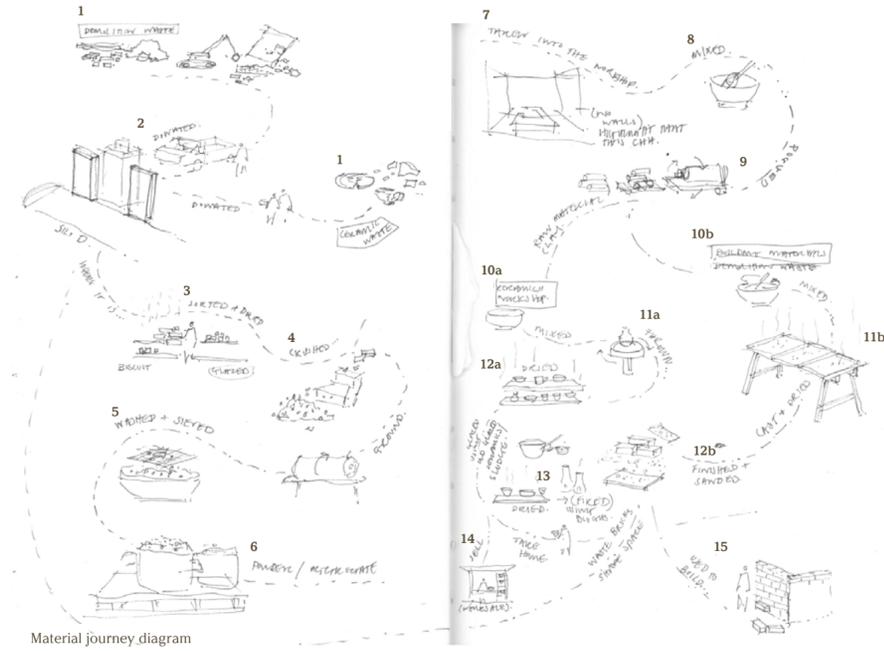


Making Do

Revitalising a local landmark of working class production as a public space for individuals to experiment with ceramic-based making facilities. A proposed platform for re-construction and re-investment in the isolated, former industry borough of Newham.

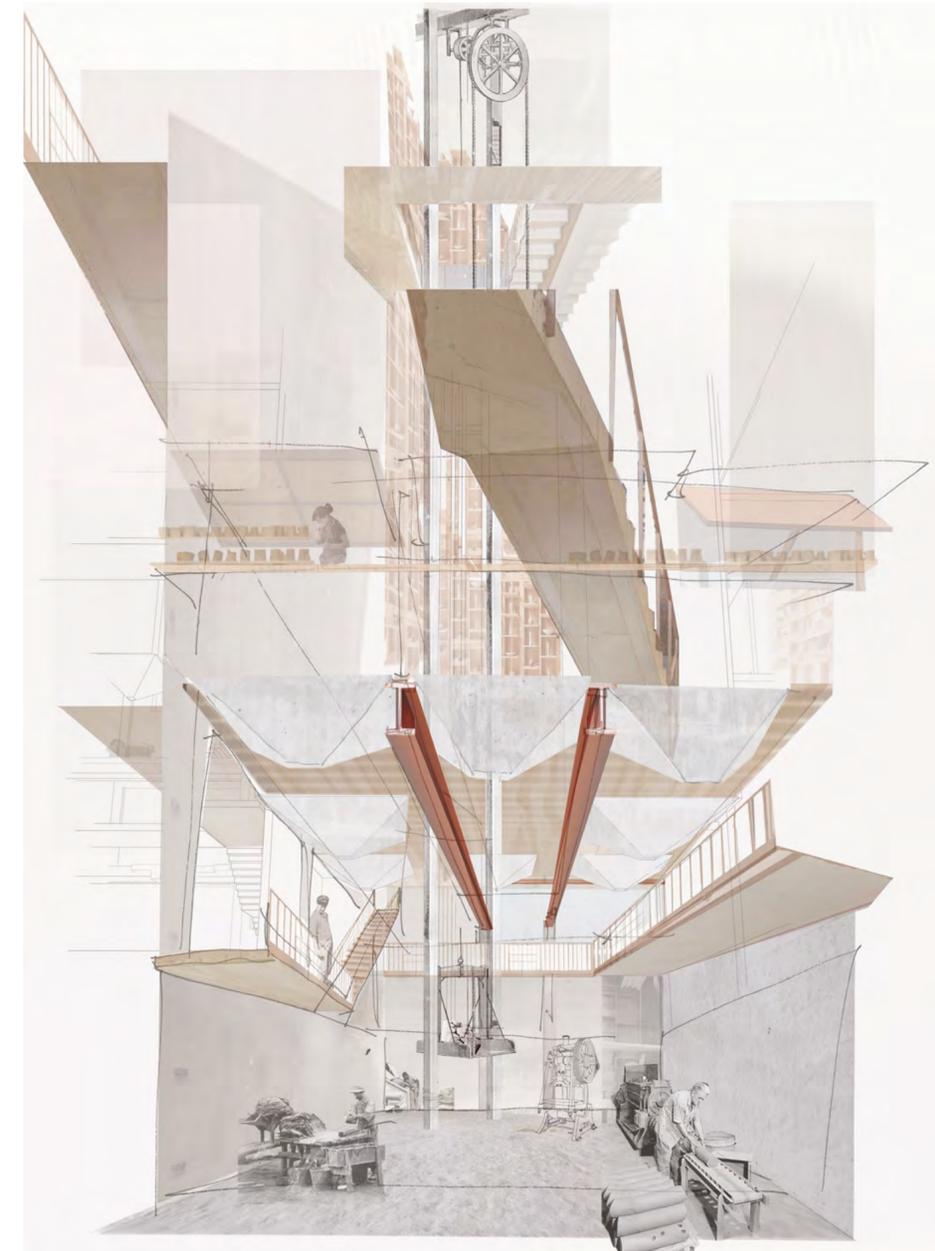
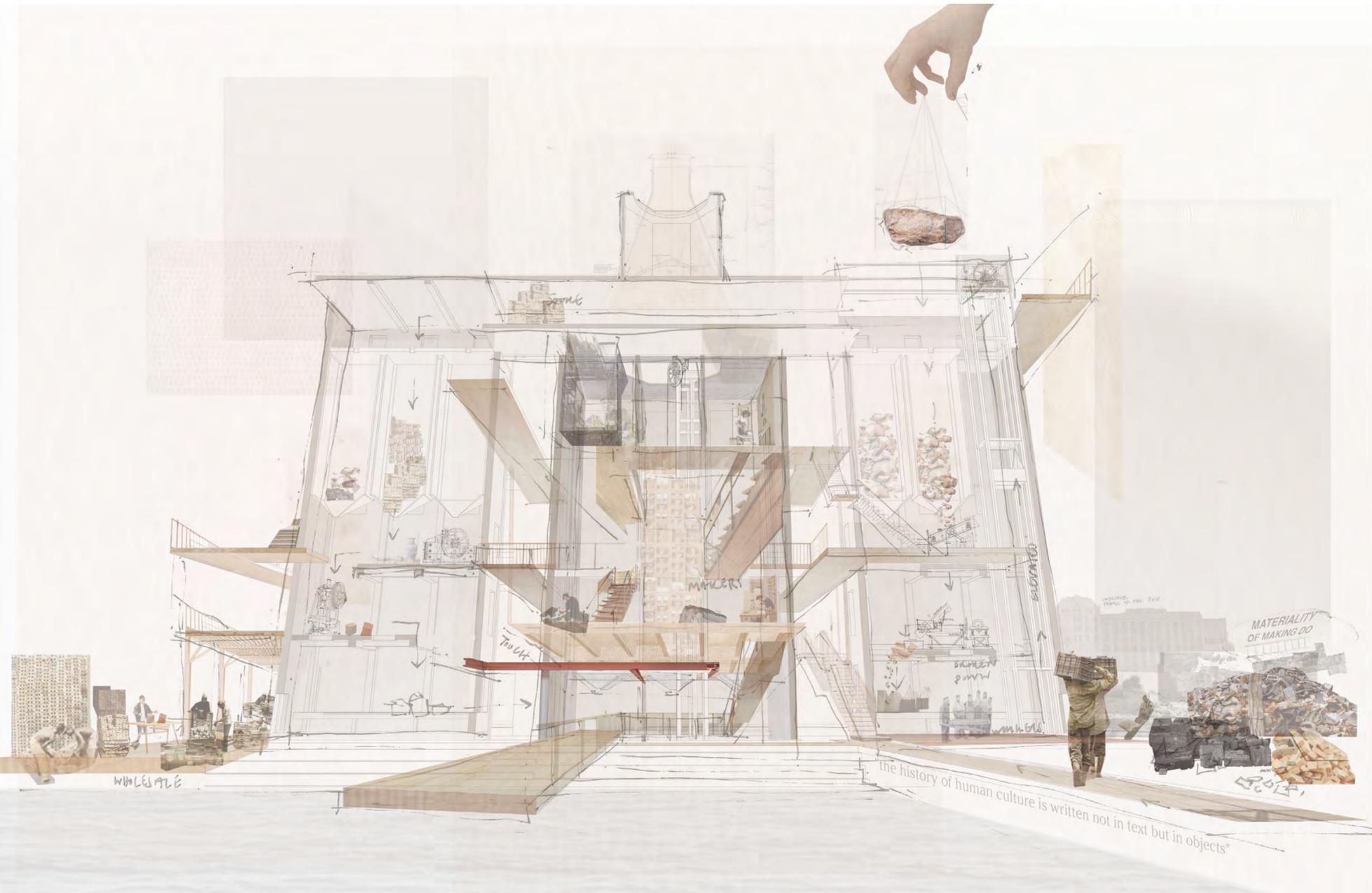
'Making do' is a nexus of experimental ceramic making facilities where materials and community can work together through hand building, exchange and activity. Replacing raw material with waste locally produced to create sustainable making and construction processes for the future. Occupying a disused grain silo, located alongside the Royal Docks, West Silvertown, this proposal will utilise the derelict, industrial fabric of the past and celebrate the hands-on spirit of the sites history. Reinvigorating the former factory as a means to deconstruct local discarded ceramic objects and surrounding building waste such as bricks, tiles and concrete to be used as new material for the workshops. The proposal focusses on the ceramic industry, not only for its communal and transformative abilities but as a means of providing more sustainable ceramic-making processes. It focusses on the loss of craft

and repair economy, and the importance of a respect and care for materials coupled with an appreciation of their inherent values which lead us to create new narratives and perspectives. Following two years of a pandemic, a fractured local community experiencing gentrification, about to become absorbed with a middle class housing development - there is not only the need for public, social space but for involvement of individuals in the construction of their spaces. Using rubble from the area to construct and shape the future of the area. The workshops and surrounding market spaces act as a way of developing local economies, forming a creative ecology where community artists and creatives can become economic engines their neighbourhoods and a space that has been devalued. The deconstruction of waste in the reconstruction of community.



Material journey diagram

The deconstruction of waste in the reconstruction of community

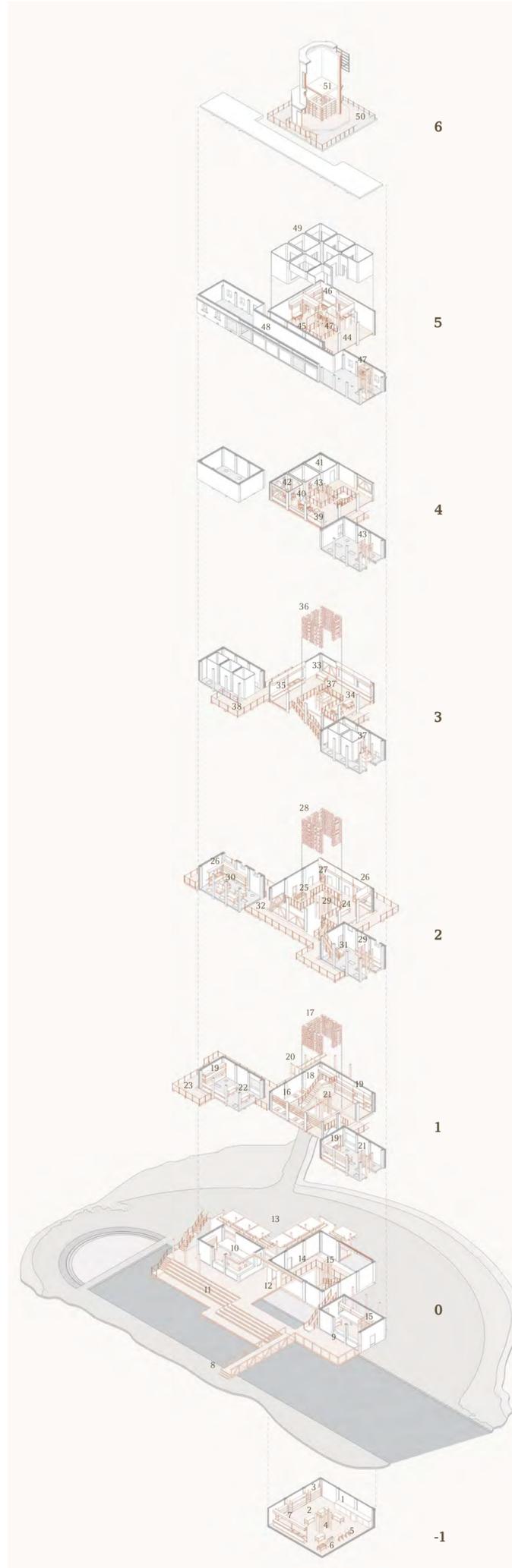
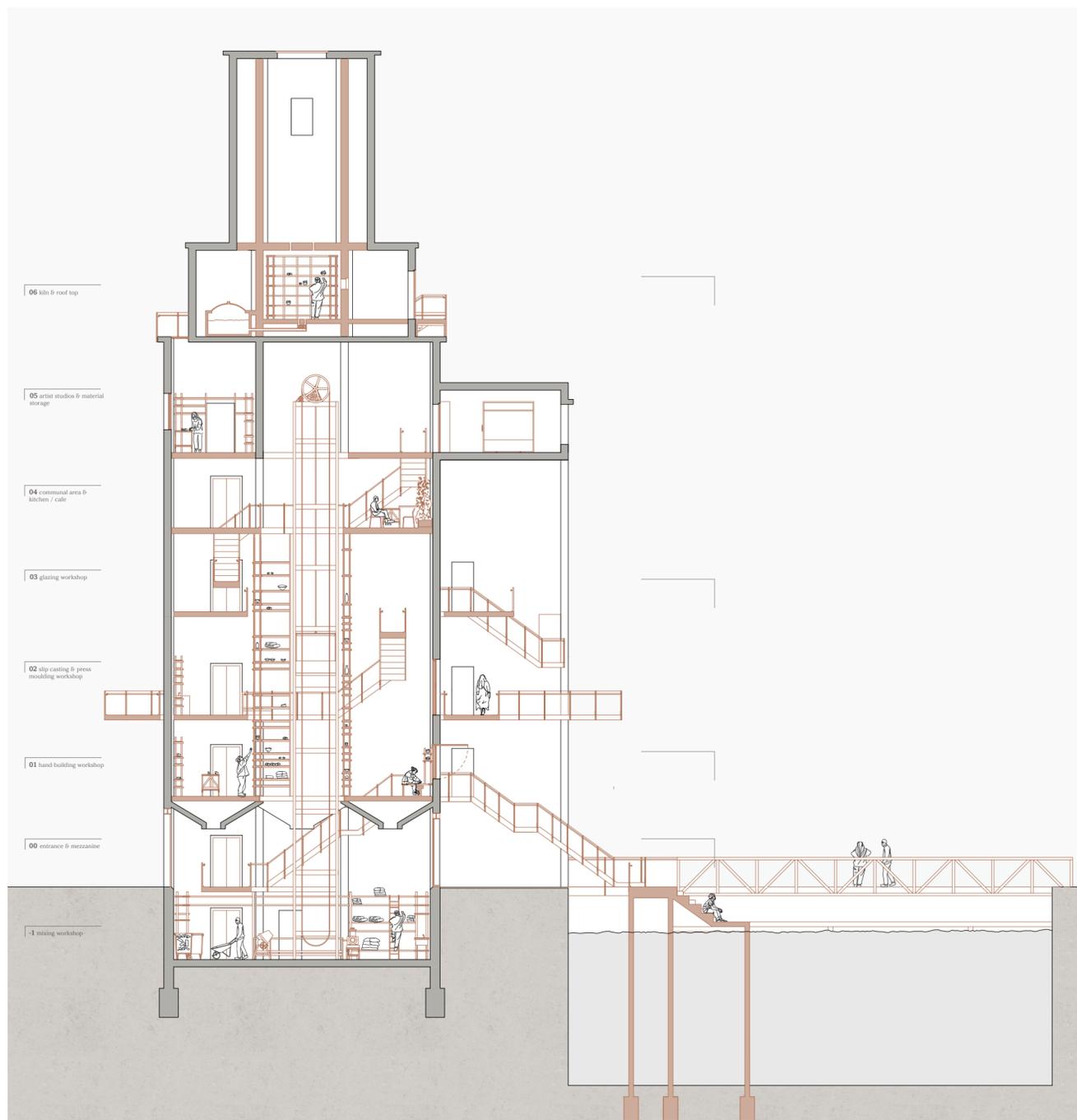
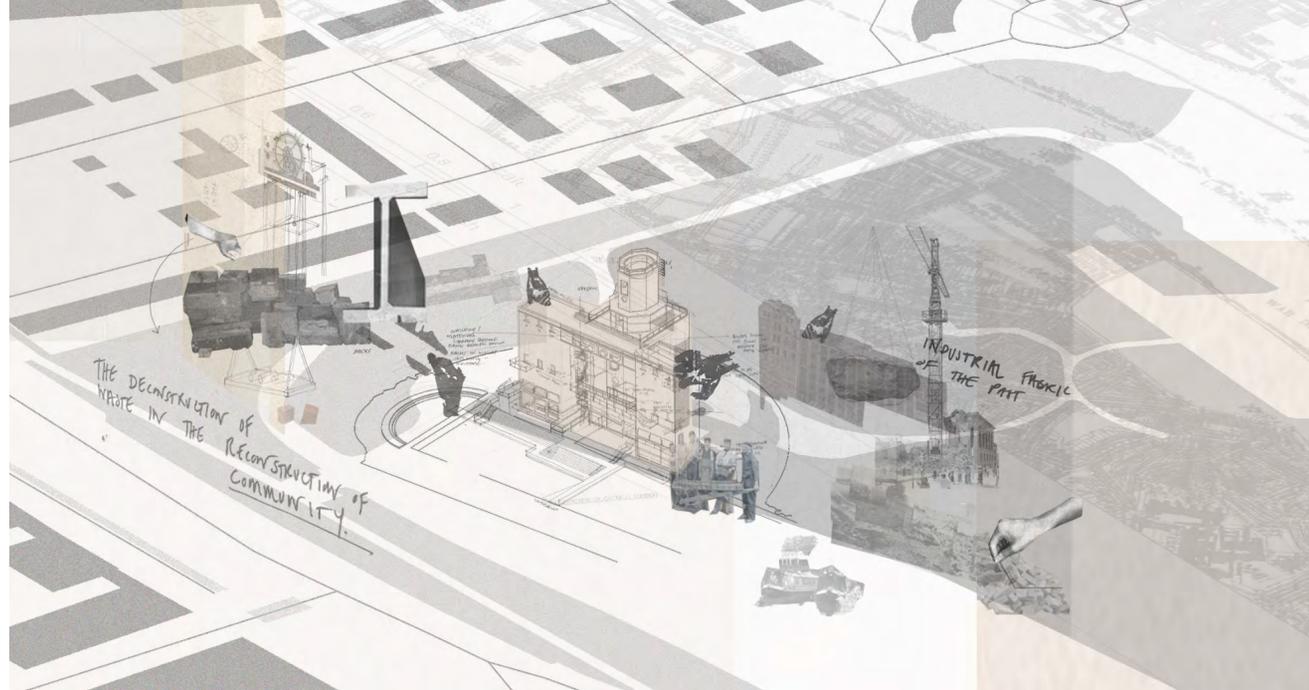


Hands-on spirit of the past

The arrangement of activity pays homage to the former grain silos history, its functionality and the journey of grain as it was elevated through the building and processed through a series of stages and floors before being loaded onto vehicles for distribution. Ceramic material is donated on the ground floor by surrounding demolition sites and the general public. The side towers are reincarnated as a set of 'processing towers' where material is donated and elevated via a material goods lift to the bridge where it is either stored or sorted, crushed, washed & sieved in the floors below. The basement operates as the 'factory floor', as the centre of the material preparation process where the clay is mixed and de-aired before being lifted to the workshops above.

This space is a dynamic, open plan workshop, drawing influence from traditional pug mills and dharavi pottery units. Located within the central tower, this space is at the centre of the scheme, going back down to the earth to mix and prepare the clay. The activity of this space is opened up to the public via a mezzanine that wraps around it on ground floor level, creating a theatrical viewing platform for visitors into the material process, alongside dramatic views of the silo bins above. The central void of this space was once a suction elevator used for collecting excess grain. This is replaced with a material goods lift that elevates the clay once it is ready to be used in the workshops.

The first floor hand-building workshop features a central timber shelving system that encircles the central void of the main head house and continues through each workshop floor for the display and drying of ceramic objects. A series of staircases surround this feature, leading up through the height of the tower and connecting the floors. A kiln is located in the top portion of the silo where the ceramics are fired before being taken back down to ground floor level where they are either sold in a market that wraps the exterior of the building or taken home.



Key

-1 Mixing & preparation of clay workshop

1. Large scale material containers
2. Work benches
3. Storage shelving
4. Material lift
5. Mixers
6. Pug mill
7. Sinks & work surface

0 Bridge entrance, material drop off & market

8. Bridge
9. Material drop off
10. Reception
11. Step seating
12. Entrance
13. Market
14. Mezzanine level
15. Material lift

1 Hand-building workshop & sieving towers

16. Potters wheels
17. Central shelving
18. Stairs to second floor
19. Sink and storage shelving
20. Communal work space
21. Material lift
22. Work benches
23. Exterior mezzanine

2 Casting workshop & crushing towers

24. Work benches
25. Slip casting table
26. Sink and storage shelving
27. Hydraulic press
28. Central shelving
29. Material lift
30. Jaw crushers
31. Ball mill
32. Exterior mezzanine

3 Glazing workshop & sorting towers

33. Work benches
34. Communal seated work spaces
35. Sink and storage shelving
36. Central shelving
37. Material lift
38. Exterior mezzanine

4 Communal space, kitchen & garden

39. Communal kitchen / cafe
40. Tables & seating
41. WCs
42. Internal garden
43. Material lift

5 Artist studios

44. WCs
45. Viewing point down into garden
46. Artists studios
47. Material lift
48. Storage / bridge
49. Existing silo walls

6 Kiln & rooftop

50. Roof-top
51. Kiln

Creative ecology: material breakdown, makers-space & market

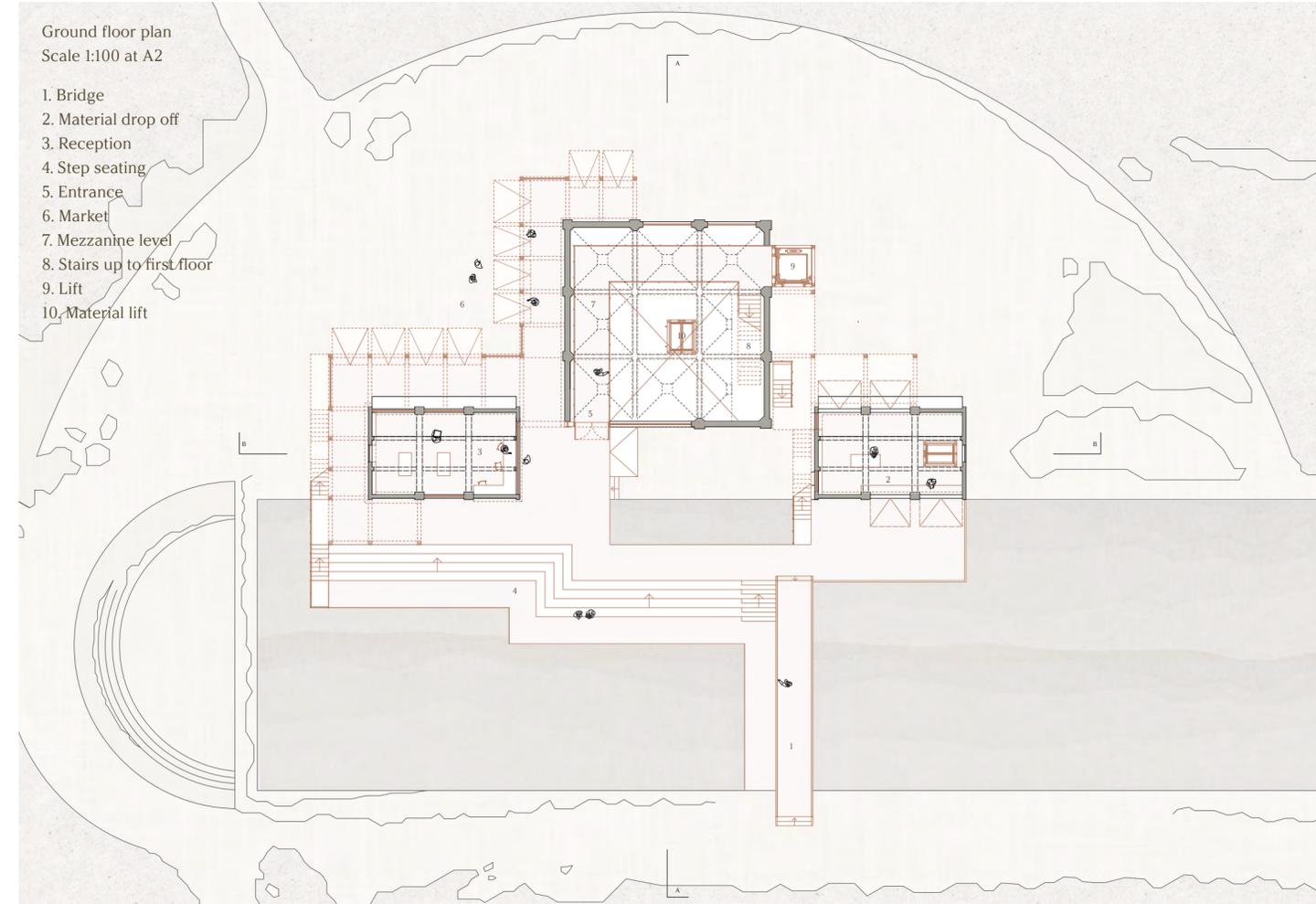


Communal space on the fourth floor looking up to the artist studios

The market wraps the outer edge of the left side tower and central head house, creating a corridor between them. This guides visitors around the scheme, displaying a variety of objects made in the workshops above, whilst filtering views into the breaking down of material in the side towers and mixing of material in the central head house. The wholesale space allows the surrounding area to function socially and promote sustainable local enterprise - an essential aspect to the reconstruction of community. The covered space enables individuals to set up a stall to sell either their own ceramics, made in the workshops, or clay made from their old ceramic objects. A series of panels fold out from the timber frame with shelving attached to provide covered areas for purposes of display and for customers browsing.

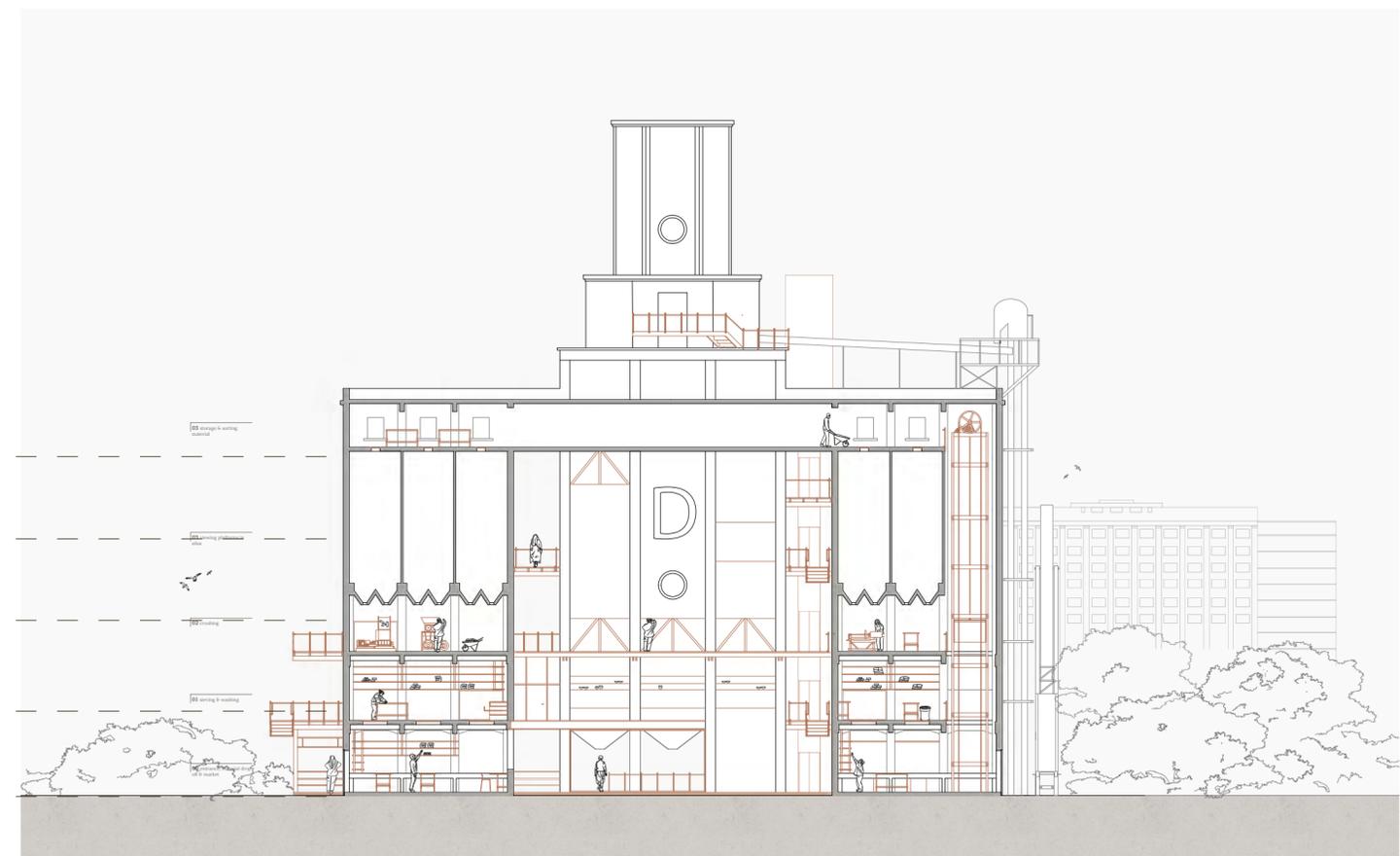
Ground floor plan
Scale 1:100 at A2

1. Bridge
2. Material drop off
3. Reception
4. Step seating
5. Entrance
6. Market
7. Mezzanine level
8. Stairs up to first floor
9. Lift
10. Material lift



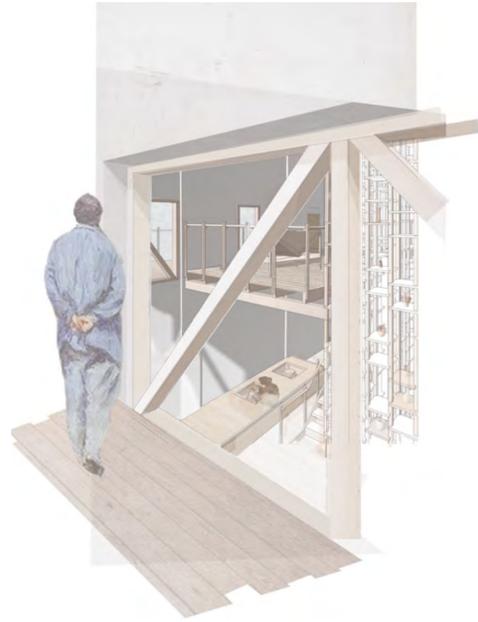
Ground floor pottery market selling ceramic objects made within the workshops

- 04 Storage & sorting of material
- 03 Viewing platform in silos
- 02 Crushing of material
- 01 Sieving & washing of material
- 00 Entrance, material drop off & market

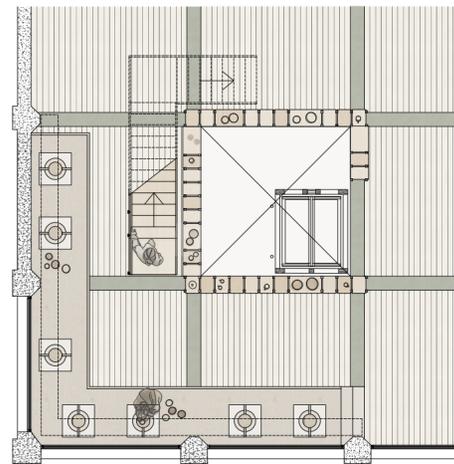


From dust - to form

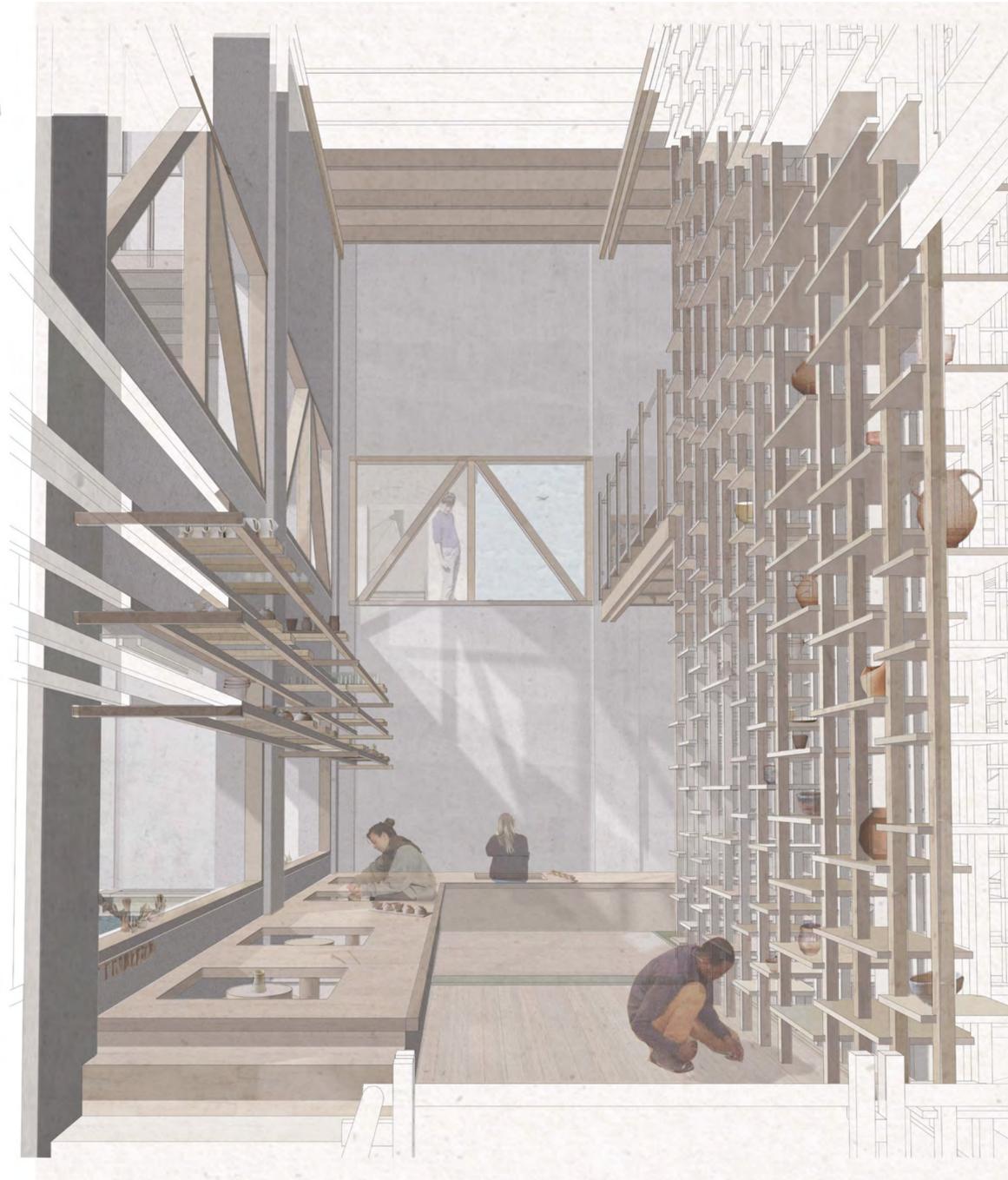
This section explores the most diverse and dynamic spaces within the scheme: the basement where clay is mixed and prepared for the workshops above; the hand-building workshop with communal kick wheels and central timber shelving display unit, and the pottery market that wraps the exterior on the ground floor. It aims to capture the material's journey from its raw state, its shaping through human interaction in the workshops, to its final place within the community-led market.



View from second floor walkway into first floor workshop



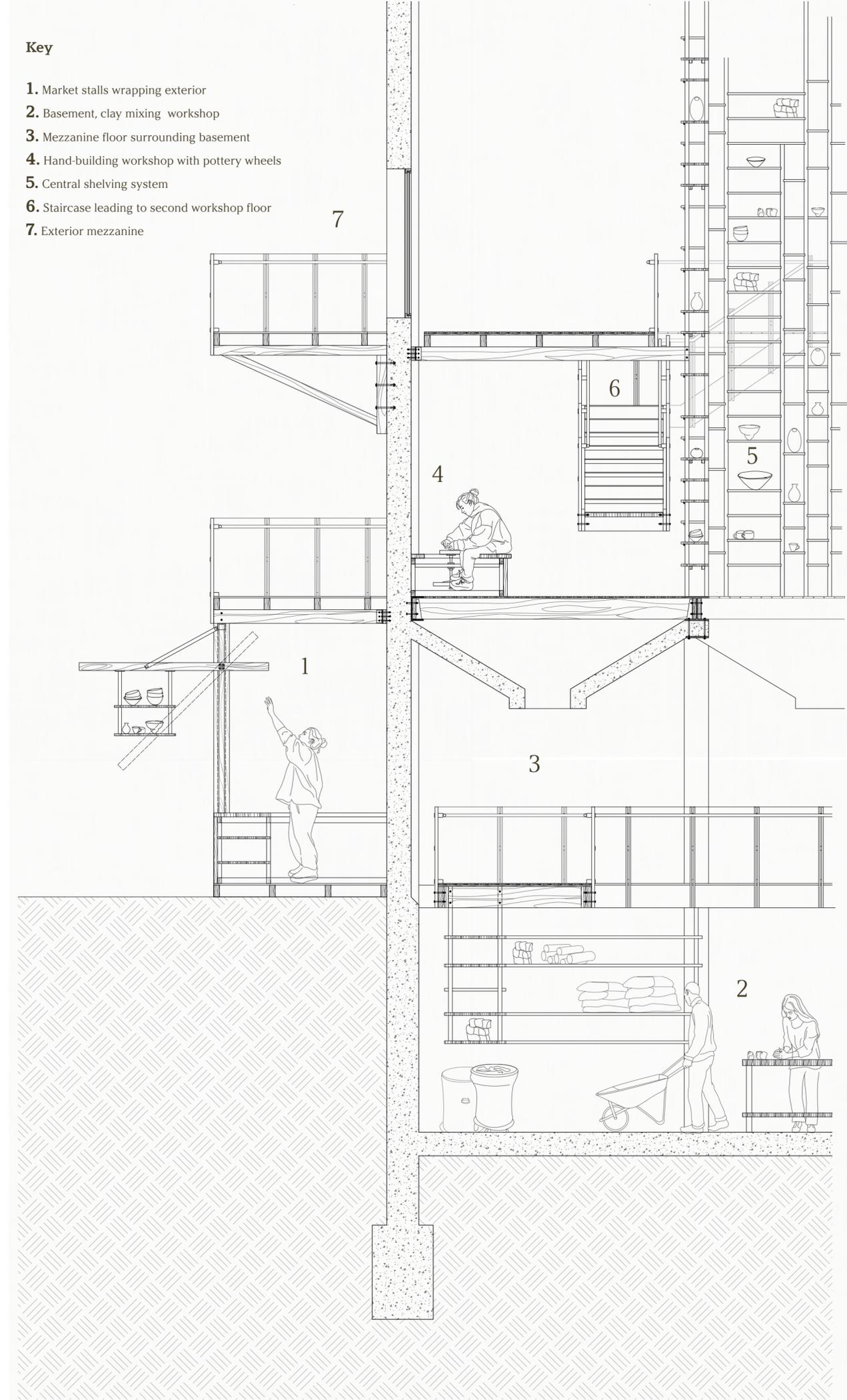
Workshop 01 plan
Scale 1:25 at A2



First floor hand building workshop interior. Communal, window facing potters wheels, large scale interchangeable timber shelving system, exposed concrete walls and reclaimed timber flooring.

Key

1. Market stalls wrapping exterior
2. Basement, clay mixing workshop
3. Mezzanine floor surrounding basement
4. Hand-building workshop with pottery wheels
5. Central shelving system
6. Staircase leading to second workshop floor
7. Exterior mezzanine

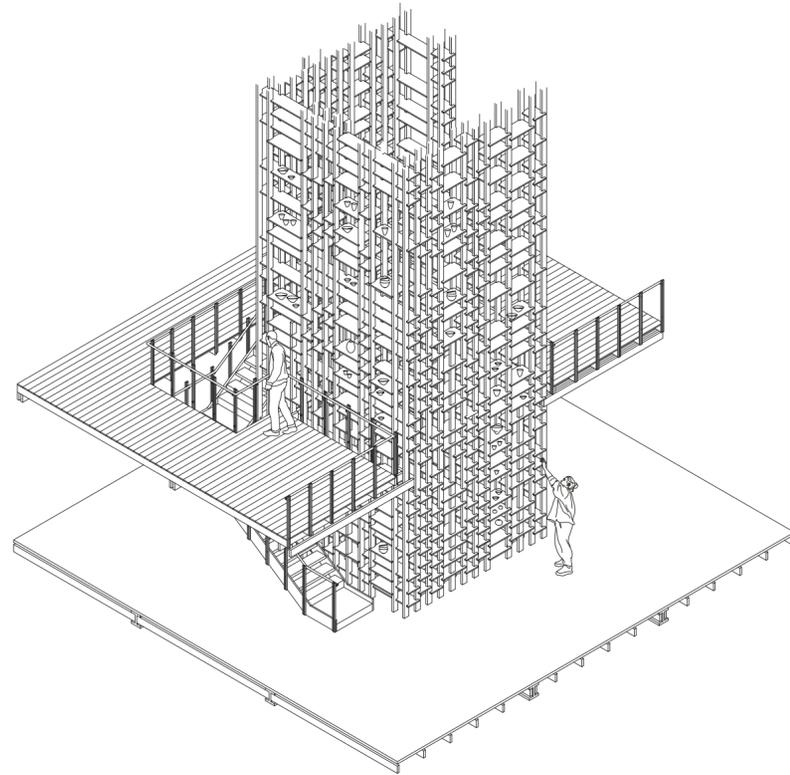


Model Making & Material testing

1:50 sectional model focussing on the large-scale shelving system surrounding the central void within the main tower, displaying and drying ceramic objects made within the workshops and becoming a ghost of the former silo walls. It links the workshop floors together alongside a wrapping, timber staircase that dissolves and extends around this central feature as individuals ascend through each floor.

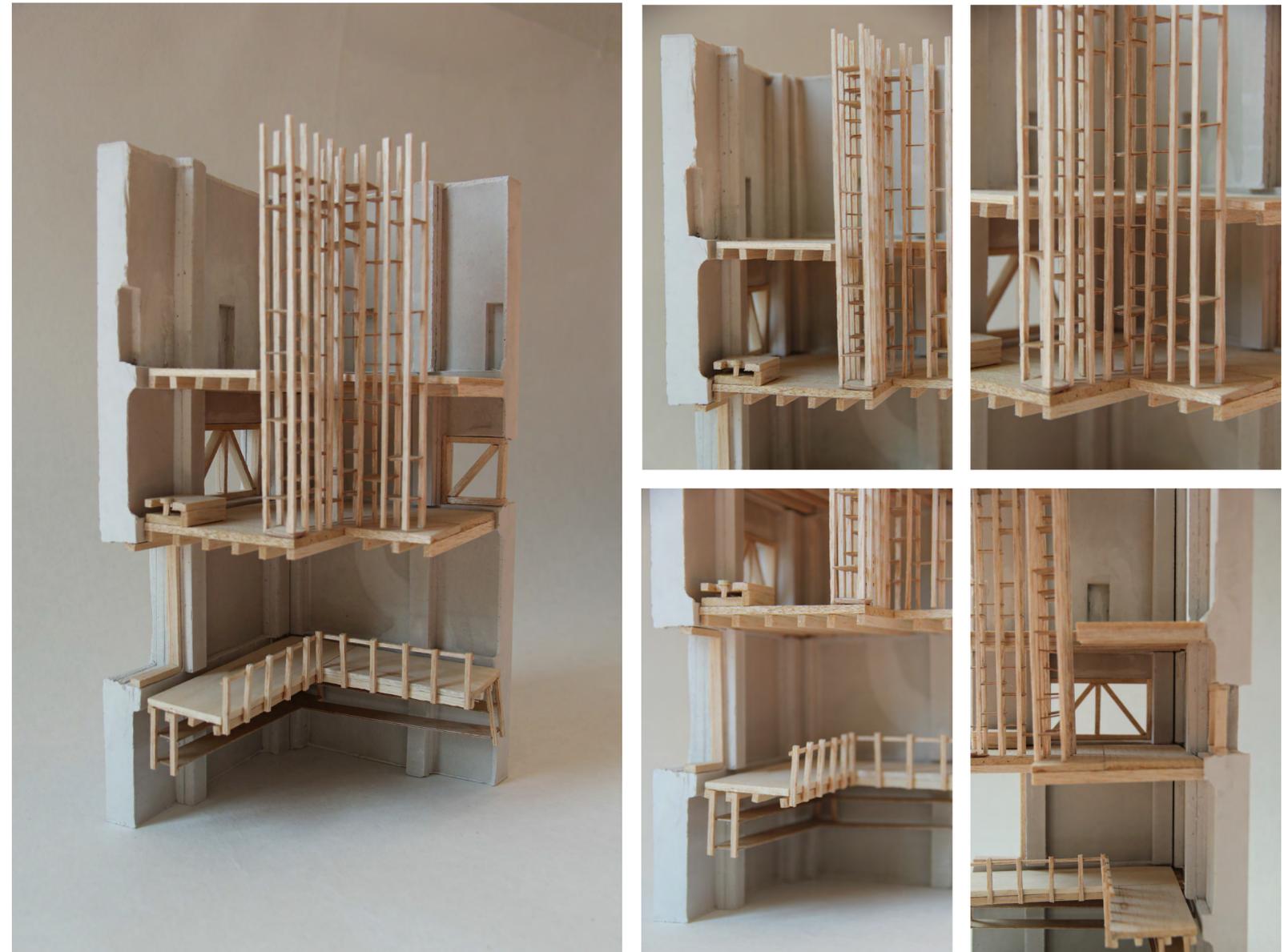
Part of my scheme focusses on the re-use of demolition waste in the process of making new construction materials - a process which creates a circular material life for a building, allowing fabric to be crushed and re-used indefinitely. This re-use of existing materials presents new possibilities for sustainable the construction and reconstruction of the city. To demonstrate this, I carried out a material experiment by crushing up an old brick from my garden and a broken ceramic mug to make a sample block. This material was considered in my material palette as I envisioned it to be used in the construction of parts of the scheme - allowing individuals to shape the space with bricks made within the workshops.

The final material composition portrays an informal, honest selection of materials that reflect values of circular economy through the use of



Shelving & upper mezzanine isometric

1:50 sectional model: timber central shelving system



Material experiment: making bricks with brick

