



[MAKESPACE]

ISSUE 01
SPRING 2022

FOUNDATIONS



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Sustainable Development Goals

The 17 Sustainable Development Goals represent a call to action for all countries around the globe to create a sustainable and fair global society, set in a protected and healthy environment where everyone has the opportunity to thrive.

Source: <https://sdgs.un.org/goals>

01: No Poverty

02: Zero Hunger

03: Good Health and Well-being

04: Quality Education

05: Gender Equality

06: Clean Water and Sanitation

07: Affordable and Clean Energy

08: Decent Work and Economic Growth

09: Industry, Innovation and Infrastructure

10: Reduced Inequality

11: Sustainable Cities and Communities

12: Responsible Consumption and Production

13: Climate Action

14: Life Below Water

15: Life on Land

16: Peace and Justice Strong Institutions

17: Partnerships to achieve the Goal



ISSUE: ONE FOUNDATIONS

Cover image:
*Stockyard of
recycled building
materials waiting
for reuse.*

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FROM THE EDITOR

Florence Allen

If the events of the past few years have proved anything, it's that when faced with devastation, humans have a remarkable ability to rapidly adapt their behaviour and respond quickly to adverse situations.

With this in mind, this issue of Foundations explores a fresh new way of approaching construction, infrastructure and the way we occupy space, looking to the role of the designer to examine how these changes can be made.

Instead of unnecessarily wasting resources and overlooking neglected spaces, let's start seeing the potential in what we already have.

Florence Allen

how can we
add value to
urban spaces,
whilst adopting
more sustainable
building
practices; and as
we look
to the future,
how will the
role of the
designer adapt?



MATERIAL WORLD

As climate change gradually creeps up the public agenda as we develop a more in-depth understanding, so too does government legislation. Most notably, the commitment by Theresa May's government to achieve net-zero carbon by 2050. Some industries seem to be on the front line of these discussions, repeatedly targeted and, in some cases, singled out. Others industries, that are equally as damaging, but less high-profile, slip through the cracks. One in particular is the construction industry.

The detrimental environmental impact of this £110 billion per annum industry is no secret. A simple internet search will provide you with pages of information backed by up research. When you dig deeper, uncovering the rates of consumption, waste and emissions, the lack of media coverage is shocking. The methods and materials associated with the construction industry create a toxic cycle, accounting for 10% of the country's carbon dioxide emissions. According to the UK Green Building Council, this jumps to a staggering 45% when we acknowledge the built environment sector as a whole. Materials alone make up 49% of the overall carbon emissions over the lifetime of a building.

If you break this down, wasteful and damaging practices occur at each stage of the construction process. Low-cost materials are bought in bulk, in the belief that this will enable cheaper labour expenditure and a quicker build time. At the same time, buildings are often constructed in a way that requires more materials and labour than is necessary, and materials are often wasted throughout the process or not used to their full advantage. As a result of these building practices, it's no surprise that the average life span of most modern buildings is 40 years before they're torn down, scrapped and replaced. Research from the Local Government Association, which represents 415 local authorities, suggests that every

“ Materials alone make up 49% of the overall carbon emissions over the lifetime of a building. ”

house in existence would need to last for the next two millennia if there was not an upturn in delivery of housing.

The long-term effects of using poor quality materials to save money, actually has the opposite result. The same research by the LGA found spending on maintenance and repair of existing homes was £27bn in 2016, just short of the £35bn spent on new housing stock. ▶

Stockyard of recycled building materials waiting for reuse



“ Finding what we want, from what others no longer need is a trend not limited to clothes.”

Aisling Byrne



Aisling Byrne, founder and CEO of Nuw

So, is there a meaningful solution? And what can we learn from others? No two industries face the same issues across the board, and therefore the solutions and methods to overcome them will need to be different. However, there are real opportunities here. We can look to other industries to open up the possibilities and examine how they approach similar problems.

Perhaps one of the most infamous industries, known for its damaging environmental impact, is the fashion industry, accounting for roughly 10% of global carbon emissions and requiring more energy than shipping and aviation combined. In the face of these statistics, growing trends in consumer consciousness are emerging that suggest a shift in attitude towards how and what we buy, shaping the industry as a whole.

Online marketplace apps such as Depop allow people to run their own online shop and essentially create their own small business, buying and selling second-hand clothing and forming global communities. Among its 30 million active users, spanning 150 countries, 90% are under 26. Sustainable shopping has never been marketed this way, but clearly it's working as research conducted by the firm GlobalData and the consignment company ThredUp found that the retail resale market is growing 11 times faster than traditional retail.

This trend doesn't look to be slowing down any time soon. Market analysts expect the global second-hand market to more than double from \$28 billion in 2019, to \$64 billion by 2024. By buying second-hand, the pressure on

manufacturers is significantly reduced along with an overall reduction in consumer demand. In addition, extending the average life of clothing by just three months leads to a impressive 5-10% reduction in the footprint of carbon, water, and waste.

Although these small changes represent a drop in the ocean when looking at the climate crisis as a whole, they are nonetheless a step in the right direction. They demonstrate a real drive from consumers to get involved, and a willingness to change their habits given the right opportunities and information.

These apps seem to have become a gold mine in the second-hand shopping arena, so why can't the same principles be applied to other industries?

When cheaper materials are used in bulk, they are not always held with the same value, level of care or consideration, which is then, in turn, passed on to the building. In an article published by Architect magazine, Architect and materials researcher Blaine Brownell discusses the growing trend of taking waste from construction and demolition projects and using it to create new materials and products. Describing the process, he states, “The decision to permit medical professionals to harvest our body parts after our death is an existential moment. We are reminded not only of our mortality but also of the potential for our bodies to give life to someone else.”

Architects and building owners do not have a similar donation check box for buildings, and yet a similar phenomenon occurs.” Like humans, all buildings have a lifespan.

Yet why is there such disparity between these two processes that in many ways are very similar? ▶

“ The decision to permit medical professionals to harvest our body parts after our death is an existential moment. We are reminded not only of our mortality but also of the potential for our bodies to give life to someone else.”

Blaine Brownell

Aisling Byrne, founder and CEO of the virtual clothes swap app 'Nuw', suggests that “finding what we want, from what others no longer need is a trend not limited to clothes.”

One of the first things to consider when tackling the construction industry's environmental issues is materiality. More specifically, what we use, where it comes from and where it will end up after a building is no longer needed.



Vacant Building, San Francisco



Left: Pile of Bricks Right: Raw Materials



Founder, Tom Van Soest working at the StoneCycling Factory

“A circular world where waste is synonymous with raw material: cities and its buildings are constructed of building materials that are made from 100% waste, are 100% recyclable at the end of their life cycle and absorb more carbon than it takes to create them.”

StoneCycling

Starting out modestly, van Soest was interested in gathering and up-cycling waste found in vacant buildings awaiting demolition. Although it took until 2015 before the StoneCycling team officially sold their first brick, the growth has been exponential. Since winning the 2016 Young Designer Award at the Dutch Design Week, demand has unsurprisingly grown rapidly. Their bricks are beginning to appear in projects worldwide, most recently a residential development on 11th Avenue in New York City, representing the reuse of over 250 tonnes of debris.

Architects and designers tend to focus solely on the life of buildings, curating every aspect to function flawlessly during their daily use, rarely considering the entire lifespan. Once its function has been met, what could become of a building after, doesn't seem to impact the design process to any significant effect. Yet it does pose another question. Who decides when a building is no longer needed and must be demolished? Is it simply a case of it no longer performing its designated function, or does this factor alone limit the possibility for reuse?

Engineer Michael Ashby breaks down the six main reasons why buildings become redundant and reach the end of their life span. Starting with the most indisputable factor, physical condition, and then considering functionality, technical, economic and legal considerations and desirability. Yet only one of these

factors represents a physical barrier against reusing materials; physical condition. With more thought and an open mind, all of the other aspects could be worked around. In some ways, they are only a barrier because of rules we have set ourselves.

In his 1994 book 'How Buildings Learn: What Happens After They're Built', Stewart Brand accuses architects of being in the fashion game, which is "deadly for building users". He argues that "time becomes a problem for buildings. Fashion can only advance by punishing the no-longer-fashionable." Just because a building is no longer seen to be desirable in its current form does not mean it never will be.

With a growing understanding and awareness of the sheer volume of demolition waste and its environmental impact, things can, and are slowly beginning to change. The vast quantities of waste provide ample opportunity and massive potential for reuse. A concept that companies and designers are starting to recognise.

Amsterdam based 'StoneCycling' harvests construction and demolition waste, also known as 'mineral demolition debris', and creates their patented product 'WasteBasedBricks'. Founded by student Tom van Soest in 2009, one of their main goals is to reduce waste streams without compromising on aesthetics or functionality.

WasteBasedBricks



WasteBased Brick wall



As the company is still in its early stages of development and due to their innovative working methods, they are unable to take donations of waste material, stating that they "only work with larger, very specific and well-separated quantities of waste". They are, however, currently running a pilot project in Amsterdam where they will be testing the process of directly returning waste from what they call a 'donor' building back to the project. ♦

take up space.

How we can add value to unused, neglected and abandoned areas of a city and occupy these spaces in a meaningful way?

In his book 'How Buildings Learn: What Happens After They're Built' (1994) Stewart Brand illustrates the life-cycle of buildings. Following the transitory stages they pass through over time, he explores how, if given the opportunity, they can evolve to match our changing requirements.

First coined by architect Frank Duffy, and later revisited by Brand, 'Shearing Layers' is a concept that examines this notion in more detail. In principal, Duffy splits a building into five components, each acting as a different layer with its own independent rate of change.

Brand extended this list to include six different layers; site, structure, skin, services, space plan and stuff.

Starting with the most enduring lifespan, 'site' refers to the geographical setting of a building, described by Duffy as 'eternal'. The foundations of a building make up the 'structure' layer, lasting thirty to three hundred years, although few make it past sixty. Changing every 20 years to contend with changes in style, 'skin' encompasses the exterior façades. 'Services' is comprised of the fixtures in a building as well as any mechanical moving parts like lifts or escalators. ▶

Granby Four Streets Site



“It’s crucial in the current climate to start seeing the value and importance of unused spaces within cities, recognising their capability to adapt to meet our demands.”



Granby Four Streets Site Map

These elements need to be upgraded every seven to fifteen years and are often the reason why buildings are demolished as the services tend to be too rigidly integrated. The interior arrangement is referred to as the ‘space plan’, the position of walls, doors and floors, and can be modified every three years. Finally, the most turbulent layer ‘stuff’, can be re-adjusted daily to monthly and includes furniture, appliances and lighting.

Arranging these layers to create a building with the ability to adapt in the most efficient way possible has resulted in an architectural design principle named ‘pace-layering’, first introduced by Brand in 1999.

It is crucial in the current climate to start seeing the value and importance of unused spaces within cities, recognising their capacity to adapt and meet our demands. This is key to avoiding their unnecessary demolition. Typically, new build developments require more time, labour and resources, and as a repercussion, more waste is generated.

Shifting the negative attitudes surrounding uninhabited environments that can act as a barrier to redevelopment and injecting a sense of energy is crucial. We need more space in cities, so why not use this demand to unlock hidden spaces.

Contemporary architecture is equally important, reflecting our changing needs and priorities as a society, as well as architectural and technological advancements. The issues we face, like housing shortages and overcrowding, are perhaps best approached with innovative design solutions and cutting edge technology as we look towards the future. However, there are also valid reasons to focus on creating more of a balance between modern and historical buildings. There are cultural benefits to preserving buildings and the people that occupy them in addition to the obvious environmental benefits.



Abandoned Street, Granby



Row of vacant houses, Granby

If we don’t value these older buildings, whole communities risk being torn apart and their rich cultural history, totally lost.

When considering vacant buildings, creating a sense of ownership over a space can be the key factor that determines its value. Community ownership schemes can empower local groups of people to take control over buildings, plots of land or organisations.

Liverpool is known for its high rates of vacant homes, with over 4,500 empty properties, more than any other council area in the North West. Community-led project ‘Granby Four Streets’ was established when a group of residents reclaimed their local neighbourhood, encompassing the four remaining streets of Victorian terraces in the Granby area. After years of failed attempts at redevelopment, the homes had become increasingly run down and the Granby area had a reputation for

crime and violence. A once vibrant community had been destroyed and as residents left, more and more homes became abandoned and boarded up. Seeing the impact the loss of this community had on the wider environment, the ambitious group of a residents decided to take a stand and save these homes from inevitable demolition. Over the course of two decades they steadily cleaned, repaired and campaigned to reclaim their local environment. ▶



One of the '10 Houses on Cairns Street' with fireplace made in Granby Workshop

In 2011, after catching the attention of the multi-disciplinary design collective 'Assemble', the Granby residents became part of an industrious community land ownership scheme, with a plan to restore the empty properties into affordable housing.

Supporting the locals, Assemble helped outline plans for housing and green spaces, whilst establishing jobs and business opportunities. The result was the restoration of the first ten houses on Cairns Street, a shared indoor garden on the site of two derelict terraced houses and the creation of the Granby ceramics workshop which specialises in creating products from architectural waste.

These sustainable products were initially used in the renovation of the Granby homes. The unique local partnership and involvement with Assemble throughout this project has no doubt made it stand out, gaining media attention and being awarded the 2015 Turner Prize. It demonstrates that by taking ownership of a space and recognising its cultural value, no matter its state – vibrant and exciting communities can be re-established.

Also in the Granby Four Streets area of Liverpool, a pilot scheme launched in 2013, saw more than 2,500 people apply to be part of the 'Homes for a Pound' project. This initiative invited residents to buy an uninhabited property for



Vibrant Street in Granby area

Boarded up houses in Granby area of Liverpool



An area of the 'Homes for a Pound' Neighbourhood in Liverpool



less than the price of a coffee. Homes for a Pound is part of a scope of measures introduced by Liverpool City Council aiming to salvage 6,000 empty properties, with the majority of the renovation carried out by the inhabitants themselves.

Faced with thousands of empty homes but no funds to refurbish or even demolish them, the council devised this resourceful scheme which requires new home

owners to stay in the properties for a minimum of five years after purchase. This ingenious solution to the housing crisis sweeping across the UK, allows people to get onto the property ladder and also reduces rates of depopulation in desolate areas.

Hearing the impressive statistics and various success stories that have come as a result of these, and similar projects is all very well, but behind this facade is real life.

“The overarching positive was the ability to own a property I could never afford on my own.”



Victoria Brennan

Victoria Brennan, Resident

Often, the areas that tend to be selected for these schemes are known for their anti-social behaviour and economic disadvantages – a source of concern for the residents and wider communities. Theft, vandalism and violence tend to attract an unwanted spotlight, provoking scepticism and debate. Most notably after the release of Channel 4's documentary series, 'The £1 Houses: Britain's Cheapest Street', which put Liverpool's Homes for a Pound scheme under intense criticism.

Sometimes seen as a last-ditch strategy to the housing crisis, the Homes for a Pound Scheme has been adopted by countries across Europe, most recently in Italy. Without projects like these and the open-minded participants they attract, thousands of houses across the UK would lie vacant.

Over a quarter of a million properties in the UK are currently empty. It does therefore seem logical to approach this issue with more of an open mind, starting by opening our eyes to the possibilities and potential of the current housing stock. ♦

MEANWHILE...

There has been a massive rise in vacant spaces across cities, in areas that had previously been busy or populated, especially in the aftermath of the last two years. Whether it's office blocks no longer occupied as more and more people see the benefits of working from home; shops on local high streets that have been forced to close down; sites awaiting demolition or developments that have been put on pause. A steep rise in online shopping is also, without doubt, an additional factor.

“In the wake of the pandemic where more than 17,500 chain stores were forced to close down, ‘meanwhile spaces’ are springing up all over the UK.”

It's no surprise that the recent pandemic has accelerated this decline, but the future of the high street has been the subject of many deliberations as we tackle the spread of empty spaces across the country.

“Why is this space not being occupied in other ways, and what makes it unvalued and overlooked?”

The rise of uninhabited buildings comes at a time when the rapid growth of cities forces its inhabitants to move further and further into the outskirts. In September 2019, there were 617,527 empty buildings across the UK. From these, 445,310 were residential dwellings and 172,217 commercial buildings. For residential properties, this number is a stark 75% increase from 2012. So, during a time

where planners are desperately trying to find new ways to keep local high streets alive and there are increasing numbers of people commuting, it poses one obvious question: Why is this space not being occupied in other ways, and what makes it unvalued and overlooked? Enter the ‘Meanwhile Space’ – the use of tenancy contracts set up on a temporary basis, allowing individuals or small businesses to occupy otherwise vacant sites. The aim is to create a short-term or ‘pop-up’ activity, adding a burst of energy and vibrancy to sleepy high streets where rows of empty shop fronts are a far too familiar and increasingly common sight.

In the wake of the pandemic where more than 17,500 chain stores were forced to close down, ‘meanwhile spaces’ are springing up all over the UK. These sites seem to have a particular appeal with creatives, who often have limited budgets for high rent, but a real need for a studio-like space where they can develop, showcase and sell their work. Typically, these sites are used as working spaces, pop-up shops and exhibitions, as well as outdoor community gardens and markets. And they're appearing all across the UK and Europe.

So, what's not to like? Landlords, developers or authorities keep their properties occupied during quieter periods or in between more long-term tenants. Streets become more vibrant and dynamic, giving the community

a chance to support local enterprises. Individuals, small businesses and charities have the opportunity to set-up shop and connect with a broader client base without tying themselves to one location or having to worry about paying extortionate or escalating rent.

However, matching up landlords with suitable tenants in a short time frame is more challenging than it may seem. Generally speaking, landlords tend to be risk-averse, preferring long-term, more stable tenants over more experimental, temporary occupiers, even though they may benefit from the rent. In fact, this unconventional arrangement throws up risks and logistical obstacles for both the landlord and tenant. Pop-ups are designed to be temporary, so even looking

from an aesthetic point of view, the spaces or events held there could be ill-fitting with the rest of the environment.

The Royal Institute of British Architects outlines a couple of potential factors to consider with these proposals. One difficulty they acknowledge occurs when occupiers seek out vacant spaces, in the early stages of the process. RIBA highlights how difficult it can be to determine precisely which spaces are empty or are due to become vacant in their local area, even though this data already exists and is held by local authorities. This could

be relatively easy to resolve, by requiring local authorities to collate and publish information about current or upcoming empty plots as well as listing a record of interested occupiers. Including a more in-depth analysis of the space itself, amenities, available dates and typical demographic, could make it significantly easier to match landlord with potential tenant.

As with any experimental initiative, there are risks and a lack of security for those involved, so it can be tempting to concentrate on the profitable elements. RIBA warns that this can be a dangerous approach. ▶

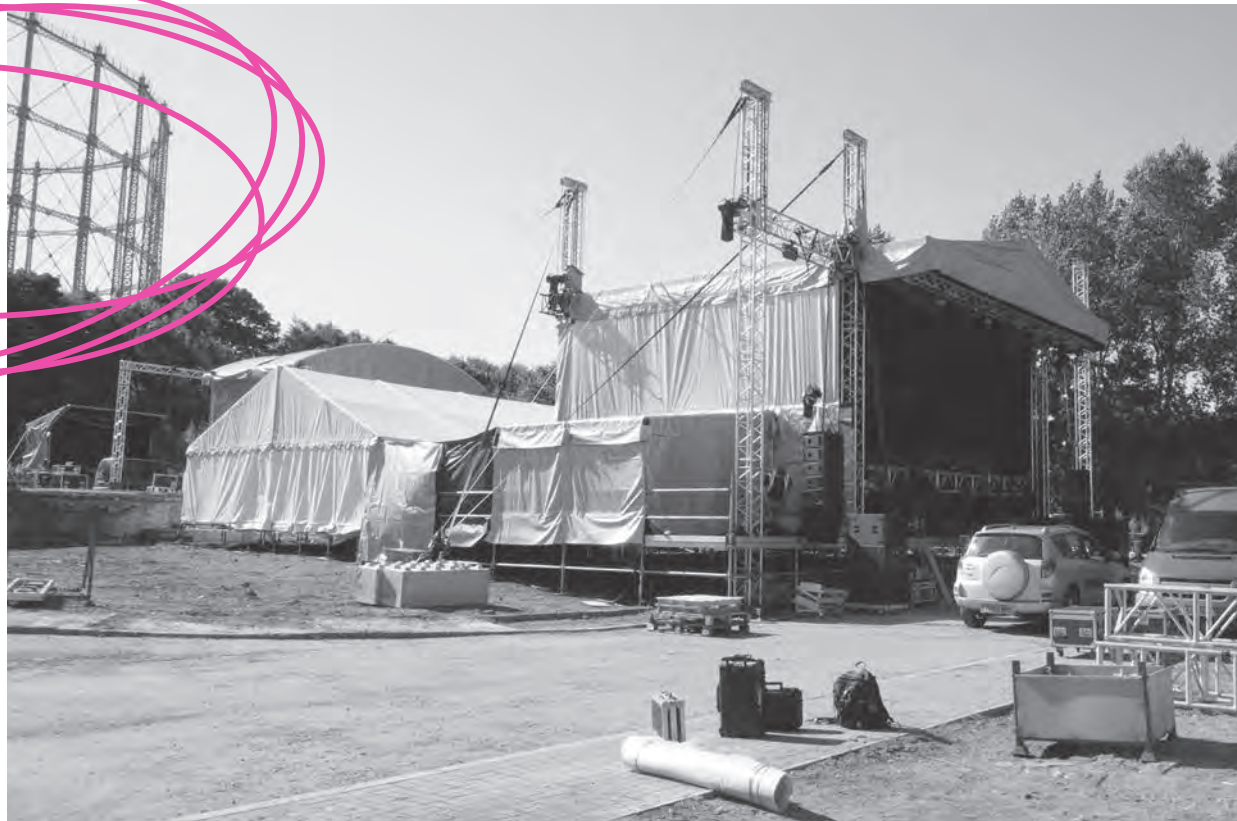
Instead, meanwhile sites should be seen more as an opportunity for experimentation, free from the usual constraints – an investment in the community rather than a solely economic one. At first, the social value may dominate any financial gain, but developers will have the unique opportunity to use these spaces as a way to trial new occupants.

Another hurdle of this temporary setup is how to hold onto the value that is created in these spaces. Like the shops themselves, the burst of vibrancy and community spirit is fleeting, and so finding ways of ensuring a space can harness some of this is crucial for these schemes to be a successful addition to local communities.

Without opportunities like this, many areas could be completely out of reach for these occupants, some of whom may choose to stay in these areas after their tenancy ends. Additionally, professional meanwhile use operators, such as Meanwhile Space CIC based in London have, over time, built up an extensive catalogue of sites, making it much easier to find new tenants to occupy a space to a shorter time scale. ▶



A shuttered shop with a 'closing down' sign



Construction on the 2021 Hidden Door Festival with Granton Gasworks in the background



The goal for us is to help as many people as possible, and obviously the quality of the work that the trainees are producing will hopefully really encourage people to take a chance on them."

In Edinburgh, the recent completion of a meanwhile space on the site of a derelict tram depot in Leith has created a bustling community hub with six shipping containers housing studios for artists and other creative entrepreneurs, as well as community gardens, market stalls and a skate ramp.

The development of the site itself, run by arts and education trust 'Out of The Blue', created the opportunity for trainees to learn a variety of construction techniques alongside 'Rebuild' founder, Paul Hunter. A social enterprise based in Edinburgh giving people from vulnerable backgrounds the chance to gain experience and training

in construction through live projects. 'Rebuild' specialises in the up-cycling of shipping containers for a multitude of different uses. "The goal for us is to help as many people as possible. The quality of the work that the trainees are producing will hopefully really encourage people to take a chance on them and give them the opportunity to take the right steps down a proper pathway."

Although this site is temporary and awaiting plans from the council for future development, the community is strengthened and their involvement with the development of this space creates more chance of influencing future developments.



Hidden Door volunteers 2018



Hazel Johnson
Photo: Agatha Albert



The idea for Hidden Door first came about from a desire to give emerging artists opportunities to perform and exhibit that we felt Edinburgh wasn't truly providing them with at the time."

Hazel Johnson - Hidden Door

Since 2014, volunteer run charity 'Hidden Door' has occupied vacant spaces around Edinburgh for a week-long festival showcasing music, theatre, art, poetry and more recently, work from local graduates whose degree shows were cancelled. Over the past eight years, the festival has grown in size with sites ranging from the historic Market Street vaults in Edinburgh's old town, a courtyard behind Kings' Stables Road, the old Leith Theatre, and the derelict State Cinema in Leith.

During a site visit to Granton Gasworks amidst construction of the 2021 Hidden Door Arts Festival, it was hard to imagine that in a matter of days, thousands of visitors would descend on this derelict industrial site for a week of vibrant events, and that ten days later, the temporary structure would be seamlessly packed away, leaving the abandoned site as if untouched.

Speaking with Hazel Johnson, Venue and Place Manager for Hidden Door, she explains

the origins of the festival. "The first Hidden Door events were held in 2010, at the Roxy in Edinburgh, and were organised by a small group of friends, most of whom were artists themselves. After that, we began to explore the idea of using disused or under-utilised sites, and that led to us using the Market Street Vaults for the first full Hidden Door Festival, in 2014."

These temporary events showcase work from emerging artists and open up vacant or abandoned parts of the city, breathing life into spaces that would otherwise be closed off to the public. "It seems inevitable that there will be a lot of large, unused city centre spaces in the next few years due to the pandemic, particularly as a result of home-working, so somebody needs to use them!" says Hazel "If office spaces, for example, can't be re-purposed for a permanent use then it's far better for them to be used even temporarily than not at all." ▶



“ The success of initiatives and meanwhile projects indicates a shift in how we approach the use of vacant or abandoned spaces within cities.”

The stacked container ship homes, Meath Court Hope Gardens, Ealing



Meath Court Hope Gardens Mural

The rise of vacant buildings in the UK doesn't just affect the retail sector. Empty homes are also at an all-time high, causing housing issues at a time when we are facing a nationwide homelessness crisis. Reports suggest that there are 288,539 empty homes in the UK as of 2021, a figure that appears to be consistently rising.

At the same time, luxury, high-rise superstructures seem to emerge in cities at an ever-increasing rate, many of which remain half-empty. We're also seeing the impact of a lack of government-funded social housing, which hasn't been built in any significant way since the 1980s.

UN projections anticipate that by 2050, 68% or two-thirds of the world's population, will live in urban environments. This raises the stakes for designers and creates a real need to find clever solutions to the issues associated with urban living. It may mean accepting that the future of the home isn't always permanent.

One initiative with this ideology at its core is Meath Court, Hope Gardens in Acton, London. Meath Court provides temporary housing for people in vulnerable situations and in need of emergency accommodation. The 60-apartment complex, with a capacity to house 288 people, was constructed using shipping containers whose modularity allowed the units to be quickly

assembled and efficiently moved, repaired or re-purposed. These homes are built on a temporary basis, and the reuse of these structures is a fundamental element of the design. The units, that can house between 1-6 people, will be inhabited for seven years in their current site before being dismantled and moved elsewhere when the land they are built on will be used for its predetermined function.

The success of initiatives and projects like these indicates a shift in how we approach the use of vacant or abandoned spaces within cities. Permanent solutions no longer are the default option. Innovative schemes show that these can be occupied in more flexible, temporary, adaptable and ever-evolving ways. Some critics take issue with these kind of emergency housing projects on 'meanwhile sites', describing them as a symptom of a broken system. Although this is a valid concern, surely it's better to provide accommodation on a temporary basis than not at all?

Our future environments will likely be developed, nurtured and tested in meanwhile spaces as we emerge from lockdown. Through proper management, these spaces can help diminish the impact of the economic recession caused by coronavirus and foster a sense of community participation in creating places for people to come together and form meaningful connections. ♦



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What if every existing building had to be preserved, adapted and reused, and new buildings could only use what materials were already available? Could we continue to make and remake our cities out of what is already there?"

Oliver Wainwright

Lendager Group's Resource Rows Facade

“

As the default option, we need to cherish the buildings that we have and apply our ingenuity and imagination to giving them new life, reconfiguring them to serve our evolving requirements.”

The Gentle Author

Every year in the UK, 50,000 buildings are demolished. With this, huge amounts of CO2 are released into the atmosphere, and thousands of tons of waste materials are sent to landfill. Materials that haven't reached the end of their lifespan and have the potential for reuse in many cases.

However, due to the construction methods that have become the norm, the ability to extract raw materials from this waste is seen as minimal. To put an end to this cycle, there has to be a complete shift in the ethos surrounding the construction industry. Amazingly the UK tax system rewards more wasteful practices, whilst reusing buildings is made more costly.

To break this down, the more wasteful practice of demolition and rebuild projects receive a VAT rate of 0%. While a 20% VAT rate is applied to refurbishment and retrofit work, the more sustainable alternative. These tax discrepancies play a massive role in dictating the value we place on these older structures too. Although some people may view these figures as arbitrary, they act as a clear disincentive for contractors to undertake restoration or retrofit projects. How can we begin to tackle this problem if these rates actively discourage



Façadism on Caledonian Road, Islington



Fruit & Wool exchange, Brushfield St

a more conscious approach to construction? On average, the cost of restoring a vacant home to a fit to live in state is roughly £6,000 to £12,000 – over ten times cheaper than the average price to construct a new-build development.

Renovation to refurbish an empty house can take just six months, whilst new housing is often more extensive, requiring a minimum of 12-18 months to complete. This quick turnaround could be one way out of a potentially catastrophic housing crisis in the wake of a post-pandemic society.

In his book, “The Creeping Plague of Ghastly Façadism”, The Gentle Author, as he is referred to on his online blog, explores the growing trend of façadism in London. A way of preserving the exterior, often front-facing wall, of a building while the rest is demolished and replaced with a modern structure. For architects, this can be seen as a way of honouring the previous building, carrying forward its characteristic style and form. However, The Gentle Author disagrees, stating that

“The real question that should be asked is ‘What is the point of keeping just the facade, why not simply keep the whole building?’” He later goes on to argue that “As resources grow scarce, the practice of sacrificing good quality buildings for cheap-jack disposable replacements cannot be justified because of the wastage and pollution generated by such redevelopment. It is not responsible or sustainable. As the default option, we need to cherish the buildings that we have and apply our ingenuity and imagination to giving them new life, reconfiguring them to serve our evolving requirements.” Looking at this cynically, façadism is solely a way to avoid the hefty VAT rates applied to refurbishment whilst superficially appearing to integrate old and new building styles.

In reference to the unequal tax policies favouring new builds over retrofit, The Gentle Author points out that façadism is simply a way for architects to outwardly demonstrate their integrity to buildings, both historically and sustainably. ▶

“This irresponsible policy is directly in opposition to environmental concerns and reflects a preference for short-term economic gain regardless of long-term consequences.”

Shockingly, the act of destroying historic buildings, many of which represent the rich cultural heritage of the city in which they have been built, is financially favoured by government policy. Since 1973, when VAT was introduced in the UK, this disparity has existed. However, it's beginning to get the attention within this industry that is so desperately needed.

A new campaign created by architectural magazine 'Architects Journal' and supported by over 200 architecture practices, organisations and individuals, has been set up to raise awareness of this stark VAT inequality in a bid to encourage retrofit over demolition and rebuild. 'RetroFirst' sets out three main demands to the government in an attempt to curb the wasteful construction practices that contribute to the climate crisis we're facing.

The first call to government is that the VAT rate that rewards wasteful demolition and rebuild needs to be cut from 20% to a maximum of 5%. Only recently do we have the opportunity to revisit and simplify the VAT system that's standing in the way of eco-refitting, as a result of leaving the EU.



Gun Street Façadism London



Demolition of an old building with floors

“
Treating building elements as a service would remove planned obsolescence and increase transparency and responsibility.”

Thomas Rau

The second call is to amend policies to promote the reuse of buildings. And the third looks to see action from publicly funded projects with strong encouragement to seek out retrofit solutions before opting for rebuild.

“Waste is simply material without an identity.”

Thomas Rau is well known for his forward-thinking approach to Architecture, what is needed for the future and how best to get there. In particular, his constant drive to create a more circular model for construction. Recognising the locked-up potential of buildings, Rau predicts that in the future, they will be seen as transitory structures, part of a service rather than owning them the way we do currently. “Ownership blocks innovation,” he says. “Treating building elements as a service would remove planned obsolescence and increase transparency and responsibility.” Teaming up with author, speaker and co-founder of 'Turntoo', Sabine Oberhuber, the pair has developed an innovative perspective on how we approach buildings, viewing them as temporary stores of material.

The 'material passport' was created with this principle at its core. A way of registering every single component and material of a product, or in this case construction, which can then be documented and saved. Acting as a recipe for the building, the material passports can then be used in conjunction with a 'Building Information Model', a digital depiction of these components, to give an incredibly detailed picture of the structure as a whole. To make it easy to document this information, 'Madaster' was created as a platform. This process represents a revolutionary method of data collection that's never been explored in the context of construction.

Rau and Oberhuber, outline the three main methods that material passports can be implemented, revealing hidden value in the buildings that surround us. The first occurs when we generate passports for existing buildings, a process they've coined 'Buildings as Material Mines'. They see it as a way of highlighting the locked-up potential sitting around, most interestingly, in buildings that have otherwise been overlooked. Usually, when a building is due to be demolished, the person or company overseeing the project will have to shell out a sizable portion of money for the demolition to take place. ▶



Karen Crooks
Interior Designer - RPP Architects Ltd

Yet, when a material passport has been created, the value of the materials can be extracted, and the building suddenly gains value. In some cases, it can end up paying for the demolition itself.

Buildings built with disassembly in mind are categorised as 'Buildings as Material Depots'. This is an extension of the principle of Material Mines, but instead of the passports being applied as more of an afterthought, depots are buildings specifically designed to be de-constructed and reused. By acknowledging that a building won't last forever in just one state, the market of reusable products and technologies will expand exponentially. 'Buildings as material banks' makes up the final method of implementation. By categorising not only the

materials and their location but rather extending this data to encapsulate the building as a whole, a financial incentive is formed. This is particularly significant as the overall value of the extracted materials can account for roughly fifteen to twenty per cent of the total cost. Buildings must still be designed with deconstruction in mind for this to be successful, but if developers can see this economic value from the offset, it might be enough to change how they view the reuse of these constructions.

Karen Crooks, Interior Designer at RPP Architects, explains the rapidly growing awareness of 'green credentials' within the industry. Methods of assessing the sustainability of their projects encourages more conscious ways of working.

"As a commercial interior designer, I have to decide what the building is going to achieve when we're designing it, and 'BREEAM' is the standard points rating we have to try and work towards. So there's 'very good' to 'excellent', and depending on how you design it, what materials you use in both the construction and finishes, and how much of that can be recycled, gives you different point ratings."

This mindset is beginning to shift to suppliers and clients too, as they recognise the value of adopting more environmentally conscious ways of working. "A company that's very good at this is 'Interface' they have learnt how to recycle every aspect down to the carpet tiles. This happens more and more with every product that we're using here." ▶

“

When a material passport has been created, the value of the materials can be extracted, and the building suddenly gains value.

'Unsustainable Structures 7', Grosvenor St, Mayfair

The Dutch government seems to have picked up on similar principles, recognising the long-term value of material passports. These have been introduced with tax incentives for developers who register their buildings and materiality. Implementing this kind of simple legislation highlights just how easy it can be to increase the uptake and spread of schemes like this.

Multinational conglomerate business Phillips has shown their support for a more circular economy by providing ‘lighting, as a service’ to Schiphol airport. When refurbishing their Lounge 2 area, they saw the possibility of using a circular lighting system, meaning they don’t own the lighting but rather use it and return it to the manufacturer when it is no longer required. The manufacturer, in this case Phillips, can then either reuse, repair or recycle the luminaries, preventing more waste entering landfill.

Looking at other companies tackling the environmentally destructive nature of the construction industry, the Lendager Group stand out for their innovative approach. Founded by architect Anders Lendager in 2011, they’re known for their sustainable values and belief that sustainability should appreciate the value of a project rather than add extra costs. “We enhance sustainability in the built environment by ensuring that materials are circulated and kept at their highest possible value at all times, benefiting both the individual project, people and planet.”

One of their projects, ‘Resource Rows’, has recently been nominated for the EU Prize for Contemporary Architecture – Mies van der Rohe Award. Their construction method represents a CO2 reduction of 29% and saves 463 tonnes of architectural waste from entering landfill.

Resource Rows housing complex with balconies



“Rarely can buildings be taken apart for direct reuse,” explains Lendager, “designing architecture with accessible joints so that they can be disassembled—we’ve kind of forgotten that was possible.”

Anders Lendager

This is because the housing project is constructed predominantly from recycled materials, specifically the bricks from historical breweries around Copenhagen, as well as other old industrial buildings and schools awaiting demolition. This process wasn’t as straightforward as it may seem. Anything built after the 1960s uses mortar that is stronger than the bricks themselves, making it near impossible to extract the bricks as raw building materials. To combat this, the Lendager Group fragmented the walls into one-metre square modular blocks, stacked them together and transported them, finally rearranging them to create a patchwork like facade, unlike any other building in the city.

Although dealing with time constraints and facing scepticism from both the client and contractors, the new homes were snapped up quicker than any other housing scheme in the city. This development isn’t the only project with sustainability at its core gaining recognition from prestigious architecture prizes. A recent shift in mindset has resulted in radical retrofit projects winning the acclaimed Mies van der Rohe Award for the past two years running. As Carl Elefante, former president of the American Institute of Architects, puts it simply, “the greenest building is the one that already exists.” Faced with a more conscious awareness of their environmental impact, it’s clear that consumers are open to the idea of finding ways to lower their carbon footprint through more sustainable and innovative methods of construction, materials and reuses. ♦



Resource Rows Material Extraction



Stacks of the old Brewery facade, ready for transportation



SUPPLEMENTARY DOCUMENT

FLORENCE ALLEN | FOUNDATIONS | JAN 2022



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Explain how you have defined the scope of your publication. Who is it for, why is the information in it important, how does it sit alongside other publications that already exist?

SCOPE

Although I haven't directly mimicked the style of any existing magazine in particular, I spent time researching well-known design publication to get a better idea of their visual language, readership and style of writing. These included 'Wallpaper*', Monocle, Aesthetica and ICON. This played a big part in helping me decide who exactly I was creating this publication for and how best to write in an appropriate manner for this readership. Of the magazines I looked at, I found that my interests, style and stance aligned most with 'Wallpaper*'.



With a focus on design, architecture, fashion, travel, art, and lifestyle Wallpaper was launched in London in 1996. It describes itself as “the world’s number one global design destination, championing the best in architecture, interiors, fashion, art and contemporary lifestyle.” When looking at the readership of Wallpaper*, a profile can be put together of the average reader. On average they are 34 years old, 74% live in cities and 67% are employed within the creative industries.

WHO IS IT FOR?

With this in mind, I think that my publication will most likely appeal to people either with a background in design or at the very least an interest in it. I've approached my topic from a design slant and this forms a common thread running through all of my articles creating a clear link. As a designer myself and with the average reader also being employed in creative industries it's important to look at environmental issues. Not only is it incredibly relevant, but as designers we have a role in looking to the future and trying to find solutions to these issues in our work. With this publication, I aim to describe the issues surrounding the construction industry including its environmental impact, in an informative and revealing way, uncovering hidden legislation and regulations that act as barriers to advancement. I will do this by describing possible solutions to some of these issues, specifically from a design stance, speaking to designers and creatives that work in relevant fields, have relevant experience working on projects along this theme or have thoughts they wish to share. Finally, I'd like this publication to be a platform for emerging artists and designers who are working to solve the issues I've highlighted, to showcase their work in a plethora of different fields and approaches. This will emphasise these real world issues and provide creatives with a space to reach a larger audience.

WHY?

Sustainability, carbon footprints, recyclable, biodegradable, green-washing. They're buzzwords that are being thrown around at ever increasing rates. In the midst of the current climate crisis, there seems to be a lot of shame and guilt. I'm creating this publication not as a way to make people feel bad and generate a feeling of blame but rather as a way of showing facts, and maybe allowing people to see this issue from a different perspective. After speaking with various people about this publication, I was surprised by how many people weren't aware of the environmental impact of the construction and demolition industry. I'm using these articles to shine a light on an industry that isn't typically at the forefront of these discussions.

EXISTING PUBLICATIONS

I think I've chosen a unique angle by framing this issue in the design world. Typically, this topic is approached in a much more factual, report like manner so bringing it into a new context, automatically adds a level of curiosity. It was also important to me that I chose a topic I had a strong personal interest in. So being able to combine these two passions made for a much more enjoyable research process and dynamic publication.

02

Explain how you have structured your publication and handled type. What existing reference points have you used to shape it's identity?

STRUCTURE

Although I have chosen not to directly follow the format of Wallpaper* magazine, I've still been heavily inspired by the way they structure each article and handle typefaces, fonts, colour palettes and typographic style. I've also been drawn to the graphic design elements of 'Zine' publications. These are small-circulation, self-published works of original or appropriated texts and images. They are most commonly the product of either a single person or of a very small group. This format suits my style of writing as I am 'publishing' this myself to a more small-scale audience of readers than a publication like Wallpaper*.

In order to improve readability, I split my publication into four main articles, roughly 1,500 words each, individually exploring a slightly different topic. Originally, I thought I should be quite strict about this word count for each article but I began to find it limiting. Some articles seemed to consistently go over, whilst others didn't have as much content to cover. In the end, I allowed myself to go over the word count in some, and leave others more refined. I prefer that the articles aren't all the same length, as it improves the flow of the publication and changes the pace for readers. When creating the structure for my publication, I opted for a traditional three column format, found in newspapers and magazines and ensures a balance of imagery and text. This is key to improving the overall clarity of each article. Occasionally I adapted this into two columns per page.

I chose to write four articles as I thought this would give me a good opportunity to explore a couple of different themes. It was important to me however, not to try and cover too much in these articles as I could risk overdoing the content and spreading myself too thinly without really delving very deeply into any of the topics. At the same time, they needed to be diverse enough that I don't end up repeating myself in every article.

TYPEFACE AND FORMATTING

I enjoyed playing around with fonts throughout this publication, and developing a typographic language for the publication. Early on I decided to try and emulate the four different approaches to the issue by using four different typefaces for the headers of each of the four articles. I tried to make the font mimic the topic in a playful way. For example the 'Meanwhile...' article explores the use of temporary, fleeting occupations of space, injecting a burst of energy into an otherwise vacant area. I thought it appropriate to mimic this subject matter by using a scratchy, hand drawn font, almost appearing to have been quickly scribbled across the spread. I think it breaks up the flow of text, immediately making it stand out amongst the other articles and hopefully illustrating the topic in a graphic way. For the final article 'De-construct Re-construct' I used a very heavy font, Helvetica Neue, Condensed Black, in white allowing it stand out against the image it sits on top of. To give more of a disjointed feeling, I spread the title onto four lines, making it appear more fragmented, much like the topic of the article.

For the main body of text I used a serif font, Minion Pro. I think it's a clear, readable font and seems to sit alongside sans serif fonts quite well. I used a sans serif font for pull quotes, image captions, and headers. Mixing these two typographic styles gives the spreads a clear hierarchy and is widely acknowledged as standard practice when it comes to journalistic styles of formatting.

I found Pinterest was a really useful tool to quickly find and collect inspiration for the overall appearance of my publication too. Even when putting together colour palettes, or finding new fonts, I took reference from numerous layouts I gathered on there.

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TYPOGRAPHY

pull quotes: Futura PT, Medium, 12 pt
 main body: Minion Pro, Regular, 10 pt
 headers: helvetica neue, condensed bold, 8 pt
 image captions: Futura PT, Medium, 7 pt
 footers: Minion Pro

Futura PT

Aa

Light Book Medium Demi Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
 Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

Helvetica Neue

Aa

Regular Medium Bold Condensed Black

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp
 Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

Minion Pro

Aa

Regular Medium Semibold Bold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
 Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

Rustica, Black, 90 pt

**MATERIAL
 WORLD**

Futura PT, Demi, 125 pt

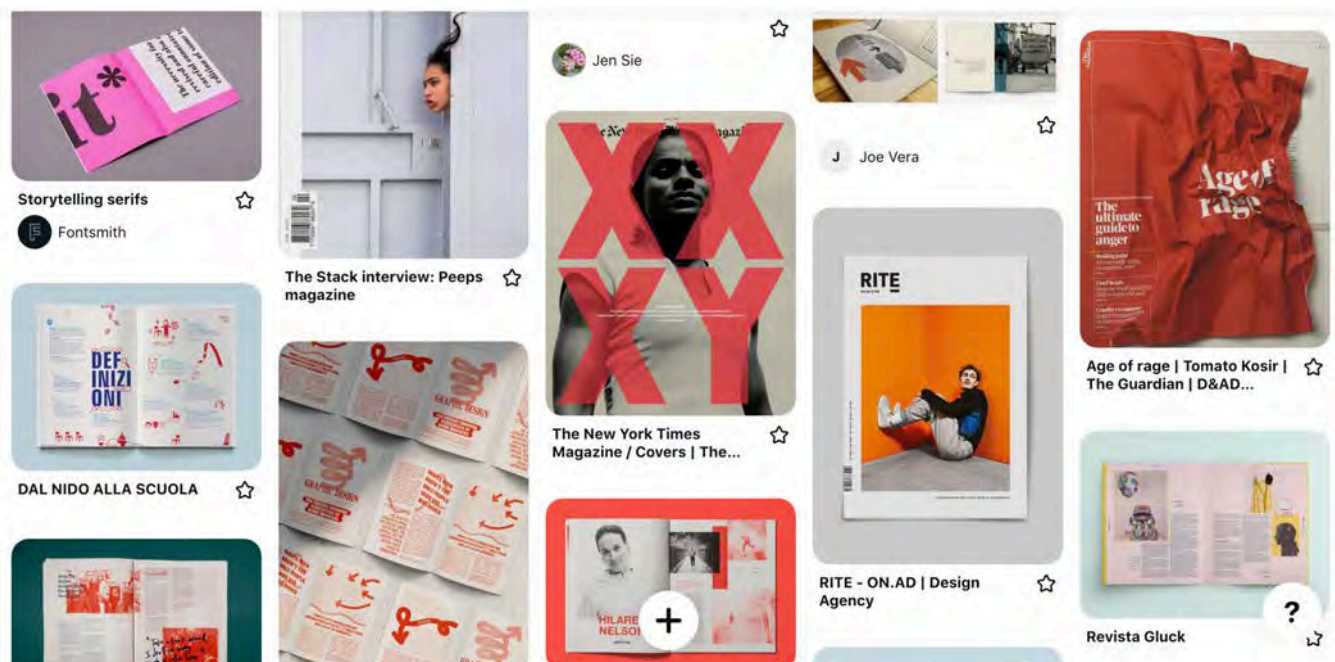
**take
 up
 space.**

Helvetica Neue, Condensed Black, 80 pt

**DE-
 CONSTRUCT
 RE-
 CONSTRUCT**

Six Hands, Brush, 180 pt

MEANWHILE...



Screenshot from my Pinterest board

Talk about how you have researched, taken and used images in your publication. What photographers or illustrators have you referenced to inform your publication?

OWN IMAGERY

Initially, I was very keen to take my own images for the publication and where possible, visit the various sites and spaces I reference. Undoubtedly, this would allow me to get a much better understanding of the space and its surrounding environment, strengthening my publication as a whole. However, this wasn't possible for every site I mentioned for logistical reasons. I was able to visit the site for the 2021 Hidden Door Arts festival mentioned in the 'Meanwhile' article and include photographs I took. This gave me a great opportunity to have a behind the scenes look at the process of setting up the festival, capturing images of the unique setup. As well as this, I met Venue and Place Manager, Hazel Johnson and creative director David Martin and got their contact details that I was later able to use to organise an interview. I also visited Meath Court, Hope Gardens in London and documented the site with images that also feature in my publication.

VISUAL STYLE

As the topic I cover is somewhat scientific, when researching, I was continually faced with large amounts of data and statistics. Originally, I wanted to translate some of this information into a more visual depiction, providing readers with clear, easy to interpret data. However when I began to piece together my publication and reference other design magazines, illustrations and info-graphics didn't feature very heavily at all. Instead, imagery was more like artwork, used on a large scale to break up the text in quite a minimalistic way. Different publications use imagery to help support text using various techniques and styles. Looking specifically at Wallpaper*, I noticed that they tend to use high-quality, large scale images that can span across a whole double spread. I opted for a similar approach and kept this consistent across all four articles.

The style of photography differs between different publications too. One aspect I found stayed fairly constant in Wallpaper* magazine was the use of high quality images, a mixture of colour and black and white photographs and an eclectic mixture of close up detail shots and much wider views. In order to maintain this in my publication, I decided to source most of the images from the websites of the artists, designers or architecture practices directly. The quality was consistently high and tonally, the images looked cohesive together.

FORMAT

Imagery played a big part in supporting my text, helping to strengthen the projects, locations, schemes and people I mention. Particularly in the first article, materiality and finishes are mentioned quite heavily so I wanted to enrich the text with imagery, allowing the reader to clearly visualise what the article covers. The large, honed in photographs of the WasteBased Bricks, reveal detail and textures that would never come across in smaller images. I enjoyed experimenting with the opacity of the imagery too and layering up images in more of a collage with headers and pull quotes. This gave the publication more of a relaxed, even scrapbook like feel and broke up the rigid structure.

COMPOSITION

The vast majority of the images used across the publication are rectangular or square. Although this is the more traditional approach and helps the layout look clean and minimal, I found mixing in a couple of circular images amongst the articles to be quite visually effective. For example, when including images of people I had interviewed, I opted for circular frames. I felt this put across more of an informal quality and made them seem more approachable.

COLOUR PALETTE

By using images from the same photographers on quite a few occasions tonally, they look cohesive together. This helps one article stand out from another, as each of them have slightly different tonal ranges. To highlight this further and ensure each article has it's own visual language, I used the eyedropper tool to pick out prominent colours in each of the articles and used these shades for pull quotes, stand-firsts and any other furniture on the page.

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04

Describe the anatomy of each major article in your publication. Why are they important to your publication, how have you researched them (including a list of all the references) and how have you structured the content?

Article 1 | Material World

AIM

The first article 'Material World' was written as a sort of introductory piece, establishing the overall topic of the publication, introducing the reader to the issue in more detail, and providing them with a bit of background information. This article is particularly important to the publication as a whole as it inadvertently establishes my viewpoint on the subject matter and highlights the slant I will approach it with.

TOPIC & STRUCTURE

- Provides an overview of the issue and its importance, referencing key statistics to allow the reader to quickly get an idea of the topic and its environmental impact
- Mention of government legislation which helps to bolster the topic
- Breaking down the construction process and looking at the wasteful practices that occur at each step
- Poor quality materials used, over ordered leading to waste throughout construction process, more labour required
- Looking to other industries facing the same environmental issues to see how the issue is being tackled and what we can learn from this, specifically the fashion industry
- I picked one of the most widely debated industries to use as an example as the statistics are shocking, there's lots of data to reference and its very well known among a large audience
- Examining what has been done so far to resolve the impact, Depop, and hearing from Aisling Byrne, CEO of virtual clothes swap app 'Nuw'
- Looking at shifts in trends and the rapid growth of the second hand market, indicating a change in consumer habits and beliefs
- Focusing on the materiality of construction specifically and examining growing trends of reusing waste materials
- Hearing from architect, Blaine Brownell as he discusses the growing trend of taking waste materials from demolition waste
- Looking at the parallels between this process of material harvesting and organ donation
- Questioning what factors are used when a building is said to be redundant and how these limit its potential for reuse, a concept discussed by engineer Michael Ashby
- A quote from Stewart Brand in his 1994 book 'How Buildings Learn: What Happens After They're Built' accusing architects of being too focused on following fashion trends through their buildings
- Looking at companies that are tackling the excess waste produced as a way of ending the article on a more positive note as we look towards the future
- In particular, 'StoneCycling' and their visionary product aiming to reduce waste streams 'WasteBased Bricks'
- Exploring how the company was set up by founder Tom van Soest, their ethos and goals, the manufacturing process and the exponential growth of the company including winning Young Designer Award at the Dutch Design Week and their bricks being used around the world.

RESEARCH

I mainly used online sources when writing this article, these included digital reports, articles, news reports and the websites of the companies I discuss. I did however, listen to a couple of podcasts, which is partly the reason I chose this topic for my dissertation in the first place. When trying to decide my focus, I listened to quite a few podcasts and radio programmes to see what sparked my interest.

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Article 2 | Take Up Space

AIM

The second article 'Take up Space' looks at the steep rise of vacant buildings in the UK and explores ways of adding value back into these spaces by occupying them in meaningful ways. Moving on from the first article which looks at ways of using architectural waste after a building is demolished, this article moves back a step to the origins of buildings before they're demolished, Examining how recognising the value in these abandoned spaces is key to avoiding their unnecessary demolition in the first place. The focus of this article is on housing specifically.

TOPIC & STRUCTURE

- Opening up the article with a question which gives the reader an immediate understanding of the subject matter and potentially encouraging introspective thinking
- Contemplate their own beliefs and opinions of the issue before reading an external source
- Reintroducing the work of Stewart Brand and his research on the life cycle of buildings, following each of the transitory stages they pass through
- This analysis highlights that if given the chance to, buildings are more than capable of changing to meet our evolving needs, therefore disputing the argument that empty buildings are no longer valuable or fit for use
- Introducing the concept of 'shearing layers' and how arranging these layers can create a building with the ability to continually adapt
- Noting issues like over-crowding and the current housing shortage crisis as a way of highlighting the absurdity that these empty spaces aren't being regenerated, a clear solution to these problems
- At the same time, its important not to ignore the other side of the argument as this can weaken journalistic writing
- To combat this, I acknowledge the importance for society of new developments and innovative design solutions
- I start the next section of the article by discussing the cultural impact of demolishing housing estates as a way of introducing the Liverpool based community-led project 'Granby Four Streets'
- Giving an overview of the problem the residents of the area were faced with, years of failed regeneration, streets of abandoned houses and high rates of violence and crime
- Discussing how multi-disciplinary design collective 'Assemble' joined the project, helping the community redevelop and reclaim their area in an innovative form of community land ownership
- In a similar area of Liverpool, a scheme set up by the council allows people to buy a vacant house for a pound, this forms the link between the two projects
- 'Homes for a Pound' was a way to help re-establish communities in abandoned areas and give people who may have difficulty affording to own their own property, the opportunity to get onto the property ladder
- To strengthen the article, I was keen to include quotes from a resident and member of the community
- Thoroughly analyse this scheme by looking at the negative aspects revealed after a documentary made by Channel 4 was aired
- Conclude this article by summing up how these kind of schemes, although not always perfect, have been adopted around the world and provide a solution to the rising number of vacant homes without the need to constantly opt for more environmentally damaging new builds

RESEARCH

Research for this article was also mainly conducted online. However, speaking with people about my area of study for my dissertation and hearing their thoughts, provided me with external sources of knowledge. The 'Granby Four Streets' project is an example of this and was only brought to my attention after a friend mentioned it to me. Additionally, I was able to watch the documentary 'The £1 Houses: Britain's Cheapest Street' looking at the 'Homes for a Pound' scheme in Liverpool. This provided me with an alternate method of research which was a nice change and much more immersive than simply reading an article.

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PODCASTS / RADIO / VIDEOS

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Article 3 | Meanwhile...

AIM

Article 3 ‘Meanwhile...’ follows on from the previous article, carrying forward the same concern, the sharp rise of empty spaces in cities. However, this article looks at a different way of occupying pockets of unused space, of which there are many as a knock on effect of the pandemic, with ‘meanwhile uses’. By inhabiting sites on more of a temporary basis, empty spaces are made useful, a sense of vibrancy and community spirit is added back into otherwise dreary areas and small business, artists, or companies are given an opportunity to set up shop and reach a larger client base. If these sites are going to sit empty, they may as well be occupied on a temporary basis rather than not at all. This article feels much more intimate than the other articles as it includes images that I’ve taken from site visits as well as interviews.

TOPIC & STRUCTURE

- Opening up the article with a description of the issue and linking this to the ongoing pandemic, a likely cause of the sudden rise in vacant sites
- Bolstering this statement by including statistics of a recent study looking at the numbers of empty buildings across the UK, both residential and commercial, and highlighting the sharp increase
- Posing a question to the reader ‘Why is this space not being occupied in other ways, and what makes it unvalued and overlooked?’ that I will later try to provide a solution to
- Following with an answer, ‘Meanwhile Spaces’ and a description of exactly what they are
- Link it back to more statistics, reporting the number of chain stores that were forced to close down and suggest how meanwhile spaces can be used to mitigate the impact of this
- Describe the benefits of these temporary occupations of space both from the perspective of the locals, who will see otherwise barren streets brought back to life, as well as individuals, small businesses or charities who will have the opportunity to set up shop and connect with a broader client base
- In order to fully assess this concept, it’s important to look at both sides of the story and take note of any downsides
- The Royal Institute of British Architects outlines difficulties that people may come across and factors to consider
- They do provide solutions, implying that if managed correctly, these uses can be a useful addition to any neglected high-street
- An encouragement for investors not to view these kind of schemes solely for their economic gain, but rather as an investment into a community
- Introducing a similar scheme run by arts and education trust ‘Out of The Blue’, and their development of a meanwhile space on the site of a derelict tram depot in Leith, Edinburgh
- An overview of what the site includes, a community hub with six shipping containers housing studios for artists and other creative entrepreneurs, as well as community gardens, market stalls and a skate ramp
- Provide more detail about the construction itself which gave the opportunity for trainees to learn a variety of construction techniques as part of ‘Rebuild’, a social enterprise based in Edinburgh giving people from vulnerable backgrounds the chance to gain experience and training in construction
- Point out that although this site is temporary, the involvement of the local community now gives them the chance to help influence future developments on the site.
- A brief description of ‘Hidden Door Arts’, a volunteer run charity that occupies vacant spaces around Edinburgh for a week long festival showcasing music, theatre, art, poetry and more recently, work from local graduates whose degree shows were cancelled
- Give readers an idea of the kind of venues they occupy and show how they have grown since their establishment in 2014
- Interview with Hazel Johnson, Director, Venue and Place Manager at Hidden Door
- Move away from schemes and charities focusing on public space and instead look at how vacant housing can adopt this same principal for the development of emergency housing
- Provide statistics of the number of vacant homes, homelessness crisis and lack of government-funded social housing
- Given that the UN projections anticipate that by 2050, 68% or two-thirds of the world’s population will live in urban environments, its maybe time to look at the possibility that the future of the home isn’t always permanent
- Meath Court, Hope Gardens in Acton, London, temporary housing for people who are in vulnerable situations
- Indicate though, that these initiatives are a symptom of a broken system
- Round up, suggesting our future environments will likely be developed, nurtured and tested in meanwhile spaces as we emerge from lockdown.

RESEARCH

I was lucky enough to conduct a site visit to both Hidden Door and the emergency housing at Meath Court. This allowed me to conduct primary research and meet some of the people involved with these initiatives. I was then able to organise interviews and obtain invaluable information. After completing primary research, I then moved onto further, more in depth analysis with the support of information gathered primarily online.

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ARTICLE 4 | De-Construct Re-Construct

AIM

As 'De-Construct Re-Construct' is the final article in this publication I thought it was important to resolve some of the issues I've covered whilst also using it as an opportunity to look to the future of the construction industry. I wanted to discuss techniques of disassembly reuse and adaptation that may seem unfamiliar at the moment, but could in the future, become normal practise.

TOPIC & STRUCTURE

- 'De-Construct Re-Construct' starts off similarly to the first article 'Material World', looking at the environmental impact and wasteful practices associated with the construction industry, analysing the numbers of buildings demolished every year, CO2 levels as a result and the amount of waste that's sent to landfill
- This article's focal point, however, looks towards other methods of manufacturing buildings
- Taking note of the tax system, which rewards the more wasteful practice of demolition with a 0% VAT rate, meanwhile refurbishment and retrofit projects that are much less wasteful and have a smaller environmental impact, are faced with a 20% VAT rate
- Show how these statistics play a huge role in deterring contractors from undertaking retrofit projects as they are more costly
- How can we begin to tackle this problem if these rates actively discourage a more conscious approach to construction?
- I also wanted to make it clear how much more cost effective refurbishment projects are compared to new builds, over ten times cheaper, as well as how much quicker renovation is
- In the wake of the pandemic, this quick turn around of new housing could be an effective way of overcoming the housing crisis
- Mention The Gentle Author, as he is referred to on his online blog, and his book 'The Creeping Plague of Ghastly Façadism' where he looks at the growing trend of façadism in London and how it's a way of preserving the exterior, often front-facing, wall of a building while the rest is demolished
- By doing this, architects outwardly appear to honour the existing building but in reality, they are left with more of a shell and manage to avoid the VAT rates associated with renovation
- I included direct quotes from him because I really liked what he had to say about the fact there is no justification for knocking down old buildings only to replace them with cheaper, poorly made alternatives
- He also stated that the unequal VAT discrepancies are 'directly in opposition to environmental concerns' which strengthens my viewpoint in this article
- Look at the cultural implications of destroying old buildings as well as environmental
- Discuss a new campaign set up by 'Architects Journal' looking to raise awareness of this stark VAT inequality in a bid to encourage retrofit over demolition and rebuild, 'RetroFirst'
- Indicate the uptake of the scheme, demonstrated by the support of over 200 architecture practices
- Explore the work of architect Thomas Rau and his forward-thinking approach to his work, in particular, his strive to create a more circular model for construction
- He predicts that in the future buildings will be seen as more transitory structures, part of a service that allows them to be de-constructed and re-constructed as and when they are needed
- Teaming up with Sabine Oberhuber, they have developed the 'material passport', a fascinating new approach to register every single component and material of a construction
- This blows open the possibilities of reuse for buildings and is an exciting concept that we may see more of in the future, hence why I was keen to include it in this article
- Expand on this principle by discussing buildings built with disassembly in mind known as 'Buildings as Material Depots' and 'Buildings as material banks'
- Mention how this has been picked up by the Dutch government who have introduced 'lighting, as a service' to Schiphol airport
- Finally, explain in detail the development of a new housing complex in Copenhagen by the Lendager Group which represents a CO2 reduction of 29% and saves 463 tonnes of architectural waste from entering landfill
- I found this project pretty intriguing due to their innovative methods of working and think this successful design scheme is an optimistic and exciting way of ending the article and publication

RESEARCH

Similarly to ‘Material World’, the first article, my concept was developed after listening to a podcast series. I was instantly drawn to the idea of reusing a building, as it was something I’d never considered before. After my interest was sparked, I then turned to online sources, secondary data to write the majority of this article. Towards the end of writing it, I realised that I wanted to find out if these principles were being adopted by practices in the UK so I arranged an interview with Karen Crooks, an existing contact I had. I wanted to find out from her if she noticed a change in the attitude of her clients and how that effected the type of projects that were undertaken, specifically if more environmentally conscious ways of working were favoured. Snippets from our conversation are dotted throughout this article and help establish this issue in a more accessible way.

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Is there any other important thinking behind your publication? Please explain this here.

CONSIDERATIONS OF PAPER

I've enjoyed working on a journalistic piece of writing, considering every aspect of the finished project. Not only am I writing a series of articles but I've also been able to consider imagery, typography, graphic design and its tactility.

Although not essential for the digital hand in at this stage, when I was planning my publication and considering the design of the magazine, the physicality of the printed version played a big role throughout. After researching a multitude of publication styles, I noticed that I was drawn to magazines printed on uncoated, recycled paper. When I looked into the differences between coated and uncoated stock, I was surprised to read about the impact this seemingly small detail would play. Even from the point of view of the reader, the choice of paper affects the overall impression of a publication before it's even picked up and read.

Not only does the paper appear softer and more tactile but these more grainy paper styles tend to be better suited to publications with an environmental stance or subject matter. I think they imply feelings of trust, authenticity and a more conscious approach. Uncoated paper tends to be more widely recycled too and given my topic and clear support for a move towards more sustainable working practices, it's only right that I take the same considerations. I did consider applying a recycled paper texture to the digital version of the publication, to try and get this textually across but I felt it looked a bit fake and therefore took away from the meaning of using it in the first place.

So, when I print my publication for my own use, I plan on finding a grainy, recycled paper from a reputable source which will give it more of a textural feeling, and ensure I have considered every feature of my editorial publication.



An example of uncoated paper in an editorial context

Hazel Johnson | Hidden Door Arts | December 2022

1. How was the festival originally established?

The idea for Hidden Door first came about from a desire to give emerging artists opportunities to perform and exhibit that we felt Edinburgh wasn't truly providing them with at the time. The first Hidden Door events were held in 2010, at the Roxy in Edinburgh, and were organised by a small group of friends, most of whom were artists themselves. After that, we began to explore the idea of using disused or under-utilised sites, and that led to us using the Market Street Vaults for the first full Hidden Door Festival, in 2014.

2. What is the process of picking the sites each year?

Finding the sites is an ongoing activity that can take several years from identifying them to being able to use them. The process is different for each venue, depending on who the owner is, what the current usage is and whether any future development plans are in place. We're always on the lookout for interesting sites, but once we've found one that looks to have potential, we'd usually spend a few months researching its suitability, making contact with the owners and building a relationship with them. There are lots of sites around Edinburgh that we've had an interest in using but haven't been able to make work for various reasons, but hopefully we'll keep coming up with ideas for new ones!

3. How do you find and select the artists, musicians and designers that perform at the festivals?

We use a mixture of open call processes and curation. Each of the different programme strands has an open call in the run up to each festival, which means that anyone can apply to perform or exhibit, but we also work with curators and agencies to help us target specific performers and artists that we want to be involved.

5. Do you think the process of occupying vacant spaces on a temporary basis should be more widely adopted in the aftermath of the pandemic?

It seems inevitable that there will be a lot of large, unused city centre spaces in the next few years due to the pandemic, particularly as a result of home-working, so somebody needs to use them! If office spaces, for example, can't be re-purposed for a permanent use then it's far better for them to be used even temporarily than not at all.

6. Where do you see the future of the festival? e.g. Expanding into other cities/more permanent

Currently, Hidden Door is mainly run by volunteers so as long as that remains the model, any future growth of the festival would need to take account of that context as there are limits to what can be achieved with the resources that we have currently. However there's no reason in theory why we couldn't move into other towns and cities as there are so many potential spaces waiting to be explored. We're interested in the idea of building partnerships with other festivals and/or artistic organisations elsewhere in the world that might enable us to try Hidden Door in a new location without having to start from scratch. We're also interested in creating a structure that would enable us to support and develop emerging artists on a year-round basis, rather than giving them a platform just for 10 days a year – whether that means we will have a permanent space in Edinburgh at some point, who knows?

Karen Crooks | RPP Architects | January 2022

- FA: Ok. So are there any projects that you've worked on where I don't know, maybe the materials have been harvested from somewhere else or afterwards, you've gone on to recycle them?
- KC: OK. So did you get a chance to look at those two things?
- FA: Yeah, I did, actually. Yeah.
- KC: OK. Well, as a commercial interior designer, we have to decide what the building is going to achieve when we're designing it. And BREEAM is the standard we have to try and work towards. So there's very good to excellent. And depending on how you design it, what materials you use and both the construction and the finishes and how much of that can be recycled gives you different point ratings. So we have very much we're very conscious of trying to use products in the commercial world. Well, basically that have green credentials and zero carbon footprint and were like the things they call it, basically cradle to grave projects or products now and a company like a carpet tile, for instance, a company who's very good at it is a company called 'Interface' and they have learnt how to recycle every aspect of their carpet tile. And this happens more and more with every product that we're using here. So things like the plastics or even the backing the bitumen backing it becomes something to do with cars. You know, and the fibre can obviously be recycled as well. So they have just changed their backing from bitumen, which was very difficult to use a different substance. And on the back of every Swatch card, which is the envelope we get with all the different colours and the actual range, it has a breakdown of what every range covers.
- FA: So is that something that you will then show clients and then, do they favour those kind of things?
- KC: Exactly, yes.
- FA: Have you noticed? Yes.
- KC: Sorry, go on.
- FA: Have you noticed a change from a client point of view? For example, do they favour more recyclable things?
- KC: Absolutely. And also because a lot of commercial projects are government, they have a legal requirement as well.
- FA: OK, yeah, sure.
- KC: Because it's not only just on the interiors, it'll be on the structure as well. And obviously, they have to have a longevity of life. And that's down to the lighting and everything. Now, it's all LED. So there's no energy usage. The bricks or the the blocks are less and less cement than you know, there's, people will do different fillings now on floor finishes to get these BREEAM ratings because there there's a positive commercial aspect to that as well. And especially if you have, you know, like an American company or something like that who are very aware of what the building itself does and why it's heated and whether it's, you know, natural ventilation or whether it's all electric, you know, ducting. They will be very aware of all of that. And then a, you know, a big aspect of buildings as well, there's many reports done on healthy buildings it's called. And you bring in what is called biophilic design, which is a big part of what I would do as well. I'm not sure if you've covered that, but it's planting real plants right indoors so that people have an affinity. So it carries, it's not so much the sustainability, but it's making environments healthier for people who use them.
- FA: Yeah. Clean air.
- KC: Yeah, exactly. And healthier and healthy building because there are, you know, there's so many buildings that we have maybe closed windows and only mechanical air ventilation. People are moving and moving away from that to get the natural ventilated building, you know, with air and things like that. So that would that would be, you know, it's very hard, you know, to to sort of break it down for you because you're thinking of things like even to the material build up as well. So you're starting, although you're covering things like the environmental impact of what's happening with the materials it still has to have a level of durability. And it still has to have its thermal impact or it has to have its acoustic impact and its lifecycle. A lot of projects we would do for education, things like that. All the products have to have a minimum of twenty five year lifecycle.
- FA: So. Right, okay, so that's like schools?

- KC: Yeah, so they would put that parameter onto the contractor. Which then obviously feeds down to us and they tell us that there are certain ranges that we would have to use to achieve the amount of years that they've been asked. So that was that would be really what we would do. It's not that it's a trend as well, it's very much integrated now into the design. You know, it used to be that it was a bit of a superficial thing that people threw something that it, you know, just sort of look good, but now it's very much is a proper system and you do have to get your BREEAM rating and you do have to prove that different materials can be recycled, you know, can be repurposed. You know, all of these things.
- FA: What does that stand for, BREEAM?
- KC: I'm not sure what the breakdown is, but I'm sure I'll probably tell you on that website, you know? So that would be that would be the main basis of it. But if you look even at a couple of finishes companies, I don't know whether that would fit in like 'interface' would be good company to look at. And on their website, they will have, you know, a sustainable or sustainability, what do you call it, like a method statement? Something that they're trying to achieve.
- FA: Like an ethos?
- KC: Yeah, yeah. Yeah, exactly. And theirs is basically nought percent, they're carbon neutral from cradle to grave is what they now say, which basically means everything that they produce can be recycled and can go back, you know, to to what it was before to be able to be reused as something else. Now there's some companies and the materiality itself doesn't allow that to happen. So but what they'll do is they'll have an environmental strategy and they will offset what they can't do.
- FA: Right, OK.
- KC: By planting trees or, you know, they'll find a way to balance out with their carbon footprint is, right.
- FA: I don't know if this is really relevant to what you maybe do, but, do you see that there's more retrofitting rather than demolition? Because.
- KC: Yep.
- FA: Because I saw there's a 20 per cent VAT rate applied to retrofit refurbishment compared to like demolition where there's zero VAT applied.
- KC: Yeah, but there's also a love now for buildings that have interest, because you can't build them to look like that anymore. You know, and the majority of jobs and projects in Belfast, they kept the facade and they supported it at the back. There was nothing of the building behind it.
- FA: Yeah, I know, I looked at facadism. One of the articles looks at facadism, and how it's kind of a way for people to from the outside it looks like it
- KC: might have been there a long time. Yeah.
- FA: In reality, it's just kind of a bit of a shell.
- KC: Yes. Yeah. But definitely refurbishment. It's because people don't have money. You know, and there's a lot of new buildings that were built and aren't having it, you know? Although having said that, a lot of my projects at the moment are into a new building. So it's not really the same thing, but I have done like, for instance, one of my last projects was a school and they used a building and it's a beautiful building. You know it's methody in Belfast? So you might be able to see it, it's building 'A' now, it's the front building and it was the dorms, it was never used as part of the school. So they have completely refitted that out now for classrooms. So that's that's very common. That would be a high percentage of our projects would be that kind of, you know, new fit.
- FA: Changing the use of the space.
- KC: Changing use. Yeah. And in fact, when you go for planning now, there's an actual category, change of use for buildings.
- FA: I didn't know that. What's the name of the company you work for?
- KC: RPP architects?

- FA: And can you see on the website projects you've been working on?
- KC: Yeah, there are projects. But to be honest, they're really bad at keeping up to date on, let me just see, hold on. Let me go on here myself. In fact, our own building is a refit. If you look at our building it was an old mill.
- FA: Oh yeah, I can see, Oh, it's cool.
- KC: So that's that's typical of what people would do, especially around Belfast, where it is, you know, a lot of red brick. Which costs a fortune to do. So you just wouldn't re-do anything. Yeah, just wouldn't knock it down at all. Yeah, they've got quite a few new buildings on there as opposed to any refit ones. Um, no, I haven't. I haven't got any there. I mean, I could find maybe some pictures of Methody.
- FA: That's the school, that right?
- KC: Yeah, I just I'm going to just type in Methody here because it's just a thought I'd get this computer up and running as well, just in case. It's Methodist College Belfast. I'm just wondering if it would have anything. That's my sister's brother in law's the head.
- FA: Oh really?
- KC: Yeah, he's retiring, though. There's nothing coming up on their website. But you can see that's the old, part of the other building. But you can see they refurbished the library and things in there if you go to 'develop and flourish'. That's an old fashioned interior that's that's a new interior in an old building.
- FA: Right. OK.
- KC: All right. And then let me see if we actually just. But this college, if you just type in even Methodist College, just do images. You'll see the buildings and they're all now newly fitted out with classrooms.
- FA: Oh yeah, OK, I can see. Wow, they're huge.
- KC: Yeah. So you know that, that's very commonplace? And that brings in a whole. We also have you also have a heritage body of people who tell you what you can and you can't change. You know, so you have to follow what their line of. You know, they'll dictate whether you're allowed to use certain materials or not. So that would be that would be the majority of that. Mm hmm. And the materials so I can't think of anything else, really. But yes, definitely it's refurbishment is very commonplace and probably much more than new build because everything's so expensive for new builds.
- FA: I guess one more question, actually. I guess this is more a question of what you think personally. But do you think in the future there'll be more of a shift towards designing with the deconstruction of the building in mind, like designing for disassembly?
- KC: It has its purpose. I mean, there's there's a lot of that goes on for temporary housing. You know, especially in war zones, areas. The only thing with something that can be taken down and moved is that it doesn't have a set foundation then. You would always still need new foundations, but things like the Huf Houses. Have you looked those up?
- FA: Yeah, I've heard of them.
- KC: Yeah. So they're built as a package. They're built offsite. So in essence, you could build something like that that did come apart again. You know, if it's a pre, if anything, that's prefabricated, will have a way of being able to be taken apart. So I don't I don't know. It's a quick way of doing it, it's a quick way of working. There's more and more. I mean, I'm not to be honest because I'm not an architect, I'm just, I am interiors. I wouldn't be up to speed all the new forms of building, but there are so many things now where they're being built as walls with, you know, a bit like the Huf Houses. Although they're timber framed, there's other ones where they're actually these polystyrene blocks.
- FA: Oh wow.
- KC: And then they fill them full of concrete. So that basically can arrive on site, and it's like a big Lego, and they literally just pour concrete and that's it. So it's like, almost like a mould. But there's there's so many different ways that people will. You can never tell, you know, it'll be someone will come up with something that will save money. That tends to be the way things are, led, it's always money led or necessity or heritage. You know, so I wouldn't be involved in something like that. I'm trying to think if there's anything that I've worked on. The

only thing that I can think of and it wasn't me that worked on it. I think it's more probably be fitting into one of your other articles better but there's places in London, places all over the place that use containers for housing.

FA: Yeah, I've looked at some of them, actually.

KC: Yeah. And then things like. And they're brilliant because they can be taken down and used and moved to wherever they're needed, you know? So if there's so if there's pockets of temporary housing where they have a shortage of housing or social housing hasn't quite caught up with the demand needed in a certain area. They can put these in place, give people somewhere to live until the houses are finished and then move them to the next place. And a friend of mine was a director, down in one of the councils of Bangor and they had a planning scheme, all for the frontage of, it's a seaside town. She subsequently is not working there any longer. She's actually moved to Chester back over to England, but in the interim she used wasteland and she put all these coloured, multicoloured shipping containers on it and used it for artists.

FA: Oh wow, like studios?

KC: Like studios, yeah. So they were all where they were all wired, all heated and the artists just need to be present for something like two hours in the day so that people who are going past the could always get their work. You know, you could still buy from them. So that's Project 42 in Bangor. If you have a look at that, you know and it is supposedly temporary, but it's been there for years now because the rest of the work that was meant to be happening, hasn't happened yet, you know, so I don't know whether it's something like that.

FA: Definitely. That's very relevant. Yeah.

KC: Well, I'm trying to see, think it's Project 42 project, yeah, Project 42. That's it, if you if you look up, oh sorry Project 24, that's my number dyslexia. So you'll be able to see that.

FA: Oh yeah, I can see.

KC: Yeah, and then what they do is they would have, see the way on the first picture there, there's ground in behind you see between the different units. They would put a large marquee on that and have that all dressed as a festival area, you know, with music and food and everything like that. And then the artists will open up their studios from time to time. And people can go down and buy stuff. And then at Night-Time, they just leave the lights on and they're all different colours. So there's a bit of life to the frontage at the seaside. You know, so that's the sort of thing I can think of like that, but that's probably more into your temporary buildings. What were your other categories?

FA: So occupying, vacant abandoned areas.

KC: Okay, well, a good example of that is that in Clerkenwell, you know, every year they have a design festival. Three days it's basically all the designers to do with interiors, would go to it. And for years, they had it in an abandoned building.

FA: Oh, wow.

KC: And it was amazing and the floor was up and down and everything. And there was no building control, which is basically the people who tell you whether the building's safe or not telling you you could or could do it. If you designed it you wouldn't have been allowed to use the building, if you know what I mean. So to make it quirky and interesting, they put everybody all their styles and everything within this building. And then the building was condemned. So, but people who tend to do pop ups like restaurants or design will use buildings that exist. And usually off, you know, a wee bit of visual interest. So that would work on that one.

FA: Yeah, definitely.

KC: What's the other?

FA: I guess, de-constructing, re-constructing, materiality, we've already kind of talked about that.

KC: Do you know what? I don't know what to what level, but if you brought it down in scale rather than thinking of just big buildings. There's somebody came up with a very clever idea of prefabricated cardboard boxes, little houses that fitted underneath benches and parks for people who were homeless.

FA: OK, I feel like I might have seen that.

- KC: I thought that was a wonderful idea. And they could take it apart and take it with them. And it meant then that they got a bit of protection from the seat as well. So no one could attack them.
- FA: Let me have a look.
- KC: I'm not sure what it's called, but I remember seeing that. I think it was a girl from Northern Ireland and they tried to do it here and they took them all away, they wouldn't let people have them.
- FA: Oh, why?
- KC: They're just so stupid here. They're just just absolute nonsense. Oh, it just makes me so angry, sometimes they're very shortsighted here.
- FA: How can you take away a cardboard box? Surely that's.
- KC: I know. They just wouldn't allow them to be put underneath the because what they were doing was putting them out, but not necessarily giving them to people. Just, you know, allowing them just to. Yeah. I can't, nothings coming up. Oh, dry shelter for homeless transforming bench. Transforming bench. Dry shelter for homeless. I think that's. That's a slightly different version, but that's that looks interesting as well, the same sort of idea. It's called door knob dot com. D O R N O B dot com.
- FA: OK, I'll have a look.
- KC: That's quite clever that, and then you can sit on it. Do you want me to send it to you?
- FA: Maybe. Oh, wait, I think I found it, lets have a look.
- KC: But if you look at the pictures, the way people are using it and then they can sit on it so they're not sitting on the ground. But obviously, you know, it's going to be different scales, but that might be.
- FA: Yeah, that's true. And if it's something on a smaller scale.
- KC: Yeah. And then there's if you look on, there's 20 alternative housing ideas for homeless. You know, it's called I can't even say that word. But if you look at that, it's just on when on Earth dot net. And then forward slash 20 hyphen alternative hyphen housing hyphen ideas. Those things, even though they're set up for homeless, it would work for anybody in disaster zones.
- FA: Yeah, that's true.
- KC: You know anything, anything that is temporary like that. And then if you take that, you know, someone will take that idea and make a large version of it. But there are so many parameters with buildings that you've got to meet, and so to make something temporary that would fit all of that is quite tricky, I would imagine.