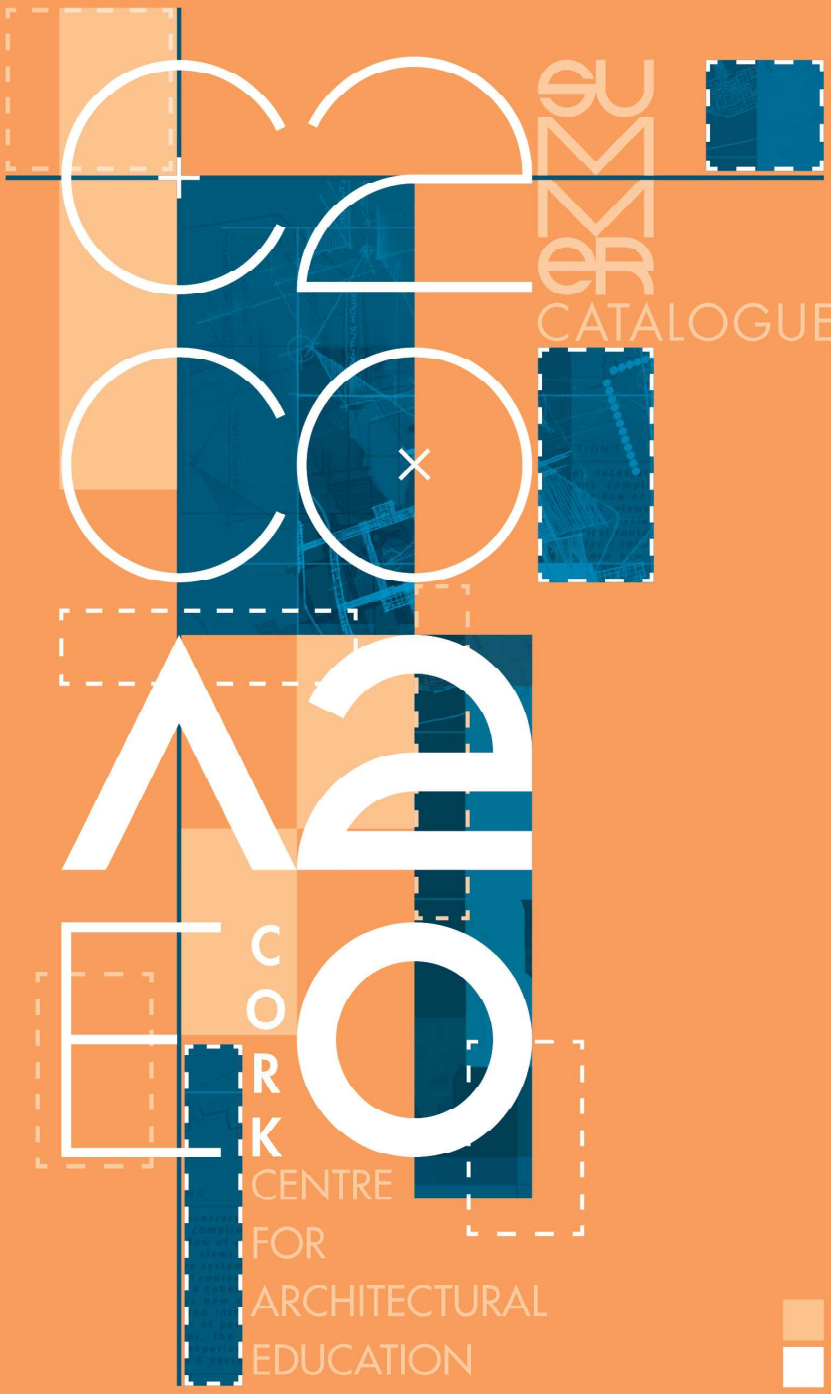
SUMMER
CATALOGUE
CORK
CENTRE
FOR
ARCHITECTURAL
EDUCATION

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CONTENTS

FOREWORD

The 2019-20 academic year was expected to be a year of celebrating the centenary of the founding of the Bauhaus School of Design by Walter Gropius. Their mission to unite art and craft, to design for mass production, and lay the foundations for a new, Modern Life has had a lasting legacy on design and design education all over the world.

However our memory of 2019-2020, will almost certainly be the unexpected, deep and long-lasting effect of society's response to the COVID-19 epidemic: the 'new normal' of social distancing, decontamination routines, Zoom 'meetings', Microsoft Teams and screen fatigue.

Is this our equivalent of the Modern Life they dreamed of in Weimar? Does it mean work in Cork Centre for Architectural Education will be forever changed? What impact will it have on the designs produced by students? In truth, the middle of a revolution is not the best place to gain perspective. But we do see lots of stark indicators of what a future might hold. The comparative ease with which students working in digital media have been able to communicate, discuss and submit their design work for appraisal is obvious. Based on the work submitted, students at the final years of our five year programme, have been less affected by the closure of the CCAE building in March 2020, than those in the earlier years, more reliant on large physical models and A1 drawings. The highly detailed animations produced using Cinema 4D and other software are indicative of the hunger for learning new modelling skills and techniques for communicating complex three-dimensional proposals.

However, it should not be ignored that a much larger proportion of students than usual did not complete and progress in the Summer of 2020. The reasons are many. Poor broadband connections and inability to access some specialist software have presented insurmountable problems to some students. However, less obvious is the effect of the loss of frequent, informal contact with other students and staff facing the same challenges. Architectural education has long placed huge value on the studio model of learning and teaching. Working together to produce unique solutions to architectural briefs, witnessing many possible responses to design problems, critically discussing the weaknesses and strengths of the alternatives, creating new ideas by re-combining old ideas in new ways, is how we learn how to design. COVID separation has severely hindered this approach. And more than just weakening communication, it has removed one of the most significant sources of inspiration – other designers. How does one seriously respond to Kahn's question "What does a brick want to be?" if not surrounded by people who are least willing to consider answering without joking.

What has truly impressed me at the end of the 2019-2020 academic year, is the amazing dedication, quality and imagination of students who did find the energy and intellectual drive to complete their coursework submissions. Looking at this compilation of work, I am sure you will agree. Despite losing their studio work environment for over half of the final semester, and being prohibited from close contact with each other, denied access to the CCAE computers, reprographics and workshop, the design work presented is nonetheless hugely impressive, and bears comparison with previous 'old-normal' years.

Professor Kevin McCartney
Director, Cork Centre for Architectural Education

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Danielle O' Donovon
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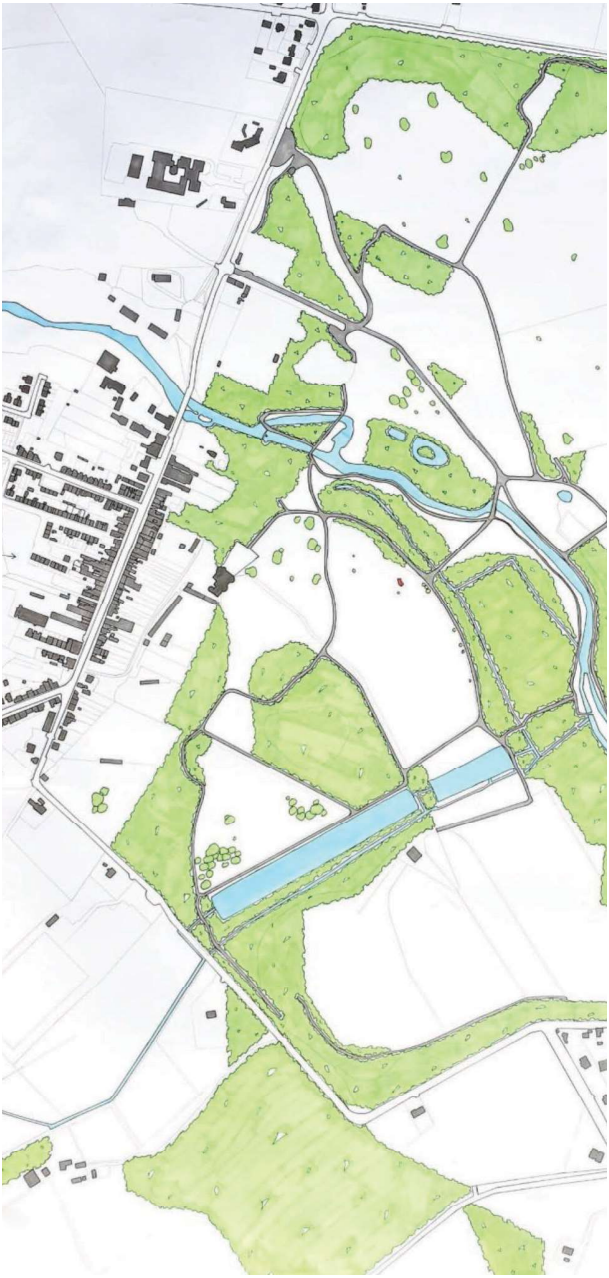

Fig 1.00
Grace Kiernan, Doneraile Site Plan

Making Transitions

First Year Architecture challenges students on multiple levels and in a variety of ways. Students must make the transition from a strict classroom environment at secondary school to a design studio environment at university. The studio is a laboratory of learning, a place where ideas are tested, errors are made, friendships are struck and creativity is fostered. It is a world away from the school classroom and the study desk at the end of the bed in your parents' house. Making the transition to a new way of learning is key. With this in mind, the beginning of the first semester is broken down into a series of primer projects which seek to introduce students to the principles of architecture. Briefs are set which make students think about the built environment, context, scale, materiality, light and colour. More than anything, these early projects challenge students to develop an architectural position and think in a conceptual way.
The main project in the first semester focuses on the idea of designing a small-scale food pavilion. Students are expected to research a food type, undertake an ergonomic study of how this food is prepared and cooked, investigate and record their chosen site, before developing and refining a pavilion design. To bring a reality to the project, local chefs were invited into the studio, to engage with the students and offer the students counsel and criticism on their designs. Drawings were produced in multiple formats, in tandem with models at different scales. This work became the voice for the students to explain their design to tutors, their peers and the visiting critics who engaged with their work.
The theme for the second semester was set as "Experience" and Steen Eiler Rasmussen's book "Experiencing Architecture" was set as essential reading. For the opening project, students were issued a "Case Study House" from the 20th century to research. A detailed analysis and survey of the house had to be undertaken. Drawings had to be interpreted and understood. The central idea and cultural context of the house was discussed. Each student produced a 1:50 model and report on their house. All models were made at the same scale and palate of materials so students could compare and contrast easily the nuances of a house in Japan with one in west Kerry. A field trip to the Netherlands was undertaken over four days in February. The cities of Amsterdam and Utrecht became the studio. Urban spaces as well as a series of exemplary Dutch masterpieces were visited, critiqued and discussed. For each day of the trip, students were asked to produce sketches on a different theme relating to Experience; scale, texture, light and colour. The final project in Semester Two, the main project of the year, was to design an artist's residence in in the sylvan landscape of Doneraile Court in north Cork. Students were invited to select an artist, interview them and understand both how they worked and the media in which their work was produced. Students learned about the history of the Doneraile Court and were given a lecture on the house of the middle size before undertaking a guided tour of the house and its curtilage. A detailed site analysis of each student's proposed site was prepared before ergonomic studies and initial design work could begin. Each student was challenged to bring the "Experience" of their chosen artist into their design. Research in the Applied Technology Studio into zero carbon materials and structural solutions assisted students make design decisions that had an informed environmental consciousness prior to undertaking design work in a sensitive environment.

Finally, a deep gratitude is due to all students and tutors, who adapted and worked even harder and more selflessly to support one another during the Covid closure to ensure the academic programme of learning was fulfilled. It was the ultimate transition and everyone involved deserves immense credit. Experiences shared and architectural principles learned in First Year will hopefully linger and ferment as each student navigates their way up through the school and makes the transition to the world of architectural practice.

Seán Antóin Ó Muirí

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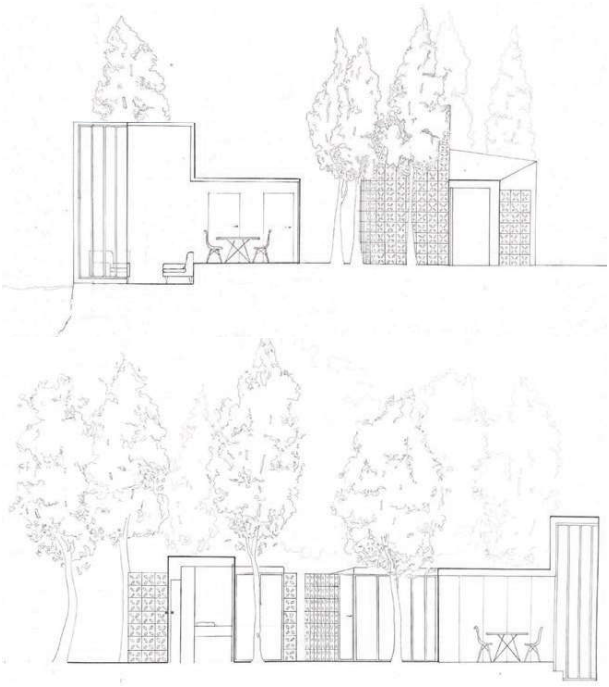


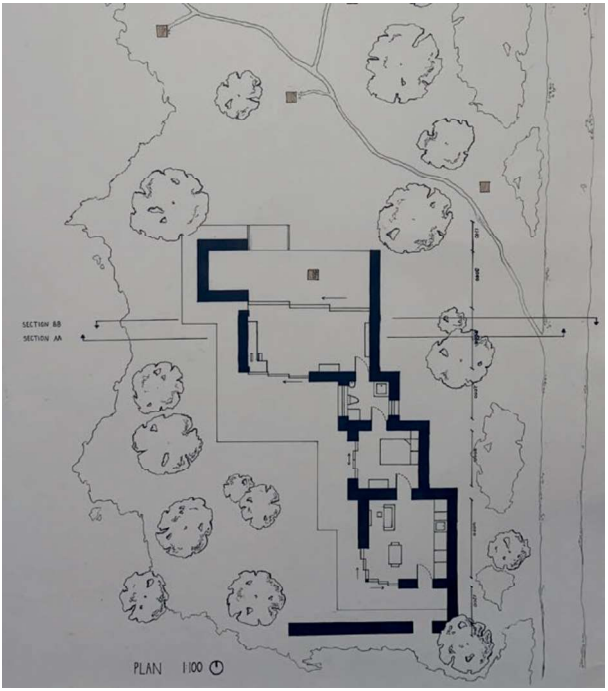
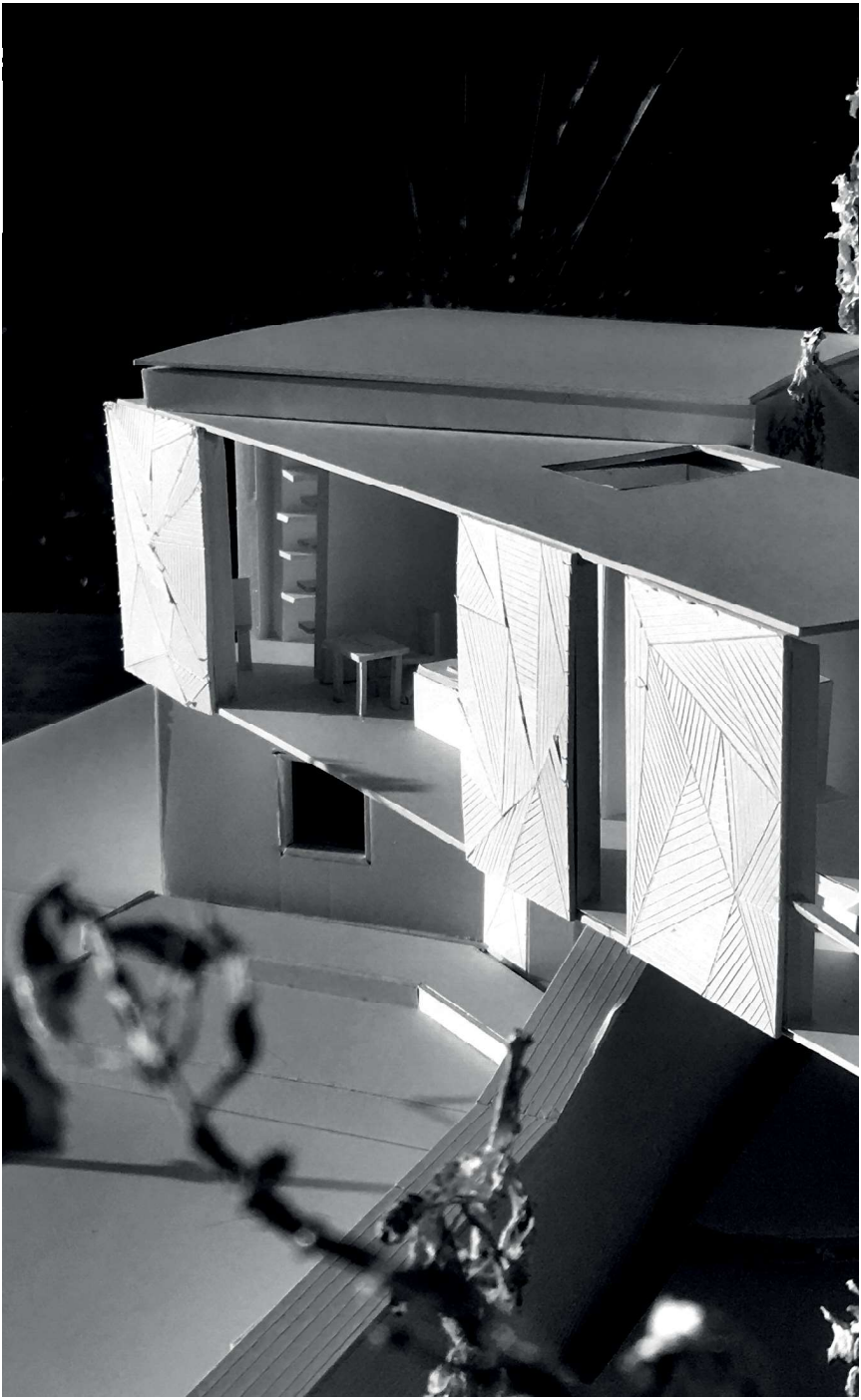
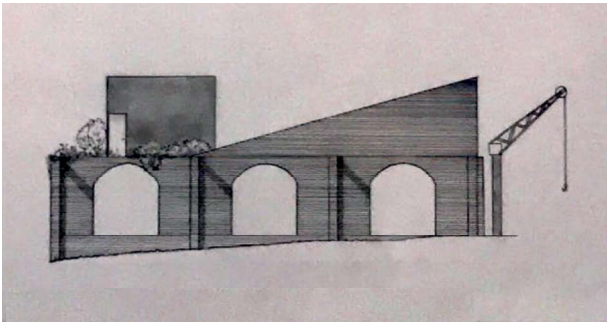
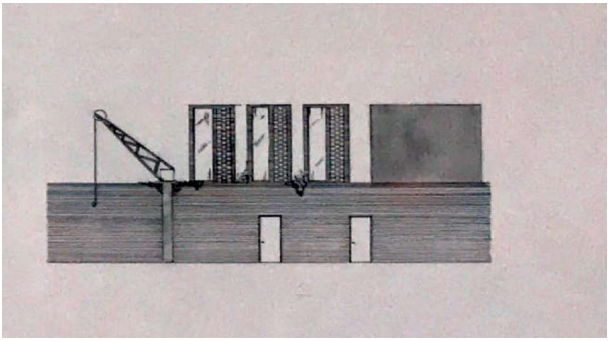


Fig 1.01 (opposite)
Julia Przado, Artists' Residency, Site Model
Fig 1.02 (top)
Eimear Ahearne, Artists' Residency, Sections
Fig 1.03 (bottom)
Julia Przado, Artists' Residency, Plan







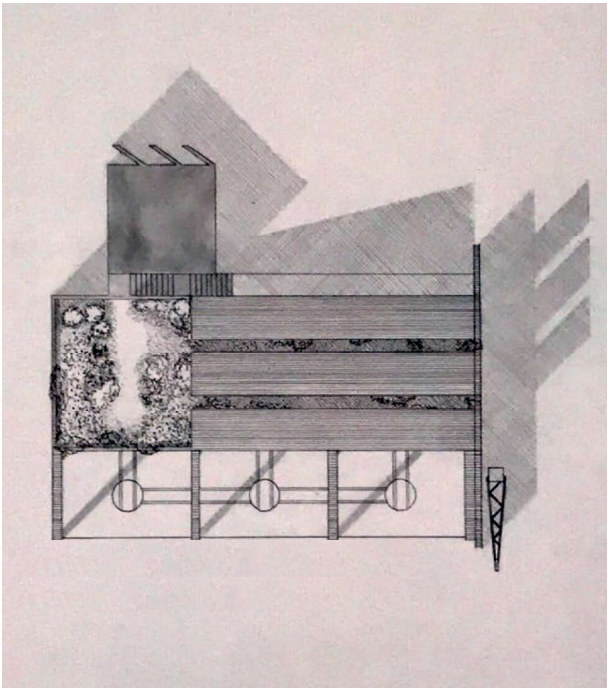
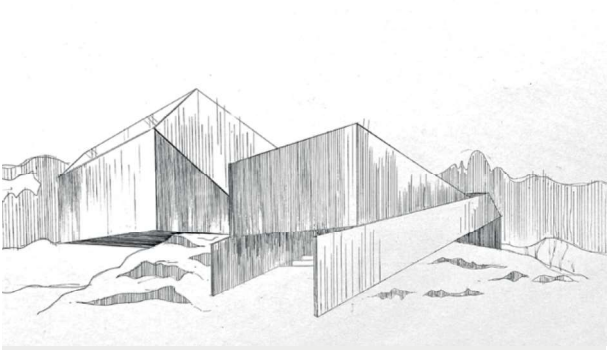
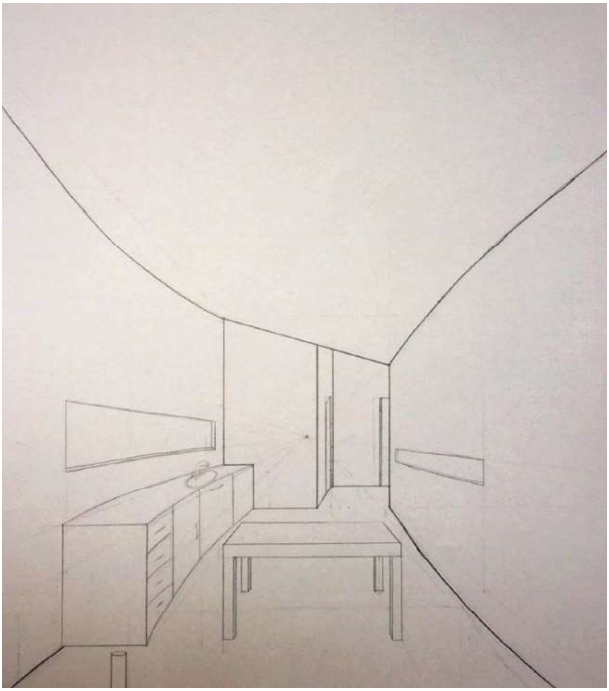


Fig 1.04 (opposite)
Cathal McLoughlin, Artists' Residency, Model
Fig 1.05 - 1.07
Daniel Quane, Artists' Residency, Elevations (top) + Plan (bottom)

Fig 1.08 (top)
Kate Crowley, Artists' Residency, Perspective
Fig 1.09 (middle)
Sarah Murphy, Artists' Residency, Perspective
Fig 1.10 (bottom)
Eadaoin Coghlan, Artists' Residency, Internal Perspective
Fig 1.11(opposite - top)
Clara O'Connell, Artists' Residency, Model
Fig 1.12 (opposite - bottom)
David O'Leary, Artists' Residency, Model





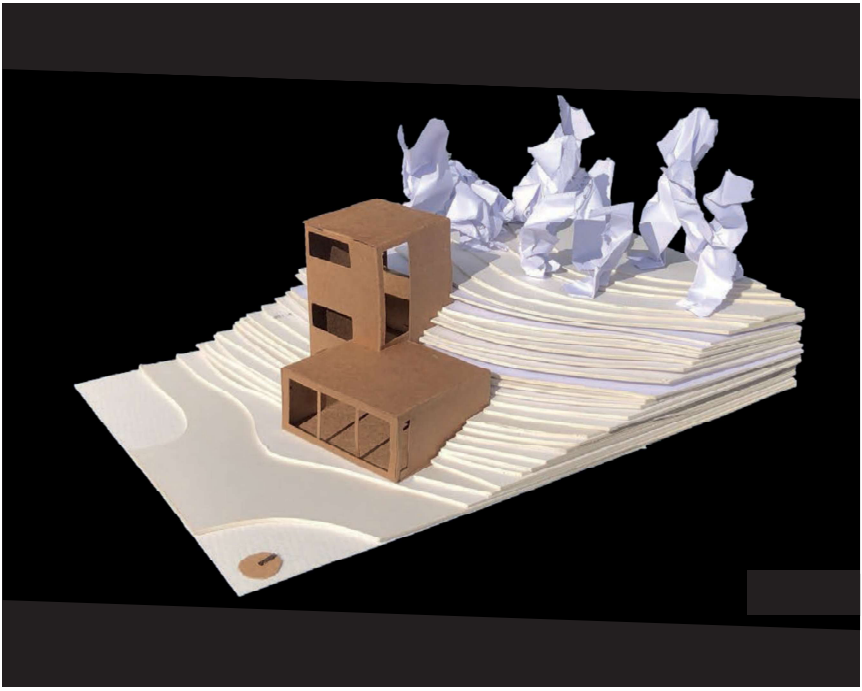
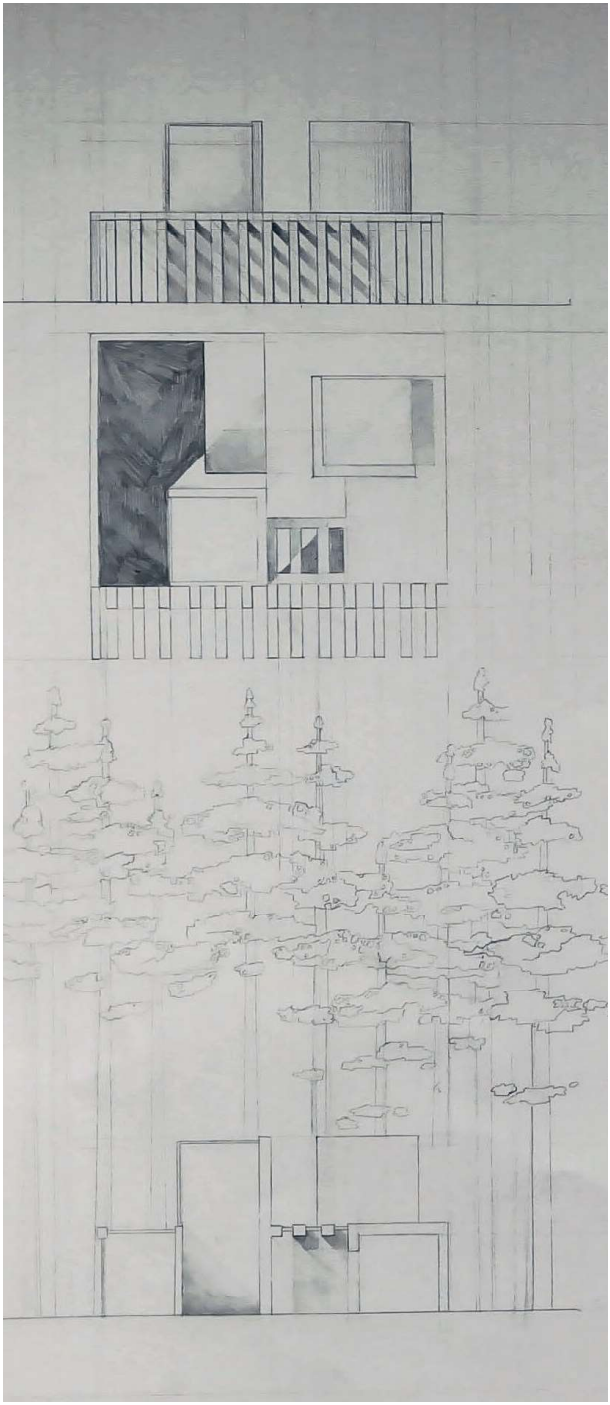
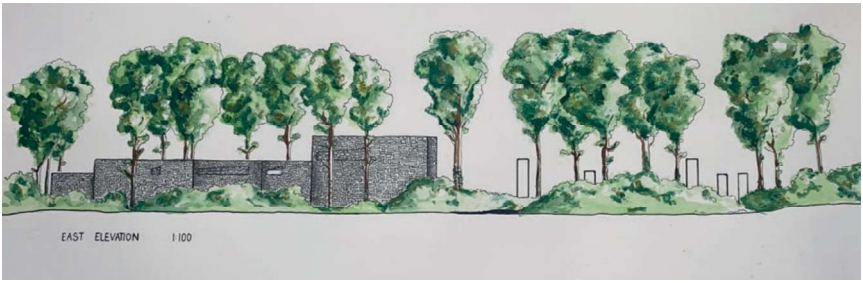
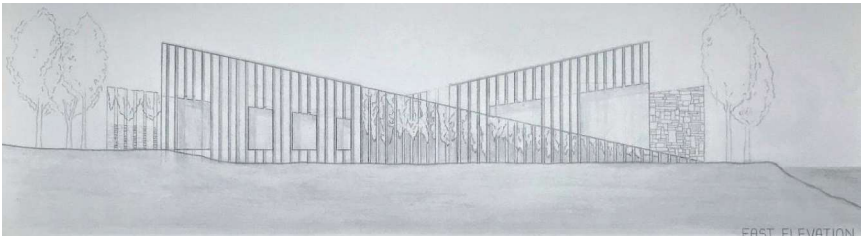
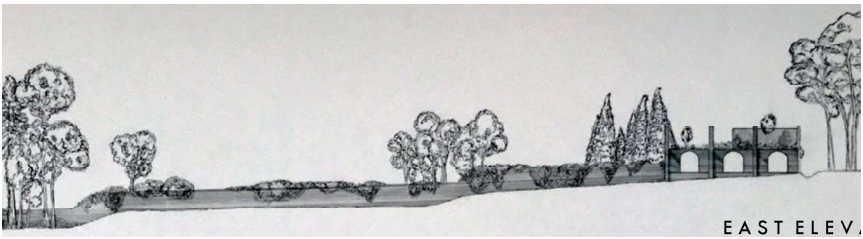


Fig 1.13
Rachel Meagher, Artists' Residency Plan, Section + Elevation
Fig 1.14 - 1.18
Artists' Residency Elevations (top to bottom): Julia Przado, Sarah Murphy, Kate Crowley, Daniel Quane, Darren O'Connor




EAST ELEVATION 1:100




EAST ELEV

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Irene Brophy
Tomás Prendeville
Self Organised Architecture
Liz Maddox
Greg Collins
Cork County Council
Cork OPC

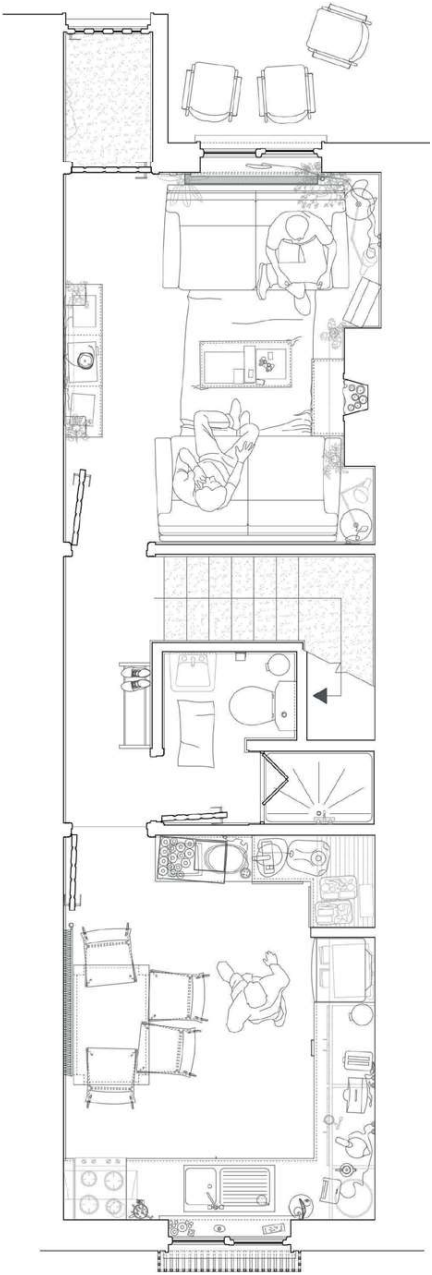


Fig 2.00
Caimin Muldoon, Family + Home Inhabitation Map

Working under the thematic envelope of 'Structures', students were asked to consider physical, social, historical, and inherited structures and issues. These ideas were focussed in each semester through a main project: Co-Making Workshop, dealing with issues of physical long-span structure and community social structures. Semester 2 – a Housing project in collaboration with Cork County Council, dealing with issues of age-friendly communal living and life in an Irish town.

After last year's success (National Age Friendly Housing Award 2019 Winner), under the stewardship of Sarah Mulrooney, the intention was to introduce gradually a shift in student thinking around sustainability while maintaining continuity from the previous year's strengths. This manifested in Semester 1 through imbricating the project briefs with ideas around 'circular economy' and waste. In siting a shared access workshop space in the local community of Douglas Street, the students were challenged to consider how they could adapt the brief in making a new future through reuse, repair and adaptation. As a substrata of this theme, two carparks were selected as the sites – these were interpreted as 'waste spaces' capable of recalibration in addressing the concerns af a real local client, Benchspace Cork.

This Co-Making Workshop was frontloaded by two short projects relating to ideas of context, ergonomics, structure and making. These projects contended with ergonomic structures formed by the human body. Supported by a workshop with local artist Francesca Castellano, each student designed a temporary Exhibition Space. Six of these structures were then fabricated at 1:1 in collaboration with CCAE's new workshop coordinator Aoife Browne.

The structure of Semester 2 sought to develop drawing skills in line with the quality of the models produced by students in Semester 1. Enhanced by a drawing workshop and lecture from Plattenbau Studio, the students were asked to consider their work under ideas of 'circular economy', looking at how both their homes and assigned precedents could be adapted for alternative uses and 'inhabitations'. The Field Trip to Barcelona was similarly calibrated as a supplementary study week to the main Housing project. The students were given the opportunity to experience the high-density housing of Josep Coderch along with a trip to Valldaura Labs, a research centre for advanced ecological architecture.

Building on the success of previous years, the focus of the Age Friendly Housing brief was expanded to include co-housing as a current issue of concern. From the outset, the students were furnished with information on alternative housing models through workshops with Self Organised Architecture. There was direct engagement with Cork County Council with input from their Architecture Department and Old Persons Committee. Unfortunately, some of this was limited due to the Covid-19 closures but integrated as much as possible with the OPC providing the students with video guidelines. While these limitations have proved difficult generally, halting plans for a public exhibition of the student work in Mallow town, there have been opportunities for new types of public engagement. Impressed with the variety and realisation of the student schemes, Cork County Council have pledged to use some of this work in the Mallow Local Area Framework Plan, which will be significant in shaping the urban fabric of the town moving forward.

Tara Kennedy + Kieran Cremin

Fig 2.01
Robert Hackett, AAI 'Bricolage Economy' Competition Entry, Axo
Fig 2.02 (opposite, top)
Robert Hackett, Mallow Housing Scheme, Axo
Fig 2.03 (opposite, bottom)
Leah Gleeson, Mallow Housing, Model

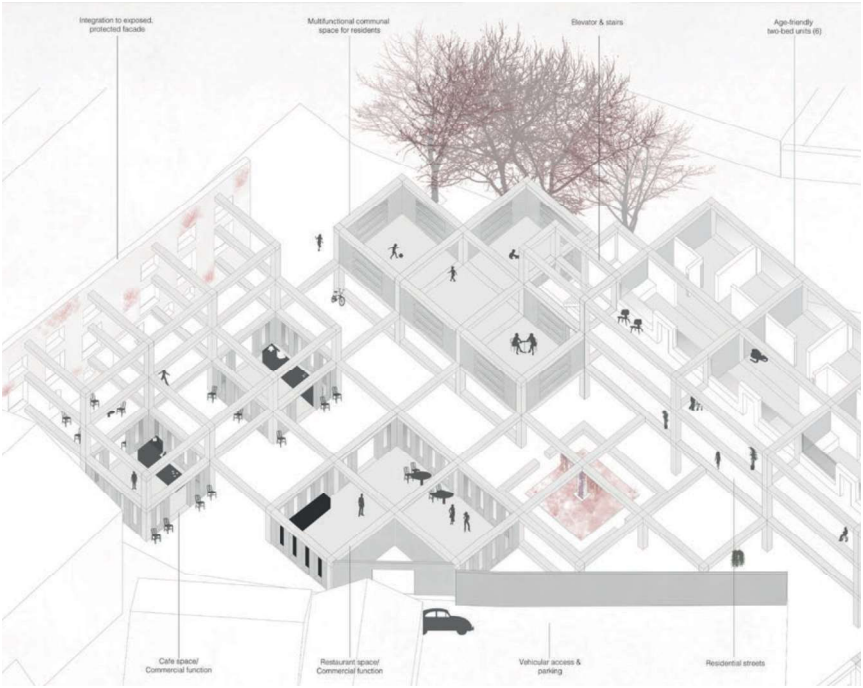
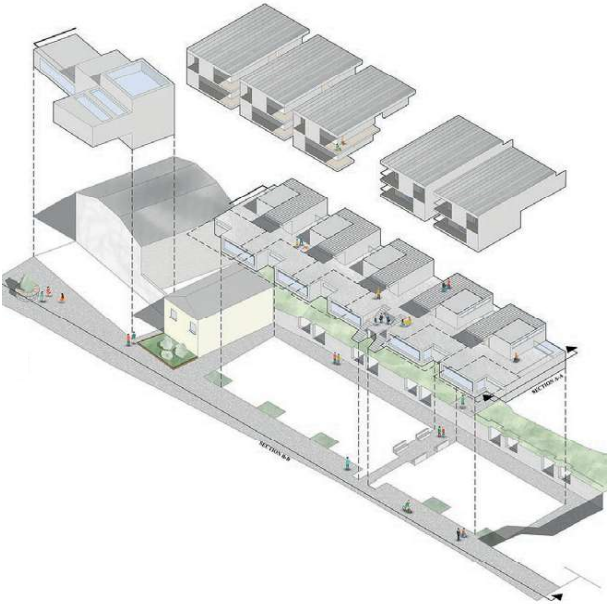
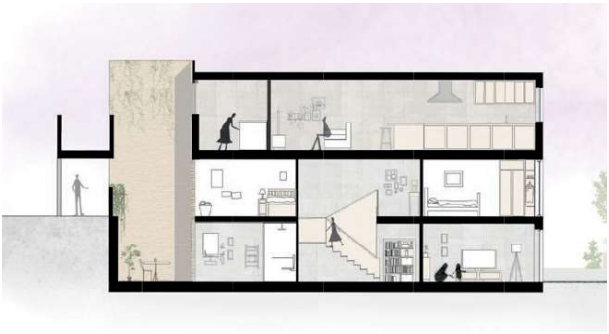

Integration to exposed, protected facade
Multifunctional communal space for residents
Elevator & stairs
Age-friendly two-bed units (6)
Cafe space/ Commercial function
Restaurant space/ Commercial function
Vehicular access & parking
Residential streets

Fig 2.04 (top)
Sam Williamson, Mallow Housing Scheme, Axo
Fig 2.05 (bottom)
Alice McCarthy, Mallow Housing Scheme, Unit Sections
Fig 2.06 (opposite, top)
Daire Mulholland Fenton, Mallow Housing Scheme, Sectional Perspective
Fig 2.07 (opposite, bottom)
Caimin Muldoon, Co-Making Workshop, Model





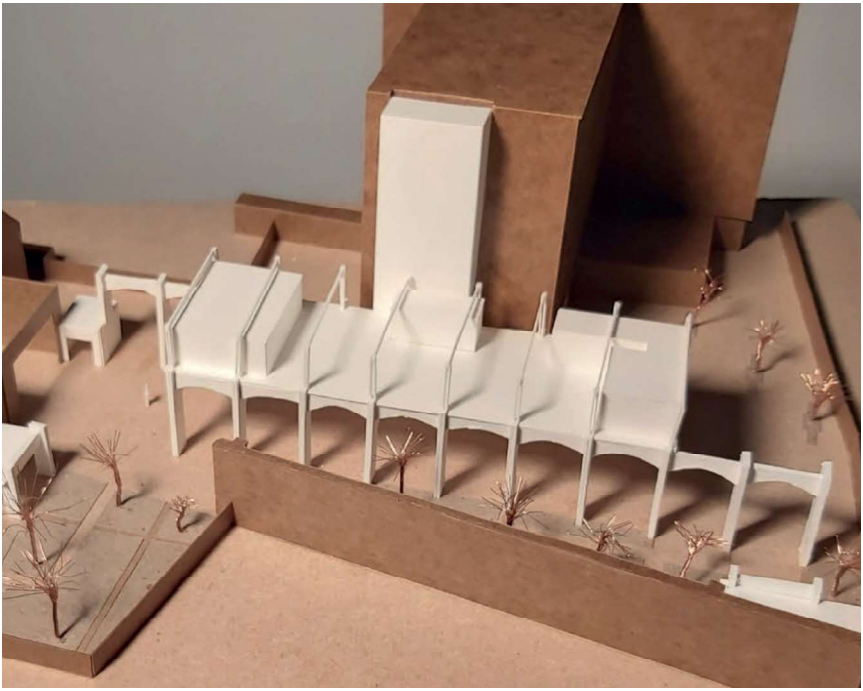
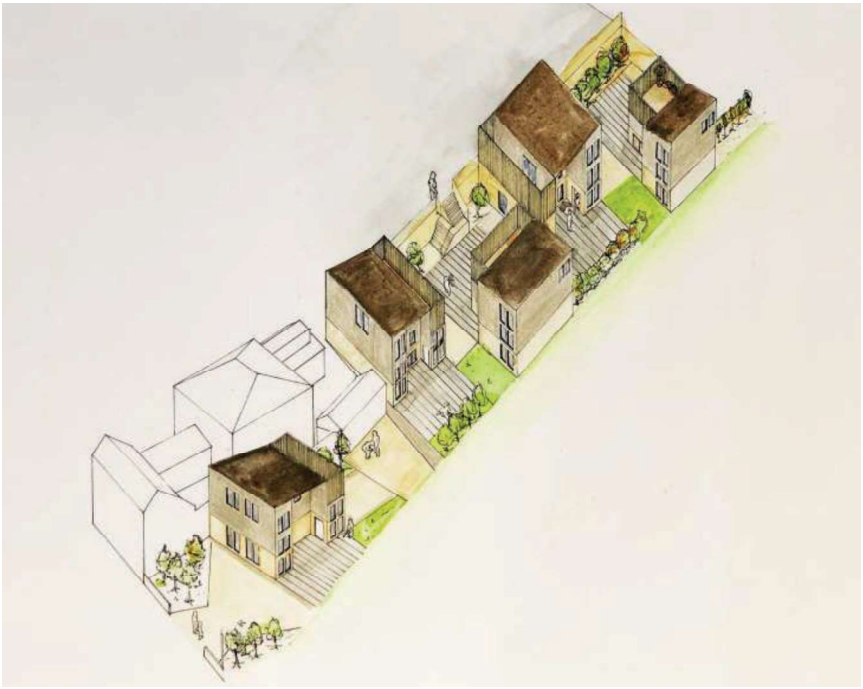


Fig 2.08
Alice McCarthy, Mallow Housing Scheme, Site Plan
Fig 2.09 (opposite, top)
Ellen O'Gorman, Mallow Housing Scheme, Axo
Fig 2.10 (opposite, bottom)
Michael Carroll, Mallow Housing Scheme, Model



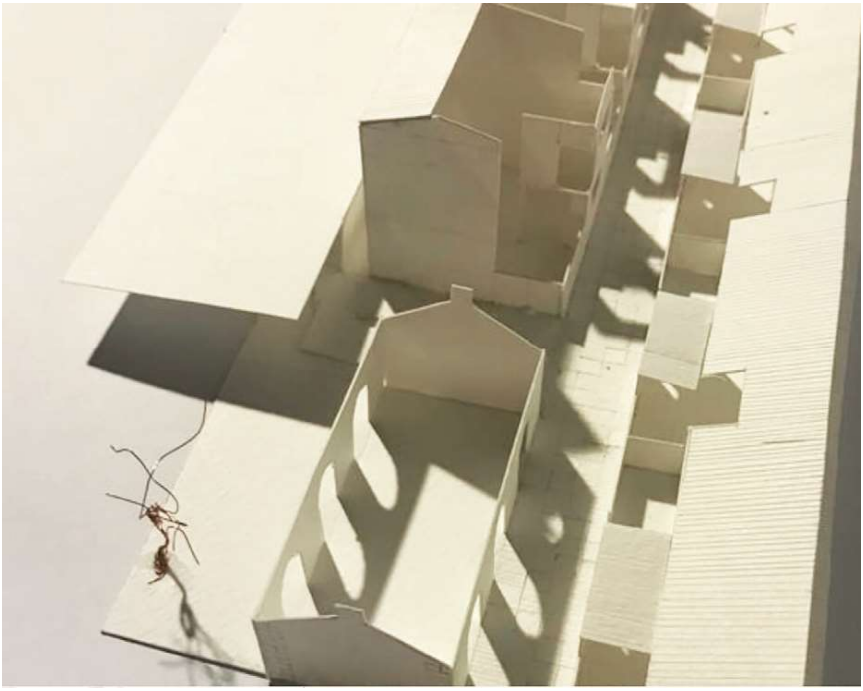


Fig 2.11 - 2.14 (opposite)
Mallow Housing Elevations (top to bottom): Leah Gleeson, Alice McCarthy, Katie Reilly, Caimin Muldoon
Fig 2.15 (top)
Daire Mulholland Fenton, Mallow Housing Scheme, Perspective
Fig 2.16 (bottom)
Alice McCarthy, Mallow Housing Scheme, Perspective

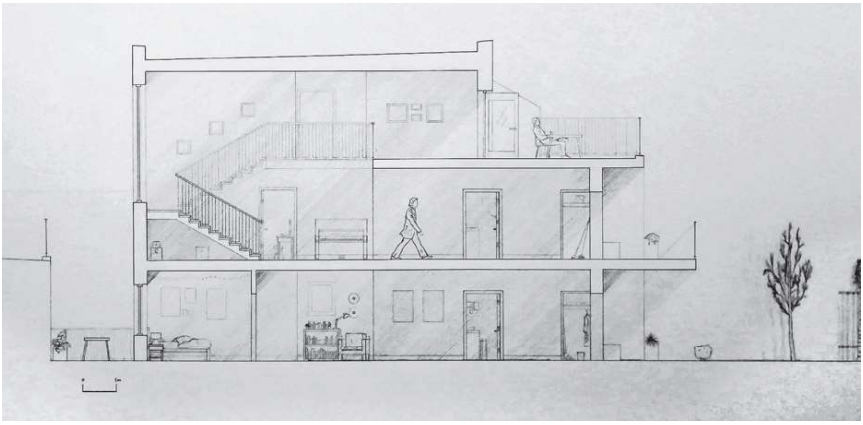
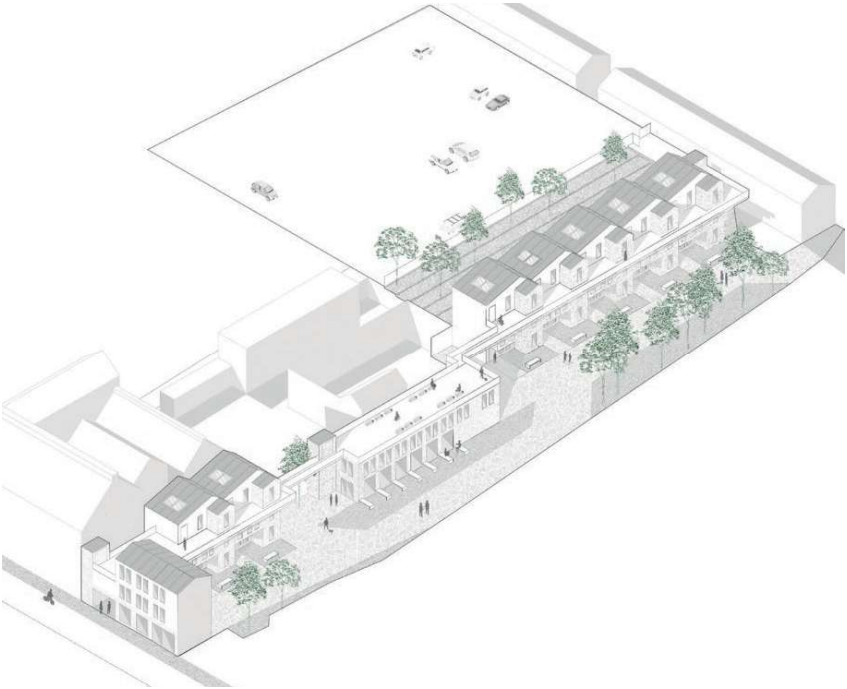


Fig 2.17 (opposite)
Martha O'Donoghue Lyons, Mallow Housing Scheme, Perspective
Fig 2.18 (top)
Martha O'Donoghue Lyons, Mallow Housing Scheme, Elevation
Fig 2.19 (bottom)
Leah Cunningham, Mallow Housing Scheme, Unit Section



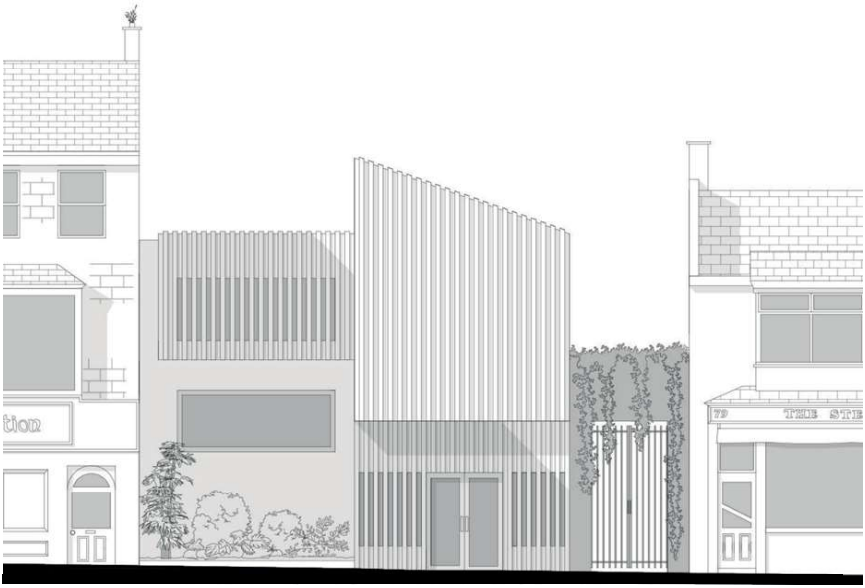

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Fig 2.20 (opposite, top)
Chloe McDonnell, Mallow Housing Scheme, Axo
Fig 2.21 (opposite, bottom)
John Clapham, Mallow Housing Scheme, Elevation
Fig 2.22
Sam Williamson, Mallow Housing Scheme, Elevational Perspective

Fig 2.23 (opposite, top)
Martha O'Donoghue Lyons, Mallow Housing Scheme, Elevation
Fig 2.24 (opposite, bottom)
Martha O'Donoghue Lyons, Mallow Housing Scheme, Section
Fig 2.25 (above)
Martha O'Donoghue Lyons, Mallow Housing Scheme, Axo

YEAR **03**

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Ed Raftery

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Paul Carpenter

Digital Drawing
Kieran Cremin

Environmental Studies
Prof. Kevin McCartney

Workshop
Aoife Browne

Conservation
Gareth O'Callaghan

Special Contributors
Paul Dillon

Fig 3.00
Alex Macheta, Midleton Site Map

Integrations

As in previous years the theme for the majority of year 3 in CCAE continues to focus on the ubiquitous in the Irish landscape through analysis of a typical Irish town, this year located in East Cork. Prior to this, however, the opportunity arose to become involved in a project much closer to home.

St. Finbarre's Cathedral in Cork city is about to celebrate its 150th Anniversary. Designed by William Burges, it is considered by architectural historians to be one of the masterpieces of the Victorian Gothic Revival. The cathedral continues to thrive in the 21st century, yet there is an awareness that maintaining such a historic structure and its relevance requires a pro-active approach. The students were asked to undertake an intervention into particular parts of the cathedral, in essence to introduce new elements and materials to transform/adapt/enhance existing space. It is hoped that the work will be exhibited, along with measured drawing work carried out in the conservation module, as part of the forthcoming celebration.

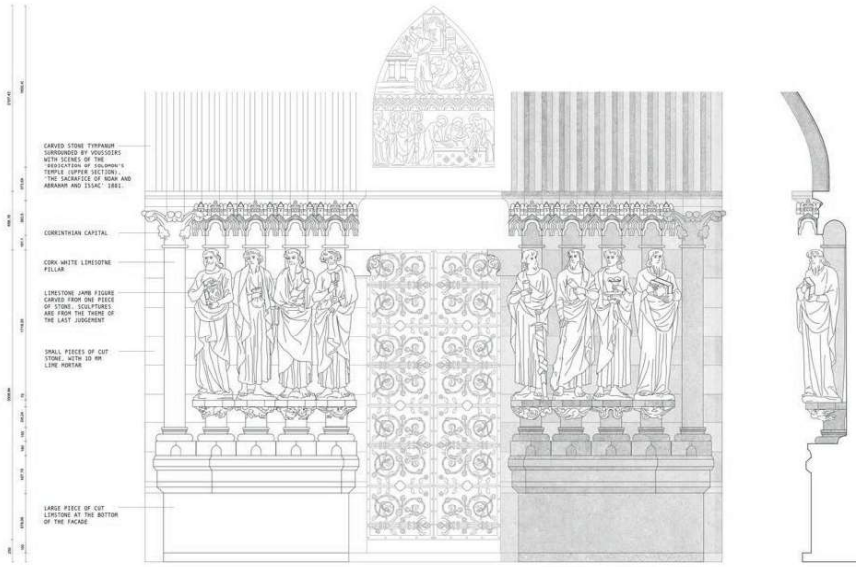
The nature of the projects in Year 3 continues to provide opportunities to closely integrate the Applied Technology Studio, Conservation and Environmental Design modules with Design Studio. CCAE also sees Year 3 as an appropriate stage to further integrate CAD teaching, both in formal 2D draughting and the use of presentation software, while continuing to encourage the ethos of freehand sketching, particularly in the design process. Similarly building form is investigated both through physical card models and basic 3D CAD modelling to produce laser-cut models in the workshop.

Semester 1 culminated with the design of a primary school situated on a number of potential sites of varied context within the town of Midleton in East Cork. Sites were selected following a mapping exercise of the town, with the nature of each site providing challenges to address the intervention of new forms and structures within a particular topographical, material and historical context. The students benefited from the generous participation of the Connemara-based architect Paul Dillon, both as guest lecturer and reviewer on this project.

In semester 2 students returned to their school scheme and looked in greater detail at the individual classroom through the spectrum of tectonics and environmental factors. Resulting fine-tuning of the classroom was then incorporated into their original schemes.

After a field trip to Berlin and the Bauhaus in Dessau, the students undertook their final project, the design of a community centre, once more in the centre of Midleton. Further investigation revealed a significant number of sites to suit the project programme which would incorporate a multi-purpose hall; small auditorium; elderly day-centre; crèche; café and wellness spaces. Of critical importance to the design was a sense of place-making, addressed through the architectural language of the students' proposals, but also at a more literal level by making (or remaking) an on-site public space (place) as an integral element.

Kevin Busby



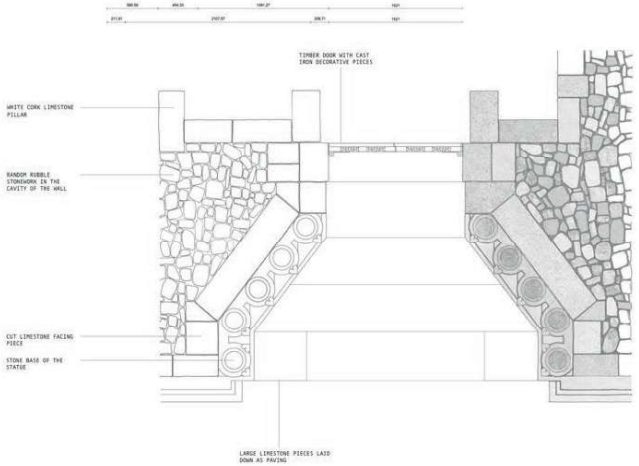


Fig 3.01
Alex Macheta, St. Fin Barre's Cathedral Study
Fig 3.02 (opposite)
Niamh Hurley, St. Fin Barre's Cathedral Throne Study

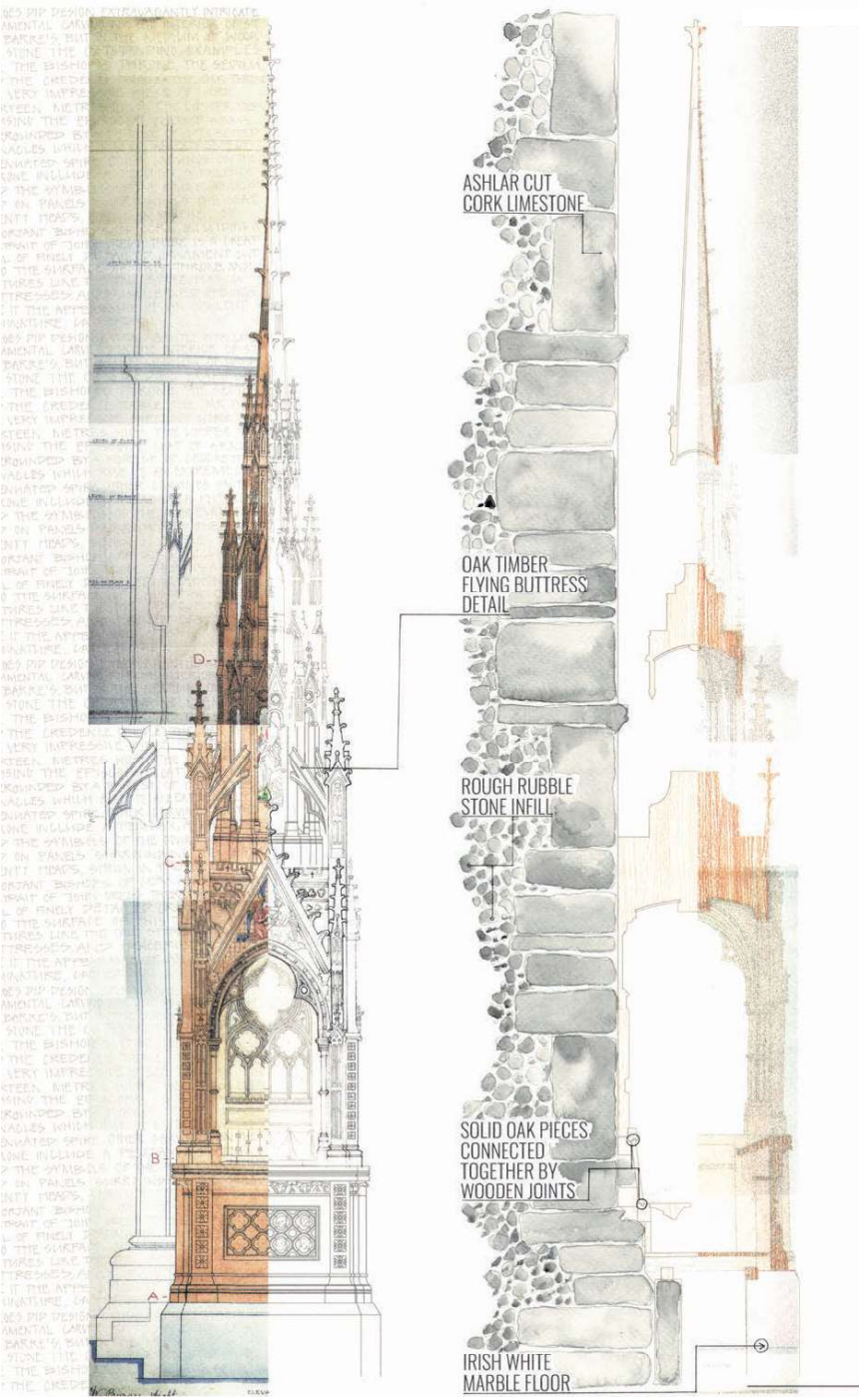
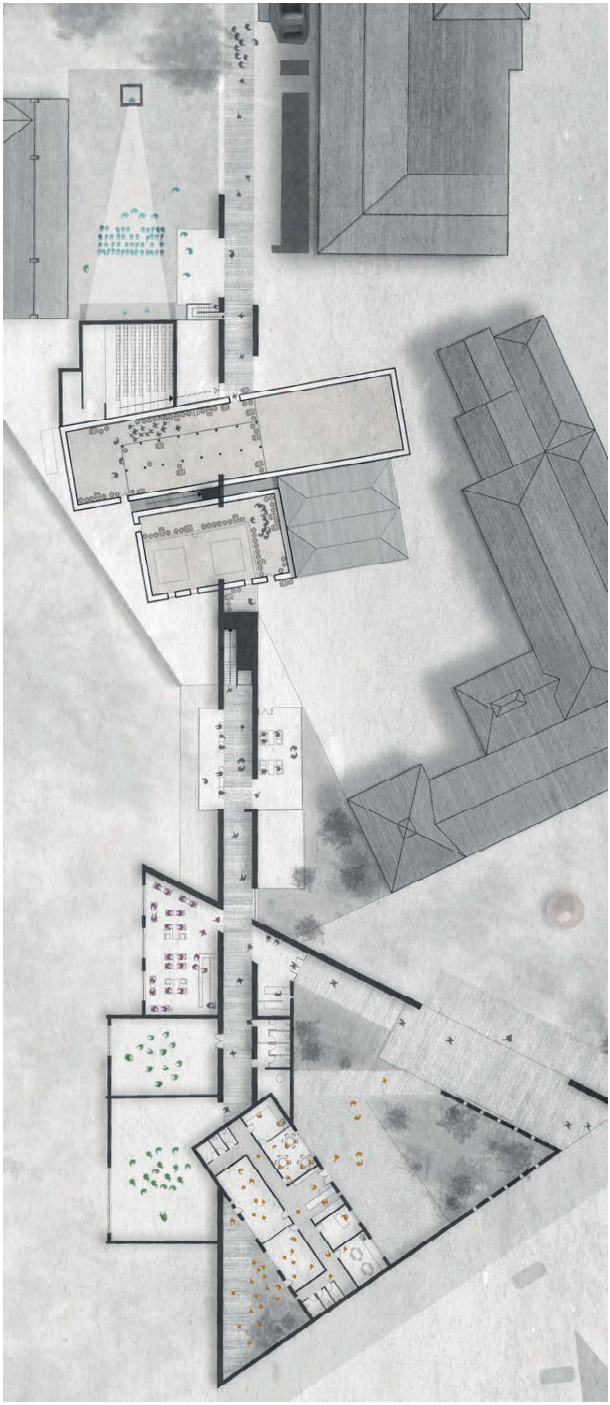

ASHLAR CUT
CORK LIMESTONE
OAK TIMBER
FLYING BUTTRESS
DETAIL
ROUGH RUBBLE
STONE INFILL
SOLID OAK PIECES
CONNECTED
TOGETHER BY
WOODEN JOINTS
IRISH WHITE
MARBLE FLOOR
D
C
B
A

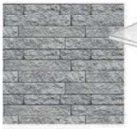
Fig 3.03
Cian Gorman, Community Centre + Theatre at the Jameson Distillery, Plan
Fig 3.04 (opposite)
Alex Macheta, Community Centre, Exploded Axo



CORTEN STEEL - SHADING DEVICE

EXTERIOR TIMBER CLADDING

TIMBER FLOORS AND WINDOWS



STONE FACADE CLADDING

STEEL STRUCTURE

MARMOLEUM - SPORTS FACILITIES

CERAMIC TILES FOR TOILETS

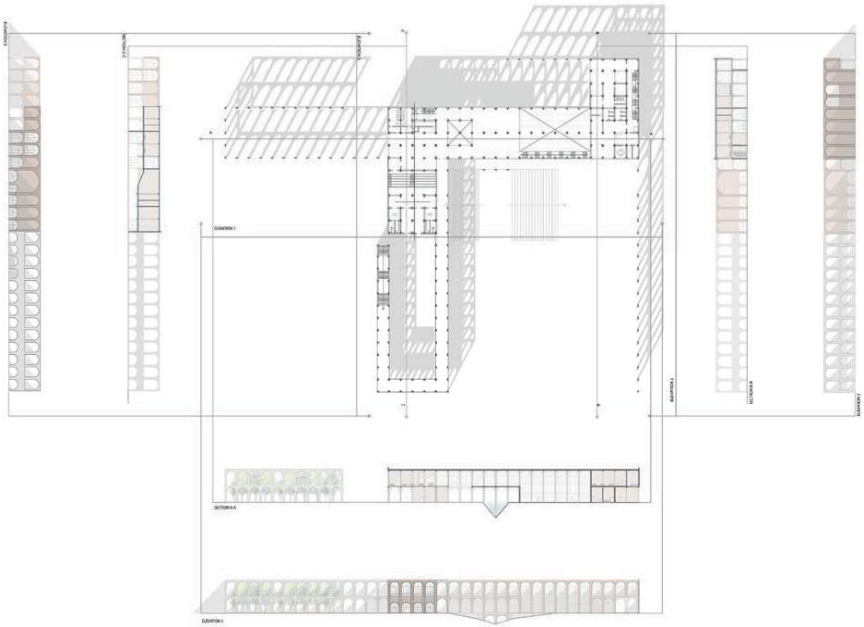
CONCRETE - BASEMENT WALLS

SECOND FLOOR AXONOMETRIC

FIRST FLOOR AXONOMETRIC

GROUND FLOOR AXONOMETRIC

-1 FLOOR AXONOMETRIC



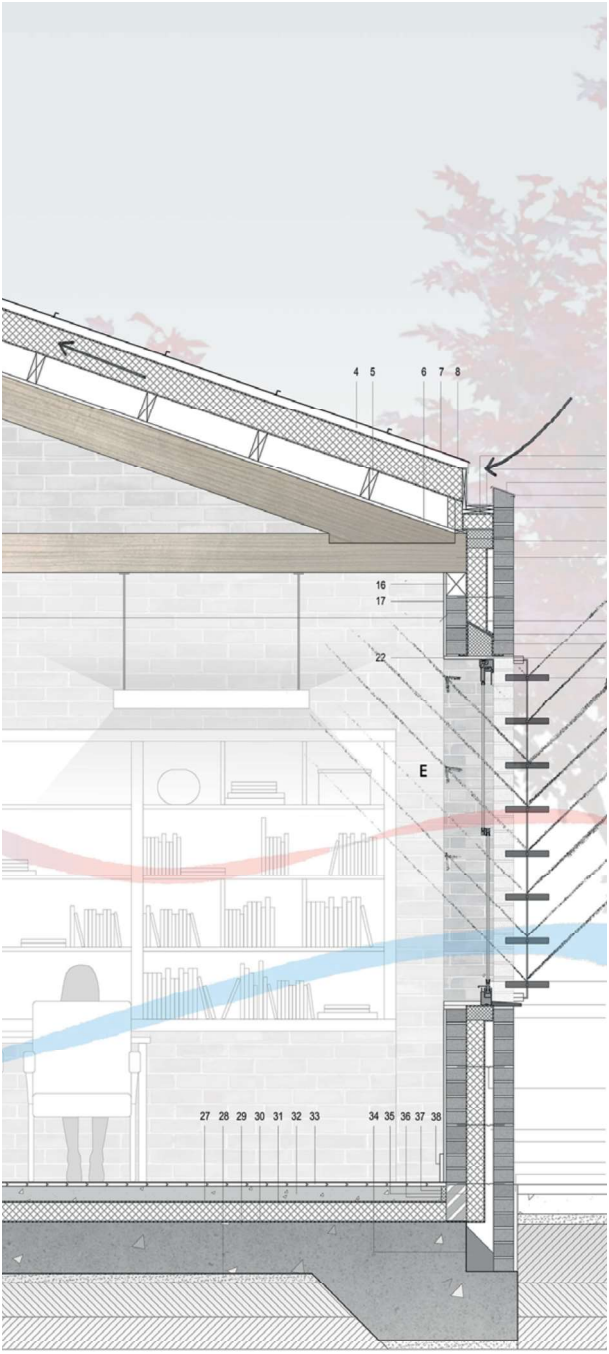
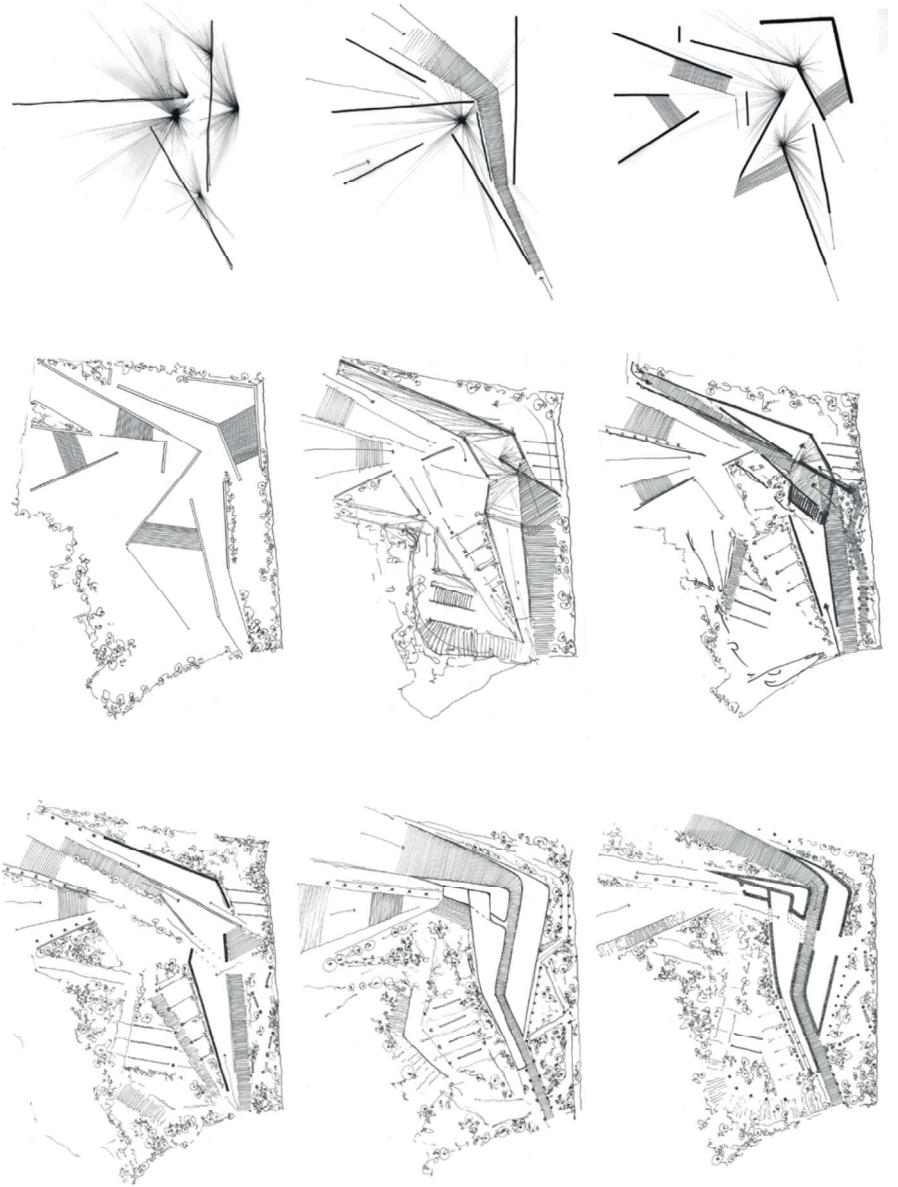


Fig 3.05 (opposite, top)
PJ Dennehy, Community Centre, Plan
Fig 3.06 (opposite, bottom)
PJ Dennehy, Community Centre, Plan with developed elevations
Fig 3.07
Alex Macheta, Primary School, Technical Section



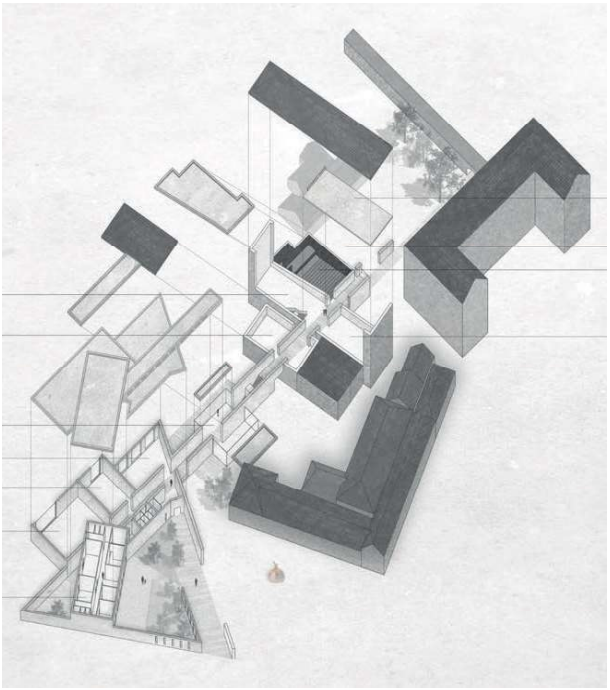
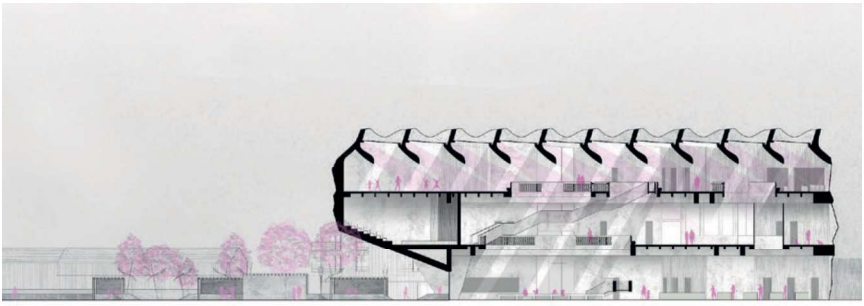


Fig 3.08 (opposite)
Alex Macheta, Community Centre, Progression of plans
Fig 3.09 (top)
Claire Hannon, Community Centre, Axo
Fig 3.10 (bottom)
Cian Gorman, Community Centre, Exploded Axo



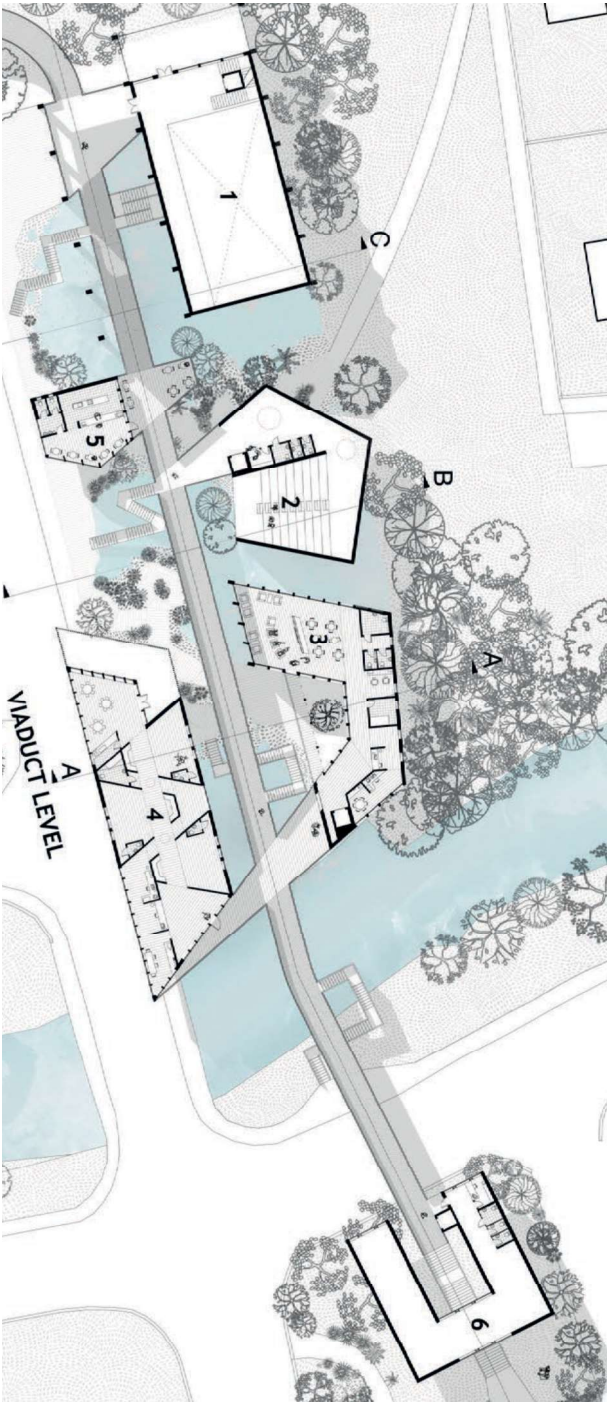
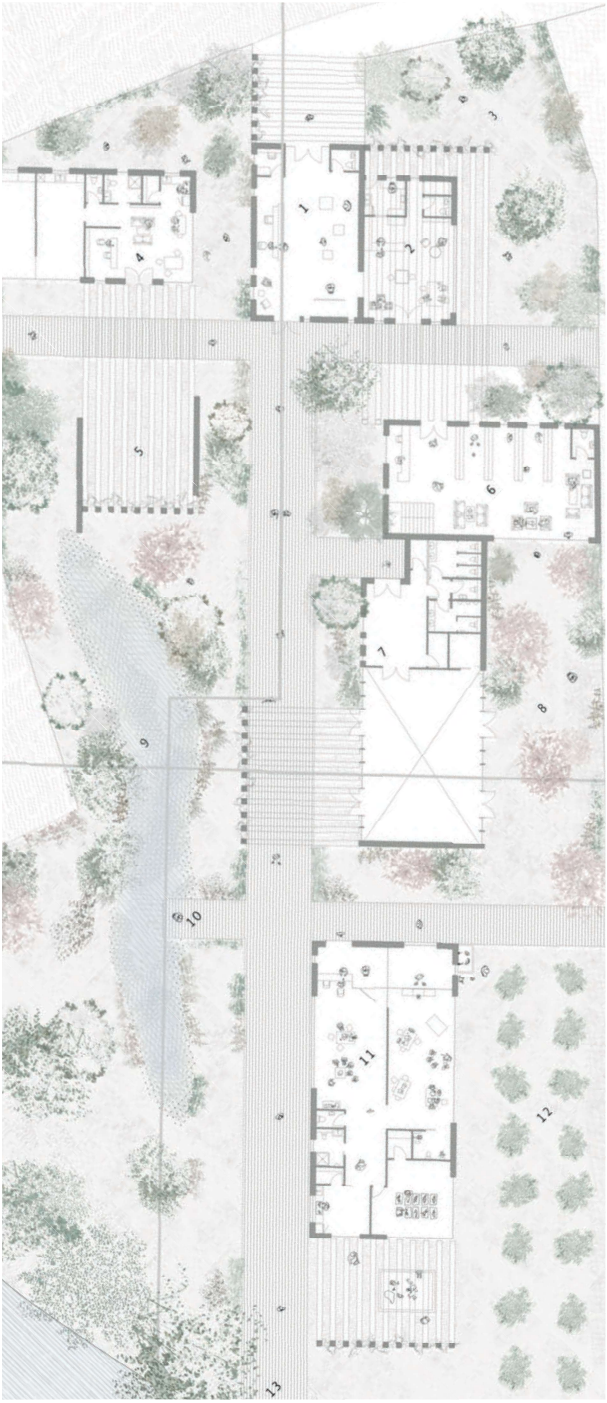
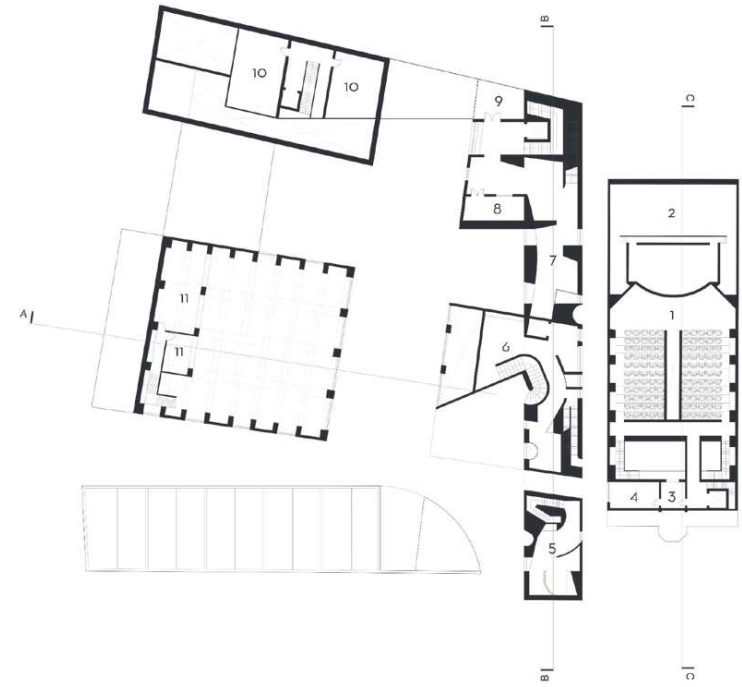


Fig 3.11 - 3.14 (opposite)
Community Centre sections (top to bottom): James Pearce, Grainne Finnegan, Tereza Kobisolova, Claire Hannon
Fig 3.15
James Pearce, Community Centre, Plan

Fig 3.16
Grainne Finnegan, Community Centre, Plan
Fig 3.17 (opposite, top)
Niamh Hurley, Community Centre, Plan
Fig 3.18 (opposite, middle)
Alex Macheta, Community Centre, Section
Fig 3.19 (opposite, bottom)
James Pearce, Community Centre, Technical Section

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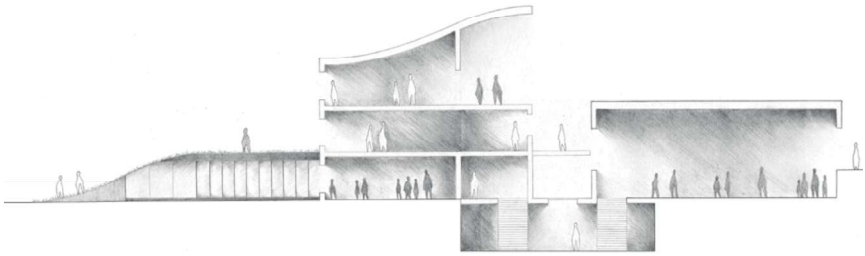
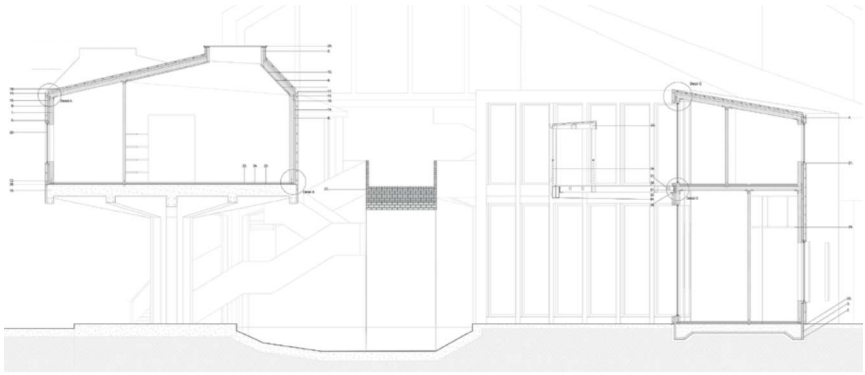




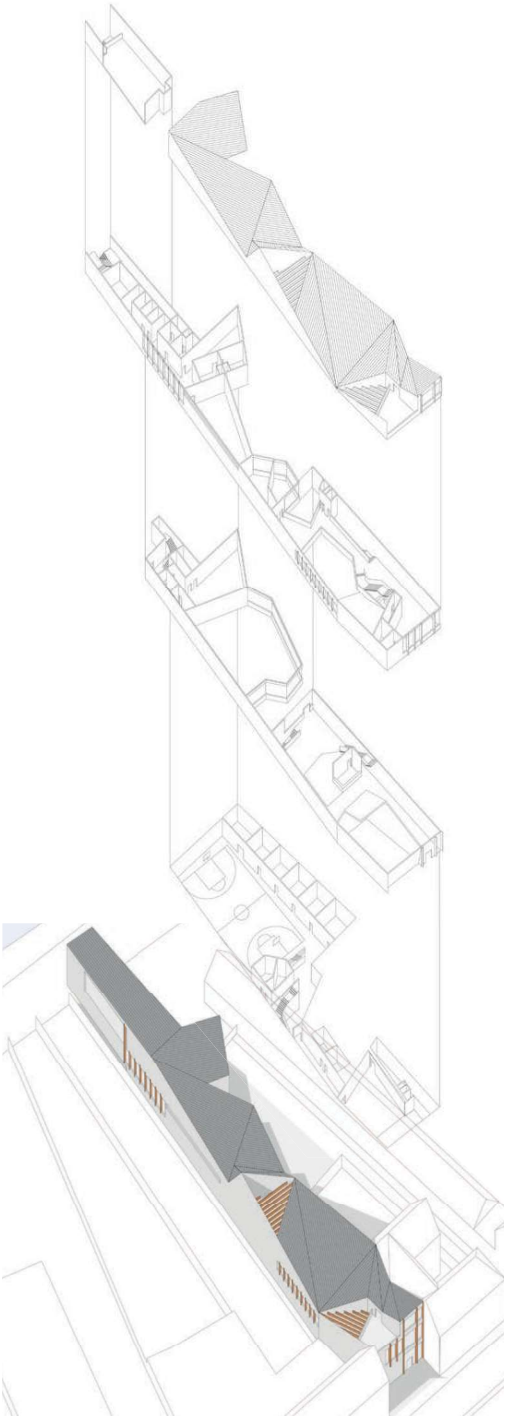
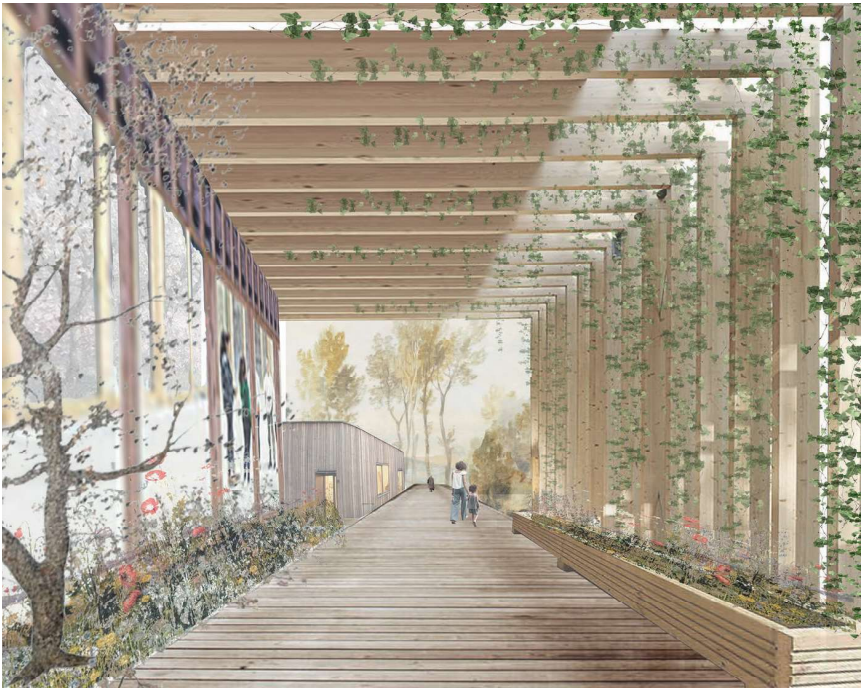
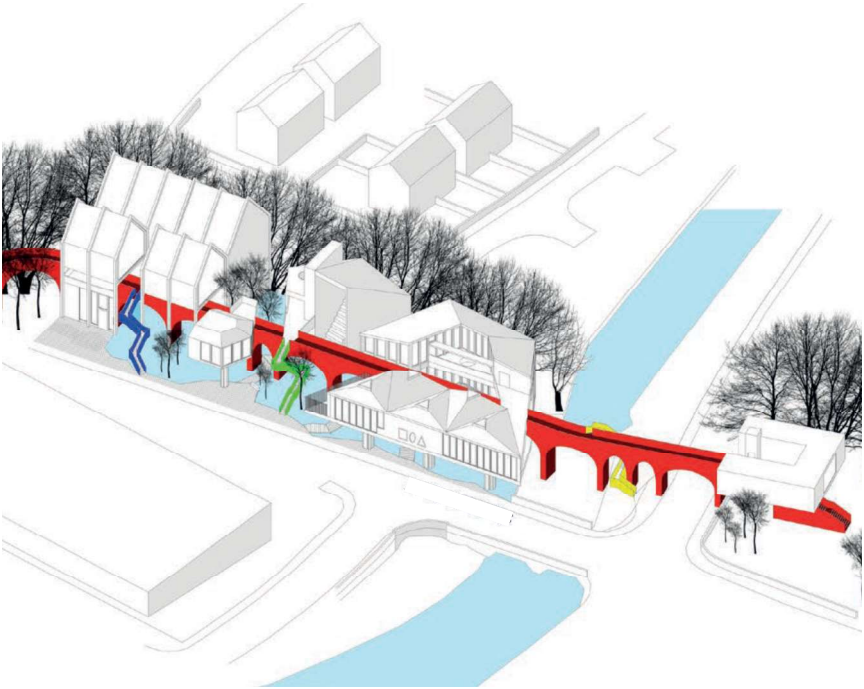


Fig 3.20
Martin O'Herlihy,
Community Centre,
Exploded Axo
Fig 3.21 (opposite, top)
Grainne Finnegan,
Community Centre, Axo
**Fig 3.22 (opposite,
bottom)**
Grainne Finnegan,
Community Centre,
Perspective


REWI
GRAI





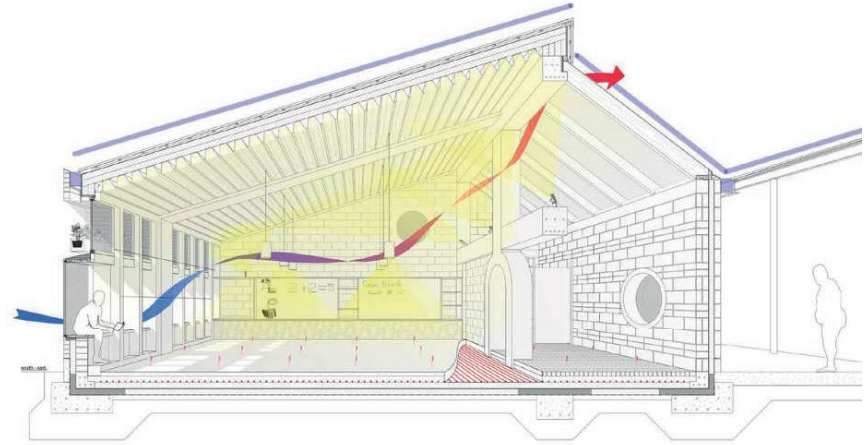


Fig 3.23 (top)
James Pearce, Community Centre, Isometric
Fig 3.24 (bottom)
Sam Mullan Galvin, Primary School, Technical Section
Fig 3.25 (opposite)
Éilis McCarthy, Community Centre, Axo

YEAR **04**

Year Co-ordinator
John McLaughlin

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Caroline Akiboye
Conor English
Nicci Brock

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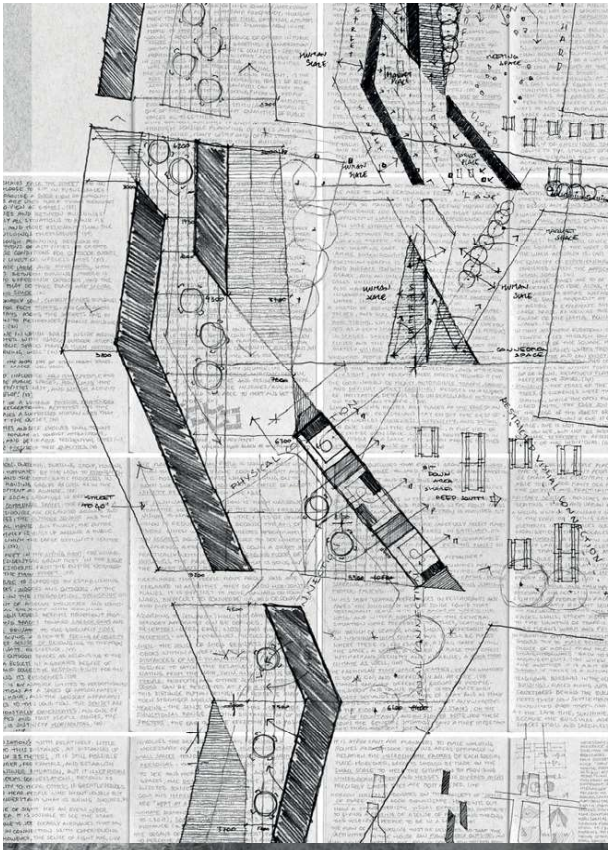

Fig 4.00 (top)
Lucas Dobbin, The Space Between Buildings
Fig 4.01 (bottom)
Cian Horan, Atmospheric Study

Fourth year is a synthesis of the learning from the undergraduate programme where the students are asked to develop a position relating to a studio theme and their own research. The class is organised into three studios which are led by three architecture practices. The students select the studio that appeals to them at the start of the year and they remain there over both semesters. The thesis project is the culmination of a series of choices that they have made, and the thesis position is a reflection on how to best elaborate their position as budding architects. This year I asked the practices to address issues relating to the current crises under the general thematic of Entropy and Utopia.

The **Only Connect** studio led by Akiboye Connolly Architects engaged directly with environmental issues and asked the students to imagine Cork in the year 2050 when we will have wetter winters and hotter summers. The work of this studio explored scenarios from rising sea levels to the production of food and drink in the urban setting of Shandon and the north channel of the River Lee. Our study trip to Madrid in October showed how the reduction in car traffic in an historic centre can change the ways that the city is used.

The **Beyond Refuge** studio, led by Nicci Brock and Conor English of O'Brien Finucane Architects, took the South Parish district as a starting point for a series of proposals to regenerate this area of Cork City that is our new home. Students explored historic and social contexts to generate visions of ways that this area could evolve beyond the basic requirements of shelter. Their work acts as a testbed for new cultural and community uses within the district charting a vision of future holistic urban living.

The studio **Of Memory** was led by Joseph Mackey Architects, and they took a text by the philosopher Michel Foucault as the lens through which they looked at two islands and a fortification in Cork Harbour. Foucault's text introduces the concept of heterotopia as a space apart, and the islands and forts around the harbour with their rich histories proved to be a treasure trove of heterotopic spaces. The theme of Memory led to rich readings of these places and of ways that their changes over time could become the means of their own renewal.

We place a strong emphasis on the integration of technical and environmental thinking into the student's design projects. They are acutely aware of the growing environmental challenges associated with climate change and many of the designs address these directly or obliquely through the choice of theme or programme. We were very fortunate to have additional inputs from leading architect practitioners from around the country who shared their own work, as well as contributions from Daniel Garvey, Paul McGrath, and Fergal O'Sullivan, engineering and environmental consultants from Arup's Cork office on technical matters. This added hugely to the student's learning as they experienced a range of design team inputs for the first time. Unfortunately it was interrupted by the Covid-19 restrictions but it was still very impactful. We are extremely appreciative of these professionals and their contributions to our course. We were very fortunate to have so many visiting contributors to our design reviews and workshops and I would particularly like to thank; Mark Arigho, Professor Gary Boyd, Paul Butler, Peter Cody, Caitriona Courtney, Kevin Donovan, Tony Duggan, Tiago Faria, Stephen Foley, Emma Geoghegan, Jane Larmour, David Naessens, James O'Leary, Professor Sheila O'Donnell, Declan Scullion, Dougal Sheridan, Conor Sreenan, Peter Tansey, Professor John Tuomey and Professor Albena Yaneva, along with many of my colleagues here in CCAE, for their generous advice to the students.

John McLaughlin.

DISSERTATION

Module Coordinator
Tara Kennedy

Dissertation Tutors
Katherine McClatchie
Catherine Brown Molloy
Dr. Jim Harrison
Kate Buckley
Dr. Sarah Mulrooney
John McLaughlin
Dr. Danielle O'Donovan
Tara Kennedy

Contributors
Prof. Gary A. Boyd
Albena Yaneva
Prof. Kevin McCartney
Cork City Archive
Irish Architectural Archive

The Dissertation is an opportunity to experience architectural research and to study in-depth a specific field of interest within architectural history and/or theory. Sparked by eight thematic tutor-led groups, subjects in 2019.20 as described below ranged across studies of significant buildings and architects; approaches to technology; alternative architectural and related art practices; wider social, cultural and theoretical investigations; historical studies. Approaches included primary archival research; critical and reflexive engagements with design; qualitative and ethnographic/ interview-based research methods; philosophical, ecological, aesthetic interpretations; critical histories of technology. In all cases there must be a focus on the importance of the written word to communicate ideas about architecture and the built environment. The dissertation research was supported by lectures and workshops, highlights of which in 2019 included a research workshop with Albena Yaneva. Students also represented their research at a Dissertation Symposium in January, airing their work to their peers for wider group discussion and engagement.

Tara Kennedy

Mapping the City

Katherine McClatchie

Maps are a particularly important source in the study of the historic built environment. Tracing the development of a building, street or city through the analysis of successive maps allows a richer understanding of the urban fabric. The nineteenth century in Ireland brought a level of comprehensive and accurate mapping of both the urban and rural environment unmatched by most other countries. Beginning with a detailed examination of the mapping of Cork city's historic spine, running along the present North and South Main Streets, a deeper understanding of the architectural development of the historic city may be reached.

How Buildings Learn: the importance of feedback and post-occupancy evaluation

Catherine Brown Molloy

Buildings do not always function and perform as their architects first envisioned. It is argued that due to the inclination to prioritise and overvalue the architectural statement of design intent and aesthetics of a building, they can often underperform socially. It is acknowledged that regardless of the known benefits of post-occupancy evaluation, many within the profession do not appreciate the value of returning to the finished building to evaluate how well it satisfies the needs and desires of its users. This unit shall investigate the historical and current uses of post-occupancy evaluation and explore why the process is still undervalued within the industry.

Sense and Sensitivity: User-friendliness, the Sensory, and Space

Dr. Jim Harrison

Understanding human experience and the way in which all our senses respond to a number of external stimuli are essential elements in successful designing, not only in the built environment but also in other forms of design, literature and the arts. This can be through recognition of space, appropriate acoustics or levels of lighting, or 'user-friendliness', as well as in the added and often intangible value of aesthetic quality – 'Venustas' or delight as defined by Vitruvius and others. Appreciation of the way in which painting and sculpture have influenced and extended the designer's palette, for example, can help in gaining a better understanding of many of the major architectural movements in recent times.

City [Memory Ritual] Space

Kate Buckley

Public space, and streets are complex material objects that are used for work, worship, to live in, socialise and play. They have the power to connect the present with the past. They are places where the repetition of everyday activities can become charged with significance, invoking memories of people and events. This dissertation group provides a framework for the description, experience, critical analysis and discussion of the street, public space and the city as a ritual space and a memory palace. We will explore specific aspects of the city's designed environment, politics, rituals, everyday life, infrastructure, material culture, identity and public life as well as exploring ideas and projects related to travel, protest and critical design.

Learning Connections: Pedagogy and Space

Dr. Sarah Mulrooney

This seminar group examine learning environments in terms of their spatial qualities and associated philosophies. They examined the theories of some key educators and practitioners in relation to how we learn, how we should ideally be taught and in what types of spaces. We will discuss how there are sometimes bureaucratic or political factors that shape the form of a building or a curriculum. School buildings as a typology often embody utopian visions, celebrating the transformative powers of architecture and the pursuit of a democratic environment. These aspirations will be discussed in the context of modernist ideals.

Rethinking Technology in an Age of Systems

John McLaughlin

"To rethink technology at the beginning of the twenty-first century means reconsidering the strong claims made about technology—utopian and dystopian—by the modernist and postmodernist architects and historians of the twentieth century, as the actual impacts of that technology were encountered. Ultimately, rethinking technology and architecture in the age of systems means rethinking the practical and ethical dimensions of change, development, and evolution in architecture." This excerpt comes from the introduction to a reader called Rethinking Technology edited by William W.Braham and Jonathan A.Hale, used as a starting point for this group to explore theorising technology.

Genesis, Genius and Generations of Gothic

Dr. Danielle O'Donovan

Over the past 800 years Gothic architecture has not only remained, but survived, been revived and has been continually restored. Although we have scant examples of medieval Gothic in Cork City, we have a stunning assemblage of Gothic Revival buildings. If we also include the Cobh Cathedral, we have arguably one of the greatest assemblages of high-quality Gothic Revival architecture in the world. What better place to explore the genius of Gothic? In this module we will thematically explore Gothic architecture by scrutinising one or two buildings through the lens of a few key texts that will aid our analysis. The module will encompass site visits and hands on practical work, along with critical appraisal of both primary and secondary sources.

The Consequence Business

Tara Kennedy

This dissertation group will research how social structures are maintained and can be questioned through architecture. We will discuss places, projects and practises that set up new forms of social framework, work that inherently questions status quo and that considers developing new theories of social organisation and civic engagement as part of the possibility of compelling architecture and spatial practice. We will take a people centred approach, asking how does architecture / designed environment facilitate moments of human connection? Architecture is about building, but also the negotiation, politics, relationships and situations that surround the making and inhabiting of buildings. We will think together about how design makes visible social and political structures that might otherwise be invisible.

ONLY CONNECT

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Simon Conolly

Year Co-ordinator
John McLaughlin

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Shannon Cronin
Martha Dineen
Lucy Hegarty
Anna Horan
Laura Hurley
Ada Muszalska
Ciarán O'Sullivan
Liam O'Sullivan
Shems Riza
Luke Sweeney

It is 2050 in Cork city. The previous climatic projections by Met Eireann, NUI Maynooth and the IPCC are now a reality. Weather is regularly stormy and wetter in winter with long warm, dry spells in summer. Global sea level rise subjects the city centre to periodic flooding; the 2020s flood protection measures are inadequate.

Recent EU Directives require every new building to be totally self-sufficient in energy, and 90% in water use. Their carbon footprint is to be measured and minimized in both initial construction and life cycle, including end of life, as well as being zero energy/carbon-neutral in operation. Good indoor air quality will need to be carefully considered in material selection (avoiding VOCs) and intelligent control of ventilation. Food miles should be minimised.

Climate crisis provides the opportunity to rethink how society organises its relationships to the environment, its urban landscape, and spatial connectivity. Inner city areas, such as Shandon and its environs, requiring regeneration after years of economic neglect and depopulation are re-created as sustainable living, thriving places for inhabitants and visitors alike. In reimagining this future, we need Only Connect:- food growing & beverages industry (CC, AH, LS), repurposing old buildings and reducing single occupancy transportation (SC, LS). With migration into Europe, Cork in 2050 has a rich cultural and ethnic diversity. Arts, cultural and performance centres enrich society (LyH, LO'S). Lack of affordable housing has created strife in society, but can be remedied (AH, SC); those who find themselves homelessness are given refuge (SR). Amenities support citizens' physical and mental wellbeing (LaH) through education (AM, MD, CO'S) and understanding environment and biodiversity (CO'S). Recognising the impact on the environment, repositories encourage reduction and re-use of household goods (MD), enhancing quality of life.

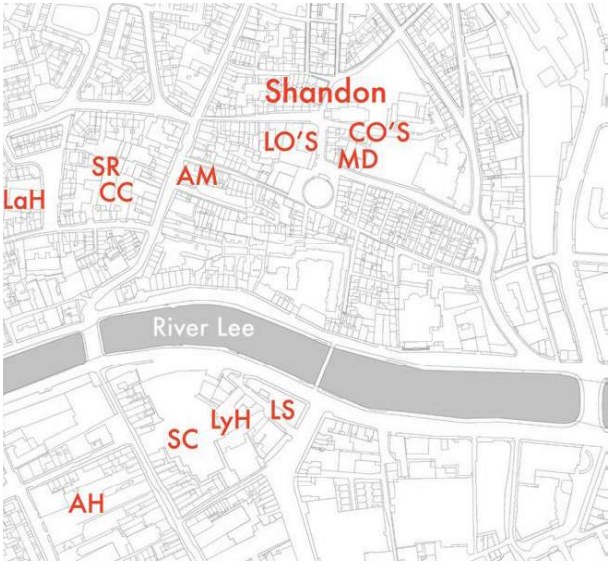


Fig 4.1.01
Laura Hurley, Programmatic Analysis
Fig 4.1.02 (opposite)
Laura Hurley, Shandon Site Axonometric


OLD MARKET PLACE

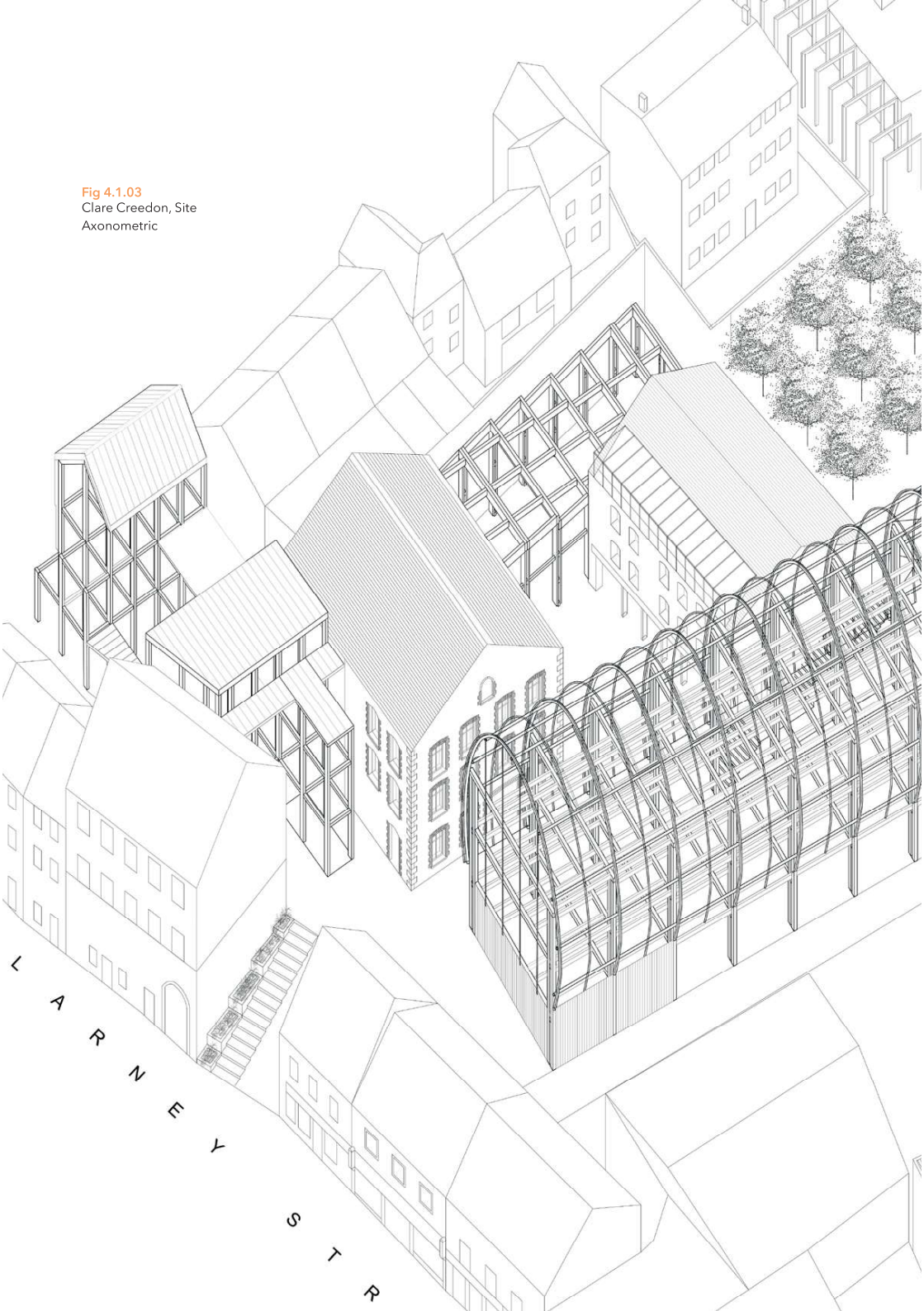
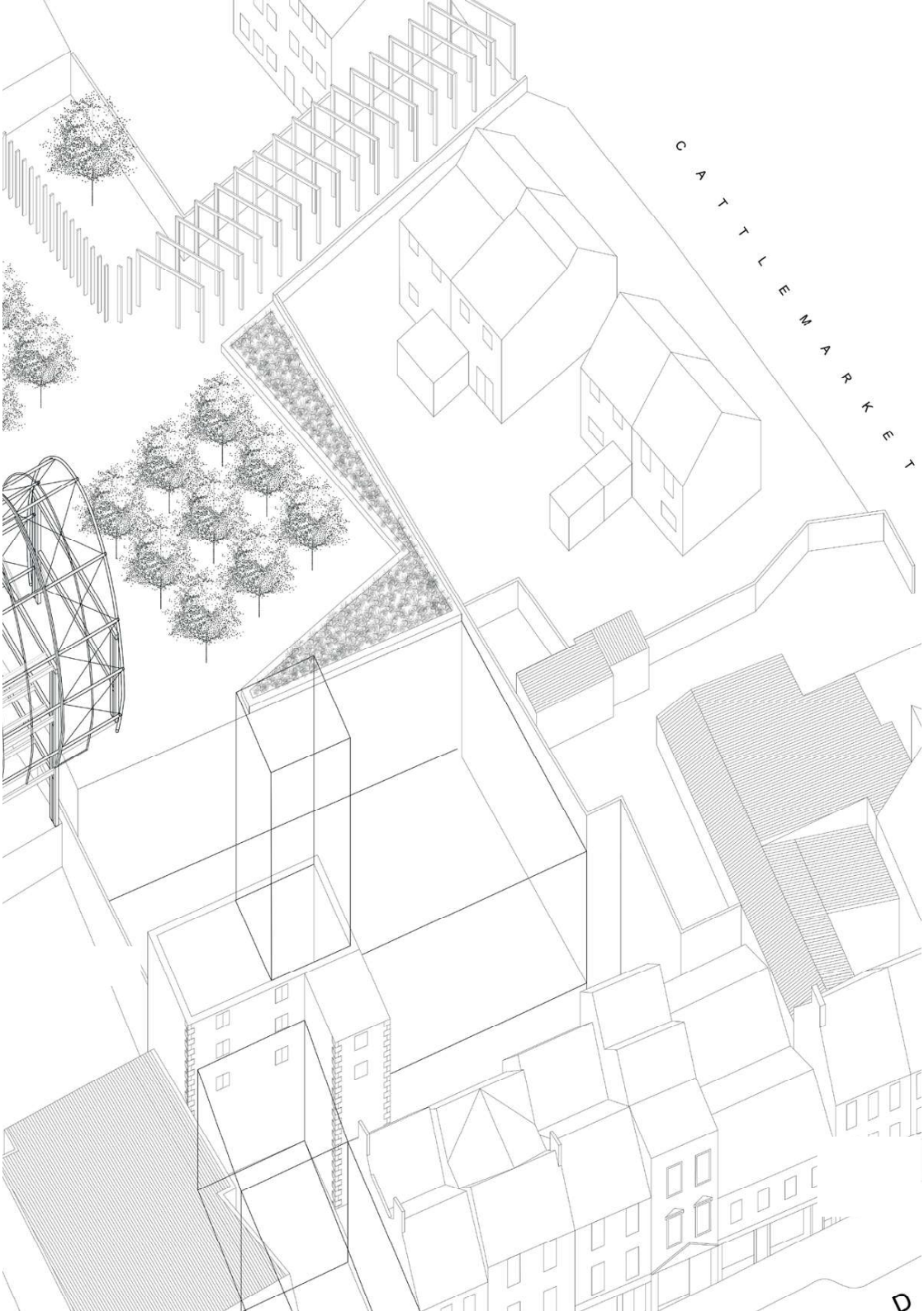


Fig 4.1.03
Clare Creedon, Site
Axonometric


CATTLE MARKET

CLARE CREEDON

Cork's Food Innovation Campus 2050

Inspired by the historic Butter Trade this scheme aims to develop a new food growing, culinary and educational hub with sustainability and community-building as its core ethos, to re-enliven Cork's Shandon quarter. The choice of a back-land site meant incorporating two derelict historic buildings, conflicting surrounding geometries and creating accessible entrances and routes through the campus despite multiple levels. Three timber-structure infill buildings achieve this integration.

A four-storey Aeroponic Greenhouse replaces a former warehouse. Timber portal frames constitute the scaffold-like primary structure, with a lightweight parabolic envelope with ETFE skin (allows light transmittance and incorporates shading and creation of solar energy). Moving gantries accessed via a permanent circulation core ensure maximum daylight to aeroponic growing columns when harvesting is not in operation. The façade's translucency provides a green backdrop to the rest of the scheme.

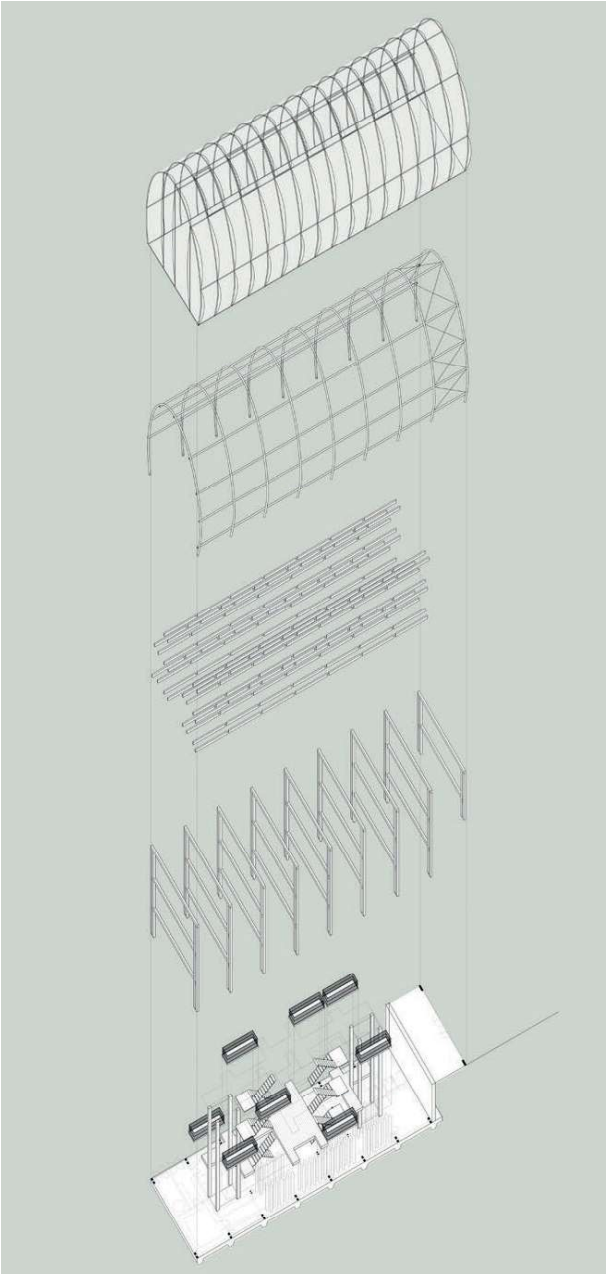
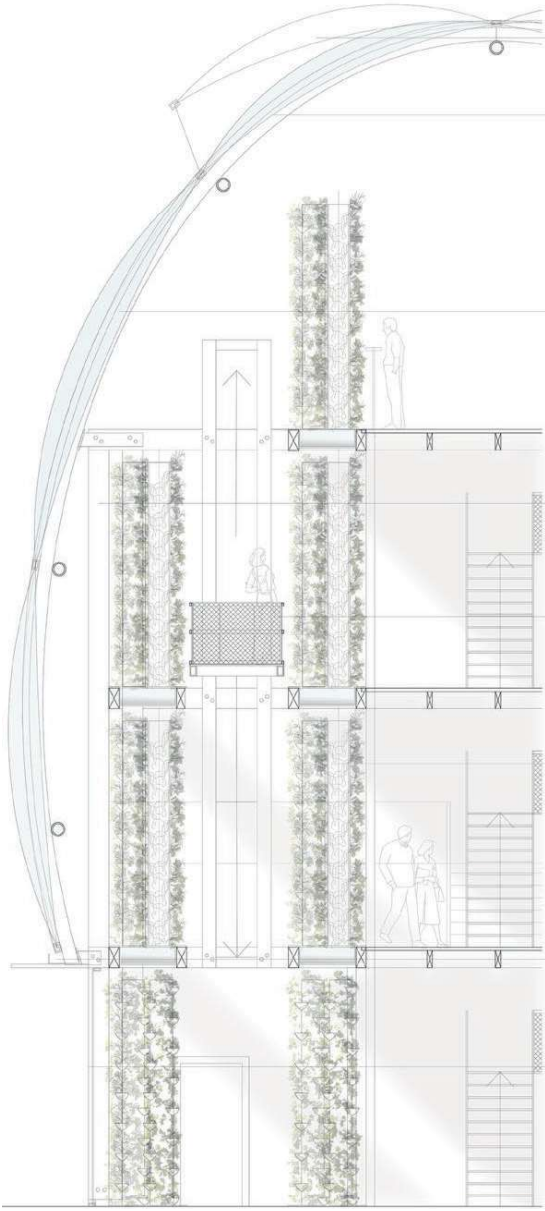


Fig 4.1.04
Clare Creedon, Exploded Axonometric
Fig 4.1.05 (opposite)
Clare Creedon, Technical Section


AUTOMATED VENTS ALONG RIDGE
EFTE MEMBRANE 'CUSHION' ENVELOPE
90% LIGHT TRANSMITTANCE
INFLATING PROVIDES SHADING / TEMPERATURE CONTROL
LESS CONSUMED IN PRODUCTION THAN GLASS
LIGHTWEIGHT (SUPPORTED BY SECONDARY TUBULAR STEEL STRUCTURE, WHICH ACTS AS DIAGONAL BRACING FOR PRIMARY STRUCTURE.)
TUBULAR STEEL PARABOLIC ARCHES SUPPORT ETFE ROOF
SECONDARY TUBULAR ELEMENTS TIE PORTALS HORIZONTALLY
METAL PLATE CONNECTIONS SECURE ROOF TO VERTICAL GLULAM STRUCTURE. BOLTING VISIBLE.
GLULAM DOUBLE-COLUMNS AND BEAMS FORM PRIMARY STRUCTURE OF GREENHOUSE
8 MOVING GANTRIES ALLOW ACCESS TO AEROPONIC GROWING COLUMNS FOR HARVESTING OF FOOD
STEEL SQUARE SECTION GANTRY WITH SAFETY MESHING RUNS BETWEEN PAIRS OF STEEL TRACKS FROM FIRST TO THIRD FLOOR, ALLOWING EASY ACCESS TO EVERY LEVEL OF PLANTLIFE.
AEROPONIC GROWING COLUMNS, 3300 TALL
ALLUMINIUM TROUGHS WHICH HOLD NUTRIENT WATER SIT DIRECTLY ONTO TIMBER BEAMS
SMALL SUBMERSIBLE PUMPS BRING WATER TO TOP OF COLUMN AND SPRAY PLANT ROOTS WITH NUTRIENT RICH MIST
RAINWATER WATER COLLECTION AT CANOPY LEVEL ABOVE GROUND FLOOR
AT GROUND LEVEL, ENVELOPE IS EITHER GLASS OR WHERE SOLID, TIMBER BUILDUP

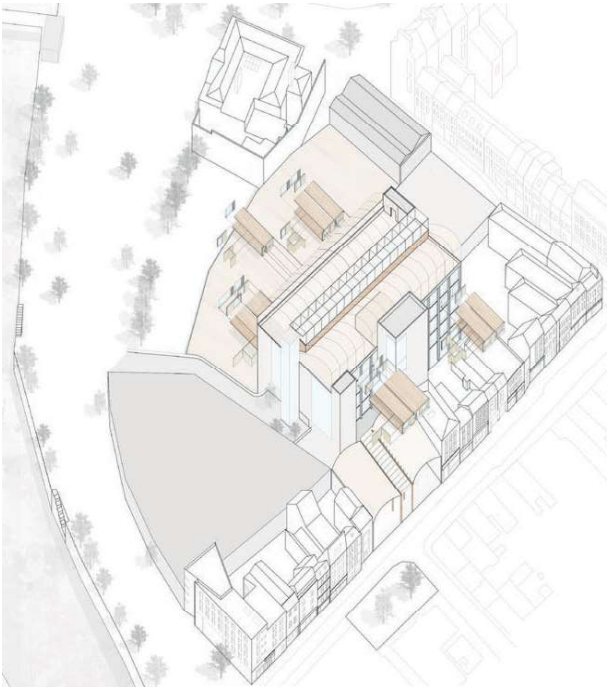
SHANNON CRONIN

[Re]purposing North Main Street Car Park as Apartments and Medieval Museum

This project is based on the idea that Cork has become a car free city by the year 2050. The environmental strategy of the scheme is the driving factor. The site is The North Main Street car park, which is a mass concrete structure and stores embodied energy. The buildings surrounding the car park are mostly derelict. The area is also located along the line of the historic quay wall of Medieval Cork.

My project involves repurposing the car park as apartments by installing prefabricated pod apartments into the existing concrete frame. The pods are fully insulated, made of sustainable materials and contain winter gardens. The roof of the car park will have allotments for sustainable food growth, rainwater harvesting, phase change thermal heat stores and solar panels. The structure on the roof is made from recycled timber gathered from the derelict warehouses on site.

The ground floor of the car park will be excavated to expose elements of the Medieval City which lie below. This Medieval Museum will highlight the historic importance of the area and open on to a landscaped public park at Kyrl's Quay.



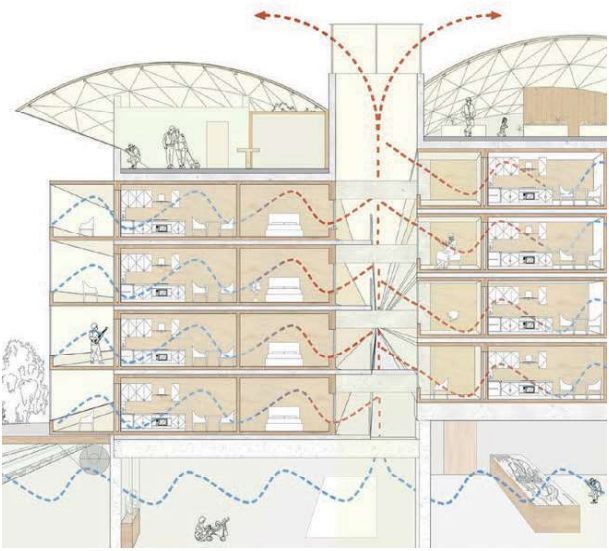
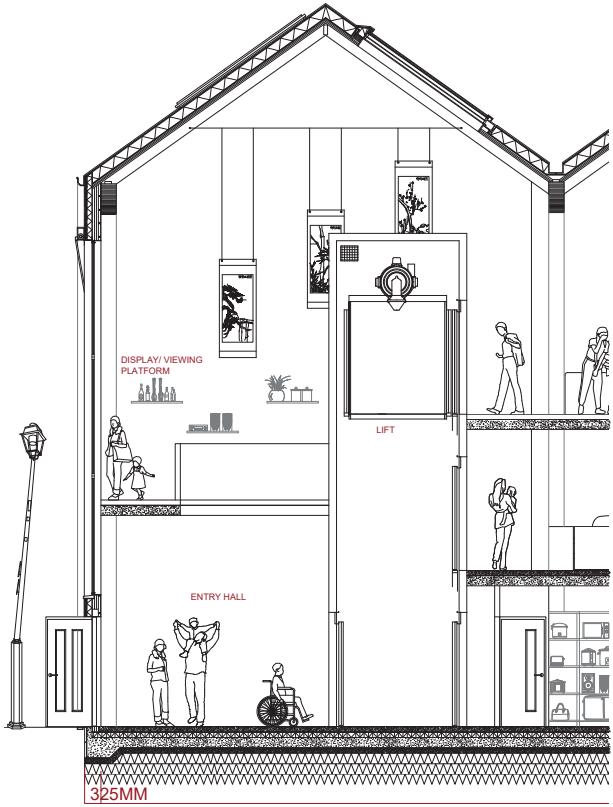


Fig 4.1.06
Shannon Cronin, Site Axonometric
Fig 4.1.07
Shannon Cronin, Ventilation Section



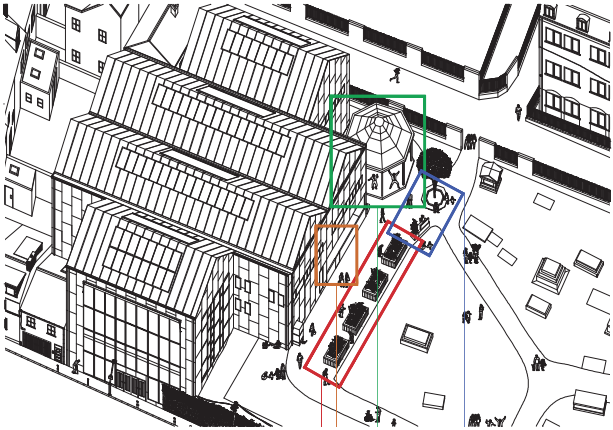


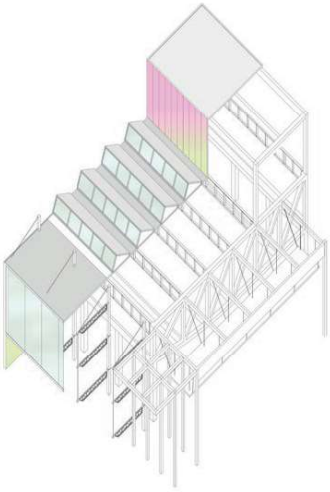
Fig 4.1.08
Martha Dineen, Detail Section
Fig 4.1.09
Martha Dineen, Contextual Axonometric

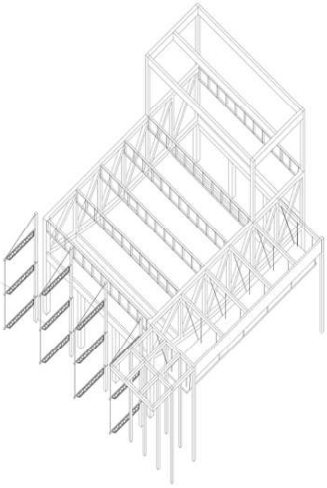
LUCY
HEGARTY

Flood Plain and Riverside Theatre at Kyrls Quay

This design has developed from an interest in the river and how the city reacts to it. First researched was flooding in the city, which turned to a look at the river in general and how cork turns its back on the river by surrounding the river with roads. These two thoughts linked through the design for a riverside park and flood plain where a road currently exists at Kyrls Quay. This flood plain design connects the way flooding affects us with the way we have built on and around water.

The building then became an exercise in riverside design. I was inspired by Aldo Rossi's Teatro del Monde - a theatre floating on the water - to design a small dance theatre on the site beside the flood plain design. This theatre was to connect to the river and create a space for casual performance in and around it. The main concept became a hanging theatre which floats above an informal performance space and foyer, protecting the theatre from flooding while allowing the foyer to become an extension of the public realm outside. The hanging theatre sits between two curved trusses and uses a sun scoop to concentrate both sun and moon light on performers.





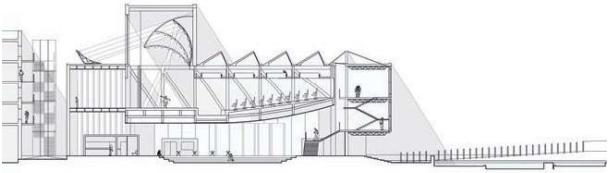
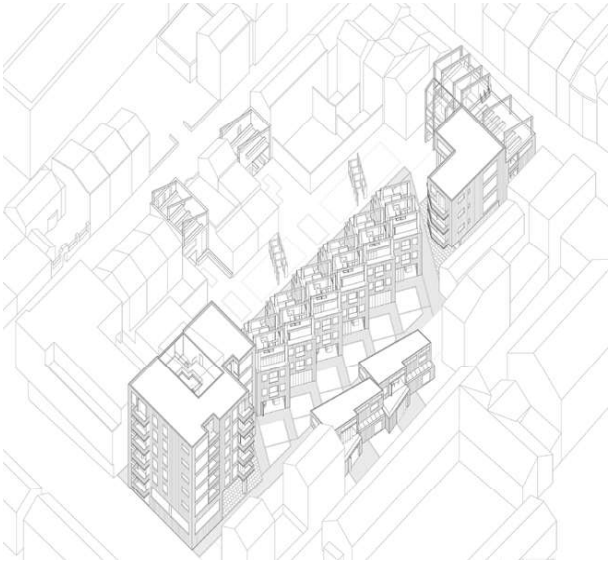


Fig 4.1.10 (top)
Lucy Hegarty, Structural Axonometrics
Fig 4.1.11 (bottom)
Lucy Hegarty, Section
Fig 4.1.12 (opposite)
Lucy Hegarty, Scheme Axonometric



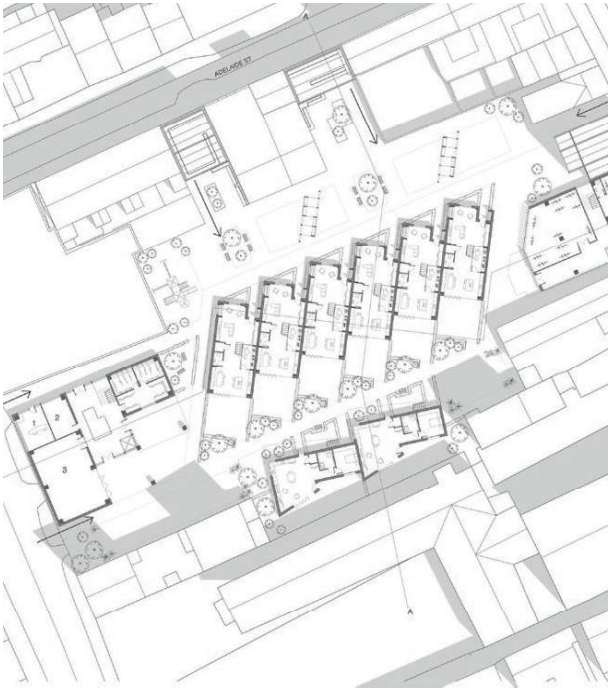


Fig 4.1.13
Anna Horan, Scheme Axonometric
Fig 4.1.14
Anna Horan, Site Layout Plan

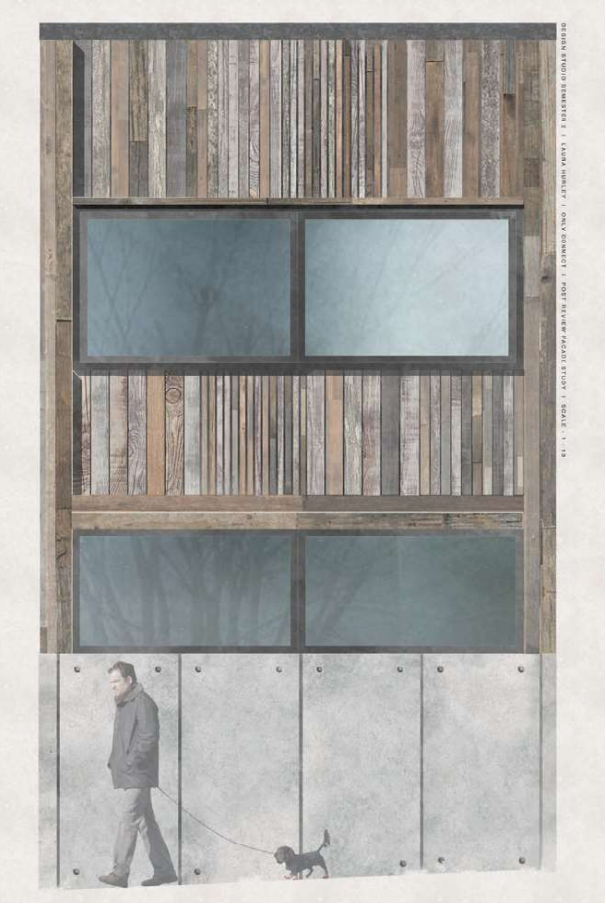
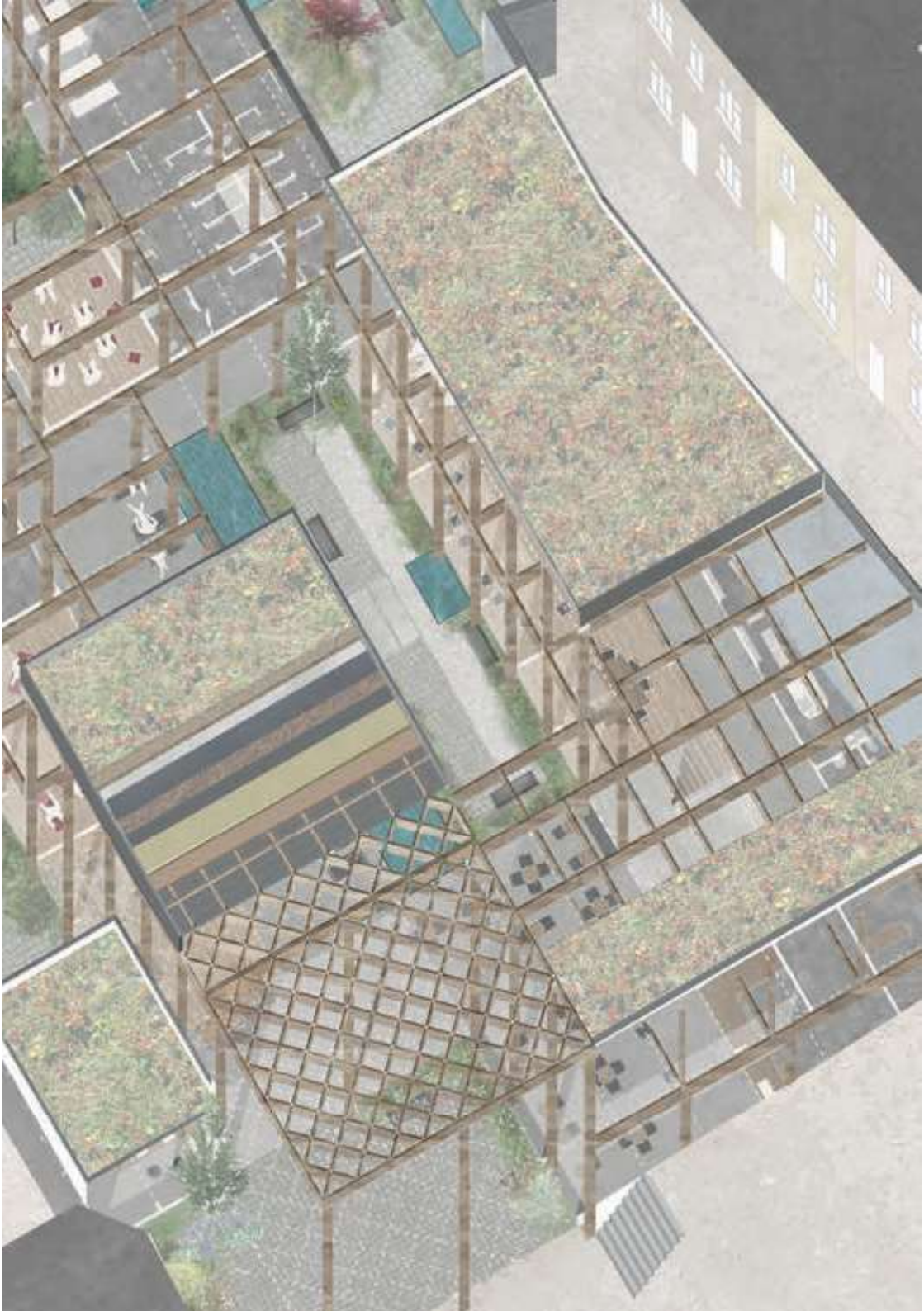


Fig 4.1.15
Laura Hurley, Elevation
Fig 4.1.16
Laura Hurley, Perspective

Fig 4.1.17
Laura Hurley, Contextual Axonometric



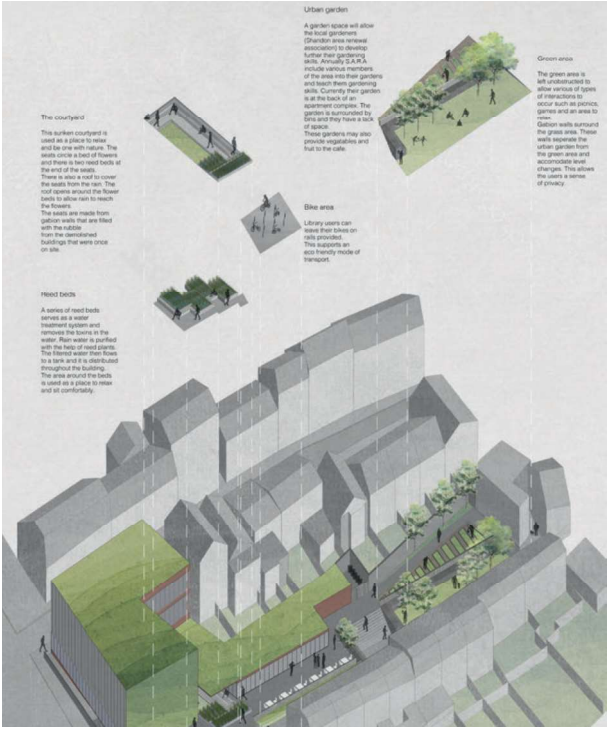


Fig 4.1.18
Ada Muszalska, Site Axonometric
Fig 4.1.19
Ada Muszalska, Perspective
Fig 4.1.20
Ada Muszalska, Axonometric

CIARÁN O'SULLIVAN

The Honey Exchange

By 2030, it is said that almost one third of Irish bee species will become extinct. Having grown an interest in the city's wildlife in the first semester, a public park was proposed to provide a usable space while also providing forage and habitats for wildlife. To compliment this, an education facility for urban beekeeping is proposed. Tackling issues at a local level, this project aims to increase community involvement and interaction by providing courses on beekeeping and creating awareness of the wider issue through education and upskilling. The scheme also provides living accommodation to allow educators to live and work in the same area. This accommodation, on the fourth floor addresses the park and provides passive surveillance in an area which has struggled with antisocial behaviour in the past. Inspired by the medieval streets and narrow laneways of the Shandon area, this design is driven by the creation of a new laneway through the site. The heavy concrete structure and cellular waffle slab at street level creates a platform at the graveyard height where the lighter glulam structure grows from. Voids puncture this platform to allow light to penetrate the ground floor area. A series of public and private courtyard spaces are created throughout the scheme where both learning and interaction can take place.

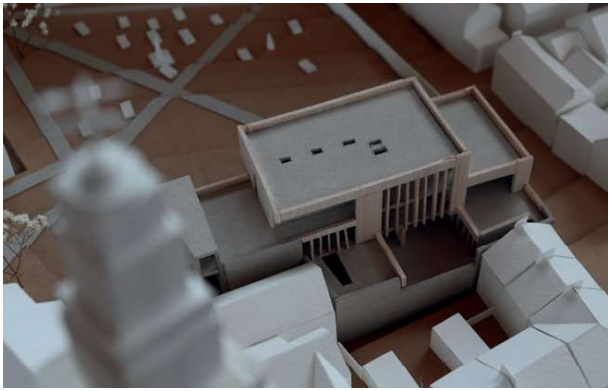


Fig 4.1.21
Ciarán O'Sullivan, City Section
Fig 4.1.22
Ciarán O'Sulliavn, Structural Axo
Fig 4.1.23
Ciarán O'Sulliavn, Site Model

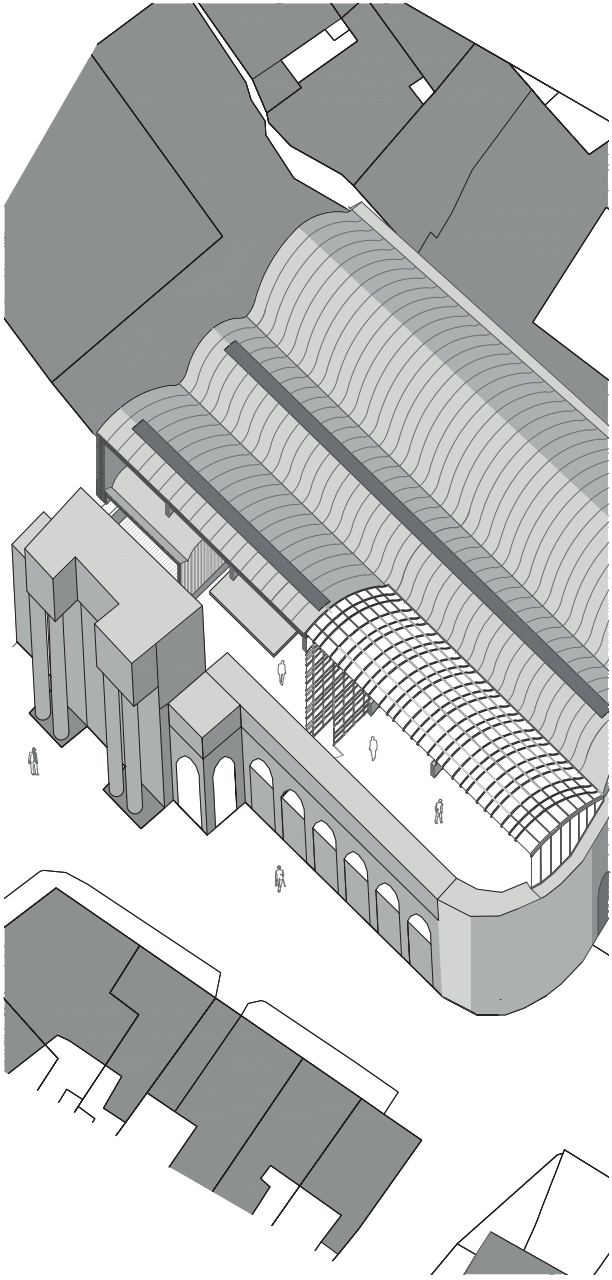
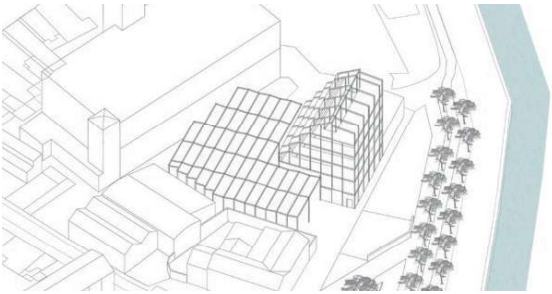


Fig 4.1.24
Liam O'Sullivan, Axonometric

Fig 4.1.25
Shems Riza, Site Axonometric
Fig 4.1.26
Shems Riza, Ground Floor Plan

LUKE SWEENEY



Sought after worldwide, the phrase "Produced in Ireland" is an earmark of quality. However, when we look at just what this means, with regards alcohol, the results are rather surprising. Given that most Irish distilleries rely on the importing of produce, as well as mains water systems, 'Sustaining Gin' aims to see just how far we can push this idea of Produced in Ireland. Located on a historic distilling site, kyrl's quay, this project aims to be entirely self sufficient. Low lying glass houses allow for potato growth, with the potato starch being used to make a base liquor for the gin. These lower houses also accommodate for a three year cycle of juniper tree growth. The projects grow tower attempts to maximise production in the urban environment, with different growing conditions being provided for various forms of produce growth. In order to be self sufficient , compost waste undergoes a process of biogas regeneration. This gas fuels the still pots, with the bi-product being used as fertiliser. Rainwater is also harvested here, both for watering and to be used in the distilling process. This is possible due to a UV sterilisation process. The heat emitted from the stills is then stored in the buildings brick mass. As a result of these processes, the designed distillery can operate entirely self sufficiently, at a rate of 400 L a week.

Fig 4.1.27
Luke Sweeney, Plan
Fig 4.1.28
Luke Sweeney, Axonometric
Fig 4.1.29
Luke Sweeney, Section

MAPPING THE SYSTEM: A SPATIAL ANALYSIS OF THE DIRECT PROVISION SYSTEM IN IRELAND

LAURA HURLEY

Tutor
Tara Kennedy

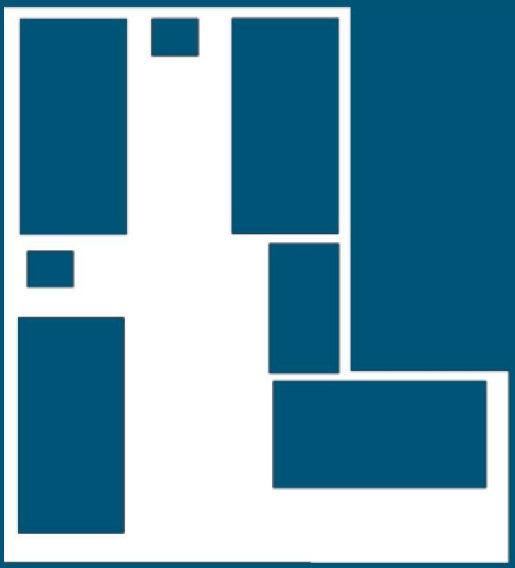


Fig. Plan, Clare Lodge Direct Provision Centre, Ennis, Co. Clare

In the years since the Direct Provision system was established, there has been a distinct lack of legislation to hold contractors accountable for the conditions with in their centres. This lack of regulation has enabled inconsistency in the standards of services provided within centres. The between centres, and from photographic evidence provided by resident, the centres largely appear to be poorly maintained and overcrowded. From January 2021, National Standards will come into action, regulating conditions within Direct Provision centres. The National Standards specify condit ions such as that bedrooms should facilitate "the range of activities likely to be carried out," should "offer adequate floor area," and "provide good-quality living environments for residents".[1] While the standards will be enforced by an independent inspectorate,[2] there is a sense that this legislation may perhaps be too vague in its wording to be strictly enforceable. The perception of what is "adequate," "well proportioned" or "good quality" within the context will has the potential to vary vastly between assessors.

The National Standards includes many minimum specif ications, such as that the bedrooms should comply with the 1966 Housing Act, (i.e.: a bedroom must provide 4.65m^2 per person so as not to be deemed overcrowded.) Minimum standards such as these appear to be the only precis e conditions laid out in the document.

[1] Depar tment of Justice and Equality, National Standards, p.32
[2] Department of Justice and Equality, National Standards, p.2

This method, while helpful as a means of enforcing the prevention of overcrowded spaces, is somewhat flawed in its approach on a wider level. Questions are raised along the lines of whether a bedroom would be deemed acceptable if it provided 4.64m^2 per person, of even 4.66 m^2. How much discretion will be allowed to those inspecting the centres? Naturally a room will be more habitable if there are less people inhabit ing be sufficient to ensure it is a pleasant and healthy place to live. Legislation should be approached as a set of aspirations, rather than as minimum standards which must be met. The aim should not be just to reach the minimum standards, but to exceed them wherever possible.

From the point where the National Standards are applied, a single person can apply for a private room after 9 months. This room should be provided with in 15 months, "in so far as is possible."[3] This is certainly progress, however the potential discomfort and trauma inflicted by the time preceding the 9 months, as well as during the additional waiting time cannot be discounted. Long term, an individual's quality of life will be improved, but arguably the initial 9 month period is when the person would be at their most vulnerable, with emotions and trauma being far more raw when they have just begun their journey of rebuilding their lives.

With a change of attitude towards the system as a whole by those administrating it, it is possible that the existing framework could be overhauled and transformed into a functional arrangement which provides holistic care to those who reside within it. To abolish the system entirely would be arduous, but it is wholly understandable why those who seek this do so. Changes have been slow to be realized, and those that have already occurred have been deemed inadequate many with lived experience with in the system. A commit ted and wholehearted effort by a multidisciplinary team will be critical in ensuring that the Direct Provision system does not become another shameful facet of our cultural memory .

[3] Depar tment of Justice and Equality, National Standards, p.32

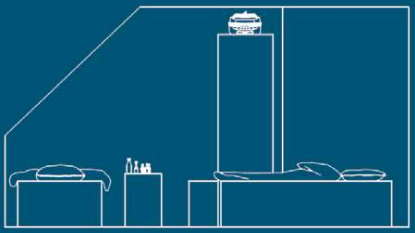


Fig. Section, Clare Lodge Direct Provision Centre, Ennis, Co. Clare

BEYOND REFUGE

Unit Leaders
Nicci Brock
Ruairi Finucane
Conor English

Year Co-ordinator
John McLaughlin

Students
Ailbhe Boland
Sam Caplice
Lucas Dobbin
Marcus Fitzgibbon
Jimena Gomez
Seán Hartnett
David O'Callaghan
Katie O'Herlihy
Adam Kellaghan Brooks
Nancy Manley
Madison Roberts
Emma Walsh
Maciej Walkowski

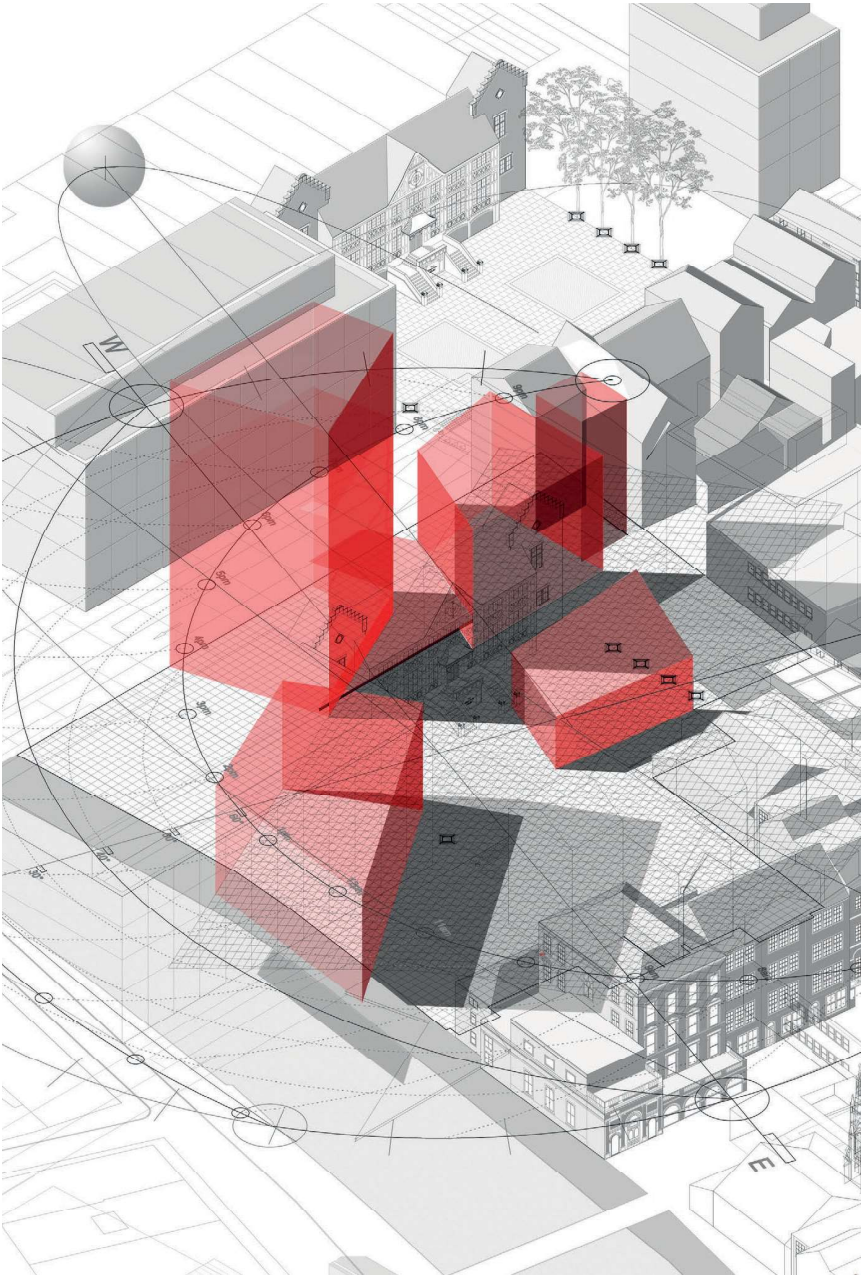
REFUGE ; The state of being safe or sheltered from pursuit, danger, or difficulty.

We want to think about what comes beyond REFUGE.

The built environment and discipline of Architecture evolved from the need to provide REFUGE. However, what happens after these basic needs are met? What other needs does a community have? Beyond physical refuge does a community require space for Political Refuge, Economic Refuge, Climate Refuge, Emotional Refuge, Intellectual Refuge? Where is the supporting social/ built infrastructure beyond this basic need? Can Architects pre-empt social behavior by identifying problems and proposing solutions at the outset of development, or act in response to people's occupation of a space? Can Architecture still act as this catalyst - changing or initiating activity activities in the community? Using the context of the South Parish as a live ground to investigate these parameters, we explored how these questions manifest themselves. Is this somewhere for people to meet, socialise, or do business? Is this a building? A shelter? A bench, or a system of movements?

South Parish physically manifested itself by spilling beyond the confines of the Historic city wall as the City started to expand. New types of infrastructure and needs thus developed, serving, and supporting the city. Breweries, housing, ecclesiastical and industrial needs left their mark on the build environment. After a series of mapping projects and historical analysis, Students started to question whether they could create an open community type of infrastructure. Each project suggesting new spaces and structures or examining the re-appropriation of buildings & unused spaces in communities to reflect changes in cultural and social behavior of the South Parish over time. We thought about how architecture can dictate such behaviours and performances. How materiality can change perception of a space and thoughts on the construction can provide small moments of change and refuge in a building. We explored the ability of the architect to offer solutions and critical thought through research and experimentation, and propose ideas and solutions using tools and methods learned through and practiced through the discipline. Using architecture as a tool, recognising its relevance in society and the value of its mechanism to provide for ever evolving systems and investigating the potential of architecture beyond REFUGE.

Fig 4.2.01
Katie O'Herlihy, Site Analysis
Fig 4.2.02 (opposite)
Lucas Dobbin, Massing Strategy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E

Fig 4.2.03
Katie O'Herlihy, Fragments in Context Study

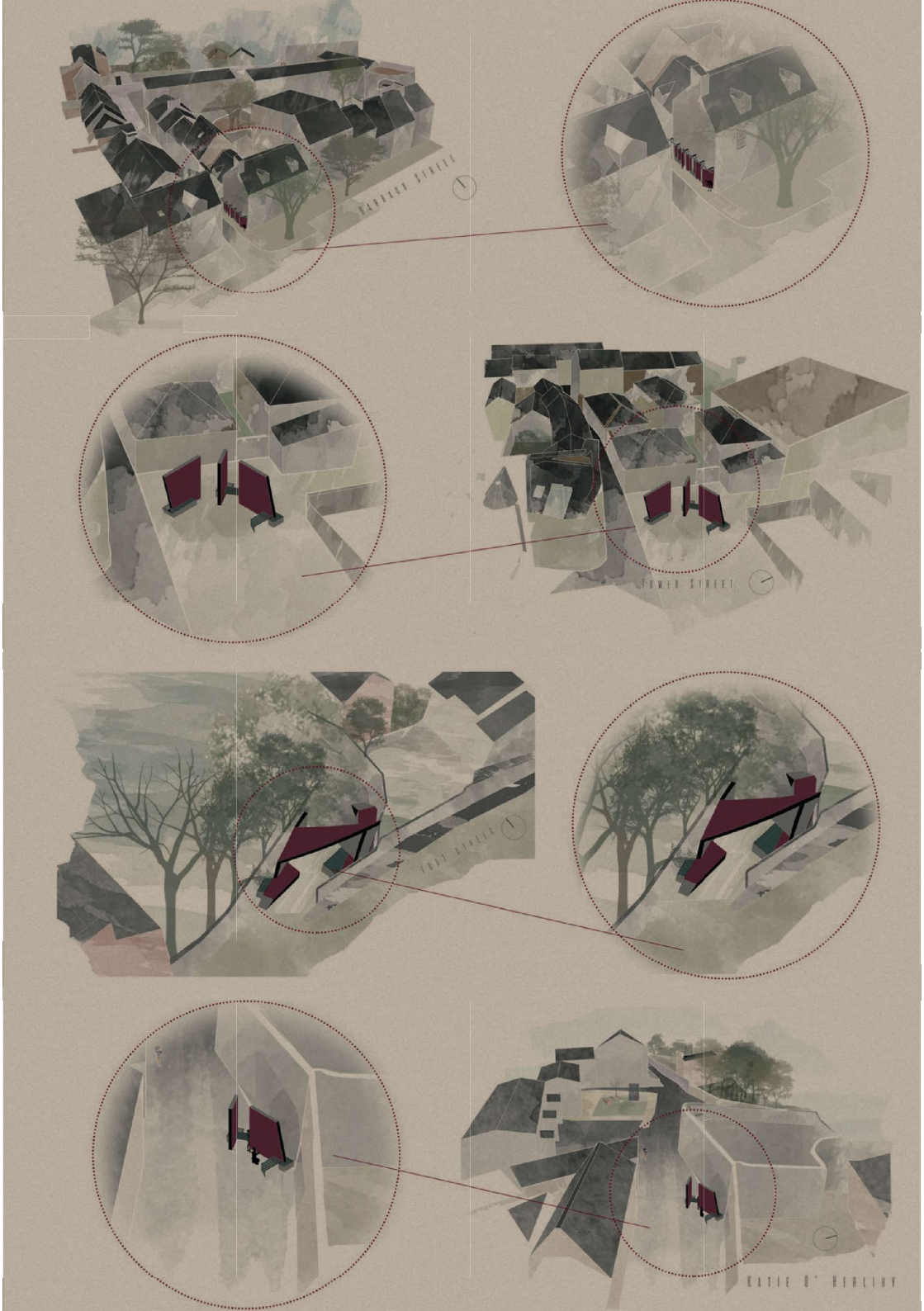
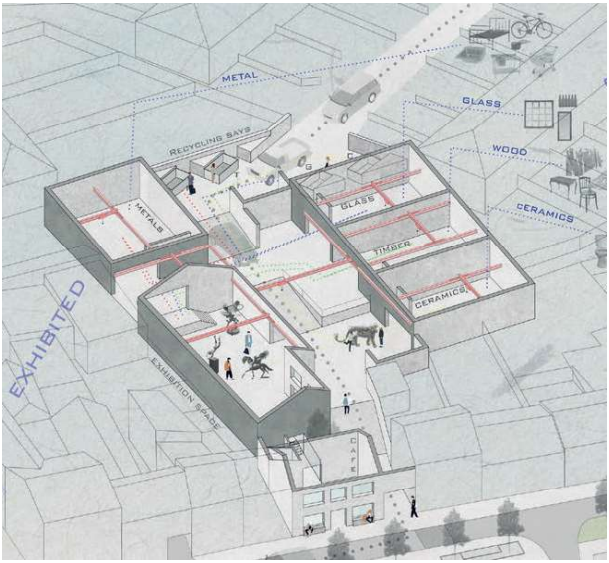
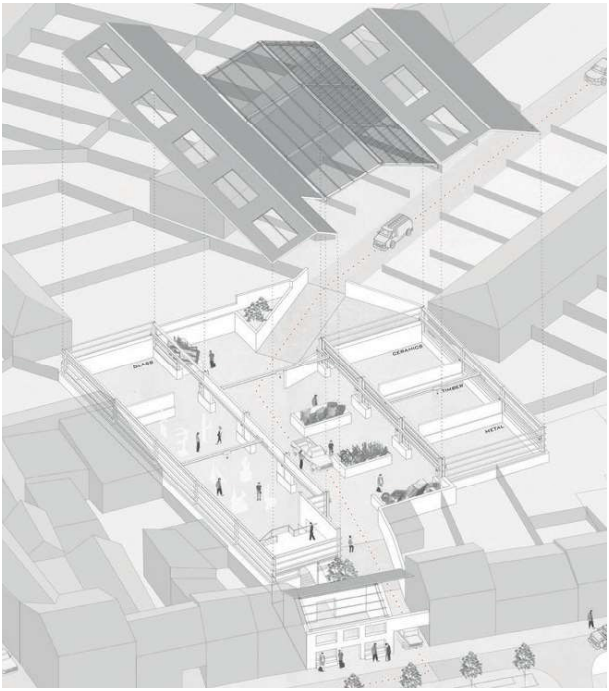

Tower Street
Tower Street
Tower Street
Katie O' Reilly

Fig 4.2.04
Ailbhe Boland, SIte Isometric
Fig 4.2.05
Ailbhe Boland, Model





Activating Backlands

My thesis project focused on Barrack Street, a Cork area known for its poor public realm. The main objective of the project was to activate derelict backland sites returning to the street and community a space with an interactive dynamic between public and built landscape. The degraded sites, obscured by boarded-up derelict buildings were discovered during early mapping research. My first semester design created a sustainable cycle with a collectively managed ecological garden, extended in second semester design to sustainable sculpture studios and exhibition spaces. A three zoned scheme comprised; drop-off bays for recycled materials (metal, timber, glass and ceramics), four sculpture studios with accompanying material bays, and an exhibition space accessed from the street through a cafe. Zonal interaction within the site provides sustainable cycling; people dropping off materials and chatting, artists picking through material bins looking for inspiration, people viewing exhibitions of their upcycled waste.

Fig 4.2.06
Sam Caplice, Structural Iso
Fig 4.2.07
Sam Caplice, Exploded Iso

LUCAS
DOBBIN

Carving Space

Study of the South Main Street area has shown that it is well connected and has opportunities for further connections and means of transportation which is vital for human connections. Access from and between Barrack Street and Grand Parade has for long been unclear, and thus detracted from the attributes and potential of the historic city quarter. With its new student accommodation, housing and retail units, the historic main street of Cork will provide for new city life in the currently broken city block with exception of the vacant site rearing CIT's Crawford College of Art & Design, presenting a break in the urban fabric.

This project takes most of its inspiration and shape from the surrounding context. from views, to pedestrian behaviours and solar access to the city block and its past segmentation, the project attempts to connect two parts of the city while celebrating their distinctive characters.

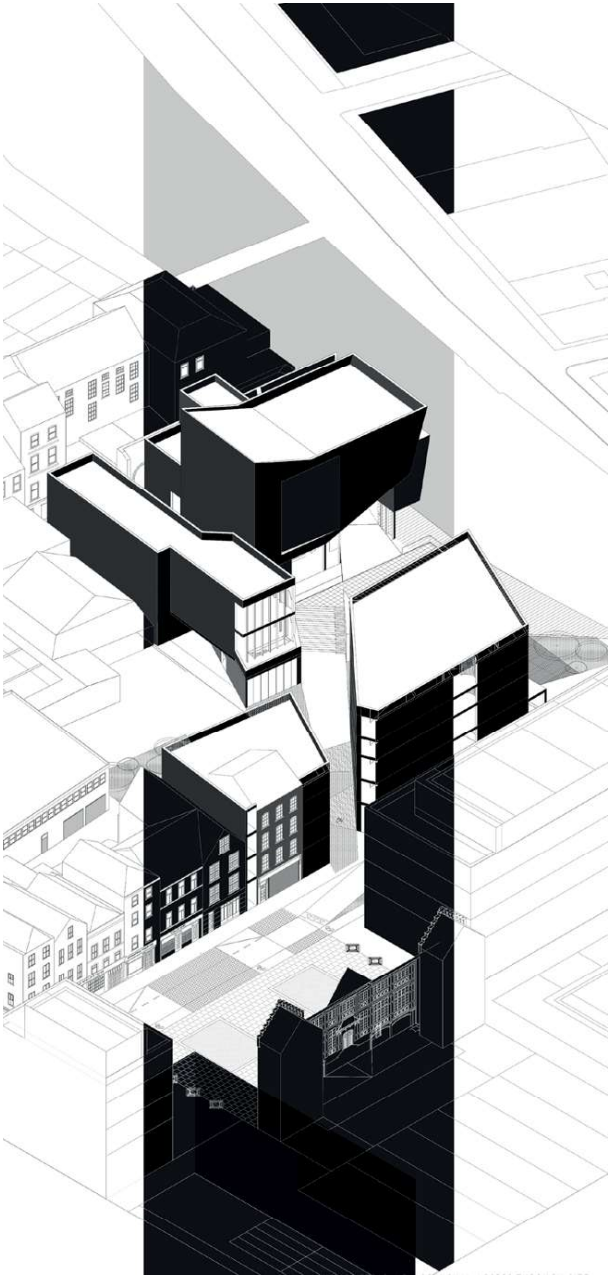
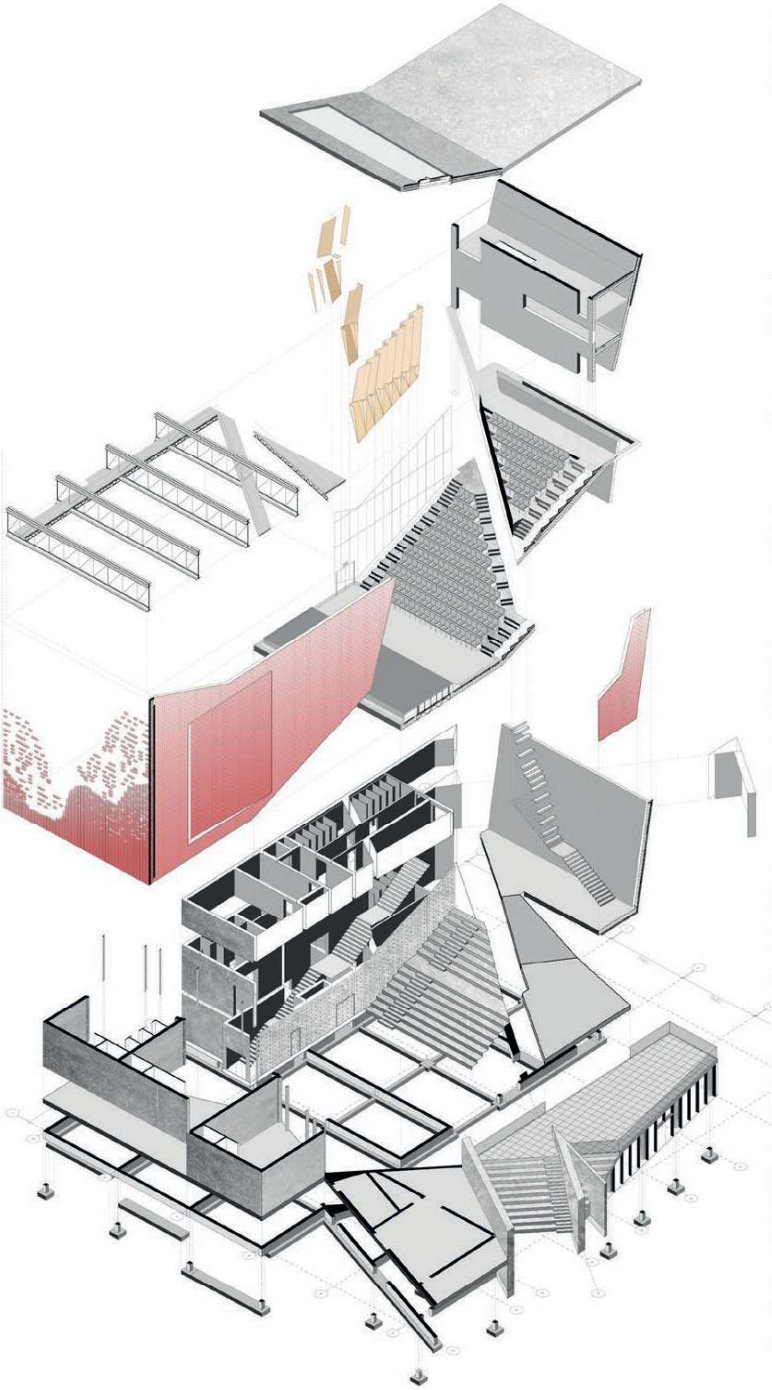
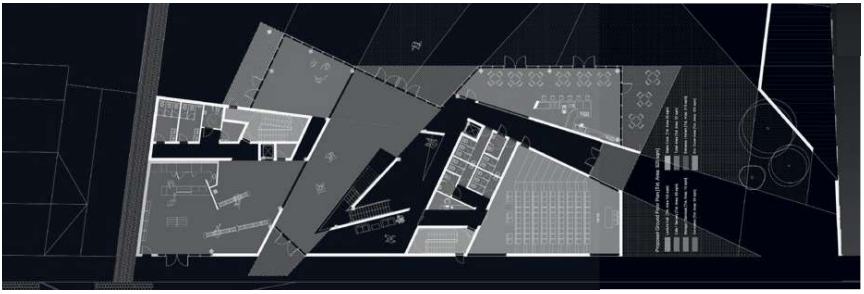


Fig 4.2.08
Lucas Dobbin, Site Isometric
Fig 4.2.09 (opposite)
Lucas Dobbin, Exploded Isometric





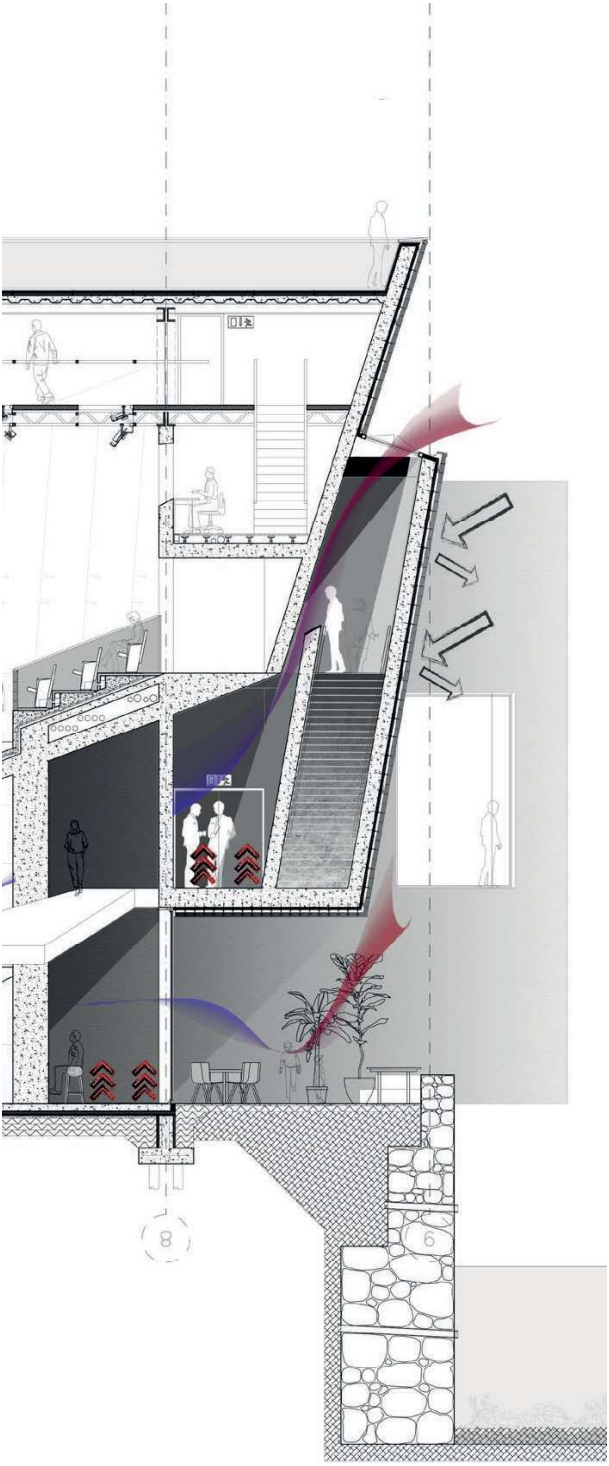
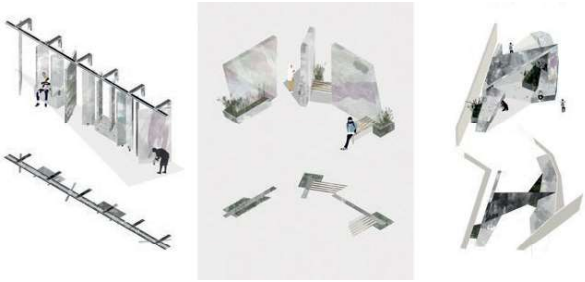
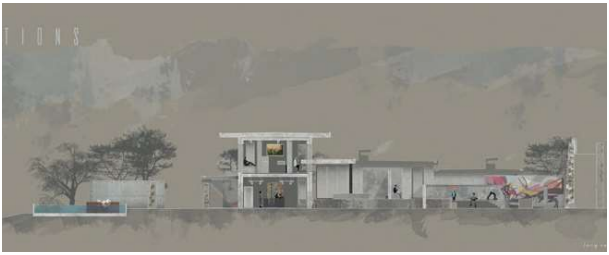


Fig 4.2.10 (opposite, top)
Lucas Dobbin, Plan
Fig 4.2.11 (opposite, bottom)
Lucas Dobbin, Landscaping Isometric
Fig 4.2.12
Lucas Dobbin, Technical Section

Fig 4.2.13 (top)
Seán Hartnett, Exploded Axonometric

KATIE O'HERLIHY





For this thesis project, the aim is to create a space that will house a Graffiti Gallery and Studio Spaces for local artists. The site is located just off St. Fin Barre's Lane - a derelict, walled site. The intervention seeks to reveal the strong culture of graffiti in the South Parish area of Cork City, providing a blank canvas along a route to the site. The purpose of these canvases are to invite street artists to come along and practise their own style of art or graffiti as well as create public spaces with the proviosin of seating, planting and lighting.

The thesis project provides a space for street artists to congregate and practice, something that would usually be frowned upon. Embracing and exhibiting this culture, the space engages the subversive character of the area. The centre consists of both individual and shared spaces intertwined with gallery spaces to exhibit graffiti or street art . The open-ended nature of the project affords the opportunity for the space to expand in the future, with both interior and exterior spaces being utilised. As a public space, people of the community could use or rent a studio space if desired.

Fig 4.2.14 (top)
Katie O'Herlihy, Architectural Fragments
Fig 4.2.15
Katie O'Herlihy, Section
Fig 4.2.16 (bottom)
Katie O'Herlihy, Exploded Isometric

NANCY
MANLEY

My thesis project is located in St. John's public park, Douglas Street, Cork city. The initial idea behind the project was the re-activation of redundant religious sites. The concepts of human pace, moments of contemplation and art as a new sublime which are all defined by walls are developed through this project. The design consists of a gallery building and a separate studio building as well as a redesign of the sculpture park, intended to be an extension of the gallery spaces. The religious legacy of the site is acknowledged through the journey the visitors make when they arrive at the proposed sculpture park. Due to the steep topography of the site the way people moved became the fundamental philosophy of the project. The idea of pace and the choice between a slow procession-like route was contrasted by alternative shortcuts both internally and externally. The project creates moments of contemplation interjected with a surprise sculpture or a place to sit and relax, with all routes clearly defined by large masonry brick walls. The low stepped building of St. John's Art Gallery folds into the hillside, it invites people on a journey of alternative paces to reflect and enjoy the sublime of art and nature.

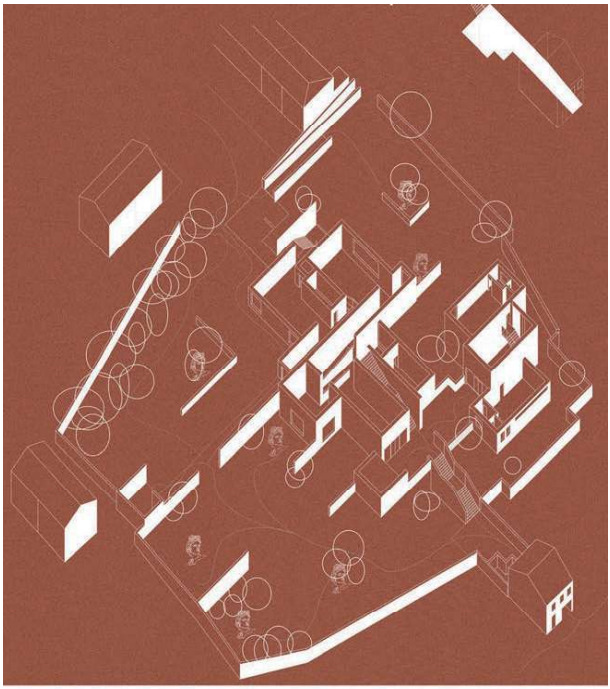
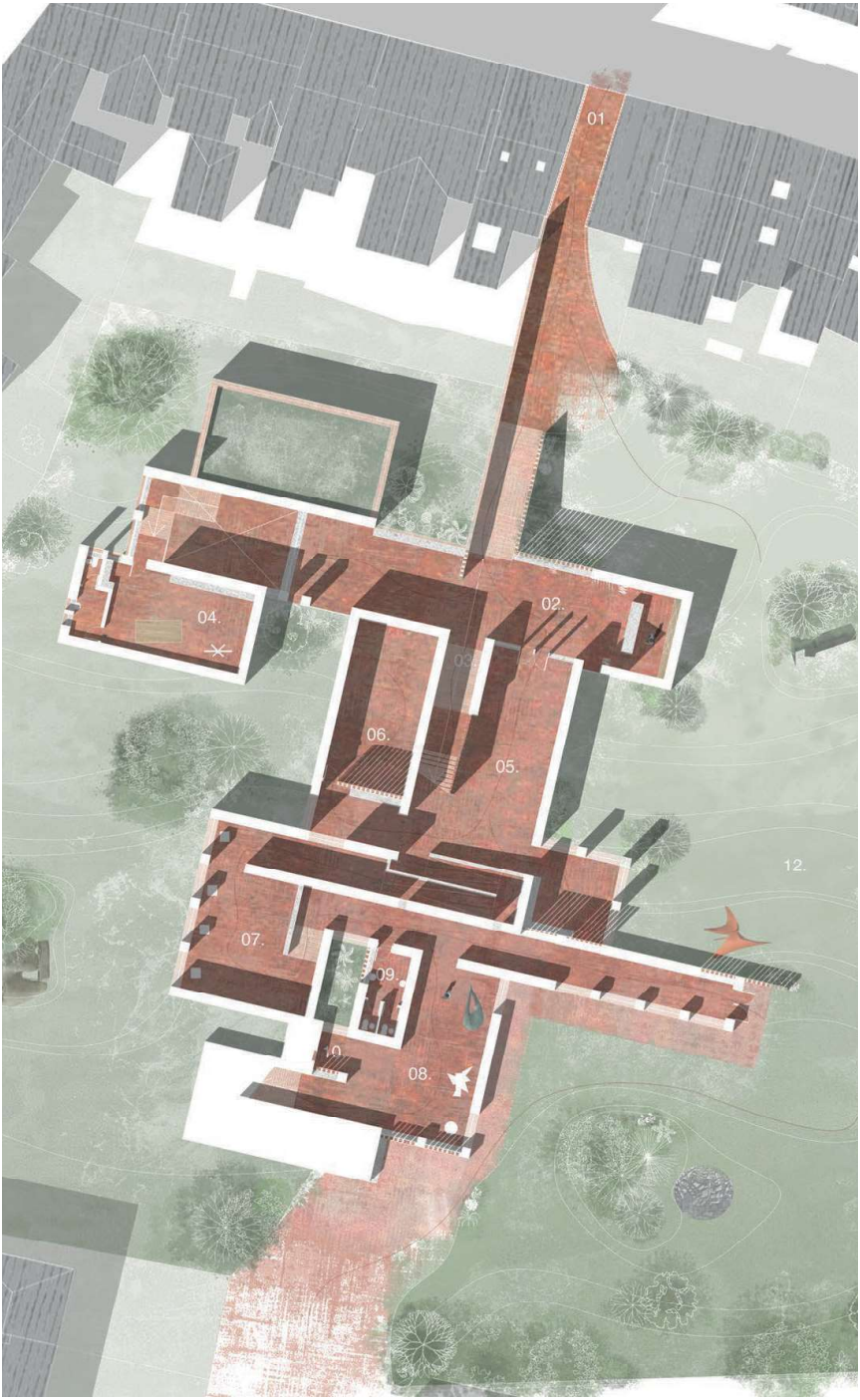


Fig 4.2.17 (top)
Nancy Manley, Sectional Elevations
Fig 4.2.18 (bottom)
Nancy Manley, Exploded Axonometric
Fig 4.2.19 (opposite)
Nancy Manley, Plan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ADAM
KELLAGHAN BROOKS

Revitalising South Parish

South Parish is full of architectural identities and typologies. Sullivans Quay river site is surrounded by historical religious buildings; The Red Abbey, St Nicholas Church and Nano Nagle Place. The thesis project is about re-establishing connections between these buildings that has been broken down over time. The scheme acts as the link, doing so through permeable routes and give a new connection into the City. The scheme responds to current urban conditions and provides educational and cultural hubs and a sense of community intermingled in a series of gardens that can rejuvenate the area. The project offers several social and gathering spaces which can bring the community back to life. The project is the design of a full city block. The design keeps the existing line of facades, addressing the river and city with a significant presence. The building then steps back down in scale to have more of a relationship with the domestic scale of South Parish.

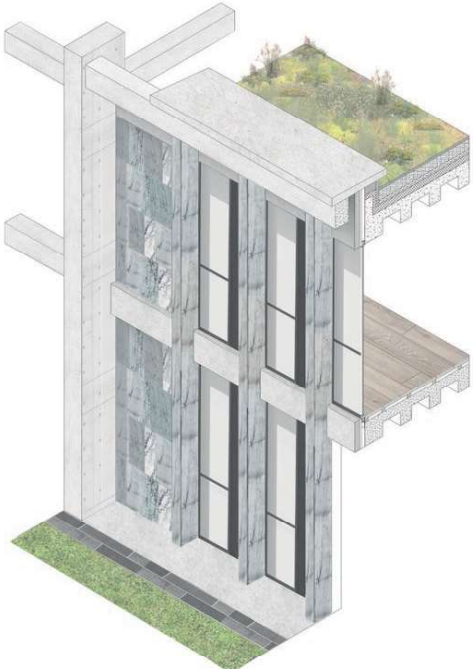


Fig 4.2.20 (top)
Adam Kellaghan Brooks, Sectional Elevations
Fig 4.2.21 (bottom)
Adam Kellaghan Brooks, Detail Isometric
Fig 4.2.22 (opposite)
Adam Kellaghan Brooks, Ground Floor Plan

EMMA WALSH

Fort Street Art Centre

The primary thesis of this project is to increase the nocturnal accessibility of Bennett's Hill. Bennett's Hill is a narrow, steep street that is infamous for anti-social activity within Cork City. The goal of the programme is to return this street back to the pedestrians of Cork City. As well as this, the project aims to create a public realm which enhances the street and the historical structures that surround it and increase passive surveillance along Bennett's hill.

The existing house on site sits on a plinth created to provide seating and widen the street. The proposed arts centre consists of fabrication labs, an exhibition space, a cafe and an outdoor cinema. The project embraces adaptive reuse through engaging with the existing house on site, utilising the Georgian house as an entrance to the arts centre. This is an efficient use of the land that currently sits overgrown and unused in the centre of Cork City. The new building will increase tourism and activity in that area of South Parish. The new structure will act as a lantern, with an opaque glass cladding that draws pedestrians up the lane. The project also engages with the historical Elizabeth fort that surrounds it by projecting films on to the fort wall, creating the outdoor cinema.

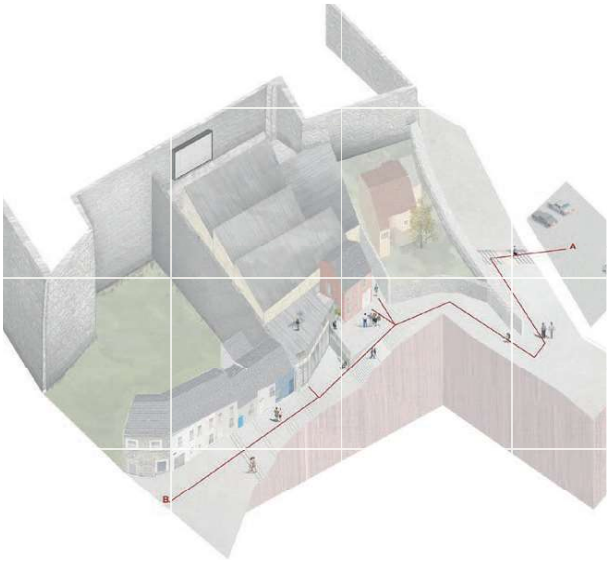


Fig 4.2.23
Emma Walsh, Axonometric
Fig 4.2.24
Emma Walsh, Contextual Axonometric

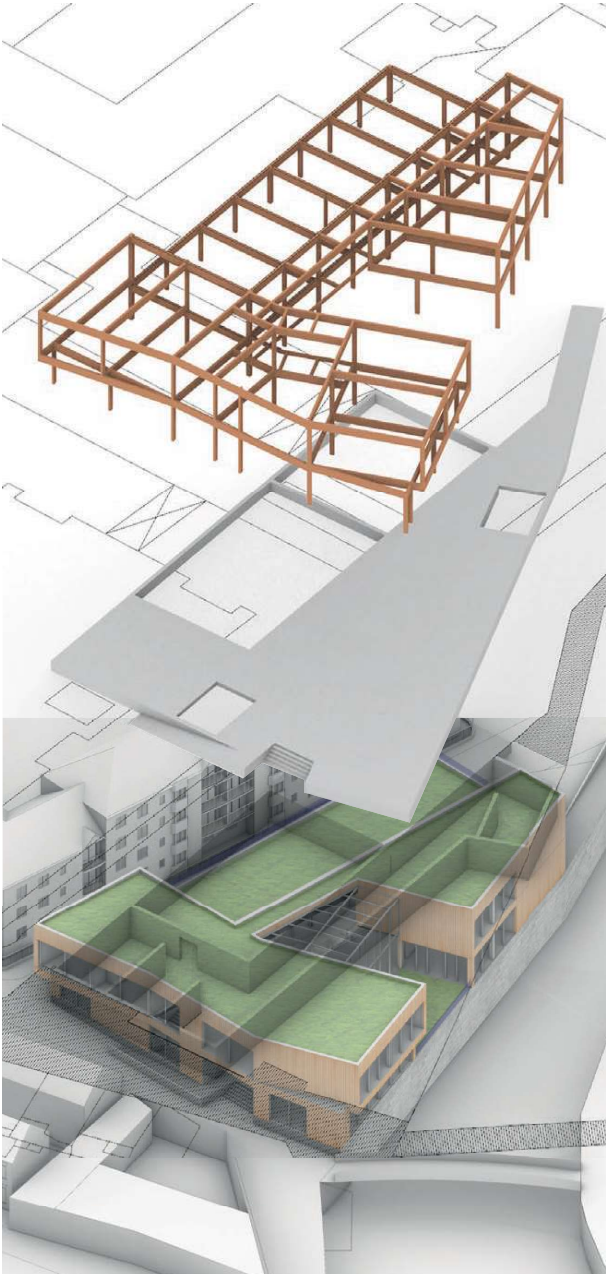


Fig 4.2.25
Maciej Walkowski, Exploded Isometric

THE ARCHITECTURE OF THE RIVER: REASSESSING THE RIVER LEE, THROUGH THE LENS OF ALDO ROSSI

LUCY HEGARTY

Dissertation Tutor
Kate Buckley

Cork City has been described in many articles as "Ireland's Venice".[1] The two cities have much in common geographically being water cities that are part of a lagoon or deep harbour. Venice was a home from home of one of the foremost architectural city theorists of the twentieth century – Aldo Rossi. Rossi is an architect who writes and designs in a way that gives insight on the wider scale of water in the city. He has experienced, worked and lived in Italian water cities such as Milan and Venice. His knowledge of these two cities over a lifetime has contributed to the connection between water and memory in his work.

Memory is important in Rossi's writings about the city. He writes in *A Scientific Autobiography* a paragraph which summarises this connection between memory and design:

> "When from a terrace on the Mincio River I looked at the remains of an old bridge, composed of simple iron and reinforcing beams, I saw the structure in all its clarity and the formal and technical analogies of the architecture. This analogous architecture brought back nature: it was like an illumination, perhaps only glimpsed for the first time. The pattern of the brick in the collapsed wall, the section revealed by the ruin of time, the iron shaped like beams, the water of the canal – all these things constituted the work."[2]

The collective memory as Rossi knows it can be explained as the build-up of layers and history in a city. "One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places."[3] The acknowledgement in the statement of the canal being a part of the architecture of the bridge and wall is telling of the way Rossi sees a cities charm from both a larger scale and a very small and detailed scale. From the flow of a river through the city, to the detail of the pattern of the brick which crumbles into it. Rossi believes that "all these things constituted the work."[4] The existing gives reason for the constructed. Perhaps this idea establishes the thought that the rivers and canals of a city should inform the architecture and construction which happens around it. Instead of river informing building, building has often dominated the form of the river in Cork. For example the culverting of the waterways, most recently seen at the former Carrols quay - now the N20 route near Christy ring bridge.

The vivid image that Rossi creates of the bridge remains on the Mincio river can be imagined at Cork with its historic limestone quay walls, its bridges which have been constructed and reconstructed throughout history, its culverts which can be seen at low tide imprinted in the river walls . . . The River Lee, one might

[1] White, 2019.
[2] Rossi, A Scientific Autobiography , 1981, p. 20
[3] Rossi, The Architecture of the City, 1982
[4] Rossi, A Scientific Autobiography , 1981, p. 20

say, is one of the most defining characteristic features of Cork city, and something that through a Rossian lens, stands out the way this old bridge of the Mincio river did, as a key part of the architecture and imagery of Cork.

The water is iconic in the imagery of Cork, and has been throughout time. In the book This City of Cork 1700-1900 Dr. S. F. Pettit writes about the imagery of the layers of Cork City:

> "A city, therefore, is a living thing fashioned by men against the background of Nature. But if the streets display the physical panorama of stone and wood and metal, of hills and water, they also introduce the citizens themselves as they move about in their daily round of business and leisure".[5]

This image sets the water and hills of the river valley as a backdrop and base to the bustling city. Rossi describes the bridge at Mincio with vivid detail similarly to the way that Pettit has written about the layers of nature, material and movement in the city.

Rossi's writing on "The Urban Artifact as a Work of Art"[6] is provocative of how this artery of the city and its character can be both preserved and reignited. "This aspect of art in urban artifacts is closely linked to their quality, their uniqueness, and thus also to their analysis and definition . . . If one takes any urban artefact – a building, a street, a district – and attempts to describe it".[7] Rossi believes that to grasp an urban artefact – such as the river – we must describe the character and art of that artefact. The study of the river under some of Rossi's exploration of city theory can be analysed in the usual methods – its physicality, depth, the materials used to build it and its functions.

However just as important is how it feels, how it has changed, the typology of buildings on it and the way it flows. In Cork to study the water in this way – as a piece of art, with layers of information on how it looks and feels, can give insight onto the type of urban space our river portrays and how we might approach future urban design at the edges of and in the water.

The work of art as Rossi defines it can be seen as a combination of the collective memory of a part of the city. To record the river as a work of art, considering its materiality, form and feeling allows the city to move forward in respect to these aspects of the River Lee. Innovative changes can still be made to the river and city, while at the same time reclaiming the best parts that the river has to offer to Cork in its functionality and character.

[5] Pettit, 1977.
[6] Rossi, The Architecture of the City, 1982, p. 32.
[7] Rossi, The Architecture of the City, 1982, pp. 32,33

OF MEMORY

Unit Leaders
Joseph Mackey

Year Co-ordinator
John McLaughlin

Students
Ronan Brosnan
Aaron Browne
Jedda Desmond
Paddy Doyle
Frank Dowling
Anna Higgisson
Cian Horan
Maud Manley
Bilal Mu'Azzam
Jasmine O'Mullane
Evin Ryan
Jack Scannell
Lukasz Tanczuk

The belief that works of Architecture can prolong or embody memory of people or events has been a feature of architecture since antiquity. Rossi argued that memory could be used to read and understand urban fabric and that an Architect who built in a city would not only change the physical form but also alter the collective memory of its inhabitants. Loos argued that only a small part of Architecture belongs to art 'the tomb and the monument'.[1] Ruskin noted that 'We may live without her (Architecture) and worship without her, but we cannot remember without her'.[2] T.S Elliot proclaimed that any work of art, alters the memory of all previous and proceeding works. Gottfried Semper argued that materials and architectural form could remember previous applications and typologies and Freud suggested that memory on its own is not interesting, what matters is the tension between memory and forgetting.

This thesis group will research the idea of memory in Architecture, investigating how the concept of memory can influence design thinking and practice. We will investigate the use of memory as a strategy for analysing a selected site and as a backdrop for our discussions of how we might consider architectural interventions which could amplify, manipulate or negate these mnemonic conditions. We will look at how Architecture can communicate historic memories and parables and act as an expression of communal meaning and memory. We will investigate how memory can be used as a design technique, creating a dialog with the site that critiques and acknowledges past occurrences and previous states in order to draw out and discover a programme of present requirements. We will investigate how these memories and mnemonic layers can be made manifest in the inscribed and incorporated practices of the rhetoric, program or tectonics of your design proposal. Our research will be guided by architectural precedents and seminal texts on memory. 'The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and of landscape, and as certain artefacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it'.[3]

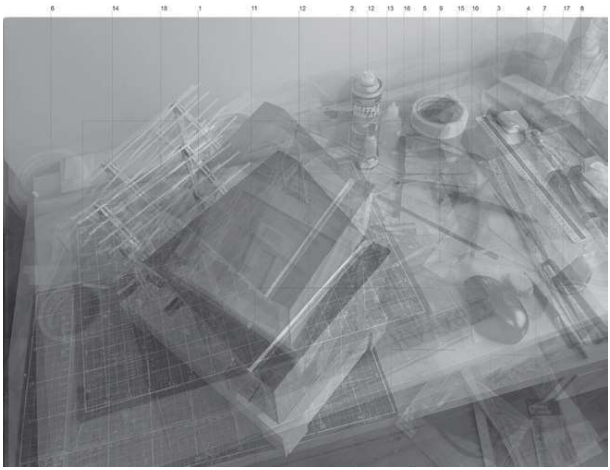


Fig 4.3.01
Aaron Browne, Embedded Memory Study
Fig 4.3.02 (opposite)
Cian Horan, Spike Island Fort Mapping

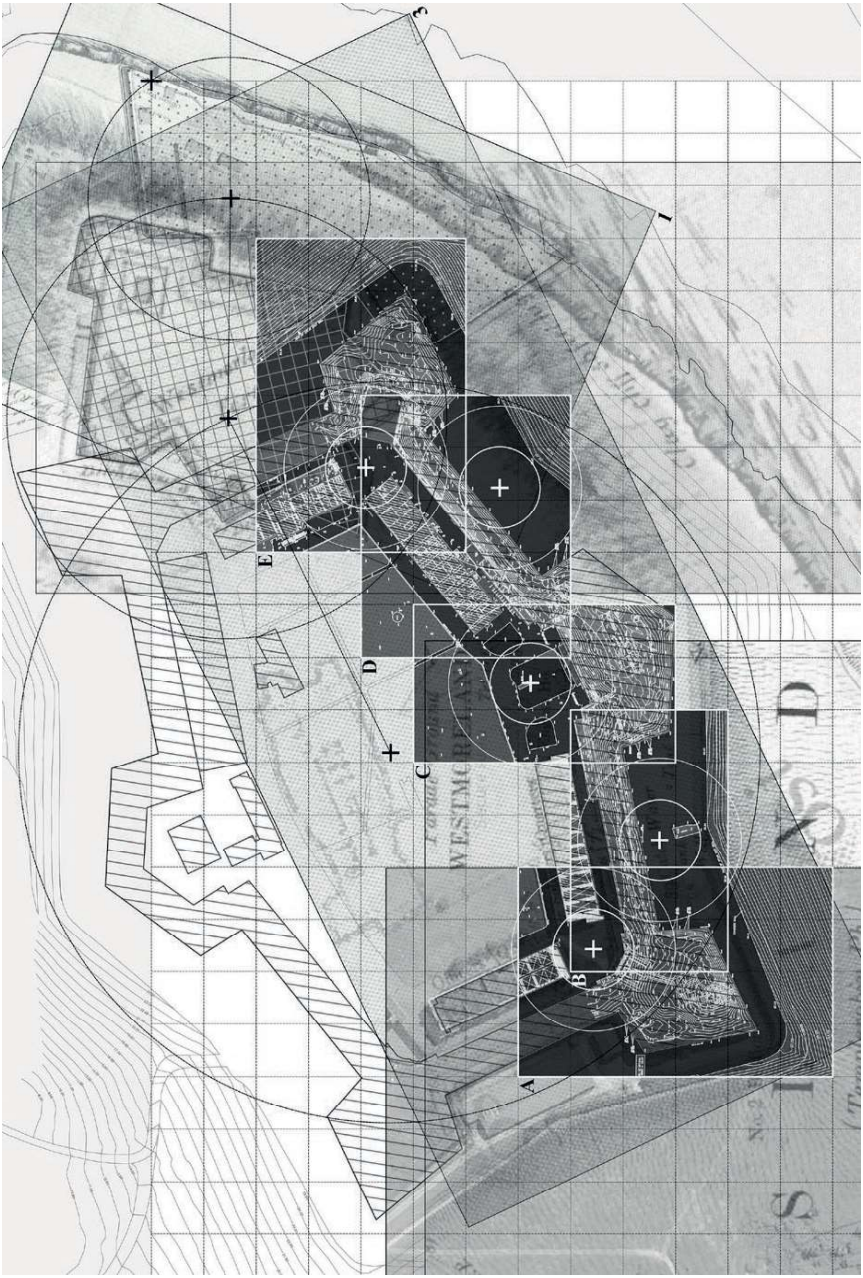

3
1
E
D
C
B
A

Fig 4.3.03
Cian Horan, Sectional Perspective

"Objects are analogues of memory, and as humans, we tend to translate our memories into objects in the hope that we can prolong memory."

Adrian Forty

Collective Memory

The research for my final year thesis project focuses on studying French philosopher, Maurice Halbwachs, idea of Collective Memory and how the town of Crosshaven is in a state of amnesia. My thesis then explores designing a building which houses the forgotten memories of Crosshaven. The town has jumped between functions through its history and has very few physical memories and the towns history very much relies on word of mouth and the verbal stories of times gone by. My proposal is an Oral History Archive which inspires to document all of these stories through recorded interviews and memorabilia which has been passed down in families through the generations. The Archive will interact with the landscape in a very unique way as it will provide community spaces and meeting points for people. The building also strives to provide a route through the hilly landscape for people living and working in the west of the town. This access route will be a long, wide, generous, and prominent archival stairway. The documented stories will be stored along the archival stairs on bookshelves which inspire the buildings structure. The stairs and building work in harmony and provide the user with a truly historical experience as one journeys through the history of Crosshaven.

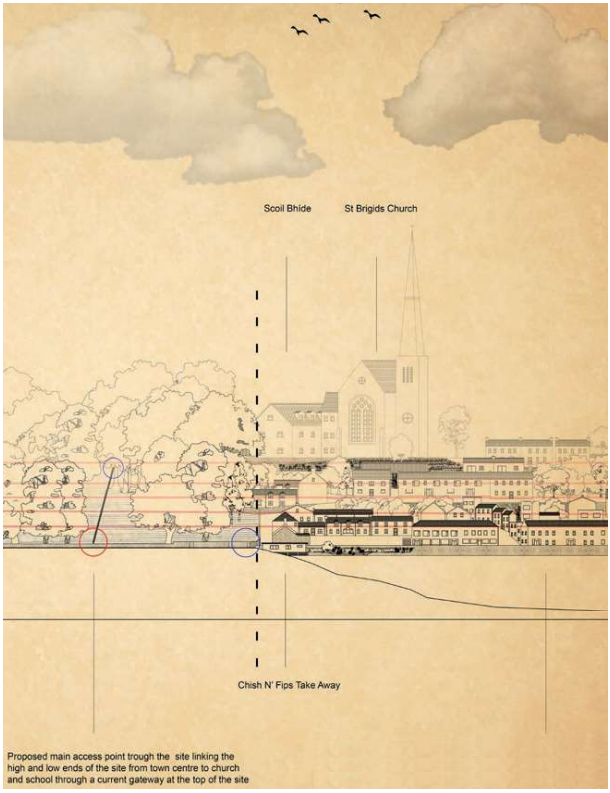
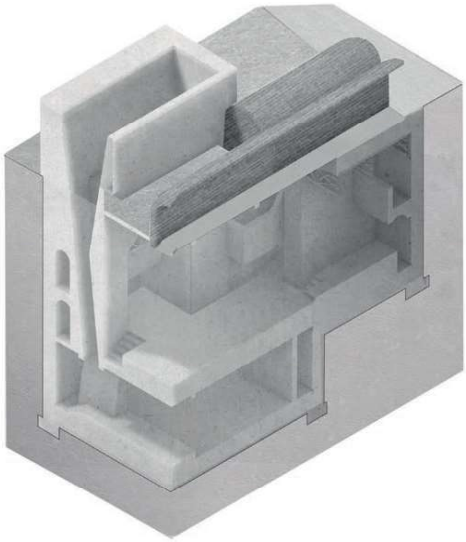
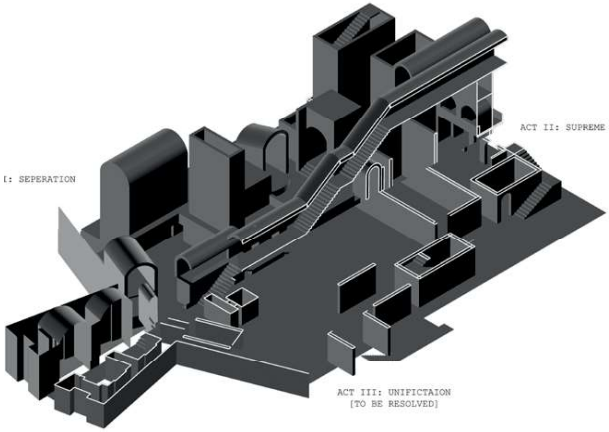


Fig 4.3.04
Ronan Brosnan, Site Elevation
Fig 4.3.05
Ronan Brosnan, Section





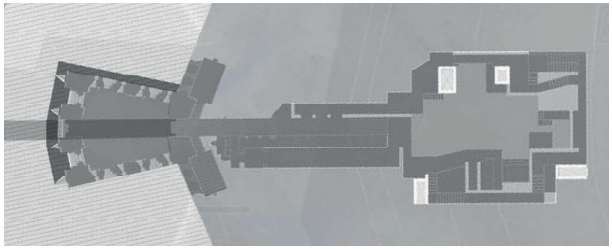


Fig 4.3.06 (top)
Jedda Desmond, Detail Isometric
Fig 4.3.07
Jedda Desmond, Isometric
Fig 4.3.08 (bottom)
Jedda Desmond, Site Plan

AARON BROWNE

The town of Crosshaven has changed and shifted in function from a once small, self-sufficient fishing village to a commuter town which serves the ever-growing economy of Cork City. As there was such a large shift in function over a small period of time, Crosshaven has suffered an amnesia towards its historical past which includes the traditional methods of boat construction.

This thesis explores the loss of memory to the traditional crafts with an attempt to relieve the town of its amnesia by the creation of memories through the art of physical construction. When an artifact is created by hand, it can be said to have an embodied memory. This thesis looks at the creation of memories through physical construction which then becomes embodied in the artefact itself.

The Learning Centre is a community-built project where the physical construction of the building is done by the users. The memories made during this construction process will then become embodied within the building. The overall goal of this thesis is to create a centre for the teaching and learning of boat construction where the building and boats are created for the people by the people. This will then relieve the town of its amnesia to its historical past through creation.

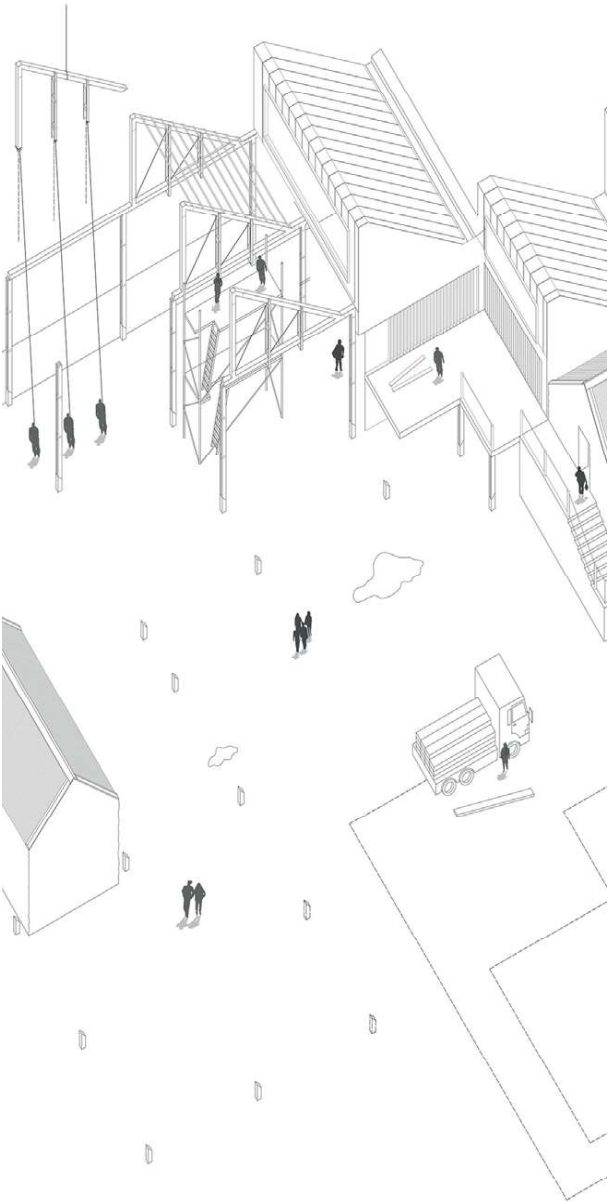
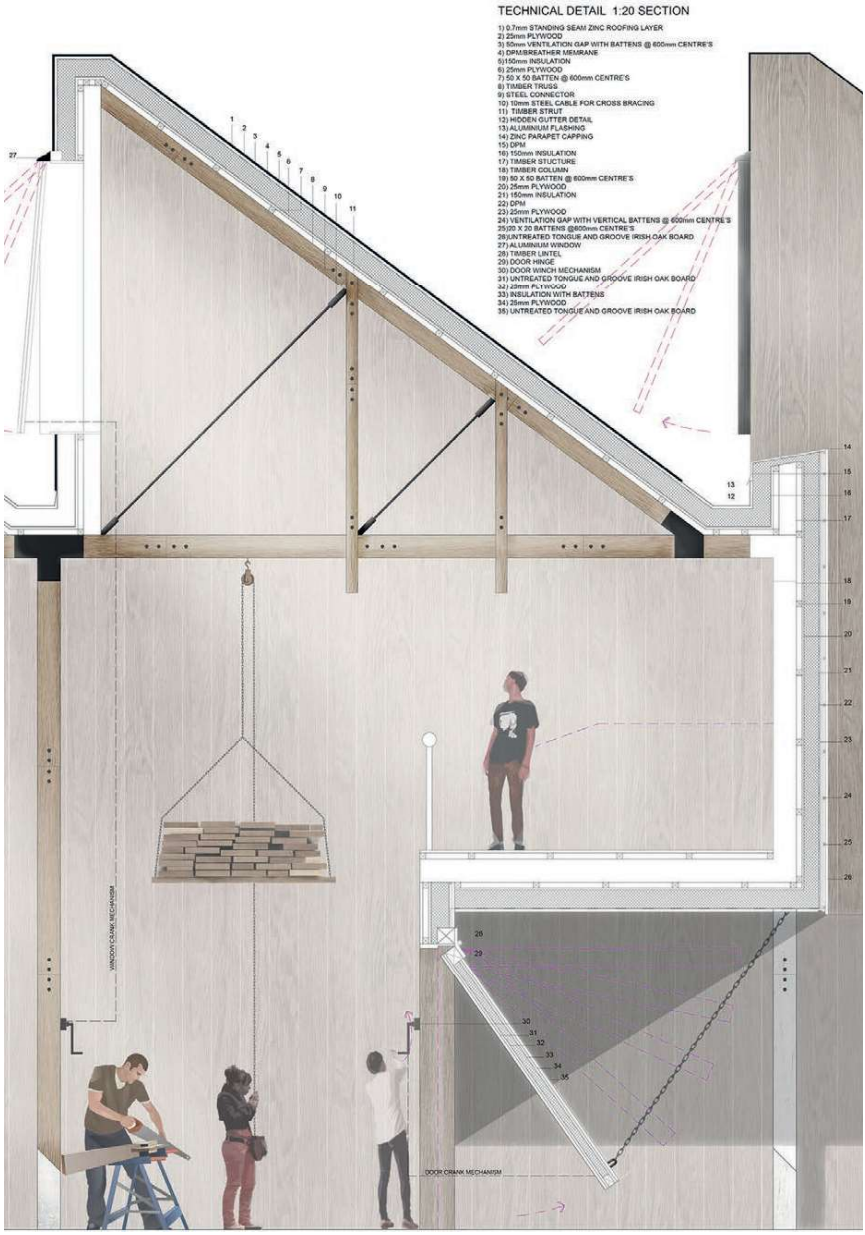


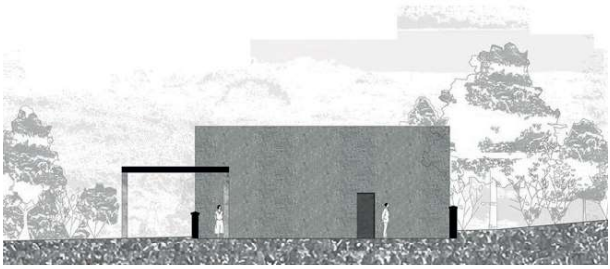
Fig 4.3.09
Aaron Browne, Axonometric
Fig 4.3.10
Aaron Browne, Detail Section

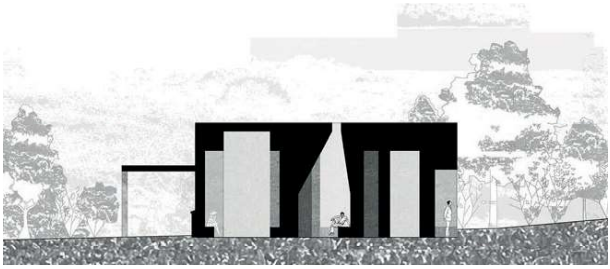

TECHNICAL DETAIL 1:20 SECTION
1) 0.7mm STANDING SEAM ZINC ROOFING LAYER
2) 25mm PLYWOOD
3) 50mm VENTILATION GAP WITH BATTENS @ 600mm CENTRE'S
4) DPM/BREATHER MEMRANE
5)150mm INSULATION
6) 25mm PLYWOOD
7) 50 X 50 BATTEN @ 600mm CENTRE'S
8) TIMBER TRUSS
9) STEEL CONNECTOR
10) 10mm STEEL CABLE FOR CROSS BRACING
11) TIMBER STRUT
12) HIDDEN GUTTER DETAIL
13) ALUMINIUM FLASHING
14) ZINC PARAPET CAPPING
15) DPM
16) 150mm INSULATION
17) TIMBER STUCTURE
18) TIMBER COLUMN
19) 50 X 50 BATTEN @ 600mm CENTRE'S
20) 25mm PLYWOOD
21) 150mm INSULATION
22) DPM
23) 25mm PLYWOOD
24) VENTILATION GAP WITH VERTICAL BATTENS @ 600mm CENTRE'S
25)20 X 20 BATTENS @600mm CENTRE'S
26)UNTREATED TONGUE AND GROOVE IRISH OAK BOARD
27) ALUMINIUM WINDOW
28) TIMBER LINTEL
29) DOOR HINGE
30) DOOR WINCH MECHANISM
31) UNTREATED TONGUE AND GROOVE IRISH OAK BOARD
32) 25mm PLYWOOD
33) INSULATION WITH BATTENS
34) 25mm PLYWOOD
35) UNTREATED TONGUE AND GROOVE IRISH OAK BOARD
WINDOW CRANK MECHANISM
DOOR CRANK MECHANISM

PADDY
DOYLE

The idea was to create both a monument and a chapel structure as I feel Spike Island lacks a space or place that is inviting for everyone to use for their own purpose. With Spike Island having a prominent religious history, I feel a structure that counters the idea that spaces create a presupposition of opening and closing would greatly add to both a reflection of Spikes dark past and its optimistic future.

With the intention of creating a chapel space my first mode of design research was to look at religious structures. I decided to carry out research into the typologies of religious structures, not limiting myself to a singular religion. To create a space that was welcome to everybody I looked at various religions structures. I furthered this research into creating cast models of selected spaces and selected structures. This study aided my understanding in how to form sequences and spaces. With this information and the research from the previous semester, I then began to form my thesis design. My overall design on the site consists of a monument building located at the north of the site, a chapel located at its south and a colonnade connecting each building with the graveyard in between.





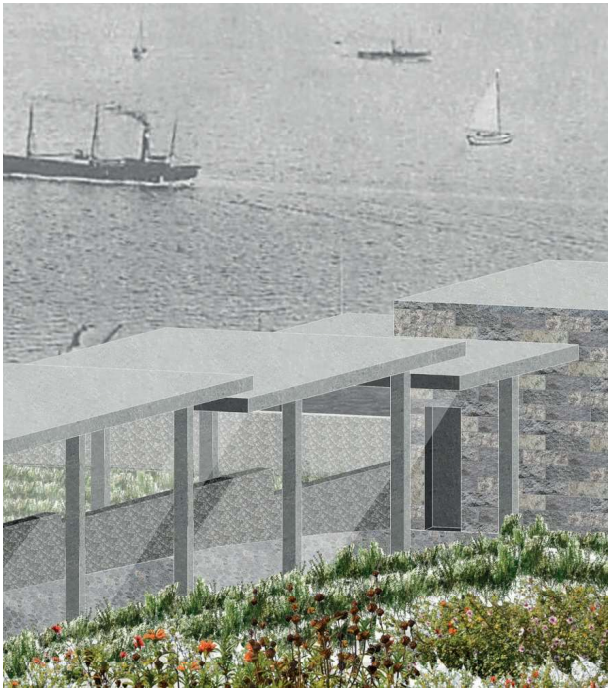
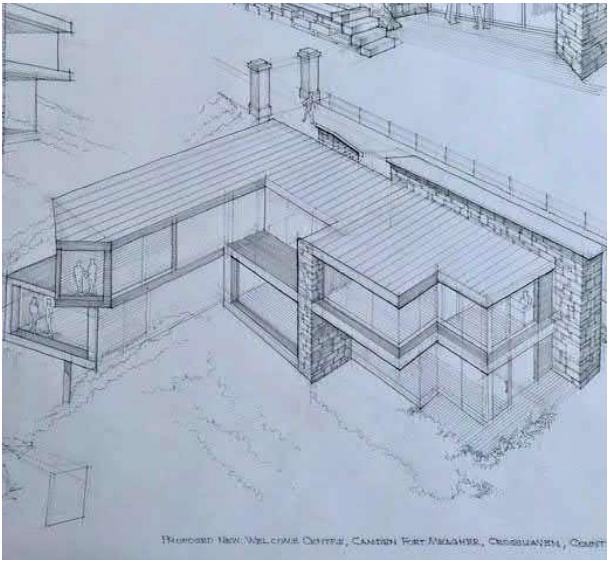
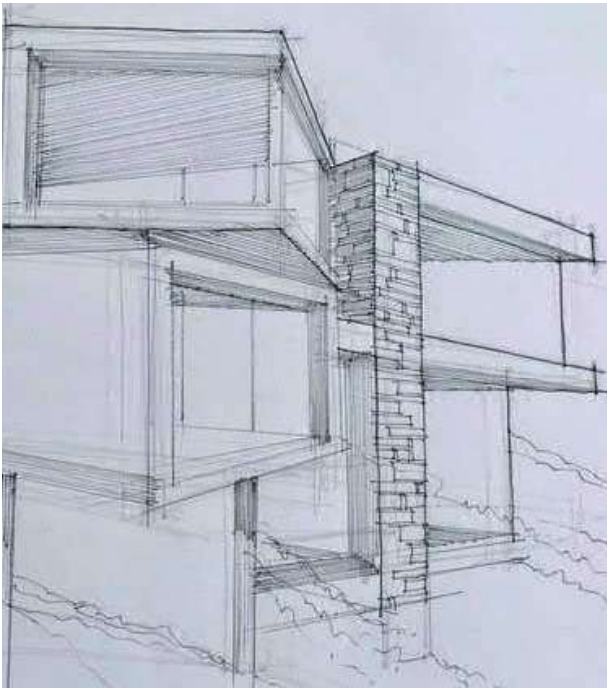


Fig 4.3.11 (top)
Paddy Doyle, Elevation
Fig 4.3.12
Paddy Doyle, Section
Fig 4.3.13 (bottom)
Paddy Doyle, Render View





This proposal situates itself at Camden Fort Meagher, a former British Artillery Garrison and also one of the Treaty Ports in the Lower Cork Harbour. The unique aspect of Camden is the fact that more than 65% of the Fort is underground - consisting of tunnels, stores, observation posts and a large Magazine for storing ammunition and gunpowder and gun batteries - almost all of this elaborate infrastructure is fully intact and mostly accessible to most visitors with the exception of the very young and very old, or physically disabled persons. A continued study of Camden, presented a site outside the Fort – proposing a new Visitor Centre adjacent to the Main Gate. The objective was to create a modern amenity that would not compromise the historical integrity of the Fort and to connect the Fort to the community – it was off limits to locals for hundreds of years. The proposed new structure was intended to be largely unobtrusive and the decision was to locate it on the cliff face overlooking the Bay. The structure featured three levels and a section was suspended within a the Dry Moat, a formidable defensive feature which surrounds the entire landward sides on the Fort. The structure was designed to be cut into the cliff face - accommodating an information centre, ticket desk, shop, meeting facilities and interactive displays outlining Camden's 400 year history.

Fig 4.3.14
Frank Dowling, Isometric.
Fig 4.3.15
Frank Dowling, Perspective.

ANNA HIGGISSON

From mapping Foucault's principles, I came to the conclusion that Spike Island has always been serving Ireland and its societal needs. The existing pier can be seen as a symbol of this as it literally extends itself back to the mainland, back to society. It accommodates arrivals of tourists in bulk and leads them straight to the fort at the centre of the island. By creating a mirroring of this on the opposite shore my thesis project offers a new approach to Spike, in all senses of the word. My point of arrival encourages a solo approach to the island, a pilgrimage, which reveals all that Spike has to offer beyond the walls of the dominant fort.

The bedrock underneath Spike divides the island into four distinct quadrants. I developed a structure for each, which act as focal points on the pilgrim's journey around the island. Each structure relates to one of Semper's Four Elements of Architecture: The Mound, The Roof, The Hearth and Enclosure, and the functions of: Rest, Eat, Wash and Contemplate align with those of a traditional pilgrimage.

Referencing the theme Of Memory, I brought together the four individual spaces of the pilgrimage, stacking them on top of one another to create The Memory Tower, a conceptual representation of the pilgrimage, as a whole, in the user's memory.

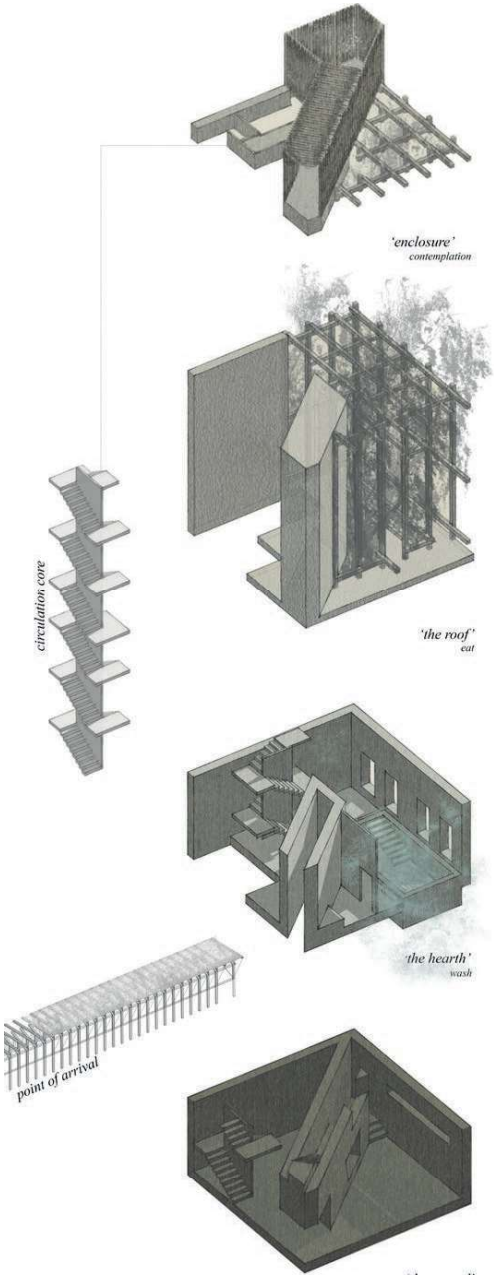


Fig 4.3.16
Anna Higgisson, Exploded Isometric

Fig 4.3.17 (opposite)
Anna Higgisson, Technical Section


timber structure of garden space creates base for contemplation space, which is a timber woven structure
plants hang from timber structure within garden space
cooking pit over water tank heats water in tank below, user arrives to garden space before the bathhouse, meaning water is then heatedvupon arrival
pitched roof of bathhouse space and opening in garden space creates water collection tank overhead, to provide for the bath below
point of arrival
concrete roof forms base of bathhouse space
depth of pool lowers ceiling of rest space
underground space with concrete retaining walls on exterior and re-use of dug out soil making a rammed earth interior

CIAN HORAN

Implicit Memory

The Modern Cult of Monuments: Its Character and Origin, written in 1903 by Austrian art-historian and philosopher Aloïs Riegl, outlines competing values to be considered when approaching the preservation and/or conservation of historic structures. It is the critical text in informing my design thesis, which is to explore how Riegl's concept of the monument can be made manifest in the rhetoric, program and tectonics of a new archive and library situated on Spike Island. Riegl defines the monument as an artefact that retains in itself, intentionally or unintentionally, an element of the past. The archive/ library is situated within the monument of a disused military barracks and prison structure within Fort Mitchel. Inscribed on the patina of the structure are the wounds of entropy, expressing its deep mnemonic connection to the complex history of the island. The intervention aims to restore a sense of wholeness, stitching structure into ruined walls but retaining a feeling of incompleteness. The design materialises implicit concepts of memory within the tectonics of the explicit storage of mnemonic artefacts.

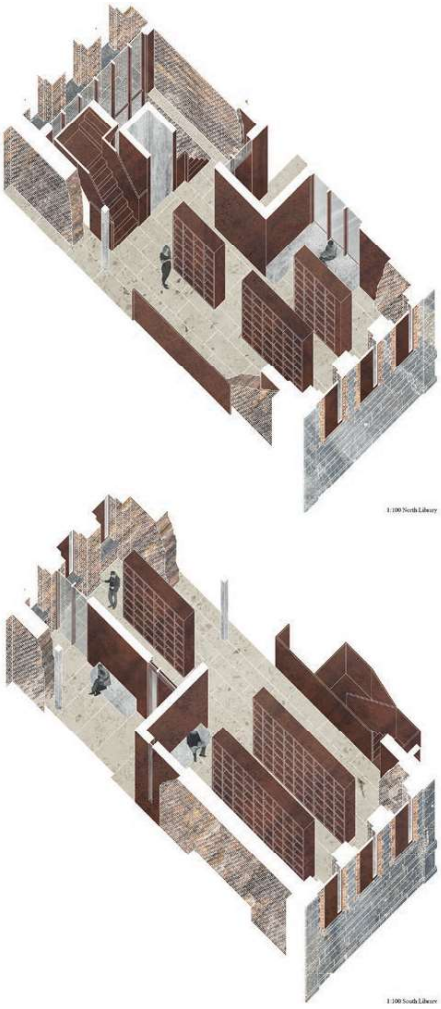
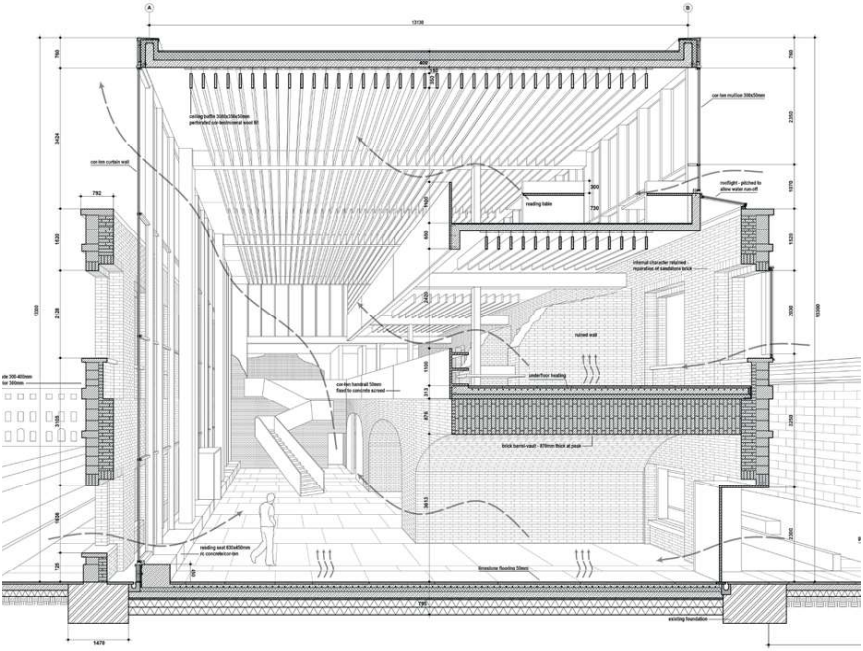


Fig 4.3.18
Cian Horan, Library Axonometrics
Fig 4.3.19
Cian Horan, Model Study
Fig 4.3.20 (opposite, top)
Cian Horan, Sectional Perspective
Fig 4.3.21 (opposite)
Cian Horan, Sectional Elevation
Fig 4.3.22 (opposite, bottom)
Cian Horan, Technical Sectional Perspective


reading table
reading seat
brick barrel-vault - 870mm thick at peak
existing foundation

MAUD MANLEY

This project explored the world of Romanticism in science. Romanticism emphasized the individual, the subjective, the imaginative, the emotional, and the transcendental. The design aims to have a direct connection to nature, evoke the senses through materiality and become a creative place for scientific exploration through horticulture and Botany. This was achieved through the re-instatement of native Irish flora and fauna, creating a wild sanctuary across Spike island in Cork Harbour.

This horticultural and botanical centre allows learning about native flora and fauna in terms of innovation and sustainability. Here people can learn within fields such as landscaping, sustainable food production, forestry and botany. The project consists of an educational block, a research block, contemplation space and a seed archive spread out across the western half of the island within a romantic landscape. The buildings structural philosophy played an important part within the design. The main concept consists of the building being made from larger, heavy, structural walls juxtaposed with light timber elements. This allowed the ephemeral quality of ruin to be evoked if the building was left to allow nature to take over, with only heavy walls remaining, holding the memory of the centre.

Fig 4.3.23
Maud Manley, Site Strategy Plan
Fig 4.3.24
Maud Manley, Elevation

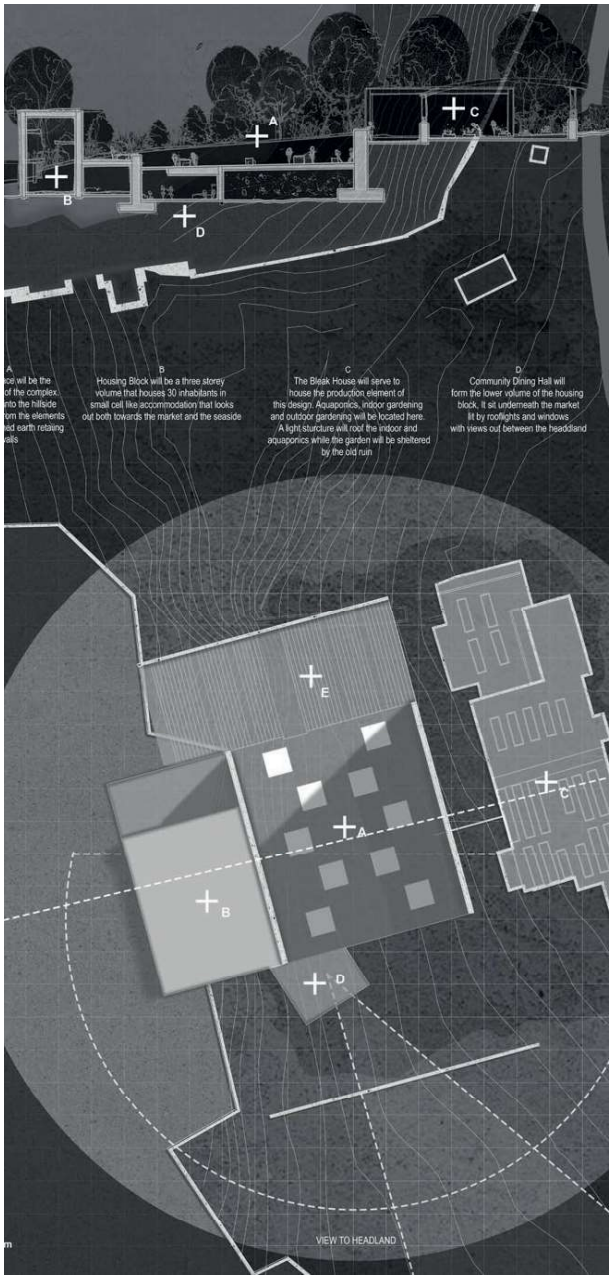
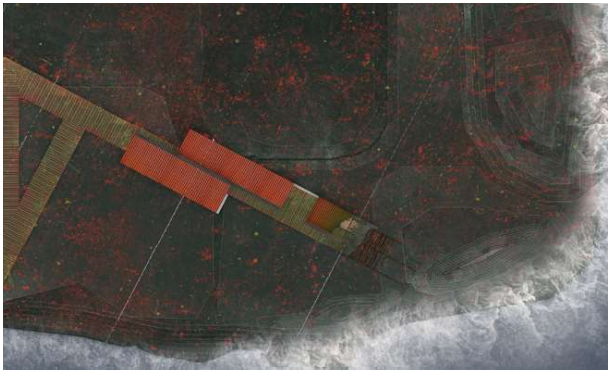


Fig 4.3.25
Bilal Mu'Azzam, Site Strategy

Fig 4.3.26
Maud Manley, Ruin Perspective



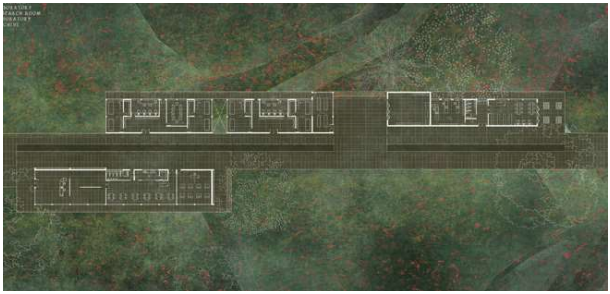


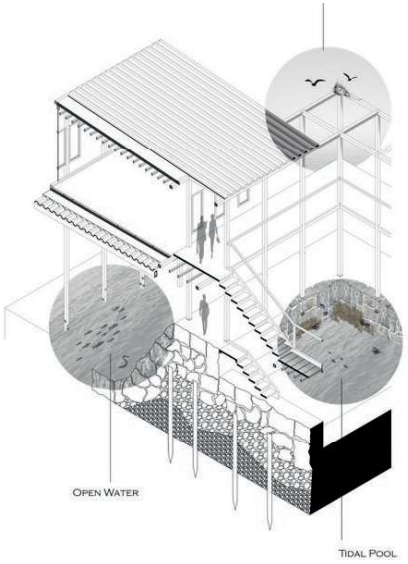
Fig 4.3.27 (top)
Jasmine O'Mullane, Site Analysis
Fig 4.3.28
Jasmine O'Mullane, Site Plan
Fig 4.3.29 (bottom)
Jasmine O'Mullane, Ground Floor Plan

Fig 4.3.30
Evin Ryan, Section
Fig 4.3.31
Evin Ryan, Site Isometric

JACK SCANNELL

This project aims to investigate the topic of memory in relation to architecture. After researching the topic in great detail, focus was drawn to forgotten memory - the loss or modification either spontaneously or through a series of phases over time. Applying this research to the lower Cork harbour site, the project developed an understanding of the tides and the lunar cycle. The site is located on a sandbank known as the Spitbank which over the course of the lunar cycle would either be submerged under water or be visible above the tide.

The design intervention of a borehole station further led to the design of a research centre based on the Spitbank. The centre along with the stations would gather and retain the data collected from the seabed that would've been stored beneath the tides for years. The centre itself is designed to adapt over time, ever changing. The design could expand or decrease depending on its needs for the spaces. Although the lighter structure above may change overtime, the heavy stone base would be a fixed entity throughout the life of the design. Retaining the stains of the constant flow of the tide, serving as a mark of the time gone by.



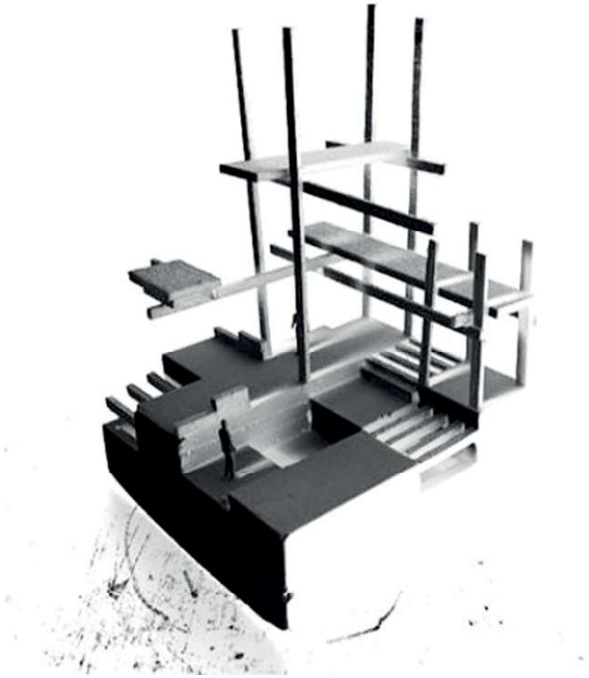


Fig 4.3.32
Jack Scannell, Detail Isometric
Fig 4.3.33
Jack Scannell, Structural Model

Th

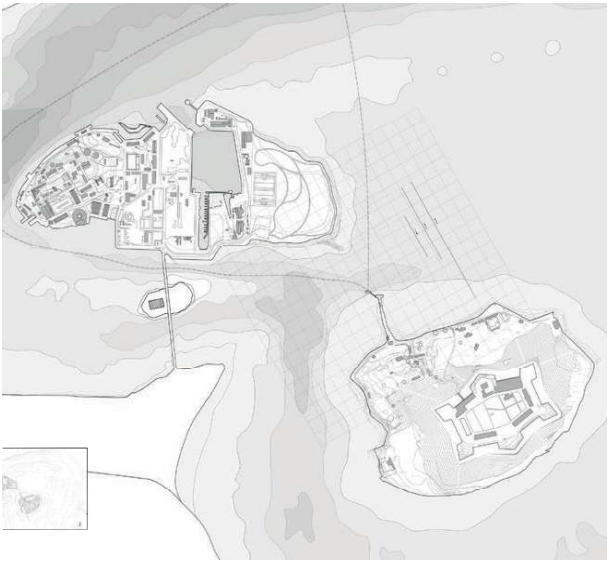


Fig 4.3.34 (top)
Lucasz Tanczuk, Site Map
Fig 4.3.35
Lucasz Tanczuk, Section
Fig 4.3.36 (bottom)
Lucasz Tanczuk, Render View

[DIS]ORIENTATION IN ARCHITECTURE: MAKING THE FAMILIAR UNFAMILIAR TO US; METHOD IN THE MADNESS

ANNA HIGGISSON

Tutor
Jim Harrison

Deconstructivism translates to breaking down a constructed piece. The style does not follow rules or set out specific requirements for aesthetics, it equally does not have a social agenda or require a social situation to rebel against. It is merely the creation of unlimited possibilities, by the lifting up of the rules that normally exist in architecture and playing around with forms and volumes.

Beginning during the First World War by Russian Constructivists, through a series of drawings going against the geometries at the time they opened people's eyes to the infinite options and possibilities when rules are not followed and 'norms' are ignored in architecture. At the same time the Modern Movement emerged, and when these two styles combined, they formed deconstructivism. Jacques Derria developed the idea and first coined the term in the 1980's by merging the experimental fragmentation of Russian Constructivism with the functional ordering of space found in Modernism.

In the 1988 MOMA Deconstructivist Architecture Exhibition, the term was established. The exhibition stated that deconstructivism was not a new style, as there are no 'three rules' to follow, or defined number of architects who embody the deconstructive styles. Instead, the exhibition highlighted a number of architect's works that all followed a similar approach or had similar forms at the end of their designs. Eisenman was one of these featured architects.

Deconstructivism "exposes the unfamiliar hidden within the traditional. It is the shock of the old."(Johnson, 1988, 18)

It attempts to disturb, without ignoring tradition and reveals that pure form always has this imperfection within it, it is just a matter of drawing it out. Seeing the form and deconstruction as a host and parasite, what can become the most unsettling to the viewer is how the two work together, often making the piece even stronger.

deconstructivism explained

Disorientation within architecture is a stepping away from the usual rules applied to organising and designing spaces and when applied, often creates something memorable for the user. It is a useful technique that can demand more of the space and more of the user, beyond the realms of the usual.

Such is the case with some of the architecture that memorialises the Holocaust. For such a dark and unnatural episode in history, designers are being asked to represent the unrepresentable, and so architecture must take on its own identity. It must become the sublime. The sublime usually creates a contrast to the beautiful. Wilson Baptist writes that "the sublime is incredibly important for a memorial as it makes us leave the moment with memory."[1] A rejection of beauty and turning away from more traditional methods helps to show that the piece of architecture is not looking to have any redemptory function in the face of catastrophe.[2]

One modern architect who has successfully designed a piece of architecture which memorialises the Holocaust is Peter Eisenman. He is an American architect, renowned for his work which tends to fall within the architectural category known as deconstructivism.

Young talks about the idea of being born into the memory of something as opposed to the event itself.[3] This is exactly the case for Eisenman and his Holocaust design. Drawing only from the memory of survivors and victims, his design become sthe afterlife of memory, "a vicarious past."[4] Perhaps this distance between the designer and the memory itself could aid designers like Eisenman. The distinction creates a boundary between the designer and their work, allowing them to reach new levels of meaning. It also gives them the freedom that those who are directly connected to the events do not posess. Those who have experienced the Holocaust could be looking for answers, comfort, meaning behind it all. However, those who come from a sense of vicariousness are permitted to explore the idea of memory and a memorial in a much more experimental way. They can allow for an indefiniteness to their projects, a lack of answers to be given, as they have a more objective view. It is this kind of separation which further enables the use of disorientation.

[1] Baptist, 2012.
[2] Young, 2000.
[3] Young, 2000.
[4] Young, 2000, p.1.