a room of one’s own

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A ROOM OF ONE'S OWN

published to coincide with the eighth touring exhibition in
the Arts Council's Schools' Show series.

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Ealaion and the architects

ISBN 0906627 923

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SEOMRA DE CHUID FÉIN

arna foilsíú ar ócáid an ochtú taispeántais chomhchaithe
sa trácht Seána Scoile de chuid An Chomhairle Ealaion.

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hailtiri

ISBN 0906627 923

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introduction

The objective of the Schools' Shows is to introduce the work of contemporary Irish artists to young people. This is done through the medium of commissioned exhibitions which are specially designed to travel to post-primary schools. This exhibition is the eighth in the Schools' Shows series. These touring exhibitions are an expression of the Arts Council's continuing commitment to the arts as being central to the lives and education of young Irish people. They form one element of an Arts Council programme of support services to schools.

The exhibitions provide second level students, who do not have ready access to exhibition venues, with an opportunity to experience and interact with original, high-quality work by contemporary visual artists and architects.

The exhibitions tour to second level schools, and some arts centres and libraries, in a designated county each year. Each exhibition is designed so that it can be shown with ease in virtually any space. It is accompanied by a comprehensive catalogue to aid the teaching staff. The exhibitions are highly regarded by the teachers, without whose individual co-operation and enthusiasm the scheme could not operate effectively. In addition, VEC Arts Organisations and Local Authority Arts Officers are also involved.

Architecture touches us all, and society collectively exercises control over what is tolerated in our built environment. It is therefore essential that we, as a people, are competent and comfortable with the medium so that we can recognise quality and embrace new ideas and change. Introducing architecture to young people via the Schools' Show will form a part of this education.

In commissioning our first ever show based on architecture, the Arts Council acknowledges the role that architecture has historically played in our collective lives. A thought or idea becomes a drawing,
which becomes a built reality. This building is used, touched and worn, but remains a visual testament to its time and culture. We are excited by this sequence, and in the show we watch the creative impulse unfold - idea, drawing, building. Within this framework, the six commissioned architects have realised the excitement and eventual reward of the artistic challenge that architecture offers.

We hope that this exhibition will delight, amuse, provoke and stimulate all who come into contact with it.

An Chomhairle Ealaion / The Arts Council is indebted to the architects who have responded to the show's theme with such flair and enthusiasm - Gerard Carty, Tom de Paor, Gráinne Hassett, Gráinne McMahon, Sam Mays and Eilis O'Donnell and to the commitment and steadfastness of the curator, Antoinette O'Neill. The skill and flexibility of Tony Cullen at the School of Architecture, University College Dublin, is evident in the quality of the innovative design and presentation of the show, as is the precision of the cabinet maker Jenz Dietrich in the making of the boxes. We are particularly indebted to our late colleague and friend, Kevin Kieran, who influenced and developed this show. As Architecture Consultant to the Arts Council, Kevin provided artistic insight into the art of architecture and furthered our understanding of it as an artform.

DERMOT McLAUGHLIN
Artform Director, The Arts Council

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This exhibition and catalogue are dedicated to the memory of KEVIN KIERAN Architecture Consultant to the Arts Council, 1997-99.
Is é an cuspóir atá leis na Seónna Scoile cuidiú le daoine óga aithe a chur ar shaothair de chuid nua-ealaiontóirí na hÉireann Déantar é seo trí bhithin taispéántais choimisiúnaithe, atá feiliúnach le tabhairt chuig scoileanna dara leibhéal. Is é seo an t ochtú taispéantas sa tsraith Seónna Scoile. Léiríú is ea na taispeántais chamhchuaire teo ar iarraidh-taí leanúnacha na Comhairle Ealaion áit lárnach a thabhairt do na healaiona i saoil agus in oideachas ár n-óige. Is gné amháin iad de na seirbhísí tácaiochta a chuireann an Chomhairle ar fáil do scoileanna.

Tugann na taispeántais deis do dhaltai dara leibhéil, nach bhfuil rochtain acu go háiseach ar láithreacha taithi a fháil ar shaothair bunúla d'ardaighdeán de chuid dhearcairealaiontóirí agus ailtirí na linne seo, agus idirghníomh a dhéanamh leo.

Tugtar na taispeántais ar camhuairt go dti scoileanna dara leibhéil, agus chuig roinnt leabharlanna agus lonaid ealaion, i gcóntae f é leith chuille bhliain. Cuireadh gach taispéanta le chéile sa chaoi is gur féidir é a chur ar taispeáint go furasta i spás ar bith, beagnach. Tá catálog chuimsitheach ag gabháil leis mar chabhail don fhointeóireann. Tá ardmheas ag múinteoirí ar na taispeántais agus ní éireodh chomh maith céanna leis an scéim gan comhoibrí agus diocas na múinteoirí aonair. Lena chomh maith, tá Eagrais Ealaion an CGO agus Oifigigh Ealaion na n-Údarás Áitiúil bainteach leis an scéim.

Téann cúrsai ailtireachta i bhfeidhm orainn uilig agus is é an sochaí i dtéannnta a chéile a shocraíonn cén sórt timpeallacht thógtha a bheas ann. Ar an ábhar sin, ní mór dúinn mar phobal a bheith inniúil ar an meán agus compordach leis ionas go n-ainnímid an rud maith agus gur féidir linn fáilte a fhéadfadh roimh smaointe nua agus athruithe. Is cuid den oideachas seo eolas a thabhairt do dhaomh óga ar chúrsai ailtireachta bealach an Seó Scoile.

Agus sinn ag coimisiúnnadh an scéad séad scoile ar chúrsai
ailtireachta, admhaíonn An Chomhairle Ealaíon go bhfuil ról nach beag ag an ailtireacht go stairiúil i saol gach duine againn. Tosaintear le smacunamh agus déantar líniocht de, agus uaidh sin gheibhimid an rud réadúil, tógtha. Baintear úsáid as an bhfoirgneamh seo agus léann sí in aoís de réir a chéile, ach maireann sí mar uacht feiceáilach ar a ré agus ar a chultúr. Corraíonn an tsraith seo sinn agus sa seó tá an spreagadh cruthaitheach á nochtaos ós comhair ar gcuid súil - smacunamh, líniocht, foirgneamh. Laistigh den chreat seo tá an seisear ailtiri a coimisiúnaíodh tar éis an sleondar agus an luach saothair a bhainean le dúshlán ealaionta na hailtireachta a chur i ngníomh.

Tá súil againn go mbeidh an taispeántas seo ina údar aoibhníos, suilt agus spreagtha don uile duine a chuireann eolas air.

Tá An Chomhairle Ealaíon faoi chomaoín ag na hailtiri sin a chaithín i gcion aibre leis an oiread sin cumais agus diocais - Gerard Carty, Tom de Paor, Gráinne Hassett, Gráinne McMahon, Sam Mays agus Eilís O'Donnell. Táimid buíoch don chomhoide, Antoinette O'Neill, don diogras agus don díseacht a léingh sí. Léingh Tony Cullen scil agus solúbhachtach nach beag mar a theictear ón dearadh agus cur i láthair nuáilacha ata ar an seó, agus táimid buíoch de Jenz Dietrich dá cháiríes agus crúinneas agus é ag tógáil na bpáinéal. Táimid faoi chomaoín mhór ag Kevin Kieran, iarchohmheacail agus cara, a thug cuidiú nach beag dúinn chun an seó seo a chur le chéile. Mar Chomhairteoir Ailtireachta, thug Kevin leáras ealaionta dúinn ar ealaín na hailtireachta, agus chuir sé go mór leis an tuiscint atá againn air mar Mhúnla Ealaíne.

DERMOT McL-Aughun
Stiúrthóir Múnla Ealaíne, An Chomhairle Ealaíon

Is do chuimhne KEVIN KIERAN, Comhairteoir Ailtireachta leis an gComhairle Ealaíon, 1997–99, a thiomnaítear an seó agus an chatalóg seo
"Without a room of one's own a woman cannot write fiction." — Virginia Woolf

Architecture is seen to be on the periphery of the visual arts. Our attitude to our built environment suffers as a result of this marginalisation. Arts education must incorporate architecture if our man-made environment is to be cherished by future generations.

The show has two aims. The first is to position architecture firmly in the realm of the arts, to make the viewer aware of the excitement and creativity of architectural design. The second is to describe the process of making architecture a journey from creative thought to built reality.

Each architect was asked to design a room, or series of rooms, for their teenage selves. The design of the room would reflect their concerns and priorities at that stage of their lives. The room could be seen as a haven, an escape - a place for an individual or it may be open to others - a congregating place. Where the location was of importance, the architect was allowed complete freedom in choosing it. The theme is deliberately personal and theoretical, calling on the architect to create a notional space for themselves, a place for their thoughts and memories.

The work is displayed on three different panels. Each panel represents a distinct phase in the process of making architecture. The first panel illustrates the architect's concept - the thoughts and research that influence the design. The second panel shows a set of drawings of the room. These are used to build a representation of the room in model form which is housed in the third panel. Commitment to architecture as a creative discipline and the ability to produce work of consistently high standard are common to all six invited architects.

ANTOINETTE O'NEILL
Exhibition Curator
réamhrá

"Gan seomra dá cuid féin ní thig le bean ficsean a scríobh." — Virginia Woolf

Gleacht leis go bhfuil an ailtireacht ar imeall na ndearcealaíon. Tá drochthionchar ag an imeallú seo ár ndearcadh i leith an tiompanacht thógtha. Ni mór an ailtireacht a chuimsíodh san oideachas ealaion m'á tá na glúinte atá romhainn chun an tiompanacht thógtha a chaomhnú.

Dhá aidhm atá ag an seó. An chéad cheann ná an ailtireacht a lornú go dháine i réime sa n-calaion - an féachadh a spreagadh le scleondar agus cruthaitheacht an dearaidh ailtireachta. An tarna ceann ná cur síos ar dhéanamh na hailtireachta ar turas é ón smaoineamh cruthaitheach go dtí an réalach thógtha.

Iarradh ar gach ailtire seomra, nó sraith seomrain, a dhearadh dóibh féin mar dhéagóirí. Gheofaí léargas ó d'fhéadfadh an tsomra ar na spéisanna agus na tosaíochtaí a bhí acu ag an tráth sin dá saoil. Tharlódh gur tearmann, nó éalú, a bheadh sa seomra - áit don duine aonair nó é oscaille do dhaoine eile - áit chrúinnithe. Nuair a bhí tábhacht leis an ionad, tugadh lánsaoirse don ailtire máidir leis an rogha. Téama pearsanta agus teoiricíúil é d'aonghnó - ag iarraidh ar na hailtiri spás samhailteach a chruthú dóibh féin - áit dá smaointe agus dá geimhni.

Léirithe ar thiar an saothar ar thiar painéal dhifriúla. Is ionann gach painéal agus céim ar leith i bpróiseas deanta na hailtireachta. Ar an gcéad painéal, feictear coincheap an ailtire, na smaointe agus an taighde a chuaigh i gcion ar an dearadh. Ar an dara painéal tá sraith liniochtaní den seomra. Usáidtear iad seo chun mionsamhail den seomra a dhéanamh, atá le feicteil sa tríd painéal. Ar na tréithe atá ag gach ailtire den seisear a roghnaíodh, tá ceangaltaí don ailtireacht mar dhisciplin cruthaitheach agus an cumas chun saothair d'ardaighdeáin comhsheasmhach a dhéanamh.

ANTOINETTE O'NEILL
Coimeádaí an Taispeántais
gerard carty

As a teenager I never had a room to myself. Special places were always outside in the landscape. Growing up in a very small village, what I remember most are the external places, which were endowed with a constructed or often imagined significance. We roamed the fields and the bogs and were very close to the textures and surface folds of the landscape.

The bog was flat, flat, flat - endless, with powdered surfaces where they were worked, sinking to deep, muddy, dark depressions where the turf was removed. Bog holes hidden in the soft heather concealed danger beneath - the possibility of sinking to the centre of the earth.

When presented with the challenge of designing a room for myself as a teenager, I examined what a room would have meant to me then in the context of these memories. Room meant space to think, read, paint, listen to music, dream, etc. These activities did not take place in the one room necessarily, but in places I chose three such places, deciding to make an intervention in each that somehow supported or reinforced the activities that took place there. The interventions - a screen, a tower and a stone cut - make these places personal, and resolve to a degree the elements that I imagine were missing from these selected places.

Gerard went to the CBS in Portarlington Co Laois. He graduated from DIT School of Architecture in 1987. He has worked in London with Tod Wakefield Architects, and in Seville with Guillerme Vazquez Consuegra. He is an associate at Grafton Architects in Dublin, and a studio tutor at the School of Architecture, DIT.
Mar dhéagóir, ní raibh seomra de mo chuid fein agam riamh. Bhí na háiteanna speisialta i gcónai amuigh faoin dtir. Ag fás suas i sráidbhaile bideach, is ar na háiteanna seachtracha is mó atá cuimhne agam; bhi tábhacht chruthaithe nó tábhacht shamhailta uaireanta ag baint leo. Chuamar ag fuaidreadh trí na páircenna agus na portaigh agus bhiomar an-chóngarach do chomhdeanamh agus do dreachfhíllteacha na talún.

Bhi an portach réidh, réidh, réidh - gan teorainn, le dromchlaí púdaraithe mar ar oibríodn iad, ag titim go hisléain doimhne dubha láibeacha mar ar baineadh an mhóin. Bhí contúirt fholaithte sna poill poill phortaigh a bhi ceilte faoin fhraoch bhog - an chontúirt go dtífeá go lár na cruinne.

Nuair a tugadh an dúshlán dom seomra a dhearadh dom féin mar dhéagóir, thosaigh mé ag machnamh ar an gciar a bheadh ag seomra dom ag an uair sin i gcomhthéacs na gcúirníní sin. Chiallaigh seomra spás ina bheadh sé i gcúirníní sin. Chiallaigh seomra spás ina bhfuil sé agus bhíomar an-chóngarach do chomhdeanamh, léamh, píntéáil, éisteacht le raidió/ceol, taibhreamh, srl. Nior tharta na himeachtai seo in aon seomra amháin, go hiondúil, ach in áiteanna éagsúla.

Roghnaigh mé trí áit, agus shocraigh an dirghabháil a dhéanamh in aon cheann acu a neartaim nó a thacaigh leis na himeachtai a tharla ann. Cuireann na hdirghabháil a dhéanamh le linn etc. na himeachtai a tharla ann. Cuireann na hdirghabháil a dhéanamh le linn etc. na himeachtai a tharla ann. Cuireann na hdirghabháil a dhéanamh le linn etc. na himeachtai a tharla ann.

Chuaigh Gerard chuig an CBS i gCúl an tSúdaire Co Laoighis Ghlóítheigh sé céim ó Scoil Ailtireachta an DIT i mBaile Átha Cliath i 1987 D'oibrigh sé i Londain le Tod Wakefield Architects, agus i Seville le Guillermo Vazquez Consuegra. Tá sé ina chomhlach ag Ailton Ghrafton i mBaile Átha Cliath agus, féinse, ina theagascóir stiúideo le Scoil Ailtireachta an DIT.
I have always been compelled by the possibility of corners, from the schoolboy chess intrigue of the knight's almost three-dimensional maneuver (or the action of the Rubik cube, fashionable for a period of my adolescence) to the delight of those flatpacked, disposable periscopes hawked to the crowd to afford a view of the Pope at Ballybrit racecourse in 1979.

I indulge this by my proposal of a sunken garden, very similar to a remembered (now disappeared) walled orchard I periodically inhabited as a boy. A secret domain with its own hinged relationship to the outside world, it is entered and exited via a pair of interlocking rooms and a ladder. All spatial dimensions are interrelated to effect a landscape of infinite logical possibility. A place for games.

Tom was born in 1967 in London, and grew up in Co Clare. He studied architecture at the Dublin Institute of Technology and University College Dublin, graduating in 1991. He has been teaching at UCD since then. His work has been exhibited widely, and he has won numerous awards.
Bhi mé riamh fiosrach mar chúinni agus na rudaí a d'fhéadfaí a dhéanamh leo, ó ghluaiseacht an ridire ar an gcéard fichille, gluaiseacht atá beagnach tri-thoimhseach (nó an ciúb Rubik, a bhí sa bhfáisean agus mé i mo dhéagóir) go dtí an spórt a bhain leis na peireascópana indiúscartha réidhphacáilte a dioladh leis an slua le go bhféadfadh siad an Pápa a fheiceáil ag Ráschúrsa Bhaile an Bhriotaigh i 1979.

Sásaim an dúil seo le tairiscint do gháirdín tochailte atá anchusúil le húllord faoi bhallaí (atá imithe anois) a chaith mé tamall ann go minic agus mé i mo bhuachaill. Tiarnas rúnda le gaol insí dá chuid féin leis an saol lasmuigh, tá bealach isteach agus amach ann trí pháiré seomraí comhghlasaithe agus dréimire. Tá idirghaol ann idir na toisi spásúla uilig ionas go dtugtar tirlreach atá gan teorainn loighciúil. Áit do chluícht.
Growing up in the countryside, the eldest of six, I spent a lot of time alone. Thinking back, memories of my childhood are of haymaking, sunny days and dreaming. By contrast, memories of my teenage years are filled with dreaming tinged with brooding. When you grow up in the countryside the landscape is your whole world. There were particular meeting places you went to hang out with friends: by the canal, a particular place in a field, a wall. Other landscapes were more private, places you went to in order to be alone, secret places you could climb into. The textures of the landscape were fascinating - worn concrete structures and painted metal sheds; lichens invading the smoothness of blue limestone. I always felt most joyous and most hopeful when I was in a big landscape. The horizon symbolised anticipation.

The room will be in the Vico bathing place in Dalkey, Co Dublin. At the top of the cliff the horizon is large. You descend progressively lower, turning and changing direction several times. The floor of the room is level with the high-water mark. The room is reached at the end of a narrow passageway, formed by a cut in the rock which slopes down until you are shoulder-high against high-water level. Abruptly, you turn and climb six steps. This platform is my room; this room is a place where I will be alone. Two of its edges are formed by the horizon and two by the rock face. The textures of its surfaces - sun-bleached and sea-washed stone and worn concrete - are important to me. When you sit in the niche, you can see only the vast sea and the horizon.

Gráinne was born in 1967 and grew up in Co Kildare. She went to Scoil Mhuire in Clane and started architecture studies at the School of Architecture University College Dublin in 1984. She went to Pans when she was twenty one. She now runs her own architectural practice in Dublin.
gráinne hasset

As fás suas faoin dtuath mar an duine a ba shine de sheisear, chaithe mé cé cuid mhaith ama i m'aonar. Is iad na cuimhni cinn atá agam ar laethanta m'oíge ná ag baint an fhéir, laethanta grianmhara agus ag taibhreamh. Mar chodarsnacht, tá cuimhni cinn mo dhéagá lán de thaibhreamh, ach iarracht den mhishásteacht ag baint leo. Faoin dtuath, is é an tirdreach móthimpeall ort do shaol iomlán. Bhí ionaid cruinnithe áirithe a ndeachaigh tú ann le cairde: le hais na canálach, áit faoi leith i ngort, balla. Bhí áiteanna eile níos priobháidiúil, mar a rachfá chun bheith i do aonar, áiteanna rúnda a ndreapfa isteach iontu. Bhí draíocht ag baint le comhdhéanamh na tire - ollstruchtúir de choincréit chaite agus seideanna miotail paiteanaithe; duileasc ar gdéanamh ionradh ar réidhe aol-chloiche ghoirme. Is i dtírdreach móir a bhrith mé an t-aoibhneas agus an dóchas is mó ionam féin. Siombal den fleitheamh ab ea iar na spéire.


Rugadh Gráinne i 1967 agus d'fhás sí suas i gContae Chill Dara. D'fhreastail sí ar Scoil Mhhuire, Claonadh, agus thosaigh sí ag déanamh staidéar ar an ailtireacht i 1984. Chuaigh sí go Páras nuair a bhí sí fiche a haon blain d'aois. Anois tá a cliantacht féin atici i mBÁC.
gráinne mc mahon

I dreamt of travelling to colourful places affected only by wind and current, but I also needed the security of being at home. Every spring, we brought the boat from the lake to the sea by the Headrace navigation route. The Headrace is a man-made canal that diverts the Shannon to the hydro-electric power station at Ardnacrusha. I live close to it. Farms, roads and communities are bisected by it, and it provides a pleasure zone, miles long, for swimming, walking, cycling or dreaming.

I wanted to create a floating meeting place for friends on both sides of the divide, a place of activity or contemplation, a place that can meander to the lake or sea, or simply to visit a friend upriver. Both deck levels are swimming and diving platforms, with slung hammocks and seats for reading or lounging. The timber screens create shelter or shade by moving on a circular track. The louvres can be adjusted to open or close, to screen or sail.

The energy of the river current is collected via a series of water wheels, cogs and chains to a central energy store, providing power for lighting and music. The raft can also be a floating stage, with the audience gathered along the grass banks. Gangs of friends can pedal the raft or it can drift or be towed by horse along the existing towpath. The raft can navigate from lake to river to the sea, and can always return to the mooring rings on the Headrace.

Gráinne grew up in Limerick. While studying architecture at University College Dublin she travelled extensively. As a graduate she worked in London, Los Angeles, Venice and in Genoa with Renzo Piano. She is now back in Clonlara, Co Clare, just a few miles from Limerick.
Thaibhrigh mé ar thaisteal go háiteanna ildaite a ndeachaigh an ghaoth agus an tsruth amháin i gcion orthu, ach theastaigh såbháilteach an bhailie uaim freisin. Gach earrach, thuigamar an bád ón loch go dtí an fharraige trí chanáil loinseoireachta na Sionnaine. Canáil shaor agáin is ea é seo a chlaonann an tSionainn i dtreo stáisiún cumhacht hidrileictreach Ard na Croise. Táim i mo chónaí láimh leis. Gearrann sé feirmeacha, bóithre agus pobail i ndhá leath agus is crios pléisiúir fada é d'imeachtaí ar nós snáimh, siúl, rothaiocht agus taibhreamh.

Chuir mé romham áit chruintíte soghluaiste a chruthú do chairde ar chaon taobh den uisce, áit d'imeachtaí nó do mhachnamh, áit a lúadh go dtí an loch nó go dtí an fharraige nó direach chun cuairt a thabhait ar chara suas an abhainn. Ardáin snáimh agus tumaídireachta iad an dá leibhéal deice, le leabhair iomachtaí chróchta agus suíochán do léamh nó do spaistioireacht. Tá foscadh agus scáth le fáil ó na scáileán a bhogtar ar raon ciorclach. Is féidir na lataí aerála a chur in oiriúint d'oscailt nó do dhúnadh, d'fholaigh nó do sheoladh.

Cruinnítear fuinneamh shruth na habhann trí bhithin sraith de rothai uisce, fiacla agus slabhraí a tháinig chug stóras fuinnimh lárnach, ag soláthar cumhacht do shoilse agus do cheol. Is féidir gur staitse soghluaiste é an rafta freisin do lucht fheachana a chruiinneodh ar an mbruach féarach. Tug le grúpaí caire a chur ag gluaisacht nó is féidir le capall a tharraingt ar chosán tarraingtethe atá ann cheanna féin. Tug leis an rafta loingisii ón loch go dtí an abha, go dtí an fharraige agus filleadh ar deireadh go dtí na lúbanna feistithe ar an gcainéal.

D'fhás Gráinne suas i Luimneach. Fad a bhí sí ina macléim ailtireachta i gColáistr na hOllscoile, Baile Átha Cliath thaislead sí go forleathan. Mar chéime ailtireachta, d'oibrigh sí i Londain, Los Angeles, Venice agus i Genoa san lodáil le Renzo Piano. Tá sí ar ais anois i Cluain Lara i gContae an Chláir, cúpla mile ó Luimneach.
When I was a teenager, I lived in a shed in the back garden. We called it that - it was a room that my parents built when I was twelve or so, replacing an old wooden shed where I had played as a child. I liked the illusion of independence that it gave me - a separate self-contained world, a space apart.

We lived near the sea. I would walk up the hill behind the house and get lost in the views - the city below, the mountains inland, the deep blue yonder of the sea and sky.

Books and music were my vehicles and my guides for exploring the world. Reading was a private activity and an important part of my growing up, whereas music was a sort of currency amongst friends, a way of defining your identities.

Looking back, it seems that my teenage years were spent trying to sort out the web of relationships between myself, family, friends and the wider world beckoning.

This project is almost a diagram of these relationships and an attempt to capture the flavour of the places that I felt were especially mine. A floor plane is part of the everyday world, connected to the family domain; a tower of books and records acts as a ladder to a private eyrie; sheltered below is a place for being with friends. It is one continuous, unfurling line that links together the various aspects of my teenage life.

Sam was born in England in 1962. He spent his early childhood in Canada, and has lived in Ireland since he was five. He spent a year in California when he was thirteen. He went to UCD School of Architecture. After graduating in 1986, he worked in New York and Paris, returning to Dublin in 1993.
Mhair m'é i seid sa chúlghairdín agus mé i mo dhéagóir. Sin a thugamar air - seomra ab ea é a thóg mo thuismitheoirí nuair a bhi mé thart ar dhá bhliain déag, in ionad seanseid adhmaid a bhi agam mar áit shúgartha agus mé níos óige. Thaitin sé liom go raibh cuma an neamh-spleáchais air - domhan glanscartha ar leith, spás a bhi scoíte amach.

D'fhás mé suas in aice na farraige. Shiúlainn suas an cnoc a bhi taobh thiar den teach agus bheinn caillte sna radharcanna - an chathair thios fúm, na sléibhte intíre, gorm na mara agus na spéire san imigéin.

Is ó leabhair agus ó cheol a d'fhoghlaim mé mar gheall ar an saothar mó. Gníomh príobháideach ab ea an léitheoireacht agus bhi sé antábhachtach dom agus mé ag fás suas. Cineál cúrsaiochta i mease cairde ab ea an ceol, bealach chunár gcuid féiniulachtaí a shainmhíniú.

Ag breathnú siar, feictear dom gur chaith mé blianta mó dhéarga ag iarraidh eagar a chur ar na gaolta idir mé féin agus an clann, cairde agus an saol lasmuigh a bhi ag feithimh orm.

Léaráid, nach mór, de na gaolta sin atá sa tionscadal seo mar aon le hiarracht chun bias na n-áiteanna sin a mhúscailt, áiteanna a shil mé a bhain liom féin go speisialta. Cuid den domhan laethúil is ea pleana an urlár, agus é ceangailte le fearann na clainne; feidhmionn túr leabhar agus céirníní mar dhreimire go díthi nead priobháideach; neadaithe faoi tá áit chun bheith le cairde. Line leanúnach é a nascann le chéile gnéithe éagsúla do shaol mó dhéarga.

Rugadh Sam i Sasana i 1962. Chaith sé tús a óige i gCeanada agus tá sé ina chónaí in Éirinn ó bhi sé cúig bliana dáois. Chaith sé bliain i gCalifornia nuair a bhi sé trí bliana déag. D'fhreastail sé ar Scoil na hAiltireachta i gColáiste na hOllscoile, Baile Átha Cliath. Tar éis dó a chéim a fháil id'oisigh sé i Nua Eabhhrach agus i bPáras, ag filleadh ar Bhaile Átha Cliath i 1993.
behindone n. a summer house or open-sided gallery usually atulner level [Italian]: from bel (beautiful) + order (bar)]

den n. & v. 1. a wild animal's lair. 2. a place of rest or exit (den of iniquity, den of evil). 3. a small private room or place for pursuing a hobby etc. b. a hobbit's secret place for children - verb [derac. denning] 1 - verb [denin. tray] (or: tray)

eggio n. (also aseio). a nest of a kind of prey, esp. an eagle, built high up.

gezere n. (pl. -are or -eau) a small building or structure such as a summer house or shed, designed to give a wide view, perhaps popular in 1800, in imitation of Latin future tense ending in -atio (LATO)

kenytree n. a state of exclusion or separation from the entire world and the harsh realities of life

left n. & v. 1. the space under the roof of a house; above the ceiling of the top floor, attic. 2. a room over a stable, esp. for hay and straw. 3. a gallery in a church or hall (open left). 4. an upstairs room, esp. an unpainted area over a warehouse or factory. 5. a pigeon house. 6. left a back door in a club house. 7. a leftist: someone who is a radical or liberal. 8. to use a left hand. (Old English: from Old Norse: left, hit, left, open form, from German: l amplifier)

luttly adj (ante. lootly). 1. (intens. of moving) to move, move, move, greatly (but heightened). 2. (intens. of moving) to move, move, move, greatly. 3. (intens. of table) to move, move, move (be with). - lootly adv. lootliness n. (Middle English from Old English (LOUT), as in loot)

leggi n. an open-sided gallery or arcade. 2. the open roof area of a house. (Italian: legge)

...
My room is a tower with three levels:

THE TELESCOPE - The concrete base half buried in the ground is the most secure and private part of the tower. From here, with the side shutters closed and the top shutter open, the only view is of the sky. Here I can think and dream.

THE SUIT OF ARMOUR - The timber and aluminium intermediate level of the tower is flexible. Here I am surrounded on all sides by full-height, adjustable shutters. I decide to open or close the shutters, depending on how I feel. I can open only one shutter to peek at the world, or I can choose to have two or three open together. Even when all the walls are open, the horizontal metal fins and the open shutters are like a screen or a second skin. They act as a protective barrier between my teenage self and the outside world.

THE DIVING BOARD - The timber platform at the top is the most exposed part of the tower for when I am at my bravest. From here I can see in all directions. I can review the outside world.

The tower can be located in any place I choose.

Born in 1964, the eldest of six children, Eilís attended the Teresian School in Dublin. She did her Leaving Certificate in 1982, and studied architecture at UCD. After graduating in 1987, she worked for five years in London and Stuttgart. She returned to Dublin in 1992 where she is now living and working.
eilís o'donnell

Túr le trí leibhéal ann is ea mo sheomra:

AN TEILEASCÓP - An cuid is sábháiltí agus is priobháidi den túr ná an bunshraith choínechríde atá leath i bhfolach sa talamh. Uaidh seo, agus na taobhchomhlaí dúanta agus an barachomhla oscailte, nil le feiceáil ach an spéir. Tig liom smaoineamh agus taibhreamh anseo.

AN CHULAITH CHATHA - Tá meánleibhéil an túir solúbtha, agus é déanta d'adhmad agus d'alúmanam. Anseo tá comhlaí lánarda sothraithe ar gach taobh dróm. Socrai ar na comhlaí a oscailt nó a dhúndadh, ag brath ar conas atáim. Is féidir liom comhla amháin a oscailt chun spléachadh a fháil ar an domhan, nó is féidir liom dhá cheann nó trí chinn a bheith ar oscailt le chéile. Fiú nuair a bhionn na ballai go léir oscailte, déanann na heití miotail cothrománacha agus na comhlaí ingearacha scannán nó craicéann eile. Is clai cosanta é idir mé féin mar dhéagóir agus an saol lasmuigh.

AN t-ARDÁN TUMADÓIREACHTA - Is é an t-ardán adhmaid ag an mbarr an chuid is oscailte den túr, agus téim ann nuair atá lán mo mhisnigh agam. Uaidh seo, tá radharc agam i ngach treo maraon le hamharc anuas ar an domhan.

Is féidir an túr a lónnú áit ar bith is mian liom.

Rugadh Eilís i 1964, an duine ba shine de sheisear. Chuaigh sí chuig an Scoil Treasach i mBaile Átha Cliath. Rinne sí a hArdteist i 1982, agus shaothraigh sé an ailtireacht i gColáiste na nOllscoile, Baile Átha Cliath. Gnhóthaigh sí a céim i 1987 agus chaith sí cuíug bliana ag obair i Londain agus i Stuttgart. D'fhéach sí ar Bhailte Átha Cliath i 1992 mar a bhfuil sí ag obair agus ina cónaí anois.
appendix

The Arts Council's series of Schools' Show touring exhibitions comprises:

*The School Show* (1986)
*Heroes* (1987)
*Heads* (1988)
*A Special Place* (1989)
*Tokens* (1990/93)
*Inside Out* (1994)
*Altered States* (1995)
*A room of one's own* (1999)

For further information regarding any of these exhibitions please contact: Helena Gorey, The Arts Council (contact details overleaf)

aguisín

Is iad seo a leanas na taispéátaí camchuaire atá ar fáil sa tsraith Seóna Scolae de chuid An Chomhairle Ealaion:

*An Seó Scoile* (1986)
*Laochra* (1987)
*Cloigne* (1988)
*Ait Speisialta* (1989)
*Comharthoi* (1990/93)
*Taobh Tuathail Amach* (1994)
*Riochtanna Athraithe* (1995)
*Seomra de do chuid féin* (1999)

D'eolas breise maidir le haon cheann de na taispéátaí seo cuir glao ar: Helena Gorey, An Chomhairle Ealaion (sonraí teagmhála thall)
Each exhibition is accompanied by a catalogue which gives details of the briefs, the artists and their resulting work.

- **THE SCHOOL SHOW (1986)** – On the theme of school itself as interpreted by various artists in a variety of media, the show consists of twenty pieces. In certain venues the space does not allow the entire show to be seen, and so the exhibition has been designed to split into two smaller shows (pieces 1–10 and 11–20). Such a venue will host the second half of the show later.

- **HEROES (1987)** – This exhibition explores notions of heroism, and embraces a wide range of personal and public experiences which arise from a reservoir of ideas and images filled by historical, religious, mythic, cultural, political and mass-media influences. It consists of sixteen works and can also be split for smaller venues (1–8 and 9–16).

- **HEADS (1988)** – The artists were asked to make a head, and the range of styles is very broad. There are seven pieces in this show which consists entirely of three-dimensional work.

- **A SPECIAL PLACE (1989)** – This explores a broad interpretation of landscape and allows the artists to research a place of particular importance for them. A Special Place consists of twelve works.

- **TOKENS (1990/93)** – Eight sculptors were invited to make a piece which would be a token handed to a young person as she or he passed into adulthood.

- **INSIDE OUT (1994)** – Twelve artists were asked to make a piece of work which explored issues relating to the transition from childhood to adulthood, with particular emphasis on the emergence of a sense of identity. It includes painting, sculpture, printing and photography.

- **ALTERED STATES (1995)** – Twelve printmakers were invited to make a print on the theme of altered states. In addition to a catalogue, this exhibition is accompanied by a booklet called *What is a Print*. This booklet gives full and clear information concerning how prints are made and details about the various print methods.

- **A ROOM OF ONE'S OWN (2000)** – Six young architects were invited to design the room they would have wanted when they were 14 to 16 years old. A model-maker was then commissioned to make scale models of each room. The models, and accompanying text and images, form the basis of this exhibition.
Tá catalóg ag gabháil le gach taispeáintas, ag tabhairt sonraí mar gheall ar na coimrí, na healaíontóirí agus na saothair a rinneadh dá mbarr.


■ LAOCHRA (1987) – Scrúdaíonn an taispeántas seo tuiscinti mar gheall ar ghaiscíocht agus cuimsíonn sé réimse leathan taithi pearsanta agus poiblí a eascrann as tobar smaointe agus ionhanna a thagann faoi anáil na staire, reiligíún, mciotais cultúir, polaitíocht agus na hollmheáin chumarsáide. Sí shaothar déag ait amháin agus is féidir é a bhriseadh suas do láithreacha níos déanaí (1–8 agus 9–16).


■ ÁIT SPEISIALTA (1989) – Léirmhíniú leathan ar tháirde a bháis an téama: tá sa taispeántas seo seacht sáothar déag i gceist sa seó Áit Speisialta.

■ COMHARTHAÍ (1990/93) – Tugadh cuireadh do ochtar dealbhóirí píosa a dhéanamh mar chomhartha do dhuine óg nuair a aostar di/dó.

■ TAOBH TUATHAIL AMACH (1994) – Iarradh ar dháreag ealaíontóirí saothar a dhéanamh a scrúdódh ceisteanna a bhaineann leis an athrú ón òige go dtí an aois leith ar nochtadh mhothú na céannaí. Úsáideadh píntaíleil, dealbhóireacht, priontáil agus grianghrafadóireacht.


■ SEOMRA DE DO CHUID FÉIN (2000) – Iarradh ar seisear ailtirí óga seomra a dhearadh direach mar a ba mhaith leo é nuair a bhí siad 14/16 bliana. Coimisiúnadh déantóir samhlacha chun samhail de réir scála a dhéanamh de gach seomra. Is iad na samhlacha, ag an t-éacs agus na híomhanna a théann leo, bunús an taispeántais seo.
USEFUL INFORMATION / EOLAS

t = tel / fón f = fax e = e-mail / riomhphost w = web-site / suíomh lionra

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70 Merrion Square, Dublin 2 - 01-6180200, 1850-392492 (callsave)
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A large selection of books on architecture is available from:

- Gandon Editions, Kinsale (mail order; 10% discount to schools / libraries)
- RIAI Bookshop, Dublin
- RSUA Bookshop, Belfast

- *(Irish Architectural Review* (annual/bliainins) (RIAI/Gandon Editions)
- *A Lost Tradition - The Nature of Architecture in Ireland* Niall McCullough and Valerie Mulvin (Gandon Editions)
- *New Irish Architecture* (annual/bliainins) (AAI/Gandon Editions)
- *Shaping Space, Architecture in the Transition Year* Mane Brennan and Ann McNicholl (RIAI / Blackrock Education Centre)

**WEBSITES / SUÍOMHANNA LÍONRA**

- Archeire
- Architectural Association of Ireland
- Art Ireland Network
- The Arts Council / An Chomhairle Ealaion
- Gandon Editions (Art + Architecture Books)
- ICOMOS
- Onsite Ireland
- Planning & Architecture Internet Resource Center
- Royal Institute of the Architects of Ireland (RIAI)
- UCD Architecture and Planning Library

**VIDEOS AND CD-ROM / FISEÁIN AGUS CD-ROM**

- *Building Images* – set of five videos made for RTE's Ollscoil Educational Experiences (Audio Visual Centre, UCD)
- *Buildings on the Edge of Europe* – set of 3 videos ('Buildings from the Past', 'Buildings in the Landscape', 'Buildings in the City') accompanied by book (RIAI/Gandon)
- *The Shaping of Dun Laoghaire* – video showing how the physical landscape was formed and the history of the settlement in the area (Blackrock Education Centre)
- *Sheer – A Survey of Heritage and Environmental Education Resources* – CD-rom (Blackrock Education Centre)