THE
Eoghan Hurley · Michael
BOOK OF
McEllistrem · Aislinn Cunningham · Jennifer Hogan · Dara
DISSERTATIONS
O'Doherty · Mark Henessy · Luke Benson · Georgy Daly
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The book of dissertations. Volume Two

This volume includes History and Theory dissertations written by the Third Year students of SAUL in the academic year 2012-2013.

Dissertations were supervised by Irénée Scalbert and the design layout was done by the students themselves under the guidance of Javier Burón.

Their Architecture: Ireland's Identity through Architecture

Eoghan Hurley

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'Men of the South' - Sean Keating 1922. Image Courtesy of Crawford Gallery of Art, Cork

Introduction

It is the character of the Irish that interests me. To begin to understand the collective identity of the nation I wish to first study the individuals who inhabit it. A country geographically and historically brushed aside by her larger, more powerful neighbours, like many small countries, her people reflect a huge sense of the landscape from which they hail.

A defining and recurring feature of the Irish mentality throughout history has been a tendency to live aggressively in the present.[1] It is easy why this may be so; living for centuries off the scraps from the tables of the large empires, Ireland developed a 'small dog syndrome' whereby she courageously snatched at any opportunity that may have brought her good fortune that floated by.

This gallant image that we remember of our past forms the foundation of the identity that we broadcast both to ourselves and to the world. More importantly, this is the image that both we and the world embraces.

Many of the complexities of the Irish character can be read from the painting 'Men of the South' by Limerick-born painter Seán Keating. Six men, members of the 2nd Cork Brigade of the Flying Columns, poised, waiting to ambush the British. Camouflaged by the unmistakable Irish landscape, their faces appear calm, composed and fearless. A viewer feels strangely at ease with this scene. One knows not when the English military will arrive, nor what will be the outcome of the ambush, yet these men reassure us that they are ready; each man supported by his partner, each pair supported by the other four, and all six under the cover of the landscape that they know so well.

The image is yet another portrayal of a Romantic Ireland. It captivates a viewer

and forces them to empathise with the rebels' cause. For these men are fighting for their land, for their people.

These 'Men of the South' are most certainly living in the present. Yet for all the control that they express over their present situation, there is no indication as to the security of their future. The ad hoc nature of their uniforms hint at such vulnerability, reinforced by the ominous fact that all of the men are focused entirely in only one direction.

For me, this is an extremely strong impression of the Irish people, a comforting collective that most will warm to. Strong, intelligent and brave, exhibiting a huge sense of kinship and camaraderie. Yet the lack of a well established bureaucratic methodology, in our hasty way of going about things, can often end in tragic circumstances. Is this due to an ignorance and keenness to escape events of a turbulent past? Or a naïvety in failing to provide for the future? The 'luck' of the Irish that R.F. Foster alluded to as being much of the cause of Ireland's astonishing transformation from the 1970s onwards, was much less to do with Ireland being in the right place at the right time, more a case of Ireland seeing a break, and reaching out eagerly to grab it.[2]

Throughout her history, Ireland has experienced extreme misery and oppression. The paradox of the happy-go-lucky approach at times being to our extreme detriment, has (or perhaps rather, had) gained us worldwide sympathy. With each of these 'folds'[3] of misery in our history, it is as though there comes a recurring energy or pressure, built up for years and years throughout the nation, before finally being released at an uncontrollable speed. The country flourishes in an ideal, dreamlike fash-

ion and until the energy runs out, the food runs out, the money runs out etc. Is any good fortune we enjoy to just a precursor to some 'great and traumatic upheaval?[4]

This juxtaposition of the beautiful people, the beautiful landscape, with that sense of impending tragedy is part of what makes Ireland such a haven for poets and musicians. At the top of the world in terms of these art forms, why is it that the Irish have historically not gained such a control over their own architecture, at least apparently? McCullough and Mulvin put it down to a failure to establish a continuous or coherent order from age to age. All architectural progress was liable to 'sudden and complete reversal'[5], which seems to tie in with what I have written above. The previously mentioned bureaucracy that we never established and was never successfully forced upon us, seems to have been a necessity as a foundation for building well.

Our attitude to the architecture that we do possess, seems to echo our attitude to our history. We are very selective in what we wish to restore and name our heritage. The rest is ignored and left as ruins, whether castle, mill or housing estate, stubborn reminders of a decidedly Irish past. Since modernism, we have developed some tradition, producing competent irish architects capable of operating at an internationally recognised standard. I wish to explore whether or not their architecture can be classed as Irish ahead of cosmopolitan. For successful architecture will always relate, in some form or other, with its context, and contemporary architecture has become a largely (and successfully) cosmopolitan affair. Therefore who's to say an Irish architect

is better suited to an Irish project than a German architect? Or visa versa?

       'To destroy war, destroy patriotism'[6]. It seems that in the modern age having adopted a neutral stance in World War II, and since secured peace in the North, that the patriotism shown in 'Men of the South' may be dead and gone. Yet, to challenge Yeats, a Romantic Ireland does not simply die. Perhaps it never existed? Or perhaps it comes in waves, and leaves us with the same nostalgia that Yeats experienced when he wrote the poem 'September 1913'. Irish patriotism has been lost, and for the better. Yet Irish identity remains, and has manifested itself globally. We have seen a boom in this country, and its dramatic self destruction, which has left us with more architectural ruins. So now what? Time to forget the past and start living in the present, perhaps?

    Irish identity is created by the Irish. The IDA yes, but before the IDA comes The Irish individual. An individual with such strong character should have a cultural identity that is reflective of all its complexity. We must embrace all aspects of the past (as distinct from 'living in the past'), the ruins (ancient and contemporary), and with that embrace the future, potentially, and favourably, cosmopolitanism. With an apt balance of the above, only then can we begin to live, successfully and stably, in the present.

Their Architecture; the Architecture of the Irish Individual

In a 1915 tour of the British and Irish isles, photographer Clifton Adams documented his experiences of summertime in Britain and Ireland for National Geographic Magazine. Not much is known of the visit, yet a series of photographs remain in the National Geographic archives. Of the photographs, a handful taken in Ireland depicting the people and the landscape. Portraits showing different generations of Irish men and women, boys and girls, more or less all with the same format of composition. In seven of the eight photographs, the background features part, if not all, of the front of the subjects' homes. In all cases, the home is the white painted stone cottage with a thatched roof.

A search for the origins of this cottage will lead one to seventeenth century Ireland. Domestically, there remains little or nothing of what existed before this date. Various factors contribute to this concerning war, famine, the low population density (roughly about twenty inhabitants per square mile circa 1600) and the nature of livelihood. The dwellings of Irish houses tended to be more transient in their materials; wattle and daub etc. While the lifestyle itself was based largely around cattle and the need for transhumance or 'booleying' from season to season to more suitable pastures[7].

'From 1600, there is a discernibly Irish style of house, though far less elegant and coherent than it would become. The English or Scotch 'imported' styles to be found in plantation areas are less interesting and lasted less well.[8]'

Three Generations of Women, Clifton Adams, 1915

Following the population increase of late eighteenth century pre-famine Ireland, the stone cottage represented the formula for a comforting and coherent landscape where tradition dictated that any stranger was welcome.

This white cottage, usually of rectangular plan with two or even one room, in all its simplicity and humbleness, existed with little variation as the primary dwelling throughout the country. The simple materials, the simple structure, became the vernacular. Throughout the country, the thick walls and the small windows, all remain constant. The heavy roof of sod or thatch, its simplicity continued to be, as referred to in A Lost Tradition, 'born of regard for the necessary order of agricultural work and the economic use of scarce resources'[9]. This formality ensues a sense of continuity from the smallest

A Family Stands outside their cottage, Clifton Adams, 1915, National Geographic archive

cottage to the largest country house, reflective of a desire for humility within Irish community life.

This architecture, the cottage that translated into the parish school building, the community hall, the country house; this is their architecture. One feels that this is where the strongest sense of an Irish architectural identity has its origins.

This sets up an argument that an Irish architectural identity can only exist in, or have come from, a rural Irish context. This obviously is not the case. There is a tendency to equate urbanisation with the advance of Anglicisation and 'civility'. And while the English were responsible for the creation of, most notably, Georgian quarters in Irish cities such as Dublin and Limerick, materials available to

builders (in this case, red brick), or the lack thereof, produced an architecture that now surely ought to be considered to bear a great deal of Irish identity.

Following on, how should we derive identity in our architecture? As I have already pointed out, identity can be dictated by the attitude of the people, it can be shaped, moulded etc. In this case, the architect must work with the people in order to give the argument any importance in the first place.

The formations of our identity in the past, as mentioned, have become of a functional relationship to the land. This is of paramount importance to Irish architecture. Practices such as O'Donnell + Tuomey and McCullough Mulvin have looked extensively into our architectural past, and continue to lead the field in the country, granting site as

an element as important as the building itself; 'a kind of archaeological landscape which requires time before you can sense the traces of other orders, earlier layers upon it.'[10]

Simplicity is another element consistent in Irish architecture. Born of a lack of wealth and resources, the plain and humble nature of Irish building equally plays a role in broadcasting an identity. Georgian buildings in Ireland for example, display the same luxurious spatial qualities as their European contemporaries, but with little extraneous decoration or adornment.

Yet more recently, the identity has become tainted, with two sides; one of beauty, one of a stubborn, ugly nature that has transformed the country, based on widespread accumulation of immature wealth, with Ireland's youthful economy overly vulnerable to globalisation. This is somewhat revealing about other factors that affect our Identity. Shih-Fu Peng of heneghan.peng.architects believes that the building identity of a place can come from the scale, politics and the speed of the work[11]. Certainly, architects in Ireland most recently have had to work at such a speed that the integrity of their work has, at times, been questionable.

Practices such as henegan.peng show Ireland's desire to embrace other cultures and the phenomenon of cosmopolitanism. This, to paraphrase Appiah, is preferable to globalisation or multiculturalism as its connotations deal with interaction, and respect towards difference.[12] Yet Ireland, famously situated between Berlin and Boston, has at times fallen between two stools and become greatly influenced by global marketisation. Appiah doesn't not suggest that identity will be lost with cosmopolitanism, rather that it will be embellished. The country today however, faces a challenge to embrace this modern culture, whilst retaining or perhaps reshaping its own identity on its own terms.

Unfinshed House, Co. Leitrim, Kim Haughton

The Present Condition

'There is not past, no future; everything flows in an eternal present.' James Joyce's intention for his book Ulysses was to 'give a picture of Dublin so complete that if the city suddenly disappeared from the earth it could be reconstructed out of my book'[13]. The enigmas created in Joyce's acclaimed 'stream of consciousness' style, reflect the ideas that have been previously referred to. The notion of living for the present, to escape the past, often disregarding the future,.

At present, our architectural identity is as complex and as fascinating as our cultural identity. I wish to demonstrate this with regard to our entire built environment.

The reality is that Irish architecture can not be represented fully or fairly by, say, the annual winners of medals and mentions from the Architectural Association of Ireland.

I believe that a discussion of Irish architecture should encompass all aspects of the built environment in our country.

In 2006, at the height of Ireland's economic prowess, there were 93,419 houses and apartments built in the country[14]. That same year, only 71 valid entries were made to the AAI Annual Awards for Excellence in Architectural Design. One of the stated intentions of these awards is 'to recognise projects which make a contribution to Irish architecture'[15]. Does this mean that what is built that remains irrelevant to architectural praise is not architecture? Surely nobody would argue in favour of this motion. As represented above, in contemporary Ireland, we have an intriguing case where the vast majority of what is built does not bear, by our own established standards, much architectural integrity.

For the sake of clarity, however, I intend to begin this chapter focussing on as-

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pects of domestic Irish architecture. It is here, I feel, that the most revealing characteristics of our personality ought to be found that can relate to the individual. As Aldo van Eyck proclaimed:

'Architecture need do no more, nor should it ever do less, than assist man's homecoming.'

Thus viewing the home as the beacon for architecture, and everything else being subservient. This particular view sparks questions about our homes themselves, about how our houses relate to each other, and how our public space serves a journey home.

Boyd Cody architects were acclaimed in 2009 by the AAI for their house in Graiguenamanagh, co. Kilkenny, designed and built from 2005 to 2008. With building figures at this time being the highest on record in Ire-land, contrasting different projects of this era shows some extreme difference in attitude, and in result. Boyd Cody's house is set in a rural setting on a south facing hill overlooking the nearby town. A sensitive composition of single storey volumes and courtyards results in an interplay of internal and external space. The architect seems to have a desire for an expressive flow of movement, composing the plan so that doors are rarely needed as a means for threshold. The house scarcely interferes with the landscape. The retaining boundary wall is invisible upon approach, as the subtle flow of the land allows for sufficient privacy for the site.

Similarly, Dominic Stevens' Mimetric house in Dromaheir, co. Leitrim, experiments with the reflection of the surrounding terrain through glass cladding. A most unconventional approach by Irish

House at Graiguenamanagh, Boyd Cody Architects, 2009

standards, it speaks of Stevens' progressive attitude toward Irish architecture. Again, using the lay of the land to provide sheltered, warm space, the seemingly bold, glazed upper floor creates a charming living area, that remains humble in its interaction with the site.

This particular attitude to boundary and privacy comes across as a direct response to the overwhelming hunger nationwide for ownership to be demonstrated by large, concrete block walls. What brought about this obsession? It is yet another example of Irish willingness to escape the past, embracing a new wealth and power that was represented in building.

The situation now, is a landscape of concrete block walls. Like the subdivision of land in the great famine, those dry stone walls that would divide the land into smaller and smaller plots to deal with the upsurge in

Mimetric House, Dominic Stevens

population. Only for the blight to strike, and for the land to be left with picturesque infrastructure of stones as a monument to the disaster. Building technology has advanced in a way that the scars of our most recent disaster aren't quite so forgiving.

Within many of these walls are what we have come to call 'ghost estates'. Dwelling schemes of extremely low density, promoting oil and car dependancy, with little or no strategy for semi-public space. NIRSI have defined the term as a collection of ten or more houses where 50% of the properties are either vacant or under construction. With reference to this definition, the amount of ghost estates recorded in Co. Leitrim in 2010 was 21. For a county with a population of just 28,950[16], this staggering figure describes the situation of the county that suffered worst from the construction boom, yet it is part of a country where such development was, and hence such scars are, widespread.

I find that culturally, the present condition in ireland should be the cause of great interest and participation of the Irish architect. The country is in a state of flux. Not the rapid, unstoppable transformation that the Celtic Tiger brought about. In fact, the exact antithesis. We now find ourselves in a time of less capital, but with more time on our hands. The issues facing the society are huge; the transformation of local politics, the disappearance of the Catholic Church as a political entity, mass emigration of youths; the country as a whole is in a state of limbo. It would be difficult to point to any obvious direction as a solution to everyone's problems, yet for Ireland, the next chapter attempts to uncover a potential direction, by considering Ireland at one scale, as one landscape.

Landscape

A certain image is conjured upon mentioning the Irish landscape; sheep, fields with dry stone walls, woodlands, the coast. Centuries of poets, musicians and artists have described it with more elegance than I care to attempt. Yet the mention of a built Irish landscape might point to something less romantic, images of less coherence, less picturesque.

The question of identity in Ireland is closely linked to our own view of the country as a landscape. For instance, are we an emerald isle to the West of Europe? A series of interconnected towns and cities? An inhabited landscape of rolling hills and rivers or a network of roads and block walls that spill out haphazardly from the capital? A problem thus presents itself. Even within the sphere of Irish Architecture, there can be no one, lucid opinion because the matter is too rarely dealt with.

What we should at least agree on, is that our entire landscape, however we view it, is indeed our nation's most valuable asset, as Stevens points out[17]. Whether it be in light of the tourism industry in the form of scenery, in terms of potential infrastructure, or in terms of sources of renewable energy, it is undoubtedly a commodity that deserves our respect.

Once again we must pay tribute to our past. As recently as 500 years ago, settlers, 'undertakers', and European travellers were awestruck by the nation and 'the mildness of the climate, the fish-filled rivers, the rich pastureland',[18] reasons that still attract masses of tourists.

The visibility of the Irish landscape plays a key role in securing this relationship between the people and the land. The geography of the country is such that one is never more than perhaps twenty minutes away from a wholly rural setting, a stones throw away from the coast, where small villages and cities alike cement a strong relationship to the country's periphery. We are incredibly fortunate to inherit this dynamic landscape, small in scale yet as varying as our weather itself

I do not believe that we, in Ireland, have successfully redefined the word landscape itself, as J.B. Jackson hoped we would[19]. Evidence of this is omnipresent; dictionary definitions referring to scenery, divisions in practice of architecture. Globally, the landscape is now viewed as something that is awaiting 'recovery', as James Corner puts it, 'after years of neglect and indifference'[20]; years of failing to understand what landscape ought to mean.

What remains apparent, however, is that of the architecture created in Ireland in the last twenty years, projects that have been successful in manifesting themselves as 'Irish', strongly display an awareness of a wider landscape.

Furiniture Building College, Letterfrack, O'Donnell + Tuomey

Any particular landscape should be viewed as something that undergoes a dynamic interplay with its inhabitants, both changing to facilitate the needs of the other. O'Donnell + Tuomey's Furniture Building College in Letterfrack is one of the strongest examples of Irish building that references this fact. Successfully integrating an industrial building in as sensitive a West of Ireland landscape as Letterfrack is no easy task. The building manages to pay homage to the existing industrial school, activating the micro community of the surrounding buildings, giving the campus a 'forward looking identity'[21].

'Following the failures of universal and utopian trends in late modernist architectural and urban planning and design, the attention paid to landscape and site is gaining increased currency today.'[22]

In Ireland, the government have projected a desire for 40% of Ireland's energy to come from renewable sources by the year 2020. Ireland, as an island nation, has access to wind, wave, tidal, biomass, hydropower, geothermal, and solar energy resources. Wind energy remains the most suitable choice for sustainable energy, with Ireland having a wind energy resource suitability four times the European average.[23] Given the large scale of wind farms, one senses that a great change in our landscape is imminent.

Is this relatively new world of sustainable energy going to take the place of the long lost property and real estate market? Will it explode exponentially, creating unprecedented short term wealth and employment, once again taking hold of, and shaping our landscape?

I point out once again the need for Irish architects to assert control. The field of sustainability and green energy may remain somewhat of a grey area. Where does the responsibility lie? Whether it's the concern of the environmentalist, the politician, the trigger happy entrepreneur, the architect or the

landscape architect. Could it be that this is a matter of great concern for the general public? The social fabric of the general public, the laissez-faire attitude of the governing and regulating authorities, it can be argued, are conducive to another state of anarchy as soon as the energy ball gains some momentum.

Alternatively, if architects could collaborate to become a regulating entity themselves on the matter, the entire situation would be open to new suggestions, new opportunities. 'We do not leave pyramids', perhaps these are the developed world's response to Rem Koolhaas' remark in 'Junkspace'. It is highly likely that large scale environmental and sustainability schemes could become the pyramids of modern civilisation.

'By conquering nature, man can become nature's rival without being the slave of time... Science and industry proclaim that man can achieve things better and faster than nature if he, by means of his intelligence, succeeds in penetrating to her secrets'[24]

For Jackson's sake, I offer a new definition for the Irish landscape. A system of interdependent communities sharing the resources of the island.

Wind Farm, Kenmare, Co. Kerry

Ireland of the Future

The immediate future of Ireland can be seen as a period of maturing for the little country. I propose a time of reflection for architects and the public.

Prior to their success as part of Group 91, in what was seen as one of the key moments in the generation of successful Irish contemporary architecture, Niall McCullough and Valerie Mulvin spent a rather barren period of Irish economic history looking inward at their country's identity. Between them, they produced three books. Most famously, A Lost Tradition, Palimpsest: Change in the Irish Building Tradition and Dublin: An Urban History.

This quiet period is providing for similar sorts of exploration, which hopefully will result in a positive reshaping or altercation of Irish architecture. There has been a tradition for Irish architects to travel, this too can be revealing and conducive to our identity, as in the past these architects have returned to add another dynamic to the Irish scene. However, the Irish built environment at present faces its own problems; in many cases this does involve a recovery of the landscape, and the more input we have on these matters, the better. The profession may be facing a state of flux throughout western society, I believe that a change in an architects' attitude to the boundaries of their work is crucial.

Can there be such thing as an architecture where there is no capital? I believe that there should be, at least. Not necessarily a flat-pack, quick solution architecture, more an empowerment of architects nationwide as educators. In a recent talk about the problems of ghost estates, Dominic Stevens mentioned that 'architects are facilitators, not experts'.

It is important that the architect can facilitate the needs of a society to interact, to learn, to evolve. Is this not the true job of any architect? They must be at one with the society which they provide for.

The reaction that Stevens receives on his website documenting the construction of his house is phenomenal.[25] He is not making the architect redundant, he is breaking down all barriers between the architect and the people he serves. By broadcasting the possibilities of architecture that is both modest and inexpensive, Stevens is returning directly to a core element of Irish architecture mentioned in the second chapter. By building the house himself, with materials, carpenters, even students that are at hand, he integrates what ought to become a core element of Irish architecture of the future; the idea of craft.

At a large scale, the notion of craft, or bricolage, could be applied in the sense of using what is at hand. Be it housing estates, wind energy, a georgian core of a city etc., or even larger, creating systems between our cities and towns. The future will not allow for a blank canvas for architects to build on. It's more about making the most of what is already there, salvaging what is useful to make something beautiful. At a smaller scale, if architects can buy into a 'craft movement', I feel that this at once implies that more people outside the profession can become involved. Whether these people decide to become their own carpenters or builders, or whether they have someone employed to do it for them, I feel that so long as the attention to detail is present, perhaps elements of craft can be-

gin to replace the soulless, mass produced, branded products that everybody became accustomed to during the years of the boom.

Our identity is something that we possess, we control. I believe that an architect's work is never done, and if the message of our identity were to be granted importance, through architects staying in the country, facilitating their society, educating their society, a positive, sustainable reinvention of their architecture is more than plausible. The challenge is to create an entire landscape, respectful of the past, that facilitates the present, that can progressively anticipate the future.

'All changed, changed utterly. A terrible beauty is born.'[26]

Woman, Ardara, Co. Donegal, Clifton Adams, 1915

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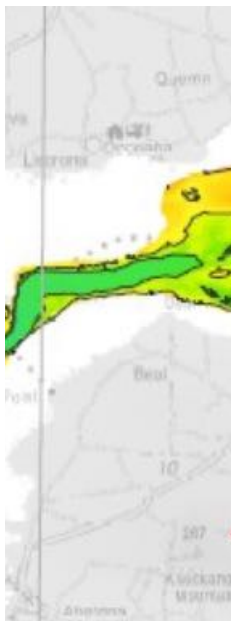
Can Production from the Landscape Support a Rural way of Life?

Michael Mc Ellistrem

Context

The landscape, the natural environment has no inherent identity of its own. The landscape is simply an organized manifestation of people working and living. Sometimes coming together or staying apart but each activity has its well defined space. JB Jackson [1].

Introduction

People find their own unique way of sustaining a way of life on a landscape to survive. When the identity of a way of life is no longer sustainable how do people change to survive. I will search through the activities and customs in the rural landscape to identify the current position and the difference between the vernacular and the political. What processes of production is in the landscape and how it has lost its position on the land is something I will gather an understanding of. Finding the circumstances at develop from a change of conditions in a way of life on the landscape. A search to understand how we find a new political landscape and what information we need to know to build for change. I will recognize the position people held on the land in the past, looking into the present position on the landscape and the changes that are happening now and where we are turning towards.

Image 1; The scales in time in the landscape. The past, the present and the future.

The Vernacular landscape.

The Political landscape.

The Renewable landscape.

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Vernacular in Change

Image 1; seen together express the paths I will be looking into. The different scales of the natural landscape; the past, the present and the future. Binding all three in position is the culture, tradition and character. Each generation leaving behind a mark of customs that will change, die or flourish, but always leaving a trace on the landscape. However much more happens with the landscape than just the visual, it's not just about the scenery or being an aesthetic place but about the cultural landscape that can be unseen as well as see [14]. A sense of this culture runs deep within each of us and will remain to be our identify and our home.

A poem bears no clear image but an idea from a particular view. "Country Life" by local Moyvane poet Gabriel Fitzmaurice [2].

> It's not so much that I'm out of fashion-
> It's more that what I do was never 'in';
> Oh sure, they paid lip-service, doled out rations
> In some pie-eyed back-to-basics Gaelic dream.
> And yes, we'r still surviving, dancing, singing
> At the crossroads where our betters turned away.
> We choose to make a life here while their clinging
> To a past that we who live here know is fey.
> And yes! They come on visits to the country
> To see a past they say we should 'preserve',
> As if we country folk were merely sentries:
> When they come back, they get what they deserve-
> A place that they no longer recognize,
> A progress that they, tourists, must despise.

Fitzmaurice tells the idea of a perception of others perception on Rural. The unwillingness to allow change from an inherited identity, yet in search to find progress. Landscape

is the production of the interaction of humans and their environment but the sense of place can hardly be perceived by the outsider of a landscape. The outsider is related to seeing at a glance. The outsider's interest is on facts and understands the manufactured landscape from a distance but he can also give an open-minded range of possibilities "to be invoked beyond those of the known and the everyday", a "new and broader range of ideas to bear upon the site". James Corner [7]. The landscape has been shaped by a past history of progress, of people working and laboring the agricultural qualities from the land. It has become a proud traditional identity and a known tradition sold to tourists all over the world. Working communities developed and grew locally. The culture grew by working together for the land, holding a deep care and love for it. "The Field" a famous play by Listowel playwright John B Keane [6] is a story of pure traditional love to hold onto each piece of land and fight the alienated production ideas of its time. To this day the game of labour and care for the land has not changed, a game that must be appreciated and can be seen as a part of us. A prime example of the love for the land that each of us can appreciate was in an advertisement during the 2013 Superbowl. The advertisement is called "So God made a farmer" tells a story of how man has cared for the land through endurance and hard work. Image 2.

Image 2; The advertisement from the 2013 Superbowl portraying the work and dedication a farmer give to the land and his stock. The advertisement shows how the collective of farmers pull together a community to work together.

A Political Landscape?

Today in the rural society there has seen a constant decrease in population bringing with it a decline to the value of community. All stemming from a fall in the production progress within the rural society. This accounts of the predominate agriculture sector as well as the industrial sector in recent times. The political world has changed and the landscape and a way of life in the rural vernacular is being left behind.

The political world and production of power has educated us, developed us to become competitive in a national scale and brought a better way of life. Bringing an understanding that we can work together with the power to thrive in this world but in a rural scale our communities have not. All the while losing tradition, turing away from customs and no longer connected to the land. Brendan Kennelly a poet from my local village of Ballylongford once referred to this landscape as "The home of the strangers". People once beginning life here but quickly turning away. Are they still a part of Country Life? A country like that of the advertisement

and the play by JB Keane. In today's political society we miss the human connections that came from doing physical work together and from feeling exhausted and productive. Forging a system that nurtures our communities, creates opportunity and pride of ownership for our communities, and returns integrity, identity and honor for all contributors to the system that could lead us back to local and rural prosperity, better health and closer human bonds [5].

Linkages have been broken. As this culture of mass production has and will become more expensive, more parts of our landscape with poorer agricultural qualities will no longer be economically worth battling against nature for and become neglected - only increasing the cycle of pity, loss and distrust in the landscape.

In my generation very few if any, have opted to battle this agricultural life from the land. Even across Europe only 6% of farmer are less than 35 years old and 30% are over 65 year old. No longer having any connection with this landscape or the culture that has manifested its shape [3]. The youth from these rural areas see a dim light in the life as a "farmer" and go to a place of light and live off the political global culture of power, energy and success.

When a generation turns away from the life as a farmer they turn away from the life of the landscape. Neglecting the land will affect the landscape but it will not scare it but merely create a platform for new change. A change in how we look at the landscape with more of a focus on the political than holding onto traditional costumes of the vernacular [1]. Change towards progress is a change for the better but holding onto the vernacular system is important to progress from the present landscape. Looking at Vernacular from a political view

can be seen as old and backwards but many lessons can be learned from our past. Vernacular can be seen as a process of learning from mistakes and finding sustainable system that will work on the given landscape and in its present economy.

A political landscape searches to impose or preserve an order on the land or keep a large scale plan. To imply a change of unity for production [1]. However it is not an easy task of just imposing a system of order. An outsider, a tourist, might have no difficulty comparing a political productive system on the landscape to a productive system of industry such as the Fordism production movement. Henry Ford not alone invented the fundamental constraint of the car to satisfy all citizens but he reincorporated the whole manufacturing process of the assembly line. Taking the slaughter line as an example of continuous motion in assembling and removing thinking knowledge from the worker into the hands of the employer. Production was brought to a new scale and having an effect on cost efficiency and speed. Sparking a new idea of getting the greater gain from smaller input to a hungry market. Comparing it to the agricultural landscape or the process of farming is much difference. Farming productive output depends on the qualities of each individual landscape. It cannot change to an ideal land quality where any ideal productive system can be placed to bring automatic success. The natural landscape is not a "level playing field". Image 3. As in all ways of nature the landscape holds different values in different parts of the land. Some parts will have a poor quality of land therefore resulting in a poorer output gain.

Yes, structural investments can make a short term change to the quality, to fight back nature and to reclaim a different outcome, but eventually nature's fight will always be superior

and reclaim its natural state. These areas, regular in too many parts of the Irish landscape, are at a disadvantage to the higher valued areas. However as production demand for food grows stronger these margins of ideal landscape grow slimmer. As the economic process of production becomes expensive, more parts of our landscape with poorer agricultural qualities will no longer be economically worth battling against nature for and become abandoned. The quality

Image 6; The conditions in the rural landscape where poor quality land is been abandoned and returning back to is natural state when not maintained.

of the land is studied deeper. The focuses into better quality land becomes more detailed, cutting out the small pockets of poor quality land. Image 6.

The view on farming has changed, the view on the landscape has changed. Viewed to create a sustainable and successful condition that works for this sector. This involves targeting a market in the political sector. The new view on the political landscape by implying a large scale system and using power, energy and technology to open the doors for production. Image 4. Across the rural agricultural landscape

one farmer has replaced many farmers with an army of machinery to meet the growing demands. Bigger lands, bigger productions, one farmer. The big farms that have thrived now only survive. Small farms died. The sheer size has changed the meaning of farming from a careful harnessing from the land into a factory system by draining every resource from the land, not feeling nature or working with it. The fringes of large one man farms and many vast parts of the landscape with low productive qualities become the brunt of abandonment.

Image 3; The soil qualities of the landscape of Ireland; how diverse and different the sub matter of soil can change.

Podzols
Brown Podzolics
Brown Earths
Grey Brown Podzolics
Blanket Peats
Gleys
Basin Peats
Rendzinas (Shallow
Lithosols
Water
Urban
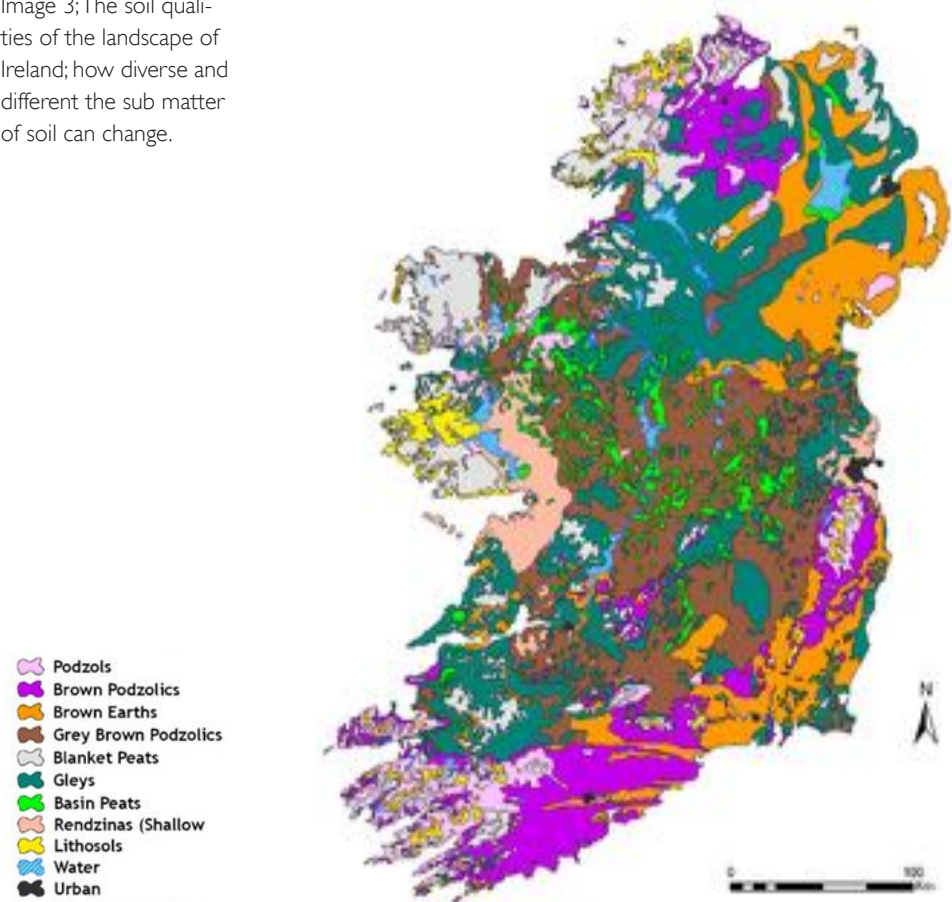
A Dyeing Rural Life

The conditions of abandonment and collapse of rural communities is a problem. A condition of misery that is portrayed the recent film, "Pilgrim Hill" by Gerard Barrett. It is not only a problem in the dark wet corners of Ireland but it is a virus that has spread across large parts of the Europe and of the World. As landscape searches for a balance between the vernacular and political landscape. There is a search to find a productive output from every input, creating a knew

Image 5; An elderly woman having to do the heavy jobs in the village because the young have left for the city. Morocco. Finding it hard to survive.

understanding for nature and greater study into biodiversity. These problems are affecting the landscape and its social structure.

During a study trip to Morocco we met another example of collapse to a rural way of life. Tafza, a village 36 kms. outside the city of Marrakech is on a valley at the foot of the Atlas Mountains. Many of the young people in that community could not find any real future and had to search for work in the city. Leaving led to a fundamental break down in the linkages in a collective society. The lack of primary infrastructure made the community neglected. It creates a cycle into the future of little hope for the village to find a new light. The young men of this village and many others saw the vernacular tradition unsustainable and had to opt to immigrate to the city in order to find a better life and to survive. The work they find in the city has to also support the aging population left behind in the village, too old to be self-sufficient. Image 5. This condition shows the direct effect the loss of youth, the loss of a sustainable line of production can have to society.

We from a developed part of Europe can sympathies with this sociality. The little difference a rural developed areas have on the less fortunate is our ability to be able to commute, to escape from these unproductive ties with rural life yet still be a part of a rural community. However I feel it would be unfair to compare it to the Irish bleak past of mass immigration globally. In the Irish condition all sectors within the nation of Ireland were in a depression, such as the famine but in countries like Morocco the exports of production are successful where a mechanical productive landscape systems control the market. Large infrastructure product systems

Image 9; A graphical diagram related to humans position on the world. In the red are the cities, towns of the world where 50% of the worlds population live, 2% of the worlds surface. Consume 80% of the worlds products and produce 75% of the world waste.
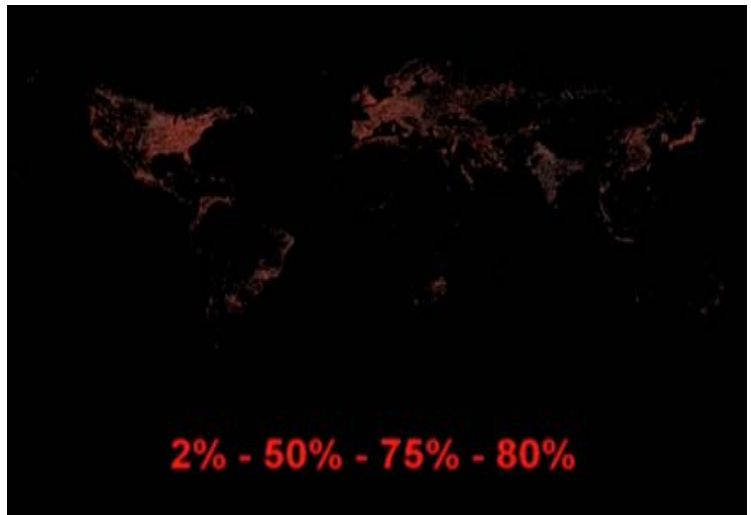
leave the native tradition people unable to compete, unable to survive, losing a vernacular way of life.

The break down in the rural social structure and a mass migration to cities, "The Rural Exodus", has led to outstanding facts that can be constrained in the world population density map. Image 9. Todays 50% of the world's population live on 2% of the surface of the world and by 2030 more the 60% of the worlds population will be living in urban areas. UN Report, 2005. The facts and figures sum up to show us how rural is in a position of radical change, not alone to the visual landscape put to the functional structure of society. This situation that has been left for the loyal people in the rural areas to deal with after billions left for the city. Image 7. In comparison to shrinking cities rural areas suffer twice as much when neglected and excluded. Based on figures that can be seen throughout Europe, in the past 20 years the percentage of farmers have dropped form 20% to 2%. In the Spain, one of the poorest economies of the EU at present, almost 3,000 villages (12.5% of the overall 24,000 villages) are

being abandoned. Image 8. An abandonment of the agricultural activities has manifested an objective of this generation only to "survive" and find a new way of life.

There is a present position where this generation is not willing to face this front-line of transformation, unable to invest in the a productive scale to survive, not knowing how to transform a vernacular landscape into political theory.

In North Italy, which is much more of a political landscape of industry and manufacturing, there is a similar position with a different outcome where the dairy sector is been neglected. The young are not considering to work on a farm but preferring to work on the factory floors and progressing with industry. In recent years there has been an influx of Indian Farmers into the North Italy to take over these essential, vacant job opportunities in the sector [9]. Image 10. In the province of Cremona, in Lombardy, where agriculture is the main economic source, the Mayor had this to say about these Indian workers, "I tell you they are indispensable for farming - they saved an economy that would have gone to the dogs because young people didn't want to work with cows." As like in Switzerland where the maintenance of the meadows is being done by labour from the far east. It is a growing condition portrayed across the landscape, where a once economical sustainable system worked. This shows how the next generation view farming and the present economic position of the production of food. It is a fundamental ingredient in society that could have knock-on problems towards the supply of food and meeting a growing demand for a growing population.

There has been a change in how we treat the necessity of farming as a role in the greater society and as a key link in the

chain of the bonds of rural communities, and how we have viewed the process of agriculture. We are now looking deeper into horticulture and the biodiversity of a plant. To investigate this through science into the structure system of a plant and its limits on production [10].

Image10; An article in the International Herald Tribune on Indian diary farmer keeping a dying agriculture sector in Italy alive.

Image 7; A Prime example of the rural Exodus, as the millions leave the countryside with only the good on there back they enter a new world. The comparison of the holes in the door show how the city welcome and prepare for eider class of people.

Image 8; Condition developed from the abandonment of rural villages and countrysides. Triggering an emotional disgust on a loss of the Rural ways of life.

The abandoned landscape of Spain.

The Value of Nature and the Natural

The political infrastructure of cities cause us to search for the natural within the landscape, we begin to look for an understanding of the value of nature in a plant and in the ecological position between people, place and nature. People have different perceptions of nature and its beauty. The architecture of a political landscape can be based on the ideas from the Renaissance Landscape, where there is a belief the land has a single function, has a sanity of place and it means property, permanence and power [1]. However in a political world of power and production , where there is a search for an output from every input, it makes it difficult to understand the effect of the picturesque flowered gardens.

In Beijing for the Olympics many of these landscapes were constructed. "Garden of beauty" was a place of sanity, order and permanence. However these large investments are now useless, they are a wasteful development with no output. Flowers don't give any productive qualities, only constant investment toward maintaining such a "prefect" place. There is a turn toward the vernacular to find the balance with the beauty of open green space and with a productive entity in nature. A natural garden that has an end product.

We now look at things is a new light, with a new eye searching for the economical values of what is produced. There is a new light been cast on all corners of the landscape. A view into detail on the input, on the process and on the value of the production to find an efficient and maximum output. Leading this view is a drive towards biodiversity as a natural amenity and toward integrating technology to harness and retain knowledge in same way development of

the mechanical power has brought change. There is now a "challenge to agriculture to define all varieties of land and put them to appropriate use" [1].

In Beijing, and other major cities in China, there is an problematic situation with storm drainage flooding and foul water. This is due to cities developing beyond the capacity of their primary infrastructure. To solve this situation a productive design called "Big Foot" by Kongjian Yu became a natural solution [8]. The idea to construct a condition where nature can solve the situation. Constructing a natural beauty. The name of one of these projects is called Turenscape, "nature, man and spirt as one". Image 11. It is a strategy to transform the dying wetland into an urban storm water park, which provides multiple ecosystems and services for the community. Open paddy fields were constructed along the lower flood-able areas to create organic farm habitats as the images show. Image 12. It allows people to reclaim a linkage with the land, creating a collective workable environment in the heart of a city. While during time of heavy rain it is allowed to flood and act as a soakage to prevent flooding from the greater city surrounding . This environmental design creates a new nature, not just protecting nature as it is, it creates a new beauty. Translating a "garden of beauty" into a political landscape.

Image 11; The Turenscape project by Kongjian Yu in China. An natural environment with a high productive output to accommodate problems with flooding.

Image 12; A joy of have a link with the land while finding a productive value in the Paddy fields of the Turenscape project.

How Power Brought Change to the Landscape

The introduction of the mechanical power such as the tractor, guided a transformation from a vernacular agriculture into a political landscape over time. It brought big fears to farming, believing it would bring a time of doom to the "small" farmer. The fear that large scale machinery would only be able to be invested by the big farmer who could afford to run it and have enough labour to work it. The fear of making too much of a separation in competition between the size of farmers, however it didn't, it only brought change. It allowed the farmer to see scale in a new way, removing the restraints of labour. In the Great American plains the landscape was designed to facilitate a mass follow of mechanical development of agriculture [7]. Mechanical developments open doors to new engineering technology such as finding new underground water supplies in Texas, creating new agricultural lands and a new vision of fields. Image 15. Yet the financial investment in the operations of this kind of mechanical technology of irrigation was far beyond any average farm landowner. "American agriculture" Walter Ebeling [5].

The Soviet Union of Russia in the 1920's was the central driving force of the great transformation led by the tractor. The Russian economy embraced it efficiently and its ability to produce. Like the car, the tractor developed quickly to different sizes and scales and became inexpensive and versatile for all. A tractor is now a tool used as a given to all farmers. It opened doors for agriculture to move forward into new light. This change might not have directly changed the process of farming the land on the landscape but it gave farming the ability to change in terms of its scale on the

landscape.

In recent years in America there is a new rethinking of trying to re-attract the farmer. Not to revive the farmer of the vernacular but now as the business man operating a larger scale co-operation to produce a political landscape from neglected areas. To manufacture a production system for the land like the Fordism system of cars, find minimize input and gain maximum output. The hard edged political development brings us back to the problem with the vernacular idea, where input > output [4].

Image 15; A political landscape where the input of mechanically pumped irrigation systems make the landscape more productive and less wasteful.

The Power of mechanically pumping has found new lands making barren areas now productive. Is this a sustainable system?

Today the market for any type of goods can be chosen anywhere around the globe. Due to advancements in appropriate technology material goods can be tracked to source to ensure they comply with the high quality standards. This creates a wider, cheaper and more competitive market for high quality products. Putting a greater demand on political landscape and killing off an unproductive vernacular landscape. The EU (European Union) in the last month has introduced levies to tackle this problem of the suffering small farmer. Even though they are pushing the quantity of production they also realize structural collapse in rural society. The EU are removing support from production capital and converting it to the land areas capital. It takes anyway for the quality value of the landscape but invests it into the quantity amount of the landscape, allowing the smaller farmer in handicapped areas to gain some ground on the large scale productive systems.

Reading the Landscape in a New Way

The methods of farming the land can be seen with a fresh mind, a new light. Image 13. The original introduction of the tractor brought change to the labour intensity of farming. A change from nurturing the land by hand to farming it with the power of mechanics, reducing the brawn.

Image 13; Seeing the landscape in a new light. Reading it for is individual qualities with a difference from one field to another and no longer only seeing it as an organized pattern of a vernacular or mechanical system on the landscape.
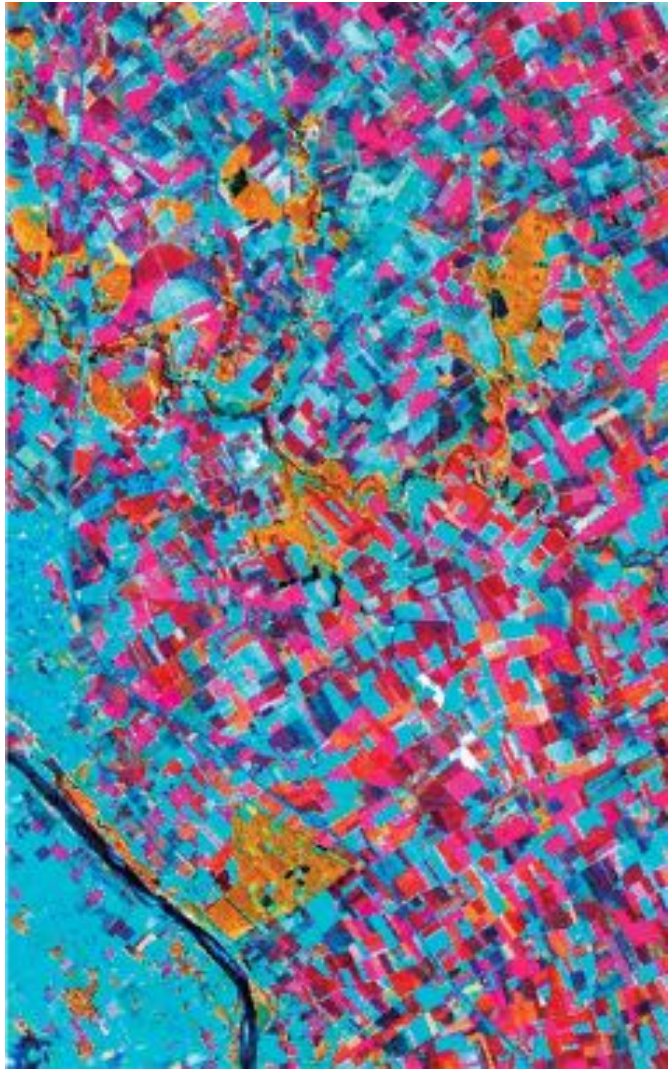
As like today the introduction of technology has brought new change. It allows us to see the political landscape in new ways. Bringing more brain into farming. The GPS (global positioning system) and GIS (geographical information system) are only two of a few geospatial technologic systems modern farmers use to read the landscape. Image 14. These pieces of technology create readings to its exact defined values, reading each square meter like a pixel on a screen. It's called precision farming.

The German tractor, Fendt, has been one of the first tractors to be operated solely from graphical information [13]. Image 14; is one such example where we gather an insight into the how the landscape is defined to such a detailed entity. Data is portrayed on screens to show deflected areas in the field and navigate the operator around the field to make efficient uses from the fertilizer being used. Minimizing input to prevent as little waste as possible where less is more.

A new landscape seen, understood and worked in a new way. The political landscape is no longer independently viewed as an area that must be malleable and be able to foster larger scale productive systems. Technology has allowed the agriculture landscape to be read for its natural value with defects and defaults and imperfections.

How different productive systems in different parts of the world have been changed into different patterns.
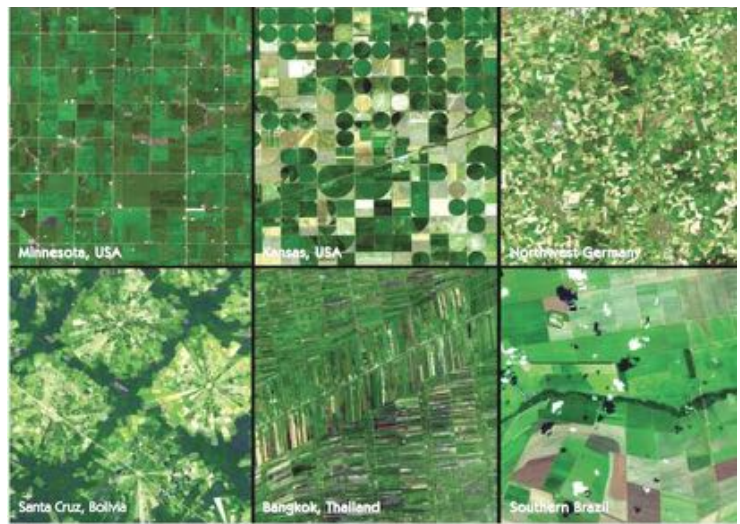
Image 14; With the use of GPS and GIS farms now view their production on the landscape in this way. They find every detailed defect and fault. Using computerized resource a solution is made to make the landscape more productive.
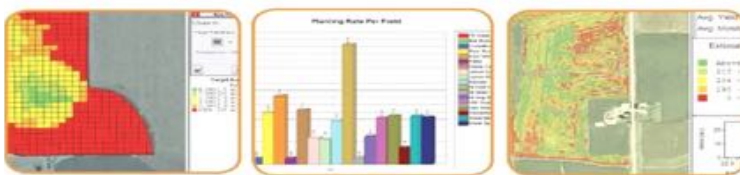
Seen today. B

Finding a New Light

If we were to bring technological instruments back to "handicapped" lands of rural Ireland you would not be faced with outstanding results, the landscape qualities are what they are. The agricultural qualities can no longer support this generation. On the other hand, using the principle looking at the landscape from all corners in new light can cast promising results from the shadows. The Irish landscape holds other qualities, other qualities at a greater scale than agriculture or the rich culture derived from it. The island of Ireland juts out into the great Atlantic Ocean making it one of the best natural resources of energy in the world. Our technology has evolved to be able to take advantage of these resources and harness it freely. Resources such as wind and wave would be the prime qualities available to us. The mouth of the Shannon is one of only seven grade-A onshore sites in the world, waves off the Clare and Mayo coast are again regarded as the strongest offshore sites in the world [12]. Image 16. There is now a need for new infrastructure to harness the energy and facilitate a change to renewable energy. Now we can look upon the neglected landscape of the west of Ireland in a new way. In a way of supporting this political world and reinstating its position in value. With the certain knowledge that our

The power held inside each wave that crashes off the Irish coast.

current way of producing the energy to drive this political world is unsustainable there is an immediate turn towards finding a green source of power. The search for how and where these green energy qualities can be harnessed has become key in the developments of our future.

Image 16; The rich and abundant amount of energy with in the Irish landscape only waiting to been exploited and harnessed for the greater good of its economy. The power that is stored on the west coast of Ireland and mapped indicating the strengths of wind upon the Landscape.

Wind Speed Map of Ireland at 50 Meters
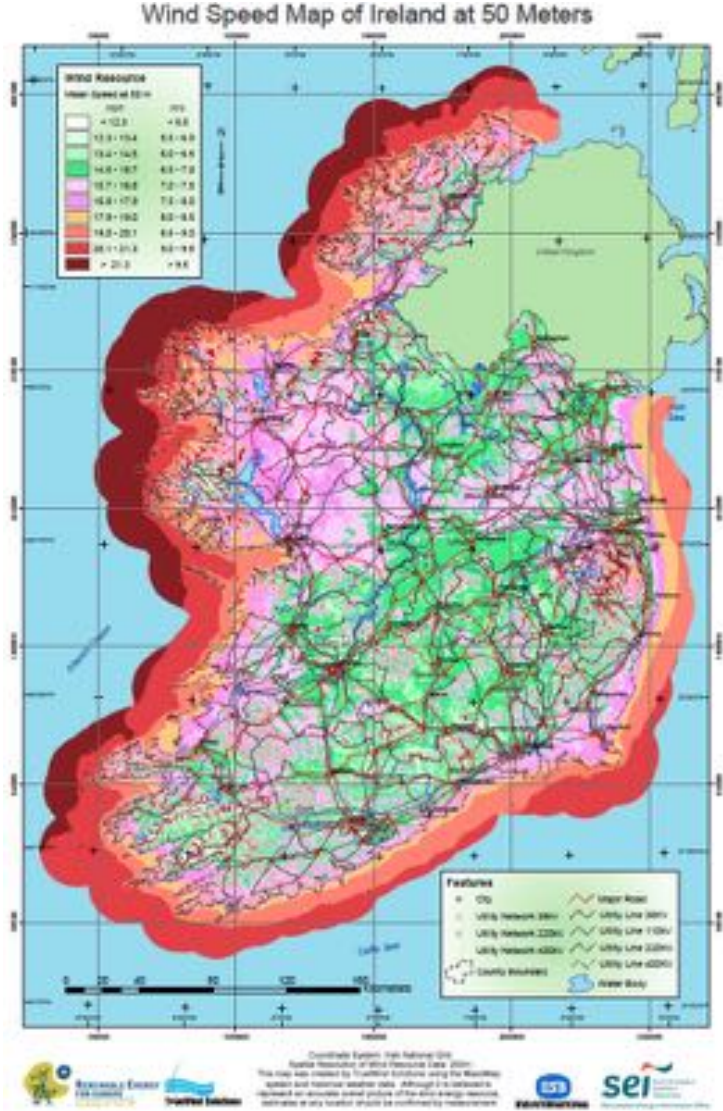
Viewing the landscape in this new light creates new production, creates new employment and develops social communities. And yes, we have begun to bring these possibilities into reality. As renewable energy is non controllable there must be standby infrastructure in place to support demand when there is no wind or waves. Gas is a most effective fuel as a standby supply. It is the cleanest fossil fuel, it is not in critical supply and it can generate efficient heat for a power plant to produce power in 2 hours in comparison to oil which would take up to 48hours. On the banks of the Shannon, within 2 miles of my local village, there is one of the deepest coastal waters in Europe that has attached investment to the landscape. As a part of the renewable energy infrastructure a 1.5 billion LNG (Liquid Nitrogen Gas) terminal project has revived planning to invest in this location [11]. Image 17. It has begun a domino effect by attaching other opportunities, other factories to spark a hub for industry and innovation to the landscape and its people.

Image 17; An opening page to one of many planning information documents available from the Shannon LNG Terminal. Showing the land along the shore of the Shannon and structures to be put on the the site. Extending up the estuary along the coast it the route of the proposed pipe line to meet the national grid at Foynes, Co. Limerick.

Shannon LNG
Proposed LNG Terminal for Shannon Estuary

Information Evenings in Ballylongford and Tarbert
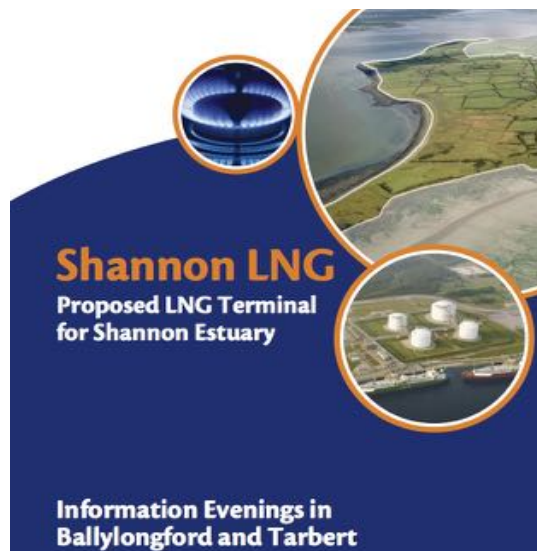
Conclusion

Harnessing these values from the landscape will support generations in a sustainable manner. With a productive entity, society will continue to develop as a community, maybe not depending on farming agricultural qualities from the land but now looking to change to farming the energy from the landscape at a larger national scale. When there is a time of change, we cannot stop change but guide it. As architects, we must recognize the cultural landscape and work with the people in the landscape to influence them. To break character into these areas and retain the connection of the character of vernacular while removing the risk of moving backward [1]. We must work with the drivers of the landscape to find a new faith in connection to this character. Paul Selman [10].

It poses questions for the landscape. How will people manifest their position on the landscape? How do we define (redefine) the concept of landscape? A search to find an ideal landscape where a vernacular and a political landscape meet hand in hand. The landscape will have to take into account the creaseless interaction between the ephemeral, the mobile and the vernacular on the one hand, from the authority of legally established permanence on the other hand. The ideal landscape is defined not as a static utopia dedicated to the ecological, social or religious principles, but as an environment where permanence and change have struck a balance [1]. How can we treat and preserve an agriculture quality while turning our concerns to the natural sustainable quality? Can the farming infrastructure left be adapted to find a lease of life? Can these values from here and other neglected corners, spark a new rural life and bring change

to the greater landscape? Are our communities going to continue on growing in a traditional sprawl in the country side while yet having no immediate linkages with the land. Or will the landscape manifest a village life that can prosper in gathering the community and give it the seed to develop? We hold knowledge of the land and its use and value. We are aware of how the political, economical and cultural forces affect its distribution. We learn something about the people of a landscape by investigating the typographical, technological and social factors which determine their economy and their way of life [7]. No landscape, vernacular or otherwise, can be comprehended unless we perceive it as an organization of space, unless we ask ourselves who owns or uses the space, how they have created it and how they change it to become their own place. JB Jackson [1]. We derive our identity from our relationship with other people, with a necessity of belonging to place. In a contemporary world place means the people in it, not simply the natural environment - a Country Life [2].

"We choose to make a life here,
and when the tourists come back to the county life again let it be
a place they no longer recognize,
a progress that they, tourists, must despise."

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Patterns of Solidarity
in Ireland

by Aislinn Cunningham

Solidarity:

the ties in society that bind people together.

Table Of Contents

"There can be no adventure without a home-base to return to: everyone needs some kind of nest to fall back on." [1]
- Herman Hertzberger

All humans want to have a place of their own, a "safe nest". A place to retreat to at the end of a long day, this is the place that people call home. Here one is familiar with their surroundings and their personal belongings knowing that they will remain untouched by outsiders. Here one can concentrate or relax without being disturbed. This is something that every human being needs. On the contrary every human wants to be accepted and belong to a group. All humans search for a group of solidarity in which they feel they belong, without this one may feel a sense of isolation and loneliness. How can an architect design housing to create a happy medium between the public and private areas of a housing scheme without the inhabitants feeling too introverted or extroverted? Has solidarity become part of the past in the new suburbia estates of 21st century Ireland? Do our housing designs nowadays discourage solidarity or are there other underlying reasons which are to blame? And where have these housing designs stemmed from? In this essay I'm going to discuss how the types of housing developments we have lived in and social circumstances through the ages have an influence on solidarity.

Suburbia

Suburbia in 21st century Ireland is having a negative impact on solidarity in our neighbourhoods. With the rapid expansion of Irish cities during the so called Celtic Tiger period little thought and planning was put into the housing estates that rapidly appeared across the Irish landscape surrounding large towns and cities. The landscape is scattered with groupings of houses that become 'dormitories' during the day, waiting to be occupied by their inhabitants at night. These 'commuter houses' are solely used as a place to retreat to at the end of the day when work and school are over. The streets are almost empty with only the odd passer-by and few children out playing on the greens. The Irish are well known worldwide to be a friendly and welcoming nation. A Texan architect recounts his experience of the Irish:

"The people in Ireland have to be one of the friendliest groups walking the planet. Easy going, quick with a smile and a helping hand, the Irish have rightfully earned the reputation for being spirited and lively." [2]

However our housing estates in the new suburbs stand in stark contrast to this Texan's opinion. They lack the life and community spirit that one would expect to find in an Irish neighbourhood. The design and layout of our housing is partly at fault as it has in fact discouraged solidarity in new suburbs. Most housing estates consist of a three, four or five bed house situated centrally on a small plot of land allowing it to have a front and back garden. This design is then multiplied as many times as possible in order to fit the maximum number of houses onto the one site ensuring that the developer makes the highest financial gain possible. Little thought is put into what the neighbourhood will be like for the future inhabitants to live in. As a result lifeless estates are appearing all across the Irish landscape. With these front/back garden houses the inhabitants have all that they need on their own private plot of land. There is no need for them to venture out onto the street when they have a space to park their car, a place to enjoy the sunshine away from the eyes of the public, a place for the children to play safely outdoors, a place for the pet dog to run around and a place to enjoy barbecues. The local shops, school and church are a drive away.

> *"The Affinity between the inhabitants seems to diminish as the independence that comes with greater prosperity increases."* 3

Has affluence brought with it a loss of solidarity in our neighbourhoods? With many more people now able to afford housing with private gardens there is no need for them to share common land with the other inhabitants of the street, therefore minimising the opportunity for a common interest to arise between them. The inhabitants all have their own separate lives, they commute to and from work and school leaving the houses and therefore the estates almost empty from morning till evening. If the inhabitants paths do not cross during the few seconds when they leave their house and get into their car in the morning or when they return in the evening, there is very little chance that they will see each other. It is easy to understand how the inhabitants of a new housing estate may barely know each other.

It is evident that our busy lives in 21st century Ireland are having a great impact on solidarity in our neighbourhoods. With people rushing to and from work, classes and school they barely have a moment to stop and get to know the people they share a joining wall with or the neighbours houses they drive past daily. I think that many inhabitants of new suburbs will admit that they do not know many of their neighbours very well. However I think that this is something that the inhabitants themselves enforce, by surrounding their garden with walls, fences or hedges they are creating a

clear boundary between themselves, their neighbour and the street. In many cases gates are even used to create a locked boundary. With these barriers it is almost like the inhabitant is shouting out not to be disturbed and implying that the utmost privacy is wanted. Locked gates and high walls are uninviting and discourage solidarity in neighbourhoods.

For solidarity to become more prevalent in our neighbourhoods we need to rethink how we see housing. Developers have had too much of a play in the design of housing, they have dictated what a 'house' is by advertising and gaining monopoly in the housing market with over 90% of houses in Ireland being designed by developers not architects. The Celtic Tiger brought with it a change in attitude towards property. It transformed housing from being a means of a home, a place of shelter, a place of security and part of a community to an empty shell seen as an investment, capital gain and a commodity. People with money to spare were buying houses to 'invest' with the hope of making a profit at the end.

Figure 1: A housing estate in Waterford, typical of the housing schemes one finds right across the country.

Very little thought and planning was put into how these suburbs and housing estates would turn out. One result is that many are missing the basic infrastructures and local amenities necessary for the success of a suburb such as a playing field, a shop, a community hall, a school etc. Without these the inhabitants are continuously commuting to and from the city for extra circular activities in search of solidarity. Consequently they do not spend a lot of time around their own neighbourhood mixing an socialising with their neighbours. The accessibility of the city by car has made it possible for the inhabitants of these new suburbs to commute to the city for night classes such as yoga, art, writing etc or for sports training. The inhabitants are easily able to leave the quiet and lonely life of their dormitory estate. The car has greatly influenced the building of these suburbs as without it these inhabitants would have no means of transport to commute the long distance to work or schools.

"Cultural and technological developments alter the relationship between humans and their environments." [4]

Figure 2: A housing estate in County Cork which is a clear example of how developers are designing housing in 21st century Ireland

In recent years we have also seen a great increase in the number of people using the internet and social media sites as an outlet to meet new people and make new friends. This is a dramatic change from the typical idea of a neighbourhood where one would find friends amongst those that they live near but now we have access to make friends in countries thousands of miles away. In the past one was limited to how they could meet new people, it was usually by paths physically crossing or being introduced by a friend. On the contrary in present day Ireland one has the opportunity to meet people who they may be more compatible with and have more in common with in cyberspace. Distance between friends no longer matters. Many people in neighbourhoods would rather stay indoors on their laptop chatting to friends who live in other neighbourhoods or perhaps in another country instead of socialising with their immediate neighbours.

Has transport, technology and money allowed us to be more selective about the groups of solidarity we create? They allow us more access to find people who we think we are perhaps more compatible with and have more interests in common with than solely depending on the inhabitants next-door to be our friends.

In the past many more women stayed at home to mind the house and take care of the children. This meant that housing schemes during the daytime were still occupied bringing a sense of life and community from day to night. However since most modern women have entered full-time employment in the working world, the streets of the suburbs have become lifeless with the women at work and the children at childcare centres. This is another factor which has contributed to the change in patterns of

Figure 3: This housing estate in Galway is overflowing with cars. These inhabitants are clearly very dependent on the car as a means of transport due to the lack of public transport in the area and the distance from the city.

solidarity. The houses in commuting suburbs are unoccupied from morning till evening when the parents return home from work collecting the children on their way. At the end of a long and busy day at the office they seem to want to close their doors to the outside world and retreat to the calming peace that they believe only their house in the quiet suburbs can offer. Our busy lives in 21st century Ireland are having a major impact on how we relate to our neighbourhoods. But has solidarity become part of the past in new housing estates? Is it something that young children growing up in new suburbs will not be familiar with?

Rural Towns and Villages

Small towns and villages have and remain a central part of the history of the island of Ireland whose fabric and make-up contain significant traces of the past. Irish towns have strongest influences from the Early Christian period, the Normans, the early seventeenth century of the plantation era and the eighteenth century when the land was under control of the landlord.

Irish towns and villages have always been an important part of irish settlement patterns as they function as service centres for the rural surroundings. One of the most important features of the towns and villages was that they acted as a market place for their hinterlands, acting as an economic hub where farmers could trade. They acted as a node for the rural community, a place where people would come together to attend mass or trade on market day. They were and still remain a focal point for both the

inhabitants of the village and the hinterlands therefore creating a strong sense of community and solidarity for these people who live so dispersed across the land. Small towns and villages have always relied heavily on the success and support of their hinterlands, without this many have fallen to decay over the centuries.

Figure 4: Abbeylaix in County Laois is an example of how Irish towns frequently melted into their surrounding landscape.

We can trace the origin of Irish towns and villages to the 1100's with the Early Christian monasteries acting successfully as the cultural and economic hubs, with educational, market and political functions. The Vikings raided and permanently orientated these hubs from the midlands towards the more exposed coastal areas. The Normans, who were more sophisticated, brought with them in the twelfth century the knowledge of the town charter which emphasised urban rule with regards to the market and the laws within walls of the town. The introduction of the town charter led to a burst of urban development with 270 chartered sites appearing across the Irish landscape with 56 of these developing into functionally important towns. Outside of the town walls small agricultural villages began to appear based around the small parish church with "strong village solidarity and identity". [6]

"The villages are distant from each other about 2 miles. In every village is a castle and a church, but bothe in ruyne. The baser cottages are built of underwood, called wattle, and covered some with thatch and some with green sedge, of a round form and without chimneys, and to my imagination resemble so many hives of bee about a country farm." [7]

This town and village system was then shattered in the seventeenth century with the impact of the Reformation and landownership changes. New sites for towns were occupied by the Protestant landlords with the hope of promoting the Anglican church. Infrastructural development such as roads, mills and bridges were integrated into the new design of these towns. Simultaneously the agricultural industry was dramatically changing with the introduction of new crops, vegetables, deciduous trees, breeds and rotations and most importantly landlordism. There was also an emphasis put on technological improvement on farming practices such as draining, enclosure and outhouses. Roads and canals led to easier access to markets in towns and villages leading to greater prosperity. This then had a knock on effect on rent which dramatically rose between 1660 and 1800. [8]

The landed estate greatly contributed to the growth of the Irish economy in the eighteenth century with surplus income allowing an architectural revolution in Ireland. This period saw the beginning of Georgian and Palladian architecture. The appetite for these large lavish houses was seen as "utilitarian and symbolic" generating a landscape which expressed a stable anglicised, Protestant society. Cork between the 1600's and 1740's saw a dramatic increase in the number of big houses from 25 to 200. [9] These grand houses with their large gardens set the trend for housing for almost a century. This building also brought about a new wave of planned settlements - estate towns and villages which were usually designed around a wide main street or market square. Houses either lined the street or the square and opened directly onto them at the street level. This housing had a direct relationship with the street on which it sat as there were no boundaries between all the dwellings and the street.

two-storey housing fronting the main street.

The agricultural industry in the eighteenth century typically consisted landlord who gave the labourers a small cabin and small plot of land called a 'potato ground' in return for free labour. Landlords had many labourers working for them. Their houses/small cabins were found in straggles along roadsides, in dishevelled groupings at crossroads, in shanties at the edges of a town or crowded onto commonages. [10] The labourers settled wherever they could find work in return for shelter and 'potato land'. They lived in very close contact with the other labourers even sharing 'potato

Figure 6: Doonagh Village, Achill is one of the finest records of an intact clachan.

ground' and working on the landlords farm together. Similar to the tenements these dishevelled cabins consisted of only one room. Therefore the common land on which their cabins were sitting on became an extension of their house, a place to enjoy nice weather, a place for the children to play and a place to grow their food. These groups of houses were known as 'clachans'. There was a strong sense of community and solidarity amongst these neighbours who lived and worked together daily. An old Irish proverb expressed the simplicity and solidarity of life in Ireland at this time:

> *"Dá mbéadh prátaí is mòin againn, bhéadh an saol ar a thòin againn."*
> (If we had turf and potatoes we could take life easy.)

The potato and turf allowed easy access to cheap food and fuel. Houses and out buildings in the clachans were also cheap as they were made from local materials. Clay was used for floors, reed or grass for the thatched roof, local stone for the walls and timber for the rafters. With the potato growing in abundance, "the ubiquitous presence of turf, a mild climate, and the cheap cost of housing, the west of Ireland at this time must have appeared a poor man's paradise".[11] The poor flocked to areas of bad soil, therefore areas where the soil was poor the population was dense. Cheap food, fuel and housing led to a population growth between 1760 and 1815 seeing an expansion of these clachans at the edges of villages.

1845 brought with it the potato blight causing starvation amongst the poor and clearing the shanty towns across the country by either death

or emigration. Many fled to the capital in hope of finding work and resided at one of the many tenements that appearing in the city during this period. In the years after the famine there were very few potato labourers and run-dale farmers were only allowed along the edge of a bog or on the mountain fringes. However the end of landlordism in 1869 was the beginning of the social revolution. By 1914 the first public housing initiative built 50,000 cottages for the labourers who originally resided in the dishevelled clachans. These houses were built on half acre sites dispersed in small roadside group-ings. This project was inspired by 'constructive unionism' and aimed to improve the living conditions of the labourers.

As the Anglican based towns fell into gloom Catholic chapel vil-lages began to appear around the country. These villages which were com-monly built on crossroads became the cores of the Catholic parishes. They most typically consisted of a chapel, a public house, a school, a post office, barracks, shops and a playing pitch. These became the new hubs economi-cally and socially of nationalist Ireland. These new Catholic villages played a very important role during the urban gloom ensuring that solidarity was prevalent in rural communities.[12] Without towns and villages rural dwellers would have no place of common interest.

The European community had a significant impact on farming in Ireland in the twentieth century. Grants favoured big farms resulting in the collapse of small farms. Big farmers saw a great increase in productivity due to machinery, electricity and better roads making trading easier and more accessible. [13] The spread of the car allowed commuter belts around cities and larges towns to develop. The function of villages began to change to suit the new needs of the inhabitants with the introduction of petrol and service stations. The car freed the ties which originally existed between the workplace and home.

Figure 7 and 8: These are examples of single-storey houses of modest sizes, usu-ally containing one room. The plan was rectangular with walls made from local stone with thatched roofs. These dwellings blended blended easily into the Irish landscape due to the use of local materials.

The increase in the number of commuters brought with it the omnipresent bungalow which lines the rural roadside with an incongruously suburban look. These bungalows are usually designed from manuals and built by the occupants with materials and techniques which show little regard for the local practice or surrounding landscape. Typically they highly visible, lining and facing out onto a main road. These bungalows stand in stark contrast to the old cottages and Irish houses which used local building materials and blended easily into the landscape.

The City

The mid nineteenth century to the early twentieth century saw a huge increase in the number of residents of the towns surrounding the larger cities in Ireland. The population of these towns of Dublin for example surged form 59,486 inhabitants in 1851 to 132,283 in 1911.[14] Meanwhile Dublin city's population over the same period rose from 258,369 to just 265,952 inhabitants. The demographic stagnation clearly reflects the weak economic performance of the city. These wealthy towns surrounding Dublin were economically stable and therefore attracted those who were affluent to reside there. The rich were escaping life in the city centre by retreating to the surrounding towns which have today become suburbs of the city itself, Rathmines, Rathgar and Blackrock being a few examples. However the end of the famine brought with it an advance of the poor to the city in search of work resulting in a clear segregation of classes into the residential towns and city slums.

The housing landscape in late nineteenth century Dublin City most commonly consisted of red brick terraced Georgian houses, with either two, three or four storeys over a basement. The Georgian houses originally designed to house a family with a few children, including sleeping quarters for the servants, rooms to entertain and sleep guests, soon became central parts of the city's slums. As the rich migrated to the surrounding towns they left many of these large houses vacant as the poor were arriving to the city. This housing which was originally designed for first class living fell into the hands of those in desperate need of a roof over their head with little money for rent. However the conditions in which the labourers were living was the extreme opposite to the wealthy lifestyle led by the previous occupants. Michael Mc Carthy commenting on the decline of the streets in Dublin:

"Fifty years ago this street was inhabited by professional people and other rich residents and every house had its carriage, its coachman and its butler. Today with few exceptions this imposing stretch of street consists of tenement houses, inhabited not alone by the lowest class of society, but by the tramp and the vagrant and mendicant class." [15]

Figure 9 and 10: Drawings of Georgian buildings which housed the poor.

From the mid 1800's significantly larger working class families were crammed into one room of these houses in unsanitary living conditions. These buildings when designed and built were never expected to house up to ten families per dwelling. [16]

Life in the tenements was a world of disease, starvation, high mortality and unemployment rates, alcoholism, prostitution and gang warfare. These serious social problems must have had a great effect on the inhabitants both mentally and physically. A bad diet, poor sanitation and terrible housing conditions gave rise to serious health problems in the tenement areas. Killer diseases, such as tuberculosis, were widespread throughout the city. One third of the deaths registered in Dublin between 1902 and 1911 were a result of the tenements and their poor living conditions.[17] But despite their difficult lives, the poverty stricken tenants found security and happiness in a close-knit community life. As a result of overcrowding,

unlike housing today, one would not have been able to avoid their neighbours as they lived in such a close and confined environment. The book
'Dublin Tenement Life' encapsulates the amazing sense of community solidarity which was prevalent in the tenements. As one policeman recalls his
childhood and their constant struggle for survival, he remembers they were

"extraordinarily happy for people who were so savagely poor". [18]

As a result of the overcrowded living spaces the children of the
tenements flooded onto the streets in order to find a space where they could
play. This changed the streets dramatically from when the inhabitants of
these Georgian dwellings were wealthy and had indoor rooms for the children to play in. The children of the poor saw the street not as a road for
automobiles and passer-bys but as an extension of their living space, an
outdoor playing space. A place where they had enough room to run and
play with the other children of the tenements. Sean O'Casey, a playwright
and socialist, remembers

*"Cars threaded their ways through the tenement hedged streets where swarms of
boys and girls played and fought in front of the gloomy houses".* [19]

Although the inhabitants of the tenements were poverty stricken
and had next to nothing, they still had a sense of community and solidarity
in their neighbourhood. The tenements were still widespread in Dublin in
the 1940's, Bill Cullen a resident during this period recalls,

*"The people I knew in Dublin's inner city in the forties and fifties were good
Christian neighbours, rich in humour and compassion. They supported and
helped one another and shared a world of few expectations."* [20]

Life in the residential towns surrounding Dublin stood in stark
contrast to city living during this period. The inhabitants of the towns were
dependent on either a carriage or in the twentieth century the motorcar as
a means of getting to and from the city or workplace. This meant that only
those who had   access to transport could inhabit the towns surrounding
the city. Housing designs further reflected the economic wealth and status
of its inhabitants, houses with front gardens belonged to the wealthiest of
citizens.

*"The presence or absence of a front garden was a mark of the standard of the
house. While the gardens were small and usually fenced in by wrought iron
railings, those houses which possessed them were of superior quality."* [21]

Almost all the houses had a large back garden. Both front and back gardens are still common features in Irish suburbs in the 21st century and it seems that this tradition stems from the late nineteenth century suburbs.

Has affluence brought with it a loss of solidarity in our neighbourhoods? With people now able to commute significant distances daily to socialise they have no need to get to know their immediate neighbours. After a hectic day in the city office, of constant noise, people and traffic, one returns home in the evening mentally and physically exhausted craving the silence and peace that only their quiet house with closed doors in the suburbs can bring to them.

Successful Housing Schemes

In 21st century Ireland many Irish architects have been designing and developing ideas and designs to try and tackle the problems with housing that I have mentioned above. A particular group of Irish architects, Group 91, came together to work with the common interest of 'making a modern street', they hoped to improve the cultural aspect of life in Dublin City and introduce residential buildings that would act as showpieces to city living.

The revitalisation of Temple Bar in Dublin has ensured regeneration and development of cultural facilities in the heart of Dublin City. Taking Paris as a role model to city living where street after street the floors above most Parisian shop buildings are occupied by a mix of offices and apartments. As a result of people living in the city centre the street never dies. There's constantly people on the streets ensuring the sustainability of the corner grocery or the boulangerie. In Ireland we are faced with streets with banks, large supermarkets and fast food joints, this is something that Group 91 recognised and wanted to tackle. The regeneration of Dublin's Temple Bar was inspired by the Parisians way of life. The Living Over The Shop (LOTS) campaign was introduced in 1989 which encouraged city living. It was very successful in Temple Bar but failed to work on Capel Street in Dublin due to lack of funds and grants. Temple Bar saw a great increase in the number inhabitants living in the area either in the upper floor of older buildings or in the new multi-purpose buildings in the area. The Granary by Peter Twamley is a great example of a successful refurbishment in this area, which created five spacious loft-style apartments with a communal roof terrace. At street level there are 3 shop units. Frank McDonald

who lives in one of these apartments says:

"It is the epitome of city-centre living, the realisation of a dream. The real luxury of living in Temple Bar means a four-minute walk to work or being able to nip out at any time of the day or night to get a pint of milk or anything else that we might require." [22]

Figure 11: 'Living Over The Shop'

       The communal roof terrace in this project has ensured that the inhabitants have an outdoor living space which can only be accessed by the inhabitants themselves allowing them to enjoy the nice weather, the atmosphere of the city four storeys up, while escaping the busy streets. Another residential project by Group 91 which has been very successful in Temple Bar is 'The Printworks'. This mixed-use development consists of ten apartments and four retail/studio units. It's main aim was to make use of gap sites in the area to increase the residential population. A raised courtyard on the first floor which provides access to all ten apartments was integrated into the design to reinhabit the upper floors of the city fabric. The raised courtyard allows the ground floor levels and street frontage to be exploited by the retail units. It also provides a semi-public space between the apartments, a place where one would bump into their neighbours on the way to work or when popping out to the shop in the hope of creating

a sense of community and solidarity between the inhabitants. As Raymund Ryan describes it:

"From the completely public world, they ascend to their communal court and from that almost collegiate realm, in sporadic visual connection, to their private zones for living and sleeping." [23]

Figure 12: The Printworks is a mixed-use development in Temple Bar, Dublin. This image shows the semi-public and private courtyards for the dwellings.

This development consists of an assemblage of cubic forms each with a specific programme and all apartments are designed to integrate a roof garden or private terrace to ensure that one can completely retreat from the busy life at street level. These apartments with their west-facing walls of glazing, their double-height volumes and mezzanines are reminders of artists studios in Paris in the 1920's especially the design by Le Corbusier for Amédée Ozenfant which consisted of a house and a studio situated on an urban street corner in Paris. The Printworks suggests a workable model for integrated urban living in Ireland.

A great example of an older housing project which incorporated the idea of a neighbourhood in suburban living is Marino housing in Dublin. Marino Housing was Ireland's first public housing estate which was funded by the government. It was built in the 1940's as a solution to overcrowding in the inner city tenements. It's aim was to provide affordable housing for the working class in the Dublin suburbs in order to prevent

the spread of diseases which were rife in the overcrowded tenements. Research showed that over 60,000 people living in Dublin City were in need of re-housing. A 50 acre site was made available to the corporation which triggered the idea of designing a garden suburb.

Horace O'Rourke, one of the many architects who worked on this project, developed a plan with different style and sized housing in order to prevent the monotony of cloned houses in a row. He designed a scheme where each block contained six to eight houses and each house had two or three bedrooms. Every block had a different design and was laid out in a radial pattern around a central green area allowing each house a view of the green.

The central green space acted as the core of the estate which contained 1,500 houses. It was to be the heart of the community, where children could play and adults could walk. It was a shared area for recreation for the inhabitants. Each house also had it's own front and back garden to allow the residents to retreat away from the public eye when they wished to. This is a very important aspect of designing housing, creating a space which the inhabitants can share while at the same time ensuring that the inhabitants have a private outdoor retreat space. The front garden acts as a transition between the public space of the green and private space of the house. Another reason why Marino was a success was due to the cheap transport system that was put in place for the labourers to commute daily to and from the city daily. Basic infrastructure such as schools, shops and churches were also built to provide for the new inhabitants of the Marino suburb. A Dubliner gives his opinion on life in Marino,

"I lived there for a while in the late 70's. I've also lived on the fringes of both Crumlin and Cabra. No doubt that Marino was the nicest of the three to live in. Proper planning really does seem to have made a difference to the quality of life in the area." [25]

An example of a public housing scheme of the 21st century is Sean Treacy House in Dublin dsigned by Paul Keogh Architects. It was completed in June 2011. This mixed housing development scheme, which replaces a 1960's flat block, consists of 53 units comprising of own door houses, apartments and duplexes.   The layout is designed and organised around a central courtyard onto which all the dwellings face, maximising passive surveillance and generating an environment of communal engagement among residents. [26]

Figure 13: Sean Treacy Housing Scheme - Central courtyard space.

Each dwelling also has its own private outdoor space. On entering one of these dwellings one must pass through a small courtyard or ascend a stairs, these act as the space in-between the public and private. The transition from "collectivism to individualism". To ensure the success of this housing and to help create a sense of solidarity amongst the inhabitants a community building was also constructed on the site as part of the project which provides after school care for children and a meeting place for the inhabitants. Schools, shops and other amenities are in abundance in the local area helping to ensure that this housing scheme continue to promote solidarity.

It is the balance between public and private which has made these housing schemes a success. The inhabitants have there own private internal and external spaces to retreat to while still having a large external semi-public space to share with the other inhabitants and furthermore the public street to share with the outside world. The housing developments ensure safety and privacy for their residents with spaces designed for collectivism and individualism. However the connection and transition between the public and private is very important. In housing one needs, at the threshold, to have a space for welcoming and farewells. Herman Hertzberger, a Dutch architect, talks about the public, private and 'in-between' spaces.

"Conditions for privacy and conditions for maintaining social contacts with others are equally necessary. Entrance, porches and many other forms of in-between spaces provide an opportunity for accommodation between adjoining worlds." [27]

The threshold and boundary line are therefore very important in housing designs. In the Printworks housing scheme, one enters onto the first floor level semi-public courtyard from street level by stairs and then ascends one's own private stairs to enter into one's private house. Stairs act as a transition between the spaces creating a clear differentiation between the public, semi-public and private spaces in this project. The design is similar in both the Sean Treacy House and Marino Dublin where small courtyards or front gardens act as the 'in-between' space between the public and private. More housing schemes in Ireland need to begin to take these aspects into consideration instead of the main focus of housing being financial gain for the developer, by packing as many units into a development site as is possible with no regard for fostering and enhancing community spirit.

"Solidarity no longer exists in Ireland or indeed elsewhere, it was almost destroyed by the myth and legend, the so-called Celtic Tiger."

I do not agree with this statement by Peter McVerry as the Irish are still renowned worldwide to be a friendly and welcoming nation.[28] I am a great believer that solidarity is still a prevalent part of the Irish society. However I do think that the patterns of solidarity in Ireland have changed over the centuries. There is less solidarity in our housing schemes but it is still evident in sports clubs, drama and music societies etc. New groups and patterns of solidarity have formed as older ones have begun to disappear. The world, therefore Ireland too, is constantly changing and adapting to the new world of technology and machinery which are having a great impact on how we go about our daily lives. With all these new additions and alterations to our lives how can we expect patterns of solidarity in Ireland to remain the same?

There are many contributing factors to the loss of solidarity in our neighbourhoods - affluence, the car, women at work, our busy lives, lack of local amenities and the design of our housing. People are going to continue to have busy daily lives, working and commuting, consequently the only aspect that is left with the possibility of changing to enhance solidarity in our neighbourhoods is the design of housing and infrastructure. However this can only be done and implemented with the support of the government and county councils to ensure that architects have an influence on the design and layout of housing estates. This is what an architect is trained to do, not a developer. Housing schemes need to be designed to encourage solidarity amongst the inhabitants otherwise they will fail to create a community. I finish with a quote that I feel sums up my research on this subject.

"We shape our buildings; therefore they shape us."
- Winston Churchill

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No Angel From Hell

A Dissertation by Jennifer Hogan

"God id dead, the author is dead, history is
dead, only the architect is left standing…"[1]

Albert Speer stood trial at Nuremberg in September 1945. He was indicted for crimes against peace, war crimes, waging wars of aggression and crimes against humanity. In 1947 he began a twenty-year long sentence in Spandau Prison. My interest, however, does not lie in such proceedings. I will make no attempt to absolve this man from the crimes for which he was convicted. My focus, as it were, may best be described by Koolhaas' haunting statement. What happens now, seventy years later, when all has passed to mere memory? The Third Reich has been abolished, Speer has passed, and all that remains is a handful of models and an array of sketchy plans. What I wish to consider throughout my dissertation is a series of possibilities as to how the architect could have emerged virtually unwounded, particularly when the architecture itself suffered a demise from which it is yet to recover.

In order to compose such theories it became necessary to analyse Speer from various perspectives. The moral choices made by Speer throughout his architectural career were deeply affected by his social and psychological condition. Thus, I believe it necessary to dissect not only his architecture but his role as an architect, this leading to the role morality plays in architecture, and the effects of war on such moral decisions.

Primarily, it is essential to understand the relationship from which Speer could never fully isolate himself. In doing this one can begin to piece together the fragile mental state of not only one man, but an entire population hypnotized by such extensive propaganda. A Kind of Love strives to provide some insight into the degradation of Speer's character, a process I found to be intertwined with his growing fascination with Hitler. This was to provide the basis not only for his architectural decisions but also his decision to ignore the horrors that surrounded him.

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In Mass Manipulation and Architectural Design, an attempt is made to salvage the architectural merit from the terror of the regime it served. Morality in relation to the architecture itself is developed as a theme. Destructive architecture; that is to imply an architecture fuelled by a corrupt cause and created solely for a detromental purpose, provides a counter argument against the ideas previously proposed. Subsequently, Speer's moral choices are evaluated on a grander scale in an attempt to judge the place of morality in architecture. Moral Vacuity is essentially an evaluation of such musings in order to establish a resolution. An initial fascination with the life of Albert Speer culminated in an investigation into the broader subject of the relationship between morality and architecture, thus in the interweaving of both I beleive I have stumbled upon something of merit.

This is not in the least an attempt to exonerate Speer from his actions. His situation, however, presents an unparalleled opportunity to investigate the possible implications of destructive architecture; and the condition of the mind that inspired them.

"What would have happened if Hitler had asked me to make decisions that required the utmost hardness? ... How far would I have gone? ... If I had occupied a different position, to what extent would I have ordered atrocities if Hitler had told me to do so?" [ii]

"A Kind of Love"

The Complex Relationship between Hitler and Speer.

"After years of frustrated efforts, I was wild to accomplish things - and twenty-eight years old. For the commission to do a great building, I would have sold my soul like Faust. Now I had found my Mephistopheles. He seemed no less engaging than Goethe's."[iii]

Although at first this could be easily overlooked as an over-zealous attempt to further prove his innocence by insinuating that it was his love for architecture that governed his relationship with Hitler, it unravels to become far more incriminating. Had Speer simply addressed Hitler as the devil, this quote could have suggested that Speer harboured a negative feeling towards Hitler from the beginning, however deeply he may have buried it. What is startling is that, in stark contrast to the devil, Mephistopheles does not merely search for souls to corrupt at random. It is, in fact, well known in German literature that Mephistopheles worked to collect the souls of those already damned. Were this not troubling enough, Mephistopheles is described in folklore as being trapped in his own hell by serving the devil. Here we see Speer offering sympathy, suggesting that Hitler was trapped in his position.

Furthermore he refers to himself as one of the damned, as if his path had been decided, his soul destined for offering. The mention of the word "engaging" hints at the more complex connection between these two men.

Sparked by a deep admiration on Speer's part,

"I think now that although my reaction to Hitler was indeed more to him – his magnetism, if you like – than to his speech,"[iv]

it was this unique relationship, rather than his role as "the devil's architect", that haunted Speer long after his years in Spandau. It was not his architectural decisions, (though these must be investigated in their own right), that governed his descent into immorality. To an extent one can argue that it was his desire to succeed, to, at such a young age, be noticed.

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"I never analysed any of this then, but at the time I never analysed anything; I just accepted - gratefully, I think, rather than as my due - that I was going to have a wonderful life, wonderful beyond any dreams."[v]

Although this need would fill a void that extended beyond his architectural career to the far corners of his childhood, it would corrupt Speer and deeply affect his moral standing. Indeed, though one can concede that architecture was primarily the trigger that began this relationship; Speer himself has acknowledged that no one would have taken an architect to court. His personal connection to Hitler, which at first appeared as a blessing, would prove to be the curse Speer would ultimately spend his life attempting to rectify.

"Because of Hitler's passion for building, I was in [constant] close personal contact with him. . . If he had been capable of [friendship], I would indubitably have been one of his closest friends. . ."[vi]

It appears that, although Speer speaks much of Hitler, the majority of his focus remains on the man he used to know, the "unrequited love" that left him scorned.

This analysis appears quite blunt as Speer shows great remorse, whether real or forced, for his involvement and having analysed much of his writings I can safely confirm that he does not glorify Hitler's actions. Speer asserts that he always maintained an apolitical stance, (although this itself can be questioned as his role as armament's minister means he could not have remained apolitical), insisting that he was "above all an architect".

Hitler's intense and immediate liking for Speer would have undoubtedly stemmed from an attempt to experience vicariously through Speer the architectural career he once craved. Though this shared love created a personal connection and it is indeed true that much of their early discussions surrounded the topic, there are undeniable instances that infer that their relationship was somewhat more intricate than this would suggest. Perhaps the most disturbing example of this would be Speer's attempt to hide his marriage from Hitler. At this early stage Speer was engrossed in his work and certainly sought approval for his accomplishments rather than his character, however he speaks freely of his joy of having Hitler's personal attention.

"No, of course not," [he said.] "That's the whole point - I unreservedly admired him, could see no fault in him and honestly could hardly believe my luck."[vii]
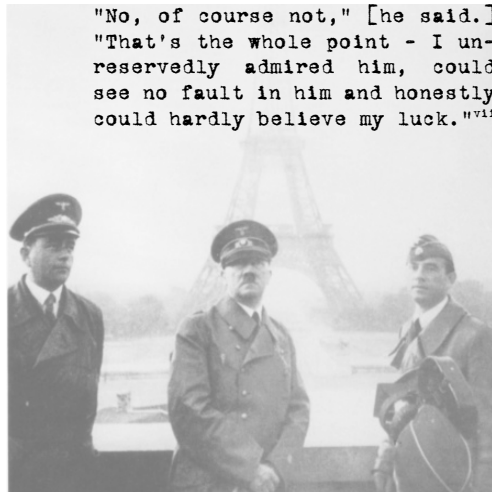
He relishes in the fact that Hitler showed great interest in him and his personal life. Having spent nine months in close company with Hitler after their first lunch, it seems that one could hardly forget to mention their wife. What could be understood as a fear of how Hitler would receive Margret also hints at something darker – that Speer had developed a relationship that was, if not romantic in the traditional sense, capable of filling Speer with such emotion as to force him to feel he could not interrupt it with mention of his wife, his "other" love.

. *"It was not long before I was head over heels in love with Hitler…"* [viii]

 I do not mean to suggest by this anything homoerotic, as this has been previously suggested by many and dismissed on a psychological basis. Speer himself admits that although this was not the case, there was certainly a relationship in existence. Though seemingly akin to a father-son connection, a position that could be argued on the pretence that Speer's architectural triumphs instilled a sense of pride in Hitler, the bond appeared to be rooted deeper still.

"One of my associates summed up the character of this remarkable relationship: "Do you know what you are? You are Hitler's unrequited love!"[ix]

While there is much to remark about this "love", I believe that which is most relevant occurs much after the aforementioned incidents. My reasoning for finding the most significance in Speer's feelings towards Hitler at the time of his death and in the years following stems from my attempt to comprehend his moral standing. While it is well-known that Speer turned against Hitler in the last few months of the war, remnants of a deep emotional attachment lingered and influenced Speer's judgement.

"Above all else, - and it was obviously the greatest mistake of my life – I felt he was a human being; I mean by that, I felt he cared: not only about Germany, which in his own terrible way of course he did, but that he cared about people. . . that he cared about me." [x]

What is perhaps more intriguing is that this connection also had a profound effect on Hitler's behaviour. By the early months of 1945 Speer had done things against Hitler for which any other would have been executed. At this time Speer had been aware of Hitler's true evil for many months, yet the shadow of something still remained. Having betrayed him and all but turned against him, refusing to carry out orders and lying about his devotion, Speer found he could not conjure these feelings when forced to meet with Hitler.

"But now I found I couldn't lie to him. I suppose it was again that curious something, that feeling between me and him, or him and me." [xi]

It is possible that this lies outside the question of morality, that this relationship governed Speer's actions on a far more personal level, one not punishable under the heading of a war crime. Nevertheless it was the cause for all of his wrongdoings. That which Speer regrets can all be seen as reverting back to this relationship, yet this is precisely what he could never distance himself from.

"And when Speer saw Hitler for" – she paused briefly – "what he really was…" Again she paused. "…when he understood that, and yet so obviously still couldn't abandon him…" She paused once more, "They just couldn't give each other up, could they?"[xii]

If we consider morality to be the differentiation in intentions, decisions and actions between those which are right and those which are wrong, one can put forward that it was this peculiar relationship that so greatly impacted Speer's moral approach. Speer insisted his involvement in the Nazi regime was solely based on the architectural opportunities offered, yet he betrays himself through his actions towards the man who confided such immense commissions to him. Though architecture may have indeed been the trigger, it was and forever would remain intertwined with the patron. When all hopes for architectural development diminished, when Speer had truly accepted that the war (and consequently his career) was lost, that "curious something" still remained. In fact, for Speer, the tragic ending would not refer to the war lost, but rather to the severing of a connection between himself and the man who began it all.

"And the truth is that nothing he said provoked any feelings in me, positive or negative…It was nothing. And that was the tragic end of it all…" [xiii]

In the years after being released from Spandau, Speer reflects on his architectural failings, remarking that they were completely lacking any sense of proportion. This, however, is but a fleeting observation on his part. That which truly haunted him years afterwards carried no relation to his work as an architect. Speer, in his failed attempts at feigning innocence, could never truly shake the feeling that his flaws lied not only in his architectural choices but in his attempt at moral ones. His betrayal of Hitler in his final months left a far more lasting impression. Speer's apparent for architecture could never overcome his admiration for his Mephistopheles.

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"That's when the dreams began," he said, "dreams
of his knowing what I did, dreams of his say-
ing that I wanted to kill him. They went on for
years, and even now they sometimes come back.
Sometimes he isn't even in the room in these
dreams, but he is in the dreams, or he is the
dream."ˣⁱᵛ
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Mass Manipulation and Architectural Design

"What worse than Nero, what better than Nero's baths?"[xv]

The condemnation of Speer's architecture reflects a fear deeply rooted in our moral judgement. It appears that, in our fear to be appreciative of any such terrible beauty, we have waged a war not only on the artist but the art itself, refusing to acknowledge that beauty is something that may live independent of the abuser.

Hitler's Armaments Minister may have left Spandau, but the architect never truly escaped from the shackles. What remains to be uncovered is whether such architecture can stand unadulterated; perhaps the cracks in Speer's morality were all too visible along the great stone monuments he inspired.

"The megalomaniac differs from the narcissist by the
fact that he wishes to be powerful rather than charm-
ing, and seeks to be feared rather than loved. To this
type belong many lunatics and most of the great men of
history."[xvi]

So often is this term associated with Speer's architecture that one takes it almost as fact, however I believe it near impossible to comprehend how one can create an architecture of fear and power without suffering the symptoms of megalomania himself. There is actually very little to indicate anything of significance in his approach to architecture, thus suggesting that the root of such delusions lies not in the architecture itself but rather the sadistic purpose it was called to serve. Furthermore the grandeur of scale, particularly in relation to the Berlin Dome, represented a somewhat totalitarian approach, whether or not this was Speer's intent. The immense scale succeeded in transcending Hitler, allowing him to appear as more than a figure in front of the building.

He had become the building, the personal becoming insignificant and the immaterial notion of the Third Reich becoming omnipotent. It was the comprehension of the structure rather than the structure itself that enhanced the power of the Reich. Speer failed to comprehend this effect, believing that the sheer scale of the Dome would render Hitler's slight frame obsolete. There is no architectural way to combat such an absence of scale, thus Speer's attempts to create spaces as powerful as the dimensions that confined them were in vain. In such stances, the architecture could never surpass the political intent.

"Beauty arose regardless of its utility and of the damage which it could cause."[xvii]

Speer had a predominant obsession with the appearance of his architecture, acknowledging that it is instinctive to admire grandeur, and associate it with a sense of strength or power. His belief in the "ruin value" of architecture stemmed from an admiration of Ancient Greek structures, which he believed capable of asserting a certain dominance even as they lay in ruins. The architecture of the Reich was heavily burdened by its overbearing desire to appear monumental; if the Reich was to be everlasting, so to speak, it needed a physical attribute to express its lasting power.

Should one isolate the qualities of the proposed Great Hall, it is evident that this desire to appear colossal is condemned solely for the purpose the Hall would serve. In isolation, colossal is not a negative term. The Great Hall, in fact, was designed to relate to its urban context and imitate the intimate scale of a valley along the North-South axis, expressing a desire to capture the beauty of a natural form. Desire alone does not suffice, however, nor do idealistic notions of grandeur. Beauty of any kind is annihilated by an inherent need to dictate, superiority was not achieved through monumentality but rather quelled by banality. Nevertheless, the design prospers in that it serves its purpose. "The dream of a world empire is literally comprehensible in my designs." Paradoxically, this purpose is inhumane thus the design is corrupted. In this instance, the purpose and design appear irreversibly intertwined; a strange occurrence when one considers that few remember Oppenheimer but none forget the atomic bomb.

"Why always the biggest? I do this to restore to each individual German his self-respect. In a hundred areas I want to say to this individual: We are not inferior; on the contrary, we are the complete equals of every other nation."[xviii]
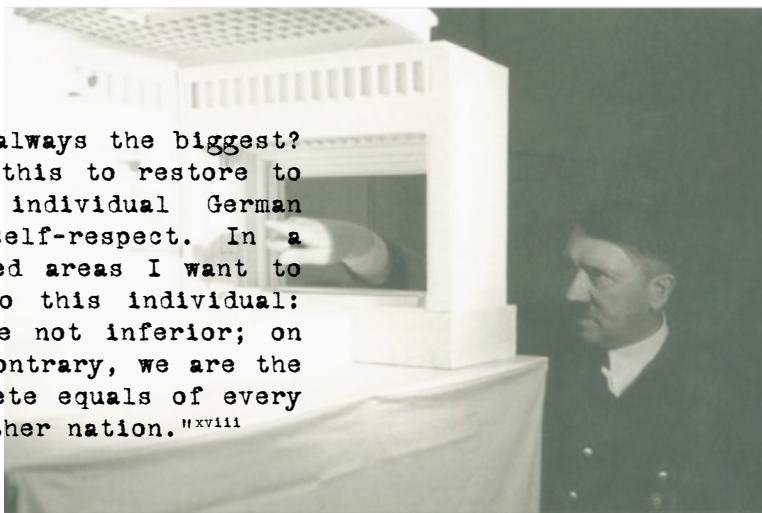
This is indicative of the inherent flaw in Speer's work. One cannot merely separate the architecture from the regime, as they were one in the same. While he may have admired the work of the Baroque era or sought to reproduce a neo-classical style, Speer's architecture could never truly imitate such marvels for he suffered a great naivety in believing his work was his own. If one examines this in the context of the plans for the rebuilding of Berlin, it is relatively simple to decipher where Speer's measured designs are overcome by monuments which Speer must have comprehended as being unbuildable.

If all proposed structures are removed the plan for Berlin a relatively inoffensive redesign of transportation remains. Similarly, if one was to disregard all plans and examine those structures which were physically built, there is a distinct repetitive classical style; almost the antithesis of the monuments proposed for the new axes in Berlin. What is striking about Hitler's attempts to justify these monuments as being for the people is the complete lack of public or recreational space in his plans; the true purpose of the German people was to serve as pawns. What is certain is that Hitler possessed a far greater understanding of the relationship between crowds and power than his marionette.

"Of course, [Goebbels and] Hitler knew how to pen-
etrate through to the instincts of their audiences;
but in the deeper sense they derived their whole
existence from these audiences."[xix]

The term "audience" suggests something of a far more theatrical nature than architecture, providing us with an understanding as to why Speer's "Cathedral of Light" found if not success than at least infamy among his work. The Luftwaffe's entire accumulation of searchlights provided an endless skyline with a sense of bullying bigness that would be paralleled in Speer's plans for Berlin. Here we see the establishment of an inherent desire to use sheer magnitude in his designs, an obscure trait for a student of Tessenow, who was notably unimpressed with such projects. The columns of light teamed with the large flagpoles supporting the lengthy Nazi emblem gave the effect of an immense set, with Hitler taking centre stage. Here Speer had created a realm where the audience became insignificant, shrouded in darkness and belittled by the towering searchlights. The impression of infinite space suddenly morphing into the sensation of containment, the columns of light now bars of steel. Nevertheless, the effect was undeniably remarkable.

"Speer is more of an artist by nature. Admittedly he has great organizational talent but politically he is too inexperienced to be totally reliable in this critical time."[xx]

Although Goebbels intended this as a critique of Speer's position in the Nazi party, it is equally fitting as an evaluation of his architecture. While his work may have indeed served as propaganda for the Nazi-Socialist Party, it was not dissimilar to the government buildings constructed throughout Western Europe at this time. What Hitler envisaged as an attempt to assert the dominance of the Reich was merely a response to the underlying social and political needs of a country crippled by depression. Krier, in fact, goes as far as to suggest that Speer's work was produced in spite of any Nazi ideology rather than inspired by it. Though this speculation can be condemned on the grounds that Hitler himself produced many of the initial sketches of Speer's work, it is certainly worth consideration.

If one was to examine the political programme behind Zeppelinfeld or the Great Hall it is noteworthy that such programmes commanded the magnitude of the structures, conceived to facilitate up to a million people. In purely architectural terms, however, these massive stone structures were much in keeping with the Modern Movement. Though the repetition of vertical elements appear to speak more of Classical Architecture the lack of ornamentation and accessible nature of these buildings are indicative of the progressions in architecture at that time.

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"At bottom, I think that his [Hitler's] sense of the
political and his passion for architecture were insep-
                    arable."ˣˣⁱ
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If we consider architecture as being the only art that moulds the world directly than one can comprehend the ease of corrupting said art for political gain; one can mould their surroundings to serve them. The term "Nazi Architecture" was coined to condemn that which we now fear to appreciate, but it convicts a mere memory. It is somewhat understandable that the buildings constructed during the Reich were destroyed, they spoke of a regime too horrifying to live on, set in stone as it was. The buildings themselves, however, were not capable of shouldering such guilt. Thus developed the necessity to condemn a movement, to criticise not only the structures but that which inspired them. The blame needed to be focused on something less tangible than stone and mortar, something that a German, no matter how corrupt, could not be held responsible for. Classical Architecture became liable for not only the buildings of the Reich but all that it represented, the difference between architectural style and political motive was lost in Speer's plans. Is it possible to separate design from function or should one accept that, in certain cases, they are one in the same? Perhaps there is indeed merit to be found in such designs, but they have long since been obscured by a malevolence few are willing to dissect.

Moral Vacuity

"The production and conservation of values is one
of the main concerns of human existence: all that
a man does and is depends upon his taking part in
this process"[xxii]

Would the "devil's architect" have indeed been taken to court were he not Albert Speer? Architects are rarely held responsible for the implications of their designs, in fact in certain cases they are revered for their attempts (Le Corbusier's Plan Voisin comes to mind). This ultimately leads to a question of the human psyche; was there some inherent flaw in Speer's character that allowed him to implement such destructive designs without reservation?

Given the chance, would Corbusier really have obliterated central Paris or would some stirring of his conscience have intervened? With the opportunity to ensure a place in history, how many would object to numbing their conscience, almost selling their souls to live eternally, regardless of consequence?

"People could find no place in their consciousness for such…unimaginable horror…they did not have the imagination, together with the courage, to face it." [xxiii]

It is quite intriguing that the architecture, rather than the perpetrator itself, was a source of deep psychological turmoil for the German people in the years following the war. It seems to be that there is something far more distressing about the physicality of "Nazi Architecture"; the word in stone. Hitler once commented on the feeling of powerlessness experienced by a farmer entering the Great Hall, belittled by the towering walls of stone before him. Having spent years experiencing that same feeling of hopelessness under the reign of the Third Reich, it is not surprising that a hatred for such spaces arose.

Whilst Speer insists that his buildings were intended to reflect the Nazi-Socialist movement in a political manner, little reference is made to the psychological effects of representing such power and intimidation in the physical form. If we may for a moment indulge ourselves in the notion of a genius loci, one can imagine that the buildings still possess something of the immorality of the regime that called for their construction. "Nazi Architecture" was merely a scapegoat for the terror the German people could not escape. The degradation of the Classical style would have to suffice when the horrors it unleashed could not be overcome.

"Because as an architect, all the things in my plans which I tried to achieve with were indirectly filled with romanticism. All these huge buildings were dreams of a romantic man. I was really a romanticist during this time."[xxiv]

Though his designs were indeed intended to reflect the ideologies of the Reich, it must be understood that as an architect Speer would not have understood such ideologies in the same manner. Remaining firmly apolitical entails adhering to his visions as an architect, thus designing in accordance to his understanding of these ideals. This is where the aforementioned romanticism becomes crucial, if his intentions were not political than his work becomes that of a man creating a dreamscape, a sentimental interpretation of the new Reich. In this sense such buildings were mere manifestations of Speer's deluded vision; they can be perceived as harmful only in conjunction with the purpose they were called to serve.

Morality in architecture now comes into play. Should one feel morally obligated to refuse commissions in which inhumane goals are being pursued? Is it the responsibility of an architect to prevent such negative outcomes or should we remain faithful to our primary role as designers, regardless of the implications intertwined with these designs? Perhaps we should consider architects as existing the same purgatory as soldiers, where moral obligation has been worn down the slightest sense of unease.

"Power is always dangerous. Power attracts the worst and corrupts the best"[xxv]

Although it may be argued to an extent that the propaganda that morphed the minds of the young soldiers had a profound effect on Speer, we must not view his case as the only example of immorality in architecture. If Speer's moral capability was indeed compromised due to his prominent position in the Nazi party, how can one explain the immoral decisions of his fellow architects at the time? Mies Van Der Rohe was a fiercely stubborn man. When he arrived to work to find the BAUHAUS cordened off, he chose to shut the school down himself rather than succumb to the demands of the Nazi politics. Apparently he believed in something nore noble than said politics. Having said this, the extent to which his arrogance dominated his architecture would have been deemed unforgiveable were his work not so beautiful. Yet this arrogance did not hinder him from attempting to incorporate himself into the Nazi regime.

Starved for work, Mies was shortlisted to build the new Reichsbank before, by chance, Speer intervened. Is this chance all it takes to prevent an otherwise renowned architect from turning down a more sinister path? If all architects were granted the power to realize their dreams, would any question the source of such power? Will moral obligation continue to suffer in favour of these self-centred endeavours?

"Of course I was perfectly aware that [Hitler] sought world domination ... [A]t that time I asked for nothing better. That was the whole point of my buildings. They would have looked grotesque if Hitler had sat still in Germany. All I wanted was for this great man to dominate the globe."[xxvi]

Would Speer's demoralization have been as severe were he not an architect? Would another architect in his position have done as he did? Unfortunately, such questions can only be met with theoretical possibilities. What can be stated with certainty is that a man, though he may be corrupt, is entirely capable of creating something of beauty. Architecture should be capable of standing independent of the crooked regime for which it was constructed. It was human fault that cast a shadow on Speer's architecture, an inability to appreciate something born from such terror. Perhaps, when another seventy years have passed, Classical Architecture will find the respect and admiration it once knew. As for Speer's architecture, if a single person can find value in his works without remorse, than the architecture at least may finally be absolved from this shadow.

Endnotes

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Spectacle of Sport.

DARA O' DOHERTY.

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ABSTRACT

"Perhaps all our troubles - all the violence, obesity, illness, depression, and greed we can't overcome - began when we stopped living as Running People. Deny your nature, and it will erupt in some other, uglier way." - Christopher McDougall.

As far as I can remember I have always been actively interested in a wide variety of sports. From hurling, football, rugby and golf to sailing, water skiing and swimming, being active is integral and fundamental to who I am. Participating in sport can improve your quality of life dramatically and that of your local community. It improves your health, promotes social inclusion, counters anti-social behaviour and raises individuals self esteem and confidence.

My earliest sporting memories range from body boarding in the cold turbulent waters of South Kerry to learning the tricky task of balancing a hard leather sliotar on a hurley while running as fast as my legs would allow. Sunday mornings were ritually pierced with the sounds of screeching whistles and the crashes of bodies on the rugby pitch. These memories often included quick glances towards the sideline where I would see the faces of my parents and friends shouting me on in encouragement. Their role as sporting spectators provided stimulation, enthusiasm and confidence to my performance and inspired me, in turn, to become an avid spectator of the sport.

In my opinion, becoming a spectator of a sport is unavoidable if you are an active player, especially in competitive games as one must always analyse the opposition. Players constantly compare and contrast the facilities available to their competitors. Aspects such as deciding the venue for major competitions can become paramount to the performance. A great performance from a team can often depend on the settings, facilities and supporters present which combine to provide a positive atmosphere. A spectator's role is also considered important as they increase interest and provide a much needed source of revenue for the team. Their comfort and satisfaction while viewing a game has lead to major developments and improvements in stadia design.

While spectatorship and participation may not be as closely related as 'the dancer' and 'the dance', they certainly go hand in hand. With-

out the 'active' participant,the spectator is invalid. Without the spectator the participant lacks a platform. The importance of the spectator to sport is acknowledged in the development of amenities and facilities with the spectator in mind.

In this dissertation, I will outline the development of sport spectatorship in history; how without the contribution of the spectator to sport, the development of sport per se, could possibly have stagnated or at best, remained parochial and inward looking. I plan to compare and contrast the amenities developed for the sports spectator from Ancient Greek and Roman times to developments within Ireland on both a local and national level, with a specific emphasis on the sport of Rugby.

INTRODUCTION

The history of sport probably extends as far back as the existence of people as purposive sportive and active beings. Sport has been a useful way for people to increase their mastery of nature and the environment. The history of sport can teach us a great deal about social changes and about the nature of sport itself. Sport seems to involve basic human skills being developed and exercised for their own sake, in parallel with being exercised for their usefulness. It also shows how society has changed its beliefs and therefore there are changes in the rules. Of course, as we go further back in history the dwindling evidence makes the theories of the origins and purposes of sport difficult to support. Nonetheless, its importance in human history is undeniable.

The most evident underlining fact of sports importance in human history is, spectating. Without spectating sport and its history has little importance in human history. It would be regarded as a personal hobby rather then a national/provincial or regional hobby. Spectating therefore entitles sport with an importance in human life as a means of entertainment, social gathering and of course representation. Sports history and evolution therefore were entitled to evolve as spectating and spectators provided the sports men/ women with a stage on which to perform. This stage consequently became extremely competitive as each provincial/national and regional team played other provincial/national and regional teams gathering spectators form rivaling communities. Over the centuries sport and its spectators have evolved. Sport now doesn't have to be viewed in situ. In fact technology has given us access to spectate on a much more regular basis through means such as the television and radio.

"The sports spectator is anyone who views a sports event, either in situ or through visual media such as film or television." Allen Guttman, introduction, "Sports Spectators".

There is huge diversity amongst spectators, ranging from men and women to professionals and tradespeople-all with the same intentions, to spectate and support their team. There are many relationships between the "active" participation of the athlete and the "passive" participation of the fan. None more important than that of the atmosphere created by

an intense crowd. This intense atmosphere creates an emotional bond between spectator and player, generating an impulsive feeling that spectators are becoming an additional member of the team. Great examples of this is the 16th man effect in our local stadium Thomond Park.

As outlined above sports spectators can be observed and studied from many perspectives; gender, social class and society, specific time periods, political, psychological and economical. My focus will be mainly on the facilities and structures provided to accommodate spectators to observe their chosen sport. My emphasis will be on the architectural developments, planning and design that led to an enhanced ambience and experience for the spectator, and yet maintain a functional form. I will include a brief history of the ancient facilities in Greece and Rome and proceed to concentrate on facilities in modern day Ireland. My priority in this area will be the rugby sporting spectator, from a community based perspective to a national one.

THE HISTORY OF SPECTATOPSHIP

GREEK SPECTATORS – ANCIENT OLYMPIC GAMES.
The Olympics is an event that takes place every four years and is a sporting event for many different sports. Olympia was the host city for the original Olympic games. The first recorded celebration of the Games at Olympia was in 776 BC. At this time the Games were local and had only one race, the race of the stadium. Although the Olympic games were originally held on the fields around the temple of Zeus, with the growth of the Games the buildings of the Stadium also increased. Finally Ancient Olympia had a stadium that offered enough space to facilitate 40,000 spectators. The purpose of the Olympic Games was for young men to display their physical attributes and to develop a relationship between the various Greek cities. The first Stadium was mainly used to hold games for the contestants of nearby city-states of Greece. A second Stadium was built to the east of the first stadium. Additional events took place here. A racetrack was also built. It was built next to a large hillside that served as a natural sitting area.A third stadium was built mainly to hold larger audiences. It was a holy place for the ancient Greeks. The Greeks dedicated their sporting activities to their God Zeus. The location was chosen to enable the spectators to view the races form the slopes of a nearby mountain(MT. Cronos).The track was 2012.54 meters long and 28.5 meters wide. It was surrounded by grassy banks on all sides. The Judges had a stone platform on the southern slope. An altar to the Goddess Demeter was on the northern slope. The spectators seats were made of mud. The capacity of the stadium was for up to 50,000 spectators. The essence of the Olympics was the worship of the Greek God Zeus. The spectators were given the opportunity to worship one of their major Gods and to appreciate the physical qualities of the young Greek men. The Games gradually lost their importance when the Romans conquered Greece and when Christianity became the official religion of the Roman Empire.

In Roman times the Roman Colosseum became an iconic location for spectators to view spectacles of an entertaining and sporting character. The Roman Colosseum is still considered a masterpiece of design even by modern standards. The enormous stadium was 512 feet wide, 679 feet long, and 160 feet tall at the highest point. It had 80 entrances and four

seating levels. Its seating capacity may have been as many as 55,000 spectators. The Colosseum opened in 80 AD with 100 days of gladiatorial combat. Admission for the spectators to these games was free. The free ticket might not have guaranteed a spectator very good seats. The closer to the arena floor, the greater the spectator's social status. The ticket itself was a pottery shard. The door through which the person was to enter was written on this. The entire stadium could be emptied of people in about 12 minutes. While it had the practical aim and use of any stadium built today to house a large number of spectators for an event it also attempted to be a symbol of the eternity of the Roman Empire and a display of the greatness of the Roman leaders.

HISTORY OF THE SPORT OF RUGBY.
The origins of the sport in England, how and when it became a spectator sport:

Many believe that rugby was born in 1823 when William Webb Ellis with fine disregard for the rules of football as played in his time at Rugby school, first took the ball in his arms. He ran with it, holding it still in his arms, and unwittingly conceived the original feature distinctive of the Rugby game. As a result of this legend, the international committee named the Rugby world cup the "William Webb Ellis Trophy".

William Webb Ellis's new sport slowly grew in stature and is developing and adjusting it rules to enhance the sport still to this very day. Webb Ellis focused on the hand being the dominant limb in this sport in comparison to that of soccer where it is the leg. This change gathered interest amongst his peers and classmates at Rugby School and gradually the word spread. Over the next half a century the newly formed sport Rugby had begun to be played on pitches and spectated with huge interest. By 1883 rugby had become a global sport, played in both the Northern and Southern hemispheres. However the biggest influence in making the sport of Rugby so appealing to the spectator was to happen between the years of 1887 and 1888. A British Isles team toured New Zealand and Australia. This tour generated great competition so much in fact that New Zealand in 1888,toured to Britain gathering a record number of spectators. These competitive friendships in turn carved a way for tours such as

the British and Irish Lions of today, but most of all these original tours gathered spectators who were committed to spectating rugby for life.

Early examples of Rugby Stadiums; how they were designed with the spectator in mind:

Twickenham is the first ever rugby stadium, situated in the London Borough of Richmond upon Thames. It has the respectful acclaim of being the Head Quarters of Rugby Football in the whole world as it has over the last century been a home to rugby Internationals. Originally an isolated area of orchards and market gardens, it soon became a leveled area where players and spectators would gather to experience this new form of sport. Throughout the years and the developments in Twickenham, it became the international sporting venue for England. At present Twickenham is the largest International sporting venue solely for Rugby. It can accommodate 82,000 spectators in a purposely designed state of the art stadium.

"The existing site began life as a boggy market garden in the wilds of Twickenham and when the location was suggested it was criticized as being too far from London and too damp. 100 years later Twickenham is now a state of the art stadium in the Bustling London borough of Twickenham bringing more than 80,000 fans to the area on match days." Twickenham – 100 Years of Rugby's HQ

Spectators flood to the stadium in the 1930s.

Spectators watch from surrounding trees and roof tops.

It was clear that by the 1930s the ground was incapable of accommodating the massive influx of spectators. Therefore in 1921 a stand was built above the northern terrace. An extension to the East Stand in 1927, brought the capacity to 12,000. An extension to the south terrace facilitated up to 20,000 more spectators. A period of extensive rebuilding took place during the early 1980s. This continued through to the mid 1990s. The South Stand replaced the south terrace in 1981. An extended North Stand was opened in 1990. The stadium saw the development of the new East Stand and following that the West Stand, after the 1992 Five Nations. The stadium was completed in 1995. It could now accommodate 75,000 people in an all-seater environment. And in 2005/06 a new South stand was developed increasing the population to 82,000.

Twickenham 1927.

Twickenham 1980.

South Stand Construction. 2005

Completed South Stand. 2006. Capacity 82,000 Spectators.

Rugby in Ireland; Historical report of how the sport has developed over time:

Ireland in the 1800s was a member of the United Kingdom. Subsequently Ireland therefore was heavily influenced by British rule. This in turn meant that after the formation and rise in popularity of rugby in 1823 it would not be long before the same interest grew in Ireland. Ireland is the third-oldest rugby nation after England and Scotland respectively. During the 1860s, 1870s and 1880s, rugby started to become popular in Ireland. Trinity College, Dublin was an early stronghold in rugby. Founded in 1854 it is regarded as the worlds oldest documented rugby football club. Ireland's first international took place on the 15th of February 1875 against England and lost. On the 11 March 1878, Ireland played England again. However this time it was played in Lansdowne Road which was to become Ireland's home of rugby, leading it to become Ireland's first stronghold for rugby spectators.

Rugby in Ireland underwent many social and political changes throughout the 1900s which has helped to sculpt the establishment that can be spectated today. For example ,rugby is played by both nationalists and unionists. Historically rugby is regarded as a middle class sport in Ireland and elsewhere. It tended to be popular with different social groups in different parts of Ireland. In Limerick City, it is enjoyed across the social spectrum ,while in Leinster, Cork city and Connacht, it remains very much a middle class game. Hand in hand with the growth of rugby in Ireland came the growth of practice areas, pitches and stadiums to enhance the development of the sport of rugby and the facilities for the spectators.


Ireland winning the 6 Nations. 2009.

Personal experiences with rugby:

Firstly, throughout my life and my family's life rugby has been a major influence. From a young age my parents took my brother and I to Coonagh Co. Limerick religiously every Sunday. Here we would take part in rugby training with Shannon RFC. At the time, it was evident to me that it was purely for our benefit. However this was not the case. In recent years as I have gotten older and more mature and of course played a higher standard of rugby than I did at the age of 8, I have noticed my parents attitude to spectating has changed dramatically. It was originally a calm, proud and social event mixing with all the parents who brought their children to play a sport to keep them active, healthy, and out of trouble.This grew gradually to the competitive onlooker experiencing catharsis, shouting vigorously at their son and his team mates to do their best.

The irony of this is it all happened on the same pitch with the same clubhouse!

So what changed?
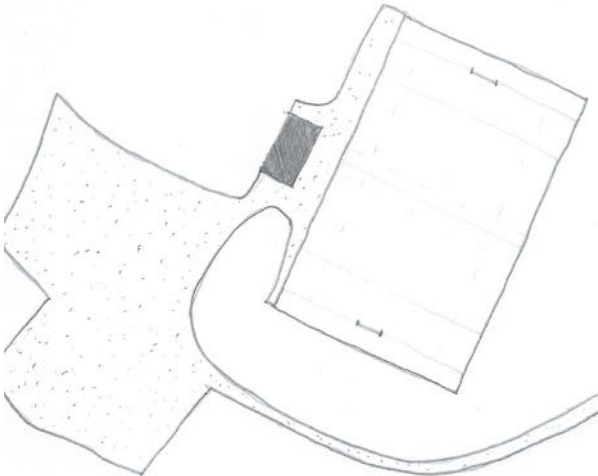
Plan of Coonagh.(a flat level level area comprising of a playing pitch and car park).
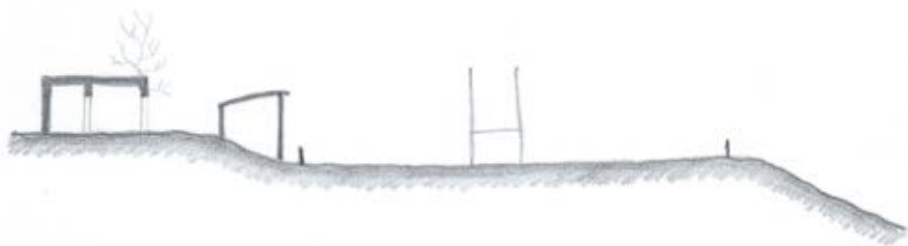
Short Section. (including from left, clubhouse, shelter and playing pitch).

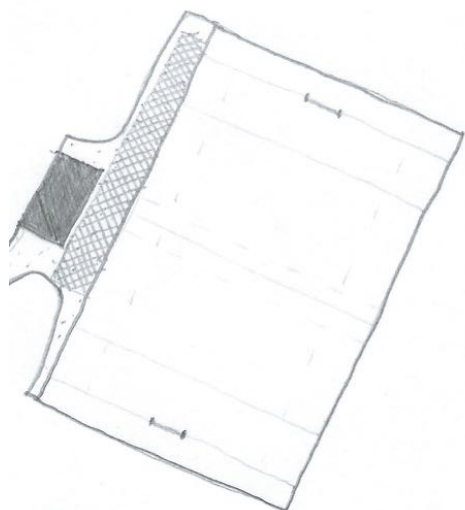Note in the drawings above and below, that the shelter was an addition to accommodate spectators as the game grew competitively.

Long Section.

Area of Public Gathering.

The inclusion of this area, small though it is, again acknowledged the importance of facilitating the spectator.

Apart from the fact we were older ,more developed players ,the biggest change was the mentality of the spectators (or families and friends). They had become more competitive, more passionate and more emotional towards the sport. I can empathize with these feelings also because I see it is a love one has for something, giving it huge significant importance. In this case its sport, and the excitement gained form spectating a sporting event. Similarly I would share the sideline outbursts my parents would have watching my games, when I attended matches in the Aviva watching our national team play. It is obvious that for such a well established team such as Ireland, a pitch such as Coonagh would not practically accommodate competitiveness at this tournament level. Therefore stadiums take the place of back alleys and pitches to create a stage for the elite sporting athletes to perform and to be spectated.

"The more sport has evolved from popular games to competitive and tournament level, the more sports facility has become a theater for the spectator. Sport is no longer just about physical performance, but also about presentation, the staging of skills." - Frei Otto, Preface page 8, Architecture for sport by Peter Sturzebecher and Sigrid Ulrich

CASE STUDY: AVIVA STADIUM

Aviva Stadium Dublin, formerly Lansdowne Road was established in 1872. It has the respectful status of being the oldest rugby stadium in the world.The stadium was situated in the neighborhood of Ballsbridge in the city's Dublin 4 area. As the Lansdowne Road station of the DART rail system is adjacent to the site and passed directly underneath the West Stand, the stadium had convenient public transport links.The Aviva Stadium is the greatest sporting venue within the Irish Rugby Football Union (IRFU) and the Football Association of Ireland (FAI). The Aviva is on a much larger scale in comparison to the local grounds and venues around the country, such as Coonagh. Still it has evolved and developed through the same principles as every other ground around the country.

Lansdowne football club was founded in 1872. From the years between 1872 to 1983 the grounds underwent many changes in erecting and demolishing stands to enhance the experience of the spectator. In 1872 Some 300 cartloads of soil from a trench beneath the railway were used to raise the ground to create a pitch envied around Ireland. Rugby gradually became the main sport played in the grounds. In 1977 the old West Lower Stand was demolished and in 1978 the new West Lower Stand opened. An uncovered stand positioned at the corner of the North Terrace was demolished and the terracing here was extended.The East Stand replaced the Old East Stand in 1983. These stands were built to provide meeting spaces at a time when the IRFU was starting to gain popularity all over the country and at a time when the All Ireland League (AIL) was growing in stature.The architecture of these spaces was vital to create a community atmosphere.These spaces provided spaces for rival spectators to mix and socialise, something that has grown over the years and become extremely unique to the rugby world. There are direct similarities between Lansdowne Road and Coonagh. Both have distinctive areas of gathering, specific access routes and are built to accommodate a specific number of spectators. However the size and scale of the aforementioned facilities differ in clear correlation to the provincial and national levels of the sport in each location. The following drawings highlight the contrasting proportions in relation to the specific demands of the spectators in each stadium.

Areas Of Gathering.

Coonagh, Co. Limerick.
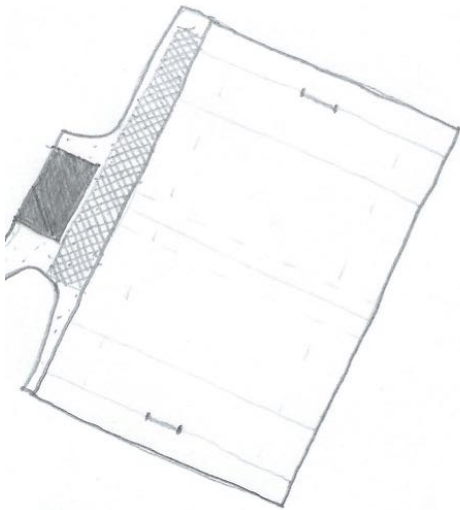
Key

Areas of Gathering.

Access Routes.

Shelter.

Viewing lines.

Lansdowne Road, Dublin.

125
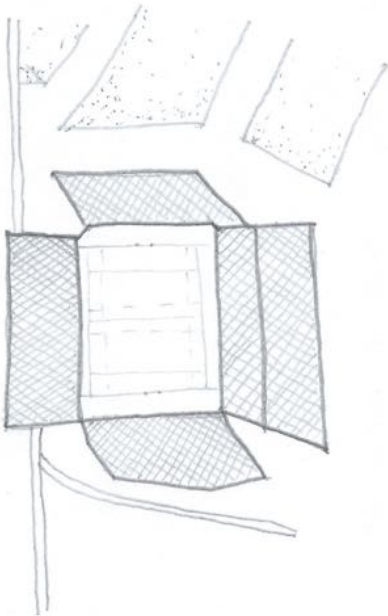
Access Routes.

Coonagh has only one access route.

(this one access route develops from a motorway into a cul de sac and yet manages to adequately serve the local rugby community.)
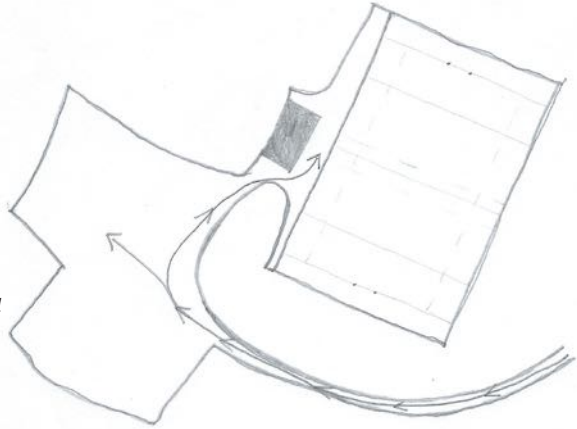
Lansdowne Road has many access routes entering from both the East and the West.

(the road system and rail system is needed here to faciliate access on a national level.)
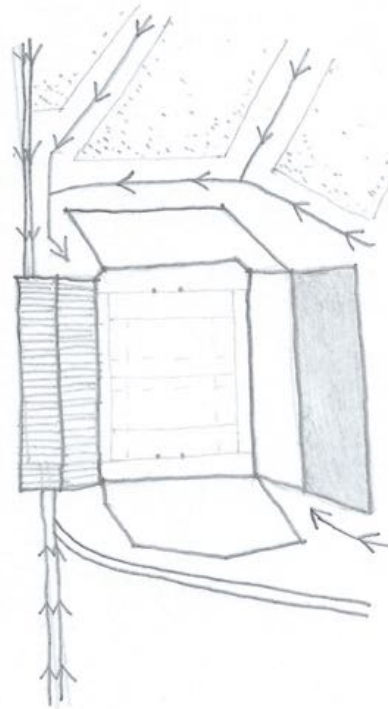
Specific to the Spectator.
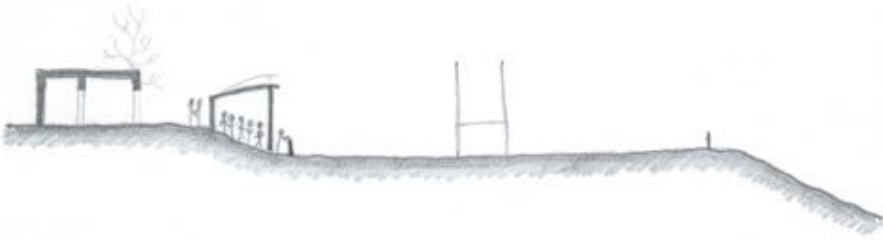
Coonagh has enough shelter to accommodate its number of spectators.
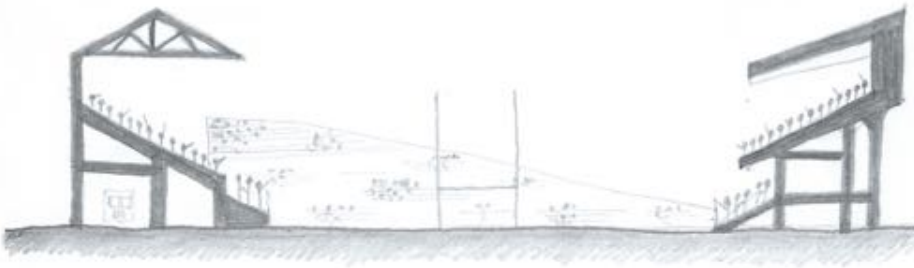
Similarly Lansdowne Road although far bigger than Coonagh also has the required accommodation to facilitate its spectators.

It should be noted in both cases however, that the shelter areas along with the other spectator facilities have been increased as the interest on a provincial and national level have developed.

Spectator Viewing Lines.
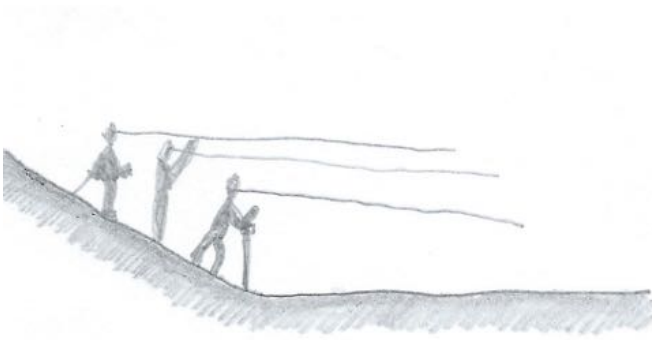
Viewing lines in Coonagh.
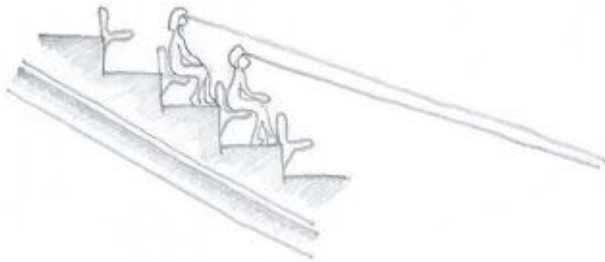
Steeper Viewing lines in Lansdowne Road.

The greater the number of spectators the steeper the viewing lines to increase the capacity and to enhance the spectacle.

Guinness East Sand.

West Stand.

Despite the successful patch work development which occurred on Lansdowne Road, foresight suggested that a new modern stadium was to be erected on the existing site. Therefore, in 2005 Scott Tallon Walker Architects and Populous Architects were appointed to act as joint architects for the redevelopment of Lansdowne Road, which is the oldest rugby international venue in the world. After a lengthy An Bord Pleanala oral hearing Planning Permission was eventually granted in April 2007. The existing stadium site presented many challenges being a restricted site in an established residential area bounded by the River Dodder to the East and bisected by the main Dublin/Wexford railway line. Space for the redevelopment of the site was created by minor realignment of the pitch and the creation of a new access podium over the railway line. This podium allows spectators access the stadium via a series of grand stairs west of the railway line. A movement strategy was developed for safely managing the large numbers of people arriving and leaving the stadium. This includes a new DART station forecourt, underpasses under the railway line which allow the level crossing gates to remain closed on match day and new entrances off Shelbourne Road and Bath Avenue. The movement strategy also informed the external landscape design, with paving, planting and signage designed to subtly guide movement.

Site diagram showing old (green) and new (blue) footprints.

Site Plan.

The initial design concept for the scheme was developed by the design team at a series of workshops in Dublin and London. The form of the stadium developed as a response to the site conditions. There were several limitations on the site due to its location and position. Providing optimal sight-lines for spectators and proximity to the pitch were important factors. Careful design was taken in the form of the structure to allow for the maximum number of spectators to be on the half way lines. The design allows the building to sweep down to a single tier at the North end allowing daylight into the adjacent residential gardens and opening up the stadium bowl to the city. Throughout their workshops the team worked on many aspects of the design none more important than its form.

"Its form is eccentric, it is multi-functional incorporating its curvilinear form to reduce the visual mass and apparent height of the Aviva in its residential area by having no clear line between wall and roof." Architecture Ireland. pg. 36/37.

However its multi-functional purpose of accommodating the spectator is what I find particularly interesting .

"The transparent organic form wraps around the structure, tiers and pitch to enclose a cauldron like atmosphere generating energy and passion amongst spectators." Architecture Ireland. pg. 36/37.

The Aviva Stadium has a capacity of 51,700 people which are all seated. The stadium has four tiers in total, with the lower and upper tiers being for general access. The second and third levels feed the premium ticket holders. Corporate boxes are accommodated on the fourth tier. Due to its proximity to local housing, the north stand is single tiered. There is one basement level and seven stories of floors including ground level.
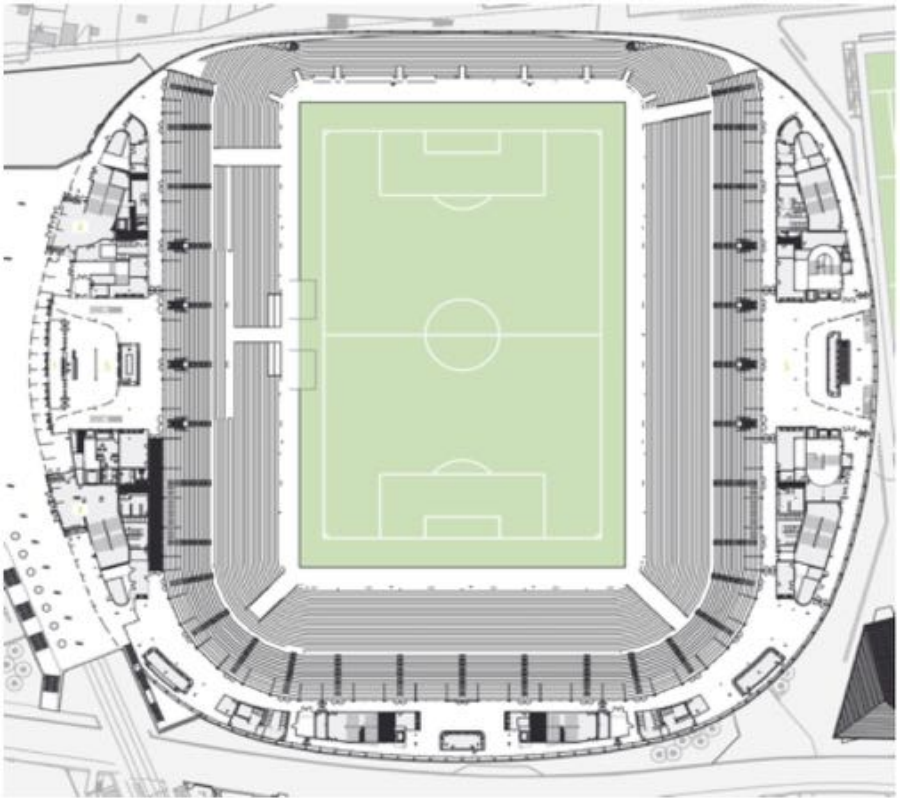
Plan Of Existing New Development (Lower/Middle tier).
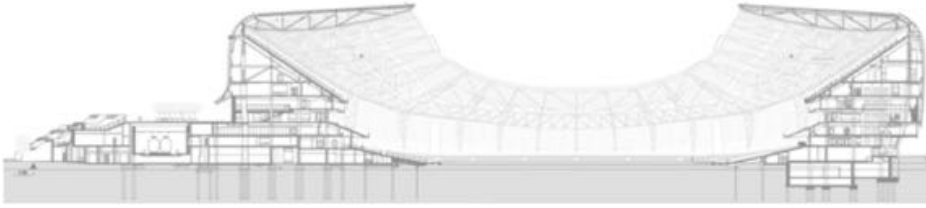
Section Through New Development showing new roof structure.

It is clearly obvious in the section above that the architects Scott Tallon Walker and Populous strove to design a space suitable for a sporting event. However, more importantly, they strove to design a space suitable for a sporting event to be spectated. Throughout my study of this section, it is clear that the architects have designed a space for spectators to arrive at, entitling them to the right balance between the distribution of seats within the seating-tiers, the quality of viewing, and of course other facilities. The result of this intelligent design was the unique feeling of being central to all aspects of the Aviva Stadium. Meanwhile, the section also tells me a lot of other information such as the dramatic overhang of the roof in relation to the viewing tiers. This of course was designed carefully with obvious facts in mind such as weather and light, all to benefit the spectator. It is evident that this dramatic roof structure to a huge beneficial extent, protects and shades spectators from rain and low sunlight something that would easily hinder viewing and hinder the atmosphere for the crowds at the match. Also the stadium's roof is designed to undulate in a wave-like manner so as to avoid blocking light to local residences. Furthermore, the upper tier has a clear difference in gradience to that of its lower tiers. This also is a major design feature as it gives spectators who are further away from the action, a sense of involvement and most importantly a sense they are actually closer to the action than they really are. This evidently in turn, once again generates a more involved spectating atmosphere.

The Aviva Stadium, has now become an iconic architectural focal point for our nation. Its development from the years of 1872 to 1983 under the foresight of Henry Wallace Doveton Dunlop, to the present day foresight of the IRFU and FAI has given this fortress many accolades, be it from the oldest rugby stadium in the world to that of an architectural focal point. Despite change, demolition, and reconstruction a visible evident aspect of the Lansdowne Road/Aviva Stadium has remained the same. As a stage on which an event can be spectated ,it is remarkably one of the best in the world.

MODERN SPECTATOR

SPECTATORS PSYCHOLOGY.
There are many types of spectating; also there are many types of specta-
tors. The diversity in sporting conditions,theatrical performances all the
way through to spectating a corporate meeting can generate and unleash
many different and contrasting emotions to a spectator. These contrasting
emotions are experienced due to the relationship a spectator might have
in relation to what is being spectated. However, it is not always an expe-
rience driven emotionally because a spectator has an attachment to a par-
ticular team. In fact this emotion is often due to the spectators relation-
ship with a particular designed space in which they are spectating from.

The origins of spectating date as far back as sport its self. Howev-
er the design process and realization of the spectators importance wasn't
taken into consideration for many years. Probably the first and best ex-
ample of foresight into making an event beneficial to the spectator was
at the The Aphrodisias stadium, Turkey. Previous to the Aphrodisias in
Turkey and even Delphi in Greece, events and spectacles were spectated
for the most part from a level surface to that of the action. Olympia stands
out as an example of a lack of thought for the spectators. Despite lack
of lodging spectators came form near and far to witness a contemporate
spectacle.

Olympia was " *during the sacred games, overrun with visitors from the
entire greek world. The Leonidaion (lodging places) was constructed in
the fourth century to house wealthy or politically important visitors to the
games, but most of the spectators had to make do with tents or with nights
under the stars." Allen Guttmann (Sports Spectators).*

Level Playing Field.

However the Aphrodisias stadium along with the planning and the design of the Romans invented a new viewing spectacle. A spectacle in which the spectator was erected above the action creating better viewing lines and generating a space where atmosphere played a huge part in the over-all phenomenon.
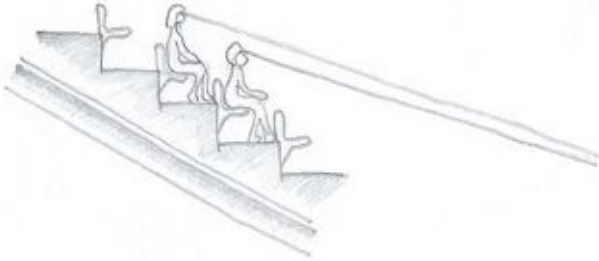
Viewing Lines incorporated by the Romans.
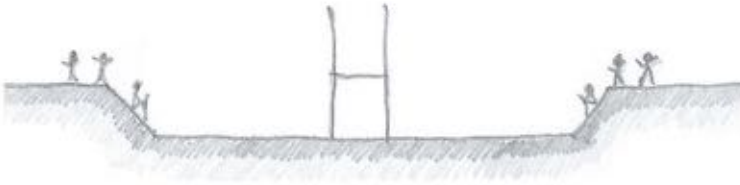
Elevated Spectating area. (Aphrodisias).

In contrast to the flat spectating area, elevation above the spectacle delivers spectators much better viewing lines. Hence this psychological influence impacts on the spectator as the spectatle can be more clearly spectated. As a result it allows the spectator to become far more ingaged with the spectatle.

"The Aphrodisias stadium is the best preserved of all the ancient stadiums in the Mediterranean region. Located in the northern section of the city it is 262 m in length and 59 m wide with a seating capacity of 30,000. The ends of the stadium are slightly convex, giving the whole a form rather suggesting an ellipse. In this way, the spectators seated in this part of the stadium would not block each other's view and would be able to see the whole of the arena. The stadium was specially designed for athletic contests and is one of the best preserved structures of its time in the Mediterranean." www.virtourist.com.

Aphrodisias Stadium, Turkey.

Cut aways to allow for spectators to be seated.

Of course, this initiative in architecture had extreme developments ranging from the Colosseum in Rome to the modern day stadiums such as the Aviva. However the spectators mentality has changed somewhat. In contrast to the ancient Romans we today experience an entertaining spectacle. However in comparison to the on goings that occurred in the Colosseum where the entertainment for the spectator was to witness fighting, violence and sometimes death, nowadays it is often the spectators themselves who inflict aggression and violence on supporters of the opposite team. This is often evident in the game of soccer.

"Perhaps unsurprisingly then, it is also a game which has an undeniable link to violence. When emotion and passion runs so close to the surface, and when people devote so much of their time to their chosen hobby, it is pretty obvious that somewhere along the line, lines will be crossed". Neil Jones, Soccer lens, The best in football.

This quote from Neil Jones gives a great insight to a certain number of spectators whose emotions perhaps exceed the limits of the spectacle, resulting in extreme violence and placing a shadow over the sport. The mentality of these hooligan crowds of spectators has led to a re-development of the layout of stadiums. Therefore away teams and home

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teams have individual sections of a stadium clearly separated in order to tackle these problems. However, the mentality of the Rugby spectator would appear to be very different .However blood may boil on occasions, one often finds spectators of different teams socialising before, during and after the games.

"In order to assess the orientation of rugby and football spectators towards violence, 404 spectators were surveyed. Results indicate significant differences between rugby and football spectators, with football spectators exhibiting higher levels of aggression towards the referee and opposing players." African Journal of Business Management Vol. 4. 2010.

What is the difference?
The difference is the mentality of the contrasting spectators, both of whom strive for the success of their teams. Rugby spectators like soccer spectators enjoy the involvement, participation and social aspect of attending a spectacle. However the underlining fact is that sport such as rugby is used as a means to tackle social behavior on a number of levels. These include participation on a coaching level, a playing level and a spectator level.

"It is not always fear of punishment that holds one in check and hinders people from doing bad things One must offer the people strong enticements that steer them away from that which is bad. what could, however, be the nature of such a temptation? National games." Volkiwin Marg quoting Etienne-Louis Boullee, page 12, Stadien und Arenen by von gerkan, Marg und Partner.

Limerick,for example was tarnished with the terrible reputation "Stab City" due to the local,violent gangs and the crimes they were committing. However, in recent years the label "Stab City" has diminished hugely and a new positive reputation has emerged - the title "Limerick Sporting Capital" portrays a much more positive image. The fact that Limerick earned the award for "Limerick European City of Sport" is also a giant step forward.
What Provoked this Change in Limerick?
It was clear that Limerick citizens wanted to depart from the term "Stab

City". Through great initiative and foresight, citizens of Limerick in both advantaged and disadvantaged areas decided to change their mentality and make this change through sport. This change was obvious to me growing up .Rugby was a major influence in my life. The people I first met whilst training in Coonagh are still to this day my best friends. The players in Coonagh came from all social sections of society in Limerick . Therefore the set ups within the clubs in which people in Limerick play have not only developed a talent for rugby, they have completely changed the mentality of players to not only stay out of trouble but to appreciate social inclusion and equality. This in turn has promoted underlining growth and developed the "Sporting Capital". Limerick is today a far more positive and attractive place to visit in comparison to "Stab City" .

"Limerick is rightly famed as the sporting capital of Ireland. Here, sport transcends all class boundaries and 'the docker and the doctor compete in the field of sport on an equal footing". "Limerick City, The sports capital of Ireland" www. Limerick.ie

In 2008, the stadium director in Thomond Park Limerick explained that "since the redevelopment of the stadium we have proactively sought to help and work with as many local community groups as possible. This has resulted in the establishment of a varied Community Programme that has worked with youth groups, art and culture groups, education, to or-

ganisations catering for social disadvantaged and people with disabilities. We are mindful of the status of the stadium in addition to its social role in Limerick particularly across the local community." Munster's Keith Earls outlined,

" growing up near the stadium you appreciate what it means to the local community and the pride we take in it." ThomondPark.ie.

Furthermore, in relation to the diversity in social classing throughout the world, Stadiums and architects approach in designing has changed. Stadiums are beginning to become more diverse and are being used to accommodate more and more facets of spectacle. This is clearly evident in the increasing number of concerts and corporate functions being held in stadiums in our present day. For example the Aviva has accommodated concerts such as Robbie Williams and Rihanna and is regarded as the best corporate venue in Ireland. In relation to this it gives a new layer of spectating which involves corporate boxes, designed with purpose by architects. Corporate boxes are designed from a business point of view providing and generating a space where businesses can hold meetings, socialize and of course spectate on the action. Meanwhile this injection of business into the sporting world of course means a huge emphasis on advertising, sponsorship and media all of which offer a huge threat to the spectacle of sport and the role of the spectator.

DEHUMANIZED SPECTATORS

"1988-The Stade de France is inaugurated north of Paris. The same year, 80,000 people experience the Soccer world cup live, seated under a roof like an enormous discus. Millions watch the excitement at home in front of the television. Live broadcasts transform the sofa in the living room into a temporary sports venue. And in the other direction, big screens mounted in the stadia divide the viewers attention between the wide shot and the close-ups." A Concise Cultural History of Sports Venues, Nadine Olonetzky, page37, Stadien und Arenen by von gerkan, Marg und Partner.

Recording, reporting and imaging of sporting events over the years, have changed as technology has developed. Reporting of sport in print developed from simple reporting to periodicals for sport in general and then to daily periodicals devoted to individual sports. At the turn of the last century, newspapers and magazines often staged sporting events such as bicycle races (example Tour De France), as well as reporting the general sport news. They then described these events to their avid readers.

"Another institution which helped to establish what one might refer to as the "culture of spectatorship" was the press. Although 'The Sporting Magazine' was begun in 1792, sports journalism was firmly institutionalized in the early nineteenth century in a quantum leap of innovation not equaled until the twentieth century, when radio and television once again transformed sports spectatorship." Allen Guttmann, Sports Spectators.

The introduction of radio meant the sporting events could be broadcast live on air to spectators giving their living rooms a stadium like feel. It opened the door to further developing a mass appeal type of spectatorship. The radio in the local shop or the neighbours front room developed a new community stadium that could incorporate not only local but national games. Here the spectators could share the emotions and passion of a sport that they accessed aurally.

"A sport spectator (also called a sports consumer) is an individual who, at that that moment, is watching or listening to a sporting event. Sport spectators can be further divided into direct sports consumers and indirect sports consumers." Kenyon 1969; McPherson, 1975). Direct sport consumers are individuals attending a sporting event in person, while indirect sports consumers are individuals who spectate through television and radio broadcasts.

The influence of corporations in sport has become increasingly more and more prominent over the last few decades. This is clearly seem through corporate boxes, corporate functions and the emphasis businesses place on sporting events to promote their business through meetings involving spectating. Furthermore, advertising particularly through television has been the most overwhelming corporate influence into the sport world. Advertising has been so influential that it has changed sport and its spectacle in both positive and negative ways. Sporting events such as Ireland vs England which took place in the Aviva Stadium this year are scheduled by broadcasters such as RTE. This in fact, is extremely tactical as broadcasters pick a time slot in which they can generate the maximum amount of spectators spectating from their homes. This is due to that fact that these specific times that generate more spectators also mean prime advertising slots. Therefore these decisions are based on the revenue generated and not on the spectators interest. It is a major negative, that advertising is so influential in sport today. It suggests that spectators attending an event are in fact the least cared about as if they were in a lower class and suggests that those in their households are the target market. This makes me wonder why are these stadiums like the Aviva designed so carefully to accommodate the "lower class" spectator in the first place? It is obvious to me a keen "lower class" spectator, that of course there is comfort in the home whilst viewing a match. However the atmosphere, aura, emotion, sense of participation that can be received in a stadium is second to none.

Therefore stadiums now have to compete with the quality of picture one can receive on their home screen and have adapted wisely.The introduction of cinema like screens (wide screens) have given spectators a new dimension to spectating at a live event. Live events of course give spectators the broader image. However the wide screen shoots enable spectators to view the up close images just like a home screen. These adjustments to stadiums made to compete with comfort, convenience

and sheer laziness have helped atmospheres to strive towards giving the spectator a far more enhanced experience than can be accomplished in no other structure, showing the importance in the architecture of stadiums.

Moreover, similar to the wide screen the Jumbotron mostly popular in the USA gives both spectator and player the chance to watch instant replays and actions of themselves on the field. This new technology all in all has helped enhance the spectacle for the spectator. This not only gives the spectator the broader live view but the close up broadcasted view. These giant wide screens also manage to allow a street to replicate the function of a stadium for those who are unable to travel to the actual stadium. This has been done in Limerick for Heineken cup matches in which Muster have participated.

Limerick spectators view a Heineken Cup match on the big screen in O' Connell Street.

Wide Screen, Aviva Stadium.

Jumbotron.

CONCLUSION

Throughout my dissertation, I have emphasised the Spectacle of Sport from the origins of sport with the Greeks and their ancient Olympics games, moving on to the Romans and amphitheaters such as the Colosseum and how its design focused on the spectator not only from a viewing point but its ability to inhale and exhale large crowds of spectators. Further discussion led to underlining facts about the origin of rugby, how after its beginnings in Rugby School, developments were made to design stadiums with the same intentions the Greeks and Romans had many years before hand to accommodate the spectators and the spectacle. Coonagh, a place of great sentimental value amongst my family and I was a space were I played and spectated. Although small in size it fulfills its demands just like the dominant Aviva Stadium which does so on a much greater scale and also accommodates a much larger crowd of Spectators. These local stadiums through their careful design and coaching staff have become places where through participation, be it playing or spectating have massively helped to tackle antisocial behavior across Europe and the world. This is clearly seen in the psychological make-up of different sporting spectators. Soccer matches have home spectators on one side and away spectators on the other, divided by huge reinforced fences. However rugby has managed to be successful in tackling anti social behavior and spectators sit comprehensively throughout the stadium.

"Spector hooliganism is localised and closely related to social class. It occurs often in soccer, baseball, and boxing, seldom in cricket, rugby, and tennis." Allen Guttmann, Sports Spectators.

There have also been huge changes with spectating. As technology has advanced the standard of radio and television coverage has greatly improved. However with the introduction of wide screens and jumbotrons it gives spectators attending a spectacle not only the wide view form their seats but also the close up shots. Therefore stadiums have evolved overtime just like social change has diversified throughout the years. As population grew, sporting interests and emotional attachments to teams grew. In turn stadiums had to evolve in the same way. As we have seen a

prime example of this is the Aviva Stadium. Stadiums grew to facilitate the increase in the number of spectators and throughout time and style stadiums adjusted in an accordingly contemporate manner.

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Mass Tourism and the Architect

A Commodity of Consequence

A Dissertation by Mark Hennessy

Contents

Introduction

There is a great dilemma when it comes to the coast and its architecture. That dilemma being: how can one accomodate a rise in migration to the coast, seasonally or otherwise, and yet not spoil the original reason for said migration.

This predicament is, ultimately, what this dissertation boils down to. Through an exploration delving into the history and effects of mass tourism, as well as studying specific areas with regard to density and planning, I hope to clarify that certain aspects need to change within the realm of coastal architecture and mass tourism design and perhaps propose how these changes may come about.

The tourism industry has been one that the majority of countries, particularly in the last 50 years, have nurtured and helped prosper and quite rightly so. It is an extremely viable means of income for any country/area that has been able to leverage their natural assets, Ireland included, however there comes a time, perhaps inevitably, when this may reach a tipping point. When the surrounding environment, the very reason for the tourism in the first place, is compromised in order to bring in more tourists, surely we have to draw the line and say enough is enough.

In my opinion, in the midst of a global economic downturn as new developments cease or slow down, now is perhaps the most suitable time to take stock and consider where we have gone wrong and how we can better utilise these natural assets in the future. While the responsibility may not lie upon the architects shoulders for the damage done thus far, I think it is our duty, as architects, to tackle this problem head on in a clear, methodical and creative way. The coast and tourism bring with them many varying sociological and psychological factors that need to be taken into account and while this variation is only exentuated from country to country, the sprawling effects and coastal mismanagement are practically universal.

In very recent years there have been moves within the tourism industry toward a more sustainable and eco-friendly approach and I hope that if we can translate this movement into an architectural and design based approach when it comes to the built environment of the coast there will be significant improvements for all parties involved, the tourist and the local, the developer and the architect and perhaps most of all the tourism industry and, critically, the coastal environment itself. In a manner that both maximises these areas potential whilst minimizing the environmental damage or impact, I believe we can achieve a harmonious blend of mass tourism and intelligent architecture.

Mass Tourism: A Historical and Psychological Perspective

''*The great use of travelling may be comprehended in these few words, to raise in us new ideas, to enlarge the understanding..*'' [1]

As long as there have been wealthy people there has been travel to distant locations to experience great architecture, art, new cultures and new cuisine. However, the concept of 'tourism' is one that has only been around since the 18th century when the concept of the Grand Tour came to the fore amongst upper-class Europeans. Following this, the development of, firstly, the Industrial Revolution where leisure holidays became popular amongst more middle class people and secondly, technology which allowed the transport of larger numbers of people in a shorter time to certain recreational places of interest. All this led to what is now known as 'Mass Tourism'.

Tourism has since become one of the world's largest and fastest growing industries, with the coast becoming a focal point of the industry, the all-encompassing sector is reported as being ''the largest scale movement of goods, services and people that humanity has perhaps ever seen.'' [2] Sadly however, as perhaps should have been anticipated, this has had an adverse effect on the coastal environments subjected to such mass exposure of tourists.

Within this huge global market of tourism, a sector that accounts for a huge stake in the industry, is coastal/seaside tourism. Tracing its origins back to Britain - the birthplace of the Industrial Revolution therefore one of the first countries to properly experience the surge - seaside resorts saw a sudden yet steady growth in the late 18th century as people began to seek a new way to spend their new found leisure time, the participants being mainly middle to upper classes. The idea of escapism emerged and this idea stemmed from the contrast between the sense of freedom and openness one gets when by the sea and the grimy, harsh conditions the majority of the population found themselves in throughout their everyday urban life, especially the working classes. As Shaw and Williams describe in their book The Rise and Fall of British Coastal Resorts " The cultural meaning of the seaside resort (became) a place of escape, of pleasure, of spectacle and of unusual experience." [3]

However this sense of escapism didn't truly translate to the masses as such until the Industrial Revolution had truly tightened its grip upon Britain which was by now a ''rapidly urbanizing society'' [4] and in the late 19th century the rush to the coast began. The true importance of the coast within the context of tourism is summed up by Shaw and Williams as the seaside resort became "so quickly absorbed into popular culture as the locus of leisure and tourism." [5]

As the chief mode of transport to these coastal resorts was by train up until the 1920's there was a certain spatial constraint placed upon the holiday-makers activities as they were limited to within a certain perimeter of the beach/ train station. The rise in car owners around this time had an adverse effect on a lot of these resorts however, as tourists began to disperse from the more traditional locations and seek perhaps more remote destinations. This situation is comparable with travel to Spain nowadays by plane as people become spatially restricted to travel by foot for the most part.

Post World War 2 Britain saw an increase in disposable income amongst the population and particularly in the 50's this led to an expansion of mass consumption. This mass consumption translated quite importantly as the "epitome of this (mass consumption) in terms of commodified leisure activites was the seaside". [6]

Around the same time, an emergence in competition from foreign holidays is an interesting point to note, with the first air package holiday (from the UK to Corsica) being sold in 1950. However growth in numbers to UK seaside resorts continued. This growth was, at the time, encouraged as an advantageous economical prospect, although as Hern said "I can see the seaside becoming indistinguishable from the suburbs of the cities whence the holidaymakers have fled... the architecture will become identical - featureless box after box gazing down on a wildeness of motor cars". [7] This problem came to the forefront in many other countries other than the UK as the internationalisation of mass tourism began in the 1950's, the Mediterranean region in particular becoming the coastal holiday that was packaged and produced for mass consumption. As the "promise of the paradise sellers" changed tactic even more so in the 80's, from the UK to what were considered more exotic coastal resorts in Europe and elsewhere, people began to turn their gaze upon sunnier climates perhaps as a direct result of the 'suburbanization' of the British holiday experience.

As the urban sprawl and replication of everyday life began to lay its claim on seaside resorts in England it is important to define what exactly drew people to more exotic locations:

''*What is the lure of a holiday in the Costa del Sol, the Algarve or Crete beyond having a warmer and more stable climate? It is the desire to escape from the rigours and pressures of working.. but it is also the oppurtunity to slip the shackles of habit and custom which constrain behaviour and expression*'' [8]

This seems quite similar to what drew people to the coast of Britain in the first place, an escape, a chance for peace, solace and healthy conditions, as a place of respite from the pressured work and less healthy living environments of urban-industrial Britain.

Figure 1. Early 20th century Britain where tourists were spatially restricted due to transport systems
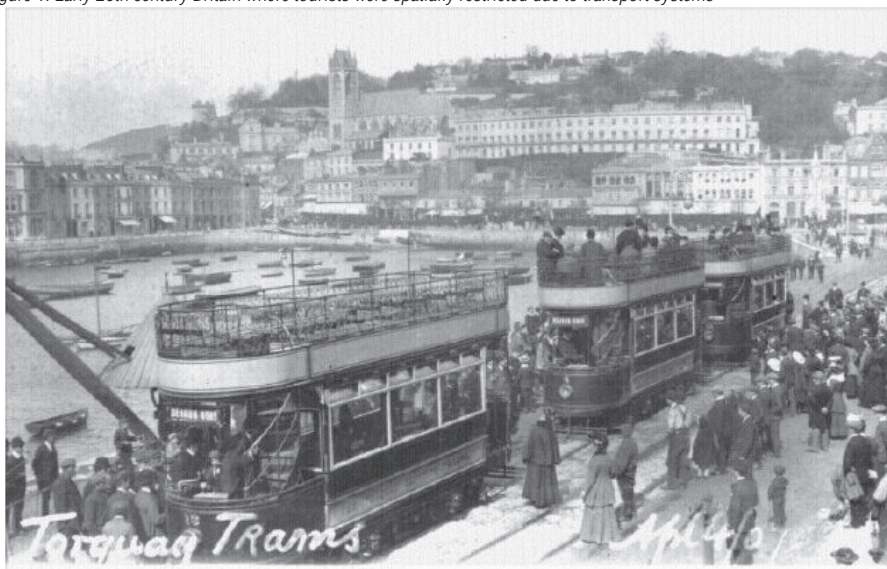
However one has to ask, once so many travel to the same place in their masses how much of an escape is it actually from habit and custom? Is it just simply a warmer and more stable climate? Surely the reality of Mediterranean resorts with their "standardized architecture, food, entertainment and thin veneers of staged authenticity in the presentation of local 'culture' " [9], is conflicted? It is interesting to see how both the travel industry and media have created "new icons of holiday experiences" as they have transformed the foreign holiday into an indicator of style, fashion and status, even stratifiying classes between certain areas for example Peurto Banus, Mijas Costa and Fuengirola on the Costa del Sol.

This continued well into the 90's and most would agree it is still ongoing today. Although, there have been some measures to take a more considered approach to mass coastal tourism over the past decade or so, as the "tourism industry has taken major shifts towards goals of economic and ecological sustainability." [10] There have been movements such as eco-tourism and sustainable tourism emerging which are looking to take tourism as a whole on a more considered approach. It has been documented that "the search for authentic experiences is a reflection of modern tourists' desire to reconnect with the pristine, the primitive, the natural, that which is as yet untouched by modernity" [11] in the journal Anthropology of Tourism. This is a very important aspect of modern tourism when it comes to the coast. Alas it begs the questions why is it that people still then visit areas like Costa del Sol or Benidorm in their masses when it seems to have been globally established as to having a veneered surface of authenticity?

Braburn characterized tourism as a "kind of ritual process that reflects society's deeply held values about health, freedom, nature and self improvement". [12] This is fundamentally true when it comes to the seaside especially. Tourism can be likened to a modern secular version of ritual or pilgrimage associated with more traditional religious societies. As in, similar to a ritual or pilgrimage it can lift people out of the ordinary structure of their everyday lives. In many ways modern tourism over the past century as been a reflection of the search for antistructure. An escape from something rather than a quest for something. Therefore does this imply that authenticity doesn't factor into the motivation for tourists to travel at all? If the end goal is simply to get away, does it matter whether the environment in which they get away to reflects the true nature of the culture they're supposed to be immersed in or the coastal environment they should be experiencing?

Figure 2. Modern day tourists experience similar limitations when travelling abroad

If this is the case then has the areas traditions, architecture, whole authenticity become a "commodification of culture"? [13] I feel while a fair share of the blame for this happening lies upon the shoulders of the tourists themselves and maybe more so the industry/media for creating such 'iconic' areas of coastal tourism, it is important to remember that "while a local society may be unavoidably affected by tourism it may also play a significant role in determining the kind of tourists it recieves". [14] The narrative of the why goes a long way towards explaining how mass tourism has led us to this point and sets up an interesting

Coastal Tourism and the Damage Done

For the purpose of the exploration and to exhibit an overall context it is necessary to first outline the exact effects tourism has had thus far on the coast, from a geographical and environmental stand-point. Taking two examples, the Costa del Sol in Spain and Kilkee in Ireland, whilst comparing and contrasting should further develop an insight into where we have gone wrong in the past and where might we go from here.

The Costa del Sol is a region in southern Spain along the Meditteranean coast and it is one of the worlds most rapidly developing shorelines. Over the past 40 to 50 years there has been a shift in the region from isolated fishing and farming communities to urbanisation. This change in tactic along the 120km strip of coast was a result of the Stabilisation Plan introuduced by the Spanish government under the rule of Franco in1959 coupled with the Internationalisation of Tourism movement that came to prominence in the 50's and 60's. Since then the 3500km of the Spanish coastline as a whole has seen over 50% of it become developed to directly cater for tourism needs. [15]

In the short term the advantages from this tourism boom were plentiful and to be seen everywhere, as the Costa del Sol region went from an economically and socially disadvantaged area to one with considerable financial resources. Economic advantages such as ; increased employment, improved infrastructure, positive political/cultural gains and general financial gains were hard to shy away from. Alas, these short term gains immediately relegated the treatment of the environment into the background and caused many more long term disadvantages like immigration, overcrowding, competition for resources, deskilling of the local population and ultimately environmental problems from over use of indigenous resources (predominantly water), pollution, erosion etc.

While initial tourism-driven development in Spain focused on airport-convenient locations such as Barcelona, Alicante and in Costa del Sol's case, Malaga, the inevitable soon happened and construction spread. Economically speaking the development worked so that low value/high density properties such as tower block apartments were built nearer airports while the higher value/low density accomodation, the main example being villas, spread deeper into the heart of 'traditional' Spain and further away from airports.

Although tourism dates back beyond the 19th century in this region, the brunt of the responsibility, for the major environmental impact on the localities shoreline, rest with the most recent phase of development of the past 50 years. Franco's era of rule over Spain and his policies encouraged a rapid and seemingly uncontrollable expansion, resulting in the aesthetic blight and environmen-

Figure 3. An example of the sprawling effects knowing no boundary in the Costa del Sol

tal problems of today.

Geographically speaking as a result, along the shoreline there have been severe effects both directly and indirectly. Directly, there has been a huge disruption and fragmentation of littoral drift patterns in the region which have unabounded knock-on effects while indirectly there has been an unchartered exploitation of local water resources, in turn having a lot more consequences than first meets the eye.

In spite of downturns in the tourism boom specifically in the 1970's caused by varying factors such as ; oil crises, EU currency regulations, bad publicity due to health scares, crime or even a change in fashion and popularity, on a whole the Spanish tourism industry has been on the up and up with particular booms marked in the late 1960's and mid 1980's and of course around the same time as we Irish were experiencing the Celtic Tiger boom.

As is identified in the paper The Impact of Man on the Shoreline Environment and in my opinion is human nature ; "No strategy for conservation emerged until such a time as the problems escalated to the point where they endanger the very infrastructure that they created in the first place." [16] It took until 1988 for the new Spanish government to introduce the Act Ley des Costas which aimed to curb some fo the worst excesses of development along the shore. Of course it was a big step at the time, bidding to "tackle the problems of shorefront construction by imposing a 500 metre setback line and sanctioning the removal of illegal buildings" [17], but in the grander scheme of things it was only a baby step, albeit an essential one.

The construction industry in Spain has been riddled with corruption and developers looking to reap as much as possible from these tourism nest eggs. Some developers even viewed marina construction as "a way to acquire shorefront sites that can support high densities of accomodation units". [18] These very big man-made coastal interventions have taken their toll on the surrounding environment with inevitable widespread coastal erosion ensuing due to the acute stress placed on it.

There has been a move to recover and mend what has been damaged as the chronic erosion has subjected many beaches to large scale structural protection like seawalls, groynes and marinas. Unfortunately though the economic attractiveness of tourism has for too many years outweighed any consideration for the natural coastal environment of the region and this has had some serious repurcussions geographically, architecturally and fundamentally, environmentally.

Figure 5. Aerial view of Kilkee bay exhibiting the seas of mobile homes

When it comes to Ireland, I initially thought that there were few comparisons to be drawn from Spain with regard to coastal tourism. Different climate, different culture, different people, different attractions therefore a different attitude to the coast. However it appears that there are some fundamental aspects when it comes to coastal tourism that are relevant to any setting, which predominantly boil down to commodification and economics.

While mans influence on the Irish coast "dates back over 5000 years when hunter-gatherers unstabilised dune systems" [19], unfortunately the most predominant damage has featured over the past few decades, particularly in the midst of 'Celtic Tiger Ireland'. Very often development of any shoreline happens as an attempt to create rather than satisfy demand. I think this statement is very pertinent with regard to how we have treated our Irish coastline over the past two decades. Developers and property honchos looking to avail of EU funding in the 90's flooded stunning seaside villages with "quick buck schemes of white detached 'cottages" [20]. All this financial incentive caused huge amounts of over building as supply far exceeded demand and local rural infrastructures were stretched beyond capacity.

As Anna Ryan notes in her study of Where Land Meets Sea, "Island life intensifies the coastal experience" [21] and I feel this is extremely applicable in terms of how we, the Irish, consider our coastal experience and the tourism we inflict upon it. Nowhere in Ireland are we more than 100km from the sea with more than half of our population living within 10km of the 7,000km long coastline of ours. The majority of Irish coastal resorts are termed as 'honeypots' as they attract large numbers on occasional sunny or summer weekends, with daytrippers mostly drawn from a very limited catchment area. [22]

A prime example of this is the seaside town of Kilkee in West Clare, the chief go-to spot for Limerick people looking to escape from city/working life and be by the sea. Kilkee suffers from an explosion in population annually going from a consistent 'off-season' average of around 2,000 up to and beyond 21,000 during the peak summer months, which has resulted in a slightly limited yet nonetheless impactful sprawling effect. In a location that is facing into the mighty power of the Atlantic and at the foot of the Burren, Kilkee is a prime example of development without consideration. One has to wonder is it not possible to accomodate the flux in population for the summer adequately without leaving behind thousands of empty and cold seaside semi-d's?

From the 1950's to the early 1990's the tradition of spending an often wet and rainy week at one of Irelands many coastal resorts is one that is familiar to most Irish people and is perhaps rediscovering itself these days, as it is "especially associated with periods of economic fragility". [23]

Figure 4. A busy yet mild summers day in Kilkee, Co. Clare

As Carter, Eastwood and Pollard outline in their paper Mans Impact on the Coast of Ireland it is difficult to compile all the coastal tourism stats for Ireland as much of it is indigenous and is often consolidated by visiting friends and relatives.[24] The built expression of this indigenous tourism resulted intially in a sea of mobile homes and caravans spreading from coastal places like Kilkee, the temporary nature of which seems appropriate when in such proximity to an equally temporal environment, the ocean. Rather negligently however the temporary nature of these rows of mobile homes were for the most part replaced in the mid 90's by "a permanency of new self contained mini villages on the outskirts of these rural seaside towns"[25] or 'resorts'. The permanence being truly reflected at any time other than summer as these 'cottages' sit empty, cold and unoccupied.

In almost the blink of an eye it seems as if decades of, if not respect and environmental awareness then at least, consideration for the permanence of our actions on these seaside environments, has been lost as it transforms into "an ill-considered mess".[26] As if, when Spain was just beginning to acknowledge the damage its tourism boom had and was continuing to cause at the beginning of the 90's, Ireland proceded to make some of the same mistakes. Thankfully the density and intensity of damage caused is even now still not on the same scale as Spain, with only a small portion of the Irish coast being subjected to recovery engineering works such as seawalls mainly in urban areas. Geographically and environmentally the overall impact to Irelands coast has been limited to specific areas unlike Spain where it seems to be much more of a nationwide issue.

Figure 6. The effects of coastal damage as sand is relocated to this beach in the Mediterranean

Filtering the Masses: The Fine Line Between Density and Mayhem

''*Density : the amount of available space per person*'' [27]

By now we have established just how much damage irresponsible coastal planning and developments has done and can do when let loose upon its surrounding environment, as a direct/indirect result of mass tourism, and why it all started in the first place. In order to continue the exploration, in a way that hopes to shed some light on a way forward, I will now take a more specific look at a specific location, Benidorm, in the Alicante region of Spain as a unique example of a densely planned mass tourism resort.

Benidorm is the ultimate seasonal town with a population of just over 70,000 people during the 'off season' period while accumulating upwards of 5 million tourists during the busy summer months. The original town of Benidorm was a resourceful fishing area up until around the mid 1950's, when the trade began to hit a slump. It was then that the very young mayor of the town (of approximately 2,000 people) issued a new city plan. This has since led to, what more commercially or economically minded people might call, 'success' in the area and as a result, relatively uncontained growth in some respects.

The dramatic build up of tourism in the area expanded the towns horizons in an incessantly vertical fashion and unfortunately ''the speed of its incredible growth is coupled with a genuine ignorance of ecological awareness''.[28] Although the area is still somewhat dwarfed by the mountainous background of the Puig Campana, sitting within a ''geographical bowl'' between the Sierra de Aitana mountain range and the Mediterranean Sea it still boasts the largest amount of high-rise buildings per capita in the entire world with a higher density than New York or Hong Kong. [29] ''Benidorm is the most effective mass-tourism machine in Spain'', [30] handling 6% of its nations tourism. To put it another way it would only take 13 Benidorm's to deal with Spain's entire tourist industry and yet this 'town' occupies a mere 7km of coastline.

This is a true reflection of the fact that Spain has a coastal density which averages at six times higher than the interior of the country. As MVRDV put it in their book Costa Iberica '' The heaps of hotels, restaurants and leisure facilites have turned the total edges of the Iberian Peninsula into a long and stretched 'city', based almost purely upon tourism''. [31] It is astounding to think that 32% of Spanish people and 80% of tourists live within a 10km width strip of coast (not too disimilar to Ireland) and yet this strip only represents 10% of Spanish territory as a whole. This kind of population density can be spun both positively and negatively, but it is hard to ignore the effects this density can have on the built

Figure 8. Benidorm in the 1950's just as development began to take off

environment, as a "wall of banality" surrounds areas like the Iberian coastline "closing off the peninsula from its surroundingds visually and psychologically".[32] Rooted within this is a sense of introversion, which seems to oppose the very genesis of attraction to the seaside in the first place, that of looking outward onto the horizon.

Seasonally, Benidorm works in a manner that is typical of the majority of coastal resorts although on a much grander scale. Spring sees huge numbers of elderly retired people seeking refuge within the "tower infested, monocultured, desolate rock" [33] before it gets too hot. Then along comes Summer which is the pinnacle of the entire year for areas like this, as "crowds lounge like lizards, jam-packed on a single strip of beach". [34] Autumn sees the town become a retreat for the Spanish themselves and soon after the proverbial tumbleweed rolls through during the Winter months into the now 'ghost town'.

In Mediterranean touristic context, it is safe to say that Benidorm is the purest example of urban concentration to service the mass-market tourism, with no real sense of authenticity or cultural awareness, an eye-sore to some architecturally, a "disturbing image, extremely dense and chaotic". [35] With all this taken into account however, the town is primarily a complete economic success although environmentally speaking could be turning into a 'retrospective failure'.

What can be in part attributed to its success is how it has managed density. This I feel is a key factor to how we treat coastal mass tourism resorts from now on. Adequate density and spatial planning has confined the town to its 7km strip, leaving the natural Spanish region beyond relatively untouched, while still attracting huge numbers of tourists on a regular basis. It is a European Las Vegas of sorts. Acting as a bubble, its wide comfortable pavements, safety and attractions of urban diversity have helped maintain a consistent number of visitors, even if it is "an assembly of cheapness: cheap food, cheap clothes and cheap fun." [36] The beach is within walking distance from anywhere in the town and it is considered unfortunate if your accomodation is more than 250 metres from the shore.

It is interesting to note the psychological domination pedestrians have over cars in the area, in an "overwhelming and indisputable way". This I feel, very much refers back to the seaside resorts of late 19th/ early 20th Century Britain, where almost everyone arrived by train putting a certain spatial constraint on activity in the location. The same can be said for Benidorm with 75% of the town's residents reaching the area via collective transport. A prime example of how technology has advanced the extent of mass tourisms reach but not its basic fibre, whether arriving by plane or by the train, the same sense of escapism is evident.

Figure 9. Benidorm in present day with vertically stacked high rises and horizontally stacked beaches

Ecologically Benidorm is no different from other coastal resorts, in Spain particularly, with problems arising as a result of this intense urbanization including waste problems, erosion and lack of water supply. It poses the question, which lies at the heart of this whole piece, is this type of exploitation profitable, or are its ecological and spatial effects so debilitating that they cancel out the regions economic potential? Personally I think had the developers in Benidorm taken to the planning of the area gearing more towards a sense of authenticity in what was built, veering away from what is termed tacky and cheap, the resort would be deemed both economically and architecturally successful rather than just the former. Having relatively limited the damage done to the coast and intensifying the number of tourists to one place the surrounding region has been left fairly unscathed in comparison.

Unfortunately the same cannot be said for other locations by the shore in Spain, Ireland and most places attracting large volumes of people, as the usual formula for economic success results in a sprawling effect, with certain seaside resorts like Brighton in England soon losing its distinction as it merges with the Greater London suburbia. Sprawl meaning "the occupation of the landscape, the empty space", [37] is something that when it comes to a coastal context, is preferably avoidable as it can reap serious environmental damage. So while I don't think the solution lies within what MVRDV propose in Costa Iberica, where their intervention involves completely intensifying the density of Benidorm to an exponential scale, so as to protect the rest of the Spanish coastline from invasion of said 'sprawl', I do feel as though a slightly less radical approach would have some really positive effects. A more considered version of Benidorm wouldn't necessarily be a bad thing and it would take on a more holistic ideal to coastal architectural management in a modular sense.

Figure 7. A typical Mediterranean urban sprawl

Figure 9. MVRDV's Costa Iberica proposing an exponential increase in Benidorms density
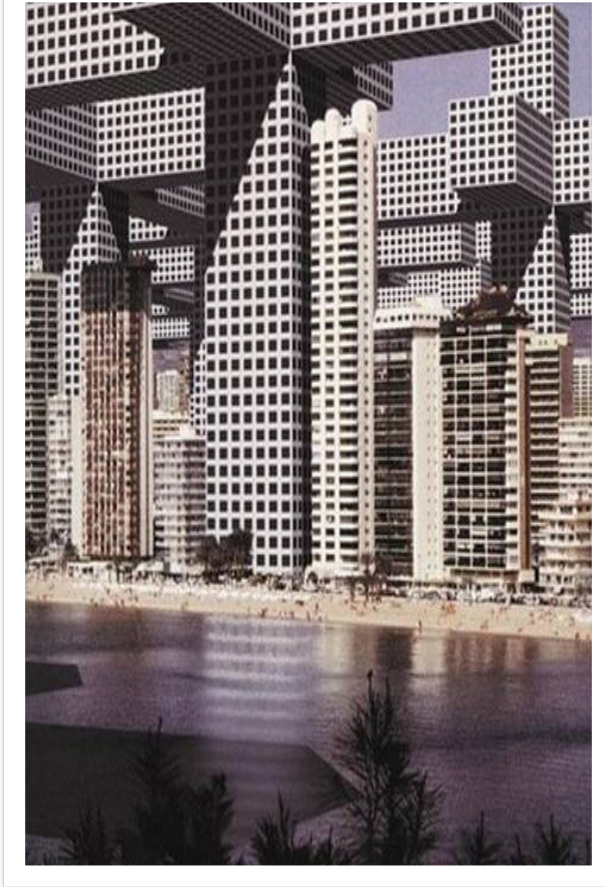
An Achievable Harmony?

Having briefly documented the rise of coastal tourism over the past centuries and the past 50 years in particular, it has become evident that as long as we live in a society which revolves so predominantly around working life, we as humans will have the desire to escape from that working life from time to time. Also as long as we have coastlines and aren't swallowed up by melting polar ice caps, the very essence of this escapism from working life and day to day graft will be by the sea. The seaside epitomises all that is leisure, tranquility, freedom and escapism and hopefully will continue to do so as long as we look after it and it's immediate environment both built and natural.

However, as a species we have somehow, through advances in technology, science and society in general, managed to leave a more permanent and negative mark in the past 50 years upon certain coastlines than had been done in hundreds if not thousands of years before us. Therefore, I feel, the onus is on us to find a remedy. Thankfully in the past decade there have been moves towards such a remedy with new sectors within the tourism industry opening up to a more sustainable and ecologically friendly attitude.

My question is however, where does architecture fit into this movement? Will tourists flocking to the coast in their masses simply recycle more from now on and maybe benefit from some new water treatment processes thus being more considerate towards the coastal areas they are visiting, yet still spend their nights in the same minimal high rise balcony apartments or sprawling villas? Or are we talking about a whole new approach to coastal tourism that embodies every aspect of the industry, including what is built? In my opinion if not, then history is going to repeat itself, insofar as it can, and we will be left with fully populated coastlines, that nobody will want to visit because they have been stripped of the natural beauty that prompted visitation rights in the first place.

While I feel a change is necessary, I don't think it need be as 'all encompassing' as MVRDV's Costa Iberica proposal or perhaps even as radical. A compromise can and has to be achieved. Much like Ebenezer Howard's Garden City movement, I wonder if the solution lies within a change in thinking as to how we go about planning these coastal resort areas.

Benidorm is the ultimate tourist location in terms of success, economically and perhaps even environmentally, in comparison to other tourist heavy locations in Spain and even seaside resorts in Ireland or England. By simply restricting its development within a 7km strip it completely minimizes a sprawling effect and leaves the surrounding coastal environment relatively untouched. Alas, architecturally speaking, one has to wonder, could this not have been

achieved without so abrasively embracing all that is cheap, monocultural and tacky in terms of building design? Maybe not and maybe as a society we had to make this 'mistake' in order to learn from it, move on and find a new solution or template for success. This could be a good thing, as now we know it can be done in the manner which Benidorm has done, it raises the question as to how we go about it in a better way next time? Of course we have to take into account also what if there is no next time. What if everything that has to be done now is to improve the areas that have suffered from inward sprawl of coastal tourism and find ways to limit new damage being done to these areas?

Admittedly while there are a lot of questions going unanswered here I feel it is important that these questions be asked first before we can even begin to go about proposing solutions. In my opinion there is a lot to be learned from how planners attacked the problem of the 18th and 19th Century sprawl of major cities like London. One of the more important people of that time, who had an especially relevant solution in terms of the problem I have underlined throughout this piece, was Ebenezer Howard. Howard proposed around the late 19th Century that we need to reconsider how we approach the planning and design of our major cities. As a direct result of industrialisation, cities such as London were becoming overcrowded, under-sanitised and difficult to live healthily in. (Interesting to note that these conditions were the genesis of what drove people in their masses to the coast in the first place, leaving us with the problem we face now). Howard felt it was time to create a more considered integration between cities/towns and the countryside. In order to counter all the negative effects of both city and country life individually, he proposed a hybrid version of the two, which he backed up with a simple, clear yet extremely clever diagram called 'The Three Magnets'. (see Figure 10.) As he described in his book The Garden Cities of To-morrow "The chief advantages of the town and country are set forth with their corresponding drawbacks, while the town-country are seen to be free from the disadvantages of either." [38]

The relevance between Howard's work and what my dissertation is all about lies within this Three Magnets diagram, as replicating Howards system, we can create, I hope, our own hybrid of mass tourism and good coastal architecture. As Howard himself said "Town and country must be married, and out of this joyous union will spring a new hope, a new life, a new civilization." [39]

While of course, what I am proposing we need to change may not be of such a utopian stance, I do feel there are certain aspects that are very comparable. By simply substituting 'Town' with mass tourism and 'Country' with intelligent coastal architecture and then finding a compatibility between the two, it surely could only reap positive rewards. (see Figure 11.) In my opinion if we can create a modular template that can be applied to the affected mass-coastal-tourism areas rather than continuing with the 'off the shelf' hotel, villa and accomodation

Figure 10. Ebenzer Howard's original diagram explaining his 'Three Magnets' theory
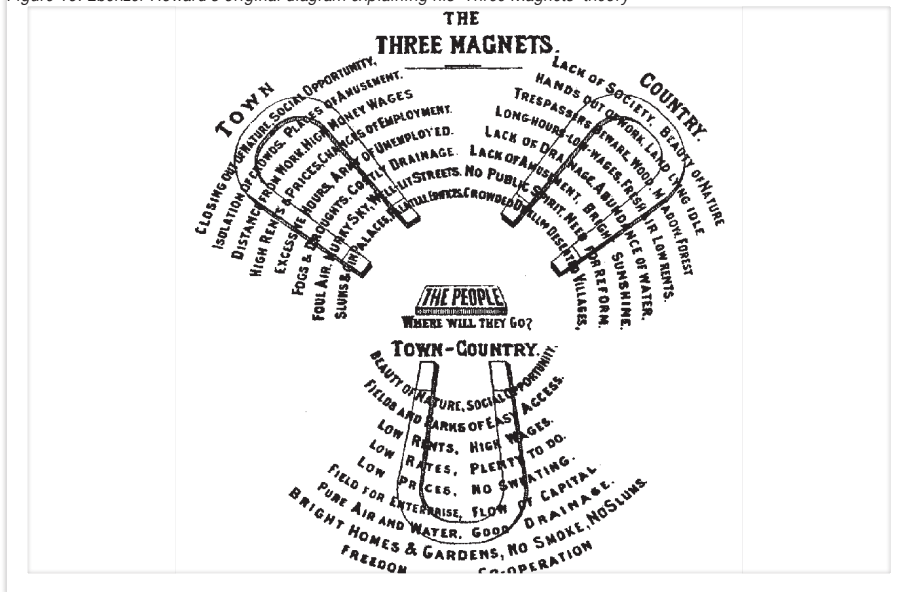
design then we will find a harmonious blend between what is seen as 'mass tourism' and 'effective intelligent architecture'. Howards visionary attitude resulted in major success with garden cities developing in Letchworth and Welywyn in Britain, as well as his ideologies eventually translating into the 'New-Town Movement'.

Therefore if we can piggyback or replicate in an adjusted and modern way, what Howard set out to achieve, then why can't we also strive to achieve such success? In years to come, perhaps we too can boast a universal acknowledgement of the harmonious blend between successful, economic, mass coastal tourism and successful, enjoyable, functional, considered planning and architecture. If this becomes a reality, in my opinion, then and only then shall we solve the great dilemma of accomodating a seasonal influx of migration to our beautiful coasts whilst preserving the original reason for this very migration.

Figure 11. My adapted version of Howard's Three Magnets diagram

Mass Tourism

+

Good for local economy

Cheap and accessible

Social Status

Proximity to beach (sometimes)

Good climate / Guaranteed sun

Escapism

−

Limited sense of culture

Inauthentic

Not sustainable long term

Cheap = Poor built standard

Lack of privacy

Huge environmental impacts

Lack of integration

Coastal erosion

Lack of water

Good Coastal Architecture

+

Open plan = relaxation

Maximised views

Maximises sun/shade

Functionality is upheld

Minimizing eco impact

Time inside enjoyed more

Applied modular system

Fuller coastal experience

−

Expensive in multiplication

Only temporary so no need

Most time spent outside

Site Specific

Harmony

+

Functionality yet affordability

Proximity to beach yet aware of coastal impact

Maximising sun/shade dependant on location

Control over privacy yet maintained views

Economical but still sustainable

Better experience for both tourist and local
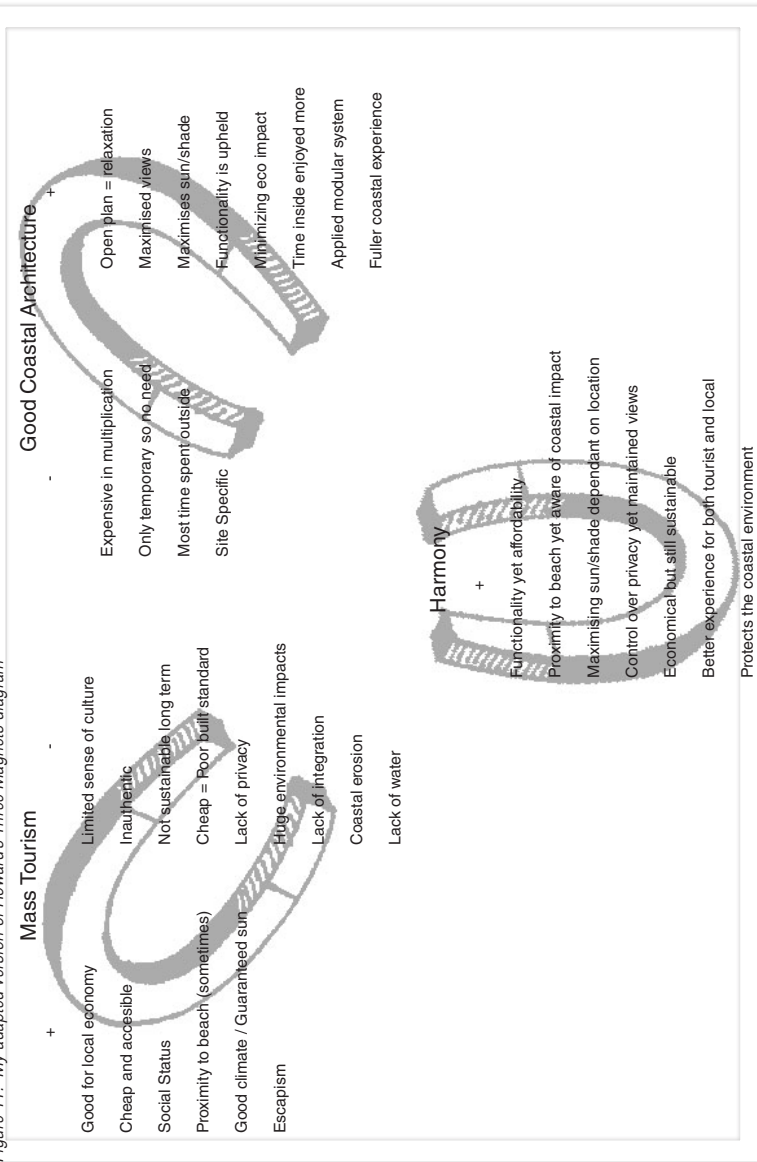
Protects the coastal environment

Figure 12. A project in Sardinia by an Italian practice in 2010 exploring suitable structures to facilitate tourists

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from TYLE

to
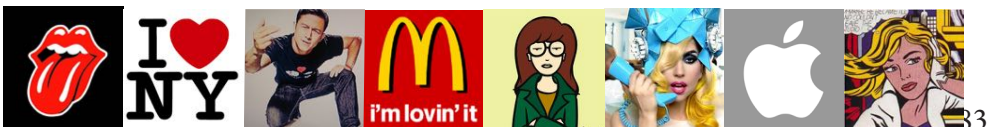
Junk.

Introduction: From Style, to Junk.

Luke Benson

From Style,
to Junk.

I believe over the past sixty years, design has transformed from the aesthetic of style to the aesthetic of consumption. My dissertation is split in two parts, the first part entitled; Style, and the later named Junk. In Style I will discuss the motorcar styling fetish that was born in the 1950's. Alison and Peter Smithson, Reyner Banham, and Eduardo Paolozzi are among those whose works I will be examining. In the second half of my dissertation; Junk, I will focus on the art scene of the 1960's, a scene dominated by Andy Warhol. In conclusion I will discuss Rem Koolhaus' apocalyptic Junkspace. Through this study I hope to resolve an ambiguity that I and other designers are left to deal with today.

Style

"A vehicle of such popular desire and a dream that money can just about buy..." [1]
-Reyner Banham.

In the 1950's the car became the face of all consumerism. The luxury of having a car was widespread, fuelled by very large advertising campaigns, an occurrence that was relatively new to the public eye. Cars became the symbol of wealth, rather than a product of practicality. Ad campaigns for sports-cars showed scenes of beautiful, glamorous women accompanying the car, but never driving it. This scene sold a certain form of lifestyle that the car would bring, rather than the machine it suggested; a beautiful glamorous wife, in a beautiful glamorous car.

It was irrefutable that the car was here to stay. It did not matter whether one accepted how it achieved its role in society or whether it was worthy of its role. It was a new way of travelling, and a new condition in which society would regularly experience life and therefore had to be analysed or so Alison Smithson thought when she recorded her journey through British countryside in the highly esteemed Citroen D.S. Smithson sets out to acknowledge the car as a newly formed commonplace object of society, and attempts to find a way to bring it into her world of work. As a practising architect in a time where advertising is beginning to hold a strong influence over society, Smithson is lead to conclude that she must redefine her role as an architect, and learn

[1] Reyner Banham, A Critique Write: Essays (University of California Press, 1999)

how to readjust her attitudes towards the mass media. In A.S. in D.S.; an Eye on the Road we witness her observations of how the car offers us a new perspective by which we can view the world and its landscape. *"As Smithson herself admits; "We have been trained to know how a landscape looks."²* As a result, we only see what we know to be there. We are taught this through European art.

When Smithson is observing the landscape from outside her parked car, she realizes there isn't anything new to say about it, as it has already been depicted in a Dutch painting. It is all she knows, but if one was to look at the same landscape from inside a car, maybe there would be something new to say about the scene. The car has provided an opportunity for humans to reengineer the control of sight and experience of the

same landscape in a different way. This is an example of how the car can be treated as a positive condition for the future, and a new platform in which architects can work with. Alison writes,

"Those that enter London for the first time... dropped off the airbus into the no-man's land of Cromwell Road or behind Victoria Station? Consider the visitors' sense of connection between the form and the use of the city... entering from the tourists' buses parked in the formal nineteenth century streets... Constitution Hill near Buckingham Palace, or around the Albert Hall, in Queen's Gate (originally the entry street to the Crystal Palace)?... first seeing Westminster- Mrs Dalloway's miracle arisen from the marshes- from the miserable strip of dead grass by Lambeth Palace." [3]

This extract depicts Smithson's was adjustment to the vehicle's place in cities, and in the life of tourists. She ponders the various routes in which a tourist will experience London

[2] Alison Smithson, AS in DS An Eye on the Road (Baden, Lars Muller, 2001)

upon arrival, and criticizes the (then) infrastructure offered to vehicles. The architect believes these vehicles do not allow for a satisfactory viewing of the great landmarks London has to offer, and therefore does not have control to impact the tourist's first impression upon arrival to the city. This is how city planners, architects, and designers need to think to move forward with the inevitable place in our lives the car will have.

The idea that the ancient art of architecture would be forced to conform to a new product of consumerism seems a bit extreme, one may have said. What made the car so important in this decade that it would allow it to influence and change the role of the architect? Why didn't architects dominate the role of designing cars, rather than adapting to the circumstances which the (non-architecturally-designed) car brought?

[3] Op. Cit.

Reyner Banham, an active member in the Independent Group in Britain, struggled to find the answer to the circumstances the car as well as the movement of popular culture brought to the role of the architect. In his essay; Vehicle of Desires, Reyner accounts for the addictive lifestyle that the car seemingly gave to its owners and how the aesthetics of the vehicle reinforced this image. Reyner states that the aesthetic design of automobiles might be referred to as a *"farrage of meaningless ornament"*[4], but the design of *"body-styles"* of the automobile is derived "as a means of saying something of breathless, but unverbalisable consequence to the live culture of the Technological Century. This is the lifestyle that the car promotes, an existence which obviously appealed to the public. However this extravagant lifestyle is promoting consumption. It is shallow, based on the belief that wealth is displayed by what you own and how you look. This lifestyle should not be celebrated. The other side of the debate that although the auto-mobile industry may not be morally inclined, it has created an entirely new outlook of social priorities, and this conviction ought to be applauded. Solely through aesthetics and styling, the vehicle, *"carries the sense and the dynamism of that extraordinary continuum of emotional-engineering-by-public-constant which enables the automobile industry to create vehicles of palpably fulfilled desire. Can architecture or any other Twentieth Century art claim to have done as much? And, if not, have they any real right to carp?"*[5]

[4] Reyner Banham, A Critique Write: Essays (University of California Press, 1999)
[5] Op. Cit.

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However Reyner Banham seems to display a little more empathy for architects in the essay *"Design by Choice"*. In the text he describes for the role of an architect in society as a *"total designer"*, who is responsible for the whole aesthetic of the human environment. Architects to some have the role of *"designing buildings",* however where does the designing of a building stop? Banham explores the place of an architect outside the conventional role of designer of a building. Banham asks in which other fields of design architects have the right to express their opinion. He states that when it comes to typical domestic objects, for example automobiles, lampposts, refrigerators, crockery, etc, they are entitled to extend their input. This is because it is these objects which will inhabit the interior of their buildings. What if architects had the right, or total control, to design these domestic objects? Would things not look or function very differently? Banham investigates the design derivatives of the automobile

and learns that it is simply designed to represent the *"total power"* of the driver. It's aesthetics from inside to outside are configured to illuminate *"wealth, luxury, snob-appeal; hierarchy."* [6] The outline of the car does not take into account what it would look like outside the front of a suburban house or the spatial relationship it has to the suburban street, a detail which can cause potential danger to children, or other motorists. Therefore should architects take over this sector of design? It is after all, part of a client's domestic lifestyle. Would products appear very different if architects designed these them? Would they put practicality before aesthetics? I think that seems to be the intention of the architect in this article. However we as architects are not formally trained in car design, or furniture design, leaving us to question where should the responsibility of the architect extend to, if at all?

[6]Op. Cit.

This scepticism of the mass-media movement in the 1950s was shared by some artists as well as the aforementioned architects and architectural critics. Eduardo Paolozzi was an artist and a dedicated member of the Independent Group. The Independent Group were a group of artists, sculptures, architects and critics who challenged prevailing modernist approaches to culture. Within the organisation he defied the materialistic stereotype various artists were somewhat being cast into by people of the architecture discipline.

Eduardo made a series of collages where he dissects numerous cover pages from the iconic American magazine Time. Time's front covers were mainly displayed an illustration, or portrait of a (usually political) public figure, contained in the magazine's signature red border. Eduardo saw that the uniform and standardisation of Time's front covers were used to depersonalize the character on the front page. The portrait of the person would no longer represent the person per se, but the political movement that the figure represented. The head of the individual was usually

tilted 45 degrees away from the reader, meaning that the chosen weekly character would read equally important as the previous weeks did. Eduardo attempted to approach the importance of aestheticism in the media industry (which made the portrait impersonal), by personifying the iconic character. This was done by cutting up the portraits of Time's cover starts into regular geometric forms and mixing them up with previous portraits from the magazine. This collage then created an image of a mortal the public would not recognize at first, but would in time recognize the features of the figure included. The characters were then remembered, as opposed to the movements they represented.

Using the subject matter as the primary material to create an image was not an unfamiliar method to Eduardo Paolozzi. However in 1952 Paolozzi gave an epidiascope lecture now known as *"Bunk!"* which showed a very different way in addressing the subject matter, while still using the same medium in the Time series. These images depicted a series of collages provocatively put together by a number of different sources. The various sources created a storyboard reflecting a certain subject, while recycling images that weren't originally produced for that subject. In the series of selected images for the Bunk! Lecture, Eduardo mirrors the standardised layouts one would find on an advertisement in a magazine. However in an artistic twist Paolozzi includes a more satirical personality to the composition than had been seen before.

In the attached image (right) we see Evadne in Green Dimension, which named the series titled *"Bunk!"*. This composition shows celebrity Charles Atlas holding a (then) new family saloon car in one raised hand. Altas holds the car outside the set border of the image. In this piece the border represents the human world). The manipulation of scale dehumanizes the giant-sized Atlas as he holds the car in a seemingly threatening manner. This over-scaling of the celebrity reinforces the image of the celebrity as immortal, an idea which is comparable to Time magazine's political portraits. Perhaps the other objects in the image (a sweet dessert meal, a provocative and glamorous woman in bathing suit, and newly styled vehicle) represent the other aspects to the figure of Atlas, here depicted as the god of consumerism's, lifestyle.

The objective of this over-the-top collage is to display the immoral ideals the mass-media projects to the public. It can be said that Eduardo Paolozzi was acknowledging the newly empowered mass-media and its counterparts in the same way this was discussed by Alison Smithson. However, I think due to his discipline in the design world, he could afford to be satirical in his projections of this subject. After all, satire is debatably the most predominant characteristic of Paolozzi's works. If the role of an artist is that of a storyteller through graphics, then the role of an architect is listening to a story and act in response to its morals.

While art's brutal honesty was being projected, architecture was yet to bring the subject to a form. Architecture tends to cover a relatively large amount of space, costs a lot of money, and sometimes has semi-permanence to its form. This subject was first expressed through architectural form during 1956 in *"House of the Future",* an event held in the Kensington Olympia Hall, London. It was an installation project, in which where Alison and Peter Smithson imagined what a suburban house would look like in the 1980's, designing the house with reference to the continued influence of standardisation and technology in the role of architecture. The Smithsons sought that the house's futuristic glamour would be dramatic, as seen in Paolozzi's collages. All the furniture was designed by both Peter and Alison and was placed like objects in a room, or defined the perimeter of the space (doors and walls were infrequent). Models were also hired to act as the tenants of their imagined 1980's house. All these models were shown to be

wearing sportswear designed by Teddy Tinling. Alison wrote: *"the overall impression given to the public should be one of glamour"*.[7] I think this was the Smithsons' attempt at publically vocalising their opinion of the way society was moving. The House of the Future was designed in a manner that is comparable to the aesthetic importance of car designing. Like with the design of the car, Alison wanted to portray an image of glamour in the project, not to celebrate the future, or the present, but to critique it by depicting an exaggerated version of where consumer-lifestyle could bring society.

It was thought that the architecture of the installation was overlooked by the futuristic gadgetry that was included by household brands the public immediately recognised. This called for the Smithson's to write the strongly-toned article *"But Today We Collect Ads"*. The article brought forward the point that was thought to be overlooked at the House of the Future. This was the idea of the piece serving as a wake-up call to all architects.

In the article Alison accounts for the 1950's where the *Adman*[8] has overtook the world of fine arts in deciding the trends of up-and-coming fashion. The writer states that advertising has too strong an influence that the public presently, and that people will buy whatever is advertised to them. This was a relatively new concept, but was one which Alison felt was due would take over the role of the architect soon. The over-exposure of technology and standardisation of products meant that the design and decoration of a house was soon to be nothing more than a trip to a DIY store. Architects were the middle-man between society and the up-and-coming technologies before the rise of advertising. Now that role was to be lost, leaving only a title. The Smithsons called upon architects to try and adapt to the changing ways of the business in order to ensure that they stayed relevant in their field. The advertising business did not have the morals to be responsible over the built environment. Styling was consumerism's answer to design, and unless architects redefined their role as designers, they were going to be replaced. What would society be become if architecture became a structure derived by styling, and aesthetic? How would the environment which was already built keep up with this new aesthetic architecture? How could it?

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[7] Alison and Peter Smithson, From the House of the Future to a House of Today (Huevel Dirk Van Den, Rotterdam 2004)
[8] Alison and Peter Smithson, But Today we Collect Ads (1956)

Junk

"We resist the kind of activity which is primarily concerned with creation of style"[9]

Richard Hamilton was a pioneer of the Pop Art movement in Britain as well as a member of the Independent Group in the 1950's. Hamilton did not pre-occupy himself with a style as he didn't think it was of primary importance to a piece. Even though he understood the preoccupation of style within the mass-media during this time, he felt that his compositions were theme-based rather than style based. It was this concept which united the Independent Group.

[9] David Robbins, From Post war Britain to an Aesthetic of Plenty (MIT Press, London 1990)
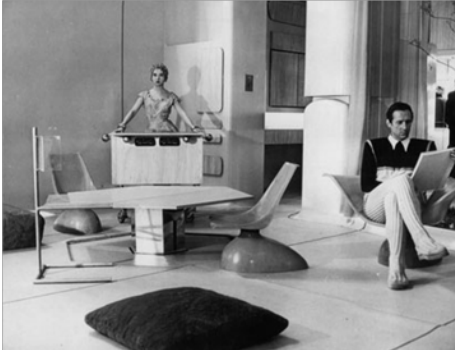
In one of Hamilton's most popular of works, *"What is it that makes Today's Homes that so Different, so Appealing?"* we see an artist's equivalent of Alison and Peter Smithson's House of the Future. Although the theme might be comparable, the stylistic approach of the two pieces is quite different. While the Smithson's exhibited a set of considered materials, styles of construction, forms, and spaces, Hamilton was more concerned with the depiction of the image of "today's" homes with which the media were influencing the public; which was defined by material objects. In the attached image of *"What is about today's homes that..."* (top) all images were sourced from John Mc Hale's collection of American magazines, meaning all of these images are primarily sourced.[10]

[10] Op. Cit.

If we compare the two images attached, we see that the House of the Future (bottom) embodied a minimalist style of decor. The walls are formed by built-in storage space and appear to be free of objects. The ground is made up of large white tiles which create a grid when observing the plan of the house. This feature elucidates the organisation throughout the house. Contrastingly, in Hamilton's collage, we witness a sea of decorations on the walls. The decorations include movie posters, portraits of men, vegetation, table lamps, a television and furniture. These objects all border the walls of the space. The timber floor is only visible in parts of the room. Mostly the floor is overtaken by large overcrowded furniture, a fur rug, a music playing device, and a man standing in the foreground of the area. Hamilton's image portrays the concept of *"anti-style"* through the design of the house and its depiction of clutter, leisure and consumerism. It is this disorganisation and mess that Hamilton feels is the *"non-style"* that the media are attempting to sell the public.

The characters in these images play a big part in displaying the differences between the two scenes. In Hamilton's scene, the woman is the secondary character. She is naked, sitting down on the couch, holding one of her breasts, wearing a lampshade on her head. Her eyes are closed, and there is an absent mindedness about her expression. Hamilton presents her as the *'ultimate'* woman, referring directly to the media's depiction of women (celebrity women) during the 1950's. In the Smithsons' image the roles of the man and woman have reversed. The woman, standing in the background, dominates the attention of the image. She is eloquently dressed and stands behind the counter with her arms widely stretched out against it like she is giving a

speech to the camera. The stance of the woman represents the Smithsons' prediction of the changing role of women in the future. The woman is no longer a product of male sexuality as shown in Hamilton's image, but an equal person, with a role in the household of equal significance.

In this collage, Hamilton addresses the issue of styling propounded in the mass media. He layers several styles found in the advertising industry, until the individual style of each object becomes confused. The sheer amount of objects and their close proximity in the room contributes to the claustrophobic impression of the space. Altogether the image demonstrates that style is not integral to advertising. Rather it is a technique which the ad-man uses as a means to sell. In his collage, Hamilton clarifies the relationship between style and purpose in ads. In turn, and for the first time in art, he questions whether style is integral to art.

Andy Warhol was an unlikely candidate to rise to fame in New York during the 1960s. Warhol was a homosexual, Slovakian painter from Pittsburgh. Warhol came to prominence due to his diverse opinions on the world of popular culture. Warhol's views of Pop Culture separated him from previously discussed British artists. Warhol was utterly addicted to Pop Culture. He idolized celebrities, and was enchanted by their glamorous lifestyles, their beauty, and their talent. He was openly obsessed with fame and becoming famous. He is notoriously quoted as stating *"In the future, everybody will be world-famous for fifteen minutes"*[11] . This quote reinforces the opinion that his art showed no selectivity of composition. Warhol's work is immediately recognisable with its bright, contrasting colours, gridded collages. The collages usually portrayed celebrities or everyday objects, such as a banana, or a tin of Campbell's tomato soup. Today his work is still referenced extensively in Popular Culture, featuring on album covers, graphic t-shirts and general merchandise in New York.

[11] Steven Watson, Factory Made: Warhol and the Sixties (Pantheon Books, New York 2003)

Warhol was captivated by celebrities such as Marilyn Monroe, Liza Minnelli, and Elizabeth Taylor, however his artwork predominantly examined the banal rather than the sublime. In fact the famous *Marilyn* portraits which became a symbol for Pop Culture were only produced after Marilyn Monroe committed suicide in 1962.

Within this series of silk screen portraits each picture varied in different colour and contrast. From here he made collages of her portrait in a 9 x 9 grids, each portrait of Marilyn different in colour but identical in her iconic pose. The portraits were almost a celebration of her mortality rather than her perceived immortality. Ironically fascination with the portraits of Monroe became a factor in her immortality and eventual status as a Hollywood legend. Perhaps it was the humanistic vulnerability of celebrities which Warhol loved so much, rather than their supposed flawlessness.

The portraits also displayed an imperative feature of Warhol's work, that of iconography. The repetition and regularity that Warhol used as his trademark style, portrayed his hypothesis of art, which was that he believed quantity was more important than quality. He repeatedly made the same work over and over again rather than spend a long duration of time on one portrait. This reflects the message seen in Hamilton's collage. For Hamilton the quantity of the product was the most important thing. This is where consumerism lives in art.
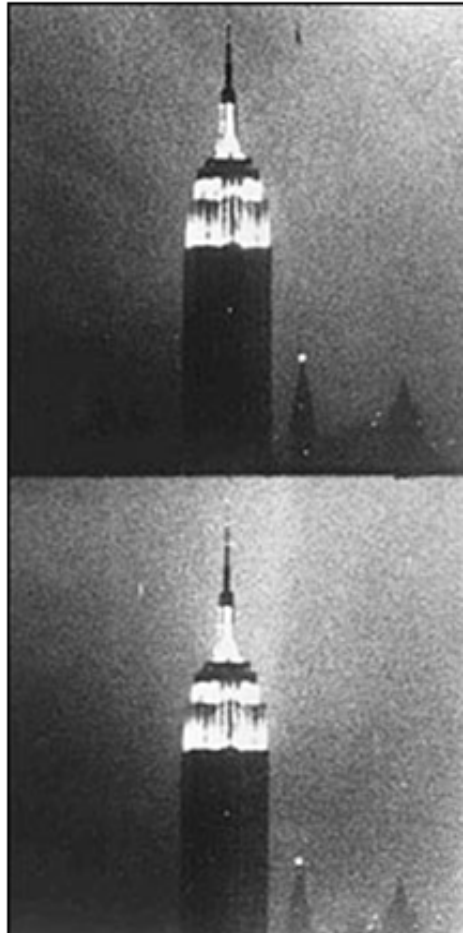
Andy Warhol also fancied himself as a cinematographer. In his New York studio The Silver Factory Warhol and his friends made movies about the most regular of things. This kind of cinema was by-in-large not accepted by the public and seen by the general majority as inaccessible. For instance in his movie Empire Warhol attempted to celebrate the city of New York. To do this he filmed a single shot of the Empire State Building for eight hours and five minutes. Beginning at 8.10pm (ten minutes before dusk) Warhol shot this movie. The film is mostly silent, with nothing changing but the sky which turns dark and the building whose lights turn on. In this movie the Empire State Building is symbolic of New York's position as a superpower. It represented New York's strength and power as a city and environment. This post-card image is immediately recognisable to anyone in the opening scene of the movie. The extraordinary length of the film was, as many of Warhol's works were such as the Marilyn portraits, to display the concept of plenty. The film was an exhibit of the Empire State Building's mortality, all the while still representing the dynamic city of New York. The overproduction of the work was a gesture to overpower the product's banality. Consumerism has created a "non-style" in art that has proven popular. Over the past sixty years we have developed an aesthetic in architecture which is the equivalent to this non-style in art. This architecture finds its form in Junkspace.

Junkspace is a built environment that was designed to cater for consumerism. Shopping Malls and Duty-frees are Junkspace. They allow the public to preoccupy themselves with loitering, and consuming themselves with window shopping, eating in chained restaurants and buying in multinational stores. It is an infrastructure

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Junkspace is a built environment that was designed to cater for consumerism. Shopping Malls and Duty-frees are Junkspace. They allow the public to preoccupy themselves with loitering, and consuming themselves with window shopping, eating in chained restaurants and buying in multinational stores. It is an infrastructure that has allowed the whole public to subject themselves with indulgent pointless activity. It is a bubble that doesn't connect with the outside world, like cyberspace it is a detached dimension. The architecture inside *"cannot be grasped, Junkspace cannot be remembered. It is flamboyant yet unmemorable, like a screen saver; its refusal to freeze ensures instant amnesia*." Due to Junkspace there has been a shift of mannerisms among the public. So much so, that there is a full-tolerance dress code. Anything from your Sunday clothes to your pyjamas in some cases complies. The constant movement in Junkspace is unsettling. There is also a new-found way of moving through Junkspace; at the same time "aimless and purposeful." Masses of people drift around on indoor pedestrianised streets at a shallow pace, pushing prams or trolleys full of weekly shopping. Toddlers running like rebels against the traffic while agonised parents lunge through the crowds to save them. The rolling of the trolley wheel tripping off the tiles, echoes of the overloaded volume of chatter, while an elderly man sits on a bench idol in the middle of it all, creates an atmosphere of utter chaos. As a result one simply cannot concentrate on their purpose of being there, and like a virus they join the idol-minded crowd. Junkspace has created a dimension that is so convenient to the public that all sense of pride and propriety has diminished from the aesthetic of one's appearance, both in

their physical appearance and appearance of their actions in public. This offered comfort and informality, lets society think that it doesn't constitute as an event to go shopping anymore. Therefore the aesthetic of the public appearance (both their physical appearance and the appearance of their manner-isms) reflects the empty archi-tecture of Junkspace. Alison Smithson was of the opinion that architects had to design for the changing ways of society to make architecture relevant; however Junkspace is an archi-tecture that has been designed for the consumer industry, not in the interests of the consumers (public). Junkspace therefore defies architecture. Architecture isn't done for the pleasure of the public, more the welfare of the socio-environment.

Conclusion

We have adapted as humans to this consuming culture, in which Junkspace represents. I pose the question; does that mean architecture is no longer relevant? Should we believe in an architecture that attempts to change society's prevailing culture, for the sake of the society? Or should architecture, as Alison Smithson believes, redefine itself? Will architecture constantly be on a losing basis, where it will forever be competing with immoral influences of society? I think now, there is more at stake than in Smithson's time. With immoral mega-structures, irresponsibly being constructed about our faithful cities, the footprint of our environment is at risk, for soon we could live in an empty, characterless infrastructure. As a student of architecture, I have come too far to experience the demise of the discipline that has given shape the great cities we know. I implore that we define our own environment by choosing where and how we live. It is only then that architecture can fulfil its rightful position in public life.

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COLOUR
in ARCHITECTURE

a Dissertation
by Georgy Daly

Contents

"Color is all. When color is right, form is right. Color is everything, color is vibration like music; everything is vibration." –Marc Chagall

Colour is light. Light is mandatory, photosynthesis being a matter of survival. With it lie the roots of civilization. A world without it, and plants die. Followed by the Herbivores, and subsequently the carnivores. If colour is different wavelengths of light, and light is life, then we as humans are dependent also on colour.

The painter, sculptor and film maker Frenand Leger once said: "The craving for colour is a natural necessity just as for water and fire. It is a raw material indispensable to life."

Light's important role in the built environment is of unquestionable significance. Too much, or too little, can evaluate the over-all strength of a project's integrity. The same applies to colour, though present to a lesser extent when compared with its use in other design fields.

Is there an architecture where colour becomes integral with form, as opposed to an architecture where colour serves to decorate form? And if so, what does it look like?

Likewise imagine the question flipped on it's reverse. When Colour Field painters inspired by European Modernism first started elevating their use of colour to subject status in the 1940's, what did they attempt to create and achieve? What did the statement they produced look like, and did it go beyond aesthetics entirely?

The objective of this dissertation is to contemplate colour, its use and its role, through the eyes of the artist and the architect under the heading of ornament.

It seeks to examine the roles of light, colour, and ornament in architecture, past and present, and the juxtaposition of architect and fellow craftsmen; looking at creative relationships between the two.

I am challenging the notion of colour as ornament or in terms of secondary application in architecture. The illuminating work of James Turrell will provide the backdrop to much of what I am alluding to in an attempt to link both artistic disciplines; art (light art) and architecture.

With Turrell as a guide, I wish to investigate instances where colour becomes the primary subject in both artwork and architecture, and then in turn where use of colour blurs the line between the two disciplines. The over-lapping of the two, where artist verges on architect or architect looks to painting perhaps, and the reasons why... Instances where colour has been assigned more than a cosmetic role in architecture, where it appears to fuse with the spaces being created... Where colour becomes the subject itself; where colour takes the leading role.

As photographic reproductions can only tell so much, I am relying heavily upon extensive articles, interviews with the artist, and book publications from the last half century as aids to my 3-dimensional unfamiliarity which can be found in the references section at the rear.

James Turrell,
"The Way of Colour"
Crystal Bridges Museums of
American Art, 2008

1|The Vision, The Goal; Colour fusing with form and space.

An Architect and an artist respectively have a very different set of priorities. The formers' preoccupation is predominantly carried out through the manipulation of space and form in order to produce the appropriate conditions for its inhabitants. Her true goal is the creation of optimum conditions that correspond to the function of an architectural space, and to the physical well-being of the user.

On the other hand, the general definition given to an artist's mission is their need to create and show the people something about themselves or the world.

Sol LeWitt fixedly pointed out the differences between the worlds of architect and artist when he so clearly differentiated between the two in his Paragraphs on Conceptual Art.

'Architecture', he claims, 'and three-dimensional art are of completely opposite natures. The former is concerned with making an area with a specific function. It must be utilitarian, or else fail completely. Art on the other hand he states, is not utilitarian. When 3D art starts to take on some of the characteristics of architecture such as forming utilitarian areas it weakens its function as art.'[1]

The two worlds do not often cross-fertilize when it comes to the portrayal of colour. This delicacy is acknowledged widely as a high-risk tool especially in the designing of would-be permanent structures.

Sculpture Splotch #3,
Sol LeWitt,
New York

Whilst shape, construction and function are linked by an cohesion of rational causes, theoretically the choice of colour seems determined by chance, which in turn has given colour its frivolous nature seen as only a secondary aspect in the design process.[2] Regretfully, nowhere is there a greater gap between good intention and error, between desire and ignorance, than in the architect's colour designs.

Some architects "use" colour. They refer to it as a submissive ingredient of sorts only to be added in quantities, often random, sometimes measured as an end thought written into designs to give emphasis, dramatic effect, or in order to bestow a "character" upon the skeleton erected. Others however, believe it to have a less superficial and a more thoughtful role to play; who believe that colour is at its most profound and beautiful when it is freed from material, when it is liberated in space. This dissertation only seeks to explore the latter, though not through the eyes of architects but instead through the thoughts and reflections of one man who transcends his subject to a much higher level.

The action of liberating light from it's source, letting it flow freely throughout a room. This is the essence of James Turrell.

To this conductor or colour, light is much more than simply a source of brightness that makes our sur-roundings visible. Rather the truth lies in it's forming of colour that authorizes certain experiences to take place, instilling atmosphere and body upon the skele-ton of form.

Turrell does not "use" colour; neither does he create

it as if through some divine summoning of light. He works with the understanding he has of the medium, whilst accepting that he does not fully comprehend its mystical qualities. He sculpts light and colour. His relationship to his subject matter is one of close intimacy; there is a symbiotic relationship being played out in all of his individual works. He guides and negotiates the colour, whilst the colour works its own particular wonders, and vice-versa, and never gives off the impression of mastery; in other words he wishes to fulfill a kind of state of saturation upon the rooms he infiltrates.

Here we see Architecture as a vessel. Architecture as we know it negotiates the conditions of space we are immersed in daily. It serves as a loyal facilitator to our needs, our desires and sometimes our whims. Turrell's use of existing structures, and his constructing of new ones is purely for the facilitation of his vision. This of course renders his work non-utilitarian on a human level, and subsequently a work of art. However, though the space isn't 'used' in such a way that a purpose is carried out, it could be argued that his art bestows a very special condition upon the visitor, and instils them with a heightened experience of space. In reference specifically to his skyspaces, the precocious manipulation of light and placing (not application) of hues of colour leave viewers in a state of trance and awe as a result of the mystical quality which now personifies the heavy space. In short, Turrell manages to breath life into hollow spaces.

One of the main things the light artist focuses on is the dissolution of boundaries, which is at the core of this exploration. Granted to a large degree his work fondles and tousles with the viewers perception, in

turn challenging their subjectivity to a certain installa-
tion. However, the focus here is based instead on his
preoccupation with the interaction of light joining the
molecules of an object, the resultant being the formu-
lation of his beautiful coloured vistas.

The work we perceive here is so grounded in its own
specific site, and is involved with light in the same
way any architect would be. Turrell takes into account
such a precise consideration into the sun's variation of
radiation in accordance with the geographical location
of the object on the earth's surface. In other words,
he is deeply imbedded in the earth and roots of the
site, as well as it's vertical canvas of context. He
gives profound thought to the choice of colours that
come into play and their hues, depending on the type
of skies geographical location. Another way of de-
scribing it could be to call his works sunlight-specific
as opposed to space-specific, thus the light and the
colour it brings comes first in the sculpting process.

The Why.

There is something of a neolithic appreciation or pil-
grimage procession being explored in his artwork. His
dedication to light, the sky, and its rays of colour is
so obvious; he is honoring its glory and its pres-
ence in every sense, in the way that "light becomes
the revelation itself".[3]   The "because" is due to this
profound appreciation and connection he feels to his
medium, but also resulting from his need for expe-
dition through trial and error. There is a somewhat
child-like wonderment being played out in his spaces,
specifically his skyspaces, and he has confessed to
his longing for daydream places. Julia Brown describes
it as "A space understood in such a way that exactly

fills and expresses an emotion, surrounding the viewer both emotionally and physically."[4]

This wrapping of the viewer in a veil of awe is the basis for Turrell's goal. The point at which Turrell became involved with this same awe can be pin-pointed to his first viewing of a painting by Rothko. "The light seemed to rise out of the painting, the painting itself was a source of light".[5] In a sense, Turrell is trying to replicate this source of inspiration through the manipulation of a different medium, bringing it into the physical world. When the artificial lights come into play at certain points of the day in his sky spaces, the juxtaposing of organic and electric light create the sky to mutate into a coloured plane, something very close to colour field style of painting. Like the abstract modernist-inspired style, there is less of an emphasis on texturing in favor of an overall consistency. The surface is unbroken and a flat picture plane is formed as a result of the marrying of the two light conditions.

The colour saturation and intensity of the lights are based on differences in the sun's radiation which vary according to the geographical location of the objects on the earth's surface. The electrically generated colour Turrell chooses seems to relate to the different skies experienced in different geographical locations around the world. For example, in one of his sky-spaces set in Unna, Northern Germany, the colour pallet chosen was rather cooler than the rich highly saturated warm reds and yellows seen in Los Angelas. This strikes as a rather obvious move on the artists part. As always though, the mechanics are more intricate than how they originally seem and are presented, all of which will be unraveled in Chapter two.

2|The Process- Light and colour empowering architectural spaces

Such as a waiter fills a glass with a deep cherry coloured wine, Turrell seems to pour colour into hollow space, bathing and steeping the architecture with a new imbued light. By now we are well aware of his fanaticism with the idea of enveloping form by colour. The means by which he succeeds in achieving such remarkable effects will be the subject of the present chapter. For the sake of convenience, the chapter is divided into (i) how colours are chosen and (ii) how the artist manipulates the light.

Choice of Colour

As far back into his early career as 1983, in his work Jida as part of the Prado series Turrell wished to instil an atmosphere on the exhibition area by allowing the colour to flow throughout the space. In Turrell's own words, he describes this action as letting colour to "literally roll out of the bottom of the space like a mist."[6]   The Colour "rolling" or spilling present here does not come from applying paint directly onto the wall. Instead, Turrell sees colour as actually inhabiting the space when the wall is a stiff neutral wash and the colour comes surfing in with light.

The type of colour that is portrayed is indeed so different to that of man-made paint. The tone is by

contrast pure and even, most often conceiving of no depth at all, but weighty and tangible all the same. And therein lies the crux of the matter.

The ornamental quality bestowed upon colour comes from its appliqué to an already honestly function-ing material. Whereas when colour is treated as a by-product of light and occupies its territory, it has a much more profound and dense presence. Colour which has been merely applied, though understandable in its desire to "stamp" its presence on its environs in a territorial-like manner, is still just the covering-over of something that is worthy of presence in its own right. On the other hand, here we see that Turrell seeks not to deter from the space already holding its own ground, but to infuse it with what it seems to lack; thus creating the atmosphere he so fondly discusses.

Arguably, his earlier works where light sources where concealed beneath and behind surfaces created a sort of "visual effect" as opposed to pure infusion. In a sense, if the light sources were revealed, all sense of mystery would be destroyed, rendering the installa-tion quite pointless. But it is important to identify that the aim of his work is not about the formulating of optical allusions, which would imply that his work is either superficial, or is not space-specific, or cannot be taken seriously. Rather he is taking the exist-ing (sometimes), and harnessing it with a sense of restored meaning.

The pains taken to choose the correct colour to real-ize his goals is a testament to the fact that he is not a magician. He stated that "there are specific volumes for certain colours, which is no more unusual than

painters finding that certain colours will hold certain shapes and not others".[7]   Kandinsky springs to mind, who described certain colours to having an affinity to certain forms. This particular artist had a heightened sense of colour and form as a result of his syn-aesthesia, but when quoted in his Colour Theories proclaiming that "a dull shape like a circle deserves a dull colour like blue" all of a sudden there is a subjectivity associated with colour choice.[8]

As Turrell never makes direct reference to the colours he chooses or enters into great depth about the why, certain educated guesswork needs to take place. Rather, it is as if he is leaving it up to the viewer to establish meaning through the colours. He is quoted as having said that "(the viewers) colour the sky" in his pieces, so poetic and simplified an idea yet some-thing that would appear to make complete sense upon encountering the site, according to visitors.[9]   After closely examining his work through the decades how-ever, an unuttered pattern emerges; it becomes clear that his choice of fluorescent colour is sequential, and words simultaneously in tandem with it's context.

The pallet of colours used in his skyspaces as opposed to his interior exhibition works differs in spectrum.

Generally a more primary pallet of red light progress-ing to orange, to gold, to yellow then perhaps green on occasion takes hold in the skyspaces, clearly derived from references to the nature that the artist so adores. The faint bluish lights so close in shade to that of a full moon at night; the deep ocres relating to Turrell's own native Californian blushed skies.

One could argue two things: that Turrell does not determine or choose the colours; it being left solely up to the mood of the sky. On the other hand, his light projection pieces are somewhat of an inversion of the former, and consist primarily of highly vivid pinks, purples and blues. And then again, in a bid to further mix things up, Turrell combines the two in his wondrous Third Breath, which in itself is a testament to his theme of colour being intrinsically linked to time.

Sometimes, such as in pieces like Orca and Kono, the fluorescent light fixtures were filled with inert gases whose chemical attributes informed the hue and particular atmosphere and quality of the spaces being created. For example, the argon added to Orca gave off a soft blue light and a hazy, foggy feel to the space, and helium used in Kono gave birth to a soft orange mist.[10] This could be analyzed as a challenge of sorts to the more scientific view of colour, that of objective reality. Meaning coloured light only exists in thick mists and objects in the world, external to the perceiving eye. Or perhaps he is merely exercising experimentation with the medium.

To a large degree it can be attested that the choice that is involved in the works of James Turrell is shrouded in mystery. We know that site-specificity plays a significant role when certain qualities and characteristics are attributed to his spaces that can only be determined once the site in question is "felt". However, this is not to say that it is left to chance, or the resultant of an after-thought. A more accurate guess would be to suggest that Turrell begins with a pre-conceived vision of what is to be, and then adapts this picture to the offering of the sky on the exterior, the enclosed space on the interior.

The manipulation of light and colour
Space created by light| *Turrell's Ganzfeld's*

James Turrell first became fascinated with the
Ganzfeld effect of colour when he began studying to-
tally perceptual fields as an undergraduate at Pomona
College. The Ganzfeld consists of homogeneous light,
an undifferentiated field of colour, where distance and
location become difficult to specify. His skyspaces
present an especially particular homogeneous visual
field, and depict a completely one of a kind view of
the sky 'surface' like never shown before.

The real fine tuning however comes into play in his
total visual fields produced inside enclosed studio and
gallery spaces.

James Turrell
Spread, 2003,
Henry Art Gallery

Taking for example Turrell's City of Arhirit (1976), one of his first Ganzfeld's. Turrell makes his light hover in wedged shaped chambers existing off hallways.[11] Each chamber encompasses a different mist of light, due to the coloured illumination entering the spaces coming from the coloured surfaces exterior to the internal spaces. As with a lot of the colour used in his works, this secondary misty result is completely wrapped up in its context; being dependent on the time of day it is attached to, the season it belongs to, the weather itself.

There is a wonderful antiphony here in the scene that they present. They respond to external circumstances. For example, one chamber is palest green as a result of the green of the grass beyond the structural confines of the space, another is a diluted hue of red due to the brick wall it is mimicking outside. A lot of the effect that these mystifying spaces have on the visitor depends on its predecessors effect; there is a sequence being played out by Turrell. The chambers do not become separated entities intended to be viewed and passed through individually, but rather they rely on each other to created the over-all misconceptions. Turrell describes it as the after-image effect. The colours, he explains, are intended to be carried through to the next space, only for a period of 10 minutes or so.[12] This allows just enough time to disorientate and force the visitor to question and ponder the sources of light, what they are, where they actually exist, etc.

This manipulation and strange formulation of light doesn't come without its problems however, with the result being highly disorientated museum goers being forced to step (and lean) with caution, cumulating in

a distortion of bodily awareness. The fact that people have actually tripped and fallen, or confused surface with colour is a testament to the the progressive and radical thought provoking work of Turrell; something that should be praised for its production and not sued.

As a riposte to these awkward instances of dissatis-faction on both sides, which could have encountered compromise for Turrell's manoeuvers, he gave birth to his Space-Division pieces. Like previously, they cre-ated the same homogeneous visual fields but instead viewers could not enter directly into the sensing spac-es; possibly as a form of punishment for the slight, or maybe as a show of Turrell's poignant humor. These new installations consisted of different spaces along with different qualities of light, with a separating threshold in between. Screens of light are created, giving the illusion of flat surface and in turn a false sense of closure at the plane.

The aim is that viewers may not focus on the walls that are present, which would result in the collapse of the Ganzfeld and thus rendering the exhibition quite futile. Therefore the spaces rely on very careful application of the purest white paint to the walls, and making sure it is exactly smooth and blemish free. In a way Turrell is setting the space up as a blank can-vas, and though the smooth neutral paint is essential to the end result, it acts purely as a tool and an accompaniment.

This can be related back to Corbusier's "Law of Rip-olin", the ripolin in this case referring to the French version of the well-known Dulux brand[13]. This law articulated the essence of his architectural philosophy. In Modernism, the white wall was a crucial subject

to the pure expression of a celestially appropriate architecture. Corbusier was adamant that coloured and patterned walls encouraged "accretions of dead things from the past" and condemned them as "intolerable" and "staining", which can be much likened to Loo's unwavering opinions on tattooing and ornamentation in general.[14]

Bringing us back to the paint as an applicator, and what it means to do so.

Paint through the ages has always acted as a faithful servant of sorts, helping to transform a space's intensity, warp it's scale or instil it with a sense of character. Sometimes it is used in order to establish thresholds and create boundaries or territories, but mostly it is used as a tonic might be; giving a lift or pick-me-up.

This has a way of masking the spatial qualities of an architecture and can often be regarded as detrimental to how a space is negotiated and perceived. As Christian de Portzamparc puts it, colour becomes a high-risk tool when applied as an add-on through painting, and can add useless chatter when applied incorrectly.[1] The catch is that the incorrectness is linked intrinsically with a sense of good-taste, and if anything can be taken from Giorgio Agamben's treatment of the topic in "The Man Without Content", it is that taste exists in very few, thus reinforcing its high-risk status.[16]

By contrast, Turrell instead employs the method of using light to infiltrate the scene with colour, letting it act off its own free will whilst liberated in space. This, to me, means that the colour allows the place

to possess a certain timelessness through this celestial confusion of suspended light. Paint can of course be applied and re-applied, depending on the owners fancy, money circumstances, the vogue of an era... But it is inevitable that colour will be bound by so many external invisible constraints once tied to a condition.

How, and indeed if, paint should be used at all, is another question. And how colour can be used in general. Should it be left in the hands of professionals, a collaboration between artist and architect at the beginning, middle or end of the design process? Should like Turrell, architect become painter of spaces from the get-go? Or can it simply be left to chance, applied at whim and in accordance to the occupiers personal preference, and left to act as an obstinate mark on the society it inhabits? The world of colour generated spaces shall be discussed in the following chapter.

Casa Kona,
Lourdes Legoretta

3|The world of Colour Generated Spaces and Colour Formed Architecture.

Applied Colour vs Free Colour

The uses of colour in architecture differs from architect to architect, from austere rejection of chromatism to the love and appraisal of it. Whether it is used for ornamentation purposes, or expressed as in James Turrell's case, is another issue. The opinions of it and how it ought to be configured sweep across a broad spectrum. Many view it as being a form of invented unrelated decoration, whilst others like Corbusier, Josh Schweitzer, Gigon/Guyer, Herzog&deMeuron, Louis Barragan... use it as a way of defining form, giving it an illusory three-dimensional optical effect similar to the creations of Turrell.

So far in this dissertation, colour's role through orna-mental application has been largely neglected. This is due to the nature of this text which aims at focusing on a more holistic view of colour that becomes inte-gral to structure and space. In other words the appli-cation of colour has been left to one side in favor of exploring another approach to colouring, that of free colour. However, that is not to say that the admin-istering of colour as a tool in design or in order to carry out an aesthetic function is to to be completely admonished. Besides Turrell's field of colour which demonstrates mastery of colour saturation through space, some aspects of the use of coloured paint are not without merit.

A powerful inexplicable quality colour possesses that is
sometimes over-looked is its ability to reach beyond
aesthetics, appealing not only to the human eye but
to the human psyche and soul, as James Turrell
demonstrates. However this applies to all represen-
tations of colour, free and applied. Like art, colour
itself can speak to the onlooker and deliver profoundly
humanizing experiences. When applied to architecture,
something that we encounter on an everyday basis, it
can challenge us in the same way that art provokes
thought in its viewer but instead reaching a wider
audience. The act of applying colour can be thought
of as a deceptively small gesture, and can sometimes
achieve big results when it becomes a form of political
protest. Though a form of criminal tattooing, graffiti
when delivered in a graphically stimulating way can
also strike political chords.

A less controversial type of graffiti occurred at the
turn of the century in Albania, but which nonethe-
less delivered the same provocative results. When the
painter turned politician Edi Rama became the mayor
of Tirana Albania's capitol, he knew at the turn of the
century that some sort of change needed to occur on
the streets in order for the much needed social reform
to take place. It was decided that art would be part
of the answer. Along with the demolition of illegal
constructions in order to regain public space, the other
strategy that was deployed by himself and his team
was the use of colours in order to revive the hope
that had been lost in the city. The painting of public
buildings in bright colours became a form of political
action set within the context of the minuscule budget
given to him by the government.[17]

During the painting of the first building, Rama encountered some issues with one of the French EU officials who had supplied the projects funding. According to the official, the colours that had been used did not meet European standards, to which the Albanian replied: "The surroundings here do not meet European Standards, even though this is not what we want. So we will choose the colours ourselves." When the representative sought to secure a compromise, the retaliation that came from the mayor was unwavering. "Compromise in colours is grey. We have enough grey to last a lifetime."

The resulting changes that came about where small at first, but which over time altered the previously intimidating face of the city's streets. The "beautifying" of the open street led to safer, cleaner environs, and reduced significantly the crime and barbarism associated Albanian cities in the 1990's.

This point of view, though slightly biased as a result of the politicians artistic background, represented nonetheless the people's desires, the majority rule. It proves that over the course of a decade social reform through colour is possible, and therefore it is arguable that paint should not have such a stigma attached to it in architectural circles.

During his lifetime, the late Ricardo Legoretta was highly influenced by coloured landscapes. When the Mexican Government decided to remodel typical Mexican towns by painting them white, he sought after the opinions of local inhabitants to decipher whether or not the whitening was deemed acceptable by them. When asked about the change, an elderly lady gave an arresting reply: 'For Mexicans, white is not a colour".[18]

Corbusier was averse to colour used for ornamental purpose. "Decoration", he stated in his chapter on The Ripolin Law, "is of a sensorial and elementary order, as is colour, and it is suited to simple races, peasants and savages."[19]   His use of colour after Vers Une Architecture in 1923 seemed to have taken a dramatic shift from the previously purist-painting-inspired employment he had availed of before.[20] This is particularly evident in the villa he designed for the banker Raoul la Roche in 1925, where the white of the walls are painted in such a way that evidence of the paint itself dissolves, along with the walls themselves; a demonstration of the Law of Ripolin promoted by the architect. The dissolution of form by colour in this instance is similar to Turrell's Ganzfeld's.

The ideologies that Corbusier advocated here in relation to purification originated through clothing and people's attitudes toward the garments they wore. Even the amount of ornamentation on clothing was controlled by law at one point.[21] However, the honoring of white fabric did nothing to create a uniform neutral society; it may have even intensified social divide which became more transparent through the articulation of just how white a piece of clothing appeared.

Eventually, cleanliness became just another grade of distinction, another badge of honour, and another status of societal worthiness in a commonality that is akin to the disconnection of classes.

Colour as Ornamentation: An evaluation.

It will always exist, and perhaps should always exist,
despite not being the most profound or tasteful form
of colour. It is an expression of identity, sometimes
not always the greatest articulation of taste but always
the expression of freedom, freedom to have "good"
or "bad" taste. Much in the same way that I do not
believe a class-less society will ever prevail, ornament
can never be abolished or disqualified. In the same
way that graffiti artists feel the need to bring colour to
streets, whether to share their opinions anonymously
with the passerby or simply to stamp their presence
on a place, people have the same inherent longing to
be surrounded by it. Through his street art, Banksy
made poignant non-verbal commentaries on what
he saw as a degenerate society in a bid to stir the

emotions of the mass, whilst aggravating the minori-
ty. Koolhaas' EU Barcode which merged the flags of
EU member states into a single colourful image was
effective as it symbolized both the integrity of a unan-
imous common effort, whilst retaining the individual
cultural identities pertaining to each country; another
architecturally inspired example of colour taking to the
political stage.

Only with the annihilation of society as a whole
can we be brought to a ground-zero-like state of a
class-less society. We can aspire to a more egali-
tarian society. We can introduce non-capitalist open
spaces where people are free to roam at will, we can
advocate for and develop better routes for cheaper
forms of public transport, and we can promote a more
stable, kinder approach in society through architecture.

My view on the ornamental application of colour
is based fundamentally on attempting to imagine a
colourless world versus one that expresses colour.
First and foremost, I believe there will always be a
need for both community and individual expression; a
constant pushing and pulling between the two. The
expression that no-man is an island is perfectly valid,
and Jon Krakauer's "...happiness [is] only real when
shared" for me is the essence of brotherhood and
solidarity. But equally significant is the need in society,
and for society, to express ones unique identity that
has been entrusted only upon the individual... some-
thing that takes place on a daily basis through the
graffitying of pavements, the wearing of make-up or
bright clothing, even the distasteful cladding of build-
ings... Yes taste is a question, but a question that
will never be clarified unanimously.

Conclusion|Imagining the coloured city

If we were to take the concrete jungle within the palms of our warm hands and re-shape it like play-dough under the terms of colour, what would it look like? Would all curvaceous forms of architecture become a beautiful blue in accordance with Kandinsky's theories, all cubic volumes represented by yellow? Would each individual work of ar[t]chitecture's colour pallet be tuned in order to contrast or compliment the sun's radiation, and change hourly with it? Or instead of taking our children to the park to play, could they instead be free to roam the cities streets, painting as they go, under the guidance of their teacher the graffiti artist?

All theories on colour are delightful and compelling. They stimulate the mute brain, focus the lazy eye and set the chained soul loose. A definitive conclusion of its worthiness or it's optimum condition in the built environment may not even exist in something which bears so subjective and personal an experience. How ever, James Turrell none-the-less achieves something quite remarkable; the simultaneous harnessing and liberating of colour to permeate all else.

The city as a total work of art, as an artist's studio or child's playground is a fun, yet difficult thing to come to terms with. Would universal colour itself become boring or overbearing, or both, the victim of an identity crisis? Possibly. But the antithesis of a coloured city, blank and unfulfilled, and terribly untouched must be as detrimental as the doom of Kowloon, for the absence of colour is the absence of light. Could Kowloon have been saved by colour? Perhaps...

Ornament can be good. And colour can be great.
Colour can be timeless and elegant, and exists in
its most beautiful state when simply attached to it's
purist form; light. The suspension of colour in such a
way that it becomes the world, and takes ownership
of everything it sees is Turrell's greatest achievement
and gift.

Woods of Net, Ninotaira,
Japan. Tezuka Architects &
Toshiko Horiuchi Macadam

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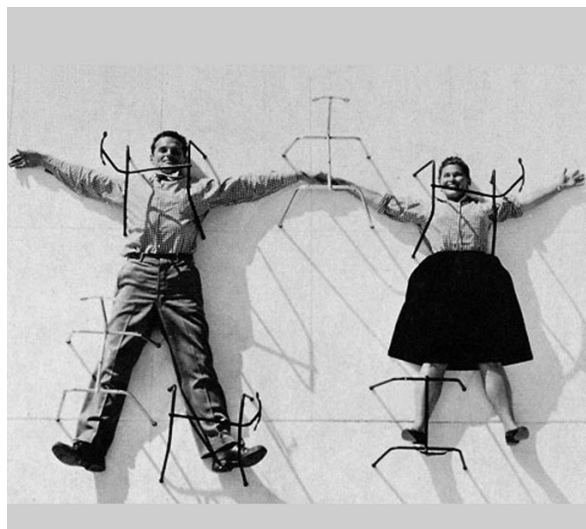
Closing image; Sol LeWitt Chapel, La Morra, Piemonte

SCALE

AT THE OFFICE OF
CHARLES AND RAY

EAMES

ANDREW TYNAN

TABLE OF CONTENTS:

INTRODUCTION

The Office of Charles and Ray Eames was a circus, a platform to exhibit their playfulness, imagination and curiosity. Indeed, a life of travel and performance almost became a reality for the Eameses, as 'they were about to audition as a clown act when a financial deal related to the production of their plywood furniture eased their financial worries enough to allow them to continue as designers.'[1]

Nevertheless, Charles and Ray Eames were infatuated with the circus throughout their lives. They saw it as a place where 'play and pleasure were to be taken seriously'.[2] There was a level of organisation and communication between the performers and the ring master, the 'lot boss' and the 'boss canvas man' unseen by the spectator. 'In the actions of circus people waiting to rehearse or preparing to preform, there is a quality of beauty, which . . . has equal value in the circus, in the making of a work of art, and in science.'[3]

Left: Photograph taken by Charles Eames at the Ringling Brothers Barnum and Bailey Circus.

The Eameses strived to achieve this level of communication for their projects and ideas. No matter how big or small, the projects and experiments that took place in the Office of Charles and Ray Eames captivated their audience and brought them on a voyage of discovery. Their work as designers crossed many disciplines, architecture, furniture design, film making, photography, graphic design, product design and exhibitions. Juggling this array of different methods of communication gave this husband and wife team certain 'vigour'[4] and an unrestrained manner of expression. Just as their work as designers thrived to be all encompassing in the methods that they used, so too did the scale at which they worked.

Scale is a conscious factor in all of the creations of the Eames Office. The most obvious of examples being the film:' Powers of Ten' which stretches the observer's imagination to appreciate the extremities of scale that make up the world we inhabit. Yet this is only one example of scale represented in the Eameses' work.

Below: Frames from the Eames' Film 'Powers of Ten'.

Through their experimentation with materials, making and playing with toys and their fascination with different cultures, the Eameses developed an astute understanding of scale and a desire to communicate simple ideas to large audiences through their products, films and exhibitions.

We shall examine the work of the office of Charles and Ray Eames, first at the familiar human scale. Then focus in to the miniature, examining their work with toys and films. Subsequetly, we shall look at their work in the broader context of the global scale and the impact their work had on the world as a whole. As we will see, a certain continuity of philosophy connects these varying scales to make a cohearant, seemless body of work.

THE FAMILIAR AND
THE COMFORTABLE

We start our exploration of the Eameses in the comfortable surroundings of the human scale, amidst the early work of the busy office. Many experiments can be found in the early work of Charles and Ray Eames which resulted in a greater understanding of material properties and the limitations of scale, especially in their moulded plywood experiments. This process of trial and error was facilitated by the development of the revolutionary 'Kazam! machine', designed to create three dimensional compound curves. 'The famous Eames moulded plywood chair of 1946 may be considered a brilliant failure, a partial solution to the challenge to making a chair out of a single, body fitting shell.'[5]

The Eameses constantly developed prototypes at full scale, as to test ideas at any other scale would be a labour spent in vain. They understood the importance of full scale models not just to be telling of form and aesthetic, but structure also. 'As hard as they tried, the team soon discovered that plywood did not easily withstand the stresses produced at the intersection of the chairs seat and back.' This was the harsh reality that faced the Eameses but they continued with their plywood experiments and found many other inventive uses for their technology.

Above: The 'Kazam! machine' was used to create many early plywood experiments.

Left: The Eames' plywood expirements led to greater understanding of the material.

What was born out of the moulded plywood experiments was a rich variety of products such as children's furniture, moulded plywood animals, radio enclosures and moulded plywood screens etc. The moulded plywood animals took to the shape of circus animals such as 'seals, horses and elephants' as the 'furniture making techniques could be adapted easily to the four legged animal forms'[6]. Although the animals were never commercially produced, this application of the Eameses experimental work was a sign of great things to come to the world of toys. In the 'world of toys, he saw an ideal attitude for approaching the problems of design, because the world of the child lacks self-consciousness and embarrassment'[7]. The Eameses continued making their furniture, yet this shift in scale, to see the world of design through the eyes of a child, changed the way they viewed their work, and changed the direction of the work in the office in the years to come.

Right: The Eames' moulded plywood elephant.

The Eames House, 'became a kind of testing ground for all the work of the office'[8]. Their chairs and furniture could be evaluated in the context of 'simple objects... that revealed the same quiet elegance, truthfulness of materials, and expert craftsmanship that they sought in their own modern, mass produced work'[9]. The architecture of the Eames House was not in plan or section, but 'was to be found in the details of their daily life,'[10] in the arrangement and 'rearrangement of collectables' and objects that appealed to them. According to Ray Eames, behind these numerous objects, "the structure long ago ceased to exist, I am not aware of it"[11].

The Eames House became their longest running project, 'The floor acted as a canvas,'[12] Ray Eames's painting hung from the ceiling in the double height living space. Edward Carpenter described it as an 'Aladdin's cave' full of "lovingly positioned collections of shells, baskets, blankets, mats, candles, pillows, pots, plants, sculpture, chairs . . . which add texture, form space, play with the light that comes subtly, with constant change, through the houses transparent and translucent shell"[13]. The Eames House was not only a 'background for life and work'[14] , it was a 'conductive environment for the playing out of rituals'[15] of everyday living for the Eameses.

Although it was quite small it facilitated all that Charles and Ray required of it. 'It was

through displays of objects (some very personal) that the Eames personalised their prefabricated house and transformed it into a home'. This 'functioning decoration'[16] transformed their house from a cold metal frame to a series of spaces full of sensual experience and fun. Described by Charles Eames as a "cabinet of curiosity"[17], the contents of the Eames House were sure to stimulate both body and mind.

Below: The Eames House was full of many differnet objects of different origin.

In these initial years, working on all manners of projects at full scale, the Eameses learned many valuable lessons through experiments with materials and structure. They had designed their plywood splints around a mould of a human leg. Similarly, the starting point for their moulded plywood chairs was a survey of many people's spines, with many different curvatures. Working with full scale models the Eameses could successfully evaluate a good prototype from a bad one based on how it 'addresses the need'. They juggled 'constraints of price, of size, of strength, balance, of surface, of time', but also embraced them and 'willingly accepted'[18] the knock on effects on their designs.
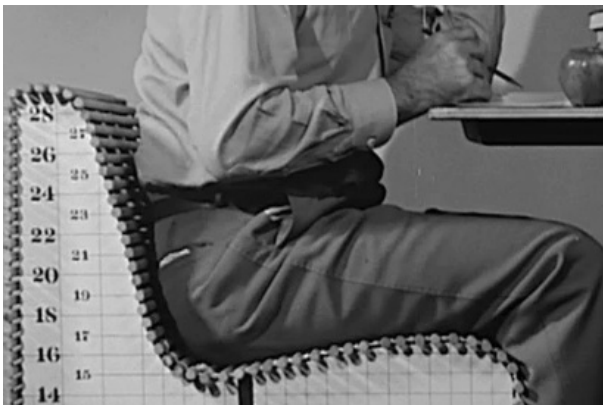
Left: The Eameses gathered information on different spine curvatures before designing their chairs.

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TOYS, TRAINS AND TOPS

After their first decade of design, the Eameses could afford to relax a little, enjoy themselves, and pursue a variety of other projects. Those that I find most interesting are a range of toys, stretching from cardboard toy masks to 'The Toy', and subsequently 'The Little Toy'. The reason they began to design and make toys was because 'they wanted them for their grandchildren'[19].

They were interested in how the use of a toy could change with scale, from something to play in to something to play with. 'The Toy' consisted of 'large colourful easy to assemble'[20] panels that could be made into countless types of play spaces depending on the imagination of the user. The Eameses later tampered with the scale of the design to create 'The Little Toy' which was to play 'with' as opposed to 'in'. Similarly the' House of Cards' was later rescaled to enclose larger volumes in the 'Giant House of Cards', completely changing the use of the toy.

'Charles and Ray's view of toys was never frivolous. There was always something to be learned by both adults and children.'[21] With their reconfiguration of these toys by simply changing the scale slightly, they have shown us that scale plays a key role in how we use spaces, even imagined ones.

Left: 'The Toy' could be used to create spaces to play in.

Right:'The Little Toy' could create spaces to play with.

The Eameses were truly fascinated by toys, they were '. . . master practitioners of play because they are so deeply grounded in the joy of how things work.'[22] Among over one hundred films created in the Office of Charles and Ray Eames, there are several which deal with toys alone. Some interesting incites and discoveries can be found if we look beneath the surface. 'This is a film about toy trains. These are real toys, not scale models. That doesn't mean toys are good and scale models are bad, but they are different. Most of the trains we use are old and some are quite old. The reason for this is perhaps that in the more recent years, we seem to have lost the knack of making real toys. Most old ones have a direct and unembarrassed manner, that give us a special kind of pleasure. A pleasure different from the admiration we may feel for the perfect little copy of the real thing.
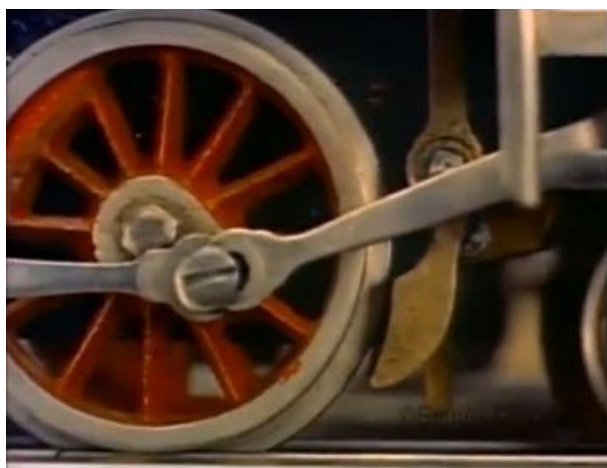
Right: Frame from the film: 'Toccata for Toy Trains', showing the workmanship involved in

In a good old toy, there is an attempt to be nothing self-conscious about the use of materials. What is wood is wood, what is tin is tin, what is cast is beautifully cast. It is possible that somewhere in all this is a clue to what sets the creative climate of any time including our own. Anyway, let's take a close look at some real toy trains.'[23] The script of 'Toccata for Toy Trains' underlines the differences between toys and scaled models regarding material and use, but also raises questions about individuality versus mass production. Charles motto, 'Create the 'most of the best for the greatest number of people for the least', further highlights this paradox.

Left: Frame from the film:' Toccata for Toy Trains', showing the truthfullness of amterial used,'what is wood is

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The Eameses wanted their films to communicate a message to the world. They were masters at creating 'pure cinema'. Even without narration in the film 'Tops' they could so powerfully convey an idea which was 'well received by physicists and astronomers who find in it examples of the same spin that is everywhere, in sea and air, in planets, comets, stars, galaxies – in every proton.'[24] What is fascinating in the 'universality' of these small toy tops.

Many, many tops were collected by the Eameses from countries like 'China, Japan, India, the United States, France and England,'[25] all coming together on film to elegantly convey a message of a different scale. This blurring of the boundaries between what is art, and what is science is something that the Eames strived to achieve. Beautifully composed, the film 'Tops' had an 'open ended, searching, haunting quality'.[26] The tops are wound, brought to life and die.

It shows the beauty of a scientific principle brought to life without one word spoken. Needless to say ,'Tops' can and should also be enjoyed as a simply delightful display of toys.

In many ways the Office of Charles and Ray Eames was beginning to feel like a circus. Undertaking many projects at the same time; the Eameses carried with them something of the high level of organisation and communication, as well as the playfulness and excitement you would expect to find there. The playful attitude adopted by the Eameses in everything they done, was a work philosophy. They felt 'as much or more could be learned from such activity as from work'[27]. It is no surprise then, that they surrounded themselves with toys as 'examples of principles or aspects of design.'[28] The presence of toys in the work of the Eameses is a bid to interpret the world through the eyes of a child, through the use of toys the Eameses could see the world in an unselfconscious, unembarrassed way.

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GLOBAL
COMMUNICATION

In later years, the Eameses concerned them-
selves less with furniture and products and
put their minds to education and science.
Their work with films and toys served them
well as a stepping stone into the field of exhi-
bitions and multi-screen presentations. They
discovered that 'one of the best kept secrets
in science is how unpompus scientists are at
their science and, the amount of honest fun
that for them is a part of it.'[29]

The office produced many exhibitions includ-
ing the acclaimed 'Mathematica' and the less
successful 'The World of Franklin and Jeffer-
son'. ' Mathematica has often been used as
the model for exhibitions on science, its lon-
gevity and continuing popularity are proof of
its value'[30] One of the reasons for its success
was that it commanded its audience's atten-
tion, involving all their senses with 'mechani-
cal interactive demonstrations.'[31]

The 'peep shows' present, were used to ex-
plain different mathematical principles. The
peep show '2n' , in some ways a predecessor
of 'Powers of Ten'. Its demonstration of ex-
ponentiation was an 'impressive visual spec-
tacle.'[32] Although 'The World of Franklin and
Jefferson' met widely appreciative audiences
on its European tour, it got a mixed reaction
at home in America. Nevertheless, it was a

sign that the Eameses were ready to perform on the world stage.

The film: 'A Communications Primer', attempts to humanise the functions of the computer with the use of simple images of human communication. A smile, for instance is 'beyond the barriers of language and custom.'[33] It can be interpreted to mean the same thing by anyone from any cultural background. The use of such simple truths to explain the seemingly complex and daunting workings of a 1950's computer made the Eameses film 'A Communications Primer' one of their most successful scientific projects. The Eameses enjoyed explaining complexity with the use of simple everyday objects.

The Film: 'Bread', which looks at 'the way bread is used in nutrition, bread as an art, bread as a political tool, bread as a symbol.'[34] , is another great example of the ability the Eames had to look beyond the scale of their subject matter and to see it in its broadest context. Bread is

Left: A frame from the film, 'A Communications Primer', showing how noise can interrupt the message of a piece of art.

Above: A frame from the film, 'Bread' which uses bread as a symbol.

simply bread to most, but 'Charles felt that there was an urgent need to break down barriers and to explore connections and continuities among disciplines in our increasingly specialized society.'[35] The way to do this was by using every daily rituals, situations and objects as symbols, so that their idea could be understood by everyone.

Charles explains his thinking on the use of object of human scale to communicate an idea that before seemed beyond comprehension. "The symbol; the abstracting of an idea. Communication at once anonymous and personal. Personal, because of the countless individuals that created its form. Each one that in his turn added something good or took something bad away. Anonymous, because of the numbers of individuals involved and because of their consistent attitude."[36] It is no wonder that the Eameses surrounded themselves with objects 'gathered from all over the world'[37] they saw themselves as communicators, and

to successfully communicate a message "the receiver must be able to decode something of what the transmitter coded or no information gets to the destination at all."[38] Explaining ideas of global scale in terms of the human scale with the use of symbols, the Eameses became effective global communicators.

As the Eameses role as global communicators became more and more prominent, they concentrated on multi-screen presentations Such as 'Glimpses of the USA' and 'House of Science for the IBM Pavilion at the New York World Fair. The Eameses endeavoured 'their most ambitious attempt to teach one culture about another: the 1959 American National Exhibition in Moscow,'[39] where they shared with their audience the film: 'Glimpses of the USA'.

The presentation was envisaged as a message from one urban community to another, at a time when both had had their fill of words but, the Eameses hoped, could still respond to visual images. 'Imagery of daily rituals . . . and ordinary objects promoted popular culture as the currency of exchange between nations.'[40] Shown on the six large screens that spanned half the length of a football pitch were a number of slides of the build and natural environment of America; Skyscrapers, motorways, bridges and aerial views of urban and suburban planning, the built texture of America was well represented in the film.

What made it successful, however, was the presence of 'the emotional side of everyday life that the Eameses considered usual'[41]. 'The last few images were of people saying good-night,'[42] followed by the sentiment of a gift of flowers, 'forget me nots' as they were, gave the presentation a very human feel. 'The offering of flowers is a universal, even transhistorical, cultural gesture of welcome.'[43] Evidently this sentiment was graciously received by the audience as the theatre floor needed resurfacing three times during the short time it was on display.

Alas, never quite making their mark in the world of circus performance, the Eameses had found themselves a stage and a gracious audience. Learning from their travels to countries such as India, they carried with them lessons in design, like the 'Lota' used to carry water on one's head. 'To the Eameses the evolutionary design of the lota was a credible story on a cross cultural scale, proving the value of connections between past and present, handcraft and machine made, foreign and native.'[44] The Eameses could now see themselves as citizens of the universe, and what a wonderful idea that was. All they needed now was a medium in which to express it.

Above: The multiscreen presentation.' Glimpses of the USA'.

Below: Photograph of 'lota' taken by the Eameses from one of their many trips to India.

POWERS OF TEN

We now turn to what many see as the pinnacle of the Eameses work in the scientific world. The 'Powers of Ten'. A personal guided tour of the known universe, from atom to cosmos. Symptoms include; initial loneliness often followed by shock and breathlessness. Its audience is everyone from 'an interested ten year old' to a 'specialist'. Its goal is to give its audience an almost 'physical as well as an intellectual experience'[45]. It presents the world as an arena of both continuity and change. As the observers change from power to power, we get a sense of the forces that are active in these worlds within our world, and beyond our world. 'Stars shine, planets are round, bridges remain geologically rather small, cells divide rapidly, atoms randomly vibrate, electrons disobey Newton, all because of scale.'[46] The film raises just as many questions as it answers, as we are left with a strange double ended cliff hanger at the fringes of human understanding. The Eameses nor their film claim to know whats comes next. All they know is that 'tomorrow the view will differ; we hope it will be more penetrating, more inclusive, freer of misconception and more beautiful.'[47]

Like many of the Eames endevours, 'Powers of Ten' is set initially in the human scale, the familiar and the comfortable. 'Imagine a human being scaled up to twice its size, keeping

all proportions the same, and you imagine a
structure whose bones will collapse under its
own weight'[48], this undeniable truth is a stark
reminder of the fragility of the human scale.
Yet, as architects we often submerge our ideas
into objects we label as 'scaled models'. 'Human
technology naturaly must obey the same rules.'[49]
The Eameses solution to this can be seen in their
work. Making models at 'full scale', as to never
be fooled about the limits of a certain material.
'Deep inside matter, the atoms do not change
in size as the size of the creature increases. The
scale model is inconsistent. The stamp of intrin-
sic size is held in the nature of the atom.'[50] Scale
is a delicate constraint, but it is one we must
'willingly accept' in the world of design. Has the
usefulness of the 'scale model' been impeded?
They are less than truthful of structure, load or
relationship to the human scale.

*Below: Frames from the
film: 'Powers of Ten' about
the relative size of things
in the Universe.*
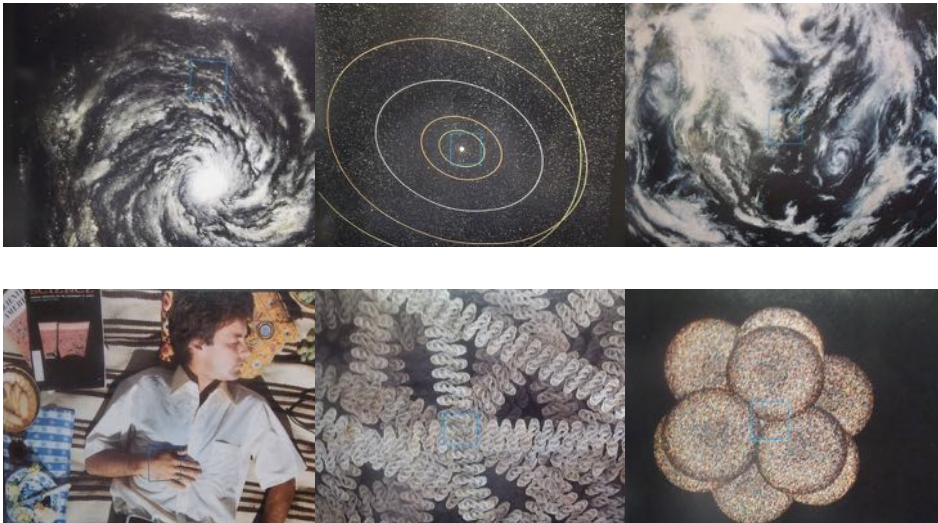
CONCLUSION

The attitude toward design that existed in the Office of Charles and Ray Eames was one of enthusiasm, pleasure and playfulness. It is this attitude that carries through in every project they applied themselves to. At every scale they worked at they brought a fun new way of looking at the world 'from house to cabinets, to childrens furniture, to toys, to minitures. Even the architectural models were treated like toys, played with by excited architects and clients acting like curious children.'[51]

They understood the intimacy of the human scale, and when it mattered most to be able to show it, as in 'Glimpses of the USA'. Their work with toys within film is both nostalgic and incisive. The Eameses vision of the circus as '. . . an arena in which so many problems of communication seem to dissolve or be irrelevant'[52], rings through. Breaking down these barriers of communication was an implicit part of their work.

The Eameses discovered that complex ideas could be explained with the use of simple objects and toys, and through teaching with this playful discovery as a catalyst, they could communicate ideas of universal relevance at ease. The distinction used to differentiate between 'toys' and 'scaled models' in 'Toccata for Toy Trains', questions the usefulness of 'scaled models'. It favours 'toys' because of their direct and unembarrassed manner.

Perhaps we could use more toys in the architectural world today. If the Office of Charles and Ray Eames was a circus, then their grand finale was certainly 'Powers of Ten'.' To the Eameses, the circus was an 'event that offered a multitude of experience for the visitor – something for everybody, and more than could be taken in on one viewing or visit.'[53] 'Powers of ten' certainly enthrals its audience, leaving them wide eyed and hungry to learn more.

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[20] John Neuhart, Marilyn Neuhart and Ray Eames, Eames Design, The work of the Office of Charles and Ray Eames,(New York, Abrams 1989) pp,157.

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[26] Alan Lightman 'A Sense of the Mysterious' The work of Charles and Ray Eames, A Legacy of Invention, (New York: Abrams), pp120–124.

[27] John Neuhart, Marilyn Neuhart and Ray Eames, Eames Design, The work of the Office of Charles and Ray Eames,(New York, Abrams 1989) pp 157.

[28] Pat Kirkham 'Introducing Ray Eames (1912-1988)' Furniture History 26 (1990) pp, 140-141.

[29] 'Eames Design'

[30] John Neuhart, Marilyn Neuhart and Ray Eames, *Eames design, The work of the Office of Charles and Ray Eames,* (New York, Abrams 1989) pp, 257.

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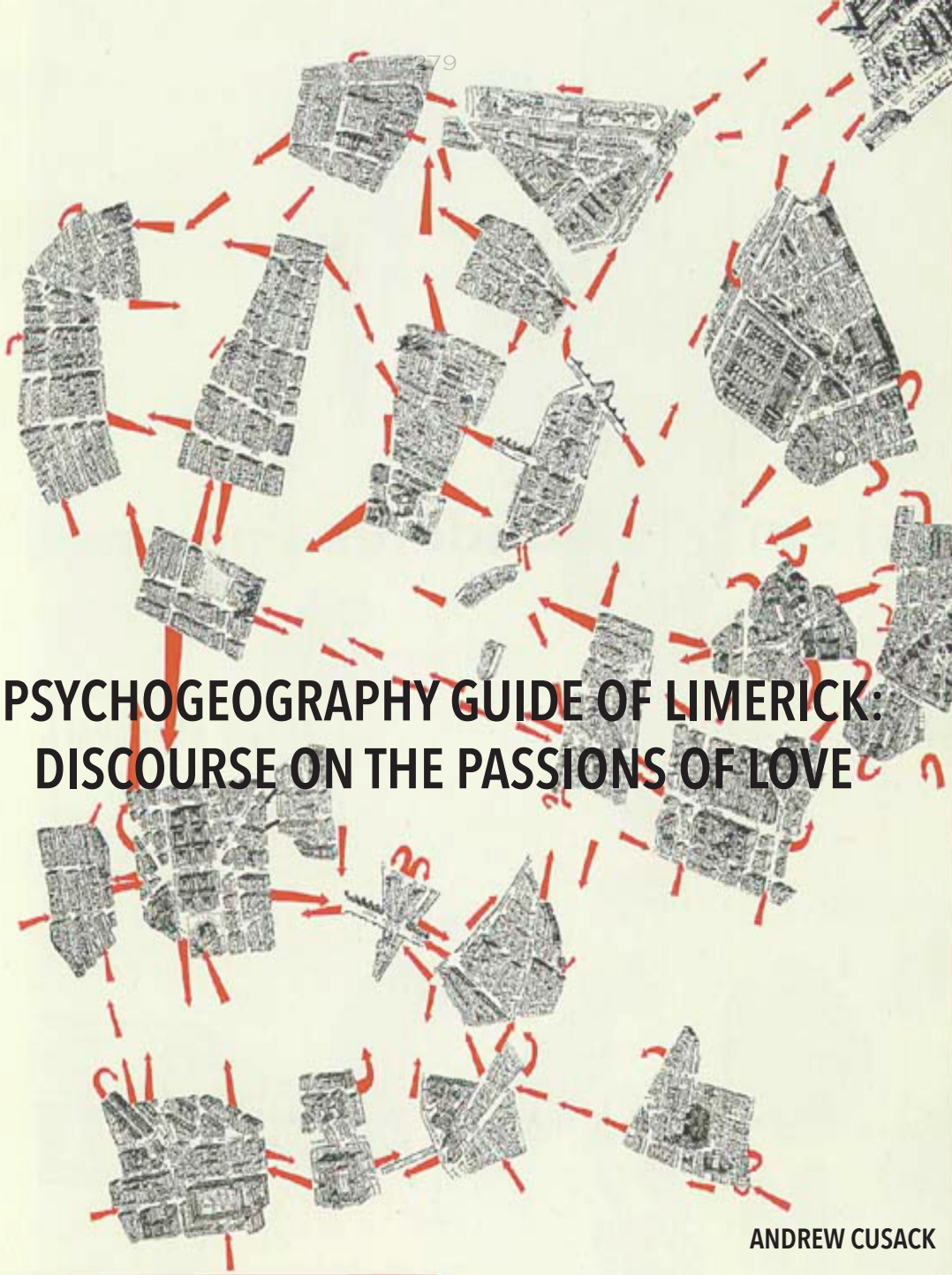
PSYCHOGEOGRAPHY GUIDE OF LIMERICK:
DISCOURSE ON THE PASSIONS OF LOVE

ANDREW CUSACK

GUIDE
PSYCHOGEOGRAPHIQUE
DE PARIS

DISCOURS SUR LES PASSIONS DE L'AMOUR

pentes psychogeographiques de la dérive et localisation
d'unites d'ambriance

par G.-E. DEBORD

Contents

Introduction

Psychogeography which is an increasingly popular term has many ideas and connotations associated with it. The impact of the built environment is much more important in the thinking and design of cities today. How we experience cities is also constantly changing. Many people only see a city through its main attractions and so do not get real engagement with the built environment. By using Psychogeography and Dérive one can see a city in a whole new way and happen by chance on new experiences.

I experienced an example of this, While having a drink after work in New York. A friend suggested we should go to another bar and instead of planning where to go we thought we would just walk downtown and see what happened. Shortly after leaving the bar we found a Korean Restaurant and thought we would get some food before continuing. In the end we stayed there all night chatting to the Korean owners and having some Sake with them. If it was not for choosing to walk aimlessly we would never have had that experience.

Although these concepts have been around for many years, it is only since the 1980's that architects have come to widespread acceptance of the programming of space. This has led to a huge resurgence of the ideas of Psychogeography and their associated meanings. A lot more thought and design now goes into the thinking of public space and how they work in large and small scale cities. Previously many thought a simple square of green space would suffice for a public amenity, now the actual impact that the space and its surroundings have on the thinking and behavior of an individual is much more to the forefront of the design. I am delighted and encouraged by this mindset which I expect will have a very big impact in areas of cities, some of which I have already seen in my home city of Limerick. I will outline some my my own thoughts on this in the second part of the text.

PART ONE

Chapter One

Development of the Situationist International
Movement

The focus of this essay aims to look at psychogeography as a fundamental idea that is becoming increasingly popular in modern architecture and influencing the way in which we design our cities. The origins of this topic can be found as far as 1700's. Its development can be attributed to many novelists, poets and theorists over the following centuries from Daniel Dafoe and William Blake to Thomas de Quincey and Robert Louis Stevenson,

The idea of Psychogeography became more mainstream and caught the publics attention in the 1960's and 70's with the Situationist movement in France. It was Guy Debord who took these ideas and spurred them into a broader audience. In recent times there has been a revival in these ideas and thinkings. I consider this new interest in such topics is starting to influence a new generation of younger architects in their thinking and design practice.

To understand the situationist movement we must commence our discussion some years before its actual formation.As the movement itself was formed from a collection of other avant-garde movements.

In the early 20th century many new artistic group emerged. Two of these avant-garde movements were Dadaism and later Surrealism. Dadawism emerged as a response to World War One. They believed that it was the colonialists interests which caused the war. Their response was through the visual arts, literature, poetry art, manifestoes and art theory. The Dadaism movement embraced chaos and irrationality, rejecting logic. From these ideas, Surrealism grew in the 1920's and was based mostly in Paris. The group was looking to revolutionize human experience by making them free of restrictive customs and structures.

In the early 1940's Isidore Isou took some of the theoretical ideas from both the Dada and Surrealism movements to form Lettrism. The group published many works over the subsequent years ranging from poetry to large literary texts. One of the members

Guy Debord who joined in 1951, after meeting with the group in Cannes decided to spilt and form his own group the Letterist International. This group did not have much in common with the former and was much more a precursor to the Situationists. It was here that the beginnings of Debord's ideas on Psychogeography were to be honed and developed.During this period debord wrote his *"Theory of the dérive"* and Ivan Chtcheglov, a political theorist wrote his work *"Formulary for new Urbanism".*[1] In this Chtcheglov pushed for a new city were *"Everyone will live in their own personal cathedral. There will be rooms more conducive to dreams than any drug, and houses where one cannot help but love."*[2]

From these works and writings, Situationist theory began to develop,which revolved around the construction of situations in cities along with the field of psychogeography was properly defined as *" the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals."*[3]

It was finally in July of 1957 that Debord along with Asger Jorn managed to join some much smaller avant-garde movements such as the London Psychogeographic Association and the International movement for an imaginist bauhaus together with the Letterist international to from the Situationist International.

An important aspect to the Situationist International is that they were fundamentally opposed to being referred as situationism because as Debord defines it as *"a meaningless term improperly derived from the above. There is no such thing as situationism, which would mean a doctrine for interpreting existing conditions. The notion of situationism is obviously devised by anti-situationists."* [4]

They were opposed to all ideology. In *"The society of the spectacle"* by Debord he describes ideology as *"the abstract will to universality"*. He feels that all ideologies are *"repressive delusions."*[5] which to some could be seen as contradictory as they laid out some forms of an ideology in their 1957 manifesto. What they were seeking to do was to attach their ideas to all areas of culture such as art, films, literature and eventually to push many political theories into the main stream ideals. They took inspiration from Marxism and the 20th century artistic avant-garde movement. They were very opposed to capitalism and were much more concerned with human desires and how best to fulfill these. The main idea of their work was the construction of situations which would help to favorable increase the fulfillment of the human.

Figure One:
Slogan "La Lutte Continue" which became plastered around
many wall of Paris as part of the May 1968 riots.

Chapter Two

Artistic and Poltical Differences

When looking at the Situation-ist International there are two main periods. The first was the artistic pe-riod from 1958-1962 and second was the political period which was from 1963-1968. During the artistic period of the Situationist International, they collaborated with many of the smaller avant-garde artists and groups through-out Europe while maintaining a base in Paris.

During this period many of the ideas that had been started in the Let-terist movement were explored and ex-panded upon. It was Chtcheglovs view that *"a mental disease has swept the planet: banalisation."*[6] A key point to the thinking of the SI was the rejection of art as a separate entity to politics. For this rea-son they refused to sponsor works of art that would just have the title of being a situationist piece but none of the political content. I believe this was done as a measure to keep a distance between the movement and tradition-al avant-garde movements because they did not want to become stagnant like the previous Dada and Surrealists

movements, which Debord felt was their problem.

Guy Debord was leader of the movement during this time and is said to have run the group in an almost dic-tatorial way *"under the firm, if not tyrannical, grip of Guy Debord."*[7] It is because of this approach of leadership, Jorgen Nash took on the role of a catalyst within the group and as a buffer between Debord and some fellow members. In this peri-od ther were too major splits within the group which were both based on the increasing political nature of the situa-tionists. The first was with the German collective Gruppe SPUR, Who it was felt were just using the group for success in the art world.

The second spilt was with the Scandinavian part of the movement which was led by Jorgen Nash. Again this was over political differences. Nash favoring a spilt between art and politics while Debord wanted to concentrate only on their political aims. Debord was considered a person lacking personal warmth and therefore relied on Asger Jorn to mediate between Debord and

the other members to stop squabbling between them. His leadership was withdrawn in 1961 which led to many disagreements among members and many exclusions from the Situationist International.

The political side of the Situationist International became much more to the forefront from 1963 onwards still being led by Guy Debord and Raoul Vaneigem. Many of the ideas about urbanism and situgraphy were put aside in favor of more critical thinking about Marxist's ideals and a greater push for revolution against the established governments. During this period of the Situationist International Debord pushed for a much stricter form of dérive and psychogeography. This was a way of separating himself from the more artistic notions of Dadaism and Surrealism. Dérive can be used much less as wandering but more as a military tactic. *"the Dérive becomes a strategic device for reconnoitering the city 'a reconnaissance for the day when the city would be seized for real"8*

Another aspect of the previous more artistic side of the Situationist International that Debord uses is Dètournement, where the Situationist International take works and subvert their meaning for their own message *"any sign or word is susceptible to being converted into something else, even its opposite."9* This allowed the situationists promote more political meaning through artistic works. My view of what led the Situationists to become increasingly more political in there ideas was the lack of tangible evidence from their work and the increasing banality of the city and its people. Guy believed that there was a change needed, like Karl Marks who thought that *"the wealth of societies in which the capitalist mode of production prevails appears as an immense collection of commodities,"10* Debord felt that it has progressed to advanced capitalism where *"the whole life of those societies in which modern conditions of production prevail presents itself as an immense accumulation of spectacles."11*

I think Debord wanted to change people from being a spectator of the city to being engaged with with it. What Debord is trying to communicate to society is that this new city is much more about the empowerment of the individual to question and analyze its surroundings. To this end members of the Situationist International organized meetings of the working class.
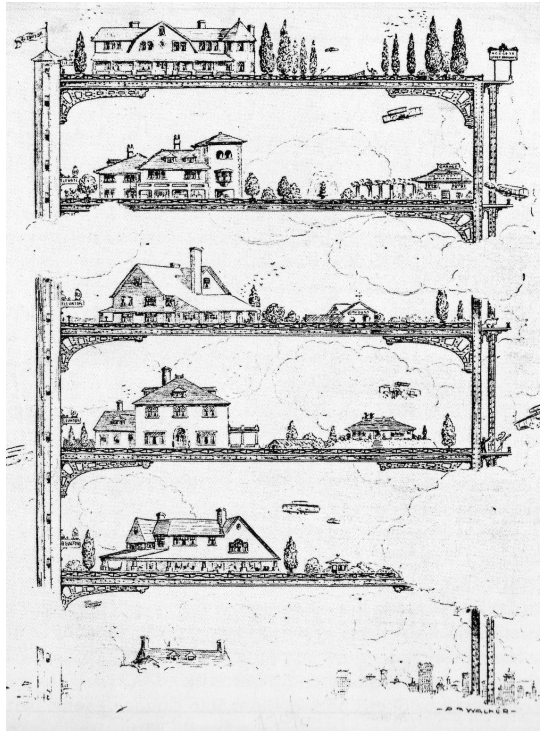
Figure Two:
1909 theorem; the Skyscraper as utopian device for the production of
unlimited numbers of virgin sites on a single metropolitan location

Chapter Three

Paris 1968, The Height of the Situationist International

From 1963 the Situationist International had been experiencing a steady decline of members, however thanks to the increasing restlessness in France in the late 1960's, Situationist theory began to gain a popularity with many young students in France. Most notably in Strasbourg where students managed to use university funds to produce a pamphlet entitled *"On the poverty of student life"* which promoted SI ideals and caused much debate worldwide.

These students along with the SI sought a revolution of western society and a change in the consumer lifestyle which was developing in Europe and across the world at the time. Slogans from many of the SI works began to appear on walls through out Paris. Such as *"La Lutte Continue"* which translates to *"The struggle goes on."* This particular slogan and corresponding image (Figure One) has become a widespread symbol of that time.

It was in 1968 that the SI saw the fruition and culmination of their work. Riots started in Paris after the oc-cupation of the university of Nanterre by students which later spread to the Sorbonne. Debord would have viewed this as the beginning of the revolution he had wished for. Over the following days a general strike was declared by workers xunions and around 10 millions people took part. This could be said to be the pinnacle of the Situationist International achievements.

Debord believed that this revolution would have a much larger impact on the European landscape and that this starting point in Paris would spread to many other cities such as Berlin and London. The council for maintaing the occupations set up by the Situationist International and the students resisted influence from the Communist Party and larger trade unions as they would have favored a compromise with the government, unlike Debord who would have wanted to push the revolution further.

Unfortunately the general strike only lasted two weeks and with the de Gaulle government calling a gener-

al election the threat of a much wider spread revolution was halted. Despite this De Gaulle and his government was re-elected to power. I am sure the Situationist International would have been disappointed with the lack of conviction of their fellow patriots to continue their push for change.

Following the aftermath of the riots the Situationist International fell pretty much to the wayside with many members choosing to leave. By 1972 Guy Debord and Gianfranco Sanguinetti were the only members left of the Situationist International. The last issue of the Situationists was an analysis of the May 1968 riots with possible ways in which it could be better conducted if it were to ever happen again.

In later comments made by Debord looking back on the Situationists movement he is inclined to look at the work not as a series of councils, that they set up for the revolts of 1968, but more as a style in which these things can be achieved *"The style of organization defined by the SI and that we have tried to implement is not that of the councils.....it is Specific."[12]*

I think that Guy felt he had overcome the problem that faced them at the time of entering a new era of change. It was finally in 1972 that Debord decided to dissolve the Situationist International and move on to other pursuits. In this 15 year period of the Situationist International, a huge range of topics and ideas were brought much more into the public domain. Although in latter years the Situationist International was much more political, I think their early connection to Dadaism and Surrealist movements with dérive and psychogeography have had a much longer lasting impression on architecture than their later more political aims.

Figure Three
The city of Captive Globe, by Rem Koolhaas shows a city
were all form and ideologies can be accepted and try to live
together in one city.

PART TWO

Chapter Four

Psychogeography Explained

Over the course of the 15 years of Situationist International, the most interesting topic for me, was the that of Psychogeography and its smaller sub sections of dérive and Détournement. The Situationist International firmly cemented some of the ideas with definitions of these notions. These ideas and theories are part of a much larger scale of time where people such as Thomas de Quincy with his work entailed *"Confessions Of An English Opium Eater".* In which he outlines and describes many of his trips he took while on opium, around London in the 18th century. In this he makes light of the possibility of chance in this new found London.

Psychogeography can be defined as *"the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals"*[13] Psychogeography is something that was only given this definition in the 1958, but has been around for many years before it. The Situationist International helped to show a much wider audience the ideas of Psychogeography. However with their decline after 1968 some of their ideas were put on a shelf and forgotten about for many years. It is only in the recent 20-30 years that it was had a large revival.

Psychogeography is something that anyone can take part in and take pleasure in while visiting or living in a city. The process is very straight forward. When walking through a city you should try to record as much of your journey as possible, by doing this you tend to become much more aware of your surroundings and thus the impact that the building and built environment can have on you. Most people who go to a new city often take in only the traditional prescribed routes and usual tourists spots. The gives a very limited view of the city.

Dérive is the answer to overcome the banalities of a modern city. Dérive as it has now come to be defined as *"is an unplanned journey through a landscape, usually urban, on which the subtle aesthetic contours of the surrounding architecture and geography subconsciously direct the travelers, with the ultimate goal of encountering an entirely new and authentic experience"*[14]. By taking a random

route through the city with no intention of your destination you are able to visit and see things that you might have ignored previously. It is a great way to become much more involved in the city.

The Situationist International did a lot of research into this idea, taking many walks through the centre of Paris, allowing them to create many maps of the city. Maps such as Debord's *"Guide Psychogeograpihque De Paris"* (The cover page) shows the key unities in the city with the arrows showing the most frequent paths used.
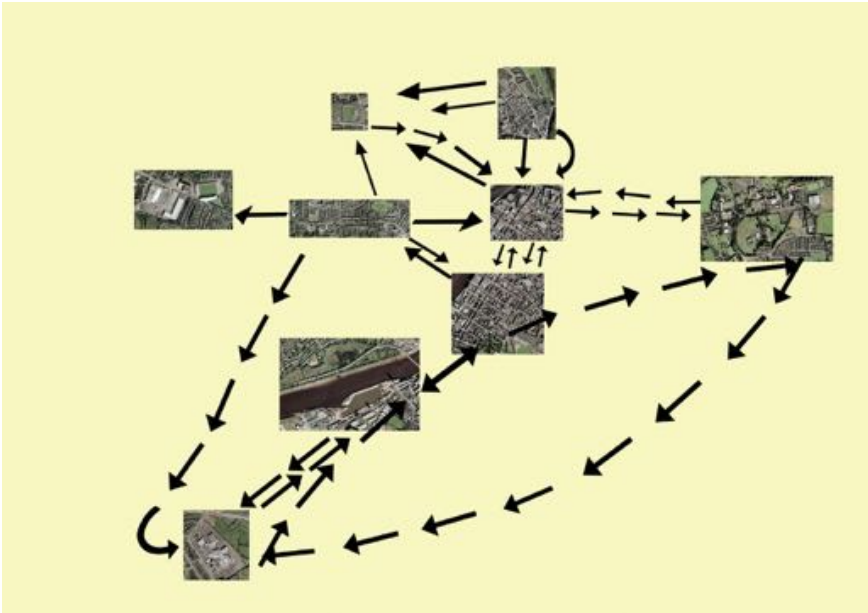
Figure Five:
Map made by myself of limerick showing some of the key focal points in Limerick.
The GAA grounds and Thomand park to the left on the image with UL to the right. It
documents many peoples movement throughout the city.

Chapter Five

The Street Walker in Manhattan

Much of the Situationists work was confined to Paris and London. Some of the maps that were produced at this time are very good in documenting movement in a city, It would be interesting to imagine what Debord and some of the others would have made of New york. My reason for mentioning this city is I find some immediate relationship between their work and some of the thinking of Koolhaas in *"Delirious New York".* New York in its design and function is completely different to Paris and London. *"Manhattan is a counter-Paris an anti-London"15*

Where London is a lot more haphazard as a city, New York has a very strict grid that provides equal proportion and symmetry to everything. In London it is very easy to get lost and allow yourself to be moved by the ley lines and constant flows of a city, compared to New York, which at first you think the strict grid stops this flow by a constant awareness of place. However from my own observations of my time in the city it seems while the grid is sub-

duing the ad hock nature of humans by making everything a repetition of itself restricting them to their own square of space. People in the city make a conscious effort to make their own mark on Manhattan. For example people who go onto the subway and start dancing or singing. It is scenes like these that I think that make New York the perfect place to apply the techniques adopted by the Situationists.

Since the structure of the city is so rigid it is up to the people to provide the sense of wonder or mystery in the city. *"it forces Manhattan builders to develop a new system of formal values, to invent strategies for the distinction of one block from another."16*

The idea that you could pick any subway car in NY and not be sure of what will happen on your journey I find to be very intriguing. I think many members of the SI would have found the city to be just rich in possibilities as they found Paris to be. Unlike Paris, New York has taller buildings which dwarfs the casual pedestrian and causes them to think about what might go

on behind the glass facades which i think adds another layer to the city. In Paris and London it was the flâneur who ruled the streets, *"the image of an observant and solitary man strolling about Paris"*[7]. This man in Paris knew all the little stories and things one would only learn by really knowing a city, but in Manhattan there is a new person, the voyeur, who remains hidden high up in these glass towers unseen but with an almost omnipotent view of the movements of the cities inhabitants. His elevation transfigures him into a voyeur. It puts him at a distance.*"It transforms the bewitching world by which one was 'possessed' into a text that lies before one's eyes. It allows one to read it, to be a solar Eye, looking down like a god."*[18]

This voyeur I think is very elusive to the pedestrian not being able to see them or know what they are doing. The huge skyscrapers in Manhattan came as a result of the invention of the elevator. With this a whole new world of possibilities was opened up an images such as (Figure two) emerged. It displayed an idea of healthiness *"the greater the distance from earth, the closer the communication with what remains of nature."*

Manhattan I think, is still a city that the pedestrian can thrive in. One thing that struck me about the city was no matter what time it was, it always feel as if anything could happen right around the corner. I think this comes a lot from the density of the place and that there are always people about regardless of time.

Dérive is a useful idea that I found myself using a lot ,unknowingly to me, in Manhattan. On my days off in the city I would chose a destination somewhere in the city normally quite far away and make my way there by just walking not looking at any maps more a vague notion of the direction. Doing this on a few occasions I found myself walking around places I may not have normally gone to. One of these times, on my way to Battery Park I ended up in chinatown eating in a restaurant with only Chinese menus and no pictures of the food which provided a very interesting experience, one which would not have happened were it not for the rambling way I went through the city.

I think that this is a great example of how one can navigate the city taking Chtcheglov's idea of a *"CONTINUOUS DRIFT."*[19] From my own experiences and what I have come to know of Dérive, I think its the best way to learn a city and follow the movement through it.

Figure Six:
The Limerick Milk Market on an average saturday. bustling
with people and activity.

Chapter Six

Ideas for New Limerick

Limerick being my home has had a large impact on my thinking of what cities should be and how I believe they should be designed. Limerick has changed radically in the past 10-15 years. The city that I remember as a child, only a few years ago, is quite different to the Limerick presented in front of me on a weekend stroll through its streets.

Over the past 5 years many shops in the main shopping area have closed down following the financial crash in 2008. This is due in part to the construction of large shopping areas such as the crescent in Raheen and commercial developments on Childers road, outside of the city centre. Combined with this is the increasing number of housing estates built on the fringes of the city. As a result a doughnut effect has started, in which the centre of the city is deserted but has a band of commercial and residential activities happening around it.

I have made some efforts to try and map this new changing movement of people in the map shown (Figure Five). It shows how many people in the city chose to use these large shopping centres as opposed to the city centre, Some of this is down to the availability of parking and cost. People will drive 10 minutes to Raheen compared to walking just 15 minutes into their town centre. Many students from the University will also chose to use the motorway to avoid the city. most of them only see the city at night when heading out to socialize.

Another map that I feel would be of great value would be something similar to figure seven. This map by Jermey Wood shows his own routes through London as documented with a GPS device. It would be interesting to have up to one hundred volunteers do the same in Limerick. I think it would demonstrate clearly what is working and not working in the city, where they frequent and where they don't.

I think this is a great change and is something that really needs to be addressed. If you can change peoples attitudes to the city then it may again come alive and be a more vibrant place.

Drawing maps such as the ones shown, are undervalued and not used enough in the early stages of the design process. They make it much easier to tailor to the exact needs of an area rather than having too much of some activities and not enough of others. Another great use for maps such as these would be to highlight areas where the city may be starting to decline, in this case the city centre, allowing architects and planners to provide interventions that can revitalize these places. What must also be taken into account is the currant psycho-geographical impact that Limerick is having on its inhabitants.

With the new city management system for Limerick, I think there is an opportunity to make many necessary changes to the city. By making it much more of an coordinated experience to come through, it could draw people into staying and living within the Georgian core of the city. There is a need to program the space more within in the city, something that is only in recent years becoming popular among design thinking, *"At the start of the 1980's, the notion of program was still forbidden territory"*[20] so that everything acts as a cohesive unit. In doing this the city would need to be planned very carefully.

At the moment there are still a few things in the city that work very well and draw large numbers of people into the city. One of these is the Milk market which over the past 10 years de-spite decline overall in the city has seen great growth. It provides many individual artisan produce that you cannot get anywhere else in the city. It works because it provides an experience when people come to it, figure six shows the bustling atmosphere that until recently would have been common in a lot more streets across Limerick.

The river in the city is a great resource that should be integrated more. that although the recent construction has differed from its predecessors in facing onto the river there is little or no interaction with the water.

The map of Limerick shows a huge derelict docklands that once brought a thriving shipping industry to the centre. Many people now avoid this area only passing it on route to somewhere else. Here would be a great place to set up one focus point in the city possible a cultural hub of artist.

Ideas could be taken from the Christiania area in Copenhagen. This would set up a much more dynamic route through the city as a one side would be this new revitalized docklands leading to the milk market with a huge amount of nightlife already there. This would encourage people to set up new ventures in between these too focal points. combined with this stopping any new building outside of the city and encouraging people to occupy and renovate buildings in the city centre such as the Georgian core would also help to

increase the numbers of people active-
ly living in the city.

This new route way through
the city would encourage wondering
through the street scape going aim-
less from one point to the next, similar
to how I conducted my walks through
New York. By programming some spac-
es in the city and have them as fixed
points of interaction, will allow for the
more ad hock random things to happen
in between. Like the many buskers that
perform within in the city.

My own view of city has changed
a lot since commencing the study of
architecture. It has allowed me to see
more possibilities around me, not to
put limitations onto what the city could
be and possibly in 50 years time, known
as the best city in Europe. When de-
veloping a city stopping the banal and
mundane activities from taking over
should be the top priority of planners
and architects. Without proper plan-
ning of the a city, thinking of buildings
a single entities and not as a collective
unit, I think leads to the eventually fall
of a city.

My recent research into the
Situationist International and the world
of psychogeography has shown me
what can happen in a city, or anywhere,
if your willing to take a chance and
just go for a walk, with no intended
destination but with just an open mind
to possibility.

Figure Seven:
This is map made by Jeremy Wood. He generates these maps by walking
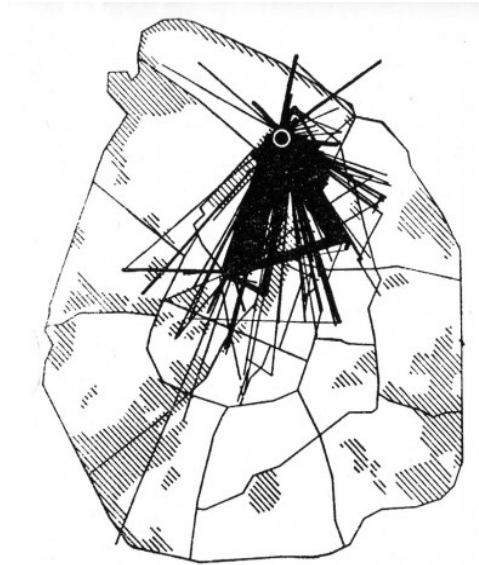*around London city with a GPS so each line represents a lived experience*

Figure Eight:
The map above by Paul-Henry Chombart show the movments of a young wom-
en through the city showning places she regularlly frequents.

Footnotes

1, Formulary for a new urbanism, is a text by Chtcheglov outlining how the city has become a sea of banality nothing new emerges and all the promised things of the dadaists and surrealists are gone.

2, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 6

3, Ken Knabb, Situationist International Anthology (California, Bureau of public secrets, 2006), 52

4, Merlin Coverley, Psychogeography (London: Pocket Essentials, 2010), 93

5, Guy Debord, Society Of Spectacle (Detroit: Black and Red ,2000), 23

6, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 4

7, Merlin Coverley, Psychogeography (London: Pocket Essentials, 2010), 82

8, Simon Sadler, The Situationist City (London: The MIT Press, 1999) , 81

9, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 20

10, Karl Marx, Das Kapital (New York, Gateway Editions, 1996), 125

11, Guy Debord, Society Of Spectacle (Detroit: Black and Red ,2000), 23

12, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 473

13, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 51

14, Ken Knabb, Situationist International Anthology (California :Bureau of public secrets, 2006), 51

15, Rem Koolhaas, Delirious New York (New York: The Monacelli Press, 1994), 20

16, Rem Koolhaas, Delirious New York (New York: The Monacelli Press, 1994), 20

17, Rebecca Solnit, Wanderlust:A History of Walking (London: Verso, 2001) , 250

18, Michel de Certeau, The Practice Of Everyday Life (California: University of California Press, 2011) . 92

19, Simon Sadler, The Situationist City (London: The MIT Press, 1999) , 93

20, Bernard Tschumi, Architecture and Disjunction (London: The MIT Press, 1996) , 144

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