

Writing Portfolio

"Crafting Identity"

**The Metamorphosis Through
Coal Drops Yard's Journey and
Artificial Elements**

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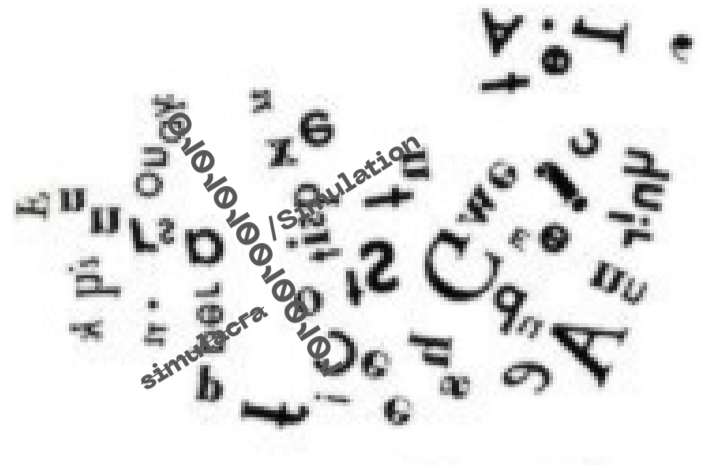
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Abstract

This dissertation meticulously investigates the symbiotic relationship between craft and seminal historical forces, such as industrialization, postmodernism, and meta-modernism, to discern their collective influence on the unfolding narrative of cultural identity evolution. The investigation aims to shed a spotlight on the subtle ways in which these variables affect contemporary social standards. Additionally, amid exploring this intricate interplay within the academic discourse, the research delves into the impact of reality and the artificial, contributing a layer of depth to the comprehension of the complex dynamics at play. This inquiry seeks to provide an in-depth understanding of how craft, historical processes, and the interplay between reality and the artificial jointly contribute to Coal Drops Yard's caused construct of cultural identity.

By establishing Coal Drops Yard as an urban simulacrum, this dissertation aims to unravel the layers of its constructed reality. By employing a research methodology grounded in historical analysis and an investigation into the noteworthy influence of postmodernism on contemporary global scenarios, this study seeks to elucidate the intricate connections between artisanry and the ongoing tendencies in societal transformation. The research positions artisanry and craft activism as formidable instruments for unravelling the nuanced layers of 'vibrancy' interwoven into the fabric of Coal Drops Yard and its broader contextual landscape.

Amid this virtual world, an important discovery occurs: the desire for emotional relationships between people, objects, and environments grows stronger than before, exceeding current thresholds. As an outcome, this dissertation serves as a journey through the corridors of history and postmodern effect, revealing the transforming impact on human expressions of value and illuminating the paradoxical yearning for deeper emotional resonances amid an era dominated by simulations.



In the labyrinth
of human creation,
this
research goes on
an investigation
that defies
conventional
order,
descending
into the depths of complexity
to unravel the exquisite



Keywords: — Artisanry, Postmodernism, Simulation, and Vibrant Matter—

tapestry woven by the interaction of artisanry, simulated dynamics of
reality, and the limitless force of connection.

This essay is not a neatly arranged guide but a venture into uncharted territories where the threads of inquiry meander unpredictably. It is an invitation to traverse a bewildering landscape where the lines between disciplines blur and the familiar boundaries of understanding dissolve.

Is a journey that embraces chaos, for within the convolution lies the promise of discovering the unexpected connections between the act of crafting, the simulation of postmodernism, and the potent force of creation. As we navigate this bewildering terrain, the aim is not clarity but a profound engagement with the complexity inherent in the symbiotic relationship between craft and simulation. Welcome to an odyssey where confusion begets divulgence, and the meandering path leads to profound insights into the enigmatic world of artisanry and its profound implications.



Coal Drops Yard

Founded in 1851, Coal Drops Yard is a historical reflection of the development of industry in Kings Cross, London. Initially intended to serve as an essential point for transferring coal from trains, the arches represented a mixture of architectural functionality and use of the yard.

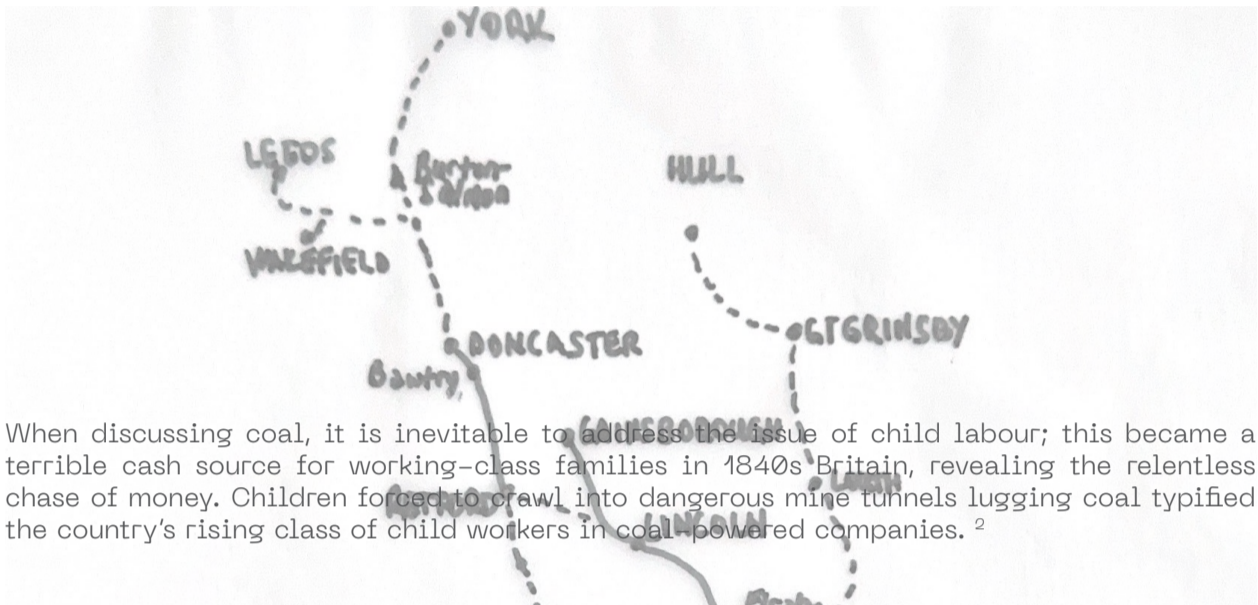
The yard's historical relevance stems from its function as a pivot point for the energy demands of the Industrial Revolution, having witnessed the development of the working class as well as shifts in Somers Town's demographics. At first, echoing with the clatter of coal shipments, the arches have quietly recorded the subtle changes in the neighbourhood.¹

As the story of the arches' historical evolution unfolds, it transcends their industrial roots, resonating with the socioeconomic transformations that intricately shaped the landscape of Kings Cross.

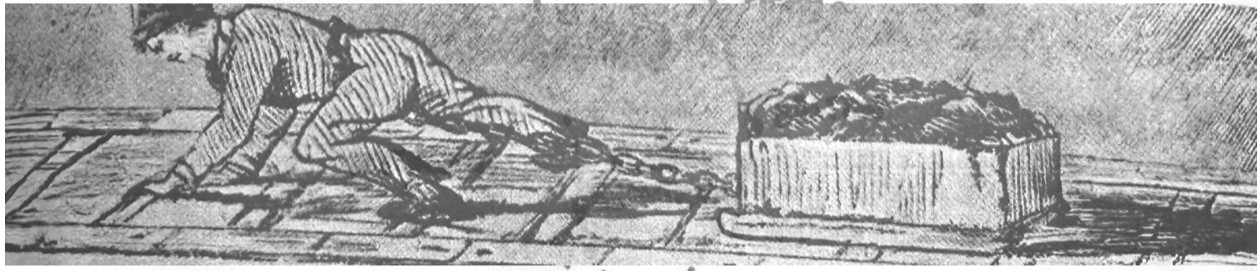
Coal Drops Yard beckons exploration into its historical layers, from its coal-laden origins to its current state as a meticulously shaped environment, implying a curated narrative in which the boundaries between past reality and present manifestation are subtly blurred, implying a deliberate departure from being authentically established. This encounter inspired the study on the dynamic interplay between industry, community, and urban redevelopment.

¹ London Borough of Camden Council, (2016), Neighbourhood Profile – Kings Cross

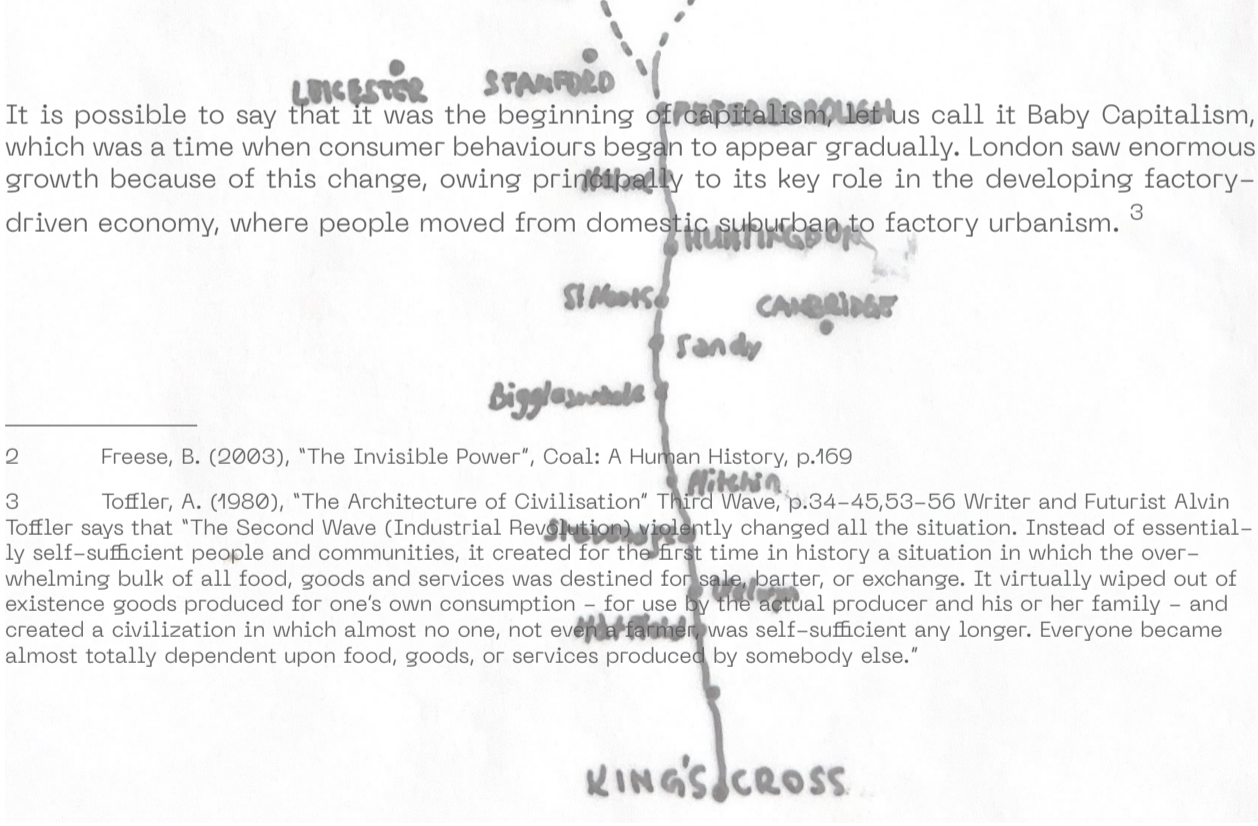




When discussing coal, it is inevitable to address the issue of child labour; this became a terrible cash source for working-class families in 1840s Britain, revealing the relentless chase of money. Children forced to crawl into dangerous mine tunnels lugging coal typified the country's rising class of child workers in coal-powered companies. ²



It is possible to say that it was the beginning of capitalism, let us call it Baby Capitalism, which was a time when consumer behaviours began to appear gradually. London saw enormous growth because of this change, owing principally to its key role in the developing factory-driven economy, where people moved from domestic suburban to factory urbanism. ³



² Freese, B. (2003), "The Invisible Power", Coal: A Human History, p.169
³ Toffler, A. (1980), "The Architecture of Civilisation" Third Wave, p.34-45,53-56
 Writer and Futurist Alvin Toffler says that "The Second Wave (Industrial Revolution) violently changed all the situation. Instead of essentially self-sufficient people and communities, it created for the first time in history a situation in which the overwhelming bulk of all food, goods and services was destined for sale, barter, or exchange. It virtually wiped out of existence goods produced for one's own consumption - for use by the actual producer and his or her family - and created a civilization in which almost no one, not even a farmer, was self-sufficient any longer. Everyone became almost totally dependent upon food, goods, or services produced by somebody else."



Artisanry

In the era of industrialization, two visionary individuals initiated the Arts and Crafts Movement as a response to the growing prevalence of mechanical power. The goal of producing more authentic and compassionately created products is in line with the ideas of John Ruskin, who highlighted the importance of the hand, head, and heart in fine art.¹ Artisanal items are distinguished by their excellent design and dedication to tradition. They are created by trained artisans utilising manual techniques or small, simple tools and machines.² These works of art, which successfully combine practicality and beauty, are a continuation of the earliest handicrafts made by humans, which flourished before the Industrial Revolution.

Walter Benjamin's insights on the impact of mechanical reproduction on art resonate here, emphasizing how the mass replication of art alters the way the masses engage with it: "Mechanical reproduction of art changes the reaction of the masses toward art." In this context, these contemporary pieces echo the evolving relationship between art, artisanry, and the broader audience in the age of technological advancement.³

Plato juxtaposed the abstract realm of ideal forms with the physical world of sensory awareness in his philosophical discourse. Reflecting Plato's philosophical principles finds a strong resonance in the Arts and Crafts Movement's persistent revival of skill. Plato's concerns about simulation in his allegory of the cave, found in "The Republic", offers a philosophical exploration that can be linked to the concept of simulation.⁴ Individuals in the allegory are confined within a dark cave, seeing only shadows projected on the wall by items behind them. Their perception of reality is formed by the shadows. While not explicitly addressing modern conceptions of simulation, this allegory introduces the concept of a created world observed by humans who do not have direct access to the ultimate truth. In accordance with the cave allegory, the resurgence of craft rejects the fusion of material and abstract, acknowledging the influence of simulated experiences on perceptions and the creation of a reality divorced from absolute truth, and emphasising the tension between the transient material world and enduring ideal forms.

This approach grounded in the Theory of Forms posits an abstract realm of ideal forms as the true reality, while the imperfections of the physical world, which Plato explored through the study of diverse crafts, emphasises the significant influence of craft on our understanding of values, corresponding to Glenn Adamson's discoveries from "Thinking Through Craft." Adamson's talk emphasises the difficulties in understanding, providing, and identifying talent in the visual culture of the twenty-first century, highlighting the significance of artisanry in conveying and comprehending values through meticulously attention to detail, material consciousness, and accuracy.⁵

1 Ruskin, J. (1859), The Two Paths Lecture 2

2 Unesco, 1997

3 B. Walter, (1935), "The Work of Art in the Age of Mechanical Reproduction"

4 Plato, "The Republic" – p. 492–517

5 Gleen, A. (2017), "Thinking Through Craft", Berg Publishers, p.83

Craft participation goes beyond traditional concepts, convergent with the shifting terrain of cultural ideals. This programme challenges the notion that crafted objects are only traditional or old-fashioned. Instead, it redefines artisanry as a powerful tool for tackling and overcoming modern-day challenges to society.⁶

This exploration demonstrates that artisanry, beyond its role in design and construction, has the potential to act as a catalyst for social change. Henceforth the paradigm change is perfectly consistent with the idea of "craftivism," or craft activism as it is commonly known. Craftivism⁷ is the deliberate use of handicrafts, like sewing or other creative initiatives, to promote social or political change.

This point where arts and crafts and craftivism intersect highlights the complex role that creativity and skill play in helping to redefine values in the modern age. In the world of artisanry, the act of creating acts as a strong means of connecting with others and cultivating a feeling of community, as Faythe Levine poignantly expresses in the foreword to 'Craft Activism', "Craft is a way to connect with people, a way to create a community that you are inspired by."⁸

It goes beyond making things,⁹ as Rachel Mason's detailed examination of craft education demonstrates. Craft activism emerges as a revitalising force, connected with the ethos of cultural jamming. According to Sandlin and Milam, it is "the art of defying and reshaping commercial culture to instigate societal change woven into our daily fabric."¹⁰ Crucially, artisanry, which is centred on skilled making, differs from the purpose-driven arena of craft activism. Craft activism, which deviates from the essence of artisanry, which embodies skill and creativity, efforts to integrate societal change into our daily lives.

Culture jamming withstands the onslaught of hyperconsumption and consumerism with tenacity. Rather than succumbing to the dominant narrative, it carves a way across the interstitial gaps, building links between our inner selves and the people, artefacts, and places that shape our environment. At the heart of this dissertation is hyperconsumption, which reflects the excesses and warped values associated with unbridled consumer culture—a stark contrast to the ethos of craft activism, which aims to oppose this narrative. Craft activism emerges as a purposeful and transformative response to hyperconsumption's simulation of abundance, trying to reestablish meaningful connections and values in our interaction with the material world.

6 Garber, E. (2013) "Craft as Activism" The Journal of Social Theory in Art Education, (K.Staikidis, Ed.), p.53–66

7 Greer, B. "craftivism", first coined the term in 2003, Cambridge Dictionary

8 Tapper, J. and Zucker, G. Foreword Levine, F. (2011), "Craft Activism", Potter Craft p.32–39

9 Mason, R. and Nakase, N. and Naoe N. (2000) "Craft Education in Lower Secondary Schools in England and Japan: A Comparative Study", Taylor and Francis Ltd, Comparative Education: Vol. 36, No. 4, pp. 397–416

10 J. Sandlin, and B.D. Schultz, and J. Burdick, (2009) "Handbook of Public Pedagogy", Culture Jamming as Critical Public Pedagogy, Sandlin, J. and Milam, J., Routledge, p.250–256

"We are only the trustees for those who come after us." ¹

1

Morris, W. (1988) "William Morris by Himself: Designs and Writings" Little, Brown

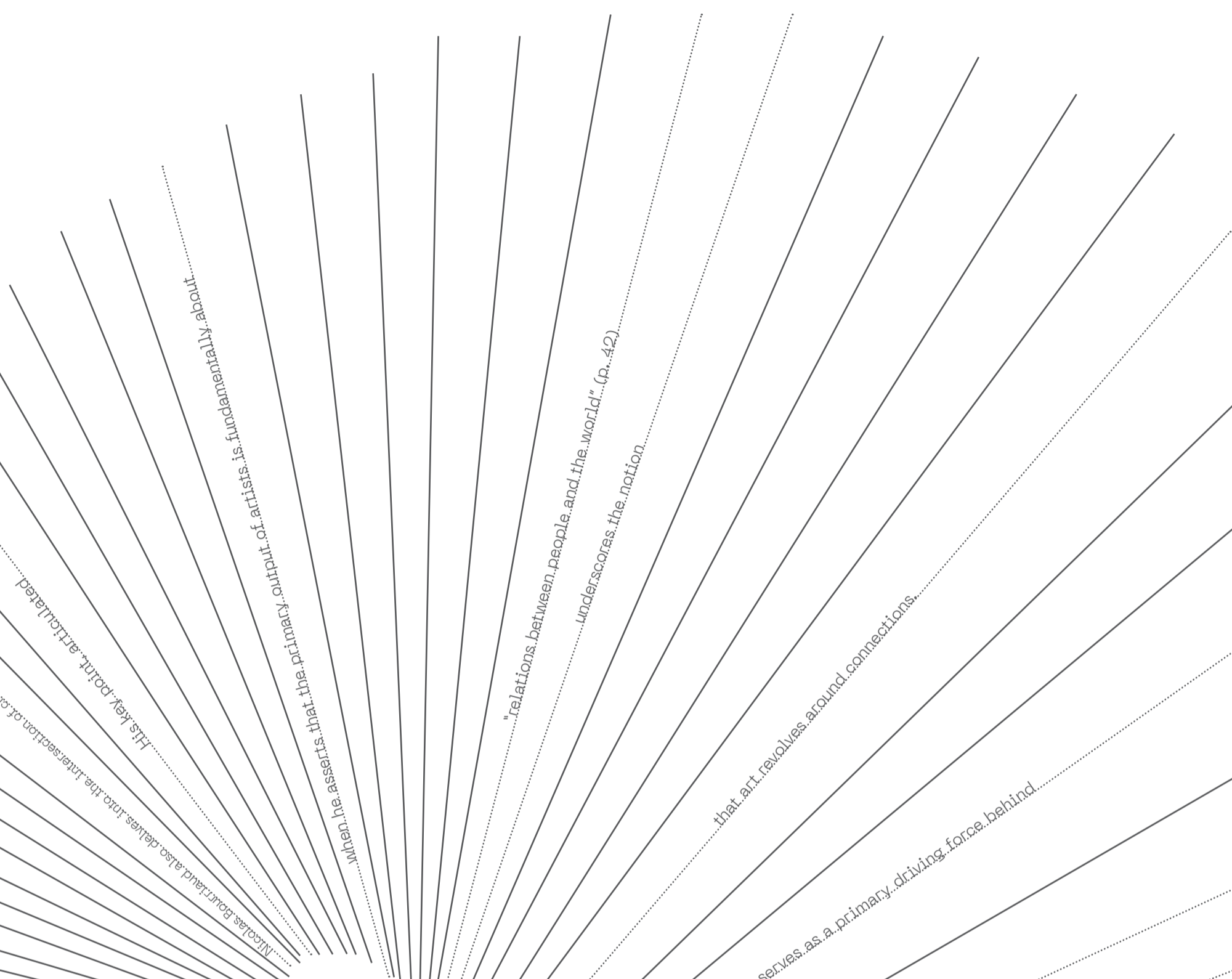
that art revolves around connections.....

"relations between people and the world" (p. 42)
.....underscores the notion.....

This emphasis on relationships serves as a primary driving force behind.....
the concept of craft activism.....

Bourriaud, N. (2002). "Relational aesthetics" (S. Pleasance & F. Woods, Trans.). Paris, FR: Les Presses Du Réel, p.42

For more detail also watch: Nicolas Bourriaud: Modern Connections. (2015). Available at: https://www.youtube.com/watch?v=N_UQa2MS2Dw.....



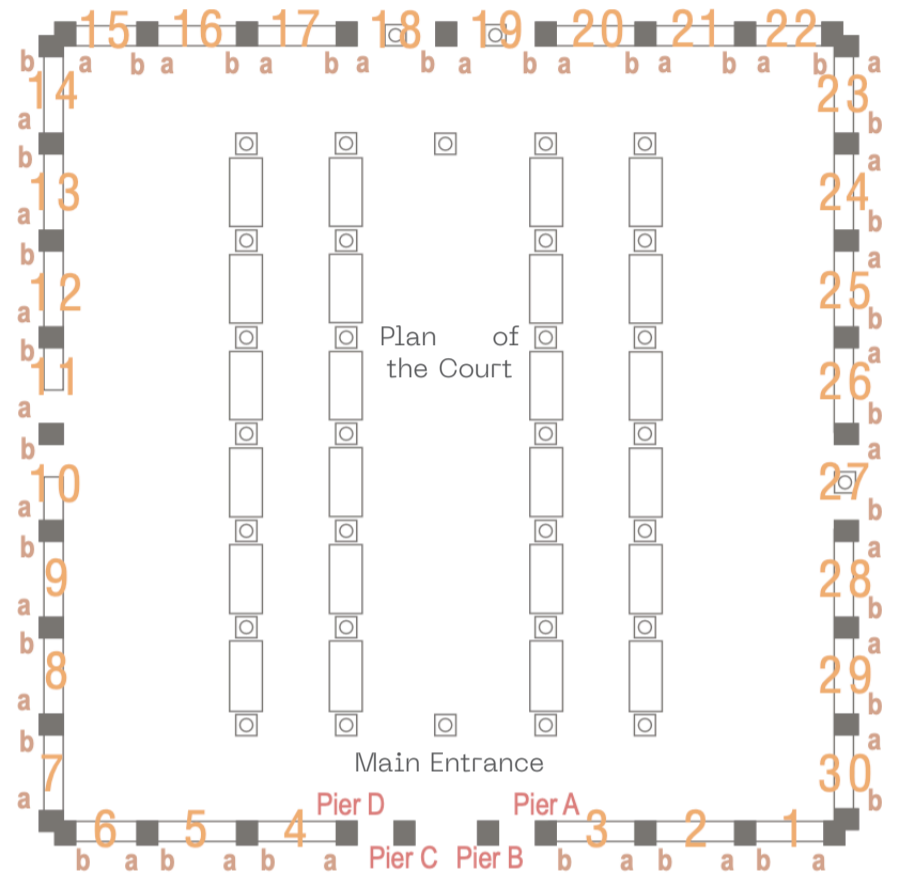
Craftsmanship at the Oxford Museum of Natural History: A Tale of Architectural Meaning

Designed by the renowned architect Thomas Newenham Deane, the Oxford Museum's construction began in the mid-19th century. It is a masterpiece of Victorian neo-Gothic architecture, featuring intricate stonework that adorns its façade.

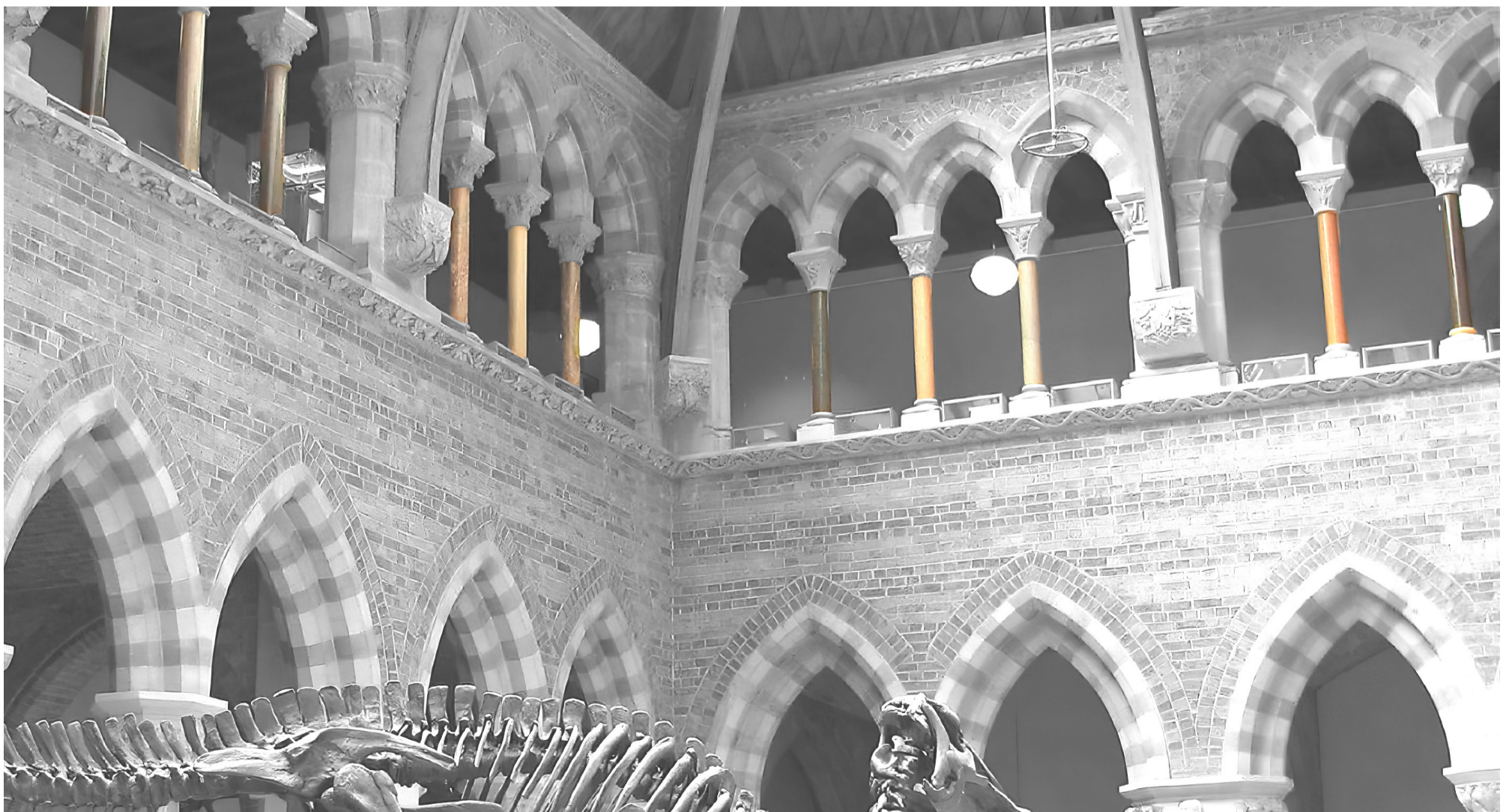
Around the courtyard, you will find thirty columns, each crafted from a unique type of beautiful British decorative rock. These columns are adorned with exquisitely carved capitals and, on their sides, adorned with decorative corbels that portray various plant types. Each column was meant to have labels with the stone's name and where it came from, along with the plant's botanical name.¹ Their dedication keeps the architectural beauty of the museum alive, serving as a testament to the timeless bond between craftsmanship, architecture, and the cultural legacy of this cherished institution.

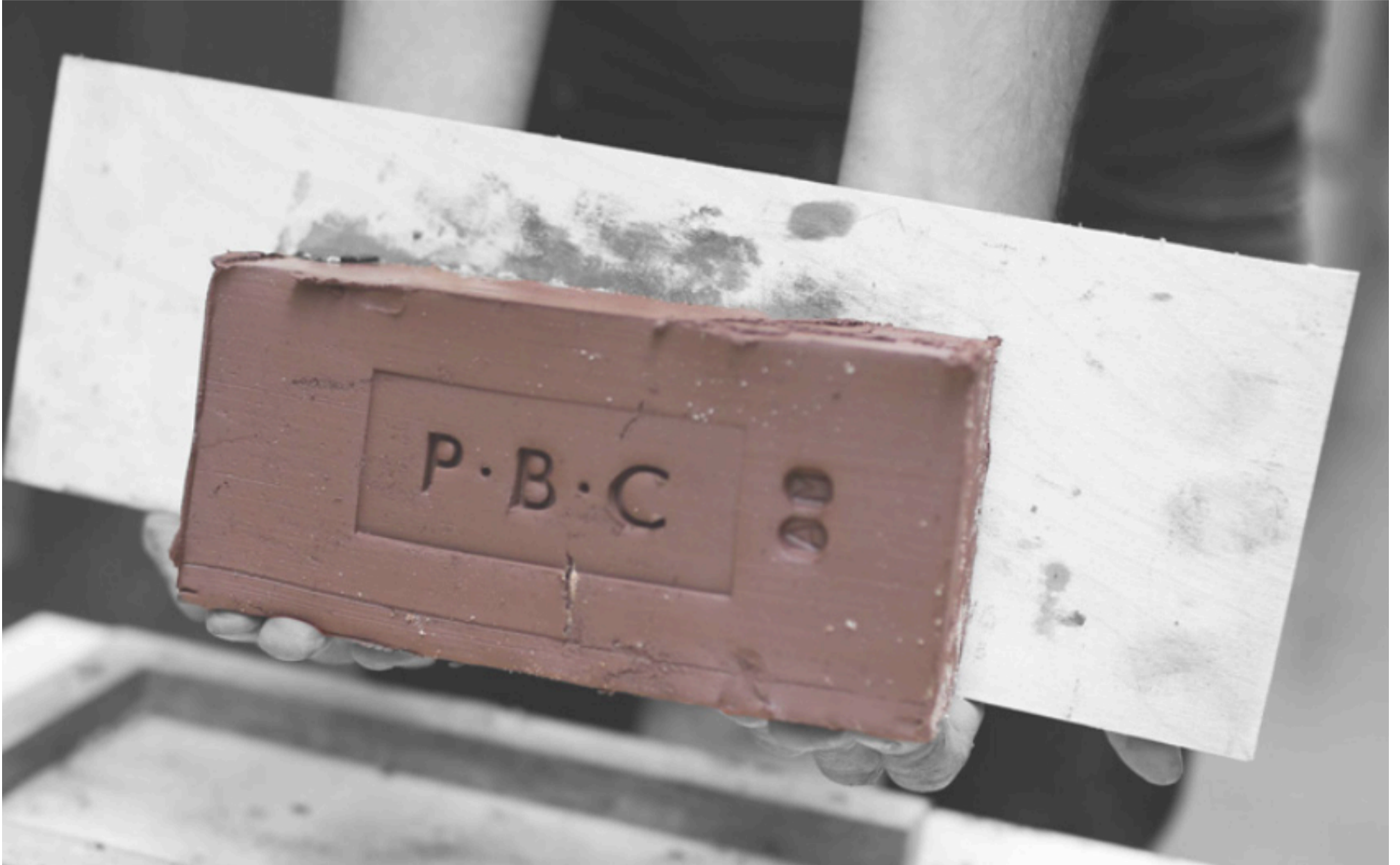
These stones were carefully selected to achieve the desired aesthetic and to ensure the long-lasting beauty and structural integrity of the museum's architecture. The stone, a crucial element of the museum's beauty, serves as a canvas for the stone miners are the unsung heroes behind the scenes, responsible for the ongoing care and restoration of the stonework. Their artistry goes beyond the physical. It embodies a deep appreciation of the historical and artistic significance of the stonework. Their dedication keeps the architectural beauty of the museum alive, serving as a testament to the timeless bond between artistry, architecture, and the cultural legacy of this cherished institution.

¹ Oxford University Museum of Natural History Available at: <http://www.oum.ox.ac.uk/learning/pdfs/columns.pdf>



Each column is topped with an intricately carved capital and is flanked by a pair of equally elaborate corbels (marked on the plan as 'a' and 'b').





Craft Activism Chronicles: Rediscovering History Through the People's Brick Company

In delving into the discourse of craft activism and the revival of history, this case study explores the significant role played by the People's Brick Company. The objective of this discourse is to provide concrete scenes that show the fundamental concepts of craft activism, encapsulating important moments that help to a greater understanding of the subject.

The People's Brick Company initiative on the Greenwich Peninsula marked a renaissance in brickmaking traditions, actively engaging Londoners in the process. Participants collaborated with NOW Gallery in crafting personalized clay bricks, subsequently dried on reclaimed timber racks and ceremoniously burnt in a public event. The initiative's environmentally conscious ethos was underscored by a meticulous cost analysis, incorporating salvaged wood for both drying racks and kiln fuel.

This sustainable approach not only contributed to the creation of an exquisite architectural framework but also accentuated design principles of simplicity and universality. Guided by the collaborative philosophy of Something & Son, this interactive project represents a return to the foundational aspects of urban life. It underscores the intrinsic value of material, artisanry, and heritage, serving as a compelling case that embodies the transformative power of craft activism and historical narratives through hands-on, artisanal practices.

Chapter 2 Postmodernist Simulacra

Postmodernism

Jameson's "Postmodernism, or, The Cultural Logic of Late Capitalism," published in 1991, stands as a seminal text, providing profound insights into the intricate relationship between postmodernism, architecture, and the concept of "context," thereby contributing significantly to the understanding of postmodern cultural implications. Therefore, the chapter on architecture within the book provides insights from the historical context of the late 20th century. Jameson's perspective is instrumental in understanding the demand for architecture, he calls it the "appetite for architecture" as shown by the boom in super-egoistic skyscraper development, which reflects a distinct contemporary lifestyle.¹

The examination of postmodern architecture, as delineated in Jameson's analysis, unfurls a robust critique of its inherent qualities. According to Jameson, the hallmark of postmodern architecture lies in pastiche—an unreflective replication devoid of historical consciousness—which engenders a superficial and commodified representation of the past.

This notion of pastiche, often characterized as 'inauthentic,' assumes a pivotal role in framing a discerning critique of Coal Drops Yard, the site under scrutiny. The gentrification of Coal Drops Yard, marked by architectural interventions indifferent to context, scale, and community, reflects an adherence to the postmodern tendency of pastiche. This design approach, lacking a genuine engagement with historical and communal nuances, aligns with Jameson's argument on the detrimental consequences of unreflective replication.

¹ F. Jameson (1992) "Spatial Equivalents in the Word System", "Postmodernism or the Cultural Logic of Late Capitalism", Duke University Press Books p.97-129

Simulacra:

something

that

looks

like

somebody

/

something

else

or
that
is
made
look
like
somebody
/
something
else.
Oxford Dictionary

Jameson's elucidation on pastiche in postmodern architecture serves as a theoretical lens through which to comprehend and critique the gentrification of Coal Drops Yard. This inclination, as Jameson refers to this inclination as a "nostalgia mode," which is a process of fashioning the past for modern consumption.

Moreover, he argues that a loss of cultural distinctiveness is a result of the widespread adoption of specific architectural designs, many of which have their roots in Western traditions, on a worldwide scale. Diverse cultural identities are undermined by the global acceptance of identical design elements. Some opponents criticise Jameson's thesis, especially his emphasis on a single "cultural logic" connected to late capitalism, while others praise his insights into the cultural and economic forces affecting architectural output.²

According to Jameson's famous statement, picturing the apocalypse is easier than thinking of an alternative to capitalism. This emphasises the widespread resistance to seeing other socioeconomic systems and the deeply ingrained embrace of the status quo capitalism system. In the constructed universe of late capitalism, where nature wanes, the Utopia of renewed belief finds little space. In a world inundated with advertising simulacra and images, the need to refine our feelings appears uncertain, resonating with the themes of Simulacra and Simulation. and Simulacra.³

² and ³ F. Jameson (1992) "Spatial Equivalents in the Word System", "Postmodernism or the Cultural Logic of Late Capitalism", Duke University Press Books p.97-129

Simulation:
which
of
conditions
is
a
a
situation
in
in
set
particular
artificially
in order to
created
experience
something
that
Oxford Dictionary
could
study
or
exist
in
reality.
Oxford Dictionary

In postmodern culture, "culture" has become a product in its own height; the market has become subtractive for itself and fully as much a commodity as any of the items it includes within itself.

Within this research, the renowned French philosopher Jean Baudrillard takes centre stage. Baudrillard's perspective on periodization presents a three-fold framework.

The First Order: Imitation
Entails the realm of imitation and counterfeit, where reality is held as real, and imitation is considered a product of imagination.



In the Second Order, the focus shifts to Production and replication, with originality and copies becoming central in the era of industrialization. Mass production, epitomized by figures like Henry Ford and products like cigarettes, exemplifies this stage.

To illustrate the interplay between these two orders, consider the comparison of two entities: the first being an antiquated automaton, a quirky imitation of a human; and the second, contemporary robots, which go beyond mimicry to explore the potential replacement of human beings, as clear in modern robotics and automation.

In the domain of architecture, repetition becomes a defining feature, reshaping our belief of value, as commodities are evaluated based on their monetary worth.¹



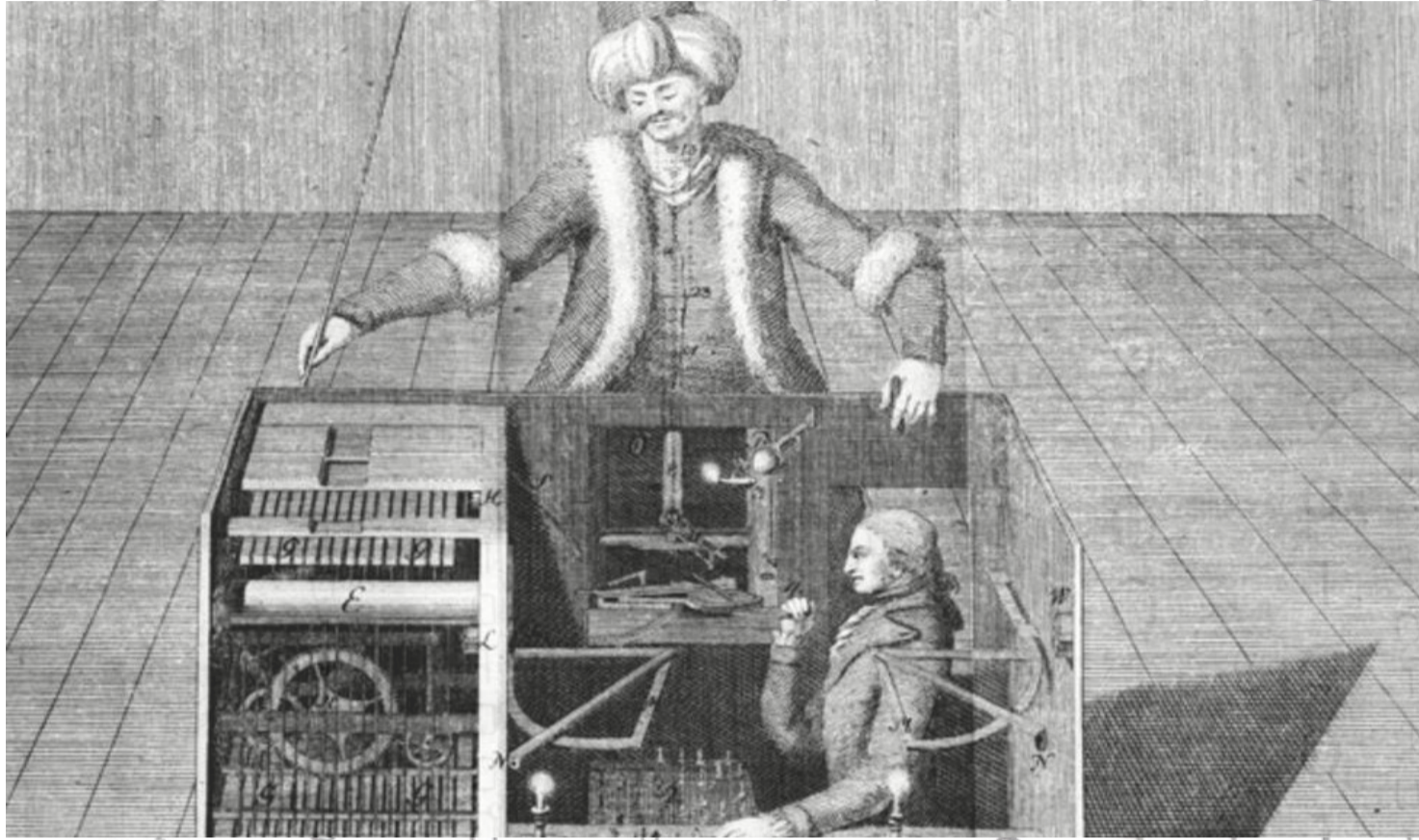
This shift carries over into the Third Order, where the concept of simulation takes precedence. In this realm, the distinction between representation and reality blurs, and our sense of grounded reality dissipates. A clear example of this phenomenon unfolds in our daily lives through the lens of social media, where what we see, and experience often diverges from the tangible reality.

"Simulation, the process whereby simulacra assume their function, belongs to what Baudrillard terms the 'second order': there is no anterior 'real' only coming into being through the cultural dissemination of images or simulacra."²

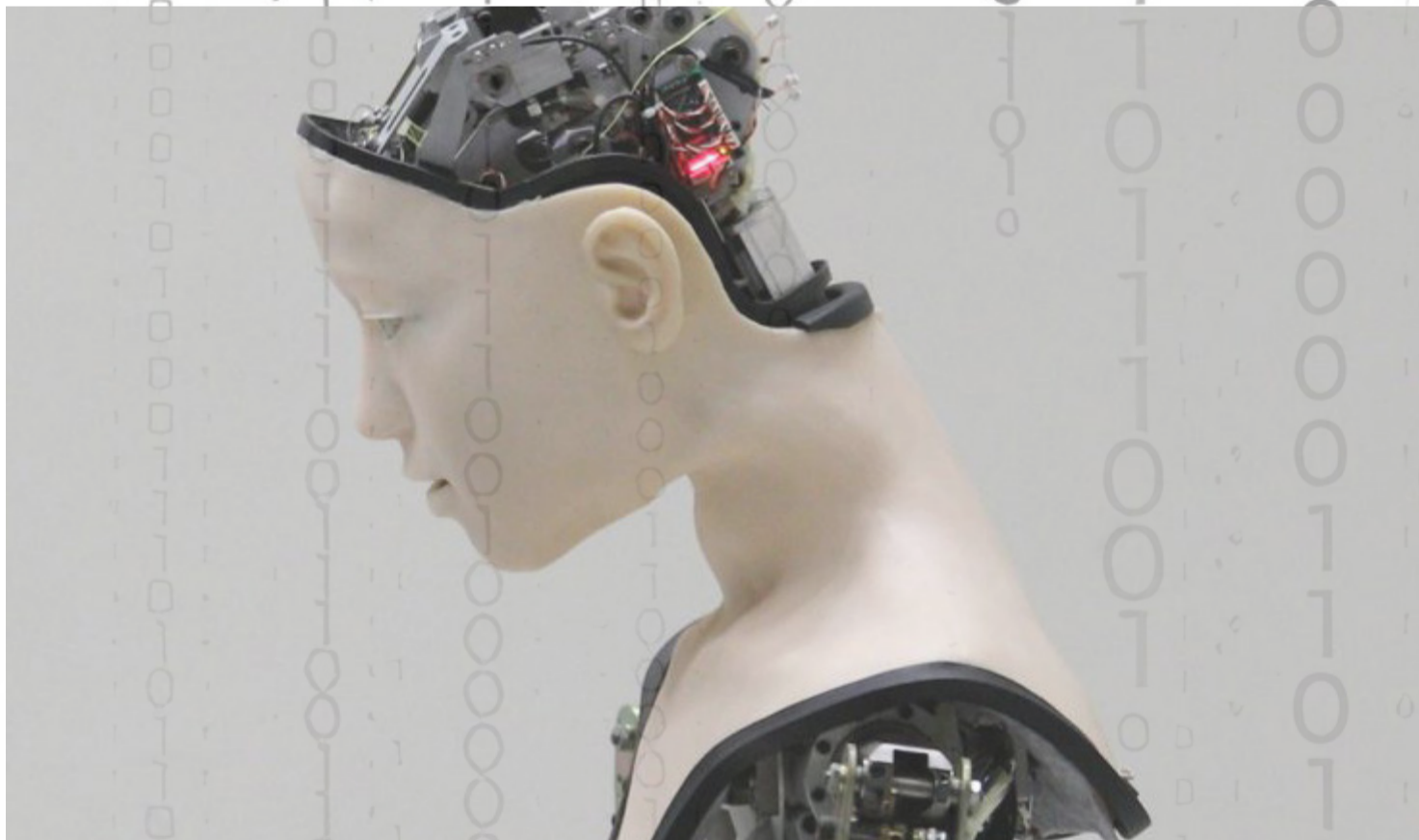
In the Third Order, the demarcation between the past and the future becomes increasingly stable, and we find ourselves living in a state of heightened expectation, a world where simulation and representation merge to shape our contemporary existence.

¹ Baudrillard J. (1981) "Simulacra and Simulation " University of Michigan Press

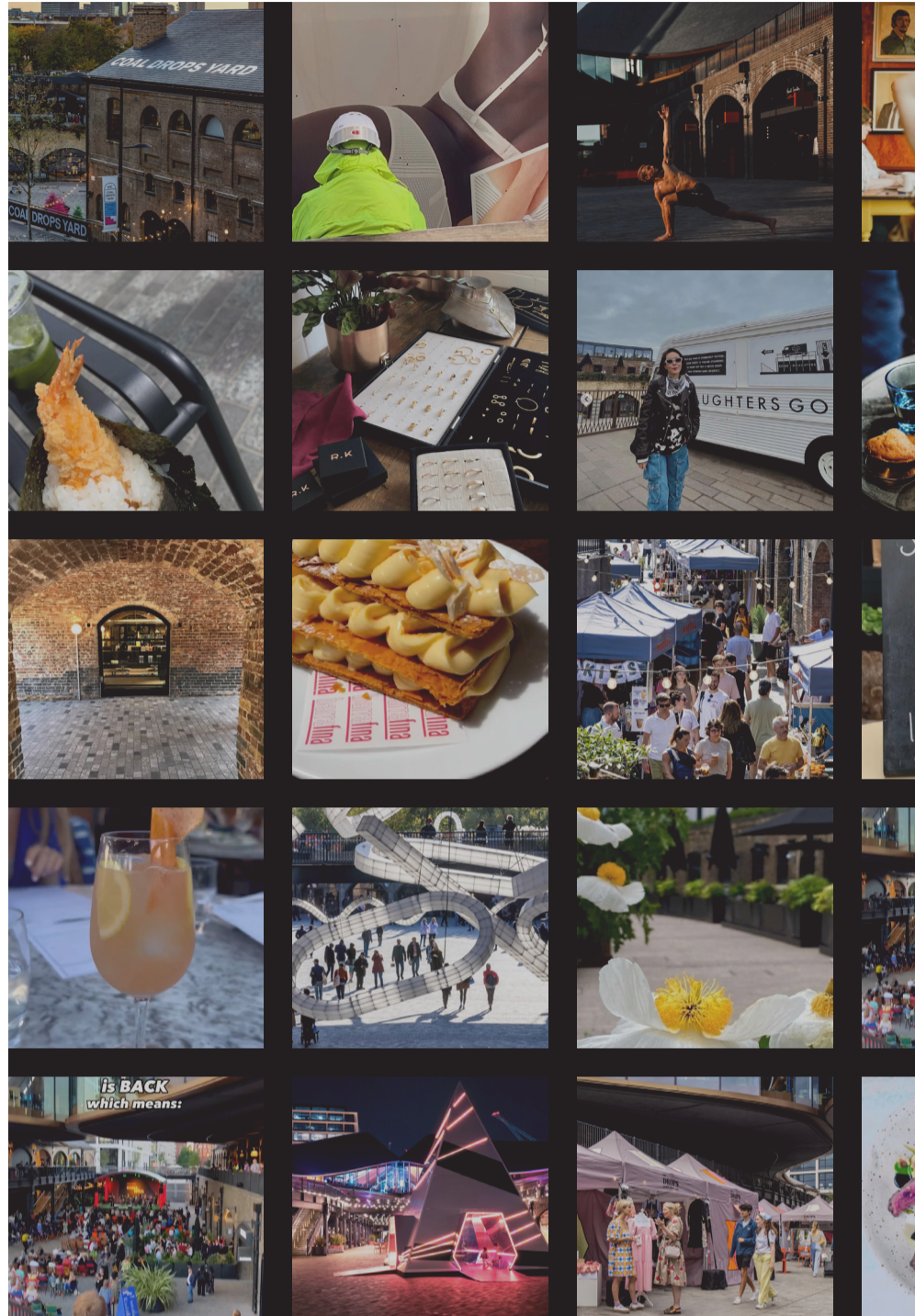
² Baudrillard J. (1981) "Simulacra and Simulation " University of Michigan Press p.92



Exploring Coal Drops Yard reveals a fusion of architectural prowess and contextual complexities, delving deep into this urban landscape. Jameson's observations, intertwined with the threads of modern urban life, reveal the interaction between simulation and representation, reflecting postmodern reverberations that form our everyday. In the heart of this urban landscape, Coal Drops Yard presents itself, akin to a modern shopping centre masquerading as a cultural bastion, invoking questions about authenticity and reality, reminiscent of the Matrix "What is real?"



Coal Drops Yard in the Simulated World: Metamodernist Value



Coal Drops Yard's simulacra prompts a reevaluation of reality and identity through intentional creation and malleability. This tension gains significance in the context of metamodernism, exploring the intricate relationship between reality and representation in the contemporary era.

Within the theoretical framework of our current era, commonly characterized as metamodernism, scholars have endeavoured to capture its essence. R. Samuels articulates metamodernism as "auto modernism," drawing from the concepts of "autonomy" and "automatism."¹ G. Lipovetsky explores the creative dimensions of contemporary capitalism, coining the term "hypermodern." However, the most widely embraced term is "metamodernism," introduced by T. Vermeulen and R. van den Akker in 2010. The prefix "meta," rooted in the Greek "metaxi," signifies a state of "between," emblematic of the complexities inherent in contemporary reality and the interplay between reality and representation, as observed in simulacra.²

¹ Lipovetsky, G. (2005), "Hypermodern Times", Politypress, p.24

² Danilov, E. and Bakshutova, D. (2021) "Metamodernism: the Phenomenon of Memory as Part of an Architectural Concept", Atlantis Press

Metamodernism, refusing to outright reject postmodernism, modernism, or classical approaches, instead embraces a spectrum of historical practices and ideas. This inclusive approach fosters a dynamic interplay between global and local dynamics, cultural and technological realms, and rational and irrational facets.³ In alignment with the philosophies of Peterson and Baudrillard, this conceptual framework aligns with their intellectual trajectory, offering insights to apprehend the intricate and multifaceted nature of the term.

When considering places like Coal Drops Yard, this resonance is relevant. Coal Drops Yard appears as a poignant chapter in the tapestry of the cultural narrative, its dynamics taking centre stage and aligning the stage indicated. In today's setting, the owner's ascension to the top of the world's wealthiest individuals, as exemplified by LVMH (the world leader in luxury French multinational holding and conglomerate specialising in luxury goods), represents more than financial achievement. It represents a dramatic shift in cultural values, inextricably intertwined with the universal urge for

³ Vermeulen T. and Akker R. (2010), "Notes on Metamodernism", Journal of Aesthetics and Culture", Volume 2



acceptance—a fundamental chord inside the human psyche.⁴

A powerful tendency arises as society drifts away from fundamental humanistic principles. People seek validation through the adoption of brands and external recognition, each seeking an answer to the recurring question, "Do others see me as worthy?" This trend is more than just a sociological peculiarity; it is a real reflection of our current consumerism culture, in which wealth gain has become a symbolic marker of societal prestige.

Yet, within this narrative, Coal Drops Yard transforms into more than a physical space—it becomes an Instagrammable stage, a picturesque canvas for projecting images seeking validation through the metrics of social media: likes, comments, and shares.⁵ Here, the visual allure is not just a reflection of the bricks and mortar but a dance between real spaces, societal norms, and the ethereal realms of digital landscapes. It is a manifestation of contemporary

4 Samuels, R. (2008), "Auto-Modernity after Postmodernism: Autonomy and Automation in Culture, Technology, and Education", The MIT Press

5 Dijck, J. (2013), "The Culture of Connectivity: A Critical History of social media", Oxford University Press, p.18–21

culture's unrelenting emphasis on the pursuit of attention and validation. The exploration of societal values and the influence of social media within the context of metamodernism reveals a poignant contradiction in Coal Drops Yard. In our conceptions of reality and identity in these striking settings, the tension between intentional creation and malleability poses interesting concerns about the value settings of the modern community.

Revisiting Coal Drops Yard through a metamodern lens reveals a stark reality – a community absence that is visible on platforms such as Instagram. This contradictory revelation, in which individual needs first dominate but conclude in a striking lack of community, highlights the digital narrative's disconnection from true communal experiences.⁶ The Instagram imagery, which portrays Coal Drops Yard as desolate and devoid of social liveliness, serves as a powerful visual commentary on the metamodern era's shifting terrain of cultural ideals. This investigation contributes to a better understanding of the intricate interplay between individual desires and the ultimate realisation of a community vacuum.

6 Tjørnmoen, A., Myhre, M., Kildahl, A., Walby, and K., Rossow, I. (2013), "A nationwide study on time spent on social media and self-harm among adolescents"

Community Takes It Back:

Holzmarkt Project

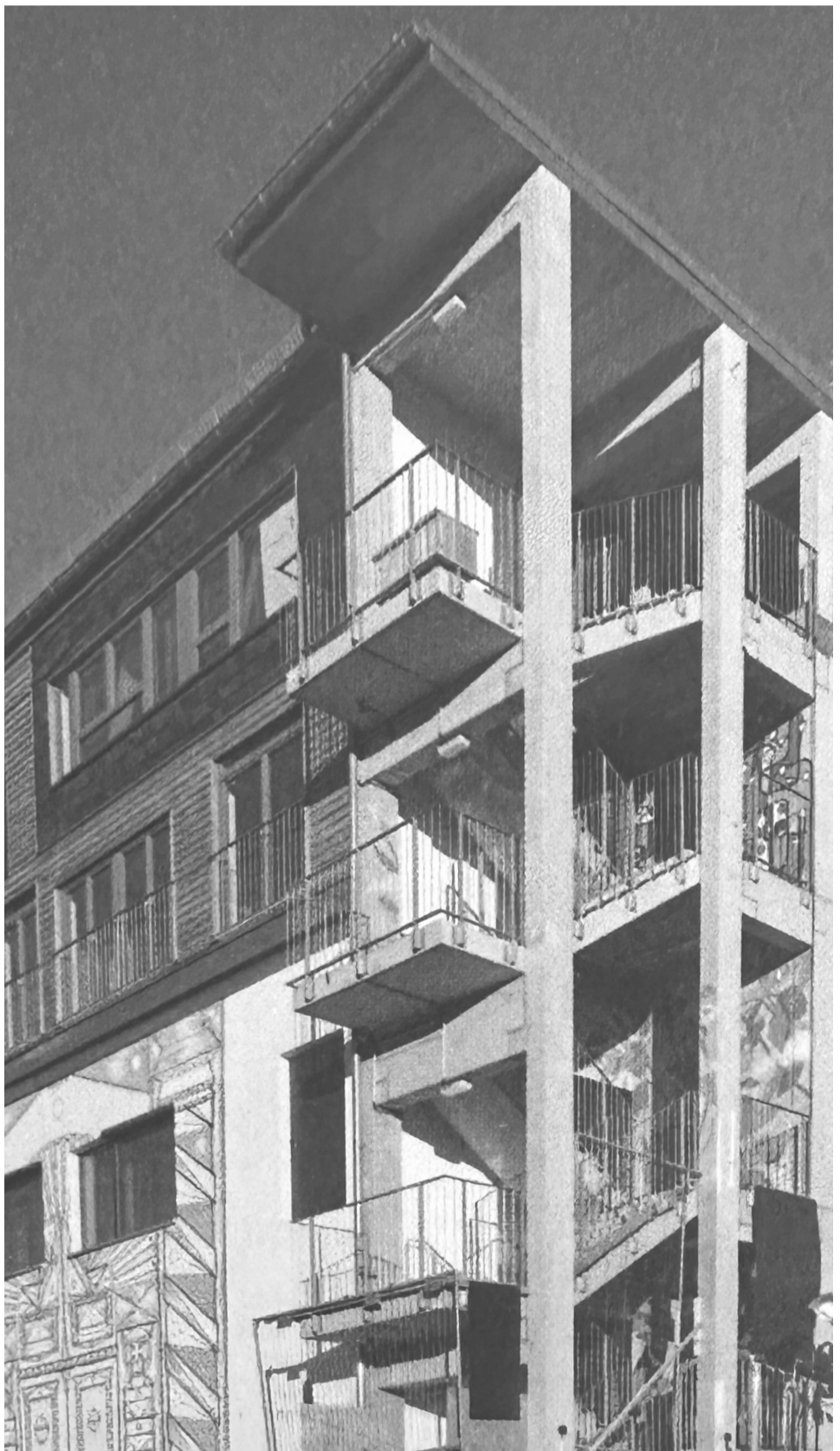
Innovative Urban Transformation and Emphasis on Community Values

The architecture itself is completely at odds with the urban futures envisaged by most property developers and municipal authorities.¹

¹ Paul Dobraszczyk



As Lefebvre noted, 'A revolution occurs when and only when... people can no longer lead their everyday lives'.
Architecture of Everyday



The innovative Holzmarkt project in Berlin, highlighting its distinctive approach to urban development where community plays a characteristic and integral role in the project's evolution.

Holzmarkt is characterized by its unique blend of structured urban planning and the creative, spontaneous essence of a modern city like Berlin. Architects Hütten & Paläste collaborated on the project, aiming to create an adaptable and multi-functional urban village. The intentional use of pre-cast concrete elements forms a flexible "infrastructural backbone" that allows various uses, from carpentry workshops to music studios and event spaces.

Notably, the remaining space encourages informal growth, leading to self-built structures like artists' studios, shops, cafes, and bars. This flexibility results in a distinctive, unclassifiable small-scale urban environment.

Introducing case studies as tangible solutions to the initial discussion, the text explores the Holzmarkt project in Berlin as a prime example.

This innovative approach to urban development prioritizes community interaction, a stark departure from conventional commercial-driven models. Holzmarkt materialized from a shared vision among artists, activists, and local stakeholders, aiming to craft an urban space that not only embodies community values but also encapsulates the vibrant spirit of Berlin's cultural diversity.

In her significant work, Jane Bennett puts forth the concept of "vibrant matter," challenging established norms that prioritize human agency in the prevailing order. Jane Bennett investigates the impact of non-human creatures, including plants, animals, and even inanimate objects, in support of a broader conception of vitality and agency. The central thesis challenges anthropocentric viewpoints by asserting that everything in the material world is alive.

Bennett makes the case for a more morally and environmentally conscious approach to our interaction with the environment by acknowledging and valuing the agency of non-human species. X "a vitality intrinsic to materiality; things are vital players in the world. It is, as part of the assemblages of which these vital things are us, that we are also non-human."¹

¹ Bennett, J., (2010), "Vibrant Matter: A Political Ecology of Things", Duke University Press Books, p. 3-4

V i b r a n t
M a t t e r

a n d

M a t t e r
i a l

A g e n c y

Bennett's conceptualization of vibrant matter extends beyond the crafting realm, encompassing the agency and vitality present in both human and non-human entities across diverse contexts. One might investigate how this recognition of material agency can lead to a re-evaluation of our connection with the environment.

When materials have colour and a certain liveliness, the manufacturing process becomes a little version of the greater ecological web in which all things—including materials—actively weave together to form the fabric of life.

An ontological field without any unequivocal demarcations between human, animal, vegetable, or mineral.



Bennett's inquiry into vibrant matter highlights the changing and influential nature of things and phenomena.

In a similar line to the concept of postmodern simulation, which believes that in an increasingly mediated society, people are turning into products.

All forces and flows (materialities) are or can become lively, affective, and signalling. And so, an affective, speaking human body is not radically different from the affective, signalling nonhumans with which it coexists, hosts, enjoys, serves, consumes, produces, and competes.¹

Spinoza believed that every being, human or non-human, has an innate urge or conatus to continue being.

This fundamental urge to survive meshes well with dynamic matter, in which non-human objects have life and agency, influencing events and surroundings.

This hypothetical expansion turns the process of making into a close investigation of the vibrancy inherent in materials, leading to a deeper contemplation of our place in the complex network of vivid matter that surrounds us. Rather than propose a return to naïve vitalism, in which humanity indiscriminately projected onto things, Bennett suggests a critical analysis of self-interest involving "action-oriented perception that must overlook much of the swirling vitality of the world".

Bennett's paradigm, which emphasises the dynamic agency of non-human factors, adds a subtle layer to the discussion of agency.

¹ Bennett, J., (2010), "Vibrant Matter: A Political Ecology of Things", Duke University Press Books, p.116–119

Do Androids Dream Electric Sheep? (1969) the book has been published and the movie has been released in 1982 the story is taking stage in 2019. Blade Runner's future landscape reveals a startling dichotomy between the enslaved masses and contemporary gods that resemble living statues atop Olympus. The movie deftly combines cyberpunk, science fiction, and film noir¹ J. M. Nasser "Postmodernism in Blade Runner" identifies genres to show a future where superior technology is used to conquer arid planets rather than to enslave people. The Replicants architect, Eldon Tyrell, embodies this period with the phrase, "More Human than Human is our Motto."

Through visual symbolism, a central topic I believe invites viewers to consider what it means to be human, particularly considering how eyes distinguish Replicants from Humans. Based on a particular visual study interwoven with Alan Turing's AI Test, this distinction supplies an in-depth investigation of artificial intelligence, human identity, and the symbolic meaning of the eye. Blade Runner's setting of a flawless upper realm and a desolate below world highlights the film's examination of the gap between technological advancement and authentic human experience.

At the upper strata of Tyrell, the first thing we see is the symbolic owl introduces a nuanced layer, questioning the authenticity of wisdom in a world where even the owl is a replicant, challenging perceptions of artificial and genuine vision. We meet Rachel, a flawless woman who believes herself to be human, with her belief rooted in the memory bank, a part fundamental to the human experience. Photographs and other visual cues reinforce these carefully constructed memories, creating a visceral trust in their veracity. But when Deckard, the messenger of truth, reveals that her memories are artificial. The pure façade of her humanity collapses in this moment of revelation, represented painfully by a single teardrop dripping from her eye.

A summary of Blade Runner is instrumental to my writing as it sheds light on the intricate interplay between human and non-human entities, unravelling the blurred boundaries that define them. The narrative skilfully navigates the complex terrain of determining superiority, prompting a profound inquiry into the essence of humanity itself. Central to this exploration is the emotional value ascribed to objects, offering a deep dive into the core of the human experience. Blade Runner's thematic resonance with the digitalization era and the concept of "vibrant matter" adds a layer of complexity, underscoring the importance of acknowledging the agency of non-human species. The film's exploration of the tension between reality and artifice becomes a vital component in shaping the narrative core of my writing. Blade Runner serves as a foundational reference for my exploration, providing valuable insights into the evolving dynamics between humanity, digitalization, and the emotional resonance inherent in artistry.

¹ J. M. Nasser "Postmodernism in Blade Runner"

In conclusion, this research delves into the profound implications of an expanded cognitive vista shaped by immersion in simulacra and vibrant matter. It exposes a disconcerting symbiosis where humanity, enmeshed within the intricate fabric of simulated reality and the vital materiality of the world, assumes a quasi-automaton role, succumbing to systemic influences.

The contradiction between reality and modern concepts reveals itself in postmodern architecture through the playful mingling of historical styles and cultural references. This architectural simulation blurs the distinction between true and duplicated experiences, forming identities as fragmented amalgamations. This manufactured world incorporates vibrant matter, emphasizing the vibrancy of materials.

This dissonance between reality and modern conceptions propels successive generations into becoming susceptible adherents of an identity tainted by the pervasive sway of simulacra. As perceptible declines in intrinsic motivation and the absence of evidence of effort intensify, the systemic tendency to perceive individuals as mere automatons becomes more pronounced.¹

As intrinsic motivation fades, the systemic notion of people as automatons pervades space design. Postmodern surroundings,

¹ Bogost, I. (2012), " Alien Phenomenology, or What It's Like to Be a Thing", Univ Of Minnesota Press p.31-32

Conclusion



In this generated visual representation, DALL-E uses the provided academic conclusion as a prompt, creating an image that metaphorically encapsulates the essence of the described concepts in a different types of screen.

which are dense with simulations, reflect the larger societal shift towards a simulated existence. Detachment from actual human interaction grows in a screen-dominated world, echoing the issues mentioned in the statement. The built environment, which is overloaded with simulations, obstructs meaningful connections while containing the complexities of our simulation.

Hence, this academic inquiry serves as an exposé on burgeoning sociocultural shifts, signalling a looming threat to the integrity of identity within the evolving fabric of contemporary society. The research contends that amidst the complexities of our world structure, where craft is romanticized as a remedy, the influence of simulated reality perpetually challenges our perceptions of authenticity.²

Idealistic framings prove inadequate in locales dominated by hyperreality, pushing individuals closer to robotization within daily life.

Emotional connections emerge as conduits to authentic reality. Drawing parallels with the thematic nuances of Blade Runner, the essay concludes on a romantic note; asserting that in times of despair, craft provides the foundation for these emotional connections, offering a refuge and anchoring our values within the sphere we inhabit.

² Crewe, L. (2017), "The Geographies of Fashion: Consumption, Space, and Value", Bloomsbury Publishing, p.84-89

This first part serves as a fundamental examination of Coal Drops Yard, elucidating its historical inception as a crucial structure designed during the Industrial Revolution. Transitioning from this historical overview, the subsequent chapter delves into Coal Drops Yard as a thematic genesis for the Arts and Crafts Movement. Within the overarching theme of craftivism, this chapter culminates in a poignant interrogation of the structure's stance against consumerism.

The second chapter embarks on a transformative odyssey from the roots of artisan traditions to the expansive terrain of post-modernism. Unpacking the post-industrial evolution of thought, the narrative meticulously scrutinizes how post-modernist ideology has shaped urban configurations and design principles. Within this contextual framework, the chapter critically assesses the adaptive metamorphosis of artisanry, homing in on the vital role of simulacrum. This examination not only underscores the intricate interplay between traditional artisanal practices and emerging postmodern aesthetics but also elucidates the pivotal shift in value dynamics within the realm of sociology. Here, simulacra and the broader post-modernist ethos take centre stage, driving a nuanced revaluations and reconfiguration of values.

The last chapter, which concludes the intellectual journey, delves into Jane Bennett's philosophical vastness, as described in "Vibrant Matter." This chapter goes beyond the physical limitations of handicraft into the metaphysical sphere where materials—animate and inanimate—establish their agency in the creative process. The chapter offers a reconfiguration of our ecological ethos and a significant revaluation of humanity's connection with the environment, speculating on the ecological consequences of acknowledging and embracing material agency.

This chapter not only proposes a reimagining of our ecological ethos, but also conducts a thorough revaluation of humanity's relationship with the environment. It makes conjectures on the significant ecological ramifications of appreciating and valuing the agency that exists inside materials. The acknowledgement of material agency and its ecological ramifications, as well as the film's examination of the complex relationships between people and the artificial things they create, are themes that this exploration resonates with in the context of Blade Runner. A poignant meditation on the transforming power of recognising materials' agency on ecological narratives and the delicate balance between environmental consequences and human creativity can be found in both contexts.

Furthermore, investigating how artisanry might actively contribute to biodiversity conservation efforts is an exciting study path, examining the possibility of making things to serve as catalysts for increased ecological awareness and support.

Exploring the symbiotic link between traditional crafts and cultural ecology provides insights into the ways in which deeply ingrained cultural heritage-based craft practices support the preservation of regional ecosystems and indigenous knowledge.

As a result, this scholarly venture has the potential to reveal the various dimensions of artisanry pertaining to both mental stability and the power of artistic ability.

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