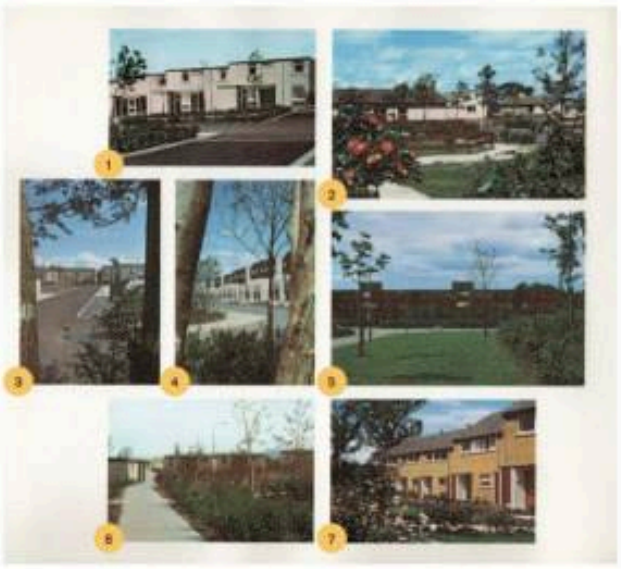
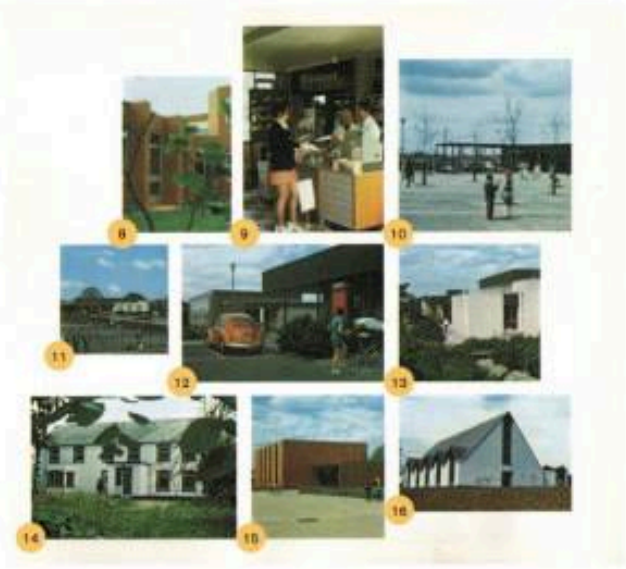
THE NEW TOWN

PLACE Urban Design
Summer Academy 2014

01 CONTEXT 05 CONVERSATION 09 MEMORY



Housing types
1 Burnside, Legahory
2 Drumglass, Tullygally
3 Enniskeen, Drumgor
4 Rideway, Legahory
5 Aldervale, Tullygally
6 Rathmore, Old peoples dwellings, Tullygally
7 Pinebank, Tullygally



Community facilities
8, 9, Health Centre, Legahory
10 Drumgor Centre
11, 12, 13 Tullygally Centre
14 Pinebank Community Centre, Tullygally
15 St. Columba's R.C. Church, Legahory
16 First Craigavon Presbyterian Church, Legahory

CONTEXT

A brief crash course in 20th century urban planning

Craigavon is an unusual place compared to older towns and cities. It is pretty unique in the context of Northern Ireland, though it's less rare in terms of the national and international point of view. In order to gain a better understanding of Craigavon's origins, it is worth noting some of the main trends in architecture and urbanism during the 20th century. Right back in 1903 the idea of 'urban planning' did not really exist. It is around this time that a group of architects and designers started to develop ideas for laying out the perfect city. Ebenezer Howard, for example, developed the idea of the 'garden city', a city arranged around large public gardens, intended to reconnect its citizens with nature. It's important to remember that this idea was developed during the industrial revolution, when cities would have been considered polluted, unhealthy and unpleasant places to live. Each garden city would be connected to surrounding smaller garden settlements by high speed railway lines and 'high roads' (or motorways), preserving the countryside which would be used to feed its citizens.

A similar theorist to Howard was the Scottish sociologist Patrick Geddes, who developed an idea of planning as reconnecting people with nature. Geddes' 'valley section' diagram shows how a city can rely upon its natural surroundings to provide everything for its citizenry in perfect balance between country and city. Geddes is also noteworthy in that he started to apply Charles Darwin's theory of evolution to the development of cities and suggested that higher quality urban design might allow the human 'animal' to evolve in a more desirable way. In other words, a better quality of urban life could lead to a better quality of citizen.

These ideas were then carried forward by architects in the early 20th century and the theories of Howard and Geddes would go on to affect the foundation of the architectural style known as 'Modernism'. Such influence is notable in the work of famous Swiss architect, Le Corbusier, who developed a radical plan for the redevelopment of central Paris. He suggested that Paris' Grand Avenues should all be demolished and replaced with enormous high-rise blocks set amongst expansive parklands and that Paris could become the first European 'Garden City'. While the plan was never implemented, Corbusier's ideas would be developed and used by architects for the design of towns and housing estates all over the world as late as the 1960s.

American architect Frank Lloyd Wright developed the idea of the Garden City further with his plan for the conceptual town 'Broadacre City'. This, again, was never realised, but his ideas are still used today in the design of suburbs right around the world.

Following his earlier proposals, Le Corbusier developed his ideas further in a project in the south of France called the 'Unité D'habitation' or the 'Habitation Unit'. This was one of the very first high-rise housing schemes, essentially the first ever block of flats. Corbusier suggested that everyone should be living in this style of building, set amidst abundant gardens and large public spaces, with each housing unit conceived as 'a filing cabinet for humans.' This style of housing was again used right up until the '60s or '70s.

A short history of preplanning in the Belfast region

Belfast is a city still defined by its Victorian age. The rapid expansion of the town over the 1800s lead to it being granted city status by Queen Victoria in 1888. This resulted in the construction of arguably Belfast's greatest building – its City Hall – and even more arguably its most coherent urban development, Royal Avenue, which was previously the narrow thoroughfare of Hercules street. This change to the city's fabric is an early example of a planned urban development.

Belfast started the 20th century on a high, a high that unfortunately would not last too long. Alfred Brumwell Thomas, architect of the City Hall, had a set of lofty ambitions for the city that aimed at bringing Belfast's civic centre up to the Victorian expectations that had established it as a 'city of the empire,' to use Brumwell's words. Proposed in 1925, however, they were to go unrealised for a set of reasons both personal and international.

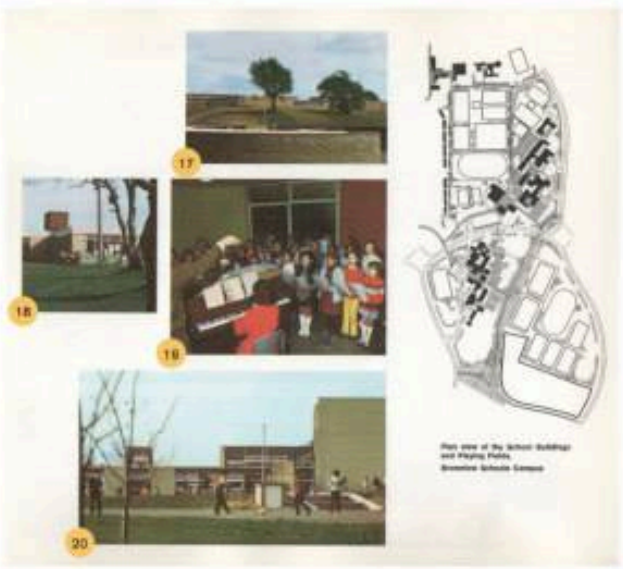
The proposals began with a stately hotel to match the grandeur of the City Hall, based on Donegal Sq East. This coincided with another of Brumwell's proposals, this time more urban in scale. Brumwell proposed that Donegal Square would become the central space of what he called a 'tri-square plan.' Wellington Place to Chichester Street was to become an imposing avenue similar to Royal Avenue with two new grand squares standing at either end, one at College Square around the Royal Belfast Academical Institution, the other around the Royal Courts of Justice. With this, Brumwell also proposed that the Northern Ireland parliament building that was being touted at the time should be located in the markets area. At this stage of course the housing development known as the 'Markets' or the 'market' did not exist, so we can assume that Brumwell was proposing to situate this on the present day site of the Waterfront Hall, capping off this tri-square plan handsomely.

This type of design is an example of preplanning urban design, all about appearances and creating an imposing city worthy of the empire. These designs were never applied, however, probably due to the first and the second world wars and the decline of industry across Europe.

Post-war developments

As World War II was drawing to a close, the council employed W. R. Davidge, an expert in the newly developed discipline of planning, to create a set of reports for Belfast. This came from an awareness that both the old Victorian housing stock and the road system were woefully inadequate for the burgeoning city. Additionally, numerous sites across Belfast had been levelled in the Blitz and the opportunity was seized to take control of the development of the city. The Davidge reports are also notable in that they lead to the 1946 *Report on the Ulster Countryside* which was the beginning of any legislative suggestion that something needed to be done to protect natural amenities against uncontrolled urban, and increasingly suburban, development.

Despite this awareness of Belfast's difficulties, nothing was really done about these problems for a further fifteen years when the Stormont Government employed Scottish architect Robert Matthew to put together an Urban Area Plan for Belfast. Visionary Northern Irish civil servant John Oliver lead the appointment of Matthew in the face of significant suspicion from the Unionist government, who viewed the concept of urban planning as an instrument of socialism. Slum clearance was already underway across the blighted inner-city and the idea of a new urban motorway was looking increasingly likely. Robert Matthew was brought in to make sure things were done right. In the tradition of the visionary Victorian planner and fellow Scot Sir Patrick Geddes, Matthew put together a regional survey of Belfast, an examination of the city in its region and not just as an autonomous entity. This survey, Matthew proposed, should be updated frequently so as to allow planning decisions to be as relevant to the entire region as possible. It was upon this rigorous base that Matthew built his Urban Area Plan.



Schools
17 Lismore Voluntary Secondary School, Brownlow Schools Campus
18, 19 Tullygally County Primary School
20 St. Anthony's Voluntary Primary School, Legahory

Recreation & Landscape
21, 22, 23 Recreational Open Spaces, Brownlow
24 Adventure Playground, Legahory
25 Brownlow Recreation Centre

'Brownlow – Township of the future'. A model of the proposed community when completed. Local centres and schools are indicated in white.

The Matthew plan proposed the following

1 A stopline was to be placed around Belfast halting any further suburban expansion and preserving the amenities of the countryside for the people of Belfast.

2 A new town was to be built between Lurgan and Portadown which would eventually overtake Derry as Northern Ireland's second city.

3 A series of growth towns were identified around Belfast which would soak up the 'overspill' of population which could not be housed within the stopline. These towns were to be provided with new industry to provide jobs for the displaced citizens, but some were expected to commute to Belfast using a newly built network of motorways which would bring people directly into the city centre.

4 Creation of legally recognised greenbelts and the preservation of natural amenities.

The final two are largely administrative but are possibly the most vital and influential proposals. They are:

5 A single planning authority was to be established to manage future development and maintain the regional survey.

6 The issue of compensation was to be taken over by the government in order to empower the new centralised planning authority.

The Matthew plan's proposals were published on 26th February 1963 and the stopline was immediately enforced. Any planning permissions existing outside the stopline were revoked and compensation was paid to those affected. The full *Regional Survey and Plan* was published on 13th April 1964 and the appointment of the new-city design team began immediately, headed by another Scottish architect, the ostentatious and eccentric Geoffrey Copcutt. The speed of the implementation of this plan suggests the degree of faith Prime Minister Terrence O'Neill had in Matthew's proposals.

The controversies of utopia

The new city design team contained many of the same professionals who had worked on Cumbernauld on the outskirts of Glasgow, a project also headed by Copcutt. Initial proposals for the new town suggested that the city would be a single enormous cantilevered building running from Lurgan to Portadown overlooking Lough Neagh. This was visionary and cutting edge architecture in the tradition of the big-build megalomania of Modernist pioneer Le Corbusier.

The project, however, was beset by problems from the start. Copcutt abruptly resigned in August 1964 after harshly criticising the new city – and indeed the Matthew Plan as a whole – in the newspapers, suggesting that the investment should instead go to Northern Ireland's existing second city, Derry, rather than contriving a new one. A further furore was incited when the new city was named 'Craigavon' after Northern Ireland's first Prime Minister, the divisive figure, James Craig. This along with the fact that the city's development commission contained no catholic members lead to allegations of state sectarianism.

At the same time as the Craigavon difficulties, slum clearance was going ahead across Belfast city and provisions were being made for a new motorway. New high-rise housing, such as The Weetabix blocks on the Lower Shankill and the Divis complex on the Lower Falls were constructed. The typology of high-rise was seen as a perfect solution to a seemingly unsolvable problem; that as the old Victorian slums were demolished there emerged a need to rehouse the community in the same area. Modern housing standards required accommodation to be much larger than what had previously existed, so in order to provide space for existing residents, construction would have to rise vertically.

Challenges to the planning system

In 1967 Building Design Partnership produced another urban area plan, relying on Matthew's regional plan but concentrating more on the city itself. Along with this the plans for the Urban Motorway were officially published. The BDP plan was all but lost at the onset of the Troubles in 1969, although the genesis of the Laganside development can be seen lurking somewhere within it. The heady and experimental days of the sixties were well and truly ended in 1969 as both the housing problem and the alleged sectarianism of the government, as exposed by the implementation of the new town coupled with the supposed ignoring of the west of the province, added fuel to the civil rights movement. The burning of Bombay Street in August 1969 is seen as the true beginning of the contemporary Troubles, and in the same month a nine year old boy, Patrick Rooney, was accidentally shot dead in his flat in the Divis complex by the RUC. These flats were falling into considerable disrepair, with complaints of anti-social behaviour, dangerous play areas for children, rat infestations and severe damp. As the Troubles took hold, Divis was to become a running battleground between the paramilitaries and the police/army. It was described by a housing activist during the 1980s as being seemingly 'perfectly designed for urban warfare.' The supposed solution to one housing crisis had lead to a deeper and far more profound housing crisis.

There was a considerable amount of resistance to this form of urban development from the local community, with numerous pressure groups including the 'Save the Shankill' campaign established to argue against the wholesale demolition of the area, but which were unfortunately started far too late. The destruction of the Shankill was excellently documented in Ron Weiner's *The Rape and Plunder of the Shankill*, which harshly criticised Belfast Corporation's policy of demolishing entire streets, moving the population to satellite housing estates and the Matthew growth towns, and then rebuilding over a number of years; suggesting that this irretrievably decimates the social fabric of an area. Other pressure groups included the Belfast Urban Study group, or BUS, which produced a series of publications examining the social impact of the motorway and housing policy; as well as the Divis Demolition committee, who would occupy vacated flats in the complex and render them uninhabitable.

Conclusion

These problems, however, are extremely difficult to solve and looking back at the history of urban development in both Belfast city and the Craigavon area, it can be appreciated how deeply connected the physical fabric of the metropolis is to the unique problems inherent to this corner of the UK and Ireland. We need to bear in mind the mistakes of our urban forbears whilst being careful not to judge them too harshly. The problems they were attempting to solve were incredibly complex and were rendered nigh-on insurmountable when the political situation collapsed. Hindsight is 20/20 and it would be a mistake to suggest that we could have done any better given the context.

CONVERSATION

Group 01

Luke Topping On the first day of the workshop, we were taken on a walking tour of Craigavon and encouraged to make observations of the places we passed through. Some of us decided to sketch, some of decided to write. It was just whatever way we felt we could best represent our views on Craigavon. During the tour, we went through each stop and drew things we thought could be improved or things we thought were great already. We liked how connected the area is for pedestrians and how movement is directed around the town itself. Dislikes included a number of spaces themselves and the experience of walking through them.

On day two, we were given a criticism workshop on how to discuss and analyse architecture. We decided to look at this building specifically – the Libel Centre – in terms of three main areas: the outside of the building, the inside, and how a space like this should feel. What we identified was that the facade was shaped quite defensively, was quite isolating, whereas the interior was much more similar to what you would expect a community centre to feel like. It appeared to be useful, active and functional, with a strong sense of the community. We then went on to describe how we think it should be and saw a need for the building to be informative, connected, lively and involved.

Following this, we went to a describe and draw activity with Nuala on day three, where after being put into pairs, one person would describe a place in Craigavon and then the other person would have to draw that place just from the description. Therefore we ended up with some rather abstract variations of the Rushmire Centre and the lake.

At the end of day three, we decided to address the question of how moving through Craigavon – specifically transportation – could be improved. Each of us individually took 50 ideas and put them onto post-it notes. We split the subjects into five or six main categories: cycling, walking, driving, running and general ideas of movement. We had suggestions of stunt parks for bicycles, two-way designated lanes, cycle routes, a speed challenge, rickshaws, flight schools and gliders. We then went on to look at home, at existing things that were in place, that made movement through cities and towns better. I looked at this project called Urban Reef, whereby public seating would be used to promote a community atmosphere. So instead of having separate benches whereby people would be separated in groups of three or four, there would be one, flowing structure throughout the city made of wood that you could lounge on, sit up on, sleep on.

On day four, we had a workshop learning about scale. We drew 1:100, 1:50 and 1:20 drawings before we moved on to bringing this idea of scale to Craigavon specifically, overlaying our sketches with tracing paper and drawing over to see how things could be improved.

Kieran McKenna Once we had concept drawings of the interventions we thought would improve the centre of Craigavon, we looked at a map of the black paths and where they went through the entire town. We chose a particular route and divided this into points such as bridges, bus stops, walkways etc.

We then decided on a name for the route to draw people in and encourage visitors. We decided to call it the Craigavon Crystal Way. After doing some research we discovered a material which could be sprayed on top of tarmac, creating an almost crystal-like effect – during the day the substance would absorb UV light from the sun, then at night, emit the light and glow blue like a crystal. It also reduces the need to install electricity and lighting along the path, as well as additional maintenance.

James Caulfield There aren't many bus stops in Craigavon near the roads, so we decided to make a shelter in the shape of a Japanese character called Totoro. It's a creature that children would find friendly and approachable. Seats are located inside for the public to wait for their bus. There are posters behind and a timetable. There's also some dimmer lights so users can control their environment. A taxi-phone is included in the design, in case you need a space to wait for your cab.

Ruairi Dorrian The section I worked on was the Crystal Disco. Now bear with me because this originally was a joke. I had used up all my ideas in an earlier session so threw out the idea of a roller rink, and somehow that got a reaction. Part of the inspiration came from an earlier task. When we were bringing in images of examples of other projects, I found one of large hovering walkways that had been installed over roundabouts in China and the Netherlands for cycling and walking. In this design, the proposal is for a roundabout mostly made up of a curved roller rink that's then sealed in a glass tube with a walkway either side.

Ceilidh Davison My idea was to transform one of the bridges. I like to sit and watch cars and traffic so I thought to make this more safe by inserting a large glass dome. Also, if it's raining you can stay dry. There would be seats that would direct your vision down to the cars and the space would be filled with all these different trees and vines to have a more outdoorsy feeling, rather than being inside. It's envisaged as a place to soak up the atmosphere really.

Luke Topping My intervention was the finale of the Crystal Way. It was an idea of educating people who'd be going on this path about Craigavon. How could you hold their attention for a few minutes more? So I came up with this design for a sort of V-shaped cinema in one of the tunnels or underpasses. We noted that in the tunnel there was concrete going up the side where people had chipped bits away to create seating. Therefore we thought, why not give people the seating that they're looking for? In response I proposed this system of tiered seating with some form of folding down projector that could then project video of 1960s and 1970s Craigavon. There was also an idea to have some sort of interactive footpath. Sounds could be collected around Craigavon so that when you put your foot down, you'd hear a car go past or the rain fall. Overall, it would create an immersive experience of the Craigavon area.

Tracey Johnston I have to say from the point of view of an adult, I think that as we get older we lose this vision and imagination, and if only a portion of those ideas could be realised from what you're saying today, it would be amazing. We get so tied up with Health and Safety and Risk Assessments that everything you go to do is kind of stifled at times. It's so amazing to hear all of this isn't it? Just to say, maybe we should revisit this and look and push and hope that something different will happen in our work.

Richard Griffin The positive thing about everything that you have said is that it all started from the place of how it could be used by a person. It was incredibly logical in that sense because you started from how it would be used. Now we employ consultants all of the time and, you know, they don't always get as many good ideas as we've heard in the last ten or fifteen minutes. We are very good at just building things and just doing things and then afterwards having to think about how it would be used - so I think doing that first is incredibly successful.

Michael McGarry Absolutely, I think the main comment is congratulations. This is really good work and I don't say it lightly. I think that there are three things going on with this, first of all there is a really accurate observation of what's out there, and that's quite an uncoloured one – very objective. And it is touching a quality that is in this place which is not a negative, so I was struck by the tone of the presentation and that there wasn't an assumption that this territory was problematic. The observation and the analysis indicates that there is actually something of beauty here and it's a most remarkable place. Next, the third leg of what you've undertaken, is to say that the issue then becomes an experiential one about how do you mix physically and experience places in Craigavon. That's nothing to do with a wider agenda about settlement, about where money goes, about where retail goes or where the railway station goes. And I think what's fantastic about that is that it's a very powerful stance to have because if your concern is about your own experience of the place then you, at a very high level, you maintain control of whether you enjoy or whether you hate the place. That's a very liberating thing to do, to say. It is, in a way, to be ignorant and ignore a lot of the issues and simply to go in to observe. Then to say, in terms of an experience, what would make this place, what would I want? So I think this is really tough, hard work and I'll not say it in a patronising way, which would be a risk. It's really well done.

Group 02

Rheannon Lappin We're going to talk you through what we've been doing all week. After walking through Craigavon and going through what we liked and what we didn't like, we made a space. We came back here, looked at Gordon Cullen's work, and noticed his observations of spaces that opened up to successive parts and how this quality would intrigue and entice you to go forward. So we took that idea and we made our own plans of what sort of space we would like to create.

Michael McGarry So what was pushing the variety of the spaces? I mean, what influenced it? It's all very accomplished in terms of controlling space but I'm wondering what inspired what you did with cardboard? Because models are sometimes made just by assembling cardboard.

Rheannon Lappin I suppose it was more or less making different shapes – for example if you put it this way, the space would be nicer than if you put it that way. We were thinking of what would be at the other end and the feeling of being in the space itself.

Aisling Madden When we made these models we were thinking of them as rooms but also as spaces in the city as well, as squares and building, and how they could impact Craigavon.

Michael McGarry I think it's gorgeous work, it's really lovely. And I think, if I asked about how it came about, it would be because we have a traditional way of thinking that the problem is set and things are analysed and a thing comes out of that. Then I read this the other way around, which is that you're making spaces intuitively. Those kind of intuitive actions are really important and having worked this way, an interesting question is about how you control space and especially a sequence through space. Which begs a question – in the context of Craigavon where by definition, there is very little spatial definition in the conventional sense, then what's the kind of critique.

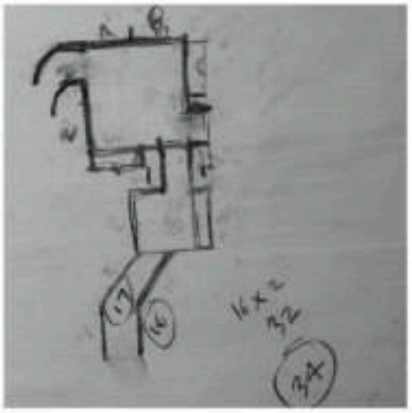
There is an awful lot of talent here about the relation of space, there are a lot of beautiful drawings and I think that's great work, that's very strong. Design is quite often that you start, you do things by doing it, you practise the business of design and then, as that evolves you rationalise it. But you don't necessarily start from a point of an argument, you simply say, I want to manipulate space. So I'm just curious what the narrative would be to feed it back to the context of Craigavon.

Because at one level someone would read this as people manipulating space very, very accurately. They're very carefully controlling all of the scenography through and through. When you change scale, when you move to the scale of the landscape of Craigavon then what are the spatial nodes? Just by way of a provocation, one response, for instance, likely to Craigavon is on the issue of landscape type. It's not a criticism of Craigavon but if you imagine that Craigavon was all forest, completely forest, and then the spaces are made by the removal of the trees, then the way the space would work comes very near to what's referred to here.

Jane Larmour In a way the project was about working with what Craigavon didn't have. So these big, wide expanses and vacant spaces – how do you start to think about putting things on them in a way that Craigavon could work, not only as objects set down without consideration of that. As an alternative way of working it's more about thinking about the outdoor public rooms first and then the buildings around that. Because Craigavon is about the movement of cars rather than the movement of people.

If you drop a different scaled person in each of these models it changes from being a room or a space to an urban space. Its about the hierarchy of places that you're making rather than functions.

Michael McGarry Absolutely, and I think that what is interesting is the point where, when you make the model, you read into it. There is an atmosphere established in the spaces which is more than just bits of card, more than just its dimensions. The way people respond to those things are very, very specific. So when people go into that space, they probably don't make a lot of noise because they have a consciousness of being in a space that doesn't require anyone to bellow across the room. It's really sophisticated work, very, very elaborate.



Group 1 / Tutor: Nuala Flood

This workshop was carried out as part of the 2014 PLACE Urban Design Summer Academy, where the public space in Craigavon (Northern Ireland's only 'new town') was reimagined. Five young people explored possible improvements to the experience of moving through Craigavon using a human-centred design process.

In the first stage of this process, the students identified what they considered to be the existing assets in the area. They re-mapped the local terrain from their own unique perspective, noting specific opportunities for enhancement. For instance, one student recognised value in one of the pedestrian overpasses, relating to how she enjoyed gazing at the traffic passing by, beneath her feet. Another student considered Marlborough house – a seven storey, iconic modernist building, which houses the local government offices – to be a significant and beautiful local landmark that helped him orientate himself in the area. In addition, a student thought that the network of pedestrian and cycle paths, colloquially referred to as 'the black paths', had under-appreciated and curious spaces en-route, such as a colourfully graffitied alcove underneath a small bridge.

After reflecting on the existing assets, the group engaged in some blue-sky thinking and were challenged to create 300 ideas to improve the experience of moving through Craigavon. The resultant ideas ranged from interactive bus stops, to public water fonts, to scented footpaths. A lively discussion about the merits of each of these ideas was had, before the students re-examined the existing locale and how some of these ideas might be applicable there. Following some consideration, the group decided to focus on strengthening the identity, functionality and beauty of the black paths. In order to achieve this, it was proposed to coat the paths in a luminous crystal surface, which would soak up UV light during the day and re-emit it at night time, to light the way for cyclists, joggers and walkers alike. Students also decided to create discrete nodes of interest along the path. These consisted of an interactive, strategically placed and uniquely formed bus stop, a cinema or performance space in one of the curious spaces aforementioned, and a series of traffic viewing seats on one of the pedestrian flyovers. A final, surreal proposal was to have the black paths integrate an elevated roller skating rink on top of one of the roundabouts. The intention was that this sculptural piece of infrastructure, with rollerskaters whizzing around it, would act as a landmark to welcome people to Craigavon.

Overall, the workshop demonstrated how a group of young people can offer a fresh perspective on how the experience of moving through Craigavon could be improved, how an abundance of ideas can be generated in a short period of time and how the built environment in Craigavon has much to be exploited and, perhaps, even celebrated.

MEMORY

Group 2 / Tutors: Patrick Wheeler and Jane Larmour

Our studio project explored issues of scale, space and place and how different types of spaces make us feel. We started off exploring the spatial qualities of townscape and ended by making a 1:1 spatial sequence model from recycled cardboard.

After a brief introduction to the principles of urban design, the students each designed a set of spaces to scale, in plan and section, using charcoal and constructed a series of 1:20 models. The group critiqued each other's proposals and then collectively made a drawing which described the spaces we would build as a group. Everyone contributed to working out an approach to making the model and then the building of it. Participants were encouraged to consider approach, entrance, transition, places to stop, places to move, places for only a few people and places for a group together.

We made low dark spaces, a place to sit with a view out of a window, a raised wide space open to the sky and a curved path with hidden views. After it was built each student drew a different part of the sequence to record what we have achieved and analyse the resulting spatial qualities. The project allowed students to experience the complete design process from researching, planning, negotiating, designing, drawing, modelling, testing, building and finally, reflecting.

L – R WORKSHOP LEADER **Ronan McParland,** WORKSHOP LEADERS **Patrick Wheeler & Jane Larmour,** VOLUNTEER **Aisling Madden,** GROUP 2 **Joseph Le Seelleur, Connor Lyness, Rheannon Lappin, Matthew Graham, Kristopher Caulfield, Luke Topping,** GROUP 1 **James Caulfield, Kieran McKenna, Ceilidh Davison, Ruairi Dorrian,** VOLUNTEER **Senan Seaton Kelly,** PLACE **Conor McCafferty.**

Section notes

In Context
Transcribed and edited from a presentation by Andrew Molloy, given to workshop participants at the PLACE Urban Design Summer Academy 2014.

In Conversation
Transcribed and edited from a presentation by workshop participants to an invited panel of critics in conclusion of the PLACE Urban Design Summer Academy 2014.

In Memory
Reflections on the PLACE Urban Design Summer Academy 2014, by workshop tutors Nuala Flood, Patrick Wheeler and Jane Larmour.

Colophon

PLACE Urban Design Summer Academy 2014 4–8 August 2014, Lightwell Community Centre, Drumgor Heights, Craigavon.

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Studio leaders Jane Larmour, Patrick Wheeler and Nuala Flood

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Photography Croina Freeman, Patrick Wheeler, Senan Seaton Kelly

Model-makers Clare Price, Croina Freeman, Aisling Madden

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MAYBE WE SHOULD REVISIT THIS AND LOOK AND PUSH AND HOPE THAT SOMETHING DIFFERENT WILL HAPPEN IN OUR WORK

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