Dublin School of Architecture

Yearbook 2016

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The DSA has gained a new momentum within the work of it's three disciplines since joining together, and the students have a sense for this. The success of the school is not only in its work product, or the calibre of its graduates, but the life and manner of the students during their time in the school. This deserves a mention.
As editors we made the decision to portray the school as it exists in the present, paying special attention to process and method, as opposed to product and artefact, dialogue rather than statement, and intention over execution.
Asking the question 'what is my role here as a student' is essential for all of us, how else can we further ourselves otherwise? As such, we have chosen to theme the 2016 yearbook under four headings that best describe the stages of development that a student of all three disciplines pass through.
When a student arrives, they learn to read and write the language of their discipline, they Observe their profession, its history and culture to familiarise themselves with it.
When a certain level of knowledge is gained, they can begin to Practice, they can perform within their culture making practical use of their growing skillset.
A student coming to understand their own Intent happens later on in their education, once they understand how to make a decision within their cultural language they must find the value in self criticism, and begin to question why they make these decisions.
Finally, the architecture and construction industries are ever evolving, and students are a key part in producing new knowledge on behalf of their field through competant Research.

We hope you enjoy this insight into the life and workings of the Dublin School of Architecture.

Welcome to the
Dublin School of Architecture

Orna Hanly

Head of School

Welcome to the Dublin School of Architecture Yearbook 2016

–a wonderful record of the work completed by our students over the academic year 2015-16, enabled and supported by the dedication and enthusiasm of the staff teams across the School. 2016 has been both a challenging and rewarding year. At Institute level, the ambition and vision of our campus in Grangegorman continues to drive significant development, at College level, further progress has been made in implementing strategic improvement to academic delivery and at School level, the collaboration of all School disciplines in Linenhall continues to grow and strengthen.

Grangegorman

One of the major developments on the Grangegorman campus in recent months is the launching of the Environmental Sustainability and Health Institute (ESHI) and DIT Hothouse building. This facility provides state-of-the-art research and enterprise accommodation. It will be a unique opportunity for the development of interdisciplinary policy and projects to deal with critical societal issues such as the provision of healthy and sustainable living and working environments. The development of student accommodation is underway ensuring that Grangegorman is truly a living campus. Further undergraduate and postgraduate programmes from the Colleges of Science and Health, Arts and Tourism and Engineering and Built Environment will relocate to Grangegorman, increasing the student population on site to 10,000 by September 2018. It is anticipated that planning for the next significant phase of development will start in the coming year with the view to full occupation of the Grangegorman site by 2025.

Technological University for Dublin

Although the signing of the Technological Universities Bill has been delayed, planning to complete our designation for university status continues. During 2016, the thematic working groups in Architecture, Engineering and Construction, established to explore future synergies and opportunities for collaboration, continued to meet and this culminated in a very successful workshop for all the Thematic Groups in January 2016. As identified by the Dean and Director of the College of Engineering and Built Environment, Professor Gerard Farrell, ‘this provided a rich collection of ideas and proposals for the future, both for further work within the Thematic Groups and also to expand the groups to engage a wider range of colleagues in the AEC space’.

Strategic challenges

In a time of uncertainty, the importance of clear, focussed strategic planning is heightened. Both the Institute and the College are reviewing their strategic plans for the period from 2017 to 2019. The challenges are clear; ‘Increasingly HEIs are being called upon as major contributors to a region’s social, civic, cultural and economic development. National policy agendas for higher education are now driven not only by the goal of providing excellent standards of and access to education for its citizens but by the demands for higher levels of knowledge and workforce skills to tackle the economic challenges; the impact of increased global educational and enterprise competition; and the need to prepare for the rapid changes brought about by technology and societal and environmental impacts’ as outlined by Margaret Whelan, Head of Strategic Development at DIT. Representing the College at a number of DIT strategic working groups, I have contributed to the continuing implementation of the strategic objectives of the Institute; working towards achieving Technological University designation, rolling out the Grangegorman development and delivering on targets for participation, teaching and learning, research and innovation, engagement and internationalisation. The College of Engineering and Built Environment is also undergoing a process to review its strategic priorities for 2017-19. A working group was tasked with designing the strategic process by the Director.

As Chair of this group, I will be involved in presenting the proposed process to all staff across the College. This presentation will be an opportunity for all of the various stakeholders to have input into the design of the process and contribute to the development of the College Strategic Plan.

School developments

Against a relatively fluid and uncertain background, the Dublin School of Architecture has been extremely active in pushing forward with new initiatives and projects in each of our discipline areas. In Architecture, the plans for introducing masters-level education are progressing. The introduction of 'BIM Technologies' across the Architectural programme have been advanced through the 'BIM in Architectural Education' initiative. Traditional forms of architectural education delivery were challenged in the 'What are Crits for?' a collaborative event, organised by Patrick Flynn from DIT and Mark Price from UCD and held in January 2016 and the DSA research series, coordinated by Dr Sarah Sheridan, Dr Brian Ward and Mike Haslam, continued to promote the dissemination of research across the School. The introduction of a 'design and making' project in Technical Design Studio led by Miriam Delaney from Architecture and Alan O'Donnell from Construction was a wonderful example of the potential for cross-school collaboration and the enhancement of an applied learning experience for the student. In Architectural Technology, the publication of the QQI Awards Standards for Architectural Technology is the culmination of many years of work and development and finally gives a robust platform for the development of the education of architectural technologists and the move towards professional statutory registration. A highly significant initiative in the Architectural Technology programme was the introduction of a work placement under the guidance of Cathy O'Keeffe Prunty. This initiative proved hugely successful and is one on which future work-based learning initiatives can be built. New programmes such as the Information and Communication Technology (ICT) Skills for Site Workers are now in the final stages of development. This programme will be an opportunity to interact with the real work environment and strengthened our position as provider of education and skills training in Architecture and Construction. Our relationship with industry is critically important to the consolidation and resourcing of the School and the launching of the 'Festool' room is a wonderful example of how the generosity of our industry partners can support the learning experience of our students. Students from the School continued to participate very successfully in the National Skills competitions, a reflection of the commitment of our staff and students to the highest standards of craftsmanship and making.

Our commitment to professional education continues to develop. The Professional Diploma in Architectural Practice has completed another extremely successful year. The MEnS project, under the coordination and direction of Simon McGuiness, which upskills building design professionals across Europe, was rolled out from January 2016. The first cohort of multi-disciplinary professionals has just completed the programme and a further group of professionals will participate over the coming months. OIKONET, the housing research project, led by Jim Roche in association with Noel Brady, is entering its final stages with further participation by staff and students in workshops and conferences across Europe.

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Head & Assistant Heads of The DSA
Photograph Adrien Langtry

Opposite
Studio Space
Photograph Adam Mc Loughlin

Recognition and appreciation

The Morrison scholarship will be awarded again this year 'to provide scholarships for students of Architecture' in memory of Sir Richard Morrison, the eminent architect of the 18th and 19th centuries. This competition awards students in each of the five years in the Bachelor of Architecture and in each of the four years of the Bachelor in Science in Architectural Technology programme. The scholarships are awarded on the basis of proven engagement and academic excellence within the current academic year. The School is delighted to mention the launching of another award scheme for final and first year students in Architecture and Architectural Technology. The Mont Kavanagh Trust Award for Architecture at DIT aims to celebrate and recognise commitment, talent and academic excellence in the study of Architecture. We acknowledge the support and assistance of the DIT Foundation in the implementation of the awards schemes.

I would like to express my gratitude for the enormous contribution made by the technical and administrative staff to the School throughout the academic year. I would highlight in particular the assistance provided by Jason Kelly, Andy Farrington, Vincent Brunton, Paul Moore and Tony Moore in making the opening of this year's show possible.

Many thanks are also due to our academic staff team. Their dedication, talent and expertise ensure the continuing success of the School.

Particular thanks to the editorial team for the DSA Yearbook 2016, Colin Mac Suibhne, Philip Duffy, Anne-Lise Olivier, Julia Vivien Rößer & Stephen Johnston for their superb work on this publication and congratulations to all who contributed to such a wonderful SHOW 2016.

Orna Hanly
Dip Arch, BArchSc, MBS, FRIAI

Jennifer Boyer

Assistant Head of School (Architecture)

Over the last year, we have continued to develop the Bachelor of Architecture programme with an increased emphasis on student led enquiry and social responsibility. With commitment and engagement from students and lecturers, we delivered on a number of architecture initiatives to enrich our collective experience. While addressing specific concerns in architectural education and the profession, each of the initiatives inherently mutually recognizes the need for us as architects, to reflect and respond to the level of continuous change in our external environment. I am pleased to report on some of the successful initiatives below.

Technology in Architectural Education

The BIM in Architectural Education initiative addresses the need to consciously incorporate knowledge and skills in BIM technologies in to the Bachelor of Architecture programme so as to prepare our graduates for their future careers. Increasingly, architects are less well equipped to act in leadership roles due to increased professional responsibilities and demands. One such demand is that of the increasingly prevalent use of BIM technologies to deliver building projects. In order to ensure that our graduate architects are; effective in the professional workplace, able to act in leadership roles, able to collaborate fluently across disciplines, and can excel with digital literacy, we must consider the changes needed in architectural education to appropriately equip them. This initiative seeks to change the culture of the discussion around BIM and seize an opportunity to learn through open discussion and debate.

On this basis, the BIM initiative was composed of three parts; a facilitated internal academic team discussion and debate around the pedagogy of architectural education and the role of BIM within professional education, a tailored training programme for lecturers within the School to deliver BIM to students in 2nd, 3rd and 4th year of the programme, and a reflection on recent delivery in education and practice in a public symposium on June 1st titled ‘Future Education / Future Practice – BIM in Architecture’. Guest speakers at the event included leading educators and practitioners Dale Sinclair(Director of Technical Practice, Architecture, AECOM), Peggy Deamer (Assistant Dean & Professor of Architecture, Yale University), Gerard Carty (Co-Director, Grafton Architects), and Arto Kiviniemi (Professor of Digital Architecture & Design, University of Liverpool).

Challenging Traditional Delivery of Architectural Education

Collaboration is an integral mode of current practice and education and was at the heart of the ‘What are Crits for?’ event on January 20th. The event responded to the needs and interest of a number of stakeholder groups and was sponsored by the Dublin School of Architecture DIT, the School of Architecture UCD, the National Forum for the Enhancement of Teaching and Learning in Higher Education, Henry J. Lyons Architects, and the Irish Architecture Foundation. Patrick Flynn (DIT) and Mark Price (UCD) designed and delivered the initiative through a student-led evening workshop in Bolton Street which challenged the traditional ‘Crit’ as a mode of best practice learning and teaching. Extremely well attended, the event attracted more than 150 people ranging from students, educators, researchers, practitioners, and professionals outside of architecture. Guest speakers at the event included leading educators and practitioners Jeremy Till(Head of Central Saint Martins and Pro Vice-Chancellor of University of the Arts London), John Barton (Director of Architectural Design, Stamford University), Rosie Parnell(Senior Lecturer, Northumbria University), and Lorraine Farrelly(Head of School, University of Reading).

Building Research

Initiated by researchers Dr. Sarah Sheridan, Dr. Brian Ward, and Mike Haslam, the DSA Research Seminar Series was supported by the School to run from January through April. The series offered full time and part-time lecturers across the School an opportunity to present their latest research findings and topics which revealed a prolific cross-section of research areas such as Professionalism, Sustainable Design, Landscape, Durability, and Digital Technologies. The weekly lunchtime seminars provided a space for sharing knowledge and generating discussion between students and lecturers within the School across the disciplines of Architecture, Architectural Technology, and Construction. The series was open to the public and afforded presenters and attendees with RIAI CPD links certificates.

Architecture & Community

Following student feedback from 2014/15, the programme team identified further elective options for students that addressed an ethical dimension to the roles of the architect within community based projects. The new 4th year elective module titled Architecture & Community offered students an opportunity to research and collaborate in areas of their choice as related to specific community and societal needs. Students selected from a suite of topic areas including Describing Architecture, Housing Research, Acoustic Solutions, Living Building Challenge, Metamorphosis Concrete, Utopias, and Yearbook DSA Publications. This module resonates strongly with the DIT mission to support community engagement and partnerships by having a positive impact through the demonstrations of applied learning.

Master of Architecture

Lastly, the team has developed the Master of Architecture programme which is in the validation process. The master of Architecture will build on the learnings and experience of the Bachelor of Architecture programme as a post graduate award. In the context of the ever changing professional and industry landscapes, the Master of Architecture programme is designed to provide students with advanced knowledge and expertise to be agile professionals with an emphasis on the architect as practitioner, as researcher, and as educator. These three modes of practice are highly complementary in the field of architecture, and require common skillsets. The capacity to act in a leadership role and exercise critical judgment in a multi-disciplinary environment in the review of an architectural idea, for example, is central to this multivalent practice, whether it takes place in an architecture office, a teaching studio, a conference environment, a cultural or political forum or an architectural archive. I am pleased to report that the programme will be on offer beginning in early 2017.

Jennifer Boyer
B Arch MBA MRIAI RIBA

Leon Van Schaik Lecture
Photograph Adam Mc Loughlin

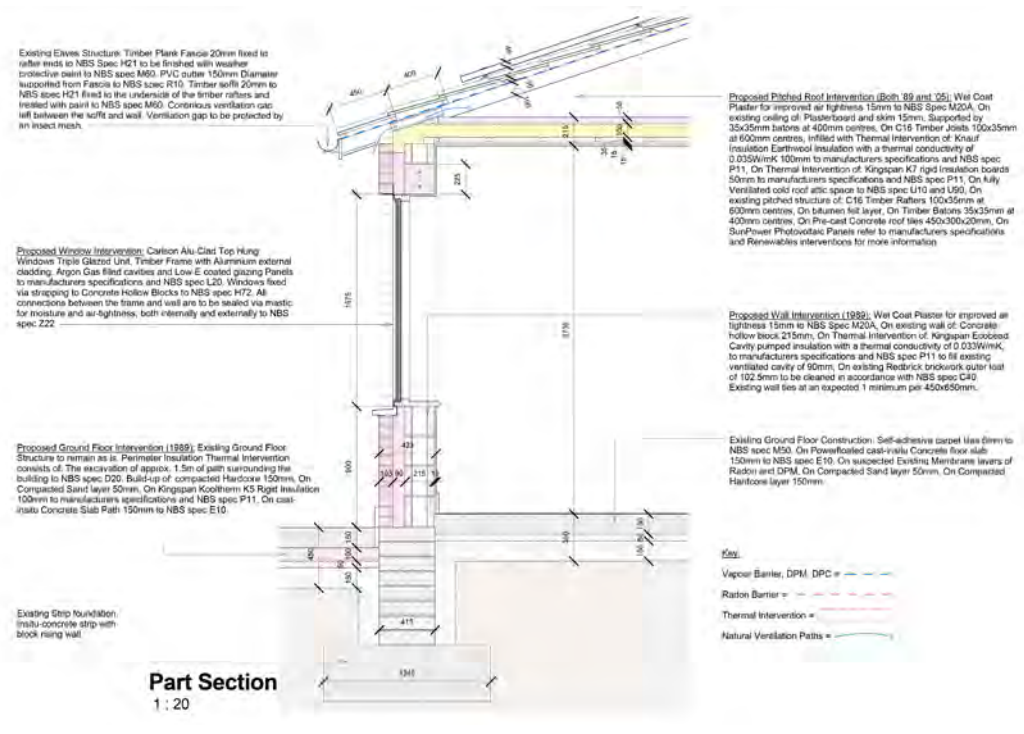
Cormac Allen

Assistant Head of School (Architectural Technology)

Anchors aweigh on the good ship Architectural Technology.

In a presentation to the IATGN-10 10th anniversary conference in DIT last year I described the state of the Architectural Technology nation using the image of a yacht on the high seas as a metaphor for professional independence. The architects, the engineers and the surveyors all have fine yachts, some big and powerful, some lighter and more agile, but all capable of withstanding the exigencies of deep water and high seas. A powerful Armada for the Architectural, Engineering and Construction (AEC) sector. Yet the changing technologies and processes of the 21st century digital revolution justify a new type of yacht, perhaps many!

Despite having a fine time-tested hull, the boat of architectural technology is not quite ready for those high seas, newly infested with the man-eating sharks of BC(A)R. Be careful what you wish for! Our boat has the tempered mast of our educational establishment and the strong sails of our highly respected academic programmes. But the boat needs both a keel and a rudder, the former to provide stability, the latter for direction. The wind of opportunity is up as global technological change combines with a resurgent domestic economy to entice us on a new and exciting journey, to a new world of independence and self determination, just over the horizon. Land ahoy!



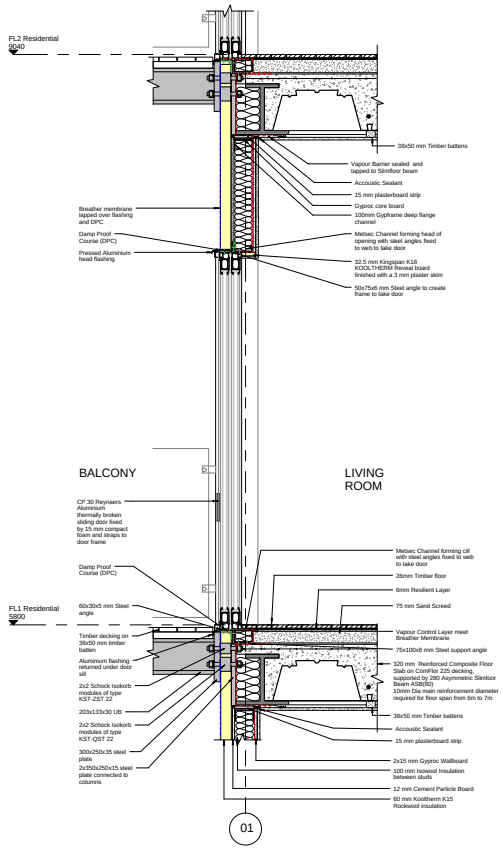
The recently approved QQI standard for architectural technology provides the keel for our boat, with all six programmes nationally now required to achieve a range of agreed learning outcomes, many of which move the technologist further into the challenging territory of performance design and digital modelling with an assumption of professional independence. The putative Register of Architectural Technologists will provide the rudder, though it is as yet unclear which professional representative body will steer the vessel. Both RIAI and CIAT now operate voluntary registers with little overlap in membership and no more that 300 members in total. Two skippers and not enough crew. Is that an iceberg I see?

To put this in context, there are in the order of 4000 graduates of architectural technology from 6 institutes over a 40 year period. Some have become architects or surveyors, some have emigrated, some have left the profession. But there are certainly between 1000 and 2000 practicing architectural technologist in Ireland, 1700 of whom are sitting on the fence. Some fence!

My own view is that there can only be one statutory register and it remains to be seen which of the current registers will prevail. There are practical and ideological arguments to support both cases but in the Realpolitik of fees and costs, the single greatest barrier to the development and survival of a statutory register is membership. The bottom line is that architectural technologists tend not to join a professional body, choosing to sit on the fence, with the odd bit of tyre kicking when a new development emerges. Make no mistake, this hesitance to engage is harmful to the professional future of the architectural technology.

Above Right
Steel Structure Section drawn up with BIM software (REVIT)
Lilia Moraru Year 2 Architectural Technolgy

Left
Retrofit Study (Thesis Project)
James Fennelly Year 4 Architectural Technolgy



Returning to my boat, with its fine new keel and two rudders, we are now well-prepared as we raise the sails of our educational programmes on the tempered mast of our great educational institution of Bolton Street. The DIT BSc (Hons) Architectural Technology provides a professional main sail fit for purpose. Our more recently developed MSc in Energy Retrofit Technology and MSc in Applied Building Information Modelling &Management (aBIMM) postgraduate programmes offer powerful new head sails, and our CPD modules in Thermal Modelling and NZEB provide an unrivalled choice of jibs.

It's now time to batten down the hatches as we seek to address the requirements of the QQI standard. In the meantime we await the arrival of the skipper and crew!

Anchors aweigh!

Cormac Allen
M Arch Sc, B Arch, Tech Dip Arch, MRIAI

Joseph Little

Assistant Head of School (Construction)

A year and a half into the job (as Assistant Head of School focusing on the construction programmes and apprenticeships), I feel excited about the potential of the mix of programmes, people and traditions in the Dublin School of Architecture to contribute to the much needed change in how Ireland designs, constructs and uses its built environment. The outflow of creativity that seems to burst out of the studios and workshops at the end of the year is extraordinary: a tribute to the creativity, hard work and enthusiasm of students and lecturers. Without losing that energy and creativity I believe we in the School need to focus our attention on answering comprehensively the great challenge that the Construction Industry and indeed our Society at large face. In only two years' time the Nearly Zero Energy Building Standard (NZEB) will be the minimum standard for all new public buildings, two years' later it will apply to all new construction. Dún Laoghaire County Council have imposed the Passive House Standard (which is arguably more onerous than NZEB) on new construction within its region already.

Yet it is clear the Construction Industry is not ready. Upskilling, an adoption of new technologies (such as BIM and CLT), new attitudes and processes (such as Lean Six Sigma), a focus on performance gaps and certification, and above all cultural and attitudinal change are needed in the colleges that educate the Industry's young workers, in most if not all design offices, on building sites, in procurement agencies and Government departments. It is possible to make the shift comprehensively, as many cities have shown (such as Brussels and Frankfurt); it simply needs commitment, leadership and drive.

One thing that is badly needed in all this is education. This is where the Dublin School of Architecture has been showing national leadership, especially in the increasing engagement with BIM in many programmes and the upskilling of building design professionals.

A range of BIM programmes and modules are available at under and post-graduate level: BIM used well is a natural gateway to greater level of collaboration and efficiency. The Digital Analysis and Energy Retrofit programme was the first Irish post-grad programme to address NZEB, deep retrofit and building modelling providing valuable lessons to the students and the School. The Thermal Bridge Assessment programme provides the NSAI Thermal Modellers Register with consultants who can measure non-uniform heat losses of the building envelope and their potential for increased energy usage and surface condensation. The MEnS Programme is a breakthrough in teaching busy professionals how to understand and deliver on NZEB online. CPD in Information Technology for Site Workers (starting in September) is equally focused on NZEB, Lean and BIM but aimed at site workers: no amount of design and evaluation will deliver NZEB if foremen and their teams on site don't understand the need and engage with the processes and technology. Behind these are several more programmes that are ready to go if applicant interest is there. In moving forward to deliver on NZEB education the School has the great advantage of building on a growing base of knowledge and competence, and a reputation to match.

At times it seems that we live in a world of constant change. All three apprenticeships are undergoing review this year as part of a national programme to revive and re-position apprenticeship as a mode of learning in Ireland. Wood Manufacturing and Finishing is ahead: its stakeholder engagement stage finished in early May. An international committee including a subject matter expert from this School will carry out the final stage of review. Stakeholder engagement will commence with Paint and Decorating and Brick and Stone apprenticeships this Summer. Timber Product Technology is also in the middle of a College-led review and this may happen to Buildings Management (Maintenance and Conservation) shortly.

Above
Adam Rowan, Oisin Breathnach and Murtha Davis of DT169-2 looking at a high performance CNC machine at the Reilly Brothers Kitchens factory in Longford

Left
Hands and tools at the presentation of the Pat Quinn bequest event

In terms of student enrolments, First Year numbers recovered in Buildings Management (Maintenance and Conservation) this year, and were reasonable but below capacity in Construction Site Management and Timber Product Technology. While numbers are rising again, it is clear that unless apprenticeship numbers start to rise sharply in the traditional construction trades that there will be a serious skills shortage and an inability to meet the Government's urban house building targets without a marked shift to different technologies.

As will be seen in the news items, the launch of the Festool Technology Centre gives students access to the world's best power tools and teaching to match, while providing opportunities for closer industry ties. In a similar vein it is my ambition next year to secure sponsorship that will provide the machine workshops with the latest in computer numeric control (CNC) machines so that our students and Industry can learn more about large volume, high-end efficiency and technology in the workshops of Linenhall. And do you know what, BIM and Lean are part of that revolution too?!

Joseph Little
BArch MSc Arch AEES MRIAI

Professional Diploma in Architectural Practice

Stephen Best, Programme Chair

This has been a busy and fruitful year for the professional studies programme. Our numbers have blossomed again, to over 50 students. A positive and welcome reflection not only of the growing reputation of the course, but also of the emergence of a more sustainable economic environment for construction, and the subsequent availability of Case Study material.

In addition, we have gone through a rigorous accreditation process with the RIAI, who, we are happy to announce, have confirmed our award granting status for the full five year term. As programme chair and academic leader, I would like to take this opportunity to thank the practitioner tutors who have contributed to this successful outcome, and to congratulate the students on their well-earned accomplishment and registration as a professional architect.

Each year the framework in which architects work seems to become ever increasing and complex, 2015/16 was no exception. The past twelve months has seen the introduction of a broad range of legislative and procurement changes that will have a significant and hopefully positive impact on the profession. The new Construction Contracts Act, which comes into effect on the 25th of July, introduces a much needed conflict resolution mechanism, adjudication. Designed to accelerate the dispute process, this new instrument should result in better cash flow for the industry, and as a consequence less insolvency. Also, in September last year, the government published Statutory Instrument 365 (S.I. 365), which tidied up some of the confusion around the Building Control (Amendment) Regulations - specifically how the rules apply to domestic projects. By introducing an opt-out clause, owner occupiers are no longer required to employ a registered professional to design and certify their project. Amongst the other changes, it is noteworthy that the traditional Bill of Quantities has been reintroduced to public works contracts.

Moreover, I have been busy at the RIAI, amongst other things working on a new policy on architectural education, which should be published in the Autumn. I have also been invited to join the RIAI governing council, as Vice President for 2016. These activities have given me a comprehensive insight into many of the important areas of governance and practice that impact on the profession of an architect. My understanding and awareness of these issues has been invaluable in enriching the dialogue between staff and students during the lecture series, which everyone agrees has been the most enthusiastic and enlightening to date.

Finally, on behalf of the school I would like to congratulate Grace Counihan, a graduate from 2012, for winning this year's O'Keefe Medal for academic excellence.
The PDAP is a nine month long course. Running from January to September, it 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. The PDAP programme employs a wide variety of media to support the students learning, these include lectures, seminars, one-to-one tutorials, and web based media – all of the lectures are recorded and available online. 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. We seek to inculcate a culture of self-directed reflection, an essential element of the on-going professional development required of registered architects.

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, who bring contemporary leading edge practical experience and knowledge to the course. The second semester in turn focuses on individual candidates specific career in practice and is structured around their personal experience. These critical reflections are captured in the Janus report and the Case Study, which is formed around a significant project that they were involved in.

Stephen Best
Programme Chair
Professional Diploma in Architectural Practice

Architectural Students Association

The DSA´s Student Committee

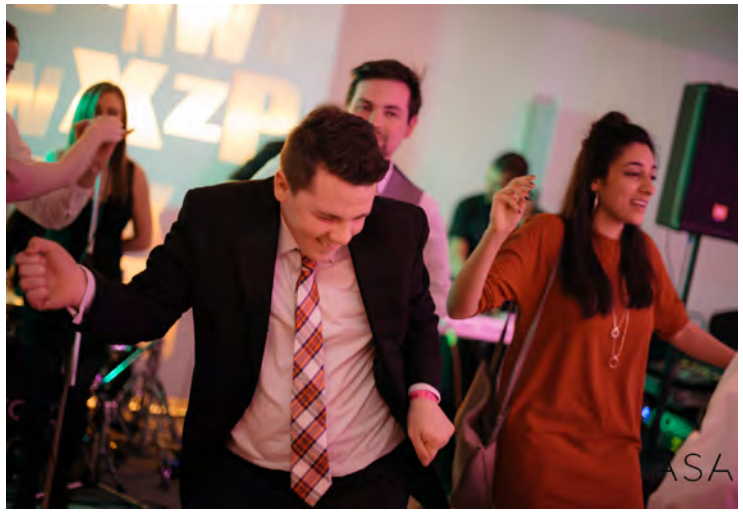
Committee:

Sara-Jayne Fee
Darragh Hickey
Adam Maloney
Majella Walsh
Cathal Dunne

We, The ASA, have had the pleasure of hosting some great social and educational events this academic year. Our biggest social events this year included our welcome back event- a tribute to Le Corbusier on his 128th Birthday, The Halloween Blockbuster Ball, The ASA Christmas appeal -which raised 200 Euro for SVP Irish Cancer Society and Pieta House, and of course, our End of Year Formal Retroball. Throughout the year we held many lectures and sporting events, these included a rugby match against UCDArchSoc and many small football games between the years of Architecture and Architectural Technology. We would like to thank the 4th and 5th years who organised the majority of this years lecture and worship series. This was a first for the ASA and we believe it was a great success among the younger years. One of the highlights for the ASA this year was hosting Leon Van Schaik for the launch of his latest book practicing Poetics in Architecture. We have thoroughly enjoyed being this years ASA committee, we would like to thank all our members and the DSA Staff for their continuous support and commitment this year.

October 6th	Le Corbusier's 128th Birthday Party
October 28th	Blockbuster Sangria Ball
November 11th	UCDarchsoc Vs ASA Rubgy Game
November 12th	Student Workshop - The Importance of Presentation and Examining of Mediums
December 1th	Leon Van Schaik (In conversation with Dermot Boyd) Book Launch and Interveiw
December 7th	Student Workshop - The Importance and Practice of Interior Models
December 16th	DIT Christmas Appeal - ASA Mini Christmas
February 29th	Erasmus and 'The Year Out' Talk
March 8th	ASA Soccer Blitz
March 14th	Porfolio Talk
April 6h	Formal End of Year Retroball
April 29th	ASA AGM

Page
Student Workshop
The Importance of Presentation and
Examing of Mediums



Above & Below
Blockbuster Sangria Ball

Right & Opposite
Formal End of Year Retroball

Observe

Learning to read and write the
language of your profession.

Firmitas

Fifth Year Architecture

Students:

Marie-Claire Bligh
Deirdre Doyle
James Drury
James Kelly
Elsa Maquet
Andrew Sterrit
Ailbhe Walsh
Andrew Ó Murchú
Matthew Webb
Katie Wolahan
Claudia Murray
Mark Redmond
Matt Walsh
Robbie Kenny
Zunairah Ansari
Hannah Crehan
Mark Davy
Michelle Diver
Sophie ElNimr
Suzanne Mullally
Orla O'Donnell
Cristian Wittig
Alice Clarke
Niamh Denny
Emmet Doyle
Jamie Flynn
Daniel McFadden
Stephen McGettigan
Patrick Newell
Etain Neary
Jarek Adamczuk
Mark Callanan
Alex Devereux
David Gondry
Daire Nolan
Darryl O'Neill
James Ward
Kate Rushe
Ronan Lonnergan
Shelly-Ann O'Dea
George Cooney
Nigel Holmes
Matthew Thornton
Mark Bailey Smith

Tutors:

Kevin Donovan
Ryan Kennihan

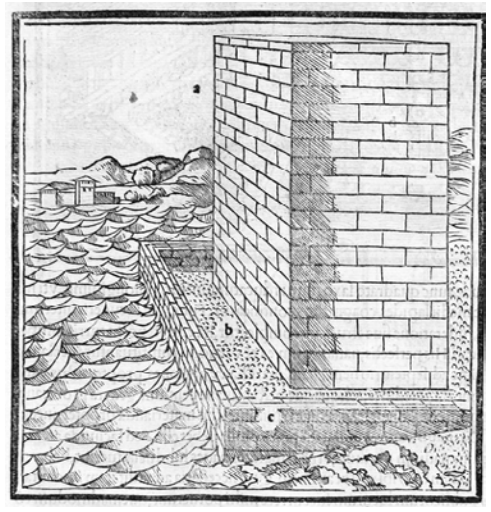
Noel Brady
Steve Larkin
Stephen Best
Anna Hofheinz
Brian Ward
Cian Deegan
Emma Geoghegan
Sarah Sheridan
Dominic Stevens
Gavin Buggy

Firmitas is Vitruvius' term for a robustness of material construction necessary to resist the natural forces acting upon it. On the back of the strictly structural meaning, however, firmitas connotes a wider set of concerns relevant to the making of the work of architecture and its endurance. These include the varying durabilities of, for example, custom, precedent, place, society, culture, environment, economics, material, policy etc. Thus, the term promotes an embedded understanding of correspondences between material issues in architectural construction and the context within which architectural construction is made.

The year's approach balances the material and conceptual aspects of firmitas. In Semester 1, each student's individual thesis intention is nurtured through relevant research, whilst being simultaneously tested against the theme of firmitas through three successive studio projects. In Semester 2, this merging of theory and praxis continues within units whose themes arise from an interpretation of firmitas while reimagining its application in the architecture of our timeand in the future.

"It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow not the substance."

Vitruvius, The Ten Books on Architecture, trans. Morgan, Book 1, Chapter 1, p. 11-12



Right
Plate from the first illustrated edition of Vitruvius' De Architectura (Giacondo, Venice, 1511)

Below
Plate from the first illustrated edition of Vitruvius' De Architectura (Giacondo, Venice, 1511)

Dublin Plans

Fifth Year Architecture Unit

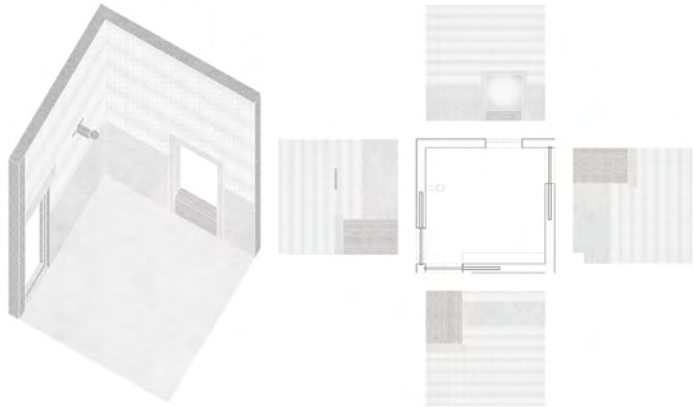
Students:

Zunairah Ansari
Hannah Crehan
Mark Davy
Michelle Diver
Sophie ElNimr
Suzanne Mullally
Orla O'Donnell
Cristian Wittig

Tutors:

Anna Hofheinz
Brian Ward

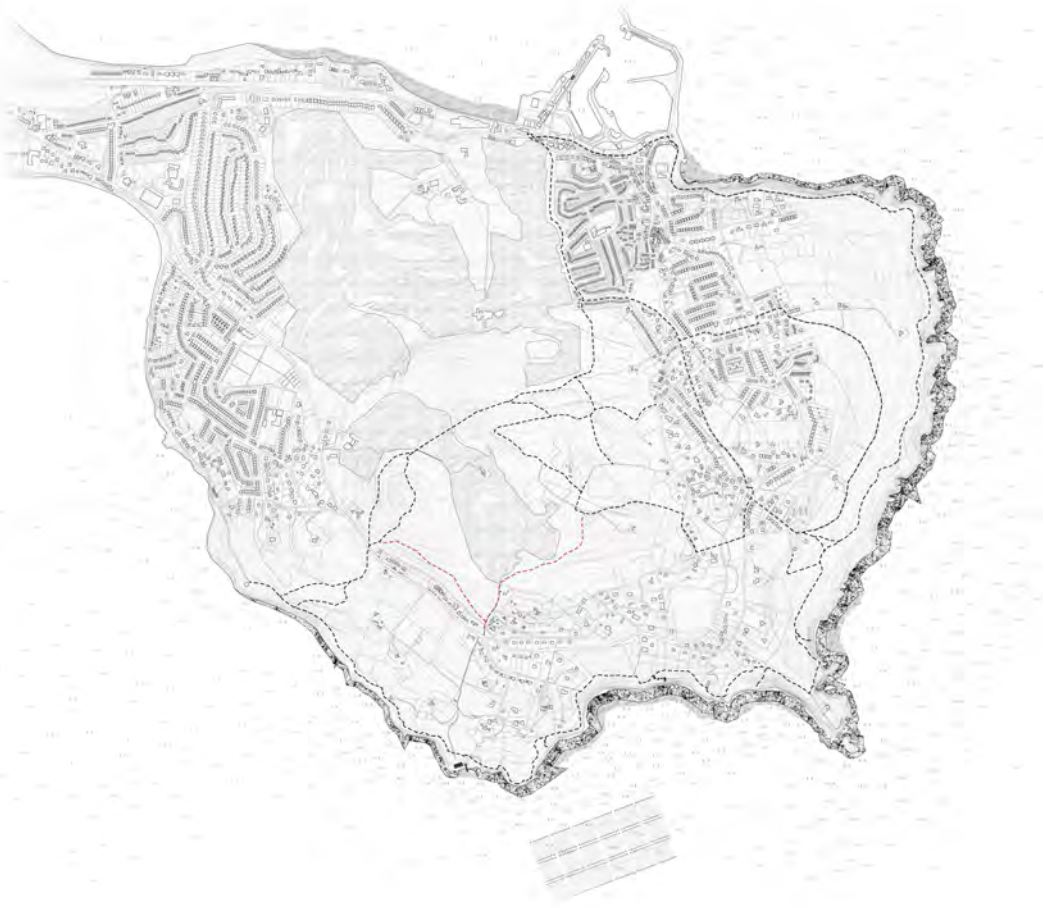
Taking 'constancy' and 'endurance' to be necessary characteristics of firmitas, this unit examines the resilience of certain plans in the grain of Dublin. The students in the unit started their project by drawing a plan of a chosen area or typology.
The projects that ensued were responses to that drawing exercise - new buildings knitted into the city's existing fabric or re-stitching its boundary with the sea. While proposing changes to Dublin, the unit's projects draw attention to the many ways in which the patterns of previous constructions in the city influence and inform architectural projections into the future.



Anna & Brian How did this study inform your architectural design?

Orla O´Donnell "By closely studying the locations around Dublin bay which offer the most rich and historically successful relationships between man and sea. I then extracted clues about how to treat the relationship between manmade interventions and existing natural conditions in order to create a relationship of similar merit within my own design. For example, how a steel handrail should meet the surface of the sea, how concrete should touch existing rock."

Opposite
The Relationship between Man and Landscape through Principles of Land Art
Orla O'Donnell



Anna & Brian ‘Constancy’ is said to be a necessary characteristic of firmitas. What constancy across time within Dublin’s fabric did your plan study at the beginning of the semester reveal?

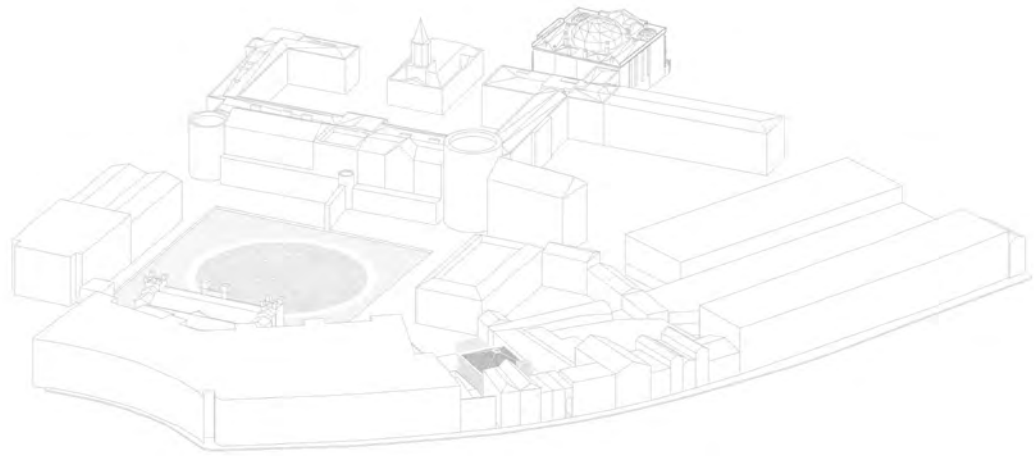
Orla O´Donnell ”Through my initial plan condition stud of the Dublin coastline, I found that the richest relationships between Dublin’s inhabitants and their coastline were to be found at locations which have stood the test of time, where the materials used were robust enough to survive decades of abuse by the sea to create a places which even to this day remain engrained into the lives of many Dubliners.”

Page
The Relationship between Man and Landscape through Principles of Land Art
Orla O’Donnell

Opposite
Boundary Consciousness
Hannah Crehan

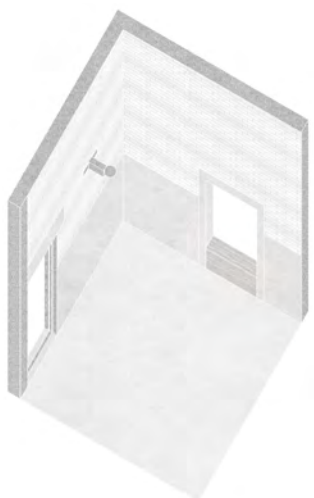
Anna & Brian How did this study inform your architectural design?

Hannah Crehan “Taking this strong contrast between the domestic Georgian architecture, clad in brick, and the public classical architecture, in granite, my aim was to define a new threshold to the city, a building where both these types meet – the ambiguous zone between public bus station and private hotel room and the careful moments of transition and regulation between the two.”



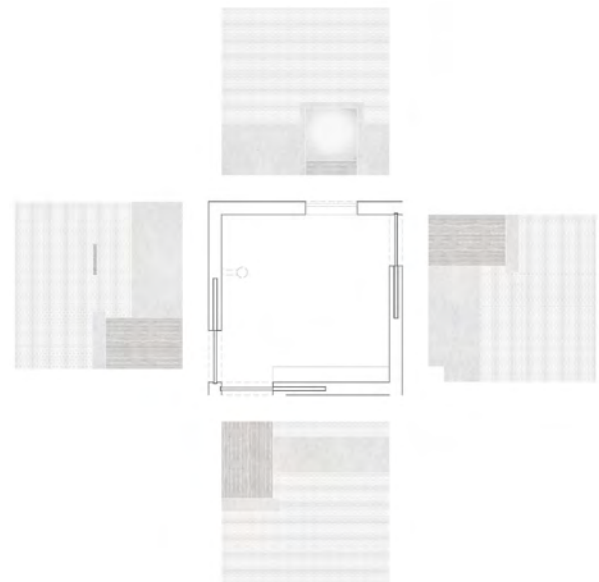
Above
Boundary Consciousness
Hannah Crehan

Right & Opposite
Furniture as an Encounter
Sophie El Nimr



Anna & Brian ‘Constancy’ is said to be a necessary characteristic of firmitas. What constancy across time within Dublin’s fabric did your plan study at the beginning of the semester reveal?

Suzanne Mullally ”The constancy I focused on was the persistent undesigned change within the plan of the city. I studied the clash of orderly, perfected urban plans of the Georgian era against more modern developments and adjustments made to the rigid, repetitive layouts of historical times.”



Investigation and Insertion Project

Body, Iconic Chair, Room, Building, Neighbourhood and Therapy Room

Students:

Wejdan Al-Hinai
Stephen Allen
Stephanie M. Ankers
Sara Besutiu
Jack Blake
Juliette E. Bosschaert
Conor Breslin
Justin Browne
Liam Bruen
Sean Brunswick
Darragh Burgess
Garreth Byrne
Sam Carse
Mark J. Chester
Kieren Cheung
Aine E. Childs
Ronan Conlon-Dooley
Tim Connell
Tim Crowe
John W. Dolan
Lorena M. Dondea
Finbarr Duerden
Megan Duffy
Sebastian Egan
Sam Fearon
Fionn Feddis
Roisin Feeney
Joshua Flood
Jaima Gago
Tobias Gregory Mccarthy
Liam Hayes
Colm Hehi
Rian S. Jolley
Bronte M. Kavanagh
Con Kavanagh
Martin Kujovic
Oleksandra Kushnirenko
Kaki Lin
Renata Lynch
Luke Maloney
Kristijan Markoc
Romy Marren
Fionnan Martin
Elisa Maye
Fiachra Mc Carthy
Orla Mc Keever
Tara Mc Kenna
Brendan J. Mc Verry
Oisin Mc Williams
Lilly Moroney
Peter A. Murphy
Caitriona Nolan
Roisin O Byrne
Sean P. O Callaghan
Charlotte O Donnell
Matthew O Donoghue
Lasairiona Power
James Proctor-Quinn
Rojan L. Sanchez
Kaspar Sando
Lyle Sarino
Bebhinn Smith
Seamus Sorensen
Karl Twomey
Cian J. Windsor

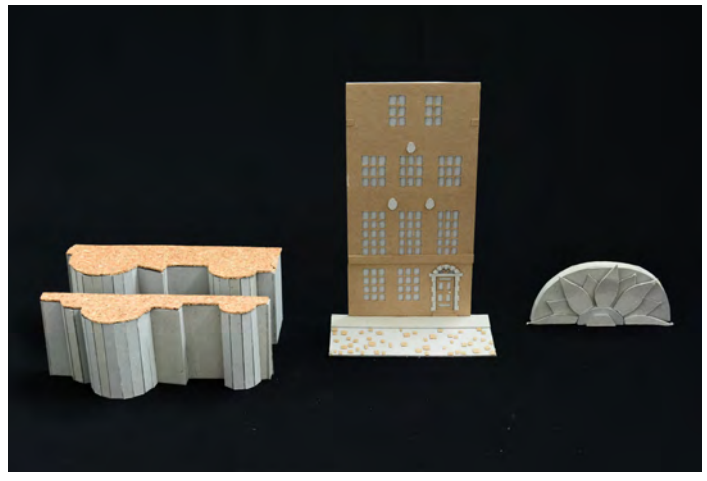
Tutors:

Miriam Delaney
Dominic Stevens

Francis Duffy
Elizabeth Gaynor
Patrick Harrington
Mike Haslam
Mike O´Dell
Paul Tierney

Architects meet the unfamiliar as a matter of course, new people, new places, new sites, new methods of building. In this project we slow down and really learn how to observe and to listen and "deal critically and creatively with reality".
We worked outwards from ourselves. We began with our bodies in space, paying attention to movement and bodily relationships guided by choreographer Rionach Ni Neill. Then as each group engaged with an iconic chair, we learned about our bodies in relationship to objects. From here we moved to investigate a room in the city – some in Temple Bar and some in Trinity College, then onto an exploration of the building that room is in, and finally we investigated the neighborhood in which the building is situated. In this way over five weeks we worked from the personal to the public, from the individual to the citizen.
We discovered certain techniques and skills in order to fully investigate the unfamiliar places, buildings and materials we work with.
Investigation is not a passive process, it involves:
1. Choosing what to investigate
2. Choosing how to go about investigating it
3. Choosing how to record the investigations.
The outcome of each week was physical models, though the students used drawing and photography to help them make these models.

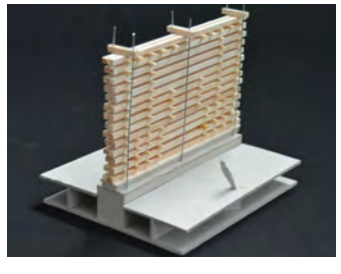
From observation to transformation.
As architects we are agents of transformation in society, we certainly transform our physical surroundings however by doing this, and perhaps more poignantly, we transform the backdrop to all our lives, places that guide and nurture society to behave in certain ways.
In project three the students proposed a new small enclosed work space for a physical therapist in the room that they had been investigating. Carrying on from project two where they learned to observe the world, in project three they begin to wonder about how to transform it.

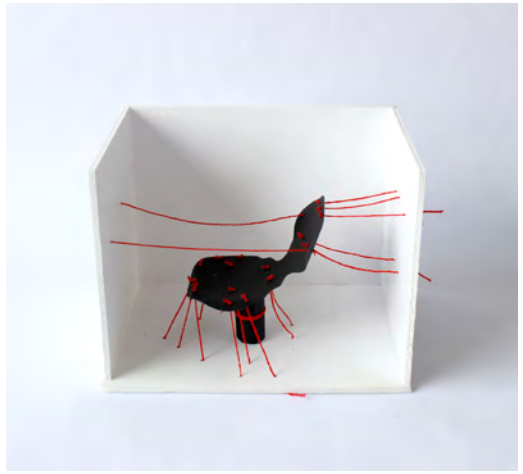


Above
Room
Tim Connell

Right
Building
Tara Mc Kenna

Below From Left to Right
Building
Sean Brunswick
Juliette E. Bosschaert
Stephen Allen



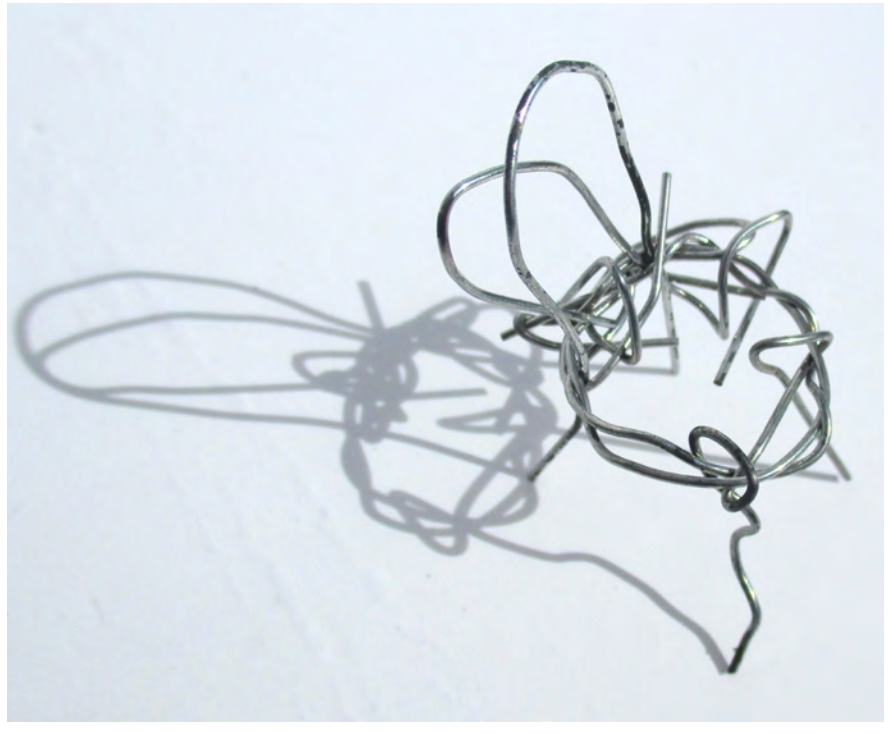


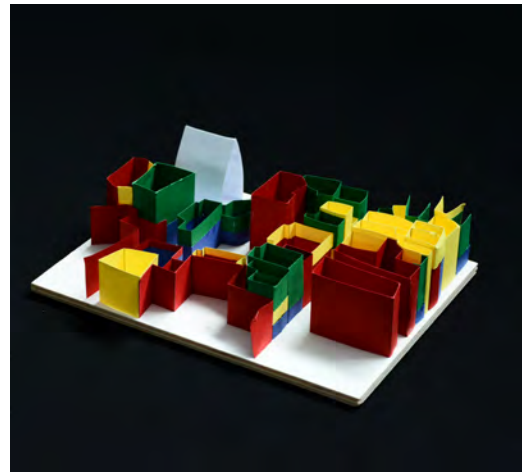
"Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."

Paulo Freire (Pedagogy of the Oppressed)

Above
Iconic Chair
Tim Connell

Right
Iconic Chair
Sean Brunswick

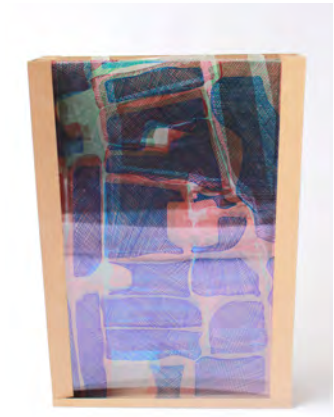




Left
Room
Charlotte O´Donnell

Middle From Left to Right
Room
Juliette E. Bosschaert
Mark J. Chester

Below From Left to Right
Neighbourhood
Tim Connell
Stephen Allen



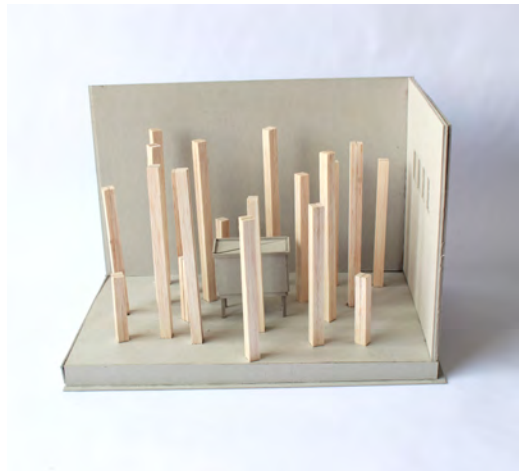
Above
Body
Students engaging with " Huddlewear" by artist Rhona Byrne, Temple Bar Gallery

Opposite
Body
Students engaging with " Huddlewear" by artist Rhona Byrne, Temple Bar Gallery

Left
Insertion
Tim Connell

Middle
Insertion
Sean Brunswick

Below
Insertion
Juliette E. Bosschaert



Above
Insertion
Charlotte O´Donnell

Left
Insertion
Mark J. Chester

This Spread
Class Trip
First Year Architecture

Matthew Webb
A Journey to Bruder Klaus Feldkapelle

Architecture Ireland Student Writing Prize

I set off armed with my phone packed with a series of google map screenshots and a bag with two litres of Ice Tea and no sandwich. Nevertheless I was cautiously optimistic.

I took the train to Euskirchen hoped off and began the 13.8km cycle. It was a cold sharp day, my breath was clearly visible. The sun shone with an intense brightness.

Whilst cycling I was either too hot or too cold. I swapped layers numerous times in an attempt to find a stable temperature. When I finally reached the destination according to my pieced together map, I saw the chapel from a distance across a vast raked field.

I carefully threaded across a winding path. Moving between shade and light, mud and frost. My feet negotiating the varying ground conditions, right foot on solid frozen ground, left foot 20 pounds heavier in thick squelching mud and my 6 Euro rented bicycle somewhere in the middle becoming dirtier with every step.
The smell of fresh manure filled my nostrils, the sounds of birds chirping pierced my ears. I was glad to have the birds as company for without them it was eerily silent.

“It took light on a third side to reveal its true form and volume. This play of shadow and light intrigued me more and more.”

Matthew Webb

Opposite
Bruder Klaus Kapelle
Matthew Webb

I approached the chapel from the North, the building revealed itself gradually through dense skeletal trees and vegetation. It was completely in shadow and appeared almost only in two dimensions as a planar surface. It took light on a third side to reveal its true form and volume. This play of shadow and light intrigued me more and more.

I passed a tall man dressed appropriately for the conditions. We nodded to each other acknowledging that neither of us spoke a common language and kept walking.

The Iron door to enter the chapel was closed over, a moment of hesitation came over me as I thought, what if it is locked?
Have I made this journey in vain?

Spread
Bruder Klaus Kapelle
Matthew Webb

I lifted the warm round door knob which popped open the door with a clink, it swung around with ease despite its appearance of great weight and solidity. I entered the building and was surprised to find that I was not alone. A couple were praying. They sat in silence on a timber bench sculpted to receive perfectly the human form, I sat on the gritty ground. My eyes took a few moments to adjust to the light which seeped from an opening overhead.

Having read about the building I consciously expected a rich smell of burnt wood. But my nose was running from the cold and it wasn't until much later that the lingering smell began to grow. A pond of water lay in a rough depressed piece of ground just below the oculus, remnants of a wet day the evening before. The smooth calm water reflected the rough cave like walls which soared weightlessly to the sky. As the heat worked up from my long cycle began to subside it became increasingly cold. The couple left. I was alone. The sound of wind brushing against the building's twisting exterior form became louder, a wind I was not previously aware of.

I left a message and scribbled my name on the visitors black moleskine. I claimed the seat and sat there in silence reflecting on the great journey I had made with a smile on my face.

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.

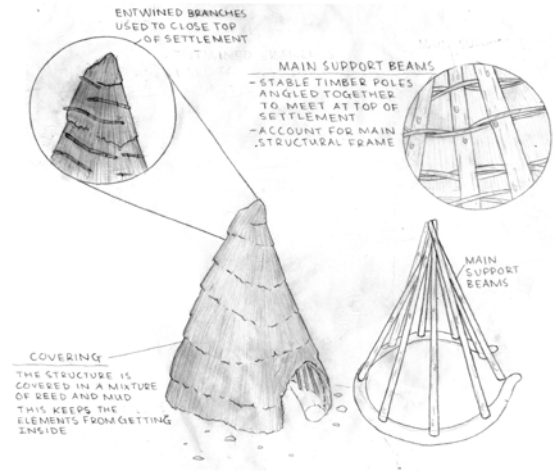
Students:

Eduard Alimanescu
Ross Attley
Jamie Brady
Eoin Carey
Eoin Carney
Kate Essex
Jordan Farrell
Kane Farrell
Alex Forde
Dariusz Garbus
Daire Geraghty
Nala Ghantous
Jordan Heeney
Alan Hernon
Barry Hynes
Colin Jackson
Keren-Meta Kayembe
Sinead Kelly
Wiktoria Korcz
Robert Lyons
Sorcha Masterson
David McCabe
Kirsty Mc Clean
Liam Mc Kiernan
Sarah Mullins
Aaron J. Nicholson
Wilfredo R. Nzeng Avomo
Mark O´Brien
Jennifer O´Connell
Kevin O´Halloran
Christopher O´Neill
Shane A. O´Reilly
Conor O´Riordan
Alex O´Treasaigh
Karl Philpot
Rebecca Rowley
Francis E. Sabong
Nigel D. Smyth
Matej Talar
Kieran M. Travers
Kessia Vista
Michael J. Wood

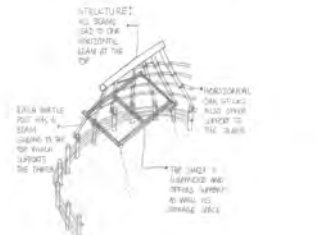
Tutors:

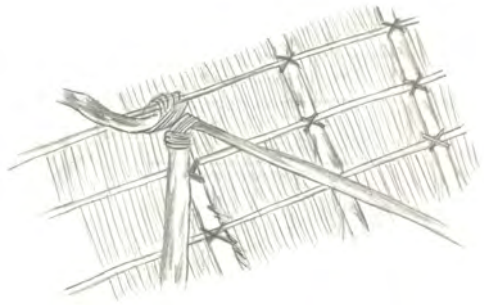
Máire Crean

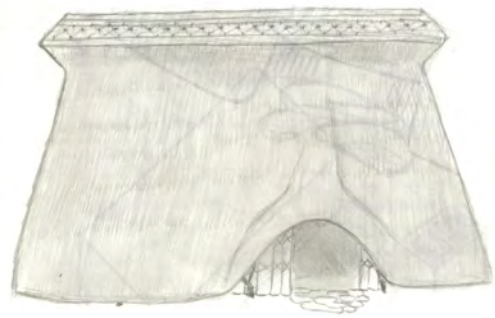
Sean McGovern
David Knight
Darren Bergin
Cathy Prunty



Opposite
Christopher O´Neill





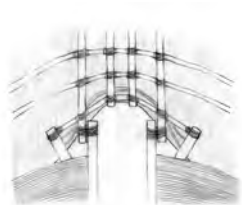


Above
Michael J. Wood

Left
Francis E. Sabong

Opposite Above
Dariusz Garbus

Opposite From Left to Right
Jennifer O´Connell
Kate Essex



Steel And Timber Construction

Mixed Use

Students:

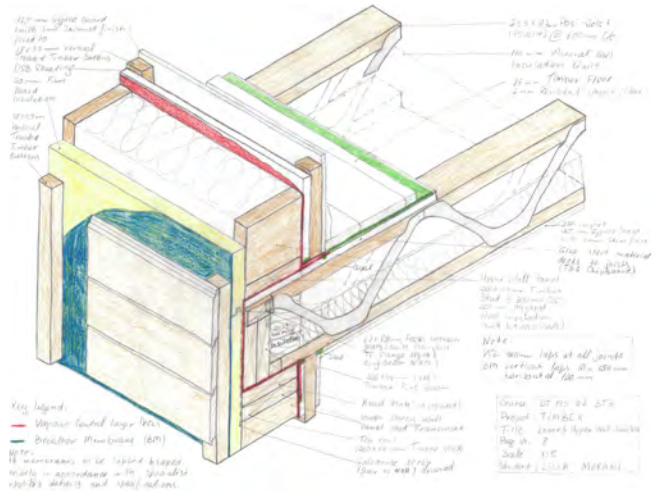
Fahad Al Otaibi
Vitória Avila
Morteza Bazhban
Rafaela Bonotto
Ian Briody
Joy Butdeekham
Niall Byrne
Ronan Byrne
Maria Campos
Ian A. Cassidy
Sean Coney
Daniel Conforte
Niamh Cribbin
Sahana Deivanai
Ryan Dempsey
Jose D. Diago
Shane Doyle
Isaac Figueiredo
Mariana Flynn
Nabil G. Ghnewa
Patrick Gibbs
Eoin Guinane
Vandross C. Ikoro
Ian Kavanagh
Patrick Kavanagh
Kames D. Keogh
Renata Lobo
Fernanda Lourenco Goncalves
Natalia Lowicka
Patrick F. Maher
Gillian Mc Auley
Ella Mc Clinton
Lilia Moraru
Jack Morton Murray
Ameen A. Muibideen
Eric Ronan
Lukasz Sarnot
André Schweder
Gearoid Sheanon
Barry Shearman
Noel Walsh
Mariana Zart Bidel
Aivaras Zubrickas

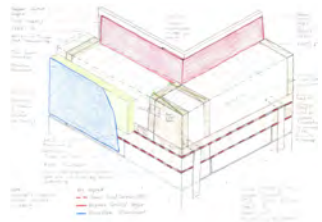
Tutors:

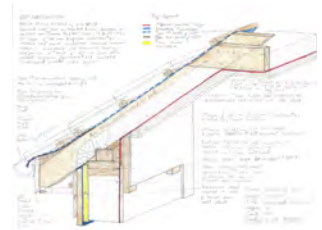
Noel J Brady

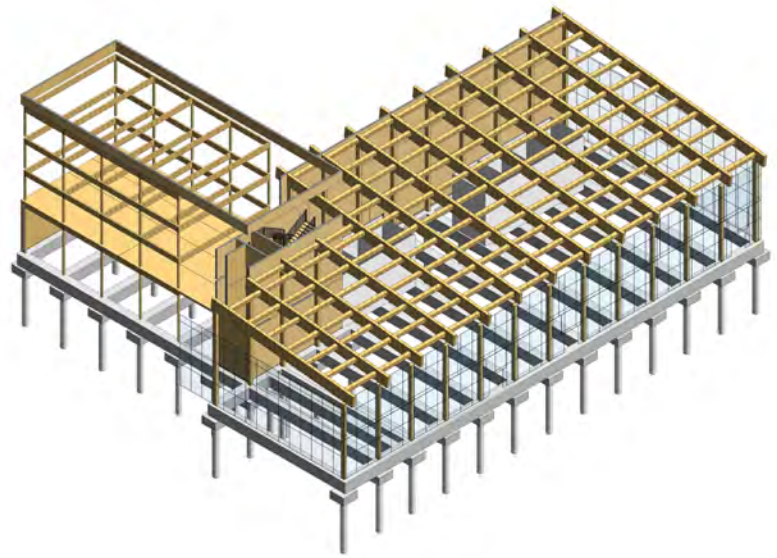
Tony Hayes
Cathy Prunty
Jim Roche
Pierce Fahy
Simon McGuinness

The central Technical Design Studio II (ARCH 2120) examines in detail buildings constructed in the main from Timber, Steel and Concrete.
This year we have introduced a variation in separating out Facades as a separate area of technical expertise. The student is provided with a generic Mixed Use (residential over commercial), Office and Supermarket building to examine the three main material frames before focusing on the façade details for each. This mimics in part the experience in practice and introduces corresponding codes for Building and Fire Safety, Universal Access, Conservation of Energy and Daylight performance. This studio is supported by theoretical presentations in Building Technology and Services, Building Performance and Building Information Modelling through which the work is interrogated. By separating the Facades discipline form the base construction discipline allows the student to engage at a much deeper level into the performance requirements of each part of the building structure. Through sketching, physical and computer modelling the work is revealed in a full 3D BIM model.



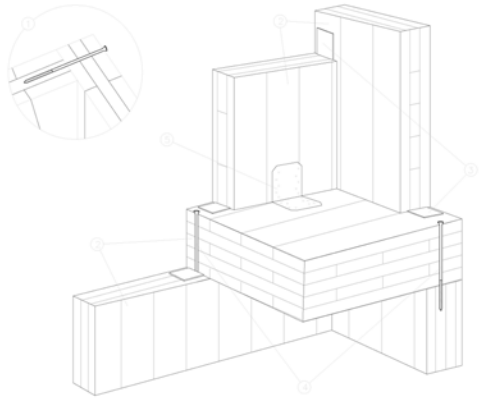


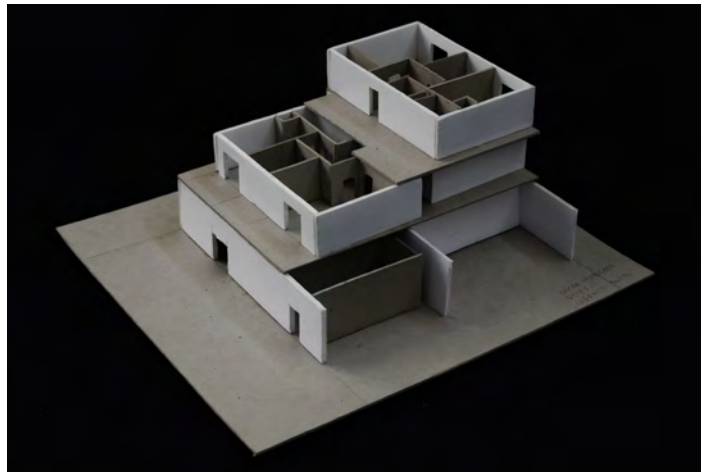


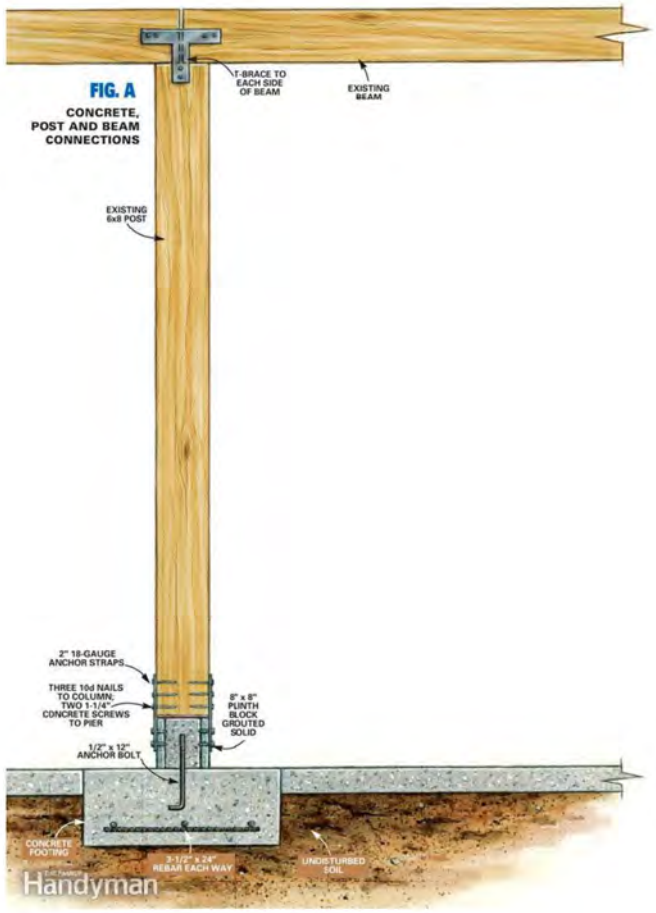


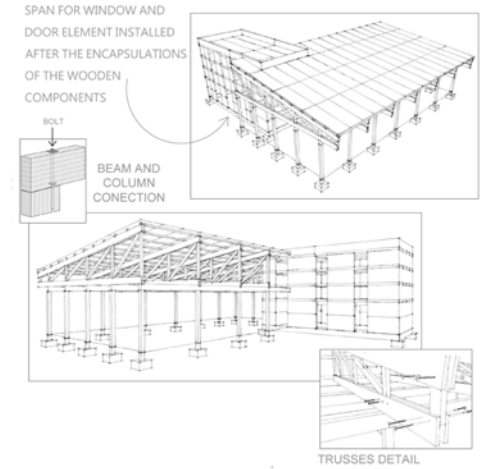
Opposite Above
Timber Construction
Lilia Moraru

Opposite Right
Timber Construction
Ian Kavanagh





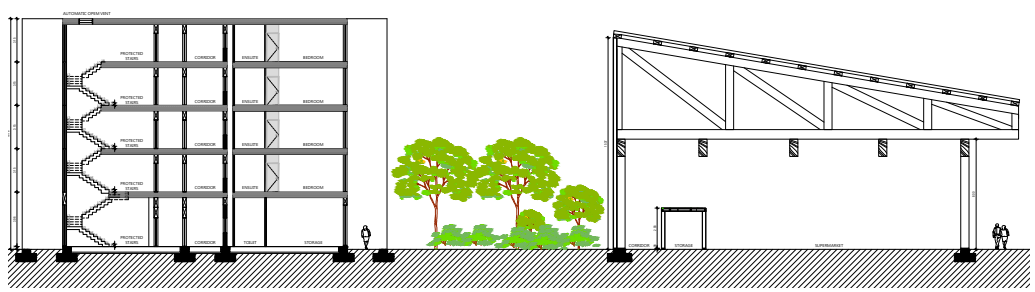


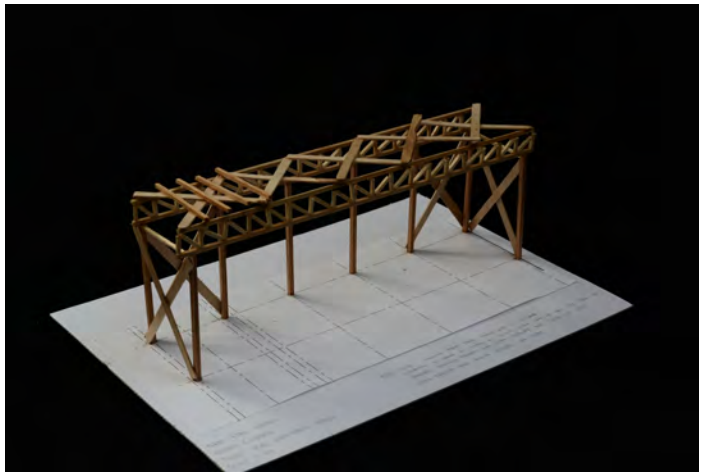


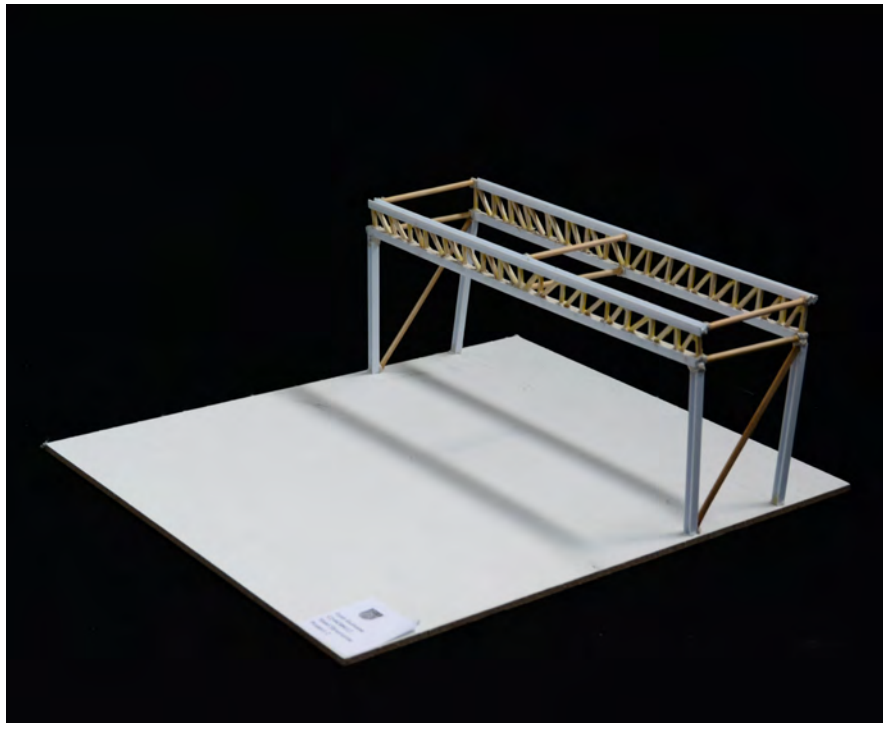
Page
Timber Construction
Rafaela Bonotto

Opposite Above
Timber Construction
Ameen A. Muibideen

Opposite Middle & Below
Timber Construction
Renata Lobo

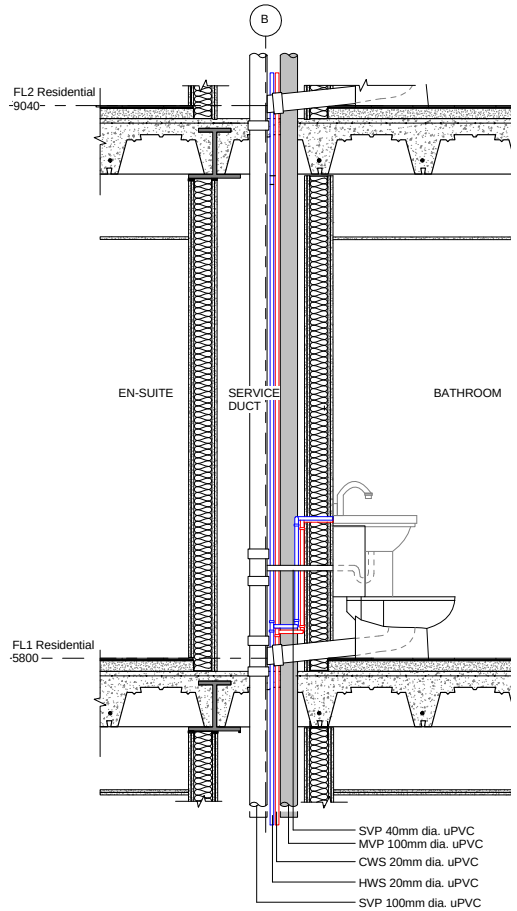


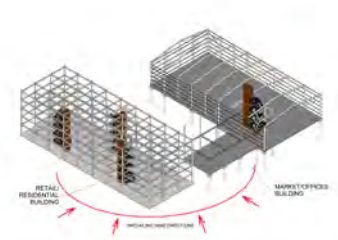


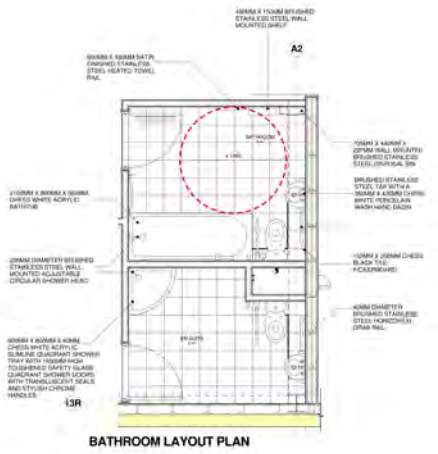


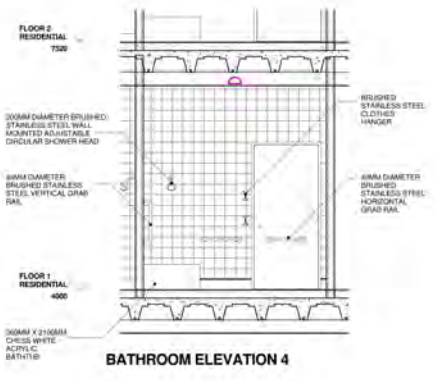
Above
Steel Construction
Ryan Dempsy

Left
Steel Construction
Eoin Guinane









Above
Steel Construction
Lilia Moraru

Right
Steel Constuction
Ian Kavanagh

Dublin Housing

The New Existenzminimum: The Apparent Quandary of Housing Space Standards

Context and the new Legalisation

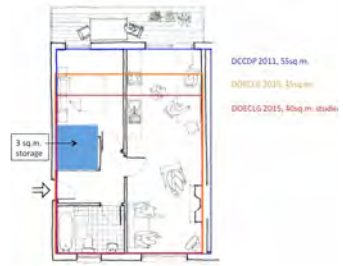
The Parker Morris space standards[2] developed in the UK, were slowly but eventually adopted in Ireland[3], becoming the required minimum national code as late as 2007 and giving minimum areas of 45.5, 58 and 81 sq. meters for a 1, 2 and 3 bedroom dwelling respectively. Dublin City Council (DCC), in its 2011 Development Plan (DP), proposed to increase these space standards to 55, 80 and 100 sq. meters respectively. The DCCDP also proposed a limitation on single aspect a partments and between two and six apartments per circulation core as well as guidance on ceiling heights, storage and balconies in efforts to improve overall amenity in urban housing schemes and attract families to city living.

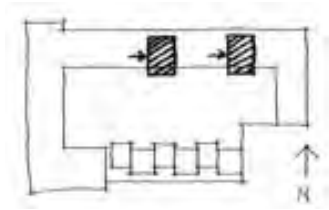
In December 2015 the then Minister for the Environment, introduced mandatory national legislation[4] effectively reversing DCC's aspirations for larger dwellings and proposing 45, 73 and 90 sq. meters for 1, 2 and 3 bedroom dwellings respectively. In addition a new 40 sq. meter 'studio' typology In addition a new 40 sq. meter 'studio' typology greater proportion of single aspect apartments and up to 8 apartments per circulation core. An overlay of these new space standards on a typical 1-bedroom apartment layout for the DCC York Street Housing (Fig. opposite left) scheme completed in 2009 graphically visualises the impact of these reduced space standards.

The legislation also allows for 50% of units in a 'managed' 'build to let' scheme of 50 or more units for mobile workers to be studios. The proportion of dual aspect apartments can be "an absolute minimum" of 33% in "certain circumstances" thus allowing for up to 67% of single aspect units in certain schemes. Minimum room areas under the previous 2007 legislation still apply which raises one of the many contradictions of the new legislation (Fig. opposite right)[5].

European Comparators

Analysing dwelling space comparators in countries across Europe is notoriously difficult as the methodology for calculating standards varies so much, is often based on minimum room areas with a percentage area top up in housing schemes of a certain scale and standards often vary across regions within countries. Collaboration on this issue with Oikonet[6] colleagues reveals interesting, though not entirely imperical data. Confining the research to a one-bedroom apartment which will be, whether for one or two person use, the most





Opposite From Left to Right
Typical 51 sq. meter 1-bedroom apartment in DCC´s York Street Housing with overlays showing the DDCDP and new DOECLG space standards
Seán Harrington Architects

Plan of typical single aspect 1-bedroom apartment showing legislative conflict between the DOEHLG 2007 room area guidelines and the 2015 DOECLG legislation
Maoilísa Reynolds, Architect

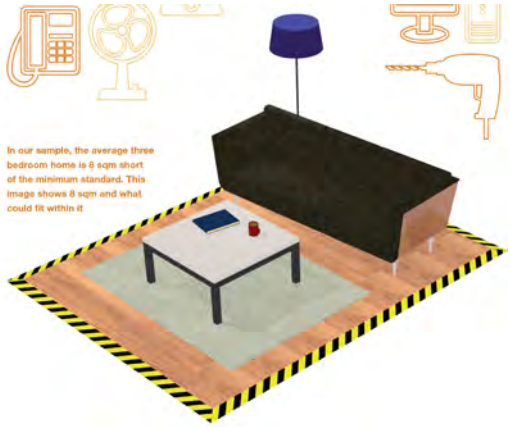
sought after dwelling typology for the emerging dominant demographic, the minimum areas in sq. meters for Belgium are 40-45, Serbia-48, Spain-60, Portugal-52, Switzerland-50 and Germany-60. Another useful comparator is the London Housing Design Guidelines (LHDG, 2015) recently adapted as UK national guidelines, which sets the minimum at 50 with 37-39 for a studio. All these areas assume occupancy by two people.

All of these comparisons show superior space standards than allowed for in the new Irish legislation but they come with serious qualifications. For example, different space standards exist for different cities in Belgium with overall areas devised from minimum room areas. The Serbian Ministry of Construction, Transportation and Infrastructure (2015) offer recommendations not standards. Spain has many rules for housing generally relating to quality and guided by room sizes which vary for the various regions. In Switzerland the guidance refers to numbers of people rather than numbers of rooms or overall areas. In Germany, there are no minimum standards for apartments defined by building law. Social housing guidelines are complex as every federal estate has its own – e.g. in Nordrhein-Westfalen the minimum is 35qm for 1-bed apartment and larger than that for disabled persons. In Thuringia there is no minimum but 45qm is recommended for a one person household plus 15qm for every added inhabitant, thus giving the 60 sq. meters noted above. The German institute of statistics also notes that statistically every German has 42 sqm to live.

But even where minimum sizes exist are they complied with? Two useful studies by the RIBA on space standards in English homes[7] revealed a marked discrepancy in apartment sizes across a spread of 1,800 new homes built by the five big UK developer home builders. The studies found that the average 1-bed and 3-bed are respectively 4 and 8 sq meters smaller than the minimum sizes advised by the LHDG Guidelines. It then identified through diagrams what this really means in terms of furniture and domestic activity (Fig. next page). 4 sq. meters may not seem much but when confronted with how this can be used it highlights the case for adequate space in dwellings. The studies also found that 60% of people would not buy new homes if the rooms are too small and that 42% of people identified the size of rooms as one of the top three things when moving homes.

New Micro Homes

The new Irish legislation has excited many architects about the challenges of designing quality micro-homes. This dwelling type, with associated provision of communal social services, for example as provided in the recently completed prefabricated MY Micro NY Apartments[8] by nArchitects in New York (Fig. next page), is not new. Karel Teige[9] posited the demise of the domestic kitchen and eulogised hotel skyscrapers as the harbinger of future communal living in a newly socialised society. Mosei Ginsburg's Narkomfin Building (1932) in Moscow, the projects of the Soviet Disurbanists, aspects of Archigram's work (1960s), much built cohousing



in many countries, all often envisaged smaller and more flexible individual dwelling units, some moveable and plug-in, others more stationary, supported in many cases by socially organised communal facilities, that envisaged new ways of living often for a nomadic population. Some got built and still function. However there is no indication that such radical transformations for flexible and
communal living were envisaged in the Minister's 2015 solstice edict. In fact the legislation clearly states that even communal rooms "should generally not be imposed as requirements by the planning authority."[10]

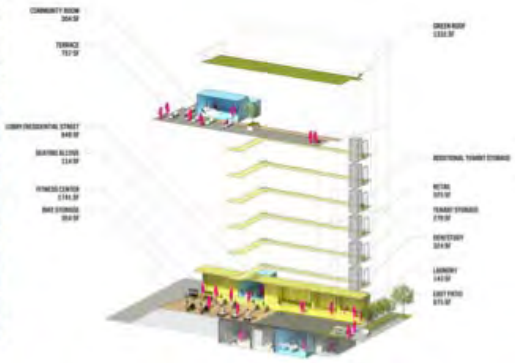
What to do?

So what is the new legislation really about and what should architects response be? At its worst it reverts back 20 years to when Parker Morris standards were finally introduced in Ireland, 40 years after they became the standard in the UK. At least the DOEHLG 2007 room size guidelines,[11] if followed, will ensure that these new minimum sizes will be marginally exceeded, with the exception of the new studio typology. What is so clear from the contradictions in the legislation and the manner of its introduction is that policy makers and legislators suffer from a paucity of research on space usage and requirements in Irish homes. Such serious research is needed on space requirements and dwellers' behavioral studies that would provide imperical data to help the formulation of more sustainable space standards in order to design new dwellings for a fast changing demographic and indeed a likely social attitude change towards collective housing in Ireland. We also need a transparent exposé on the real costs asociated with providing homes that includes all the hidden costs associated with the entire process from land purchase through to post occupation management. These are immediate tasks that the new Minister for Housing should address. Such research would be much more beneficial than speculative hunches or
favouring one commercial lobby group in society, both of which seems to have informed the recent legislation. We should aim that every new Irish dwelling be issued with a certficate of dwelling capability identifying such parameters as space, height, aspect, access, amenity, daylight, acoustic attenuation etc. - all the issues that make for enjoyable urban living – and be certified and registered accordingly. We now do this for energy usage in dwellings so why not for space and related aspects?

Jim Roche

Page
The Case for Space study showing what 4 sq. meters looks like
RIBA

Opposite
The My Micro NY scheme contains 55 single aspect units ranging in size from 23 to 35 sq. meters



[1] A version of this article was presented at the 5th Annual AIARG Conference in the Cork Centre for Architectural Education, January 2016.
[2] Dept. of Environment (UK) (1961), Homes for today and tomorrow. The housing space standards emerged following a report by the Parker Morris Committee in 1961. They became mandatory for all UK council housing in 1969.
[3] For a detailed analysis of the development of Irish housing space standards see Brady, N & Roche, J. (2014). Fit for Renting – an investigation into space standards of Irish Housing in Sirr, L. Renting in Ireland.
[4] Dept. of Environment, Community and Local Government DOECLG (2015). Sustainable Urban Housing: Design Standards for New Apartments – Guidelines for Planning Authorities.
[5] DOECLG ibid.
[6] OIKONET is an Erasmus Networks project co-financed by the Executive Agency Education, Audiovisual and Culture Executive of the European Union with the project number 539369-LLP-1-2013-ES-ERASMUS-ENW. The DIT is one of 34 partners. Oikonet Colleagues who contributed to this research were Tomas Ooms, Faculty of Architecture, KU Leuven, Belgium; Carla Sentieri, Universidad Politécnica de Valencia, Spain; Anna Picco Schwendener, NewMiniE Lab., Universita della Svizzera Italiana, Switzerland; Mirjana Devetakovic, Faculty of Architecture, University of Belgrade, Serbia; Mathias Kloepfel, Brandenburg University of Technology and Sandra Marques Pereira, DINAMIA-CET/ISCTE-IUL, Instituto Universitário de Lisboa.
[7] Royal Institute of British Architects (2011) The Case for Space – the size of England's new homes https://www.architecture.com/files/ribaholdings/policyandinternationalrelations/homewise/caseforspace.pdf
[8] http://www.dezeen.com/2015/10/21/narchitects-my-micro-ny-modular-residential-tower-affordable-housing-new-york-usa-adapt-nyc/
[9] Teige, Karel (1932), translated by Eric Dluhosch (2002). The Minimum Dwelling. Cpt 13.
[10] DOECLG ibid.
[11] Dept. of Environment, Heritage and Local Government DOEHLG (2007). Quality Housing for Sustainable Communities

Galway Urban Study

Second and Third Year Architecture

Students:

Unit 1
Ruba Alabbasi Alhashimi
Ailill Bergin
Joanne Cuffe
Ana Galvao
Darragh K. Hickey
Carol Lawlor
Rafaella Mattos
Ariane M. Ogaco
Shane Redmond
Andrew Walsh
Abdullah N. Alqahtani
Chantal Doody
Alice M. George
Sebastian Kavanagh
Sean O´Connor
Conor Spencer
Roisin Bean

Unit 3
Eliza Back de Almeida
Ryan Byrne
Panna Darazsi
Laura M. Firta Foes
Valerija Kazackova
Hou N. Lok
Caroline Moço
Denise O´Leary
Julia Stefanie Sajak
Paraic T. Walsh
Deimis Bakunas
Jonathan Darcy
Denis Krasnoperov
Emilia Malec
Jack Prendergast
James Murnaghan
Kristin Sleator

Tutors:

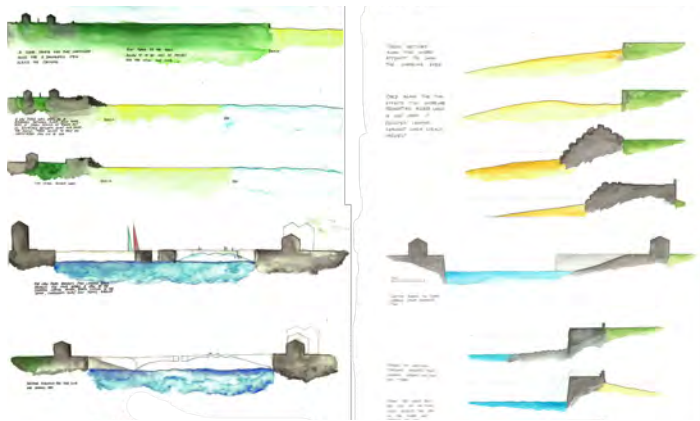
Patrick Flynn
Paul Kelly

Amanda Bone
Colette Burns
Brenda Carroll
Martin Dalton
Donal Hickey
Brian O´Brien
Orla O´Callaghan
Lenzie O´Sullivan
Martin Spillane
Ethna Walls
Brian Ward

Galway was selected as the area of study for both Second and Third year students groups with a view to engaging with an urban context at the scale of the city rather than that of the Irish Town. Galway presented a rich context to terms of historically, culturally and environment allowing students to select personal themes of investigation with the projects set by the staff.

The motivation behind mixing the two groups of students for this initial part of Semester 1 was to build collegiate atmosphere across both years and to ensure a sufficient number of students to adequately record and analyse the substantial metropolitan area. Part of the record of the city was to go beyond the scope of the built environment and to understand the life of the city, observing how people occupy urban spaces and streets. From these observations students were required to synthesise conceptual ideas based on their analysis and to advance proposals for their projects over both Semester 1 and 2.

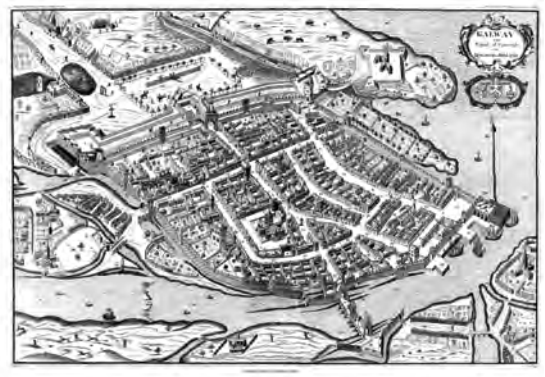
The briefs were formulated to engage with the strong historical identity of the context, the waterscape that is a widespread influence, the fishing industry and the cultural life of the city. Along with the wide number of typologies sites were selected that ranges from the city centres to the suburban edge.



Opposite Above
Macro Analysis
Unit 3

Opposite Middle
Edges Analysis
Unit 3

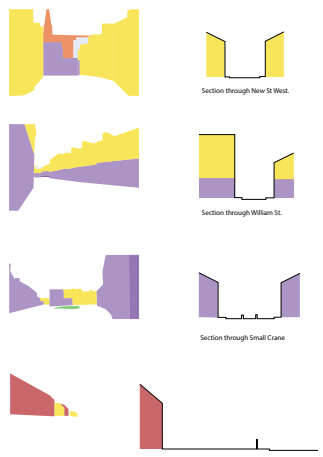
Opposite Below
Edges Analysis
Unit 1

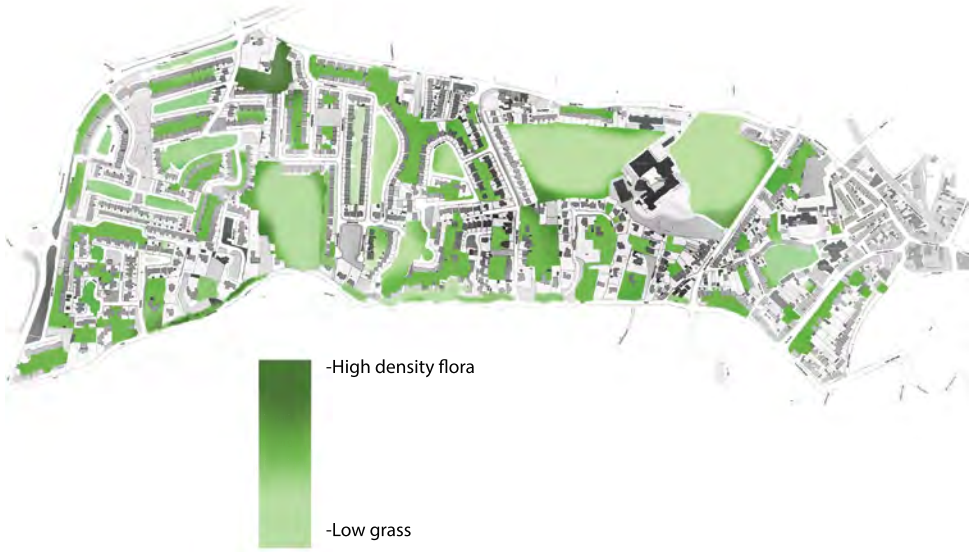


Page
History Analysis
Unit 3

Opposite Above
Uses Analysis
Unit 1

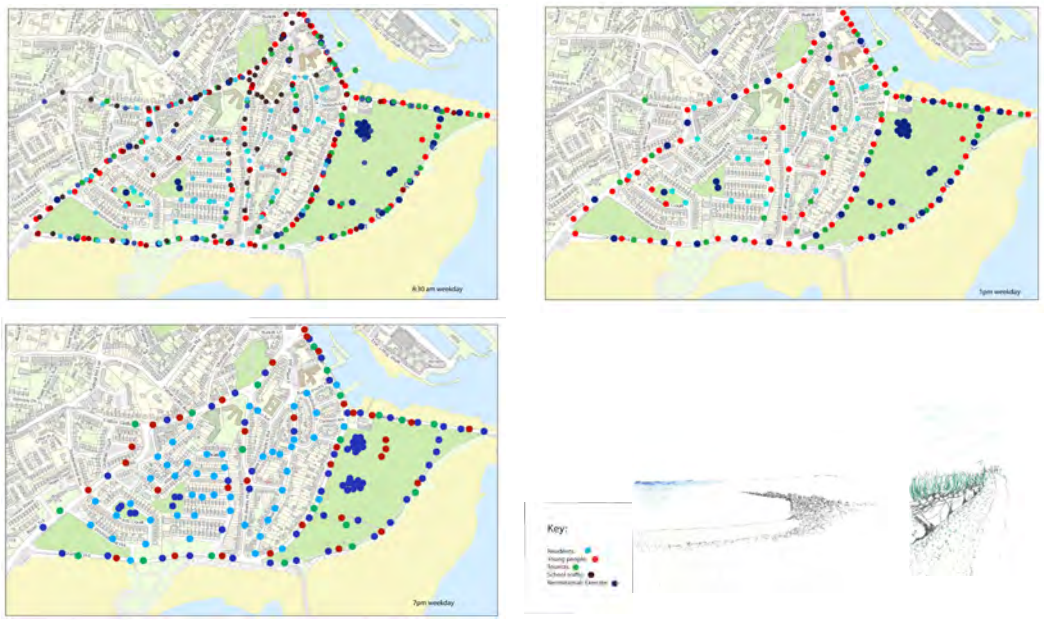
Opposite Right
Uses Analysis
Unit 3





Above
Traffic Analysis
Unit 1

Below
Routes Analysis
Unit 3



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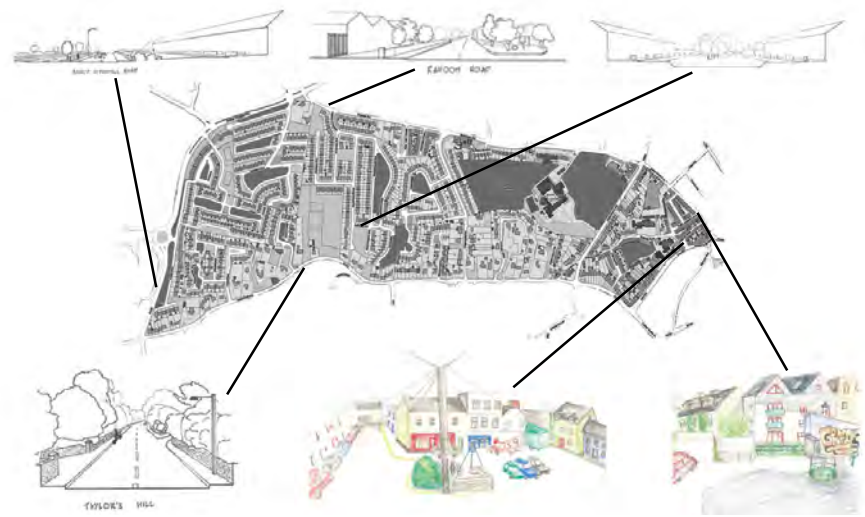
Ecology Analysis
Unit 3

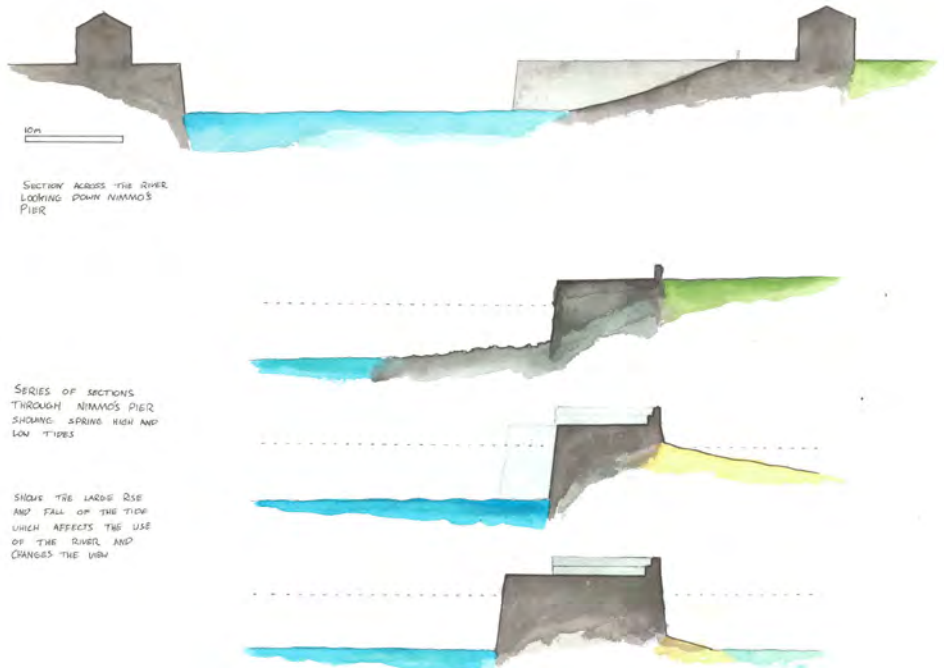
Opposite Below
Human Behaviour Analysis
Unit 1

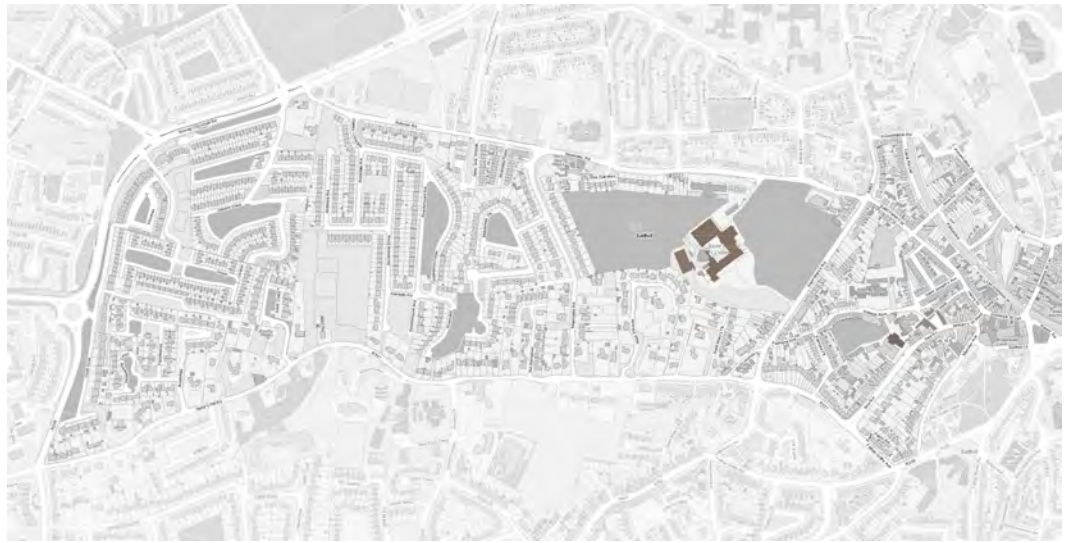


Above
Connecting and left over space
Unit 3

Right
Public and Private Space Analysis
Unit 1

Below
Pier Sections
Unit 1





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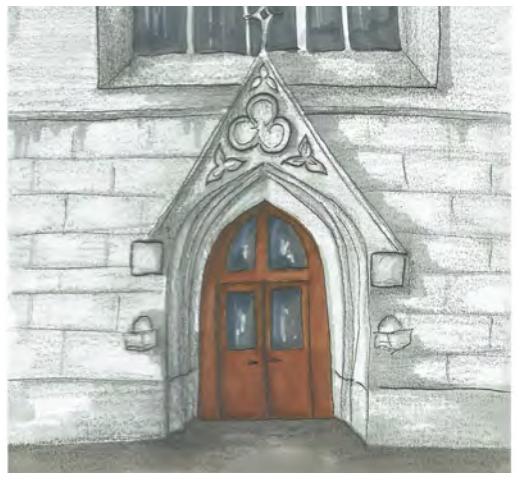
Materiality Analysis
Unit 3



Trinket Boxes And Tables

Timber Product Technology Programme

Students:

John Barrrett
Jamie Black
Robert Blake
Alex Byrne
Karl Creagan
Eoin Cummins
Eric Donegan
Kevin Doyle
Aiden Fahey
Cian Farrell
Dan Finnerty
Faruk Ibrahimi
Barry Mc Cabe
Paraic Mc Gowan
Cianan McNally
Jason Moran
Nicholas O Brien
Peter O Sullivan
Eoghan Purtell
Valters Taurins

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

Technician/Aids:

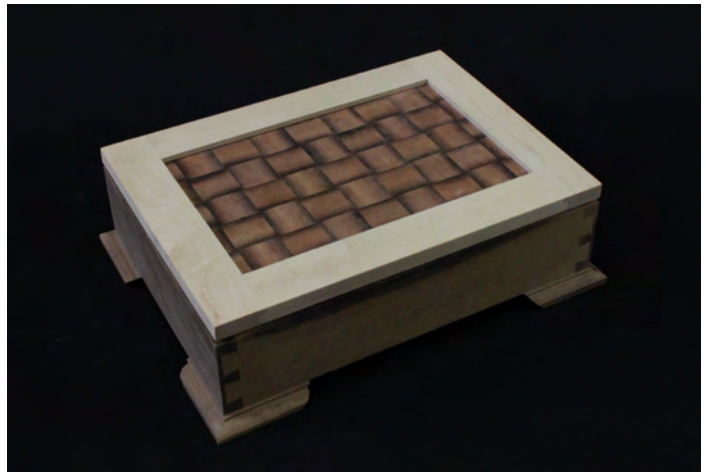
Andy Farrington
Vincent Brunton
Jason Kelly
Tony Moore

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 with 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.

Students were required to design the marquetry panels for the lids of the Trinket boxes that they had to construct for their final coursework. Some difficult hand joints were used in the construction of these boxes such as single and double lapped dovetails. Students did remarkably well and some really good panels were produced. Students in Strand B will apply a finish to these boxes in 2nd year. The students had to construct tables for their second coursework. They were asked to individually design the table legs.

Opposite
Trinket Box
Robert Blake

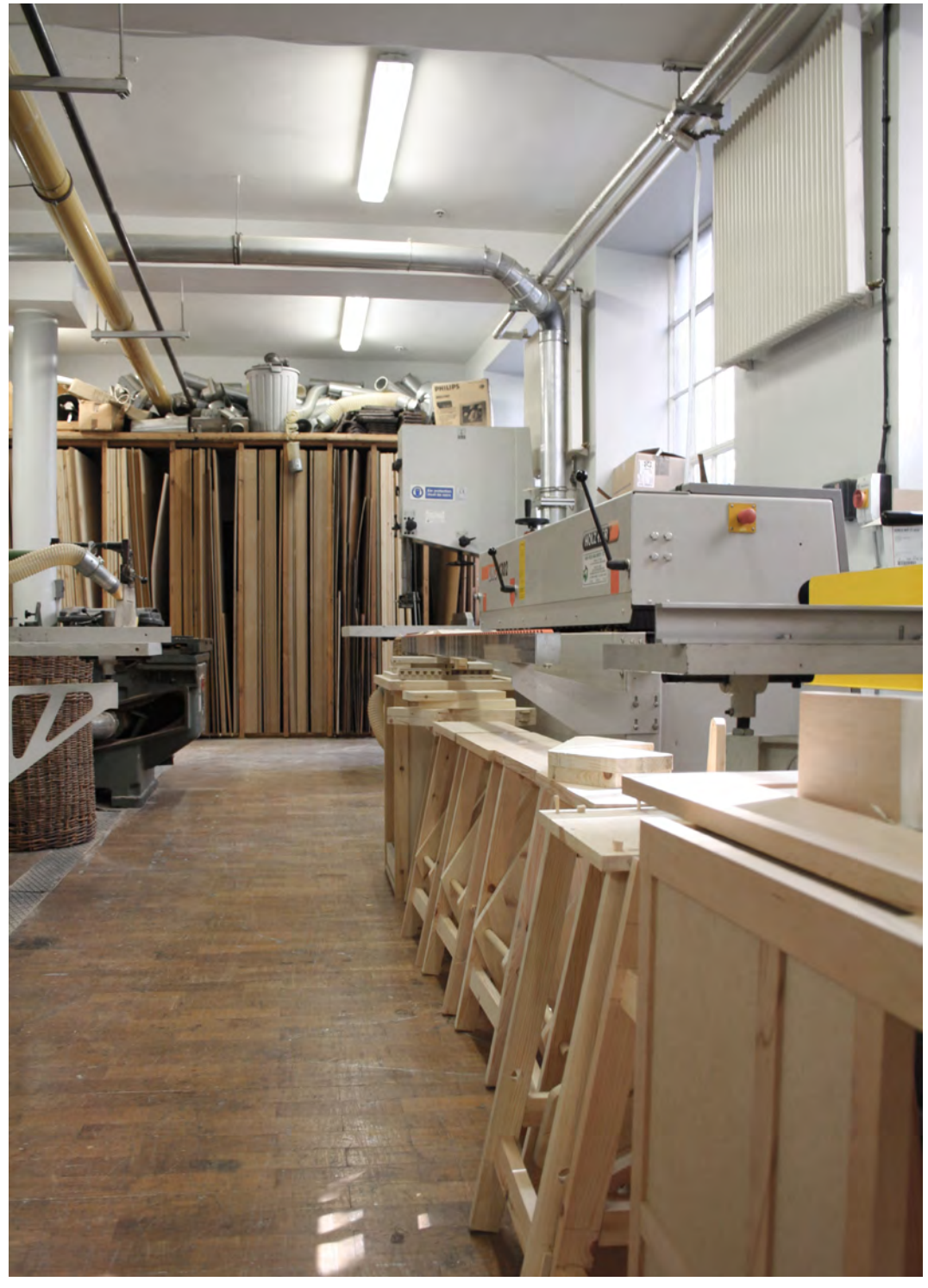


Page
Trinket Box
Valter Taurins

Opposite
Trinket Box
Eoghan Purtell

Spread
Tables
Some examples of students work

Spread
Tables
Some examples of students work



Brick And Stone Laying

Apprenticeship

Brick and Stonelaying is an essential part of the built environment. As a profession Brick and Stone layers mainly deal with a multitude of construction types ranging from exterior wall finishes to detailed patterns and finishes. In order to combine these to meet the required standards & specifications set out by the design team they are required to specialise in a variety of both hand and power tools. The ability of working to a specific set of specifications and adapt to various elements & surroundings is a necessary requirement for a comptent Brick/ Stone layer.

Opposite
Brick and Stone Laying

Page
Some examples of students work

Opposite
Brick and Stone Laying Workshop

Wood Manufacturing And Finishing

Apprenticeship

Students:

Adam Fallon
Jonathan Kettyle
Stephen Maher
Gary Mc Caul
Raymond Pierik
Ciaran Broderick
Ciaran Casey
Ian Gary Cullen
James Henry
Myles Majid
Liam Mitchell
Patrick White Murphy
Philip Blount
Tom Doyle
Sean Kavanagh
Laura Mathews
Sean Mulligan
Darren Murtagh
Gavin O´Brien
Ryan O´Toole

Tutors:

Phil Cully
Niall Delaney
Patrick Duke
Niall McIntyre
George Monks
John Nolan
Alan O'Donnell
Tim O'Leary
Aidan Ryan
Andrew Stuart

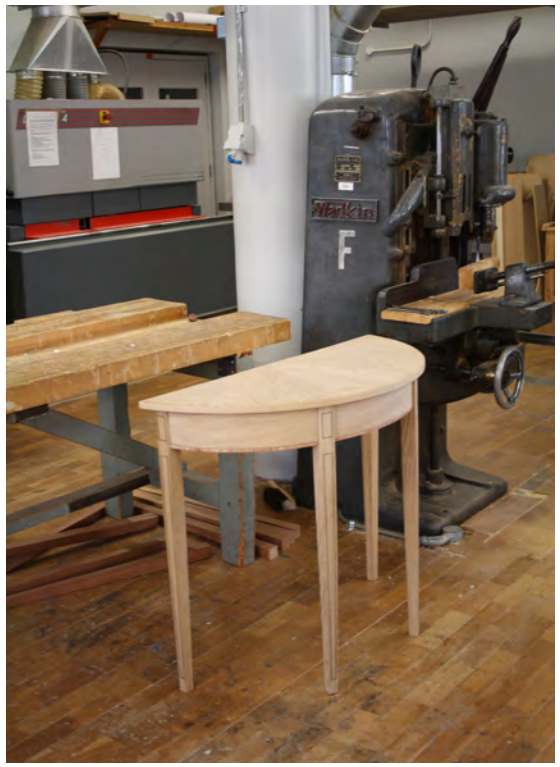
The craft of Wood Manufacturing and Finishing inherits much of the traditions and curriculum of both the Machining and Cabinetmaking Apprenticeships. This relatively new and diverse apprenticeship also contains some aspects of joinery. Like all of the standards-based apprenticeships it has seven phases, Phases 1, 3, 5, 7 being on the job, and Phase 2 being in an education and training board (ETB), with Phases 4 and 6 being taught in colleges like DIT.

Cabinetmaking involves making cabinets, types of furniture and fittings like kitchen and wardrobes. When we think of cabintmakers we often think of the great English furniture makers like Thomas Sheraton and Thomas Chippendale of the late 18th Century: there was however a very proud Irish tradition through the Georgian Period onwards too, just like in silversmithing and stucco work. Given the impact of Ikea and equivalent mega-companies on the Irish furniture industry in recent times, much cabinetmaking in Ireland focuses on high quality fitted kitchens and wardrobes.

Traditionally machinists were the craftsmen who supplied the basic shaped materials to the cabinetmaker (who focused on finishes and fine work) and to the joiner (who made the stairs, windows and doors). The use of the large timber machines can be dangerous and certified training and a strong health and safety focus are essential. Machines have always been used to do simple tasks faster and more uniformly: increasingly with additional functionality, and electronic and computer numeric control they can replicate the quality of hand-crafted timber goods. There is thus a blurring of boundaries as the cabinetmaker and joiner wish to use ever more machines and the machinist can compete to create timber goods of similar finishes and complexity. In this context the coming together of aspects of the older trades begins to make sense.

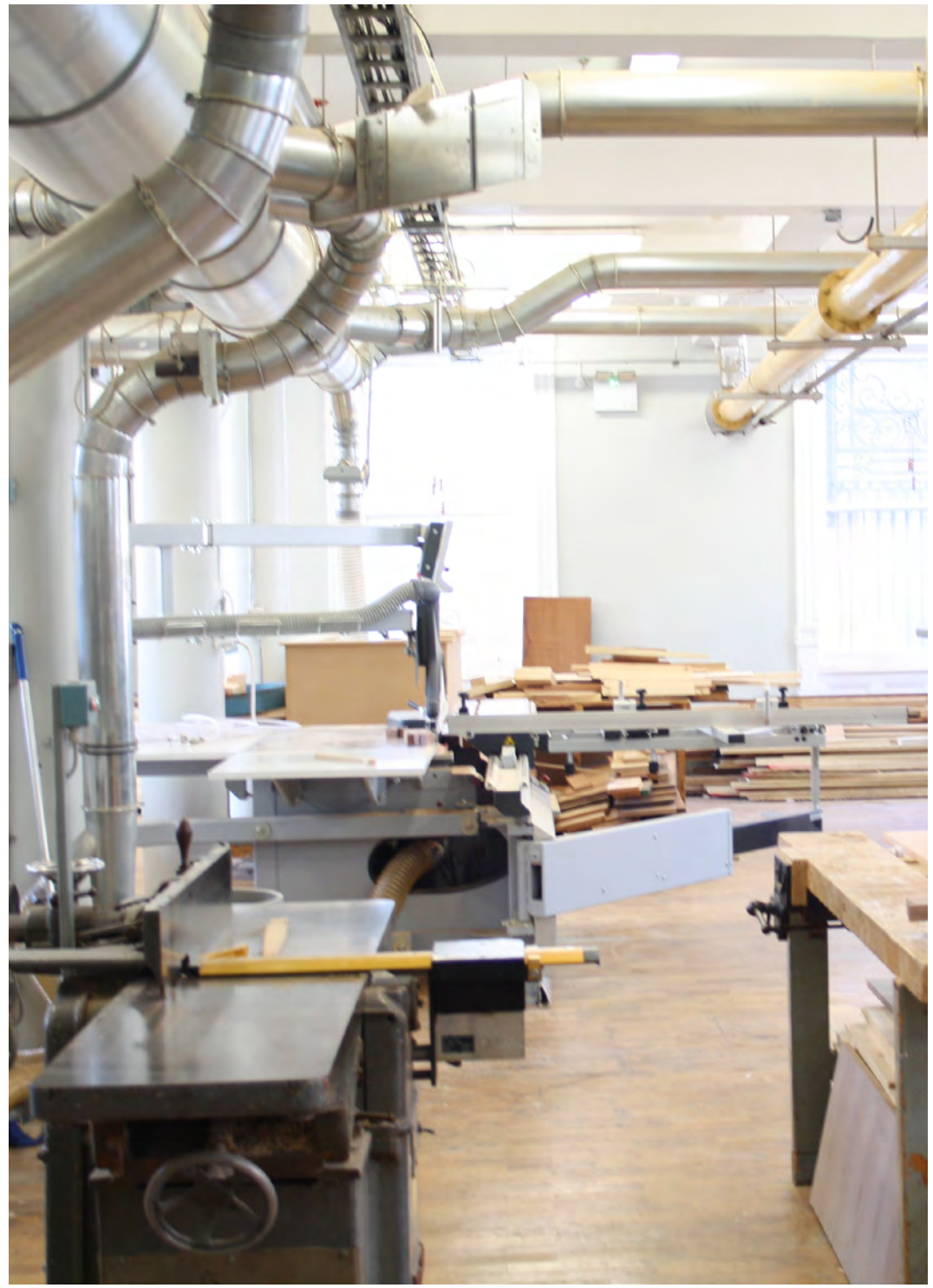
Machining and Cabinetmaking ceased to be taught as numbers slumped some years ago and Wood Manufacturing and Finishing was a practical and increasingly popular way of gathering the core skills that craft workers in modern factories in this sector need. In the amalgam there is no doubt some of the high end cabinetmaking skills can no longer be taught: those tasks are moving into the realm of the specialist. Numbers are significantly up this year and the apprenticeship's future looks bright. The new trade is still finding its identity: in the current review the technical review committee (that the HEA created and Solas manage) have proposed a name change to 'Wood Crafting'. The revised version of the programme won't come to DIT until Phase 4 is being taught in mid/late 2018.

Opposite
Some examples of students work



Page
Some examples of students work

Opposite
Wood Manufacturing Workshop



Painting And Decorating

Apprenticeship

The Higher Certificate in Advanced Painting and Decorating is devised to enable students to attain a broad understanding and appreciation of the needs of this sector. It is intended to combine the expertise of craft subjects with the academic knowledge acquired through completion of this programme.

The range of modules that form this programme will give students the capacity and confidence to face the challenges that are likely to confront them in the workplace. This includes a thorough understanding and knowledge of construction principles, techniques and an in depth knowledge of multiple substrates. In addition students will learn to apply the principles of business and finance, report writing, research, health and safety legislation and estimating and tendering. It is thus designed to produce graduates who are capable of managing the successful completion of a painting and decorating project in a professional manner guided by the acquired knowledge from this course.

Opposite
Some examples of students work

Page
Some examples of students work

Opposite
Painting and Decorating Workshop

Practice

Learning proper application of the methods of your discipline

What Are Crits For ?

Mark Price is an architect and tutor/ lecturer at UCD School of Architecture. He co-organised with Patrick Flynn the meeting ‘What Are Crits For? which was held at DIT Bolton street in January 2016.

Metaphysical subtleties.

Because crits take place in architecture *schools*, we can be forgiven for thinking that they serve educational purposes. In fact nothing could be further from the truth. What Marx said of the commodity, we might say of the crit:

“A [commodity/crit] appears at first sight an extremely obvious, trivial thing. But its analysis brings out that it is a very strange thing, abounding in metaphysical subtleties and theological niceties”.

Marx, K. (1867). Capital: A Critique of Political Economy. Vol. 1.

These mysteries can only be laid bare if we consider the role of the crit in the reproduction of the culture of architecture, and for this we need to begin by understanding education’s ideological function:

“Surely, among all the solutions put forth throughout history to the problem of the transmission of power and privileges, there does not exist one that is better than that which the educational system provides, by contributing to the reproduction of the structure of class relations and by concealing, under an apparently neutral attitude, the fact that it fulfills this function.”

Bourdieu, P. and Passeron, J.P. (1977) Reproduction in Education, Society and Culture.

Researchers repeatedly refer to the asymmetrical power relations between students and critics at architecture school crits, a typical example being this from Helena Webster at Oxford Brookes:

“Together, [the research] undoubtedly brings into question the hitherto accepted ‘folklore’ notions that the architectural review is a collective and liberal celebration of individual student creativity and achievement. Rather, the collective findings suggest that the architectural review plays a central role in the design studio pedagogy, derived from a pre-existing ‘apprenticeship’ model, which results in the reproduction of the dominant notions of architectural habitus.”

Webster, H. (2005) ‘The Architectural Review, A study of ritual, acculturation and reproduction in architectural education’, Arts & Humanities in Higher Education, Vol 4(3) 265- 282.

Architectural habitus.

The word ‘habitus’ here is the term which the sociologist Pierre Bourdieu used to describe the ideas, values, and dispositions of particular social groups. The ‘architectural *habitus*’ can be seen as a way of describing the world, a type of language which students are exposed to at crits, and which they gradually come to acquire over the course of their education. A typical example of this language is the famous statement by Mies van der Rohe: ‘*I have tried to make an architecture for a technological society. I have wanted to keep everything reasonable and clear--to have an architecture that anybody can do*’. The contradiction between ‘technological society’ and things that ‘anybody can do’, is probably only immediately apparent to non-architects, who are likely to have a more literal, and a less abstract, understanding of technology.

Crits serve to socialize students into acquiring architectural language by making it a condition for entry into the profession. The exercise of power in this, of the type which Bourdieu called ‘symbolic violence’, cannot be overestimated:

“Behind the unity of most standard languages lie power relations, unifying administrations, economy and state formation, or governance…Access to the standard through education provides access to the positions of power in which it is used. The entire process is a kind of symbolic domination in which nonstandard varieties are suppressed, and those who speak them are excluded or inculcated. …The result is that social hierarchy, based on access to power, is transposed into stylistic hierarchy…”

Hanks, W.F., (2005) ‘Pierre Bourdieu and the Practices of Language’, The Annual Review of Anthropology 34:67-83.

The style council.

How ‘stylistic hierarchies’ work in architectural education has been suggested by some revealing research carried out in in 1996 by Margaret Wilson of the Psychology Department of Liverpool University, who conducted a survey of 150 architectural students, from two schools, one in Scotland and one in England. The students, from a range of years across the period of the course, were interviewed individually and asked to grade their preferences as between 26 colour photographs of buildings, mainly designed by well-known architects, which fell broadly within four main movements which were current at the time: Modernism, Post Modernism, High Tech and Neo-Vernacular.

The results (using a procedure called Smallest Space Analysis, which represents a number of variables as points in geometric space) show how the differences in evaluation between the pairs of years at the two schools increased with the length of time spent studying architecture. First Years in both schools liked stylistically similar buildings, but by the time they got to the end of their course, students from each school liked very different buildings.

A second part of the study analysed the reasons given by the students for their preferences. The principal criteria cited were the construction or the materials used, the way in which the building addresses its function, the theoretical ideas behind the design, the form or scale of the building, contextual fit and the account the building takes of its user. However, when the buildings were plotted using SSA analysis so that the closer together two buildings are, the more similarly they are likely to have been judged across the whole student sample, whether positively or negatively, it can be seen that there was a very clear stylistic structure underlying the students’ preferences, partitioned again according to the four main movements. If the students had been using the many and varied criteria that they reported in order to base their evaluations of the buildings, it might be expected that the buildings would be distributed randomly in the space.

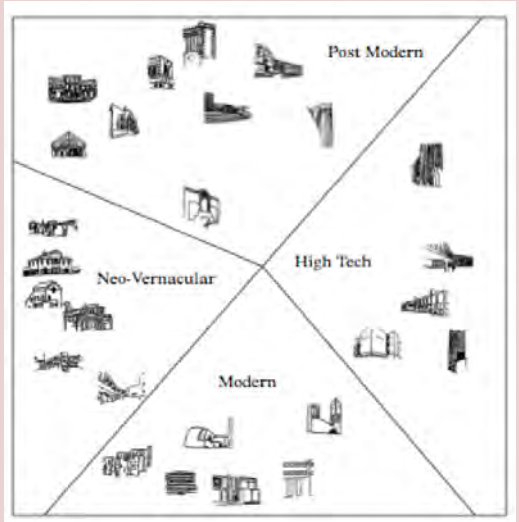


FIGURE 3. SSA plot of buildings with respect to 150 students' evaluative judgements, partitioned according to architectural style.

The results show that students’ evaluative judgments change with respect to those of students in other schools as a result of time spent in architectural education, and that the students’ judgments are structured according to architectural style, which was not one of the reasons given for their preferences. In fact the concept that was most rarely applied to their judgments was architectural style, although this was clearly the basis of their preference.
As the author of the report stated:
“The results have shown that, for architectural students, the underlying structure of architectural preference is based on architectural style. Despite the variety of other seemingly ‘objective’ concepts used by the students to explain their choice of preferred buildings, the results show a very predictable pattern to architectural preferences based on the four main stylistic movements currently in vogue.

Wilson, M.A. (1996) ‘The Socialisation of Architectural Preference’. Journal of Environmental Psychology 16:33-44.

Economic base and architectural superstructure.

These ‘stylistic movements’ are not in the least arbitrary. Each one represents a historical reaction to technology and industrial production, ranging from ‘High Tech’ to ‘Neo-Vernacular’. What the research shows, however, is how they function below the threshold of rational discourse (the concepts cited by the students, constructional honesty and functionality etc., were claimed by followers of all positions equally).

Insofar as architecture is as much part of the economic base of society as its cultural superstructure, architecture’s critical (linguistic or ideological) function seeks to mediate these two poles, to find what Rem Koolhaas called a ‘*plausible relationship between the formal and the social*’. This calls for pseudo-technocratic language, such as ‘form follows function’.
At stake are questions regarding architecture’s autonomy: the legitimacy and content of its language, to what extent it has been compromised in its necessary dealings with capital, and its critical potential against production and its effects.

Architectural ideology is no different from any other system which seeks to compose irreconcilable forces in the world at large. Such ways of thinking require a certain suspension of the rules of logic and critical rigour. At heart is the fundamental conflict between the activity of architecture in providing symbolic form to the dominant forces of production in society, and its critical distance from these forces in its role as artistic inventor of symbolic language.

In the words of Tafuri:

"There is a truth that must be recognized. That is, that the entire cycle of modern architecture and of the new systems of visual communication came into being, developed, and entered into crisis as an enormous attempt – the last to be made by the great bourgeois artistic culture – to resolve, on the always more outdated level of ideology, the imbalances, contradictions, and retardations characteristic of the capitalist reorganization of the world market and productive development."

Tafuri, M. (1976). Architecture and Utopia, Design and Capitalist Development p.178

The impossibility of rationally reconciling these positions means that the architectural judgment must always remain at the level of the judgment of taste. This is not to say that architecture, no less than art generally, cannot assume a genuinely critical position in relation to the forces of production, but that it cannot do this *and at the same time* serve the dominant forces as a 'decorator of power' without recourse to a reconciling, and therefore necessarily obfuscating, ideology. And the crit is the perfect vehicle for obfuscating ideological activity, in fact, it's hard to see how it could be otherwise.

Mark Price, 9th May 2016.

Permanence Through Process

Fifth Year Architecture Unit

Students:

Jarek Adamczuk
Mark Callanan
Alex Devereux
David Gondry
Daire Nolan
Darryl O'Neill
James Ward

Tutors:

Sarah Sheridan
Dominic Stevens

Buildings last a long time, withstanding processes in constant flux, be they social, environmental, political and cultural, ceaselessly dictating life experiences. In addition, the creation of architecture includes man's agency employed over a period of time.

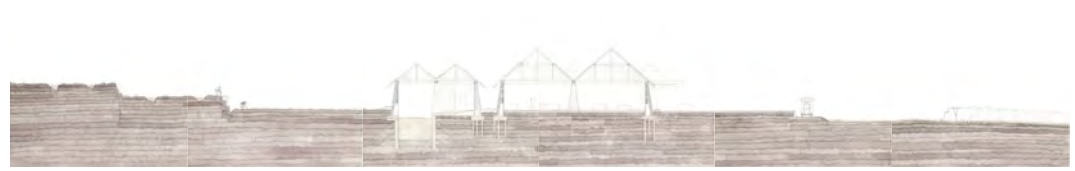
As architects we would recognize immediately that this encompasses the design and construction period of a building, however we contend, following Heideggers' text "Building, Dwelling, Thinking", that the processes of architecture that determine its permanence are of a longer duration and relate to architecture as part of a cultural landscape and therefore to the long term agency of its builders and inhabitants.

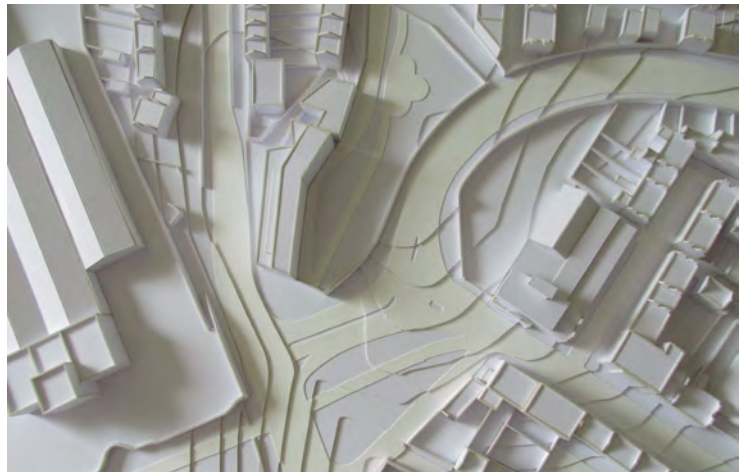
In the context of "firmitas" this unit explores ideas about architecture that suggest that the designed permanence of the architectural object is less important than it being a part of a rich ongoing cultural process where the person and their relationship with architecture is at the centre of the discussion. If we return to Ban, the key question, when considering the value of architecture becomes considerations such as "Is it useful? Is it loved?"

"Ultimately, what determines the permanence of a building is not the wealth of the developer or the materials that are used, but the simple question of whether or not the resulting structure is supported — loved — by the people."

Shigeru Ban

Opposite
Firmitas Through the Process of Making
James Ward





Sarah & Dominic Is architecture useful?

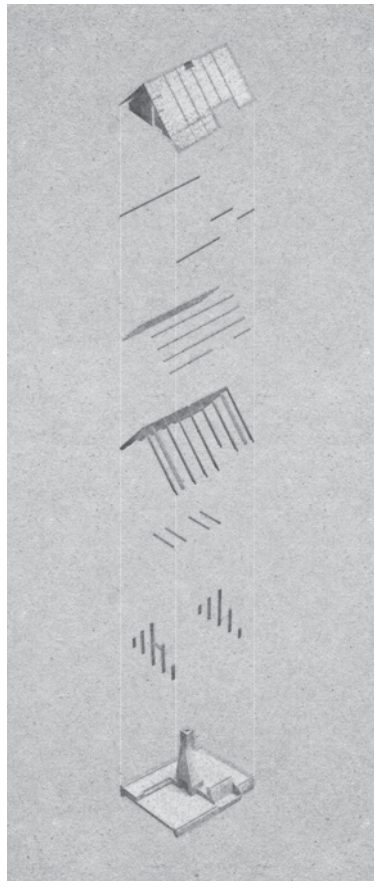
Alex Devereux “All Architecture is useful. Architecture is not about designing new buildings but rather is about the creation of occupiable spaces. There are a plethora of vacant and derelict spaces that have become unloved but are by no means useless. We need to inject life into these spaces using the existing as foundations for the new.”

Page
A New Architectural Model for Intergen-
erational Living & Aging in Place
Darryl O’Neill

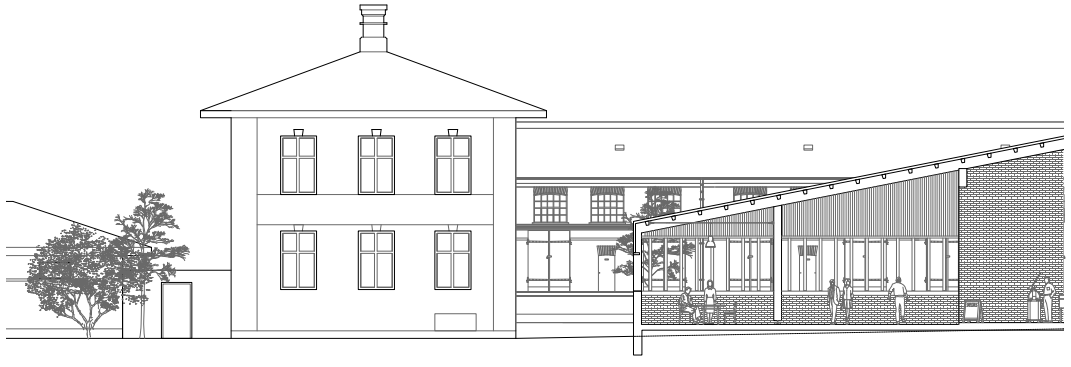
Opposite
A Tectonic Reappropriation of Existing
Conditions
Alex Devereux

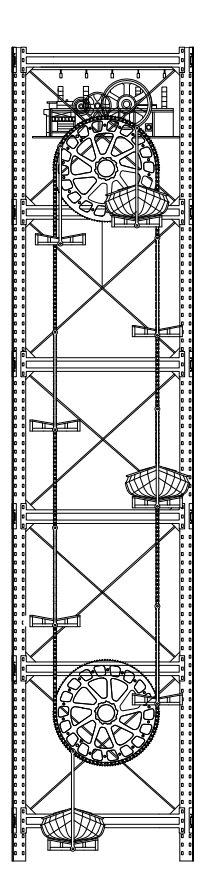
Sarah & Dominic Is architecture loved?

Jarek Adamczuk "Architecture could be loved if it has meaning for its inhabitants. Architecture becomes meaningful at the point when it manifests long term relations with its place, becoming part of it. Although it is achieved through its physicality, what is more significant in 'loved architecture' is profound experience and identity demonstrated through and in that architecture."



Spread
Topographical Palimpsest - Layered Conditions of Permanence Through Time
Jarek Adamczuk





Placement

Professional Development

Students:

James Brady
Danny Bruton
Ryan Conaty
Ciaran Carberry
Jamie Darcy
Liam Farrell
Vanessa Flood
Thomas Garvin
Craig Kavanagh
Meadhbh Kernan
James Lawlor
Keith Mann
Aidan Malone
Philip Martin
Donal Mc Dermott
Kevin Mc Loughney
Owen Molloy
Lilia Moraru
Luke Munro
Matthew Nichol
Tom Riordan
Shay Rooney
Jack Sheenan
Andrew Young

Tutors:

Catherine Prunty
Jim Roche

Stephen Best
Darren Bergin
Kevin Furlong

_Hosting Firms

Henry J Lyons
Noonan Moran Architects
Bluett O'Donoghue Architects
NDBA Architects
Moloney O'Beirne Architects (MOB)
O'Keeffe Architects,
Scott Tallon Walker Architects (STW)
Teroco
Carey Associates Architects - Project Managers & Energy
O'Mahony Pike Architects, Milltown, Dublin 6 (OMP)
Conroy Crowe Kelly Architects & Urban Designers (CCK)
O'Connell Mahon 9 Fitzwilliam Pl, Dublin
David Wright Architects
Jones Engineering
Niall Smith Architects
Robinson Keefe & Devane Architects (RKD)

_Comments from the firms which had participated to this first Placement program :

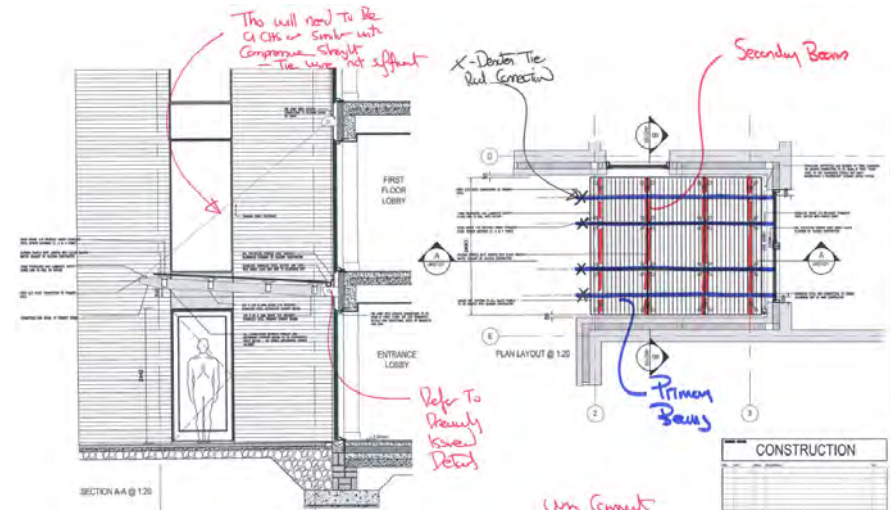
"He [the student] was a great help and finished work to a very good standard."

"Overall, -----'s performance during his time with us was above our initial expectations with the result that he was asked to undertake/assist on elements beyond the scope of his current knowledge/ experience."

"Good knowledge of Building Regulations and the building control system."

"[The student] was diligent and pleasant to deal with, and works well both independently and as part of a team. Also was willing to put in overtime work to meet a very tight deadline"

Annotated drawings:
Facilitating changes

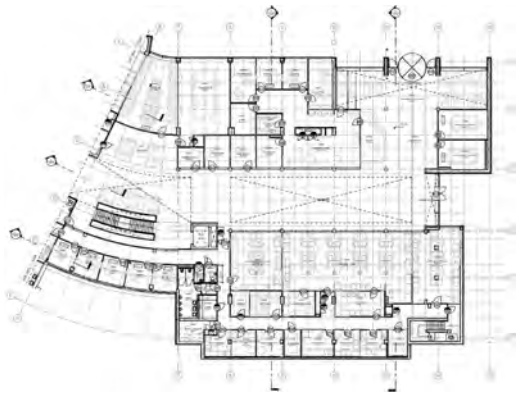


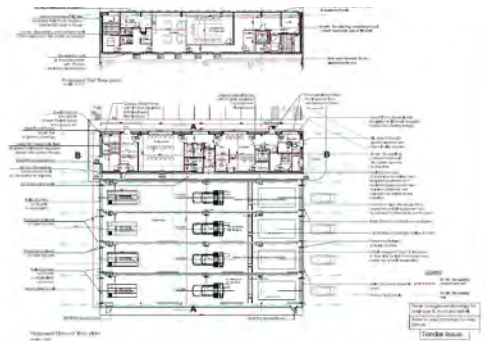
The Work Placement Module was introduced this academic year into Year 3, Semester1, weeks 1 - 12 of the BSc (Hons) Architectural Technology degree programme in the School of Architecture. Week 1 is the delivered lecture programme of the Professional Development module including Career seminars. There are 30 ECT credits awarded for this placement.

A Handbook was also developed which included guidelines for the students, the placement coordinator and the placement organisations who were involved in the work placement.

As this work placement is part of the student's Professional Development module the School was primarily engaged in identifying appropriate RIAI Registered architectural practices for the duration of the placement. The work took place on the placements organisations premises, in a professional work environment in a variety of types of practices. The student was an employee of the organisation or practice for the duration of the work placement and was expected to conform to all the rules, regulations and codes of that organisation –in particular any Health & Safety regulations, timekeeping, dress code and advance notice of any days off. The student also had to comply with all professional and ethical requirements regarding confidentiality, security and copyright. Some of the students had to sign 'Non-Disclosure Agreements' with some practices that were developing highly sensitive projects.

Prior to commencement of the work placement, the student was required to sign a placement contract with the placement coordinator (acting on DIT's behalf). While in work placement, the student was required to keep a weekly diary detailing the activities they performed during that week. The content of which was a concise description of the tasks (not the project) worked on each week of the placement and the context of those activities. This may have been the architectural practices 'job time sheet' format, however it also included the student's own reflection and evaluation of their performance in these activities too. The diary had to be signed by the student's mentor in the work placement and then emailed to the work placement coordinator each week.





Each student was required to make a formal presentation on return to college at the end of Semester 1. The formal presentation included the following:

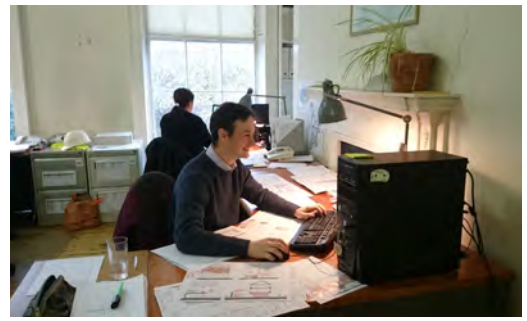
_ A brief summary of the placement organisation and its operations
_ The placement role, responsibilities and achievements
_ The learning outcomes that the student achieved
_ Subjects used/ new learning
_ Any conclusions

Following answering any questions from the panel, which consisted of the Placement Coordinator, Lecturers on the course and a practice or organisation representative, Student's also made their presentation to other years of the programme.

Each student was also required to submit a final 3000 word report on their work placement as well as 5 different assignments based around legislative and building regulations for the Professional Practice Module. The report was based on the weekly diary and reflections that the student had submitted and also included material from their presentation. The student had to consult with their mentor to ensure that there was no breach of the organisation's privacy or security in any of the material submitted by liaising with their Supervisor /Mentor if any such issue arose.

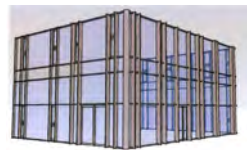
Overall it was a very successful endeavour for all concerned; the students gained very valuable, real work experience on real projects in their chosen field as well as enjoyed the experience very much. Feedback from the participating practices was that the students benefitted the practices too in a very practical way. Many practices want to participate again, which is very positive.

The School would like to thank all those practices and mentors who participated and were generous with their time with the students in this Work Placement, it was very much appreciated.



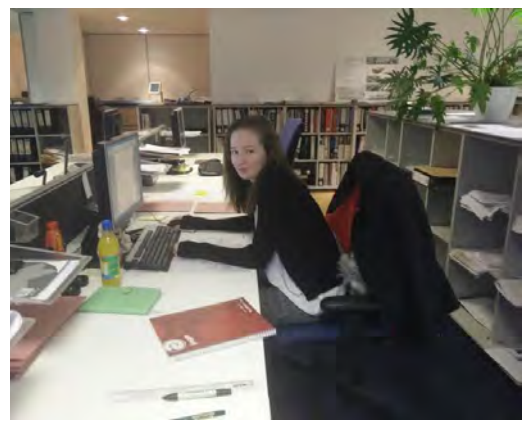
"During my time on practice placement, with Conroy Crowe Kelly Architects, I gained a lot of valuable 'on the job' experience. It thought me about the importance or rather the necessity to be able to work as part of a team, big or small. It gave me a real life unfiltered view of the industry and how missed deadlines and little changes can have huge knock on effects on a project. I feel the placement has taught me more during the three months than what I would have learnt sitting in a studio."

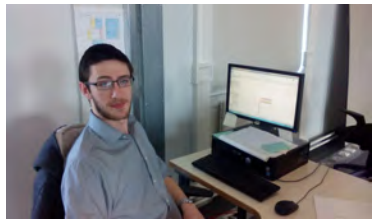
Luke Monroe



"During work placement I was mostly office based with one site visit with my mentor to St. James's Hospital. I found the work very challenging and was given a broad range of projects to work on. I was working on AutoCad and Revit and managed to impress staff members and my mentor with my drawings and proposals. I wasn't too familiar with the processes of the firm but by the end of placement I had adapted to the procedures and processes of the company. While on placement I felt I had developed my communication and time management skills along with many others. It was a great experience and I enjoyed it a lot and feel it will be a great experience for students in the future."

Vanessa Flood





"Heading into work placement was initially a stressful and nerve wracking experience, being the first batch of students to undertake placement put a lot of pressure on us to prove ourselves and represent DIT in as positive a light as possible. My first week was spent scrambling for a firm footing whilst hoping I had the necessary skills to actually be useful in my position. Once I acclimatized though everything became second nature and I felt that I was a genuine help to the office, not only in taking a workload off my mentors shoulders but introducing them to new programs and methods of work. Overall the work placement was a thoroughly enjoyable experience and it gave me invaluable knowledge into the real life workings of a company in the construction industry. Not only that but I also picked up several working practices that helped me immensely in the quality and presentation of my own work in the second semester of college. The introduction of this work placement module was by far the most important aspect of my education as a Technologist to date."

Aidan Malone

"The academic year 2015 – 2016 was the first year that DT-175 Architectural Technology got to take part in a compulsory work placement program. I got to do my placement semester with Scott Tallon Walker Architects. This experience came as a privilege and I was very happy to work with them. STW is one of Ireland and Europe's leading architecture practices they have been at the forefront of Irish architecture since the firm's conception. From the get go I was assigned to on-going projects that were being carried out, and from working on these projects I felt that I got an abundance of useful experience in return. I got to help out on tender/construction drawings, design competition drawings, BIM modelling etc. Everyone at the practice were very accommodating and helpful when it came to facilitating me during my placement semester."

James Brady

"I believe very strongly that the work placement has provided many tangible and important benefits to me. I was working at O'Connell Mahon Architects, and the range of projects that I worked on gave me an excellent insight in to the way a modern Architectural practice works. At a time when the digitisation of the construction industry is changing things so quickly it was great to see how OCMA have adapted and moved with the times.

The learning benefits cannot be overstated and I can honestly say that I have learned as much about the many aspects of the job in a practical context as I would have done with a full semester of tuition at DIT. I think this is an important point to emphasise as it means that I have not lost out on any learning opportunities that I would have had in the academic setting.

Further, I believe that I have gained benefits, in professional development and practical terms, which simply cannot be gained in an academic setting. Whilst the course at DIT is extremely practical, (and this did help prepare me for work in practice,) it is simply not possible to fully replicate a professional services environment, which is why this opportunity has been so valuable.

There is no doubt that my employment prospects will have risen due to the fact that DIT and OCMA have provided me with the opportunity of gaining real work experience at undergraduate level. This work placement has ensured that DIT students have the best chances, upon graduation, of joining the workforce immediately. I think Cathy did a great job of driving the work placement program and I think it will greatly benefit future students of architectural technology."

Matthew Nichol

NZEB

Nearly Zero Energy Building.

In accordance with the general worldwide dynamic, Ireland has launched a sustainable project within the building field. This initiative is known as 'Towards Nearly Zero Energy Buildings in Ireland' or 'NZEB', due to be introduced into legislation in 2020. This legislation is in some ways a step towards Ireland's solution to the larger global context such as the Kyoto protocol and COP21 commitments.

The DSA staff have been asked a few questions concerning this incoming legislation, focusing solely on the potentially huge significance this will have, not only in terms of how you practice and educate as tutors but also how we learn as students and the impact this legislation will have on the design process.

Yearbook Commitee
Do you feel the industry is ready to implement NZEB Buildings by 2018/20, and what affect will this have on the culture of architecture & construction?

Catherine O' Keeffe Prunty
I certainly do not feel that the industry is ready to implement NZEB Buildings by 2018/20, therefore the affect that this will have on the culture of architecture & construction is really immense. Many smaller construction companies and many architects are still not even fully aware of the full extent of the current Part L (2011) never mind going towards NZEB!Everyone seems to be leaving NZEB 'on the long finger'!

Paul Kelly
No, the industry and profession are not ready to implement NZEB, but there is time and I anticipate a number of CPD courses presented by the RIAI over the next 12 months married to the courses within the school. CPD and hands on implementation of a live proposal will sharpen the profession's.

Simon McGuinness
Yes, parts of the industry are ready, willing and able to deliver NZEB. The majority are not. Those members of the profession who do not have the necessary NZEB skills will be precluded from designing buildings or offering architectural design services.

Conor Sreenan
Teaching is difficult, not because of a changing legislative or regulatory landscape; but because design is circuitous, and endless, and exhausting and absolutely necessary. It can be so difficult to convince others to ride that obscure circuit, and then to try and catch them when they fall off it, and then to try and show them what they have discovered and then to demonstrate how worthwhile it all was.

Paul Kelly
In practice NZEB will add another layer of complication and challenge to the design and development of a building, it will require a change in how the profession approaches architectural design across all scales from the site to the detail and specification of our projects. In terms of teaching, staff will be required to deliver modules that reflect this changing landscape. In the context of the education of architecture, I believe that it is only possible to raise student's awareness of these issues so that their design projects have the potential to incorporate the requirement on NZEB.

Catherine O'Keefe Prunty
The methods in which I practice and teach has changed significantly since the new Part L 2011 Building Regulation was published as that in itself made me realise just how enormous the extra effort it will be for all involved in design and construction to get to NZEB.

Yearbook Commitee
Do you feel this will strongly affect the methods in which you practice or teach?

Noel Brady
It already has where I am involved in the DT175 programme. The separateness of the Façade over the more permanent structure has already moved ahead in terms of technical design. In terms of architectural teaching the history of modernist architecture seems even more remote than ever now unless there is going to be a revolution in non-polluting nuclear energy or a transformation of solar and wind using newer battery technologies which are just emerging, especially via nano technology. In terms of trying to prepare for the performance criteria using our current mode of architectural and technical knowledge it is a complicated burden. But watch this space, everything is changing rapidly and in 10 years the landscape may be different again, we may be in an energy rich environment which according to some at Zurich ETH believe is not only possible but already available as networked energy systems.

Yearbook Commitee
Do you already take any measures that would allow your buildings to comply with these regulations at this point in time?

Catherine O'Keefe Prunty
I already have taken some measures that would allow my buildings to comply with these regulations however there is a lot of building science that still needs to be embedded yet- I don't know everything yet either!

Conor Sreenan
I try to work in the same way that you try to work in studio; interrogating, analysing, criticizing and reacting. This loop is practice; and it is this measure that I take.

Noel Brady
Yes, although we have not had the chance to implement these. The nature of structure versus skin is an important architectural and engineering issue. I had hoped to premier a way of dealing with the interface especially at windows and doors which would have solved a number of technical problems in an architectural solution. However the vehicle through which I had intended to run it fell away.

Yearbook Commitee
Do you feel the school is ready to accommodate these changes in the legislation?

Noel Brady
No, we need not only a re-write of existing curriculum we need an important intellectual discussion on the reality we are all facing and a commitment to start developing ideas about how to deal with it. That does not mean slavishly following diktat on regulations but creatively engaging with them and arriving at new answers.

Catherine O'Keefe Prunty
I do think the school is ready to accommodate these changes in the legislation; however I think there is a bit of resistance to it in too many quarters - amongst the design staff particularly. I think there is a fear that 'creative design' will be strangled by NZEB although that is the real challenge today for teaching and learning in our school of architecture, architectural technology and construction.

Paul Kelly
The school has undertaken a number of initiatives to prepare both staff, students and the profession. The current Professional Energy Skills in NZEB offered in conjunction with ten universities across the European Union under the EU Horizon 2020 'Meeting of Energy professional Skills' MEnS project is only the latest of the schools iniatives to be at the forefront of change in the regulatory environment we all now operate in.

Simon McGuinness
The school is the best placed institution in Europe to deliver NZEB building design, building technology and building construction courses, if 1) the teaching staff were willing to allow it 2) the management were willing to staff it and 3) the college were willing to fund it.

Yearbook Commitee
Do you feel that students already incorporate an appropriate level of engagement with building regulations and if not will this change with the introduction of NZEB?

Conor Sreenan
Yes, in that the more powerful or more potent discoveries or strategies that I see you as students making are always rooted in over-arching principles of sustainability; in the broadest sense of its meaning. These discoveries and these strategies always come from an interrogation of a set of constraints or an interrogation of a specific context, or contexts. The context will change; the willingness and ability to engage will not. This won't change with new legislation or regulation.

Noel Brady
No, not even close enough on the existing regulations let alone thinking about the new ones.

Paul Kelly
Students of Architecture do not tend engage meaningfully with building regulations and Technical Guidance Documents other than what might be required to prepare a proposal at sketch design level. In some ways this is often all that is asked from Students, the reality of developing a building from Design stage through to detailed design is a long and arduous one. It is difficult to replicate this process in college hence the limited requirements associated with the BTS modules.

Yearbook Commitee
What affect do you think this will have on the culture within the school?

Catherine O'Keefe Prunty
I think it could actually have a really positive effect on the culture within the school if true collaboration between the disciplines takes place. We have a unique situation with our separate yet connected disciplines in the school, all linked through (what should be) a common knowledge of building science. I think we probably need to radically re-examine all the programmes in the school and then 're-boot' collectively!

Noel Brady
We have the opportunity using all of our resources to not oily tackle this but to become the leaders in the field and to drive experiments and new approaches that can have out lasting effects and commercial benefits for the country, the school and the participants.

Paul Kelly
I do not anticipate a change in the culture of the school. Students will continue to be encouraged to interrogate their designs from a tectonic perspective, NZEB is a new, higher requirement than before. Architecture is still the primary over arching theme of all activities in the school, I would define architecture here in the broadest sense, incorporating issues of space, light, form and material - four themes are supported by investigations in technology, construction, management and professional practice.

Yearbook Commitee
What recommendations would you make to allow the school to best react to these changes and prepare students who graduate into the workforce?

Noel Brady
The same recommendation I give to all my students of every course, Read, Read everything. (and no not just the internet highlights)…. Be informed, the more you know about the basis for these things the more likely you can engage actively and critically in the world into which you are presenting yourself and hopefully will creatively engage and improve.

Catherine O'Keefe Prunty
My suggestion to enable the school to best react to these important changes and to prepare students who graduate into the workforce, again, would be through real and genuine collaboration within the different programmes deliverables and with our multi-discipline teaching staff. Therefore it is in our own hands to make this requirement to meet NZEB work to our best advantage.

Conor Sreenan
Forming a mode of operation is central to learning.
I would like to see more inter-agency reviewing of studio to broaden the discussion to a point whereby notions of sustainability or social, or political responsibilities are not apart.
It may seem obvious, but it doesn't seem to happen enough, or maybe it doesn't happen under the right conditions for a culture to propagate.
The mode is the massage.

Paul Kelly
Students should be made aware of the changing legislative environment and the implications these changes will have on the fabric, specification and use of renewable technologies on their architecture. I believe that our graduates should complete their undergraduate studies as critical thinkers who can research an issue then synthsyse an architectural proposal that incorporate all of the many concerns associated with any building. The space designed for people, their experience of that space, their engagement with that space in terms of its acoustic, tactility all must also relate to issues of universal design and technical compliance with each of the Technical Guidance Documents. I believe graduates of architecture are well prepared for the working environment, they can research and assimilate new information and apply their new understanding to architecture in a creative manner.

nearly zero energy buildings
OPEN DOORS IRELAND

Material Circumstance

Fifth Year Architecture Unit

Students:

Alice Clarke
Niamh Denny
Emmet Doyle
Jamie Flynn
Daniel McFadden
Stephen McGettigan
Patrick Newell
Etain Neary

Tutors:

Cian Deegan
Emma Geoghegan

Unit C has been exploring how the Material Circumstances of a project impact on the making of robust architectural propositions. Through a diverse set of thesis projects the students have investigated whether architectural character is contingent on the specific circumstances of a site, and how the careful registration of these circumstances might underpin both judgement and poetic potential.

In tandem with this Unit C has been considering the role of Economy – which we understand in this context as the careful balancing of circumstance and need - in achieving firmitas in architecture. Through a series of structured tasks, each student engaged in a 'dialogic interaction' with their chosen site(s). This dialogue required a reading of the ground and context at multiple scales and involved an iterative process of speculation and reflection through which the thesis interest, project programme and site circumstances coalesced in the development of a rich set of architectural proposals.

"Registrations of circumstance, whether cultural, perceptual or technical, underpin judgement and set rules for construction. Such rules act as constraints and guide judgements of appropriateness, often determining detail; they conjoin the technical and physical with the perceptual and the cultural. Such rules offer a poetic to those who find an inhabitation in the building."

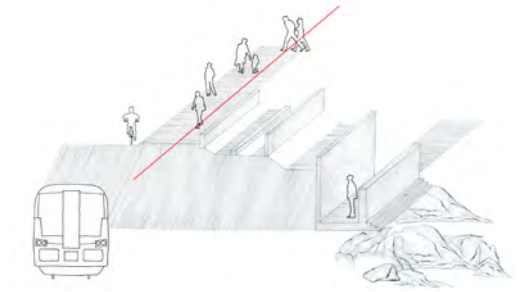
The Economy of Means Peter Salter [published in Brick-work: thinking and making, gta Verlag ETH Zürich, 2005, p. 7-11]

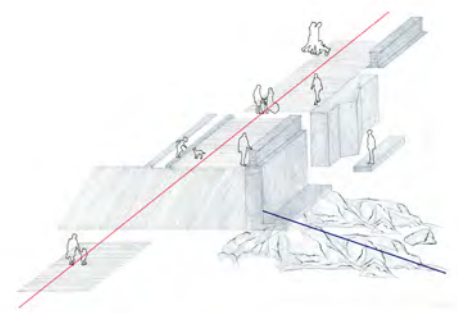
Opposite
Place making // The charged inbetween
Jamie Flynn

Cian & Emma The question of economy was an important consideration for the group but can be interpreted in many ways. How has this manifested in your project ?

Niamh Denny “My thesis is focused on the economy and evolution of simple timber framing systems through circumstance. The framing systems are comprised of standard “off the shelf” lumber and are designed and assembled in such a way through which the systems have more than just a structural responsibility. The thesis strives towards finding the balance between a critical economy whereby the system is pushed to its realistic ability then a supporting system is required to interject; and the characteristic pursuit of an economy, whereby an idiosyncratic intensity is portrayed by the relentless use of the timber system.”

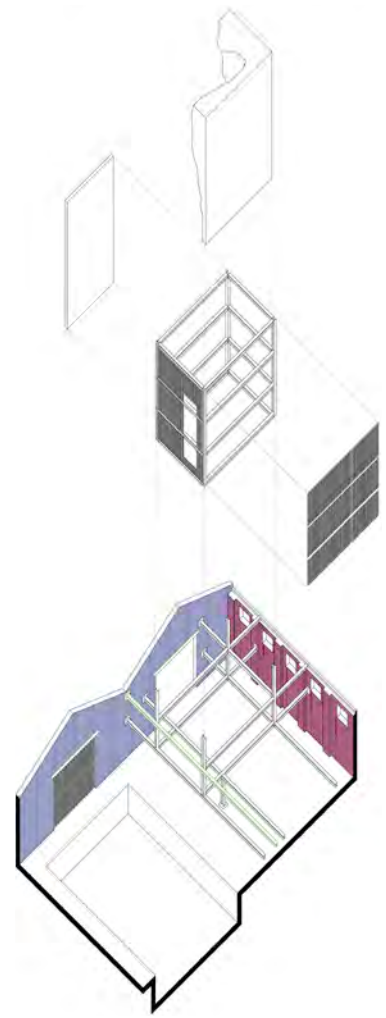
Above
Evolution of Timber framing system
through circumstances
Niamh Denny

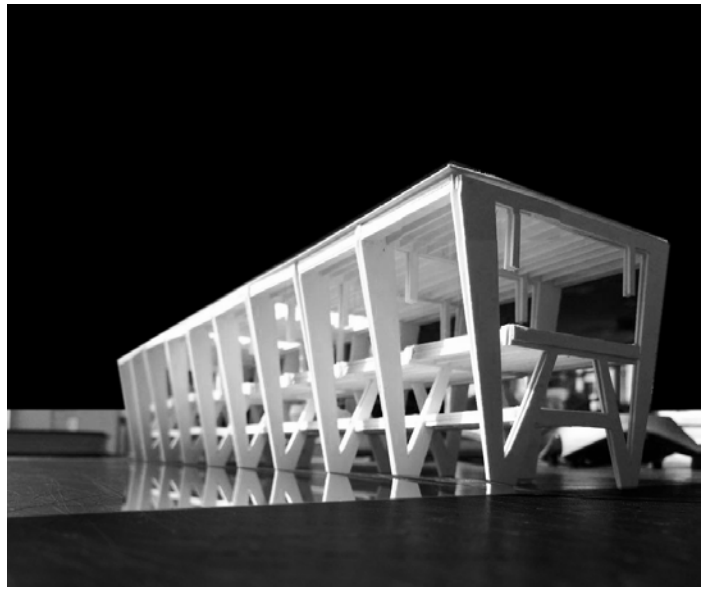




Above
Social Landscape // Seawall
Etain Neary

Right
Structure of the climbing wall //
Where the New meets the Old
Emmet Doyle



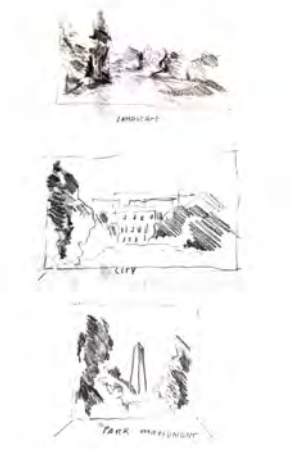


Above Left
Site of Memory
Alice Clark

Above Right
Future Conditional
Alice Clark

Below
Translating Structure
Alice Clark

Page
L'eau Line
Stephen McGettigan

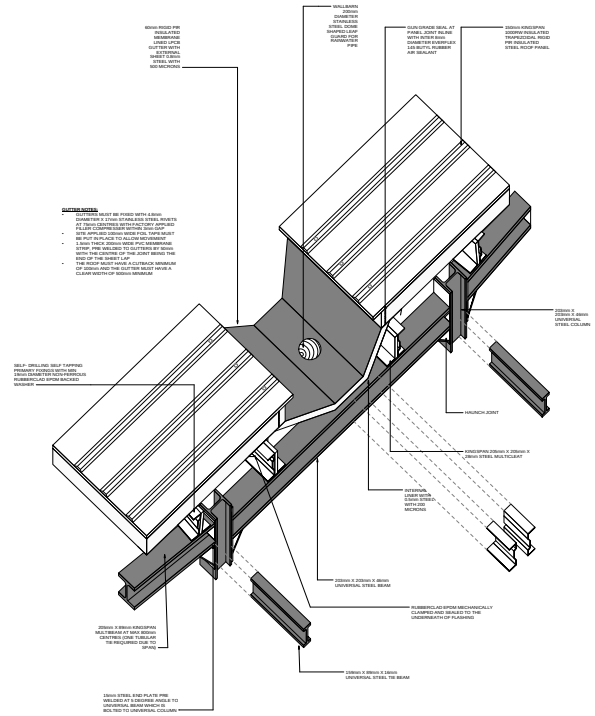


Concrete Contruction

Mixed Use

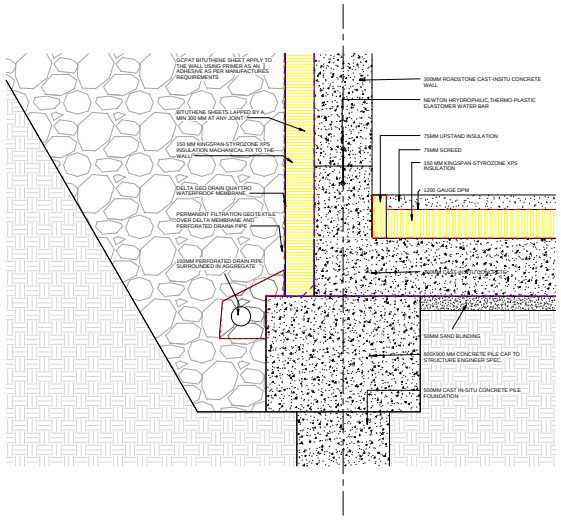
The central Technical Design Studio II (ARCH 2120) examines in detail buildings constructed in the main from Timber, Steel and Concrete. Following on from the Timber & Steel. the students are provided again with a generic Mixed Use (residential over commercial), Office and Supermarket building to examine the potential concrete frames before focusing on the façade details for each. This mimics in part the experience in practice and introduces corresponding codes for Building and Fire Safety, Universal Access, Conservation of Energy and Daylight performance. This studio is supported by theoretical presentations in Building Technology and Services, Building Performance and Building Information Modelling through which the work is interrogated. By separating the Facades discipline form the base construction discipline allows the student to engage at a much deeper level into the performance requirements of each part of the building structure. Through sketching, physical and computer modelling the work is revealed in a full 3D BIM model.

Students:	Tutors:
Fahad Al Otaibi	Noel J Brady
Vitória Avila	
Morteza Bazhban	Tony Hayes
Rafaela Bonotto	Cathy Prunty
Ian Briody	Jim Roche
Joy Butdeekham	Pierce Fahy
Niall Byrne	Simon McGuinness
Ronan Byrne	
Maria Luisa Campos	
Ian, A. Cassidy	
Sean Coney	
Daniel Conforte	
Niamh Cribbin	
Conor Deane	
Sahana Deivanai	
Ryan Dempsey	
Jose Diago	
Shane Doyle	
Isaac Figueiredo	
Mariana Flynn	
Nabil, G. Ghnewa	
Patrick Gibbs	
Eoin Guinane	
Vandross Ikoro	
Ian Kavanagh	
Patrick Kavanagh	
James, D. Keogh	
Renata Lobo	
Fernanda L. Goncalves	
Natalia Lowicka	
Patrick, F. Maher	
Ella McClinton	
Gillian McAuley	
Lilia Moraru	
Jack Morton Murray	
Ameen, A. Muibideen	
Eric Ronan	
Lukasz Sarnat	
André Schweder	
Gearoid Sheanon	
Barry Shearman	
Noel Walsh	
Mariana Zart Bidel	
Aiwaras Zubrickas	

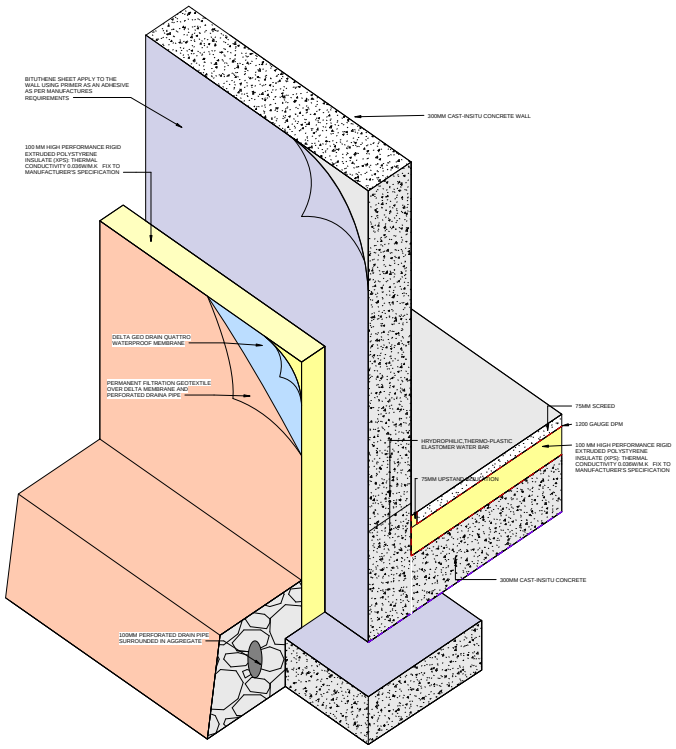


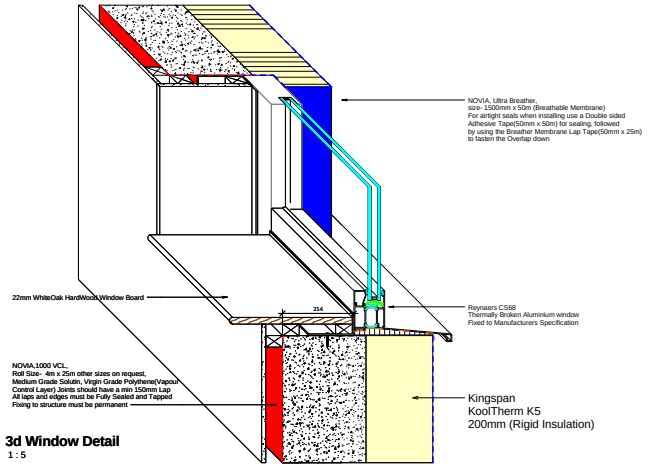
Right
Valley gutter
Ian Kavanagh

Below
Apartment block concrete
Eoin Guinane



Page
Basement detail
Joy Butkeepham

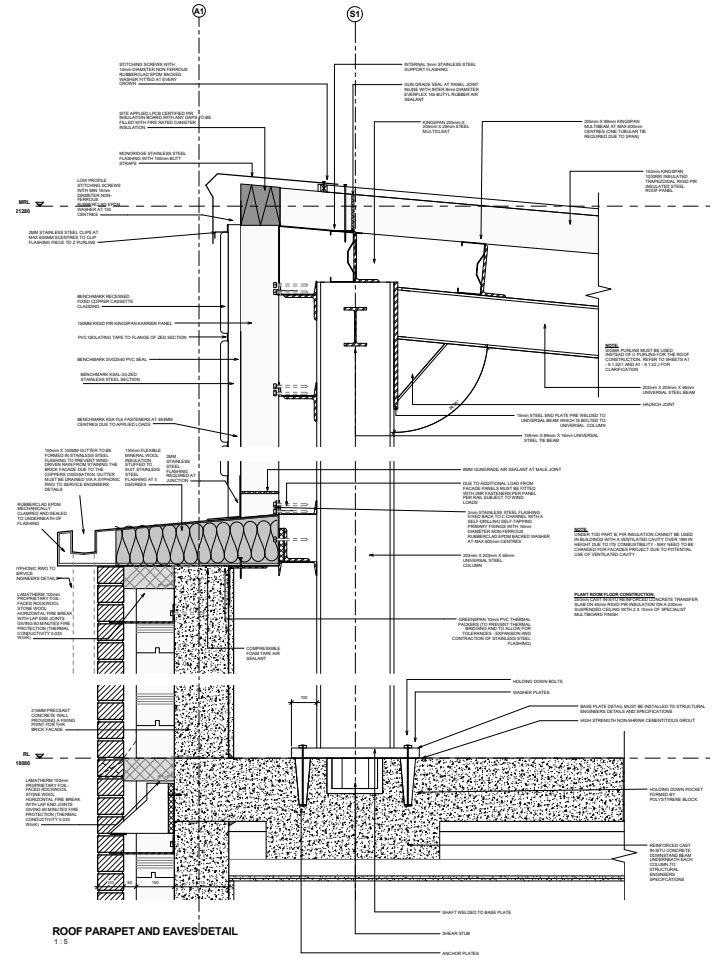




3d Window Detail
1 : 5

Above
Window detail
Ameen Muibideen

Right
Roof parapet and eaves detail
Ian Kavanagh



ROOF PARAPET AND EAVES DETAIL
1 : 5

Infill Project

From Observation To Transformation

As architects we are agents of transformation in society, we certainly transform our physical surroundings however by doing this, and perhaps more poignantly, we transform the backdrop to all our lives, places that guide and nurture society to behave in certain ways.

In project three the students proposed a new small enclosed work space for a physical therapist in the room that they had been investigating. Carrying on from project two where they learned to observe the world, in project three they begin to wonder about how to transform it. This process continues into project four, a small infill project, a yoga or dance studio in a small empty site in the neighborhood that they investigated.

Students:

Wejdan Al-Hinai
Stephen Allen
Stephanie M. Ankers
Sara Besutiu
Jack Blake
Juliette E. Bosschaert
Conor Breslin
Justin Browne
Liam Bruen
Sean Brunswick
Darragh Burgess
Garreth Byrne
Sam Carse
Mark J. Chester
Kieren Cheung
Aine E. Childs
Ronan Conlon-Dooley
Tim Connell
Tim Crowe
John W. Dolan
Lorena M. Dondea
Finbarr Duerden
Megan Duffy
Sebastian Egan
Sam Fearon
Fionn Feddis
Roisin Feeney
Joshua Flood
Jaima Gago
Tobias Gregory Mccarthy
Liam Hayes
Colm Hehi
Rian S. Jolley
Bronte M. Kavanagh
Con Kavanagh
Martin Kujovic
Oleksandra Kushnirenko
Kaki Lin
Renata Lynch
Luke Maloney
Kristijan Markoc
Romy Marren
Fionnan Martin
Elisa Maye
Fiachra Mc Carthy
Orla Mc Keever
Tara Mc Kenna
Brendan J. Mc Verry
Oisin Mc Williams
Lilly Moroney
Peter A. Murphy
Caitriona Nolan
Roisin O Byrne
Sean P. O Callaghan
Charlotte O Donnell
Matthew O Donoghue
Lasairiona Power
James Proctor-Quinn
Rojan L. Sanchez
Kaspar Sando
Lyle Sarino
Bebhinn Smith
Seamus Sorensen
Karl Twomey
Cian J. Windsor

Tutors:

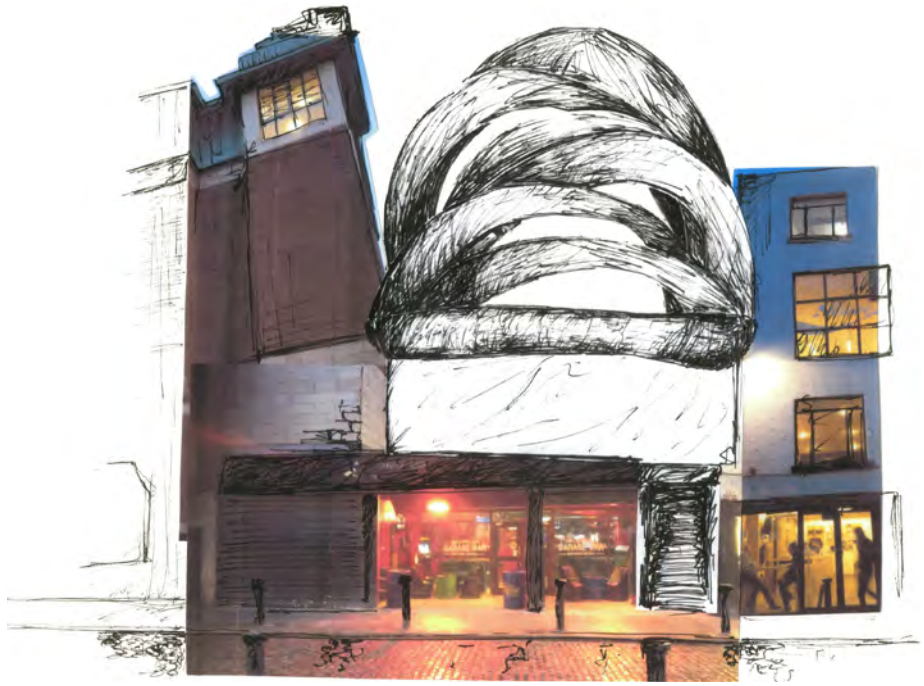
Miriam Delaney
Dominic Stevens

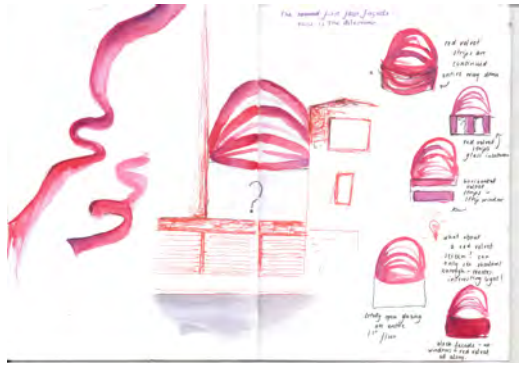
Francis Duffy
Elizabeth Gaynor
Patrick Harrington
Mike Haslam
Mike O'Dell
Paul Tierney

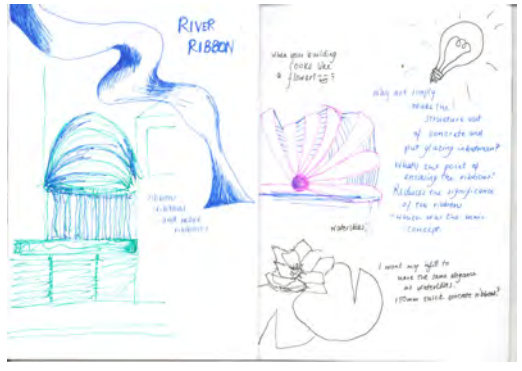
"Education either functions as an instrument which is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."

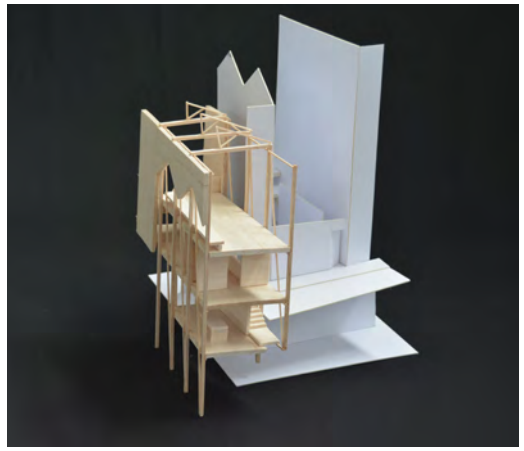
Paulo Freire (Pedagogy of the Oppressed)

Page
Juliette Bosschaert





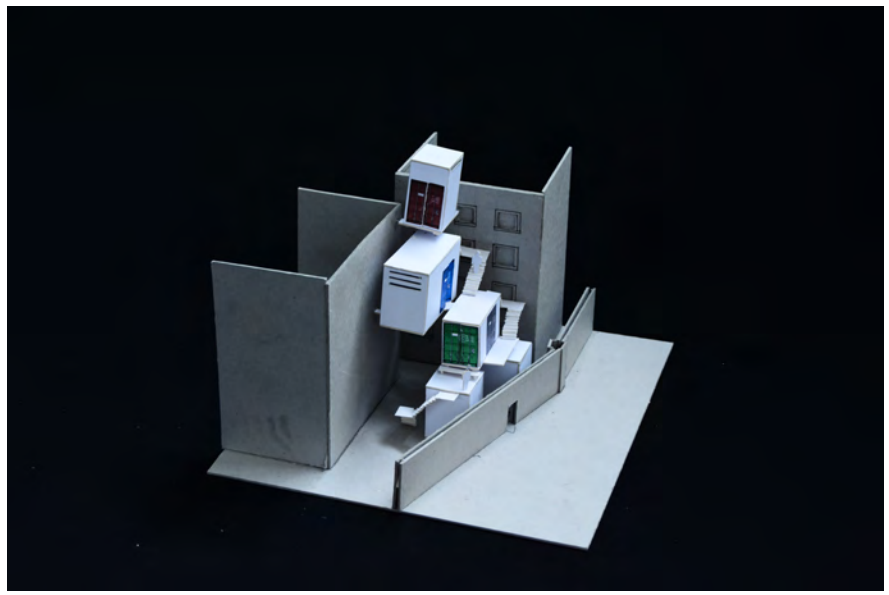


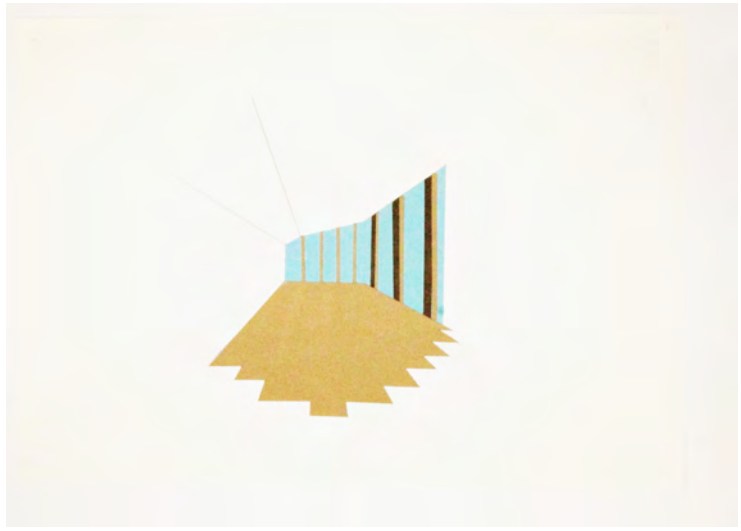


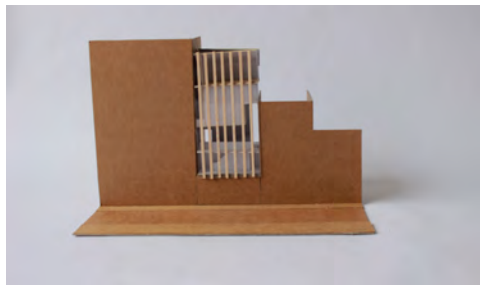
Page
Charlotte O'Donnell

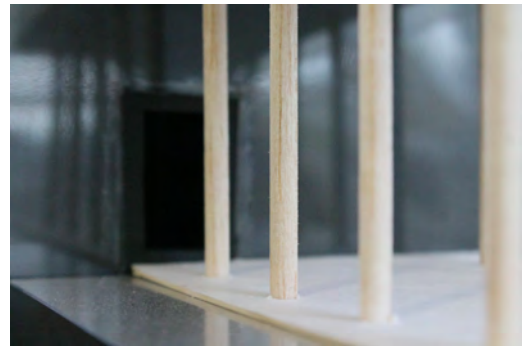
Opposite Above
Mark Chester

Opposite Below
Liane Sanchez





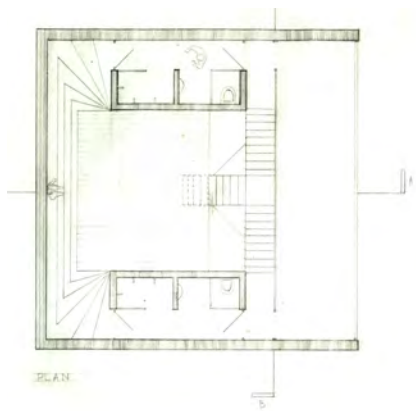


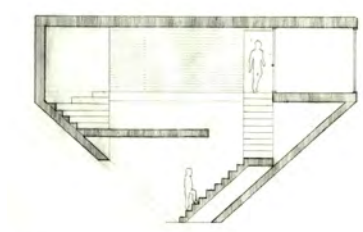


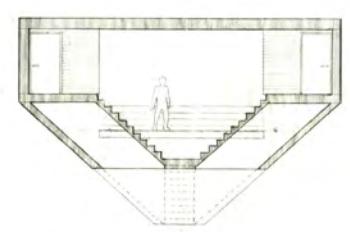
Above
Tim Connell

Below
Peter Murphy

Opposite
Stephen Allen







Precedent Study

“Aedificare” : From Building Making to Inhabitation. 2nd Year BTS Module.

Students:

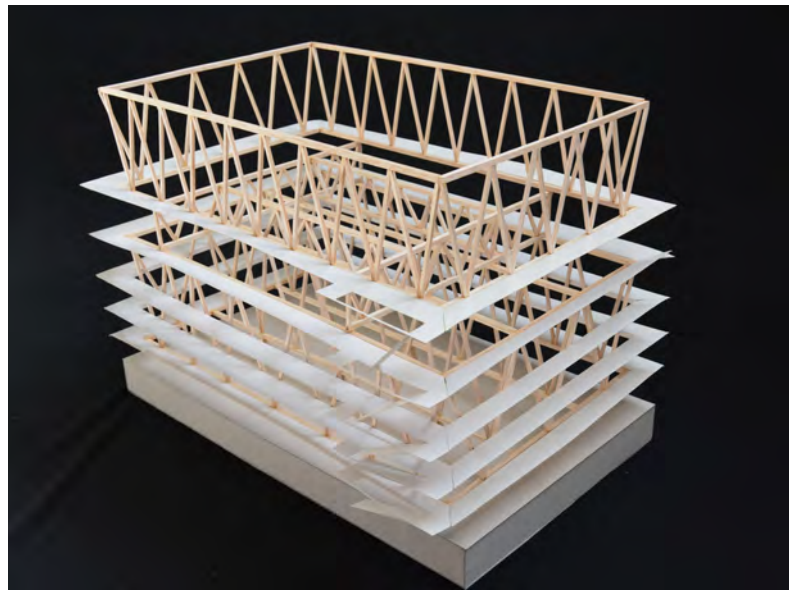
Abdullah Alqahtani
Shahad Al Sabahi
Bayan Al Yahyaai
Deimis Bakunas
Edyta Baran
Katie, F. Barry
Roisin Bean
Sean, C. Bradley
Patrick Brennan
Paris, M. Brown
Andrew Byrne
Matthew Byrne
Sam Collins Messayeh
Dara Corbett
Juno, C. Cousley
Jonathan Darcy
Ryan Donnelly
Chantal Doody
Stephen Everitt
Sara-Jayne Fee
Eimer Fitzpatrick
Brian Gargan
Heather Gavin
Alice, M. George
Sarah Gibney
Matthew Gillen
Conor Grossman
Ahmed Hameedi
Viktoria Hevesi
Rachel Jones
Emma Kavanagh
Eugene Kavanagh
Sebastian Kavanagh
Michael Kenny
Denis Krasnoperov
Roisin Leavey
Ian Lennon
Kevin Lennon
Victoria Les
Peter MacClancy
Emilia Malec
Jake Malone
Kate McCormack
Corey McGlue
Aoife McKenna
Adam McLoughlin
Bernard McQuaid
Hannagh Misstear
Sebastian Mora
Ben Motherway
James Murnaghan
Isabela Nonato
Sean O'Connor
Ciara Phelan
Jack Prendergast
Georgia Ryan
Arusha Gomes
Kristin Sleator
Conor, H. Spencer
April Timothy
Ronan Vaughey
Diarmuid Wolfe

Tutors:

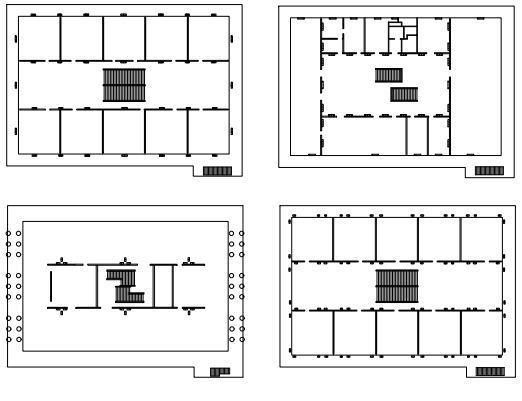
Donal Hickey
Paul Kelly
Steve Larkin

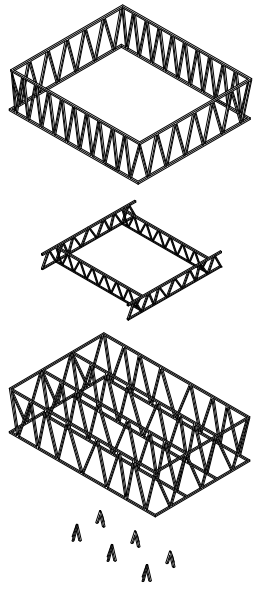
“a e d i f i c a r e”
This humble latin word is the present active form of *aedifacio* to build construct or make. Its etimology is *aedes* (“building”) + *facio* (“I make”). *Aedificare* also has a broader meaning which concerns itself with the act of inhabitation. We make and construct to live and dwell in a place. An architectural proposition must predict both the making and inhabitation of space. This archaic word communicates a civilised generous human impulse.

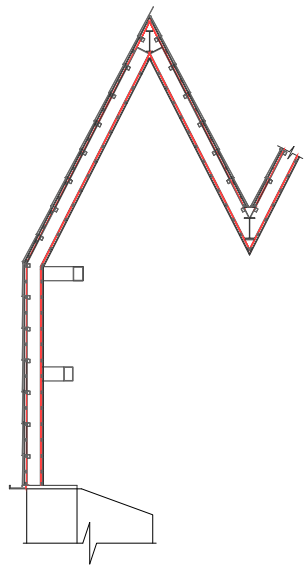
Exemplars and precedents are used to gauge our architectural propositions. They become a useful metronome so that we might register the genre or field of study within which our work might reasonably be situated or we might be striving to react against. The BTS module used precedent studies to question the architectural proposition implicit in a series of exemplars from the perspective of structure and envelope. Exemplars were presented within the BTS studio and the relationship between the tectonic and the architectural proposition were the central subject of the studies through discussion, structural models and drawings. Despite this being a BTS studio it is promoted as a critical forum to present and question the indivisibility of architecture from its material form. The skills and judgement applied within this study were then to be focused on each students individual architectural proposition for the Architectural Design Studio.



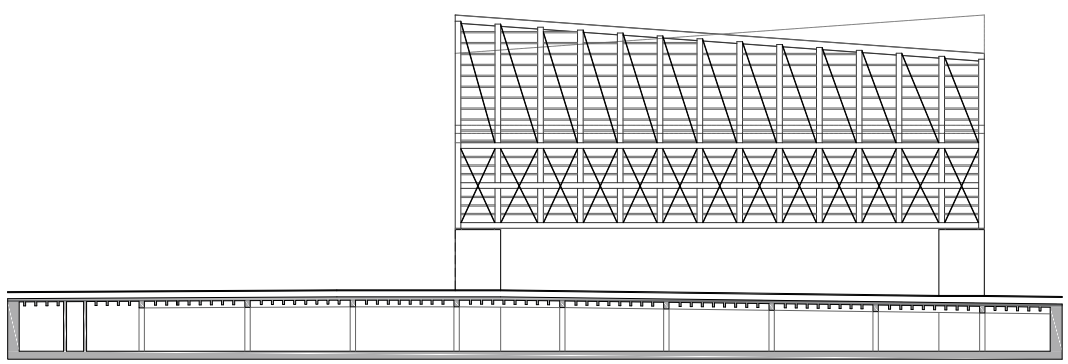
Page
Leutschenbach School - Christian Kerez
Denis Krasnoperov & Ciara Phelan







Spread
Market Hall - Robbrecht en Daem
Stephen Everitt & Viktoria Hevesi



Roof Model

Structural Study Model Project

Students as part of their Building Technology Module research different types of timber roof structures from simple cut roofs to more complex purlin roofs. Part of the research also involves exploring the concepts behind prefabrication and prefabricated truss roofs. A working model of the make –up of the structure of a prefabricated roof including ties, supports, bracing and strapping is then built to scale. This project enables the student to visualise the 2D and 3D drawing work they carried out as part of the research.

Students:

Eduard Alimanescu
Ross Attley
Jamie Brady
Eoin Carey
Eoin Carney
Kate Essex
Jordan Farrell
Kane Farrell
Alex Forde
Dariusz Garbus
Daire Geraghty
Nala Ghantous
Jordan Heeney
Alan Hernon
Barry Hynes
Colin Jackson
Keren-Meta Kayembe
Sinead Kelly
Wiktoria Korcz
Robert Lyons
Sorcha Masterson
David McCabe
Kirsty McClean
Liam McKiernan
Sarah Mullins
Aaron, J. Nicholson
Wilfredo N. Avomo
Mark O'Brien
Jennifer O'Connell
Kevin O'Halloran
Christopher O'Neill
Shane, A. O'Reilly
Conor O'Riordan
Alex O'Treasaigh
Karl Philpot
Rebecca Rowley
Francis, E. Sabong
Nigel, D. Smyth
Matej Talar
Kieran, M. Travers
Kessia Vista
Michael, J. Wood

Tutors:

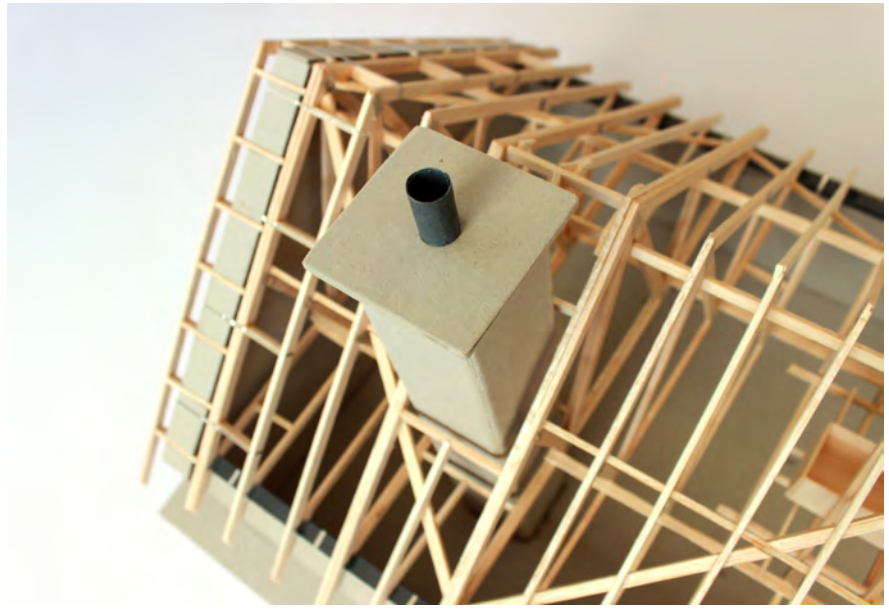
Máire Crean
Sean McGovern
David Knight
Darren Bergin
Cathy Prunty

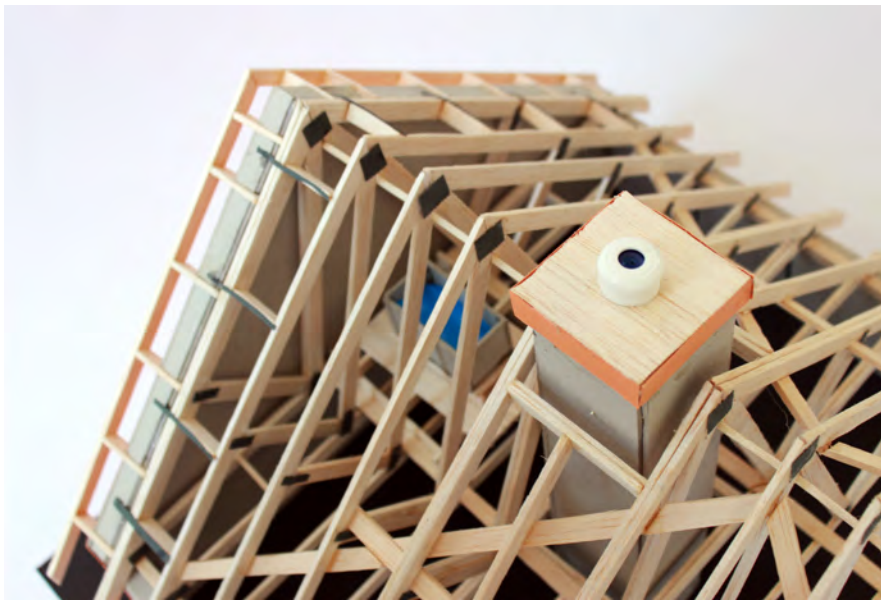
Opposite Above
Alex Forde

Opposite Below
Jordan Farrell

Page
Nigel Smyth

Opposite
Kate Essex





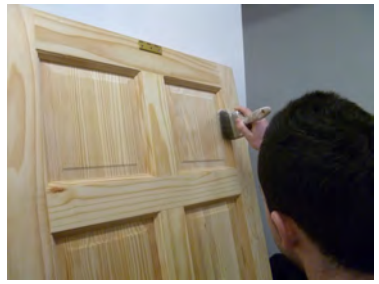
Buildings Management

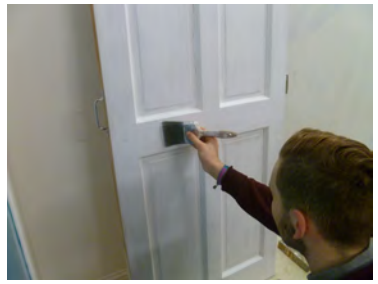
Maintenance and Conservation

Students:	Tutors:
Paul, J. Byrne	Eric Bates
James Campbell-Egan	
Luke Corcoran	Sean Smyth
Ian Crowley	George Monks
Thomas Dunne	Connie Broderick
Christopher Fisher	Sean McGovern
Keith Horrigan	Niall Delaney
Shane Keogh	Gerard McGrath
Jack Kirwan	Billy Lacey
Mark Mc Rann	Patrick Duke
Niall Millmore	Tim O'Leary
Laurie, J. Merrifield	Colin McAllorum
Ryan Mulholland	Michael Gleeson
Karl Murray	Fergus McGuinness
Craig O'Rourke Feane	Jim Ffrench
Diarmuid	Tobi O'Brien
O'Shaughnessy	Donal Keys
Conor Redmond	Michael Carr
Aidan Ryan	Eamonn McDonell
Jamie Shields	Tom McCormick
James Walsh	

This full-time programme provides students with knowledge, skills and competencies in the management, maintenance and conservation of buildings. It offers a mixture of both practical and theoretical subjects which are designed to complement each other. The programme is comprised of almost 50% practical modules. These modules cover Brickwork, Carpentry & Joinery, Plastering, Painting & Decorating and Plumbing. There are also theoretical modules such as Site Safety and Construction Procedures, Conservation Awareness and Communications.

The upgrading and conservation of existing buildings is an area of opportunity for those interested in working within the built environment. Statistics show that the repair, maintenance and improvement of buildings account for €2 billion annually including approximately €1 billion spent in the residential sector. With the availability of grants and government support, there will be a growing need to maintain these buildings and graduates from this programme will be well placed to service these needs.





Painting & Decorating

Brick Work

Plumbing

Plastering

Intent

Coming to terms with the
purpose of what you do within
your cultural landscape

Contexture

Fifth Year Architecture Unit

Students:

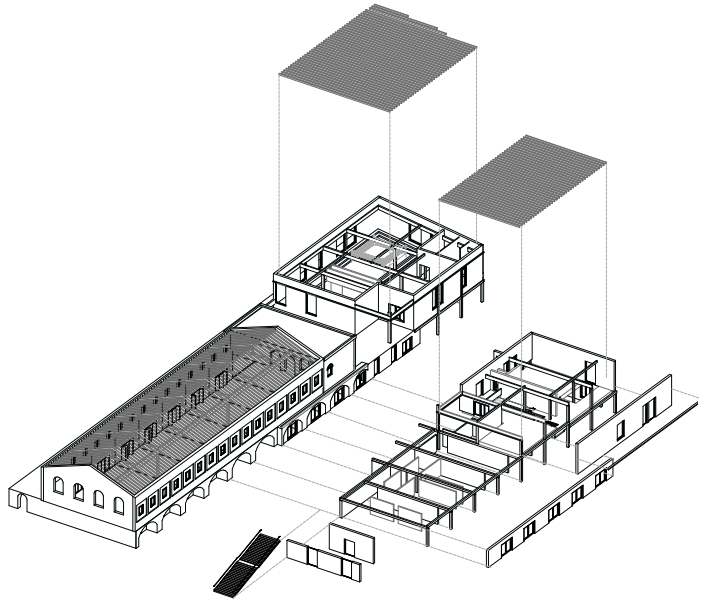
Marie-Claire Bligh
Deirdre Doyle
James Drury
James Kelly
Elsa Maquet
Andrew Sterrit
Ailbhe Walsh

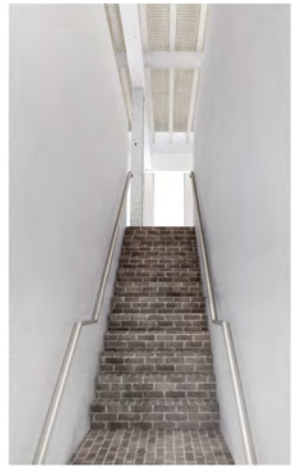
Tutors:

Kevin Donovan
Noel Brady

We in this unit seek to identify worn fabric in the city, to establish what has been undermined or destroyed, to savour the complex values of its wear and fragmentation, and to then tease out the threads which will allow an engaged civic inhabitation to reappear on its surface. We aim particularly to harness the capacities of semi-obsolete or neglected but enduring infrastructures and their hinterlands. Our group attends to these formerly cohesive places, with a view to once again rendering them vital and pleasurable. We look to the city's 'contexture', to its interwoven structure whose warp and weft are fabric and occupation.

Our current territory is the hinterland of rail and canal in the north inner city of Dublin. Servants to the consolidated city core and originally instrumental in its sustenance, these lines once determined the character of the places they traversed, delicately balancing fragmented territory and integrated community. Our unit examines the potential for reintegration of these now marginalised but enduring infrastructural territories into the life of the city.





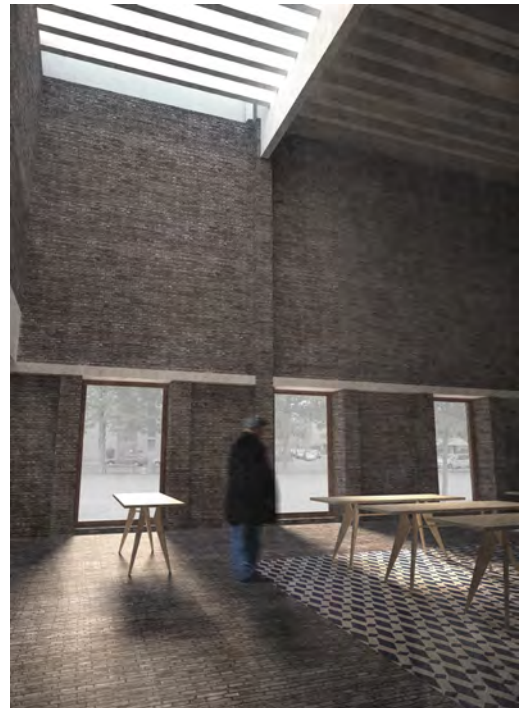
Opposite
Remote Contingency & Site Approach
James Kelly

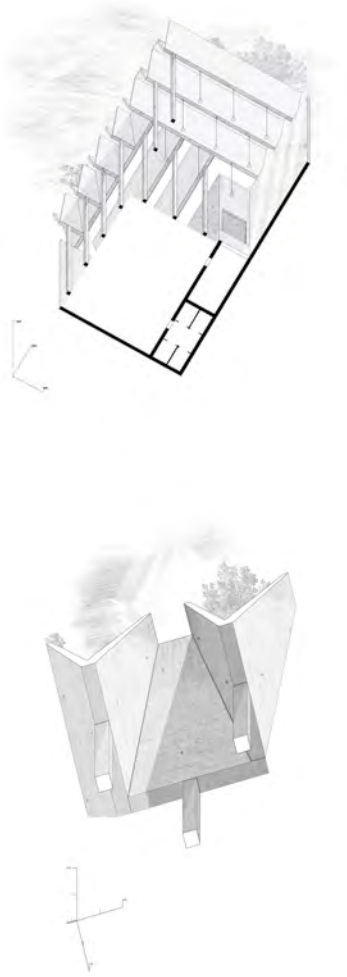
Kevin & Noel How do you see your project in 50 years' time?

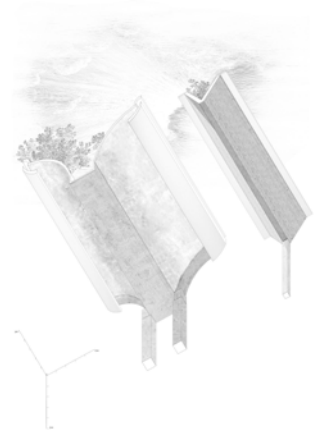
Marie-Claire Bligh "The Archive is designed as an infinite element. As it continuously evolves, the building will expand outwards across the site, gradually enclosing the promenade inwards."

Kevin & Noel How is your project particular to its place?

James Kelly "The project aims to tie directly into its surroundings by becoming an extension of its immediate context. It is located in a unique part of Dublin's hidden infrastructure, acting as a catalyst to reintegrate a network of vaults back into the city."







Page
The Spacial Qualities Of The Ceilingscape
Ailbhe Walsh

Opposite
The Architectural Promenade
Marie- Claire Bligh

Kevin & Noel How is your project particular to its place?

Marie-Claire Bligh "Identified as an area of disconnection, the National Archives will be anchored on the existing train line at Broadstone Station. The promenade will act as a public route through the Archives into a public atrium, creating a direct link between Dublin City and DIT Grangegorman Campus."

Streetscape

Kindergarten Project

Students:

Abdullah Alqahtani
Shahad K. Al Sabahi
Bayan Al Yahyaai
Deimis Bakunas
Edyta Baran
Katie F. Barry
Roisin Bean
Sean C. Bradley
Patrick Brennan
Paris M. Brown
Andrew Byrne
Matthew Byrne
Sam Messayeh Collins
Dara Corbett
Juno C. Cousley
Jonathan Darcy
Ryan Donnelly
Chantal Doody
Stephen Everitt
Sara-Jayne Fee
Eimer Fitzpatrick
Brian Gargan
Heather Gavin
Alice M. George
Sarah Gibney
Matthew Gillen
Conor Grossman
Ahmed Hameedi
Viktoria Hevesi
Rachel Jones
Emma Kavanagh
Eugene Kavanagh
Sebastian Kavanagh
Michael Kenny
Denis Krasnoperov
Roisin Leavey
Ian Lennon
Kevin Lennon
Victoria Les
Peter Mac Clancy
Emilia Malec
Jake Malone
Kate Mc Cormack
Corey Mc Glue
Aoife Mc Kenna
Adam Mc Loughlin
Bernard Mc Quaid
Hannagh Misstear
Sebasian Mora
Ben Motherway
James Murnaghan
Isabela Nonato
Sean O'Connor
Ciara Phelan
Jack Prendergast
Georgia Ryan
Holanda Silveira
Arusha Gomes
Kristin Sleator
Conor H. Spencer
April Timothy
Ronan Vaughey
Diarmuid Wolfe

Tutors:

Paul Kelly
Ethna Walls

Donal Hickey
Amanda Bone
Brenda Carroll
Martin Dalton
Orla O`Callaghan

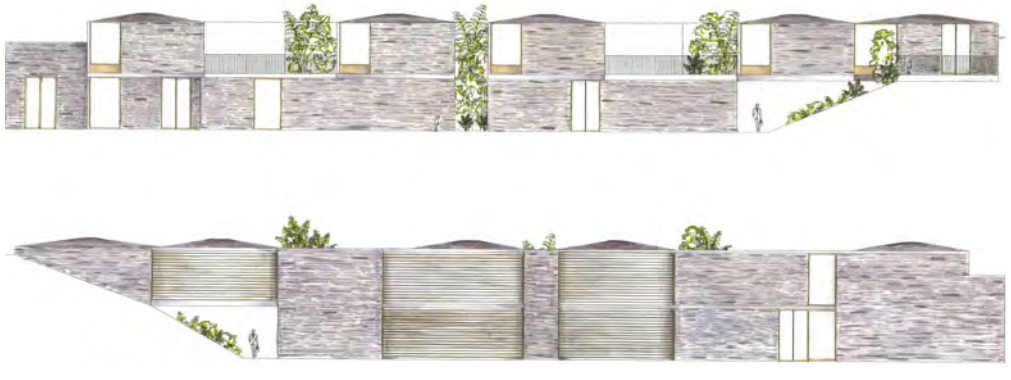
Second years undertook the design of an urban space in Galway, the intention of this project was to begin to examine the grain of the city and to design the space between buildings, a means of re calibrating students' thinking about architecture from the domestic scale to that of the city. Three sites with differing characters were selected, challenging students to find their own response to the given context. Following the urban space project students undertook a precedent study of kindergartens as a primer for the design of their own project in Galway. This study provided a resource for the entire class describing a wide range of approaches to children centred spaces and their formal expression. The design of the Kindergarten was located on three suburban sites each with similar issues and challenges. The students were required to synthesise their analysis of the brief and site to formulate a coherent concept, taking into account issues of organization, orientation, scale, structure and repetition among others. The ultimate goal being the resolution of a concept that will guide the development of their project from the scale of the site to that of the intersection of materials.

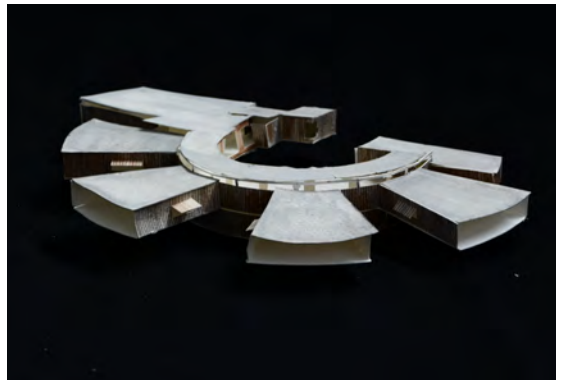
Opposite Above
Kindergarten
Edeta Baran

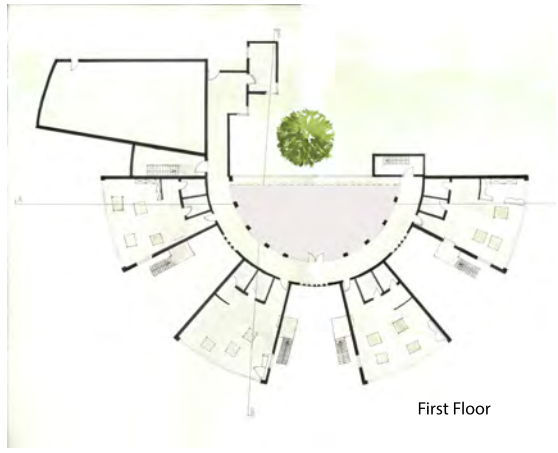
Opposite Right
Kindergarten
Adam McLoughlin

Above
Kindergarten
Emilia Malec

Below
Kindergarten
Hannah Misstear



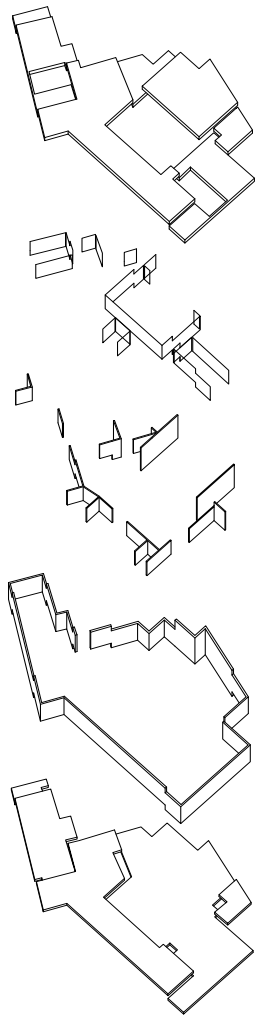


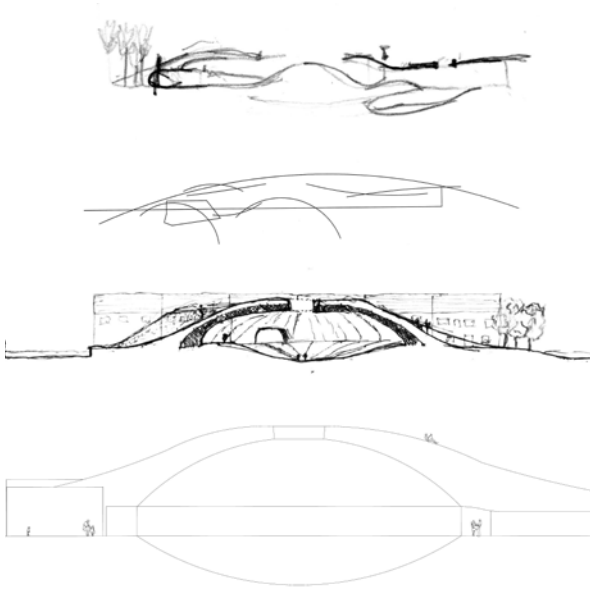


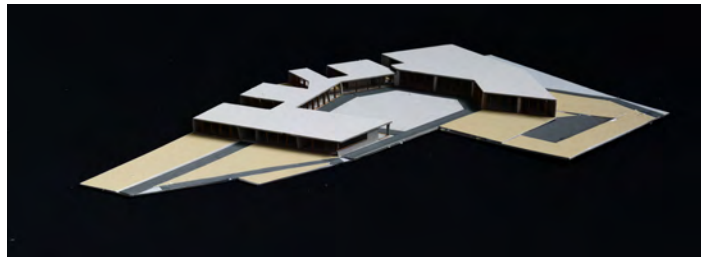
First Floor

Above
Kindergarten
Jonathan Darcy

Right
Kindergarten
Georgia Ryan





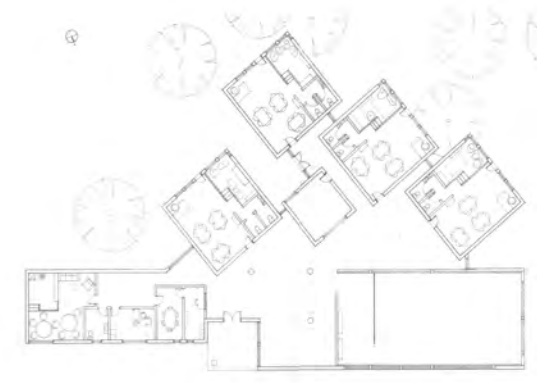


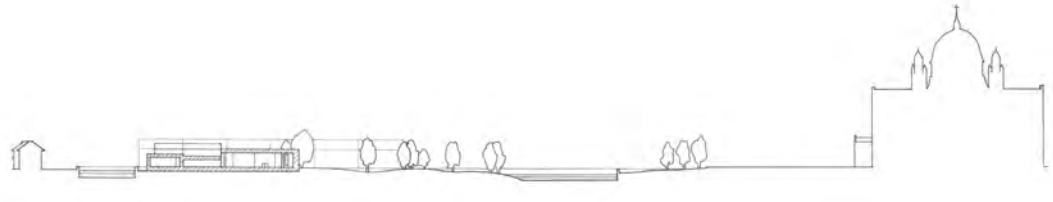
Above
Kindergarten
Jack Prendergast

Left
Kindergarten
Viktoria Hevesi

Above
Kindergarten
Denis Krasnoperov

Right
Kindergarten
Kristwin Sleator





Placemaking

Designs On Society: Activating An 'Architectural Imagination'

Students:

Deepka Abbi
Sean Barrett
Jamie Bayly
Kieran Brady
Livia Bravim
Michael R. Caffrey
Holly V. Carton
Kevin Casey
Seán Conlon Smith
Emma Conway
Benjamin J. Coony
James Cosgrove
Luc Dikansky
Philip Duffy
Paola Ferrari
Eoin Fitzgerald
Claire Fitzpatrick
Aoife Flynn
John Flynn
Bryan Geoghegan
John Geraghty
Stephen Johnston
Rebecca R. Kelly
Ruairi Kelly
Joseph Keohane
Aaron Kirk
Matthew Ledingham
Conor Lynh
Shane Madden
Andrew McAllister
Conor N. McBride
Roisin McDonald
Manus McGill
Alexander McGuirk
Kevin McSherry
Alexander D. Moloney
Kevin Moran
Emmet Morris
Poilina Mullan
Viktoriya Novakivska
Stephen J. O'Brien
William O'Donnell
Anne-Lise Olivier
Marina Oliveira
Aaron O'Neill
Dylan O'Toole
Julia Vivien Rößer
Rafael Ribeiro
Flavia Rocha
Lindsay Roughneen
Ye Shi
Colin B. Sweeney
Michael D. Sykes
Karen Tighe
Rory Tobin
Jack L. Worrall

Tutors:

Dermot Boyd
Sarah Sheridan
Sima Rouholamin

Conor Sreenan
Jim Roche
Declan Scullion
Helen Lamb

With our contemporary housing problem as a starting point, we looked at a series of vacant sites within Dublin from the 2014 'Residential Land Availability Survey,' for which we made urban propositions for two projects, one as a social resource and the other for housing. To recognise this task we respond to the urban condition as the site of complex social, environmental, political and cultural relations. As a guiding principle our projects must have a social relevance.
We speculate, to decide on a particular site working individually and/ or in groups, we tease out a brief and aspiration within a dynamic urban environment. Following a fluid process of massing and designing two projects to make up one big project at a large scale, we focus on designing community spaces. This invites a continual shuttle between urban concepts and building forms, to be able to navigate between competing needs, from broader large scale social forces to the individual and their alternative points of view.

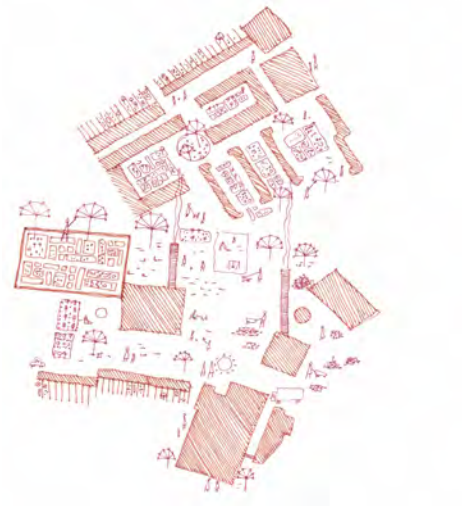
Following first semester we wanted to complement our social ambition with an equal ambition in the possibilities for construction and the tectonics of architecture. Following our examination of the social resource and infrastructure at the large scale and now we work at a different scale, the small scale, the embodied scale in order to design and the build social tectonics or details for life. We move from the macro to the micro, primarily to design the housing component of our project at the scale of the individual and family. As such we look at the small scale first to develop and evolve appropriate and interesting ideas for living at the scale of assembly, junctions and tectonics. There is to be the development of a layering of thought, the application of architectural ideas one upon each other or in juxtaposition to each other so as to be catalysts for design thinking. Then we re-visit the overall project to complete it at the scale of the city down to the scale of the handrail.

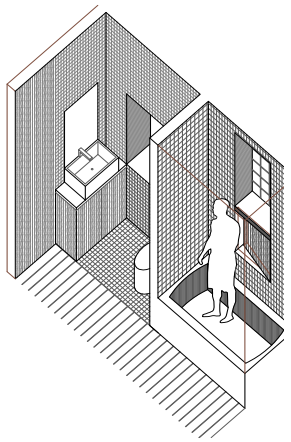
Opposite
Care Unit & Housing
Lindsay Roughneen

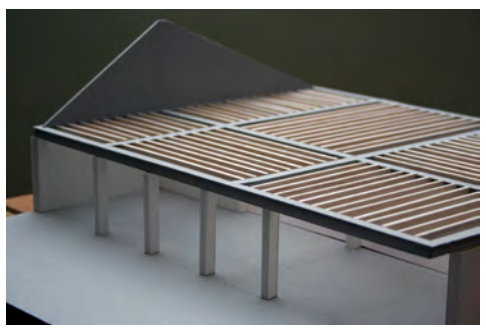
Above & Right
Housing Scheme
Will O'Donnell

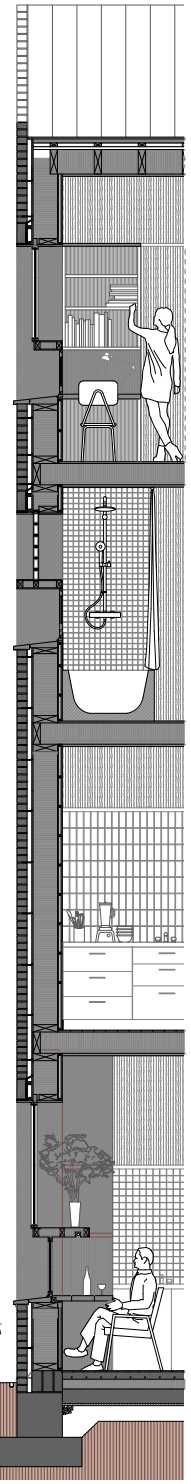
Below & Right
Housing Scheme
Joe Keohane

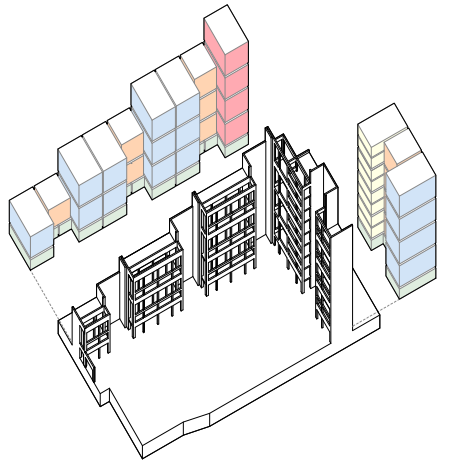
Opposite
Football Stadium
Will O'Donnell & Joe Keohane





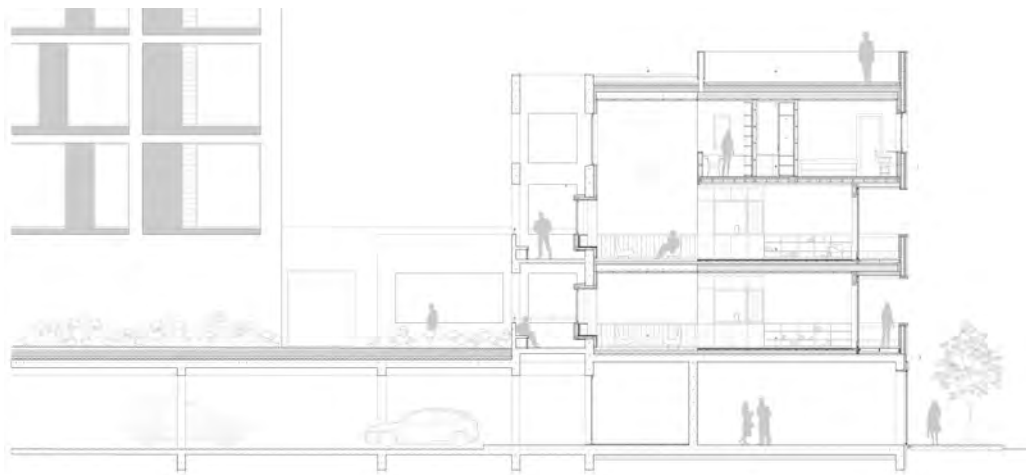


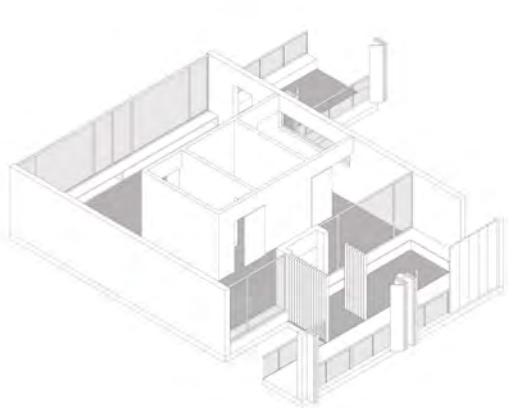




Page
Vertical Farm & Housing
Mark Corcoran

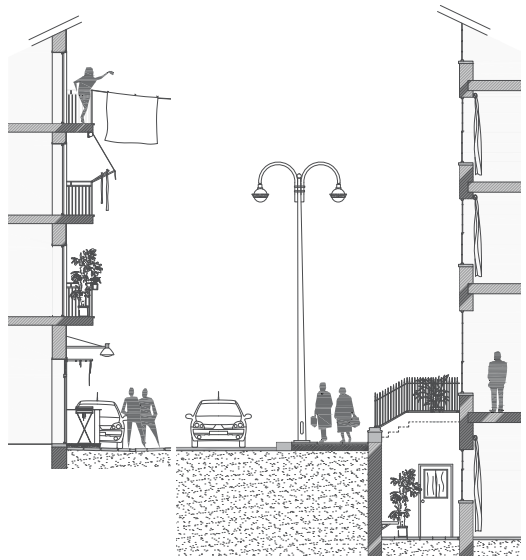
Opposite
Cookery School & Housing
Deepka Abbi

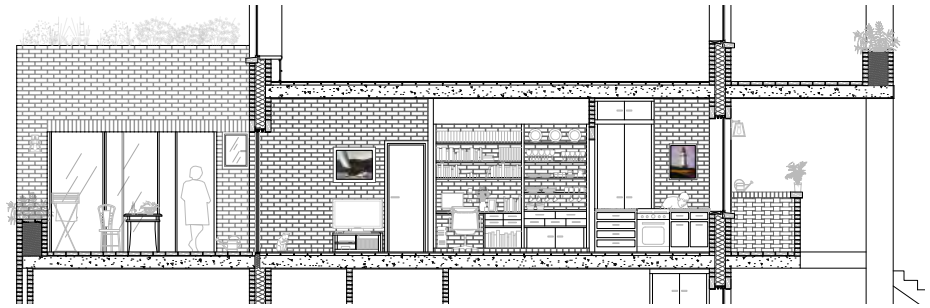


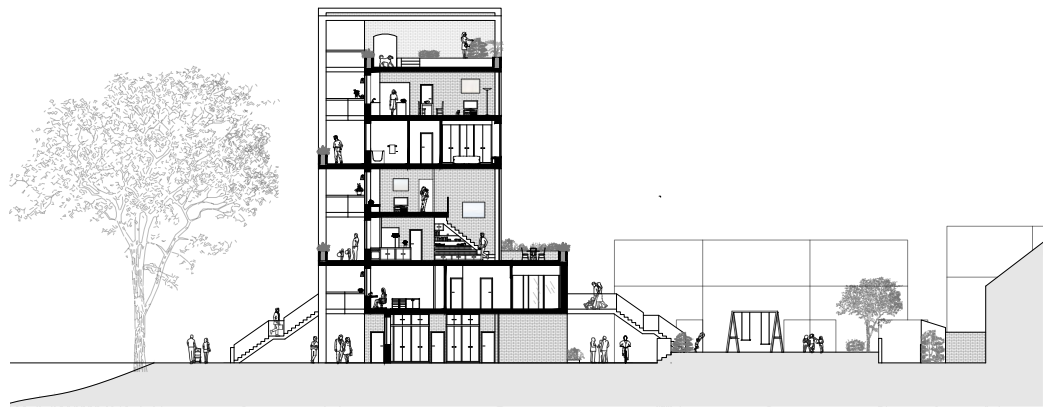


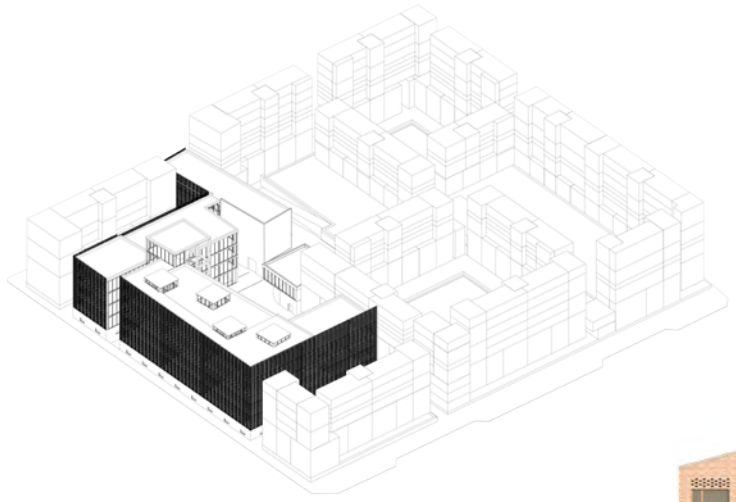
Page
Lido & Housing Complex
Julia Vivien Rößer

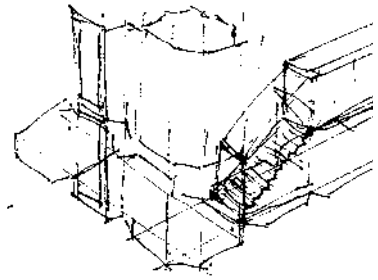
Opposite
Library, Parkland & Housing
Anne-Lise Olivier

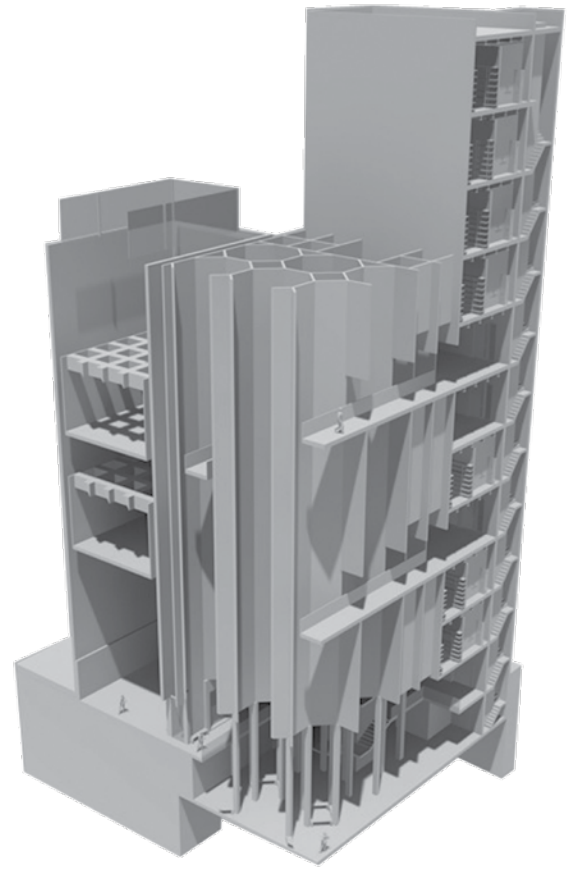






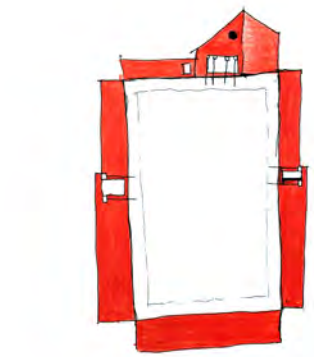


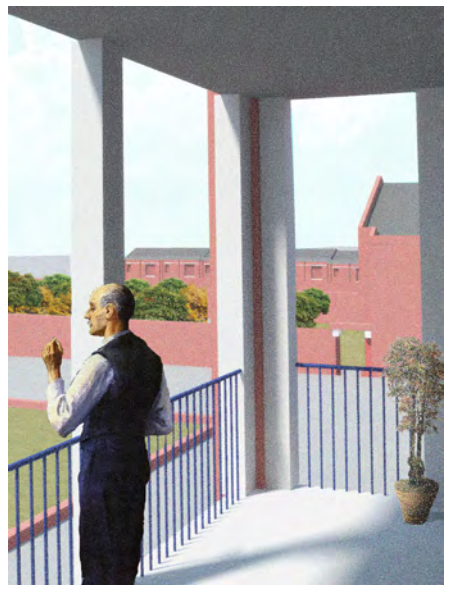


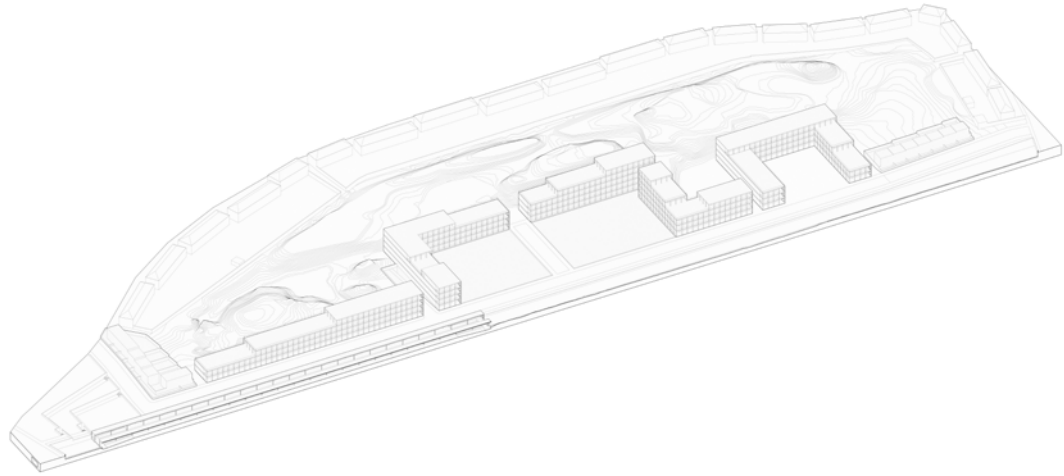


Page
MOMA & Housing Courtyard
Philip Duffy

Opposite
Design/Craft School & Housing
Roisin McDonald

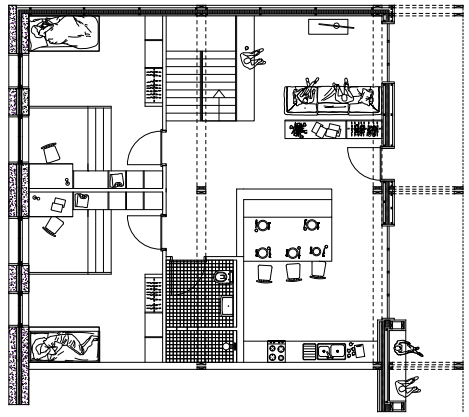






Page
Trainstation & Community Space
Emmet Morris

Opposite
Cherry Orchard Hotel
Colin Mac Suibhne



Left
Site Analysis Drawings
Jack Worrall, Claire Fitpatrick &
Stephen O'Brien

Above
Student Housing
Jack Worrall

Opposite Above
Social Housing
Claire Fitpatrick

Opposite Below
Communal Living
Stephen Johnston

Cornerstone & Half Sheet MDF

Furniture and Joinery Manufacture

Students:	Tutors:	Technician/Aids:
Oisin Breathnach	Jennifer Byrne	Andy Farrington
Julio Kalasa		Vincent Brunton
James Kehoe	Aidan Ryan	Jason Kelly
John Kelleher	Alan O Donnell	Tony Moore
Shane Mc Evoy	John Nolan	Gail Ronan
Adam Rowan	Niall Mc Intyre	
Andrew Tighe	Niall Delaney	
Dimitrih Correa	Gerry O Brien	
	Eric Bates	
	George Monks	
	Gerard Flynn	
	Connie Broderick	
	Joseph Little	

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 (BM&F2), Joinery 2, 3D CAD, CNC Router & CAD /CAM, Entrepreneurial Studies, Wood Finishing & Principles of Furniture & Joinery Design (PF&JD).

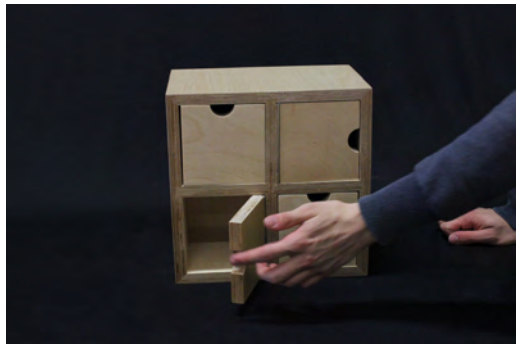
Practices started in first year such as reflective journals, blended and online learning are continued throughout this year, as well as teaching the student to evaluate their work. A lot of modules also use problem based learning and group work to teach and evaluate.

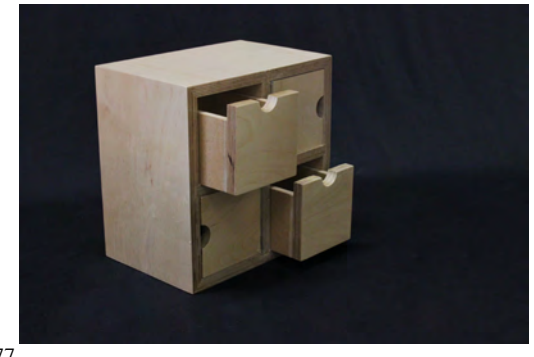
There are two sets of linked projects/ corner stone projects that take place during second year. The first is the Half Sheet Table, students are asked to design and manufacture a table from a half sheet of Medium Density Fibreboard (MDF). Table must have a curved element and no mechanical fixings are allowed. Students design this table in the PF&JD module, manufacture the table in the BM&F2 module and apply a finish to the table in the Wood Finishing module. This project crosses three modules and different learning outcomes are assessed in the different modules.

The 2nd larger Cornerstone project crosses four modules and again different learning outcomes are assessed in the different modules. This year the students were asked to design an Artefact that represents their personality and shows their creativity while demonstrating the practical skills that they had acquired since starting the programme. The Artefact had to fit in a box size 1m x 1m x 1m.

This project is sponsored by Mr. Noel Fay from “The Carpentry Store” and he is awarding a prize of a “Lie Neilson Plane”. Some students really excelled in this Cornerstone project and went above and beyond the requirements of the brief. As a result some projects are of the calibre expected in 3rd year.

Opposite
Cornerstone Project
Julio Kalasa





Page
Cornerstone Project
James Kehoe

Opposite
Cornerstone Project
Adam Rowan

Spread
Cornerstone Project
Shane Mc Evoy

Above
Half Sheet MDF Tables Projects

Below
Half Sheet MDF Project
G Plan Inspired Table
Andrew Tighe

Opposite
Half Sheet MDF Project
Children's Play Table
Shane Mc Evoy

Capstone, Restoration & Furniture 3

Furniture and Joinery

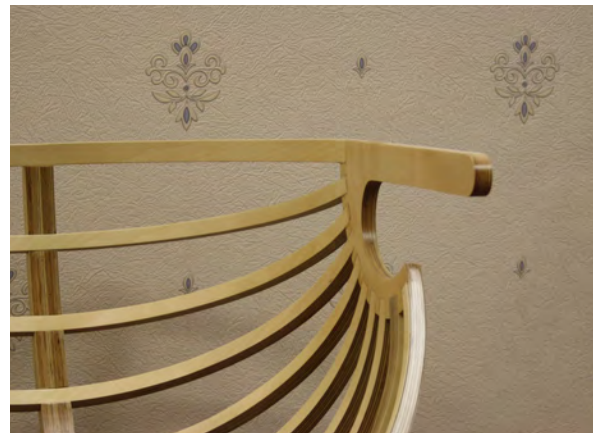
Students:	Tutors:	Technician/Aids:
Sam Anderson	Jennifer Byrne	Andy Farrington
Sorcha Mc Nulty		Vincent Brunton
Owen Flynn	Aidan Ryan	Jason Kelly
Stuart Hayes	Alan O Donnell	Tony Moore
Kevin Kiernan	Connie Broderick	Gail Ronan
Cillian Kinahan	Gerard Flynn	
Stephen Mc Donald	Sean Smyth	
Darren Morris	Tim Mc Nulty	
Peter Purdue	Evlin Casey	
	Niall Delaney	

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 & Reproduction (Capstone), Business & Finance, Marketing, Law, Conservation Studies, Management Principles For Timber Industry & 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 8,000 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 1950. 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. Thankfully this year only two students chose to manufacture Mackintosh inspired pieces with some new designers emerging such as Sam Maloof and Carlo Bugatti.

Opposite
Capstone Project
Thomas Chippendale inspired Cabinet
Sorcha Mc Nulty



Page
Capstone Project
Modern reproduction of Marcos Santos
“Shell Chair”
Sam Anderson

Opposite
Capstone Project
Thomas Chippendale inspired Cabinet
Sorcha Mc Nulty

Page
Capstone Project
Rennie Mackintosh inspired Willow Tree Bench
Kevin Kiernan

Opposite
Capstone Project
Reimagining of Gerrit Rietveld's Sideboard
Owen Flynn

Page
Capstone Project
“Cube Chair” Inspired By Inspired By
Macintosh’s Cube Table
Peter Purdue

Opposite
“Suaimhneas Chair”
Stuart Hayes

Above
Restoration
Victorian Commode
Stuart Hayes

Left
Restoration
Ecclesiastical Side Chair
Sam Anderson

Opposite Left
Capstone Project
William Morris inspired Recliner Chair
Stephen McDonald

Opposite Right Above
Restoration
Victorian Admiral Balloon Chair
Darrin Morris

Opposite Right Below
Restoration
Victorian Side Chair
Stephen McDonald

Page
Furniture 3
Past National Skills piece “Sewing Box”
Stuart Hayes

Opposite
Furniture 3
Past National Skills piece “Sewing Box”
Cillian Kinahan

Intentions

Steve Larkin In Conversation With Colin Mac Suibhne

Many of the tutors within the DSA rely heavily on their practice to inform their teaching & visa versa. Steve Larkin is a 5th year unit tutor who is currently persuing a PhD through practice with RMIT Melbourne. Steve was an EU Marie Curie ITN ADAPT-r Research Fellow at RMIT Europe in 2014 / 2015. Tying directly into the relevant themes of the yearbook we decided to sit down with Steve to discuss what motivates him in today, what influences his practice has on his teaching & how students can best develop their own Architectural process.

Colin Mac Suibhne
Would you first of all like to tell us about your own education?

Steve Larkin
I studied architecture from 1995-2002 in University College Dublin. Loughlin Kealy, Wendy Barrett, Tiago Faria, Dominic Stevens, Shelley McNamara, Yvonne Farrell, Sheila O Donnell, John Toumey, Tom DePaor, Marcus Donagy, Will Dimond Gerry Cahill, Jim Murphy and many others created a great culture to learn Architecture. On my year off I worked with a London practice, Allies and Morrison, on the Refurbishment of the Royal Festival Hall. I did my Part 3 with Donaghy Dimond as Project Architect on a house for friends in Donegal.

Colin Mac Suibhne
You're currently doing a PhD through practice with RMIT Melbourne, can you tell us about your experience with the programme so far?

Steve Larkin
Yes, I'm currently in my third year of a practice based PhD under the guidance of wonderful supervisors, Leon van Schaik, Richard Blythe and Jo Van Den Berghe. My own research is interested in a number of specific areas, including the role of objects in culture and aesthetics, comparable processes between oral music and architecture and the relationship between Achitecture & landscape. Over the course of the PhD a series of symposia take place where research is carefully critiqued. These super crit PRS seminars happen twice a year where you present your research to a panel of 5 or 6 reviewers. They allow you to engage in a critical conversation with excellent scholars and architects from around the world. All in all, I think it makes you a better architect.

Opposite
In Conversation
Photograph Philip Duffy

Colin Mac Suibhne
So in terms of the hindsight that you've gained from your PhD can you explain your thoughts on any shifts that you feel has happened in education today and is there anything different motivating students in comparison to your time in college. We certainly feel there is a very fast evolving visual culture among Architecture students.

Steve Larkin
I certainly do see a strong visual culture. Some of the images being produced today are really very sophisticated and beautiful. The atmosphere of an image has become important beyond simple representation. This visual maturity and the speed with which images can be made is certainly a huge help in practice.

On the other hand, I think it is important that the beautiful image does not cause complacency with the compositional logic of the architectural object itself. Architecture should have a character or quality beyond the visual image. Models and exploratory sketching are really good at exploring such qualities. They allow us to develop an understanding of compositional logic, constructional logic and spatial character that is often not fully communicated in the image. They also allow us to explore the grammar or order of the language of architecture more fully.

Colin Mac Suibhne
In your PhD your talk about studying poetics in architecture which you say is opposed to the virtuosity of architecture.

Steve Larkin
Personally, I'm more interested in the poetic character of a piece of work than the virtuosity required to make that piece of work.

We are all familiar with architects who make novel and exuberant architecture that emphasises technical virtuosity. Much of this work is wonderful but sometimes lacks a deeper element. I like looking at the culture of architecture, or the language of architecture, that has evolved over time. Through this we can begin to understand patterns of meaning in architecture many of which are very relevant for contemporary practice. These

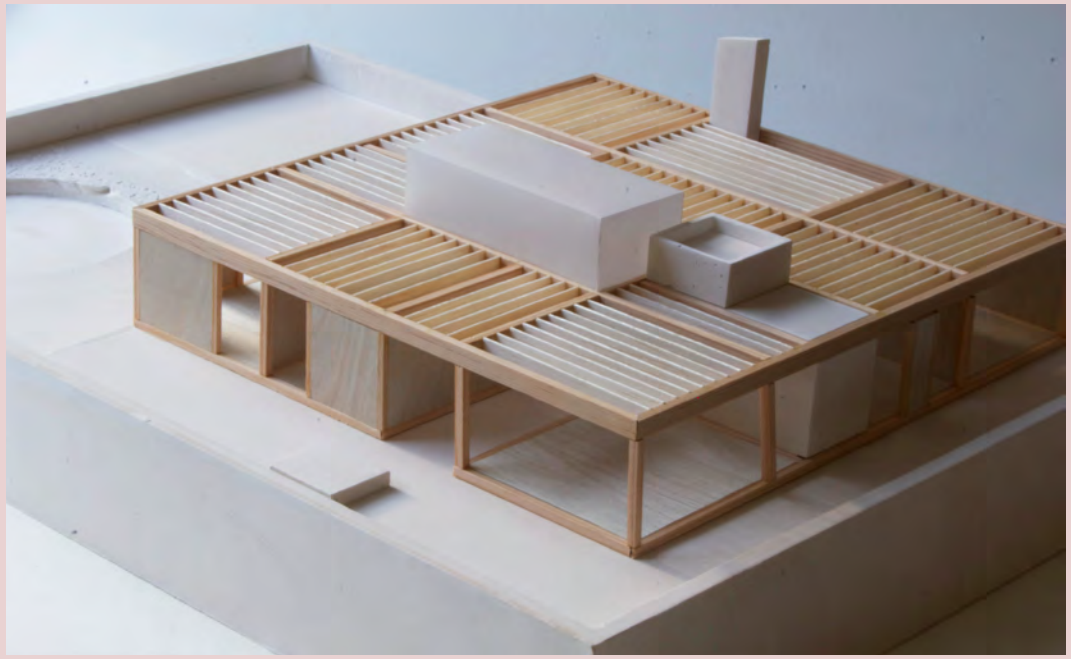
patterns point to the “poetic” of architecture which is an ambiguous phrase. For me virtuosity is there to support that ‘poetic’ and this virtuosity is only important, and sometimes very important, in this context.

I think my bias evolves from my music practice. Some of the musicians I enjoy most have relatively simple technique. Even with music that demands high levels of virtuosity, the emphasis must be on the poetic character of the music rather than the technique that allows it to be played. As the saying goes, ‘virtuosity often gets in the way of good music’.

If you try to understand this further you also have to try to understand what exactly ‘poetics’ means. It is possible, but not helpful in the context of aesthetics, to categorise general metaphysical characteristics as being outside the scope of what can be meaningfully said and leave it at that. I think we should figure out ways to understand and engage in the poetic world.
I personally believe that meaning is at the core of this. Patterns of meanings evolve in culture allowing us to communicate or share poetic observations about ourselves and our place. Patterns of meaning also evolve in composition. We recognise and understand different meaning patterns in artwork based on past experience. Understanding or enjoyment of the artwork is heavily predicated on understanding these meaning structures.

Another characteristic that is important to virtuosity is imperfection. I have spent many years listening to music that strives to express itself despite poor virtuosity. I enjoy the melancholy associated with striving towards some ideal and the consistent failure to reach it. This is very evident in material culture where building techniques often capture this imperfection.

Perhaps I am too far gone on a tangent. To answer the question, I am interested in the “poetic” of architecture and virtuosity is its servant. I am still trying to figure out what this is but for me cultural and compositional meaning are important aspects.



Colin Mac Suibhne
For me then I do feel that there is some sort of difference between the poetics and the literal virtues of architecture itself and that is saying virtues in terms of an architectural good on a very platonic level. Do you feel there is then a difference between poetics and virtues if poetics is concerning itself with more artistic intentions and virtues as something that is much more metaphysical. What I’m trying to say is the virtues are something that makes an architecture good, not necessarily right or wrong, but something can be good without being beautiful and something can be good without necessarily fulfilling its function. Poetics then for me would concern themselves with the creation through an architectural language

Steve Larkin
I think that’s a lovely point. Yes, I think it is the same thing. If we talk about architecture as a language and we talk about a language having its own symbols, grammar and meaning systems then practicing architecture is about developing meaning patterns in this language in order to say something coherently. This is how we decide what ideas are used and how they are implemented in a piece of work. Architecture has the ability to say things in a distinct way, different to any other language, and this is well captured in its “virtues”. And yes, there can be no good or bad, just different ways of saying something architectural with less or more coherency.

Opposite
Bagnelstown
Model Deepka Abbi

Colin Mac Suibhne
So that would be to say that if a piece of architecture makes proper use of the grammar it is inherently good and then it is the grammar and the language itself that makes it poetic?

Steve Larkin
Yes, I think so. But there is work to be done in developing the language specific to the piece of work itself that makes it poetic. A poetic use of the language must point to meanings outside the work in culture and to meanings within the compositional logic of the piece itself. Not to mention elegant and balanced composition. Much like language. Not everything written in the English language is poetic.
A lot of this comes down to what it is a person wants to say. Meaning patterns point towards emotion that cannot be fully understood by reason. They evolve in a heavily intuited process often brought about by an emotional experience by the author. These emotions are captured, not in any single phrase or reason, but in the web of meaning patterns that in turn can be understood by someone also versed in those patterns. In other word people of a shared cultural background. Grammar, order and other relationship structures provide opportunities for meaning and develop the broad language and sophisticated language of architecture.

Colin Mac Suibhne
Is it fair to say then that you can begin to teach the virtues and the poetics themselves but you can’t fully educate someone else in these things, but maybe it is possible to teach the means to learn them yourself?

Steve Larkin
Yes, I think you are correct. You can only teach the means to learn them yourself. I believe teaching is about teaching the patterns of meaning in the language so that each student can begin to use those patterns of meaning to say what they want to say. This is the reason for the crit system. To allow students to test if they are successful in using these complex patterns of meaning to say something distinct or coherent. To communicate to your peers and colleagues in your cultural background.

We can also teach processes that are helpful in allowing you to think, trusted and tried methods of exploring certain theoretical questions. Also the ability to identify new processes when needed. What we are teaching is a critical process that asks that all thinking is examined. In architecture this thinking is often most successful when done through physical artefacts like sketches and models, in music it is often most successful in music making, as these processes capture qualities not possible to reason.

Colin Mac Suibhne
So in that case then we know that as a student progresses through the years of learning architecture there is at some point a massive shift in their psyche, towards their own education when they realize just how self-directed learning to be a student of architecture really is, that it has to be driven on your own intentions and the only way to push that even further is to adopt that. Can you see this in students as they develop through the years?

Steve Larkin
Yes very much and I think that's one of the great joys of teaching. As people understand themselves and their own work the conversations become really very interesting. So for me, as a teacher, one of the great pleasures is seeing those conversations unfold across the structures of the years.

I definitely think it's important for the students to understand that is a self directed process. But that doesn't mean that you need to be overly controlling. It is exploratory and students should enjoy the process, be open to the observations they make about their own work and willing to explore these observations. Architectural education offers an opportunity to make these explorations in a richly supportive conversation with colleagues and peers.

Colin Mac Suibhne
So is there a relative shift in the way you might teach younger student versus an older student, where in the younger years your teaching much more literal things such as how to read the languages, how to speak the grammar and then in the more mature years it's really more about teaching students how to properly criticize their own work through the language.

Steve Larkin
Yes, I think that is a good way of saying it. Obviously in first second and third year there are the skills and basic tenets of Architecture to be learned to be able to position yourself within the culture of architecture, its different 'geographical' regions. In later years these are generally there to support your own work and develop your work based on these meaning patterns.

Colin Mac Suibhne
Coming against that then is the idea of being thought by a master architect. We know that in a lot of universities in Europe, that in the later years in the program divide into units, each unithas an architect who really leads their students very much through their own process their own reading of the language even to some extent their own graphic style or presentational style.
In a school where this master architect program is in place the students literally learn the process by embedding themselves in that masters process. In one way it's a very old fashioned attritional type of learning. With today's educational culture, is there any danger that this method of teaching might be stifling creation?

Steve Larkin
I think learning from the master architect system can be great for particular students. I think it is a good way of learning the craft of architecture. This seems to be successful in other fields such as philosophy and music where students study under masters, learn from them and develop insights in that context. Often the masters work is what is critiqued in the new work and this is a healthy development of human thinking over time. This seems more sensible to me than perpetual creativity.

Of course this always happens to some degree so I think the students themselves are best placed to identify when and how to do this. Many people choose units in particular universities, or work for particular architects in the early years of practice or work in the shadow of a master for a period.

Broadening out a little I also think that we need to believe in our individual voices. We are sometimes frightened of stifling creativity. I know many people who learned directly from the masters of traditional Irish music. While they often carry many similar characteristics of their teachers, thereby carrying valuable insight of a cultural tradition, they always develop a distinctive voice of their own. I don't think we can help but let our character emerge in our work.

Therefore I think we need to worry less about distinct 'creativity'. Again turning to music we see many works derive from other examples. For example in Valentin Silvestrov's dedication to JS Bach we see the themes of the music evolve from the solo Violin Sonatas and Partidas by JS Bach. Silvestrov isn't worried about making 'new' work. He is naturally and creatively exploring music. Development of themes, improvisations and ideas borrowed are a natural part of creativity and there is room for exuberance or quiet creativity. As students and teachers we need to recognise the difference and help each other into areas that we are most interested in.

The development of a range of creative intelligences is very important for architecture. There is a need for wide spectrum of creativity in a range of diverse fields of architecture. For example, city building, housing and other particular areas need talented creative people who can study under masters in these fields and then be creative and intelligent within the parameters of well-established principles. For example people who might study under experts in housing or construction can carry forward many valuable lessons and develop lines of creative thinking particular to these key fields. Units systems that concentrate on key areas of expertise like this are particularly valuable.

Therefore I think the master architect system is valuable. For me this process of exploring a cultural landscape is much more valuable than self expression. Practice of architecture allows this conversation in a real and immediate way and to find friends in history. If you can find such a person in education or practice that is valuable. However it is not perhaps for everybody at the same point in their career. And, of course, it very much depends on the master architect…

Opposite
Steve Larkin
Photograph Hou N. Lok

Colin Mac Suibhne
So in this master architect system where someone is literally learning through someone elses process, can they still emerge from that school with their own ability to speak the language or is there a risk that they may be restricted to their masters process. You can of course see massive successes in it as well, it's very reassuring to see, someone who's always been a big part of this debate, Valerio Olgiati where his students are very strictly held to his language but then you realise he himself was a student of Miroslav Sik who was once a student of Aldo Rossi. Once you realise this you actually start to see Rossi coming through in Olgiati or at least elements of it, especially in way that he speaks and writes.

Steve Larkin
Yes its nice and reassuring to trace development of ideas through lineages… I think that these lineages explore particular patterns of meaning. Improvisation on these patterns has a wonderfully plasticity. New work is constantly made from old meanings.

Colin Mac Suibhne
Yes, you can see it in the work of the Peter Markli for example especially his very early work which was done while he was still a student at the ETH. He speaks about having to practically force himself to adopt Rudolf Olgiati as a master, he even says that he literally copies Olgiati's work enough times until he understood why he's making those moves. His early work is on the verge of pastiche, setting up houses with these primary facades, colonnades, capitals that are nothing more than solid concrete cubes but he swears by this being a very important part of his education in order to produce the work that he does now where the language is much richer and much deeper, which began by adopting Olgiati as a master. Siza is another great example of this sort of work, with a clear understanding of classical languages. I know you had a conversation with a student recently about Sizas own education, did Siza have a Beaux-arts education?

Steve Larkin
I don't know much about Siza's education but he definitely knows classical architecture extremely well. His sketches reveal this where you can see an interest in classical archetypal forms emerge again and again. His work improvises on the meaning of these forms again and again in a fluid and relaxed way. That's how he gets away with using these archetypal form heavily invested with meaning… Generally I think Siza's sketches are 'quite' revealing. They evidence a sophisticated understanding of the history of architecture and a particular intuitive intelligence that is very much his own.

Colin Mac Suibhne
So would it be fair to say that the verse of Siza's work are all still within a classical language. It is still constructed of wall, plane, column and beam, all within their classical meaning, but then he still allows that to exist within a contemporary culture with much freer forms.

Steve Larkin
I certainly don't claim to understand his work with any great insight but as far as I can tell I think he understands meanings embedded in classical architecture and they are useful and enjoyable for him. For example he knows the meaning of a column culturally, as an object, as space maker, in relationship to other elements etc. He improvises on these meanings in a relaxed way keeping them intact, turning them and developing new relationships. He allows us to see these meanings or relationships again in new or more explicit ways.

This is only one characteristic of his beautiful and complex work. He is also using other relationships, memories from his spatial history, space and landscape to develop work. I suppose, like all of us, he will use whatever is necessary to say what is required as best he can. And in my view he can, very well.

Colin Mac Suibhne
Talking about Siza leads onto the fact that we know Siza does his famous sketches and his office produces very large scale models and in reality we can talk about intention, meaning and language at a very sophisticated level but in reality the architectural process is relatively simple. The mechanics of doing a sketch, a hardline drawing, making a model and producing some sort of image, they are all very simple and they are all there to lead us towards some sort of a competent decision that we can then critique ourselves. All these processes are taught to students however in reality the workings of those processes are completely different for every practicing architect, should students have a very high level of freedom in finding their own process.

Steve Larkin
Yes I think so. It comes back to the point on developing processes that allow you to explore your architecture. Often teaching is about suggesting processes that may not have been used by the student before to examine some key point. Sometimes these processes work or don't work and sometimes they take time to develop. Sometimes process heavily directs the architecture and sometimes less so. Eventually we develop our own processes for working. I feel that one of the nice thing about being a student is that there is really a good amount of time to develop process. Then students can use 5th year as an opportunity to really dig deeply into those areas.

Opposite
Bogwest
Steve Larkin

Fabricate

Fifth Year Architecture Unit

Students:

Andrew Ó Murchú
Matthew Webb
Katie wolahan
Claudia Murray
Mark Redmond
Matt Walsh
Robbie Kenny

Tutors:

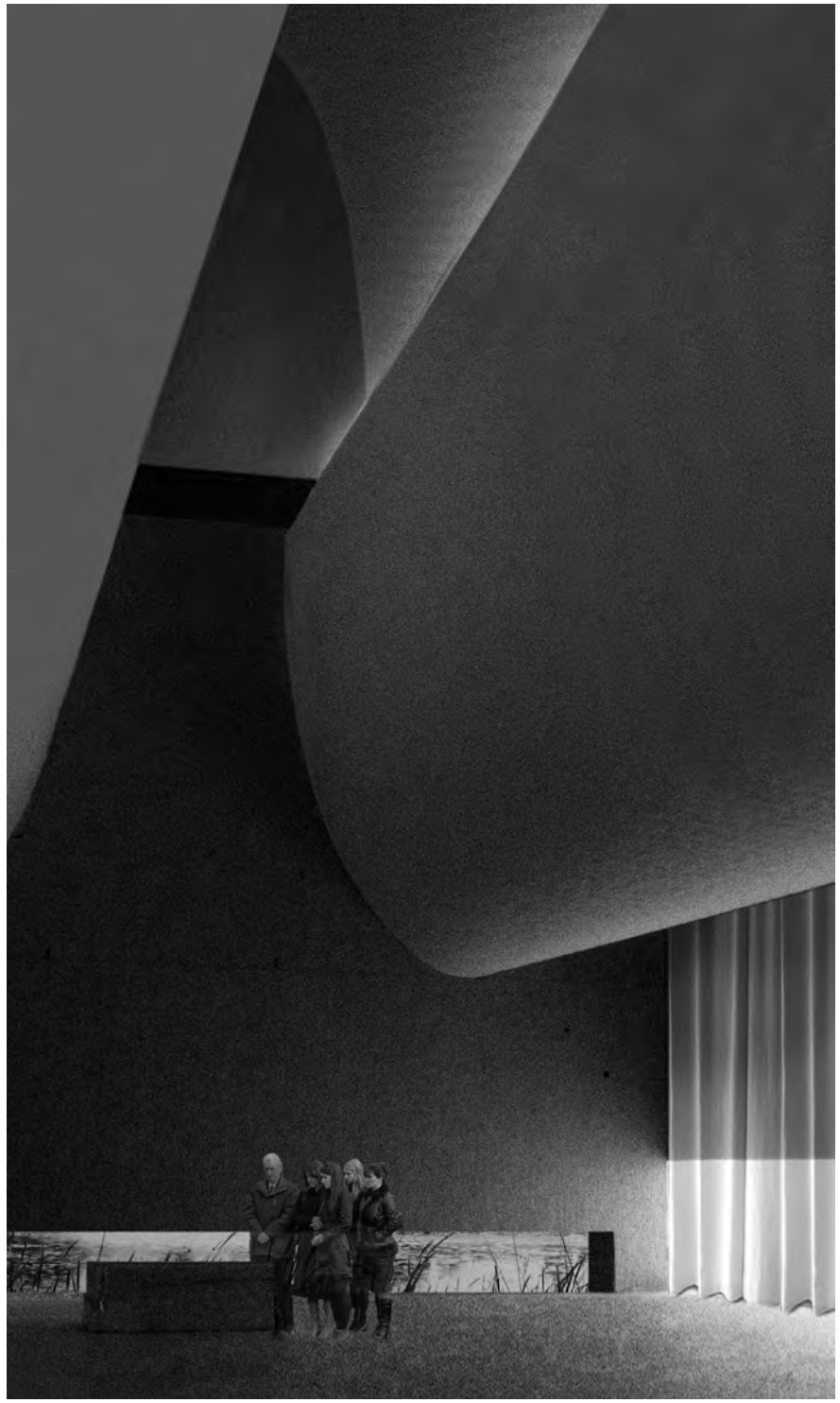
Steve Larkin
Stephen Best

Materials have shaped architectural ideas throughout history and within cultures. Both as a practical and intellectual tool, materials communicate powerful messages. Specific materials represent unique human values and achievements, and have socio-political meaning. Not only do they regulate the structural logic and environmental performance of a building but also the very essence of its space and its relation to experience. Materials, like the place in which they stand, transform and recede over time, creating uncertainties and paradoxes. Our interest is both in the truth and fiction of materials: their ability to reveal yet also to deceive. Places are never still. They are dynamic environments that are being constructed again and again throughout history. Formed by continuously changing natural and cultural forces of all kinds, places are in part "becoming" or "vanishing".
In this respect the area stretching from Belfast to Lough Neagh along the Lagan Navigation is particularly interesting. Environmental, economic, social and chance factors have created a heterogeneous collection of fragments, a disorienting territory between land and water, transportation knots and nature reserves, new manufacturing and abandoned industry, conference halls and flats, people, trains and cargo ships, strange sounds and smells. Each fragment of this uncanny environment embodies historical and cultural significance, yet the identity of the place as a whole is currently unclear.

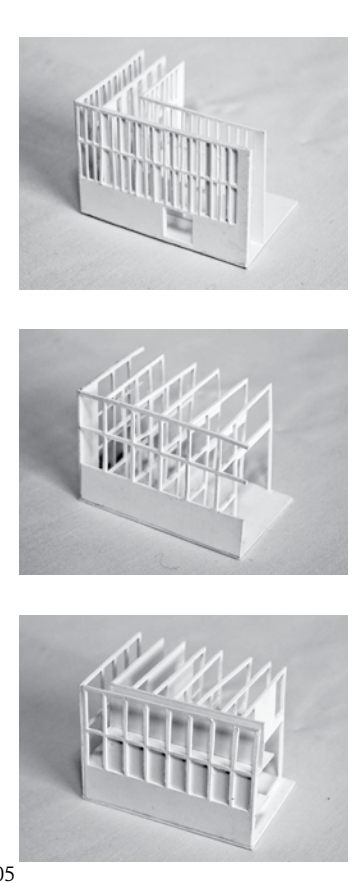
The verb "fabricate" means to make by skill and labour, or by assemble in parts or sections, but also to devise a legend or a lie, to fake or forge a document. We find the idea of material metamorphosis and the ironic potential of fabrication inspiring for architecture today.

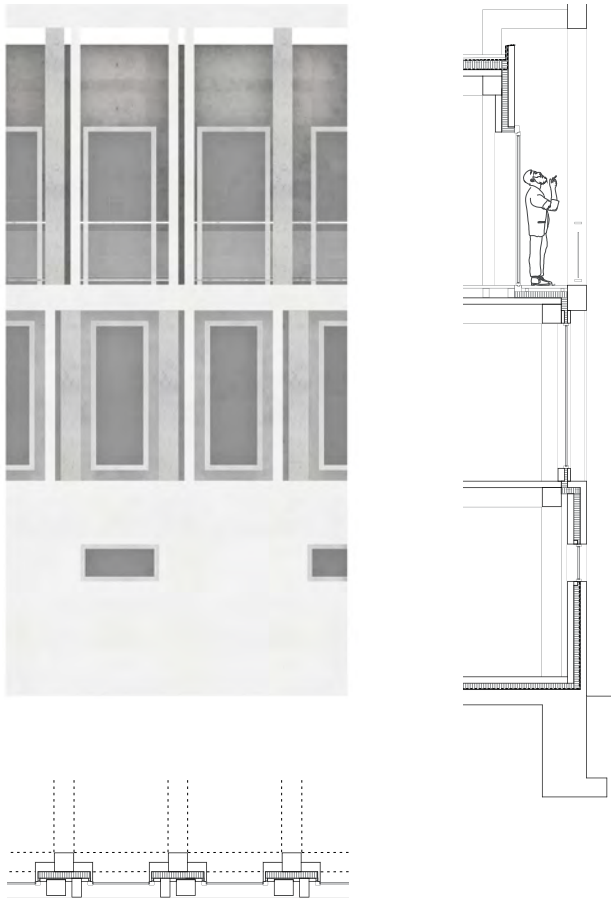
Steve & Stephen How do you see the Social Impact of your Thesis speculations?

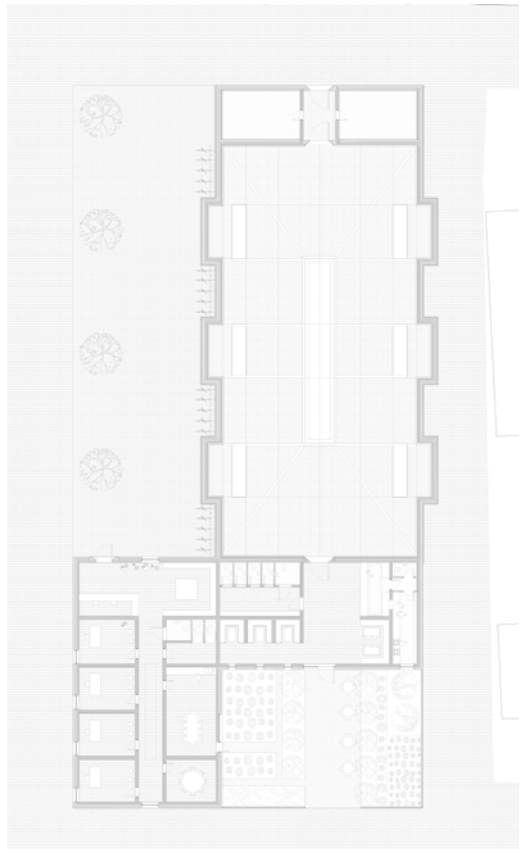
Claudia Murray "The social aim linked to the thesis investigation of Spatial Continuity is a knitting together of realms, of building and landscape and of town and the Lagan Canal, to create fluidity and ease of movement, as experienced at Trinity College in Dublin. The building emerges from the edges of the canal to create an enclosure, where people can dwell, surrounded by red bricks, rusty corten steel, terracotta and the red sandstone Lock 27."

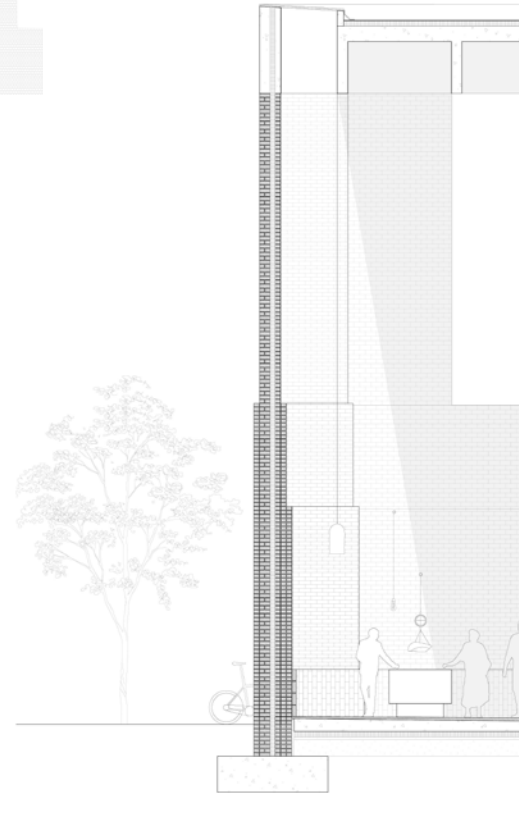


Opposite
Between Earth & Sky
Matt Webb







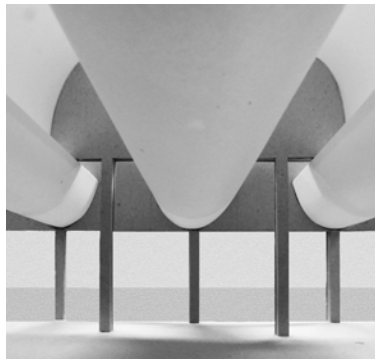


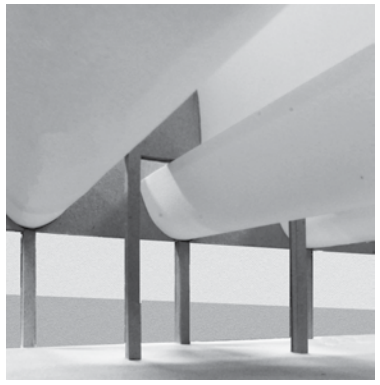
Steve & Stephen How has your method of architectural research implicated the final design project?

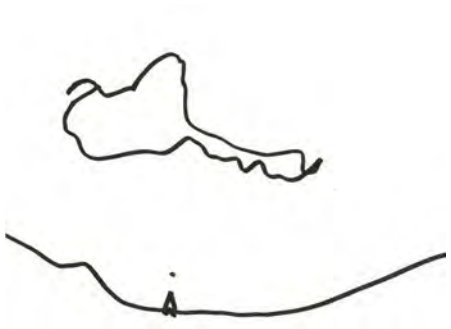
Andrew Ó Murchú “The thesis research is concerned with the spatial implications of the relationship between the column and the wall; material is background to the research. The decision to make all design process models white was a control for these spatial experiments. As a result of this, the spaces of the final design project are white, except where material appears on the ground plane or acts as a datum to scale the room. This suggests perhaps, that method and product in the design process are inextricable. To make or draw in one way is significant and affects the final artefact.”

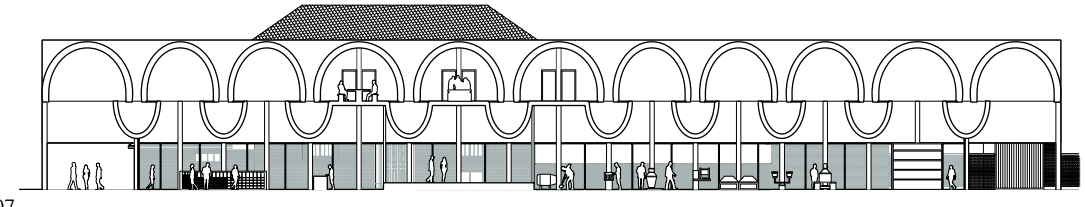
Page
The aggregation of small efforts
Kate Wolahan

Opposite
The Relationship Between A
Column & A Wall
Andrew Ó Murchú



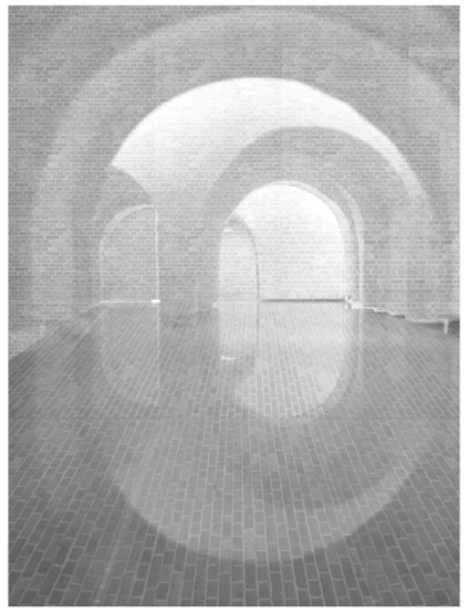






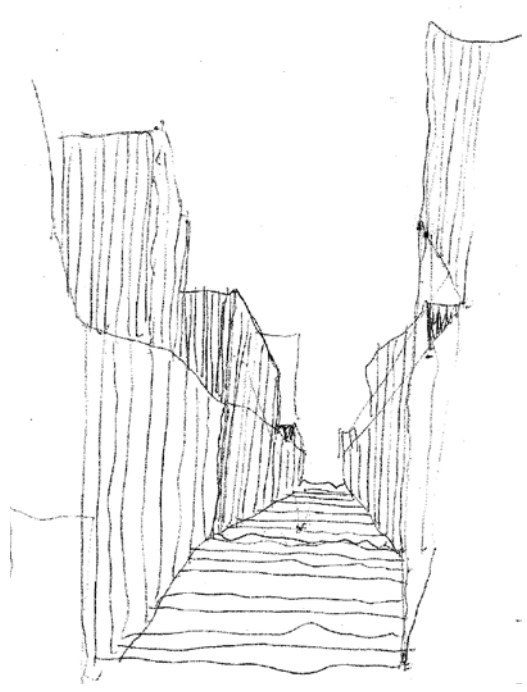
Page
Between Earth & Sky
Matt Webb

Opposite
Spacial Continuity
Claudia Murray



Steve & Stephen How does the materiality of your Thesis speak to the past and reflect the future?

Claudia Murray “Bricks create a realm of the Artificial Infinite, a link to the brick lanes and small houses of Belfast’s streets, the nearby red brick Hilden Mill and a durable surface to ensure future permanence. A colloquial atmosphere appears. Historically the base of Canal Locks was covered in a bed of bricks, arched to deal with the water pressure. The project grew from this and became a series of arches to create a brick frame to hold brick vaults. However the vaults do not always need to be filled and some let in light and air. This reflects fabrication possibilities today.”



Cabinets

First Year Architecture Technical Studio

Students:

Wejdan Al-Hinai
Stephen Allen
Stephanie M. Ankers
Sara Besutiu
Jack Blake
Juliette E. Bosschaert
Conor Breslin
Justin Browne
Liam Bruen
Sean Brunswick
Darragh Burgess
Garreth Byrne
Sam Carse
Mark J. Chester
Kieren Cheung
Aine E. Childs
Ronan Conlon-Dooley
Tim Connell
Tim Crowe
John W. Dolan
Lorena M. Dondea
Finbarr Duerden
Megan Duffy
Sebastian Egan
Sam Fearon
Fionn Feddis
Roisin Feeney
Joshua Flood
Jaima Gago
Tobias Gregory
Mccarthy
Liam Hayes
Colm Hehi
Rian S. Jolley
Bronte M. Kavanagh
Con Kavanagh
Martin Kujovic
Oleksandra Kushnirenko
Kaki Lin
Renata Lynch
Luke Maloney
Kristijan Markoc
Romy Marren
Fionnan Martin
Elisa Maye
Fiachra Mc Carthy
Orla Mc Keever
Tara Mc Kenna
Brendan J. Mc Verry
Oisin Mc Williams
Lilly Moroney
Peter A. Murphy
Caitriona Nolan
Roisin O Byrne
Sean P. O Callaghan
Charlotte O Donnell
Matthew O Donoghue
Lasairiona Power
James Proctor-Quinn
Rojan L. Sanchez
Kaspar Sando
Lyle Sarino
Bebhinn Smith
Seamus Sorensen
Karl Twomey
Cian J. Windsor

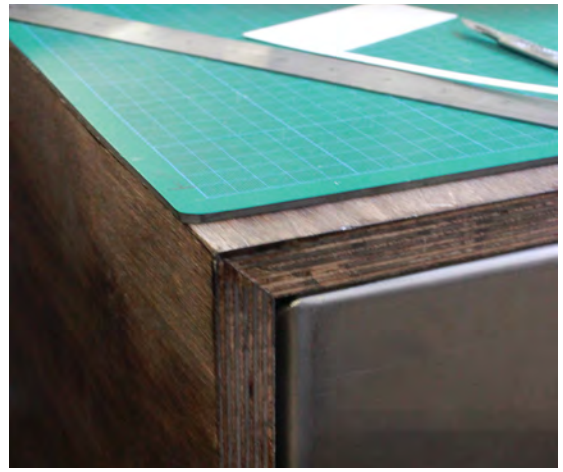
Tutors:

Miriam Delaney
Francis Duffy
Ray English
Alan O´Donnell

The first year architecture Technical Studio module was restructured this year to comprise of two linked components Technical Studio and Construction Skills. The Construction Skills classes in wood and metal work were led by Alan O'Donnell, Ray English and Cecil Potterton. Students were taught skills in wood and metal and applied these skills to individually design and make a storage unit for under their desks in studio. Learning to handle the materials directly, and to apply this to design and constructing a storage unit was invaluable in the development of the students' understanding of scale, dimension and material.

In the linked studio class's students learnt the conventions of architectural representation and detailing, and applied these skills in Semester 2 to the design of their storage units. In semester 2 the technical studio component was aligned with the ADS design projects, where students tested through models and drawings their structural and material proposals.

The Studio classes were taught by Miriam Delaney, Francis Duffy, Ray English and Alan O'Donnell. The involvement of the wood and metal lecturers in studio teaching was pivotal to the success of this revised module, as it enabled the seamless integration of designing and making. The completed storage units were displayed in the Linenhall exhibition area and Peter MacCann furniture designer and DIT lecturer- was involved in adjudicating the best prizes. Mark Chester, Liam Hayes and Lasriona Power were awarded prized for the three best designed and constructed units.

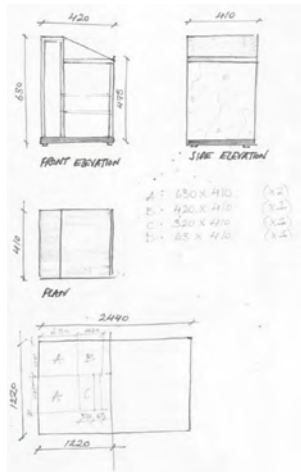


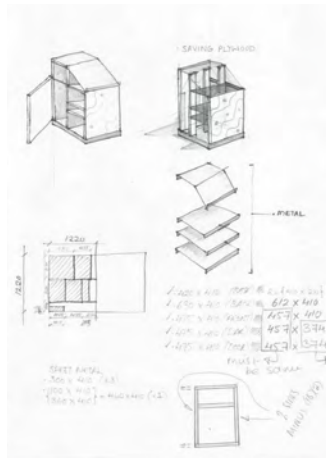
Opposite
Tara Mc Kenna

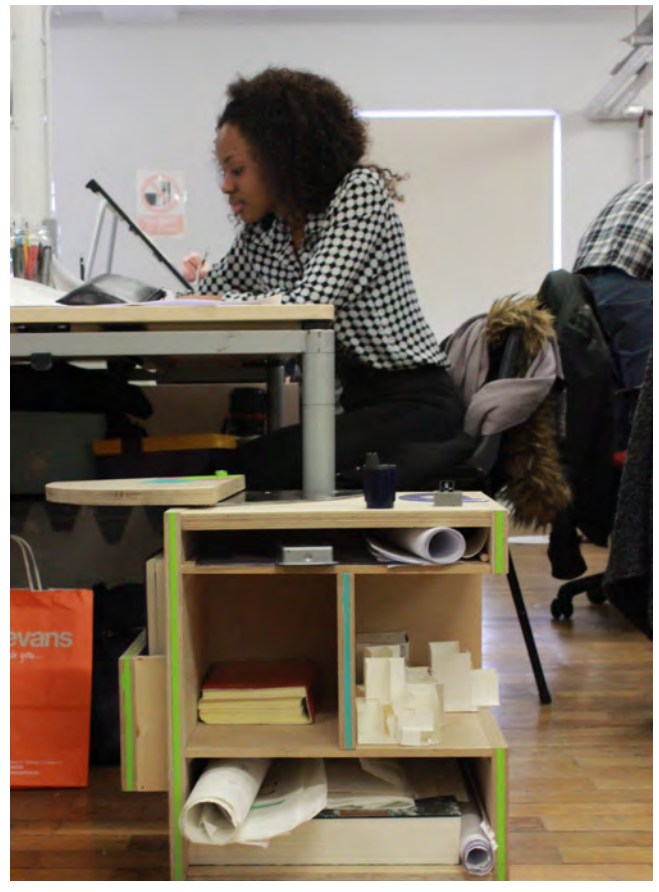
Page
Peter A. Murphy

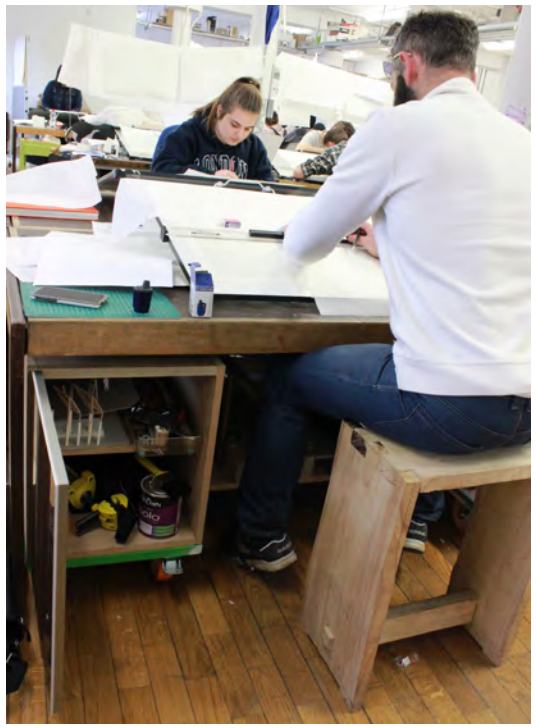
Opposite
Cabinet Sketches
Peter A. Murphy

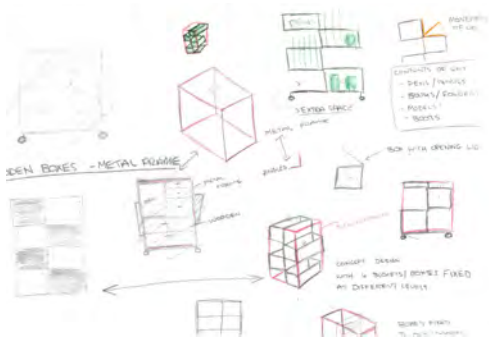
Opposite Right
Jaima Gago











Above
Stephen Allen

Right
Kristijan Markoc

Opposite Above
Romy Marren

Opposite Left
Tim Crowe

Opposite Right
Stephen Allen

Where A City Ends

Bathhouse & Firestation

The first semester studio focused on how and where a city ends. We chose Galway as a testing ground for this theme. The study undertaken by the second and third years at the start of the semester explored the history, physical geography and street patterns of Galway and allowed the third years to agree on how they would determine the edges of the city centre.

From this initial joint study three sites were chosen on the periphery of the defined city centre. The students were required to examine the immediate site and how the site related to its wider context. The resulting projects were designs for a range of public buildings that considered both function and the environment.

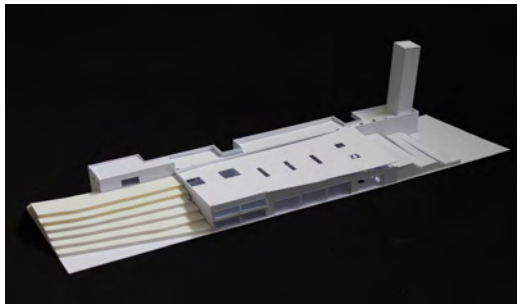
Students:

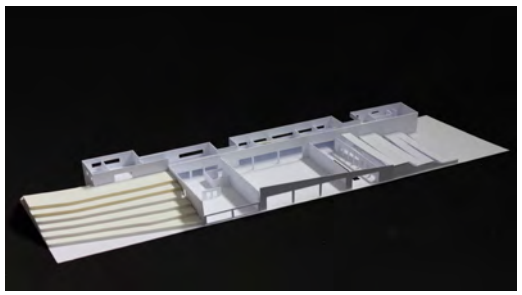
Ruba Alabbasi Alhashimi
Pedro Rodrigues
Saud Al Yahyai
Eliza Back De Almeida
Philip Ball
Conor J. Beatty
Mauricio Becker
Jessy Brown
Ryan Byrne
Sean Byrne
Rafael Cabral
Mariana Carneiro
Holly Caton
Andrew Chaney
Peter Cronin
Joanne Cuffe
Niall Cullen
Dumitru Cusnir
Panna Darazsi
John Darcy
Fernanda De Carvalho Nunes
Mariana Carvalho De Souza
Cathal Dunne
Lea Duran
Daniel Fagan
Yuri Ferraz
Graham Field
Laura Maria Firta Foes
James J. Forbes
Ana Galvao
Steven Geraghty
Debora Gertrudes
Jack Gleeson
Robert Hamilton
Fernando Henrique Villwock
Darragh K. Hickey
Jelena Jablockina
Valerija Kazackova
Mohamed A. Kechkar
Conor Kenny
Bertin Kidjamboko
Daieli Kunz
Jessica Laffan
Carol Lawlor
Larissa Lima
Hou N. Lok
Stela Liz Machado
Ronan McTiernan
Adam Maloney
Sean Mangan
Marina Marques
Rafaella Mattos
Stephen Mawhinney
Caroline Moco
Juana Moreno Mattos
Aislinn Murphy
Selene Murphy
Timothy Murphy
Nhan Nguyen
Michal Nitychoruk
Renan Nunes
Anders O'Donoghue
Andrew O'Driscoll
Ariane M.Ogaco
Robert O'Hanlon
Mark O'Hare
Denise O'Leary
Peterson Olegário
Michael Palminteri
Deimante Paplauskaite
David Potts
Oliver J. Redmond
Shane Redmond
Lucas Rodrigues Da Silva
Larissa Rodrigues Folha
Bruna Silva
Erika Soman
Kevin Sweeney
Fabiane Tessmer
Andrew Walsh
Majella Walsh
Paraic T. Walsh
Darren Williams
Eva D. Williams
Shane Wright

Tutors:

Patrick Flynn
Brian Ward

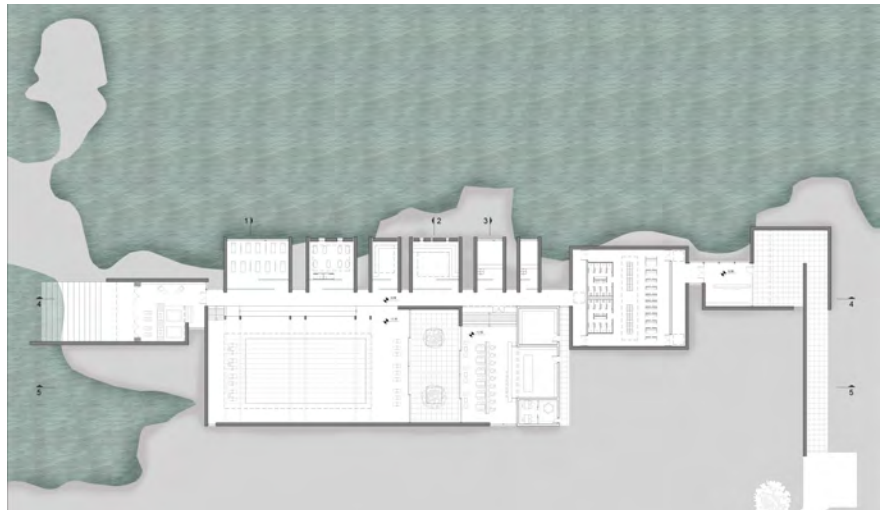
Colette Burns
Conor McGowan
Lenzie O Sullivan
Martin Spillane





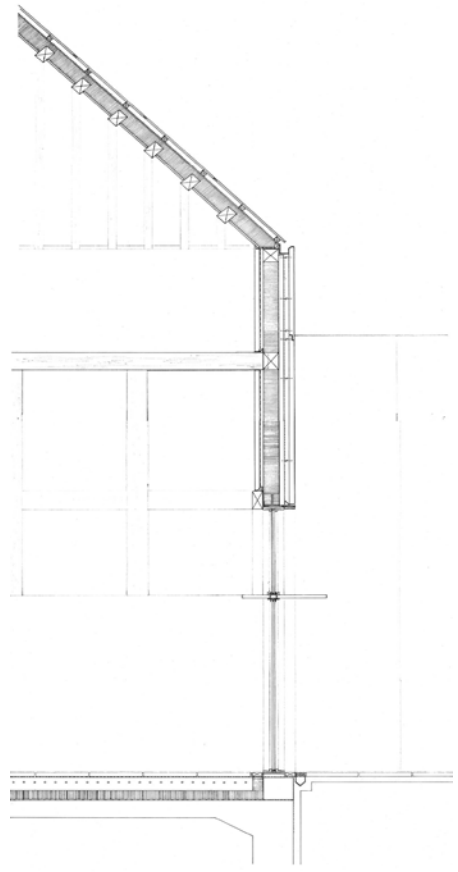
Opposite Above
Bathhouse
Andrew O'Driscoll

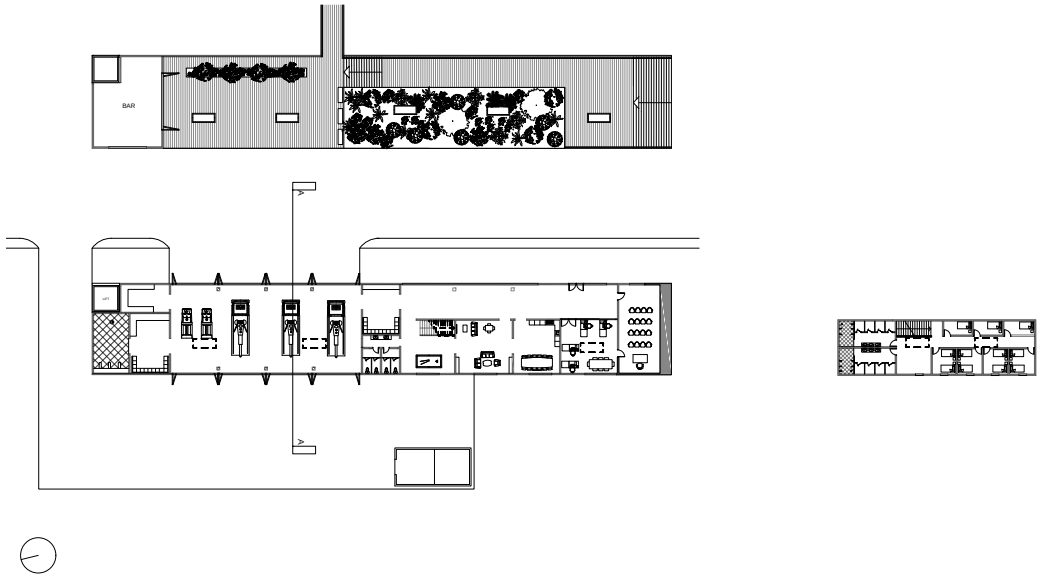
Opposite Below
Firestation
Steven Geraghty



Page
Bathhouse
Daeili Kunz

Opposite
Bathhouse
Timothy Murphy





Page
Firestation
Kevin Sweeney

Opposite
Firestation
Majella Walsh

Waterscape

Fishmarket & Accomodation

Students:

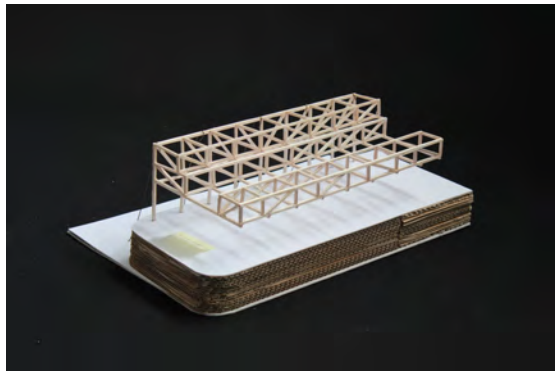
Abdullah Alqahtani
Shahad K. Al Sabahi
Bayan Al Yahyaai
Deimis Bakunas
Edyta Baran
Katie F Barry
Roisin Bean
Sean C. Bradley
Patrick Brennan
Paris M. Brown
Andrew Byrne
Matthew Byrne
Sam Messayeh Collins
Dara Corbett
Juno C. Cousley
Jonathan Darcy
Ryan Donnelly
Chantal Doody
Stephen Everitt
Sara-Jayne Fee
Eimer Fitzpatrick
Brian Gargan
Heather Gavin
Alice M. George
Sarah Gibney
Matthew Gillen
Conor Grossman
Ahmed Hameedi
Viktoria Hevesi
Rachel Jones
Emma Kavanagh
Eugene Kavanagh
Sebastian Kavanagh
Michael Kenny
Denis Krasnoperov
Roisin Leavey
Ian Lennon
Kevin Lennon
Victoria Les
Peter Mac Clancy
Emilia Malec
Jake Malone
Kate Mc Cormack
Corey Mc Glue
Aoife Mc Kenna
Adam Mc Loughlin
Bernard Mc Quaid
Hannagh Misstear
Sebasian Mora
Ben Motherway
James Murnaghan
Isabela Nonato
Sean O'Connor
Ciara Phelan
Jack Prendergast
Georgia Ryan
Holanda Silveira
Arusha Gomes
Kristin Sleator
Conor H. Spencer
April Timothy
Ronan Vaughey
Diarmuid Wolfe

Tutors:

Paul Kelly
Ethna Walls

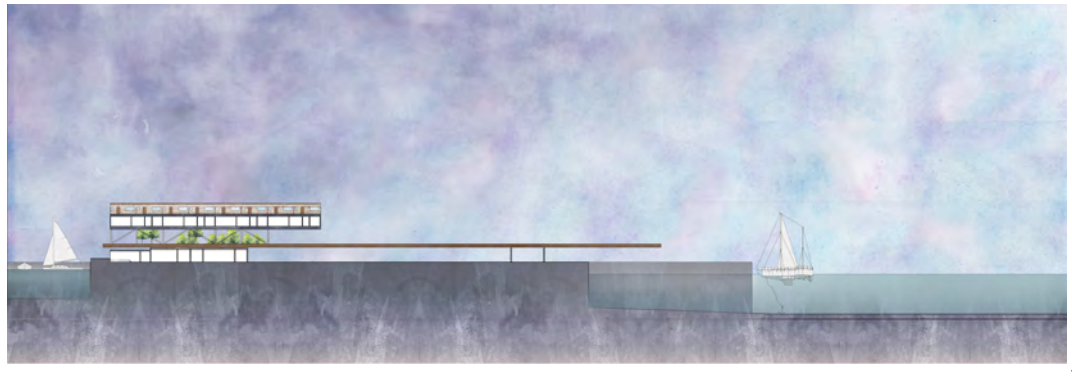
Donal Hickey
Amanda Bone
Brenda Carroll
Martin Dalton
Orla O`Callaghan

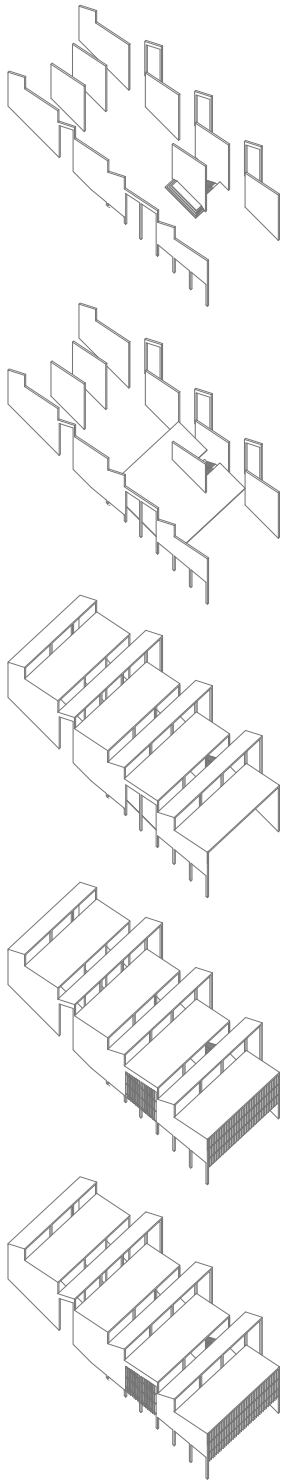
Semester 2 in Second Year Architecture continues the themes of identity and place from Semester 1 along with integrating the skills learned in the ongoing theoretical , Environmental and Technical modules into the design process, from the initial stages of design.
Project 3 " Waterscape" was located on a large open disused pier site, which offered the challenge of strengthening the heritage of the fishing industry by means of designing a fish market, workshops and accommodation for those involved in the industry. A wide variety of concepts were explored with both projects resulting in low and high rise proposals of which one of these projects was explored further at a larger scale. Students recorded their design process also in the form of a process logbook, along with exploring the possibilities offered by 3d modelling using a variety of computer software programmes. The AAI, Architectural Association of Ireland also ran a student competition based on the theme " Utopia" which some students participated in, offering a wide range of proposals presented in the form of a diptych.
Overall the work completed in the semester was quite individualised as seen by the examples shown.

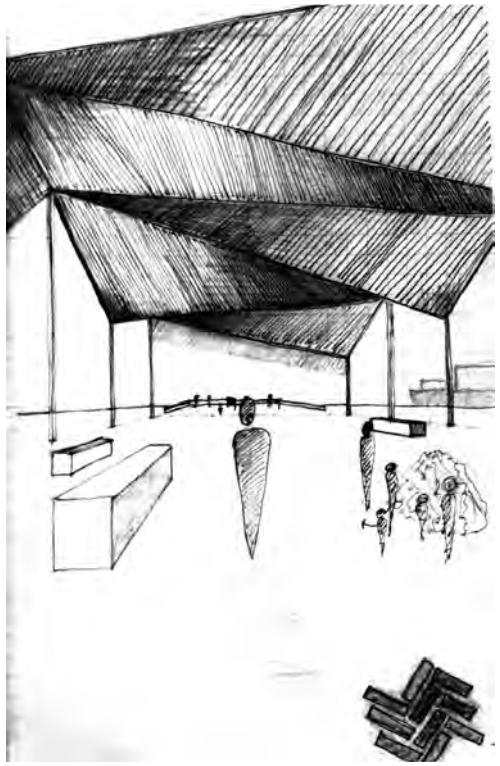


Opposite Above
Fishmarket & Accommodation
Diarmuid Wolfe

Opposite Right
Fishmarket & Accommodation
Edyta Baran

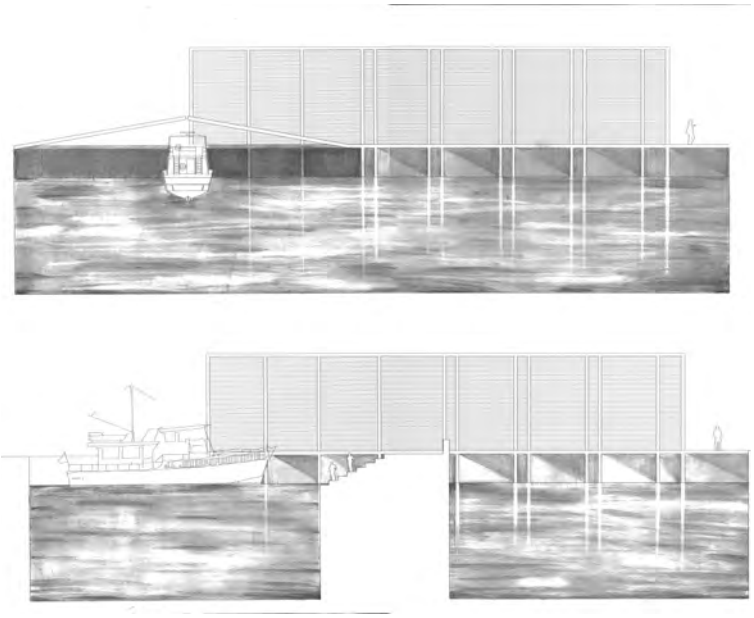






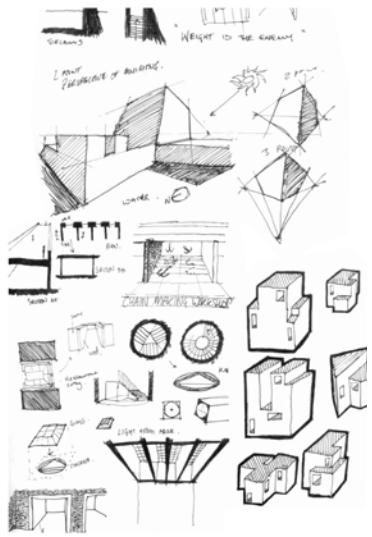
Above
Fishmarket & Accomodation
Viktoria Hevesi

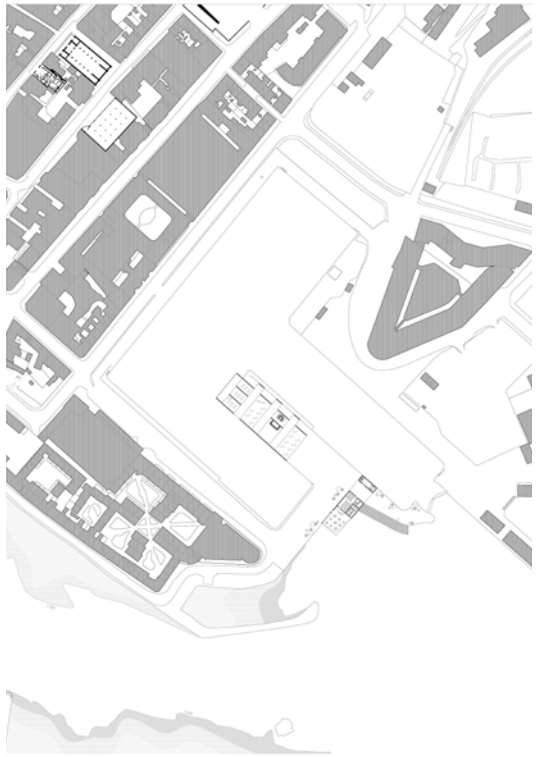
Left
Fishmarket
Emilia Malec

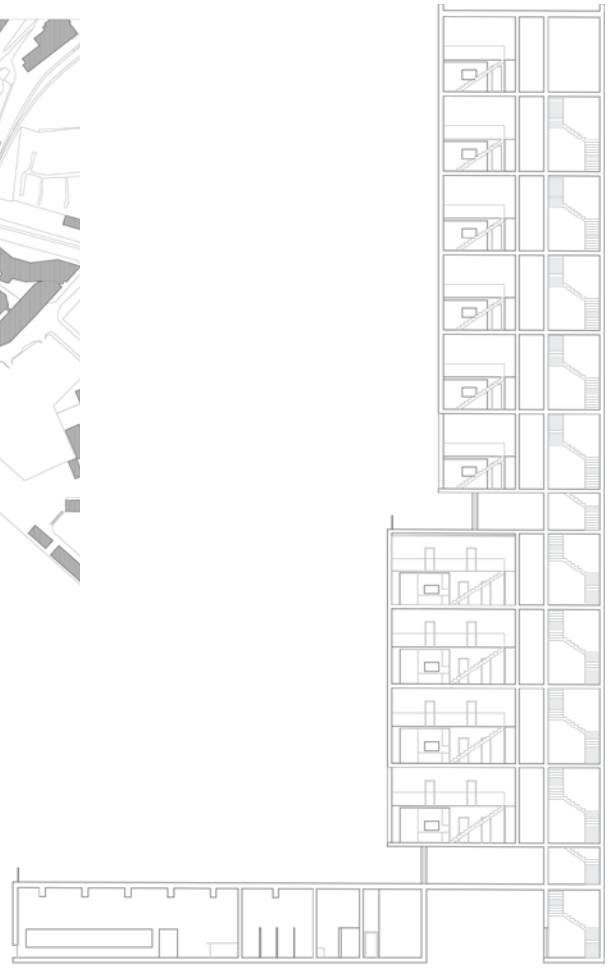


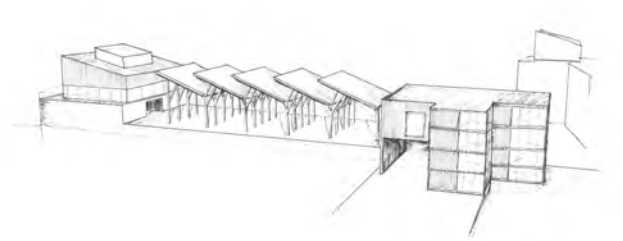
Right
Fishmarket & Accomodation
Hannagh Misstear

Below
Fishmarket & Accomodation
Adam McLoughlin



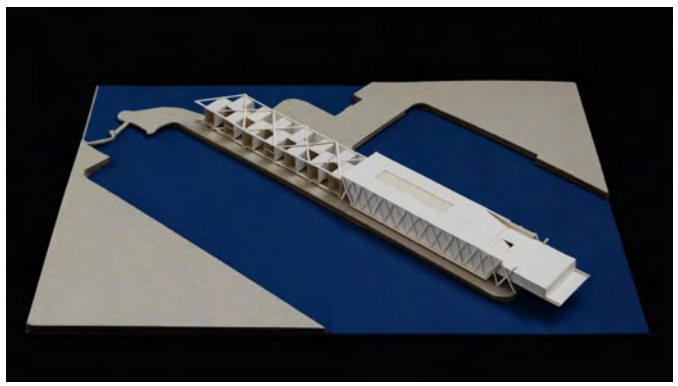






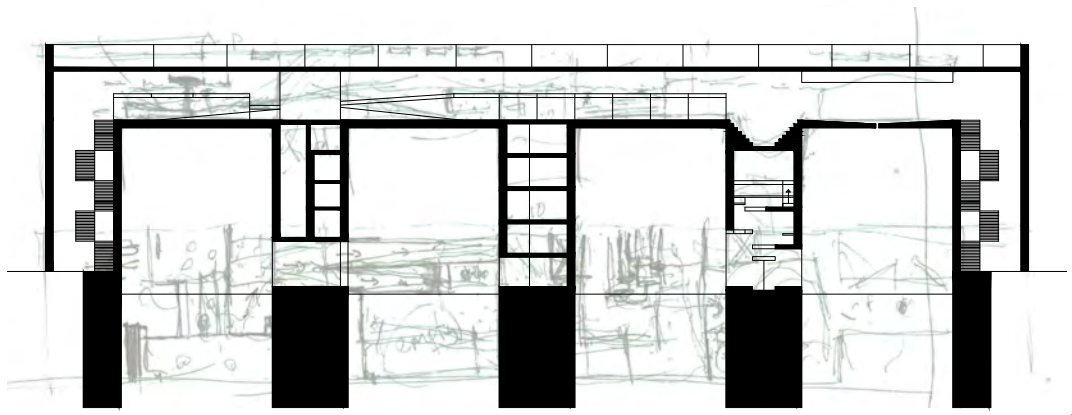
Right
Fishmarket & Accomodation
Kirstin Sleater

Below
Fishmarket & Accomodation
Jack Prendergast



Above
Apartments
Emilia Malec

Left
Fishmarket & Awccomodation
Denis Krasnoperov



Ireland Skills National Competition

Timber Product Technology

Cabinet Making Category

The DT169 Timber Product Technology programme have been successful again this year in getting one of our students (Robert Blake) through to the IrelandSkills national finals in the category of Cabinetmaking 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 1200 competitors from 70 countries. Team Ireland sent 14 competitors to the last World Skills in Sao Paulo, Brazil and took home two Gold Medals 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 finals took place the week starting the 4 th of April in Dún Laoghaire Further Education Institute DFEI. Working from a detailed set of working drawings the competitors have 20 hours to make an intricate free standing artefact of the highest quality. To make this piece the competitors are allowed to use a combination of hand, power tools and machines.

Aidan Ryan
IrelandSkills National Examiner

“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, Testimonial from last year

“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, Testimonial from last year

Page
Cabinet
Robert Blake

QQI

The QQI national academic standard for Architectural Technology: A foundation for statutory recognition of the professional Architectural Technologist in Ireland?

2016 may well be remembered as the year in which the foundation was finally laid for the statutory recognition and regulation of the discipline of architectural technology and for registration of the title Architectural Technologist.

In its April 2015 review of the Building Control (Amendment) Regulations S.I. No 9, aka BC(A)R, the Department of Environment Community and Local Government confirmed that it is '*actively considering options which may broaden the pool of persons who may sign statutory certificates of compliance for building control purposes. Initiatives currently underway or under active consideration in this regard include….Working in conjunction with industry stakeholders and representatives of relevant educational institutions to agree, through Quality Qualifications Ireland structures, a common standard for the discipline of Architectural Technologist as a first step towards its becoming a registered profession*'.

While the ultimate goal of achieving the recognition of the discipline as a registered profession remains a prospect more than a certainty, the establishment in March 2015 of a QQI expert group to develop a National Standard for Architectural Technology, by Ministerial direction, represented the single most important development in a journey initiated by the DIT Department of Architectural Technology with the inaugural conference in 2005 of what was to become the Irish Architectural Technology Graduate Network (IATGN). This development did not happen by chance. It arose following a decade of principled, tenacious, respectful and ultimately persuasive engagement by colleagues in the Department of Architectural Technology and Dublin School of Architecture with the full panoply of stakeholders, with carefully considered and consistent submissions made in each phase of the BCA and BC(A)R public consultation process. In a curious twist of fate it seems that BC(A)R, initially seen as a bête noir and final nail in the coffin for the Architectural Technologist, might yet prove to have been the accelerator for statutory recognition!

The formation of the QQI expert group came nearly 10 years after the 2007 Building Control Act gave a statutory basis for registration and regulation of Architects, Quantity Surveyors and Building Surveyors. This primary legislation provided a variety of mechanisms whereby experienced building design professionals, including Architectural Technologists, might demonstrate competence and become registered as Architects or Building Surveyors, but made no provision for recognition of the Architectural Technologist as a recognised profession in its own right. This was in many ways an understandable position as the discipline was characterised at that time by an educational provision centred on the old 3 year technician diploma qualification. Some colleges had begun to offer one-year Level 8 honours degree 'add-on' or 'top-up' qualifications, but these tended to be ad hoc and of mixed standards, lacking consistency from one educational institution to another. There was in effect limited argument in 2007 for inclusion of the Architectural Technologist as a registered professional.

Recognising the limitations of the existing educational provision, it was very clear to the then DIT Department of Architectural Technology that the argument for professional recognition would be significantly enhanced if it were based on a 4-year ab-initio Level 8 BSc (Hons) degree, with professional standards and competencies being set at a national level, as is the case for architects, surveyors and engineers. It was also clear that the Architectural Technologist should be defined as being different but complimentary to the Architect, Surveyor and Engineer, building on the already strong Bolton Street tradition of the Architectural Technologist as technical designer. And it was also clear that any claim for professional recognition would be enhanced by the availability of a professional practice qualification focussed on the particular competences of the Architectural Technologist.

Hence in 2009 the Department validated a suite of new programmes centred on the 4 year ab-initio Level 8 BSc (Hons) Architectural Technology and the related Level 9 Postgraduate Certificate in Applied Architectural Technology. On request the RIAI issued a letter of support for this proposal, understanding that in both content and title these programmes would create graduates with a technological skillset complimentary to and not competing with the architectural design focus of the Architect. The RIAI also issued a letter of support for the development of Level 9 programmes such as the Postgraduate Certificate in Digital Analysis and Energy Retrofit, the CPD Diploma in Thermal Bridge Assessment, the MSc in Energy Retrofit Technology and the MSc in Applied BIMM, all of which are open to architects and architectural technologists.

Recognising the importance of the QQI process, the Dublin School of Architecture hosted a 10-year anniversary IATGN conference in March 2014, inviting Dr Peter Cullen of QQI and Martin Vaughan of DoECLG to speak about the QQI process and the putative Register of Architectural Technologists respectively. The opportunity was also use to profile emerging architectural specialisms with DSA lecturers Malachy Mathews presenting the collaborative AT as a central player in BIM and Patrick Daly presenting the AT as an energy designer and environmental consultant.

In February 2016, after nearly a year in development, Quality and Qualifications Ireland (QQI) finally approved the National Standard for Architectural Technology in Ireland. The standard was developed by an expert group chaired by QQI and comprising educators from the various Institutes of Technology offering professionally accredited Level 7 and Level 8 undergraduate programmes in the discipline of Architectural Technology, practitioners and employer representatives from the public and private sectors, representatives from RIAI and CIAT, a representative from the Department of Environment Communities and Local Government and an international representative from the Konstruktørforeningen, the Danish Association of Building Experts, Managers and Surveyors. DIT was represented by Assistant Head of School, formerly Head of Department of Architectural Technology Cormac Allen.

The standard is a forward looking document, future-proofed to allow flexibility in responding to the challenges of new and emerging technologies and processes. Taking some examples from the Level 8 honours degree, which provides the educational basis for entry to the profession, a graduate must be able to '*demonstrate a detailed understanding of the scientific, technological and mathematical prerequisites for architectural technology practice involving buildings, materials, structures, building services and their performance in the built environment*'.

Anticipating the central importance of building performance design, the graduate must be able to '*formulate and resolve building performance design solutions selecting appropriate tools including recognised building performance and simulation applications*'. With the Architectural Technologist emerging as a central player within BIM, the graduate must be able to '*manage, organise and communicate digital data, information and knowledge for multidisciplinary collaborative work practices in a design and construction setting*'.

As a core competence the graduate must be able to '*generate creative technical design solutions that respond to complex environmental, social, contextual and technological design challenges while meeting regulatory requirements.*' Recognising the collaborative role of the Architectural Technologist within the architectural design process the graduate must be able to 'respond to and address aesthetic and design intent through the application and integration of technological and regulatory design factors in the development of technical design solutions.'

Through a total of 39 indicators across the three areas of knowledge, skill and competence the Standard encapsulates, in my view, a vision of the professional Architectural Technologist as a technical designer specialising in the technical design, detailing and specification of building projects, with an ability to satisfy technological, environmental, accessibility and sustainable performance requirements of the brief, with particular emphasis on compliance with Statutory Building Regulations, either as a member of a design team or as a private practitioner.

There are now two very great challenges facing Architectural Technology as it pauses at its professional crossroads. The academic community must deliver on the standard, consistently and credibly, across all colleges. The community of pratitioners must engage with passion and enthusiasm if they are to achieve their dream. There is no place for hurlers on the ditch or tyre kickers.

Wake up and smell the coffee!

Cormac Allen, 12th May 2016

Research

The production of new knowledge
on behalf of your discipliine,
to further the profession

Spatial History

Leon van Shaik in Conversation with Dermot Boyd

Professor Leon van Schaik, Innovation Professor of Architecture at the Royal Melbourne Institute of Technology, promotes local and international architectural culture. His research focuses on creating and sustaining innovative communities of practice. His practice-based research program for architects and designers has become a ground breaking innovation in architectural education worldwide and an important template for research institutions. This approach considers innovative architectural practice as research in of itself, and has far-reaching consequences for how we view architectural practice in an academic context.

full audio recording of this interview available at:
www.architecturalassociation.ie/archive-volume-3-episode-1-leon-van-schaik

All Photographs
Courtesy of Adam McLoughlin

Dermot Boyd:
I'm delighted that Leon van Schaik has agreed to join me on the podium, in conversation. I suppose for me, a couple of things; one is that I would say this is a continuing conversation, Leon and I are having as part of my PHD studies. Also I suppose, the question for me as an opportunity, in some ways to converse with my teacher as I see Leon as my teacher, and someone I have a huge amount of respect for, and I feel extremely privileged to be taught by him. So I'm delighted he's here. I just want to talk about my, having a relationship at an academic level, and at a social level, with someone who again I find to be an incredibly incisive critic. Someone who in many ways has to spend his time, with the program he set up, with his history in teaching, listening to many other voices and absorbed a huge amount of information from a huge amount of people, which are again his students, and how he, in some ways so eloquently and brilliantly he starts to deal with that information and manage that information and give back to us. [...] But what we'd like to maybe talk today, is about a term and a concept that Leon has created which is, essentially a spatial history. If we talk about it as the design process.[...] to reveal where architectural ideas come from. So what I was going to suggest was if I could begin with your first spatial memory, and we will sort of go from there.

Leon van Schaik:
Oh goodness Dermot. I had a childhood in Africa and, in particular, in the mountains and a very tightly enclosed mountain valley with cliffs all around it. Every evening the mist would cloak the valley and every morning, the mist would burn off back down to the Indian Ocean and, in many ways, I used to see that as a big room. It was a room that one could explore in various ways growing up. . It was different if I was learning about how to pick a slope, how to keep a gradient, or how to choose a reasonable path walking up and down the valley. It really was a major part of my spatial history and quite a dramatic one. The buttresses, the sandstone buttresses on the sides, they looked to me like abandoned citadels. So it all seemed to me, even though it was very remote, it seemed as if it was in a city. My interest in spatial history has come back to me as a taunt from people who have said "Well I grew up in a really boring suburb, so how can I have a spatial history?" But, in fact, everyone has a spatial history. There's moments of eidetic recall which sometimes flashed back at you, when you smell something or taste something. They very often take me back to that valley.

D.B: And then Leon, I know then you left South Africa when you were about fourteen because of the activities of your parents and I would suppose we might talk about your parents.

L.v.S: My mother was a rebel all of her life. She and a friend formed the south african liberal party and, as children, we used to have to stand and chant "One man, one vote, irrespective of race, colour or creed." It was a little bit pre-feminist (laughs). But, eventually my mother dragged my father into the enterprise as well, and, right about that time when I was fourteen, he had stood for parliament as a as a member for the liberal party. He came very close to unseating a minister in the apartheid government. At which point the government decided to make it impossible for my parents to stay there.
So we ended up in London, where my father was the project architect for New Zealand House. But we arrived in England with absolutely nothing.

D.B: Then what about that continuation of that history, like maybe in your school days and that sort of environment that surrounded you then? Because that sort of led to you getting a scholarship to Cambridge. I just wanted to make connection in terms of your role or your feeling of how you were as a a second level student. Did you feel you were a dutiful one, or a rebellious one, or a brilliant one or an okay one? An ingenious one? Innovative?

L.v.S: Well, ehm, no. (laughter) I was always interested in literature and in the art class and drawing, I guess at school. But the headmaster used to call my mother and say "Whenever I interview Leon, all he does is sit there and go (sighs)." (laughs) But I did get a scholarship to Cambridge. It took a long time. I don't regard myself as brilliant or exemplary student. But I went there, and I walked down the chute at Jesus College and I realized this was not for me. I just started to rebel against the whole sense of being

inculcated into a well-established history. So I turned around and walked away and I got a job in a bra factory. (laughter) Only because it was the only job I could get. I spent six months there earning enough money to cycle around Europe for six months. In the back of my mind I had seen the opposite of Cambridge which was a huge collage by Richard Hamilton, the pop artist. He was associated with the Smithsons and the "This is Tomorrow" Exhibition in London. He did that big collage, "What is it about today's world that is so alluring?" and you get a Charles Atlas figure, you get a vacuum cleaner that extendable hose. You get all of the things that, at that stage, seem to be about the future. In a rather desperate way, I grasped at that and applied to study under him at Newcastle upon Tyne. I got in and spent what I think is the most exciting year of my education in his tender hands, so to speak.

D.B: Can you describe what that type of education is like? As someone it would seem that you mention as being highly influential, what was the structure that he presented to you that you thought was sort of, maybe using a sixties thing, mind warping or mind changing?

L.v.S: It was just a very simple structure really. The first part was enormous admiration for him because he allowed us to observe him at work... He had set up and what he'd adapted was a program of weekly exercises. Each of them was incredibly intense and some of them were very mechanical. I mean there was a week where all you could do was draw lines. You just had to find lines wherever you could find them and draw them. By the end of that week, all you could see was lines. There was another week in which he said "Now you've got to mix the colour black." You can't believe how many different colours of black there are. I mean, we mixed and mixed black and all we could see was black. Then, there were there was a regular life drawing class. But instead of drawing the model, the models would pose nude and he would project images onto the models, and you drew the images rather than the models. So I have still trains going around somebody's belly, whatever the person. (laughs) He also introduced me to the notion of what he called an analytical drawing. That sits behind all of these ideograms that you see here. That is a kind of way of trying to record the process by which something came to be rather than simply drawing the thing. In school, what we drew was the thing. We were working on how to draw a bud on a branch and shaded it in and all the rest of it. Here it was "How did it come come to be?" So these were annotated drawings. They were fantastical, in the sense that you imagined processes that brought something into being. That was an amazing experience.

D.B: Mentioning Bryan Ferry, do you think his music or his experimentation was influenced by Hamilton or was influenced by what was going on at that time in terms of their approach, and let's say early Roxy Music?

L.v.S: I mean the fascinating thing about Bryan and music was that he had no musical training and he never tried to get any. We had an old piano in the house so Bryan would play that piano. He also got a saxophone and he would make it make noises you've never heard a saxophone make. If you look at the early Roxy Music stuff, all of the really innovative stuff there has to do with the fact that he was forcing music out of something that he didn't know how to play. I find that fascinating because he really embraced the resistance of these things. Instead of saying "I want to play like so and so", he said "What's the noise I can make with this thing? What can I do with that noise?" And they just got better and better.

D.B: So then, a year with Richard Hamilton's studio and then a decision to move or decision to continue or…?

L.v.S: Richard Hamilton decided to stop teaching. He retired to Oxfordshire to a beautiful barn and carried on producing there and the rest is kind of history. When that happened, I looked at myself and I thought "Am I an artist?" I decided no, not really. I think I'm interested in architecture and the easiest thing to do was to go next door to the school of architecture. They despised the school of art and I got not one single credit for my year with Richard Hamilton, which I still think was the most important year of my education.

D.B: And then in a way, you progressed through that system that was there and graduated…

L.v.S: I started to apply the stuff I had been learning with Richard Hamilton and started producing buildings that annoyed the staff enormously. I mean, they would storm out of the crits and say "How dare you do this?" (laughter) At the end of third year, when everybody was having their portfolios reviewed by the external examiners. When it came my turn, the entire staff walked into the room wearing gowns. They sat at the other side of the table and I had to go through my portfolio with the external exam with all of them sniffing at it. Then I walked out and was told afterwards by a sympathetic tutor that they'd split completely evenly between those who want to fail me, and those who want to give me a first. The examiner had the casting vote. (laughs) He gave me a first. (laughs) Then, of course, the school submitted my portfolio to the RIBA and I won the prize for the best student work of the year. (laughs)

D.B: What was the project? How do you think you got yourself into that position where it was such a polemical or controversial piece?

L.v.S: They just didn't look like buildings because I was taking the analytical drawing approach. We were doing a concert hall in Liza's Park. This park had a dyke around it. So I was trying to understand a hypothetical on how the site came to be the way it was, and then fold that into another hypothetical about what a concert hall might be. Also, I thought sitting in a concert hall was deeply boring, so I made it ambulatory so you could walk while listening to music. You could walk out into the park in some bits and walk back in. It infuriated people who said that it was not a concert hall. But I said "It is, it's for listening to music." I thought my concert hall was perfectly reasonable. (laughter)

D.B: When producing work like that were there sort of touchstones or references or things that you were looking at? Who were your heroes at the time?
The sixties were a very strange period. I mean, there's something that emergences from time to time, There was this notion that to be original you should know nothing. When I look back at that portfolio, I realize that I was ghosting Alvar Aalto quite a bit. Not entirely but there were there were things I was inventing that he had invented long before I did. (laughs) But I didn't know it. I see that as a particular failure to this kind of idea of originality arising from the innocent eye. But at the end of the third year, I took my portfolio down to the AA and found a much more congenial world there.

D.B: So it would be kind of interesting for even me to hear you describe that; who was teaching you, what was presented to you in terms of a school that obviously has a reputation which is still world famous.

L.v.S: You know the AA, at that point, was really pretty flaky. The fifth year it was being run by Peter Cook and it was wonderful. But I didn't go into fifth year and I went into fourth. Fourth year was being run by a group of staff who kept changing their names because they belonged to some obscure religious sect. (laughter) So you'd come to work one day and it was Michael and the next day, the same person was David. (laughter)

D.B.: I think I'm going to start doing that. (laughter)

L.v.S: But the whole proposition was that you knew you were supposed to do your thesis project in fourth year. So that would then be shown to the RIBA and that allowed you to use fifth year totally experimentally. I think that's a great idea and we've stuck to that in what I do at RMIT as well. So I did a huge kind of department store in Oxford Street, where the whole shop kind of shut up at night and lifted up and became a party venue and all the rest of it. That excited Peter Cook greatly so he started taking you know an interest in me and he's taken an interest in me in my work ever since then. In fifth year, I was working very closely with Bernard Tschumi and Colin Fournier and Peter Cook. Those were my tutors.

D.B: If your taught career started with Richard Hamilton, and was ending with Peter Cook, what impact was Peter Cook having on you as a student in terms of promoting or pushing you?

L.v.S: We were obsessed with the future technology and we were trying to design a whole piece of city which was information rich

in ways which, now, are kind of automatic. But to do this we would have huge pipes of cables running through the city and the cables would drop down, and you could go and plug into the cables wherever going. It was a plug in city in various ways. But I became really fascinated by the differences in my perception of that piece of city to the perceptions of that part of the city held by the people who lived there. [...] One of the moments that I remember most vividly was when, at the end of my first year in architecture, we were all standing around a table, a bunch of friends. We were all saying what we were going to do this summer. Now they all said "We're going down to Turkey." I was really angry and said "You mean you're going to Turkey?" There's no way I could think of Turkey as being down there. I was surprised at my anger and suddenly realized that there are these things that are deep within you which come from your childhood. Our spatial intelligence is formed by those histories in space. So no wonder, when I was wandering around west London, I wasn't reading it in a way that the people living there were reading it. Thus, I became really fascinated by the need for architects who are going to work on pieces of city they've never lived in, to be very clear about what their histories in pace were. Where they came from and what their spatial assumptions were because they're deeply embedded and deeply hidden. That's been a major strand in my work ever since then.

D.B: So that idea that in your thesis project in college is something you've brought through your career and in some ways it travels with you to the point where you exhibit it around the world. Then, at that time in the AA, there was you as a graduate, you come out and then you're invited back in as a young graduate to teach, or what happens next? I mean Alvin Boyarsky, the legendary heads…

L.v.S: Well Alvin Boyarsky arrived at the architecture association in 1971. I had spent a year designing the public health laboratories which was a fascinating project, but it got put on hold and Alvin asked me to come and join his teaching team. He did that a lot, he took people straight out of school. So I had two roles; one was to run a unit, and the other was to be part of the first year

team. . First year students coming to the AA from the time that Alvin was there had to make a stark choice between three options. One of them was a studio in which you made white cardboard models exquisite spaces and carved carefully little holes and patched them up and moved them around until you got them in the right place. You spent an entire year doing that. The other studio was run by Mark Fisher, he was all wacky technology, just all wacky technology and you spent a year doing that. . The other group had to go straight into understanding urban systems. Lost railways, sewers, everything like that. So that's the choice that you had and you'd say this is this is really educationally irresponsible. (laughs) Like how can you do this? Of course what happened was that the students would watch what each other were doing and somebody who had been making some weird kind of spiralling wheel in Mark Fisher's studio would look at a small cardboard model and say "What are you doing there? I mean that's crap isn't it?" Then the other student would strongly defend the placing of the little holes and he said "That's crap." Then the other student would strongly defend his work and, I mean, that was an amazing learning experience. Nobody can imagine just how energetic those conversations were. Alvin was quite clear that he was looking for strong and different voices.The students at the beginning of every year would pick between them. So it was a kind of marketplace and if you didn't get enough students, you didn't have a unit and then it would disappear.

D.B: Then in a way as a teacher in terms of your involvement in that in the sense of the programs you set up, what was your area? Working in the urban systems unit?

L.v.S: In the first year, I was doing the urban systems and I was really the social part of it. But Michael Sorkin was in there, so was Kate Heron and Ranulph Glanville. So there was cybernetics and there was Michael Sorkin doing his early thinking that led to the book Local Codes. Then the other part, I was very much interested in, Game theory and getting people to understand how you can set up the processes by which you could replicate something. So, you know, go find a piece of London that you really like and then work out how to replicate it without copying it was the basic theme of those studios.

D.B: Then, Leon, you returned to South Africa. Was this before you'd gone into teaching and urban systems?

L.v.S: No, I had a practice with Kate Heron for five years from 1971-76. The most notable thing we did was Ian Hamilton Finlay's gallery at Dunsyre in Scotland. We did a number of, I thought, exquisite terrace conversions in London. Actually there's a story about one of those. I mean it broke my heart. We had a budget of £4000, it's a long time ago, to convert this terrace house from a dingy hovel into a light filled delight. So, we were invited to the opening part, the housewarming, and the client proudly hung on the wall a Warhol print that he had bought that day for £4000. (laughs) Later, I started this kind of travelling life where I was running a unit at the AA in the winter and then, in the summer, I was working for the urban foundation in South Africa. We were working under the leadership of Cyril Ramaphosa and I got involved in self-help housing. I did also build nearly 10,000 three bedroom houses. (Refer to audio recording for more on this)

D.B: So then to return to your own spatial history or family history, it repeats itself and you're sort of pushed back out of South Africa, like your parents were. You returned to England and then in your PhD, where you wrote this experience up. Could you describe your PhD?

L.v.S: It was a series of case studies. One of the things I was promoting was the importance of the anecdote as a thing that carries architectural knowledge. So I carved together anecdote after anecdote from the experience. But I also analysed the plans and tried to prove from the point through a certain amount of analysis. It was then really that I began to get a general idea about how to work with other architects to help them understand their own mastery and also how to express it and the nature of it. It's involves reflection.

D.B: So if I look at your career as a process, I'm starting to make connections about where you stand on things. So, when you say it was a PhD about reflecting on practice and I know that was what you were after. I know when you approach

architects to join your programme that you're interested in the body of work that they have produced as a means of understanding that that might be half of their PhD , or that they are halfway to a PhD because they have proven themselves in terms of the realm of practice. That critical distance is quite a good thing. But again it's establishing a trajectory of thinking which might be important within your life I suppose.

L.v.S: I guess what actually triggered this PhD was arriving in Melbourne and finding some pretty remarkable work being produced by young architects. But that work was being ignored in the international arena. I thought the reason it was being ignored was that people haven't really worked out how to put their work into an international conversation. I basically said to people "Look you've created a number of really significant buildings. It's very early in your career I know." But I mean most of them in practice for seven years or so. "But why not come and join me but a group of you because there was only one of me." Then we could look at this work and work out what are the conversations, what are the propositions, what are the things that actually drive to work and basically determine what it's about. So this group of people, brave souls the first six, came into this process and we would meet regularly and then bring in critics twice a year from around the world. People would present and say this is what I think my work is about and the other the other artists in the group would question them as to whether they really thought that was the case and offered an alternative viewpoint. So there was a huge amount of open conversation about it and out of this came an ability for people to actually understand what drove their work and what really defined their work. After 25 years, we did a series of interviews with people who were in the early one. They all say that as a consequence of the process, they were far better able to explain to potential clients what it was that they would be doing as architects when they interacted with that client. They were also far more able to choose the sorts of projects that they were going to enjoy doing and they all felt that they had contributed to the basic knowledge of the profession by opening up some of the hidden box stuff that goes on in designing.

D.B: Then can I ask you in that sense of your move to RMIT and your appointment as head of school. In a way, did you come with a mission to RMIT or did you find as you said when you went there you discovered this young group of practitioners. There are many students that leave these shores and go on to settle in Melbourne as architects because they know it's the design city and you have very fundamental role in that establishment of that identity. So I just wondered if you could describe why you think Melbourne is that way or what's the basis of this? Or was it something where you arrived and were like "Yes this is a design city" or "This has to be a design city"?

L.v.S: Well. I mean Melbourne has a long history, right from its origins, of interest in architecture and of innovative architecture. So, in a way, I was on fertile ground. Things were not too great when I got there. There was a belief amongst those who commission architects that no local architect could do anything. So there was a whole generation of people commissioning buildings who had no trust in the local culture. Actually, the assumption was when I arrived there that I would be bringing all my friends from the AA and give them the jobs. But I made it clear very early on, the idea that architecture that matters comes out of a place and the culture of the place. I really wanted to support the local culture. So part of it was to get them more conscious of what they were doing and part of it was to open up a chain of commissioning. So I managed to get hold of the university's commissioning process and convinced the university it should appoint these young architects to give them their first institutional buildings. One after the other we did that. Then it caught and people began to imitate me. I received a call from a very distinguished but, in my view, very bad practitioner asking "Can I come and see you?" I agreed and he came into the office and I said "I've been here for a decade and you've never wanted to see me before. Why do you want to see me now?" He said "I just heard the banks have got a list of bankable architects and they've all been through your program. Do you think you could spend an afternoon explaining to us what it is you do?" (laughs) So the banks latched onto it, the state government latched onto it, other universities started to compete. So we got another flourishing of this interest in the local culture.

I was explaining to you as we walked here that Melbourne's architectural culture comes about through the interventions of a man from Cork called Redmond Barry, who arrived there in the early years of the city. He was a fascinating man. He took on every Aboriginal case pro bono and fought hard with the colonial office in London to try and effect some rights for aboriginal. He established the state library and he purchased ten photographs of great buildings from the London Photographable Society and hung them in the state library. He wrote a column in the newspaper every week on architecture, in which he basically said "Let's not copy these works. Let's do it at least as well." So he planted the seed right early on. Then, not long after he died, there was this amazing gold rush. More gold came out of Melbourne in a decade than most come out of South Africa in this whole history. So young architects, nineteen year old architects, got these amazing opportunities and they did devastatingly good buildings. The Treasury building in Melbourne is possibly the most beautiful Victorian Renaissance building you will ever see, 19 year old architect. There was a set of buildings in Bendigo, one of the gold rush cities which are extraordinary french. The French revivals style, 19 year old architect. So, there was a wave of ambition and then you might say, that some of that was imported culture. I mean, they must have been looking at copy books. But some of them went on to do remarkably innovative buildings. Like, the city baths building in Melbourne was produced by one of those 19 year olds later in his career and it's an absolutely extraordinary building. Completely unique. Then it peters out again. The next time anyone built anything was for the 1956 Olympics.

D.B: In that way Leon, maybe bringing it back into the Irish context. The way that I would see again this idea, even Australia, maybe is that post-colonial condition. I was kind interested what your view on Ireland is. In a way, what's interesting is that in the book, you publish work from throughout the world. You travel throughout the world. The RMIT programs set up on three continents. You're constantly exposed to architecture of quality globally. Then what, I suppose, is very complementary to us in Ireland is that so many, O' Donnell Tuomey, TAKA, & Clancy Moore appear on the pages of your books. That was two questions I suppose. As we sort of start to close the conversation down, just that sense of what your read is, on the Irish condition. Is there an Irish school and do you think we're stepping up to the mark and what's your feeling about what you see here? Also what about the culture of architecture you been exposed to in terms of our process or what we might think it's important or what maybe was unique if I can use that word?

L.v.S: Look, my engagement with Ireland, like my engagement with Australia, is kind of accidental. I came here to see a friend but also Anne Morrow invited me to give a talk about this program in the Queen's University, Belfast. But I didn't stay in Belfast, I stayed in Dublin because I had a friend. I went to Belfast by train and on the way back, Andrew Clancy and Cathal Moore said they were driving back and asked if I would like to drive with them. By the time we reached Dublin, I had signed them up for the PhD program. (laughs) Of course, during that trip, I was studying the work of O' Donnell Tuomey which I admire enormously. Then slowly, friends spoke to friends and a whole group of people came together. I just have to say that for a country the size there is an architectural endeavour in progress which is simply remarkable and I just think the more we delve into that, the more remarkable it seems to get. I mean, the depth of it is very different to what goes on in Melbourne which is exciting. It seems to have a coherence, but there are very distinct differences between them.

D.B: Thank you, Leon.

Demesne

Fifth Year Architecture Unit

Students:

Kate Rushe
Ronan Lonnergan
Shelly-Ann O'Dea
George Cooney
Nigel Holmes
Matthew Thornton
Mark Bailey Smith

Unit Tutors:

Ryan Kennihan
Gavin Buggy

The 17th and 18th centuries in Ireland saw the transformation of the rural landscape and its villages through policies colonization that overturned the former order and replaced it with the estate/village dichotomy. With the importation of this new order came the villa, demesne and planned town concepts and their accompanying cultural legacy, yet here they were interwoven with local building cultures, materials and the characteristically Irish economy of means. Despite the obviously destructive affects this annexation had on the local society, the culture, in particular the building culture, was simultaneously enriched by this intertwining of the local and the foreign. The legacy of this period is found throughout the country where the physical character of the rural landscape continues to be defined in large part by the demesne and its attendant village.

This unit investigated the demesne as a site of persistence in a time of transition.

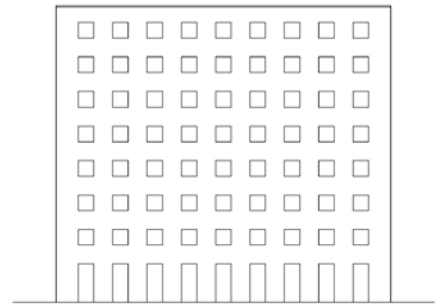
"… the way in which a nation develops its culture is based upon a law of fidelity and creation; a culture dies as soon as it is no longer renewed and recreated"

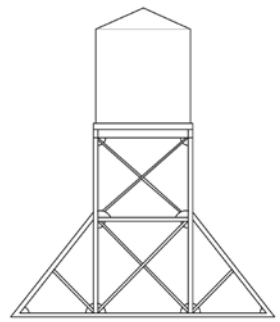
Ricœur, P. (1965). History and truth.

Gavin & Ryan What is the most important lesson that you have learnt from your chosen Irish Country House?

Ronan Lonnergan "An easy assumption to make is that buildings were always there in their current form and to forget about their story post their initial construction. In the Irish Country House a culture of alterations and additions is prolific. Each inheritor has different stylistic opinions and often wishes to leave their mark on their respective Demesne. My study house of Lough Fea is a clear example of this continuous renewal as it developed over a longer time under the direction of a series of Architects"

Page
Monument through Persistence
George Cooney





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The Articulated Lining
Kate Rushe

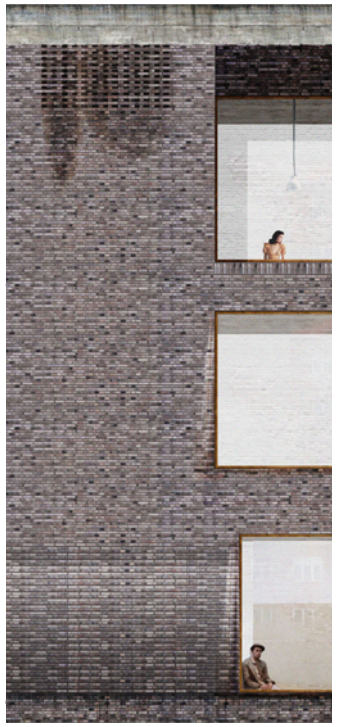
Gavin & Ryan What is the most important lesson that you have learnt from your chosen Irish Country House?

Matthew Thornton “Kenure house, the house I have been working within the demesne of, was demolished in 1978 except for the portico which now stands alone in the middle of a housing estate which now occupies most of the former demesne. Its decay started long before its demolition with the property being inherited by an owner without the resources or motivation to make the lands profitable again. The house fell into rapid decay while in state ownership. Kenure isa stark reminder of how quickly built heritage can be lost when it loses its function, especially the country house which is a part of our built heritage struggling to find its place in contemporary Ireland.”

Gavin & Ryan Questions of building culture and time are central to the demesne unit why are these important issues for a graduating architect?

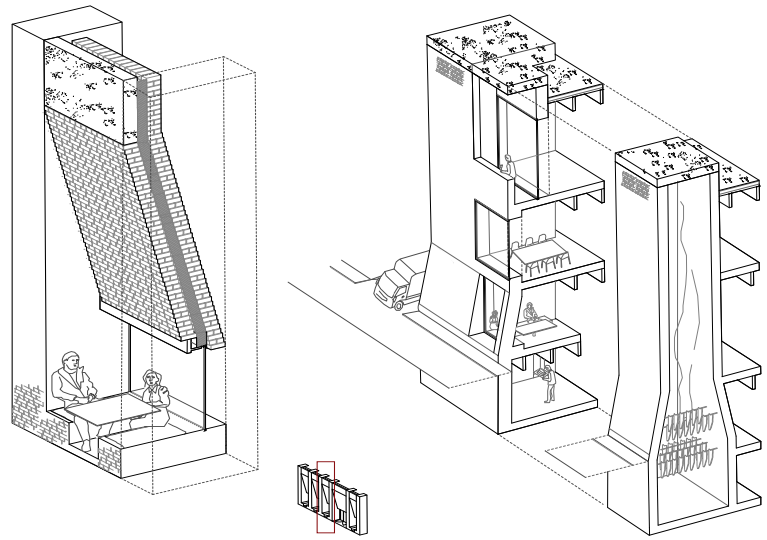
Matthew Thornton “New technologies and available materials, shifting political climates and social structures, external influences and changing cultural values, different attitudes to environmental issues and the buildings relationship to the landscape. A broad variety of factors have an effect on the building culture of the time. As important as it is to for building culture to keep changing and adapting with the times, as a graduate, it is also important to be able to be critical of these changes and to not instantly discount the methods of the past in favour of progress lest something of value is lost.”

Page
An Evidence of Time
Ronan Lonergan

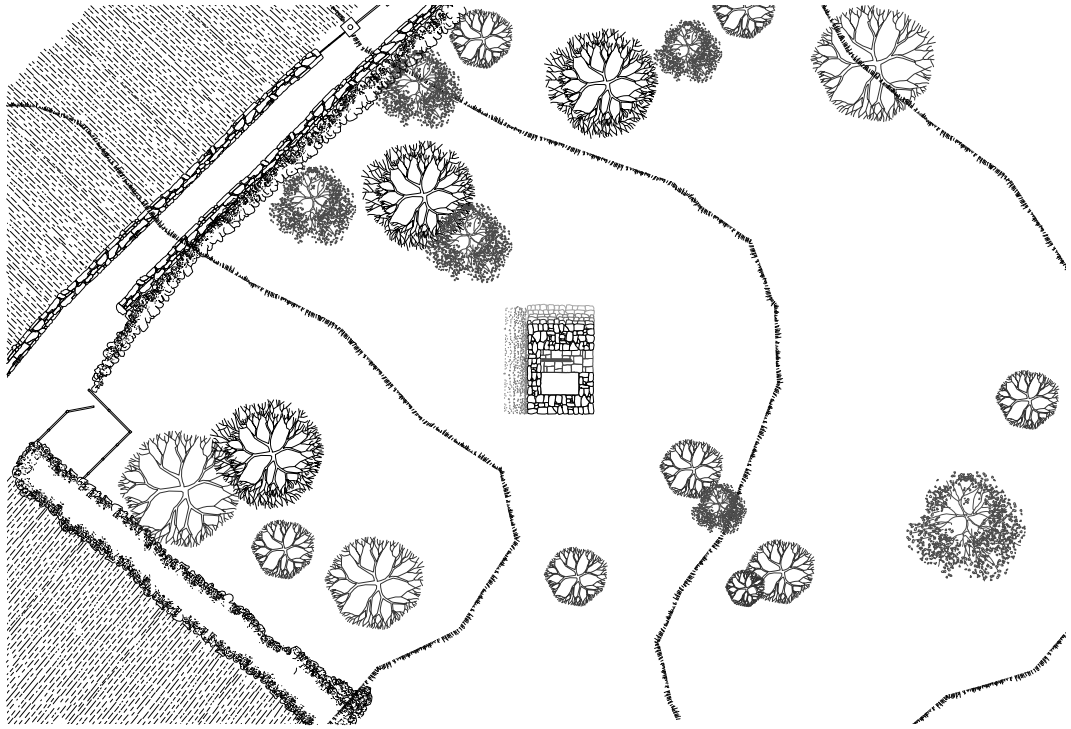


Gavin & Ryan Questions of building culture and time are central to the demesne unit why are these important issues for a graduating architect?

Ronan Lonergan "As a general rule, rich culture relies upon the constant renewal of previous practices. Due to the increased immersiveness of Globalization, the renewal of time honored local traditions are being homogenized with international building products. As a graduate entering this world it is important to be aware of this shift in Architectural history and to have a position. The Study of Demesne's allows one to have a clear understanding of this deviation in societal order."



Spread
Building Culture, Material Culture
Shelly-Ann O'Dea



Thesis

4th year Architectural Technology Researched Based Thesis

Students:

James Fennelly
Patrick Dunne
Rachel Harris
Christina Stringer
Aaron Quinn
Aoife Ryan
Raivis Prenka
Craig Quinn
Jack Lambourne
Sean Colley
Jamie Fitzgerald
Garreth Larkin
Colm McCarron
Ciaran Lennon
Carl Corcoran
Andrew Smyth
Tadgh Poole
Alan O'Reilly
Darryl Phelan
Keith Behan
David Veltom

Tutors:

Emma Geoghegan

Emma Geoghegan
Timothy O'Lear
Tony Hayes
Cathy Prunty
Maire Crean
Malachy Matthews

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 seaweed as an insulating material, energy retrofit strategies for school buildings, design of sustainable urban drainage systems and optimisation of Irish timber for CLT manufacturing. 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, synthesise and evaluate appropriate building technologies, constructional systems and materials through structured research.

Opposite Above
Harvesting Seaweed for use as Insulation
Jack Lambourne
(project overleaf)

Across
Beach in Spiddal, Co. Galway

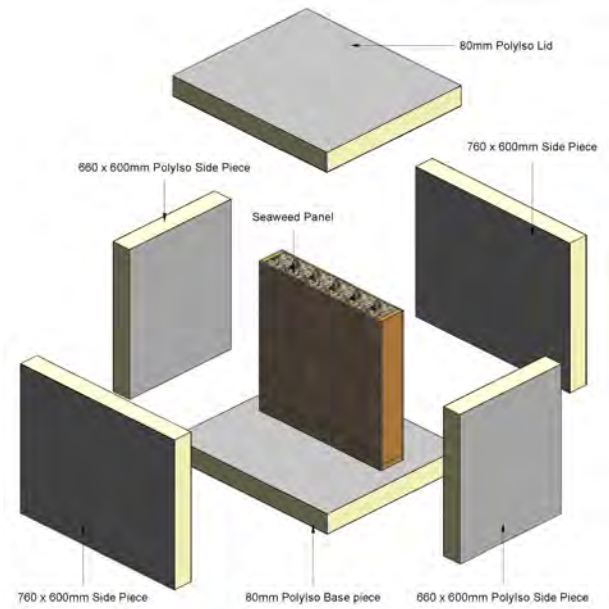
An Investigation into Seaweed as a Potential Building Insulation Product

Seaweed is a natural, sustainable material that can be easily obtained from various beaches. Seaweed exists as a compelling resource used in a diverse range of industries such as nutrition, cosmetics, medicine and agriculture. Through my research I sought to examine the potential of Irish seaweed as an insulation material. This thesis is based on the principles of seagrass insulators produced in Germany and Denmark. The intention is to add to the catalogue of sustainable material options suitable for meeting strict building regulations.

Jack Lambourne

Above
Seaweed preparation involving burning
& placing in the Test Rig

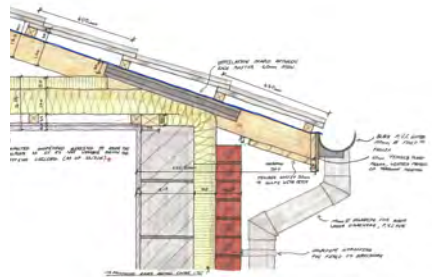
Below
Exwploded drawing of Test Rig

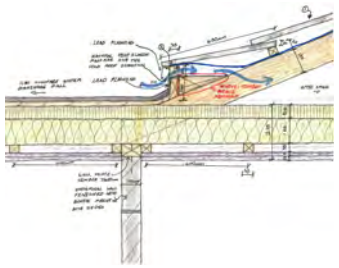


An Investigation into NZEB Non-Domestic Retro-fitting Standards

Concern about environmental damage caused by the consumption of fossil fuels has in recent times crossed into the critical mass, resulting, globally, in the generation of an energy conscious society. NZEB introduces a number of regulations in order to create a lower energy built environment. As a key part of this directive, the retro-fitting of buildings will become a more necessary. This study looks at St. Brendan's National School, Loughshinny, Co. Dublin. The school was constructed in 1989 and thus pre-dates much of the building control regulations in Ireland, making it ideal for retro-fwitting testing. Certain retro-fit options were tested and compared to establish whether or not the NZEB retro-fit stand and if a C1 B.E.R is sufficient.

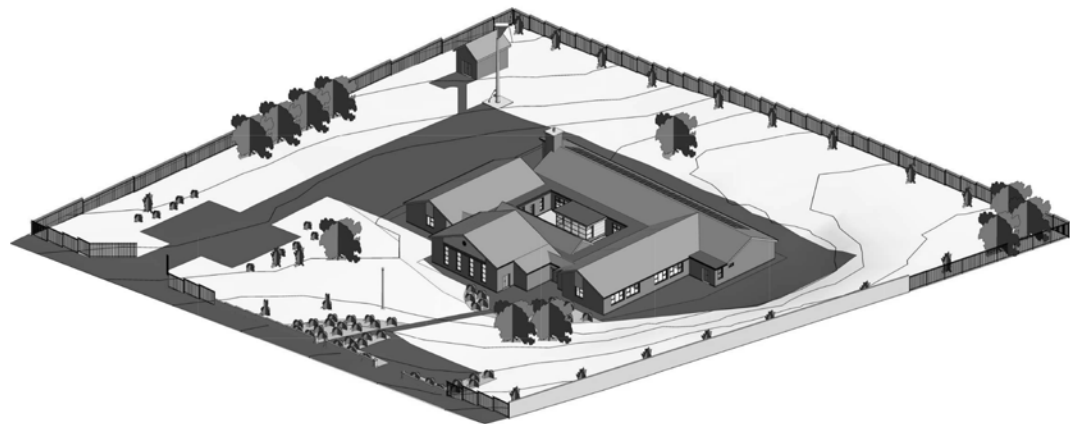
James Fenelly





Above
Eaves Detail
Flat and Pitched roof Junction

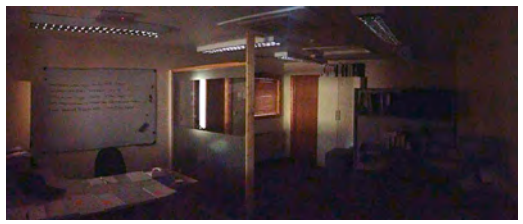
Below
Retro-Fit Project Overall view

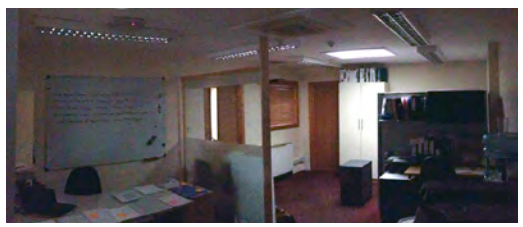


Natural Daylighting

The objective for this research project is to investigate how to optimise natural daylighting strategies in an existing space with no immediate access to the external envelope of a building, and to do this in a non-envasive way. I have chosen to install a lightwell into an existing office building, located in an industrial unit in Tallaght co. Dublin and examine the results. The research project has resulted in improving the amount of daylight reaching the office from 0% to a possible 7.5% depending on sky conditions. This has been achieved by installing a light duct spanning from one of the roof lights in the roof to one of skylights in the office ceiling.

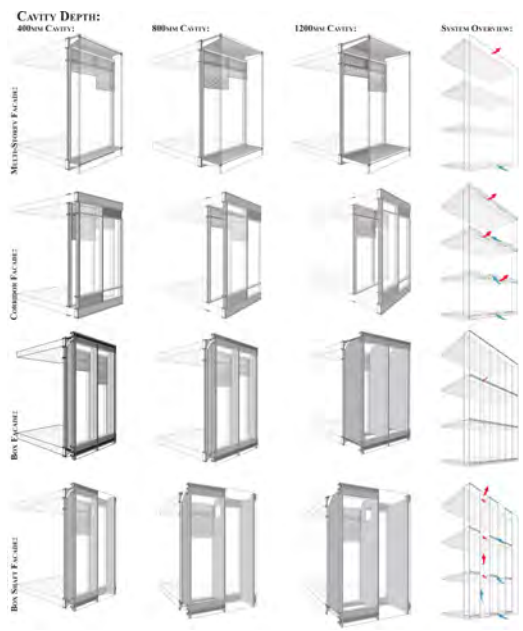
Aoife Ryan





Above & Below
Light Duct

Below Left
Before and After images of Case study office



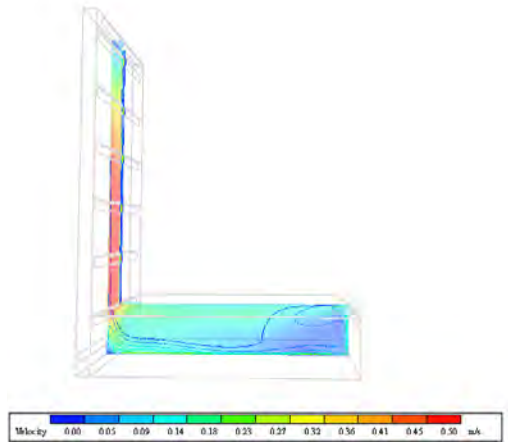
Twin Skin Facades

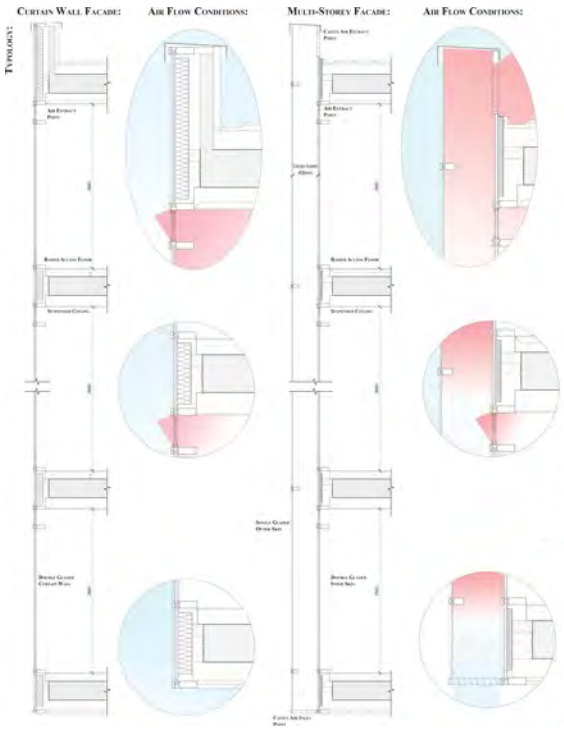
The application of Twin-Skin facades on office buildings in terms of ventilation performance, thermal performance, shading capabilities and energy savings. Investigations of such facades has thus far, led to inconclusive results due to limitations in testing, complexity of case studies and complexity of façade design. In this investigation the Twin-Skin façade typologies will be tested in regards to their ventilation performance of the internal occupied spaces of a building and to determine which typology is best suited to this building. The case study chosen which shall be used for contextual simulation only is the Allianz building on the Elmpark development, this site was previously designed with the expressed purpose of naturally ventilating its buildings with Twin-Skin facades.

Seán Colley

Above & Across
Comparison of twin skin facdae configurations

Below
Airflow Velocity Simulation





MEnS

Meeting of Energy Professional Skills

Building on its reputation as the leading provider of part time ostgraduate upskilling programmes in energy-focussed building performance, the Dublin School of Architecture was invited to join an EU Horizon 2020 research project called 'Meeting of Energy professional Skills' or MEnS. The aim of MEnS is to upskill 1800 architects and building managers across Europe and contribute to the creation of a European NZEB Nearly Zero Energy Building (NZEB) professional network.

Central to the MEnS project is the 'Professional Energy Skills in NZEB' module which has enabled the School to recruit 120 building design professionals in three cohorts of 40 students throughout 2016. It is expected that many of these industry-based students will progress to related building performance programmes in the School thus reinvigorating our post-springboard postgraduate offering.

Over the past five years, under the Springboard programme, the DIT School of Architecture has developed a range of programmes in Nearly Zero Energy Building, or 'NZEB' as it is now commonly known. NZEB is the energy performance standard required under the European Union Energy Performance in Buildings Directive. This Directive requires that all new public buildings must meet the NZEB standard by the end of 2018. It also requires that ALL new buildings must meet the NZEB standard by the end of 2020. The Directive also provides for the retrofitting of all existing buildings to the NZEB standard beyond 2020. Achieving the NZEB standard will be an enormous challenge for designers and builders alike. It will require a culture change at all levels in the building industry, from procurement, to design, to construction, and into the use and maintenance of the building over its life cycle.

All of this will require industry education and upskilling on an unprecedented scale across the EU. From our experience in developing upskilling programmes over the past five years it is clear that the extent of the knowledge gap within the disciplines of the Architecture, Engineering and Construction (AEC) sector is as yet not fully appreciated or acknowledged. Recognising the scale of this emerging upskilling challenge the DIT School of Architecture has been busy for the past 5 years developing new skills and preparing new programmes including the Postgraduate Certificate in Digital Analysis & Energy Retrofit, the MSc in Energy Retrofit Technology and the NSAI-recognised CPD Diploma in Thermal Bridge Assessment, as well as a series of modules and programmes in Building Information Modelling.

The most exciting new programme in this development is the 'Professional Energy Skills in NZEB' online module. This module has been developed with funding from the EU under the Horizon 2020 Meeting of Energy professional Skills or 'MEnS' project. DIT is one of 10 universities across the EU participating in this project. As our contribution to the project the Dublin School of

You can find out more about the DIT MEnS module on the DIT School of Architecture website. Just search for MENS and you'll get a link to all the information.

http://www.dit.ie/architecture/mens/
http://www.mens-nzeb.eu/en/

Architecture has offered the Professional Energy Skills in NZEB module free of charge to 120 building design professionals. This is a part time Level 9 postgraduate module delivered in blended online mode, over an intensive 10-week period, and leads to the award of CPD Certificate in Professional Energy Skills in NZEB.

Under the terms of the project, priority has been given to women and unemployed people who will form the first 50% of each class , after which all applicants will be considered. The module is multidisciplinary and is open to professionally qualified and experienced Architects, Engineers, Building Surveyors and Architectural Technologists. The first cohort of 40 students have just completed the module. The second cohort of 40 has just started. And the final cohort of 40 will commence in September.

In an exciting and significant development for the School of Architecture, the Professional Energy Skills in NZEB module is being delivered in blended online learning mode. This combines a limited number of college-based face-to-face workshops, with a range of interactive and dynamic online learning experiences including pre-recorded lectures, online learning communities, group-focussed formative exercises and weekly feedback webinars. This blended learning approach enables busy working professionals to engage in a fluid and self-managed way, engaging in learning from a variety of disparate locations at times which suits individual needs.

The Professional Energy Skills in NZEB module is divided into 6 units, each covering a key aspect of NZEB. Unit 1 introduces the student to NZEB legislation and policies focussing on two key EU Directives: the Energy Efficiency Directive and the recast Energy Performance in Buildings Directive. Unit 2 explores available technologies through two case studies, one an NZEB new house and the other an NZEB retrofit. Unit 3 reviews the role of renewable energy sources in NZEB design. Unit 4 introduces students to energy calculation theories, conventions and formulae. Unit 5 develops skills in the use of design metrics offering a choice of two applications. Students without experience in energy modelling can study the Irish statutory compliance metric which is called the Dwelling Energy Assessment Process or DEAP. Students already familiar with the use of DEAP have the option to study the Passive House Planning Package or PHPP, the universal low energy design metric. The final Unit 6 challenges the student to consider building life cycle and cost optimal design. The module is delivered by four lecturers who are industry leaders in aspects of NZEB design. The module leader is Architect Simon McGuinness who delivers Unit 1: NZEB Policies & Legislation ;
Unit 2: Materials & Installations
Unit 5: Energy Modelling / PHPP option.
Energy consultant and Architectural Technologist Patrick Daly delivers
Unit 3: Renewable Energy and
Unit 5: Energy Modelling / DEAP option.
Low energy building specialist and registered Thermal Modeller Andy Lundberg delivers
Unit 4: Calculation Theories. Architect.
DIT MSc Energy Retrofit Technology graduate Daniel Coyle delivers
Unit 6: Management and Finance.

Assistant Head of School Cormac Allen is the MEnS project manager, while Architectural Technologist and BIM leader Malachy Mathews has provided expertise in the use of online learning technologies. This technology-led team has been central to the development of a series of DIT building performance upskilling programmes including the Postgraduate Certificate in Digital Analysis & Energy Retrofit, the MSc in Energy Retrofit Technology and the NSAI-recognised CPD Diploma in Thermal Bridge Assessment. Together they bring to the Professional Energy Skills in NZEB module the most up-to-date and leading expertise in NZEB and passion and commitment to blended online learning.

Post Industrial

“Researching Planned Industrial Villages”

Students:

Deepka Abbi
Mark Corcoran
Stephen O’Brien
Karen Tighe
Jack Worrall

Elective Coordinator:

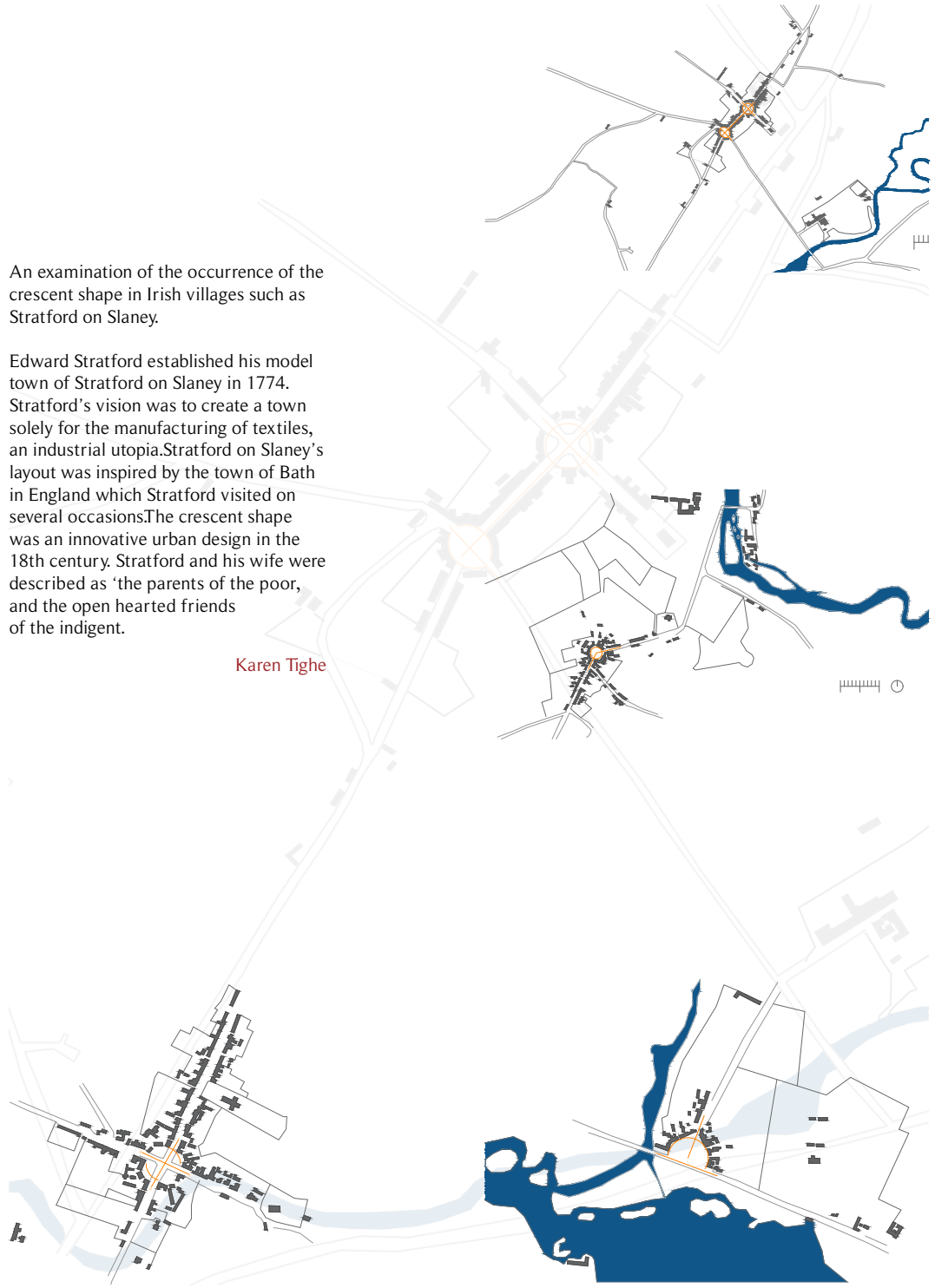
Miriam Delany

In the fourth year semester one Visual Communications module, a group of five students mapped and researched over one hundred Irish planned villages, gaining insight into the historical and political factors affecting the establishment of planned towns in Ireland. This work built on initial survey work carried out by a group of students last year on Utopian settlements in Ireland, which was published as ‘Utopia 7’.

The village as the smallest urban unit, but also the most common in Ireland, is largely overlooked in architectural and urban historical studies. We categorised the planned villages studied into five groups-estate villages, industrial villages, religious settlements, utopian communities and planned villages that fell into decline; many of villages studied spanned a number of these categories.

From the initial broad background, the focus narrowed to researching planned industrial villages; each student made detailed maps tracing the morphology of the selected villages. The villages studied include Castlecomer, Mountmellick and Mountrath, New Birmingham, Monivea, Villierstown, Clifden, Knightstown, Prosperous and Stratford on Slaney.

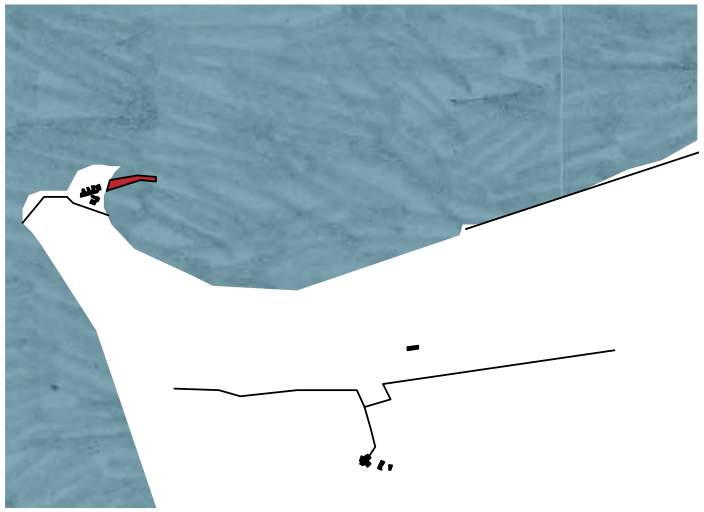
In semester two the same group of students continued their research into this group of villages, taking one aspect or theme for more in depth primary research. This research was conducted through the Community elective module. The results of their research are published this summer in newspaper form as ‘Post Industrial’. The newspaper is to be launched at the End of Year Show, and the publication has been funded through a successful crowd funding campaign on ‘Fund It’.

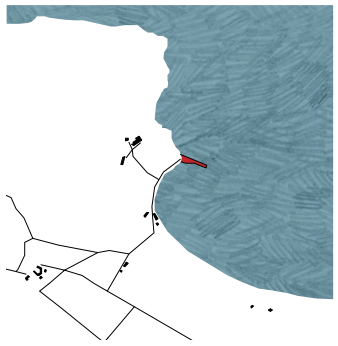


An examination of the occurrence of the crescent shape in Irish villages such as Stratford on Slaney.

Edward Stratford established his model town of Stratford on Slaney in 1774. Stratford’s vision was to create a town solely for the manufacturing of textiles, an industrial utopia.Stratford on Slaney’s layout was inspired by the town of Bath in England which Stratford visited on several occasions.The crescent shape was an innovative urban design in the 18th century. Stratford and his wife were described as ‘the parents of the poor, and the open hearted friends of the indigent.

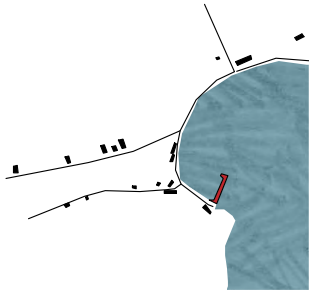
Karen Tighe

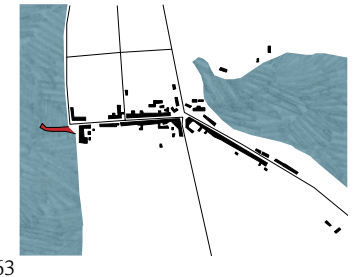




Alexander Nimmo, a Scottish engineer, designed and built infrastructure all around Ireland. He designed roads, piers, quays, bridges, railway lines and canals. Knightstown on Valentia Island, is a village that Alexander Nimmo is said to have designed. The main street has a clear relationship with roads on the mainland, which would make one presume a bridge was planned for the future.

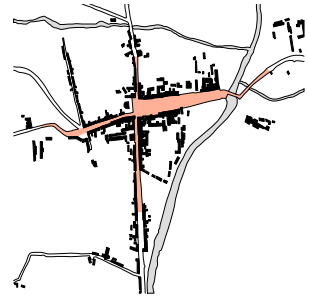
Jack Worrall



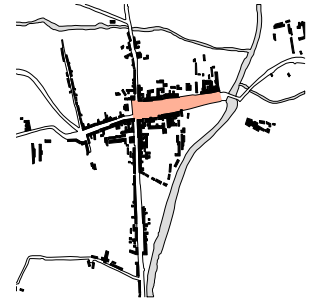


This study explores the history and development of Castlecomer in isolation, and includes comparative analysis through plan diagrams with other similar Irish towns.

Mark Corcoran

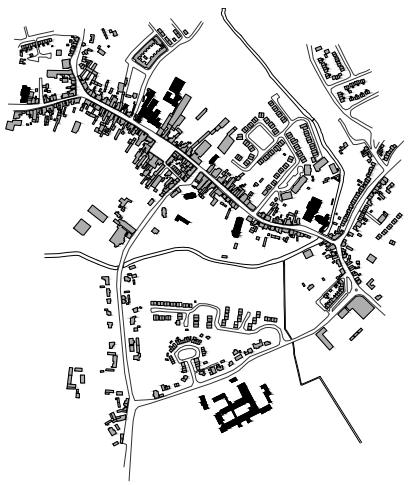


The junction of cardio and decmanus.



The street widens to focus on the town center.

Quaker's Properties 1770



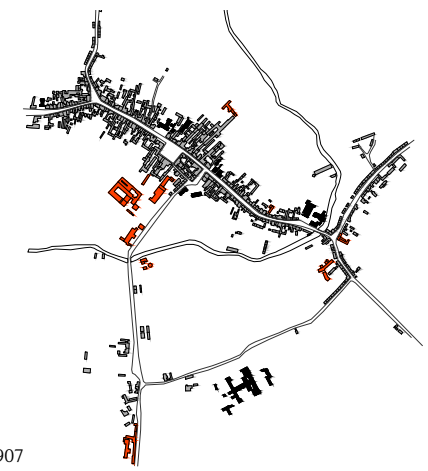
2015

Mountmellick, Co. Laois was once known as the "Manchester of Ireland" due to the large numbers of industries in the town. Most of the industries were established and ran by Quakers who settled in the area. This map shows Mountmellick in the year 1770; with Quaker properties outlined in red and key Quaker buildings outlined in yellow. The key buildings in this map being the meeting house and the provincial school.

Deepka Abbi

1770

1839



1907

The general view is that the Industrial revolution largely by-passed Ireland, and in comparison to England, it's true to say it was a much more fragmented affair. England's powerhouse industrial cities such as Manchester, Liverpool and Birmingham drove the expansion and consolidation of the British Empire; in Ireland, Belfast alone can compare with the scale and production of her English counterparts.While large industrial cities such as Belfast dominate Irish industrial archaeology, smaller settlements such as those at Mountmellick and Stratford on Slaney are often overlooked. These villages reveal the potted history of Ireland's modernization, and the role that industrialization played in the gradual urbanization of a rural population.

In the research carried out by this group, texts by Dr. Colin Rynne and Valerie Mulvin's unpublished TCD M.Litt thesis on the Morphology of the Irish town were key in uncovering the history and development of these smaller industrial settlements. Original texts by Robert Owen and comparative studies on English and American planned villages provided useful context to the Irish villages. We traced industrial villages established by landlords, industrialists, philanthropists and government bodies, and established timelines placing the villages in the wider political context of the Act of Union, the Famine and the emergence of nationalism and independence.

The history of Ireland's industrial villages, and their development alongside mines, mills, canals and factories, has been a fruitful study. This summer the students will take their research on a traveling exhibition visiting some of the villages studied, we hope to gather local oral histories of these places. We will continue the village research next year to build a comprehensive body of work- in writings and text- into the most commonplace, yet intriguing aspect of Ireland's urban history, the village.

Miriam Delany

Exhibition

Galway/Vienna

Students:

Alabbasi, Ruba
Al Yahyai, Saud.
Almeida, Eliza
Ball, Philip.
Beatty, Conor, J.
Becker, Mauricio
Bravim, Livia
Brown, Jessy.
Byrne, Ryan.
Byrne, Sean.
Cabral, Rafael
Carneiro, Mariana
Caton, Holly
Chaney, Andrew.
Cronin, Peter.
Cuffe, Joanne.
Cullen, Niall.
Darazsi, Panna.
Darcy, John.
de Souza, Mariana C.
Dunne, Cathal.
Duran, Lea.

Dunne, Cathal.
Duran, Lea.
Fagan, Daniel.
Ferrari, Paola
Field, Graham.
Firta Foes, Laura M.
Folha, Larissa
Forbes, James, J.
Ferraz, Yuri
Galvao, Ana
Geraghty, Steven.
Gertrudes, Debora
Gleeson, Jack.
Hamilton, Robert.
Hickey, Darragh, K.
Kazackova, Valerija.
Kechkar, Mohamed
Kenny, Conor.
Kidiamboko, Bertin.
Kunz, Daieli

Kunz, Daieli
Laffan, Jessica.
Lawlor, Carol.
Lima, Larissa
Lok, Hou, N.
Mac Tiernan, Ronan.
Maloney, Adam.
Mangan, Sean.
Marques, Marina
Mattos, Juana
Mawhinney, Stephen.
Moço, Caroline
Murphy, Aislinn
Murphy, Timothy.
Ngugen, Nhan
Nunes, Fernanda
Nunes, Renan
O Donoghue, Anders.
O Driscoll, Andrew.

O Hanlon, Robert.
O Hare, Mark.
O Leary, Denise.
Olegário, Peterson
Palminteri, Michael.
Paplauskaite, Dei-
mante.
Potts, David.
Penalva, Pedro
Redmond, Shane.
Ribeiro, Rafael
Rocha, Flavia
Silva, Bruna
Soman, Erika.
Sweeney, Kevin.
H. Villwock, Fernando
Walsh, Andrew.
Walsh, Majella.
Walsh, Paraic, T.
Williams, Darren.
Williams, Eva, D.
Wright, Shane.

Curators:

Michal Nitychoruk
Ariane Ogaco

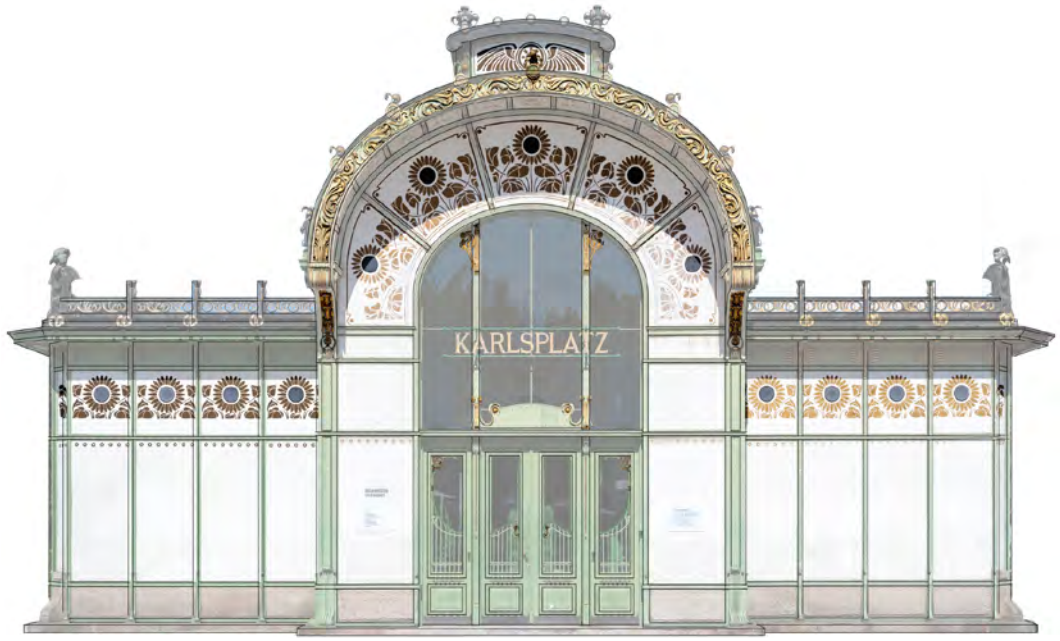
In the second semester of third year the students were asked to consider the relationship of culture and ideas to architecture. Two cities were used as vehicles to frame the semester's discussion: Galway and Vienna. Galway is currently bidding to become the European Capital of Culture in 2020. Re-cast over the latter half of the nineteenth century to facilitate a very particular (and European) culture, today Vienna is embellished with a world-renowned cultural infrastructure.

However, the vision of culture upon which that infrastructure was built is one that was continuously questioned across the twentieth century as being elitist and imperial.

For the Celtic Revivalists, the West of Ireland was one site from which alternatives to accepted notions of high culture could be proposed at the beginning of that century. Inspired by their readings of designated texts, the students prepared an exhibition of a series of models and drawings that analysed the architectures of both Galway and Vienna in terms of their underlying cultures and ideas.

Brian Ward

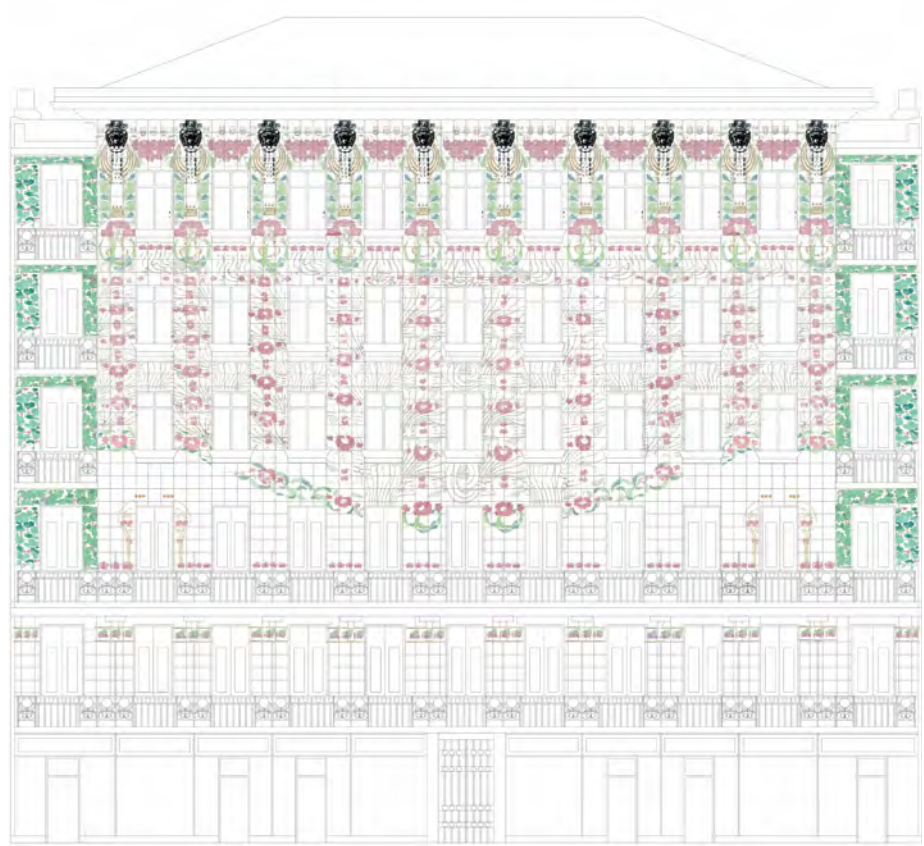
Below
Exhibition held within the Linen Hall Extension



Below
Majolkahaus 1898-99, Otto Wagner

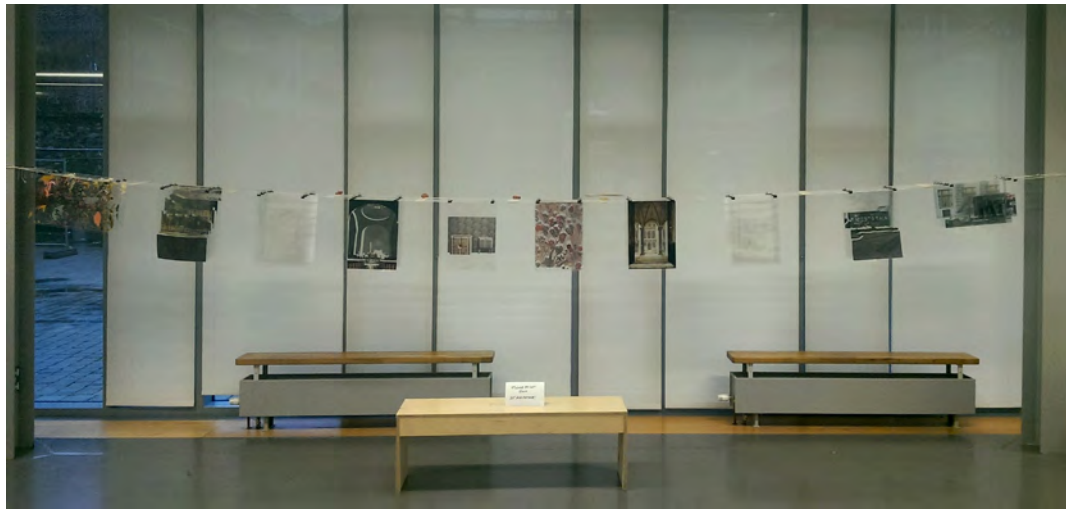
Opposite
Karlsplatz Station 1899, Otto Wagner

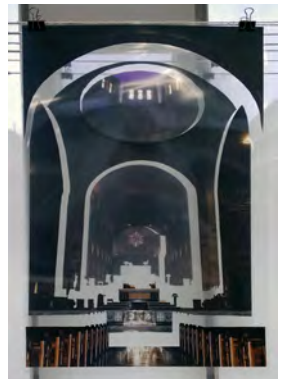
Right
Karlsplatz Station Model
Denise O'Leary
Juana Mattos



Above
Comparison of Vienna's Ringstraße and a similar road boundary in Galway

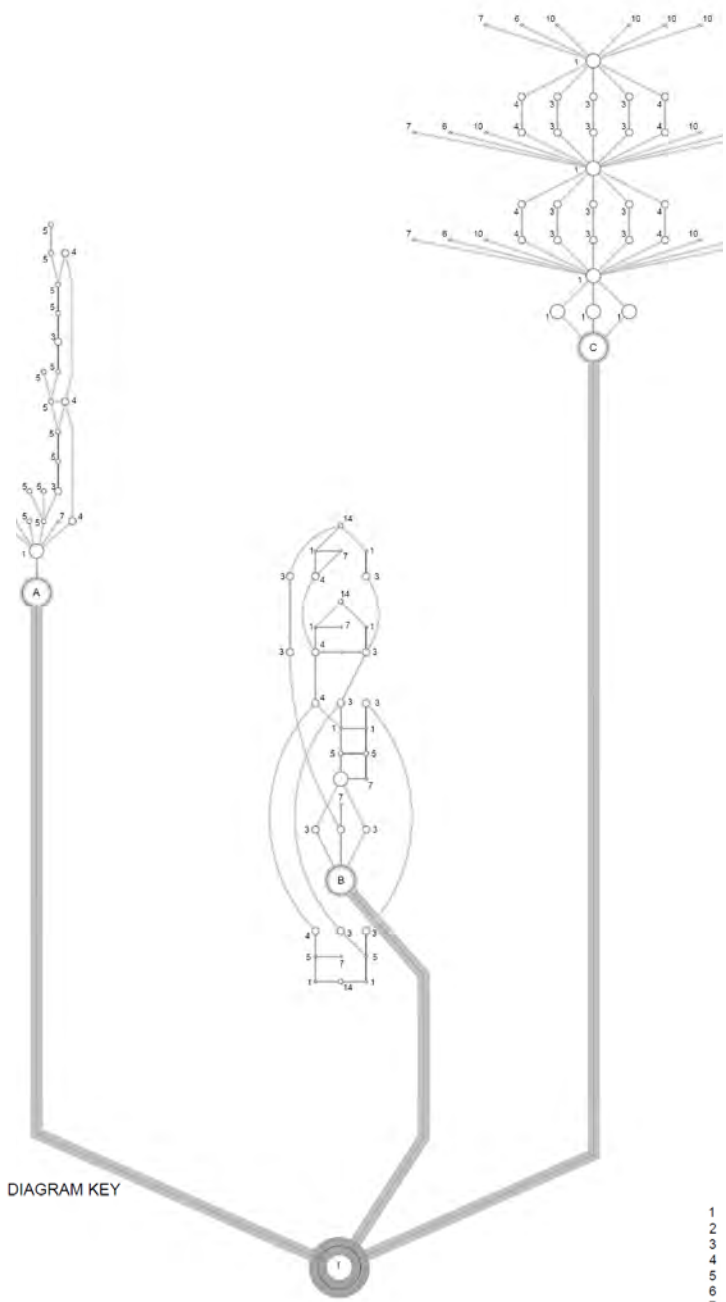
Below
Acetate Overlay Exhibition Display





Above
Acetate Overlay Studies

Below
Student Manifestos



Space Syntax Diagrams

Hiller and Hanson (1984) used basic diagrams or spatial maps to show how rooms were connected, and at what depth into the building they were. however, there are some assumptions that need to be made about them. The space around the buildings and within them is a continuous, structured entity, which allows strangers to move around them but only to admit two types of people into the building 'Inhabitants' and 'Visitors'.

Inhabitants have an investment of power and are controllers of the spaces, while visitors enter or stay in the spaces as subjects of the system, and are controlled, e.g. Shoppers, museum visitors, patients in hospitals. The most important purpose of the building is to interface the two groups and exclude strangers.

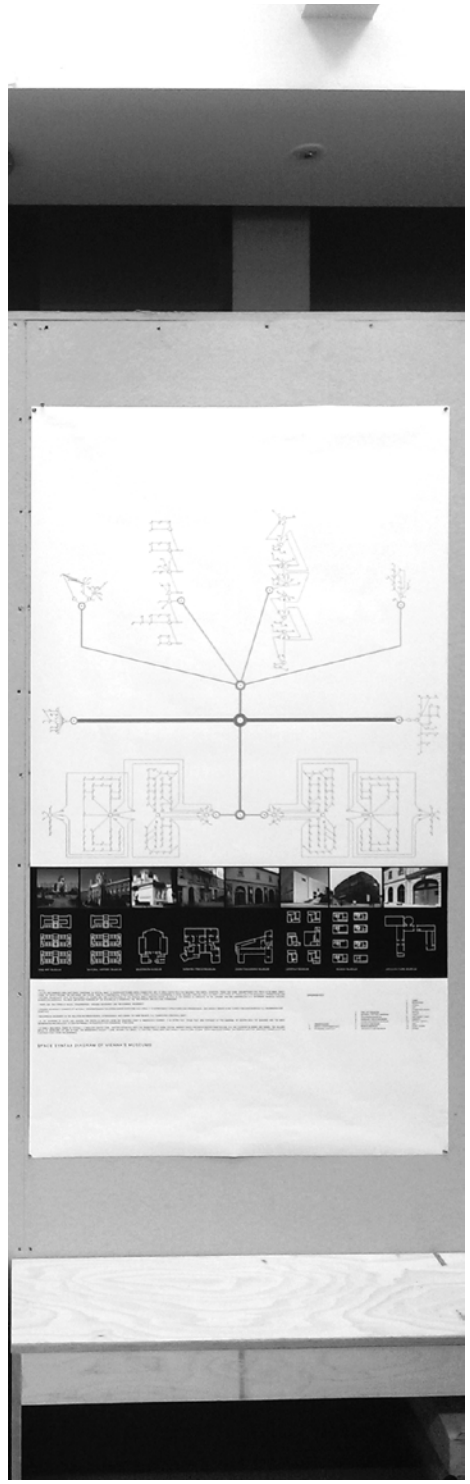
There are two types of social organisation: 'Organic Solidarity' and 'Mechanical Solidarity'.

Organic Solidarity consists of mutually interdependent relations where everyone has a role. It is often highly structured and hierarchical, and usually needs to be closely related in space, e.g. Business and Hospitals

Mechanical Solidarity is the relation between people, often equals, who share the same beliefs, e.g. Church or a Political Party.

Page
Hiller and Hanson spatial maps and student drawn plans of select Buildings in Vienna as displayed in the Exhibition

Opposite
Spatial Syntax Diagram for select buildings in Galway City



MSc Energy Retrofit Technology

Graduation 2015

With the conferring of the first cohort of MSc Energy Retrofit Technology (MScERT) graduates in St Patrick's Cathedral on 31 October 2015, the annual DIT College of Engineering & Built Environment graduation ceremony marked a significant moment for the Dublin School of Architecture. Having already graduated several cohorts of Postgraduate Certificate and Diploma in Digital Analysis & Energy Retrofit and CPD Diploma in Thermal Bridge Assessment students, the emergence of a cohort of MSc graduates reinforces the position of the School as a centre of excellence for postgraduate and CPD upskilling education in building performance design and technology.

The MSc in Energy Retrofit Technology is a unique technical upskilling programme aimed at building design professionals, including architects and architectural technologists. Seven MScERT graduates were conferred with their masters degrees by DIT President Professor Brian Norton. The graduates are Architectural Technologists Daryl Bent, Colette Harold and Monica Lillis, and Architects Ann Canning, Daniel Coyle, David Ledwith, and Eanna McManus, all of whom have already completed the Postgraduate Certificate and Postgraduate Diploma in Digital Analysis & Energy Retrofit and MScERT programmes under the Higher Education Authority (HEA) Springboard labour market activation scheme.

With the majority of architects, architectural technologists, engineers and building surveyors having completed their education with limited coverage of the theory and practice of energy performance and sustainability, and with limited training in computer modelling and predictive digital analysis, a need exists for an applied programme of learning which addresses this knowledge and skills deficit.

The MScERT is a 2.5 year part time programme, delivered over five semesters. It has been designed to enable professionally qualified architects, architectural technologists, engineers and building surveyors to develop skills centred on digital analysis, energy performance and retrofitting of multi-unit residential buildings using a variety of digital modelling and environmental design software applications.

The programme is set at Level 9 in the National Framework of Qualifications. Content is focused on the development of knowledge and skills in energy and thermal performance assessment and energy use and fabric heat loss. Real life projects are used to explore performance ranges from Part L compliance to the Nearly Zero Energy Building (NZEB) standard. Projects explore environmental design principles and impacts, energy systems and renewable energy, and retrofit technologies. There is also a focus on hygrothermal modelling to assess the effects of interstitial condensation on building fabric and energy performance.

The MScERT is a nested three-part programme. The first element is the DT774 Postgraduate Certificate in Digital Analysis & Energy Retrofit (PGCertDAER) which focusses on the multi-unit residential design context using DEAP. The second element is the DT774a Postgraduate Diploma in Digital Analysis & Energy Retrofit (PGDipDAER) which focusses on the non-domestic design context, using PHPP and NEAP / SBEM / dynamic simulation. The third element is the DT774b MSc which focusses on a research project and dissertation and enables the graduate to engage in high level research in the area of energy performance design and retrofit technologies

MScERT graduates are specialists in the energy retrofit performance design and research and will play a leading role in industry as existing buildings are retrofitted to meet the NZEB performance targets set down the EU Energy Performance in Buildings Directive (EPBD). MScERT graduates are uniquely qualified to research and assess the energy performance of a range of building typologies including multi-unit residential and non-domestic typologies measured against national performance metrics. They can research and advise on insulation options assessed as safe in accordance with the best international standards and detail, specify and oversee the installation to ensure performance targets are met. Graduates understand the dynamics of thermal, moisture and air movement through

MSc Energy Retrofit Technology graduation 31 October 2015
Left to right:
Daniel Coyle (MScERT)
Daryl Bent (MScERT)
Cormac Allen (Assistant Head of School)
Joseph Little (Assistant Head of School)
Monica Lillis (MScERT)
Professor Brian Norton (President DIT)
Ann Canning (MScERT)
Emma Geoghegan (Lecturer)
Simon McGuinness (Lecturer)
Colette Harold (MScERT)
Dr Sarah Sheridan (Lecturer)
Orna Hanly (Head of School)

building fabric and design the optimal balance of all three to ensure the integrity of any retrofit solution proposed and protect the structural longevity of the building fabric. In short they will be leaders in the field of retrofit assessment and design. Their skills will be equally applicable to new build work where the principles of building fabric design are significantly more easily accommodated.

With energy analysis and BIM skills building on and enhancing their construction industry experience, graduates will be ideally placed to secure employment in the area of energy retrofitting of the existing building stock – an emerging and expansive field of construction activity across the European Union, in response to the recast Energy Performance of Buildings Directive.

The following dissertation topics give some sense of the variety and focus of ongoing MSc research within the School, with multidisciplinary supervision from experts across the College of Engineering

_Richard Callaghan: 'Investigating frost action conditions in single leaf walls with retrofitted internal wall insulation based on guidance in s.r. 54:2014 code of practice for the energy efficient retrofit of dwellings.' (Supervisor: Dr Marek Rebow)

_Ann Canning: An investigation into whether environmentally, existing buildings should be renovated or rebuilt, in the Irish context, using life cycle analysis. (Supervisors: Patrick Daly / Maire Crean).

_Susan Cogan: 'An investigation of community energy initiatives in ireland: accelerating the energy transition? Case studies of two community energy projects' (Supervisor: Ciaran Cuffe).

_Daniel Coyle: 'A Life Cycle Cost Analysis of an Irish Dwelling Retrofitted to Passive House Standard: Can Passive House Become a CostOptimal Low-Energy Retrofit Standard?' (Supervisors: Dr Marek Rebow / Phil Cully).

_Collette Harold: 'Private Domestic Retrofitting for Energy Demand Reduction: Can private home owners achieve the government's 2020 nearly zero energy targets for existing dwellings undergoing refurbishment with current levels of grant assistance?' (Supervisors: Ciaran Cuffe / Emma Geoghegan).

_David Ledwith: 'A study of daylight design in residential developments including the assessment of existing residential typologies and an exploration of the balance of good daylight with increased requirements for building density and energy performance.' (Supervisors: Dr Kevin Kelly / Mike Haslam).

_Monica Lillis: 'A Comparative Analysis of the Life-cycle environmental cost of typical External Wall Insulation Systems' (Supervisors: Patrick Daly / Simon McGuinness).

_Eanna McManus: 'A study into the cost optimal low energy retrofit of a residential healthcare building.' (Supervisor: Patrick Daly).

_Evelyn Moran: A case study of an Irish primary school classroom tested against Department of Education and Skills ventilation standards and CIBSE B CO2 standards. (Supervisors: Ciara Ahern / Dr Sarah Sheridan).

Cormac Allen, 12th May 2016

POMPEI scavi

HOUSES
CHUKKA
BOOT

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ASA - Architectural Students Association
AAI - Architectural Association of Ireland