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señe of space
Vanya Lambrecht Ward

Mixed media on wood
Series, 3 No., Size Varies

My investigation centres around the idea of the photograph as a non-truth rather than the perceived verisimilitude of the image; and the physical experience of the built space rather than its measured reality. Through the use of photographs and objects I endeavor to investigate the tension between what we see (think to see) and what we experience in spaces and how we translate these encounters. The so-called 'nostalgic' and remembered aspect of both architecture and photography are a fundamental aspect in understanding the language of both (built) space and (photographic) image. The temporality rather than perceived permanence in both architecture and photography becomes the stimulus.

Not For Sale

www.vanyalambrechtward.com

27

Traces
Banbha Mc Cann

Acrylic on paper
Series, 420 x 297mm

Which narratives are worth being told and preserved?

This series of paintings records the unusual layering of mechanical and electrical services of the City Assembly House prior to restoration works.

Metal light switches sit beside their contemporary plastic counterpart. Strip lighting is juxtaposed by the stuccoed surround of its predecessor and a bath and its pipes offer a narrative directly linked to the building's function at a specific time. The traces and layerings of past use, removed during restoration works, offer an alternative narrative to the buildings history.

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33

Sleep Till Death
Stephen Mulhall & Francis Matthews

Video
1:39 min

Samuel Beckett's 'Sleep Till Death' is his translation of Chamfort's aphorism "Vivre est une maladie dont le sommeil nous soulage toutes les seize heures. C'est un palliatif; la mort est le remède." It encapsulates Beckett's ambiguous feelings about the tragedy of life (and death).

Filed in the former Pathology Building of University College Dublin's original city centre campus, the spaces echo these interests: decayed, entropic, exposing a palimpsest of the buildings and its hidden lives.

Its filmmakers are practitioners of film, art and architecture, interested in uncovering stories and memories and revealing hidden connections.

www.nineteeneighty.ie

39

A World Within. Notes on Michael Haneke's Amour
SET Collective & Stephen Mulhall

Risograph Print, 420 x 297 mm

This submission explores ideas of memory, place and home in Michael Haneke's Amour (2012). Haneke shows the lives of an octogenarian couple in their Parisian apartment, the inner world of the apartment and the mental world of its occupants intertwined, with an increasingly ambiguous relationship between its mental and metaphorical landscapes. The apartment itself is an exact replica, in terms of size and decor, of Haneke's childhood apartment in Vienna. This essay and drawing were originally published by SET Collective as part of The Everyday Experience at the Irish Museum of Modern Art.

Free / Suggested Donation €1

www.setcollective.com

22

The Rockpool, Newcastle
Jane Larmour

Watercolour
17.5cm x 25cm (Framed)

This composite plan and sectional drawing was made to record and understand the physical, material, topographic, tectonic and textural qualities of both the natural setting and the manmade architectural intervention which contribute to the particular feeling of 'place' experienced at the Rockpool, Newcastle. The Rockpool which dates from the early 1930s is one of the few outdoor tidal public baths still in use in Ireland. This work forms part of a wider Doctoral Research project on the subject of the architecture of public baths in Ireland being carried out by Jane Larmour at the Belfast School of Architecture, University of Ulster, with the assistance of a DEL Postgraduate Studentship.

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28

Gables of Dublin
Helen McCormack

Pencil hand-drawings on paper
2 No. 156 x 130mm sketchbooks

The drawings within each sketchbook create a form of map which records the gable walls of buildings within Dublin 1 and Dublin 2.

While often unseen but in plain sight, the gable can passively and actively engage in the public realm. The act of recording the gables aims to open up further discussion on the role they have in adding to the making of place while also absorbing the collective memory of physical, societal and subconscious changes to the city. The aim is to continue recording the gables after the exhibition, taking a wider scope across the city and suburbs.

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34

Set Design for Theatre Works
West production of Uncle Vanya
Orla Murphy

Digital Print, 4 No. 150 x 150 mm

Each backdrop locates the narrative of one of the four acts in Anton Chekhov's *Uncle Vanya*. During the play the characters increasingly become frustrated by their own lack of action, direction and ability to shift out of a descending spiral of apathy. The actors are trapped in the memory of the land as bucolic; yet they are unable to prevent its slow ruin. The limited colour palette in the images uses shades of yellow, grey and white to echo the atmosphere of each act. The images are back projected at large scale on a white scrim upstage of the actors.

Not for sale

opmmurphy@gmail.com

40

33 Chairs
Elizabeth Shotton, Roger Mullin

Hahnemühle paper, ink, conte, chalk
1280mm x 2030mm [framed]

The character of place arises not simply, nor perhaps foremost, from the metrics of space, but rather through its occupation and use. Metrics defined by professionals are revealed, refined or altered through the disposition of less fixed forms within its boundary, transforming the reading of space into place.

33 Chairs is a study of scale, figure and detail in three identical folding chairs, culled from a group of several hundred of their kin. Hung on a wall, they alter the figuration of the boundary, while on their release and unfolding, they redefine the spatial characteristics of the space into place.

On loan

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Extracts from a Graphic Anthropology of Namdaemun Market, Seoul
Raymond Lucas

Copic Marker on Bristol Board, A5

As a demonstration of the approach taken in my work, this 'graphic anthropology' takes a complex socially constructed site in central Seoul and attempts to describe it by way of architectural drawing. The aim of this work is to understand more fully the forms of occupation used by vendors in the market, how space is defined and understood through the kit of parts, be they prefabricated carts or ad hoc accretions of crates, tarpaulin and steel frames. The project is supported and informed by ongoing research into the collaborative potential of architecture and anthropology, developing methodologies which respect and build upon the knowledge traditions of architecture as a discipline.

€70 per drawing

raymond.lucas@manchester.ac.uk

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Dwelling Series
McGonigle McGrath Architects

Prints on Fine Art Paper
Models in Card, Timber, Paper, Plaster

Our research and design methodology is expressed through four case studies of dwellings in rural sites in Northern Ireland.

The work is informed by a sensitivity to context and place, a consideration of form, materiality and craft, and an understanding of the quality and simplicity of buildings well made.

www.mcgoniglemcgrath.com

The other thing is the strong presence of the existing and of the ordinary: memory right here – intensely creative.

Describing architecture is impossible. The impossible must be embraced.

Elizabeth Hatz - Exhibition Opening, October 2014

35

Garden Studio
Robyn Nelson & Rachel Delargy

Watercolours
Watercolour paper models

A family's memories of a garden informs the brief for this project. The requirement is for a compact, free-standing studio to be constructed at the end of a suburban garden. The building will provide two views. To the front, a large bay window looks out on a tree planted in memory of the client's father, while a second window on the northern side will overlook a park, a view which had previously been hidden.

Our intention is to develop a design that is sensitive to the site's past, but also offers a new perspective on the garden.

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The Huts & The Cabin
Patrick Stanley

Text 1,773 words
840 x 210mm

Development vs. Habitation: A sarcastic superficial series of snapshots of the motivations for the development of Dublin, from its origins as a Viking settlement by the Black Pool to the collapse of the Celtic Tiger. The piece concludes with a contrasting snapshot of Thoreau's motivations as he attempted to inhabit the shore of Walden Pond.

patrick@stanleyarchitecture.com

24

'The Castle'
Emily Mannion

MDF, card, paint, glue, wood, found object - 200 x 200 x 380mm

'The Castle' alludes to a place in the imagination that isn't constrained by rational limits, and the creation of space from memory - whether that figment of memory be real or fabricated.

Price on Request

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30

St Mary's Church
McCullough Mulvin Architects

Drawings and Photographs
Size Varies

St Mary's is a medieval church in the centre of Kilkenny. It was built with scale and ambition, laid out symmetrically in the shape of a cross. It went through many changes over time, acquiring depth and complexity in monuments and aisles. Later, elements were gradually shorn off, aisles removed, the chancel demolished- a building changing like someone breathing in and out. The work began with extensive archaeological excavation that recovered the original plan; the project works to recover spatial complexity by re-constructing aisle and chancel on the original foundations but to a different internal section and materiality- white spaces with rooflights revealing archaeology below.

www.mcculloughmulvin.com

36

Selection of Works
Stephen Nolan

Mixed Media, Oil on canvas, Oil on canvas on panel, Size varies

Stephen's paintings are inspired by personal memories and thoughts on the world. Using his paintings as a type of diary, Stephen likes to create colourful little statements on Irish culture and the physical world we have created for ourselves, his subtle imagery is informed by recurring themes of Irish culture as expressed through our architectural landscape. Painted on a modest scale they are loaded with humour, each piece a witty remark on Ireland and what it means to be Irish.

See individual prices

www.stephen-nolan.com

42

Interface
Henrietta Williams

Photographic archival print on rag paper
Series, 4 No. 400 x 400 mm

Part of a collection of photographs entitled 'Interface'. This series explores the decay and regeneration of the land that lies alongside interfaces in Belfast. Wastelands used as buffer zones morph into non-places that erase a problematic history. Car parks, supermarkets, roads and business parks are used as a useful tool to separate contentious areas of land.

Blank spaces that were created by the conflict are being in-filled. Car parks, supermarkets, roads and business parks are used as buffers to drive post-conflict Belfast forwards. Yet these new spaces could be anywhere, they are placeless visions of a distant utopia far removed from the reality of a city blighted by sectarian divides.

40 x 40cm, Edition size of 20, €300

www.henriettawilliams.com

25

Goldstone Court
Francis Matthews

Oil on canvas
400 x 600mm

This painting depicts an underground car park and the back exit/entrance to a shop during the daytime.

Sunlight enters from an opening above, diminishing any perceptual lighting from the fluorescent artificial source in the carpark ceiling. There is evidence of human occupation in the accumulated objects (crates, shelving, rubbish, cars..) from both the commercial and domestic use that this place is the boundary between.

It has aged with use and natural processes, gaining memories and implying narratives.

Price on Request

www.francismatthews.ie

31

Manument
Caitriona Moloney

Photograph with white marker
297 x 210 mm

Public Space is decorated with emblems and symbols associated with power. Described as being 'Conspicuously inconspicuous' by Robert Mussil, monuments seem to disappear into the grain of the city and act as though they have always been. Monuments can be viewed as concrete iterations of power, to reinforce and hold in place the ideals of the powerful. If this is so the selection of those commemorated in figurative monuments are chosen and depicted in a careful way. Manument emerged as a response to research carried out in this area, focused on establishing what ideals are manifest in the representation of women through public statuary in Dublin.

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A Field of Straw
NÓSworkshop

Timber Model, 600 x 600mm
Photographs, 594 x 594mm

The Moynalty Steam Threshing Festival marks every harvest with a great celebration of ancient origin. NÓs first took part in this tradition in 2013, making a sanctuary of straw bales and steel rebar. Twelve months later, the rhythm of the seasons brought us back.

In a field of freshly-cut crops we sought to create the experience of walking through a forest of stalks, each one a rebar skewer piercing a twisting pillar of bales. The columns huddle together as they rise to the corner of the field, marking a precisely-angled grid that speaks a language of planted rows while echoing age-old, cosmic alignments.

www.nosworkshop.com

43

Courthouse
Henrietta Williams

Photographic archival print on rag paper
750 x 750 mm

The Crumlin Road Courthouse, Belfast, was the location of many of the trials of Republican and Loyalist prisoners before the Good Friday Agreement in 1998. The courthouse closed after this and was sold to a local investor for £1. Since then the building has been repeatedly attacked by arsonists; the roof is now entirely burnt out and the green paint I found on the walls in 2008 has been scorched off.

This photograph is part of a series entitled 'Interface' exploring the decay and regeneration of the land that lies alongside interfaces in Belfast.

75 x 75cm, Edition size of 10, €700 (unmounted)

40 x 40cm, Edition size of 20, €300 (unmounted)

www.henriettawilliams.com

26

Charlemont Mall
Francis Matthews

Oil on canvas
300 x 600mm

This painting depicts a pedestrian route alongside the canal at night. Orange streetlights are on both sides; on the left side being revealed through reflection in the still canal and a glow in the slight fog above and on the right side revealed directly. An unseen white light source illuminates a small area straight ahead.

Evidence of human occupation is present in the boarded-up house on the left and the distant van to the right. This is a place of movement - of water, people, bicycles, vehicles - at a time of stillness.

Price on Request

www.francismatthews.ie

32

WORD MAP
Davina Moody

Paper, ink
420 x 297 mm

WORD MAP maps the route taken through a landscape using the literal translation of Irish placenames to mark the townlands which are encountered. These descriptions of place make the route easier to remember and recount. Not only are they a reminder of local history, they are a key to understanding the environment we inhabit, the context in which we are building. In some cases they give large features human scale, other times, generating a sense of place. Placenames, as *Gaeilge*, and their literal English translations stir our imagination. Poetic in nature, they engage with us, they conjure up images and they sustain memories.

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Untitled
Jennifer Owens

One Frame Video with sound
47 seconds

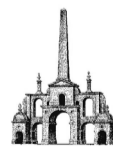
Image of abandoned house in Percy Place, Dublin

I am interested in the stories that are created in homes, and what happens to them when houses are sealed up or abandoned. Do they remain pent up inside, awaiting a new occupier to bring new stories of their own? Or do they follow the previous tenant to their new home? What happens if the previous tenant does not have a new home? Where do the stories end up?

Price on Request

www.jenniferowensart.com

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