

A History of Women's Housing and the Call for Radical Refuge

Bachelor of Architecture 2023
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Introduction

Ireland is in the midst of a housing crisis. The most recent housing report showed 11,397 people are homeless and relying on emergency homeless accommodation as of late October 2022, which is up from 8,830 since October 2021 (Department of Housing, Local Government and Heritage, 2022). Historically these crises affect the female members of society more harshly and the current instance is no exception, with the number of homeless women increasing rapidly. The proportion of homeless adults in Ireland who are women stands at 41%, an amount that is significantly higher than the figures for the European average (Women's Aid, 2021). From 2015 to 2019, there was a 158% increase in women's homelessness (Women's Aid, 2021). Furthermore, Ireland is drastically under providing refuges for women in accordance with the Istanbul Convention, which is compounding the strain on women in volatile households.¹ Domestic violence is not seen as having any relationship to housing, but the absence of viable housing alternatives and the added risks of becoming homelessness can pressure women into remaining in dangerous homes for a prolonged period of time (Burke, 2022). How should architecture respond to this crisis? This thesis will examine the idea of specialised women's housing. Beginning with its global origins, and what factors contributed to its creation as a typology. Following with an analysis of different housing models to illuminate how they work and how they contribute to the tenants' lives. Finally, it will assess if the approaches developed could be useful in the current crisis we, as a country, are facing.

The application of such practices in an Irish context will be explored. The studio design project will incorporate the ideologies of Critical Care discussed by Fitz et al. (2019), in order to engage with the Sustainable Design Goals (SDG) that address societal issues.²

¹ 'The [Tusla] report says the number of available spaces needs to more than treble – from 141 to 476 – to meet international obligations. The Istanbul Convention, ratified by Ireland in March 2019, commits signatories to take all steps to combat sexual and gender-based violence and says there should be one refuge space per 10,000 of population.' (Holland, 2022).

² SDG No.3, 5, 10 & 16 (United Nations, 2022).

The Origins of Women's Housing

The emergence of women's housing began to be seen in early 19th century America. Due to industrial growth, the number of single women working in urban areas grew, but their income was much lower and available living situations were squalid (Harkrader, 2019). This became a literal housing crisis but also a figurative one, as it confronted the traditional role of women in society. Harkrader (2019) noted that urban housing for single working women became a central aspect within the struggle for acceptance as independent citizens. Women's housing meant something more than the literal space and grew to represent women's autonomy. There is a very early example of women's housing seen in the 1860s in New York. The Ladies Christian Union (LCU) was composed of wealthy, philanthropic Christian women who decided to provide low-cost housing for single working women (Harkrader, 2019).

However, being connected to a religious charity meant that Christian beliefs were enforced upon the tenants. Strict rules within these LCU homes were designed not to encourage but in fact to enforce the behaviour deemed appropriate by their members (Harkrader, 2019). 'Mothers' were in charge of the house and of keeping the women or 'daughters' on the straight and narrow, these facilities were more like a school for girls than anything else. These early homes were former middle-class houses refitted with genteel furnishings, while the interior spatial organisation of parlour, dining room, kitchen, and upstairs bedrooms was maintained (Harkrader, 2019). The living environment in these models was closer to that of a boarding school. The LCU had strict rules, yet we will see this throughout time in women's housing models. A way of living is almost always instilled within it, rather than a neutral space in which a woman could create her own definition of living.

Harkrader (2019) noted that there was a shift in the late 19 century, with women now taking up employment in white-collar positions as well as those in more working-class jobs. This change in class level of single women's jobs led to the demand for different housing solutions. The first new building designed specifically with the needs of single working women in mind was constructed by the Young Women's Christian Association of New York City (Harkrader, 2019). This new, purpose-built housing was designed for women but again, strict house rules prevented tenants from having any real independence. The design decisions relating to women at the time were heavily focused on creating

environments in which they could practise their roles in domestic life before marriage, rather than providing spaces for them that complimented their careers in an urban setting. The public spaces within these buildings were grander than the private quarters, encouraging activities that could be misaligned with the tenants actual lives. Designed for women, but still not accepting of the reality of the women occupying the building.

The mercantile magnate, Alexander T. Stewart, whose stores employed a large number of young women, proposed the Hotel for Working Women in 1869 (Harkrader, 2019). This hotel for women was an unusual typology but never came to fruition. However, it did act as inspiration for another women's hotel, the Martha Washington Hotel, completed in 1903. Its in-house amenities were based on consumerist ideas of what women needed, like a millinery and manicurist (Harkrader, 2019). This could be seen as more of a money-making venture than a long-term solution to women's housing. Despite this, the Martha Washington Hotel signals a move away from the domestication of women and women's spaces, a less marriage-centric model. The hotel was very successful and gave its tenants real independence. The mix of retail, industry and accommodation sparked new ideas about housing as a community and how more than just bedrooms were required. Immediately it was fully occupied, and the Interurban Women's Suffrage Council made it their HQ in 1907 (Harkrader, 2019). Suffragette groups initiated a lot of women's housing, they understood the connection between housing and women's independence.

As female education rose, so did female workers and female independence. By 1920, American women had gained the right to vote, were able to attend third level education and most of those graduates planned on pursuing professional careers (Harkrader, 2019). The Martha Washington housed the 'working businesswoman' but remained inaccessible to the working classes due to cost. The Trowmart Inn adapted this hotel model for other classes and proved to be a success. Incorporating the successful practices used at the Martha Washington, the Trowmart provided single female housing without strict morality-based rules for the first time (Harkrader, 2019). The amenities there went beyond leisure and recreation, providing spaces for maintenance and repair. These amenities were in line with the tenants' skills and could benefit their lives in a broader sense.

In the 1920's, the United Kingdom saw homelessness escalate after the conclusion of World War I. Most of the efforts to tackle this was aimed at the male population returning from the war, even though there were 1.5 million more women in the country at the time (McCabe, 2018). There was a push to "re-domesticate" the female population but single women in the workforce prevailed and the need for housing did not diminish. Women in England had gained autonomy regarding work and being able to vote, but there were stipulations that prevented them from achieving any true sense of independence. The Representation of the People Act 1918 gave women a vote but only for those who owned property and were over thirty years of age (McCabe, 2018). Furthermore, unequal pay resulted in property owners favouring couples or single men, who earned more at the time. Housing alternatives did exist but were centred around the "moral home" model, a premarital space for women to hone their skills before becoming homemakers, similar to the models set but by LCU in New York. The perception of unmarried women was that their singledom was temporary and in the meantime their dignity was to be protected. As a reaction to this need for women's housing, suffrage campaigners formed Women's Pioneer's Housing. This was a community led group, whose founding members had bought shares in the company which raised the money to buy Women's Pioneer Housing's first homes (McCabe, 2018). Rather than wait for the government to provide the adequate housing, Women's Pioneer Housing sought to acquire homes themselves.

Around this time, important literary figures like Virginia Woolf would have been writing and speaking on the importance of space for women in relation to their autonomy.³ In the beginning, facilities provided by Women's Pioneer Housing had elements of co-living in order to reduce cost, but the group always maintained that each tenant should have a private room. It wasn't until the group was able to purchase Holland Park Avenue, that they could afford their tenants true privacy and independence. A townhouse with six independent flats for professional women, not just a form of lodging but spaces where these women could create their own home. Denise Fowler, former chief executive of Women's Pioneer Housing, noted that these residences provided a space for the female residents to explore their independence, including the pursuit of same sex relationships in a safe environment (McCabe, 2018). It is evident that this housing

³ A Room of One's Own by Virginia Woolf was published in 1929 based on two lectures Woolf gave at Newnham College and Girton College, women's colleges at the University of Cambridge. (Britannica, 2016).

provided not only the literal space required but that it also fostered spaces for queer women to live in safety, something that would not be afforded to them within regular housing communities. The first tenants were professional women, but soon the demographic began to broaden, and working-class women became eligible for these flats. Women's Pioneer Housing still exists today and continues its work by providing housing to the female population in England.

Germany hosts a number of women's housing models developed throughout the early 20th century. World War II (WWII) acted as a catalyst in creating a need for women's housing. Due to a larger number of the male population undertaking military service, women had access to professions previously exclusively performed by men. This led to an increase in the autonomy women had over their lives, along with more financial independence. It is clear to see a common thread establishing itself here, female independence and housing go hand in hand. The role of women had changed in society, expanding beyond that of just a homemaker. Even though this role changed, society's view of the single working woman had not. Employment was available but independence with regard to housing was still conservative. Housing for single men and women was designed as a preparatory step before entering married life. Most women had to live with relatives or pay for hostel-like accommodation. Both forms were seen as transient, with the ultimate destination for a single woman being married and working in the home. As time progressed, the overwhelming need for women's housing prevailed and the development of this typology was taken on by Grete Lihotzky, born 1897-2000. Rather than a co-living approach, Lihotzky sought to retrofit existing family homes and plug into communities, making these women a part of something larger. Henderson (2009, p.364) noted Lihotzky's 1997 statement: "I thought it a terrible idea to pen women up together in a home. So I suggested creating housing integrated into family communities where the single [women] would not be so isolated."

The result of Lihotzky's design would manifest itself in the Praunheim project, 1927, as part of the New Frankfurt initiative. By the time of their completion the additional housing provided was asked to serve a larger purpose than just for women (Henderson, 2009, p.364). There was a global shift towards the nuclear family as a result of WWII and focus moved away from the single woman. The view of housing single women as not being significant enough was initially disconcerting, however incorporating other disadvantaged groups in society could be beneficial and foster a new, more diverse community.

Following this project, Bernard Hermkes designed the women's housing projects at Adickesallee (1928) and Platenstrasse (1930), neither involving Lihotzky. The Baublock Adickesallee was proposed to be the first housing for professional women in Germany (Henderson, 2009, p.368). In contrast to the Praunheim housing, these apartments were centred around co-living ideas. Conservative views within society meant that this was received negatively, suggesting that this shared space would encourage lesbianism in tenants. Regardless, few women were able to avail of this housing due to the rent being beyond the means of their lower paid professions. In response to this, a newly formed Women's Housing Club commissioned Hermkes for the Platenstrasse women's housing. From conception the brief was to design a building that addressed single women's needs while keeping the rent at an affordable rate (Henderson, 2009, p.369). Rather than projecting ideas of living onto tenants, their lives were considered, and design decisions developed from this.

For example, it was determined that for these women who worked in public facing posts with many shared spaces, a health food restaurant open to the public and private kitchens would be of greater benefit for the female residents (Henderson, 2009, p.370). This restaurant being an example of how the project could go beyond the tenants and start integrating into the community. Similar to Lihotzky's views on women's housing being a part of society rather than annexed away from it. Unfortunately, this housing project was never realised in its original form. Due to financial and design cutbacks only half of the designed project was built but the initial concepts for Platenstrasse can be seen as a move towards housing that provided for the needs of women at that time.

Contemporary women's housing still needs to address similar issues and tackle new ones. Aldo Van Eyck's Hubertus House (a.k.a. Mothers' House) was built in 1978, Amsterdam. This complex provides shelter, aid and therapy for single mothers and their children. Buchanan (2018) noted that this space was not a permanent living solution for these women, but a temporary refuge from various difficulties which would allow them to recuperate and re-enter society. An innovative example of medium-term housing that incorporates care-giving services whilst housing staff and tenants under one roof.

In Victoria Australia, the Women's Property Initiatives (WPI) group identified a demographic within the female population that is becoming increasingly vulnerable:

women over the age of 55 with enough savings to leave them ineligible for social housing, but who were unable to access a mortgage or purchase a home outright. Forced to deplete their savings in an increasingly unaffordable and precarious private rental sector, these women effectively 'aged into poverty'. (Kalagas, 2022)

WPI employed Studio Bright to design a shared equity housing model consisting of four units on a disused suburban plot in 2021. Shared spaces are still important in providing spaces for social interaction with neighbours. Moving from co-living to co-housing, the shared spaces are taken from the internal realm to the external. Coupling parking spaces to foster these connections to others while respecting the individual's privacy and providing a shared front garden with individual rear gardens.

The New Ground Housing in England by Pollard Thomas Edwards (PTE) is an example of a co-design and co-housing project instigated by its tenants. A local women's group, named Older Women's Co-Housing Group (OWCH) brought this idea to PTE. Completed in 2016 it resulted in a micro-community that encloses a shared community garden. A version of women's housing that does not pen these individuals together but forms a unique mixture of space to add richness to the lives of the individuals and the wider community.

The Ada and Tamar House (2018) is a shelter for victims of domestic abuse near Tel-Aviv. The purpose-built shelter can house twelve families along with live-in staff and is situated in a quiet residential area, surrounded by private homes and apartments. This is a good example of how shelters and refuges can be accommodated into urban environments.

Each housing model resulted in a unique architectural response, all with the intention of supporting women's lives. The shift of design focus from prescribed and expected behaviours to that focused on women's actual needs and activities can be seen over time.

Analysis of Women's Housing Models

The following diagrams show an analysis of the varying spatial approaches to women's housing models.⁴ Outlined thus far, each strategy fosters a particular way of living within the spaces and in relation to their contexts.

Martha Washington Hotel

Architect: Robert W. Gibson. New York, 1903.

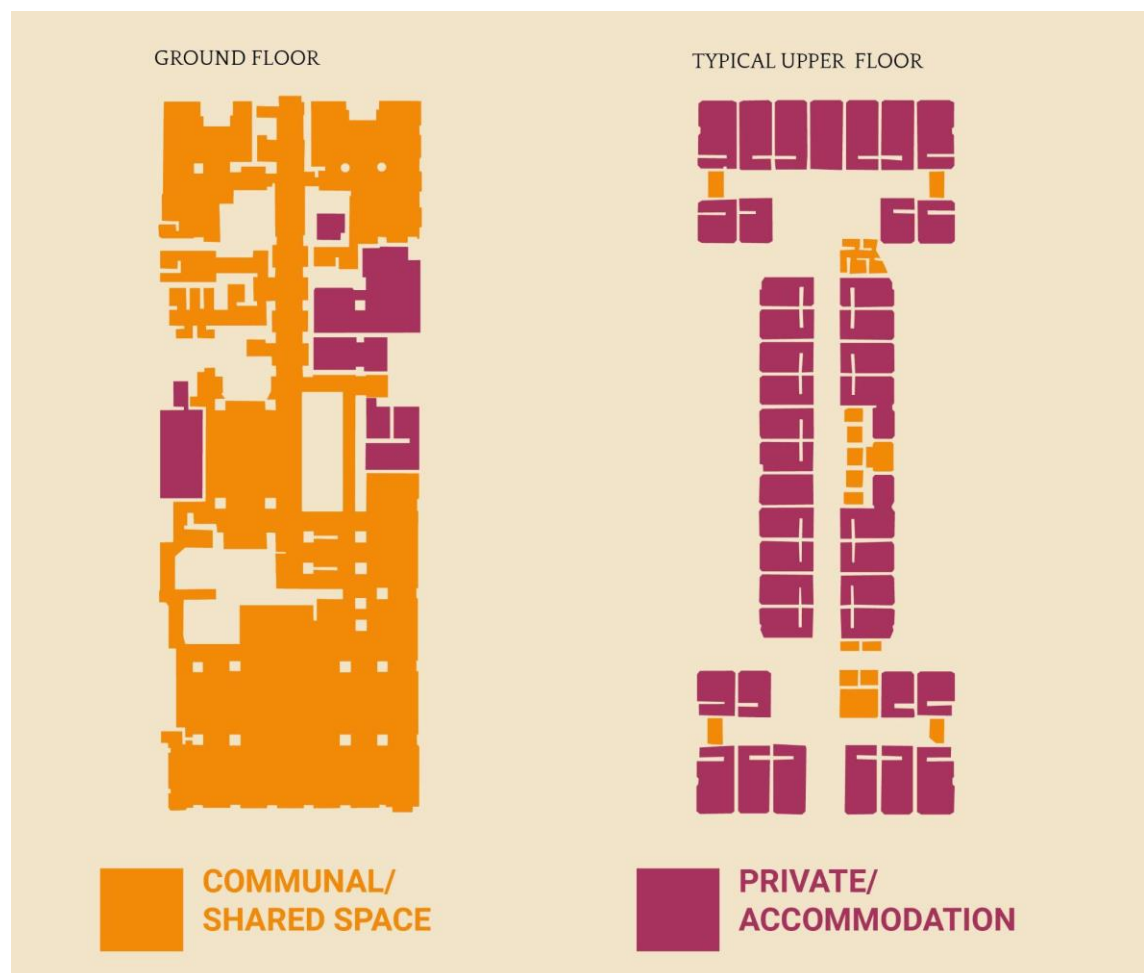


Figure 1 Martha Washington Hotel Floor Plans Diagram

It is interesting to note the contrast of ground floor amenities with the upper floors of private rooms. The upper floors had shared washrooms but mainly consisted of these private, cell like rooms.

⁴ The original drawings can be viewed in the Appendix.

Praunheim Apartment

Architect: Grete Lihotzky. Frankfurt, 1927.



Figure 2 Praunheim Apartment Plan Diagram

Lihotzky designed apartments where women could make a long-term home, including private outdoor space. Like her other designs, it would have been populated with built-in furniture. Again, a small element of co-living with washrooms being communal, but each tenant had a private toilet.

Hubertus House

Architect: Aldo Van Eyck. Amsterdam, 1978.

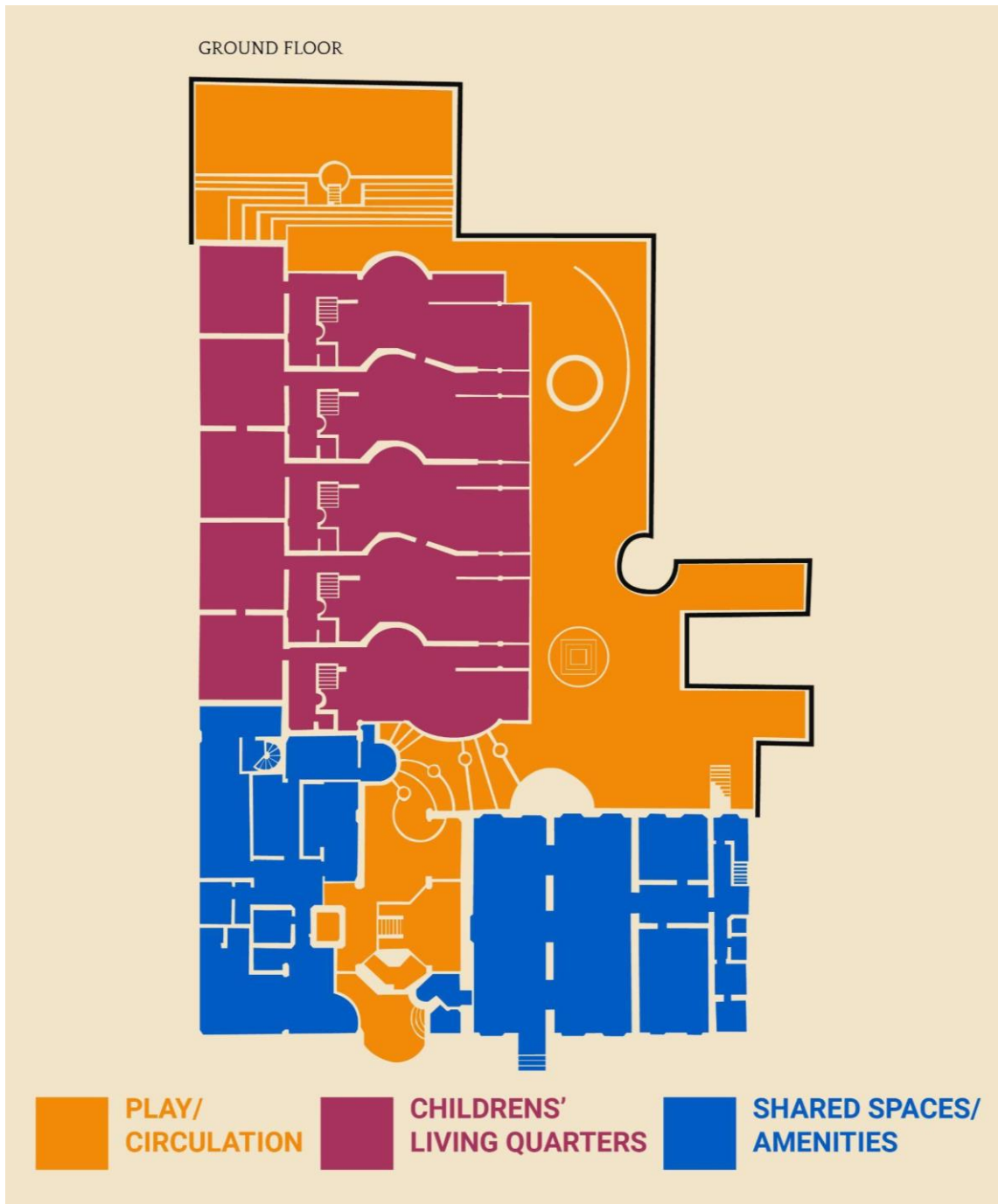


Figure 3 Hubertus House Ground Floor Plan Diagram

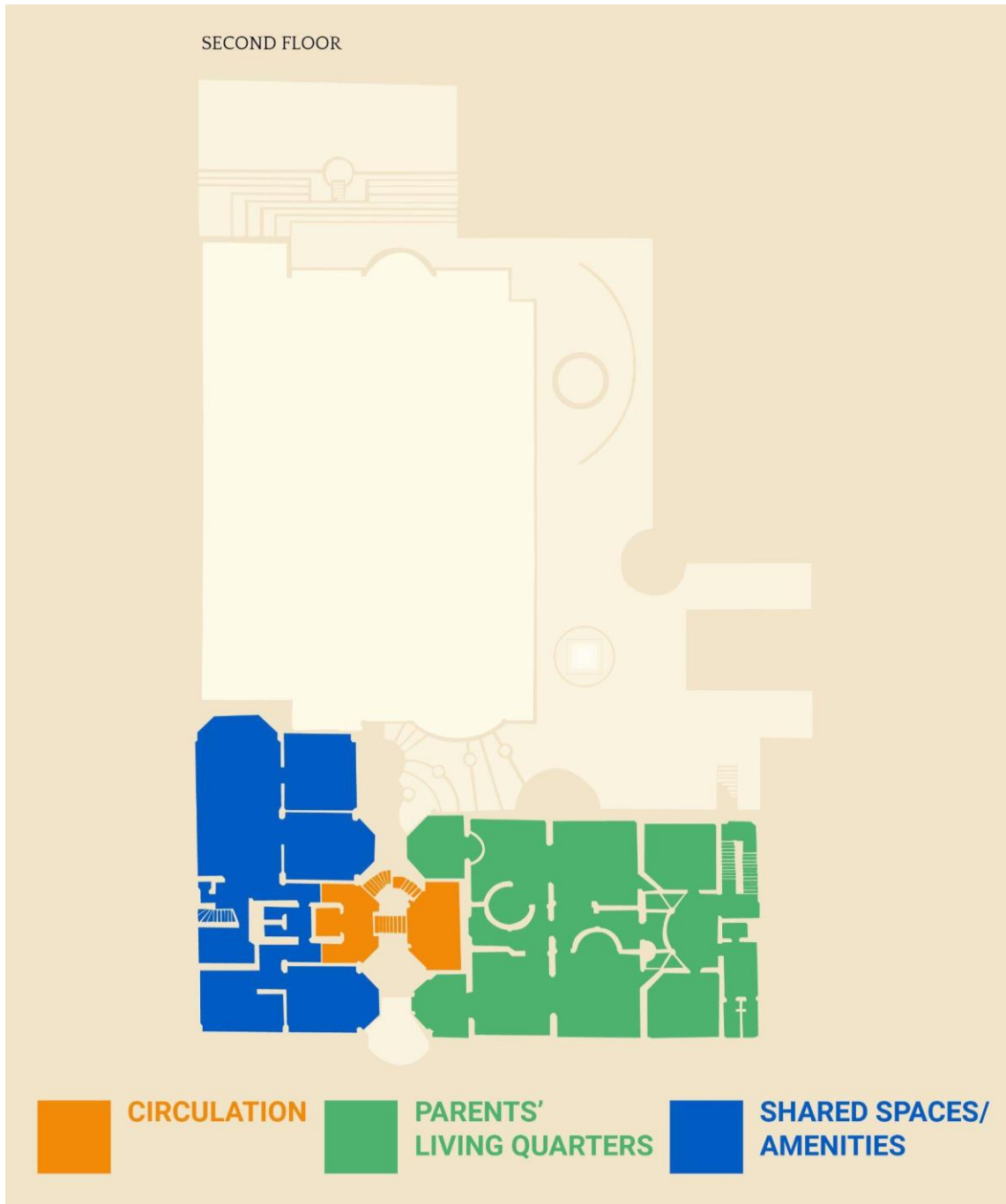


Figure 4 Hubertus Second Floor Plan Diagram

A variety of play spaces for children. Unique in how the parents and children's quarters were separated, but they could live together if they wished. Open to public access, yet circulation becomes more private higher up within the buildings.

New Ground Co-Housing

Architect: Pollard Thomas Edwards. London, 2016.

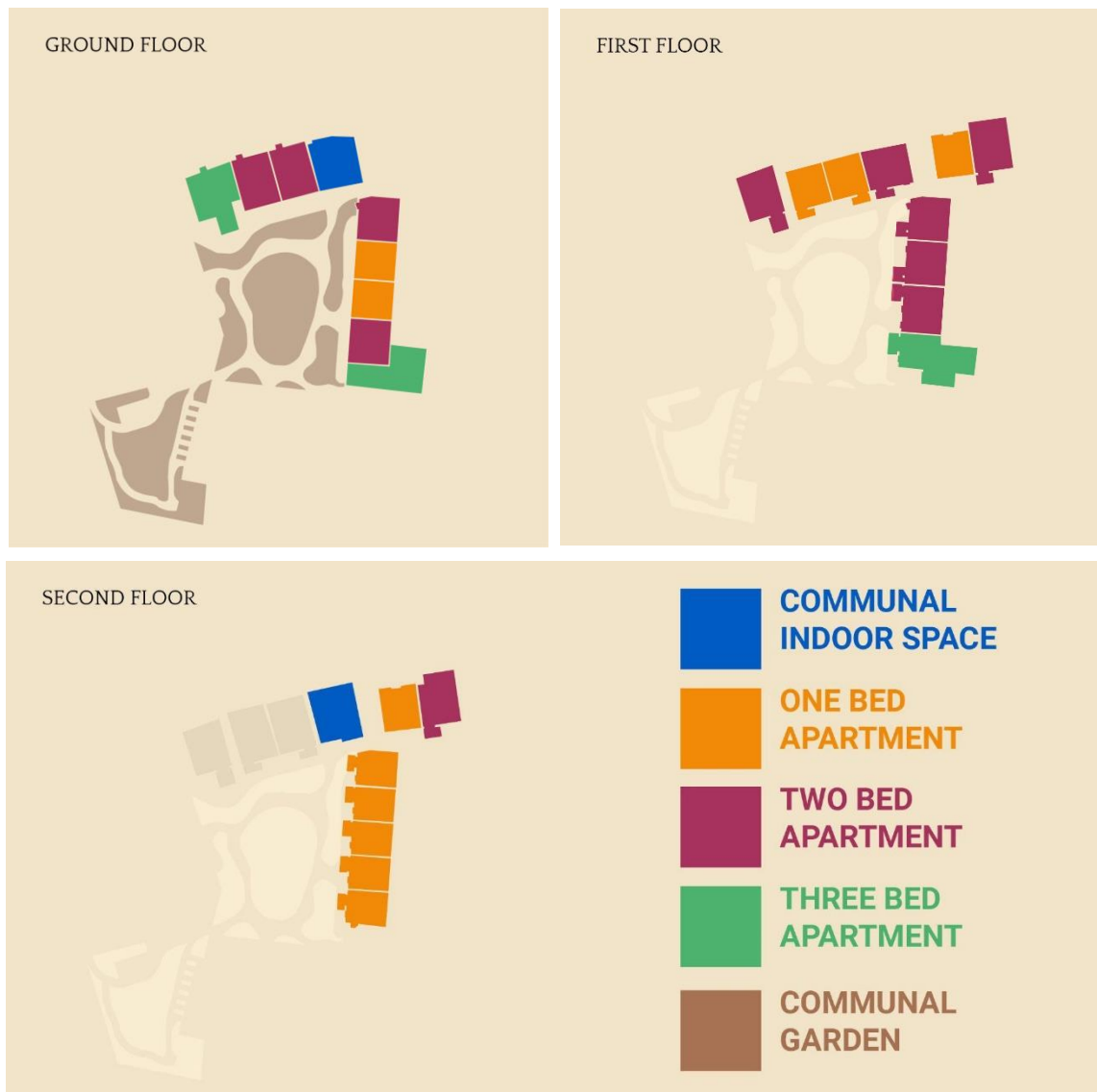


Figure 5 New Ground Co-Housing Floor Plans Diagram

A designated communal house for gatherings but apartments are private. Organic shaped communal garden, not a singular yard for one type of socialising or gardening. A balance of private internal living with gardens for public recreation. Tenants have comments on the enjoyment of gardening with one another.

The Ada and Tamar House

Architects: Amos Goldreich Architecture, Jacobs Yaniv Architects. Tel-Aviv, 2018.

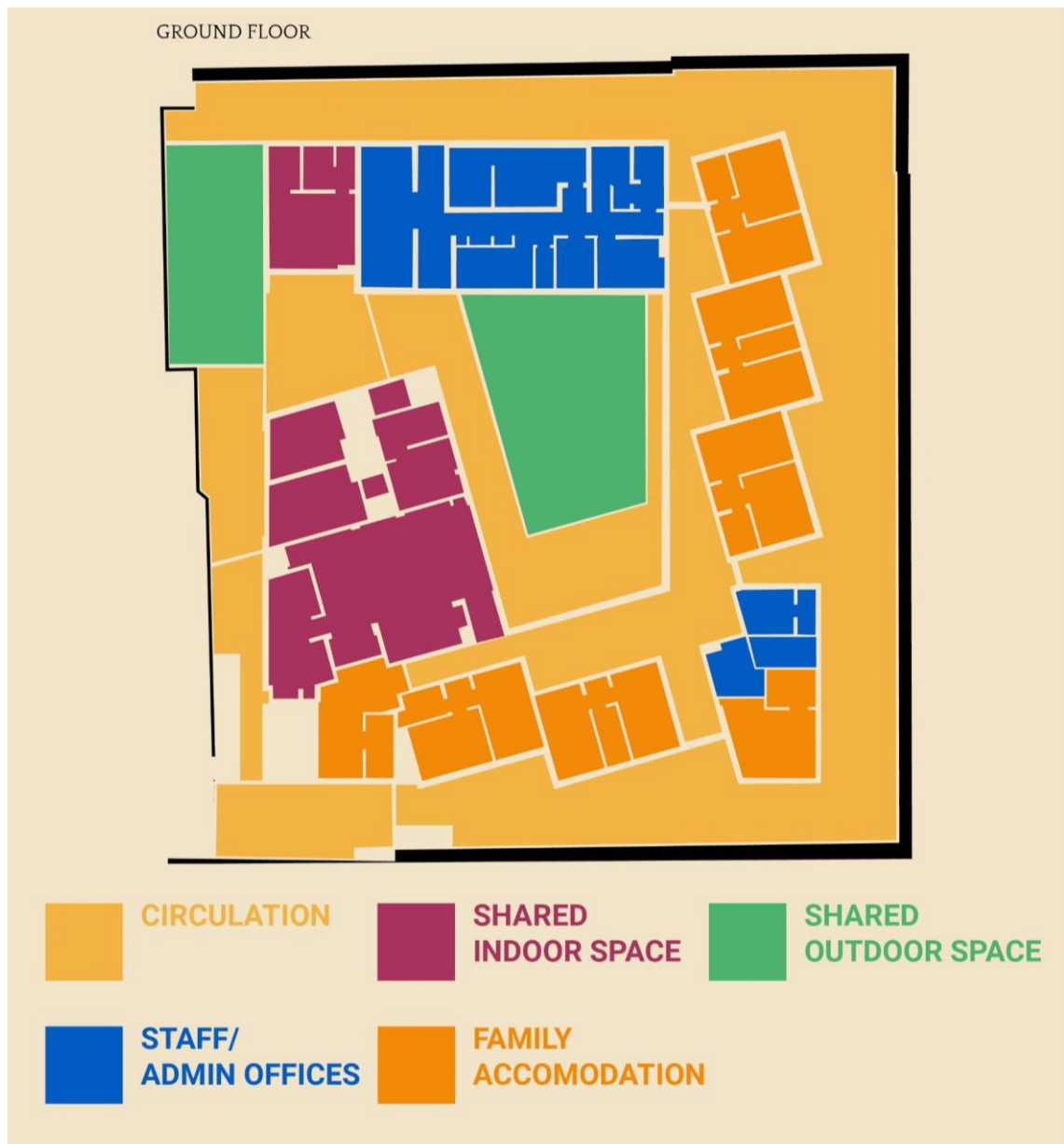


Figure 6 The Ada and Tamar House Ground Floor Plan Diagram

Staff and families have their own private accommodation for a sense of independence, while a mixture of indoor and outdoor communal spaces establish the communal atmosphere. The perimeter circulation envelopes the refuge, pushing back the boundary wall so as not to feel hemmed in. In counterpoint to this, the internal circulation is more dynamic with shifting geometry that enlivens the internal world.

Older Women's Housing Project

Architect: Studio Bright. Melbourne, 2021.

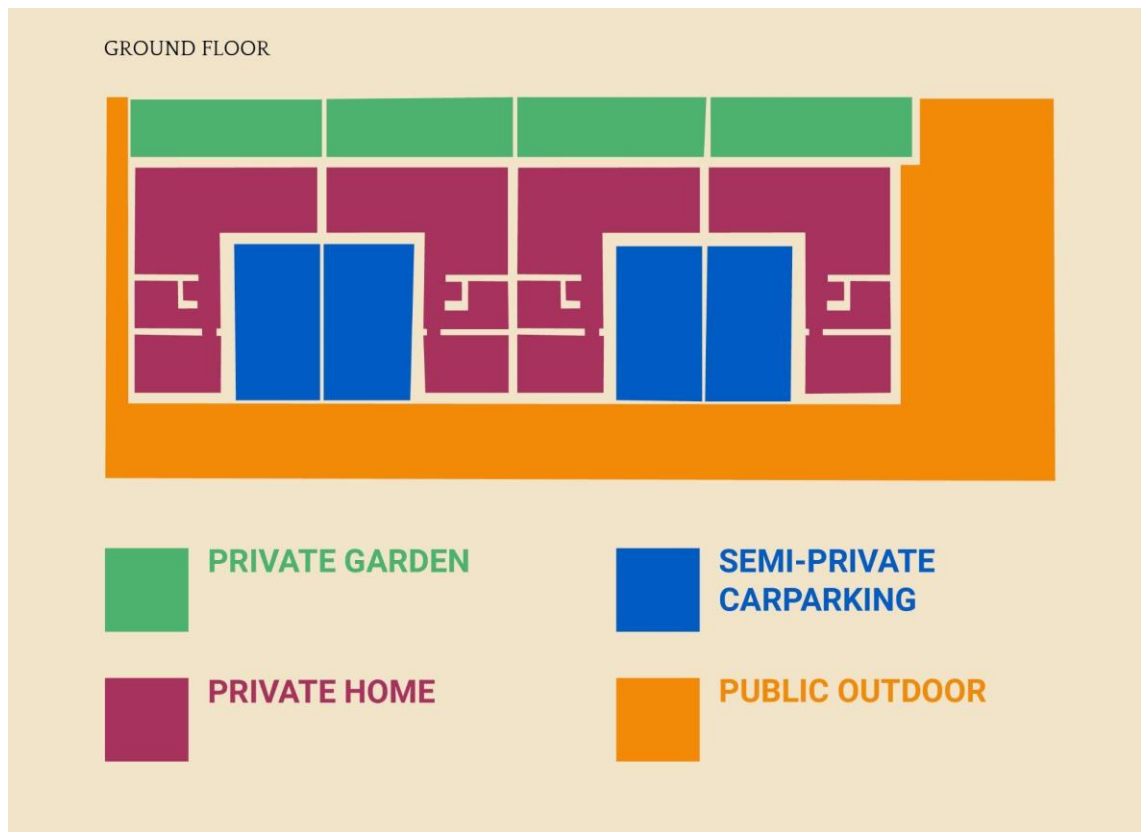


Figure 7 Older Women's Housing Ground Floor Plan

Private homes and gardens are provided. The parking areas are semiprivate spaces which encourage social interaction, organic, neighbourly relationships can form but tenants are not forced into contact with one another.

Why is it relevant now?

Reviewing the examples discussed thus far, the assumption could be made that the need for women's housing is outdated. However, the necessity for similar housing models is called for in Ireland today due to the manner by which the housing crisis is affecting women. Without this type of housing, Ireland is failing to address a major contributor to the rise in women's homelessness, alongside domestic, gender, and sexual based violence.

The mortality rate for homeless women is close to double of those who are housed. Sharlott (2022) reports that the average life expectancy of a woman in Ireland today is 84, but the average age of death for a single homeless woman in Dublin is just 37. A lack of secure short and long-term housing for homeless women and women at risk of homelessness acts to continue this cycle. Early deaths cannot be reduced or prevented without increasing adequate accommodation. Homeless women are more likely to have the added responsibility of raising a child without a partner. A recent report states that lone parent families account for 53% of homeless families in Ireland, with a disproportionate amount of those parents being women (Enright et al., 2021, p.56). Providing accommodation for homeless women cannot be resolved through a singular housing model. It is evident that spaces need to be created for both single women and single parents. The increased responsibility weighted towards women to raise children adds to the difficulties faced during homelessness, having to look after not only themselves but also their children.

Another risk to women's well-being is whether a woman is single when homeless. Due to the elevated risk of being single and homeless for women, homeless women have a higher likelihood of remaining in a violent relationship for the security that it provides (Sharlott, 2022). Creating secure housing could function as an alternative for women that stay in dangerous relationships as a form of security. It is clear that homelessness contributes to a drastic reduction in life-expectancy, along with gender-roles that increase stress if raising a family by themselves. Additionally, trapping some women in abusive relationships due to the larger risks of being single. A 2012 study into the experiences of homeless women around Ireland confirmed the connection of gender-based violence and homelessness.⁵

⁵ '72% of the women had experienced violence and/or abuse during childhood and two-thirds had experienced intimate partner violence in adulthood, making gender-based violence a strong

Domestic violence contributes to women becoming homeless, while also the fear of homelessness can force women to stay in unsafe situations. Those not homeless but unsafe at home are equally at risk and in need of safe housing. With both issues feeding into one another there is an undeniable need for women's housing to provide safe accommodation for those at risk of homelessness or fleeing domestic abuse. Many women get turned away from refuges due to a lack of vacancies and even after finding accommodation, are sometimes stuck there due to an inadequate number of secure housing post refuge.

Due to a shortage of places, almost 3,000 enquiries from women seeking space in domestic-violence shelters could not be accommodated in 2019.

... Domestic abuse has escalated since then [2019], the report warns, and the housing crisis is exacerbating the dearth of refuge spaces, with some families unable to leave because they cannot get housing. (Holland, 2022)

Women feeling forced to stay in abusive environments at home, or within refuges due to a lack of government supported housing, results in them remaining in spaces that were not designed for long-term living. This can exacerbate the stress already experienced by these women. The lack of refuge spaces and secure housing for the vulnerable create a stalemate, women can become stranded with a diminishing sense of autonomy. This is not a novel problem to Ireland, as Diver (2019) notes that in the late 20th century married women subject to domestic abuse were under enormous pressure to remain with their husbands due to the lack of divorce facilities, complete financial dependence on their spouse and the social and religious conventions of that time. Domestic violence has been a housing issue for many decades and remains to be a part of the current housing crisis. It is crucial that women subject to domestic abuse are not put in the position of having to choose between secure housing and their physical and mental safety (Burke, 2022).

feature of women's biographical accounts and one which was implicated either directly or indirectly in many accounts of becoming homeless.' (Mayock, Sheridan. 2014. p.1)

How can architecture make a positive contribution to these crises?

The previous section has established that the need for emergency accommodation for homeless women and women fleeing unsafe households is urgent. Whilst also revealing the necessity for more medium- and long-term housing options for women at risk of homelessness and those ready to leave a refuge. There are numerous ways which architecture can act to address these issues and those that they overlap with, including racism and funding.

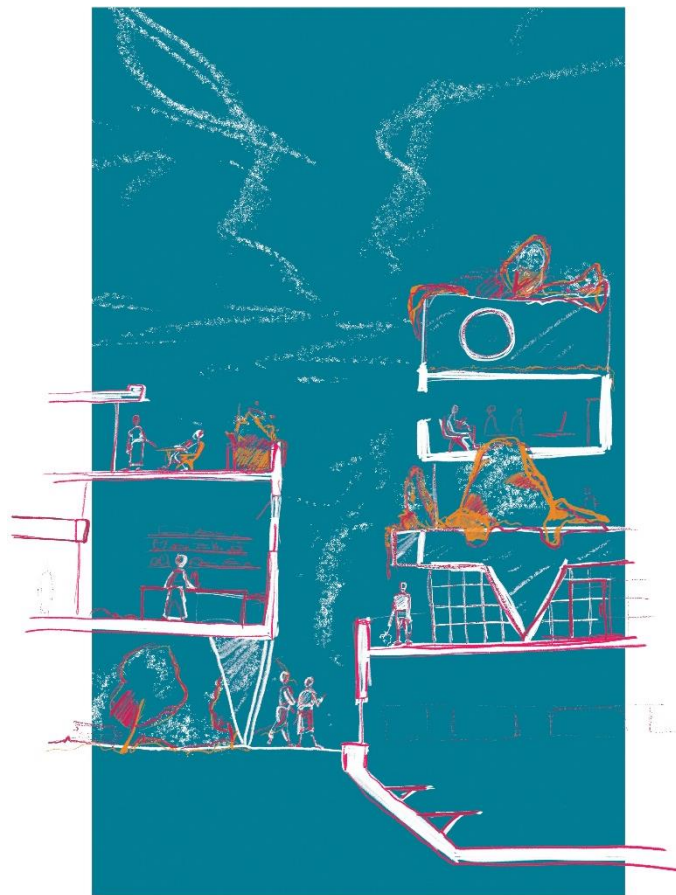
Racial bias is a part of modern Irish society and to ignore women and mothers of colour would be unjust, considering the added difficulties experienced by racism. Overcrowded housing and housing quality problems are more likely to be experienced by migrant families (O'Halloran, 2021). Expanding the brief to house women of all nationalities and encompassing all cultures within a project can serve to strengthen the intersectionality of the community. There is then an opportunity to take this internal community and allow them to care for the city around them.

Funding is an integral part of running a service like a women's refuge. The provision of refuges, rape crisis centres and safe housing is an essential step in tackling the epidemic of violence against women (Sharlott, 2022). The architecture could establish spaces that generate revenue to fund these services. The community then acts to support these services elsewhere in the greater community, beginning to construct an economy of care, in conjunction with spaces for care. Sharlott (2022) suggested that the provision of 24-hour mental health or addiction support could enable women at risk to keep their children. Naturally, a balance must be struck between what is open to the public versus the specialised services and spaces for those seeking support.

An architectural response that is sensitive to these diverse needs is crucial in creating a transformative environment for the betterment of women and the broader community. As proposed by Fitz et al. (2019, p.28), the initial design process must carry the intention that architecture is more than a fixed object, that it fosters living relationships with everything that engages with it.

This thesis has examined the development of women's housing throughout time, why there was a need for it, and what architecture was created as a response. It is evident that women's housing has been integral to the progress of women's autonomy and independence in modern society. The case studies chosen to highlight the multitude of approaches towards housing women, influencing the way in which women would live privately, interact with one another, and the outside world. With an increase in women's homelessness and domestic violence in recent times, the call for women's housing in Ireland can no longer go unanswered. Architecture is crucial to the success and longevity of this type of housing. If successful, it can have a positive impact not only on women but also on the wider community and society.

Assessing the needs discussed, a set of objectives were needed for the design stage as the clarification of aims assures the project has a meaningful impact.



Design Process and Formation of Program

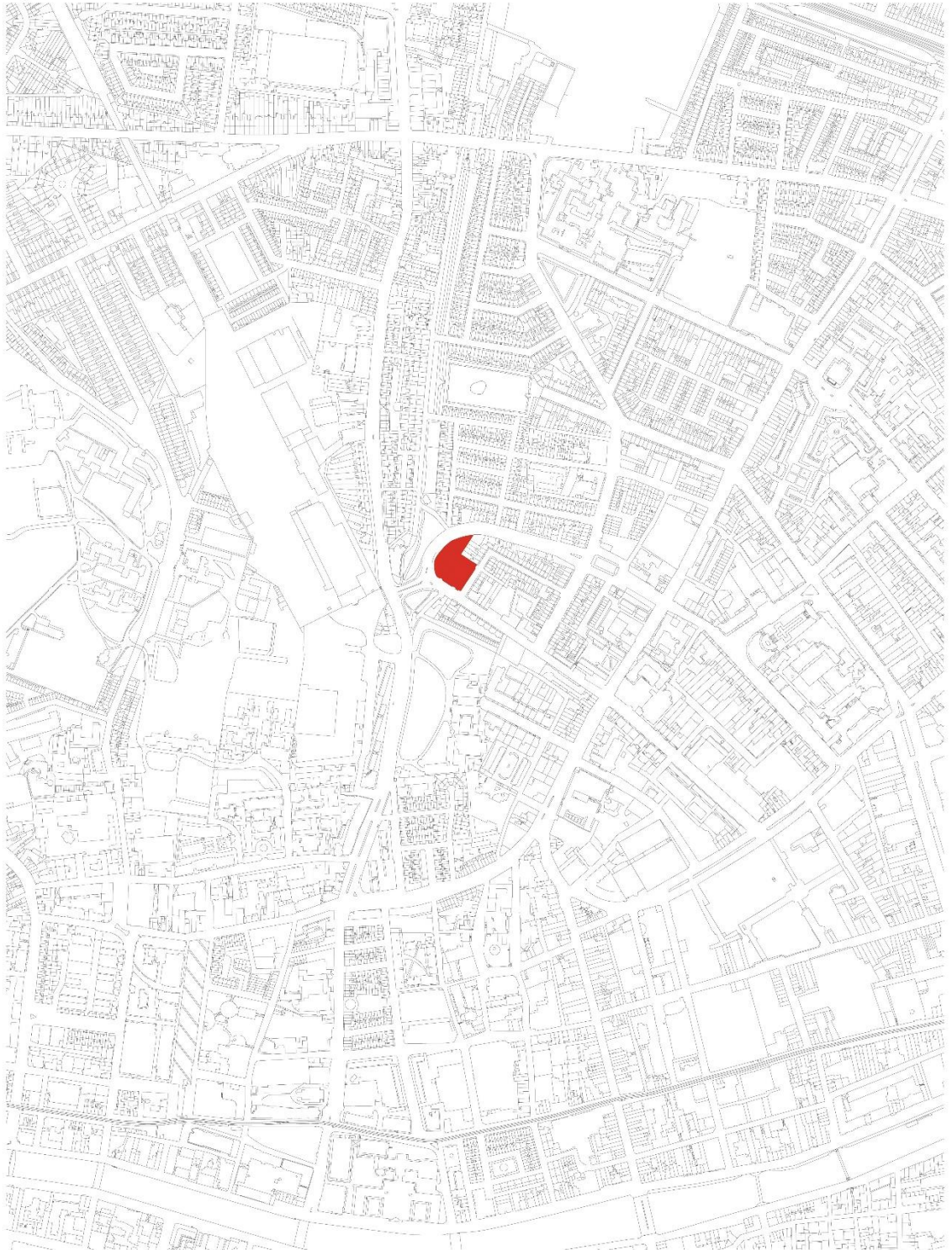
The primary objective was to provide housing for women and children post-refuge as this is a major contributor to the exacerbation of existing refuges' resources. As discussed prior, without safe accommodation women must stay in refuges for longer than they need which prevents spaces being vacant for women in need. The provision of medium-term housing for women and their children will alleviate this pressure and should be implemented into future development plans alongside the need for new refuges.

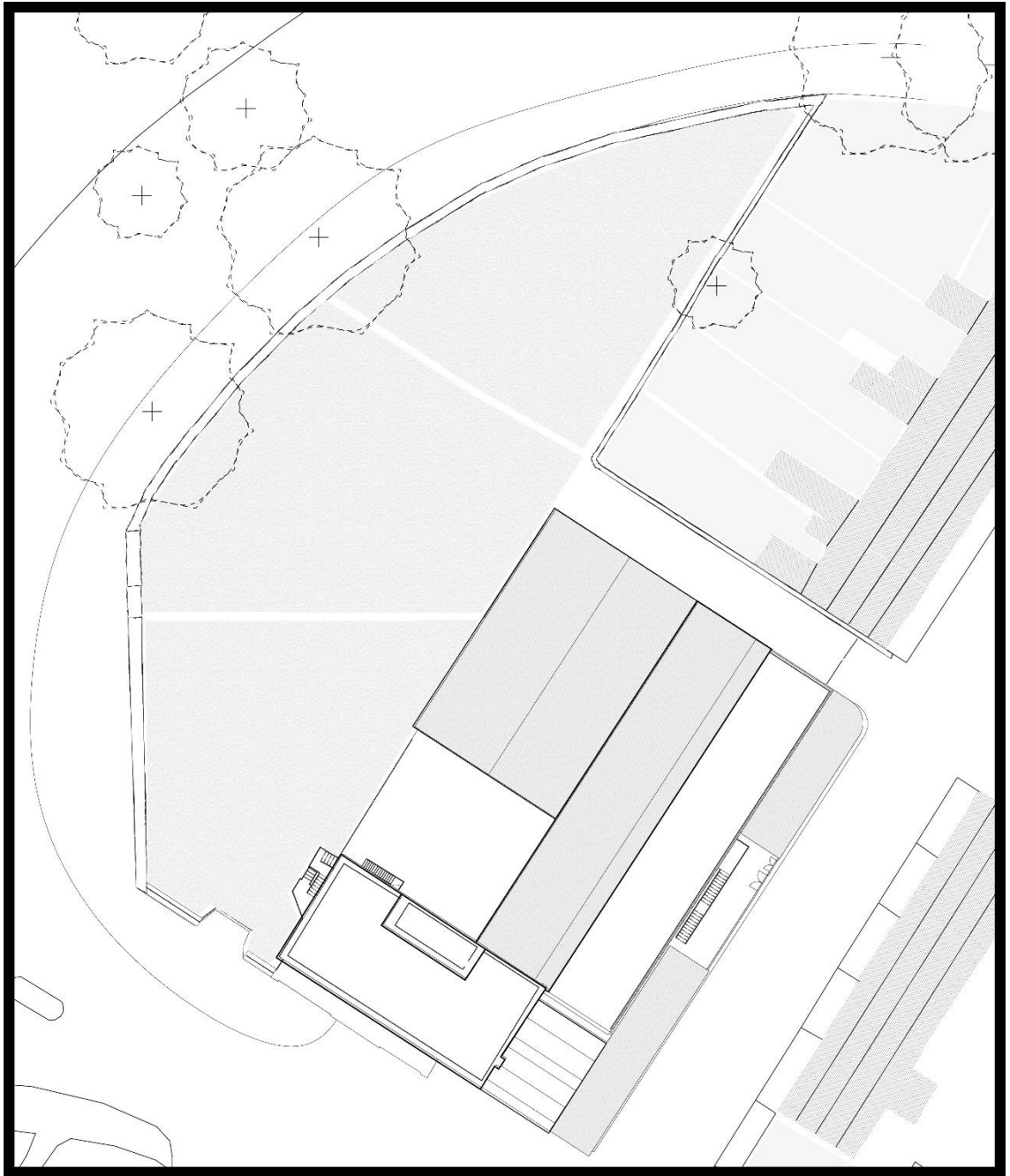
'In regard to the Dublin City Development Plan 2022-28, with reference to Chapter 5: Quality Housing and Sustainable Neighbourhoods. This response relates specifically to policies concerning women's refuges raised in section 5.5.5.

The Development Plan states that the policy QHSN32 is to proactively facilitate and support the relevant agencies in the provision of domestic violence refuges in the city and work towards the recommended number of refuges in accordance with the Istanbul Convention. However, this policy fails to address a major issue that affects existing refuges and exacerbates their resources. Women are forced to live in refuges that are not adequate for long-term living because there is a lack of secure housing to move into after needing assistance. Furthermore, this lack of post-refuge accommodation leads to a severely limited number of spaces in refuges and crisis centres. This reduces the vacancies for women in need of emergency care and forces refuges to turn them away. A 2022 Tulsa report (Review of the Provision of Accommodation for Victims of Domestic Violence) states that the number of available spaces needs to more than treble – from 141 to 476 – to meet international obligations. The women of Ireland cannot afford to wait for the adequate amount of refuge spaces to be created, whilst forcing them to remain in hostile households.'

The next objective would be to provide a program with auxiliary services that supports these women but also the surrounding community. Instilling an ideology of care and maintenance. The final objective makes sure parts of the program would act as revenue generation to help fund refuges and crisis centres, as it is a major issue they face in remaining open.

SITE LOCATION MAP





EXISTING SITE PLAN ①

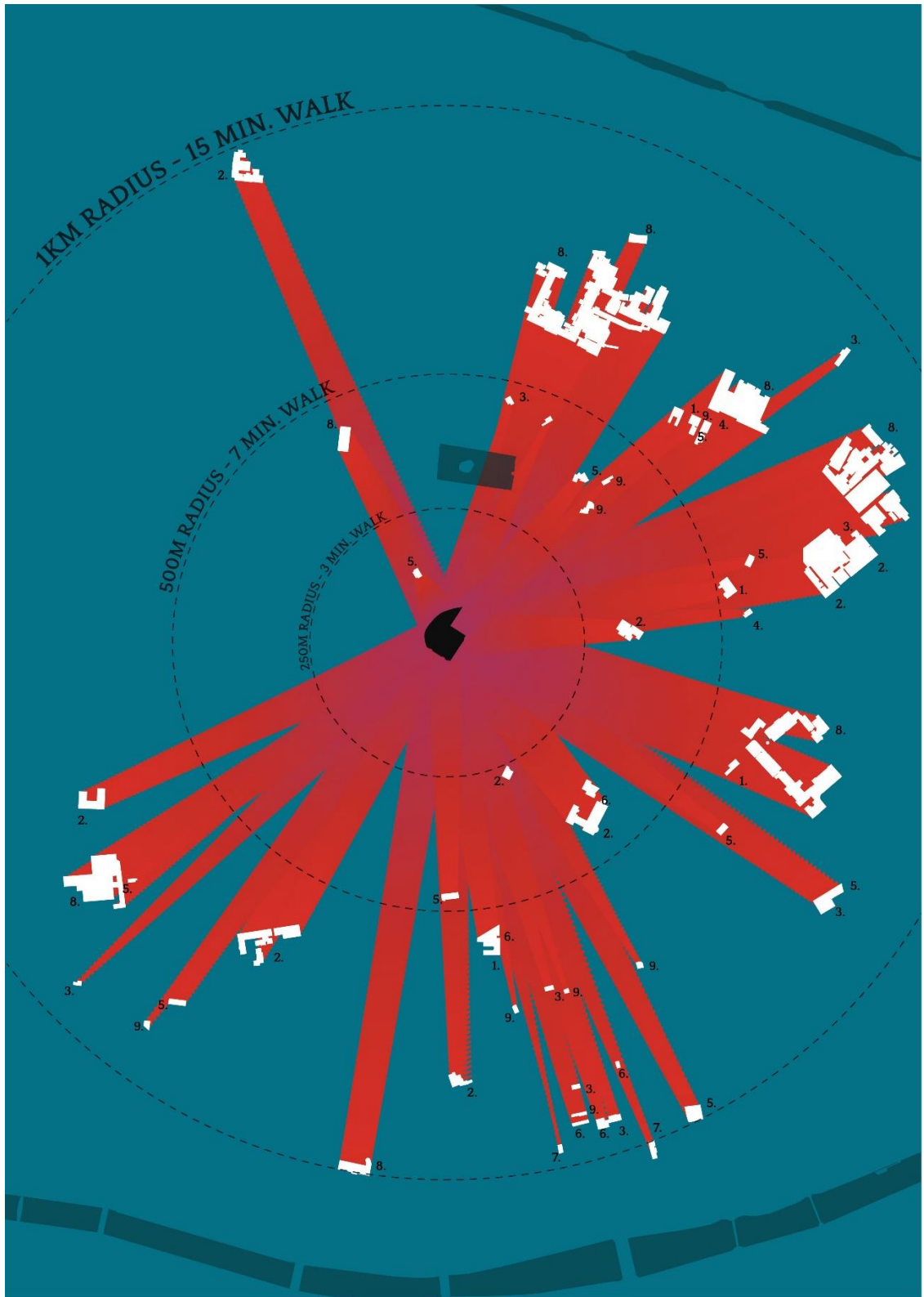


To achieve these objectives, I choose a site capable of holding a varied program. The Hendron's building and adjacent carparking area, built between 1941-49 by the factory employees, it is one of the few remaining buildings in Dublin city centre in the International Style. Its central location makes it a prime opportunity for showing how this type of housing does not need to be removed from urban centres.

The site is 3,400m² and the building footprint is 1,400m². It consists of a four-storey front building, three storey Georgian house and to the rear, sheds that are a mixture of later extensions. The front building and back sheds are reinforced concrete frame construction, lending itself to reconfiguration. The site is surrounded by a protected stone wall that has the gable end of the demolished "Palmerstown House".



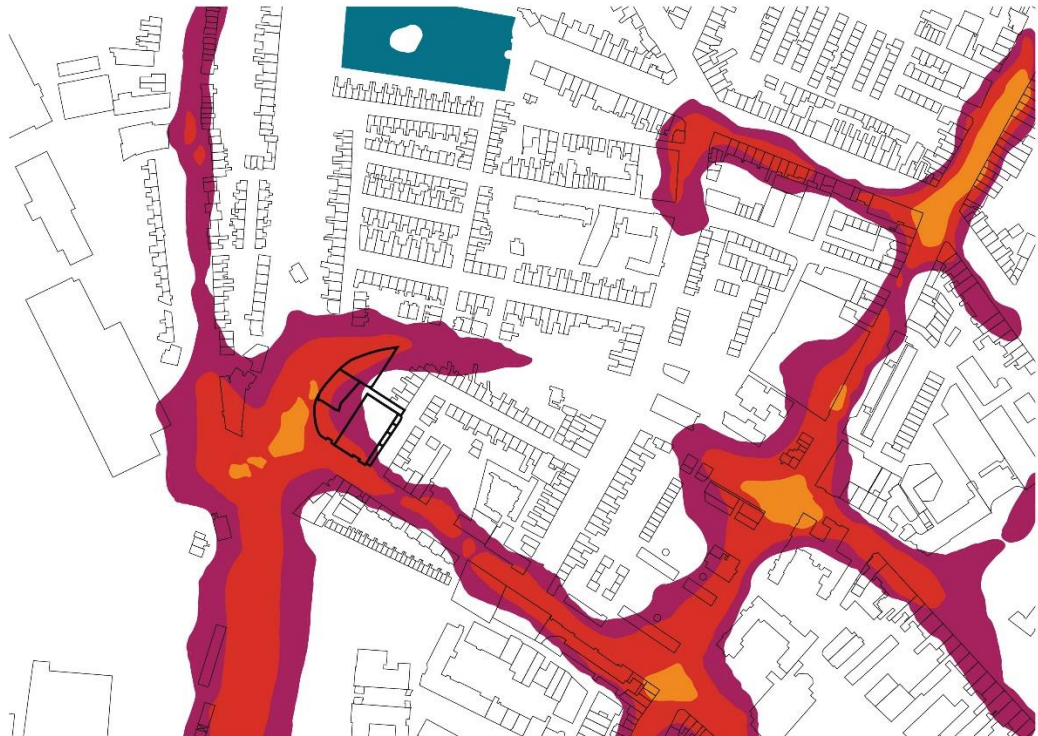
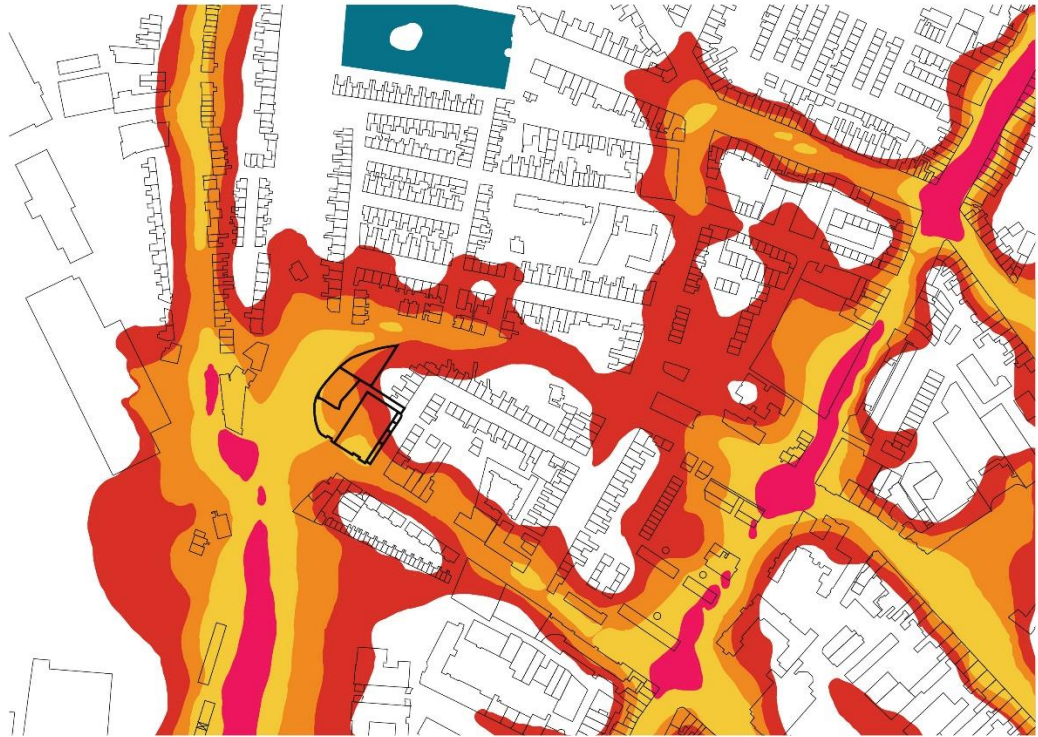
To establish a program, it was necessary to assess the existing services available within walking distance of the Hendron's site. An objective of this project is to provide auxiliary services to support the residents and make sure these services are beneficial to the wider community. This mapping would eliminate duplication of services, rendering their addition to the surrounding area less effective (Figure 8).



TERRITORY OF CARE

1. CRECHE/ DAYCARE
2. SCHOOL
3. MENTAL HEALTH PROFESSIONAL
4. GYNECOLOGIST
5. PHYSICAL HEALTH
6. CHARITY SHOP
7. LAUNDRETTE
8. EMERGENCY SERVICES
9. DOCTORS SURGERY (GP)

Figure 8 Territory of Care Map



NOISE MAP

- 70-74Db_ *car traffic*
- 65-69Db_ *vaccum cleaner*
- 60-64Db_ *normal conversation*
- 55-59Db_ *fridge humming*
- 50-54Db_ *faint rainfall*

Figure 9 Noise Map

Due to the site's closeness to a major traffic junction, it was necessary to assess the average noise levels. Fortunately, the stone wall that encloses the site also protects it from overtly disturbing noise (Figure 9).

The program was then separated into layers to help see if there was enough diversity in the support services ranging from public to private (Figure 10). The proximity map physically locates the program in relation to one another and formed overlaps that highlight potential for access through spaces into others (Figure 11).

Whereas the intersectionality map took a step further, going beyond physical location to attempt to understand how people's use of these services would interconnect and therefore affect the people using them (Figure 12). Looking for intersections and identifying users that might not ever come into contact.

PROGRAM

CARE AS SHELTER



STUDIO APARTMENT_50M2



TWO BED APARTMENT_72M2

CARE FOR OTHERS



SINGLE CONSULTATION
ROOM_6M2
BABY CHECK-UP CLINIC
GP
GYNECOLOGIST
CONSELOUR
OSTEOPATH



SHARED MEDICAL
CLINIC_76M2

CARE BY MAINTENANCE



LAUNDRETTE_72M2



TAILOR_70M2



GYM_60M2



CHARITY SHOP_50M2



COBBLER_27.5M2

CARE THROUGH INDUSTRY



CAFE_75M2



SINGLE OFFICE_5.4M2

STUDIO WORKSPACE_9M2



VA GALLERY_60M2

Figure 10 Program Layers

PROXIMITY

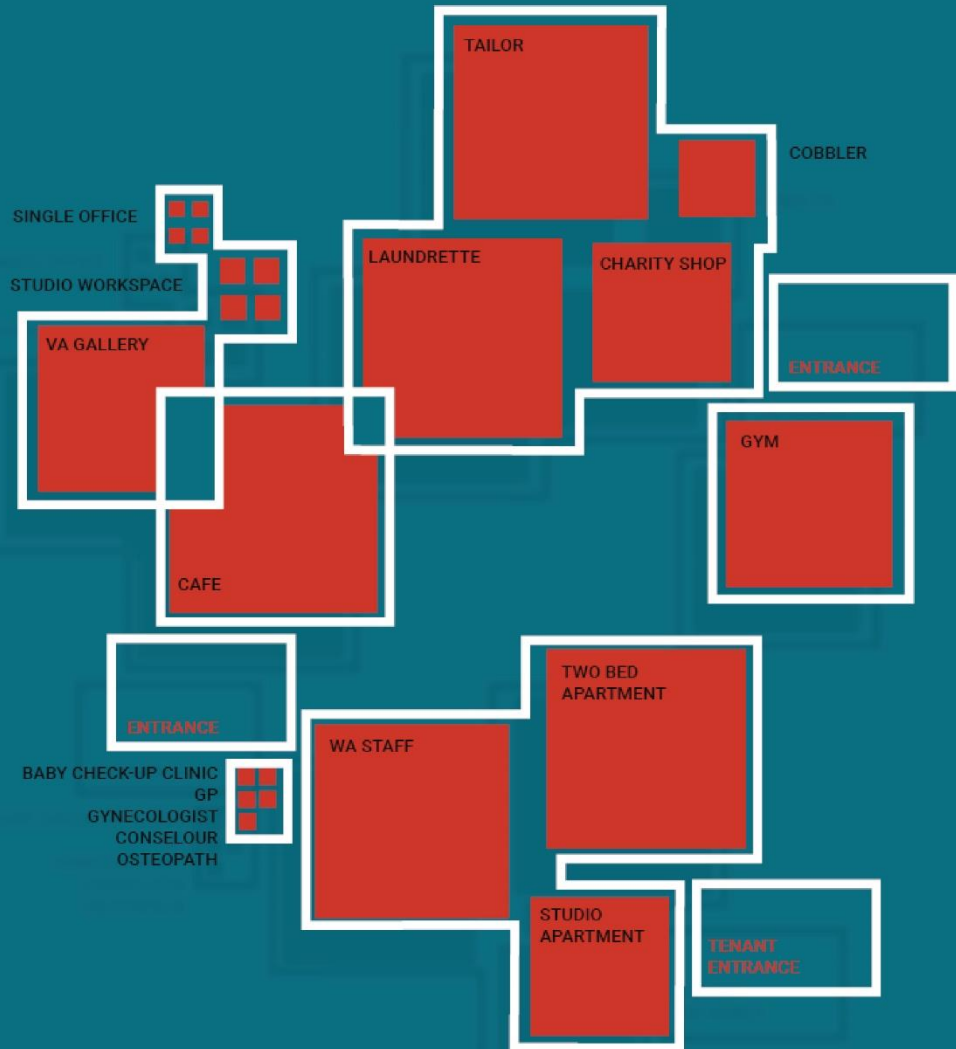


Figure 11 Proximity Map

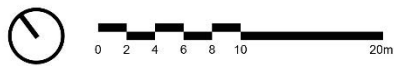
INTERSECT



Figure 12 Intersectionality Map



PROPOSED SITE PLAN



Architectural Response

The overarching strategy for the site was to use the existing concrete frame and retrofit the Hendron's building. Remove the asphalt carpark and create a walled garden. The ground level of the project is the most permeable and open to the public. The offices of Women's Aid (an Irish support service for women) will be adjacent to the foyer of the front building. Establishing a sense of support for women passing by and acting as a touchstone for the residents if they feel they need support. Beyond this is the café, visual arts gallery, and artists' workshops.



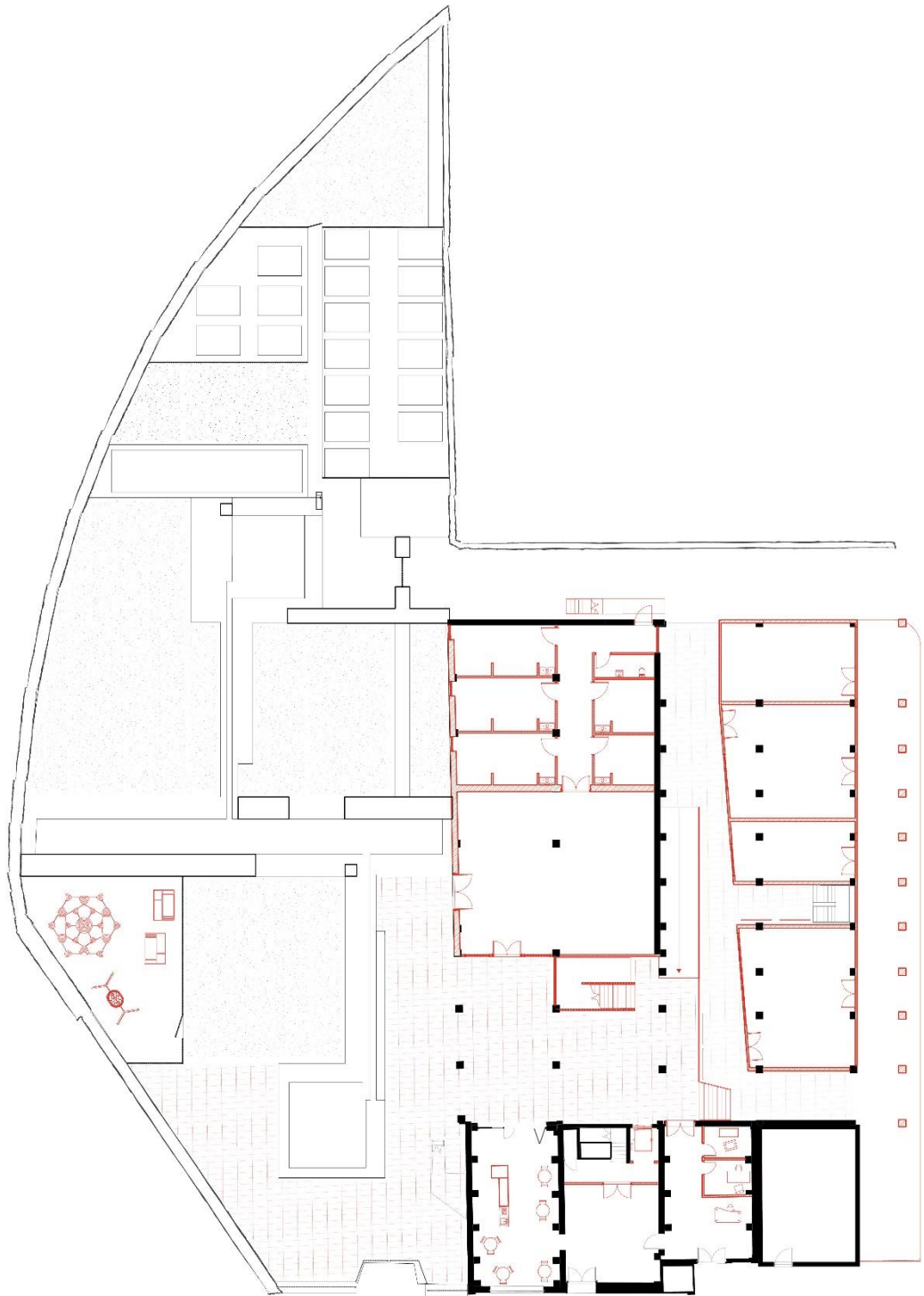
To the south-east the existing lean-to sheds are removed. A colonnade is extended forward the pavement and signals access into the site. Along this new street front would be public services like the laundrette and cobbler, with permeability through into the internal circulation and beyond to the walled garden. The pond acts as a separating device for the public and private areas of the garden.



The first-floor beings to move to a more semi-private realm. A large open-air circulation space has entrances to the visual arts gallery offices, the medical clinic, and private homes. A rhythm of lightwells break up the circulation and bring light to the ground floor below. They also create thresholds to homes and allow space to store bikes or a buggy. The intermediate spaces between public and private areas began to dissolve strict boundaries within the plans. Adding a further sense of security to the apartments



The second floor becomes completely private for the residents. A shared roof terrace and entrances to homes. The third floor is solely within the front building and has single storey apartments. The communal space is on the fourth floor, another new extension to the building. Set back from the parapet to maintain the original building profile. It has a shared kitchen if tenant's want to host a dinner party and a living room for gathering.



GROUND FLOOR





GROUND FLOOR:

- 1. CAFE
- 2. WOMEN'S AID OFFICE
- 3. GEORGIAN APARTMENT
- 4. LAUNDRETTE
- 5. CHARITY SHOP
- 6. COBBLER & TAILOR
- 7. OSTEOPATH
- 8. VISUAL ARTS GALLERY
- 9. ARTISTS STUDIOS
- 10. GYM *BASEMENT

ZONING KEY

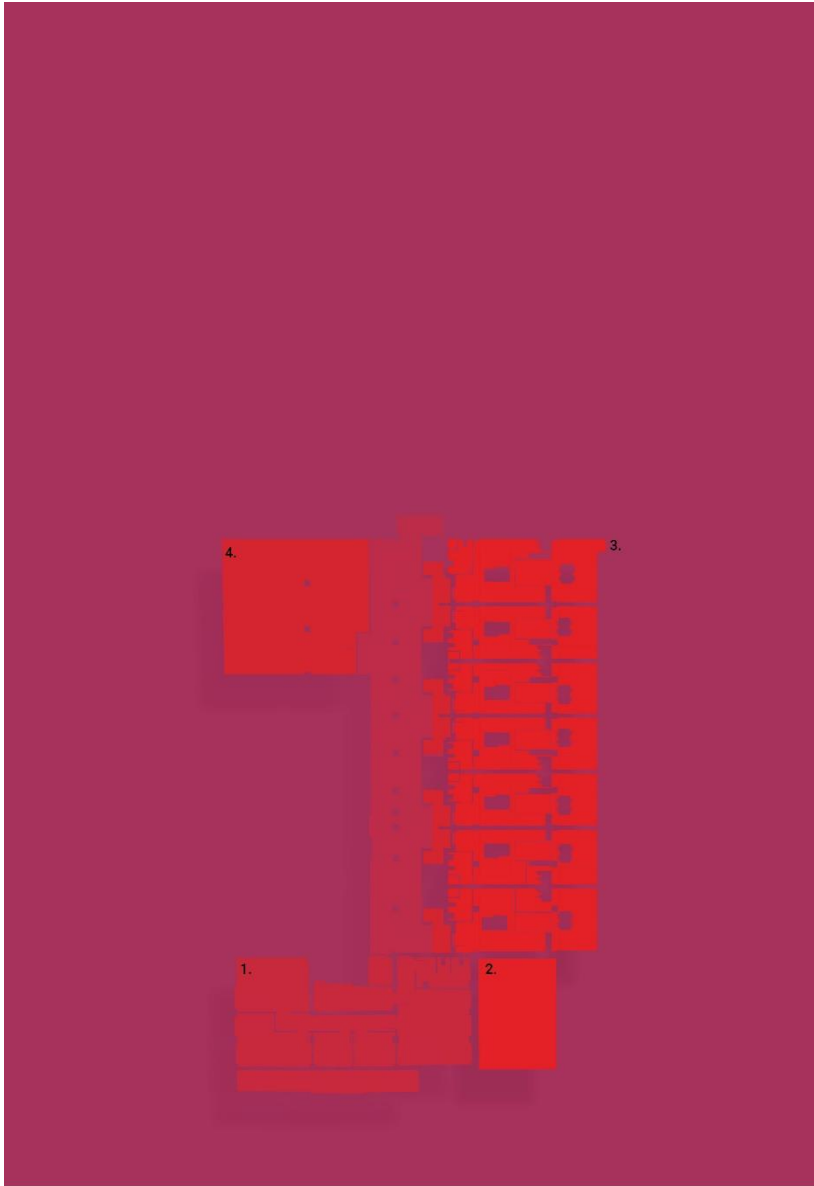
- PRIVATE
- SEMI-PRIVATE
- SEMI-PUBLIC
- PUBLIC
- STREET

Diagrammatic keys show the program regarding how accessible a space is. The lightest shades being open to the public, like internal circulation or the café. The darker shades being more private, medical practitioners' clinics or private homes.



FIRST FLOOR





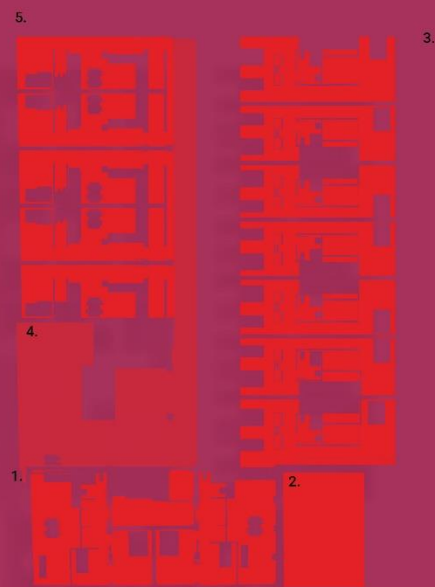
FIRST FLOOR:

- 1. MEDICAL CLINIC
- 2. GEORGIAN APARTMENT
- 3. APARTMENT TYPE B
- 4. V.A. GALLERY OFFICE



SECOND FLOOR



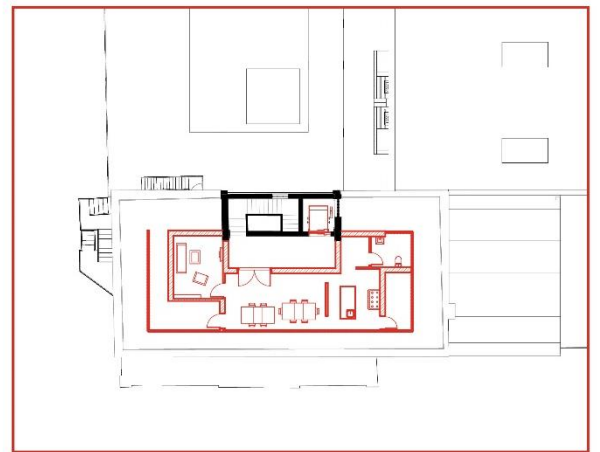


SECOND, THIRD & FOURTH FLOOR:

- 1. APARTMENT TYPE A
- 2. GEORGIAN APARTMENT
- 3. APARTMENT TYPE B
- 4. ROOF GARDEN
- 5. APARTMENT TYPE C
- 6. COMMUNAL ROOMS

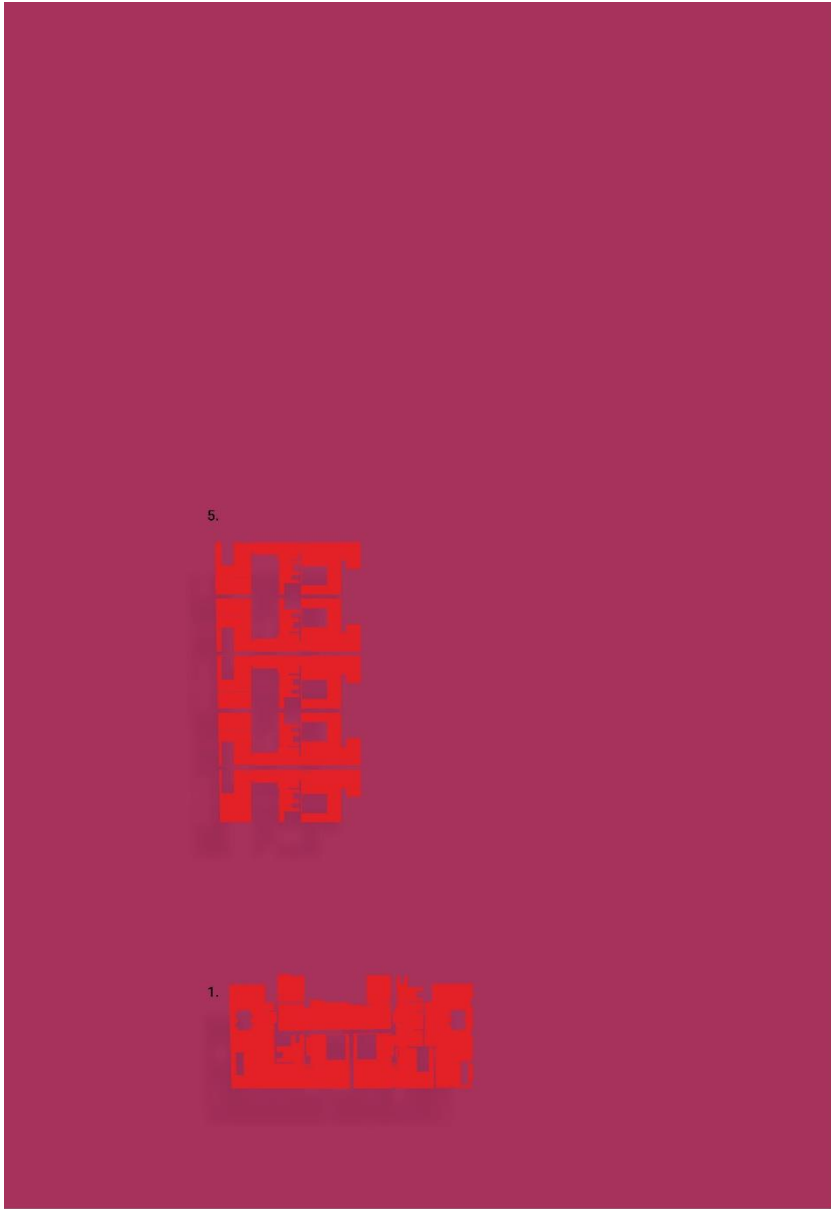


THIRD FLOOR



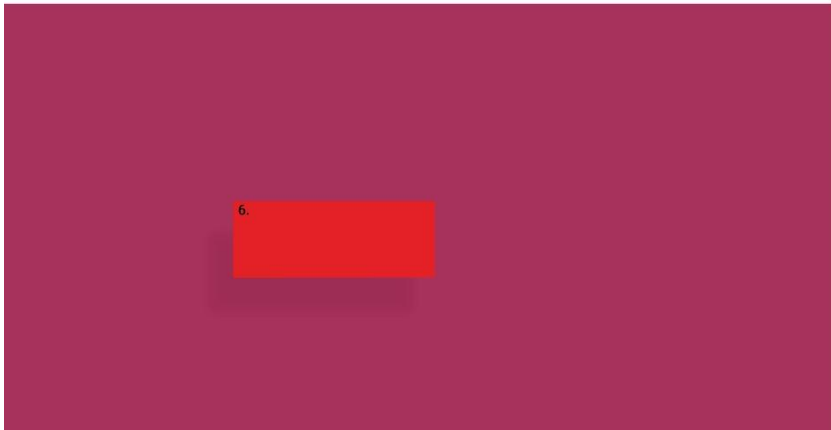
FOURTH FLOOR

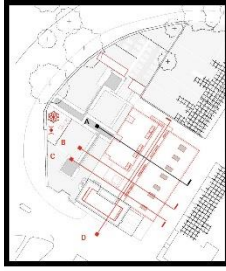




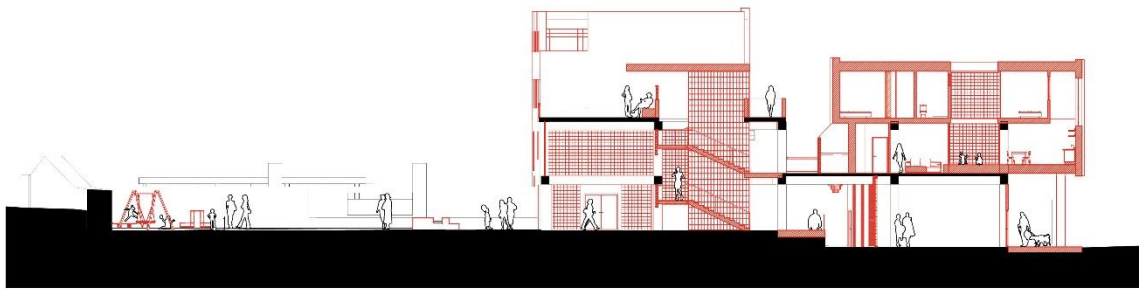
SECOND, THIRD & FOURTH FLOOR:

- 1. APARTMENT TYPE A
- 2. GEORGIAN APARTMENT
- 3. APARTMENT TYPE B
- 4. ROOF GARDEN
- 5. APARTMENT TYPE C
- 6. COMMUNAL ROOMS

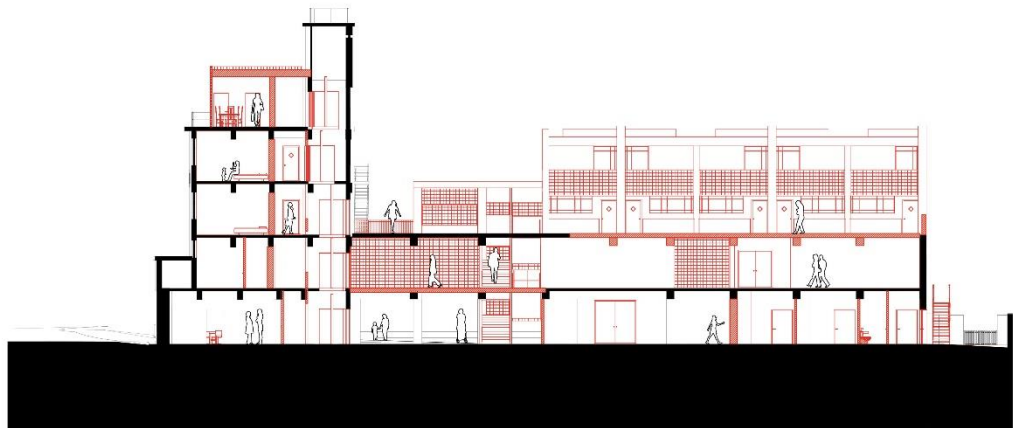




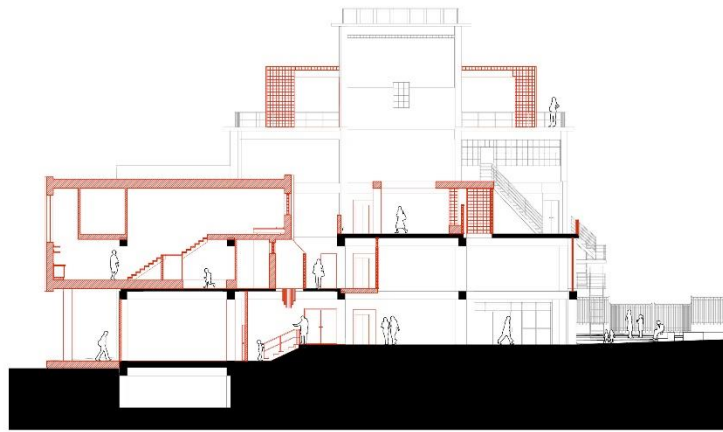
SECTION A - EXISTING



SECTION B - PROPOSED

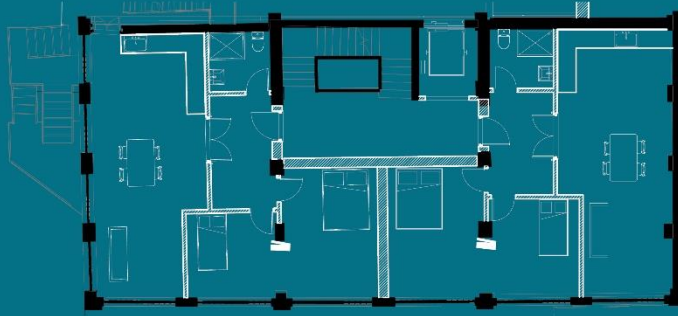


SECTION D - PROPOSED



SECTION C - PROPOSED

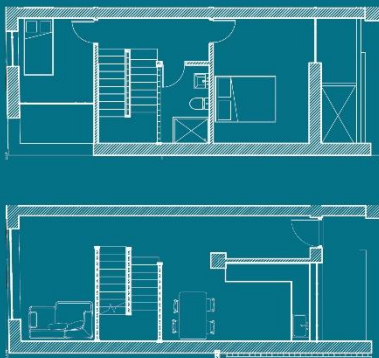
APARTMENT TYPE A:
STUDIO/ TWO BED - 65M²



APARTMENT TYPE B:
TWO/ THREE BED - 110M²



APARTMENT TYPE C:
TWO BED - 87M²



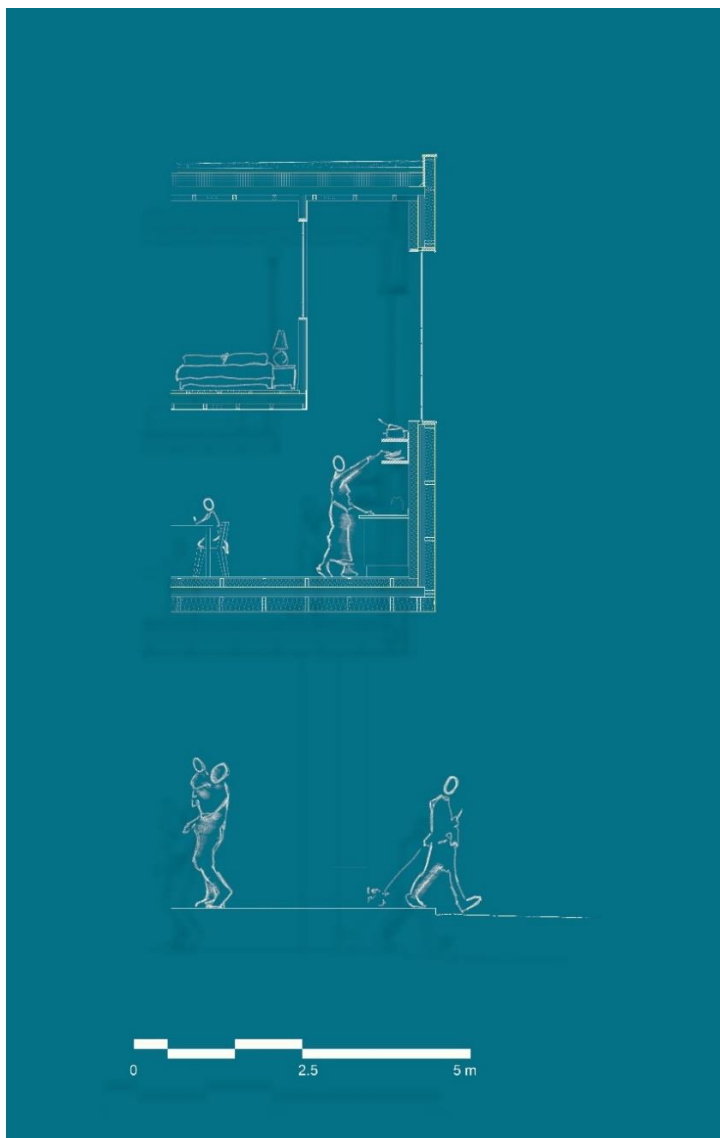
APARTMENT LAYOUTS



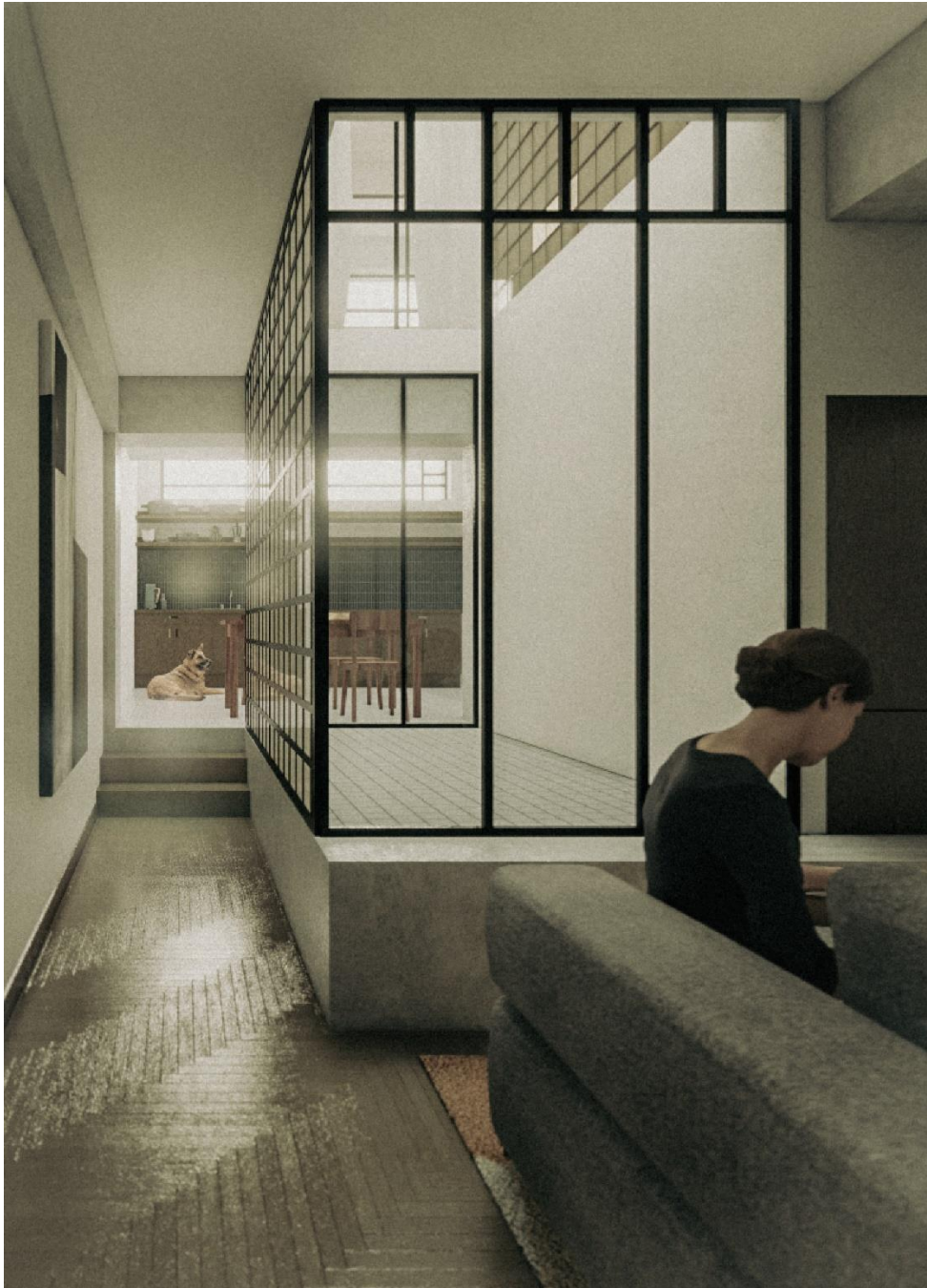
Figure 13 Apartment Layouts

There are three apartment types. The first being within the front building. Single storey apartments capable of being one or two bed units with moveable panels. These units are also universally accessible. The second type, entered on the first floor is a two-storey unit with an internal courtyard due to how nestled they are into the frame. With the possibility of being a two or three bed. The third being accessed on the second level, again a two storey, two bed unit, as there are the most needed unit type (Figure 13).

Addressing the climate emergency all new construction would be cross laminated timber due to the elements being able to be prefabricated and bespoke to the existing structure (Figure 14). By proposing an alternative to demolition, it avoids wasting 2130 tonnes of embodied carbon within the frame.



Inspired by writings about Loos' interiors and his concepts of comfort and security I experimented with creating spaces that one entered and turned back around to view (Colomina, 1990). Taking the living room as the most public space of the home, one enters this space first and can only see the kitchen. Whilst in the kitchen you can see back through to the courtyard and into the living room. The most private rooms are hidden from visitor's view, accessing them from stairs beyond kitchen.



Reflection

Embarking on this design thesis I wanted to create an architecture that would provide safe accommodation for those in need but allow for the spaces and people to open to the community around them. In part, this project has achieved those objectives. The provision of housing in tandem with a program that fosters a community of support for residents and their community has been established. If this thesis extended forward there would be opportunities for further experimentation with intermediate spaces, to add richness as one moves through the site. A larger variety of materials throughout the project would enhance this layering furthermore. Regardless of ideas on further development, the design thesis has fortified my passion for creating architecture of care and focused my aspirations as an architect.

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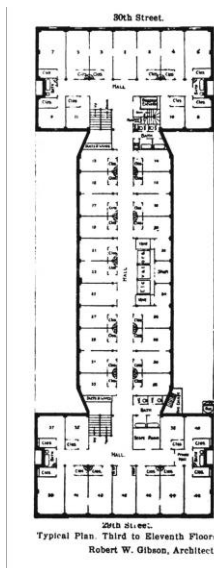
Martha Washington Ground Floor Plan.

Source: <https://www.selldorf.com/drawings/martha-washington-hotel-and-marta>



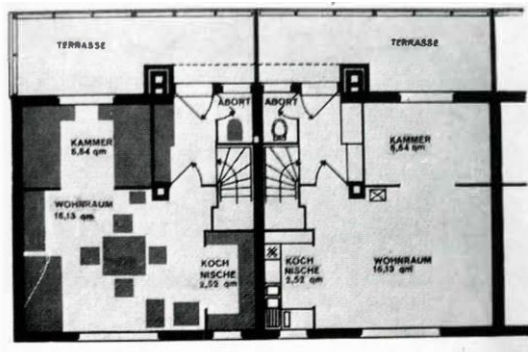
Martha Washington Typical Upper Floor Plan.

Source: <https://www.nyhistory.org/blogs/all-the-single-ladies-women-only-buildings-in-early-20th-century-new-york>



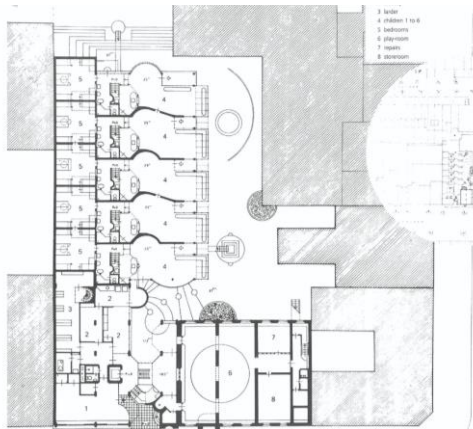
Praunheim Apartment Floor Plan.

Source: <https://www.jstor.org/stable/10.1525/jsah.2009.68.3.358>



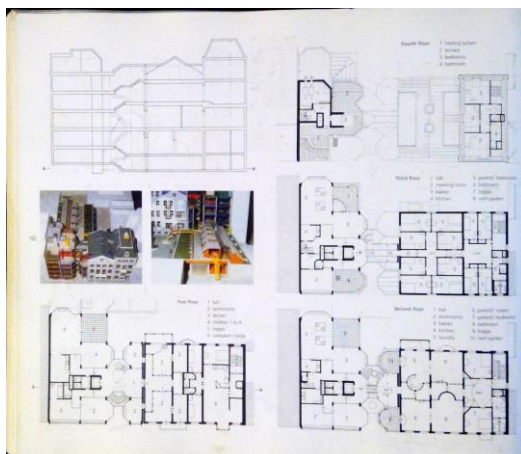
Hubertus House Ground Floor Plan.

Source: Ligtelijn, V., (1999). *Aldo Van Eyck: Works*. Birkhauser Verlag.



Hubertus House Upper Floor Plans.

Source: Ligtelijn, V., (1999). *Aldo Van Eyck: Works*. Birkhauser Verlag.



New Ground Co-Housing Ground Floor Plan.

Source: <https://pollardthomasedwards.co.uk/projects/index/new-ground-cohousing/>



New Ground Co-Housing First Floor Plan.

Source: <https://pollardthomasedwards.co.uk/projects/index/new-ground-cohousing/>



New Ground Co-Housing Second Floor Plan.

Source: <https://pollardthomasedwards.co.uk/projects/index/new-ground-cohousing/>



The Ada and Tamar House Ground Floor Plan.

Source: <https://agarchitecture.net/portfolio/shelter-for-victims-of-domestic-violence/>



Older Women's Housing Project Ground Floor Plan.

Source: <https://studiobright.com.au/project/wpi-housing-project/>

