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# FOREWORD

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The end of a dramatic year for CCAE, is marked by a confident and assured exhibition. The work of all students completing the session 2018-2019, demonstrates the accomplishments of a year in which CCAE has changed address, moving into to the new premises, purpose-designed by JCA Architects, alongside the renovated Nano Nagle Centre on Douglas Street, a short stroll from the centre of Cork.

It has also been a year marked also by the successful conclusion to the re-assessment of CCAE by the Royal Institute of the Architects of Ireland. This is a process repeated every five years, to ensure that the profession that employs CCAE graduates, recognises their degree. It also ensures that the CCAE award issued jointly by UCC and CIT, is prescribed, and identified by name, in an Addendum to the Irish Building Act of 2007, which constrains the use of the title 'Architect' to those who have undergone the prescribed education and assessment.

The exhibition displays the designs generated by students across two semesters. Designs are developed and presented using the form of text, drawings, three-dimensional models, and sometimes video. This reflects the fourth dimension, which we need to experience something as large as a work of architecture; taking time to move around it, and sometimes, through it. Some of this media work may have been inspired by the exhibition staged in CCAE by McCullogh Mulvin Architects in March this year. Video of their new university buildings in India was projected on the white interior walls of the CCAE atrium.

Often works displayed in the CCAE Summer exhibition, gather awards at a later date. Viktor Gekker and Arthur Steffenberg were invited last October, to show some of their CCAE work at the Mostroinform Exhibition Centre in Moscow. Viktor's "[Re]coding the City: Festival of Time" was also given a Special Mention by the jury of the ISARCH international award for architecture student projects, and he was a finalist in World Architecture Festival (WAF): John Soane Drawing Prize. Chris Olden was awarded 2nd prize by the RIAI, in the Scott Tallon Walker 'Student Excellence Award' for 2018. David Weldon was Commended by the RIAI in the Student Writing Prize for 2018.

John McLaughlin, who coordinates Year Four, was awarded Arthur Gibney Award for Architecture for his contribution to the Royal Hibernian Academy Annual Exhibition in 2019. Year Four staff, Laurence Lord, Jeff Bolhuis and Tara Kennedy, were selected to curate the Irish Pavilion in Venice last year, and during this academic year, their work was exhibited in Ireland.

There are three separate groups of students in Year Four, each led by one architectural practice. Students with Laurence Lord + Jeff Bolhuis, continued the investigation of life outside the cities. Stephen Foley, who returned his architecture practice to Madrid this year, focussed on the activation of Cork city centre areas. Joseph Mackey's group were inspired by Foucault's writings and investigated the idea of heterogenities in the Cork harbour area.

In the Year Three studio, you will see the remarkable productivity of students in developing physical modelling skills as they tackled the design of a primary school and a library. Year Two continued their collaboration with Cork County Architects, staging a student competition for housing with special attention to Universal Design principles. Year One students, at the end of a packed year, participated in a competition for the design of street furniture to support outdoor exhibitions run by our new neighbours in the Nano Nagle Education Centre. The selected design is currently being fabricated, and will appear on the streets of Cork this Summer.

Professor Kevin McCartney  
Director, Cork Centre for Architectural Education

# YEAR 01

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**Year Co-ordinator**

Margaret Mulcahy

**Design Studio Staff**

Adam D'Arcy  
Helen Devitt  
Dermot Harrington  
Jim Harrison  
Margaret Mulcahy  
Liam Shea Hartigan

**Life Drawing**

Megan Eustace

**Photography**

Mike Hannon

**CCAÉ Workshop**

Donal Cronin

**Studio Contributors**

James Bourke  
Shane Clarke  
Louise Cotter  
Maud Cotter  
Kieran Cremin  
Paul Dillon  
Paul Durcan  
Tom Hegarty  
Oonagh Hurley  
Lorcan Griffin  
Pat Kiernan  
Hugh Kelly  
Jack Lehane  
Gerry McCarthy  
Kevin McCartney  
Sorcha O' Brien  
Michael O' Sullivan  
Danielle O' Donovan  
Pat Raune  
Fergus Somers  
Chris Ralphs  
Ivan Whelan



**Fig 1.00**

Anisha Yuhhi, Pavilion Model

First year is concerned with the development of the core skills of design and representation.

Students are required to study and communicate through drawing, model and other media the existing built environment and then go on to make design proposals, in response to a series of project briefs of increasing complexity. Design proposals are represented through drawings and models. As part of this process students are exposed to practitioners of whichever field they are asked to design for.

The year starts with an action-packed week where the students, supported by recent M'Arch Graduates of the school, make a design proposal for a personal space for reflection located in the parkland setting of the Glucksman Gallery.

The weeks following are made up of a series of short projects that focus on developing skills including sketching, observation, defining space, identifying and representing place within Cork city, with emphasis on the use of sketchbooks. This is followed by a model study of light/shade and reflection, using personal memory to generate a design concept. The design of a stage set for a site in Cork City requires students to use a presented narrative as a basis for design ideas.

A fully rendered measured drawing of an historic door case in Cork City introduces students to the practice of detailed surveying and recording. Students are required to produce a hardline detailed drawing, using shadow casting and rendering, on watercolour to complete a comprehensive, informed representation of a built object through plan, section and elevation. The doorcases are then further investigated through structural analysis and material in the weeks following in Applied Technology Studio.

'Teaching a Taste for Architecture', during the latter part of Semester 1 students are asked to design a Pavilion with a kitchen on a chosen site in Cork City. A temporary kitchen was set up in studio with a cooking demonstration given by a professional chef. This enabled students to better understand design requirements and that there are opportunities within a brief beyond function alone. This also ties in with Materials and Construction, looking at how concrete is made in workshops.

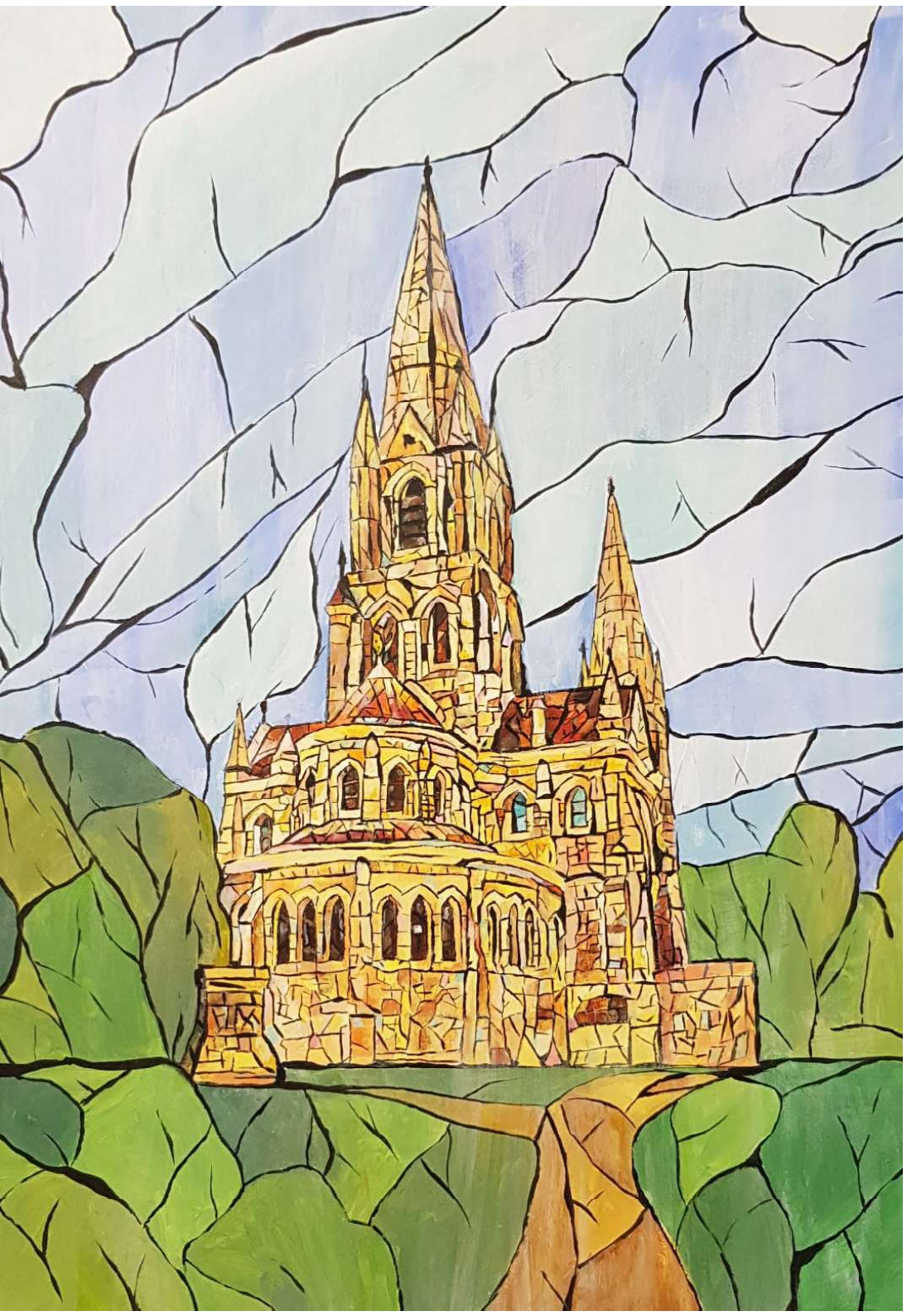
The first two weeks of Semester 2 are dedicated to the study of precedent, leading to the main project of the semester, which is concerned with working and living in the landscape. A part of this research analysis of context and living, the students embarked on a study trip to the Netherlands, visiting Amsterdam, Utrecht and Rotterdam.

This year during the latter part of semester the Nano Nagle Centre and CCAE year one collaborated on a 'live' project so as to generate ideas through a competition for staging a photographic exhibition this summer at the Nano Nagle Centre. Having a client and a brief for realisation in a short period of time proved to be very exciting. We had very innovative ideas from the which the winning concept was chosen for development with Cork based, Benchspace, for completion in July.

The last project of the year is dedicated to the design of an artist's residency on the grounds of Doneraile Park, Co. Cork developing the skills learnt through the year in establishing a client narrative, a brief programme, analysing and understanding immediate environment and the wider societal and historic context, so as to make informed and developed design proposals.

The first year design studio is about learning the fundamental principles of making a response to a brief, context and aspiration. Through a rigorous process of testing, developing and communicating ideas, through drawing, model making, verbal and written discourse, students are encouraged to have the courage of their convictions and the ability to communicate them.







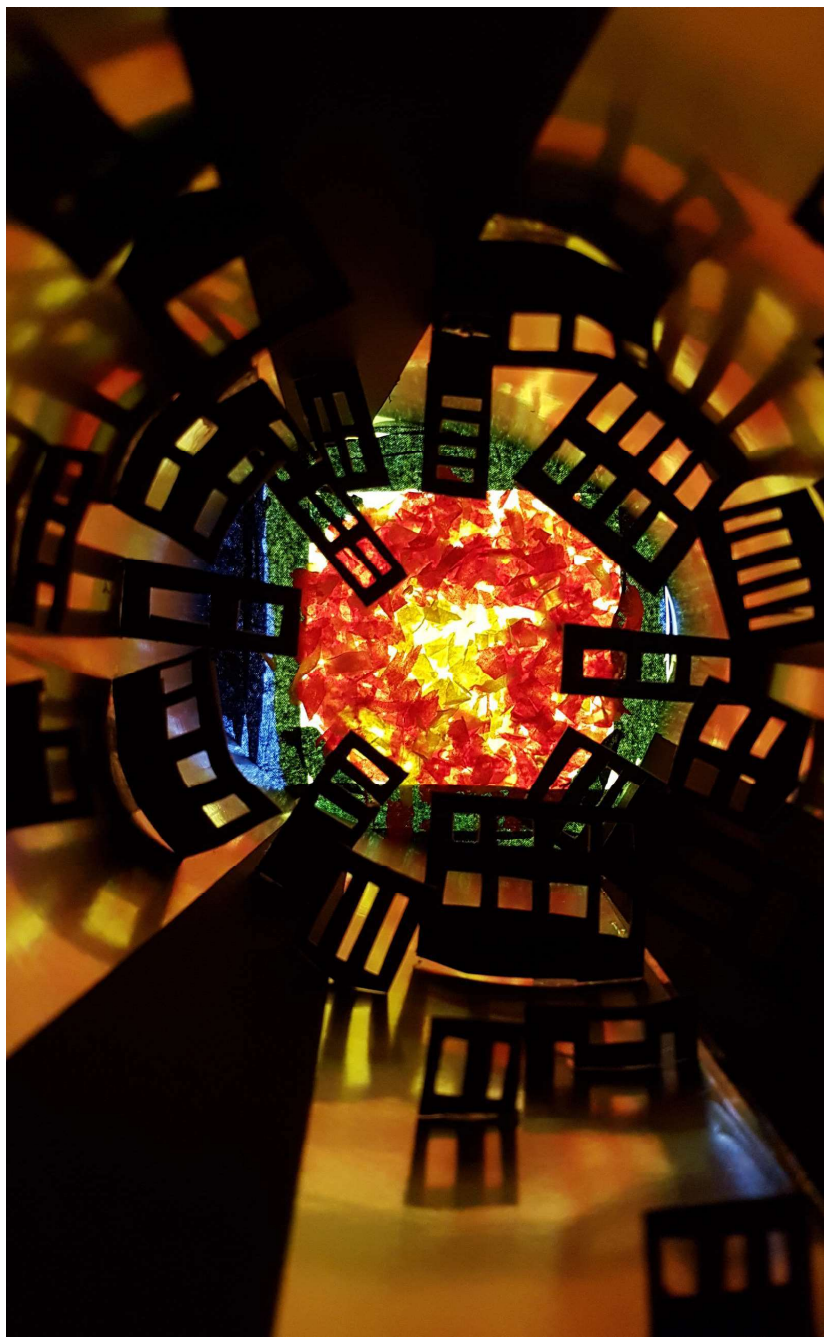
**Fig 1.01 (opposite)**  
John Clapham, Genius  
Loci

**Fig 1.02 (top)**  
Caimin Muldoon,  
Measured Drawing, 13  
Dyke Parade

**Fig 1.03 (bottom)**  
Daire Fenton, Measured  
Drawing, 15 North Mall









### **Gentrification**

by Enda Walsh

I wanted the location to convey the tone and feeling of the play before it even began. The play starts off almost like a regular conversation. I felt that setting up a tone beforehand would let the audience know that this conversation was more sinister. The dark, narrow street, with the gates shut at either end, I hoped would create an atmosphere that was unsettling and let the audience know that something was 'off' about the characters in the play. I chose a narrow street so that there would be an intimate interaction between cast and audience which I felt would help build the tension of the play.



**Fig 1.04 (opposite)**  
Robert Hackett, Light Study

**Fig 1.05 (top)**  
Katie Reilly, Stage Set Design

**Fig 1.06 (bottom)**  
Leah Gleeson, Stage Set Design



**Fig 1.07 (top)**

Liam Mooney, Precedent Study, Goulding House

**Fig 1.08 (middle)**

Jia Low, Precedent Study, Sudgen House

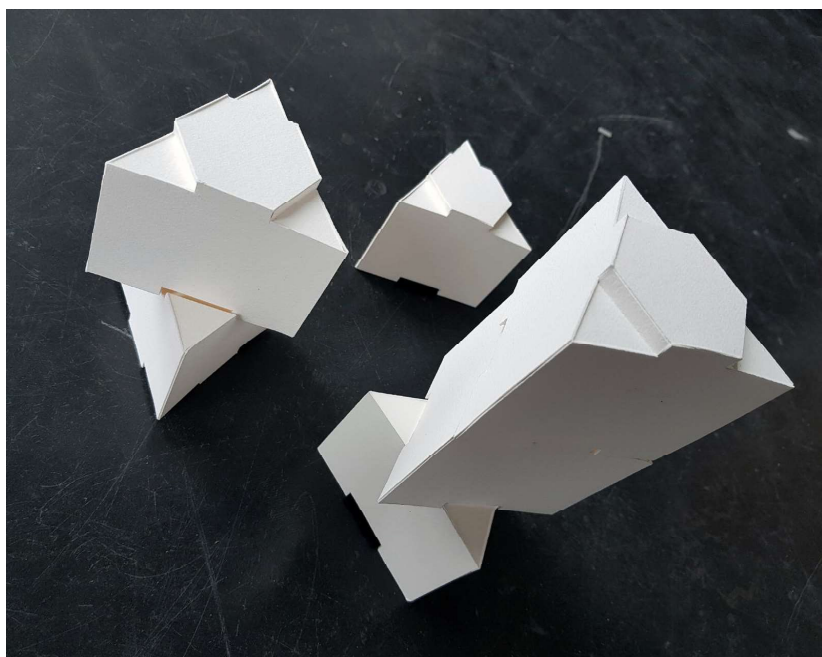
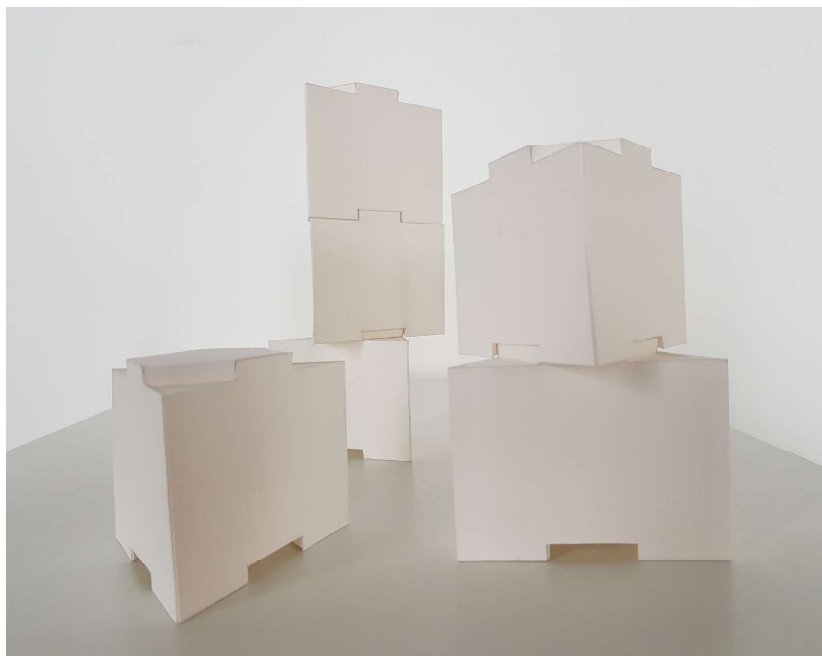
**Fig 1.09 (bottom)**

Robert Hackett, Precedent Study, Eames House

**Fig 1.10 + 1.11(opposite)**

Laura Clarke, Ben Kingston, Anisha Yuhhi, Curated Modules, Competition Winners for the Nano Nagle Centre Project

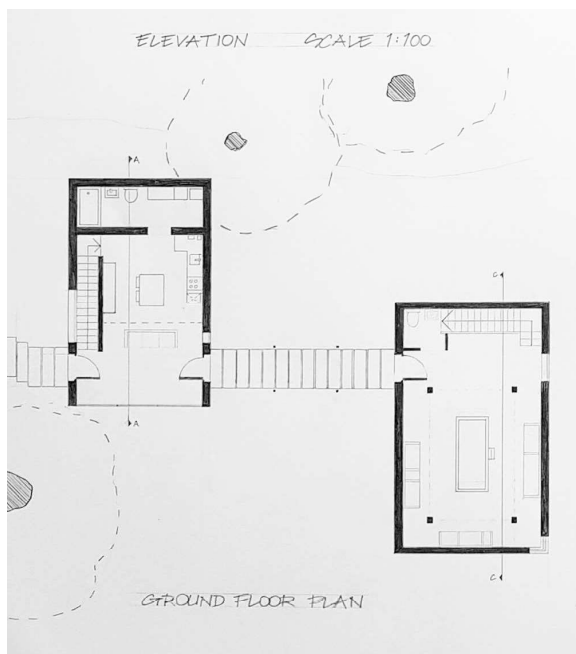




**Fig 1.12 (top)**  
 Leah Cunningham, Artists'  
 Residency, Model Photo  
**Fig 1.13 (bottom)**  
 Leah Cunningham, Artists'  
 Residency, Plans



A residency for James Jonathan Turner, a tailor of vintage-inspired suits. The concept for this project stemmed from the idea of a catwalk; a straight line flows through both structures of the residency. The Dividing of the studio and living spaces allows the artist to escape from their work when needs be and focus on relaxation and reflection instead. The covered walkway that divides the two doubles as an exhibition space, as does the picture window which terminates the axis, looking out onto the picturesque pond.

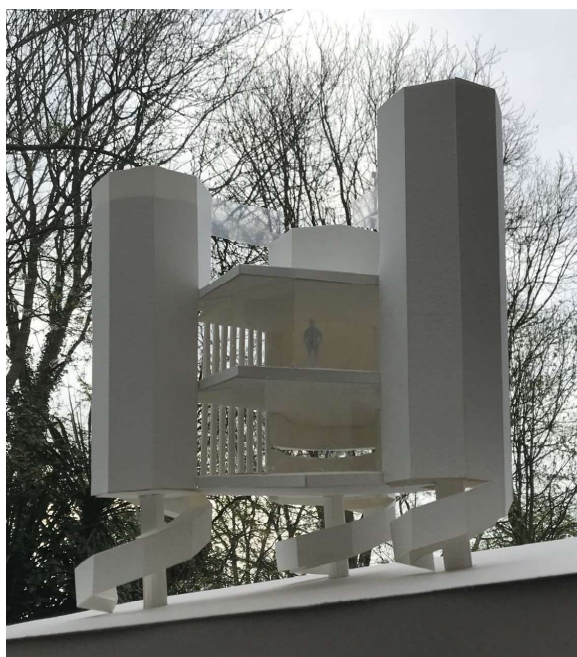




**Tower House** was designed to accommodate my chosen artist, Jan Arden.

The design of tower house was influenced by the structure of my artist's artwork. This is evident in the plan on the tower house versus Jan Arden's art piece.

From the plan, the design extruded and manifested into a tower that is tall and repetitive. The maximising of natural light into the structure was taken into full consideration. The spacious open plan gives possibilities for artist collaboration with great outdoor views. The aim was to achieve excitement in the design but also convenience.



**Fig 1.14 (top)**  
Anisha Yuhhi, Artists' Residency, Model Photo

**Fig 1.15 (bottom)**  
Anisha Yuhhi, Artists' Residency, Model Photo

# YEAR 02

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**Year Co-ordinator**  
Sarah Mulrooney

**Design Studio Staff**  
Patrick Creedon  
Jim Harrison  
Aoife Browne

**Applied Technology Staff**  
Sean O'Muiri  
Henrik Wolterstorff

**Workshop**  
Donal Cronin  
Aoife Browne

**Special Contributors**  
Jack Lehane  
Alastair Brook  
Francesca Castellano  
Una Daly  
Lizette Conneely  
Fiona Hayes  
Tom Hegarty  
Orla Higgins  
Billy Smith  
Linda Horgan  
Eoin McElroy  
Elspeth Lee  
Donn Holohan  
Torsten Blume  
Kieran Ruane  
Emma Power



**Fig 2.00**  
Aleksandra Polak, Maker  
Project Concept Map

The theme of the first semester of second year was Performance and Space. The idea of the Performance of Structure was given particular attention. With 2019 marking the Bauhaus centenary, second year students had the opportunity to take part in a workshop on Bauhaus performance exercises at CCAE.

The site of investigation for the first semester projects was chosen as the Douglas Street area in which CCAE is now located. The first two weeks of the semester were spent drawing, modelling and analysing Douglas Street and its surrounds. This work culminated in a public exhibition as part of Douglas Street Autumn Fest.

In order to further understand the principles of structure in architecture, students took part in workshops with the Cork Circus Factory, exploring the human body as structure. This led to experimentation whereby students designed structures that could be made at full scale and installed on Douglas Street. Working in groups, students mainly used the CCAE workshop to fabricate their schemes. The work was reviewed on Douglas Street and members of the public were encouraged to engage with the structures so the street became a place of performance. This embodied sculptor Kent Bloomer's description of an "education half in the classroom and half on the street."

Developing individual ideas about performance spaces, students were asked to design a long span structure for one of four possible sites in the Douglas Street area. The chosen briefs included market halls using food as a performance spectacle, to spaces for dance and spoken word. The designs were informed by precedent studies of varying structural systems and materials. Technology studio projects further explored structural principles and materials.

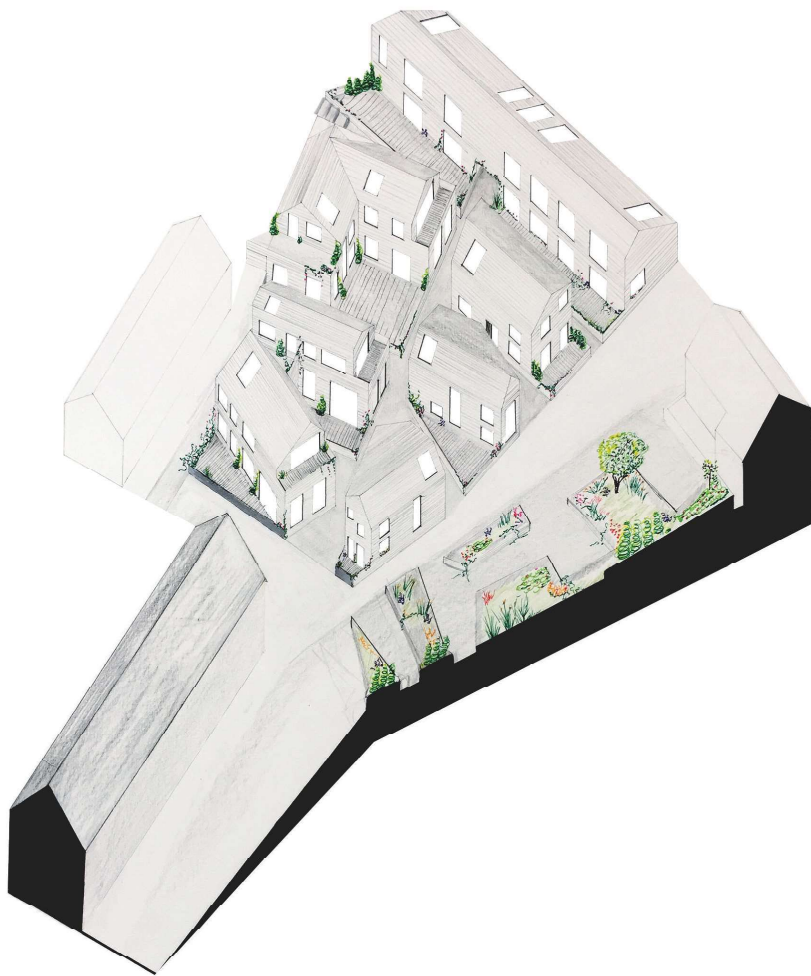
In the second semester, the theme was People and Place. The chosen place of study was Kinsale, with a site in the heart of the town, adjacent to a granary and with churches to the north and south. The site has a change in ground level of approximately three metres bounded by retaining walls to the north and west. Clever use of these changes in level provided opportunities to make fully accessible schemes. The project brief was to design an age-friendly housing scheme of ten or more homes. Not only were the housing units to be thoughtfully designed and detailed but the strategy for the site was to foster social interaction.

The housing project was a collaboration with the Cork County Architects and the Cork Age Friendly Alliance who attended the key design reviews. The project was run as a competition with two students being awarded summer internships with Cork County Architects. Representatives from Cork and Kinsale's Age-Friendly groups spoke to the class during the design process and also took part in the judging of the competition.

The study trip was to London where students visited exemplary performance spaces, housing schemes and architects' offices as part of their itinerary. The work of second year studio was enlivened by the inputs of many visiting speakers and critics and the delivery of a variety of workshops.

Sarah Mulrooney





**Fig 2.01 (top)**

Aoife O'Connor, Kinsale Housing Scheme Axonometric

**Fig 2.02 (opposite, top)**

James Pearce, Light and Space Study Section

**Fig 2.03 (opposite, bottom)**

Niamh Hurley and Aleksandra Polak, Precedent Contextual Model





**Fig 2.04**

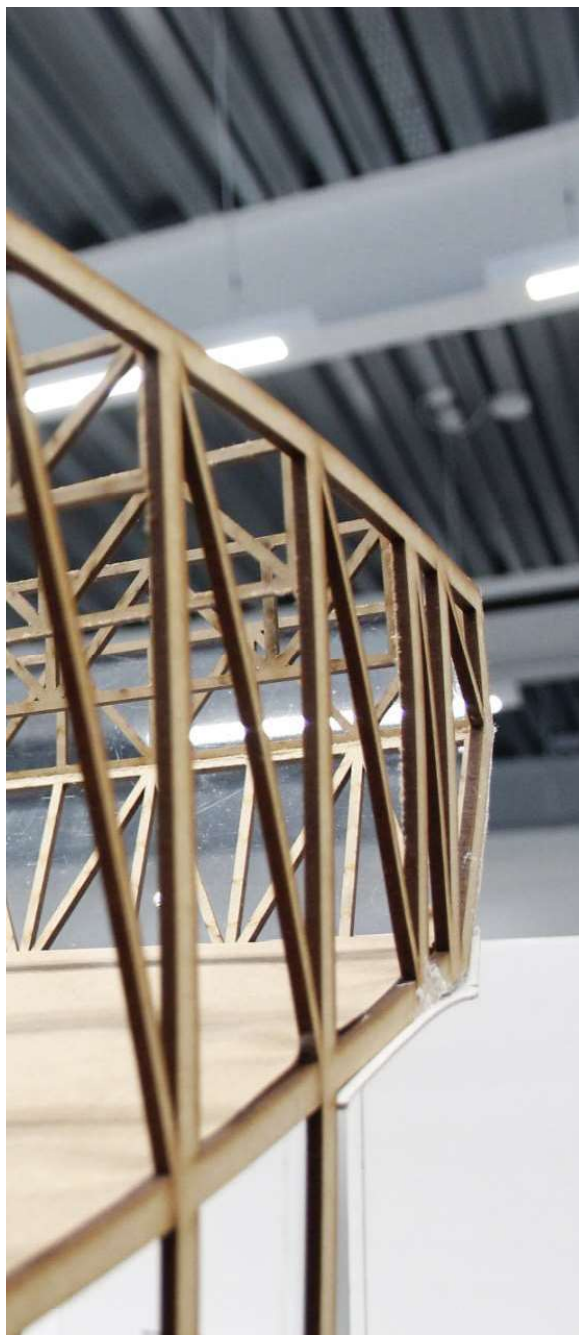
Leo McCarthy, Long Span  
Performance Space  
Structural Model

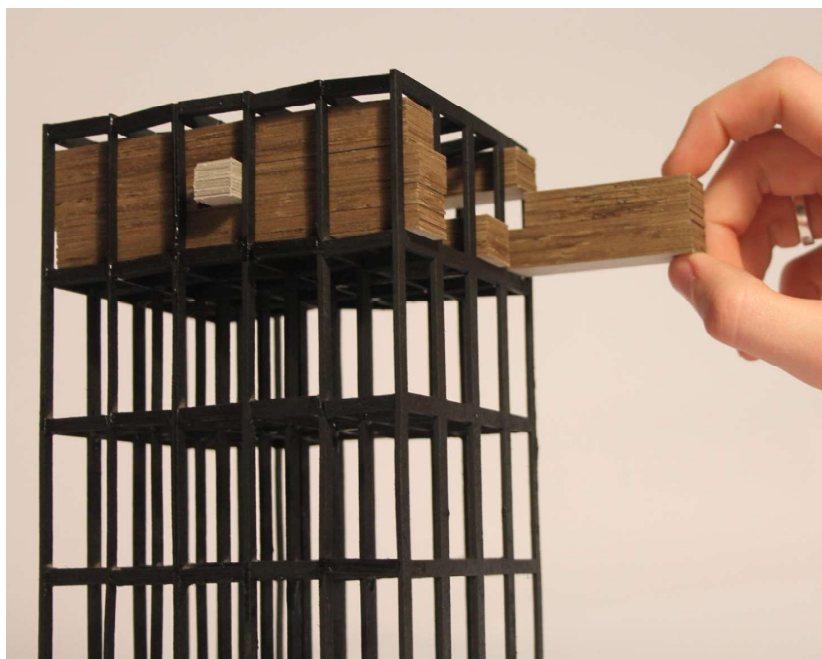
**Fig 2.05 (opposite, top)**

Daragh Barrett, Kinsale  
Housing Scheme  
Perspective

**Fig 2.06 (opposite,  
bottom)**

Jack Hannon, Precedent  
Study Conceptual Model





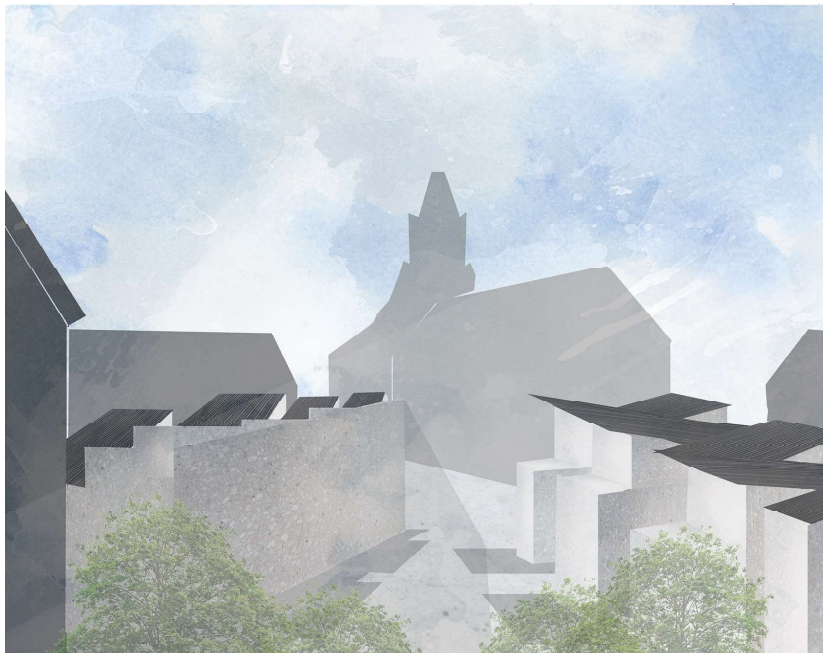




Fig 2.07 (opposite, top)

Samuel Mullan Galvin, Family and Home Section

Fig 2.08 (opposite, bottom)

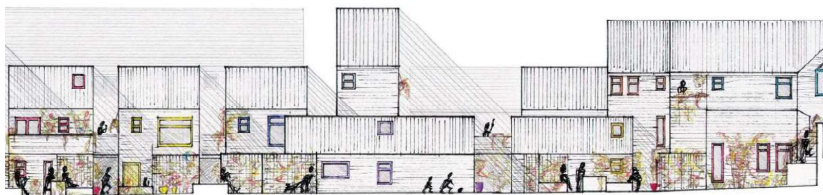
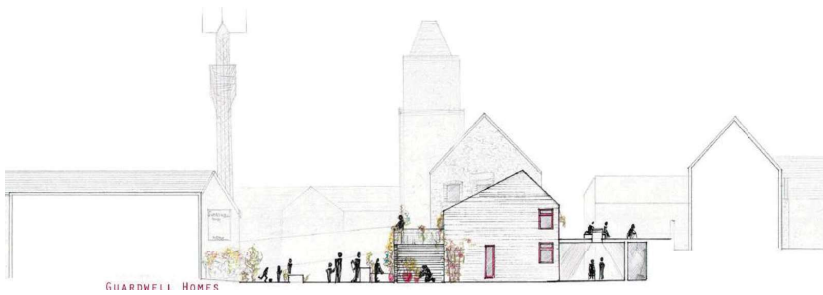
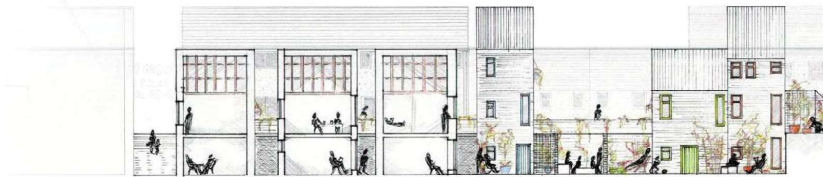
Niamh Hurley, Kinsale Housing Scheme

Conceptual Perspective

Fig 2.09 (above)

Dolapo Salami, London Field Trip Sketch





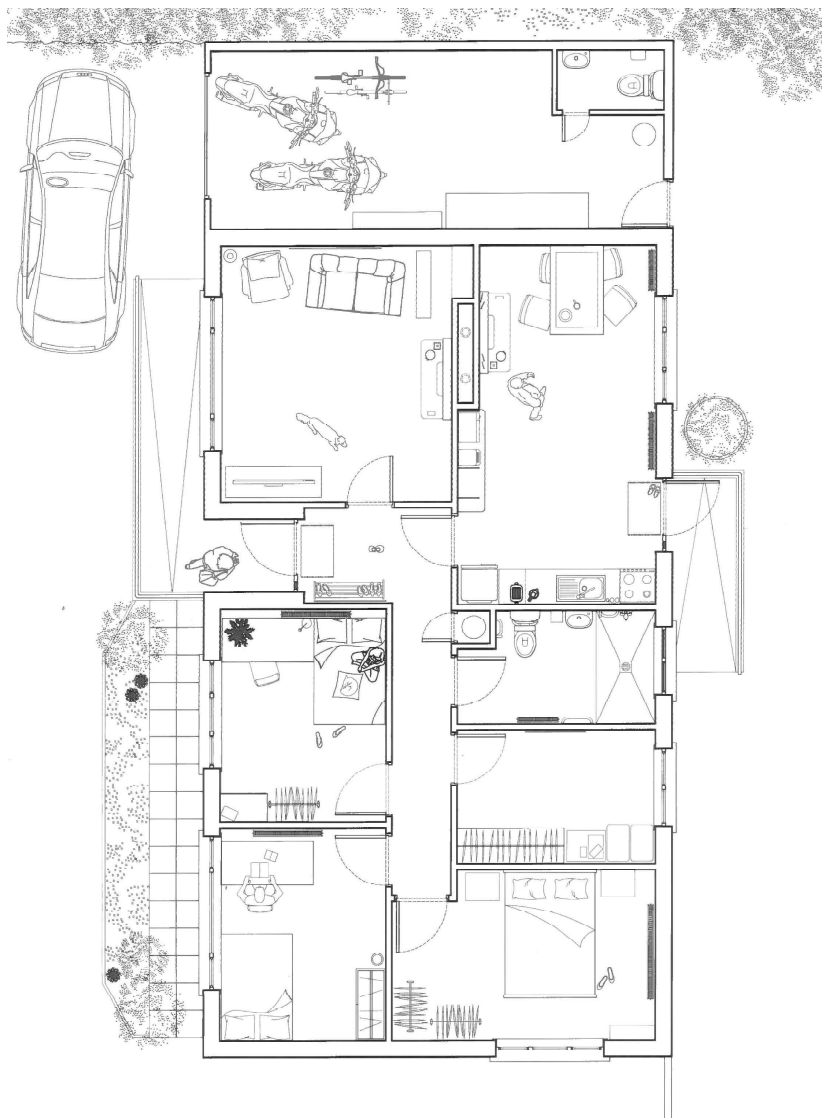


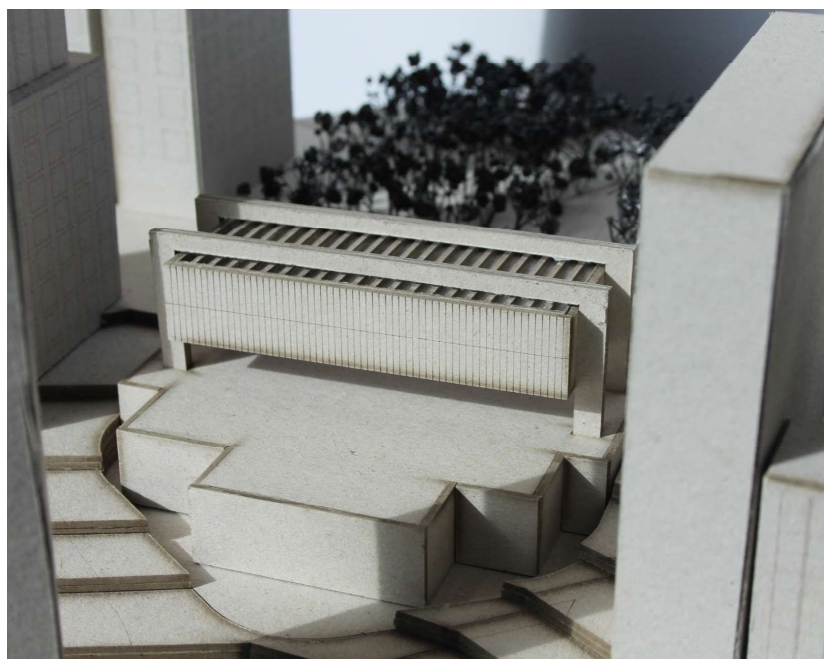
Fig 2.10 (opposite)  
Aleksandra Polak, Kinsale Housing Scheme Sections  
Fig 2.11 (above)  
Aleksandra Polak, Family and Home Plan

**Fig 2.12**  
Aleksandra Polak, Kinsale  
Housing Scheme Site  
Strategy Plan

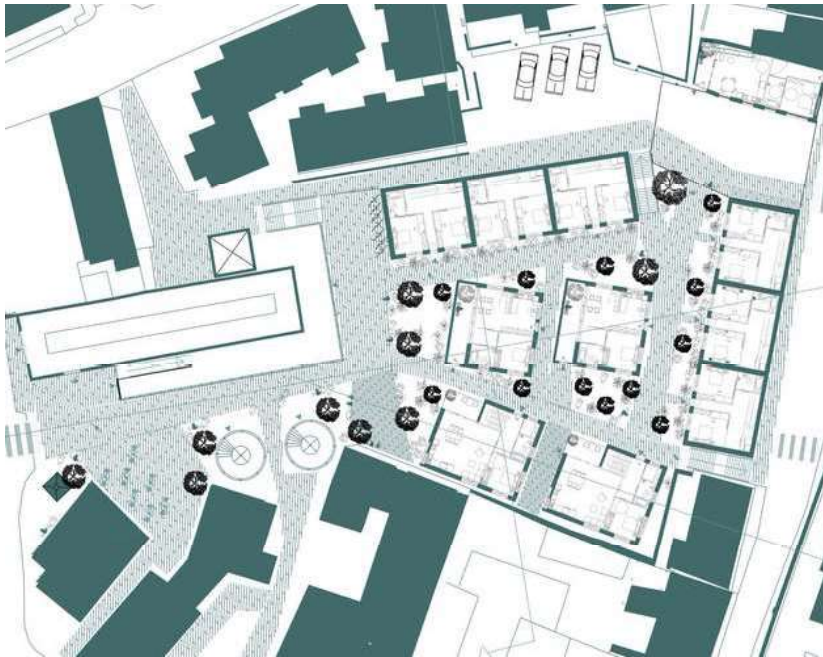
**Fig 2.13 (opposite, top)**  
Patrick Staunton  
O'Doherty, Kinsale  
Housing Scheme  
Perspective

**Fig 2.14 (opposite, bottom)**  
Jack Hannon, Precedent  
Study Model











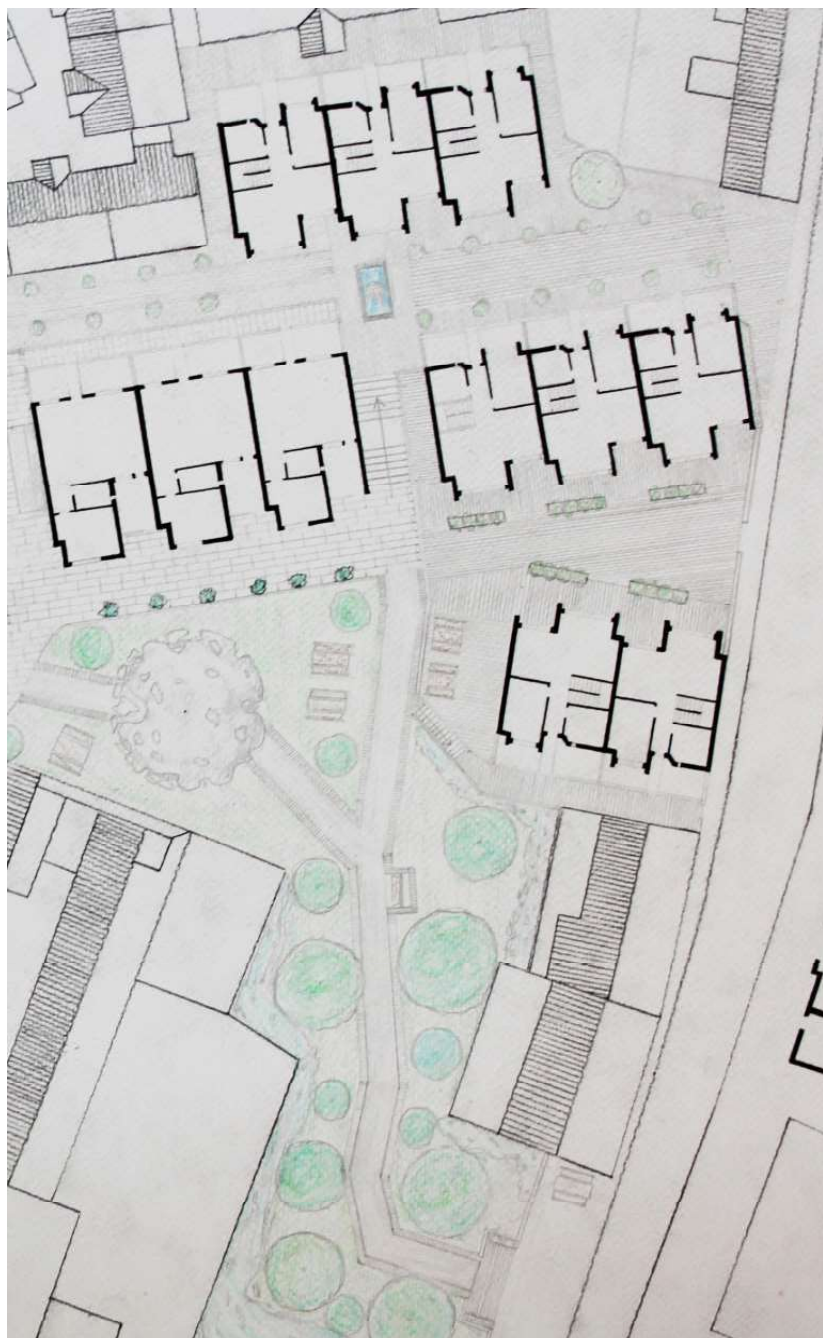
**Fig 2.15 (opposite, top)**  
Dolapo Salami, Kinsale  
Housing Scheme  
Sketch Perspective

**Fig 2.16 (opposite,  
bottom)**

Patrik Lumezi, Kinsale  
Housing Scheme Site  
Strategy Plan

**Fig 2.17**

Jack Hannon, Precedent  
Study Model



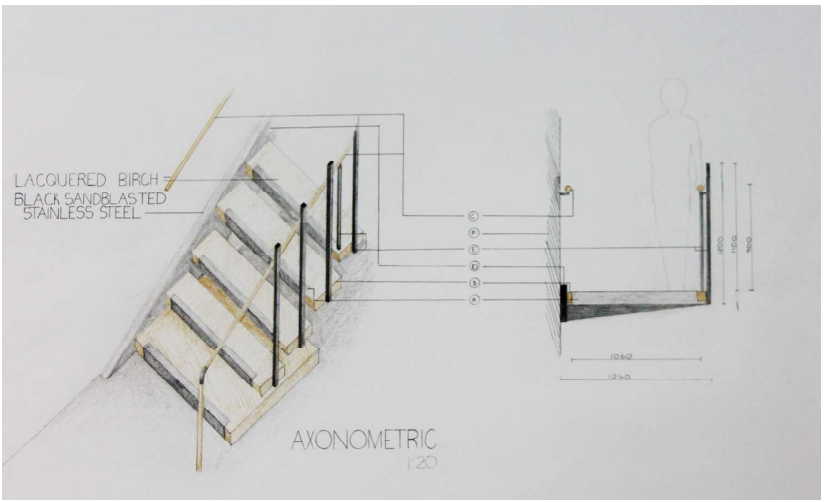
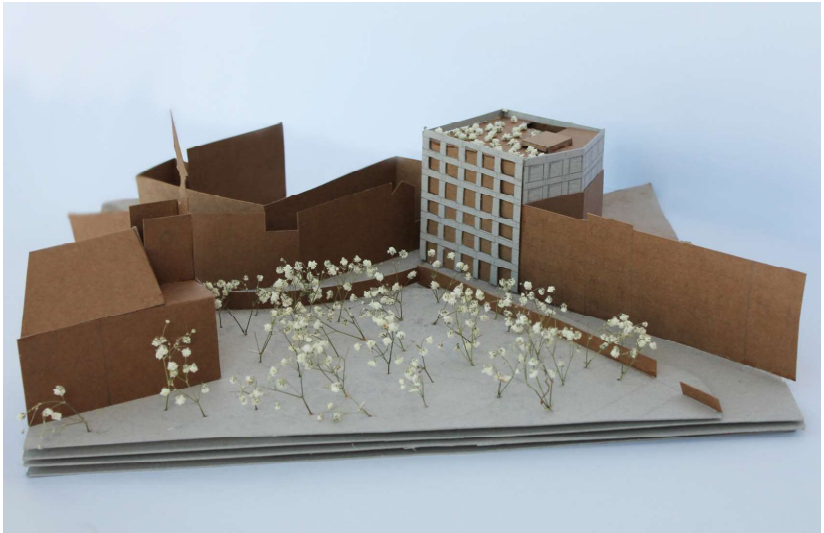


Fig 2.18 (opposite)  
 Neil Cotter, Kinsale Housing Scheme Site Strategy Plan  
 Fig 2.19 (top)  
 Caoimhe McGrath, Precedent Study Model  
 Fig 2.20 (bottom)  
 Aoife O'Connor, Stairs Tech Axonometric and Elevation



# YEAR 03

**Year Co-ordinator**  
Kevin Busby

**Design Studio Staff**  
Andrew Lane  
Willie Carey  
Jim Harrison  
Kieran Cremin  
Tara Fitzgerald-Kennedy  
Helena Fitzgerald  
Ed Raftery

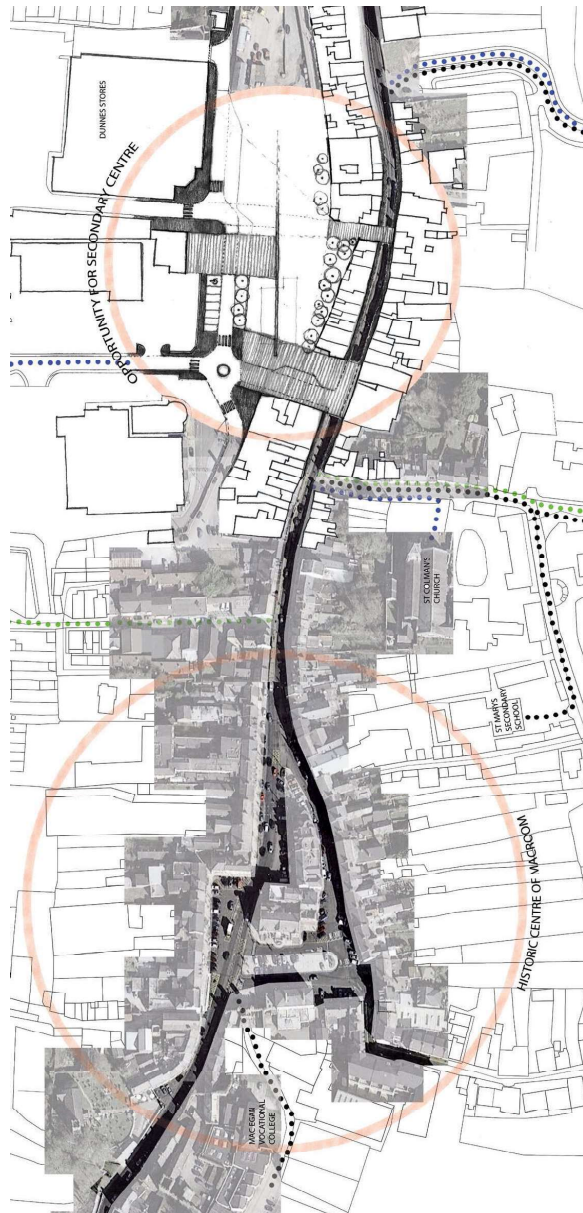
**Applied Technology**  
Paul Carpenter

**Digital Drawing**  
Kieran Cremin

**Environmental Studies**  
Kevin McCartney

**Workshop**  
Aoife Browne  
Donal Cronin

**Special Contributors**  
Liam O'Shea  
Stephan Koch



**Fig 3.00**  
Lucas Dobbin, Macroom  
Analysis

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### Spaces for Learning

One of the recurring themes of year 3 in CCAE has been a focus on the ubiquitous in the Irish landscape through analysis of a typical Irish town, this year located in West Cork. For 2018-19, semester 1 focussed on a particular historic site within the town where students undertook a number of projects around the theme of 'spaces for learning'. The nature of the site provided challenges to address the intervention of new forms and structures within a particular topographical, material and historical context. CCAE sees Year 3 as an appropriate stage to fully 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. The nature of the projects in Year 3 also provides opportunities to closely integrate the Applied Technology Studio, Conservation and Environmental Design modules with Design Studio.

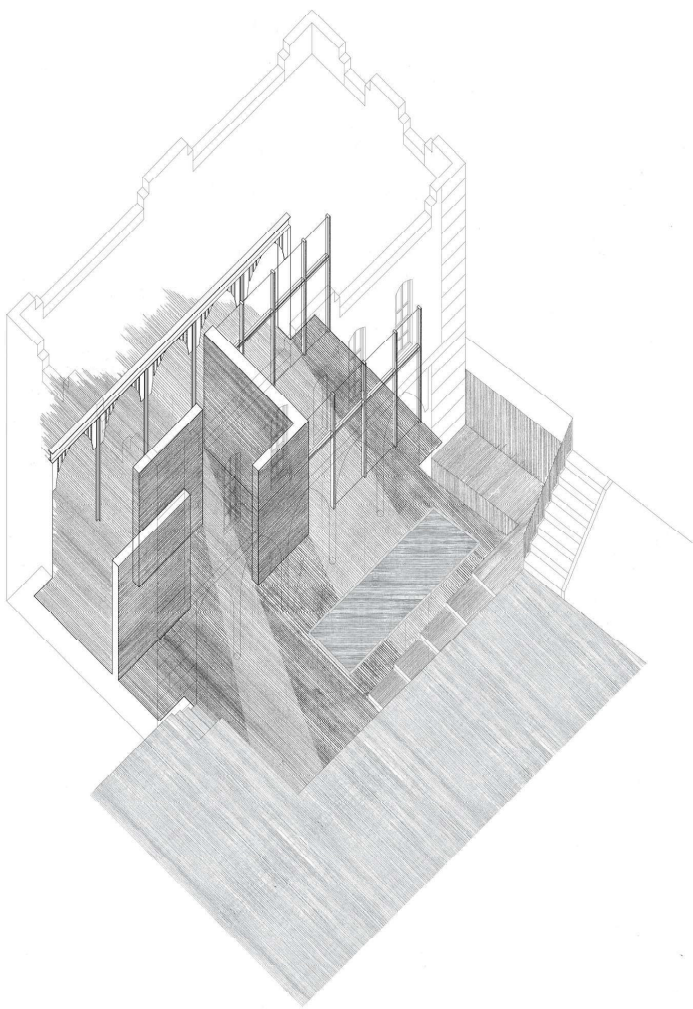
Semester 1 culminated with the design of a primary school within the historic site. A school can be seen as a series of interconnected relationships where the qualities of the spatial environment – its prospects and aspects, its use of light, form, materiality and tectonics – as well as the social relationships it encourages, become elements in a life-long experience.

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 rewarding trip to Berlin the students undertook the final project, the design of a library in the town centre. Moving away from the site-specific, finely focussed work on the historic site, the library would be sited in a more conspicuous and prominent position identified by input from the Year 4 group in CCAE that researched and mapped the town this year. This collaboration between years helped to define five specific sites as a context for the students' schemes.

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. The arrangement of civic building relating to a public square is part of an almost universal vocabulary of urban form.

Kevin Busby



**Fig 3.01**

Cian Horan, Macroom Convent Intervention, Axonometric

**Fig 3.02 (opposite, top)**

Clare Creedon, Macroom Convent Intervention, Section

**Fig 3.03 (opposite, bottom)**

Ada Muszalska, Macroom Convent Intervention, Elevation

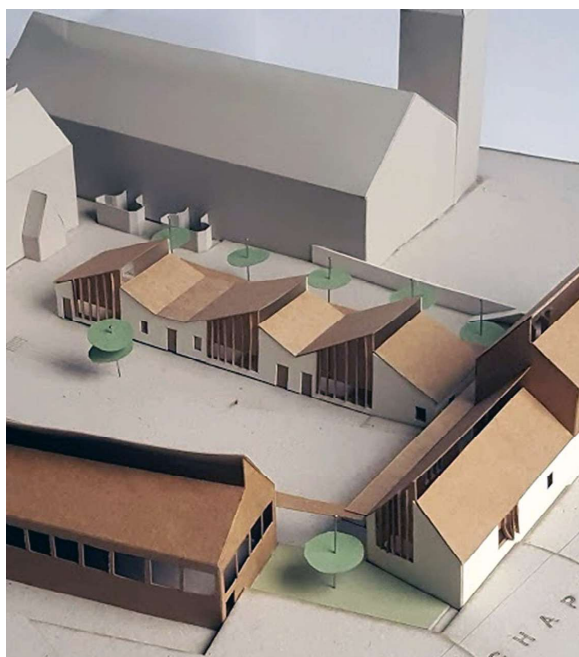
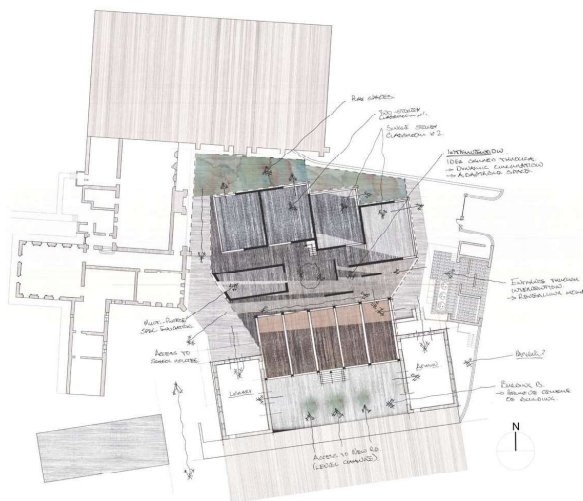




**Fig 3.04**  
Cian Horan, Primary  
School, Strategy Sketch

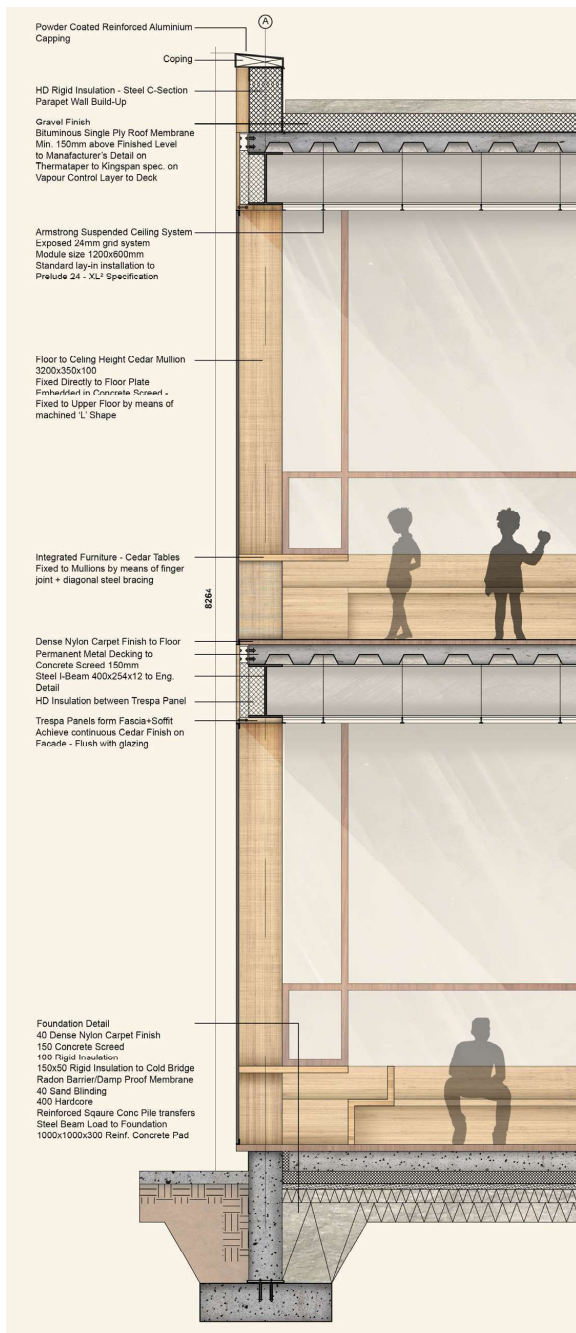
**Fig 3.05 (bottom)**  
Clare Creedon, Primary  
School, Model

**Fig 3.06 (opposite)**  
Lucas Dobbin, Primary  
School, Model



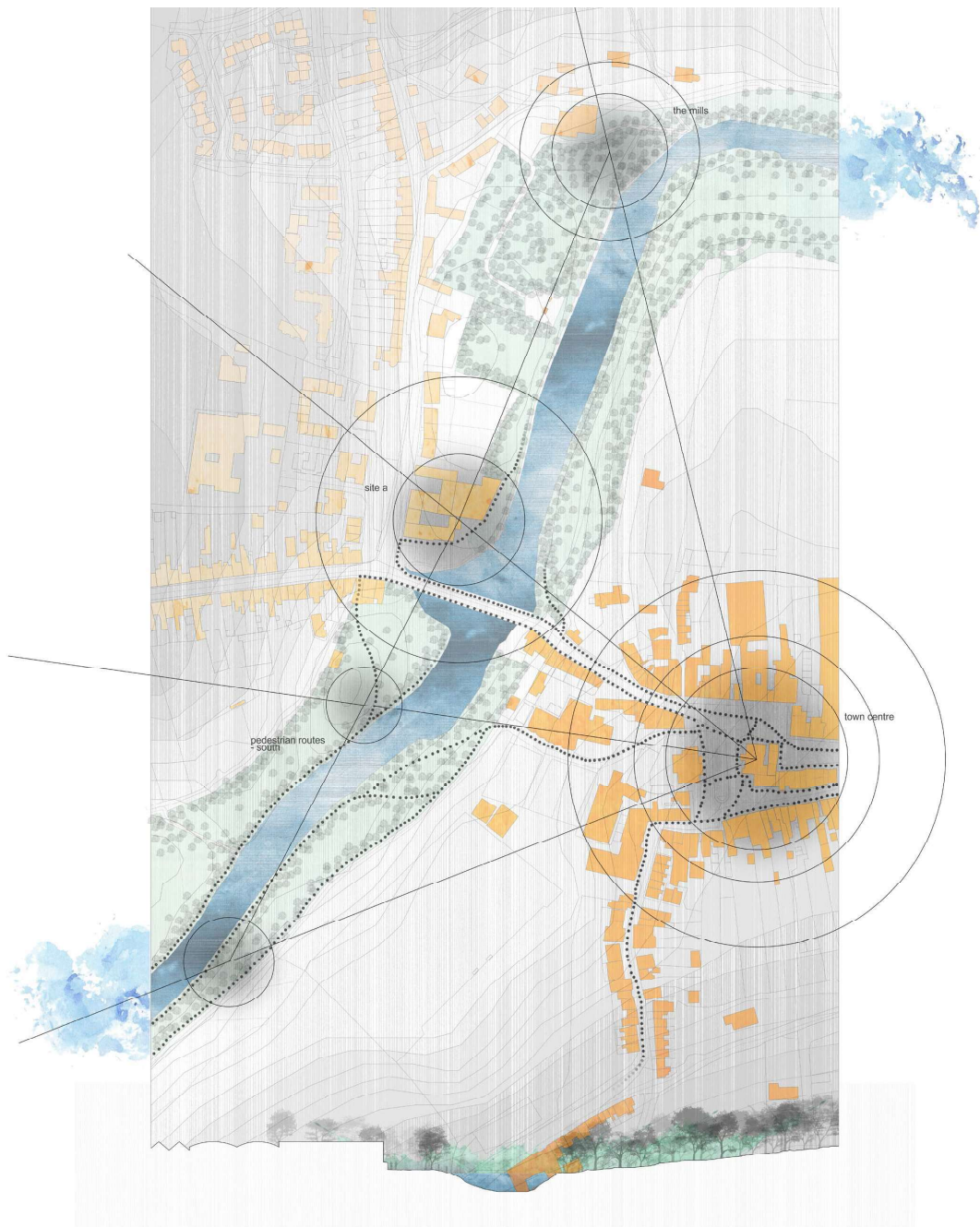






**Fig 3.07 (opposite, top)**  
Laura Hurley, Primary School, Perspective  
**Fig 3.08 (opposite, bottom)**

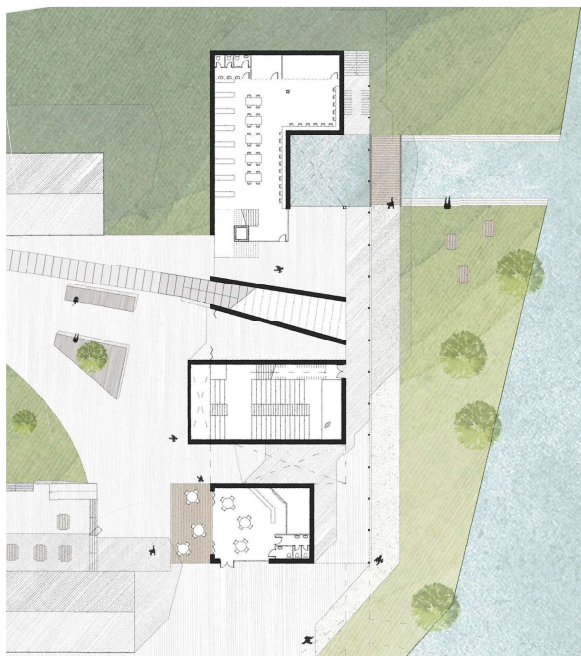
Poppy Kilgallon, Primary School, Technical Section  
**Fig 3.09**  
Cian Horan, Primary School, Technical Section

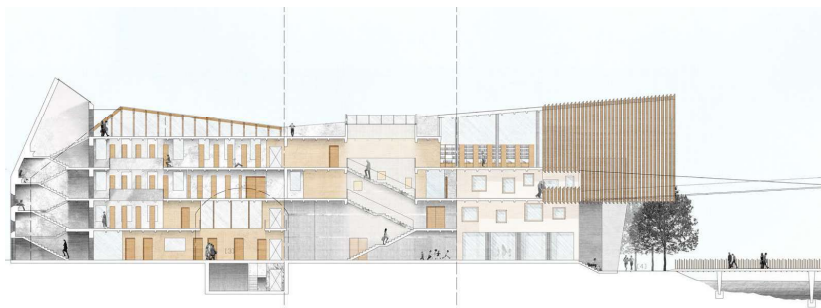


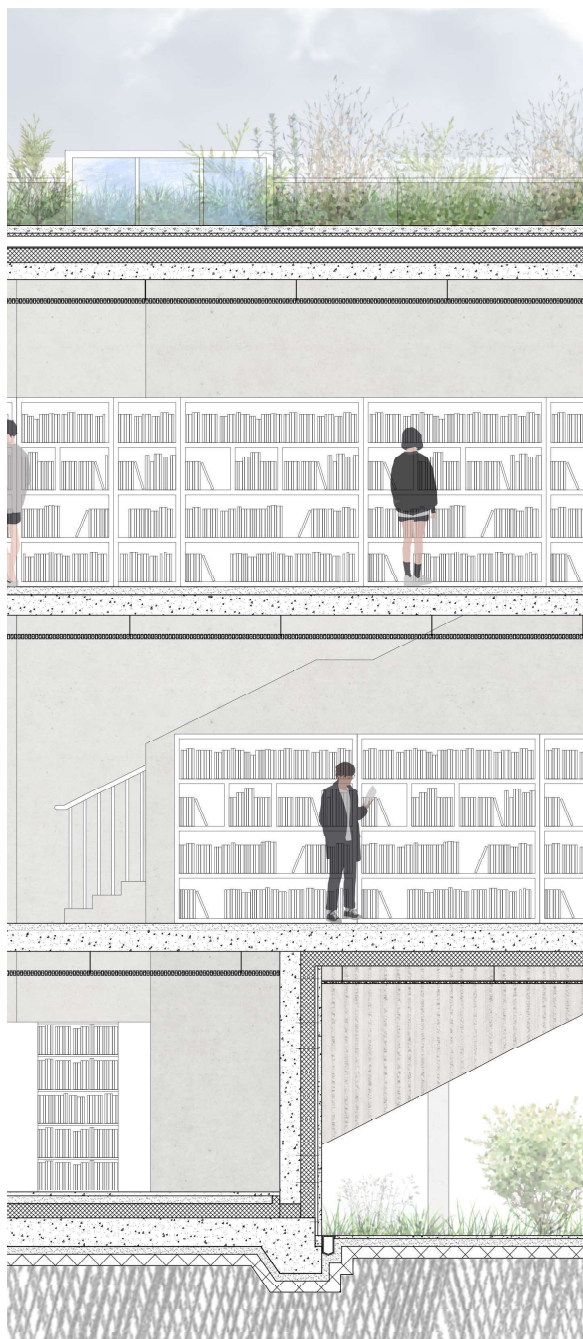




**Fig 3.10 (opposite)**  
Cian Horan, Macroom  
Analysis  
**Fig 3.11 (top)**  
Anna Horan, Library, Plan  
**Fig 3.12 (bottom)**  
Aaron Browne, Library,  
Plan







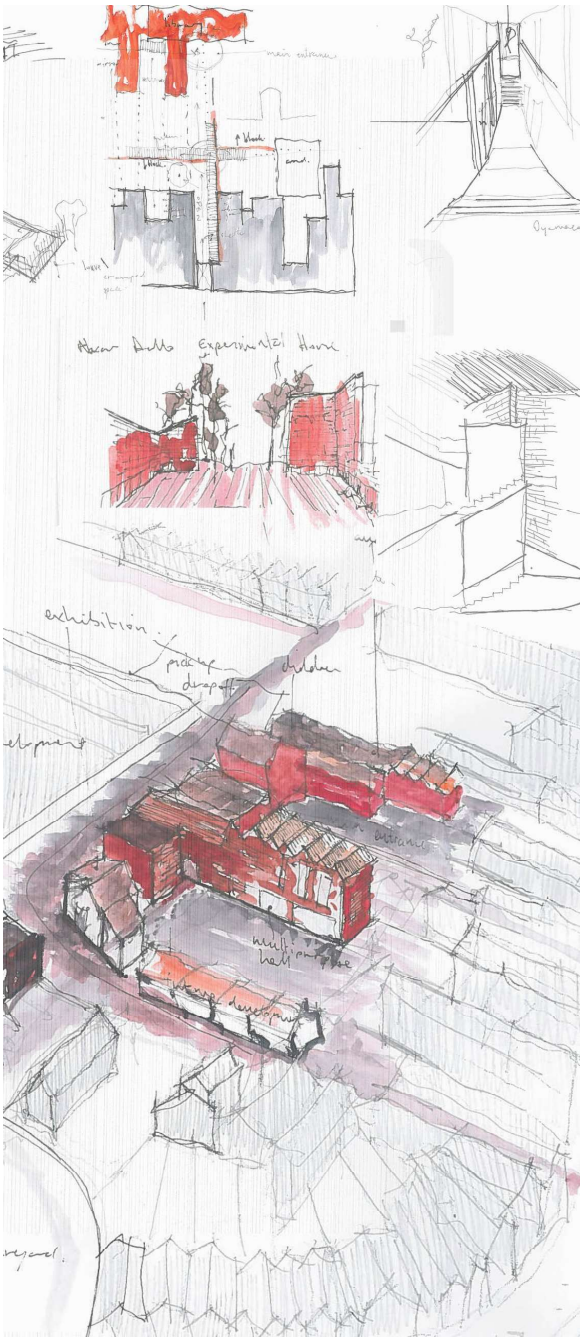
**Fig 3.13 - 3.16 (opposite)**

Library sections (top to bottom): Katie O'Herlihy, Clare Creedon, Cian Horan, Nancy Manley

**Fig 3.17**

Poppy Kilgallon, Library Section

**Fig 3.18**  
Anna Higginson, Library,  
Sketch Development





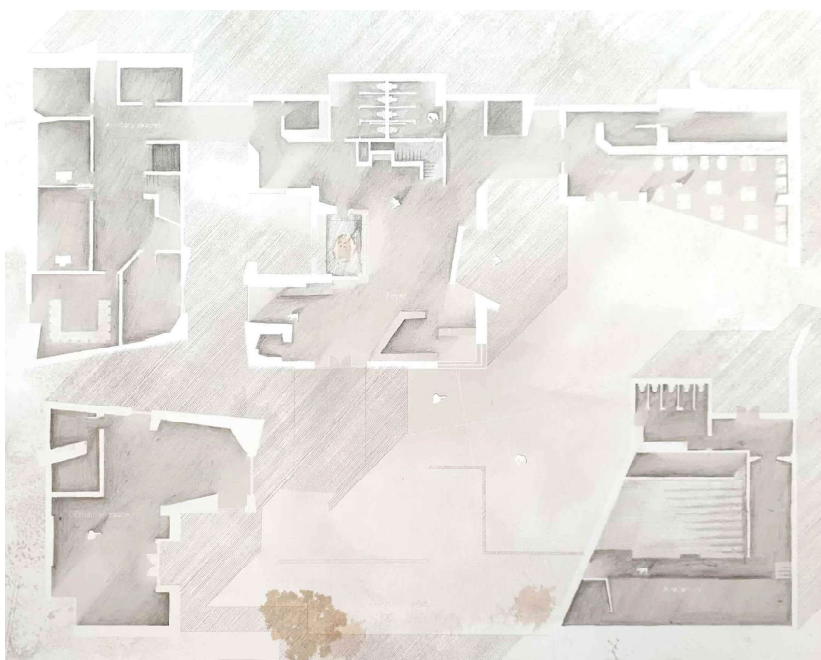
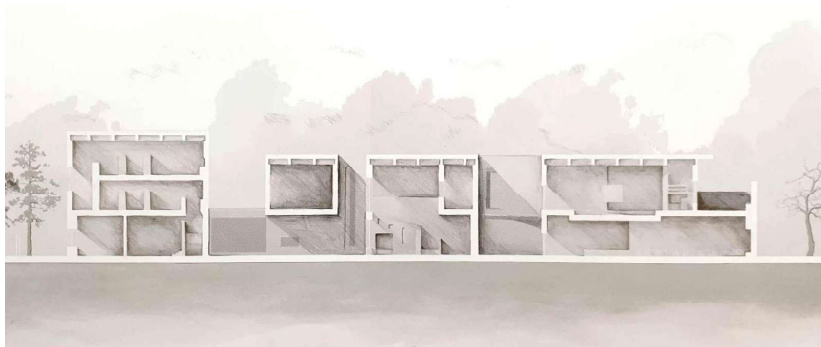


Fig 3.19 (top)  
Maud Manley, Library Section  
Fig 3.20 (bottom)  
Maud Manley, Library, Plan



**Fig 3.21**

Frank Dowling, Library,  
Axonometric

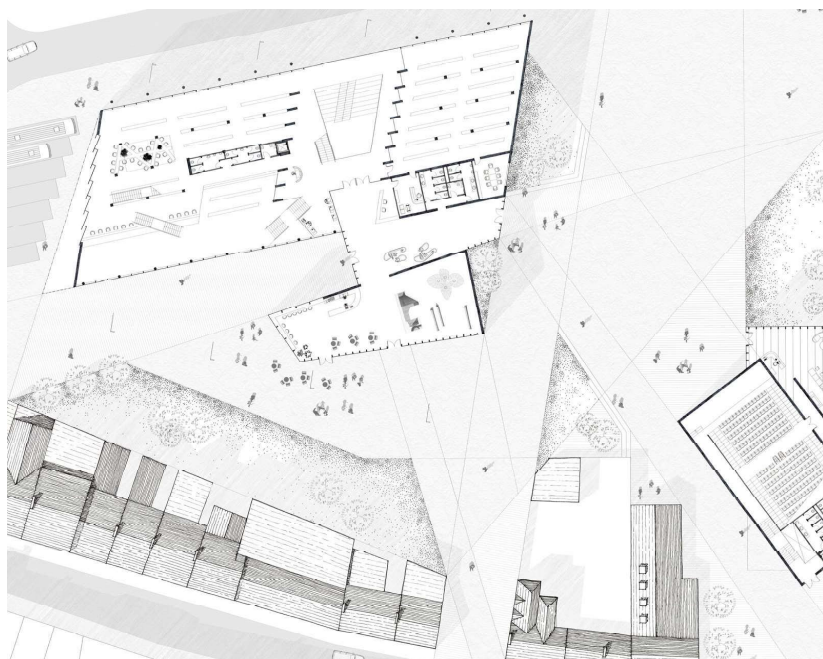
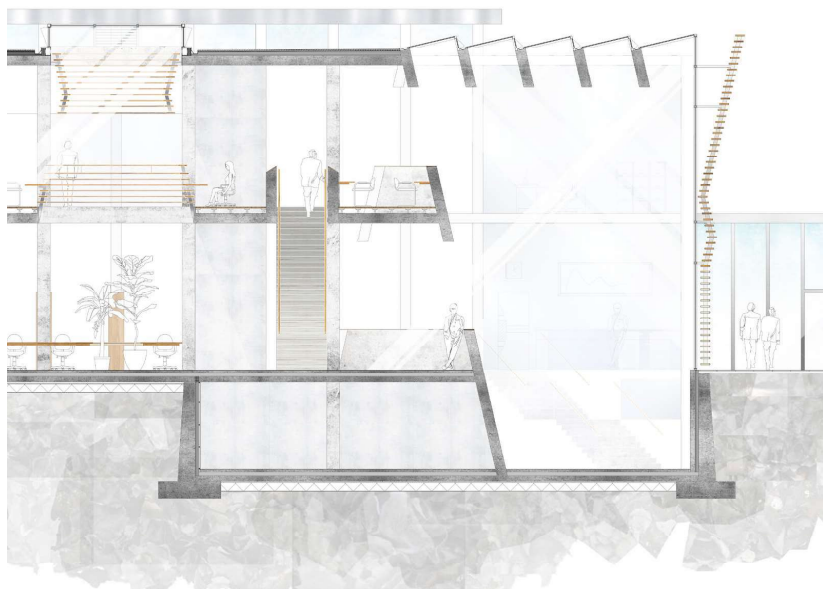
**Fig 3.22 (opposite, top)**

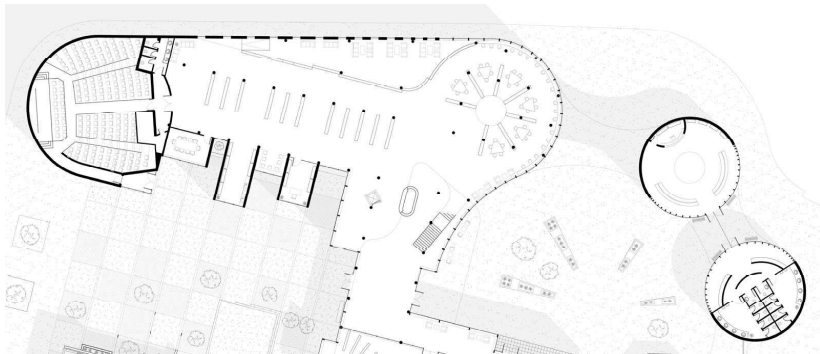
Lucas Dobbin, Library,  
Section

**Fig 3.23 (opposite,  
bottom)**

Lucas Dobbin, Library, Plan





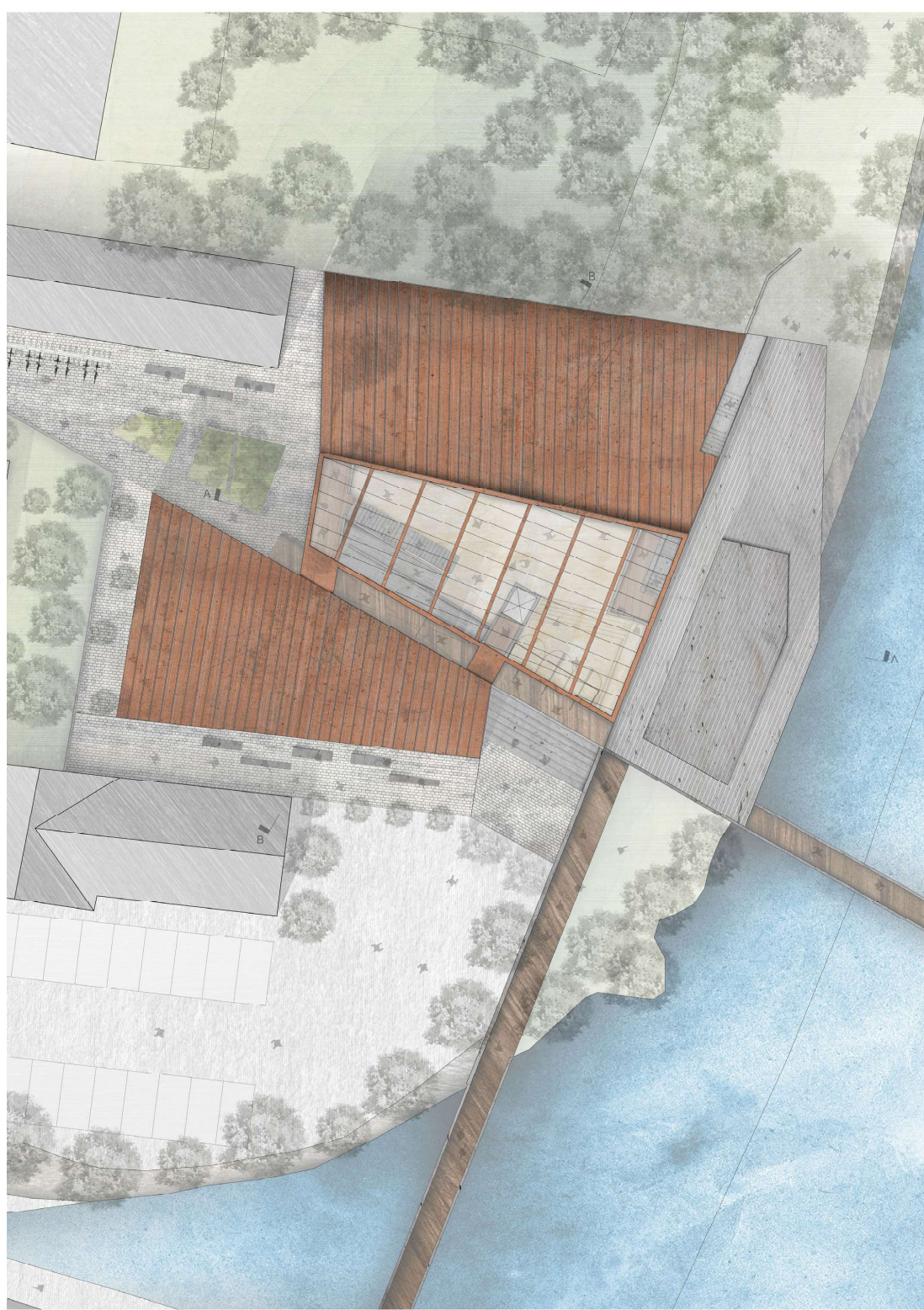


**Fig 3.24 (top)**  
Ailbhe Boland, Library, Section

**Fig 3.25 (bottom)**  
David O'Callaghan, Library Plan

**Fig 3.26 (opposite)**  
Cian Horan, Library, Plan





# YEAR 04

**Year Co-ordinator**  
John McLaughlin

**Unit Leaders**  
Lawrence Lord  
Jeffrey Bolhuis  
Stephen Foley  
Johan Berglund  
Joseph Mackey

**Special Contributors**  
Darragh Breathnach  
Robert Bourke  
Prof. Gary Boyd  
Denis Byrne  
Peter Cody  
Marcus Donaghy  
Kevin Donovan  
Miranda Driscoll  
Tiago Faria  
Emma Geoghegan  
Prof. Jonathan Hill  
Maxime Laroussi  
Stephen Mullhall  
Daryl Mulvihill  
Valerie Mulvin  
Carlos Sala  
Emmett Scanlon  
Peter Tansey  
Giulia Vallone  
Daniel Garvey  
Paul McGrath  
Fergal O'Sullivan  
Arups Cork



**Fig 4.00**  
Sinead Kelleher, Haulbowline  
Site Research + Analysis



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 personal research. The class is organised into three studios which are led by three architecture practices who each set a theme for the year. 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.

The Country Living group was led by A,P+E Architects who are also part of the Freemarket, team that represented Ireland at the Venice Architecture Biennale last year. The work of this studio extended the themes of Freemarket by testing the means by which Ireland's market towns could be regenerated. The specific cases of Bantry and Macroom were looked at but the research has wider applications across the typology of market towns nationally. The student's work will be exhibited in the towns themselves over the summer as part of the national tour of the Venice pavilion.

The Occupy studio, led by Stephen Foley & 42 Architects, worked with Cork City planners and took the South Parish Framework Plan as a starting point for a series of proposals to regenerate this district of Cork City that is our new home. Students explored historic and social context to generate visions of ways that this area could evolve as the city rises. The work acts as a testbed for the city's plans and will hopefully feedback into the urban regeneration agenda of Cork City.

The studio Of Other Spaces was led by Joseph Mackey Architects, and they took a text by the philosopher Michel Foucault as the lens through which they looked at Cork Harbour. Foucault's text introduces the concept of heterotopia as a space apart, and the islands and towns around the harbour with their rich histories proved to be a treasure trove of heterotopic spaces. The Sirius Gallery in Cobh acted as a base and guide into these fascinating worlds.

We place a strong emphasis on the integration of technical and environmental thinking into the design projects. Our students 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 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 full range of design team inputs for the first time. 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; Darragh Breathnach, Robert Bourke, Professor Gary Boyd, Denis Byrne, Peter Cody, Marcus Donaghy, Kevin Donovan, Miranda Driscoll, Tiago Faria, , Emma Geoghegan, Professor Jonathan Hill, Maxime Laroussi, Stephen Mulhall, Daryl Mulvihill, Valerie Mulvin, Carlos Sala, Emmett Scanlon, Peter Tansey, and Giulia Vallone, along with many of my colleagues here in CCAE, for their generous advice to the students.

John McLaughlin

# COUNTRY LIVING

## Unit Leaders

Lawrence Lord  
Geoffrey Bolhuis

## Year Co-ordinator

John McLaughlin

## Students

Brendan Bolger  
Fionnuala Cogan  
Patrick Corcoran  
Jennifer Cronin  
Laura Healy  
Jack Kenneally  
Anne Landicho  
James McAuliffe  
Anna McCarthy  
Karen O'Donovan  
Kirsten O'Keefe  
Liam Walshe

Since 2016, Laurence Lord and Jeffrey Bolhuis of AP+E have been running a 4th year degree studio titled Country Living.

The Country Living studio investigates rural society; how we inhabit the Irish countryside and how we might live sustainably outside of our cities.

In the first two years studio focussed on rural typologies, such as the humble bungalow, and typical patterns of development found in the countryside. For this final year the Country Living has shifted its focus from the country side to the small rural towns of Bantry and Macroom, Co. Cork.

Through a process of collective research and careful analysis students have documented the daily life in the towns, identified key characteristics of their built and social environment and researched the historical development as well as the relationship to their natural & rural hinterland. As part of this research the students also investigated key issues with the towns such as vacancy, (lack of) public realm, traffic (parking, noise & congestion), infrastructure, sustainability, employment and demographics.

From here students each developed a thesis project that engages with the specific issues in the town. This has resulted in the design of buildings and (public) spaces that carefully engage with their surrounding context and create generous places within which new forms of (communal) living, working, education and public life can unfold.

As a collective these academic projects present innovative and relevant approaches to the development of these towns and form form a valuable contribution to the ongoing discourse of sustainable rural development in Ireland. The work of the Country Living studio ties directly into the work of AP+E who are co-curators and designers of Free Market, the Irish Pavilion at La Biennale di Venezia 2018. Students' work from the Country Living studio will also feature as part of the Free Market 2019 National Tour that will visit both Macroom & Bantry.



**Fig 4.1.01**

Laura Healy, Macroom Site  
Analysis

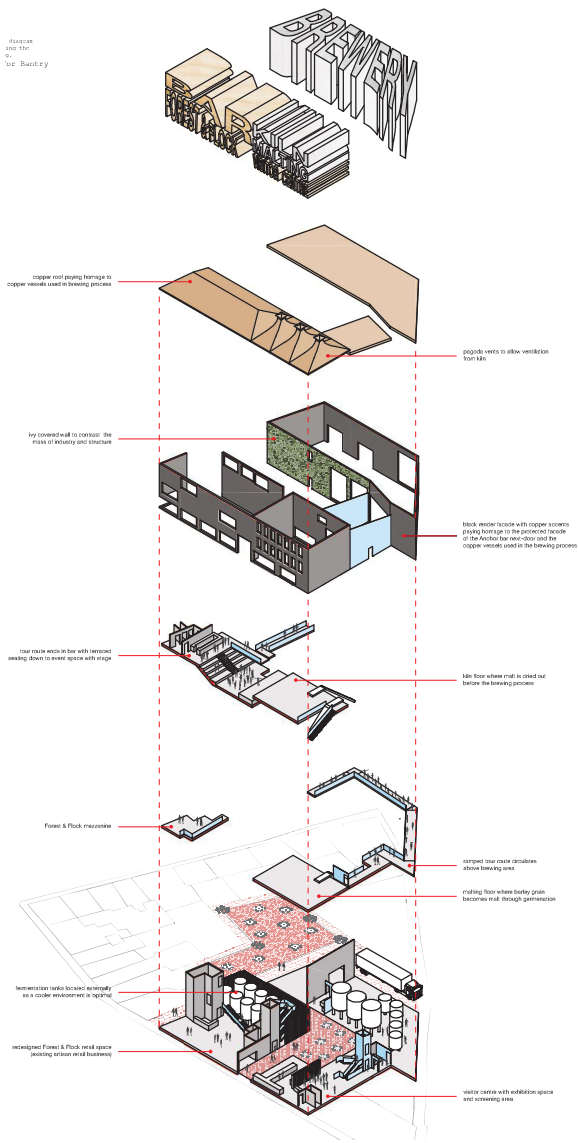
**Fig 4.1.02**

Anna McCarthy, Bantry Coastal  
Perspective

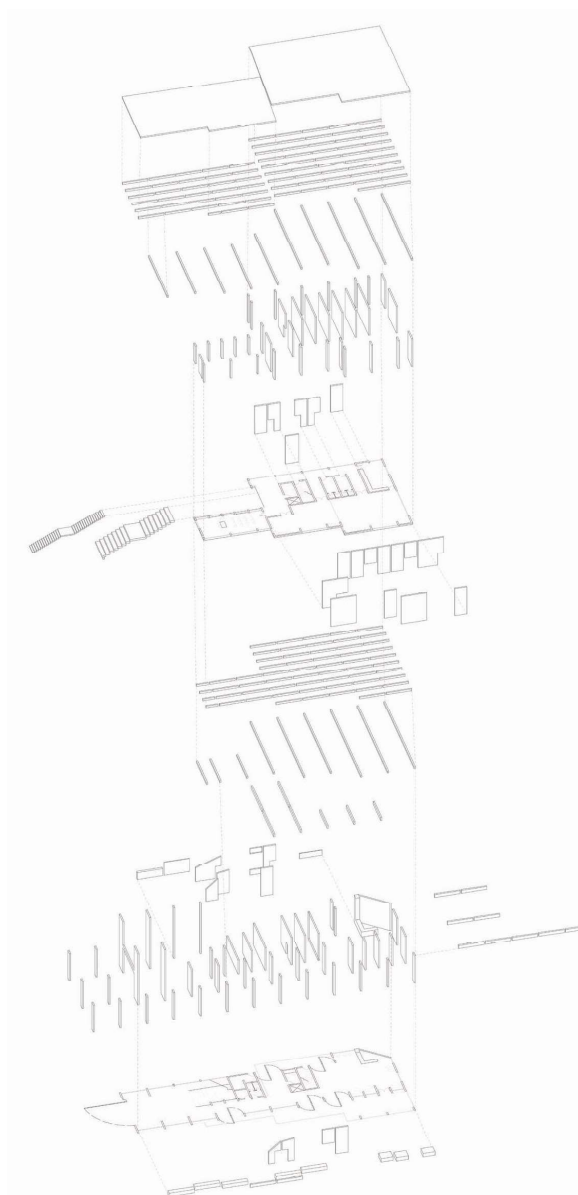


# BRENDAN BOLGER

Derived from the ever-growing culture and desire for artisan crafts and products in Ireland, this project sees the development of a microbrewery in Bantry. This development will hopefully provide a boost to the local community, both economically, and sociably. The project will be located on the site of the old Supervalu on New Street and William Street, comprising of a brewery, visitor centre, bar and semi-public beer garden, as well as a re-designed retail space for the existing business, Forest & Flock, which currently occupies the north-east corner of the vacancy. The overall concept of the design allows visitors to enjoy a tour which circulates the building following the path of the brewing process providing an immersive experience and education on the process from raw ingredient to finished product. The tour route culminates in a tasting bar on the top floor with terraced seating down to an event space. The external materiality comprises of a black render facade, to pay homage to the protected black facade of the Anchor Tavern next door to the development, with copper flashing accenting any openings, to emulate the copper vessels used in the brewing process.



**Fig 4.1.03**  
Brendan Bolger, Exploded Iso.

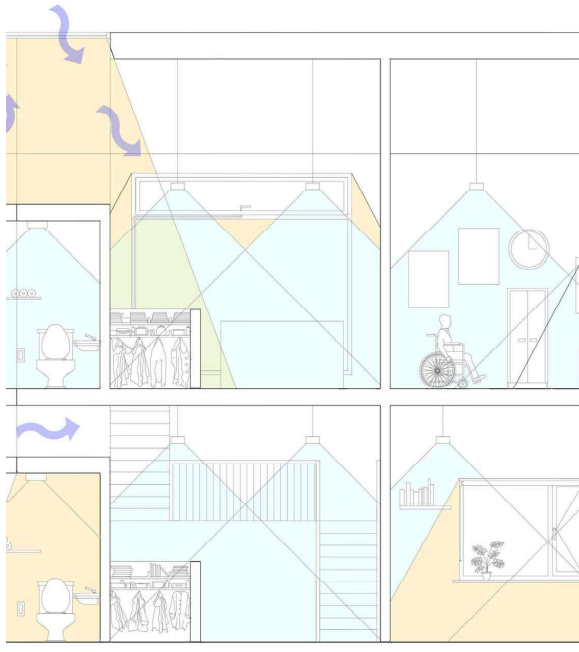


Can a new square enhance the town's core?

Bantry is a beautiful coastal town in West Cork. The current excessively large, long square in the town centre disconnects it from the sea. This project aims to address this issue by placing a new building on a reconfigured square. This will encourage people to use the square as a fully functional space which will become the new gateway to the town. Research into the human scale and Camillo Sittes rules on Square size was carried out to design a square that suited the scale of the town of Bantry. The design of the building will see important panoramic views being framed to their full potential. The existing buildings will flank the new area, which will become the central hub of the town. Its functionality will make it practical with a bus ticket office drawing tourist, its studios attracting locals and it will be connected to the sea through a performance area. It will also become the new gateway to the town. When in the building you will have a panoramic view of the town as it is at its centre. The new core will ensure a more suitably scaled area for the people of Bantry by reducing its overall length. The space will be multi-purpose and enhance its surrounding area.

**Fig 4.1.04**  
Jennifer Cronin, Exploded iso





**Fig 4.1.05**  
Jack Kenneally, School Plan  
**Fig 4.1.06**  
Jack Keneally, Lighting Section



By unlocking and re-invigorating under-utilised spaces in towns, such as car parks, can these areas be reactivated?

An under-utilised car park in Bantty was unlocked and given the new purpose of a community hub. This site was specifically chosen in an area of the town which was becoming vacant and reducing in footfall. The aim is to enhance this area as a whole, encourage residency and activity in the area.

The overall aim of this project was to create a space which would appeal to everyone, of all ages. It accommodates all the necessities of the town and creates a community hub for everyone to enjoy. It was important to ensure there was a comfortable environment for everyone interacting with the design and simple aesthetics to create an ambient atmosphere. The design aims to derive the balance between efficiency and design, presenting a flexible design proposal and enhancing the quality of the town.



**Fig 4.1.07**  
Karen O'Donovan, Render  
(top)

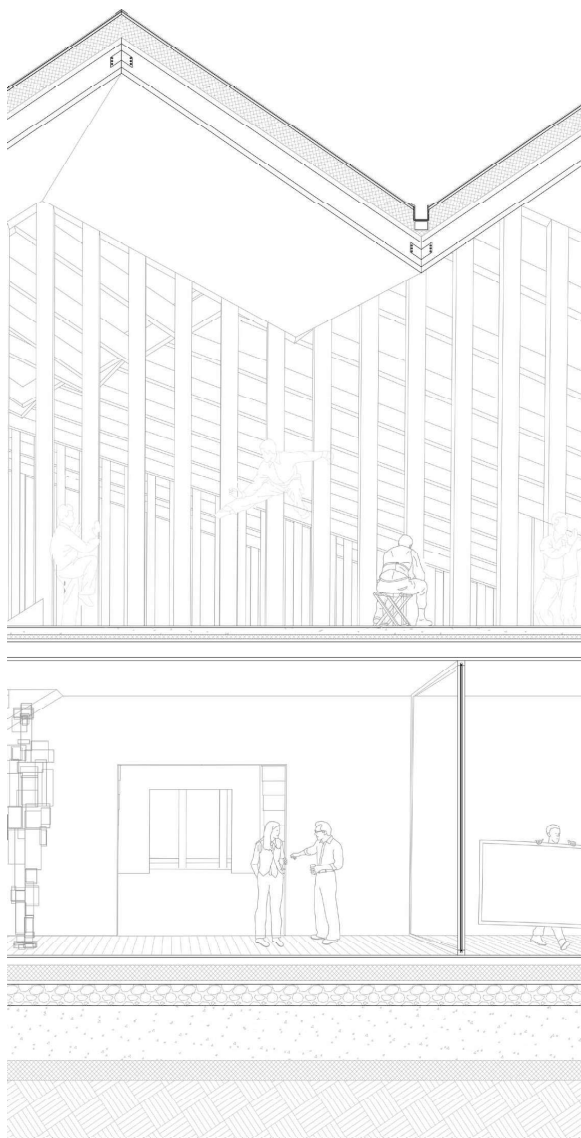
**Fig 4.1.08**  
Karen O'Donovan, Render  
(bottom)

## ANNA McCARTHY

By reconfiguring the square and installing a framework which can be altered and interacted with, can the engagement between the public and Wolfe Tone Square be enhanced?

The project will challenge the people of Bantry's perception of what the square is and what it can be. It will create a new, sheltered space to facilitate and encourage community activities.

Through incorporating pre-existing elements of the town into the plan, it seeks to marry its historical past with future possibilities.

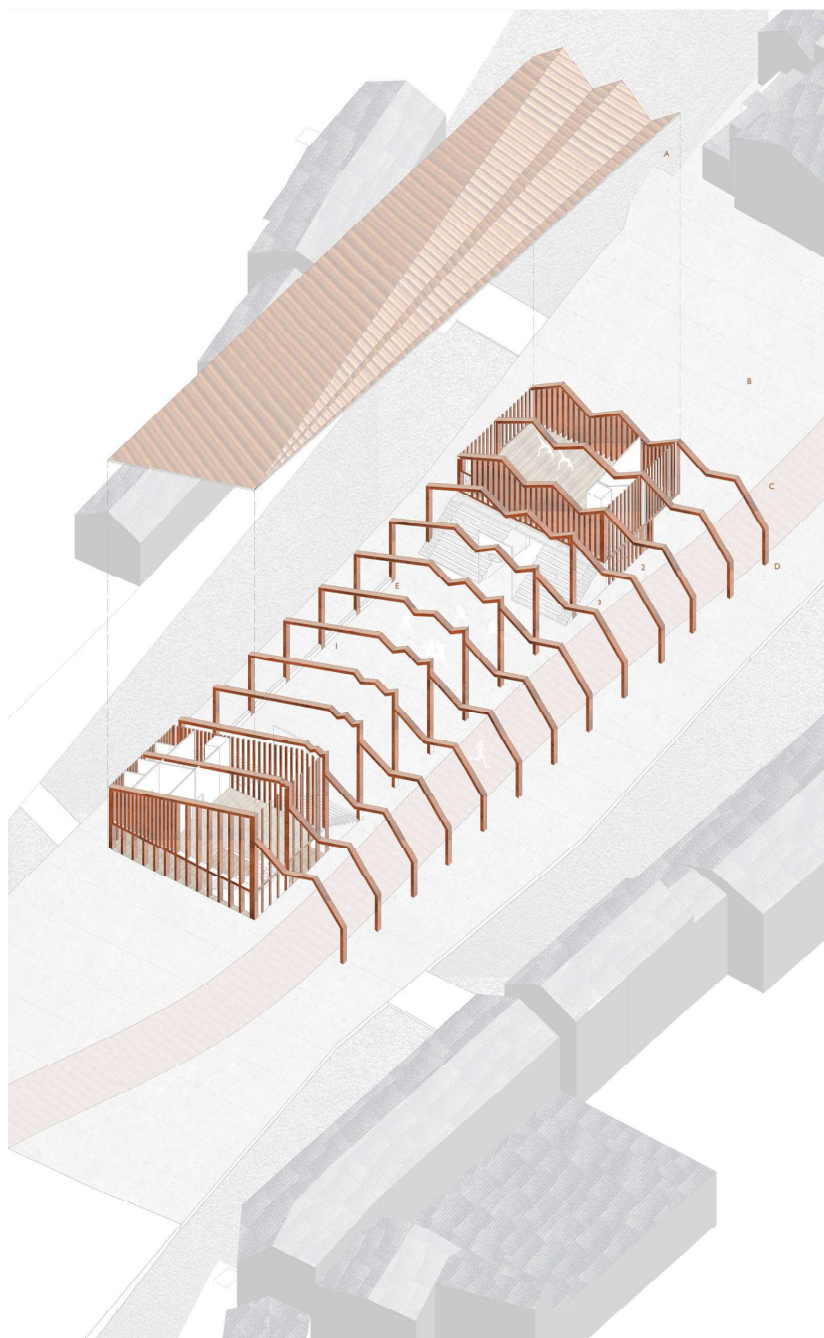


**Fig 4.1.09**

Anna McCarthy, Perspective  
Section

**Fig 4.1.10**

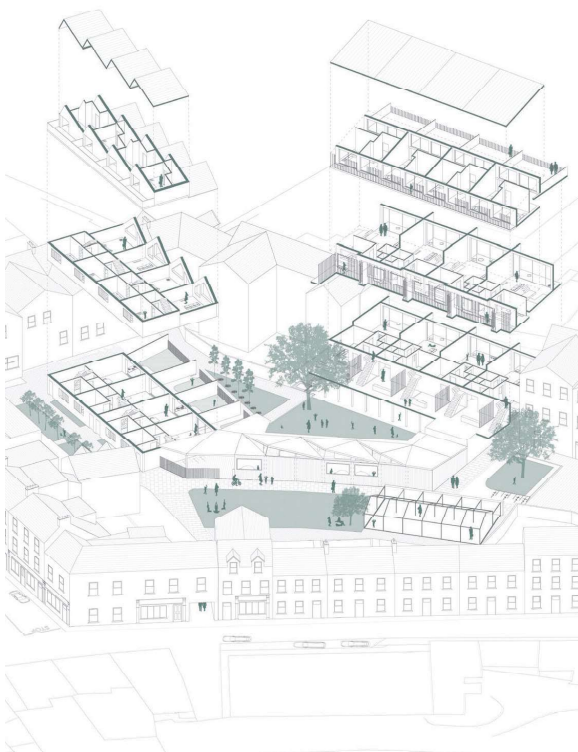
Anna McCarthy, Exploded Iso  
(opposite)





This thesis proposal is a study into how the vacancies of an existing block can be repurposed and redeveloped into housing that opens up to central communal facilities and spaces for the residents and overall members of the Bantry Town.

The aim of this project was to make people aware of the possibilities that Irish towns still have. It was to show how you can design within the already built fabric and environment of a space instead of taking away more natural space and resources that could be given back to the public in more sustainable ways than a new building. The design was centrally located in neglected parts of the town with the hopes that sustainable and communal housing could benefit the overall residents of Bantry and inject life back into the older part of the Town. It was also an objective of mine to show how housing can be integrated with one another and also among public facilities. The aim was to use the existing vacancies and under-used spaces to create facilities and spaces for the members of town that are accessible and sustainable.



**Fig 4.1.11 (top)**  
Liam Walshe, Perspective View  
**Fig 4.1.12 (bottom)**  
Liam Walshe, Exploded Iso



My thesis is intended to connect the town of Macroom with its natural resource, the River Sullane. Rivers are often taken for granted in towns and, hence, isolated from the towns they run through. I will look at how this can be resolved through the design of a National Canoe Centre and this will allow the people of Macroom to integrate the river more into their lives. I intend to make use of a stretch of underutilized land that runs parallel to the river's east bank. I will also create the necessary infrastructure through the site to allow this project to become successful. The carefully considered design and layout of paths through the site, along with a new pedestrian bridge crossing the river, will ensure this. Overall, I expect that this will integrate the town with its river through the design of a National Canoe Centre.

**Fig 4.1.13**  
Patrick Corcoran, Detail  
Section

## FIONNUALA COGAN

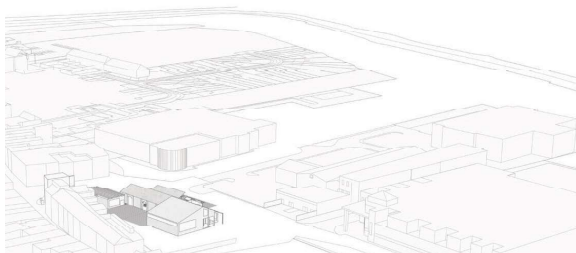
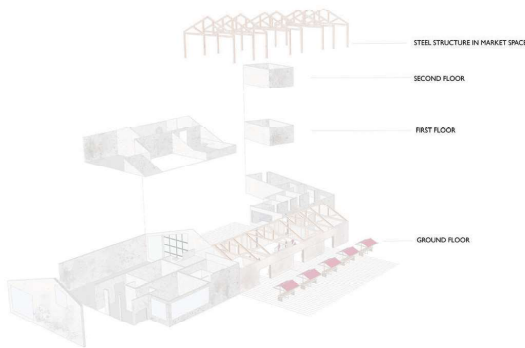
My project investigated how a community could come together and develop unused back lands to create a more liveable higher density town centre. This projects aim was to reduce car dependency and bring the community closer to the heart of the town and its local amenities. There was an opportunity to create spaces along the alleyways, enhanced by lighting, public furniture and a series of interventions in vacant spots along the routes. I identified that the alleyways led to areas of potential development just off the town square. The chosen site consists of 9 neglected plots, which could be acquired over time as the demand for housing grows. Each housing block, which varies from 1-3 storeys, is built within 3 back land areas and the scheme can be grown over time. As Macroom is a growing commuter town there is need for housing, particularly within walking distance of the town centre. I designed a high-density housing scheme in the heart of Macroom which consists of both private and public communal outdoor space. This was lacking in the town centre. The housing project reconnects people with the heart of the town.



**Fig 4.1.14 (top)**  
Fionnuala Cogan, Perspective  
**Fig 4.1.15 (bottom)**  
Fionnuala Cogan, Site Strategy  
Plan



How can repurposing old infrastructure create connections between the old and new? Macroom is a growing town in County Cork. It lies halfway between Killarney and Cork City on the valley of the River Sullane. The town was once linked to the city by the railway. This connection was very important as goods were transported on the train. The old train station that used to be a link for the people of Macroom is now vacant and it lies on the boundary between the old and the new zones. The site is located just off the N22 - a national primary road that connects Cork City to Tralee. The New Commercial zone of Macroom is drawing business away from the old town. By bringing locally produced products like Macroom's Buffalo Mozzarella, that is currently located a 10 minute drive outside of Macroom town, to the old vacant train station that lies between the old and new, the Commercial zone will connect to the New Commercial zone of Macroom.



**Fig 4.1.16 (top)**

Laura Healy, Detail Section

**Fig 4.1.17 (bottom)**

Laura Healy, Exploded Site Iso

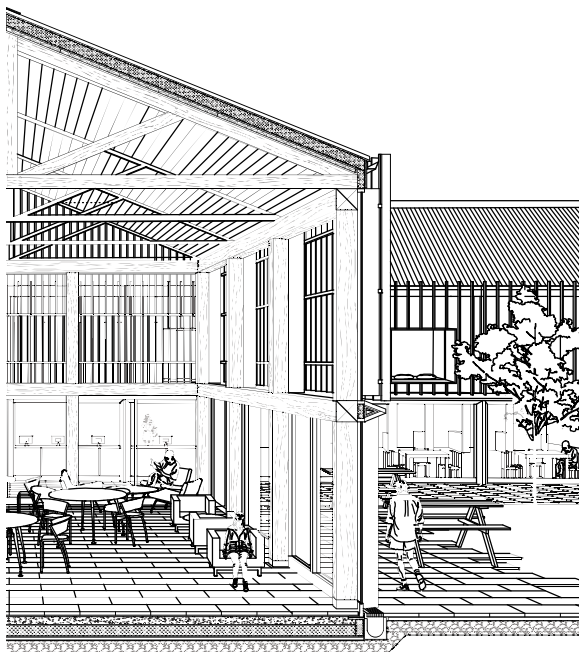


## JAMES McAULIFFE

Can the rejuvenation of the vacant lanes and back-lands of Macroom contribute to the sustainable development of the town?

By developing the derelict lanes of Macroom town centre can we change the critical nature in how these spaces are viewed and provide amenities that will consolidate Macroom's position as a vibrant town and a viable alternative to cork city.

The provision of a social and Enterprise Centre in the immediate town centre attempts to build on the growing amenity that is high speed broadband in rural areas. By providing a vibrant community driven work space can we challenge the idea of the commuter town and provide a typology for the success of rural Irish towns into the future



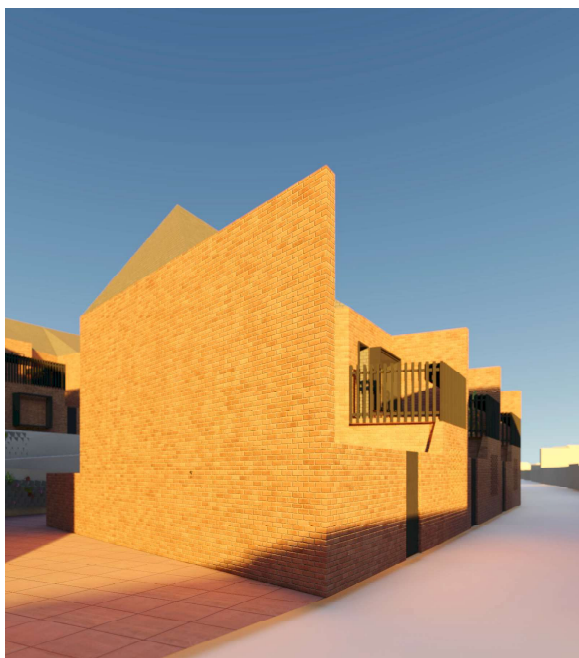
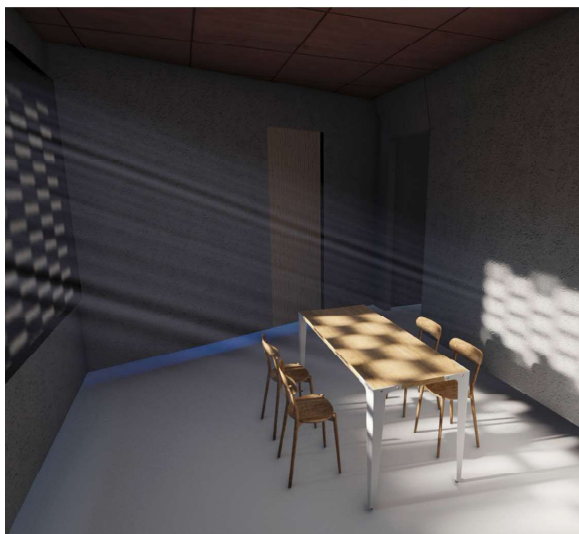
**Fig 4.1.18 (top)**  
James McAuliffe, Detail  
Perspective Section

**Fig 4.1.19 (bottom)**  
James McAuliffe, Model  
**Fig 4.1.20 (opposite)**  
James McAuliffe, Site Iso

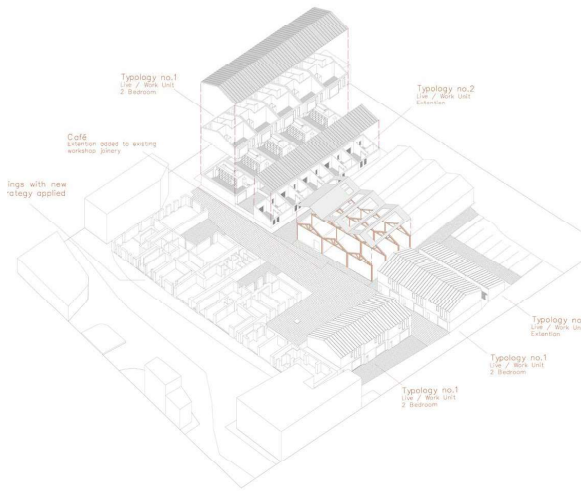


# ANNE LANDICHO

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**Fig 4.1.21 (top)**  
Anne Landicho, Interior  
Render  
**Fig 4.1.22 (bottom)**  
Anne Landicho, Exterior  
Render



This thesis looks at how occupying vacancies, and alternative ways of living in the middle of a town can act as both the tool and solution in reviving the town centre. North Square in Main Street Macroom serves to be an ideal location for this thesis as there are consistent vacancies on the upper floors along Main Street, and a completely vacant building within the same block.

Such spaces above the ground floor are seen as unpleasant places to live, as they are empty and abandoned vacancies on more than one level. Investigating these vacancies can allow one to discover what lies behind these unique buildings. With such a rich history of shop-owners living above their independent stores, this same concept and typology can be applied to such Live / Work units proposed at the rear of this site. By doing so, it will create a connection between the main street and the new proposed development.

Therefore, by analysing and re-using the space at the front and rear of the block, and by unlocking the back-lands and creating connections by re-activating the street as a place of dwelling, one can therefore create a place of workplace and amenity within the town centre, and hence bring life back into the town again.

**Fig 4.1.23 (top)**

Kirsten O'Keefe, Exploded iso

**Fig 4.1.24 (bottom)**

Kirsten O'Keefe, Render



# OCCUPY

## Unit Leaders

Stephen Foley  
Johan Berglund

## Year Co-ordinator

John McLaughlin

## Students

Heather Bennett  
Ali Burns  
Arturas Caly  
Rawan Dablouk  
Katie Hamilton  
Daniil Katsnelson  
Yasmin Lahique  
Liam Manning  
Kevin Morrissey  
Patrycja Mocko  
Keeva O'Sullivan  
Emma Prendergast  
Fiona Wolff

The Occupy group focuses on urban infill sites and is primarily concerned with coherent public space and activities which activate the public realm. We are interested in the existing structures of the city and their reuse and adaptation, enhancing existing conditions, programs and communities. We approach the design of our buildings from an urban perspective improving permeability and re-imagining derelict and vacant sites in the core of the city.

This year we looked at the area between the old CCAE architecture school and our new location in the heart of South Parish and began the first semester by taking a *dérive* around the new building identifying and drawing moments of interest which contribute to the area's sense of identity and place. These became the seeds of the investigations leading to the formulation of the thesis argument.

In the first semester the focus was on the consolidation of the public realm. Students produced an urban design in areas relevant to their thesis topic designing from the outside in. In the second semester they developed these proposals from the inside out. There was particular emphasis on drawing the activities which take place in and around the buildings, occupying the presentations with each student's thesis arguments. This process resulted in projects which have a strong relationship with landscape and public space, and manifest as both playful and idiosyncratic.

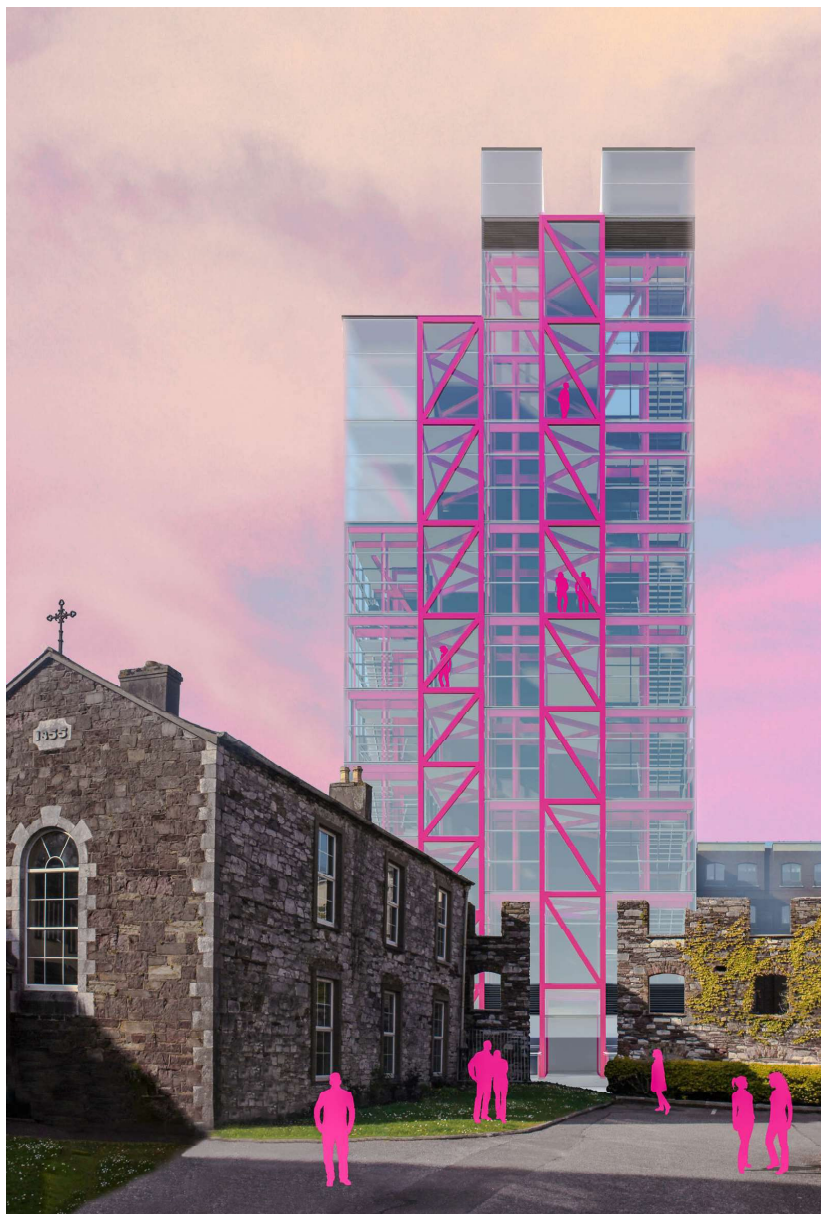


**Fig 4.2.01**

Emma Prendergast, South  
Parish Elevations

**Fig 4.2.02 (opposite)**

Arturas Caly, Site Approach  
Render

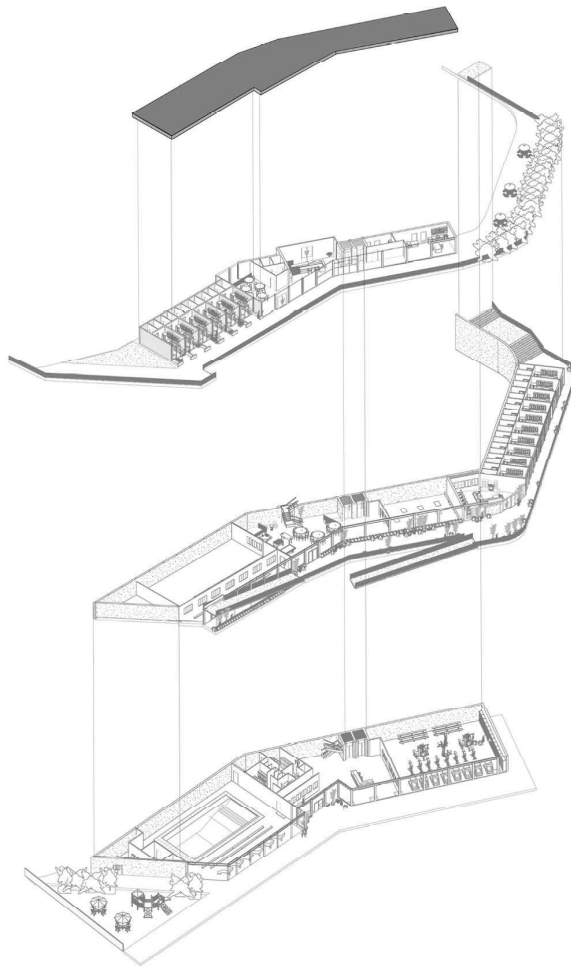


## ALI BURNS

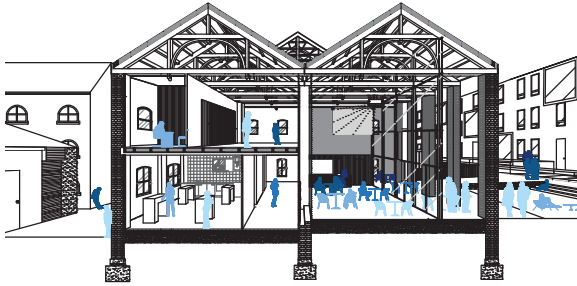
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Located in the Parkowen area of South Parish, my proposed Multigenerational Centre was conceived to provide a welcoming 'home away from home', - a place of refuge where elderly residents of South Parish could find emotional and practical support. My thesis proposal presents the idea that if students volunteered at the centre, they would, in turn, receive subsidized-rent for on-site apartments, therefore creating a symbiotic relationship between the two age demographics.

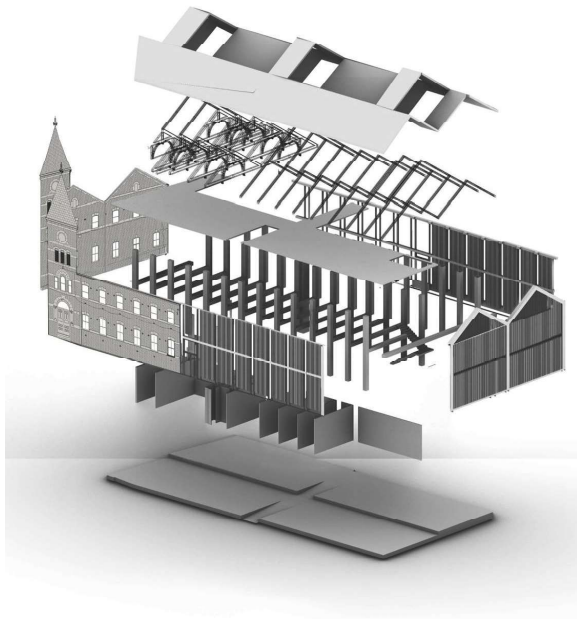
Inspired by the ethos of the 'Maggie's' centres in Britain for a new type of care set out by Maggie Keswick Jencks, who placed great value upon the power Architecture to lift the spirits and help in the process of therapy, whereas I look at it from the process of ageing. The design of the Multigenerational Centre aims to establish a domestic atmosphere in a garden setting.



**Fig 4.2.03**  
Ali Burns, Exploded Iso



For my thesis project I redeveloped the protected Edwardian South Parish community centre and surrounding area. The former industrial building sits adjacent to a new social housing scheme and a communal green space. The intervention on the early 1900s building was to retain the north and east façade while the building is extended to the west and a new façade opens up to onto the redesigned park and housing scheme. The original timber and clay brick structures traditional elements are given a modern twist as they are exposed and glazing opens up the building. The extension mimics the existing building through its form. This new structure is constructed of a visible glulam framing system. Translucent glazing provides a source of light and exposes the events occurring in these spaces. Double height areas allow for light to flood into the rooms and encourage people to enter. The building opens up to allow more public access and engagement with the activists happening inside. This design offers the opportunity to boost the buildings relationship with its urban setting and closes the current divide between the community and the centre.



**Fig 4.2.04 (top)**  
Heather Bennett, Sectional  
Perspective

**Fig 4.2.05 (bottom)**  
Heather Bennett, Exploded  
Axonometric

## ARTURAS CALYJ

Located on the interior of an urban block in the centre of Cork City and within sight of the river Lee, the project aims to revitalise the neglected urban fabric inside these blocks and promote a 24H lifestyle most popular with students and young professionals who reside in the area. It offers a mixed-use flexible development of a co-working space, pod hotel, underground conference centre and nightclub. The separate functions revolve around a central glass and steel core which connects the functions vertically and acts as a beacon of light, reflective in the day and glowing in the night.



**Fig 4.2.06**  
Artur Calyj, Perspex Model  
**Fig 4.2.07 (opposite)**  
Artur Calyj, Axonometric

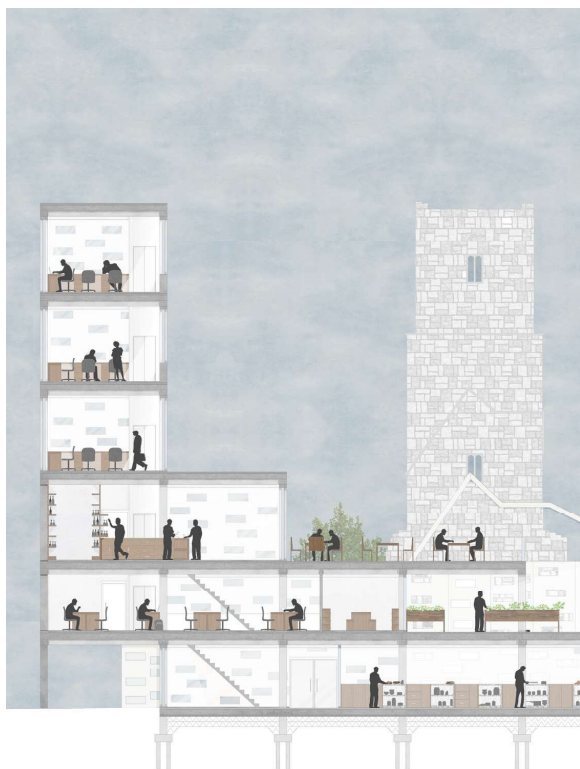
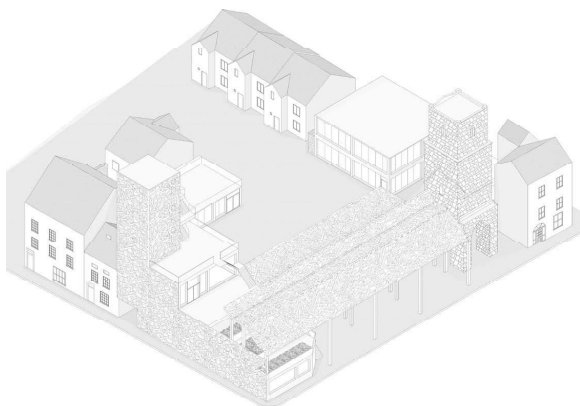




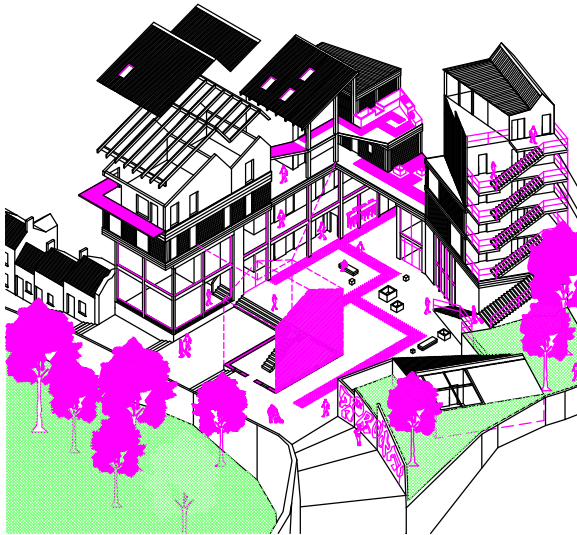
## RAWAN DABLOUK

My thesis project was focused around the Red Abbey tower and square. The small square on this site initially drew my attention as I felt it was an underutilised spot in the neighbourhood that had the potential to be made into a more useful and enjoyable public space. I used old maps and photos to trace and document the deterioration and development of the site's original 13th century monastery buildings into what remains there today.

The main aim with proposing a market building on the square was to introduce a function that would encourage people to make use of the existing square. Incorporating elements of the historical tower in the new design was also an aim, in order to create a relationship between the existing and proposed buildings. The market canopy over the square offers shelter for market users and extends to integrate the tower with the new scheme, while also referencing the previously existing street elevation. The communal cooking facility included in the building provides an opportunity for community workshops and classes to take place, while also potentially serving the market as a space for food preparation.



**Fig 4.2.08 (top)**  
Rawan Dablouk, Isometric  
**Fig 4.2.09 (bottom)**  
Rawan Dablouk, Section



There are many hidden laneways that connect the different routes of South Parish. These capillaries sometimes became almost inaccessible due to the social factors present in them. These social factors include poor lighting, vandalism, lack of accessibility, poor surveillance, viewpoints, and lack of maintenance. I came to the conclusion that perhaps by improving these factors or working with them, we could reactivate the routes and laneways in South Parish by giving people the comfort and peace of mind to begin using them again. A minor or major urban intervention could be installed on these forgotten paths in order to re-establish a relationship with the community of South Parish. Thus came the idea of a Youth Hostel. The hostel would provide a 24 hour hub of activity in the area. It sits between two key landmarks in South Parish, the Elizabeth Fort and St Finbarr's Cathedral and there is an opportunity to create a route by which the tourists would naturally circulate. The new hostel would also include a rock climbing facility that would interact with the walls of the Elizabeth Fort. The hostel would be a social hub and many of the facilities on the ground floor would be open to the public to use.



**Fig 4.2.10 (top)**  
Katie Hamilton, Isometric  
**Fig 4.2.11 (bottom)**  
Katie Hamilton, Site strategy  
plan

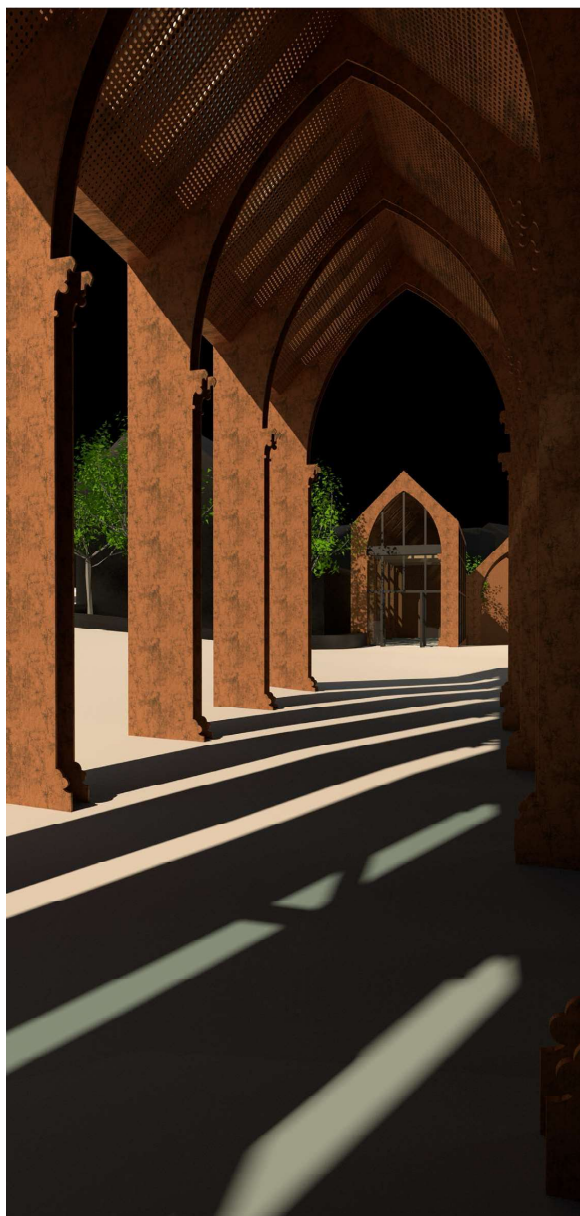
## DANIIL KATSENELSON

Throughout history, the church always played an extremely important role in the lives of people, especially in Ireland. On top of their obvious spiritual meaning for the community they fulfilled many more valuable functions. They were a place that brought people together, a place of learning, a place of introspection, a place of self-betterment.

Today however, we find ourselves at a time when, for better or worse, the religious landscape of the Republic of Ireland is growing more secular. People are moving away from religion. Churches are closing and taking many of their valuable functions with them.

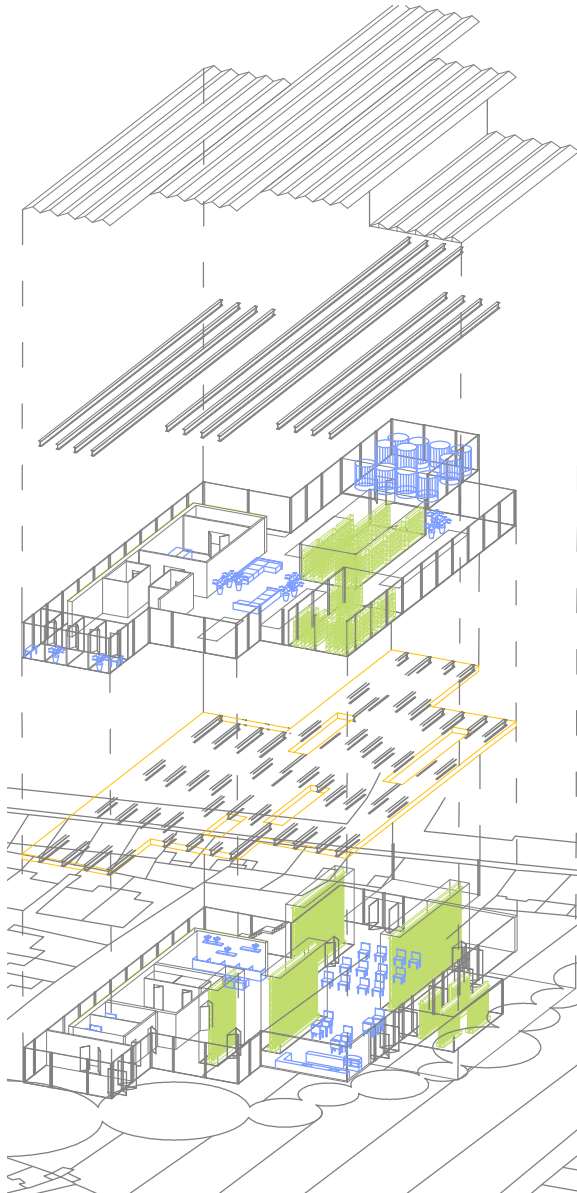
I see this situation as something planners and architects should pay very close attention to. As congregation leaves, the building often stays. And while it is common to simply convert these buildings into tourist attractions, this approach misses what made those buildings special. As designers, we must learn how to carry such buildings into modernity without destroying their meaning.

St Nicholas church was closed over 30 years ago and since then was completely cut off from its local community. I tried to reactivate it, while focusing on preserving the original functions of it, like a place for learning, self-betterment and for bringing people together.



**Fig 4.2.12**

Daniil Katsenelson, Render



For my thesis project, I wanted to focus on a sustainable future for our growing urban city environment. Cork as a city is expanding and growing in land mass and population. The lack of usable green spaces in the area led to me wanting to create a usable space for the community to interact in as there was not many interactive spaces within this area of the city that connected the community. My scheme provides communal allotments for the residents in the area which is self-sustainable in funding and in care.

The exterior scheme grows Irish plant species which can be used or sold for culinary or pharmaceutical uses. Within the building is a modernised farming environment with high-tech farming instruments. Vertical farming, Hydroponic, Aeroponic and Pleuro pods are the many modern methods being used throughout the floor plan to provide fast, sufficient produce turnover which can be used communally by the locals or sold off to local cafes/restaurants or produce sellers. The internal and external environments have been designed to mirror and complement each other.

**Fig 4.2.13**  
Yasmin Lahique, Exploded Iso



## LIAM MANNING

My thesis began by looking at the removal of wheele bins from South Parish and replacing them with a new waste management scheme and redevelopment of the public realm. The thesis then developed to find ways of reducing waste production by means of a building that would serve the community. The building would act as a library of things, allowing the population of South Parish to rent out an item that they could use and return similarly to a library book. This idea of reuse and recycling is shown within the architecture of the building. The structure of the building has been recycled from a recycling centre by Abalos | Herreros, due for deconstruction in 2023 and the facade of the building made from recycled polycarbonate panels creating a building that reflects its origins with the raw materials on show inside and outside. Workshops and a Café attract more people to the building to create a bustling area and generate knowledge in the area that can spread through the city and country, educating people on waste reduction and solutions.



**Fig 4.2.14 (top)**  
Liam Manning, Render

**Fig 4.2.15 (bottom)**  
Liam Manning, Site Strategy  
Plan



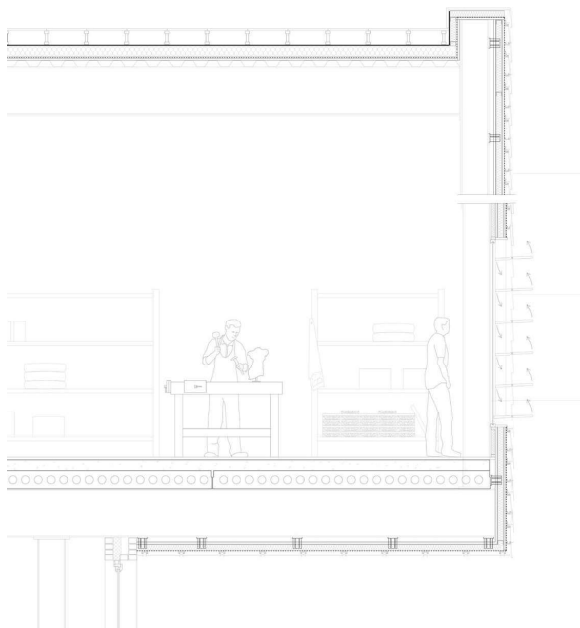
The project was created in response to two problems: the problem of keeping the privacy of residents as well as different requirements of people for lifestyle and spatial needs. The proposal replaced an old, concrete tower, built in the middle of the plot, blocking its spatial potential. The apartments are created in such a way that they allow transformation for the user's needs. Inspired by Schröder House, the user of an apartment can close or open the space creating a unique and personalized apartment for themselves. The building includes balconies with a special tilted mechanism that allows you to tilt the balcony at different angles. Because of this, a client has control over the amount of sun / shade and privacy - regulating how much private space will be visible to people from the outside. The building also offers a kindergarten and milk bar, which will provide warm meals to children and people from nearby apartments. The entire landscape has been transformed to serve the residents. Dark parking lots and wild bushes have been transformed into places for spending time outdoors, a fountain, space for planting vegetables, acrobatic performance spaces and a playground for children. Nearby old mills ground floor was adapted and transformed into GP offices, ice cream shop, local shop and security office.

**Fig 4.2.16**  
Patrycja Mocko, Detail Section

## KEVIN MORRISSEY

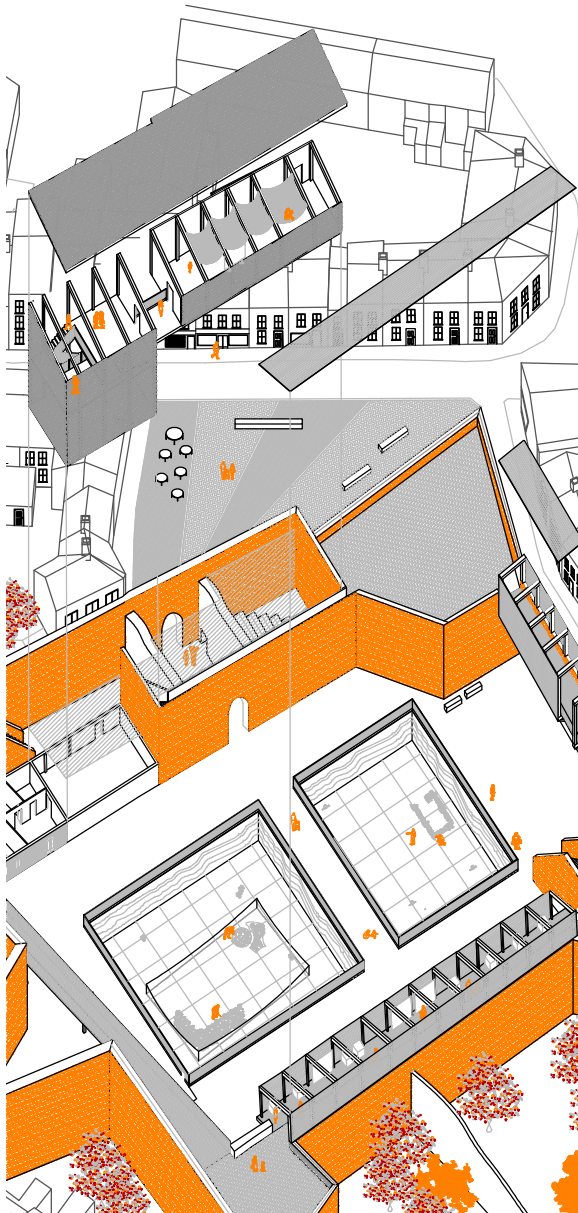
The project is an artist/crafts-person residency located in the South Parish district of Cork City and forms part of a wider urban intervention to create a creative cultural quarter for the city. This cultural quarter would take in several new interventions such as the craft residency, as well as incorporate existing schemes such as the Crawford College of Art and Design and the Meitheal Mara community boat builders. The overall master plan seeks to create improved public access and greater community engagement with public access routes linking the various schemes and new public amenity spaces along the river Lee.

The primary end users for the scheme will be the craftspeople who will take up residency in the building and the public who will engage with it. The residing craftspeople will have a mixed use of workshop spaces as well as social and residential areas. The public will engage with the building through a journey that can be taken through it, taking in exhibition spaces as well as public amenity and café/restaurant spaces. The 'handmade' concept to the building will be conveyed in the construction and fabric with handmade clay tiles as exterior cladding and hand crafted steel and joinery work throughout.



**Fig 4.2.17 (top)**  
Kevin Morrissey, Detail Section  
**Fig 4.2.18 (bottom)**  
Kevin Morrissey, Model

## KEEVA O'SULLIVAN



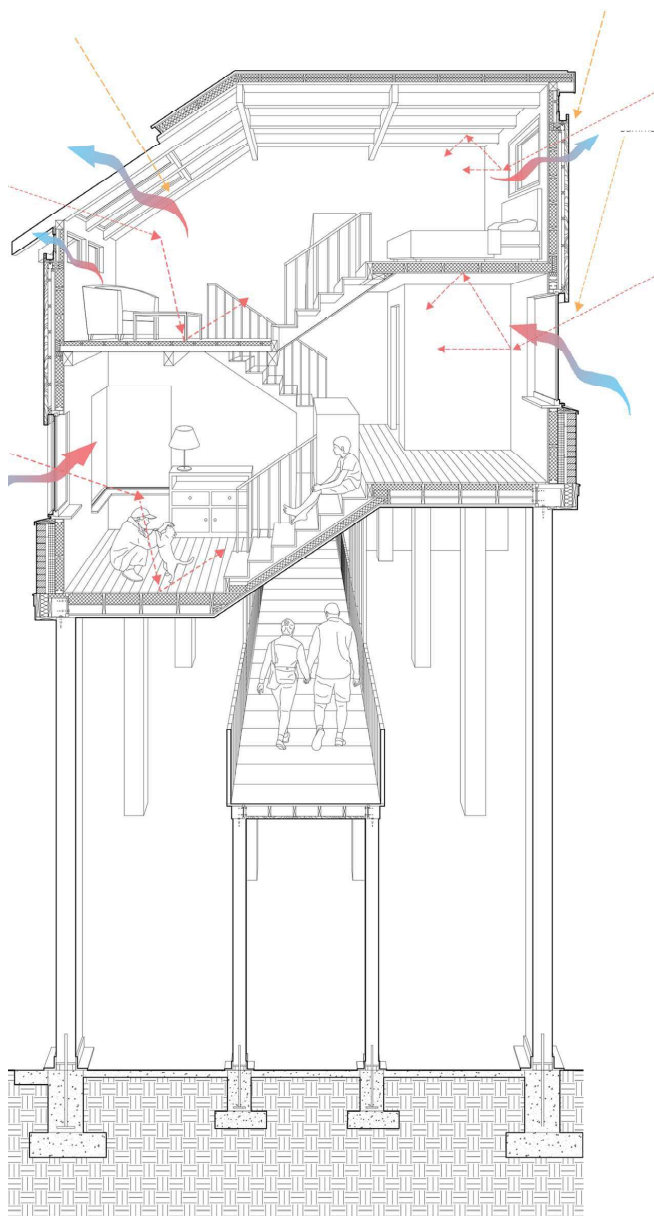
Situated in the heart of the city, Elizabeth Fort has become submerged in the urban landscape that surrounds it. Enclosed on all four sides by the pitched roofs that make up much of Cork's city skyline, the regeneration of Elizabeth Fort identified itself as the site for the new Gallery of Modern Histories.

Throughout the past four centuries, Elizabeth Fort has been the stage for countless stories and historical moments in time. The new gallery and exhibition centre aims at continuing the Fort's narrative by allowing present day Cork, particularly the residents of Barrack Street, the opportunity to become part of the monument's narrative. The entrance plaza outside the fort becomes a space for residents to interact and engage with one another and their surroundings, creating a more active environment. Inside, or on top of the fort walls, the gallery spaces display modern art and artefacts alongside one another thus merging the past and the present. As visitors embark on their journey along the wall and through the gallery, they get to take in Cork City's most spectacular views. The timber framework of the new gallery in contrast with the stone walls, emphasises the lasting durability of the 17th Century fortress and allows Elizabeth Fort to fully express itself as one of Cork's longest standing monuments.

**Fig 4.2.19**  
Keeva O'Sullivan, Exploded Iso

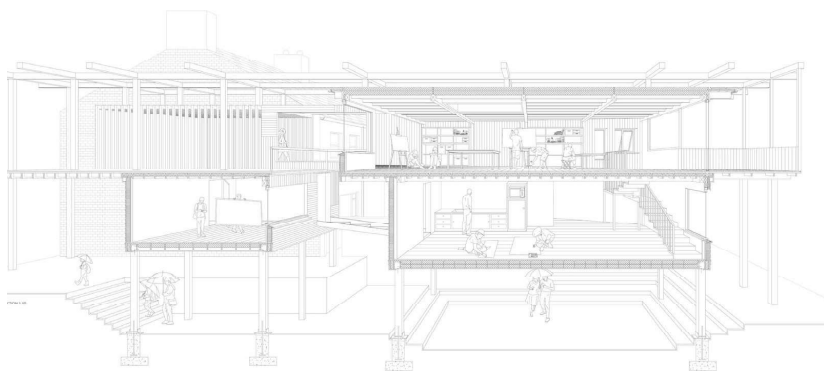
## EMMA PRENDERGAST

Throughout time, the undeniable creative spirit found in the community of South Parish has manifested itself into the vernacular architecture. Brick terrace houses that were once designed to be modular and uniform have slowly been adapted; each resident putting their own stamp on their surroundings. However, this adaptivity has been allowed to grow unchecked and without regulation. In an effort to extend their houses, homeowners have built on top of each other, creating a sprawling mass of structure within terraced blocks of housing. In a preemptive measure, I decided to redesign a city block in South Parish that has not yet fallen victim to this urban sprawl. The aim of this project is to give agency back to the community and allow them to build, adapt and redesign where and when they see fit. This project works around the themes of Work, Play and Rest, consisting of two compact accommodation blocks, a flexible studio space and a communal recreational space and greenhouse.



**Fig 4.2.20**  
Emma Prendergast, Integrated  
Sectional Perspective  
**Fig 4.2.21 (opposite, top)**  
Emma Prendergast,  
Sectional Perspective  
**Fig 4.2.22 (opposite, bottom)**  
Emma Prendergast, Site Plan

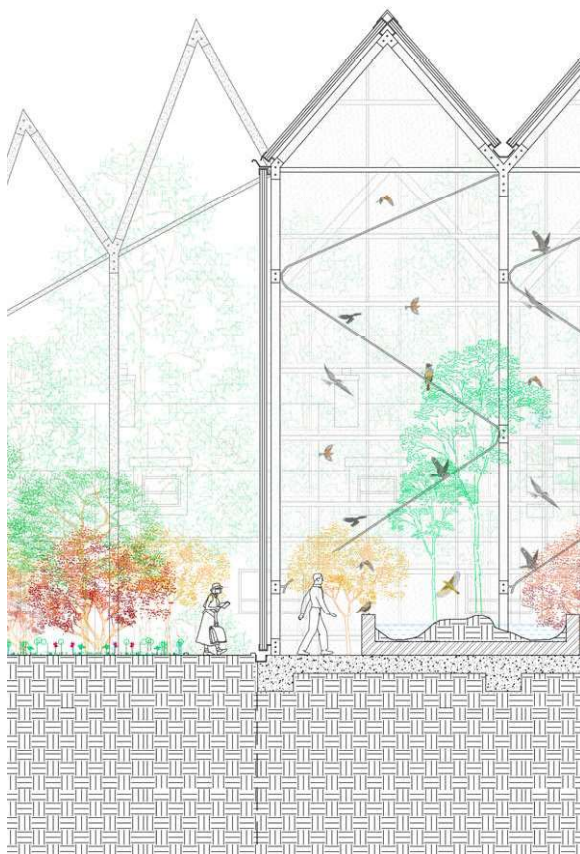




While walking around the site I noticed that there was a juxtaposition between the apparent complete lack of public green park spaces and the pocket hidden spaces of vegetation.

The aim of the project was to unlock these green spaces for the public once more while also creating a new green space for the public; reconnecting the city and the people with nature and to promote biodiversity within Cork city. The best way of achieving this was by using a site directly in front of the Quaker cemetery; just off Douglas street.

On the ground floor of the scheme there is an apiary (bee garden), a shop selling the honey, beeswax, royal jelly and guano, arboretum and tropical main glass house, lepidopterarium (butterfly sanctuary), a chiropterium (bat cave) and a Japanese garden. On the first floor of the scheme there is an aviary (bird sanctuary), vegetarian cafe growing own produce, exhibition/education room and a landscape garden with an artificial stream throughout the scheme to irrigate the land. On the second floor of the scheme, there is a multi-purpose room and chill out space overlooking the whole scheme, plant nursery and playground.



**Fig 4.2.23**  
Fiona Wolff, Detail Section  
**Fig 4.2.24 (opposite, top)**  
Fiona Wolff, Model  
**Fig 4.2.25 (opposite, bottom)**  
Fiona Wolff, Model



# OF OTHER SPACES

**Unit Leaders**  
Joseph Mackey

**Year Co-ordinator**  
John McLaughlin

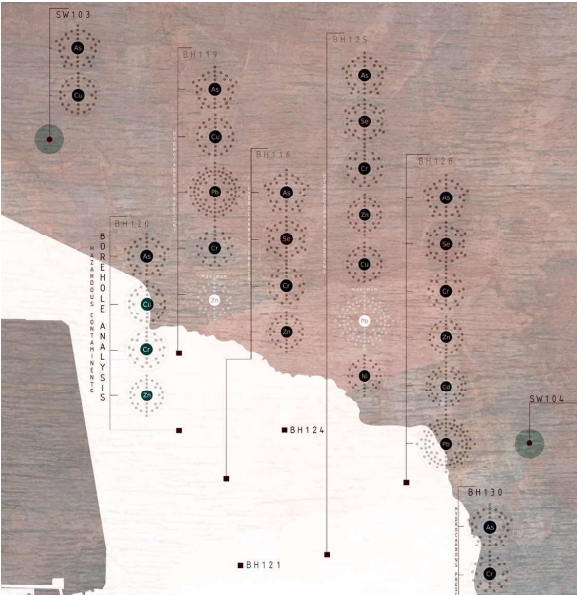
**Students**  
Joanna Barrett  
Maegan Buckley  
Orlaith Cahill  
Sinead Kelleher  
Elaine Moynihan  
Neil O'Brien  
Fergal O'Connor  
Emer O'Driscoll  
Jean O'Driscoll  
Kate O'Driscoll  
Phelim O'Leary  
Tom Sheppard

Michel Foucault introduced the term 'heterotopia' to architecture in 1967, outlining various institutions and places that interrupted ordinary places. Foucault called these spaces 'heterotopias' - literally 'other spaces'. Heterotopia is a rich concept in architectural design theory that can be used to describe spaces which possess multiple fragmented and perhaps incompatible meanings.

This concept of Heterotopia can help us gain new insights into how people use and inhabit architectural space. Foucault argued that heterotopias could set up critical associations within urban and social contexts, against conformity and homogeneity.

Foucault's list 'of other spaces' includes schools, military service, the honeymoon, old people's homes, psychiatric institutions, prisons, cemeteries, theatres, cinemas, libraries, museums, fairs, carnivals, holiday camps, saunas, motels, the Jesuit colonies, cruise ships and tourist towns. These Heterotopias create alternative spaces that exist outside the existing hegemonic conditions of society.

The Of Other Spaces unit adopted Foucault's theory of heterotopia as a strategy for analysing urban space and as a backdrop for our discussions of how we might consider new architectural interventions which could amplify, manipulate or create heterotopic conditions. In Semester 1 students were asked to explore the 'other spaces' of Cobh and to select a site of existing or historic heterotopian space. Students were asked to map, research, draw and model these sites and to consider the most appropriate means to communicate these spaces. Semester 2 heterotopian proposals emerged from the research and interests developed in Semester 1.



**Fig 4.3.01**  
Sinead Kelleher, Haulbowline  
Site Borehole Study  
**Fig 4.3.02 (opposite)**  
Of Other Spaces Students,  
Heterotopic Map of Cork  
Harbour







## JOANNA BARRETT

Inspired by Michel Foucault's text "Of Other Space," this project building explores three of the six heterotopic traits: openings and closings, the juxtaposition of different communities, and slices of time. This intervention aimed to create physical representations of these traits through design and different functionalities.

The concept that is explored was the transition from one layer of the building to the other. Access to the different layers of the building was tested through physical features, such as the building placed hidden from road level and different forms of circulation. The building aimed to show this gradual change: entering a public open space to a more inclusive and active world hidden from sight.

This thesis examines how significant slices of time effect a building's functionality and atmosphere. One day, it can be a simple walk for those enjoying fresh air by the sea on a quiet afternoon. Other times, it is a space full of life, with children taking part in water recreational activities in the morning hours. Other days, it is just a space to shelter oneself from a miserable rainy day.



**Fig 4.3.03**  
Joanna Barrett, Perspective



Concerned with time, during a trip to the Sirius Arts Centre in Cobh, I was captivated by the reflections the water created on the interior walls and ceilings of the spaces. The word reflection inspired me to think of time as a reflection, through light, memory and material.

Alongside this, having a pre-existing interest in theatre, I began to research the characteristics of traveling Theatre groups such as Punch and Judy, the idea that the world is a stage, on which my building may perform.

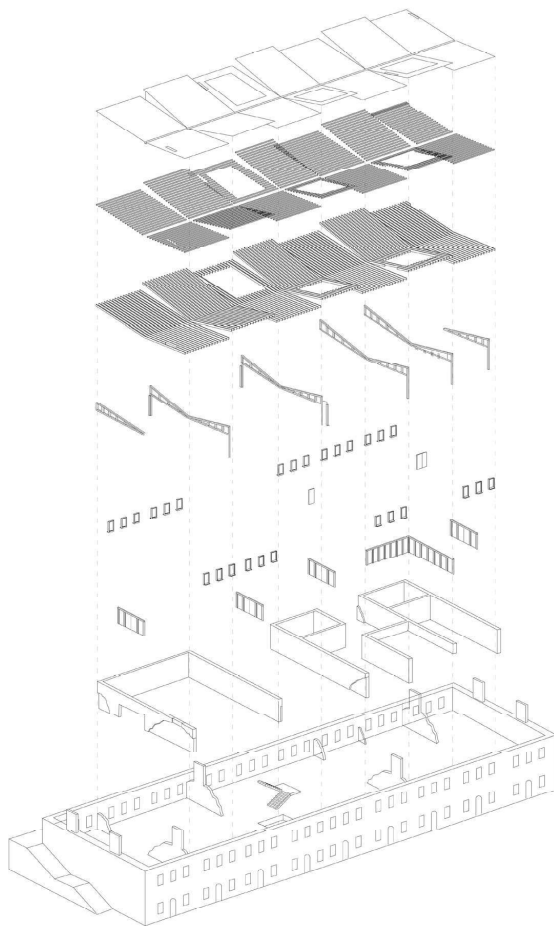
Time consists of the past, present and future, all of which are important considerations of design. To explore this idea of time and temporality I chose the thesis idea of Impermanence.

To test impermanence through time and temporality I have designed a cultural arts center which consists of memory made through movement, material and method.

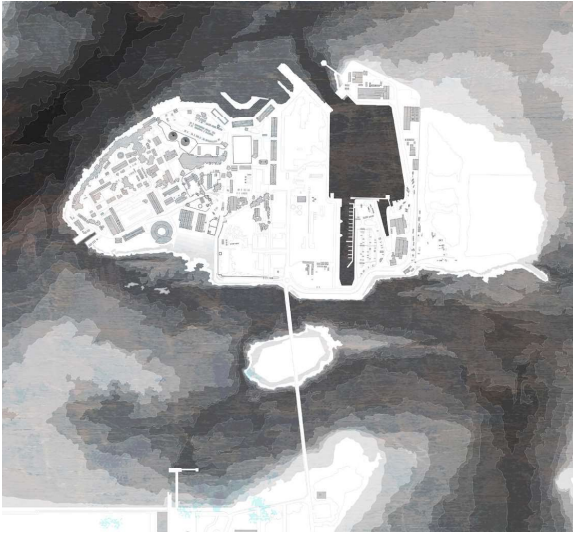
As a performance space, the Cultural Arts Centre celebrates movement both in and off the stage, allowing individual modules to rise and fall, open and close within the plan and section, creating a world of impermanence within a temporal structure.

**Fig 4.3.04 (top)**  
Maegan Buckley, Section  
**Fig 4.3.05 (bottom)**  
Maegan Buckley, Model

This project is about interstitial spaces and in-between spaces, based on Principle 3 which states that heterotopias are capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. My project is also based on Principle 2 which states that heterotopias are temporal and can change with society. Interstitial spaces are not just a space from A to B, they are spaces with so many possibilities. Interstitial spaces are on the peripheral, neither engaged or disengaged. Interstitial spaces create a journey from one space to another. An artists' Retreat and Cultural Centre has been designed on Fort Mitchel on Spike Island, Cork Harbour to test these interstitial spaces. The artists' studios and residencies temporarily sit on the walls of the fort, which is a space between two areas of rich, dark history. Here, there is a walkway for the public and the artists to enjoy. The Cultural Centre is situated in a derelict building inside the fort and the vast area in the centre of the fort will be planted with gardens. The structures are flexible, temporary timber structures which can be demounted and transported to other spaces, which follows Principle 2 of heterotopia.



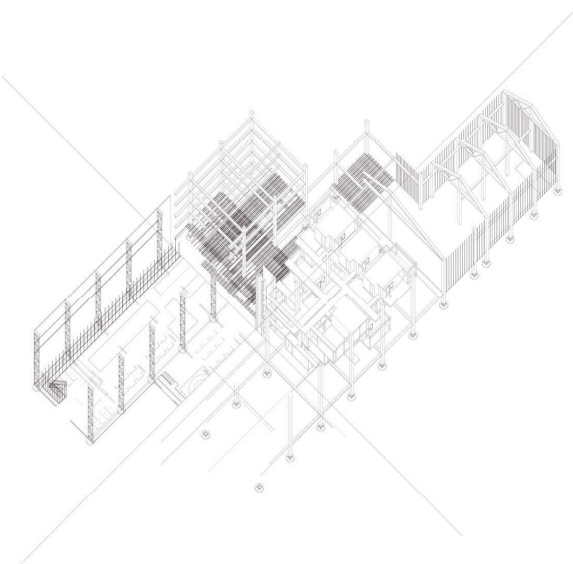
**Fig 4.3.06**  
Orlaith Cahill, Exploded Iso



A fourth year thesis project based on Michel Foucault's ideas of heterochronies as outlined in 'Of Other Spaces'. The thesis was focused on exploring the question of whether rooting our design methodology in the collective memory results in a richer architecture than we are capable of achieving as an architect in isolation.

Haulbowline Island is an island located in Cork Harbour south of Cobh. It is the current base of the Irish Navy, with a maritime history dating back to the 1700's. It was also once the site of the only steel manufacturing plant run by Irish ISPAT. The East Tip has been identified as one of Ireland's most contaminated sites by the EU, and work has recently commenced to cover and contain the waste on the East Tip.

The project intended to propose an alternative solution to the existing masterplans, focused instead on revealing the island's past and healing it, using this to set up its future, rather than covering up the island's history in an attempt to start anew. The resulting proposal consists of a phytoremediative park and a large scale housing project located on Haulbowline Island in Cork Harbour.



**Fig 4.3.07 (top)**

Sinéad Kelleher, Site Map

**Fig 4.3.08 (bottom)**

Sinéad Kelleher, Axonometric

## ELAINE MOYNIHAN

### Alternative Futures The Prospective Plant

After dense research into the cruise industry and everything it produces, the goal is to make a positive outcome for the town of Cobh and concurrently the cruise industry. How the symbiotic relationship process is carried out is as follows:

The Food waste comes off the ship (approx 80 tonne weekly per ship);

The plant will use the food waste and turn it into biogas (electrical and heat energy)

The process turns the waste into good quality fertilizer;

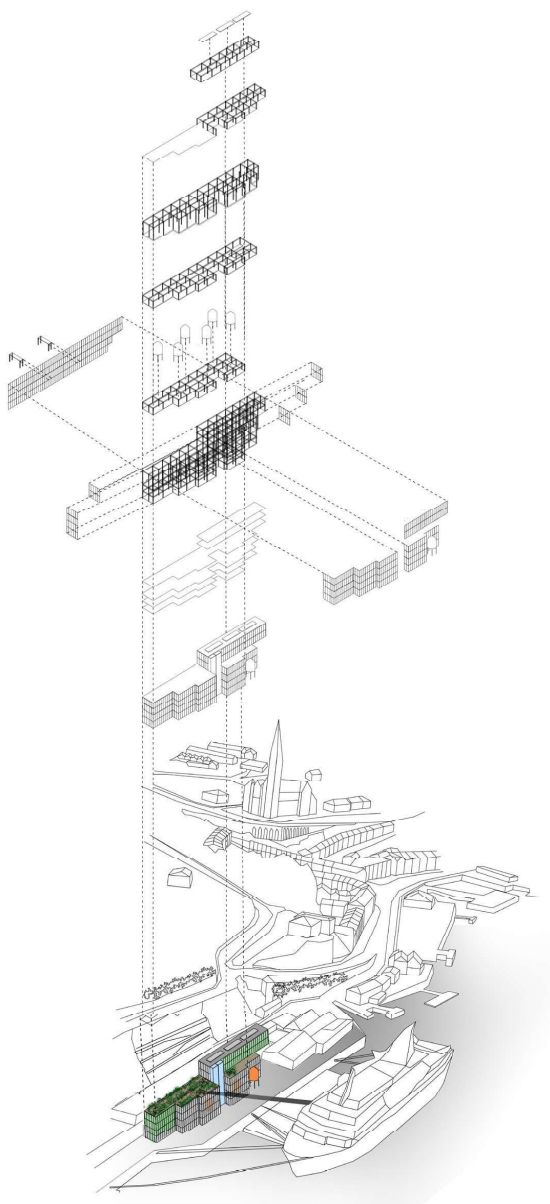
The fertilizer goes to the farming industry on the island;

The farms and on site gardens grow vegetables with the fertilizer;

The vegetables are used in the vegetarian restaurant within the building;

The restaurant is used by the tourists from the cruise liners and also the locals.

Future ambitions hope for the impact on the minds of the cruise passengers by showcasing the negative effects of the cruise industry and encouraging a provocative reaction to change the current situation.



**Fig 4.3.09**

Elaine Moynihan, Exploded Iso

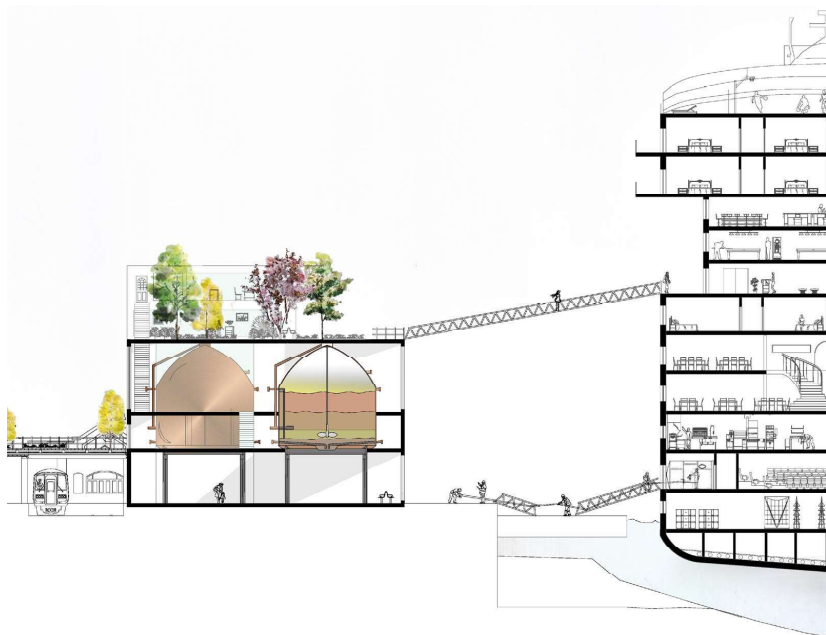
**Fig 4.3.10 (opposite, top)**

Elaine Moynihan, Section

**Fig 4.3.11 (opposite, bottom)**

Elaine Moynihan, Ship Waste  
Mapping





## NEIL O'BRIEN

This intervention is an attempt to embrace impermanence fully rather than to ignore its existence. It is centred in a lake and mimics the Crannog which is a uniquely Irish and Scottish dwelling. Crannogs themselves were often abandoned and repurposed many times throughout their lives. The building is set up to expand and contract over time with its' users needs. Its' envelope can be replaced or added to without the destruction of the whole. It is a built metaphor for the Ship of Theseus which attempts to investigate the metaphysics of identity behind impermanence. This building is expected to rot and decay without the intervention of its' users. The building only stands for as long as the ideas which support its' upkeep continue to have cultural significance. In this way it also acts as a spiritual teacher, showing that while nothing lasts forever, we stand a much better chance of making the values and ideas we care about last if we embrace the entropic nature of existence.



**Fig 4.3.12**

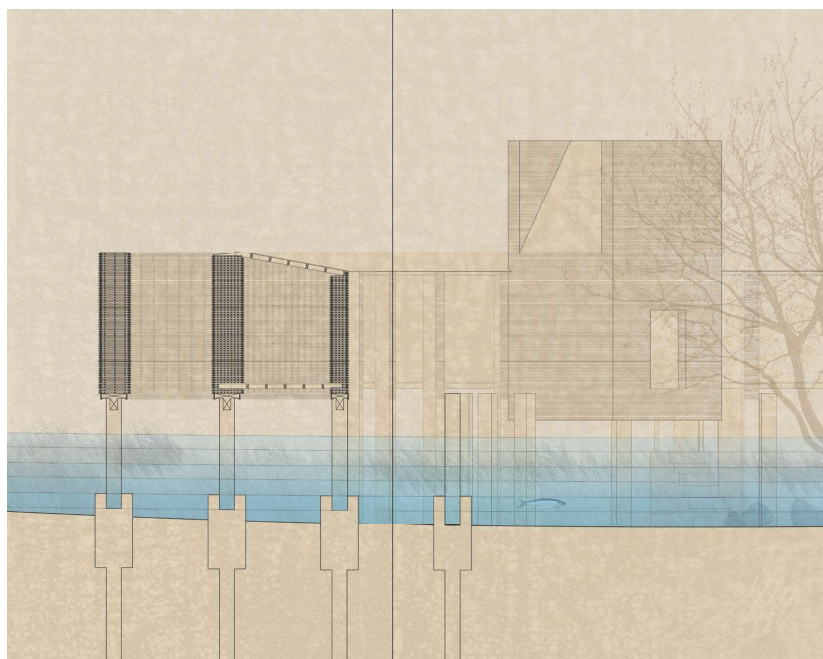
Neil O'Brien, Site plan

**Fig 4.3.13 (opposite, top)**

Neil O'Brien, Landscape Axo

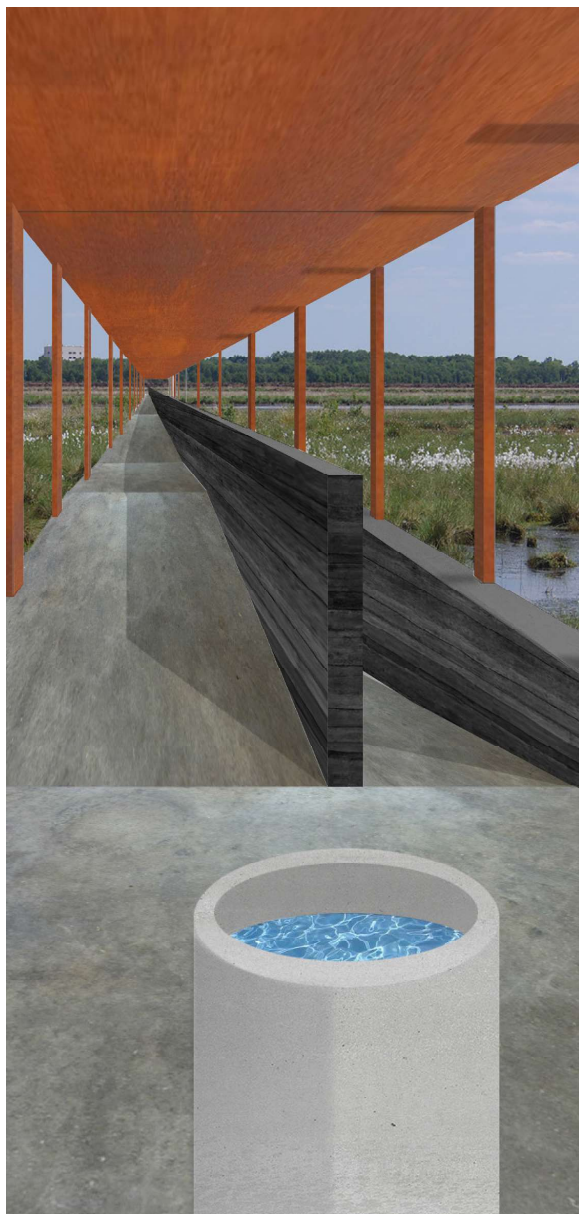
**Fig 4.3.14 (opposite, bottom)**

Neil O'Brien, Section



## FERGAL O'CONNOR

Using Foucault's Second Principle of Heterotopia's (Heterotopia's that change as societies opinions change towards them) as a driving force, I went in search of a site that was in a crisis both socially and physically. The site I chose was Littleton Bog in Tipperary. This huge 21 kilometre long site was until 2018 under use by Bord na Mona as a peat harvesting site and now sits completely vacant. Once I had chosen the site I became fascinated by the history of peatlands. Particularly in the culture that formed among communities who lived around peatlands who would gather and cut turf together. This culture largely lasted up until the 1950's when Ireland began rapidly industrialising these landscapes. For peat to be harvested most intensely the whole site was dried out using a complex system of dykes and rivers. When peatlands are left dry like this they release harmful carbon emissions into the atmosphere. To combat this, peat bogs throughout the world today are being re-wet. Many experts believe peatlands to be our forgotten rainforests in the fight against climate change. When I finally began designing my intervention, the task was to find a resolution between the duality in the project (culture of cutting turf and re-wetting the bog). I chose a Bathhouse as my attempt to express these worlds.

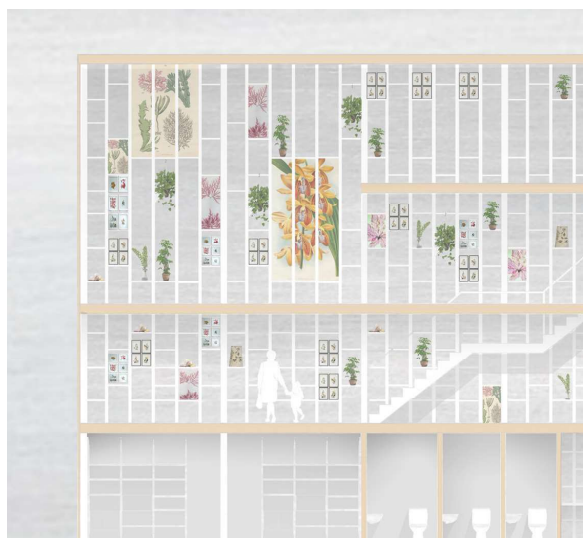


**Fig 4.3.15**  
Fergal O'Connor, Render





The original meaning of the word museum is different to what we know it as today. These heterotopias have morphed over time to fit the social context of the era. As society has changed, so has the function of the museum. The 18th Century brought about smaller yet significant collections of work, by individuals passionate about the arts in general or their own respective fields. These smaller private collections preceded the museum as we may know it today; the large scale archives such as the Louvre and The British Museum, opened to the general public by the governments. A prominent aspect of Private Collections, was the creation of an educational space for progressive learning. This learning may have just been for the benefit of the collectors themselves, or in some cases for the educating of others. Private collections are constantly expanding. This Thesis aimed to look at how the accumulation and passage of time manifests itself through both the Form and Function of the building. The proposal to test this thesis is a private collection based on the research and artistic works of Ellen Hutchins and other women in the same field of work, which may acts as an educational space for the people of Cobh.

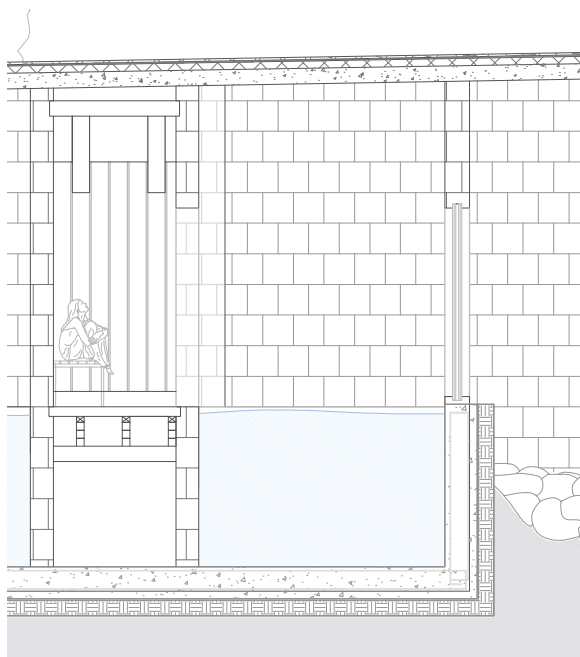
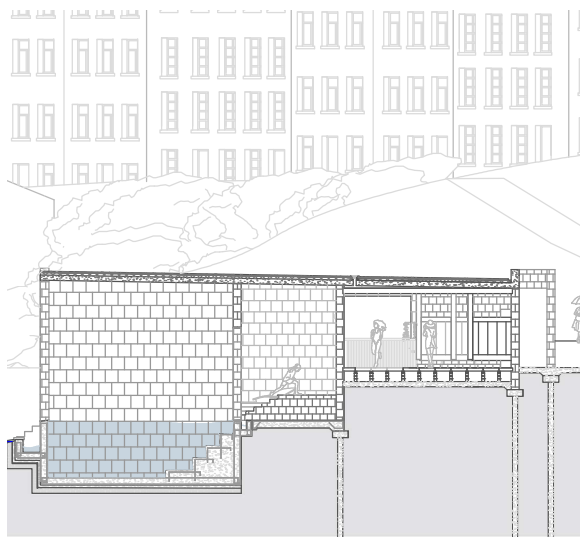


**Fig 4.3.16 (top)**  
Emer O'Driscoll, Elevation  
**Fig 4.3.17 (bottom)**  
Emer O'Driscoll, Section



## JEAN O'DRISCOLL

Cobh, traditionally a seaside holiday town, was subjected to a great amount of pollution and carcinogenic substances. Because of this, there is a very high rate of cancer on the great island. In fact, it has been crowned the cancer capital of Ireland. Through studying the health, sanitation, and leisure histories in the port of Cork, I wanted to find a solution for the wellbeing of the people living here. Rather than designing a hospital or hospice for the people around the port of Cork, this design is something that would support them psychologically. Taking inspiration from the Victorian Turkish baths that used to be on the coast line, Maggie houses and other types of retreats that look to using the natural world to improve health, mentally and physically, the bathhouse acts as a link to people and the mental wellbeing. Using materiality, light, views, and scale, the objective of the building is to promote mindfulness. As you descend through the bath house, the walls seem to grow around you, allowing you to feel as though your problems are insignificant. Emerging out to see the spectacular view enables you to put your daily issues into perspective. Using water, hot and cold spaces, shocks your body into being in the present moment. In doing so you can face your daily challenges, with an unbiased perspective.



**Fig 4.3.18 (top)**

Jean O'Driscoll, Section

**Fig 4.3.19 (bottom)**

Jean O'Driscoll, Detail Section



I was drawn to the portion of Foucault's text which explains the sixth principle; "a function in relation to all of the space that remains." Reading further into the chapter I found Foucault's explanation of the real and unreal spaces. The spaces of illusion and compensation became my main area of study. I felt that these spaces were best represented by the state of the motion of the sea in our area of interest, Cork Harbour.

Drawing on the themes of impermanence and mobility, I began to research the harbour site. I became interested in the effects of climate change and how it contributes to the essential fluidity of the coast. In order to more fully understand the effects, I grouped the main contributing factors into headlines; Marine Inundation, Stormwater Flooding, Ecosystem Disruption and Coastal Erosion. Addressing these headings from an architectural standpoint, it is evident that there are more subtle ways of mitigating the effects of climate change that can be influenced by architecture.

**Fig 4.3.20**  
Phelim O'Leary, Cross Section

# TOM SHEPPARD

## Creating Carved Space

The aim of this thesis was to test the concept of carved spaces in a traditionally temporal environment to juxtapose the solid, mass objects which typically hold such spaces. The heterotopic qualities of creating spaces within a larger volume or form draw on the writings of Virilio and Venturi to encapsulate the 'otherness' of the space. The carved space had to have a charged potential greater than just a void within a volume.

The concept for the structure was to create a volume which could test theories which arose during the thesis investigation. The plan is generated from the general outline of the Caponier below, touching down along its perimeter to engage with potential load-bearing points. A suspended viewing deck hangs in limbo between the world of historical mass concrete and the ephemeral timber world of the archive above.

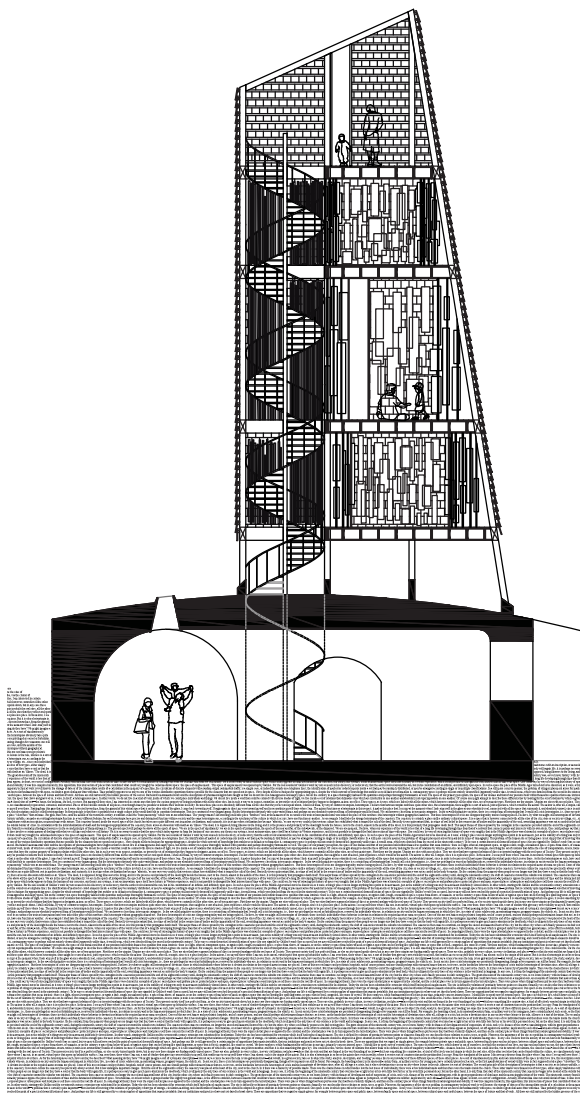


Fig 4.3.21

Tom Sheppard, Section

Fig 4.3.22 (opposite)

Tom Sheppard, Archive Detail  
Section

