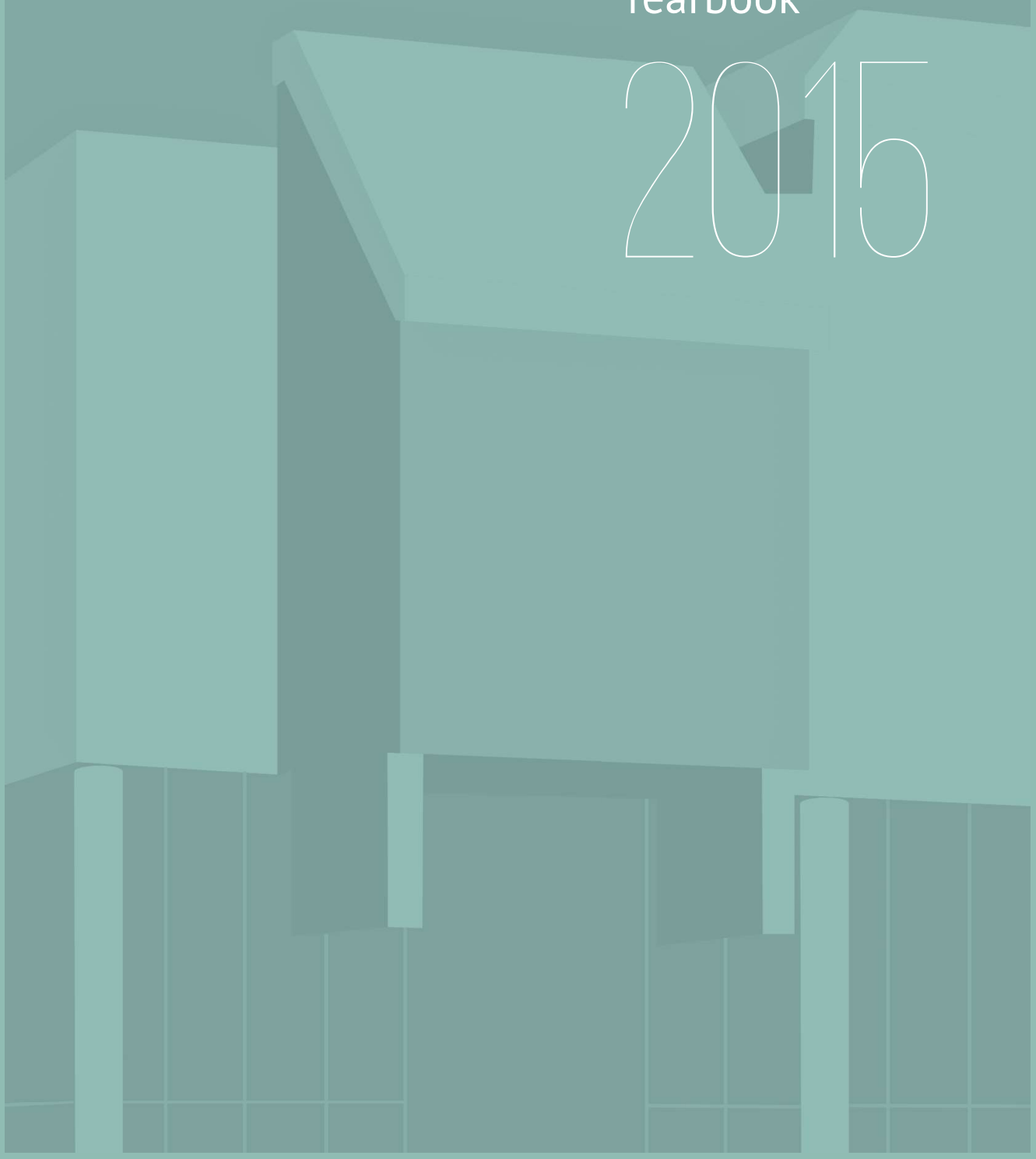
DUBLIN SCHOOL OF ARCHITECTURE

Yearbook

2015



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Yearbook

2015

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From the Editors

The school forum at the beginning of the year formed a collective idea amongst ourselves of the importance of a common ground between all students and staff. Orna Hanly and Jennifer Boyer spoke of our three existing disciplines as one school – architecture, architectural technology, and finally construction, which in recent years has opened its doors to share its home with us in Linen Hall – and this year, appears for the first time in our yearbook. Adjacencies between these different disciplines within the curriculum seems fundamental to many in the school and so the yearbook might be seen as a way of challenging or inviting possibility for these crossovers. We have scattered the work of students and staff throughout the book so that you may find projects of younger architectural technology students beside that of more advanced timber product technology or architecture students. We have tried to imagine that this will be a valuable artefact to anyone who owns it – a sort of book to refer to for the younger students and the location of helpful discussion for students and tutors. While you move through the book you will notice that students have reflected back on the year – often offering ways of approaching their education in a different manner.

We've chosen particular themes to use as a lens to look at the school – Context, Inquiry, Fundamentals and Application. The school has many students within it and this resulted in an editing process that may have been more substantial than other years. We hope the yearbook will allow the reader to be absorbed into the life and work of the Dublin School of Architecture; and for those of us that have Linen Hall as our home – there may be surprises along the way of the kind of unexpected things that occur in the school.

Deirdre Doyle
Claudia Murray
Andrew Ó Murchú

CONTEXT

Welcome to the Dublin School of Architecture

Orna Hanly

" This year has seen many positive developments not only within the School but across the College and Institute; Linenhall has become the centre of the school activities and the alignment of three disciplines within the one school has delivered exciting opportunities for academic development and collaborative engagement "

Once again, the Dublin School of Architecture Yearbook reflects the wonderful talent and efforts of our students, supported and facilitated by the dedication and skills of the teaching staff team. In the context of third level education, the transition towards university status will pave the future path for the School.

Technological University for Dublin
One of the most significant of these developments is our engagement with the project of establishing DIT as a Technological University. Following the proposed merger of DIT with the Institutes of Technology in Tallaght and Blanchardstown, it is envisaged that the future TU4D will focus on providing practice-based and research-informed education in a rapidly changing academic environment. The Technological University criteria emphasise the importance of the development of new knowledge and the harnessing of research and venture creation for the economic and social benefit of the regions in which it is located. As key constituent within a major educational institution, DSA is well placed to play its part in addressing the critical social and economic issues in the Dublin region. This opportunity can be realised through our strategy of meaningful engagement with communities and the provision of education for a new kind of graduate, one equipped with the entrepreneurial, innovative and communication skills necessary for success on regional, national and global stages. As a member of the TU4D Organisational Design Working group, I am in a position to ensure that our College, the College of Engineering and Built Environment has a strong voice in developing the strategic plan for the new organisation and to optimise the opportunities for DSA in this space. The TU4D engagement strategy offers exciting opportunities for cross-institutional meetings of allied disciplines leaders to explore the potential of and possibilities associated with

a shared vision for Architecture, Engineering and Construction disciplines. In addition it provides the opportunity for a coordinated approach to the development of the design of our new organisation, academic structure and alignment, opportunities for shared academic offerings, participation and collaboration.

Grangegorman
The development of the new DIT campus at Grangegorman continues and the site is now established as a new urban quarter in Dublin's North Inner City. In September 2014, programmes previously operating in Mountjoy Square, Portland Row and Temple Bar were transferred to 8,000 sq.ms. of newly refurbished buildings in the East Quad. In September 2017, programmes currently operating in the Cathal Brugha Street Campus, the Kevin Street campus and part of the Rathmines Campus will transfer to two new structures in the Central and East Quads bringing the total number of students on site to 10,000. Although part of a later phase of works, the development of the DIT Built Environment Quad is planned to include accommodation for the College of Engineering and Built Environment and will be in easy reach of the Broadstone Gate, the Student Hub, sports facilities and student housing, while also incorporating the historic Clock Tower building.

DSA School Review
At school level, DSA embarked on a major school review in 2014. The School Review is a broad-ranging review, focusing on strategic issues relating to a school and also on is overall role and performance. The review will assess the role and performance of the School since its formation in 2013 and set out the strategic plan for the next five years. The review involves an examination and evaluation of the following key elements: the School's Quality Assurance and enhancement procedures, programme design and development; learning, teaching and assessment strategies; the School's learning environment; research strategy; our relationship with our internal and external environment and the quality of student experience and provision.

As part of the DSA School Review in 2015, a school-wide survey was implemented. This survey was open to all staff and students and sought opinion on a range of school issues including issues specific to programmes. There was a very good level of participation and key actions identified include the establishment of an open access workshop space, the introduction of work placements on programmes, and the strengthening of partnerships links with the Architectural, Engineering and Construction profession and industry. This important feedback will help determine school objectives, prioritise actions, make improvements and complete a School Development Plan for 2015-2020. The design and development of a school identity and name to reflect the vision for the new school will be part of the next phase of the review and the review will culminate in a visit by a panel of academic, profession and industry experts.
DSA combines the design principles of architecture and architectural technology with craft and construction skills, timber technology, building management and site construction management and offers a suite of programmes from apprenticeship, undergraduate, postgraduate to MPhil and PhD research. The School is building on its tradition of excellence in design, technology, craft and construction to address the needs of a rapidly changing external environment. To deliver on this strategic ambition, the school is led by a recently completed School Executive comprising myself as Head of School, appointed formally in 2013, together with three Assistant Heads of

Schools. Cormac Allen, Assistant Head of School with responsibility for Architectural Technology and Programme Chair of the Architectural Technology programme since 2003, was joined in May 2014 by Jennifer Boyer, Assistant Head of School with responsibility for Architecture and Programme Chair in Architecture and in January 2015 by Joseph Little, Assistant Head of School with responsibility for Construction and Programme Chair in the Timber Product Technology programme.

New programme development within the school continues to strengthen with the first cohort of students in the Masters in Energy Retrofit Technologies graduating in 2015. This programme builds on the success of the already established certificate and diploma in Digital Analysis and Energy Retrofit and is very well received by statutory and professional bodies within the energy performance sector. The Professional Diploma in Architectural Practice continues to develop having completed an accreditation review in March 2015. The significant increase in applicant interest is testament to the quality and value of the programme.

Research
DSA recently successfully obtained funding to participate in the Horizon 2020 MEnS project. With the aim to upskill building design professionals across Europe in the area of energy efficiency, the objective of the programme is to increase the knowledge and skills in nZEB design and construction, particularly those of women within the professions and those who are not currently employed. Through the creation of new innovative and interdisciplinary education and training programmes across 10 European countries, there will be a significant focus on developing an e-learning platform

Above

Dublin City Guide Exhibition
Photo *Ailbhe Cunningham*

that will enhance the learning process, enabling international communication between participants, building a professional network in Europe specifically focused on retrofitting of housing stocks towards nZEB. This project will enhance and support the strategic plan for the school and will create a teaching and learning resource which will have ongoing benefits for post graduate and undergraduate delivery at School, College and Institute level. DSA continues to participate in OIKONET, the housing research programme, under the direction of Jim Roche, Project Coordinator, supported by Noel Brady along with Lorcan Sirr from the School of Surveying and Construction Management. A very successful summer workshop was attended by academics and students from across Europe. Congratulations are also due to Dr Sarah Sheridan and Dr Brian Ward, both of whom completed their PhD studies during the year.

Morrison Scholarship
First launched in 2014, the Sir Richard Morrison Scholarship fund was established by a bequest of Lieutenant Colonel Charles Colquhoun Morrison 'to provide scholarship for students of Architecture' in memory of his relation Sir Richard Morrison, the eminent Irish architect of the 18th and 19th centuries. This is an annual competition which supports a student in each of the five years in the Bachelor of Architecture programme and in each of the 4 years of the Bachelor of Science in Architectural Technology programme. The scholarships, in the amount of €3,000, are awarded to students on the basis of proven engagement and academic excellence within the current academic year.

Transitions
Regrettably, this year will also see the retirement of a number of valued colleagues. Peter McMullen, recognised as an international expert in plastering, retired in December 2014 and Peter Murphy and Martin Sneyd, Construction Skills, will retire later this year. I would like to take this opportunity to thank Peter and Martin for their significant and very valuable contribution to the development of construction skills and apprentice education within DIT over many years.
I thank the technical and administrative staff who provide such important support throughout the academic year and take this opportunity to particularly thank John Hosbach, who is responsible for, amongst many projects, the fitting-out of the exhibition rooms in the SHOW 2015. Many thanks to all staff for their hard work and dedication to the development of the school and their continuing support of our students. Particular thanks to the editorial team for the DSA Yearbook 2015, Deirdre Doyle, Claudia Murray and Andrew Ó Murchú for an excellent publication and congratulations to all students for a magnificent SHOW 2015.

Best wishes for the summer!

Orna Hanly Dip Arch, BArch Sc, MBS, FRIAI
Head of School
Dublin School of Architecture

Joseph Little

Assistant Head of School (Construction)

I commenced my role as Assistant Head of School (Discipline of Construction) on 5th January this year. In doing so I filled the last gap in the senior executive management team of the School of Architecture, alongside Cormac and Jennifer, under Orna's leadership. Key reasons I joined the School were the dynamic, focused approach of my team members and Bolton Street's tradition of teaching all construction trades and professions. I'm delighted to be in this School at this time in our history: I think there is a great opportunity and necessity for change - for raising standards - right now. I believe that in the next few years the School of Architecture (with its diverse range of design, construction, skills and management programmes) has the ability to move forward to lead the way in built environment education in Ireland. We're starting from a strong base.
I have been given the role of managing three academic programmes and three apprenticeships. They are Building Management (Maintenance and Conservation), Timber Product Technology, Construction Site Management (CSM), Wood Manufacturing and Finishing, Painting and Decorating, and Brickwork and Stonelaying. They represent the core of construction and craft skills in Ireland. In the next two years I intend to engage with lecturers and students in strengthening all programmes, while making additional changes in NFQ level and content to the three academic programmes. Given my background in low energy design and building fabric evaluation, I also hope to engage with architecture, architectural technologist and post-grad programmes in the time left over!
Highlights for me since January have been negotiating the promotion of CSM with the Construction Industry Federation, hosting an event on the future of timber construction in the Canadian Embassy, and getting Springboard approval for three CPD (continuous professional development) programmes. They are airtightness testing, external wall insulation and IT skills for siteworkers. All three are being taught for the first time in Ireland in a structured academic context in Ireland.

Joseph Little, B Arch MSc Arch AEES RIAI
Assistant Head of School (Construction)

Opposite (from left to right)

Joseph Little, Orna Hanly (Head of School), Cormac Allen, Jennifer Boyer
Photography *Adrian Langtry*

Jennifer Boyer

Assistant Head of School (Architecture)

It has been a year of anticipated change at the DSA and within the architecture programme. Recently appointed, I am proud to be leading a truly dedicated team of lecturers and engaged students who consistently question and challenge the role of the architect and architectural education within society. The Linenhall is now where we call home, with our public Gallery space attracting a variety of notable exhibitions and events this year in architecture including: the 1914 Civic Exhibition, City Survey, Fabric Object Garden – The Belgian Begijanhof, A Corporate Vision: Waterford, the Dublin Architecture Guide Book Launch, Prof. Stefani Eberding of Architekten BDA Bundesverband & Se-ARCH Architekten, and most recently the AAI interview & podcasts with Annette Gigon (Gigon Guyer Architekten) and Andreas Hild (Hild und K Architekten). In the Design Studio, a variety of both contemporary and timeless themes stimulated discussion and enquiry across the five years to address Corporate Identity, Working Life & City Living, Timber Construction, Learning Spaces, Material Production, Urban Settlements, Communal Living, Ceremonial Space, and Structure & Light. As we approach University status, the Bachelor of Architecture programme is a foundation within our School. Next year, we will build on this foundation by offering a Master of Architecture which will enhance our offering to the profession through advanced design research and specialization.

Jennifer Boyer, B Arch MBA MRIAI RIBA
Assistant Head of School (Architecture)

Above

2nd Year Crits

Photo *Andrew Ó Murchú*

Cormac Allen

Assistant Head of School (Architectural Technology)

The 2014-2015 academic year has been one of great change for the discipline of Architectural Technology. As the economy revives we have seen a growing demand for our BSc (Hons) Architectural Technology graduates, all of whom are highly skilled in Building Information Modelling. The decision to introduce a BIM syllabus in the programme was made in 2010, with certainty that BIM would be central to any revival in the construction sector. Growing pains remain as students and staff grapple with the challenges of Revit, but the decision to embrace BIM has been vindicated by our now 100% graduate employment record, and in the steady stream of enquiries from architectural practices and the construction industry seeking these graduates. As we plan for the coming academic year further changes will be made to embrace emerging challenges, including the Energy Performance in Buildings Directive (EPBD) which requires nearly Zero Energy Building (nZEB) for all new buildings from 2020. This is natural territory for the DIT Architectural Technologist and bodes well for the future.

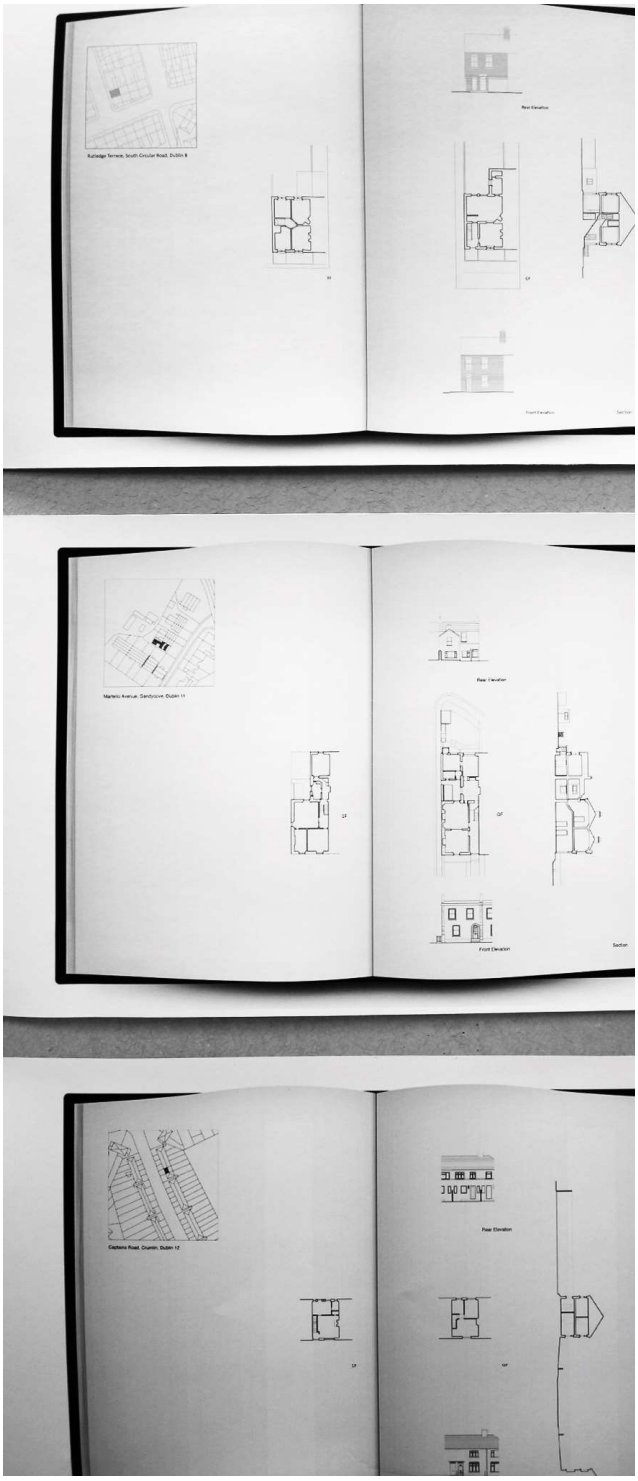
Recent domestic legislative developments are more challenging. The 2014 Building Control (Amendment) Regulations created the roles of Design Certifier and Assigned Certifier, functions at present limited to legally recognised professionals, ie Registered Architects, Registered Building Surveyors and Chartered Engineers. This raises fundamental questions about the role of the Architectural Technologist within the Building Control process. The absence of a national academic standard for the discipline of architectural technology has been a barrier to the development of statutory recognition. Accepting the need for a Register of Architectural Technologists as the basis for regulation, and following a request from the Minister for Environment, Community & Local Government, an expert group has now been formed with the aim of agreeing a national academic standard for architectural technology at Levels 6, 7, 8 and 9. This group is being led by Qualifications & Quality Ireland (QQI), and includes the Royal Institute of the Architects of Ireland (RIAI), the Chartered Institute of Architectural Technologists (CIAT), as well as representatives from each of the six schools of Architectural Technology. The planned standard should provide a national benchmark against which all programmes can be measured and accredited, and be of fundamental importance in the journey towards statutory recognition. While it is now generally accepted that the discipline should be regulated, it remains to be seen what level of professional authority will arise from this. The journey will be a long one, and success in the endeavour will depend on the active engagement of graduates over the years to come.

Cormac Allen, B Arch, M Arch Sc, Tech Dip Arch, MRIAI
Assistant Head of School (Architectural Technology)

House / City Exhibition

Linenhall, Dublin

‘The city has always been characterized largely by the individual dwelling’ stated Aldo Rossi in The Architecture of the City, published in 1966 as architects sought tools to analyse the historical city such that they could situate their buildings within its rhythms and patterns.



Above

Display of Surveyed Houses

Photo *Ailbhe Cunningham*

Over the course of July and August 1914, over 110,000 people visited a Civic Exhibition in Dublin's former Linenhall. The exhibition was organised with the intent of uniting the divided citizenry of Dublin around a sense of optimism about their city's prospects. It was deliberately placed in one of the most slum-ridden sections of the city in order to emphasise the importance of such aspirations. The hope was that, putting such events behind it and re-connecting with its 'Golden Age' of Georgian urbanism, Dublin could be 'the phoenix of cities'.

The exhibition brought the new discipline of town planning to the attention of Dubliners. The planning movement had emerged as a response to the deplorable housing conditions that had become endemic in cities across the world over the course of the nineteenth century. It proposed that in order to properly deal with these conditions a comprehensive view of the city had to be taken. As part of a trio of exhibitions to mark the centenary of the Civic Exhibition, Dublin School of Architecture, DIT presented House/City from 26 November to 5 December, exploring the symbiotic relationship between house and city. While the other exhibitions were mounted in the Hugh Lane Gallery and the City Assembly Rooms, DSA's was presented on the site of the original Civic Exhibition as the School now occupies Linenhall.

House/City examined the way in which the city was mapped and its houses were surveyed during two periods of its history, 1909-1925 and 1976-1991. As the Civic Exhibition was primarily about 'stirring up public feeling' about civic matters, House/City exhibited maps and books that disseminated various views of the city and its houses during these periods. The early town planning movement suggested that a city should be surveyed in order that it could be properly understood before any new plans were made for it. Drawing a link between this aspiration and the student work that is conducted on the same site today, House/City probed into the relationship between survey and plan. House projects, which arose out of thinking about the city's condition during the two periods under review, and that were disseminated in a spirit of hope were therefore exhibited alongside the survey material. This set the context for a survey of Dublin terraced houses that has been conducted in the School since 2010 and also a selection of contemporary house projects. Focusing on the twin scales of house and city, and utilising photographs and scaled drawings and maps, it was the slippage between both scales that was the object of the exhibition.

1909-1925

The opening section of the exhibition comprised maps and aerial photographs from the 1925 Dublin Civic Survey Report that arose out of the Civic Exhibition. In order to provide a more fine-grained understanding of the city, the Georgian Society's Records of Eighteenth-Century Domestic Architecture and Decoration in Dublin (1909-13) were also exhibited. The discourse around town planning in Edwardian Dublin was supplemented by the Society's concurrent project of recording the city's architectural heritage from 1690-1801. Biased towards the grand Georgian house the Records missed the pre-Georgian, Victorian and Edwardian Dublin houses and also the scale of the smaller house in the city, in the lanes and lesser streets. At the time of the survey many of these houses had been transformed into tenements. City/House presented studies as to how this situation could be formalised architecturally, reconstituting Georgian houses as multi-family dwellings. But as PC Cowan's 1918 Report on Dublin Housing and a contemporary Royal Institute of Architects of

Ireland competition demonstrates it was the small house with adjoining garden that emerged during the period as the type most suitable to resolving the problem of housing within the city.

1976-1991

'The city has always been characterized largely by the individual dwelling' stated Aldo Rossi in The Architecture of the City, published in 1966 as architects sought tools to analyse the historical city such that they could situate their buildings within its rhythms and patterns. Rossi popularised the use of typological analysis as a method of simultaneously studying the city and beginning the design process of an architecture congruent with it.

In Deirdre O'Connor's 1979 Housing in Dublin's Inner City and Niall McCullough's 1989 Dublin, An Urban History such analysis is brought to bear on Dublin's houses. O'Connor included within her book suggestions as to how some of these types could be modified for modern living. The pertinence of this study is evident from another book of the period, Jim Murphy's 1977 The Semi-detached house. Murphy pointed out in his introduction that it was the semi-detached house which had become the building block of late twentieth century Dublin. The building of large-scale housing schemes around the edge of the city was contributing to an emptying out of the inner city.

If O'Connor's and McCullough's books demonstrate a new value being attached within architectural circles to the historical fabric of the city, its parlous state in the latter half of the century is evident from Derek Tynan's 1982 figure-ground drawing of Dublin, drawn in order to understand a distant city. Proposing house-types that could simultaneously restore and modernise the tattered city portrayed in the map, McCullough and Tynan, amongst others in Group 91, organised an exhibition and publication entitled Making a Modern Street in 1991. A gap in the city's fabric became a testing ground for forward-looking ideas about inner city living that was to inform the group's later projects in Temple Bar.

Above

Discussion at the Exhibition

Photo *Ailbhe Cunningham*

2010-2014
As the Dublin School of Architecture began to establish its studios on the Linenhall site, a project was instigated by Andrew Clancy, Colm Moore and Brian Ward (supported by Jennifer Boyer, Gerry O'Brien and Magdi Rashied) to re-connect with the spirit of the event that had taken place on the site in 1914. In 2010 a survey project was organised to capture a representative sample of the Dublin terraced house. Over a period of three years, students from first, second and third year surveyed the ordinary architecture of their city. Houses from the city outside were brought into the school, informing projects like Alison O'Reilly's 2014 thesis project which sought a new residential architecture for the city based on her analysis of one of its typical details, the Georgian window.

The survey project was launched as Dublin's fortunes declined again and a collective assessment was being made of the built results of the Celtic Tiger era. In terms of residential architecture in the city centre, the building boom had resulted in a series of large apartment blocks composed of small units, generally unsuitable for families. Discerning a disjunction between the scale and rhythm of the historic fabric of the city and that of these new buildings, Dublin City Council, launched 'Dublin House'. They worked with GKMP Architects and DIT graduates, Moniker, to re-think the Georgian plot and to generate a new house type which could accommodate families who might otherwise migrate to the suburbs. Once again, in a city which periodically becomes a phoenix rising, it was the house which was proposed as the vehicle through which to think about Dublin.

The House / City Team

Brian Ward

George Cooney
Hannah Crehan
Michelle Diver
Sophie El Nimr
Ronan Lonergan
John Macken
Johnathan Meyer
Daire Nolan
Shelley Ann O'Dea
Andrew Sterritt

Above
Observing the Exhibition
Photo *Ailbhe Cunningham*

Next Spread
Níall Mc Cullough Lecture
Photo *Ailbhe Cunningham*

Whitefriars Conservation Project

With 4th Year Architectural Technology

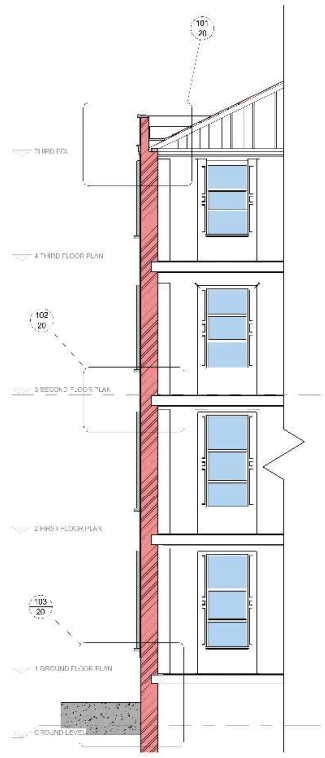
Students	Tutors
Keith Behan	*Noel J Brady*
Sean Colley	*Jim Roche*
Carl Corcoran	*Paul Cuddy*
Patrick Dunne	
James C Fennelly	*Emma Geoghegan*
Jamie Fitzgerald	
Rachel Harris	
Colin Hernon	
Jack Lambourne	
Garreth Larkin	
Ciaran Lennon	
Fiachra Lohan	
Philip Martin	
Colm McCarron	
Sean Noonan	
Alan O Reilly	
Darryl Phelan	
Tadgh Poole	
Raivis Prenka	
Mariusz Przychodzen	
Aaron Quinn	
Craig Quinn	
Aoife R Ryan	
Andrew Smyth	
Christina Stinger	
David Veltrom	

This exercise had 3 parts; Part 1 - Survey and Documentation of Historic and Protected structures, Part 2 - Fabric condition report and improvements and Part 3 path and bridge intervention

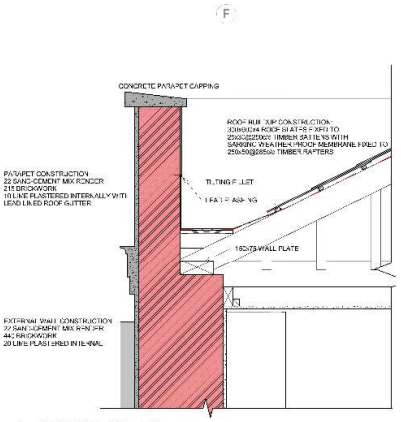
Part 1
Both year 3 and year 4 worked in groups to survey individual buildings and contiguous urban spaces. Along with historical analysis the material was presented in a series of reports on each building and the context.
Part 2
As part of the above reports each group included a section on fabric repair and maintenance.
Part 3
Based on the survey material the year 3 students were tasked to connect the various buildings to the green space at the heart of the Whitefriars block. This included bridge construction and introduced important aspects of technical design for universal access. In making these changes the students must take account of the connection between new and old.

Above

Conservation - Church Interior Perspective
Aoife Ryan



LONGITUDINAL SECTION DETAIL - 1



101 ROOF DETAIL - 01
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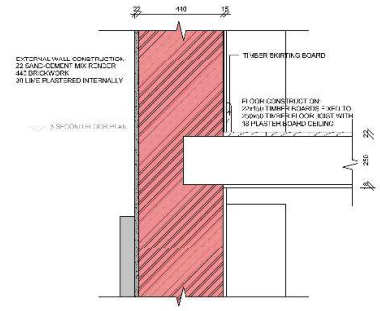

102 INTERMEDIATE DETAIL - 02
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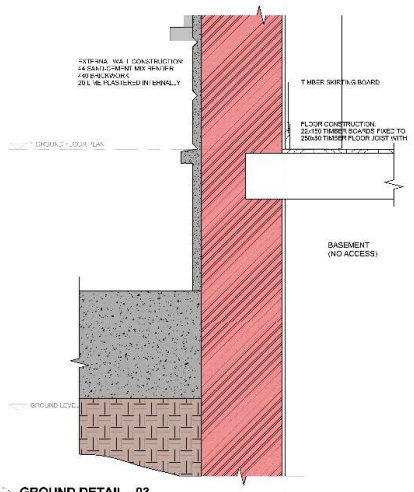

103 GROUND DETAIL - 03
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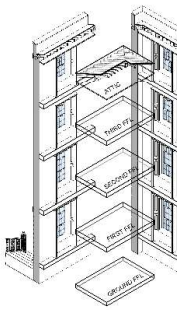

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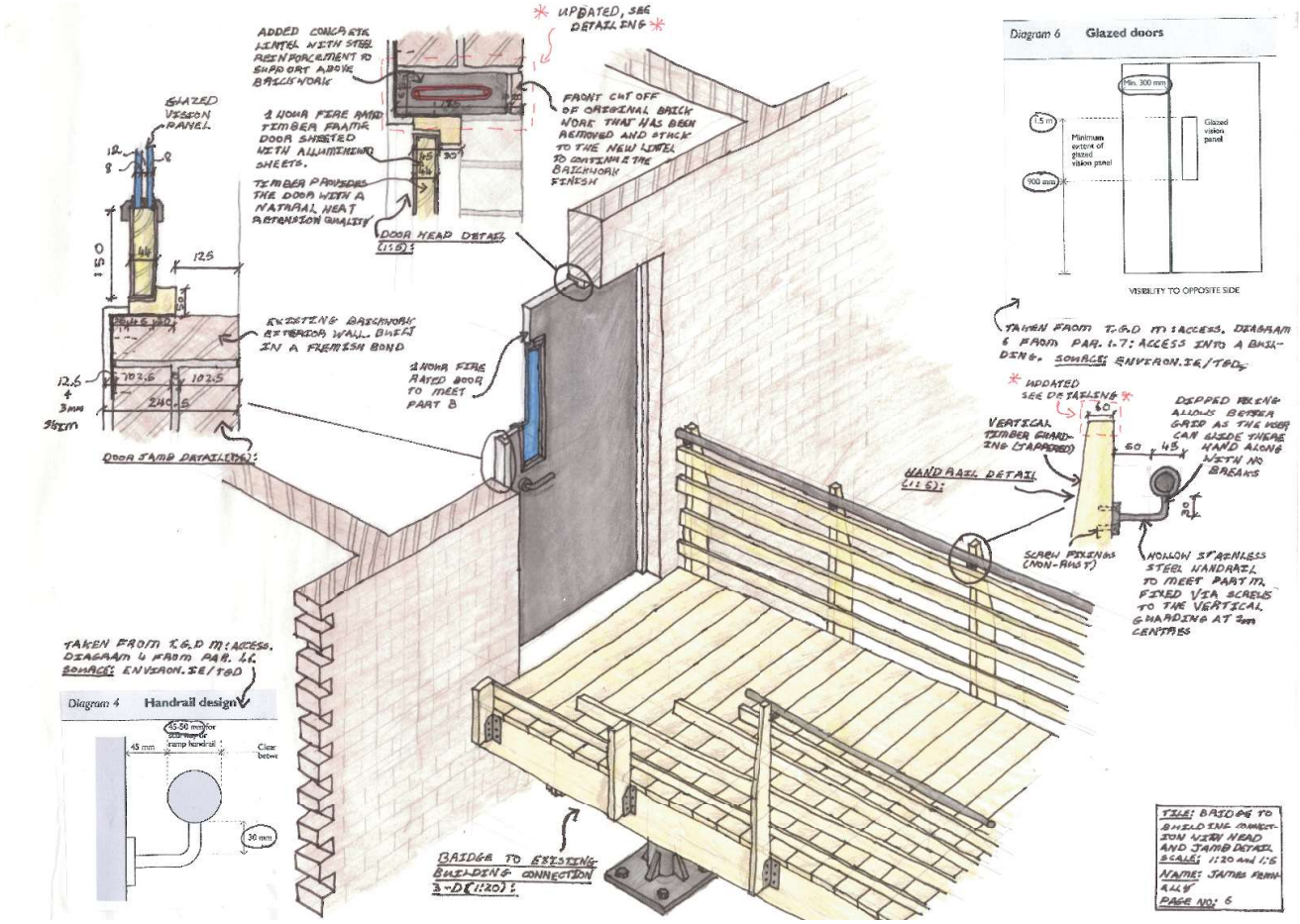
Intervention - Bridge to Building
James Fennelly

Opposite

Conservation - Section and Details
Mariusz Przychodzen



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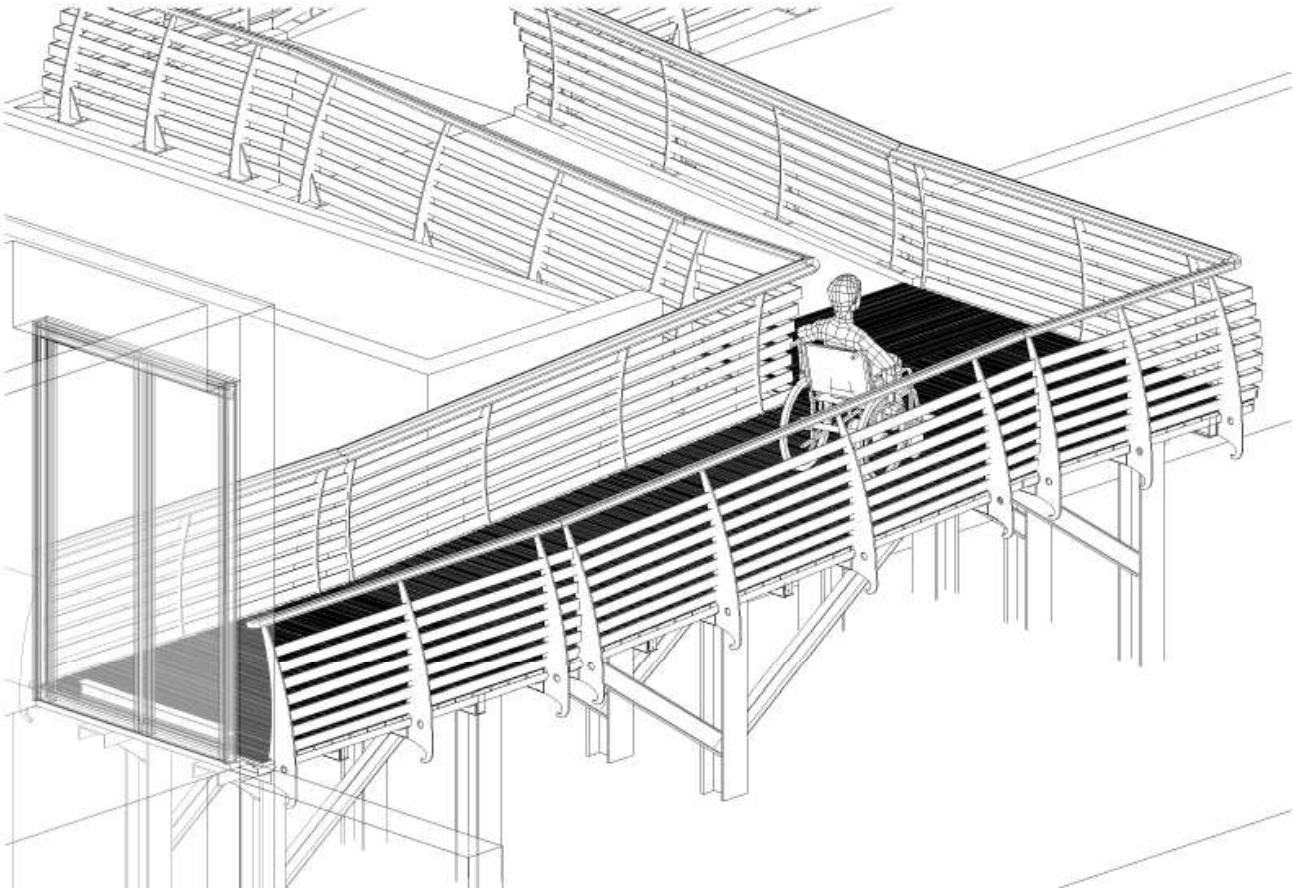
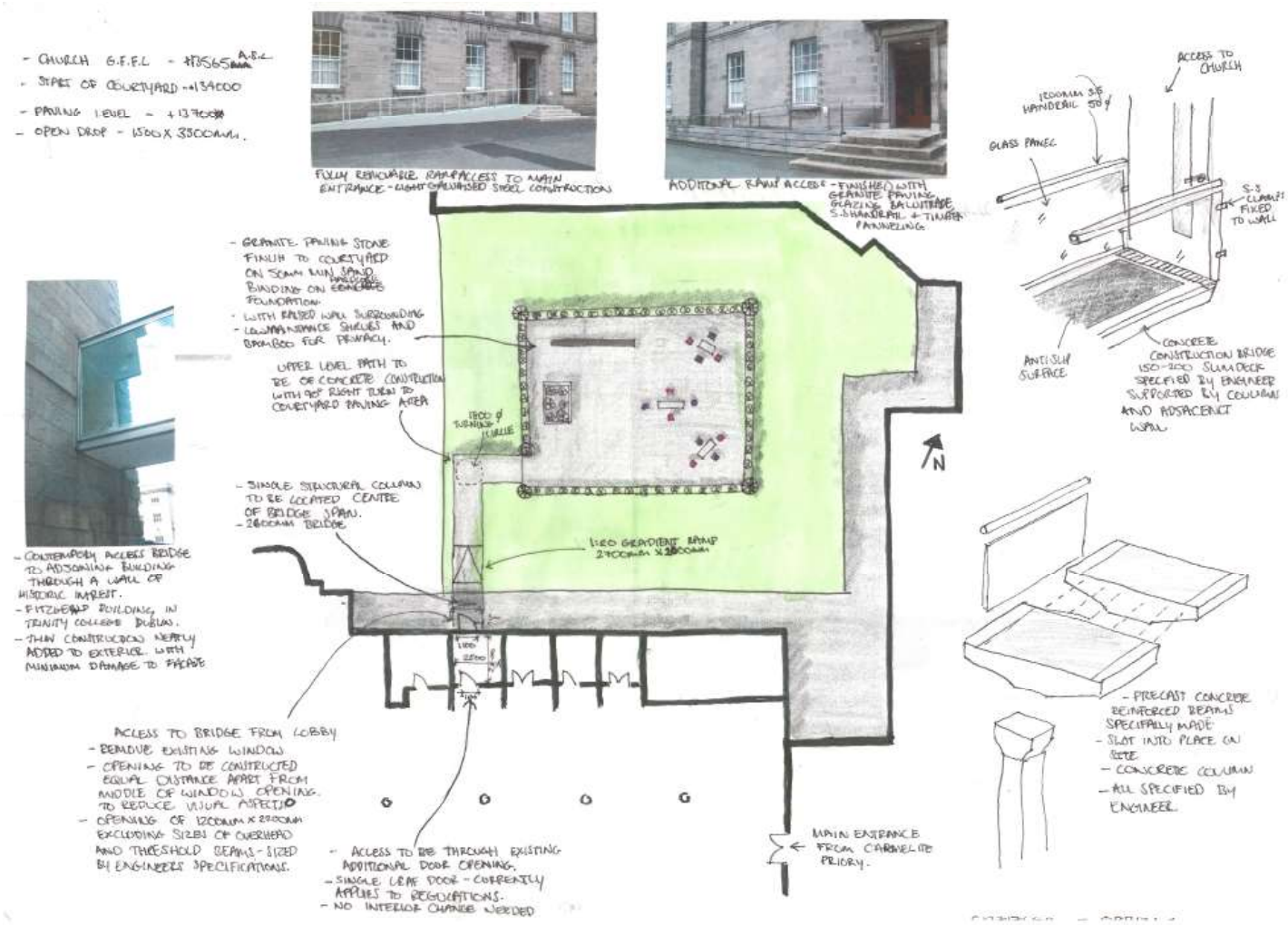
Intervention - 3D of Bridge
Mariusz Przychodzen

Opposite

Intervention - Access Proposals
Christina Stringer




- CHURCH G.F.F.L - +13565 A.B.L
- STREET OF COURTYARD - +13400
- PAVING LEVEL - +13700
- OPEN DROP - 1500 X 3300mm.
FULLY REMOVABLE RAMP ACCESS TO MAIN ENTRANCE - LIGHT GALVANISED STEEL CONSTRUCTION
ADDITIONAL RAMP ACCESS - FINISHED WITH GRANITE PAVING, GLAZING BALUSTRADE, S.S HANDRAIL + TIMBER PANNELLING
ACCESS TO CHURCH
1200mm S.S HANDRAIL 50ø
GLASS PANEL
S.S CLAMPS FIXED TO WALL
ANTI-SLIP SURFACE
CONCRETE CONSTRUCTION BRIDGE 150-200 SLIM DECK SPECIFIED BY ENGINEER SUPPORTED BY COLUMN AND ADJACENT WALL
- GRANITE PAVING STONE FINISH TO COURTYARD ON 50mm MIN SAND BINDING ON CONCRETE FOUNDATION.
- WITH RAISED WALL SURROUNDING
- LOW MAINTENANCE SHRUBS AND BAMBOO FOR PRIVACY.
UPPER LEVEL PATH TO BE OF CONCRETE CONSTRUCTION WITH 90° RIGHT TURN TO COURTYARD PAVING AREA
1800ø TURNING CIRCLE
N
- SINGLE STRUCTURAL COLUMN TO BE LOCATED CENTRE OF BRIDGE SPAN.
- 2600mm BRIDGE.
1:20 GRADIENT RAMP 2700mm X 2600mm
- CONTEMPORARY ACCESS BRIDGE TO ADJOINING BUILDING THROUGH A WALL OF HISTORIC INTREST.
- FITZWILLIAM BUILDING, IN TRINITY COLLEGE DUBLIN.
- THIN CONSTRUCTION NEATLY ADDED TO EXTERIOR WITH MINIMUM DAMAGE TO FACADE
ACCESS TO BRIDGE FROM LOBBY
- REMOVE EXISTING WINDOW
- OPENING TO BE CONSTRUCTED EQUAL DISTANCE APART FROM MIDDLE OF WINDOW OPENING. TO REDUCE VISUAL ASPECTS
- OPENING OF 1200mm X 2700mm EXCLUDING SIZES OF OVERHEAD AND THRESHOLD BEAMS - SIZED BY ENGINEERS SPECIFICATIONS.
- ACCESS TO BE THROUGH EXISTING ADDITIONAL DOOR OPENING.
- SINGLE LEAF DOOR - CURRENTLY APPLIES TO REGULATIONS.
- NO INTERIOR CHANGE NEEDED
MAIN ENTRANCE FROM CARMELITE PRIORY.
- PRECAST CONCRETE REINFORCED BEAMS SPECIFICALLY MADE
- SLOT INTO PLACE ON SITE
- CONCRETE COLUMN
- ALL SPECIFIED BY ENGINEER.

Cities within Cities

Building in the Begijnhoven

Students

Sean Barrett
Cathal Behan
Kieran Brady
Cian Burke
Michael Caffrey
Aifric Carroll
Kevin Casey
Emma Conway
Benjamen Cooney
James Cosgrove
Luc Dikansky
Niall English
Eoin Fitzgerald
Aoife Flynn
John Flynn
James Forbes
Joseph Fox
Raluca Gaftoi
Aine Gavin
John Geraghty
Jack Gleeson
Emma Hanan
Louise Hynes
Stephen Johnston
Bertin Kidiamboko
Changhwan Kim
Amy Kinsella
Jason Ladrigan
Carol Lawlor
Shane Madden
Kenneth Mason
Kate Masquelier
David Mc Carthy
Rory Mc Donald
Cillian Mc Grath
Alexander Mc Guirk
John Mc Loughlin
Kevin Moran
Emmet Morris
Victor Noriega Pena
John O Connor
Marina Oliveira
Zuleika O Malley
Aaron O Neill
Silvia Paiva
Oliver Redmond
Lindsay Roughneen
David Ruttledge
Yi Shi
Michael Weir
Pietro Zandavalli
Gerard Byrne
Holly Carton
Dumitru Cusinir
Eoin Fitzgerald
Simon Thornton
Andrew McAllister
Aislinn Murphy
Tim O'Sullivan
Dylan O'Toole
Rory Tobin
Conor Lynch
Peter Wichmann
Cedric Flueler
Maneeza Ali Khan

Tutors

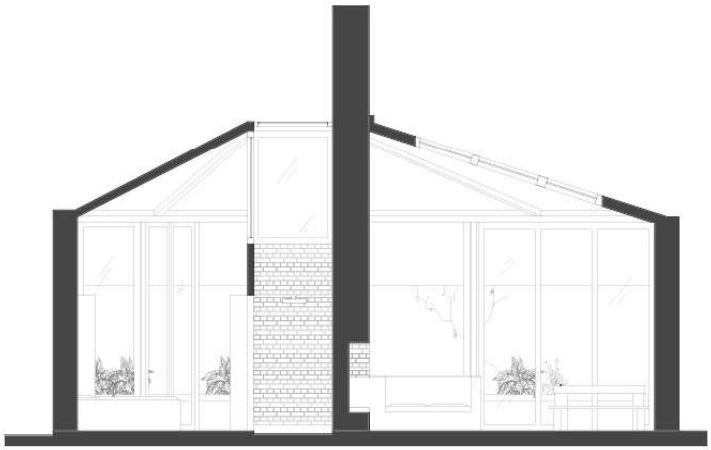
Ryan Kennihan
Sarah Sheridan

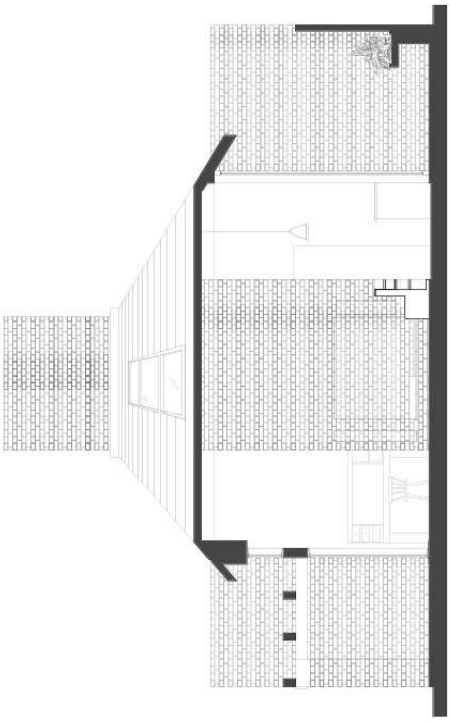
Stephen Best
Martin Spillane
Collette Burns
Lenzie O Sullivan

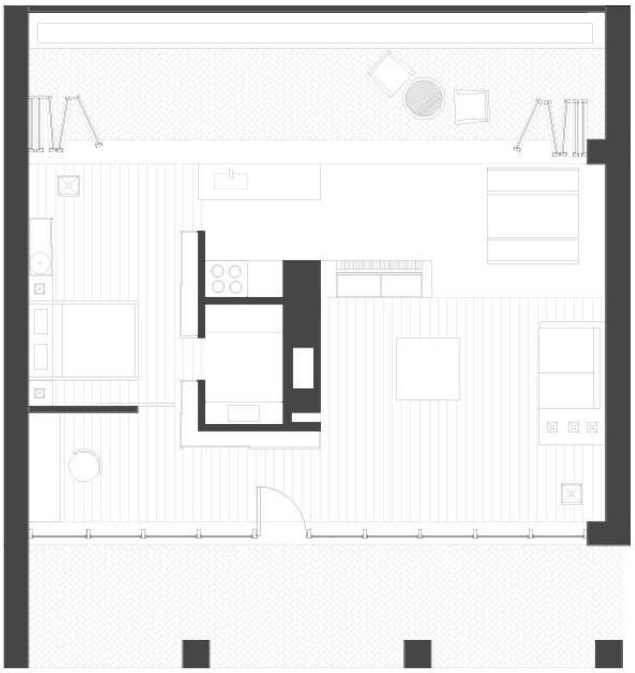
The work of the first semester studio was based entirely outside of Ireland in the cities of Belgium. We began the studio by continuing an architectural research project initiated last year into the building typology and construction methods of the Belgian Begijnhoven, 13th c. semi-monastic communities of women. The research carried out in these begijnhoven was utilized, both physically and conceptually, as a basis for developing an architectural project. The begijnhoven were the sites for the projective work of the studio where student's created extensions to these "Cities within cities", designing houses, gardens and public spaces within the building complexes. Their unique mix of social programmes, urban design, private and public vernacular architectures, direct constructional logics, and garden/building relationships hold innumerable architectural lessons for students to found their projects. The buildings also framed a studio agenda interested in exploring ideas of continuity , place, construction and space. We look back in order to look forward. We study spaces of great character so that we might make spaces of great character.

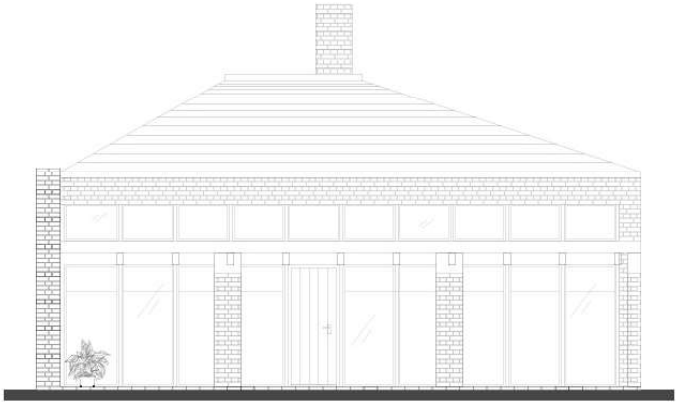
Opposite

Model
Photo *Emmet Morris*



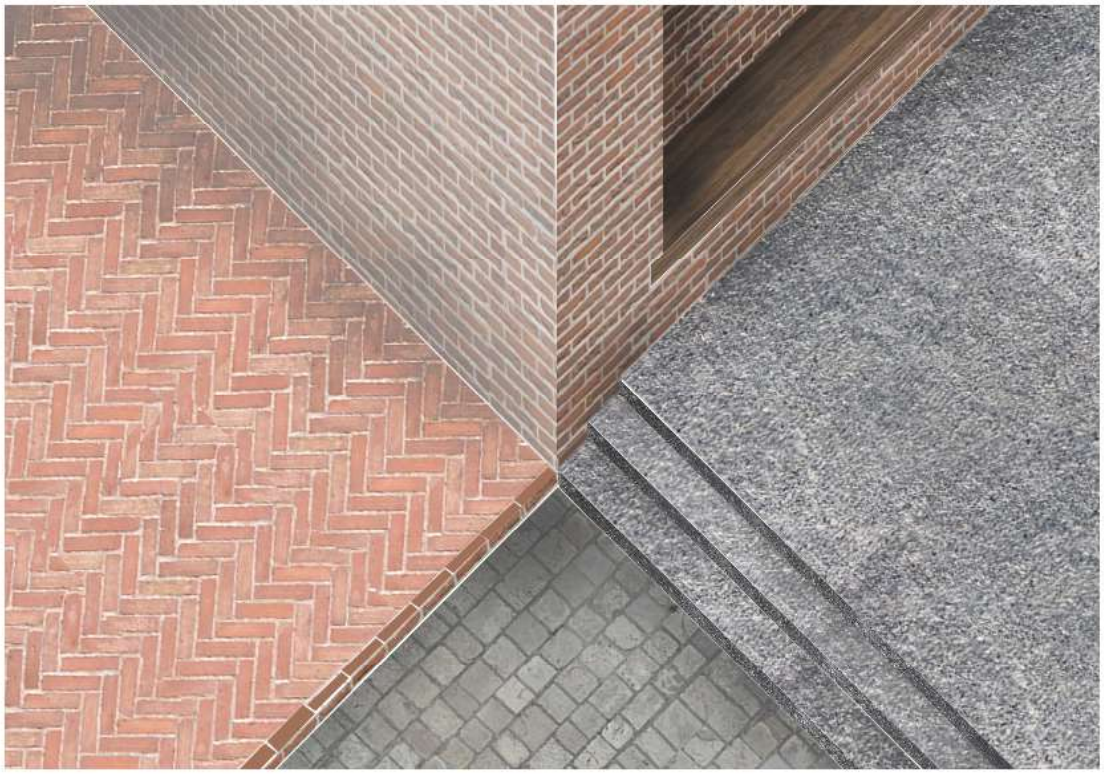


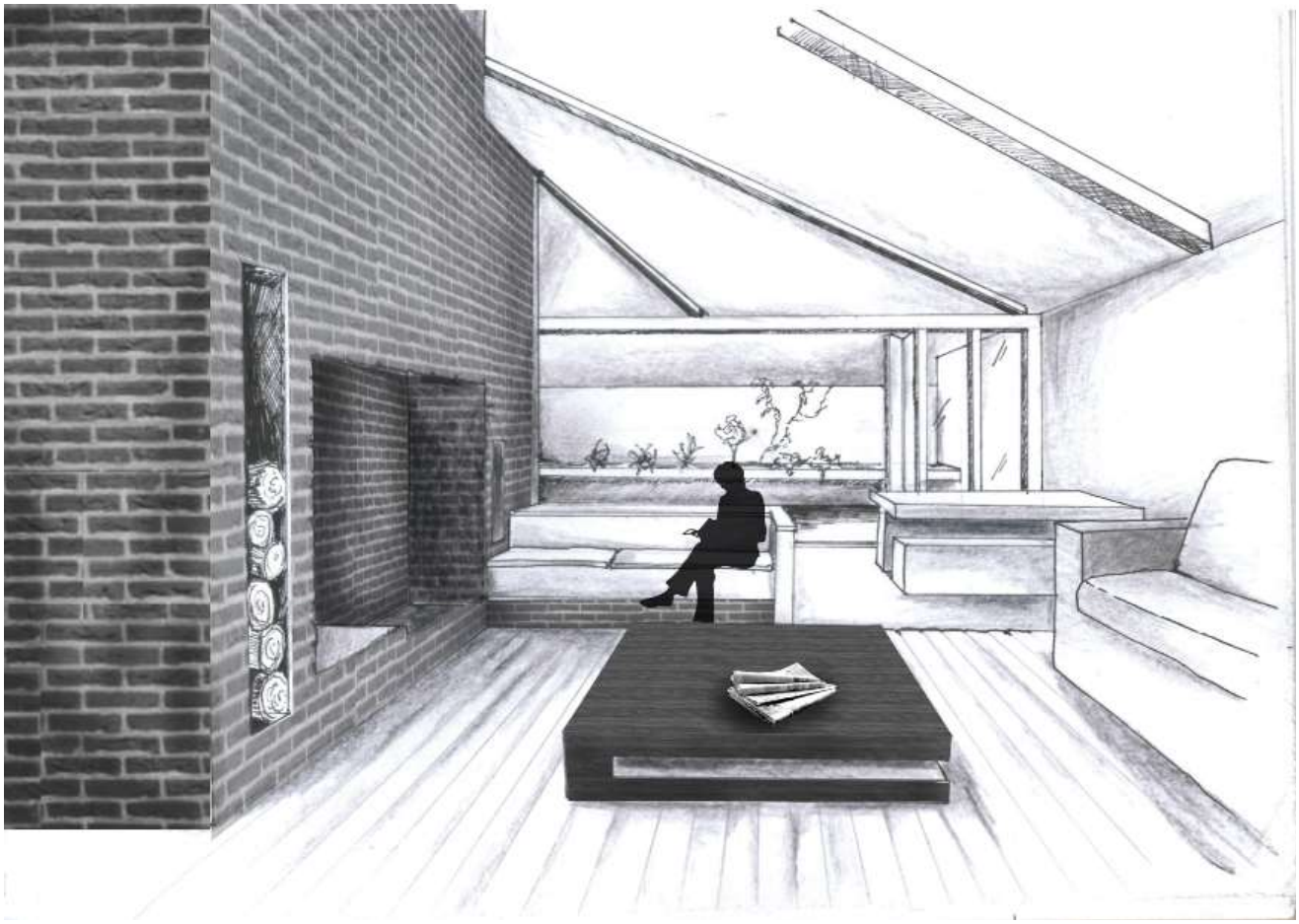


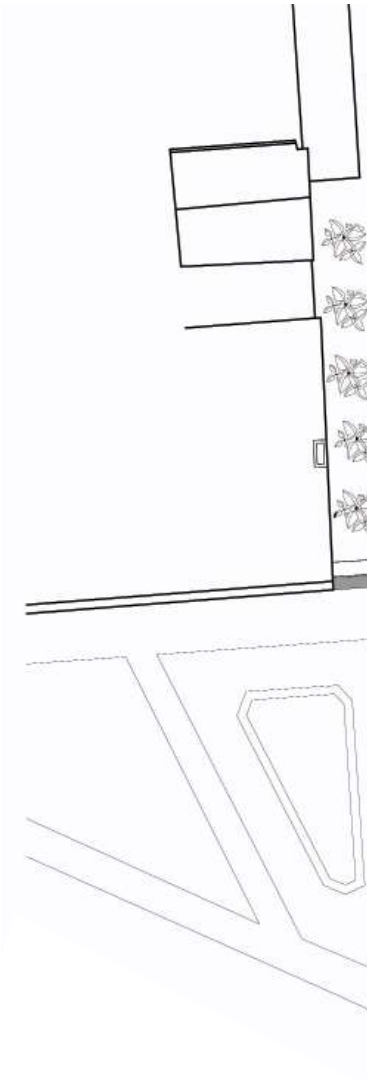


This Spread

House for a Retired Woman
Kate Masquelier

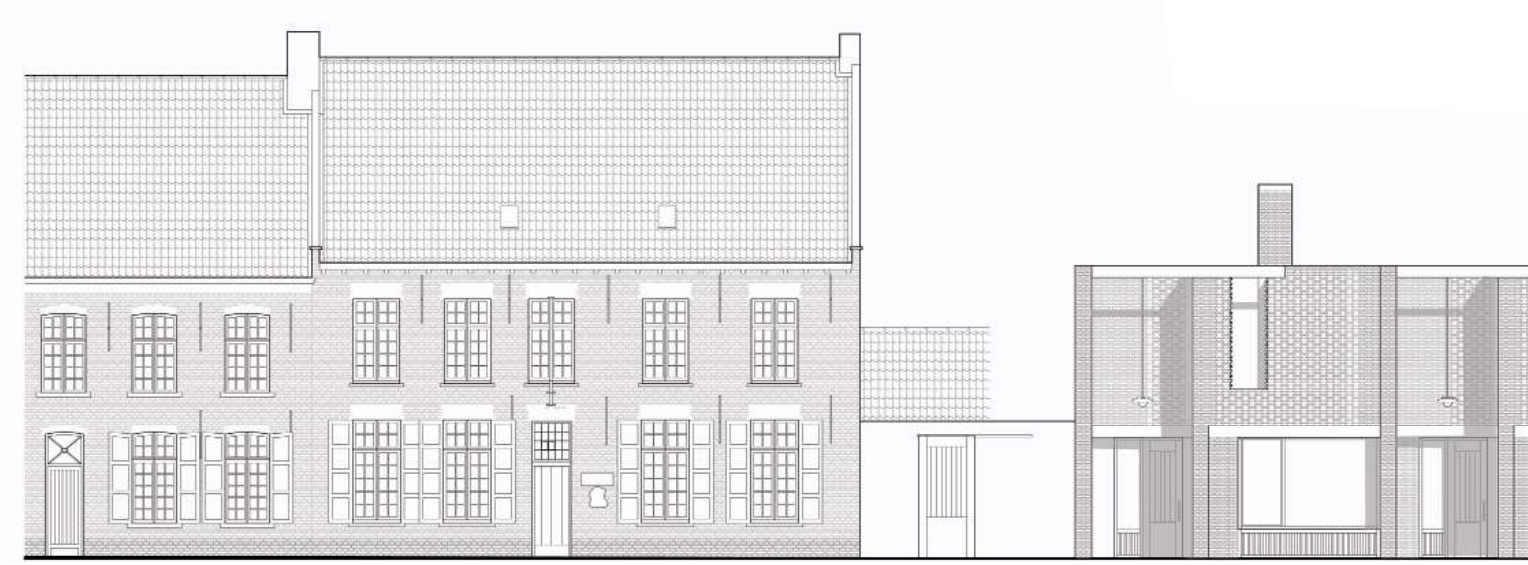


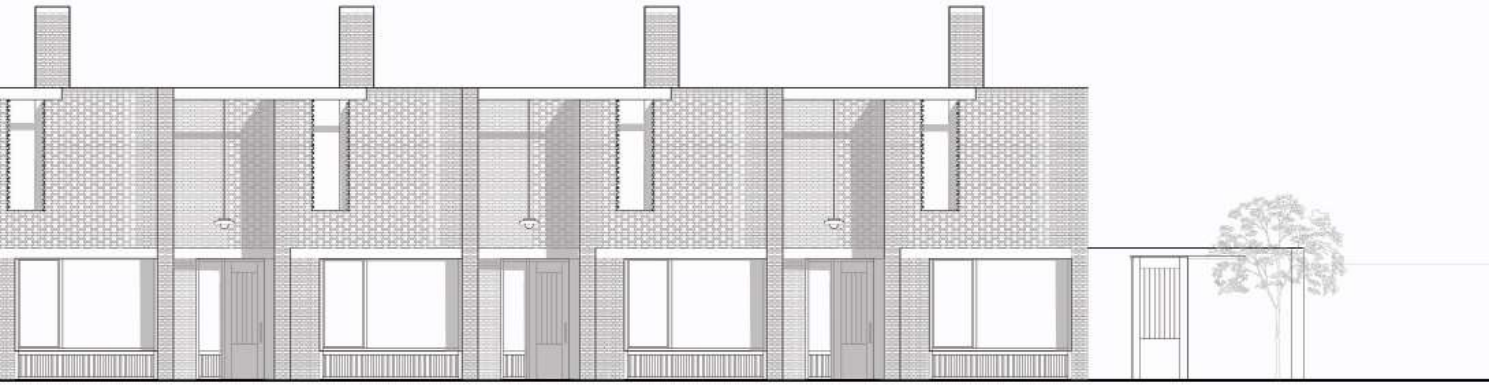




This Spread

Housing and Creche
Lindsay Rougheen





Right

Plan
John O Connor

Below

Perspective
John O Connor

Opposite

Belgian Study Trip
Photo *Cillian Mc Grath*

Architectural Students Association

The DSA's Student Committee

Committee

Séan Barrett
Aoife Flynn
Kevin Moran
Andrew Mc Allister
Kieran Brady

The past year has seen great successes for the ASA , we strived to develop strong links with staff and students between each discipline in the school, which extended to industry professionals, the RIAI and other organisations.
The year began with a Sports Day as a welcome back event and the annual Sangria Ball at Halloween. We participated in various school book launches and to end the semester we raised €250 in aid of Saint Vincent de Paul.
Our lecture series *Emerging and Established* was accompanied by sporting and social events. We hosted SAUL in the annual soccer tournament and then UCD in rugby. The Formal Ball was a great success and was enjoyed by staff and students from all over the school.
We were very proud to be awarded 'DIT Best Northside Society' at the 2015 DIT Society Awards. We would like to thank all of the student body and staff for working with us, and their support throughout the year.

Above

Book Launch
Photo *Ailbhe Cunningham*

Opposite Above

ASA Lecture Series
Emerging and Established

February 4th	*McCullough Mulvin*
February 11th	*Architectural Farm and David Flynn*
February 18th	*Graduate Talks M.Corcoran, K. Tobin, C. Molumby*
February 25th	*TAKA*
March 4th	*Thirty Three Trees*
March 11th	*Graduate Talks A. Flanangan, N. Roche, D. Breathnach*
March 18th	*Niall Scott*
March 25th	*GKMP*

This Page

Interskalactic play at Formal Ball
Photography *Adrian Langtry*

Opposite

ASA Sport's Day
Photo *Oliver Redmond*

Infill Project

Dublin

In this project the students were asked to design a small building for a fashion designer to work in, on an infill site in the city. The sites were derived from the places that the class have recently investigated.

The client was a fashion designer who requires a space to work in. He or she was to have areas to sit and design, a cutting and making room and ancillary services.

We proposed that the building present itself to the city through the filter of a facade. The facade both announces to the world what lies inside and it determines how the occupant views the city.

Students

Abdullah Al - Qahtany
Shahad Al Sabahi
Bayan Al Yahyaai
Deimis Bakunas
Edyta Baran
Katie Barry
Roisin Bean
Sean Bradley
Patrick Brennan
Liam Bruen
Andrew Byrne
Gerard Byrne
Matthew Byrne
Dara Corbett
Juno Cousley
Jonathan Darcy
Ryan Donnelly
Sebastian Egan
Eimer Fitzpatrick
James Fuller
Brian Gargan
Alice George
Sarah Gibney
Matthew Gillen
Tobias Gregory - Mccarthy
Conor Grossman
Colm Hehir
Achmed Hemeedi
Viktoria Hevesi
Rachel Jones
Bronte Kavanagh
Eugene Kavanagh
Sebastian Kavanagh
Michael Kenny
Chloe Kilmartin
Denis Krasnoperov
Roisin Leavey
Ian Lennon
Kevin Lennon
Victoria Les
Peter Mac Clancy
Emilia Malec
Jake Malone
Fionnan Martin
Kate Mc Cormack
Corey Mc Glue
Adam Mc Loughlin
Bernard Mc Quaid
Brendan Mc Verry
Sam Messayeh
Hannagh Misstear
Ben Motherway
James Murnaghan
Sean O Connor
Ciara Phelan
Jack Prendergast
Georgia Ryan
Kristin Sleator
Catherine Taylor
April Timothy
Ronan Vaughey
Diarmuid Wolfe

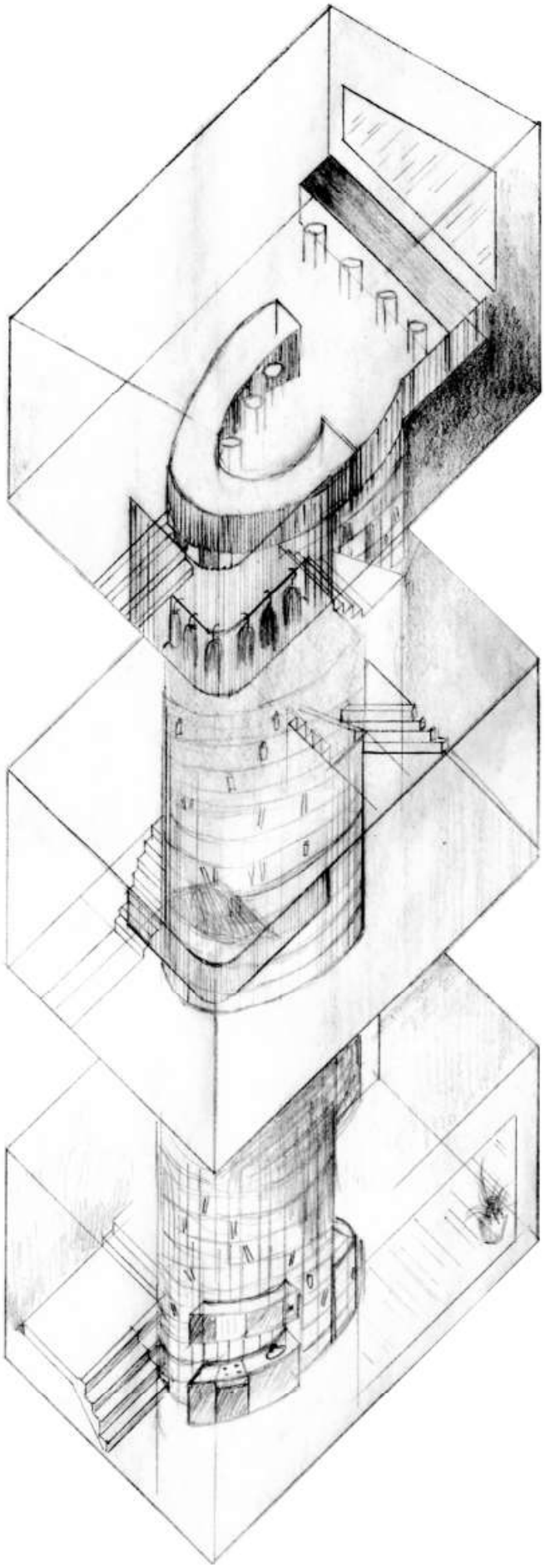
Tutors

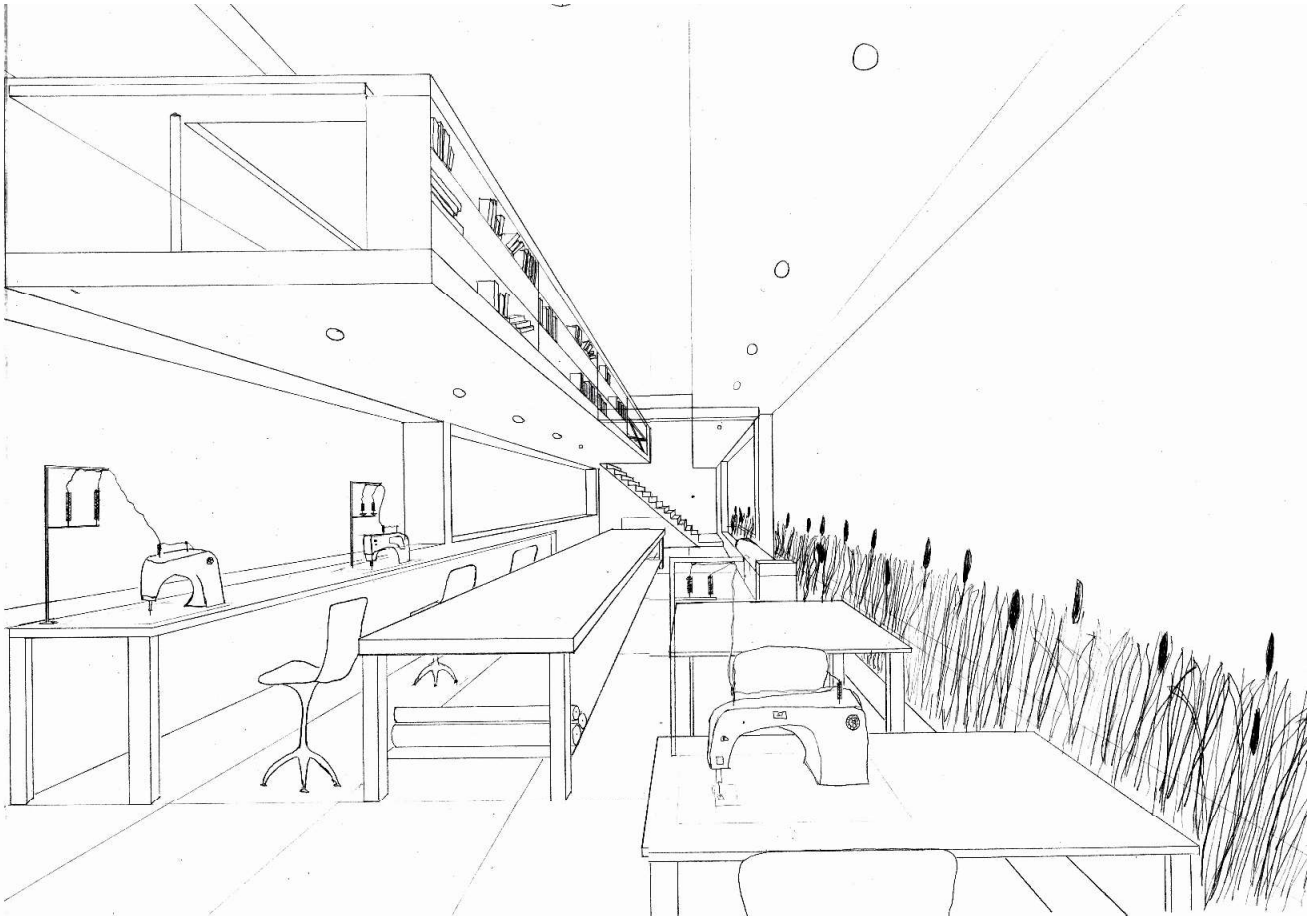
Miriam Delaney
Dominic Stevens

Francis Duffy
Elizabeth Gaynor
Patrick Harrington
Mike Haslam
Kieran O'Brien
Paul Tierney

Opposite

Axonometric
Viktoria Hevesi





Above

Perspective Drawing

Denis Krasnoperov

Opposite

Model + Infill collage

Diarmuid Wolfe

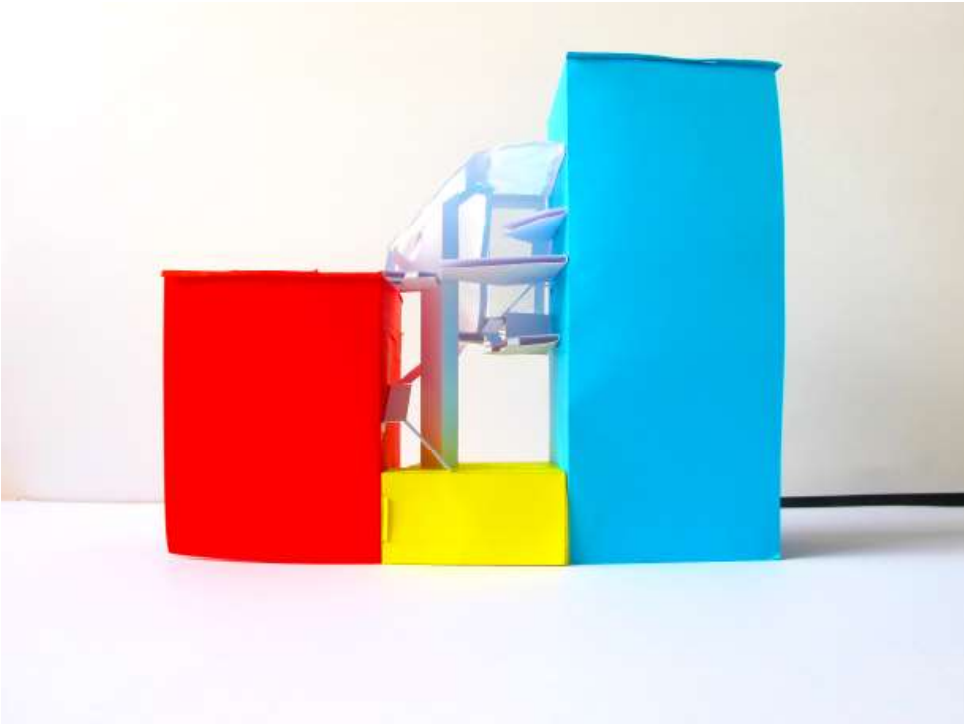
Next Spread

Henrietta Street

Photo *Miriam Delaney*

"My experience of first year architecture has been extremely positive and has opened my eyes to a whole new way of looking and understanding the world around me. Coming straight from secondary school into this course, nothing could have prepared me for what year was going to throw at me. The most notable skill I feel I've learned is model making. To me model making has been an effective way of getting your ideas across clearly and quickly in any crit, it also is quite easy to get totally immersed in creating a model and to feel proud with the finished product."

Michael Kenny
1st Year Architecture



Left

Model
Patrick Brennan

Right

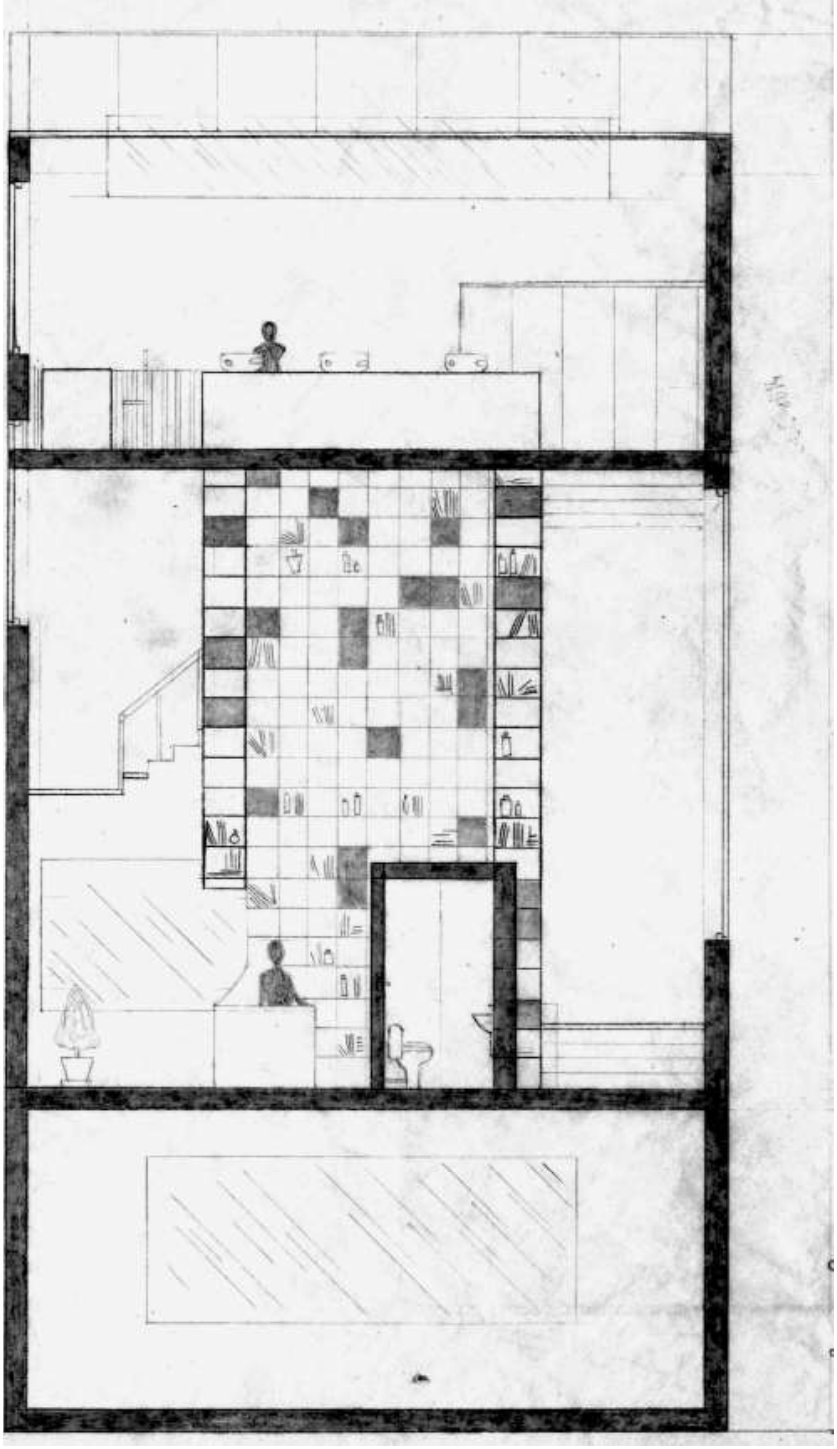
Model
Edyta Baran

"There are a lot of similarities between the site and the studio, the banter, the teamwork and the physical hands-on nature is like painting a door or making a model, several times throughout the year I have said to my classmates "that's because I'm a painter"! I'm trying to explain why I'm doing something or where I might have learned a skill, I am a craftsman first. It could be something as simple as brushing dust away from the drawing board as you would a door before painting it. The biggest thing for me is the joy of doing something well, being able to stand back and look at my work with pride and say "I made that". This comes natural to me now. I consider myself very lucky to have trained as a craftsman, I've experienced a lot of different buildings and spaces; from Georgian houses to new apartments and I've learned a lot along the way"

James Murnaghan
1st year Architecture

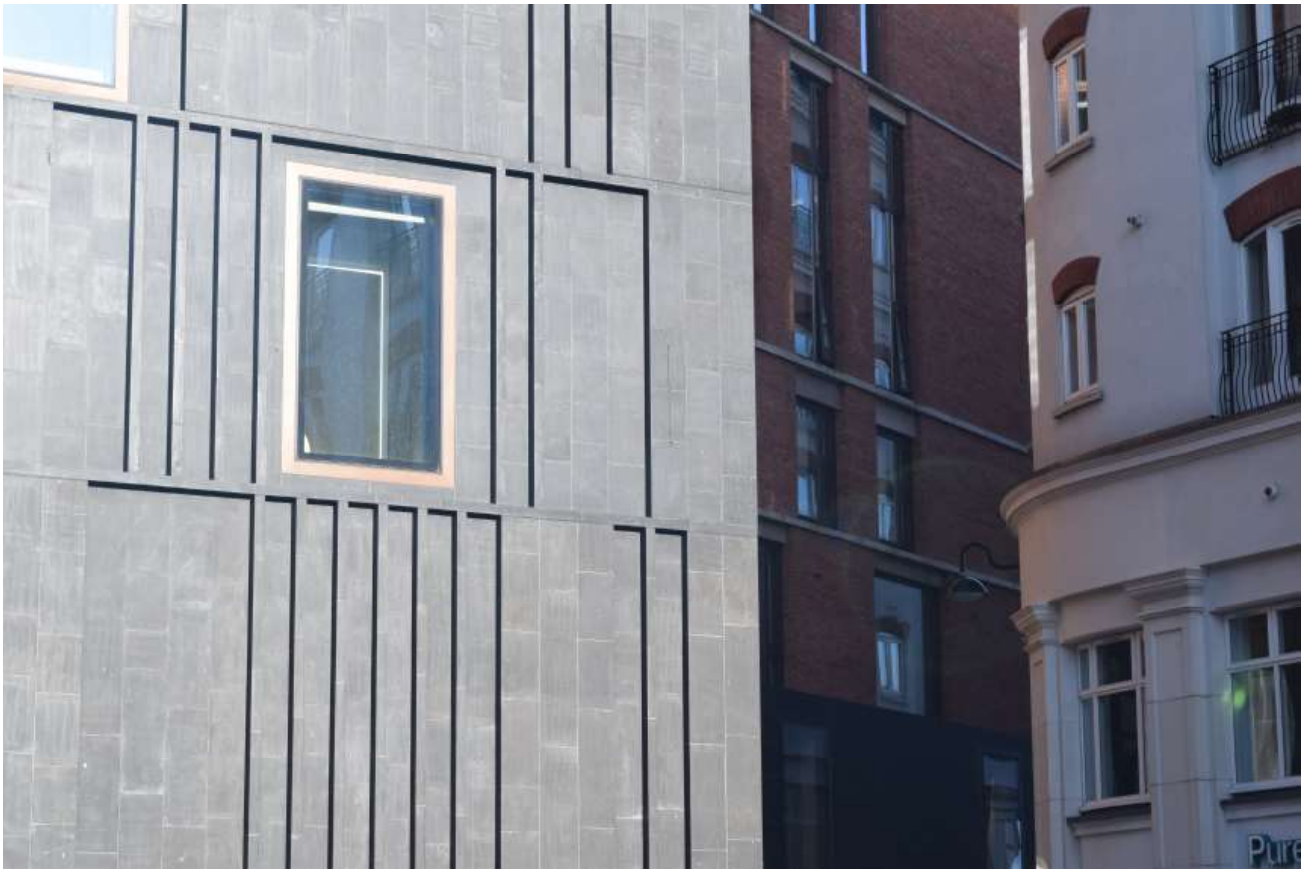
Above

Model
James Murnaghan



Left

Section
Viktoria Hevesi



Above

Belfast
Photo *Peter Mac Clancy*

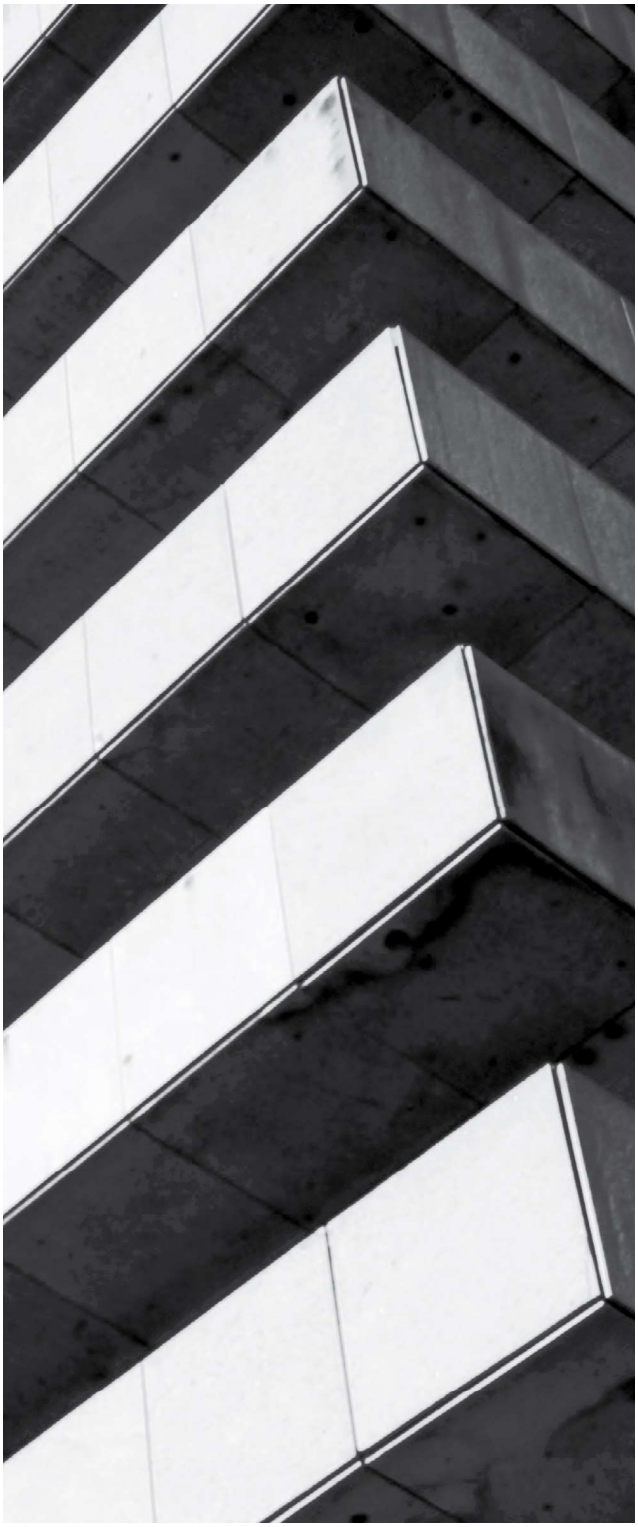
Dublin Architecture Guide

Book Launch

The Dublin Architecture Guide 1947- 2014 grew out of discussion overlapping the History Theory and Criticism and Advanced Design Studio modules in Fourth Year. Much of the twentieth century built heritage in Dublin has been undervalued particularly buildings from the 1960s and 70s. The intention of the book was twofold, to revalue important architecture in the eyes of people living in the city and to attempt to locate these buildings in the context of more recent projects for the interested visitor.

Given the time constraints the book deals with buildings in the city centre. The book is a work in progress and will be supplemented in the next revision over the summer of 2015 with a second volume dealing with buildings outside the canal ring.

Paul Kelly
Cormac Murray
Brendan Spierin



Above

Central Bank
Dublin Architecture Guide P. 29

Right

Linen Hall, Gallery Space
Book Launch

Below

Dublin City Guide
Book Cover

Urban Houses

Design Project, Wexford

Students

Ruba Alabbasi-Alhashimi
Saud Al Yahyai
Philip Ball
Conor Beatty
Aillil Bergin
Jessy Brown
Paris M. Brown
Ryan Byrne
Sean Byrne
Andrew Chaney
Peter Cronin
Joanne Cuffe
Niall Cullen
Panna Darazsi
John Darcy
Chantal Doody
Cathal Dunne
Lea Duran
Daniel Fagan
Sara-Jayne Fee
Graham Field
Heather Gavin
Steven Geraghty
Robert Hamilton
Darragh K. Hickey
Jelena Jablockina
Zaharciks Jevgenijs
Emma Kavanagh
Valerija Kazackova
MohamedA Kechkar
Conor Kenny
Jessica Laffan
Hou N. Lok
Ronan Mac Tiernan
Adam Maloney
Sean Mangan
Stephen Mawhinney
Aoife McKenna
Timothy Murphy
Michal Nitychoruk
Anders O Donoghue
Andrew O Driscoll
Ariane M. Ogaco
Robert O Hanlon
Mark O Hare
Denise O Leary
Michael Palminteri
Deimante Paplauskaite
David Potts
Paul M. Purcell
Shane Redmond
Erika Soman
Elizabeth Sousa
Conor H.Spencer
Kevin Sweeney
Andrew Walsh
Majella Walsh
Paraic T. Walsh
Darren Williams
Eva D. Williams
Shane Wright

Tutors

Sinead Bourke
Brian Ward

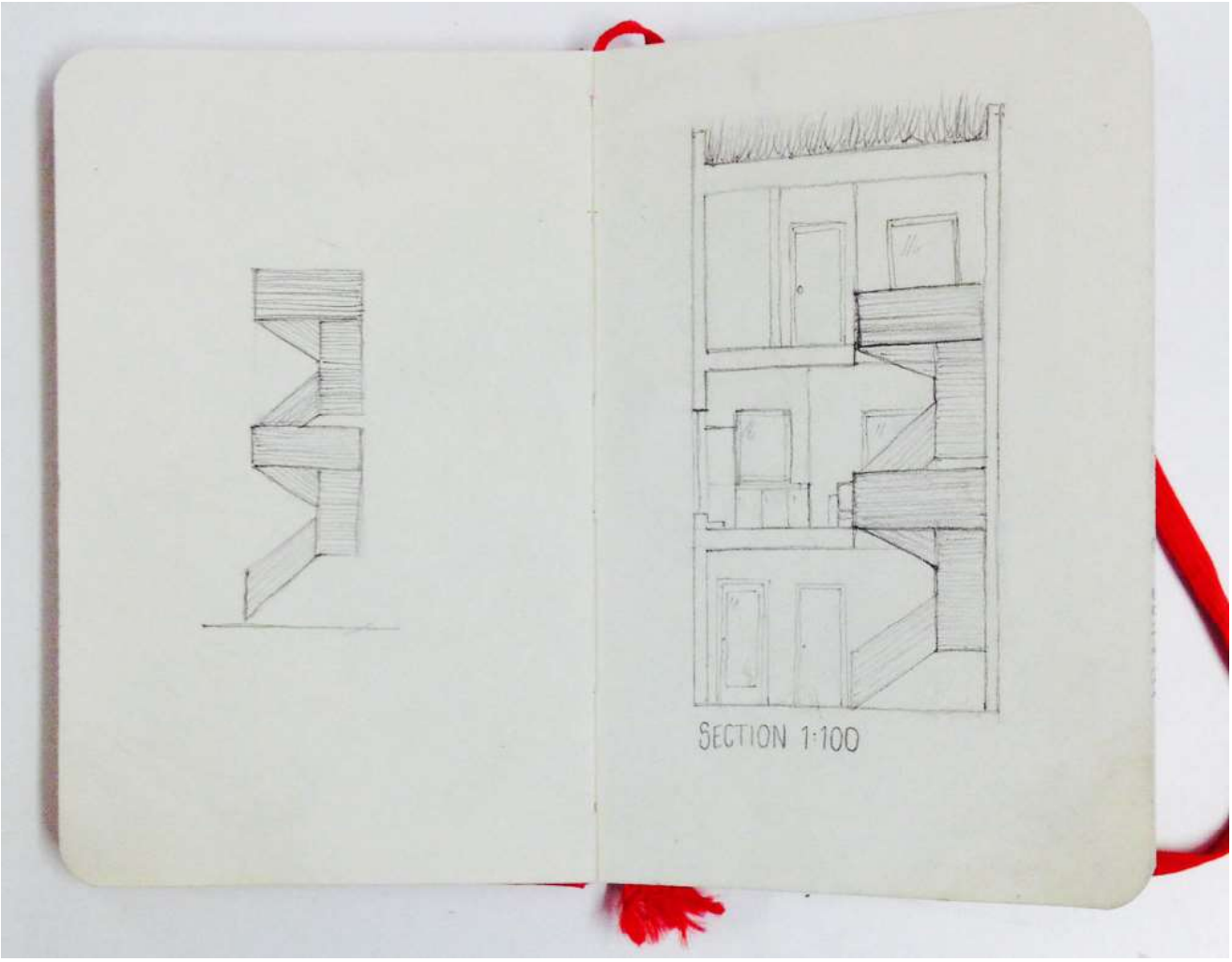
Noel Brady
Amanda Bone
Alice Casey
Mairtin D'Alton
Donal Hickey
Brian O'Brien
Gerry O'Brien
Orla O'Callaghan
Magdi Rashied

It is the terraced house that is the building block of the Irish town. The repetition of this type creates the particular scale and grain of a town such as Wexford, gives rhythm to the lives of its inhabitants and unifies the experiences of people who live in it over the centuries. However, at the same time, and especially since the Industrial Revolution, each generation invents a slightly different living pattern, putting new demands on its space. Those patterns, dictated by new demographies and technologies, need to fit themselves in and around the old grain, if they are not to obliterate the unique sense of place that has been created over the years. This project invited the students to create an architecture that mediated between 21st century living and the historical urban fabric of Wexford. They were asked to design a small terrace of houses which would sit within its texture.

Opposite

Crit Day
Photo *Andrew Ó Murchú*


FIRE

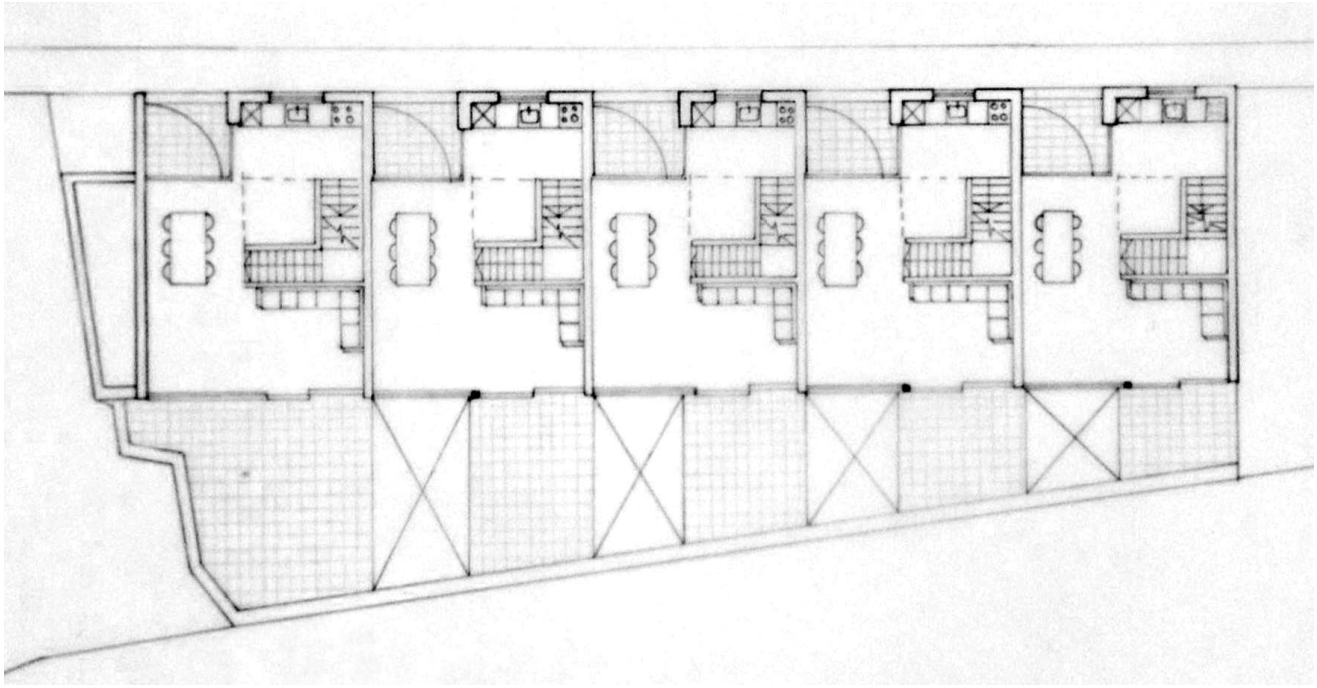


Above

Sketchbook
Denise O Leary

"What I have found extremely beneficial in second year is how focused the course is on our studio projects. In my experience, each module has fed into and informed the design process of my main studio projects. The seminal studies of different building typologies have been extremely helpful to a lot of students and have directly inspired a number of designs. The presence of these seminal models in studio has also encouraged discussion and debate. Our tutors also give regular desk crits and constructive feedback which allow our designs to continuously evolve"

Jessica Laffan
2nd Year Architecture

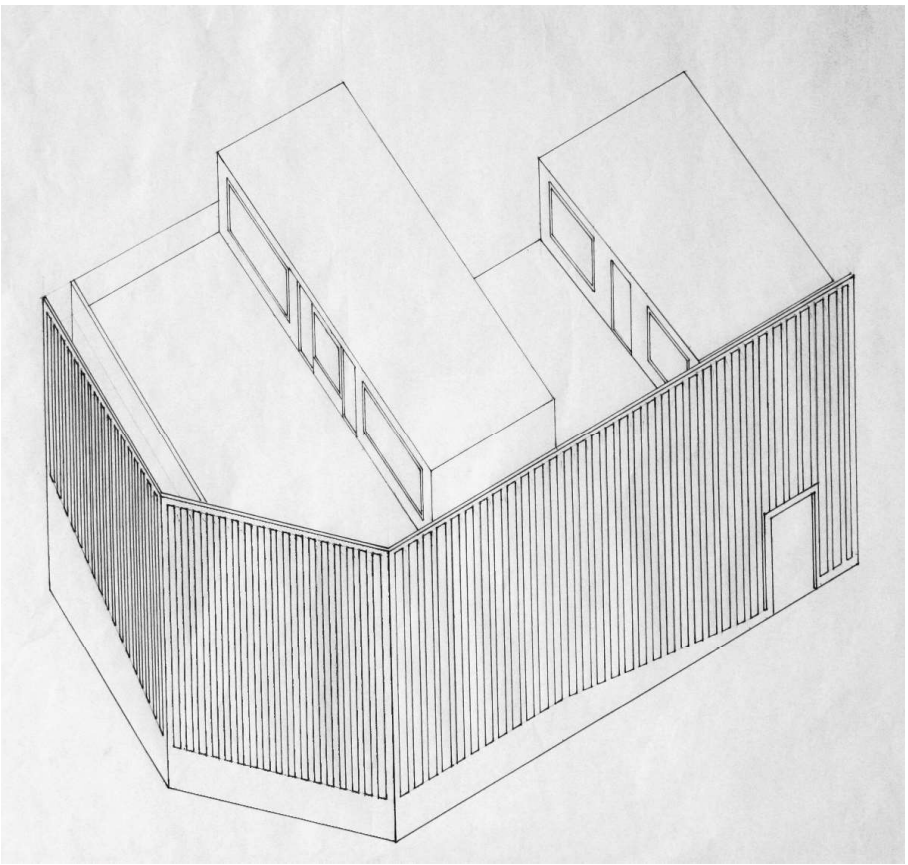


Above

Scheme Layout Plan
Denise O Leary

Below

Card Model
Denise O Leary

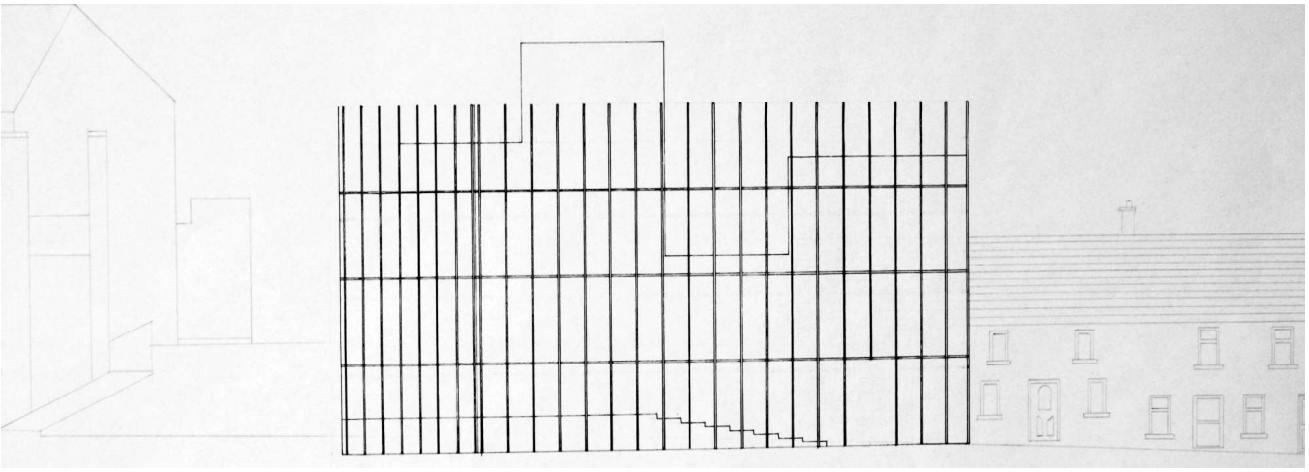


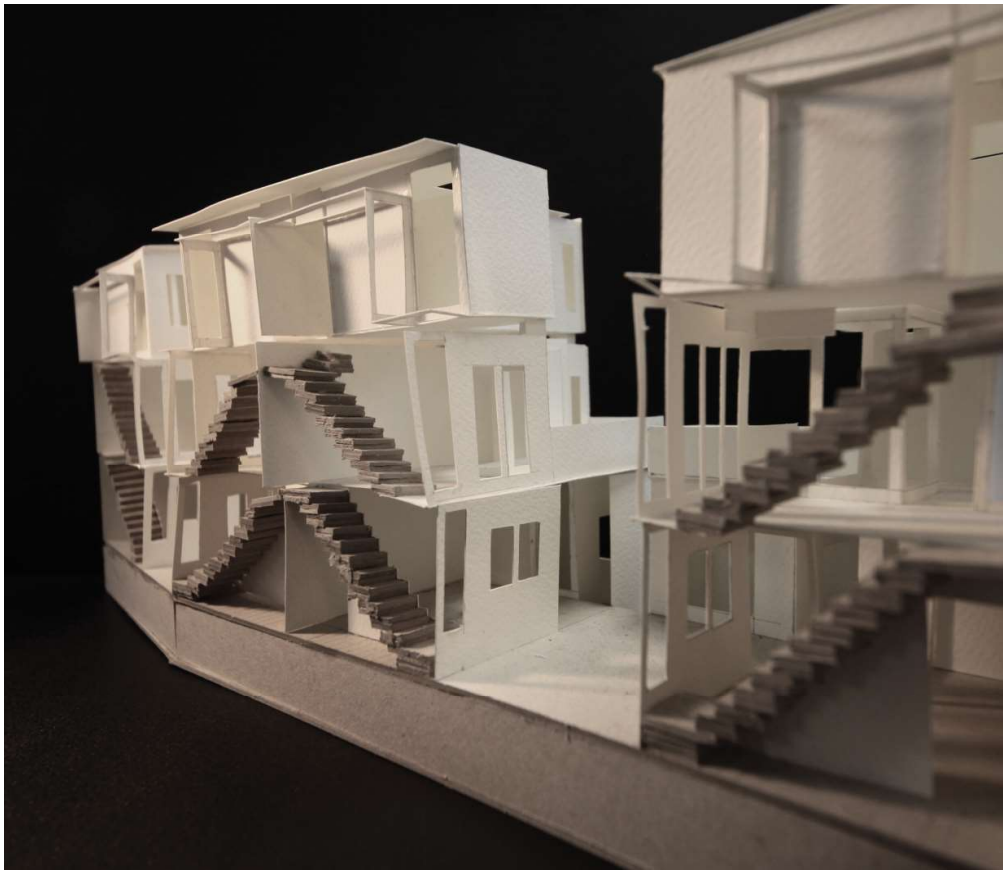
Above

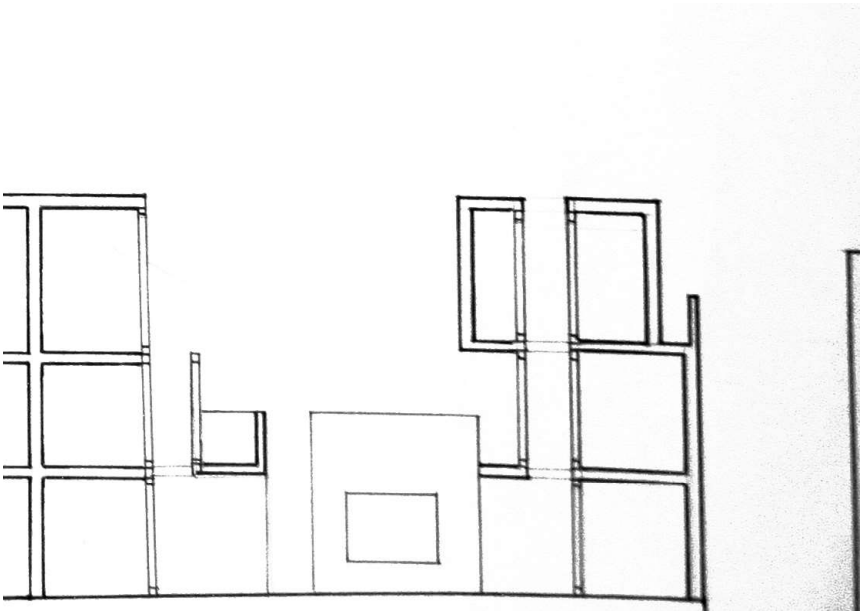
Axonometric
Panna Darazsi

Below

Elevation
Panna Darazsi





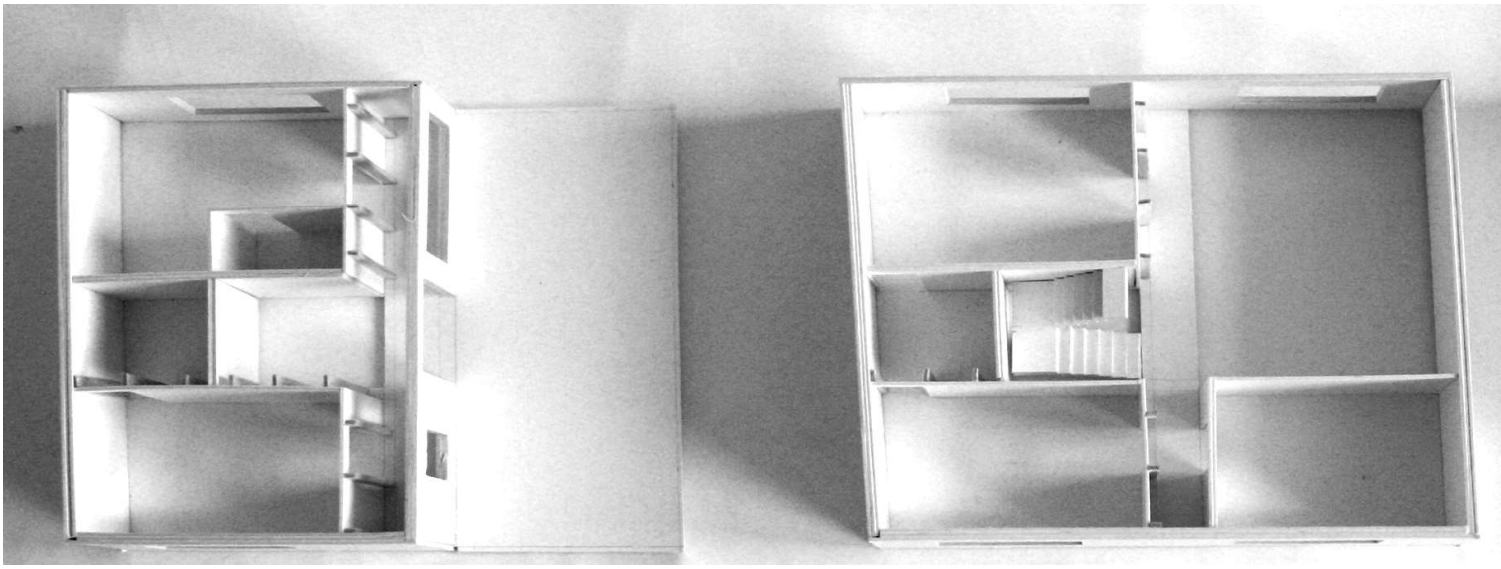


Above

Model investigation
Lea Duran

Right

Section
Lea Duran

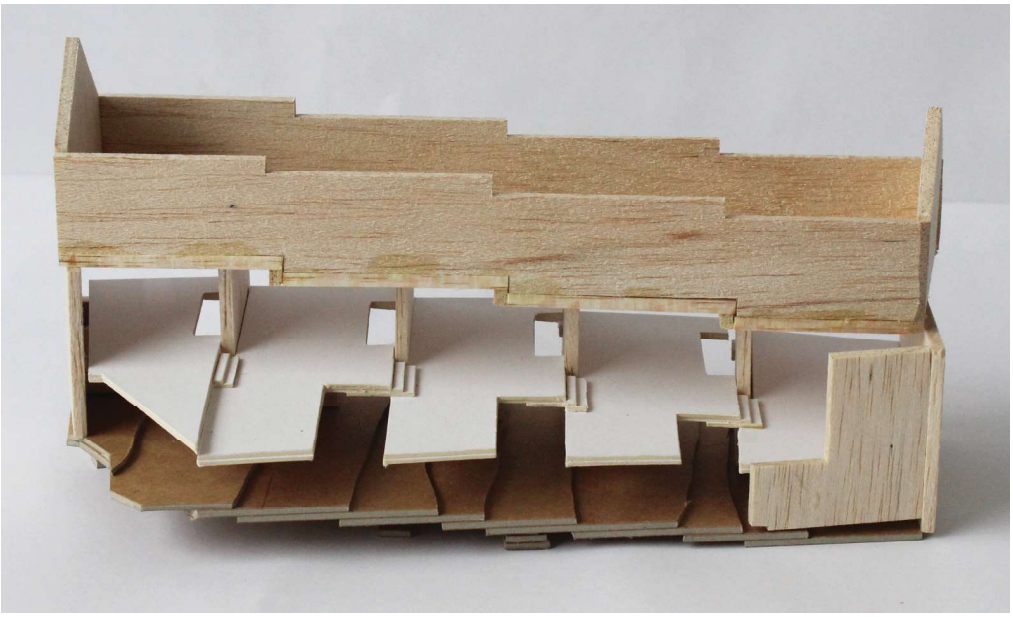


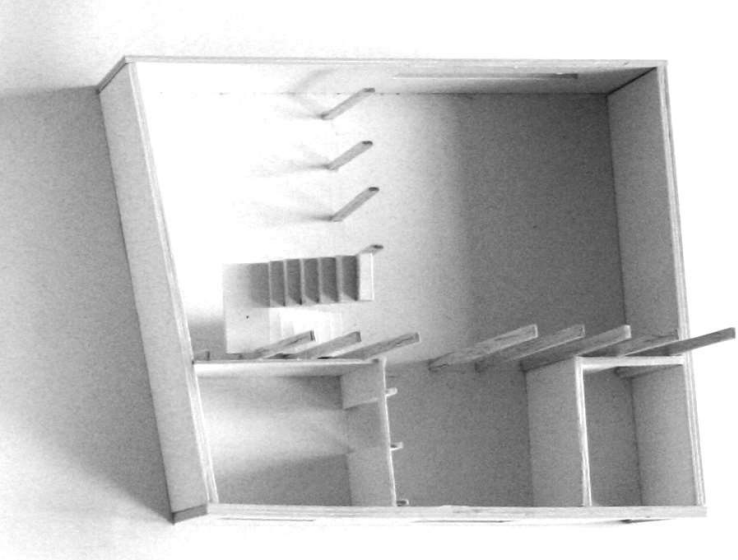
Above and Opposite

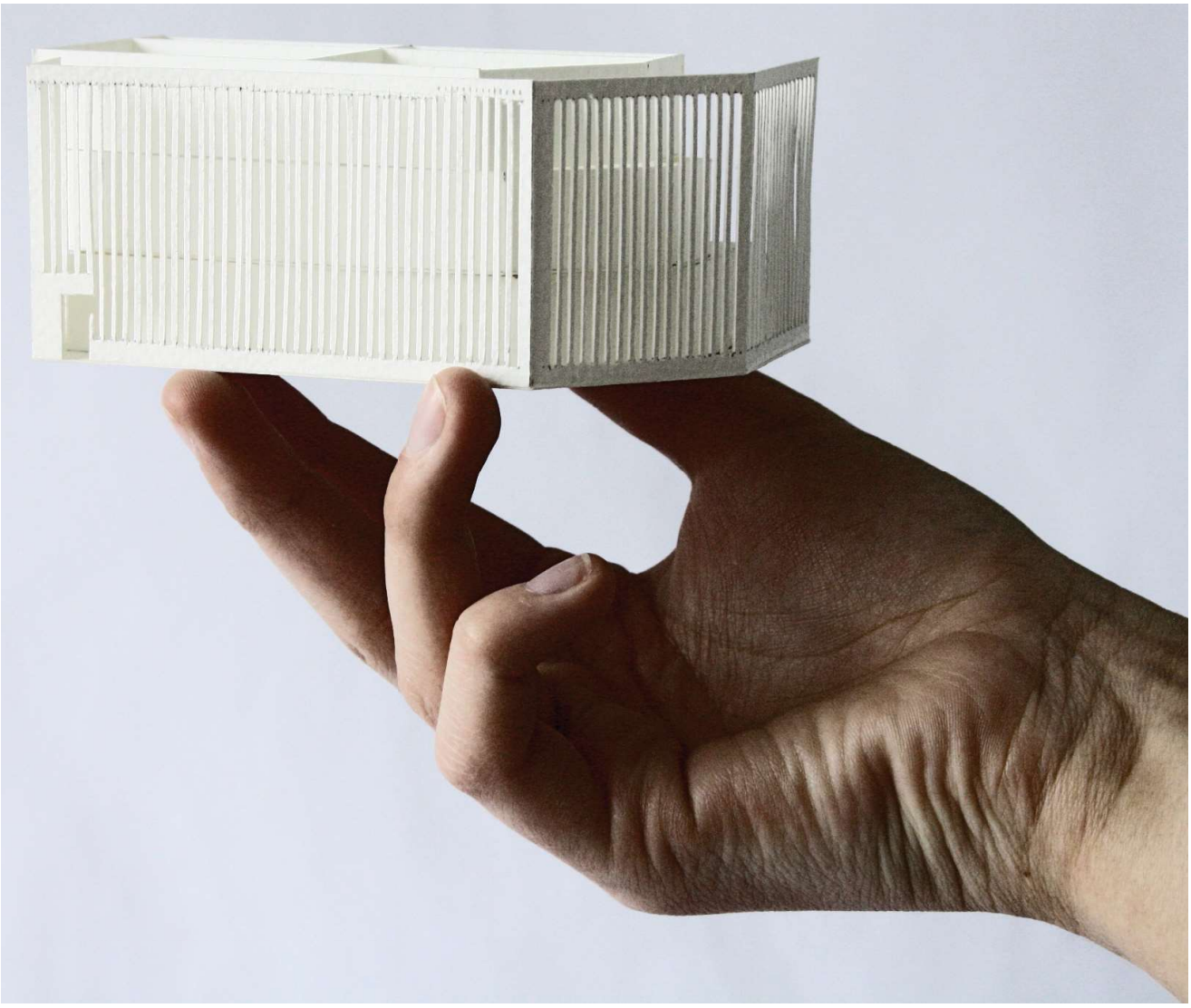
Models
Panna Darazsi

Right

Model
Paraic Walsh







Details of North City Dublin

Celebrating the Small Scale

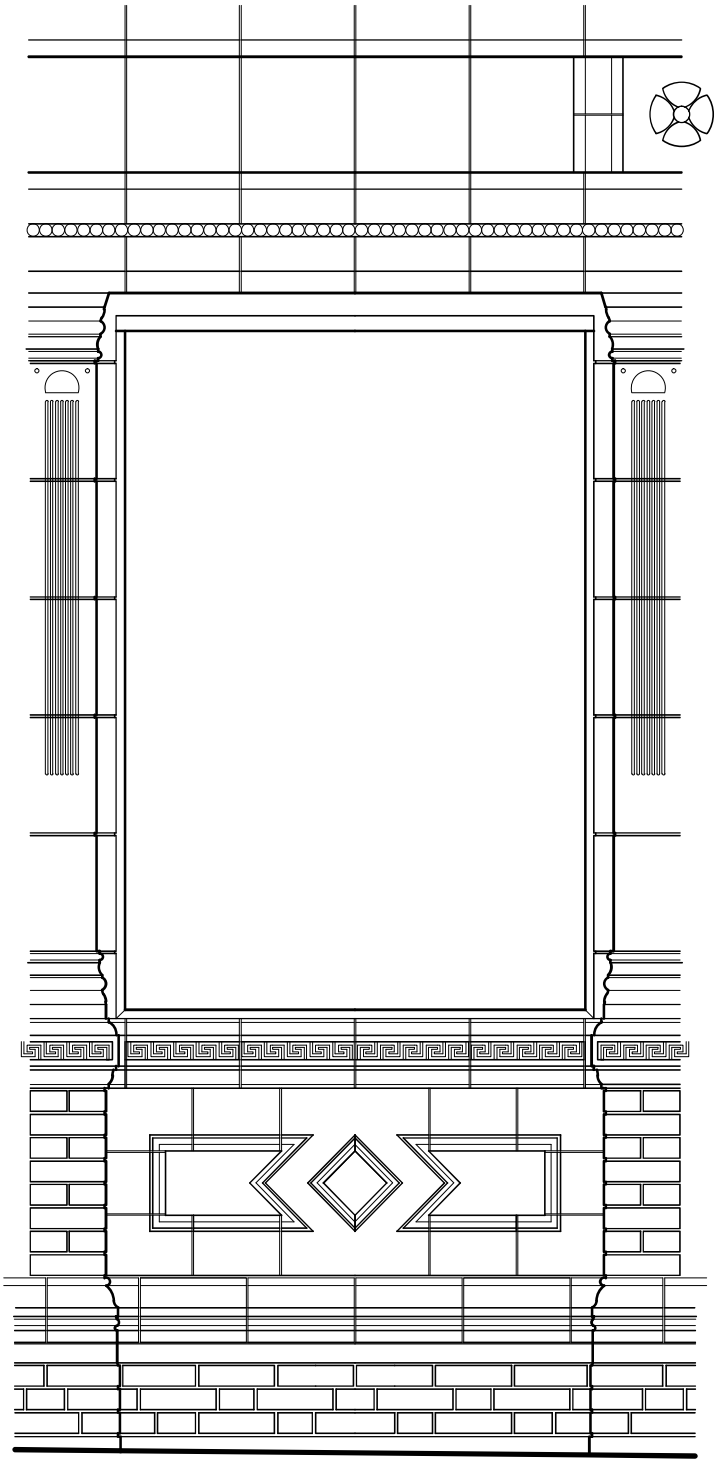
Using the North Inner City, students identified several interesting details. These details could be either an internal or external condition, but should be accessible and recognisable to members of the public. Each detail is deconstructed exploring the construction methods, materials used and specification.

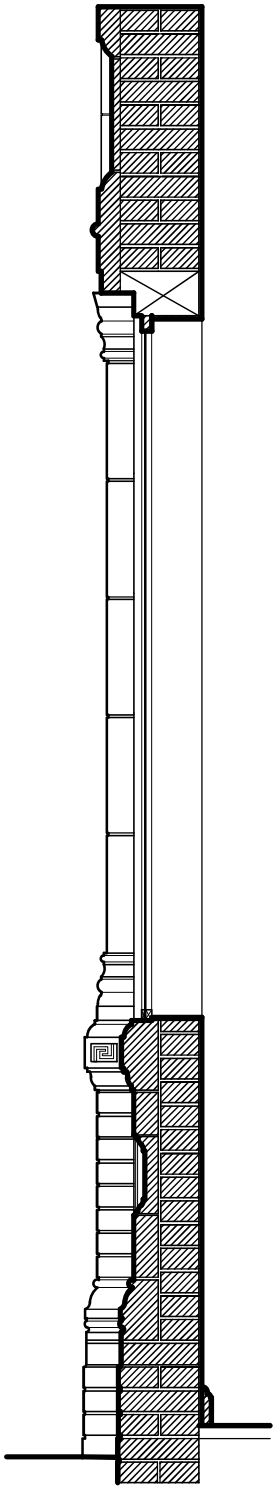
Above

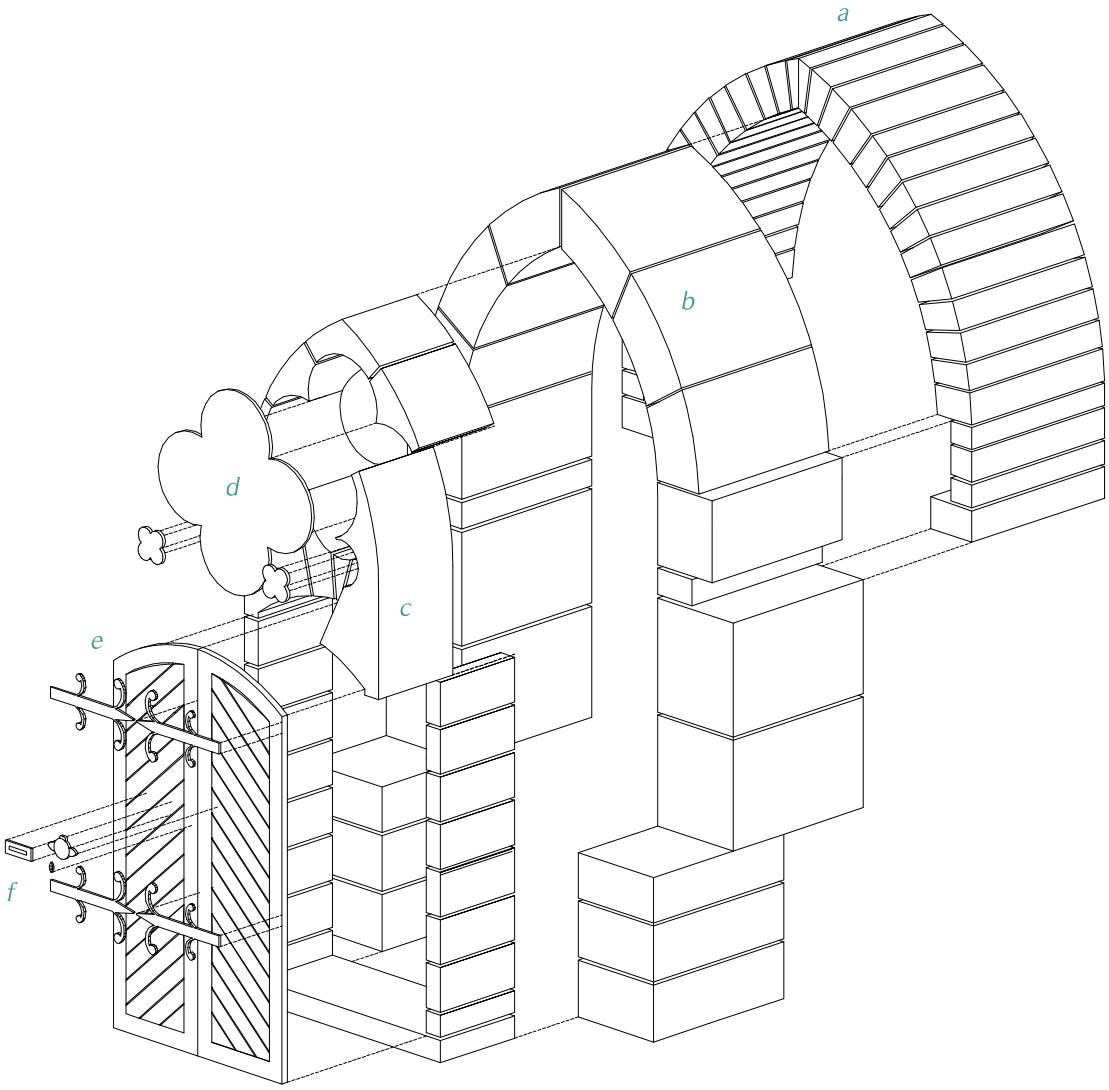
Hammam Building
Photo *Kate Rushe*

Opposite

Abbey Capital
Alex Devereux







Above

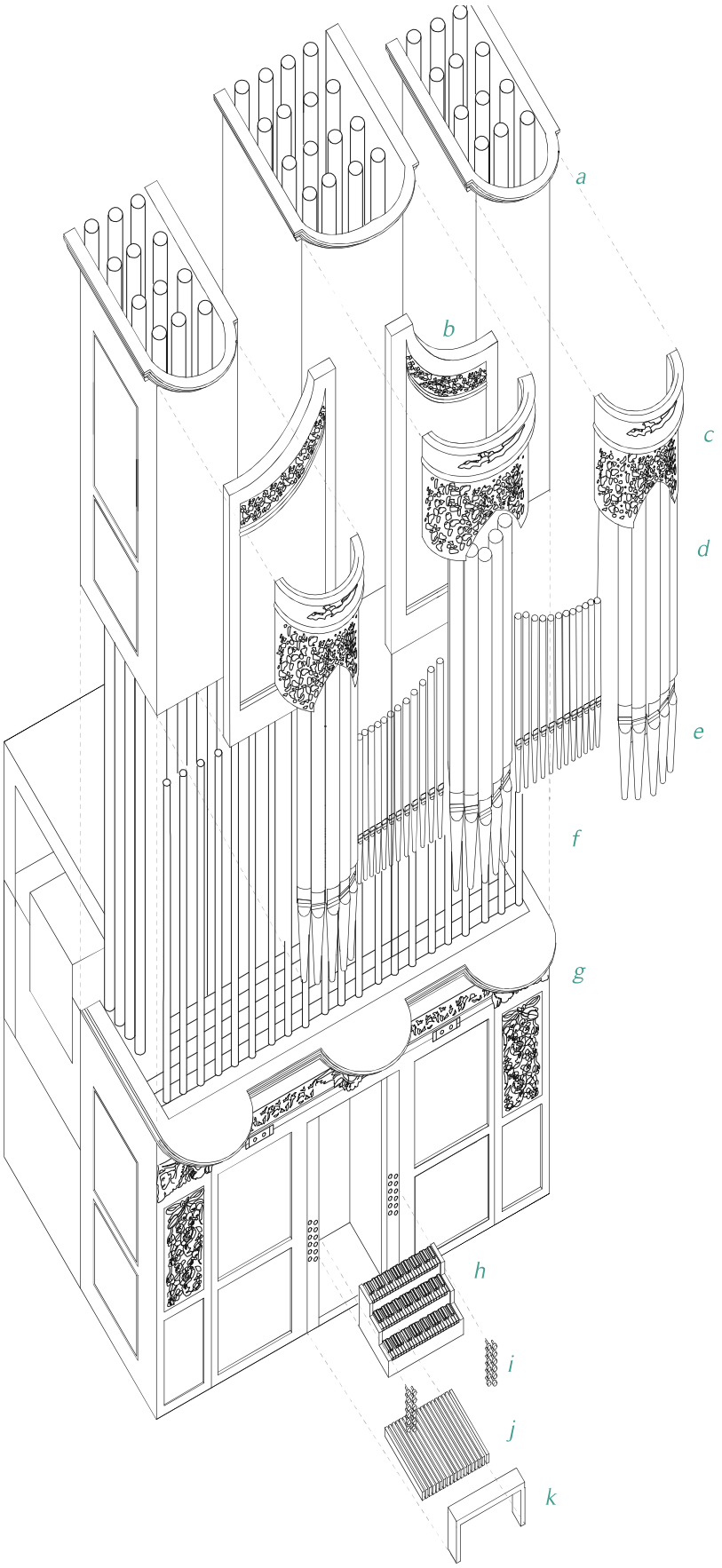
Abbey Presbyterian Church
Darryl O Neill

a granite stone arch
b inner granite stone arch
c granite stone quatrefoil
d stained glass quatrefoil
e solid oak door
f handcrafted wrought iron door features and door handle

Opposite

St. Michan's Church Organ
Kate Rushe

a dark mahogany casing
b perforated filigree ornamentation
c 1035mm wide semicircular mahogany casing holding flutes
d 4000mm tall brass flutes x 15
e flute mouth piece
f 1000 - 2000mm brass flutes x 24
g cherub ornamentation painted gold
h three tier keyboard, ivory keys
i flute stops x 24
j wooden pedals
k mahogany bench


a
b
c
d
e
f
g
h
i
j
k

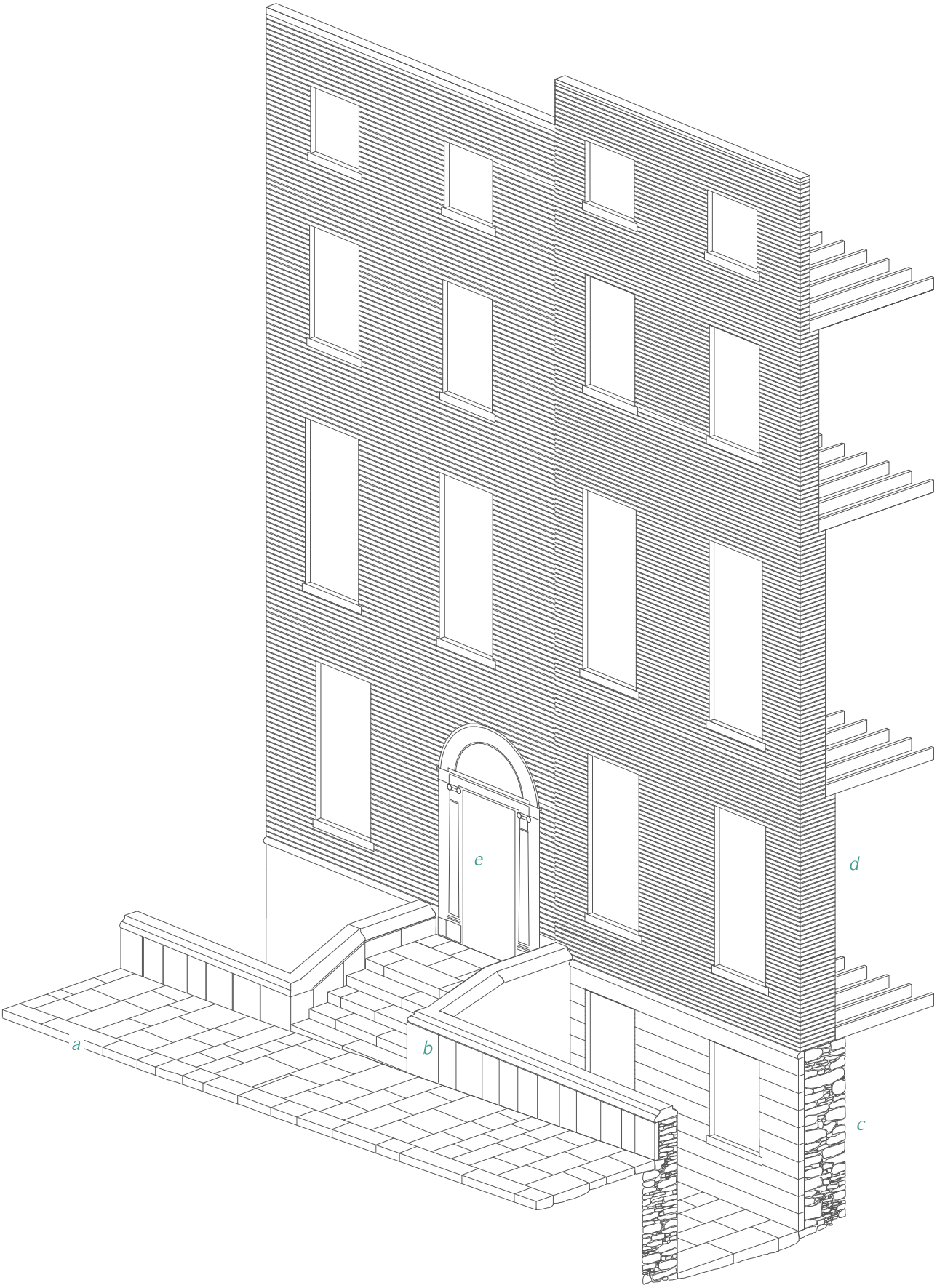
Above

The Forgotten
Photo *Zunairah Ansari*

Opposite

North Great Georges Street
Graham Flaherty

a granite kerbstone
b granite facing
c limestone rubble
d brick wall
e cut limestone door surround


a
b
c
d
e

Living in the City

Education, Health and Food

Students

Jaroslaw Adamczuk
Andrezza Alves
Zunairah Ansari
Gerard Bachaalany
Marie-Claire Bligh
Mark Callanan
Alice Clarke
Shane Cleary
Hannah Crehan
George Cooney
Niamh Denny
Alex Devereux
Michelle Diver
Deirdre Doyle
Emmett Doyle
James Drury
Sophie El Nimr
Franzika Enderlre
Jillian Ethlin
Graham Flaherty
Jamie Flynn
David Gondry
Nigel Holmes
Rebecca Kelly
James Kelly
Robert Kenny
Aaron Kirk
Ronan Lonergan
John Macken
Chloe Marie
Elsa Maquet
Jonathan Meyer
Daniel Mc Fadden
Eoghan McKendry
Rayanne Lima
Sorcha Maguire
Marcelo Monteiro
Suzanne Mullally
Claudia Murray
Étáin Neary
Patrick Newell
Dáire Nolan
Shelly-Ann O Dea
Orla O Donnell
Donnacha -
O Connell
Andrew Ó Murchú
Darryl O Neill
Graciele Padroso
Gerard Pagans
Mark Redmond
Marina Oliveira
Kate Rushe
Andrew Sterritt
Michael Sykes
Matthew Thornton
Ailbhe Walsh
James Ward
Matthew Walsh
Cristian Wittig
Katie Wolahan

Tutors

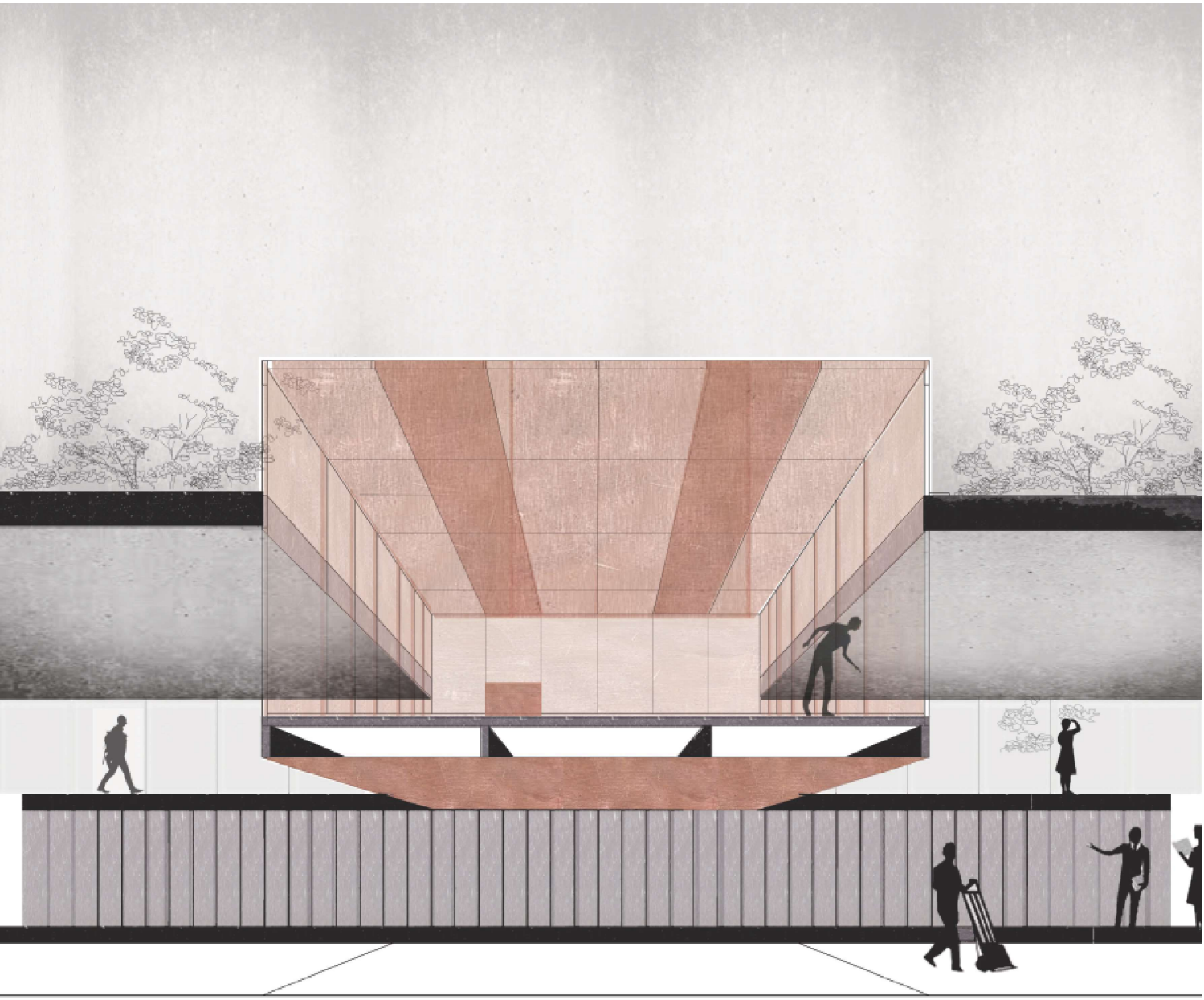
Patrick Flynn
Paul Kelly

Peter Crowley
Emma Geoghegan
Helen Lamb
Jim Roche

The fourth and fifth year studios were combined at the start of semester one to study the theme of working and living. Waterford was chosen as the location for this thematic study. The study consisted of both years working in groups for three weeks under various themes which were set by the tutors. The entire city and immediate environs were studied by the two years.
The studies were informed by a symposium at which academics, historians and practitioners described the city of Waterford and how it has evolved. The years had a combined class trip to Northern Italy which undertook a series of studies based on the themes of working life. This led to the fourth year students focussing on living in the city which was examined through a series of briefs developed around the themes of education, health and food for the remainder of the semester.
Three sites all within the city of Waterford were selected for study. The first semester was based around the theme of 'Environment' so the students were required to examine how broad issues such as aspect and orientation through to detailed consideration of energy consumption and material selection -and issues in between- can inform their thinking, process and realisation.
The three briefs and sites were quite varied in their requirements but each site and brief required a thorough interrogation of how we use the city and a proposal for how it can be modified to provide a better living environment.
The completed projects will form part of a public exhibition and book to promote a wider discussion of the future living and working in cities.

Opposite

Cider Production Facility
Claudia Murray



"The fourth year is an opportunity to demonstrate an understanding of the real world. Abstract notions of wall, opening, support are replaced with an innate understanding of what it means to build. How can an idea translate into the reality of building? Pratical concerns balance with the theoretical in preparation for the critical, speculative and propositional nature of fifth year"

Andrew Ó Murchú
4th Year Architecture

Above

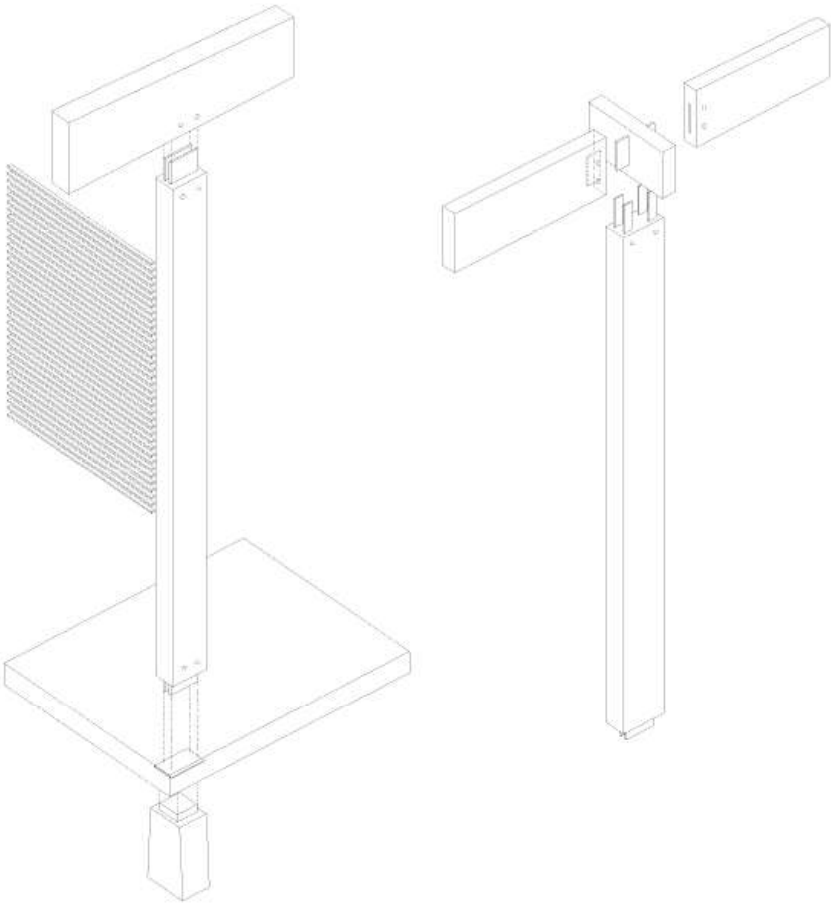
Objects in the Landscape
Alice Clarke

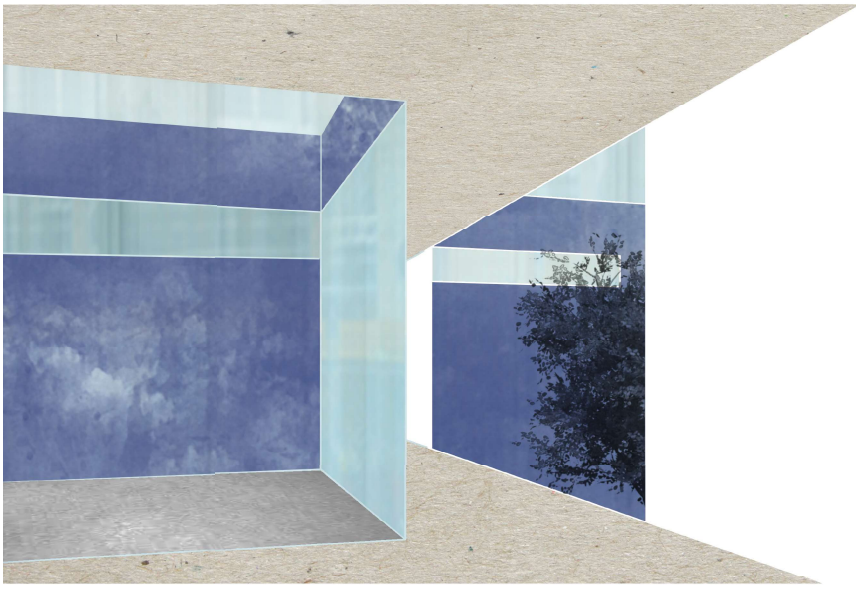
Right

Assembly Axonometric
Alice Clarke

Opposite

Farm
James Kelly



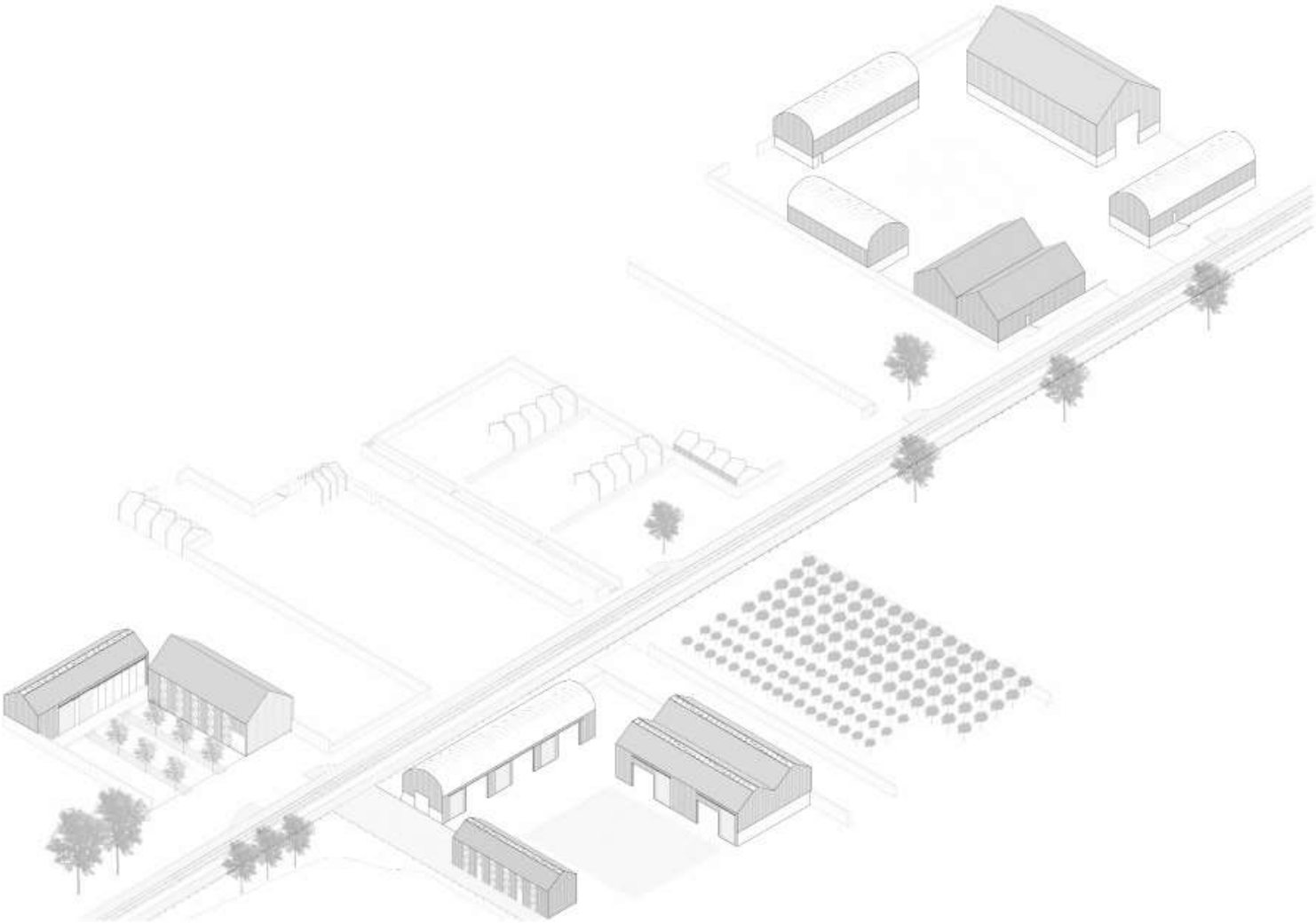


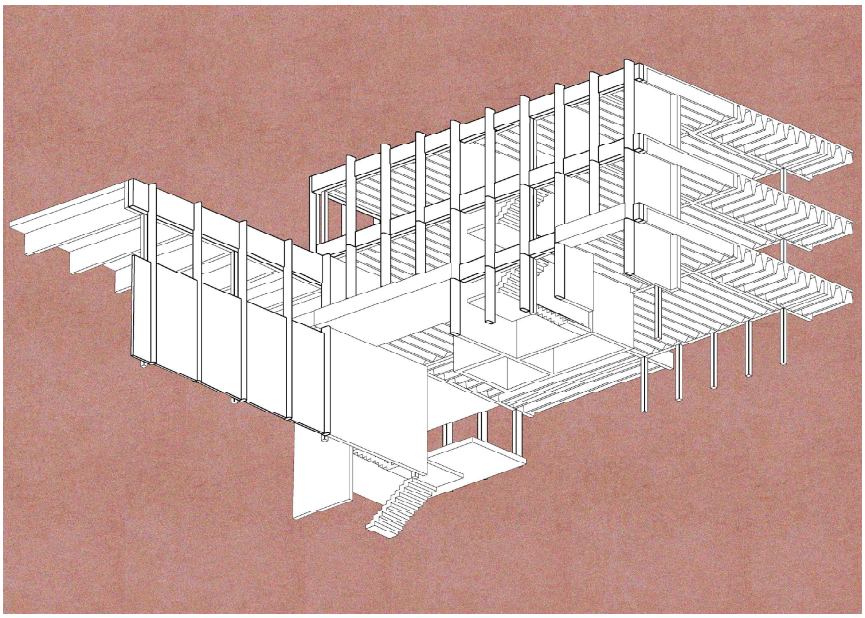
Above and Left

Healthcare Centre
Jamie Flynn

Opposite

Organic Farm
James Ward





Above

Corridor as Learning Landscape
Andrew Ó Murchú

Left

Structural Worm's Eye View
Andrew Ó Murchú

Opposite

Crit James Kelly
Photo *Paul Kelly*

INQUIRY

Capstone Project

Furniture and Joinery from pre 1910

Students	Tutors	Technician/Aids
Wayne Evans	*Jennifer Byrne*	*Andy Farrington*
Sean Byrne		*Vincent Brunton*
Brian Delahunty	*Aidan Ryan*	*Jason Kelly*
Christopher Foley	*Alan O Donnell*	*Tony Moore*
Jason Murray	*Connie Broderick*	*Gail Ronan*
Patrick Young	*Gerard Flynn*	
Eoin Hayes	*Séan Smyth*	
Valerie O Donoghue	*Tim Mc Nulty*	
Jordan Kinsella	*Evlin Casey*	
Jason Mc Dermott		
John Joe Murphy		
Brian J O Connor		
Dylan Power		
Gary Weir		
Nathanael O Hara		
Mark Watson		

Students have reached their final year and while some modules are new to them some are a continuation from the previous years. Joinery 3, Furniture 3, Applied Materials Wood Finishing and Reproduction (Capstone), Business & Finance, Marketing, Law, Conservation Studies, Management Principles For Timber Industry and Restoration Project

As the students undertake their big Capstone project, the final year also concentrates on business, law and management as well as conservation and restoration. Thus introducing other areas that the students may want to explore further on graduating.

Third year students from Furniture and Joinery Manufacture have made excellent progress on their Capstone project which is a follow on from the Cornerstone project in year 2. They have researched, designed, produced CAD drawings, cutting lists and documented their research and progress in a 10,000 word thesis, as well as constructing and finishing these fabulous pieces of furniture. The brief is to research and produce an artefact of furniture or joinery from pre 1910. They can reproduce the artefact as close as possible to the original using traditional methods or modern methods, they can vary or adjust the design again using a combination of construction and finishing methods or they can design something new using the original artefact as inspiration.

Opposite

Windsor Rocking Chair
Christopher Foley

This Page

Mackintosh Argyle Carver Chair
Valerie O Donoghue

Above

Influenced by Thomas Chippendale
Dylan Power

Above

Charles-Honoré Lannuier Arm Chair
Gary Weir

Left

Queen Anne Dressing Table
Eoin Hayes

Opposite

Thomas Sheraton Side Table
John Joe Murphy

Left

Thomas Chippendale Corner Chair
Brian O Connor

Right

Victorian Flat Back Window Seat
Brian Delahunty

Below

Influenced by Gustav Stickley's Rocker
Jason Mc Dermot

This Page

Mackintosh High Back Ingram Tea Room Chair
Mark Watson

Opposite

Remnants of Student's Work
Photo *Andrew Ó Murchú*

Left

Influenced by Michael Thonet Rocker
Jason Murray

Opposite

Cot influenced by Victorian Crib
Jordan Kinsella

This Section

Photography by
Andrew Ó Murchú

Opposite

Gothic Style Rocking Chair
Nathanael O Hara

Left

Influenced by Mackintosh High Back
Wayne Evans

Below

Mackintosh Barrel Chair
Séan Byrne

Housing in Waterford

Sustainable Neighbourhoods

Architecture is about people, people who engage with architecture on both conscious and sub conscious levels. The second semester in 4th Year is concerned with making an inextricable link between the conceptual ideas for a building and their implementation. Architecture operates on an urban and human scale, and to fully investigate both, urban designs were proposed and new typologies developed, culminating in a full-scale investigation of details and materials. Ultimately decisions at the haptic level endeavoured to be consistent with the conceptual basis of the project. The hope is that people using these buildings will acknowledge at a subliminal level the qualities of their environment.

Students

Jaroslaw Adamczuk
Andrezza Alves
Zunairah Ansari
Gerard Bachaalany
Marie-Claire Bligh
Mark Callanan
Alice Clarke
Shane Cleary
Hannah Crehan
George Cooney
Niamh Denny
Alex Devereux
Michelle Diver
Deirdre Doyle
Emmett Doyle
James Drury
Sophie El Nimr
Graham Flaherty
Jamie Flynn
David Gondry
Nigel Holmes
Rebecca Kelly
James Kelly
Robert Kenny
Ronan Lonergan
John Macken
Chloe Marie
Elsa Maquet
Daniel Mc Fadden
Eoghan Mc Kendry
Rayanne Lima
Sorcha Maguire
Marcelo Monteiro
Suzanne Mullally
Claudia Murray
Etain Neary
Patrick Newell
Daire Nolan
Shelly-Ann O Dea
Orla O Donnell
Andrew Ó Murchú
Darryl O Neill
Gerard Pagans
Mark Redmond
Marina Oliveira
Kate Rushe
Andrew Sterritt
Michael Sykes
Matthew Thornton
Ailbhe Walsh
James Ward
Matthew Walsh
Cristian Wittig
Katie Wolahan

Tutors

Paul Kelly
Patrick Flynn

Peter Crowley
Emma Geoghegan
Helen Lamb
Jim Roche

Opposite

New Public Space
Alice Clarke

Above

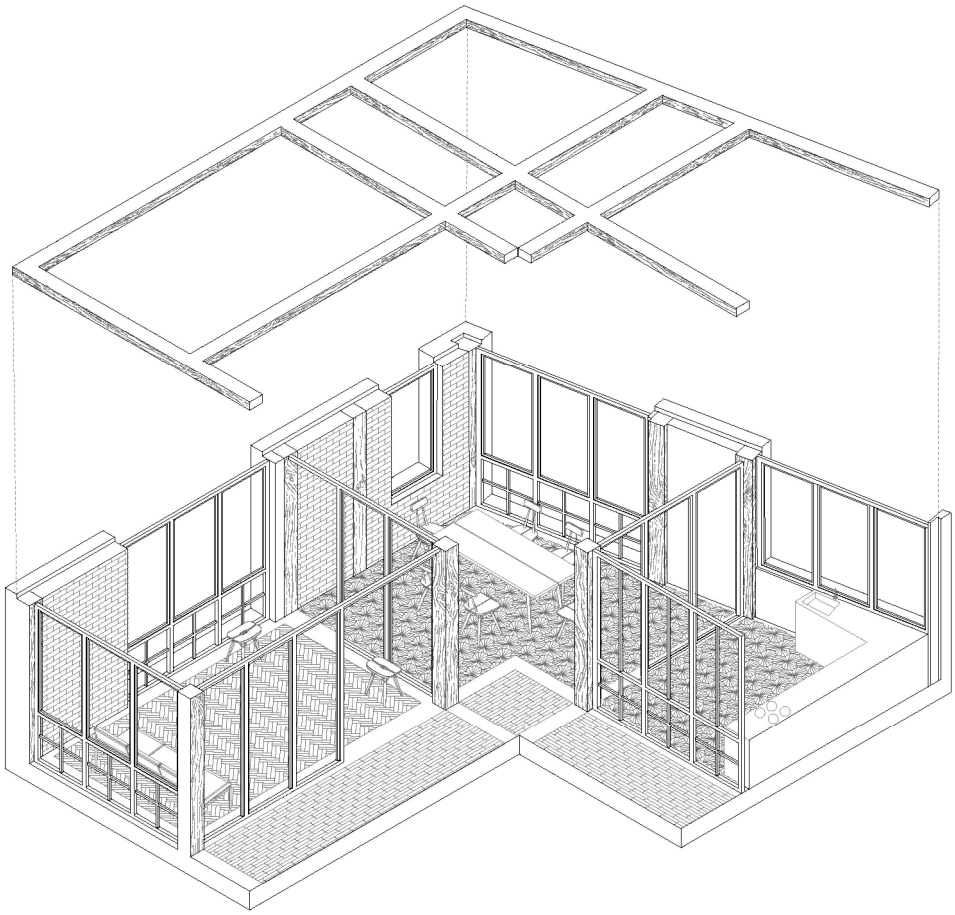
Elderly Apartment Plan
Jaroslaw Adamczuk

Left

Interior View
Jaroslaw Adamczuk

Opposite

Core Model and Section
Marie-Claire Bligh

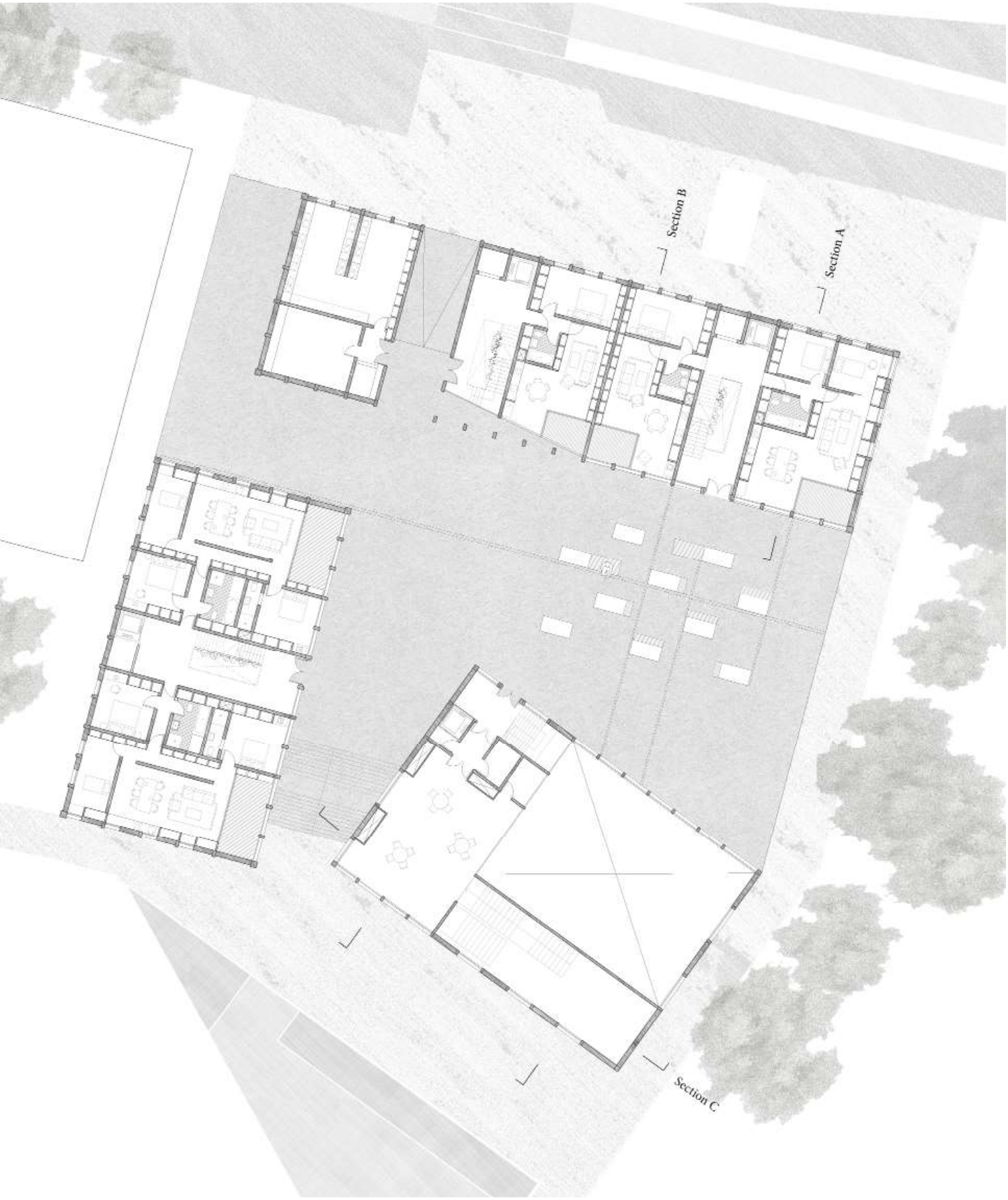


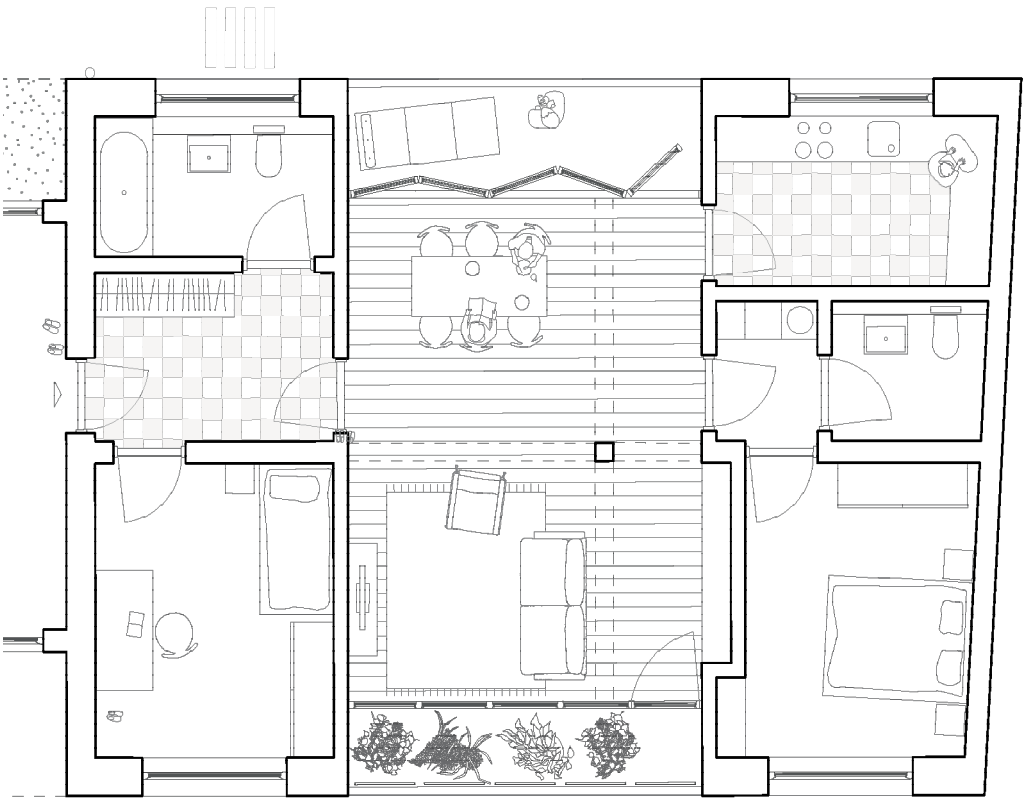
Left and Below

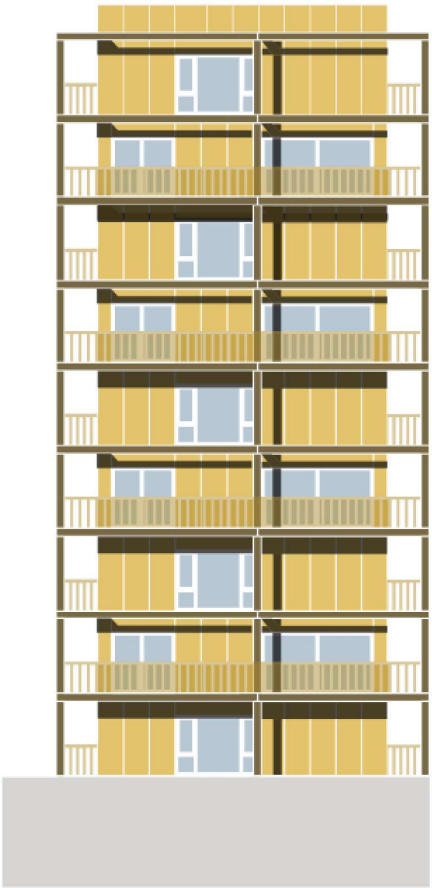
Apartment
Ailbhe Walsh

Opposite

Housing Plan
Alice Clarke


Section B
Section A
Section C



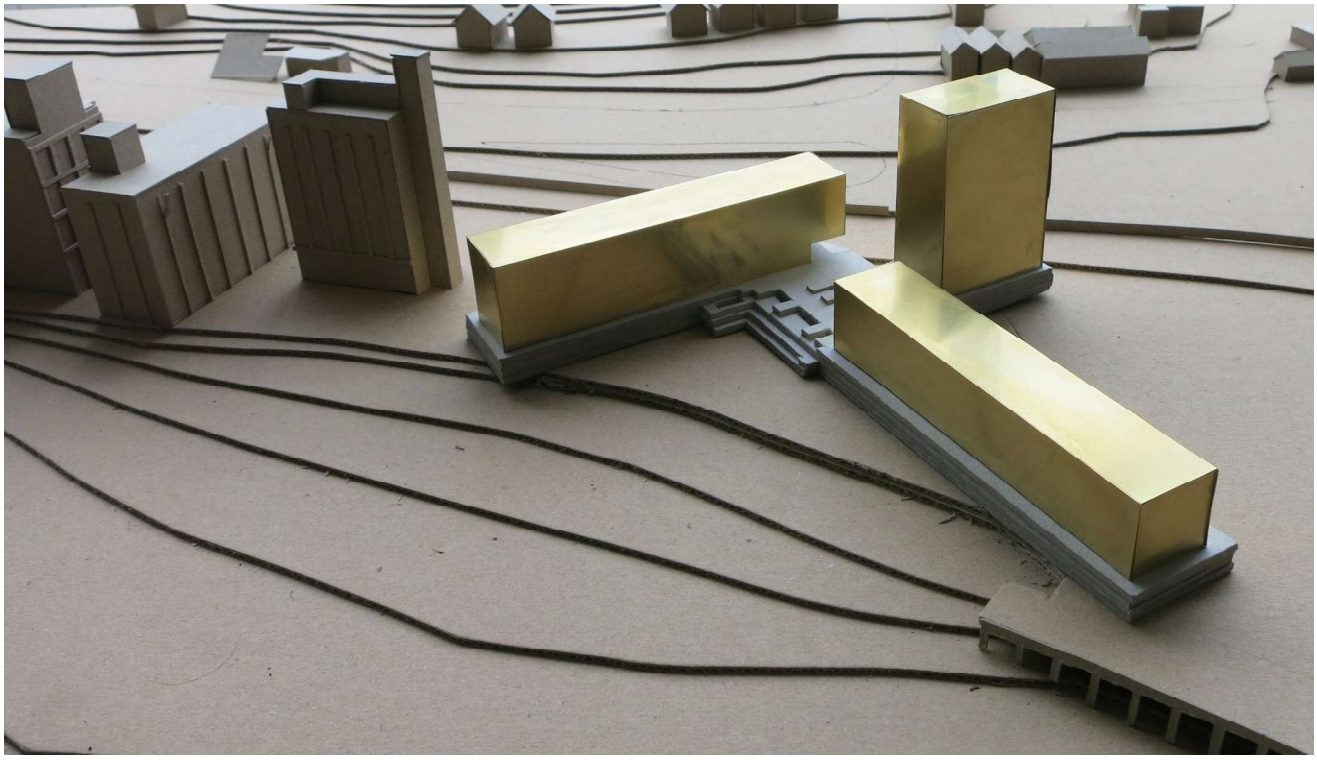


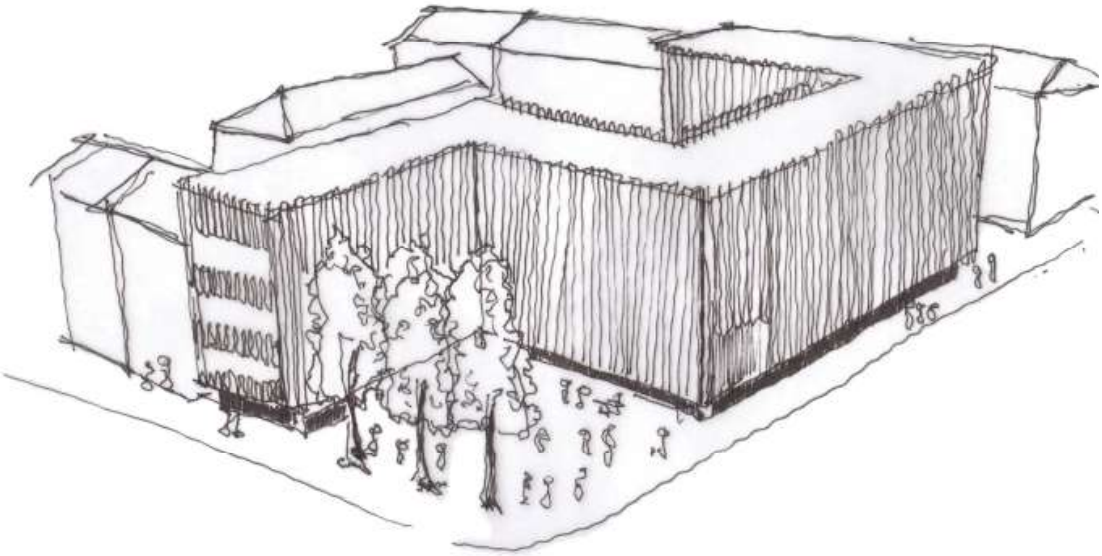
Below and Right

Concept and Elevation Study
Jamie Flynn

Opposite

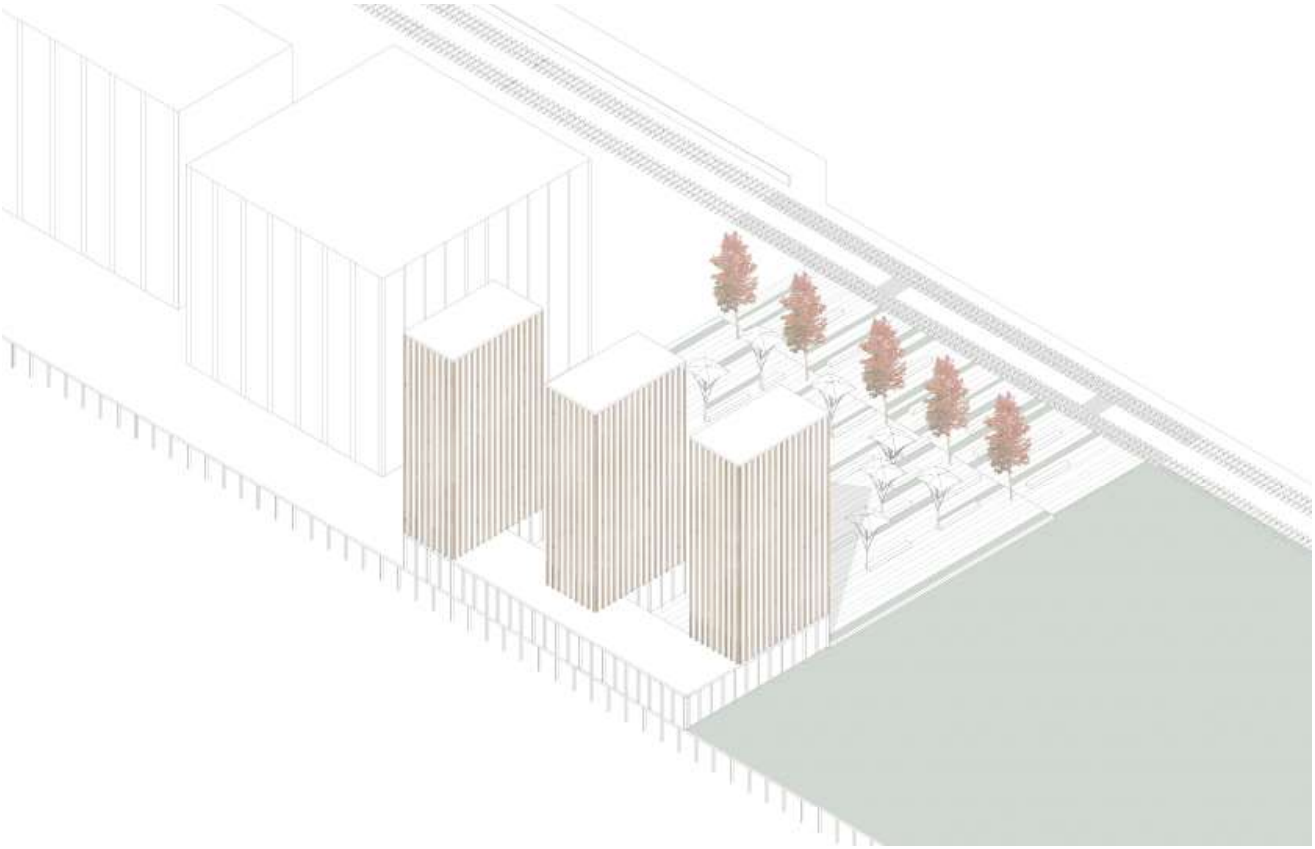
Apartment
Andrew Ó Murchú





"In many ways, fourth year is the most enjoyable year so far, as the projects deal with abstract concept and concrete reality in equal measure, with the lecturers stepping back slightly, allowing students to fully interrogate their own process and ideas."

John Macken
4th Year Architecture



Opposite Above

Concept Sketch
Niamh Denny

Above and Right

Tower Housing
James Ward

The Sequence Of Interdependent Spaces

Can memories inspire us to design mutually beneficial spaces?

'Modern architecture separates and articulates elements… The versatile element which does several things at once is equally rare.' (Venturi, 1977: p 35)

Above

Restoration of Castelgrande, Galfetti
Photo *Kate Rushe*

Venturi's is a provocative statement, which makes one question the way in which buildings are designed today. Are the recently constructed spaces we inhabit lacking in interdependencies, possessing only a singularity of purpose? Can memories inspire us to design mutually beneficial spaces?

M. Christine Boyer (1994) wrote that in the *City of Collective Memory*, we can find many layers of memory and architecture, one on top of the other, 'touching but not necessarily informing each other' (p.19). These layers do not generate space or spur on a particular kind of development, but they create diverse experiences for anyone living in or visiting the city. For me, Rome is the perfect example of a city of collective memory. Consistently, buildings have been constructed one on top of the other. One can even visit the Basilica di San Clemente, and descend down through the earth until a 1st Century Roman house is reached. Gradually the visitor ascends once more up through a Mithraeum (a Mithraeum was used in Ancient Rome as a place of worship for those who practiced the mystery religion, Mithraism), an Early Christian Basilica and finally a Medieval Basilica at street level.
While Boyer says that this does not inform space, I would contend that it does but only to a very limited degree. A different way of approaching memory and its influence on design is evident at Castelgrande.

The La Tendenza group of architects had a style of architecture that had at its core a conceptual understanding of the traditions of the region in which they were working. Amongst this group of architects was Aurelio Galfetti. His restoration of Castelgrande in Bellinzona, Switzerland, is in his own words 'a search for a new significance for the fortress in its relationship with the town and with history.' (cited by Browne – Manrique, 1989: p 33) Without being precious about the old fabric of the city, and with an understanding that Castelgrande has in the past and will continue to be, altered, added to and subtracted from, Galfetti has preserved a memory of the city of Bellinzona as a city between walls. This memory is echoed in the way in which the concrete stairs and lift core are sandwiched between the rocks, and concentrated through the way in which the architecture moves the visitor through space.
But what of cities, towns, even countryside, where there is not this strong or very clear memory evident to everyone. In each place, the people who live there share a collective memory, that close link between people and place, a recollection of a way of life. These recollections are full of patterns, sequences and repetitions which become vital elements in a space, for 'If there is nothing but unrepeatable difference, then there are no patterns of recognition.' (Fer, 2004: p71)

These sequences contain interconnected and interdependent values. One part of the sequence is reliant on the next and so on. Ponte del Diavolo on St. Gothard Pass in Switzerland carved by R.Dinkelmann illustrates very well the idea of two things/ spaces being mutually dependent, all elements working in unison, in harmony with each other and with the users. The 'quality without a name', that feeling of a place being alive, used and that it is a comfortable place to be, is present then. In Dinkelmann's carving these life-giving patterns and interdependent elements are doing just that. The contrast between light and shade, the strong verticality of the rock which makes up the mountain, the water foaming as it rushes over stones on the river bed and the heavy stone bridge snaking around and over the natural world it encounters, all work together to create interdependent space.

Memory as a generator is difficult to define as no two people experience the same thing in the same way. For this reason, the idea of using memory as a starting point in architectural design becomes difficult because, as described by Bachelard, we all bring our own experiences to bear on a situation. Despite all of these different memories of place or space, what remains constant is the sequence of movement through structure or the pattern of use, and it is these qualities which enrich our built environment.

Davina Moody

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Rossi, A (1982) The Architecture of the City, MIT Press, Cambridge Massachusetts.
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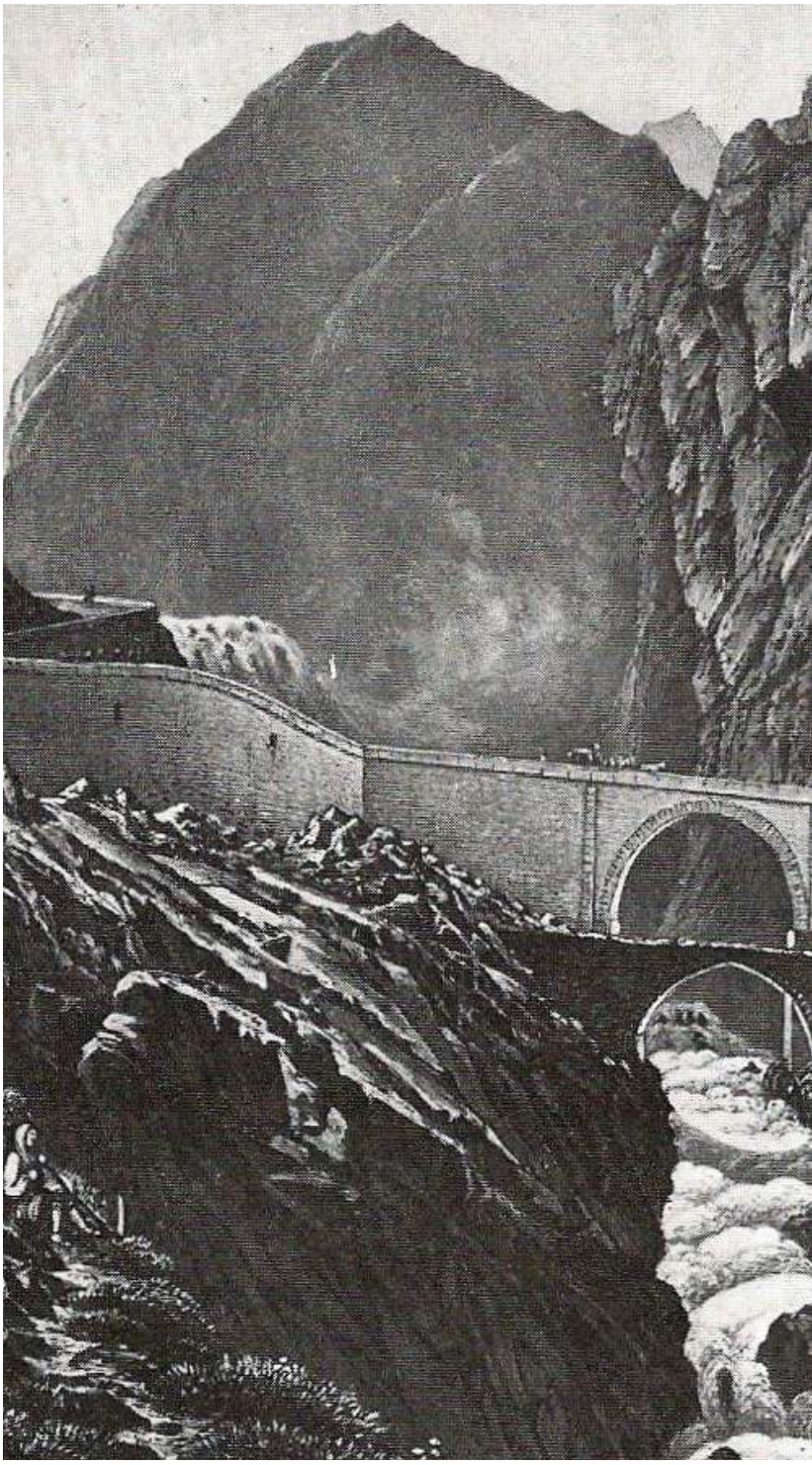
[1]Rossi, A (1982) The Architecture of the City, MIT Press, Cambridge Massachusetts.



Above

St. Gotthard Pass by R. Dinkelmann
Image *The Architecture of the City*[1]

Thesis Project

Analyse, Synthesise and Evaluate

Students	Tutors
Sean Casey	*Emma Geoghegan*
Andrew Cleary	
Chris Daly	*Timothy O'Leary*
Adam Darby	*David Wright*
Vincent Doherty	*Tony Hayes*
Ross Harrell	*Cathy Prunty*
Ben Harrison	*Maire Crean*
Adam Henderson	*Malachy Matthews*
Akvile Klapatauskaite	
Brian Lee	
Peter LeMasney	
Brendan Linnane	
Sarah Macloughlin	
James Maguire	
Karl Mc Garry	
Niall Murphy	
Robert Quinn	
Stephen Ralph	
David Reilly	
Jonathan Rogers	
Anita Salako	
Kevin McNulty	
Dean Farrell	
Davitt Lamon	

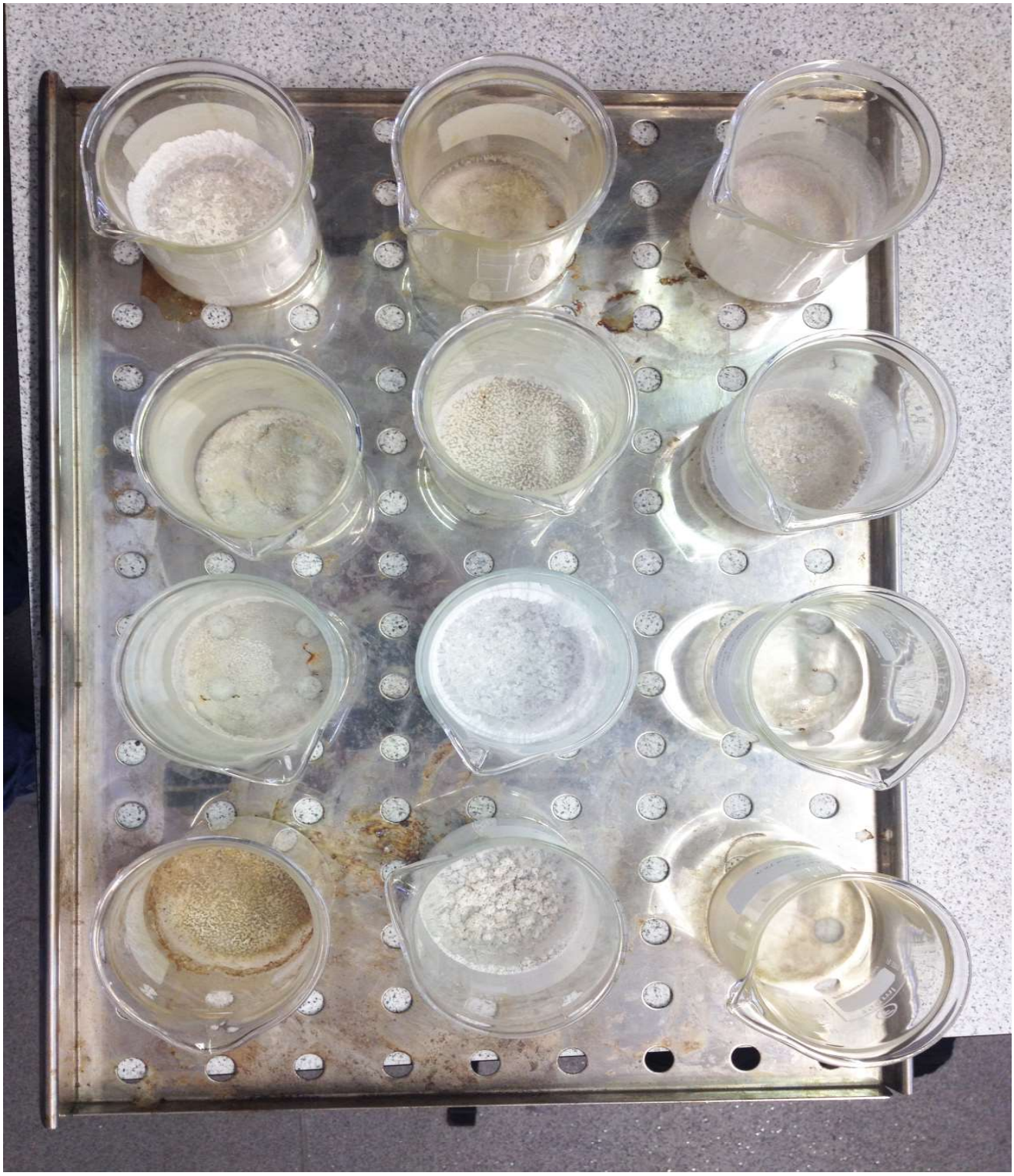
In the second semester of Architectural Technology fourth year, students are required to develop a thesis project which builds on their own research interests. Some of these research projects grow out of the conservation and re-use group project undertaken in the first semester. However the majority are self directed, highly specific projects engaging with a diverse range of architectural technology and environmental design research areas.

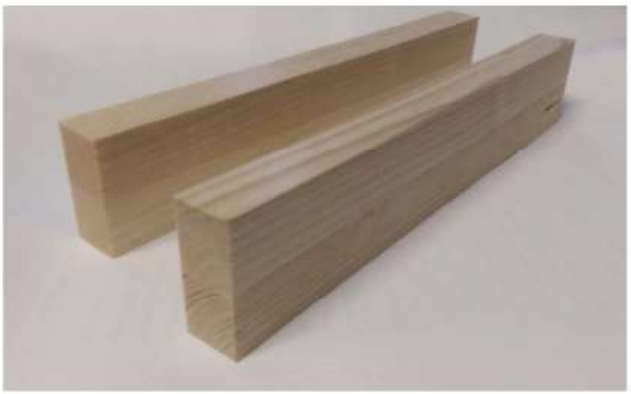
Thesis topics this year have included investigations into the study of algae as a source of biomass fuel, hygrothermal analysis of building fabric upgrades, embodied carbon assessment and design of dynamic façade systems. The increasing importance of BIM software as a design and collaborative tool as well as the use of environmental performance digital analysis tools have also been recurring themes in many of the research projects.

Although the research topics are varied there is an emphasis on the development of a consistent and rigorous research methodology. Studio projects are run in parallel with the written dissertation module and students are expected to allow one project to inform the other. By the end of the semester students have developed the ability to analyse, synthesize and evaluate appropriate building technologies, constructional systems and materials through structured research.

Opposite

Total dissolved solids left in beakers after evaporation
Photo *Brendan Linnane*

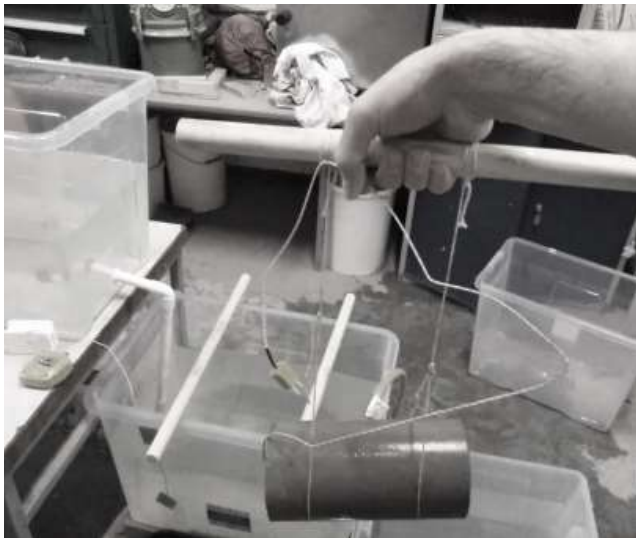




An Investigation of the Moisture Absorption and Structural Performance of Glued Laminated Bamboo in Comparison to Glued Laminated Timber in Different Moisture Conditions.
Brian Lee

The purpose of my dissertation is to investigate the moisture absorption and structural performance of glued laminated bamboo in comparison to glued laminated timber in different moisture conditions. My research methodology involved: a structural analysis between the two materials; a moisture absorption test in order to determine the amount of time required for the materials to be set at different moisture contents; a tensile test performed to both materials at different moisture contents.

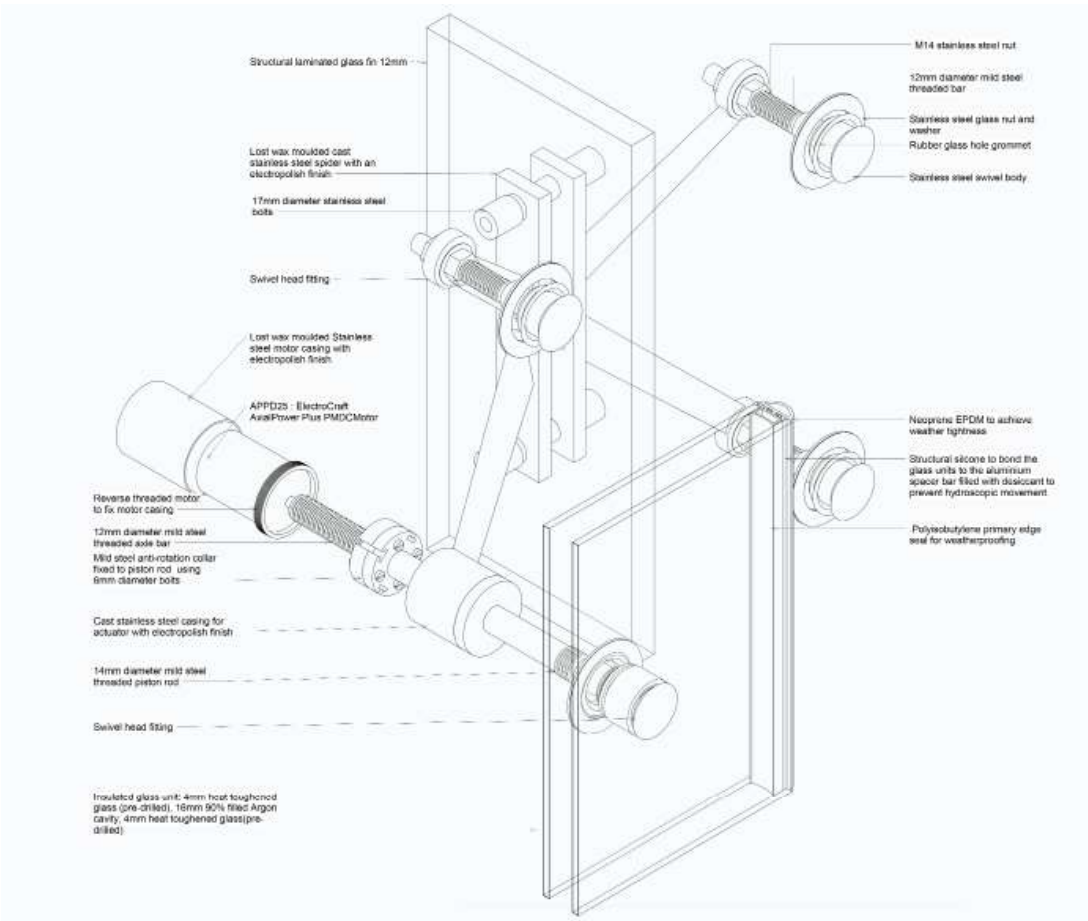
An Investigation into the Effects of Ground Granulated Blast-furnace Slag on Fabric Energy Storage.
Chris Daly



Fabric Energy Storage is the ability of a buildings material to absorb, retain and release heat energy. The thesis consists of mixing and casting concrete test specimens of different GGBS and Ordinary Portland Cement ratios and subjecting them to various thermal analysis testing to determine the density, thermal conductivity, thermal diffusivity and specific heat capacity. These properties are then entered into a dynamic building energy simulation program and the differences analysed.

The Feasibility of Point Fixed Glass Facades.
Karl Mc Garry

The use of bolted glass façade is a highly popular façade among designers. The façade has many advantages such as elegance and high levels of transparency. The disadvantage of the system is it is a fixed system which doesn't allow any opening vents to encourage natural ventilation. This research will explore the possibility of creating naturally ventilated openings in this type of façade. The design methods used in this research was to stay true to what a structurally glazed façade was intended to be when designed by Peter Rice 26 years ago. The proposed point-fixed glass design is intended to incorporate an actuator which is to be built as part of a standard spider fixing which could be used to ventilate required areas and yet maintain the integrity of the façade. The development of this research could increase the relevance of this technology on glazed facades for the construction industry.



Is it Feasible to use Algae Cultivation Systems for Producing Biomass and Heat in an Irish Climate?
Niall Murphy

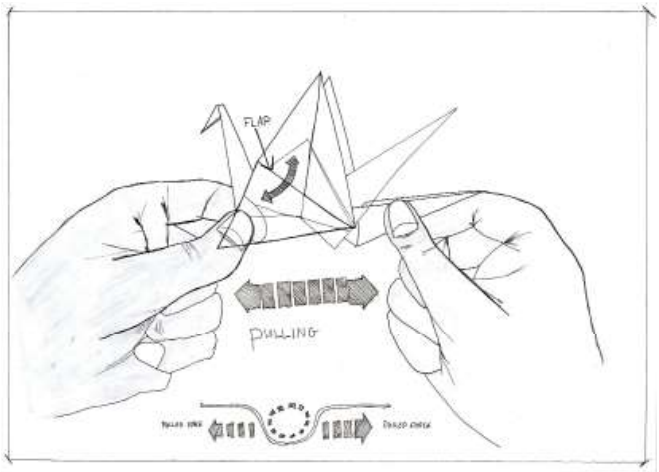
My dissertation aimed to investigate the feasibility of using microalgae in an enclosed flat-panel photobioreactor (PBR) and an enclosed tubular PBR to produce biomass and heat that could be used as an energy source in low energy buildings. While the testing carried out was quite successful in producing biomass, the generation of heat was unsuccessful. The energy output of the biomass was quite low at 1227cals/g dry weight. There is potential to refine the process for increasing the biomass energy output in the future but currently this is the only limitation from the biomass being a feasible option.

"4th Year is a well structured productive year. The reality of the working world was introduced through our first office collaboration by learning to work side by side with an Architect. Should this experience be brought forward to a compulsory work experience semester, working on real proposed developments?"

Adam Henderson
4th Year Architecture Technology

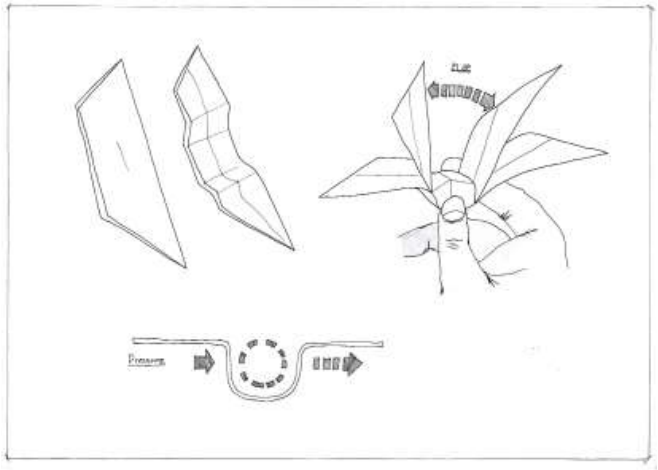
Is it Possible to Create a Home-made Desalination Filter for Agricultural use ?
Brendan Linnane

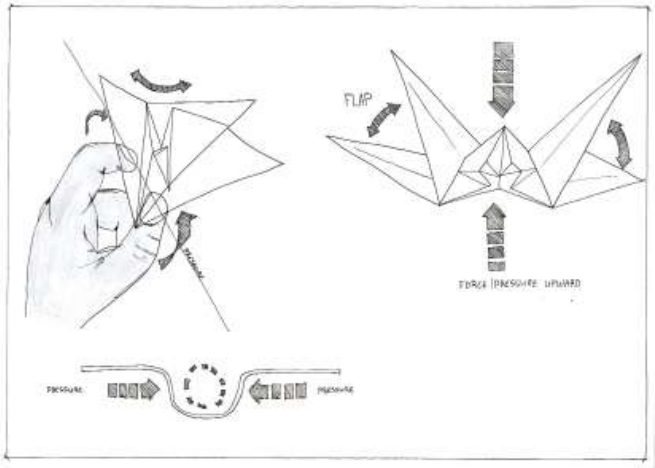
This thesis project was to investigate the feasibility of making a home-made desalination filter for agricultural use in Ireland. The motivation into this idea came from trying to make my farm that is located beside the sea, fully sufficient on water so that this system could be adapted to many disciplines resulting in a drop in global water demands. This project also focuses on research into the wonder material Graphene.



An Adaptive Shading Device Inspired by Nature.
Vincent Doherty

This research topic explores the dynamics of the earth's living examples of engineering and design, nature. The specimen chosen for this research was a semimonastic plant which changes shape when exposed to certain stimuli known as the 'mimosa Pudica'. Through origami and material studies, the plants contortion is recaptured and incorporated to the design of an adaptive facade to tackle the issue of solar gain control.





"I believe the current fourth year system is working well. But could a collaborative thesis option be the way forward? An office environment, where several people push an idea to the absolute boundaries. Rather than one person touching base on an idea, to be developed by another, years down the line. Something to think about."

Ross Harrell
4th Year Architecture Technology

Using Energy Analysis as a Tool to Investigate the Feasibility of Retrofitting a School Roof, into a Multidisciplinary Green 'Teaching Space'
Peter LeMasney

To propose a plan to retrofit a flat roof above the swimming pool at St.Michael's College, Ballsbridge, Co. Dublin. To design an intensive green roof, which will be suitable for cultivating crops. On this roof a safe zone will be created for school students. Building and school safety regulations will be implemented to ensure interactive learning can take place. Methods such as soil irrigation will be implemented to enhance the green space. Heat transfer through green roofs will be tested using both physical and simulation models to assess the insulating properties of the GR layers to asses if energy savings can be achieved.

Top

Soil A Growing Lactuca sativa
•Slow growth
•Yellow tinges seen on edge of leaves

Middle

Soil C Growing Lactuca sativa
•Fair growth
•Good colour throuhout

Bottom

Soil B Growing Lactuca sativa
•Very good growth
•Good colour thoughout
•Ideal growing conditions

Opposite
Hotel Arts tower, Barcelona, SOM
Photo *Matthew Nichol*

BIM

In Dublin School of Architecture

"The growing demand for collaboration within the design and construction industry needs to be reflected back into the education of students in the built environment".

The term building information modelling (BIM) is an extensive, wide-ranging term that covers technologies and methodologies based around the creation and co-ordination of digital building data that can be visually represented in "three dimensions (3D)" on a computer screen. BIM gives significant advantages to the stakeholders in both the design and construction process and the cumulative benefits of this more efficient process are passed on to the owners of the building.

To understand BIM, and it's important not to view it in isolation, it needs to be placed in context. That context is the digital transformation of the design, construction and building operation industry. In any digital transformation the destination is not always known but you can catch glimpses of direction through the changes it leaves in its wake. The print media, the travel industry and the retail industry are now, through varying degrees, substantially different to what they were 20 years ago. Our industry of design and construction will be similarly altered in ways that are unfolding before us. We cannot be hostages of the past in our business of education; the teaching and learning of students. We must look to the future and be open for the changes ahead.

Staff teaching in the Architectural Technology course within the Dublin School of Architecture recognised 5 years ago that the technology driving this transformation was set to impact on core elements of the course and took a decision to move from a tradition of 2D representation to 3D simulation through BIM Technologies. The impact of this was carefully considered at the time but each and every year new challenges were faced as BIM became more embedded.

This journey has been difficult but as growing confidence and capability amongst staff matched the rise of the use of BIM in practice, and from

this opportunities have arisen. The Governments Springboard initiative has been used by the School of Architecture to develop and run post graduate courses to upskill architects and architectural technologists to meet the growing demand for BIM skilled professionals. At the heart of the process engendered by the BIM technologies is collaboration. BIM technologies facilitate a shared space and shared space is a new dimension. It's a dimension embracing simulation, discourse and memory, stakeholders have equal access to the shared space where this space is used to create shared understandings. The growing demand for collaboration within the design and construction industry needs to be reflected back into the education of students in the built environment. Diverse multidisciplinary understanding and knowledge about various factors of design and construction will be essential in the new architectural design profile.

John Tobin is a DIT Architectural graduate who holds the position of Vice President of Operations at EYP, a large world wide multidisciplinary building design and consultancy firm based in the United States. He is quoted saying "the long-term impact of any innovation is often not understood when it initially emerges, a fundamental transformation of design services also occurs as BIM models proved increasingly valuable for numerous uses beyond the mere drawings they made possible". BIM is disruptive and transformative. It set out to improve the existing process, but as it has travelled through to unintended destinations as digital transformations do, it has left in its wake a fundamental transformation of design services. BIM models have proved increasingly valuable for numerous uses beyond the Value Network it was aimed at replacing. If one views BIM in the context of the old value network, you can be blinded against seeing something entirely new.

Above

3D Model

AEC professionals are seeking out training and education courses to upskill. Perhaps the greatest challenge faced by professionals seeking to move their work to BIM is the conceptual move away from pushing data out to the stakeholders in a traditional detached procurement process in favour of bringing the stakeholders to the data in a collaborative process. Collaboration is not something that comes easy in a design and construction industry that has its roots in a division of intellectual effort over technical know-how going back over 500 years. Students who have been taught in domain based silos then professionally educated within demarcation boundaries of one's discipline based on a hierarchical system of design responsibility, can find it a daunting prospect to now open themselves to a collaborative process. Staff within the School of Architecture have developed specialist postgraduate education programmes to teach such professionals how to collaborate in a multidisciplinary BIM environment. The culmination of this journey to-date, and the growing expertise in the BIM space has seen the School of Architecture provide teaching expertise for Irelands first MSc in Applied Building Information Modelling / Management and modules for BIM in Architecture in the PG Cert and Multidisciplinary Collaborative BIM modules in the PG Diploma within the College of Engineering and Built Environment.

Not all courses have made this transition as yet. The longer they wait the further away they will get from the new opportunities and further away from the center of action in offices that have embraced this digital transformation of design and construction. "BIM is the first truly global digital construction technology and will soon be deployed in every country in the world. It is a 'game changer' and we need to recognise that it is here to stay - but in common with all innovation this presents both risk and opportunity". McLeamy, P. (2015) CEO, HOK Architects.

Malachy Mathews, PhD Candidate, MSc Applied eLearning, Dip Arch Tech
Lecturer and Leader for BIM Dublin School of Architecture.

Above

BIM Presentation
Mark Doyle

Design Dissertation

School Buildings

Students

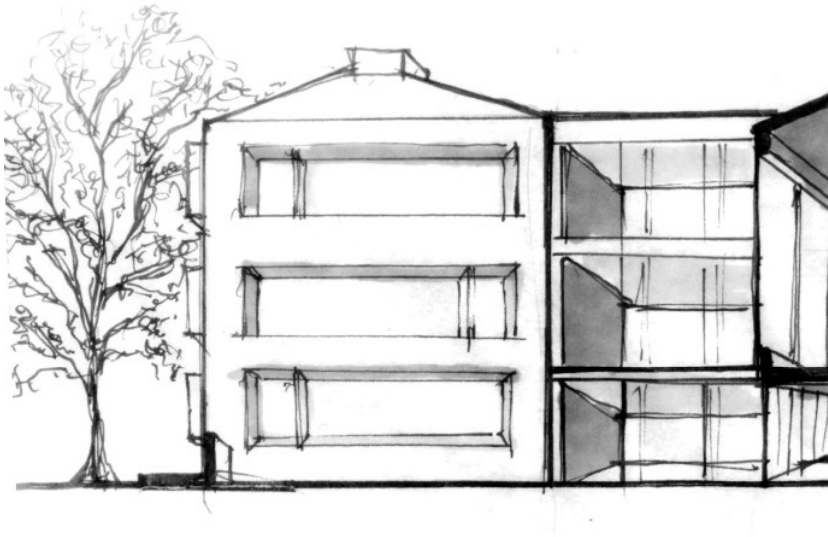
Sean Barrett
Cathal Behan
Kieran Brady
Cian Burke
Gerard Byrne
Michael Caffrey
Aifric Carroll
Holly Carton
Kevin Casey
Emma Conway
Benjamen Cooney
James Cosgrove
Dumitru Cusinir
Luc Dikansky
Niall English
Eoin Fitzgerald
Aoife Flynn
John Flynn,
James J. Forbes
Joseph Fox
Raluca Gaftoi
AineGavin
John Geraghty
Jack Gleeson,
Emma Hanan
Stephen Johnston
Bertin Kidiamboko
Amy Kinsella
Jason Ladrigan
Carol Lawlor
Conor Lynch
Shane Madden
Kenneth Mason
Kate Masquelier
Simon Maybury - Thornton
Andrew McAllister
David Mc Carthy
Rory Mc Donald
Cillian J. Mc Grath
Alexander Mc Guirk
John Mc Loughlin
Itzel Monclus
Kevin Moran
Emmet Morris
Polina Mullan,
Aislinn Murphy
Victor Noriega Pena
John O Connor
Zuleika O Malley
Aaron O Neill
Tim O'Sullivan
Dylan O'Toole
Silvia Paiva
Oliver J. Redmond
Lindsay Roughneen
David Ruttledge
Yi Shi
Michael Sexton
Rory Tobin
Michael Weir

Tutors

Sarah Sheridan
Ryan Kennihan

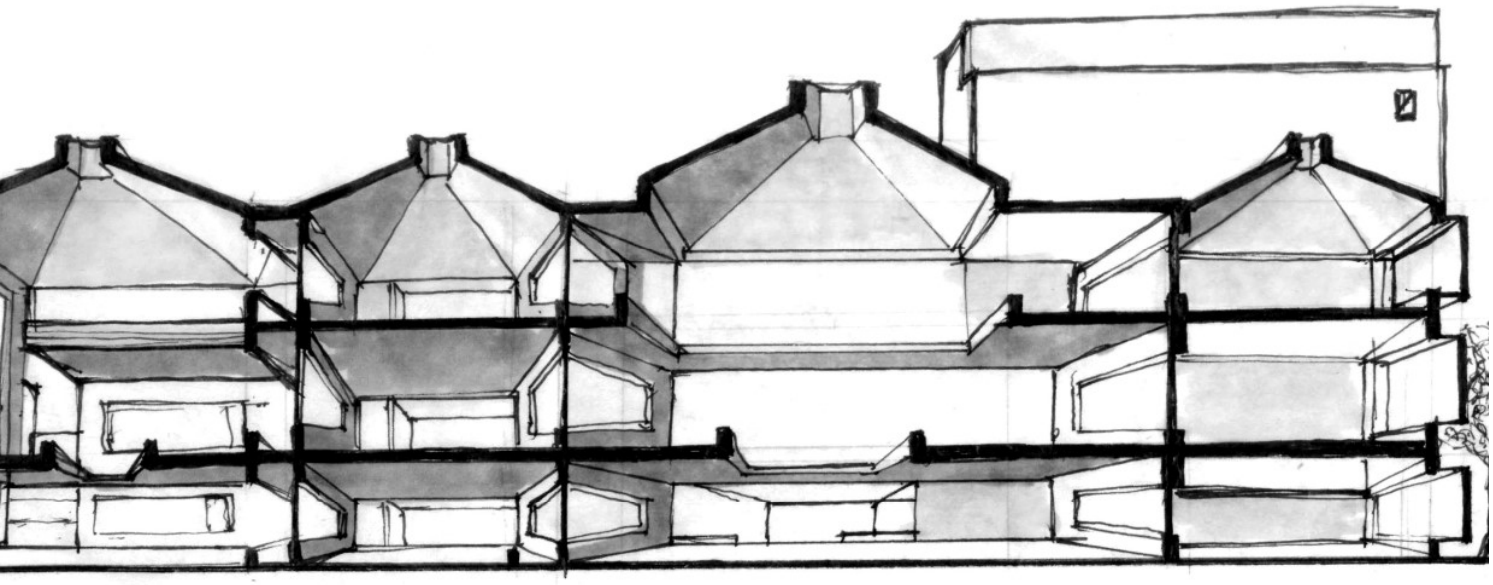
Stephen Best
Martin Spillane
Collette Burns
Lenzie O Sullivan

Within the realm of architectural typology, school buildings can be particularly significant, in the ways that they offer a powerful influence on children as they construct their life narratives. They withstand processes in constant flux, be they climatic, pedagogic or personal, ceaselessly dictating a significant portion of early life experiences. Moreover, they last a long time, holding their own against the fluidity of children's lives as generations pass through the school cycle. There are two strands to 3rd year studio in Semester 2, a design project and a dissertation that students have been working on in tandem. To these ends, students have been designing a primary school building, within a complex urban condition, which offered a number of opportunities to engage in architectural design, from the theoretical to the practical. In addition, students developed and documented research within a specific area of interest, seeking to explore the ways that research can contribute towards design.



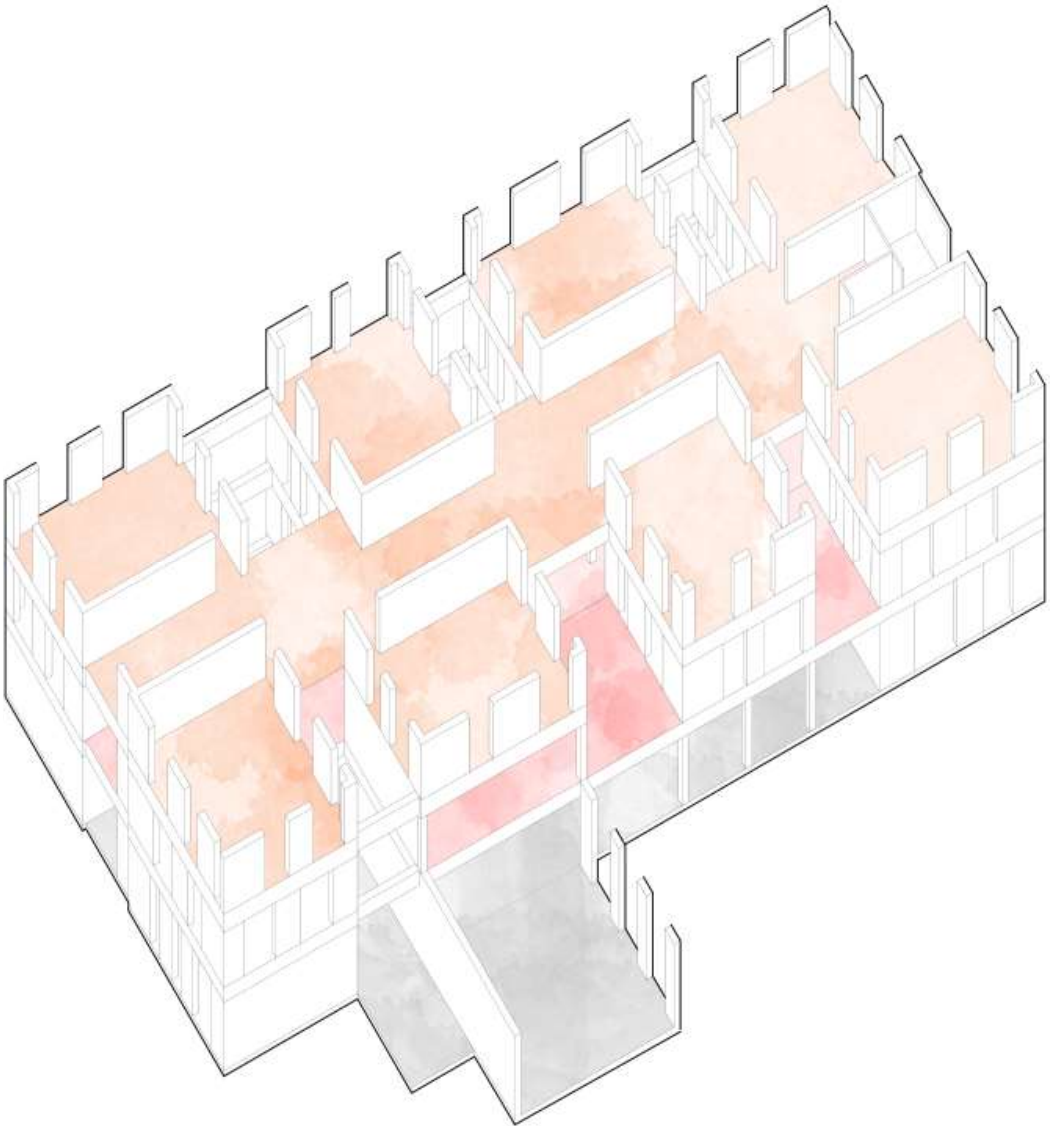
Above

Sketch Section
Michael Caffrey



"Third year has been a challenging and positive experience. At the beginning of the year we looked at architectural conservation. We learned how to design in relation to a protected structure in our urban social housing project based in Belgium. Later in the year we looked at school design as well as a dissertation. Along with new subjects in professional practice we had plenty of opportunities to develop writing skills. Third year has been beneficial and has paved the way for our transition to fourth year."

Michael Caffrey
3rd Year Architecture



This Spread

Project Development
Jason Ladrigan

Above

Sketch Perspectives
Zuleika O Malley

Opposite

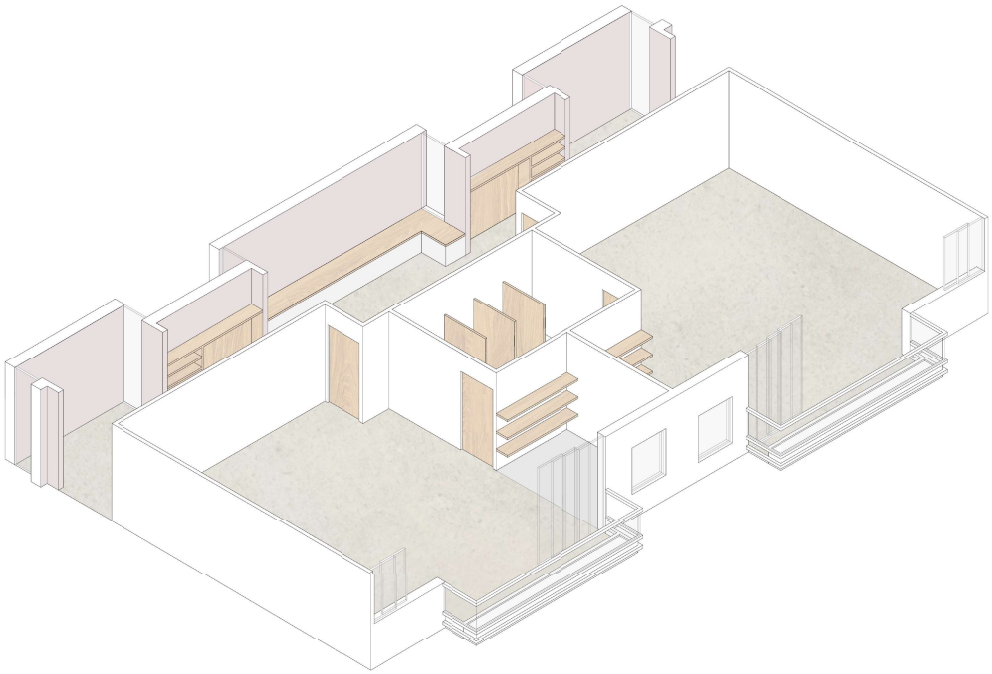
Bird's Eye View
Tim O Sullivan

This Page

Primary School
Andy Mc Allister

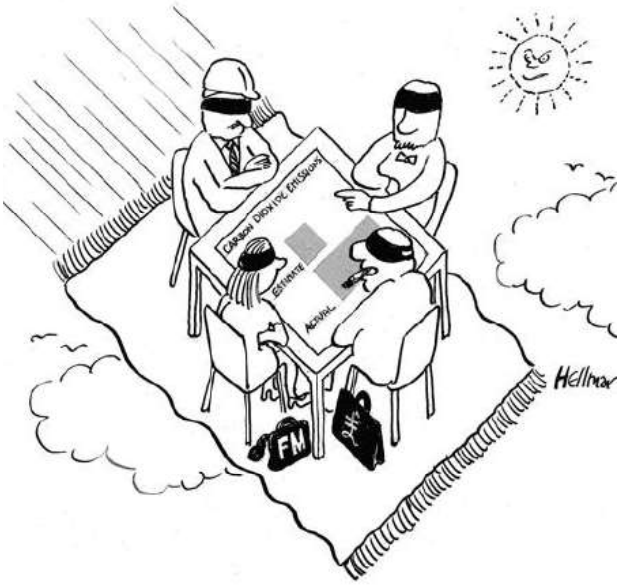
Opposite

Crit Day
Photo *Claudia Murray*



Becoming immigrants, learning and performance

The calorific value and the ease of extraction of coal, then gas and oil for most of the last 150 years are of staggering importance. Our use of these energy sources has so changed the world, our building designs and the paradigms we live within, that we find it hard to imagine another way and believe we are entitled to live at this energy intensity.



Above

Building performance is in another planet . . .
Hellman Cartoon for W. Bordass[1]

'In both natural resources and climate change, we are facing a physical crisis largely of our own making. The myth of [the opening of] Pandora's casket has become now a secular symbol of self-destruction. To deal with this physical crisis we are obliged to change both the things we make and how we use them. We will need to learn different ways of making buildings and transport and to contrive rituals that accustom us to saving. We will need to become good craftsmen of the environment.'
The Craftsman, Richard Sennett, 2008

It is not surprising that energy use in the Developed World is profligate, albeit we know it is long past acceptable on a societal and global scale. One way in which this profligacy can be seen in buildings is though the Performance Gap. This phrase relates to the difference between the intended and realised performance of a system. It is generally applied to the design and construction of a building but it may also be applied to the technologies that measure buildings, the systems that control buildings and so on. There are many examples of building fabric being designed and constructed in a way that the energy flows through it are twice or three times more than intended. When the vagaries of complex building systems (ventilation, heating, lighting etc.) and occupants themselves are added the energy flows might be four or more times those intended. It makes one think that perhaps we should not keep raising building standards but work harder to fully comply with current energy efficiency standards! However we need to do both.

Sennett understands how deep the problem is and how wide the responses need to be: technical performance, craft/practice, culture, and the way users engage with the buildings that we provide, are all implicated and all need to change. He goes on to say that 'to change both productive procedures and rituals of use requires a… radical self-critique'. He suggests 'a stronger jolt to changing how we have used resources would come in imagining ourselves to be like immigrants thrust by chance or fate onto a territory not our own, foreigners in a place we cannot command as our own' (page 13, ibid.). The immigrant so often develops a more nuanced understanding of a place than the citizen: they can take nothing for granted, they must learn and adapt urgently. There is no room for ego and they are often thrown back on the community they arrived, or identify with, to help them adjust and learn the new skills they need to survive and prosper.

It is striking how much here is about culture, mindset and cooperation, yet a clear paradigm shift and a willingness to engage in learning are central. Bill Bordass, of the Usable Building Trust (who commissioned the apt cartoon above), believes this paradigm shift will flow from widespread adoption of building performance evaluation (BPE) as a routine exercise in design, post-construction and in-use stages.
His description of 'flying blind' due to lack of evaluation and focus on performance is at the same time extraordinary, perverse and utterly normal:
'We started by talking to designers, but they were reluctant to participate unless somebody paid them to do it and did not blame them for what they found. We worked with large clients, but found their procurement departments were largely focused on delivering projects on time and to budget and had much less interest in performance in use. Clients and governments were also reluctant to pay, saying "why doesn't the industry do this anyway?" without realising that industry, clients and governments have become lockstepped into a dysfunctional system, from which nobody

can really escape. Even facilities management companies can find it difficult to advocate tune-ups: why hadn't they be doing this already?'
The Usable Building Trust and the new professionalism
(pdf downloaded from http://www.usablebuildings.co.uk/ accessed 26th April 2015)

The Dublin School of Architecture is currently producing a strategic five year plan. Before those years come to an end the nZEB (Nearly Zero-Energy Buildings) Standard will have come into force for new domestic and commercial buildings throughout Europe. While it is yet another onerous hike for domestic construction, nZEB will have a seismic impact on Irish commercial construction considering current minimum standards. First year students reading this yearbook may have only just arrived in architectural offices, timber product workshops, building sites etc., and will be expected to understand the implications of this new energy standard and how to implement it. The energy standard is part of the larger 20-20-20 commitment Ireland has made (to reduce energy and carbon emissions by 20% and increase renewable use by 20%). No doubt there will be further ambitious targets after 2020. Clearly the School Strategic Plan needs to include a focus on equipping students with the mindset necessary to deliver these changes.

While the School is somewhat on the periphery in relation to the changes that need to have occurred within the construction industry by 2020 (due to its predominantly undergraduate programmes), the 'Digital Analysis and Energy Retrofit' (DAER) post-grad certificate, diploma and masters suite of programmes are ground-breaking in that they are focused specifically in moving practicing architects and architectural technicians to a more analytical and performance-based paradigm in their current practice so as to better embrace the challenges of nZEB and deep retrofit. It is suggested that future graduates from all of DSA's Level 6 to 9 programmes will need to be willing and able to engage (to the extent each can) with the energy efficiency and deep retrofit challenges currently being interrogated in DAER. There will be jobs and good business to be had in making Ireland's existing and future building stock genuinely energy efficient and lessening our reliance on oil.

Returning to Sennett's themes of learning, culture and ritual the authors' of the 2008 'LowCarb4Real' study of the performance gap stated:
'Unless the housebuilding industry is able to develop systems and a culture capable of managing these challenges, under performance is likely to increase in relative and possibly even absolute terms. Specifically, the ability of all parts of the construction industry to learn and to retain learning will need to be transformed'.
'*LowCarb4Real: Developing Low Carbon Housing, Lessons from the Field*' 2008

There is no lack of tools to be used to facilitate evaluation of, and improved performance from, the buildings we design, make and use. It would appear logical that some of these at least would be taught in DSA. The focus should be on imparting the right mindset to students, not necessarily the full skillset. Here is a selection:

- The Usable Building Trust and BSRIA have developed 'Soft landings' - an approach and charter for making buildings that integrates evaluation, feedback and post-occupancy 'tune-ups';

- The Lean Construction Institute takes a hard-

nosed, industry-savvy approach focusing on minimising waste streams while optimising client satisfaction;

- 'Active House' is an early design stage tool that scores proposed levels of engagement with comfort, energy and environment criteria (including water usage, embodied carbon etc.);

- The 'Living Building Challenge' is an extremely onerous standard that also looks at all energy and environmental impacts;

- The well-known 'Passive House' standard focuses only on energy flows (touching on overheating as a result) yet has gained great authority and value by its rigorous scientific evaluation methods, and supporting conferences and research (including the repeated re-measuring of the performance of past Passive House buildings);

- Finally BIM (building information modelling), is a design, specification, costing, scheduling process available to teams that engage fully with a shared information model. BIM has the ability to greatly improve scheduling and estimating; to enhance clash detection and group problem solving; energy modelling and a raft of efficiencies. The same evolving digital model can serve the Planning stage design team, later the builder and still later the building manager. If engaged with it, it has the potential to change the relationship of design professionals, builder and client. DIT College of Engineering and Built Environment is one of the educational leaders in UK and Ireland in teaching and exploring its use: the key work was done in this School.

Most of the tools listed are not software tools: they are structured approaches to design, specification and construction that embody sound values, are underpinned by science, and are intended to strongly influence decision making. In this way they are transformative. There will be a paradigmatic shift in the approach of building professionals who engage with these kind of tools fully. Like immigrants in a new land Ireland needs building professionals to find common cause, learn and build better.

Joseph Little

References

Usable Building Trust: www.usablebuildings.co.uk
Soft Landings:www.bsria.co.uk
Lean Construction Institute: www.leanconstruction.org
Nearly Zero-Energy Buildings:www.epbd-ca.eu
Living Building Challenge: www.living-future.org
Active House: www.activehouse.info
Passive House Institute:www.passiv.de
Irish Passive House Association:www.phai.ie
lowcarb4real:www.esbde.org
[1]Hellman Cartoon for W. Bordass - Flying Bird Association for the Conservation of Energy and OXEAS (2001)

Next Spread

Wallpaper Store Room in School
Photo *Andrew Ó Murchú*


WALL
ELEGANCE
Opera
TEKFIX PLU
CROWN


STORE
UPRIGHT
Lincrusta
GLUE

Feeling the Rhythm

Staircase Study

The second year studio focussed on the rhythm, texture or scale of the urban environment. It began with a survey of the domestic stair rooms of Dublin, stairs being identified as the architectural element through which a city's rhythm is most directly translated into a bodily experience for its inhabitants. After drawing a designated stairs in plan and section at 1:50 the students were invited to design a stairs which emphasised or exaggerated an architectural intent or quality which they had found in the stairs they studied. The positioning and scaling of stairs being central to the design of terraced houses, this study pre-empted and informed the students' main design project for the semester.

Students

Ruba Alabbasi-Alhashimi
Saud Al Yahyai
Philip Ball
Conor Beatty
Aillil Bergin
Jessy Brown
Paris M. Brown
Ryan Byrne
Sean Byrne
Andrew Chaney
Peter Cronin
Joanne Cuffe
Niall Cullen
Panna Darazsi
John Darcy
Chantal Doody
Cathal Dunne
Lea Duran
Daniel Fagan
Sara-Jayne Fee
Graham Field
Heather Gavin
Steven Geraghty
Robert Hamilton
Darragh K. Hickey
Jelena Jablockina
Zaharciks Jevgenijs
Emma Kavanagh
Valerija Kazackova
MohamedA Kechkar
Conor Kenny
Jessica Laffan
Hou N. Lok
Ronan Mac Tiernan
Adam Maloney
Sean Mangan
Stephen Mawhinney
Aoife McKenna
Timothy Murphy
Michal Nitychoruk
Anders O Donoghue
Andrew O Driscoll
Ariane M. Ogaco
Robert O Hanlon
Mark O Hare
Denise O Leary
Michael Palminteri
Deimante Paplauskaite
David Potts
Paul M. Purcell
Shane Redmond
Erika Soman
Elizabeth Sousa
Conor H.Spencer
Kevin Sweeney
Andrew Walsh
Majella Walsh
Paraic T. Walsh
Darren Williams
Eva D. Williams
Shane Wright

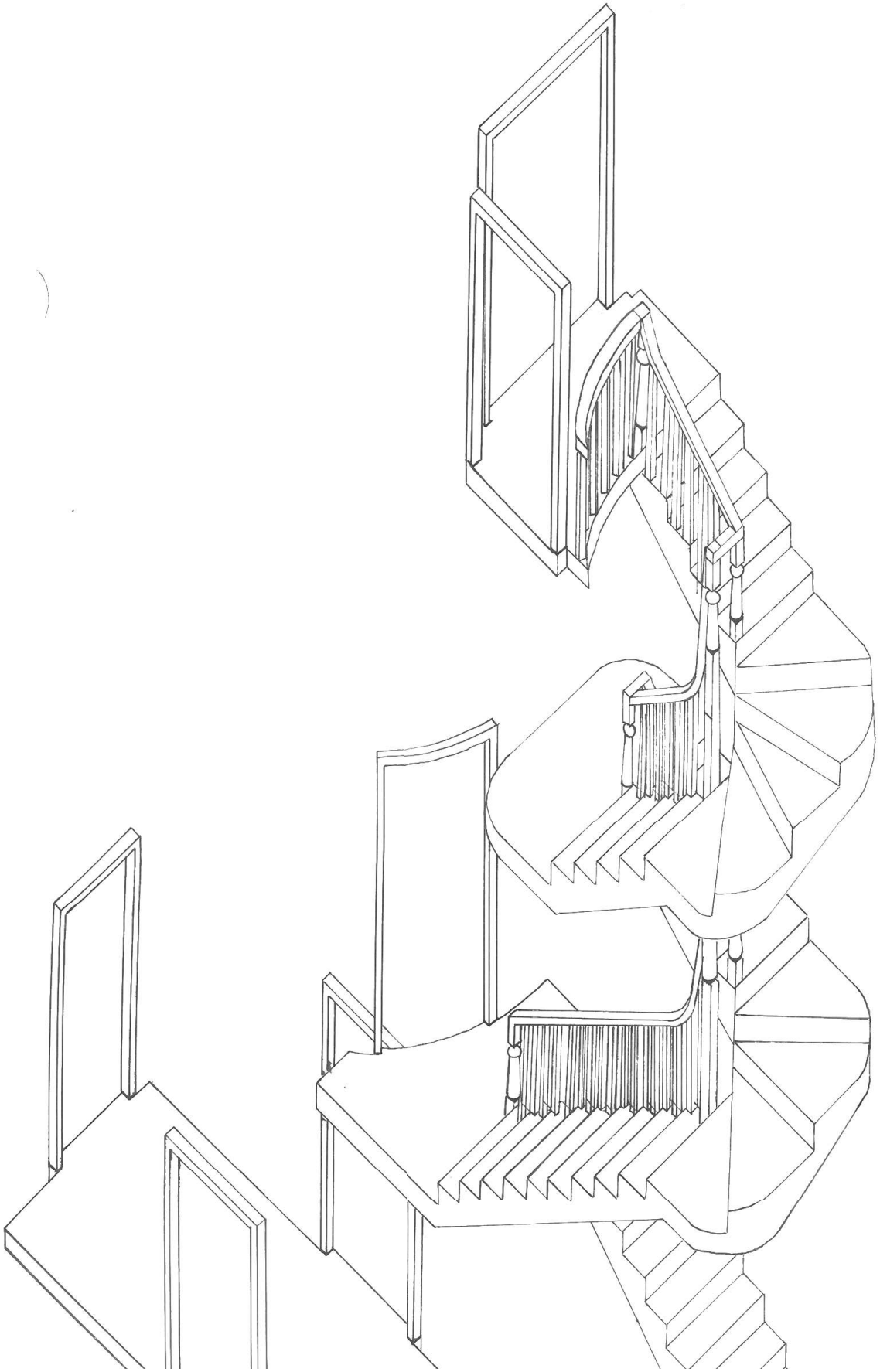
Tutors

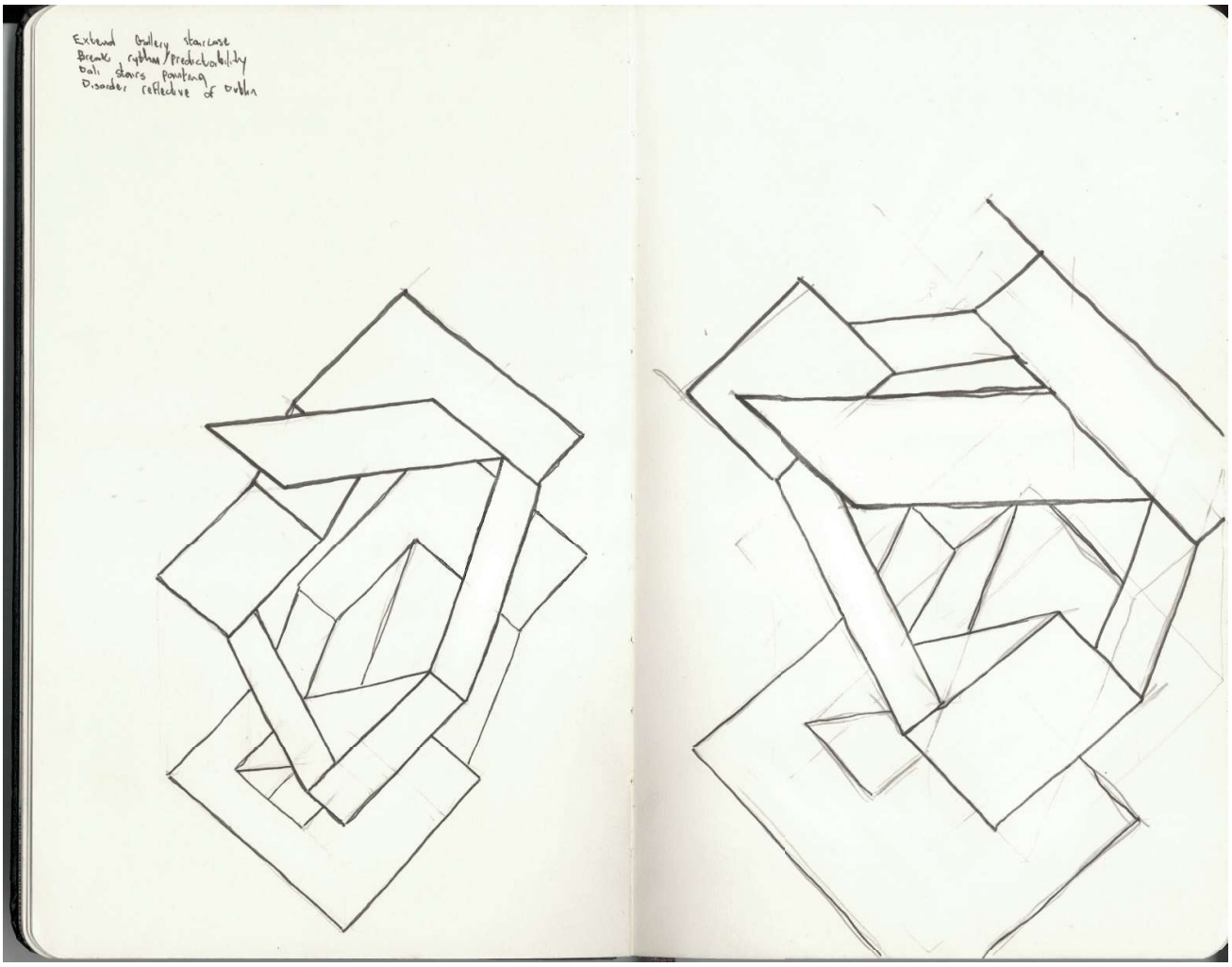
Sinead Bourke
Brian Ward

Noel Brady
Amanda Bone
Alice Casey
Mairtin D'Alton
Donal Hickey
Brian O'Brien
Gerry O'Brien
Orla O'Callaghan
Magdi Rashied

Opposite

Staircase Study Axonometric
Adam Maloney



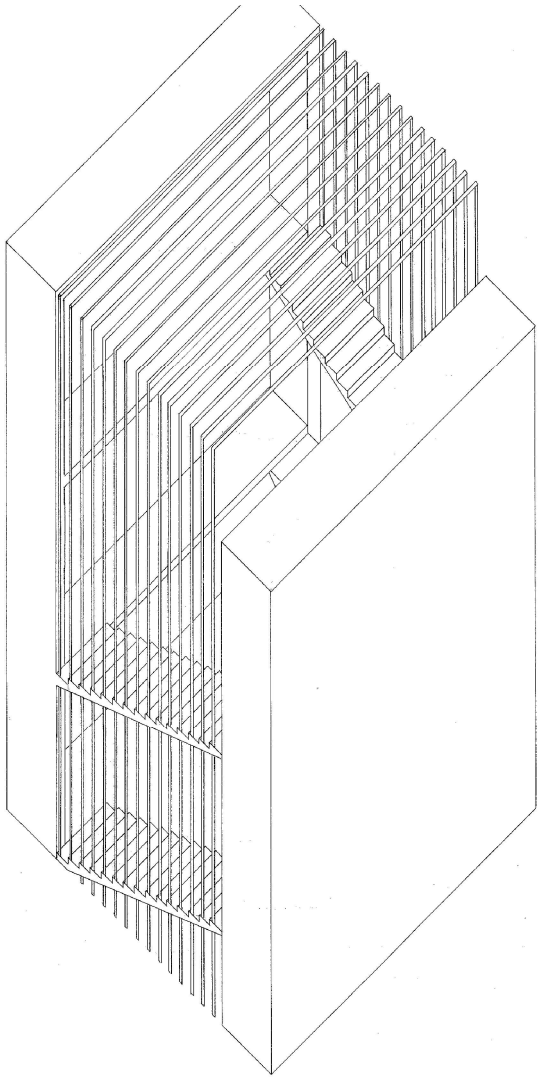


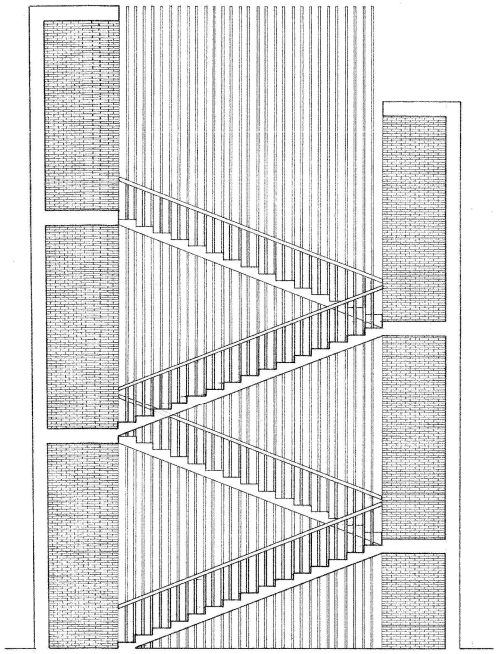
Above

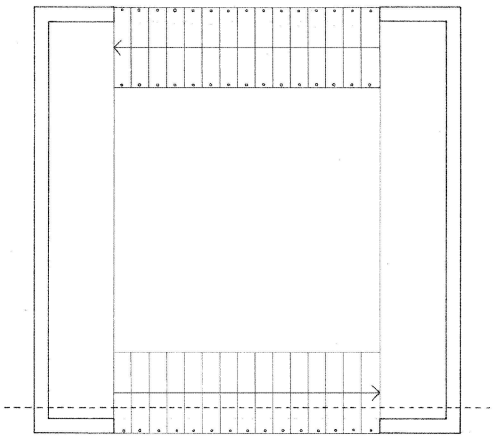
Sketch Book Study
Conor Kenny

Opposite

Axonometric
Andrew O Driscoll







A. O'DRISCOLL 1:50
PLANS/ SECTION

"As a second year I found that this is the year to really start finding out your style in drawing and presenting it and that this is an extremely important part of your education. It is the year you are properly introduced to Revit, Auto Cad, and start to think about materials and how a building is composed. The computer courses can alone be testing, but with the right lecturer guiding you and always there to help it stops being an assignment and progressies into an engaging and interesting project. The key to any good module is a like a set of beautiful plans, they need to be easy to read and well-structured with plenty of context and information. Enjoy second year"

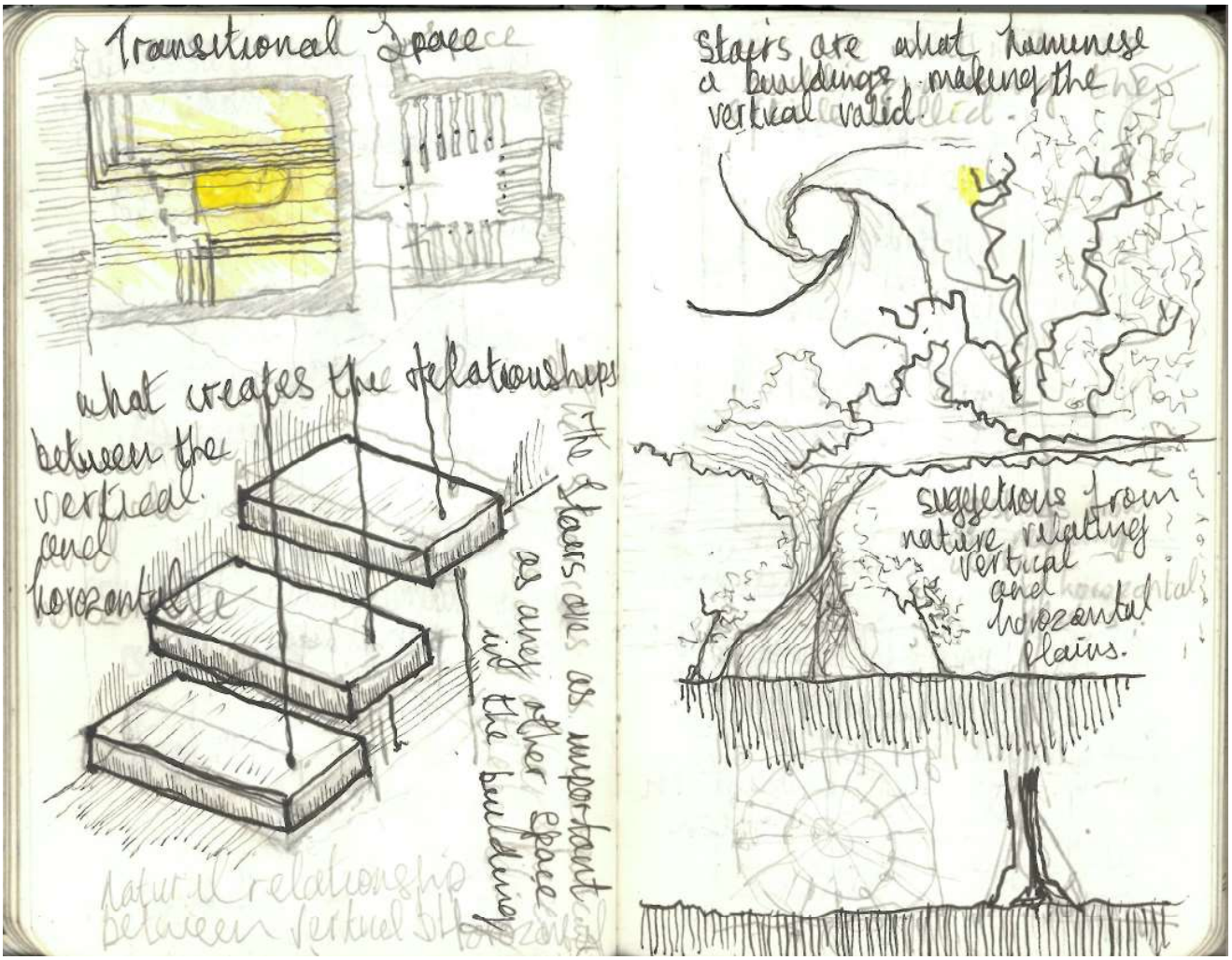
Timothy Murphy
2nd Year Architecture

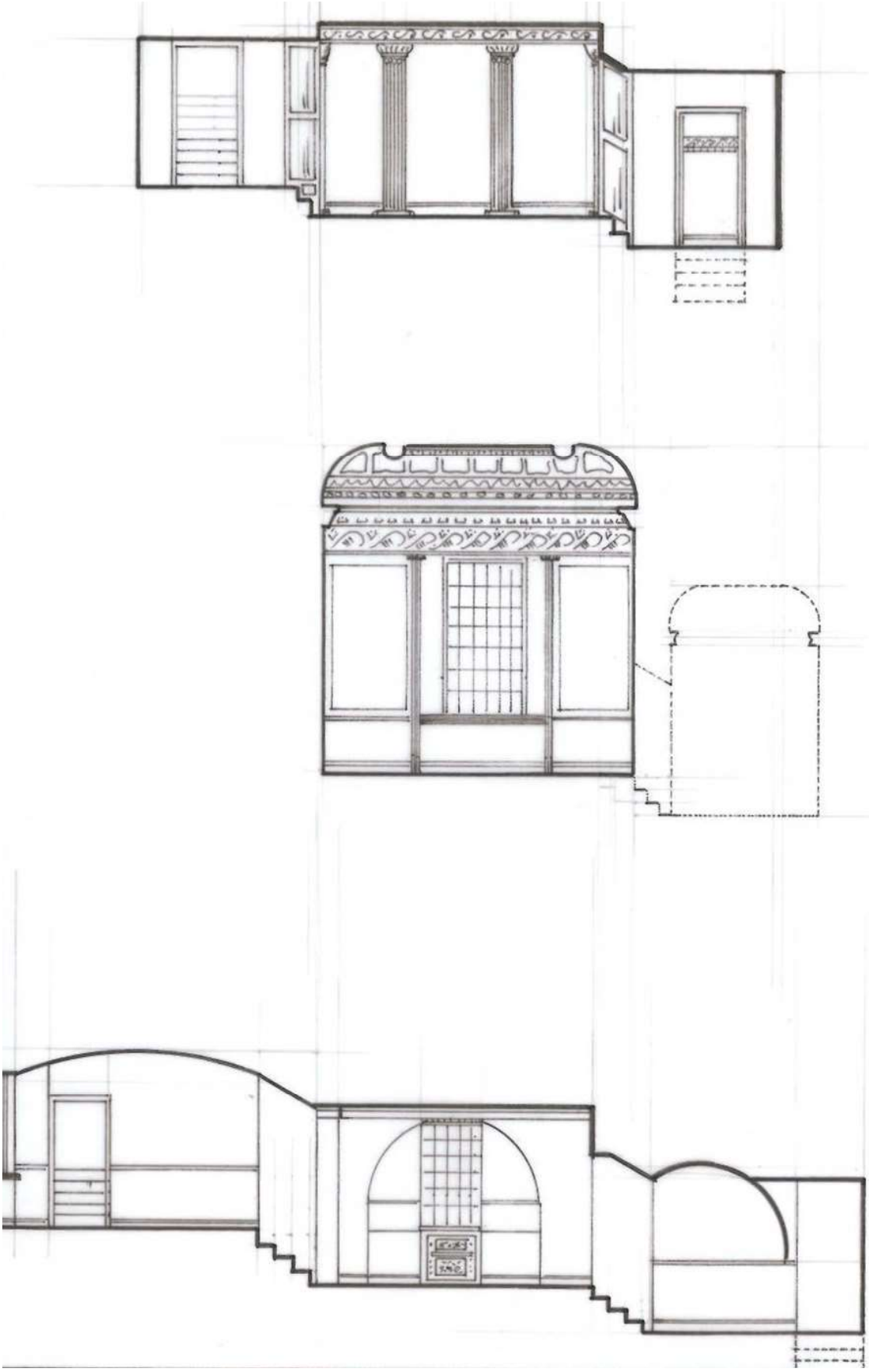
Opposite

Staircase Sketchbook study
Darragh Hickey

Below

Staircase Sketchbook study
Robert Hamilton





Timber Systems Project

Housing/Retail, Units/Sports facilities Models

Students

Keith Behan
Sean Colley
Carl Corcoran
Patrick Dunne
James C Fennelly
Jamie Fitzgerald
Rachel Harris
Colin Hernon
Jack Lambourne
Garreth Larkin
Ciaran Lennon
Fiachra Lohan
Philip Martin
Colm McCarron
Sean Noonan
Alan O Reilly
Darryl Phelan
Tadgh Poole
Raivis Prenka
Mariusz Przychodzen
Aaron Quinn
Craig Quinn
Aoife R Ryan
Andrew Smyth
Christina Stinger
David Veltrom

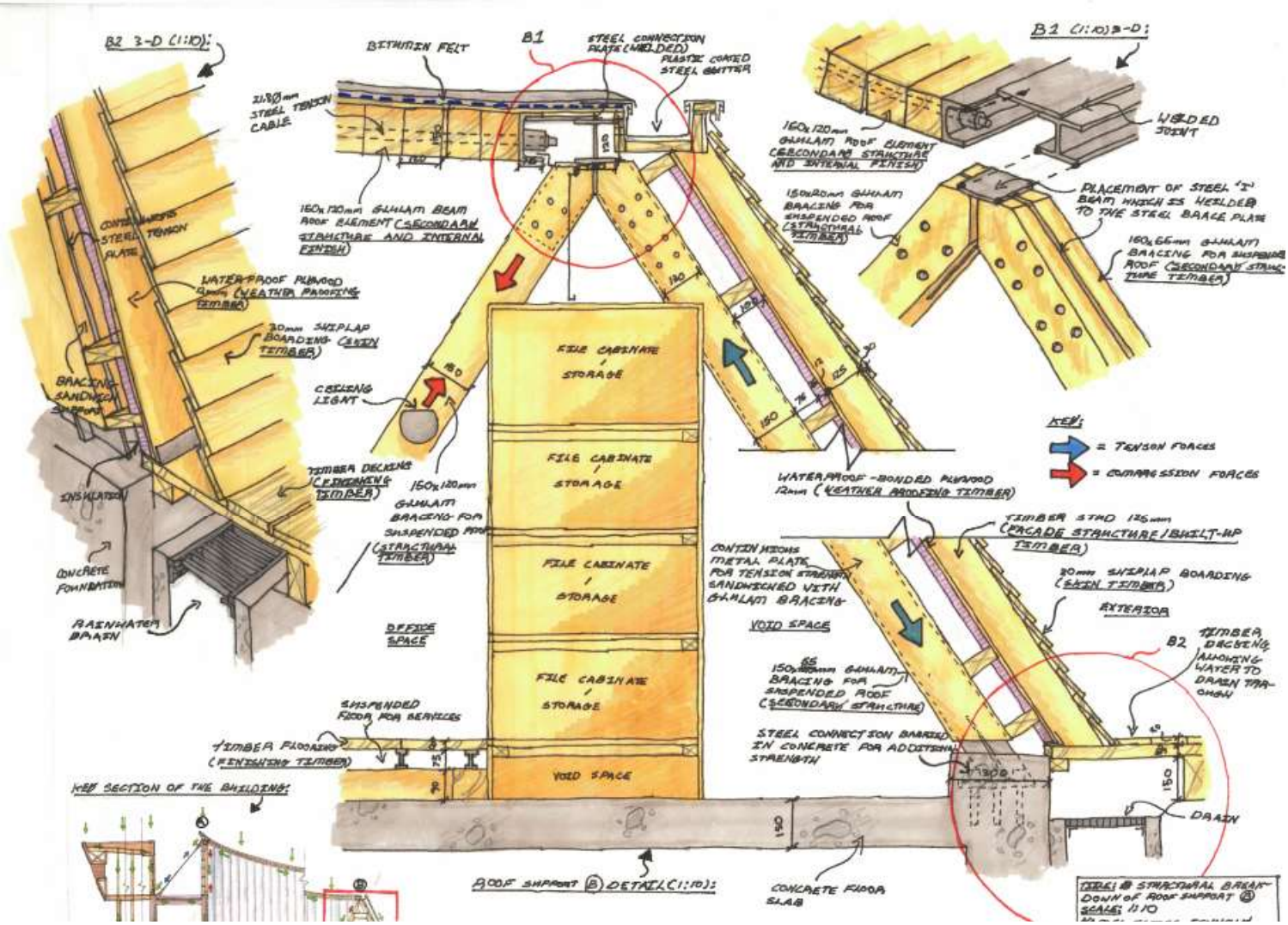
Tutors

Noel J Brady
Jim Roche
Paul Cuddy

This project is designed to interrogate the current state of art in timber technology. Each student is required to choose one a contemporary building constructed in timber. Students are encourage to use a wide range of research methods including contacting the relevant architects and engineers. Through drawings and models the work is analysed to reveal the techniques, the processes, the methods involved. In summary the student presents their findings in a series of explanatory documents; exploded 3d, plans, sections and details. A detailed part model completes the exercise. An important part of the exercise is the resultant data which can be used comparatively.

Opposite

Esquisse of Roof Timber Detail
James Fennelly

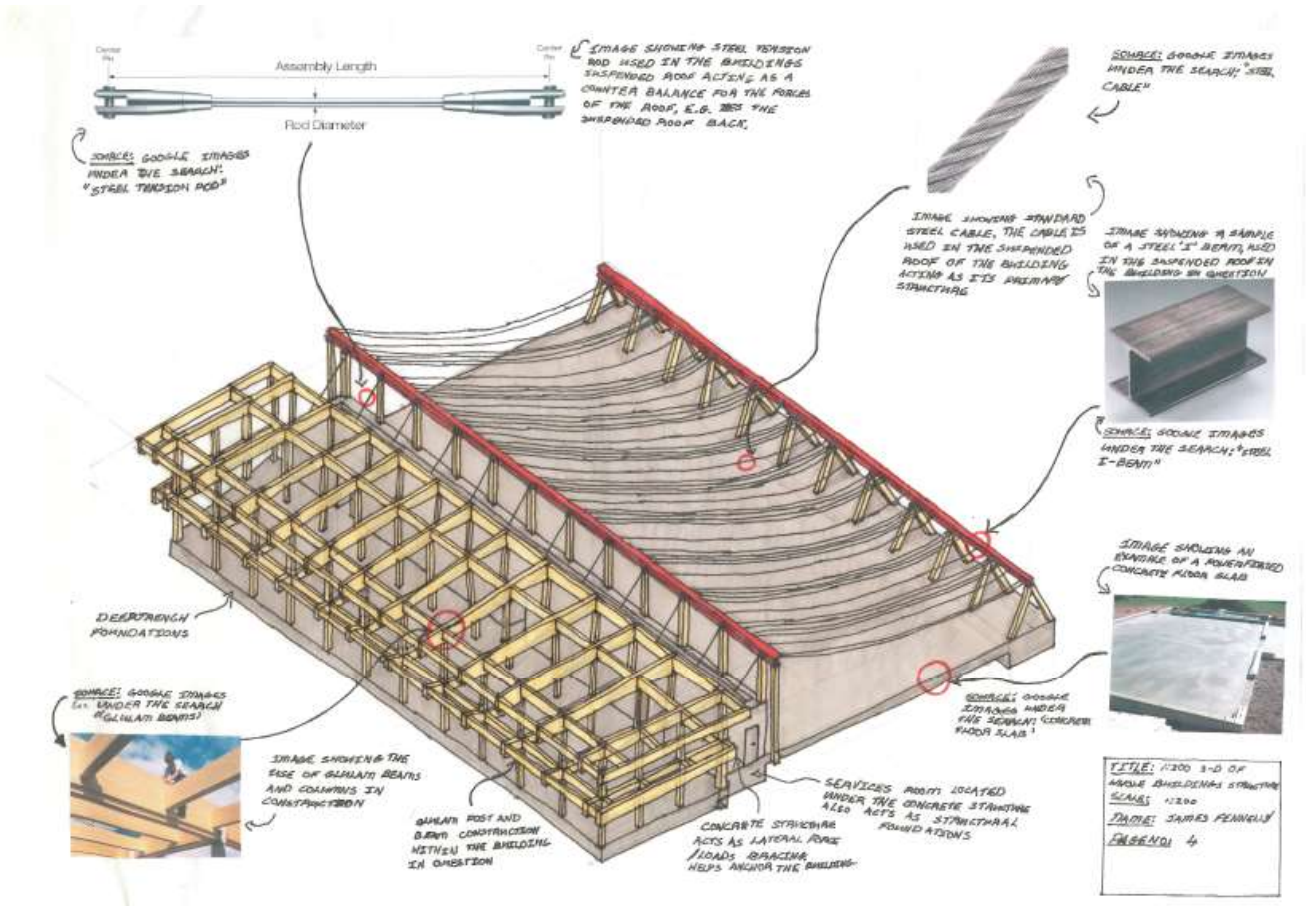

B2 3-D (1:10):
BITUMIN FELT
B1
STEEL CONNECTION PLATE (WELDED)
PLASTIC COATED STEEL GUTTER
21.8Ø mm STEEL TENSION CABLE
160x120mm GLULAM BEAM ROOF ELEMENT (SECONDARY STRUCTURE AND INTERNAL FINISH)
CONTINUOUS STEEL TENSION PLATE
WATERPROOF PLYWOOD 9mm (WEATHER PROOFING TIMBER)
30mm SHIPLAP BOARDING (SKIN TIMBER)
BRACING SANDWICHED
INSULATION
CONCRETE FOUNDATION
RAINWATER DRAIN
CEILING LIGHT
TIMBER DECKING (FINISHING TIMBER)
160x120mm GLULAM BRACING FOR SUSPENDED ROOF (STRUCTURAL TIMBER)
OFFICE SPACE
FILE CABINATE / STORAGE
FILE CABINATE / STORAGE
FILE CABINATE / STORAGE
FILE CABINATE / STORAGE
VOID SPACE
SUSPENDED FLOOR FOR SERVICES
TIMBER FLOORING (FINISHING TIMBER)
KEY SECTION OF THE BUILDING:
ROOF SUPPORT (B) DETAIL (1:10):
CONCRETE FLOOR SLAB
B2 (1:10) 3-D:
WELDED JOINT
160x120mm GLULAM ROOF ELEMENT (SECONDARY STRUCTURE AND INTERNAL FINISH)
150x80mm GLULAM BRACING FOR SUSPENDED ROOF (STRUCTURAL TIMBER)
PLACEMENT OF STEEL 'I' BEAM WHICH IS WELDED TO THE STEEL BRACE PLATE
160x65mm GLULAM BRACING FOR SUSPENDED ROOF (SECONDARY STRUCTURE TIMBER)
KEY:
= TENSION FORCES
= COMPRESSION FORCES
WATERPROOF-BONDED PLYWOOD 12mm (WEATHER PROOFING TIMBER)
TIMBER STUD 125mm (FACADE STRUCTURE / BUILT-UP TIMBER)
CONTINUOUS METAL PLATE FOR TENSION STRENGTH SANDWICHED WITH GLULAM BRACING
VOID SPACE
30mm SHIPLAP BOARDING (SKIN TIMBER)
EXTERIOR
B2
TIMBER DECKING ALLOWING WATER TO DRAIN THROUGH
150x65mm GLULAM BRACING FOR SUSPENDED ROOF (SECONDARY STRUCTURE)
STEEL CONNECTION BURIED IN CONCRETE FOR ADDITIONAL STRENGTH
DRAIN
TITLE: (B) STRUCTURAL BREAK DOWN OF ROOF SUPPORT (B)
SCALE: 1:10

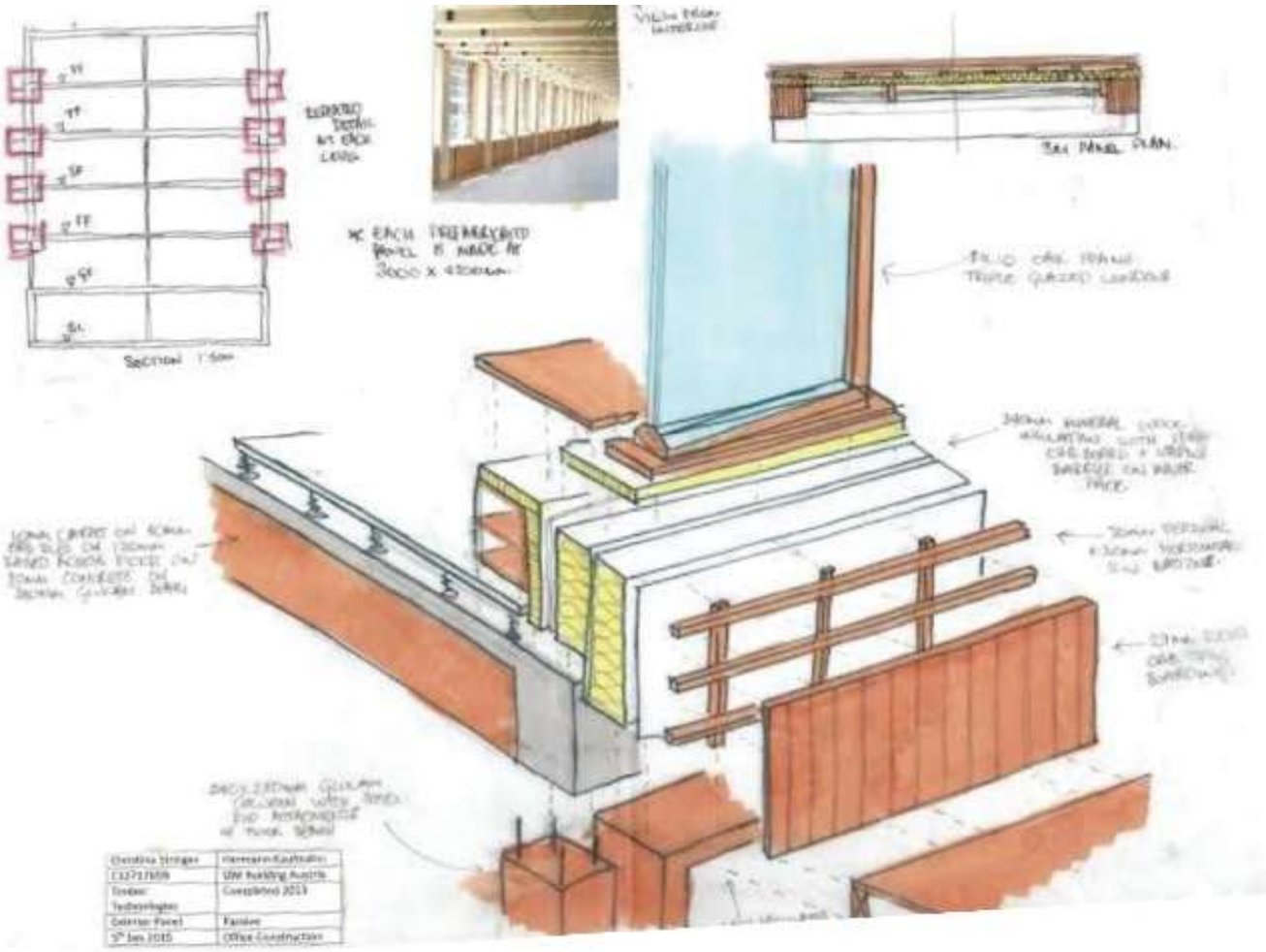
Above

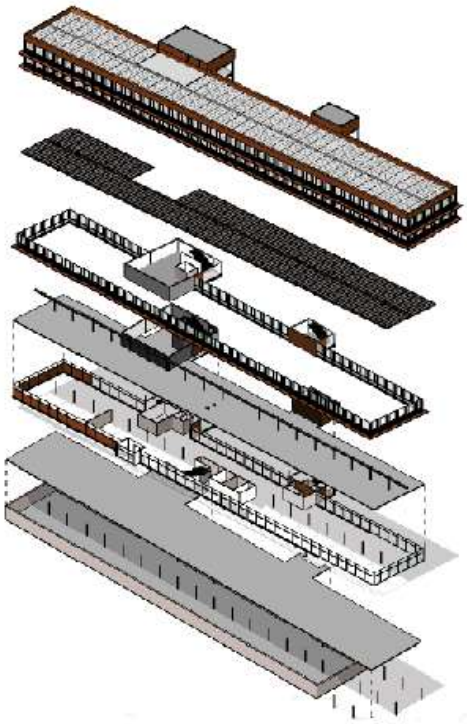
Scaled Structural Model Investigation
Jamie Fitzgerald

Below

Esquisse of Timber Structure
James Fennelly







Above

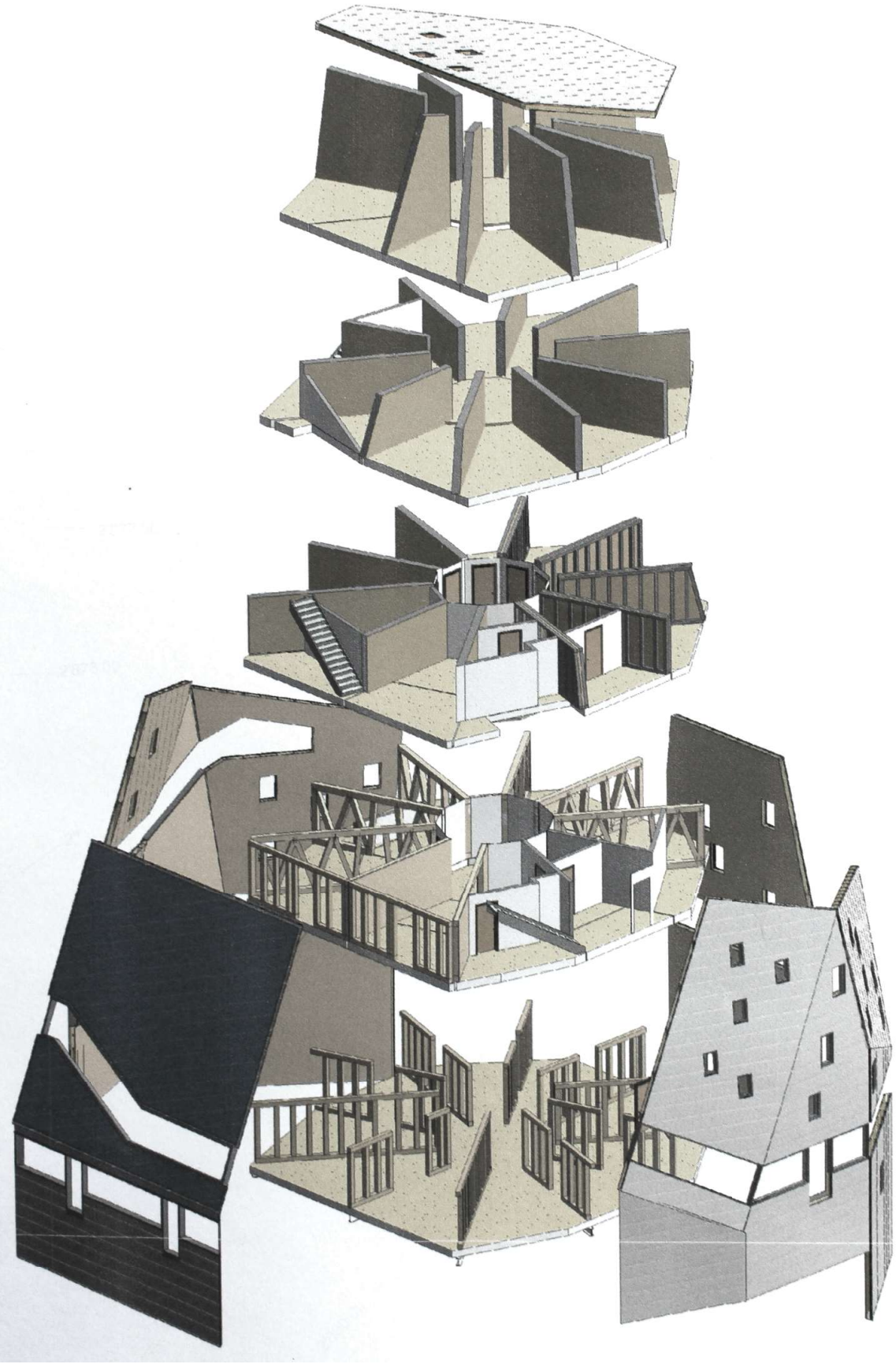
Esquisse of Timber Cladding
Christina Stringer

Right

Exploded Axonometric
Christina Stringer

Opposite

Exploded Axonometric
Sean Colley



Thesis Project

Working Life

Students

Antonova Ilze
Mark Bailey-Smith
Conor Bourke
Andries P Burger
Anne Canavan
Cora Melón Carbajo
Edoardo Cerpelloni
Ailbhe Cunningham
Aoife Cunningham
Brendan Daly
Mark Davy
Amandine Di Ciaccio
David Egan
Max Fedorov
Caren G Finnegan
Niall FitzGerald
David W Graham
John Hanrahan
Eva-Lena-Hemmingsson
Peter Hogan
Wayne Holmes
Celine Jamin
Ronan Keane
Sophie Kelliher
Daire Kelly
Carl Laffan
Oksana Lastovetsky
David Lawless
Craig Leavy
Niall Lennon
Gillian McAllen
Ross T Mc Carthy
Mark Mc Cormack
Laura McDermott
Lisa Mc Hugh
Thomas Mc Phillips
Julie Molloy
Davina Moody
Fiona Muldowney
Eoin Murphy
Cormac Murray
Susie Newman
Caisin Nic An Bheatha
Vincent O Byrne
Eoin O Donnell
Christopher O Keeffe
Donal Ryan
Roger Sharkey
Ciaran Sheridan
Brendan Spierin

Tutors

Dermot Boyd
Sima Rouholamin

Stephen Best
Gavin Buggy
Cian Deegan
Steven Larkin
Dominic Stevens
Tom Maher

Fifth year is a collaborative studio. We share a common vision, the need to build a better world. We believe in design as the most potent tool for critical and projective research in architecture. We make architecture, so as to be useful to society.

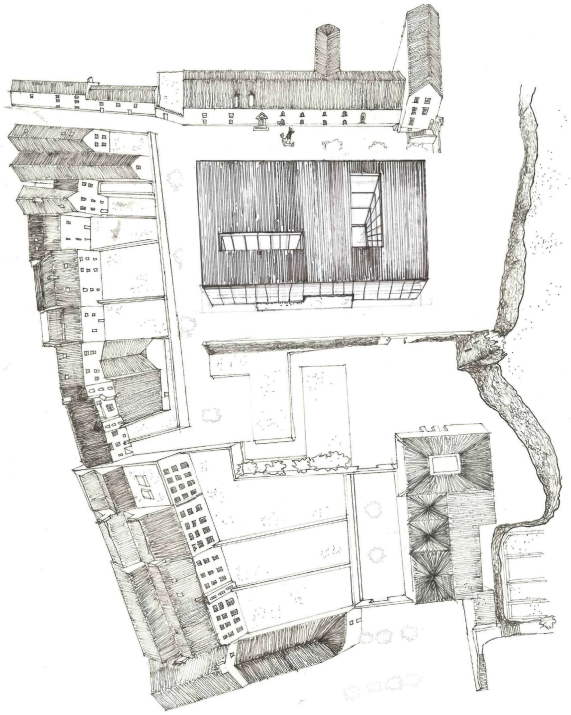
Our architecture is expansive, projective and speculative. We engage with cities and communities to seek a deeper understanding outside ourselves. Through the conceptual vehicle of the thesis, there is also self-criticism and reflection. A rigorous process of thinking and making is applied and an attitude to the world is developed, each of us sees beyond the project and establishes our own three-dimensional philosophy or thesis for life.

The studio is located in WATERFORD. We questioned the nature of the workplace in contemporary Ireland. We collaborated with the IDA, and sought together, through a range of projects to bring new enterprise and employment to the city. Here, it is architecture and urban design that is used to develop a vision of a more sustainable and enjoyable WORKING LIFE for the 21st Century. This is design research. This is our research.

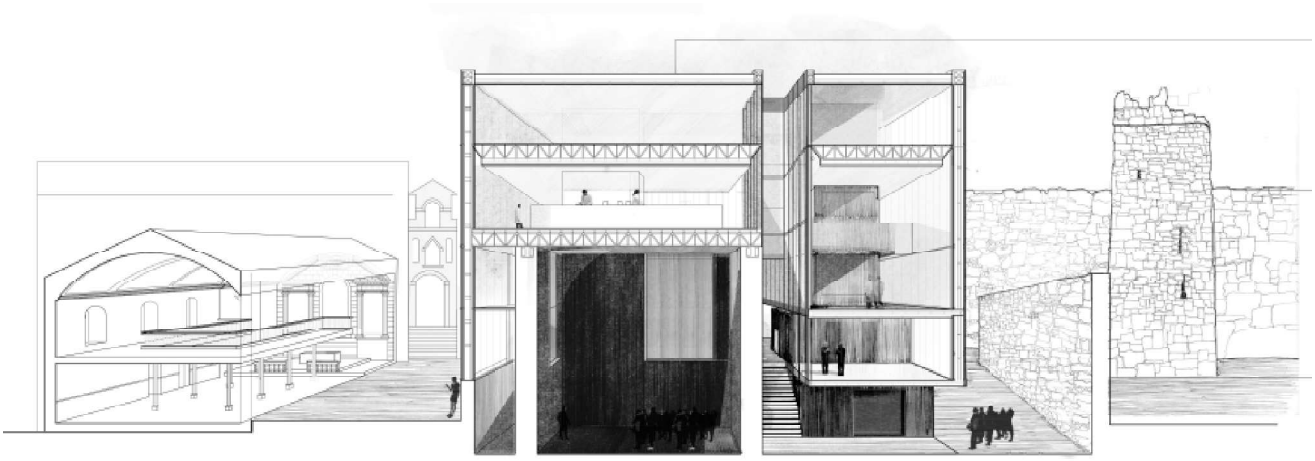
Opposite

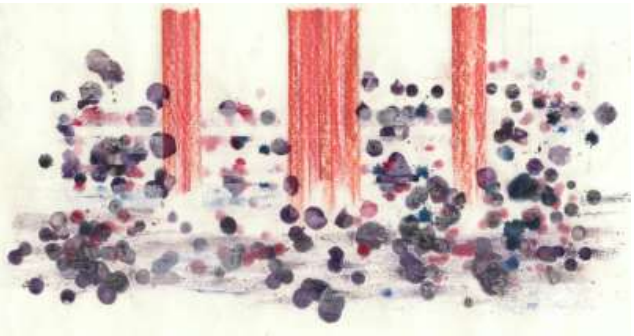
5th Year Crit, December 2014
Julie Molloy's presentation

Duality is a System that Regards a Domain of Reality in terms of Two Independent Principles
Susie Newman

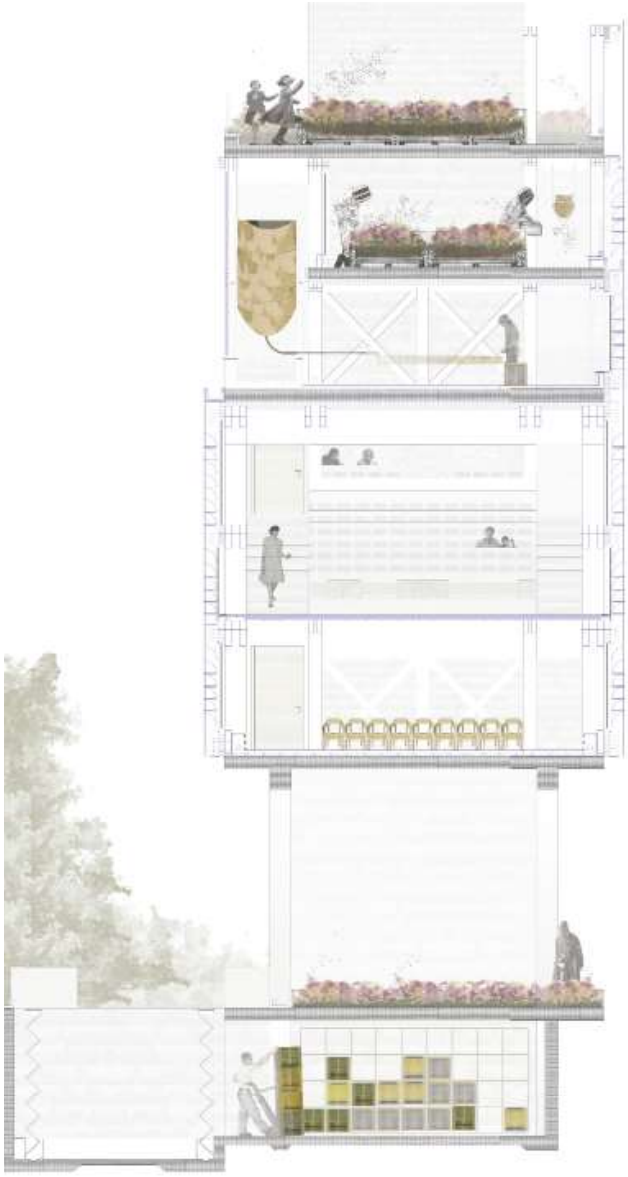


Duality in architecture seeks to engage by expressing two principles which occupy the same territory in an effort to bring new meaning to both. In the case of this thesis, the context of the project lies in the domain of the two fundamentals of spiritual space and scientific space.
The project brings together a workplace usually found on the fringes back into the city; the ambiguous box sits in the heart of the medieval Waterford city streets. Shared territory and mirrored spaces break down the barrier between private company and public forum creating a symbiotic relationship. The two types of spaces pollute each other, wrapped together by a single façade. City spaces are inflected into the new design creating a dialogue with the context.





Architecture as Perceptive Informer:
Connections, Junctions, Relationships at both Macro and Micro Scales
Ailbhe Cunningham



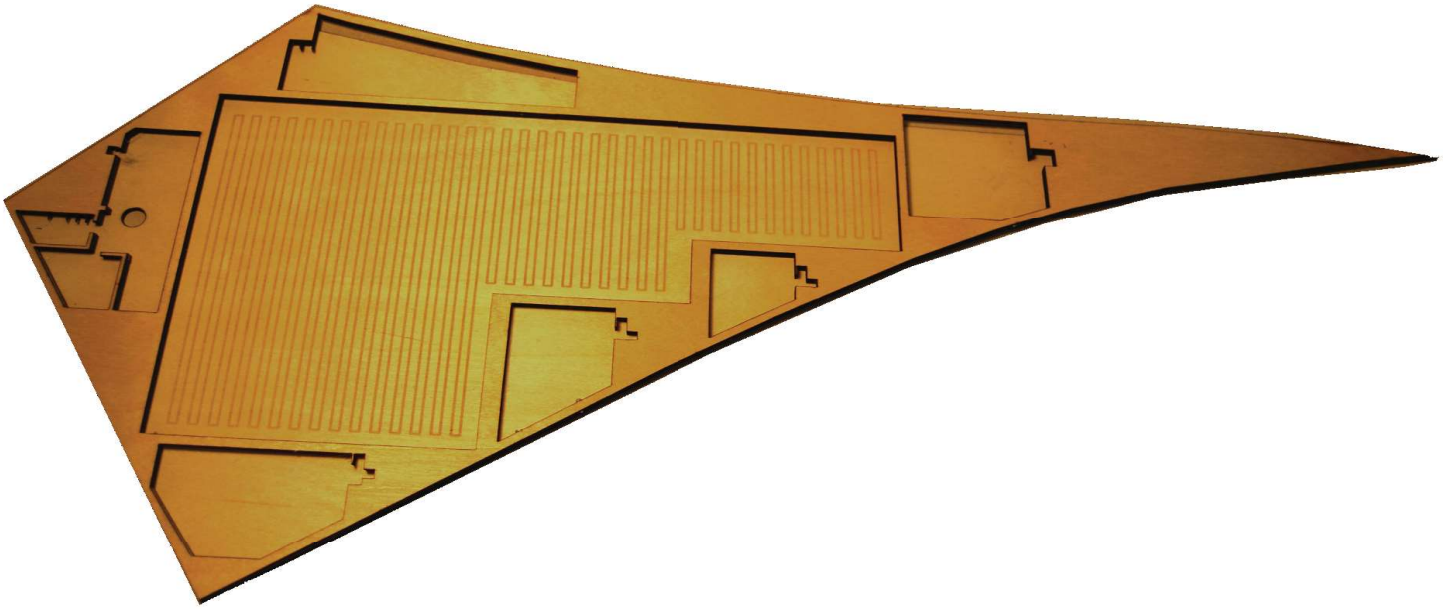
"The studio experience is one to be appreciated and remembered. During our final semester of study we individually strive to discover our own architectural language, the foundations of our professional voice. The studio workspace offers a platform for collective engagement. The input and critique of my peers has played a vital role in the refinement of my own ideas. The impotance and positive effect of shared thinking, your peers critique should never be underestimated "

Ailbhe Cunningham,
5th year Architecture

This thesis proposes the development of a National Conservation Zone for the Apis Mellifera Mellifera, the Dark Irish Honey Bee. The thesis approaches the architecture of the workplace as a series of interrelated ecological, cultural and commercial tasks. It promotes the development of a workplace where the process of honey production and bee health is evident from start to finish. The coexistence of these elements within and throughout the architecture identifies and highlights the undeniable dependency of the Honey Bee on its diminishing natural food source. It proposes the simultaneous study and strengthening of interrelated elements, the Irish Wildflowers and the Bee Populations, through their coexistence on site.

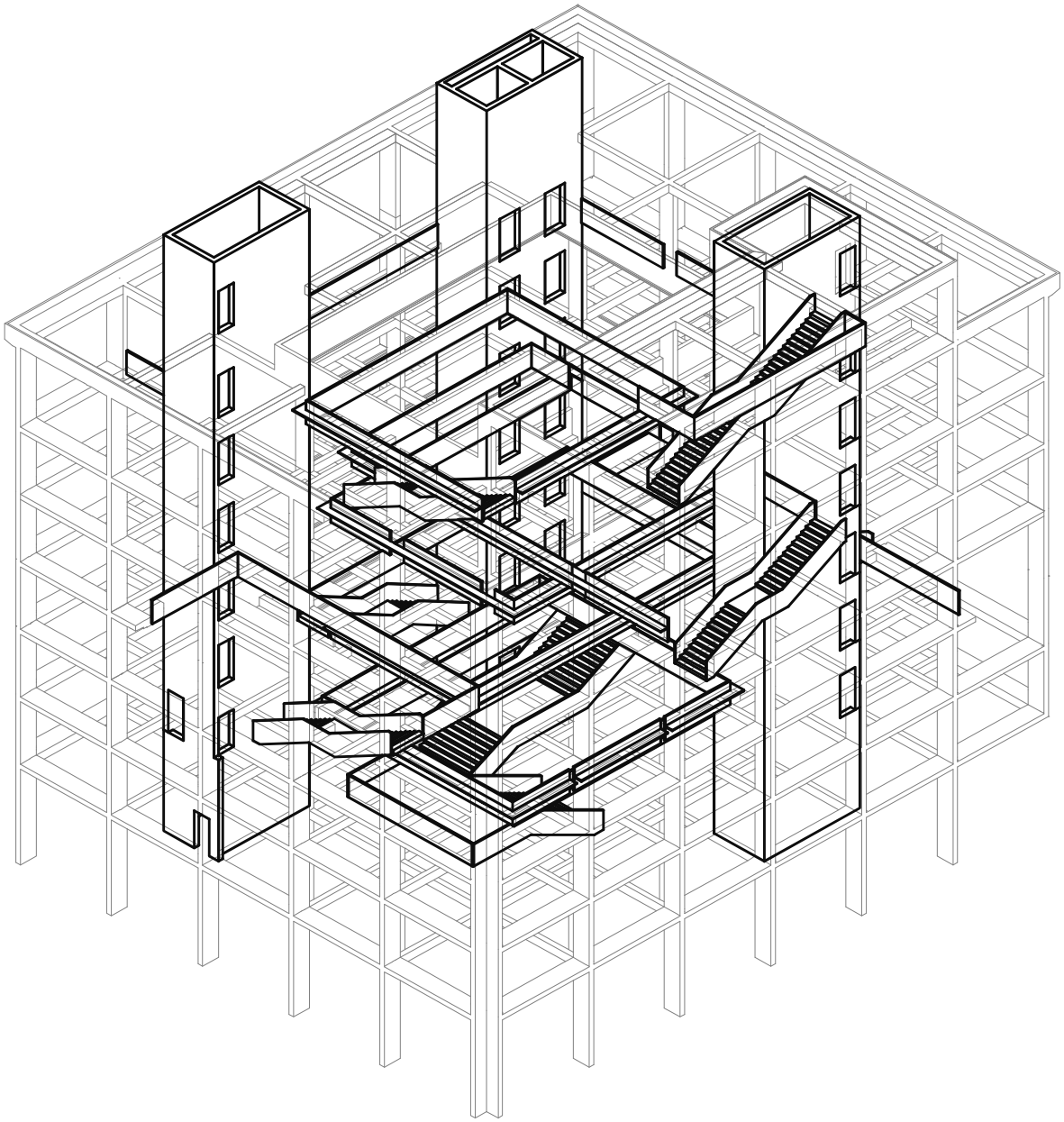
The Contemporary Ruin: Architecture of Permanence and Change
Amandine Di Ciaccio

The thesis is an exploration of permanent and variable conditions within an architectural project. It is a study of the duality of these conditions and their construction procedures. It is an endeavour to create an architecture which facilitates an understanding of these opposing conditions. It is an endeavour to propose an architecture parts of which remain permanent allowing future occupation.
'Perhaps the most enigmatic aspect of the time of ruination is the manner in which it points toward the future rather than the past, or rather uses the ruined resources of the past to imagine, or reimagine, the future" .
Ruins . Dillon, Brian.The MIT Press, 2011.



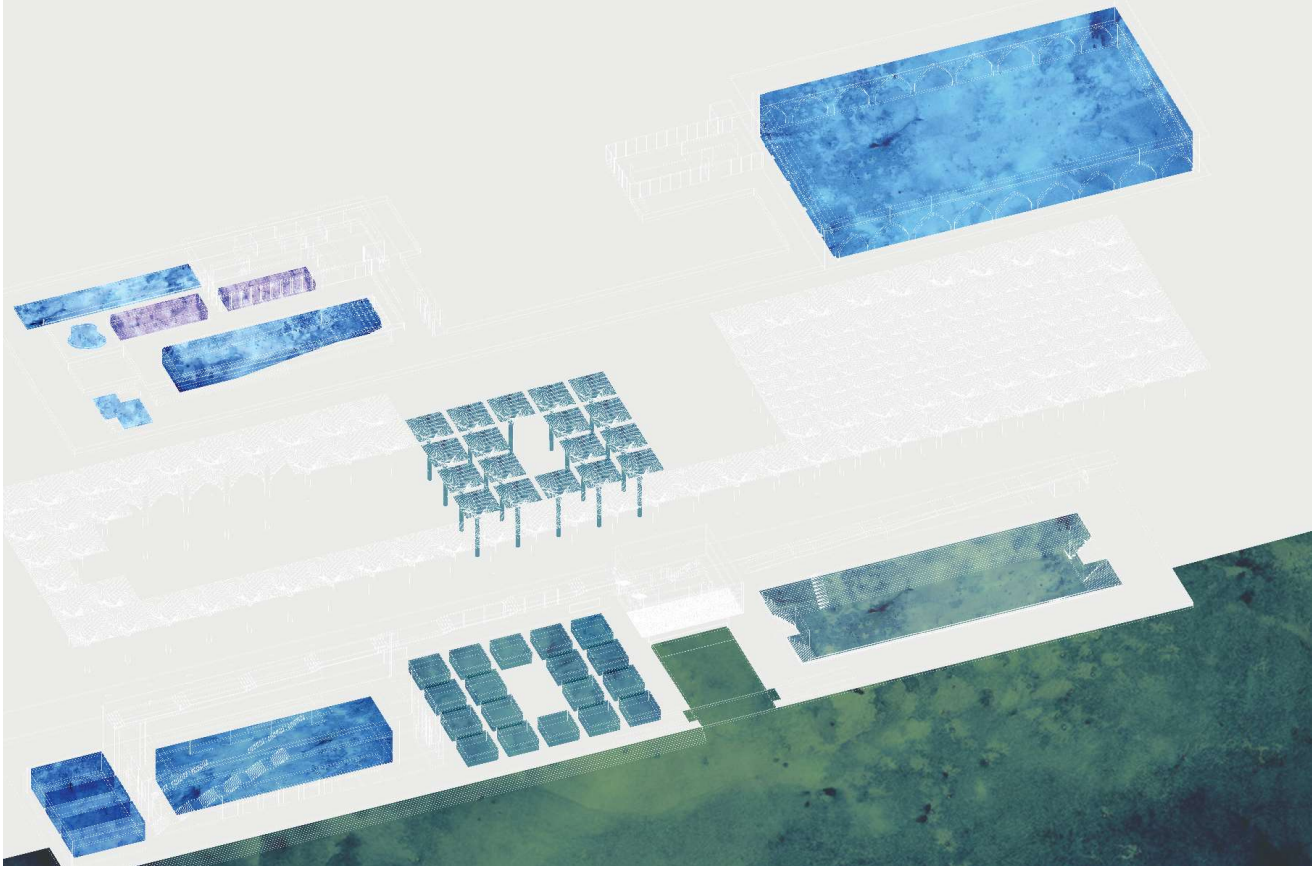
Architecture of Encounters
Brendan Spierin

This thesis, titled 'Architecture of Encounters', is focused on bring people together, encouraging social interaction, and serendipitous encounters. It explores these topics through the modern office space and in particular the growing popularity of the co-working space. The building allows a river walk to pass underneath it and is open to the public. The ground floor houses a café from where you circulate up the shifting atrium to find a place to work, following the staircase around the building. This atrium houses the communal facilities and workspaces while there are also quieter spaces on two sides of each floor.



Contested Ecology: Occupying the Machine
Christopher O Keeffe

The thesis looks at human/water interaction and interrogates the relationship between infrastructure and leisure. It attempts to create architectural spaces which re-configure our attitude toward Water by inhabiting the water purification process in a machine building whose process is dictated by the tidal clock. Its field of columns speaks of the piled construction of the site and the scale of the building elements echoes the sublime qualities of large scale infrastructure . At the heart of the scheme, water is pumped through the columns for filtration, and is held or cascades down. Community swimming pools are suspended above the machines, thus heating the water while cooling the machines.

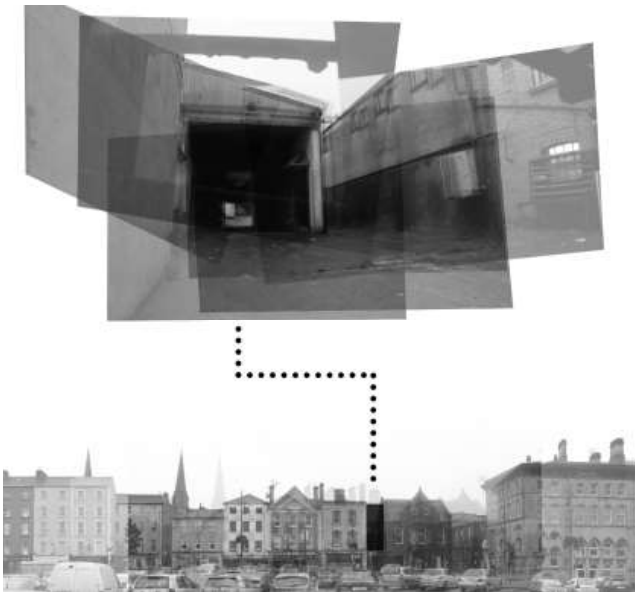


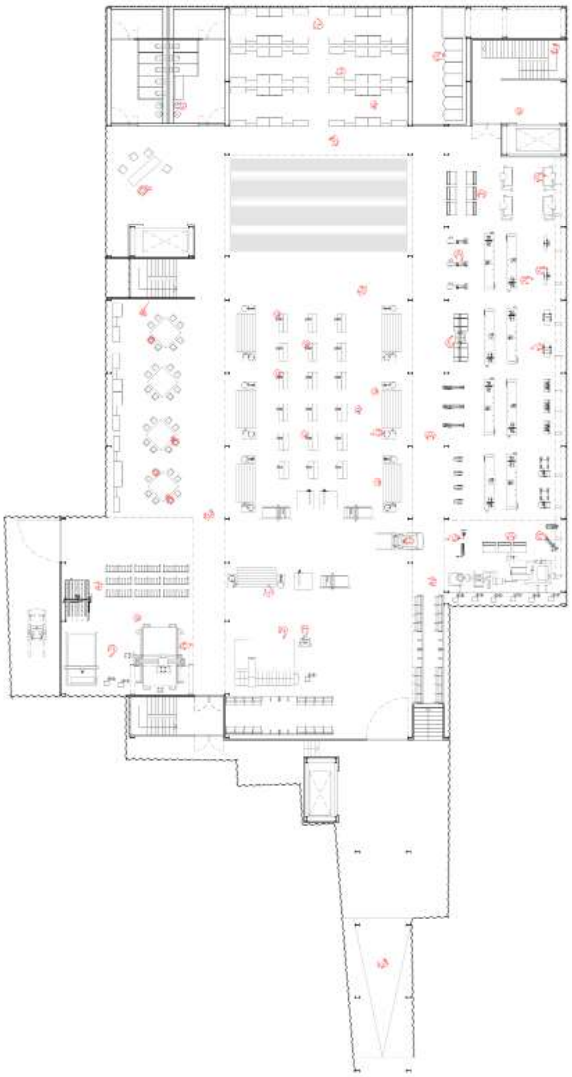
"Situated Modernism"
in the Irish Context
Cormac Murray

The thesis looks at "situated modernism" in the Irish context, how modernist architecture was altered in Ireland to reflect social and cultural values. The project aims to express the current Irish 'zeitgeist' of a nation as a key player in the global digital community. The client for the project is the Chinese multinational telecommunications company Huawei. The building functions as their headquarters enclosing an exhibition hall. The hall is used for tech fairs and to promote their products and would also be given over periodically to public shows and events. The structure is inspired from Mies Van Der Rohe's convention Hall, with the concept of a clear-spanning roof over a Universal space. The roof is envisaged as a permanent fixture for Waterford, but the program below is expected to change.

Inhabiting the Backland:
An Urban Framework
Daire Kelly

The project is concerned with analysing the fragmented urban block, its informal backlands and the dead spaces found within. The derelict site is disassociated from the formal Quays and I chose to heighten this sense by erecting a new structure which turns its back on them, focusing inwards. Here I propose a maker's community incorporating a metal fabrication laboratory with public teaching facilities organized around a central square located above the workshop floor. Transparency and sectional relationships are key to opening up this backland.



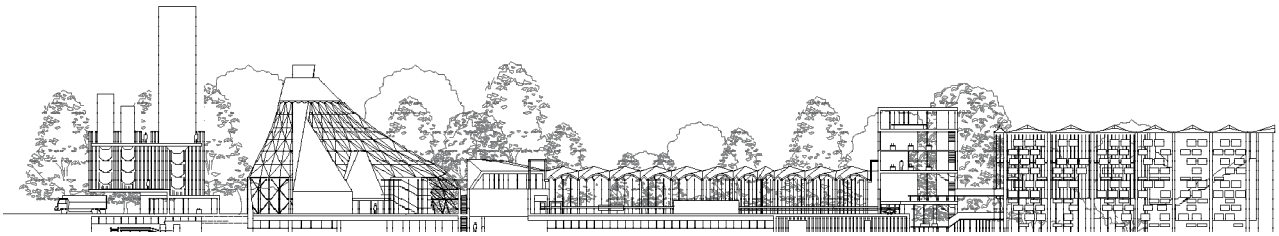


"The ideology of fifth year is that your 'thesis idea' should be accountable to two constraints, theme and site. This assumes a thesis is malleable to any circumstance. I will always admire the pragmatism of DIT, but I believe the thesis year should be a blank slate. This year I designed a hotel in Waterford City, I would have liked to design a garden on the Moon, or a coffee shop on Henry Street, or..."

David Lawless,
5th year Architecture

Americana
David Lawless

The thesis is a reaction to the years brief, specifically the schools collaboration with the IDA. Dermot Clohessy, executive director of the IDA stated that investors 'buy with their eyes'. He explained the courting process which involves bringing the investors on a trip to various locations of interest. The thesis is concerned with the importance of these first impressions of Waterford to potential investors.



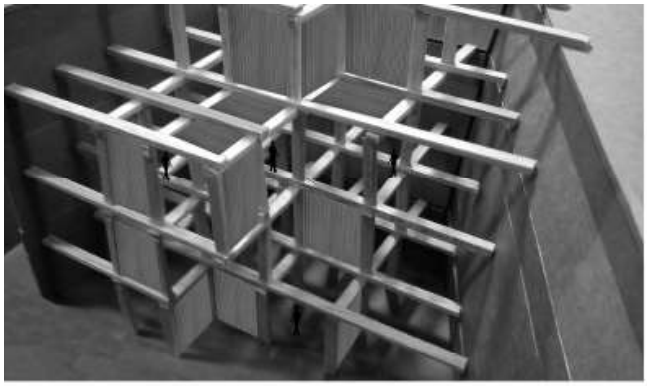
The Sequence of Interdependent Spaces
Davina Moody

This lab glass factory situated in the midst of a Sylvan landscape seeks to answer the question of whether or not memory, in the form of sequences and patterns, can generate interdependent spaces. Industry has been expelled to the periphery, where previously it sat side by side houses, shops markets and many more buildings within the city centre. This laboratory glassware factory reintroduces industry to the city centre while simultaneously giving back a tranquil woodland to the people of Waterford.
The factories form is intrinsically linked to the topography of the site and the presence of a large number of mature trees. The process of glass making as well as the sequences of movement from one space to the next are central to the scheme design, all the time striving to achieve that joyful, satisfying spatial quality which is at the heart of interdependent spaces.

The Character of Structure Defining Aesthetics and Space
Donal Ryan

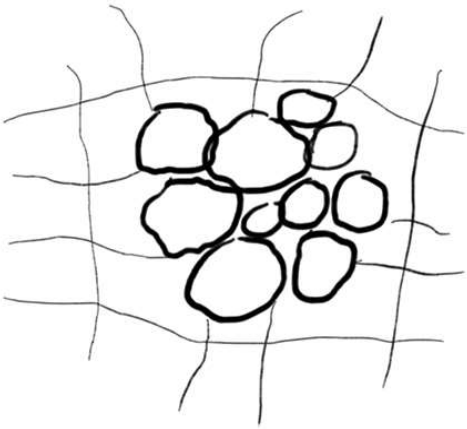
The project is a sports research and development centre located on Bilberry halting site Waterford. The Structure of the building is exposed defining the spaces created and enhancing the aesthetic value of the building. The exposed structure will allow a defining between the variety of spaces and allow people to read what happens within the building through the facade.I also propose a public route meandering up the cliff, connecting the riverfront with the cliff above.

Next Spread
Final Reviews
Photo *Ailbhe Cunningham*

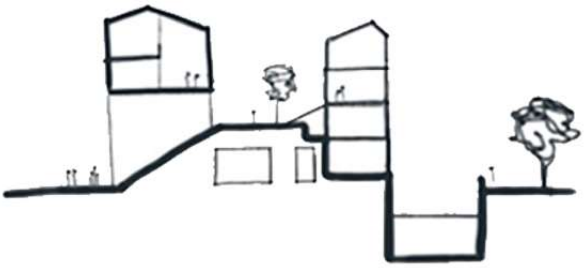


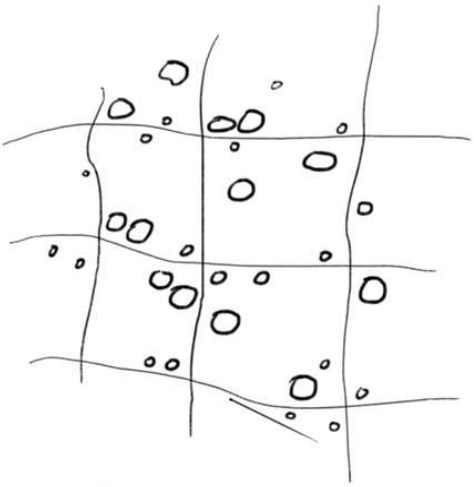
How Doorways and Thresholds can Foster an Open Working Society
Vincent O Byrne

Based on Robin Evan's Comparative Essay 'Figures, Doors, and Passages', I explore how the Italian palace matrix of interconnected rooms can be used to decentralize working environments into smaller community based work groups.
The principle is simple: allow the life of one's home and family to co-exist in harmony with his or her work, by ensuring that a person is never more than a short walk away from their office or studio, or workshop. That way the workplace becomes a simple extension of the home, and another room in the house, weaved into the overall fabric of the city.

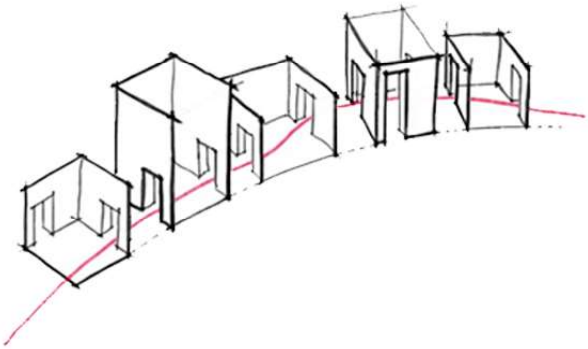


Decentralize Production



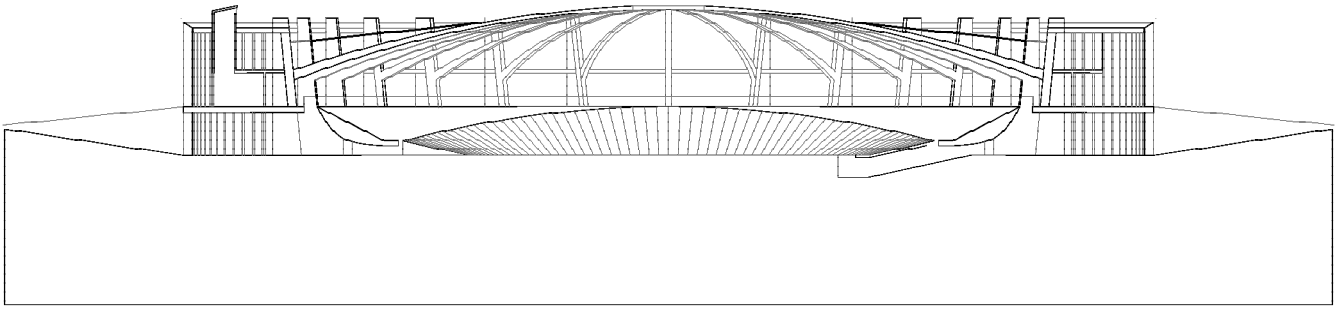


Into Small Work Groups



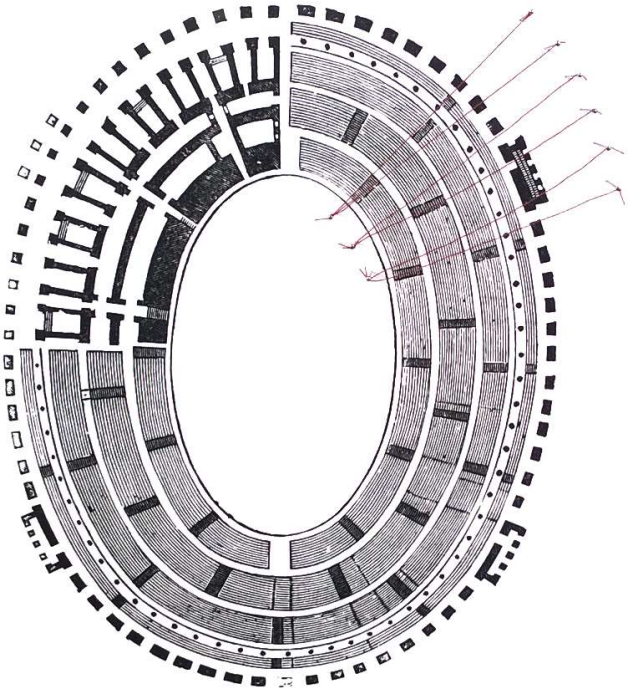
Linking Building to Place;
Earthen Machine
Eoin Murphy

This thesis aims to look at how an identity or image could be created through architectural and urban interventions while remaining intrinsically linked to place.
An interest in the meeting of an agricultural edge and an industrial fringe was a starting point for this exploration. As a vehicle for exploring the thesis subject of linking place and building; earthen machine, a design of a rapeseed refinery, biofuel production plant and research centre, constructed in rammed earth, has been proposed.



Repetition and Rhythm in Architecture
Eoin O Donnell

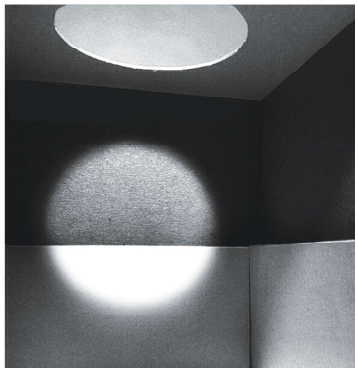
The aim and focus of this research and thesis is to investigate the experience of repetition and rhythm in architecture, more specifically the effect and impact repeating and rhythmic elements have on the overall experience or perception of movement in space and space itself.
The building which attempts to articulate the ideas of rhythm and repetition in architecture, as well the rhythm of working life is the Cycle centre, a bicycle manufacturing and testing facility. Incorporating a velodrome track into the facility of manufacturing provides a centre in which a bicycle is made and tested. One where there is a direct relationship between production and use, the work involve in manufacturing as well as cycling creating a truly rhythmic building.
The nature of the track sets down a number of strict rules which are repeated again and again that ultimately allow an architectural solution, structurally and spatially, to be extracted from. The relationships created between the movements within this typology is an attempt at exploring how a building can be truly rhythmic.

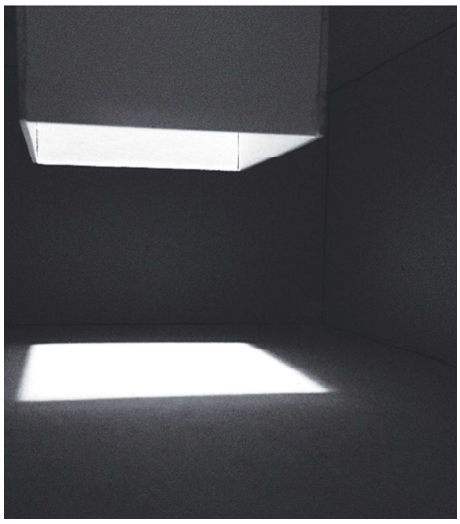


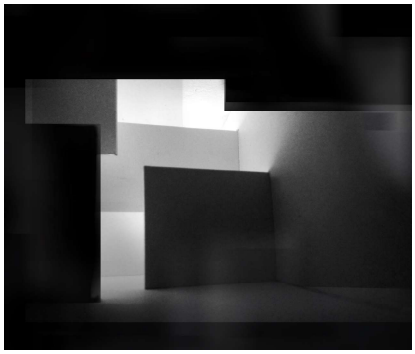
Monumentality
Oksana Lastovetsky

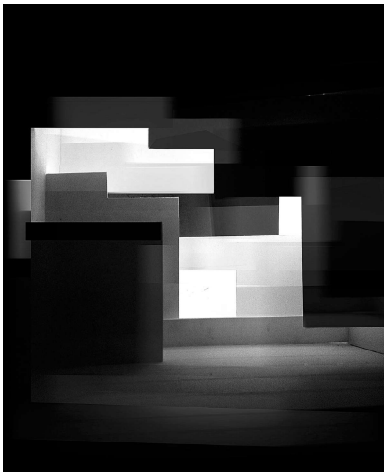
This thesis is a study of architectural and urban strategies that are publicly considered to be Monumental – in scale, form or concept. We have preconceived ideas about such architectural moves, and oftentimes, both monumental and utopian ideas are infamous for generally not addressing the human scale and the single person's needs.
The Fab Lab city is an experiment in the merging of visual monumentality with an urban humanity. It explores permanence alongside temporarity as well as inspiring a flexible future vision

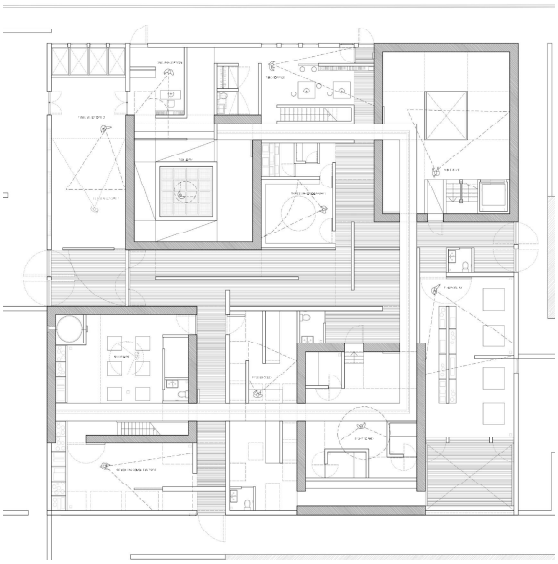
The Perception of Space: Art as a Critical Lens in the Constant Reinterpretation of Space
Julie Molloy









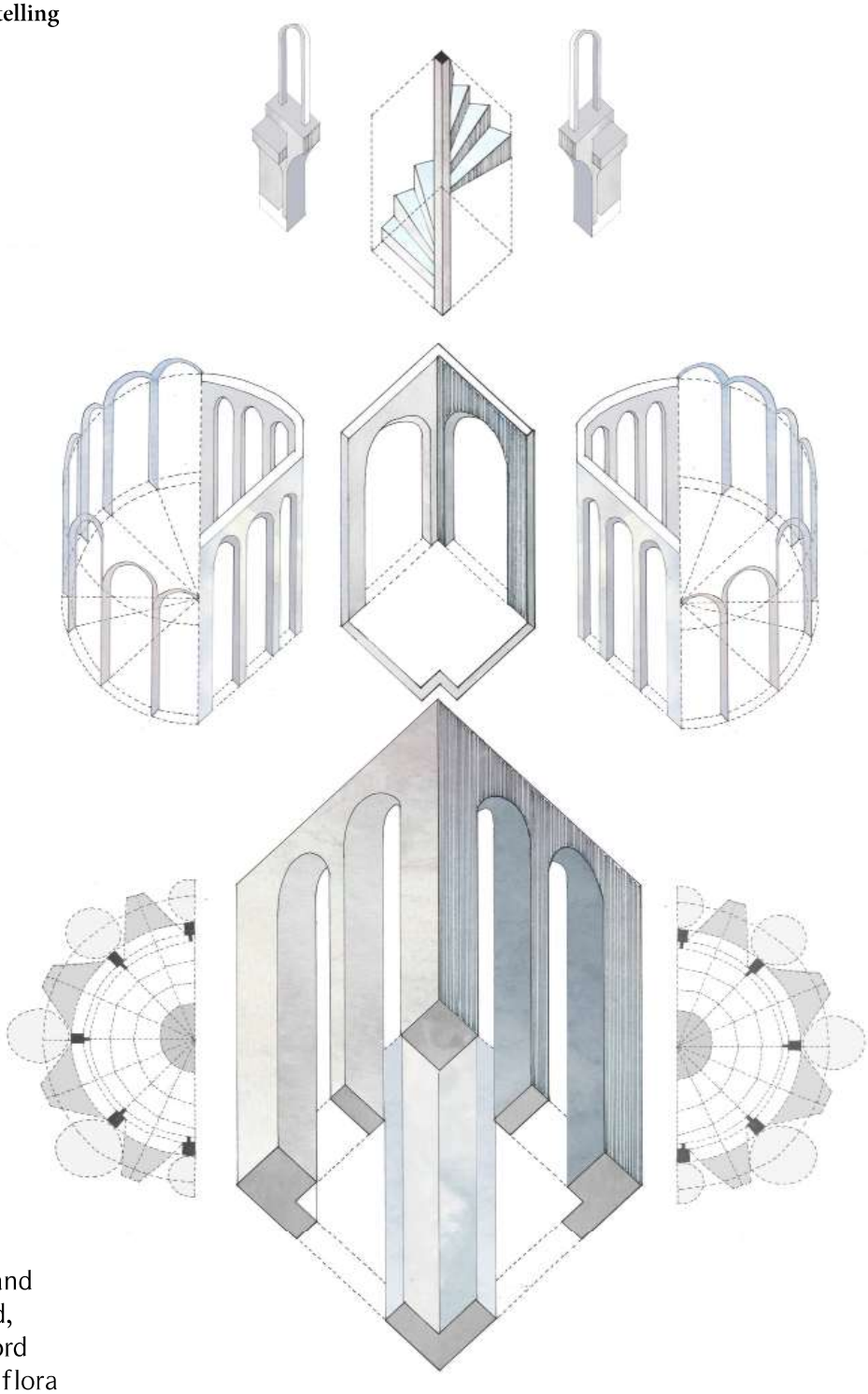


This thesis investigates the perception of space. The way we perceive based on the ability to look beyond the literal. Using process and function to breach the gap between art and architecture, cubist and minimal art techniques are introduced into the world of The Mannequin Factory as a means of testing moments in time from the outlook of a worker.
Taking inspiration from Robert Irwin's theory of "seeing is forgetting the name of the thing ones sees" our visual senses are challenged past the mundane of working life in order to stimulate a new way of seeing. To take advantage of the controlled attributes of a new factory aesthetic, allowing for a unique and specific exploration of space.

The Lingering Tradition: Classical Rationalism in an irish Landscape
Mark McCormack

The project is a Waste to Energy Incineration Plant situated in Belview Port, a hub of infrastructure and industry on Waterford's periphery. This large scale typology aims to provide renewable energy for Waterford while managing the waste produced in the South East. This plant a vehicle for investigating how the classical and formal are still relevant in contemporary architecture.
The basis of my proposal is an inherent interest in Classical architecture in its many guises over the centuries and how these ideas have been tempered in a modern context through the works of rationalist architects. Coupled with this is also an interest in classical building within the Irish context, those of the colonist and the institute, and how they resolve themselves in our landscape.

Estoria - Fantastical and Fact. The Role of Storytelling in the Creation of Meaning
Sophie Kelliher



This Thesis, comprising of a Colourworks and Pigment wetlands is located on Little Island, along the River Suir on the edge of Waterford City. Natural dyes and pigments from local flora and minerals present on the Island will be used to create a paint range with a colour palette synonymous with Waterford City. Changing seasons produce 'chapters' of colours which wash away with the river's current, informing and marking the place in a product made up from and around it.

The Tapestry of Structure: Capturing a Quantitative and Memorable Character.
Laura McDermott

The principal title of the thesis is concerned with the engagement of the scientific methods involved in manipulating a conceptual idea into something more tangible. A quantifiable character is defined through the separate elements of the structure which have been fused together to form an overhead skeleton. In the case of this thesis project it is the materials which compose an elegant truss system. The memorable character aspect of the project mirrors a logical reality in juxtaposition with the vague and complex realm of memory and character.
The tapestry of structure is the end result of layering a carefully considered series of primary and secondary elements which complement each other visually and structurally. The truss was the chosen architectural form of revealing a character in the building as it controls complexity in the tension and compression of individual components to form a whole. This whole, when repeated, forms a layer of plain creating a roof of undiluted beauty controlled by its own simplicity of symmetry. It is amid moments created between the supporting angled roof columns where the idea of personal experience and the creation of memory are captured.

Next Spread

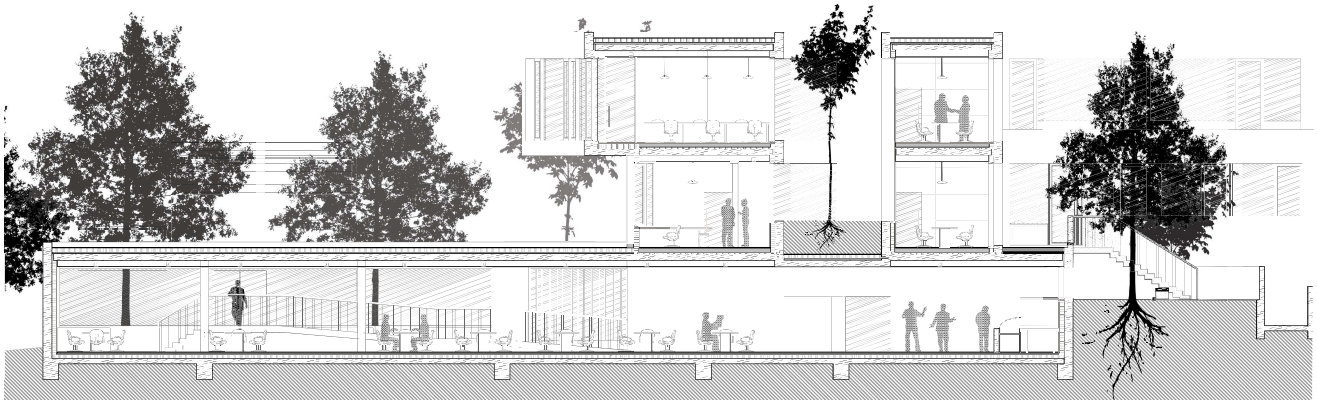
Final Reviews

Photo *Ailbhe Cunningham*

How to Improve Employees'Satisfaction in the Workplace

Cora Melón Carbajo

The project aims to investigate how to improve employees' satisfaction at the workplace. In this case, an office building for a consultancy company, KMPG, has been designed focusing in three areas that will improve overall occupant's satisfaction. These areas are the physical environment defined as the one makes occupant safe inside and around the build form, the functional environment which not only satisfy the organization layout of the building but also its environmental conditions, and finally the psychological environment that it refers to the perception of the physical and functional environment. The research concluded that it is not only necessary to create wright environments at workplace but also use architecture to ensure that occupants will perceive that environments in the correct manner.



Assembling the Frontier
Niall Fitzgerald

Brettstapel Factory - Belview Port This factory is located at the periphery of Waterford city, at Belview Port; a place at the frontier of industrial development in the South East. The project is a tectonic investigation and re interpretation of the industrial shed; the emblematic building type of this place.

In Conversation

Paul Kelly with Annette Gigon (Gigon/ Guyer, Zurich)

"to make the earth porous and to gain area we multiply surfaces for people to live. The way these materials are combined or proportioned - this is so fascinating and difficult. For each project we try to have a concept which is a kind of a grammar or DNA. Then this can react in a particular way so that everything - all of the stuff - does its work in its way and at the right place."

Paul Kelly Welcome everybody and to my first podcast so forgive me if I'm stuttering along as we go. It's a wonderful opportunity for us to have Annette here. I've been mentally saying the name Gigon Guyer incorrectly for the last 25 years so forgive me again now. I was just looking at some of the work by the office that we visited in Switzerland, much of which was published when we graduated from college and has had a presence in the consciousness of our practice. In 2002 we took our office to see some of your buildings in Switzerland, so I'm armed with all the right questions.
Given that we're here primarily with students, can you give us an insight into how you became interested in architecture, was it a light bulb moment or was it something that you'd always been exposed to?

Annette Gigon I think for a really long time I didn't know what I wanted to study and I also liked literature a lot, so finally when I was 18 or 19 it was between studying either that or Architecture. When I was small and before these different opportunities I thought about becoming a dentist or an actor - and then even a doctor but I couldn't work with corpses so it turned out that I'd have to choose between the others. Maybe I wasn't interested in becoming an architect in the beginning but in studying architecture itself.

PK That's an interesting point that you'd study architecture and have that as an ambition rather than just to become an architect. Did you find that the education you received has prepared you for a variety of things or could you have gone and become a writer after studying architecture?

AG Maybe then I became infatuated with architecture so I didn't think about becoming a writer anymore. I think it was the right thing to do. Nevertheless I like reading at night and at

Previous Spread

Paul Kelly and Annette Gigon
Photo *Jaroslaw Adamczuk*

Above

Kirchner Museum Gigon/Guyer Architects, Zurich
Photo *Heinrich Helfenstein, Zurich*

the weekends and it's an important thing to do to learn about the world. I read litearature more than architecture books – I liked to read James Joyce as a student. But I think that architecture and literature are two separate fields which do not interact so often and so strongly and so fruitfully all the time. They can and then they are very powerful. Language and architecture are two totally different things.

PK I wondered how does teaching inform your work or does it have a relevance to how you practice?

AG Maybe it's rather that the practice informs teaching. We gave into teaching late in our careers. The first time I tried it I was in my 40s and finally returned in my 50s. Building was just the more urgent thing for me to do than to teach. But now becoming older it's nice to work with young people, and it's also interesting to choose your own subjects that you can't do as a practising architect, you work on the commissions that luckily arrive to you in your office or those you choose to do in competitions. But as a teacher you have the possibility to choose your own subjects – to focus on whatever - libraries or high rise buildings or timber construction. This is a freedom you have as a teacher and this is great.

PK And then can that teaching in the school feed back into practice in a meaningful way?

AG Of course. Our work and teaching both profit from each other.

PK Is the pragmatic important then, when you talk about research and probably something quite close to the way we would try to work here. There is a grounded nature in the projects we propose to students and the ambition would always be that it would result in the proposal for a building and not anything else. Is that how you teach in the ETH?

AG Every semester we choose different themes. One theme right now is glass and the city. So we try to figure out this antagonism between glass which is somehow this un-urban material and building in an urban situation. The students work on very different sites and have to deal with housing, offices and an architectural forum (small museum) all combined in one building. This is quite a complex way to organise all these different functions. Themes arise such as plinths and how to stack the programme and how to navigate through it. But again it is this way of how openings are made for the different usages and how they can be integrated into the different contexts. To build within context is is also something which is very important in our work. Architecture is not autonomous, it can be beautiful or ugly within different surroundings. We tend to start the semester with a kind of overview. We have 45 students a semester and they all take one reference building and make a small analysis of it. They present it in front of their peers so that they learn about the Maison de Verre as well as the Farnsworth House. In this way everyone gets a deeper insight into this idea of glass and the city; a deeper insight into this field of a material used which is modern in an urban context.

PK It's quite challenging to suggest glass when you talk about a variety of functions in an urban context.

AG Yes but they are not forced to repeat Mies Van der Rohe's Friedrichstrasse, absolutely not and we stop them if they want to. We just want to think about the size of openings and the way they are framed, how is the detailing resolved, how is the building standing on the earth and ending

towards the sky and touching the neighbours? It is the whole architectural alphabet but we had this focus of thinking about glass, all the different qualities you can have with this one material – being opaque, translucent, transparent, profiled, coloured. There is actually a nice coincidence that Dan Graham is at the ETH having a small exhibition at the moment. One of his pavilions is in the school and it's great for the students to be able to see it and walk around it, to experience what it means to be reflected, and nevertheless being seen through the mirror and vanishing behind the glass and appearing again - it's so rich. Of course the subject of glass is not simple and we warned everybody working in this semester with us that there is a huge span between the very ugly and the very beautiful and all the intermediate possibilities that you can have when working with glass.

PK Is that also reflective in some of your own research in terms of your project for the Prime Tower in Zurich, which seemed to be a bit of a departure from your earlier work. The scale was a change and then this material as a single material.

AG As a matter of fact our very first building ,the Kirchner Museum was a kind of playing through the different qualities, the different so called aggregate states of glass for different functions. This is not so easy to explain without plans and photographs, but if you use etched glass you get diffused light instead of direct sunshine and strong shadows. To have the daylight evenly dispersed in an exhibition space is very good for the works of art, for the paintings. The smooth, diffused light one gets in the exhibition-rooms is comparable to sunlight coming through clouds. And we also used etched glass as a cladding to make the insulation sheets behind the façade "visible" and on the opaque roofs of the Kirchner Museum we also used broken waste glass instead of the

Above

Prime Tower Gigon/Guyer Architects, Zurich
Photo *Thies Wachter, Zurich*

usual gravel. In fact we've been interested in this material for a long time now but nevertheless it is not our favourite material. We like concrete and wood and metal too. Maybe glass is just the most complex material because one gets this level of transparency that creates very ambiguous borders between inside and outside.

PK When I look at the work I see an incredible range of form, complexity, variety of materials, and nevertheless I think one can still see the consistency in the way you approach things. How does this process between yourself and Mike work? You obviously try to craft an idea from the beginning and then as it develops ensure that the thing that emerges does not undermine the original idea – that the idea continues to be thought of and there is still a connection between the material and all those relationships you are creating.

AG Yes, you described it all very well already. I think this is why we had to build and not teach for a long time. To work and think with matter, with stuff is something that is very, very fascinating. It's such a wonderful and rich world. You can cast, stack, you can mount, you can fix materials together in order to build rooms. Architecture is about building rooms and about making the earth porous and it is also about gaining area by multiplying surfaces for people to live. The way materials are combined or proportioned - this is fascinating and difficult at the same time. For each project we try to have a concept which is a kind of a grammar or DNA. Then this can react in a particular way so that everything - all of the stuff - does its work in its way at the right place. This is a nice way to develop a project although you're not always as free as you'd like to be.

PK When the concept or idea for the project is being developed, how does it manifest in the conversation, is it a sketch or a material, or a process? Do you define something as a starting point that you will continually refer back to?

AG It's a lot of different things just happening. It's not so much sketching, many people find ideas or solutions with sketching, and I don't so much. It's rather trying to imagine how the building works, how it feels, how it looks. It's model making and at the beginning, if it's a very complex task, we have to try out different shapes and sizes in relation to the surrounding context and also to bring in the programme. But in all cases it's about this little thing, a nucleus, an idea, a concept in the project which is of importance. And of course there is always this question "what does the building want to become"? Working on a project is this kind of ongoing dialogue with different means, the small models and drawings and the larger ones which illustrate the reality of the built thing. It means imagining the volume, the materiality of the building, imagining entering it and beginning to walk through it. How do you look from inside to outside and vice versa? It's kind of a dialogue; a constant questioning.

PK I read about how the practice grew at one point from twenty to sixty, a lot of people and a complex organisation. Obviously you have to try and disseminate the idea or the principle of what you're trying to achieve to the other people in the office. Is that a difficult thing to achieve and is there always a dialogue between you and Mike?

AG It's not such a difficult process. On some projects Mike I and have more of a dialogue, and less in some others. Of course other voices come in, co-workers have opinions and those are tested out. And then we measure together between different variations and possibilities. The process

is a kind of dialogue with the imagination, with the idea, with this little creation becoming big, becoming real. How can it be produced, how can it be appropriated? It is a kind of forward imagination, forward projection of what the contributions of this building could be here - of the surface of the earth with all the qualities and disadvantages of the surroundings and what can it bring to the lives of those who pass it by or that use it?

PK There is a complexity there that sounds very demanding and testing. You went from a series of cultural projects to housing and even social housing. Is every project a possibility? Would you ever turn anything down?

AG I'm never thinking so much about what I want to do but more about where we can contribute something. Our very first office building competition was the Prime Tower. In the nineties we could do a few housing projects which were direct commissions for wealthy people. But then there were also competitions for middle class apartments to rent and then competitions for social housing, and we really would like to do another social housing project. We just lost one competition and I think we should have won – this is for the record.

PK Housing is something that we were exploring this semester in fourth year. Sometimes I've had comments from other architects suggesting that perhaps all of the typologies that make any sense have been developed. Do you think there are genuine possibilities in housing going forward for the architectural profession. Can we imagine new typologies or are we at a new point in history where it's all been done?

AG I think housing is something which doesn't change so much because we still need bedrooms of a certain size and rooms are typically rectangular so you can comfortably place your bed, your wardrobe and your desk there. But it also depends on where you build and for which client. Is it for the family with two or three bedrooms and a living room, with one or two bathrooms? And it could also be for a community where there are ten bedrooms like in co-operative housing. These are different situations depending on whether you're in the United States, France or the Netherlands. I think with housing, invention happens within a very fine measurement. The exact way you bring together the kitchen and the living space or eating space, the balconies or loggias and within all the possible forms there are challenges to achieve this. Nevertheless we also need to be able to design in an economical way - so that people can rent and not have to spend all their money just paying for their home.

PK So there's a cultural condition there that might be what changes our attitude to housing. Is it true that you've coded or changed how you've adapted to that context?

AG Yes, you have to. There are smaller apartments in the Netherlands for instance. Already in Switzerland the kitchens in Geneva are much smaller than they're asked for in Zurich. Of course there is also the weather. We haven't built in Singapore but there at a hundred metres you can still have garden spaces because you have a temperature of thirty degrees all year round with mild winds. In Switzerland however, you have harsher winds, snow and ice and temperature differences of 40 degrees within one year. Therefore I think you cannot compare so easily what's the best way to live or build in a different context. I think there probably isn't any one type of housing which can be adapted everywhere.

PK You mentioned wind, rain, snow and temperature. The issue of sustainability is coming to the fore here in Ireland at the moment and I wonder what sort of an impact that has on your own work and in the context of Switzerland.

AG There are very strong regulations and lots of architects complain heavily about having to insulate from 20 centimetres to 35 centimetres. It's becoming the most important part of the wall – the insulation. We use triple glazing; even the surface of the façade of the glass elements in relation to the whole façade is sometimes limited because the glass is the weakest element. Of course a lot is done with technology. Heat pumps are used whenever possible as well as solar panels on the roof and there is a whole amount of machinery to contend with. I do not complain however, because I know the importance of these ecological issues. Nevertheless one thing we do not concern ourselves with in Switzerland is how much space we use to live in, and this is something interesting to compare with Japan for instance where they have less space to live in but they do not insulate, they still have very thin walls and single glazing in new buildings. For architects this means of course to have more freedom.

PK Are you confident that good work can be done within these new constraints?

AG It's much more difficult of course as a result of this lack of freedom. You cannot be as playful and you also lose space. In comparison I'd wonder how do you have to insulate your buildings in Ireland?

PK About 200mm of insulation but every time I turn around there seems to be a new regulation and they seem to change quite frequently.
I think now we might open up the conversation to questions from the students.

Questions

Emmett Doyle You talked about reading literature as one of your pastimes, have you time for reading architectural theory?

AG Yes I hope! Interestingly, James Joyce said he wrote his Ulysses so that Dublin could be rebuilt in one hundred years – as a kind of document of the built reality. Reading Ulysses it was enough for me not to come to Dublin for thirty years! But nevertheless I do not believe that you can really describe architecture to a degree that it can be rebuilt; there is so much information, so much understanding about material and detailing needed to understand how things come together. You have to come to visual means like models or plans to describe how it is done. Even though Joyce is my big hero – this is his only sentence I don't agree with.

Claudia Murray Do you think flexibility in housing can damage the integrity of space?

AG It depends on how you define flexibility, does it mean that walls can be shifted or does it mean you have sliding doors with bigger and smaller openings or are there curtains to divide a room - or is the house on wheels? When I was your age it was a big fashion to think about flexibility in housing. Several projects were built with walls as building elements that can be taken away and placed somewhere else. It turned out that when people were observed over a period of time that they did not use it because it was too much effort to move these walls. This evening at the AAI lecture, I will show a housing project where some of the walls were meant to be taken away – but finally all of them were built because the flats

had to be rented as three, four or five bedroom apartments. So when it went on the market, those who needed five bedrooms went for the five bed apartment. Also if you have an apartment with 120m^2 and just two rooms, the people who rent it feel that it's inappropriate to have such a large two room apartment within 120m^2. I think finally if it goes into the condominium market then there is much more freedom because people who own it can decide on just having one bedroom and the rest is an open loft-like living arrangement. I personally think it's nice to have the possibility to divide rooms with sliding doors to have a morning and an evening room. There are different ways of dividing rooms, you can do it with furniture, some of our colleagues work with curtains – Peter Maerkli sometimes divides his living rooms placing a curtain towards a kitchen

Andrew Ó Murchú In terms of how you teach the students in the ETH, and how you work in practise too - do you try to avoid abstraction? Do you encourage the students to always operate within an understanding of real things?

AG The process from conceiving an idea, a concept to a real building is a "translation" from the non-physical; the abstract into built matter. This translation is the work of an architect. You start with an idea, a vision or a dream how a building might or look in the sun. Is it shiny, is it porous? An idea of how you move in the building. The idea is this little immaterial nucleus of something you start with. Then you test volume and size with materiality, with models and then with details. You come from here to over there; here is the idea and there is the project. It is a long way, it can be a direct line if you're lucky but other times it can be very convoluted.
Indeed there are always difficulties in the "translation" from idea into matter, and this is very interesting but also dangerous. When you see a building which you think is not good enough, there could be different reasons for this – maybe it is not the fault of the architect. But nevertheless you criticise the final building and the architect! And so we want to teach students just to get an understanding of these things - of how to work with all of these substitute means of reality to get closer to the real thing, the real building - to sort of mirror the building in the plan, to reflect it in the model, and to render it to get closer to reality. We discuss with them how glass is framed, we discuss the thickness of the frame and pillars and whether they're polished or sandblasted. We ask them how does it feel to walk along these pillars, how is the rhythm, how is the light coming in and what does the dog do there? We want to give the students an understanding of so many aspects of this world - of matter, of human behaviour, of the sound of steps in rooms. And we also sort of "vaccinate" them with bits of reality, so that when they leave the school they have a clue of what it means to be an architect or whether they would nevertheless prefer studying something else like literature.

Above

Fourth Year Architecture Exhibition
Photo *Jaroslaw Adamczuk*

FUNDAMENTALS

Analysing Tall Structures

Architecture and Engineering Students

ArchitectureStudents

Jaroslaw Adamczuk
Andrezza Alves
Zunairah Ansari
Gerard Bachaalany
Marie-Claire Bligh
Mark Callanan
Alice Clarke
Shane Cleary
Hannah Crehan
George Cooney
Niamh Denny
Alex Devereux
Michelle Diver
Deirdre Doyle
Emmett Doyle
James Drury
Sophie El Nimr
Franzika Enderlre
Jillian Ethlin
Graham Flaherty
Jamie Flynn
David Gondry
Nigel Holmes
Rebecca Kelly
James Kelly
Robert Kenny
Aaron Kirk
Ronan Lonergan
John Macken
Chloe Marie
Elsa Maquet
Jonathan Meyer
Daniel Mc Fadden
Eoghan McKendry
Rayanne Lima
Sorcha Maguire
Marcelo Monteiro
Suzanne Mullally
Andrew Ó Murchú
Claudia Murray
Étáin Neary
Patrick Newell
Dáire Nolan
Shelly-Ann O Dea
Orla O Donnell
Donnacha -
O Connell
Darryl O Neill
Graciele Padroso
Gerard Pagans
Mark Redmond
Marina Oliveira
Kate Rushe
Andrew Sterritt
Michael Sykes
Matthew Thornton
Ailbhe Walsh
James Ward
Matthew Walsh
Cristian Wittig
Katie Wolahan

Tutors

Patrick Flynn
Paul Kelly

Peter Crowley
Emma Geoghegan
Helen Lamb
Jim Roche

Engineering Students

Séan Bond
Graham Byrne
Brian Duke
Shane Lally
Andy Lei
Glen Murray
Alan Rowan

This series of exercises aimed to explore the importance of structure in an understanding of an architectural concept.
The first part involved a series of typology studies exploring structure in tall buildings and how this understanding of structure works with the architectural idea. Students of engineering and architecture working in teams prepared study models of the selected buildings and structural models demonstrating the forces at work.
The next project explored the lessons learned from this study and how it could be applied to the ADS project. Students in the same teams prepared drawings and models of the structure of the design project at the interim design stage to explore how an understanding of structure could be integrated into the design process.

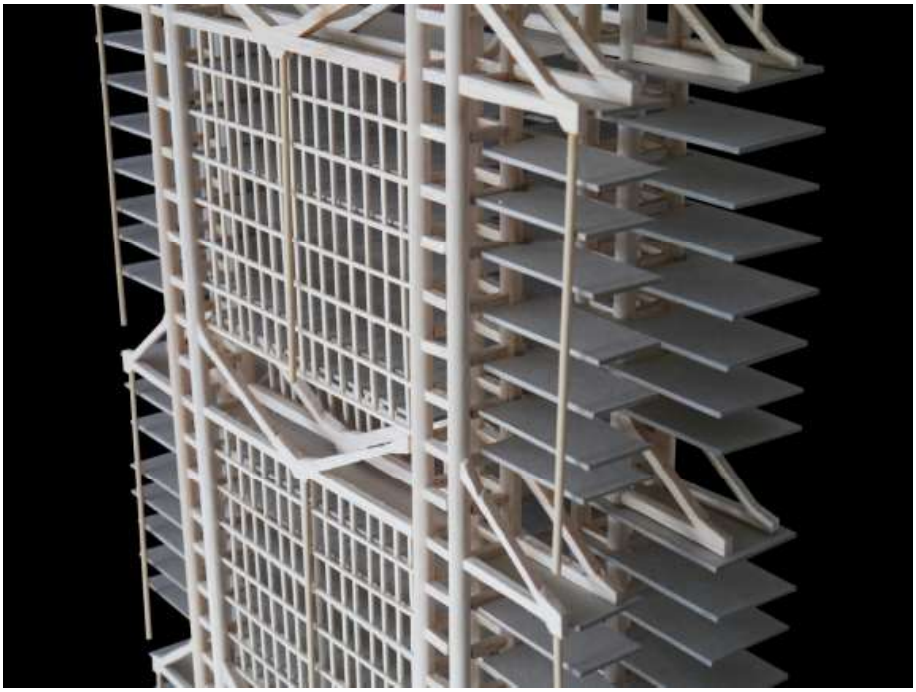
Opposite

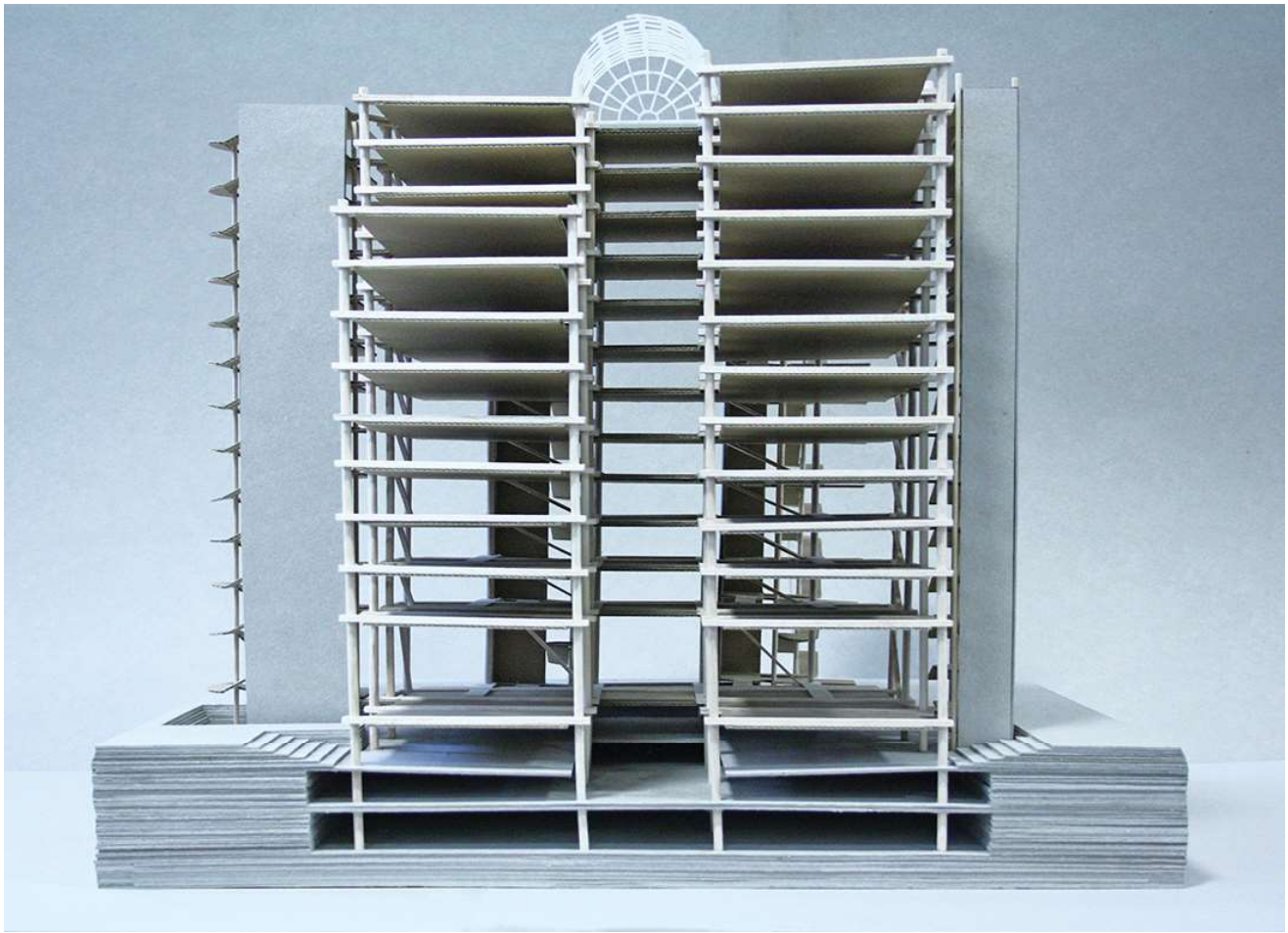
Discussion Before the Crit
Photo *Andrew Ó Murchú*

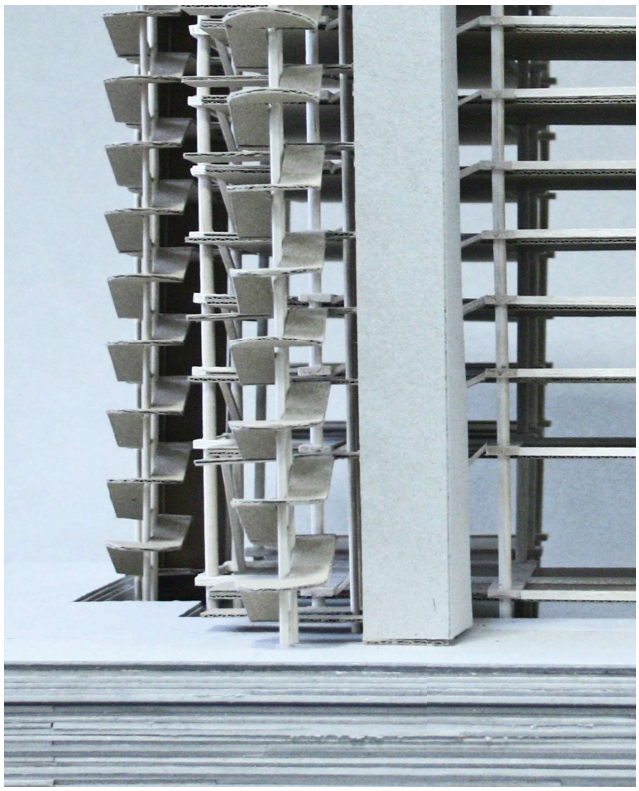
Hong Kong Shanghai Bank
Norman Foster

Andrew Sterritt
Michael Sykes
Mark Callanan
James Ward
Matthew Walsh
Christian Wittig
Katie Wolahan

Alan Rowan
(Engineering Student)







Lloyd's Building, London
Richard Rogers

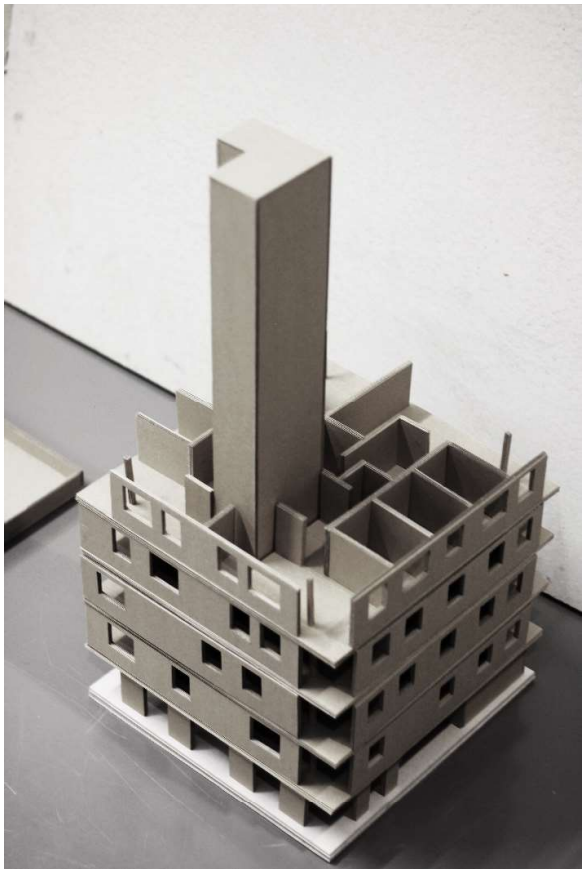
Jarek Adamczuk
Zunairah Ansari
Marie-Claire Bligh
Alice Clarke
Hannah Crehan

Séan Bond
(Engineering Student)

New Museum of Modern Art, New York
SANAA

George Cooney
Niamh Denny
Alex Devereux
Michelle Diver
Deirdre Doyle
James Drury
Sophie El Nimr

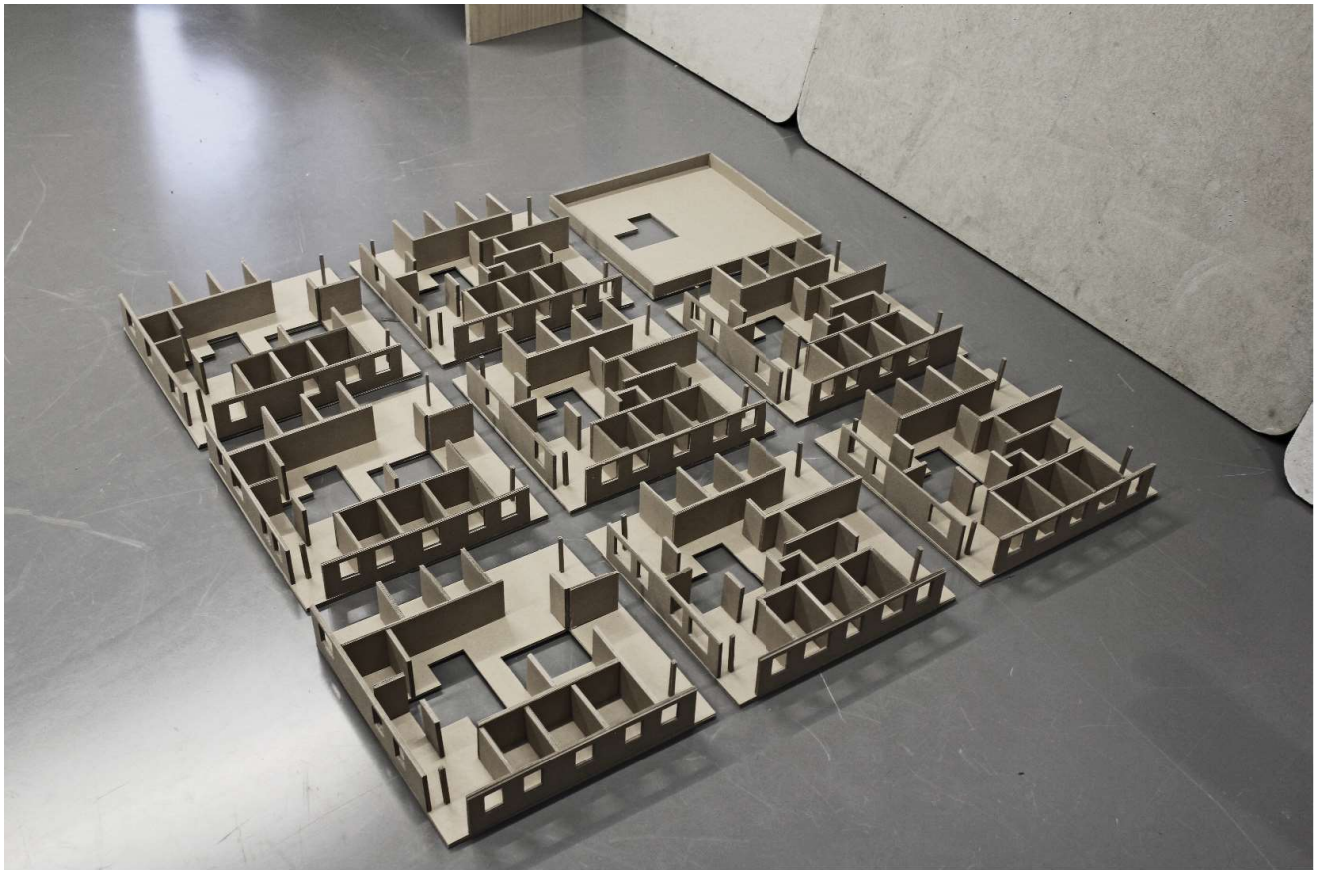
Graham Byrne (Engineering Student)

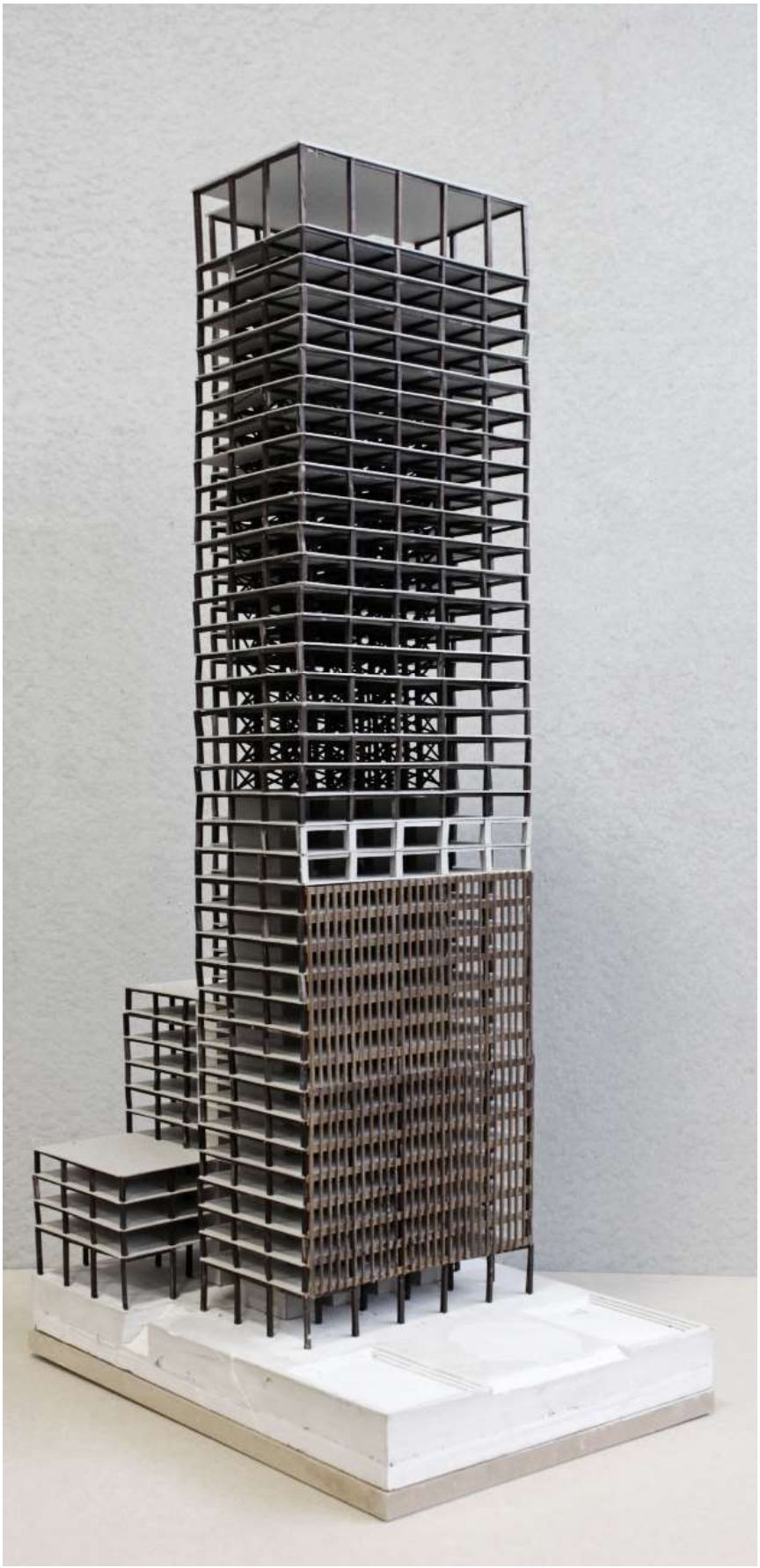


Murray Grove, London
Waugh Thistleton

Claudia Murray
Étain Neary
Patrick Newell
Daire Nolan
Shelly Ann O'Dea
Orla O'Donnell

Andy Lei
(Engineering Student)





Left

Seagram Building ,New York
Mies van der Rohe

Andrew Ó Murchú
Matthew Thornton
Ailbhe Walsh
Kate Rushe

Glen Murray
(Engineering Student)

Opposite

Crit Day
Photo *Andrew Ó Murchú*

Trinket Boxes and Lockers

Students

Adam Mooney
Adam Rowan
Andrew Keogh
Andrew Tighe
Colm Murphy
David Lyons
John Kelleher
Jordon Donnelly
Julio Kalasa
Kieran Shannon
Luke Swaine
Murtha Davis
Nick Feige
Oisin Breathnach
Paul Furlong
Peter O Sullivan
Shane Mc Evoy

Tutors

Jennifer Byrne

Eric Bates
Niall Mc Intyre
Sean Mc Govern
Gerry O Brien
Connie Broderick
Niall Delaney
Alan O Donnell
Andrew Stuart
Pat Duke
Phil Cully
Aidan Ryan
John Nolan

Technicians

Andy Farrington
Vincent Brunton
Jason Kelly
Tony Moore

First year is a common year whereby a mix of students from CAO and mature applicants come together and learn the basics in lots of different modules. No prior experience working with wood is required. The three main practical classes are Jointing Techniques & Furniture 1 (JT&F1), Wood Machining 1 & Joinery 1. There are many other modules such as Applied Geometry and Drawing which leads into Computer Aided Drawing (CAD), Academic Reporting Skills, Regulatory Environment & Communications. Materials 1 and Timber Industry Maths 1 continue into second year. The programme splits in second year into:
Strand A Timber Operations Management (TIM)
Strand B Furniture & Joinery Manufacture (FJ&M)

In JT&F1 students are introduce to a wide range of joints used in the construction of furniture and joinery. Each week students are expected to practice the work shown to them. Reflective journals are used with each coursework project and the learning is scaffold whereby as the year progresses the students build on whatever skills they have already learned and joints and projects become progressively more difficult to construct. Students are expected to plan their work and estimate time spent on each task then during the construction record their actual time spent on each task. Students are also required to describe their sequence of events and record their reflections at the end of the report.
Shown below are some examples of students work from their final project for this module.

These Trinket Boxes were constructed using double lapped and single lapped dovetails which would be the more difficult of handmade joints in furniture construction. Students were given the freedom to design the marquetry panels for the lids of the Trinket Boxes that they had to construct for their final coursework. They did remarkably well and some really good panels were produced. Students in Strand B will apply a finish to these boxes in 2nd year.

Opposite

Trinket Box
Murtha Davis

Above

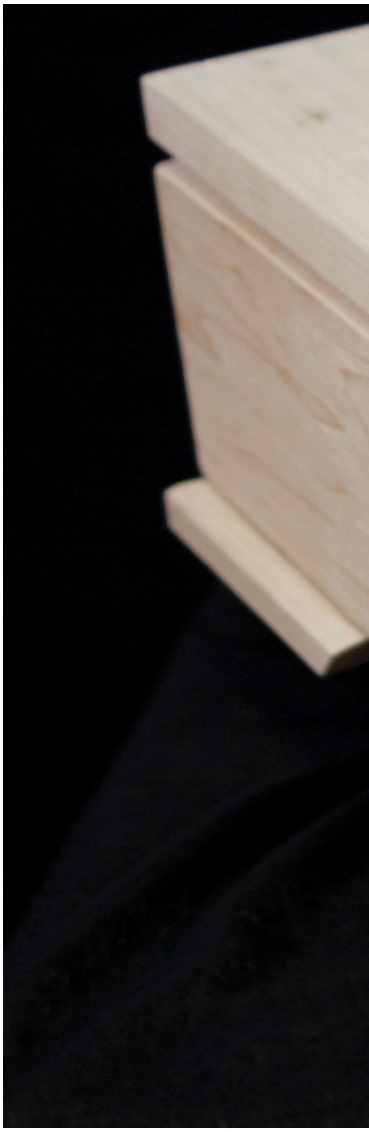
Trinket Box
Nick Feige

Right

Trinket Box
Shane McEvoy

Opposite

Trinket Box
Andrew Keogh



Above

Trinket Box
Murtha Davis

Opposite Above

Trinket Box
Kieran Shannon

Opposite Below

Trinket Box
Luke Swaine

Above

Trinket Box
Kieran Shannon

Opposite

Lockers
Samples of Final Coursework Project in Wood Machining

Furniture & Joinery Manufacture

Cornerstone project

Students	Tutors	Technician/Aids
Sam Anderson	*Jennifer Byrne*	*Vincent Brunton*
Kieran Collins		*Andy Farrington*
Kevin Cullen	*Eric Bates*	*Jason Kelly*
Owen Flynn	*Niall Delaney*	*Tony Moore*
Stuart Hayes	*Gerard Flynn*	*Gail Ronan*
Cillian Kinahan	*Niall Mc Intyre*	
James Kehoe	*George Monks*	
Stephen Mc Donald	*John Nolan*	
Sorcha Mc Nulty	*Gerry O Brien*	
Darren Morris	*Alan O Donnell*	
Luke Mullally	*Aidan Ryan*	
Peter Purdue		
Daniel Spring		

Students continue with some modules started in first year while also starting new modules. Timber industry Mathematics 2, Materials 2, Bespoke Machining Techniques & Furniture 2 , Joinery 2, 3D CAD, CNC Router & CAD /CAM, Entrepreneurial Studies, Wood Finishing & Principles of Furniture & Joinery Design.
We have two sets of linked projects/ corner stone projects that take place during second year. The first is the Half Sheet Table, students are asked to design and manufacture a table from a half sheet of Medium Density Fibreboard (MDF).

The 2nd larger Cornerstone project was to design an Occasional Table that could store an Argos catalogue. Students are taught to research, design, produce pencil and CAD drawings, cutting lists, time charts, break out material, manufacture and apply a finish to these tables.

This project is sponsored by Mr. Noel Fay from "The Carpentry Store" and he is awarding a prize of a "Lie Neilson Plane". Some really good designs were realised and a diverse range of tables were constructed, as show over the following pages.

Left

Drawer Detail - Piece 1
Sam Anderson

Above

Piece 3
Stephan Mc Donald

Left

Piece 4
Peter Purdue

Opposite

Piece 2
Darren Morris

Left

Table - Piece 5
Kevin Cullen

Opposite

Table - Piece 6
Owen Flynn

Primitive Huts

Observation, Drawing and Model Making

Sketching, on-site recording and exploring the make-up of construction assemblies is an important part of the work of the Architectural Technologist. The students visit the site, record the structures and construct 'working models' on their return to studio. The study enables the student to explore and record the construction and assemblies of these primitive structures and to then construct a scale model. This model forms part of the initial first year project which aims to develop the students' observation, drawing and model making skills.

Students

George Adegbuyi
Stephen Allen
Fahad Alotaibi
Joy Butdeekham
Jack Byrne
Niall Byrne
Ronan Byrne
Ian Cassidy
Sean Coney
Paul Corcoran
Niamh Cribben
Conor Deane
Ryan Dempsey
Jack Doyle
Shane Doyle
Kane Farrell
Barry Fisher
Jessica Gallagher
Patrick Gibbs
Luke Gordon
Eoin Guinane
Ian Kavanagh
Patrick Kavanagh
Niall Kearney
James keogh
Aoife Linnane
Natalia Lowicka
Cillian Mac - Grianna
Conrad Magan
Patrick Maher
David McCabe
Ella Mc Clinton
Jack Morton - Murray
Ameen Muibideen
Patrick Mulcahy
Sarah Mullins
Karl Philpott
Jessica Roche
Eric Ronan
Lukasz Sarnot
Barry Shearman
Jennifer Sparkes
William Troy
Noel Walsh
Aaron Wilson
Aivaras Zubrickas

Tutors

Máire Crean

Sean McGovern
David Knight
Darren Bergin
Paul Tierney

Opposite

Shane Doyle

Above

Barry Sherman

Opposite

Jack Doyle

Left

Jenny Sparks

Below

Shane Doyle

Opposite Above

Joy Butdeekham

Opposite Below

Noel Walsh

Steel Project

Abbey Street, Dublin

Students

James Brady
Danny Bruton
Ciaran Carberry
Ciaron Conaty
Ryan Conaty
Jamie Darcy
Neill Davidson
Sahana Deivani
Jose Diago
Liam Farrell
Vanessa Flood
Thomas Garvin
Craig Kavanagh
Keith Mann
Meadhbh Kernan
James Lawlor
Aidan Malone
Gillian Mc Auley
Donal Mc Dermott
Kevin Mc Loughney
Owen Molloy
Luke Munro
Matthew Nichol
Tom Riordan
Jack Sheenan
Preston Tudor
Andrew Young

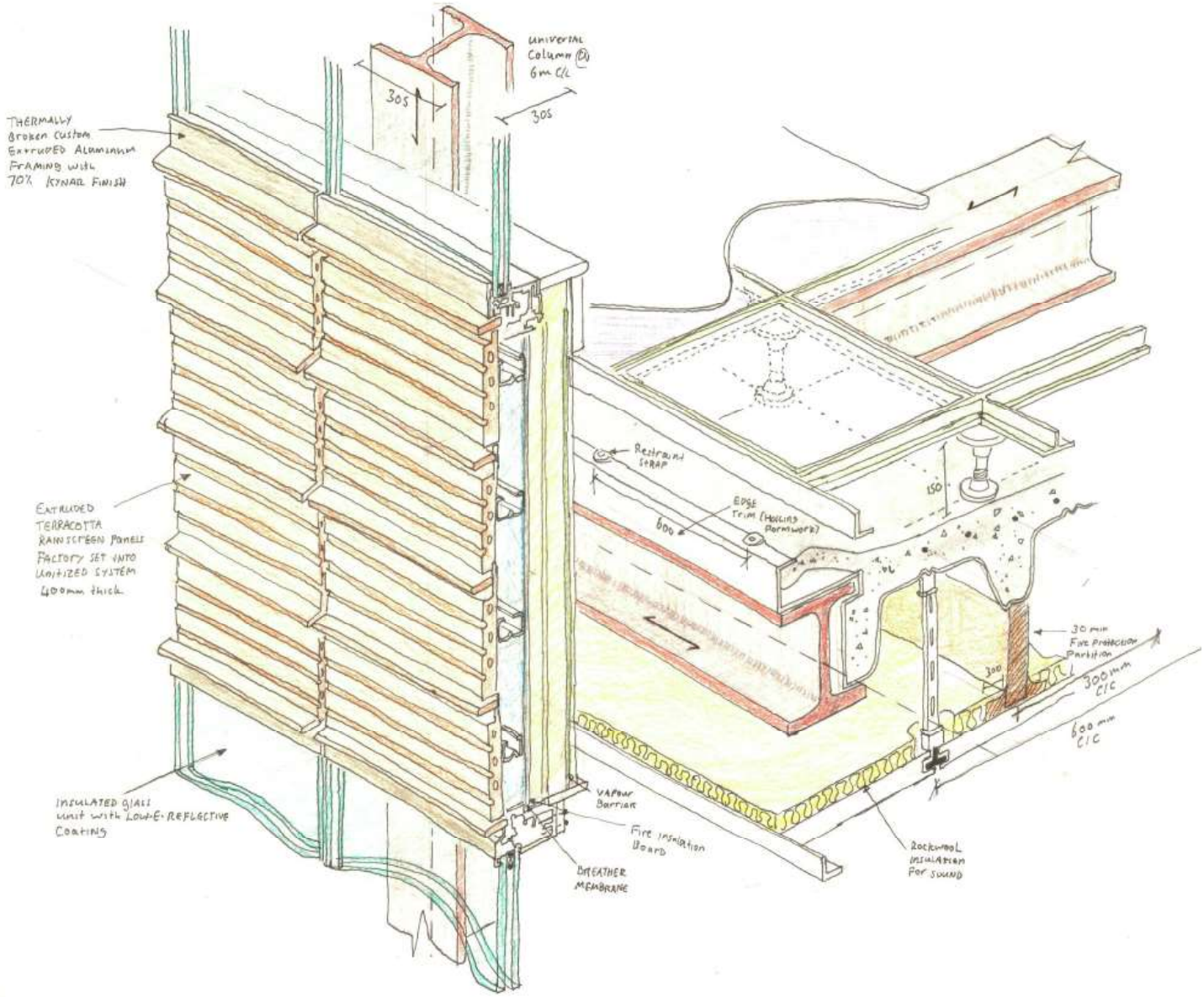
Tutors

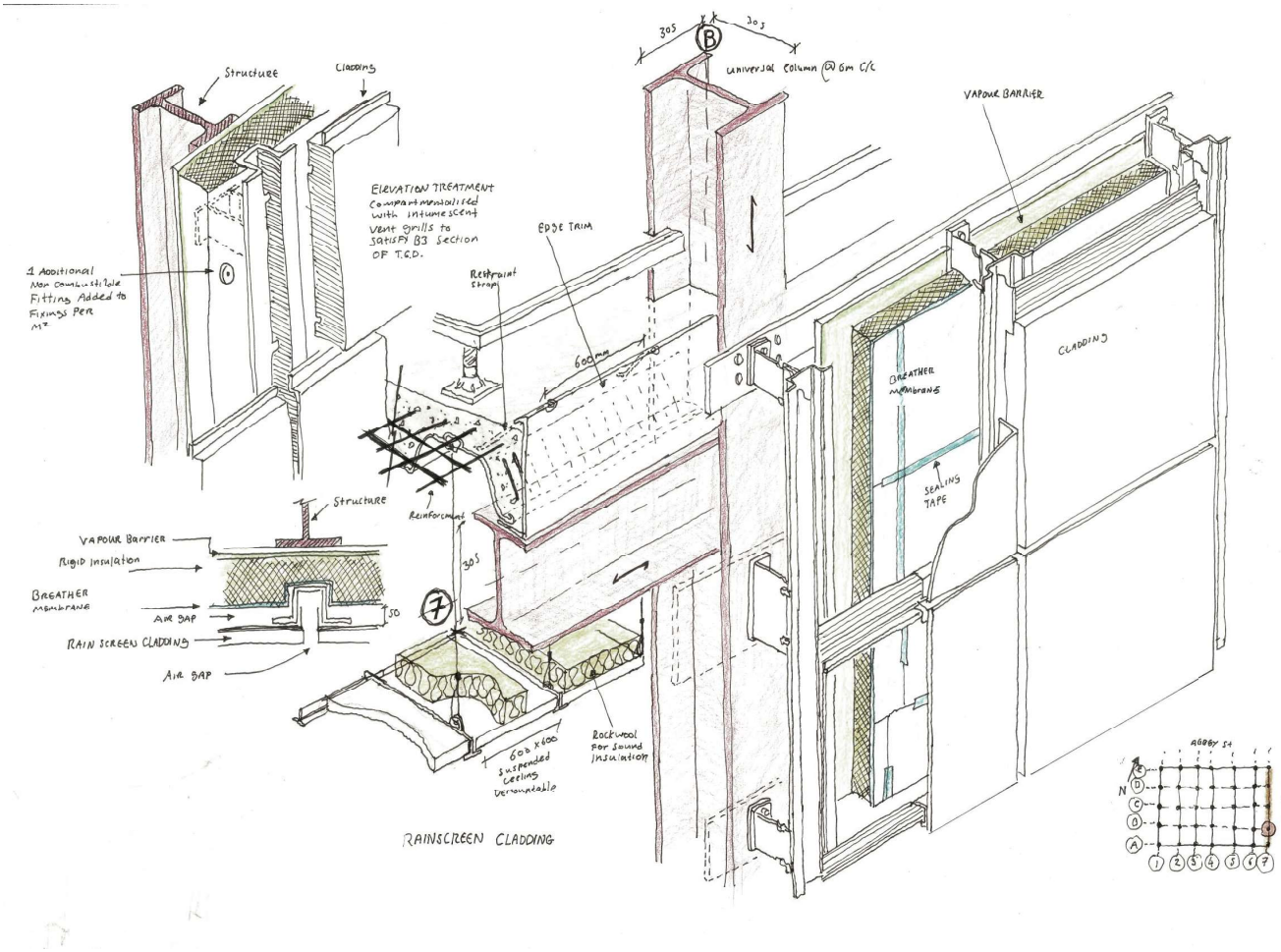
Catherine M. Prunty
Tony Hayes
Pierce Fahy

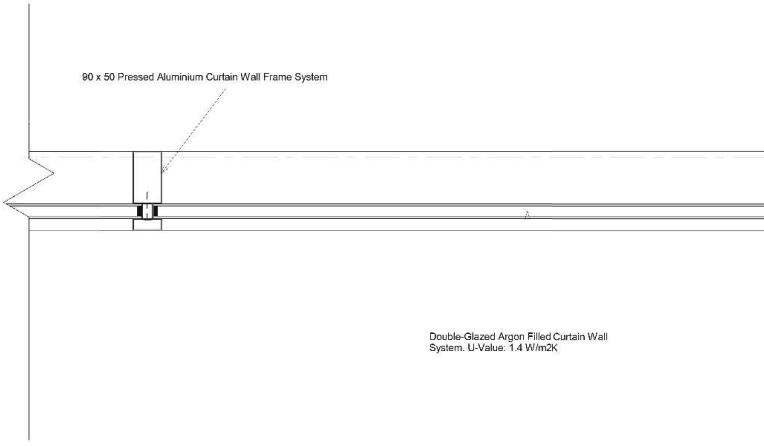
This project was centred on a derelict site on Abbey Street in Dublin, where the students were introduced to the use of steel structural frames and composite floor construction in a multi-storey, open plan office proposal. Using analytical sketching they each had to examine three different steel primary structural methods, understanding the limits of each type, again to a set grid spacing and building shape outline. They were also required to examine metal facade systems and understand how the external finish dictated secondary structure forms, sizes and types of metal fixings. The environmental design proposed also had to contribute towards the energy used within the building. Vertical access, stair cores and lifts in addition to escape options in the event of a fire were also examined, along with the application of current TGD's as required and then drawn in detail to industry standards for construction purposes.

Opposite

Steel 3-D Build up Esquisse
James Lawlor


Universal Column @ 6m C/C
305
305
Thermally Broken Custom Extruded Aluminium Framing with 70% Kynar Finish
Restraint Strap
Edge Trim (Hoeling Formwork)
600
150
Extruded Terracotta Rainscreen Panels Factory set into Unitized System 40mm thick
30 min Fire Protection Partition
300
300mm C/C
600 mm C/C
Insulated Glass unit with Low-E Reflective Coating
Vapour Barrier
Fire Insulation Board
Breather Membrane
Rockwool Insulation for sound


Structure
Cladding
305
305
Universal Column @ 6m C/C
Vapour Barrier
Elevation Treatment Compartmentalised with intumescent vent grills to satisfy B3 section of T.G.D.
Edge Trim
1 Additional Non combustible Fitting Added to Fixings Per M²
Restraint Strap
600mm
Cladding
Breather membrane
Sealing Tape
Structure
Reinforcement
Vapour Barrier
Rigid Insulation
Breather membrane
Air Gap
Rain Screen Cladding
Air Gap
305
50
Rockwool for Sound Insulation
600 x 600 Suspended Ceiling Demountable
Rainscreen Cladding
Grid by 14
N

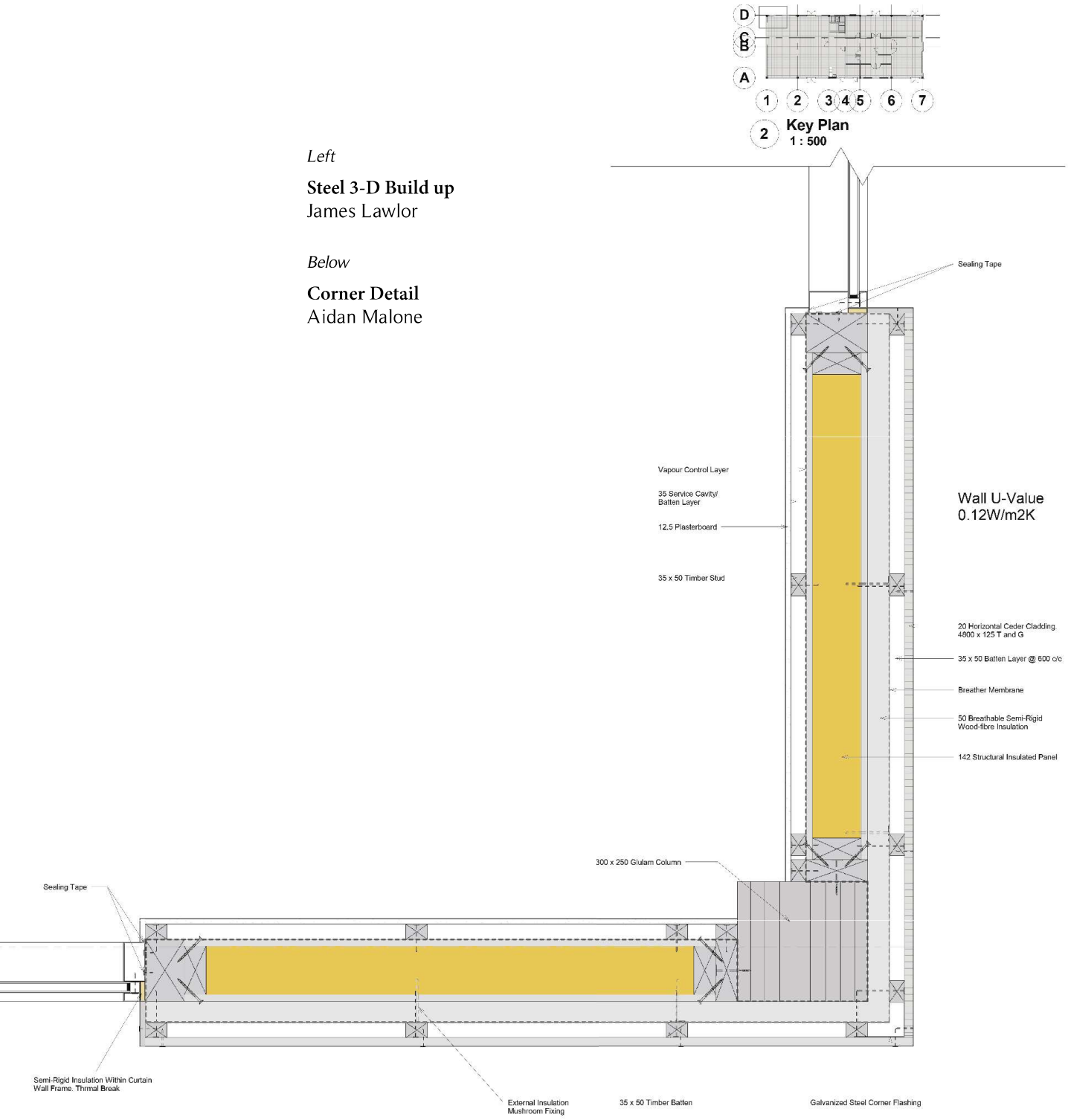

90 x 50 Pressed Aluminium Curtain Wall Frame System
Double-Glazed Argon Filled Curtain Wall System. U-Value: 1.4 W/m2K

Left

Steel 3-D Build up
James Lawlor

Below

Corner Detail
Aidan Malone



Above

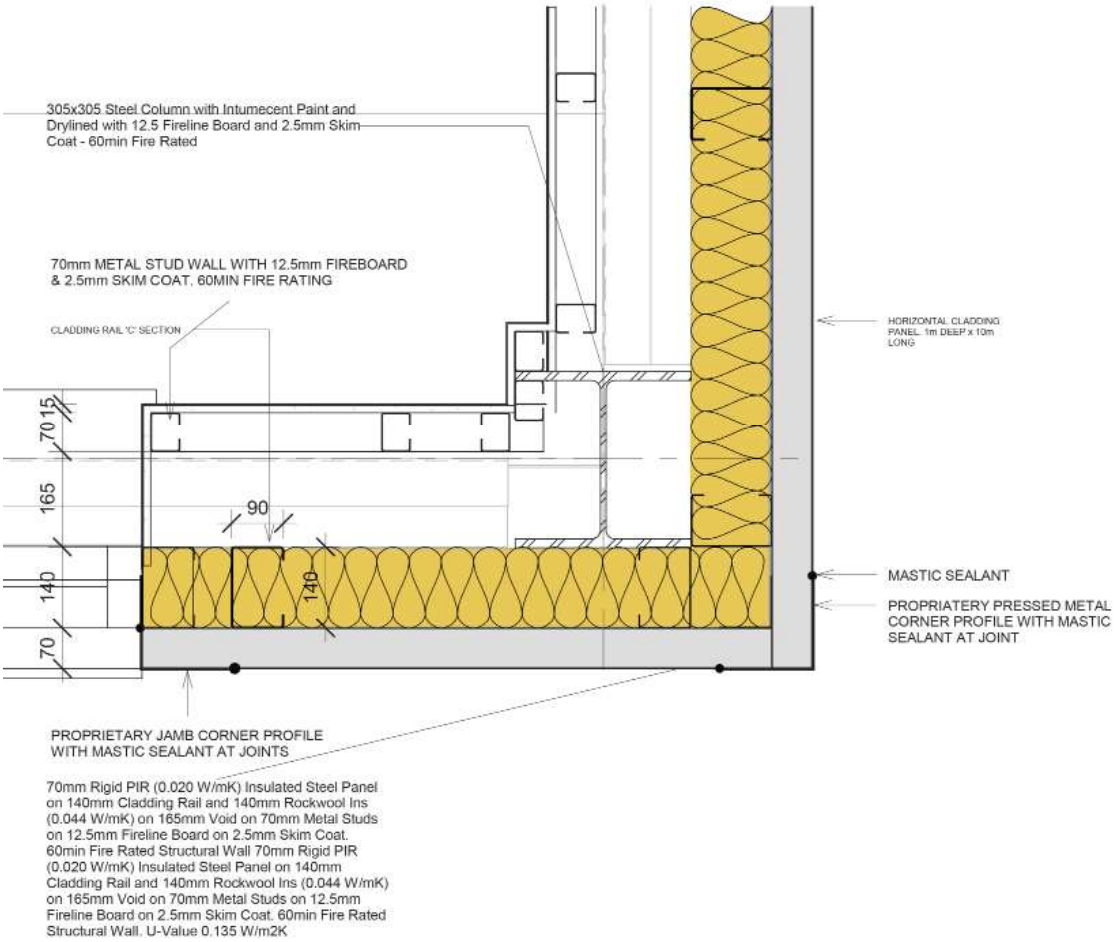
Steel Model
Vanessa Flood

"As the year is drawing to a close I feel that there have been a wide range of topics and projects covered. Exploring various methods and materials in each project can really give you a full understanding of what you're doing. The self-directed studio can be challenging but overall rewarding, problem solving with peers and preparing you for the work environment."

James Lawlor
2nd Year Architecture Technology

Below

Corner Detail
Thomas Garvin




ECCOMI
QUESTA SONO IO SAMIA
QUESTO SONO IO... PRAYAS
QUESTO SONO IO... RIYAD
QUESTA SONO IO.. SHAS
QUESTO SONO IO.... FILLOGY
ZAINAB
SOPHIA

Building Bigger Rhythms

Ecclesiastical Buildings Study

Students

Ruba Alabbasi
-Alhashimi
Saud Al Yahyai
Philip Ball
Conor Beatty
Michael Behan
Aillil Bergin
Jessy Brown
Paris M Brown
Ryan Byrne
Sean Byrne
Andrew Chaney
Peter Cronin
Joanne Cuffe
Niall Cullen
Panna Darazsi
John Darcy
Cathal Dunne
Lea Duran
Daniel Fagan
Sara-Jayne Fee
Graham Field
Heather Gavin
Steven Geraghty
Robert Hamilton
Darragh K Hickey
Jelena Jablockina
Zaharciks Jevgenijs
Emma Kavanagh
Valerija Kazackova
Mohamed, A Kechkar
Conor Kenny
Jessica Laffan
Hou N. Lok
Ronan Mac Tiernan
Adam Maloney
Sean Mangan
Stephen Mawhinney
Sebastian Mora
Timothy Murphy
Michal Nitychoruk
Anders O Donoghue
Andrew O Driscoll
Ariane M. Ogaco
Robert O Hanlon
Mark O Hare
Denise O Leary
Michael Palminteri
Deimante Paplauskaite
David Potts
Paul M. Purcell
Shane Redmond
Erika Soman
Elizabeth Sousa
Conor H. Spencer
Kevin Sweeney
Andrew Walsh
Majella Walsh
Paraic T. Walsh
Darren Williams
Eva, D. Williams
Shane Wright
Pietro Zandavalli

Tutors

Sinead Bourke
Brian Ward

Noel Brady
Amanda Bone
Alice Casey
Mairtin D'Alton
Donal Hickey
Brian O'Brien
Gerry O'Brien
Orla O'Callaghan
Magdi Rashied

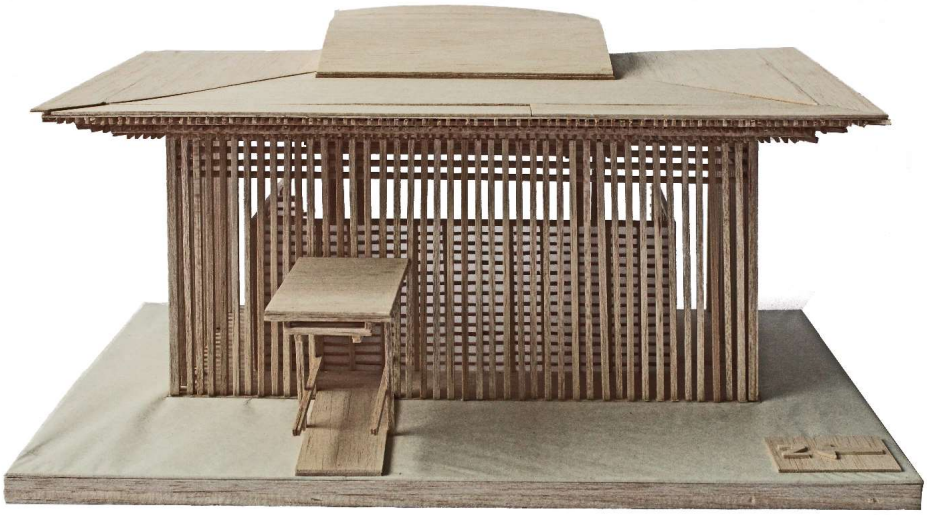
The focus of the studio in the second semester was on the way in which public buildings sit within an urban fabric. While disrupting the normal rhythms, through the construction and structure of their larger spaces they contribute analogous rhythms of their own. This project asked the students to study an example of a sacred public space through the making of a large study model. Many examples were drawn from Rome in order to inform a study trip which followed immediately after the project, providing a three dimensional reality to Nolli's map of the city. The positioning of public buildings relative to public spaces and the creation of thresholds between public and private space within the Italian capital were to inform the students in their design of secular ceremonial spaces for Wexford.

Previous Spread

4th Year Architecture Study Trip
Photo *James Kelly*

Opposite

Card Model
Graham Field
Steven Geraghty
Jelena Jablockina



Above

Card Model
Jessica Laffan
Robert O Hanlon

Opposite

Card Model
Conor Beatty
Deimante Paplanskaite
Shane Wright

Below

Card Model
Lou Hou
Valerija Kazackova
Michal Nitychoruk
Ariane Ogaco

Opposite

Card Model
Saud Al Yahyai
Paul Purcell

Material Research and Details

Domestic Scale Low Energy Construction

The aim of this project is to give the students a comprehensive knowledge of building materials with the emphasis on materials used for domestic scale low energy construction methods. They initially carry out a study on a range of materials including masonry, insulations, renders and damp proofing materials. The research includes the examination of the properties, the application and the conductivity of the materials in order to compare and contrast the materials. The students then apply these results to different external wall and ground floor construction methods. These are then developed into freehand working details which in turn are developed digitally in Revit in the second semester.

Students

George Adegbuyi
Stephen Allen
Fahad Alotaibi
Joy Butdeekham
Jack Byrne
Niall Byrne
Ronan Byrne
Ian Cassidy
Sean Coney
Paul Corcoran
Niamh Cribben
Conor Deane
Ryan Dempsey
Jack Doyle
Shane Doyle
Kane Farrell
Barry Fisher
Jessica Gallagher
Patrick Gibbs
Luke Gordon
Eoin Guinane
Ian Kavanagh
Patrick Kavanagh
Niall Kearney
James keogh
Aoife Linnane
Natalia Lowicka
Cillian Mac - Grianna
Conrad Magan
Patrick Maher
David McCabe
Ella Mc Clinton
Jack Morton - Murray
Ameen Muibideen
Patrick Mulcahy
Sarah Mullins
Karl Philpott
Jessica Roche
Eric Ronan
Lukasz Sarnot
Barry Shearman
Jennifer Sparkes
William Troy
Noel Walsh
Aaron Wilson
Aivaras Zubrickas

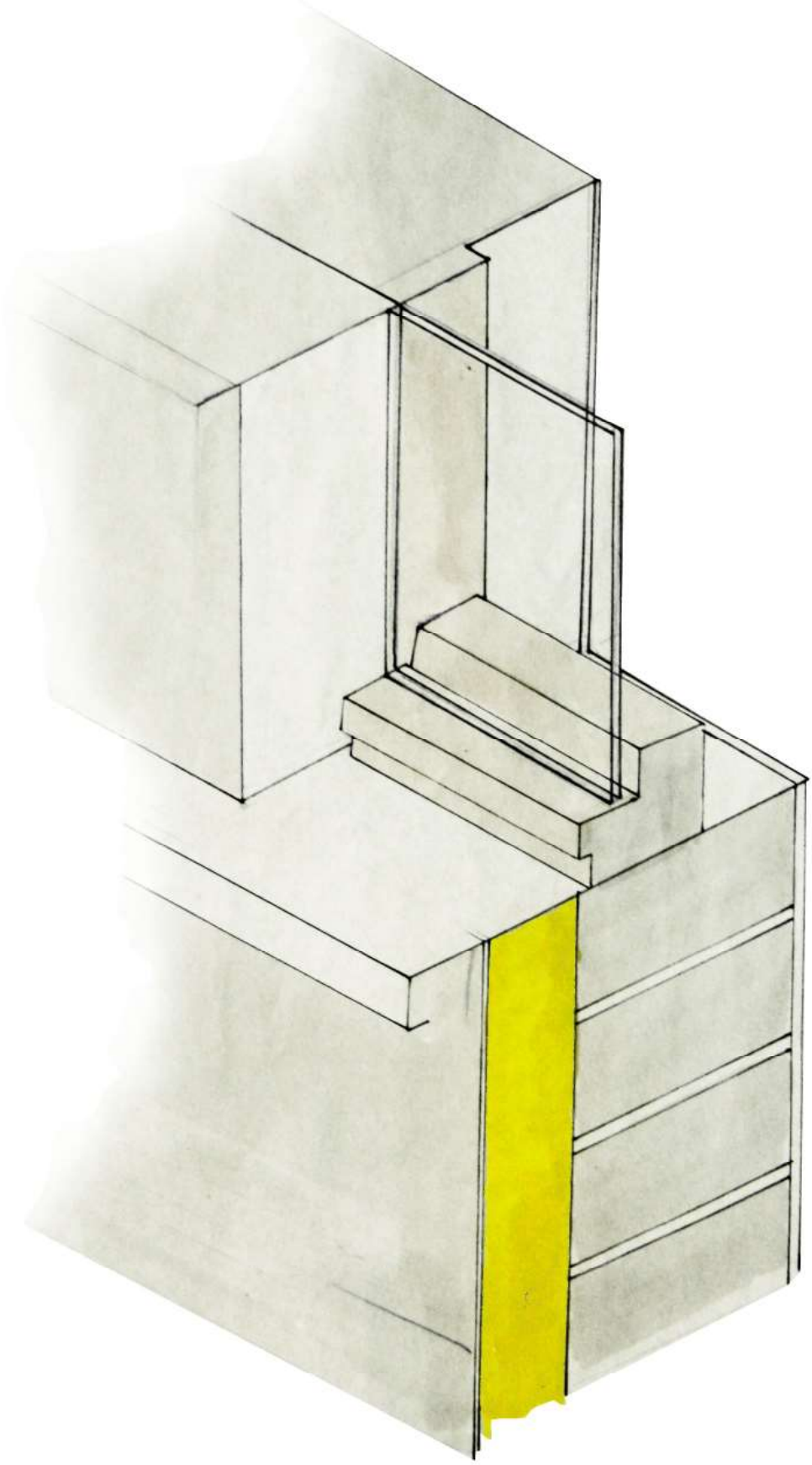
Tutors

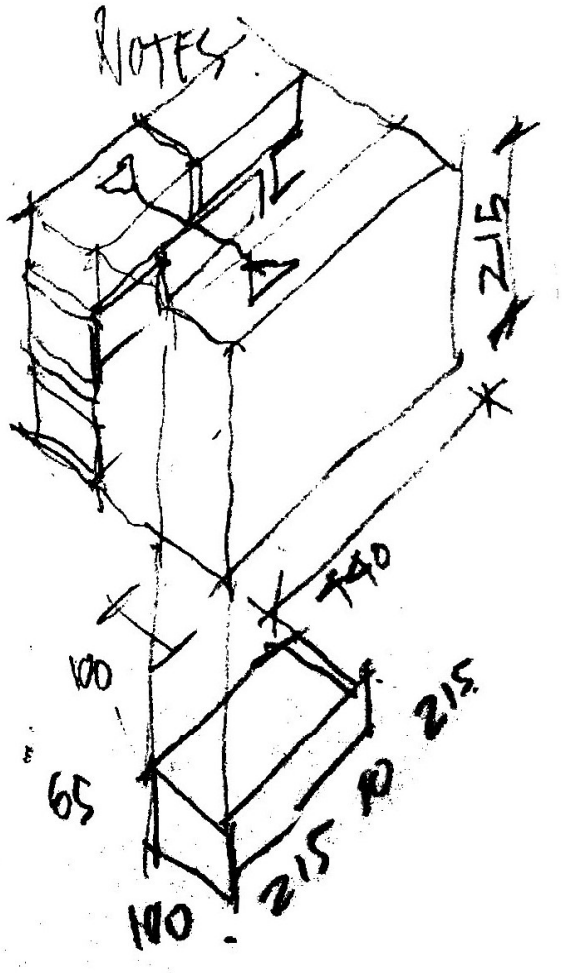
Máire Crean

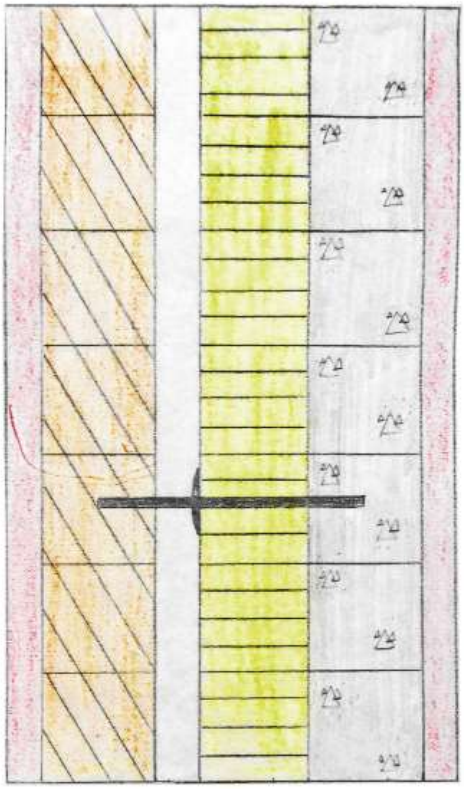
Sean McGovern
David Knight
Darren Bergin
Paul Tierney

Opposite

External Wall/Window Detail
Niamh Cribbin

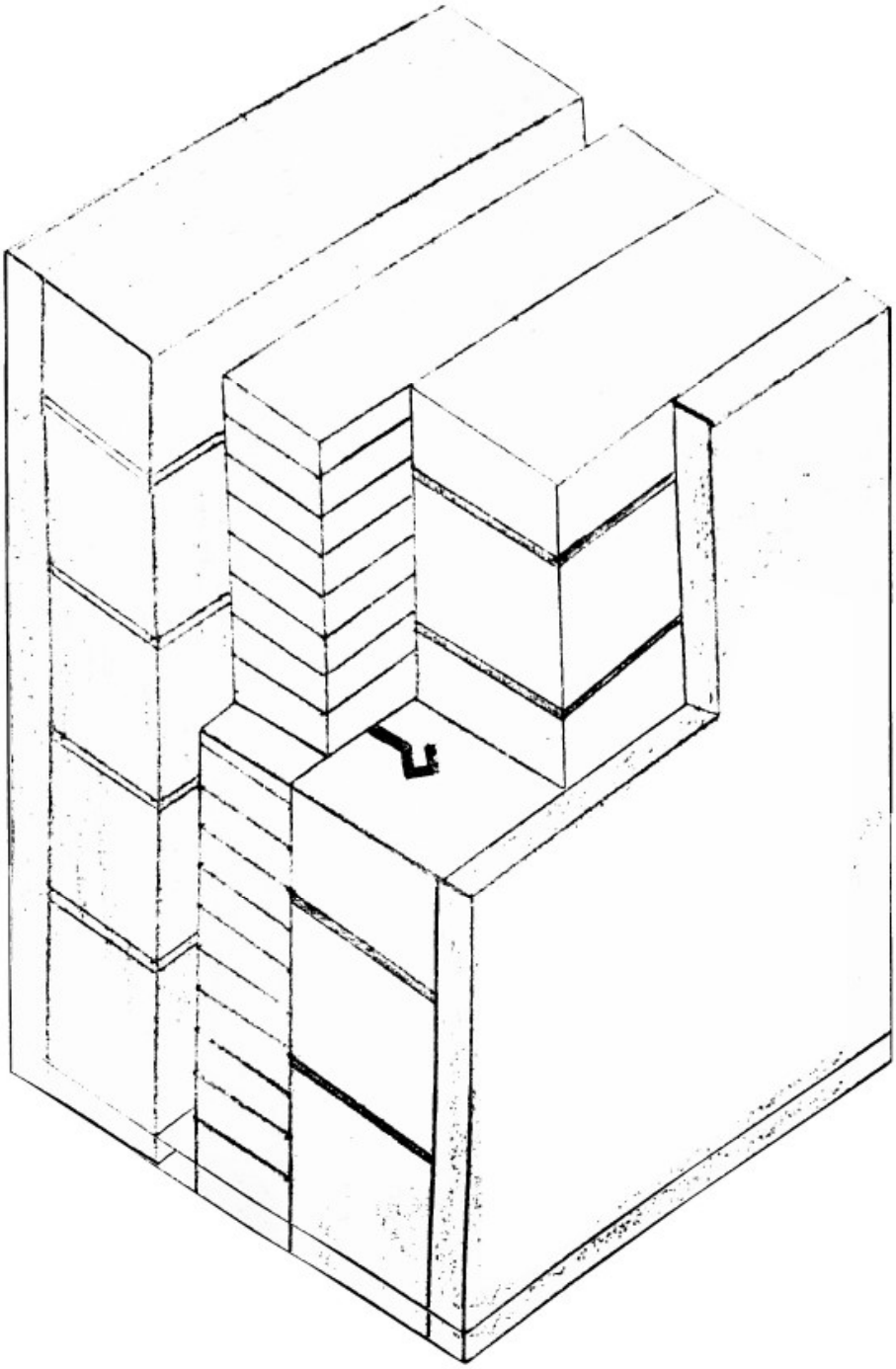


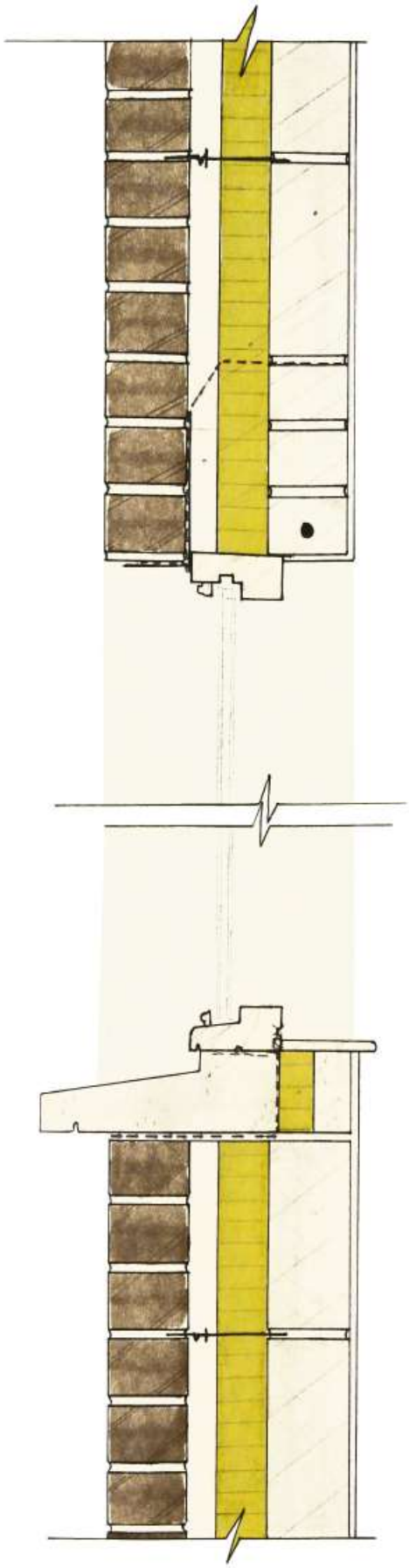




This Spread

External Wall Detail
Jack Byrne





"As a first year student I was unsure of what to expect regarding the teaching environment or indeed the detail of the modules. I was pleasantly surprised to discover the informal nature of the lectures and lecturing, the open studio environment and the access to query and question each of the lecturers as I needed too. I have found the course work to be extremely challenging but yet rewarding at the same time, I have particularly found the Revit module very interesting and have really enjoyed discovering the history of architecture and understanding structures." -

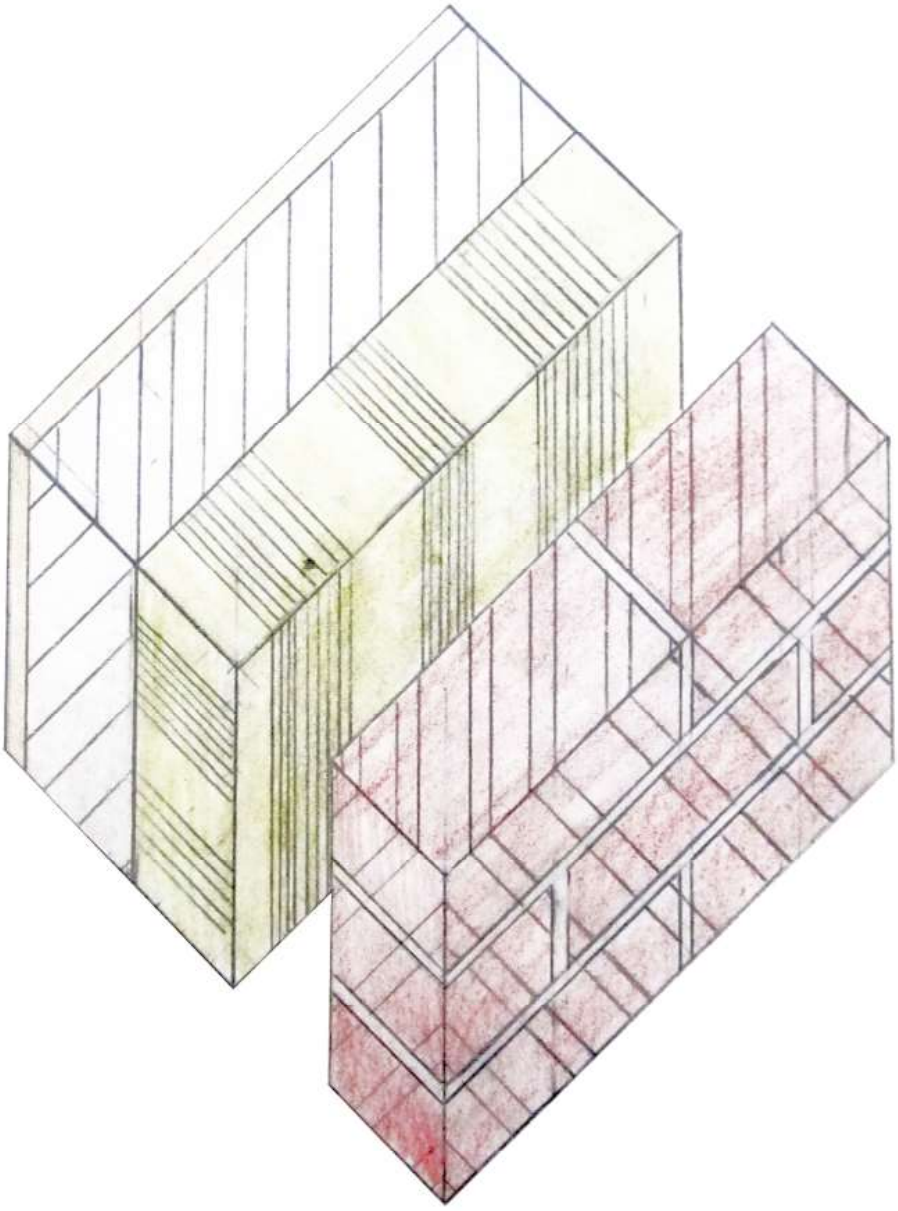
Niamh Cribbin
1st Year Architectural Technology

Left

Wall Section
Niamh Cribbin

Opposite

Wall Detail Model
Stephen Allen

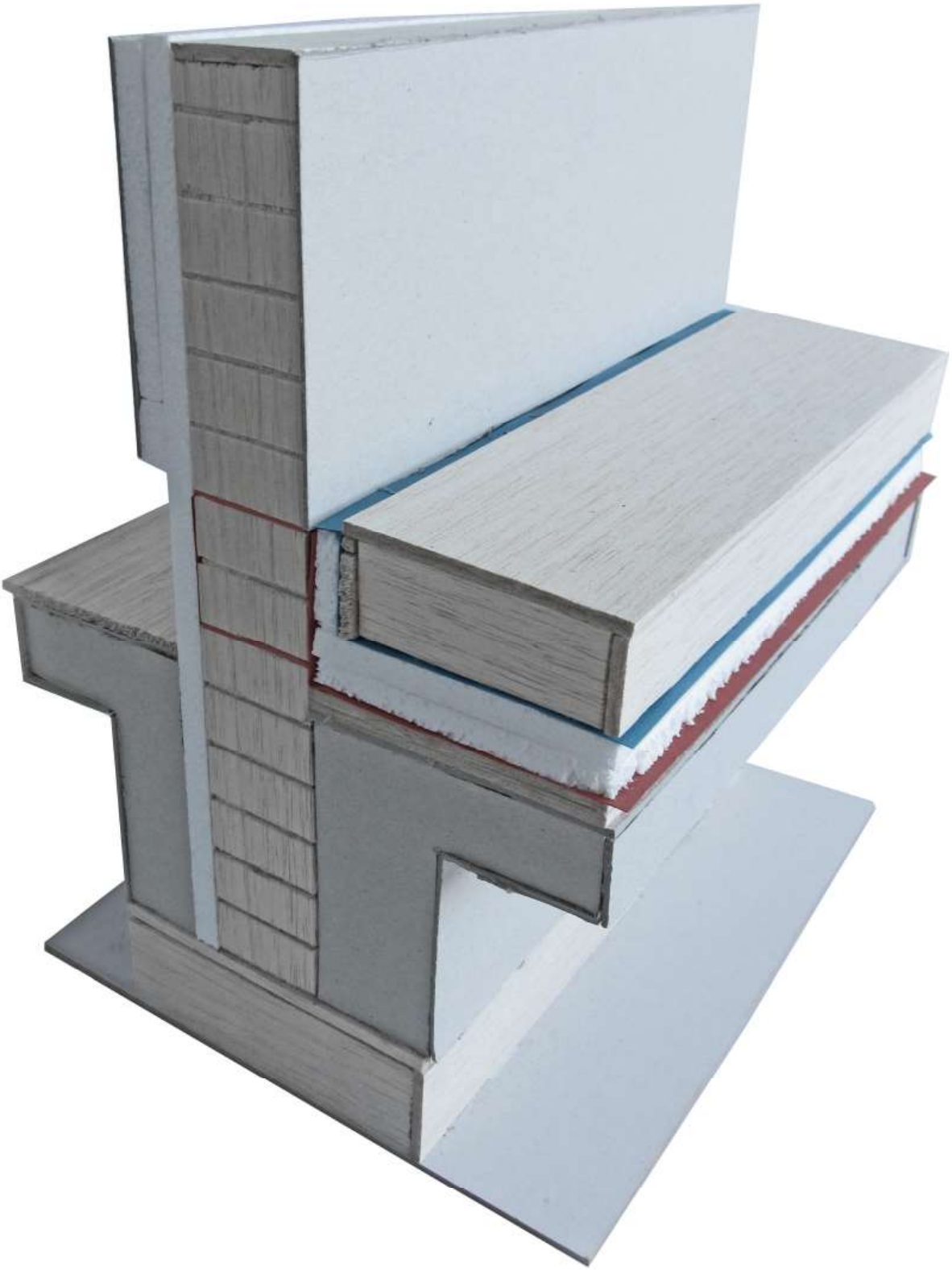


Above

External Wall Detail
Aaron Wilson

Opposite

Wall Detail Model
Jennifer Sparks



Timber Operations Management

Furniture Projects

Students	Tutors	Technician/Aids
Ants Aas	*John Nolan*	*Vincent Brunton*
Stephen Carter		*Andy Farrington*
Daire Farrelly	*Eric Bates*	*Jason Kelly*
Darren Grey	*Cornelius Broderick*	*Tony Moore*
Cormac Lynch	*Niall Delaney*	*Gail Ronan*
Conor Mc Cullagh	*Niall Mc Intyre*	
Joseph Sarpone	*Alan O'Donnell*	
Alan Shannon	*Andrew Stuart*	
Patrick Smith		

The practical projects undertaken are usually furniture projects that require the understanding and implementation of the more difficult woodwork machining techniques used within a modern woodworking workshop, while also researching the materials used in the construction of the projects.

The students studying will obtain a management degree, therefore the projects are designed so the students will work in small groups to plan, produce and construct a piece of furniture as is the case within industry.

Opposite

In Process
Photo *Andrew Ó Murchú*

Left

Piece 2
Patrick Smith
Darren Grey
Conor Mc Cullagh

Below

Piece 1
Patrick Smith
Darren Grey
Ants Aas

Timber Project

Dun Laoghaire, Dublin

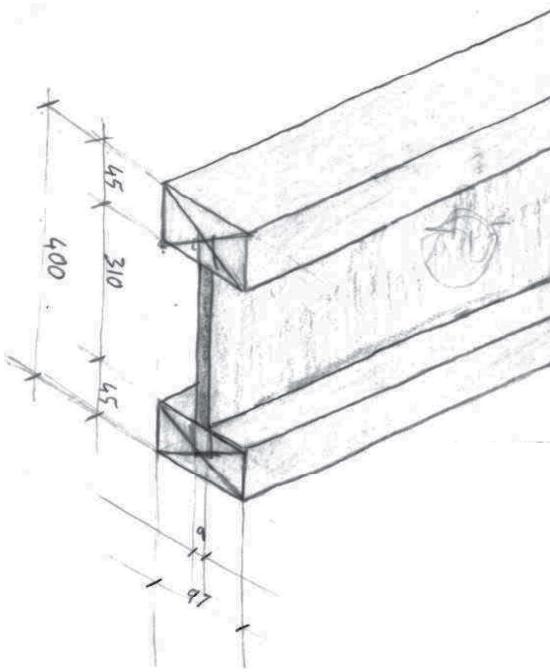
Students

James Brady
Danny Bruton
Ciaran Carberry
Ciaron Conaty
Ryan Conaty
Jamie Darcy
Neill Davidson
Sahana Deivani
Jose Diago
Liam Farrell
Vanessa Flood
Thomas Garvin
Craig Kavanagh
Keith Mann
Meadhbh Kernan
James Lawlor
Aidan Malone
Gillian Mc Auley
Donal Mc Dermott
Kevin Mc Loughney
Owen Molloy
Luke Munro
Matthew Nichol
Tom Riordan
Jack Sheenan
Preston Tudor
Andrew Young

Tutors

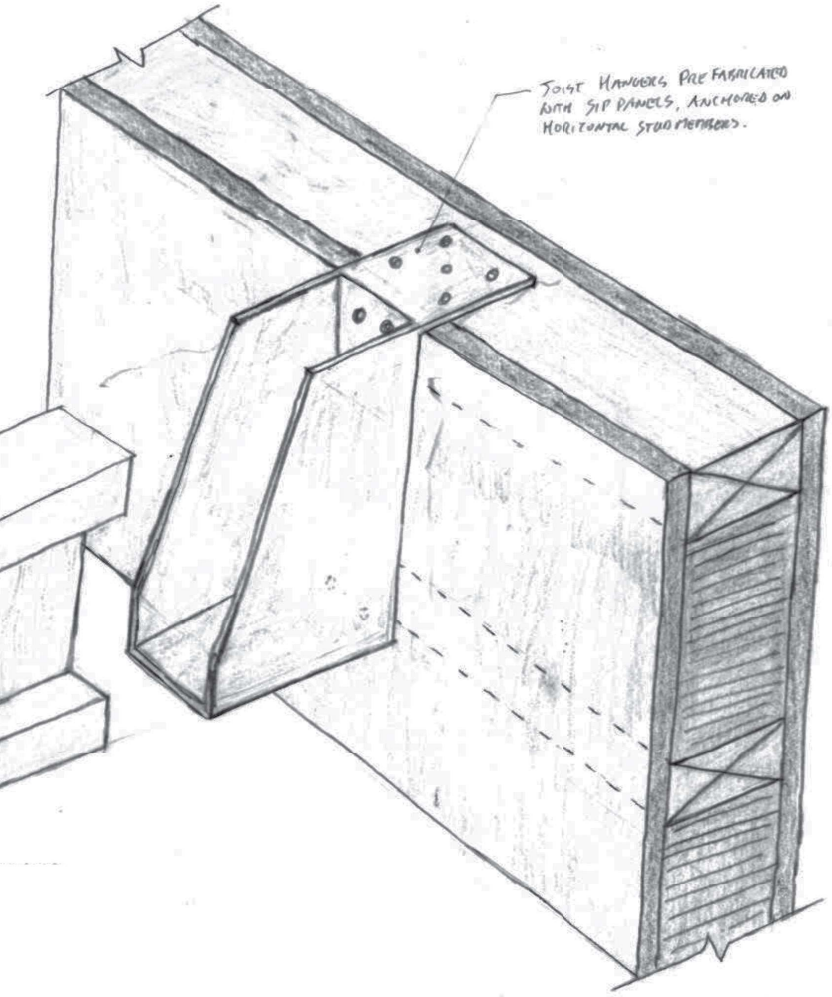
Catherine M. Prunty
Tony Hayes
Pierce Fahy

The students were given a site and a building outline on a set structural grid for a proposed municipal Sailing School in Dun Laoghaire. This project is about using analytical sketching to propose a timber structural solution to support a timber external envelope that is at a scale that encounters spans that are greater than domestic scale solutions that the students will have encountered in first year. The students examined three different structural methods that might be used to construct the set building. The students were also required to evaluate the site to optimise sustainable energy as well as consider heat gain and shading. They are required to then prepare industry standard construction general arrangements and details drawings of their preferred structural solution. The applications of the current Building Regulations, as well as the preparation of a Planning Application, along with a fire safety strategy, were also part of the brief requirement.

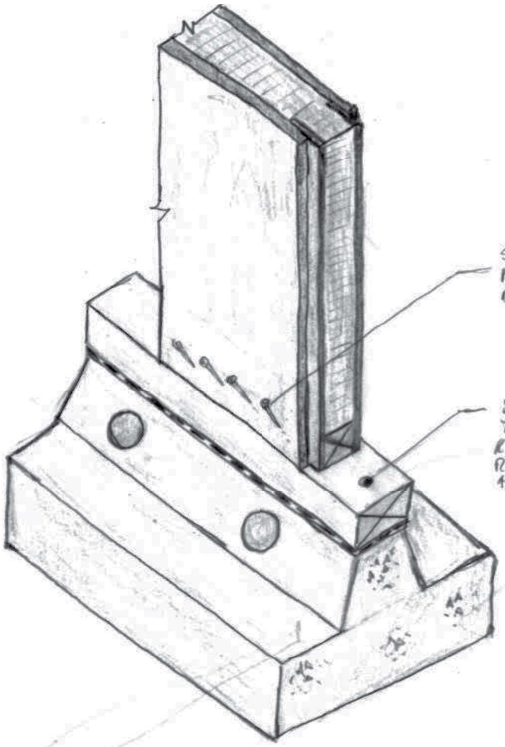


Above

Esquisse Drawing
Thomas Garvin

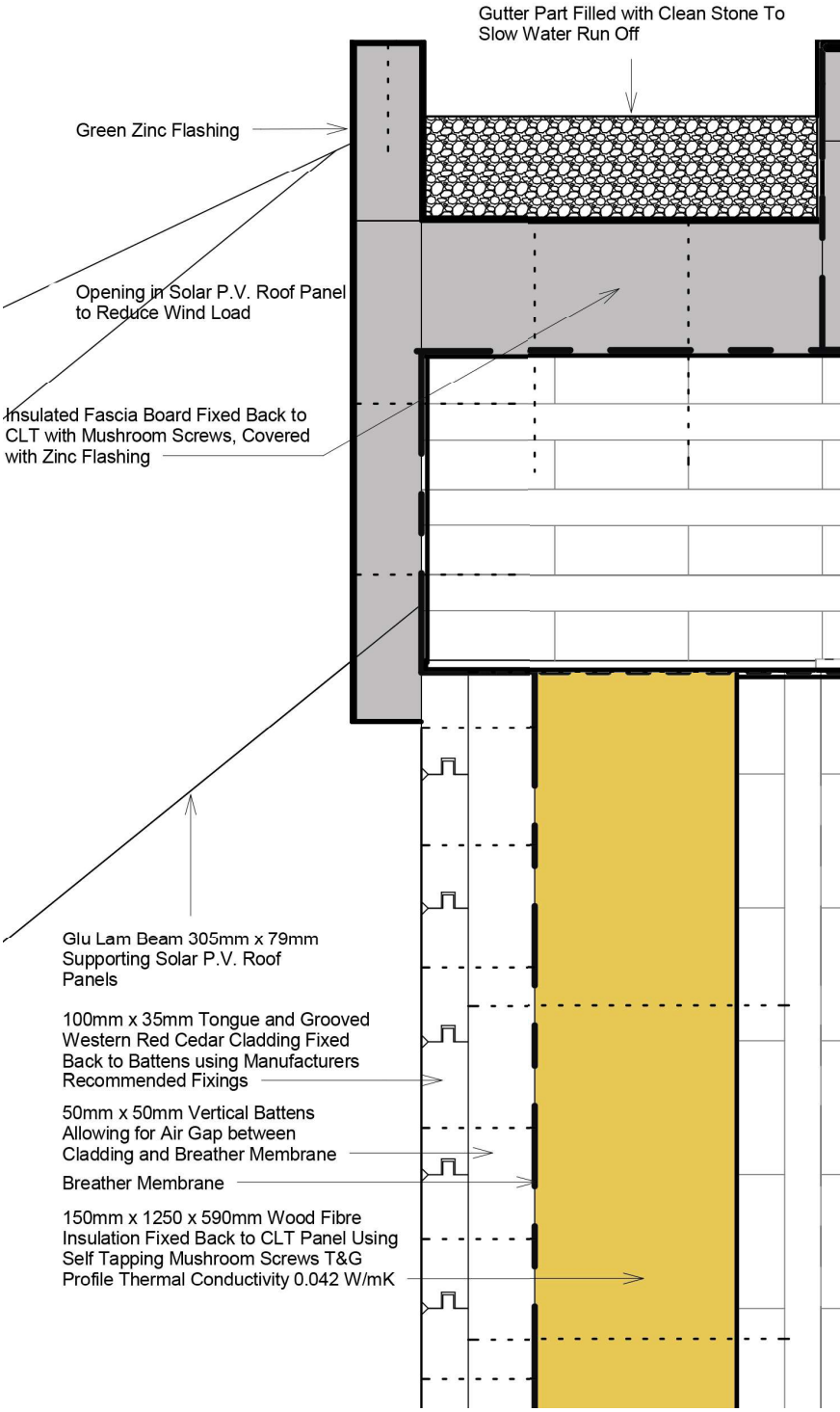

JOIST HANGERS PRE FABRICATED WITH SIP PANELS, ANCHORED ON HORITONTAL STUD MEMBERS.

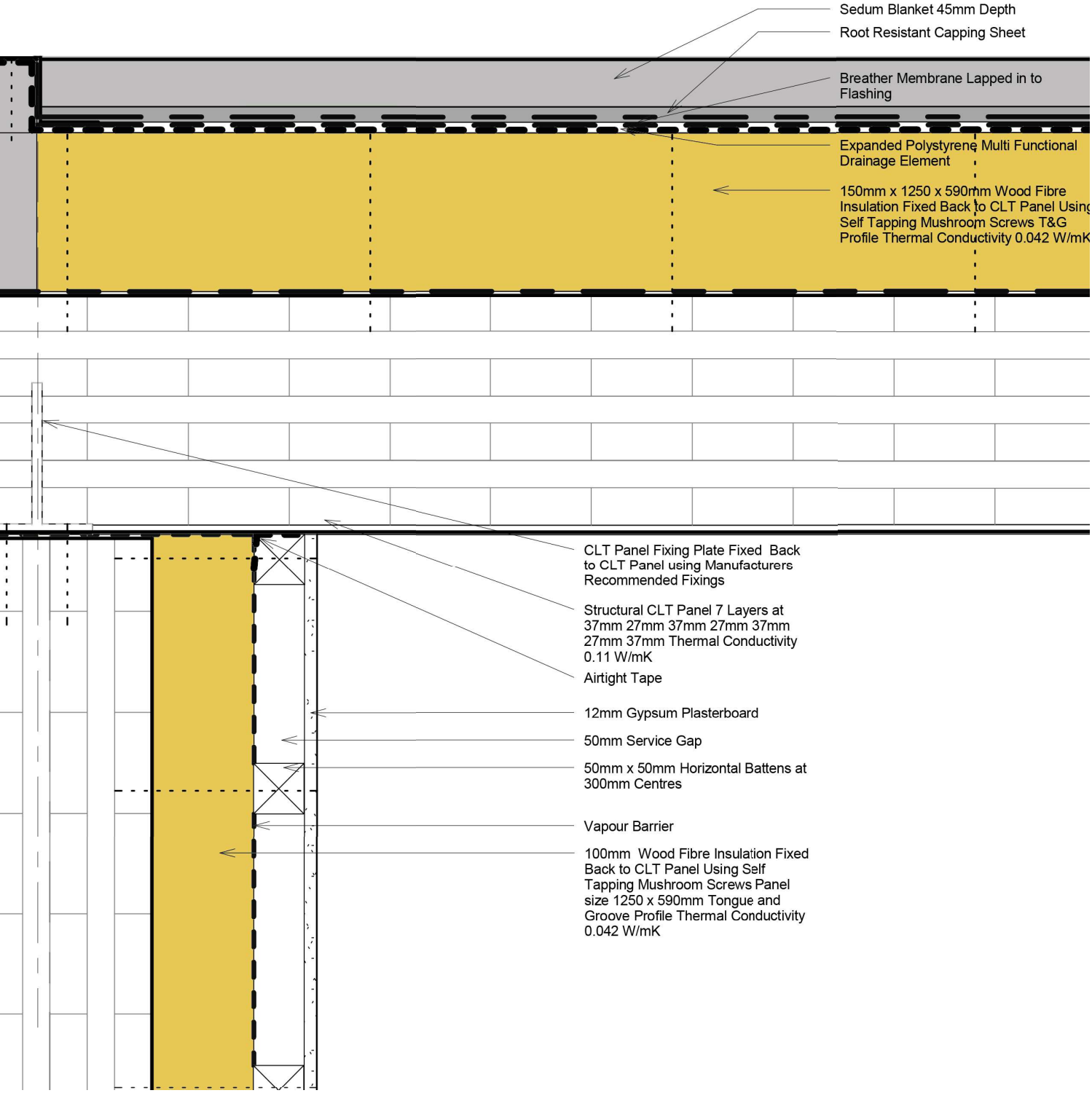
SIP WALL
NTS

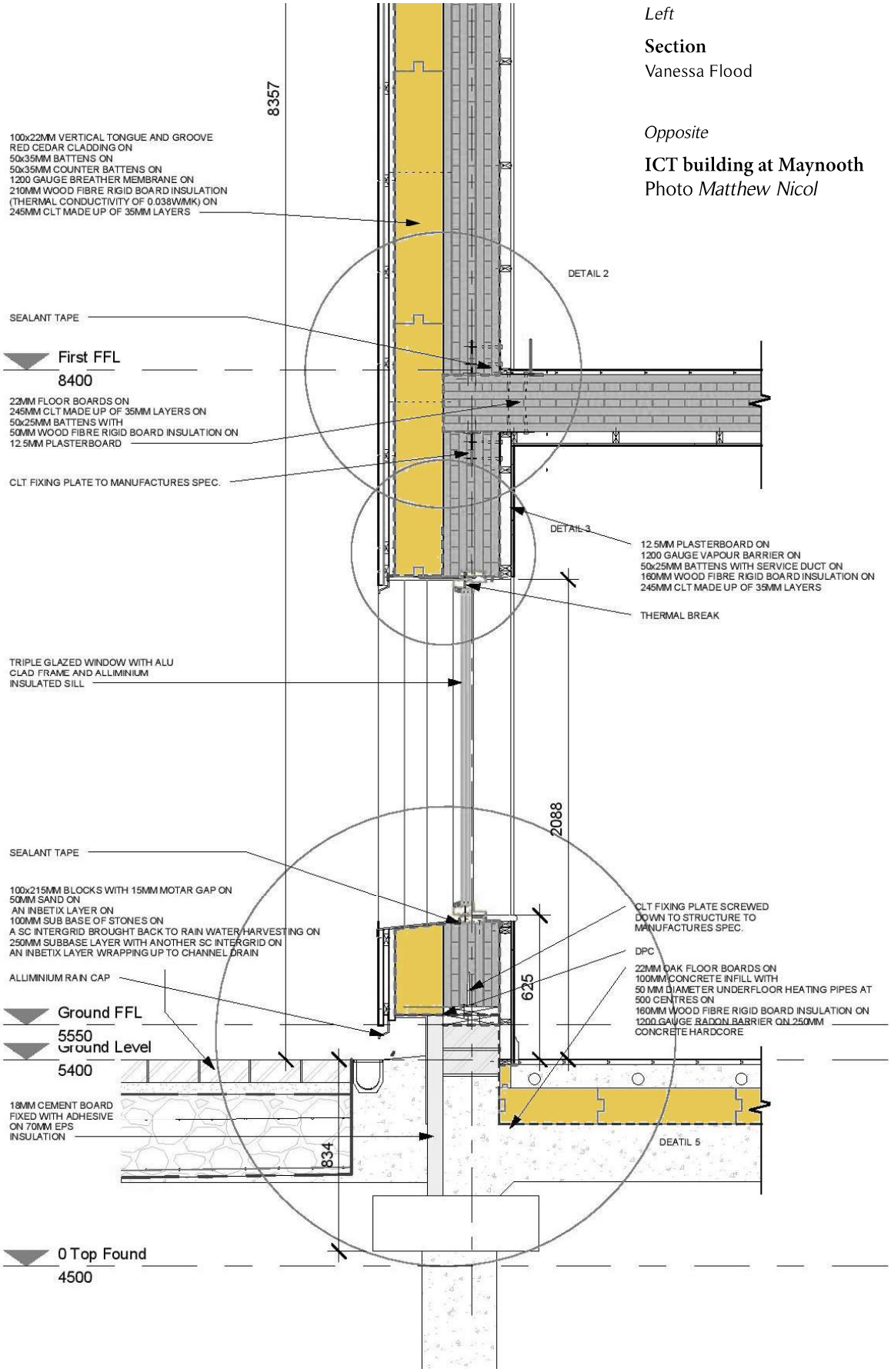

SIP FIXED TO SOLE PLATE WITH DIAGONALLY DRIVEN SCREWS
SOLE PLATE FIXED TO GROUND BEAM/ RISING WALL WITH RESIN ANCHOR BOLTS AT MAX 2M CC
DPC BELOW SOLE PLATE. SOLE PLATE MIN 200 ABOVE GL.

Below

Eaves Detail
Matthew Nichol




Sedum Blanket 45mm Depth
Root Resistant Capping Sheet
Breather Membrane Lapped in to Flashing
Expanded Polystyrene Multi Functional Drainage Element
150mm x 1250 x 590mm Wood Fibre Insulation Fixed Back to CLT Panel Using Self Tapping Mushroom Screws T&G Profile Thermal Conductivity 0.042 W/mK
CLT Panel Fixing Plate Fixed Back to CLT Panel using Manufacturers Recommended Fixings
Structural CLT Panel 7 Layers at 37mm 27mm 37mm 27mm 37mm 27mm 37mm Thermal Conductivity 0.11 W/mK
Airtight Tape
12mm Gypsum Plasterboard
50mm Service Gap
50mm x 50mm Horizontal Battens at 300mm Centres
Vapour Barrier
100mm Wood Fibre Insulation Fixed Back to CLT Panel Using Self Tapping Mushroom Screws Panel size 1250 x 590mm Tongue and Groove Profile Thermal Conductivity 0.042 W/mK



Left

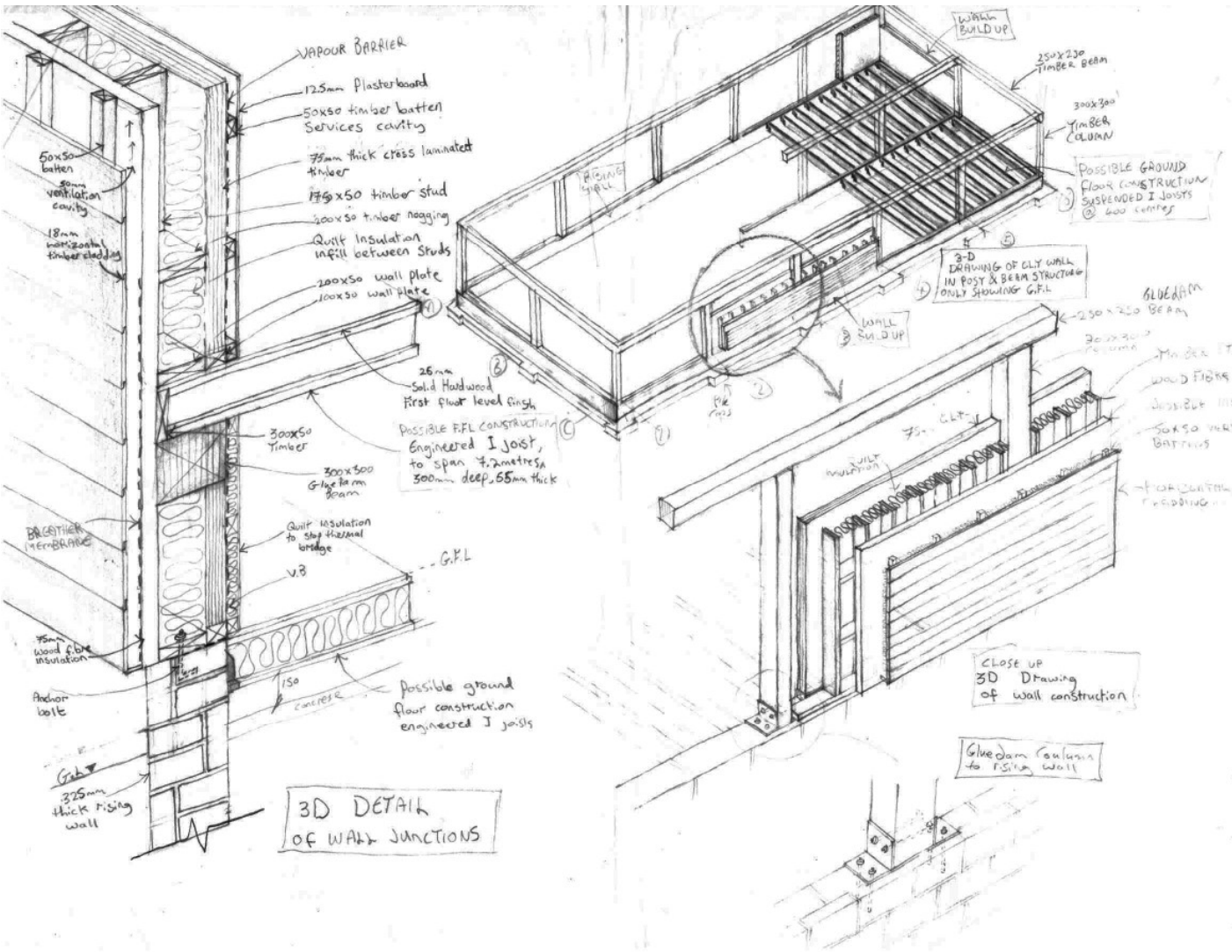
Section
Vanessa Flood

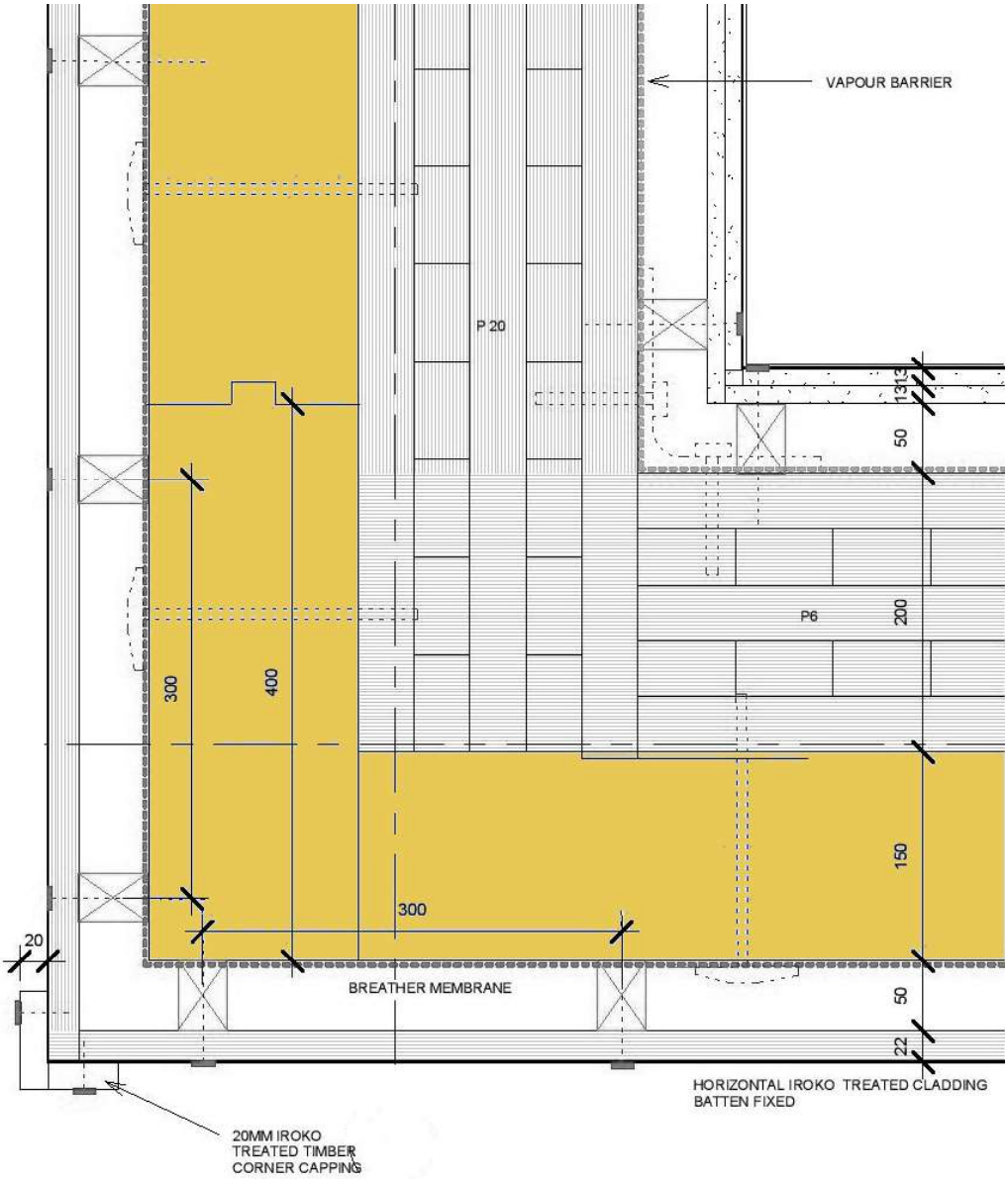
Opposite

ICT building at Maynooth
Photo *Matthew Nicol*

"It has been a really busy year, with a steep learning curve, but ultimately it has been very rewarding. The class trip to Barcelona was excellent, a great way to start the year off. We have also been on a few site visits so we could see projects of various sizes and complexity during construction – very helpful when drawing up details for studio work. Everyone has finished with a much broader knowledge base for year 3."

Matthew Nichol
2nd Year Architecture Technology





Opposite

Esquisse Drawing
Danny Bruton

Above

Corner Detail
James Lawlor

Tweedmill Complex

Avoca Co. Wicklow

Students worked in groups to propose a strategy for placing seven industrial buildings for a tweed mill complex in Avoca Co. Wicklow on a steeply sloping site. The emphasis on group work throughout the year was reinforced, with students working closely on shared design projects. Students used environmental analysis and strategies studied through their ESM module in semester 1 to prepare group strategies.
The industrial buildings were relatively simple volumes but each had specific requirements about open spans, ventilation, daylight and access.
As such, students investigated structure and skin of the building primarily through models.
We conducted structural workshops and held precedent lectures. We visited the Avoca Woolen Mills, the Botanic Gardens and Airfield House as part of the on-going 'Cultural visit' programme running in both semesters of first year.

Students

Abdullah Al - Qahtany
Shahad Al Sabahi
Bayan Al Yahyaai
Deimis Bakunas
Edyta Baran
Katie Barry
Roisin Bean
Sean Bradley
Patrick Brennan
Liam Bruen
Andrew Byrne
Gerard Byrne
Matthew Byrne
Dara Corbett
Juno Cousley
Jonathan Darcy
Ryan Donnelly
Sebastian Egan
Eimer Fitzpatrick
James Fuller
Brian Gargan
Alice George
Sarah Gibney
Matthew Gillen
Tobias Gregory - Mccarthy
Conor Grossman
Colm Hehir
Achmed Hemeedi
Viktoria Hevesi
Rachel Jones
Bronte Kavanagh
Eugene Kavanagh
Sebastian Kavanagh
Michael Kenny
Chloe Kilmartin
Denis Krasnoperov
Roisin Leavey
Ian Lennon
Kevin Lennon
Victoria Les
Peter Mac Clancy
Emilia Malec
Jake Malone
Fionnan Martin
Kate Mc Cormack
Corey Mc Glue
Adam Mc Loughlin
Bernard Mc Quaid
Brendan Mc Verry
Sam Messayeh
Hannagh Misstear
Ben Motherway
James Murnaghan
Sean O Connor
Ciara Phelan
Jack Prendergast
Georgia Ryan
Kristin Sleator
Catherine Taylor
April Timothy
Ronan Vaughey
Diarmuid Wolfe

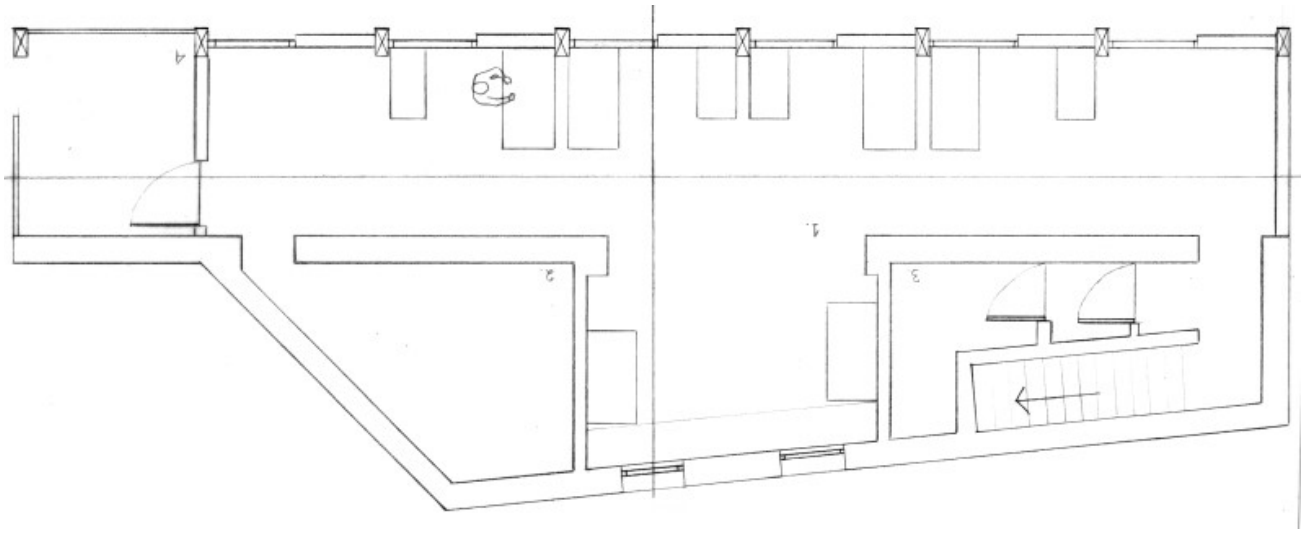
Tutors

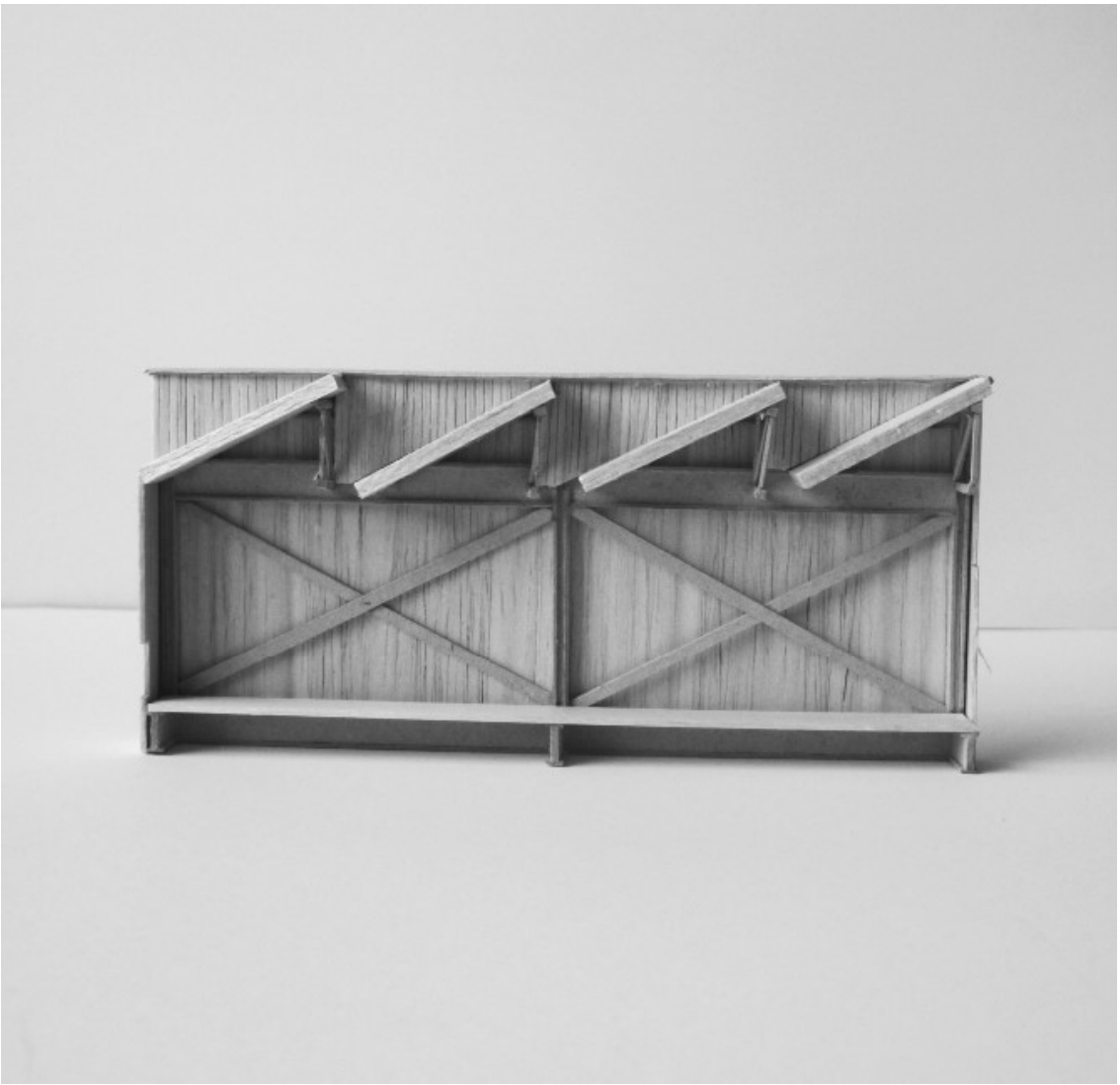
Miriam Delaney
Dominic Stevens

Francis Duffy
Elizabeth Gaynor
Patrick Harrington
Mike Haslam
Kieran O'Brien
Paul Tierney

This spread

Tweedmill Complex
Brian Gargan



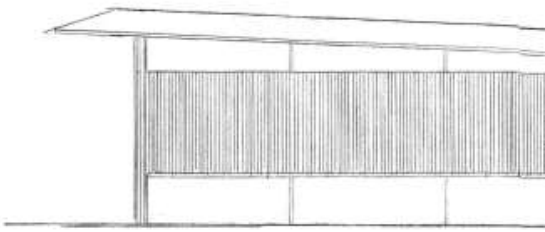


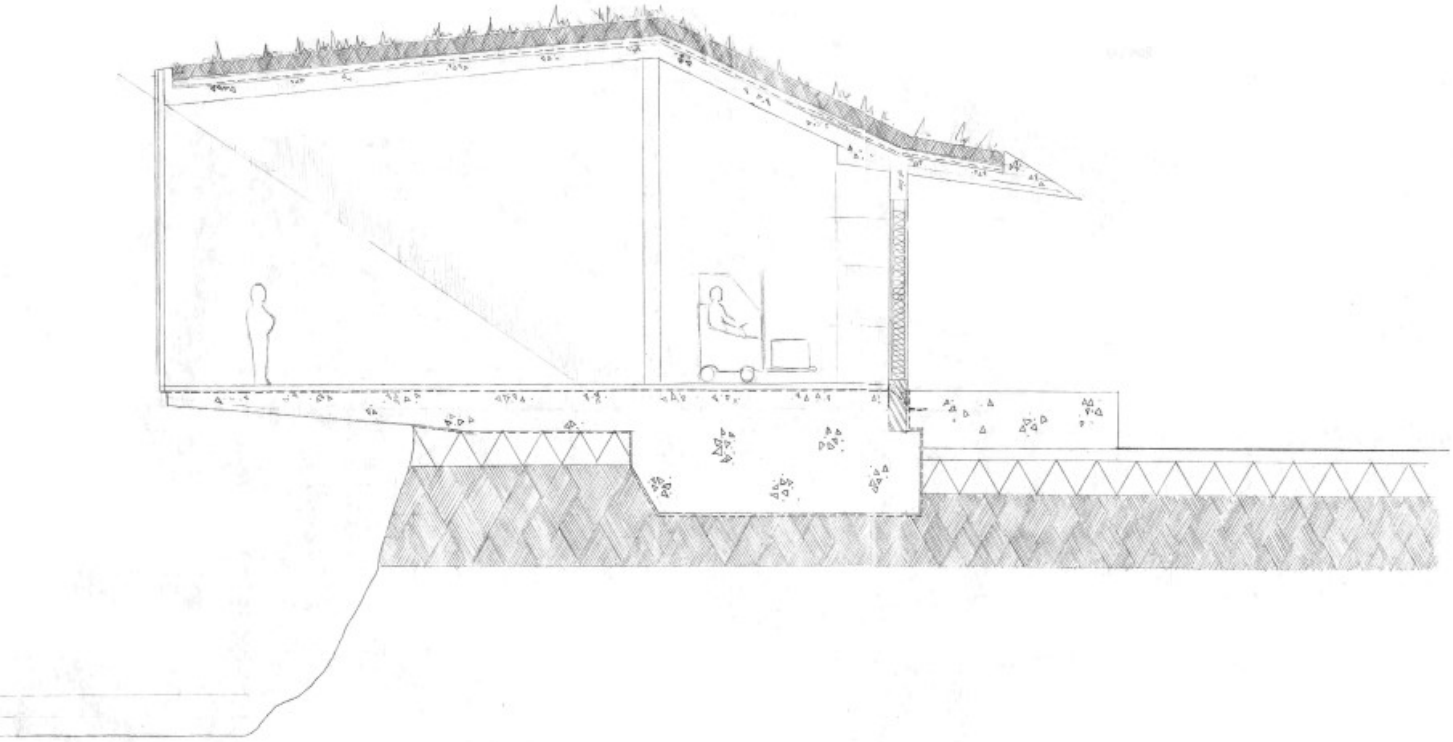
Above

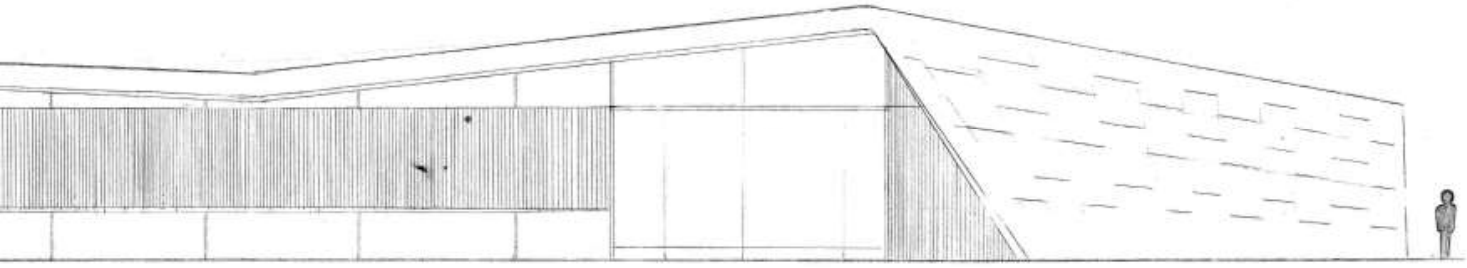
Sectional Model
Corey McGlue

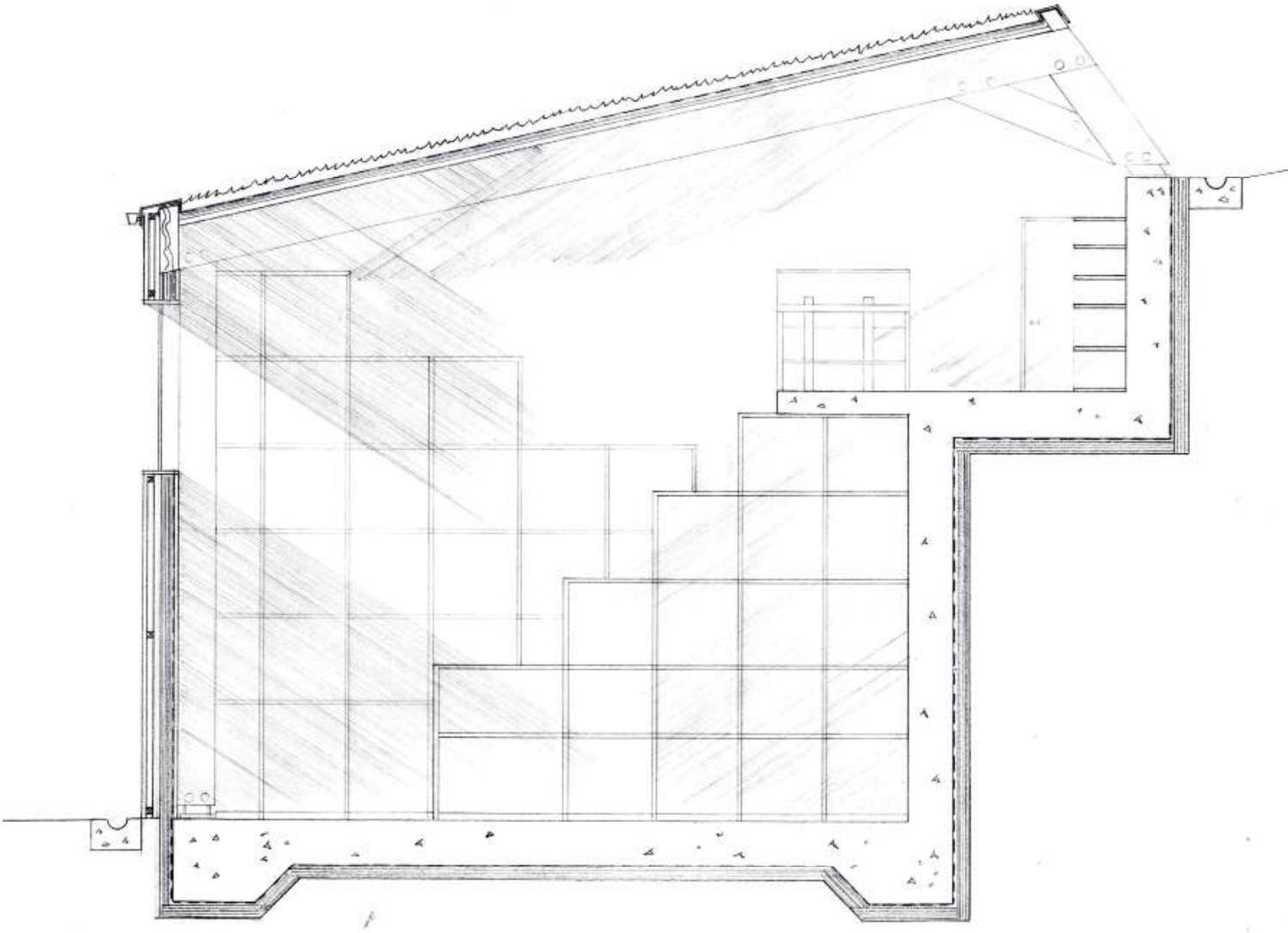
Opposite

Section and elevation
Edyta Baran







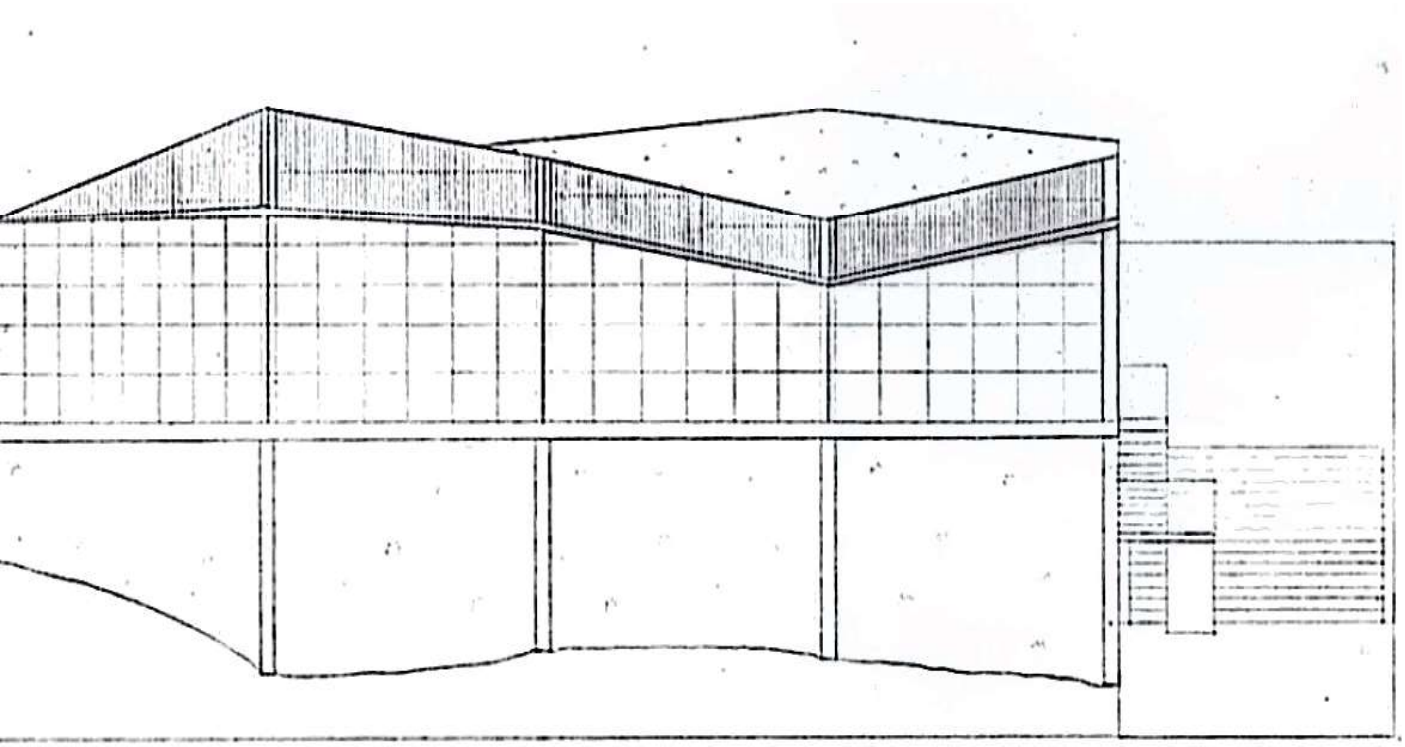


Above

Section
James Murnaghan

Opposite

Model and elevation
Matthew Gillen

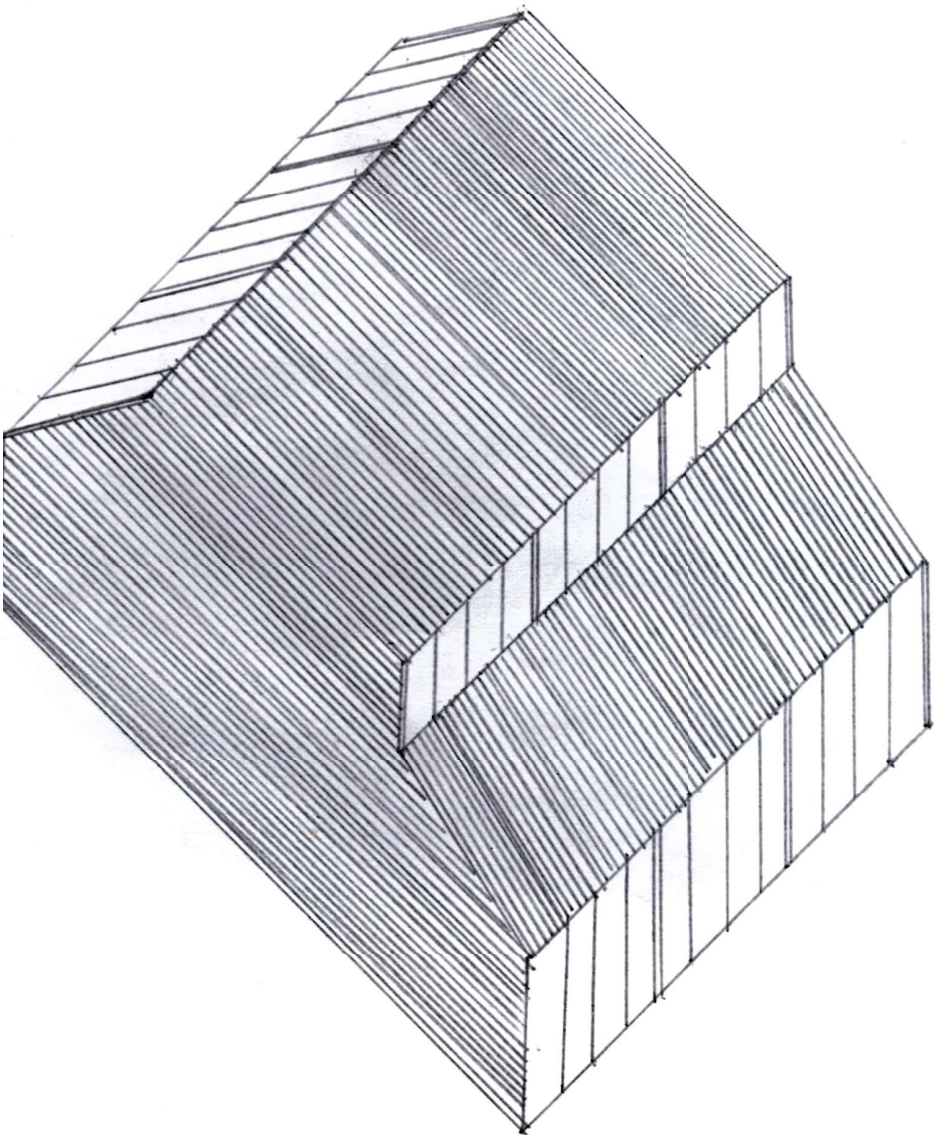


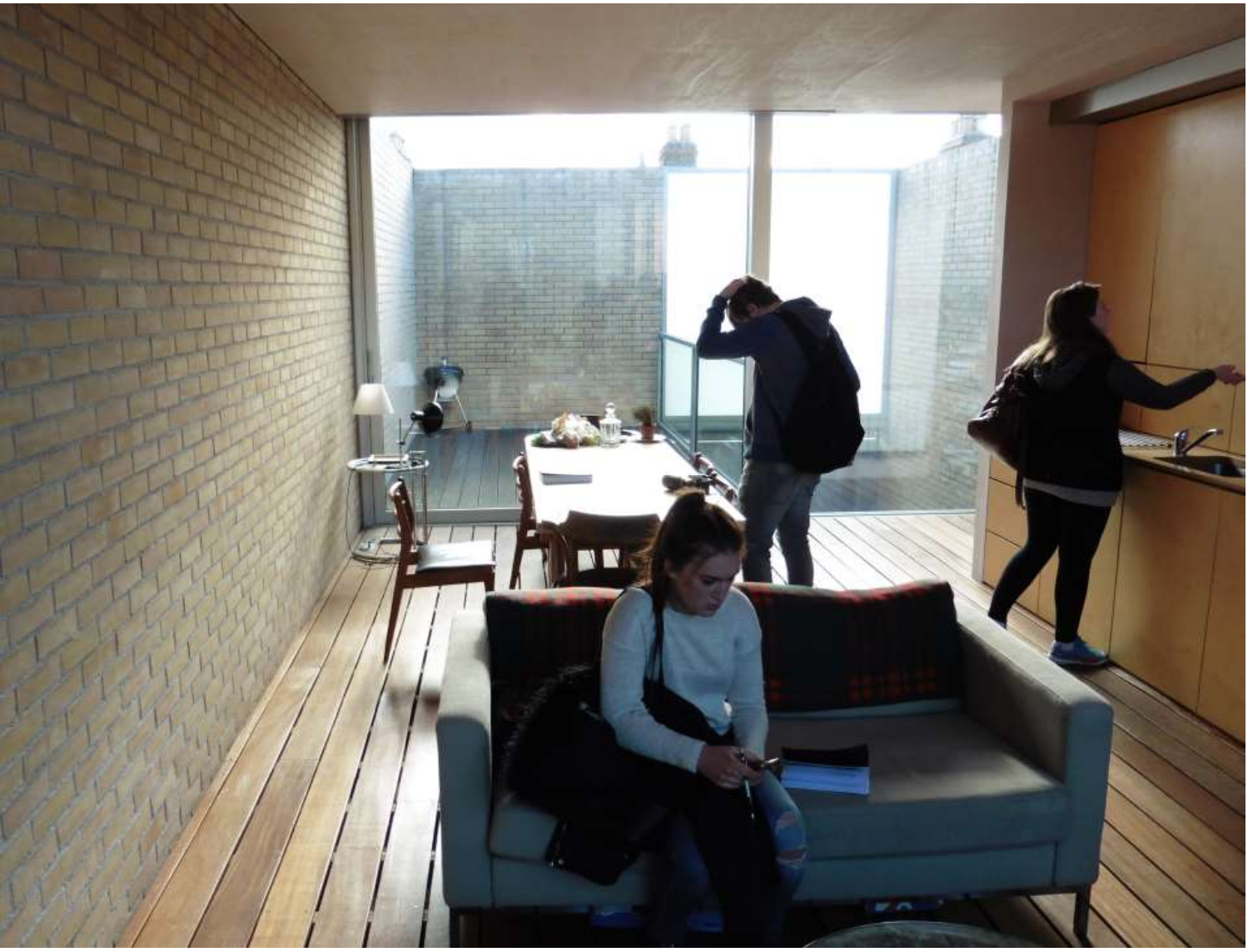
Opposite

Cultural Visit 3 - Lucky Lane - A2 Architects
Photo *Denis Krasnoperov*

Below

Axonometric
Rachel Jones





"My first year of architecture exceeded all my expectations. I particularly enjoyed the emphasis on practical work, such as drawing skills, model making, and computer skills such as Photoshop. I loved how we were taught in a number of different ways, all of which were incredibly useful. Be it through cultural visits around the city, workshops, lectures, desk crits, or class trips, we were always learning something new whilst enjoying ourselves. Overall, it was a very rewarding and enjoyable year, and hopefully the next four will be just as great."

Rachel Jones
1st Year Architecture

APPLICATION

Digging in the Dirt

Buillding a School out of Mud in India

One is at once an observer and an active participant when in India, the contention is that one begins to think about material substances as intrinsic to solving a problem and not to imagine the substances as merely supplemental to the problem. The work described is an experiment in the trapped memory of mud.

Above

Local children help to survey site

Village People
The Village site is reached from bustling Bodhgaya in Bihar Province, India accessed by a dirt road heading south, running parallel to a wide dry river bed, the road dips and turns into a motor bike rally cross track in places and then reverts to serene landscape of ten foot tall reed grasses, like something from Noah's flood, children invoke me to come off the motorbike and play cricket for the afternoon, alas I have a survey to conduct before darkness engulfs the village. Sunset happens quickly with little twilight time before darkness swallows the Village by 6pm. Electricity is available, but sporadic, power is cut off at least twice daily during my stay.

The Village lies about 5km south of Bodhgaya near to the 24th parallel of latitude, Khanwati village is a 'tuktuk'(a twin stroke engine three wheel taxi) ride into town and then a further hour from the teeming industrial city of Gaya, burgeoning and belching fumes and pollutants. We reach the local brick kilns at Kisan just outside the Village and take a look, a sun-stroked baby bounces on her string day bed as both her parents dig out the local ochre coloured clay ready for molding into sun dried bricks. Each brick factory must hold a government registered license to carry out its business, piles of deformed rust coloured bricks lie discarded in mounds near the central chimney of the kiln, these rejected bricks will work well as gravel fill and hard core for our project and can be used in the central cistern as part of the rain water recharge filtration system.

The potato field is 19m x 65m in dimension and is being donated by the Village elder, the field lies in the heart of the settlement with two dense mats of housing locking in a set of rectangular potato fields. Cow patty and giant bails of hay are laid out on its surface enjoying the last sun drenched moments of the day. The site enjoys a cardinal relationship to the compass, its long flanks face north - south, the golden sun orb drops fast at dusk drenching the village in an ochre brown half light, time for hot tea.

Water and rock
"Does it matter how long a rock soaks in the water: will it ever grow soft?
Does it matter how long I've spent in worship, when the heart is fickle?
Futile as a ghost
I stand guard over hidden gold.
O Lord of the meeting rivers."
Lord of the Meeting Rivers Kudalasangamdeva.

The form and massing of the scheme apply strategies for rain water collection, deploying a large cistern tank under the courtyard garden. Ancient Indian techniques of 'humanure' dry compost toilet sanitation are embodied within the brick architecture. The building will act as a sort of Village 'ship' in times of Monsoon flood or typhoon storm.

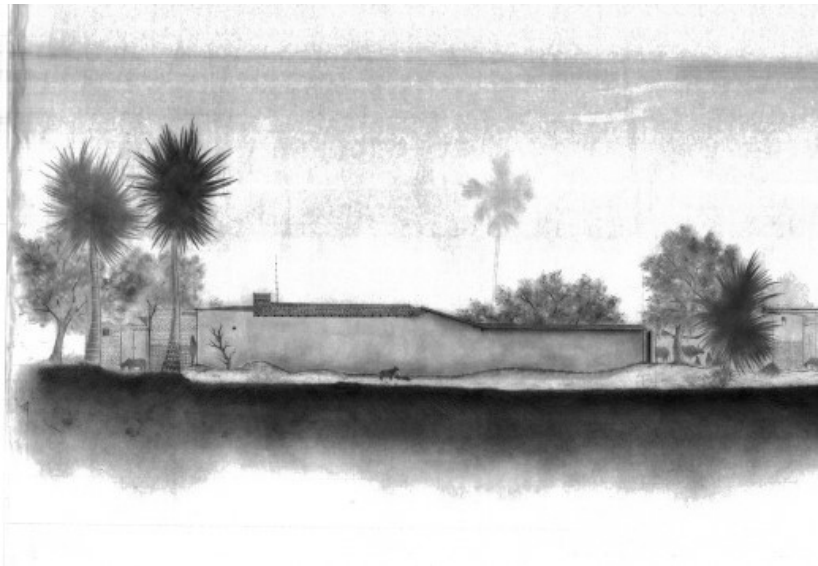
The architecture responds to Pierre Jeanneret's warning to future designers who work in the sub-tropics, such that buildings must primarily respond to profound summer over heating and violent monsoon before a design addresses any other issues. Sub Tropical ventilation and cooling strategies are adopted such as using perforated wooden screens known as 'Jali' to permit air flow and the diaphram brick wall construction will employ flemish bond to permit random perforation 'air bricks' to the façade skin permitting cross flow of air. A step well will be integrated into the western forecourt facilitating artificial rain water recharge of the water table and provide passive cooling to the School. An alliance with the weather must be forged - 'He

saw many things for the first time, the bright blue sky, the relentless sun, the hot winds, the cool moon, the beauty of tropical nights, the fury of the monsoon, and he said to me once that while his work so far had been a counterpoint to nature, he now realized that he had to have a pact with nature.'
Balkrishna Doshi on Le Corbusier, in interview with Carmen Kagal 1986.

Earthshake
The work emerges from the local earth cutting a modest silhouette on the horizon, resting on the Gangetic plateau and adjacent to the wide dry Naranja riverbed flowing from south to north, a geological calling card that the basalt island of India is in direct confrontation with the continent of Asia, edging 45mm closer each year. At time of editing this paper Nepal has suffered an enormous magnitude 7.9 earthquake, the largest in the region since 1934, unfortunately it seems that vernacular buildings have been damaged the most severely in this latest humanitarian disaster.

The key earthquake design principles employed involve adopting the Indian Earthquake guidelines which are stringent and building the School's foundation on a bed of shredded car tires with cast in situ earthen concrete footings encased in brick pyramids, interconnected ground beams help with sliding shear, cracking and over turning forces that apply during earthquakes. During an earthquake it is as if someone has pulled the rug out from under you and is also pushing you sideways with unimaginable levels of energy being transmitted over vast distances in a matter of seconds, turning earth to liquid. Fundamentally the design must brace itself to prepare for the lateral and shear stresses invoked during an earthquake.
The school is broken down into mini buildings with break joints and clear distance between major volumes to allow shake and roll, while each constituent classroom is tied together at ground beam and parapet beam levels as a single entity, lintel and roof beams are fused into a parapet band beam in exposed in situ concrete with expressive cuboid water spouts to throw monsoon rains clear.
All window and door openings are framed in reinforced concrete, lintel beams act like a cap on the brickwork preventing it from shaking itself apart during earthquake activity. Reinforced concrete columns tie floor and roof together holding the brick walls down like a lid. The structural fabric has integrated seismic separation joints, the scheme attempts to follow the core guiding principles of Indian Earthquake Resistance of low strength Masonry Buildings Guidelines ; I.S. 13828:1993 (These guidelines have saved lives in the recent Nepal earthquake of April 2015).

Mud in Recirculation
"Our great Western civilization, which has created the marvels we now enjoy, has only succeeded in



Above
Section Through Site

producing them at the cost of corresponding ills. The order and harmony of the Western world, its most famous achievement and a laboratory in which structures of a complexity as yet unknown are being fashioned, demand the elimination of a prodigious mass of noxious by-products which now contaminate the globe. The first thing we see as we travel round the world is our own filth, thrown into the face of humanity."
Tristes Tropiques Claude Levi-Strauss, 1955.

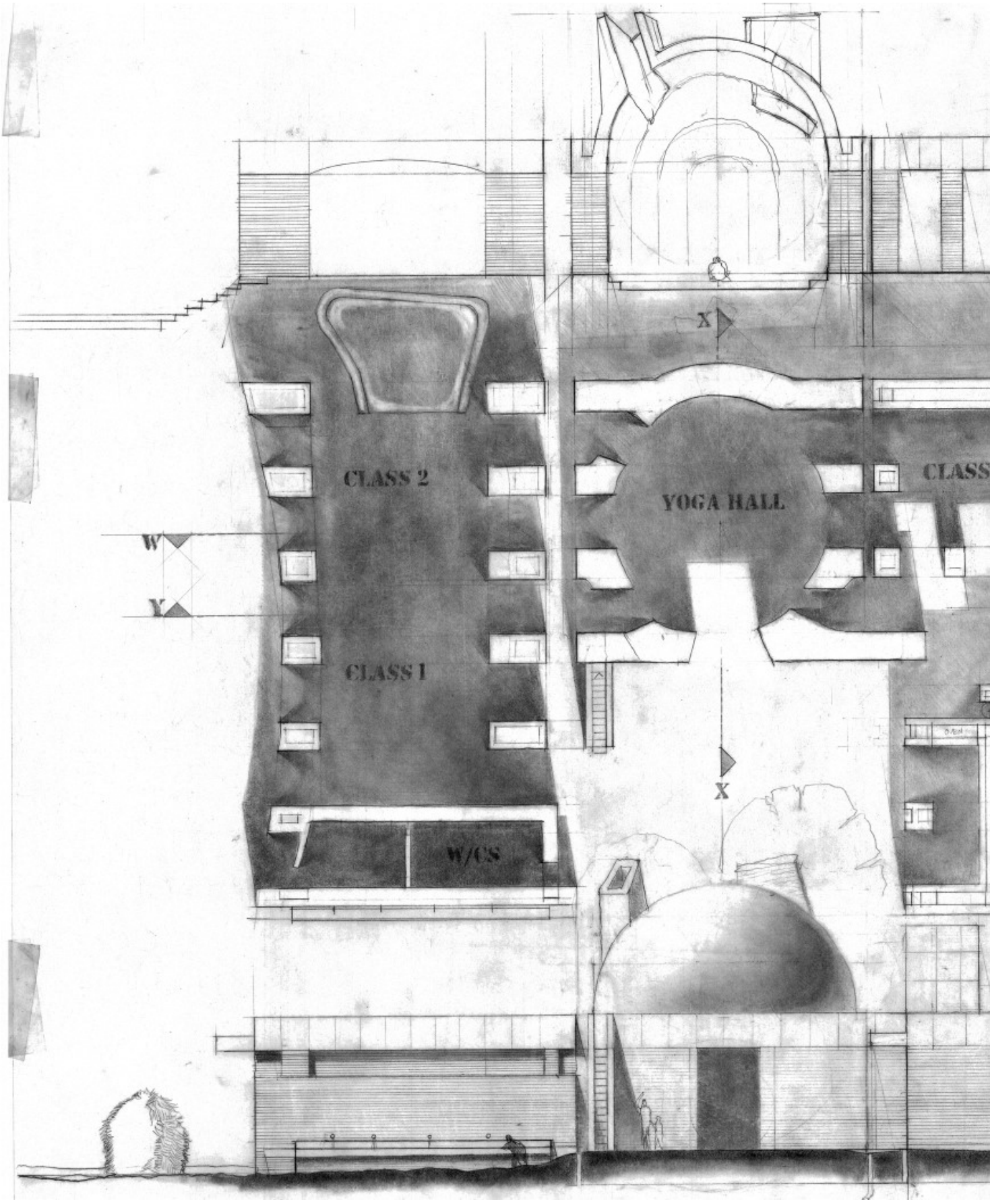
An archaic vernacular Indian building tradition has been absorbed into the design process through field research using an 'as found' philosophy to recording local buildings via exploratory drawings, photography and models. A kind of learning from the locals. Mud is conceived as a renewable building material forming a central component of the design assemblage. Notions of material substance are challenged to move from static western consciousness to accept their fluid intrinsic material identities in India.

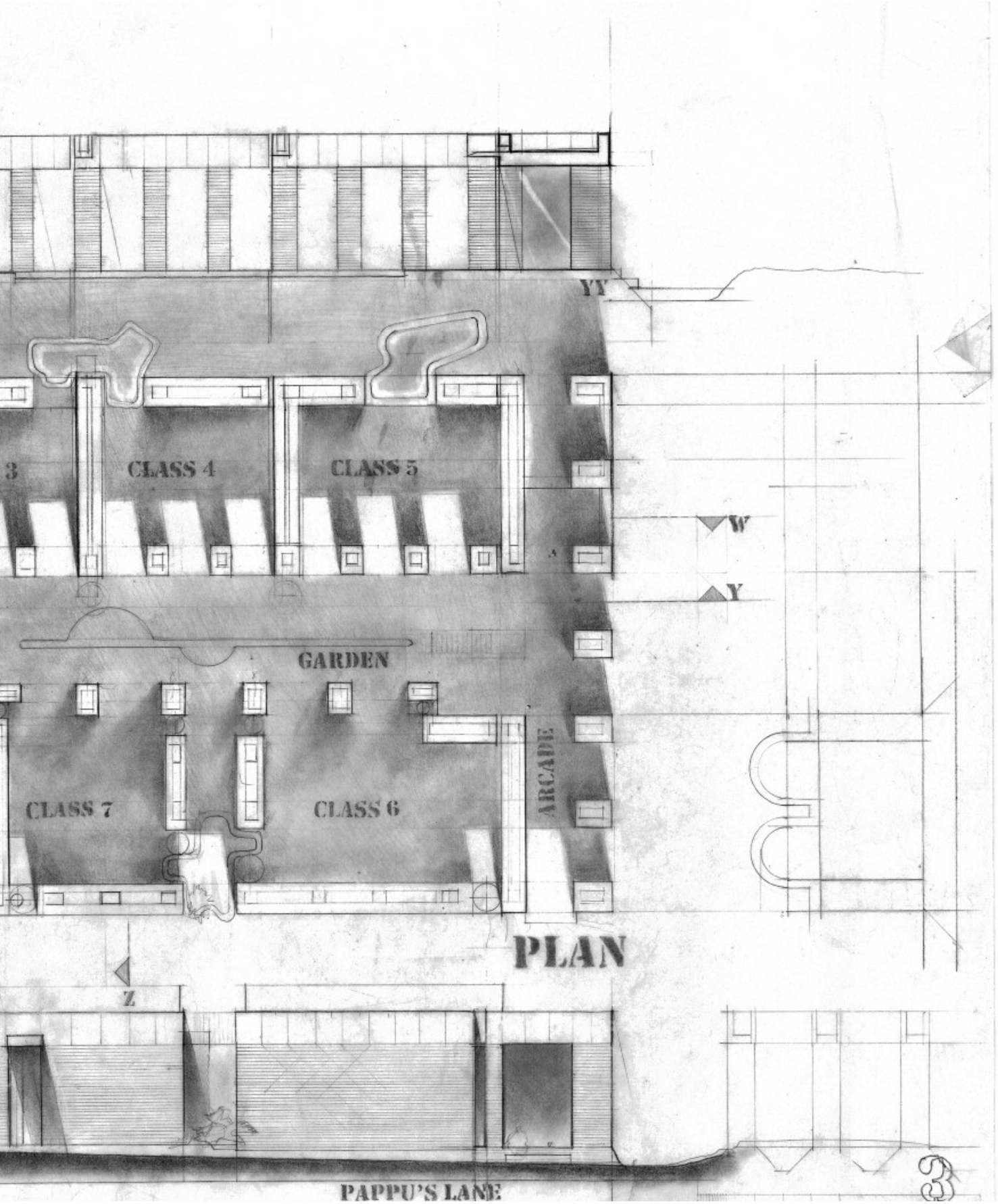
The School building is devised and broken into non retinal cellular fragments, each cell unfolds and is transposed allowing the new work to become subsumed into the an open ended permeable spatiality which allows the scheme to integrate into the Village fabric. The scheme has aimed at an integration of practical earthquake resistant design strategies to form a new vaulted architecture, deploying bamboo reinforcing, compacted earth and masonry brick construction with ochre lime plasters. Rain water harvesting takes place in underground stone filled 'cells' which provide for artificial recharge of ground water. A 'Johad' reservoir is proposed for the Village flood plain which will help stabilize ground water levels.

This project serves to function as a totalizing construct, meeting the requirements of a simple modest community building principally by harnessing material delay. The School does not seek a consolidated self image, it is a non retinal extension of the Village fabric. It is not an import, but a baked and grafted intimate transposition. By carefully creating a site specific intervention

Next Spread

Plan and Elevation


X
CLASS 2
YOGA HALL
CLASS
W
Y
CLASS I
X
W/CS


YY
3
CLASS 4
CLASS 5
W
Y
GARDEN
CLASS 7
CLASS 6
ARCADE
PLAN
Z
PAPPU'S LANE
3

to stand on the horizon. Sublime in its decay, the Indian brick is a larger format than our imperial bricks, and provides a measured dimension of time, a hybrid bricolage with densities of embodied memory trapped within the base material of earth and mud which take on urgency in India where the sacred cow patty provides five sources of energy, the panch gavya: dung, ghee, curd, milk and urine. Mud saturated with moisture has the capacity to absorb and adjust to fluctuating temporal conditions, the mud brick walls are a kind of moistened layered delay, soil and water fuse and bleed as the weather changes responding to the humidity levels within the fabric. The building slowly decays and relies on necessary cyclical renewal by the Villagers. By harnessing intrinsic vernacular knowledge the work becomes non edificial, a corporeal body of mud open to renewal and repair, sun light and mud fuse to become structural substance.

'Sangath' carries the project along; meaning the process of moving everyone and everything together in harmony and a recognition that this body of work is an exchange and not a one way transaction. This research can be framed as a practitioner working out side of their normal context, yet attempting to follow their own instincts and imagination. Pulling and nudging blocks of mud about makes for inarticulate work, the thinking is embodied with clay and graphite and can be found in the scratches and marks left on the page, it is with the vicissitudes of client demands, cultural and climate constraints and the material specificity of India in mind, that this research has been carved out.
The moist mud brick belongs to the land but is resistant to ideas. The material resistance may only survive within the local as an avoidance of any ideological stance, a slowing of time against the relentless technological onslaught.

Mud, dwelling place and landscape fuse as non symbolic elements, in India foot can still feel not being shod, the dirt landscape forms a continuity from exterior world to the inner intimate world. Maybe our avoidance of catastrophe will not be due to a retreat into the cave of environmentalism but rather what will sustain humanity will be an acceptance of man's waste fused to the earth, standing out in the baking sun, cooking on the horizon of our futures, mud in possession of intrinsic meaning, dirt will always be more interesting than cleanliness.

Gavin Buggy (abridged version of original text)
with thanks to Niall McBrierty, Tom Kirk and Raluca Gaftoi.
Clients: Sanjeev and Pappu Kumar, Bodhitree Education Fund, Registered Charity, Berlin.

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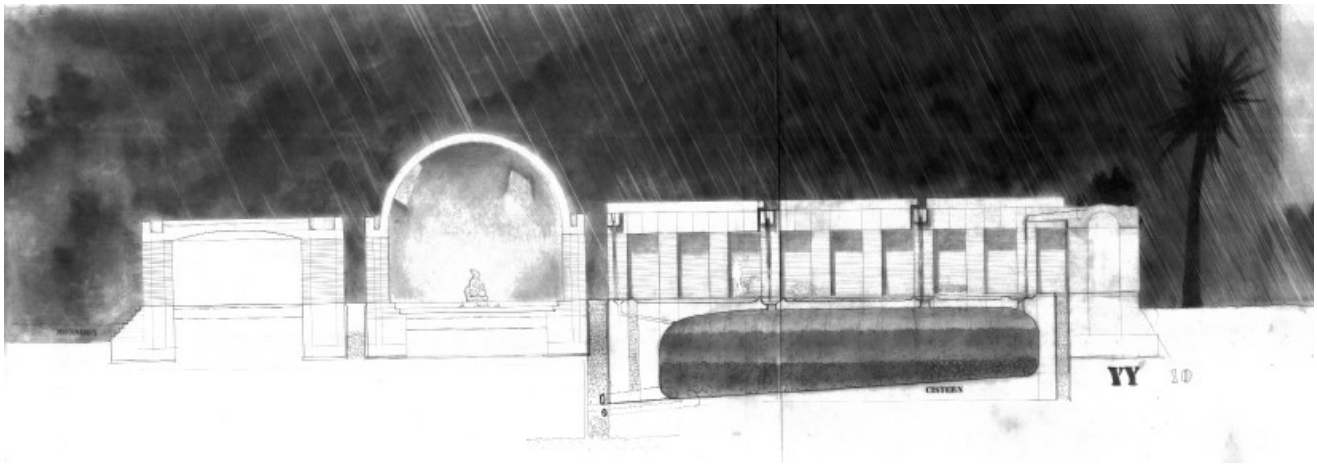
Opposite Above

Section



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Brick and Stone Laying

Apprenticeship

Students	Tutors	Class Aide
Richard Looney *William Ralph - Lynch* *John McManus* *Diarmuid Meade* *Aaron O Connor* *Michael O Rourke* *Karl Guildea*	*William Lacey* *Gerry McGrath* *Brendan Smith*	*Charles King*

The Brick and Stone laying Apprenticeship offers a student complete engagement in both practical and theoretical learning, we are determined to equip all apprentices with knowledge and a positive attitude that will carry them through to industry.

The structure of the programme is divided up into four essential skills; these are classified as the "Core skills", "Common skills", Personal Skills and Specialist Skills. Essentially we are exposing an apprentice to all the aspects of this profession to allow for greater employment opportunities.

The economic downturn has negatively impacted this programme; we have seen a significant reduction in new applications to this course and apart from DIT, Waterford ETB is the only other facility offering "Phase 2" or "Off-the Job" training and development education. 8 facilities have closed due to the downturn in the industry

The Brick and Stone Laying Apprenticeship at DIT continues to value the training and development of all apprentices.

Opposite

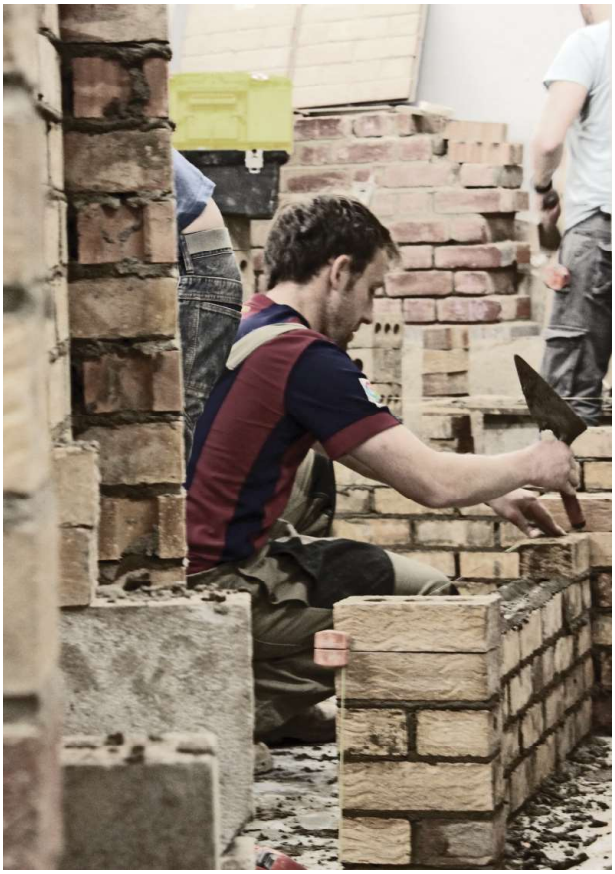
Mortar Mill
Brick/Stone Apprenticeship Workshop
Linen Hall

Left

Starting a Bulls-Eye Arch
John McManus

Below

Phase 6
Curved Ramp



Above

Phase 6
Coursed Random Rubble Panel

Right

Michael O Rourke

Restoration Project

Furniture and Joinery Manufacture

This is a short 5 ECT module and students found it to be a fun refreshing break from the pressures of the Capstone work and other modules running in semester two. Students were required to choose an artefact from pre 1950. The artefact was to have five items in need of repair from a list provided to them. Students were required to restore, repair or repurpose their artefact so that it could be of use again. They gained experience in assessing damage, dismantling and repairing furniture, stripping and applying new finishes, carving and upholstery.

Students	Tutors
Wayne Evans	*Jennifer Byrne*
Sean Byrne	
Brian Delahunty	
Christopher Foley	
Jason Murray	
Patrick Young	
Eoin Hayes	
Valerie O Donoghue	
Jordan Kinsella	
Jason Mc Dermott	
John Joe Murphy	
Brian J O Connor	
Dylan Power	
Gary Weir	
Nathanael O Hara	
Mark Watson	

Opposite

Mark Watson

This Page

Jason Mc Dermot

Opposite

Jason Murray

Photos by

Andrew Ó Murchú

Wood Manufacturing and Finishing

Students

Dean Dempsey
Niall Farrelly
Jamie Hempenstall
Alan Lambert
Diarmuid Murphy
Shane O Rourke
Wayne Sweeney

Tutors

Peter Murphy

Phil Cully
Niall Delaney
Pat Duke
Tim O'Leary
Niall McIntyre
John Nolan
Aidan Ryan
Andrew Stuart

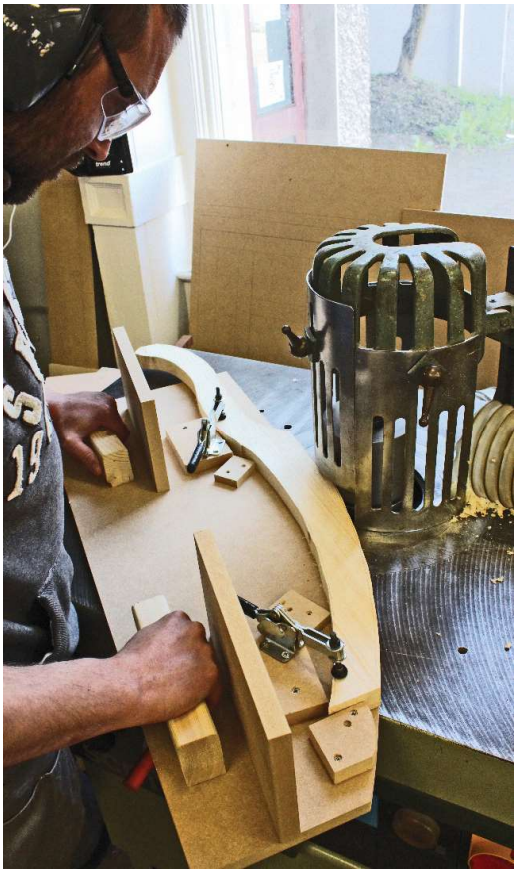
The craft of Wood Manufacturing & Finishing encompasses the skills required in the manufacture of furniture products and joinery. The areas of work can be modern or traditional, furniture reproduction, stairs, windows, doors , wood polishing, stains, and finishes.

Because the work is so varied people from many different backgrounds take up the skill. The training includes the fine handskills required in traditional cabinet making as well as the more modern developments in machine processing and CNC production methods. The skills are gained through working in industry and through periods of specific training here in the college.

In college, projects are developed that give the student the opportunity to learn and develop a range of core skills. One such project that students enjoy is the manufacture of a segmental table. The project needs considerable planning and develops skills in wood bending, jointing, machining, veneering, inlay, marquetry and finishing.

Opposite

Wood Manufacturing Workshop



Above

Apprentice Forming Chair Frame

Right

Chair Components

Opposite

Completed Frame

Oikonet

A Global Multidisciplinary Network on Housing Research and Learning.

The objective of Oikonet is "to create a platform of collaboration to study contemporary housing from a multidisciplinary and global perspective by encompassing the multiple dimensions which condition the forms of dwelling in today's societies: architectural, urban, environmental, economic, cultural and social." - Leandro Madrazo

Above

Children living in unplanned and self constructed area of Lisbon

OIKONET is a three-year international collaborative housing research programme funded by the EU Lifelong Learning Programme that began in October 2013 with 34 partners from within and outside Europe including DIT, consisting of universities, research organisations, local administrations and professional and social organizations. The programme developed from an earlier research programme entitled Oikodomus that created a virtual campus for a smaller group of institutes.

OIKONET aims to foster the exchange of knowledge, methodologies and good practices among research groups and higher education institutions"[1]. This expansive ambition of the programme affords multiple and exciting opportunities for students, teachers and researchers while simultaneously presenting huge challenges.

OIKONET has three areas of activity each one making a sub-network within the network: housing research, community participation actions and pedagogical activities. DSA participates in the pedagogic sub-network which aims to bring together different stakeholders, learning environments and disciplines. The yearly activities of the network include meetings, digital workspaces, an international workshop and an international conference

The Workshops

The first international week-long workshop - "Contemporary living patterns in mass housing in Europe" - occurred at the University Institute of Lisbon (ISCTE-IUL) from 14-19 July 2014. DSA students Ilze Anatova and Christopher O' Keefe, 5th Year Architecture and Andrew Cleary, 4th Year Architectural Technology and myself, participated with 50 students and 25 teachers from the other partner institutions and with representatives of the city of Lisbon and local organisations.

The objective of the organisers was to develop a cross-disciplinary dialogue aimed at establishing new meanings and forms for contemporary living patterns in mass housing in Europe, by engaging with exemplars of both "formal" and "informal" housing in the different neighborhoods of the formally planned Portela de Sacavém and the informal, unplanned and self-constructed Bairro da Liberdade. Pre-workshop preparatory activities were carried out by participants working distantly using the digital OIKODOMOS Workspaces learning environment with the work done by each student group presented in a public session on the first day. Workshop activities included lectures by representatives from the municipality and professors from ISCTE-IUL specialized in the different subjects encompassed in the topic (participation, sustainability, digital fabrication), guided visits to the two neighborhoods and design studio work. Students had to develop an evolving housing design based on prefabricated OSB panels that could be used to adapt existing dwellings to suit contemporary living patterns and to produce new flexible homes as a response to changing demographics. The workshop thus involved analysis of demographic needs, design of innovative solutions and building a part full-scale prototype – all in 3.5 days! Students presented with a PowerPoint presentation, an A1 poster and a blog. Several exhibitions and academic papers later analyzed and disseminated the results of the workshop.[2] The next international workshop occurs from 1-6 June this year. Maire Claire Bligh, James Ward, Orla O Donnell, John Flynn and Jessy Brown - students from 4th, 3rd and 2nd year architecture, as well as Noel Brady and myself will represent DSA. The theme is 'Growth / Shrinkage',

in the context of the German cities of Berlin and Cottbus, which will explore what new models of housing and urban planning could address this dilemma; a prescient and global concern given worldwide changing urban patterns and demographic and migrational shifts. International architectural workshops are common occurrences in the summer months. What makes the Oikonet workshops unique is their rigorous embedment within the aims of the overall pedagogic network, the pre-workshop preparatory activities and the follow-up evaluations by staff and subsequent dissemination of the results.

The Workspaces
These are collaborative, pedagogic digital spaces. The basic premise is that tutors from different institutions collaborate on the design of a learning activity on an agreed topic related to housing and guided by the overall objectives of the network. Tasks are then set for their students to address, upload results and collaborate through online commentary with other students. Online lectures and seminars support the process, complemented by social web tools such as Facebook groups, Twitter, Blogs etc.
Based on a model initiated in the earlier OIKODOMUS project, "there are now over 1,000 students and 79 tutors from 17 institutions (15 in Europe, 2 in third world countries) registered in the Workspaces dedicated to the six learning spaces implemented during the first eighteen months of the project"[3] thus offering an incredible repository of pedagogic activity in housing which can act as an important resource to those engaged with the research programme. This academic year 18-20 students in 4th year architecture engaged with one of three Oikonet workspaces, each related to one of the three sites for their timber housing project.

The 4th year students' tasks included commenting

Above

Design/Build Workshop
Lisbon

Opposite

Habitat Regeneration Strategy
Shelly-Ann O Dea

on other students' projects completed earlier, researching and uploading precedent studies and finally uploading a dedicated sheet on their own designed timber housing project to include specific drawings and text that addressed the concerns of the particular workspace. Students were then to respond to commentaries from colleagues and students in the partner institutions.[4]
In the "Threshold Matters" workspace, which is dedicated to an exploration of the ambiguous spaces between the public and private realms, student Ailbhe Walsh's project exploits the unique topography and entry points of the site to give varied threshold experiences taken to a high level of detail in her textural treatment of the timber entrance sequence. Nigel Holmes' complex design, referencing both James Corner and Joseph Coderch, offers multiple threshold experiences from the city scale to that of fixture details and floor texture treatment within an individual apartment.

The "Housing Systems" workspace is dedicated to the concept of housing systems after Habraken et al. with the students' tasks focusing particularly on the issue of flexibility and adaptability.
Here for example student Ronan Lonergan designed an interesting structural matrix in which residents can, by moving walls, upgrade to larger apartments. Sophie El Nimr's clever use of the structural grid and a centralized fixed core for kitchen and bathrooms affords multiple flexible apartment layouts while also providing a new urban corner public space and a communal space for residents. Other students in this workspace explored the interchangeability of single apartments and duplexes within the same structural grid.

The "Habitat Regeneration Strategies" workspace, focusing on the physical, social, economical and environmental regeneration of deprived areas, was addressed by the student group on the riverside site on the North Quays adjacent a dilapidated industrial quarter that included the iconic concrete Silos. Students were asked to demonstrate how their housing scheme could be a catalyst for urban regeneration and to propose urban landscape

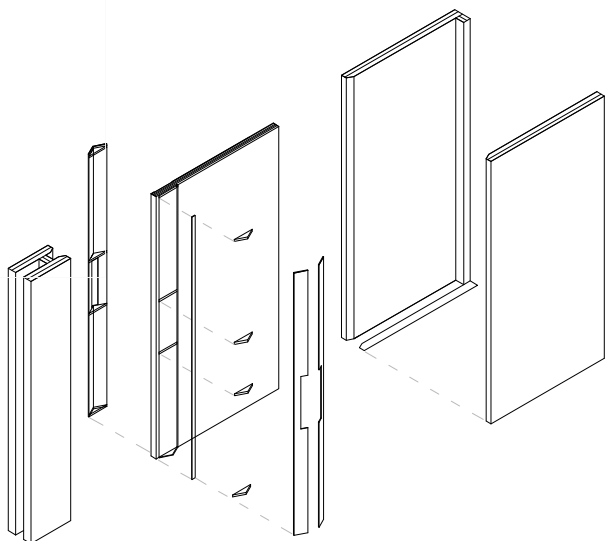
treatment and infrastructure for the surroundings. This encouraged students to consider bridge links back across the river to the city core, the treatment of the river's edge and the integration of the existing industrial archaeology, the latter often as part of a new linear riverside public park. The schemes by Alice Clarke, James Ward, Shelly-Ann O'Dea and Jarek Adamczuk to mention a few are particularly successful. As a collaborative pedagogical platform the workspaces, if taken seriously, offer a unique learning tool for blended learning in a digital environment i.e. learning by the student on their own initiative but in collaboration with international colleagues that complements, not replaces, the learning in the studio. The tasks set for the students, while inspired by the premise of the particular workspace, were specifically aimed at focusing the students' energies in thinking more deeply about a particular aspect of their housing design.

Endnote

The Oikonet Research Network through its fundamental aspirations of a global sharing of knowledge about housing and its emphasis on multi-disciplinary activities in addressing housing problems, provokes analysis of how housing issues, from procurement to design and management, might be addressed more progressively, democratically and inclusively. For educators and students, it challenges us to consider teaching and learning about housing in more innovative, inclusive and cross-disciplinary ways. As Madrazo notes: "Promoting pedagogic innovation in the field of housing studies is the ultimate goal of OIKONET"[4]. In our multi-disciplinary College of the Built Environment at DIT consisting of urban planners, engineers, architects, architectural technologists, craft skills and many other construction disciplines, this is surely a challenge we should embrace.

Jim Roche
Oikonet Coordinator for DIT, Studio Tutor in Architecture and Architectural Technology.

[1] Oikonet Progress Report, 2015. © 2015 Copyright Education, Audiovisual & Culture Executive Agency.
[2] For more information see Oikonet Progress Report, 2015 and http://www.oikonet.org/index.php/admin_controller/workshops
[3] Oikonet Progress Report, op.cit., p.12
[4] See http://www.oikodomos.org/workspaces/
[5] Madrazo, L., Oikonet Application for EU funding, 2013



Above

Threshold Matters
Nigel Holmes

Opposite

DIT Representatives in Lisbon
Christopher O Keefe, Andrew Cleary, Ilze Antonova, Jim Roche


OIKONET
"Bairro da Liberdade: creating patterns of improvement"
Marina Clusella, Caroline Melders, Georgia Papasozomenou, Orhan Kemik, Aleksander Cosic, Marek Slipko

World Skills and National Skills

Cabinet Making Category

"Despite the pressures of final year submissions and exams the following week, both Nathanael and Gary competed to the highest standard doing the programme, school and themselves proud"

The IrelandSkills National Competition which has been running since 1956 is organised by the Dublin Institute of Technology ISNC Organising Committee in partnership with IrelandSkills.

The winners of this competition go forward for selection to be part of Team Ireland which competes on the international stage at the World Skills Competition that takes place every two years with over 1000 competitors from 53 countries. Team Ireland sent 14 competitors to the last World Skills in Germany and took home two Gold Medals, one Bronze and eight Medallions of Excellence, placing 11th in the world.

The national finalists are selected for being the highest scoring candidates in the Preliminary Stage of the competition and are competing to be deemed "the best in Ireland".

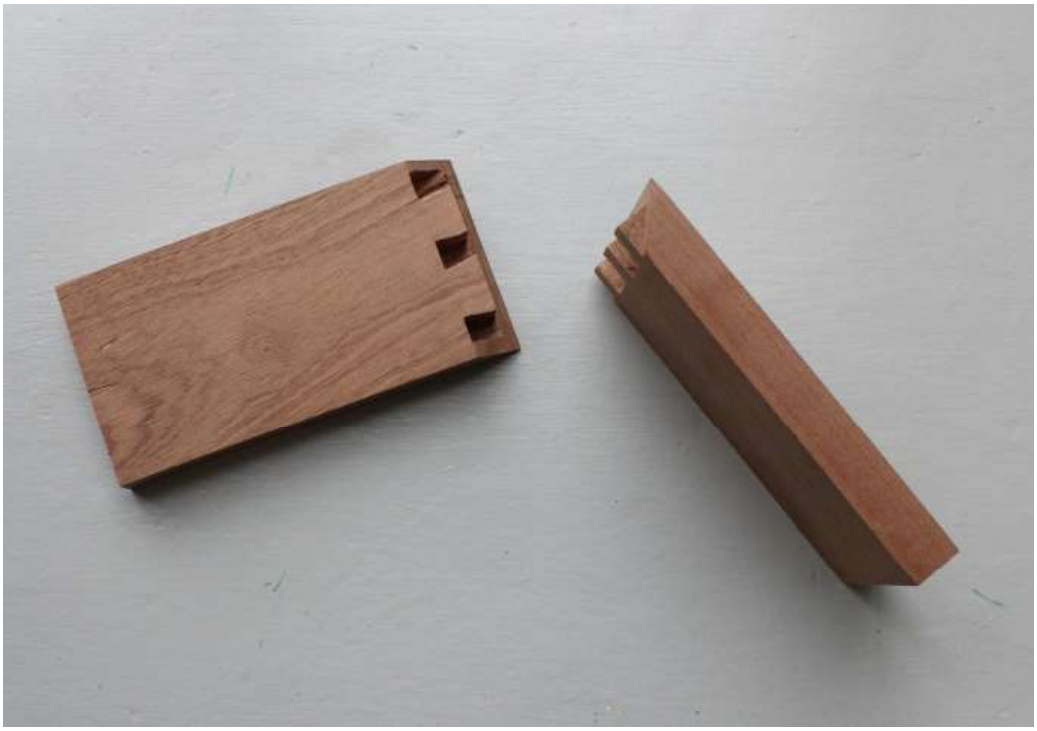
The Cabinetmaking category was one of twenty other skills competitions that took place during December in DIT, CIT and DFEI. The TPT Furniture and Joinery Manufacture strand were successful in getting two of our third years, Nathanael O'Hara & Gary Weir to the finals last year.

Working from a detailed set of working drawings the competitors had 20 hours to make an intricate free standing hall console table and cabinet. To make this piece they were allowed to use a combination of hand, power tools and machines. Throughout the week the competition was extremely close and intense, with no obvious winner till the final marking stage.

Both Students competed to the highest standards despite final year submissions and exams the following week, this achievement is a testament to the standards that can be reached through hard work and dedication.

Right

Cherry Mahogany and Maple Finals Piece with Hand Cut Dovetails.
2011



"It was great to be part of the national skills because it challenged me to focus on a very difficult project and have it completed in a very short period of time. I had to think quickly on my feet and this helped me to gain an industry standard experience that is impossible to get in a lecture room"

Nathanael O Hara

Opposite Above

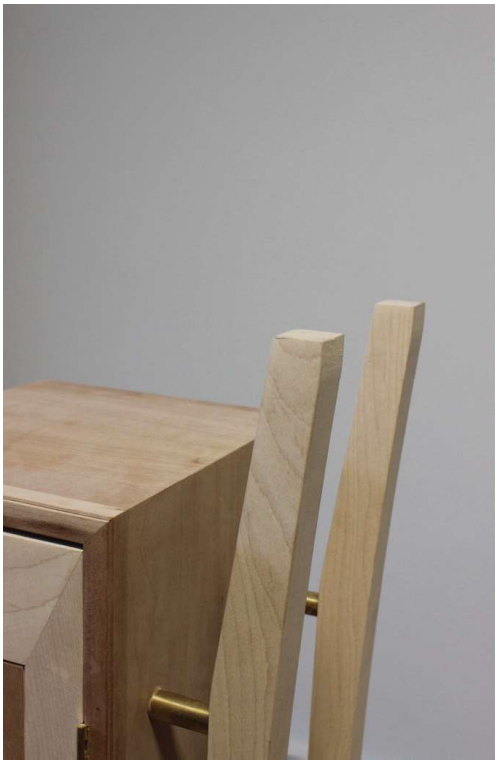
Secret Mitre Dovetail, used in High Class Carcase Work

Opposite Below

Hand-Cut Dovetailed Drawer

Above

2014 Walnut and Maple Practice Piece for Finals
Nathanael O' Hara



Above and Right

2011 Piece Utilising Brass Components

Opposite

Furniture and Joinery Manufacture Students
Nathanael O'Hara and Gary Weir

"The National Skills Competition was a wonderful learning experience. It was a great platform on which I could demonstrate how far my abilities in cabinetmaking have come. Not only does it look great on a CV, it also gives you a good idea of the high standard that is expected out in industry. I enjoyed every moment of it, from the opening ceremony right up to the point I was told to stop working and put my tools down"

Gary Weir

Professional Diploma in Architectural Practice

The PDAP course has now settled into a regular rhythm, and is emerging as a well-known and respected programme. This has not been without its challenges though. The course emerged into one of the country's worst financial calamities, the consequences of which are still very much with us.

Above

AAI Podcast in the school
Stephen Best interviews Andreas Hild

Photo *Claudia Murray*

It has also had to respond, over the past 24 months or so, to some major legislative upheavals that affect the way that architects work in practice. Amongst these changes, there has been a welcome introduction of health and safety considerations for domestic buildings, as well as the requirement for architects to undertake the Assigned Certifier role through Building Control (Amendment) Regulations SI09 2014.

The PDAP is a nine month long course, running from January to September, which is open to all graduates of the school, as well as those from other recognised institutions. It is divided into two semesters, one which is taught through weekly lectures and one in which the case study is prepared. We encourage self-directed reflection, an essential element of the on-going professional development required of registered architects. Together each mode of learning aims to equip individual candidates with the knowledge, ability and judgement expected of an Architect in offering services to a client as well as to successfully manage a business.

The first semester is delivered through a twelve week series of lectures, seminars and one-to-one tutorials. These are delivered by a broad range of industry specialists, acknowledged leaders in their field. The second semester is focused on each candidates own career in practice and is structured around their personal architectural experience, which is captured in the Janus report, and the Case Study which allows the candidate to critically reflect on a significant built project which they were involved in.

This year we saw the numbers of enrolled students explode to 46, a happy reflection of the changes in the workplace for architectural graduates. The 2015, O'Keefe Medal, was won by Niamh Chambers, a DIT graduate from 2012.

The programme comprises of three 5 credit lecture based modules and one 15 credit case study module. Each of the three lecture modules may also be taken individually as CPD.

While still more challenges lie ahead, the bones of a strong offering are set in place and the school can comfortably deliver this programme for the next few years. This is a strong position for the school to be in, and was reinforced by the recent visit by the RIAI Accreditation Panel. However, it is also worth pausing for a moment of reflection and asking the question; what is the appropriate mode of teaching for this subject?

The Dublin School of Architecture is established as a place of excellence that demonstrates effective leadership. This programme should respond to that reputation. For us and for our graduates it is imperative that we offer more than an aping of other available programmes or what fits the narrow boundaries of the DIT higher education delivery framework. As a consequence some of the considerations that you may see emerge in the next twelve months could include extending the programme duration to twelve months; a doubling the number of programme credits enabling students to graduate with a 60 Credit Post Graduate Diploma; and the introduction of continuous assessment for all components, with each module delivered and assessed in a short five week sequence, which would lead to an accumulation of assessment rather than the intense summative form that we currently have.

More anon.

Buildings Management

(Maintenance & Conservation)

Students 1st Year	Students 2nd Year	Tutors
Damien Bonnell	*Oisin Baugh*	*Eric Bates*
Jack Clancy	*Eoin Bernardo*	*Peter Hinch*
Luke Cullen	*Aaron Coen*	
Luke Ennis	*Barry Cooper*	
David Fox	*Valdis Cunskis*	
Robert Harty	*Daniel Dowling*	
Shaun Hughes	*Alan Flood*	
Paul Kearney	*Aodhan Hardiman*	
Billy Martin	*Ian Lawless*	
Conor Martin	*James McGivney*	
Desmond Mulvihill	*Aaron Meade*	
Alan Murray	*Anthony Morrissey*	
Kevin Ryan	*Dean O Rourke*	
Jack Townley	*Luke Redmond*	
Alex Wilks-Sharpe		
Peter Wilson		

Above

Learning in the Foundry Building
Photo *Andrew Ó Murchú*

Research shows building maintenance makes up a significant part of the overall economy. In the UK £55 billion a year is spent for this purpose and this accounts for more than 3% of GDP. Building owners, operators and facilities managers need to be aware of this and to manage their existing buildings efficiently. Therefore, clients and their design teams and contractors, must consider the whole life performance of a building when constructing and refurbishing a property, taking into account not just the capital costs of elements and components but their maintainability and longevity.
(Alan Cowan, BCIS Maintenance and LCC Analyst)

The skill set required and the duties and responsibilities for the modern building maintenance manager and practitioner are wide and complex. Viewing the job description for current advertised vacancies the building maintenance manager can expect that as an individual or member of a team to be responsible for the maintenance of the structure and fabric of a wide range of properties. This will include the exterior roof and wall finishes, windows, doors, internal floor, wall and ceiling finishes. To achieve this daily duties include : managing building maintenance works and maintenance contracts, displaying comprehensive knowledge of good building construction industry practice, liaising with Building Maintenance Contractors, monitoring costs and delivering to budget, arranging and coordinating meetings with contractors to deliver the appropriate project targets, coordinating project handover of building elements with details of guarantees and warrantees where appropriate, preparing and managing budgets and keeping up to date with new developments in good building practices in the industry.

This current Buildings Management course is 2 year full time course and it is open to CAO applicants as well as mature students. This course leads to a Level 6 Higher Certificate Qualification. Successful graduates may have the opportunity for further progression within a range of Level 7 Degree Programmes. This course is designed to meet the specific needs of the Buildings Management (Maintenance & Conservation) Industry, which require graduates to have a range of both practical skills and theoretical knowledge. It comprises practical and theory modules simultaneously.

The more permanent nature of the building stock as well as new technologies and regulations relating to energy efficiency, thermal bridging and passive housing and conservation techniques as well as the duties and responsibilities required, strongly suggests that this programme needs to be restructured as a matter of urgency to at least Level 7.

Painting and Decorating

Apprenticeship

Students	Tutors	Class Aide
Lee Burnett	*Eric Bates*	*Gail Ronan*
Matthew Donnan	*Connie Broderick*	
David Hutton	*George Monks*	
Karl Kiernan	*Martin Sneyd*	
Mark Lambert		
Gary O'Shea		
John O Sullivan		

The noble skill of the painting and decorating can be traced back to the ancient Egyptians. The decorators in those times used paint to simulate rare and exotic timbers as well as colourful marble and stone. The modern painter and decorator may be still called upon to use these traditional skills. Rapid advances and development has meant that a great range of new paints, wallcoverings and other associated materials are appearing on the market with great regularity and many of these require new application techniques and knowledge. Today's painter and decorator can be expected to apply a wide range of decorative and special paint coatings and wallcoverings in the home and in commercial and industrial locations; to apply knowledge and appropriate techniques in the designing and producing of sign work and displays and to advice customers and clients on colour selection and interior design.
The current syllabus facilitates the acquisition of a range of traditional knowledge and skills as well as incorporating the new technologies. This has meant that todays painting and decorating apprentice needs to be adaptable and open to a lifelong learning process. If he or she takes responsibility for their own learning with an open and inquisitive mind then they are well on their way to a worthwhile and fulfilling career.

Opposite

Using Bohemian Blade to Cut Wallpaper
Photo *Andrew Ó Murchú*

Above

Walnut Graining Effect- Phase 6

Left

In Progress

Photo *Claudia Murray*

Above

Gold Leaf Gilding - Phase 6
Craig Morgan

Next Spread

Painting and Decorating Studio
Photo *Andrew Ó Murchú*


SINKS TO BE USED
FOR HAND WASHING
ONLY

The UNIEP /Akzo Nobel Painting Skills Legacy Event

Netherlands

The UNIEP/Akzo Nobel Painting Skills Legacy is a prestigious event which takes place every three years in the Netherlands. UNIEP is the European Union of Painting Entrepreneurs and Akzo Nobel are the largest manufacturers of paint in the world with an annual turnover of nearly 15 billion euro.

Above

Irish Team at Leo Kanner School
Photo *UNIEP-Akzo Nobel Legacy Event -2014*

An Irish team attended the 2014 three day event in June. The team consisted of a team leader and three DIT apprentices. These were: Martin Sneyd (Team Leader), Tomas Feely, Craig Morgan and John O'Sullivan.
This event included attending workshops and lectures at the Akzo Nobel factory in Sassenheim and helping to paint a corridor at the Leo Kanner School for children with autism. The Irish team along with teams from nine other countries including United Kingdom, Italy, Netherlands, Luxembourg, Switzerland, Austria, Germany, Belgium and Denmark stayed at the Fitland hotel in Leiden. Cultural events included a guided walking tour of the old town of Leiden and a boat trip on the canals of Amsterdam.

The teams received a warm welcome from all the staff at Akzo Nobel including Mr. Steve Snaith the global marketing manager. During the workshops we attended an excellent talk on colour by Ms. Stephanie Kraneveld and a talk from Ms. Patrizia Di Mauro the Secretary General of UNIEP. We also got to try out some interesting new equipment and materials including Greco airless spray units, exterior water borne finish paints for wood surfaces, water borne stains and glitter paints from Italy. Other technical input included comparison of different types of abrasives and abrading techniques and adhesion testing,

On third day Thursday the 5th of June we cycled to the Leo Kanner special school and each team were designated an area of corridor to paint. We then had a farewell meal, presentation and group photographs. On behalf of Tomas, Craig and John I would like to thank the president, secretary and council of the Master Painters and Decorators of Ireland Association for facilitating us to attend this wonderful event. We all felt that we gained a great deal from attending.

Next Spread

Brick and Stone Laying Workshop
Photo *Andrew Ó Murchú*

Above

Martin Sneyd and Mrs. Anke Buiteveld
Photo *UNIEP-Akzo Nobel Legacy Event -2014*

The Internship

Dublin, London, Zurich, Stuttgart and Seoul

In this section, students discuss their varied practical experience in architectural offices commenting on topics from cultural diversity to the nature of collaborative working. The inherently collaborative nature of practice is described in some of the contributions in contrast to the individualism of studio projects in architecture school.

The relationship between architectural education and the profession is a complex one. When successful the learning opportunities in architecture school and professional practice are reciprocal, allowing the student to develop practical know how and judgement in a practice context whilst at the same time informing the educational curriculum on matters of contemporary relevance.

As architectural knowledge and the tools used to explore it become increasingly complex, it could be considered impossible for a student to acquire all the required knowledge and skills through their formal education process alone. The challenge for architecture schools is the inculcation of appropriate critical judgement in students; the teaching not of 'what to think' but rather 'how to think'. These critical faculties, along with design and technical skills can be strengthened and reinforced by a positive experience in a professional studio environment, in which the student's contribution is respected.

The transition from architecture school to professional practice at any stage in the educational process should not be seen as a transition from theory to pragmatism but rather for a merger of these necessary considerations, an opportunity to understand formerly abstracted modes of investigation through real challenges and constraints. The importance of this is reflected in one of the contributions below where the student notes that practical experience in an office contextualises design explorations since "every decision is made within an understanding of real things".

Emma Geoghegan

Learning and Travelling - Dublin, London, Central America

After working in ODOS Architects Dublin for the first five months of my year out, I decided it was time to get a different perspective of office life and moved to London to work for Eric Parry Architects. This firm was a lot bigger then the Dublin firm growing from 60 to 80 in the five months I worked there. The structure was also very different; here I became part of a team that consisted of a project architect, an architect and myself, with Eric jumping in and out of the team. The project we were given was a feasibility study for a 35 story residential tower in the centre of London. With the team being so small, you become familiar with every aspect of the project and involved in all the design decisions. I found it surprising that within such a big firm I got the chance to voice my opinion but listening to other colleagues opinions was much more advantageous. Certainly the team structure had its benefits but with working on just the one project, I did find it difficult to keep enthusiastic and felt I could have learned more if I played a smaller role in more teams then a bigger role in one. Working in London is only one half of the story, living there is the other and probably more exciting half. There's always so much going on, new cafes, clubs and bars to try out. Yes, living there is expensive but I would recommend saving a bit, to enable you to travel at the end. Myself and three other friends in my year traveled around Central America for three months and I couldn't recommend traveling enough.

Jamie Flynn

Above

Macchu Picchu
Photo *Matthew Webb*

The Importance of Experience, Dublin
Experience of working in an architecture firm during one's college years is invaluable and should be mandatory. Last year I worked with Greg Davey and David Smith of Davey + Smith Architects, in an office that overlooked the wooden bridge in Clontarf, Dublin. Learning occurred by observation, assigned tasks and working with the team – David, Greg, Richard, Lora and Scott. Transferring from my conceptual college mind set, to understanding the logical process to design, built maturity.

Above

On Site at St. Lawrence's Rd.
Photo *Claudia Murray*

Observing stores information, which contributes to learning. Assigned models to make came from sketch designs on butter paper. While I overlooked the sketch at the time, these sketches transferred to my own hand and have since become a strong design tool to represent thoughts without hesitance. Watching David and Greg sketch options to the clients at meeting's was further didactic. Site visits where fantastic. Listening to the discussions between architect and client, between contractor and architect. Watching decisions being made day by day, understanding construction and experiencing the formation of spaces.

Carefully constructing models for clients was a lesson learnt early on and planning ahead during this process is a methodical skill. Being at the first client meetings was pivotal. It was at this moment outside of college that consideration was realised, the brief was defined and possibilities started emerging. On occasion being assigned to think and develop strategies, discussing these with guidance. Phoning suppliers required guts, but the skill of a phone conversation is significant in the job of an architect. Transferring from CAD to ArchiCad seemed daunting but occurred quickly, with help from all in the office. Finally preparing planning drawings was a further strict process. They had to be well presented with existing and proposed clear. This may seem only relevant to the office environment but really it all feeds back into how one works in college.
To end I would highly encourage everyone to work in an architect's office, preferably longer than 6 months. The joy of designing is further established and these initial years of education build a strong foundation to go forward. Thank you Davey and Smith Architects.

Claudia Murray

Time in Stuttgart
During my year out I worked as an intern for 7 months with Wulf Architekten, an office in Stuttgart, Germany. There are approximately 85 employees in the office with a diverse range of projects both public and private.
German was the everyday language in the office and for the first month, as the only native English speaker in the office, I found this to be a big challenge. Once I became settled in the office the language was no longer a major obstacle and I found that I tuned into the language in a daily working and social environment much easier than any structured learning environment I had been in previously.
The opportunity to engage with the design process where ideas and theories are discussed, tested and balanced with the imperative of completion is invaluable to architectural education. I found that working in a professional environment, and the responsibility and experience that comes with that, has helped to strengthen self-motivation and discipline in my own work ethic.
I did however find the transition back into the studio environment challenging at first, after working in an office environment as part of a team it is an adjustment to revert back to individual studio assignments. The approach to structuring the working day into an efficient and productive 8 hour period was a great way for an office to operate and I got to spend my evenings enjoying life in Stuttgart.
While doing the internship I also gained experience designing exhibitions, promotional work and translating and laying out publications. I feel that this experience stood to me in fourth year and when in collaboration with other students discussions are made richer from experience gained working in a variety of different countries and cultures.
I believe that taking the year out of architectural education was the right move for me to make and I feel that it has helped me to confirm my own areas of interest.

Hannah Crehan

Above

Frühlingsfest Stuttgart
Photo *Hannah Crehan*

Real Things, Zurich
I worked for Gigon/Guyer Architects, a well known Swiss office in the centre of Zurich. In a larger office I was obliged to speak German everyday and this was good because it made me comfortable with the language but on the other hand I did not get the opportunity to delight in the nuances of discussion, and while this is not good or bad I would have taken pleasure in the occasion of being fully immersed in the conversation of architecture. Regardless of this it is surprising how much can be learned by just absorbing a situation. I watched Mike and Annette (the two principals) approach design in a very methodical manner, and reflecting on my subsequent design projects, it is apparent that I've adopted this way of thinking about things. I think the internship forced me to see architecture as something that was real. I feel different when I design something now than I did in third year because every decision is made within an understanding of real things – how they are made, what their colour might be, and how they should feel but this isn't disregarding the critical thinking behind this. Working in practice provided me with a framework to test real things against critical ideas. Of course I learned all of these things in the first three years, but my experience in an office made me realise that teaching architecture ends telling a student how they should think; this thinking didn't actually happen for me until I was in a situation where I could absorb it.

Andrew Ó Murchú

Above

Prime Tower (Gigon Guyer) and Lake Zurich
Photo *Thies Wachter*

The Trials and Tribulations of the Asian Experience
I spent the year in Seoul, South Korea. Undoubtedly the experience was an extremely challenging one and it took a while to adjust to being immersed in such a different culture. During my time there, I had two very different office experiences. In August, I began working with JOHO Architecture, an award winning emerging practice in downtown Gangnam. My boss, Jeon Hoon Lee, had spent many years working in Europe with Zaha Hadid and Shigeru Ban Architects and his familiarity with Western culture made my experience slightly easier. Despite being paid just enough to scrape a living, and the occasional bouts of living solely on rice for every meal, he discouraged the mandatory overtime and weekend work that is typical within Korean office culture, in favour of me spending time engaging with other cultural aspects.
Working in this office was extremely challenging, and I was given a large amount of design responsibility with the opportunity of being lead designer on the Korean Polar Research Institute. The language barrier was probably the hardest aspect of working life to adjust to. In JOHO, I often had to work with staff who had absolutely no English and we would communicate solely through sketching. Having to learn how to use a lot of the software such as AutoCAD and Photoshop in Korean was certainly another perplexing aspect.
In February, I began working with the International Projects Department of Junglím Architecture , a large Intercontinental practice where a significant portion of my days was spent bowing to superior male colleagues on the corridors, and where engaging in Koreas drinking culture with superiors was as fundamental as turning up for work in the morning. I got to work on projects of a significantly larger scale outside of Korea in places such as Mongolia, Vietnam and Pan-America. Working here had something of a college vibe about it as we had weekly office lectures and there were numerous sports and music clubs and societies within the practice. However despite being very well paid in this position, the job certainly possessed an air of being a small cog in a big wheel.

Orla O Donnell

Next Spread

1st Year Architecture Study Trip
Photo *Paul Tierney*

Above

Ancestor Memorial Ceremony, Lunar New Year
Photo *Minok Kim*

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