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**FABRICATE:
NEGOTIATING DESIGN & MAKING**

Fabio Gramazio, Matthias Kohler, Silke Langenberg (eds.)
gta Verlag

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FOREWORD BY THE EDITORS

FABIO GRAMAZIO, MATTHIAS KOHLER, SILKE LANGENBERG

Three years ago, a seminal discussion on the decisive role of making in architecture was launched in a large international forum at the inaugural FABRICATE conference organised by the Bartlett School of Architecture, University College London. The main topics proposed by its Chairs, Bob Sheil and Ruairi Glynn, addressed prevailing shifts in the contemporary production of architecture: physical processes, material systems, machines and the bespoke as well as representation and manufacture.

Today's remarkable interest in intensifying the relationship between design and making in architecture seems to be driven more by research institutions and young start-up entrepreneurs than by an established architectural practice. In continuation of the profession's constructive tradition, entirely digital technologies and construction methods, such as robotic fabrication and architecture-scale 3D printing, are currently being tested with the help of prototypes, pavilions and smaller buildings. Here the question arises of if and how the innovations developed will become relevant at a larger scale of architecture. But an issue that may become even more important is whether the creative spirit originating from these digital-material explorations will lead to a change in sensibility and methods that will affect the design and building culture more fundamentally than might appear at a first glance.

While digital fabrication technologies are rapidly becoming common practice in architecture for prototyping as well as for ornamental effects, a profound knowledge of their full architectural operability and inherent capacities seems to be developing very slowly among architects. There are still experts needed who can 'solve the problems' of transforming designed digital models into built reality. However, to make the full spectrum of digital technologies in architecture accessible, to unfold it or even exhaust it, they have to be more than known techniques, they have to be considered conceptually in design from the very beginning. Therefore, the focus of the FABRICATE conference at ETH Zurich in 2014 is particularly set on contemporary research that does not just investigate the further development of technologies, but presents ways of integrating them in an early design phase in order to finally overcome the still prevalent separation of design and making and introduce new meaning and substance into the profession.

The publication includes contributions from leading research institutions such as the Bartlett School of Architecture at University College London, Harvard University, the Institute for Advanced Architecture of Catalonia, the Institute for Computational Design at the University of Stuttgart, the Institute of Technology in Architecture at ETH Zurich, Massachusetts

Institute of Technology, Princeton University, Yale University, as well as projects by Arup, Autodesk, Buro Happold, design-toproduction, Foster + Partners, Hyperbody and Scanlab. It is complemented by conversations between the keynote speakers at FABRICATE 2014 and 2011: Mario Carpo and Matthias Kohler, Neil Gershenfeld and Mark Burry, Achim Menges and Philip Beesley, Virginia San Fratello and Ronald Rael and Neri Oxman.

ACKNOWLEDGEMENTS

We owe our thanks to a large number of friends and colleagues. Firstly, to the Co-Chairs, Bob Sheil and Ruairi Glynn, for their valuable advice and continuous support, to Marilena Skavara and Orkun Kasap for their tireless and great help in organising the conference, as well as to our whole team at ETH Zurich.

We are indebted to our Chairs and numerous peer reviewers, without whose efforts, time and work it would have been impossible to manage the large number of contributions to FABRICATE 2014. So our sincere thanks go to Hubertus Adam, Philippe Block, Tobias Bonwetsch, Michael Budig, Xavier De Kestelier, Stylianos Dritsas, Yves Ebnoether, Sean Hanna, Volker Helm, Sawako Kajjima, Axel Kilian, Branko Kolarevic, Toni Kotnik, Dirk Krolkowski, George Legendre, Marta Malé-

Alemany, Wes McGee, Achim Menges, Philippe Morel, Shinya Okuda, Neri Oxman, Fabian Scheurer, Christoph Schindler, Michael Stacey, Martin Tamke, Yves Weinand and Jan Willmann.

For their support in finalising the publication, we would like to thank Veronika Darius for her management, Beverly Zumbühl for editing and especially Oliver Schmid for designing the book in a really narrow time frame. Thanks also go to all the authors for their diligence and patience.

For promotion and support, we want to thank our media partners archithese, uncube, Detail research, Architonic, world-architects.com, Stylepark and archello, as well as the Institute for the History and Theory of Architecture (gta) at ETH Zurich, ACADIA 2013 and the Fab lab Zurich for an inspiring exchange and much valued contributions.

And finally, we thank the Department of Architecture of ETH Zurich, Keller AG, NOE Formwork, Erne AG Holzbau, Bachmann Engineering AG and Computerworks for sponsoring the conference, and especially ABB and The Port Technology by Schindler for their generous financial support for this publication.

Fig. 1: Perspective view of the Silk Pavilion and its complementary basic research exhibit.
(Photo: Steven Keating.)



SILK PAVILION: A CASE STUDY IN FIBRE-BASED DIGITAL FABRICATION

NERI OXMAN, JARED LAUCKS, MARKUS KAYSER, JORGE DURO-ROYO, CARLOS GONZALES URIBE
(MEDIATED MATTER GROUP, MIT MEDIA LAB)

The Silk Pavilion explores the relationship between digital and biological fibre-based fabrication on an architectural scale. Its primary structure is comprised of 26 silk-threaded polygonal panels laid down by a CNC (Computerised Numerical Control) machine. Inspired by the silkworm's ability to generate a 3D cocoon out of a single multi-property silk filament, the Pavilion's overall geometry was created using an algorithm that assigns a single continuous thread across patches, providing functional density gradients informed by environmental constraints such as light and heat. Overall density variation was informed by deploying the *Bombyx mori* silkworm as a biological multi-axis multi-material 3D 'printer' in the creation of a secondary fibre structure. 6500 silkworms were positioned on the scaffold spinning flat non-woven silk patches to locally reinforce the CNC-deposited silk structure. The paper provides a review of basic research into the silkworm's spinning behaviour, material and structural characterisation, computational simulation and fabrication strategy devised for the full-scale construction of the Pavilion. Potential applications for large-scale fibre-based digital fabrications that involve biological fabrication conclude the paper.

BACKGROUND AND MOTIVATION

FIBRE-BASED CONSTRUCTION

Digital fabrication processes, such as layered manufacturing, typically involve the layered deposition of materials with constant homogeneous physical properties.¹ Yet most natural and biological materials are made of fibrous structures locally aligned and spatially organised to optimise structural and environmental performance.² In the fields of product and architectural design, specifically, the automotive and avionic industries, fibre-based digital fabrication has typically been confined to the development and application of high-performance composites.³ These materials and their related processes are typically toxic and harmful to the environment. Based on previous research and inspired by the *Bombyx mori* silkworm, this research explores the possibility of merging digital and biological fabrication to deliver a holistic and sustainable design approach in the production of non-woven fibre-based constructions.⁴

Construction processes found in nature such as woven spider nets or aggregate bird's nests are characterised by the animal's ability to generate, distribute, orient, densify and assemble fibre-based composite material.⁵ Spiders, for example, can generate fibres with varying properties based on a par-

ticular need or function. These fibres are optimised for a wide range of different conditions including, but not limited to, mechanical properties such as strength and toughness. In addition to many existing types of silks, the silk itself may be rapidly adapted to different parameters during the silk spinning process. The final webs take into account a delicate balance of function, environmental conditions and material efficiency as limited by the energy resources of the spider.⁶ Similarly, the silkworm can control the ratios of fibres and matrix to generate a wide array of mechanical properties ranging across tensile and compressive structures.⁷

BASIC RESEARCH INTO FIBRE-BASED COCOON

CONSTRUCTION OF SILKWORMS

ANATOMY, BEHAVIOURS AND METHODS

The *Bombyx mori* silkworm is an arthropod with a body of approximately two to three inches in length. A division in the legs around the mid-portion of the body allows the worm to bend freely from side to side in its typical figure of eight motion (fig. 2). The silkworm's spinneret is located near its head, allowing the organism to extrude upwards of one kilometre of raw silk fibre. It traditionally spins silk in its fifth instar (stage between moults) after one to two months of feeding on mul-



Fig. 2: A *Bombyx mori* silkworm spins silk fibre on a digitally fabricated scaffolding structure.

berry leaves as it matures into a silk-producing caterpillar. When prepared to spin, the silkworm typically triangulates a three-dimensional space or corner forming a tensile structure within which the cocoon is formed.⁸

Silk production typically involves the harvesting and soaking of completed cocoons in a soapy water bath. The edge of an individual fibre is then pulled out of the bath and spun onto a spool for silk thread production. This production method requires the spinning of a full cocoon and a shortened life cycle for the silkworm, eliminating the opportunity for reproduction.

ADVANCED IMAGING TECHNIQUES AND QUANTITATIVE ANALYSIS OF SILK COCOONS

Basic research was conducted to further observe, understand and predict the motion and material deposition behaviour of the silkworm, implementing the following tools, techniques and technologies:

(1) Dynamic tracking was achieved by the application of magnetometer motion sensing to motion-capture a silkworm over the course of a 3-day cocoon construction period, during which the silkworm was tracked by attaching a miniature magnet to its head. The organism was placed in a boxed space fitted with three magnetometers capturing the worm's movement in 3D space. Data collected were converted into a visual representation of a point cloud (fig. 3).

(2) Wide-angle high resolution MicroCT (microtomography) and SEM (scanning electron microscope) imaging techniques were developed and implemented to analyse the organisational properties of silk textures across various length scales and species. SEM imaging techniques enabled micro-scale analysis of material property variation across the transversal and longitudinal sections of the cocoon.

(3) Template fibre-spinning experiments: it was observed that when spinning on a relatively flat environment, the silkworm generates a flat non-woven silk patch. Building on this observation, and coupled with previous research,⁹ a suite of environments with varying morphological features was developed in order to explore the relationship between surface features and fibre organisation.¹⁰

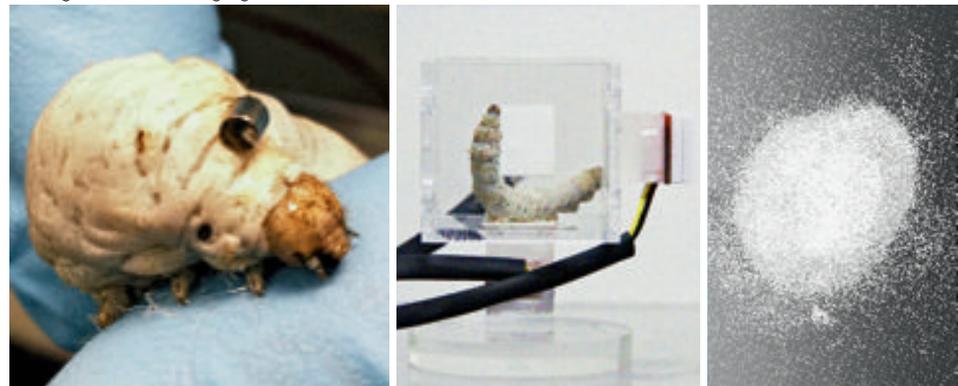
Experimental results determined the following: (1) A 3D cocoon structure emerged only at a sectional height of 21 mm; below this, a tent-like structure in the form of a rectangular pyramid was spun. In the absence of this height, a non-enclosed surface patch was spun. (2) Fibre density typically varied as a function of the distance from the central vertical pole to the surface boundary. This may point to a local optimal condition requiring the least amount of energy for the construction of a strong stable structure within a given timeframe. (3) Boundary contours were typically denser. This is most likely due to the silkworm's constant search for a vertical pole tall enough to allow for cocoon construction.

COMPUTATION AND DIGITAL FABRICATION COMPUTATION

The pavilion was designed and constructed in two phases: the first phase consisted of digitally fabricating a scaffolding envelope made of silk fibres and the second phase consisted of deploying thousands of silkworms to spin a secondary silk envelope. A set of apertures built into the initial envelope capture light and heat, thus controlling the distribution of silkworms on the structure.

Overcoming current limitations of existing computer aided design (CAD) tools, a parametric environment was devel-

Fig. 3: a) Silkworm with attached magnet for motion tracking. b) A *Bombyx mori* silkworm positioned within a magnetometer testing rig. c) Point cloud visualisation based on magnetometer testing rig data.



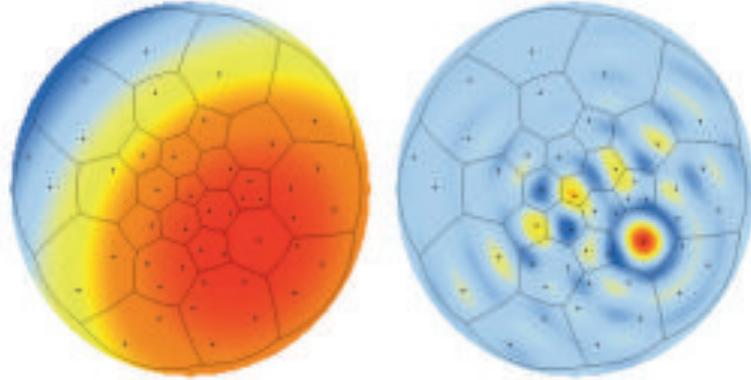


Fig. 4: a) Computational projection of panelled dome: solar mapping. b) Computational projection of panelled dome: aperture distribution mapping.

oped that facilitates the design and fabrication phases of the project, enabling continuous iteration between digital form-finding and physical fabrication processes. As such, this computational tool also served to mediate between environmental input, material properties and organisation as well as biological fabrication constraints. In addition, the tool enabled real-time evaluation of multiple design solutions.

The main goal was to develop a holistic computational design environment able to simultaneously capture and process multiple sets of complex constraints in real time. Most of these constraints are difficult or impossible to capture using current CAD tools. Amongst them is the ability to automatically determine for every digitally woven silk fibre what the conformal distance or space is within which the silkworm can spin, enabling the convergence between the digitally laid fibres and the biologically spun filaments.

A subsequent goal was to computationally embody the geometrical complexity and scalability of the Pavilion, as well as the scaffolding resolution and the range of fabrication tools used. The resulting tool informs the designer about overall material organisation as well as the effects of the biological parameters (such as silkworm motion range) on the final design.

The generative environment includes a new library designed on top of the RhinoCommon build that runs on the Grasshopper plug-in (in McNeel Rhinoceros 3D Modeler). The library comprises a set of routines that enable the shaping of a lightweight fibrous environment. The following data sets informed the algorithm for scaffolding thread geometry: the first set contains the fabrication constraints captured by the algorithm. These constraints are informed by the robotic manufacturing platform along with its prescribed gantry size and tool reach. This set generated the need for a spherical struc-

ture of the pavilion to be subdivided into a set of substructural patches. The patches conformed to a truncated icosahedron whose faces fit the robotic manufacturing bed. The second set of constraints originated in two data maps; the first map encoded the specific on-site solar trajectory and the second provided an opening radius multiplier to generate organisational fibre variation. Combined, these two maps informed the position and size of the pavilion apertures (fig. 4). The third set of constraints is linked to the silkworm's biological characteristics, with the goal of providing maximum silk deposit reach.

For each aperture, the position and size of which is determined by the site's light conditions, the computational protocol identifies a continuous tangent circle on the spherical geometry (fig. 5a). It is subsequently converted into tangent line segments, represented in 2D, matching the patch fabrication representation. For each such circle, a parameter controlling the resolution of the tangents relative to its geometry was assigned. This parameter determines the ratio between local fibre gradients to overall fibre distribution and organisation. The algorithm then checks each aperture to find out if it is contained within a prescribed patch, multiple patches or none, and classifies this information as data lists. For each patch containing a full or partial aperture, the algorithm computes the following: (1) Aperture formation in relation to the overall image of a continuous thread (fig. 5b). (2) Thread redistribution across apertures, providing balance between aperture distribution and continued thread allocation across the surface area of the overall volume. (3) Contour attachments for local continuous threads. (4) Scaffolding thread-spacing conformation to biological parameters of the silkworm weaving pattern (fig. 6a). (5) Robotic toolpath for fabrication (fig. 6b).

A final overall visualisation of the pavilion, aluminium frame profiles for water jet manufacturing of the patches (visu-

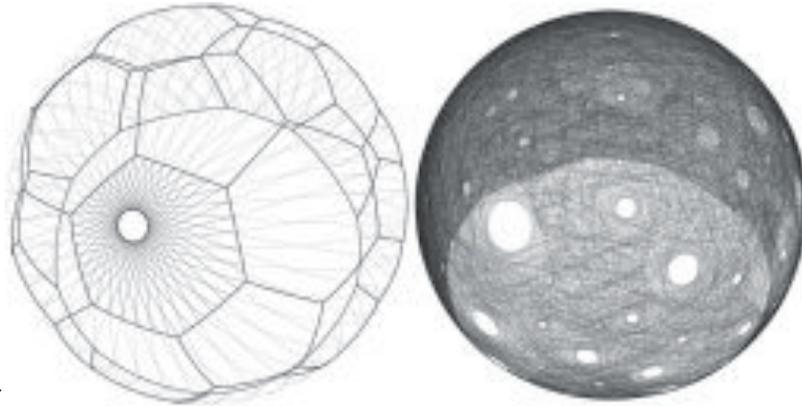


Fig. 5: a) Computational generation logic of single aperture.
b) Final computational path with global aperture distribution.

alised as the polygonal line segments), and unfolded toolpaths for CNC weaving are then generated as output (fig. 7).

DIGITAL FABRICATION

Based on the analytical protocols developed and reviewed above, a digital fabrication approach was developed that supported the findings with regard to the worm's possible range of motion and deposition behaviour, thus enabling the digital fabrication tools and biological construction to merge.

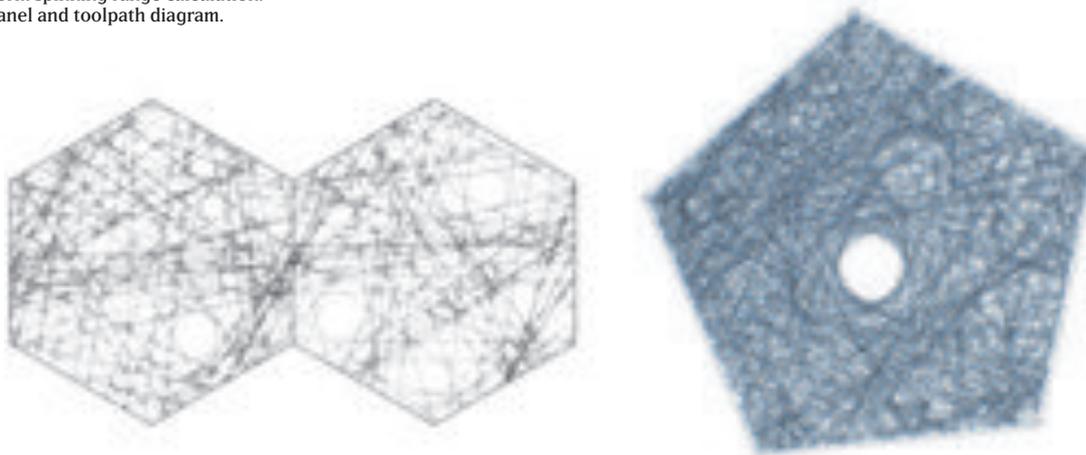
Initial toolpath development was tested with a three-axis CNC (Computer Numerically Controlled) machine. Initial computational paths were explored and implemented as traditional milling toolpaths without using the machine's spindle activation. These tests were originally developed as a drawing method prior to the development of the thread deposition tool (fig. 8).

Continued development of the CNC toolpath output (from the digital model to the machine) enabled the development of

a basic tool that allowed for the deposition of thread as a spool or roll-based material. The gantry of the three-axis machine carried the rolls to be replaced as required based on the panel to be fabricated. A tool tip was developed that could be affixed into the normal collet design of the cutting head; the spindle would remain off and in a locked position. The spooled material could then be fed down through the tool tip inside a low friction HDPE (high-density polyethylene) tube. The tube ends in a custom-made press-fit bearing attached to a rotating shaft with a spring-loaded foot where the string could exit smoothly and in accordance with the direction of machine travel. The deposition of a lightweight material onto a temporary aluminium frame allowed the machine to run at higher velocities than normal cutting operations, thus aiding the speed of the fabrication process.

The perimeter of the unfolded 2D panels making up the overall form of the structure was designed as perimeter scaf-

Fig. 6: a) Computational silkworm spinning range calculation.
b) Computational unfolded panel and toolpath diagram.



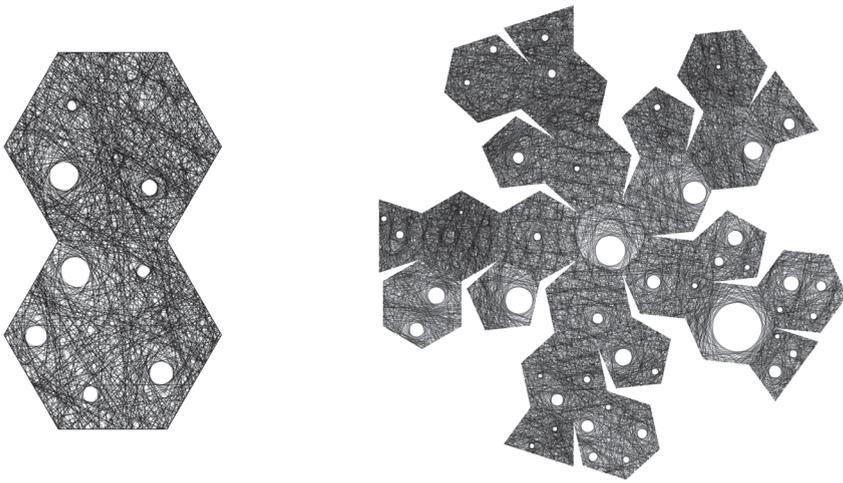


Fig. 7: a) Computational unfolded panel detail.
b) Computational unfolded overall panel layout for fabrication.

folding structures. They were cut from aluminium using water jets in order to maintain the deposited silk fibres during the fabrication process. The choice of a component-based assembly was dictated by the relatively large size of the overall structure and the limitations given by the gantry size of the CNC spinning tool. Designed as a temporary support, these panels could be reassembled after weaving to maintain the overall geometry of the system while installing it into a tensioned state in the atrium space of the Pavilion (fig. 9).

The frames were developed with small hook elements to allow the deposit of fibres. A release mechanism enabled the extraction of the frames once the panels were joined together and the structure was positioned in space. Between the joining edges of each frame was a small rubber-coated frame of piano wire to which the vertex nodes of the structure were affixed. The vertex nodes were to be used in attaching the tensile structure to its surrounding environment and the piano wire was the medium around which the edge of each panel was affixed (fig. 10).

Once the truncated icosahedron panels were assembled and knotted edge-to-edge, the overall structure was raised to its proper height and location, followed by the deployment of a series of tension lines. Each of the lines was affixed to a custom designed acrylic clip; each point location was calculated as part of the digital model of the vertex's normal intersection within the space. Tension cable lengths were measured, located and labelled. Once the structure was in place, the entire vertex and centroid tension lines were installed and tensioned to their marked lengths, suspending the metal frame and the structure in space. At this point, the frames were



Fig. 8: Spring steel CNC threading tool and silk thread.

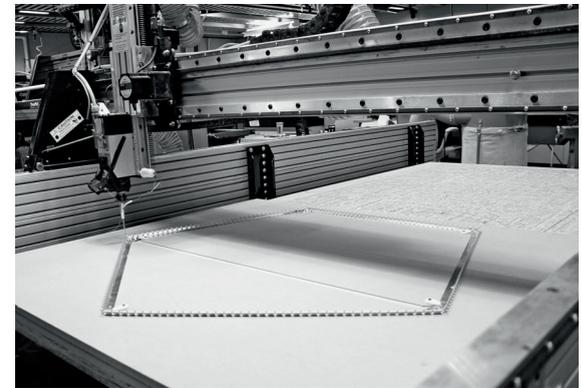


Fig. 9: Three-axis CNC machine adapted as CNC deposition tool. Custom threading tool, temporary aluminium scaffolding and MDF jig.



Fig. 10: Knotting of vertex connections of non-woven silk patches on temporary aluminium scaffolding structure.

removed, starting from the top of the structure and working down in circular fashion. Following the removal of the frame, some tension was lost that was recovered after the centroid suspension lines were tensioned. The bottom of the structure was affixed to a 25 mm thick MDF floor structure with a white vinyl covering.

BIOLOGICAL FABRICATION

Parallel to the digital fabrication of the primary structure, 6500 silkworms were raised through the remainder of their fifth instar feeding on a diet of mulberry leaves prior to the silk spinning phase (fig. 11). Reared in a light- and temperature-controlled room at the MIT Media Lab, the silkworms were fed and monitored over the course of several weeks. As the worms began spinning, they were transferred onto the tensioned silk structure with a protective fence and drop cloth in place.

Over a ten-day period, all silkworms were positioned on the scaffolding structure, typically initiating spinning from the bottom rim upwards (fig. 12).

Most silkworms were found to settle into a single space over the surface area of the structure, spinning flat patches in circular motion. In addition, most silkworms were found to migrate to the highest surface patch of the structure, possibly due to a combination of high temperature, low lighting conditions and decreased metabolic cost that is the result of horizontal movement (fig. 13).

Following two to three spinning days, the silkworms were released from the structure and collected on a drop cloth at the bottom of the dome. The silkworms were able to continue their cycle of metamorphosis into a silk moth, including egg laying and reproduction.

SUMMARY AND POTENTIAL APPLICATIONS

The Silk Pavilion explores the duality of digitally and biologically fabricated structures by proposing a template construction approach to fibre-based digital fabrication. In this approach, digital tools are implemented to deliver a highly differentiated scaffold, on top of which a biological system is deployed. The two systems are complimentary: while one provides the load-bearing paths of the structure, the other strengthens these trajectories and acts as a skin. Moreover, the biologically deposited silk embodies qualities associated with its scale that could not have been achieved using current digital fabrication tools. The silkworm-spun non-woven fibroin adheres to and wraps around the digitally deposited silk fibres and provides for a fibrous 'infill' due to the interaction



Fig. 11: Approximately 1000 *Bombyx mori* silkworms in their fifth instar upon arrival.



Fig. 12: View through pavilion apertures as the silkworms put a skin on the structure.

between the two chemical agents deposited by the silkworm: the fibroin that acts as fibre and the sericin that acts as glue or connective tissue. The template construction approach can be implemented using other types of digital fabrication tools and biological systems. In this respect, the computational environment developed for this project is considered a generative one: it can address other similar problems across a range of scales and across an array of fabrication methods, environments and biological systems of choice.

Several potential applications may be considered as possible outcomes of this research. With regard to the direct potential for biological fabrication combined with digital fabrication, the experimental data affirming the relationship between scaffold surface morphology and biological fibre organisation

can be considered the most valuable (fig. 1). Further research will explore various techniques for using templates in biological fabrication in order to generate highly controlled and tunable functional gradients of material properties. New types of high-performance textile composites may be designed in this way, not unlike the composites observed on the pavilion which combine internal and external natural-silk wrapping of the synthetic threads. In addition, direct silk fibre deposition onto a scaffolding structure not only bypasses the processing of silk cocoons into thread and textile, but also promotes a more sustainable silk harvesting cycle. Finally, with regard to decentralised swarm-like construction processes similar to the ones viewed in nature, future developments in the potential of collaborative construction behaviour will be further explored.

The Silk Pavilion was developed by the Mediated Matter Group at the MIT Media Lab in collaboration with James Weaver of the Wyss Institute (Harvard) and Prof. Fiorenzo Omenetto of Tufts University. The project was developed as part of ongoing research investigating fibre-based digital fabrication methods¹¹ combined with relevant cases found in nature. The construction stage explored the relationship between digital and biological fabrication on product and architectural scales.

Fig. 13: Top view of the Silk Pavilion as approximately 6500 silkworms construct the fibrous composite.



ACKNOWLEDGEMENTS

Research and Design by the Mediated Matter Research Group at the MIT Media Lab in collaboration with Prof. Fiorenzo Omenetto (TUFTS University) and Dr James Weaver (WYSS Institute, Harvard University). This work was supported in part by NSF EAGER Grant Award No. #1152550 'Bio-Beams: Functionally Graded Rapid Design & Fabrication'. We gratefully acknowledge the support of the Institute for Collaborative Biotechnologies through Grant No. W911NF-09-0001 from the U.S. Army Research Office and the support of the MIT Institute for Soldier Nanotechnologies (Contract No. DAAD-19-02-D0002). The content of the information does not necessarily reflect the position or the policy of the Government, and no official endorsement should be inferred. The Mediated Matter Group would also like to thank the Center for Bits and Atoms for providing some of the fabrication technologies for the realisation of this project.

NOTES

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AUTHORS' BIOGRAPHIES

ROBERT AISH is visiting professor of Design Computation at the University of Bath. He studied with the renowned craftsman, David Pye, at the Royal College of Art and also with the pioneering design methodologist, Bruce Archer. His interest in design computation reflects these formative influences. Robert Aish has been at the forefront of the parametric design movement, first in shipbuilding at the Gdansk Shipyard, followed by YRM where parametric software was first applied to architecture in the development of the Waterloo International Railway Station designed by Grimshaw. These ideas were further developed in GenerativeComponents with Smartgeometry and latterly with the development of DesignScript as the fusion of graph-based parametrics and imperative scripting.

ALISA ANDRASEK is an architect and curator. She is a founding principal of Biothing operating at the intersection of design, complexity and computer science. Alisa teaches at the UCL Bartlett School of Architecture and has taught at the AA, Columbia, Pratt, UPenn and RMIT Melbourne. She has received numerous awards and her work has been exhibited worldwide.

STEFANO ANDREANI is a licensed architectural engineer and teacher interested in the strategic implementation of advanced technologies in architecture for innovative design solutions. As Research Associate at the Graduate School of Design at Harvard University, he pursues research on performative material systems within the Design Robotics Group (DRG) and on the future of learning and healthcare environments within the Responsive Environments and Artifacts Lab (REAL). Stefano received a Master in Design Technology degree from Harvard GSD and a Master in Architectural Engineering degree from the University of Perugia, where he was Assistant Professor of Architectural Technology. As Project Designer at RBA Studio and Design Technology Consultant for the South China University of Technology, his professional work mainly focuses on high-rise design.

PHIL AYRES is an architect, researcher and educator. He joined the faculty at CITA (Centre for Information Technology and Architecture, Royal Academy of Fine Arts, Copenhagen) in 2009 after a decade of teaching and research at the Bartlett School of Architecture in London, and is completing his PhD in Denmark at the Aarhus School of Architecture. He has also been a partner of sixteen*(makers) since 1998. Phil is the editor of the book *Persistent Modelling: Extending the Role of Architectural Representation*, published by Routledge in 2012. He is also the Head of the international master's programme CITAstudio: Computation in Architecture.

EMILY BAKER is an American architect with degrees in architecture from the University of Arkansas and Cranbrook Academy. Practising architecture in the US has afforded her ample time on job sites observing construction processes and coordinating work among architects, engineers and contractors. This experience formed the basis of her research in developing innovative structural and construction systems through full-scale constructed experimentation. Her work, employing both digital and traditional design and fabrication techniques, aims to reunite the architect with the possibilities inherent in material reality. She teaches design studios, drawing, and courses that centre on fabrication and full-scale construction at the American University of Sharjah in the United Arab Emirates.

MELONIE BAYL-SMITH is the Director of Bijl Architecture and Adjunct Professor at the School of Architecture at the University of Technology Sydney, where she undertakes research and teaches design studio and professional practice. Since 2007, Bayl-Smith has been instrumental in leading several innovative design/build studios at UTS, each of which utilised prototyping and building to explore digital/analogue relationships in design and construction. These interests are further evident in recent built projects

undertaken by Bijl Architecture and in the Buildability research project, which gathered international attention for her critique and vision of the future of construction education in architecture schools.

MARTIN BECHTHOLD is Professor of Architectural Technology at the Graduate School of Design (Harvard University), Director of the Design Robotics Group, and Co-Director of the GSD's Doctor of Design Program. His research on material system innovation pursues computer-aided design and manufacturing applications in architecture, with a focus on broadening design scope through construction automation and industrial robotics. Current projects investigate adaptive material systems, lifecycle design, and fabrication automation strategies for architectural ceramics and other construction systems. Martin is the co-author of *Structures and Computer-Aided Design and Manufacturing* as well as the author of *Innovative Surface Structures*, a book that addresses the increasing conflation of structural design and digital fabrication techniques through the microcosm of thin shells and membranes.

PHILIP BEESLEY MRAIC OAA RCA (Professor, School of Architecture, University of Waterloo; Director, Integrated Group for Visualization, Design and Manufacturing, Director, Riverside Architectural Press) is a practising architect developing responsive kinetic architectural environments that approach near-living functions. He is cited as a pioneer in the rapidly expanding technology of responsive architecture with wide press including WIRED, TEDx, Discovery Channel features. He has authored and edited eight books, three international proceedings and a number of catalogues, and appears on the cover of Artificial Life (MIT), LEONARDO and AD journals. Current projects are in Salt Lake City, Seoul, Edmonton and Hangzhou. He was selected to represent Canada for the 2010 Venice Biennale for Architecture and the 2012 Biennale of Sydney. He works as part of a multidisciplinary collective that includes Rachel Armstrong, Rob Gorbet and Iris van Herpen. Distinctions include Prix de Rome in Architecture (Canada), VIDA II.O, FEIDAD, RAIC Allied Arts, ACADIA Emerging Digital Practice and Dora Mavor Moore awards. He was chair for the ACADIA 2013 Adaptive Architecture international conference.

BRAD BELL is an Assistant Professor of Architecture at the University of Texas, Arlington, where he teaches undergraduate and graduate courses on the integration of digital fabrication technologies into the architectural design process. He has lectured, taught and written on the uses of such technologies for the past 12 years and has been an invited critic throughout the United States. Brad received his master's degree in architecture from Columbia University in 1998 and a bachelor's degree in Environmental Design from Texas A&M in 1993. In 2012, Brad started TOPOCAST, a design and consultation firm focused on the implementation of innovative methods in casting through the application of digital fabrication technologies.

JAMES BELLAMY is a sustainable builder and runs a socially responsible construction company based in New Zealand, specialising in earth construction methods with a focus on public facilities. His most notable projects include the Pines Calyx in Dover, England and Mapungubwe National Park Interpretation Centre, South Africa. With a passion for ecological systems and a degree in Parks and Recreation Management, his efforts are to design and build structures that resonate with and utilise the local natural setting.

PHILIPPE BLOCK is Assistant Professor in structural design and head of the BLOCK Research Group at the Institute of Technology in Architecture at ETH Zurich, specialising in equilibrium analysis of unreinforced masonry vaults, computational form finding and optimisation of curved surface structures and innovation in fabrication and construction of such structures.

He is a structural engineer and architect, trained at the VUB in Belgium and MIT in the USA. As partner of Ochsendorf DeJong & Block LLC, he applies his research in practice on the structural assessment of historic monuments and the design and engineering of innovative compression shells.

WILLIAM BONDIN is a Maltese architect and creator of Morphs – a reconfigurable architectural system. He completed his professional studies in Malta (UoM) and then undertook research at the Bartlett School of Architecture (UCL), where he focused on interaction design and architectural behaviour. His work has been featured on wired.com and published at the Fascinate 2013 conference, amongst others. Inspired by the architectural works of Ron Herron and Richard Buckminster Fuller and the robotic theories of Rolf Pfeifer and Rodney Brooks, his designs take a fabrication-oriented approach towards architectural performance and behaviour.

BRENNAN BUCK is principal of the firm FreelandBuck, based in New York City and Los Angeles, and a critic at the Yale School of Architecture. His work and writing, which focuses on technology within the discipline and its associated aesthetic culture, has been published in *Log*, *Frame*, *Architectural Record*, *Detail* and *Surface* as well as several recent books on architecture and technology. Prior to teaching at Yale, he worked for Neil M. Denari Architects and Johnston Marklee & Associates in Los Angeles and taught at the University of Applied Arts in Vienna, the Royal Danish Academy in Copenhagen, the University of Kentucky and Pennsylvania State University.

MARK BURRY has published internationally on two main themes: the life and work of the architect Antoni Gaudí in Barcelona, and putting theory into practice with regard to 'challenging' architecture; he has also published widely on broader issues of design, construction and the use of computers in design theory and practice. As Consultant Architect to the Temple Sagrada Família since 1979, Mark Burry has been a key member within the small team, untangling the mysteries of Gaudí's compositional strategies for the Sagrada Família, especially those coming from his later years, the implications of which are only now becoming fully apparent as they are resolved for building purposes. In February 2004, in recognition of his contribution to this project, he was given the prestigious award '*Diploma I la insignia a l'acadèmic corresponent*' and the title *Senyor Illustre* by la Reial Acadèmia Catalana de Belles Arts de Sant Jordi and he was recently awarded an Australian Research Council Federation Fellowship. Mark is director of RMIT's state-of-the-art Spatial Information Architecture Laboratory, which has been established as a holistic interdisciplinary research environment dedicated to almost all aspects of contemporary design activity. The laboratory focuses on collocated design research and undergraduate and postgraduate teaching with associated advanced computer applications and the rapid prototyping of ideas. The laboratory has a design-practice emphasis and acts as a creative think-tank accessible to both local and international practices, including ARUP in Melbourne and London, dECOi in Paris and Gehry Partners in Los Angeles.

MARIO CARPO is Vincent Scully Visiting Professor of Architectural History at Yale University and at the Ecole d'Architecture de Paris-La Villette (currently on leave). After studying architecture and history in Italy, he was an Assistant Professor at the University of Geneva in Switzerland, and has been a tenured Associate Professor in France since 1993. Mario Carpo's research and publications focus on the relationship among architectural theory, cultural history, and the history of media and information technology. His award-winning *Architecture in the Age of Printing* (MIT Press, 2001) has been translated into several languages. His most recent books are *Perspective, Projections and Design* (2007, co-edited); a translation and commentary of Leon Battista Alberti's *Descriptio Urbis Romae* (2007,

co-authored); a monograph on the work of Swiss architect Valerio Olgiati (2008, co-authored); *The Alphabet and the Algorithm* (MIT Press, 2011), and *The Digital Turn in Architecture, 1992–2012* (Wiley, 2012). His recent essays and articles have been published in *Log*, *The Journal of the Society of Architectural Historians*, *Grey Room*, *L'Architecture d'aujourd'hui*, *Arquitectura Viva*, *AD/Architectural Design*, *Perspecta*, *Harvard Design Magazine*, *Cornell Journal of Architecture*, *Abitare*, *Lotus International*, *Domus*, and *Arch+*.

GIOVANNI CESARETTI is Marketing and Sales Manager at Alta SpA. After completing his PhD, he worked for government bodies and Technology Transfer Centres. In 2005, he moved to Alta, where he was in charge of the bids and tenders sector. He is also Project Manager for various activities, and since 2004, he has been a reviewer of research and development projects for Italian and European institutions in the fields of information technology and space engineering.

ZACHARY CHRISTIAN is a research associate in the Department of Timber Engineering, Materials Testing Institute (MPA) at the University of Stuttgart since 2012. He completed his master's degree in Structural Engineering (MSc) at Chalmers University of Technology in Sweden in 2012 and a bachelor's degree in Civil Engineering (BSCE) at Purdue University in the USA in 2007. Between his degrees, he worked for 3 years in Madrid as a structural engineer, dealing mostly with prestressed concrete bridge design. His current research focuses on timber as a building material, with projects ranging from fatigue in special timber elements to creep of wood adhesives.

BRANDON CLIFFORD is currently the Belluschi Lecturer at the Massachusetts Institute of Technology as well as Principal at Matter Design. Clifford received his Master of Architecture from Princeton University in 2011 and his Bachelor of Science in Architecture from the Georgia Institute of Technology in 2006. From 2006 to 2009 he worked as project manager at Office dA. Brandon also served as editor of *Pidgin Magazine* from 2009–11, the 2011–12 LeFevre Emerging Practitioner Fellow at the Ohio State University Knowlton School of Architecture, and the founder of the Malleablist Movement in architecture. He has received numerous prizes, including the prestigious SOM Prize in architecture and urban planning in 2011 and the Architectural League Prize for Young Architects + Designers in 2013.

VALENTINA COLLA obtained a master's degree in Engineering in 1994 from the University of Pisa and a PhD in Robotics in 1998 from Scuola Superiore Sant'Anna of Pisa, where she is currently working as a Technical Research Manager at the Institute for Communication Information and Perception Technologies. Her research interests deal with simulation, modelling and control of industrial processes and industrial data processing through traditional and AI-based techniques. She has been involved in about 40 projects funded by the EU and many projects supported by industries. She is presently coordinator of two projects supported by the Research Fund for Coal and Steel. She is a member of the European Steel Technology Platform (ESTEP).

MARJAN COLLETTI is an architect, educator, researcher, author, and co-founder of marcosandmarjan (with Marcos Cruz). She is currently Senior Lecturer at Bartlett UCL and University Professor at Innsbruck University, as well as elected Head of the Institute of Experimental Architecture. Previously she was guest professor in the US, UK and EU with workshops at École Spéciale d'Architecture Paris, Royal Danish Academy of Fine Arts Copenhagen, School of Architecture Oslo, Tonghai University and Feng Chia University Taichung Taiwan. Marjan was invited expert/peer reviewer/board member of RobArch2012, ICESEP China, Ministry of Education Russia,

Canada Foundation for Innovation, American University of Sharjah UAE, Queen's University Belfast, *Journal of Cultural Economy*, Taylor and Francis, Ashgate Publishing, and Initiative Architektur Salzburg.

DAVID CORREA is a doctoral candidate at the Institute for Computational Design at the University of Stuttgart. He completed a Master of Science in Architecture at the University of Calgary and a Bachelor of Science in Architectural Science from Ryerson University in Toronto. In 2012, he was awarded the Royal Architectural Institute of Canada's Student Medal for Academic Excellence. Prior to joining the ICD in August 2012, he worked professionally as a designer in both architecture and commercial digital media. His research focuses on the physiological relation of information intensive technologies with architectural theory, practice and material production.

KRISTOF CROLLA is a licensed architect who combines his Assistant Professorship in Computational Design at the Chinese University of Hong Kong (CUHK) with his practice at the Laboratory for Explorative Architecture & Design Ltd. (LEAD). After graduating from Ghent University and practicing in Belgium, he trained and taught at the Architectural Association's Design Research Laboratory (AA-DRL) in London. He worked for several years as Lead Architect for Zaha Hadid Architects before moving to Hong Kong in 2010, and has been an invited jury critic, lecturer and tutor in numerous institutions throughout Europe, China, Chile and South Africa.

XAVIER DE KESTELIER is a partner at Foster + Partners, where he jointly heads Foster + Partners' Specialist Modelling Group, a project-driven R&D group that specialises in complex geometrical problems, computation and building physics. Besides this, he was also responsible for the implementation of rapid prototyping technology in the practice and has initiated several research projects on the application of additive manufacturing on an architectural scale. He has been Visiting Professor at the University of Ghent, Adjunct Professor at Syracuse University and a teaching fellow at the Bartlett School of Architecture (UCL). In 2010, he became a Director at Smartgeometry, a non-profit organisation that promotes advances in digital design in architectural research and practice.

BENJAMIN DILLENBURGER is an architect and programmer with a focus on computational design in architecture. He is currently based at the CAAD group at the Swiss Federal Institute of Technology's Architecture Department in Zurich. He holds a Master of Advanced Study degree from ETH Zurich and a Master of Architecture degree from the Technical University of Kaiserslautern. Benjamin is also member of the spin-off company KAISERSROT, an interdisciplinary consulting and design team exploring the potential of information technology for architecture and urban planning.

ENRICO DINI graduated in Civil Engineering from the University of Pisa, and has spent most of his career on the implementation of robotic automation of shoe manufacturing. During these years, Enrico came across rapid prototyping technology, which he made his sole focus from 2004 onwards. Since then, he has developed a large-scale 3D printer using inorganic binders. In 2008, his first large-scale 300-nozzle 6 × 6 meter 3D printer became operational. His technology has been used since then to make 3D print sculptures and architectural mock-ups. Recently, he has been working on a 'maritime' printer suitable for printing artificial reefs for coastal protection.

JORGE DURO-ROYO, born in Barcelona, graduated as an architect from the Polytechnic University of Catalonia School of Architecture and as a mechanical engineer from the Polytechnic University of Catalonia School of Industrial and Aeronautic Engineering, where he graduated with honours.

In 2006, he spent a year in Paris on an Erasmus Scholarship at the École Nationale Supérieure Paris-La Villette. From 2009 to 2010, he co-taught Introduction to Parametric Architecture for 4th and 5th year students with the Coda Group. In 2010, he attended the master's degree programme in Advanced Design and Digital Architecture at the Pompeu Fabra University. In 2010–11, he completed a master's degree in Architecture, Energy and Environment at UPC-ETSAB. He has worked in Europe in international offices such as Dominique Perrault DPA and Duro Architecture and Engineering. Jorge co-founded DumoLab in 2008, a young architecture, engineering and research studio that focuses on experimental design, data management in architecture, innovative material systems and programming of new design tools. He has spent the last two years in Cambridge MA, collaborating with MIT professors on multiple innovative research subjects. In 2013, he joined the Mediated Matter Research Group as a Research Assistant.

DAMIAN ELEY led the design of the superstructure on the Leadenhall Building since its inception. An Associate Director with 20 years' experience in Arup's London office, Damian works closely and creatively with architects and the rest of the design team to create exceptional designs. He has a particular passion for pursuing the clear and elegant expression of structural behaviour in his design work, and his portfolio of projects includes Osaka Maritime Museum in Japan, Incheon Airport in Korea and, in London, the exclusive One Hyde Park development, the 'flying carpets' at Unilever House and the 'beacon' at Plantation Place.

GUSTAV FAGERSTRÖM is a registered architect and Associate with Buro Happold New York, where he leads the structural BIM and advanced modelling team. Specializing in design computation, automation and building information modelling, he has developed his knowledge in all project phases from concept to construction. His work focuses on the areas of intersection of architecture, engineering and computer science and deals with the optimisation and automation of design processes by means of novel techniques in computational modelling, analysis and programming. He has practised architecture with Urban Future Organization and with Kohn Pedersen Fox Associates in the UK and with UNStudio in the Netherlands, gaining experience of projects in over 10 different countries. Work by him has been exhibited and published in Europe, America and Asia as well as presented at the Venice Architecture Biennale, CAADRIA, ACADIA and the Smartgeometry conference. Frequently engaging with academia, he has sat on design juries, given workshops and lectures at UPenn, Yale, the AA London, UCL Bartlett, the Royal Institute of Technology and the Royal Academy of Fine Arts in Stockholm.

JELLE FERINGA is co-founder of EZCT Architecture and Design Research. Some works by the office are in the collection of the FRAC Centre as well as the permanent architectural collection of the Centre Pompidou. EZCT participated at the 2004 and 2013 editions of Archilab. In 2007, the office won the Seroussi competition. While working on his PhD thesis, Jelle established the Hyperbody Robotics Lab in late 2011. In spring 2012, he co-founded Odico Formworks Robotics, based on the offline robotics programming platform PyRAPID that lies at the heart of the business. With Thomas Paviot, he has been driving the development of an open-source CAD framework, PythonOCC, a CAD/CAE/PLM rapid prototyping framework for the Python programming language.

LUIS E. FRAGUADA investigates critical issues in architecture, design, and urbanism through various modes, including associative design, scripting, and fabrication. Luis is currently a member of the Faculty of Architecture at IaaC as the principal computation instructor, focusing on the interface between computational processes and fabrication. Luis joined Built By

Associative Data, an architecture and research studio, as an associate and the Director of the Barcelona office in 2010. He currently leads Built by Associative Data Research – the research component of the office which focuses on creating tools and processes to push the computational capabilities of the team as well as expand the project focus of the office into areas such as gastronomy and fashion design.

NEIL GERSHENFELD is Professor and Director of MIT's Center for Bits and Atoms. His unique laboratory is breaking down boundaries between the digital and physical worlds, from creating molecular quantum computers to virtuosic musical instruments. Technology from his lab has been seen and used in settings including New York's Museum of Modern Art and rural Indian villages, the White House and the World Economic Forum, inner-city community centers and automobile safety systems, Las Vegas shows and Sami herds. He is the author of numerous technical publications, patents, and books including *Fab*, *When Things Start To Think*, *The Nature of Mathematical Modeling*, and *The Physics of Information Technology*, and has been featured in media such as *The New York Times*, *The Economist*, and *The McNeil/Lehrer NewsHour*. He is a Fellow of the American Physical Society, has been named one of Scientific American's 50 leaders in science and technology, as one of 40 Modern-Day Leonardos by the Museum of Science and Industry, has been selected as a CNN/Time/Fortune Principal Voice, and by *Prospect/Foreign Policy* as one of the top 100 public intellectuals. Neil has a BA in Physics with High Honors from Swarthmore College, a PhD in Applied Physics from Cornell University, honorary doctorates from Swarthmore College and Strathclyde University and was a Junior Fellow of the Harvard University Society of Fellows, and a member of the research staff at Bell Labs.

HOLLIE GIBBONS studied architecture at the Royal Danish Academy of Fine Arts, School of Architecture, specialising in design and industrial form. Hollie was awarded an MA in Architecture in 2012. She also holds a BA (Hons) in Architecture from Kingston University, London. After graduating, Hollie joined CITA as Research Assistant. She has worked on a number of CITA research projects with a focus on design and fabrication, including the large-scale installation *The Rise for the ALIVE* exhibition at the EDF Foundation, Paris, France, in 2013. Hollie is also engaged in teaching for the master's programme, CITAstudio: Computation in Architecture.

RUAIRI GLYNN practices as an installation artist and architectural researcher. He has exhibited his work internationally, most recently at the Tate Modern London, the Centre Pompidou Paris, and the National Art Museum Beijing. He is co-founder of the FABRICATE Conference with Prof. Bob Sheil and co-chair of its steering committee. He is Lecturer in Interactive Architecture at the Bartlett School of Architecture (UCL), and teaches on both the master's programmes MArch Graduate Architectural Design (RC3) & MSc Adaptive Architecture and Computation. Study across both his courses is based on a design through 'making' methodology, with an emphasis on using and misusing digital and material technologies. The studio builds and tests at a 1:1 scale, experimental objects and interactive installations that uncover new design opportunities to sense and respond to the natural and built environment, to people and other living things, and to data both local and global. This work is done in collaboration with his Associate Lectureship on the master's programme *Textile Futures* at Central Saint Martins, University of Arts London.

CARLOS DAVID GONZALEZ URIBE was born in Mexico City. He received his undergraduate degree in architecture from ITESM in Mexico City in 2008 and a master's degree in Architecture and Urban Design from Pratt Institute in 2011, where he was honoured with the Pratt Circle Award and for

Outstanding Academic Achievement. In 2010, he was also awarded a Fellowship by the Mexican Science Foundation (CONACYT). After graduation, he worked as an intern in the research and development department of Bentley's Generative Components Department and served as a media consultant at the University of Pennsylvania with Prof. Ferda Kolatan. In 2011, he collaborated with the firm *su11* in the Corallines Project, which was on exhibit at the Istanbul Design Biennial. Currently, Carlos is a Research Assistant at the Mediated Matter Group at MIT.

FABIO GRAMAZIO and **MATTHIAS KOHLER** are architects with multidisciplinary interests ranging from computational design, robotic control and fabrication to material innovation. In 2000, they founded the architecture practice Gramazio & Kohler, where numerous award-winning designs have been realised, integrating novel architectural designs into a contemporary building culture. Built work ranges from international exhibitions, private and public buildings to large-scale urban interventions. Opening also the world's first architectural robotic laboratory at ETH Zurich, Gramazio & Kohler's research has been formative for the field of digital architecture, setting precedence and de facto creating a new research field merging advanced architectural design and additive fabrication processes through the customized use of industrial robots. This ranges from 1:1 prototypical installations to robotic fabrication on a large scale, which is being explored at the SEC Future Cities Laboratory. Fabio and Matthias were awarded the Swiss Art Awards, the Global Holcim Innovation Prize and the ACADIA Award for Emerging Digital Practice. Their innovative explorations have contributed to numerous exhibitions around the world, such as the 2008 Architectural Biennial in Venice, the Storefront Gallery for Art and Architecture in New York 2009 or *Flight Assembled Architecture* at the FRAC Centre Orléans in 2011. Their work has been published in a large number of journals, books and mass media, and has been first documented in the book *Digital Materiality in Architecture* in 2008. Their recent research is outlined and theoretically framed in the book *The Robotic Touch – How Robots Change Architecture*, released in 2014. Together with leading researchers in architecture, material sciences, computation and robotics, they have just launched the first architectural National Centre of Competence in Research on Digital Fabrication.

GEORG GRASSER studied architecture at the University of Innsbruck, Ecole d'Architecture de Paris-La Villette, Vienna University of Technology and holds a postgraduate degree in architecture, with a specialisation in computer-aided architectural design from ETH Zurich. He has taught seminars and workshops in Kosovo and Taiwan and has worked for various architectural offices in Austria, France and China. Since 2009, he has been teaching and researching parametric modelling, script-based design processes and computational fabrication strategies at the Department for Experimental Architecture, Hochbau at TU Innsbruck. In 2013, he was one of the cluster champions of the Robotic FOAMing workshop at the Smartgeometry conference in London. He is currently co-running the university's robotic laboratory.

NORMAN HACK received his Diploma in Architecture from the Technical University of Vienna. A scholarship from the German Academic Exchange Organization (DAAD) allowed him to pursue a postgraduate degree at the Architectural Association in London, from which he graduated with distinction. Norman gained professional experience in renowned offices across Europe, including Coop Himmelb(l)au, UNStudio and Herzog & de Meuron, where he worked as a specialist in computational design and fabrication. His PhD research at the Chair of Architecture and Digital Fabrication at ETH Zurich focuses on material processes for non-standard constructive assemblies.

MICHAEL HANSMEYER is an architect and programmer who explores the use of algorithms and computation to generate architectural form. He is currently based in the CAAD group at ETH Zurich. Recent projects include Platonic Solids and Subdivided Columns. He holds a Master of Architecture degree from Columbia University and an MBA from INSEAD Fontainebleau. He previously worked in the consulting and financial industries at McKinsey & Company and J. P. Morgan, respectively, as well as at Herzog & de Meuron architects.

ALEX HAW is Director of the award-winning UK art/architecture practice *atmos*. Their projects span the scale from algorithmic master plans to data-generated furniture, merge sculptural ergonomics with innovative fabrication technologies and digital mapping, and seek a synthesis of mind and body – creating kinaesthetic experiences that are both meaningful and pleasurable. Alex graduated with a Fulbright scholarship from Princeton and a First from the Bartlett, and has taught Master's Studios at the Architectural Association, the Royal College of Art and TU Vienna. He runs the Latitudinal Cuisine community, writes widely, and played the lead psycho in Chris Nolan's first feature film *Following*.

CLEMENS HUBER is a structural engineer and a graduate of the University of Applied Sciences for Construction Management and Engineering in Graz. He started his professional career as a project manager at the renowned Austrian Glulam specialist Wiehag. Later, he changed to the design and engineering department as Assistant Director. A recent project of interest was awarded the prize Achievement in Engineered Timber in 2009 by Timber Trade Journal for the timber roof of the University of Reading's new business school, where he was responsible for the structural design. Currently, he is Design Manager for the contractor design of the Canary Wharf Crossrail Station timber roof.

RYAN LUKE JOHNS is a research specialist at the Princeton University School of Architecture and co-founder of GREYSHED, a design-research collaborative focused on robotic fabrication in art, architecture and industrial design. He holds a Bachelor of Arts degree in Architecture with a concentration in mathematics from Columbia University (2009) and a Master of Architecture from Princeton University (2013). He was recently the recipient of Princeton University's Suzanne Kolarik Underwood Prize for Design Excellence (2013) and the KUKA Young Potential Award for Best Scientific Paper at RoblArch 2012.

SAŠA JOKIĆ is a researcher and inventor in the field of robotics in architecture and the construction industry. He studied at the Faculty of Architecture in Belgrade, where he earned a master's degree in architecture in 2010. After graduation, he worked as assistant teacher at the Chair for Architecture at Belgrade University. In 2012, he graduated from the Institute for Advanced Architecture of Catalonia specialising in digital tectonics. During his studies, Saša also gained experience in design at UNStudio in Amsterdam. Currently, he is working as a Senior Researcher at IaaC, where he leads several research projects for the Open Thesis Fabrication course.

AMMAR KALO recently received a Master in Science in Architecture with a concentration in Digital Technologies from the University of Michigan Taubman College of Architecture and Urban Planning (2013). Prior to pursuing his post-professional studies, he has held professional posts in architecture and design in Dubai and worked on international projects of various scales. At Taubman College, his work focused on digital fabrication and computational design methodologies. His current research interests include synthesizing conventional materials and digital technologies into hybrid material systems. Ammar holds a bachelor's degree in Architecture from the American University of Sharjah (2008).

MARKUS KAYSER studied 3D Furniture and Product Design at London Metropolitan University and continued on in 2009 with the study of Product Design at the Royal College of Art. Currently, Markus is a PhD candidate at the MIT Media Lab, where he has joined the Mediated Matter Group. Before joining the group, he started his own studio, engaging in discussions about opportunities in the production of design involving new as well as forgotten processes and technologies. Now, as then, his research draws on science, art and engineering and aims to blur the gaps between seemingly separate fields. Experimentation plays a central part in developing his research. Markus's recent work demonstrates the exploration of hybrid solutions linking technology and natural energy to show opportunities, question current methodologies in manufacturing and test new scenarios of production. His work has been widely publicised around the world in exhibitions, broadcasting and web-based media.

OLIVER DAVID KRIEG is a doctoral candidate at the Institute for Computational Design at the University of Stuttgart. With the completion of his Diploma thesis in 2012, he also received the faculty's Diploma Prize. Prior to that, he worked as a Graduate Assistant at the Institute's robotic prototype laboratory, RoboLab, from the beginning of 2010. With a profound interest in computational design processes and digital fabrication in architecture, he has participated in several award-winning and internationally published projects. In the context of computational design, his research aims to investigate the architectural potential of robotic fabrication in wood constructions.

DIRK KROLIKOWSKI has been the architect and associate in charge of the design, development and delivery of the unique external structure (the Megaframe) of the Leadenhall Building, a 51-storey office development in the city of London. Dirk also heads the Digital Research Cluster of Rogers Stirk Harbour + Partners and led the implementation of advanced modelling strategies for Leadenhall, an award-winning project that has received international recognition for its integrated use of digital technology. In 2011, Dirk was appointed Lecturer for Innovative Technology and Design at the Bartlett School of Architecture (UCL).

JORIS LAARMAN is a Dutch designer, artist and entrepreneur best known for experimental designs inspired by upcoming technology. He attended the Design Academy Eindhoven in 1998 and graduated cum laude in 2003. He founded Joris Laarman Lab together with his partner Anita Star. His critically acclaimed work has been added to the permanent collections of many renowned international museums such as MoMA in New York, V&A in London, Centre Pompidou in Paris and the Rijksmuseum in Amsterdam. He has contributed articles and seminars for *Domus* magazine and was a guest teacher at European universities such as the Architectural Association London, Rietveld Academy Amsterdam and the Design Academy Eindhoven. In 2011 he received one of the eight Innovators of the Year awards by the *Wall Street Journal*.

SILKE LANGENBERG is a senior researcher at the Chair of Architecture and Digital Fabrication, Institute of Technology in Architecture at ETH Zurich. Between 2011 and 2013 she was based in Singapore several times to research at the Singapore ETH Centre for Global Environmental Sustainability. From 2006 to 2011 she was Researcher at the Institute of Historic Building Research and Conservation of ETH Zurich. Silke has studied architecture at the Universities of Dortmund and Venice. She received a Scholarship for extraordinary achievements for her PhD in Engineering Sciences about *Buildings of the Boom Years. Architectural Concepts and Planning Theories of the 60s and 70s* (finished 2006). In 2013, Silke was appointed as Full Professor for Design and Construction in Existing Contexts, Conservation and Building Research at the University of Applied Sciences in Munich.

JARED LAUCKS is a trained maker, architect, designer and fabrication specialist. He is currently a Research Assistant in the Mediated Matter Group at the MIT Media Lab, where he is interested in developing novel methods of digital fabrication for design research. Jared graduated from Philadelphia University with a bachelor's degree in Architecture, focused on digital technologies. As an extension of this research, he launched *j_laucks*; initially a platform for experimental design and fabrication, it has since grown into a multifaceted research agenda exploring avenues from architecture and design to computation, material systems, and fabrication. In parallel to working as an architect, he was appointed Adjunct Professor at Philadelphia University, developing a new advanced modelling curriculum. Jared has exhibited work in cities across the globe, including Philadelphia, Berlin, Frankfurt, NYC, Valparaiso, Lyon, Paris, Miami, Sao Paulo, London and Munich.

WILLI VIKTOR LAUER is a research assistant at the Future Cities Laboratory, Singapore ETH Centre for Global Environmental Sustainability, Module II Architecture and Digital Fabrication, led by Fabio Gramazio and Matthias Kohler, where he has implemented a research facility for investigating robotic fabrication methods for high-rise buildings. Between 2009 and 2011, he worked as a Scientific Assistant at the Chair of Building Realization and Robotics at the Technical University of Munich, where he gained in-depth knowledge of the young history of robotic construction technologies and the forerunners in building industrialization. In the context of his master's thesis in 2009, he reconstructed the first architectural robotic arm: the Location Orientation Manipulator by Konrad Wachsmann.

DIETER LINKE is experienced in development and inventions for membrane structures and their details, merging architectural and pragmatic requirements. Following his carpentry apprenticeship, he was awarded a Civil Engineering Diploma from the Munich Technical University in 1991. Key projects are Mina Tent City (PTFE, Medinah), Masoala Rainforest Hall (ETFE cushions, Zurich), AWD Arena (single layer ETFE, Hanover), Allianz Arena (ETFE cushions, Munich), National Stadium (Birdnest, single layer ETFE, Beijing), Sports and Concert Complex, (plane PVC, Baku). Further, the benefits of using ETFE film in modern greenhouse culture and sustainable energy technologies currently hold his interest.

MARTA MALÉ-ALEMANY is an architect, researcher, and educator from Barcelona. Since 1997, she has combined her professional practice with teaching experimental design studios and research seminars in architecture schools from the US (MIT, UPenn, UCLA, SCI-ARC among others) and Europe (AA, IaaC, UIC), in combination with directing several master's degree programmes in architecture. Following many years of exploration in using digital technologies for the production of architecture, her current research agenda focuses on developing innovative material and construction solutions using customised robotic devices, with a particular interest in additive manufacturing for architecture. Marta graduated from ETSAB-UPC (Barcelona) in architecture, holds a master's degree in Advanced Architectural Design from Columbia University (New York), and is currently a PhD candidate at the ETSAB-UPC (Barcelona), investigating the potential of large-scale additive manufacturing technologies to innovate building construction.

ARETI MARKOPOULOU is a Greek architect and educator whose research and practice design explores new architectural models where applications of ICT, energy and fabrication allow built and public space to dynamically adapt to behavioural and environmental changes over time. She holds an MArch by IaaC in the field of 'Prototypes of Urbanity: from Bits to Geography' and a Fab Academy diploma on Digital Fabrication offered by the MIT Center for Bits and Atoms and the Fab Lab Network. She is permanent faculty at IaaC with several published articles internationally. Co-founder of the

Mycity-me nonprofit organization, her practice includes project collaborations with multidisciplinary offices and institutions and she has participated in R + D projects ranging from intelligent cities (such as 'Smart BCN' with City Hall Barcelona, 2013), self-sufficient buildings (such as 'Fab Lab House' at Solar Decathlon Europe, 2010), digital fabrication (such as 'Fabrication Laboratory' at DHUB, 2010) and Internet of things (such as 'Hyperhabitat' at the XI Venice Biennale, 2008). She is currently the Director of the Masters in Advanced Architecture at IaaC in Barcelona and initiator and partner of Fab lab Athens in Greece.

KEVIN MCCLELLAN is a designer, artist and founder of Architecturebureau, a design research office exploring complex systems and their material effects on form. After receiving his master's degree in Architecture and Urbanism from the DRL at the Architectural Association School of Architecture with a Project Distinction in 2005, he subsequently worked in New York for Kevin Kennon and in London with Zaha Hadid Architects. In 2011, he co-founded the UK-based Dsgndot, an online marketplace for the sale of unique and collectable designs.

WES MCGEE is an Assistant Professor in Architecture and Director of the Fab lab at the University of Michigan, Taubman College of Architecture and Urban Planning. As a founding partner and senior designer in the studio Matter Design, his work spans a broad range of scales and materials, always dedicated to re-imagining the role of the designer in the digital era. In 2013, Matter Design was awarded the Architectural League Prize for Young Architects & Designers. Wes has presented his work at many national and international conferences on design and fabrication. He is Chair of the Conference Robotic Fabrication in Architecture, Art, and Design, hosted at the University of Michigan in 2014.

ACHIM MENGES is a registered architect and professor at the University of Stuttgart, where he is the founding director of the Institute for Computational Design (since 2008). In addition, he has been Visiting Professor in Architecture at Harvard University's Graduate School of Design (2009–10), at the AA School of Architecture in London (2009–current) and at Rice University in Houston (2004). Achim Menges graduated with honours from the AA School of Architecture in London (2002), where he subsequently taught as Studio Master of the Emergent Technologies and Design Graduate Program (2002–09) and as Unit Master of Diploma Unit 4 (2003–06). Achim's practice and research focuses on the development of integral design processes at the intersection of morphogenetic design computation, biomimetic engineering and computer-aided manufacturing that enables a highly articulated, performative built environment. His work is based on an interdisciplinary approach in collaboration with structural engineers, material scientists and biologists. He has published several books on this work and related fields of design research, and is the author/co-author of numerous articles and scientific papers. His projects and design research have received many international awards, has been published and exhibited worldwide, and form parts of several renowned museum collections.

AMMAR MIRJAN is an architect with a background in automation engineering. He studied at the Berne University of Applied Sciences and at the Bartlett School of Architecture in London. He has worked for different architecture studios in New York, Tokyo and London. In 2011, he joined ETH Zurich, where he is currently pursuing his PhD at the Chair for Architecture and Digital Fabrication. His research focuses generally on the relationship between design and construction with intelligent machines and specifically on architectural fabrication processes with flying robots.

MICHAEL JAKE NEWSUM is the Robotics Lab Coordinator at the Southern California Institute of Architecture. His work currently focuses on the development of computational tools for the integration of design and fabrication through new robotic workflows. He received a Master of Science in Architecture with a concentration in Digital Technologies from the University of Michigan, Taubman College of Architecture and Urban Planning. Additionally, he earned a bachelor's degree in Architecture from the University of Arkansas, Fay Jones School of Architecture.

PETR NOVIKOV holds a master's degree in Architecture from Moscow Architectural Institute and a master's degree in Advanced Architecture from IaaC. Petr is co-inventor of the Stone Spray technology, which was created during a digital tectonics course at IaaC. The project received the Golden Prize of Spark Awards 2012. During the Open Thesis Fabrication program of IaaC in 2012, he and Saša Jokić worked on the new 3D printing technology Mataerial. Petr has given numerous lectures on the use of robotics in architecture. In 2013, he was featured in *ICON* magazine as one of 50 people pushing the boundaries of architecture.

NERI OXMAN is the Sony Corporation Career Development Professor and the Director of the Mediated Matter Research Group at the MIT Media Lab. Her group conducts research at the intersection of computational design, digital fabrication, and materials science, applying that knowledge to design across scales from the micro-scale to the building scale. Neri coined the term 'material ecology' to describe her work, applying the science of ecology to the world of the artificial. A leader in the field of biologically inspired digital fabrication, her research and design work have been acquired for permanent collections and exhibited at the Museum of Modern Art (NY), Centre Georges Pompidou (Paris), the Museum of Fine Arts (Boston), and the Smithsonian Institute, among others. Neri was named in *ICON*'s list of the top 20 most influential architects to shape our future (2009), selected as one of the 100 most creative people by FASTCOMPANY (2009) and awarded the Earth Award (2009), a METROPOLIS Next Generation Award (2009) and the 40 Under 40 Building Design + Construction Award (2012) amongst many others. She publishes and lectures worldwide.

LAURENT PAMBAGUIAN obtained his PhD in Material Science in 1994 from Paris XI University for the work he did at ONERA, the French Aerospace Lab. Over the last 20 years, he has developed expertise in several advanced materials and processes topics, including metal matrix composites for structures, thermal management and lubrication, cellular materials and carbon nanotube-based materials. He joined the Materials Technology Section of ESA in 1999 and for the last eight years has been involved in the development of additive manufacturing technologies for space use.

BRIAN PETERS is an architect and designer who specialises in emergent design and fabrication techniques. He received a Master's of Architecture from the University of Illinois at Chicago and worked for several years as an architect in Chicago. In 2009, Brian moved to Barcelona, where he received a Master of Advanced Architecture with an emphasis on digital tectonics from the Institute of Advanced Architecture in Catalonia. More recently, Brian was based in Amsterdam, where he started several projects investigating the role of 3D printing in architecture, including Building Bytes and the KamerMaker with DUS Architects. As of the fall of 2013, Brian is teaching and conducting research at Kent State University in the College of Architecture and Environmental Design.

DAVE PIGRAM is a designer, researcher and educator and holds a Master of Science in Advanced Architecture from Columbia University. As co-director of the international, award-winning architecture and innovation practice supermanoeuvre, his research focuses on the use of computation to increase the number and quality of feedback loops between design and fabrication. Dave is currently the Director of the Master of Advanced Architecture programme at the University of Technology, Sydney (UTS) and co-directs research into robotic fabrication at the University of Michigan and is a Research Affiliate at MIT's Media Lab.

JORDI PORTELL is a practising registered architect who has become increasingly dedicated to research as a result of being a master's level student, and later a faculty assistant at the FABbots Research Studio directed by Marta Malé-Aleman. He holds a professional degree in architecture from the ETSAB UPC-Barcelona and a Master's in Advanced Architecture from the IaaC Barcelona. His research is focused on the application of additive manufacturing techniques in architecture, with a special interest in multi-material systems and complex material networks.

JONATHAN RABAGLIATI is an artist whose field of practice extends across architecture, art, design and curation. He is one of the longest-serving members of the Specialist Modelling Group at Foster + Partners. Recent projects include the design and delivery of Canary Wharf Crossrail Station roof, a hypotrochoidal staircase for Bloomberg and defining geometry for the National Bank of Kuwait tower. He engages primarily through sculpting with code, and wrestling with design systems to seek out simplicity, the other side of complexity. In the interstices, he regularly collaborates with Julie Kim, where graphic design meets in a critical dialogue with conceptual art and computational experimentation.

METTE RAMSGAARD THOMSEN is an architect working with digital technologies. Her research centres on the relationship between crafts and technology framed through 'digital crafting' as a way of questioning how computation, code and fabrication challenge architectural thinking and material practices. Mette is a Professor at the Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen, where she heads the Centre for Information Technology and Architecture (CITA).

STEFFEN REICHERT is a research associate and doctoral candidate at the Institute for Computational Design at the University of Stuttgart, Germany. He received a Master of Science in Architecture Studies in the field of design and computation from the Massachusetts Institute of Technology (MIT) and a diploma degree with distinction in product design from the Academy of Arts and Design in Offenbach. His research focuses on the relationship of form, fabrication and performance in responsive, biologically inspired systems based on anisotropic material behaviour.

KATJA RINDERSPACHER is a doctoral candidate at the Institute for Computational Design at the University of Stuttgart and a registered architect. She holds an engineering degree from the Fachhochschule Mainz and a Master of Science in Architecture with honours from Pratt Institute, New York. Her work was distinguished by scholarships (e.g. Fulbright Scholarship, DAAD/German Academic Exchange Service) and awards (e.g. Excellence in Academic Achievement Award). As an architect and project manager, she worked in New York, Switzerland and Germany, including Studio Daniel Libeskind. Her current research involves the integration of geomorphological processes in computational design and digital fabrication for the construction of complex structures.

JEAN ROULIER was trained as joiner, carpenter and wood building engineer. Having accumulated extensive experience in CAD in practice, he co-founded the company Lignocam SA in 2006 in order to develop CAM software for the wood industry. Since then, the homonymous software Lignocam has become the leading CAM software interpreting BTL files. Its objective is the promotion of wood in construction – even the most daring ideas – as well as the realisation of a smooth digital chain in the construction and fabrication process.

VIRGINIA SAN FRATELLO and **RONALD RAEI** are architects, artists and educators. They are partners at Rael San Fratello and in Emerging Objects, which is a pioneering design and research company that specializes in 3D-printed materials and objects for the built environment based in Oakland, California. Ronald is Associate Professor at the University of California Berkeley and Virginia is Assistant Professor in the area of Design at San Jose State University. They both hold Master of Architecture degrees from Columbia University in the City of New York. Their research focuses on the convergence of digital, ecological, and creative material explorations. The research is applied through the design and fabrication of innovative buildings and their components, furniture elements and site-specific installations that often look at inherent material resources and have embedded political consequences. Rael San Fratello was the recipient of Metropolis Magazine's Next Generation Design Award for their Hydro Wall concept, a finalist in the WPA 2.0 design competition and winner of the Van Alen Institute's Life at the Speed of Rail competition. Rael San Fratello was voted one of '10 to watch' by *California Home and Design* magazine. Their work has been published in *Metropolis* magazine, *L'Arca*, *DOMUS*, the *NY Times*, *Interior Design* magazine, the *Praxis Journal of Writing and Building*, *Make* magazine and *MARK* magazine.

JOSE SANCHEZ is an architect/programmer/game developer based in Los Angeles, California. He obtained his licence at Universidad de Chile, in Santiago and his Master in Architecture at the Architectural Association's Design Research Lab, London. He is a partner at Bloom Games, a start-up built upon the BLOOM project, winner of the WONDER SERIES hosted by the City of London for the London 2012 Olympics. He is the director of the Plethora Project, a research-based practice investing in the future of on-line open-source knowledge propagation. The project has over 150 videos and an open-source library of code with over 700,000 completed video sessions since 2011. His background in computational design and digital manufacturing is linked to the practice Biothing, where he has been one of the principal designers in numerous projects and exhibitions since 2009. In 2012 he founded the Plexus talks at the Bartlett School of Architecture, bringing together designers from different disciplines speculating on the role of computational design and new media in the practice of the discipline. Today, he is Assistant Professor at USC School of Architecture in Los Angeles and Co-Chair of ACADIA Conference 2014, to be hosted at USC. His research 'Gamescapes' explores generative interfaces in the form of video games, speculating on modes of intelligence augmentation, combinatorics and open systems as a design medium.

FABIAN SCHEURER is founding partner of designtoproduction and leads the company's office in Zurich. He graduated from the Technical University of Munich with a diploma in computer science and architecture. In 2005, designtoproduction was founded as a research group at ETH to explore the connections between digital design and fabrication. At the end of 2006, designtoproduction teamed up with architect Arnold Walz and became a commercial consulting practice, since then having implemented digital planning and production chains for projects like the Hungerburg-Funicular in Innsbruck (by Zaha Hadid), the Rolex Learning Center in Lausanne

(by SANAA), or the Centre Pompidou in Metz (by Shigeru Ban) among others. Fabian Scheurer has taught as guest lecturer/tutor at the AA in London and the IaaC in Barcelona. Since 2012, he has been a lecturer for Digital Modelling and Production at HTW Chur.

TIM SCHORK is co-director of MESNE Design Studio and a lecturer in the Department of Architecture at Monash Art Design & Architecture (MADA). His integrated design-based practice, research and teaching investigate the relationship between architecture and divergent domains of knowledge through the use of computation in order to create innovative design strategies for novel spatial structure. His work is trans-disciplinary and fosters connections between and across disciplinary domains such as architecture, other art and design disciplines, engineering and science in order to innovate in design, often challenging the operative boundaries as well as formal and conceptual aesthetics of what is regarded as standard architectural practice.

TOBIAS SCHWINN is a research associate and doctoral candidate at the Institute for Computational Design at the University of Stuttgart. His research focuses on the integration of robotic fabrication and computational design processes. Prior to joining the ICD, he worked as a Senior Designer for Skidmore, Owings and Merrill in New York and London applying computational design at various planning stages. Tobias studied architecture at the Bauhaus University in Weimar and at the University of Pennsylvania in Philadelphia as part of the US-EU Joint Consortium for Higher Education. He received his engineering degree in 2005.

MATTHEW SHAW is an architect, maker and educator based in London. His work is driven by the speculative use of digital technologies, the impact these technologies will have on our lives and the way they shape our architecture. Matthew is co-founder of ScanLAB Projects, tutor at the Bartlett School of Architecture, University College London, and Director of Graticule Architecture.

BOB SHEIL is an architect, Professor in Architecture and Design through Production, and Director of Technology at the Bartlett School of Architecture, where he also runs MArch Unit 23 with Emmanuel Vercruyssen and Kate Davies. He is a founding partner of sixteen*(makers), whose work in collaboration with Stahlbogen GmbH '55/02' won a RIBA award for design in 2010, and also includes a ten-year catalogue of experimental projects both internationally published and exhibited. He is an educator, critic, researcher, collaborator and practitioner, as well as an experimental designer who is fascinated by transgression between making, craft, and technology, in architectural design practice. As Director of Technology, he has been responsible for the School's significant acceleration of investment in digital technologies, which led to the establishment of the Digital Manufacturing Centre (2009) and more recently, the Bartlett Manufacturing and Design Exchange (B-MADE). In 2011, he chaired the highly acclaimed inaugural conference FABRICATE with Ruairi Glynn.

MIKE SILVER is an architect, researcher and educator. He is currently on the faculty of the Department of Architecture at the University of Buffalo. Mike directs a multidisciplinary design laboratory that explores emerging technologies such as humanoid robotics, automated fibre placement and mobile design apps for on-site construction. His work has been exhibited at the New Museum of Contemporary Art in New York, the International Design Center Nagoya, the National Building Museum in Washington, DC, the Architecture League in New York and the Cooper-Hewitt National Design Museum, also in New York. He built his first working robot out of Scotch tape and spirograph parts at the age of 12.

ASBJØRN SØNDERGAARD is an architectural researcher working in the field of digital fabrication in relation to architectural design. He is coordinator of Digital Experimentation at the Aarhus School of Architecture, Chief Development Officer and founding partner of Odico Formwork Robotics, a high-technology enterprise framing architectural design experimentation and fabrication in the field of industrial robotics. As the academic project manager of several interdisciplinary research projects, he heads investigations into structural design and architectural robotics. His doctoral research focuses on morphogenetic processes and the development of novel structural logics in relation to numerical fabrication techniques.

DAVID STASIUK is an architect and PhD Fellow at the Centre for Information Technology and Architecture in Copenhagen. His research investigating development strategies for emergent parameterisation is a component of the Centre's larger, multi-pronged Complex Modelling project. His own work is focused on investigating the development of emergent parameter spaces through the integration of simulation systems with topological transformation. His professional work has focused on bespoke detailing for advanced architectural geometries, computational design implementation, and the use of digital fabrication and documentation techniques, some of which was presented at the ACADIA 2012 conference.

HANNO STEHLING is consultant for digital fabrication and parametric modelling at the digital fabrication consultancy designtoproduction in Zurich. He graduated with a diploma in architecture from University of Kassel, where he studied under Prof. Manfred Grohmann (Bollinger + Grohmann) and Prof. Frank Stepper (Coop Himmelb(l)au) and is Dipl.-Ing. Architekt SIA. He has a strong background in computer programming and gradually focused his studies on the intersection between architecture and computer science. He worked as a freelance programmer and as computational designer for renowned architects such as Bernhard Franken before joining designtoproduction in 2009. Hanno Stehling is co-founder of the online platform RhinoScript.org and gives modelling and scripting classes to both academic and professional audiences.

KASPER STOY is a robotics and embodied artificial intelligence researcher holding an Associate Professor position at the Software and Systems Section of the IT University of Copenhagen. He has published more than sixty papers in international conference proceedings or journals and is the author of *Self-Reconfigurable Robots: an Introduction*, published by MIT Press. He holds an MSc degree in computer science and physics from the University of Aarhus, Denmark (1999) and a PhD in computer system engineering from the University of Southern Denmark (2003), where he also worked as Assistant Professor (2003–6) and Associate Professor (2006–13).

MARTIN TAMKE is an architect pursuing design-led research on the interface and implications of computational design and its materialisation. His special focus is on the methods and consequences of digital fabrication and the integration of simulation and feedback in the process of architectural design and production. Martin is a founding member and Associate Professor at the Centre for Information Technology and Architecture (CITA) at the Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen.

KADRI TAMRE is an architect, currently working as a Teaching and Research Associate at the Institute for Experimental Architecture, Hochbau at the University of Innsbruck. She holds a master's degree in Architecture from the University of Applied Arts Vienna / Studio Wolf D. Prix and has working experience in architectural practices in Austria, Estonia, Spain and China, receiving several awards and scholarships. She has been teaching various international parametric design and robotic fabrication workshops. Her

current research focuses on the development of novel interface and material processes and she is co-running the University of Innsbruck's robotic laboratory.

LAVENDER TESSMER is a designer, fabricator and musician. Currently a lecturer at Washington University of St. Louis, she is teaching courses in architectural representation and digital fabrication. Since 2010, Lavender has worked with Yogiama Tracy Design (yo_cy) on a variety of installations and residential and commercial projects. Her specialisations include parametric design, steel fabrication, connection design, visualisation and material testing. As a recent graduate of Washington University in St. Louis, she received the 2011 Laskey Award, a Fall 2011 Degree Project Award, and was nominated for the Frederick Widmann Prize in Architecture.

SKYLAR TIBBITS is a trained architect and computer scientist whose research focuses on self-assembly technologies for industrial applications in a built environment. Skylar was recently awarded a 2013 Architectural League Prize, the Next Idea Award at Ars Electronica 2013, the Visionary Innovation Award at the Manufacturing Leadership Summit, a 2012 TED Senior Fellowship and was named a Revolutionary Mind in *SEED* magazine's 2008 Design Issue. He has designed and built large-scale installations around the world and exhibited at the Guggenheim Museum NY, the Beijing Biennale and lectured at MoMA and SEED Media Group's MINDo8 Conference. Skylar is the Director of the Self-Assembly Lab at MIT and the founder of a multidisciplinary research-based practice, SJET LLC. Skylar is also on the faculty of MIT's Department of Architecture, teaching master's and undergraduate-level Design Studios and co-teaching How to Make (Almost) Anything at MIT's Media Lab.

KENNETH TRACY teaches architectural design at the American University of Sharjah, United Arab Emirates, where he is an Assistant Professor of Architecture. Kenneth has taught at the Pratt Institute, Columbia University, the New Jersey Institute of Technology, and Washington University, where he established the Digital Initiative Fabrication Research Lab in 2009. He holds a master's degree in Architecture from Columbia University and a bachelor's degree in Design from the University of Florida. In 2005, he co-founded Associated Fabrication, a digital fabrication shop in Brooklyn, New York. Currently, Kenneth co-directs Yogiama Tracy Design, whose research includes designs, lectures and writing related to digital techniques and culturally resonant craft practices.

WILLIAM TROSSELL graduated from the Bartlett School of Architecture, University College London, in 2009. Since completing a master's degree in Architecture, he has created structures, sculptures and events that draw on an extensive understanding of digital fabrication. Will is co-founder of ScanLAB Projects and tutor at the Bartlett School of Architecture.

ERIK VERBOON is an Associate with Buro Happold New York, drawing upon more than seven years' experience developing computational solutions to advance the Buro's Complex Building Envelope Design practice. His research areas include parametric modelling, object-oriented methodologies, performance- and algorithmic-driven design, environmental and thermal analysis, and rapid prototyping (3D printing). Erik collaborated on the winning entry to the 2007 PS1 Young Architects Program. He has also presented at numerous academic institutions and professional conferences and published in accompanying journals and books. A graduate of the Stevens Institute of Technology's Product Architecture Lab in Hoboken, NJ, he teaches courses there in environmental analysis and design.

ANDREW VRANA is a Principal Architect at Metalab, based in Houston, which integrates expertise in digital media and fabrication with architecture, product development and civic art, from concept through construction. Recent projects include collaborations with artists for turnkey designs and CMservices, including development, optimisation and installation of large-scale civic art. Metalab's product design work has successfully incubated and launched several businesses and product lines through its partnerships. As Assistant Professor at the University of Houston's College of Architecture, Andrew has co-taught the Digital Fabrication seminar since 2005, which has realised numerous award-winning and published works.

ALLISON WEILER is currently working as a Teaching and Research Associate at the Institute for Experimental Architecture, Hochbau at the University of Innsbruck. She also works with LAAC Architekten/Austria in the realm of sustainable Alpine infrastructure development, as well as collaborating with [uto]. She graduated with honours from the University of Pennsylvania, and holds a master's degree in Architecture. Her current research focuses on the development of novel interface and material processes, and she is currently pursuing this work with the REX|LAB, an experimental architectural robotics lab based in Innsbruck.

CHRISTINE YOGIAMAN is an Assistant Professor at the American University of Sharjah in the United Arab Emirates, where she teaches architectural design. Integrating digital technologies into all levels of architecture design education, Christine has coordinated the Graduate Core Studio sequence in conjunction with her development of a digital curriculum in Washington University in St Louis. She directs Yogi Aman Tracy Design, whose current projects in Indonesia focus on the utilisation of digital techniques along with contextual influences to create culturally embedded, affective work. She received third place for the 2012 Steedman Fellowship in International Design, and has won the 2012 TEX-FAB APPLIED: Research through Fabrication competition.

Swiss Federal Institute of Technology Zurich

DARCH

Department of Architecture
Institute of Technology in Architecture
Architecture and Digital Fabrication

This publication is based on peer-reviewed papers,
contributed to the FABRICATE conference 2014 at ETH Zurich.
Conference Chairs: Fabio Gramazio, Matthias Kohler.
Conference Co-Chairs: Bob Sheil, Ruairi Glynn

EDITORS OF PUBLICATION

Fabio Gramazio, Matthias Kohler, Silke Langenberg

ASSISTANCE TO EDITORS

Orkun Kasap, Marilena Skavara

COPY-EDITING

Beverly Zumbühl, Zurich

PROOF READING

Michael Robertson, Augsburg

GRAPHIC DESIGN

Oliver Schmid, Osch Design, Zurich

PRINTING

rva, Druck und Medien AG, Altstätten, SG

BINDING

Schumacher AG, Schmitten, FR

FONTS

Matrix II and Futura (cover)

PAPER

Arctic Volume White 130 g/m² and Surbalin 115 g/m² (cover)

© 2014 gta Verlag, ETH Zurich, 8093 Zurich, Switzerland

www.verlag.gta.arch.ethz.ch

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ISBN 978-3-85676-331-2

Bibliographic information published by the Deutsche
Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication
in the Deutsche Nationalbibliografie; detailed bibliographic
data are available on the Internet at <http://dnb.dnb.de>.