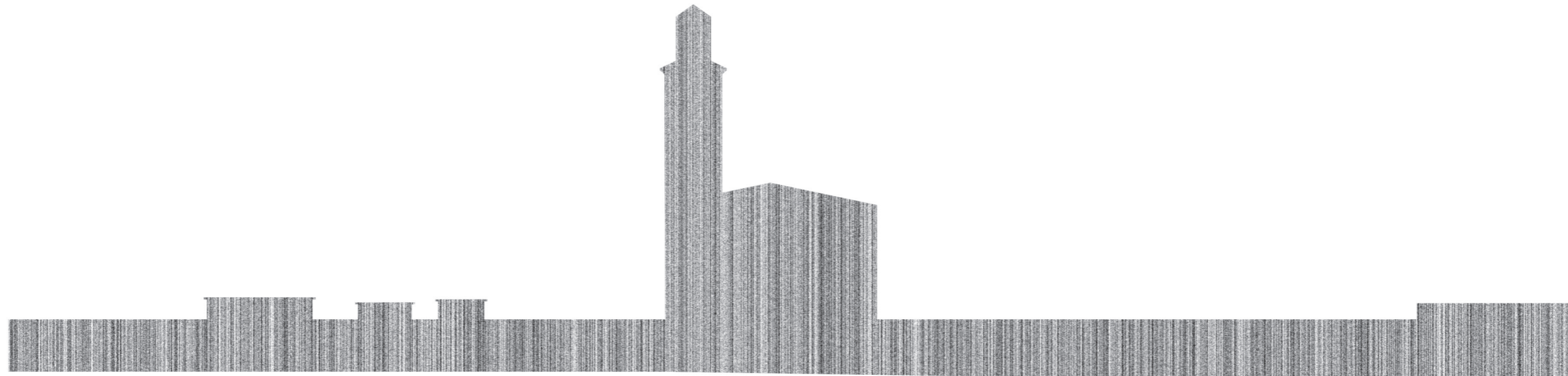


# **Destructuralisaton of Religious Planning -**

Reinforcing Cabra's urban core

Bachelor of Architecture 2023

Karl Finn





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I would also like to thank my friends and family who have supported me throughout the years.

# **1. Introduction to Thesis**

## 2. Background

This thesis aims to explore democratic space and how architects skills and abilities can create moments of interaction within them. Frank Lloyd Wright once said that buildings are ‘the architecture of democracy’ (Gupta, 2022). A democratic space is an area which ‘cultivates tolerance, equality, and freedom’ (Daudén, 2021). SDG 11 in the United Nations sustainability development goals is to ‘make cities and human settlements inclusive, safe, resilient and sustainable’ (United Nations, 2022). I believe that a democratic space will achieve this goal as democracy in Ancient Greek times ensured that the local vernacular and traditions of the people remained in the area, which formed a sense of place and respect for the citizens (Farhan, Khalil, & Tayib, 2020). Social interaction within these spaces is what ensures its survival. According to Jan Gehl in ‘Life Between Buildings’ people have a need for interaction with one another and they all occur at different intensities. It goes from high intensity to low intensity interaction. High intensity refers to meeting or running into a friend, while low intensity is known as passive contacts where people are merely just in the same presence as each other. This exposure of people to one another creates an experience where one can learn from another, just like within a democratic space (Gehl, 2011). This thesis not only focuses on the democratic space but also the moments of interaction which enables this space to thrive.

This thesis is divided into four sections. Firstly there is a background which explores the history of democratic architecture in Ancient Greece. Following on from this, circulation and democratic architecture are studied at a micro level through the lenses of multiple precedents. Next, in section three we focus on human interaction in democracy at a macro level. Finally we reflect on the learnings from the previous chapters and how they can inform the improvement of the site surrounding the Church of the Most Precious Blood in Cabra.

The democratic way of life originated in ancient Greece, heavily influencing architecture and how it is used. According to Richard Sennett, the people of Athens took part in decision making and public life within the amphitheatres and Agora. This is a truly democratic space where everyone may join and have their say, unlike society today where it is becoming increasingly more difficult for people to make a democratic decision (Democratic Audit UK, 2016). One modern day project which strives to emulate a truly democratic space is the Reichstag Museum by Norman + Partners in Berlin which houses the German parliament. It is the emblem of transparency and trust between political Germany and its citizens. It may not be the most sympathetic of designs, but it’s use of circulation allows for the public to look into the heart of the democratic chambers (Douglass-Jaimes, 2015). This can be seen in the image below.

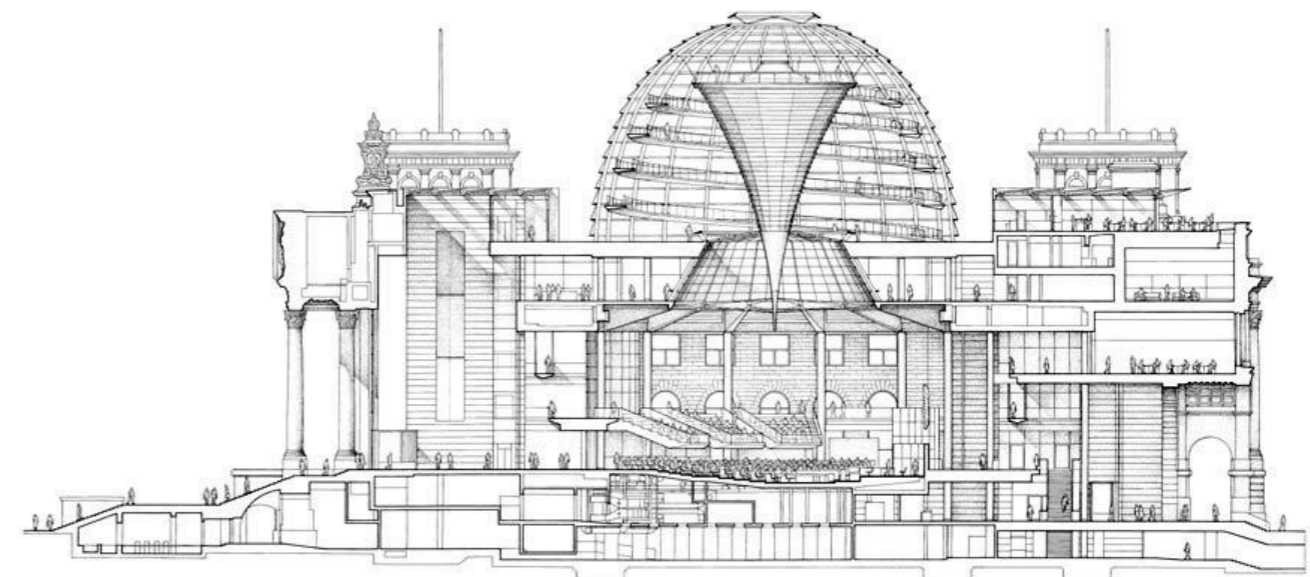


Fig. 1 Reichstag Section (Douglass-Jaimes, 2015)



According to Rana Fathi Farhan in the article on the Community-Based Democratic Architecture, the word democracy came to fruition over 2,500 years ago and it meant ‘the people rule’. As previously mentioned, democracy ensured that the local vernacular and traditions of the people remained in the area which formed a sense of space and a respect for the area. (Farhan, Khalil, & Tayib, 2020). Creating a democratic space allows people to view things not recognisable to them, as it brings everyone together (Democratic Audit UK, 2016). It forms a more inclusive and sustainable environment as all groups in life are brought together as one, while establishing more of an egalitarian society. Aristotle viewed our differences combining as a positive, if one is constantly exposed to differing opinions, then they will respond with understanding as opposed to a defensive outlook on the situation. In Aristotle times, classical urbanism was envisaged to have two different public spaces which would encourage this type of interaction to occur. The Pnyx was an ‘open-air theatre’ which allowed for lectures and debates to take place where the locals would listen and gain perspective through their shared consensus. The ‘agora’ was the alternative democratic space. This was located at the centre of the city, a square which was edged by temples and stoas, all different uses, with the city’s main street intersecting the open space diagonally. The square, being the most public space, transitioned into the open stoa, which was more private, yet still yielded a connection with the goings on outside. This then moved into the more private meeting and dining rooms to the rear of the stoa. The multiple uses of the agora were allowed through slight physical disconnectedness but continual visual connectedness. This allowed for one to partake in the current activities or to remove oneself which still maintaining a presence and connect to the events that are occurring (Democratic Audit UK, 2016). The hierarchy formulated within this territory allowed for a multitude of interactions all at once. According to this reader, the theatre is a space which should be used as a democratic space as it allows for respect when listening (Farhan, Khalil, & Tayib, 2020). This will create a safe and encouraging environment to say one’s opinion which will result in a more egalitarian consensus on whatever issue has arisen.

According to Herbert J. Gans, architecture cannot be democratic due to the nature in which it is used. It may be designed with the ideals of democracy, but if it is not used in a politically driven way then it is not democratic (Gans, 2012). For example, the fascist buildings were all designed for very specific ideals, but now they are not used in the same manner. It is also mentioned that a so called democratic public space may be used in a non-democratic way which also adds to the argument that a place cannot be truly democratic. Circulation within buildings can determine whether it’s egalitarian or not. Hierarchies within a space does not allude to an egalitarian way. As Gans mentions, that, for example, an office can only be egalitarian if each member of staff has equal share of the space in which they work (Gans, 2012). We will look at Architects who agree with and those that challenge this argument.

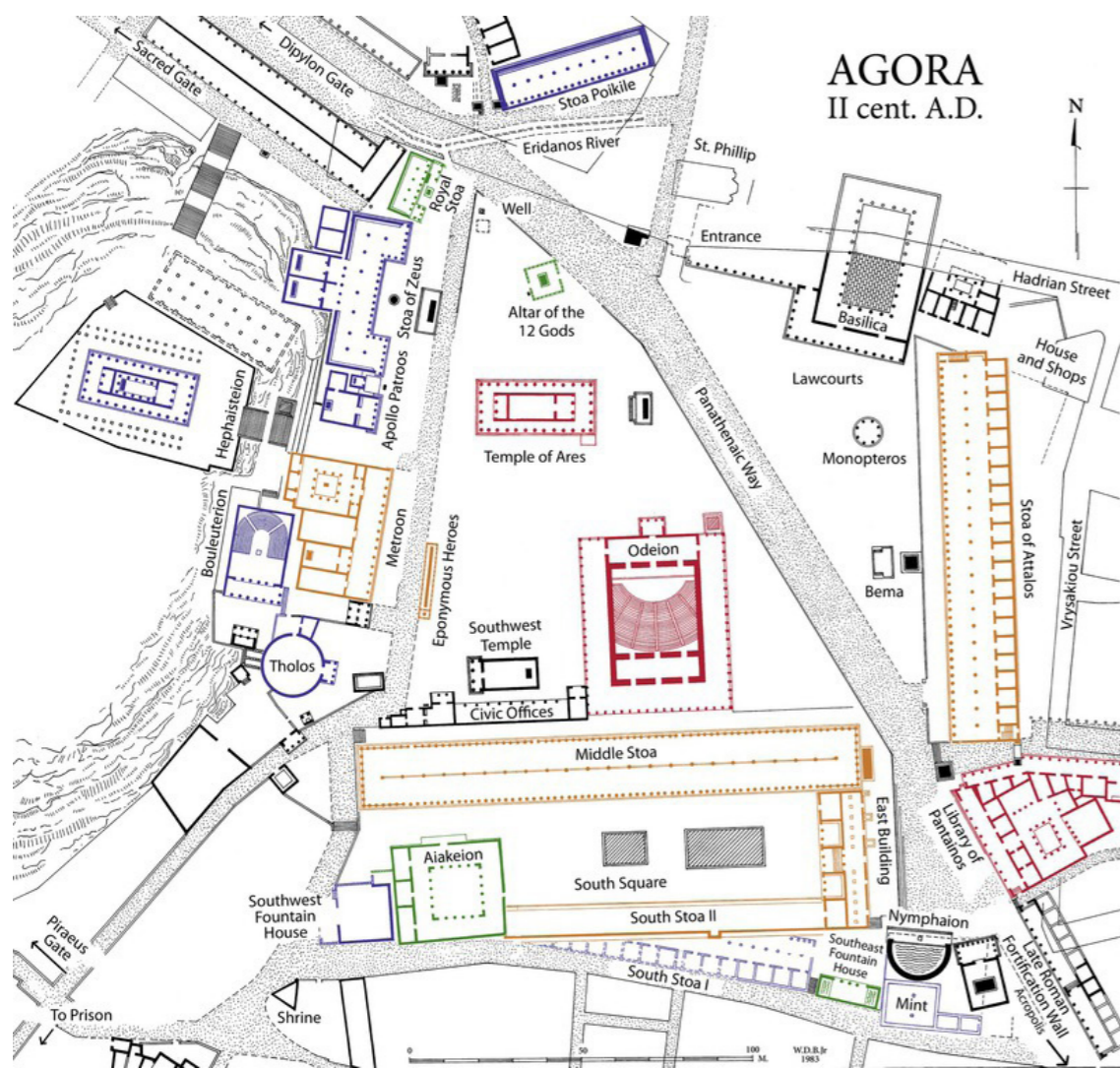


Fig.2 Agora (Agathe.gr, 2022)

### 3. Micro Case Studies

Lina Bo Bardi is somewhat of an egalitarian. Alike Gans, she did not believe in social hierarchy so much that she didn't even have her own office (Reichert, 2015). Lina Bo Bardi designed for people, with free space for them to come and meet “dynamic process of interactions and relationships”. Bo Bardi refers to people within architecture as a ‘human adventure’ where there are a ‘series of events’. Bo Bardi’s philosophy of architecture ‘removes organisational hierarchy’ as ‘time is not linear’. She wants people to be ‘drawn around a building’. Methods such as the built form and plant life, materials, juxtapositions of scales and transitional spaces encourage this. All of this human activity is seen as an important building material (This is Real Architecture, 2013).

The Museum of Modern art in Sao Paulo is suspended above the ground by two mass concrete creating a public space in which any form of activity is possible. The floor of the building acts as a roof to the outdoor space providing a form of an enclosure. This provides useable space at all times. The building forms an ‘agora’ for the locals creating a space for all, sheltered by the art gallery above (Arquitectura Viva, 2022). This creates a sense of community within the busy streets of Sao Paolo by allowing the architecture to become an amenity for the city.

Similar to bo Bardi, the work of Charles Rennie Mackintosh is heavily influenced by creating an experience for the user by going from one space to another. One of his finest pieces of work, the Hill House, is an experience through circulation by going from the more masculine corridors into the brighter, and more airy rooms beyond. These rooms were considered to be more feminine (Griffiths, 2018). The darker corridors encourage movement towards the light into the more sociable spaces. An important factor within architecture for Mackintosh is social interaction. In his Glasgow School of Art, Mackintosh used light and dark as a way to guide people throughout the building. Different atmospheres were also created throughout the circulation where some are bright and airy while the others are small and dark, which creates a ‘sense of intimacy, encourage(s) relaxation or signal(s) formality’. The contrast to this is the ‘white and light spaces’ which inspires people to work. Mackintosh designed in a more utilitarian way, the hallway isn’t designed as a more functional or sociable space, it acts as both. Naturally individuals want sociable spaces while sometimes craving respite within this said space. This is done throughout Mackintosh’s work by creating alcoves within the sociable hallways (Spencer, 2005). Alike Bo Bardi’s SESC, this school has many similarities to the ancient Greek agora. The arrangement of spaces and circulation accompanied by the use of light and materials have created a hierarchical system which guides one through a space.

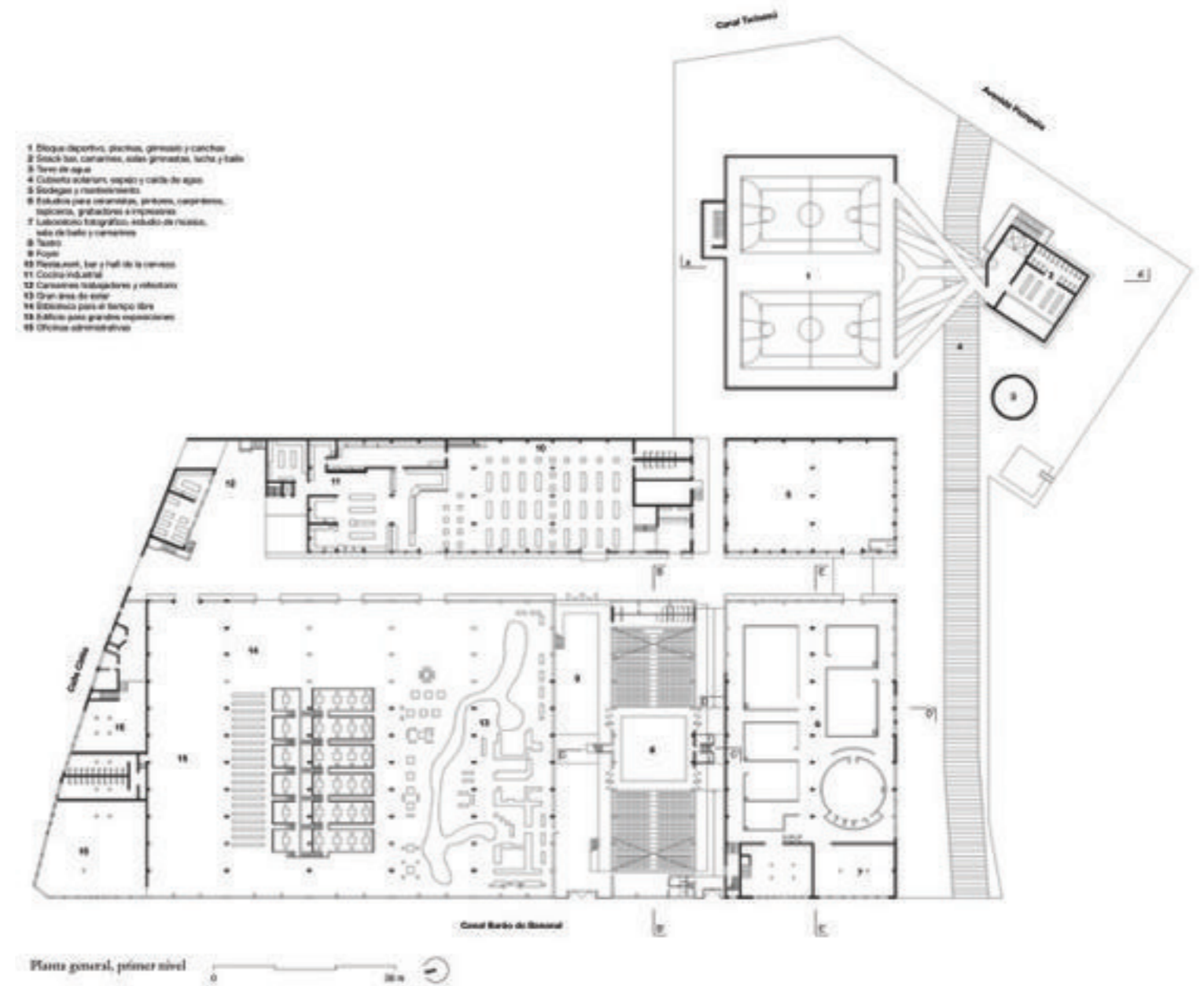


Fig. 3 SESC Plan (Pinterest, 2022)



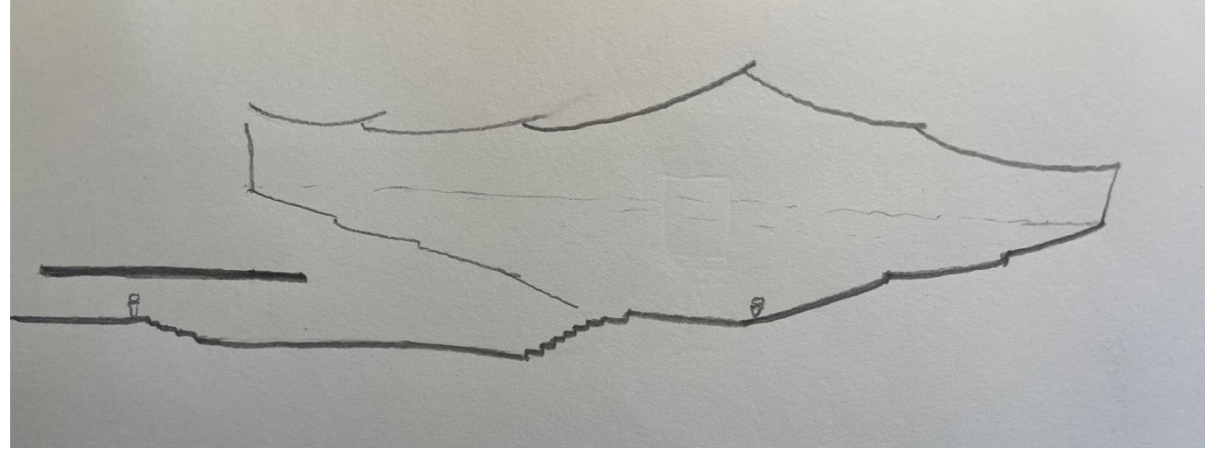


Fig. 4 -Philharmonie Section

The Philharmonie by Hans Scharoun is a Concert hall which brings people together, similar to the Pnyx which was a crescent shaped theatre in ancient Greece (Blundell Jones, Hans Scharoun, 2000). Theatres are critical in the success of a democratic space as they encourage to bring people of differing opinions together. As previously mentioned, according to Aristotle the more we are exposed to differing opinions the more likely we are to react positively in a situation (Democratic Audit UK, 2016). Therefore, the concert hall likens a Pnyx as it is a space of differing opinions. The Philharmonie is an extremely successful building bringing people together and allowing for areas of congregation. The large open foyer holds a myriad of ancillary spaces which services the main helical concert hall which sits at the centre of the scheme. The ancillary rooms form open spaces within the foyer in which people can congregate either before or after an orchestra show. The circulation and opportunities for moments of interaction is what defines this building as democratic. (Blundell Jones, Hans Scharoun, 2000).

Another Scharoun project which has circulation to the forefront of the design is The Marl Primary School. Scharoun followed an architectural Philosophy which was different to that of the International Style. He was an expressionist who looked at Hugo Häring's theory of 'new building'. The theory is that a building should be representative of its function and how it works (Jones, 1975). Scharoun proposed a linear school design which sparked interest into new philosophical ways about thinking of the formation of schools. He thought of them as "Schulschaften which can be approximately translated as 'schoolhoods'" (Blundell Jones, Hans Scharoun, 2000). Each age group was separated into upper, middle and lower school and they were all connected through the dynamic linear circulation. The circulation was formed because of the different components of the brief coming together. The rooms were laid out in accordance with Scharoun's beliefs on the developmental needs of children within the school. The youngest children need to be within enclosed spaces where they feel safe and can grow on their social skills, the middle school is where discipline is coming into effect. The classrooms offer less distractions as they are east west facing with views into an enclosed courtyard while the eldest part is about acknowledging social responsibility, "The classroom form therefore becomes more open and accommodating, less rigid" (Blundell Jones, Hans Scharoun, 2000). Scharoun established a 'distinct hierarchy of privacy and space ownership' within the scheme. Circulation spaces are generous and daylit and they are 'formed by flow patterns and by outsides of other elements' (Jones, 1975). They encourage a less formal interaction between students and staff (Blundell Jones, Hans Scharoun, 2000). The transient feeling of the circulation spaces inspires 'movement and exploration' (Jones, 1975). Scharoun looked at hierarchy as a way to programme a school. The layout of circulation is similar to the ancient agora in the sense that there is a central communal space where many activities occur and this space is bordered by the classrooms which are a more intimate space. It was intended to integrate the schools with the local society through onsite food production, and by allowing it to be used as a local amenity after school hours (Blundell Jones, Hans Scharoun, 2000). This creates physical and psychological connections between the youth and the rest of the community. This is crucial in the in maintaining and developing a democratic society through the use of architecture. Circulation and interaction began at a small scale in these schools, but grew into the community at more of a large level which brings us on to our next chapter of circulation at a macro scale.

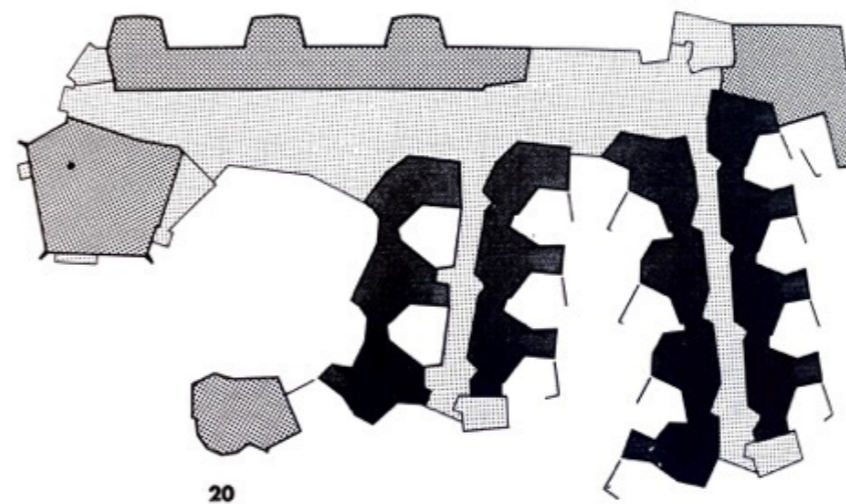


Fig. 5 Marl Primary School (Blundell Jones, Hans Scharoun, 2000)  
The images above show the social possibilities within the dynamic and generous circulation spaces.



“A house is a small city and a city is a big house”

(Blundell Jones & Canniffe, *Modern Architecture Through Case Studies 1945-1990*, 2007)

## 4. Macro Case Studies

Aldo van Eyck's Orphanage used a modular Mat system to create the circulation/movement around his orphanage. Van Eyck thought of circulations within the mat building with the possibility of being large scale (macro) but also at a micro level. Van Eyck and Hans Scharoun had similar anthropological beliefs when designing, but they went about them in a different fashion. While Scharoun was more free through the changing of 'dimension, shape and orientation, and with frequent departures from the right angle', Van Eyck 'worked within the discipline of his module' (Blundell Jones & Canniffe, *Modern Architecture Through Case Studies 1945-1990*, 2007). Van Eyck's use of 'repetitive pavilions' formed the orphanage scheme. The hierarchy of spaces is split up by private, public, courtyards, and kid spaces (Strauven, 2007). This creates a sense of place and excitement for the children who were sheltering there. The plan blurred the lines between inside and outside through the clever use of courtyards which was allowed due to the mat grid system (Strauven, 2007). The 'internal streets' connected the houses within giving it a city like feel (Blundell Jones & Canniffe, *Modern Architecture Through Case Studies 1945-1990*, 2007). This beautiful structure can be replicated and continue to grow if circumstances demand it (Strauven, 2007). According to Blundell Jones, Van Eyck's aspirations around creating an organic architecture did not come to pass in this project, as it ended up more engineered with more of a forceful nature. The building is now used for a school of architecture which illustrates the adaptability and versatility of these mat structures (Blundell Jones & Canniffe, *Modern Architecture Through Case Studies 1945-1990*, 2007). The orphanage began its design in a very democratic way. It was designed for the less fortunate and was able to be built upon if needed.

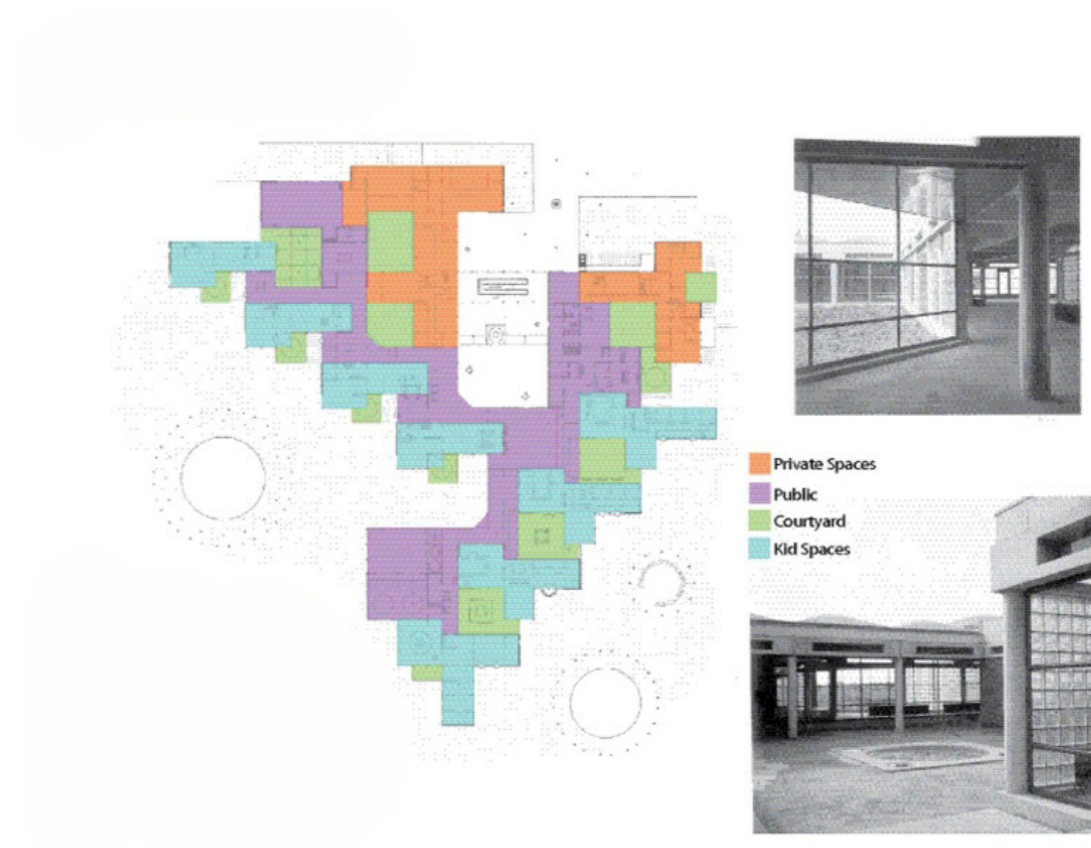


Fig. 6 Plan of Orphanage (Strauven, 2007)

The Smithsonian's Mat Building was a design based on a grid system which could multiply infinitely. Examples of buildings that used this are Berlin Free University and of course, Aldo van Eyck's Orphanage. FU-Berlin is in a small city demonstrating the possibilities for mat-buildings as they can create cities within themselves. The modular system has allowed for varying types of circulation which enhances a sense of community within. There are three basic principles of Mat Buildings, 'metrics, programme and place' (Domingo Calabuig, Castellanos Gomez, & Abalos Ramos, 2013).

On the other hand, the universities in Valencia and Berlin are isolated from the city in terms of their design. They are an organism of their own. They both have the opportunity to grow into their context horizontally. This became known as a 'landscaper' by Shadrach Woods. It prevents segregation between each level of the scheme and allows for interconnectedness "Form did not follow Function". The forms were designed not for an intended use, but for an adaptable form which can be populated as needed at a later stage (Domingo Calabuig, Castellanos Gomez, & Abalos Ramos, 2013). It is a versatile and sustainable way of building which allows for multiple uses to occur while efficiently occupying a space that creates indoor and outdoor circulation which allows for multiple forms of human interaction to occur. This is the case as multiple disciplines work in harmony together mixing different groups of people creating a utopia for human interaction which in turn, creates a truly democratic space.



Following on to another example of macro planning which is greatly influenced by circulation and the formation of democratic space is Marino in the North Dublin suburbs. Marino scheme consists of multiple typologies within the scheme with varying materials to avoid mundane, repetitive housing schemes of Dublin City Corporation in the past. It came into fruition in 1911 and it was derived from Ebenezer Howards concept of a Garden City. The idea behind these schemes was to ‘produce integrated settlements’. The ‘garden city’ was an idea of merging the country and town life in a physical and social way. Allotments were provided with large open spaces (McManus, 2021). The allotments were within the rear communal gardens of Marino which were located behind the block of houses, with large open communal space to the front of the houses, as can be seen in the plan below. (McManus, 2021).

The original intentions of Marino were very democratic. With the ‘circus’ parks which were intended to house public buildings, and the communal allotments to the rear of the houses which ultimately turned into private property over time (McManus, 2021). These two aspects of the scheme were crucial in its democratic future. The original idea of creating housing for all was a democratic one, but with the unexpected expenses of the scheme the original demographic from the tenements who this scheme was initially intended for were unable to afford to live here. Similar to the other schemes mentioned in this thesis, this concept takes ideas from the acropolis in Ancient Greece. The democratic and egalitarian way of the garden city strives for a sustainable urban environment for all.

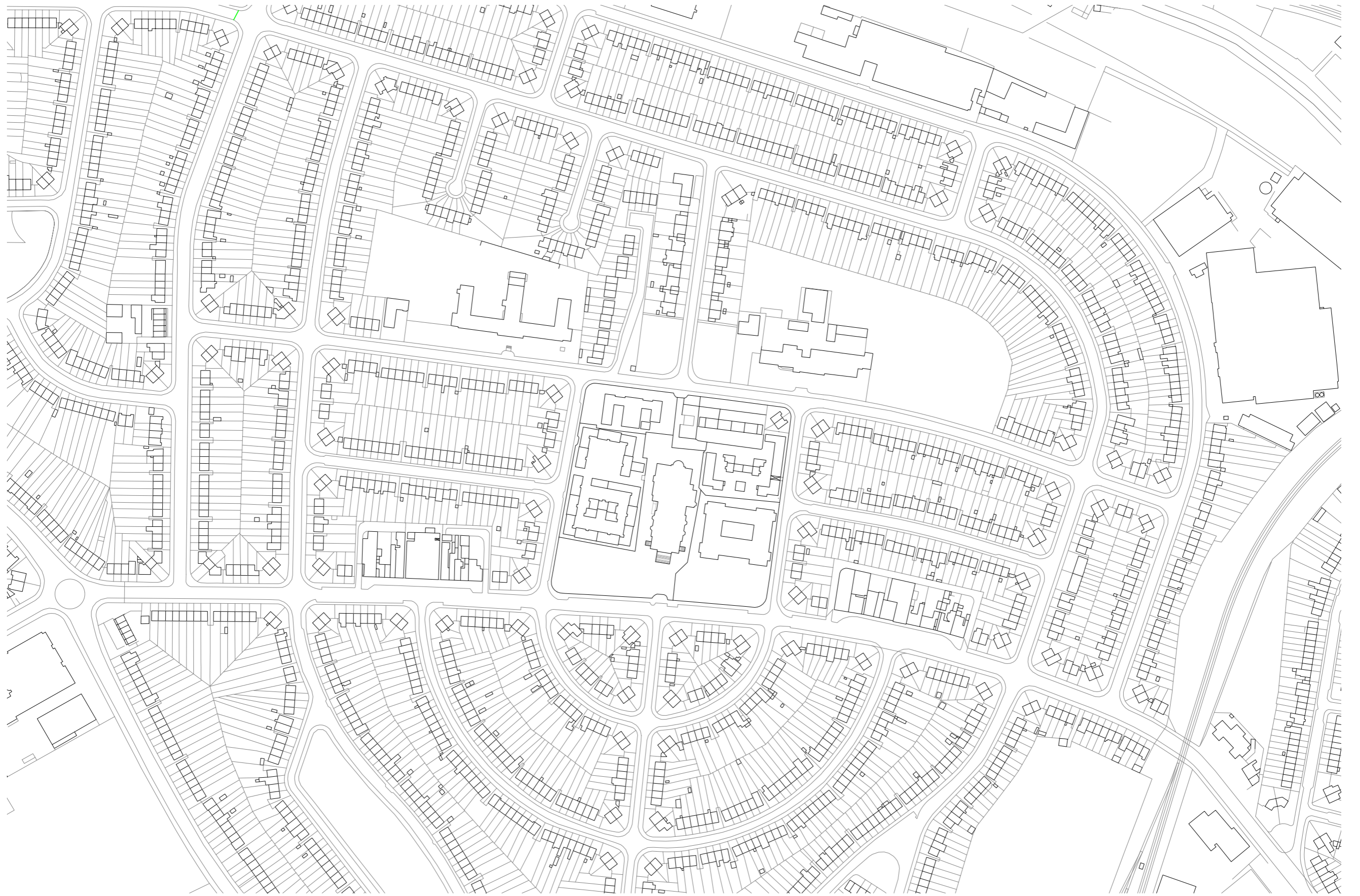
The research undertaken from this point was crucial to the development of my thesis project. The different precedents moulded my way of thinking going forward. The democratic/egalitarian way of designing for the community has strongly followed through into my thesis design and this will be described in the next chapters.



Fig. 7 (McManus, 2010)



## **5. Introduction to the Site**



Site Location Map





Fig. 8 Church of the Most Precious Blood (Murphy, 2018)

My site is located within the core of Cabra, just south of the Tolka Valley. I found in my research of the Cabra region that it was missing a proper core which serves everyone within the community. The Church of the Most Precious Blood once was the centre of the goings on within the estate of Cabra. It's flanked by shops on either side and was once a clear site open to the public with just the church and green space around it. It would have been a hive of activity in the past. It truly was the pillar of the community. Over time it has slowly been developed into housing for the most vulnerable of the society and the public use of the site has diminished.



Fig. 9 Church of the Most Precious Blood  
(Murphy, 2018)



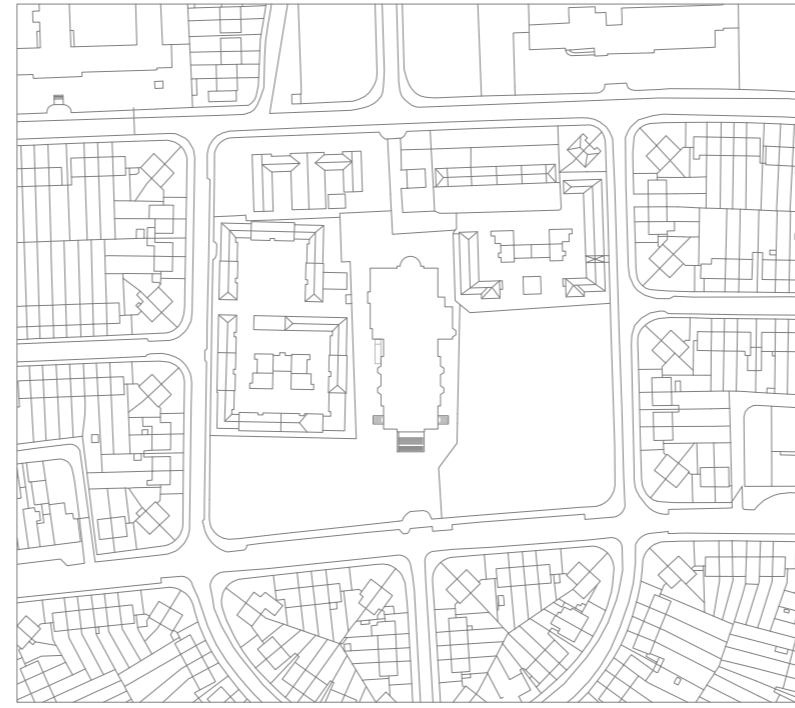
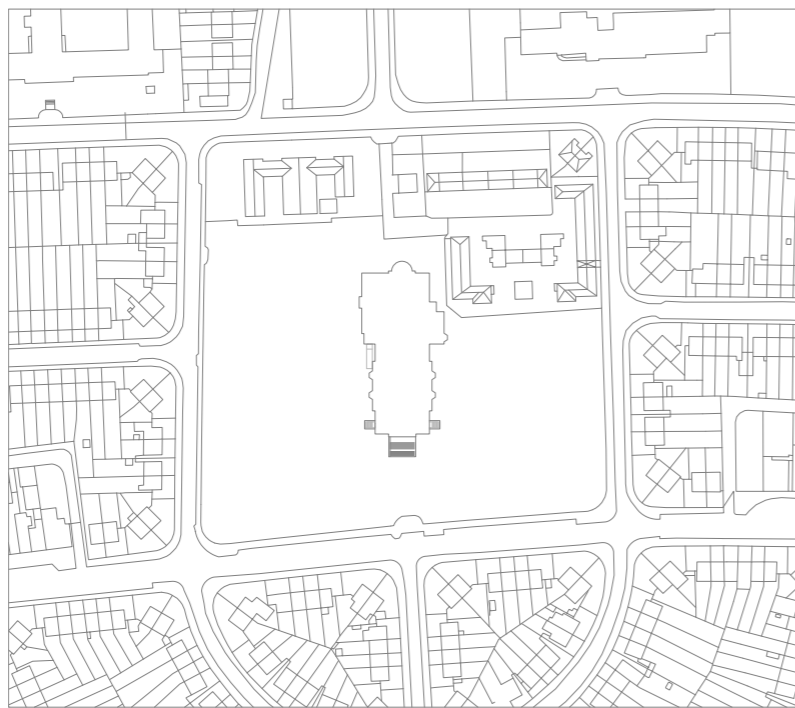
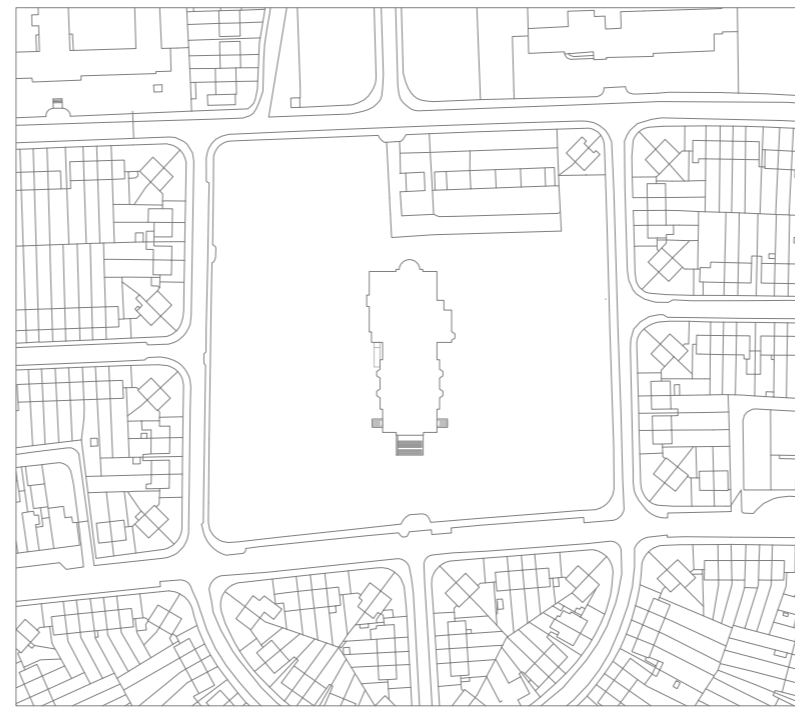
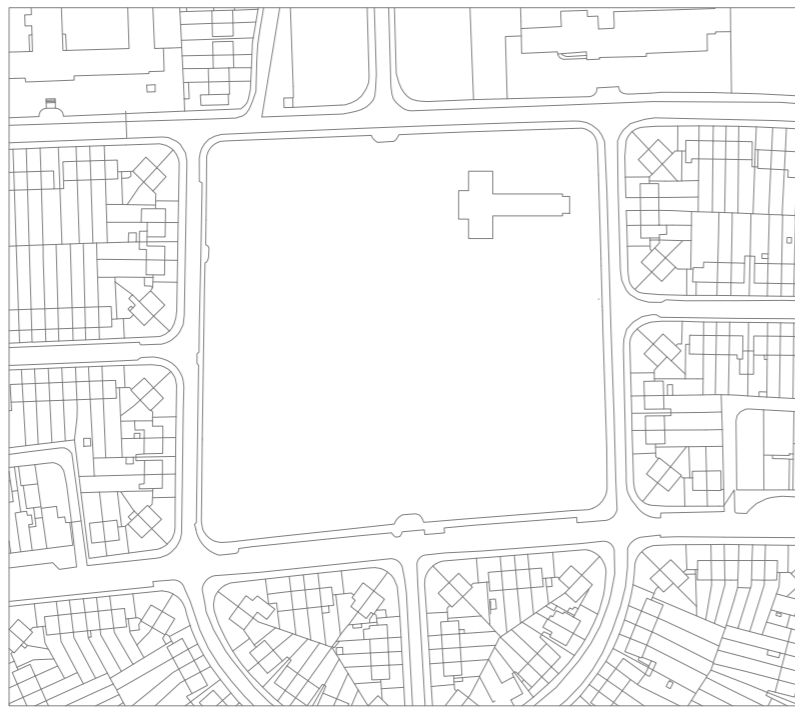
Fig. 10 Church of the Most Precious Blood  
(Murphy, 2018)



Fig. 11 Church of the Most Precious Blood  
(Murphy, 2018)

Images showing the grey, under-used tarmac covered carpark along with the shops on the right and left hand side of the church.





Over time the site has slowly been developed into housing for the most vulnerable of the society. This was completed in phases and was not planned efficiently. The different phases of the site can be seen in these diagrams. As you can see it began as just the church and the presbytery, and over time more and more buildings began to take over this once public amenity. Originally the church was due to be built on the site above, which would have provided a beautiful open, public park.

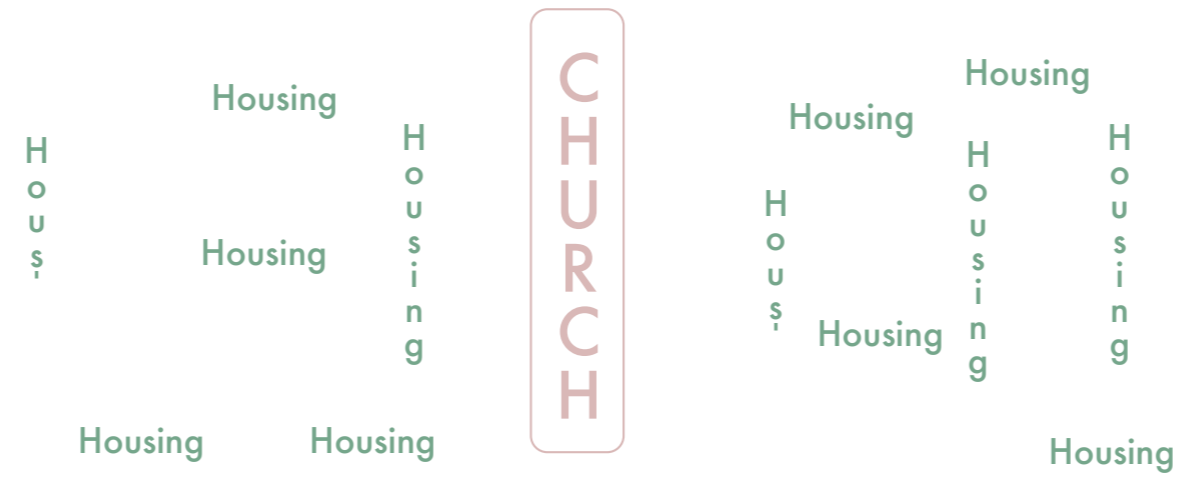
This is the existing condition of the site today. The development has led to the barricading and removal of the site from the daily lives of the people of Cabra. It was once a great amenity that is now just an island within Cabra. It is mainly covered by tarmac for cars. There is very little green within the urban block except for a strip along the north and south end of the site. The green arrows show just two points of public access to the site while the pink arrows show private points of access. Not only is the site closed off to the rest of the public (except during certain hours for the few people that still attend mass) it also isolates the elderly population from the rest of the community. As a result of the lack of accessibility and the decline of the existing town centre, I propose to develop and open the site back up to the public with the intention of enhancing the existing town centre while mixing all members of the community together.



Existing South Elevation showing the fencing which surrounds the whole site on all four sides. It provides very little access to the site making it unappealing and uninviting to the community.



Fig. 12 Group Work Semester 1 (Farrell, Jamie)



Post Office	Corner Shop	Chinese	Beauty Supply Shop	Another Corner Shop
Abandoned Pub	Chipper Salon	Barber	Another Chinese	Politicians Office
				Bookies

Another Shop	Corner Butcher	Hair Salon	Florist	Another Bookies	Fast Food	Another Corner Shop	Pub
Another Barber	Pharmacy	Dentist	Cafe	Off Licence	Another Butchers	Charity Shop	Another Barber

Diagram showing make up of site with the industry on either side.





Interior views of the Church of the Most Precious Blood





## **6. Exploration of Thesis**

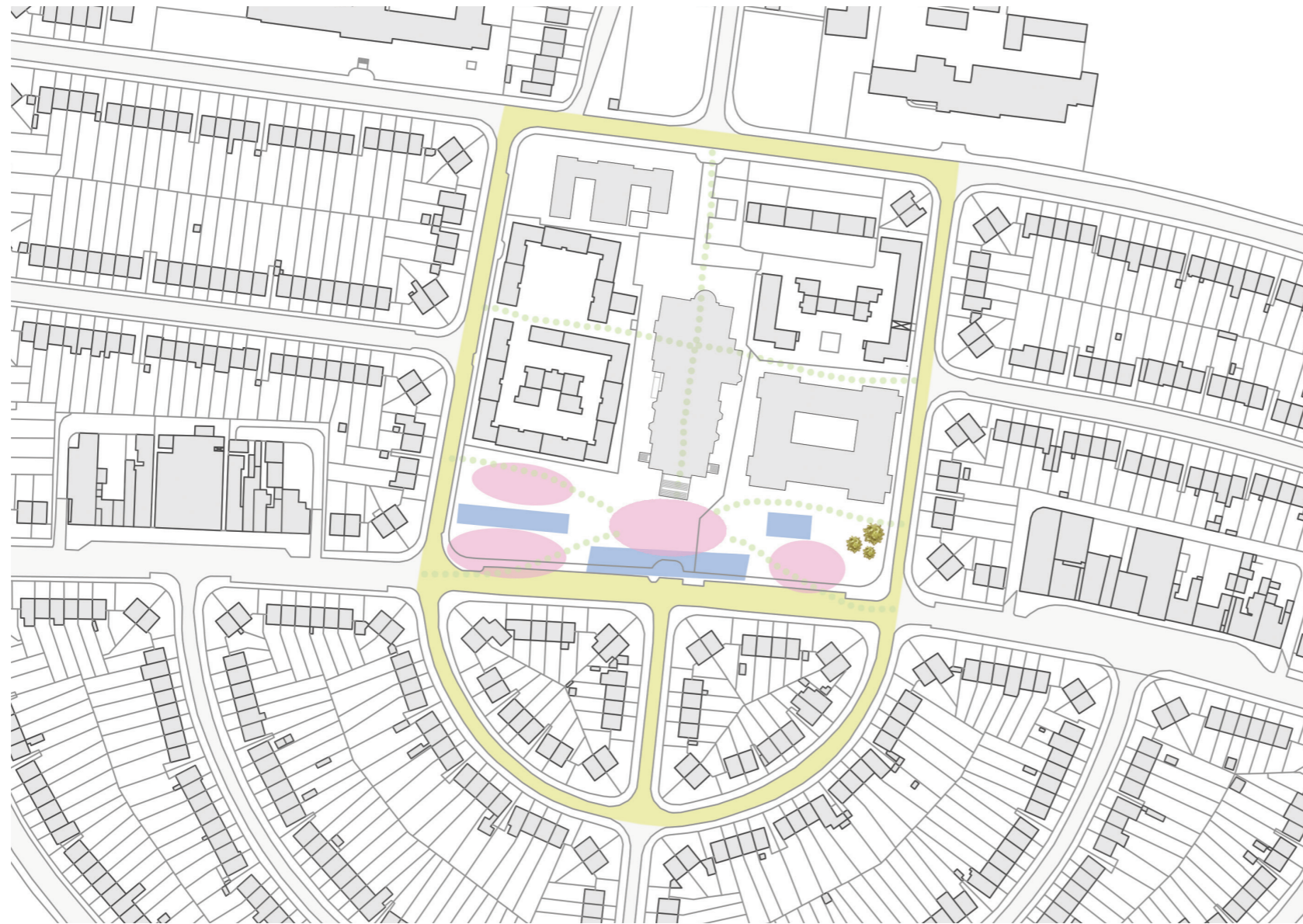


As previously mentioned, I looked at the ancient Greek Agora in Athens. I was interested in how the space was determined by hierarchy, and this hierarchy allowed for people to choose how much they wanted to take part within this public space. The Agora was the core of the community where everything took place. It was an open space flanked by a series of temples and stoas. Everyone in the community gathered here. A personal interpretation of how this space might work in section is seen above. You can see the change in level, the stoas and the internal rooms all play a part in dividing up this public space. It allows for inclusivity, in some ways egalitarian.

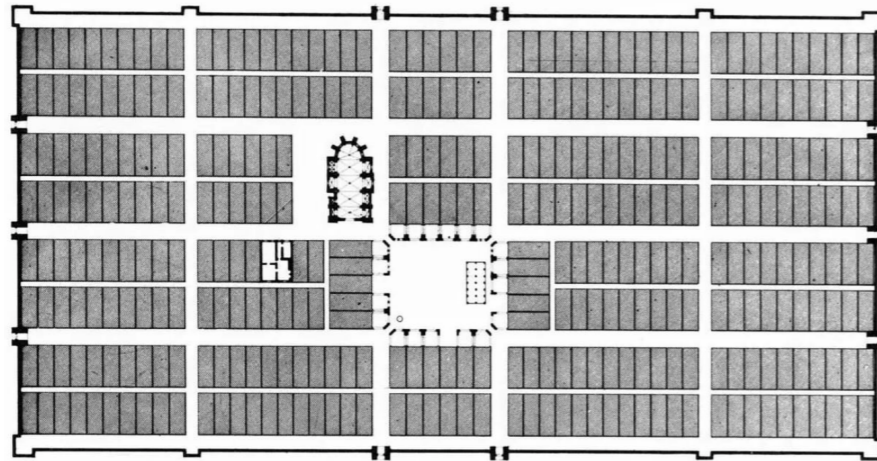


This was my first intervention to the site of the Church of the Most Precious Blood in semester 1. I wanted to emulate the section of the ancient Greek Agora while using the church. I pedestrianised Fassaugh Avenue to the south of the site in order to prioritise the pedestrian. This allowed me to create a large market square to the front of the site while providing commercial units as well as housing. This was done in order to activate the site and reinforce Cabra's urban core.

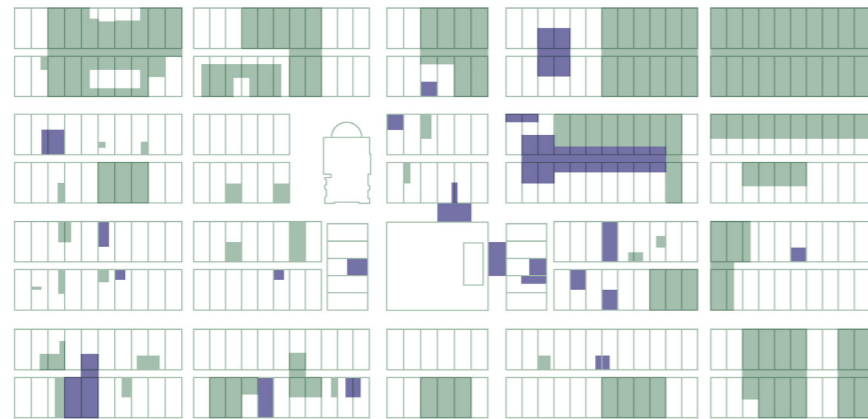




The site plan shows the pedestrianisation of Fassaugh Avenue as well as creating a series of squares to the front of the church continuing on with the existing theme of interlocking courtyards on the site.



As seen on the left, a grid plan for a bastide town in Monpazier, France. The grid allows for a tightly packed town while having a covered town centre at its core. The church sits beyond a corner of the covered walkway in a square of its own. This connection is something that I found intriguing and I wanted to try and replicate it within my project.



Below the gridded plan is my interpretation of what actually occurred within the town. Not each plot was fully covered which makes for a much more rich town. The grid has allowed for the town to naturally grow over time but its rigidity has not stopped the town from developing into the interesting and rich place that it is today, and it still has room to grow.

The bottom image is an aerial view of the town today which shows the rich and dynamic roofscape of the once fortified town.

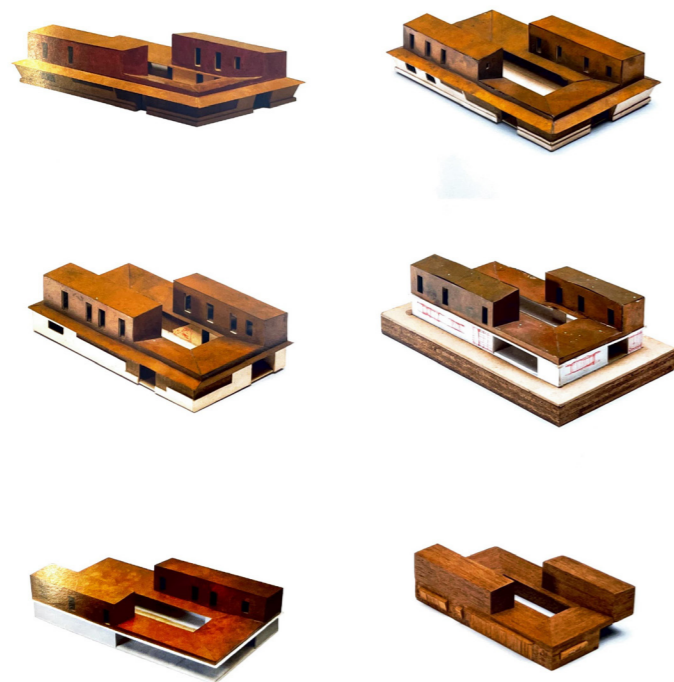


Fig. 13 Top (van der Poel, 2023)

Fig. 14 Middle (Author's Own)

Fig. 15 Bottom (Apple, 2023)





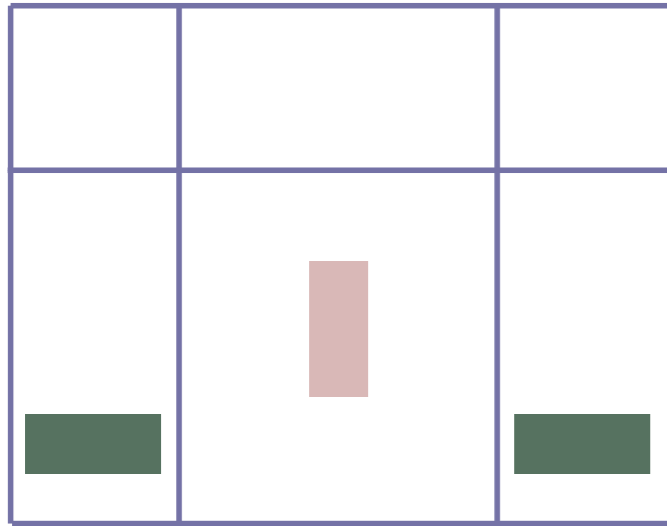
Studio Mumbai use spatial sequencing and materiality as circulation. Studio Mumbai's use of courtyards and external circulation allow for a more pleasant way of moving around the building. The warm climate allows for movement to occur outside, but it must be sheltered due to the rain. Ireland has similar needs in that it requires shelter from rain and is quite mild. I believe that Studio Mumbai's buildings can be used as precedents for the Irish climate. The materials are also not only beautiful, but they are readily available in Ireland.



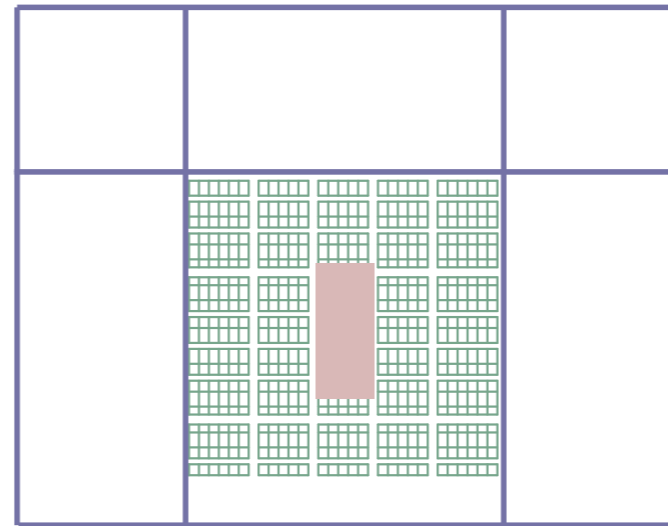
Fig. 16 Top (Studio Mumbai, 2021)

Fig. 17 Bottom (Studio Mumbai, 2021)

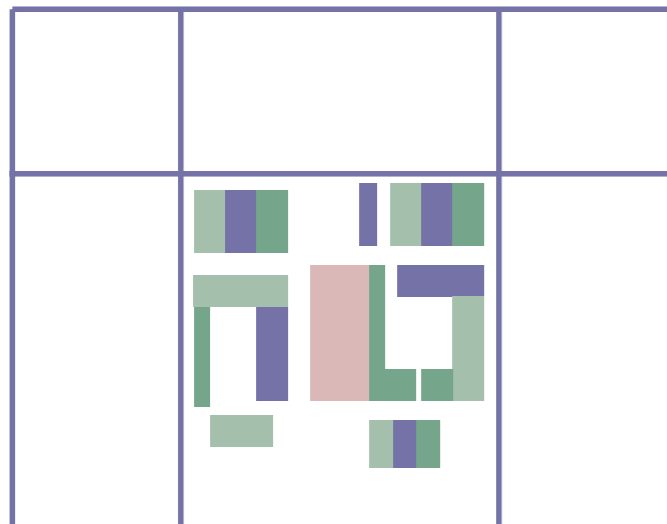




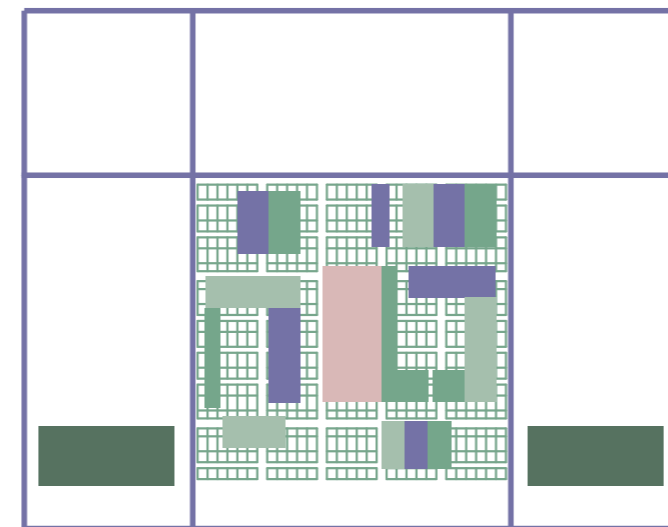
Local Economy



Redesign urban block - Future Proof



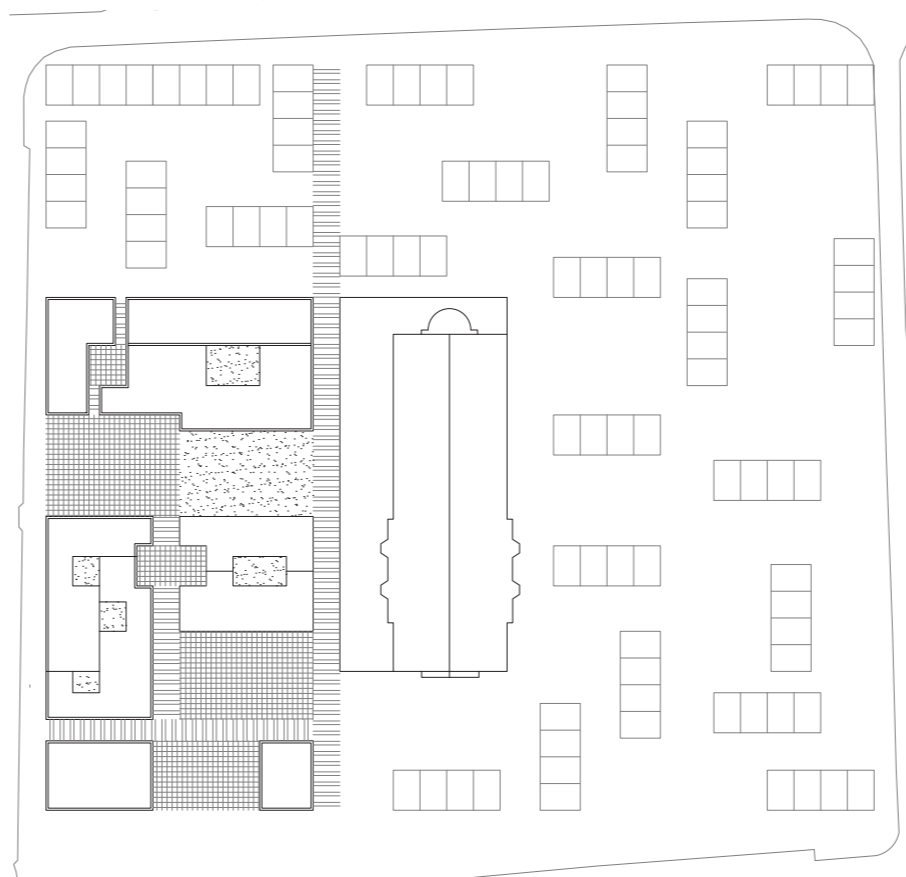
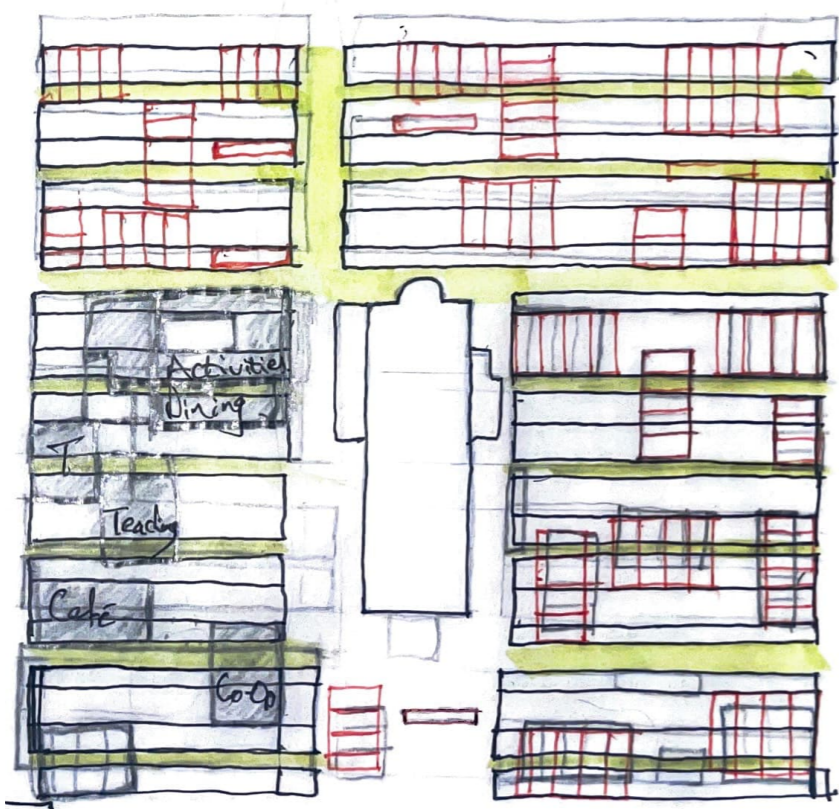
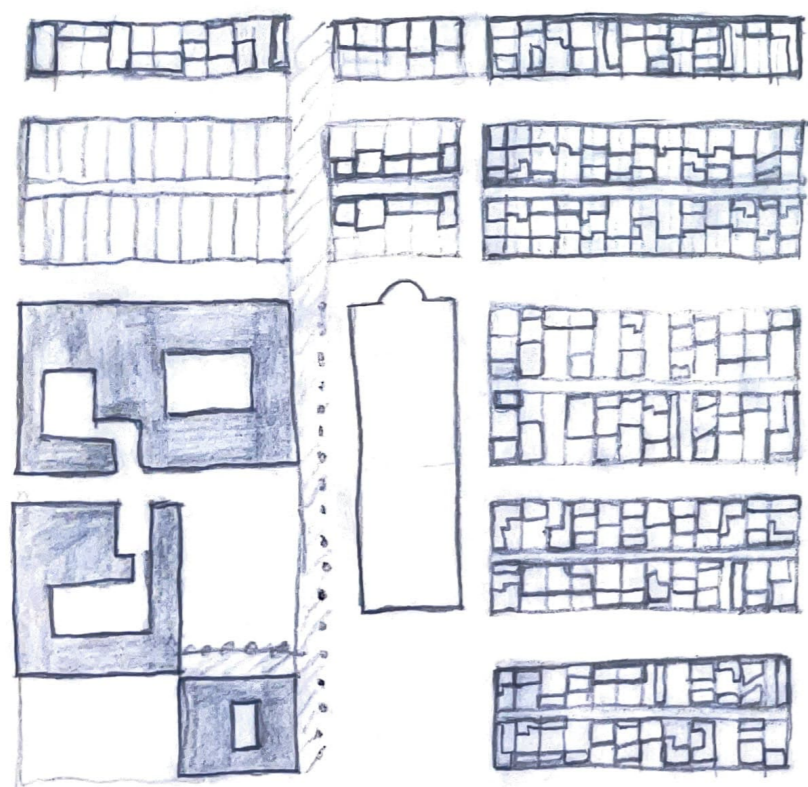
Moments of Interaction - Sequence of Spaces



Reinforce Urban Core

My main objectives at the beginning of this process was to add to the local economy, replan the urban block, create a sequence of spaces throughout the site to encourage human interaction, and to reinforce the urban core.

From when I chose this site I knew that the programme had to be something that brought everyone in the community together and one of the only things that does that is food. I proposed to introduce a cooking school with community kitchens, a food Co- Op and a market space. I also wanted to make the site more accessible and to encourage interactions within it. This was all done through the introduction of a grid which will help potentially plan the site efficiently in the future, if there is ever a need for it. The grid originated when finding the Monpazier precedent in France. It prompted me to look at the plot grain in the surrounding context and how that could be densified through the introduction of mews lanes. I then decided to apply this grain to the site which helped to to replan it.

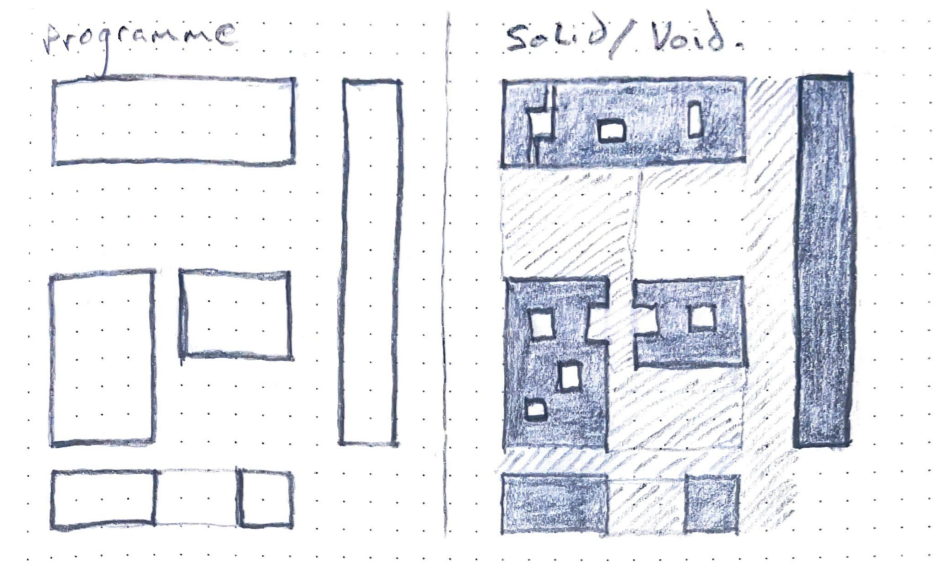
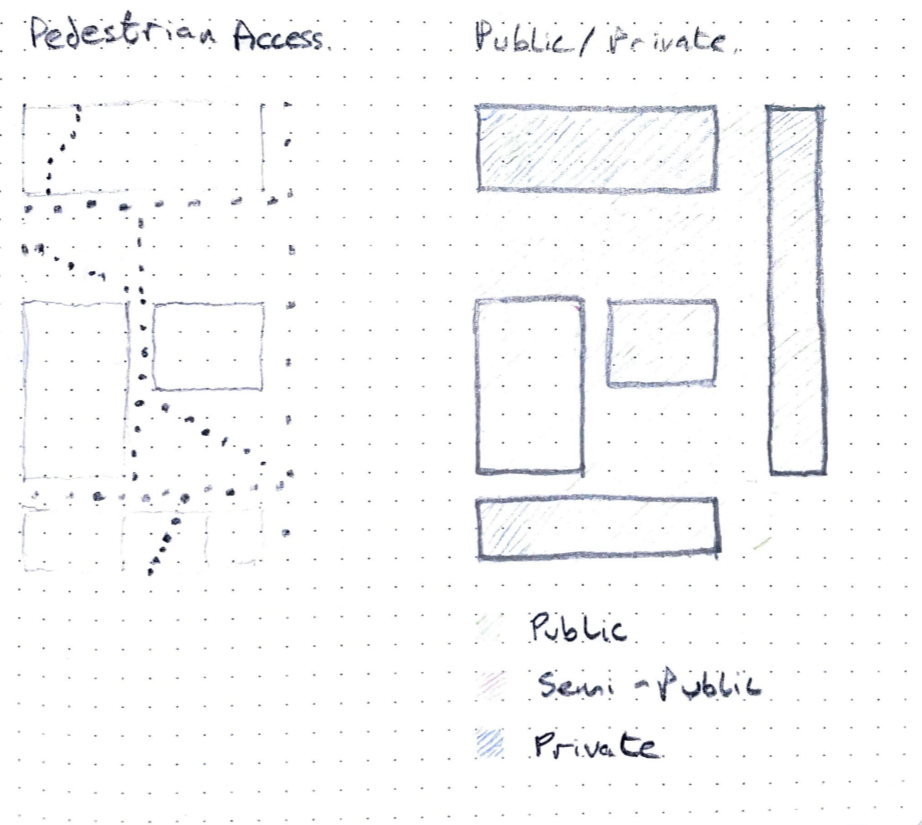
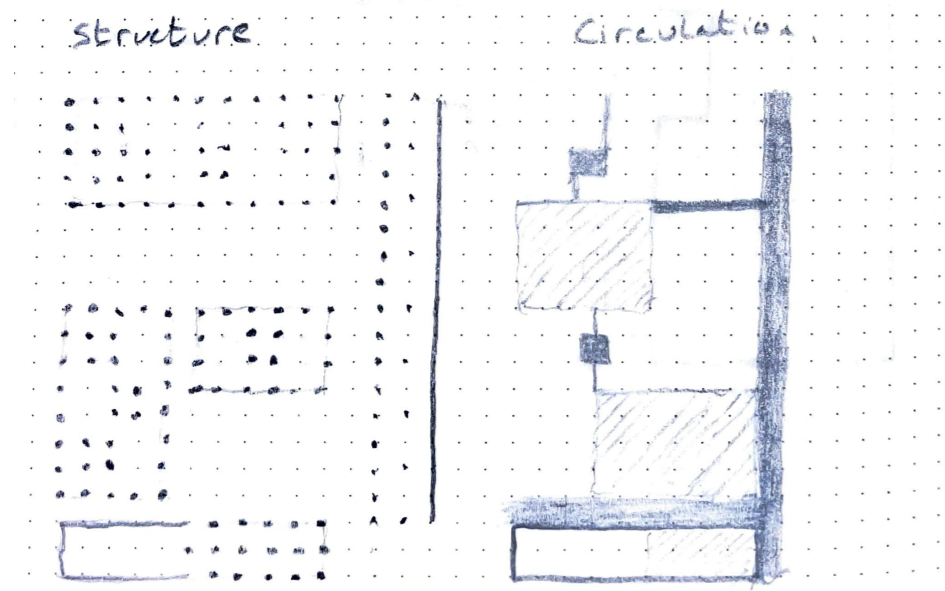


In the first iteration of my design I decided to completely replan the site while using my new grid. I tried to incorporate my thesis which investigates human interaction within circulation and how it can be an optional and meandering nature. The design was based around the dining hall which I saw as being the central temple in the ancient agora, as it was the most important part for everyone integrating with one another.

The complete replanning of the site allowed me to test my thesis objectives which then inform the new approach to the site which is seen in the final presentation.

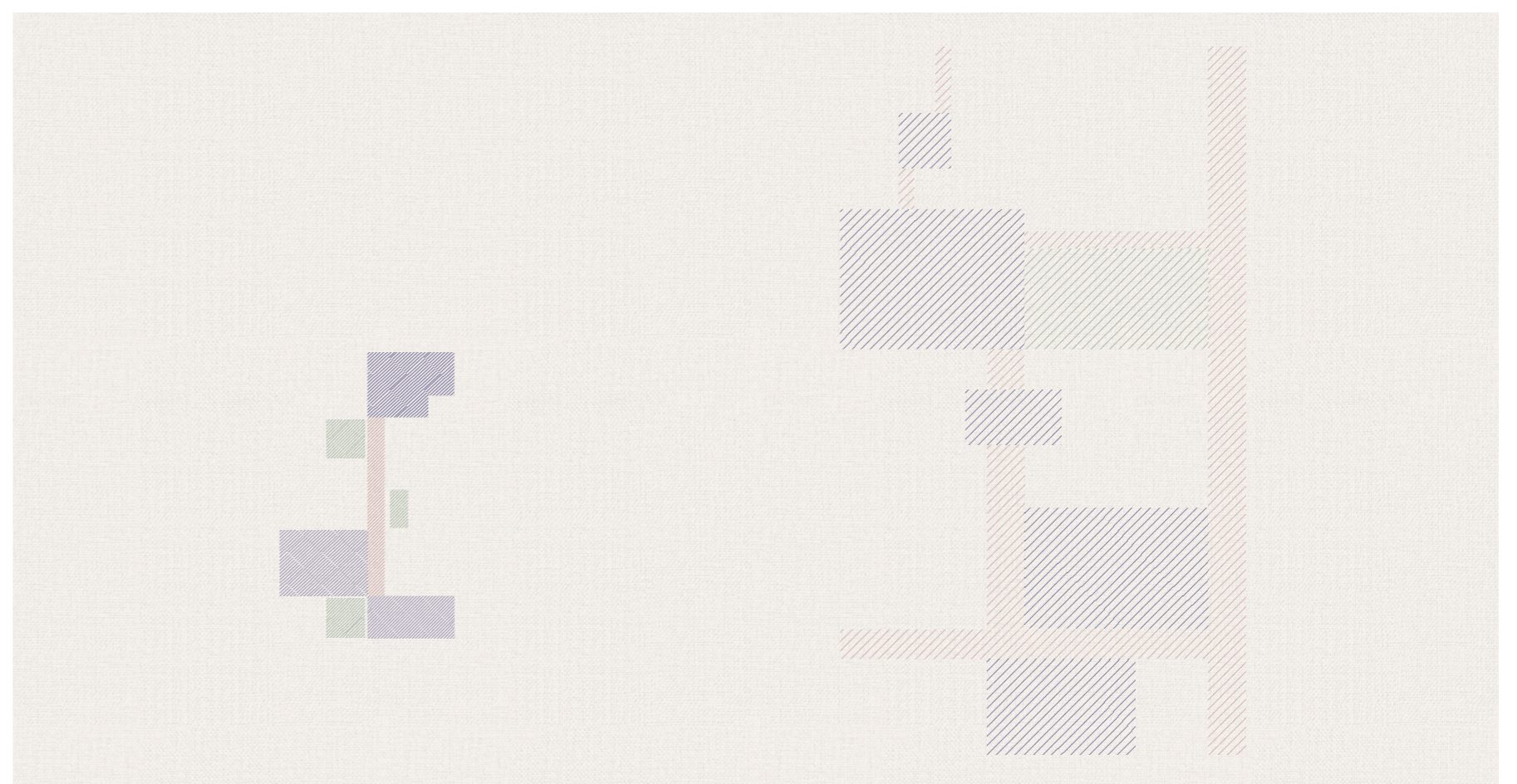
The diagrams to the left represent the new grid applied to the site and the way it developed. The intention was for the left side to be used as the main public area while the rest of it will be zoned for dense low rise housing which will also create squares and courtyard spaces opening up the site to the public.





The diagram on the left illustrates the structure, circulation, programme, solids and voids, pedestrian access and public and private use within the proposed scheme.

The image below depicts the circulation throughout the site with the meandering squares. I then tried to apply this to the internal condition of the building which is represented in the smaller diagram to the left. The meandering nature of the site was crucial to the development of this version of the scheme.





## GROUND FLOOR PLAN

- 1 Lobby
- 2 Admin/Staff
- 3 Demonstration Kitchen
- 4 Teaching Kitchen
- 5 Dining
- 6 Store
- 7 Freezer
- 8 Larder
- 9 Outdoor Seating
- 10 Garden Store
- 11 Day Centre Dining
- 12 Garden
- 13 General Dining
- 14 W/C

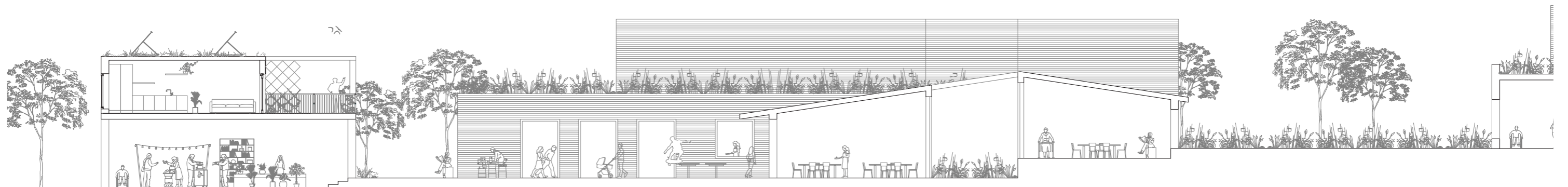


This is a more in depth view of the cooking school and dining hall as seen in the previous diagrams. There is compression and release within the plan trying to emulate the external condition. The meandering nature is achieved through implementing the demonstration kitchens into the open circulation. This was testing how Hans Scharoun applied some of his programme into the circulation in order to activate the space.



The central dining hall can be seen to the left in a sketch model and again below in a section of the site. The model was exploring the separation of the large space through level change and the implementation of an internal courtyard. I saw this dining hall as the central temple in the ancient Agora where everyone congregated together. This will encourage the the older and younger members of the community to come together.

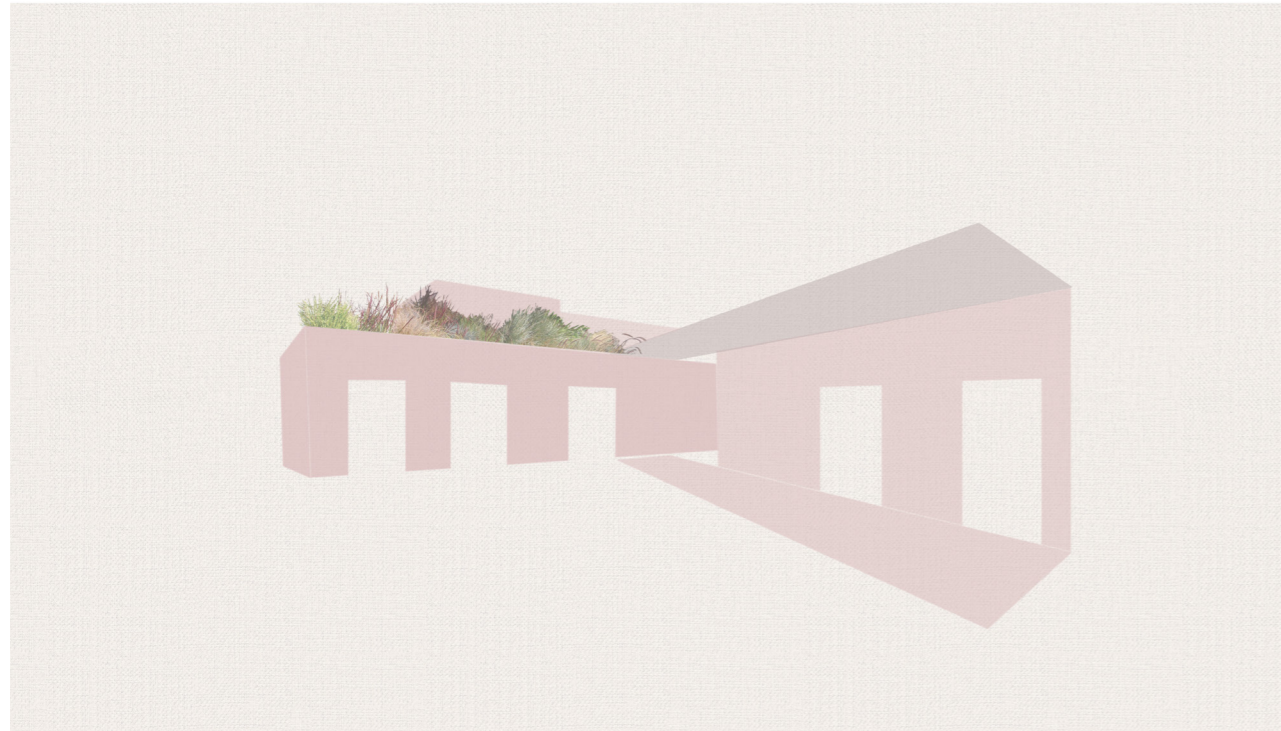
As seen in the section, the undercroft leads people from the street up into the market space which faces the dining hall. This central space would be a hive of activity with the entrance of the cooking school encouraging people in.





This section of the cooking school is an exploration of my thesis idea. It is examining the relationship of the internal and external circulation through the dining and courtyard spaces. I wanted to try and achieve a visual connection between all of them with dining at the centre of them all. Light and air were important to this exploration which is where the courtyard originated from.



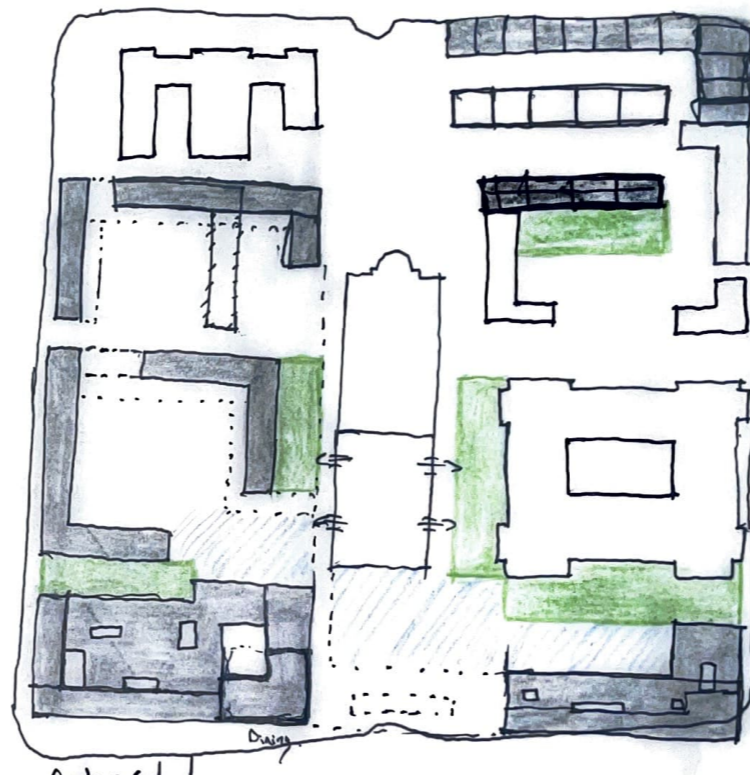


The first image to the left describes the main square leading into a courtyard which encourages one to meander throughout the site.

The image below is an early representation of how I wanted to create an obstructed view of the church as well as framing it. The building created an edge to the site filling in the urban block. These techniques used were crucial to my thesis objectives, so they were carried forward to the next stage of my design.

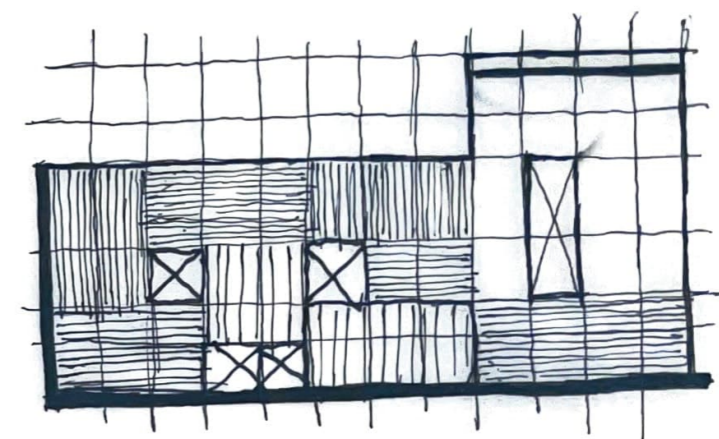
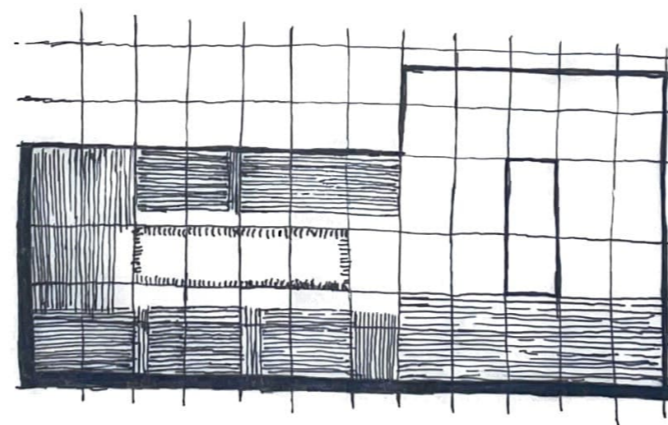
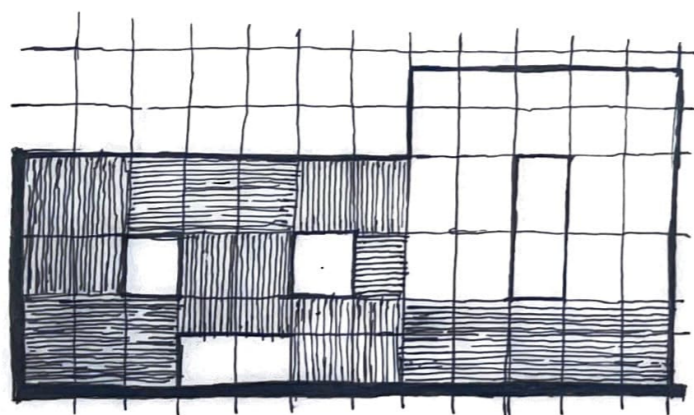




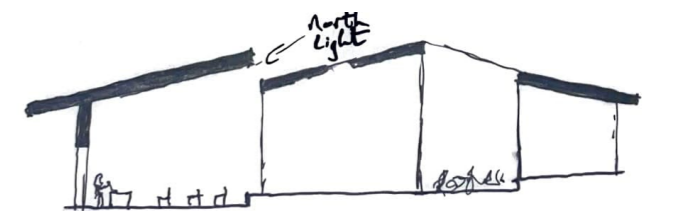
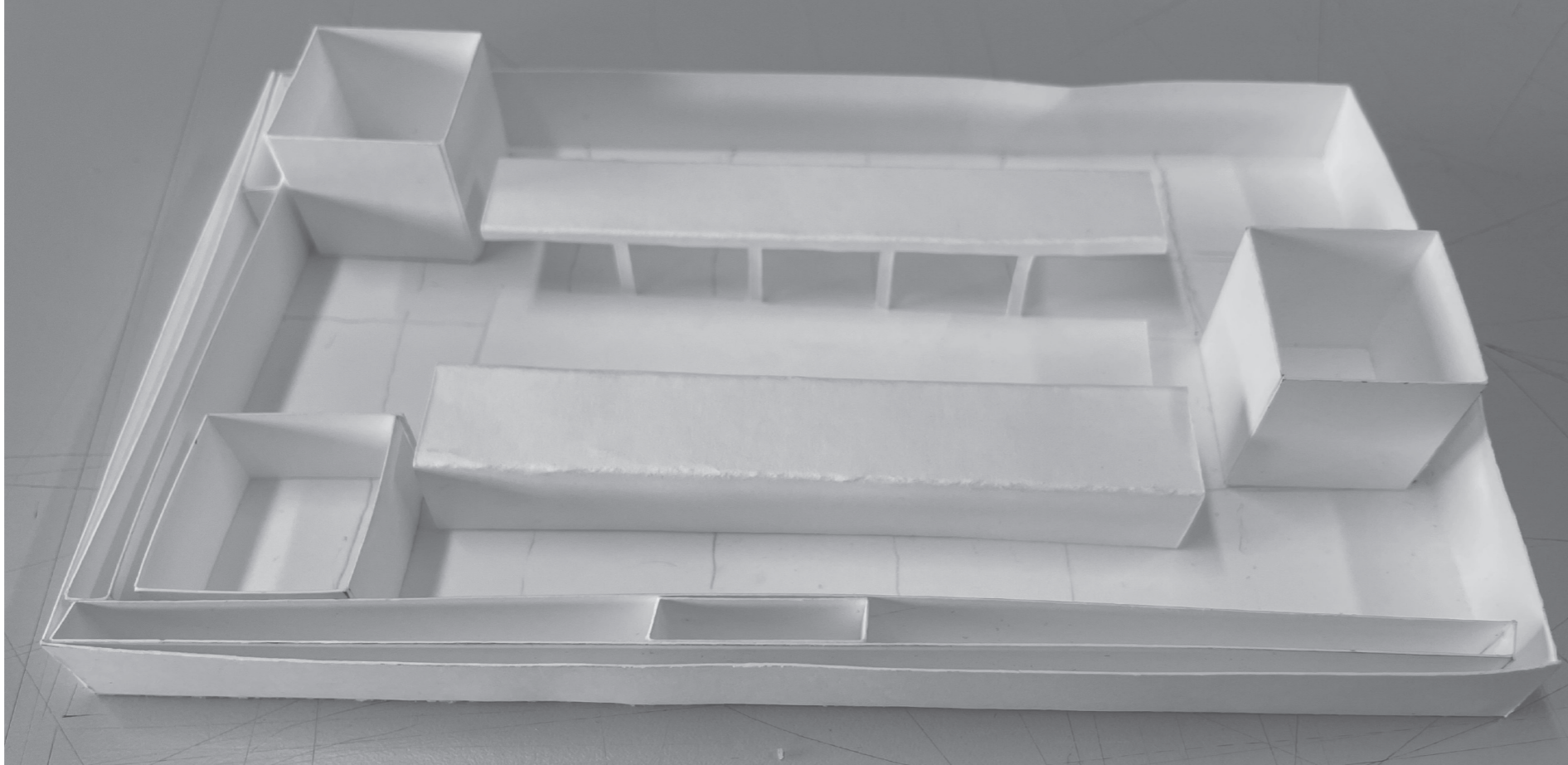


Having gained the knowledge from the previous version of the project, I decided to implement my objectives within the existing condition of the site while making minor interventions. Small portions of the existing accommodation were removed to allow for more of a flow around the site. The already beautiful courtyards just needed more access to encourage people to explore them. I decided to complete the urban block by adding buildings to the front of the site creating a wonderful enclosed market space in front of the church.

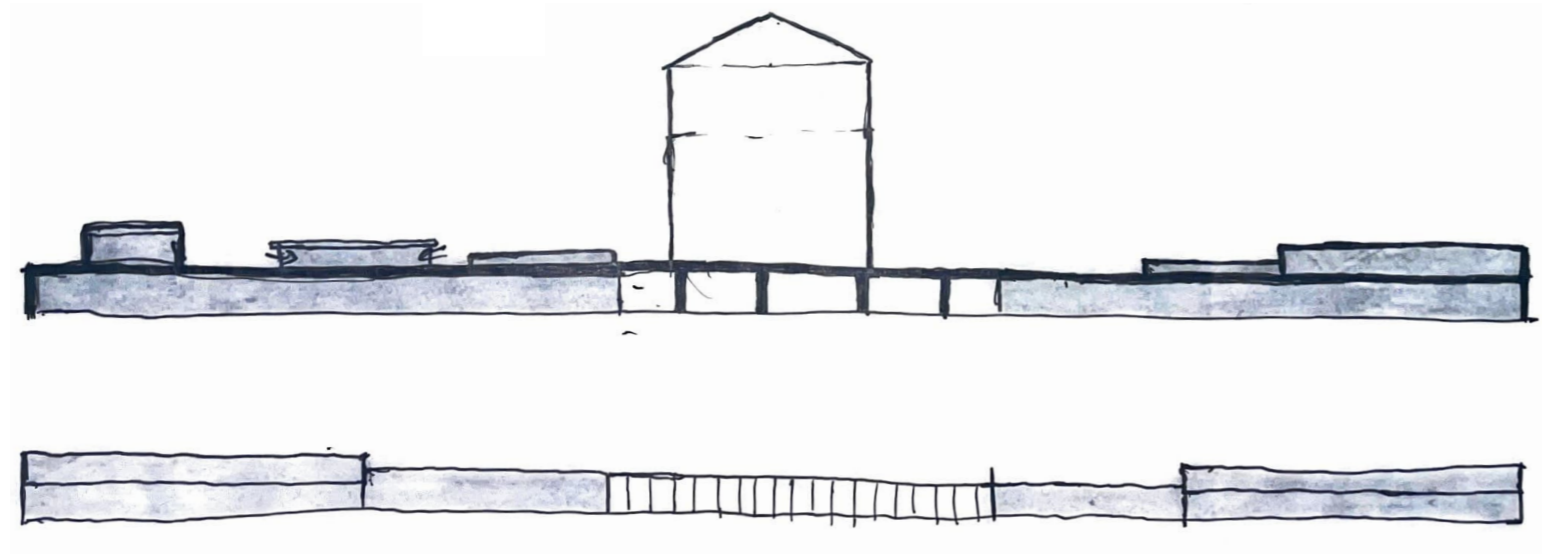
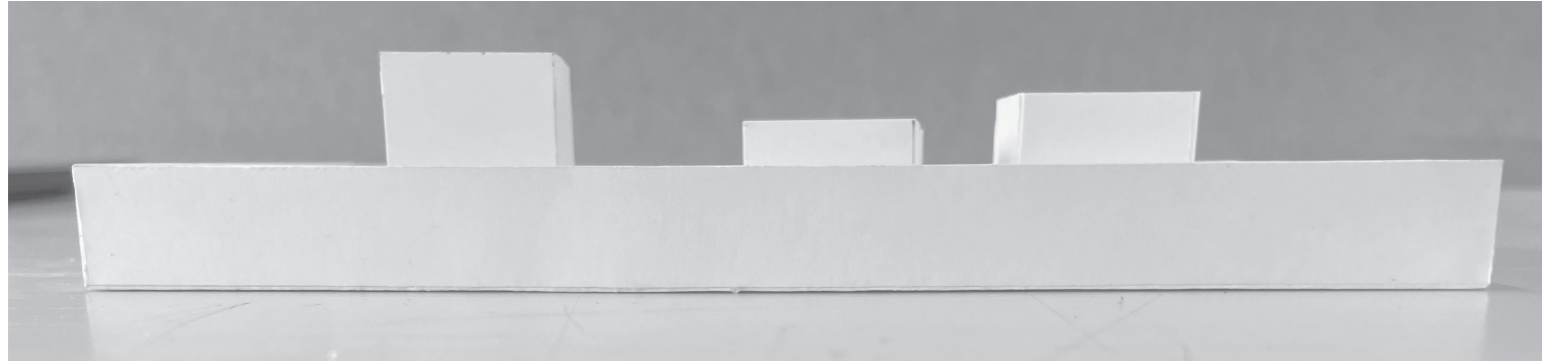
The diagrams below were examining the layout of the cooking school.











The sketch models above are exploring different aspects of the brief such as the datum of the elevation and the covered circulation. The image on the right is exploring the similar corner condition between two squares which was previously seen in the Monpazier precedent on page 24. I wanted to use the church as an anchor point for the two squares while using the cooking school to create a covered pinch point between the two.

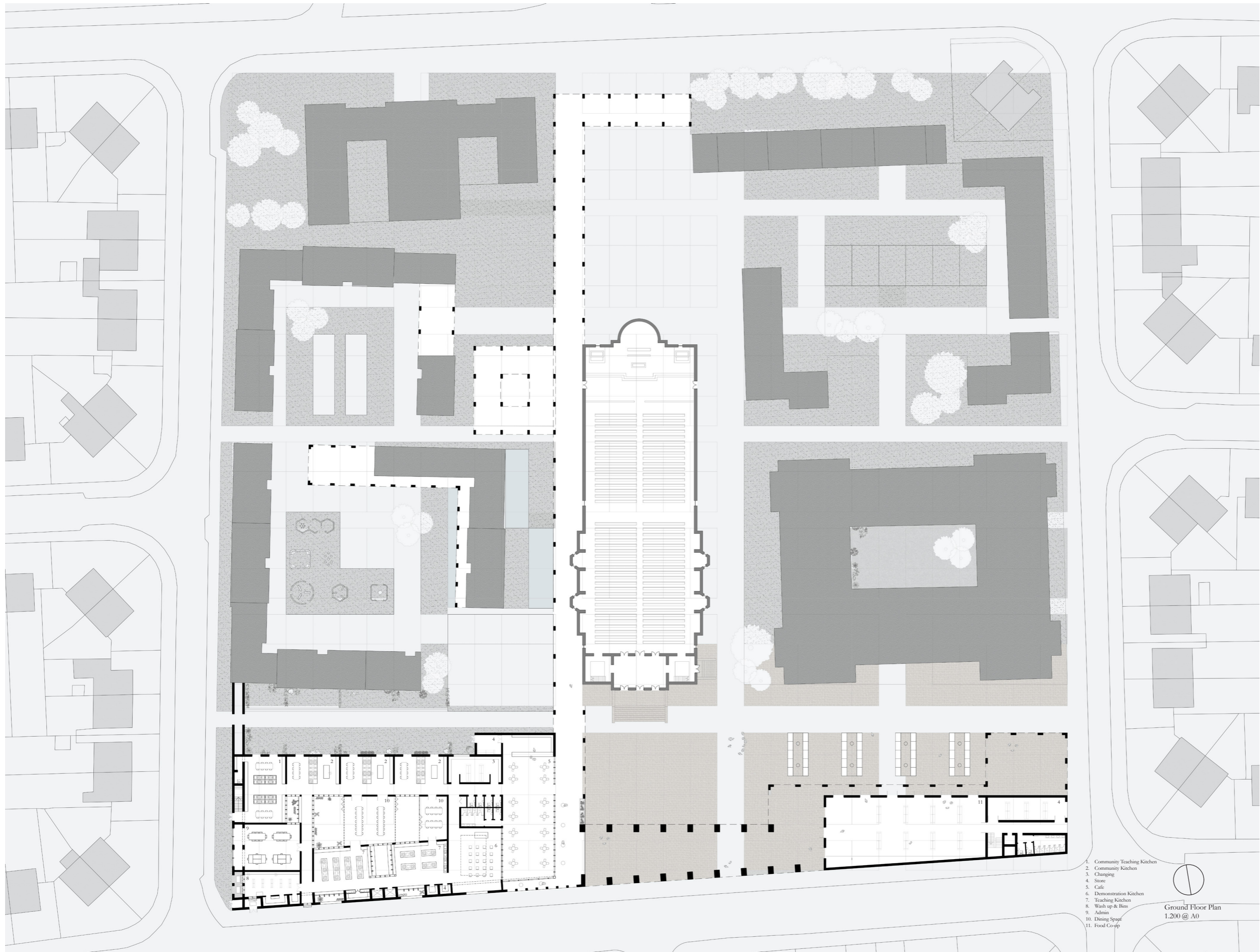


## **7. Final Presentation**



Site Plan  
1 1000





- 1. Community Teaching Kitchen
- 2. Community Kitchen
- 3. Changing
- 4. Store
- 5. Cafe
- 6. Demonstration Kitchen
- 7. Teaching Kitchen
- 8. Wash up & Bins
- 9. Admin
- 10. Dining Space
- 11. Food Coop

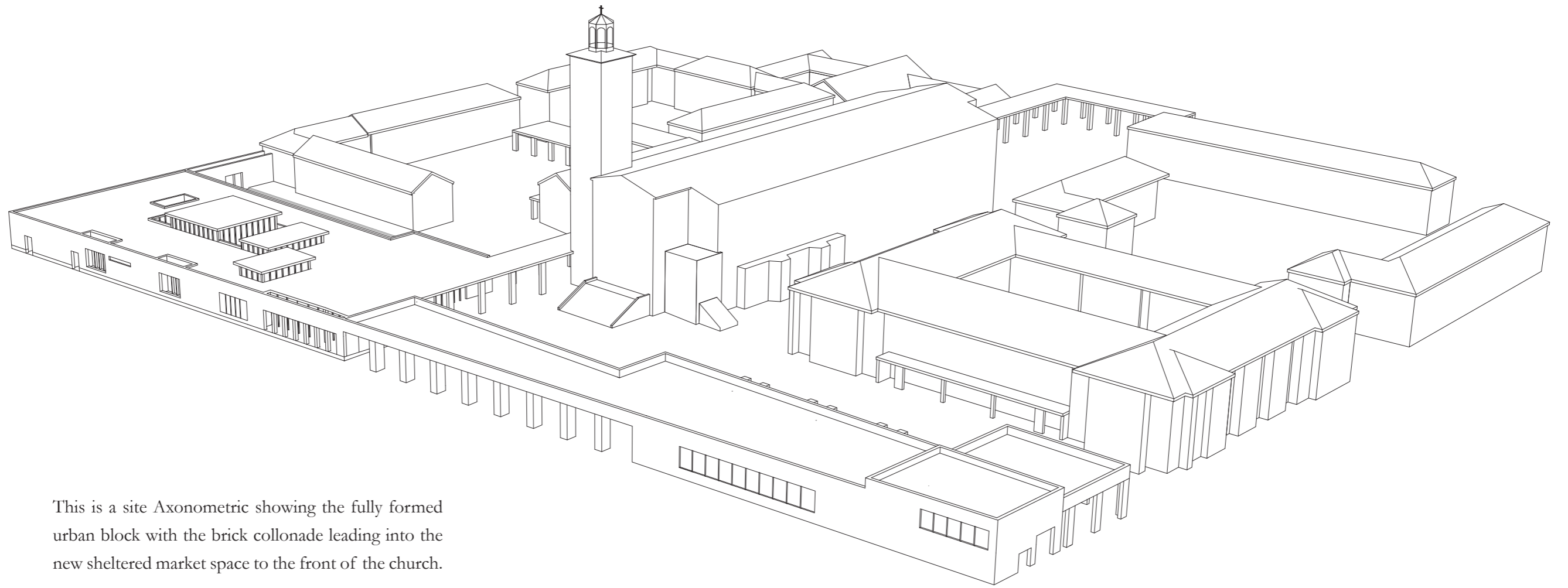
Ground Floor Plan  
1:200 @ A0

After examining this site, I wanted to create a new and enclosed market space which masks the church, making it more of an experience discovering it. The urban block is finished off through the introduction of my cooking school, community kitchens, café and Co-Op along the south of the site in front of the church. The community kitchen will allow for residents all around Cabra to come together to either just cook with one another or to pass on their knowledge between the different generations. There is a designated room for the schools above to come in and do group cooking tutorials that can be taught by members of the community. The dining spaces are either located within the communal kitchens to the rear of the building, and the more formal dining rooms are located within the courtyard. The formal dining can be used for group events and can be opened out to the courtyard on nice days, making it an indoor/outdoor experience. Due to its sheltered nature the courtyards should be very accessible in our climate, as opposed to what people may generally think. If a large community event is taking place then the café area can be used as a dining space looking onto the public plaza in front of the church. The food Co-Op Space is on the right side of the site and it's connected to the cooking school with a reclaimed brick colonnade. The food Co-Op will not only serve the community through its market space and food, it will also provide the cooking school with much needed daily supplies. From talking to the locals, a large shop is needed in the immediate area, which is why the food Co-op is of a large scale. From talking to the locals, a large shop is needed in the immediate area, which is why the food Co-op is of a large scale.

As mentioned, these buildings will bring the rest of the community onto the site to interact with the older residents, as well as the other amenities on the site. The other interventions that have been taken place are the removal of the peripheral barriers which provides routes through the site for everyone. This may be used as a short cut or for a covered passage to the luas station or bus stop. Parts of the buildings have been cut or else covered under crofts have been implemented to allow for a flow or meandering nature to occur on the site. There is a playground located within one of the new public squares which provides passive surveillance and activates the space for the elderly residents.

The next square over contains amenities mainly for the older population but can also be enjoyed by all. This contains two boules' courts as well as chess tables. There is a visual connection between the playground and adults play area to allow for the groups to coexist. This square then leads on to a more public square at the north end of the church. This space is unprogrammed which could potentially allow for activities such as outdoor plays or film screenings as it's in the shade from the sun. Other unplanned activities such as football or rounders could also occur here as there is space for it. There is also a visual connection through a new under croft which will allow for a visual connection with the older play area. The final square contains allotments for the local residents providing a social activities to inform relationships to blossom.





This is a site Axonometric showing the fully formed urban block with the brick collonade leading into the new sheltered market space to the front of the church.



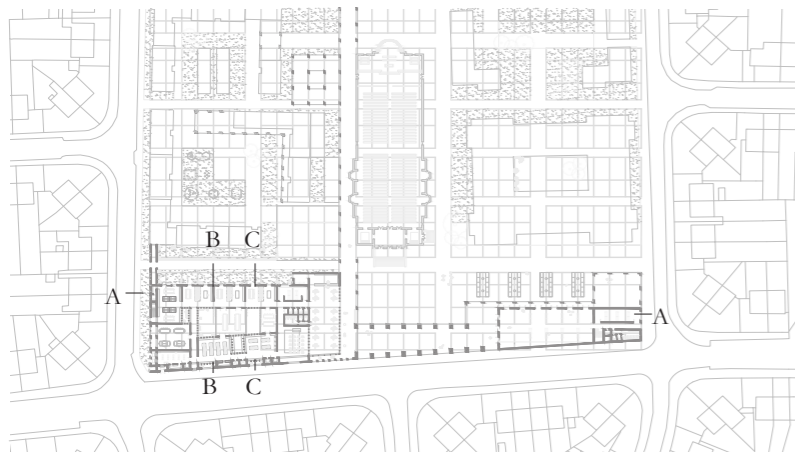


Southern Elevation of the cooking school and food co-op framing the church with a reclaimed brick collanade encouraging people to wander through the site.





Section A-A



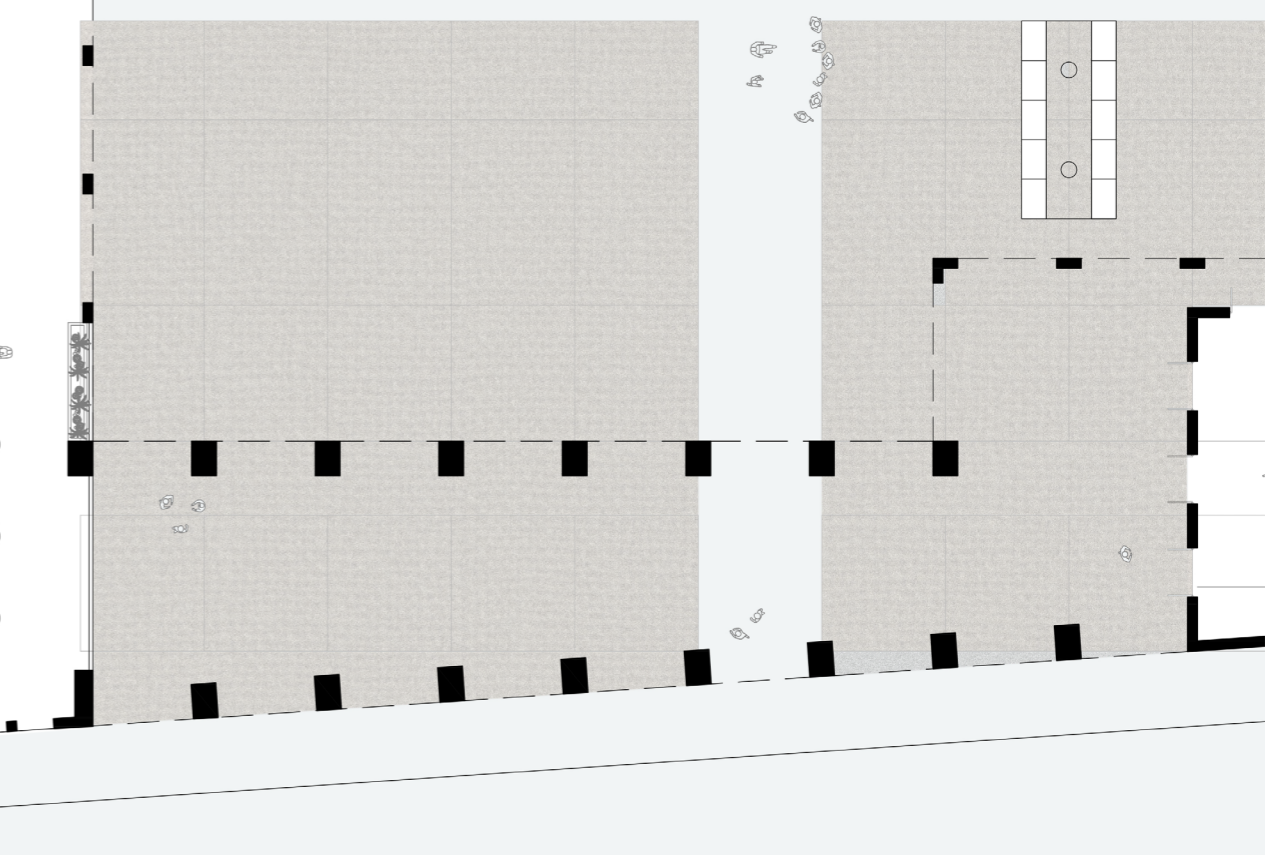
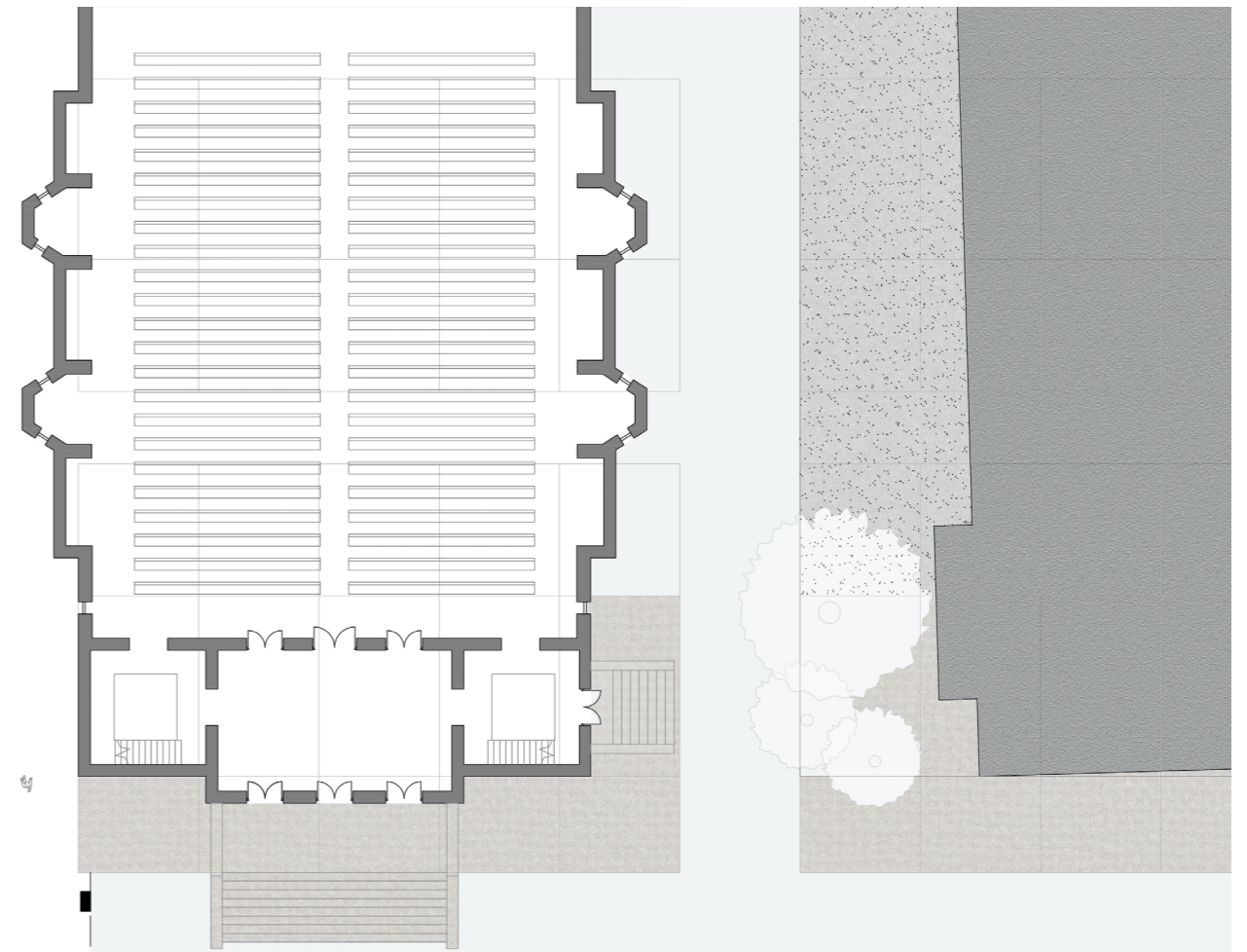
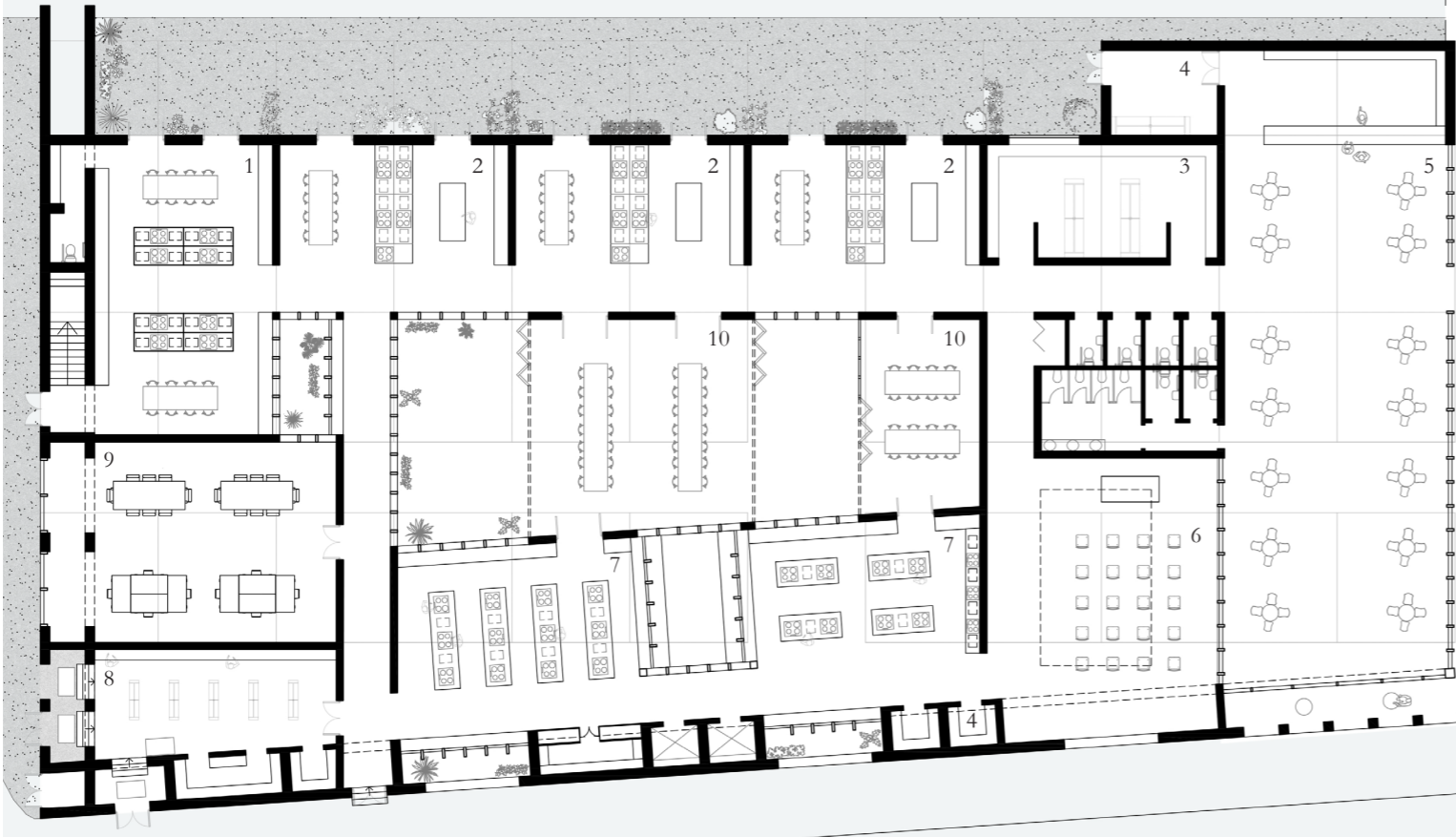
Section A-A above cuts through the main dining spaces within the cooking school. They will be used by the students from the cooking school as well as the users of the community kitchens.

The render to the right is a view of the proposed market square from the cafe. It shows the threshold between the market and the rest of Cabra. It is a new world between my new intervention and the church, which leads onto a myriad of squares around the site.





1. Community Teaching Kitchen
2. Community Kitchen
3. Changing
4. Store
5. Cafe
6. Demonstration Kitchen
7. Teaching Kitchen
8. Wash up & Bins
9. Admin
10. Dining Space
11. Food Co-op







Section A-A

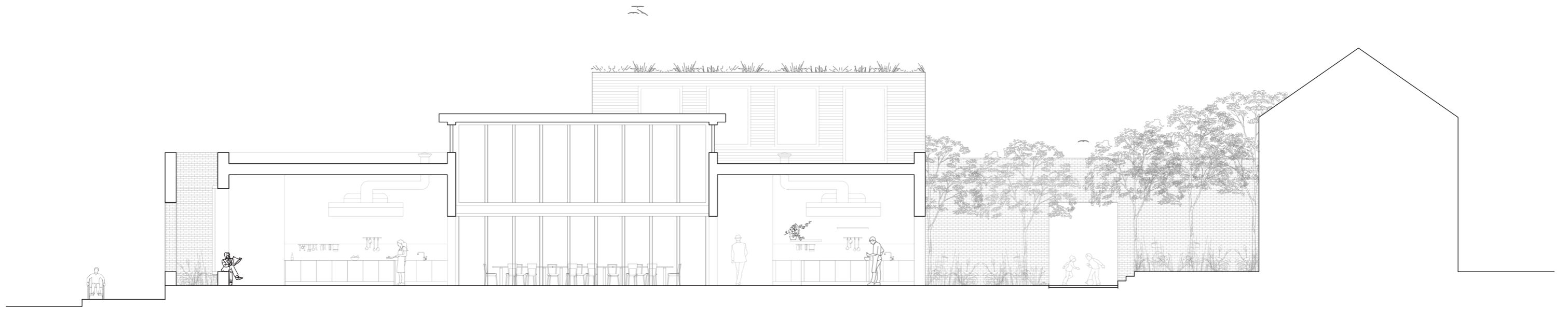
Section A-A above tried to emulate the section of the ancient Agora where there is a public space which is flanked by colonnades (stoas) which provide for those who want to be a part of the community but removed and in their own space, such as in the cafe or on the seating area above the entrance. As you can see, you can only see in as far as the demonstration space from the cafe, but beyond that the dining spaces are private and only open out into the courtyards.



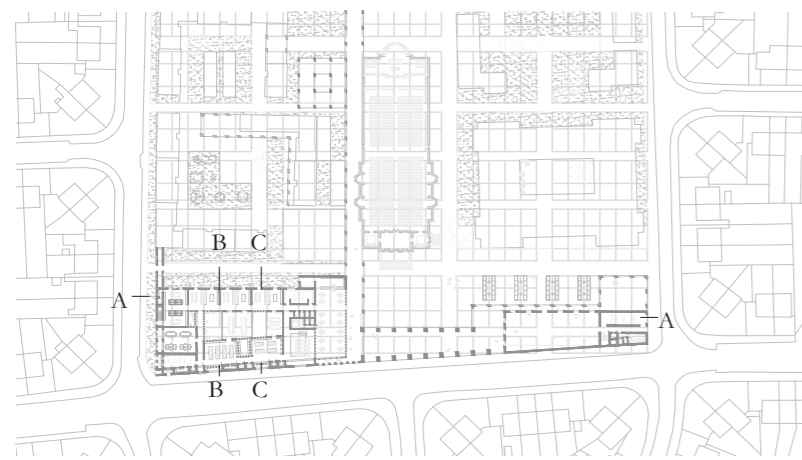


The external market will consist of plinths which can be used as seating areas when the markets are not in use. The covered areas within the collonade can be used on rainy days and also provide shelter from the sun. The market is located directly infront of one of the housing facilitites. It will activate the space for the residents and ensure easy access to the market.



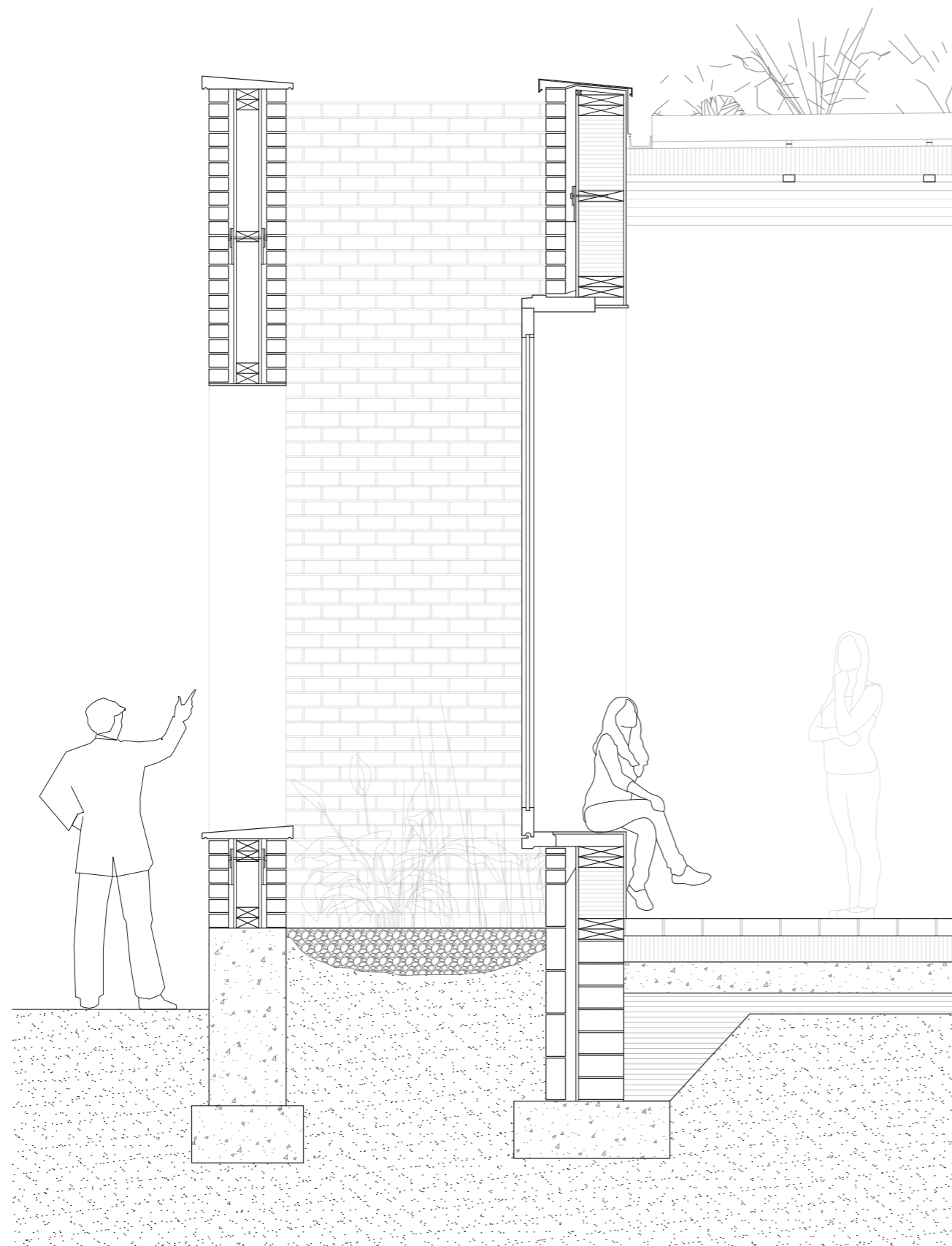


Section C-C



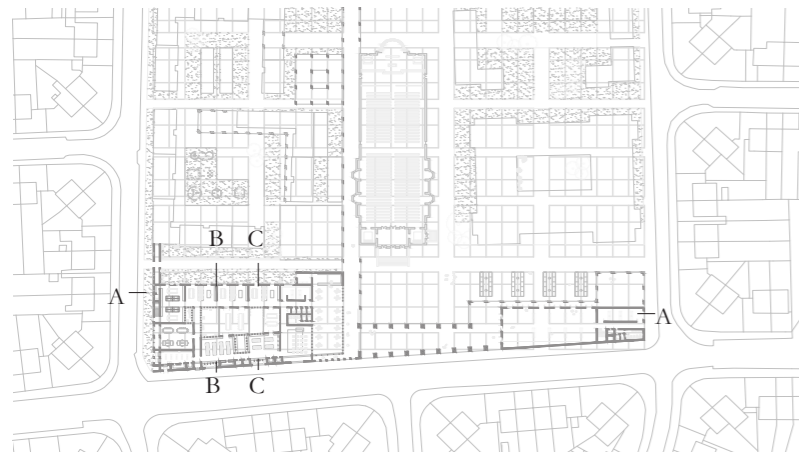
Section C-C above cuts through the teaching kitchen, the formal dining space and into the community kitchens. The formal dining space located within the courtyard is where the formal and informal worlds collide. The teaching kitchen leads onto a walled garden which is shared with the residents. This gate can be closed off in the evenings preventing it from being a route through to the rest of the site, making it more private for the residents.



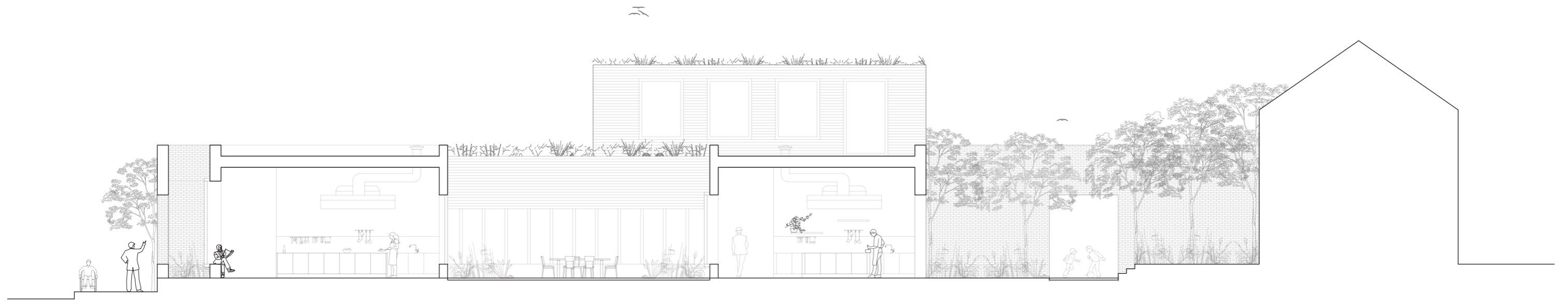


## Section B-B

This detail section describes the visual connection into the cooking school from Faussagh Avenue, yet there is a physical divide. This allows for passers-by to see in but they are still left intrigued and wanting more, encouraging them to explore the site.



Section B-B is similar to section c-c, but it shows the courtyard. As previously mentioned, this courtyard opens into the dining spaces making it one large indoor/outdoor dining room for events on nice days. The first floor just acts as access to the roof from the community teaching kitchen where people can learn how to grow crops on the roof.



Section B-B





This is a view looking into the proposed playground. It shows how lively and vibrant this square can be. The passive surveillance from the surrounding residents and from people strolling through will ensure that this is an extremely safe space. The lively nature of this square will invigorate the edlerly residents and encourage the old and the young to interact with one another.





Section D-D

This section cuts through the current housing and into the proposed playground. I have implemented a collonade/veranda around the south and east perimeter of the square to allow for covered circulation as well as providing an outdoor space for the residents. They can use this space as they wish, as a covered viewing platform away from the business of the playground, or simply as a covered walkway, they decide.



## 8. Reflection

This thesis began with the study of circulation and human interaction within it. This progressed to exploring the social side of designing egalitarian spaces for communities. I researched many precedents such as the grided town and Monpazier and I tried to implement my learnings into my thesis design. The housing scheme of Cabra has made a crescent around the church, showing the importance of the church site at the time of construction. For this reason, I believe that this should be the modern day Agora in Cabra. The interventions address the current issues of densification and the lack of an egalitarian urban core within Cabra, giving it back to the community. I believe that my project answered SDG 10.2 which is about inclusive societies as it encourages everyone from the one community to interact with one another in the new town centre. The introduction of the cooking school, community kitchens, cafe and food co-op will encourage people to use this site and to interact with one another, bridging the gap between the older and younger generations that is so prevalent in today's society. The meandering nature of the site has been restored and given back to the people of Cabra again through a series of small interventions. This will create a more sustainable community as more people will interact with one another and therefore build on community relationships. The idea of the new plot grain added to the site allows for the introduction of the aforementioned interventions as well as allowing for future developments to occur around the church in a more considered and dense way. Within the current climate crisis, it is not ethical to demolish, only to repair. This may not always be the case so the new grid will allow for changes to be made to the site while sticking with the dense urban grain of Cabra. I hope that with the implementation of my project, this site can one day be the modern day acropolis that is needed within Cabra. It is intended that this may be a case study for the future planning and interventions of the many church sites that we see around Ireland today.

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# Image References

*All images are original unless specified here*

Fig. 1 Douglass-Jaimes, D. (2015, November 2). AD Classics: New German Parliament, Reichstag / Foster + Partners. Retrieved December 21, 2022, from Arch Daily: <https://www.archdaily.com/775601/ad-classics-new-german-parliament-reichstag-foster-plus-partners>

Fig. 2 Agathe.gr. (2022, November). The Athenian Agora. Retrieved November 5, 2022, from Agathe.gr: [https://www.agathe.gr/overview/the\\_archaeological\\_site.html](https://www.agathe.gr/overview/the_archaeological_site.html)

Fig. 3 Pinterest. (2022, October 12). Lina Bo Bardi - SESC Pompéia. Retrieved October 12, 2022, from Pinterest: <https://www.pinterest.ie/pin/316448311292164577/>

Fig. 5 Blundell Jones, P. (2000). Hans Scharoun. London: Phaidon Press Limited.

Fig. 6 Strauven, F. (2007, May 24). Aldo van Eyck - Shaping the New Reality from the In-between to the Aesthetic of Numbers. CCA Melon Lectures, N/A.

Fig. 7 McManus, R. (2021). Dublin 1910-1940: Shaping the city and suburbs. (J. Brady, & M. Ruth, Eds.) Dublin: Four Courts Press.

Fig. 8 - 11 Murphy, W. (2018, February 10). Church of the Most Precious Blood. Retrieved February 2023, from Flickr: <https://www.flickr.com/photos/infomatique/40157600092>

Fig. 12 Farrell, J. (2022, November). 'Group 11 - The Church of the Most Precious Blood' DT101: ADS. TU Dublin

Fig. 13 van der Poel, F. (2023, January 22). Floris van der Poel. Retrieved January 2023, from Instagram: <https://www.instagram.com/p/CnupRT3LnfO/>

Fig. 15 Apple. (2023, January 23). Retrieved January 2023, from Apple Maps: Mobile App

Fig. 16 - 17 Studio Mumbai. (2021, May 13). EL croquis. Studio Mumbai, 1(200), p. 51, 109