



SOW[E] & REUSE

Could the wilding of
architecture assist
adaptive reuse strategies,
to shape an ecological
future of design?

December 2023
Phoebe Morris IND320

FIGURE 1 / AMOS CHAPPLE / NA/



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CONFIRMATION STATEMENT
CRITICAL POSITION
FOREWORD



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ARCHITECTURE AS A BARRIER
WE'VE MOVED INSIDE
DID OUR DISCONNECTION BEG
THE CAVES
NATURE CAN THRIVE WITHOUT
WAITING FOR THE GREEN LIGHT
REVIVED INFATUATION



02

SOW[E] & REUSE
ADAPTIVE REUSE
WILD ABOUT WILDLIFE



04

Confirmation statement

This report is submitted in partial fulfilment of the requirements of the award of BA (Hons) Interior Design. I confirm that, except where other sources are acknowledged, this project is my own unaided work, and that the length is 4,489 words.

As part of research, a survey was taken from Cornwall Wildlife Trust employees to gain insight into the perceptions of their current space. This can be found in appendix B, alongside a follow up interview in appendix A.

Ph Morris

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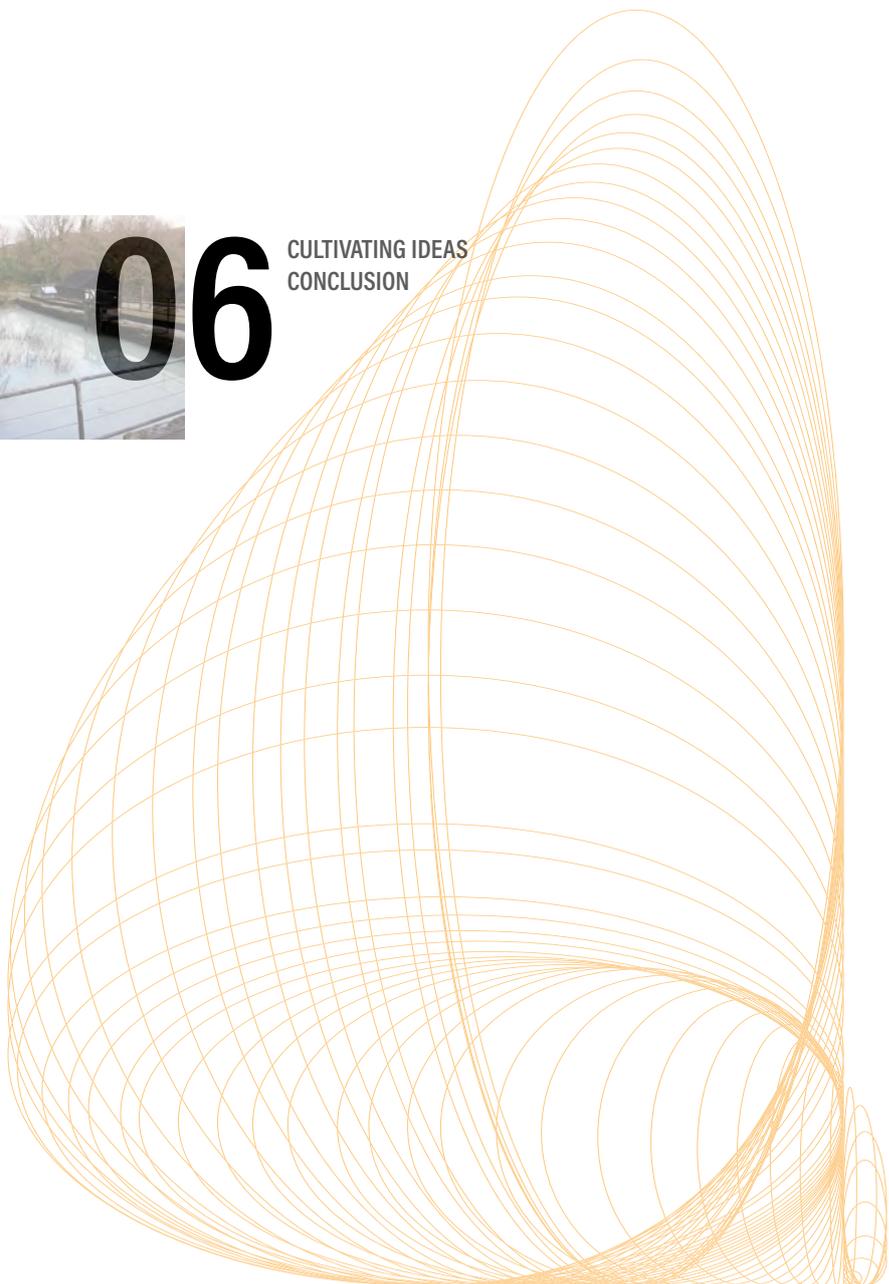
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BOTANICAL DRAWING/ NA/ 2023



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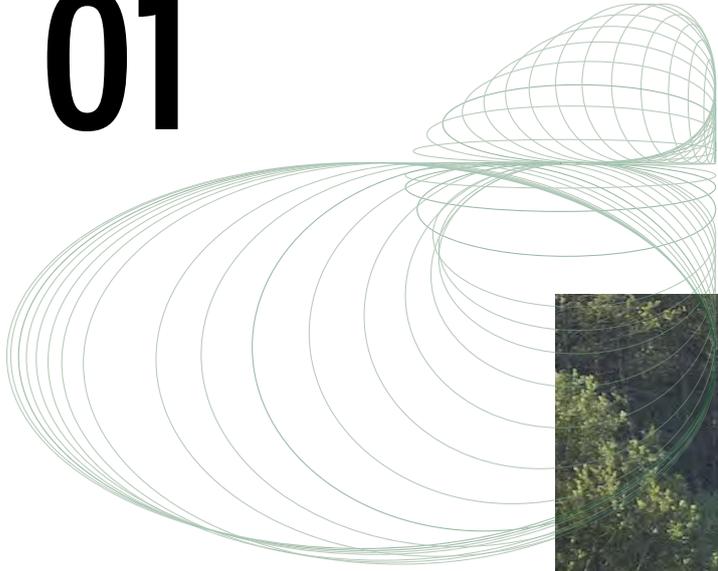


FIGURE 2/ KNEPP ESATE/2023

Foreword

Rewilding is the large-scale restoration of ecosystems to the point where nature becomes self-sufficient. Rewilding offers hope and the opportunity to give nature (and us) a chance to thrive, saving wildlife, tackling climate breakdown, and benefiting communities. It's about 'moving from nature protection to recovery and restoration' (Rewilding Britain 2023).



BOTANICAL DRAWING/ NA/ 2023

Critical position

The future depends on us, as designers, to enrich the world with sustainable, functional, beautiful, and long-lasting design. Throughout my short time on this planet, I have encountered the disruption we have caused the natural world and the sad state that we have abandoned it in; from the tiniest of creatures, to the effect we are having on our own species. We must acknowledge this crisis and ultimately, it is our job as designers to create a solution.

For me, design is an outlet to express what our values and, as designers, we hold the power to make impactful changes to the daily lives of those we design for.



02 SOW[E] & REUSE

In 2020, Sir David Attenborough called on us to 'rewild the world'

(Our Planet, Sir David Attenborough, 2020)



FIGURE 3/ SIR DAVID ATENBOROUGH/ MARK HARRISON/ 2023

S **Social- ecological**
Intrinsic link between human and nature.

O **Organic**
Natural materials that can be reused/ recycled or composted.

W **Wilding techniques**
Recovery and restoration of the environment.

[E] **Ecological Design**
Designing with the environment in mind.

& REUSE **Adaptive Reuse**
Reusing an existing building.

SOW[E] & reuse encompasses five ideologies that will benefit the future of architecture.

The aim of this project is to replicate wilding techniques alongside adaptive reuse strategies to formulate a sustainable future of architecture. SOW[E] & reuse combines socio-ecological systems with wilding techniques and ecological design to reuse host buildings, using organic materials. The project will create an experience office for The Cornwall Wildlife Trust, bringing together wildlife, employees, volunteers, and the local community.

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BOTANICAL DRAWING/ NA/ 2023



FIGURE 4/ SALLY STONE/ NA/ 2023

Architectural adaptive reuse, a strategy introduced by Sally Stone, is an approach that minimises waste by reusing vacant buildings rather than letting them fall to disuse or tearing them down; consequently, promoting architectural sustainability and reducing ecological impact whilst retaining their architectural integrity.

Wild about wildlife

Rewilding stems from conservation efforts in the United States in the 1900s (Cornwall Wildlife Trust, 2023). The term 'wilding' was adopted in Isabella Tree's book 'Wilding', to represent the story of Knepp; a rewilding project that took a once working farm and transformed 3,500 acres of land into an astonishing reserve, abundant with nature and wildlife. The project originated when a decision was made in 2000 to sell the farm machinery and livestock. This decision ultimately paid back a debt to nature. Though a successful example of how a rewilding movement can reverse environment destruction, the project had its issues. The hardest being gaining the government support, taking nearly 10 years before receiving a Higher Level of Stewardship funding (Tree, 2018) (Knepp, 2022). This reflects the legislative struggle to form any form of environmental change to mitigate climate and ecological disaster. Rewilding techniques are popular all over the globe. Recently, The Cornwall Wildlife Trust set out to rewild Helman Tor nature reserve, just under 300 hectares of land in an effort to 'replicate those more natural processes that we have lost'. The reserve overlooks mid-Cornwall, with glimpses of the 'Cornish Alps', a contrast between the rich nature reserve and a past that once gutted the landscape. (Cornwall Wildlife Trust Podcast, 2023)

BOTANICAL DRAWING/ NA/ 2023

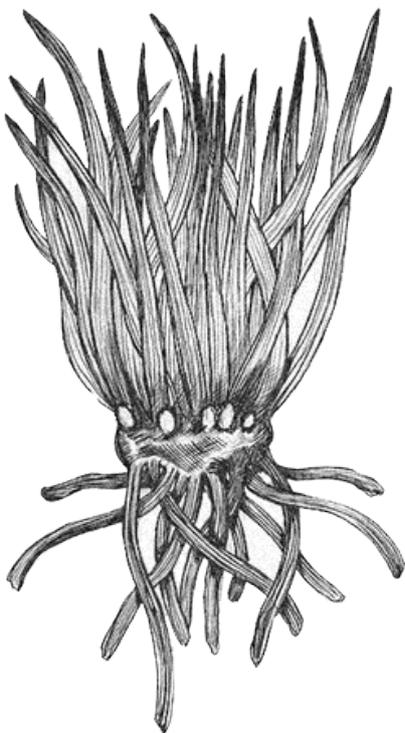


FIGURE 5/ JEROEN HELMER/ REWILD

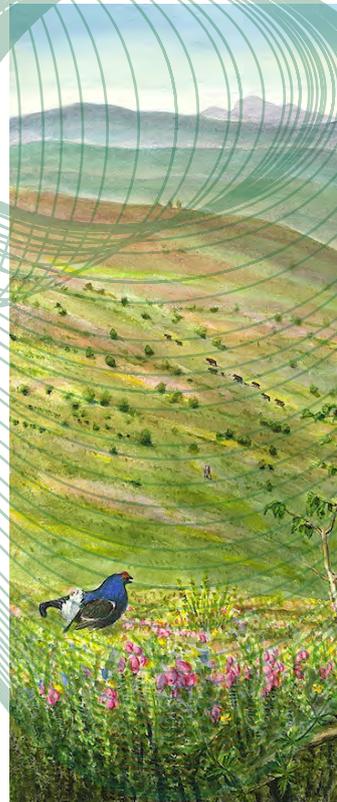


FIGURE 6/ JEROEN HELMER/ REWILD

'PRESENT DAY: NATURE IN DISTRESS'



ING BRITAIN/2023

'INTO THE FUTURE: NATURE STARTS TO HEAL'



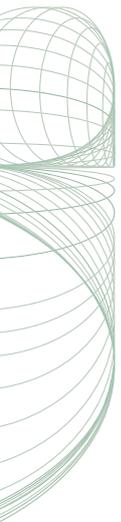
ING BRITAIN/ 2023



03 Architecture as a barrier between humans and nature

We've moved inside.

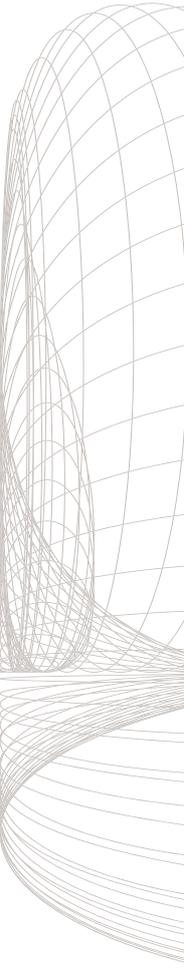
Whilst there are examples of naturalist living globally, as an industry, contemporary architecture has taken the escapism of nature to the extreme. So severely that there is now little need for us to venture outside. In fact, we have created such a barrier between us and our natural world that we spend around 90% of our life indoors (Macomber, 2020). The indoor movement has forced us to centre our life around the comfort of our homes (VELUX, 2023). As a society we live, eat, and breathe indoors, spending as little as 1-5% of our life outdoors (Jones, 2020). Bringing plants, creatures, and all our favourite aspects of nature inside; decorating interiors with calming, natural colours and adding artificial lights to emulate the sun. We have even gone as far as to introduce little picture pockets of light that give us a perspective of being outside, which we subsequently filter with blinds or curtains. We have regenerated our safe spaces to be inside and neglected our instinct to be outdoors. But when did this disconnect begin? When did we decide as humanity that we no longer need nature to survive?



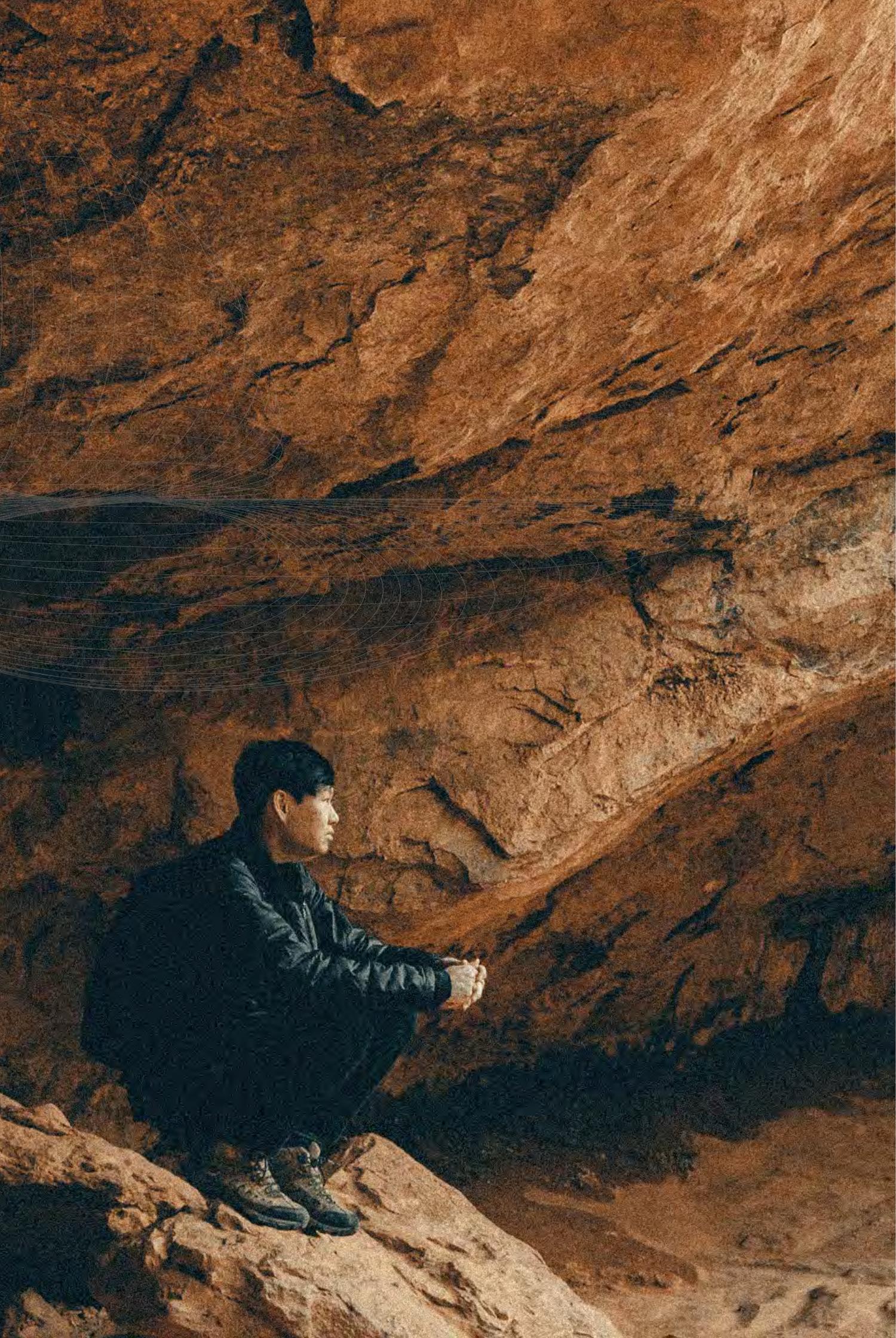
BOTANICAL DRAWING/ NA/ 2023

Did our disconnection with nature begin in the caves?

The beginnings of architecture date back to the Neolithic period around 10,000 B.C. (BWG, NA). Though these are the first signs of recorded, fixed settlements, we must understand what architecture encompasses in its simplest form, in order to recognise where the barrier between humans and nature began.



BOTANICAL DRAWING/ NA / 2023





As we look back through the history of architecture and the start of intentional human dwellings, man has always sought shelter. The origin of architecture is quite simply to construct refuge from the outdoors and its perils, ultimately creating a barrier between nature and humans (BWG, NA). This implies that our need for architecture dates back long before the suggested 10,000 B.C. In fact, our prehistoric ancestors show remanence of escaping the elements in the earliest sign of 'buildings' – caves. Hunter-gatherers would have been some of the first to take temporary shelter amongst these natural forms, with intent to find protection from the adverse weather conditions and predators. Troglodyte living, in some cases, can be found influential to architectural practise today; regions such as Northern China and Turkey still choose this way of living (Farra, 2020) (Brodka, 2023).



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Neolithic architecture

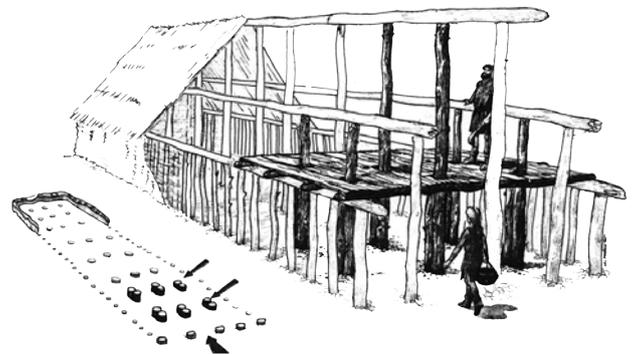


FIGURE 10/ ANICK COUDART/

'Why did nature end, granny?'

Granny sighed.

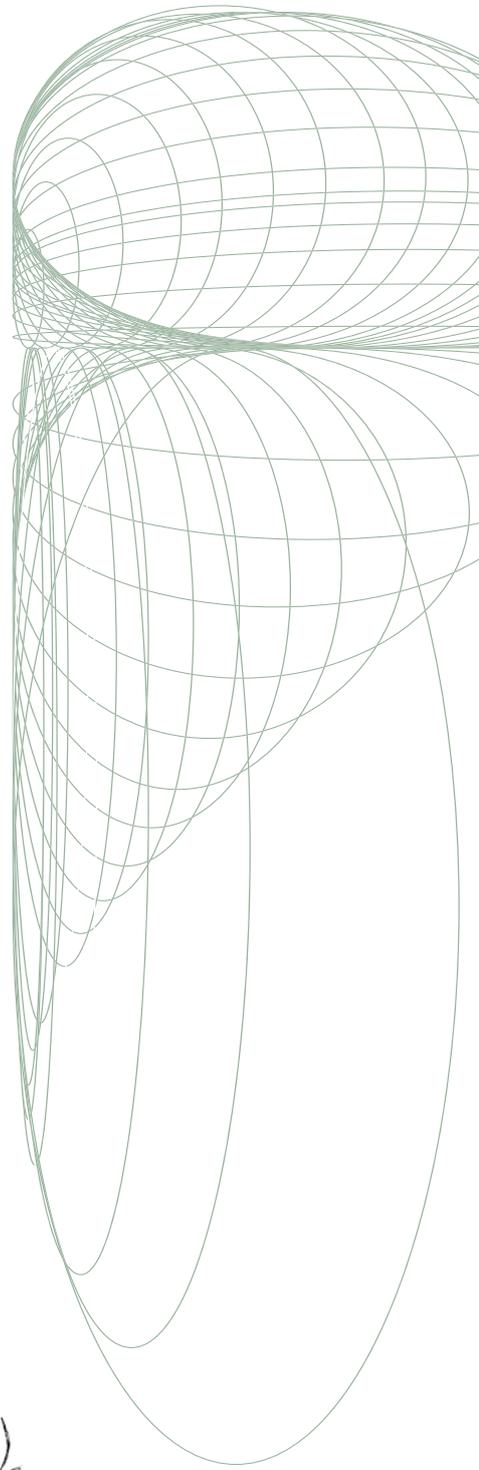
'We didn't love it enough,' she said. 'And we forgot that it could give us peace.'

(Jones, 2020)

Nature can thrive without us, but us not without her

We like to call mother earth our 'home,' though we do not treat her with the care we do our manufactured homes. We lack empathy for our earth. This has been emphasised through the 'biological annihilation' and severe global catastrophes caused by the climate crisis, disregarded by so many as a 'natural' process (Ehrlich, 2017) (Alliance, 2021). Ironically, those who treat the earth with the care she deserves are the ones who suffer the most. Our negligence to our own planet and its creatures has left us with little nature to enjoy; the beginnings of 'the extinction of experience' (Pyle, n.d.)

'Over recent decades more and more people worldwide, especially children, are interacting less and less with nature,' this has significance to the increase of those choosing to reside in urban environments resulting in most living in 'neighbourhoods of impoverished biodiversity' (Turner, 2009). The concept of human estrangement from nature, described as 'Nature-Deficit Disorder,' is a phrase that has most famously served as a cry to connect the 'endangered indicator species: the child in nature' back to the outdoors (Louv, 2005). For so many older generations, nature has been cherished; 'nature calmed me, focused me, and yet excited my senses,' yet we insist on the movement of life indoors (Louv, 2005). Our disconnection with the wild has only served us negatively thus far, so when will that change?



BOTANICAL DRAWING / NAY / 2023



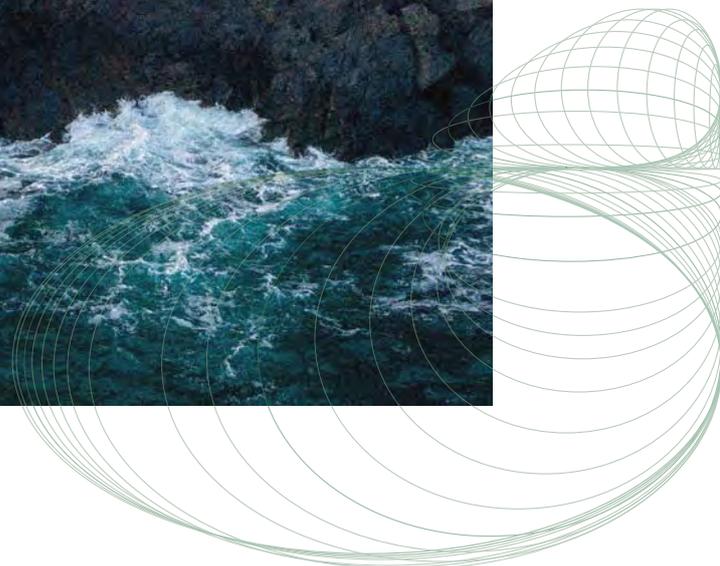
Waiting for the green light

'The din of the dusty world and the locked-in-ness of human habitations are what human nature habitually abhors'

(Xi, 1072).



FIGURE 12/ THE MINES OF BOTALLACK/ MV/ 2018



It appears mother nature had had enough of our negligence and wanted us locked up for good. For many of us, 'the world seemed to be on fire' (Jones, 2020). But, during the coronavirus outbreak in 2020, our need for the natural environment was exposed (World Health Organisation, 2020). For so long we have become accustomed to the idea that the world needs us. That all changed when we fled inside and left mother nature to her own accord. Little did we realise that nature would thrive and 'without people bumbling about, nature was finally healing' (Anthes, 2022). Many countries experienced a fall in CO₂ and NO₂ by as much as 40%, and with an estimated 83% decrease in car traffic in the UK, the usual 100,000 hedgehogs, 30,000 deer, 50,000 badgers and 100,000 foxes were safe when it came to roadside casualties (Watts, 2020). As for humans on the other hand, it was a different story. The feeling of being trapped inside made its mark globally and 2020 unearthed 'an increased need for the proximity to green spaces', our desire for nature was at an all-time high. Reluctantly, we had finally realised that nature serves both our mental and physical health. All that time hidden behind the comfort of our homes, we now longed for the green light to go outside. In May 2020, 36% of people responded to a survey by Natural England said they were spending more time outside during the pandemic than before. This figure rose to 46% in July 2020 (Office for National Statistics, 2021).



BOTANICAL DRAWING/ NA/ 2023

'This is a story for redemption and recovery.'

(A ruined past, a future rebuilt, 2023)

But was our revived infatuation with nature a little too late?

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Both mentally and physically it feels as though the world around us is crumbling. Our news has become a threshold for an abundance of negativity that is formed by the harsh truths and massacre of the natural world. Fire after fire, flood after flood, mass destruction burning our consciousness. Climate protests have made it clear the onus has fallen on younger generations. In reality, every sector has the responsibility to make change happen.

'We see ourselves as part of the natural world' but it is important to remind ourselves that 'we are no more important than the wind, the sky, the plants that grow, water that flows', 'we are all relatives' (Hopkins, 2020). It is important that we adapt our way of living to co-exist with natural environment.

To suggest our disconnection began in the caves would be a fair statement, considering it was the first intention of escaping nature. However, there are examples around the globe of people living symbiotically with nature, which suggests the connection has not disappeared, but is perhaps hiding beneath our complacency and arrogance.

04 Seeds of hope

Despite the damaged state of humanity, it is not unheard of for a culture to have a 'deeply symbiotic relationship with their surroundings'. The Chagga tribe, in Tanzania, plant agriculture systems that support Mount Kilimanjaro's rich biodiversity, whilst providing the locals with nutritious food. This is an example of humans nurturing and cooperating with the land they live on, rather than implementing man-made materials that exploit the landscape. They are not the only examples of this. The Kayapó in the Amazon Basin protect their land from deforestation, using fire to cultivate and regenerate the soil for their crops, in turn improving biodiversity. These cultures are alike in their consciousness as 'they see themselves as part of the environment, not separate from it, and thus have no desire to harm it'. They have learnt to reconstruct their environs into socio-ecological systems that benefit their civilisation whilst protecting the environmental surroundings (Farra, 2020) (Watson, 2019). These strategies, to use nature as a means of design, to benefit our way of living, can be replicated within architecture to repair our disconnection with nature.

'I was about nine years old when my grandfather showed me a living root bridge.'

(Watson, 2019)

The Khasi people of Meghalaya, India have formulated the art of weaving the roots of *Ficus elastica* to create bridges. This is an innovation of nature for human gain that allows the flora to healthily exist. The roots are manipulated to form a bridge structure that is the only relief to withstand the torturous monsoons. The tree is not broken down into timber to form building materials, it is kept alive and used to facilitate human need. This knowledge comes from generations of work, co-existing with nature and generating a lasting relationship. The Khasi people regard their land and wildlife, responding to natural challenges with dignity and respect. This case of botanical architecture represents the ease of co-existing alongside nature, in a way that is beneficial on both parts (Baldwin, N/A). The LO-TEK strategies exist all around the globe in indigenous communities spanning from mountains and deserts to rivers and grasslands (Watson, 2019). From this case study we can derive how the passion and respect from nature and community-based knowledge makes for an innovative response to structural complications.

Watson discusses our need to forget or unlearn our 'high-tech' and 'disruptive' way of living in order to benefit the natural world and instead look towards the life of indigenous people as 'an inspiration for designers on how to collaborate with nature.' (Watson, 2019). What if we took the notion of adaptive reuse, and included a new strategy that used the wilding of the nature to encourage the growth and reformation of a building. Implementing LO-TEK strategies as described by Julia Watson, as 'sustainable, adaptable, and resilient technologies that are borne out of necessity.'

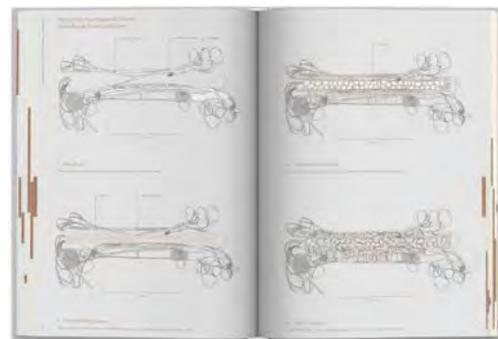


FIGURE 13/ LO-TEK, DESIGN BY RADICAL INDIGENISM/ BERKE YAZICIOGLU/ 2019





FIGURE 14/ LO-TEK, DESIGN BY RADICAL INDIGENISM/ PETE OXFORD/ 2019

Taking responsibility

Ecological Lighting Solutions

It is with this in mind that we must find a way to co-exist alongside the natural environment. And that the user of future architecture is extended to be wildlife, rather than exploit them as an afterthought. Ecological Lighting Solutions are lighting experts, specialising in bat-friendly solutions. Their mission, to allow architecture to be creative without causing harm to the environment, 'enabling people and nature to comfortably co-exist.' Their design techniques include varying the colour temperature of lighting, the output and mount height. Ecological Lighting Solutions also work with clients to reduce light spill through the use of reflectors, refractors and protectors. These are simple techniques that protect bats. Under the Wildlife and Countryside Act 1981, it is illegal to 'kill, injure, capture, or cause disturbance that affects populations of bats, obstruct access to bat roosts, or damage or destroy bat roosts.' It is understandably important work that Jenifer and the team at Ecological Lighting Solutions are conducting (Bat Conservation Trust, 2023) (Neale, 2023)

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BOTANICAL DRAWING/ NA/ 2023

LIGHTING COLOUR TEMPERATURE CHART



FIGURE 15/ LIGHTING DESIGN STUDIO/ NA/ 2023



FIGURE 16/ PIPISTRELLE BAT/ RSPB/ 2023

Ecological design is an industry that is yet to flourish. It is hard to imagine the juxtaposition between scientists and their biological understanding of the natural environment, and designers who have an understanding of the built environment. Jennifer Neale, and her team, work alongside landscape architects and ecologists to gain mutual understanding of how ecological design can exist. From a design perspective, we imagine ecological design to be a form of environmental design, and the introduction of biophilic design and biodiversity design is enough. But ecological design is about understanding the user – both wildlife and humans, together as one, to design something that does not infer one user is inferior to the other.

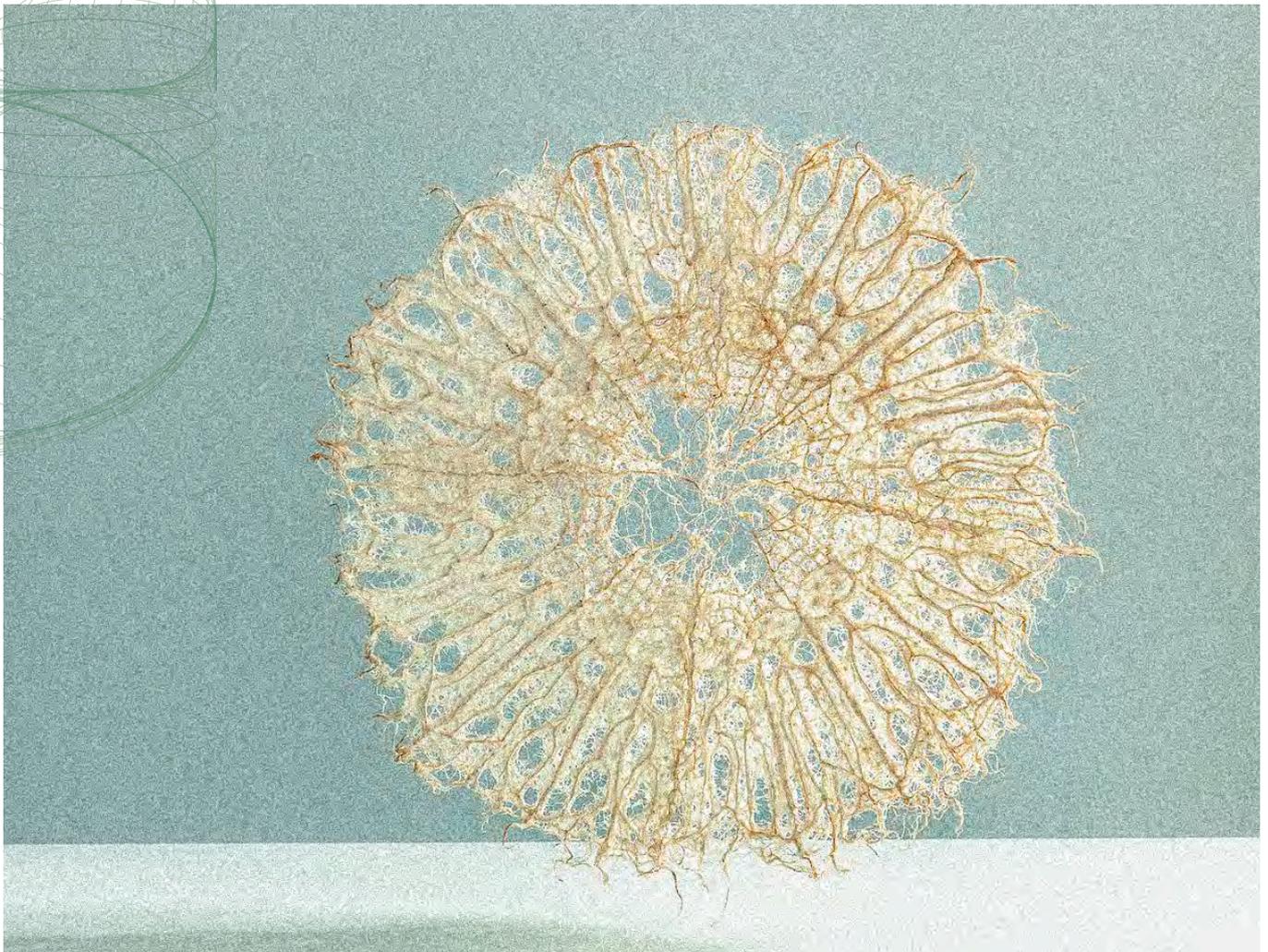


FIGURE 17/ DESIGNING WITH ROOT / HANGING ROOT/ ZENNA HOLLOWAY/ 2023

Designing with root

'Nature has been weaving textile beneath our feet for more than 500 million years' (Holloway, 2018). Zenna discovered the art of growing textiles after her passion for underwater photography forced her to discover the devastating impacts of water pollution. Her interest allowed her to stumble upon a 'tangled root system of a willow tree in her local river', where she had the realisation of growing clothes from trees. Her discovery has led her to create art forms, varying from textiles to lighting fixtures. The science behind this biophilic design is simple and transferable. It prompts the question, what else can we grow? Implementing low-carbon, organic construction solutions like this could reduce the ecological impact of building waste which is key to the future of architecture, considering the devastating effects the industry can have on our wildlife.



BOTANICAL DRAWING/ NA/ 2023



Green or greedy?

Let's talk 'green architecture'. Green roofs, biophilic design, vertical forests are all an effort to do good and make a sustainable future. But, are architects really pushing the boundaries as far as they could? Contemporary architecture is stuck in a cycle and has lost sight of its intended use. Today, modernist ideology suggests that we should be building for aesthetic, "we're attached to this notion of modernism that steel, glass, and concrete, are modern." Many take the notion by greenwashing a building, adding plants to the façade, but the structural materials remain unsustainable and industrial. "Fuck that. Those are archaic materials. Those are industrial-age materials." (Dreith, 2023) (Green, 2023). So, how far can we, as designers, push it? Sustainability has become a check box to sell a concept, an afterthought, 'check the box. I'm a sustainable architect'. When you find an architect with hopeful sustainable values, that often comes with a hefty price tag. It feels as though we are constantly building against nature, we have formed this negative dynamic in which we force a border between nature and humanity, a psychological divorce. It must be questioned how much of the natural world have we exploited purely for human gain, without positive impact towards nature.



BOTANICAL DRAWING/ NA/ 2023



FIGURE 19/ PATIO HOUSE/ GENEVA/ PIM STUDIO. ARCHITECTS/ 2020

PiM.studio Architects designed The Patio House, Geneva around a central open courtyard. The house was designed with the initiative to 'connect with nature', using 'in between spaces' which combine indoor and outdoor areas as well as a green roof to supply wildlife with an environment. The design also included a small section beneath the property, raising the house off the foundation to integrate a section for smaller wildlife. (Future Architecture, 2020) Though the ecological intention was there, the decision to encase the façade with glazing, prompts a contrast between the target of a sustainable property and how functional this is for wildlife. Ecologists have been campaigning for a broad scale legislation that requires buildings to be bird-friendly to reduce the billions of bird deaths caused every year due to glass facades. Birds cannot compute glass, 'they didn't evolve to deal with glass. They simply cannot see it' quotes Dan Piselli (director of sustainability at US architecture studio FXCollaborative), In an interview with Dezeen (Crook, 2022).

To conclude, though a level of appreciation must be acknowledged for the use of natural and locally sourced materials of the project, and the attempt to introduce a biodiverse environment. There is little regard for creating a building that promotes wildlife, which may be consequently causing harm by the neglect of finer details such as bird-friendly facades.

The Trust's 2023 state of nature report called for 'more political action to reverse nature's devastating decline' (Cornwall Wildlife Trust, 2023). The charity's incentives should be reflected through the working environment. CWT employees and volunteers are naturally forward thinkers who have devoted their energy to conservation action, making them the best fit for an innovative office space, and their brand 'a Cornwall where nature thrives' fits simultaneously with the project brief.



Noah
Age 5/
Loves playing in puddles and chasing butterflies

Paul
Age 67/
Volunteer who dedicates his weekends to the Trust.

8/
Cornwall Wildlife Trust employee project

Finding value in imperfection

Scars stretch across the Cornish landscape, revealing its mining past. Engine houses are scattered along the coastline, representing a 'nostalgic romance' for what was once a dirty, physical, and dangerous past, that 'degraded this landscape'. The cliffs upon which these edifices sit are 'pounded by explosive waves', nestled upon a landscape that was 'altered beyond recognition, gutted and scared' for its hidden treasures. After years of destruction and exploitation, the mines were abandoned. Yet nature resides, cliffs are filled with choughs, once extinct in Cornwall, and amazing species of flora have made home on these ruined landscaped and rebuilt them into glorious reserves of nature. (A ruined past, a future rebuilt, 2023) Nature has found the value in the imperfection that our greediness left to disuse.

Mining for nature

Cornwall has mined for kaolin (clay) since the 18th century. William Cookworthy discovered the 'secret' in 1746 and the industry has been in production ever since. China clay is formed by the decomposition of feldspar in granite. After extraction, the clay is refined using 'drags' to filter out other sediments. Coarser particles settle at the bottom, leaving the finer clay at the top. These drags drain into the St Austell River, releasing sand, mica, and some clay giving the river its colloquial name, the White River. The process continues through a series of pumps and mills for the production of China clay. The remanence of this industry is visible across the Cornish landscape, a trip along the A30 shows remanence of 'sky tips', once known as 'the Cornish Alps', capped with white clay, that have been reclaimed by native vegetation, their past unbeknown to the naked eye. (The Wheal Martyn, 2023)

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A pattern has revealed itself from our past that has translated into today's language. As a humanity, we use a building until it can offer us no more. Then we discard and flee to a newer, safer space that serves our needs. Our relationship with nature has been tainted in a similar way. This way of existing is by no means sustainable, 'design should not be used to exploit the environment. It should be used to make the world a better place' (Hadjiosif, 2020). There are over one million vacant dwellings in England alone, but what is to be made of these 'redundant' forms? (Stone, 2019) We should not leave buildings to wilt into their surroundings with no use, they should be given a new life or user.



St Austell holds a rich heritage of mining, and is home to the Wheal Martyn Clay Works, just off the A390. The site was a working clay pit up until 1931. After a period of closure, in 1971, the pit was reopened and continues to be used as a modern clay mine by Imerys Minerals Ltd. The old infrastructure was turned into a museum in 1975, and the site was labelled a Scheduled Ancient Monument in 1978. The museum exhibits the historical past of the clay works, with educational walks around the sites machinery, together with a nature walk, taking users around the 26 acres of land.

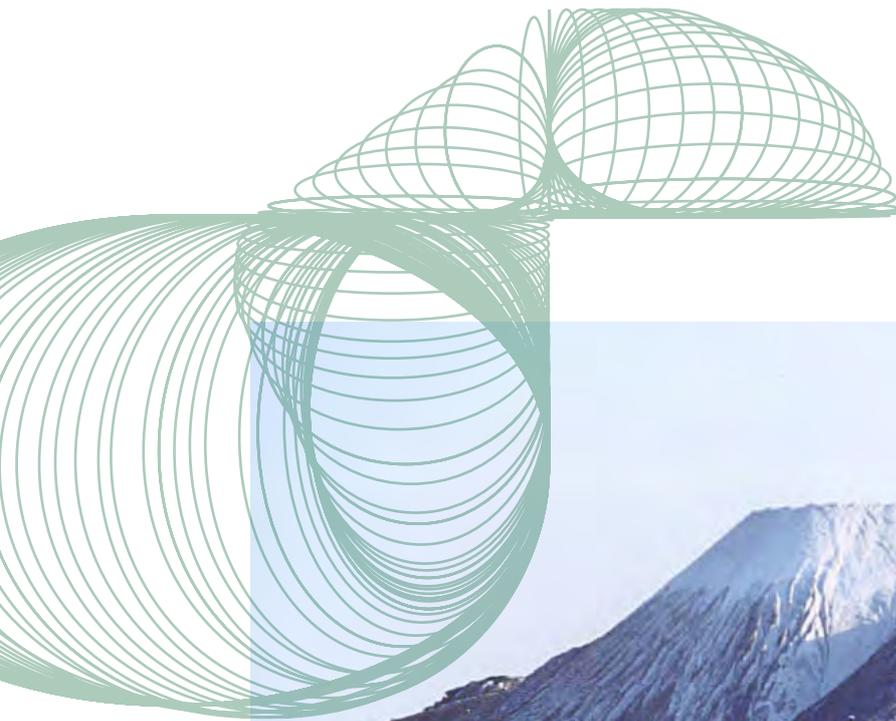


FIGURE 21/ CORNISH ALPS/ ST AUSTELL/ NA/



Site context

Wheal Martyn has fantastic transport links, sitting just outside St Austell and a short commute from Truro, the site is ideal for CWT employees and volunteers. The St Austell area provides prospects for an eco-hub, with similar natural attractions such as The Lost Gardens of Heligan and The Eden Project in proximity, giving potential for increased tourism.

The difficulty with creating a site that attracts humans to work within nature and allowing nature to thrive without human interference, is to not suggest one is inferior to the other. With this in mind, the project will include a mixture of public and private spaces that permit each to thrive alongside one another. It is important to find a middle ground where efforts to co-exist alongside nature do not put wildlife at risk, though still allow the space to act as its intended use. Hence, SOW[E] & reuse strategies will be used to rewild the site. Taking inspiration from the LO-Tek strategies used in indigenous communities (Watson, 2019), ecological design techniques such as those at Ecological Lighting Solutions (Neale, 2023), whilst taking into consideration case studies such as the Patio House and building on their oversights. (Future Architecture, 2020)



BOTANICAL DRAWING/ NA/ 2023

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Positives

- Local to CWT project
- Historical integrity
- Central location
- Wildlife opportunities
- Wilding potential

Negatives

- Some areas of site are scheduled ancient monuments
- Active clay mine next to site
- Large site



FIGURE 23/ SITE MAP/ THE WHEAL MARTYN/ TEP/ NA

Site Plans

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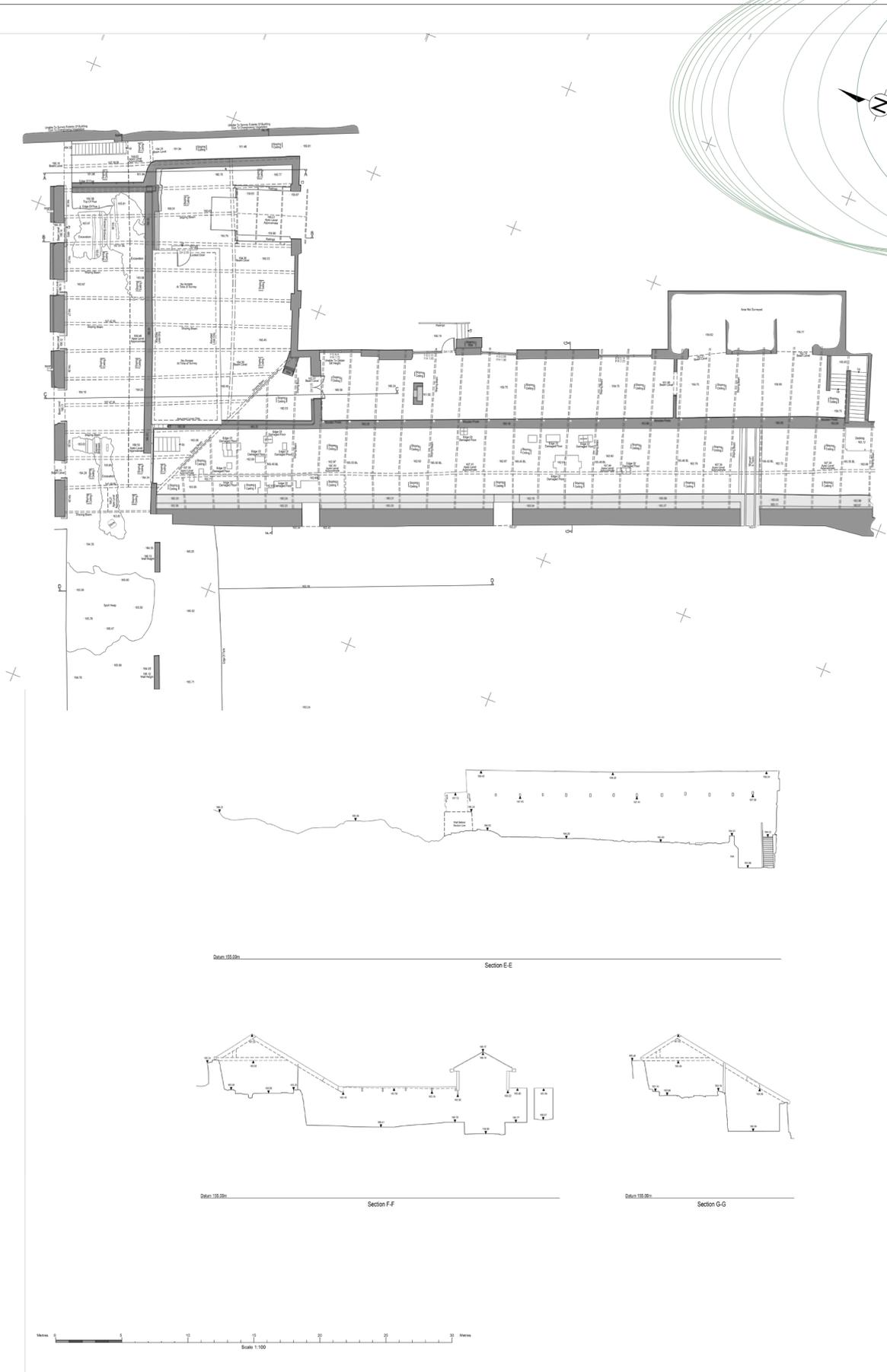


FIGURE 2/23 / THE WHEAL MARTYN/ CORNWALL COUNCIL/ 2017

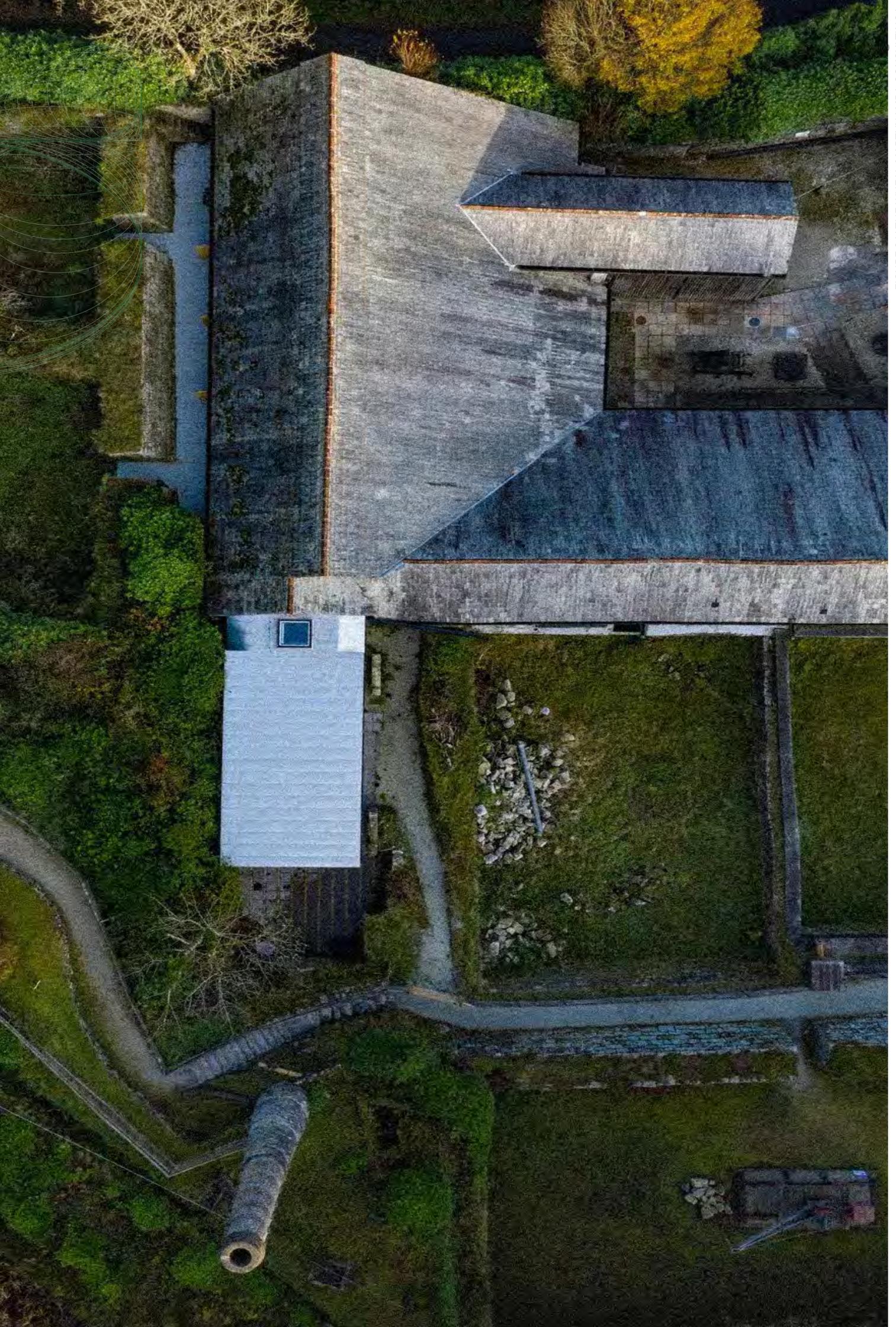


FIGURE 24/ THE WHEAL MARTYN/ MBA CONSULTING/

06 Cultivating ideas

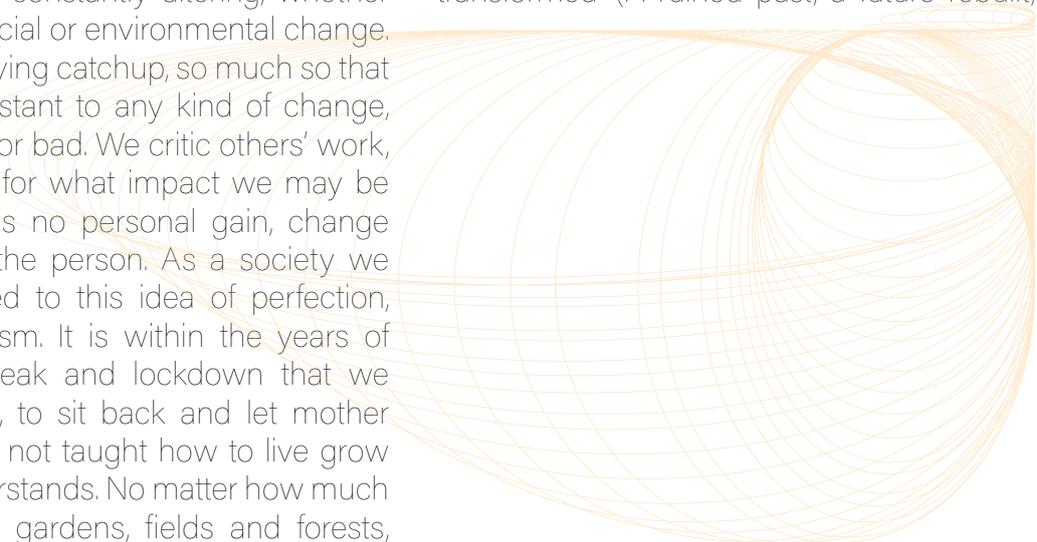
The brief will entail private spaces for Cornwall Wildlife Trust employees to work and collaborate, whilst incorporating public spaces that will encourage volunteers and members of the community to join in and feel part of the team. The space will primarily cater for the G7 funded projects, local to to the St Austell area, though it will be encouraged that all staff use the space as a communal hub. The design will be centred around the concept of rewilding rather than rebuilding.

'Real regeneration can occur, even in places we have exploited, such as earth

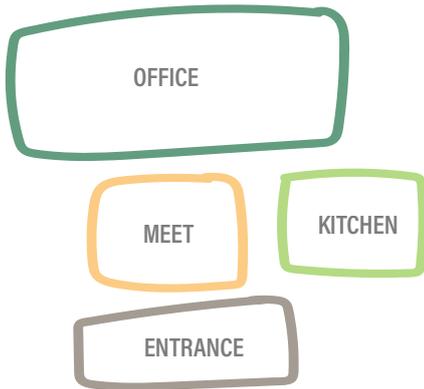
(A ruined past, a future rebuilt, 2023).

We like to feel as though we are doing the right thing or are at least trying. For decades of design, architects and interior designers and all who fall under that category, have designed for cause, in attempt to do what's best for humanity. We cannot help that the world is constantly altering, whether that be economical, social or environmental change. We are relentlessly playing catchup, so much so that we have become resistant to any kind of change, whether that be good or bad. We critic others' work, though cannot speak for what impact we may be making. When there is no personal gain, change becomes a threat to the person. As a society we have become attached to this idea of perfection, fragmented from realism. It is within the years of the coronavirus outbreak and lockdown that we learnt, or were forced, to sit back and let mother nature be. Nature was not taught how to live grow or thrive; she just understands. No matter how much we try and tame our gardens, fields and forests,

they just want to grow. So let them. 'You may drive out nature with a pitchfork, yet she'll be constantly running back' (Horace, 20 B.C). Let us listen to mother nature, who is constantly regenerating and see how 'how land we have abused can be transformed' (A ruined past, a future rebuilt, 2023).

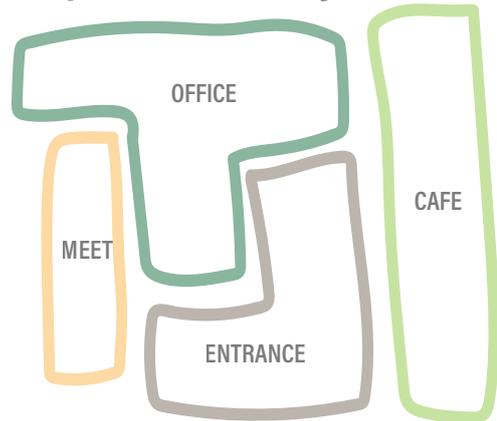


Current office layout



Structured and segregated, limited communal spaces. Lack of public and private spaces.

Proposed office layout



Open, flowing spaces that connect. Softer distinction between different spaces, but everyone has a space. Mixes public and private.

Mica drag turned wildlife hub

Dragonfly



Pond weed

Newt

Frog

Top CWT office needs

- Natural light
- Outside space
- Comfortable, communal space
- Visitor inclusion space
- Large event space
- Good insulation



Community

Engagement from volunteers and the community is essential to the success of wilding architecture and The trust.



Thrive

Allowing nature to thrive, The Trust's values and essential to successful wilding.



Co-exist

To live alongside nature and share the environment together, allowing both to thrive.

07 Appendix A

Interview with Cornwall Wildlife Trust employee

What environment do you find you work best in?

A well-lit, well-ventilated environment, with natural ambient noise.

Would you ever choose to work outside?

Yes, my role requires me too occasionally. But I know myself and others would benefit from an outdoor workspace, which still accommodates desk work. This can be annoying with the sun or typical Cornish missile.

Do you think the companies' values are reflected in the current workspace?

I think the site as a whole incorporates the companies' values, but the offices themselves can feel rather disconnected from the natural setting that they are in.

What areas and features do you think are important for your office space?

A sociable kitchen and dining area. Meeting rooms. Areas where you can work quietly and areas where you can work collaboratively. For non-confidential work, it is handy to discuss within your team, but you don't want to disturb others by talking loudly.

What do you think your current office is missing?

Natural light, outdoor working areas. More seating for dining and socialising, both inside and outside. More seating, that is not just for work. Some more creative, ergonomic working spaces would be great too.

Do you think the interior of your office space reflects your productivity?

The current office is not particularly inspiring. We have some nice decorations relating to the work we do, but the space itself is pretty bland.

Do you think the current layout of your office space works? Does everybody have enough space?

Yeah, we do hot desking, and people often work from home. There are often spare desks. We have some stand-up desks that are really popular.

How would you feel working directly alongside nature?

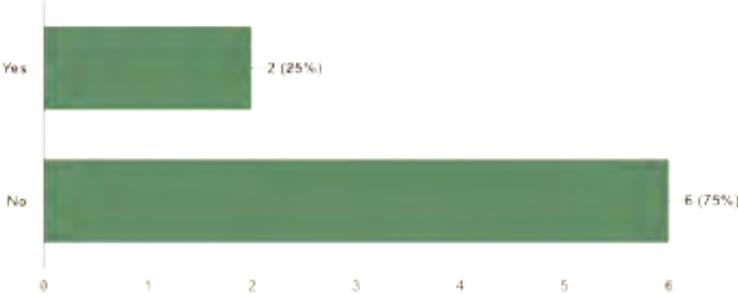
Good, I would like that. But our office site is a nature reserve, and it should not impact the existing biodiversity we already have. It should not come at the expense of nature.



Appendix B

Responses from CWT employees for questionnaire

Do you think the companies' values are reflected in the current workspace?
8 responses



Would you choose to work outside if you could?
8 responses



Do you think the current layout of your office space works? Does everybody have enough space?
8 responses

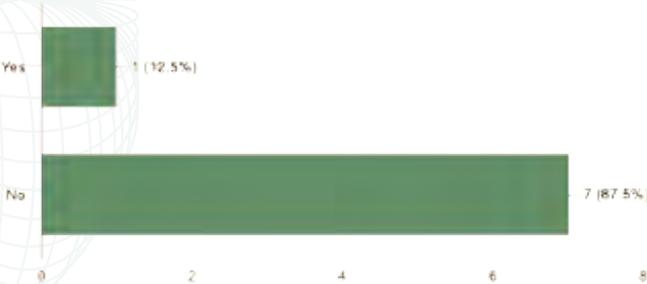


IMAGE REFERENCES

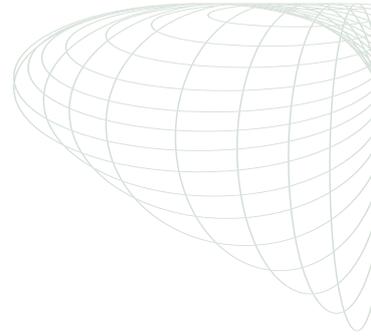


FIGURE 1 / AMOS CHAPPLE/ DEZEEN/ NA/ <https://www.dezeen.com/2020/02/11/lo-tek-design-radical-indigenism-julia-watson-indigenous-technologies/>

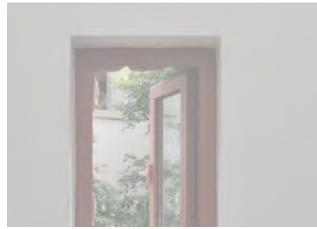


FIGURE 7/ RICHARD WANG/ 2022/ <https://unsplash.com/s/photos/window>

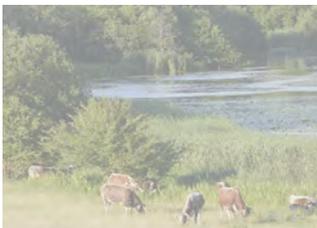


FIGURE 2 / KNEPP ESATE / 2023/ NA/ <https://www.rewildingbritain.org.uk/rewilding-projects/knepp-castle-estate>



FIGURE 8 CLAY BANKS/ 2020/ Ed doin a think at Zion/ <https://unsplash.com/photos/man-in-black-jacket-sitting-on-rock-formation-during-daytime-1TzDSt94xR0>

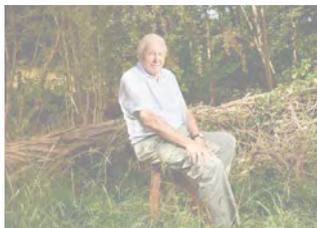


FIGURE 3/ SIR DAVID ATENBOROUGH/ Mark Harrison 2/ <https://www.dezeen.com/2023/https://www.discoverwildlife.com/tv/sir-david-attenborough-planet-earth-3>



FIGURE 9/ DEA PICTURE LIBRARY/DE AGOSTINI VIA GETTY IMAGES/ <https://www.history.com/topics/pre-history/neolithic-revolution>



FIGURE 4/ SALLY STONE/ NA/ X / https://twitter.com/i/flow/login?redirect_after_login=%2F-sallystone

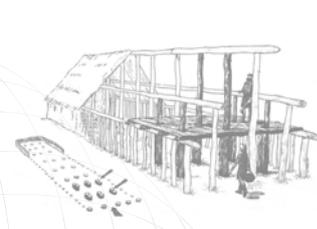


FIGURE 10/ ANICK COUDART/ 2013/ <https://exarc.net/issue-2013-3/ea/reconstruction-danubian-neolithic-house-and-scientific-importance-architectural-studies>



FIGURE 5/ PRESENT DAY/ JEROEN HELMER/ REWILDING BRITAIN/ 2023 / 2023/ <https://www.rewildingbritain.org.uk/rewilding-projects/knepp-castle-estate>



FIGURE 11/ MARKUS SPISKE/ 2017 / [HTTPS://UNSPLASH.COM/PHOTOS/TWO-PEOPLE-ON-FOREST-1S0-PHMQ-TY](https://unsplash.com/photos/two-people-on-forest-1S0-PHMQ-TY)



FIGURE 6/ INTO THE FUTURE/ JEROEN HELMER/ REWILDING BRITAIN/ 2023 2023/ <https://www.rewildingbritain.org.uk/rewilding-projects/knepp-castle-estate>



FIGURE 12/ THE MINES OF BOTALLACK/ MV/ 2018 / [HTTPS://UNSPLASH.COM/PHOTOS/GRAY-BRICK-TOWER-AT-CLIFF-NEAR-OCEAN-AT-DAY-TIME-8FZCMA4ZKGC](https://unsplash.com/photos/gray-brick-tower-at-cliff-near-ocean-at-day-time-8FZCMA4ZKGC)



FIGURE 13/ LO-TEK, DESIGN BY RADICAL INDIGENISM/ BERKE YAZICIOGLU/ 2019

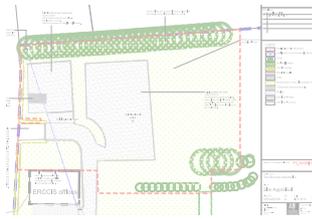


FIGURE 20/ ALLET COMMON/ FIVE ACRES/ TRURO/ SITE PLAN/ [HTTPS://WWW.CORNWALL.GOV.UK/PLANNING-AND-BUILDING-CONTROL/PLANNING-APPLICATIONS/ONLINE-PLANNING-REGISTER/](https://www.cornwall.gov.uk/planning-and-building-control/planning-applications/online-planning-register/)



FIGURE 14/ LO-TEK, DESIGN BY RADICAL INDIGENISM/ PETE OXFORD/ 2019/ VOUGE/ [HTTPS://WWW.VOUGE.COM/ARTICLE/JULIA-WATSON-LO-TEK-INDIGENOUS-DESIGN-ARCHITECTURE-CLIMATE-CHANGE](https://www.vogue.com/article/julia-watson-lo-tek-indigenous-design-architecture-climate-change)



FIGURE 21/ CORNISH ALPS/ ST AUSTELL/ NA// [HTTPS://WWW.CORNWALLS.CO.UK/HISTORY/INDUSTRIAL/CHINA_CLAY.HTM](https://www.cornwalls.co.uk/history/industrial/china_clay.htm)

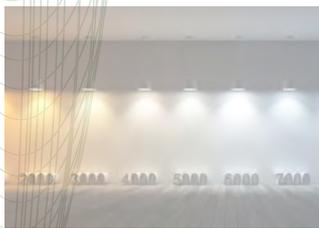


FIGURE 15/ LIGHTING DESIGN/ NA / [HTTPS://LIGHTINGDESIGNSTUDIO.CO.UK/COLOUR-TEMPERATURE/](https://lightingdesignstudio.co.uk/colour-temperature/)

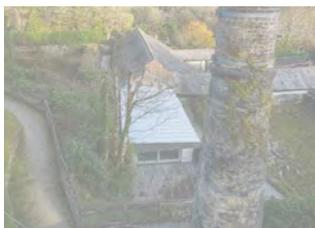


FIGURE 22/ THE WHEEL MARTYN/ MBA CONSULTING/ [HTTPS://MBATRURO.CO.UK/BUILDINGS/WHEEL-MARTYN/](https://mbatruro.co.uk/buildings/wheel-martyn/)



FIGURE 16/ PIPISTRELLE BAT/ RSPB/ 2023 / [HTTPS://COMMUNITY.RSPB.ORG.UK/GETINVOLVED/WALES/B/WALES-BLOG/POSTS/THE-STAR-CREATURES-BATS](https://community.rspb.org.uk/getinvolved/wales/b/wales-blog/posts/the-star-creatures-bats)



FIGURE 23/ SITE MAP/ THE WHEEL MARTYN/ TEP/ NA/ [HTTPS://WWW.TEP.UK.COM/PROJECT/WHEEL-MARTYN/](https://www.tep.uk.com/project/wheel-martyn/)

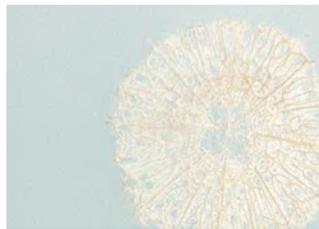


FIGURE 17/ DESIGNING WITH ROOT / HANGING ROOT/ ZENNA HOLLOWAY/ 2023/ [HTTPS://ZENAHOLLOWAY.COM/ROOT](https://zenaholloway.com/root)

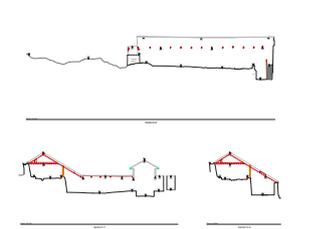


FIGURE 24/ FIGURE 2/23 / THE WHEEL MARTYN/ CORNWALL COUNCIL/ 2017



FIGURE 18/ HERZOG & DE MEURON PROPOSES GIANT CUBE FOR SEOUL MUSEUM STORAGE/ 2023/ [HTTPS://WWW.DEZEEN.COM/2023/12/14/HERZOG-DE-MEURON-SEORIPUL-OPEN-ART-STORAGE/](https://www.dezeen.com/2023/12/14/herzog-de-meuron-seoripul-open-art-storage/)



FIGURE 25/ THE WHEEL MARTYN/ MBA CONSULTING/ [HTTPS://MBATRURO.CO.UK/BUILDINGS/WHEEL-MARTYN/](https://mbatruro.co.uk/buildings/wheel-martyn/)



FIGURE 19/ PATIO HOUSE/ GENEVA/ PIM STUDIO. ARCHITECTS/ 2020

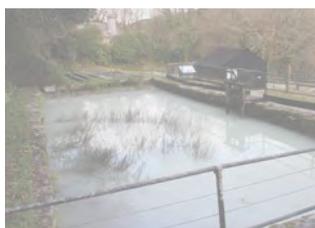


FIGURE 26/ THE WHEEL MARTYN/ MBA CONSULTING/ [HTTPS://MBATRURO.CO.UK/BUILDINGS/WHEEL-MARTYN/](https://mbatruro.co.uk/buildings/wheel-martyn/)

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