsonas drawings and readings of the city as a discursive field, which aimed to bring architecture and the city, thought and action, into closer alignment. Against the ethos of individuality, instrumentality and economic technocracy, projects such as these are models which assert a project of collective, speculative and critical thought toward a renewed discourse on architecture and the city – the field as a critical project.
COMPOSTIONS

Chair - Emma Geoghegan
Dr Gul Kacmaz Erk

Forced Displacement and Architecture: The Aftermath of a Pilot Study in Istanbul

Right to life, freedom, security, equality, justice and privacy are amongst basic human rights articulated in the United Nations’ Universal Declaration (www.humanrights.com). While these concepts are easier to define for a long-term member of society, they are more complicated for new minorities who are forced to displacement because of conflict, war, climate change, economy, etc. Whether they perceive it as permanent or temporary, refugees stay in their new “home” for an average of 26 years (www.unhcr.org/576408cd7.pdf), which urges the need for integration and inclusion.

The presentation will outline a pilot study concentrating on forced migration, architecture and the arts (film). This study, which is the “trial and error phase” of a larger practice-based participatory research project, tests the scholars’ ideas about the refugees’ “lived spaces” including their homes, streets, workplaces, as well as the places they go for education, shopping and leisure. Carried out with refugees who are amongst 3,567,658 registered Syrians in Turkey (https://data2.unhcr.org/en/situations/syria/location/113, last updated: 27.09.2018), as well as NGO representatives and academics, the study uses filmmaking to understand and share their architectural/urban needs and challenges in Balat, Istanbul. By proposing the refugees an opportunity to make short films about the public and private spaces in their (new) environment, it not only aims to provide them a skill and medium to be heard but also to invite their (Turkish) neighbours to see them as equals. This might be a step in defining misconceptions around these new members of the society, breaking down some of the barriers and, in the long run, towards integration and celebration of diversity. Architecture has a significant role in this (long) adaptation process.
Laura Doyle
Urban Soundscape - Mapping the Acoustic Landscape of the Liberties

Does a city possess an acoustic identity? Sound as a potentially expressive medium is neglected in the creative design process of contemporary architecture and urban planning. The tenuous nature of the current interest among professionals in architectural and urban planning practice, in the relevance of sound as an integral attribute of spatial design, indicates an absence of accessible methods through which to communicate and represent this transient and invisible information. This paper approaches the matter through implementing the descriptive methodology of acoustic ecologist R. Murray Schafer in order to suggest a more accessible system of representing and illustrating the perception of sound. The proposed method will be applied in the context of the urban realm of Dublin 8, the Liberties.
In this paper, the overall role of sound in the field of architecture will be discussed, along with characterizing the urban soundscape of a specific area of Dublin city. This will ultimately lead to an investigation of the means of representing and communicating aural information in order to illustrate the qualitative and phenomenological aspects of sound that form the identity of Dublin. The author seeks to analyse the perceptual form of the soundscape, explore how one may develop a common aural language, and to identify whether Dublin city possesses its own acoustic identity.
Learning architectural design is a life-long process that can be daunting at first to new students. In a university studio setting, the notion of working across disciplines, when one has barely begun to understand one’s own field, may seem to add even more complexity to an already complex task. However, being introduced to other creative disciplines / practices can ease students into architectural design on multiple levels, presenting them with analogous aims, issues and processes that they may already be familiar with. In this presentation, the example of a year one design studio centred on food production will be presented to illustrate the benefits of future architects working across fields from the outset, specifically the culinary arts.

Between 2015 – 2018, the year one architecture programme at the University of Cork has included the development of core skills alongside an exploration of ideas across and beyond the field. Students interact and collaborate with leading practitioners from architecture, food and food production as well as theatre and the arts. Activity is centred around a working kitchen that is set up in the studio itself, where students can observe and participate first hand. How does a studio provide for a kitchen, how may it be used to cook but also demonstrate the act of cooking and so provide a platform for teaching? These questions are pertinent to the students and their development as researchers and designers working with others (including clients) at stages where varying practices converge and interact. Students see the coincidental nature of cooking and how it may be applied to architecture; selecting materials, material reaction, reaction to external forces and conditions, the staged process and presentation of a modified list of ingredients, sensory conditions, and the social nature of food (and space). By doing so, students learn that architecture, like cooking, is an art that ‘makes use of raw ingredients and combines them […] into a product greater than the sum of the individual parts’.
Stephen Mulhall

“Wasn’t that a lovely sleep.” Observations from Andrew Birkin’s The Cement Garden.

This paper will explore Ian McEwan’s 1978 novel The Cement Garden and Andrew Birkin’s 1993 film adaptation, revealing lessons for those interested in the meaning and interpretation of time and ruined space. Through acts of projection onto the spaces and places around them, the characters manipulate and re-make their psychological landscape. In this paper, affinities with ideas developed by Bernard Tschumi in his 1996 publication Architecture and Disjunction - on ruin, architecture, sensuality and transgression - will also be highlighted.

This paper explores the space between the disciplines of cinema and architecture. The film’s set acts as a locus for the characters’ psychological explorations. Its ruined spaces also suggest a rich interstitial zone where transgression, disintegration, entropy and the erosion of time and space are facilitated. Areas of exploration: I: Ruined space as a facilitator of transgression; Ruined space demands narrative projection. A ruin is materially and temporally incomplete and “each spectator [or reader] is forced to supply the missing pieces from his or her own imagination”. The ruin, heavy with symbolic meaning, is an ideal place to stage dramas that span time and space: spaces of decay facilitate projection and imagining by their inhabitants. The architecture of these spaces facilitates the re-making of identities. II: Disintegration; In The Cement Garden the systems that hold people together erode and break down. We also see moments of desired order, where traditional rituals and patterns of domesticity are re-enacted, and where familiar spatial stories are (re)projected onto and amidst the ruins. III: The battle between man and nature; Entropy is fate. Beyond the family’s garden lies wasteland; their father’s hope was to control the environment around him, encasing the contingent in concrete. All is shown to be impermanent: from the level of matter, right up through the hierarchies of familial and societal structures. IV: (dream) time; the breakdown of time and space; The characters in The Cement Garden create a playground for and around themselves, withdrawing from real time; while time simultaneously withraws from their world.
COMMON GROUND

Chair - Sarah Sheridan
Alastair Brook

Gastronomy and architectural fictions; possible applications in transition regions.

The social performances of farming, selling, and consuming food have shaped contemporary urban and architectural art since the Nabataean agricultural revolution (Cox, 2015; Fisker, 2008; Franck, 2005; Parham & Carta, 2018). These parallels have tantalised our imagination: from the wondrous practicality of urban farming, vertical gardens, and reinvigorated city markets- to the seductive notions of tasting architecture (Ruskin, 1852; Jobs, 2000), and building fictitious worlds through pâtisserie artworks- dubbed, Gastro- Architecture (Morris, 2012; Bravo, 2015). The belief that ‘architecture designs cultural meaning’ has fostered unsustainable views of design within everyday practice (Willis, 2006; Shultz, 2013; Fry, 2017; Escobar, 2018). Fortunately, there now exist acute transitional regions- within which designers and local populations combat the psychological and spatial forms of unsettlement produced by their colonial history. These regions are strategically occupied spaces that employ pre-colonial and reflective-colonial craft (Fry, 2017), capable of being applied to design and architectural education. Applying design fictions in a self-study manner holds promise for method characterised by indigenous knowledge. Design Fictions are one variety of ‘speculative design’ (Auger, 2013; Dunne & Raby, 2013), which create fictitious narratives of possible futures to analyse potential design impacts. A notable model is the user-created persona- wherein individuals or groups form fictional narratives of themselves using objects, as a way to better design for their own needs (Cabrero & Nocera, 2018). The rich relationships between gastronomy and architecture provide a historically relevant vehicle to apply such design methods within transition regions. Creating fictitious architectural narratives through the craft of gastronomy employs mutual principles of materiality, proxemics, balance, proportion, and scale (Uría, 2011; Martin-McAuliffe, 2016). The interplay of food and place emanates outward from the dining table with increasing interest and relevance for researchers (Parham & Carta, 2018). Its place within self-study and speculative design methods has greater application within the decolonising design debate, particularly as a mode of combating unsettlement.
Anna Cooke

Mutual Space: a history of common ground in England

In dwelling we project an image of order. As Lewis Mumford wrote in his history of cities, ‘we need a new image of order, which shall include the organic and personal, and eventually embrace all the offices and functions of man’. This is more radical than it sounds. Here organic means integrated and systematic, not random; an order based on needs. To imagine an order that is personal that reflects ‘all the offices and functions of man’ we must think of the individual in all their complexity and the patterns of their relationships. It is an image of order that is modest, ordinary and in opposition to all our current hierarchies.

The impulse to cultivate land is one aspect of dwelling, with its counterpart in building shelter. Taking our use of land as an indicator of our social structures, this paper presents a series of places and moments in history where the landscape reveals alternatives to hierarchical structures. In the spaces of fields and gardens, questions of ownership, cooperation, common interest and fair distribution are at stake.

Observation and analysis of the industrial and agricultural revolutions in England have been integral to the development of the great texts on alternative organisation. There has been a strong undercurrent of radical political activity to do with the land and with industry. English discussions of city planning, originating with the progressive vision of the Garden City movement, have been central to the evolution of the field of urban planning. So in England we find the archetypal capitalist nation-state, with a stratified social organisation that has consolidated power and control of property, but also the origins and manifestations of radical thought.

With a historical starting point in the twelfth century, before enclosure begins and while common rights are unquestioned, this paper presents the space of the open field, the commons and, as the use of land becomes ever more tightly controlled, the allotment, the interstices on which people grow and build. The aim is to uncover a series of spaces that result from self-determined and collective action, to demonstrate an alternative spatial narrative.
This project will position 'field conditions' in architecture by their relations to layers and layering, delving into archaeology, landscape, writing and other such disciplines to draw out this meaning: to examine what these fields can contribute to each other through their processes, products and commonalities. Suggesting that certain processes or systems extracted carefully from each selected discipline, when layered effectively, can create infinities.

The 'found objects' in this process will be treated as archaeological artefacts. When a site is presented to an architect, or happened upon, the conditions of the site have been created slowly in layers, in space and over time. Information about a site in its 'found' condition is also gained by the architect in waves, perhaps first through an on-site appraisal of the place to locate its major physical aspects, followed by desk-based research or personal communications to unearth the intangible, which may not be apparent at surface level. Layers of research will ultimately divulge a richer understanding of place.

Two or more disciplines do not have to overlap neatly during the architect's process of discovery. The edges will be imprecise. There is an infinity of possibilities as to where the processes of each are positioned against each other, as to what aspects of one discipline the practitioner chooses to use to advance the potential and capacity of the other. Therefore, there is the possibility that interdisciplinary discussion and projection can lead to the production of infinities.

This research position could encourage the use of mechanisms from different disciplines to articulate and analyse its assertions, with the possibility of expressing these at the conference through a medium such as experimental drawing, to accompany an essay or presentation.
Dr Sam Vardy + Dr Paula McCloskey

Border Field/Apparatuses

Our practice, a place of their own, draws together different bodies of knowledge, experience and practice; art, architecture, urbanism, philosophy, fictioning, family to create new imaginaries and cartographies of the border. The Eile Project is a visual art/research project that uses the subjective, spatial and political concept of borders/bordering to respond to some immediate political/environmental challenges, and is sited on the geo-political border between Ireland and the UK. This border condition has renewed prominence within the maligned ‘Brexit’ negotiations. Border field conditions are densely woven with multiple infrastructures, policies, practices and rituals that interconnect in complex configurations; infrastructural systems such as the long-disused Ulster Canal, and the daily practices of local farmers negotiate the border through dynamic interplays of formal procedure and autonomous, creative and resistant practices. The border field condition is partly determined by various technologies and spaces of security and control; of the monitoring and restricting of movement and of various bodies. Yet it is also the site of many existing and potential spatial, social and relational re-imaginings. We will consider the border field conditions as explored through the Eile Project, and specifically discuss the potentialities of these field configurations through the notion of territorial-apparatuses, which might become the starting point for alternative forms of spatial practice. “When apparatuses shift, they can change history across spacetime (quantum erasure). Apparatuses are not only what has been traditionally understood as the mechanical parts of a system of measurement (Barad, 1998, p. 101-2). They include systems of thinking, objects, spatio-temporal properties, people and more-than-people; they are extremely localized. Apparatuses are phenomena.” The field conditions (both mapped and created) through the Eile Project are therefore those that, by opening to and involving the earth, human and non-human actors, the organic and inorganic, permit new cartographies, territories and modes of collective practice.
SITUATIONS

Chair - Marcin Wojcik
Shelly Rourke

A Collective Social Interface

This project brings together three seemingly disparate narratives found within Athens - a social study of hanging laundry across the city, a reflective interest in the smog that imbues the urban scape and a critical consideration of the flow of vulnerable immigrants’ migration through the city. Each are understood in terms of how they occupy and navigate the city and transgress concepts of boundaries, dissolving the preconceived notion of the private/public realm. This research begins with an ethnographic exploration of various methods of how Athenians suspend their clothes to dry. This fieldwork reveals subtle variations in techniques that highlight social inequalities and allows for the framing of different social groups, from migrants to local Athenian, within one critical platform. Yet, a metaphorical exploration of smog and the fabric dissolve any indexical system of classification, as the migrant and Athenian’s clothes are both subjected to the same air conditions. This exploration indirectly reveals an opportunity of an equitable platform where the Athenians become receptive of the migrants and experiences and enrich each other. This proposal extrapolates its design from the overlooked presences within Athenian society; the smog, the laundry and the migrant become the defining parameters that outline the design objective. The contrasting narratives and hierarchical segmentation exposed in the fieldwork are momentarily suspended in ‘A Collective Social Interface’, where a platform of equivalence is proposed. Within this equitable social space, the migrant and local Athenian come together in a social enterprise to co-produce a new resource for Athens; Kombucha material. This material can purify water with its dense crystalline structure while also creating unique objects from the golden material. Through the migrant production of this valuable resource, they become a contributory member of society for both their own, the Athenian’s and tourist’s benefit. The migrant is no longer shrouded under the general term of ‘refugee’ or ‘migrant’ but is innovative in working upon this new sustainable material that is sustainably produced from fermented tea.
Sarah Breen Lovett - The Expanded Field of Wollemi Art Farm

Designing a building on 100 acres of land surrounded by National park in Australia with an owner who is an ethnographer and contemporary artist is fertile ground for examining Field Conditions. Alongside a plenary session, a video work is proposed to examine how conditions of site and interdisciplinary backgrounds inform architectural design. Laura Fisher purchased the subject site following her sociological postdoctoral research that looked at artists working with rural communities. Fisher’s ethnographical perspective invariably gives rise to an awareness of interconnections between people, the built environment, the resources that go into creating it and its environmental impact.

Fisher’s interest in the relationship between contemporary art and the built environment is evident through her engagement with KSCA (Kandos School of Cultural Adaptation) - a group of artists whose practices work with members of the community to promote social, environmental and economic change. Fisher is acutely aware of ‘the process wherein both people and their environments are continually bringing each other into being’. Fisher has held bamboo construction workshops on the site, as there are farmers nearby who aim to develop bamboo as an industrial crop, amongst other building materials that may be grown. In addition Fisher is interested in ways of relating the building to the complex topography of site in order to capture its existing water courses. These aspects are the initial site conditions and starting points of the design that will be developed further. This project builds upon Jane Rendell’s definitions of expanded spatial practices, and critical spatial practices, which she describes as work that has spatial, temporal and social considerations. What is of particular interest is how Rendell describes critical spatial practice as being ‘at the edge of, between and across different disciplinary territories, for example art, architecture, design and landscape [. . .] by adopting methods that call into question disciplinary procedures.’ Therefore the expanded field conditions not only include specifics of site topography, vegetation, orientation and the broader farmland surrounding this regional area; but also how disciplines of architecture, ethnography and contemporary art will come together to inform the design of Wollemi Art farm.
Anna Skoura

Everyday culture:
the cultural heritage of everyday practices in an inner city barbershop

Debates about the cultural heritage of mixed used streets have to date focused on the significance of their built fabric. Relatively little attention has been paid to the importance of everyday practices in shaping the character of the street throughout its history, resulting with urban regeneration projects that completely disregard existing practices. Understanding ‘the field’ as a place where a subject of study can be observed in its natural context, this paper employs the example of a barbershop with a long history on North Street, Belfast, to highlight the importance of everyday practices as cultural heritage.

Emphasis is placed upon the methodology used to understand and map the characteristics that this cultural heritage and a combination of approaches employed in architecture are complimented by ethnography. As research in Architecture and Urban Design focuses on recording places objectively, the more subjective characteristics and experiences that give a place its unique identity and character are often neglected. To this end architecture’s long established tradition of situating information spatially, is complemented by field observations, in-depth interviews and sketching on site. Studying the physical space, practices and people entangled in Tivoli barbershop, the paper explores how a local barber shop contributes to the character and cultural heritage of the street it is situated in. Following ethnographic traditions, the importance of the subjectivity of the researcher is embraced and great focus is placed on ‘what it felt like’ to take part in the everyday practices and the result takes the form of a narrative of text and drawings.
**Invisibility, appropriation, and subversion:**

**observation positions at the shankill falls divide**

This paper is concerned with the architectural and social history of observation positions at the Shankill Falls Divide in Belfast. Adopting a hybrid methodology that combines ethnography with architectural drawing, this enquiry researches the architectural, spatial, material and formal qualities of observation positions; while reviewing their effects on diverse demographic groups. The emergence of observation positions historically was intertwined with the events of ‘The Troubles’ as they unfolded, and the adaptation of existing buildings as barracks for the security forces. These micro tactical architectural adjustments align with a parallel militarization of the city. The technology, design, materiality and occupancy of observation positions changed in line with the shifting dynamics of the conflict, and developments in surveillance technology over thirty years. These changes also had consequential effects on the architectural expression and typology of observation positions.

Initially, observation positions were highly visible, following the Foucauldian panoptic model, however as time passed, covert observation positions were set up within existing buildings. During the IRA ceasefire of 1972, the British Army continued to build observation positions, but they were hidden so as not to attract attention. Newspaper articles of the period refer to the discovery of British Army spies on the Falls Road, including one in the attic of a fish and chip shop, and another in a white van outside the Royal Victoria Hospital.

I have selected the Shankill Falls Divide as my pilot site, due to the sheer volume of observation positions and viewing regimes, and its current status as a tourist destination.

My paper considers The Foucauldian Theory of Panopticism in combination with Venturi Scott Brown’s methodology of spatial semiotics to analyse the symbolic landscape they occupy. Architectural and analytical tools such as figure ground drawings, ducks, decorated sheds, and ceremonial spatial mappings are re-purposed from Las Vegas and deployed to re-consider the Shankill Falls Divide as a space of ritual and simulation.
CONNECTIONS

Chair – Jim Roche
Anup Kumar Prasad Assistant Professor

Significance of Indo-Saracenic Architecture in India during British Raj

When the British (British East India Company) began ruling India, effectively from 1757; they started applying Gothic Revival architecture incorporating Greek and Roman features such as columns, triangular pediments for the public buildings in India. The reason being to retain the image as the power holder and status and to distance themselves from the native Indians. However, British changed their strategy after the Great Revolt of 1857, to legitimatize their rule. The rulers also began to understand that India had an architectural history that was as deep as it was complicated. James Ferguson, a historian of Indian architecture, categorized and evaluated Indian architecture and buildings based on their characteristics and proposed his conclusion stating that Indian architecture sporadically went into diminution and therefore need to be revived by British. The British government in India encouraged a new generation of British architects to experiment with a new style called indo-sarsanic. It represents a synthesis of Gothic with Islamic designs and Indian materials. The hybrid combined diverse architectural elements of Hindu and Mughal with cusped arches, domes, spires, tracery, minarets and stained glass, in a wonderful and playful manner. Although, the amalgamation couldn’t be applied directly into the new environment, hence, climatic influence became significant concern for the new style. Architectural elements, such as an overhang eave, which is a projection of a roof, provides protection against bad weather to the lower levels and furthermore to doors and windows. Multiple miniature domes from Islamic architecture not only help in ventilation but also invite daylight inside the interior space.

Therefore, the intension of this paper is not only to find out and highlight the use of different Architectural features, and evolution of Indo-Saracenic style from Classical style, but also to figure out the climate responsive features of those architectural elements used in the Indo-sarsanic style.
Carole Pollard FRIAI

Letters from America

Andrew Devane (1917-2000) was ‘arguably Ireland’s finest and most versatile mid-twentieth-century architect’, however during his career his work was continuously overlooked when it came to plaudits and awards. Never having received the RIAI Gold Medal (the most coveted prize awarded by the Royal Institute of Architects in Ireland) he was finally presented with an extraordinary RIAI award in 1989 ‘for his special contribution to contemporary architecture in Ireland and for the high ideals which have characterised both his work and his professional relationships over his entire career’.

In 2017, a small cohort of the architectural profession quietly marked the centenary of his birth which was bitterly eclipsed by the news that An Bord Pleanala had granted permission to demolish a substantial portion of one of his signature buildings, the AIB Bank Centre complex in Ballsbridge. This combination of forces has polarised the realisation that much of his work is now at risk.

His practice, Robinson Keefe and Devane grew under his stewardship between 1950 and 1995 to become one of the most successful practices in Ireland and holds that position still. RKD are supporting my research into his life and work.

A starting point for his extraordinary story is an exploration of Devane’s formative years (1946-47) spent under the tutelage Frank Lloyd Wright. Devane was the first Irish architect to make the journey to Wright’s Taliesin Fellowship in the United States. Newly uncovered correspondence between the two men, covering a period of ten years, reveals a close and trusting relationship and provides a wonderful opportunity to investigate how this relationship influenced Devane throughout his career.

My AIARG paper will analyse the letters against the background of the unique environment of the FLW Fellowship in the 1940s and 1950s, casting new light on how the ‘Wright effect’ permeated architectural culture in Ireland in the second half of the twentieth century.
Field conditions at the edge – mi casa es tu casa - worked examples

The Irish landscape is filled with buildings that form edges to the public realm. Mostly seen in a rural context, the idea of buildings acting as transitions between zones is worth exploring in urban and suburban areas. Densification is a requirement for accommodating our population, so the importance of theory and practice for creating transitional zones is critical.

The Japanese idea of “engawa” – that transitional zone between inside and outside in the widest possible sense – has long been understood in the dense pattern of building in Japan. The West concentrated on four states of hierarchical transition: public; semi-public; semi-private; and private. It is time to move on to transition without hierarchy. The edges of all we do are blurred – smartphones are used for so many purposes, the least of which is as a ‘phone. Our countryside has many more uses than agriculture. Our libraries have as much presence online as they do in buildings. Education is more and more dispersed – for decades, the Open University has operated without any physical hierarchy whatsoever. Even gender has developed fluidity. So it is with Architecture. The day of the single-use building is over. The day of the single-use place is over. We must look at new patterns of making places that broaden their reach. We have to make edges – a building without walls is not functional – but the edges that we make should respect the transitional nature of all things. For utility, we have to set boundaries, but they should reflect the inclusive nature that our cultural needs for survival as communities. Over 40 years, we have developed that fluid, egalitarian, transitional nature in the area where it is most difficult – private houses. Most have had tortuous planning histories; the argument for transitional field conditions finding little sympathy with planners.

Even with the most defined private boundary, we have included found elements to contribute fluidity to the places outside the houses. For some, we define layers of boundaries, creating new field conditions. Others are visibly open. If we can do this with what is the most private use, why can’t we do it with all our buildings?
Farm houses, farm buildings, and small tenant and labourers cottages abound in the Irish countryside. These buildings often seem to have been erected without much architectural interference. There is some evidence for the application of architectural ‘Pattern Books’ for the design of farm houses, glebe houses, and estate cottages. The buildings themselves, and their associated farm buildings, were often arranged in very attractive clusters.

During the twentieth century, the buildings of the ordinary people in the countryside began to be replaced. People also started leaving small houses in the towns for larger new houses on the fringes. The new buildings were of somewhat similar form to the earlier cottages, built to a rudimentary plan, modified by the family with little thought of orientation or views, larger, and more comfortable, with available local materials. Often the book ‘Bungalow Bliss’ by architect Jack FitzSimons was referenced, without any correspondence with the author. The dwellings were often built with a ‘meatheal’ effort from family and friends. The siting was largely dictated by planners, on a notional ‘Building Line’ parallel to the road, and in line with its neighbours. Often the roads engineers insisted that the hedgerow be removed. The original cottage would often remain, relegated to a shed. The response to these common buildings was very hostile, with much criticism from architectural circles: Buildings in the countryside then began to reference the earlier houses, Robin Walker’s ‘Bothar Buí’ providing a distinguished example. This allusion to rural structures expanded; farm enclosures, and early twentieth century circular metal barns; (often unexpected attractive buildings in the countryside), were themselves referenced. Recently; the bungalow form; defunct as a typology, and softened by age and planting, are being mined for sources of inspiration for new buildings in the rural landscape. Fringe architecture has become mainstream. This paper will examine the typology of this fringe architecture, its origin, and its subsequent journey to respectability.
TRANSITIONS

Chair - Kevin Donovan
Michael O’Connor

Architecture / Sculpture / Boundary

There has always been a deep relationship between the fields of architecture and sculpture both in the compositional sense and the more abstract. The proposal is through the consideration of two artists, Theodoros Stamatogiannis and Rory O’Connor, whose work explores and challenges this relationship and who have a strong relationship with our own architectural practice through ongoing discussion and sometime collaboration to provoke a discussion about the value of this link to both disciplines. It is proposed that the first half of the presentation would be a short introduction of the work of the artists followed by a conversation between Theodoros, Rory and myself about the symbiosis between the two fields. It would be hope that this would then provoke a discussion with the audience on these links.

Rory O’Connor studied sculpture at Glasgow School of Art and Slade School of Fine Art where he received an MFA (with distinction) in 2015. Previous to this he trained as a veterinarian in University College Dublin. In his work, there is an attempt to break some illusion or tease the perception of an object or spatial composition. He tries to consider the interior and exterior of any frame, whether object or space, particularly with spatial composition in an architectural sense.

Theodoros Stamatogiannis studied sculpture at the Athens School of Fine Art and the Glasgow School of Art where he received an MFA in 2009. Previous to this he trained as an Economist in the University of Economics and Business in Athens. Stamatogiannis’ practice is questioning the boundaries of sculpture and architecture with a further aim to explore space, either physically, psychologically or socially. He tests the physical properties of those elements and materials looking at industrial processes, creating architectural objects to industrial standards but constantly involved in this process. Stamatogiannis’ recent practice investigates parts of buildings that are not accessible by the public, such as the exterior design and materials of rooftops.
Elie Harfouche

Architecture for Philosophers

Defining architecture, its boundaries, and its relation with other disciplines is an enduring dilemma. Architecture is never one thing, it is construction and art, building and ethics, physical and psychological, and it is practice and theory. The field of architectural theory in particular is rarely self-referential as it intermittently relates to and articulates other fields, notably that of philosophy. In fact, ‘many fundamental problems of architectural theory are manifestations of wider philosophical problems’.

Instances of architectural theoreticians quoting philosophers are numerous. Peter Eisenman extended Jacques Derrida’s notion of deconstruction into architecture whilst Claude Parent developed the concept of ‘L’oblique’ together with Paul Virilio as a nexus of philosophy, sociology and space. Conversely, many philosophers exhibited interest in the built environment: Foucault analyzed Jeremy Bentham’s ‘Panopticon’ in his discussion of surveillance and punishment whilst Barthes understood the Eiffel Tower as a ‘sign’ that touches on the life of every Parisian.

Architectural theory draws on philosophy to escape a weighing materiality and a specialist narrow discourse to address the question of architecture and its place within a broader cultural context. Philosophy on the other hand uses architectural figures and metaphors for ‘grounding and stabilizing otherwise unstable philosophical systems’. The various encounters between architecture and philosophy are ones of either liberation or grounding.

This paper proposes to identify architectural theory’s logistics for dealing with philosophy’s intrinsic conditions and specialized terminology. It will trace and question low and high periods of theory’s interaction with philosophy given the latter’s dominant conviction that human thinking is verbal and specific to language, and the impact this relation has on theory’s links to practice where thinking in visual imagination, or thinking spatially, plays an important role in the creative process of architecture.
Helena Fitzgerald

Caring for place

Locally led agri-environment scheme pilot projects on Natura 2000 farmed land, developed through Ireland’s Rural Development Programme 2014-2020, focus the study and provide context. The locally led projects generate a discursive structure located in a particular place and include stakeholders with differing perspectives on that place including farmers, state institutions and experts, typically from the natural sciences. Examination of the context of the discursive structures has revealed a non-correspondence between evidence based environmental policy, ‘depoliticised’ (Laffan & O'Mahony, 2008) environmental legislation developed from a positivist epistemology at global, regional and national levels and a ‘scrappiness’ (Smith, 1988) of place. In addition, review and analysis of the emergence of the environmental movement; of global initiatives to respond to the challenges of ecosystem degradation suggest that environmental legislation to control and surveil farmer interaction with their land can be viewed as hegemonic in character. Stakeholder interviews explore perspectives on the hegemonic condition, on the non-correspondence characterised as a gap, and on the potential of the discursive structures located within it. Antagonisms within the discursive structures are examined to explore if they can be viewed as hegemonic articulation, constitutive, suturing and leading to the generation of new meaning and identity. Drawing to understand the dynamics of the discursive structures and to explore discourse theory has become a feature of this work and is utilised to explore the theoretical framework of the research. By crossing logical discourse at its point of least resistance, that of its suture, you can see articulated the structure of the subject as a 'flickering in eclipses', like the movement which opens and closes [the] number, and delivers up the lack in the form of the one in order to abolish it in the successor. (J.-A. Miller, 1977, pp. 8-9)
David Capener

An Urban Theory of Fuzzy Boundaries

In this paper, I propose a severing of a boundary: the boundary between human and nonhuman in urban theory. I will show that Urban theory is an “anthropocentric discourse that cannot factor in the very things that ecological thought and politics require: nonhuman beings and unfamiliar timescales.” To become capable of understanding and acting in our age of digital total planetary urbanisation we must adapt our thinking to understand the boundary as “a loose, thick, wavy line between things and their phenomena.”

Firstly, I will challenge the outdated epistemological foundations of correlationism upon which urban theory is built and propose that the boundary of human/ nonhuman is an inadequate and inaccurate means by which we might seek to understand and act in an age, that Henri Lefebvre presciently called total planetary urbanisation. I will propose that as urban theorists we must drop the “anthropocentric copyright” on the gap between the subject and object and allow the universe to inhabit this space. This will mean “dropping the idea that (human) thought is the top access mode” and that space is always already constructed as human. I will show that urban theory is predicated on the false assumption that the whole is greater than the sum of its parts; rather, as Carlo Rovelli writes the world is not made by stones — by things, but is “made by kisses, or things like kisses: happenings.” We live in a world of events and not static objects — the whole is never greater than its parts.

Secondly, I will offer a series of suggestions of fuzzy boundaries. As Emma Goldman writes “whoever severs himself from Mother Earth and her flowing sources of life goes into exile” — urban theory is a discipline in exile.
Hugh Campbell

Construction Performance – how photography records progress on site.

This paper explores the ways in which photography is used to record construction, specifically through the use of time-lapse techniques. A range of current approaches, some using specifically mounted cameras, others borrowing sourced photographs, allow a very complete and continuously updated photographic record of activity construction sites to be generated. These photographic models can then be checked against BIM models in order to register progress relative to the design and the schedule. What has been designed and what is being built are aligned. This paper will argue that the seemingly perfect alignment between digital model and photographed reality which is becoming possible constitutes a new field of operation for architecture, one in which lines between image and reality, already blurred by digital visualisations, become further elided. Despite its apparent verisimilitude however, this new field is striking for the absence of the very forces which make buildings. Workers and machinery are rendered invisible by the new digital techniques, which present a picture of architecture seamlessly and ceaselessly coming into being.
Biographies
Sorcha O'Higgins, Freelance Writer

Sorcha O'Higgins is a freelance writer based in Dublin. She studied architecture at UCD, graduating in 2008, and completed her RIBA Part 3 in London Southbank in 2011. She has lived in London, Mexico and Buenos Aires and is a keen cultural observer. She is interested in the intersection of culture, architecture, art and urbanism, with a particular focus on how global movement affects urban development and a sense of place. Her work has appeared in The Irish Times, The Guardian, Architecture Ireland and Time Out.

Ms Zhengfeng Wang, University College Dublin

Zhengfeng Wang is now doing PhD in Art history in UCD. Her project titles ‘A Historical Style of the Modern Markets in Chinese Cities and the Creation of a Public Realm’ supported by the China Scholarship Council. Before coming to Dublin, Zhengfeng earned her master’s in architecture from Tongji in Shanghai and ETSAB in Barcelona and published translated works on architectural modernity.

Jack R. Lehane, Research Student, University College Cork

Jack R. Lehane is a BSc. (Hons) Architecture graduate (2016), and currently pursuing PhD Track research in University College Cork. His research is focused on the influence of human factors on architectural output in participatory design organisations. Jack is also co-founder and director of the student-led NGO, Design Student Global Network International CLG, focused on the United Nations Sustainable Development Goals 4 and 11 - which also serves as the platform for future research development.

Dr. Cameron McEwan, Institute of Architecture University of Central Lancashire

Cameron McEwan is a Studio Leader and History & Theory coordinator at the Institute of Architecture, University of Central Lancashire, and a Trustee of the AE Foundation, an independent research institute for architecture and education. Cameron’s research focuses on the relationship between architecture, representation and subjectivity to engage the city as a critical project. His texts and drawings are published in journals and venues including: Drawing On, InVisible Culture, Journal of Architectural Education, Lo Squaderno, Urban Blur, Outsiders for the 2014 ‘Fundamentals’ Venice Biennale, Edinburgh Royal Scottish Academy and elsewhere. He is presently writing a book entitled Analogical City.
Selma Harrington MRIAI Hon AIA PhD Candidate, University of Strathclyde

Selma Harrington is an Architect and Lecturer, completing a PhD Architecture at the University of Strathclyde. Born in Sarajevo, where she obtained BArch and MSc Architecture from the University of Sarajevo, Selma is based in Dublin for over 20 years and has an MPhil in European Studies from the Trinity College Dublin. Combining education, practical experience and advocacy, she is actively developing new models of trans-national knowledge exchange between practice and academia in architecture and humanities. Selma’s research interest is the 20th century museum architecture and the politics of cultural heritage and memory. Her research includes collaboration with a focus group from the Celtic Fringe and Western Balkan countries. Having worked in Ireland, Zimbabwe, Italy, Finland and Western Balkans, in architecture practices and own consultancy ANIMA DESIGN, Selma completed a number of school, child and health care, hospitality and residential projects, with contextual and user-centred approach to design, conservation and sustainable reuse. She has provided an active leadership, development, delivery, external and internal peer reviewing of academic programmes in Interior Architecture and Design in Ireland, and an external expertise to the EU funded EFESSUS project. As Master Programme Director in Griffith College Dublin, she developed an international crossdisciplinary academic collaboration, piloting an action research model applied in the Design Studio, Design Theory, and Conservation and Sustainability curricula. She served as a Council member and President of the Institute of Designers in Ireland and as Secretary General of the European Council of Interior Architects (ECIA). As Past-President of the Architects Council of Europe (ACE) and current Head of Irish delegation to ACE, Selma contributes to the advancement of the role of architectural profession nationally and internationally.

Dr Gul Kacmaz Erk, Architecture, Queen's University Belfast

Gul is the BSc programme director in Architecture at Queen’s University Belfast. Before Northern Ireland, she's lived in Turkey, The USA, The Netherlands and Ireland as a practicing architect, researcher and/or lecturer. Gul has taught at Philadelphia University, Delft University of Technology and Izmir University of Economics, and conducts urban filmmaking workshops open to all, two of which took place here in Dublin. In her research, Gul focuses on architecture and film, and leads "Cinema and Architecture in the City" research group (CACity, www.cacity.org). Minority studies and forced migration is a relatively new research area for Gul.
Stephen Mulhall

Stephen Mulhall runs nineteeneighty - a cross-disciplinary studio, focused on architecture and design, film and research.

Alastair Brook, Research Student, Centre for Architectural Education- University College Cork

Alastair Brook is currently undertaking Doctoral Research across the fields of Design and Architecture at University College Cork- following achievements in his B.A. (Hons) and Masters Degree in Product Design (Design for Re-use, and Design for Disaster Situations respectively) from York St. John University, UK. Alastair is a long-standing contributor to student-led workshops across Europe, and is now co-founder and director of the student-led NGO, Design Student Global Network International CLG. Never being one to say no to new ideas, Alastair is searching for interesting methods of promoting design understanding for the masses.

Sarah Mannion, Architectural Graduate, independent scholar

Sarah Mannion is an architectural graduate, having studied architecture at the School of Architecture University of Limerick (SAUL), and graduated in 2015 with First Class Honours in her Bachelor of Architecture degree. She was the winner of the inaugural Architecture Ireland Student Writing Prize in the same year, and her winning entry was subsequently published in Architecture Ireland, the official journal of the RIAI. Sarah is a contributing author for the journal's online platform, AI extra. In addition to these writings, she has had her work featured in various other publications, including Journal of the Galway Archaeological and Historical Society, The Mannion Clan Historical Trail, Ground Rules in Humanitarian Design and Building Material. Among Sarah's interests are architecture and practice; design; research; writing and publication; travel; history and archaeology; landscape; and drawing – particularly hand-drawing and the development of experimental drawing types. Sarah is currently undertaking the Professional Diploma in Architecture in University College Dublin.
Karin Reenie Elliott, Architect ARB RIBA, iNViSiBLe_architecture (director)

Karin Elliott is currently a PhD Candidate in the Department of History, Anthropology, Politics and Philosophy at Queens University Belfast, with research funding provided by the George Mitchell Institute. She has worked in architectural practice with Richard Meier, David Chipperfield, Tod Williams Billie Tsien, Rick Mather and Jean Nouvel, and runs a small practice called Invisible Architecture part time. She has held lectureships in architecture at Oxford Brookes University and London Metropolitan University, run architecture degree courses at The University of Greenwich and Norwich University of the Arts, and taught part time at UCD and Queens University Belfast.

Carole Pollard FRIAI, Dublin Institute of Technology

Carole is a graduate of Dublin School of Architecture DIT and holds a MA in History of Design from NCAD. Her architectural practice includes research, writing and teaching of architectural history and practice. Carole currently teaches at Dublin School of Architecture DIT and is a professional practice examiner at the School of Architect at Queen's University, Belfast. Recent research work includes the Dublin City Twentieth Century Project with Dublin City Council. Carole has been an active member of the Royal Institute of Architects in Ireland since 1992, holding the role of RIAI President 2016/17. She is currently working with RKD Architects researching the life and work of their founding partner, Andy Devane.

Elie Michel Harfouche, Lebanese American University

Elie is an academic teaching theory of architecture and design studios at the Lebanese American University in Lebanon, a practising architect heading EMH Architects, and the founder and editor-in-chief of ArchiLeb: The Lebanese Architecture Portal. He is also a board member of the Arab Centre for Architecture. Following graduation from the Académie Libanaise des Beaux-Arts (2000) and a professional career in Lebanon, he was awarded a scholarship for a Masters in Architectural History at the Bartlett, University College London (2005), after which he returned to Lebanon (2007) where he has been actively involved in local architectural discourse whilst engaging with Western academia through lectures, conferences and publications. His interests revolve around the particularities of local expressions of architectural modernity within a culturally diverse society focusing on the use of exposed concrete, and the history of social and affordable housing in Lebanon.
Helena Fitzgerald, Architect, DIT/CCAE

Helena Fitzgerald is a registered architect whose practice works to make more sustainable places. Facing the realities of biodiversity loss and climate change, she engages with communities to assemble frameworks for the sustainable management of landscapes using a community-based partnership approach. These frameworks are located in a particular place; are an expression of the culture of that place and seek to develop and implement an integrated approach to caring for place in response to policy drivers and available funding opportunities.

Initially working on a voluntary basis with hill farmers in the Blackstairs Mountains, a Special Area of Conservation (SAC) designated under the EU Habitats Directive, she was later employed by the farmers to enable the collaborative process to develop and describe their framework in a successful European Innovation Partnership (EIP) funding application. More recently she has worked with the Rathcroghan community in County Roscommon on a framework for the internationally significant Rathcroghan Archaeological Landscape which is on the UNESCO tentative list of world heritage sites. Her practice has a growing workload including projects for community; private and commercial clients. She teaches a landscape module at CCAE and is exploring the potential of her work in landscape and participation through postgraduate research at the Dublin School of Architecture.
Hugh Campbell

Hugh Campbell is Professor of Architecture, Head of Subject and Dean at the School of Architecture, Planning and Environmental Policy, UCD. He has published widely in the fields of architecture, urban history, photography and urban visual culture. He also has experience of curating and exhibition, notably as curator of the Irish Pavilion in the Venice Biennale 2008 and collaborator with Yvonne Farrell and Shelley MacNamara on the Close Encounter section of the Venice Biennale 2018.

David Capener, Dublin Institute of Technology

David Capener worked in architectural practice in London for many years specialising in urban design, social housing and community participation. He has taught architecture at Queens University Belfast and Ulster University. He is now carrying out doctoral research at Dublin Institute of Technology looking at Henri Lefebvre's right to the city and its relevance in our age of global planetary computation. He is also a freelance journalist and has written for the Irish Times, The Sunday Times, The Guardian and many other publications.

Dr Sarah Breen Lovett

Dr Sarah Breen Lovett is Postdoctoral Research Fellow and manager of the Innovation in Applied Design Lab at Monash Art Design and Architecture MADA. Sarah also works as an artist and curator, where she has instigated, curated and exhibited in many exhibitions, symposiums, conferences and publications at the interdisciplinary meeting point of art and architecture.