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EDITORIAL

ARCHITECTURE ON THE EDGE
In the Autumn of 2011 Queen's University Belfast will host the 8th Architectural Humanities Research Association conference. The AHRA is a non-profit organisation that promotes architectural research in the UK and beyond, its focus being the exploration of new and emerging areas of humanities research in architecture. Past conferences have addressed the topics of ‘Field/Work’, ‘Architecture, Urbanism & Curatorship’ and ‘Transformative Research into Architectural Practice and Education’. In following the University of Edinburgh, Kingston University and the University of Sheffield as host, Queen’s is confirming its role as an active centre of architectural research.

The theme of this forthcoming conference will be ‘Peripheries’, and perhaps there is no better confluence of time and place to discuss the social, cultural, political and economic influences of architectural practice and education in peripheral zones. In Northern Ireland the population density outside Belfast and its environs falls in a dramatic and telling fashion, with half the province having fewer than 100 residents per square kilometer. The implications for those living in these extended zones of low population density are significant, spanning a full range of issues from healthcare to education, cost of living and employment options. What role do planners and architects have in ensuring that these citizens enjoy a comparable quality of life to their metropolitan counterparts? Do architects even have a role at all, or are macroeconomic factors the ultimate arbiter of what happens, and what does not happen, in these peripheral areas?

Of those reading this journal the overwhelming majority will no doubt respond that architects do have a role to play, even though they may have unanswered questions about exactly what it is. More fundamental perhaps is the question of how and where to set the expectations of what can and should be achieved, and the extent to which metropolitan, urban and suburban thinking should affect that process of goal-setting. In his book ‘Rural’, Dominic Stevens presents us with some very compelling views about the very basis of our approach to the rural landscape, arguing persuasively that the future of Ireland’s countryside might not lie in being simply a dormitory or recreational zone for a metropolitan-focused society. His understanding of the countryside, gained through first-hand participation and personal experience, lets him paint a picture of its future that is thought-provoking and worthy of much discussion and investigation.
It would be wrong of course to restrict the definition of Ireland’s peripheral zones to being simply those that are remote from Belfast, Dublin or other major conurbations. Even in the city it is too often the case that areas and communities become marginalised, relegated to a geographical, social or cultural periphery. The causes of this marginalisation are rarely singular, rarely foreseen and rarely within the control of those most affected. In a most benign sense the growth of the city is an organic process that is never fully directed, the factors driving that growth ever-changing and perhaps inscrutable. Natural expansions and contractions are an inevitable consequence of the multiply overlaid demands that time and circumstance place on a city’s fabric, and the authors of those changes are always, always have been, and always will be people. This understanding that the marginalisation of communities is not the work of an unseen hand of fate, but the product of direct and intentional human activity – most often undertaken with the best of intentions – is sobering. But it is also a cause for unlimited optimism, and a clarion call to action. To see that call answered enthusiastically is unarguably the most rewarding part of an active participation in the architectural life of the city, an affirmation that architecture is (to borrow the words of Abraham Lincoln) “of the people, for the people, by the people”. In Belfast this spirit of engagement and optimism is certainly present, most visibly in the Forum for an Alternative Belfast. The Forum has begun a process of questioning our approach to city development in purely humanistic terms, posing significant questions about the city and the people who inhabit it, and underpinning this questioning with extensive workshops. Why is there so much empty space in the city zone, space that could be residential? Why is city-zone development so biased towards transitional and short-term occupation, to the detriment of stable and long-term family life? Why are the functional patterns of city-living that were once present in Belfast disappearing at an alarming rate, leaving endless streets full of blank facades? The answers to these questions might possibly be arrived at with relative ease, but making decisions on what to do based on those answers will certainly not be easy, and once again there needs to be much discussion and investigation. (E.J.)
With an enthusiastic and diverse following that spanned Roman emperors and genteel Victorian tourists, the heath spa has been an enduring element of life in the British Isles. Exploring a renewed public enthusiasm for the sublime pleasures of dipping, William McGonigle creates a striking and unique resort from the forbidding Thomas’s quarry in the Mourne Mountains.
“This thesis originated around the idea of ‘connecting to the landscape’. This sentence gave me the basis for an initial study into how Northern Irish society connects with its unique landscape, with a particular focus on the Mourne Mountains. This area, like many others across Northern Ireland, has suffered from insensitive development and a sense of a distorted vernacular. Initial studies of the area leading me towards tourism, which in turn led to the eventual proposed building type. The brief called for the design of a new retreat hotel and spa, located on the site of Thomas’ Mountain quarry. This quarry site is located on the slopes of Slieve Donard, South of the town of Newcastle and has a very long history connected to the town. The intention was to offer a unique experience for visitors, unlike anything else within Northern Ireland.”
“The final design manifested itself through creating so called ‘carved space’ from the solid stone of the mountainside; in effect, inhabiting the mountain itself. The main tower element was conceived as a monolithic sculptural shard, pulling away from the mountainside. Its form and profile are intended to reference the cut stone and geology of the quarry face behind. The entire building is constructed from a strict palette of materials. These include; granite (excavated from the site), in-situ concrete, glass, and FSC timber. My intention with the design was to create a very tactile scheme, highly integrated into the landscape, which would take full advantage of this amazing site.”
“This site was not chosen based on fulfilling practical requirements; it is remote, exposed, practically un-serviced and fraught with many more problems. It was chosen because of its beauty, its depth of experience and its relationship to both human history and to nature. It is a very special place.”
With only one week to answer some tough design challenges, Year-1 BSc and Year-5 MArch students joined forces to deliver innovative and intriguing solutions for their real-world clients. The twelve Street Society projects are a diverse range of investigations, urban interventions and social developments.
1. Outdoor Classroom for St. Bride's
2. Big Telly Floating Theatre
3. Craft and the Slow Movement
4. Gifford Community Proposal
5. Strand Walk Interface Zone
6. Northumberland Street Interface Zone
7. Field Society
8. Autism and Learning Space
9. Donegall Pass Community Development Company
10. Forum for an Alternative Belfast
11. PS2 / Belfast City Centre Playground for Kids
12. Leftover Spaces
HISTORY LESSON

The year is 1973, and doorbells all over Europe are ringing and jangling as a young Paul Larmour charms his way into some of the Continent's finest Art Nouveau homes & mansions. Admission granted, pleasantries exchanged, the architectural inspection begins in earnest. No oriel, gable or dormer will evade examination, and no elaborately leaded fanlight will escape capture in warmly-hued Kodachrome 64.

Fast forward to 2010 and the memories of those architectural travels are still very much in evidence, for in Dr. Larmour's lectures and books we see much of those early enquiries and experiences. One thing from 1973 is however rarely seen, and it is an item of great relevance to this Journal. For it seems that, inbetween travels, enough time was found to publish an architectural magazine for the University.

Once again, Dr. Paul Larmour has proven that immutable law of architectural exploration. No matter where you go, no matter how you get there; no matter how long the journey and no matter how hard the road; the chances are high that he's probably been there before you!
The turn of the century in Ulster: Art Nouveau and Inventiveness

Paul Larmour, 1973

“The turn of the century’ period was one of novelty and invention, with whimsical use of past styles, all part of a general revolt against the tired eclecticism of the Neo-classicists and the Gothic-Revivalists.

It was left to certain isolated figures, like the Scotsman Rennie Mackintosh, to pave the way to a new and more genuinely ‘modern’ architecture, but most minor figures replaced High Victorian grossness with a picturesque and often animated eclectic style, much after the influence of Norman Shaw. Shaw, the most representative and influential British architect of the time, was a bewildering eclectic capable of adapting any style in history brilliantly to his purpose, drawing together particularly Tudor half timber, Dutch Renaissance, Queen Anne, and English vernacular work of the 17th and 18th centuries.

Turn of the century work in Ulster tends to be characterised by Shaw-inspired features, with international influence occasionally appearing: wide arches after the style of the American Henry Richardson, continental ‘art nouveau’ detailing, and some Mackintosh and Charles Townsend inspired ‘art nouveau’ features.”

Read the rest of this article and see the full issue, together with the current Queen’s Student Journal of Architecture at issuu.com/qub-architecture
With many city areas benefiting from an investment in culture and the arts, the Holywood Arches area of East Belfast is beginning to seem left behind. Recognising that a signature project can sometimes be the catalyst that leads to regeneration of a whole city zone, changing and improving the lives of all its residents, Year-2 BSc students have been imagining a new Music School for the area. In his submission for the MUSE(C-IT)-Y project P.C. Wan explores the possibilities inherent in the neglected and largely forgotten Connswater River, bringing it back from obscurity to a position of prominence in the urban fabric.
“Before being tucked in and hidden by surrounding developments, Connswater River used to be a community focal point. Old black-and-white photos describe how residents used to step on stones to cross Connswater River. The genesis of the proposal is the attempt to rediscover the glory of the river and create an interaction between MUSE[CY] occupants/passers-by and the river. Thus, a series of spaces are put in motion to start an orchestrated journey along the river, from the gallery/cafe area (public) at the Newtownards Road end, to the Connswater end, with series of music practice rooms (private).”

“The proposal is then refined with a hierarchy of materials (glass to brick), floor area (bigger rooms to smaller), facade (big curtain walls to vertically narrow windows), all intend to create different experiences in each practice room and performance hall. The elevation of Performance Hall area allows uninterrupted view of the river, while the elevation of School of Music is a series of rooms set away from the brick exterior wall with narrow bands of windows, encouraging movements between rooms yet providing privacy for musicians.”
THE CITY IS A PLACE WHERE WE MAKE THINGS
When the built environment of an area loses its cohesiveness it becomes increasingly hard for it to maintain and support a cohesive community. A change in commercial emphasis, an unrealised urban motorway or simple decay can gradually but inexorably create a wateland. In exploring a master-plan for Ormeau Avenue H. Jonathan Nugent examines how this urban fragmentation can begin and what strategies can be employed to avoid it.
“Our masterplan was an urban proposal located around and within a post industrial brown field site, for the development of Ormeau Avenue. Our scheme was derived in resistance to the proposed ‘vehicular ring road’ that was planned to service the City Centre and connect out to the recently developed Titanic Quarter before reaching out to the surrounding suburbs and regional network. In urban terms the area around Ormeau Avenue suffers from a recurring theme of fragmentation.”

“The site contains an exceptionally diverse set of conditions which include the BBC offices, the former Ormeau Baths (presently an art gallery), Central Fire Station, cinema, hotels and a multi-storey carpark. The mass of the site has responded to the culture of the area and is currently used as surface carparking for urban commuters. The area has a strong history of production, housing a number of weaving, wool and linen factories which took advantage of the nearby rail links and the access to the river Blackstaff. The site orientates one kilometre east-west through the site, which cuts through a series of key location within the City. Due to the river location beneath the site, and engineering issues associated with building over the culvert, the river in fact has preserved this site.”

“The principle strategy for the unit is to investigate how layered thinking can be applied to a singular cohesive master plan. Within our units we were involved in the investigation, development and presentation of an urban strategy that would aim to consolidate the fragmented nature of Ormeau Avenue, while creating a unique experience within the city of Belfast. We were guided by our tutors and devised the strategy to communicate a flexible mode of development that would not install or require the expression of heroic architectural interventions in the presentation of place. Our
units developed and presented an urban strategy from intertwined and interdependent urban studies. Our studies were divided thematically into varied scales of inhabitation, taking into account the prospects for occupying the city at a human scale. Our studies included, firstly, researching four small scale independent businesses/work-spaces, including interviewing the local inhabitants of the buildings and revealing the nature of the area. Secondly; two large scale public buildings in Belfast constructed before 1970 and reveal their structural typologies, including the light and atmospheric characteristics.

"From our analysis we discovered that there was a need to expand our site to take in an important area to the west of the original site that had been ineffectively designed and allowed to be run down by the local community. We decided to go for a phased approach of design, with the creation of varying sector schemes containing a new arrangement that could be realistically employed. We divided the site into four succinct areas: to the west the Transport/Industrial zone with its connections to Great Victoria Station, working to the east was the area in which my subgroup were to plan; the Media zone as it contained the BBC and the Cinema, next the Market/Health group and to the furthest east were the last zone which incorporated Recycling. Throughout each zone ran the thread of ‘a place for making’, so within every area there were varied sectors of economy. The project schemes were carried out in three key stages; Immediate, Supportive and Constructive."

“Our attitude towards the masterplan was of a contextually responsive scheme of which unifies urban fragmentation. Within our sub-group the characteristics of our design brief was to ‘explore the potential of Ormeau Avenue as a place within the city of Belfast which is dedicated and supportive of a local culture of making.’ On presentation of the scheme, it was clear of the appreciation of our ‘layered thinking, identifiable with the city’ and of how we intended to create a unique experience within the city of Belfast.”

Theatre Design

2009-2010 Peripheries - Architecture on the Edge
“Queen Street Workshops - An extensive resource of working artists offering innovative workshops for schools using working artists to develop students creative work, offering students the opportunity to work with artists and their art forms.”
“Queen Street Workshops was initiated to facilitate a growing need for artist studio space in the greater Belfast area and would be the largest studio-providing artist’s organisation in Northern Ireland. Queen Street Workshops is dedicated to providing Gallery space and bare walls for vibrant contemporary exhibition space. The project’s commitment to arts and education recognises individual needs by making these spaces available at affordable prices, that cover costs and support future development. The Education programme aims to provide opportunities for young people to engage in and explore the creative industries through cross-arts events and activities. It seeks to encourage, nurture, grow and explore the cultural and creative talent of all people through a vibrant, dynamic celebration of entrepreneurship, utilising the creative industries and artistic expression as its foundations.”
As one of the largest ethnic minorities present in Northern Ireland, the Chinese Community makes a significant contribution to the economic and cultural wealth of the province. However, the depth of understanding of Chinese history, traditions and cultural values here might sometimes tend towards the superficial. In this proposed Belfast development, Queen’s student Ian Shek shows us his vision for a new learning and communication resource.
“The Chinese community in Ireland is the longest established migrants’ group in Ireland, Chinese people have been living in Ireland in significant numbers since the 1950s and they are the largest ethnic minority group in Northern Ireland. In the local community many believe that there is not enough interaction and cross cultural understanding between the two communities. Many hope that there could be more events that involve the collaboration of the two communities. On the other hand the matter of self identity prevails as the younger generation of the Chinese community feel they’re “not really Irish and not very Chinese.”

“The Chinese Cultural Centre will become a vehicle that breaks down the invisible gap between the two communities and form a cultural bridge that aids the locals to understand the origins of their neighbours, their culture and their way of life while also helping the younger generation of Chinese in Ireland to rediscover their roots. The cultural centre will be a house that allows everyone to intertwine, learn and appreciate each other, forming a beacon celebrating the collective differences.”
SCHEDULE OF ACCOMMODATION
CULTURAL AVENUE

1. Front Foyer / Reception
2. Shop / Lockers
3. Performance Venue
4. Bar / Restaurant
5. Kitchen Serving Restaurant
6. Noodle-Bar / Workshop
7. Workshops
   - Values
   - Health
   - Traditional Medicine
   - Handicrafts
   - Art
   - Fashion and Style
   - Music and Stage
   - Lecture
   - Society, History and Culture
   - Beverage and Cuisine
   - Chinese Language
   - Literature and Book
   - Martial Arts
8. Conference Room
9. Office
10. Courtyard Entrance
11. Foyer / Reception
12. Boat House
13. Male Changing room
14. Female Changing room
15. Media space
16. Gallery Reception
17. Store
18. Exhibition Gallery
19. Exhibition Storage Space
“The site is located in Queens Quay, by the river Lagan. The site is connected by a series of foot bridges and pedestrian paths; one of the most distinctive natures of the site is the M2 highway which flows directly over the site.”
A visitor to the town could be forgiven for failing to notice that a river runs through the centre of Omagh. This thesis aims to explore the theme ‘The Urban Edge’ at two levels:

The urban edge condition between land and water, to establish how the town of Omagh can be connected with the river.

And how a building typology, with a precedent for being located on the urban edge, can be relocated within the town centre.”
“Focusing on the chosen theme ‘The Urban Edge’, I considered it important that the chosen typology would contribute towards this. In connecting the town to the river the proposed building needs to create a dialogue for the public between these two conditions, thus addressing the requirement for the building to be of a public nature.”
Relationship to Existing Public Space
“From the outset of my BArch course it has been my ambition to place emphasis on Irish architecture. Not only is this a subject in which I have a keen interest, however I believe that few exceptional pieces of architecture exist within Ireland.

Such agenda in recent years has made significant progress. “Nowadays we rely more on intuition to judge how we put things in the landscape whereas then, in the early 80s’ we were always trying to verify some specific analysis of how things were done in the past.”

Much work remains to be done, and requires urgent attention in order for Irish architecture to compete with its European counterparts in receiving international recognition. “We are here, to a certain extent beyond the reach of European culture, we are an outpost, an island beyond an island. The fact is reflected in our art generally and in our modern architecture in particular.”

With an ambition to undertake my thesis project within Ireland I soon discovered an opportunity for exploration within my hometown of Omagh. Akin to the typology of the traditional Irish market town, the main focus within Omagh was centralized around the market activity on the main streets; as a result the back of house area along the river was ignored. Over the years the town has developed through these backlands, consequently these areas which were once hidden have become reveled. Few developments have yet managed to address this condition, and such remains an image on approach to the town today.”
“Focusing on the chosen theme ‘The Urban Edge’, I considered it important that the chosen typology would contribute towards this. In connecting the town to the river the proposed building needs to create a dialogue for the public between these two conditions, thus addressing the requirement for the building to be of a public nature.

The area selected for exploration has seen other recent developments of a civic nature. Exploring the idea that the area could be established as a new civic quarter, further research revealed that Omagh has remained without a town hall for 36 years. Following a review of public administration in 1973 many local government buildings within Northern Ireland were move to the periphery of towns, isolated from the public.

Now that the opportunity has become available I would like to re-establish the Town Hall within Omagh. Such proposal would have the potential to become a new model for Northern Ireland, in exploring how this typology can be reunited with the public through a location within an historical core/town centre.

To undertake such project within my hometown one would sense a level of excitement, and to make a contribution towards the architectural scene within my hometown one would describe, ‘a rewarding opportunity’.”
Tim Williams

“The unique beauty and cultural value Venice offers needs to be preserved. Famous artists, writers and architects from many countries have appreciated and responded to its magic for centuries. The nostalgia of the city has captured the hearts of many tourists and risks being seen as a dying museum city.”

“Venice, like most cities, has suffered from the effects of pollution for centuries. Conditions are particularly severe for Venice because of the destructive effects of periodic flooding; the acidity and salinity of both the sea-water, water-borne industrial waste from factories on the mainland and oil from ships have all affected the appearance and longevity of stone.”
“The importance of the preservation and conservation of stone within Venice has both social and cultural importance. The magical beauty of the facades of the many churches, the constructional properties of Istrian stone in damp-proof courses and the social qualities of traditional craftsmanship are all important aspects that are in need of urgent attention”

“My proposal, ‘An Institute for Stone’ will promote and embrace the craftsmanship, theory and production of stone both locally and internationally. The provision of facilities to enable craftsmen to continue their traditional crafts will run in parallel with factory production. International recognition is very important in providing scholarship programmes that will allow for both students and young professionals to develop their skills and offer expertise. A retreat within the city will offer a place of inspiration and tranquility that is often hard to find within everyday life - the search to be inspired and to contemplate on their work.”
“My proposed site is located within Castello - a district within the historic island that offers both residential ghetto and industrial qualities. Situated between the Fondamenta Nuove and the Arsenale on the northern edge of Castello, the former gas-works site offers great potential between the public and private aspects of my proposal - public addressing Campo San Francesco, Industrial addressing the lagoon as well as tranquility overlooking San Michele Cemetery. San Francesco della Vigna - a 13th century Franciscan church and monastery is located directly beside the proposed site that reinforces the location.”
With special emphasis on the facade and connectivity, this project called for a clever and distinctive design in a small corner of the Cultural Quarter in Belfast. Going against the rhythm of the street, Naomi Sheehan has designed a striking and folded elevation for a Research and Development Office for Green Energy.
“The irregularity and unusual angles of the facade creates varying shadows and shades of colour as the light falls on it throughout the day. This in turn creates unique and interesting working spaces within the building as light flows through an assortment of windows.”
GETTING AWAY TO IT ALL
It may be surprising to hear that, despite the attraction of Belfast’s wonderful climate, some graduate students decide to take their year-out experience in places that are further afield. We asked the globetrotting Cheryl Gourley about the experiences and benefits of working abroad.

Q. Where did you undertake your year-out placement?

Initially I spent six months working in the USA. I spent the first three interning with Peter Morris Architect, a broad and diversified practice. I was determined to gain as much varied experience as possible and sought work in New York for the latter three months. Ginseng Chicken Architecture is a smallish firm known for its innovative approaches and are a creative fusion of minds from common yet colourfully diverse design backgrounds. The team is involved in a wide range of projects from the design of single family homes, restaurants, hospitality venues to fashion shows.

Q. Was it difficult for you to secure a placement? What factors would you say contributed to your success?

I was in fortunate positions for my first two placements. After spending the summer vacation between second and third year in Vermont, I secured a placement for the following summer working for Peter. It was exciting because I spent time with Peter in 2008 and visited projects from early stages; then when I arrived in 2009 the projects were well underway and I was able to see completion.

I was fortunate to be in a viable location to attend an interview for the intern position in Manhattan, given that I was only a two hour flight to NY. It was daunting to move to Manhattan, since I didn’t know place, the people or the fast paced culture. However, I was exceptionally lucky and moved in with two great housemates in the Upper East Side who were excited by my naivety as a New Yorker and embraced my spare-time sightseeing of the ‘real’ New York.

Q. What kind of projects were you involved in and what were your responsibilities?

My favorite project, KAIST (Korea Advanced Institute of Science and Technology) University is South Korea’s most prestigious science and technology institution. I was involved with the international design competition during my time at Ginseng Chicken.

The new build which will be built on the existing campus is for the faculty of Electrical Engineering and will compromise of laboratories and classrooms, along with a proposal for the urban design surrounding the area. The sustainable building, on a given space of 1000m², had to meet with the imperative LEED standards as a Platinum rated building.
Q. How has your perception of the profession changed with the experiences you’ve had?

Buildings have to be sustainable and energy-efficient by default. The challenge for architects is to make this manifest in their work, so that people again feel that architecture is about substance rather than style.

Exposure is vital for young architects, as the principals of Ginseng Chicken Architecture know well. As a way to gain visibility and develop their design philosophy, they’ve entered roughly 20 competitions since founding their Manhattan-based firm at the height of the recession.

As long as the clients are convinced that you, the architect, know why they designed, they will go a long way. Peter Morris has very conservative clients, politically, who are willing to take risks because they have a sense that psychologically they can afford it. They come to him not because of aesthetics, comfort, or familiarity. They believe he will give them something that they may not be comfortable with in the present, but which may be good for them in the long run.

Q. With the year-out almost over, what are your plans for the future?

The forthcoming academic year is going to be the biggest challenge of my architectural education. Through the Chinese Government, I will be studying in Shanghai at Tongji University as part of a scholarship program. I am excited about the opportunity to visit the pavilions at the world class Shanghai World Expo 2010, especially since I was partially involved with the Korean Pavilion Design working at Ginseng Chicken Architecture.

I strive to run my own practice like Peter Morris. The ability to pay attention to people and never be closed to anything is always the highest standard. It’s something I to aspire to over the next ten years.

Third year students are invited to submit an account of their own year-out experiences in the summer of 2011 arc.journal@yahoo.co.uk
STUDY IN LIGHT
A BUILDING WITH NO FACE

Semester 2 of the MArch01 course put forward the brief - a HOUSE for a collection of art. The modeling exercises of the Zenithal Project, which examined how architect’s met the challenge of bringing natural light down into the buildings (as shown earlier). This was the challenge to each MArch1 students, with emphasis also on delivering freshness to the everyday experience and dignity to the ordinary.

The HAYMARKET site located in Belfast’s City Centre provided the challenge for students to engage fully with the notion of the interior and the characteristics to make GOOD ROOMS, set within this completely enclosed site.

Photo - Stephen McClatchey  Haymarket Entrance
“This project was conceived from a desire to explore and present a series of moments where light and levels become as much of an interest to the occupant as are the performances which shall occupy the spaces.”

“What began as light-wells piercing through the floor plates evolved beyond an element drawing light in at the top and dispersing it at the bottom, rather a consideration of positive (light) and negative (dark) spaces led to the removal of planes as the light-well passes through the building, coupled with the close relationship of each of the light wells results in spaces of varying volumes and shifting views as one journeys through the building.”

A BUILDING WITH NO FACE

Pearse McCann
“The plan arrangement also portrays a positive and negative relationship, the top floor containing the most wall space for the exhibition of art while the ground floor exists almost entirely without any internal walls, this relationship creates an anticipation of space above.”
“The section was the most crucial design tool when I began to refine the design, it conveys the shifting views and variety of spaces created within this project.”
“The gallery has an extremely ordered layout, long and thin spaces are stacked above one another with cores anchoring. Along these stacked spaces are deliberate voids to create courtyards within the dense site. The aim is to create a spatial quality in each of these galleries that allows the artwork to become the focus of each space. The saw-tooth roof only allows diffused north light to penetrate into the top floor, creating the optimum condition for the artwork chosen.”

Lisa Jennings

HAYMARKET GALLERY
“Constructing with in-situ concrete creates a ‘pure’ sculpted building which contrasts and stands alone within a brick world.”
Students in all years are encouraged to get involved in the discussion forum for the 2010-2011 edition of the Student Journal of Architecture. For more information or to express an interest please e-mail ...

arc.journal@yahoo.co.uk
Haymarket gallery intends to create a social intervention within the South West Quarter of Belfast. The existence of the gallery aims to lift Haymarket from beneath the cultural shadow of the city center and revive it to its former self at the heart of Belfast.

Petrina Tierney
“Creating an eruption on the site, the overall form of the building will reflect a monolithic, tectonic and sculptural shape. A frame of corten steel will situate within the boundary of solid, nineteenth century brickwork. Detail will be found in the welding and openings, time capturing the expression of the corten evolving onto the brickwork.”

Orla Young
“The interior of Haymarket gallery will reflect the robustness of the exterior. The gallery will spatially create a journey through the building, elevating people to the upper levels. Shadow and darkness will be contrasted with light throughout the gallery to reinforce a sense of place and being. Installations will take place at different levels throughout the building with lighting conditions highlighting the exhibitions. The gallery aims to reinforce the poet Louis MacNeice’s projection of Belfast as a city that makes things, ‘devout, profane and hard’. “
THE SPACE BETWEEN

Exploring how to re-engage with the forgotten spaces which lie between Berlin’s firewalls. Stephen McClatchey developed a brief that aims to provide both a solution that addresses the urban fabric, helps those in the surrounding community & city beyond with drug problems, and provides rehabilitation in a proposed Addiction Centre.
“This project explores the inter-relationship between placed objects within a broken context, the resulting tension between the old and new adding to the complex tapestry of Berlin’s cityscape as well as proposing an alternative means of re-densification for the forgotten spaces which linger in the urban fabric.”

“The proposal uses neither the traditional tenement typology nor the Communist Bloc arrangement, but rather a synergy of ideologies found in each. The scale and materiality of these interventions should allow the user to have the experience of moving around and between objects that are both familiar in nature yet idiosyncratic in execution.”
Cast concrete Model of the three building blocks set within the forgotten site.
“After observing the culture of Kreuzberg whilst in Berlin and supplemented by my research, I decided upon a three stepped rehabilitation complex as my brief. Each of these steps articulated in an individual block, each of varying scale.”

“A Detox Unit as the first step on the road to recovery. Therapy Unit used by the residents of the clinic as well as the general public through outreach programmes and evening classes. Finally the Management Unit which would be ‘sheltered’ in atmosphere, where there would be full-time medical staff in case of emergency. The most important feature is the means for independent living. The accommodation would be semi-permanent in nature, ranging from six months to eighteen months and over.”
“The aspiration of the building is to act as a link between the existing buildings of importance in the area, charging the space in which it is situated. I have focused on the ideas of threshold and dynamism, fusing the building into the public space. Thresholds between public and private, dark and light and single height to double and triple height are strongly emphasised, with each space in the building treated in a way in which I feel provides the correct ambiance to the area (notably a sense of intimacy in the music school).

“The building serves as a focal point, particularly with its tower element, housing the music school itself. I felt the area itself was in need of a focal point given it has declined considerably over recent times. This is loosely linked to the performance hall - also an area of particular interest, with a rhythmic arcade linking these two elements. The sequential space is focused towards these two elements, beginning with the cafe and creche (although these are separated from the main building itself)”

Andrew Abraham
BECOME SUBMERGED

“A space in which the user can become submerged in the concepts behind expressionism ...”

Within this project Roisin Collins explores architecture that sets out to disorient and confuse, to immerse and provoke the visiting member of the public, in the hope that this will leave the user open and suggestible to the concepts of the art.
“The feeling of being submerged is not always a comfortable experience. Like the art on the walls the building aims to absorb and immerse the user, they become swallowed in a cave of texture and pattern.”

“The gallery aims to remove people from their surroundings and open them up to the emotive elements of the art. This is achieved through materiality and alternating scales of spaces. The extensive use of staircases as landscape takes advantage of the effects of ascent and descent on perception whilst moving through the landscape of the building.”
Exploring different ways to use brick and the atmosphere which can be created.
“The 4th Concrete Design Competition seeks to receive design proposals that reflect a comprehensive investigation of any notion on MONOLITHIC; to explore and exploit the versatility of concrete in generating monolithic architectural objects, structures and systems; leading to proposals that unveil - potential - properties of concrete addressing various functions and appearances in one material.

“This competition is open to students of architecture, engineering, design and affiliated disciplines. It does not prescribe a specific location or program; participants will choose a context of their own that supports their fascinations and ambitions and that fits an acute presentation of their ideas and solutions. The design proposals may range from objects, furniture and architectural details to housing, landscape interventions, complex buildings and structural systems.”

“Olgiati operates an architecture office in Flims, Switzerland, and he teaches architecture design as a full professor at the Accademia di Architettura, Università della Svizzera Italiana. He has held visiting professorships at the Architecture Association in London, the Swiss Federal Institute of Technology in Zurich, and at Cornell University in Ithaca, N.Y. He has recently accepted the prestigious Kenzo Tange Chair and Professorship at the Harvard University Graduate School of Design.”

“He has been awarded the German Architecture Prize Appreciation Honor in 1993 and the prize for ‘the Best Building in Switzerland’ in 1998 and 1999. In 1999 he recieved the International Architecture Prize Appreciation ‘für Neues Bau in den Alpen’ and in 2001 the Swiss Concrete Award.”

In the fourth round of the International Concrete Competition five Queen’s students were successful in the Ireland results. Andrew Hamon, Sean McGee and Rob Moore were placed second with their exploration of how concrete as a material can affect social behaviour. Andrew Abraham and Erl Johnston received an Honourable Mention for their application of lost-wax casting techniques to the creation of nature-inspired forms and spaces in concrete.
Conclusion:

As part of our process, to accomplish our aspirations we designed through hand drawing, card modeling and concrete modeling based on our research. We then undertook a genetic of the invitation's connection to social behaviors. We wanted people to slow but not pause on their daily routine. We then had a second design route of poster and cement modeling to grasp the material.

On reassemble we allowed the material to take its form, not treating it, allowing it to adjust the inside terrains.

Resulting in our early mutations to designed spaces, where these spaces naturally take its own shape.
“The architectural ambition of the Haymarket Arts Centre is to provide a cultural intervention of traditional red brick mixed with a new structural grid system and envelope. The design focuses on compact volumes, passageways and spaces that integrate into its urban context creating a journey of light and dark conditions.”

Patrick Brennan
“The introduction of the grid system counters the problem of the site being triangular and creates a series of ordered spaces internally with the remainder of the sites left over spaces acting as external sculptural galleries and light voids.”

“The grid is placed in a way that it rotates on the geometries of the existing buildings. The placement of concrete beams and columns throughout creates a changing atmosphere within the spaces, each with its own unique feeling. Each room has been examined individually in terms of expression and concealment of structure and envelope.”
LATIN AMERICAN COMMUNITY CENTRE

Grainne McGill
“The main issue when approaching this project was how to introduce a new community into an area already divided by politics and religion. The Latin American centre should act as a refuge space, a place where the new community feels safe and secure. However I did not want the new community to become segregated from the existing communities. I want the building to be open and accessible, a place where people from any background can come and learn about the Latin American culture. Knowledge breaks the barriers between people. The introduction of this new community could be of particular benefit to this area as it may help to unite the existing catholic and protestant communities, currently divided on the site by the railway line.”
“This project was called “Gathering: Mountain Field Sea”. We were assigned a rural site in the town of Annalong beside a nineteenth century cornmill. Site analysis was a major factor throughout the project; in this particular case a geometric interpretation of the wheel of the cornmill, constructed from glass and steel, was used to cover the exterior of the building - a smokehouse.”
... notes
Students in all years are encouraged to get involved in the discussion forum for the 2010-2011 edition of the Student Journal of Architecture. For more information or to express an interest please e-mail ...

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