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YEAR 01

Year Co-ordinator

Orla McKeever

Design Studio Staff

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Helen Devitt

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Sarah Mulrooney

Jack Lehane

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Maroun Tabbal

Aoife Browne

Paul Durcan

Tony Fretton

Jim Harrison

Life Drawing

Megan Eustace

Photography

Jed Niezgodo

CCAE Workshop

Aoife Browne

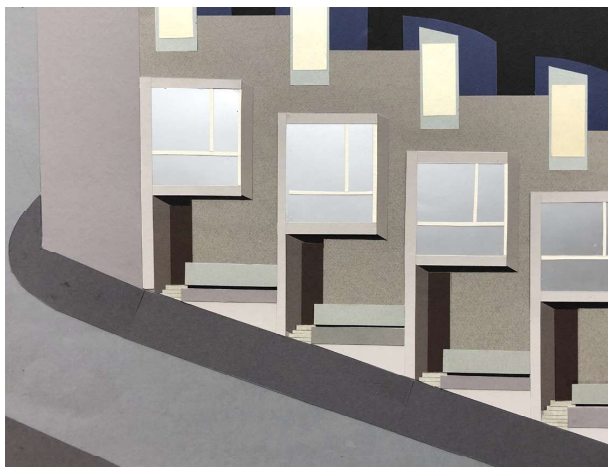
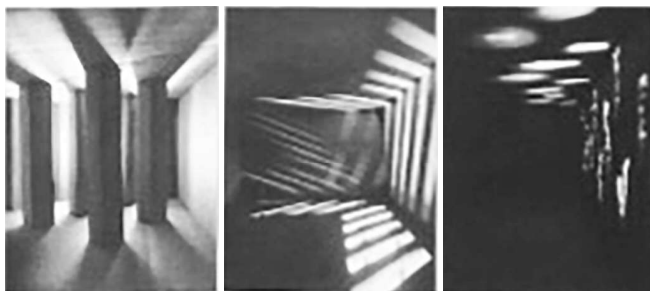


Fig 1.00 (top)
Darragh Bairead, Elevation
Collage Study

Fig 1.01 (bottom)
Kate Madden, Light Box Study

Fig 1.02 (opposite)
Jack Young, Light Box Study



The first year of the undergraduate programme involves equipping students with key design skills and representation techniques to enable communication of ideas. Students entering the course arrive with different skill sets, some creative and others technical. A strong emphasis is placed on the development of analogue sketching, drawing, and model-making skills as primary communication methods within the first year of the course, therefore a blended approach to learning and teaching was implemented under Covid 19 restrictions. The lecture-based subjects such as Construction Materials and Structures, and History and Theory were delivered online, while Design Studio workshops continued on-campus for much of the academic year, facilitated by the implementation of strict Covid 19 guidelines.

The year commences with a series of skills-based projects that aimed to strengthen both creative and technical ability across the whole group. The initial projects included, sketching within the urban fabric of the city, the surveying and completion of orthographic drawings of Georgian doors, and the investigation of light as a material, through modelmaking and photography. Students learnt by testing ideas, supported by presentations, workshops, readings and site visits. On completion of the introductory skills-based projects, the students were asked to design a work-live unit for a bicycle shop, fruit and vegetable or book shop. Each student was allocated one of three sites, located within the city. The sites were on Barrack Street, Shandon Street, and the Coal Quay.

Second semester commenced with an in-depth investigation of precedent studies. Each student was assigned a twentieth or twenty-first century architecture project. The students researched the architect and the oeuvre of their work through temporal, social, cultural, and technical perspectives, preparing presentations and contextual scaled models, that were then communicated to fellow students.

The 'Maker Project' explored how we might build more sustainably. Critical themes such as, abundance, complexity, stability and evolution, were investigated through a one week online workshop, followed by concept development. The securing of funding from the MTU Learning and Teaching Unit contributed towards the translation of the students' designs from maquette to one to one scale prototypes. The exploration of low-carbon materials, reinforced investigations within the Applied Technology module.

The final project of the year, an Artists' Residency, saw a shift from the dense urban fabric of the city, to the parklands of Cork's Marina and Atlantic Pond on the south bank of the River Lee. Students were asked to design short-term studio space and living accommodation for an artistic practice of their choice. Through the merging of learning across all modules, students had the opportunity in the final project, to demonstrate skills developed over the academic year through the drawing, modelling and verbal presentation of ideas.

Orla McKeever

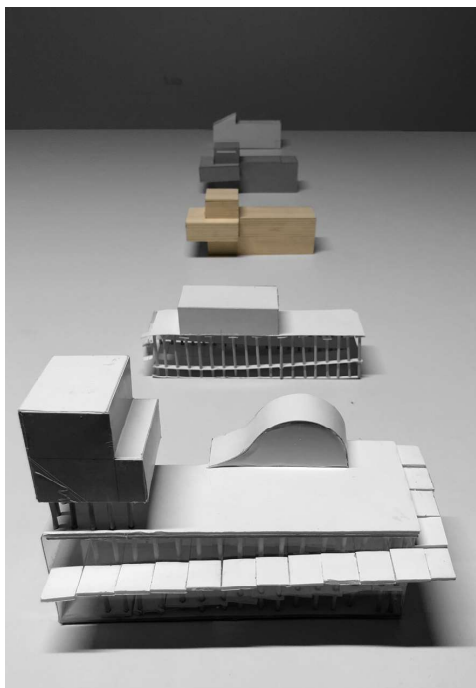
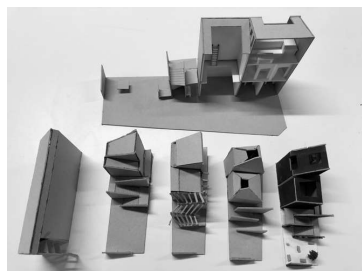
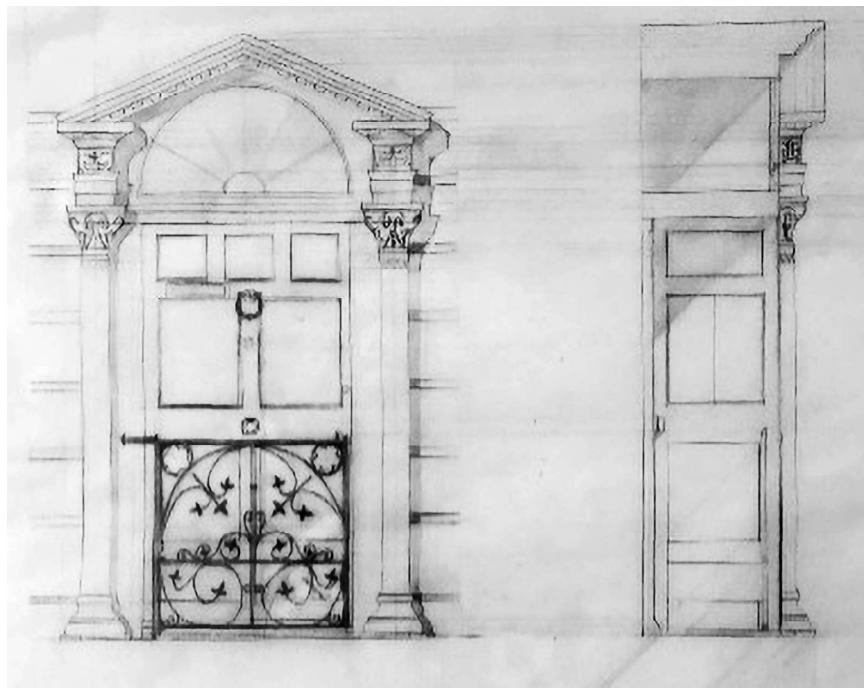


Fig 1.03 (top)

Jack Sheehan, Measured drawing

Fig 1.04 (left)

Broghan McCarthy, Model study

Fig 1.05 (right)

Seán Ryan, Models with massing study

Fig 1.06 (opposite, top)

Sinéad Moynahan, Street collage

Fig 1.07 (opposite, bottom)

Silas Waldvogel, Urban model





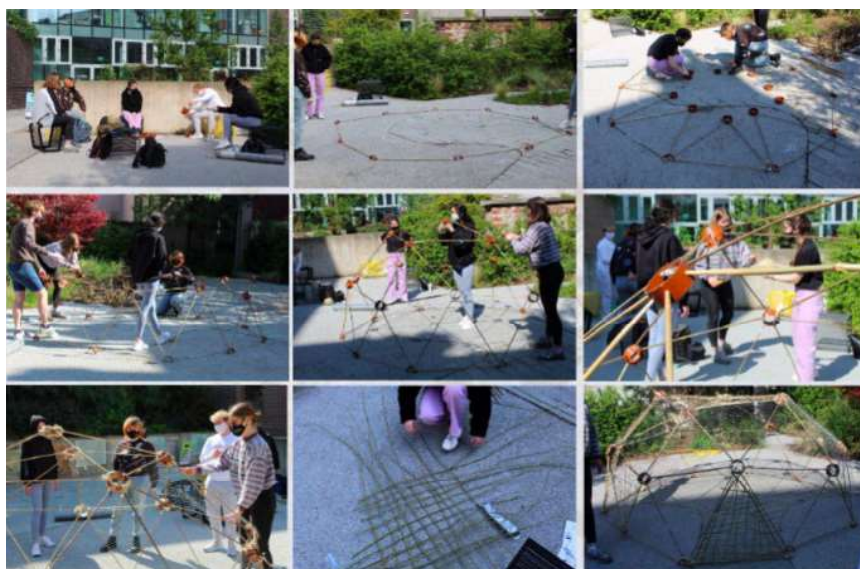
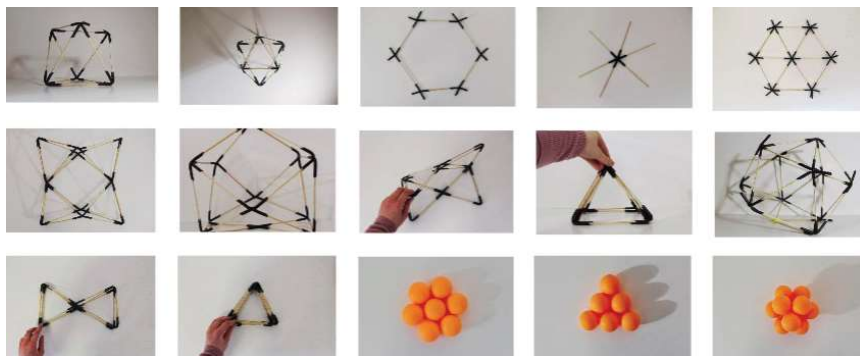


Fig 1.08 (opposite)
'Tensegrity', Maker Project installation

Fig 1.09 (top - bottom)
Maker Project, Maquettes to installation

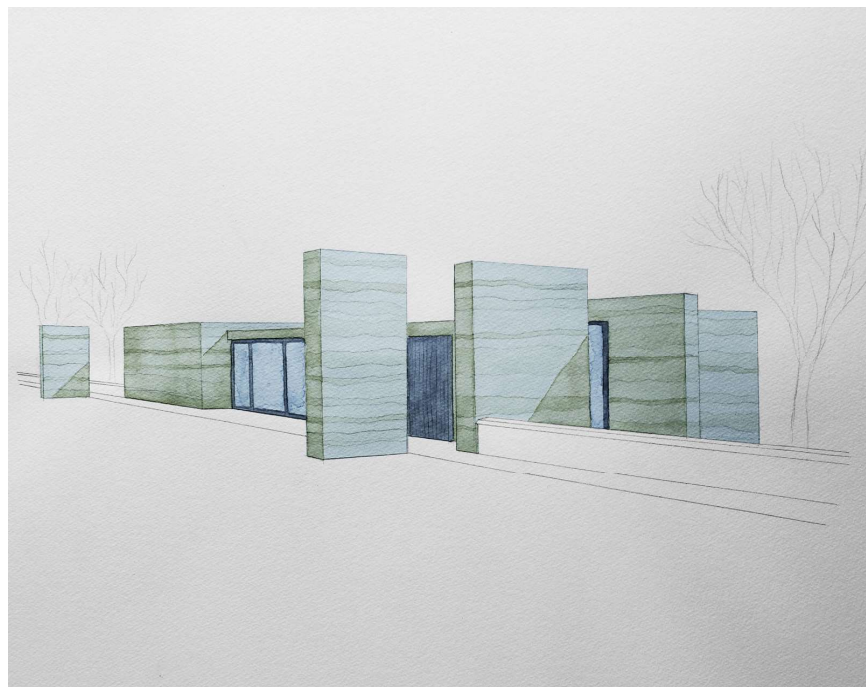




Fig 1.10 (opposite, top)

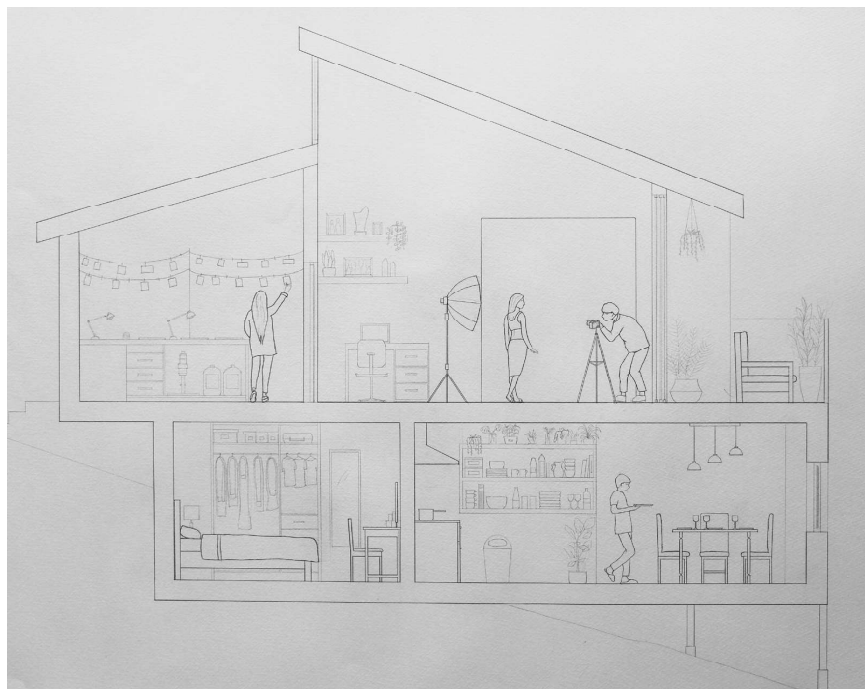
Jack Sheehan, Artist's Residence, perspective

Fig 1.11 (opposite, bottom)

Adam Nolan, Precedent Study, model

Fig 1.12 + 1.13

Sophie O'Sullivan, Artist's Residence, perspective studies and model



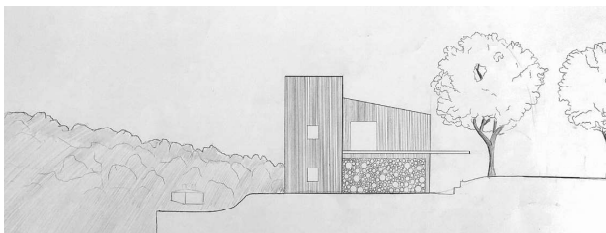


Fig 1.14 (opposite, top)

Seán Ryan, Artist's Residence, perspective

Fig 1.15 (opposite, bottom)

Aisleigh O'Donovan, Artist's Residence, section

Fig 1.16 + 1.18 (top)

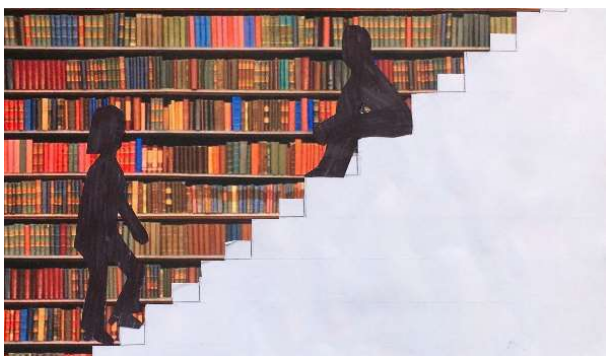
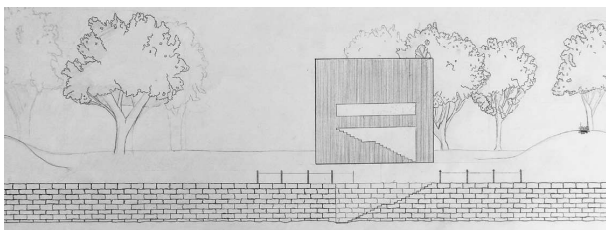
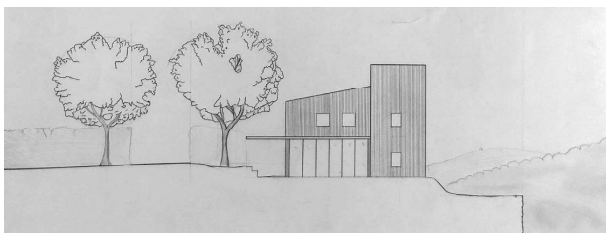
Mortimer Murphy, Artist's Residence, elevation study

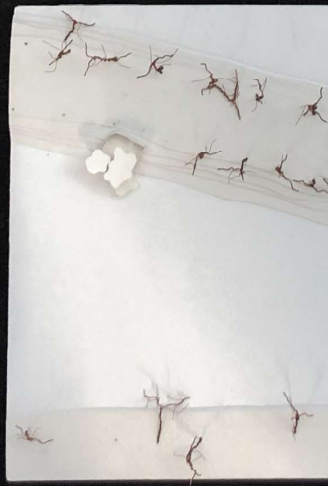
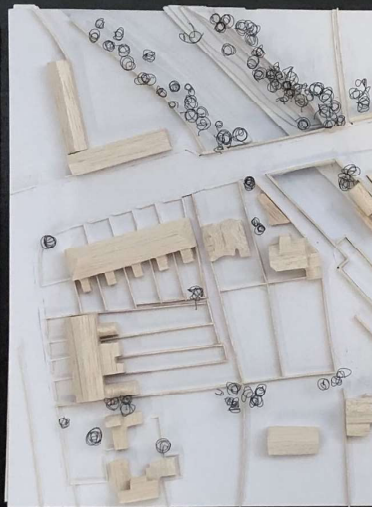
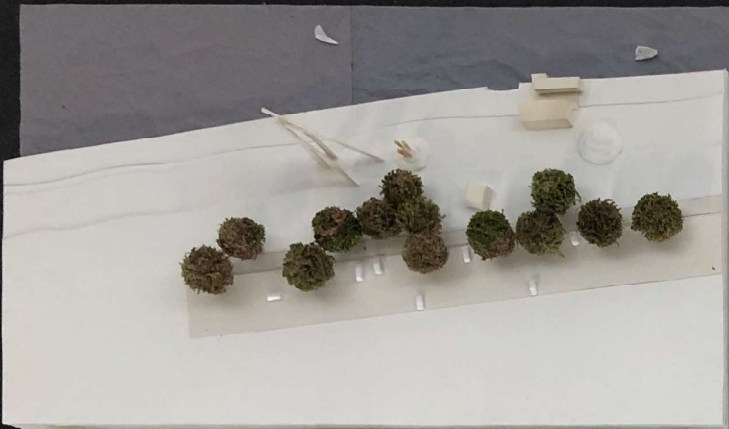
Fig 1.19

Fiona McNamara, Artist's Residence, collage-section

Fig 1.20 (bottom)

Aisleigh O'Donovan, Artist's Residence, charred timber cladding detail





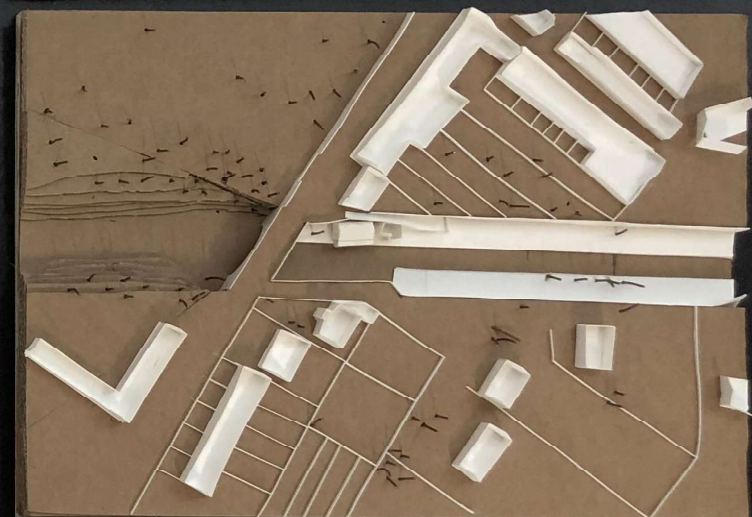
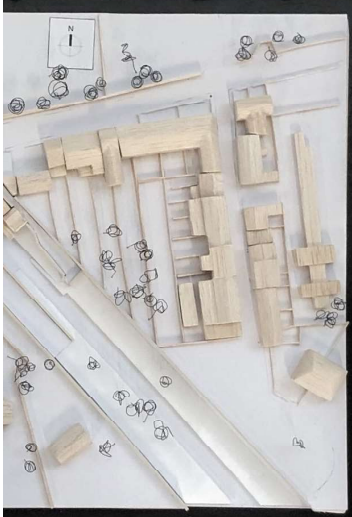
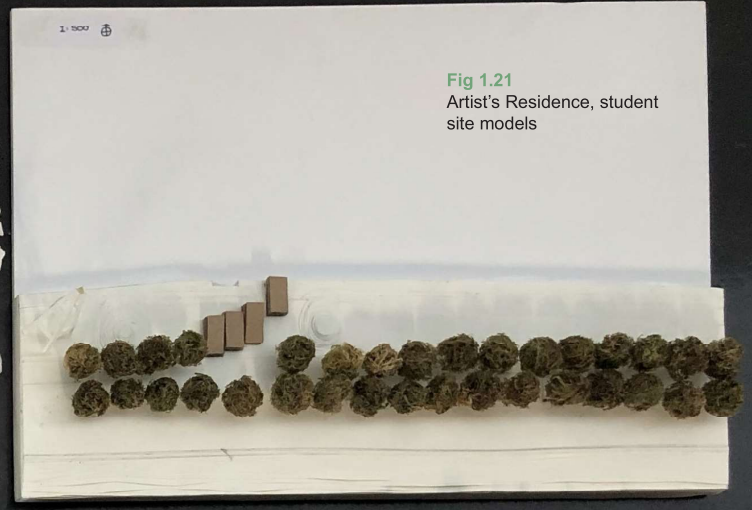


Fig 1.21

Artist's Residence, student
site models

YEAR 02

Year Co-ordinator

Declan Fallon

Design Studio Staff

Tara Kennedy

Amy McKeogh

Una Daly

Dr Jim Harrison

Applied Technology

Seán O'Muirí

Henrick Wolterstorff

CCAE Workshop

Aoife Browne

Studio Contributors

Pat Ruane

Clr Kieran McCarthy

Kieran Cremin

Jeffrey Bolhuis

Greg Collins

Piereangelo Cacciotti

Noelle Desmonde

Mary Creedon

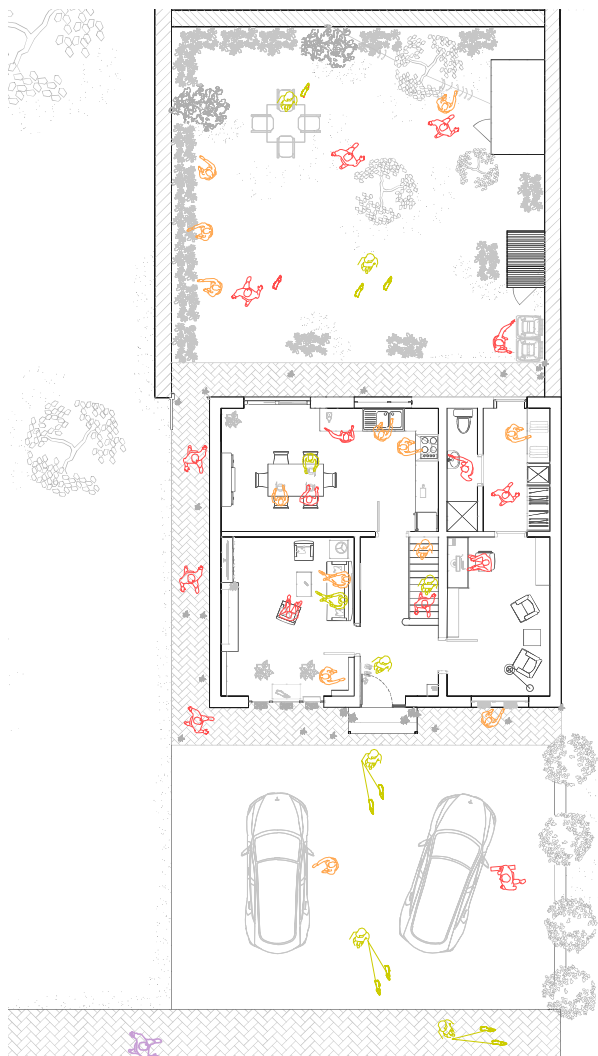
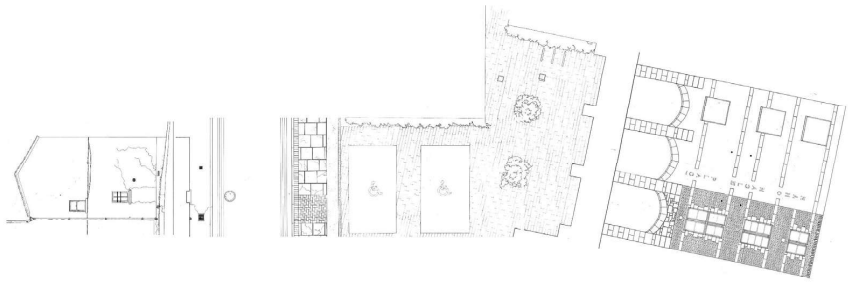


Fig 2.00

Julia Przado, Family +
Home Inhabitation Map

Fig 2.01 (opposite)

Eimear Aherne, Douglas
Street Map



Second year has developed successfully over a number of years in a format developed by Sarah Mulrooney, Kevin Busby , Tara Kennedy and Kieran Cremin.

Semester 1 focuses primarily on a development of understanding of the urban environment, with an emphasis on sustainable design addressing social and structural issues. The primary project in semester 1 tends to be a wide span structure which retains a social and community interest. This year the Primary Project was a community building which engages with the various conditions of the River Lee on 4 contrasting sites. Students used 'Bridge Studies' as a part of a series of 'primer projects' supported online by Kieran Ruane (Structural Engineer) and Councillor Kieran McCarthy (Cultural Historian) to develop their understanding of the city and the river that has had a profound impact on the urban environment around it. This was further developed by a joint teaching session with Sean O'Muirí and Henrick Wolterstorff.

The school provides a progressive transition between semesters where each year builds on previous learning outcomes. First year tends to focus on an introduction to a spectrum of design skills while second year focused on 'further development' of these design skills. In effect, a relatively modest housing + workplace design in first year is developed to a more sophisticated understanding of multi-use housing in 2nd Year. The primary project in semester 2 is a Housing Competition developed by Age Awareness and Cork County Council.

There is also a transition to a broader range of graphic representation techniques, by encouraging digital and 'hybrid' forms of representation. Traditionally there has been a focus on 'Making' in Second year, with extensive use of CCAE workshop facilities. Unfortunately, during the academic year of 2020/2021, this was one of the 'inputs' that were curtailed by Covid Health and Safety restrictions. It is a testament to the quality of students and the commitment of tutors that the class of 2020/21 has generated work of such a high standard during difficult times.

Declan Fallon



Fig 2.02

Cathal McLoughlin, Douglas Street Map

Fig 2.03 (opposite)

Daniel Quane, St. Vincent's Bridge Survey + Intervention

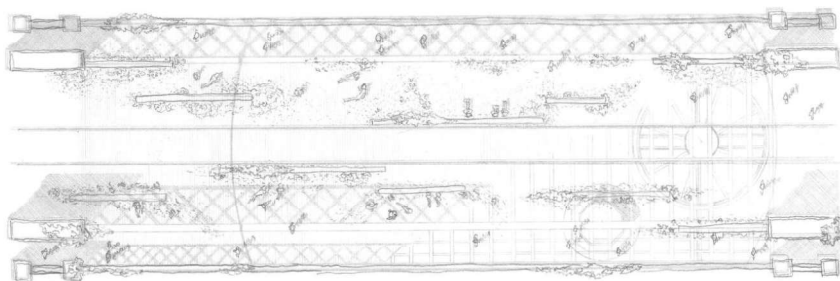
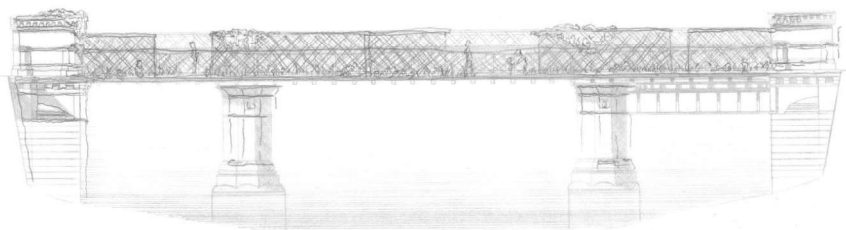
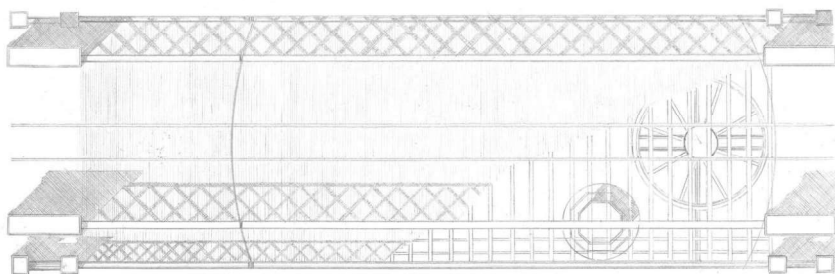
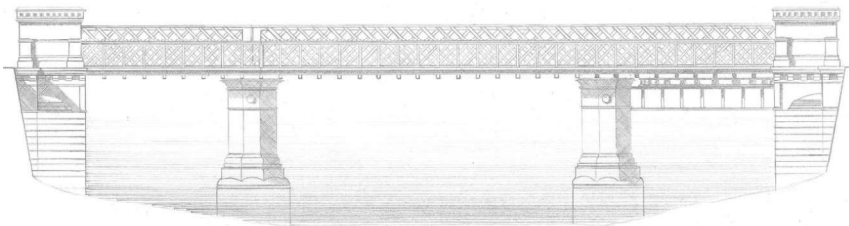
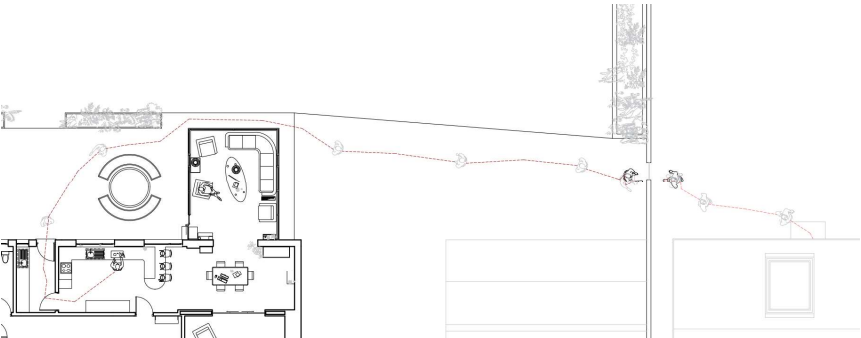
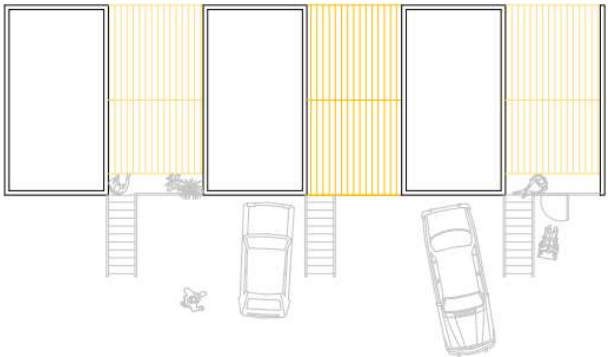


Fig 2.04
Ana Nikolayenia, Precedent
Study Structural Model





Fig 2.05 (top)
 Daniel Quane, Precedent
 Study, section + plan
Fig 2.06 (bottom)
 Daniel Quane, Family +
 Home Inhabitation Map
Fig 2.07 (opposite, top)
 Julia Przado, Family +
 Home Inhabitation Map
**Fig 2.08 + 2.09 (opposite,
 bottom)**
 Conor Ryan, Precedent
 Study, collage-sections



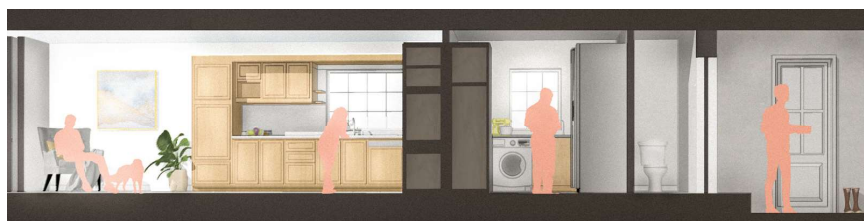
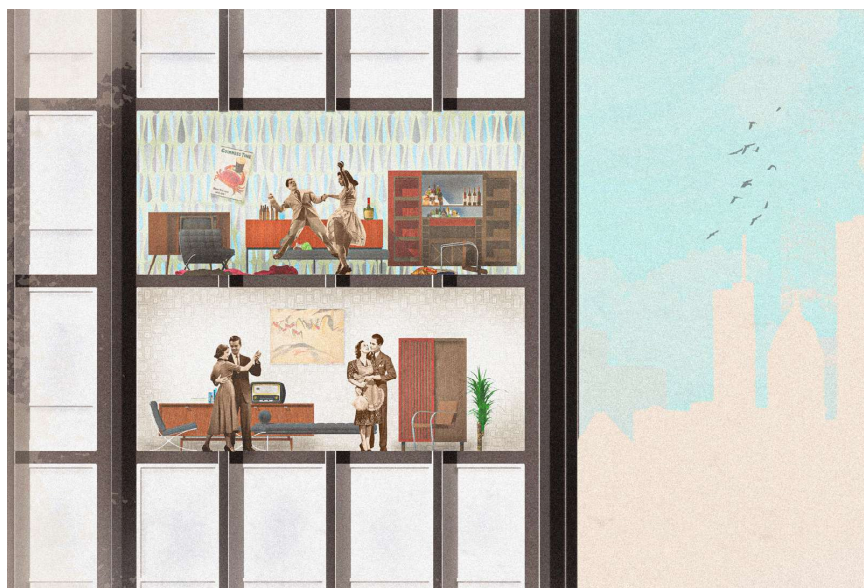
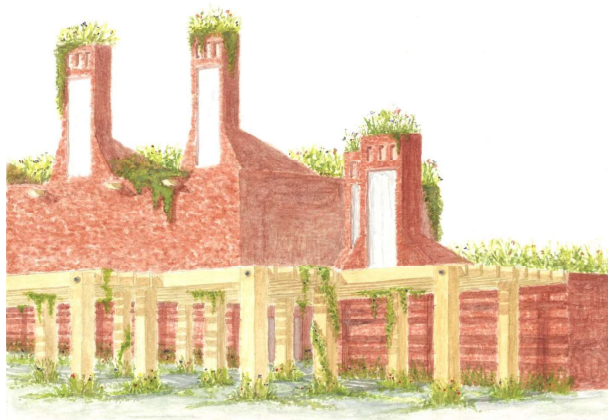


Fig 2.10 (top)
Daniel Quane, Workshop
Perspective
Fig 2.11 + 2.12 (bottom)
Conor Ryan, Workshop
Section + Perspective
Fig 2.13 (opposite)
Ana Nikolayenia, Mixed-
Use Housing Assorted
Drawings



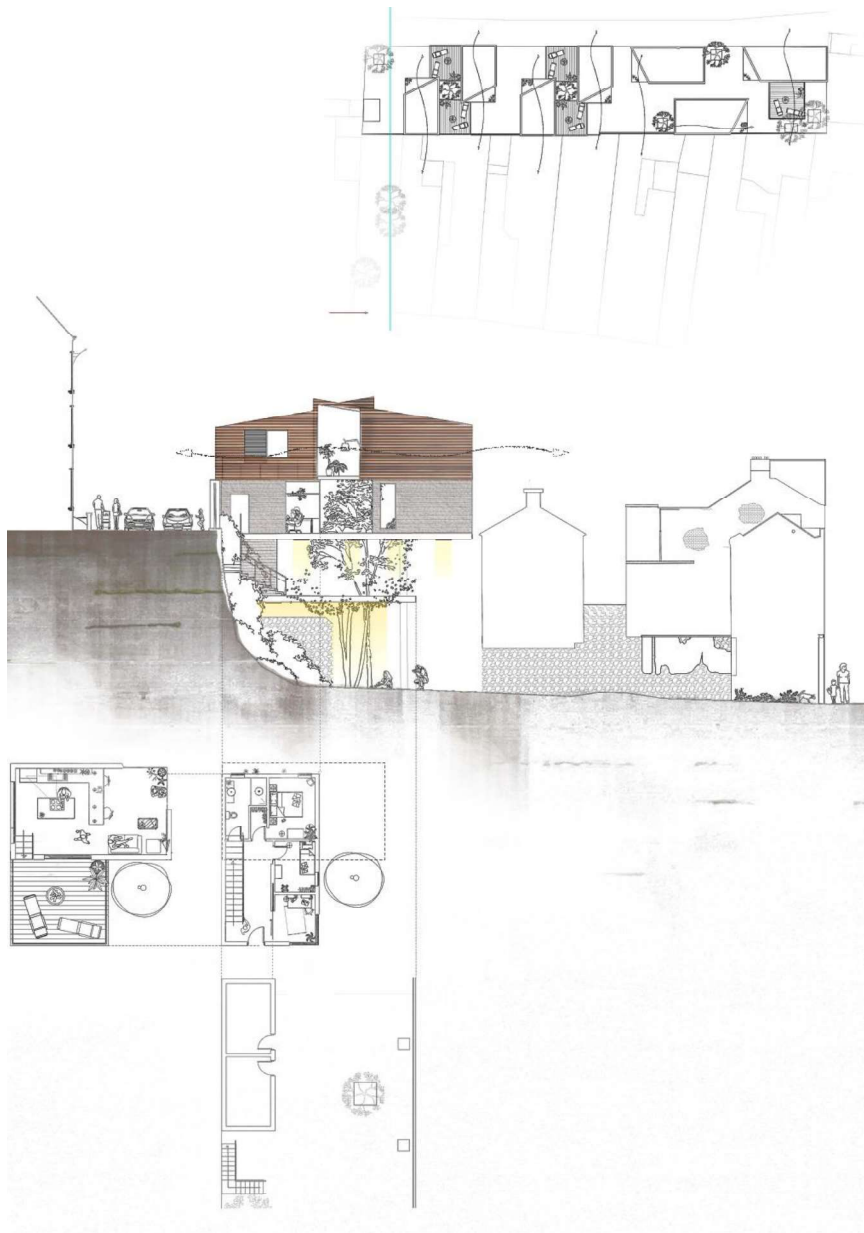
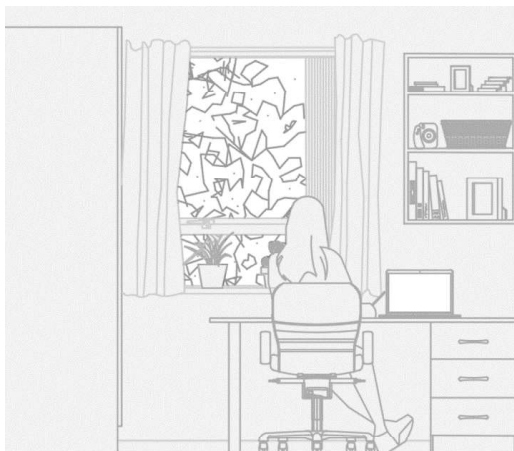


Fig 2.14 – 2.016
Emma Nesbitt, Family +
Home, internal elevation
study

Fig 2.17 (opposite, top)
Ana Nikolayenia, Mixed-Use
Housing Section

Fig 2.18 (opposite, bottom)
Ana Nikolayenia, Precedent
Study Section



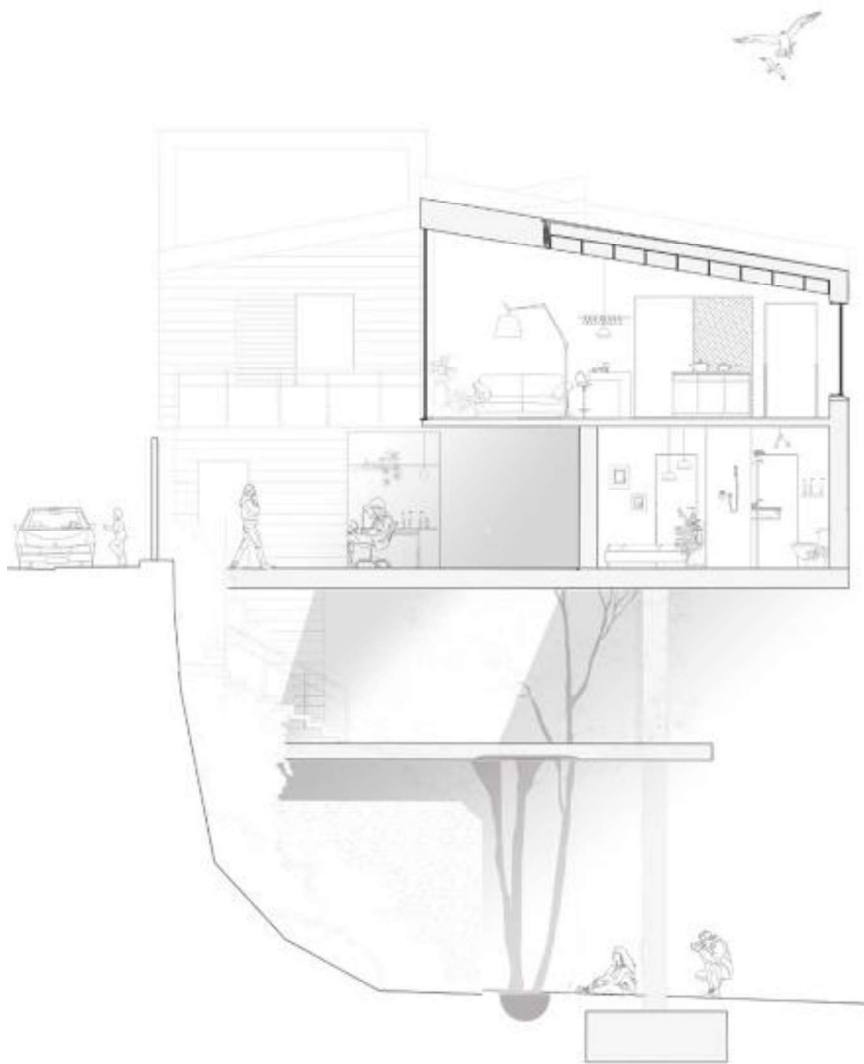




Fig 2.19
Daniel Quane, Mixed-Use Housing Model
Fig 2.20 (opposite)
Julia Przado, Mixed-Use Housing Model



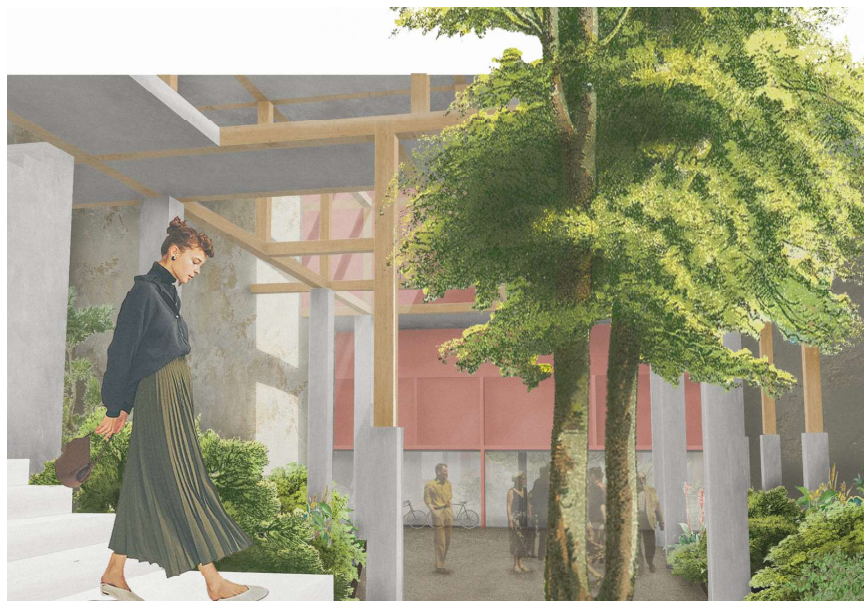


Fig 2.21 + 2.22

Conor Ryan, Mixed-Use Housing Perspectives

Fig 2.23 (opposite, top)

Emma Nesbitt, Mixed-Use Housing Perspective

Fig 2.23 (opposite, bottom)

Leah Walsh, Mixed-Use Housing Section





Fig 2.24
Cathal McLoughlin, Mixed-
Used Housing Model



YEAR 03

Year Co-ordinator

Kevin Busby

Design Studio Staff

TBC

TBC

TBC

Applied Technology

TBC

TBC

CCAIE Workshop

Aoife Browne



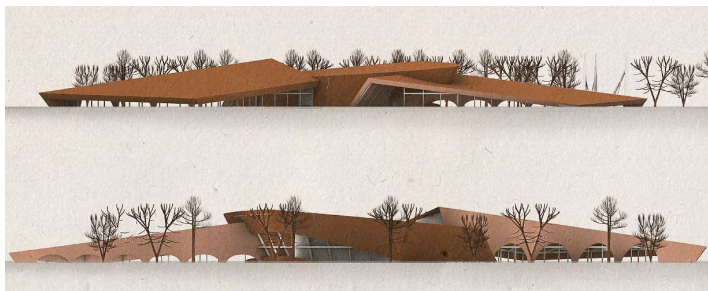
Fig 3.00

Anisha Yuhhi, Skibbereen

Mapping Study

Fig 3.01 (opposite)

Anisha Yuhhi, Elevational study



A different way of learning

The pandemic and consequent lockdowns presented significant challenges this year that required some subtle changes to the programme delivery. We commenced with various technical and experiential studies of the CCAE building leading to an analysis of the whole of Nano Nagle Place.

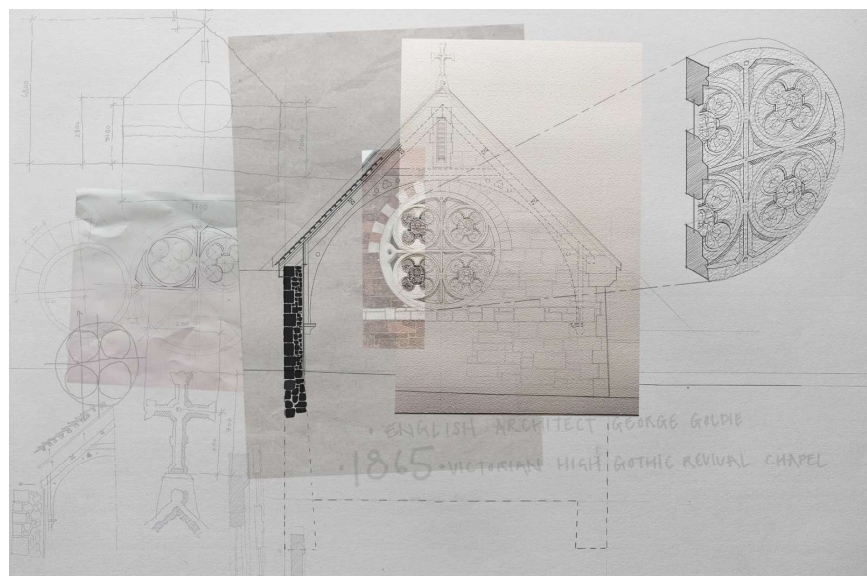
Each year we try to source 'live' projects dealing with real buildings and real clients. This year we were fortunate to have access to Myross Wood House, near Leap in West Cork, the subject of a research project being undertaken within CCAE investigating methods for the environmental retrofit of historic buildings. Initially the students were asked to undertake an intervention, in essence to introduce new elements and materials to transform, adapt and enhance existing space.

The nature of the projects in Year 3 provides 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 we continue to encourage the ethos of freehand sketching, particularly in the design process, the pandemic necessitated the introduction of 3D CAD modelling

The intervention project was to provide a link to the design of a small school of architecture, an annexe to CCAE, situated in the immediate vicinity of Myross Wood House. The ethos of the new school would be based on sustainable design and zero net carbon principles. In semester 2 students returned to their intervention scheme and looked in greater detail at the space through the spectrum of tectonics and environmental factors. We presented the analysis of this project in a research paper in UCC in June 2021

Global pandemic = No field trip, perhaps next year. the students undertook their final project of the year, the design of a community centre, in Skibbereen. A week-long mapping exercise 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



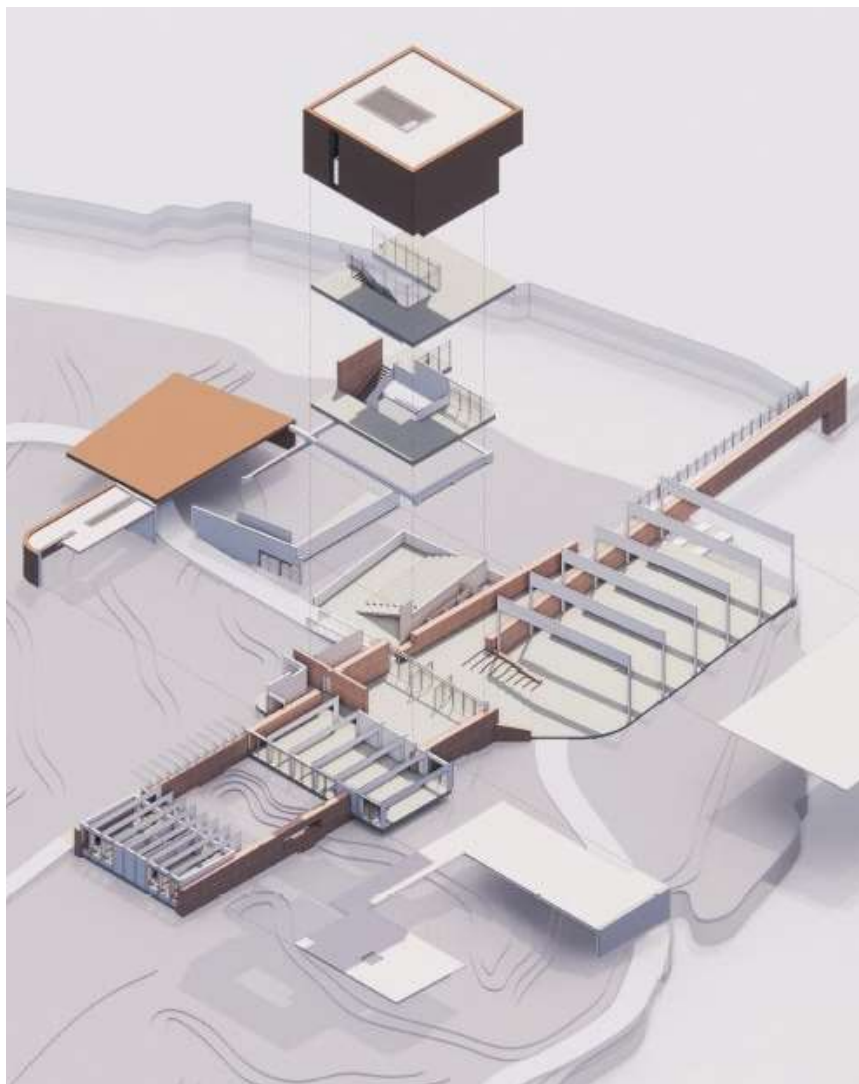


Fig 3.02 (opposite, top)

Caimin Muldoon, Nano Nagle Place, Gate study

Fig 3.03 (opposite, bottom)

Leah Gleeson, Nano Nagle Place, Rose window study

Fig 3.04

Caimin Muldoon, Community Centre, Axo

Fig 3.05

Daire Mulholland Fenton,
Community Centre, Axo
Fig 3.06 - 3.07 (opposite)
Daire Mulholland Fenton,
Community Centre, Section
+ perspective

BUILDING MAKEUP

BLUE WELSH SLATE ROOF

A CORNISH SLATE VARIATION USED ON IRISH HILLS AND
COMMON TO THE 18TH-19TH CENTURIES, MOST OF
THE CORNISH MATERIALS USED IN THE RECONSTRUCTED PART OF
THE COMMUNITY CENTRE ARE DERIVED FROM JAMES'S
BRIDGES, PRODUCTION AND MANUFACTURING STANDARDS IN
1800.

FASCIA BOARDING

LATERAL BATTENS

PRIMARY BATTENS

TRADITIONAL KING POST TRUSS
SYSTEM

THE SCHEME USED THE MOST TRADITIONAL METHOD OF ROOFING HILL
HOUSES AND BRIDGES IN THE 18TH CENTURY WITH A SYSTEM OF
KING POSTS, VERTICAL STUDS, CONNECTIONS TO PEAKED AND
SLOPED RAFTERS, AND ALSO OTHERS TO HOLD THE ROOF UP.

DARK OAK FLOORBOARDING

TRADITIONAL FLOORING SYSTEM
HELD UP BY CAST IRON COLUMNS

BUT THE SCHEME USED MOST COMMONLY IN THE CONSTRUCTION OF
BRIDGES AND FLOORS IN THE 18TH CENTURY TO HOLD UP THE ROOF
AND ALSO IN THE CONSTRUCTION OF BRIDGE ROADS, DARK OAK
FLOORBOARDING WAS USED IN THE LATER HALF OF THE 18TH CENTURY, I
USE IT IN THE SCHEME TO ALLOW THE EXPOSED STRUCTURE TO ACT AS
A VISUAL, TYPICAL OF VICTORIAN CHURCHES WITH BRICKWORK AND HILL
CONSTRUCTION.

CAST IRON COLUMNS

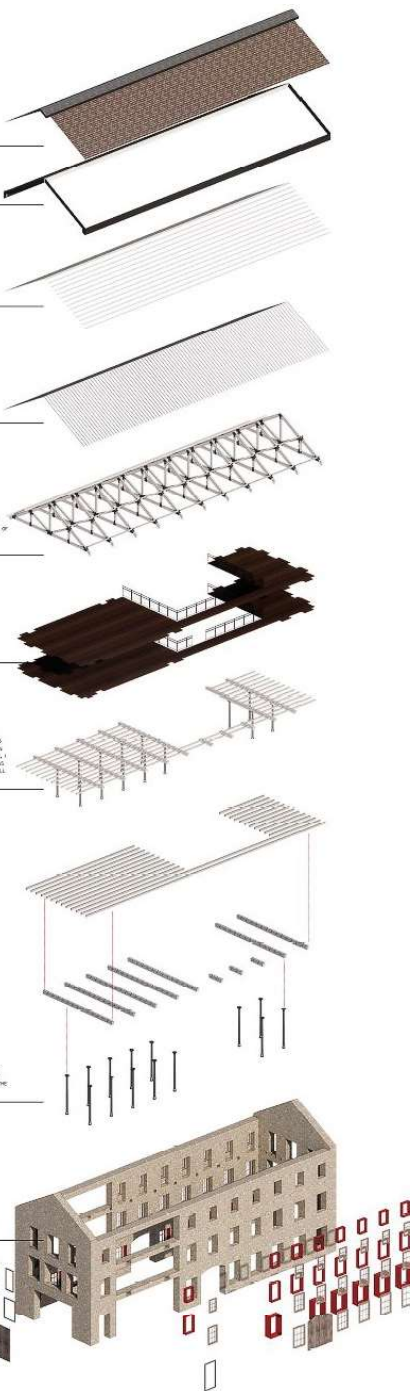
MEETING THE FULL AND SPECIFIC REQUIREMENTS OF CAST IRON COLUMNS,
CAST IRON COLUMNS IN THE 18TH CENTURY TO HOLD UP THE ROOF AND
FLOORING, THE COLUMNS WERE USED IN THE SCHEME TO HOLD UP THE
FLOORBOARDING AND ALSO OTHERS TO HOLD THE ROOF UP.

RUBBLE STONE CONSTRUCTION

THE SCHEME USED TO RECONSTRUCT THE ORIGINAL RUBBLE STONE
WALL AND ROOF IN BY RECONSTRUCTING THE NEW WALLS AND ROOF
AND ALSO OTHERS TO HOLD UP THE ROOF AND FLOORING, THE COLUMNS
WERE USED IN THE SCHEME TO HOLD UP THE FLOORBOARDING AND
ALSO OTHERS TO HOLD THE ROOF UP.

DOORS AND WINDOWS

THE SCHEME USED TO RECONSTRUCT THE ORIGINAL RUBBLE STONE
WALL AND ROOF IN BY RECONSTRUCTING THE NEW WALLS AND ROOF
AND ALSO OTHERS TO HOLD UP THE ROOF AND FLOORING, THE COLUMNS
WERE USED IN THE SCHEME TO HOLD UP THE FLOORBOARDING AND
ALSO OTHERS TO HOLD THE ROOF UP.





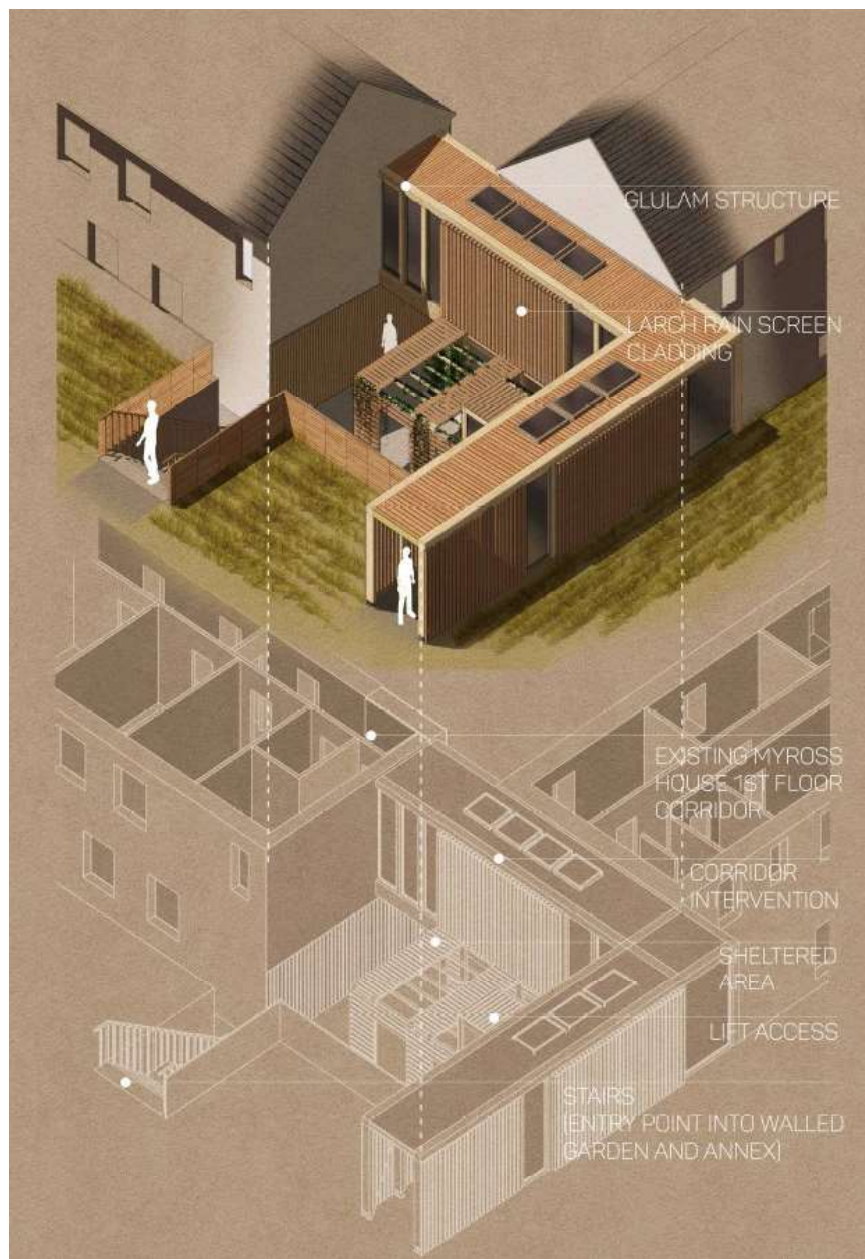


Fig 3.08

Angela Agrito, Community Centre, Axo

Fig 3.09

Community Centre Perspectives (top to bottom): Michael Carroll, Angela Agrito, Caimin Muldoon



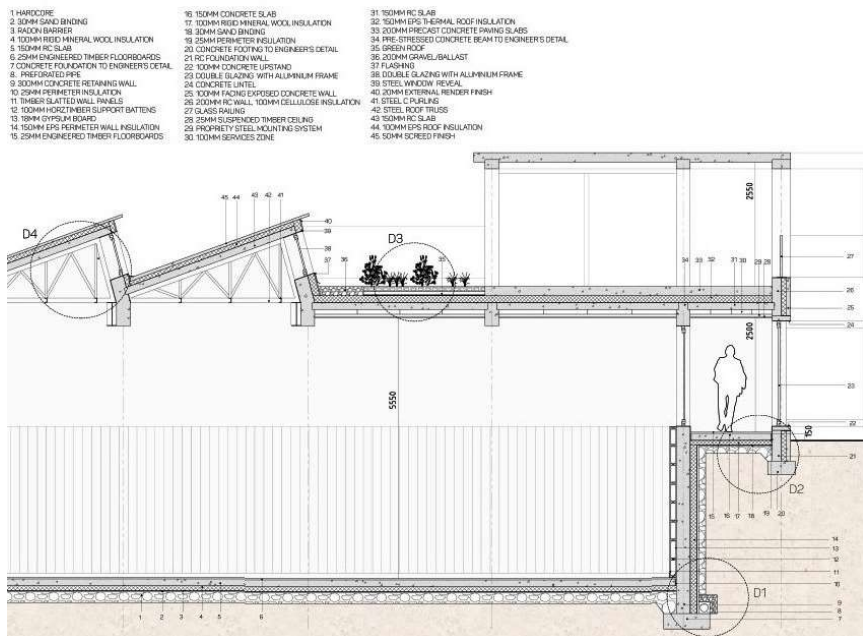


Fig 3.10 (top)
Angela Agrito, Community
Centre, Technical Section
Fig 3.11 (bottom)
Angela Agrito, Community
Centre, Iso
Fig 3.12 - 3.14 (opposite)
Caimin Muldoon, Com-
munity Centre, Section +
Perspectives





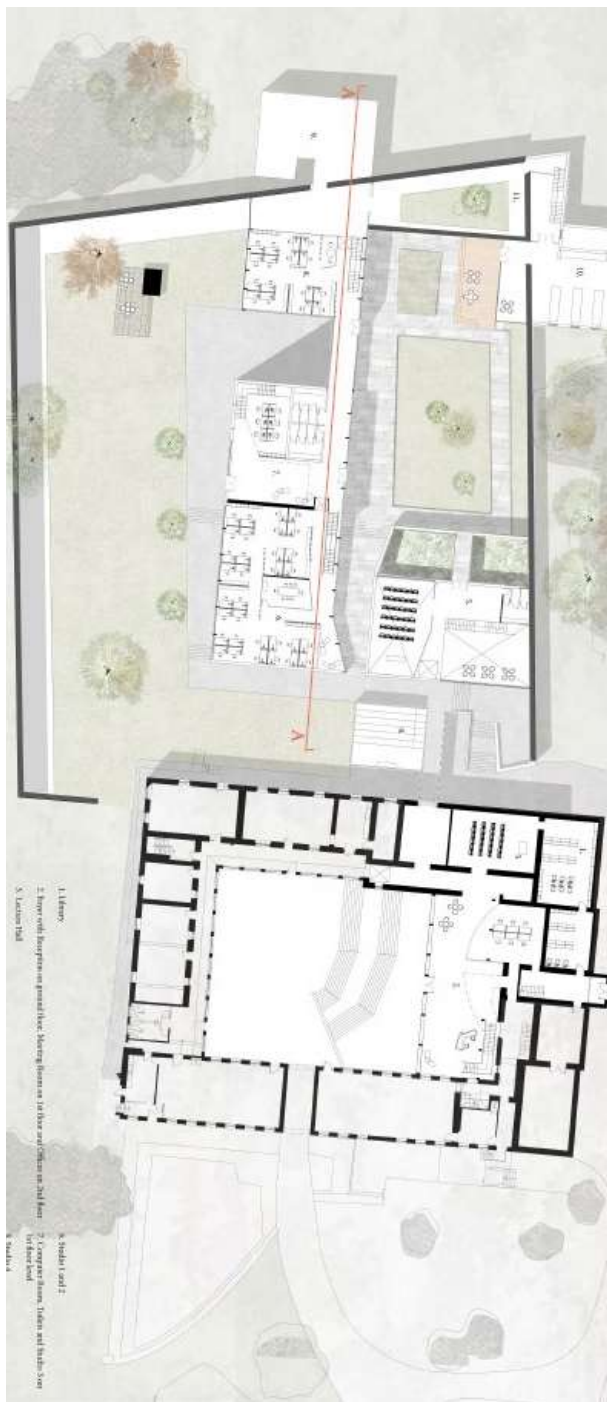


Fig 3.15 - 3.18 (opposite)
 Community Centre sections
 (top to bottom): Robert
 Hackett, Liam Mooney,
 Martha O'Donoghue Lyons,
 Matthew Hurley
Fig 3.19
 Katie Reilly, Community
 Centre, Plan

Fig 3.20
Alice McCarthy, Community
Centre, Sketch sections

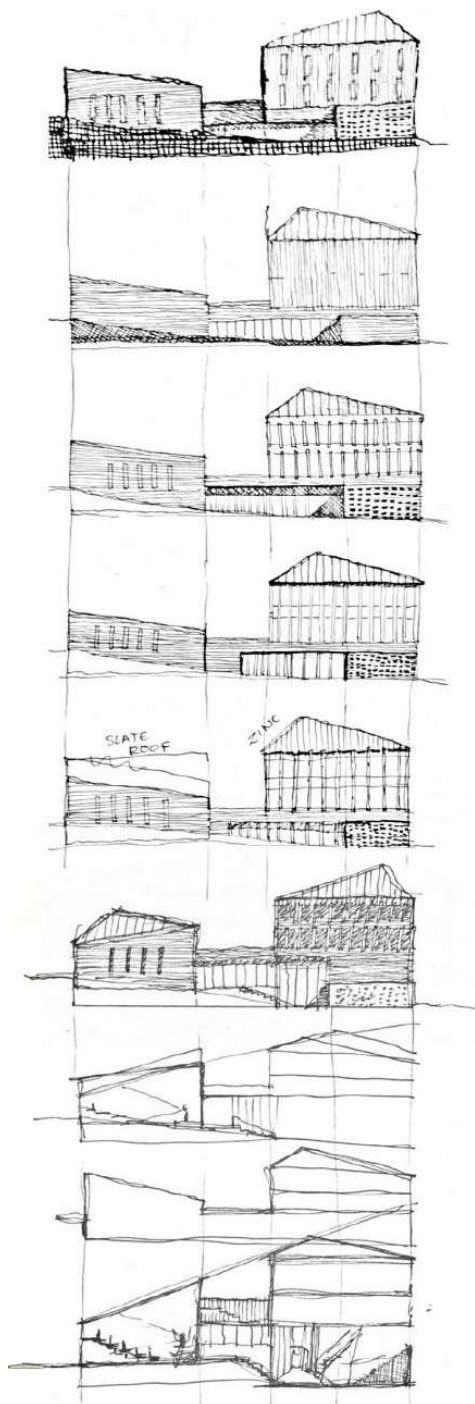
Fig 3.21 (opposite, top)
Martha O'Donoghue Lyons,
Community Centre, Axo

**Fig 3.22 (opposite,
bottom)**
Michael Carroll, Community
Centre, Plan

Fig 3.21 (opposite, top)
Martha O'Donoghue Lyons,
Community Centre, Axo

Fig 3.22 (opposite, bottom)

Michael Carroll, Community
Centre, Plan



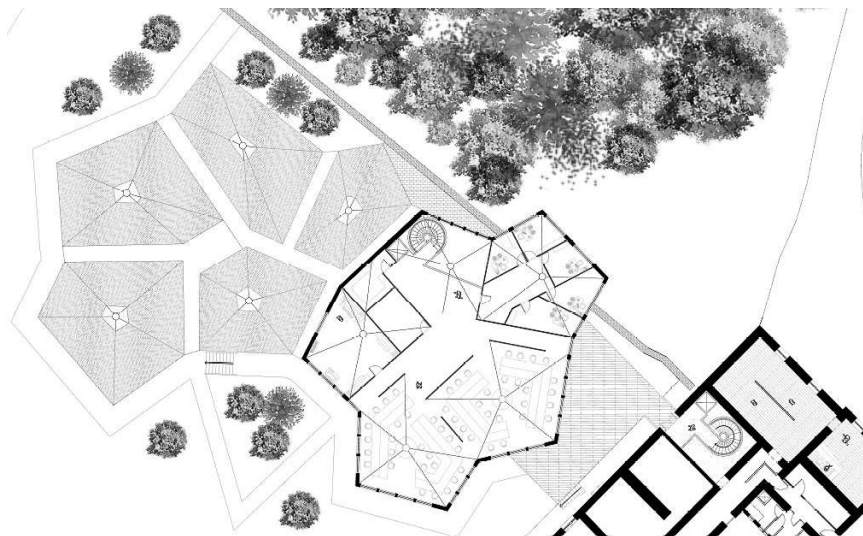
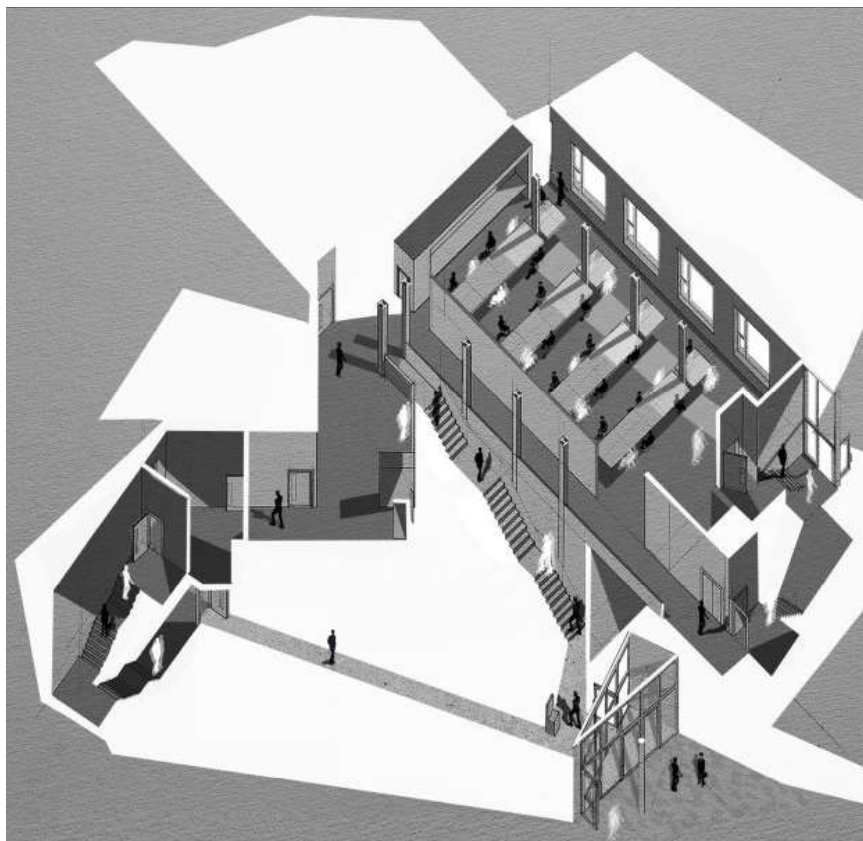




Fig 3.23
Liam Mooney, Community
Centre, Sectional perspective



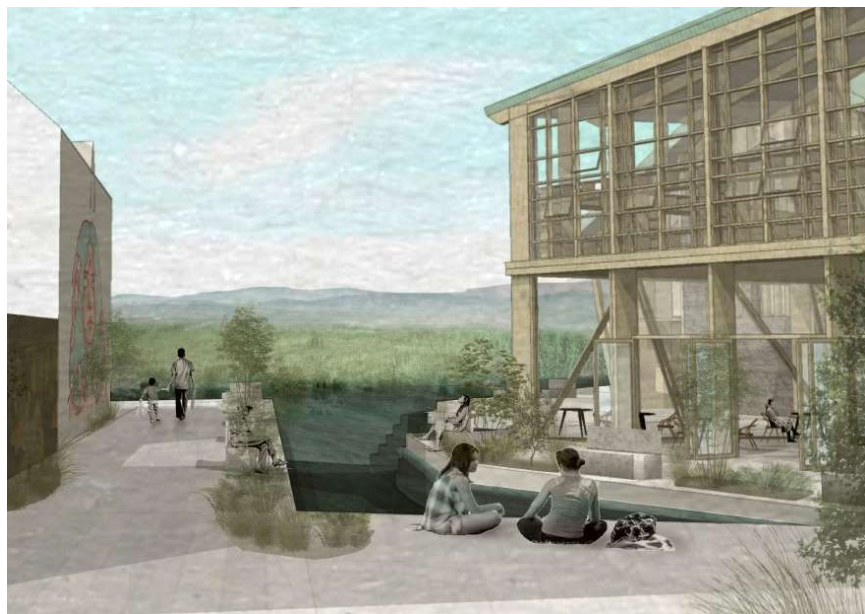


Fig 3.24 (top)
Martha O'Donoghue Lyons, Community Centre, Perspective

Fig 3.25 (bottom)
Matthew Hurley, Community Centre, Perspective

Fig 3.26 (opposite)
Robert Hackett, Community Centre, Perspective



YEAR 04

Year Co-ordinator
John McLaughlin

Design Studio Staff
Nicci Broch
Ruairi Finucane
Caroline Akiboye
Simon Connelly
Joseph Mackey

CCA E Workshop
Aoife Browne

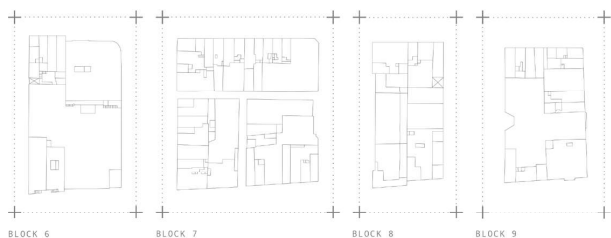
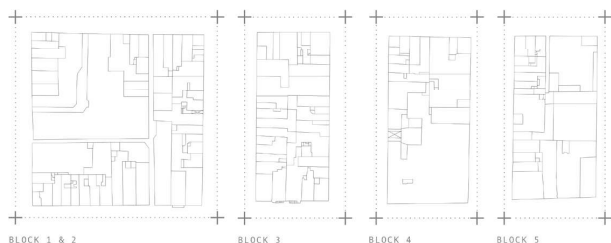
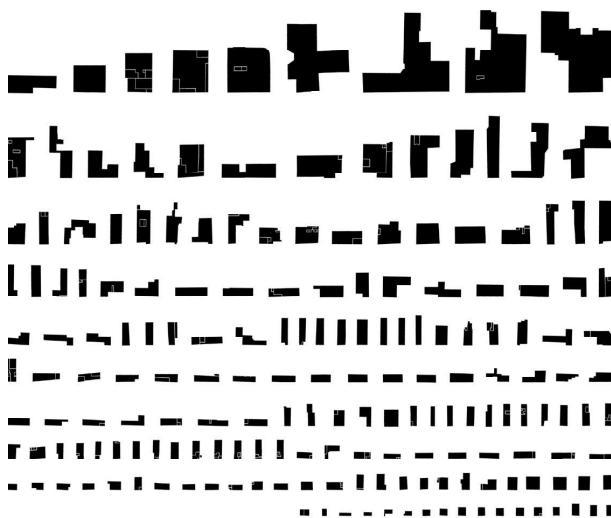
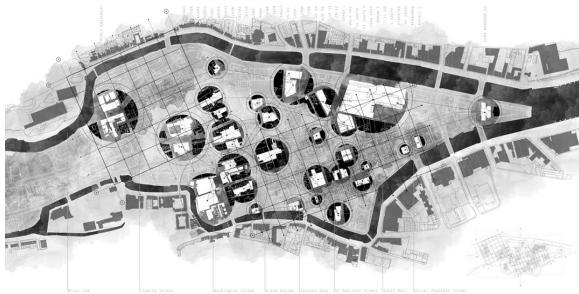


Fig 4.0.00 - 4.0.02
Emmet Twohig, Cork City Block
Mapping Study



Integration + Practice

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 the city's docklands at the confluence of the two channels of the River Lee.

The **Beyond Refuge** studio, led by Nicci Brock took the Morrison's Island district as a starting point for a series of proposals to regenerate this area of Cork City. 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 Spike Island in Cork Harbour. Foucault's text introduces the concept of heterotopia as a space apart, and the island with its rich histories proved to be a treasure trove of heterotopic spaces. The theme of Memory led to rich readings of the 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, from Arup's Cork office as engineering and environmental consultants 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 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; Robert Bourke, Professor Hugh Campbell, Peter Cody, Kevin Donovan, Catriona Duggan, Tiago Faria, Stephen Foley, Jane Larmour, David Naessens, Declan Scullion, Conor Sreenan, Peter Tansey, and Annette Wolpert, 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
Orla McKeever
Dr Sarah Mulrooney
Catherine Brown Molloy
Kate Buckley
Dr Jim Harrison
John McLaughlin
Dr Danielle O'Donovan
Tara Kennedy

Contributors
Prof Gary A. Boyd
Maroun Tabbal
Kieran Cremin
Irish Architectural Archive

The Dissertation is an opportunity to experience architectural research and to study in-depth a specific field of interest. Sparked by eight thematic tutor-led groups, subjects in 2020/21 ranged across studies of significant buildings and architects; representations of architecture in the visual and literary arts; 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, supported by visual illustration. The dissertation research was supported by lectures and workshops, this year all in an online format. Students also represented their research online at a Dissertation Symposium in January, airing their work to their peers for wider discussion and engagement.

Tara Kennedy

Contested Space / Cities in Conflict

Orla McKeever

This seminar group will consider what we define as conflict within the built environment and how it impacts on how we negotiate the city? We will look at what happens to the urban fabric when conflict occurs? Through the investigation of international precedents, an awareness of overt tactics that assert control will be developed, however, the central focus of the group aims to identify and investigate the more nuanced invisible borders that contain and corral our use of public space inherit within the design of our cities. The group will investigate the phenomenological experience of place and explore the use of ethnographical methods in the experience, observation and documentation of primary research. We will consider if the literary or artistic representations of conflict of the urban sphere help us understand the dynamics of violence and ask the question, is it possible to decommission divisions within the mind?

Space + Learning: Imagining a new Planetarium for Cork

Dr Sarah Mulrooney

Earlier this year, CCAE postgraduate students and staff met with Blackrock Castle Observatory and Cork Institute of Technology staff (BCO & CIT) to discuss ideas for a new Planetarium for Cork. This dissertation group continues this discussion, by expanding on research about learning spaces at BCO, CIT. The group is interested in exploring ideas around modular, adaptive, mobile and demountable learning spaces. Is there potential to have a floating planetarium on the Lee? What would the ideal form of such a structure take? Would geodesics domes or pneumatic structures be appropriate? The relationship between the fields of astronomy and architecture will be interrogated and we will read the writings of some key thinkers in these areas. This dissertation group will run in parallel with two projects funded by the Teaching and Learning Unit at CIT. One of these projects is planned as a maker project whereby CCAE students will build large-scale structural models of experimental spaces for learning. The other project expands a community of researchers on learning spaces.

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 POE, 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 POE and explore why the process is still undervalued within the industry.

The City and Street in a Post-COVID World

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. Public space is arguably a common good whose problematic should always be a question. Cities and their streets have become spaces for creative dissent, debate and questioning. They are key to understanding and perceiving the urban fabric and urban life. This dissertation group provides a framework for the description, experience, critical analysis and discussion of the street, public space and the city. 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 how coronavirus has and will impact our cities. The focus aims for a broad introduction to public space, urban design and the city, but also on history, spatial theory, environment, infrastructure, and identity of the place.

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.

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.

Taking Care

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. In particular we will research the politics of care and how these might overlap with questions of design. In this era of uncertainty and radical global change the moment for these questions is urgent.

ONLY CONNECT

Unit Leaders

Caroline Akiboye
Simon Conolly

Year Co-ordinator

John McLaughlin

Students

Daragh Barrett
Neil Cotter
Conor Crowley
PJ Dennehy
Ciara Flynn
Jenny Fitzgerald
Claire Hannon
Niamh Hurley
Patrik Lumezi
Aoife O'Connor
Martin O'Herlihy
Johnny Whoriskey

It is 2050 in Cork city. The past climatic projections 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. Pandemic restrictions are now regular feature of life so the quality of personal and social urban spaces have become very important. Patterns of work have been redefined. Recent EU Directives, following the various COP agreements, 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, biodiversity loss curtailed, and transport carbon-neutral.

Climate crisis provides the opportunity to rethink how society organises its relationships to the environment, its urban landscape, its river, biodiversity, and spatial connectivity. Inner city areas, such as the docklands and their environs, requiring regeneration after years of economic neglect and depopulation are re-created as sustainable living, thriving places for inhabitants, makers and visitors alike. In reimagining this future, we need Only Connect:- repurposing old buildings; providing places for work and affordable, flexible housing for families and individuals; migration into Europe provides Cork in 2050 with a rich cultural and ethnic diversity. Crafts, and food markets, provide local employment; arts, cultural and performance centres enrich society, and support citizens' physical and mental wellbeing. Education and understanding environment and biodiversity, enhance the quality of life.

The group researched and mapped a number of attributes, problems and opportunities at the beginning of the year, listed in the chart below; this database formed a common resource for the whole group to use in defining their main design project for the year.

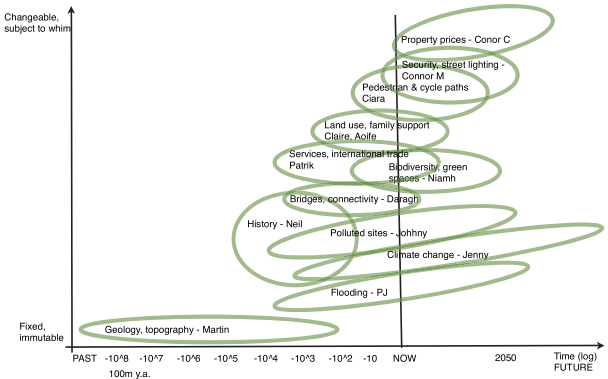


Fig 4.1.01
Only Connect Group Research
Analysis Graph
Fig 4.1.02 (opposite)
Patrick Lumezi, Cork City
Docklands, Excerpt from thesis
panel

AkiboyeConollyArch.com 10.2020

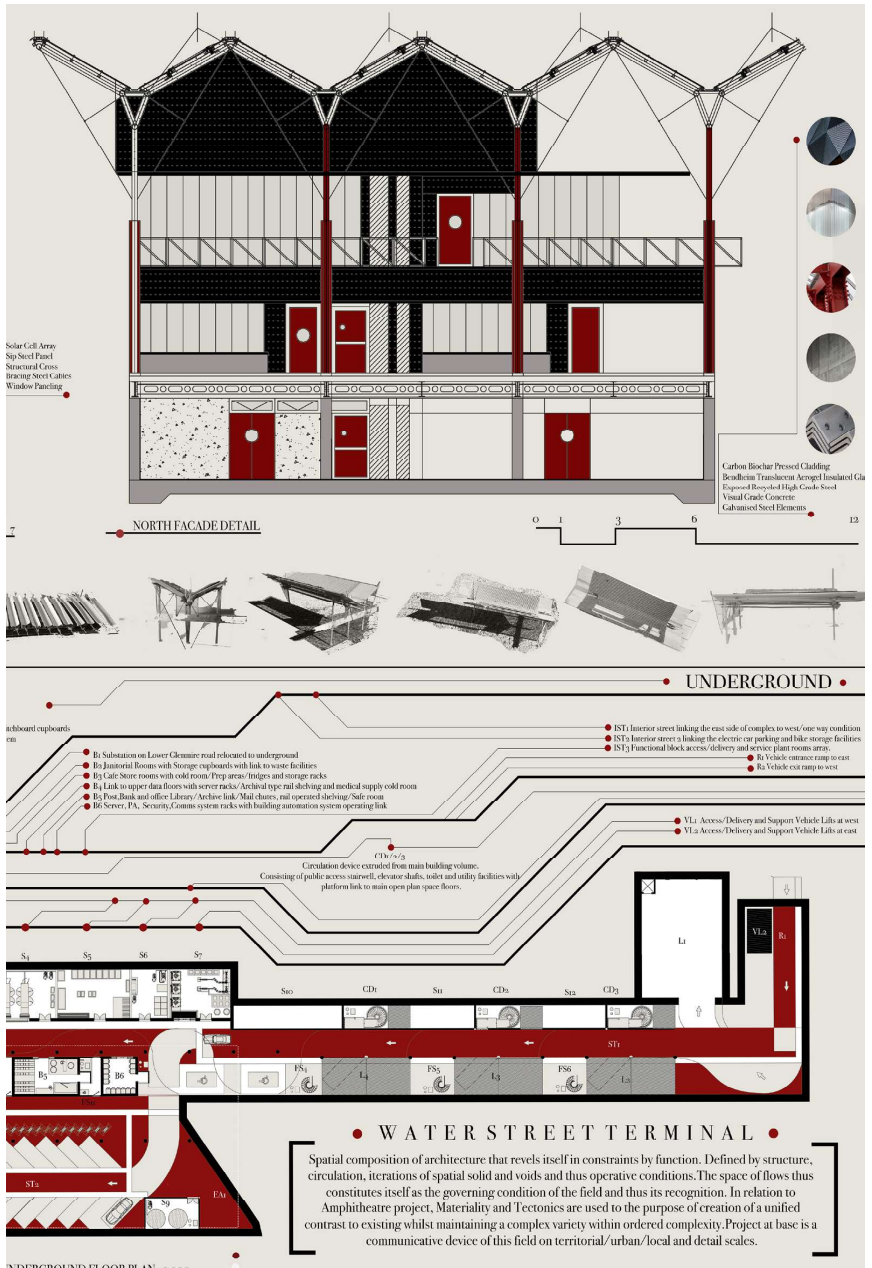
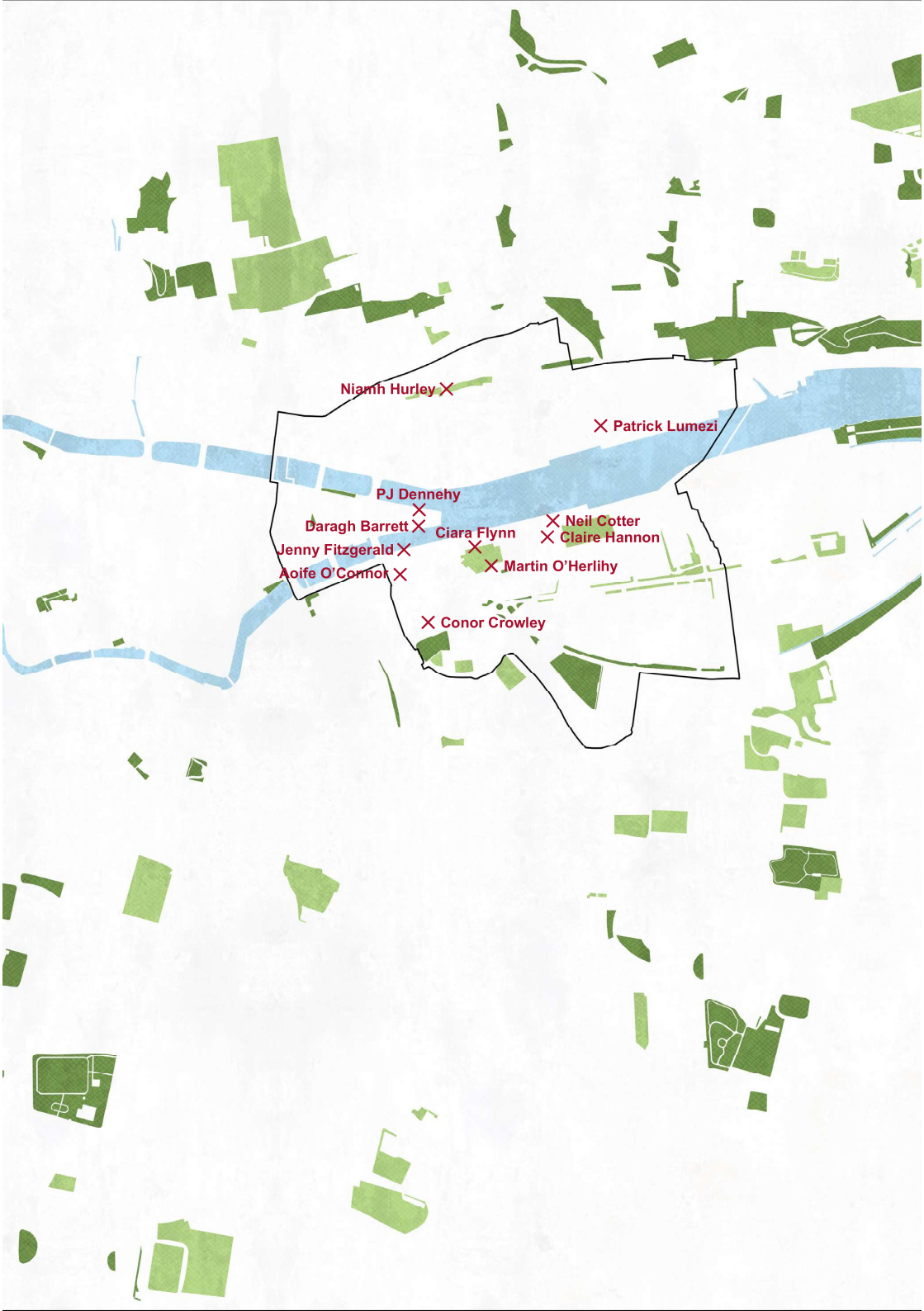


Fig 4.1.03
Niamh Hurley, Ecological
Survey (base map) with
superimposed student project
locations.





Niamh Hurley X

X Patrick Lumezi

PJ Dennehy

Daragh Barrett X

Ciara Flynn X

X Neil Cotter

X Claire Hannon

Jenny Fitzgerald X

Aoife O'Connor X

X Martin O'Herlihy

X Conor Crowley

This design project sets out to create a new segment of the ever-expanding Cork City centre, with the intention to provide the basis for a strong sense of community to be built, a sense that is rarely found in Cork City centre today. Heavy emphasis will be placed on both outdoor and indoor spaces which will be geared toward meeting and socialising with your neighbours and visitors to the area. This move is in support of the notion that one feels comfortable in their surroundings when they feel safe and have trust in those around them. The key goal of this design project is to create the necessary spaces to nurture a neighbourhood built on friendship and trust.

The design intervention in semester one will form the anchor for this new segment of the city. A newly-formed public realm setting along Kennedy Quay, which consists of greenhouses and an open pavilion on an island surrounded by a canal, will provide local residents with some well-needed outdoor recreational space. Individuals are free to use and interpret the space as they see fit for their needs, whether that is having a picnic on the sloping steps, going for a paddle in the canal, walking a dog or hanging out with friends. The open pavilion structure is fully flexible and able to accommodate a variety of community events, such as markets, performances or other outdoor events.

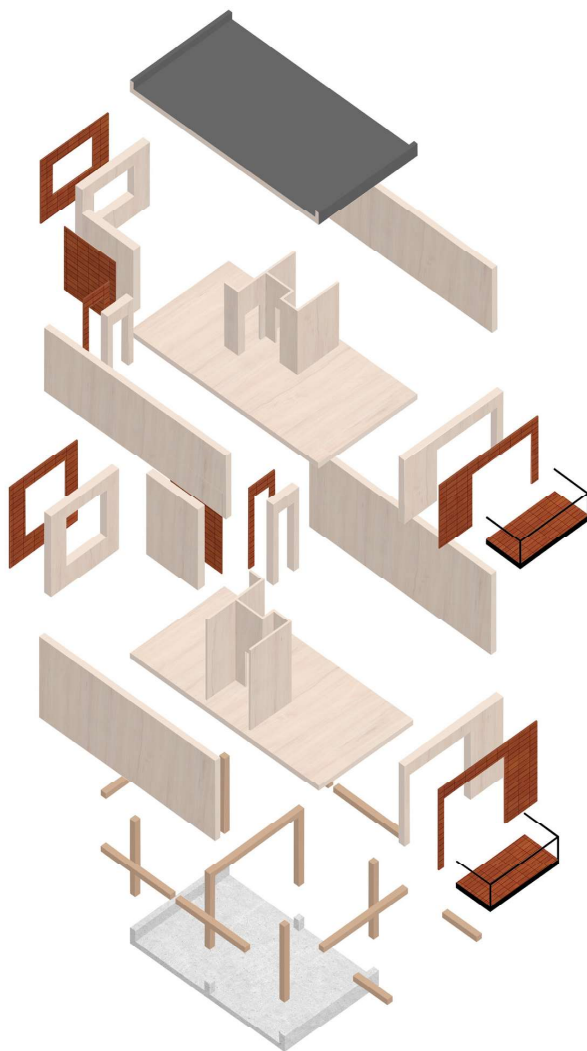


Fig 4.1.04 (top)

Clare Hannon, Exploded Iso

Fig 4.1.05 (bottom)

Clare Hannon, Elevation

Fig 4.1.06 (opposite, top)

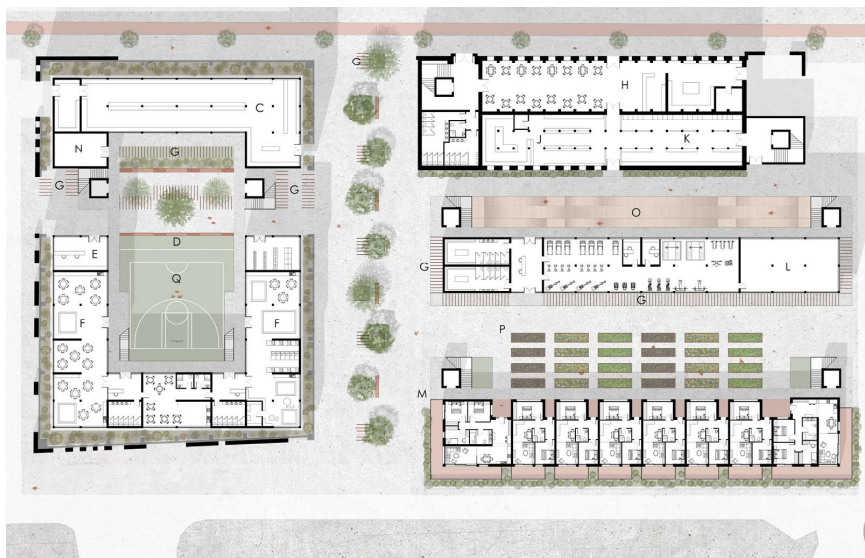
Clare Hannon, Sectional

Perspective

Fig 4.1.07 (opposite, bottom)

Clare Hannon, Plan





With the limited biodiverse habitats in Cork City's Dockland Area, the need to design for co-habitation of humans, plants and animals is prevalent. My project focuses on this ideal through a vacant infill site located between Lower Glanmire Road and Summerhill North on Cork City's North Docklands. The hidden infill site in questions served the Cork-Cobh-Youghal railway line. Since the abandonment of the railway line in 1850, the narrow, cliff-edged site has been left overgrown and under-utilised.

Inspired by NYC's High Line and the recent greenway developments on old railways lines, my thesis follows the rejuvenation of this line through the creation of an elevated walkway which connects the stark level changes with a series of hubs and nodes scattered along the line, aptly referred to as the 'Stations'.

The project develops from Station F - The Community Hub. This hub contained rooms for communal activities and development including a multi-functional hall, an open cafe/reception space and a co-working space. These spaces span across 3 levels, connecting the 6m distance from Lower Glanmire Road to the infill site. However, the spine of the build is created by a 5 metre wide stairway that connects the two levels. This space can be adapted to form an exhibition or a small theatre space.

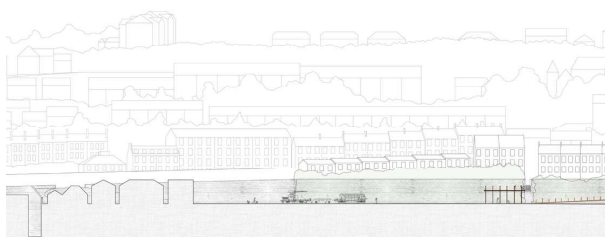
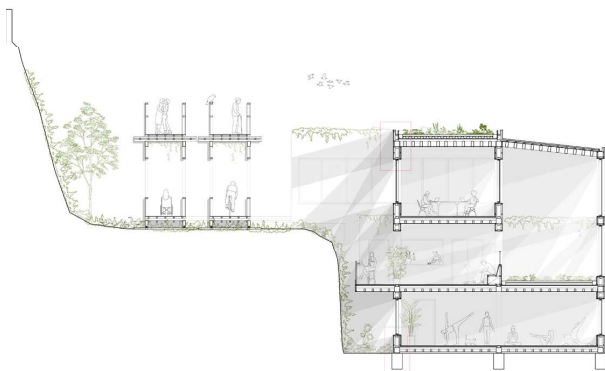
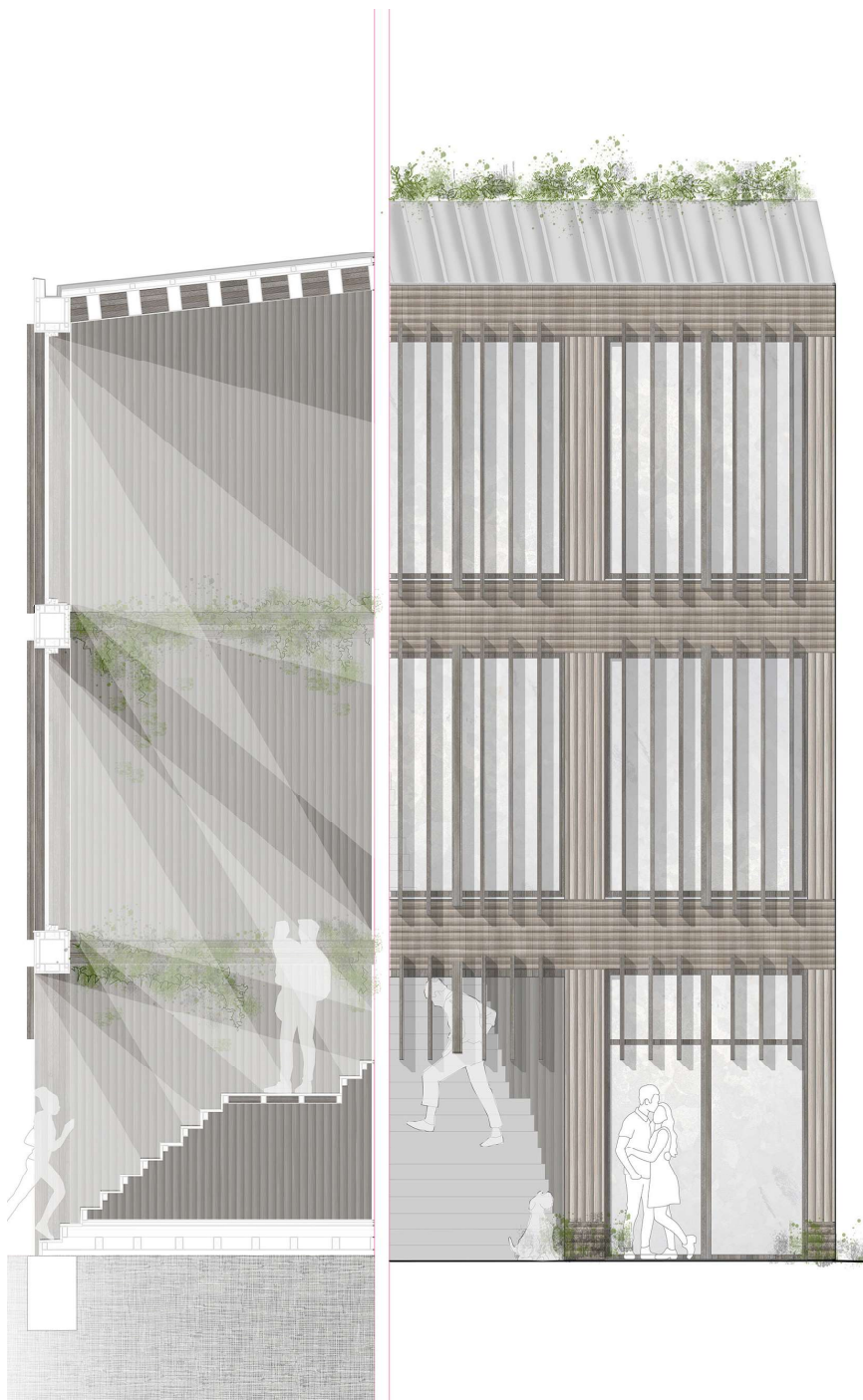


Fig 4.1.08 - 4.1.11
Niamh Hurley, Assorted
Sections

Fig 4.1.12 (opposite)
Niamh Hurley, Technical
Section-Elevation Study



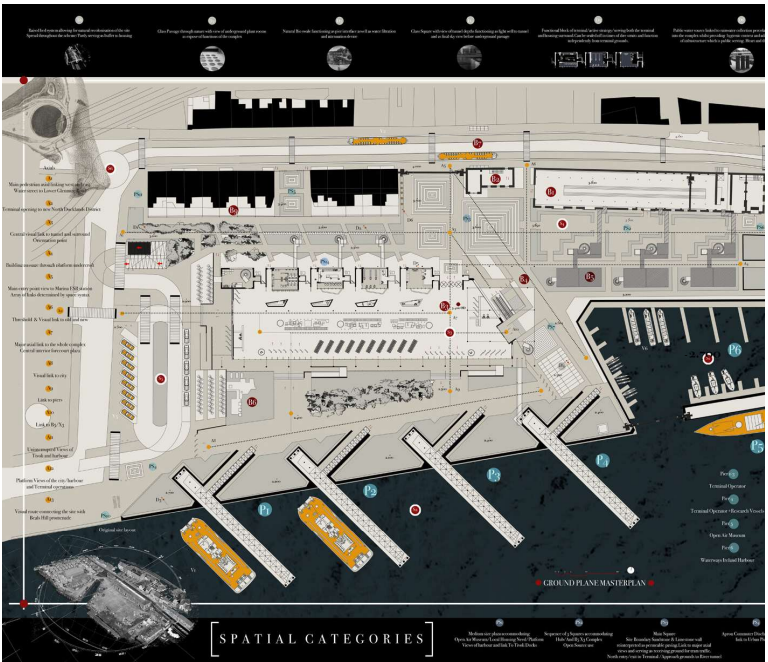
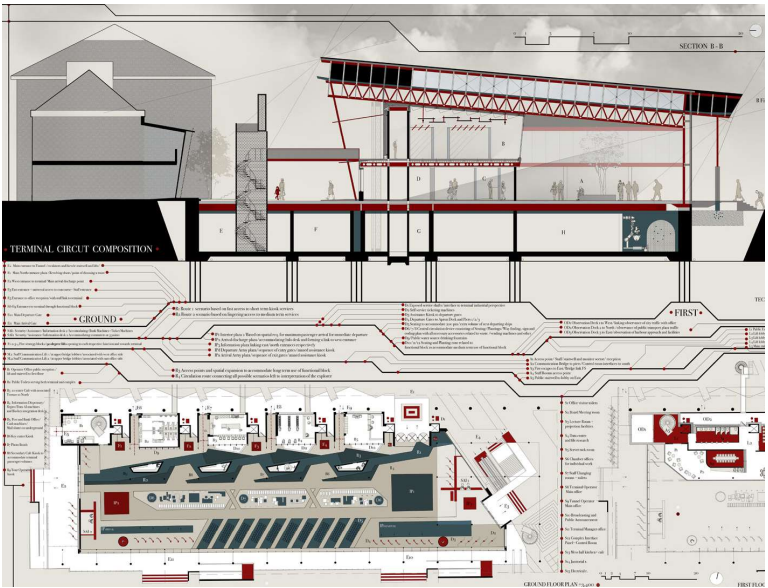


Fig 4.1.13 (top)
Patrick Lumezi, Water Street
Terminal, Terminal Circuit Panel
Fig 4.1.14 (bottom)
Patrick Lumezi, Water Street
Terminal, Masterplan

This design thesis focused on reinstating the symbiosis between the city and its people. The project reacts to many of the problems highlighted in the research stage of the project and seizes the opportunity to bridge the future developments and the existing city. By taking back a structure in the area of transition between the south docks and their amenities, the blockade caused by large scale commercial buildings, can be broken. This building infected by a community acts as a monument to the residents of the city within the area of mono-culture office buildings. In examining the current commercial structures in the area and exploring how to transition a chosen example to residential use, it is possible to create a strategy that can be applied to the existing structures that may become vacant in the post-covid work culture. I chose the high embodied carbon structure of One Albert Quay to explore as my site and to transition it into studio apartments suitable for people of all ages. The project aims to provide a well balanced living environment that is largely passive controlled while also providing healthy living spaces that separate work, rest and life.

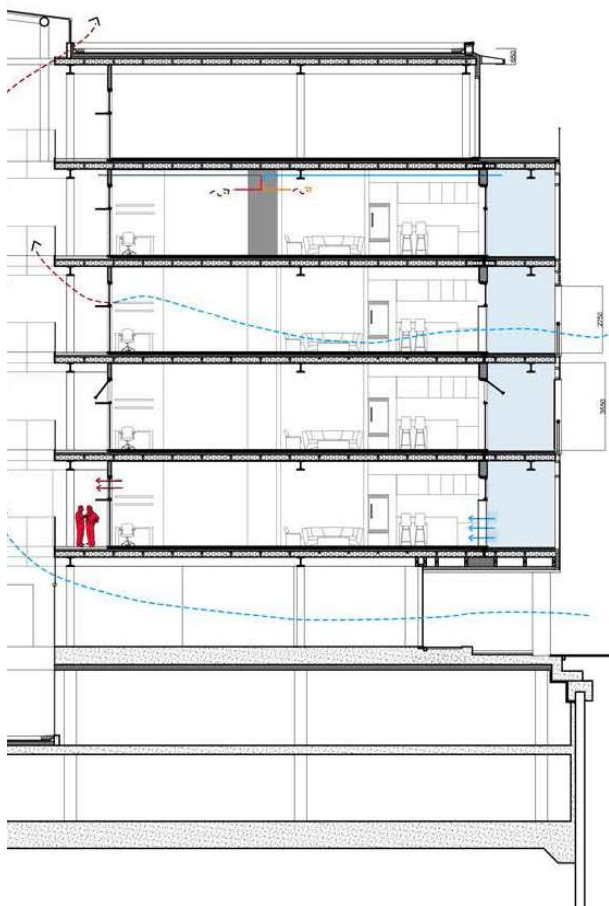


Fig 4.1.15

Aoife O'Connor, Technical Section

Fig 4.1.16 (opposite, top)

Aoife O'Connor, Unit Isometrics

Fig 4.1.17 - 4.1.19 (opposite, bottom)

Aoife O'Connor, Assorted Section + Elevation Studies

Fig 4.1.20
Aoife O'Connor, Sectional
Perspective





BEYOND REFUGE

Unit Leaders

Nicci Brock
Ruairi Finucane

Year Co-ordinator

John McLaughlin

Students

Cian Gorman
Crioan Guilfoyle
Alex Macheta
Poppy Kilgallon
Leo McCarthy
Lucy Mitchell
Sam Mullan Galvin
Cathal O'Connor
Daniel O'Mahony
Peter Spillane
Emmet Twohig
Kate White

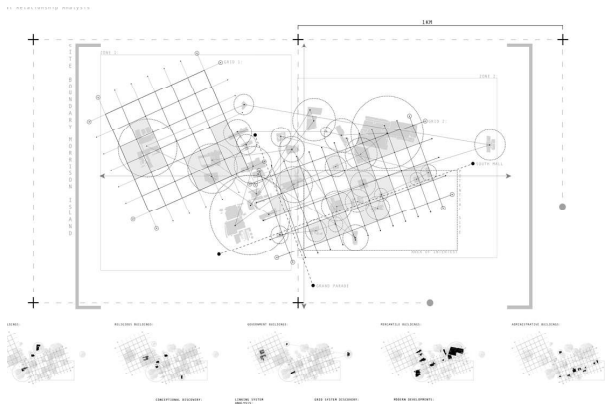
REFUGE; The state of being safe or sheltered from pursuit, danger, or difficulty.

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 built 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
Emmet Twohig, City Block Site
Analysis
Fig 4.2.02 (opposite)
Alex Macheta, Cork City
Mapping



B E Y O N D R E F U G E, CORK CITY MAPPING - PUBLIC REALM

THE SITE CURRENTLY FUNCTIONS AS A CAR PARK, LOCATED ON SOUTH MAIN STREET ITS POSITION IS SIGNIFICANT IN REGARDS TO THE HISTORY OF CORK CITY AND THE DISCONNECT BETWEEN THE NEW AND THE OLD.

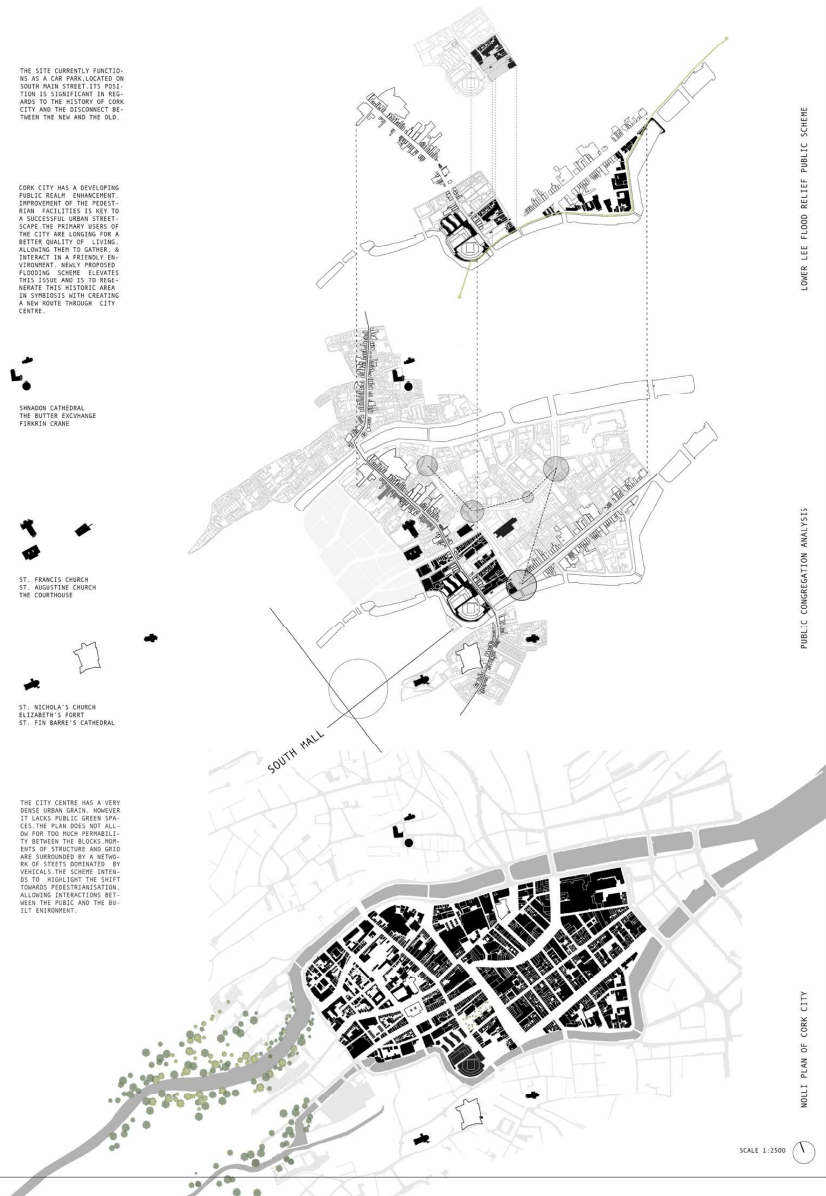
CORK CITY HAS A DEVELOPING PUBLIC REALM. ENHANCEMENT, IMPROVEMENT OF THE PEDESTRIAN FACILITIES IS KEY TO A SUCCESSFUL URBAN STREETSCAPE. THE PRIMARY ISSUES OF THE CITY ARE LONGING FOR A BETTER QUALITY OF LIVING, ALLOWING THEM TO GATHER, & INTERACT IN A FRIENDLY ENVIRONMENT. REALLY PROPOSED FLOODING SCHEME. ELIMINATES THIS ISSUE AND IS TO REGENERATE THIS HISTORIC AREA IN SYMBIOSIS WITH CREATING A NEW ROUTE THROUGH CITY CENTRE.

SHAMON CATHEDRAL
THE BUTTER EXCHANGE
FERMIN CRANE

ST. FRANCIS CHURCH
ST. AUGUSTINE CHURCH
THE COURTHOUSE

ST. NEONIA'S CHURCH
ELIZABETH'S FORT
ST. FIN BARR'S CATHEDRAL

THE CITY CENTRE HAS A VERY DENSE URBAN GRAIN. HOWEVER IT LACKS PUBLIC GREEN SPACES. THE PLAN DOES NOT ALLOW FOR TOO MUCH PERMEABILITY BETWEEN THE BLOCKS. ROOMS OF STRUCTURE AND GRID ARE SURROUNDED BY A NETWORK OF STREETS ORIENTED BY VERTICALLY. THE SCHEME INTENDS TO HIGHLIGHT THE SHIFT TOWARDS PEDESTRIANISATION, ALLOWING INTERACTIONS BETWEEN THE PUBLIC AND THE BUILT ENVIRONMENT.



SCALE 1:12500

LOWER LEE FLOOD RELIEF PUBLIC SCHEME

PUBLIC CONGREGATION ANALYSIS

MOLLY PLAN OF CORK CITY

The proposed scheme of a **Necklace of Culture** aims to preserve the tension between the tradition and utopia in order to unite the divided community and become a medium for expression. Therefore the main programme includes a theatre building surrounded by an art gallery and an archive which serves the already existing library on site. All three buildings, and the elevated greenway proposed in first semester, form a symbiotic relationship where one is not to overpower the other. Disintegrating the line between the inside and outside while engaging with the nature and carefully designed landscape allows for the scheme to have an architectural language which preserves memory of a way of existence.

The theatre functions as the anchor for the project, guiding people through the scheme. It is carefully positioned to frame particular views of Cork City, visible from within the building as well as the elevated greenway which connects the two city blocks. This allows for the user to have a unique experience each time they visit. Performances and the loose programme allow for the building to be easily adapted even if its first function falls through, building for the future with a high level of adaptivity, will lengthen its lifecycle.

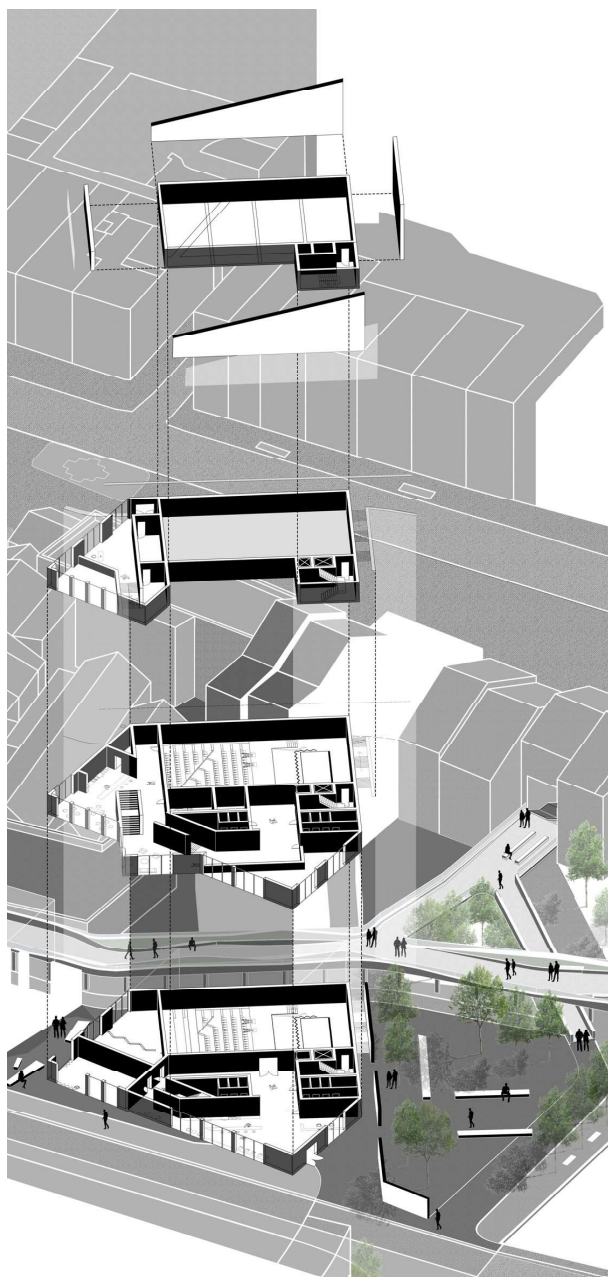
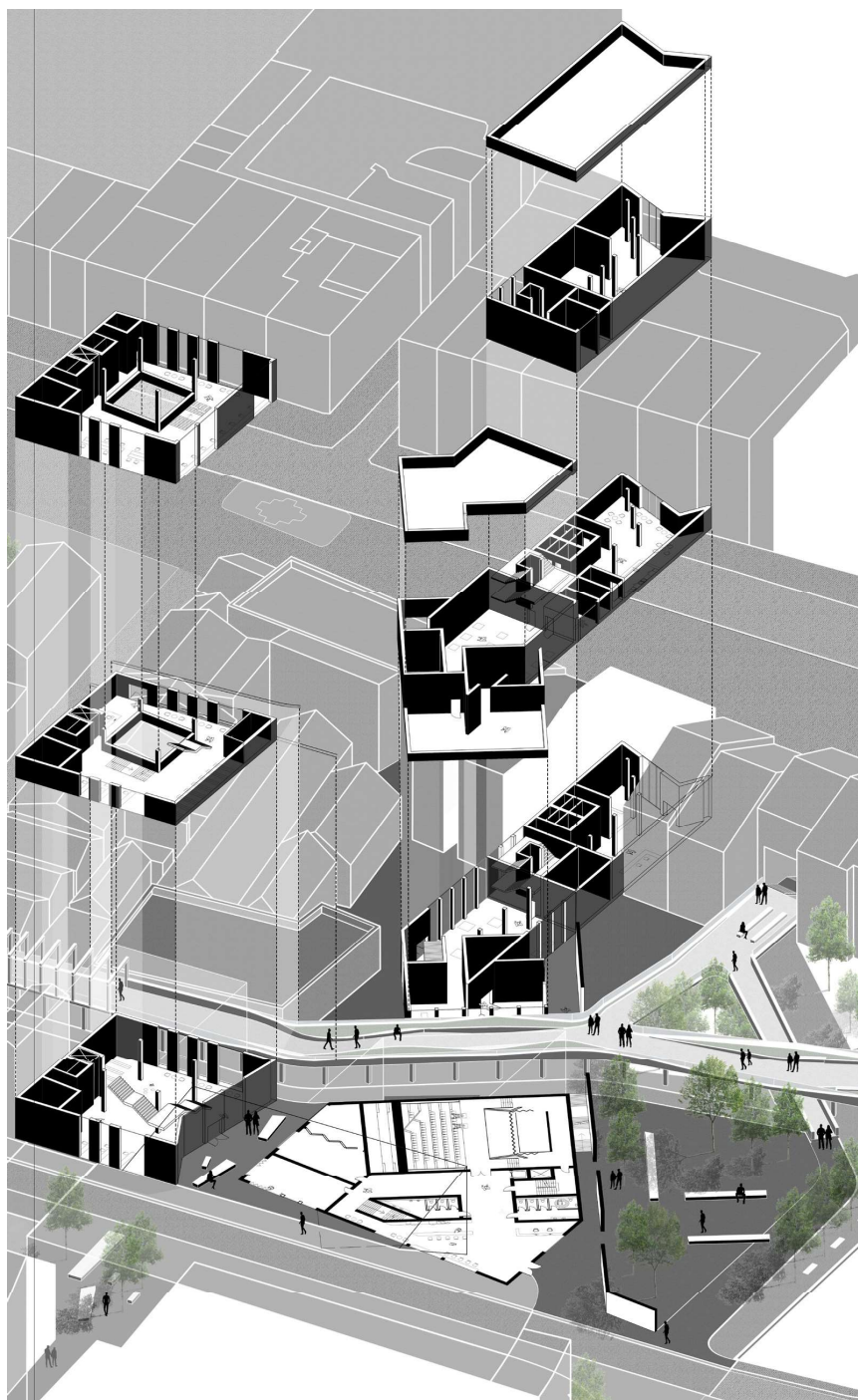


Fig 4.2.03 - 4.2.04
Alex Macheta, Necklace of
Culture, Exploded Axonometrics





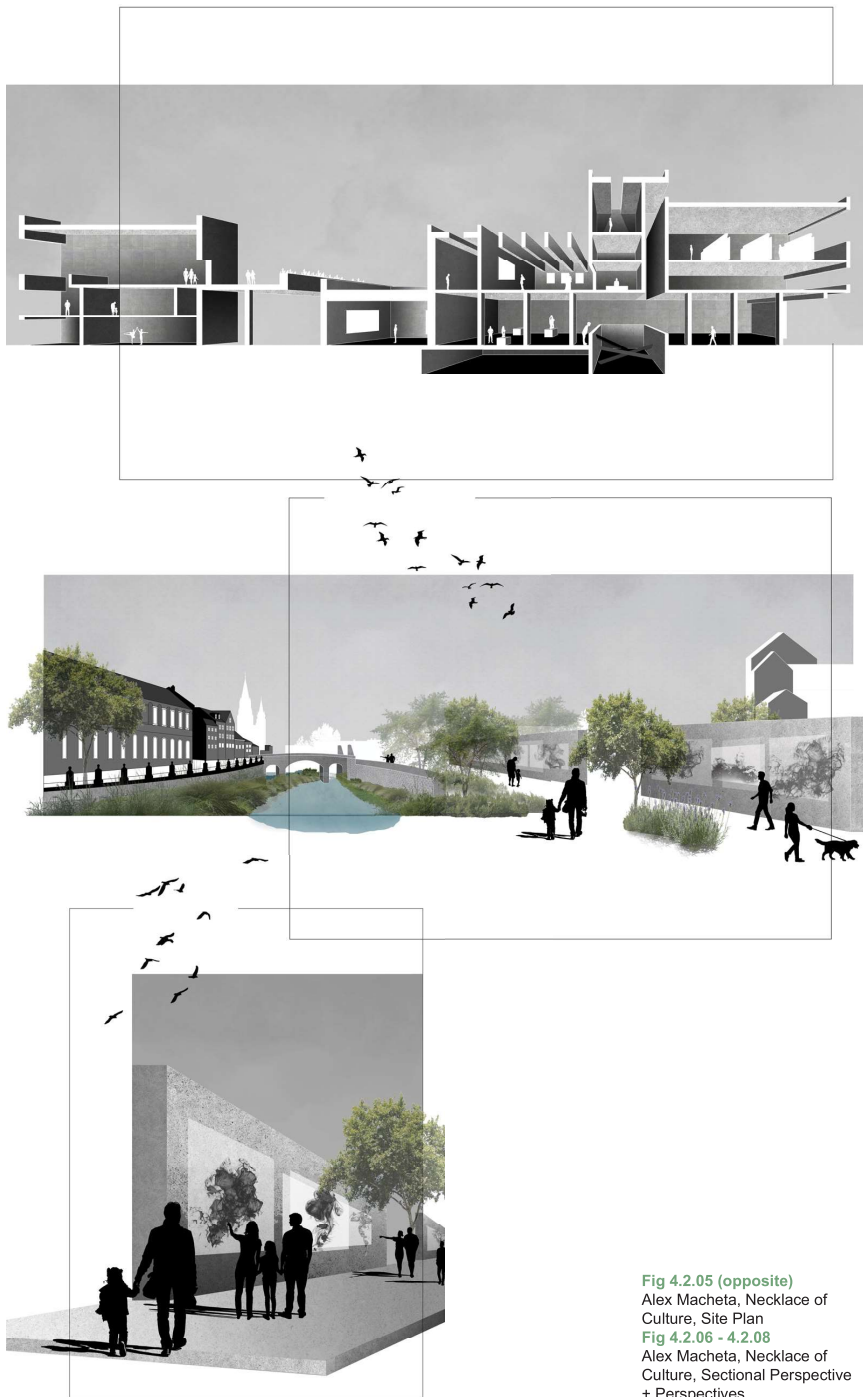


Fig 4.2.05 (opposite)
 Alex Macheta, Necklace of
 Culture, Site Plan
 Fig 4.2.06 - 4.2.08
 Alex Macheta, Necklace of
 Culture, Sectional Perspective
 + Perspectives

POPPY KILGALLON

Morrison's Island, located just above the southern channel of the River Lee, houses a variety of functions, however the area contains many vacant structures, creating a sense of translucence, a place not quite occupied, yet still alive with movement. Bounded by the South Mall and a bend in the river, the triangular site acts as a threshold to the city centre, an in-between space, a metaphorical veil between the inner and outer city areas. Through research and analysis, it is observed that the general mass of people moved through the area with their destination on the other side, allowing Morrison's Island to act as a filter, filtering out those with direction from the mass of people, filtering people in and out of the city centre. The aim of this thesis is to first create pauses in the movement and to aid the flow of people, then to create a destination on the Island. In a masterplan of the area, open public spaces were created throughout the island, created spaces of pause, with the aim to slow down the movement of people. Originally there was just one route across the river onto Morrison's Island, Trinity Bridge, just at the bend in the river, which created a funnel effect: one narrow way in or out. In the masterplan, two more bridges were added, opening up the Island, and aiding the existing circulation routes. In addition, the circulation system is to be made almost entirely pedestrian oriented, with only one vehicular route through the area, which links up with South Mall.

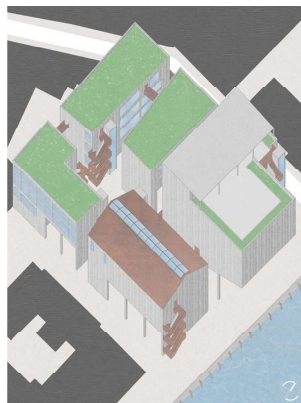
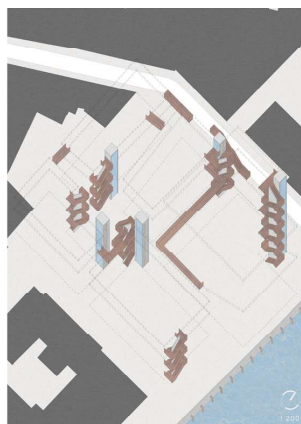
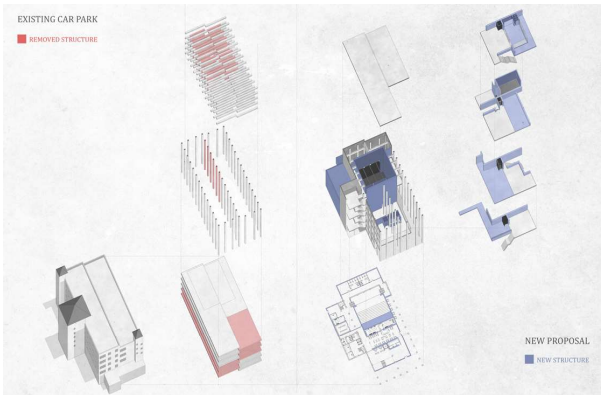


Fig 4.2.09 (top)
Poppy Kilgallon, Sectional
Perspective

Fig 4.2.10 - 4.2.19
Poppy Kilgallon, Assorted
Elevations, Plan +
Axonometrics



Terence MacSwiney Literature and Arts Centre intends to bring new life to the forgotten and dishevelled North Main Street. Since the 1800s, Cork City has shifted its development to the east, the main streets becoming Patrick's Street, Oliver Plunkett Street and the South Mall. Today, most of the development has spread further east with new developments at the former port docks and marina. This has left the old parts of the city to the west forgotten about. Walking down North Main Street today you would hardly believe it used to be the main street of Cork City. Buildings are abandoned or in poor condition and in major need of repair.



This project takes on one of the more forgotten multi story parking structures in the city. Found in the midst of a block that holds a deep history of Cork, it is situated beside North Gate Bridge. Originally the entrance to the old city, it opens into one of the oldest blocks in Cork. After discovering the uncelebrated old home of Terence MacSwiney, located on North Main Street which sits in front of the existing car park, this project sets out to convert the parking structure into a brand new literature and arts centre dedicated to the revolutionary figure of Irish History.



Fig 4.2.20 (top)
Cian Gorman, Arts Centre,
Exploded Axonometric
Fig 4.2.21 (middle)
Cian Gorman, Arts Centre,
Perspective
Fig 4.2.22 (bottom)
Cian Gorman, Arts Centre,
Section

Rediscover | Re-engage | Re-establish

These are the themes that I formed in my first-semester research on cork city. Through this research, I discovered our historic connections to the River Lee. I focused on re-establishing our connection to the river by using a solid structure that would change as the Lee's water level rose and fell throughout the day. The structure would always be accessible to provide access and fun to the people of Cork, young and old. The old lee baths were used as a precedent and influenced both the design and materials. After studying the area in such detail I decided to design my semester two project here too. The site had an interesting history and was the ideal site to provide a catalyst for change in an area with many abandoned buildings. The design is for a hotel with a large bathhouse. The original building on the site was The Moores Hotel which had been there for over 100 years. Providing a new experience for the people of Cork, the bathhouse creates a series of meditative spaces for users – dark and cold, warm and bright – forming differing levels of intimacy. This instructs the design strategy, such as the sequence of space and also the smallest issues such as the technical details. The building would be constructed using recycled materials from the previous building and be as sustainable as possible. Both designs created different routes within them, many different experiences but always giving you the choice of what you wanted to experience, never forcing the user in a predetermined path.

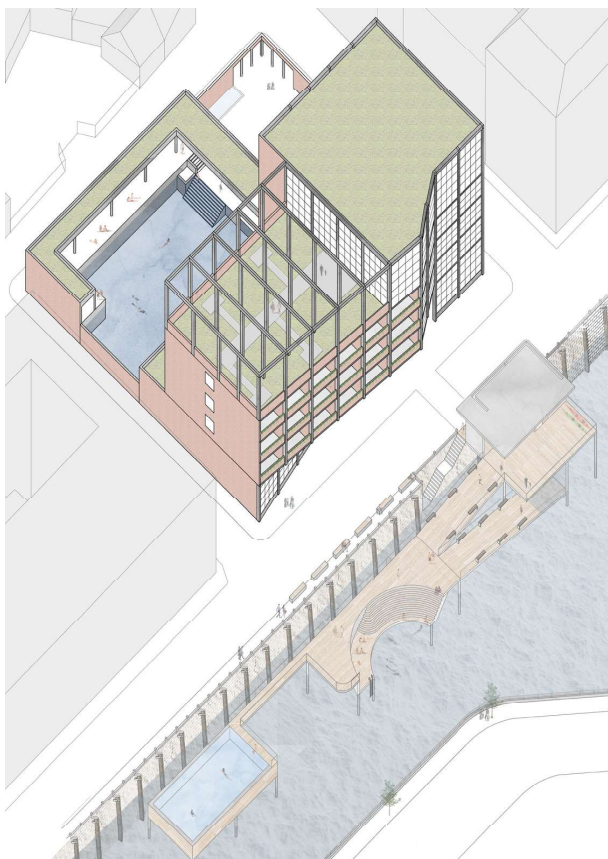
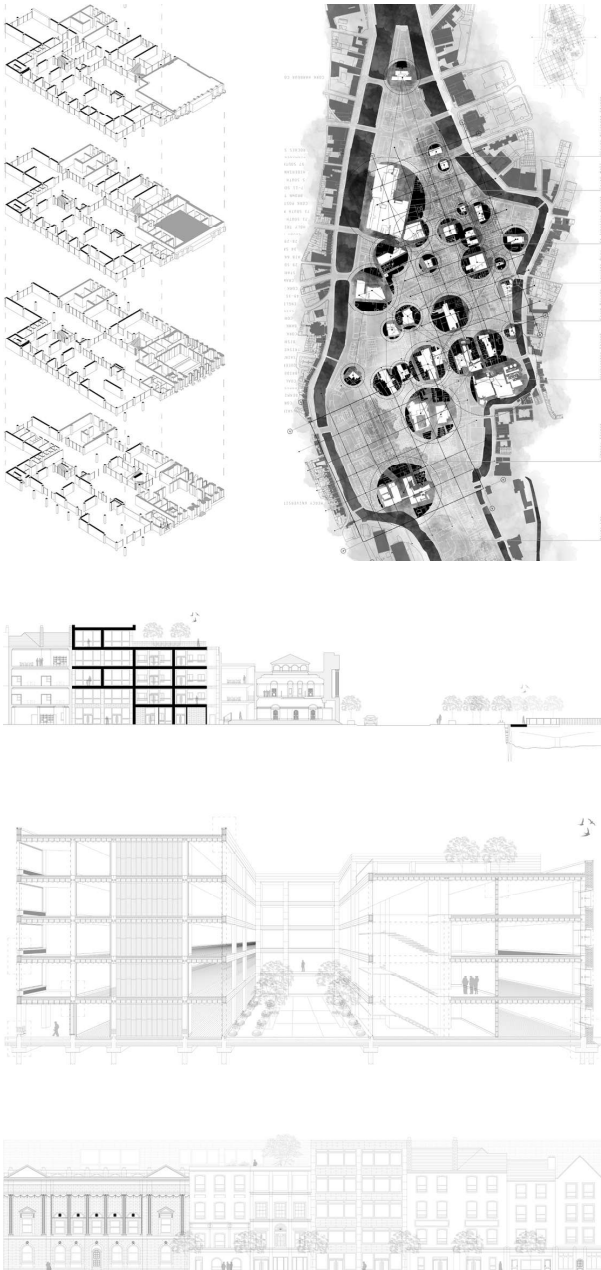


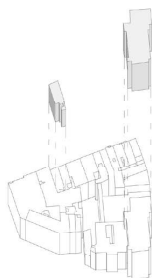
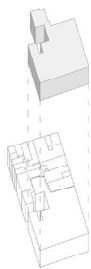
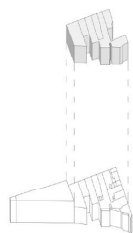
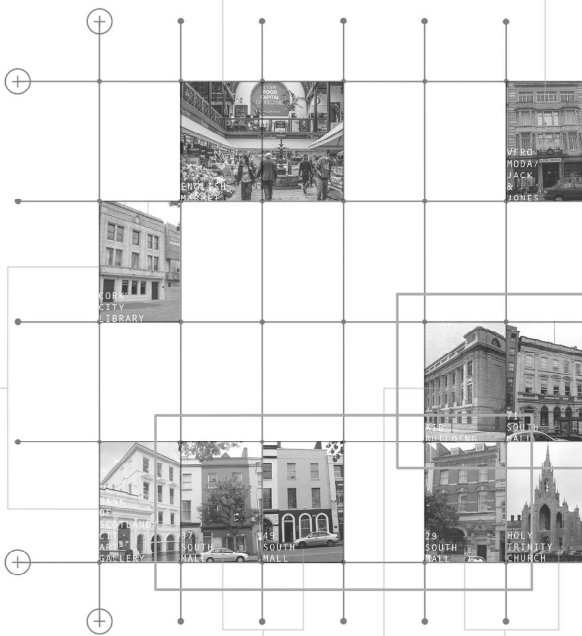
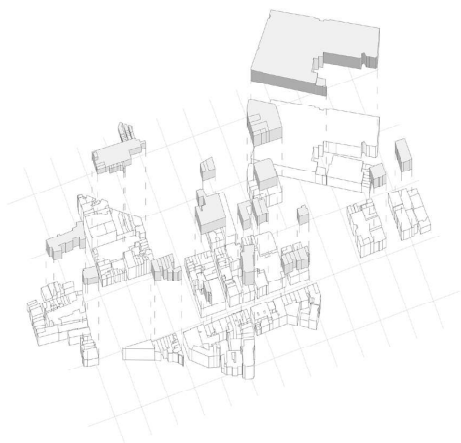
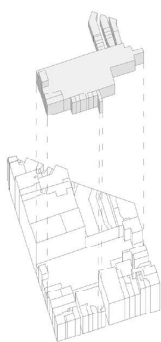
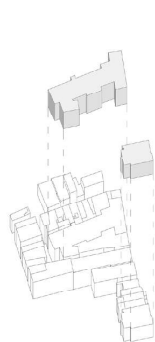
Fig 4.2.23 (top)
Daniel O'Mahony, Sectional
Perspective

Fig 4.2.24 (bottom)
Daniel O'Mahony, Axo



When carrying out a mapping analysis of Morrison Island in Semester I, I discovered that certain zones of Cork City Centre were in fact built on a grid planning system. A particular zone of interest was the South Mall. The South Mall grid system consists of 9 key blocks and all blocks share the same dimensions of 110m x 52m's. The South Mall is not being developed, instead minuscule interventions are taking place, only 30% of new developments are taking place on Morrison Island. For my design thesis I propose to redesign a city block. This block redesign can be used as a conceptual design reform for the city blocks. The block that will undergo this redesign will be block 9 at the East end of the South Mall. This is the last block on the Mall. This block was chosen as it can create a new "book end" to the South Mall. A key characteristic of the Mall is the current 9 blocks almost create wall like aspect with their linear south facing facades, I did not want to disrupt this aspect as it could affect the overall visual experience and atmosphere of the mall.

Fig 4.2.25 (top)
Emmet Twohig, City Block,
Exploded Iso + Mapping
Fig 4.2.26 - 4.2.28 (bottom)
Emmet Twohig, Assorted
Sections + Elevation



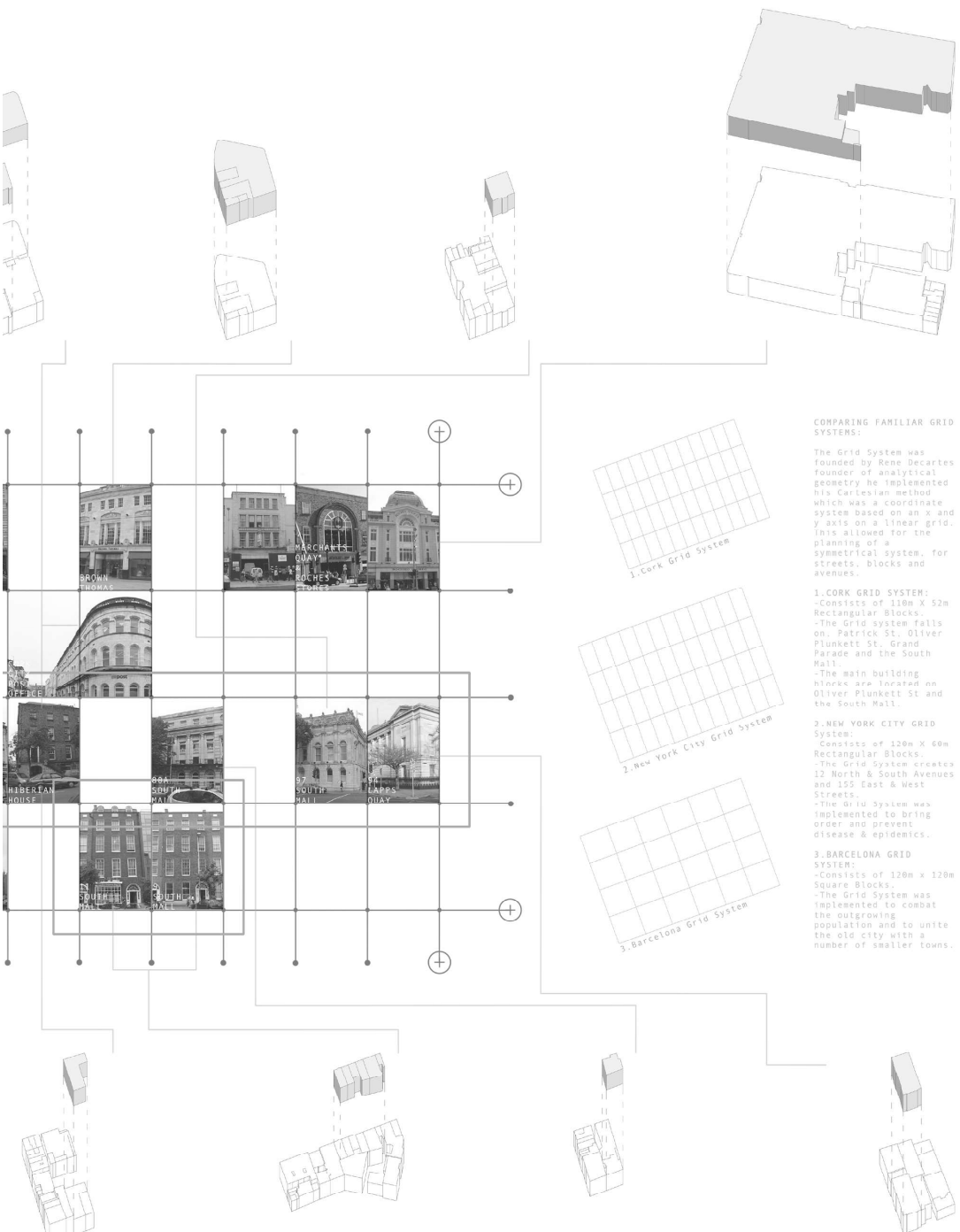


Fig 4.2.29
 Emmet Twohig, Grid System
 Analysis for Morrison's Island

Student Hub

The design thesis provides a building for students, promoting social behavior through creativity, gatherings, interaction and communication between individuals. This building facilitates a variety of student needs, with in the surrounding urban fabric of Cork City and seeks to create a sense of community through its architecture. Programmatically, the hub accommodates sports facilities, counseling services, creative shared-learning zones, a market space, outdoor amenities and a student bar.

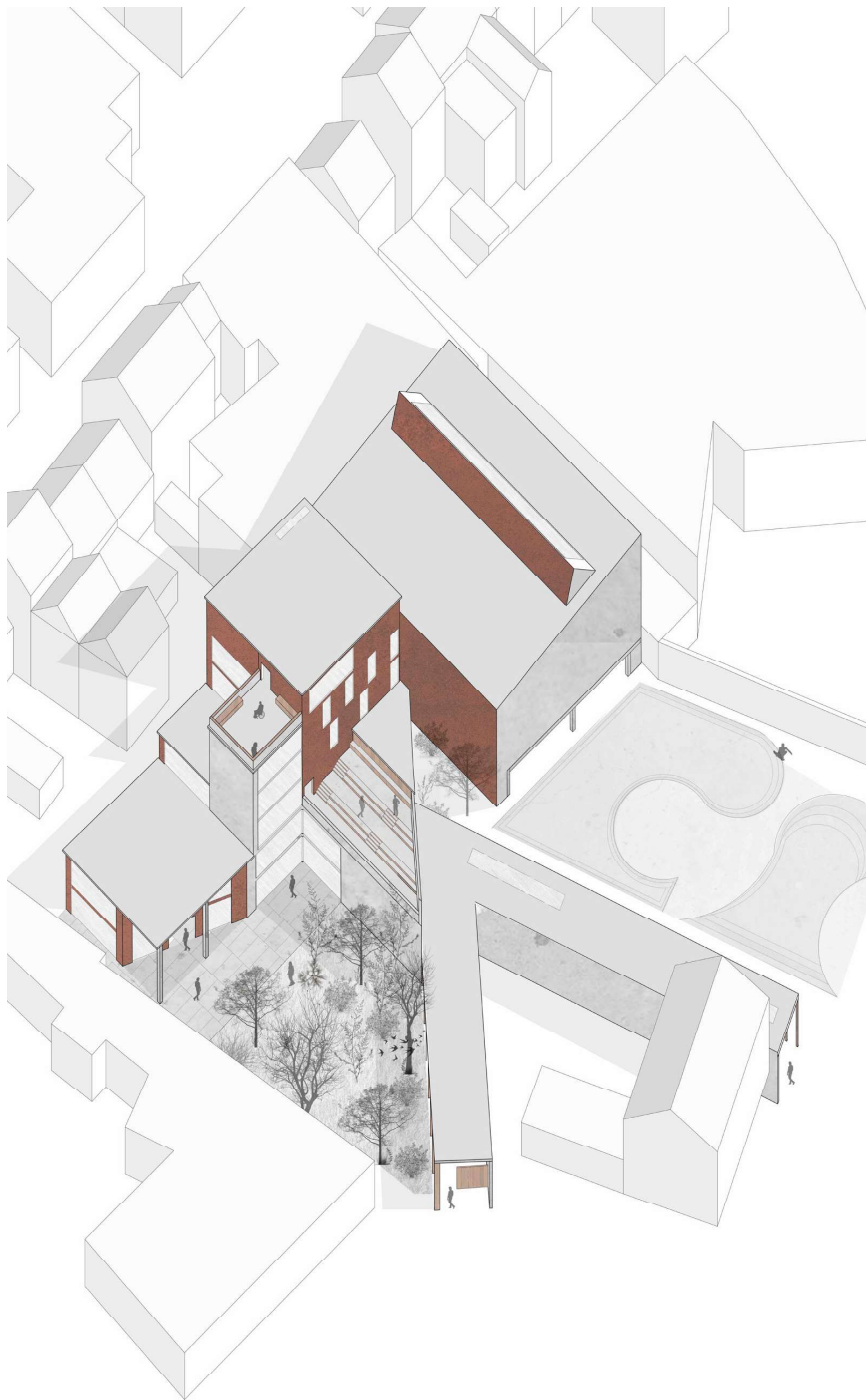
Students' mental health is a prominent societal concern, an issue amplified by the COVID-19 pandemic. Social and cultural needs have been restricted. The building is large in scale, allowing the threshold spaces to function as places for gathering. These functions coming together is replicated in the series of volumes within the city block.



Fig 4.2.30 (top)
Kate White, Student Hub,
Perspective

Fig 4.2.31 (bottom)
Kate White, Student Hub,
Sectional Perspective

Fig 4.2.32 (opposite)
Kate White, Student Hub, Axo



OF MEMORY

Unit Leaders

Joseph Mackey

Year Co-ordinator

John McLaughlin

Students

Gráinne Finnegan

Sarah Haughey

Michelina Lewandowski

Kieran Maye

Eilis McCarthy

Sophie McEneaney

Caoimhe McGrath

Michael O'Donoghue

Traolach O'Sé McKnight

James Pearce

Ola Polak

Dolapo Salami

Patrick Staunton O'Doherty

of memory – mnēmonikos

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. 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.

This year our unit researched the idea of memory in Architecture on Spike Island in Cork Harbour, we investigated how the concept of memory can influence design thinking and practice and how memory can be used as a strategy for analysing selected sites. The students proposed architectural interventions sought to amplify, manipulate, or negate these existing mnemonic conditions.

In Semester 1 students were asked to explore Spike Island and create a spatial investigation and mapping of its mnemonic conditions. Semester 2 thesis proposals emerged from our research and interests developed during Semester 1 and explored how memory can be made manifest in the inscribed and incorporated practices of form, function and tectonics.

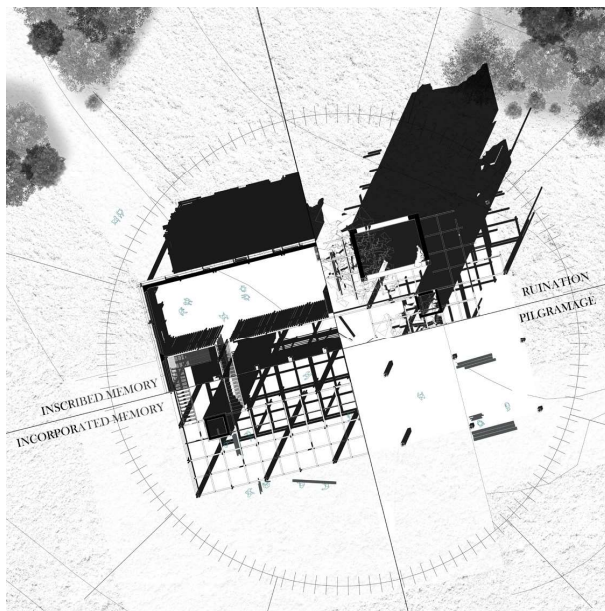


Fig 4.3.01
James Pearce, Memory-inscribed Plan

Fig 4.3.02 (opposite)
Grainne Finnegan, Spike Island Fort Mapping



This design thesis develops on Foucault's ideas of permanence and transience and the cyclical nature of life and death through a resomation centre. Resomation is an alternative type of water cremation that is a much gentler, more environmentally friendly alternative to standard cremation. The idea for a resomation centre mediates between the industrial process of resomation with the landscape of the eastern island as well as ceremonial movements. This allows for a more holistic relationship between the role of the funerary monument and the landscape to occur. The process of resomation breaks down the body into its chemical constituents leaving you with two bi-products, ash and a nutrient-rich bi-product which I propose to use in a series of wild gardens to feed a growing memorial landscape. My design thesis included the idea of creating a building that is all about protecting and enhancing the garden spaces with the typology ultimately becoming a walled garden with the final edge of the wild garden being the edge of the island itself. This typology creates an exterior that gives no clues to what lies within with something being discovered only revealed through crossing the depth of the threshold and the feeling of walking through the wall. The monumental entrance through the depth of the rammed earth wall emphasises and highlights the start of the procession process.

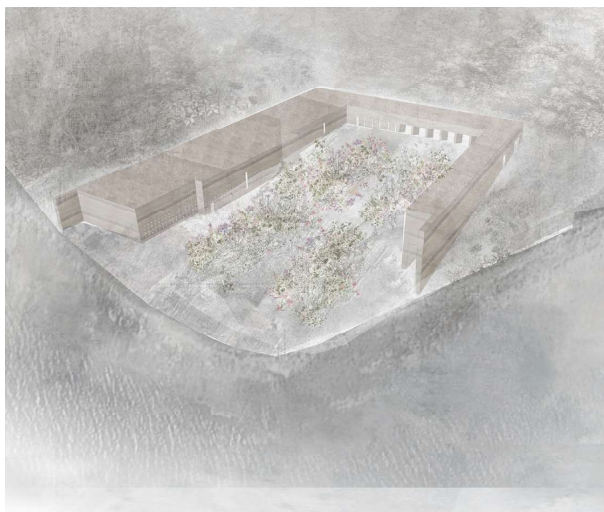


Fig 4.3.03

Grainne Finnegan, Ruination Study

Fig 4.3.04 (opposite, top)

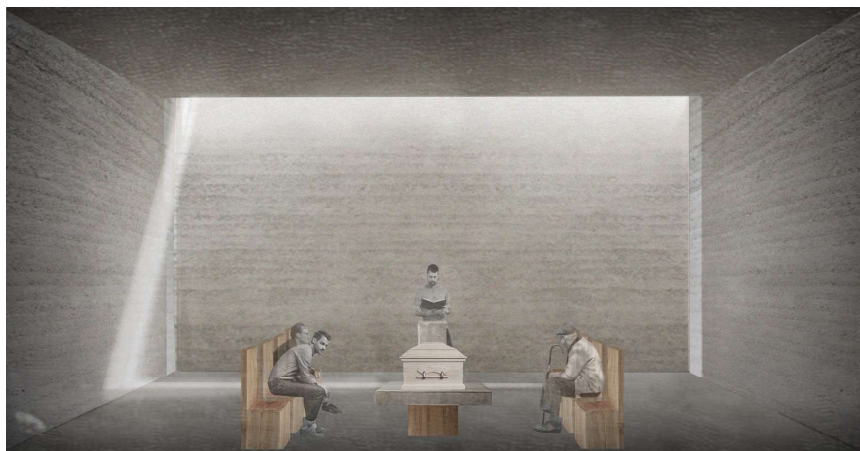
Grainne Finnegan, Elevational Perspective

Fig 4.3.05 (opposite, middle)

Grainne Finnegan, Section

Fig 4.3.06 (opposite, bottom)

Grainne Finnegan, Perspective



The Wellness Centre is situated within the monument of an abandoned hospital/officers quarters. This monument is both of age-value and historic-value according to Riegl 'for age value arbitrary human interference with the state in which the monument has been developed has to be avoided at all costs', and for a monuments historic-value, it increases the more it remains uncorrupted and reveals its original state of creation. My thesis design allows the ruin to not be interfered with and to stay in a state of incompleteness, while the internal fabric allows the building to live again. It explores the idea of ruin through the act of weathering and decay. The Wellness Centre is designed for cancer patients and takes inspiration from Maggie's Centres. It is a place of therapy, recovery and rest, or a retreat where people could go for a couple of days or weeks. The original Bleak House building houses the admin spaces and therapy rooms. The new building running parallel is for accommodation for the guests. The garden in between takes inspiration from historic walled gardens. I have built into the Bleak House in a timber structure, and mirrored this idea in the accommodation building by using a combination of brick and timber. The west brick wall protects the site from the coast and wraps around to meet the Bleak House. Brick also encloses the courtyards. The design tests the idea of the 'ruin' as the timber would weather and decay first, leaving behind the original bleak house brick structure and the brick of the accommodation building.

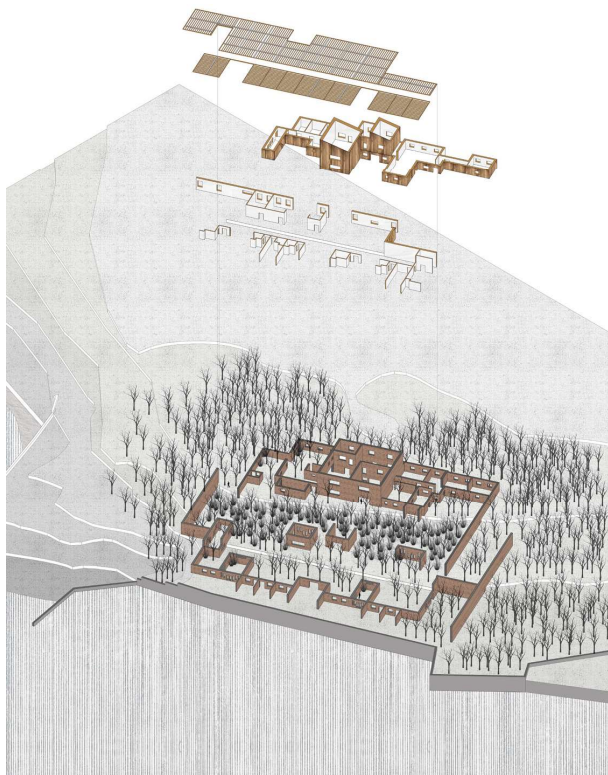


Fig 4.3.07 (top)
Sarah Haughey, Axo
Fig 4.3.08 (middle)
Sarah Haughey, Section
Fig 4.3.09 (opposite, bottom)
Sarah Haughey, Perspective



The Design Brief is centred around the theme of memory, mainly focusing on the different 'layers' of memory. This idea was further developed by designing a scheme inside the 1915 building, which currently stands as a ruin already filled with layers of memory. A quote by Robert Smithson reads: 'a building under assembly is like a ruin in reverse' and this can be followed in my thesis drawing. The drawing below presents each bay of the building as phase in it's life, incorporating future use and ruination. After studying Steward Brand's book 'How buildings learn' I gained a valuable insight into the different layers of a building, namely: Site, Structure, Skin, Surfaces, Spaceplan, and Stuff. Keeping this theory in mind, and tweaking it slightly to fit the theme of memory, I created a design brief that focuses on the layering of memory, incorporating some of Brand's ideas.

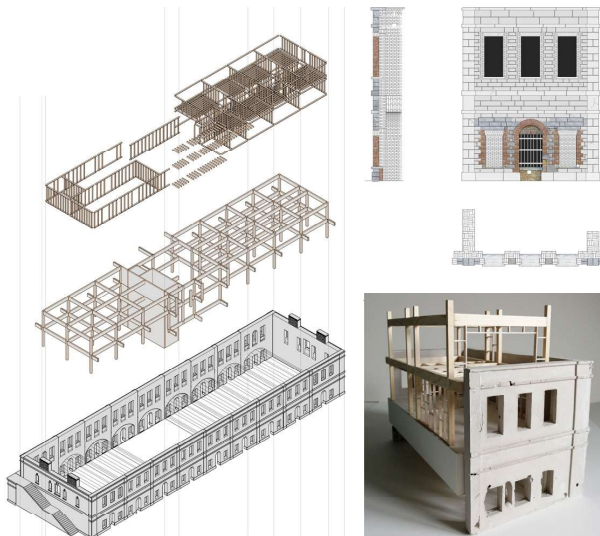


Fig 4.3.10 (top)
Lina Lewandowska, Sectional
Perspective

Fig 4.3.11 (middle)
Lina Lewandowska, Temporal
Section

Fig 4.3.12 (bottom)
Lina Lewandowska, Assorted
Isometric, Elevations + Model

The function of the project is a herbarium which is essentially an archive for the flora of Spike island and the greater Cork harbour area. The benefit of this project is that it adds to the tourist experience that Spike Island is famously used for and would also be the first steps towards permanently repopulating the island with more full time users.

The project isolates a courtyard of buildings on the sheltered north shoreline of the island and inhabits the existing structures with an artists studio which would generate detailed botanical illustrations and artworks, an art gallery to display the pieces publicly, an archive space which stores documents with laboratory findings as well as dried out samples of the flora. The existing courtyard is also closed out by a new state of the art laboratory which would research and document the various species on and around Spike island. For the existing stone structures lightweight timber structures are inserted to provide a more weathertight environment to bring the project up to modern building regulations and the new large stone structure added to the site is a low embodied energy solution that uses the existing resources on the site that closes out the courtyard surrounds a garden which shelters the plant life to provide a safe microclimate for plants to thrive as well as paying homage to the monastic roots of the island with a sheltered cloister.

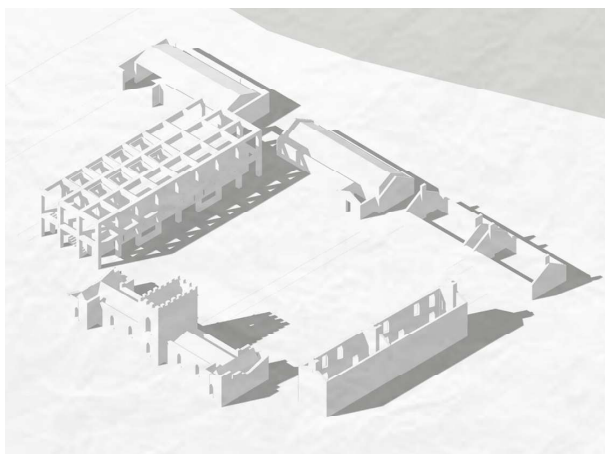
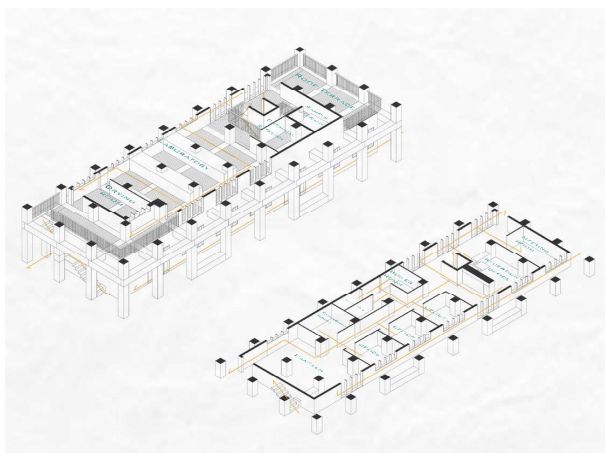
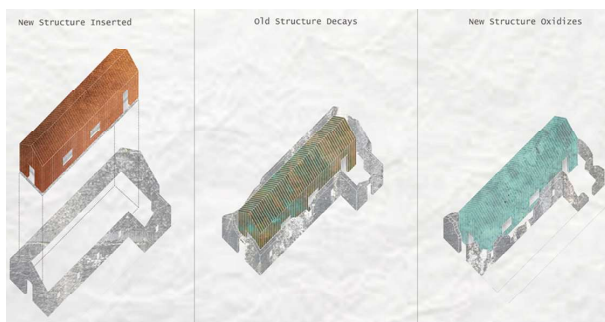
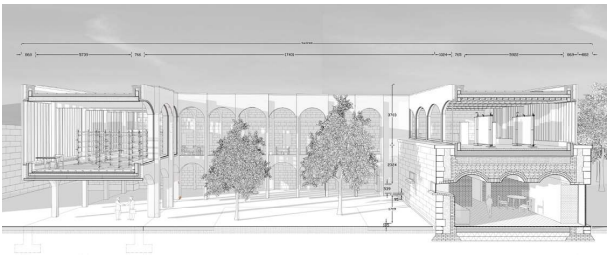


Fig 4.3.13 (top)
Kieran Maye, Temporal
Axonometrics

Fig 4.3.14 (middle)
Kieran Maye, Programmatic Iso

Fig 4.3.15 (bottom)
Kieran Maye, Massing Iso



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The thesis proposal is to design a new **Workshop and Accommodation** on Spike Island. The project will be an expansion to the Meitheal Mara boatyard in the city. The scheme will provide accommodation for up to 12-week stays (The duration it takes to complete a project). The workshop will be large enough to mirror Meitheal's operation in the City. This will include boat building and furniture making. This scheme will be situated on the southside on the island in the bastion's sights.

The building itself is inspired by Tim Severin, who retraced the steps of St Brendan across the north Atlantic. By following the rumoured path of the Saint, they were able to debunk the events of St Brendan's voyage and conclude that a group of Irish monks could have been the first people to find the new world. The boat that Severin's team built was called a currach, a boat that originates in the west of Ireland mainly used for fishing. Meitheal Mara build these types of boat in their workshop. To build this they adopted the same techniques that were used in the 6th century in Ireland. Instead of the typical wooden hull, they used tanned hide with a wooden frame. This currach was built in Crosshaven, which is in view of the site for which the building will sit.

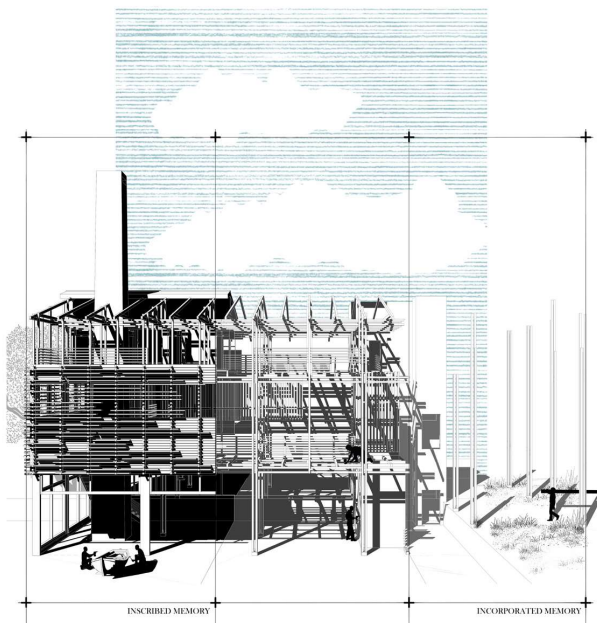
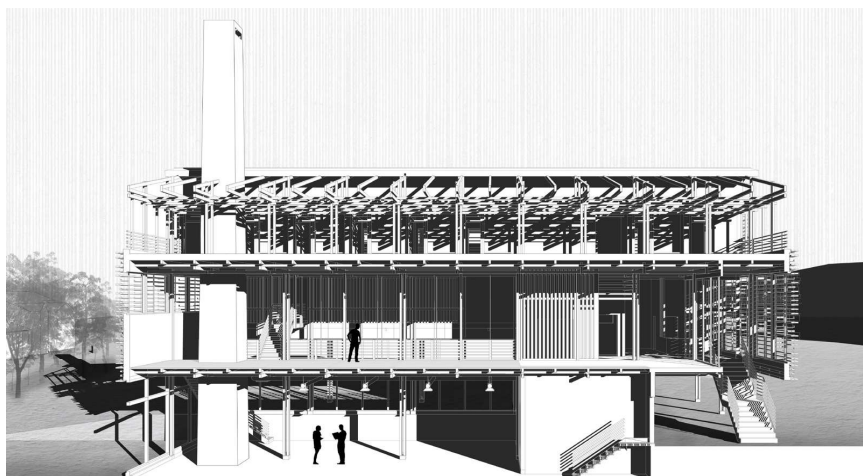
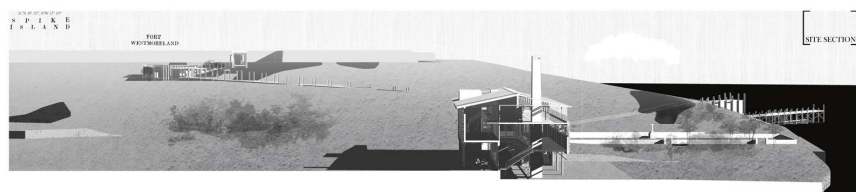
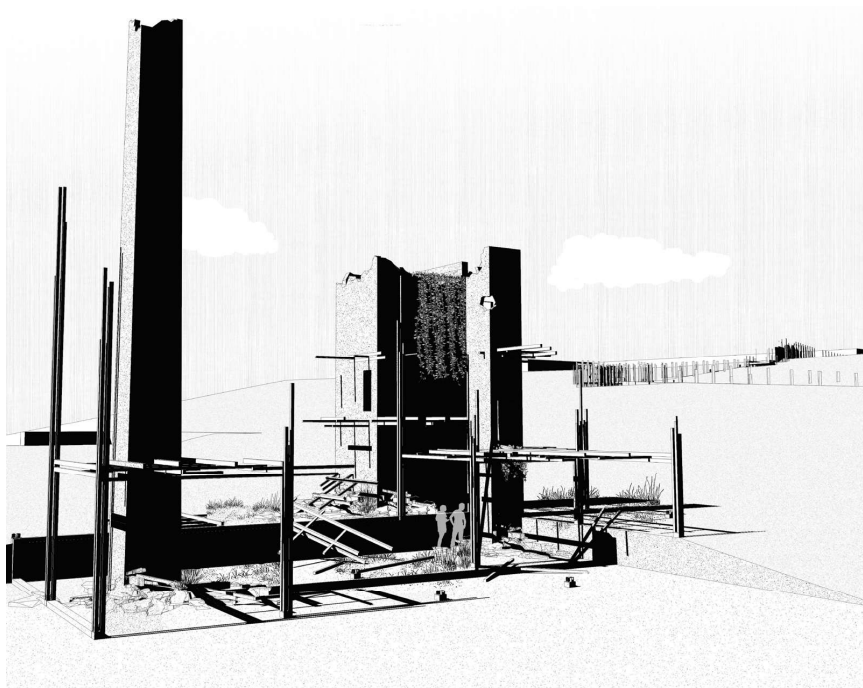


Fig 4.3.19 (top)
James Pearce, Workshop,
Elevation

Fig 4.3.20 (bottom)
James Pearce, Workshop,
Perspective

Fig 4.3.21 (opposite, top)
James Pearce, Workshop,
Ruination Perspective

Fig 4.3.22 (opposite, bottom)
James Pearce, Workshop,
Contextual Section + Elevation



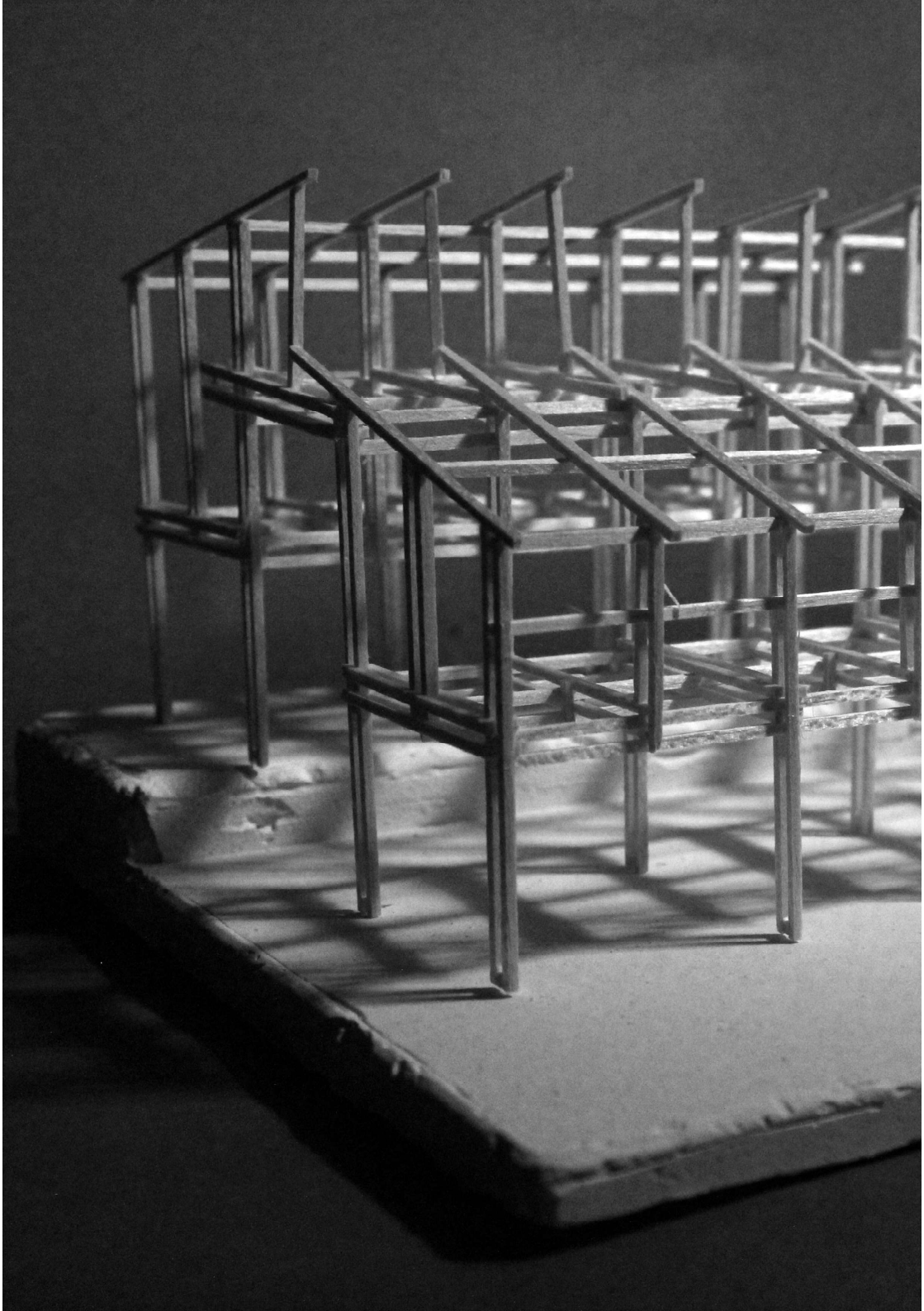
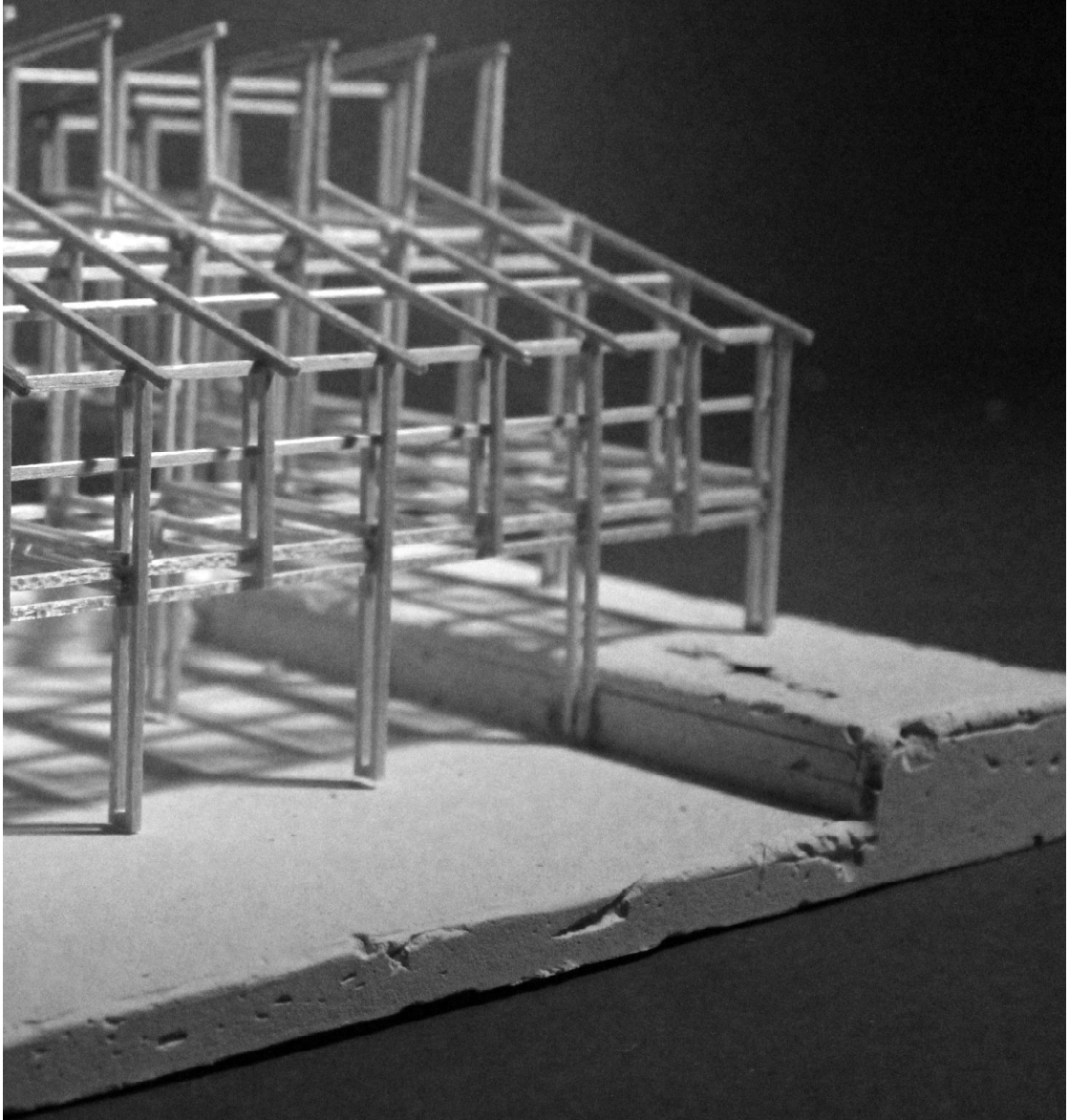


Fig 4.3.23
James Pearce, Workshop,
Model



Heavily stimulated by this naked landscape, the project analyses the ideas of the Romantic movement. Sauntering and wandering through the landscape is encouraged through the use of nodal points connected by direct views and indirect paths. The user stumbles upon the scheme which grows like a spore within this landscape, as walls sprawl out and form colonies which become sheltered spaces. These allow for the scheme to explore the idea of prospect and refuge. The user is encouraged to experience the landscape while being exposed to nature and the elements but is also given the opportunity to become an observer of it from a sheltered space. The walls investigate the idea of wandering and meandering where pivoting about a wall forms a sequence of discoveries and rediscoveries as the user is presented with new perspectives and detail. The planes expanding into the landscape never meet at corners, forming glimpses of views and allowing the scheme to work in a reward and denial manner. You are presented with a glimpse of the landscape, you lose it as you move through the scheme only to later be pivoted towards it rediscovering it, framed and highlighted.

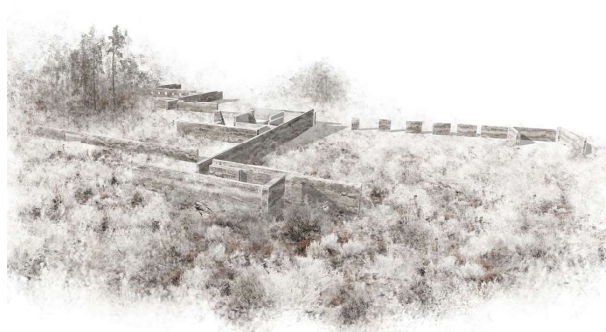
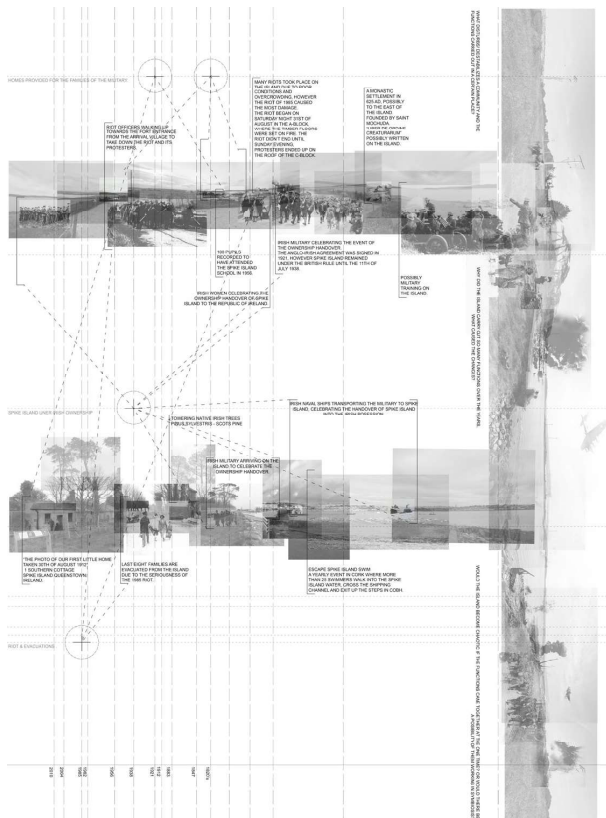


Fig 4.3.24 (top)

Ola Polak, Mapping

Fig 4.3.25 (bottom)
Old Belak: Ruination

Ola Polak, F
Perspective

Fig 4.3.26 (opposite)

Ola Polak, Assorted Sections + Elevations

