

INT-402
05

Pratt Institute SoD



FRAGMENT / RECONCILE

Aoife McCaul
Melissa Cicetti

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01

introduction

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about and all, is now

lorem ipsum



thesis statement

My thesis addresses the complexity of living in a post-conflict, economically deprived community that still struggles under the burden of the past. Following the events of the Troubles and the death of the only dominant industry, an entire generation is coming of age in Derry that not only has to navigate insurmountable unemployment rates, but also forge a path to peace with little to no outside support.

To help mitigate the most pressing issue for youth in Derry, I propose a incubator and teaching facility to build community resilience through a strong network of small businesses. The center would provide the resources currently lacking in order to retain their workforce and make upward mobility possible within the city itself.

Growth is made possible by the incubator's interactive and reflective practices. It engages with the community on a macro scale, while also encouraging individual healing on a micro scale. As the user moves through the space, it transitions from a collaborative environment to a self-reflective one. An archive becomes the basis upon which to preserve and reflect the collective memory of the people it serves. By being informed by the past, they can move towards the best version of their future.

02

concept / research

military affairs to order
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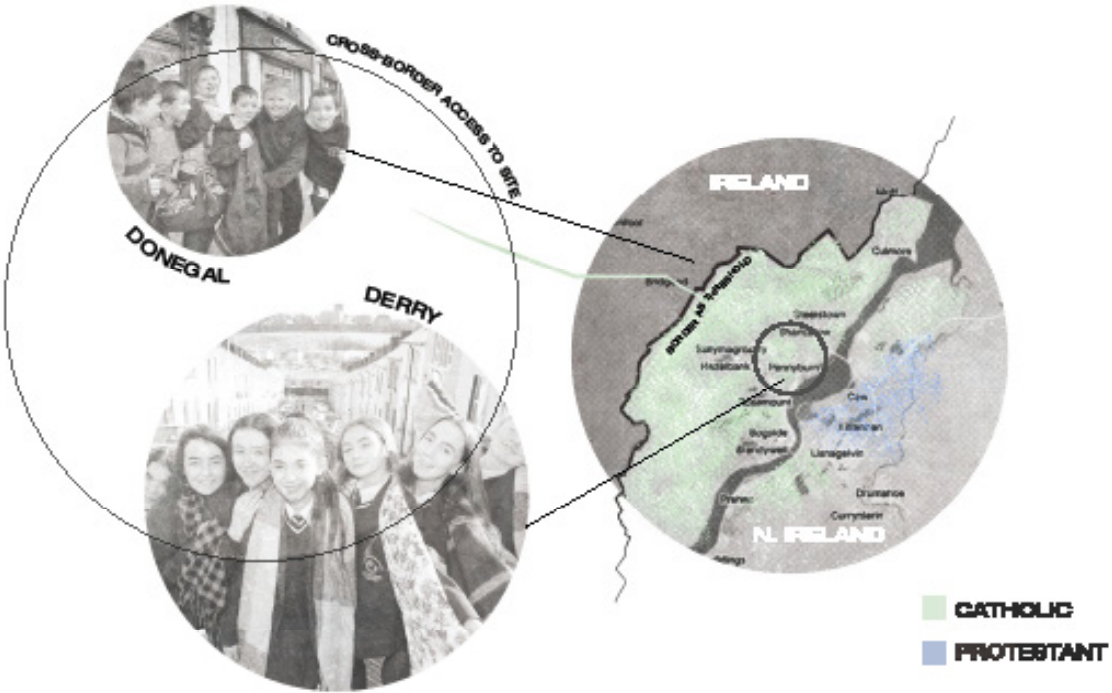
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stoned melanchol

Megan Doherty (2018)

This collection of film photographs from Derry native Megan Doherty captures the essence of youth and growing up in the city. The dreamlike atmosphere feels almost cinematic, emulating the desire for escapism that many people feel in response to the harsh conditions surrounding them. They also reflect the intimacy of the friendships and community that exists there, as they interact with the contested fixtures of the town- the city walls, fences, and bridges that mark their divisions.



unseen

Willie Doherty (1985-92)

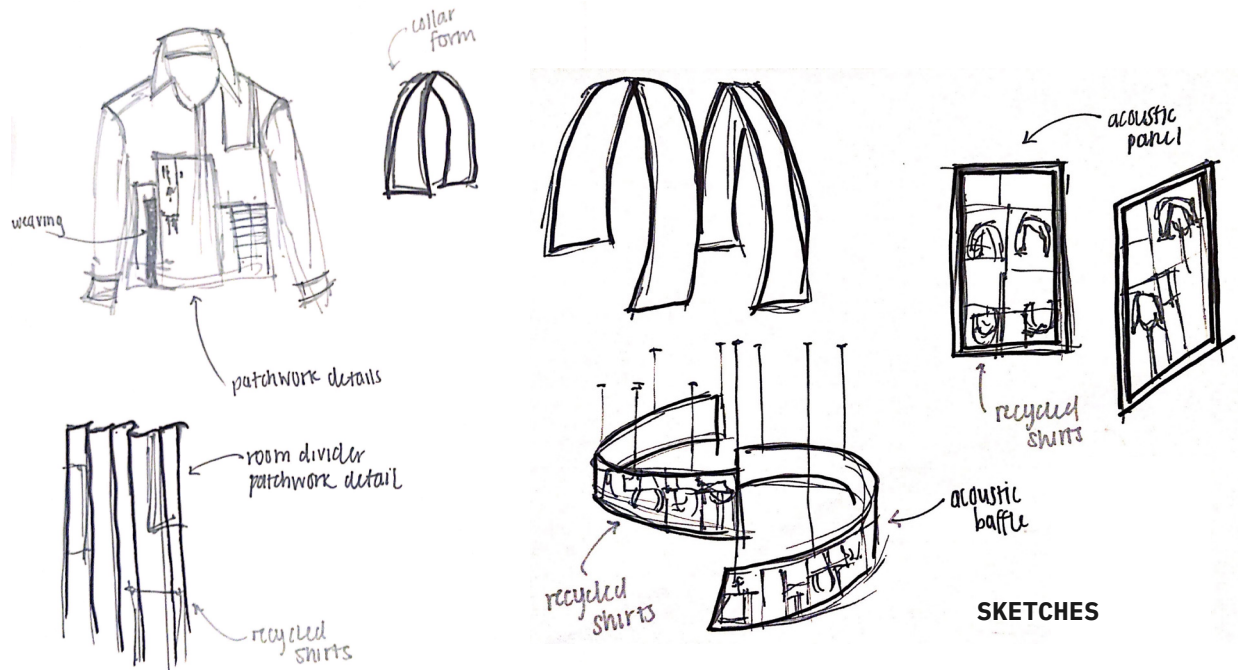
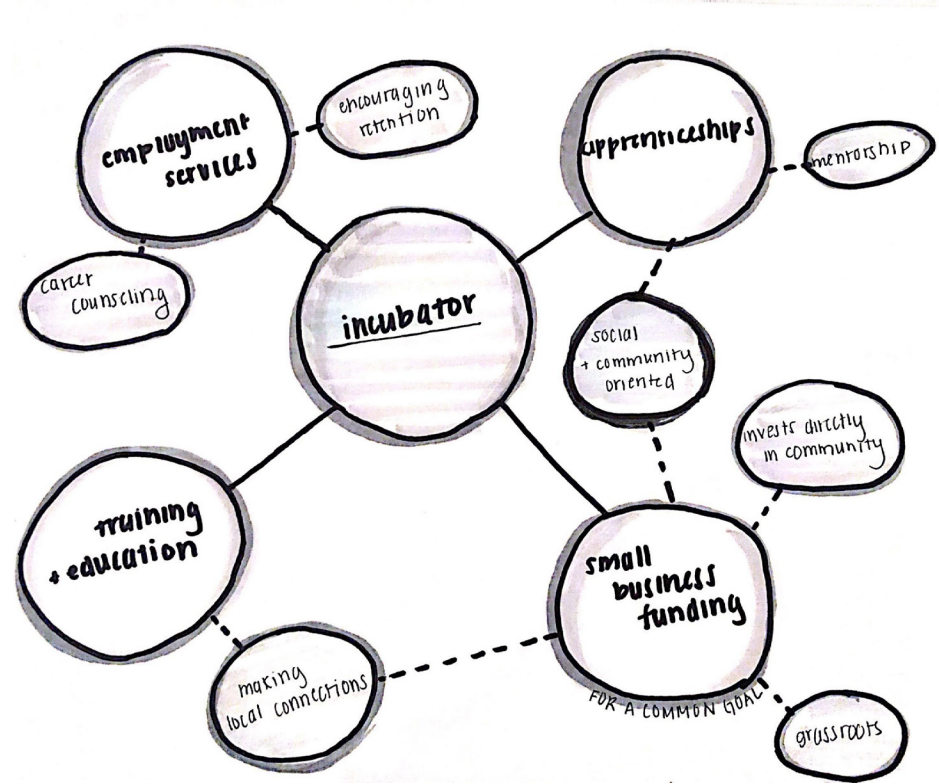
These images were captured over Doherty's lifetime living in Derry through The Troubles and beyond. They often feature landscapes and degraded urban areas as a backdrop, with transposed text containing a message that connects the imagery to the wider context of the landscape's history. Doherty was inspired by witnessing events in Derry such as Bloody Sunday and their later media coverage through photographs that did not represent his truth of what transpired.



generation peace

Short Film By Scott Carthy (2020)

This film documents the city of Derry's current sociopolitical climate through the eyes of its youth, including a series of interviews and images of day to day life for its inhabitants. It discusses issues of identity, violence, mental health, and the fraught relationship with the border that is inherent and specific to the "Northern Irish condition." Despite the dominant feeling of disillusionment among its younger population, there is also a current of hope and resilience in the community that has begun to manifest via activism and the city's revitalization.



From the dawn of the industrial age to the 1960's, Derry's primary industry was producing shirts, in over 44 factories. Women were the breadwinners of the their families, finding work in the factories while the men were unemployed. By 1920, the industry employed over 18,000 people and produced over 700,000 shirts per week.

The industry eventually died out after World War II, due to imports saturating the market and the lack of infrastructure to export the shirts quickly from Derry. All but one of the factories have since closed.



dangerous supplement

This shirt serves as an artifact to remember the history of Derry's once thriving industry, which has now dissipated from the city entirely. It is mixed media- including images, curated selections of texts, buttons, and coin pins.

The shirt speaks to the shifting sense of identity over the years and through the onset of the Troubles.

03

site / program

military affairs to order
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 in excess! At least the

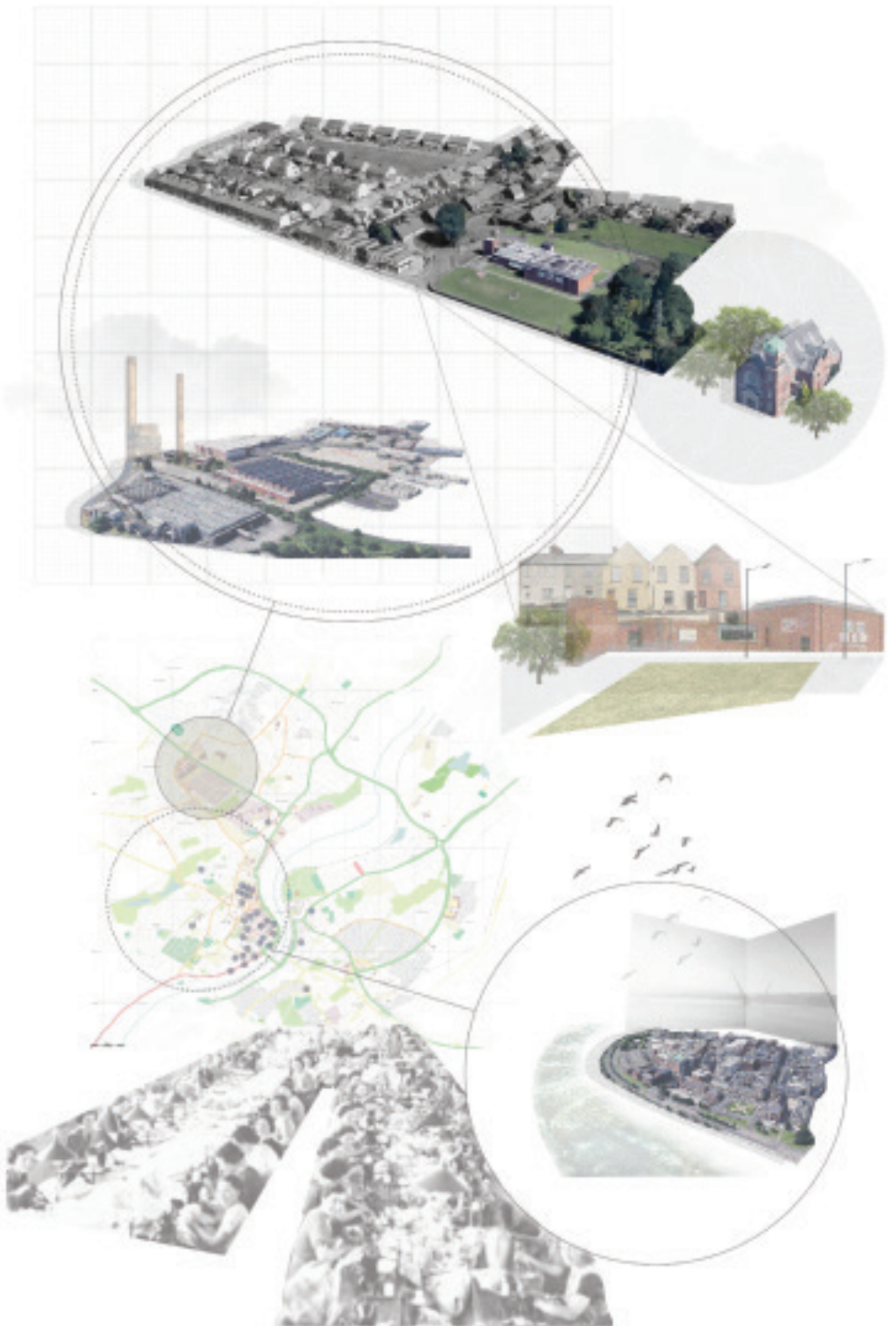
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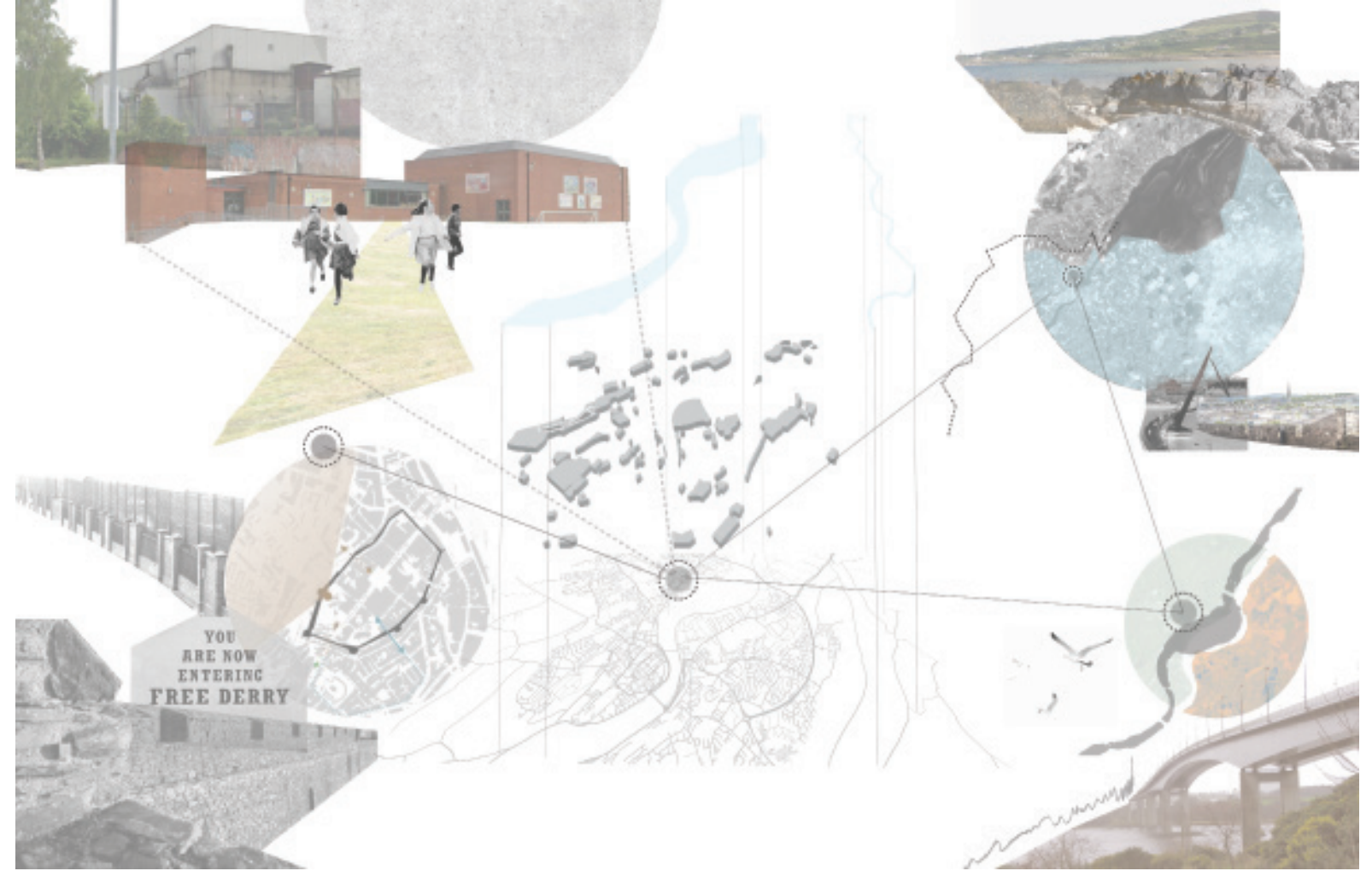
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site documentation

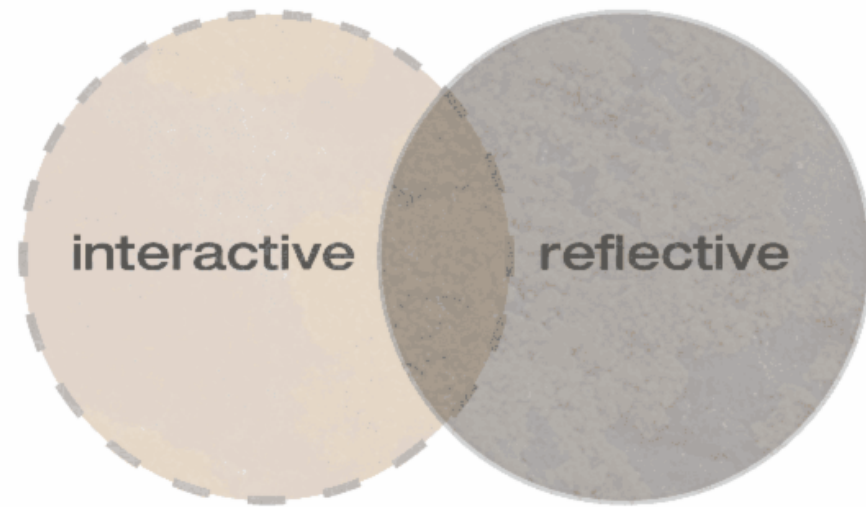


Site Taxonomy



PENNYBURN YOUTH CLUB
5 BUNCRANA ROAD
DERRY, NORTHERN IRELAND
BT48 7QL

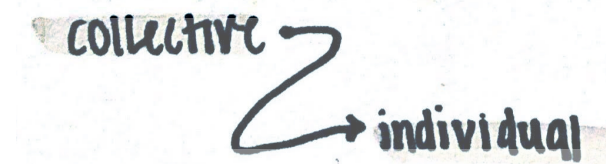
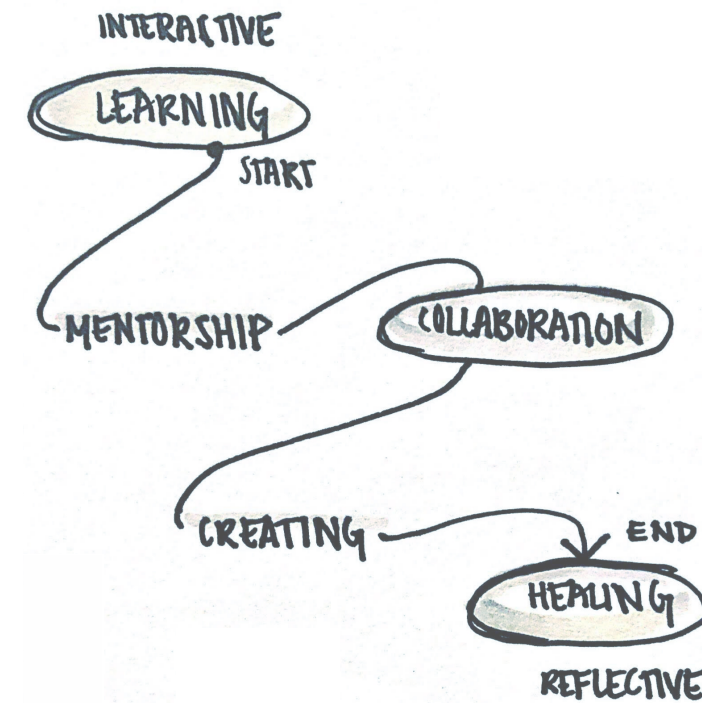
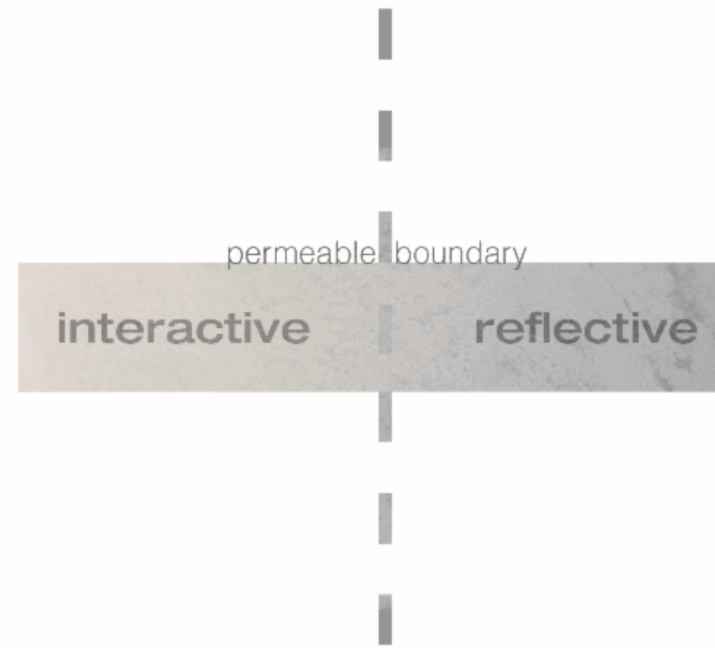




collective
drive
encouragement
present

individual
purpose
mediation
history

program
planning + concept



04

program planning / user

military affairs to order
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I had a much harder
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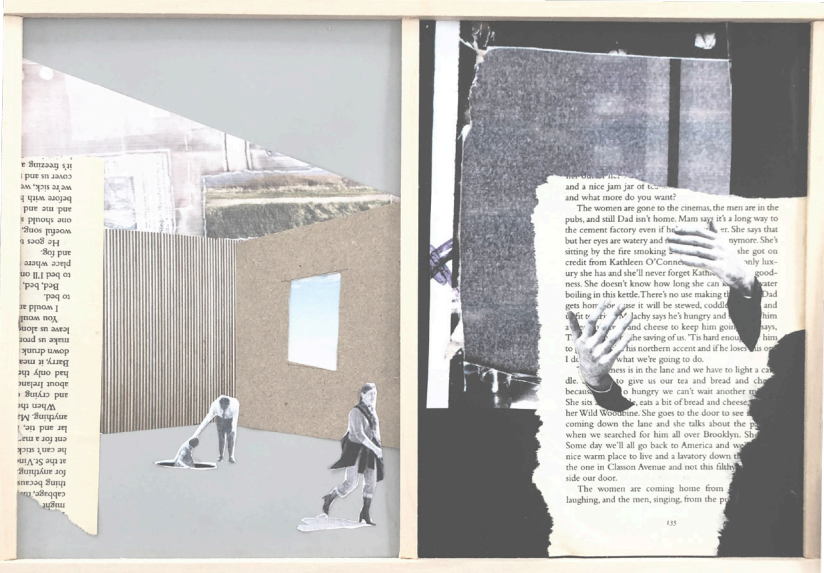
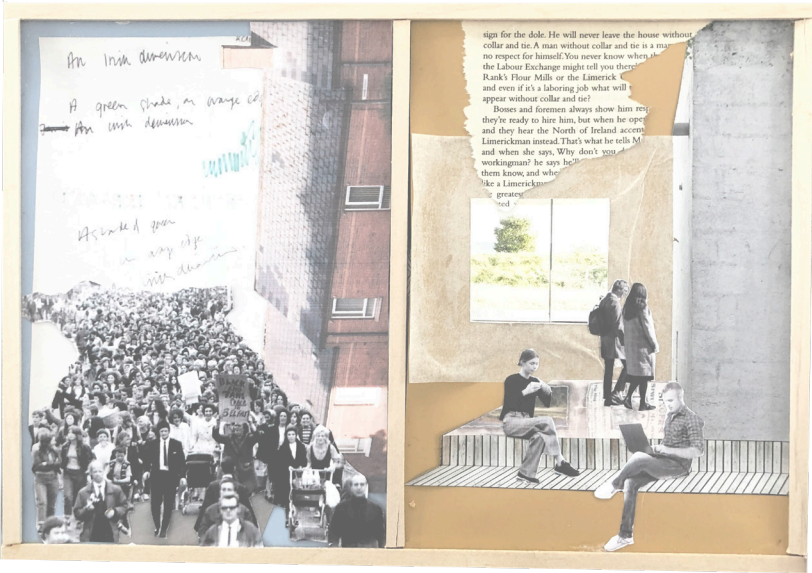
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COLLABORATIVE SPACE

MENTORSHIP

ARCHIVE

room diptychs,
sequence + flow



This is the heart of the incubator's interactive, or social, spaces. Here, participants are able to form connections, build ideas, and outwardly foster self-growth through the contributions of others.

A transition stage between interactive and reflective, the mentorship space allows for the teaching and guidance needed from a small group of professionals and career advisors to help visualize and to effect the participants' futures.

The archive is a place for self-reflection and processing the past and present. Research can be conducted here, but it is also a resource for younger generations to observe and contribute to the collective memory of the city and the conflict itself.

SEQUENCE + FLOW DIAGRAM

Layering
Macro to Micro



05

design process

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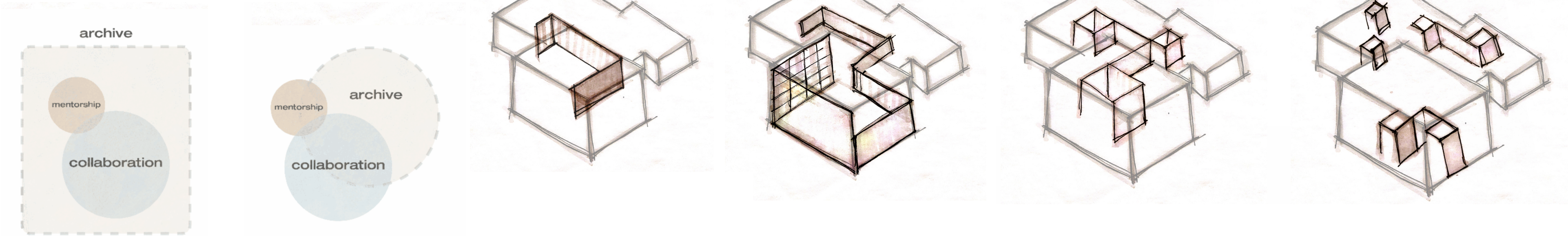
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archive process

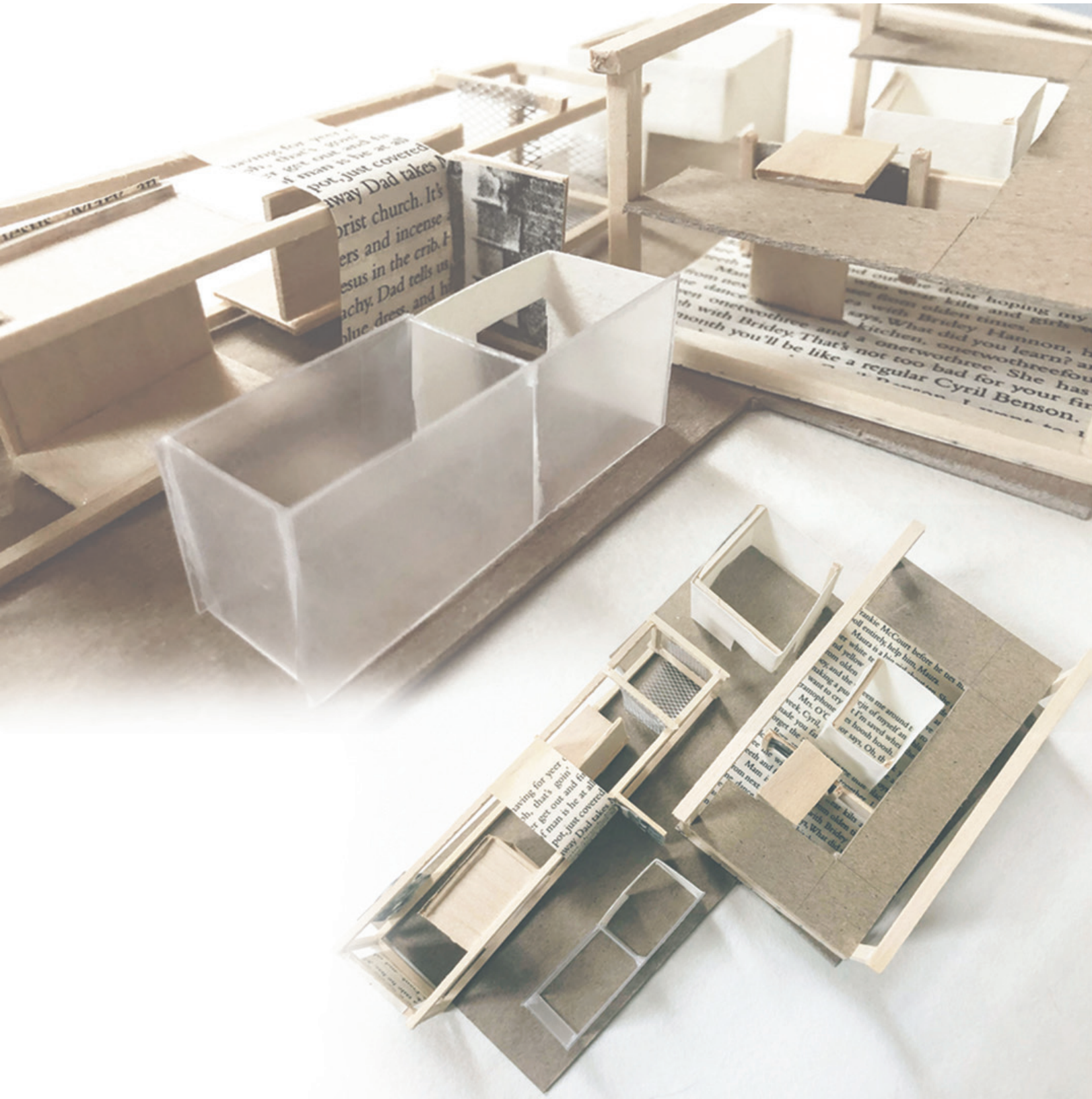


Urban Intermedia: City, Archive, Narrative / Harvard Mellon Urban Initiatives

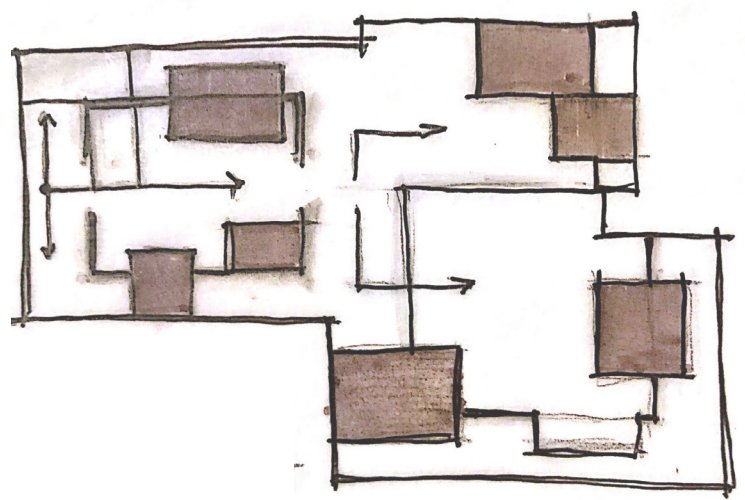
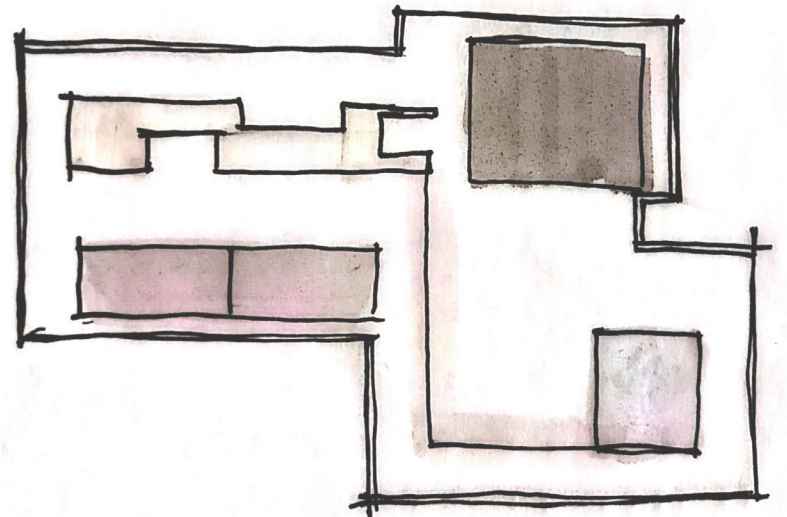
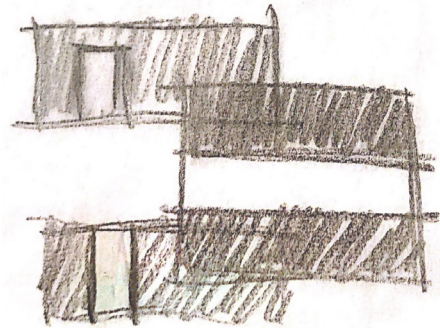


archive materials list

- Film + photography - visual arts taking priority
- Maps
- Text + documents
- Synthesizing all these categories to present a layered, multidimensional account of the city's history without driving one specific narrative - open to interpretation
- Aspects that are experiential + spatial
- Document storage and depository



subtractive
↳ carving spaces



PROCESS PARTI DIAGRAMS

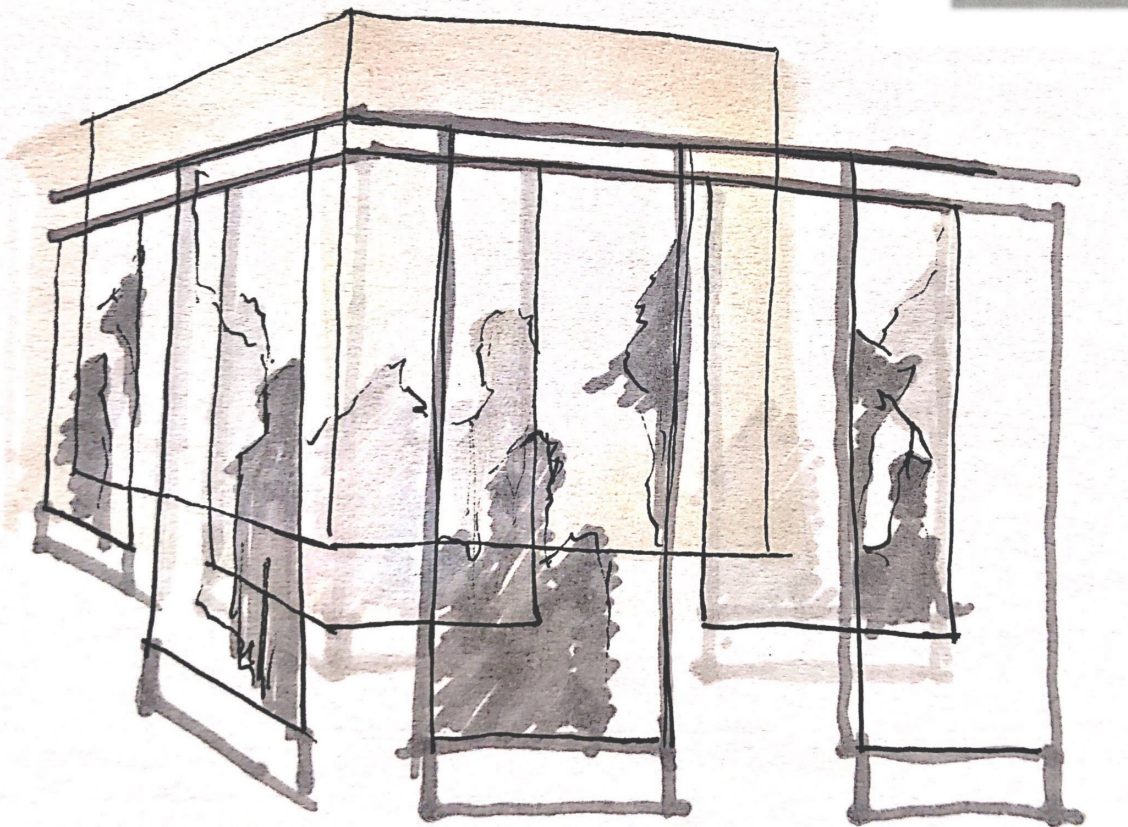
Pocket Living / Threefold Architects

- Inhabited living
- Carving out seating, storage, workspaces
- Permeable threshold
- Organizing space

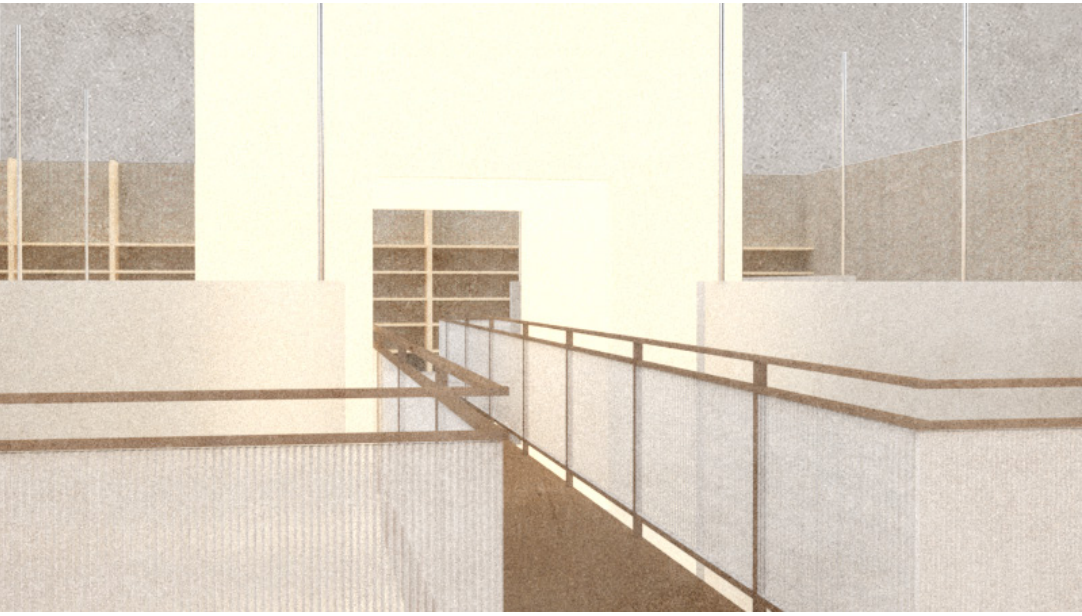
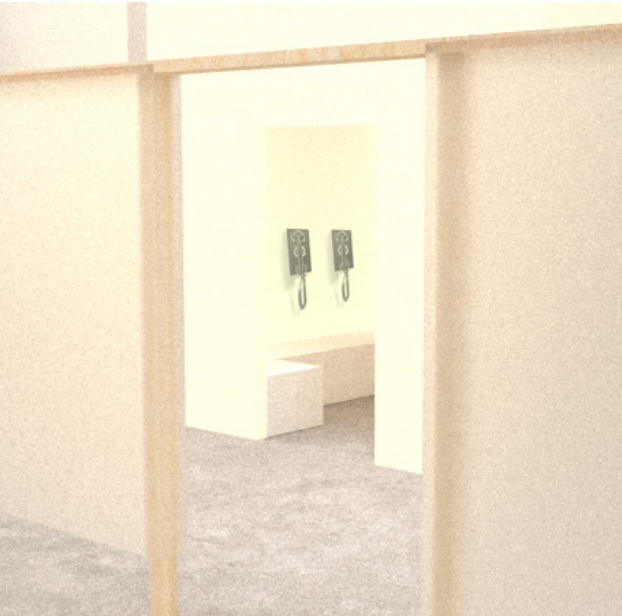
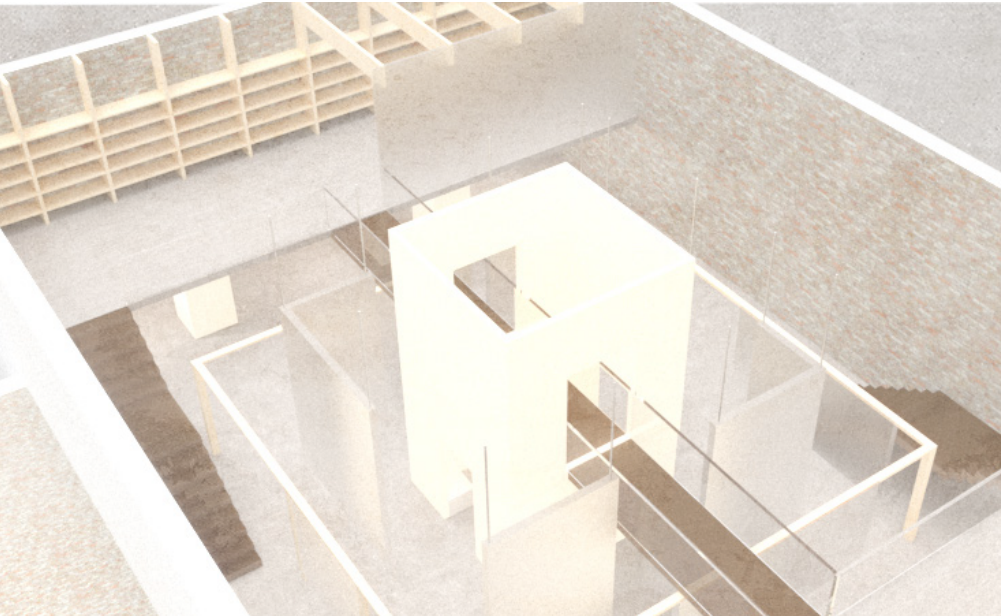
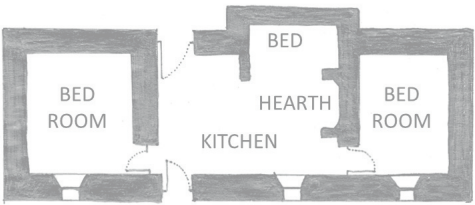
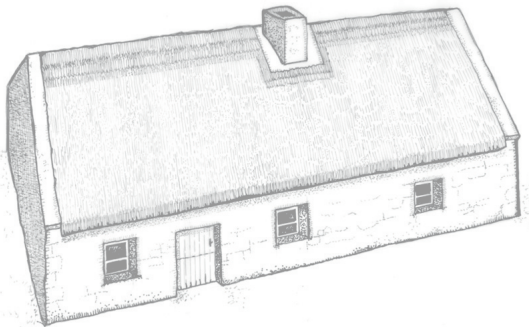
Materiality



Hearth Sketch



Central "Hearth" gathering space
Different workspace configurations
Fostering collaboration



06

final drawings

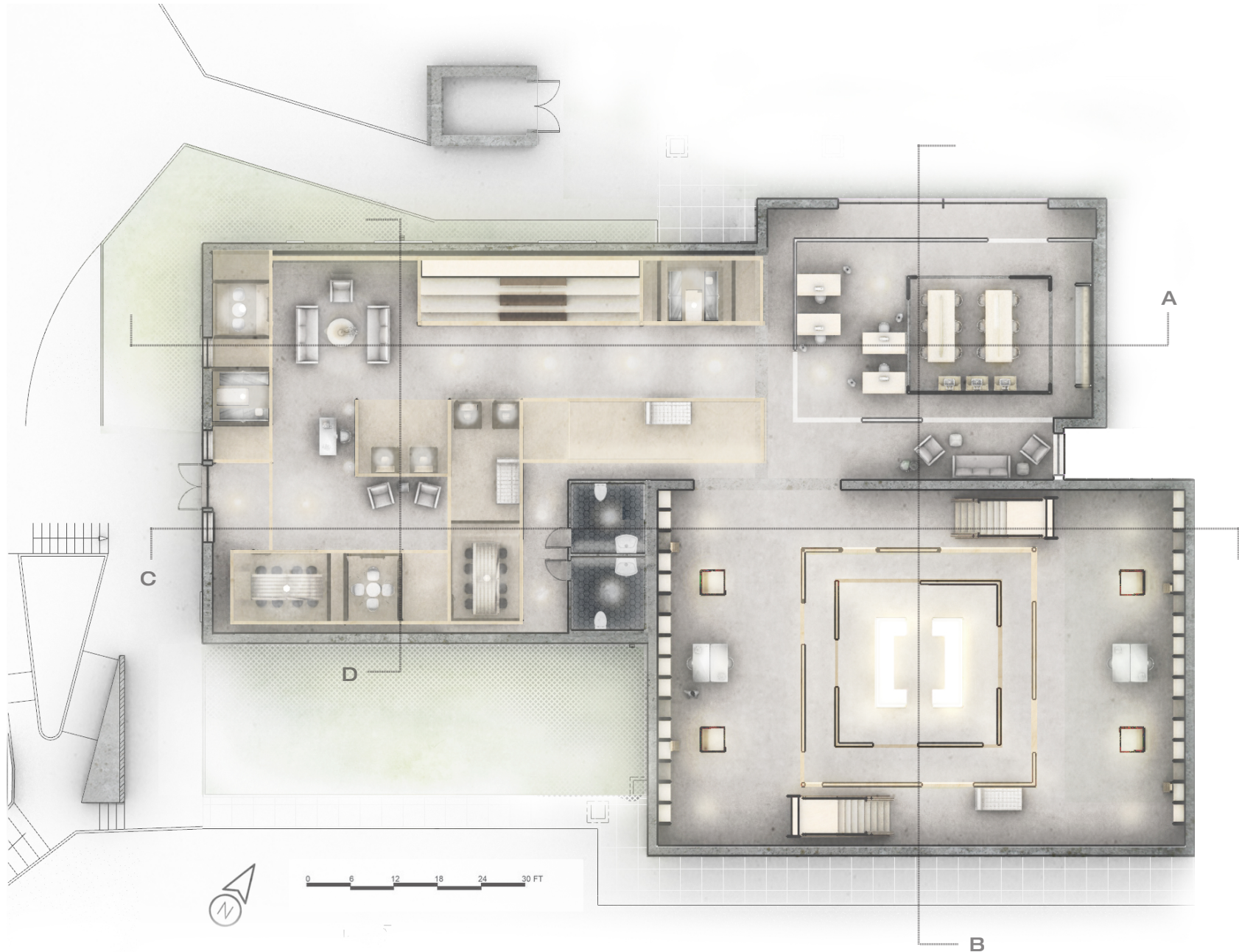
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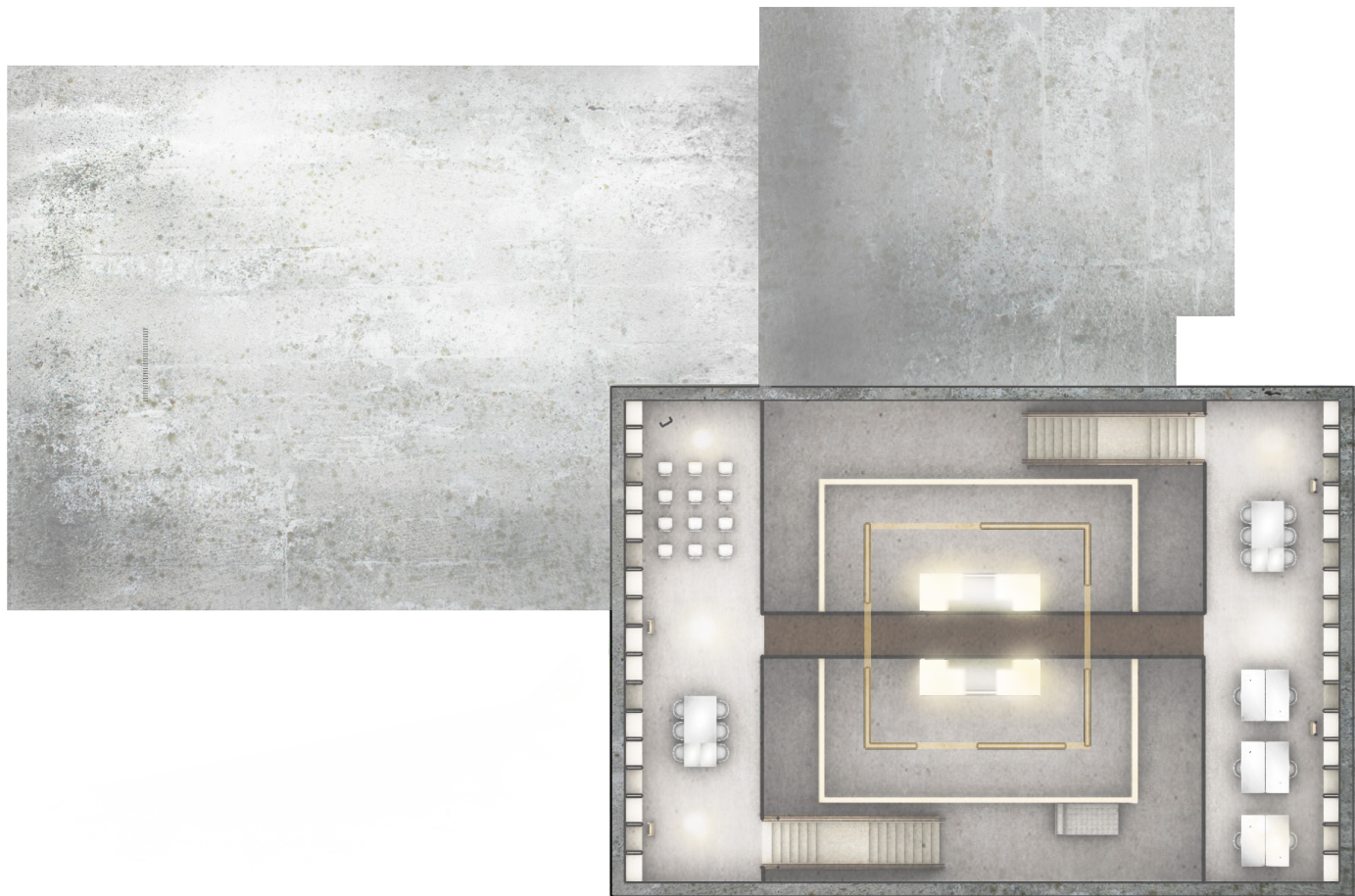
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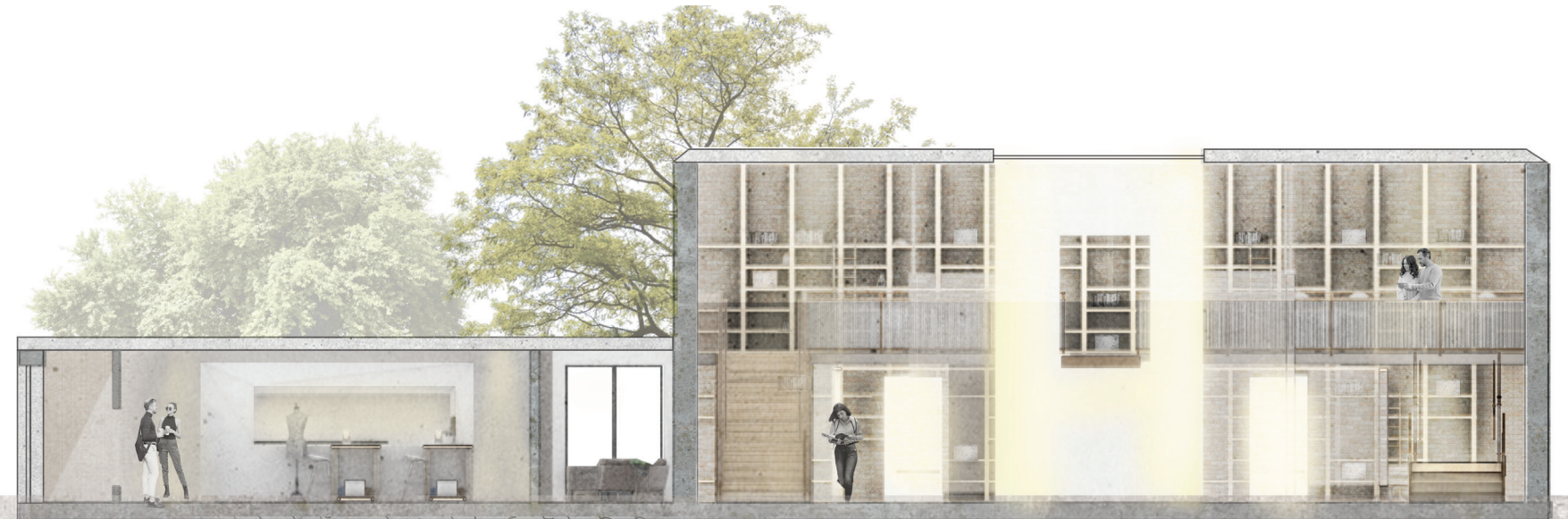
GROUND FLOOR
PLAN



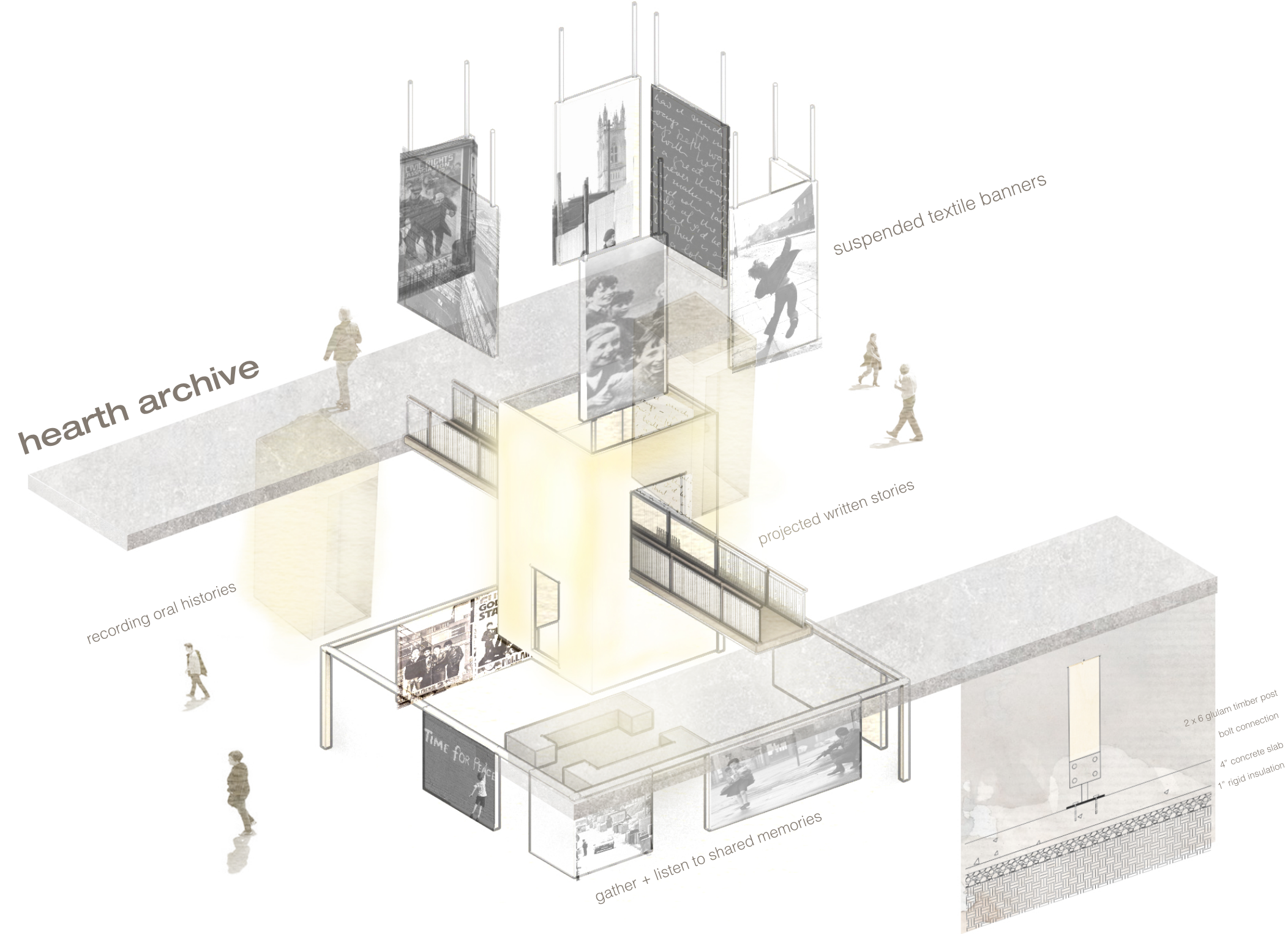
ARCHIVE MEZZANINE
PLAN



SECTION A



SECTION B





SECTION C



SECTION D



ENTRY PERSPECTIVES



07

key questions

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What kind of impact (creative, intellectual, communal, civic, social, etc.) do you hope your project will have? What strategies will you employ to achieve the desired impact?

My project would have a positive impact both economically and socially, as it encourages individual growth through the processes of reflection, education, and mentorship. The collaborative space invites new business ideas and opportunities for networking and connection. The archive is a community resource to gather stories of the past and visualize them in the present.

2. What are the main influences on your thesis work? These might be historical, social, political, and/or physical forces or phenomena. Use concrete examples: design precedent work, political movement, cultural occurrence, or work from outside the design field could all apply.

The Irish civil rights movement and the subsequent peace process has affected my approach to this project in the aftermath of the Troubles. Precedents such as the Danish Jewish Museum helped me interpret what kind of effect I wanted the archive to have on the user, as they contribute stories, artifact, and oral histories to the collective.

3. How might your proposed thesis act as a catalyst for your creative and professional growth? How might your thesis require changes to the way interior design is practiced professionally?

I hope to be able to participate in the design of cultural architecture and community-based projects, so this was a great exercise in considering not only the individual, but also the collective. It was really interesting to examine a specific group of people and address their needs in a unique way.

4. Who are the specific audiences/communities that you hope to engage through this exploration? How are you hoping to reach them?

The obvious answer is the members of this community in Derry, but there are certainly ideas concerning collective memory and addressing ongoing conflict that could apply to populations far beyond Northern Ireland.

5. Speculate: will your project take an original and imaginative approach to content and form?

I think my project interprets a near ancient tenet of design - the hearth - and reimagines it within this specific context and addresses their individual needs. The final form of the archive is an imagined hearth, for the sharing of stories and experiences in the hopes of facilitating a healing process.

6. How does your thesis take a responsible position in relation to the limited resources of the planet? What specific aspects of your project will implement this position?

I sought to reuse as much material as possible within the space, which is predominantly industrial brick and concrete. Adaptive reuse as a strategy is critical for reducing waste and embodied energy.

7. Describe the processes and materials you would be using to realize your design as a built work. How do they represent an invention within the field of interior design?

The processes and materials are kept intentionally muted and simple to facilitate the sharing of stories and ideas - using words and images as textures within the space and visualizing oral histories.

8. How do your thesis ideas (or project) contribute to the wellbeing of your proposed users or inhabitants? Do they contribute to the wellbeing of the community?

This thesis addresses a gap in representation and resources that the youth of Derry have to contend with every day. My hope is that the social and economic impact would be integral in the healing process for these young adults and allow them to thrive within the city.

key questions