

<b>Title and brief Description</b>	Tipping Points in architecture and design practice at the moment of opportunity and decision making for projects.
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<b>Year of Publication</b>	2014
<b>Number of additional authors</b>	0
<b>Interdisciplinary</b>	Yes

**Additional Information**

Originality

The balance between two states where tipping points occur, and designers see an opportunity in their individual research practices. I gathered together doctorate researchers in architecture, film, online graphics and philosophy to discuss the value of one of their projects in reference to the term tipping points. The contributors covered the emerging fields of Health Goth, Hypocamouflage, Granite cutting techniques, post cinema, 3D Scanning techniques and applied these ideas to their projects and influence on society. The practice work was then applied through twenty-four new projects in an

interdisciplinary and new approach, where the methods of the practices influenced the 24 new projects by 24 new practitioners.

### Rigor

The journal and practice projects consisted of live recordings, 3D lidar scanning and film methodologies. The idea was that live data from a context could have an influence on the same context spatially and architecturally through these various modalities.

### Significance

The author has been invited to present on this project at the RCA (Royal College of Art); a collaborative workshop and presentation between Politecno Di Milano and University of Greenwich. The project has collaborators and advisors from Timothy Morton (Rice University), Nick Land, Reza Negarestani (The New School), Benedict Singleton (Strelka). The article and consequential exhibition, workshop and symposium presented here were an invite from the editorial board.

## **Tipping Points (documents, dissemination and Impact)**



Murray, Shaun, 2014. Tipping Points: Front and back cover, Bristol: Design Ecologies



Murray, Shaun, 2014. Tipping Points: Inside front and back cover, Bristol: Design Ecologies

**University of Greenwich > Department of Architecture and Landscape presents**  
**A COLLABORATIVE WORKSHOP BETWEEN POLITECNICO DI MILANO AND UNIVERSITY OF GREENWICH**  
**DEPARTMENT OF ARCHITECTURE AND LANDSCAPE**

# Downstream: Actions, Interventions, Infrastructures

The Advanced Landscape and Urbanism (ALU) workshop is a 10-day design studio (21-30 November 2014) at the University of Greenwich, London. It brings together students, academics and researchers from Politecnico di Milano (DIAP) and the Department of Architecture and Landscape (ALS) at the University of Greenwich with international practitioners, strategists and theorists.

Including:  
**Nic Clear** (University of Greenwich); **Antonella Contin** (Politecnico di Milano); **D. Grahame Shane** (Columbia University); **Pedro Ortiz** (World Bank); **Peter Massini** (Greater London Authority); **Ed Wall** (University of Greenwich); **Antonia Chiesa** (Politecnico di Milano); **Jonathan Kendall** (Fletcher Priest/UCL); **Tom Armour** (Arup); **Honore Van Rijswijk** (University of Greenwich); **Neil Bennett** (Farrells); **Jordana Malik** (Renewal); **Shaun Murray** (University of Greenwich); **Doug Spencer** (Architecture Association); **Rahesh Ram** (University of Greenwich); **Tim Waterman** (Writtle School of Design); **Christoph Lueder** (Kings-ton University); **Helena Rivera** (A Small Studio); **Adriana Allen** (UCL).

Through the workshop the Masters Architecture (Politecnico di Milano), MA Landscape Architecture and MSc Advanced Landscape and Urbanism students (University of Greenwich) will develop design and strategy speculations for the infrastructural landscape between Greenwich and Woolwich.

**> FRIDAY 21st - SUNDAY 30 NOVEMBER 2014 <**  
**LOCATION > CRIT PIT + LECTURE THEATRE 11 L0004 <**

**UNIVERSITY OF GREENWICH**  
 University of Greenwich Academic 11 Stockwell Street  
 Greenwich, London SE10 9BD  
<http://architecture.gre.ac.uk>

THAMESHAVEN (WORKS IN PROGRESS)  
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**THAMESHAVEN (SHELLHAVEN)**

Murray, Shaun, 2014. Poster for 10-day workshop collaboration between Politecnico Di Milano and University of Greenwich.



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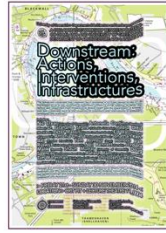
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*'Regeneration' has recently become a pervasive metaphor for urban change in London. Yet evocative as it might be, this is by no means a straightforward concept.*

Campkin, B. 2013. Remaking London. I.B.Taurus

**Context:**

London, East of Greenwich, is a landscape of continual spatial transformations, shifting infrastructures and

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**The Landscape at University of Greenwich**

The Landscape is a collective blog published at the University of Greenwich, London. The Landscape Architecture and Urbanism programmes are focused on the speculative design of future landscapes, cities and territories informed by site-focused research.

<https://thelandscape.org/2014/11/14/downstream-actions-interventions-and-infrastructures-international-workshop/>

## Document

### Tipping Points

Shaun Murray, ENIAtype

*The Tipping Points in architecture and design as an ineffaceable illumination as materialism ossifies architecture in boundless creativity as a mirror of our age.*

*This issue will challenge the idea of tipping points through three factions. Firstly, Bifurcations – on how does the tipping point phenomena arise and was there a pinch point, break-off as too where the tipping point occurred. Secondly, Fault lines – on what*

*did the tipping point leave exposed? Was it an open chasm? Is there a shift between two factions that caused this tipping point? Thirdly, Consequences – on what are the consequences of the tipping point? Was there an impact on the current condition? Each contribution to this issue will offer a different perspective on current tipping points in fashion, designing architecture and making models, computing in architecture, post-cinema and communication design through to the practicing of architecture and the allure of objects that cause fault lines in our relational ecologies.*

*Design Ecologies 4.1: Tipping Points* presents the moments of difference and shifts in today's architecture. The journal comprises a series of articles.

Tim Matts, Dane Sutherland and Gary Tyler, 'Nothing to See Here? Health Goth and the Eclipse of Hypocamouflage', smudges the transhuman embrace of technical sportswear, Health Goth and the concerns of Hypercamouflage. With its anti-nostalgic, putatively 'transhuman' embrace of technical sportswear, biotechnologies and digitally rendered environments, the recent 'Health Goth' phenomenon, which first emerged as an aesthetic and social trend centred around an Internet community in 2013, therefore, at first blush, appears quintessentially accelerationist.

Nasios Varnavas, 'Landscapes of Anatexis: A ritual using sharp blade for resurrecting the Pheonix', blurs the distinction of theory fiction in architecture with a blunt knife. This is a journey of an Architecture, which depends greatly on the booming economic landscapes, has found itself in stagnant waters, unable to shift, inspire or propose new forms of tectonic resistance to envision the future and overcome the clichés of reliving its past.

Liss C. Werner, 'In Quest of Code', sources a critical tipping point in the source of code and design of architecture. Through Architects who apply their generative modeling and scripting skills for creating virtual and prototypical spaces are increasingly confronted with an application in the real material world. The article suggests computational design strategies and two different architectural and urban prototypes for an era in which intelligent material, robotic assistants, smart geometries and changing human habitat converge with demographic, cultural and natural earth data to govern a global rethinking of socioarchitectural ecologies.

James Moore, 'The Architecture of Post Cinema', discussed the transition of open source montage in relation to cinema. Open Montage (OM) is an interactive video project problematizing the position of the moving image in contemporary network culture. Digital communication systems afford the possibility for user experience designers to reflect on a weakening of hierarchical narratives of power and representation; yet, the tendency towards an unthinking remediation of prior (televisual) media types and hierarchies persists.

Felix Robbins, '(Im)possibility of Practice: Satirical objectification and essaying projects', develops the notion of 'tipping points' with respect to the gaps and slippages in his architectural practice, and the consequences when considered in terms of projecting for architecture as opposed to the production of architecture. It adopts as a 'starting point' the insecurities of the discipline and the predominance of 'models of' architecture conceived as a 'problem-solving' exercise. It adopts a sceptical reflection on the premise of the discipline, and the value of its product – suggesting that the perpetuation of positions to justify a product merely exacerbate the impossibility of practice.

Thomas Pearce, 'Orchestrating the Edge: Towards a noisy point cloud onto-epistemology', disturbs the territories between two conditions in the way we understand and use emerging technologies as a set of tacit philosophical assumptions, psychological mechanisms and techniques of governance. The discourse surrounding 3D scanning, a technology on the verge of becoming ubiquitous, is one of veracity and accuracy: the scanner is treated as an immaterial camera obscura and an ultimate facilitator of objective knowledge. This article discusses a design-research project that dismantles such assumptions and recuperates notions of noise, multiplicity and ambiguity within the point cloud.

Simon Withers, 'This Curious Devise - As Allurer', wanders with light toes along the Maritime Complexities in Greenwich, where laws of exuberance and pleasures of imagination are so gloriously made manifest, at the heart of which exists the Vista Land. A place of curiosity, invention and combination.

(Project Profiles)

ENIAtype, 'Architectural Forensics in ENIAtype', encompasses the seizure, forensic imaging (acquisition) and analysis of digital media through the production of a set of precise drawings and models.

ENIAtype, 'Anonymous Monsters of the ENIAtype', embraces the development of three-dimensional architectures to aid in the design of a building in relation to its own complex architectural forensic evidence



ENIAtype, 'The End of Materialism in ENIAtype Architecture', engages with the line between inner and outer environments in certain architectures, which can result from chthonic upheavals within the human mind.

ENIAtype, 'Materialism Ossifies into ENIAtype Architecture', resonates a mind deeply under the influence of ideas, images and emotions called up by the reading and talk of the evening.

ENIAtype, 'Pre-Reflexive Architectures', marks a decisive tipping point in Earths History in which humans discern non-humans- caught in the resonance of zones/ types and levels.

ENIAtype, 'Disturbing Territories in an ENIAtype Architecture, suggests we must change our language of communicating architecture. The drawing of the architect is inter-objective in namely the way in which nothing is ever experienced directly, but only as mediated through other entities in some shared sensual space not unlike an inhabitable Mandela.

ENIAtype, 'Vacillating Architecture of the ENIAtype', links architecture with the technology of buildings and materials with the education of the human occupant.

*Design Ecologies* was set up as a platform for state-of-the-art experiments that link architecture, technology and philosophy. *Design Ecologies* will be the vehicle to traverse it, outlining a way in which we can encounter designing in the world as a system of strange communication that is complex and involving, perched on the edge of tipping points between harmony and dissonance. Dividing its remit between events – most recently exhibitions and seminars at the Architectural Association and the Royal College

of Art – and publications, *Design Ecologies* was officially launched with its inaugural journal issue in January 2011. *Design Ecologies* 1.2: The Unprimed Canvas – named after an off-hand remark by Francis Bacon, to the effect that he considered the process of painting to start with priming the canvas, not assuming it had already been primed – followed later that year, and saw Timothy Morton contribute an ideation on the selection of articles. In *Design Ecologies* 2.1: The Ill-Defined Niche, the ideation was written by the inimitable Nick Land, author of *The Thirst for Annihilation*, the collection of startlingly original essays collected in the volume Fanged Noumena. *Design Ecologies* 2.2: A Sentient Relic encompasses the idea of a double-edged sword theory – one edge through the dominant ‘theory chic’ of contemporary architecture and the other opening the way for a more dangerous conception of design – a guide, a tool for a cryptic cartography of positioning oneself from within the construction of the design itself. In the last issue, *Design Ecologies* 3.1: Chthonic Deluge, we were honoured to have the ideation article written by the very best hard science fiction writer Peter Watts, who is an author, felon and former marine biologist whose background informs science fiction on the hard end of the scale (in fact his novel *Blindsight* has been used as a core text for undergraduate courses ranging from ‘Philosophy of Mind’ to ‘Introductory Neuropsychology’). His work is available in eighteen languages.

Regular updates at: <http://designecologies.tumblr.com/>

We invite submissions of articles from any discipline to speculate on the formation of your projects/buildings/performances as a critical practice that activates our understanding of intuition, inventory and discovery in architecture.

The four areas of interest include the following:

1. Ecological design visions.
2. Notational design
3. Instructional design visions.
4. Aesthetical design visions

We also welcome case studies and project profiles of 1–5 pages in length.

### **Submissions**

Submissions are welcome from both scholars and practitioners. Contributions may be between 3000 and 7000 words and should be accessible to the non-specialist reader.

Papers must be submitted in English.

Please send all submissions to: [shaun@eniatype.com](mailto:shaun@eniatype.com)

Contact:

E-mail: [shaun@eniatype.com](mailto:shaun@eniatype.com)

Web address: [www.eniatype.com](http://www.eniatype.com), <http://designecologies.tumblr.com/>

Document as published in Design Ecologies Journal



Figure 1: Architectural Forensics, Edward Pryke, 2016.

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### Participant 1 – Architectural forensics in ENIAtype

#### ENIAtype Master Class

*Architectural Forensics* encompasses the seizure, forensic analysis (acquisition) and analysis of digital media through the production of a set of evidence drawings and models. Forensics deals primarily with the recovery and analysis of latent evidence. Latent evidence can take many forms, from fingerprints left on a window to traces in the air, behind from dust particles, Wi-Fi signals, chewing gum and hair, or the files on a hard drive. Through architectural forensics in ENIAtype, the design ideas and drawings are used to reshape the built environment around new values and behaviours. Ecological design placement towards ecological forensics will be accelerated by external shocks and shaped by the emergence of a new kind of urban being. This is possible because of three major changes design technologies has brought about in the use and application of digital tools in architecture; a shift away from representation and towards documentation; and the consequences of new spatial terrains yet to be explored.

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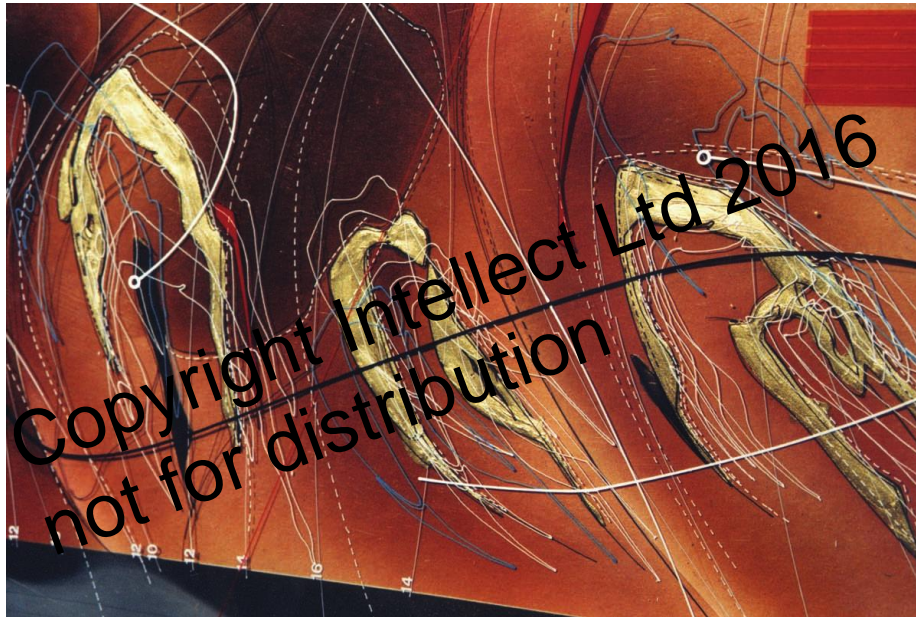


Figure 2: Anonymous monsters, 2016.

Participant 2 – Anonymous monsters

**ENIAtype Master Class**

Anonymous monsters will be developed three-dimensionally to aid in the design of a building in relation to its own complex architectural forensic evidence. An anonymous monster (aka the environment) is constructed by some unseen force – directing spatial events, which are being orchestrated by some unseen director. Our only true relationship with the anonymous monsters is that it is anonymous yet strangely anonymous in its complexity and architecture. We want you to unlock the secrets of the monster and try and create architectural frameworks that can have a dialogue with this unknown unknown.

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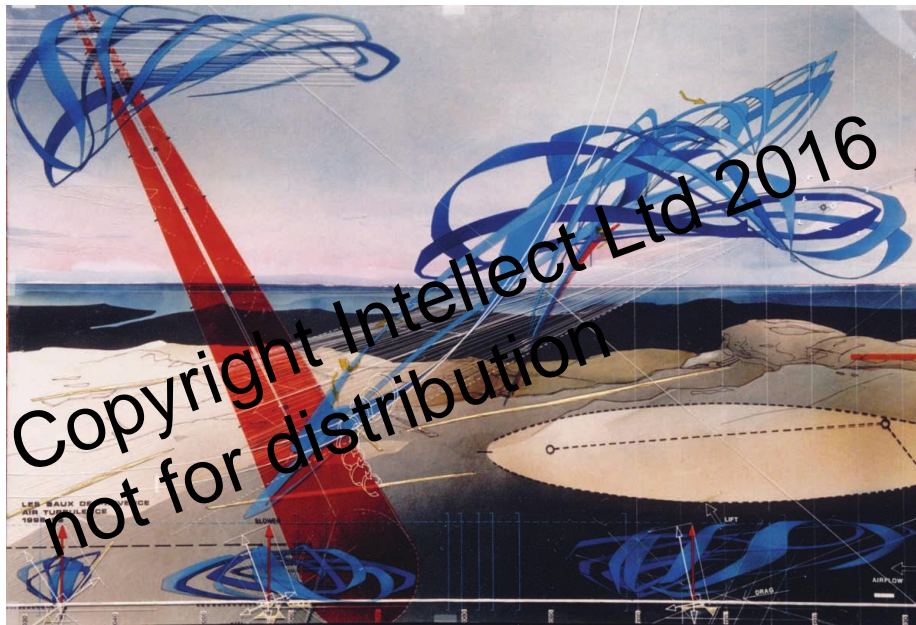


Figure 3: The end of materialism in ENIAtype architecture, 2016.

Participant 3 – The end of materialism in ENIAtype architecture

**ENIAtype Master Class**

The line between inner and outer environments is breaking down. Architectures can result from chthonic upheavals within the human mind. The human is apart of a resonance that looped from human, through the environment or building, back through the human and around again as a set of architectural terrains – constantly looping ENIAtype. Non-linear relationships in which small changes can trigger massive consequences – a reaction produces an ENIAtype whose presence encourages further production of a similar but not the same ENIAtypes. Each architecture operates from each other independently. Each imprints its meanings on the meaningless object thereby turning it into a conveyor of meanings in each respective ENIAtype.

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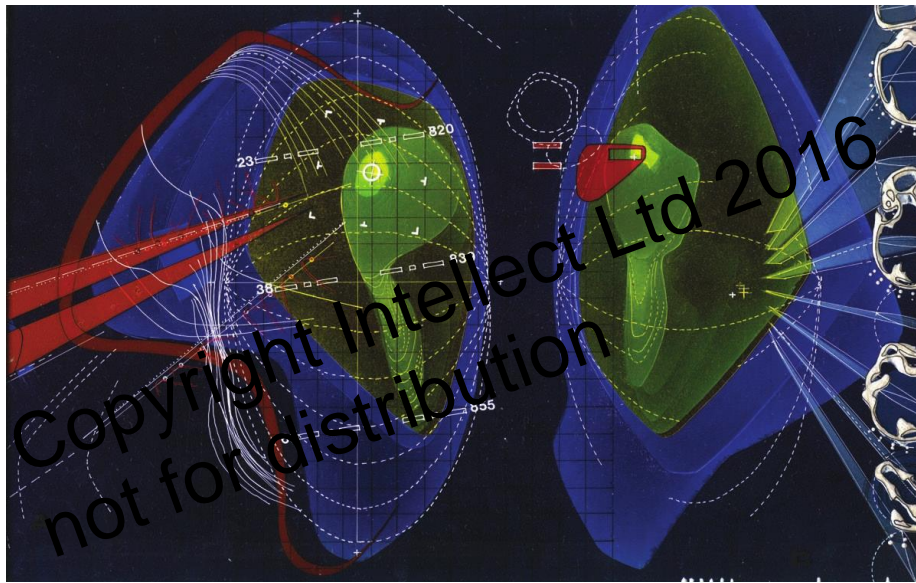


Figure 4: Materialism ossifies into ENIAtype architecture, 2016.

Participant 4 – Materialism ossifies into ENIAtype architecture

**ENIAtype Master Class**

An architecture deeply under the influence of ideas, images and emotions called up by the reading and talk of the evening. You become wrapped within a quiet state of drawing an architecture as a passive enjoyment. For an instant, you linger in a frenzy of a sketching in your moleskine entwined in a great heat of excitement in the environment of your own making – the light is within. Immediately after, there is an Intellectual illumination that is quite impossible to describe in a sketchy profile. To learn more in a few seconds during which the illumination lasted than in previous months or even years of study and to learn much that no study could ever teach.

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Figure 5: Pre-reflexive ENIAtype architecture, 2016.



Participant 5 – Pre-reflexive ENIAtype architecture

**ENIAtype Master Class**

This project marks a decisive tipping point in Earths History in which humans discern non-humans-caught in the resonance of zones/types and levels. Every pre-reflexive architecture becomes a species of hypocrisy and understands that she is caught in her own failure. The pre-reflexive architecture can be violated by signals of the two-state object (quantum coherence in an ENIAtype – a tiny bit vibrating and not vibrating simultaneously). A pre-reflexive architecture has one colony, which comprises its ENIAtype interacting with itself – generators of crisscrossing interference patterns that shift as we move through space. This two-pronged attempt both to bring the architecture into human aesthetic-causal space and to open that space to the wider environment.

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Project Profils

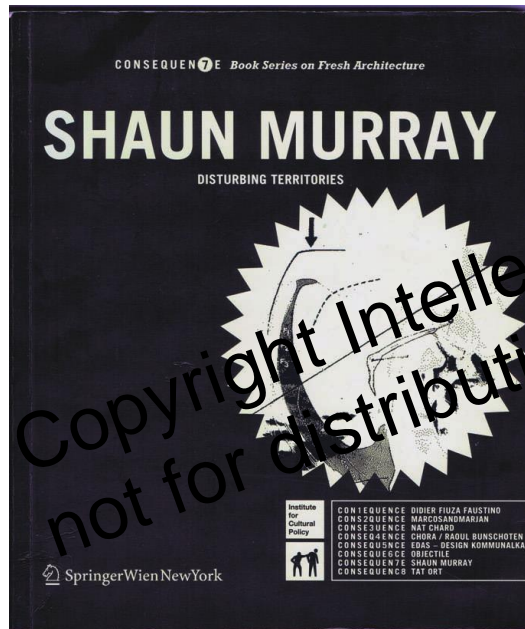


Figure 6: Disturbing territories book in ENIAtype architecture, 2006.

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Participant 6 – Disturbing territories in ENIAtype architecture

**ENIAtype Master Class**

We must change our language of communicating architecture. The drawing of the architect is inter-objective in namely the way in which nothing is ever experienced directly, but only as mediated through other entities in some shared sensual space not unlike an inhabitable Mandela architects drawing with a host of interacting indexical signals operating at four levels in the inhabitable drawing (1: Building, 2: Environment, 3: Spaces, 4: Furniture) – an architectural drawing with a constant expansion in the ENIAtype. Through the incessant communication of everything as we experience and yet have not experienced it, a drawing should link a) time and space of the present in the ENIAtype from experience, b) objective chance as the invisible link of one ENIAtype to another, and c) relation of the individual to others' revolutionary future to the present as we see it.

- Material from Flesh.
- Psychic from Material.
- Reconstitution of Levels occurring.
- Plotting Accelerations to Spatially Engineering Continuum.

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Project Profiles



Figure 7. Vacillating Architecture of the ENIAtype, 2015.

Participant 7- Vacillating vessels of the ENIAtype

ENIAtype Master Class

The architecture of the ENIAtype is a half-opened door leaving the vacillating house of poets. The repetition in the plot of communicating vessels focuses on the specifications of new spaces. The range of the vessels differ structurally, though, due to different ways of 'vacillation' themselves in available environmental surfaces. All vacillations of the vessels are designed for specific environments and adjust to their conditions, optimizing the use of the beneficial resources (light and good ventilation). Larger numbers of vessels inhabit surfaces to the necessary extent that enhances the efficiency of the whole - working as one organism so they need to co-operate, live in co-dependence between each other or the space they inhabit - as phenotypes in multiple levels of interaction.

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