

Programme of events

Exhibition Opening Times
Tuesday – Saturday, 10am – 5pm

Saturday 28 October
Exhibition and ECAlab Film open to the public. Curated tour by ECAlab
FREE public presentation by participating artists. Children's clay workshops in the afternoon. Numbers limited so please book.

Saturday 18 November
Moulding Futures: Artist workshop 1
FREE public presentation by participating artists in the morning. Children's clay workshops in the afternoon. Numbers limited so please book.

Friday 8 December
Moulding Futures: Architectural Ceramics Symposium
A one day conference bringing together industry professionals, Architects, Engineers, Ceramicists to discuss emerging thinking and ceramic futures.

Speakers include:
Alexis Harrison, ARUP engineers, London
Antoni Cumella, Ceramica Cumella, Barcelona
Eric Parry, Eric Parry Architects, London
Martin Bechthold, Harvard University, Massachusetts
Speaker TBC, AL_A Architects, London.

Saturday 9 December
Curator tour by ECAlab
FREE but numbers limited so please book.

Saturday 13 January
Moulding Futures: Artist workshop 2
FREE public presentation by participating artists in the morning. Children's clay workshops in the afternoon. Numbers limited so please book.

Saturday 27 January
Curator tour by ECAlab
FREE but numbers limited so please book.

Saturday 10 February
Curator tour by ECAlab
FREE but numbers limited so please book.

For more details visit
www.architecture.com/ceramica

Exhibition sponsors



EALAB

ECAlab is directed by Rosa Urbano Gutiérrez and Amanda Wanner and investigates the possibilities of ceramics for sustainable technologies, while examining the role of emerging digital technologies alongside traditional ceramic craftsmanship skills.

ECAlab have developed their own collaborative experience in the UK, bridging disciplinary boundaries and bringing together the University of Liverpool, Leeds Beckett University, Liverpool Hope University, and Glyndwr University with leading professionals, designers, engineers, architects and ceramicists to realise projects with an environmentally sustainable focus. Ultimately its aim is to develop new applications for ceramics within an architectural context and introduce emerging designers with new ways of thinking about this material. Their research-led teaching programme has developed through either summer workshops or integrated into teaching curriculum at undergraduate and postgraduate levels. The programmes include high-profile speakers, training in specialist software (parametric and algorithmic design, CAD/CAM techniques for ceramic materials, daylighting design and daylighting simulation tools), and training in ceramics manufacturing techniques.

The resulting projects use digital platforms to design forms and utilise file to factory techniques, which are then ultimately interpreted by time served craftsmen to generate bespoke and crafted pieces. This final stage engages ceramic artists to share their expertise and to harness the unique qualitative expression of ceramics as a material. Since 2011, ECAlab have engaged 140 students, and have produced 85 innovative digital designs and 42 full-scale physical prototypes that explore the innovative use of clay in architecture. ECAlab's work has been internationally published and presented.

www.ecalab.org

EALAB

CERÁMICA

EALAB AND RIBA NORTH
PRESENT CERÁMICA

An exhibition showcasing ECAlab's experimental design methodologies using traditional ceramic techniques and digital engineering processes for sustainable architecture.

28.10.17 – 10.02.18
AT RIBA NORTH

RIBA NORTH
Architecture.com



Engineer Interpret

Contemporary architectural ceramics production is commonly researched in connection with the optimisation of environmental performance (e.g. software simulations, nanotechnology) and emergent design and fabrication technologies (e.g. clay robotics or 3D printing in clay), but it neglects an active engagement with the materiality of the clay. At ECAlab we are concerned with exploring how the universal and optimised engineered object produced in these scientific environments can be appropriated and further developed locally, benefiting from and supporting heritage and local identity, recognising the indispensable involvement of art and craftsmanship in these processes.

This section of the exhibition presents the work of a selection of eleven national and international ceramicists, who have been asked to interpret an engineered architectural ceramic component. This component, a light diffusing sinuous cone, forms part of a full-scale ceramic ceiling comprising 200 sinuous cones. These cones have been optimised in real-time digital space to maximise light diffusion. Slip cast moulds, manufactured using file to factory techniques, are used to produce each ceramic sinuous cone.

Ceramic artists were then invited to work collaboratively with ECAlab to interpret these forms using their very individual approaches to ceramic making. The resulting body of work represents a diverse approach to manufacturing and sculpting processes, using a wide variety of clay bodies and firing techniques, which in turn encourages reflection and opens future research lines on the bespoke and the role of the craftsman in defining the spaces we inhabit.

Interpret Engineer

These wall-based works explore the sculptural potential of architectural light diffusing facades. ECAlab commissioned these modelled, intuitive, ceramic-led responses to three ceramic artists, with the aim to look at reverse engineering a product. This time the ceramicist leads the design process to create architectural solutions without the restraint imposed by an engineered process. These pieces will be later 3D scanned to analyse their performance, and optimised within digital platforms at ECAlab.

This exhibition has been approached as an instrument for experimentation and research. Conventionally, exhibitions are used to display what has already been achieved, a set of finished objects. On the contrary, this exhibition marks the start of a design and production process, based on a dialogue between disciplines, to reflect on aspects such as: interoperability between tools and environments, production of innovation by using techniques out of their usual context, mixing big and small scale perspectives, hybridising/re-structuring bottom up and top down approaches, reversing/altering sequential processes, articulating vernacular and site-responsive languages, and understanding embodied energy, embodied cultural identity and production as a critical ethical issue.

The Cerámica exhibition is the result of a collaboration between ECAlabs and:

Lanty Ball, Jenny Beavan, Dave Binns, Wayne Clark, Matt Davis, Julie Fewster, Emma Finch, Jo Keogh, Wendy Lawrence, Roozbeh Rajae, Edit Szabó, Jo Taylor and Alan Whittaker.

Cerámica

It is widely recognised that the decoration of objects and spaces, and the development of complex technologies defines our species. Our combined dexterity, creativity and ability to cooperate has enabled us to manipulate our environment and connect with each other on a global scale. Pre-industrial making techniques and the proliferation of technology are often seen as opposing forces, one favouring the local – the development of vernacular language and context; the other favouring global processes – optimisation and standardisation.

In this exhibition, we see how traditional ceramic techniques and digital engineering processes can be used together to produce more meaningful and sustainable architectural elements.

www.architecture.com/ceramica



ECALAB

CERÁMICA

28.10.17 — 10.02.18
AT RIBA NORTH

ECALAB AND
RIBA NORTH
PRESENT CERÁMICA

AN EXHIBITION SHOWCASING ECALAB'S EXPERIMENTAL
DESIGN METHODOLOGIES USING TRADITIONAL CERAMIC
TECHNIQUES AND DIGITAL ENGINEERING PROCESSES FOR
SUSTAINABLE ARCHITECTURE.

RIBA NORTH
21 MANN ISLAND
LIVERPOOL WATERFRONT
LIVERPOOL L3 1BP
www.architecture.com/ceramica
+44 (0)1517 030 107

RIBA  NORTH
Architecture.com