

Project Book
ARB301 Thesis
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The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Spirit of Place

Photo by Sean Sexton, *Poteen Makers*, 1885, Hulton

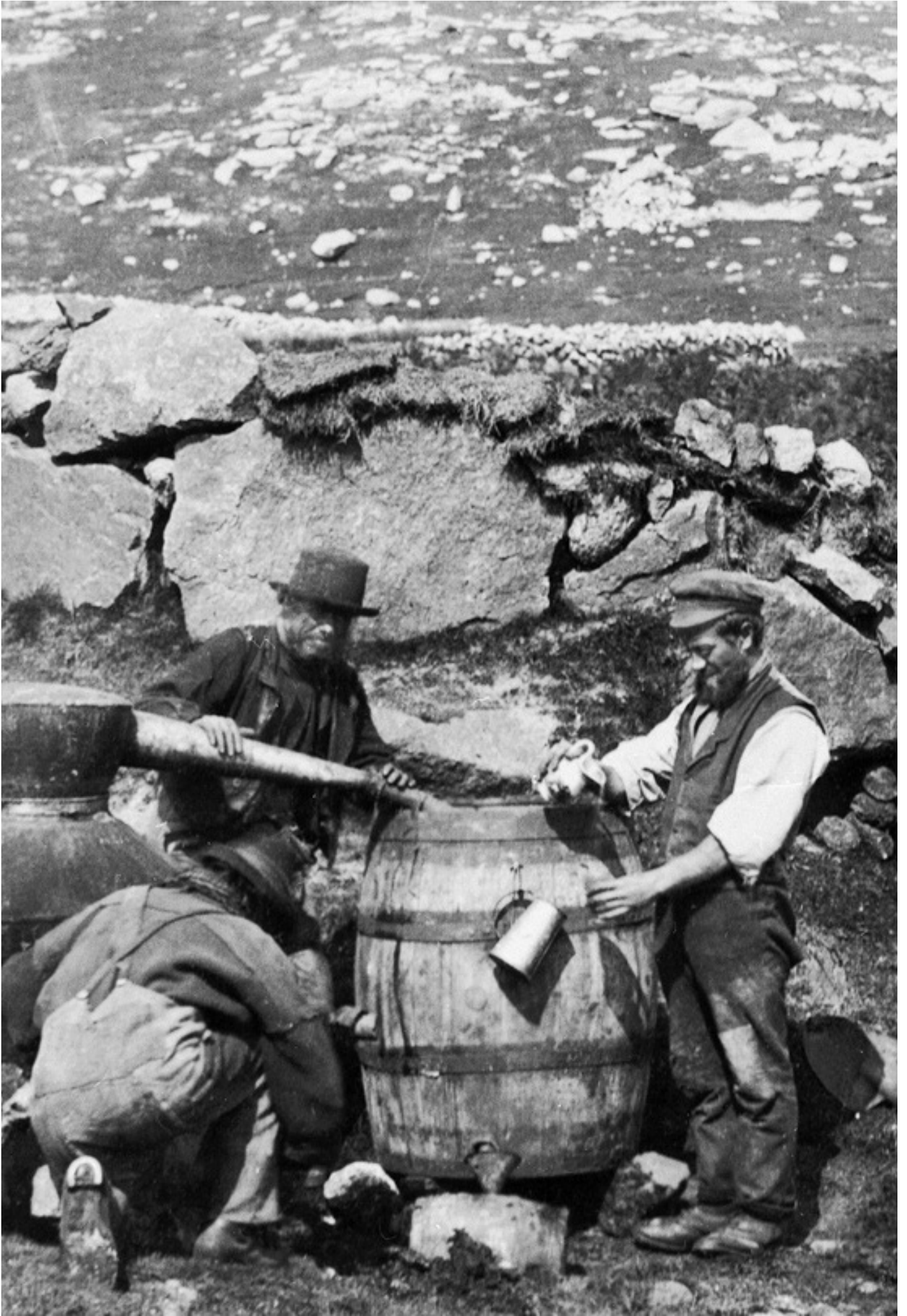


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Introduction

The proposed mid-sized distillery downsizes and deconstructs, and the production of whiskey is broken down into seven stages and spaces. The distancing, of one stage of production from the next, simultaneously acts to maintain flexibility in the number of participating landowners, and the size of production. It creates moments of serendipitous encounter between the visitors, the commuting workers and the locals where it crosses the fields, the paths and the roads, and forms spaces of seating or shared facility for distillery by-products. The central space of the distillery navigates between the realms of production and domesticity. Different stage of production, requiring distinct temperatures, materials and tools, create unique experiences in the encounters.

The possibility of the new distillery working as a co-operative consolidation of parts, and the potential to form a wider local, and regional network of shared logistics and flow of people in macro scale, present a different form of development for the Irish countryside as opposed to the mono-centric development of the east of Ireland. Rethinking the architecture of production in countryside opens an array of possibilities. Distillery, while acting as an economic anchor to re-establish the connection to the place in the dying countryside, also hold the potential to become a physical, social platform of exchange between people of different backgrounds.

Architecture consolidates the countryside sparsity and provides spaces for the encounters of the people. This is not blindsiding the economic logics of the production, since this very nature of fostering meaningful interaction impart to the value of the final product, as displayed by the effort put in by existing distilleries to bring visitors to experience the process in person. In post-capitalism society of today, architecture of production holds a new spectrum of functions to explore as means of extreme efficiency to mobilizer of people.

Myung Jin Lee^(KR)



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

The Highway and the Country

In taking Ireland as a starting point to Ireland—an island in the Northern Atlantic Ocean—is separated from Great Britain by the Irish Sea, whose upper half is also a part of the United Kingdom. Located on the edge of Europe, Ireland has been largely peripheral to the continent's history at least through its industrialization and economic success. However, in purely cartographic terms, the island can be considered the center of the world. If one were to locate a pin in the middle of a world map, it would most likely land at Ireland. The Republic and Northern Ireland are separated by a border—the result of sectarian conflict—dividing the minority of the north from the majority of the south. If the border is de facto invisible due to the British membership of the European Union, the plausible new reality of a “Hard Brexit” questions the necessary relationship between the two parts of this island.

The country's population achieved its numerical maximum of eight million inhabitants in the nineteenth century; however, since then, the country has been unable to recover from such demographic strength. The Great Potato Famine of 1845—which claimed the starvation of one million people and resulted in three million emigrating abroad—can be considered as the beginning of a trajectory of steady population loss. Two centuries later, Ireland's current population consists of merely six million inhabitants. The distribution of its population is unequal across the island with up to 60% of the population concentrated in the urban centers of the east, most notably Dublin and Belfast. Consequently, these cities have attract-ed multinational companies like Google, Facebook, and Apple, contributing to highly developed eastern and southern parts of the country—operating in a stark contrast to the west which remains rural and depopulated. In this regard, the small island is divided from north to south by political and religious differences, and from east to west by economic and demographic disparity.

To mediate these divisions, the Government of the Republic of Ireland has proposed the construction of an “Atlantic Corridor,” a series of highways running from north to south along the western region of the island, aimed at stimulating economic growth. Furthermore, the Republic's Project Ireland 2040 National Planning

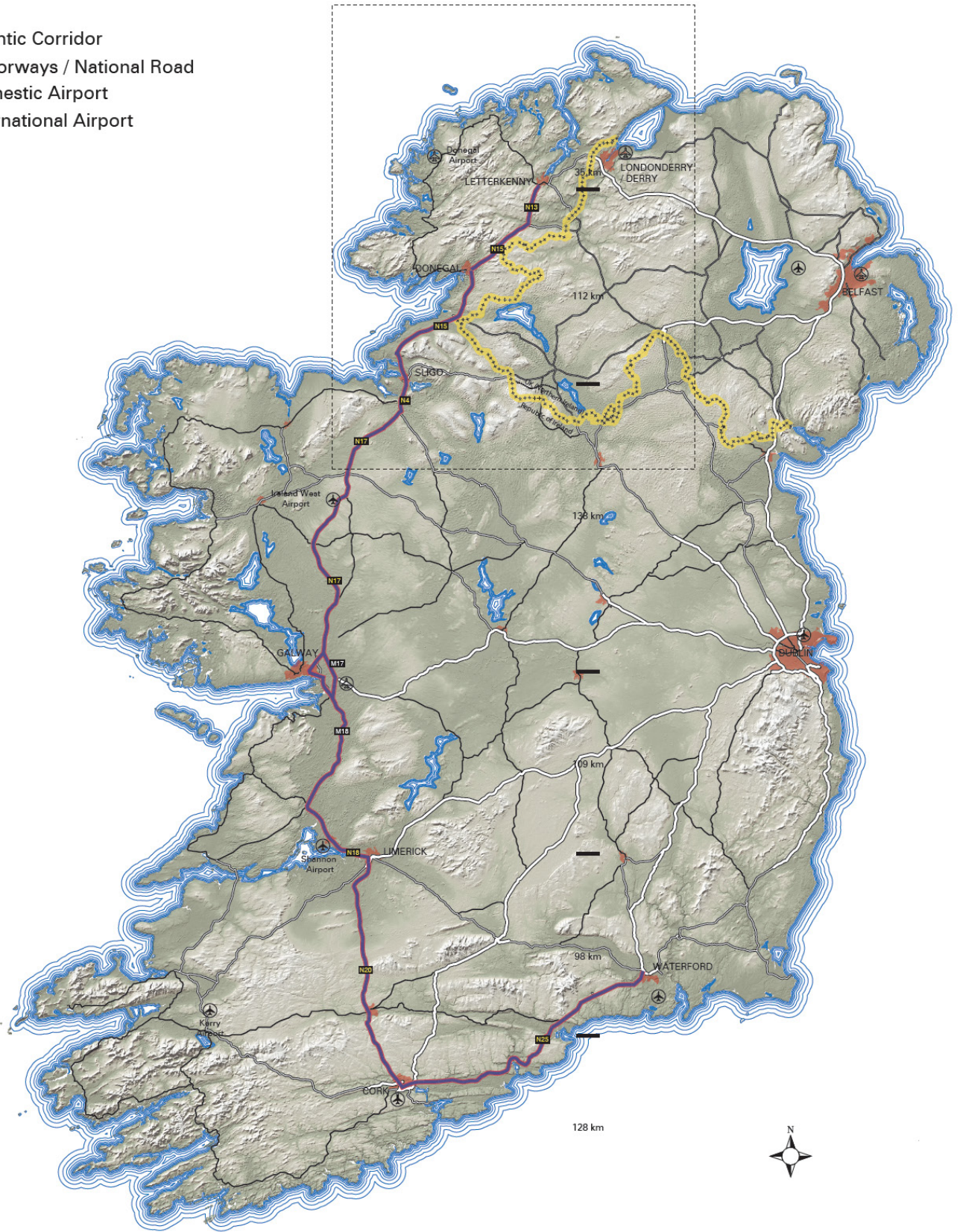
Framework, directed towards a future date of 2040, anticipates an influx of one million non-Irish migrants. Approached as an opportunity to redistribute both population and development across the island, both proposals allude to the possibility of a permanent economic route through Derry/Londonderry, thereby establishing a new set of relationships between Ireland and Northern Ireland. By imagining a new north-south link, both plans effectively seek to establish a new relationship between the east and west of the island. Although the Project Ireland 2040 National Planning Framework anticipates a widespread transformation, it lacks a clear articulation of a spatial agenda for these changes. While the Atlantic Corridor is a clearly delineated construct spanning 430 kilometers, its effect on the country remains uncharted.

One of the island's peculiarities is that the Republican South extends further north than the Unionist North. This uppermost region, both north and south, Irish and British, more than any other region in Ireland will concentrate the effect of Ireland's future redevelopment plans. This significant terrain, known as County Donegal, is where this collection of eleven projects is sited. Located between the towns of Sligo in the south and Derry/Londonderry in the north, it is one of the most economically fragile counties of the Republic. This fragility is further highlighted by its geographic position, surrounded on either side by the sea and Northern Ireland, and connected to the Republic by a narrow strip of land that makes it susceptible to the effects of a possible hard border with Brexit.

Characterized by pastures, woodlands, small villages, peat fields, and a dispersal of innumerable one-off houses, the remote County Donegal is exemplar of the coexistence between rural countryside, housing estates, and urbanized towns in Ireland.³ These settlements represent the architecture of the region; and yet historically this region has existed without any real relationship to the profession or the culture of architecture.

The following architectural project is one of eleven that speculates on County Donegal's possible architectural futures in relation to the Project Ireland 2040 National Planning Framework, the construction of the Atlantic Corridor, and the indeterminacy of Brexit—creating necessary encounters between north and south, between infrastructure and environment—or in short, between the highway and the country.

- Atlantic Corridor
- Motorways / National Road
- ✈ Domestic Airport
- ✈ International Airport



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

Macduff Everton, *Bushmills Distillery and Reservoir*, 197.1x 295.1 mm, Corbis Documentary



Slices of Irish Countryside, photo by author May 2018

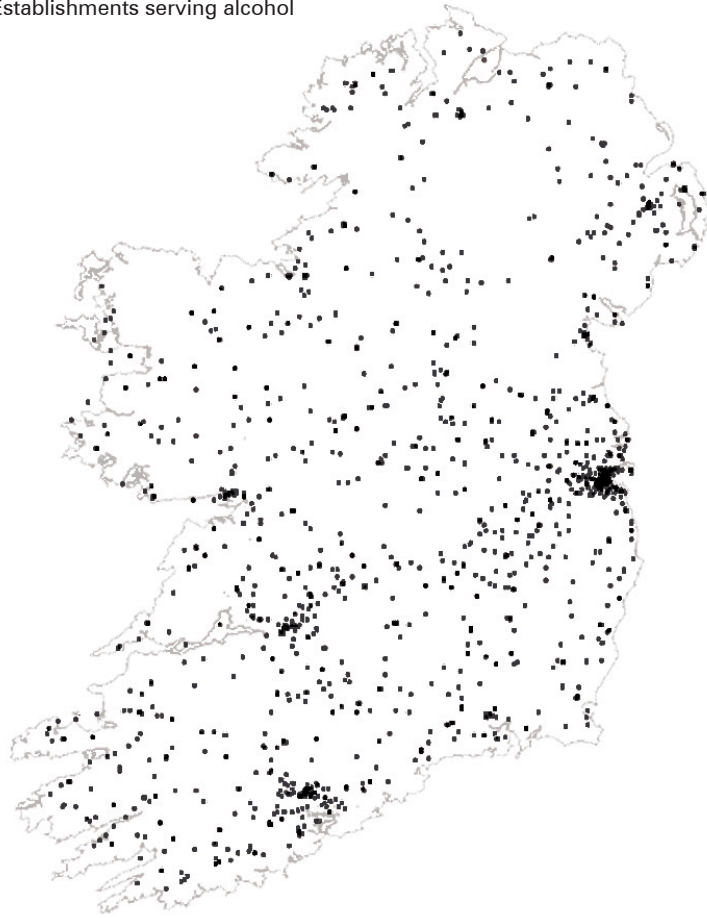
Site

Windy, undulating fields and mountains in west of Ireland are dotted with countless small and large bogs blanketed in thick, black peat, which, together with abundance of limestones, does not allow much to grow upon them. One crop that did thrive however, blessing the hungry stomach of the poverty-stricken farmers, was potato. Under this circumstance, fields were concentrated on cultivating potato, maximising the use of the deprived land through an ingenious, requisite system of joint farming called Rundale system. Under this practice of farming, a field was collectively rented and divided into smaller plots among the tenant farmers. The plots, in their concoction of bogs, better soils, and stones, were reallocated among the farmers periodically every year, or three years or so, in order to maintain the equality in the farming quality of the field among the tenants. White-washed houses, usually a single storey high with thatched roof, were loosely located in proximity to each other but did not form a social bonding in spatial terms, lacking communal facilities.

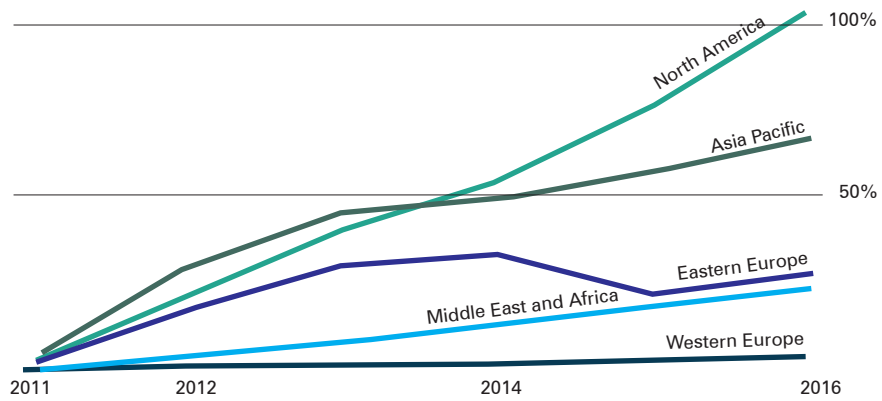
Today, through it has ceased to be in practice, it still manifests itself on the rural landscape in forms of low stone walls or wind-beaten bushes running in lines to divide the land in seemingly disordered patches, and in scattered houses standing aloof.

Across this scene, runs a highway with ambition to bring balanced development. The Atlantic corridor project facilitates more distilleries to overcome the logistics problem of rural Donegal and situate themselves along the stretch. In competition for a place-associated branding, this new highway requires the distilleries to have a new strategy on how relate to a place.

Establishments serving alcohol



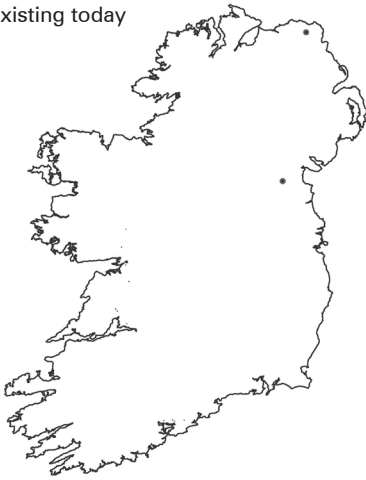
Percentage growth in Irish whiskey sales



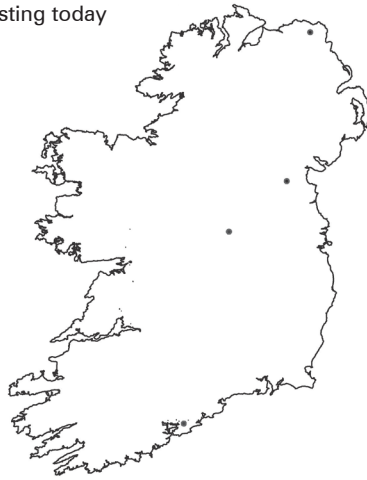
Site Information

Information from *UK and Ireland seen through pubs* by Ramiro Gomez and Spirit Association of Ireland

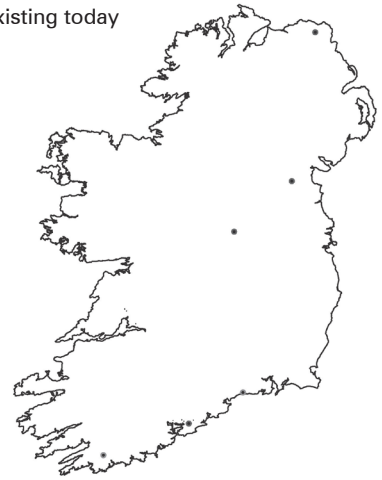
Distilleries built
before 1900
existing today



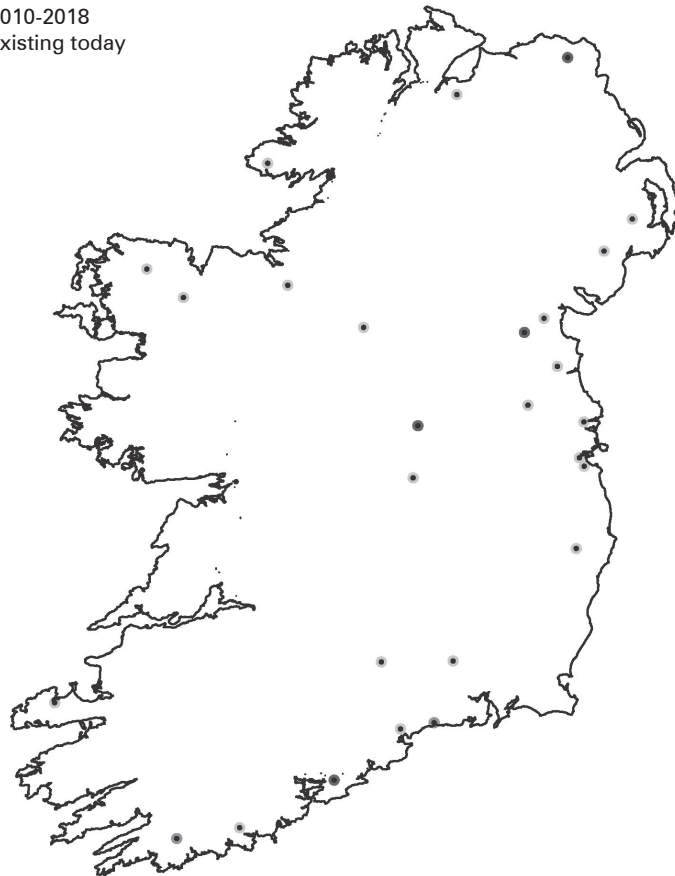
Distilleries built
1900-2000
existing today

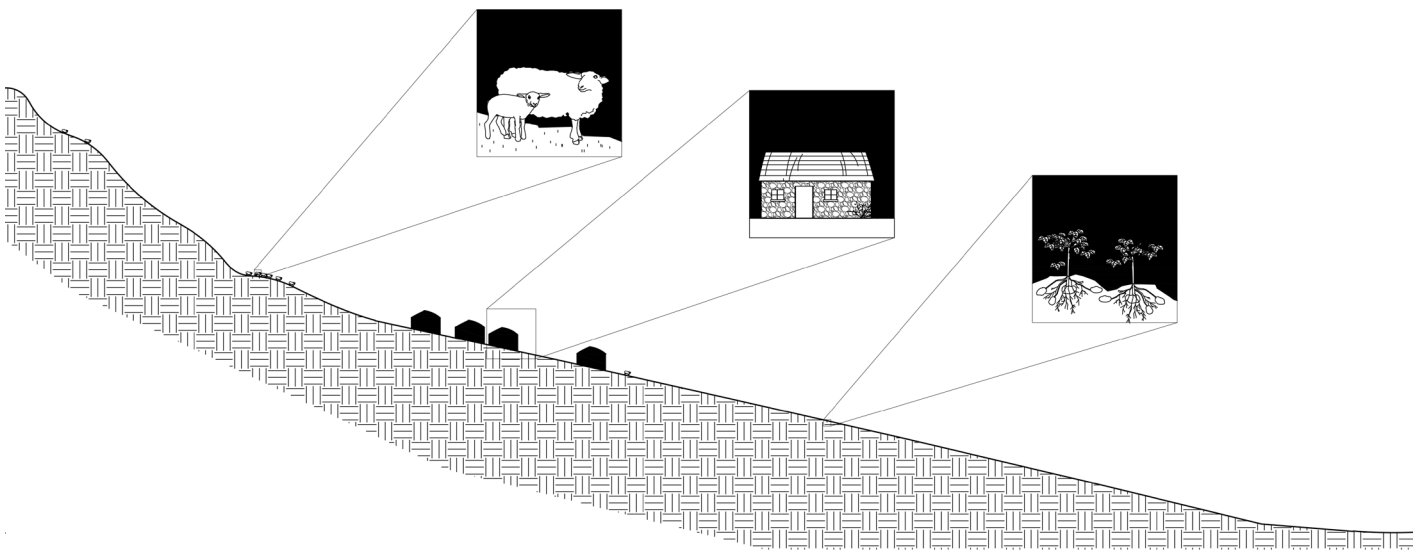
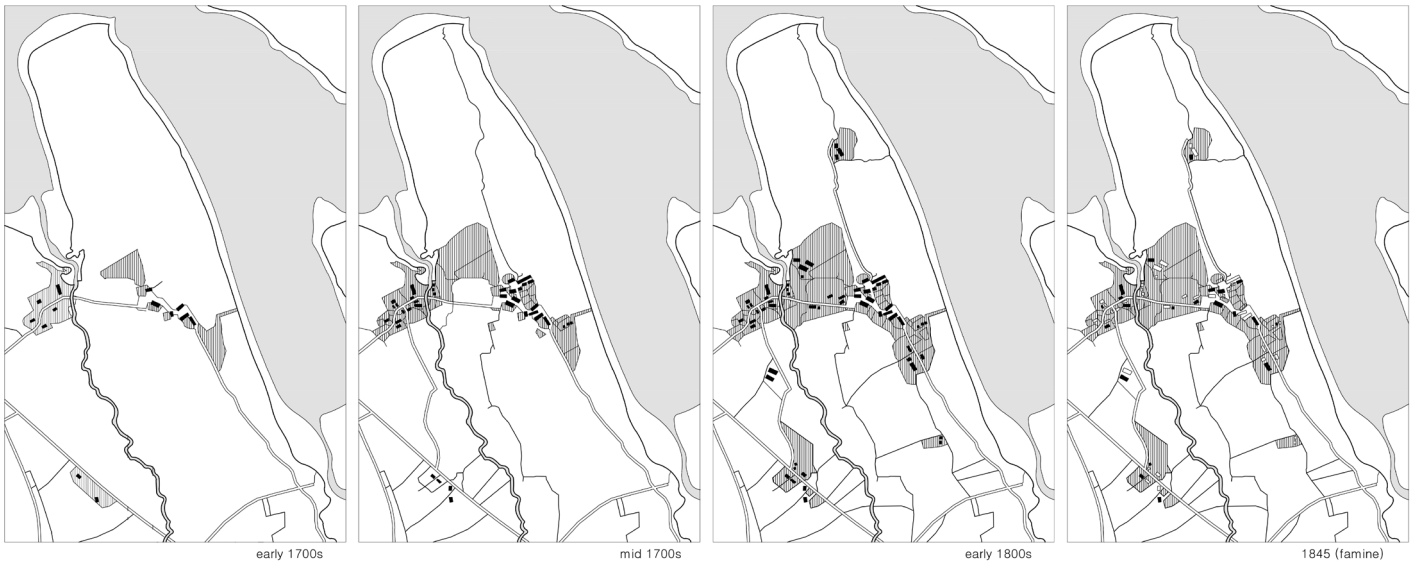


Distilleries built
2000-2010
existing today



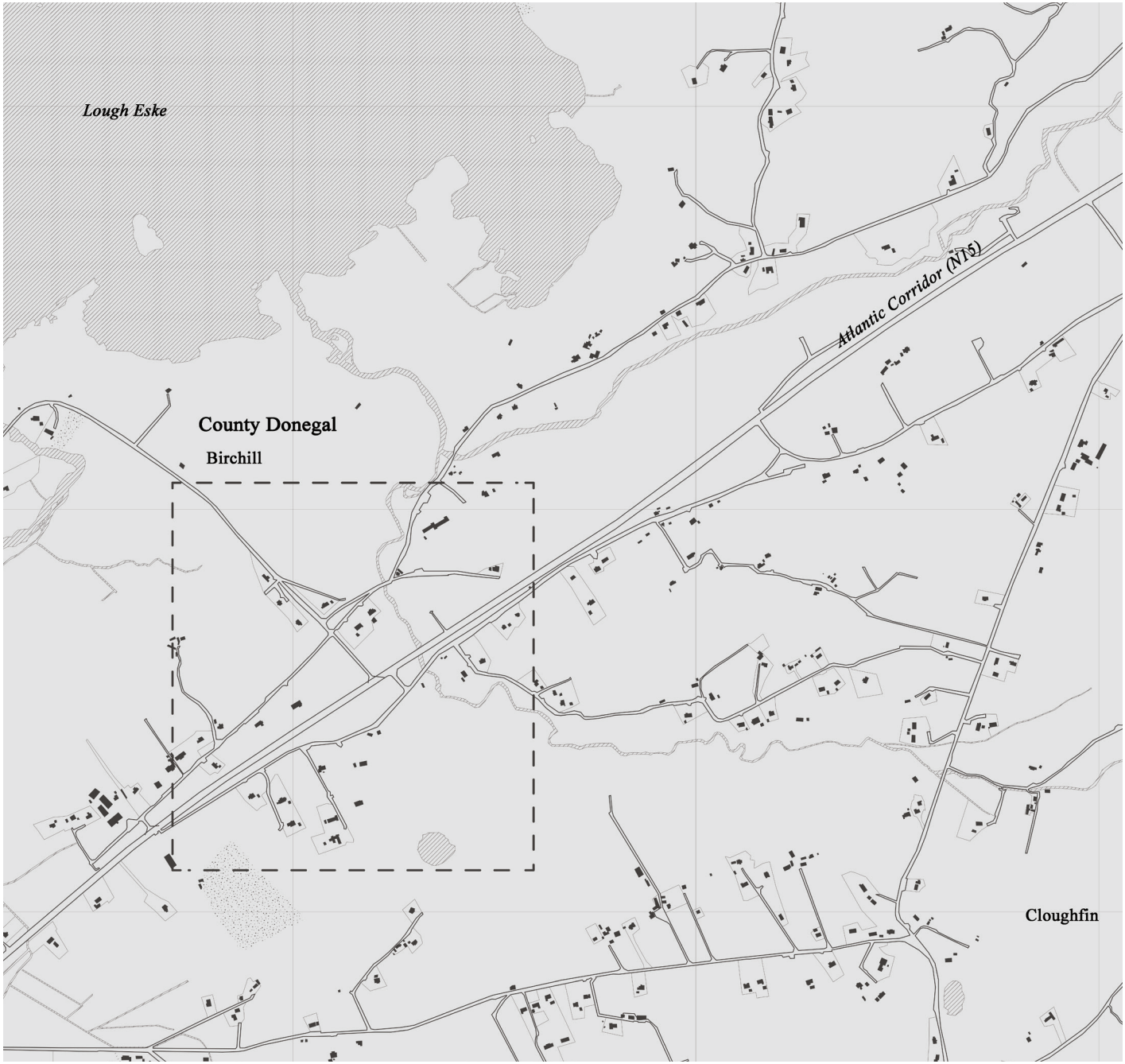
Distilleries built
2010-2018
existing today





Site drawings

Use of land and process of land division under traditional farming system called rundale



Site Drawings

Data from Google Map, 2018



Site Photographs

Irish Countryside Landscape, photo by author



Site Photographs

Irish Countryside Houses, photo by author

Discourse

Spirit of place or genius loci; this in Roman religion is the guardian spirit to people and place. This spirit can be found in different places in different cultures. For Romans it was the ground, in Korean culture it resided in objects; stones, trees, and many other including domestic fireplace- the central space that warmed and fed the humans. What is common is that this presence hints at how people regarded a place with certain reverence and caution. This phrase was by Norberg-Schulz in his book of the same title published in 1979, to explain the meaning of place, and how a place is made unique. Irish countryside, faced with abrupt infrastructural development and an uncertain future of Brexit and economy, will need to seek its spirit of place on how to tackle the changes.

Precedent Studies

A "place" forms a particular identity under local circumstances of concrete things and background, and thus is differentiated from the other. Norberg-Schulz describes this identity as *spirit*. "To gain an existential foothold man has to be able to orientate himself; he has to know where he is. But he also has to identify himself with the environment, that is, he has to know the environment, that is, he has to how he is a certain place."

The artificial, built, concrete forms that surround a dweller act as an intermediary object that link man to his place. Leaving the present Irish landscape to the fate of uncertainty and becoming a tabula rasa breaks from it the qualities that form the place, the predictability of its system, disrupting *imageability* of the place, and threatens the inhabitants of the feeling of security and the ability to identify themselves with the place.

Kenneth Frampton problematizes the "polarization" in the cause of the changes. He emphasizes a need to take an arrièr-garde position; taking a critical stance to and mediating between, the universal, technological, progress-driven approach and to the "ever-present tendency to regress into nostalgic historicism". Either extreme, there is a threat to the collective, living memory, in that they respond to memories or need of elsewhere, or not of present living moment. To Rossi, the collective memory is what makes object and places meaningful to its people, and it is not something abstract but existing in relation to physical objects and spaces that constitute a place: "One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city's predominant image, both of architecture and of landscape..."

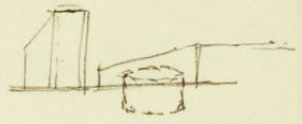
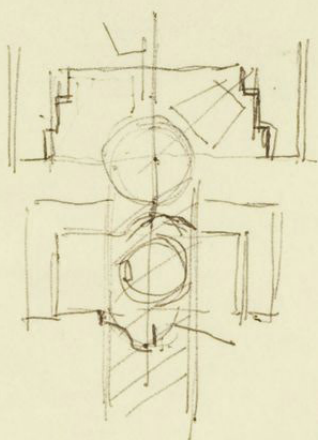
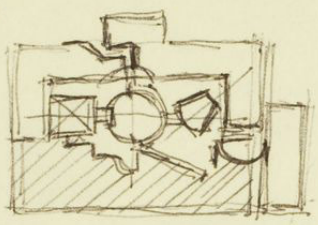
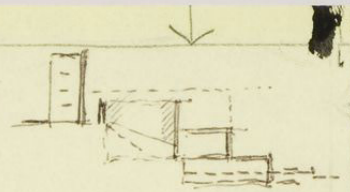
As a mechanism for integrating into the site, creating new memories through creation of meaningful encounters, Stuttgart Gallery by James Stirling is examined.



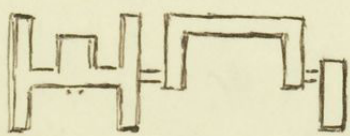
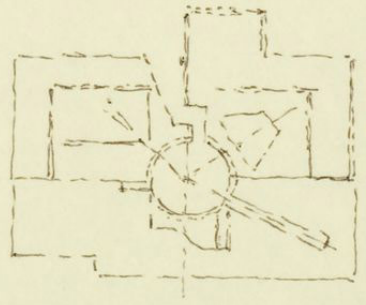
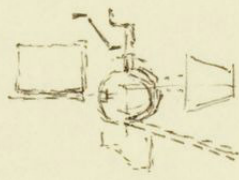
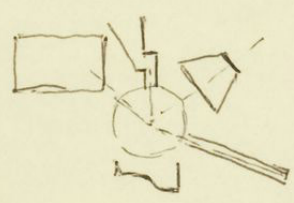
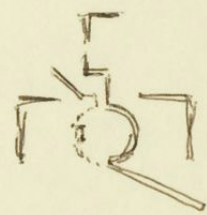
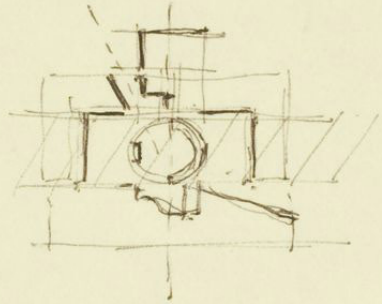
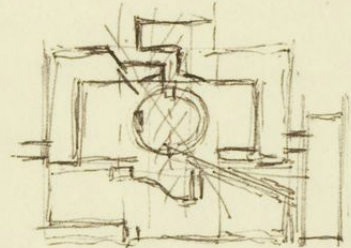
Stuttgart Gallery worm's eye view by
James Stirling

1972

M.F. (Walker)

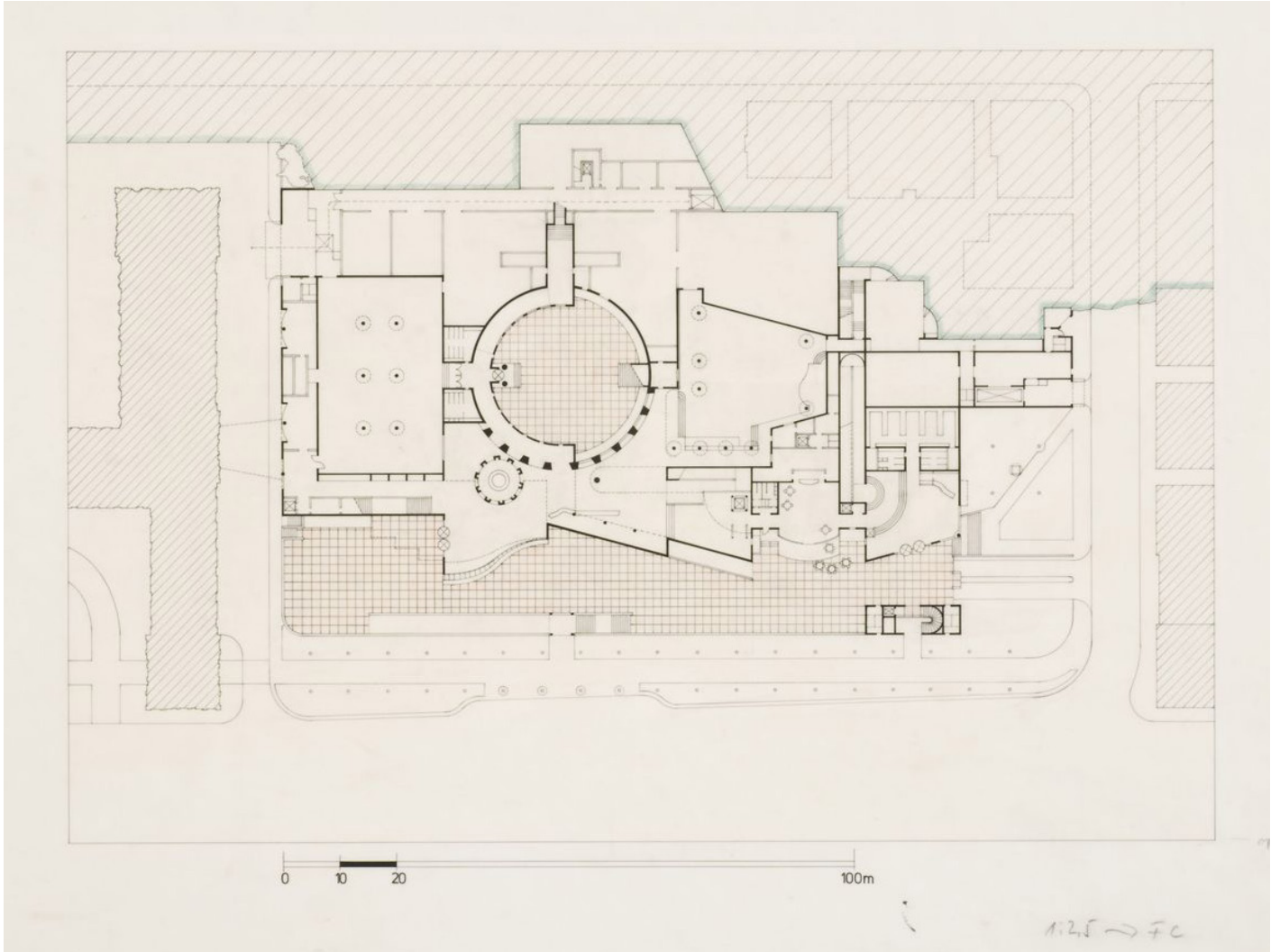


Rhetoric. ?
Smithson
Retradition
Cultural
Victorian
invention
quotation
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ew of conversation



B

Studies in circulation, James Stirling



Gallery site plan James Stirling



VIII/X
L'ARCHITETTURA ASSASSINATA
A
UMBERTO BARBIERI

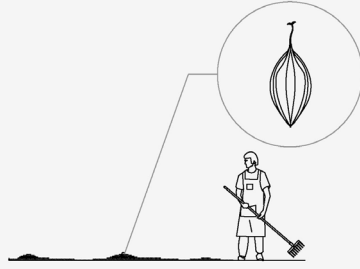
Aldo Rossi 76
Aldo Rossi 89

Aldo Rossi, L'Architettura Assassinata, 1976

Visualized Evidence

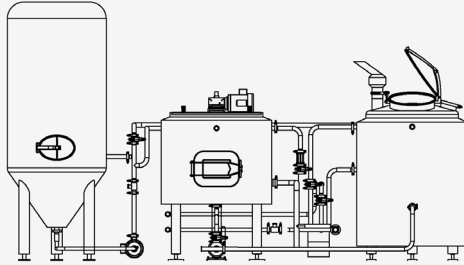
While monks are credited of first making whiskey in Ireland around 1,000A.D., domestic distilling was to become everybody's business. It was prevalent in poorer Gaelic part of Ireland. Poitin (small pot in Gaelic) was a small-time operation, discreetly carried out, commonly in the open fields, close to a clean water source, and often under the moonlight in order to avoid the tax officer. It was indeed very difficult to make distilleries register and illegal distilling continued to dominate, every town or village having their own illegal distillery. There were (and still is today) also numerous pubs and bars that provided merry sanctuaries from wet and cold Irish weather. These public houses had significant cultural value as focal point of community life. In 1770s, there were over 1,200 distilleries in Ireland, most with no license, and countless individual distillers. Mid-sized distilleries of singular buildings or collection of two to four buildings is seen. The easing on taxes and the drop in production of French brandy in 1880s due to grapes disease boosted the sales of Irish whiskey overseas, expanding its market to Europe and Northern America. This boom gave rise to big, city block scaled distilleries in the form of factory clusters. Unfortunately these golden years were brief, the economic recession hitting in early 1900s, followed by drink prohibition of 1919 in the US, and then by economic dispute between Ireland and the UK in 1930s. The industry almost died out, only two big names surviving to be acquired by overseas companies. Since 2000, the industry is seeing a revival. Increased interest from foreign markets and stabilised trade conditions is leading to a leap in sales. Riding the wave, individual micro distilleries are being establishing, dispersed throughout the country. Against the heritage of older distilleries, these new distilleries brand themselves to a particular place, often a scenic countryside, and individual craft process.

Malting

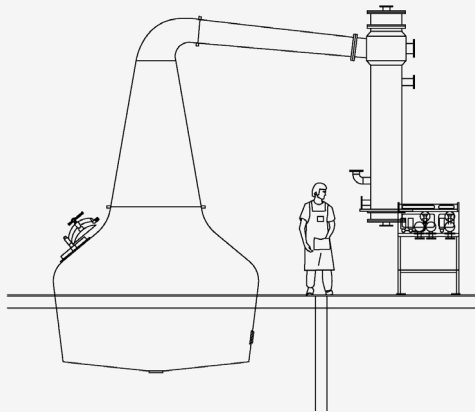


Mashing

Fermentation



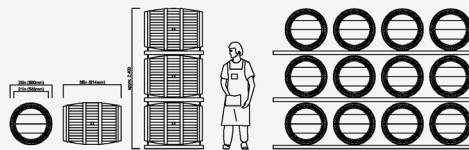
Disitillation



Tasting and testing



Maturation

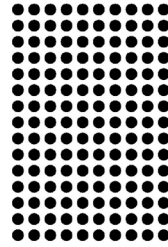


Bottling

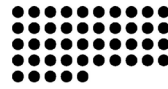


Production process of whiskey

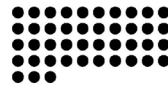
Barley Grain (15,000 litres)



Mash (4,500 litres)



Fermented spirit (4,300 litres)



Refermented spirit (1,300 litres)

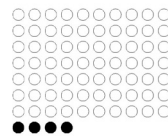


Distilled spirit (500 litres)



Matured spirit (400 litres)

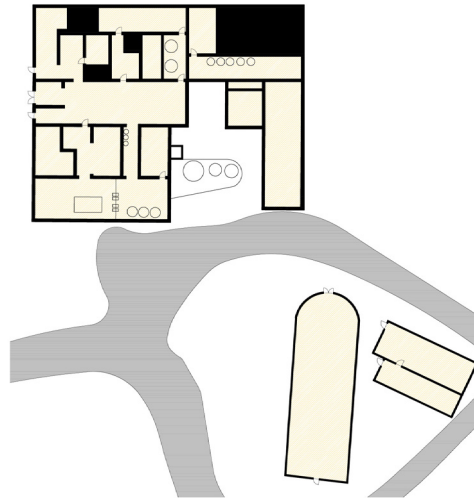
1477 days (4 years)



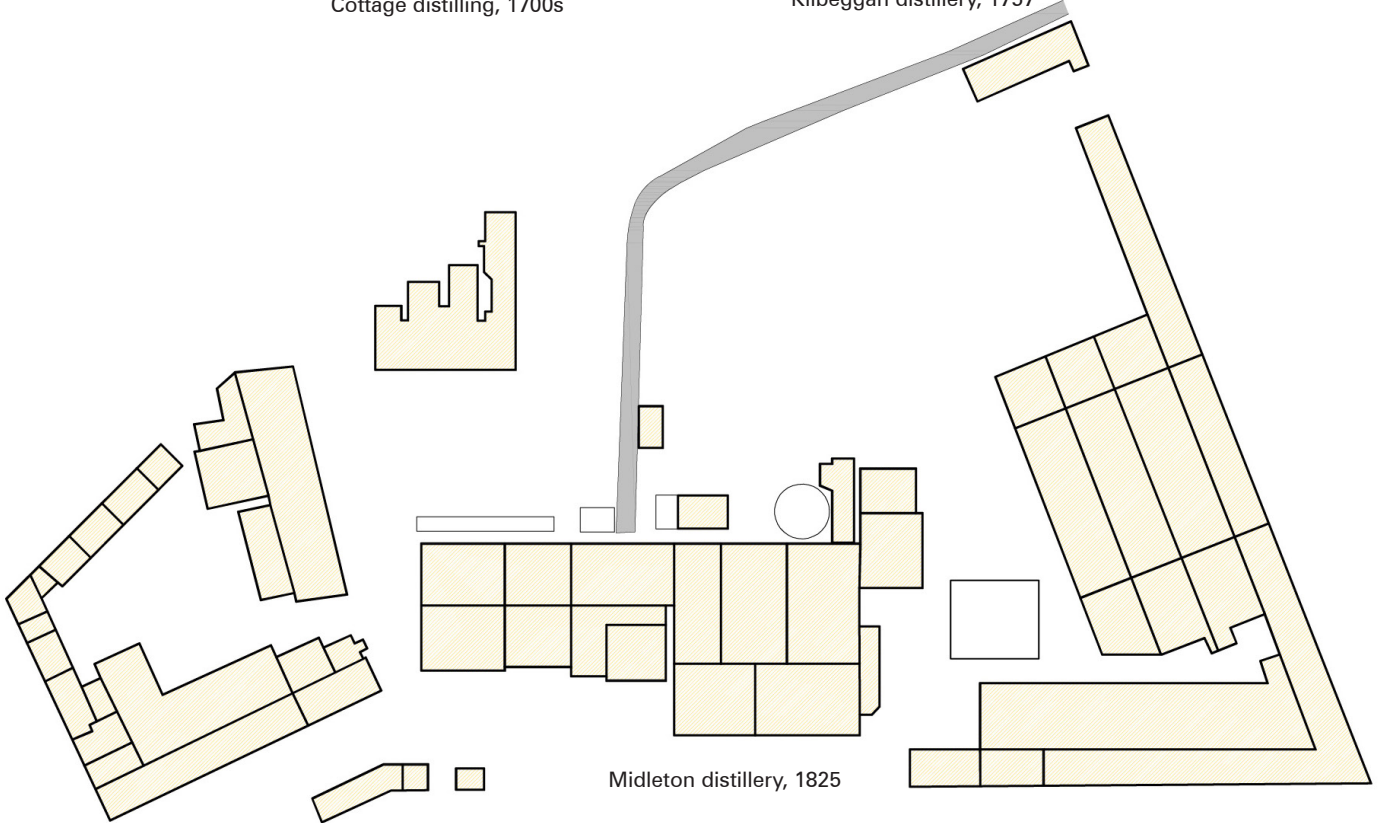
1893, Distilling in an industrial space



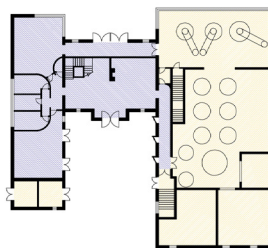
Cottage distilling, 1700s



Kilbeggan distillery, 1757

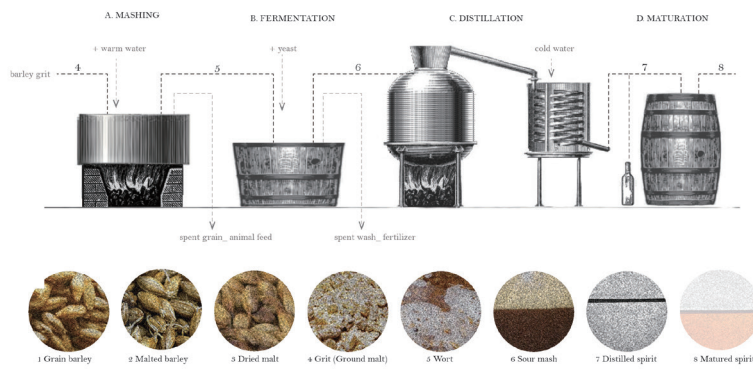
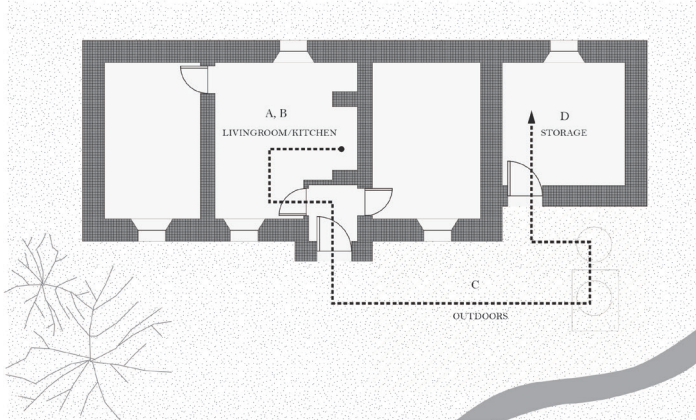


Midleton distillery, 1825

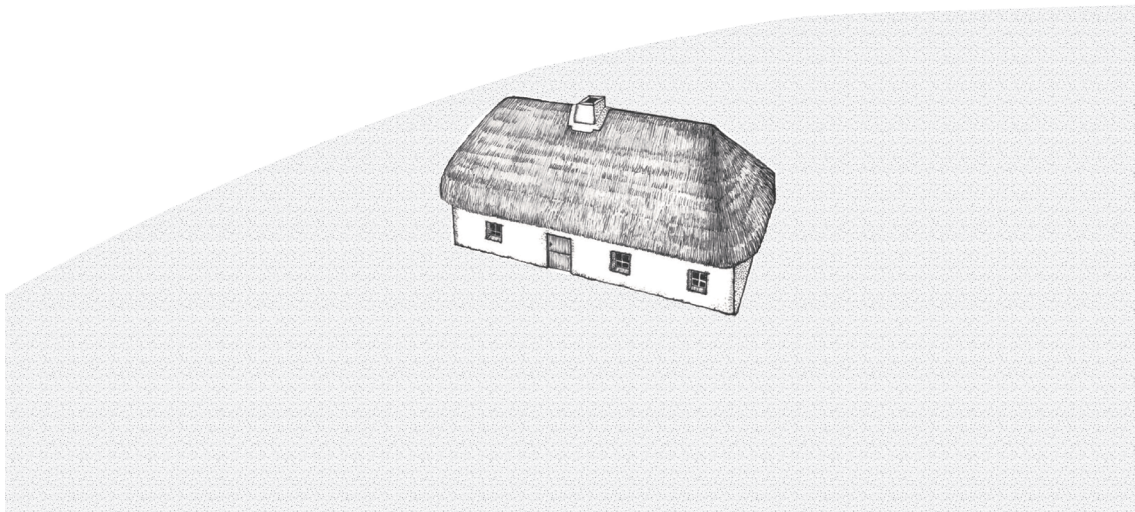
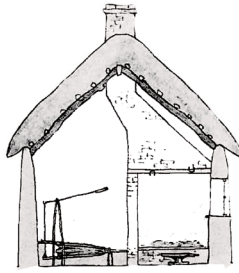


Sliabh Liag distillery, 2018

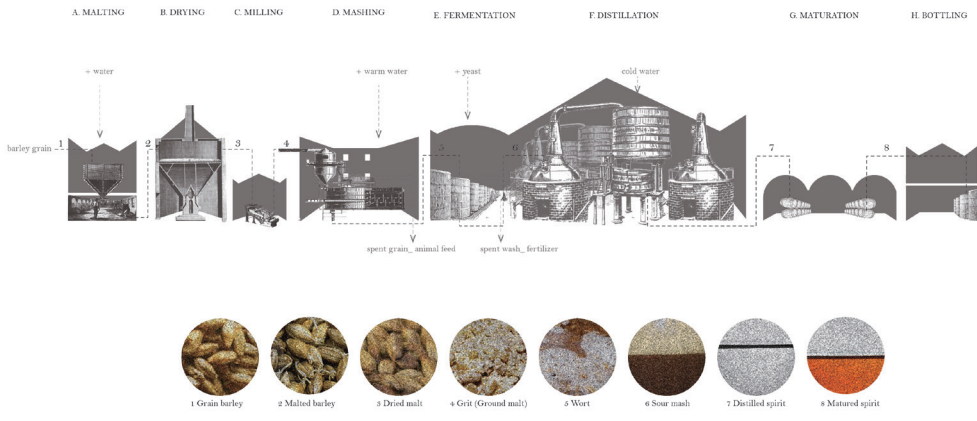
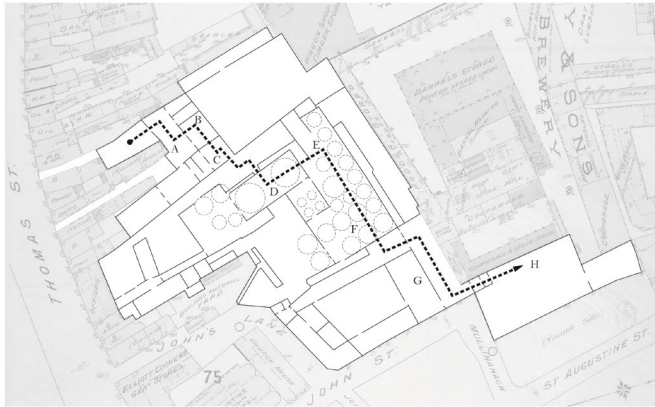
Distilleries sizes through time



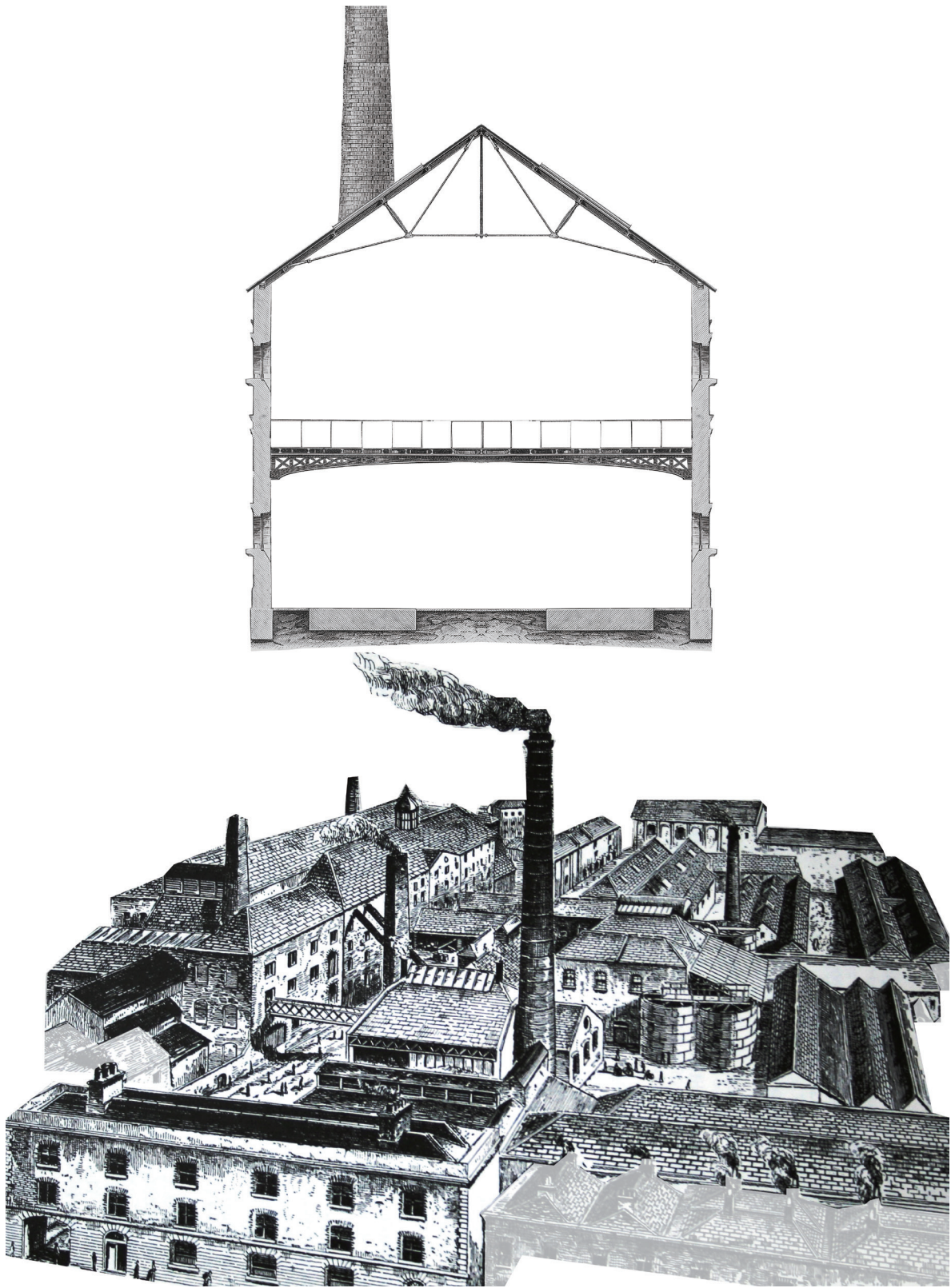
1729, Distilling in a domestic space



Distillery as a domestic space in 18C,
referenced from a typical Irish farm
house



1893, Distilling in an industrial space



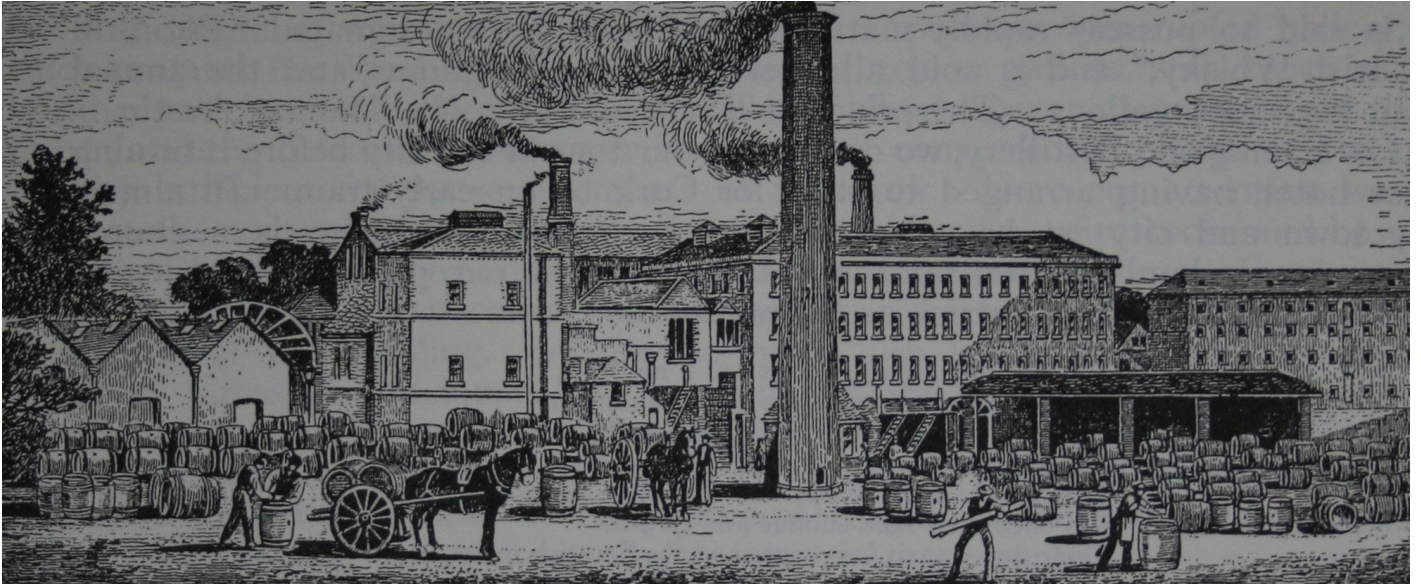
Distillery as an industrial space in 19C,
referenced from John's Lane distillery,
Dublin

Architectural References

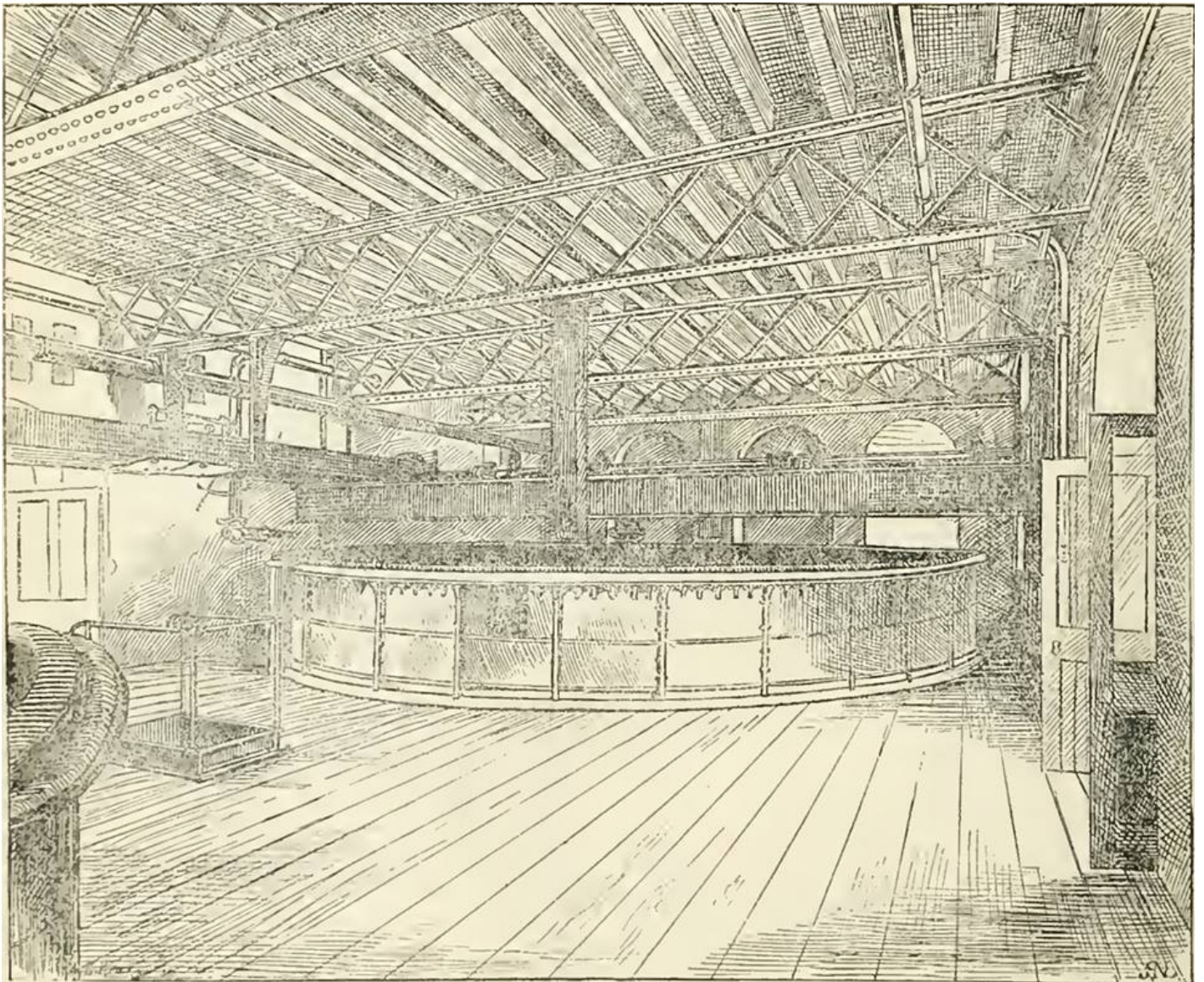
Bushmills distillery in Northern Ireland is Ireland's oldest working distillery and consists of old pitched roof buildings and more recent expansions that are recognizable of process within by their form and adaptation to the location. High, smaller buildings with iconic chimney house the initial stages of production of making wort, a sugary liquid extracted from malted barley. The wort is then fermented to create wash. These buildings are closest to the local water source, along with the long, high ceiling still house containing ten pot stills. The old warehouse at the rear, close to the entrance can be guessed of its use from its blacked stone wall façade, and uniform, small windows that control the light and wind from reaching the barrels. Important industry and landmark of the town, Glens council considers development of a brand for Bushmills village with the distillery at the core, the brand becoming the village's "character, heart and soul." Rather than borrowing a vague notion of its location in picturesque landscape images, new small distilleries have the potential to more actively embody the characteristics of the place and engage with the residents.

This can be observed in domus Winery by Herzog & de Meuron. The building sits not as an end destination but as a gate, tying the movement of goods and people. Inside, the spaces highlight the process while allowing instances of re-encounter visually or physically with the surrounding landscape and the cultivation field. The building thus is able to present a fuller experience and become the part of the place.

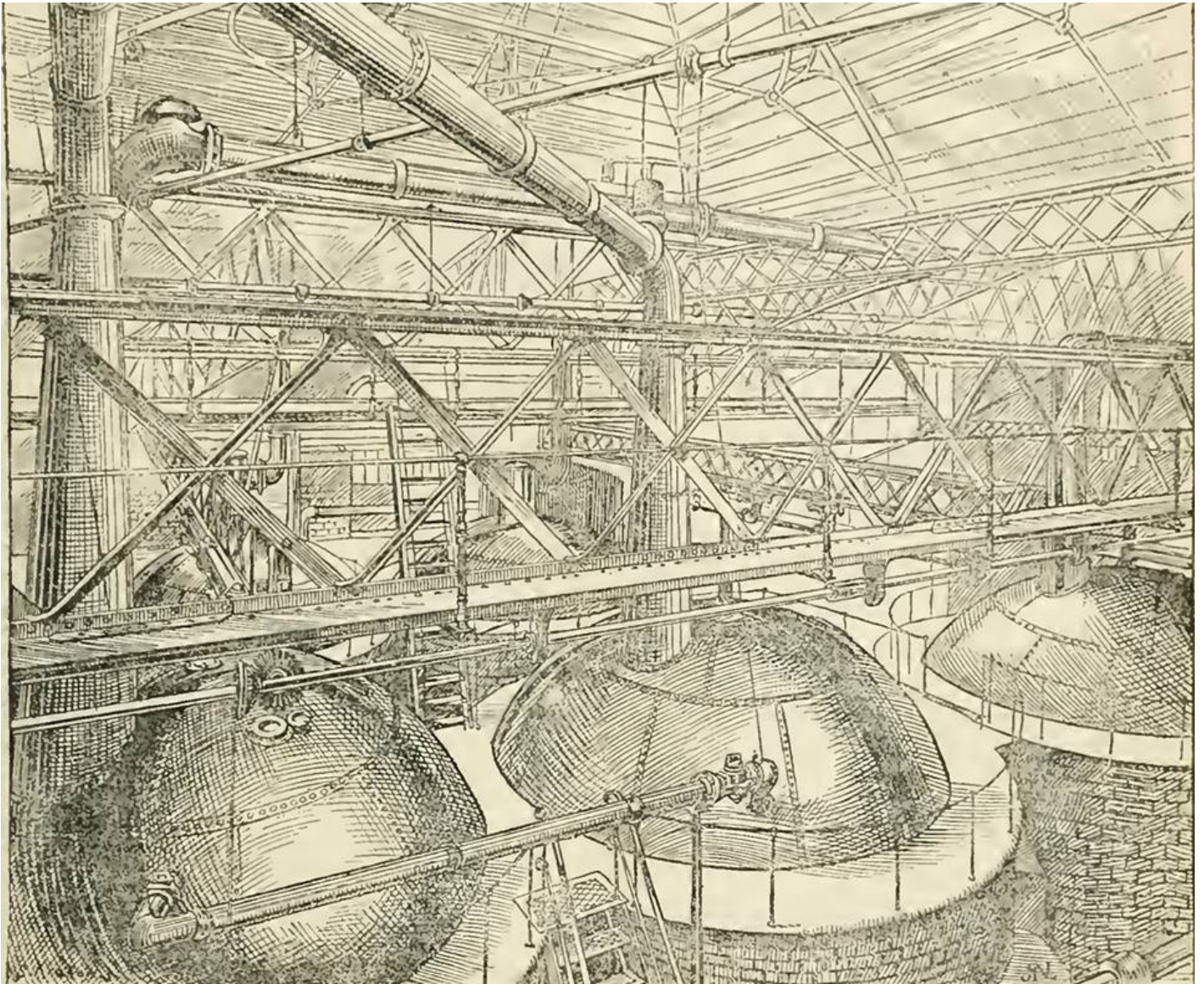
"We have separated the functional units on the ground floor with covered passageways in-between. The main path of the vineyard passes through the largest of these. This large covered space serves as an open, public reception area, where paths, linking up all the important parts of the winery, intersect" writes Herzog & de Meuron.



Midleton Distillery, Ireland, *The Whisky Distilleries of The United Kingdom* by Alfred Barnard



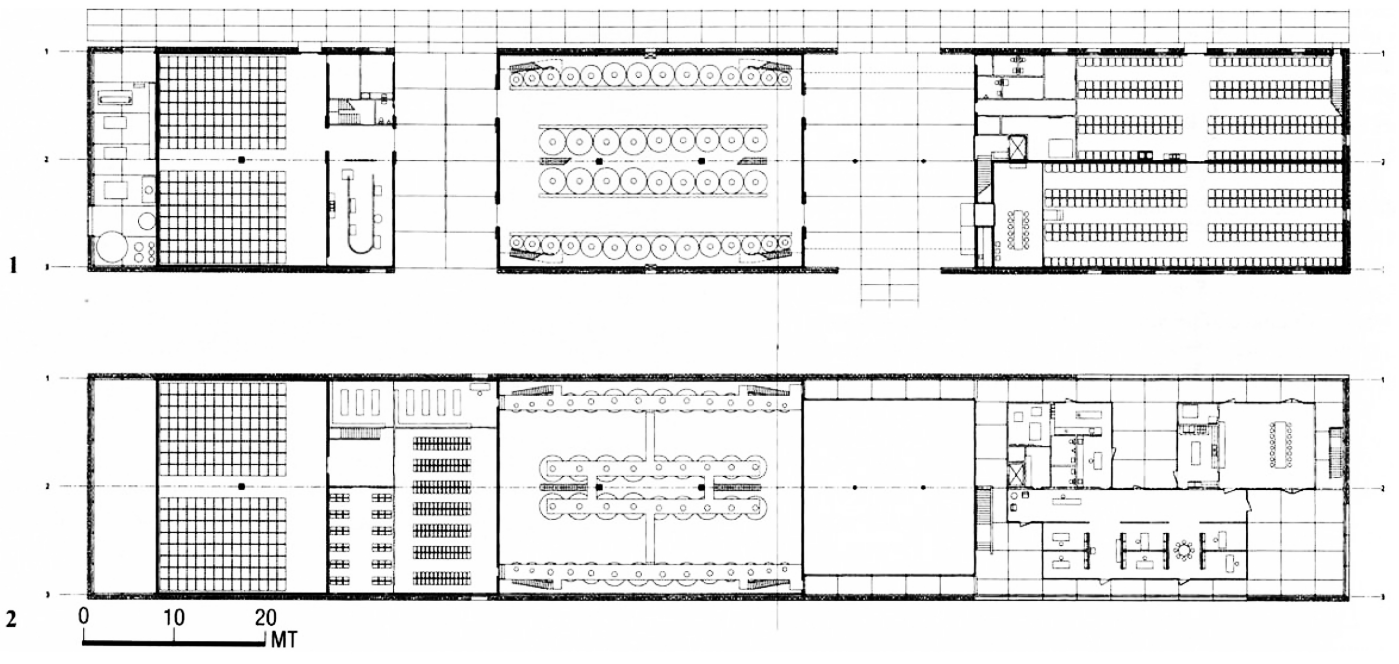
Mashing tuns at the John's Lane
Distillery, Dublin, 1893 from *The Whisky
Distilleries of The United Kingdom* by
Alfred Barnard



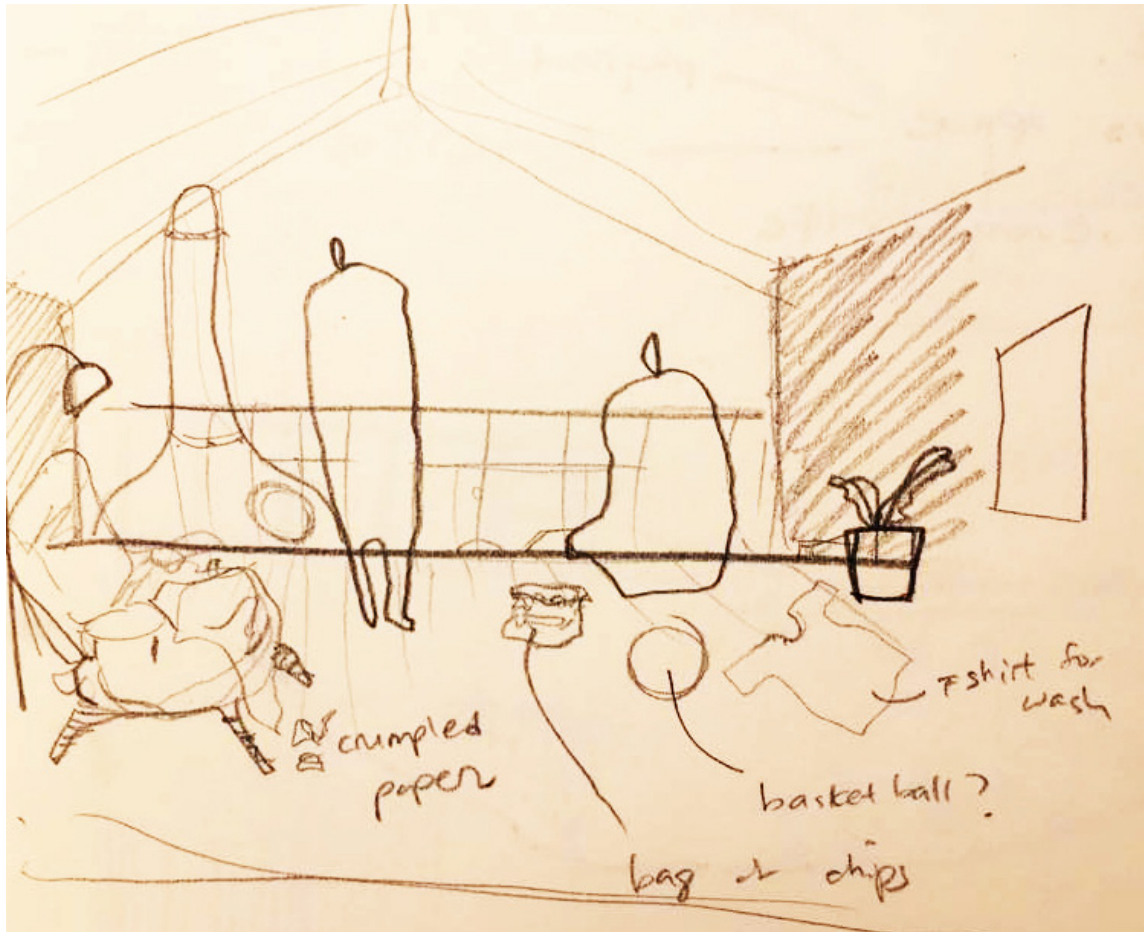
Distillation stills at the John's Lane Distillery, Dublin, 1893 from *The Whisky Distilleries of The United Kingdom* by Alfred Barnard



Domus Winery, Herzog & de Meuron,
photo by Margherita Spiluttini, 1998



Domus Winery, Floorplan by Herzog & de Meuron, 1995



First sketches, distillery as a domestic space

Project

Across different cultures, alcohol is often found by names deriving from Latin *aqua vitae*, as an important alternative to unhygienic drinking water before the arrival of modern sanitation system. No exception, the term whiskey is Anglicized version of the Gaelic 'uisce beatha', meaning water of life. And in Ireland, it goes further. As comfort to the poor and luxury to the rich, drinking remains an essential part of the Irish community. In midst of increasingly diversifying community and changing social environment as anticipated in National Planning Framework 2040, whiskey offers an intimate lens into present and future possibilities of society in Ireland.

Description

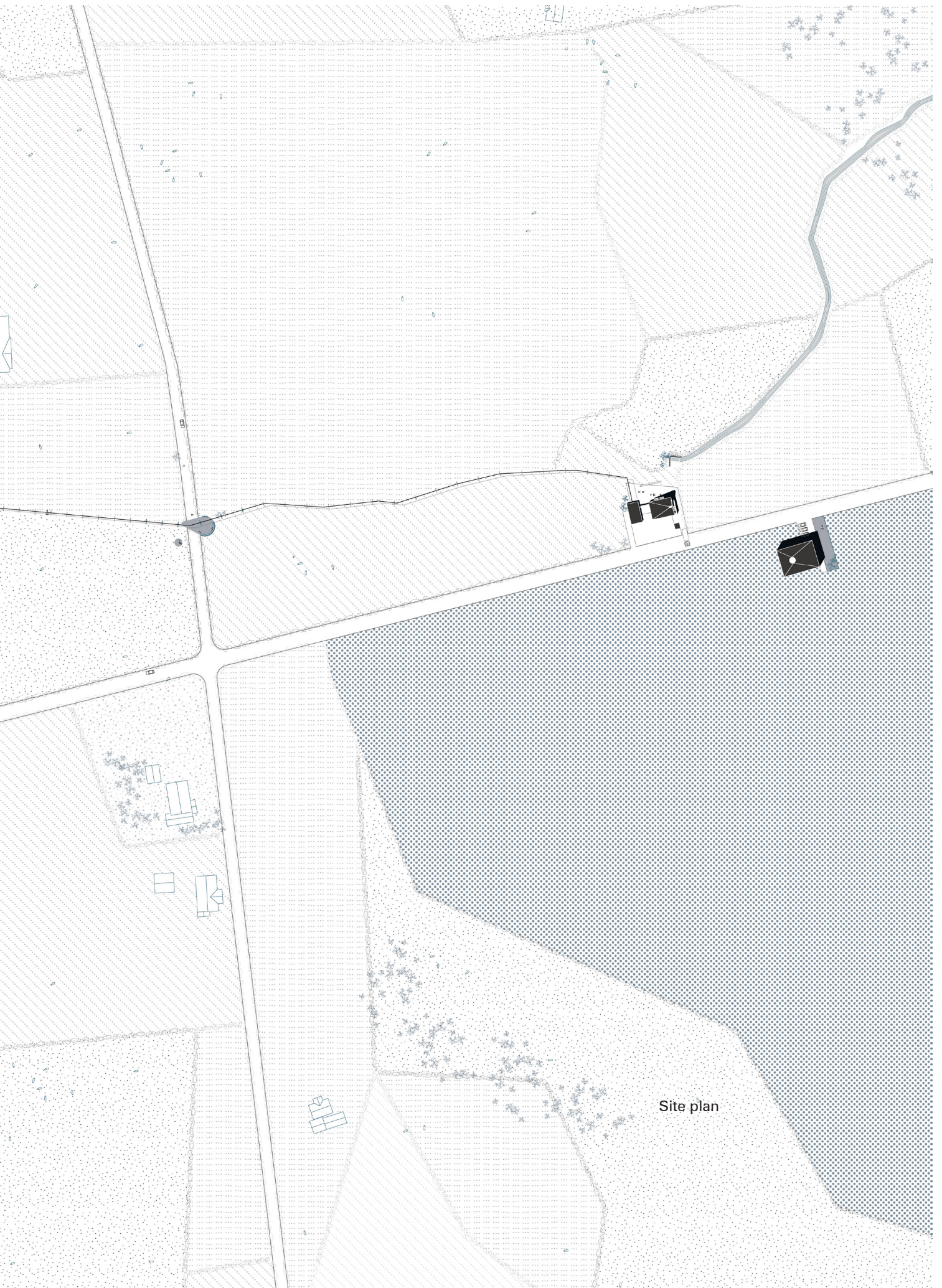
The proposed mid-sized distillery downsizes and deconstructs, and the production of whiskey broken down into seven different stages and spaces. This contrasts with the large, campus type industries in the peripheries of the big towns. They are also the type of whiskey production space through the 19th century to present for few distilleries, serving the demands of the markets such as USA, Japan and neighboring European countries. The spaces of deconstructed distillery are allocated in consideration of the topography, the arable character of the land, and the required footprint of each production space, from 15,000 liters of barley getting distilled to 400 liters of bottled whiskey. The distancing, of one stage of production from the next, simultaneously acts to maintain flexibility in the number of participating landowners, and the size of production. It overlays a new structure that weaves the countryside sparsity, and preserves the original land divisions and house locations. Thereby incorporating its immediate environment set in-between two adjacent distillery spaces, the distillery seeks to create a totality of its context. Borrowing from Norberg-Schulz, place for the distillery is a qualitative, total phenomenon, beyond referring to a locality. It is a totality of concrete things "having material substance, shape, texture, and color." A place forms a particular identity under local circumstances of concrete things and background, and thus is differentiated from the other. Norberg-Schulz describes this identity as "spirit".

Raw material is carried from one space to the next through a pipeline system, an open series of metal arches holding up the pipe off the ground. By its

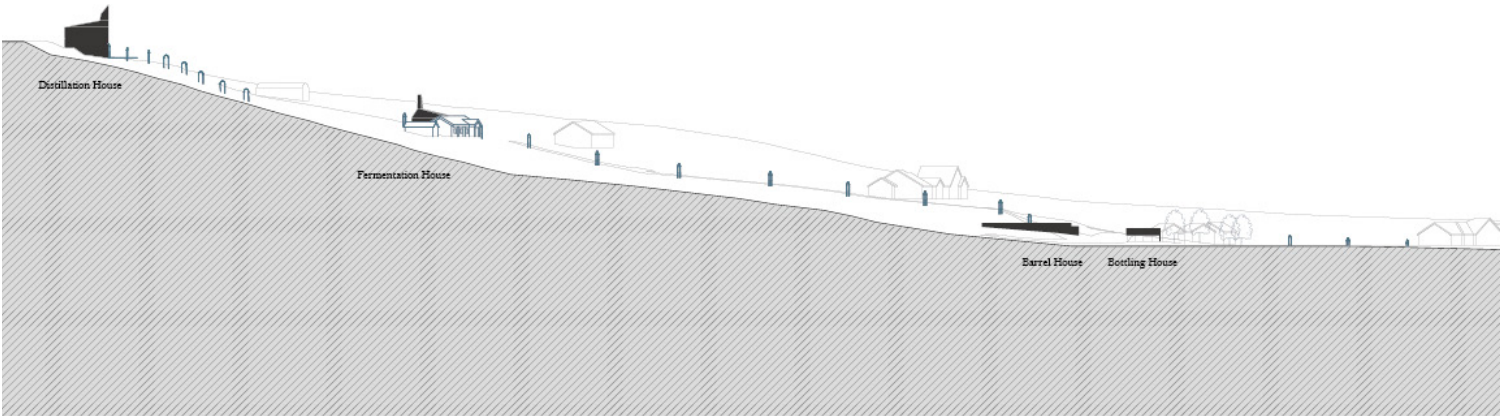
directionality and open fragility, this system constructs consciousness of each stage of production, and of the surrounding context of fields, houses, and the weather. It creates moments of serendipitous encounter between the visitors, the commuting workers and the locals where it crosses the fields, the paths and the roads, and forms small spaces of seating or sharing facility of distillery by-product like fertilizer and animal feed. The pipe system stand upon the fields as alien industrial structure upon the lush pastures but can potentially develop a unique aesthetical character in and as observed in Berlin's 60km long pink water pipes, or the colorful pipes of James Stirling's Stuttgart Gallery. Such moments of encounter is also performed in the interior of the distillery where the whiskey production brought is brought back into the domestic scene. The central space of the distillery navigates between the realms of production and domesticity, creating moments of encounter. Blurring the strict separation of domestic living space and efficient production space, the distillery introduces area of overlap in the kitchen and the raw material preparation, and the living room and the material-receiving space. Different stage of production, requiring distinct temperatures, materials and tools, create unique spaces and experiences in the encounters.

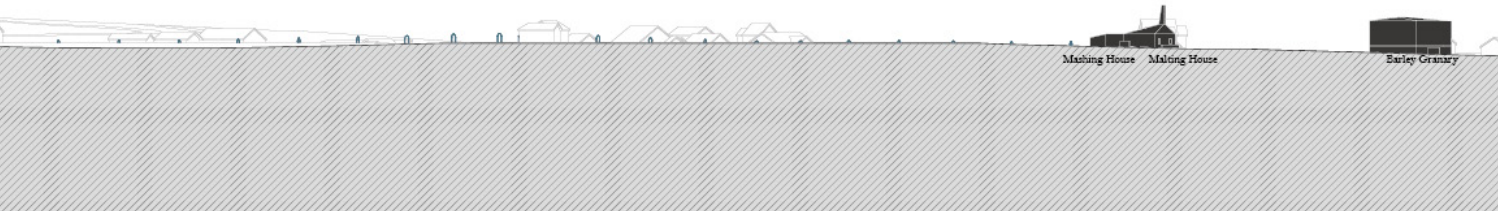
Today, farming has lost much value in the region. In Donegal County, the number of farms decreased by 68% between 1951 and 2010, showing the highest farm loss in Ireland. Nonetheless, in building a distillery in the Irish countryside, Palazzo Della Ragione would be treating it a *tabula rasa*. The collectiveness in western rural Ireland has been joint, productive work to overcome the hostile environment. The fragmented form of the distillery in constellation network, becoming the artifact of the rural, is adaptable to present land conditions, and to the uncertain changes trade conditions and production scale. The possibility of the new distillery working in the village scale as a co-operative consolidation of parts, and the potential to form a wider local, and regional network of shared logistics and flow of people in macro scale, present a different form of development for the western Irish countryside as opposed to the mono-centric development of the east of Ireland.



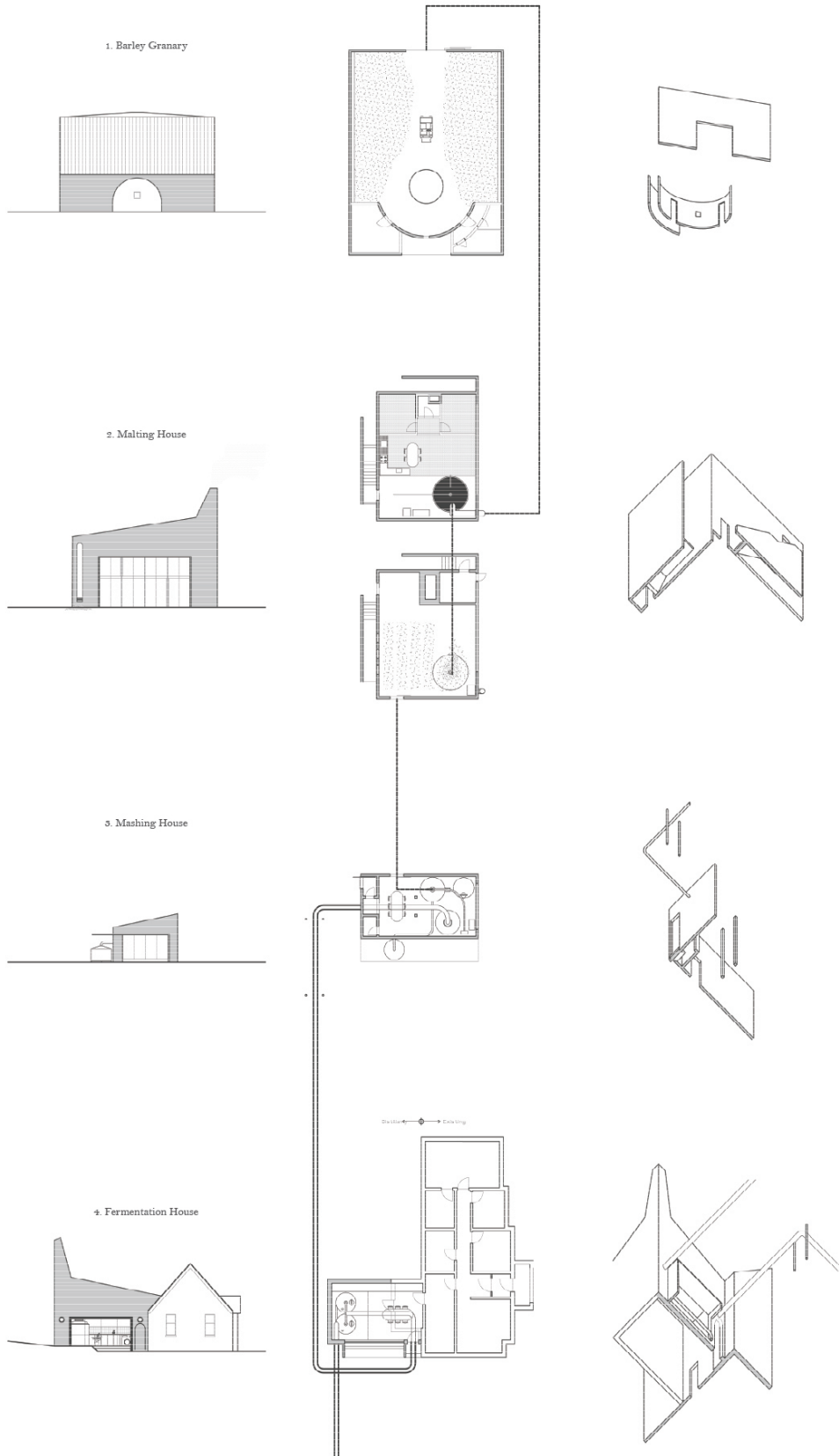


Site plan

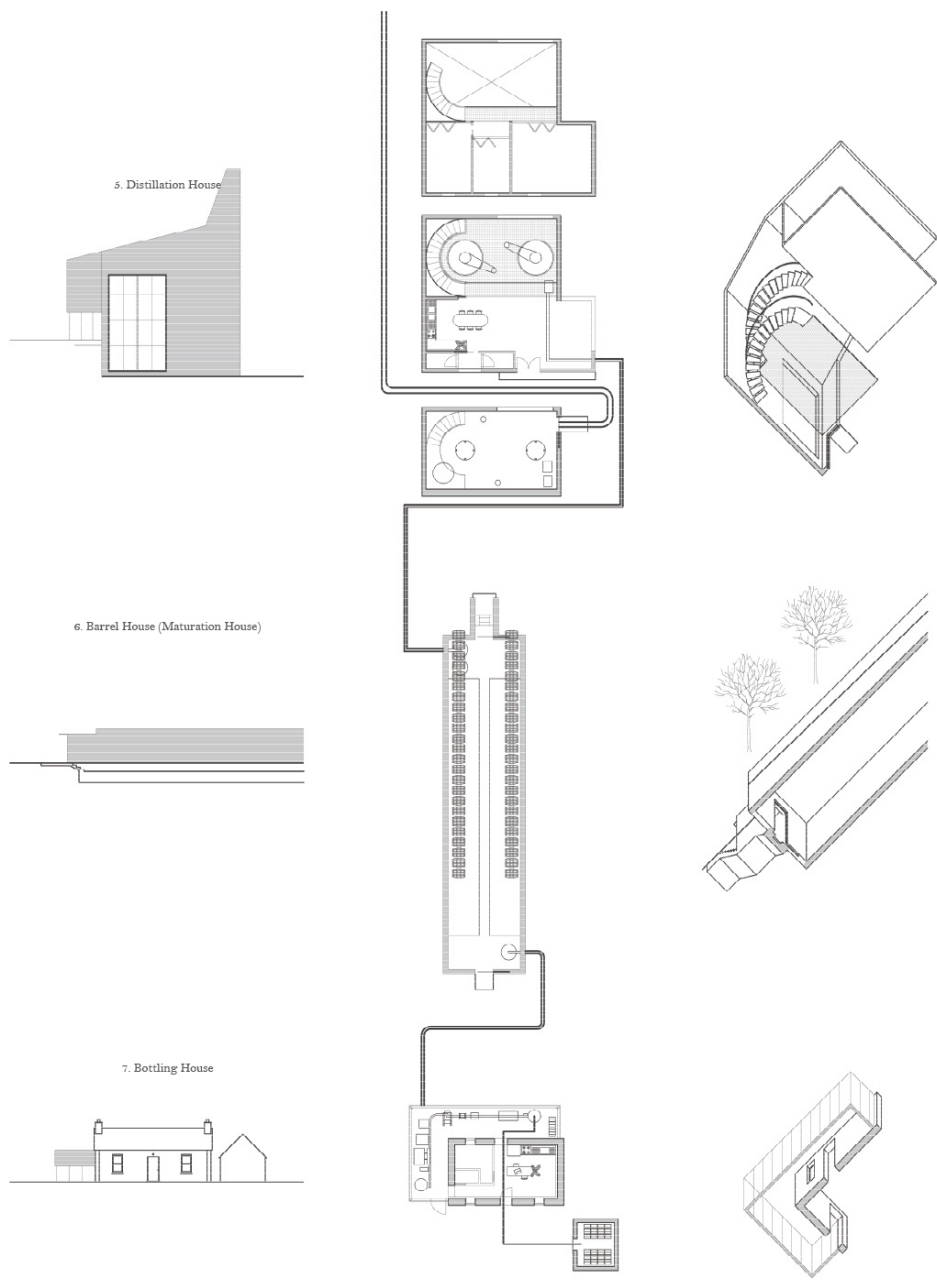




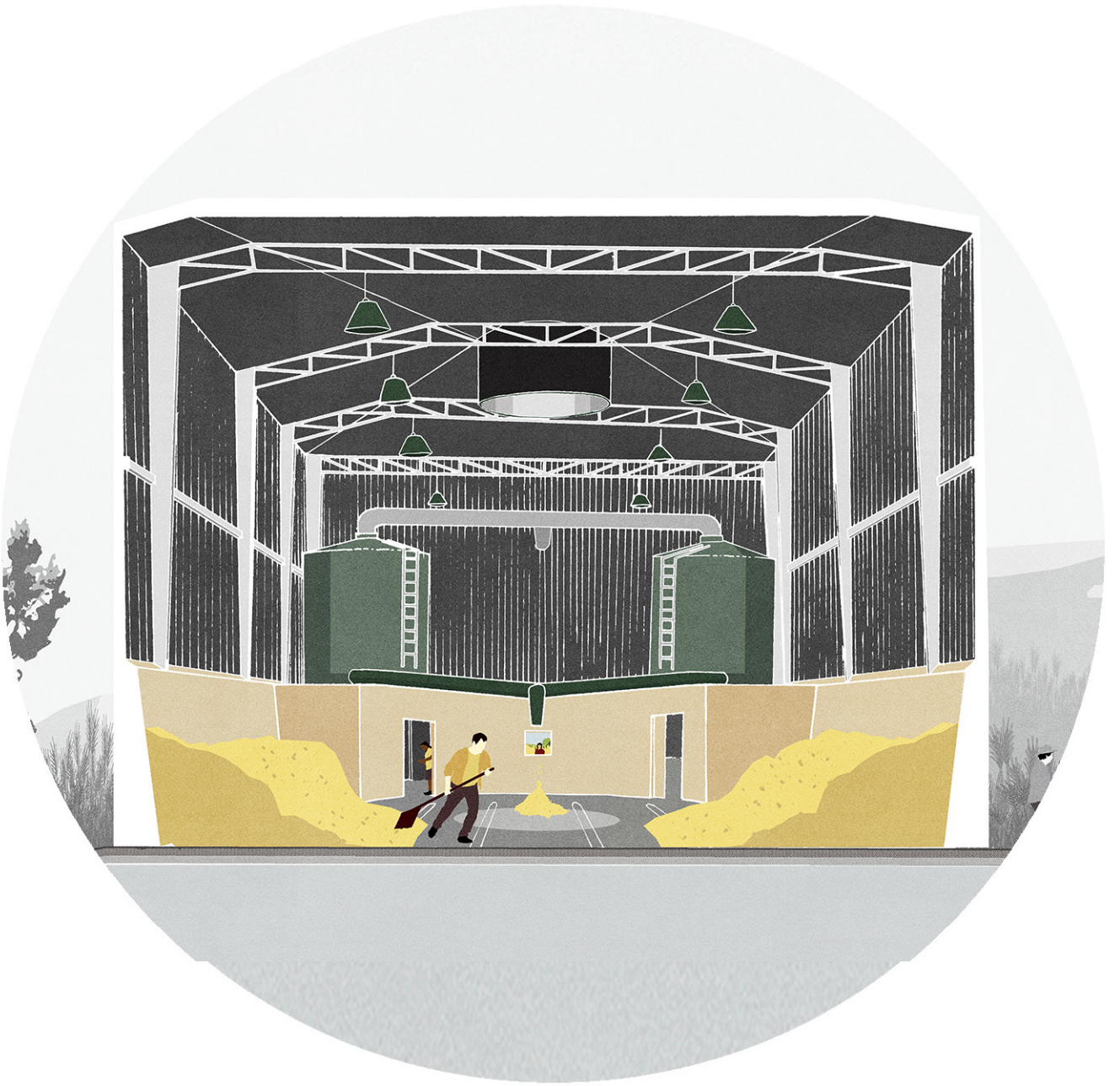
(Top) View of the distillery from the Atlantic Corridor
(Below) Section View



Production spaces in sequence 1



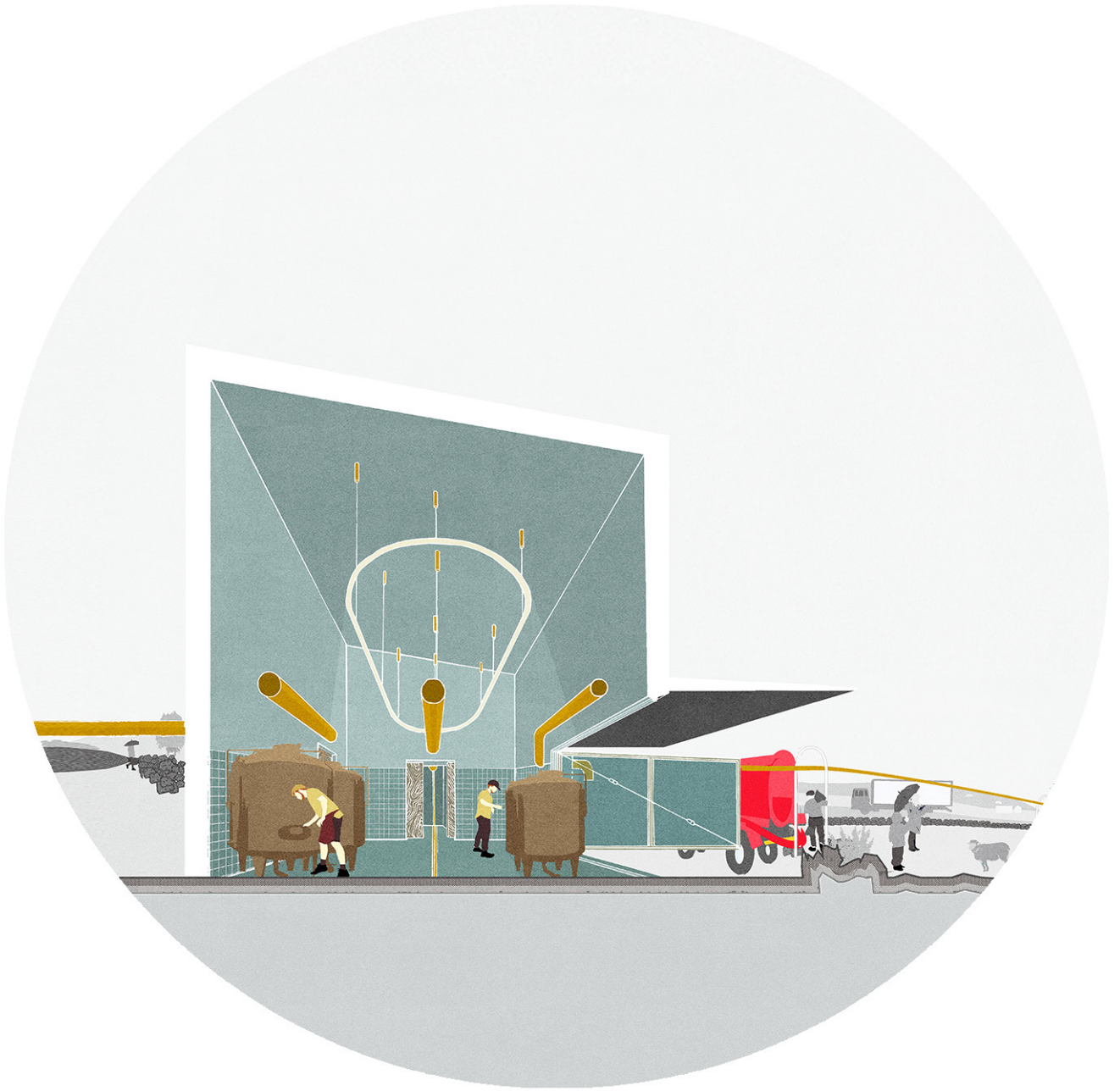
Production spaces in sequence 2



Granary



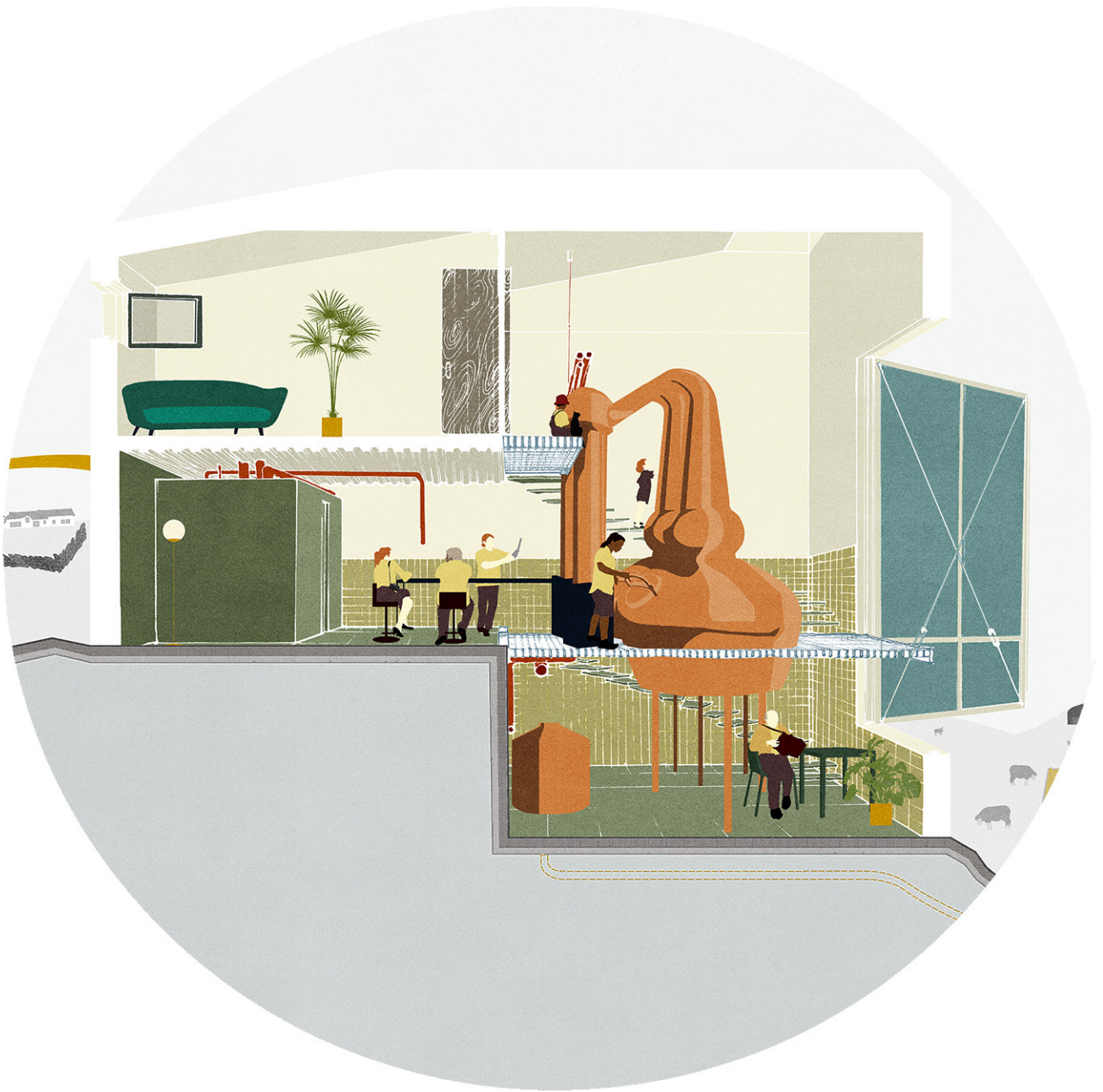
Malting House



Mashing House



Fermentation House



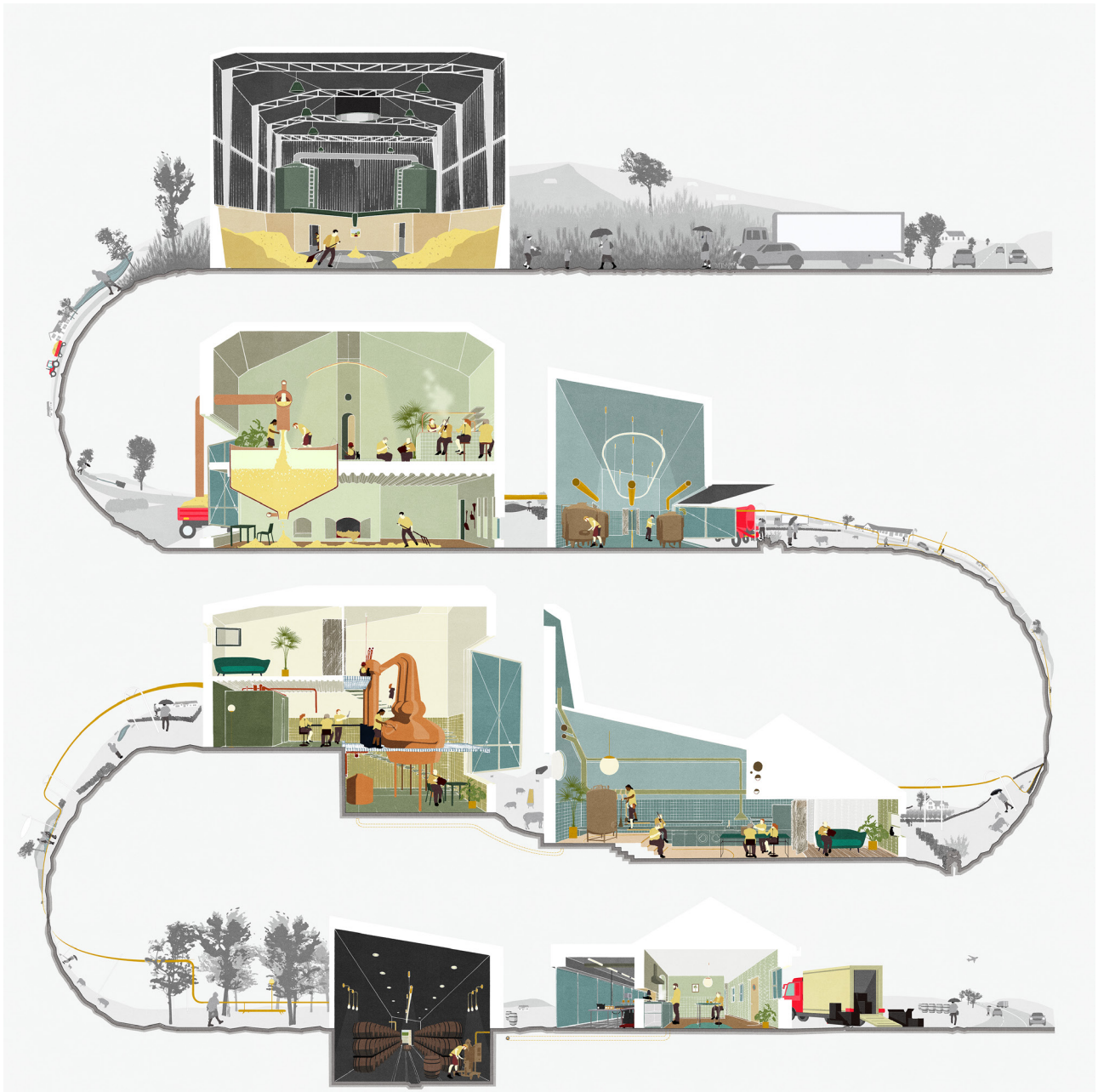
Distillation House



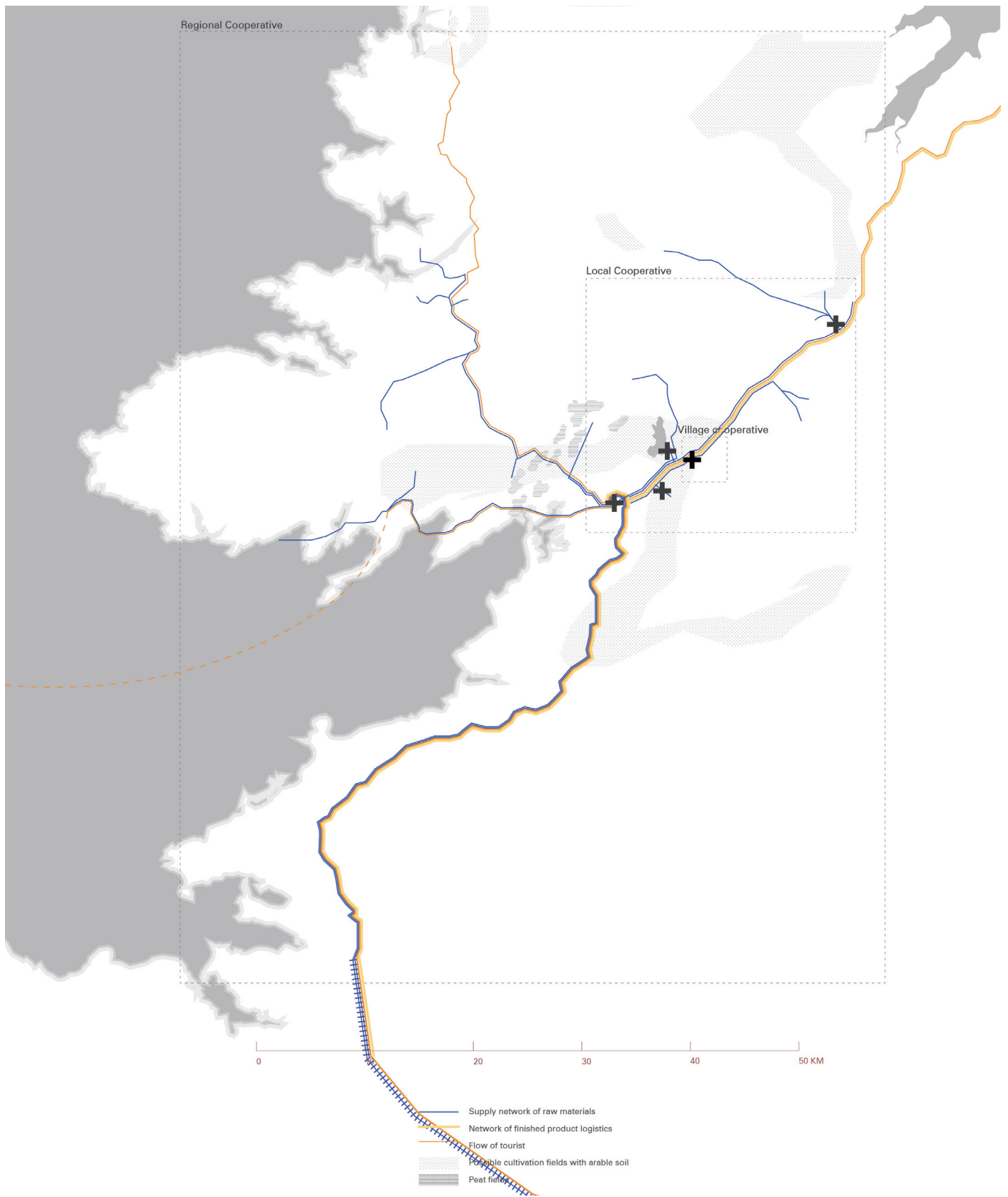
Maturation House



Bottling House



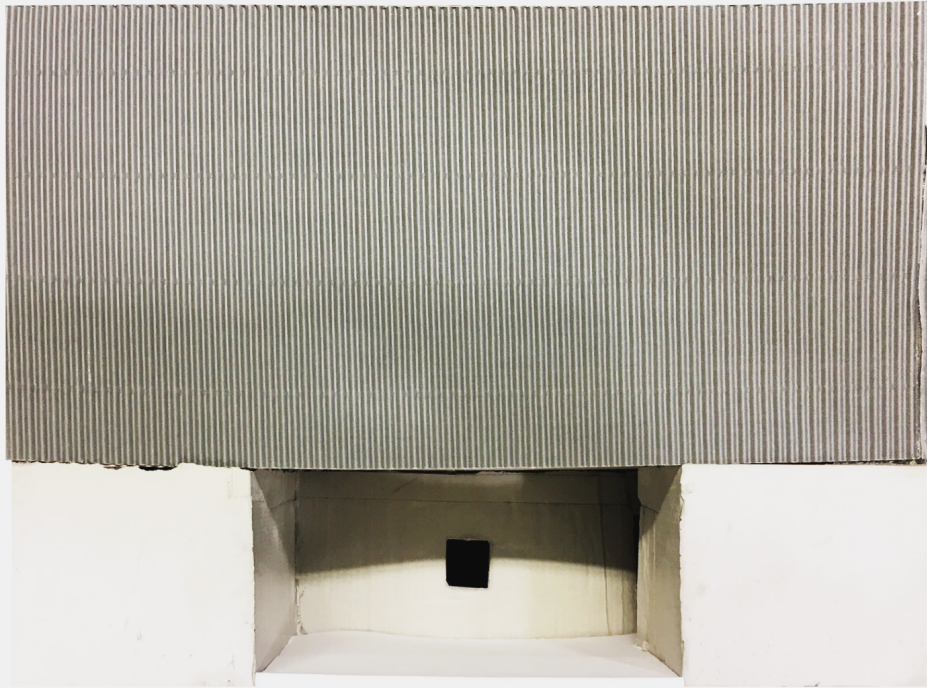
Lough Eske Distillery as a complete system



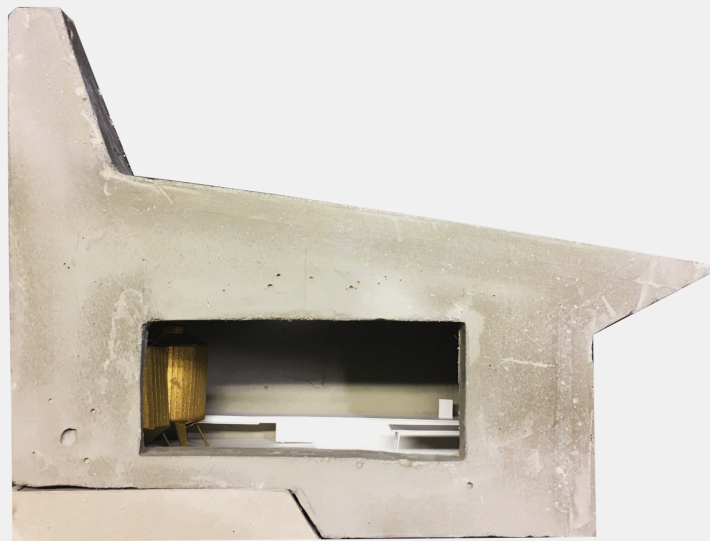
Regional Scale Network



The final product



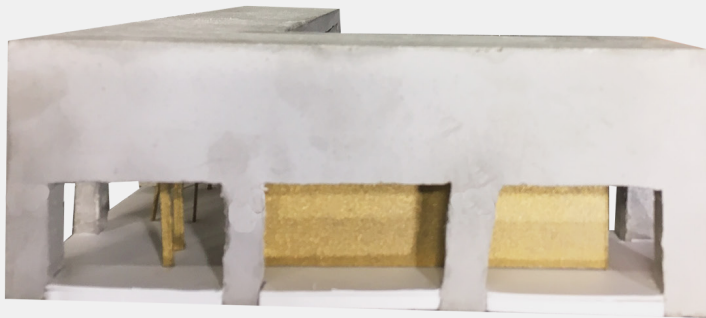
Physical Model_ (top) Granary,
(below) Malting House



Physical Model_ (top) Mashing House,
(below) Fermentation House



Physical Model_ Distillation House



Physical Model_ (top) Maturation
House
(below) Bottling House

Expert Interviews

James Doherty, director at Sliabh Liag Distillery, Line Road, Carrick, County Donegal. Sliabh Liag distillery is a micro distillery which is the first to be built in the Donegal county in over 170 years. Talk held on visit to the distillery, May 2018.

What are the basic ingredients in making a whiskey?

When we are making a single malt whiskey, we are using a malted barley. When we are making the single grain whiskey, we will be using a combination of malted barley, regular barley, and rye.

Do you make the malt the barley on site?

No, we won't be malting on site. We bring in the malted barley. It is from barley fields in the midland. They have a couple of good malting sites there. That is where the good barley grows as well. Also barley from Scotland-barley, wheat, rye, winter wheat.

How is Irish whiskey different?

Its in the spirit still. We have 500 litre ones. The spirit is passed through three stills. The Irish whiskey have the triple distillation process. The Scottish has double. Why? History attacks. Back in the 1800s we, the Irish distillers, were very heavily taxed by the English government at the time, and not so much on the Scotland, on their malted barley. Now the Irish distillers could not use the malted barley economically, it was too pricey. So they had to, I guess, invent or come up with new ways, methods of making whiskey. They started experimenting with oat, wheat- the winter wheat, and rye; combinations of them. And just the regular barley. And they found out that with combinations of them- the mash bill- they could make a really good whiskey. But they needed to distill it three times. So that triple distillation came out of a necessity. Now we've kept that triple distillation technique because it makes our whiskey the Irish whiskey. And Irish whiskey is famous for being smooth and that's one of the reasons why triple distilling is done.

So you could still make a whiskey through double distillation, but it is triple distilled to make it smoother?

Definitely you could. And larger distilleries in Ireland, they use the double distillation. But we distill three times. And you might ask 'why not distilling four times, five time..?' Well, there is bound to be a limit. When you are over distilling, you are distilling the taste away. The more you distill, more

cleaner it gets. The more 'neutral' it gets.

And that is Irish whiskey by law?

Plus you have to age it three years. So we use ex-burbon and ex-sherry barrels to age the distilled spirit for three years. And you might get a good grain whiskey with mixture of rye, malt and barley after three years, but when you are making a single malt, it will take minimum six years. And more the better.

Where do you get the barrels from?

We will get most of our burbon barrels from America. And why we get our barrels from America? There is a law in America. They are allowed to be used only once. That's the law. And that's great because Scotland and Ireland takes them in. You break down the barrel- you break off the top, you break off the bottom and you break off the staves and they are transported. And when they arrive in Ireland, you make them up again.

And whiskey? Is it as it is, or is it mixed?

You can mix. And there is a lot of mixing going on, there is a lot of experiment going on for all aspects of making whiskey, especially with aging. You can have mixed barrel staves.

With sherry and burbon?

You could. You could. It's so much good. So the inside of the inside of the barrel is slightly toasted. Why from inside is that what it does is it creates basically a carbon filter. So the liquid is filtered through the carbon, the layer of the barrel, and then the unwanted flavours are taken away. And unwanted flavours from the wood are held back. And good flavours could come from the wood. After time the liquid pick up the colour, pick up the honey, the sweet and vanilla from the wood.

And reassembling the barrel, do you do it here or do you have it done somewhere else?

At the moment it is somewhere else. We have it done somewhere else. It is planned for the future distillery (Sliabh Liag distillery plans to rebuild and expand their present distillery). We want to go into that field. We also want to bring in our own water and make it integrated.

So you produce whiskey as main?

No, we produce gin. Our whiskey is blend of whiskeys made around the island. You see, 80% of whiskey on the market is a blend, and every company has a blend whiskey. So it is easier to have it now, than make one. We plan to do that with the new distillery. It takes

time to make and age, so we hope to have by 2022. So a long time. You see, 80% of whiskey on the market is a blend, and every company has a blend whiskey. So it is easier to have it now, than make one. We plan to do that with the new distillery. It takes time to make and age, so we hope to have by 2022. So a long time.

Tell me about your gin.

Its name is An Dúlámán, and we are calling it an Irish Maritime gin. And that is because five of our ingredients, they are the seaweeds. Now they are locally harvested. With Gin, its different from whiskey. You already start with an alcohol that is called GNS.-Grain Neutral Spirit. This spirit is neutral. Remember I said when you distill something again and again, you get something neutral? Well this stuff is very highly distilled. It is distilled above 96.5%. There is no taste. It's just alcohol. What it allows you to do, is to put in your flavour afterwards.

What do you flavour your gin with?

Ours is the highest specification for distillation. Its called Above London Specification. So you are only allowed to use natural ingredients, can't add in any sugar afterwards. Or coloring, or anything like that. What you get is one shot pure distillation. And then we flavor it with natural ingredients including seaweed. And you get your best seaweed on the lowest tide of the full moon. It makes sense because the seaweed close to the shores have been covered and protected by the sea for nearly a month. And then juniper. Also angelica, bark and roots.

All from Ireland?

No, except the seaweed they are primarily mediterranean. So Macedonia, Egypt...Then also coriander seeds, cinnamon, sweet orange peels.

How long does it take to come up with a right combination?

Oh months. Months, really, It takes awhile to come up with the right combination, the right ratio. I have a couple of stories to tell.

And why are the still used always copper?

Copper gives a flavour. That's why copper is the preferred metal. And chemistry and science tell us that copper cleans some unwanted compounds that are there in your water. If you have too much iron in your water copper will filter that. So when we want to make our operation bigger, we won't just buy the same still. Because it won't taste the same. We might be buying three or four of the same we have right now.

Tell me about the distilling process.

Over the course of distillation the taste changes. Different things come through different times. You have the head, the heart, and the end. We use the heart. The hearts are very narrow. Because we want a specific taste. Hopefully, the ends can be sold as industrial alcohol or to be mixed for blends. Its a by product, not a waste. The spirit distilled is collected in the spirit safe. We keep testing the samples. The most important is the sensory test. How it tastes, how it smells. We carry out the taste every 6 to 30 minutes.

Interview with Ruth McManus, associate professor and former head of the Geography Department at St. Patrick's College, Drumcondra. Talk held on visit to the office, 25 September 2018.

Could you explain to me the urban planning culture in Ireland?

You have to understand it is very much local in Ireland. It is very much local, local politicians, clientele-based system. Because a politician as a part of the parliament is for a particular geographical area, and people vote based on the personality, and what that person can do for them. I don't mean it is a corrupt system. But people think that politician of your area should do something for 'your area'. Like huge, big, fancy by-passes. This mentality is important to understand what works and what doesn't work. So when the national plan is drafted, and your area isn't listed as hub or gateway, what are you going to do about it? Already from the start, there is a lot of compromise (in making an objective selection of hub cities). There is a lack of respect for planning in Ireland.

Tell me about the history of planning in Ireland.

We (Ireland) ran under the British administration until 1992. So a lot of ideas formulated are the same. So we are closely linked. So famous planners like Abercrombie also did a lot of work in Dublin. There was a town planning competition in 1914, and Abercrombie and Kelly's Plan was published in 1922 and then Abercrombie was again responsible for 1940 plan. This is the closest we get to an official planning of a city, though some of the ideas were there. But still it is not until the 1963 Planning Act, that planning is normalised in Ireland. Up until then the plans drafted weren't really applied. The thing is, we were copying and adopting what was happening in Britain, but our circumstances were very different. And particularly at that time, there was a lot of emigration.

What was the scene like at the time?

Right through from the foundations of the state in the 1920s, 1930s, 1940s, there was a lot of will to modernise, to keep people in the country, and to industrialise. Because we were not an industrial country. And so planning was sort of a side dish. Every town was just glad to keep their houses. There was a constant loss of population until 1950s, starting from the (Potato) Famine. Nobody felt the need for a planning.

And the one-off houses?

The one-off houses and the bungalow-blitz. It is actually a long standing story.

You can't build a house? But I am entitled to build a house. It is my my land. That is a very strong thing. And for a county council, you know the people (in the area) and you work for them. So it becomes very difficult to say no.

Can you tell me a little more about the 1963 Planning Act?

It brings in the idea that every local authority has to have a development plan. Up until then it was pretty optional.

What are the preferences for the housing for the Irish people?

There is a survey done on people living in town in early 1990s. It was asking people where they see themselves. And what they say is that, 'sure this is all fine', but my long term goal is to have a family house. People do live in cities for the work but the ultimate goal is a family house outside the city. When you ask people, they want to go back to the countryside where they come from and own a house. All very much. There is always a strong attachment to the land.

But people still live and work at the urban centers?

From suburbs. A colleague commutes from County Cavan (to Dublin). About an hour and a half each way. This has become normalised.

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Afterword: Reflection of Project in Relation to Discourse

Rethinking the architecture of production in countryside opens an array of possibilities regarding social and economic future of not only the countryside but also of whole Ireland.

Distillery, while acting as an economic anchor to re-establish the connection to the place in the dying countryside, also hold the potential to become a physical, social platform of exchange between people of different backgrounds. Architecture consolidates the countryside sparsity and provides unique spaces and experiences for the encounters of the people. This is not blindsiding the economic logics of the production, since this very nature of fostering meaningful interaction impart to the value of the final product, as displayed by the effort put in by existing distilleries to bring visitors to experience the process in person.

In post-capitalism society of today, architecture of production holds a new spectrum of functions to explore as means of extreme efficiency to mobilizer of people.