



**LEEDS
ARTS RESEARCH
CENTRE**

PLATFORM

AMANDA WANNER

OUTPUT INFORMATION

Title:
PlatFORM

Output Type:
M – Exhibition

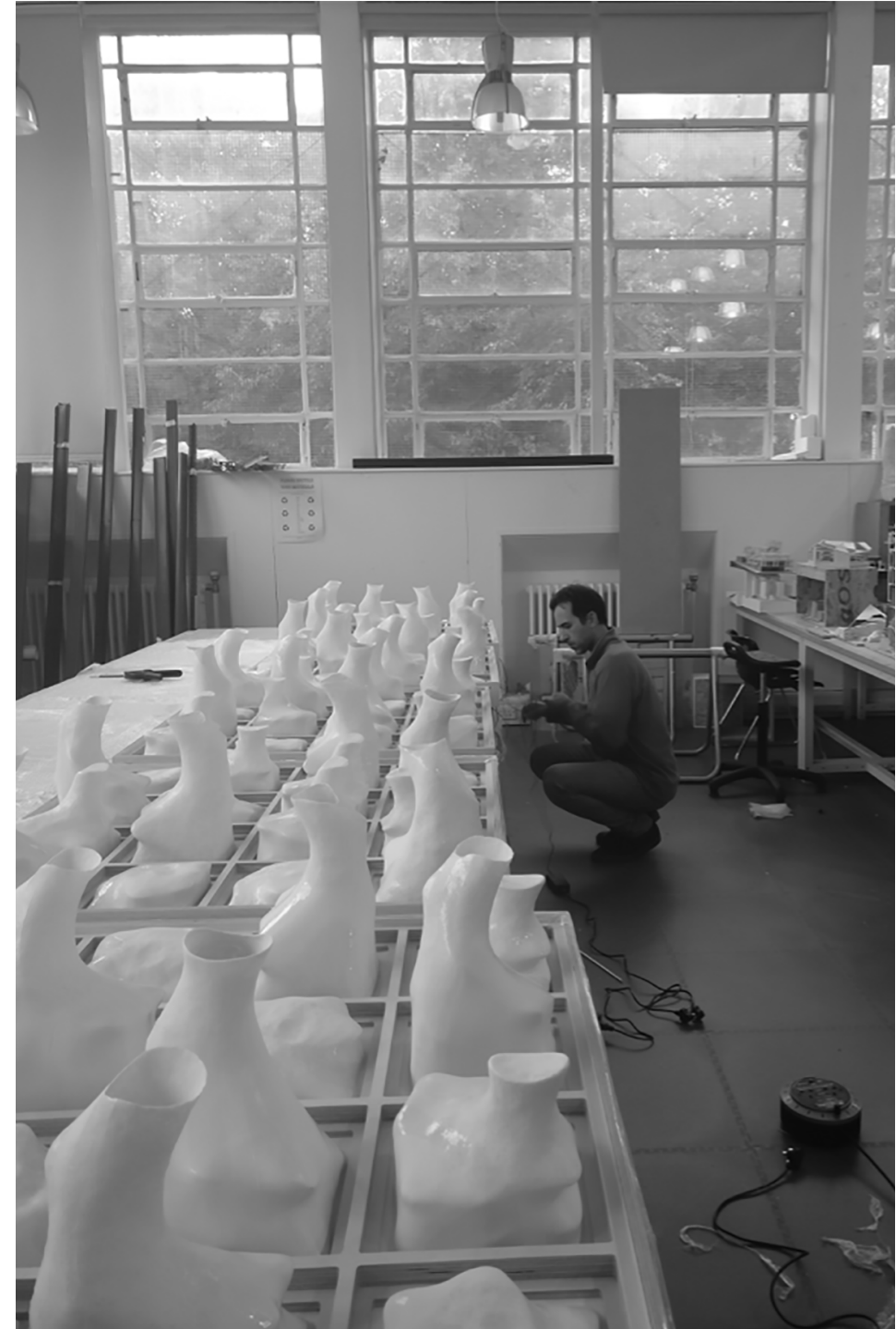
Venue:
Tate Liverpool

Year of first exhibition:
2018

Month of first exhibition:
September

Authors:
Amanda Wanner
Rosa Urbano Gutiérrez

Research Groups:
Autism Research Lab
Curating Research



ADDITIONAL INFORMATION STATEMENT

PlatFORM uses the performative potential of ceramics to expand the concept of place-making, harnessing the visual and auditory senses to create an architecture that treats sound and light, not as 'ambient' phenomena, but as differentiated characteristics of architectural space.

The project consisted of three parts, all derived from the physical elements of ECAlab's previous exhibition *Cerámica*. *Interface Soundscapes* was an interactive vertical screen bearing ceramic 'seashells' that emit sound recordings of different locations in Liverpool. *Composing Topologies* reused 80 of the white cones from *Cerámica*, placed on a vertical screen that functions like an instrument. 40 of the cones had a sound inside which people could switch on and off by moving their hand in front. *Material Topographies* was a selection of works made by the 11 different artists asked to respond to the cones in *Cerámica*.

Funded by Arts Council England, Leeds Beckett University, and LITE, TILE of Spain, the exhibition at Tate Liverpool Exchange included the symposium *Constructive Dialogues: Spanish Ceramics Innovation in Context*, an international forum that brought together architects, artists, engineers and researchers; six exhibition tours; private tailored workshops for the Royal School for the Blind, and for Glyndwr University and Liverpool University; and public lectures by Edit Szabó and ECAlab.

PlatFORM rethinks the idea of 'ambient space' as something not homogenous but customised. Ceramics, perhaps traditionally considered an applied or decorative art, here assumes a more structural role within a wider architectural synergy, the overall character of the space seen as a composite of the cones' specific interior effects (visual and auditory). These interfaces transport us to different locations within the city, their soundscapes linking the spatial identity of the exhibition space with the sonic identity of the wider community, shifting our phenomenological experience of the work from a sensorial to a psychological mode.



PlatFORM

Installation shot

2018

[Image courtesy of ECA Lab]



PlatFORM

Installation shot

2018

[Image courtesy of ECA Lab]

PlatFORM

Installation shot

2018

[Image courtesy of ECA Lab]





PlatFORM

Installation shot

2018 [Image courtesy of ECA Lab]



PlatFORM

Installation shot

2018 [Image courtesy of ECA Lab]

PlatFORM

Installation shot

2018 [Image courtesy of ECA Lab]



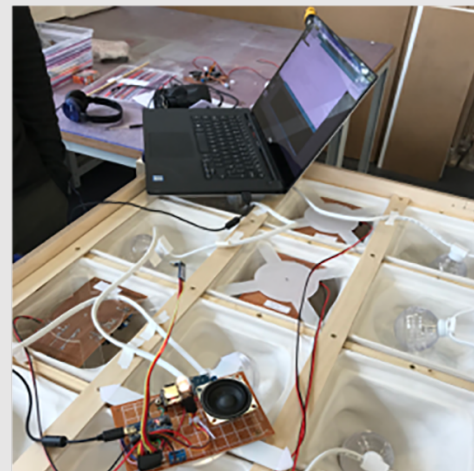
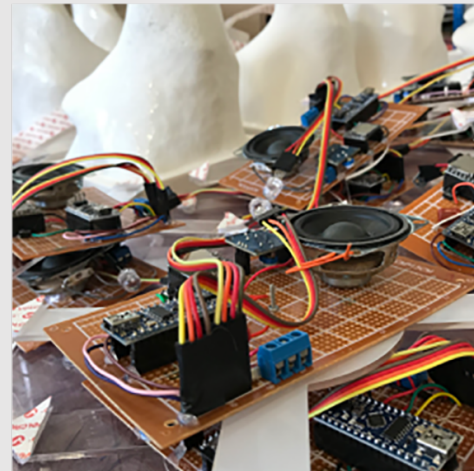
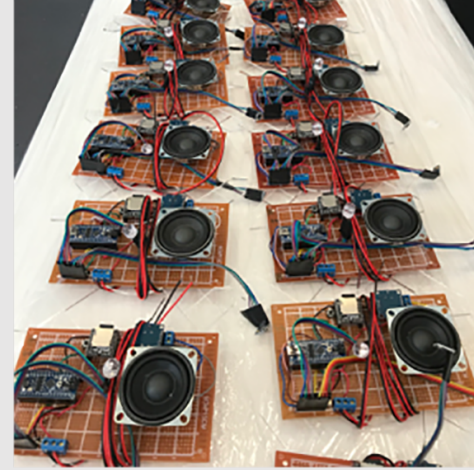
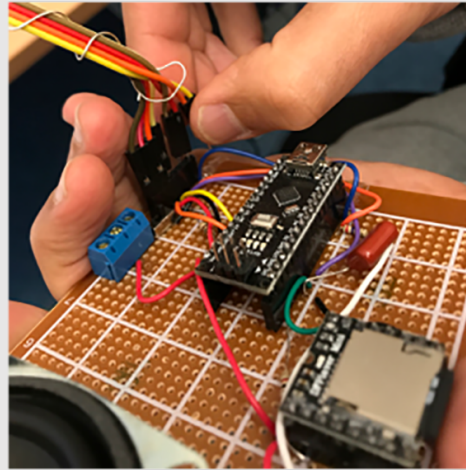
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PlatFORM

Production documentation

2018

[Images courtesy of ECA Lab]



APPENDIX

PRESS RELEASES

ECA Lab, PlatFORM, 2018, [Press Release]

<http://www.ecalab.org/platform/>

ECA Lab, PlatFORM, 2018, [Exhibition Handout]

Tate Liverpool, PlatFORM, 2018, [Press Release]

<https://www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/platform>

TEAM

PROJECTS

SYMPOSIA

SPONSORS

PUBLICATIONS



PlatFORM



The environments we inhabit and the buildings we sculpt have a fundamental impact on our experience of space, but also a major effect on our natural environment. Searching for ways to make meaningful sustainable architectures that have a sense of place, but that also minimise our energy consumption has become a priority. Questioning existing building technologies, their production techniques, the materials used, and the way that they are design-engineered is central to our approach to research and production.

Ceramics, as a sustainable and less energy intensive material, offers unique opportunities for environmental design, not only in ecological terms, but also in embracing the convergence of advanced engineering processes with art and craftsmanship. At ECAlab we believe in innovation through the fusion of past and present production methodologies and the collaboration between different disciplines, with the aim to generate a more meaningful and sustainable architecture that

supports local heritage and fosters social sustainability.

In our acclaimed exhibition Cerámica, we engaged ceramic artists to reinterpret an optimised object developed in a scientific environment to explore the expressivity of clay and its potential for cultural embodiment and transformation through the hand of the craftsman. Building on the material and collaborative concepts established in this event, we now showcase **PlatFORM** at TATE Liverpool – a new set of experimental ceramic surfaces that explore human-centred experiences.

In **PlatFORM** we are interested in what ceramics can bring to architectural place-making beyond its materiality and craftsmanship. We are collaborating with ceramicists and sound artists to reflect on the performative potential of the same ceramic object, to explore the way in which ceramic architectures can enhance our experience of space. Our aims are to:

- Demonstrate how a ceramic architectural surface can create specific atmospheres, and investigate how it can actively inform the character of a space.
- Question how we control and customise architectural environments, by providing surfaces that can be selectively activated to modulate and define a diverse range of visual and acoustic ambiences, and elicit a variety of individual (psychological, physical, emotional) states in the user.
- Experiment with a new ceramic materiality to create advanced hybrid material solutions which explore new synergies between the optical and acoustic performance of the material.
- Reflect on the role of the architectural envelope in a phenomenological context, as an acoustic interface with the city, and an instrument to transport the inhabitant to different local scenarios, by opening domestic windows to the different soundscapes that compose the city's sonic identity.

The close encounter between ceramics, light and sound offers an intense sensorial experience for the visitor and a new perspective on the formidable potential for architectural surfaces in the generation of personalised ambient space.

PlatFORM is presented through TATE Exchange. It is envisioned to facilitate new experimentation and research, as an instrument for design and production processes, based on a dialogue between disciplines and the public. TATE Exchange provides the opportunity to open the gallery to more diverse audiences through workshops, activities and debate. We have embraced this philosophy and imagined our installation not as a final product, but rather as a morphing entity, that will keep taking shape through serendipitous encounters with the audience.

The PlatFORM event is framed by the TATE Exchange year of PRODUCTION:

www.tate.org.uk/visit/tate-liverpool/tate-exchange-liverpool

Project Description

Through our collaborative works, we explore the ceramic surface as a sonic and visual interface that allows visitors to interact with, and shape their acoustic and luminous environment. Alongside previous ceramic material experiments, we present two possible environmental scenarios through two different ceramic architectural screens. The resulting body of work encourages reflection on the role of ceramics, sound and light as environmental thresholds to define the spaces we inhabit.

Material Topographies

This component of the exhibition reflects on the production of architectural ceramics, the material and phenomenological qualities that they offer to architecture. It presents works produced for Cerámica by a selection of national and international ceramicists to explore the engineering principles of a cone form and, interpret it using different clay bodies, firing techniques and their own unique decorative approaches.

Composing Topologies

This component of the exhibition explores the ceramic surface as a meta 'musical' instrument that allows visitors to embody the role of composers of their own environment. This surface consists of 80 engineered cones developed for our previous exhibition Cerámica, forming a surface that is 90 cm high by 4.5 m long. Half of these cones are active sonic chambers used to reinterpret the ceramic surface by exploring its potential as an acoustic creator. By manually shaping the sounds created by each of the 40 performative cones, visitors can collectively (re)create new musical environments. Sound modulation is also connected to colour and light performance. When the visitor leaves, his/her own musical and luminous footprint will remain in the space, until the next visitor interacts with the ceramic surface.

The ceramic 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 white ceramic sinuous cone.

Interface Soundscapes

This ceramic surface allows visitors to connect and be transported to different locations in the city, through listening to characteristic soundscapes of Liverpool. These journeys stimulate the discovery and provoke an active reflection on the qualities of the acoustic environment that surrounds us in everyday life, often drowned out and dominated by visual stimulation. For this surface, we have generated three new ceramic sinuous shapes, with the aim to create acoustic resonators. The internal cavities of these shapes create a chamber, emulating seashells, as

natural resonators capturing and retaining acoustic essences.

This surface is created with 80 of the new ceramic earshells, forming a surface that is 90 cm high by 4.5 m long. 30 are active sonic and luminous chambers. Light attracts visitors' attention to different unknown locations. By listening to the shells, visitors will intimately travel throughout the city. The electronic and sensorised construction allows visitors to impregnate the private and domestic space with urban and public qualities.

Held against the light, the ceramics shells reveal their inner structure. This surface explores qualities of translucency in the clay using a new translucent material. The organically interwoven visual and auditory elements provide a new reading for the use of ceramics in architecture, as an unfathomable floating presence in the space.

PlatFORM is the result of a new collaborative team at ECAlab:

ECAlab directors Rosa Urbano Gutierrez and Amanda Wanner
Ceramics Artist Edit Szabó
Sound Artists Eduardo Coutinho and Ian Costabile

Programme of Events

Opening Times
Monday – Sunday, 10am – 5pm

SATURDAY 22 SEPTEMBER

ECAlab Film and PlatFORM open to the public
Launch Event 12-3 pm Everyone welcome
Public Lecture by ECAlab Rosa Urbano Gutiérrez + Amanda Wanner. FREE but numbers limited.

SUNDAY 23 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture by Edit Szabó. FREE but numbers limited.

MONDAY 24 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture TBC. FREE but numbers limited.
Tailored Workshop for the University of Liverpool. Architecture Department

TUESDAY 25 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture by Wendy Lawrence. FREE but numbers limited.
Tailored Workshop for Glyndwr University. Ceramics Department

WEDNESDAY 26 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture TBC. FREE but numbers limited.
Tailored Workshop for Cardiff Metropolitan University. Ceramics Department

THURSDAY 27 SEPTEMBER

Private tailored workshop for Royal School for the Blind, Liverpool. Not open to the public.
Tailored Workshop for the University of Liverpool. Music Department.

FRIDAY 28 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture by Edit Szabó. FREE but numbers limited.
Welcome reception for symposium speakers. Not open to the public.

SATURDAY 29 SEPTEMBER

Constructive Dialogues Symposium. FREE but numbers limited.
A one day conference bringing together architects, artists, industry professionals, engineers, researchers and the public to discuss emerging thinking and ceramic futures.

SUNDAY 30 SEPTEMBER

Curator tour by ECAlab. FREE but numbers limited.
Public Lecture by ECAlab Rosa Urbano Gutiérrez + Amanda Wanner. FREE but numbers limited.

For More details visit

www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/platform



ECA Lab
PlatFORM
2018
[Exhibition Handout]

Programme of Events

Opening Times
Monday – Sunday, 10am – 5pm

Saturday 22 September

ECA Lab Film and PlatFORM open to the public
Launch Event 12-3pm Everyone welcome
Public Lecture by ECA Lab Rosa Urbano Gutiérrez + Amanda Wanner. FREE but numbers limited.

Sunday 23 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture by Edit Szabó. FREE but numbers limited.

Monday 24 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture TBC. FREE but numbers limited.
Tailored Workshop for the University of Liverpool. Architecture Department

Tuesday 25 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture by Wendy Lawrence. FREE but numbers limited.
Tailored Workshop for Glyndwr University. Ceramics Department

Wednesday 26 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture TBC. FREE but numbers limited.
Tailored Workshop for Cardiff Metropolitan University. Ceramics Department

Thursday 27 September

Private tailored workshop for Royal School for the Blind, Liverpool.
Not open to the public.
Tailored Workshop for the University of Liverpool. Music Department.

Friday 28 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture by Edit Szabó. FREE but numbers limited.
Welcome reception for symposium speakers. Not open to the public.

Saturday 29 September

Constructive Dialogues Symposium. FREE but numbers limited.
A one day conference bringing together architects, artists, industry professionals, engineers, researchers and the public to discuss emerging thinking and ceramic futures.

Sunday 30 September

Curator tour by ECA Lab. FREE but numbers limited.
Public Lecture by ECA Lab Rosa Urbano Gutiérrez + Amanda Wanner. FREE but numbers limited.

For More details visit

www.ecalab.org/platform

www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/platform

Project supported by



For more information contact us at: info@ecalab.org

EALAB

EALAB

PlatFORM

EALAB AND TATE LIVERPOOL
PRESENT PLATFORM

Showcasing ECA Lab's experimental design methodologies and collaborative working to produce advanced ceramic architectures that respond to interaction and human experience.

22.09.18 – 31.09.18

ECA Lab 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.

It brings together a number of academic institutions 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.

PlatFORM is presented through TATE Exchange. It is envisioned to facilitate new experimentation and research, as an instrument for design and production processes, based on a dialogue between disciplines and the public. TATE Exchange provides the opportunity to open the gallery to more diverse audiences through workshops, activities and debate. Embracing this philosophy, we have imagined our installation not as a final product, but rather as a morphing entity, that will keep taking shape through serendipitous encounters with the audience. PlatFORM and its associated events are framed by the TATE Exchange year of PRODUCTION.

For more information contact us at: info@ecalab.org



The environments we inhabit and the buildings we sculpt have a fundamental impact on our experience of space, but also a major effect on our natural environment. Searching for ways to make meaningful sustainable architectures that have a sense of place, but that also minimise our energy consumption has become a priority. Questioning existing building technologies, their production techniques, the materials used, and the way that they are design-engineered is central to our approach to research and production.

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In our acclaimed exhibition *Cerámica*, we engaged ceramic artists to reinterpret an optimised object developed in a scientific environment to explore the expressivity of clay and its potential for cultural embodiment and transformation through the hand of the craftsman. Building on the material and collaborative concepts established in this event, we now showcase **PlatFORM** at TATE Liverpool - a new set of experimental ceramic surfaces that explore human-centred experiences.

PlatFORM is concerned with what ceramics can bring to architectural place-making in addition to its materiality and craftsmanship. Collaborating with ceramicists and sound artists, we reflect on the performative potential of the same ceramic object, to explore the way in which ceramic architectures can enhance our experience of space.

The close encounter between ceramics, light and sound offers an intense sensorial experience for the visitor and a new perspective on the formidable potential for architectural surfaces in the generation of personalised ambient space.

Through our collaborative works, we explore the ceramic surface as a sonic and visual interface that allows visitors to interact with, and shape their acoustic and luminous environment. Alongside previous ceramic material experiments, we present two possible environmental scenarios through two different ceramic architectural screens. The resulting body of work encourages reflection on the role of ceramics, sound and light as environmental thresholds to define the spaces we inhabit.

Material Topographies

Here we reflect on the production of architectural ceramics, the material and phenomenological qualities that they offer to architecture. We present works produced for *Cerámica* by a selection of national and international ceramicists to explore the engineering principles of a light diffusing cone form and, interpret it using different clay bodies, firing techniques and their own unique decorative approaches. Ceramic Artists Lanty Ball, Jerry Beaver, David Binns, Wayne Clark, Matt Davis, Julie Fewster, Emma Finch, Jo Keogh, Roozbeh Rajaei, Edit Szabó and Jo Taylor

Composing Topologies

Here we explore the ceramic surface as a meta 'musical' instrument that allows visitors to embody the role of composers of their own environment. 80 digitally engineered cones developed through *Cerámica*, form a surface that is 90 cm high by 4.5 m long. Half of these cones are active sonic chambers used to reinterpret the ceramic surface by exploring its potential as an acoustic creator. By manually shaping the sounds created by each of the 40 performative cones, visitors can collectively (re)create new musical environments. Sound modulation is also connected to colour and light performance. When the visitor leaves, his/her own musical and luminous footprint will remain in the space, until the next visitor interacts with the ceramic surface.

We are exploring how a ceramic architectural surface can create customised atmospheres, that can be selectively activated to modulate a diverse range of visual and acoustic ambiances, and elicit a variety of individual (psychological, physical, emotional) states in the user.

Interface Soundscapes

This ceramic surface allows visitors to connect and be transported to different locations in the city, through listening to characteristic soundscapes of Liverpool. These journeys stimulate the discovery and provoke an active reflection on the qualities of the acoustic environment that surrounds us in everyday life, often drowned out and dominated by visual stimulation.

For this surface, we have generated three new ceramic sinuous shapes, to create acoustic resonators. The internal cavities of these shapes create a chamber, emulating seashells, as natural resonators capturing and retaining acoustic essences. The surface is created with 80 of the new ceramic earshells, forming a surface that is 90 cm high by 4.5 m long. 30 are active sonic and luminous chambers. Light attracts the viewers attention to different unknown locations. By listening to the shells, visitors will intimately travel throughout the city. The electronic and sensorised construction allows the user to impregnate the private and domestic space with urban and public qualities.

Held against the light, the ceramics shells reveal their inner structure. The surface explores the qualities of translucency in the clay to create a new advanced hybrid ceramic material. The organically interwoven visual and auditory elements provide a new reading for the use of ceramics in architecture, as an interface with the city and a vehicle to transport the inhabitant to different local scenarios, by opening domestic windows to the different soundscapes that compose the city's sonic identity.

www.ecalab.org/platform

www.tate.org.uk/visit/tate-liverpool/tate-exchange-liverpool



Sound

Light

Environment

Space

Ceramics

Architecture

PlatFORM is the result of a new collaborative team at ECALab.

ECALAB DIRECTORS ROSA URBANO GUTIERREZ AND AMANDA WANNER.

CERAMICS ARTIST AND MATERIAL DEVELOPMENT EDIT SZABÓ.

SOUND ARTISTS EDUARDO COUTINHO AND IAN COSTABILE.

Tate Liverpool PlatFORM 2018

[Press Release]

<https://www.tate.org.uk/whats-on/tate-liverpool/tate-exchange/workshop/platform>

The screenshot shows the Tate Liverpool website for the PlatFORM workshop. At the top, there is a navigation breadcrumb: Exhibitions & events → at Tate Liverpool → Tate Exchange Liverpool → PlatFORM. Below this is a back arrow and the text 'Tate Exchange Liverpool'. The main heading is 'TATE LIVERPOOL WORKSHOP' followed by 'PLATFORM' in large letters. Below the heading, it says 'DAILY 22-30 SEPTEMBER 2018'. On the left, there is a stylized graphic of a glowing sculpture with the word 'PlatFORM' overlaid. The overall design is clean and modern with a white background and black text.

Join ECAlab for an immersive and sculptural presentation in Tate Exchange.

Drop in anytime and play, create and experience PlatFORM - a multi-sensory, glowing sculpture that responds to movement and the human touch. Join us each day for a curator tour or public lecture.

Accompanying PlatFORM's Tate Exchange showcase will be a symposium that brings together architects, artists, industry professionals, engineers, researchers and the public to discuss emerging thinking and ceramic futures. [Find out more](#) and book your free place.

For more information on times and events, please visit [ECAlab's website](#).

About PlatFORM

The environments we inhabit and the buildings we sculpt have a fundamental impact on our experience of space, but also a major effect on our natural environment. Searching for ways to make meaningful sustainable architectures that have a sense of place, but that also minimise our energy consumption has become a priority. Questioning existing building technologies, their production techniques, the materials used, and the way that they are design-engineered is central to our approach to research and production.

Ceramics, as a sustainable and less energy intensive material, offers unique opportunities for

environmental design, not only in ecological terms, but also in embracing the convergence of advanced engineering processes with art and craftsmanship. ECAlab believes in innovation through the fusion of past and present production methodologies and the collaboration between different disciplines, with the aim to generate a more meaningful and sustainable architecture that supports local heritage and fosters social sustainability.

In their acclaimed exhibition Cerámica at RIBA North, ECAlab engaged ceramic artists to reinterpret an optimised object developed in a scientific environment to explore the expressivity of clay and its potential for cultural embodiment and transformation through the hand of the craftsman. Building on the material and collaborative concepts established in this event, ECAlab now showcase PlatFORM at Tate Liverpool - a new set of experimental ceramic surfaces that explore human-centred experiences.

PlatFORM is interested in what ceramics can bring to architectural place-making beyond its materiality and craftsmanship. This is a collaboration with ceramicists and sound artists to reflect on the performative potential of the same ceramic object, to explore the way in which ceramic architectures can enhance our experience of space.



TATE LIVERPOOL

[Tate Exchange Liverpool](#)

Royal Albert Dock Liverpool
Liverpool L3 4BB
[Plan your visit!](#)

DATES

Daily at 10.00–17.00
22–30 September 2018

SHARE



PRESS COVERAGE

Art in Liverpool, 'University of Liverpool: Open Circuit Festival: Interface Soundscapes', Art in Liverpool, 2018.

<https://www.artinliverpool.com/events/university-of-liverpool-open-circuit-festival-interface-soundscapes/>

Castellón Información, 'Ivace and ECAlab organize a symposium on ceramics at Tate Liverpool', Castellón Información, 28 September 2018.

<https://www.castelloninformacion.com/simposio-ceramica-tate-liverpool/>

Tomorrow's Tile and Stone, 'EXPLORE THE ROLE OF CERAMICS IN ARCHITECTURE', Tomorrow's Tile and Stone, 2018.

<https://www.tomorrowstileandstone.co.uk/constructive-dialogues-spanish-ceramics--705.html>

Art in Liverpool, 'University of Liverpool: Open Circuit Festival: Interface Soundscapes', Art in Liverpool, 2018

<https://www.artinliverpool.com/events/university-of-liverpool-open-circuit-festival-interface-soundscapes/>

"University of Liverpool: Open Circuit Festival: Interface Soundscapes

Dates: 16/03/2019 Times: 16:30 - 17:45

Gordon Stephenson Building, University of Liverpool

Please join us for the opening wine reception of Interface Soundscapes – an art/sound installation which will be on display at the University of Liverpool from 2 February through 17 May 2019.

Interface Soundscapes is a ceramic surface that allows visitors to connect and be transported to different locations in the city, through listening to characteristic soundscapes of Liverpool. These journeys stimulate discovery and provoke reflection on the qualities of the acoustic environment that surrounds us in everyday life, often drowned out and dominated by visual stimulation. This installation is part of the project PlatFORM, which, amongst other things, explores the performative potential of ceramic objects and the way in which ceramic architectures can enhance our experience of space.

Recently exhibited at Tate Liverpool, this installation resulted from a new collaboration between ECAlab (Rosa Urbano Gutierrez and Amanda Wanner), sound artists and researchers Eduardo Coutinho and Ian Costabile (ICCaT), and ceramics artist Edit Szabó.

<https://www.liverpool.ac.uk/music/events/opencircuit>



Castellón Información, Ivace and ECAlab organize a symposium on ceramics at Tate Liverpool', Castellón Información, 28 September 2018

<https://www.castelloninformacion.com/simposio-ceramica-tate-liverpool/>

"Under the title 'Constructive Dialogues: Spanish Ceramics Innovation in Context', It tries to create a debate on the role of the material in current architecture.

Castellón Information

Tomorrow, Saturday, September 29, IVACE (Valencian Institute of Business Competitiveness) together with ECAlab (Environmental Ceramics for Architecture Laboratory), where the Ceramic Chair that ASCER has at the Liverpool School of Architecture is integrated, organize a one-day symposium that aims to shed light on the role of ceramics in architecture. Under the title: "Constructive Dialogues: Spanish Ceramics Innovation in Context", The day will take place at the headquarters of Tate Liverpool. The event coincides with PlatFORM, an exhibition that from September 22 to 30 shows a piece developed by a student of the Ceramic Chair reinterpreted by various artists under an intense sensory experience for the visitor. ECAlab is founded and directed by Rosa Urbano Gutiérrez (director of the ASCER Ceramic Chair in Liverpool) and Amanda Wanner (Leeds Beckett University).

Through expert talks and round tables, "Constructive Dialogues" will explore a diverse variety of topics related to the role of ceramics and the artistic and technical revolution that Tile of Spain is bringing to architecture. Topics include innovation, sustainability and technology; craft techniques and experimentation; ceramics, ornamentation and art in architecture; future of ceramics, etc ... exploring both challenges and opportunities.

Led by Gonzalo Herrero Delicado, Curator of the Architecture Program of the Royal Academy of Arts, the debates will be

inspired by presentations by architects, ceramists and industry professionals. Among the participants are the architects Ángela García de Paredes from the Madrid study Paredes Pedrosa, Barcelona's Elías Torres, and Berlin's Andrew Kiel, associate of the international study Sauerbruch Hutton. They also participate by contributing their different visions of ceramics: Lewis Jones, from the Assemble multidisciplinary collective and the British ceramic artist Clare Twomey, as well as Clara Vicedo from ASCER.

This is the second meeting in a series of symposia in Liverpool where Tile of Spain sparks a debate among construction and design professionals about the multiple attributes of ceramics and its versatility as an architectural material. This time the symposium is divided into a first part on innovations in the sector and applications of ceramics in architecture, a second part on the future of the material and will end with a round table between speakers and attendees."

Tomorrow's Tile and Stone,
'EXPLORE THE ROLE OF
CERAMICS IN ARCHITECTURE',
Tomorrow's Tile and Stone, 2018
<https://www.tomorrowstileandstone.co.uk/constructive-dialogues-spanish-ceramics-705.html>

"IVACE, in collaboration with ECAlab, is holding a one-day symposium Constructive Dialogues: Spanish Ceramics Innovation in Context at Tate Liverpool, on Saturday 29th September from 10am-6pm, to shine a light on the role of ceramics in architecture.

The event coincides with PlatFORM, a new exhibition from 10am-5pm from 22nd-30th September that showcases ECAlab's experimental work and offers an intense sensorial experience for the visitor.

Through speakers' presentations and chaired discussions, Constructive Dialogues will explore a diverse range of subject matter relating to the role of ceramics in the production of architecture. Topics include innovation, sustainability and technology; craft techniques and experimentation; ceramics, ornament and art in architecture; ceramic futures, exploring both the challenges and opportunities.

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technology; craft techniques and experimentation; ceramics, ornament and art in architecture; ceramic futures, exploring both the challenges and opportunities.

sculpture that responds to movement and the human touch. The ECAlab team – directors Rosa Urbano Gutiérrez and Amanda Wanner – and collaborating artists will be offering a range of free activities on each day including curator tours, performances, tailored workshops and public lectures."

Keywords:

Architecture
Ceramics
Design
Space

Key Dates:

22 – 30 September 2018: Exhibition, Tate Liverpool
22 September 2018: ECAlab Film and PlatFORM launch with Public Lecture by ECAlab Rosa Urbano Gutiérrez + Amanda Wanner.
23 September 2018: Curator tour by ECAlab and Public Lecture by Edit Szabó.
24 September 2018: Curator tour by ECAlab and Workshop for University of Liverpool's Architecture Department
25 September 2018: Curator tour by ECAlab, Public Lecture by Wendy Lawrence and Workshop for Glyndwr University's Ceramics Department
26 September 2018: Curator tour by ECAlab and Workshop for Cardiff Metropolitan University's Ceramics Department
27 September 2018: Workshop for Royal School for the Blind, Liverpool and Workshop for the University of Liverpool. Music Department.
28 September 2018: Curator tour by ECAlab, and Public Lecture by Edit Szabó.
29 September 2018: Constructive Dialogues Symposium: A one day conference bringing together architects, artists, industry professionals, engineers, researchers and the public to discuss emerging thinking and ceramic futures.
30 September 2018: Curator tour by ECAlab and Public Lecture by ECAlab Rosa Urbano Gutiérrez + Amanda Wanner.

Funding:

Arts Council England
LITE
TILE of Spain

Links:

<https://www.ecalab.org>

Email:

a.wanner@leedsbeckett.ac.uk

WWW.LEEDSBECKETT.AC.UK/LARC

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