

*No parking is an adaptive reuse project which centres around the dismantling of building frameworks, circular material economies and a reappraisal of different craft practices through observation and reflection. It draws on the ideas of John Ruskin, squatting practices + choreographies, works of the enlightenment period across Europe and a reconsideration of how we can move toward understanding the worth of some of the pre industrial buildings that reside in Sheffield and other cities known for their industrial heritage.*

### Site Analysis & Concept Development

The site I have chosen for my project is 90 Trippet Lane. The site was demolished in 2019 to make-way for a new student housing development. Its initial development dates back to the late 19th century, with the most recent iteration (prior to demolition) dating back to 1945. Part of the reason I chose the building despite its demolition is exactly because the framework didn't exist anymore. I felt as though there was a lot of potential for critical analysis through an intervention into the space. I think I saw the building as part of what I have come to label 'The Abandoned Vernacular of Sheffield'.

'The Abandoned Vernacular of Sheffield' - 90 Trippet Lane, along with many other spaces throughout the wider context of Sheffield, fit into this category which I have defined for the sake of my concept narrative. Within Sheffield there are several buildings sat empty, or even facades propped up by scaffolding waiting to be disposed off. These spaces hold a lot of potential within their material elements, and I hope to reflect this potential through my work.

Sheffield is home to a series of Neoclassical inspired buildings which exhibit high levels of artisanal craft. In spite of this I think they have gotten lost within the context of Sheffield as an industrial city and as a result are not given the attention presented to Heritage and listed buildings around Sheffield. In addition to this their ambiguity and closed off nature makes it difficult for individuals to take an interest in the space and its potential. I seek to reverse this narrative. These spaces should be considered for redevelopment through a reapplication of building elements and a higher level of transparency to create this connection between the building and the street. Implementing new material technologies with old artisanal techniques will allow for these forms and crafts to live on within a context that has different standards for the way we should interact with materials. Long term I seek to further my concept through the application of these ideas into other abandoned spaces throughout Sheffield, factories, breweries, facades and old government buildings. Through this a deeper understanding of the issue should emerge in addition to considerate ways to implement my evolving concept.

My research into possible functions and uses for the space centre around the ideologies of John Ruskin. His thoughts on individually lead crafts and how they give us agency, moral purpose and creative fulfilment perpetuated the idea of doing something well just for the sake of it. In his book The Stones of Venice he contrives this figure of the draftsman. The draftsman is able to draw with precision and his work is perfect within its field, however once asked to reconsider his illustrated forms, and better them he becomes hesitant, he makes mistakes and thus becomes more animated, and his work becomes more evocative. This crisis of self he will endure is something that will better him. The idea of a space that evokes this sense of self reflection which enables a loss of control is what is lacking from modern design, particularly in education.

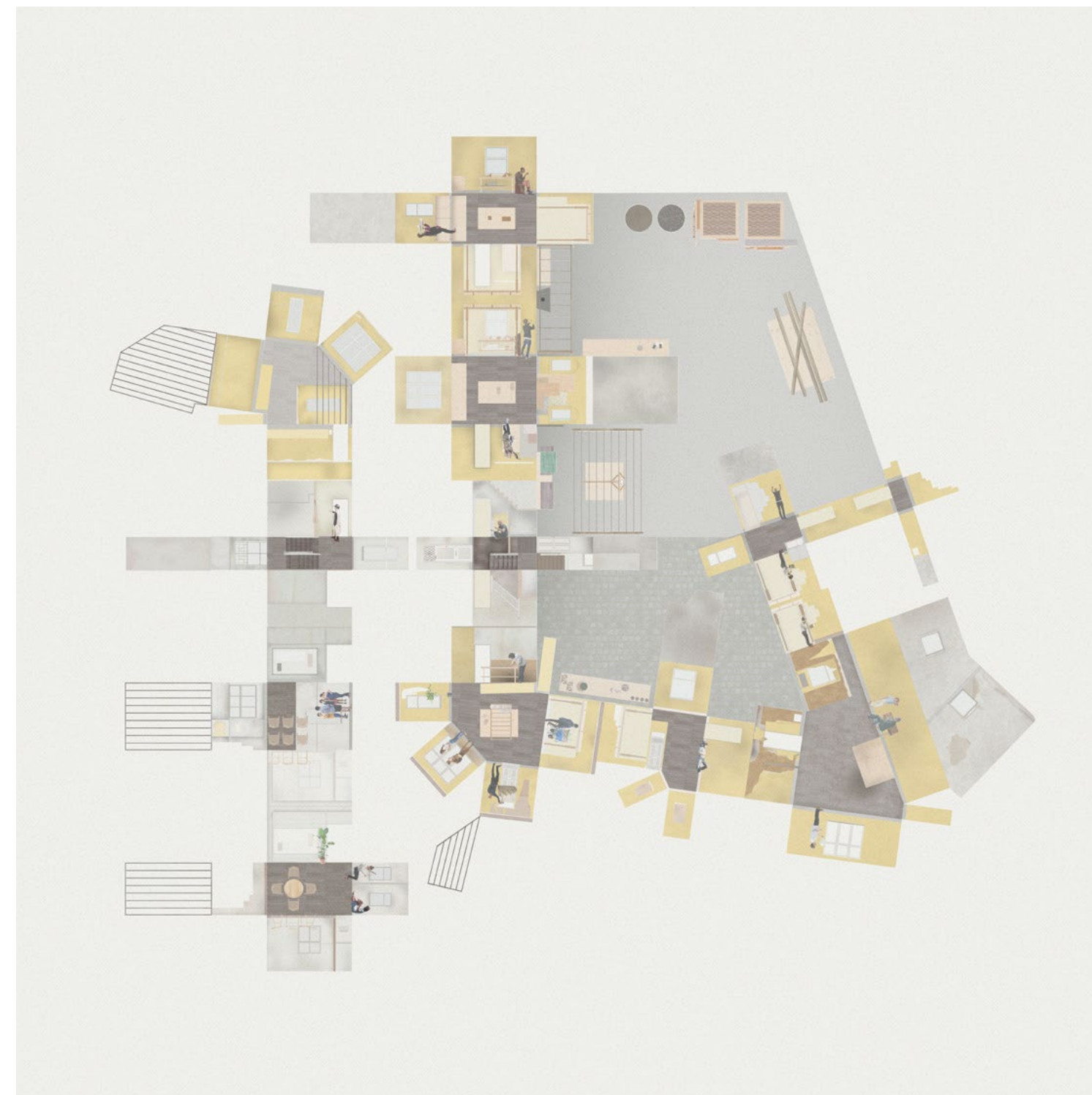
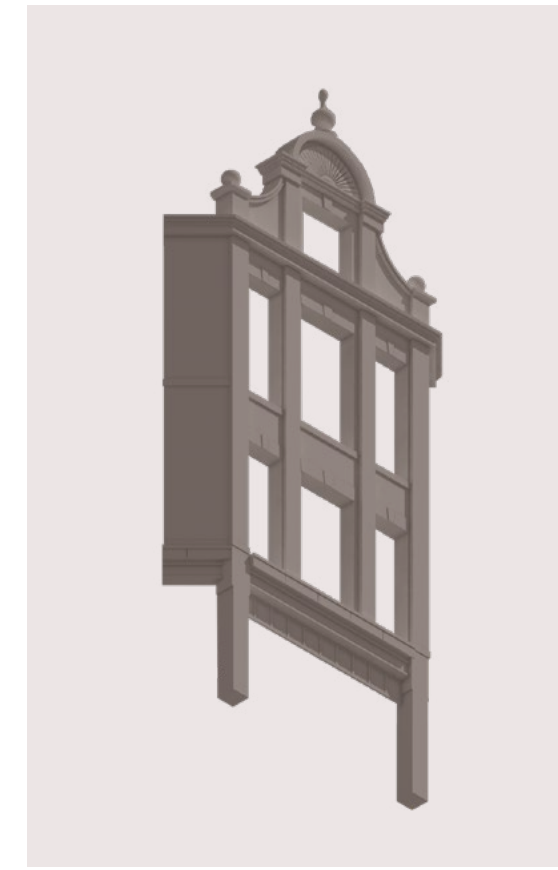
### The Brief

**Observation** and conjecture regarding both materials, structures and techniques allows for an evolution of the existing. There is a unique value to the act of observing in that it allows for a study to take place, but does not require one to be fully invested or comprehend the stimuli in front of them. It allows for a person to reflect their own ideas onto what they see. Observation and individual reinterpretation of such strict mastery is what will keep the essence of these skills alive through the act of engagement in improvised and fortuitous craft.

**Dismantling** a building is a very beneficial process, especially for young designers and architects. It allows for initial speculation to be further investigated, and also breaks down the building for what is really is; a series of material elements and structural technologies that also exist outside of this context. Developing new perspectives such as this can open the door for cyclical material economies to prosper at a grass roots level. Dismantling and knowing what a building has to offer makes the process crafting through displacement and reflection a bit more familiar as it is the materials that drive the process.

*'So great are the changes required to alter human kinds dealings with the physical world that only the sense of self displacement and estrangement can drive the actual practices of change'* Richard Sennet

**Displacement + Reflection** - Working in an environment that is very ephemeral in its physical nature removes the opportunity for complacency. The idea of materials not being removed but reformed and working together with new material technologies, cultivated, re-envisioned or restored elements establishes a sense of aberrant familiarity. This develops a perpetual observation and dismantling processes which encourages continuous self reflection. There is no definitive output. Craft that lacks agenda results in the most profound outcomes. Even when a form is imagined it not this that directs the outcome, but the engagement with material elements.







**Material Testing & Refinement**

I visited the site of 90 Trippet Lane to gather up some broken bricks to use in material testing. In the context of the world my project is situated in these bricks would be taken from the extension where signs of deterioration and inconstant formation are present.

With these bricks I soaked them in cold water and froze them, a processes which is usually used to test their strength, and then broke them into a variety of different sized pieces. From this I used some of the larger pieces in making my lintels and bricks (a), and then used a mix of the finer, medium sized pieces, mixed with brick dust and cement to create a lighter alternative to concrete (b).

From my material testing I was able to develop a better understanding of the qualities and tendencies of the materials that would be harvested from site and reformed - bricks, plaster and mortar. Moving forward I want to develop a material with a more unique composition and texture to that of my test elements - The developed material substitutes the standard concrete materials of aggregate and sand for re-used materials.

Form - The form designs for my 1:1 Cast elements were inspired by both the original building and the forms on the facade of the Salvation Army, Sheffield.

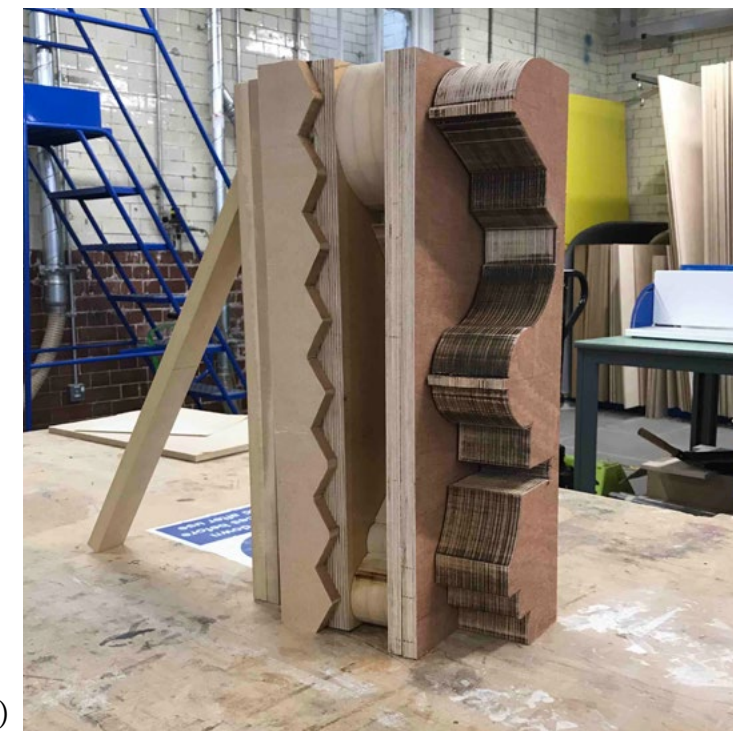
(c) These forms are 1:1 replicas of the original moulded bricks that made up the mullions, transoms and sills of the Windows on the street facing facades of 90 Trippet lane.

(d) These forms were partly inspired by the small under window detailing on the rear facades of 90 Trippet Lane, once again, the brick mouldings on the front facades and then also the curved forms above and either side of the entrance of the Salvation army.

To the right shows the process of developing these moulds, which were produced using 100% 'waste' materials, MDF and plywood. In the context of the world in which my project is situated the forms would be made using the insulation foam taken from the flat roof of the Trippet lane massing.

(e + f) Process of removing the forms from the cast elements - both forms were coated in PVA glue water mix and a concrete casting lubricant - however the wood still soaked up a lot of the moisture in the mix making it difficult to remove the mould.

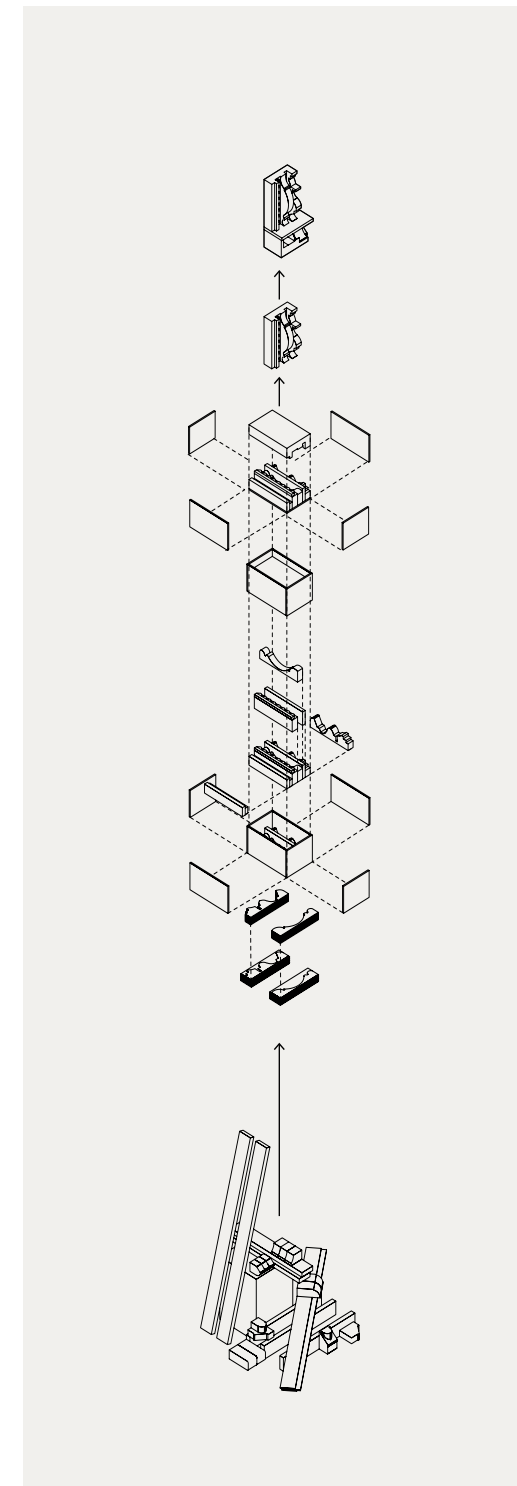
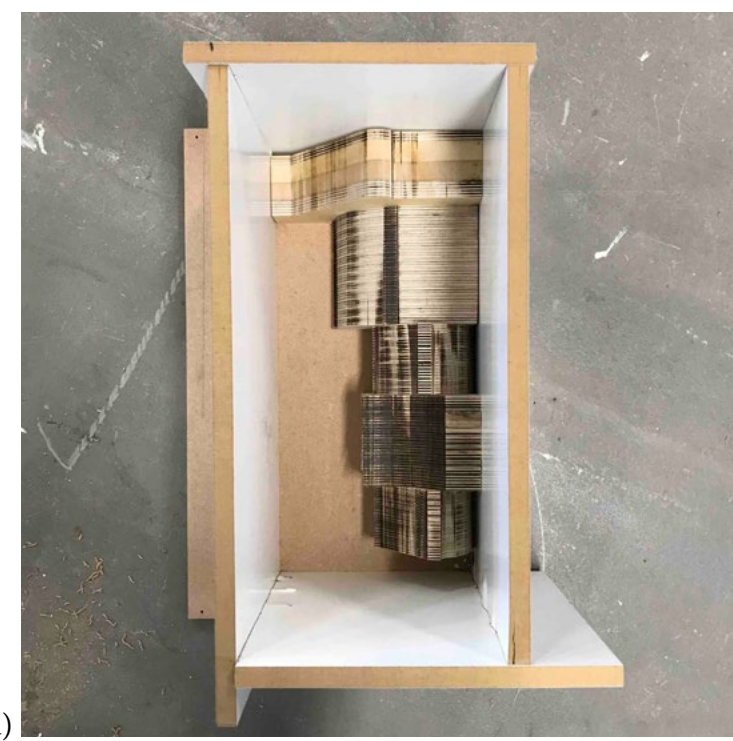
Moving forward and refining the mix, I would look into replacements for cement or at least reducing the amount of cement used. I would also have to consider ways of making the material less brittle, an issue which is caused by the porous nature of the plaster that is used.



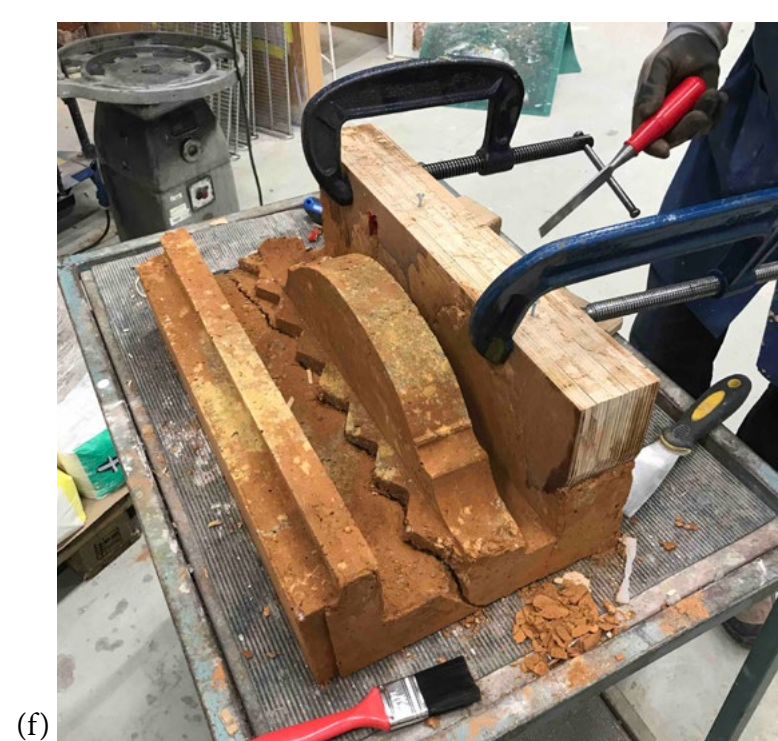
(c)



(d)

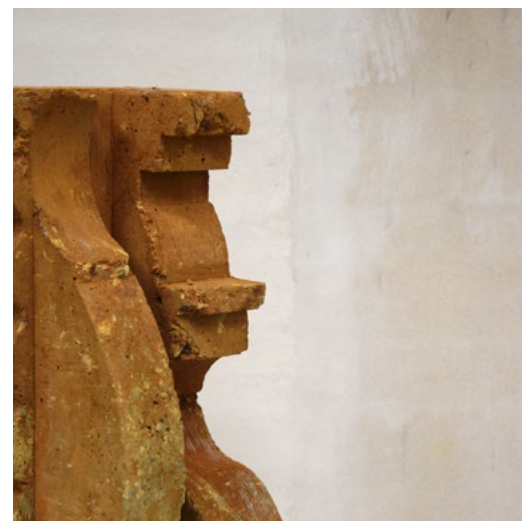
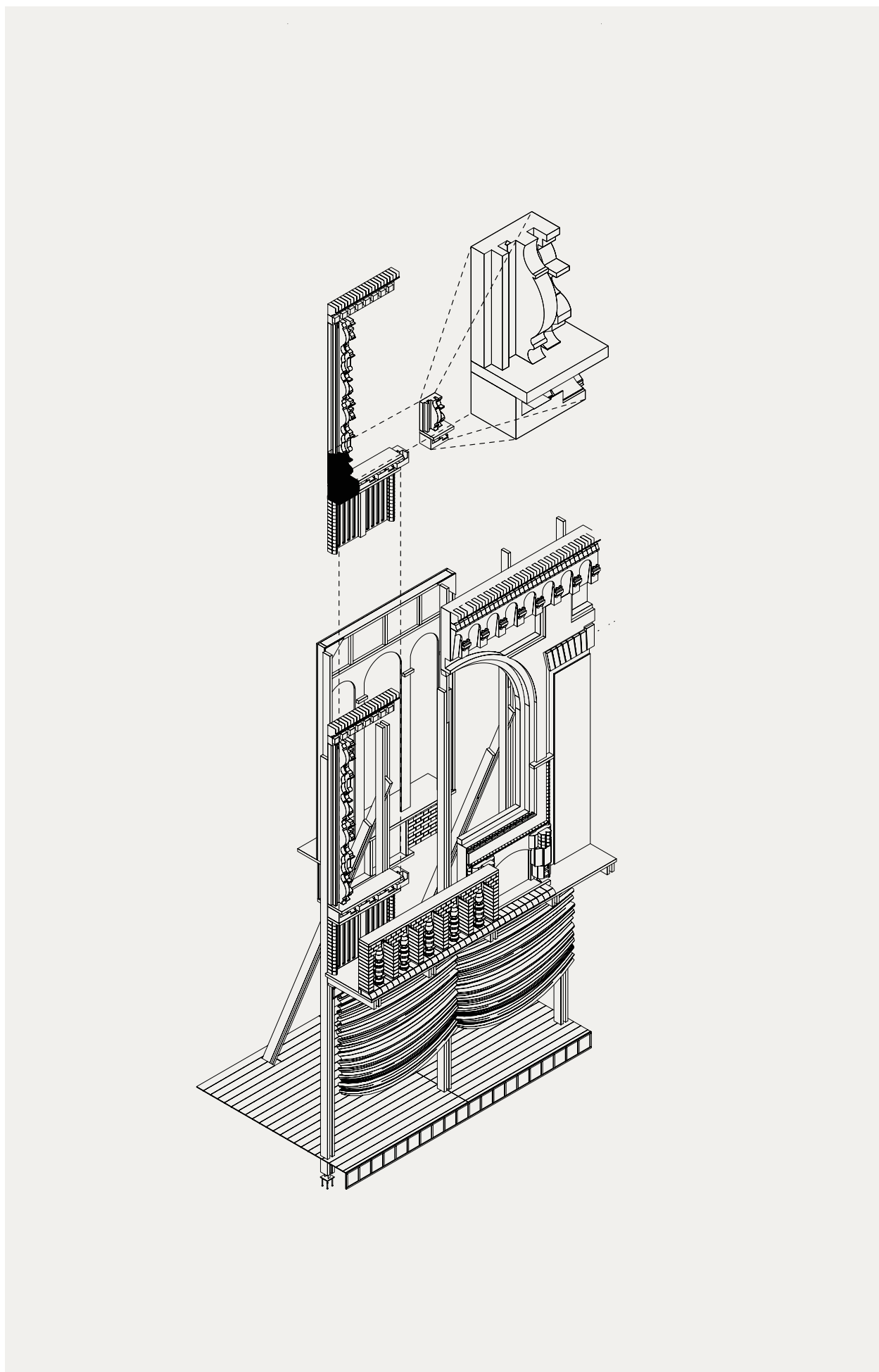


(e)



(f)





**Final Casting & Material Details**

For my first cast I created a 28kg mix for the mould:

- 7kg aggregate
- 7kg Old plaster (Horse Hair)
- 5kg brick dust
- 5kg sand
- 4kg cement

- 43% reused materials
- 43% Natural materials
- 14% inorganic

For the second I once again created a 28kg mix to fill the mould:

- 4kg Old plaster (Horse Hair)
- 4kg Crushed Resin Cotswold mix (left over material product from a failed project)
- 4kg sand
- 4kg Cotswold sand
- 4kg Cement

- 29% reused materials
- 57% natural materials
- 14% in organic materials

(a) Horse hair plaster + Broken up mortar

(b) Horse hair plaster + Broken up Cotswold sand, slate + epoxy mix ('waste' material from a failed student project)

(c) Brick dust

(d) Dried cast material showing the composition of all the materials combined within the mix



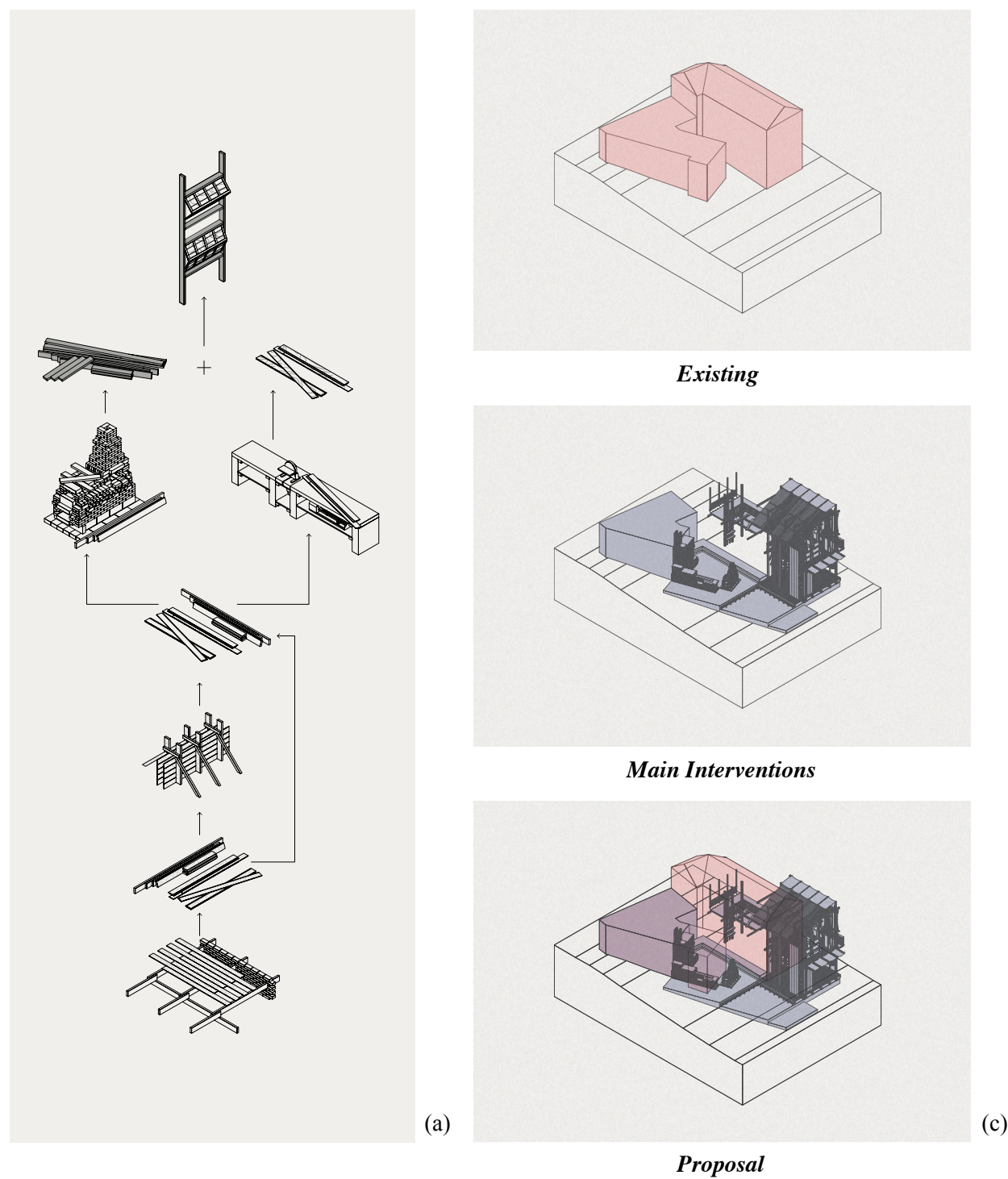
(a)

(b)

(c)

(d)





**A Theatre for Craft**

I wanted to acknowledge the feasibility of what I was creating with this project. Above (a) I have shown how the wood from the space will be reformed. Through a process of cleaning, sanding and then charring or coating with a natural oil.

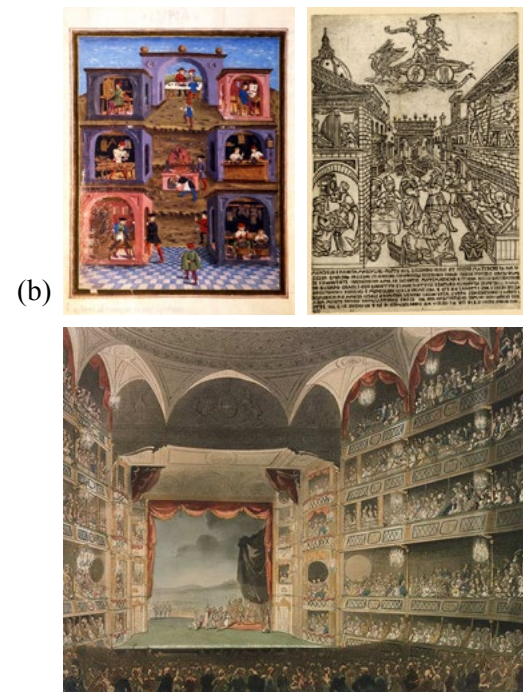
I wanted to draw from the 15th century practice of inhabiting the space you are designing for, such as Donatello did when he took up residence in one of the Duomo's chapels of the Florence cathedral when he was commissioned to develop sculptures for the buildings exterior. There is a lot to be gained from the act of inhabitation - it allows for material relationships to be formed with the space you are preserving, maintaining or developing through explorational material intervention. This is what my concept and design reflects at its core, the benefit of being surrounded by the materials and forms you are going to be working with as it allows for an elevated understanding of material potential - A heightened perspective.

I also took reference from enlightenment paintings and illustrations (b). The way these artists populate scenes and spread activity across different levels heavily influenced the layout of the space and the way the different interventions interact with the existing. Something I noticed in these images is the way they reflect a connection to the street and a sense of openness regarding their work, which is an element I wanted to try and manifest in to my proposal with the extension and the building facades.

The series of images to the above (c) reflect my intervention into the original building. Most of the additions I make to the building will be made from materials that have been harvested from the existing, floor joists, floor boards, roof rafters and broken construction materials such as mortar, bricks and plaster. My intervention mainly consists of removing the first floor and adding a balcony in place, building a charred timber extension on to the rear and making the courtyard space larger and flatter for charring wood and storing excess materials.

Regarding the Abandoned Vernacular of Sheffield - Facades that employ grand decorative elements also carry a sense of ambiguity when it comes to their spatial purpose. These facades almost act as a barrier to the interior. This can disconnect the space from how people perceive it's worth and potential. Through revealing the interiors and retaining the decoration, it opens these spaces up to the street and frames the activities within the space, which works towards changing stigmas related to these facades and their spatial and material potential. Much of my design inspiration was taken from theatre set design. The way they are able frame activity and manipulate perspective through layering, and the knowing that there is so much more going on behind the scenes and even the curtain. It's a traditional way to intrigue and captivate individuals.

With my design I attempted to take this idea and manufacture it into a newly built facade. In the development of this space I also tried to embody the concept of the 'Studiolo' and the inhabitation methods of Donatello. Through adding an Austrian curtain to the ground floor I aimed to theatricise the crafts taking place in the space whilst also contriving a sense of mystery, that would attract attention. Ultimately however I was seeking to shed a light on the potential of the abandoned facades and buildings around Sheffield. They can be places to learn through dismantling and rebuilding, places to exhibit, places to conduct material experimentation and places to keep these artisanal crafts alive through reinterpretations of classic techniques within the context of reuse and circular economies.







### *A Heightened Perspective*

What I have been striving to achieve with this space is to take away the necessity to learn exactly how an individual completes a task, through this comes a sense of comparison and this hinders the design as it lacks the personality which is derived from a unique individual thought process. This idea of working with incomplete pieces of information needs to be viewed in a higher regard. Too often the process of letting the design guide the designer is undervalued in favour of a need for control of a project. In order for new practices and processes to prosper, designers need to have a deeper trust in their abilities and knowledge to push a small piece of information to its limits.

Through my design I have tried to manifest this sense of ambiguity of craft and process, through an implementation of curtains and shutters and also unique cuts and breaks in the walls. Creating these barriers, rather than design the space to be more open, was very heavily inspired by the way old doctors theatres (a) would encourage students to reposition themselves to see exactly how the surgeon is interacting with the patient - what are their hands doing, how are they stood, how are their wrists moving. In creating these physical obstacles to almost hide the artisans it ensures individuals hold more value in the details of the process and move away from the weight that comes with designing for the big picture, which often hinders the creative process.

With the design of the space I was aiming to create a 'studiolo' (b), a separate quiet place master crafts people could go to work or study and be observed. Returning back to the 'Abandoned Vernacular of Sheffield', I think my concept has a lot of potential to be continued through a further investigation into the feasibility of designing into abandoned facades and buildings around Sheffield, creating these 'studiolo' spaces that can be observed - A spectacle of craft could be established.

(c) It was important to develop a spatial strategy that would set up a foundation for craft and further dismantling, but also develop decorative elements that would frame moments within the space and break down these crafting processes into isolated movements and decisions to be contemplated and reflect upon. Creating physical boundaries, such as these framed cuts, encourage a greater sense of intrigue and thus an interaction with the building material. This would ideally motivate individuals to take part in further dismantling and become more considerate of the perspectives they want to devise and the way they want to frame these activities for reinterpretation. The cast frames I developed to achieve this also go some way to embracing the compositional nature of the building itself and giving it a higher value. Through the process of framing I believe I was able to give new meaning and release negative stigmas relating to waste and imperfections in building composition.



(a)

(b)



(c)

