Project Book
ARB301 Thesis
Patricia Rodrigues (BR)

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

A Collection of Follies

Five Notes on the Irish Landscape

Claude Lorrain, *Landscape with Nymph and Satyr Dancing*,

Table of Contents

3 *Introduction*

4 *Collective Atlas*
Context
Thematic

10 *Site*
Information
Drawings
Photographs

32 *Discourse*
Precedent Studies
Visualized Evidence
Architectural References

48 *Project*
Description
Outcomes and Deliverables

82 *Expert Interviews*

84 *Bibliography*

86 *Afterword*
Reflection: Project in Relation to Discourse

Introduction

When one thinks about Ireland, its landscape comes immediately to mind. The variety seen in vegetation, topography, colors and textures, combined with the low demographic density verified in the majority of its territory, consolidates the image of the island as a rich collection of natural scenarios. However, beyond its beauty, the same landscape is also a living reminder of major historical events. From Mesolithic passage tombs to medieval monasteries, from abandoned copper mines to ghost housing estates, from WWII pillboxes to the recently demolished British Towers of the border, the Irish landscape, as the architecture embedded in it, is an ever-changing product of its past and a representation of its culture and its people.

In the case of the Northwestern region of Ireland, new border conditions and political frictions may introduce complexities to the current reality. In face of Brexit, the border between the Republic of Ireland and Northern Ireland is reintroduced as a subject of discussion, twenty years after the Good Friday Agreement. At the same time, the prospective implementation of the Atlantic Corridor as part of the Ireland 2040 plan is expected to trigger new transformation processes in terms of economic development of the countryside and densification of the towns along the corridor.

If history of landscape is intimately related to political and social trajectories, its relationship with human society is often mediated by architecture. Buildings have the ability of embodying meaning, reflecting through its formal elements the necessities and aspirations of the time. The positioning of an architectural artifact in the landscape – towers, obelisks, gates, temples – was usually the symbol of the human effort in overcoming nature, a metaphor about domination and power.

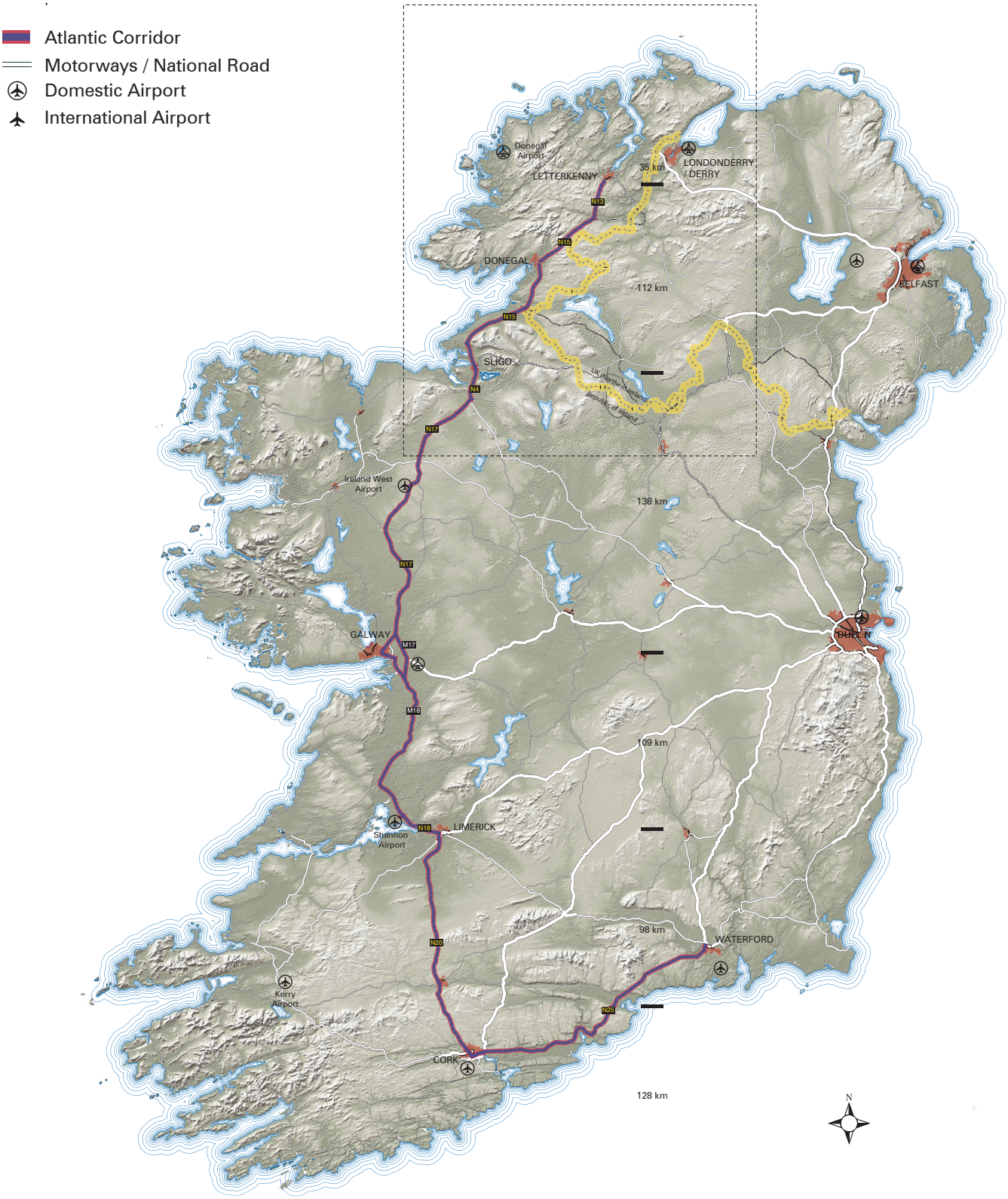
Hence, considering that the binomial architecture-landscape is a representation of a broader context, the importance of its comprehension is not restricted to the reconstitution of a historical line, but also serves as a starting point to reflections about the impact that economic, political and social dynamics have on landscape. Looking to the past as means to address matters of the present and the future, the project aims to discuss the Irish landscape through the lenses of the architectural discipline.

Youanpeng Zhang, *The Highway and the Country*, 2018

Collective Atlas

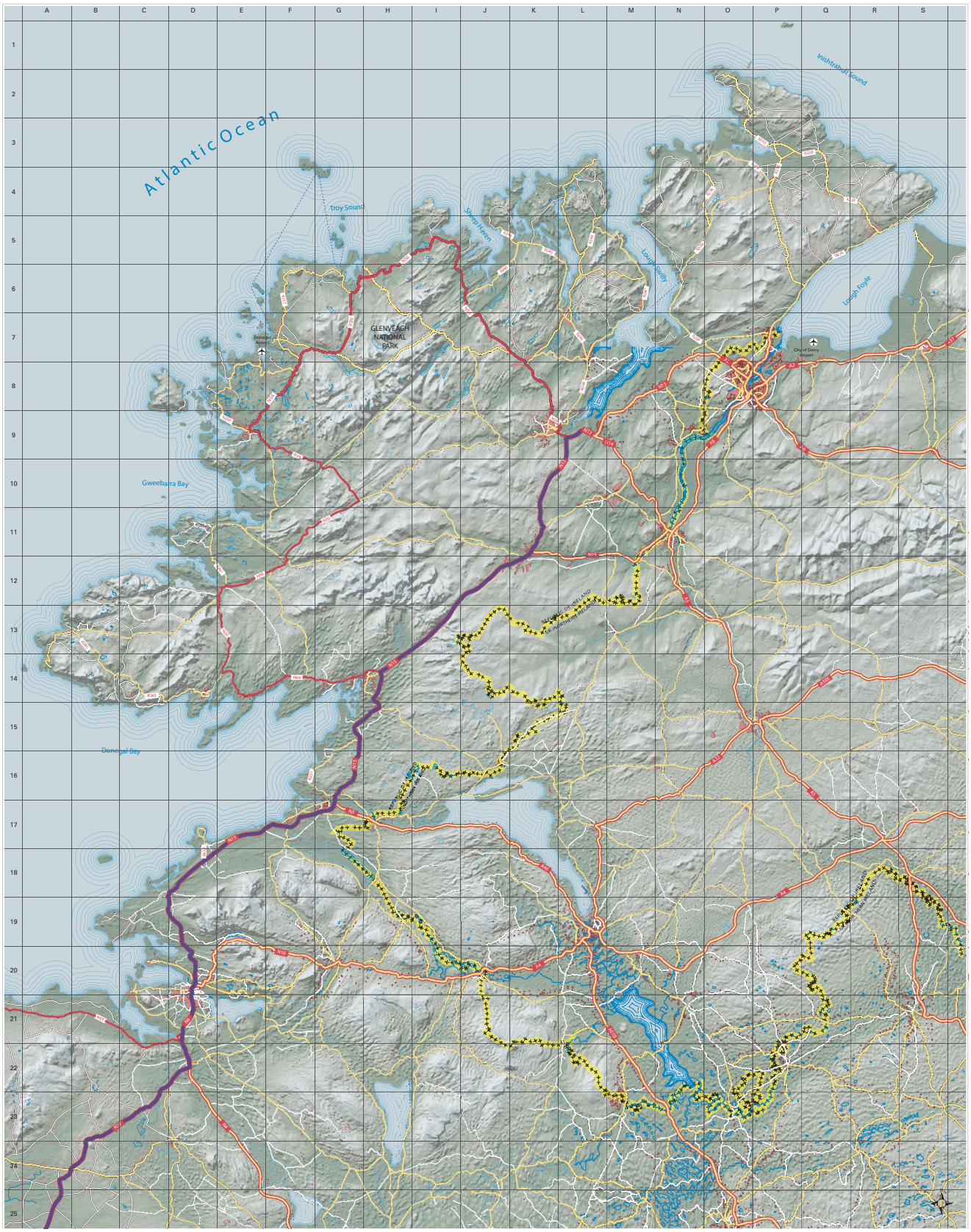
In taking Ireland as a starting point to the definition of a common ground for collective investigation, the first challenge is to overcome the preconceived idea of the island. Its insular condition provides a certain isolation from the European continent, which in part explains the superficial and romanticized vision of Ireland, based mostly on two of its main features: the dramaticity of its landscape and the troubled political history. If on the one hand, the Irish landscape evolves dynamically from a natural to a productive one, perceived through vast fields of geometricized patterns and a horizon punctuated by wind turbines, in the other, the political, cultural and religious polarization responsible for centuries of violent conflicts is much more pacified now, although its remnants can still be found. The once binary system gave space to the much more plural and complex situation of the present.
Whilst the future relationship between the two nations remains unclear in face of Brexit, the Republic of Ireland is going through a period of recent economic prosperity. A well succeeded policy of fiscal incentives has been attracting multinationals such as pharmaceutical industries and information technology companies to the country for the past decade. Despite the good phase, there are still huge economic and social disparities between different regions. The cities in the East, Dublin and Belfast, concentrate more than 60 % of the total population and the vast majority of economic activities, while the Irish countryside, once populated by a myriad of tenants and independent farmers, lies now bare and depopulated.
These conditions delineate a North-South division according to political factors, as well as an East-West unbalance defined by economic and demographic inequalities.
In addition to the existing complexities of the present, prospective events such as the implementation of the Project Ireland 2040 and Brexit will probably trigger new transformation processes in the ever-changing Irish landscape. What is left to discover is what are exactly these processes and to which extent they will be perceived. However, at the same time as the future holds an aura of uncertainty, it also offers a fertile ground for the collective research encompassing eleven individual thesis proposals. The definition of a specific framework within the vast spectrum of possibilities offered by the island of Ireland was guided by this condition of territorial susceptibility, which opens multiple scenarios for investigation and speculation. The working area was narrowed down to the one with the highest vulnerability in relation to future reconfigurations:
County Donegal.
Situated between the towns of Sligo to the South and Derry/ Londonderry to the North, Donegal comprehends the Northwest portion of the island, connected to the rest of the country by a narrow strip of land. It is the only county of Ulster kept as part of the Irish territory after the civil war, bounded by the Atlantic Ocean in one side and North Ireland in the other, which creates a geographical condition of insularity within the island. A rural county characterized by bogs, forests and small linear towns sprawled all over its territory, result of the unplanned development that characterized the economic boom of the eighties. Its remoteness partly justifies the condition as the most economically fragile of the Irish counties, as well as its vulnerability in relation to the possibility of a hard border.
The area, today a ground of uncertainty, was selected as the object of study to eleven architectural projects of varied programs and scales, united under the collective interest to investigate the role of architectural design within a dynamic scenario of territorial proportions.

Berlage 28



Map of Ireland

Data from Open Street Maps, 2018



Map of Donegal

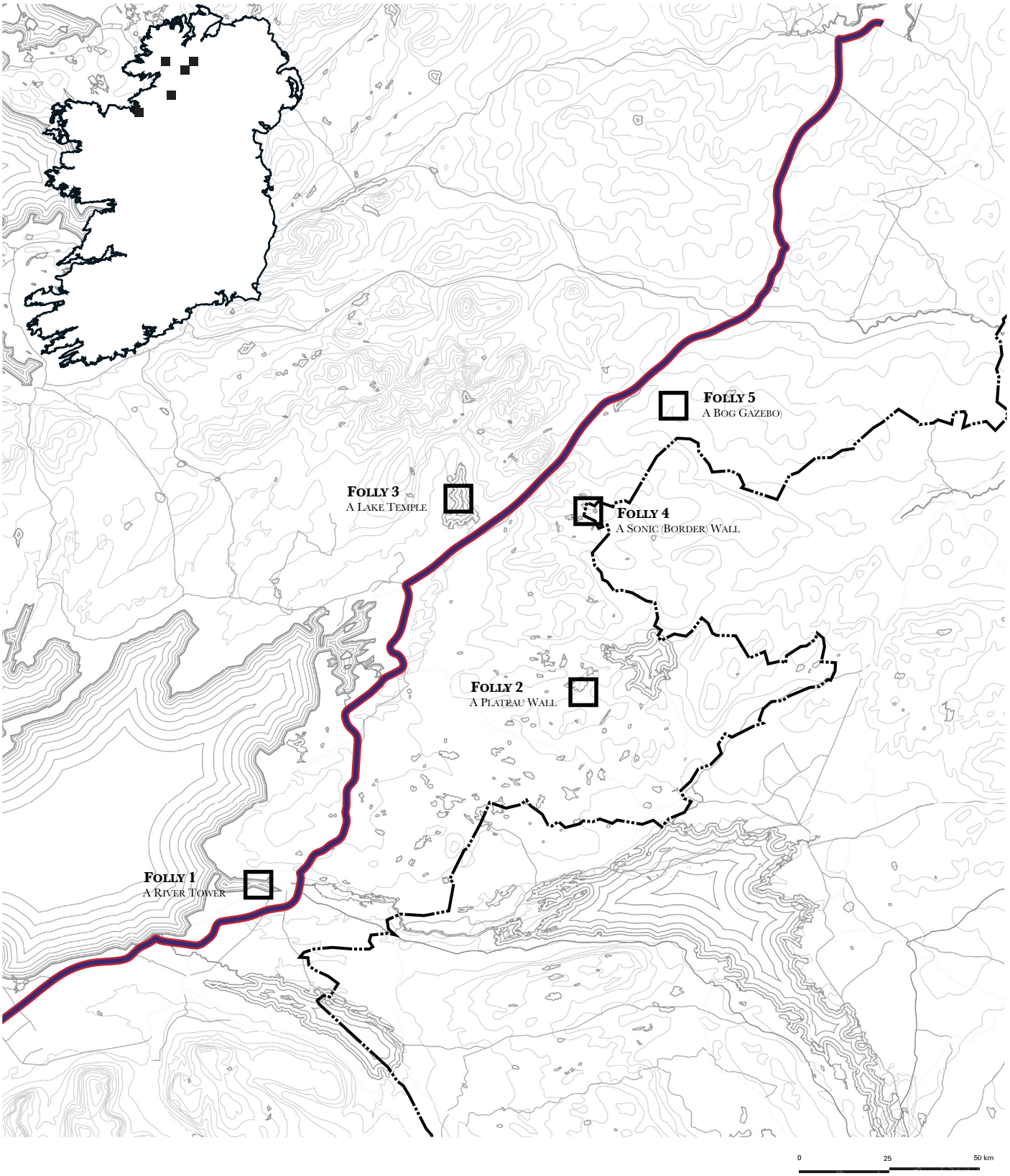
Data from Open Street Maps, 2018

As Found Objects

Photographs from authors during fieldtrip in Donegal, Ireland, May 2018

As Found Object

Patricia Rodrigues, *photograph of Mussenden Temple in County Londonderry,* May 2018.



Map of County Donegal and the five sites in relation to the Atlantic Corridor

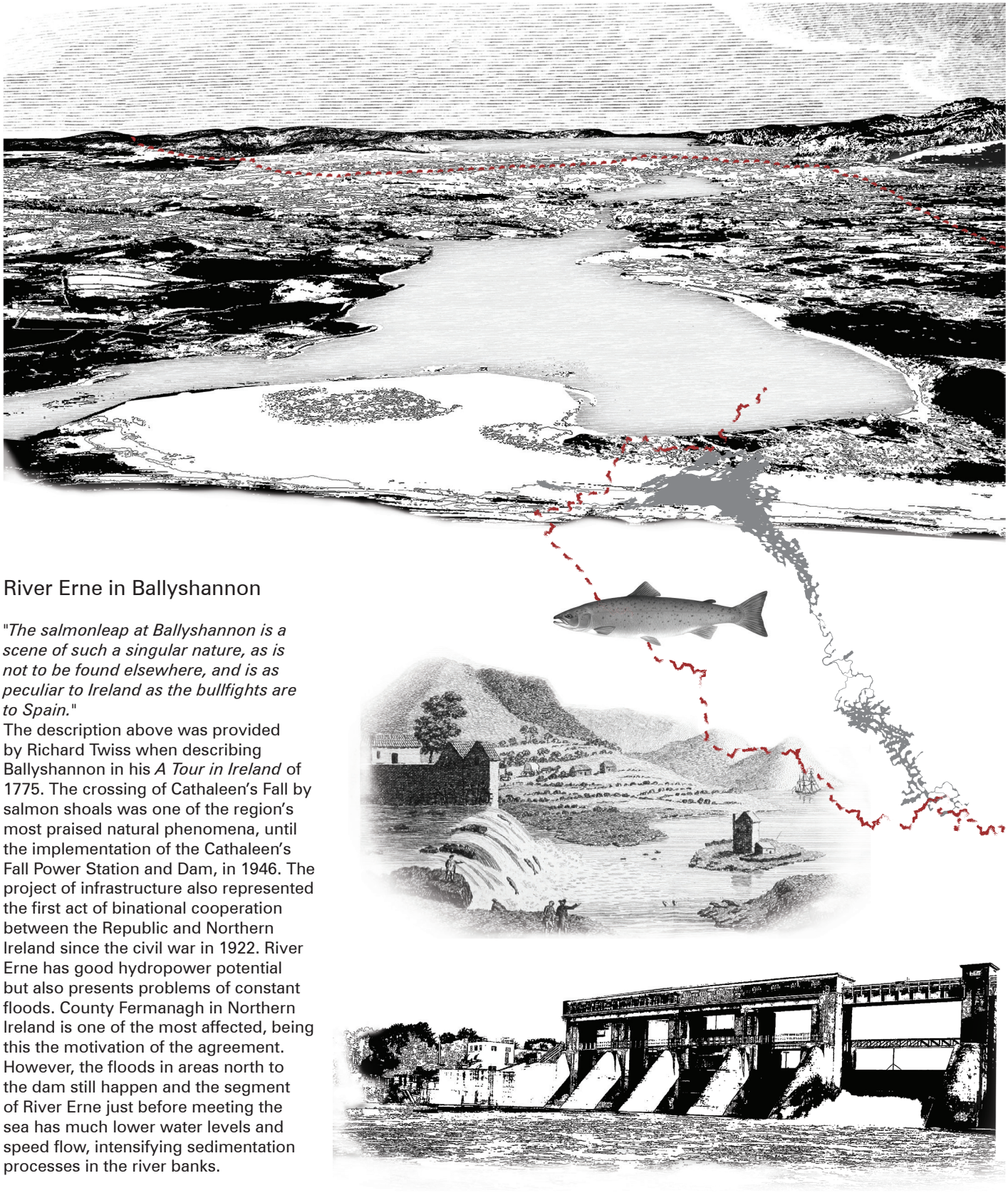
Sites

The project proposes a set of five follies to be placed in points connected to the Atlantic Corridor in Donegal, in a segment of approximately 37 km between Ballyshannon, in the south, and Lough Mourne, in the north. This stretch of the highway runs parallel to the border and is barely occupied, punctuated by a few towns developed along the road. In a great part of it, the route passes through regions of preserved nature composed by blanket bogs, chains of mountains, some portions of woodland and multiple loughs, interconnected with dozens of rivers flowing to the Atlantic Ocean. Curiously, the aspects that represent the area's greatest potentials are, at the same time, its greatest fragilities due to two simple facts about natural resources: everything is interrelated and no political boundaries are respected. The spruce plantations destined to log industry on both sides of the border are erasing bogs of the entire region, including conservation areas. Or the use of pesticide in pastures around one lough is responsible for contaminating many other loughs and rivers in both countries. The condition of low population density, proximity to the border and high topography turns the control on the activities taking place in this area almost inexistent. And even when the control exists, in many cases the triggering event comes from political decisions, such as the implementation of the largest wind farm of Ireland just a few kilometres away from a prospective natural reserve, causing the imminent extinction of a bird species, or a hydropower plant, whose dam completely changed the entire ecosystem of River Erne.
Hence, selecting five sites for the project was also an exercise of picking five different frames of the same found reality. The five notes address some issues briefly pointed out here, establishing a relation between context and theme: River Erne estuary in Ballyshannon, Pettigo Plateau, Lough Eske, Meenadreen wind farm at Barnesmore Bog and Lough Hill Bog, in the vicinity of Lough Mourne.

Site 1 Map - Ballyshannon

Photo from Google Maps

Site 1 Photograph - Ballyshannon Photo from Google Maps

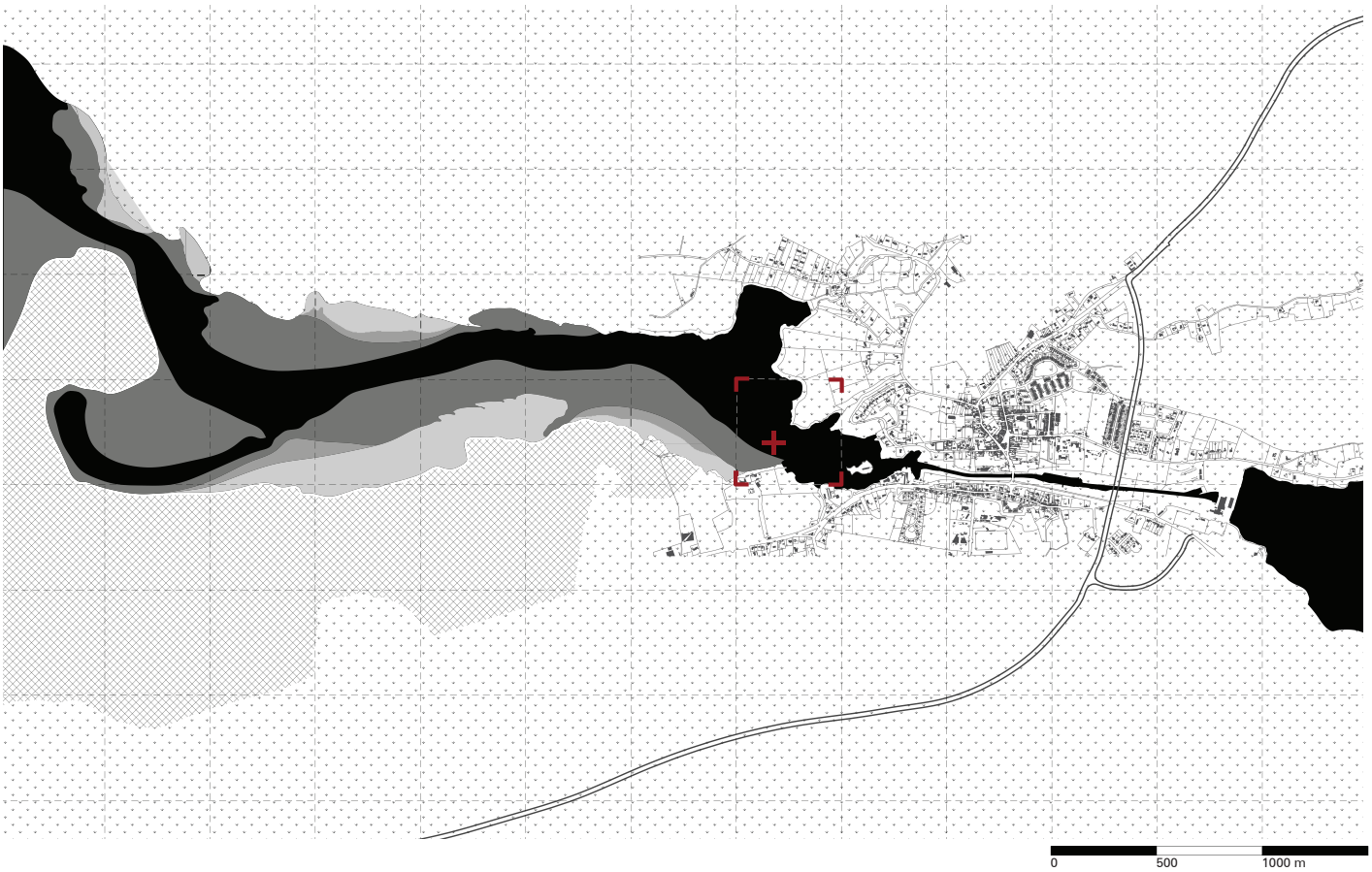


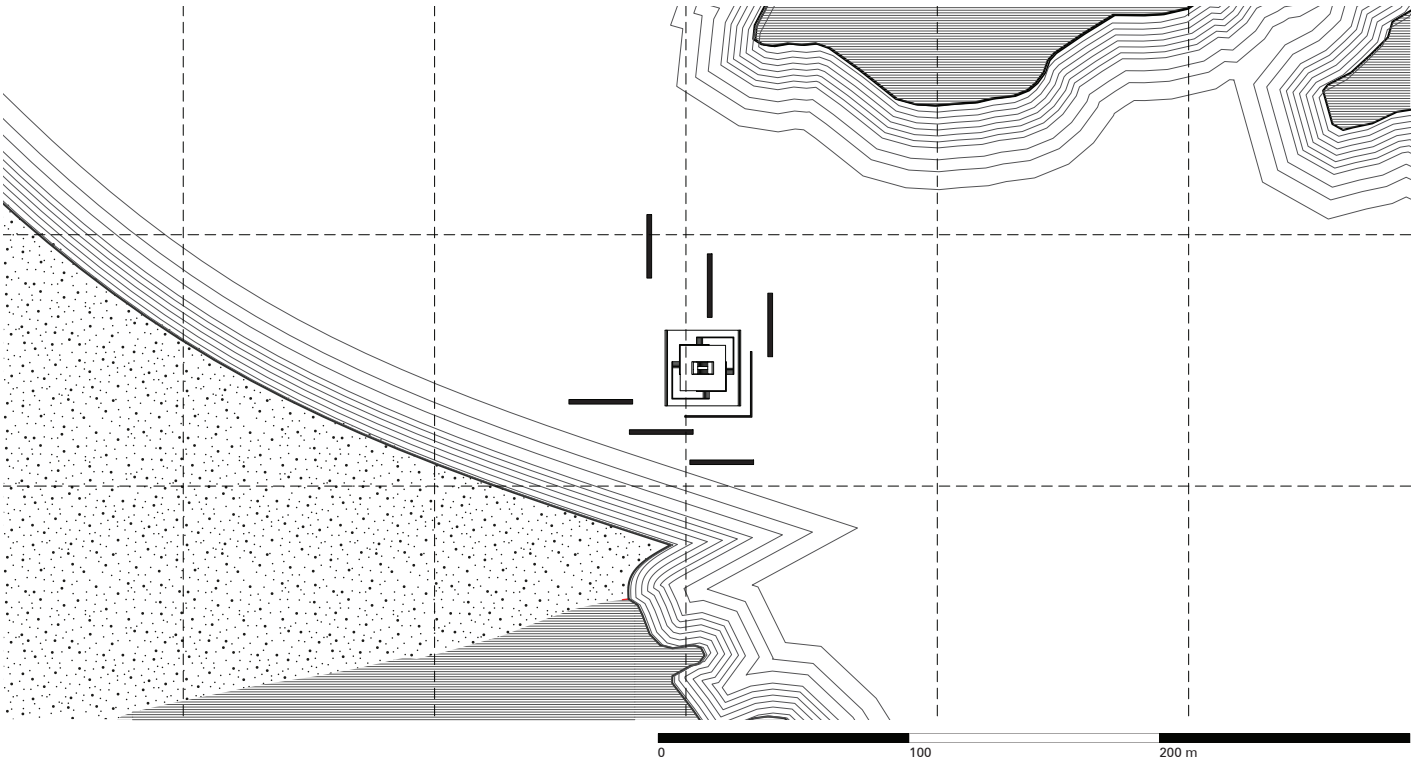
River Erne in Ballyshannon

"*The salmonleap at Ballyshannon is a scene of such a singular nature, as is not to be found elsewhere, and is as peculiar to Ireland as the bullfights are to Spain.*"
The description above was provided by Richard Twiss when describing Ballyshannon in his *A Tour in Ireland* of 1775. The crossing of Cathaleen's Fall by salmon shoals was one of the region's most praised natural phenomena, until the implementation of the Cathaleen's Fall Power Station and Dam, in 1946. The project of infrastructure also represented the first act of binational cooperation between the Republic and Northern Ireland since the civil war in 1922. River Erne has good hydropower potential but also presents problems of constant floods. County Fermanagh in Northern Ireland is one of the most affected, being this the motivation of the agreement. However, the floods in areas north to the dam still happen and the segment of River Erne just before meeting the sea has much lower water levels and speed flow, intensifying sedimentation processes in the river banks.

Site Information

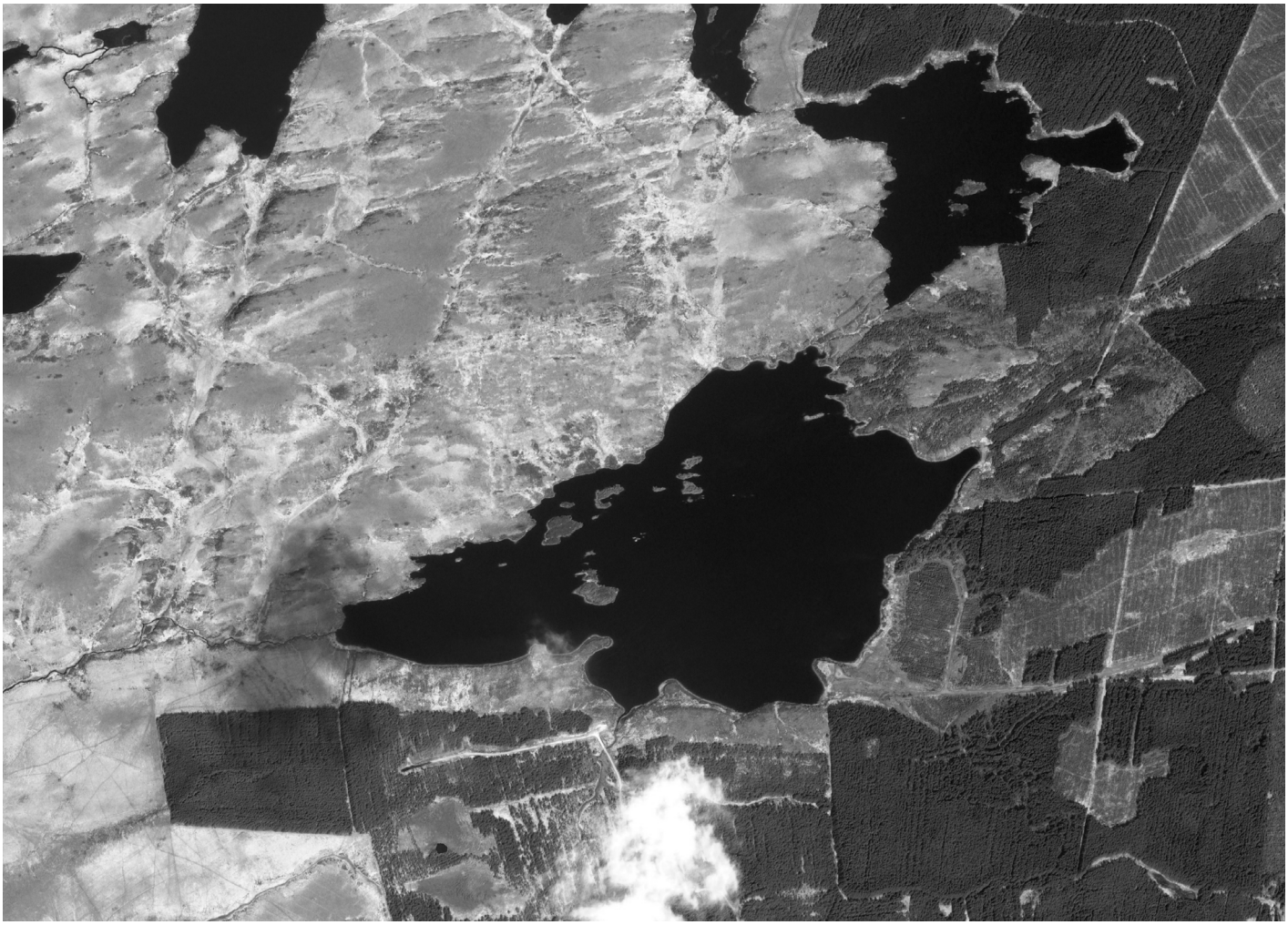
Panorama River Erne Estuary and the town of Ballyshannon





Site Information

Site Plans

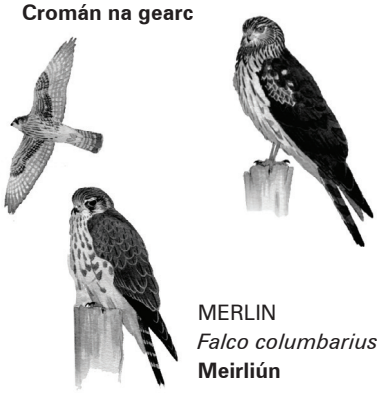


Site 2 Map - Pettigo Plateau

Photo from Google Maps

Site 2 Photograph - Pettigo Plateau Photo from Google Maps

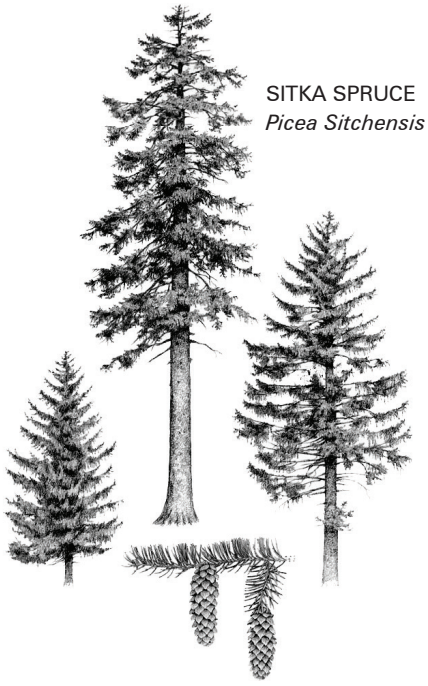
HEN HARRIER
Circus cyaneus
Cromán na gearc



MERLIN
Falco columbarius
Meirliún

Pettigo Plateau

The region of Dunragh Loughs and Pettigo Plateau consists of extensive areas of blanket bog, one of the few remaining intact bogs in Donegal. It is now a candidate for Special Area of Conservation, for being the habitat for several EU Birds Directive species, such as the Golden Plover, the Merlin and the Hen Harrrier. The core of the site comprises a statutory Nature Reserve, which has also been designated as the Pettigo Bog Special Protection Area. The south banks of Duragh Lough delineate the limits of the Pettigo Pleateau area and the landscape of the surrounding region is predominantly dominated by plantations of Sitka Spruce trees, destined to log industry.
During the spring and summer, the whistle of the Golden Plover can be heard on the higher grounds of Croaghadalough, one of the slopes of the Plateau, while the Merlin and the Hen Harrrier, two rare Irish Red Data Book species, use the site for hunting. The presence of these species in the Plateau is jeopardized by the existence wind farms and their turbines in the surronding region.

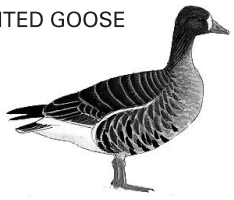


SITKA SPRUCE
Picea Sitchensis

GOLDEN PLOVER
Pluvialis apricaria
Feadóg bhuí

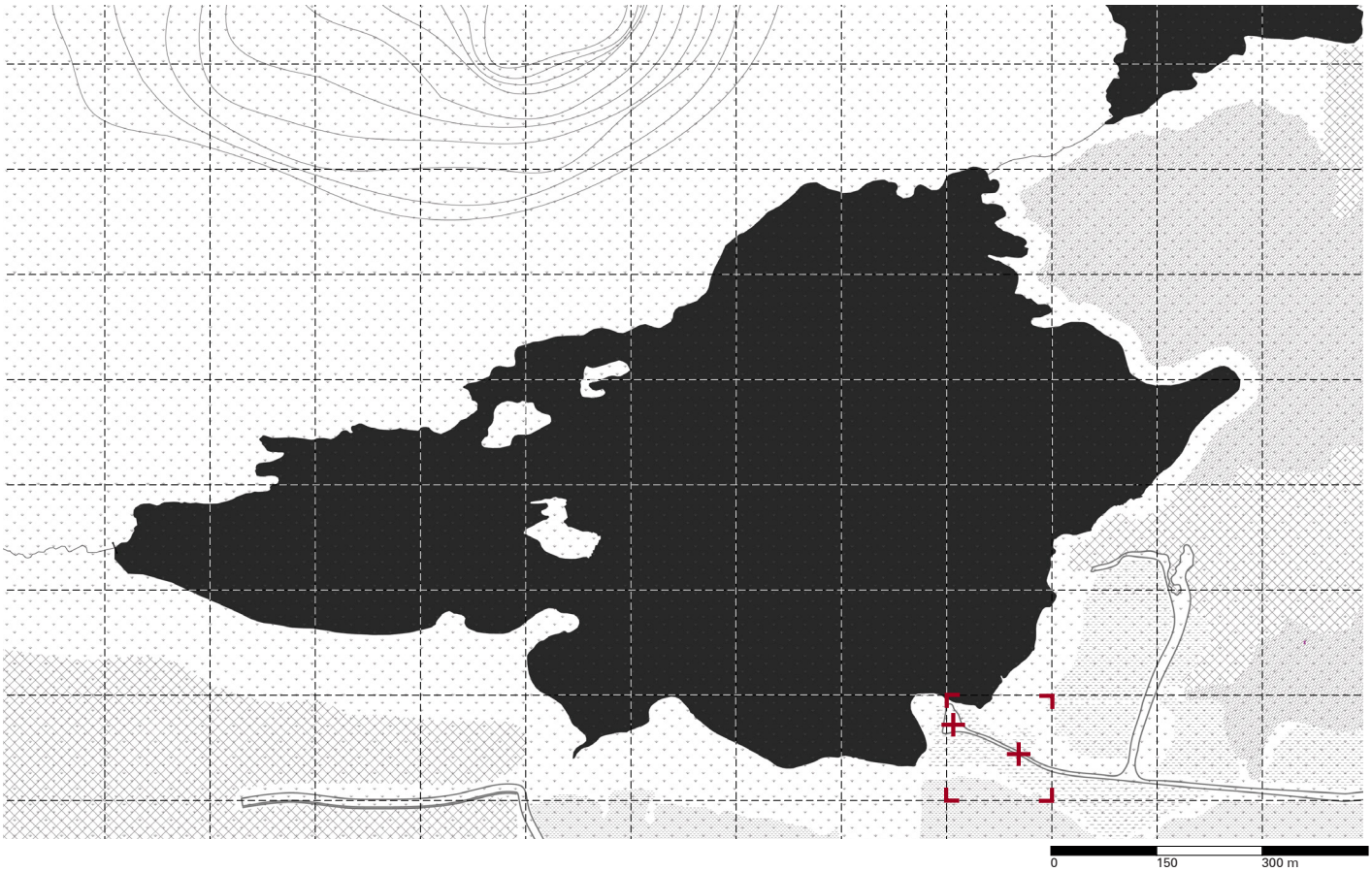
PEAT MOSS
Sphagnum imbricatum

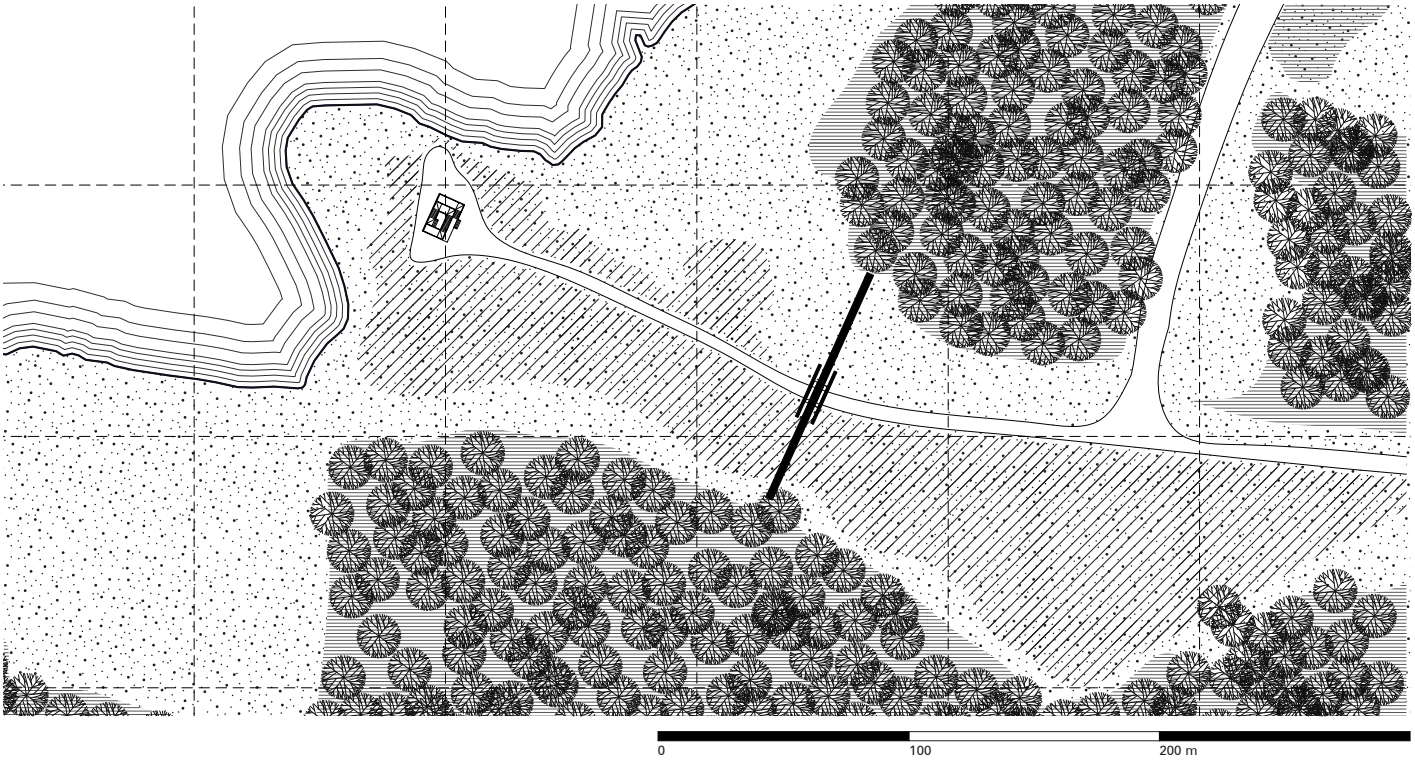
GREENLAND WHITE-FRONTED GOOSE
Anser albifrons flavirostris
Gé Bhánéadanach



Site Information

Panorama Pettigo Plateau





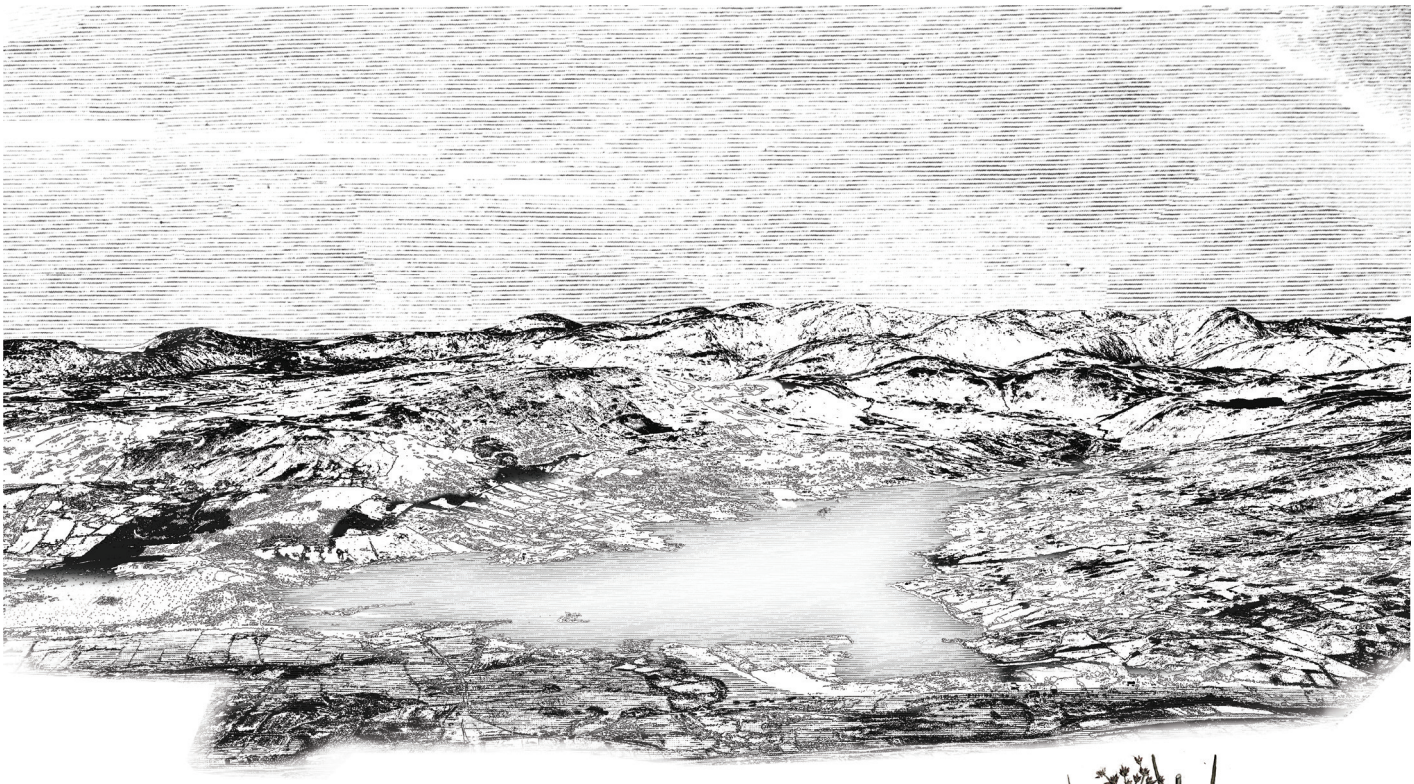
Site Information

Site Plans

Site 3 Map - Lough Eske

Photo from Google Maps

Site 3 Photograph - Lough Eske Photo from Google Maps



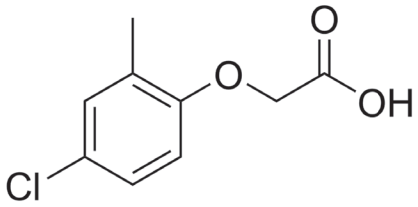
Lough Eske

Lough Eske is a tourisitic destination, with several luxury hotels, inns and spas. Originally built to be a manor house, Lough Eske Castle was refurbished after years of abandonment and opened as a five-star hotel in 2012.
The lough is also known for its fisheries. Two of the most common species of fish that exist here are the Atlantic Salmon, whose season begins in April and goes until the end of the season, and the Sea Trout, mostly available in the period of July until September. Around the lough there are many pastures for goats and sheeps, one of the main economic activities in the region. In order to prevent the growth of rush plants, farmers make extensive use of the pesticide MCPA, causing the contamination of Lough Eske as well as other loughs and rivers of the region.

ESKE CASTLE
Hotel and Spa

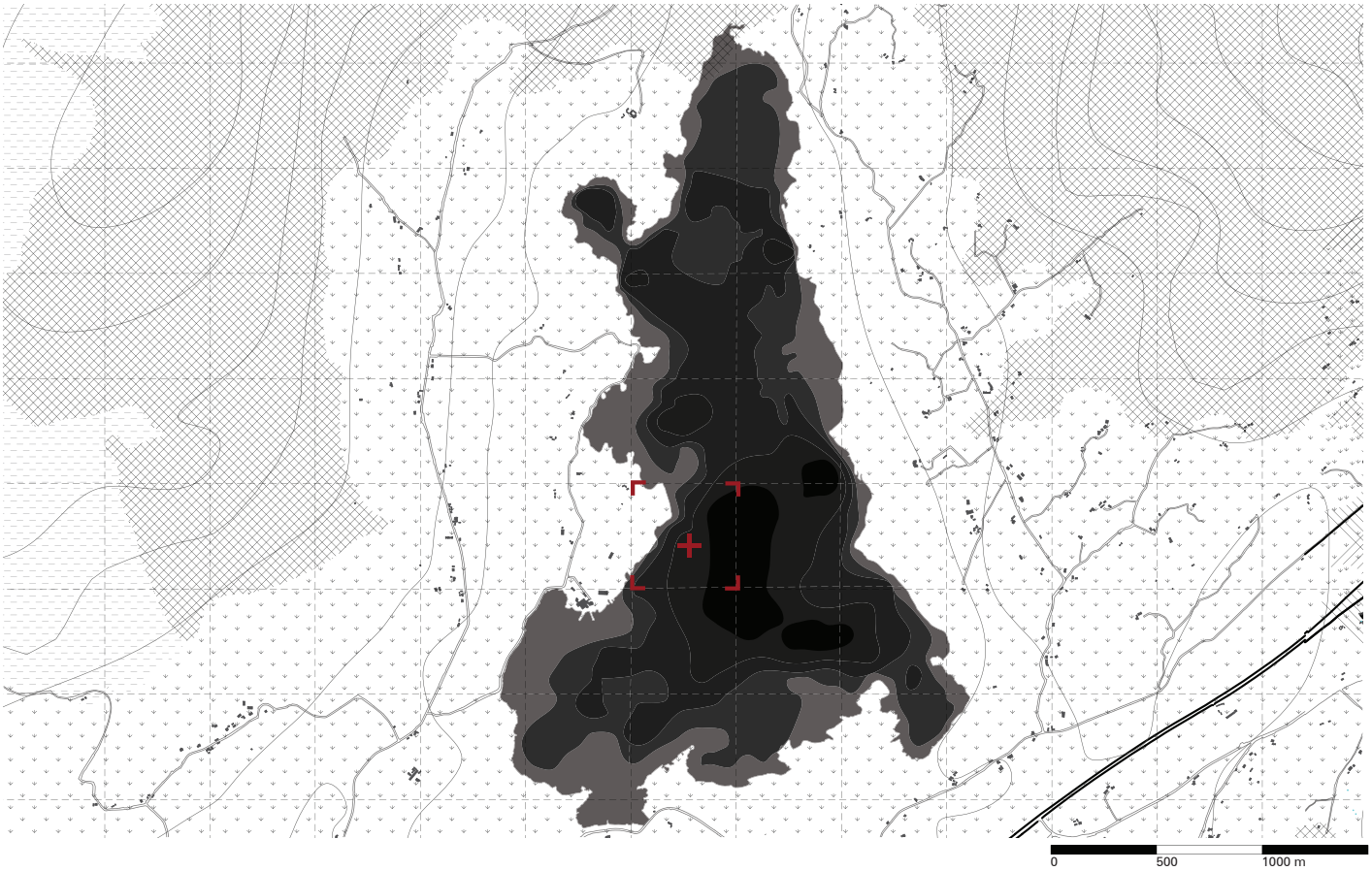
JOINTED RUSH
Juncus articulatus

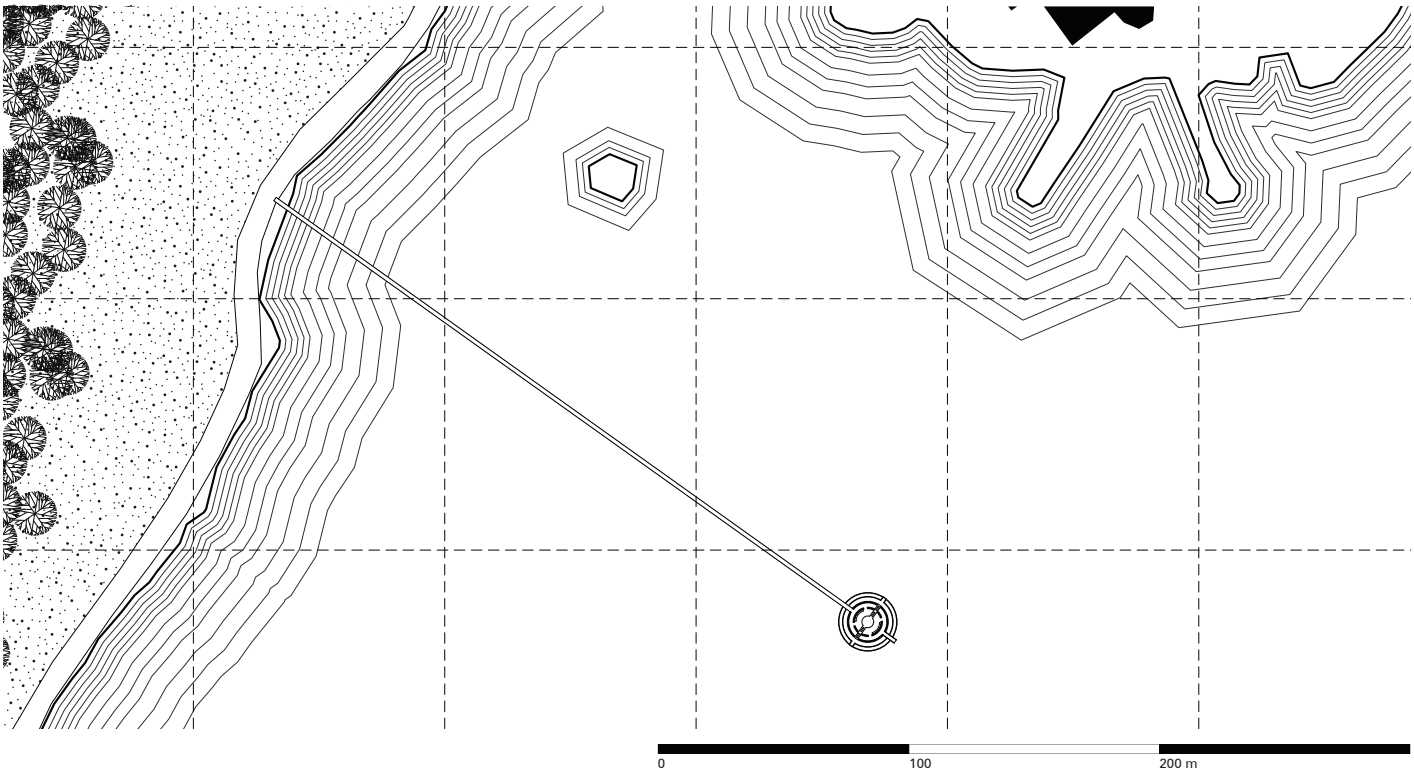
FLOWERING RUSH
Butomus Umbellatus



MCPA (Pesticide)
C9H9ClO3

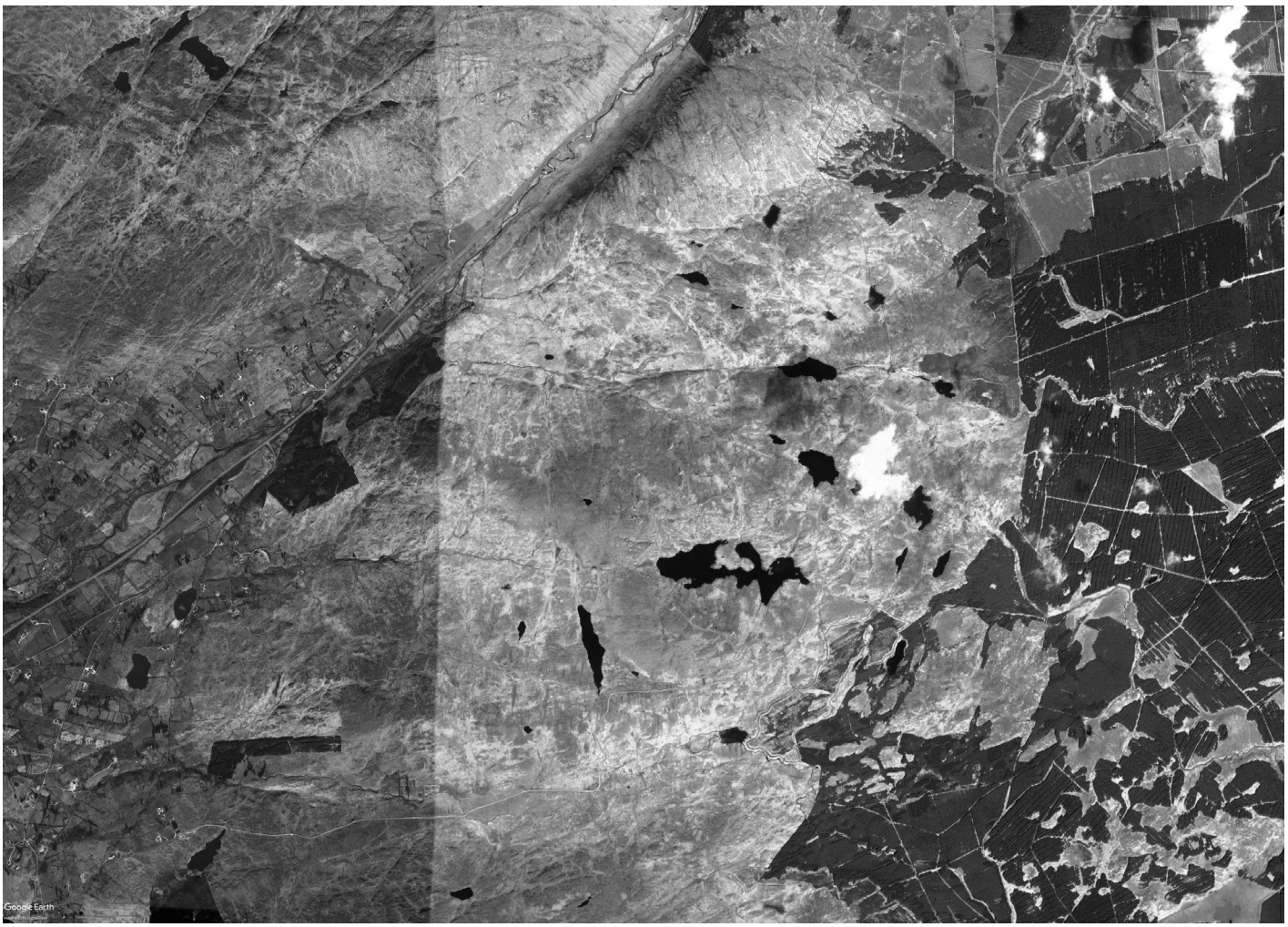
GALWAY SHEEP





Site Information

Site Plans

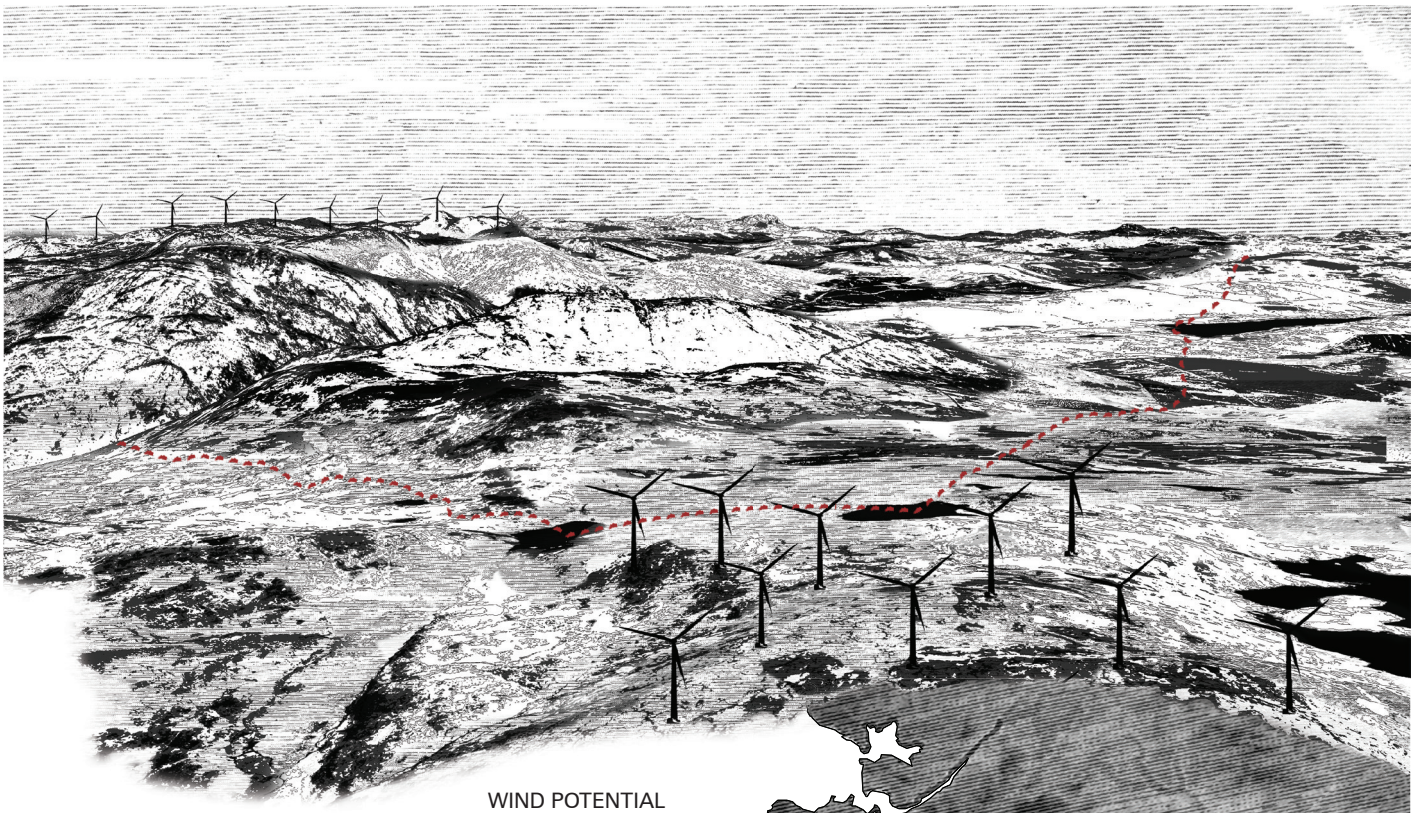


Site 4 Map - Meenadreen Wind Farm at Barnesmore Bog

Photo from Google Maps

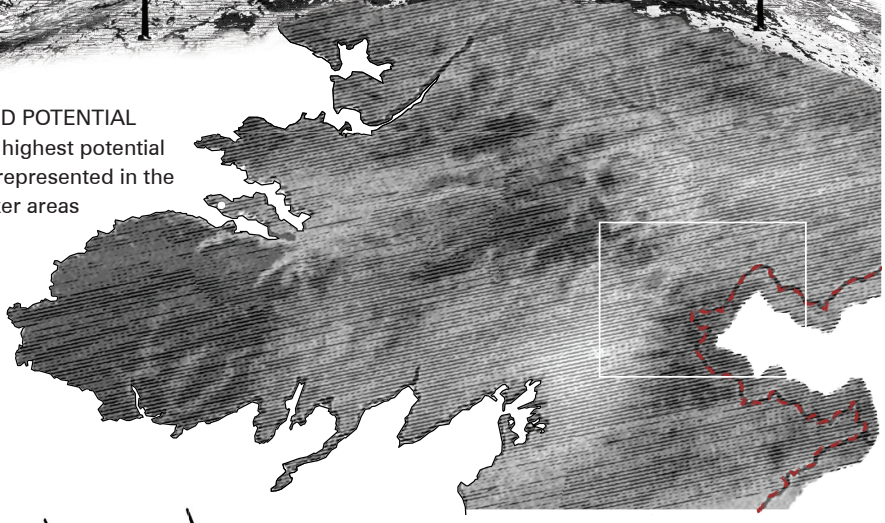
Site 4 Photograph - Meenadreen Wind Farm at Barnesmore Bog

Photo from Google Maps



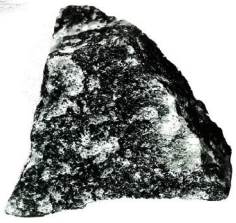
Meenadreen Wind Farm

Meenadreen is the largest wind farm of Ireland, built in 2017 on top of the mountain Croaghongah, the east mountain of the Barnesmore Gap complex. Meenadreen produces enough energy to power 50.000 homes in County Donegal. The area is part of a large chain of hills, mountains and plateaus covered by native blanket bog and was a conservation area until the construction of the complex. Underneath the layer of peatmoss, the soil is rocky, with a gleaming aspect due to the presence of quartzite in its composition. The border with North Ireland crosses the mountain on its east side and this is the point where the border gets the closest to the Atlantic Corridor, despite not being visible.

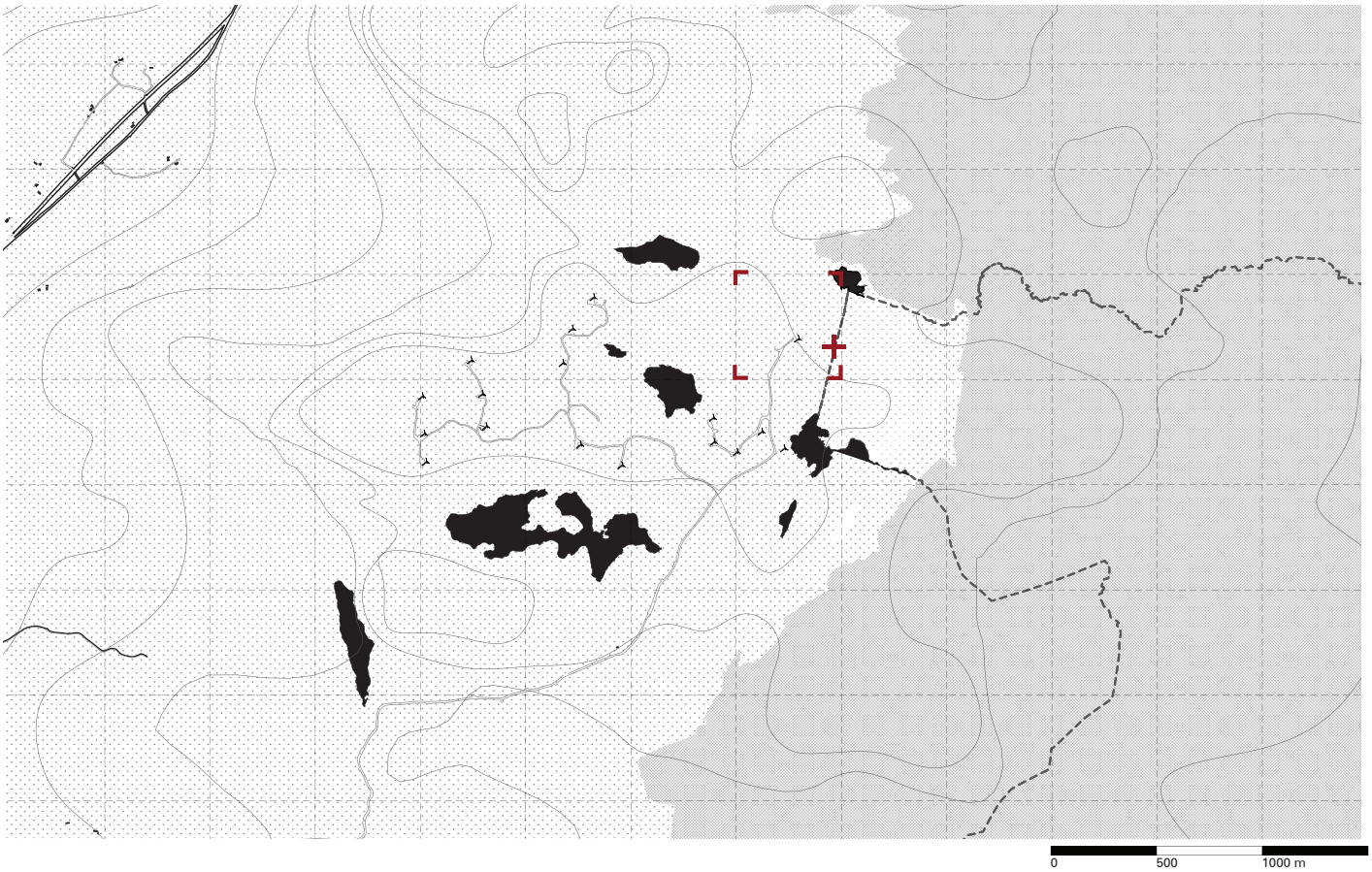


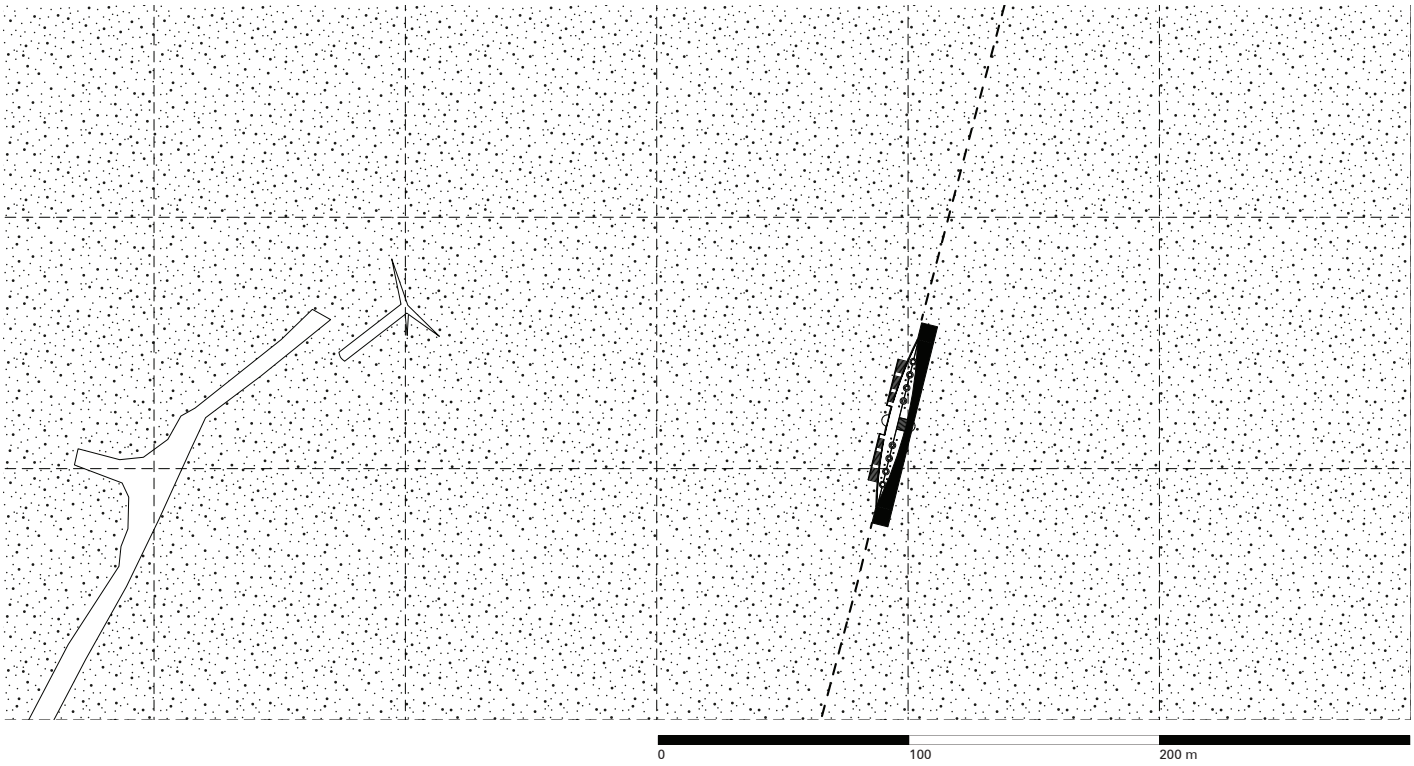
WIND POTENTIAL
The highest potential are represented in the darker areas

PEAT MOSS
Sphagnum imbricatum



QUARTZITE





Site Information

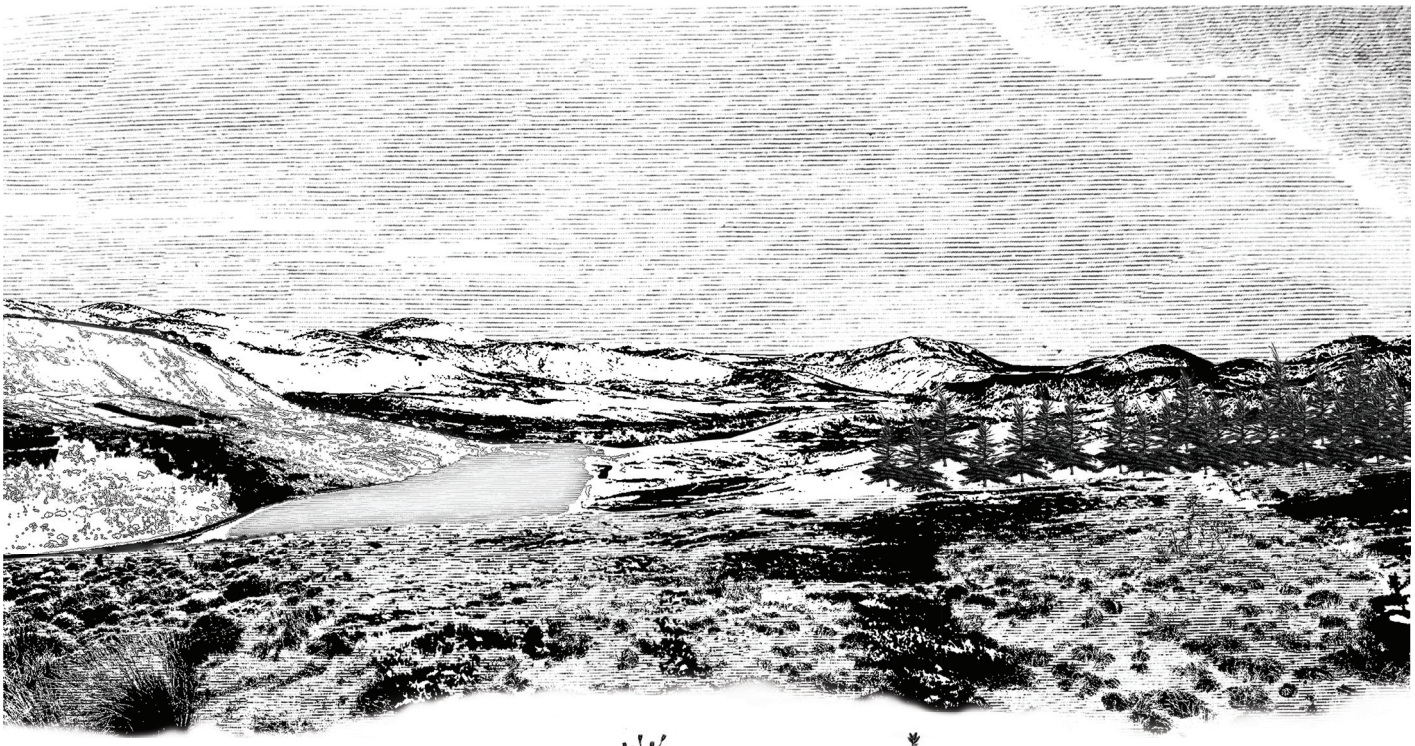
Site Plans

Site 5 Map - Lough Hill Bog and Lough Mourne

Photo from Google Maps

Site 5 Photograph - Lough Hill Bog and Lough Mourne

Photo from Google Maps



Lough Hill Bog

Lough Hill Bog is one of the few in this region to be situated in lower topographic levels. Just by the side of the N15 road, prospective part of the Atlantic Corridor, and Lough Mourne, it constitutes an ideal place for hiking and camping. The combination of accessibility and mostly preserved nature is one of its highlights, but also leaves space for unregulated practices, such as illegal dumpsters. The increasing areas of sitka spruce plantations have already occupied part of the original bogland, in both sides of the border, draining its wet soil. In the other hand, the proximity to the border and to the town of Ballybofey makes this area more susceptible to future changes or the possibility of a demographic densification.

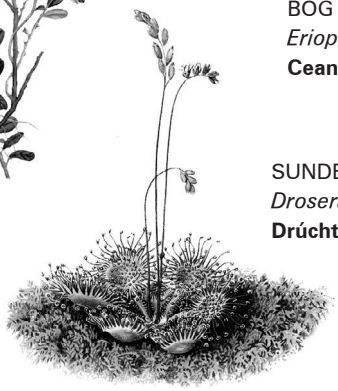
BOG MOSS
Sphagnum
Súsán

LING HEATHER
Calluna vulgaris
Fraoch Coiteann

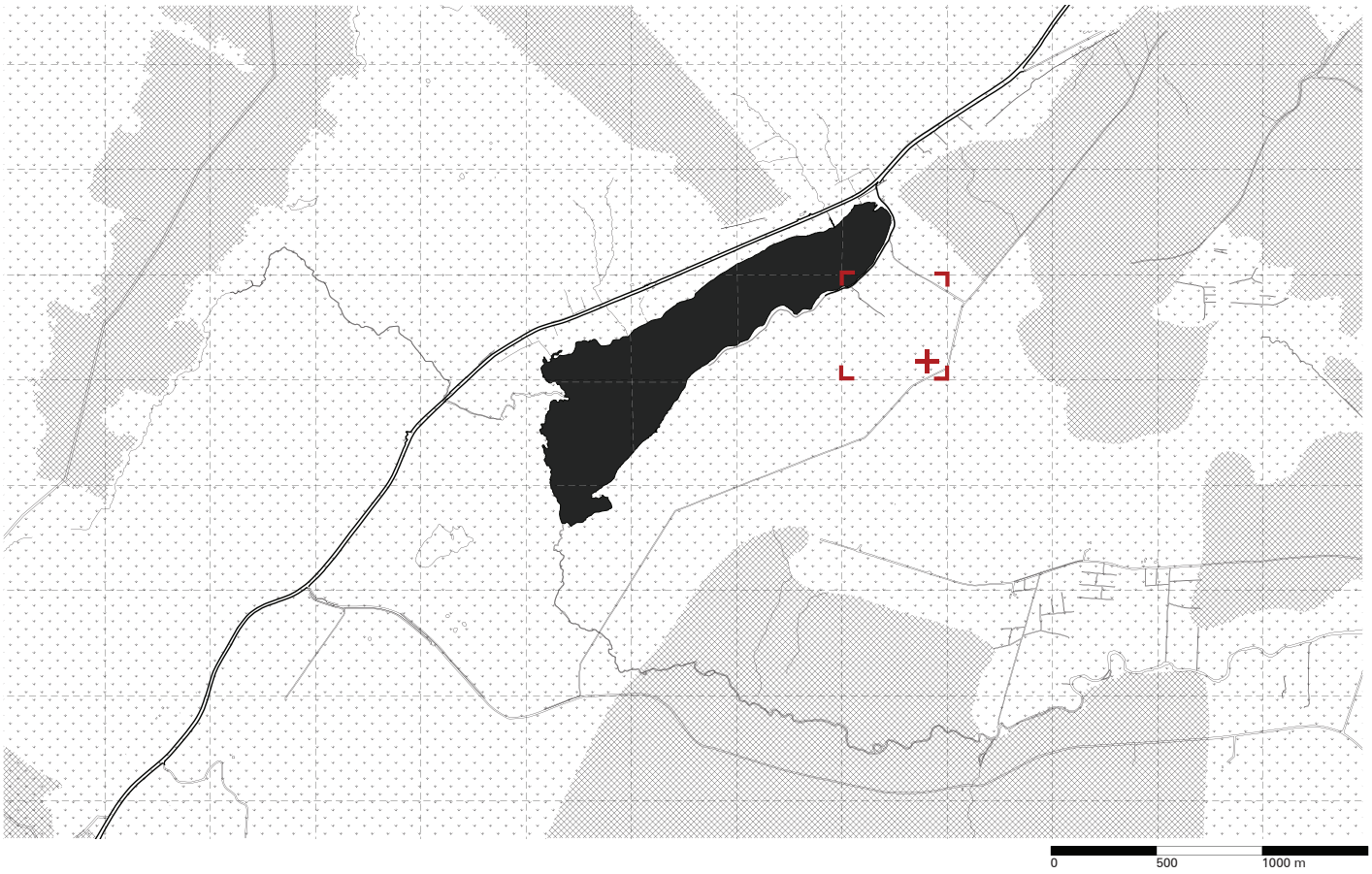
CRANBERRY
Vaccinium oxycoccus
Mónóg

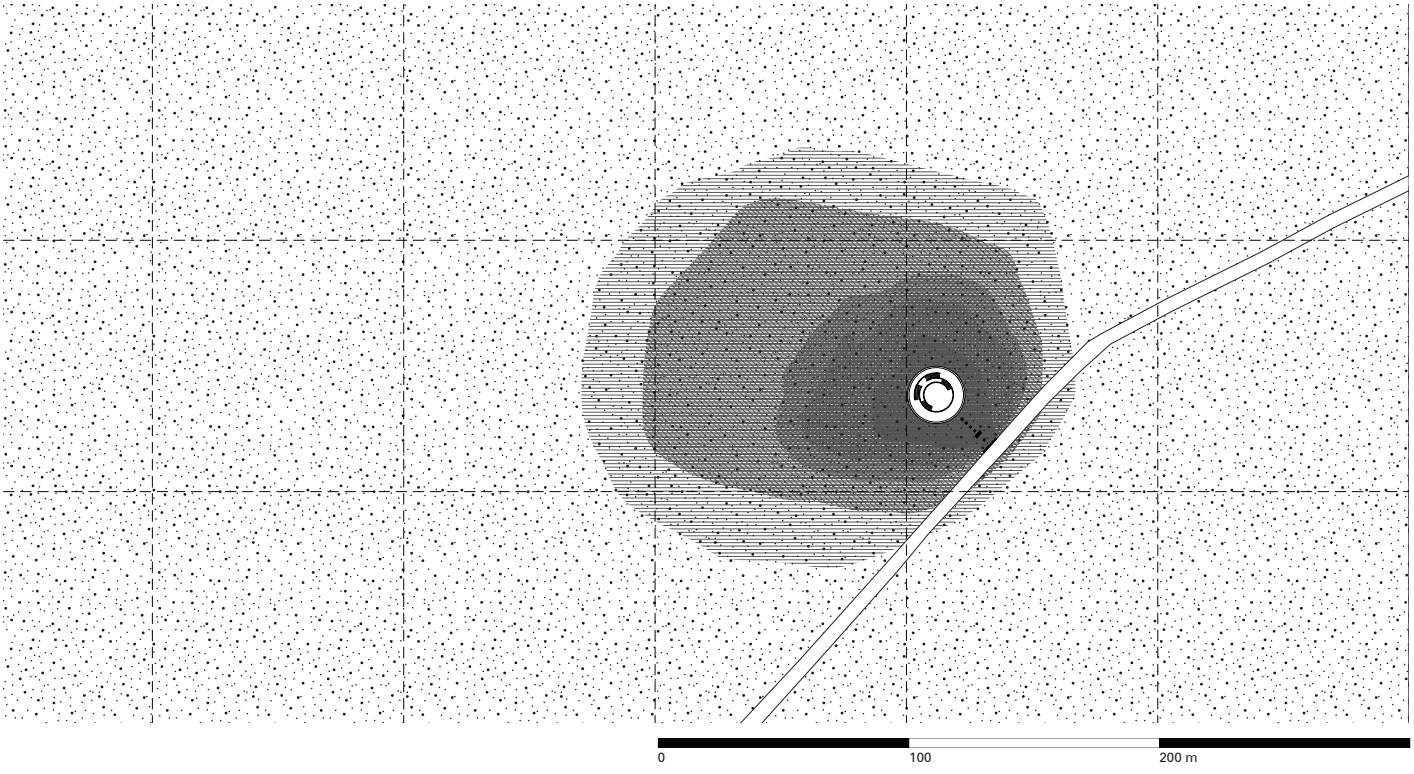
SITKA SPRUCE
Picea Sitchensis

BOG COTTON
Eriophorum angustifolium
Ceannbhán



SUNDEW
Drosera rotundifolia
Drúchtín Móna





Site Information

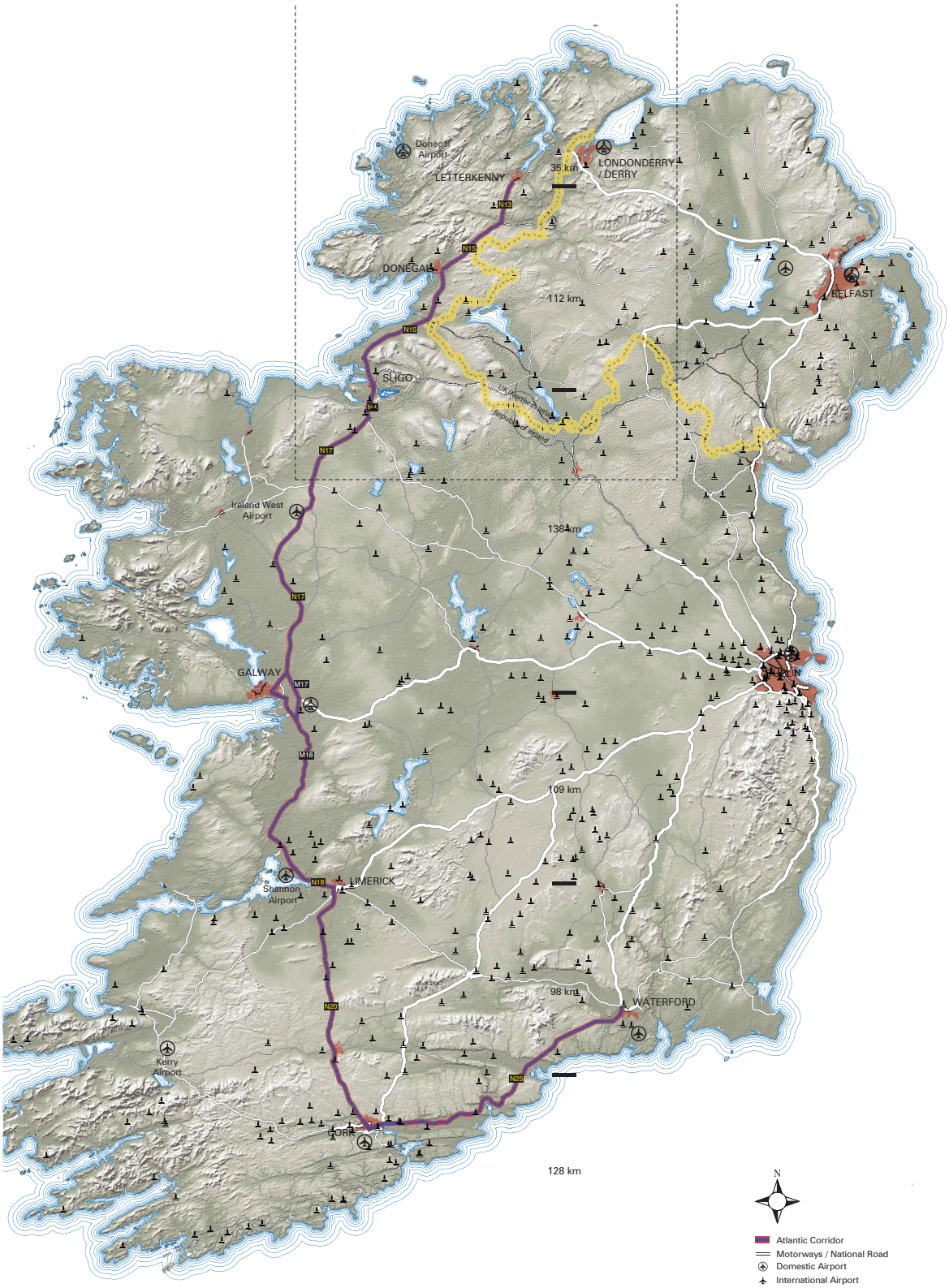
Site Plans

Discourse

The Irish have a very singular way of relating to the landscape, of intervening in it by placing objects that, regardless of its main function, become an indexical mark of the context in which they were built. From the seventeenth century onwards, this relationship was influenced by the English presence in Ireland, during the Plantation period. As settling in great landed estates, the colonizers brought the concept of the landscape garden, an emulation of untouched natural settings borrowed from paintings. The transposition of the picturesque from the planar surface of the canvas to reality was sought through the spatial articulation of different elements to be perceived by a viewer in movement. This is precisely the moment when architecture acquires relevance in the picturesque garden. Small buildings with no practical use or program named follies, were used as elements of composition, objects to be observed by the figure of a stroller. They were supposed to be noticed within its context, as they also offered another way of looking at the garden from its interior. In its essence, the folly operates as a ruler of the ensemble, at the same time as it reframes the site where it is inserted.

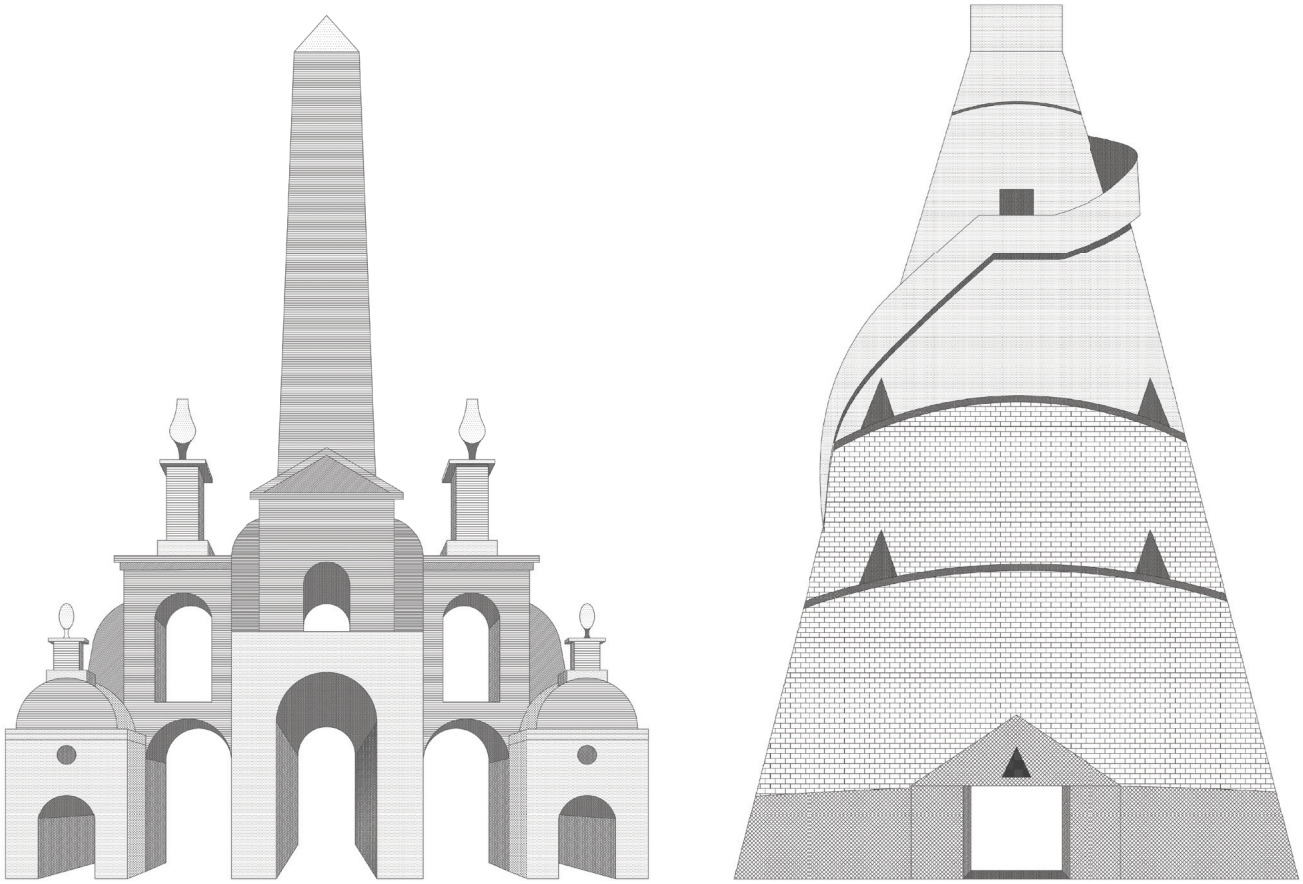
The folly is primarily associated to the idea of pleasure, of beauty in the classical sense. However, because of the lack of a programmatic structure, it also flirts with the idea of nonsense and that aspect is even more emphasized in the Irish case. Exemplars of classic compositions with no precedents in Irish architecture, the folly found a parallel in the humour of Irish literature. This may be one of the reasons it became so popular in Ireland, the place with the highest concentration of these buildings in Europe, and perhaps the world. But there is also a political aspect to be observed.

If at first it was a symbol of the English dominance over the Irish territory, with time it was also associated to other historical moments or events, such as the Great Famine of 1845, when hundreds of people were employed in the construction of follies as means to provide relief during the crisis. The episode illustrates the Irish folly in relation not only to its site, but also to many other layers of meaning that are not immediately recognized in the building. This is another aspect of nonsense of the folly: the purpose of the building does not lie solely in its material condition as an object, it only makes sense when considered as a whole: the surrounding landscape, the historical moment, the people involved in its construction and the situations that were enabled because of it. It refers to the idea of procedure, of process.

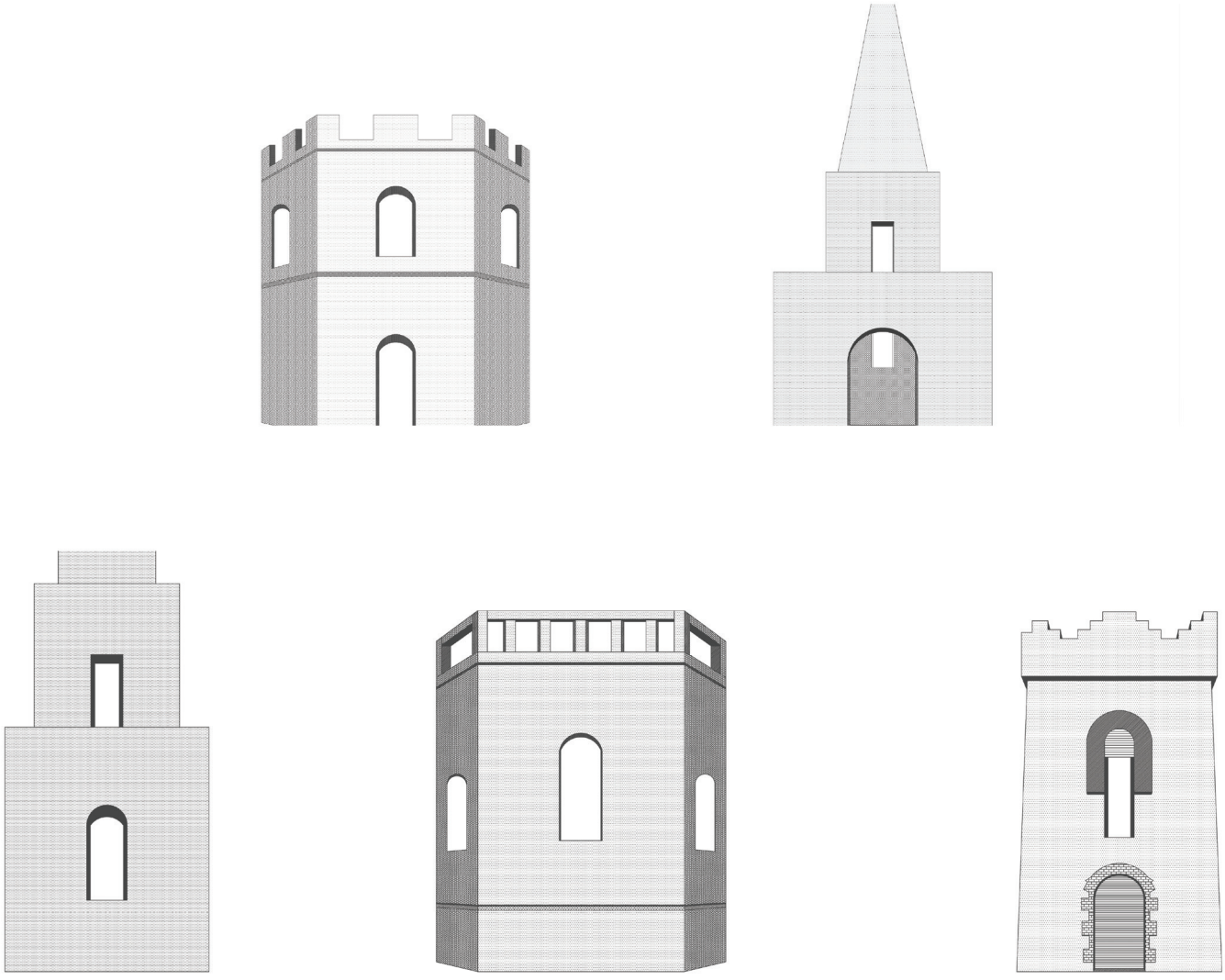


Follies of Ireland

"Ireland has more follies to the acre than anywhere else in the world."
Mariga Guinness, founder of the Irish Georgian society, in 1972.

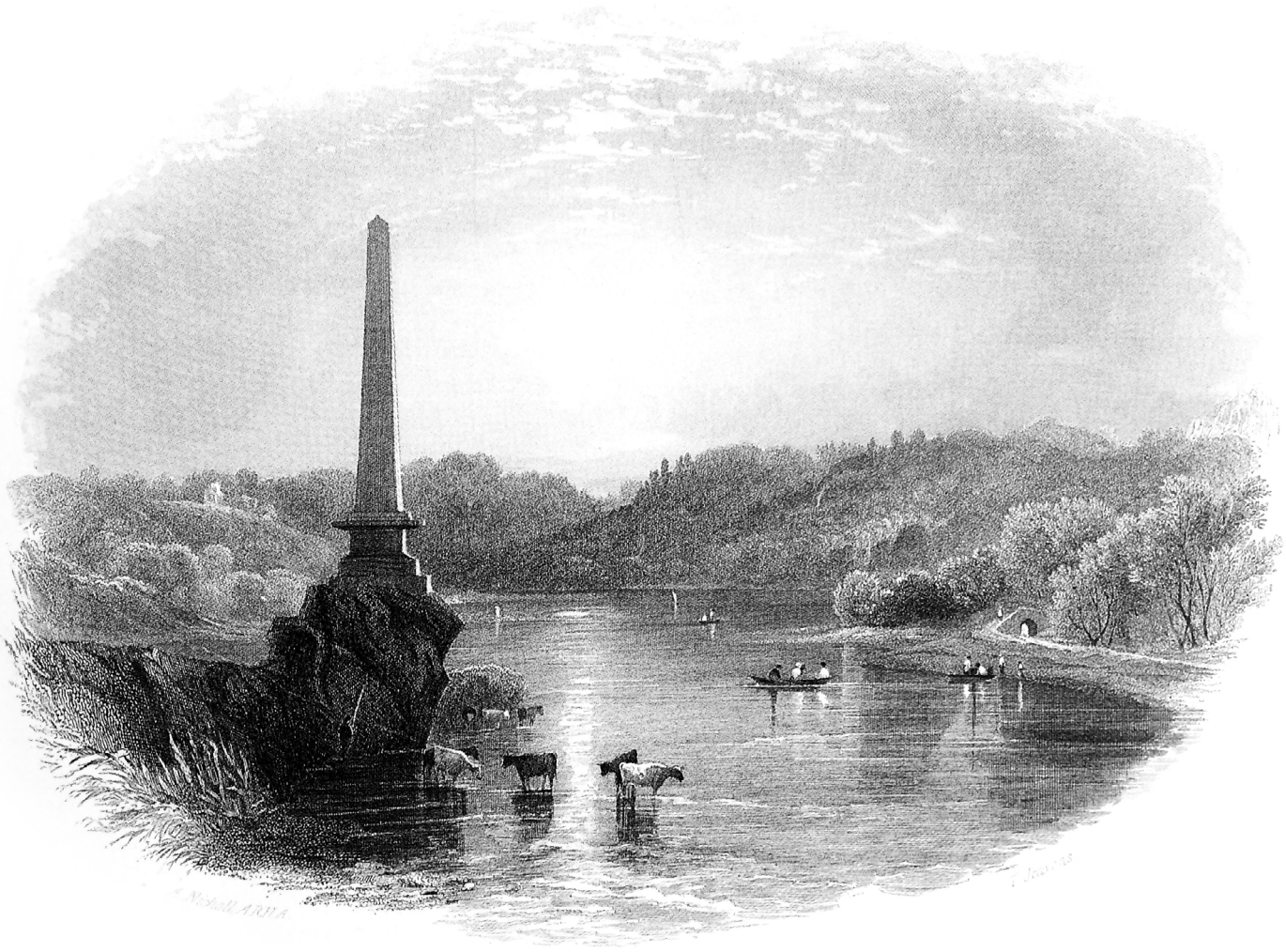


First Generation of Famine Follies in 1741: Connoly's Obelisk and The Wonderful Barn



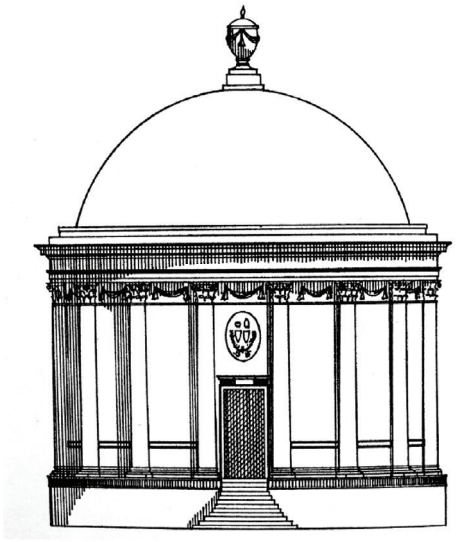
Some Famine Follies from 1741 and 1845: Scolpaig Tower (1845), Killiney Obelisk (1741), Brackenridge's Folly (1845), Caddell's Folly (1845), Hussey's Folly (1845).

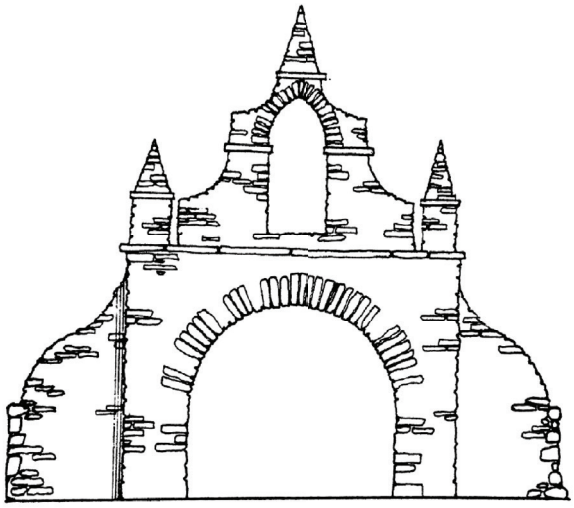
The folly became so popular and numerous in Ireland that it is considered a part of the Irish culture, beyond the realm of architecture. Some common traces can be verified such as the material or construction techniques, many of them were built in masonry stone, for example. In general, The Irish folly seems to be less classic or refined in comparison to the English ones, perhaps for maintaining a relationship of continuation with the Irish architectural history of passage tombs and Celtic monasteries. The folly in Ireland is deeply grounded in its site, it strongly relates to its context.
In spite of the similarities, the Irish follies vary in a broad spectrum in terms of typology. Towers, obelisks, temples and gazebos are some examples of the most usual, but there are many other types, going from the simplest forms to the very eccentric ones.

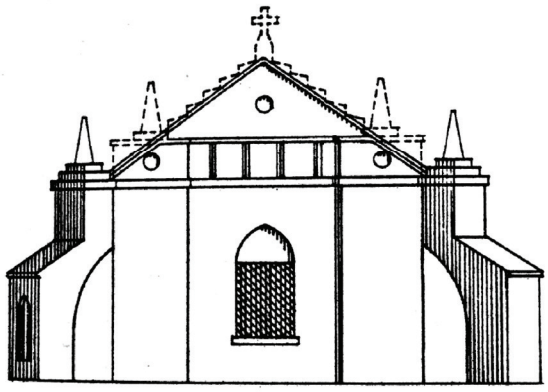


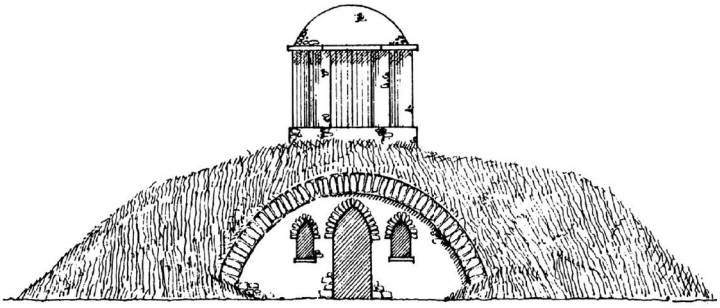
Folly Types

Boyne Obelisk, engraved from a painting by Andrew Nicholl in Bartlett, W. H. Ireland Illustrated. London, 1831.

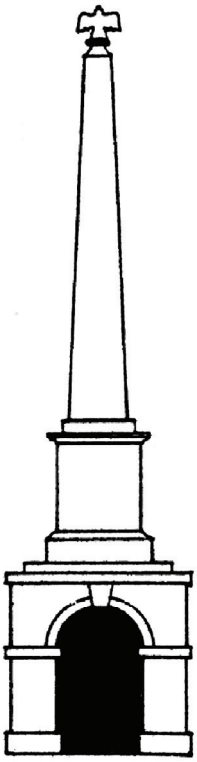


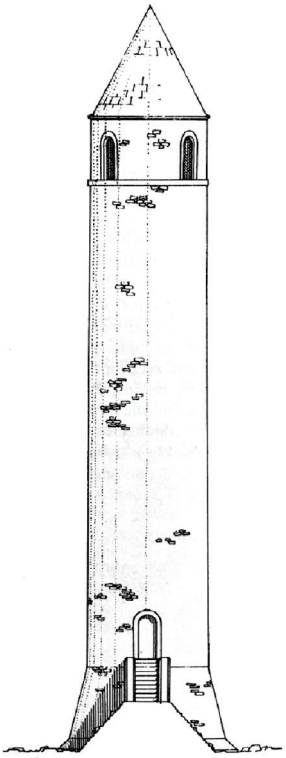


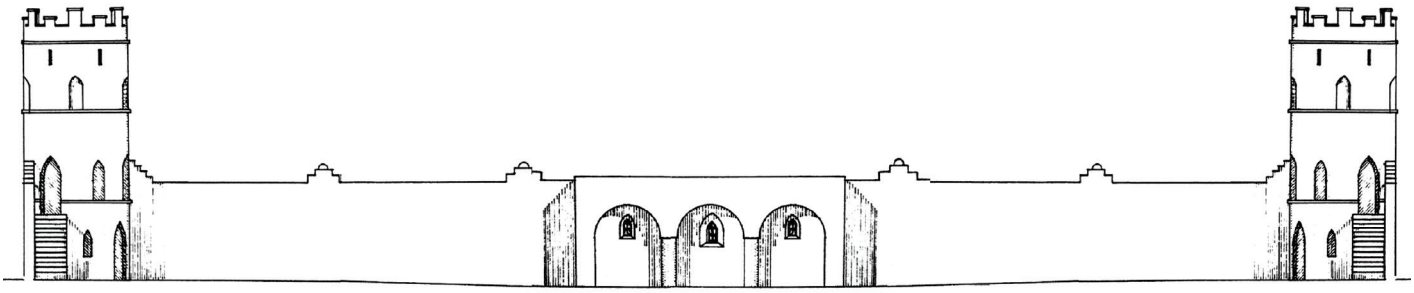




Some examples of folly types:
Mussenden Temple at Downhill
Gateway at Arch Hall
Eye-Catcher at Lawrencetown
Fox's Cave Mausoleum at Larch Hill.
Drawings by James Howley in *Follies and Garden Buildings of Ireland*.





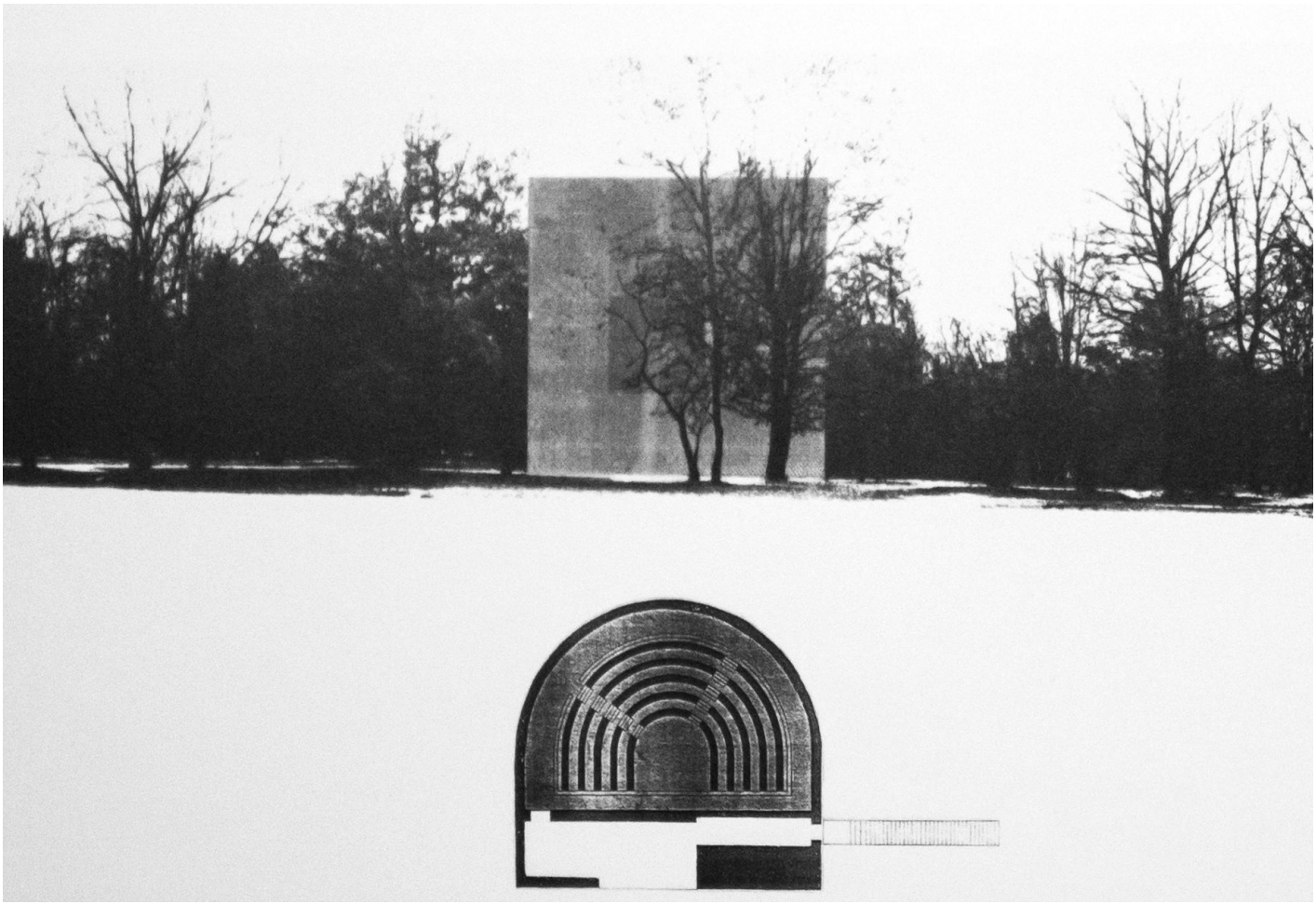


Some examples of folly types:
Obelisk at Killua
Sham Round Tower at Larne Harbour
Towered wall at Larch Hill.
Drawings by James Howley in *Follies and Garden Buildings of Ireland*.

Architectural References

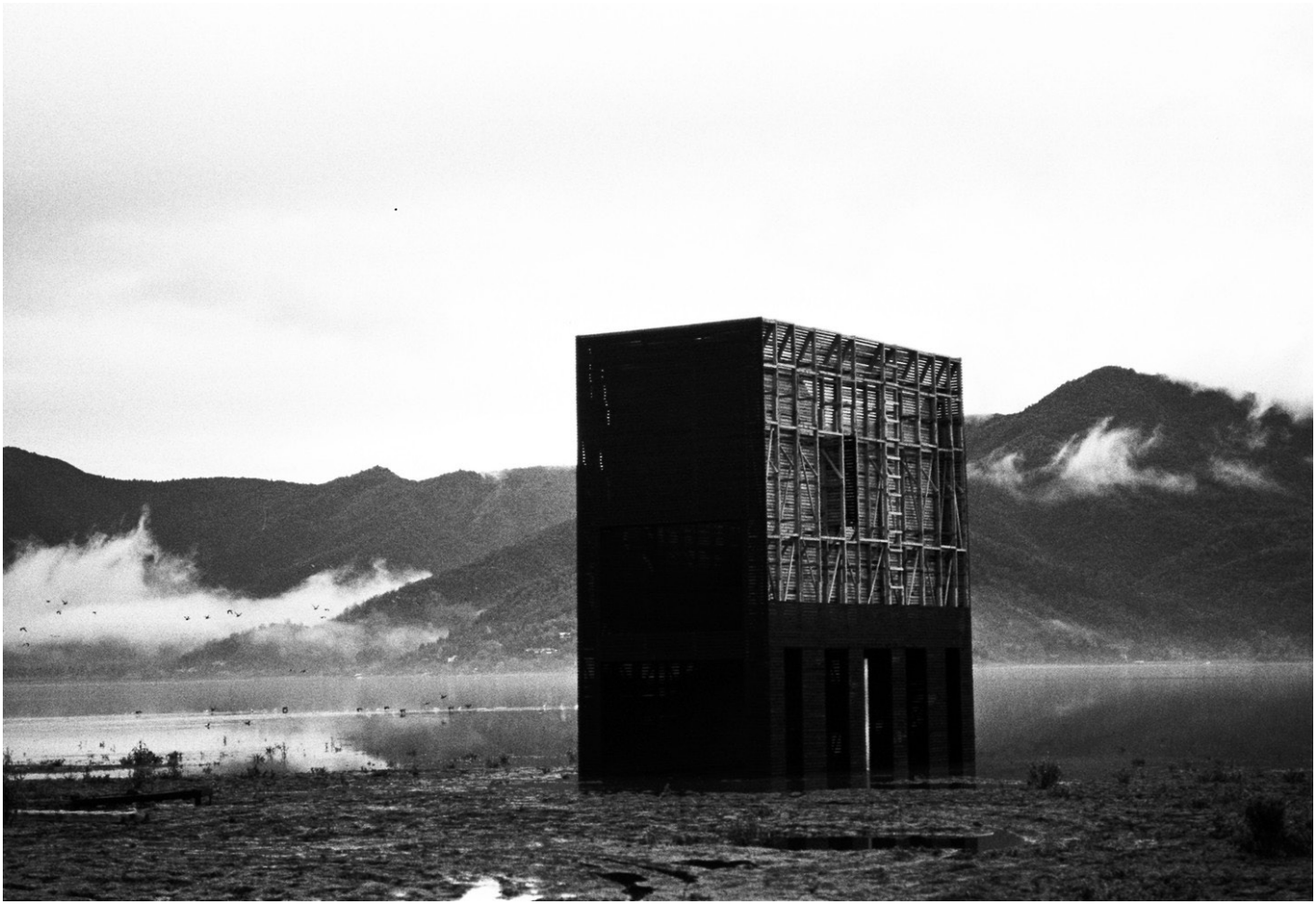
The works that were used as references have in common the idea of a building or an object that somehow create a link between the observer and the landscape. For this thesis project, the aspects to be considered in terms of design are not based on the notion of a program or a determined use, which is a premise of the folly. Instead, the design decisions were based in two main concepts: the folly and its picturesque essence as a measuring device, an artefact that highlights specific conditions or reframes a certain aspect of a given situation; and the building that reacts to the changes in its surroundings, an object in a process of never ending construction.
Another important aspect is the idea of a collection, a set of buildings that, in spite of its particularities and specifies of each site, can still be identified as part of an ensemble.
Hence, the projects selected as references either operate under the notion of a set of buildings that are recognized as part of a collection despite their differences at the same time as they establish a relationship between the site or the surrounding landscape and the observer.

Erwin Heerich, Turm Pavilion
Museum Insel Hombroich, Neuss,
Germany



Peter Zumthor,
Poetic Landscape

Johansen Skovsted Arkitekter,
Hedeland
New objects in an industrial landscape
Hedeland, Zealand, Denmark



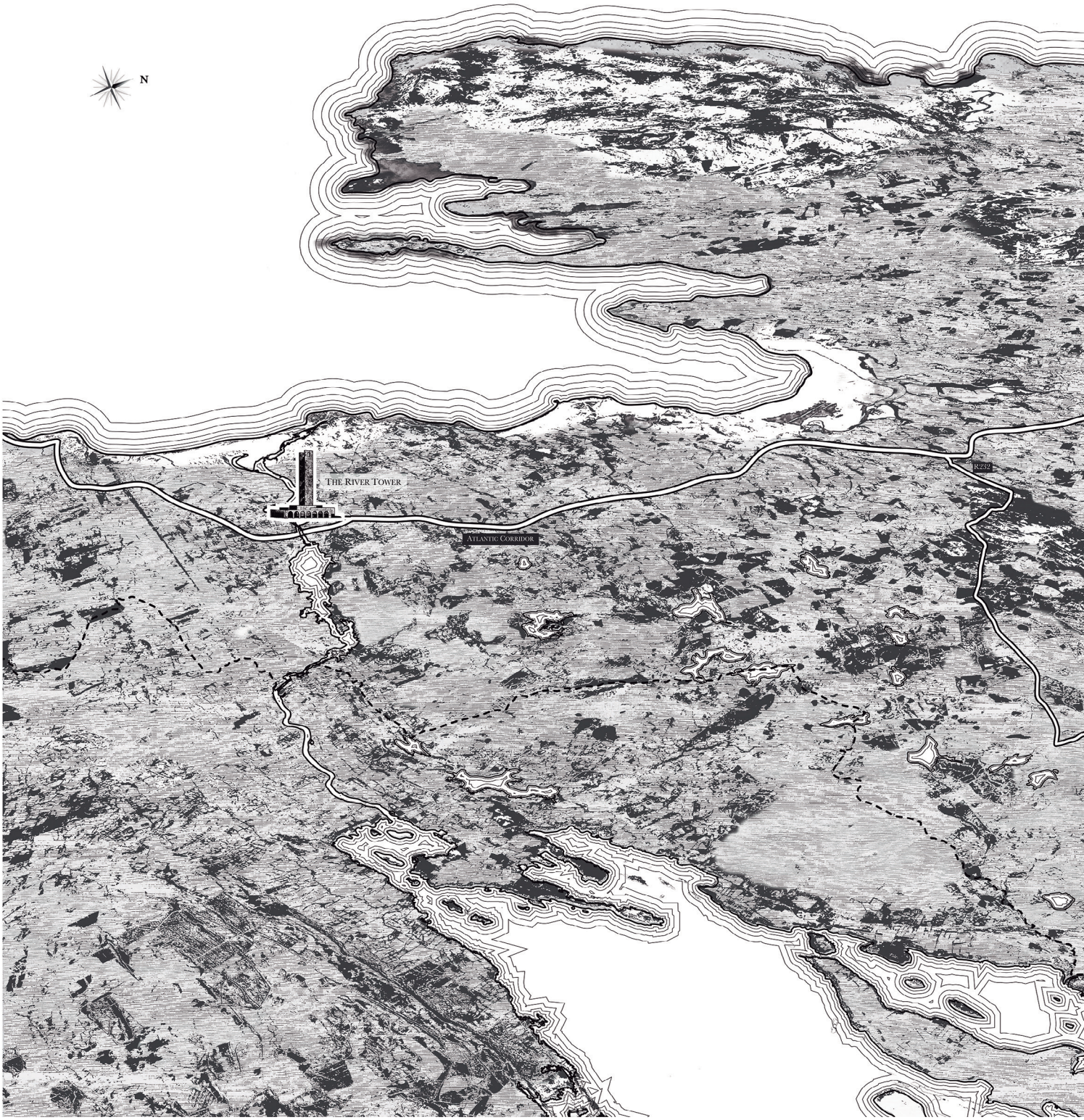
AlfredoThiermann Riesco,
Artifact Nº1, Scenography for “Manuel Lacunza”
Laguna de Aculeo, Paine, Chile

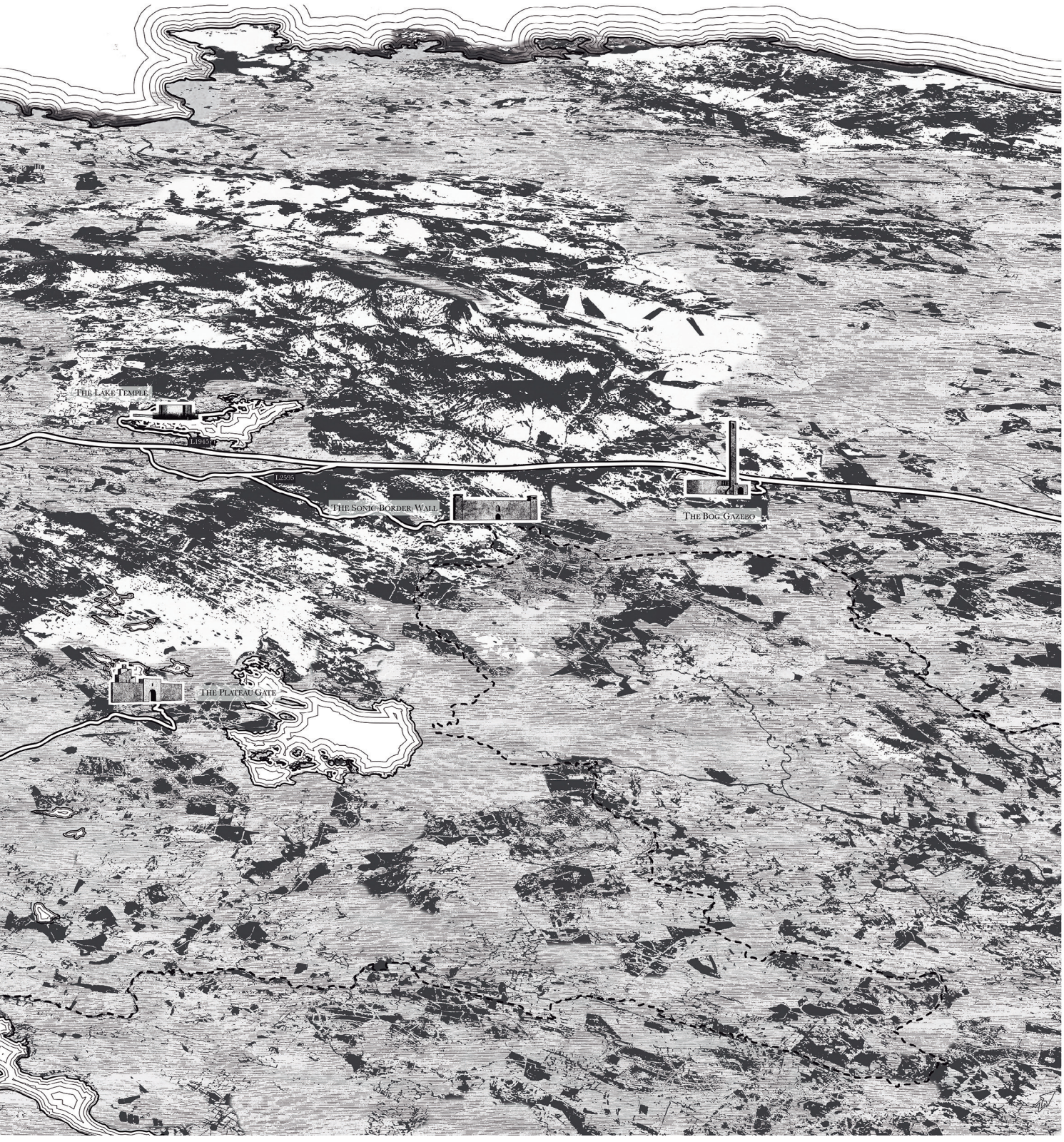
View from the River Tower,
River Erne, Ballyshannon

Process is key aspect in understanding changes in landscape. Because it is a consequence of the relationship between physical environment and human society, it is directly affected by political agendas or economic oscillations. County Donegal can be taken as an example of that. Torn between regions of untouched nature and large portions of productive land, the majority of its territory is barely occupied, punctuated by a few towns developed along main roads that run through chains of mountains, bogs, woodlands, multiple loughs and rivers flowing to the Atlantic Ocean. In a context where existing economic activities or exploitation of natural resources are already responsible for ongoing transformations, the prospective construction of the Atlantic Corridor as part of the 2040 national planning framework, as well as the redefinition of border conditions between the Republic of Ireland and North Ireland promise to trigger new processes to take place over the next decades. Donegal has a great potential for development and, precisely because of that, the reconfiguration of its landscape can be taken as a given.

Since these transformations take a long time to develop, the project sets the idea that architecture could use its static condition to make such changes perceptible. The folly with its picturesque essence as a measuring device is used as a marker, a fixed point to be contrasted with the surroundings to highlight specific conditions. Retrieving the intrinsic political nature of the Irish folly, the project claims it to remain a relevant tool to discuss issues concerning the landscape in Ireland today.

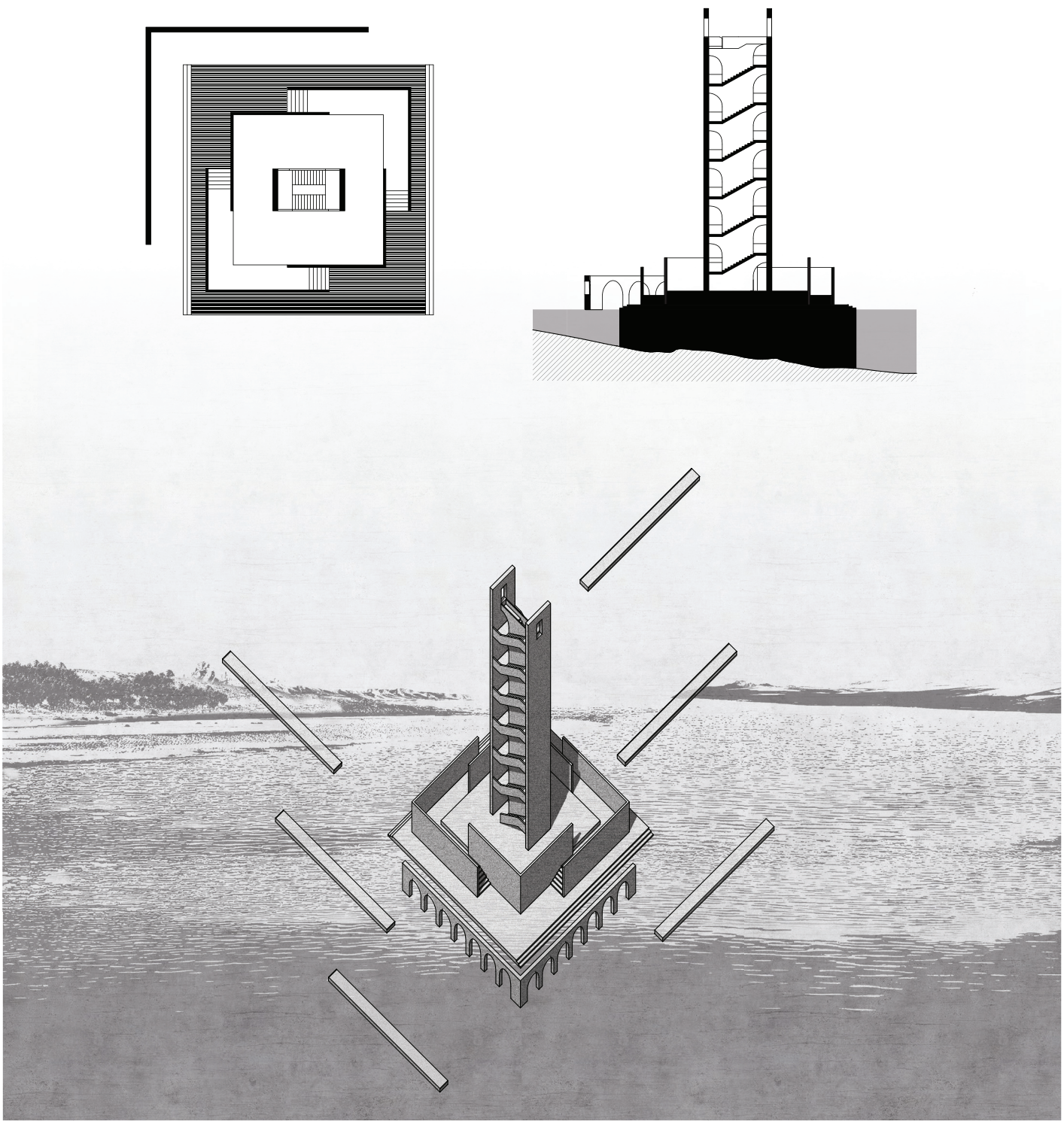
Hence, in the selected stretch of the prospective Atlantic Corridor, five notes were made on the the Irish landscape. To each note, a correspondent site, a fragment of territory with respective formal, material and cultural aspects. Then, to each site a folly, designed and placed according to specificities of the context in order to create a narrative of its own: a tower positioned in the middle of River Erne in a way to evidence how natural processes of sedimentation were affected by the construction of a binational power station and its dam; a gate and eye-catcher that reveal the vastness of boglands at Pettigo Plateau, in opposition to the enclosed landscape of spruce tree plantations destined to log industry; a lake temple that reacts to the pollution of the water caused by the irresponsible use of pesticides in pastures of the region; a wall that explores the wind potential to create sound in the largest wind farm of Ireland at the same time that it speculates on the new border conditions with Northern Ireland; and a buried gazebo that utilizes the optical distortions caused by raised bogs to signalize the current state of its surroundings.


N
THE RIVER TOWER
ATLANTIC CORRIDOR
K232

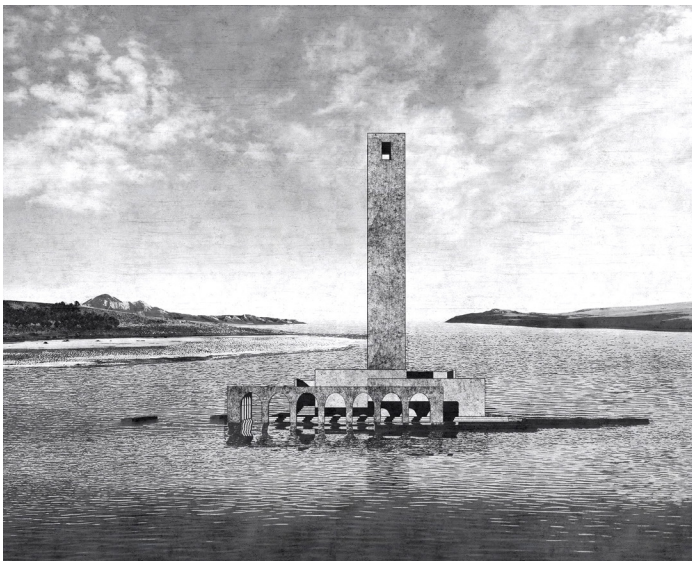


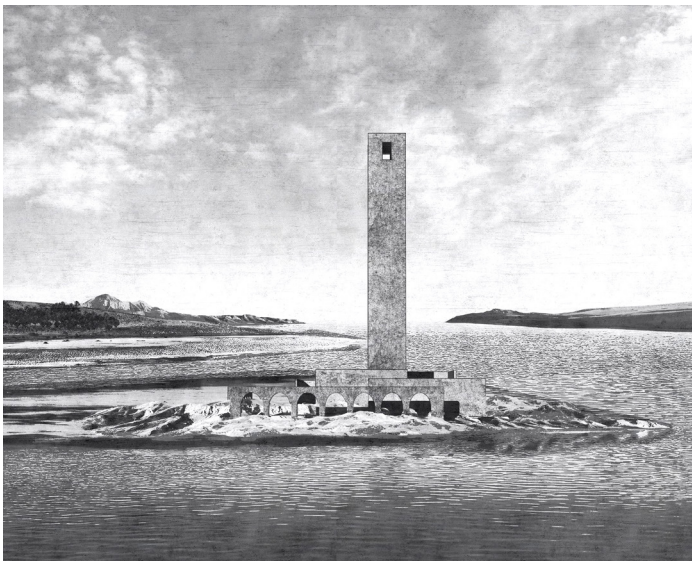
Panoramic Map

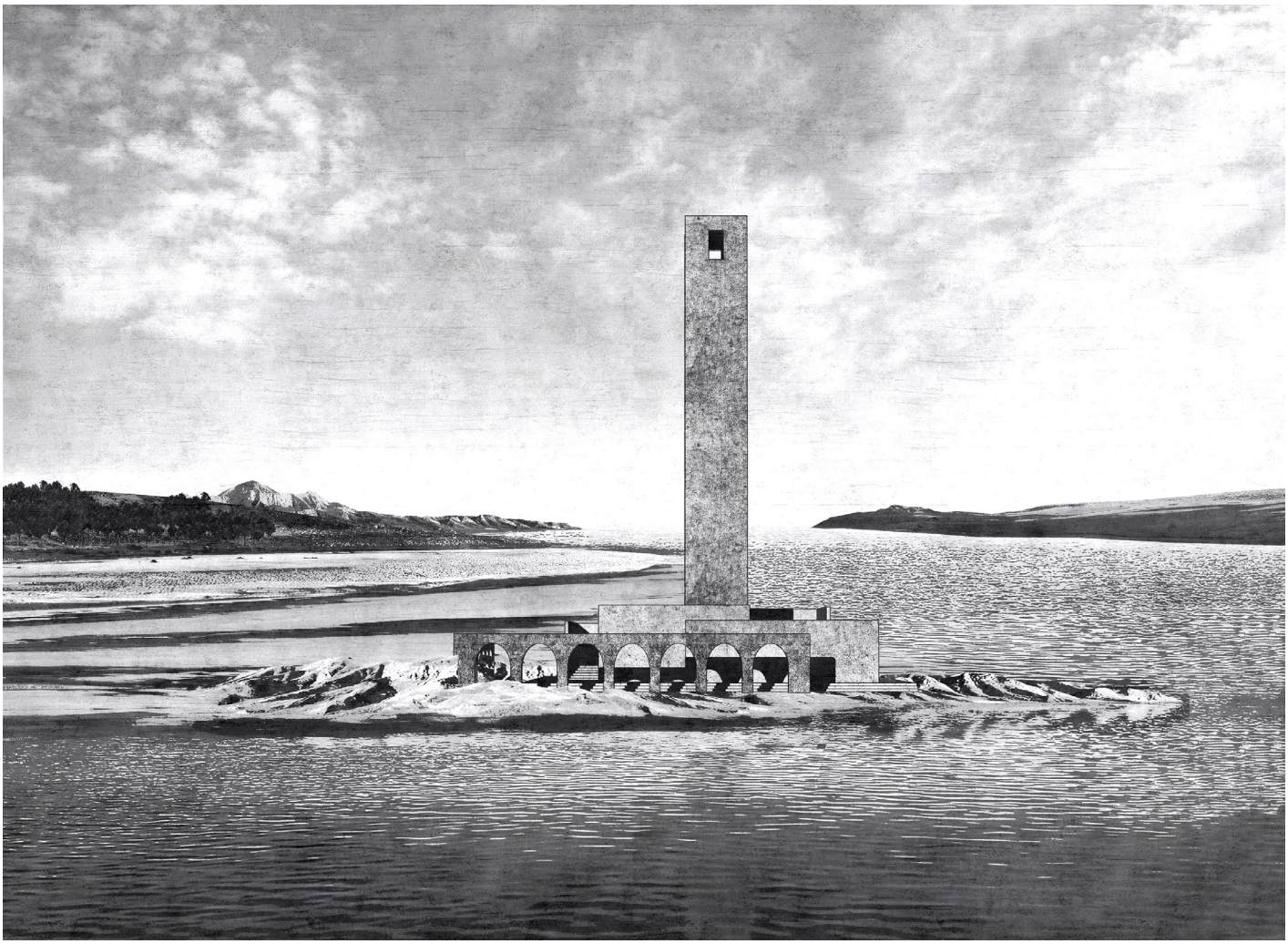
The River Tower, view from the N15
road (future Atlantic Corridor)
River Erne, Ballyshannon



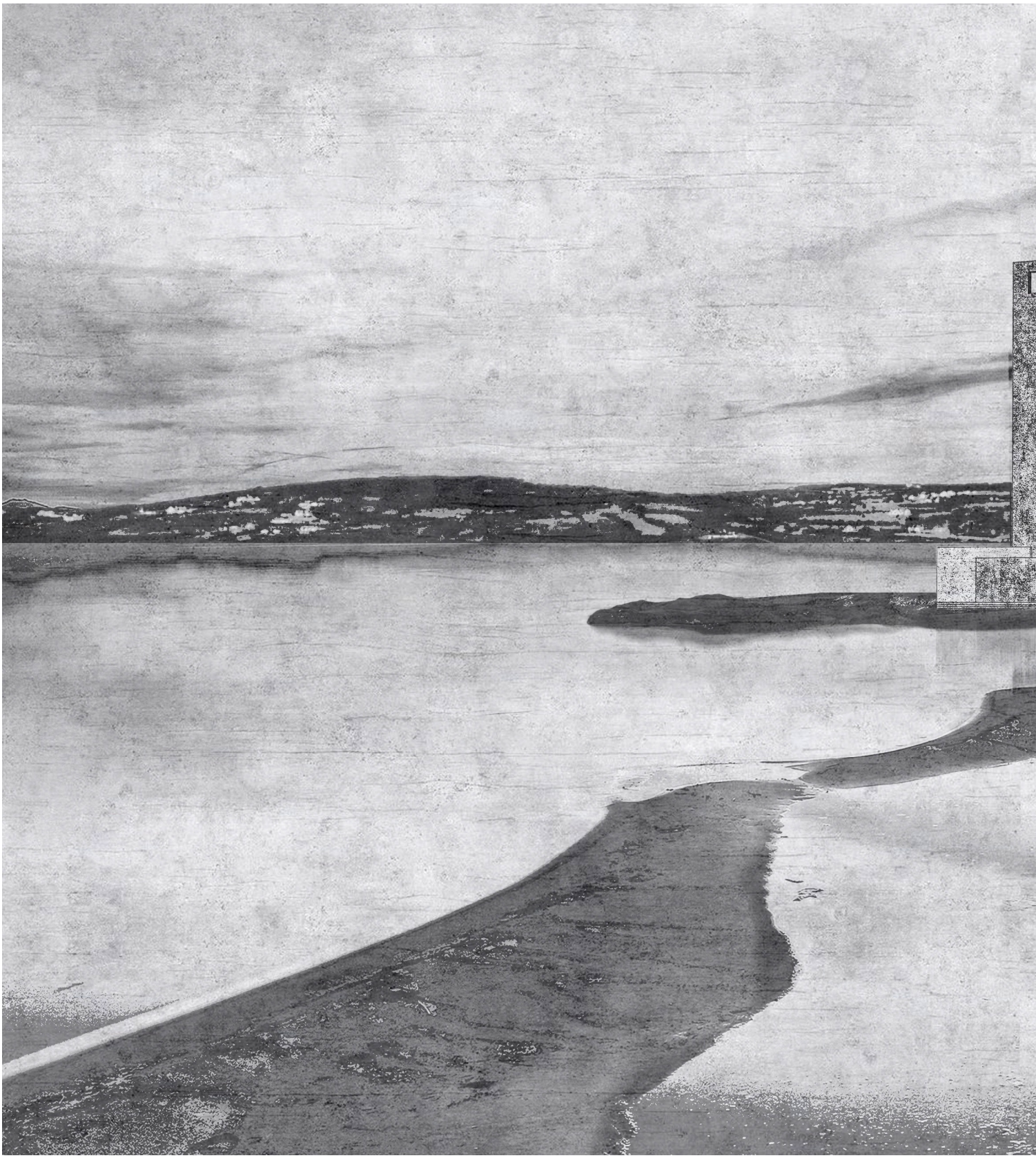
The River Tower,
Ballyshannon
plan, section and axonometric

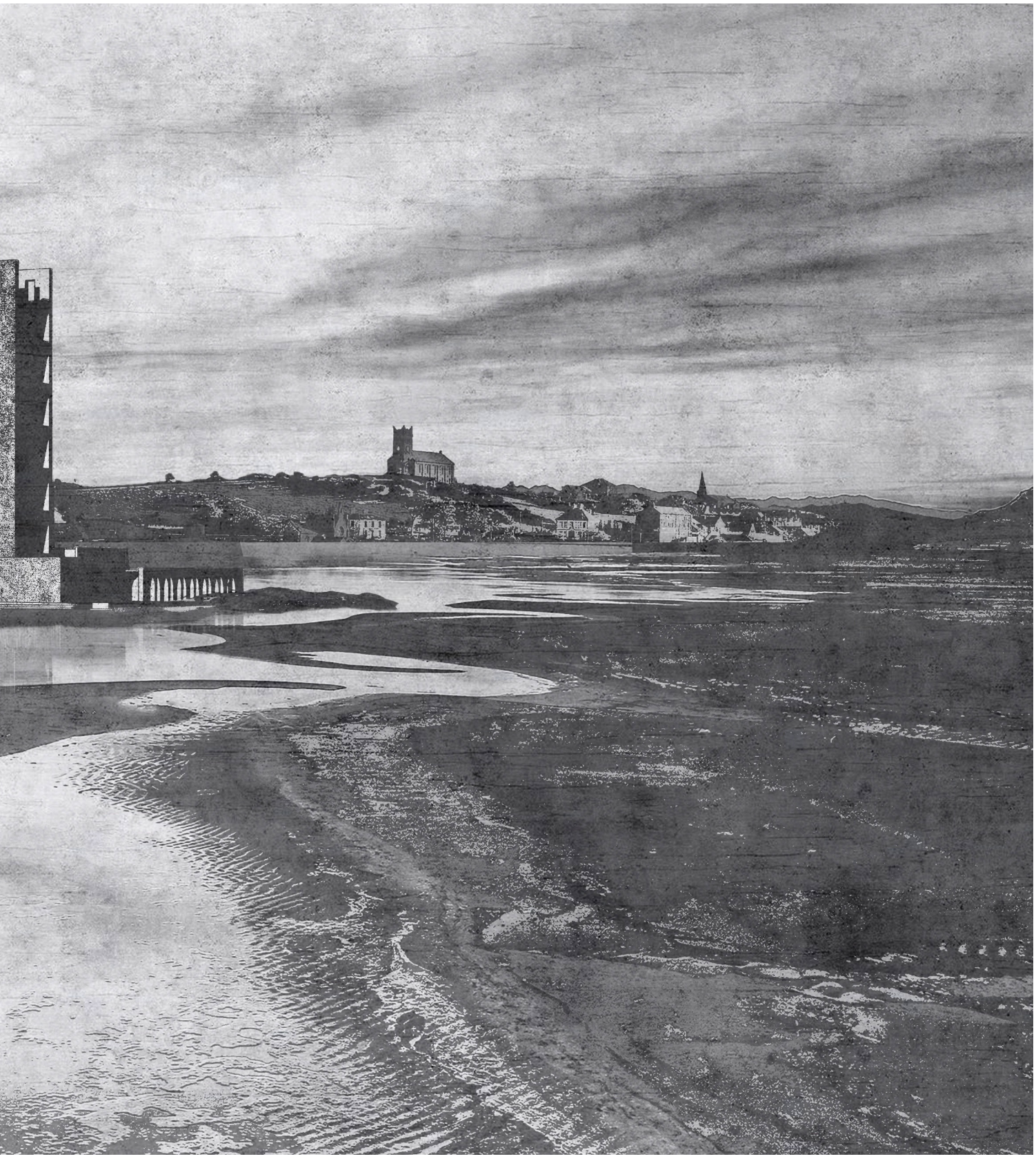






The River Tower,
Ballyshannon
Three stages of the sedimentation process: the first one, where the building rises from the water, an intermediary moment , after the formation of a Crannóg - Irish term for artifical islands very common in the country - and the final one, where the south bank of the river reaches the folly

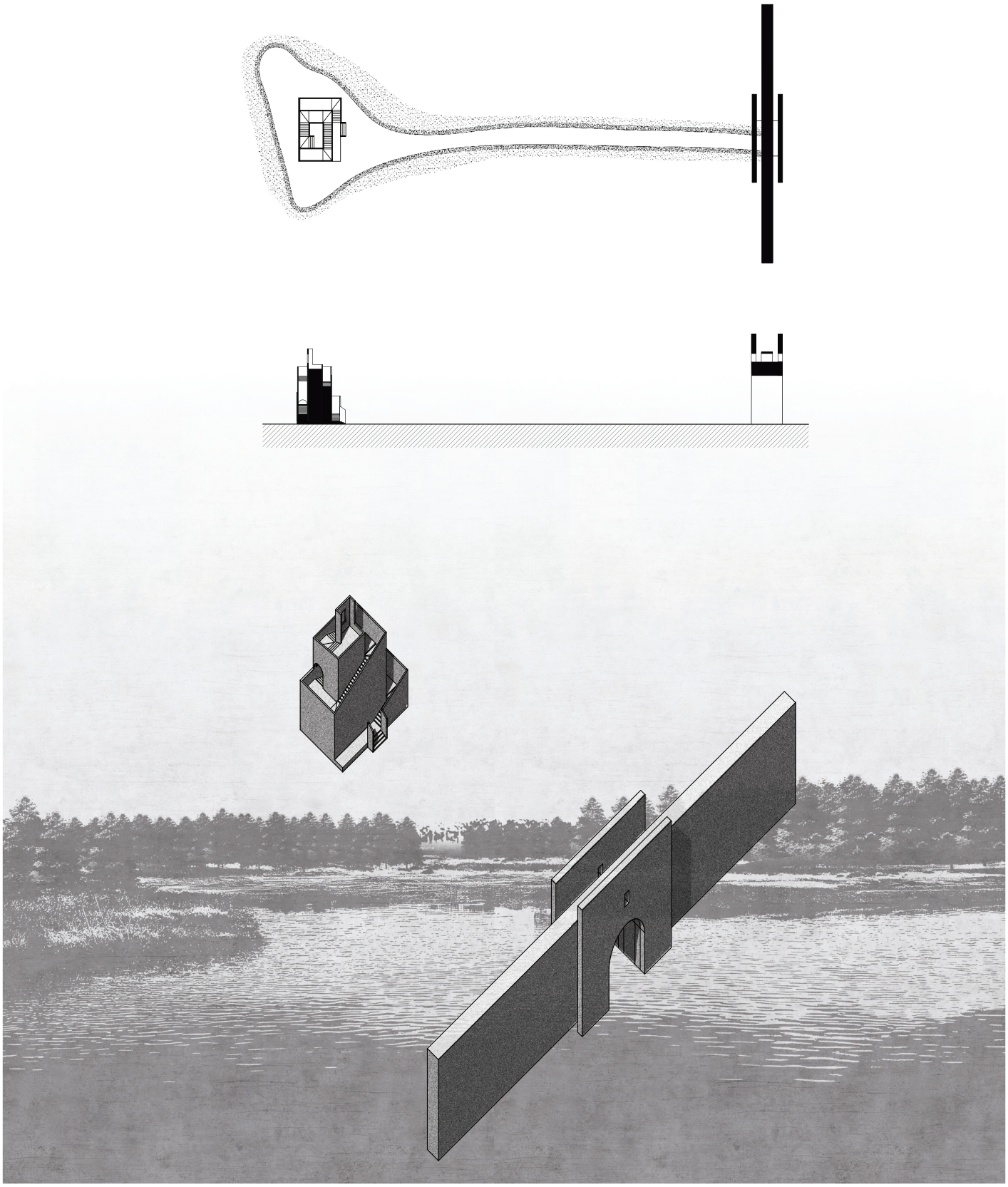




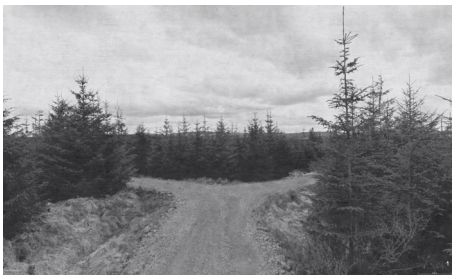
The River Tower,
Ballyshannon

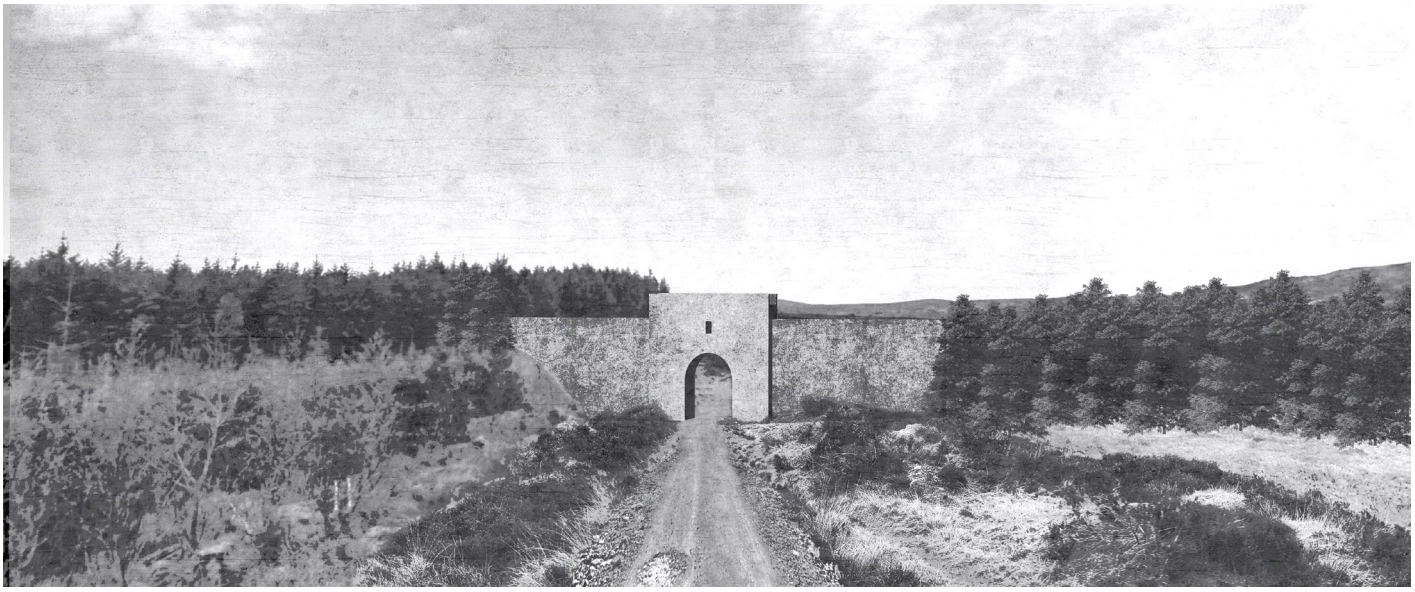
Paiteagó Plateau
km
PETTIGO PLATEAU
5

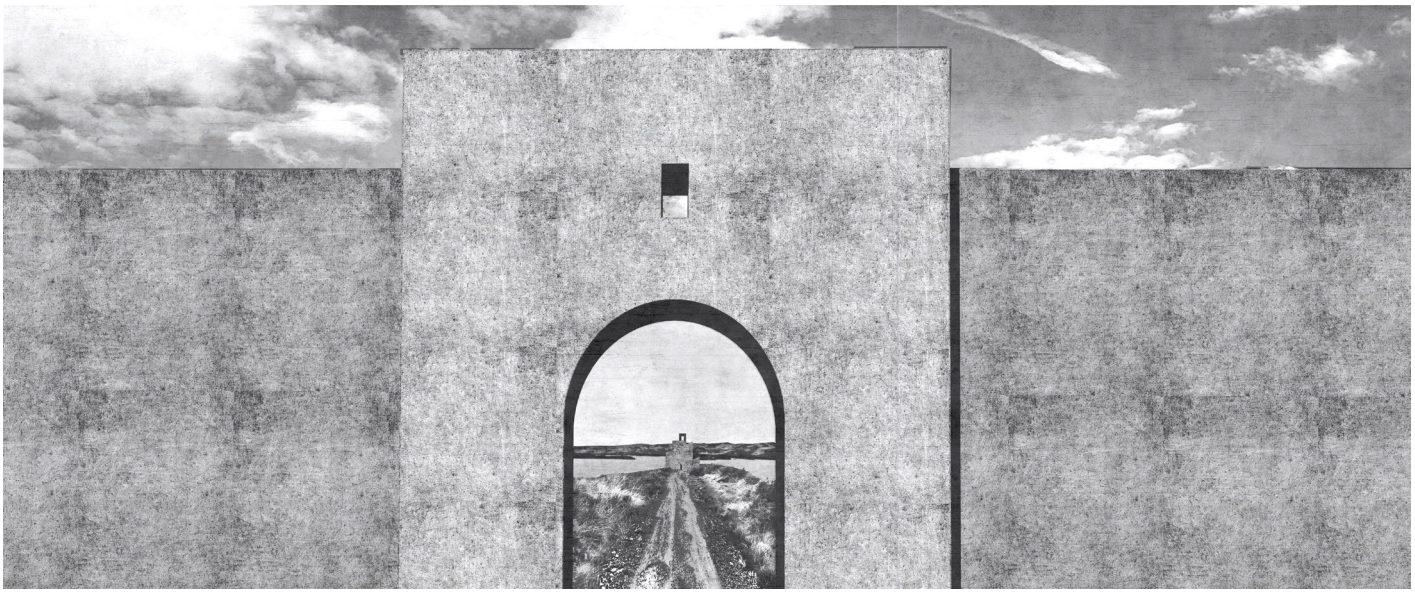
The Plateau Gate,
Pettigo Plateau



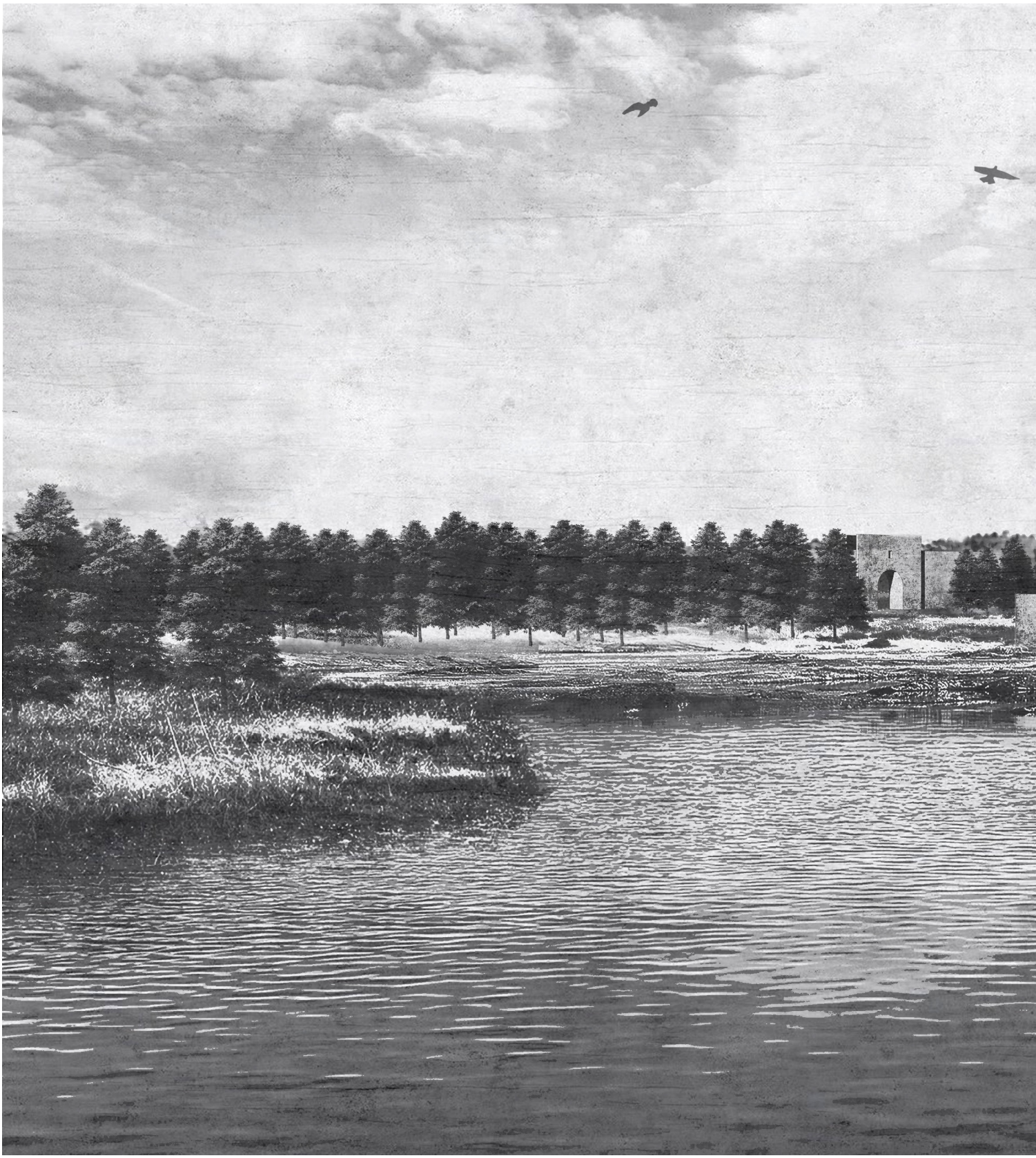
The Plateau Gate and Eye-Catcher,
Pettigo Plateau
plan, section and axonometric

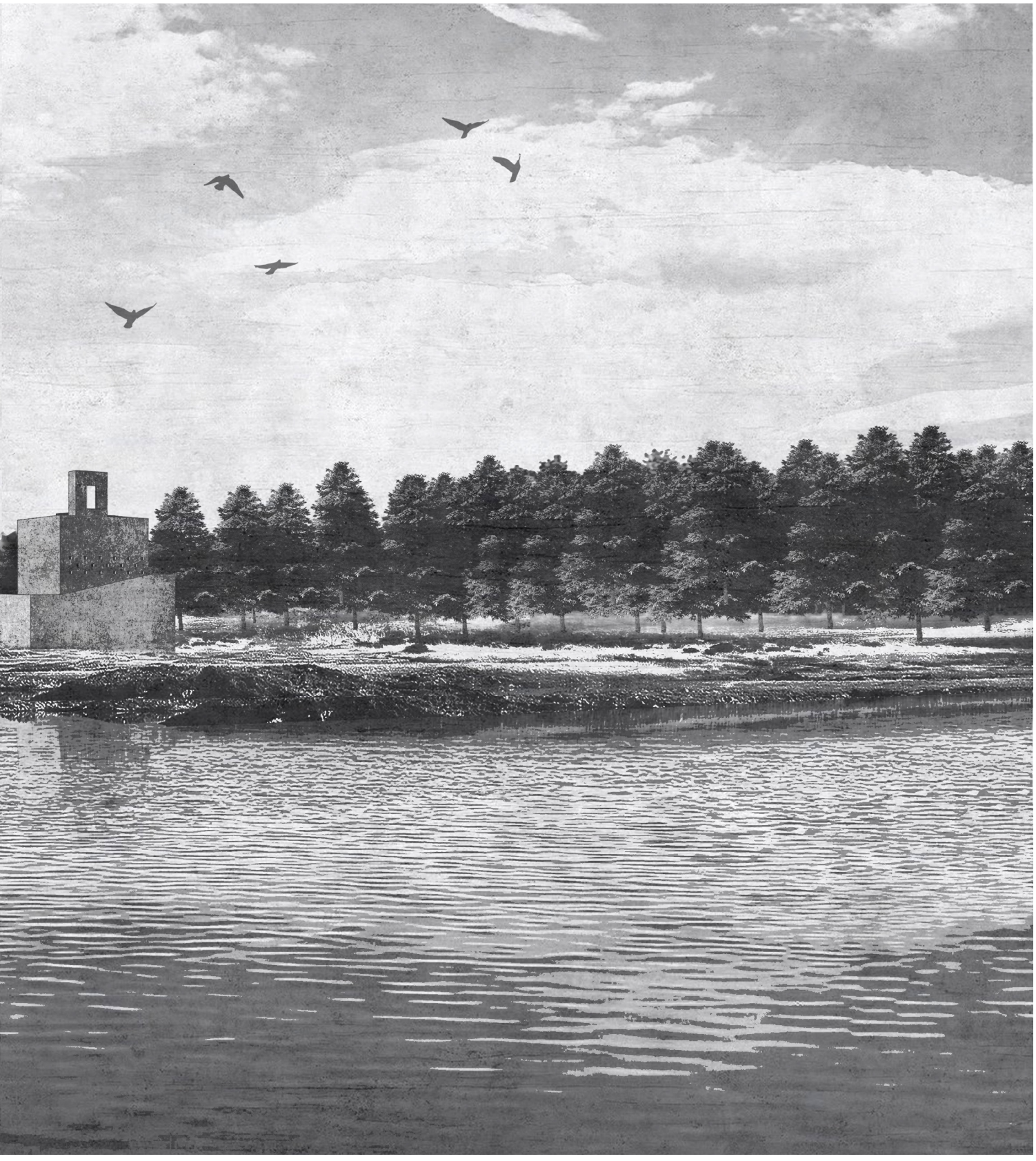






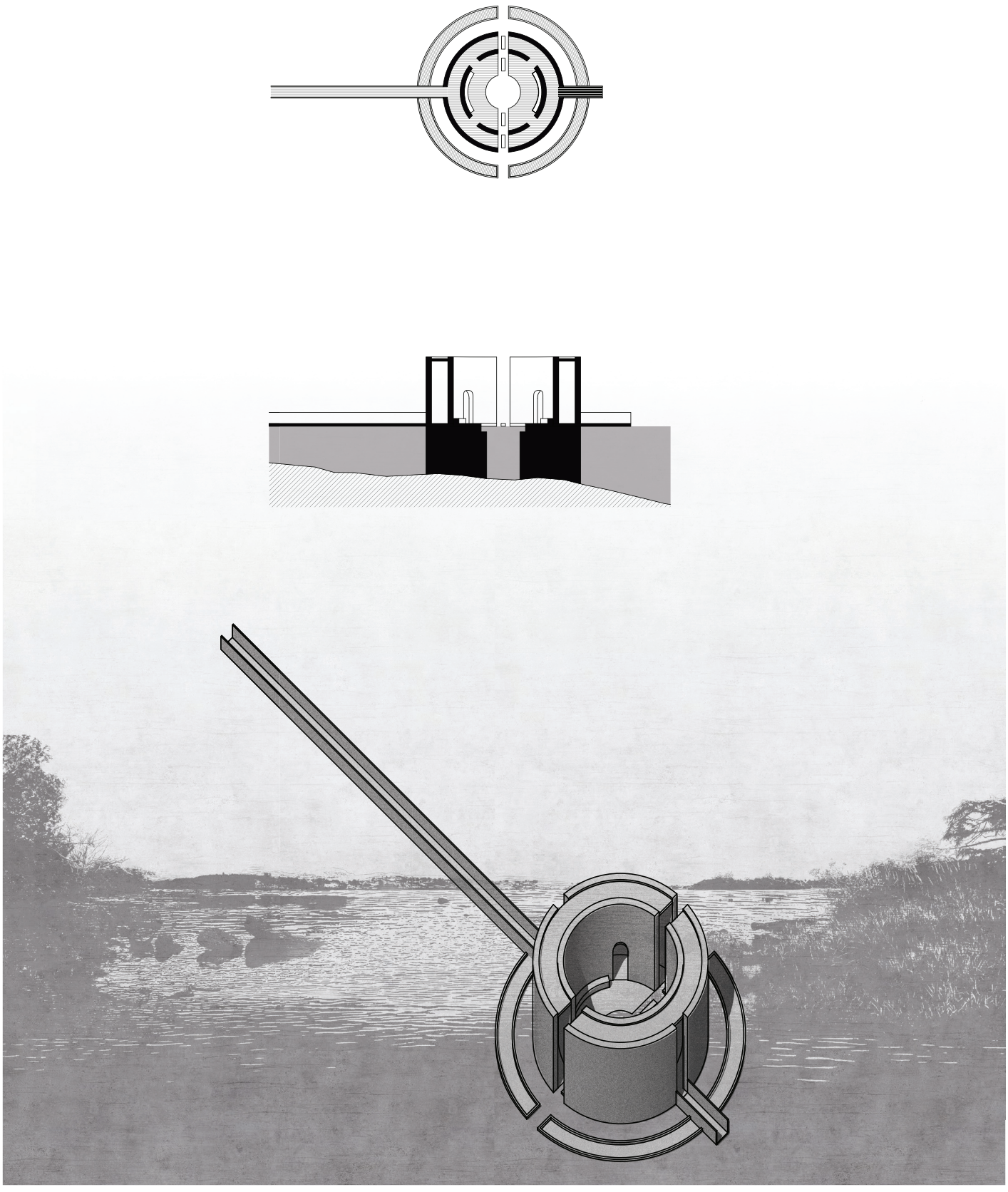
The Plateau Gate and Eye-Catcher, Pettigo Plateau
The road leading to the follies is enclosed by spruce plantations destined to log industry; the gate to Pettigo Plateau and the eye-catcher by Dunragh Lough gazing Croaghadalough hill.



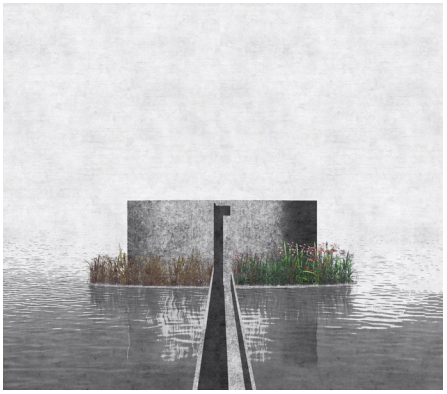


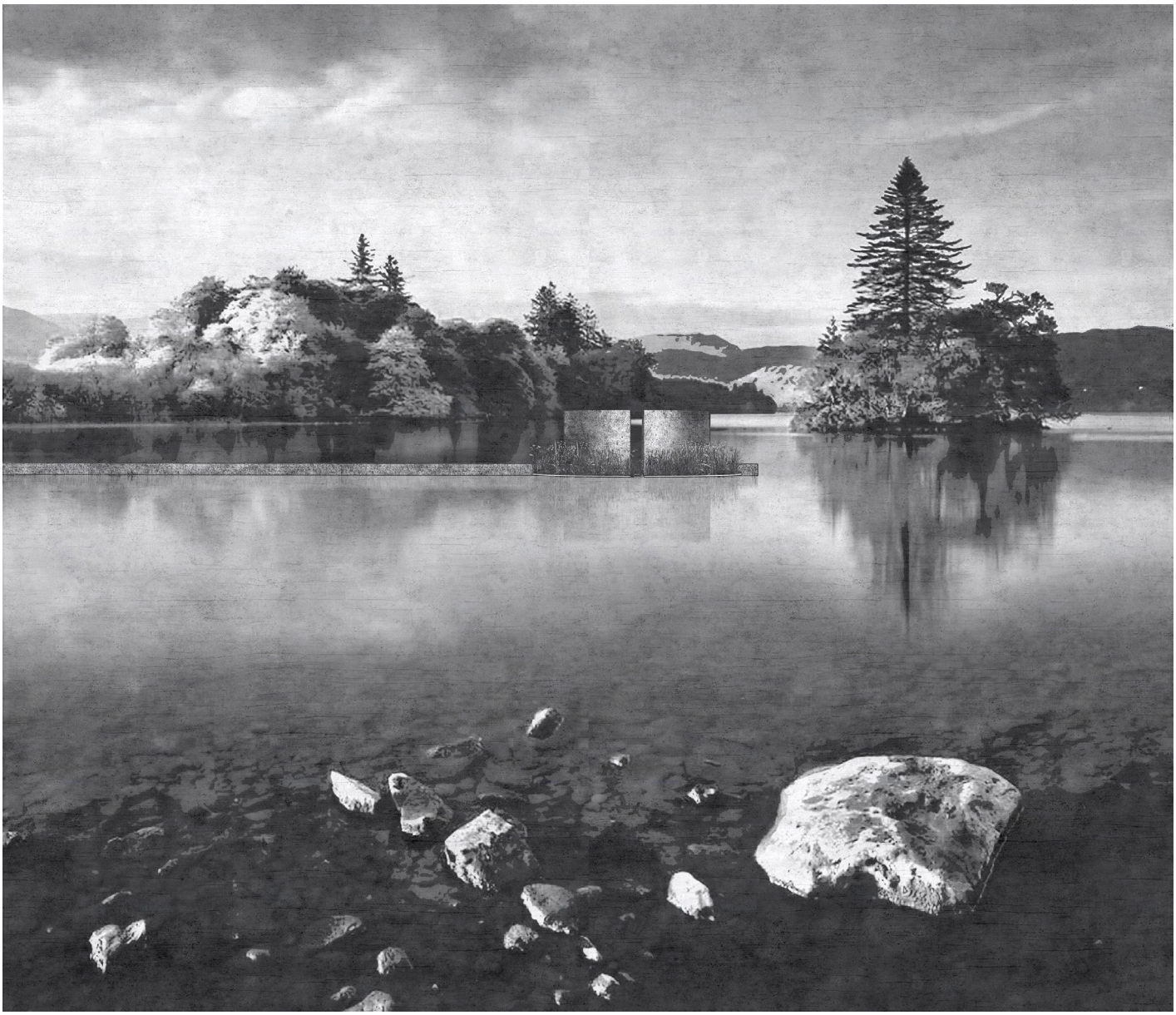
The Plateau Gate and Eye-Catcher,
Pettigo Plateau

The Lake Temple,
Lough Eske

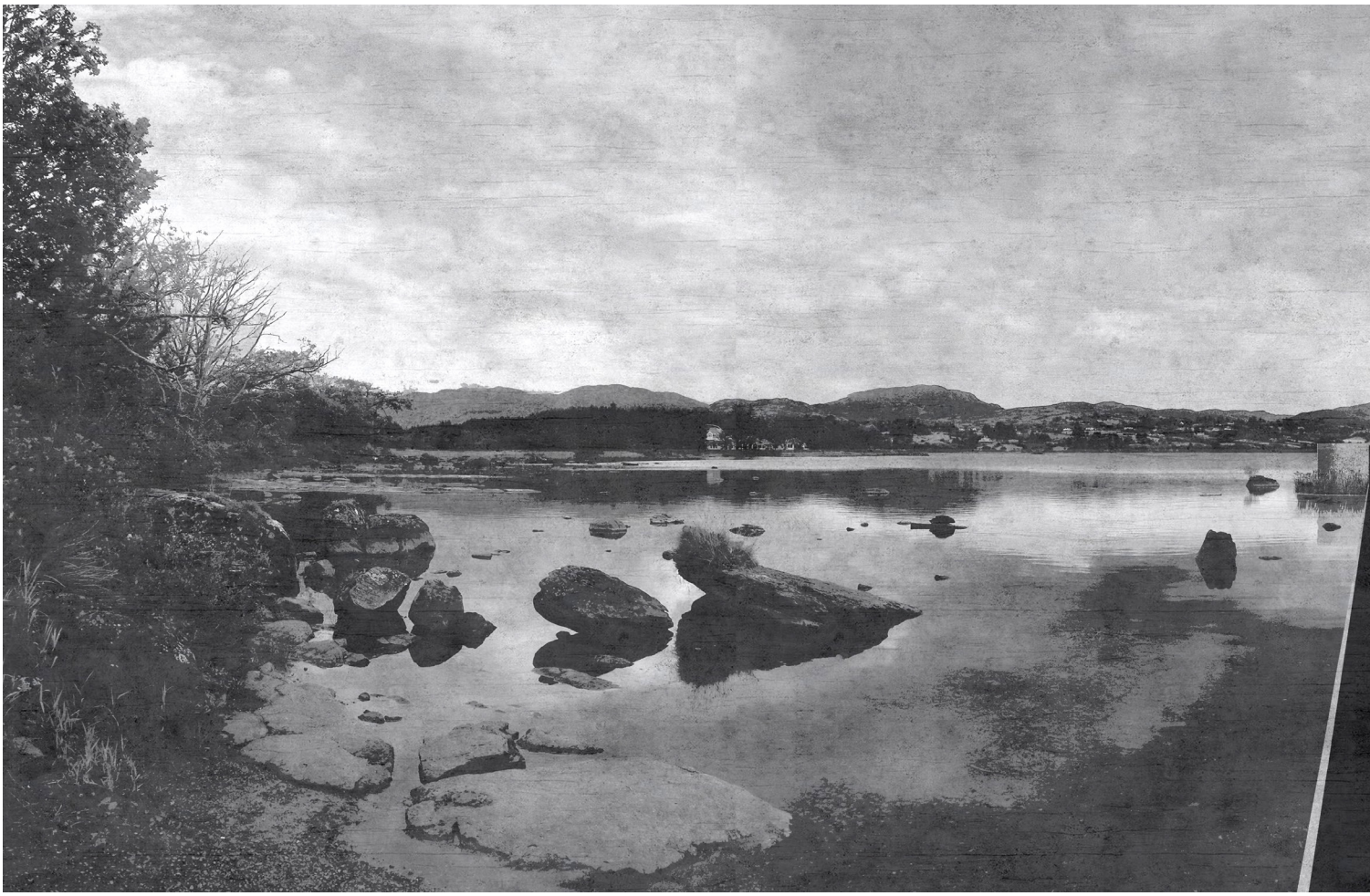


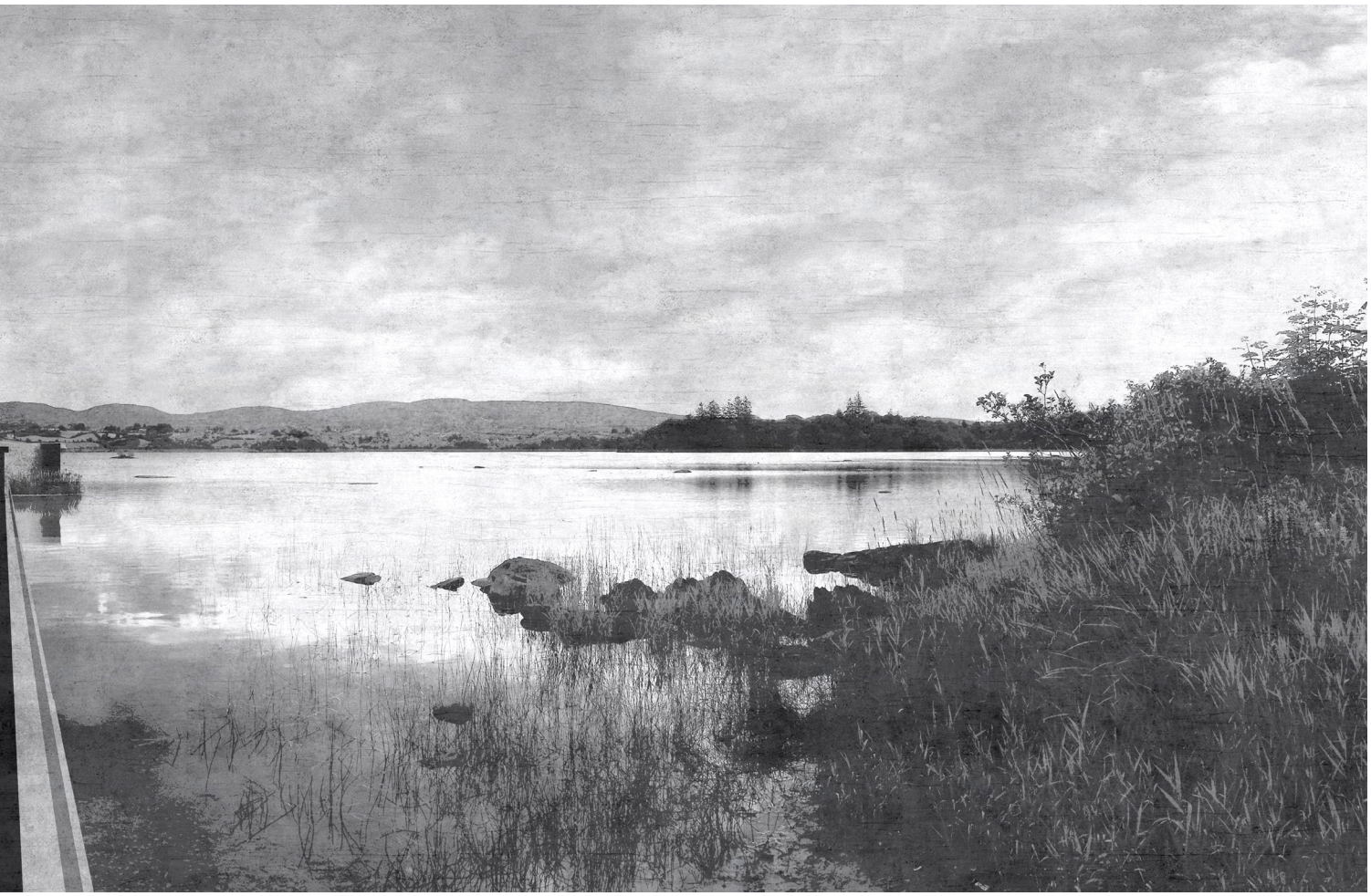
The Lake Temple,
Lough Eske
plan, section and axonometric





The Lake Temple,
Lough Eske
The ring planted with flowering rushes around the temple indicates the situation of the water at the lough.

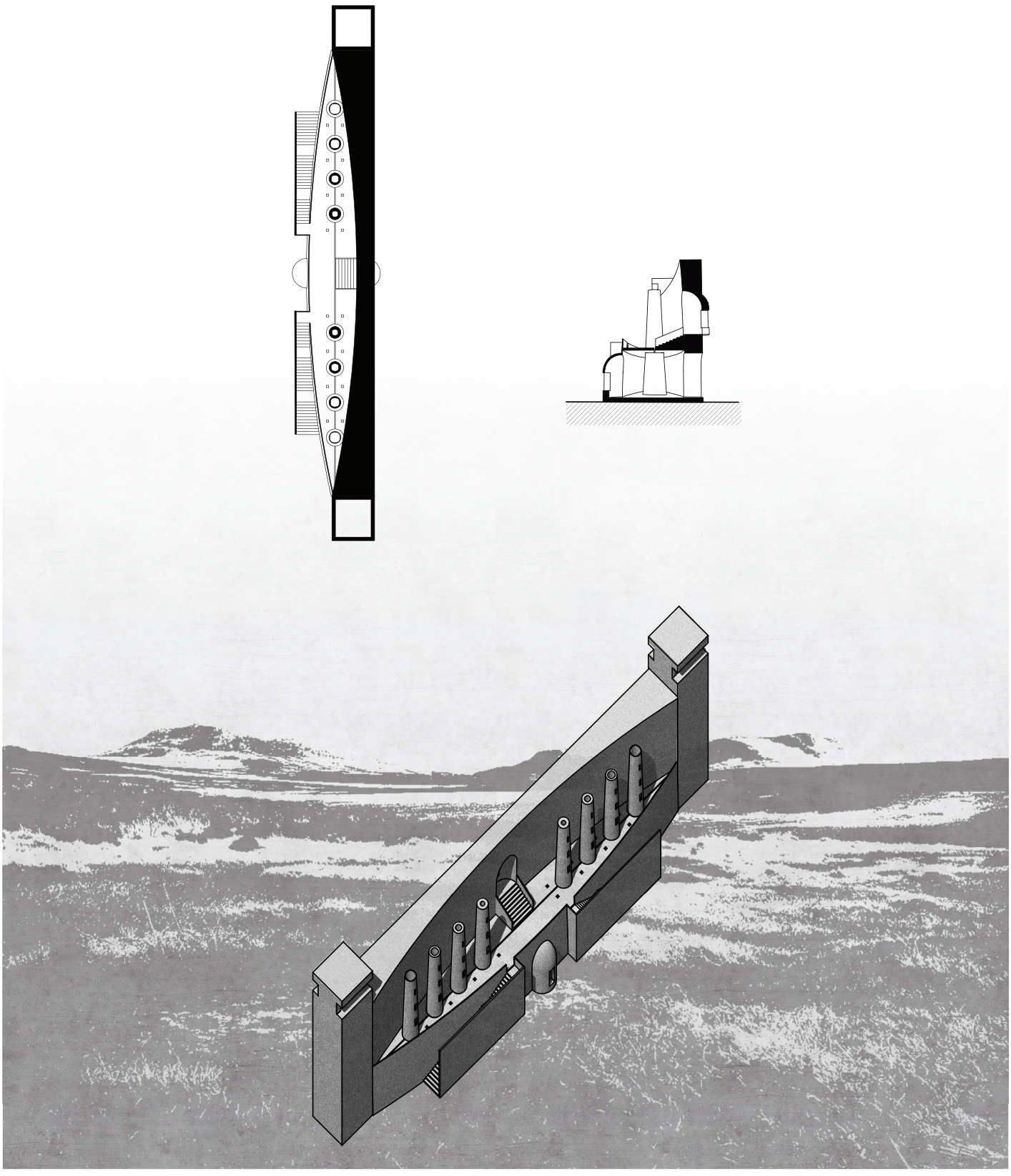




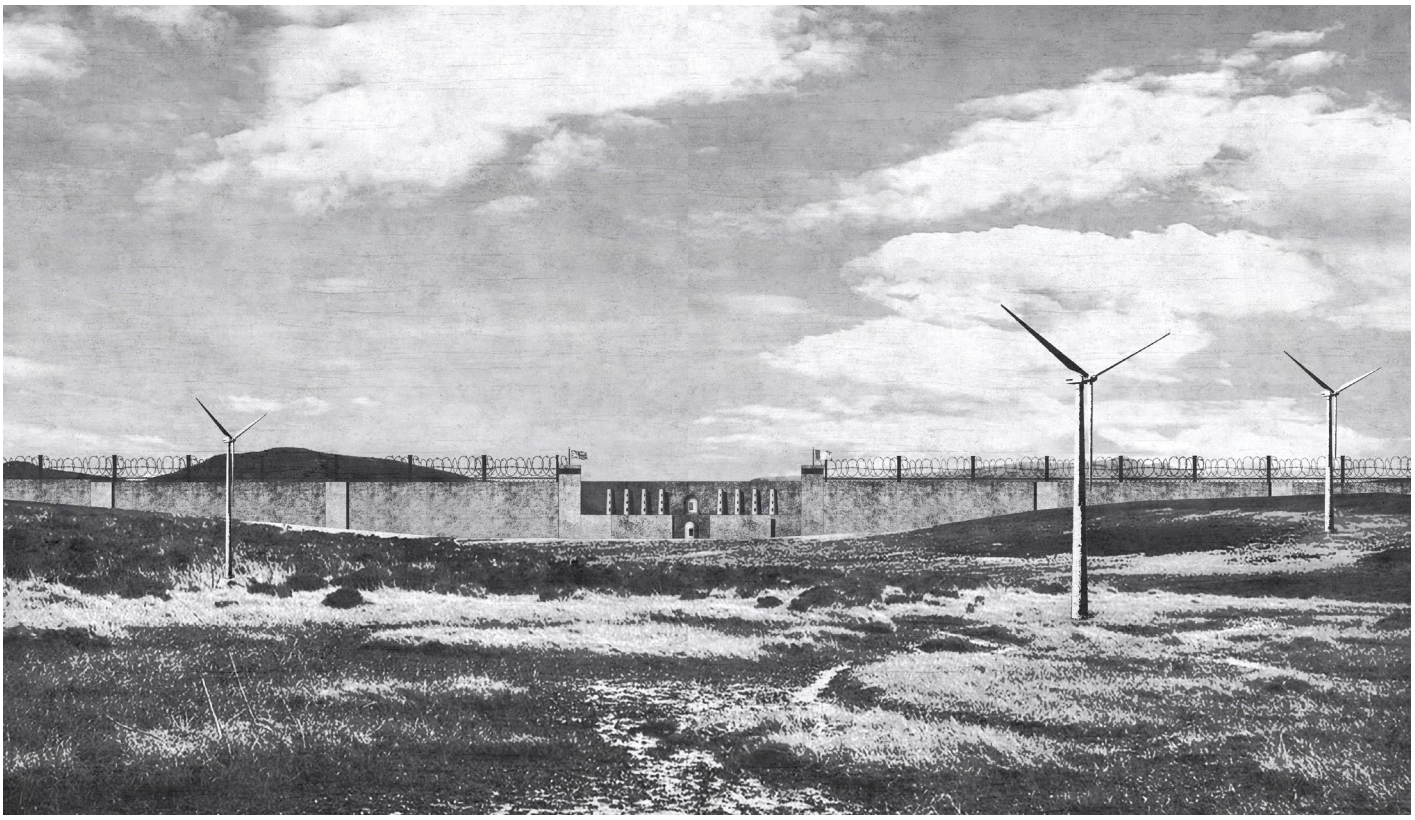
The Lake Temple,
Lough Eske

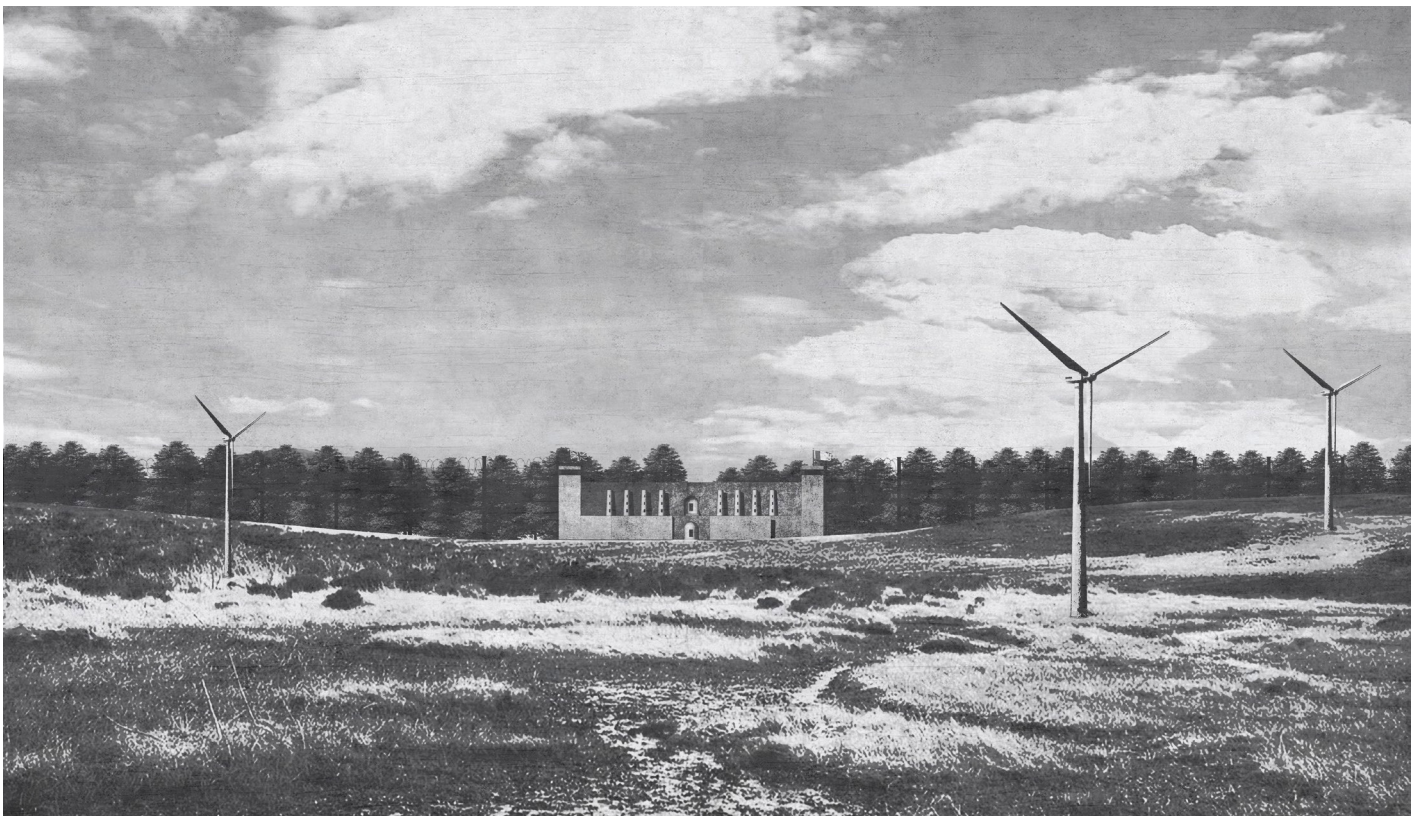
SONIC
WALL
An Bearnas Mór Portach
BARNESMORE BOG

The Sonic (Border) Wall,
Barnesmore Bog at Croaghadalough
Mountain

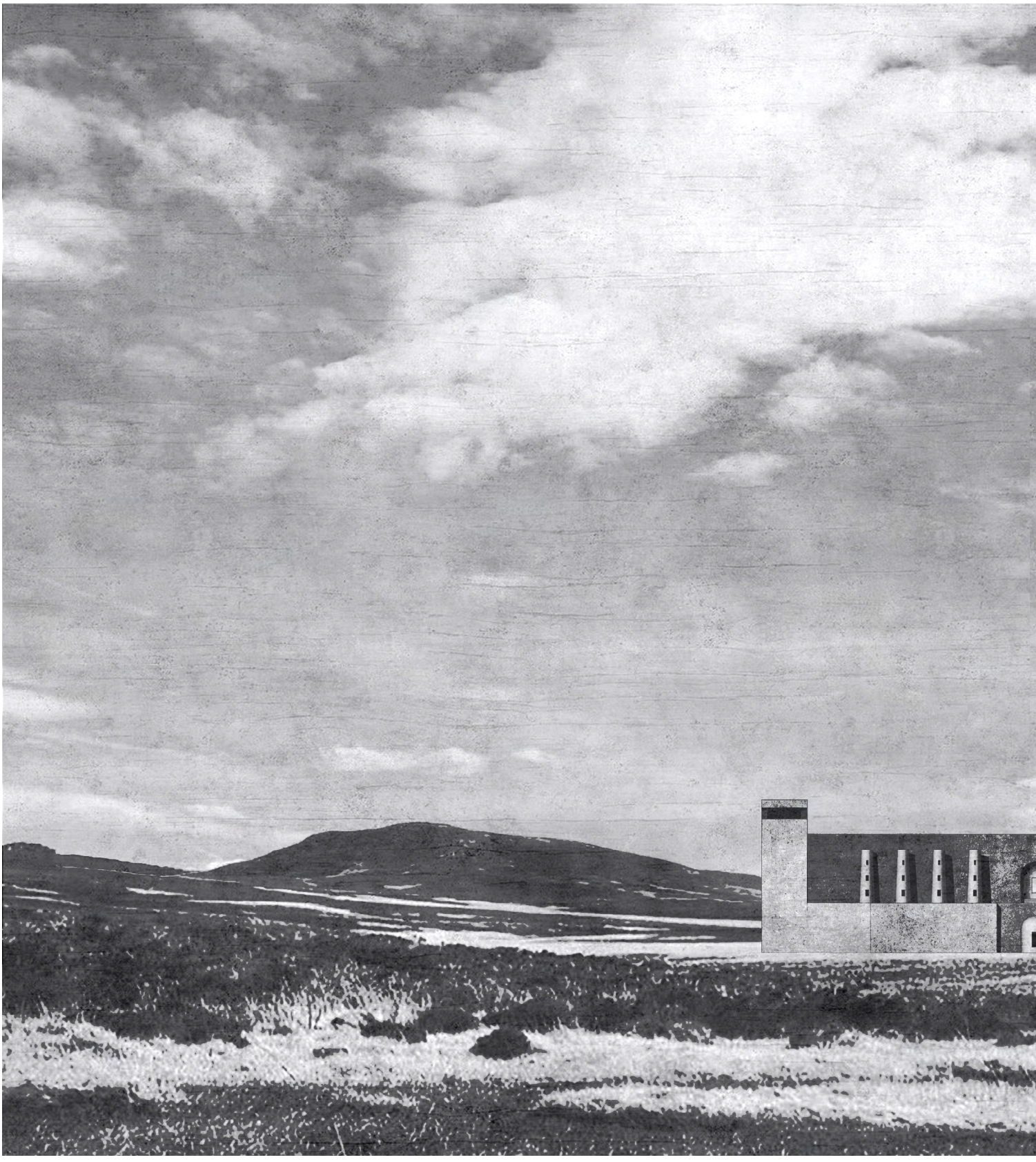


The Sonic (Border) Wall,
Croaghadalough Mountain
plan, section and axonometric

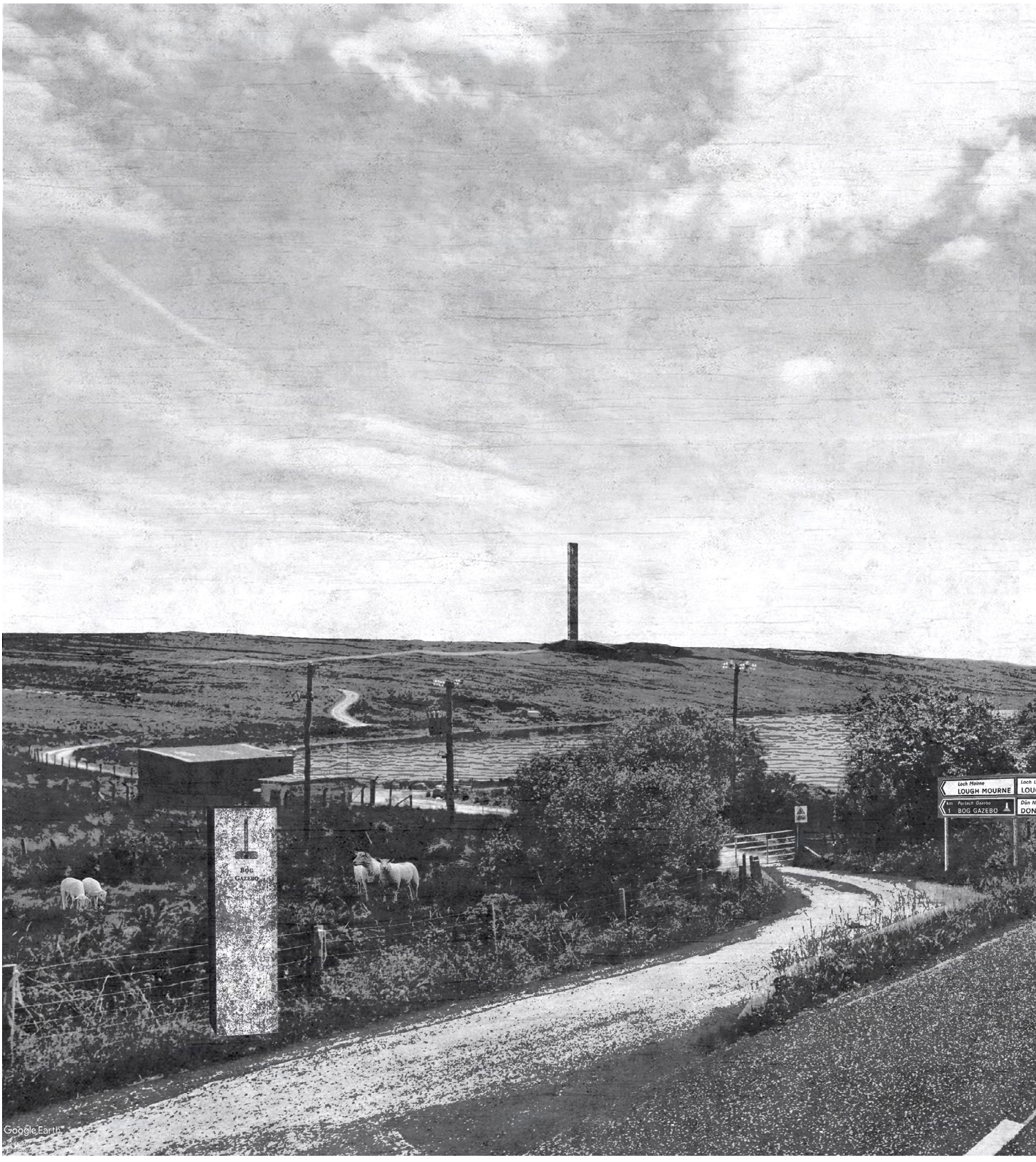




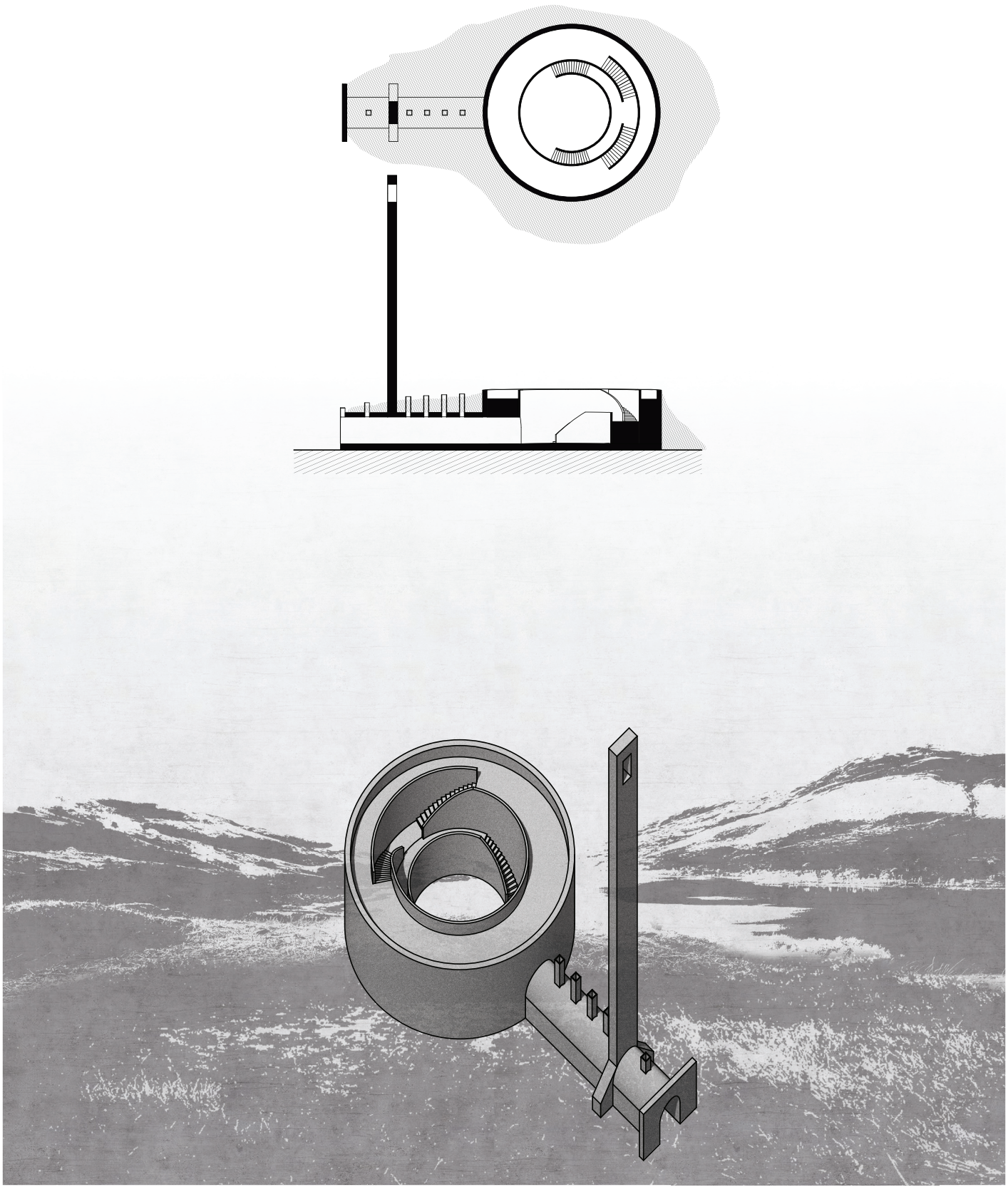
The Sonic (Border) Wall,
Croaghadalough Mountain
Two moments in speculating the future of the border with Northern Ireland: first, the implementation of a hard border and, second, the removal of the wall after decades, when the spruce trees plantations have reached the folly.



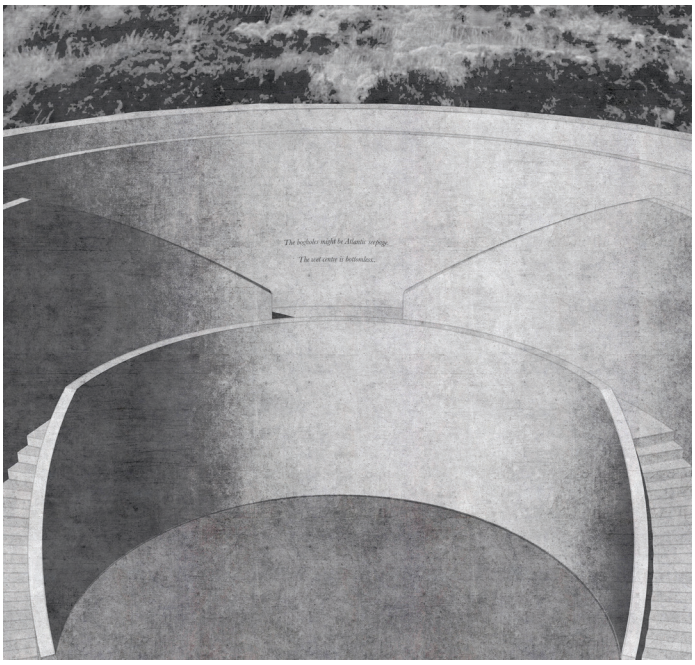
The Sonic (Border) Wall,
Croaghadalough Mountain

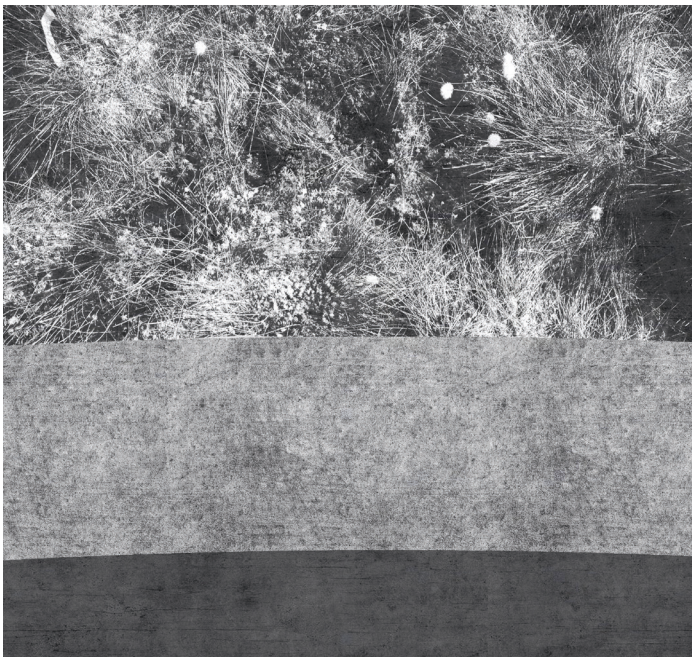

Loch Moirne
LOUGH MOURNE
Portach Gazebo
BOG GAZEBO
BOG GAZEBO
Google Earth

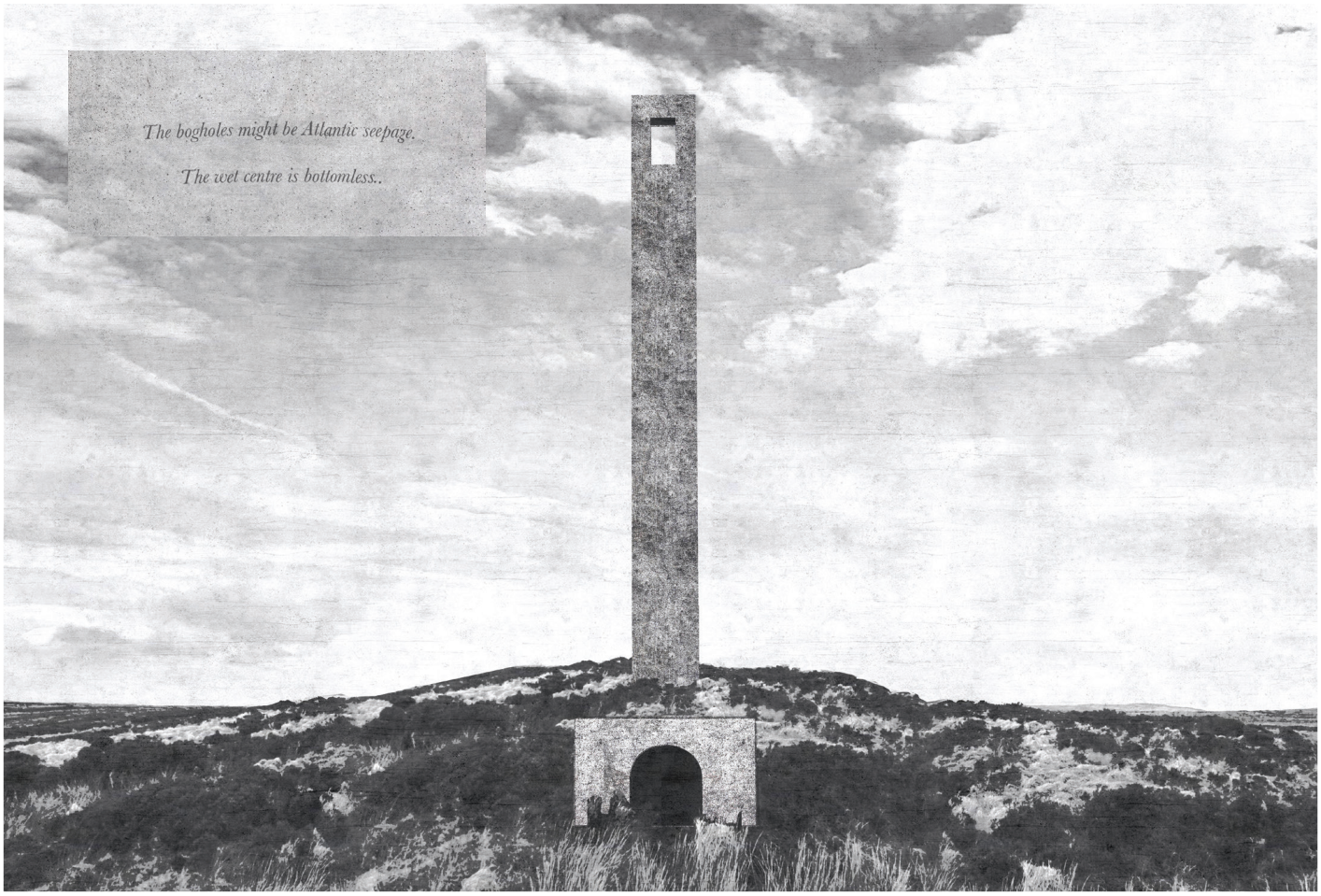
The Bog Gazebo,
Lough Hill Bog



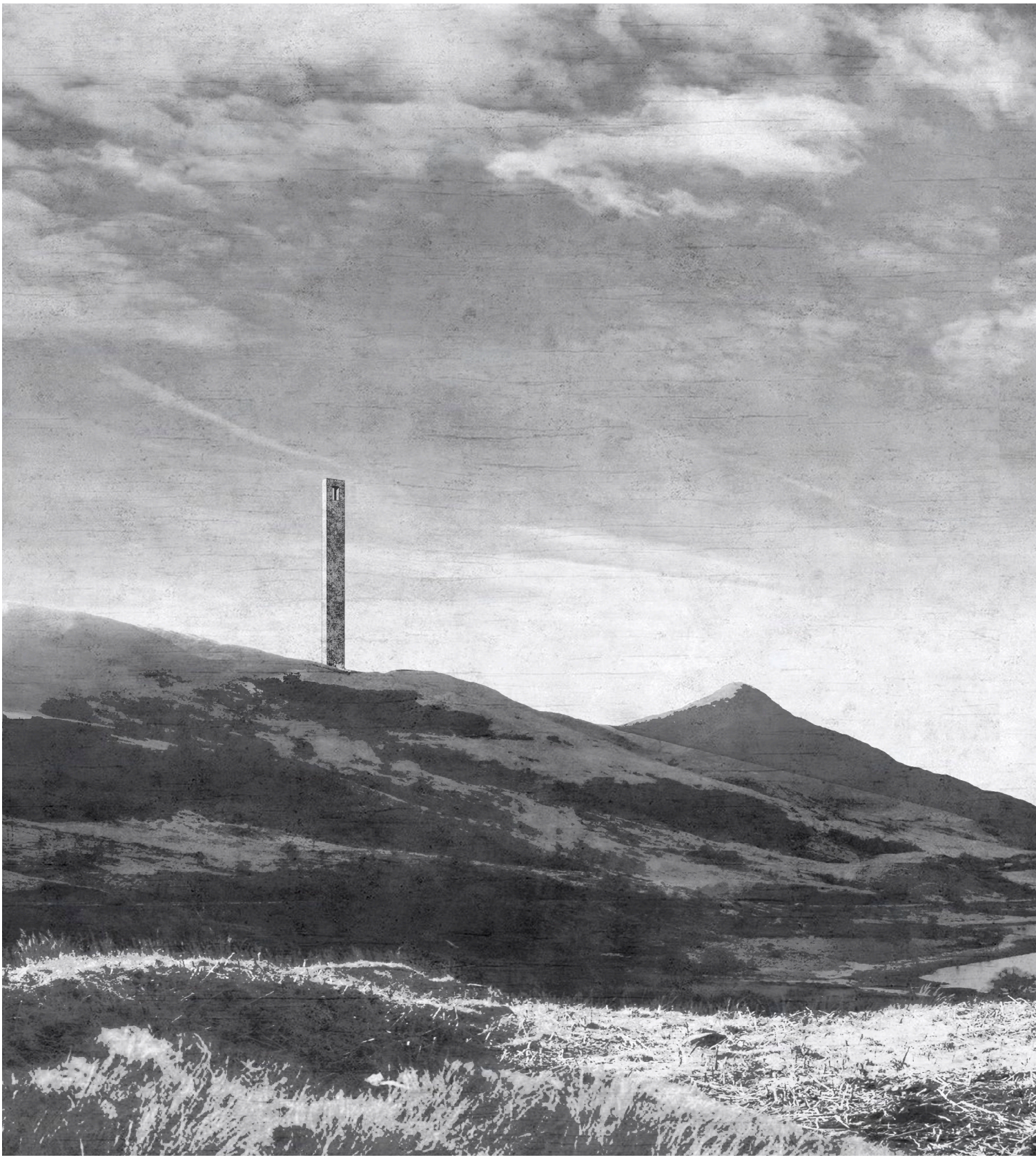
The Bog Gazebo,
Lough Hill Bog
plan, section and axonometric

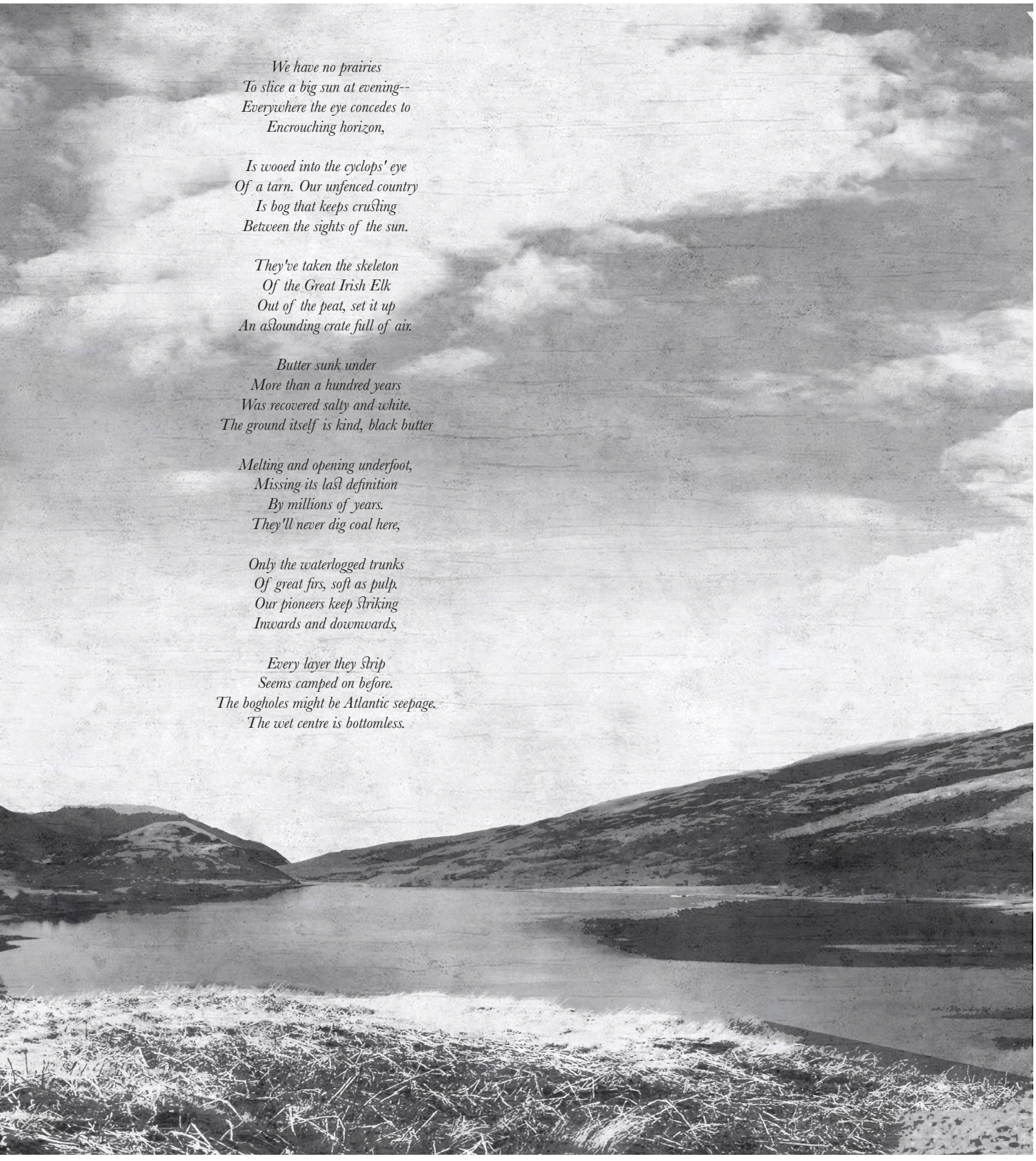






The Bog Gazebo,
Lough Hill Bog
internal views with a detail of the poem 'Bogland' by Seamus Heaney engraved on the wall and elevation





The Bog Gazebo,
Lough Hill Bog
poem 'Bogland'by Irish poet Seamus Heaney

Expert Interviews

James Howley Hayes is an Irish architect based in Dublin and the author of Follies and Garden Buildings of Ireland, originally written as a Master Dissertation at the University of Cambridge and then published by Yale University Press in 1993.

I came across the folly by accident, while making an online research on Irish architecture. My intention in the beginning was to use my thesis as means to discuss the concept of meaning in architecture and, since we were assigned to have Ireland as a compulsory site for the thesis, it seemed the perfect theme for me. However, as pointed out by you in the introduction of your book as well as by Barbara Jones in hers, it is very difficult to come up with a precise definition of the folly. What I would like to do is to come up with a set of rules or parameters on which I can operate in my project. How to identify a folly? What could distinguish a folly from a monument, or a sculpture, for example?

Very difficult to pin down an accurate definition. I spread the net wide and included Garden Buildings in my title. In my experience most follies have some function even if only as a landmark or a plan from where you can enjoy a view. Some are highly functional - like barns or ice houses etc.

Another recurrent question about follies is their purpose. Individually, the intentions were varied as some were supposed to be landmarks, memorials or an homage to someone. What intrigues me the amount of follies that were built in the eighteenth century, spread all over the Irish territory. Is there a particular reason for the folly becoming so popular in Ireland?

The development of the Natural Style landscapes that evolved in England and spread quickly to Ireland. Castle Howard in Yorkshire by Vambrugh, and Rousham by William Kent in Oxfordshire are wonderful early examples where ornamental structure mark out the best places - with the strongest Genius Loci. I called follies "signposts" to the best parts of the Irish countryside in an article I wrote for the Folly Fellowship magazine, just after my book came out.

I am very interested in relating history of follies with historical events in Ireland. In my research, I found that there were some associated to the famine period. Are there other periods or events in the history of Ireland that are linked to the construction of follies?

Yes - lots of battles - Browne Clayton Column in Co Wexford a good example, Nelson's pillar (later blown up), Wellington Testimonial, famine relief projects like Connollys Folly and the Killiney Obelisk were from the 18th century famines, the type of project build during the 19th century famines were mostly roads and walls.

As I was reading one publication of the Follies Trust, I discovered that follies are still being built today. On the evolution of the folly in history, do you see a fundamental change of the folly in time, in the way and purposes involved in its constructions?

Most of the recent follies have tended to be pastiche or historicist designs that I have little past for. Bernard Tschumi's follies at La Vilette in Paris are fun and contemporary. Ian Richie's Spire in Dublin is also a sort of modern follies (I described some of these in the second edition of my book that came out as a paperback in 2003.

As a follow up of the previous question, what would be a contemporary folly?

As above - I am sure there are others I cannot think of right now.

When talking about follies, concepts such as delight, madness, luxury, eccentricity often appear. How does the folly embody these concepts? How do these qualities become architectural qualities and take form in a building like the folly?

That would take too long to answer.

One thing that is also really important to my thesis is the relationship between the folly and its site. In positioning a folly in a garden or a natural setting, is there any particularity in terms of how this object is placed or the relation it mediates between the person and the landscape?

Genius Loci - finding and celebrating the "Spirit of the Place."

About the techniques usually adopted in the construction, I noticed that many are made of stone, but not necessarily all of them. Are there any particularities in terms of materials and construction techniques adopted in the follies according to the period in which they were built?

Most are in masonry locally sourced stone or brick as that was the predominant building material of the time.

Was the figure of the architect always involved in the project of follies? In the case when the architect was involved, was the design process or even the commissioning of the project similar to conventional buildings? Are there registers of these projects in terms of detailed drawings?

We only know the architects of a very small number of follies. Most were built at quite modest cost.

I read in your book about Thomas Wright's book Louthiana – which I intend to purchase soon – and I got curious if there any other types of documentation of these follies in terms of books, drawings or even literature, paintings, etc.

You can I think still get Louthiana in facsimile copy - the 18th century editions are very rare. There are lots of pattern books for ornamental structures and follies - lots of famous English and Scottish architects like Soane and Chambers produced them. Samuel Chearnley's big collection from Birr Castle was published about five or six years ago - this is an amazing collection of which none was built - although he did build Irealand's earliest monumental column in Birr Co Offaly.

Would you recommend me some institutions that keep good archival material about follies? I was considering trying to go to the Irish Architectural Archive or maybe the RIBA drawings collection. Would you recommend me other places?

The Irish Architectural Archive is best. How much time do you have and how will you be travelling? The greatest concentration is in and around Dublin.

Expert Interviews

Primrose Wilson is Chairman of the Follies Trust, charity entity responsible for documenting and restoring a large number of follies, both in the Republic of Ireland and Northern Ireland. She was not able to give a full interview, but contribted by sending some publications of the trust and sharing some thoughts.

I have been doing some research on follies and there is one thing that I still cannot quite understand. What is the condition that defines the folly in its essence, that is, what qualifies or determines the difference of a regular building, say a barn, from a folly barn? There is a tricky thing about follies that lies in its imprecise definition.

This is the million-dollar question and very hard to answer!

The Follies Trust (FT) would say it is its eccentric quality - the fact that it is 'a little crazy in desire or design' - and its owners/ builders desire to be noticed/ remembered that makes it a folly. We do not agree with the idea that they are foolish, useless structures.

If you look at the book on Tollymore that I sent you will see lots of follies but I refer to the 3 that FT conserved called Lord Limericks follies. They are eccentric, unusual and yet carefully designed to fit into their setting. I wrote a short article about them in the book titled 'A Decade of Follies....' as well which explains I hope what I mean.

They are located on the roadside and probably designed to draw the visitor into Tollymore Park which was being developed. They all have a purpose - one as a pair of gate pillars into a field, another a pedestrian gate into the demesne and the third as a boundary marker between the Roden and another estate. But they are clearly follies!

If you look at the Knockbreda book you will see 3 mausoleums that FT conserved. Why include mausoleums in our portfolio? Because they are eccentric by any stretch of the imagination. The fact that they were built by leading 18th century Belfast Presbyterian merchants in an Anglican churchyard to spectacular designs whose origins are probably Indian adds to their eccentric quality!

The Follies Trust was formed in 2006 because we were concerned that these interesting structures were becoming neglected and many would be lost if not conserved soon. We are keen to do everything we can to preserve these structures and will continue to do so while we can raise the funds to do so. But we are not academics or architectural historians though reasonably well read lay people!
I hope you get the general idea of what I am trying to explain but it should also come from the books I sent.

Bibliography

Archer, B.J. and Vidler, Anthony. *Follies: Architecture for the Late-Twentieth-Century Landscape* (New York: Rizzoli International Publications, 1983)

Bois, Yves Alain and Shepley, John. "A Picturesque Stroll Around 'Clara-Clara'". October 29 (Summer 1984), pg 32-62.

Couwenberg, John and Joostein, Hans. *C.A. Weber and the Raised Bog of Augstumal.* (Tula, Grif & K, 2002)

Fleming, Laurence and Gore, Alan. *The English Garden* (London, Michael Joseph Ltd, 1979).

Carr, Garrett. *The Rule of the Land* (London, Faber & Faber, 2017)

Eco, Umberto. "Function and Sign: The Semiotics of Architecture", in Leach, Neil. *Rethinking Architecture: A Reader in Cultural Theory* (New York: Routledge, 1997)

Flam, Jack. *Robert Smithson: The Collected Writings* (Los Angeles, University of California Press, 1996)

Howley, James. *Follies and Garden Buildings of Ireland* (New Haven: Yale University Press, 1993)

Isozaki, Arata. *Osaka Follies* (London: Architectural Association, 1991)

Jones, Barbara. *Follies and Grottoes* (London: Constable & Co Ltd, 1974)

Tschumi, Bernard. *Architecture and Disjunction* (London, The MIT Press, 1996)

Treib, Marc. *Meaning in Landscape Architecture and Gardens: Four Essays, Four Commentaries* (London, Taylor & Francis, 2011).

Treib, Marc.*Settings and Stray Paths: Writings on Landscape Architecture* (New York, Routledge, 2005)

Treib, Marc. The Architecture of Landscape, 1940-1960 (Philadelphia, University of Pennsylvania Press, 2002).

Turner, Roger. *Capability Brown and the Eighteenth Century English Landscape* (London, George Weidenfeld and Nicolson Ltd, 1985).

Whyte, Ian D.. *Landscape and History Since 1500* (Reaktion Books, 2002)

Afterword: Reflection of Project in Relation to Discourse

The intention behind the project proposal was to have as a theme something intrinsically related to Ireland, to its history and cultural identity but, at the same time, still relevant in relation to the current moment of the country. The folly seemed to satisfy these conditions, even though it belongs to a category of building that is hard to determine: it cannot be considered a type, nor it has a precise definition. At first, the folly offered a good opportunity to discuss current issues of the Irish landscape and also speculate on the possibilities of architecture when detached from the notion of program. More than just a postmodern exercise of overcoming the "form follows function" paradigm, the question was how to guide the decisions involved in design making, without the restrictions or limitations imposed by a programmatic structure. One of the key arguments is that the folly is not just a "programless" building, and its lack of commitment with a specific use does not imply lack of purpose. Architecture has the ability of carrying embedded meanings that stem from its relation to cultural identities and social dynamics, and the folly is an example of that. The Irish follies in the eighteenth century had a political background, making reference to the Plantation period, battles, wars or the Great Famine. The project refers to its essence as a political artifact to claim it as a still relevant, or even necessary tool to discuss the Irish landscape of present days. The symbolism, the processes involved, the link between observer and landscape are the elements to guide the design. The transposition of the conceptual framework of the folly as an architectural object to nowadays sought to update its measuring aspect and to adapt the relationship with the observer from the figure of a stroller walking in a garden to a passer in a highway, but in character the folly remained the same as the picturesque tradition.

The underlying idea of using the folly to reveal processes of change unfolding in landscape is to incorporate the variable time in the design process. In many cases, architectural design focuses on the steps from conception to construction, not taking in consideration how the building itself evolves after that moment. The project is based on the observation that any object placed in the landscape will affect and be affected by the dynamics of the surroundings. Having in mind that the aim here is to debate on the impact of political and social dynamics on the natural environment, process and temporality must be incorporated in the design in a thoughtful way. In discussing the effects of any decisions on nature, one must consider that natural processes keep developing over the years. Hence, the contemporary follies proposed by the project have its time of meaning as a continuum from the moment of placement of the object in the site onwards. Its purpose belongs to the future time. Lies here the idea of an everlasting construction, an architectural device that will be responsive to shifts in the environment and will develop over time with the site where it belongs. This presupposes designing with natural resources in the present, foreseeing a future od uncertainty. Through the folly, the project proposes a reflection of architecture as a narrative discipline.

This project book is part of *Necessarily XXX*, and was compiled on the occasion of the graduation of Berlage Generation 28.

The Berlage Center for Advanced Studies in Architecture and Urban Design

Faculty of Architecture and the Built Environment

Delft University of Technology

Student
Patricia Rodrigues Ferreira da Silva (BR)

Thesis Advisors
Ido Avissar (FR)
Olaf Gipser (NL)
Salomon Frausto (US)
Thomas Weaver (UK)

Thesis Guest Tutors
Hugo Corbett (UK)
Mauricio Freyre (PE)

Examiner
Daniel Rosbottom (UK)