

# Citywest

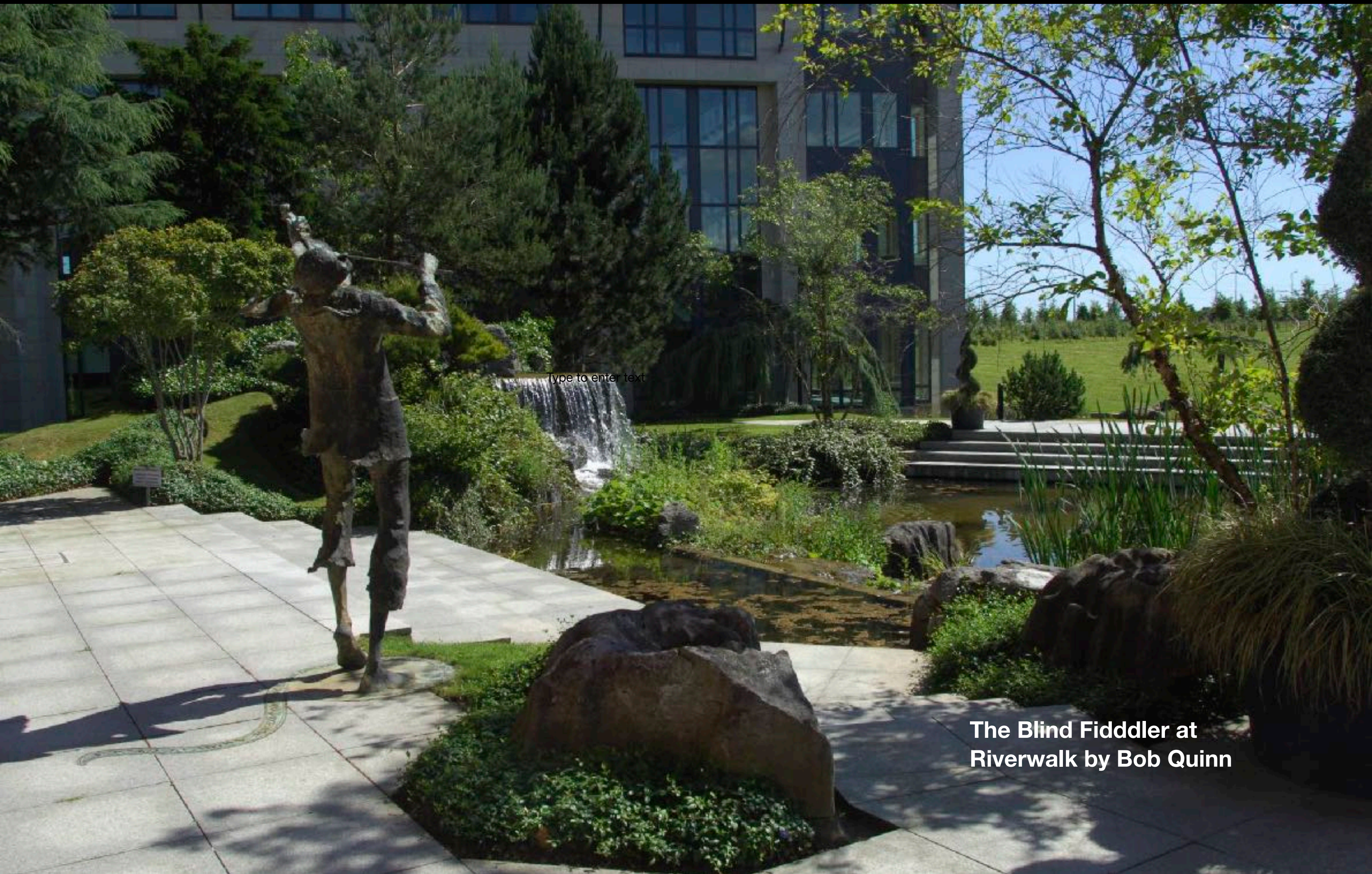
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## Home for Sculpture

“The Poetic Sentiment, of course, may develop itself in various modes-in Painting, in Sculpture, in Architecture, in the Dance, very especially in Music and very peculiarly, and with a wide field, in the composition of the Landscape Garden “

.....American poet Edgar Allan Poe from the Poetic Principle





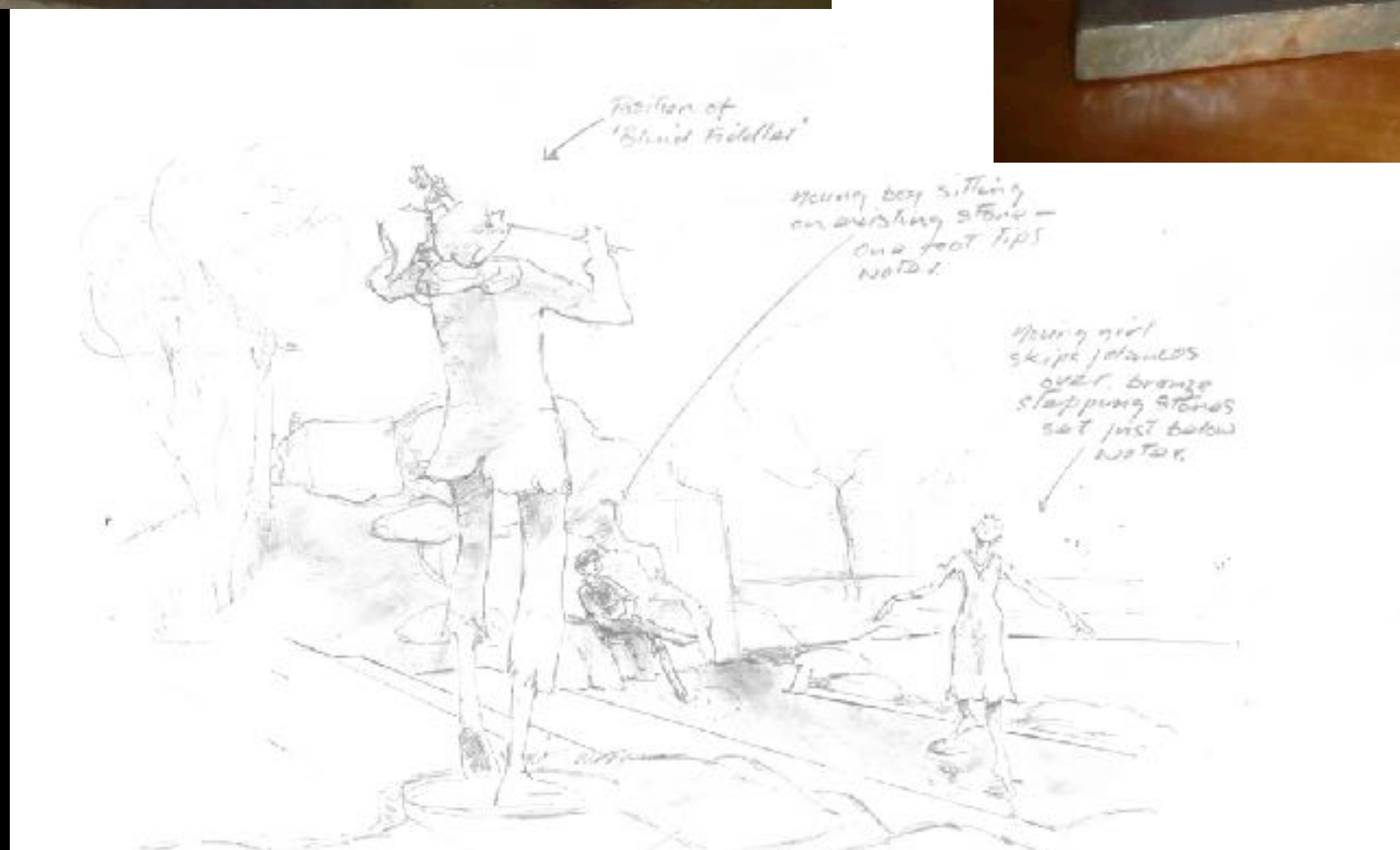
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**The Blind Fiddler at  
Riverwalk by Bob Quinn**









**The trilogy of the Blind Fiddler playing to the dancing girl and boy on the rocks at Riverwalk**





Temporary exhibit at the  
Tara Lake by Bob Quinn





**The  
Three Ladies  
in  
Riverwalk**



## Riverwalk



**A granite relief hand carving of a Kingfisher feeding its mate in the bridge at Riverwalk.**

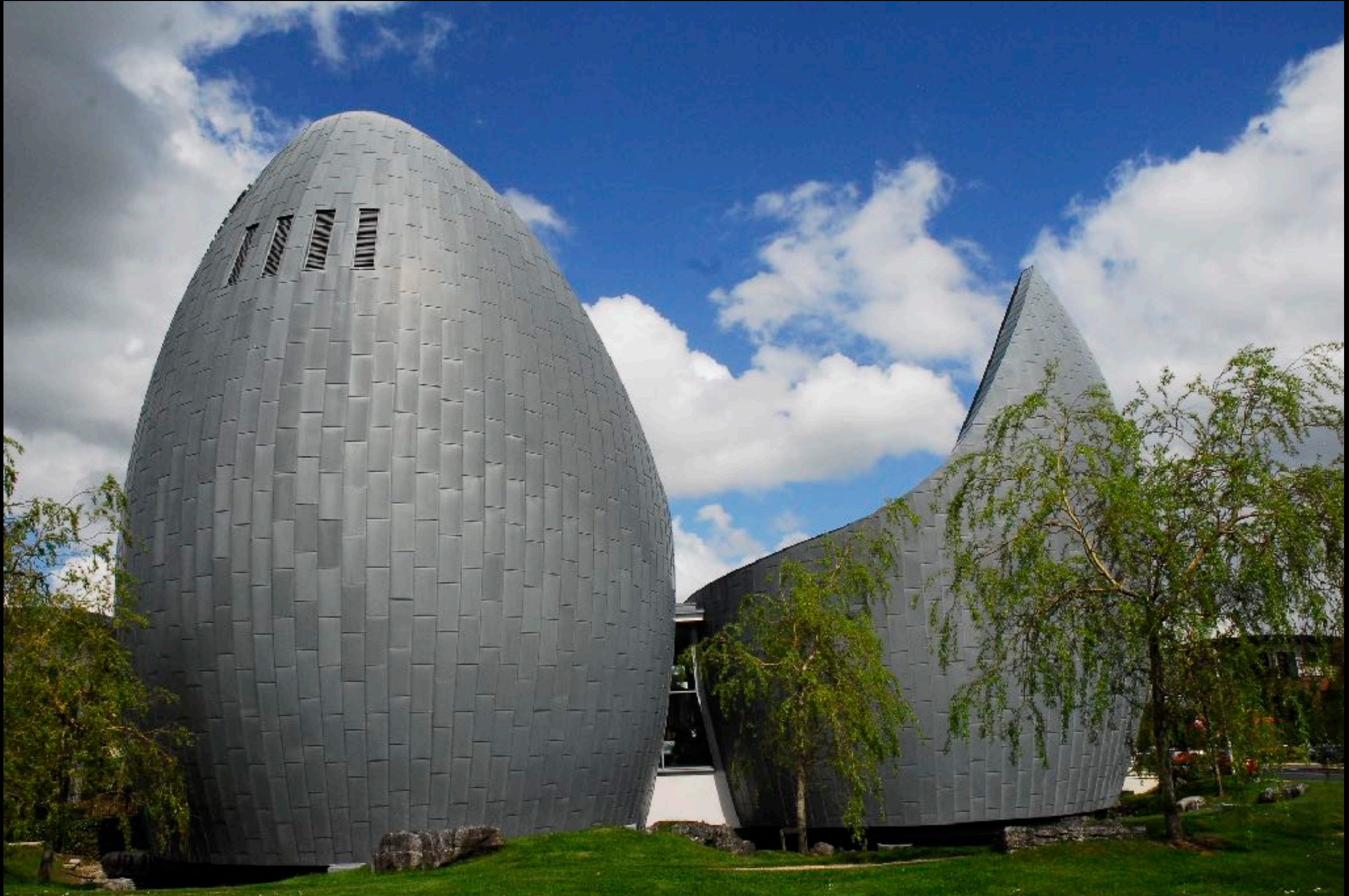




**A stone wall painting cut from a waste offset, sourced from a Leighlinbridge quarry, and mounted on a limestone slab.**



## The Tony Ryan Academy









## BOG WOOD MARKING THE ENTRANCE TO CITYWEST

In extensive areas of the west of Ireland entire forests of pine are preserved beneath the blanket bog. In raised bogs, pine forest was part of the natural vegetative succession from lake to bog. The three important types of wood found preserved today are scot's pine, oak and yew. They can be from 2,500 to 7,000 years old. Pine is found deep in the bog, and occurred in times when the drying of surface peat allowed a migration of pines on to the bogs. These scot's pine woodlands were open in character with an under storey of birch. In the ground layer ericaceous shrubs or heather species were important including ling heather and crowberry. Eventually the bog surface became unsuited to tree growth and regeneration of the woodland. As the climate became increasingly wetter and bog growth became active again the trees were drowned and seeds could not germinate.

Oak and yew trees are generally found around the edges of the bogs and were drowned as the bog expanded out of its basin onto the surrounding mineral soil. The lack of oxygen in waterlogged peat prevents the natural process of decay and ensures the tree trunks and stumps are preserved for years in the accumulating peat.

Scientifically, bog wood has proven invaluable as a dating tool and for studying climate change. This is made possible because of annual variation in the diameter size of tree rings. Tree rings are wide in a good growth year and narrow in a poor growth year. By studying and matching the patterns in tree rings from a wide range of bog wood samples, a year by year chronology can be built up. Queen's University in Belfast has a tree ring record compiled from 4,000 year old bog oak and other ancient oak timbers that spans 7,000 years. A pine chronology for Ireland is also under development. The tree ring chronology allows accurate dating of anything made from oak or pine in Ireland and the annual growth rings in bog wood timbers give a record of past climatic conditions.





## Michael Casey

Uppermost in the art of working with this wood in Ireland is Michael Casey. There is an Irish saying ‘that you can take the man out of the bog but not the bog out of the man’, Michael Casey is such a man. A man whose technical skills and his unique vision transform the peasant material into works of art that range from the classical to the contemporary for the past 35 years. Living in the middle of the bog on the edge of a lake he is at one with nature and of his material. The wood can be in his studio for more than a decade before they reveal themselves to him and then transformed into a form internationally sought and collected.







**A bin store shaped by its location**



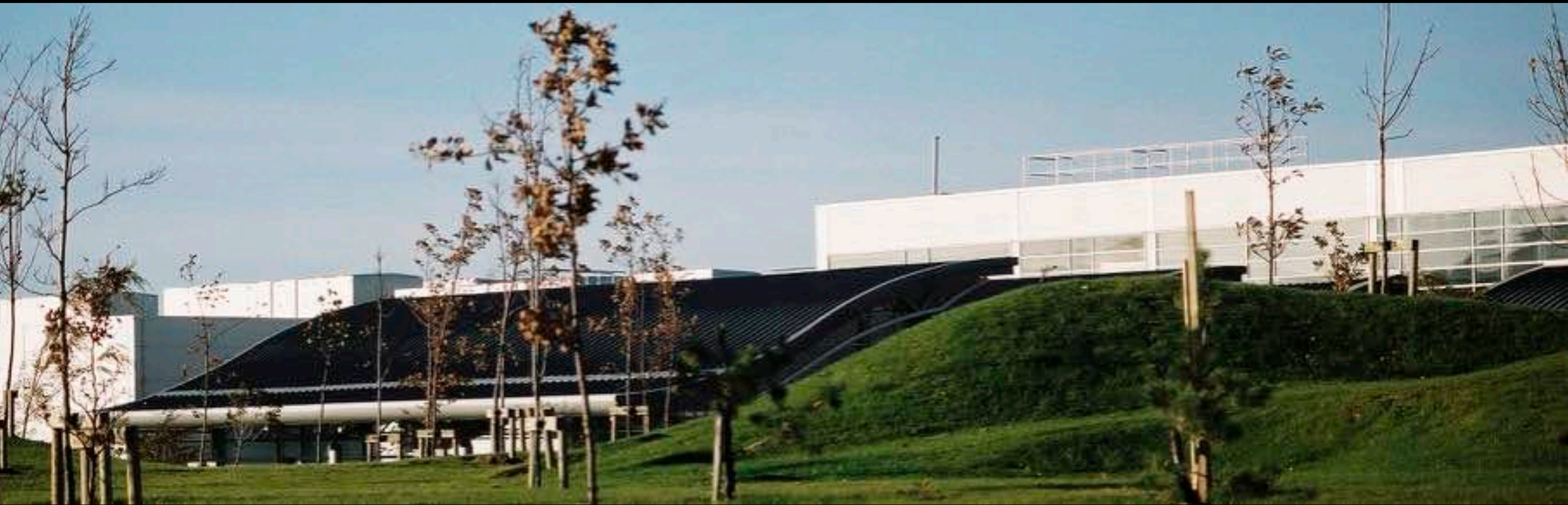




**Shelter, entrance, bin or feature walls shaped, and swirling as if by a natural force of wind, surf, glacier or sandstorm**







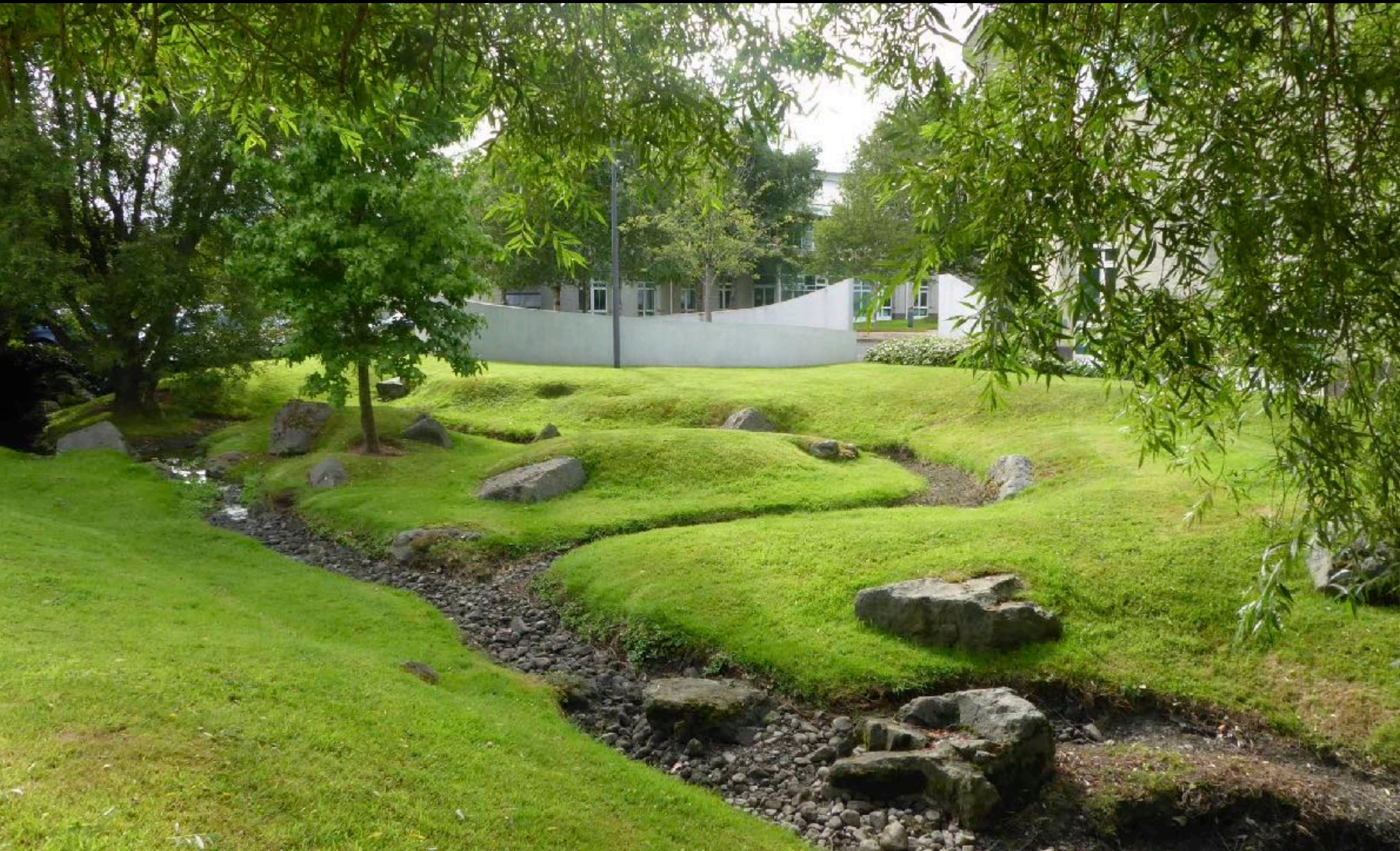
**Sculptural form is introduced into the landscape in the shape of topography scubas reflecting the roofline of XILINX. Sculpture is seen as extending and working with the total landscape, using the more traditional objects of sculpture only where it is a part of a larger design such as the 5,000 year old root rising at the entrance to XILINX ;**

**“ornaments can be allowed that conforms the perfect facts of the open air, and that flow out of the nature of the work, and come irrepressibly from it, and are necessary to the completion of the work.” - Whitman, Preface to Leaves of Grass.**











# Landform









# Landform





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