

The Seven Houses of Man



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Introduction

By considering the forces and events that cause individuals and families to move from one household to the next, between the city and the country, between one country and another, this project examines housing in Ireland, seeking to understand how these events feed back into the design and provision of housing. Seven key moments are identified in the Irelands housing- past, present, future. This is narrated through the story of an extended fictionalized Irish family and is explained through the drawing of a family tree across seven generations. Seven house types are identified to discuss significant changes.

The first four house types, moments are historical– the agrarian cottage, the Anglo-Irish big house, Suburban semi-detached house and the one-off. The survey of these first four moments results in the territorial artefact of the rural Irish village, consisting of a mix of these types. The project specifically addresses such villages along the Atlantic corridor and speculates new forms of communality through the three new types introduced. The fifth house is reactivated as productive space for working. Within a new social reality where individuals work from home this new type creates a large enclosed village green with a perimeter of single houses. The sixth house is a self-build house within a dense allotment system, designed to contain sprawl and protect agricultural activities. The seventh moment re-designs vacant houses around a cul-de-sac within the existing suburban estates converting them into sheltered housing and co-working spaces.

It is within these house types—past, present and future that the story of the family operates in. Projective designs will be layered within this framework and subject to the same analyses and presentation techniques as their historical precedents. Placed alongside one another, the method of the project seeks to collapse, or at least interrogate, traditional divisions within the production and representation of architecture: technical and narrative; as-built and as-used; historical and contemporary etc.

Hsoc Mathai George^(IN)



Youanpeng Zhang, *The Highway and the Country*, 2018

The Highway and the Country

In taking Ireland as a starting point to Ireland—an island in the Northern Atlantic Ocean—is separated from Great Britain by the Irish Sea, whose upper half is also a part of the United Kingdom. Located on the edge of Europe, Ireland has been largely peripheral to the continent's history at least through its industrialization and economic success. However, in purely cartographic terms, the island can be considered the center of the world. If one were to locate a pin in the middle of a world map, it would most likely land at Ireland. The Republic and Northern Ireland are separated by a border—the result of sectarian conflict—dividing the minority of the north from the majority of the south. If the border is de facto invisible due to the British membership of the European Union, the plausible new reality of a “Hard Brexit” questions the necessary relationship between the two parts of this island.

The country's population achieved its numerical maximum of eight million inhabitants in the nineteenth century; however, since then, the country has been unable to recover from such demographic strength. The Great Potato Famine of 1845—which claimed the starvation of one million people and resulted in three million emigrating abroad—can be considered as the beginning of a trajectory of steady population loss. Two centuries later, Ireland's current population consists of merely six million inhabitants. The distribution of its population is unequal across the island with up to 60% of the population concentrated in the urban centers of the east, most notably Dublin and Belfast. Consequently, these cities have attract-ed multinational companies like Google, Facebook, and Apple, contributing to highly developed eastern and southern parts of the country—operating in a stark contrast to the west which remains rural and depopulated. In this regard, the small island is divided from north to south by political and religious differences, and from east to west by economic and demographic disparity.

To mediate these divisions, the Government of the Republic of Ireland has proposed the construction of an “Atlantic Corridor,” a series of highways running from north to south along the western region of the island, aimed at stimulating economic growth. Furthermore, the Republic's Project Ireland 2040 National Planning

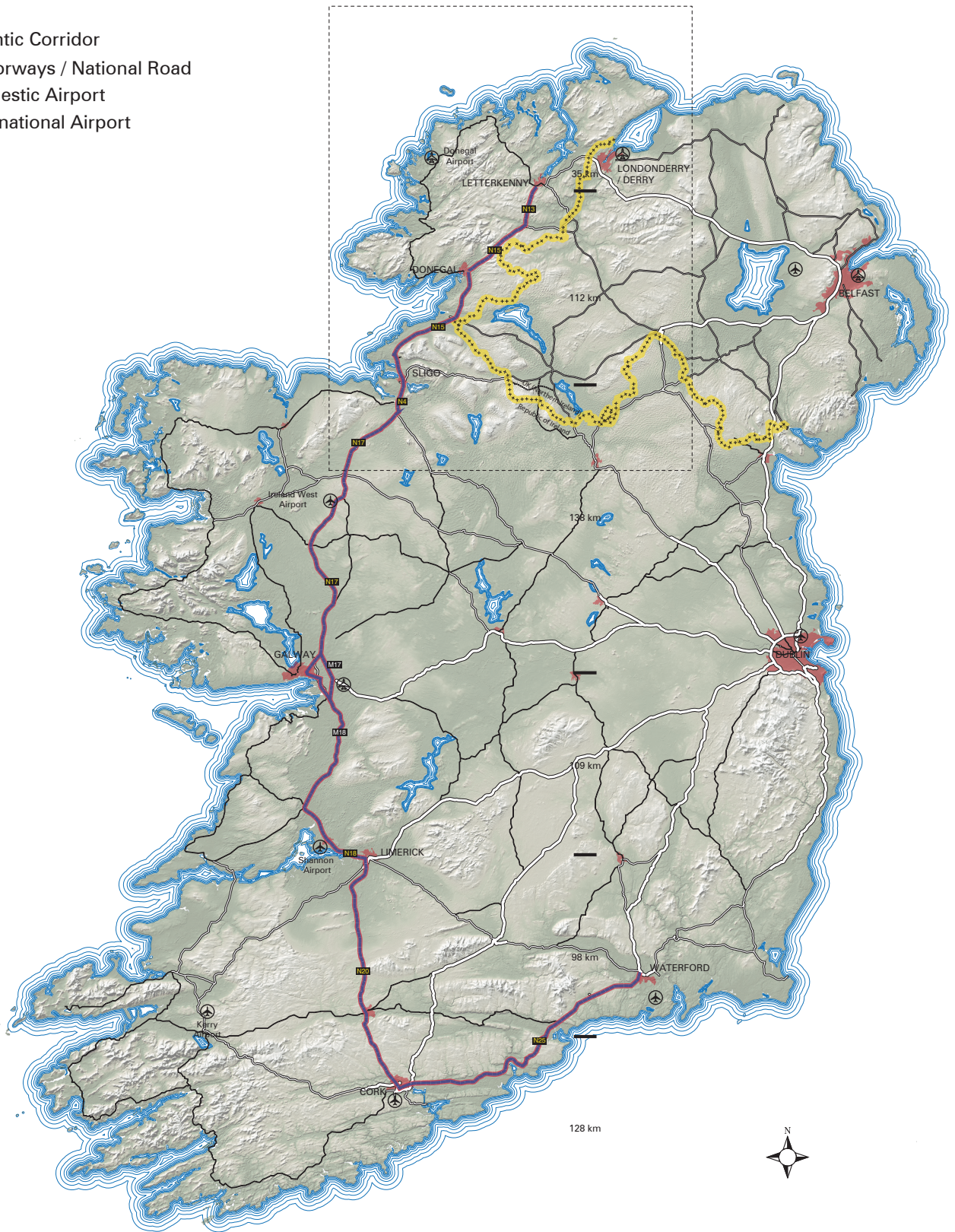
Framework, directed towards a future date of 2040, anticipates an influx of one million non-Irish migrants. Approached as an opportunity to redistribute both population and development across the island, both proposals allude to the possibility of a permanent economic route through Derry/Londonderry, thereby establishing a new set of relationships between Ireland and Northern Ireland. By imagining a new north-south link, both plans effectively seek to establish a new relationship between the east and west of the island. Although the Project Ireland 2040 National Planning Framework anticipates a widespread transformation, it lacks a clear articulation of a spatial agenda for these changes. While the Atlantic Corridor is a clearly delineated construct spanning 430 kilometers, its effect on the country remains uncharted.

One of the island's peculiarities is that the Republican South extends further north than the Unionist North. This uppermost region, both north and south, Irish and British, more than any other region in Ireland will concentrate the effect of Ireland's future redevelopment plans. This significant terrain, known as County Donegal, is where this collection of eleven projects is sited. Located between the towns of Sligo in the south and Derry/Londonderry in the north, it is one of the most economically fragile counties of the Republic. This fragility is further highlighted by its geographic position, surrounded on either side by the sea and Northern Ireland, and connected to the Republic by a narrow strip of land that makes it susceptible to the effects of a possible hard border with Brexit.

Characterized by pastures, woodlands, small villages, peat fields, and a dispersal of innumerable one-off houses, the remote County Donegal is exemplar of the coexistence between rural countryside, housing estates, and urbanized towns in Ireland.³ These settlements represent the architecture of the region; and yet historically this region has existed without any real relationship to the profession or the culture of architecture.

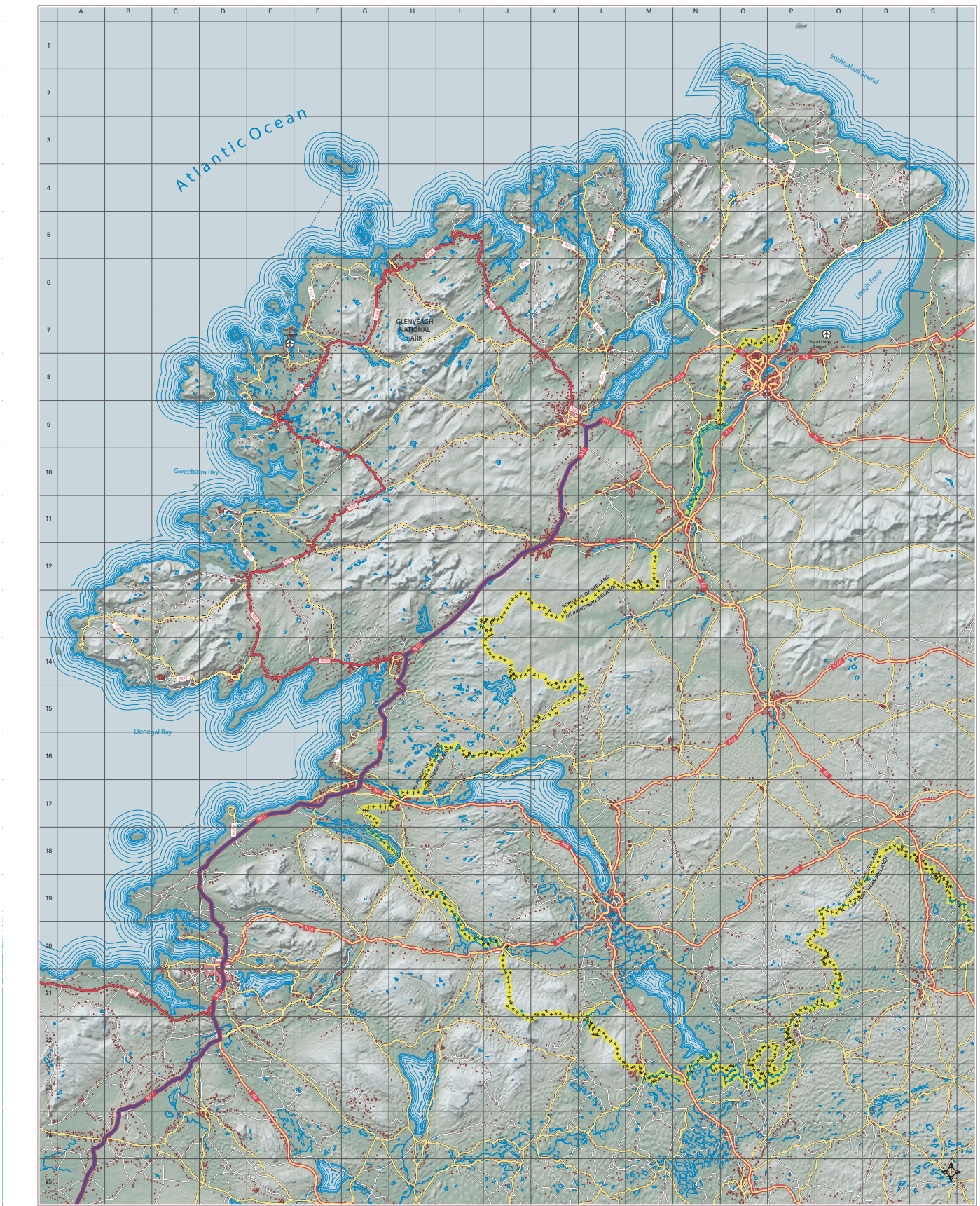
The following architectural project is one of eleven that speculates on County Donegal's possible architectural futures in relation to the Project Ireland 2040 National Planning Framework, the construction of the Atlantic Corridor, and the indeterminacy of Brexit—creating necessary encounters between north and south, between infrastructure and environment—or in short, between the highway and the country.

- Atlantic Corridor
- Motorways / National Road
- Domestic Airport
- International Airport



Map of Ireland

Data from Open Street Maps, 2018



Map of Donegal

Data from Open Street Maps, 2018



As Found Objects

Photographs from authors during fieldtrip in Donegal, Ireland, May 2018



As Found Object

Hsoc Mathai, photograph of Estate in
Carney, May 2018



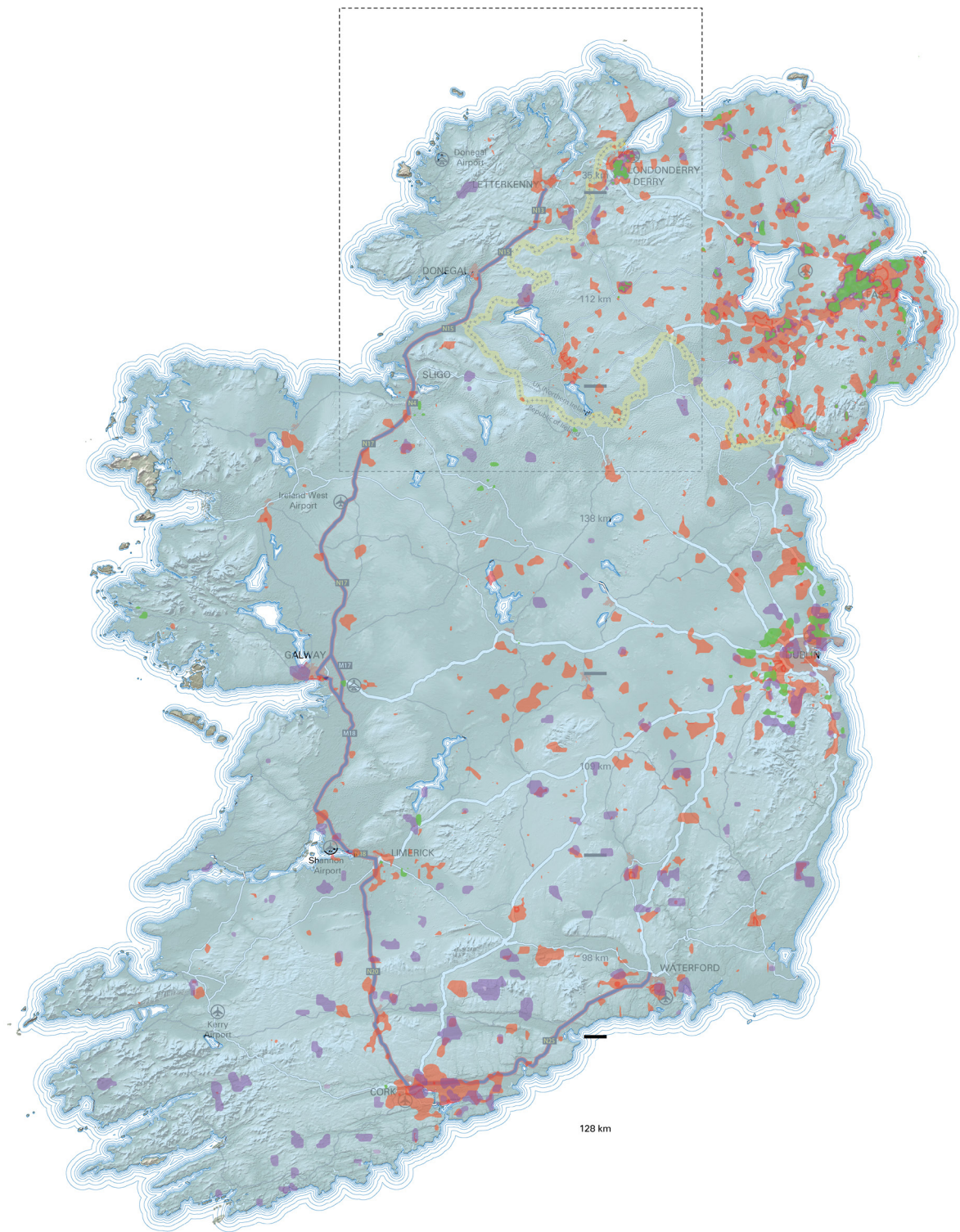
Hsoc Mathai, photograph of Estate in
Carney, September 2018

Site

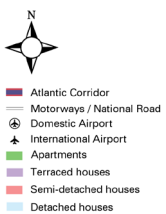
The Irish countryside consists of a dispersal of large towns (like Letterkenny, Donegal etc), Small towns (like Sligo), numerous small villages and a dispersal of single houses. The villages are characteristically non-agrarian in nature, and have an average population ranging between 200-400 inhabitants. These “villages” consists of loose agglomerations of suburban-style estates (built in the Celtic Tiger years -1990s and early 2000s) and one-off houses (built in the 19080s) interspersed between agrarian farms. This evident juxtaposition of the historic untouched agrarian land and the more recent non-traditional housing developments create a unique setting that is at once both rural and suburban; agrarian and residential; traditional and contemporary.

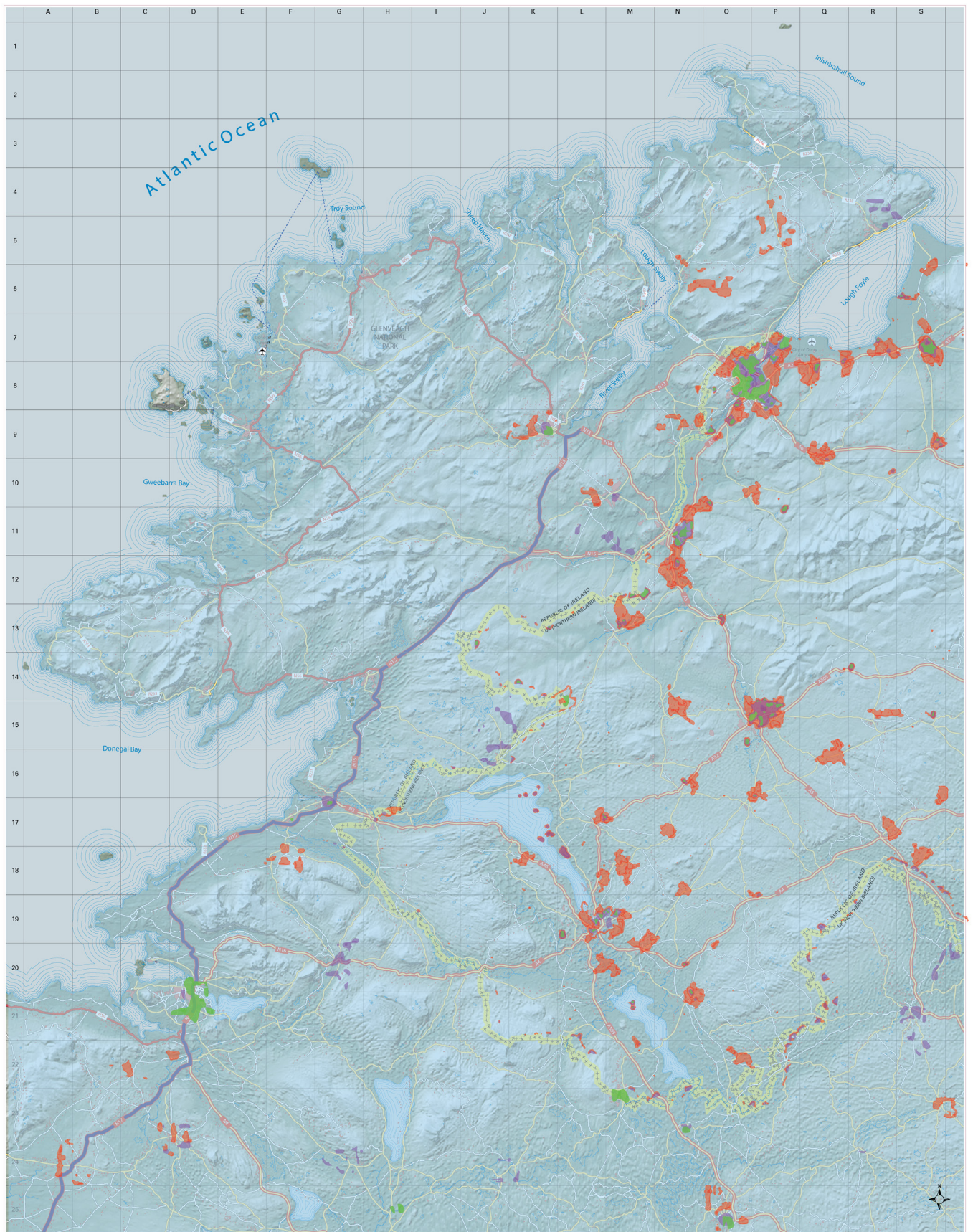
Lacking characteristics of traditional villages, these agglomerations are solely residential with the exception of a grocery store, a takeaway restaurant in an old house or a beauty parlour run out of an extra bedroom. The residents commute via the highway to get to school, college and work, and often shop or stop for a drink at a supermarket along the highway. In this sense, these villages lack an active social dimension. The only social condenser may be the active GAA Football clubs (Gaelic Athletic Association). At the same time, these villages of a medium population which are located in the countryside can potentially be considered ideal for fostering communal life. Positioned in a pivotal moment where Ireland is anticipating major changes in housing, in lieu of the National Planning Framework 2040, and more specifically the such villages along the Atlantic Corridor project are bound to transform. These villages, which are today considered a territorial artefact of isolated living can foster new forms of collectively.

Carney, a village located 8 kilometers from the town of Sligo, and a kilometre from the proposed Atlantic Corridor is selected as an exemplary case to be examined in the project.

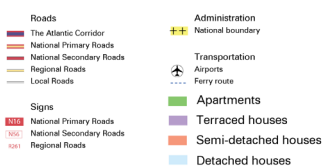


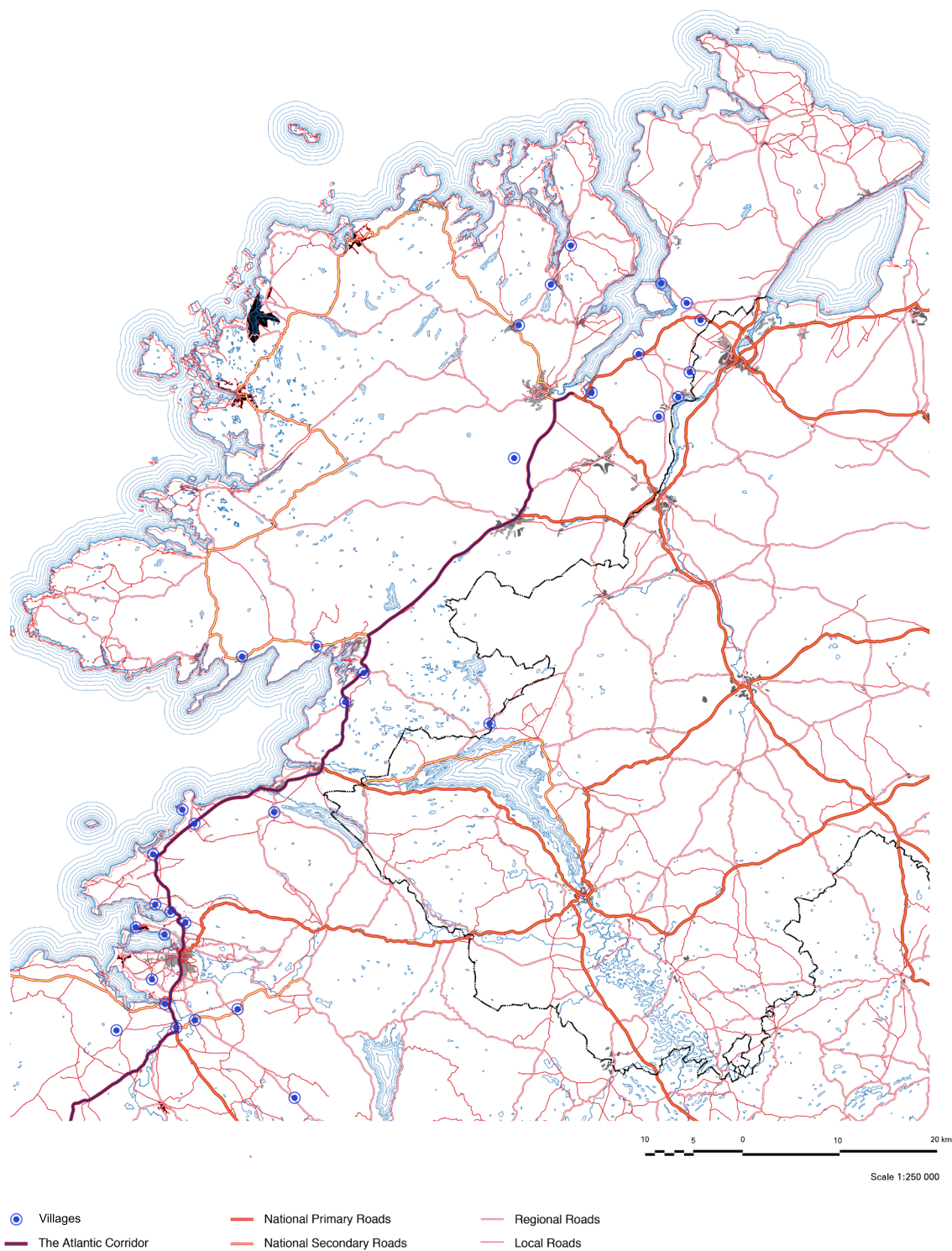
Distribution of Housing types
Ireland





Distribution of Housing types
Donegal





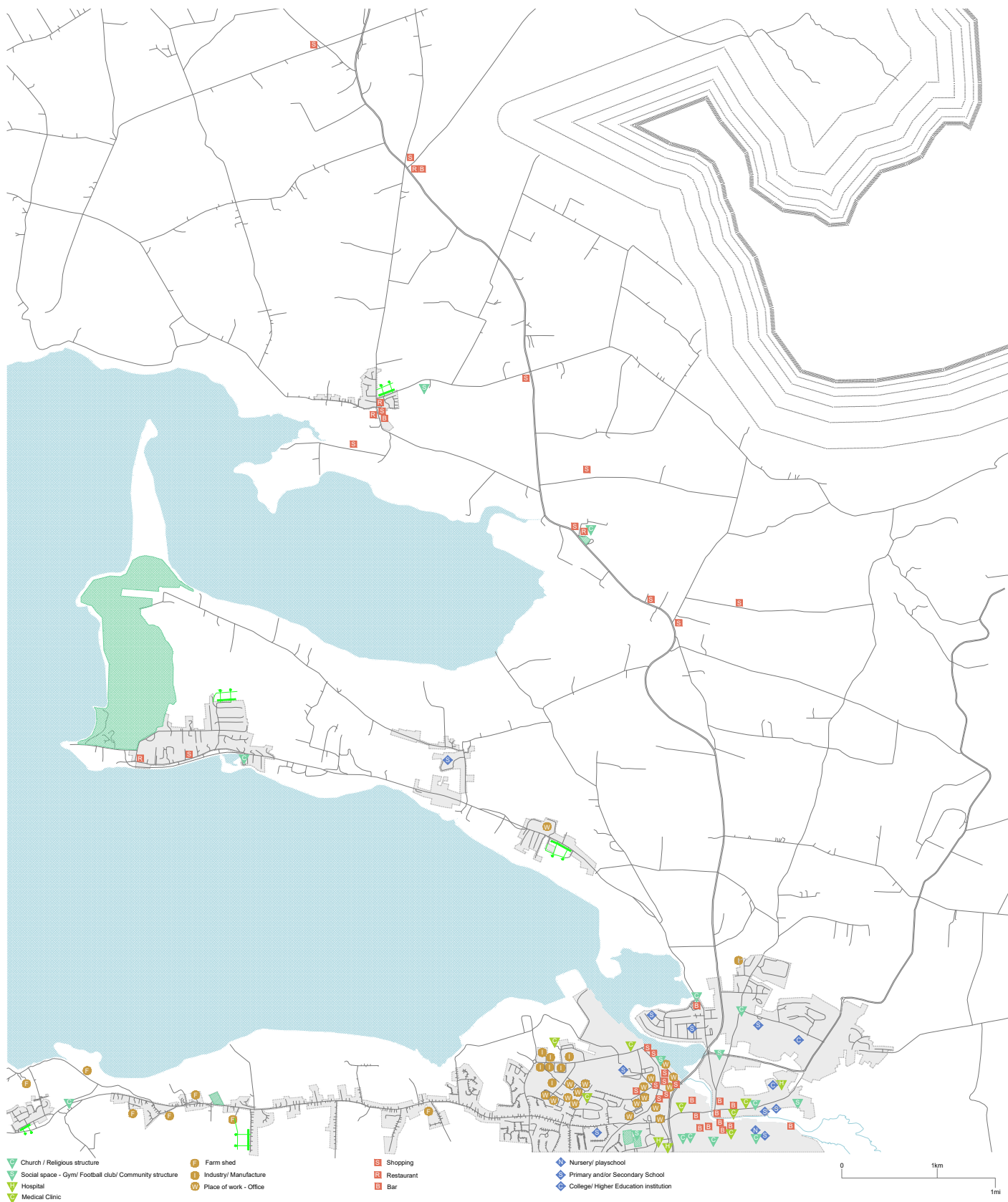
Site Information

Villages along the Atlantic Corridor



Site Information

Village Samples, County Sligo
Ballinacarrow, Ballintogher, Carney.



Site Drawings

Regional context, Village Carney



Site Photograph

Photo from Google Earth



Site Photographs

Hsoc Mathai, *photograph of Estate House in Sligo*, May 2018



Site Photographs

Hsoc Mathai, *photograph of One-off house in Sligo, May 2018*

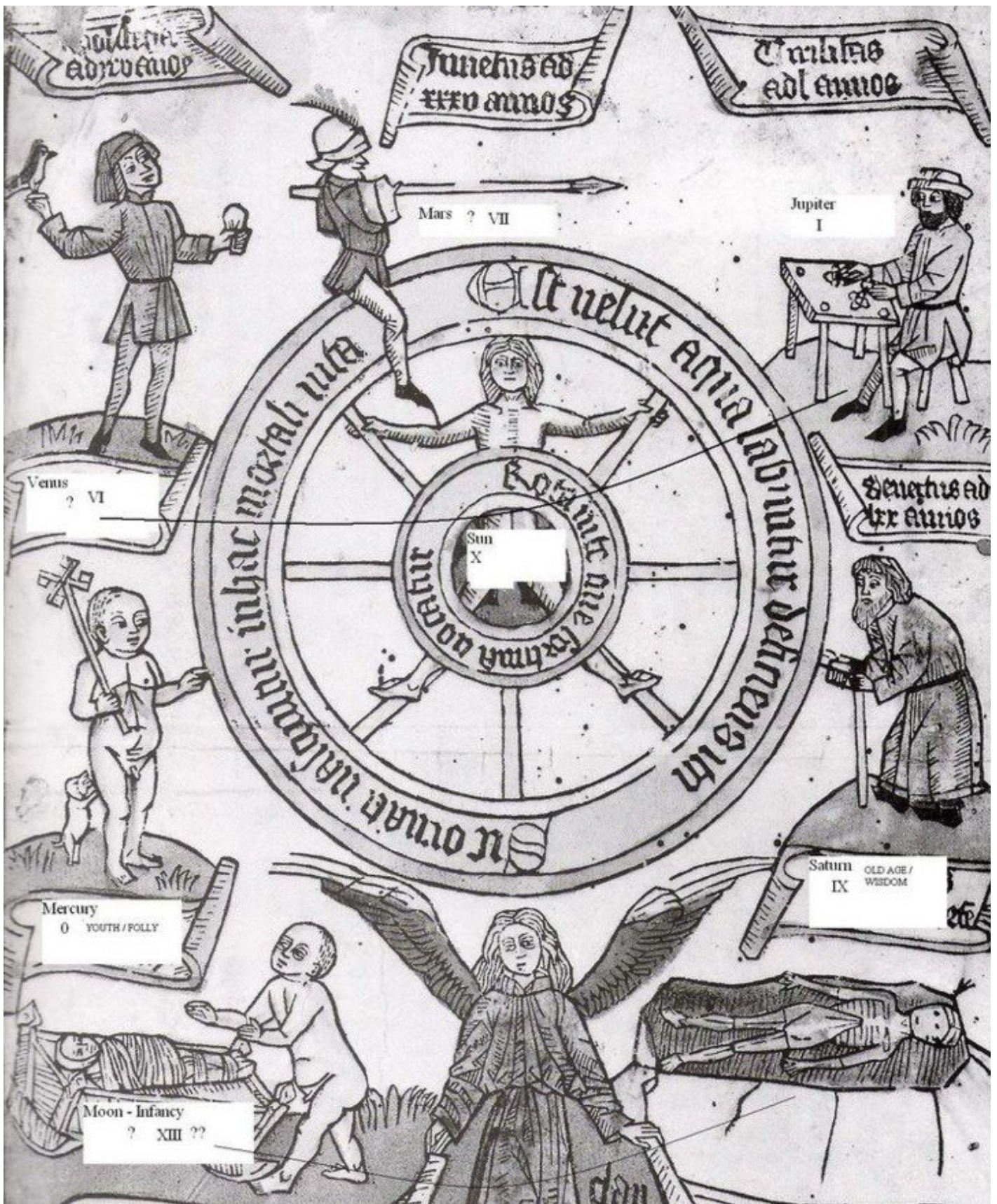
Discourse

Shakespeare's 'Seven ages' is transposed to a spatial 'Seven Houses' – whilst living in the same of different houses at each age of life, the house transforms performing very different roles at each stage. Sometimes, the relocation to a different house is inevitable, made necessary through territorial design – the location of places of work, education, care and leisure at other instances this move motivated by aspiration. The fictionalized speculative re-telling of a family's journey – across seven generations, looking at every age of man successively – is used to curate the seven houses of man operating in multiple registers; historical time, familial time, political time etc. The seven houses that the family inhabits survey the changing nature of housing in the Irish countryside. Projective designs—for houses, furnishings, neighbourhoods—will be layered within this framework and subject to the same analyses and presentation techniques as their historical precedents. Placed alongside one another, the method of the project seeks to collapse, or at least interrogate, traditional divisions within the production and representation of architecture: technical and narrative; as-built and as-used; historical and contemporary; global and local; etc.'

Precedent Studies

The use of an allegorical story to convey social and cultural messages has been used by multiple writers and artists. From early examples like William Hogarth's "A Rakes Progress" (1734), Eight paintings based on a satirical story narrating the folly of the protagonist Tom Rakewell; to Grayson Perry's "The Vanity of Small difference" a set of tapestries through which the artist explores class mobility. The story-board-like set up is used to crystallize key moments in the trajectory of the story, turning points and moments of transition. On the other hand, literary examples like the "Forsyte Saga"(1922) by John Galsworthy to John Keat's "A crack in the picture window" (1956), the family is used as a microcosm within which to collapse numerous multi-scalar events, from economic periods like the post-war economic expansion to local cultures arising out of the specific characteristics of territorial and spatial design. These precedents are used as the format within which the project examines the changing dimension of the collective within the Irish countryside. The project employs an "everyday" and non-dramatized register seeking to journalistically record the transformation across the seven parts.

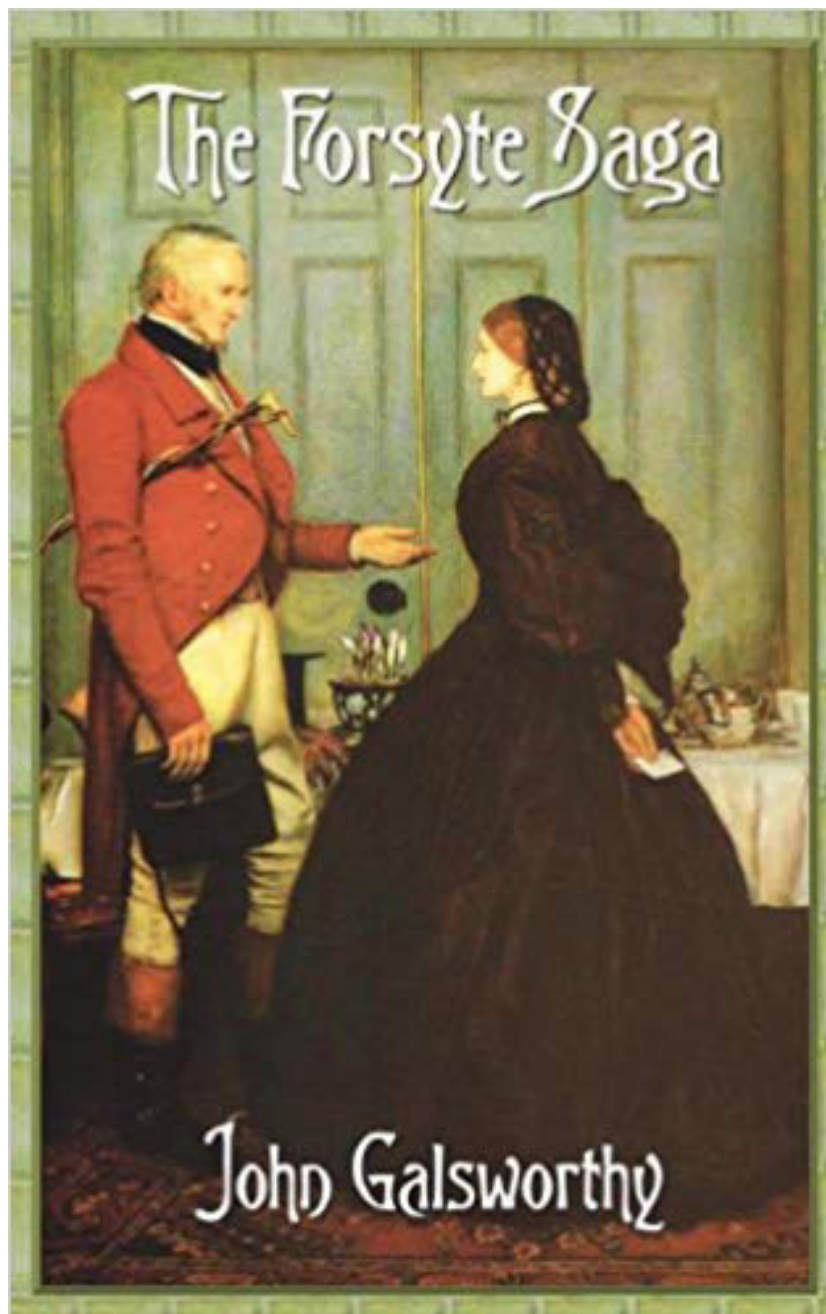
The 'layered illustrations' of artist Richard Mc Guire's are appropriated to convey key pivotal moments that interrogate or transform the static and fixed nature of the architecture of the house. The technique is used to record the various layers of design – economic, socio-cultural, anecdotal etc that transform or affect or design house and its use.



Pictorial depiction of Shakespeare's
Seven Ages of Man - As you Like It Act
2 Scene 7 (Monologue by Jacques)
source: unknown

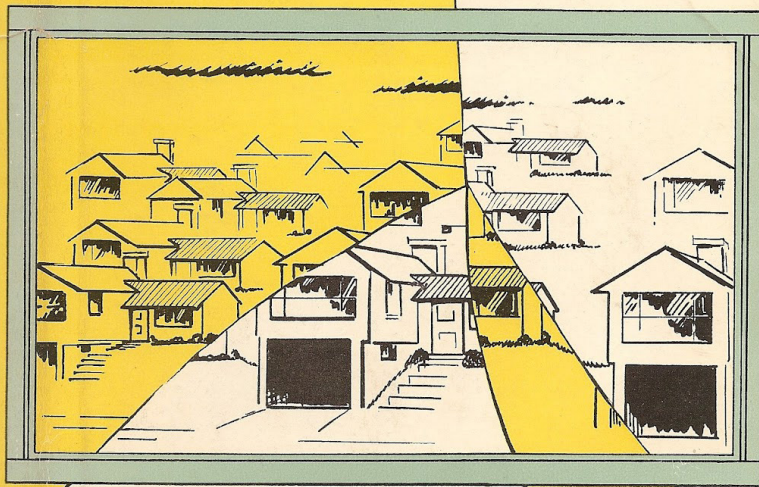


Hogarth, William. A Rake's Progress (plates 1 and 8), Oil on Canvas, Size unknown, The Soane Museum, London, 1732–34



Cover, Book, Forsyte Saga.

The Crack IN THE Picture Window



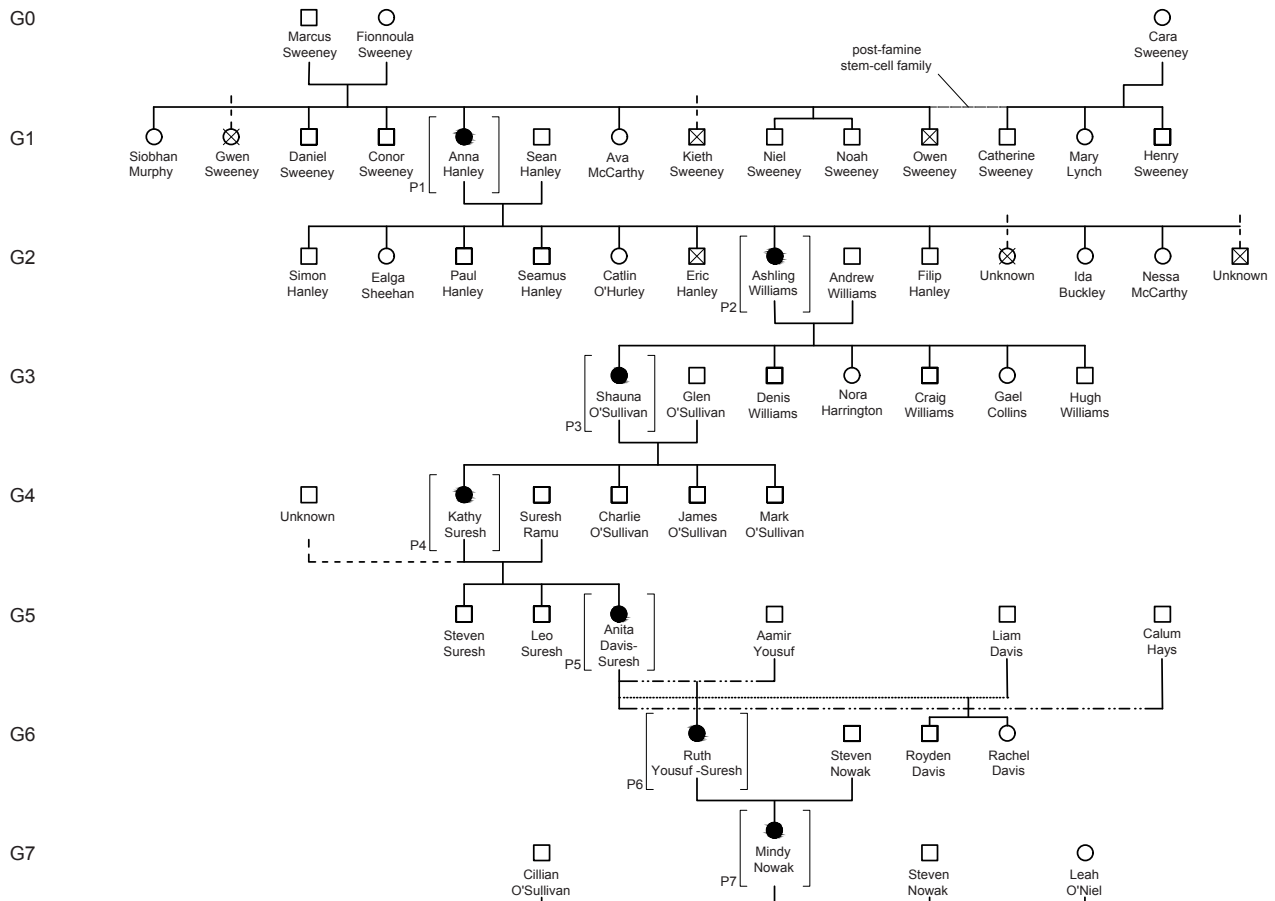
An inquiry into America's great housing
developments with some suggestions as to how
they may be saved for us . . . and we from them.

BY John Keats

Cover, Book, The Crack in the picture
window.

Visualized Evidence

Within the Seven-part structure of the project the first four parts are presented here. These are moments operating within the past, which have been gathered and reconstructed within the first four houses. Additionally, the speculative construction of the family tree and the family history is also based on the historical events and patterns that are then introduced alongside speculative anecdotal specificities.



Legend:

□ male

○ female

⊠ stillborn death

⊠ accident

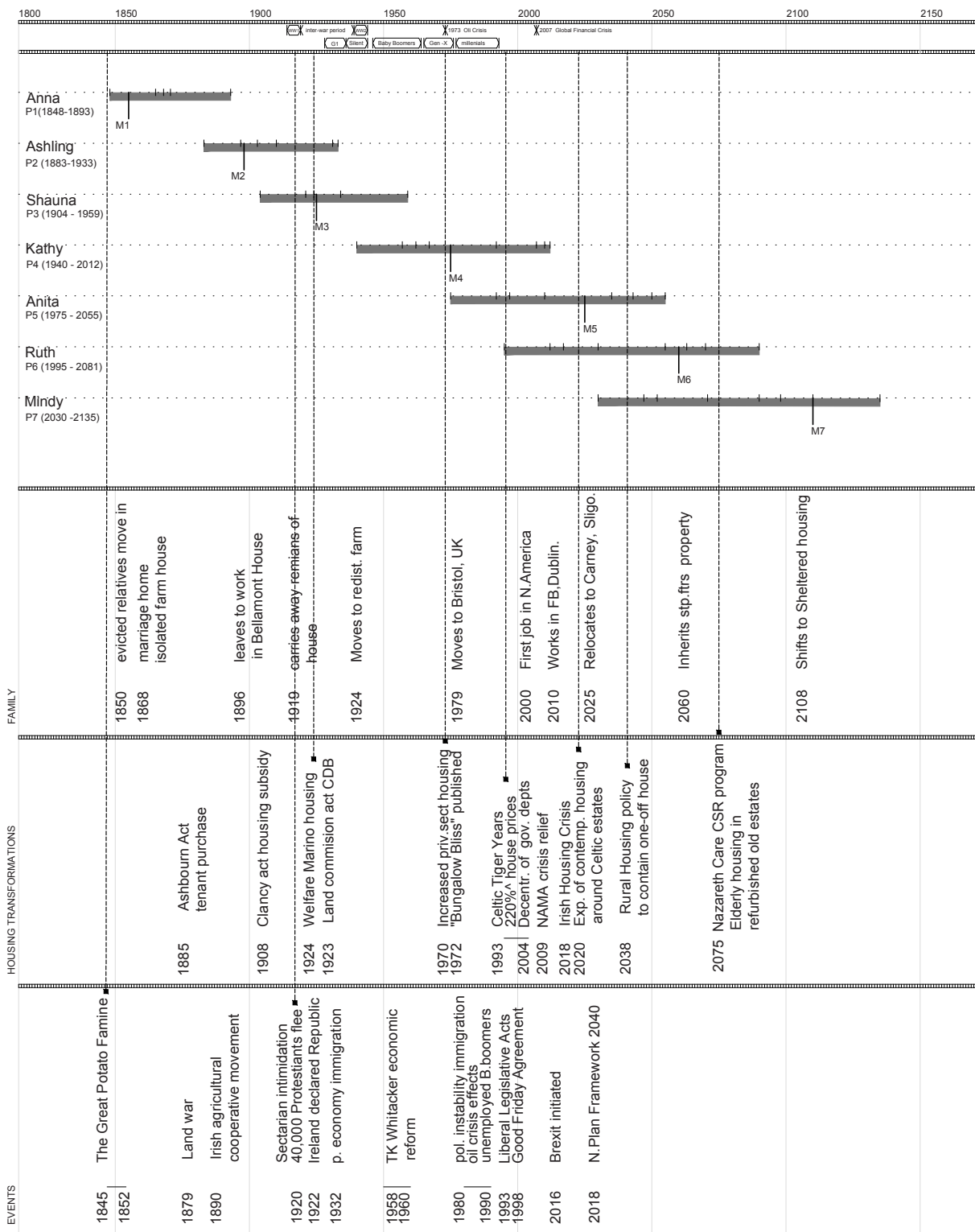
— family member stays at home

--- partner (not married)

..... divorced

G - generation number
(G1 signifies the first generation)

Family tree

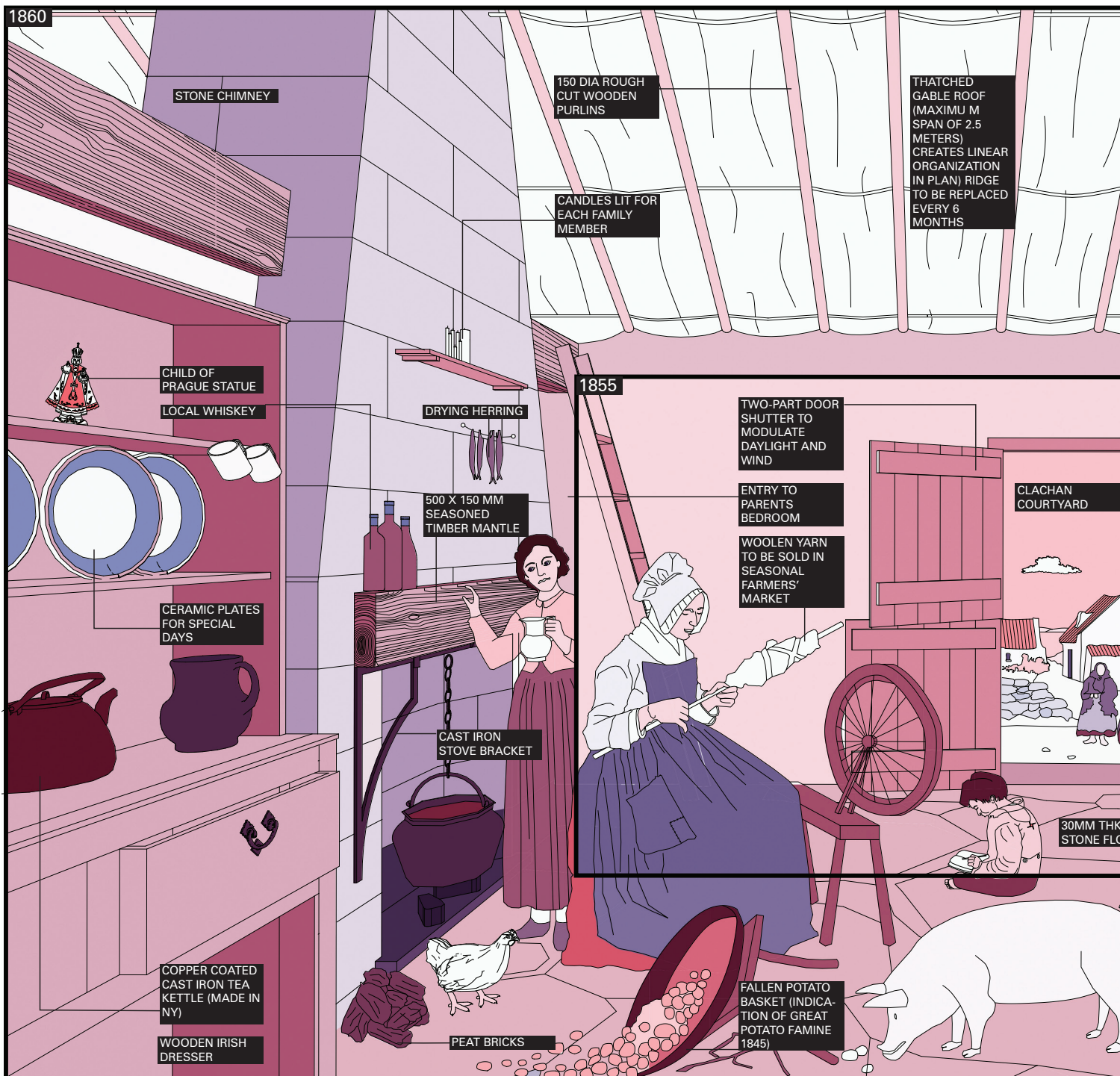


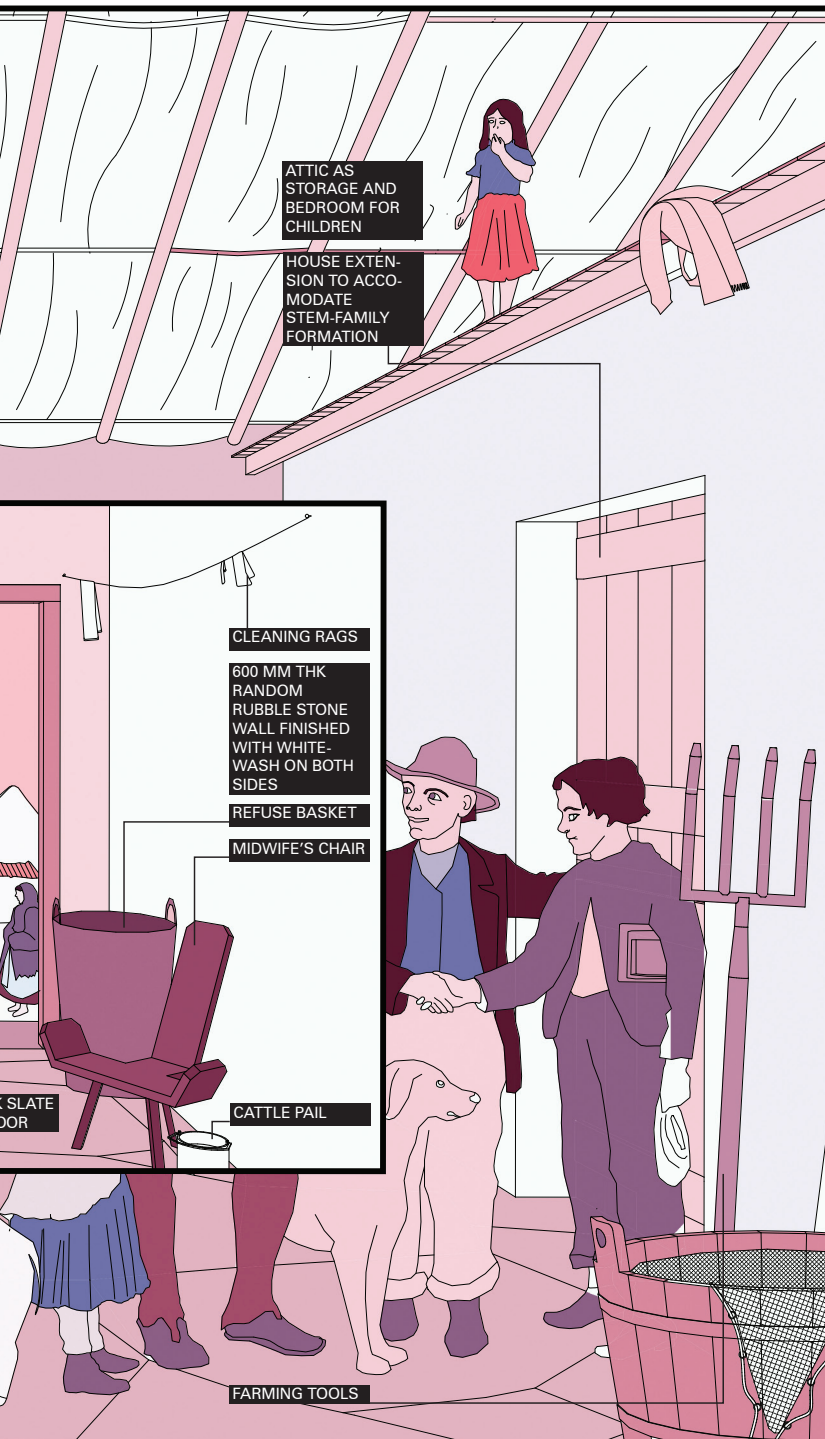
Timeline of family history



Engraving by Henry Doyle, *Emigrants Leave Ireland*, size unknown, from Mary Frances Cusack's *Illustrated History of Ireland*, 1868

1860





1855, Generation 1, Anna Hanley, Age – 7
House 1 – The agrarian cottage

The stone hearth [1] was the central figure of the kitchen around which was a population of things, many things. The timber tub with the fishing net [2], hay stacked in the corner, farming implements, peat bricks, the midwife's stool, drying clothes and wandering animals. In all this apparent chaos my mother would often be busy spinning wool. Positioned close enough to stoke the fire from time to time, she seemed to be in a diligent haste constructed by herself; the crank of the spinning wheel filling the room with a repetitive rhythm dividing the expansive time of the countryside into measurable fragments. The two-part door opened out to the clachan[3], with our neighbours' houses - the Harkins, the Toners, the Quinn and the McCormacks. The courtyard is where we children played on sunny days. At other times we played in the unused storage room at the Quinns' house. My twelfth birthday was marked by the sudden arrival of my cousins and their mother who were evicted from their house in Slieve League, a very common happening during the famine years. Many migrated to Britain while few moved in with relatives, resulting in the formation of many large joint families. In the first year since their arrival, the house was extended with by a room. Some years later, when the clachan's crop was abundant a second room was added to accommodate the increasing cattle.

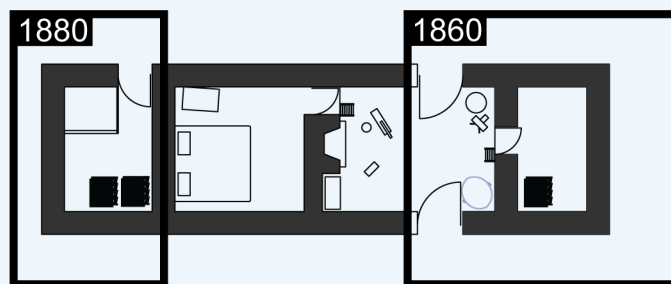
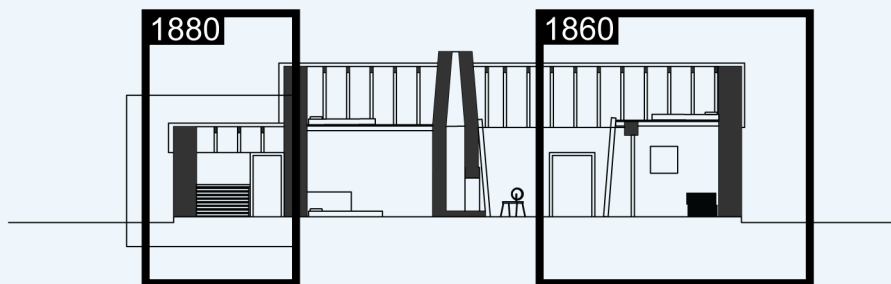
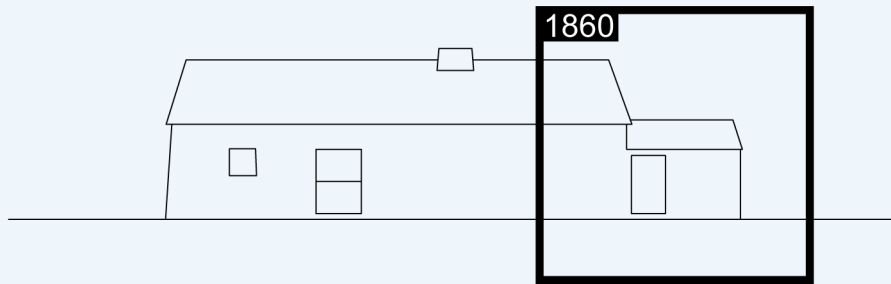
[1] Medieval thatched cottages were constructed in thick stone walls finished in lime plaster. Attic spaces were constructed with locally sourced timber. The limited span of the roof generated a linear plans, to which rooms were added in increments over time.

[2] The inhospitable conditions common to West Ireland, made seasonal fishing a necessity.

[3] Clachans were medieval nucleated sharing agricultural land through the rundale farming system. Under the rundale system the land was divided into several areas based on varying land quality. An "infield" composed of land to grow crops and an "outfield" that was used for grazing. The different pieces of land within the rundale were shuffled periodically to promote a fair distribution of poor, middle of the road and

Moment 1

1855



House 1

Elevation, section, and plan
1:200



Legend

- Clachan
- — — Boundary of shared farm

House 1

Cluster plan showing transformation
from clachan to individualized ladder
farms
1:500

Key location plan (NTS) showing
distribution of clachan and rundale
farms

1919

RECESSED
PORTICO

1730

DORIC COLUMN

THE ABSENCE OF
PILASTERS - A
COMMON
FEATURE - IS
EVIDENCE OF THE
ADAPTED DESIGN

IRON ENTRANCE
DOOR

SPYHOLE WITH
METAL STRAP

DEMOLITION
DEBRIS



GEORGIAN
CHIMNEY

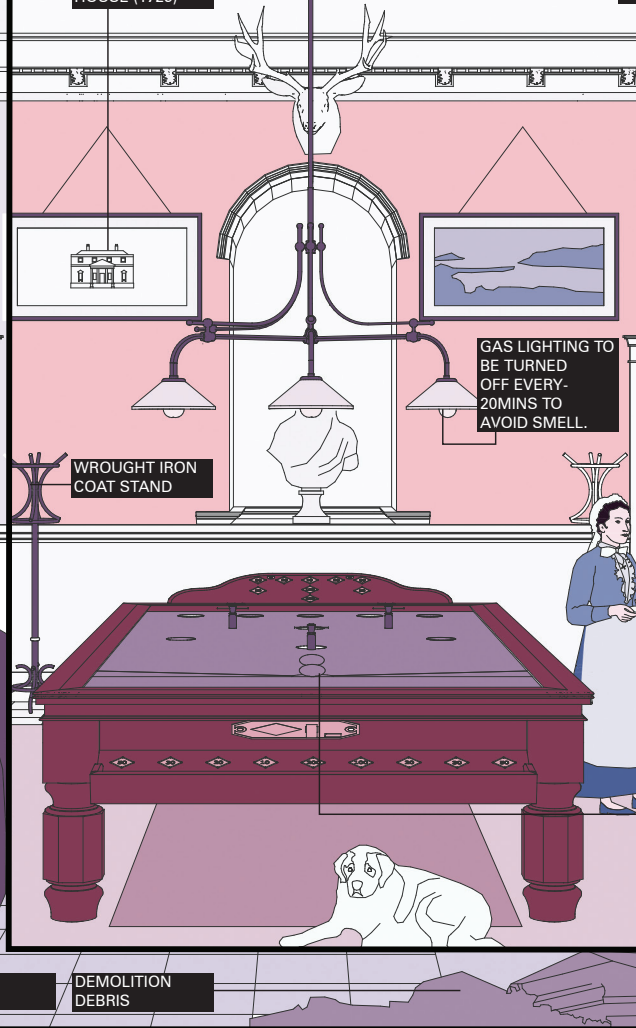
ENTRANCE
FOYER HEIGHT
6.75M (MEZZA-
NINE ROOMS
CREATED ABOVE)

1898

ELEVATION
DRAWING,
BELLAMOUNT
HOUSE (1725)

WROUGHT IRON
COAT STAND

GAS LIGHTING TO
BE TURNED
OFF EVERY-
20MINS TO
AVOID SMELL.



DEMOLITION
DEBRIS



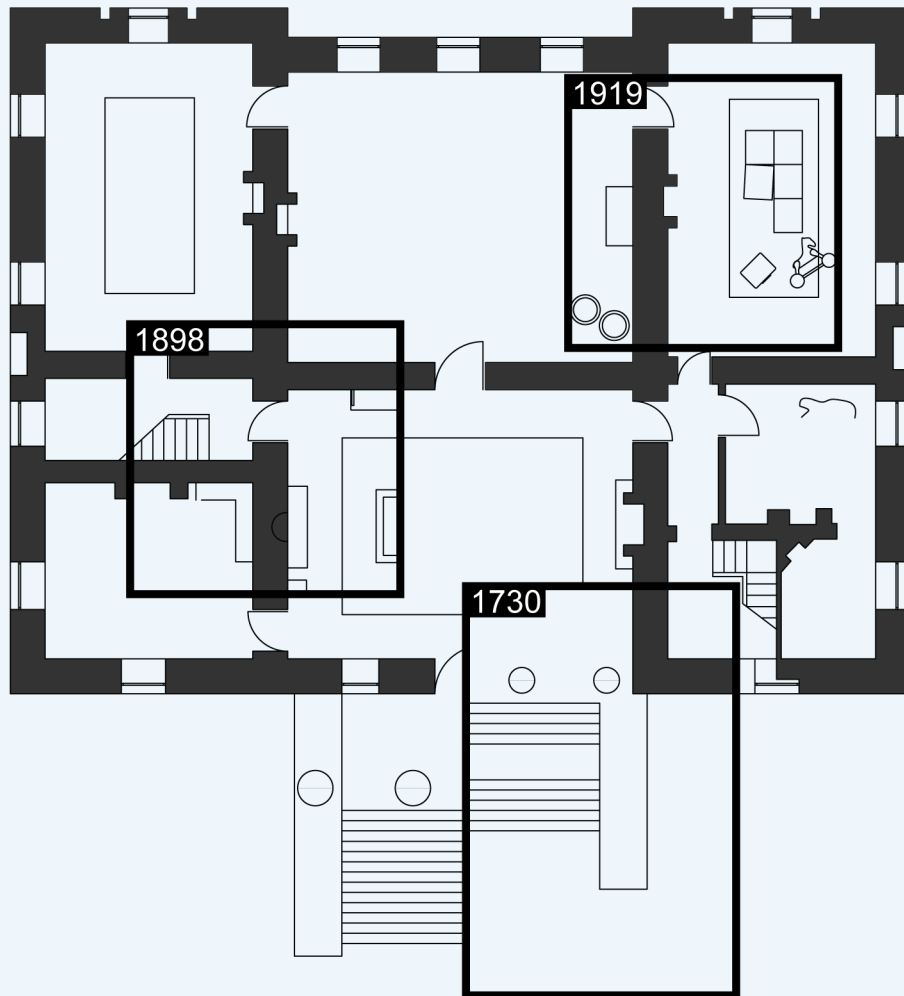
1898, Generation 2, Ashling Williams, Age- 15
House 2- The Anglo - Irish Big house

Running on one's toes, so as to not make any noise, was a specific skill known by those at the Bellamont House. The electric calling bell and a mechanized note-delivery system, in the basement, were used to administer the many servants within the house. Only few had access to the ground floor and still fewer to the upper private levels [1]. The entrance foyer was the space where the residents and guests, the maids and the masters crossed paths. It is said that this space was originally constructed as a recessed portico, however soon after construction the space was walled up to protect the house from the harsh Irish weather and any threats of attack [2]. Although as Irish we detested the "planters", a job at a Big house was highly desired, providing a stable source of income. During the civil uprisings in the early 1900s and several Big houses were burnt. This is when the Coote's, fled the island leaving us with a house filled with expensive leftovers. We took back so many articles, the most special being the ceramic chimneys. I had mixed feelings. Yes, we were free from the oppressive landowners. But I had to start my life all over again. My children were glad that I would finally be home.

[1] The Bellamont House, like many Anglo-Irish Big houses, were palladian -style mansions. The house was design by Sir Edward Lovett Pearce (1699 – 1733), an Irish architect, and the chief exponent of palladianism in Ireland. The four bays square modestly sized mansion is clearly inspired by Palladio's Villa Capra. The principal facade has as its ground floor a rusticated semi-basement, above which is the piano nobile at the centre is a four columned portico with a pediment, the portico is flanked by a single high sash window on each side. The main entrance beneath the one-story portico is reached by a single flight of broad steps. Above the piano nobile is a secondary floor with windows exactly half the size of those below. The entire facade is just four windows wide. The villa was positioned in the middle of the Bellamont forest and opened out to views of the lough with the woodlands in the distance – an entirely insular environment.

[2] Security is a primary aspect of the design of Bellamont House. The single entrance door in the foyer is made of iron. The rest of the house is isolated by the semi basement that restricts access. The front of the house has broad steps leading to the foyer, on the three other sides are a dry moat restricting access to any walls. A secret tunnel connects the basement to the woodlands providing a discreet exit for the male servants who were lodged in the coach house.

Moment 2



House 2

Ground floor plan
1:200

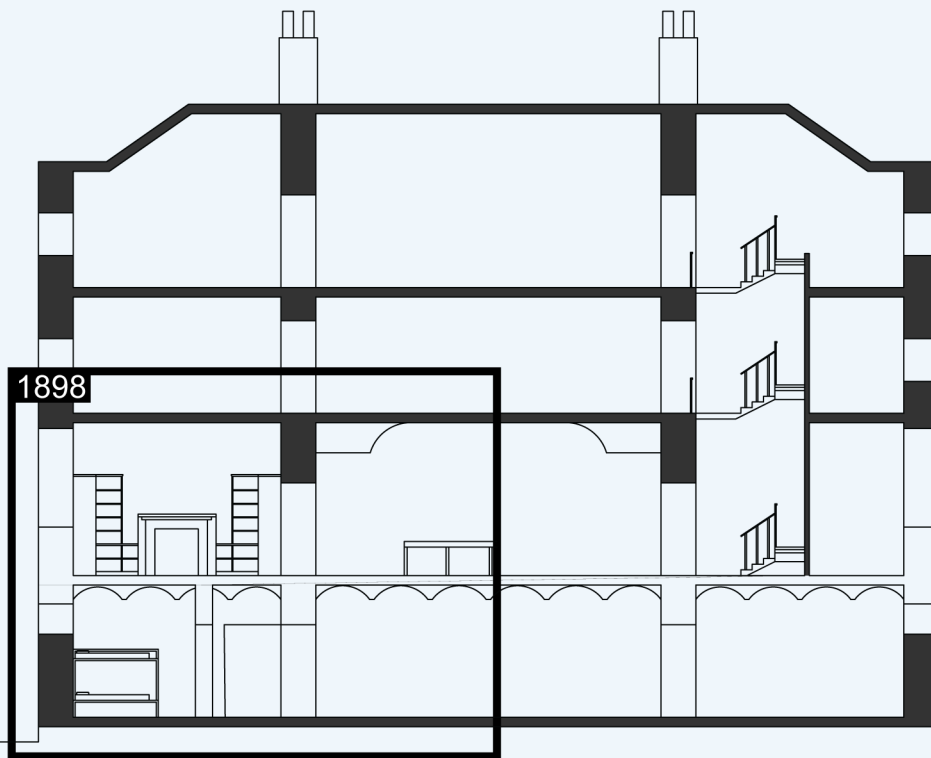
1735



House 2

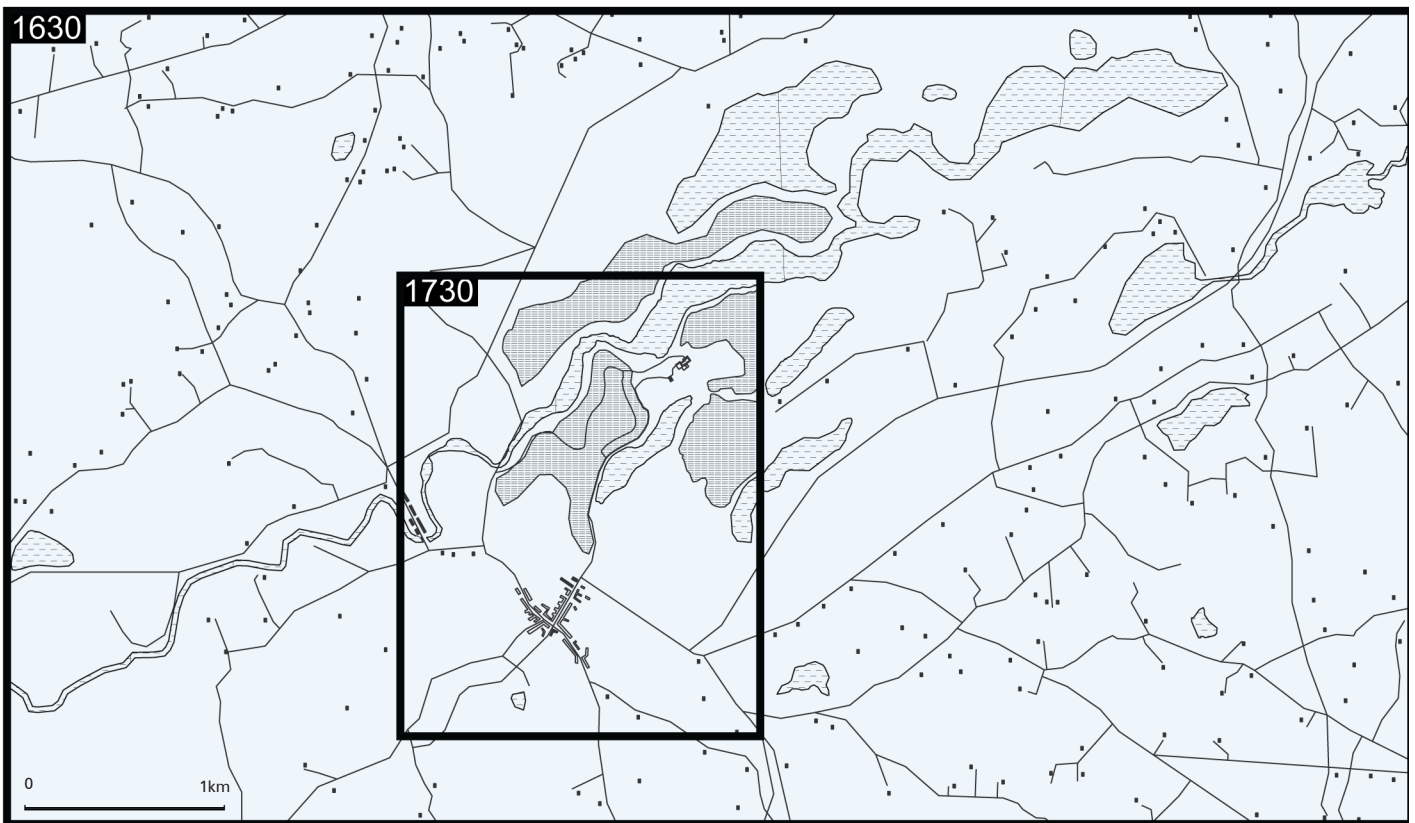
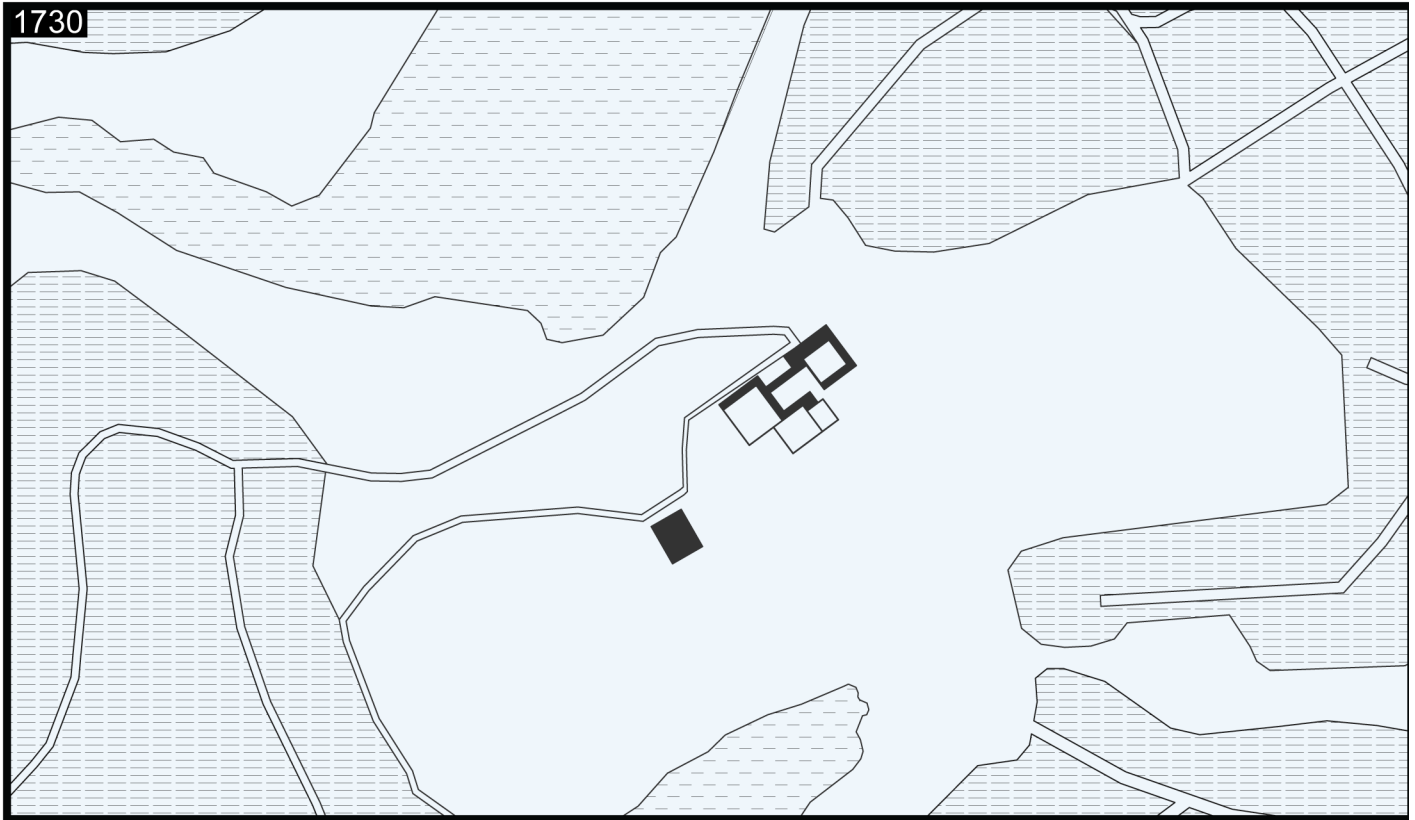
Front elevation
1:200

1735



House 2

Section
1:200



Legend

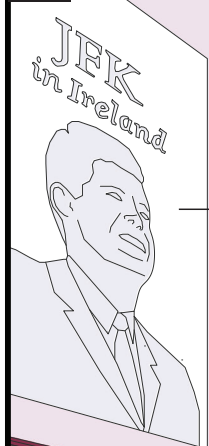
- • • Farmer cottage
- ▨ Woodland
- ▧ Water body

House 2

Site plan showing transformation from clachan to individualized ladder farms
1:500

Location plan showing new market towns created outside the estate for textile trade

1972



1965 POSTER
(THE PRESIDENT'S GREAT
GRANDFATHER
MIGRATED FROM
IRELAND IN 1847)

CHILD OF
PRAGUE STATUE

COLLEGE BOOKS
(SIGN OF
TECHNICALLY
QUALIFIED WHO
WILL LEAVE FOR
JOBS IN EUROPE
IN THE 90S)

SCHOOL BOOKS
(SIGN OF FREE
EDUCATION
FROM 1966)

WOODEN IRISH
DRESSER

8MM VINYL-
ASBESTOS
MULTICOLOURED
FLOORING TILE
LAID OVER
EXISTING FLOOR

1940

1924

GARDEN SUBURB
ESTATE BLOCK

BYCYCLE RIDER

SCHOOL
UNIFORM

STACKED BUNK
BEDS

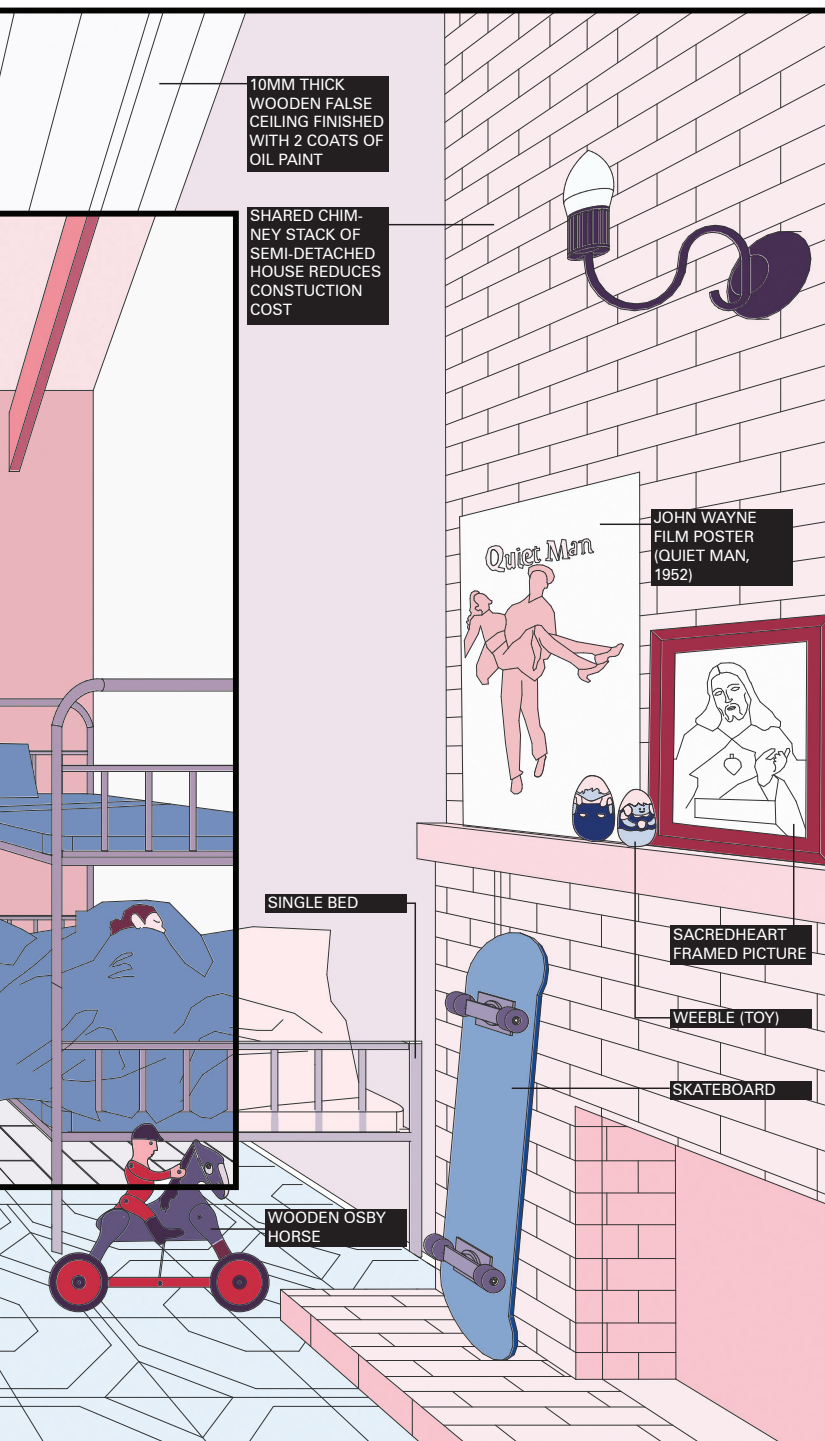
FREE IRELAND
SEAL (SYMBOL OF
INDEPENDENCE)

TIMBER FLOOR

STRETCH
ARMSTRONG
(GEL-FILLED TOY)

BUNGALOW
BLISS, JACK
FIZMONS (1972),
(BLUEPRINTS
AND DESIGNS
FOR 260 HOUSES)

BUNGALOW BLISS



1924, Generation 3, Shauna O'Sullivan, Age: 20
House 3 – The semi-detached suburban house

With twelve children my cousin sister's house was quite crowded, and yet they agreed to host me when I took up a job in Dublin. The house was a semi-detached house in Marino, which was the republic's first welfare housing scheme [1], [2]. The house had a living room and a scullery on the ground floor and two bedrooms on the first floor. Every day at 9 o'clock the children were put to bed, once they were asleep, I would spend some time sitting by the window. Seated on top of my trunk I could look down the tree-lined streets circumscribing the playground. In the dim glow of the moonlight I often reviewed all the days happenings, the banter in my office department, the conversations in the Irish pub in the city, the long walk to the estate [3]. These houses were very quickly being sold to the tenants, many built extensions and garden storages in their backyards.

I vividly remember the airy streets of the suburban estate being filled with the sounds of children playing. However, gradually as family sizes dropped, future estates that were modelled on this project did not result in the same vibrant communities, my daughter lived in one such estate which in addition to the eerie quietness also lacked any shops or public amenities making them unattractive spaces to stay.

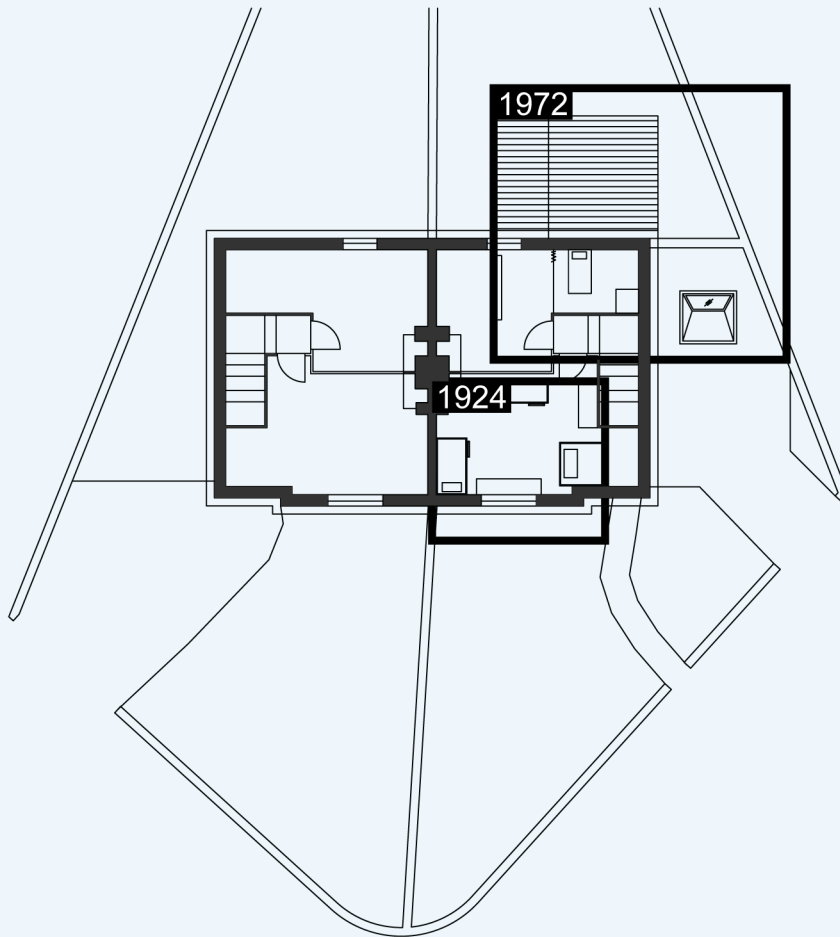
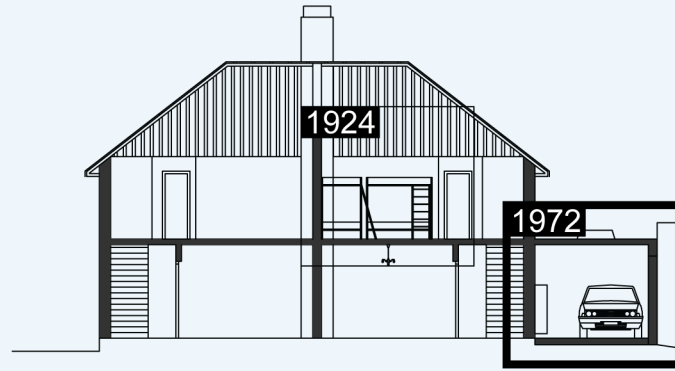
[1] British town-planners Raymond Unwin and Patrick Geddes introduced the Garden suburb model in Ireland. These estates had no sections of industry, making them dependant on reliable transport.

[2] A response to the overcrowded slums of Dublin, Marino was the first of many suburban housing. These projects were rented out, with a final goal of selling the house to the tenants, thereby establishing 'good house-owning citizens', a means for consolidating the new state.

[3] The Marino project was located outside the city limits and lacked access to public transport. The prerequisite for eligibility to this scheme was that the future tenants should have enough resources to possess a bicycle, ensuring the working class continued to travel to work unaffected by the new distance to work. Tramline extensions were planned to connect these developments to the city.

Moment 2

1920







House 3

Section and plan
1:200

1924



Legend

-  Planned suburban estates
-  Water
-  Dublin city boundary
-  Tram line

House 3

Site plan
1:500

Key regional plan showing proposed
suburban estates and tram line
extensions

1972

BUNGALOW BLISS, JACK FIZMONS (1972), (SYMBOL OF THE SHIFT FROM STATE-PROVIDED TO MARKET-DRIVEN HOUSING)

1975

CHILD OF PRAGUE STATUE

CONCRETE BLOCK INFILL WALL (ECONOMICAL AND SPEEDY CONSTRUCTION)

THE DISUSE OF LARGE 4-6 BEDROOM BUNGALOWS DURING THE EARLY 2000S DUE TO REMOTE LOCATION AND EXCESSIVE FLOOR AREA.

CRACKED CEILING PLASTER

230 X 450 REINFORCED CONCRETE BEAM

CONSTRUCTION AS A LABOUR GENERATING INDUSTRY WAS ENCOURAGED TO PROPEL THE NATIONAL ECONOMY

2005

BUNGALOW BLITZ

PICTURE WINDOW

1985

COUNTRYSIDE VIEW

LIQUOR BOTTLES

DRINKING AND DRIVING A ISSUE IN RURAL IRELAND, DUE TO THE LONG DISTANCES TO TRAVEL TO THE PUB.

GAELIC FOOT-BALL JERSEY

FITTED CARPET

BARLEY FIELD



1975, Generation 4, Kathy Suresh, Age: 35 House 4 – The one-off house

As a mother, mornings were particularly stressful, I had to make breakfast, get the children ready and then while the kids were eating, I would try to wake Suresh up. His drinking problem [1] had compounded and he was missing several days at work. The worry of the car loan [2] made him miserable. The four-bedroom house had beautiful countryside views [3] all around – fields, rolling meadows and woodlands, however there was no one to talk to. Soon many bungalows sprung up[4] around, but there were very few occasions when we met others. Suresh, was active in the GAA football club which had bi-monthly games, but other than that we were confined to the four walls of our beautiful bungalow. We ended up spending most of our evenings watching programmes on the Telefís Éireann channel.

When we moved closer to Sligo, the house remained empty without anyone to rent. Many years later, with the help of our daughter Anita we were able to convert the house to an “air bnb” apartment, and then every summer we had a decent return from our countryside bungalow.

[1] During the 1970s alcoholism arose as a serious health a social problem. In 1968, 58 per cent of the adult population were estimated to have drunk alcohol; by 1975 this figure had increased to 65 per cent and it was maintained that by the end of 1977 this had risen further to 70 per cent, with women and younger people accounting for most of the increase.

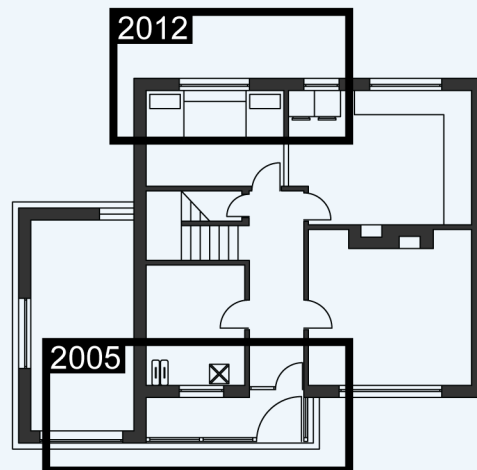
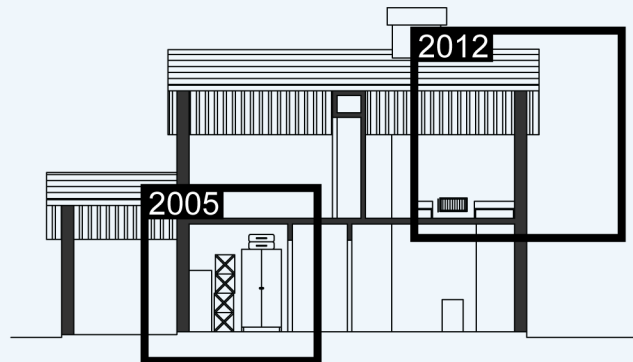
[2] Government grants encouraged the building of single bungalows built in the rural countryside during the 1970s and 80s. With the provision of and the availability of house plan books (the most famous being Jack Fizmor's “Bungalow Bliss”), the need for the architect's fee was evaded. Numerous single houses were built in the countryside, with a septic tank, a T.V. antenna and a automobile to drive to the city; such houses existed in a absolute lack of a social realm.

[3] The picture window was a characteristic feature of the one-off house. Often the representation of such houses in plan books were in relation to the “picturesque countryside “. Notions of privatized living and the picturesque countryside can be traced back to the design and siting of Anglo-Irish Big Houses.

[4] Referring to what is today known as the ‘Bungalow Blitz’ Frank McDonald, a journalist with The Irish Times coined the term in a series of articles condemning one-off housing in the 1980s. This was a pun on the popular book named ‘Bungalow Bliss’.

Moment 4

1974



House 4

Section
Ground floor plan
1:200

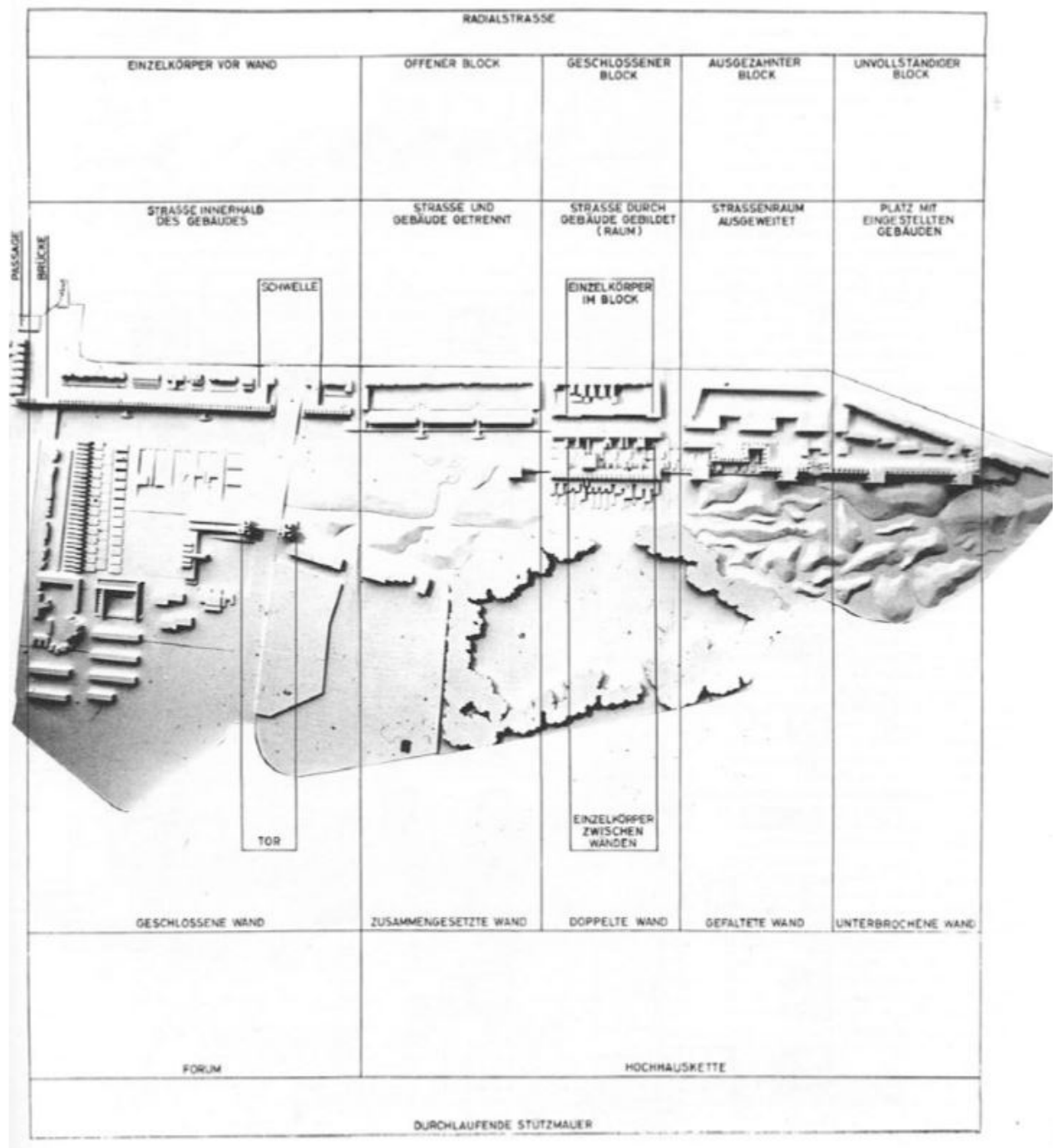


House 1

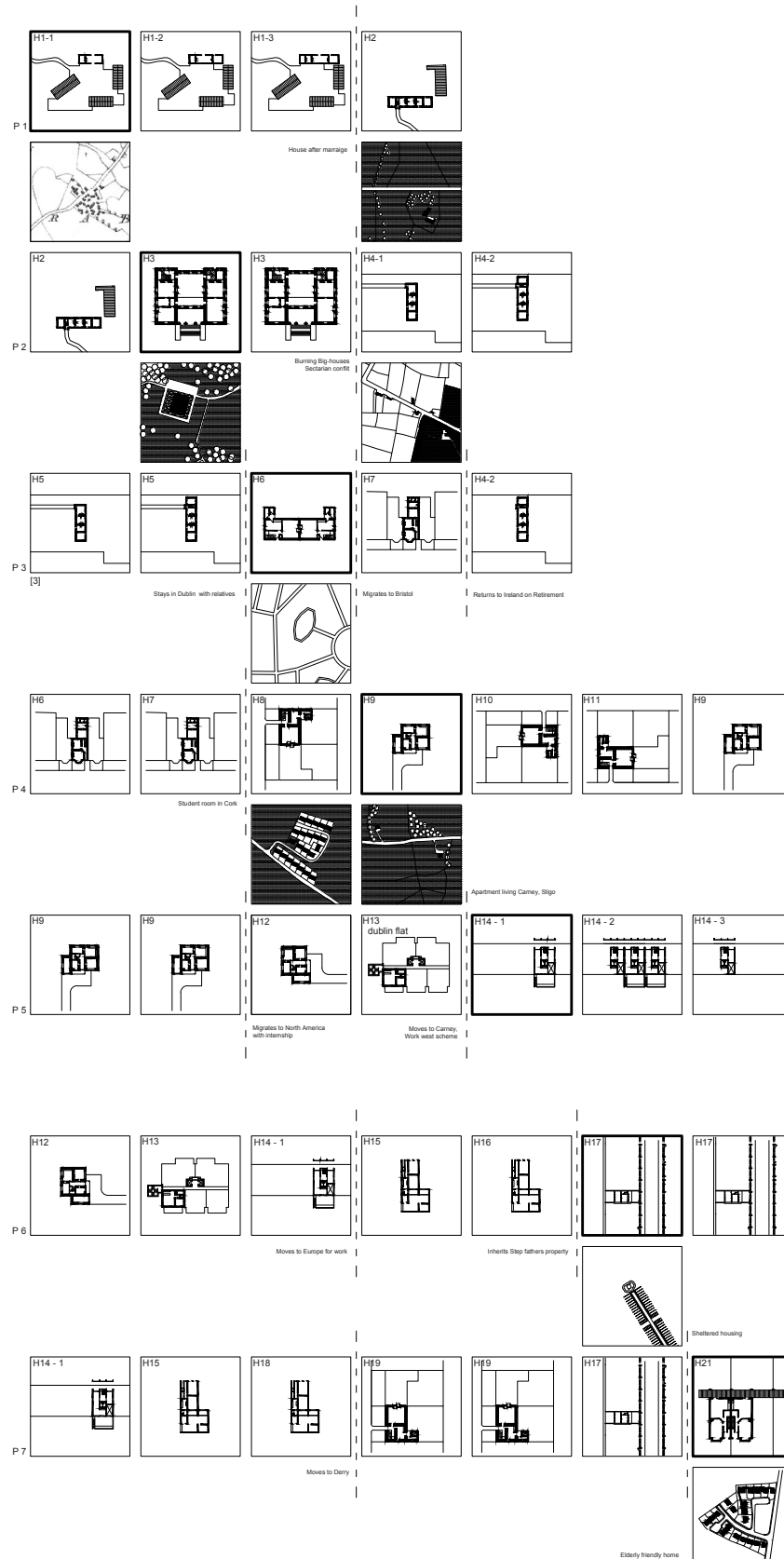
Site plan showing transformation
before and after the "Bungalow Blitz"
and the role of ladder farms in this
process of proliferation
1:500

Architectural References

Within this anthology, the design within village Carney, operates as a project alongside other historic projects in Irelands housing. Here the specific, examination of O.M.Ungers Köln-Zollstock GrünzugSüd project (1962-64) is referenced for its specific morphological response to a set of delimited site conditions. This is found relevant within the project that seeks to re imagine the singular architectural intervention at a scale between architecture and urbanism as a counter measure to the dispersed sub urbanization in the Irish countryside.



LAN Architecture, EDF Archives Center,
Bure-Saudron, France, 2011



House genealogy

Project

The projection is three future house types that react to and act on the previous four moments. This is done by addressing key notions of house and land ownership and incrementality. In addition to this, the new house types directly engage with the village – a territorial outcome of the first four moments. Finally, the last of the three moments directly engages with the appropriation of a semi-detached estate house. The ambition is that these three projected moments in Irish housing will serve as vital tools to transform the nature of nature in which people inhabit the Irish countryside, from one currently marked by individuation to an increasingly collective social realm.

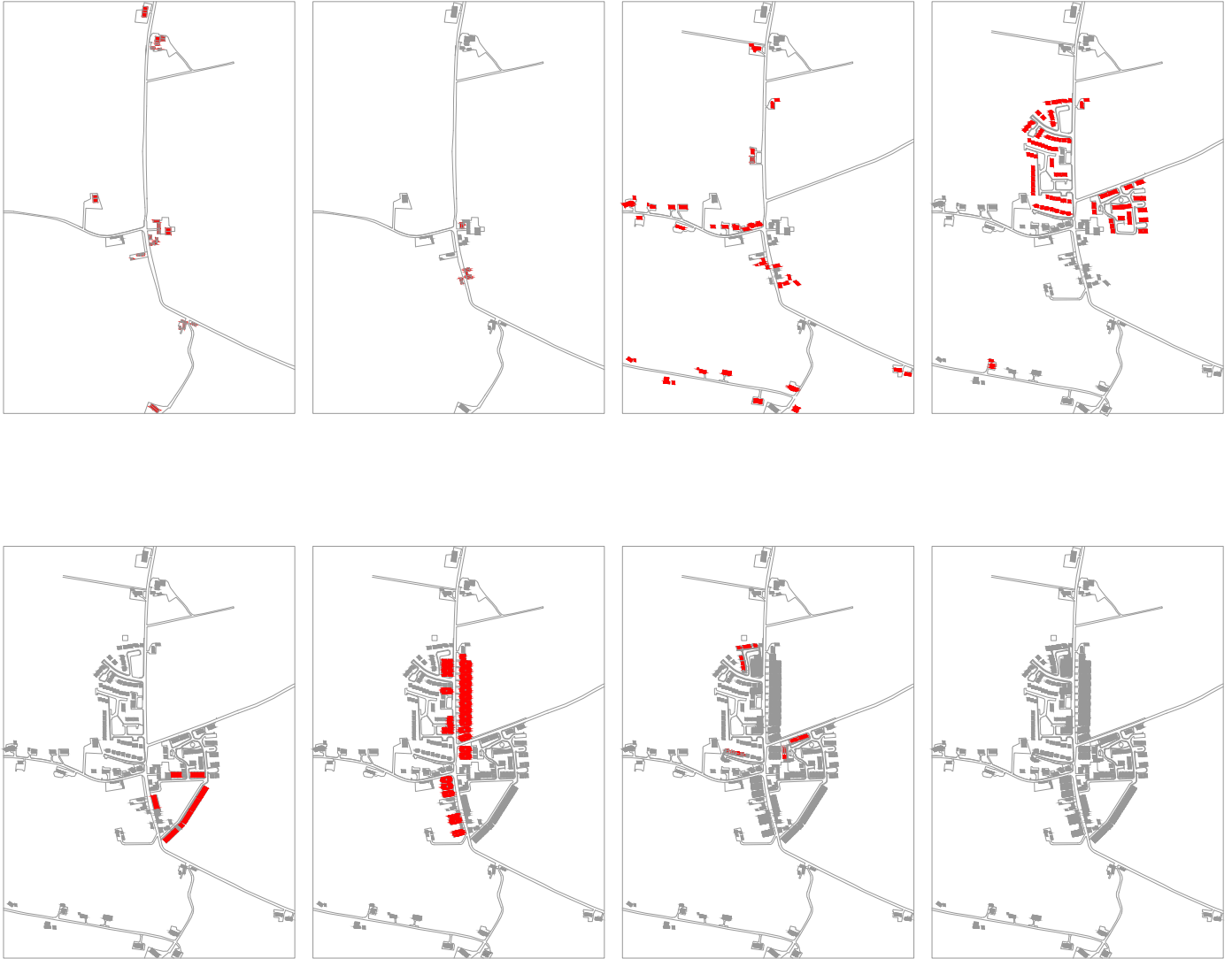
Description

Three new models of housing are introduced within these villages as ways to mediate between the existing individual forms of living and a projected communality. These projects seek to repair and transform what is currently socially static into new communities of shared resources and space. Each of these new types introduces a space of community and emphasizes the inclusion of non-residential functions as a new social infrastructure, creating local opportunities for communal encounter. The first new model is the village green, which circumscribes the backs of the existing village. This model encloses a large green space in the village, introduces a scale of communal open space that is new to the village along with numerous communal functions are added its perimeter. It is developed to cater to the new social reality of working from home. Large multi-story standardized houses are planned around the green to contain and protect this open space. The second model is an aggregated allotment system addressing the need to contain the self-built, one-off houses within the village. This model serves as a linear infill along the main vehicular spine of the village, encouraging a more pedestrian movement within the village. It is introduced to counter the ecological impact of one-off houses, in particular the fragmentation of agricultural land. A dense mat of adjacent and interlocking 5-meter-wide plots creates a new border of houses between the road and the protected agricultural land. These plots allow for the affordable purchase of a single plot or the purchase of multiple plots for a larger bungalow—allowing for a diversity of economic backgrounds. The third model reoccupies vacant

estate houses. These houses initially designed for large Irish families are subdivided into ground-floor sheltered housing while the first floors are rented out as co-working spaces. A new corridor creates an infrastructure for medical services on the ground floor and connects both the working and aging population to a common community kitchen.

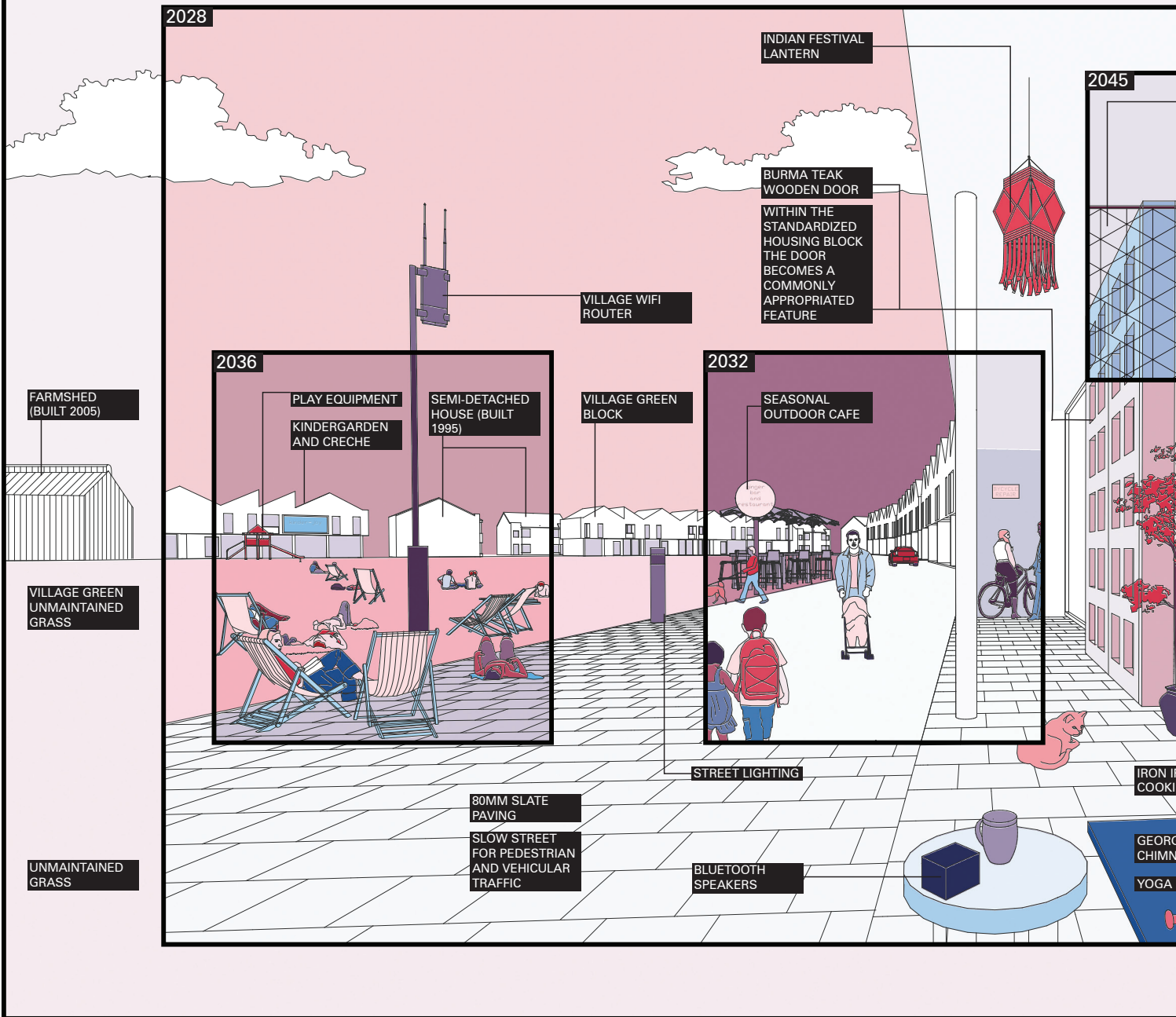


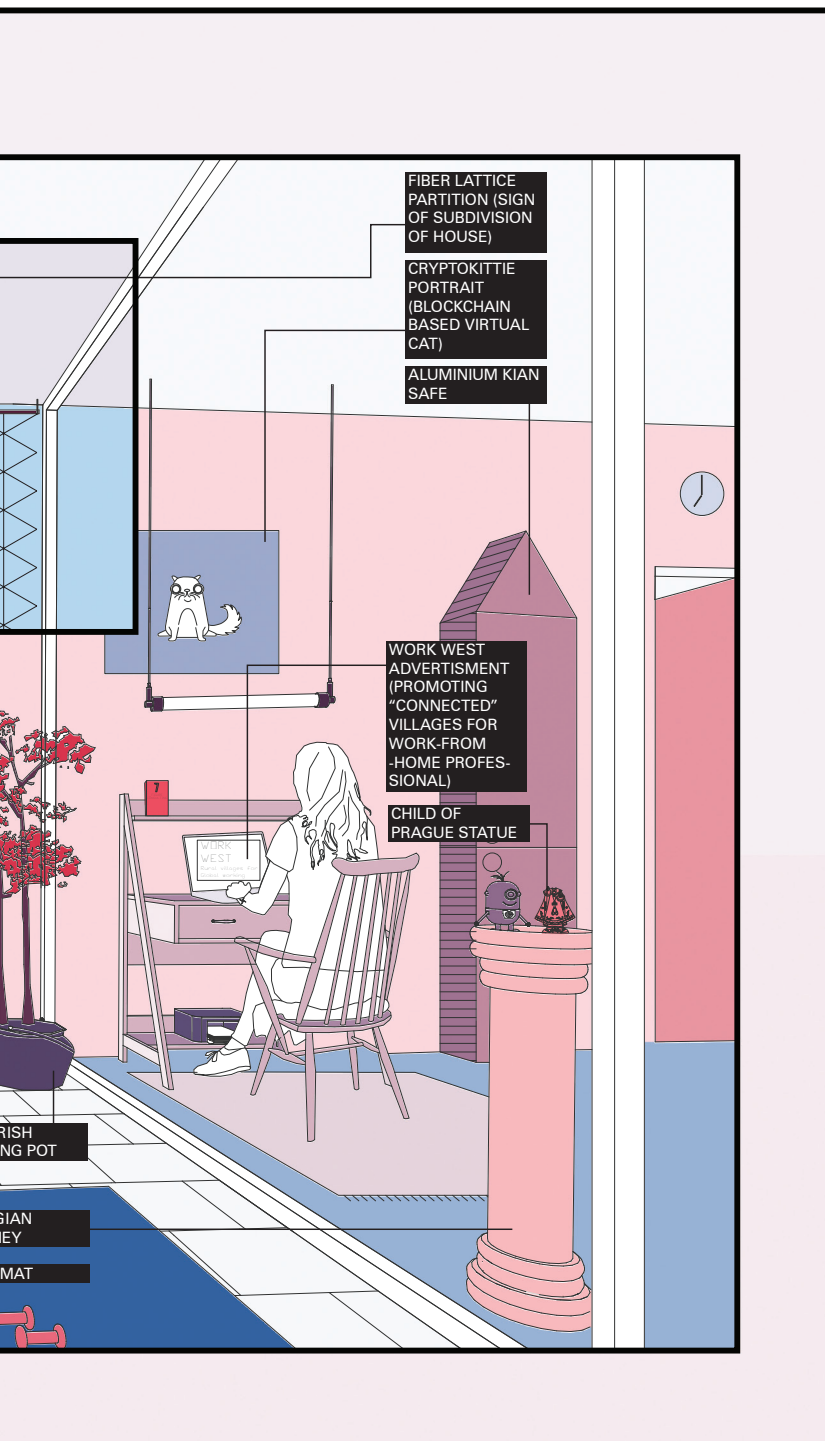
Proposal for Village Caney



Evolution of Village Caney

2019





2025, Generation 5, Anita D- Suresh, Age: 50
House 5 – The Village Green block

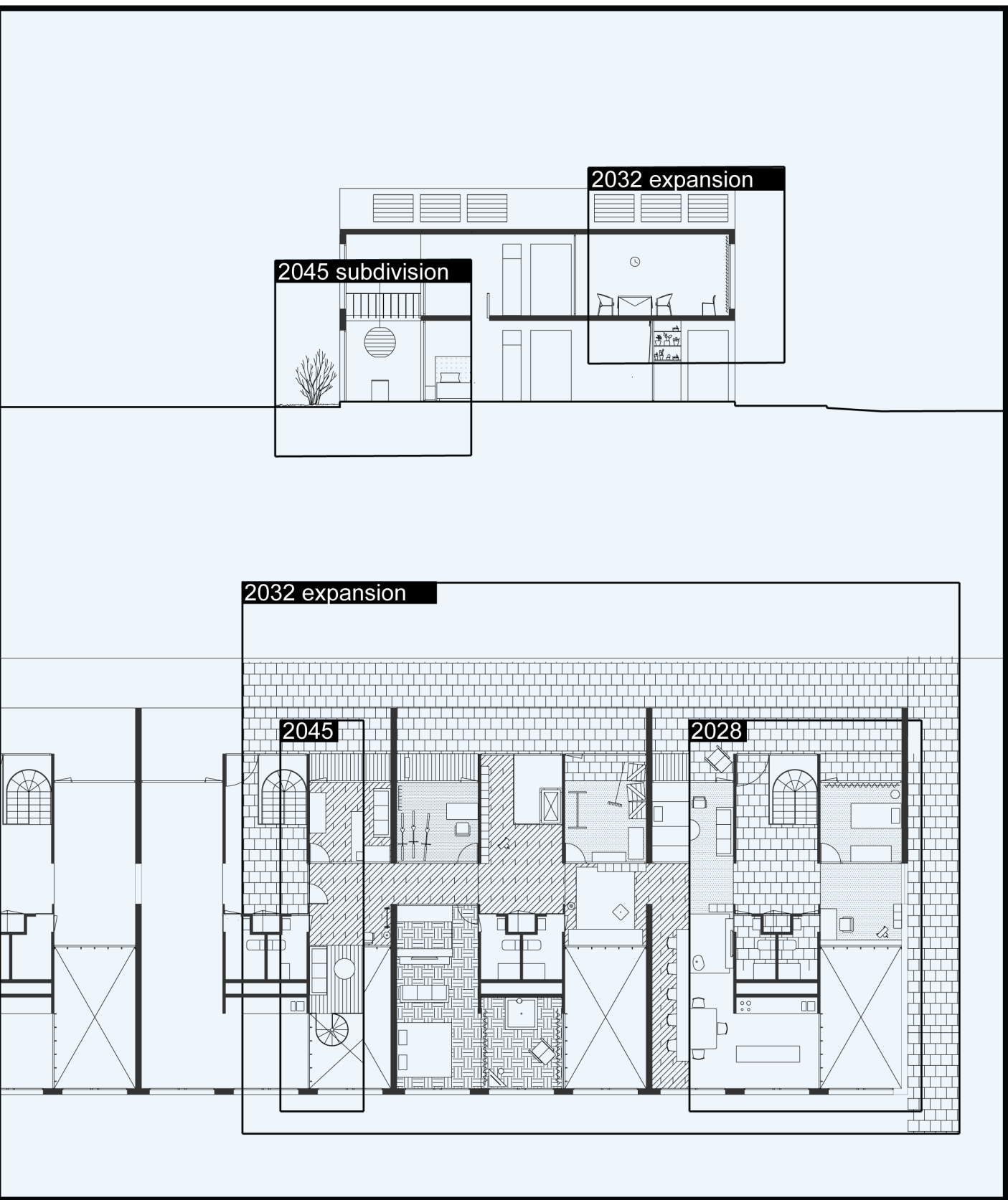
With the relocation of the company to Sligo, the move to Carney the co-working village was profitable – lower rents and a smaller community which was ideal for a composite family like ours. We lived in a row house on the edge of the new village green [1]. The front veranda was where I spent most of my time working on my laptop [2], three times a month I would attend meeting in the office at Sligo and once a month in the head office at Dublin. In the evenings when Rachel, my daughter returned we would go down to the Oxfield community centre or walk down to the gym. In days of good weather, which is rare in Donegal, the green would transform into a lively park with picnics and frisbees flying around. I often ran into our neighbours the South-Asian bachelors whilst walking around the green. During the years when, Royden and Ruth (my children) decided to stay with us, we were able to acquire the neighbouring houses that were on rent. Royden set up his bicycle repair workshop, while Ruth ran her art studio. Many years later, I sold all the houses and only occupied one bay, sufficient for a single person living alone [3]. The rest of the house was rented out to young families and bachelors who worked in Donegal.

[1] The Work West, Ireland, a county-level driven initiative, was a local response to the 2040 National Planning Framework. Sligo, Donegal and Claire were the first participating counties to adopt this scheme. The program encouraged counties to provide new housing in villages along the Atlantic Corridor along with the provision of high-speed internet to attract work-from-home professionals. The village green was a recommendation, to generate a new spatial configuration around existing Celtic-Tiger estates.

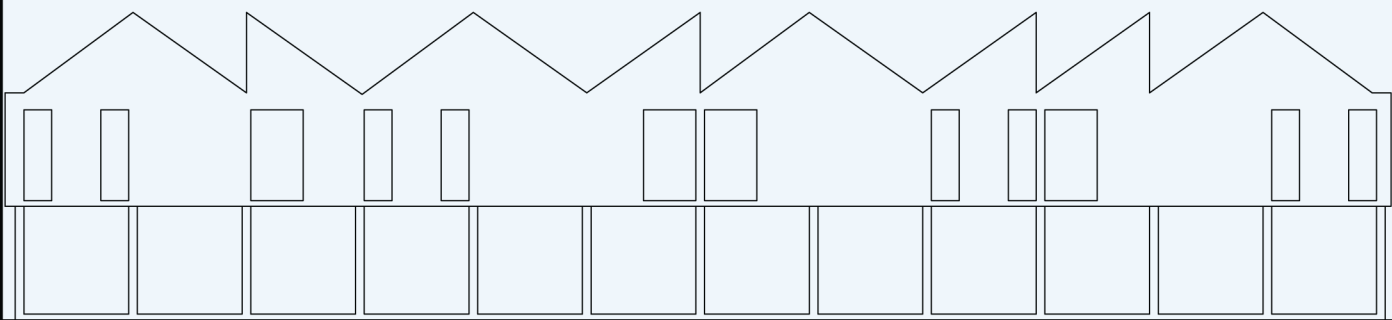
[2] 75% of the workforce by 2025 will be composed of millennials. With this comes an increasing preference for a remote working culture ie. work-from home. Numerous companies and enterprises are adapting to this changing social-reality. This also transforms the territorial use, reducing daily commuting to work. The house is activated throughout the day, the demands of the neighbourhood increase.

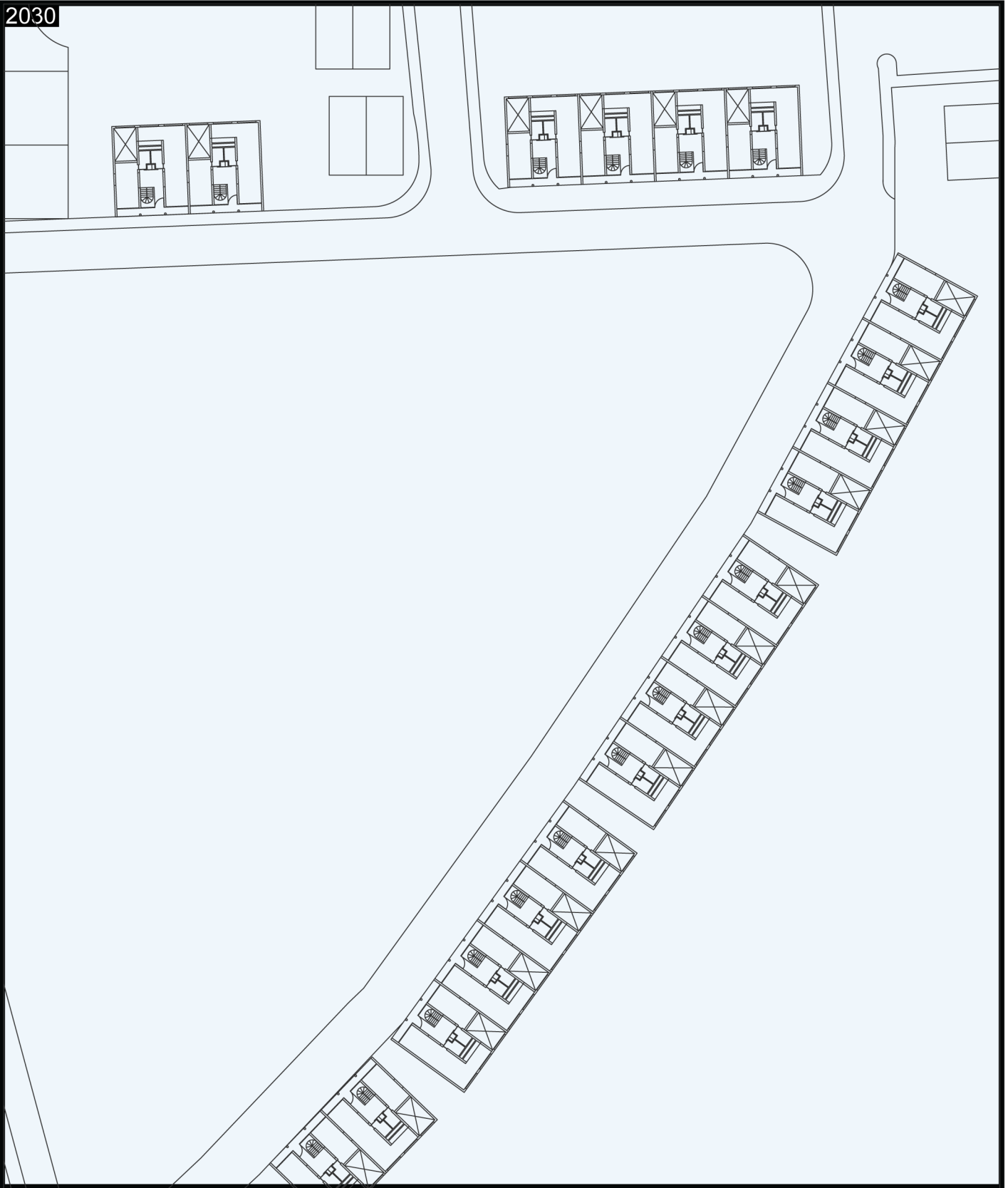
[3] The housing unit within this scheme no longer conforms to conventional or fixed family structures. Sound insulation is incorporated into this scheme of incremental sub-division and expansion.

Moment 5



Section and plan

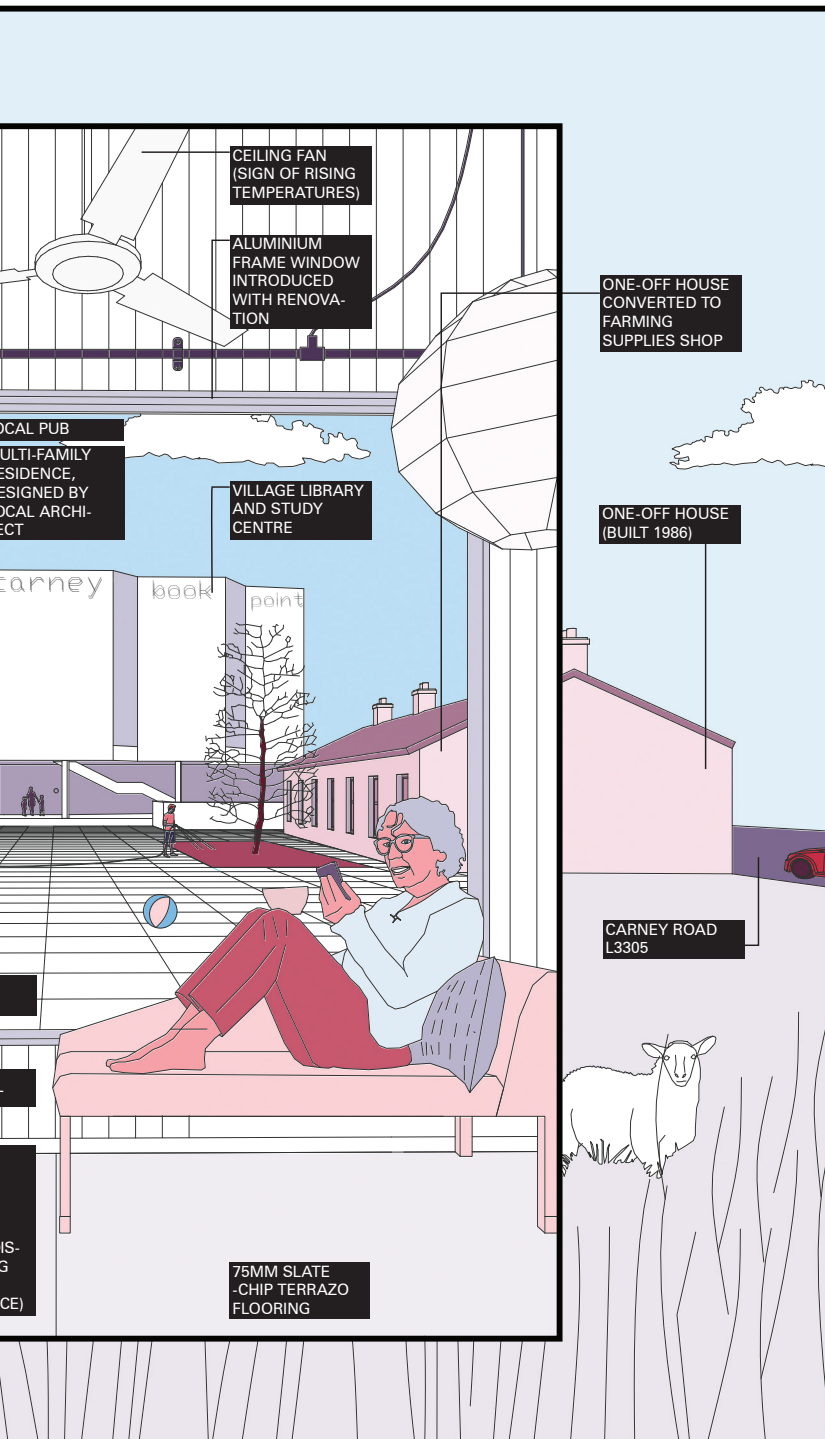




2019







2060, Generation 6, Ruth Y -Suresh, Age: 65
House 6- The little courtyard

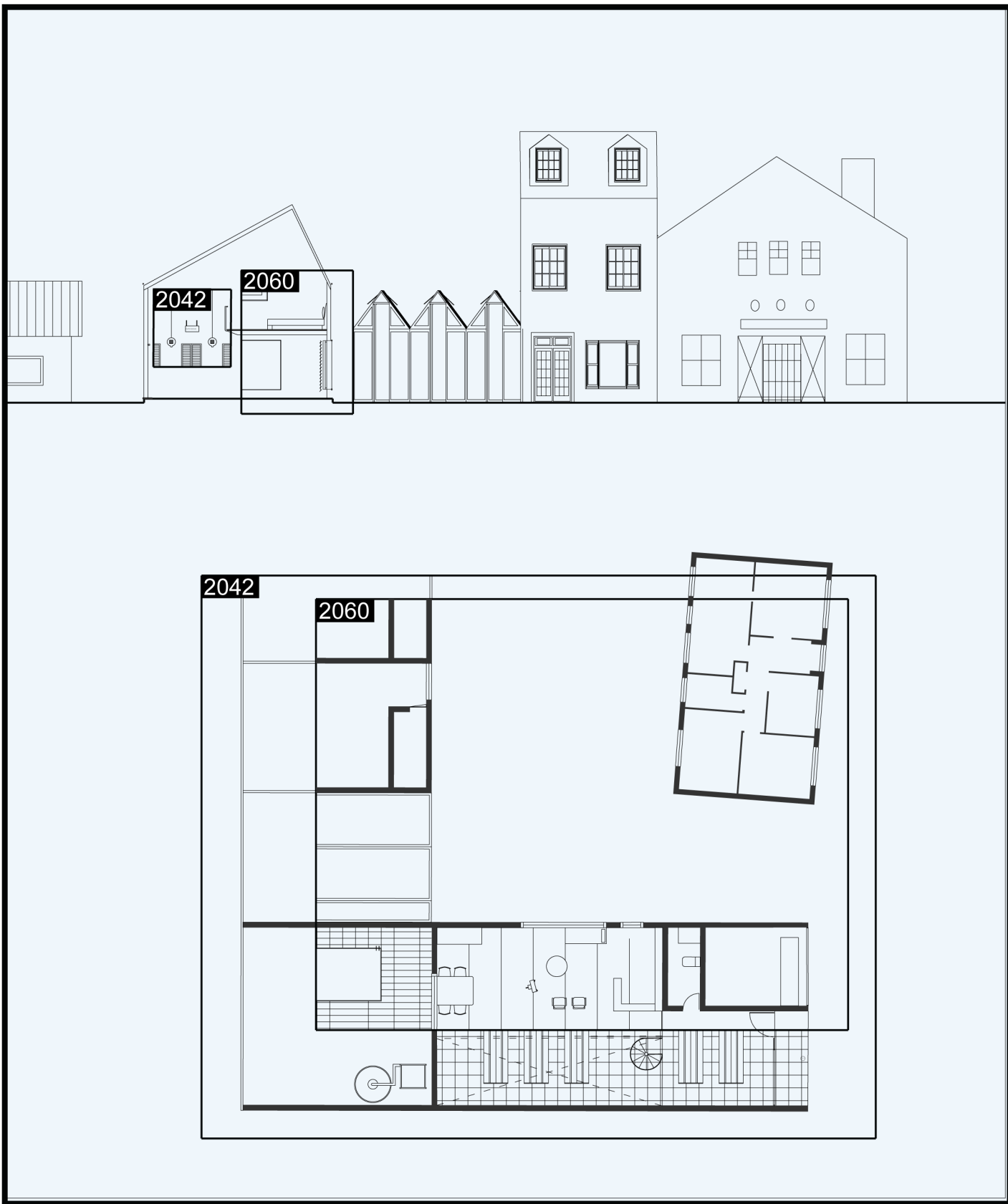
Soon after retiring as school teachers, me and Steven decided to return in Carney where Calum's shop (my mother's second husband), was lying unused. The shop was located on one of the courtyard-plotted-developments, the result of the environmental movements in 2040 by the Irish Green Party [1]. The shop opened out to the main village road and its side faced the courtyard behind the old one-off house [2]. We had the shed converted into a compact house, the primary refurbishment was the addition of ceiling fans and new insulation[3]. The back of the house overlooked the rolling meadows of Carney, with sheep grazing and the fields yellow in harvest season. Next to our house was the community greenhouse that supplied organic vegetable produce. There were a mix of houses around the courtyard, a very rich designer bungalow and a rather humble-nostalgic gable roof house. The Sheikhs a large and friendly Pakistani family were the neighbours we knew best. I was surprised to learn that their children spoke better Gaelic than us. To pass time, Steven volunteered in the retirees creche where he took care of children for two days a week with few others, I preferred the quiet indoors. Only in the evening I would take our Dog for a walk down the main road crossing the old estates, the pub and the village green.

[1] The Environmental Movements in 2040 advocated for the containment of unplanned construction in the agricultural countryside. The movement was propelled by concerns for food production and securing the affected agricultural industry, as well as social concerns for community with the increasing rise of depression associated with isolation.

[2] The courtyard-plotted-developments by the "Cluster - construction Bill" consisted of 5mx7m module plots organized behind existing one-off houses. The owners of the one-off houses were provided with tax incentives to allow for new developments residential and non-residential within this scheme. The tax-incentive plots were specifically organized around the main village spine, in relation to the drive for dense central streets.

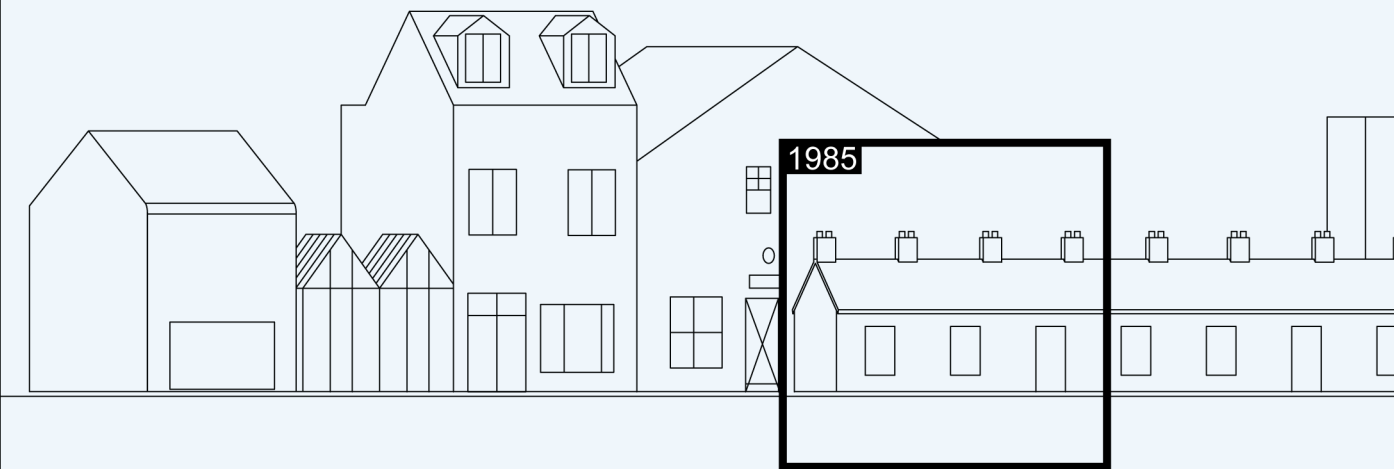
[3] The relative rise of temperature makes the ceiling fan a common fixture in the Irish house.

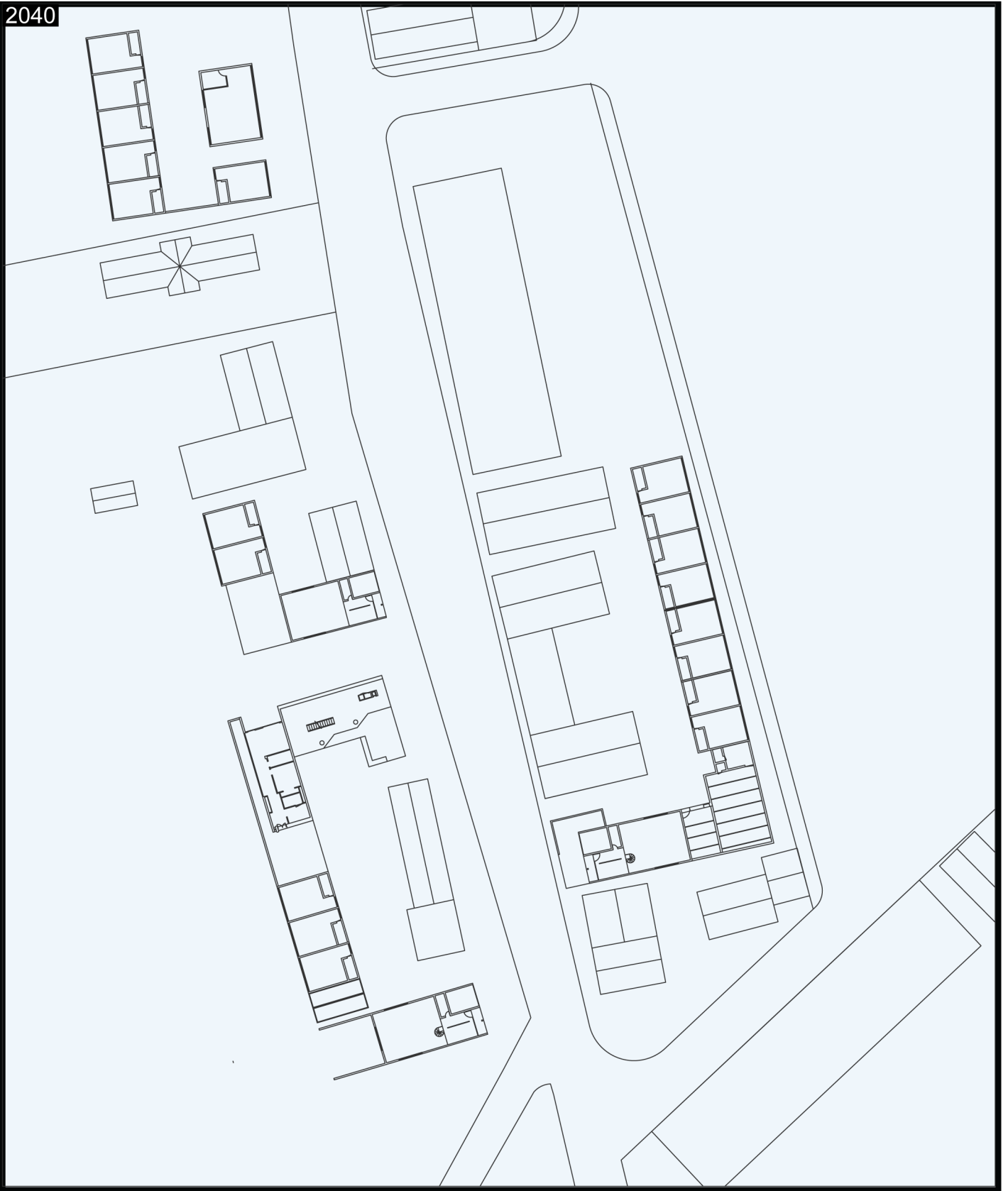
Moment 6

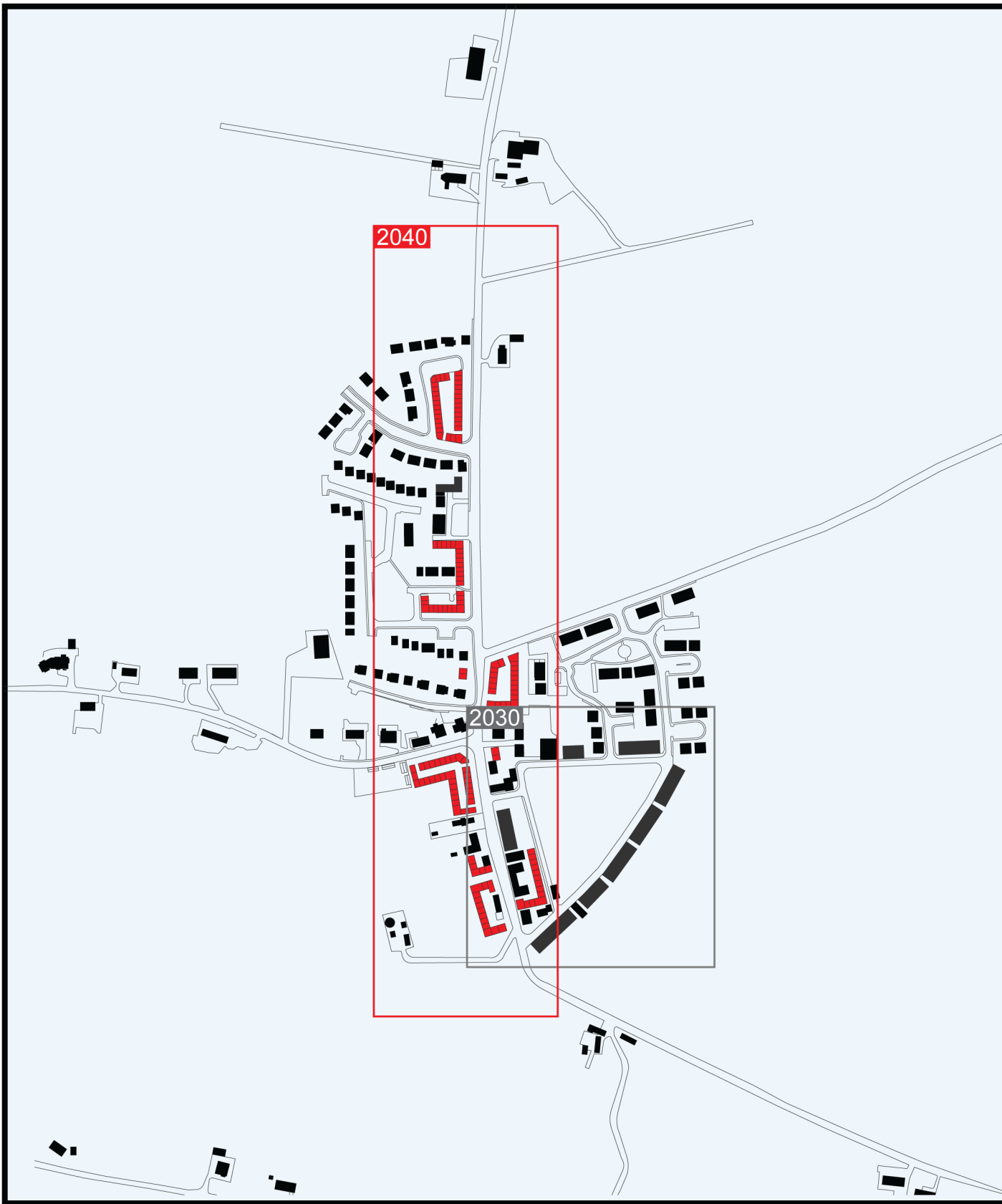


Section and plan

2060







2150

300 THK GLULAM
FRAMING PELMIT
FINISHED WITH 2
COATS OF OIL
PAINT

900X300 GLULAM
FINISHED WITH 2
COATS OF OIL
PAINT

HANGING L.E.D.
LIGHTING FOR
MULTI-PURPOSE
HALL

GEORGIAN
CHIMNEY

RESIDENTS

DOORS INTRO-
DUCED AT FIRST
FLOOR

RESIDENT WITH
NURSE

HANGING POINT
LIGHT FOR
DINING TABLE

POLYPROPYLENE
VITRA-EAMES
ELEPHANT

EMPTY PARKING
LOT CONVERTED
TO RUBBERIZED
SPORTS COURT

FOXGLOVE TREE
(TYPICAL
FEATURE OF
NAZARETH
SHELTERED
HOUSING
PROJECT)

MEDICAL VAN

2001

CUL-DE-SAC
USED ONLY FOR
DELIVERY VANS
AND SERVICE
VEHICLES,
ABSENCE OF
PRIVATE CARS

15MM THK
JOINTLESS
POURED RUBBER-
RIZED FLOORING

GLUTEN-F

ORGANIC

FRUITS FROM
COMMUNITY
GARDEN



2110, Generation 7, Mindy Nowak, Age: 80
House 7- The cul-de-sac sheltered housing

A year after Leah (my partner) had passed away, my need for medical care became evident [1]. I sold the apartment at Derry and decided to move to a sheltered housing around Donegal. The new retirement schemes for Irish nationals made the high service costs manageable and the medical care provided by the Nazareth Trust [2] was excellent. The old estate houses were subdivided and connected with a communal corridor. The lower floors were residential units with medical care and the upper floors were co-working spaces rented out by the trust. The corridor [3] terminated at a community kitchen around the cul-de-sac [4], a place where individuals of all age groups would gather for meals. My neighbours, the polish family living opposite were very quiet. They only time I met them was when they would only knock on my door to greet me on festival days or a family birthday to courteously drop some chocolates- which I could not eat because of my dietary restrictions. Those were for Morris, my Nigerian nurse, and his kids who lived down in Donegal. By the time, several cul-de-sac projects were transformed into apartment houses, where sheltered housing was no longer required.

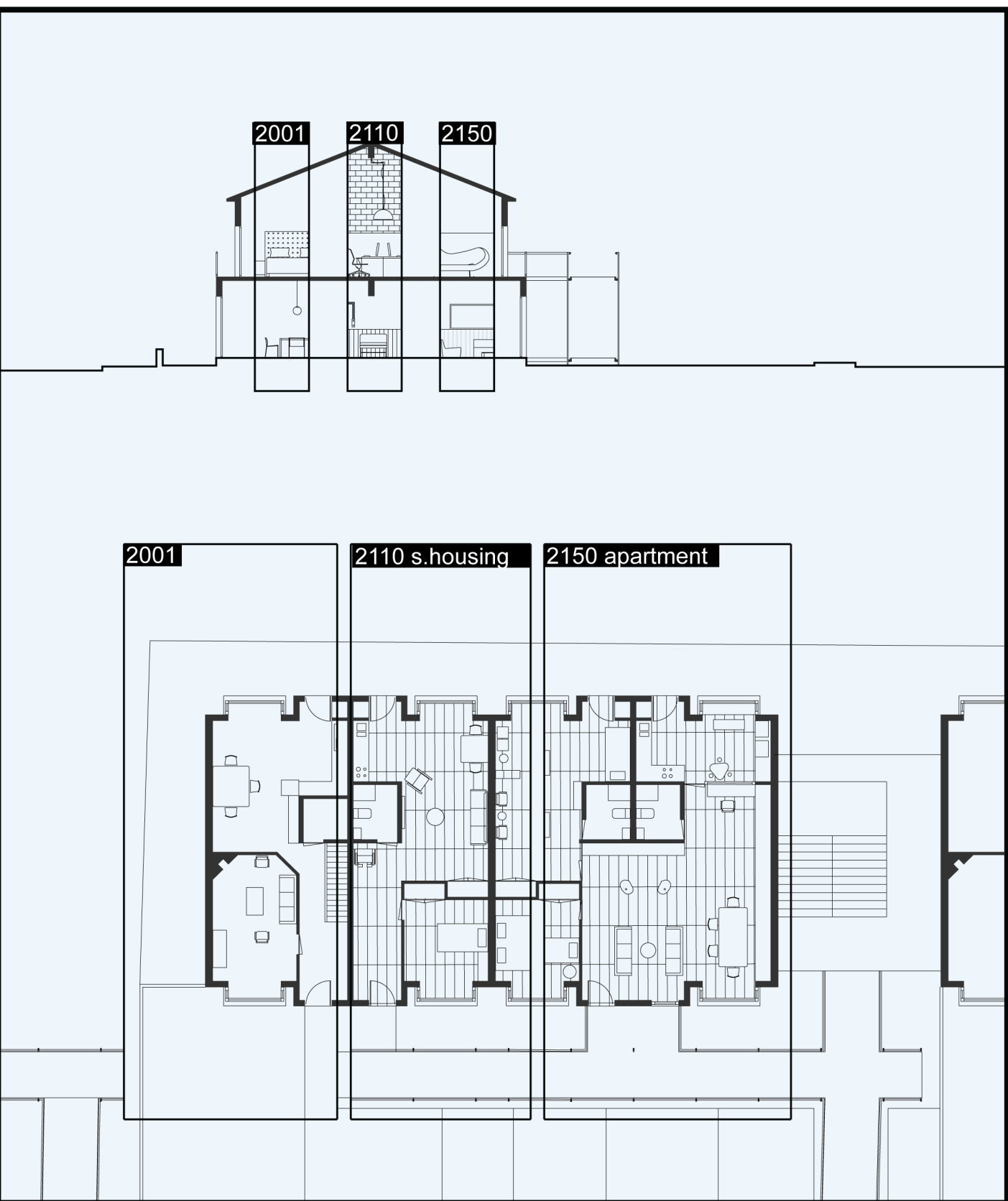
[1] Medical advances since 2080 have allowed individuals to live longer with medical care and supplements. Unlike other European countries, Ireland has a not yet legalized old-age euthanasia.

[2] The Nazareth Care Trust is a local organization providing elderly care. In 2060s, addressing the need to de-institutionalize such centres, the cul-de-sac project was an initiative to integrate the healthcare services within existing villages and transport healthcare and medicines to the doorstep.

[3] The communal corridor is a lightweight structure that respects the heritage value of the old-Celtic tiger housing. The structure is primarily designed to be a covered passageway providing seamless access to smart-wheelchair users to the community kitchen and becomes a vital social space.

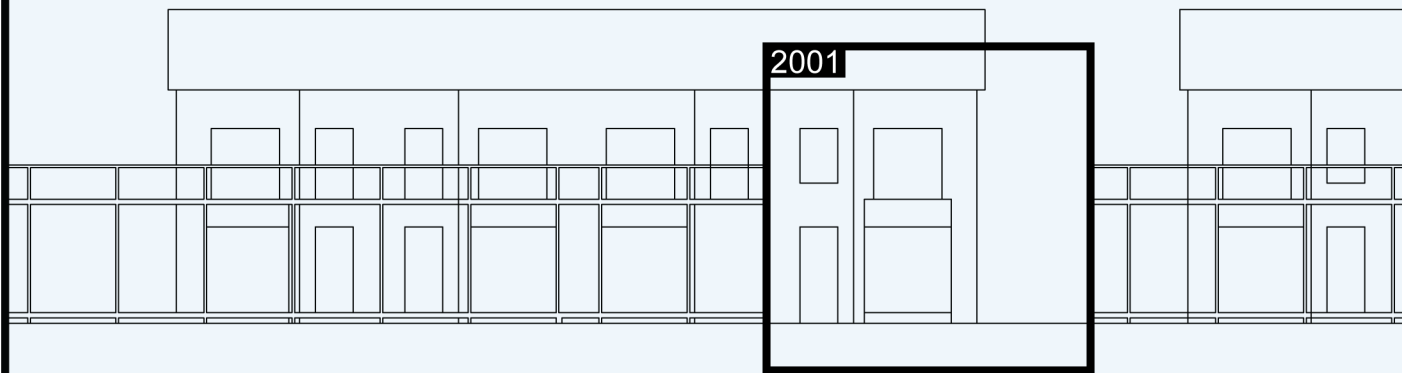
[4] The increased provision of self-driving shared transportation reduces the need for private vehicular transportation and parking. The cul-de-sac thus becomes a redundant space within the old estate and is re-occupied by the communal corridor.

Moment 7



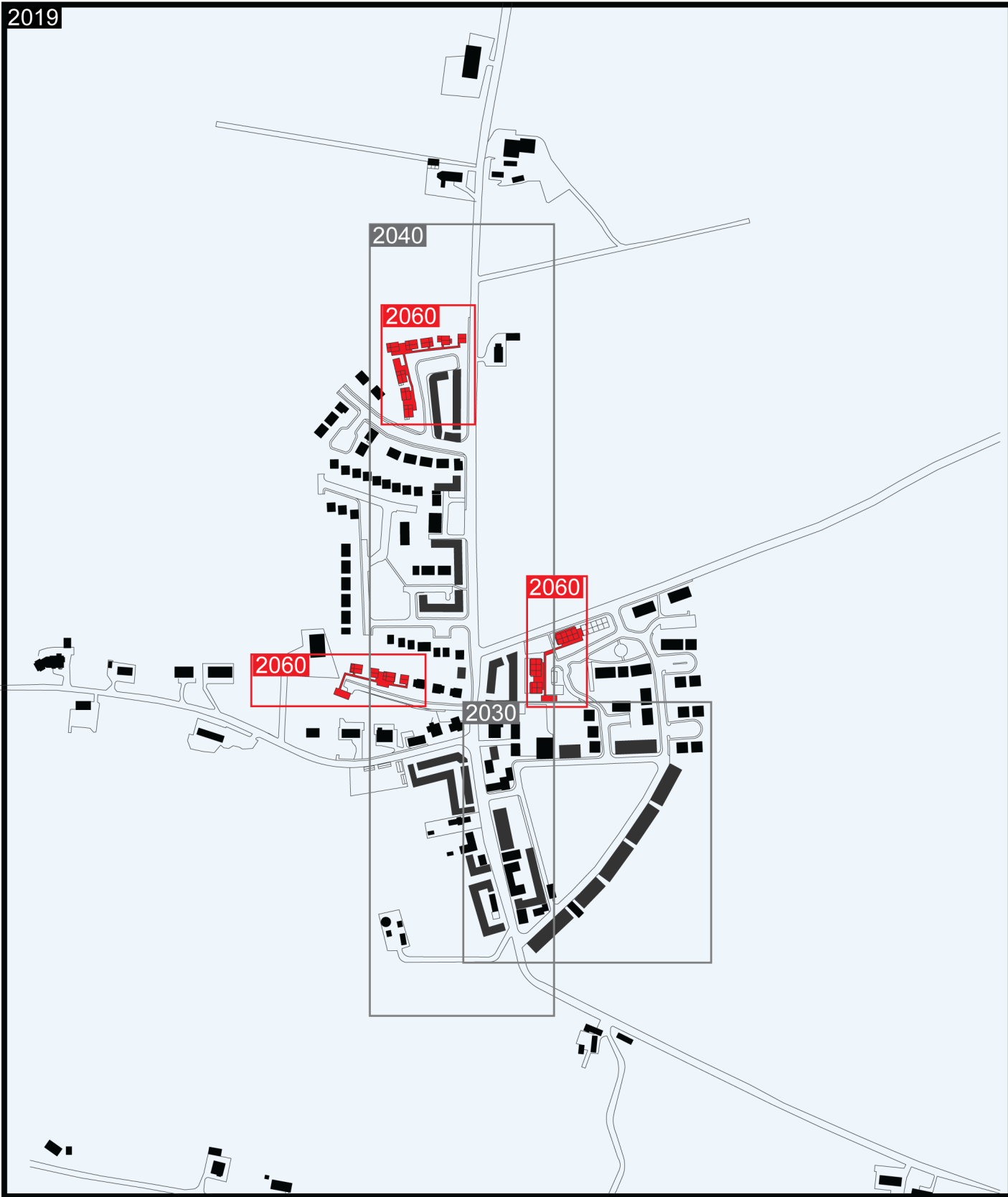
Section and plan

2110





2019



Expert Interviews

The following is an excerpt of an interview with Dr Ruth McManus, Associate Professor of Geography at the School of History & Geography, Dublin City University. Ruth is also the author of *Dublin 1910-1940: shaping the city and suburbs* (2002) and *Crampton Built* (2008), and co-editor of *Leaders of the City* (2013). Her work includes many articles on different aspects of urban geography, suburban history, population, heritage, tourism and geography education. This was a discussion with Ruth on 26th September 2018.

Could you tell us about this fairly new system of National planning?

In the 2002-2018 National Spatial Strategy (NSS) certain locations were designated as hubs. Any place that was not designated immediately felt that there was a problem. I think you need to understand the Irish political system is very much a local clientele-based system. The way it works is that you are elected a member of parliament, you are a TD [Teachta Dála is a member of Dáil Éireann, the lower house of the Oireachtas or the Irish Parliament] for a particular geographical area and people tend to vote based on personality and what that person can do for them. I am not saying it is a corrupt system, I would not go that far, but the way people perceive it is that your TD should be doing something for your area. So if you have a minister in your local constituency, that is always considered to be a great thing for your area. And there are some famous examples, such as one famous minister from Castlebar, County Mayo, who got all of these roads built, a huge fancy bypass road around Castlebar. So people would feel, 'Oh well, He did that for us'. So this is the kind of attitude or mentality that you need to understand if you are trying to understand how a system works or does not work. In the case of the National Spatial Strategy [2002-18] when people saw, 'my town is not going to be listed as a hub', the local TDs were afraid of not being re-elected. So already from the start it was a compromise. So they had 'gateways' and 'hubs', so you had Athlone, Tullamore and Mullingar. [These three towns] are not very close to each other, but they were designated as if they could function as a single entity. How is that practically going to work? They did not want to decide on one, because politicians were afraid of the implications for their area. The proposal was compromised from the very beginning.

There is a lack of respect for planning

There is a lack of respect for planning in Ireland, which is very different to Britain, although we evolved from the same system of planning. [You said you were going to see Marino, you should visit the Drumcondra scheme as well, which is only behind our wall. Its 1928, its only slightly later than Marino. And you can see the compromises that were made. Marino was the deluxe, and by the time they got to Drumcondra they had to build houses with smaller and fewer rooms and smaller houses. But it's an interesting site, it's a sloping site.] Anyway, to go back to the idea of planning, we were under British administration until 1922. So a lot of ideas that were being formulated about planning are the same for both islands and were very closely linked. So famous planners like [Patrick] Abercrombie would have cut his teeth in Dublin. One of his earliest plans is the Dublin Plan. This was a famous town planning competition in 1914, Abercrombie and the two Kellys (3 of them) were the winners of that competition. The plan was eventually published in 1922. He was also responsible for the later 1941 plan, from during the War [WWII]. The illustrations are still interesting to see. This [1914/22 plan] is the closest we get to an official plan for the city [Dublin], until the 1940s. The 1914 plan had no official status, but some of the ideas were used.

It is really not until the 1963 Planning Act that planning becomes very formalized in Ireland. The thing is, we were adopting and copying what was going on in Britain, but our circumstances were very different. And particularly at that time there was a lot of emigration, right from the foundation of the State in 1922, through the late 1920s, 30s, ...50s..and there was a desire to modernize, to keep people in the country and industrialize. We were not an industrial country. So, planning was a side issue. Planning was something for other places. So we might have, maybe, some things written about planning, but in practical terms every town and village was glad of development. They were glad to see houses built. Because of this very long history of migration, loss of population. The population was in decline right through until the 1950s, from the time of the famine. So, there wasn't a sense that we needed planning and then there was always a feeling that if you wanted to build a house that is a good thing. The one-off house and the Bungalow Blitz is a long-standing thing. And the sense that "You can't build a house?! Well I'm entitled to build a house, it's my land", that was very strong feeling. I have been involved in some issues down in county Offaly,

where there has been a lot of, almost like, suburbanization going on, and this mentality is very evident.

Could you tell us about the 1963 Planning Act? Did it cover issues of development both in cities and rural areas?

It brings in the idea that every local authority has to have a development plan. Up until then it was purely optional. So, in Dublin we had two things happen simultaneously. First, Myles Wright, a consultant, was brought in to look at a regional plan. Simultaneously, the city authorities were making their own plan.

So, we get this advisory plan from Miles Wright, for the Dublin region. One of the ideas that he came up with was that the city can't grow South because of the mountains, East because of the sea, or to the North because of the Airport. (Now, that has since all changed with development leap-frogging the airport to Swords and so on). But for Wright, the plan was to grow the city to the West. So, growth should be addressed and it should be in new towns. He has this idea of four new towns. So again, taking the idea from Britain where you have, Milton Keynes, that wave of New Towns. He proposed four new towns to the West: Lucan, Clondalkin, Blanchardstown, and Tallaght. The big problem with this was that it was never fully accepted as the way to go and they were too close to the city to be fully independent. So, what you had was a lot of decanting of population without services. This is the classic story for at least 50 years, if not more, at the point that these were developed. So, I suppose planning is not seen to be very successful. That doesn't help the cause of planning. So that's the 1960s into the 1970s.

You also have the main problems in Ireland that were happening across the western world in this time. You have deindustrialization, so the inner cities are beginning to lose population. They are losing population because of the suburban policy and they are also losing jobs. So, the people who are left in the city are increasingly an elderly and vulnerable population, who have no other options. This is why you have land available for regeneration in the 1980s – areas like Temple Bar and the big flagship was the Custom House Docks Development. From the point of view of bringing in investment to the city it was very successful. Not so successful, perhaps, in terms of social mix and so on. The same thing that happened in Canary Wharf [London] occurred here, so you get this gentrification and a very big divide between the populations. There was

this gentrification and a very big divide between the populations. There was a policy in the 1980s of urban renewal which was tax-based and area-based. So, the idea is you get people to invest in the city. You decide the areas where the tax breaks would be available and you try and get private developers to invest in those areas. The idea was that that was going to be for a limited period of time, to help kick start development. After which they were expecting to see a spill-over effect. And initially those developments were offices, and what happens is an oversupply of offices and that is when they start building apartments.

So, you asked about the history of the apartment. That's about the only thing I have found, I have had to write it myself. Apartments are not a feature in Dublin prior to the mid-20th century. I found one example of purpose-built high-class apartments from the turn of the century and nothing else until the 1950s. Yes, there are houses being subdivided but there are no purpose-built ones. It also has to do with the perception of flats as tenements, which were slums. And the only people who built flats were the local authorities.

Which year were Marino and Drumcondra built in?

Both in the 1920s. When the Irish Free State was established, in 1922, one of the first things they said was that we have got to do something about housing. The very first thing they do is to provide a grant for a million pounds, when they had no money. The very interesting thing is that the houses in Marino were built for tenant purchase. Which meant that the people who got the houses would eventually own those houses. There was a sort of ideological thing going on, that you would make good citizens if they owned their own home. And also, a practical thing around the funding of the house. So, Marino was very much intended to be a model scheme.

The design of Marino was about having different types of houses, the appearance of houses is very diverse. It has 1,400 houses but they are made using different building material, different roof types, it's very varied although they are all the same internally in terms of the number of rooms. They were being built at the best possible standards they could achieve. That meant that they [Dublin Corporation, the local authority which built the houses] were actually restricted by their funding. At the edges of the scheme, they have shops built along this side, there are houses built by co-operative housing associations (known as public utility societies).

The main frontages would be higher-class housing than the Corporation could afford.

In the Drumcondra scheme, this part of the land is for local authorities, the other part of the land is leased for private developers and public utility societies (like cooperative housing associations). That was the way of funding the private developer projects. There's a public part down at the bottom [i.e. Northern part above Home Farm Road for private developers vs Southern part of scheme below Home Farm Road for Corporation housing].

Do they have shops in this scheme?

No, but right next to it there was already a village [Drumcondra]. This layout is very reminiscent of Becontree [London] with the use of the cul-de-sacs. It is very nicely done. But these houses had only three rooms. So only two bedrooms on top. They were not expecting people to have cars. Narrow streets and not a lot of space. In Marino you have different arrangements 2s, 3s, 4s, 5s and 6s. They did the same here [Drumcondra] as well. So, you have pairs and then terraces of different sizes as well.

Doesn't this set a precedent for the estates that will later come during the Celtic Tiger years?

One hundred per cent. That was the intention for Marino, to set the example for both the private and the public development. They knew that the private developers would have to do at least as well as the public developments. But it is sort of like a victim of its own success. Because you are building at a density of 12/acre. But when it gets to a bigger scale, already in Crumlin (built in the late 1930s) and that is 6,000 houses, already there is a sense of monotony. Marino was tip-top. It was very diverse. Later on, they were compromising all the time to build as many houses for the people. First of all, they were providing houses before anything else. Crumlin is right outside the city. So, there are no shops, it's at the end of the tram line. So, you have all of these problems of the newly developed suburb, with no services. There was a report at the time saying that this was going to cause problems. But if you saw the standards of the houses that people were coming from... that was always the comparison. There was a huge debate whether they should be building flats or whether they should be building houses, which they called cottages, for the working class. That was a debate that went on for decades. So, if you look at the Housing Committee in Dublin Corporation [the city authority] in 1910s, they are trying to get money and they are trying to build housing. There are people on the

that went on for decades. So, if you look at the Housing Committee in Dublin Corporation [the city authority] in 1910s, they are trying to get money and they are trying to build housing. There are people on the committee, including the chairman, who himself had grown up in a slum tenement, saying 'No, we should build in the city centre. People need to be beside their work. They can't afford to travel from suburban dwellings. We can't afford to disrupt communities. What is going to happen to buildings once they are vacated?' But the people who were pro-garden suburb won-out. It was not a simple thing. There were people arguing against this policy.

What was the primary argument that they won out against?

It was healthy, clean air, space, the positive influences of countryside, having your own space, having your own garden to grow your own vegetables. A safe space for the children - They were away from the negative influences of the pub and the pawn shop. They are not playing on the streets. So, there is a moral argument as well as a public health argument.

Doesn't that end up in a lack of vitality? They are not sustainable because they are dispersed settlements?

Well, yes ultimately. Initially, because people moved out together and because there were a lot of young people, because they were all at the same stage of their life, they favoured large families. So even though you had a 3-bedroom house you might have had 10 or 14 children. So, there was a room for the boy, a room for the girls and a room for the parents. But they were very large families moving out. Because you had so many kids, they were lively places. So, the first generation, people have very positive memories of growing up in these places. This is in the 1920s until the 1950s. I grew up in a suburb that was built in the late 1960s. We played on the streets in the late 1970s and 1980s and there was a sense of community. That has shifted now, you don't see kids out playing. But people looking from the outside and saying there was no vitality in the suburbs, that's not true.

Isn't it also about the numbers? Like what would the average size of the families be at the moment?

Two kids. What you have is that places like Crumlin or Drumcondra, they were at the edge of the city the time they were built. They are now quite close, and they are very accessible through public transport. But as you

move further and further (i.e. as the suburbs get ever farther from the city centre) that becomes a problem. The expectation that everyone should have a garden front and rear. That is ingrained. It is an interesting thing that the Ballymun complex developed in the 1960s, had proper high-rise development with tall towers and spine blocks. When they were redeveloping that, although there were lots of problems, there was a strong sense of community. When people were asked what did they want, they all said that they wanted their own front door and they wanted a garden but they also said they wanted to live besides their neighbours from the flats. So, they had to do a very complex job when they were moving people out of their flats and decanting them into the new housing.

So, the apartments in Ballymun after they were torn down it all became row houses?

It's mostly semi-detached and terraced houses now. They are slightly higher densities, some are three stories or four stories high (townhouses). There were so many problems with the flats with the common spaces. We were talking about the idea of suburbanization and how it had such a strong effect. It was also because of successive governments and this idea of home ownership. There were issues legally around home and land ownership when it came to apartment blocks. It was more complex and was not something that had been dealt with.

But isn't it a paradigm that people need to adapt to?

Absolutely. When we start to see apartments in a big way in the 1980s, it was a typical developer thing. There were specified sizes, floor areas for the apartments, that would fall under the rules for tax rebates. So, of course, the developers would go out for the minimum. So, the minimum becomes the maximum. Same as the bye-law housing in the 19th century. Of course, they are going to try and cram in as many as possible. So those apartments in the city centre in the 1980s and early 1990s are very poorly designed. A kitchen cum living room. The kitchen is like a little nook. No proper storage spaces. It's certainly not designed for families. With long corridors. Just badly designed. I'm old enough to remember at the time people saying "we are building the slums of the future".

A lot of those apartments today are where immigrants would come, they are not seen as spaces for people settling long term. In the early 1990s there was a survey done of people living in those apartments. It was trying to ask people

settling long term. In the early 1990s there was a survey done of people living in those apartments. It was trying to ask people where they want to see themselves. Typically the respondents said, 'This is fine while I am single' but the long-term goal was to have a family house in a suburban location.

And there is a very strong attachment to place, so if you talk to people who come from Raheny (suburb of Dublin) they want to live in Raheny when they settle down. People might like the city while they are young and single, in their 20s when they are doing lots of parties and stuff, but eventually when they settle down, they want to go back to the suburb from which they came.

So, are the expensive houses all in the suburbs?

Well, there would be some high-standard houses in the centre, although that is very limited, in the docklands. But other than that, there is not very much of it. There is a lot of housing in the centre that is still local authority. Those were apartments developed in the 1930s. They are rented from the Corporation. They are not owner occupied.

In Dublin if we consider the Housing crisis, when was housing liberalized for foreign investment? Is there housing by investors using it as an appreciating asset? Buying second homes and leaving them empty?

That's part of it, I think the wheels came off with the collapse in 2008. Prior to that, we had never had a collapse in house prices. So, prices were going up and they were unsustainable, we had a bubble. Construction jobs were very important. Tax revenue from construction was very important. So, you had an awful lot of people dependant on construction. And when that collapses, we are left in a terrible heap. We had an over-supply of houses - the ghost estates. Most of those were being built in places that people didn't want to live - "suburbs in the middle of rural Ireland". Or if you see the piece that I wrote in the atlas [Atlas of the Irish Rural Landscape] you can see what happened with the area-based tax incentives in the 1980s. Urban renewal was seen to be a successful model. So, they applied the same thing to the seaside resorts. And they did the same thing with this rural area along the River Shannon. All of these new housing estates and some apartments in the middle of rural Ireland. Because there was this sort of madness going on where the developers were getting tax breaks and the people were buying because prices were going up. Some for second homes, some, well, there

prices were going up. Some for second homes, some, well, there was this general air of "I have to get on the property ladder". The idea was that you would buy a house far out, and sell the house and buy something closer, because the price would go up. That didn't work out, because of the crash. So, then you have this idea that there is a lot of spare housing capacity. You have nobody building houses for a long period of time. Then you have the bank selling off their problem mortgages to vulture funds. So, we had never had evictions, and because of our history, when it happens now, it is almost visceral. People being evicted it goes back to Famine days.

Now you have this financialization, this big multinational companies, they are building large complexes for rent. These are apartments. They are never going to be sold. They are purely for investment. And people who want to buy a home are stuck in rental property because, in the Celtic Tiger years the government allowed 110% mortgages so that people could furnish their houses. And now they have gone to the other extreme saying that you should have at least 10% of the purchase price saved, and since prices have gone up, people can't afford to buy. So that's a terrible mess.

So all that's going on in the urban areas, and people in the rural areas are still wanting to build the house on the land and have their single-family, 'one-off' house.

The following is the email correspondence with Mihaela Davidescu, A/Senior Executive Planner, Development Planning Unit, Sligo County Council

06.02.18

Dear Mihaela Davidescu,

I am a Post-Graduate student studying Architecture at the Technical University of Delft, Netherlands. As a part of our final research work we have been asked to study the County of Sligo, to examine the impact of the newly proposed 2040 plan.

My project is specifically researching on the housing in this specific context. I am writing to you to initiate a short correspondence to discuss

1) the current policy prevalent in the county of Sligo

2) The possible development of the Housing Need Demand Assessment (HNDA) outlined in the 2040 plan.

Quoting the report ..." At a local level, the core strategy of county development plans will account for the demand for single housing in the countryside. This will be related to the local authority's overall Housing Need Demand Assessment (HNDA) that will be required to be undertaken in future planning. Quantifying the need for single housing on an evidence basis will assist in supporting the preparation of a comprehensive housing strategy and associated land use policies."

Looking forward to hearing from you!
Mathai Hsoc George

06.05.2018

Dear Mathai,

The Planning Section has never carried out a HNDA with regard to urban or rural areas of County Sligo. However, we have prepared a Housing Strategy. The legal requirement is for a County Development Plan to be accompanied by a Housing Strategy. The current Housing Strategy associated with Sligo County Development Plan 2017-2023 (CDP) can be found at <http://www.sligococo.ie/media/SligoCountyCouncil2015/Services/Planning/Downloads/SCDP20172023/DraftCDP2017-2023HousingStrategy.pdf> - please note that the cover refers to the Draft CDP, but the document has been adopted unchanged.

With regard to the future requirement for a HNDA, we don't know what this would entail. I am aware that this tool

is used in the UK, but so far the Irish Government has not published any guidance on HNDA. We anticipate that it will be necessary to employ specialist consultants to prepare the required HNDA, because Sligo County Council does not have in-house experts in housing economics.

When the NPF was published in draft form, we made a submission which, among other things, questioned the utility of a HNDA for single houses in rural areas. Please see below an extract of our submission on the Draft NPF.

â National Policy Objective 19 (p. 68) Project need for single housing in the countryside through the local Housing Need Demand Assessment (HNDA) tool and county development plan core strategy processes. What is the justification for this NPO? The utility of such projections is doubtful, given that the number of permitted houses cannot be capped and new residences have to be permitted if in accordance with development plan policies. At present, it is not possible for local authorities to quantify or forecast rural housing need based on available data. The HNDA methodology must be provided by the Department.

Current guidance on rural housing (see <http://www.housing.gov.ie/sites/default/files/migrated-files/en/Publications/DevelopmentandHousing/Planning/FileDownload%2C1620%2Cen.pdf> and <http://www.housing.gov.ie/sites/default/files/migrated-files/en/Publications/DevelopmentandHousing/Planning/FileDownload%2C1622%2Cen.pdf>) does not allow local authorities to set a maximum number of private houses that can be built in rural areas.

Accordingly, the CDP contains qualitative, not quantitative criteria, to be used in the assessment of rural housing proposal. These criteria (policies and development standards) can be found in Chapters 5 and 13 of Volume 1 of the CDP (<http://www.sligococo.ie/media/SligoCountyCouncil2015/Services/Planning/Downloads/SCDP20172023/CDP%202017-2023-Vol1full24August2017.pdf>)

It would be difficult for us at this stage to have a conversation on HNDA since we do not know any details of this future requirement. However, if you have other queries, I will try to answer them insofar as they relate to planning.

Regards,
Mihaela Davidescu

07.11.2018

Hi Hsoc,

Please see below some quick answers to your questions.

Within the designated mini-plans is there a Maximum or Minimum Floor Area Ratio (FAR) determined ?
NO

What is the current approval process for a housing development by a real estate developer?

Under 100 houses, same as for 1 house. Over 100 houses, application is made to An Bord Pleanala (see more info here: https://www.housing.gov.ie/sites/default/files/publications/files/circular_pl_3-2017_planning_and_development_shd_regs_2017_commencement_order.pdf)

In the County of Sligo are current developments, investor driven?
A few, quite small.

Based on the changing demographics of the country are there any specific strategies to address housing ?
NO

Is there a new emphasis on Affordable housing provision, and how is this being addressed? - Social Housing schemes? Housing Associations?
Not sure. Sligo County Council is in the process of providing social housing after a long interruption. Please address any further questions to the Architects Department (Sean Martin, Senior Architect).

Regards,
Mihaela Davidescu

07.11.2018

In relation to specific Affordable Housing query below:
Sligo Co. Co. are not currently or providing Affordable Housing as part of their Social Housing Programme. The Dept Housing Planning & Local Government has released a Circular APH 02/2018 (attached, for your information) where the provision of Affordable Housing is discussed. This circular is currently being considered by the council.

Regards,
Seán Martin FRIAL
A/Senior Architect

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Afterword: Reflection of Project in Relation to Discourse

Rural life is often associated with isolation and social sedentariness. This perception may also be an outcome of the nature of physical distancing brought about by agrarian activities—a farmer's house on its piece of agricultural land, at a substantial distance from other farmers. Although this isolation is not entirely a false, various forms of a collective dimension have existed in the Irish collective realm. Through the seven-part study the project surveys the changing nature of the collective social dimension in Rural Ireland – the reasons for its formation, and the ingredients of its design.

The examining of the collective dimension within the context of rural Ireland was found to be relevant in light of the three conditions that were identified to delimit a future for the county of Donegal. The uncertainty around the Brexit and the possibility of a hard border, the Atlantic Corridor road-project and the Project Ireland 2040. The villages in rural Donegal are currently dependent on the cities and towns across the border. These urban centres serve as vital centres of employment and provide the retail, leisure, education etc and other non-residential components that these villages do not have. Although these villages will never be self-sustaining the inclusion of non-residential activities within the new house types reduces the load of dependence on outside locations; thereby reducing the current dependence on a transit-oriented lifestyle. In addition, the Atlantic Corridor encourages the physical growth of these village which is made possible by their increased accessibility. This physical growth is seen as vital to qualitatively transform these villages from commuter estates to socially activated communities. Finally, the repairing and re-design of the village makes it a suitable destination for the demographic growth and diversification envisaged by the 2040 plan.

The first four moments evaluate four moments in Ireland's housing examining the changing nature of the collective realm. Some of these are seen as models to emulate and re-appropriate while others become lessons to learn from and spatial configurations that need repair. The first, exposes the calchan as a collective model based on systems of sharing resources. The sharing of agricultural land also results in the formation of the calchan cluster – a spatial and social construction

resultant from this system. Here the house becomes a member of a larger whole, within a productive agricultural community. The second, the Big-house, is a complex system of collective living, where people of various casts and classes reside within a multi-storeyed building complex - the estate. Some as employees, others the masters, and still other prominent figures who regularly visit. The house serves as numerous things – a place of work, a place of production, a place for social events, a house etc. However, the extreme economic pressure exerted on surrounding agricultural lands owned by the owners of the Big houses eventually resulted in its destruction. The third, the Suburban estate, for the first time introduces collective planned housing at such a scale. The morphological uniformity and the sequence of public spaces can only be sustained by non-residential activities which these suburban estates lack. While the first precedent, i.e Marino Dublin was located at close proximity to an older village, which provided the social infrastructure necessary to sustain the community – the pub, a market etc; the future replications of these models, especially during the Celtic Tiger years would result in neighbourhood's dependant on the automobile transport to make up for what these estates did not provide. The fourth model, resulted in the bungalow blitz, the one-off house ideal resulted in the disintegration of community.

The next three moments the village as a morphological artefact and seek to repair and redesign it. The focus on the village as a site for intervention, is also a statement to the need of containment and consolidation. The fifth moment, like the calchan, recovers the house as a productive space, within the new social reality of working from home. The increased duration of time spent within the house immediately reactivates that nature of the neighbourhood as a vital space for diverse social activities – recreation, exercise, leisure etc. The village green is introduced as a new shared communal open space with individual houses and non-residential activities abutting its perimeter. The design of the individual unit overlooking this collective space, is one that conforms to the current insistence on individual land ownership. However, the introduction of a central utility shaft, makes it possible for the two storied unit to incrementally subdivide into a two, three or even six different parts containing a mix of users and uses – stay, work retail etc. The dissolution of the individual units over time will make this block like the big-house an entity

capable of containing varied classes and conditions like the big house. The sixth moment, directly addresses the question of dispersal, introduced by the Bungalow Blitz. By introducing a strip of dense plots reserved for self-build houses along the main village road, this proposal seeks to recover the village street as a vital collective space. The plots are grouped in fours around reserved common entrances to create a sequence of open and enclosed places. The width of each plot being 5 meters makes it possible for a tiny tenement to be alongside a large bungalow that occupies multiple plots. The seventh moment is the stitching of successive semidetached houses to form a composite building type. This model directly engages with the semi-detached house that was discussed in moment 3.

In this way the seven houses interact with each other through the story of the family and the changing nature of their everyday lives.