"The presence of food in the cities once caused chaos, but it was a necessary chaos, as much a part of life as sleeping and breathing."

Carolyn Steel, Hungry City
PRELUDE

An endeavour to explore the relationship between order and chaos in the making of the city as a common place; a place to inhabit and engage, this satisfying a basic human requirement. Food, embodying both elements of order and chaos, is used as tool throughout the discourse, in which the city is dissected (in both the vertical and longitudinal section) to examine the production of space and role of processes in the city as an integral part of place making.
The market draws you in, like a magnet wedged between railway bridges. The commotion and activity resonates beyond its bounds, pulling people from all directions as the adjoining roads are swept through the vaults of the railway viaduct and underneath the cast iron canopy. Chaos is created as the market gulps you in, the pace is slowed, there is a shift from the individual on the street with fluid directionality, to the collective shuffle of the market goers. Personal boundaries are in a constant state of flux as crowds navigate between the stalls, a forced closeness occurs. Movement is transformed into a ‘considered step’ of constant renegotiation. The market supports this peristalsis through the intruding market stalls, the pathway narrows and staggers while smells loom in the air, interchanging and saturating. The pungent fragrance of mulled wine recedes as the journey progresses and becomes replaced with the seductive, smooth scents of roasted coffee beans. This soon fades and infuses into the invisible landscape of smells which saturate the air, inescapable. The sluggish pace enables the peripheral landscape to become apparent; vistas ripple, hiding and unfolding the vibrancy of the surrounding foodscape. The noise of the collective murmuring gets overpowered as a train trundles overhead. Moments of confrontation shake you from the collective meandering; a colony of rabbits hang innocently with glazed eyes, beside pheasants covered in striking, bold feathers, as carcasses hang from steel hooks, the depth of the colour awakening, intensified in the half darkness. Back in the collective shuffle, light draws the herd out through the funnelled route and with that the market expels you. Propelled into the city; speed and the individual instantaneously restored, the collective disband and re-orient, free of the magnetic pull of the market.

My visit to the Borough Market, London, October 2011.
The Borough Market in Southwark, London, is a celebration of food; a moment of narrowing the gap between the feeder and the fed. In *Hungry City*, Carolyn Steel attempts to describe a city - London - through food. She speaks of the Borough Market as an occasion of food. The farmers market is situated beside London Bridge, sited at London’s only point of crossing until 1729, therefore in prime position to monopolise on produce entering the city from the hinterland. The market is a modern day reminder of the influence of the surrounding landscape on the shaping of the city, the city mirrored that of the landscape that fed. The plans of a pre-industrial city reveal how food navigated through the body of the city; markets lay at the heart of the city with roads carved through the urban mass acting as arteries enabling the flow of life. Their scale highlighted their importance and function, while depicting the journey of the food supply chain, the remnants of which can still be seen in the modern city plan. The process of food distribution was palpable, as the cattle walked themselves to the market. The Borough Market forces a collective proximity, through the spatial bounds of the structure itself but also as a consequence of the activity and functionality of the space; it is a point of convergence for the individual city dwellers. The rationale of the physical plan becomes overlaid with irrational meandering and jolting of its inhabitants, the interplay between the structural order and chaos of the process of buying and selling create a place of engagement. The market becomes an experience as it is viewed as a sequence of spaces, and as such is not observed from a fixed vantage point. Absorption into a sensorial environment, momentarily enables a freedom from the culture of vision, this loss of focus allows ‘peripheral vision envelope us in the flesh of the world’. The Borough Market displays the possibility of food as a way to re-innervate the senses of the sight-dominated modern era. It creates a spark of vitality in the urban situation; an atmosphere; “We perceive atmosphere through our emotional sensibility - a form of perception that works incredibly quickly, and we as humans evidently need to help us survive.”

Although the market is reminiscent of the excitement and experience which food markets once brought to cities, this is just a moment in the city, a rarity in a place that can be described as being ‘off the olfactory map’. As noted by Steel, the Borough market could be viewed as a demonstration of a moment of engagement within a city detached from it’s inhabitants, countering the ideal that “the city best expresses our aspirations to a life in common.”

---

2 Steel, *Hungry City*, 108.
3 Steel, *Hungry City*, 118.
7 Steel, *Hungry City*, 111.

---

Carved card printed model; food shaping the fabric of the city - based on John Ogilby’s Large and Accurate Map of the City of London of 1676.
A sense of loss

The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system. Pallasmaa, drawing on Merleau-Ponty's philosophy, speaks of how the human body is at the centre of the experiential world. "I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me." In the foreword of In Praise of Shadows, it is stated that a "basic human requirement is the act of inhabiting, of connecting ourselves, however temporarily, with a place on the planet which belongs to us and to which we belong." We perceive space through our bodies, becoming submerged into it, we measure the scale and judge the mass through our unconscious gaze. A constant interaction and renegotiation occurs between the body and architecture with the memorable moments being those stirring several senses; Zumthor sees this as "architecture as a human environment" while Merleau-Ponty emphasises this simultaneous sensory experience as; "My perception is (therefore) not a sum of visual, tactile and audible givens: I perceive in a total way with my whole being.

The modern city has suppressed the senses with the isolation of the eye as the dominant force, reinforcing a sense of detachment and alienation. The eye, surveying and investigating, creates distance and separation. As Juhani Pallasmaa describes:

"Our culture of control and speed has favoured the architecture of the eye, with its instantaneous imagery and distant impact, whereas haptic architecture promotes slowness and intimacy, appreciated and comprehended gradually as images of the body and the skin. The architecture of the eye detaches and controls, whereas haptic architecture engages and unites.

The eye is the only sense capable of keeping pace with the ever-increasing speed of technology of the modern day and results in a flattened perception of space, reducing and restricting the experience of place. Edward S. Casey defines place as "the immediate environment of my lived body - an arena of action that is at once physical and historical, social and cultural." while Tim Cresswell speaks of place as "all spaces which people have made meaningful." Places have spaces between them; spaces being volumetric areas. Yi-Fu Tuan likened space to movement and places to pause; as if to "think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place." In The Eyes of the Skin, Juhani Pallasmaa speaks of the experience of ocular...
culture; ‘Instead of experiencing our being in the world, we behold it from outside as spectators of images projected on the surface of the retina.’ Architecture becomes a commodity; an image to be consumed, to be viewed from a fixed vantage point rather than an experience of ‘sequential spaces’. The ideology of landscape supports this ocular culture, as Creswell describes; ‘Landscape referred to a portion of the earth’s surface that can be viewed from one spot.’ This realm of the spectator is supported by ‘the poverty in the field of peripheral vision’ of the urban setting. ‘Flatness of surface and materials, uniformity of illumination, as well as the elimination of micro-climatic differences, further reinforce the tiresome and soporific uniformity of experience.’

Capitalism and the commodity gave rise to the ideas discussed by French sociologist, Henri Lefebvre in The Production of Space. Lefebvre spoke of space not as an inert element but believed it to be inhabitable and an integral part of the social process:

‘The social relations of production have a social existence to the extent that they have a spatial existence; they project themselves into a space becoming inscribed there, and in the process producing the space itself’.

Lefebvre discussed space as something that is produced rather than static, a place which; ‘operates’… on processes from which it cannot separate itself because it is a product of them. In his analysis of the history of space, it identifies a spatial triad and argues that ‘social space is produced and reproduced in connection with the forces of production and with the relations of production’.

The homogenisation of the places of the city, weakens the experience and erodes the sense of place. The Book of Tea depicts the delicate nature of the Japanese Tea Room and the sensual experience of the tea ceremony. The space is designed so as to intensify the experience of the ceremony. The absence of symmetry and fear of repetition dismiss any notions of monotony reinforced in the temporality of ornaments. ‘It calls for a mighty wealth of appreciation to enjoy the constant sight of even a masterpiece’.

The tea ceremony could be viewed as the condensation of the aesthetics of Japanese culture, as one of the central rituals of Zen, with Zen Buddhism at the Japanese cultural core. The bowl, chawan, of the tea ceremony, encompasses all the considerations of beauty at the heart of this tradition. An appreciation for materiality is portrayed through the cracks in the glaze of the bowl, revealing the clay interior, stressed by highlighting any cracks while mending. These moments of imperfection add enjoyment to the experience, the patination denoting time and process. Observations and investigations of origin are spoken of as a mark of respect, the chawan demanding the attention of the eye while a haptic response is unavoidable through the ceremonial necessity of contact with the tea bowl. The importance of the haptic response is noted by Merleau-Ponty:
Touch is the unconsciousness of vision, and this hidden tactile experience determines the sensuous quality of the perceived object, and mediates messages of invitations or rejection, courtesy or hostility.26 The tactility of the chawan is a fundamental aspect of the ceremony allowing for a 'beauty of intimacy' with the patination being valued with an implied sense of passage.27 The cracks in the fabric of our cities are not celebrated by our culture nor is the idea of process and materiality, we cover over the crack, allowing replication and fabrication impose. Creswell speaks of his concern of places becoming 'thinned out' commenting on the 'loss of sense of place as the forces of globalisation have eroded local cultures and produced homogenised global spaces.'28 The implied sense of longevity of the passage of time and history are not of value; the super-modern is threatened by time, as Koolhaas comments; "Ageing in Junkspace is nonexistent or catastrophic; sometimes an entire Junkspace - a department store, a nightclub, a bachelor pad - turns into a slum overnight without warning..." 29

In Japanese culture, time was intrinsically linked to the senses, before the arrival of the missionaries in the seventeenth century, who introduced the mechanical clock, time was distinguished through the graduation of incense. A succession of scents indicated hours and days. Technology separates time from the rhythms of the body, it is mechanical and segmented. Invisible Architecture: Experiencing Place through the Sense of Smell, speaks of the ability of smell to evoke and reinforce the emotional sensibility of place: "Odour is a vehicle for rendering an experience more enveloping and memorable." 30 Steel speaks of London as an example of a city that is now become void of smells, it is not alone as cities have become sterile. 'The juxtapositions of human life have been designed out of our cities, leaving us to live in an empty shell.' 32

### The Vertical City

Food constituted the backdrop for public life in the pre-industrial city, it was sold openly in the streets to allow for an element of control to operate. It was apparent and unavoidable. These markets were spaces of public activity and collection, ceremonial and ritual. They were the backbone of the collective society. The presence of food in the cities once caused chaos, but it was a necessary chaos, as much a part of life as sleeping and breathing. 31

In The Death and Life of Great American Cities, Jane Jacob describes the importance of chaos, referred to as diversity of the neighbourhood block in the city. She sets out city block conditions necessary for this to occur; the block must serve more than one primary function, turn corners frequently, minimising the block's length, contain buildings spanning a variety of ages and finally the block must incorporate a sufficiently dense concentration of people for whatever purpose
it serves. The supermarket obliterates these conditions; the scale is not that of the human but a scale of economy. Supermarkets are the point of entry to the city for the global food superhighway, it is through these units that the industrial process is displayed. They stand at odds with the city centre whose historic role was the buying and selling of food, perched on the outskirts, where they can perform optimally; sourcing in bulk and supplying cheaply. ‘Supermarkets today are impersonal filling stations: pit stops designed to service the flow of life.’

The nineteenth century city developed an urban landscape of complex drainage systems, underground railways, utility tunnels and storage vaults, surpassing the original subterranean landscape of mines and caverns present in the countryside. Subterranean Cities: The World Beneath Paris and London, 1800-1945, discusses the effects of this infrastructural landscape which altered the reading of the city into a vertical space with technology and heavy industry at the centre of urban life, changing the public agenda of the city.

The underground is identified as the opposite to that which is viewed as belonging to the space of the world above. The world above is driven by order created through the dismissal of what is deemed to be unfit. The industrial awe allowed for moments of engagement in the city to be experienced at the meeting of order and chaos which was represented through the Parisian sewer tours, where the integration of the rational system of the underworld installed a sense of ease as it met with unknown of the organic to thrill.

This vertical reading of the city began to take on a meaning of representation for urban life as the city became increasingly segmented by class. A morality began to be imposed with a descent down towards the underground. The industrial fascination later changed to an industrial matter of fact. By the start of the twentieth century, a rationalizing discourse was dominant in Paris as the city discarded the chaotic elements of the city, allowing order to prevail; the underground was the home to the margins of society.

An object of pride to Baron Georges Haussmann during his renovation of Paris were the slaughterhouses. In his pursuit for order, Haussmann proposed the building of new infrastructure; La Villette, where the slaughterhouses were combined with markets and the railroad, reliving the city from the herds of animals which traversed it in their journeys from the markets to the abattoirs dispersed around the city. La Villette stood as the new home for rationality in the city with the slaughterhouse emblematic of mass production, the disassembly line later inspiring Henry Ford.

Pike refers to Maxime Du Camp’s writings as they speak of the city as a human body, containing indispensable secret organs that ‘purges

35 Steel, Hungry City, 114.
36 Pike, Subterranean Cities, 1.
37 Pike, Subterranean Cities, 5.
38 Pike, Subterranean Cities, 241.
The city of every impure element. The city could be viewed as a living organism, best understood through the study of its 'entrails'. Haussmann's vision resulted in a chaotic underbelly of an inorganic, mechanical body below, permitting the order and space of the Boulevards to dominate above. This openness consequential displaced a lot of inhabitants into the surrounding zone of the city where the underground resurfaced.

Through Haussmann's actions of streamlining the city, temporal quickening ensued through the order of space; the effects of which flattened the experience of the city. This became of interest to the Impressionists painters, to convey the sense of detachment which occurred. Visibility of the eradicated chaos appeared at the threshold to the world above where it resurfaced, seeping out into the fragmented peripheral landscape. The Bathers at Asnieres, depicts the point at which the 'subterranean ideology of Haussmannisation emerged into the open air: emptying of the main collector sewer of the entire Paris system at an unseen point in the middle of the space depicted by the canvas.' In contrast to the open space of the urban, the periphery became contaminated with all of the waste produced by the newly functioning cityscape. The Impressionists were not interested in the rationally conceived infrastructure but the marginal, unfinished spaces at the city's edge. The sanitising impulse of the city resulted in the peripheral landscape becoming scattered in fragments of the city.

The Valley Section

In contrast to this vertical reading of the city which may no longer physically hold true, the ever growing outskirts of the contemporary city could be deemed as the continuation of the underground rationale. The underground acts as the physical and conceptual scrapheap of the modern world, the place of relegation for anything posing a threat to order. 'Capitalism invents uses and discards; in order to succeed', leaving behind the obsolete. These ruins, in whatever form they may be; objects, places, people or ideas, are destined for the scrapheap of society, whether that be literally or figuratively.

Patrick Geddes, biologist and geographer, refers to chaos and order as the two sides of modernity. He understood that the city and countryside should not be viewed in opposition as the city dwellers hailed from the surrounding landscape, he described the valley section to resolve this conflict by uniting them; ‘It takes the whole region to make the city. As the river carries contributions from its whole course, so each complex community, as we descend, is modified by its predecessors. The converse is no doubt true also, but commonly in less degree.’

39 Pike, Subterranean Cities, 247.
40 Pike, Subterranean Cities, 251.
41 Pike, Subterranean Cities, 12
42 Volker M. Welter, Biopolis: Patrick Geddes and the City of Life (London: MIT, 2002), 64.

The Bathers at Asnieres, Georges Seurat (1884).
The valley section; a longitudinal section, an ideal standard for comparison, is the tracing of a river from source to sea. It has a universal scale, the ability to be reduced and enlarged and to be mirrored in the city street. It displays Geddes belief that inhabitant’s response to the land forms the basis for human culture. This idea of the valley section represents a physically larger unit than that of the administrative bounds of a city; influenced by his biology studies of natural regions within biology containing unclear boundaries.

The definition of boundary is also explored by Heidegger believing that a boundary can be viewed as more than a barrier but as a signal of beginning; 'a boundary is not that at which something stops but, as Greek recognised, the boundary is that from which something begins its presenting.'

Steel, inspired by many including Geddes, imagines a 'stiposphere', a landscape where city and country are one continuous territory in which terroir transcends the bounds of the urban and rural. Through the discussion of the utopian method, Steel argues that food shares the utopian quality of being cross-disciplinary, yet is grounded in reality, bearing a specificity of place and time while also being universal. ‘It embodies all the mess, chaos and dirt of the world, as well as the orderliness.’ Steel believes once a value is placed on the importance of food while allowing a view of the world through food, that everything changes and unknown connections become visible. She admits that although blindly used throughout the ages, food as a design tool needs to be exploited for the spectrum of shaping power it holds. ‘Viewed laterally, it emerges as something with phenomenal power to transform not just landscapes, but political structures, public spaces, social relationships, cities.

Utopianism shares the holistic goals of Arups’ ‘integrated urbanism’, yet the power of food in the city is undeniable when nearly a third of most European cities carbon footprint is expelled through food networks. Eco-cities are forced to plug into this global food super-network which destroys their ideals. Carolyn Steel’s proposition of a ‘stipopia’, a utopia grounded in reality, grasps Geddes notions of a region city and transforms the food networks into a lattice structure with strong links to the hinterland. Referring back to the theory of place-making, strengthens Steels argument; ‘It is rare, if not impossible, to experience an entirely isolated place: a place without relation to any other place, without imbrication in a region’; to think of the city as a place, ‘a meaningful location’. Cities have been forced to plug into the unavoidable global networks, their boundaries have been extruded under the global force, stretched beyond recognition. If boundaries signal presence of place, of beginning, then these forces have hollowed out the city, eroding the cultural connection through their sheer expanse.
As already stated, "a basic human requirement is the act of inhabiting, of connecting ourselves, however temporarily, with a place" and yet the city is described as "alienating and in some sense, at least, inhospitable." The atmosphere of the city is illustrated as; "emptiness infuses the respectful distance or tentative embrace with a vacancy of the necessary chaos; 'unpredictable has been removed.' In the quest for urban sanitation, the city discarded chaos for the installation of order and in this rationale, the city lost vast aspects of the sensorial experience of place. It banished the odours of the bodies and beasts from the city and its architecture. It elevated whiteness and cleanliness beyond hygienic import to the status of moral values. The new underground is the covered, window-less, climate controlled shopping centres, the experience of which has very little in common with the urban space from which they derived. This new underground sits happily within the peripheral landscape of the city, passively engaging with it. The city was shaped by the landscape that fed it; a constant tension between the rural and urban existed as the forces at play were acted and opposed. The outward tension of the super global food networks have convoluted the urban to rural orders with the dissociation of food from nature. Any of Rousseau’s romantic rural visions of a landscape that withstood the onset of industrial farming are now swept up by this global force that de-naturises farming, with the production of factory farms. Their density is at odds with the rural backdrop. ‘Objects’ are expedited through on conveyor belts with an urgency to reach the constantly stacked shelves, to meet the convenience demanded by the city of consumers. The process is unknown, unseen and unthought of. The city has become surrounded by ‘displaced fragments’, these are the moments of the opposing irrational which contain the vibrant processes necessary for the functioning city. It is in these processes that the inhabitation of the city lies; referring back Lefebvre’s production of space: ‘Social space is not a thing among other things, nor a product among other products: rather, it subsumes things produced and encompasses their interrelationships in their consistence and simultaneity—their (relative) order and/or (relative) disorder.’ The relationship between the feeder and fed as a social process could be returned to the city to produced hospitable places while also addressing the continuously increasing distance from food production. The processes of food could be reinstalled to reinvigorate the urban vitality and public life of a city as a common place, with food as a shared intrinsic element of the city.
Food could be exploited as a tool of slowness; to create a moment of pause for the creation of place and to reinstate chaos. A clarity of the process could root us and restore the orders of the region. Through the associated rituals of the culture of food, the haptic nature of these along with the overall sensorial experience, food has an inherent power to combat the global erosional force and play a role in reclaiming our cities.

‘It takes the whole region to make the city’ - Patrick Geddes
Design Intent

My design proposal addresses the re-making of a block of the Limerick city’s New Town Pery grid. The scale of this piece of the city fabric was obliterated through the occupancy of a supermarket. This now redundant block stands at the meeting of the canal with the River Shannon, at the edge of the grid, neighboured by an urban park and infiltrated by one of the city’s main river crossing points. The block has the potential to act as a pinwheel, bringing all the elements of this infrastructure together, grounding the block into a coherent system.

The city once contained a busy public life, with industry and production integrated into the urban fabric. A strong tradition of pork production in the city prevailed well into the twentieth century until political policies favoured the newly developed Shannon area as a place for industry. The closing of the many slaughterhouses in the city left not only physical voids within the fabric but social voids also as the network of workers dispersed with their social agendas. The removal of processes from the city has led it to become increasingly privatised.

I propose the re-introduction of the ‘necessary chaos’ to the city, an aspect of city life which was relegated to the city’s edge to allow order to prevail with the sanitisation of the city. Through the use of food as an embodying element of both order and chaos, the intent is to create a dense programme allowing for the construct of a theatre of production and consumption.

The block is to stand in contrast to the city; containing a fragile, fragmented urban core bound by a defined edge. It is created through the stacking and shifting of programme with overlaps in function, broken by voids; points of infiltration, which generate an experience of a vertical urban perspective through the shifting ground planes. The rational structure, creating order, is juxtaposed by overlaid functions that at points cause irritation; moments of ‘considered step’, a slowness causing an escape into the peripheral landscape and an enveloping into the world. The interplay between order and chaos produces an inhabitable place - an arena of actions.

A sense of freedom of movement through the space is induced through the filtration of passages; each with an out pour of habitations from the

surrounding programme, seducing people through the block. The programatic elements span across; a spectrum of temporal latencies within the city. The intensified urban realm is created through the interrelationships of the concurrent and conflicting processes which project into the space reinforcing the sensorial experience while also establishing a rich peripheral landscape.

The proposal acts as a machine for inhabitation; a place of entropy produced through diversity of uses. The intertwined staging of production and consumption as a common place in the city restates food production into the realm of the social consciousness - a meeting of the feeder and the fed. While the humanising and localising of food networks restores the city back into the region.
SITE ANALYSIS

Sarsfield Bridge - Point of crossing

Canal entering Shannon

Arthurs Quay Park - Neighbouring urban park

Backlands- Limerick quayside
Cast, 1933 Slaughterhouse, Shanghai - Ramp versus vertical access
Photographs, 1933 Slaughterhouse, Shanghai
Le Corbusier, Slaughterhouse Challuy: 1918.
- ‘My first important piece of work.’
‘We find beauty not in the thing itself but in the pattern of shadows, the light and the darkness, that one thing against the other creates.’

Junichirō Tanizaki, Praise of Shadows.
Timber study model, Section of the Peninsula House by Sean Godsell.
- as part of an exploration of timber precedent models studying the stacking and reliance of members, in an effort to producing a sense of density and/or fragility.

Cast, Model of coping to St. James Street of the Economist Building by Alison and Peter Smithson.
- a study of folding planes with strategic cuts allowing for movement of water.
Cast, 1:500 Site model with conceptual insert of a bound edge and fragile interior.

Cast, 1:1000 Site model - showing site context; the breakdown of the New Town Pery grid, point of crossing, canal entering River Shannon and void of neighbouring urban park.
Model, 1:200 of Purposed re-made block
Final Drawing  1:200 Ground floor plan with context
- Lecture Hall, Production Space, Cafe, Shops, Kiosks, Restaurant, Market place, Slaughterhouse, Packaging and Butcher shop.
First floor
- Lecture Hall, Production Space, Cookery School, Laboratory,
  Workers Changing Room, Slaughterhouse, Processing.

Second Floor
- Cafe, Coffee House/ Knowledge Exchange, Slaughterhouse;
  Refrigeration.
The design intent of the plan is the creation of a block where the vibrant processes of the city can be seen, smelt and hear. A common place within city through which voids are craved, allowing for movement and passage through. The voids, being an integral element of the block, allowing the rooms within to function and activity to out pour, pulling people in and immersing them within this theatre of production and consumption. The re-introduction of a city scale density to the block allows for moments of irritation; of a collective proximity where an engagement can occur. The block interior is constructed of a rational timber post and beam structure which is overlaid with a composition of programmatic elements that span a temporal and spatial variant, freeing the block from stagnating. The exterior is wrapped in a inhabited concrete ramp element which gives the block a definite bound but is heavily punctuated to allow passage and street life to occur. The stacked slaughterhouse element allows for a reading of the process and acts as a defined end to the city grid while also as a focal point for food production and consumption, breaking the existing convoluted food chains which feed the city and pulling the production into the centre and feeding the local and in doing this, restoring the city back into the region from which it has become detached. This arena of processes is a point of exposure created through the overlapping and overlooked functions, a place of sensorial consumption and an awakening from a city that can be deemed as inhospitable.
The cross section of the block explores the relationships between the programme which transcends from learning to eating, cooking, exchanging, growing to slaughtering. This arena of actions contains points of meeting of the two elements of consumption and production, their co-existence and interrelations referring back to Lefebvre’s idea of production of space with simultaneous order and chaos. The punctuation of the voids through the block allow for the sense of the urban z-axis to be felt, a weight which is being lost as the city spreads out. The dense yet fragile interior construction, opens out and swings over these passageways breaking the respectful distance of the city’s embrace.

The slaughterhouse is created from a series of undulating stacked slabs which are inhabited by the necessary functions; from holding pens with pig slats, to the blood pool that drains into a sluice which cuts through the building holding all the services, to the overhead rail system which carries the carcasses throughout the process, and the drainage system of the floors. Systems of movement surround the process space on each floor, the pigs move upwards on external ramps to one side of the building while the rails of carcasses are carried down the opposite behind a layer of mesh allowing for glimpses of process and movement, vertical cuts for stairs allow for workers to move between floors with ease. The ground floor slab outreaches the slaughterhouse element and creates a base for the block as a whole, forming the steps/seats of the lecture hall, foundations for the timber elements to sit on to and the outer inhabited ramp.
Final Drawing: Perspective of market place
Concrete Cast, 1:5 Study of pig slat holding pens and overhead rails inhabiting the slab.

Conceptual sketch section.

Sketch section of pig slats.
CHAOS AND THE CITY
Images are credit of author unless otherwise noted

1 The chawan; Japanese tea bowl
http://www.cabinetmagazine.org/issues/30/weiss.php

2 Grande Halle de la Villette
http://www.abatan.be/en/home/history

3 The Bathers at Asnieres, Georges Seurat (1884).
http://www.nationalgalleries.org.uk/paintings/georges-seurat-bathers-at-asnieres

4 The effects of Good Government on City and Country, Ambrogio Lorenzetti, (1338)

5 Photographs, 1933 Slaughterhouse, Shanghai
http://www.randomwire.com/1933-shanghai-slaughterhouse

Acknowledgements

Many thanks to all the staff at SAUL for their hard work, encouragement and advice, it really is all very much appreciated.

To all my family for their constant love and support, thank you all so much.

To my friends who I have missed, and to all my friends here which have made this enjoyable, thank you all.

To Jenny, for her support on those last few days, thank you so much, I honestly will not forget it.

And finally to Brian, sorry for being a goose at times.
BIBLIOGRAPHY


