this is a vile fish of no value
therefore cook it the way you want
whatever way you cook it
you will say it is bad
## Contents

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the octopus is a digital opera that presents a nonlinear narrative through a continuous 50 minute piece that combines improvised music, poetry, text and speech and draws on a series of notated and graphic preparatory materials. In 2020, this project also became a study in remote composition and studio improvisation owing to the pandemic restrictions that were in place at that time, but also extending aspects of these practices that were already previously present in my compositional work. This portfolio documents the collaborative compositional approaches that led to improvisation in the studio with my own materials and those of my collaborators. In addition, it reveals the way that extractable works used as preparatory materials for a large scale musical composition have been used to enable this new way of working. It documents how the work and its approaches can be disseminated beyond and in addition to the final piece through the performance histories of these parts, and through the creation of related materials that make the process of the piece’s creation accessible in an online environment. Through this project, I have extended my iterative practices of working with source materials, documented in this portfolio through the mapping of original and compositional sources to the structure of the final digital composition. Through these methods, this project has allowed me to re-conceive how ‘improvisation’ can be understood in a contemporary electronic context through my collaborations with improvising musicians and the development of further solo improvisatory processes in a studio context. This allowed me to work with the materials created at a time when these processes could not be realised ‘live’.

Lauren Redhead
the octopus
Music Department
Goldsmiths, University of London

the octopus (2020), graphic score detail.
Summary and Research Questions

the octopus is a 50 minute digital opera combining notated composition, studio composition, improvisation, and poetry. Originally planned as a live performance work, during the lockdown in 2020 the music was re-conceived and composed as a digital recorded work. The piece asks questions such as:

• how improvised music can be combined with a fixed, if nonlinear, musical narrative?
• how is it possible to develop music through means of improvisation in circumstances where all of the musicians are not able to hear the ‘live’ contributions of their collaborators?
• how can graphic, improvised, and textual materials be combined to realise a non-linear musical narrative?
• how can ‘digital opera’ be conceived as a medium to realise these ideas?

I approached this problem by the composition of fragmentary and extractable works that can themselves be considered stand-alone compositions. These compositions and their place within the overall composition of the piece are detailed and presented in this portfolio, along with aspects of the narrative of collaboration in the creation of the work. In showing how the piece developed and is still developing through various methods of online presentation, I also document how remote collaboration was possible in the case of this piece, and how that was externalised as part of the work’s demonstration.
The creation of the digital opera *the octopus* combines methods of improvisation and collaborative composition. In order to externalise these compositional processes, this work employed the creation of a series of preparatory and extractable works, treated as compositions in their own right and publicly presented. This method was used to externalise the narrative of composition and the processes used in the work.

Beyond this, the piece also became a study in remote composition owing to its final creation during the time period of the lockdown. This emphasised the use of improvisation in a studio context as part of my compositional practice, as I was required to work with improvisatory materials from collaborators who had never met or heard each other play. These processes are here documented through the presentation of the extractable works and video presentations of parts of the piece and its creative processes.
the octopus, pan y rosas discos (Chicago, 2020) pyr299

…to believe in the octopus, one must have seen it…

the octopus is a digital opera that explores the changing aesthetics of the undersea from the imagined perspective of the octopus. While climate change narratives focus most frequently on data about temperature, population numbers, or the material composition of the atmosphere and ocean, this piece ‘listens’ to the environment in order to contemplate the subjective experience of wildlife of their subtly changing environment. It both considers the ‘alien’ nature of life under the ocean, and considers the equally alien nature of life above the ocean to its protagonist.

The poet acts partly as a narrator, guiding the listener through the ocean, encountering text from Victor Hugo’s 1866 novel Les Travailleurs de la mer, and introducing a subjective reflection on narratives of the changing ocean environment, imagining its experience, expression, and sound. The instrumental group otherwise ‘explores’ the alien and undersea setting of the work through improvised responses to the graphic score materials of the project. The musical environment of the undersea is further articulated through electronic sound as a layered and processed sound-sea-scape which uses instrumental and vocal sounds in unfamiliar, uncanny and unrecognisable ways.

Lauren Redhead: composition, spoken voice, piano, organ, electronic sound
Kat Peddie: poetry, spoken voice
Paul Cheneour: flutes
Maureen Wolloshin: oboe
Alistair Zaldua: violin
Rebecca Hardwick: soprano
Preparatory Compositional Work

This project enacts a modular approach to the composition, at first through the creation of extractable works. This is an approach familiar to the compositions of largescale works of contemporary music: examples of similar processes can be found in the work of, e.g., Karlheinz Stockhausen (LICHT: Die Sieben Tagen der Woche, 1977-2003) and Richard Barrett (resistance & vision cycle, 2003-present). These extractable pieces represent both preparatory compositional work and individual pieces in their own right. As such they allow for dialogue between the composer and other musicians in the project, allowing them to conceive something of the whole before it has been composed, even where those collaborators are not musicians or cannot read notated music. Through the creation of these pieces I both invite the audience and my collaborators to experience the final composition before and as it is completed, and I also externalise the compositional process. This process has also been expanded through the extraction of a section of the piece (section 2: ‘god made it’ as a video presentation, and through the presentation of materials from a recording session with the improvising Trio CZW that was undertaken in preparation for the composition of the final piece (see page 13).

On the next three pages there is an exposition of how the text of the ‘narrative’ of the piece, derived from Victor Hugo’s novel Les Travailleurs de la mer (1866), maps to the preparatory compositions, the poems that were written by Dr Kat Peddie, and contextual information about Octopuses derived primarily from popular science articles. One extractable piece, the art song the octopus frames the entire piece in Rebecca Hardwick’s soprano performance. The full list of extractable works is as follows:

- **the octopus** (2018): art song for soprano and piano
  - premiere performance: 26 February 2019, performed by Rebecca Hardwick, Borough New Music, London
  - recording: [https://soundcloud.com/laurenredhead/the-octopus](https://soundcloud.com/laurenredhead/the-octopus)
- **sketch for low sounds** (2019): electronic composition
  - online dissemination: [https://soundcloud.com/laurenredhead/sketch-for-low-sounds](https://soundcloud.com/laurenredhead/sketch-for-low-sounds)
- **phosphorescent** (2018): graphic score and materials for performance by organ, violin and electronics
  - see page 11 for performance history
- **pouring** (2020): organ and electronics
  - see page 12 for performance history

On pages 11-12 two of these pieces (phosphorescent and pouring) are highlighted as case study stand-alone works by their performance histories.
<table>
<thead>
<tr>
<th>Section</th>
<th>Narration</th>
<th>Materials</th>
<th>Contextual Materials</th>
<th>Duration</th>
</tr>
</thead>
</table>
| Intro   | To believe in the octopus, one must have seen it | • Vocal fragments  
• Kat: text 1  
• Graphic score: “title page”  
• Electronic materials: ‘low sounds’ sketch: [https://soundcloud.com/lauranredhead/sketch-for-low-sounds](https://soundcloud.com/lauranredhead/sketch-for-low-sounds)  
| I       | Orpheus, Homer, Hesiod only made the Chimera; God made the octopus | • Vocal fragments  
• Kat Peddie: *The Chambered Nautilus*  
| II      | If terror be the object, the octopus is a masterpiece. It’s most terrible quality is its softness. A glutinous mass possessed of a will, what more frightful? Glue filled with hatred. | • Vocal fragments  
• Kat Peddie: *A Brief History of Time of*  
• Graphic score: aquarium | Contrasting information: ‘Other Minds’: [https://www.theguardian.com/books/2017/mar/15/other-minds-peter-godfrey-smith-review-octopus-philip-hoare](https://www.theguardian.com/books/2017/mar/15/other-minds-peter-godfrey-smith-review-octopus-philip-hoare) | 4.5’ |
<table>
<thead>
<tr>
<th>Section</th>
<th>Narration</th>
<th>Materials</th>
<th>Contextual Materials</th>
<th>Duration</th>
</tr>
</thead>
</table>
| IV      | It is phosphorescent, it awaits the nuptial hour, it adorns itself, it lights up, it illuminates itself | • Vocal fragments  
• Kat Peddie: *Do Cuttlefish Dream of Freudian Psychoanalysis*  
• Graphic score: phosphorescent  
• 'phosphorescent': [https://soundcloud.com/laurenredhead/phosphorescent](https://soundcloud.com/laurenredhead/phosphorescent) | | 4.5’ |
| Interlude | (awaits, adorns, lights up, illuminates, irradiates, superimposes, dreams, devours) | • Score: ‘awaits, adorns, dreams, devours’ | | 4’ |
| V       | In shadowy depths, spread out in pallid irradiation; a spectre sun | • Vocal fragments  
• Kat Peddie: ‘what, when it emerges…’  
• Graphic score:  
• ‘low sounds’ sketch: [https://soundcloud.com/laurenredhead/sketch-for-low-sounds](https://soundcloud.com/laurenredhead/sketch-for-low-sounds) | | 4.5’ |
| VI      | It has no bones, it has no blood, it has no flesh, it is flabby, there is nothing in it, it is a skin | • Vocal fragments  
• Kat Peddie: ‘if fear were an octopus…’  
<table>
<thead>
<tr>
<th>Section</th>
<th>Narration</th>
<th>Materials</th>
<th>Contextual Materials</th>
<th>Duration</th>
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</thead>
</table>
| VII     | It superimposes itself upon you by a thousand mouths: hydra with man, man with hydra, you form but one | Vocal fragments  
Kat Peddie: *Nervous System*  
Graphic score: collage  
‘pouring’:  
[https://automatronic.bandcamp.com/track/lau-ren-redhead-pouring](https://automatronic.bandcamp.com/track/lau-ren-redhead-pouring) | | 4.5’     |
| VIII    | This dream is upon you: the tiger can only devour you. The octopus - oh!  
Horror! - breathes you in | Text fragments  
Kat Peddie: *Flight of the Argonauts*  
Graphic score: octopus  
Electronic sounds from ‘pouring’ and ecstatic music from interlude | Octopus dreaming:  
[https://www.popularmechanics.com/science/animals/a29231749/dreaming-octopus-changes-color/](https://www.popularmechanics.com/science/animals/a29231749/dreaming-octopus-changes-color/) | 4.5’     |
| Coda    | ‘pouring’ music:  
phosphorescent

Extractable graphic score and work for organ, violin and electronics.

Recording of Canterbury Festival Performance:
https://soundcloud.com/laurenredhead/phosphorescent

Broadcast History:

5 June 2021: broadcast of performance for organ, electronics and e-violin, with Alistair Zaldua, as part of the BBCSO Tectonics Festival, Glasgow. New Music Show, BBC Radio 3.

9 May 2021: broadcast as part of a programme of 4 works for organ, electronics and e-violin, with Alistair Zaldua, as part of the BBCSO Tectonics Festival, Glasgow. Online broadcast, continuously available for 28 days.

This score is also featured on the BBC website as part of the presentation of the 2020 Tectonics Festival, here: https://www.bbc.co.uk/programmes/articles/4cyYNR5D2QGjMsPGzwBkW7/tectonics-2021-artist-profile

Performance History:

9 May 2021: performed by Lauren Redhead and Alistair Zaldua as part of the BBCSO Tectonics Festival, Glasgow. Online broadcast.

22 October 2018: performed by Lauren Redhead and Alistair Zaldua, the Canterbury Festival, Canterbury, UK.

14 October 2018: performed by Lauren Redhead and Alistair Zaldua, St John’s College, Cambridge, UK.
Above: pouring (2020) in the Firehead Organ Works Catalogue

Right: concert programme by Graeme Shields

Performance History:

2 December 2021: performed by Graeme Shields, First Christian Reformed Church, Sioux Center, IA

15 February 2020: pouring, performed by Huw Morgan, St Stephen’s Church, Bristol, UK. World Premiere.

Recording of Huw Morgan’s performance in Bristol:
https://automatronic.bandcamp.com/track/lauran-redhead-pouring

Publication:

This score is published by Firehead Organ Works:
https://fireheadorganworks.com/product/pouring/
Discussion and Further Presentation

*the octopus* and its extractable works have been discussed at several events; these have mostly taken place online owing to the time of the piece’s composition.

On 1st December 2020, to coincide with the release of the digital opera, a discussion and launch event was held at the University of Kent’s ‘Creative Writing Series’, with presentations by Lauren Redhead and Kat Peddie on the respective composition of the music and poems in the piece, and on their collaboration.

On Sunday 9th May 2021, Lauren Redhead discussed the piece *phosphorescent* with Kate Molleson as part of a ‘Meet the Artist’ interview for the 2021 BBCSO Tectonics Festival. This Interview was made available online continuously for 28 days.

On 20th November 2021 I presented a research seminar at TU Dublin where I contextualised this work in terms of my material compositional practices and presented a preview video. Preview videos of the piece are linked on page 14 and extracts from these slides are presented in the appendix of this portfolio. This event also took place online.

*the octopus* is reviewed here at the website: Avant Music News: https://avantmusicnews.com/2020/12/03/amn-reviews-lauren-redhead-the-octopus-2020-pan-y-rosas/
Preview Videos

Two preview videos were created for online presentation and discussion of the final piece, its methods and collaboration.

The video ‘recording 'the octopus' with Trio CZW’ combines video images from a live recording session with the improvising group at the Purifier Building in Faversham, owned by the Faversham Creek Trust (a heritage building related to the boat building industry) and audio recordings from the same session. It can be viewed here: https://vimeo.com/manage/videos/476384352

The video ‘the octopus – scene 2 – god made it’ combines the audio of that section with images from the score using compositional processes that mirror those of the audio. It can be viewed here: https://vimeo.com/manage/videos/481183754

Password: octopus2
Appendix

2018 Art Song Score

Graphic Score and Recording Instructions

Vocal Fragments and Recording Instructions

Extracts from TU Dublin Presentation (slides)
the octopus
2018
soprano and piano
lauren redhead
for Rebecca Hardwick
very slow; accel: to & solo: vea: conspirotural

the octopus

Soprano:

to believe in the octopus one must have seen

following soprano

piano

Orpheus, Homer, he said only made the shimmer

Leeching

shimmer

shimmer

shimmer

shimmer

shimmer

my grove

God made the octopus
"each \ different; piano and soprano progress independently"

"suddenly slow; \textit{f, decrescendo}"

"It has no bones; it has no blood; it has no flesh"
slower, more drone-like

"There is nothing in it"

"It is a skin"

"Weird, quaker, quasi-rebel"
Graphic Score Instructions for Recording

There are 8 graphic scores. Not all scores need to be recorded. But please record any realisations as below:

• There is no minimum or maximum duration for each score
• Fragments or continuous realisations may be recorded
• Any voice, instrument or sound recordings may be created
• Please record each score separately and label/announce each score in the recording
• You may record any score more than once if you wish
THE OKTOPUS VS: (POLYPYPS) - MANY FOOTED MONSTROSITY: HYBRID OF FISH

this is a vile fish of no value
therefore cook it the way you want
whatever way you cook it
you will say it is bad
<p>| | | | | | | |</p>
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<td>6</td>
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</tr>
<tr>
<td>Sea pig</td>
<td>Holothuroidea</td>
<td>Synaptidae</td>
<td>Octopus</td>
<td>Blytchius</td>
<td>Scorpaeniformes</td>
<td>Glauces</td>
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<td>Scopelone</td>
<td>Echinodermata</td>
<td>Apoda</td>
<td>Octopoda</td>
<td>Robsonella</td>
<td>Actinopterygii</td>
<td>Psychrolutes</td>
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<td>Eiliptidae</td>
<td>Elasipodida</td>
<td>Benthodyte</td>
<td>Octopoda</td>
<td>Enypiates Eximia</td>
<td>Isopod</td>
<td>Psychropote</td>
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<td>6</td>
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<tr>
<td>Globosa</td>
<td>Peniagone</td>
<td>Aspidochiroidea</td>
<td>Cephalopoda</td>
<td>Enteroctopus</td>
<td>Paradoxus</td>
<td>Kiwa himata</td>
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<td>8</td>
<td>6</td>
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</tr>
<tr>
<td>Sea cucumber</td>
<td>Pelagoturis</td>
<td>Psolidae</td>
<td>Mollusca</td>
<td>Pallidus</td>
<td>Phricthus</td>
<td>Tunicate</td>
</tr>
</tbody>
</table>
what lived in the sea

sea monsters

the cartographer

mollavib.
pump
this is a vile fish
an effort to cook it
the depiction of the sea monsters in
most of the cartography reflect an effort to be accurate on the part of what you want to be accurate
on the part of you who lived in the sea
in whatever way you will say it is bad
therefore
the octopus
narration vocal fragments

Instructions for recording:

• if possible, record each section separately
• of most importance are the shape and register of each fragment; of least importance are the absolute notated pitches
• rubato may be employed in each of them; an overall slow tempo should be the reference point
• as desired repetitions or slight variations may also be recorded, either of the full fragments or of parts of them
to believe in the octopus one must have seen
Orpheus, Homer: He said only made the chimera.

God made the octopus.
quasi-rear, $ \simeq 60-72$

\textit{mf}, more authoritative, some nbraco

\textbf{H}

if terror be the object

the octopus

is a masterpiece

its most terrible

quanity

is its softness

die a glutinous mass

\textbf{f: more vib.}

\textit{mf}, conspiratorial

possessed of a will

what more frightful?
mf, composed  

It is phosphorescent  

senza rubato, becoming more animated  

mf  

It a-waits the nuptial hour  

senza rubato, more rubato, very animated  

f  

ut a-dorns  

half-spoken  

ut - self  

ut lights up  

ut illuminates—— ut - self
Interlude

(see attached score)

Performance instructions:

• if possible, record in a single text
• of most importance are the shape and register of the music; of least importance are the absolute notated pitches
• rubato may be employed, but a generally quick tempo speeding up/lowing down and remaining quite rhythmic as notated is preferred
• as desired repetitions or slight variations of some of the fragments within the score may also be recorded separately
• the overall feel of the interlude is ecstatic, exclamatory, perhaps somewhat breathless in places; variation in vocal timbre to express this may also be experimented with at the expense of pitch
senza rubato

mf [in shadowy depths spread out in podium meditation]

mf [a spectral sun]
VI

each a different; piano and soprano progress independently

148 It has no bones It has no blood It has no flesh

a tempo (a 60) mf; grave

It is flabby

There is nothing in it

mf; dark

It is a skin
It superimposes itself upon you by a thousand mouths.

Hydra with man

You form but one
This dream is upon you

The tiger can only devour you

The octopus — oh!

Ho - nor

Breathes — you in
awaits, adorns, dreams, devours

\( \text{\} = 72 \)

Deliberate, with some rubato.

\( p \)

awaits, adorns, lights up, illu-

\( mp \)

lu-minates, irradiates, super,

\( mf \)

superimposes, dreams,

\( \text{\} = 80 \)

Slight quickening, more rhythmic

de-vours. awaits, adorns, lights up, illu-

\( f \)

mimates, mimates, irradiates, dreams,

\( \text{\} = 96 \)

With a much greater sense of movement

dreams, devours. awaits, adorns, adorns, lights

2018
up, lights, up, i-lu-mi-nates, i-lu-mi-nates,

mi-nates, mi-nates, drea-ems, de-vours.

=v= 112
Now hurried

a-dorns, a-dorns, li-iights u-up, li-iights up,

i-rra-di-ates, i-rra-di-ates, di-ates, di-a-

=v= 124
A sense of breathlessness

tes, drea-ms, de-vou-ers, de-vours. a-waits, a-waits,

a-waits, a-do-rns, a-do-rns, lights up, lights u-

up, lights up, lights up, li-iights up, drea-ms, dreams,
\( \dot{\text{J}} = 72 \)

A tempo; grave

de-vours, de vours. a-waits, a-waits, a-dorns, a-

- a-a-dorns, dreams, dreams, drea-ms, de-vou-ou-ours.
The Octopus

♦ Most recent work: also changed during the lockdown

♦ Preparatory pieces as an art song, two pieces for organ and electronics, and an electronic sketch

♦ Originally intended as a live staged work, now produced as a digital opera, for release on pan y rosas discos on 1st December 2020

♦ Graphic score materials and a collaboration with a poet
the octopus is a digital opera that explores the changing aesthetics of the undersea from the imagined perspective of the octopus. While climate change narratives focus most frequently on data about temperature, population numbers, or the material composition of the atmosphere and ocean, this piece ‘listens’ to the environment in order to contemplate the subjective experience of wildlife of their subtly changing environment. It both considers the ‘alien’ nature of life under the ocean, and considers the equally alien nature of life above the ocean to its protagonist. The poet acts partly as a narrator, guiding the listener through the ocean, encountering text from Victor Hugo’s 1866 novel les travailleurs de la mer, and introducing a subjective reflection on narratives of the changing ocean environment, imagining its experience, expression, and sound. The instrumental group otherwise ‘explore’ the alien and undersea setting of the work through improvised responses to the graphic score materials of the project. The musical environment of the undersea is further articulated through electronic sound as a layered and processed sound-sea-scape which uses instrumental and vocal sounds in unfamiliar, uncanny and unrecognisable ways.
The Octopus

Different stages of recording: recording sessions with Alistair Zaldúa (violin) and separately trio CZW (flutes, oboe, violin): improvising and devising responses to the notation

Kat Peddie (poetry) produced and recorded text derived from her impressions of my score and research materials

Work in the studio to compose the opera from these materials

Role for the soprano was diminished because of COVID: therefore drawing on other traditions of opera (e.g. Robert Ashley)
<table>
<thead>
<tr>
<th>Class</th>
<th>Order</th>
<th>Family</th>
<th>Genus</th>
<th>Species</th>
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<td>Holothuroidea</td>
<td>Synaptidae</td>
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<td>Peniagone</td>
<td>Aspidochirota</td>
<td>Ophialopoda</td>
<td>Euteropoda</td>
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<tr>
<td>Sea Cucumber</td>
<td>Pelagothuria</td>
<td>Psilidae</td>
<td>Mollusca</td>
<td>Collideus</td>
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<td>Phrictus</td>
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<td>Tunicate</td>
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</tbody>
</table>
The Octopus

what lived in the sea

sea monsters

the cartographer
The Octopus
Video
Conclusions

* This has become a way of working for me that is still changing and developing

* The material practice of notation that I have developed has also become a stepping stone to an idiosyncratic practice of improvisation and studio composition with trusted collaborators

* Two pieces pending: *the narwhal* and *the four hundred year old shark*, drawing further on medieval documents and this process

* ‘mythology’ as practice of creating your own tradition (perhaps more identifiable than ‘voice’)*
Composition and Material Processes

Dr Lauren Redhead
TU Dublin
20.11.2020