

# **Architecture of Liberty**

A study of conservation of threatened structures through  
occupation by threatened culture.

William Walsh

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A study of conservation of threatened structures  
through occupation by threatened culture.

A dissertation submitted to Technological University Dublin  
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by

William Walsh BSc. Arch

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Dublin School of Architecture  
Bolton Street,  
Dublin 1

Supervisors

Marcin Wójcik and Sarah Sheridan (Design Studio)  
Kevin Donovan (Dissertation)

Head of School  
Orna Hanley

I hereby certify that the material submitted in this dissertation  
toward the award of Masters in Architecture is entirely my own  
work and has not been submitted for assessment other than  
part-fulfilment of the award named above.

## **Abstract**

The commercial requirements and preciousness of new buildings preclude the provision of spaces catering to the requirements of alternate subcultures threatened during periods of rapid economic development. These cultures can be preserved through the enablement of interaction, creativity and play within an architecture which allows them.

The aim of this research study is to explore ways threatened buildings can be re-used in their current state through a new programme of usage based on matching contemporary needs with the exciting opportunities presented by older buildings deemed commercially obsolete for their current use. A design project is based on Dublin's Liberty Hall, a 1960s office tower of limited commercial value despite significant social and historical value as landmark on the Dublin skyline.

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1970's Post-card of newly completed Liberty Hall illuminated by night

## NEW LIBERTY HALL

Higher than county lark  
Can fly, a speck that sings,  
Sixteen-floored Liberty Hall  
Goes up through scaffoldings  
In memory of Larkin,  
Shot Connolly. With cap  
On simple head, hallmark  
Of sweat, new capitalists  
Rent out expensive suites  
Of glassier offices,  
Babel'd above our streets,  
The unemployed may scoff, but  
Workers must skimp and scrape  
To own so fine a skyscraper,  
Beyond the dream of Gandon,  
Shaming the Custom House  
The giant crane, the gantries.  
Labour is now accustomed  
To higher living. Railing  
Is gone that I leaned against  
To watch that figure, tall and lean,  
Jim Larkin, shouting, railing.  
Why should he give a damn  
That day for English grammar,  
Arm-waving, eloquent?  
On top, a green pagoda  
Has glorified cement,  
Umbrell'a'd the sun. Go, da,  
And shiver in your tenement.

Austin Clarke

## Introduction

*'To own so fine a skyscraper,'*

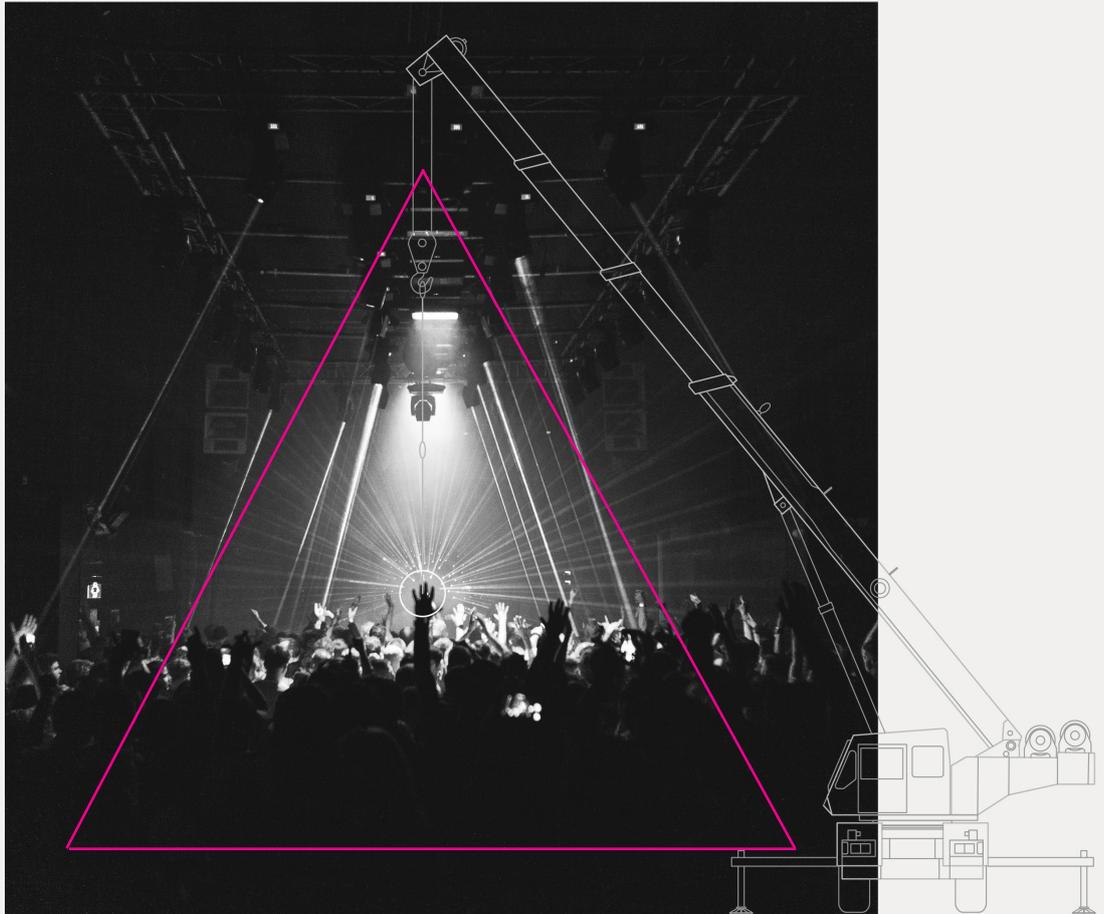
The research area I am interested in is fundamentally one of conservation, the reutilisation of 20th century buildings not considered fashionable nor old enough to warrant preservation by contemporary society. There is an environmental argument for saving these buildings (often formed of cast in situ concrete) to maximise the use of their embodied carbon. 'The greenest building is the one that is already built' (Elefante 2007) Many such buildings have become landmarks of built heritage from the foundation of the state. Their ambitious designs record the young country's efforts to establish itself as modern, independent, and capable. Technical, commercial, and environmental policy related changes have made these buildings redundant for the programmes they were originally designed for, yet the buildings remain.

One such building is Liberty Hall, Dublin's first high-rise building completed in 1964. Its site, upon the original Liberty Hall theatre, is of national historical significance as the printhouse of Ireland's 1916 independence proclamation. Adjacent to Dublin's customs house upon the river Liffey, Liberty Hall had been a headquarters of rebellion and anarchy, a bastion for workers rights amongst wealthy industrialists and merchants. The current building, constructed by the Irish Transport and General Workers Union (now SIPTU) stands out on the Dublin skyline declaring the ambition and modernist ideals of the newly formed republic. Today the building stands neglected, surrounded by traffic, trainlines and trams in a no-man's land between Dublin's lively historic city centre and the bustle of docklands business area.

Widespread commercial development and urban renewal in this part of the city has led to contemporary discussion upon the disregard and destruction of independent cultural spaces, in particular night spaces, to the detriment of the city's identity. Improvement and sanitisation has led to the sterilisation of any activity considered insalubrious by mainstream society, or at least, its commercial interests. My research area examines ways to provide a second life for landmark buildings, conserving their architecture through the liberation of programme in order to cater for the cultural needs threatened by the sanitisation and removal of spaces for questionable activities and behaviours of subcultures.

"For many years past, Liberty Hall has been a thorn in the side of the Dublin Police and the Irish Government. It was the centre of social anarchy, the brain of every riot and disturbance." The Irish Times.

Easter 1916, Charles Townshend



*...shouting, railing... arm-waving, eloquent?-*

Dublin's Night Culture Under Threat

## **Adaptive Reuse**

*Adaptive reuse* in the architectural field usually concerns itself with the upgrade of the building envelope and the buildings environmental performance to extend its service life. However, I question if this upgrade is necessary in all adaptive reuse, and rather if the character and material quality of our built heritage might be better valued through repurposing; identifying uses which take advantage of the buildings features of obsolescence, for occupation as they are in their current state.

When the goal is not improving the commercial value of the building, greater freedom is allowed for experimentation, with the repurposing or subtraction of non-precious elements to cater to the wide variety and ever-changing needs of a truly responsive architecture. This informality, combined with the assembly and insertion of lightweight non-fixed elements enable the creation of an architecture of liberty.

Foundational reading leading to this idea focused on responsive architecture, of buildings which acted as frameworks for changeable elements or permitted interaction in other ways. In the *'Optimist's guide to the Anthropocene'* (2017) Manuel Kretzer speculates on the unknown effects of rapid change 'so fast that we as humans cannot comprehend' and the need for an architecture which embraces the change and possibilities rather than reacting to problems change creates. The changes in office culture from enclosed spaces for work without distraction, to open plan spaces encouraging interaction and the meshing of ideas, and back to social distancing and separation in a pandemic driven era of remote working have occurred with such speed that many buildings are obsolete prior to completion. This emphasises the need for flexible space in which the definitions of work, play, socialisation, and rest are blurred.

The architecture used by the 'underground' subcultures, including queer culture, surrounding promiscuity, dance, and the night have often been hiding in plain sight. Until the late 20th century conservative culture in Ireland limited discussion of sexuality to the marital bedroom, and expression outside of this

sanctum considered inappropriate or scandalous. Not unique to Ireland, large cities have always offered spaces to hide, offered anonymity amongst crowds of transients, and density leading to the gathering of those with shared desires to revel and celebrate a distinct urban culture away from mainstream society.

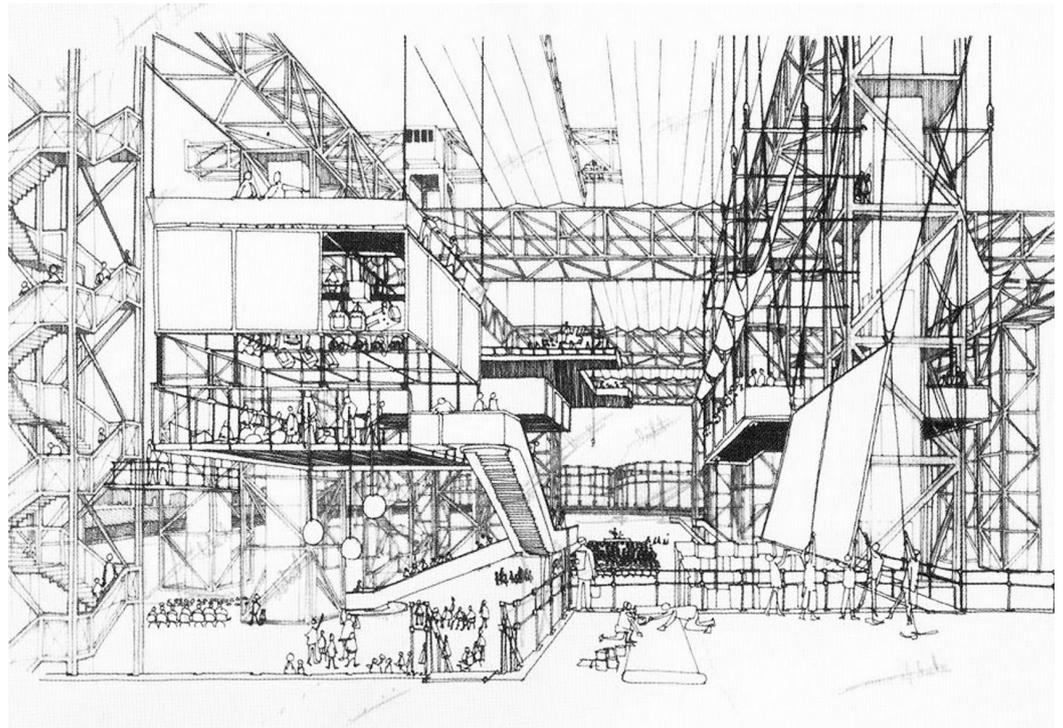
In its first incarnation Liberty hall was a playhouse and theatre for dockers, sailor and merchants at Dublin Port. The area immediately behind Liberty Hall and the custom house was known as 'the Monto' a red-light district immortalised as "Nighttown" in the "Circe" chapter of James Joyce's novel, Ulysses.

The atmosphere of theatres, brothels, and dance halls share characteristics of light and the play of light, casting audiences into darkness, illuminating features, and adding a visual dimension to music. Moonlight, moving vehicle lamps and shadows cast upon streetlight create variable lighting conditions which play to heighten the experience of night time encounters. Queer culture sought out spaces of darkness with just enough light (or none at all) in which to avoid unintentional identification. 'Underground' references the invisible, below the surface nature of these cultures which exist at limited time periods, limited lighting conditions, and are limited to those identified as 'others' by society. Occupation took place of public spaces such as parks, public toilets. Squats of abandoned buildings and low-rent ex-industrial buildings, through informal architectural adaptation, housed cultural venues such as dancehalls, performance spaces and artist studios. When these spaces are threatened by development, my research idea is to identify and apply the properties to new spaces to re-enable the threatened culture.

Technologically there is an opportunity to develop a system for the construction, movement, and disassembly architectural elements through the building that maximises flexibility while satisfying necessary building regulations for occupant safety. Large spaces have the opportunity to exist empty of new architectural interventions for some events, or be divided by flexible secondary spaces such as foyers, passageways and staircases as required. The temporary architecture of stage set design requiring easy movement and disassembly is extended beyond the stage and distributed throughout the building.

*'The giant crane, the gantries.-'*

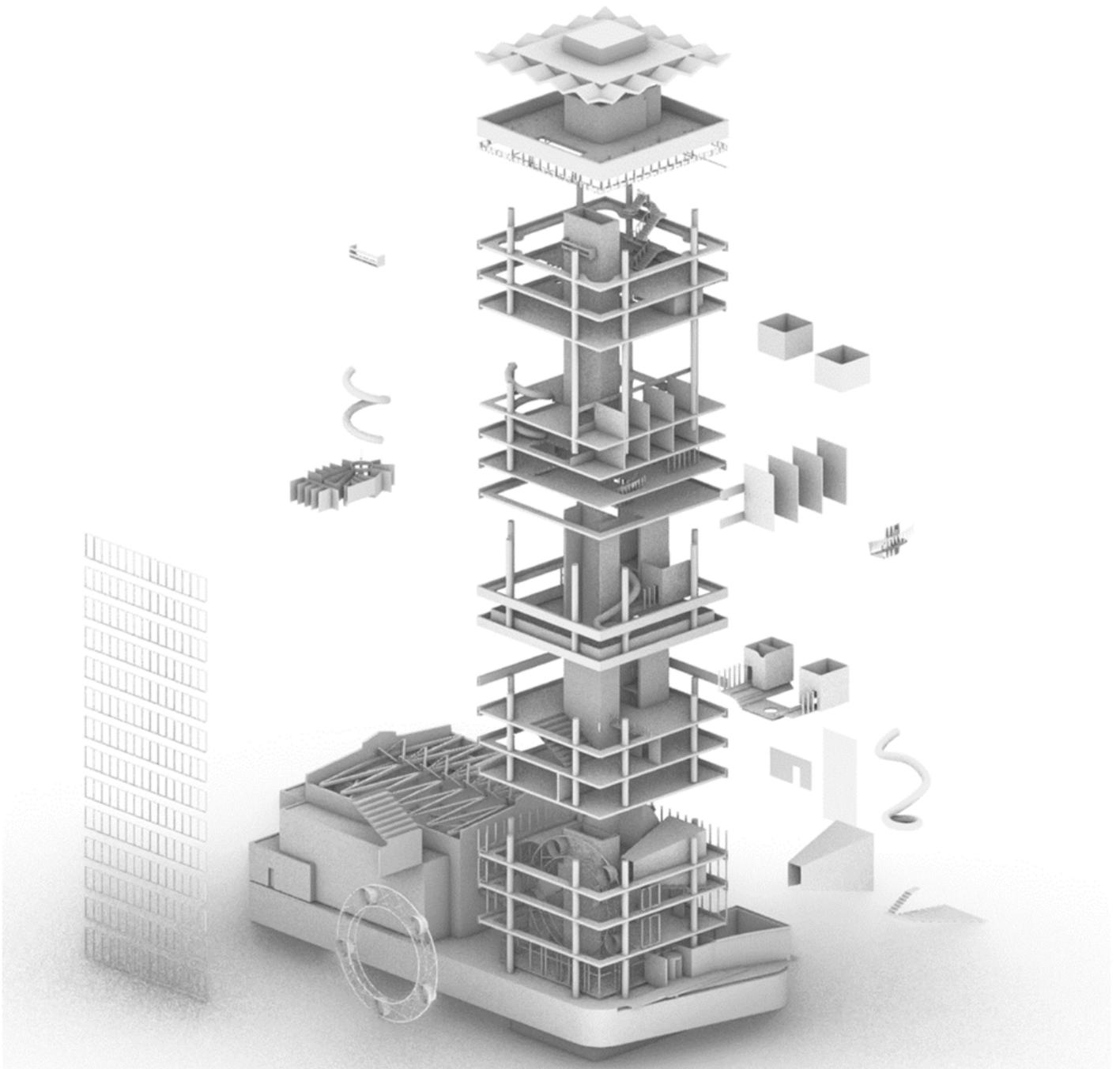
Several references are made to Cedric Price's Fun Palace in Kretzer's text. Stanley Mathews (2005) examines Price's synthesis of contemporary discourse on cybernetics, situationism and theatre to create an improvisational architecture to negotiate a constantly shifting cultural landscape of the post-war years. The main features of the project were the dynamism and impermanence of the building comprised of a frame into which movable and resizable circulation and spatial elements could be arranged and moved as required.



'No concrete stadia stained and cracking, no legacy of noble contemporary architecture. Nothing will last 10 years, some not 10 days' 'with flexibility goes informality.'

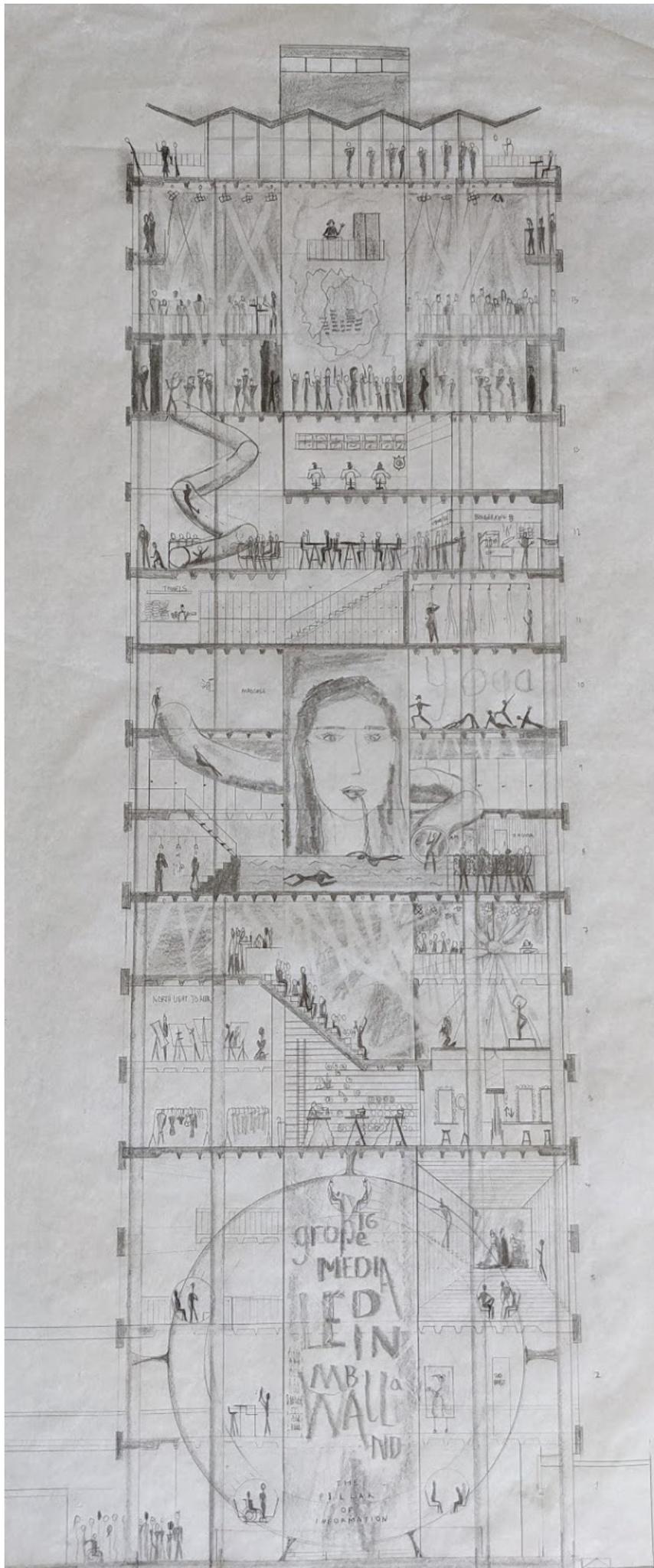
*The Fun Palace by Cedric Price*

Following from a position paper derived from these texts, I began to research through a design studio project based on the tower of Liberty Hall, using the existing building as a structural frame and shell in which to insert new lightweight circulation elements such as slides, staircases, passages and mechanical ferris wheels. These insertions were facilitated by an architecture of subtraction, where the waffle slab was punctured to allow this movement in addition to a variety of spatial experiences of volume and visibility.



*' - Babel'd above our streets - '*

Liberty Hall as a Fun Palace  
Semester II



Rooftop deck

DJ, Gallery space

Bar, Mezzanine

Dance Floor, toilets

Security and staff

Food hall and relaxation area

Changing and Showers

Massage and Yoga Studio

Cruising area

Swimming Pool, Sauna, Steamroom

Performance Stage + Bar

Artists studios and Dressing rooms

Picture House

Art Gallery

Grand Lobby

## Other Spaces

The primary research question has evolved from how to preserve the integrity of Liberty Hall from radical alteration due to commercial forces, and how an affordable, adaptable architecture can help preserve and develop interaction, play and a space for those 'othered' by commercial forces.

Building on the precedence of subculture led usage and development of underused buildings in Berlin and in the artist led redevelopment of Dublin's Temple bar, I wanted to identify, if any, architectural characteristics that have led to their success and apply them to Liberty Hall through the means of continued research through design and drawing.

Building upon previous semesters design studio work, I wished to transition from the abstract, aspirational theme Liberty Hall as a fun palace and concentrate on the more delicate manipulation of spaces to enable different forms of interaction. The secondary spaces of circulation, elevators, stairwells, smaller antechambers, and large silent carparks generate an intimacy and privacy from outside the primary programmed spaces. My hypothesis is that these other spaces, often designed out, or an architectural afterthought, are the spaces which offer liberty from the performed conformity in primary spaces. Activated at limited times of the day, through the act of people moving through them or utilising them for movement between destinations, rites are performed such as checking oneself in an elevator mirror, or casual chat between colleagues permitted whilst descending a stairwell which could be considered a undiligent or a distraction in the workplace. These are spaces of decompression from particular behaviours induced in primary spaces and both types of space support each others existence, termed *heterotopias* by Michel Foucault.

Concern arises surrounding the limited commercial value of these spaces, where maximising the rentable floor area, (and the productivity of staff) has led to the 'designing out' of such secondary spaces for people to act as they please. While it has become fashionable to incorporate soft furnishings, lounge areas and elements of fun and play within modern office environments, often this space sits unused, uncomfortable in the openness and oversight of the workplace and the obligation to be at work. Rather than freedom, people are softly reminded of their position within a heirarchy in which privacy, and freedom, are strictly curtailed.

This contrasts with the environment of a stairwell or dim corridor, over which nobody would claim to be the boss. Older buildings such as Liberty Hall have layers of such secondary spaces, altered and added to over the decades. Narrow spaces restrict the movement of light and force proximity and interaction. Layers of fire doors, corners and building services create nooks of privacy. In discussing their '*Cruising Pavilion*' at the Venice Biennale Octave Perrault observed:

“Architecture has been trying to do the exact opposite for so long. Making big open spaces with no separations nowhere to hide, nowhere to do anything dubious”



Dimly lit layers of privacy- The Cruising Pavillion  
Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault, and Charles Teyssou



Darkness designed out- the illusion of freedom in contemporary office design  
Microsoft Ireland RKD Architects.

## Literature

Researching responsive architecture began with looking at readings by Philip Beesley. Among examples discussed in *'Responsive Architecture/ Performing Instruments'* were Cedric Price's Fun Palace and Lawrence Halprin's Lovejoy Plaza. My interest in architecture of freedom and fun developed from these readings, and the importance of durable architecture that people can 'play' against. This work informed my second semester work of the tower as a fun palace.

While initially seeming unrelated, *'The Death and Life of Great American Cities'* (Jacobs) also contained a theme emphasising the importance of keeping older, more affordable buildings in neighbourhoods for the purpose of sustaining the culture of a community, and not just those with the means for new buildings. It is desirable to keep new buildings pristine and maintain their 'newness' limiting potential interaction and enforcing certain behaviours between a building and its inhabitants. Aldo Rossi's *The Architecture of the City* argued for the creation and conservation of architectural landmarks as key to a city's identity. Liberty Hall is a Dublin example of such a landmark.

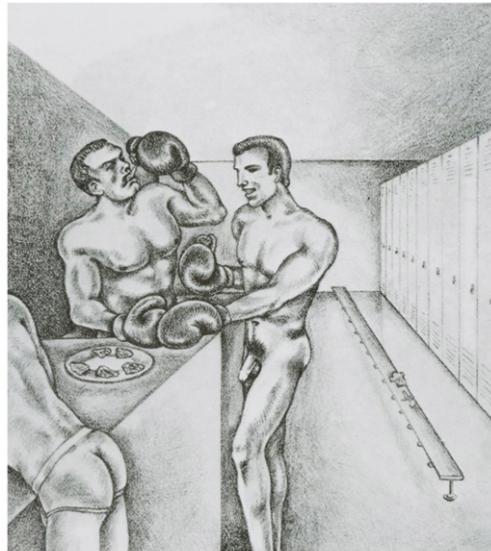
The broad field of these texts nonetheless converged around an urban theme I called Architecture of Liberty, and the increased social, cultural and community value obtained from buildings with decreasing commercial value. The cheapness and unpreciousness of older buildings permitted different modes of occupation, adaptation, and the lack of oversight and surveillance permitted behaviours considered undesirable in normative society.

Rem Koolhaas's *Delirious New York* resonated with this idea, with examples of the fast, fun, short-lived architecture of spectacle found in Coney Island- a place defined by its liberating pressure valve from strict normative grid applied to both urban design and working life in Manhattan. The movement of spectacle into the city screened behind the walls of lavish hotels such as the Waldorf Astoria suggested an exciting duality. The simultaneously social and anonymous male-only programme of a locker room complete with an oyster bar behind the regular façade of the Downtown Athletic Club directed my research to focus on the spatial hybridity designed into these buildings and an architecture was less concerned with edifice and more on the spatial experiences within.



The Downtown Athletic Club locker room  
Previous page: building section

*Delirious New York*, Koolhaas (1978)



As seminal texts in architectural education, all date from the mid to late 20th century and apart from Rossi's text, all relate to the American urban environment. The worlds of Delirious New York are large scale, top down and quite removed from the Irish Urban landscape, around which the Jane Jacobs ideas surrounding the agency of citizens and David Harveys '*right to the city*' of its inhabitants are prevalent contemporary theme. 'The question of what kind of city we want cannot be divorced from that of what kind of social ties, relationship to nature, lifestyles, technologies and aesthetic values we desire.' (Harvey, 2008)

Critique of the design project at the end of the second semester surrounded the over emphasis on Liberty Hall as a boundless hedonistic utopia as opposed to the more hybrid performance of intended use and background activities enabled through a change in time, visibility, and light.

For the purpose of discovering the needs of different subcultures, I began to look at queer theory, exploring links between Foucault's work on sexuality *Discipline and Punish* and more architecturally referenced *Heterotopias: Of Other Spaces*. Foucault's discussion of Heterotopias, explained by Gordana Fontana-Giusti's text '*Foucault for Architects*' documents the history behind the creation of 'other' in contradiction with the 'fortress of order' and 'castle of consciousness' during the Middle Ages. 'Rules' preclude certain developments, behaviours and freedoms from occurring, while simultaneously generating observation and notoriety of these activities occurring. Disquiet at the end of the Middle Ages led to the need for enclosure of life and behaviour that did not conform, leading to the creation of schools for children, hospitals for the sick, graveyards for the dead and asylums for the insane.

Madness and madman become major figures, in their ambiguity: menace and mockery, the dizzying unreason of the world, and the feeble ridicule of men' (Foucault 2009: 11).

This 'othering' is a consequence of power as exercised in Europe. Sexuality was controlled with a motive of honing tuning and restricting society to norms through normative mechanisms with the goal of maintaining 'biopower' – a economically productive, self-sustaining, obedient workforce without room for those that did not contribute to growth.

Foucault sees architecture is one of elements of support of normative mechanisms, with the:

allocation of people in space, a canalization of their circulation, as well as the coding of their reciprocal relations. So, it is not only considered an element in space, but is especially thought of as a plunge into a field of social relations in which it brings about some specific effects (Foucault 1991).

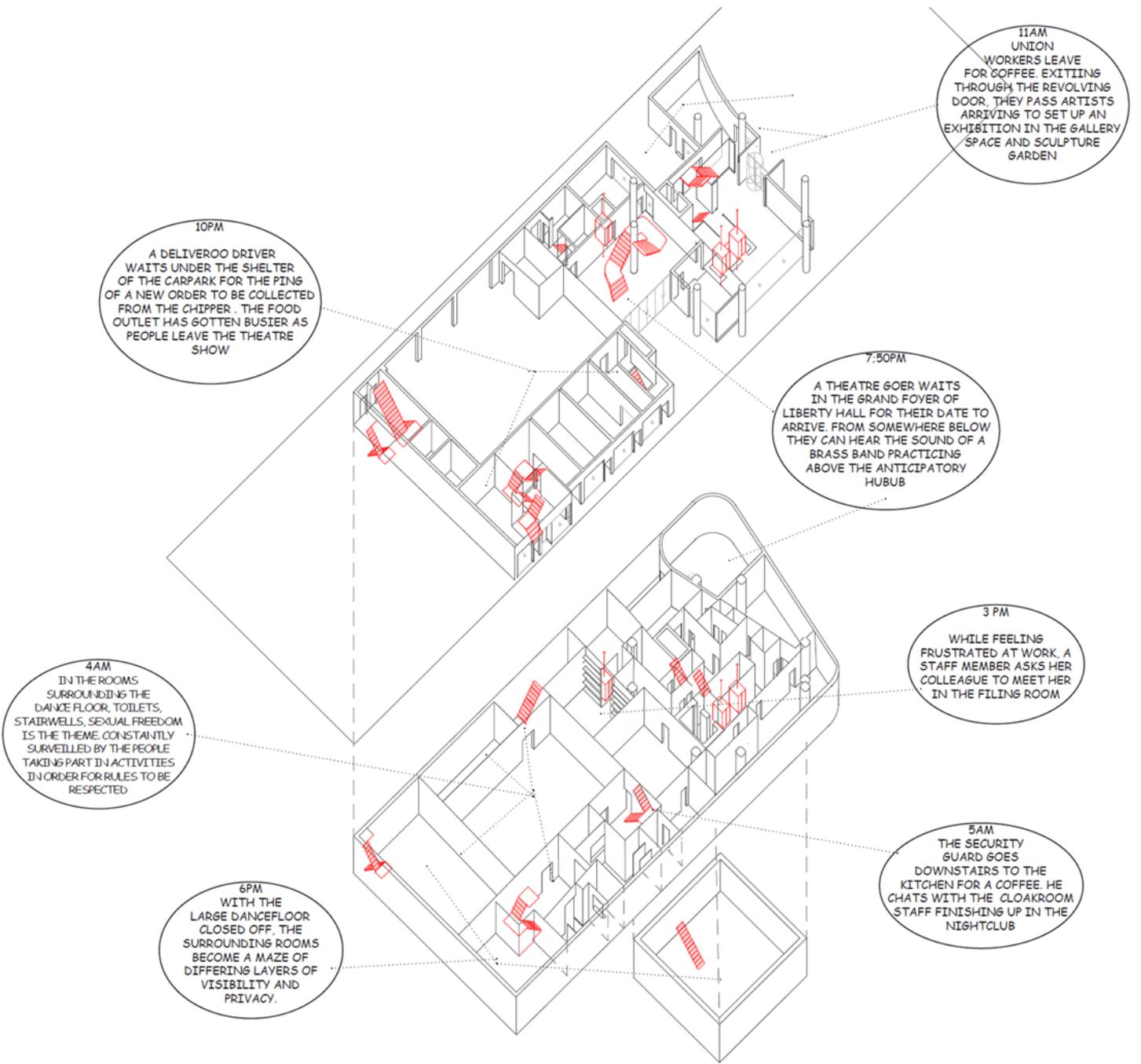
Heterotopias were further explored by Foucault following a workshop at the Centre d'Etude d'Architecture in Paris in his text 'Of Other Spaces' (1967)

He categorises the properties of heterotopias as privileged, sacred, or forbidden places, often reserved for the individual in crisis. They have boundaries to isolate them and systems of opening and closing, creating the illusion that one place is orderly because it is juxtaposed with a place of disorder.

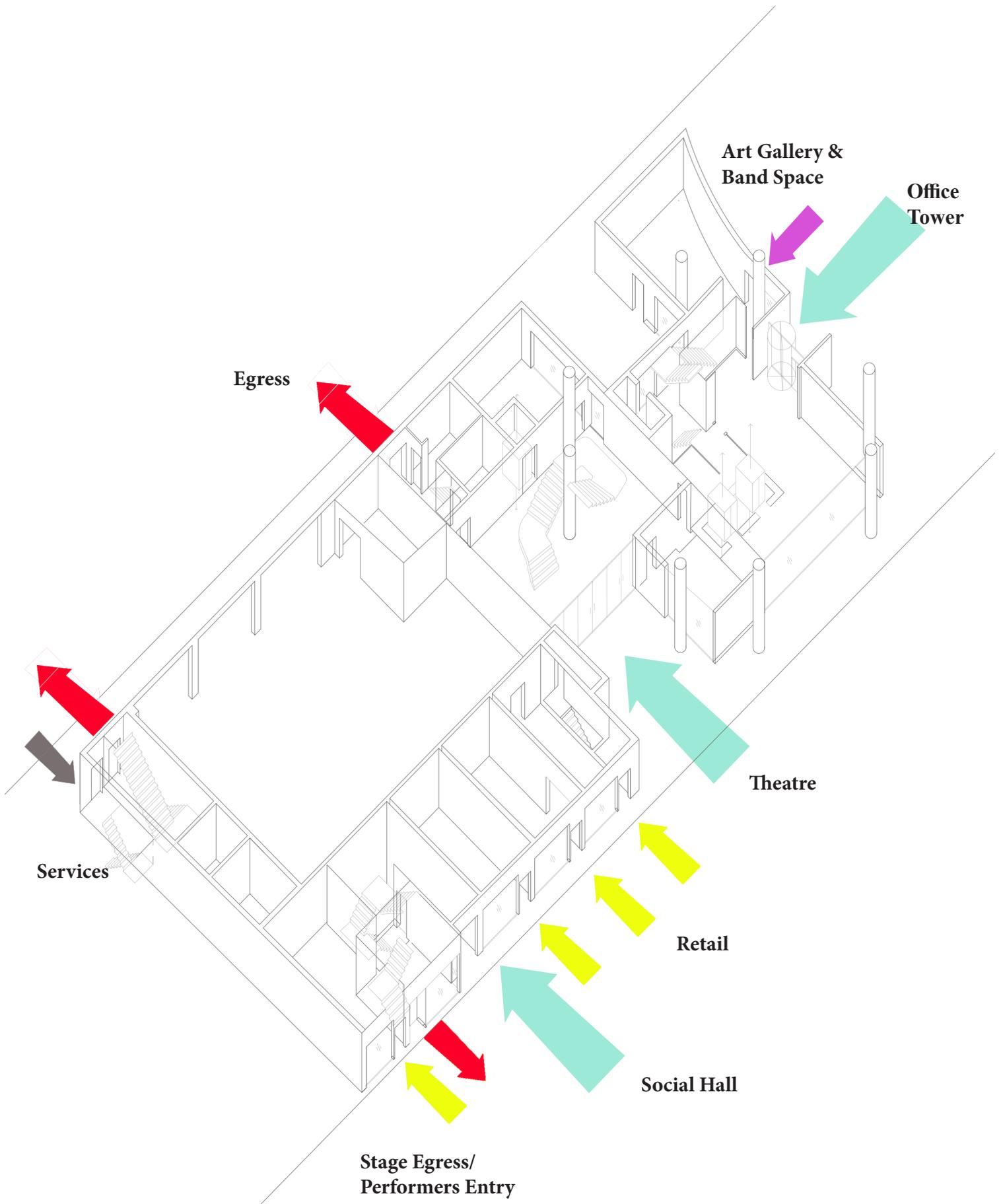
...heterotopias seem to have a function that takes place between two opposite poles: on the one hand, they perform the task of creating a space of illusion that shows how the nature of 'real' space is more illusory; on the other, they have the function of forming another space, perfect and well-arranged, from which the present space emerges as disorderly. (Giusti, 2013)

Applying this concept of heterotopias to my design studio project, it suggests that the space for subcultural activities to exist can be experientially elevated through their juxtaposition with spaces of order, in which behaviour follows strict codes applied through group surveillance- for example in an open plan office space or a dance floor. After extended time spent in such spaces, the contrasting social experience provided by passageways, stairwells and smaller spaces is heightened. Circulating towards each other in opposite directions, people might first notice another as an obstruction along their path to be avoided, but moving off of a path or corridor is not possible. A form of body language and interaction is required in order to know which way to pass, requiring acute observation of the other, acknowledgment of their presence. Such behaviour may lack the same intensity in more public settings where people are engaged in other tasks or interacting among a group of people, and can be intensified by slowing down movement, lingering (and creating spaces to linger), gazing and giving full attention to the interaction. The language of interaction can be verbal, but typically isn't.

it is not that language wants to conceal anything; language simply exists as that hidden duplicate of the visible... this is the function that language has from the moment it begins to flow among concrete objects and it is the reason why things are perceptible only through language. (Giusti- 2013)



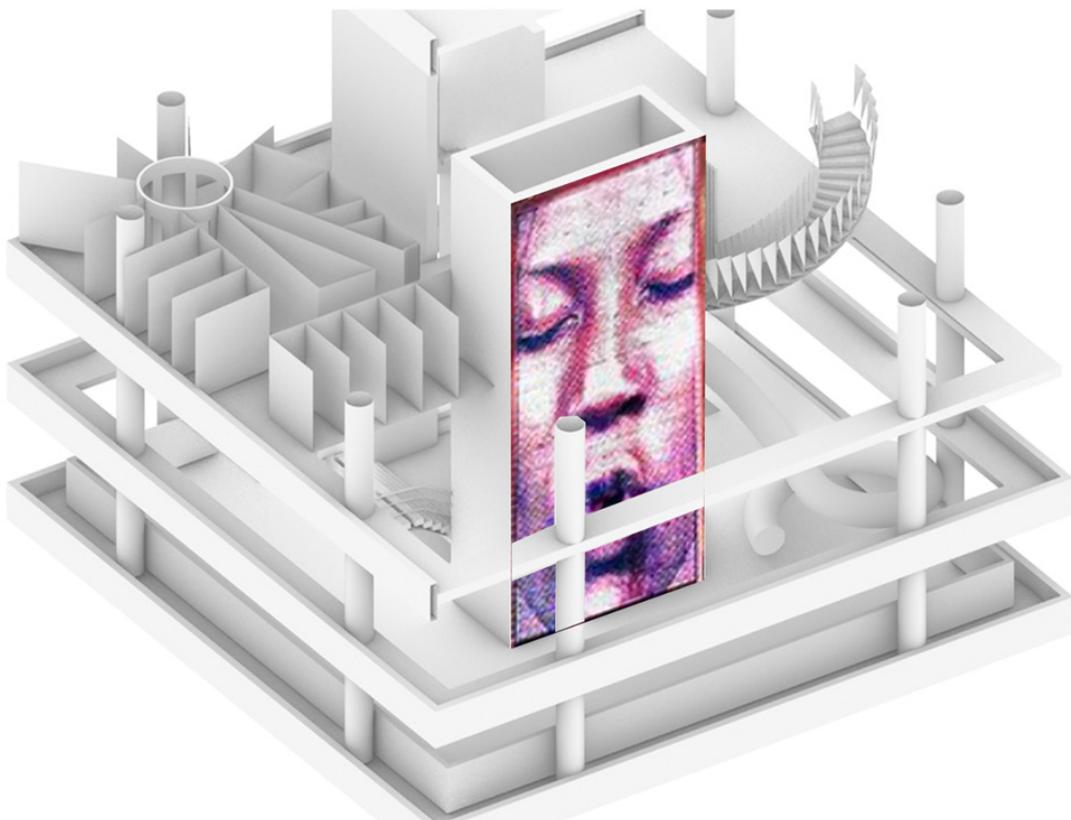
Vertical Circulation Paths, Liberty Hall  
Semester 3 Design Project



Thresholds, Liberty Hall  
Semester 3 Design Project

This characteristic is often extrapolated to the explicitly designed spaces of dark rooms, gay saunas, and sex clubs where circulation paths form labyrinths in which encounters are continuously ignited by proximity- but also occurs in spaces where this is not the design intention, such as department store washrooms, locker rooms, and other spaces in which the possibility of being caught or seen heightens the intensity of interactions as a rebellion against the normative.

The division in a heterotopia does not have to always be a physical structure of a but sometimes the removal or reduction of surveillance- for example in a theatre space or a cinema- where darkness, distraction of spectacle and the mono-orientation of patrons seating generate the seclusion within a space which is heavily ordered.



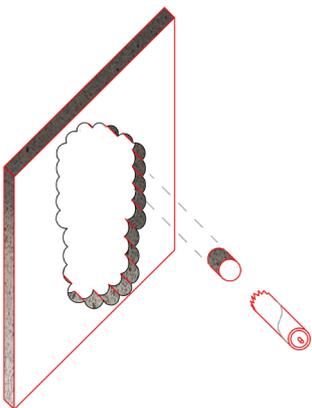
Pool area and dark rooms enabling layers of visibility, privacy, and interaction  
Elevating the Underground, Semester 2 Design Project.

## Testing through Design

Initially the design project was an application of spectacle and performance within the façade of a 1960's office tower in the second semester focused on ideas of hedonism and play derived from Delirious New York and Price's Fun Palace, and the sanitation and removal of spaces for culture and 'others' by walls of financial capital derived from Jane Jacobs and Caruso St. John.

Notwithstanding its prominence in Dublin, Liberty Hall has never been fit for purpose according to its occupants due to excessive heat gain and loss, small floor plates which offer little flexible space around poorly laid out circulation.

At different stages I have made drawings regarding thermal issues, however they have tended to draw focus away from the central idea. Kiel Moe's *Insulating Modernism* was an assigned reading for our Design Studio Unit, and while it has not been a core driver of the design, it did inform the direction away from the upgrade of the building through insulation, to one of capitalising on the abundant energy flows of its occupants rather than restricting or sealing them. To this end floor plates were opened to aid ventilation, concrete slabs were uncovered to capture solar heat energy in their thermal mass, releasing it at night for the nighttime occupants, and using the top floors of the building as a nightclub where the older building could easily cool and ventilate the heat generated by its dancing occupants.

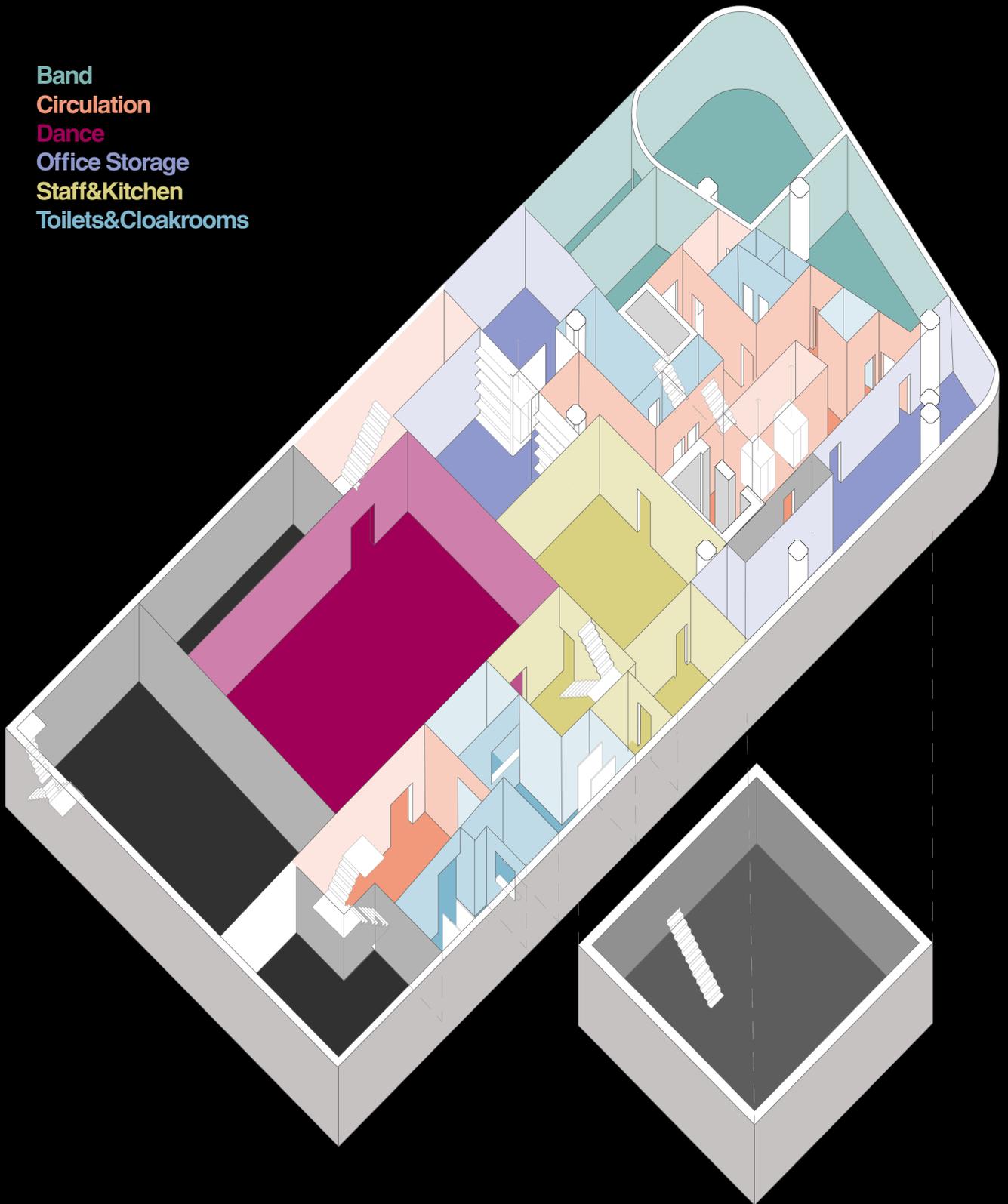


Further testing of these ideas, and exploring the themes raised in reading around the idea of heterotopias took place through drawing and physical and digital models as a design studio project imagining a phased occupation and alteration of Liberty Hall referencing Foucault in that the practice of occupying the space would lead to its development.

Freedom is not a location, nor a state of being; in fact, freedom exists only in practice, or more precisely in its practices. ...

He also acknowledges the role of architecture in power relations can be played with to enable heterotopias in which freedom can be experienced- if only as one part of the dichotomy. This idea is tested through taking advantage of the wide variety of circulation and servant spaces in the podium element of the tower, enabling new views through perforations, and concealing views through insertions will allow users to interact with and use the architecture, and adapt it to their needs.

Band  
Circulation  
Dance  
Office Storage  
Staff&Kitchen  
Toilets&Cloakrooms

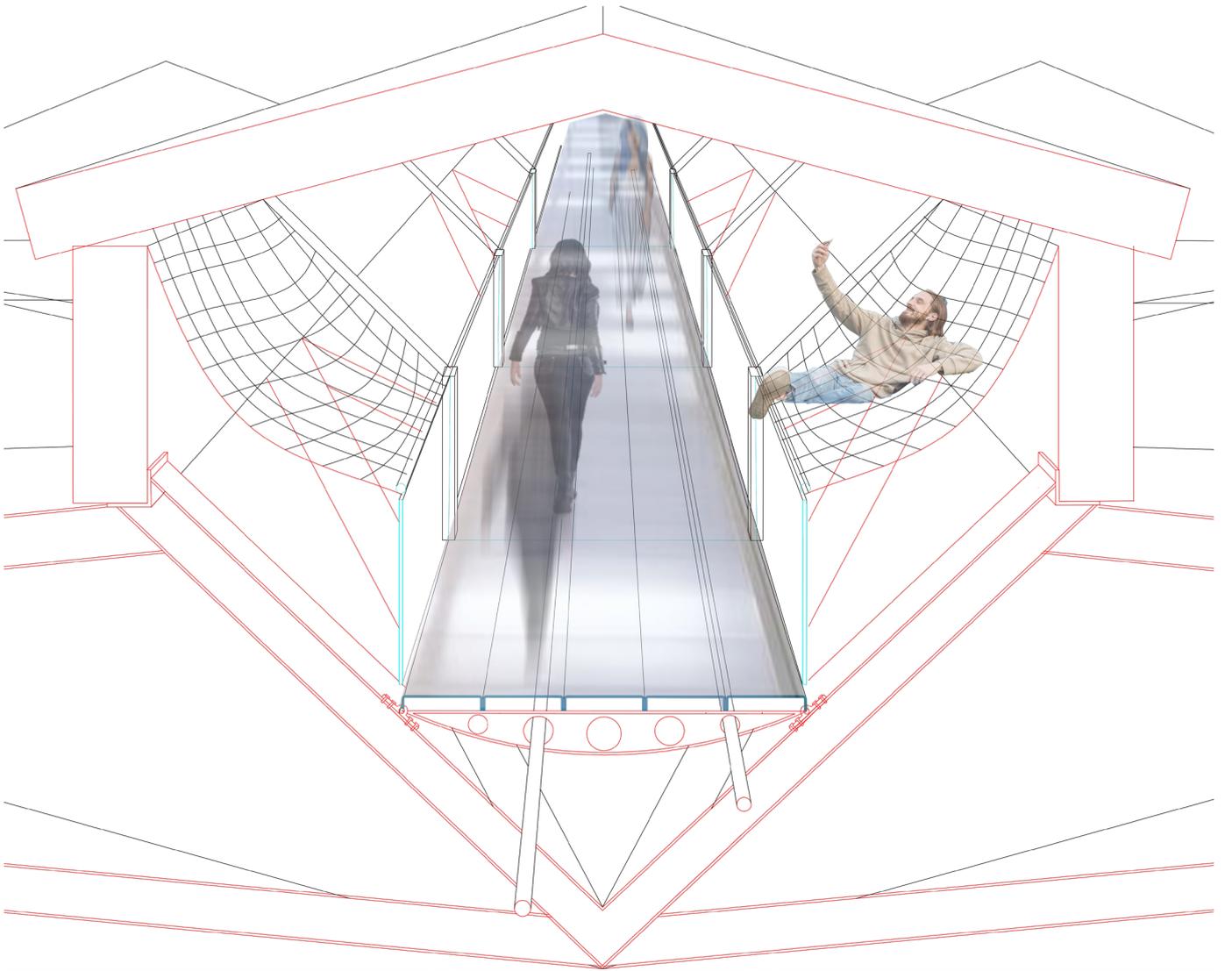
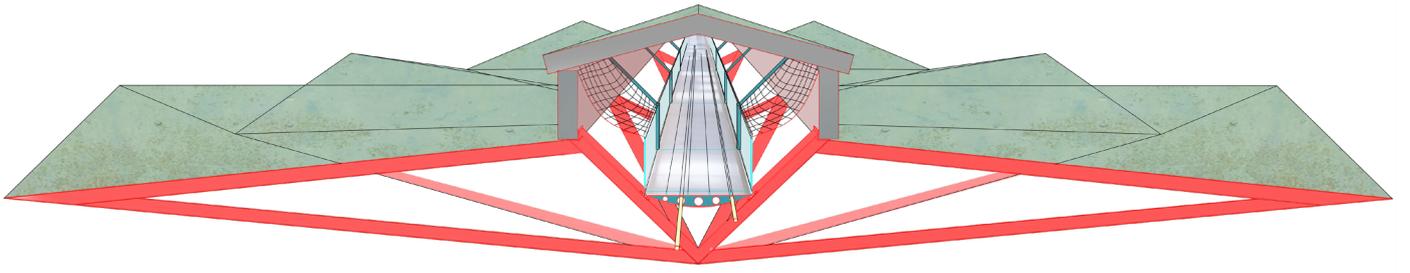


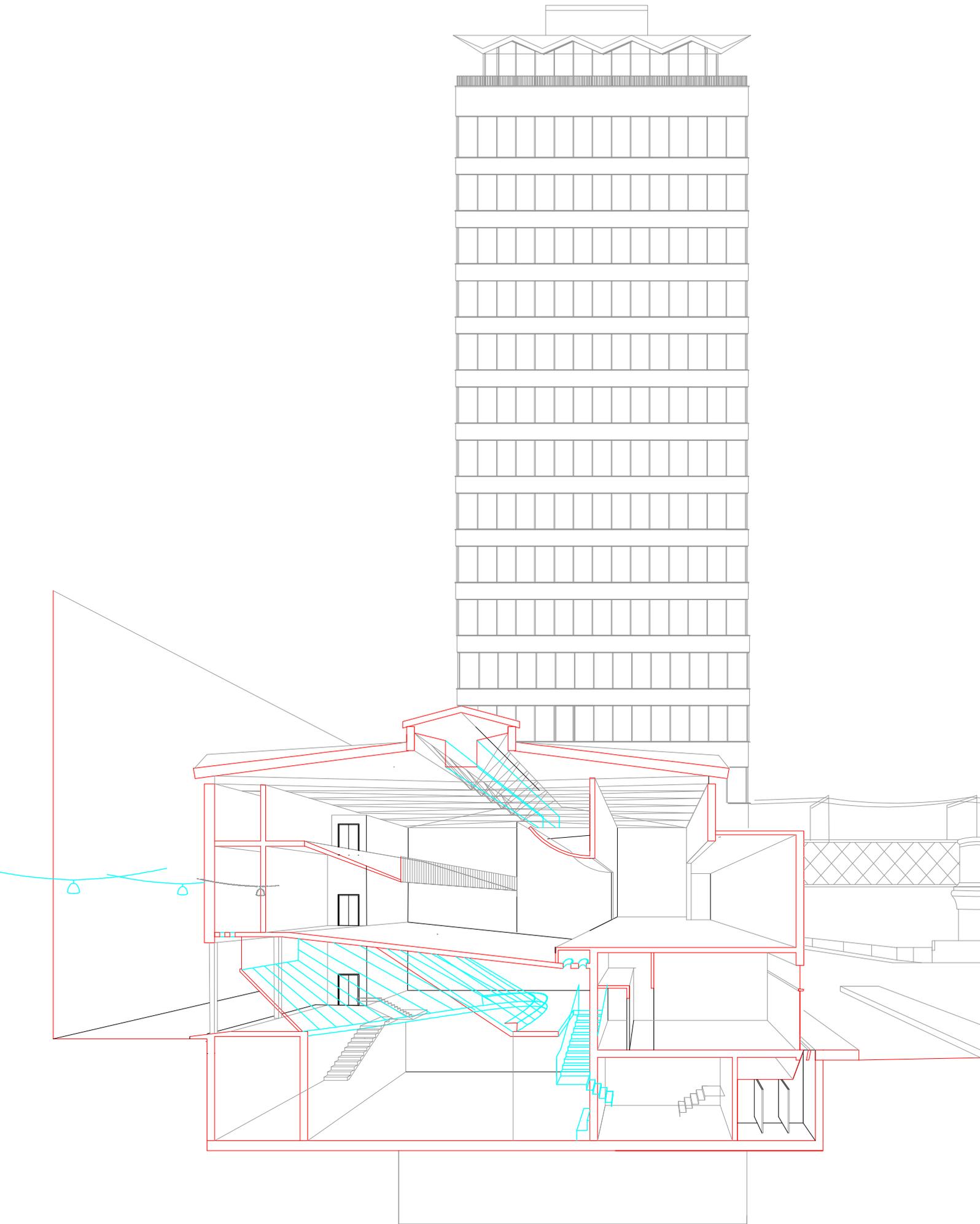
A maze of circulation and servant spaces encompassing the basement of Liberty Hall

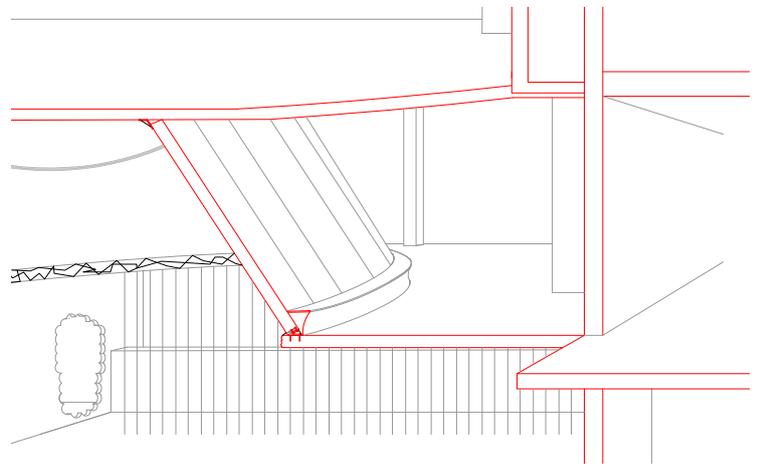
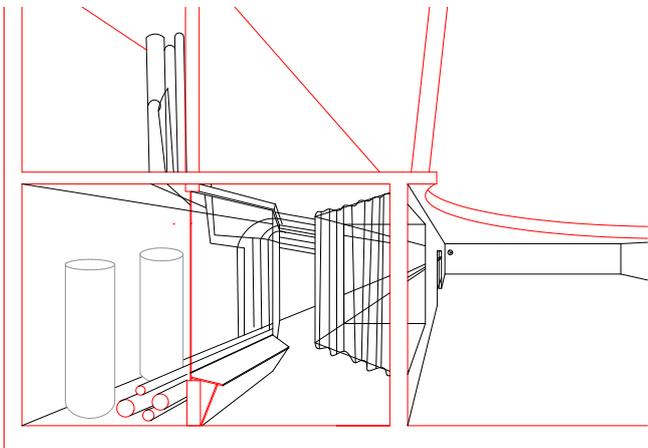
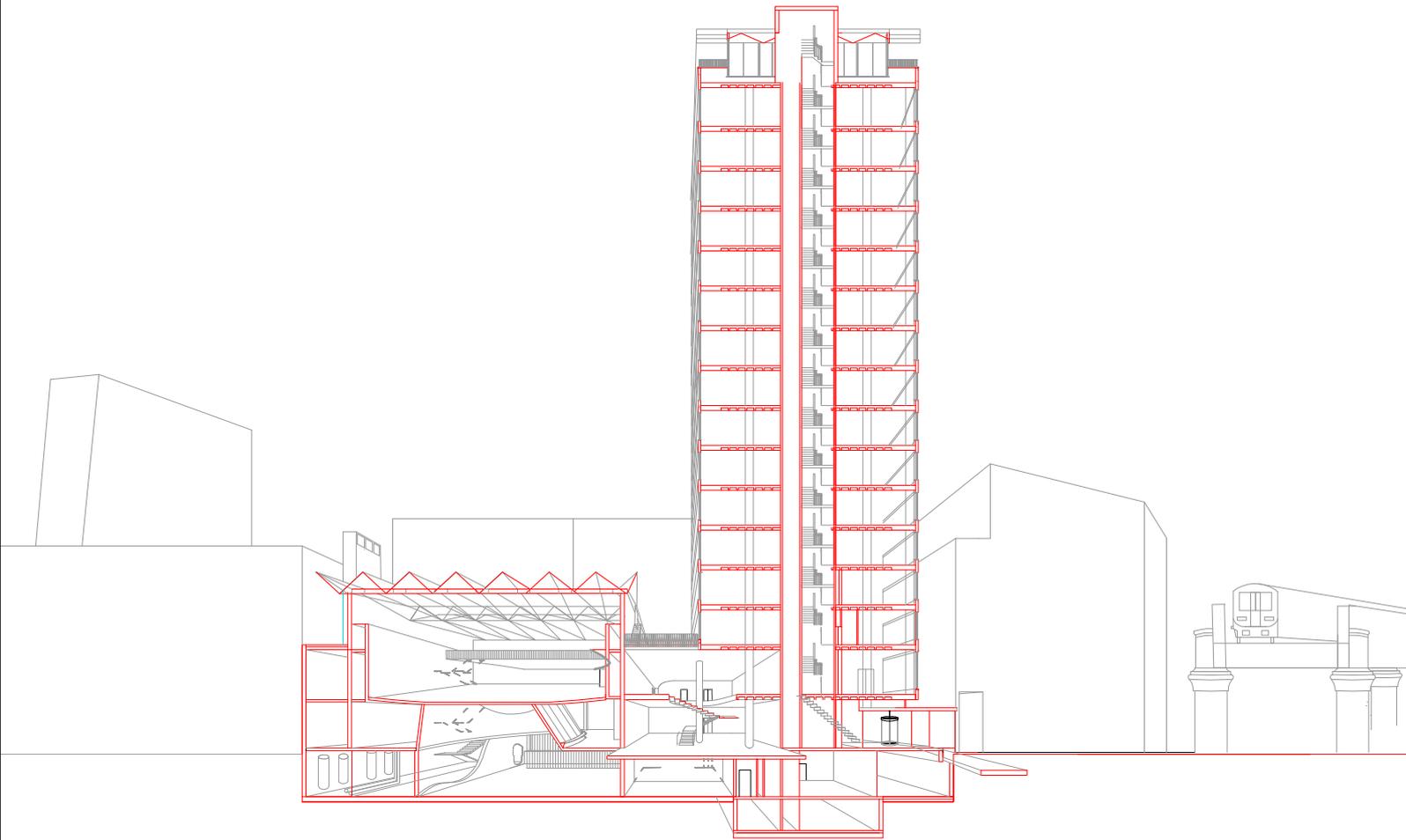


A potential ethical issue regarding encounters with subcultural groups is that by definition their activities and behaviour are often concealed from the mainstream, including the law. How public a space is raises ethical issues. A locker room may be limited to a defined gender, and members of a club. A nightclub, while public, is restricted to legal adults. Trains, trams and public parks are open to the wider public, department stores are public yet confined spaces, where children are let loose in a way they may not in public spaces, and therefore such activities by subcultures are undesired by shops proprietors as customer damaging. As spaces of experimentation, many activities are currently illegal, a fact which reinforces Foucault's idea of Heterotopias - and duly becomes less of a concern and more of a provocation.

To further involve these communities, I would like to present or exhibit the design studio project at Liberty Hall, and also online using a project website, to the different groups to demonstrate the opportunities of this approach for the preservation both the building and the groups themselves. The project may be of interest to Siptu, the current owners of Liberty Hall, who wish to investigate the future of the building in generating a conversation around how to best serve threatened cultures and also pay respect to their landmark building.







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On Bodies (sexuality) pp 115-122

On Spatiality (heterotopias) pp 61,77,134-138