A Space of Encounter

A dissertation submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

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BOOK FIVE : CATALOGUES
Presentation Summary
In our first PRS Andrew and I made a joint presentation which described the body of work that formed our practice. We presented this work in much the same way we had done elsewhere previously. A cursory presentation of the portfolio with reference to the supposed intellectual underpinning of each project alongside some explication of working processes deployed in the studio. The stimulus for the work was almost entirely presented by reference to projects in the cannon of architecture and restrictions- legislative, budgetary or otherwise which arrived in the course of each project.

Feedback Summary
- The panel were quick to note that such a dispassionate presentation was slick and glossed over much of the more genuine underlying motivations in the work.
- Our presentation of the work as being purely a product of pragmatics was challenged by the observation that much of the proposals gained their charge in the confrontation of abstract thought processes with a very pragmatic attitude to the physical constraints of each project.
- Sentimentality was raised as possibly being a positive motivating force within the work. A very particular attitude to representation was raised as being of great importance to the working process of the practice.
- Of profound impact was the simple observation that “we took our models seriously”. 
Feedback Summary
- Of particular interest to me were the following questions raised.
- A suggested elaboration of the conversation as a design methodology.
- What might be the best means by which to capture this working process?
- What is the role of visiting buildings in the making of our work?
- A suggested greater description of the productive tension in the making of the work. Is this something that is choreographed?
- An observation that we repeatedly refer to a moment when we 'find' the project.
- How does a project progress?

Presentation Summary
As a reflection upon our opening PRS Andrew & I attempted to articulate our work on its own terms. In doing so we produced a lexicon of terms which sought to describe the motivations and fascinations of the practice. Some of these words we use regularly in our design discussions whilst others were a moment of recognising a latent sensibility or strategies in the making of our work. These words were Geometry, Character, Figure, Form, Tension, Ad Hoc, Conglomerate, Contingency, Empathy. An edited shortlist of these terms were presented alongside drawings of specific projects. Whilst the terminology was perhaps at this point imprecise the moment of mapping our practice was significant. We saw it as the ground upon which we can build future work. The growing sense of an emergent terrain. And as in the making of maps it was the act of its plotting that was important to us not its description. Also touched upon in our talk was the conversational nature of our working process with its implicit non determined fragmentary nature. The scope the presentation raised divergent responses.
models conversation pieces as they both embodied and enabled the productive discussions in our practice. Finally I attempted to relate this collection of terms to spatial conditions that recurred in our constructed work.

Presentation Summary
This PRS we chose to present separately. Building on the previous feedback I sought to explicate further the various ‘conversations’ that housed our creative practice. I did this in numerous ways. By establishing a sphere of influences, peers, mentors and challengers. I named this a field of affinities and describe it in a drawing similar to a cosmic map. I also mapped in a very ‘dry’ way the output of the practice measured against multiple categories such as type, client, completion etc. I found both of these exercises somewhat unrewarding in their assumed clarity of description. Finally I attempted to describe the expanded conversation of one project, the project for a house at Tinakilly. In doing this I elaborated further on the lexicon of our practice defined in PRS2. I sought to do this in the production of a series of drawings which represented moments of recognition in the development of certain project that resonated within the practice more generally. In general these drawings were made in response to conversations. Alongside these I presented a selection of models made in the studio. They were speaking objects that provoked conversation or spoke back. I called this collection of drawings and
beautiful must serve a purpose. They are crystalized, Framed and hung. Then they can be forgotten about. It sort of clears the ground so you can move on to the next thing.

- Crucially a fellow candidate Deborah Saunt sent an email in response Andrew & my own presentation which is referred to elsewhere in this document.

Feedback Summary
- The proportion of realised work to unrealised - actual and virtual. All of the unrealised are in fact virtual. The virtual can actually be real. This duality would be interesting about how you think about your practice.
- You claim contingency as very important to your work. Your contingencies are very spatial, they are made physical.
- There is a suggestion that you design by dancing, there is more in this to be brought out.
- You talked about drawings as if they are real things. They are live things.
- There is something productive in the way you engage with your students. By inviting students into the space of what you might call the research agenda of the practice you are seeing beyond the condition you are currently in.
- The models are something which bring you two together, an abstract thinker & the sensual world. These models are what’s essential to both worlds. The exactness and the complexity.
- These drawings you make are very beautiful. Making them that
elements that developed an individual consciousness apart from the fabric that contained them.

Presentation Summary
The title of this presentation was Non Determined Resolution. It aimed to explore how our working process seeks to generate what I then termed a productive indeterminacy. The format for the presentation was a number of tables drawn in oblique projection with a series of drawings placed on these tables. Most of these drawings were working drawings or detailed construction drawings prepared for tender purposes. The tables represented groupings and extended the idea of the conversation. Our practice is structured around tables - the table where we work in our studio, the tables we meet our clients at, the work tables of workshops and the provisional tables of site huts. The first introductory table explored the role of montage in our work by reflection on a formal and informal critique of our Quarry Project alongside the email received from Deborah Saunt following our PRS3 presentations. The second table was a reflection upon the elaboration of wall ‘build ups’ as a strategy of intensification. The third table was titled “Lost Columns” and examined the tension between the ideal and the compromised, the complete and incomplete by looking at structural grids in a number of our projects. The fourth table looked at
The details are always such difficult things. I am never convinced about the link to the higher set of values they represent. You could do some work on that. For you this link is assumed. You are going from this very material solution to talk to quite lofty sets of intentions. It can help to unpack what is the mental chain that happens in order for these things to talk in the way you want them to talk.

- Are you setting things up deliberately in order to disrupt them - the manner in which you organise a grid and then delighting in how the client disrupts that grid saving you the energy of the decision. Perhaps this is a process. This might have a relationship to the architectural detail. How much of the building do you need to detail?

- A world view is contained on these tables. It is a big task to make it work, to consider the thing as a complete drawing.

- You make these drawings. You like to make them look finished even if they are paradoxical. You give each of these a caption. Then you can speculate what they mean. Use this as a means of making the Phd.

Feedback Summary
- Your description of columns - inside or outside, one side of the wall, the other, deleted or not reminds me of Lisa chards work describing the aesthetics of the period when Wren was working. Critique by Shaftesbury and his cohort who were idealist regarded Wren’s architecture as woefully complicated and not true to any ideal. They consistently promoted a school of architects who turned the corner in ‘the right way’. Wren was a tory - a lower case c conservative. So for him the world is a mess and you shine such reason as you are capable into that darkness and you fix what you can see. And for Shaftesbury and his lot the world is an imperfect manifestation for something that already exists as an ideal. In fact it is bathed in light and your job is to make sure you do not cast any shadows. One is a bizarre perfected architecture which manifested the idea that there might be an ideal world. And the other one is where the delight is in making compromise.

- Its a mess but we do what we can to make something out of it. Your seeing theses things in such a concrete realised way and Andrew appears to be seeing everything very fuzzily.

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Presentation Summary
Presentation five took place in our office in Dublin. Andrew & I presented separately but in parallel. Each of us unpacked the entire sketch design process for a single project. Andrew’s for a house in Donegal, my own for an extension and renovation of a house in Dublin. Due to the nature of the project the design of the renovations to Albany Road was an accelerated process occurring over the course of three months. This intensification of the programme proved a good case study to examine the relational process which we had previously identified. Also of interest with regard to the idea of a conversational or indeterminate design development was the nature of the tender as being negotiated. The contractor being somebody we had a previous relationship on the construction of the works to Belgrave Square. In both presentations it was clear that figures emerged throughout the process of making the project. In fact possibly the project was the ground upon which these characters were arranged. The discussion following this review was formative in the making of this dissertation.
Feedback Summary
- A lot of it seemed to be about the pure and the impure. And attacked that in the fine detail. What types of drawings are you doing to test that?
- They are slippery things your drawings. They are the perfected thing framed and presented but they are also stubborn and clearly elusive.
- The whole way that you have explained what you are doing is very interesting but you come to the end and you say it won't be finished until it is built and I gasp. I also think this is very interesting as it is what your doing. I don't think it is quite what you mean as I think your drawing will complete the project which happens after the construction has been completed.
- You are stretching the different functions of drawing to suit your purpose.
- You are using drawing as a conversation tool not as a description of a decision. Your stretching the conversational potential to its very limit which is when it is built.
- I would like to know more about this idea of it only being finished when it is completely finished. You are constantly alert to the potentials of changes which is an evolutionary process under your control.
- This is a key moment in the PhD.
- I was interested in the figure which I though was a very clever way of articulating what the search is in your PhD. What it showed to me was the ways in which you were able to deal with the increasing resolution of the project. How you keep the project moving forward but how you keep it open. What I am trying to understand is that the purpose of the figure. Is it when you are looking for what the project is, its internal logic or poetic? So the figure and the project are the same thing.
- What you are describing is perhaps more a choreography of figures which has to be conducted within some frame. Is the frame or the ground to the figure what you understand as the project?
- Would you see figures from this project recurring in another?
- It would be nice to show a figure that travels through a project and then a figure that travels through the practice. It migrates through projects. So what your doing is situational but also abstract enough.
that it is transferable through different projects. They continue to be productive. They are agents more than motifs.
- The resolution of this may not be even complete the building is it may only happen afterwards.
- What you are really looking for is a choreography of figures.
- You are talking about figures in the way that we have not encountered anybody else talking about figures in the past. If we go back to Rossi it is quite different, these are actors. And you are also not doing what Siza does or Mirales did.
- What you have given us is a glimpse into an a priori set of ideas of that constitutes a project.
- So this is driving at the original contribution to knowledge that identifies - within a project’s evolution - a number of figures that are set in motion through the design process, coming to rest as a final design when the project is completed. While other famous practitioners have documented their use of figuration in design, none have shown how figures are found and then orchestrated through a design process.
Presentation Summary
Having identified a design process describing the setting in motion of multiple figures the emphasis within in this presentation was on a better understanding and description of the genesis of each figure. Also emergent was a proposition of what I termed quite generally a relational design process, a definition which required clarification.
Feedback Summary

- It resonated with me when you talked about the fragmentary nature of your process. You conveyed this vividly. It is not however that unique. Peter Carl one of my tutors used to say keep the ambiguity alive. And I think you have really done that. But the caveat is that I still feel I am being kept away from the work. So what might be ambiguous could be ambivalent and I would just like you to tell the story in a more explicit way through the work.

- When you first made these drawings they were propositional but now you know what they are. You have a command over the work.

- The statement you made at the beginning is to set in motion a series of figures. The setting in motion you are not yet demonstrating. Can we read these figures cut into the building to help us understand how these figures sit.

- Both you and Andrew repeatedly told us that even though you had completed various designs that there was still no project. It is these compromised elements that become the figure. This is a very precise representation of when the project comes into being.

The problem that you have for your phd is to find a way that is less ambiguous when you show us. There are bits of it here but it's a matter of how you stitch those things together.
Presentation Summary
This was the final presentation and as such summarised the work developed to date. In addition to this I developed and presented the series of drawings which form the choreography chapter of this dissertation. These drawings were an attempt to explicate and test this idea of each project being in some sense about the development and setting in motion of figures. These figures were described as embodying significant conversations in the process the design development. I also attempted to track the life of some figures as they migrated from one project to another. As part of this PRS a draft of this document was submitted alongside a proposal of the final exhibition.
PRACTICE CHRONOLOGY
WORK BY CLANCY MOORE ARCHITECTS
PRACTICE CHRONOLOGY

Slievebawnogue quarry houses (2006 - 12)
Church of st george & st thomas (2006-07)
House enniskerry (2007 - )
Caragh lodge house extension (2007 - 09)
Russell avenue extension (2007 - 08)
Alberts park studios (2007 - 09)
Jamestown road extension (2007 - 09)
Caragh lodge pool (2008 - 09)
West cork arts centre (2008)
O’malley residence (2008 - 09)
Chelmsford road (2008 - 09)
Murray house (2008 - 09)
Giffith avenue extension (2009 - 10)
Warsaw museum (2009)
Irish global health innovation centre (2010)
Aoibhneas womens refuge (2012)
Bird avenue church (2010 - 12)
Temporary cinema (2009)
Fox extension (2010 - 11)
National museum children’s room (2010)
Tinakilly (2010 - 13)
Lalor residence (2010 - 11)
Ballycorus (2011 - 12)
Strand lamps (2011)
Bunaninver (2012 - )

New quay extension (2012 - )
Irish diaspora centre (2013)
Colbinstown (2014 - )
Gallows road gallery (2015 - 16)
School, tallaght (2012)
Cemetery, stockholm (2010)
Big red (2016)
Belfast house (2013 - )
Boann distillery (2015 - )
Ventry house (2014 - )
Belgrave square (2014 - 16)
Shatwell farm (2014 - )
Temple bar gallery & studios (2015 - )
A world to win exhibition (2015)
Albany road extension (2015 - )
Is refurbishment (2016 - )
Without stilling (2016)
Carvel chair (2014)
House bohemabreena (2016 - )
Office bow street (2016 - )
Avenue road (2016 - )
Arklow wastewater (2016 - )
Long island residence (2016 - )

All photography of finished buildings by Alice Clancy unless otherwise stated.
SLIEVEBAWNOGUE QUARRY HOUSES (2006 - 12)

This project involves the construction of a multi generational dwelling, capable of being used as a single house, two semi-detached houses or 4 apartments. Situated in a disused quarry with uncertain ground conditions of discarded spoil, the houses act as an inhabited bridge, spanning between natural and man made outcrops of service structures and a shared entrance staircase. The houses language derives from the structure necessary to achieve these spans, an reference to Irish stave architecture.

Constrained by the shadow cast by the quarry wall to the south and a planning line which restricts construction to the north (due to proximity to a potable water reservoir) the project is paradoxically urban or 'infill' in this supposed rural condition. Within the given form, between these two lines, living spaces and bedrooms are arranged to give well proportioned spaces, deep views and contained rooms. This exercise in poché extends to the section which is modelled to present a variety of scales of spaces. More intimate living spaces and bedrooms occur in a lower, north-east facing wing. Taller living spaces address the south-west. The form of the two dwellings closes the quarry to create
a shared communal garden room overlooked by a long verandah and the tall living rooms. This room in the landscape was the primary ambition of the project.
Terace

Plan
View from Quarry
Den

Bedroom
A vibrant inner city parish needed space for meetings, language classes, children’s play and other support accommodation as well as a clearer link between the interior of the listed church and the space outside.

The project builds itself about the entrance to the church. The form is manipulated such that the intervention recedes from those entering the church, drawing them into the plan before becoming readable as an addition. The resultant poché between this entrance sequence and the fabric of the church is hollowed out to provide the required accommodation. These rooms are insulated and lined in cork to allow for their use separate to the main body of the church.

Constructed in solid walnut the intervention reads with the existing brick interior and yet is clearly identifiable as a contemporary addition.
New Addition as Threshold

Section
Plan

View from Altar
This House for a young family is in the foothills of the Wicklow mountains near Enniskerry. It is a single-storey villa, based on nine square plan precedents from Schinkel and Aldo Van Eyck. The symmetry of the plan is adjusted to inflect to the surroundings. We learned a lot from this cast model about the project - not least a means to avoid the purity that might arise from the plan. In the castings the line on the concrete where the edge of the foam core used in making the model was exposed makes a skirting of sorts. Seeing this, and the gap at the top of these walls allowed us to understand the deeper read of the project as conversation between roof and ground. These ideas have been developed in other projects, most recently the Long Island villa. The house was refused planning due to road safety concerns about a nearby junction. The project remains live pending the resolution of this issue.
LAKE HOUSE EXTENSION (2007 - 09)

This project comprises of the re-ordering and extension of a 19th century country house in Kerry. Sitting on the edge of a lake the house stands on a man made hill at the centre of an elaborately planted romantic landscape incorporating both native species and many rare plants. The original house is what can be termed an Irish house of the middle size - a common typology in 19th century Ireland, the classical house of the middle size is characterised by a highly ordered plan containing a variety of rooms within a square or rectangular form. Upon commencement of the design we reinstated this order returning the dwelling to its original form, somewhat abstract within the broader landscape. The challenge then became to accommodate the clients requirements by extending such a singular, complete and direct structure.

A strategy of elaborating the threshold between the reception rooms of the house and the garden was adopted by wrapping the house in a notional forest of columns creating deep verandas to the south and west of the main living spaces. This grid of structural columns derived its proportions directly from the house. Clearings were made in this concrete forest where rooms were required with a meandering...
weathering line creating a series of indoor and outdoor garden rooms for eating and entertaining. The columns became analogous with the mature oak and pine trees in the garden beyond while the floor and ceiling were considered as landscapes in their own right, with the black floor forming hearth stone, kitchen island and basement cellar and the concrete roof inflected to hold roof lights, a chimney, and a landscape on the roof above.
Dining (in existing house)
RUSSELL AVENUE EXTENSION (2007 - 08)

A project for some friends involving the making of a return extension and some brick rugs to the rear of a terraced house.
ALBERTS PARK STUDIOS (2007 - 09)

This project for some artists studios sits in the middle of a park in a northern suburb of Dublin. As budget was tight we proposed to set the plan as a square, and for the plan to hold a wide range of scales of spaces to allow the building host a range of media from dance to drawing. The grain of the plan is derived from the offset between a serration of roof lights (facing due north) and the plan orientation of the building (held by the existing walled enclosure it sits against). We enjoy the way the geometry somehow completes the plan, and in a way this project was a culmination of an ongoing fascination with classical plan typologies. The walls intersect with this roof make studios with widely differing characters.

The castings here were made to communicate these spaces to our client, but also helped us to think of the building as potentially being rough (we had initially thought of it being crisp concrete like the Caragh Lodge Extension project) - the chips and bubbles in the concrete model added a texture to the form, a grain which allowed the building sit more natively in the parkland setting.

This project was a collaboration with Henchion Reuter Architects. The project was abandoned by the client as funds dried up in the recession.
JAMESTOWN ROAD EXTENSION (2007 - 09)

This project to extend a semi detached house in Inchicore takes its cue from a concrete water tower that sat at the end of our clients garden. We enjoyed this structure's ungainly presence and considered the extension as a frame holding a mass above. The figure of this structural frame was then drawn back through the existing house as a timber cornice, blurring the line between original and added.
LAKE HOUSE POOL (2008 - 09)

This project was a follow on to the extension project described earlier. We took the columnar language of the extension and used it to make an inhabited retaining wall that would at its upper level frame the arrival courtyard of the house. On its lower level the pool engages with the garden.

The project was abandoned by the client as funds dried up in the recession.
WEST CORK ARTS CENTRE (2008)

This was an open design competition for a regional arts centre in Skibbereen. We thought of the building as an open house for the town, one anchored about a generous central staircase that would make the entire building legible and accessible to those who visit it.

A ground floor plan of larger order spaces (auditorium, lobby, galleries) makes a 4 square order. Upper levels of smaller spaces make a 9 square plan. Each are slipped relative to one another so that the stairs operates on every half level - a raum plan of sorts. We can see traces of the Inchicore extension in this strategy, and the stairs is informative of the approach being developed in the Shatwell Farm project.

We were placed second in the competition.
CHELMSFORD ROAD (2008 - 09)

This project to make a free standing house in Ranelagh was informed by the constricted site - with the entire plan being governed by the stairs acting as a central spine.

The project was abandoned by the client in the recession.
MURRAY HOUSE (2008 - 09)

This project involved a design in the garden of a suburban semi-detached house for the couple who lived there to downsize to. Based on a 4 square plan the house was designed as a two bedroom house that could be easily expanded to being a four bedroom house by infilling voids.

The project was abandoned by the client in the recession.
GIFFITH AVENUE EXTENSION (2009 - 10)

This project involved proposing an extension to the rear of a terraced house, which we proposed as being a generous space in contrast with the tighter spaces of the existing house. The project was abandoned by the client in the recession.
WARSAW MUSEUM (2009)

In this competition for a museum in Warsaw we proposed a mat building. Major spaces such as terraces, courtyards, and assembly spaces were each held by a different type of vaulted structure.
NOW WHAT? (2010)

In the summer of 2010 Alice Clancy, James O’Hare and the UCD School of architecture organised a summer school in response to the growing fallout from the recession, which had decimated the construction sector in particular.

Working with Ryan Kennihan, we sought to examine simple forms of construction that might allow new ways of thinking about space. We examined timbrel vaulting and made a small garden room.
IRISH GLOBAL HEALTH INNOVATION CENTRE (2010)

An invited ideas competition, later abandoned by the client.
AOIBHNEAS WOMENS REFUGE (2012)

This was an open design competition for an extension to a women refuge in the north of Dublin. In the project we explored attics and roof spaces along with garden rooms in the making of a characterful places for women and children to spend time in safety.

The tracing of frames and broken figures through the ground floor entrances and structure to the tensile form under the roof become a way to generate a consistent language for a project that linked existing structures with the new.

We were placed second but the project was abandoned due to an inability to raise funding.
Living room in adjusted existing building

Threshold
Garden between new and existing buildings
BIRD AVENUE CHURCH (2010 - 12)

A series of studies for altars and a side chapel for a Catholic Church in a suburb of Dublin. The existing church, too large for its dwindling congregation needed a means to make a more intimate series of spaces for those engaging with it.

The project was abandoned due to an inability to access funding.
TEMPORARY CINEMA (2009)

A speculative proposal for an open framework (derived from Aldo van Eyck) to act as an armature for various projections.
NATIONAL MUSEUM CHILDREN’S ROOM (2010)

A fit out for a space in the National Museum of Archeology, to be used as an education space and children resource space. We proposed a series of pieces of furniture, each thought of as a small building. These pieces acted as storage, and as small spaces for individual occupation.
This proposal for a new house in a 16th century walled garden drew on a series of precedents from the history of Irish garden architecture. The house stands at a junction between the two walled gardens and the wider landscape, and stitches itself around a series of existing openings. The structure acts independently of the wall, propping a pyramidal roof above.
LALOR RESIDENCE (2010 - 11)

A proposal for a house in Kildare.
BALLYCORUS (2011 - 12)

A sunroom made of two nested structures - an internal timber one which makes a panelled room and holds the glass, and an outer concrete one which sits on triangular columns.
This proposal for a house in Donegal. This project has taken a wide variety of forms due to a contentious planning context. A consistent theme has been to think of the house as an inhabited pier with the landscape with a roof above which exists independently. In its various forms it has become an engine for thinking in the office influencing a wide range of projects. This project is currently going to tender.
NEW QUAY EXTENSION (2012 - )

An extension to a house in the west of Ireland (owned by the same clients who commissioned the Slievebawnogue Houses and Bohernabreena). The proposal takes the form of a linear addition along the flank. The primary exploration was the form of the truss, which would change the roof from pitched to mono pitch - allowing the addition to read with its context at one end and allow light in elsewhere. This project is currently under construction.
IRISH DIASPORA CENTRE (2013)

An invited competition for a museum and exhibition to the Irish diaspora in Dun Laoghaire, a suburb south of Dublin.
COLBINSTOWN (2014 -)

This house is laid out as a grid of thick brick walls, with a roofscape of timber barrel vaults above.
This proposal to convert a Georgian house from office use to a series of galleries was governed by a need to do so with minimal disruption to the fabric of the building, and with a tight budget. We proposed that the galleries be clear insertions of minimally held rooms, which would sit against the found spaces and reading as a clear addition.
This competition for a new school to the south of Dublin was set up to be an exploration of systems of construction - due to the very low proposed construction budget.

We found a lot of value in thinking about the pre-cast concrete frame, and in how to derive character from how it would be wrapped and inflected.

Much of this work has been continued in work on projects like Shatwell farm.
CEMETERY, STOCKHOLM (2010)

This entry for an open design competition was made in collaboration with our friend Ryan Kennihan, and built on the work we had done together in the Now What? workshop.

The brief called for a space suitable to be used by all religions and none, and we adopted the dome as a space which is common to the major religions and public buildings.
In 2016, along with a number of other practices, we were invited to design a small pavilion for the London Festival of Architecture. In collaboration with these other practices we decided to pool our resources, and to make a single work between us. As the city is a collective work, so might be our pavilion. Very early on we agreed that we would build our design conversation around the ideas of incidental public space, that our structure would seek to be a background to life. We started by thinking about the facade as a public space. The facade is the place where the relationship between the individual and the collective is made most explicit. We wondered at what point a deep facade became a thin building.

We thought of the facade as a theatrical backdrop to Cubit Square, with props to the north to hold it up. We elaborated these props to make a room, sheltered under a roof. It made us think of market halls and public rooms in the city.

In the space between the hall and the facade there was room to make a gallery that overlooked the square. We lined it with park-benches.
and a deep cill. We liked the way this might be a place to hide away while at the same time could allow people gather in small groups. We thought of how doorways, niches and thresholds of buildings are good places to linger in and made a deep arcade between our hall and the square.
BELFAST HOUSE (2013 - )

A proposal for a simple house on a steeply cloping site overlooking Belfast. The house is a pitched roof form, with the ridge perpendicualr to the slope.
This project for a distillery and brewery is a conversion of a disused car showroom. Our approach was to act as consultants rather than full architects, guiding the location of the plant and equipment of the facility so that this would become the main architectural expression of the project.

A three tall, rendered masonry forms are added to hold the ends of the showroom sheds. These hold services, and ancillary accomodation. The largest of these is an elaborated stair hall holding an orientation space for the public and a bar above.
VENTRY HOUSE (2014 - )

A proposal for a holiday house. The roof is thought of as a tent, with a cluster of structures underneath.
BELGRAVE SQUARE (2014 - 16)

The project comprises of renovations to, and the extension of, a house in South Dublin. In approaching the design we were anxious to not undo the existing character of the house; One of discreet rooms, ante rooms and niches that created an informal, convivial landscape for dwelling. This interior landscape was one composed of objects, furniture and space skillfully arranged by the domestic eye over time. In the renovation of the house we sought to preserve this conversation. As such each intervention is considered as a discrete autonomous object that would enter into dialogue with the existing elements of the house and its future furnishings. This could be described as an architecture of furniture or furniture as architecture.

The primary addition to the house is the extension to the return of the house. Made in Steel it is intended both as a pavilion in and as an oversized piece of garden furniture. Formally it can be understood as two tables nested into each other. The primary floor provides a banquet seat and plant shelf that catch the morning and evening light. Whilst the floor below provides a small office.
Ultimately the project is intended as an exploration of an enabling architecture that simply facilities the intensification and joy of domestic inhabitation.
Kitchen

Axonometric
Rooflight (via Eileen Grey)

Basement Stairs
SHATWELL FARM (2014 - )

A project to convert a pre-cast concrete barn into a residence and a gallery.
TEMPLE BAR GALLERY & STUDIOS (2015 - )

The remodelling of an existing gallery and artists studios. The ground floor is opened up to provide a more generous suite of rooms to engage with art and artists.

The remedial structural work to facilitate this becomes the primary architectural act.
A WORLD TO WIN EXHIBITION (2015)

A temporary exhibition space to host a visiting show from the V&A.

A series of walls are made to an existing narrow gallery space, and the exhibition hung in the resultant enfilade rooms. The props necessary to hold the walls in place are used to mark thresholds and set up a conversation with the existing roof above.
ALBANY ROAD EXTENSION (2015 - )

A domestic extension that seeks to add a single generous space to the rear of an existing Victorian house. The project is made in fragments, each held off one another. Brick walls are modelled to make niches and aedicules, and a structural figure of a column which props the return above anchors this centrally. Two vaults are hung, allowing light to pass between their forms and the brick envelope of the extension.
WITHOUT STILLING (2016)

This work was made in collaboration with the artist Maud Cotter, as part of an invited competition to design a memorial to the 1916 rising. The desires that were made manifest in the events of 1916 and subsequently were themselves consequences of the impulses and sacrifices that came before. The rising was not a culmination, and neither is our current position. All human situations are temporary, and exist in a fragile equilibrium. The nation is not static, but restless, absorbing and reacting. The present is an emergent condition.

A commemorative urban structure, Without Stilling is an inclusive sculptural form that provides a psychological function of remembering, and a place of performance and exchange of ideas through time. Without Stilling is scaled to the body. It is made of 2'559 individual pieces, one for each person who stood forth on the day of the rising. Incomplete in form, it leaves space for others to be included.

Each piece is made of highly perforated corten steel. The porous surface of the plate is folded, (insert space) with one side longer than the other. This formal gesture is repeated to form a circumference of 100 metres.
HOUSE BOHERNABREENA (2016 - )

This is a house extension for a small cottage in the Dublin mountains is for another member of the family that commissioned the quarry houses (Slievebawnogue).

It continues some of the explorations started in the Donegal project.
OFFICE BOW STREET (2016 - )

A proposal to convert a 18th century distillery structure into a small office. An addition to the rear allows access to all levels including a currently inaccessible vaulted basement.

The form of this addition is an echo of other forms in the context, and it is expressed internally as a separate gridded structure, held off existing walls.
AVENUE ROAD (2016 - )

A proposal to convert an existing warehouse into a residence. The existing structure is kept and augmented by a modelled ground floor plate and a series of screens.
ARKLOW WASTEWATER (2016 - )

This commission for a wastewater treatment plant for a town of 36'000 people is primarily a civil engineering exercise. Working with the operational logics of the plant we are developing an approach which seeks to make this new arrival a coherent part of the fractured urban form.

To the sea a new flood defence wall is adjusted and makes a new public promenade. The working tanks of the plant are held underneath a series of monumental roofs, which mediate between the working spaces and the broader landscape.
LONG ISLAND RESIDENCE (2016 - )

The design of this villa is a development of the Enniskerry house, as well as ideas developed and abandoned in the Ventry project.

The level is based around an inflected 9 square plan. A tent like roof is set out on a different geometry, building a slight tension between wall and soffit.

Below a basement level is set out about a series of slow curving walls, each running against a vaulted ceiling.
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