



CIVIC BORDERS

Transforming the Boundary between
York Way Estate and Caledonian Park

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March 2022

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Acknowledgements

With special thanks to

The Water Trust (ARCSR)
Friends of Caledonian Park Group (FCPG)
Market Estate Resident Association
Pleasance Theatre

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The Architecture of Rapid Change and Scarce Resources (ARCSR) is a studio based, teaching and research area within the practice and academic discipline of architecture. It examines and extends knowledge of the physical and cultural influences on the built environment, focusing on situations where resources are scarce and where both culture and technology are in a state of rapid change.

Suspicious of the tendency of strategic and large-scale policy planning to distil out rich but fragile local interactions, the studio encourages students to work outwards from the observed fragment of lived experience. ARCSR aims to explore how the urban landscape is inhabited, made and remade through personal and collective acts, events, memories and experiences; attempting to cut through the surface to expose the undercurrent of silent issues that constitute the everyday.

Since 2006 the School of Art, Architecture and Design at London Metropolitan University has been offering studio modules for its 2nd, 3rd, 4th and 5th year architecture students in this research area which have involved direct, on the ground, cultural and physical surveys of marginal urban settlements in India, Kosovo, Sierra Leone, Nepal, Athens and London. Latterly MA by Project and PhD by Project courses have also been run in this research area. Study is by project and has included live projects involving the construction of a number of schools and water and sanitation projects.

I use urban granularity to refer to the structural texture of a cityscape. A city with a coarse grain has a few constituent elements with little diversity and a minimum of intricacies, interfaces, and interstices. It is spatially homogenous, visually quiet and unbusy...

High granularity, on the other hand, is crowded, busy, noisy, finely textured, sliced and diced, and loaded with interstices and pockets. Constituent elements include narrow, winding streets with minimum setback distances; passageways and alleyways; serrated roof and ziggurat walls; street furniture and fire escapes; porches and balconies; dormers, gables, chimneys, and water towers punctuated jumbled roofscapes. Urban granularity is essentially three-dimensional interstitiality...

High urban granularity can abet that which is permitted or encouraged through other more explicit means. A convoluted, multifaceted, spatially heterogeneous, and walkable urban geography increases the likelihood of chance encounters and lends itself to capricious experimentation, particularly if opportunities to so indulge are liberally provided, and the social restraints discouraging them are relaxed or non-existent. High urban granularity fosters a sense of anonymity and leverages the historical imaginary...to animate the passions of the present.

Extract from: Campanella, Richard (2018) 'Seeing the Elephant' in New Orleans's Interstitial Spaces (in Toulouse, T & Ewell, B Sweet Spots, In-Between Spaces in New Orleans (pp. 130+ 131). University Press of Mississippi Press, Jackson, USA)

Introduction

Social theme: Engagement
Formal theme: Borders and Boundaries

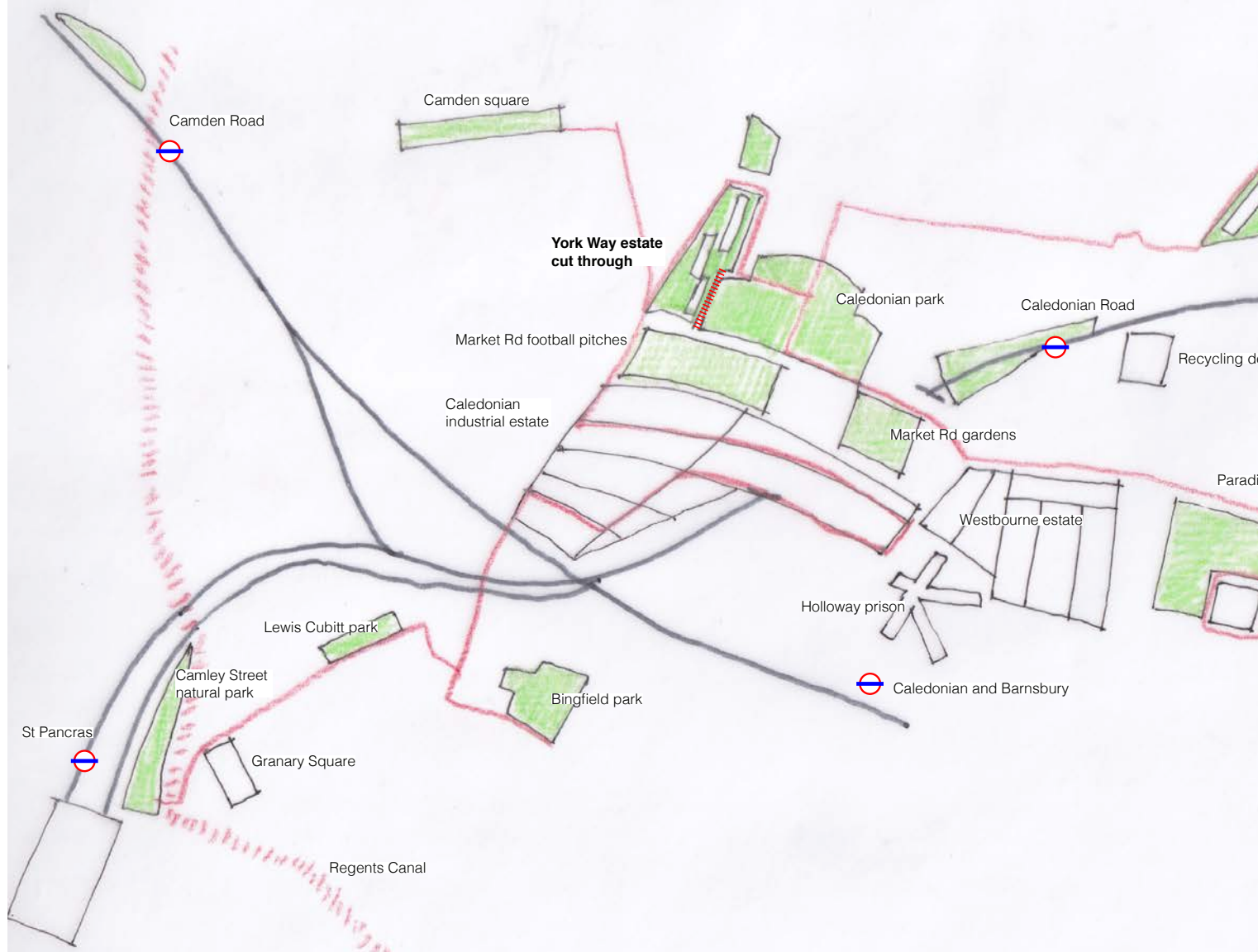
When city institutions, whether formal or informal, traditional, habitual, implicit or newly emergent, work increasingly well to promote justice, happiness and democracy, often due to the adoption of new and improving technology, then the citizen may have little or no interest in its workings. But when these institutions fail and, in the view of its citizenry, are not fit for purpose, then the city needs to provide common ground where this difference can be expressed, debated and new departures envisioned

Mitchell & Tang 2018: Loose Fit City p.206.

As architects we are interested in settings as well as social, cultural and political situations. Where will we find settings containing this common ground of difference; places where diversity of opinion is valued and expressed? And if we can help identify or create such agonistic settings, how can we make these places resonate with the resources necessary to move resolutely forwards?

The removal and bridging of boundary settings are often employed to make places where there is a common ground of difference. This academic year we extended from last year the offer of theoretical themes to support the students' architectural investigation, narrative formation and design work in such a setting. Firstly, the theme of social engagement of residents with the city and secondly

Walking and Cycling (RED) routes along the Overground (BLACK) Railway
 Connecting a string of green pearls
 Separating neighbourhoods





theoretical ideas behind the changing of opaque physical boundaries into permeable borders to a common ground of difference for civic exchange.

This year travel and in-person gatherings were severely restricted due to the pandemic. Our intention was, therefore, to limit our area of investigation to neighbourhoods in central London. At first we intended to investigate two areas, one in north and the other in south London but then it soon became clear that even this would be too ambitious in the circumstances. So, Unit 6 students focused for the whole year on the boundary between Caledonian Park and York Way Estate in the London Borough of Camden. They looked for ways to transform this boundary into a border offering a common civic ground where appropriate social infrastructure could be introduced.

We were able to start the year looking to construct an open-air theatre in the park facing the brick walled boundary with the Friends of Caledonian Park (FCPG) acting as our client and host. However we were unable to make this a live project in the first term as 'lockdown' returned and online only teaching resumed as for the later part of 2019/2020. Nevertheless this short interlude prior to 'lockdown' in October 2020 allowed an introduction to Unit 6's working methods encouraging students to find new ways of representing their ideas, fostering cooperation between fellow students and provoking new ways of looking, imagining and representing. This clearly paid off because as soon as portfolios were submitted in May 2021, when 'lockdown' had been reduced, students spent some time over June and July constructing the theatre which was then exhibited at the end of year exhibition in September. The unit bonding experience this year therefore took place at the end rather than the beginning of the academic year adding significant meaning and validity to their work as a shared enterprise.

Projects

Preliminary Project: Transforming a Boundary into a Border

The first term's project involved an individual exploration of the Park/Estate urban setting where the drama of urban change was being played out and involved opposing civic scales (top down v. bottom up). With some help from FCPG, students interviewed local residents and activists and generated individual narrative briefs for change at the neighbourhood scale.

Students, acting as architectural detective, used the following techniques to create a narrative brief for their proposals:

Exploration (mapping, sketching) and imagining at the neighbourhood scale, individually exploring on foot and cycle, they looked for urban granularity within the boundary setting outlined in the illustrated map.

During these explorations students were asked to look for places where diverse neighbourhoods might meet and exchange different cultural concerns.

- (i) places of civic solidarity and sharing, trade and exchange.
- (ii) boundaries which could become borders where places of civic solidarity and sharing, trade and exchange might flourish.





They were then asked to identify and represent urban lines (they might be green corridors; pedestrian high streets; bee lines; processional routes and waterside courses), both discovered and imagined. The ambition was to suggest lines of civic infrastructure within the urban topography.

Working in pairs students were then asked to talk to at least 3 people in the given boundary setting between York Way Estate and Caledonian Park to understand how they worked and lived and how they and their families might, in the future, occupy all or part of the site. They were asked to triangulate; that is to speak to people who are different to themselves in age, background, and experience.

They were then asked to make a proposal at the neighbourhood scale but with a design idea for a building within that setting. The fabric of their individual proposals should consist of an assembly, conversion, adjustment, extension, and/or re-assembly of the existing building topography to better suit the needs of the existing inhabitants on or near the given boundary condition.

Main Project: Loose Fit City

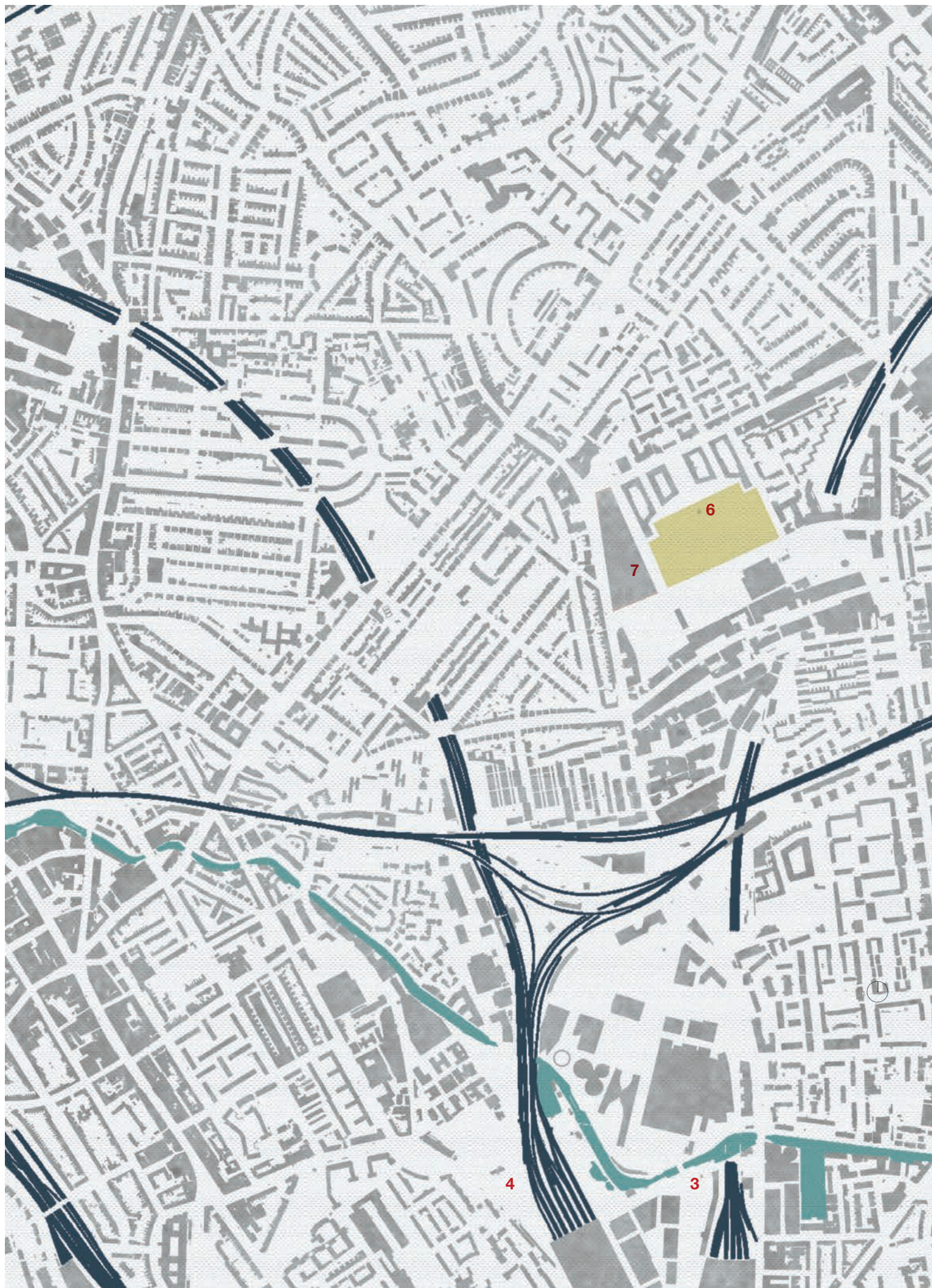
For the remainder of the academic year students were asked to work up the design of the building for which they had produced a design idea in term 1. This involved developing a brief for their site, matching the needs and aspirations of the residents, and the student's imagination of what was possible with the affordance provided by the existing materials and topography, resident skills, and other available resources.

Their scheme should address the issues they discovered during their investigations at the block, neighbourhood and building scales. Their response should be based on provocations from the setting, and engagement with the people they met.

Following validation of their proposals through the final crit process students spent term 3 completing a high-quality portfolio submission in consultation with tutors.

As with other areas of investigation initiated by the ARCSR research area, these studies will be carried out with optimism, in the hope and expectation that the creative interplay between the energy of the students and the residents' ongoing act of dwelling will generate a valuable and meaningful architectural discourse around engagement with the opportunities and responsibilities available within civic topography.

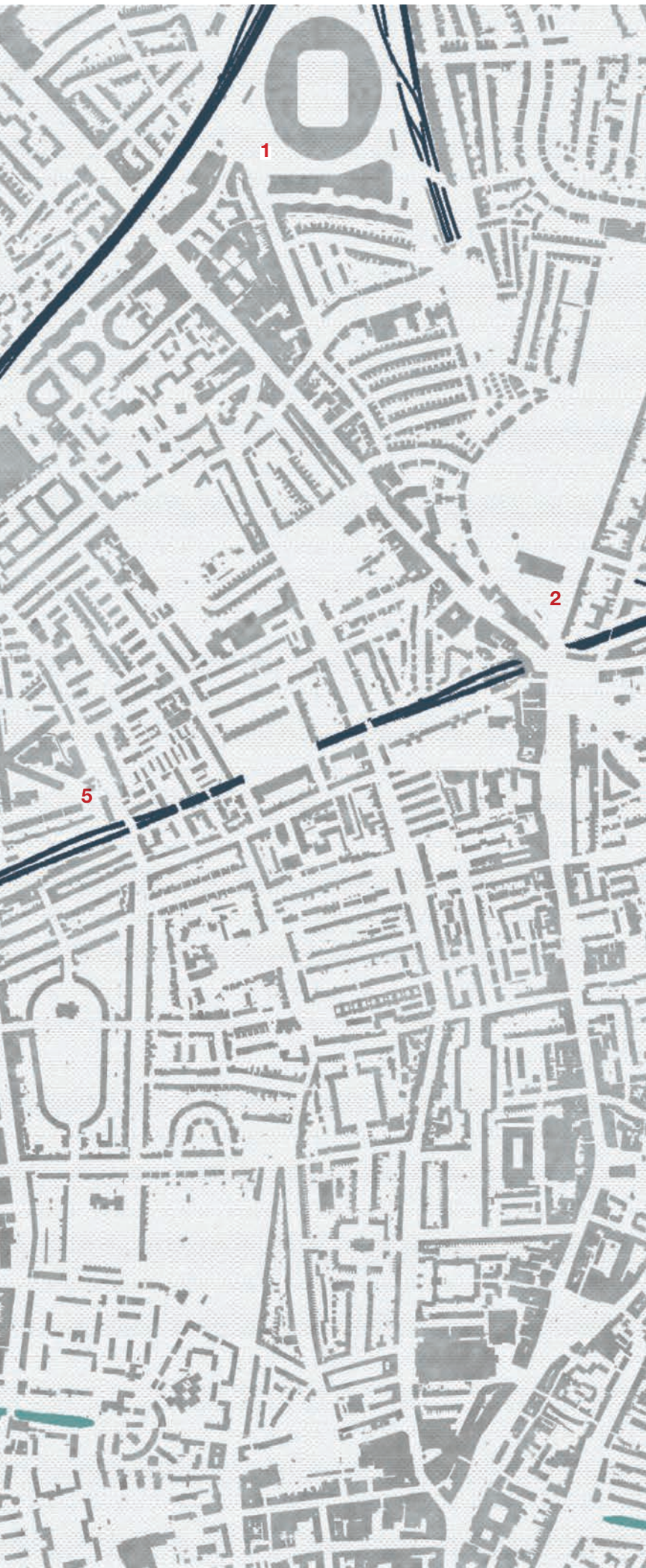
Maurice Mitchell & Bo Tang, December 2021



Caledonian Park

London, UK

This year, Unit 6 investigated the York Way Estate's boundary with Caledonian Park in North London with access provided by the community group: Friends of Caledonian Park (FCPG). We started the year with a hands-on-project: An outdoor theatre in the park which faced the boundary wall between the park and the estate. This was followed by the main project of the year which looked at ways to transform the hard boundary wall into a loose border condition into which students introduced appropriate social infrastructure to create and expand a common civic ground.



North London site map [Yuriko Baneke]

- 1 Emirates Stadium
- 2 Highbury Fields
- 3 Kings Cross Basin
- 4 St Pancras Station
- 5 Pentonville Prison
- 6 Caledonian Park & Clocktower
- 7 York Way Estate

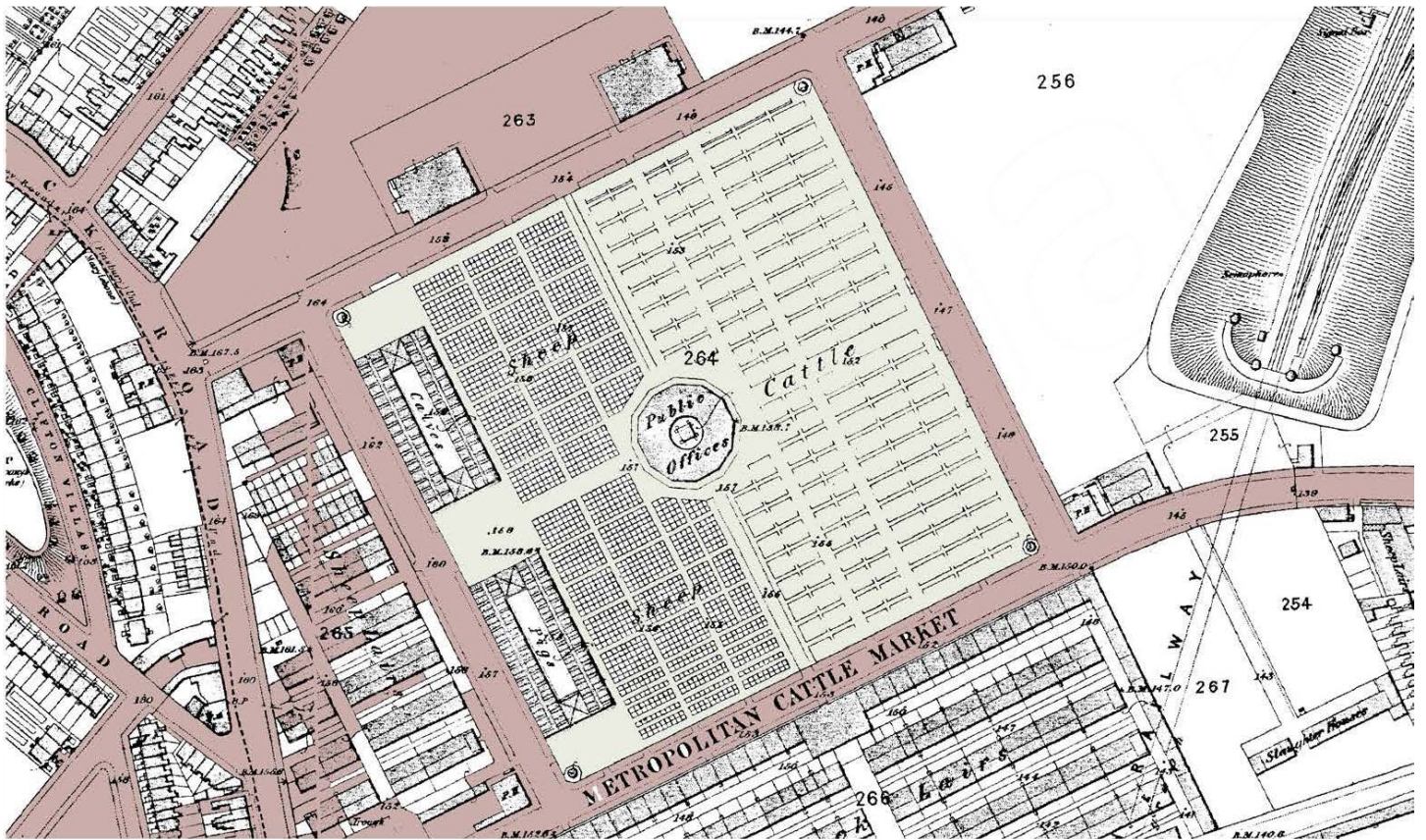


Above
Site context and memory map [Yuriko Baneke]
Facing Page
Caledonian Park and York Way Estate [Isabelle Berre]



- Proposed outdoor theatre location
- York Way Estate site
- Greenery
- Woodland sites
- Roads
- Pavement
- Residential
- Industrial / Warehouses
- Schools







Facing Page Top
1850 Proposal for Metropolitan Cattle Market
Facing Page Left
Images of the various markets at the site
Above
The Market Estate, now demolished
Below
The new Market Estate present day



Two historic markets have stood at the Caledonian Park site over the last century, The Metropolitan Cattle Market and the Caledonian Market.

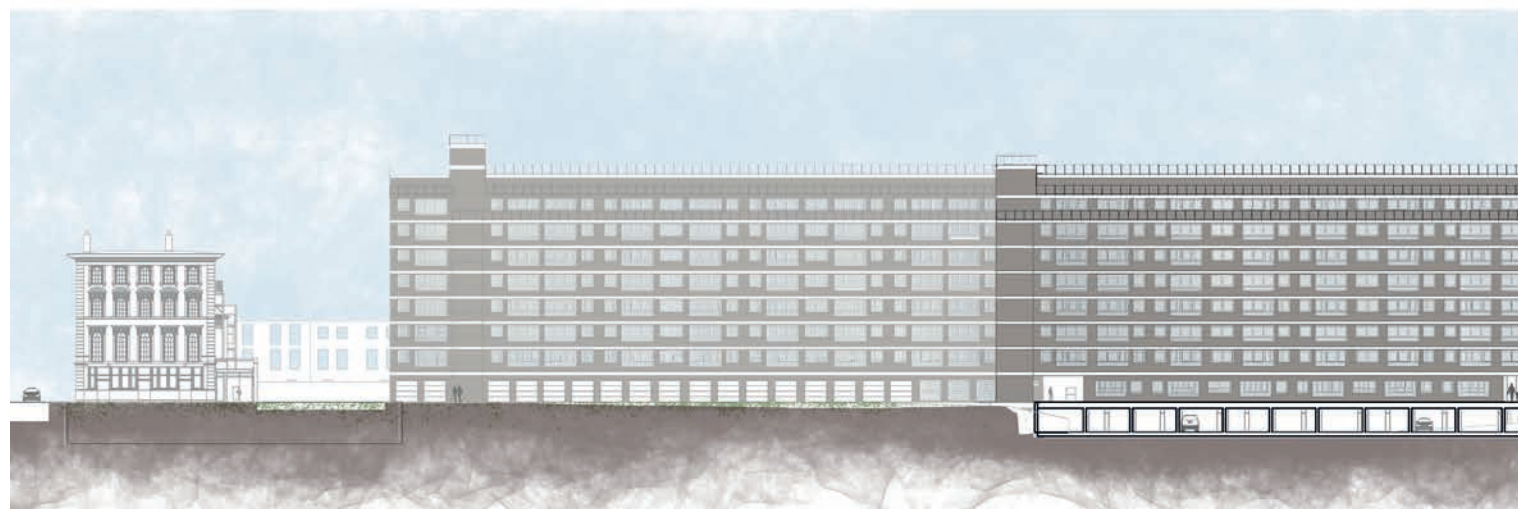
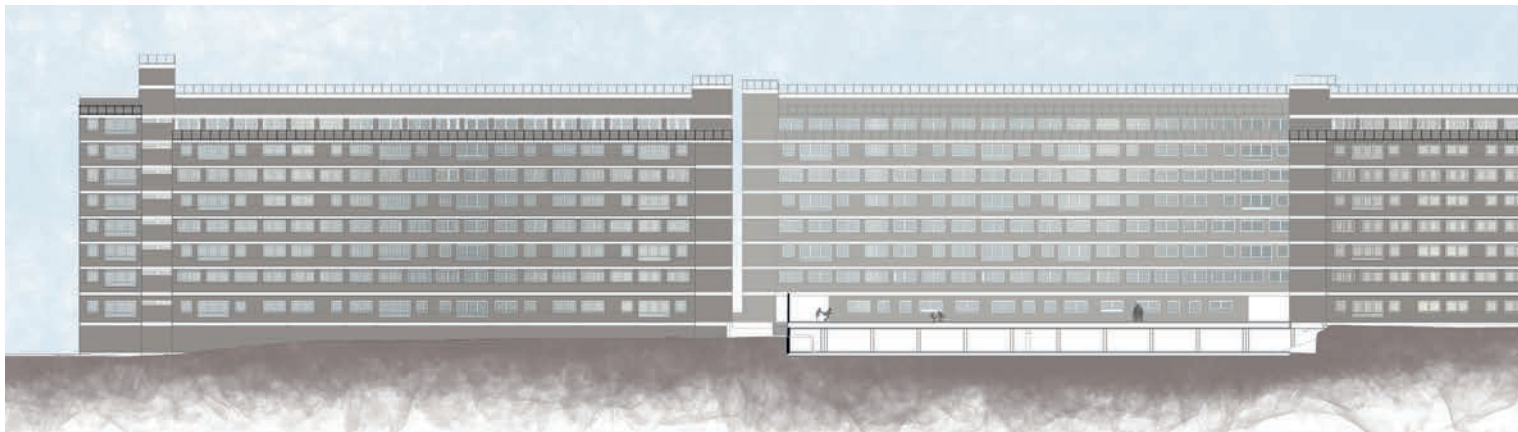
The Metropolitan Cattle Market appeared after London's livestock market at Smithfield had been set up when the city was much smaller. As the population grew and people wanted more meat, conditions at Smithfield's medieval market became a national disgrace. The City finally commissioned its chief architect James Bunning to build a modern, humane marketplace on the edge of town at Islington, with all the best facilities such as watering troughs, bank offices and a central clock tower. The new Metropolitan Cattle Market opened in 1855 and was just one part of the transformation of London into the world's largest city in the 19th century. Thousands of animals arriving from the north were held in pastures here awaiting the weekly livestock market at Smithfield.

The Cally Market was an enormous market that sold everything from antique silver to second-hand false teeth, and was one of the sights of London. For sellers like Jane Brown the companionship of the thousands of stallholders was far more entertaining than working in a shop. For buyers the market offered cheap household goods, affordable second-hand clothes and the hope of snapping up an amazing bargain. The market closed in 1939 and was later moved to Bermondsey.

Post war, when the need for cheap robust housing was at its peak, the Market Housing Estate was imagined. Councils were keen to clear away old low-quality housing and build medium and high-rise blocks of flats with more living space and better facilities. A new style of 'modernist' architecture was developed which had minimal decoration and which could be built quickly using reinforced concrete and prefabricated panels. The Market Estate occupied the northern part of the old Caledonian Market, and opened in the late 1960s. Like many Modernist projects, it had problems later with limited maintenance and poor construction which led to antisocial behaviour and dereliction of the local area. The estate was demolished in 2009 and replaced with more appropriate less dense social housing, which still stands today.

The site has always been a place of congregation, conviviality and exchange.

Sources:
Islington Gazette, *Market Estate remembered: 'It was like bomb alley in Bosnia'*, March 28, 2018
Islington Archives
www.callypark.london.com





York Way Estate is situated on the former site of the Metropolitan Cattle Market. The area on which the estate stands was used as lairs and pens for sheep hence the distinctive names of the blocks; Lambfold House, Kinefold House, Penfields House and Shepherd House. The estate is situated on York Way between North Road and Market Road in the London host Borough of Islington. It comprises of 275 flats, in four blocks ranging in size from studios flats to 3 bedroom accommodation. There are also some mobility flats for residents with disabilities.

The York Way Estate was recently marked by the City Corporation to deliver more social housing for local people. Grant funding from the Greater London Authority has been secured to support 91 additional social homes on the estate.

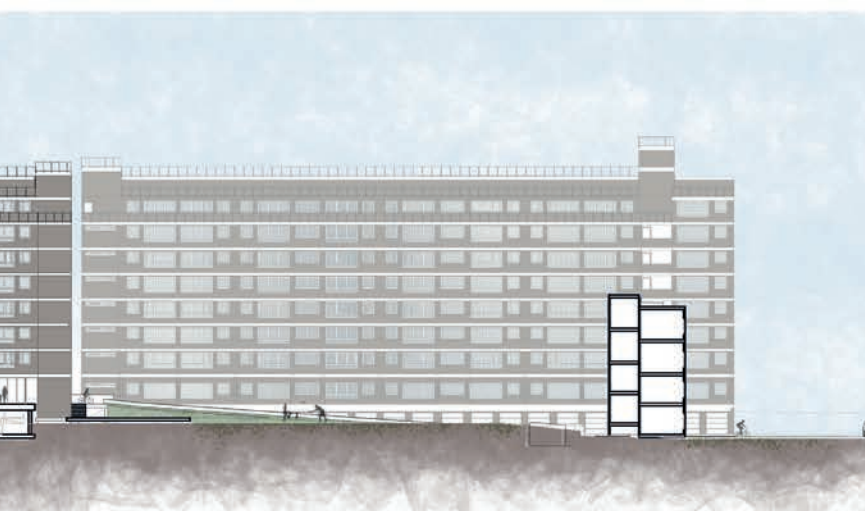
The proposals have been vehemently opposed, with residents citing plans to build new homes in King's Cross will create a "second class" tier of flats on their estate. Tenants have created a petition, signed by more than 220 people, which opposes the City of London Corporation's expansion of the York Way Estate. They say it could lead to overcrowding, pollution, destruction of green spaces and a lower quality of life for occupants.

The corporation has run public consultations and set up a resident steering group to involve neighbours in its plan to provide "much-needed homes". It could build as many as 100 homes on the estate, which now has 250. This would accommodate a fraction of the 14,000 households on Islington's waiting list. But the petition claims that the Corporation struggles to maintain its existing housing stock, with heating and window repairs allegedly long overdue. The campaigners oppose the expansion outright, claiming plans could destroy the "original and unique 1960s design of the estate".

Sources:

www.cityoflondon.gov.uk

Islington Gazette, York Way Estate development: Neighbours fear 'much-needed' new homes could create 'tale of two estates', January 10, 2020



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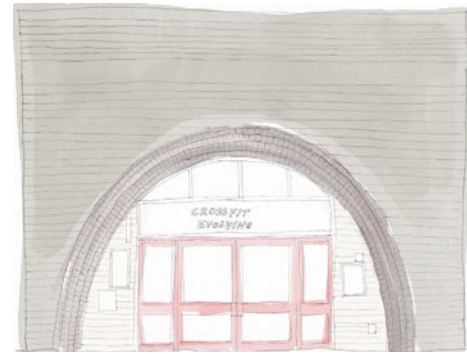
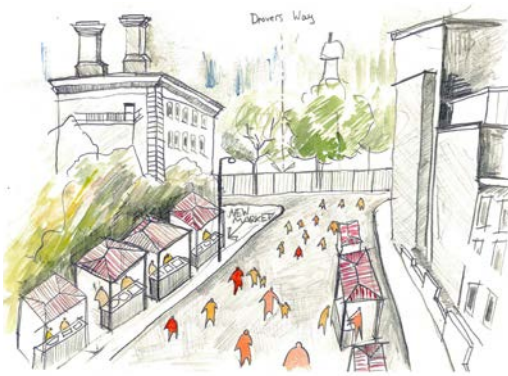
View of existing York Way Estate

Below

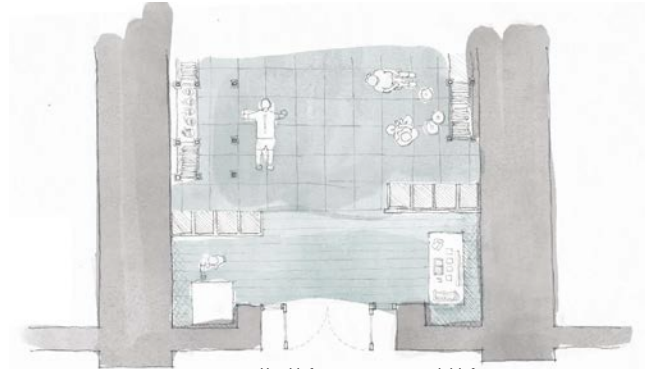
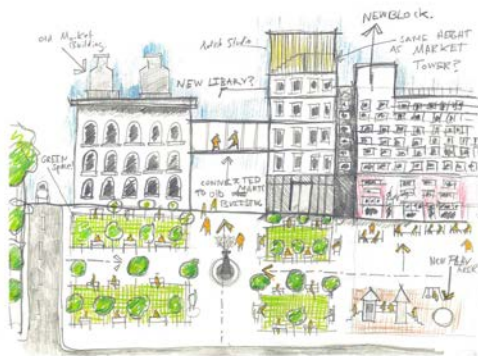
Section through the three blocks of the estate

Left

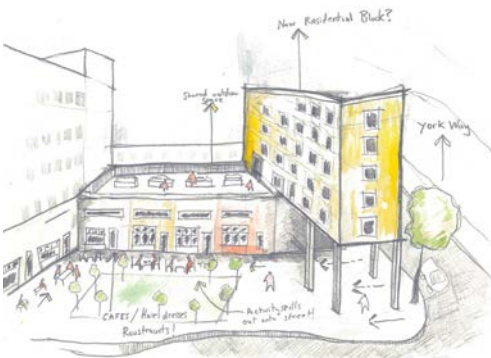
Design proposal of the future York Way Estate by Maccleanor Lavington Architects



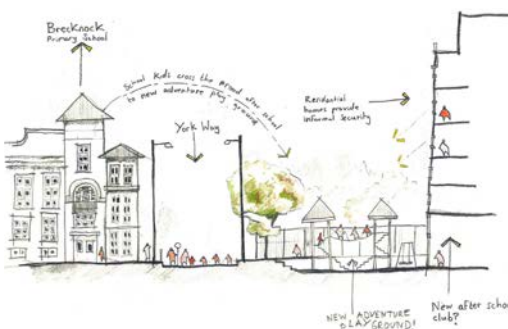
Crossfit Evolving Gym,
Holloway Road



Hard infrastructure as social infrastructure - spaces used underneath railway arch structure.



Eskimo Laundry,
MacKenzie Road



Places where one can develop a sense of belonging and identity within. Over time bonds are created amongst the users of these spaces, and a small community is established.



I would love for our voice to be heard too, we have a lot of discussions amongst ourselves all the time but we feel like we can't get our ideas across to others because there's no real place to sit down and listen to what others have to say if you know what I mean....the easiest way is to be in a place where we can just chill and have a coffee whilst being in an inclusive environment, somewhere we anyone feels welcome.

Rosa, 21 Paramedic Student

I emigrated from Syria a few years ago.. since then found it was a struggle to get to know the people around me but through finding the mums forum online I helped start up the local child minding group, which we set up over Covid to look after the children of parents who were not able to work from home... It is essential to create a closer, tight knit community where everyone can rely on one another and not feel isolated. Inclusion is the key!

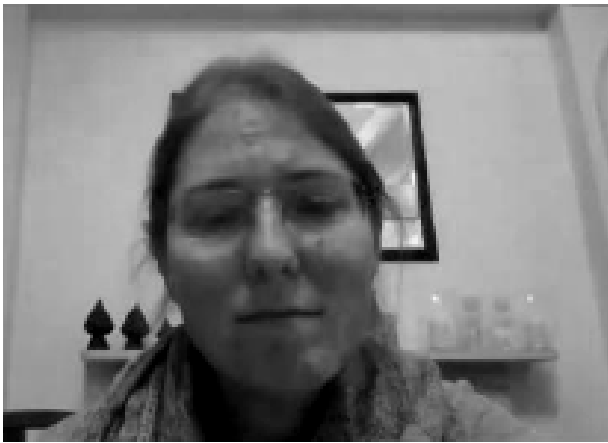
Maymunah, 32 Teaching Assistant, Childminder



I'd love a place to sit and listen to some live music, I remember when I was a young boy, my grandad used to always go on about the Flea and Cattle Markets. I wish a place bringing so many people together like that could be brought back here somehow, would be a nice change for sure. Covid has made everyone hide in their shells, we need something to bring out the excitement that was once here. A place to meet people with a common interest would be fantastic! I always love to learn new skills, and to talk with people. Oh I do miss that so much!

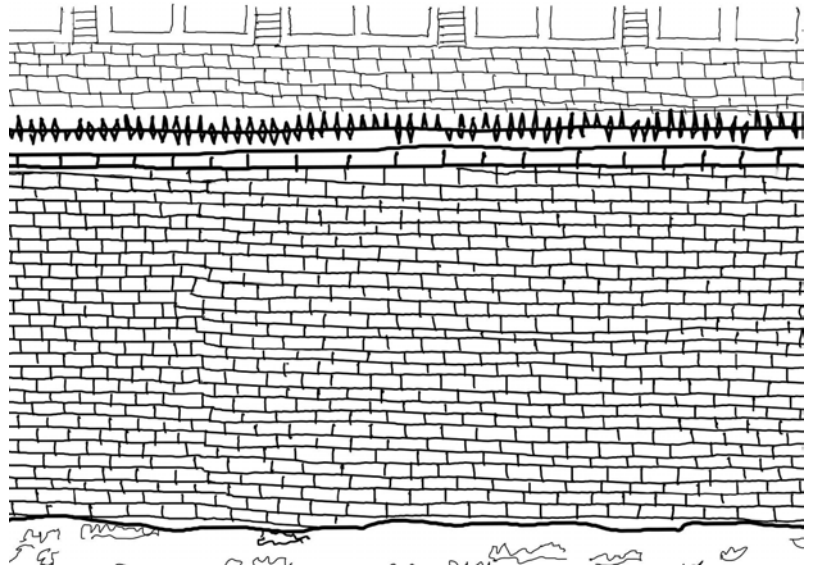
Jeremy, 67 Retiree





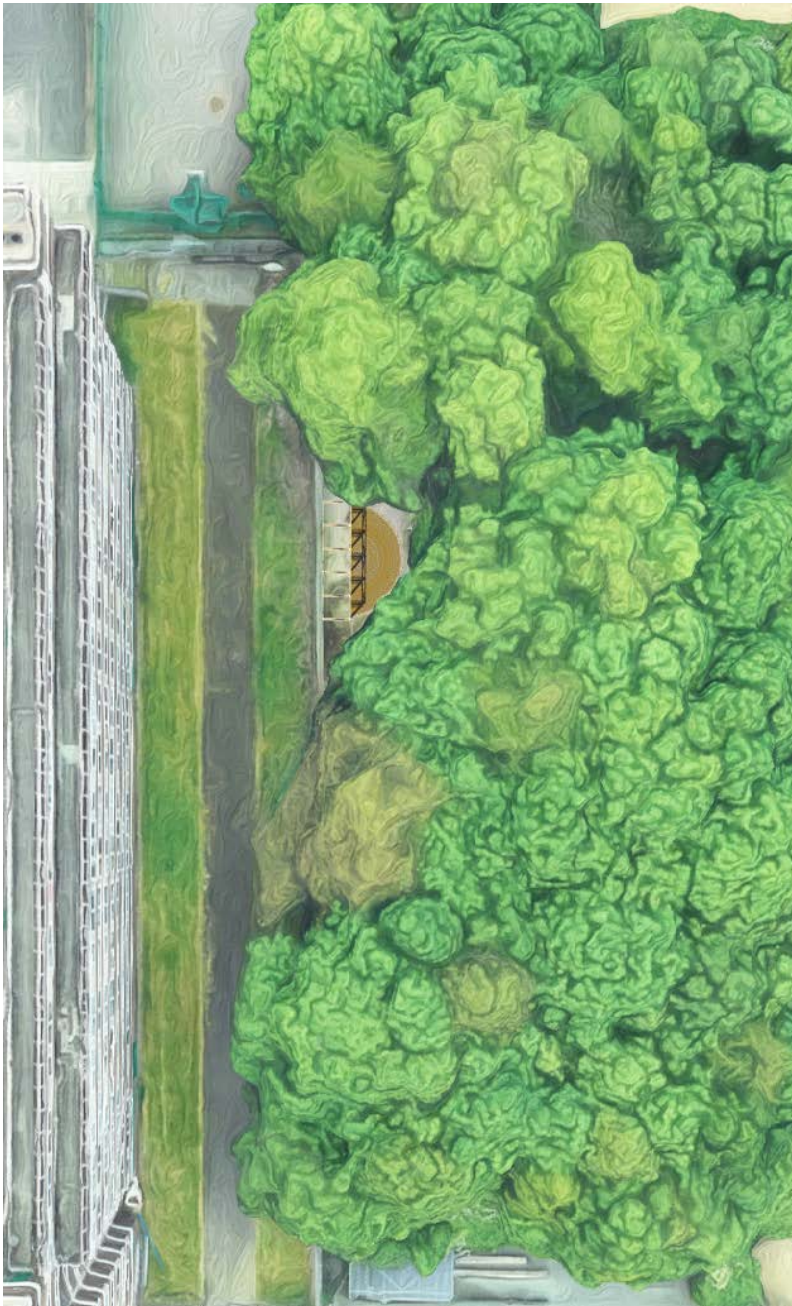
There is a constant conflict between the arts and cultural spaces especially in lower social economic through the idea of gentrification. Culture is contained within the building and theatre has difficulty in engaging with local communities. The real challenge is getting the people from outside through the front door; they should feel the spaces is theirs (local community). There is this idea of a wall in arts and culture especially the government cutting back on arts and cultural studies.

Nic Connaughton, Head of Pleasance Theatre



Above
Zoom meeting with FCPG and Pleasance Theatre
Top Right
Sketch of wall separating York Way Estate
Right
Initial vision for the outdoor theatre [Tom Pool]





The West Woodland site is nestled between Caledonian Park and the York Way estate and acts as the boundary between the boroughs of Islington and City of London, demarcated by a long 2.4m high barb-wire security wall. There is a long lawned 'lane' which was cordoned off to estate residents in 2018 due to joy-riding occurring along the estate boundary.

The Woodland itself has been a long term project for the FCPG, overgrown and under used for a long time allowing opportunity for antisocial behaviour. Hypodermic needles, beer cans and other nefarious items were often strewn along the paths, endangering local residents. Islington Council issued a grant to develop the site into a more child-friendly area which has successfully encouraged more community engagement activities. There is an outdoor log classroom, nature trail and it is hoped that the outdoor theatre project will become a design catalyst for the area and further build upon community spirit. Clearance of the site by FCPG and other local volunteer groups of much of the dense foliage allowed the naturally hilly woodland site to develop some distinct areas: the log classroom, the higher and lower trails for dog walkers, and a large cleared site along the perimeter wall proposed as the location for an outdoor theatre.

Left
Aerial view of the Woodland site

Below
Proposals for breaking through the perimeter wall [Tom Pool]





Preliminary Project

West Woodland



The approach of the first term was to turn boundaries into borders. The live project part of the term was to create an outdoor theatre in Caledonian park facing the boundary wall to York Way Estate. A brief was created for the design of an amphitheatre, that would bring the local community together, as expressed by the FCPG.

The ambition of the local community group was to turn part of the park, specifically the woodland area, which was prone to antisocial behaviour, into a tranquil network of glades and clearings, joined by pathways lined with wildlife friendly native plants. This vision was to promote the idea of inclusivity and encourage more unity and cohesion between the various residents on site. At the heart of this scheme was the idea for an amphitheatre built into a small hillside facing York Way Estate.

The site currently was a developing habitat, consisting of a large amount of young trees and a handful of mature trees, with a shrubby undergrowth and a lot of bare ground. Many of the trees were damaged or diseased, and there were few healthy saplings to grow up to replace older trees.

The proposal for the overall project consisted of three phases:

1 Development

Community consultation and collaborative development of the overall design involving the park rangers, youth, theatre, and community groups

2 Implementation

Constructing main elements of the project, building the amphitheatre components, laying out new pathways, moving logs, building a loggery and seating areas, planting around the area to create a wild, natural sanctuary.

3 Maintenance and Monitoring

Additional planting and deadhedging, theatre performances, bug hunts, wildlife activities and learning. An important aspect is to also enable wheelchair/pushchair access to the woodland and add frequent seating areas to provide a cool shady woodland walk with plenty of resting places.

The proposed building elements that would make up the outdoor theatre were a stage, seating area, pergola and canopy shade.

Left

West woodland outdoor theatre site

Project will focus on yellow hatched area,
along path and west down to wall.

dry riverbed natural
play area in ditch
adjacent to level
access route

potential
amphitheatre
sites-to be decided
by youth groups
and Parks.

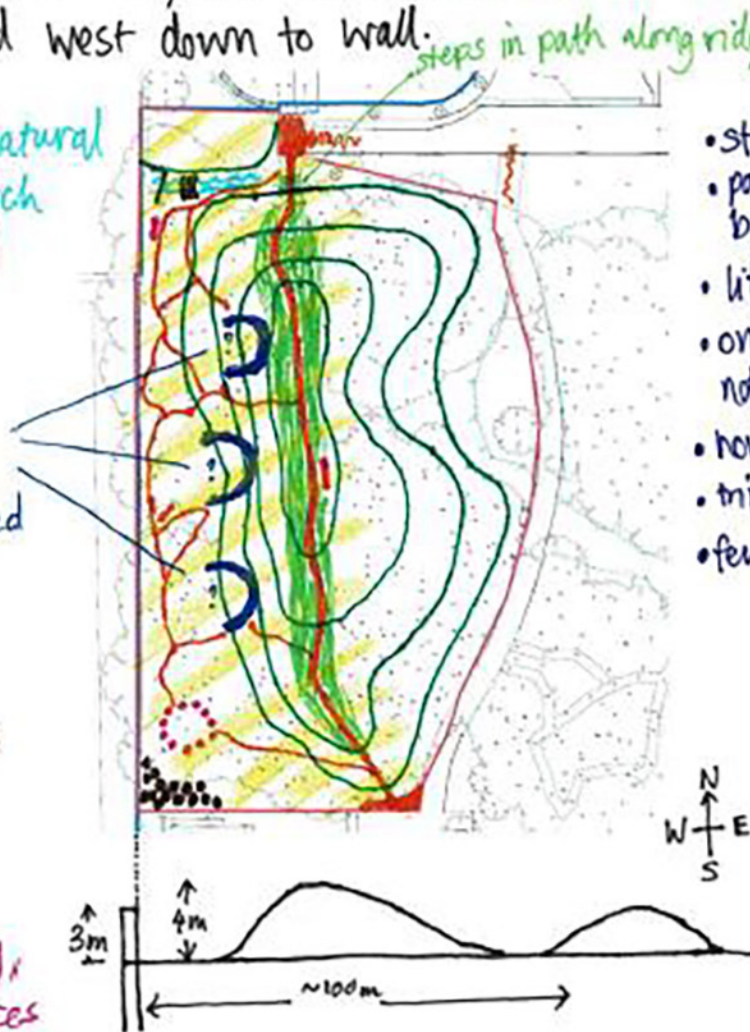
network of paths
to make space
accessible

frequent seating,
glades, social spaces
and quiet contemplation

loggeries and stumpieries
for wildlife and to
fill difficult/dark areas

native woodland planting
to improve habitat and
biodiversity

the only path through the area runs along a ridge, is not step-free,
and is in need of repair.

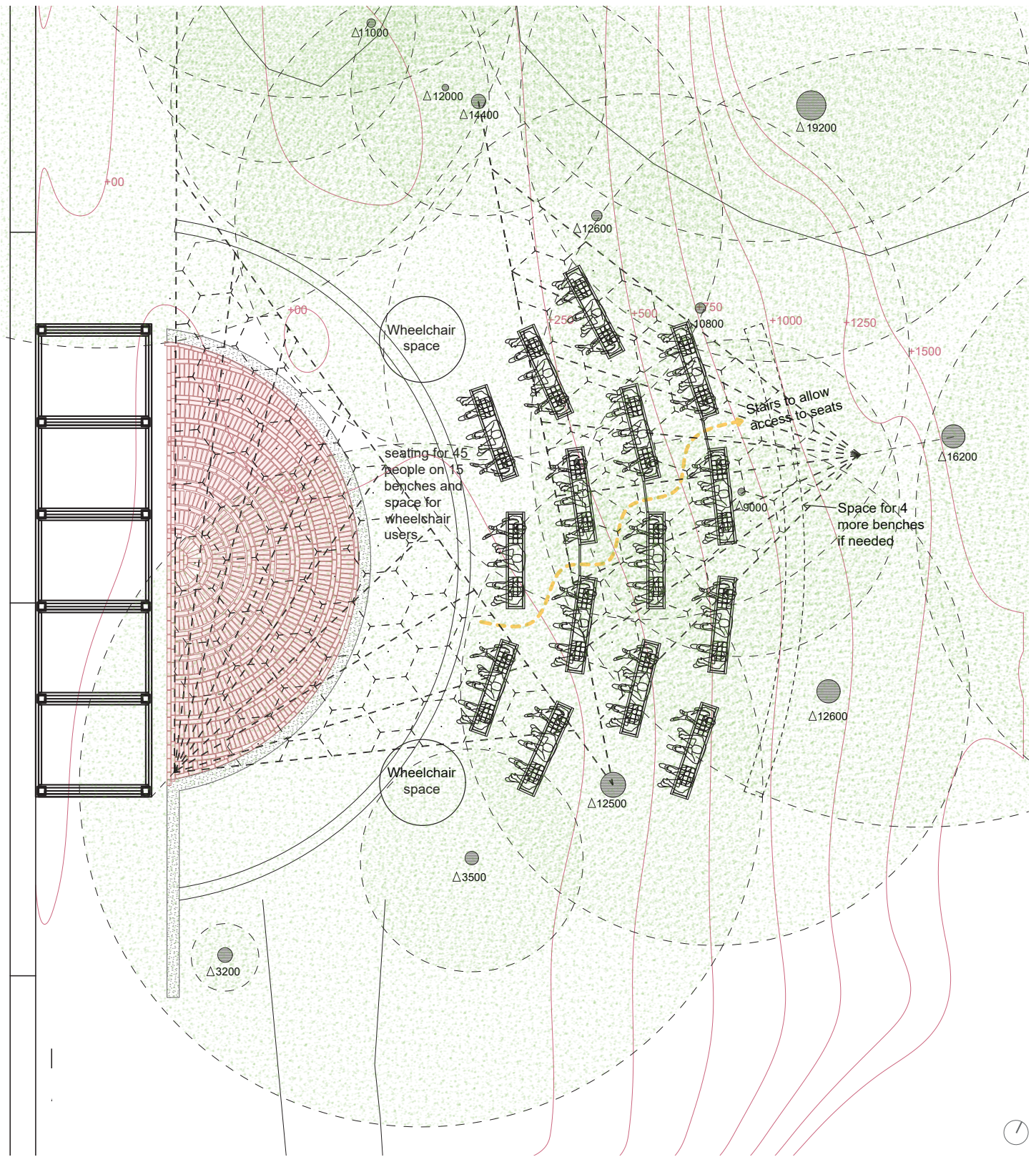


PROBLEMS:

- steps; not accessible
- path encroached by brambles, nettles,
- litter, some hazardous
- only one path and not much to see or do
- nowhere to sit
- trip hazards on worn path
- few plants

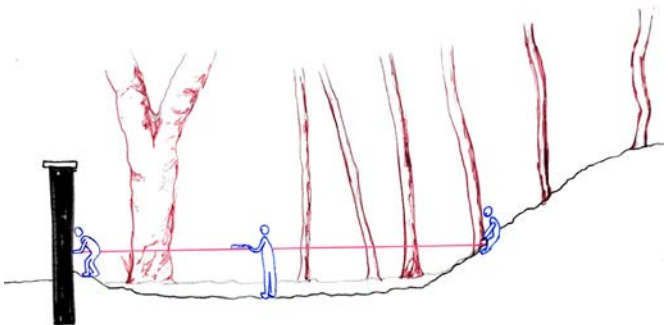
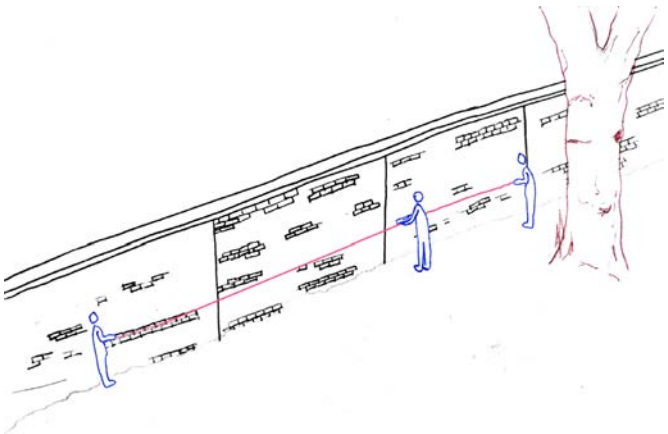
The amphitheatre performance area is envisaged to be as naturalistic as possible. The seating needs to accommodate ideally two class groups, so up to 60 people. The 'stage' area will not be decked but will be a cleared area of earth. Stage scenery or backdrops will be portable and removable, and stored elsewhere when not in use. The amphitheatre benches will be made from timber, likely modelled on the benches found elsewhere in the park. It is intended that the amphitheatre tiered seating will be built on the slope of the ridge. The front rows will be on the level at the bottom of the slope, with more rows rising up the slope. The crossbeams will be anchored onto large posts embedded into the ground to provide a secure base. The back rows might be placed directly on the ground to achieve the right height.

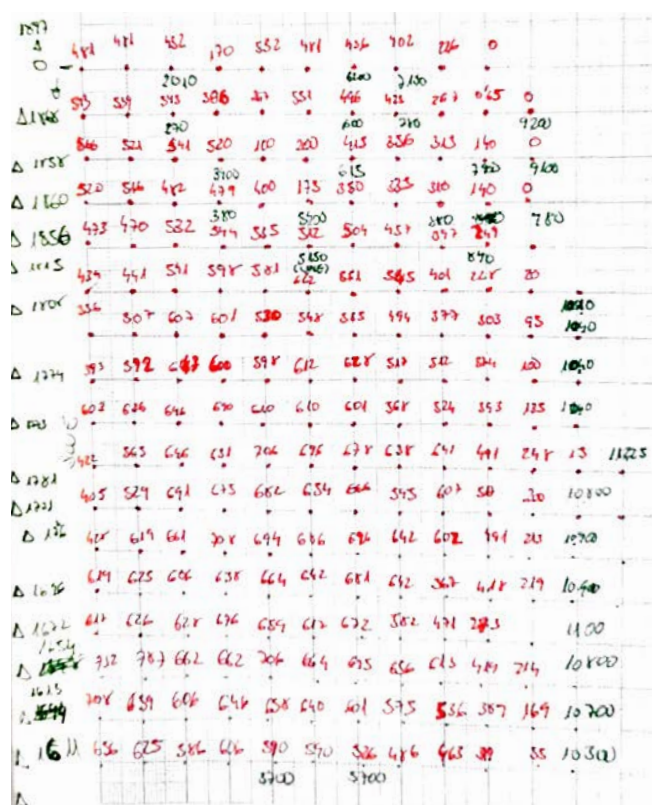
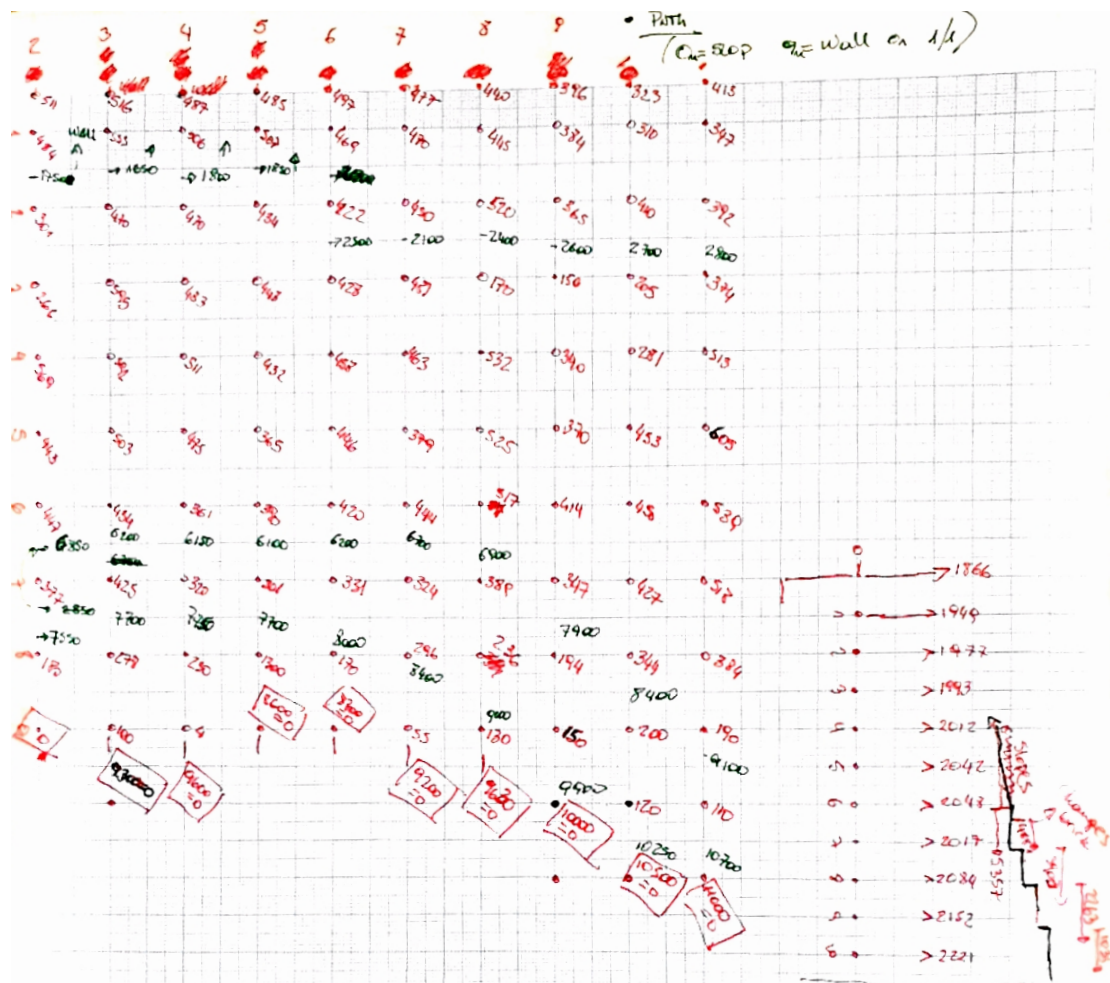
The amphitheatre as originally imagined by the local community group

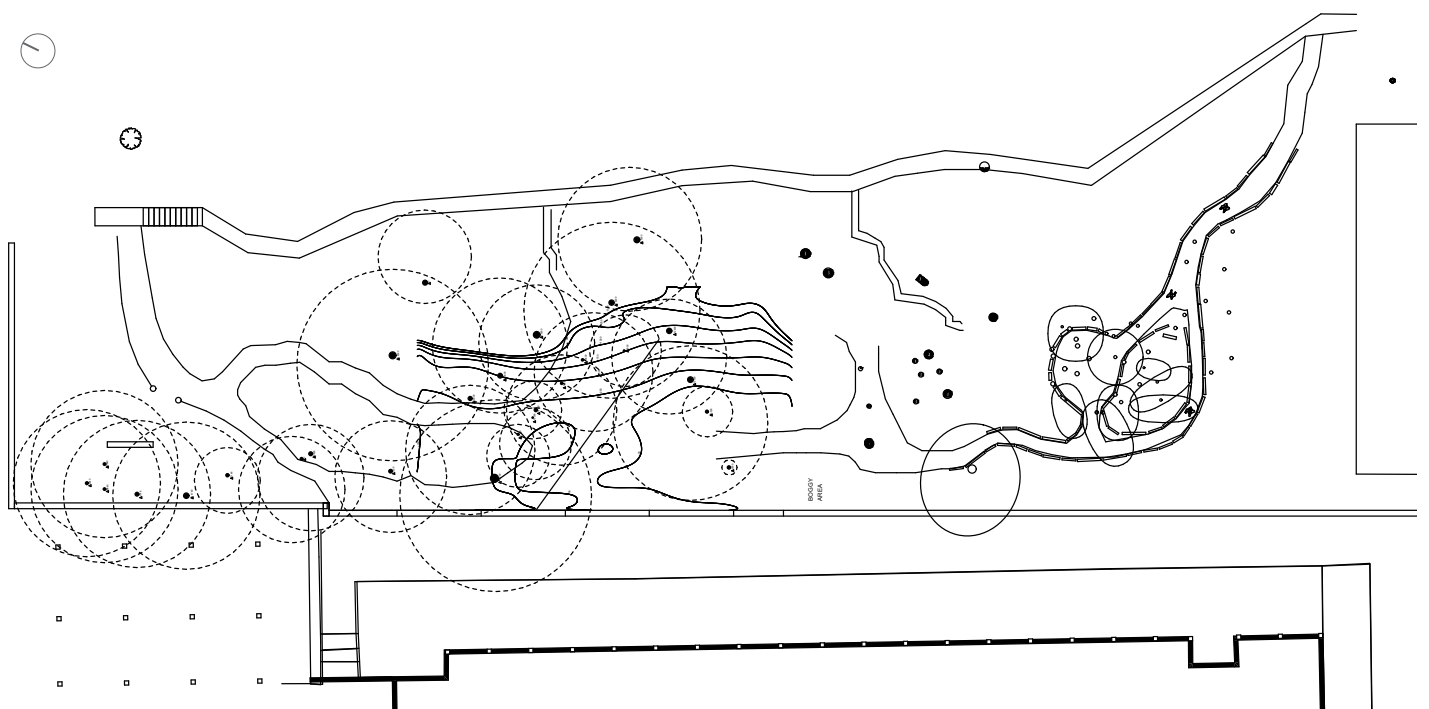


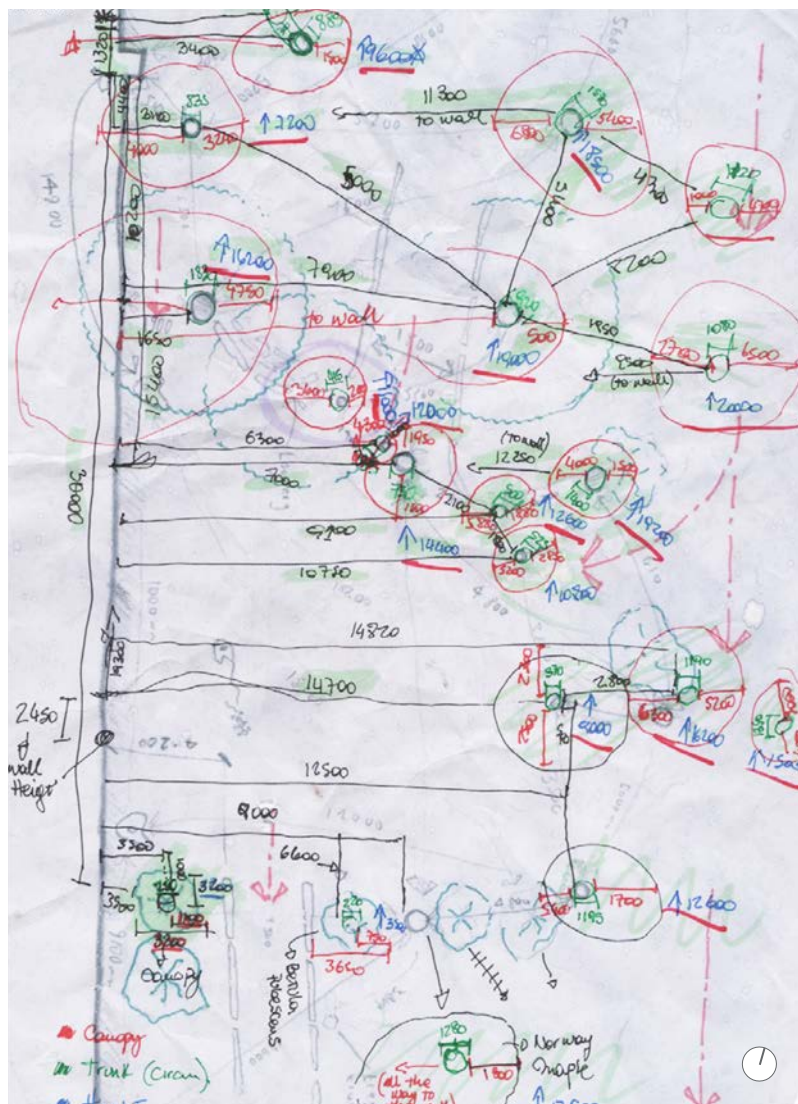


Above
The outdoor theatre elements marked out on site
Right
Drawing of surveying method to survey contours









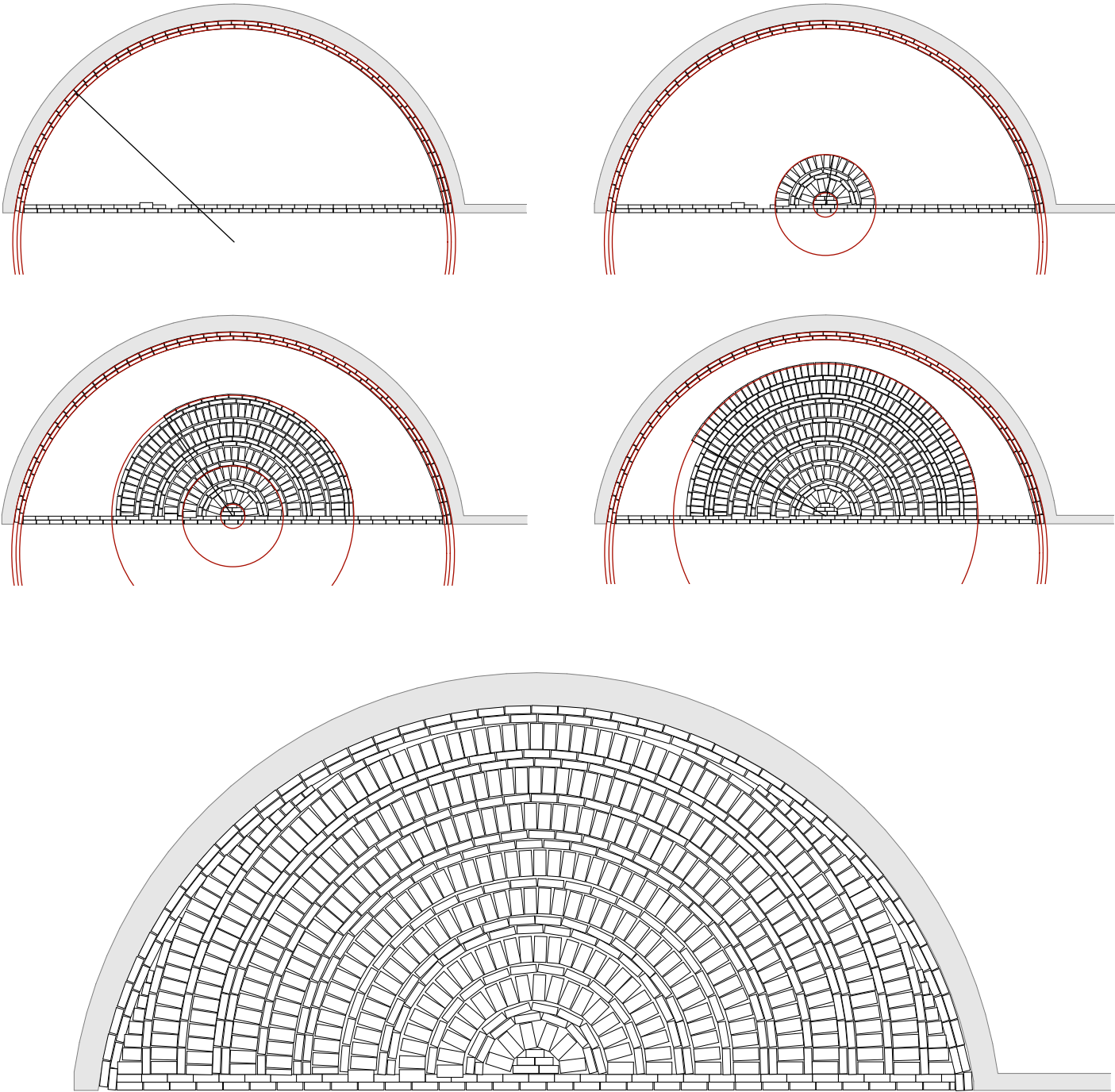
During the pandemic, many students had to face lockdown in their home countries, this was the case for Isabelle Berre, who was unable to return to the UK until late summer and so continued the course remotely from Norway. As she was unable to visit the site, she assisted her peers by producing CAD drawings from site surveys (and later in the year) several crucial setting out and construction details. Even remotely, she was fully immersed in the project.

Although the outdoor theatre site had already been vastly cleared by the FCPG, the terrain proved difficult to survey using aerial maps due to the density of the seasonal tree cover. Students employed triangulation to best locate the trees accurately in both plan and section. It was also noted that some of these trees were fairly established and that the roots would need to be considered during potential groundworks later in the year. Proposals for the canopy structure required strapping fixings to certain trees so it was crucial to have accurate distances for later material calculations.

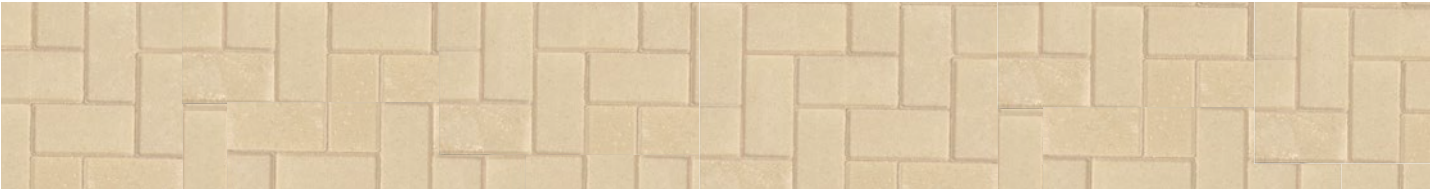


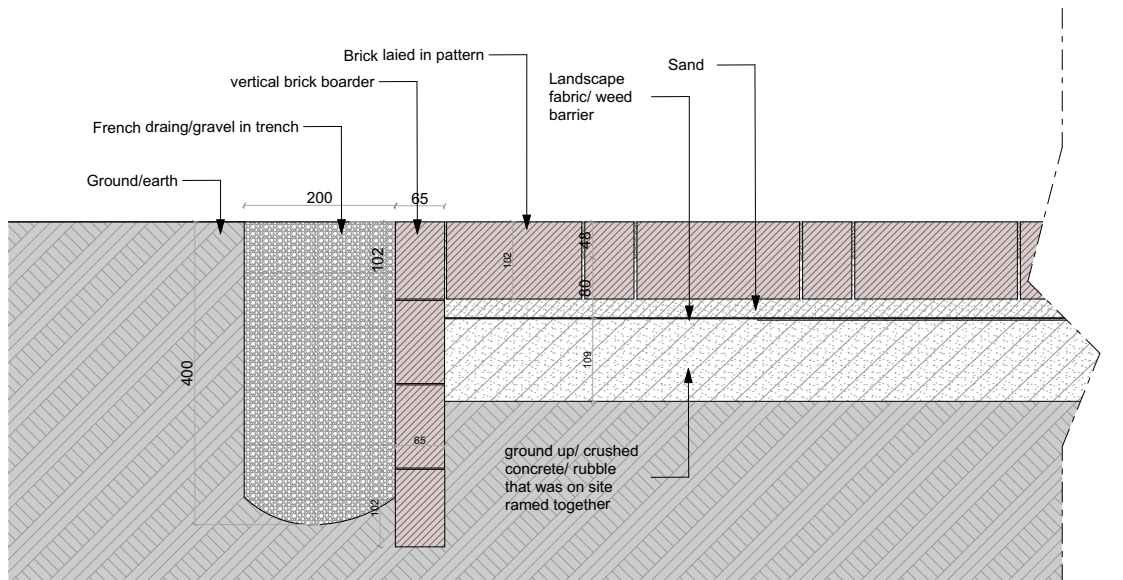
[Facing Page](#)
Completed site survey drawn up in Norway
[Top](#)
Initial West Woodland tree survey
[Left](#)
View across West Woodland to Clocktower

Stage Proposal

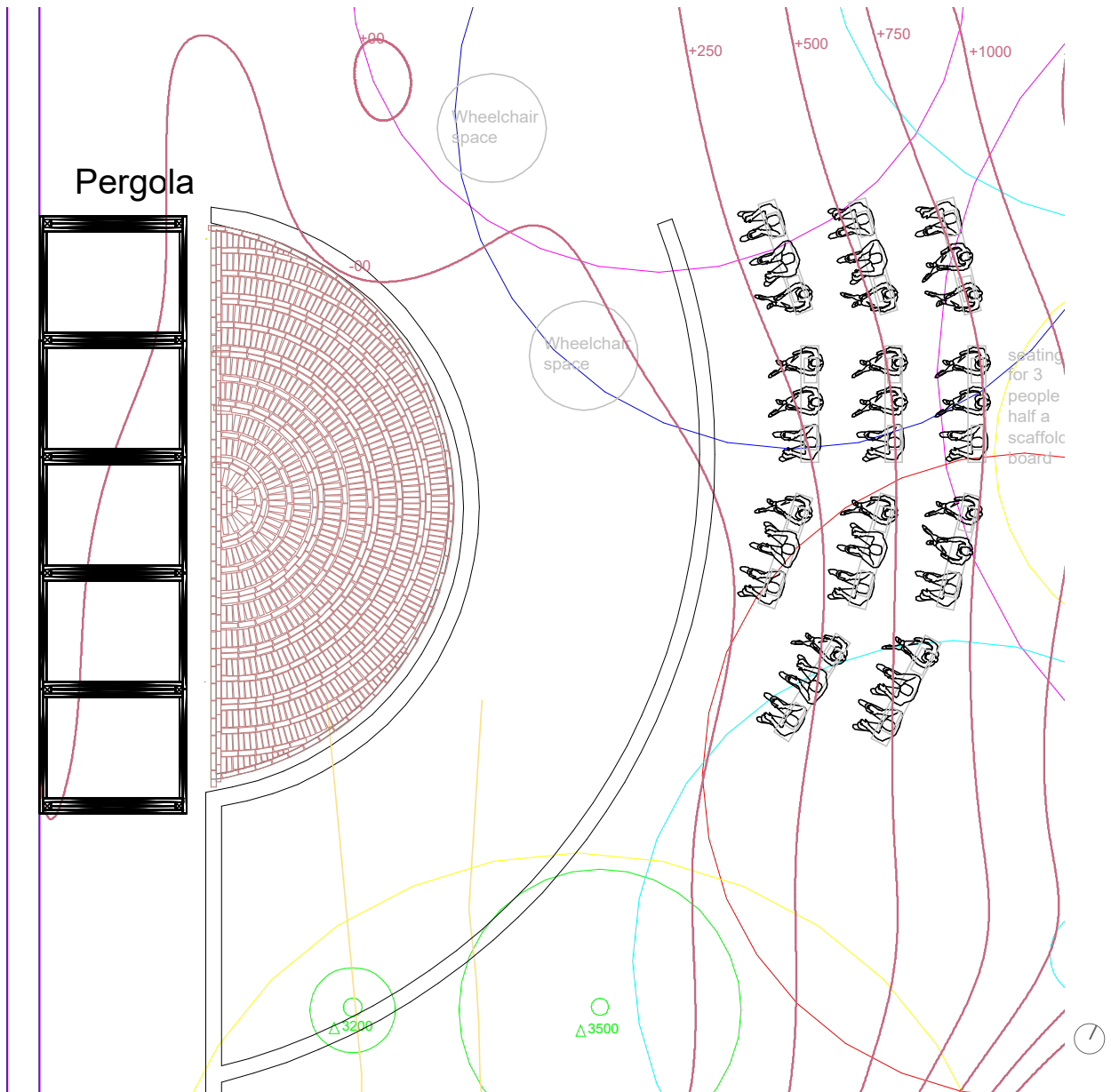


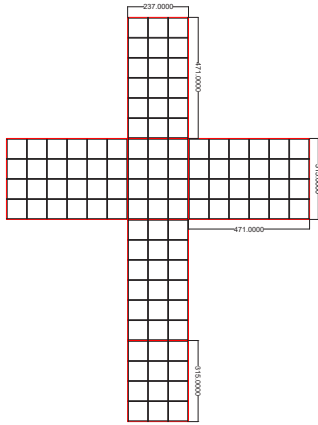
Top
Proposal for brick construction sequence
Above middle
Proposal for radial brick stage pattern
Below
Proposed brick type and colour



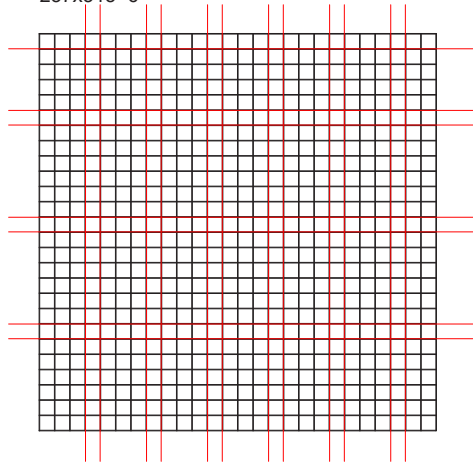


Above
1:10 detail of stage and groundworks
Below
Proposed location for a French drain

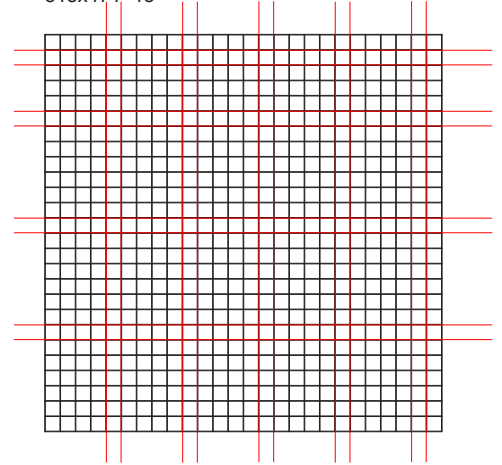




237x471=18
237x315=6



237x315=5
315x471=15



1 Gabion

237x315=x2
237x315=x2
315x471=x2

x4

237x471=18 x4=72
237x315=6 x4=24

x5

315x471=15 x5=75
237x315=5 x5=25

40 Gabions

237x315=x80
237x315=x80
315x471=x80

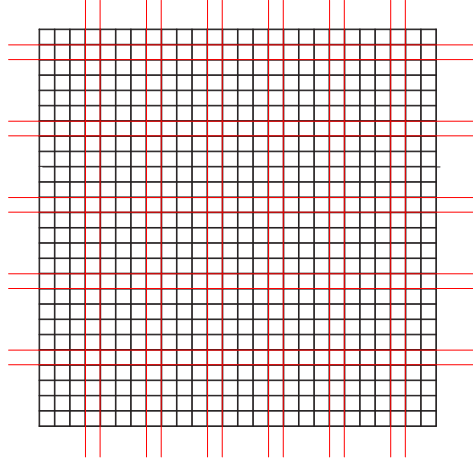
x1

237x315=x13
237x471=x8
315x471=x5

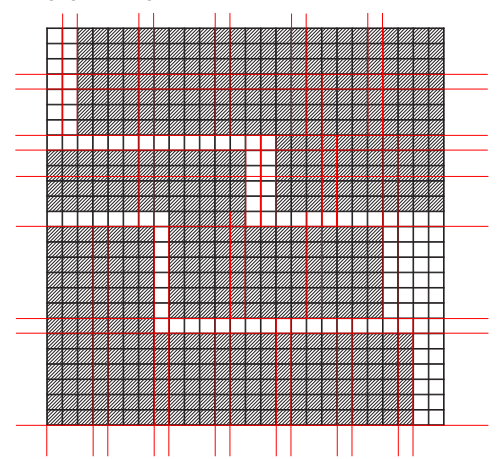
x1

237x315=x30

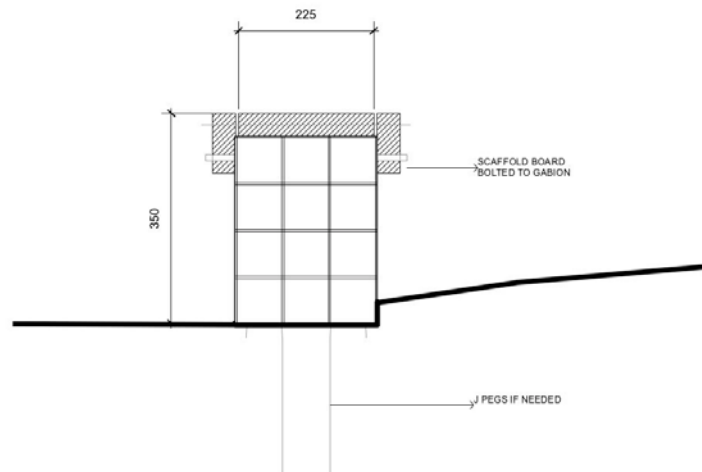
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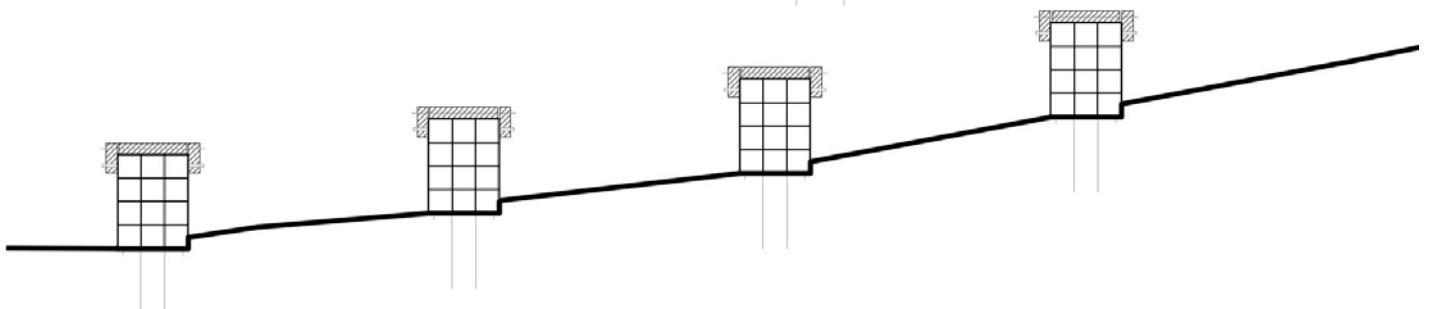
237x315=x13
237x315=x8
315x471=x5

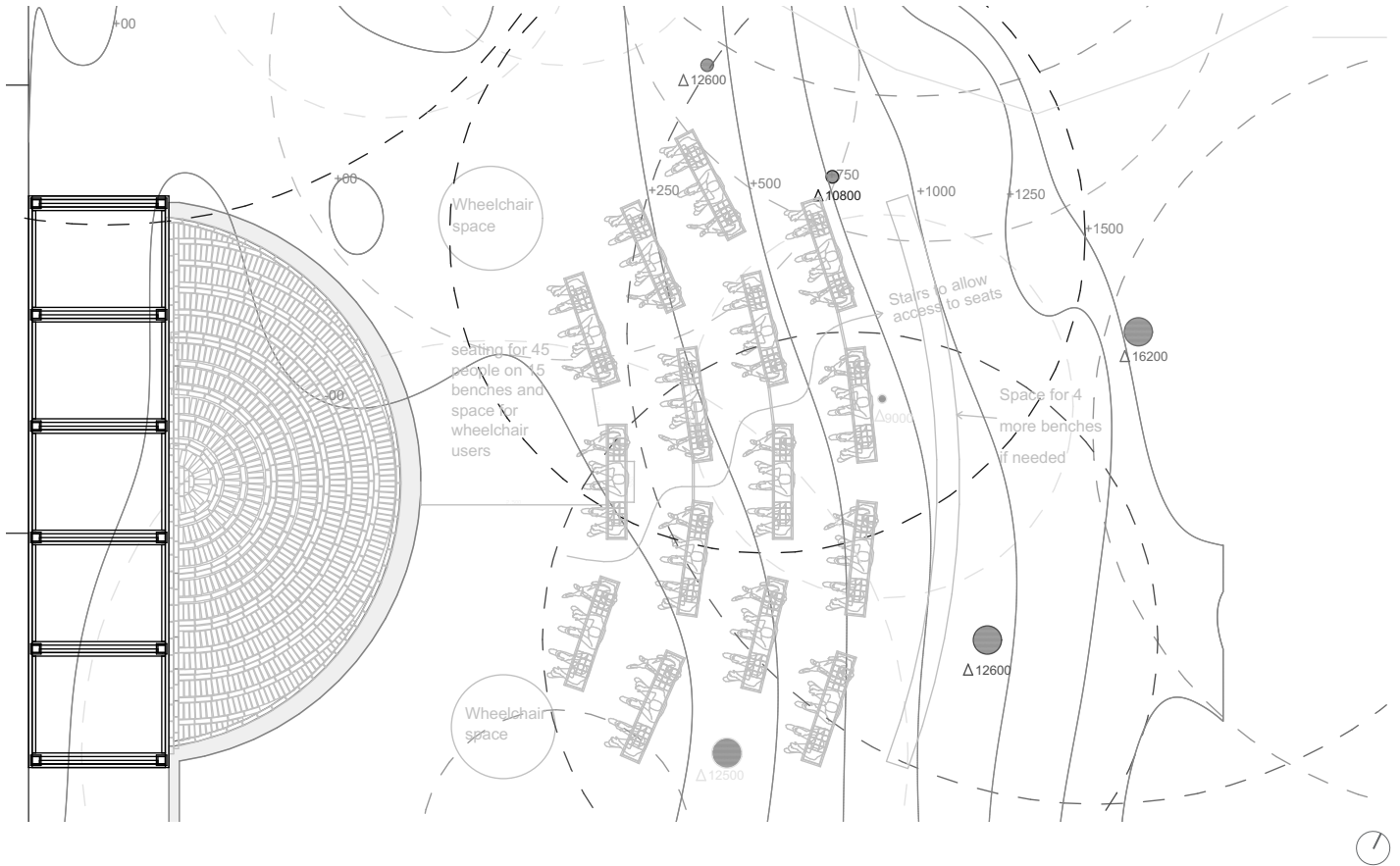


Above
Gabion sheet layout and cutting pattern
Below
Gabion cages construction section



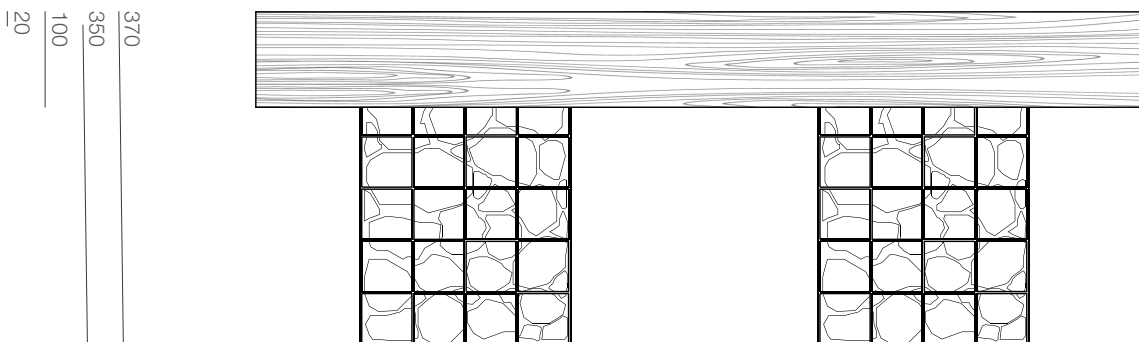
SCALE 1:10





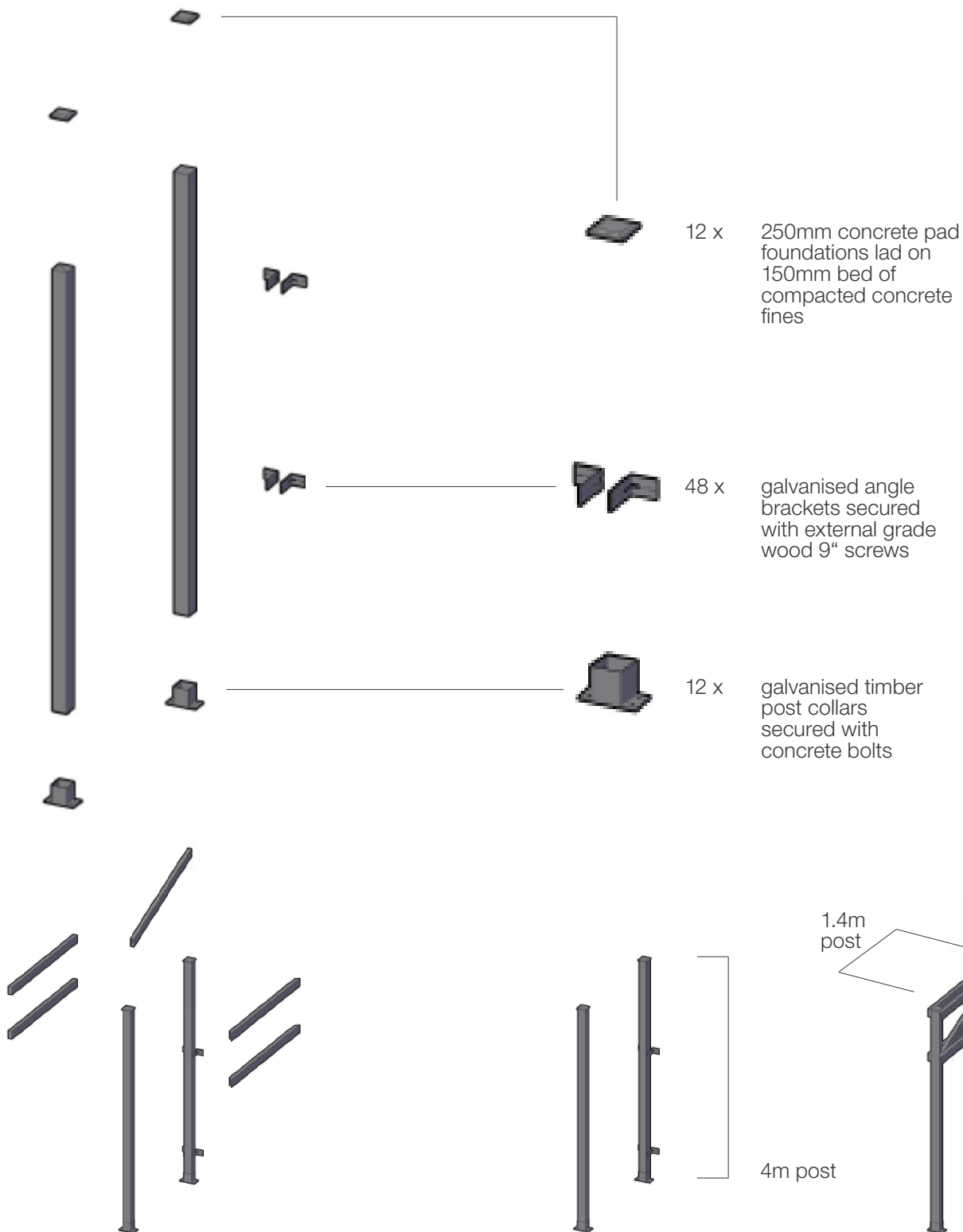
Above
Plan of the proposed outdoor theatre and seating layout

Below
Gabion and timber seating dimensions

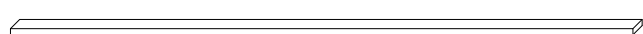
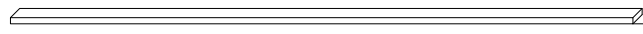

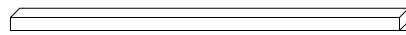



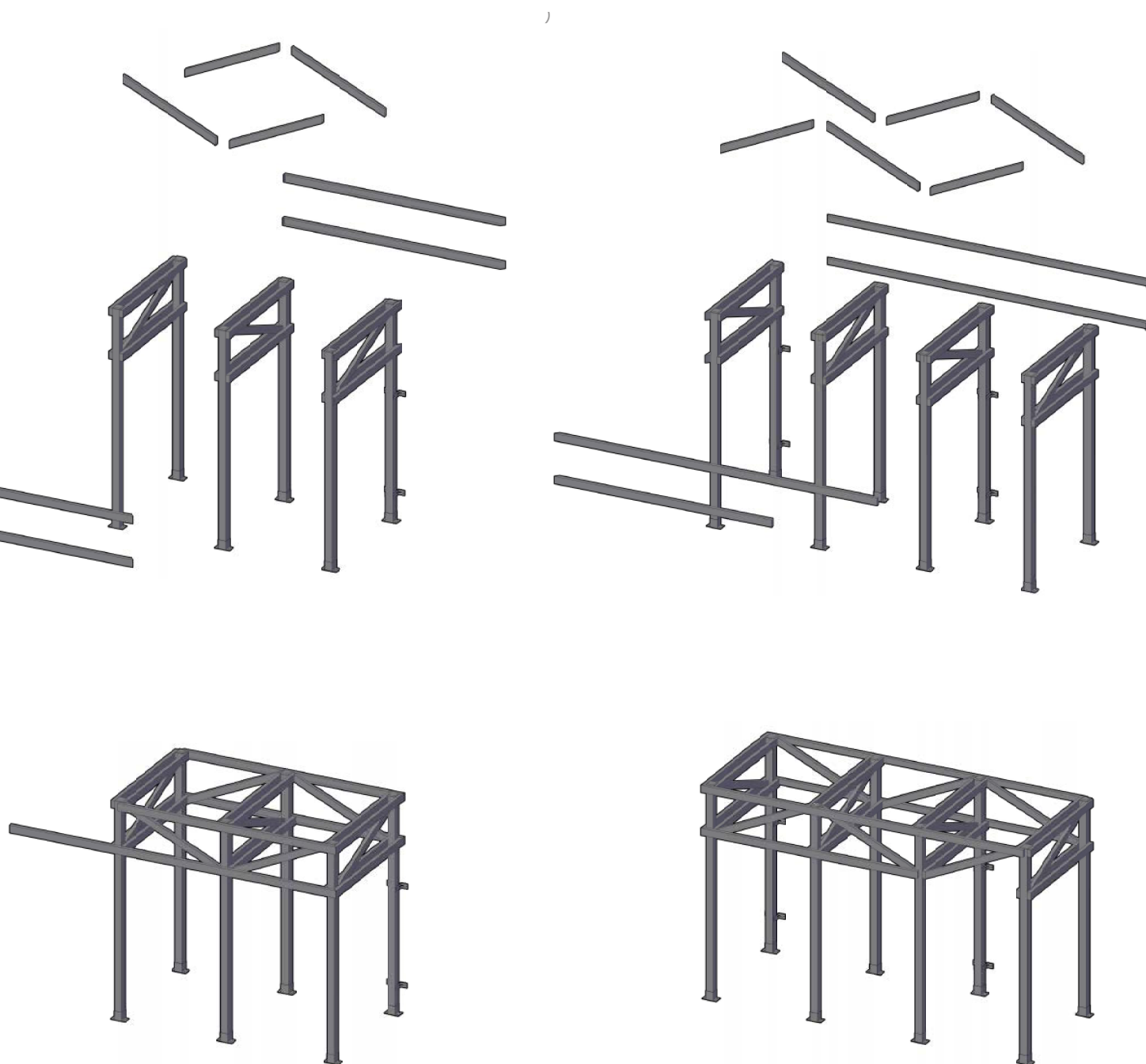
225

2000

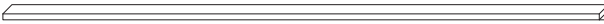
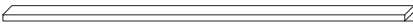






Timber Schedule

	x 240 (100 x 5.5)
	x 4 (4800 x 100 x 47)
	x 4 (3600 x 100 x 47)
	x 12 (3000 x 100 x 100)
	x 64 (2400 x 100 x 47)

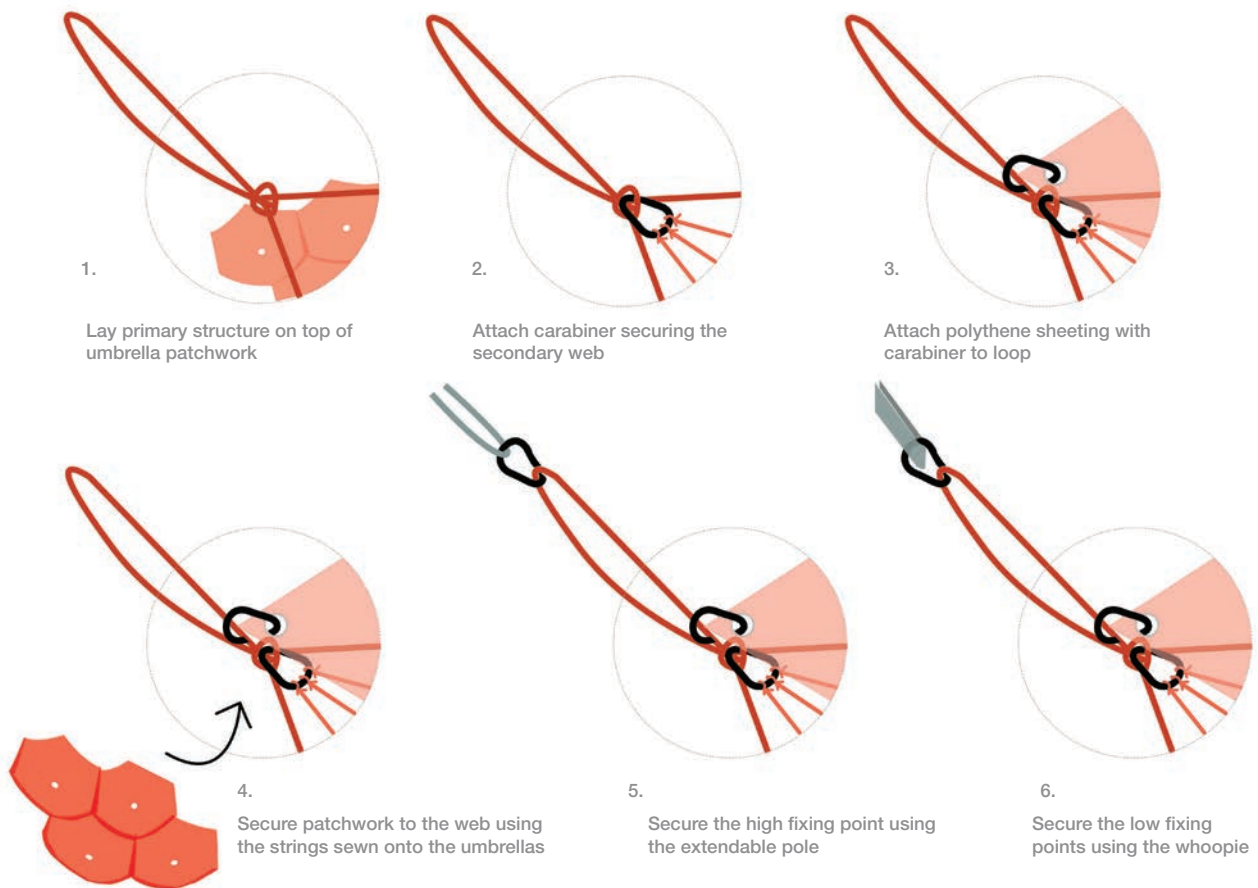


Sized timber lengths

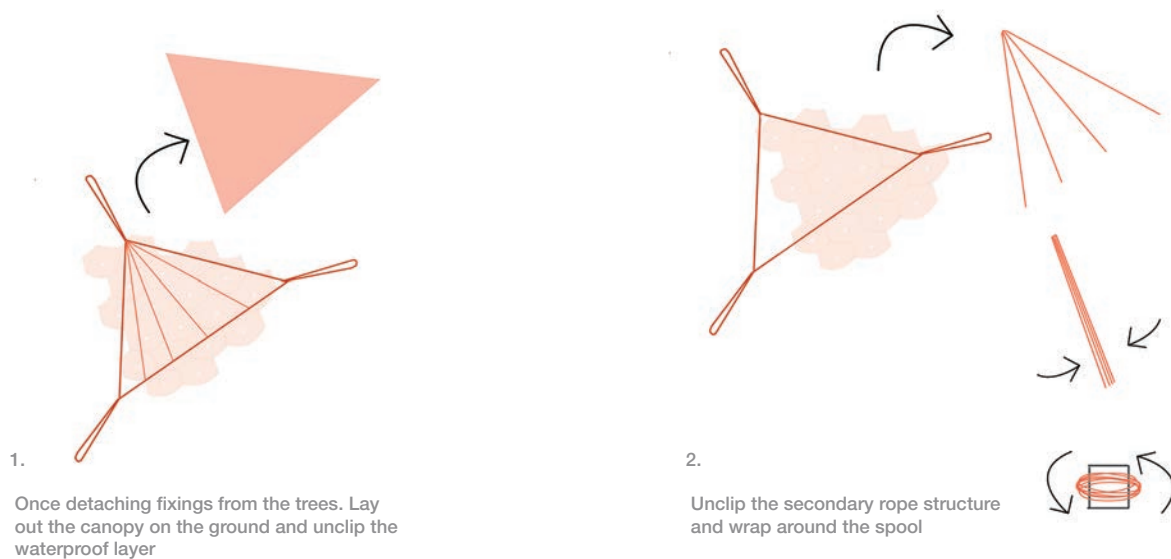
	x 4 (4600)
	x 4 (3100 x 100 x 47)
	x 4 (1900 x 100 x 47)
	x 24 (1800 x 100 x 47)
	x 6 (1700 x 100 x 47)
	x 10 (1440 x 100 x 47)

Canopy Assembly

Assembly



Demounting



Instruction Manual

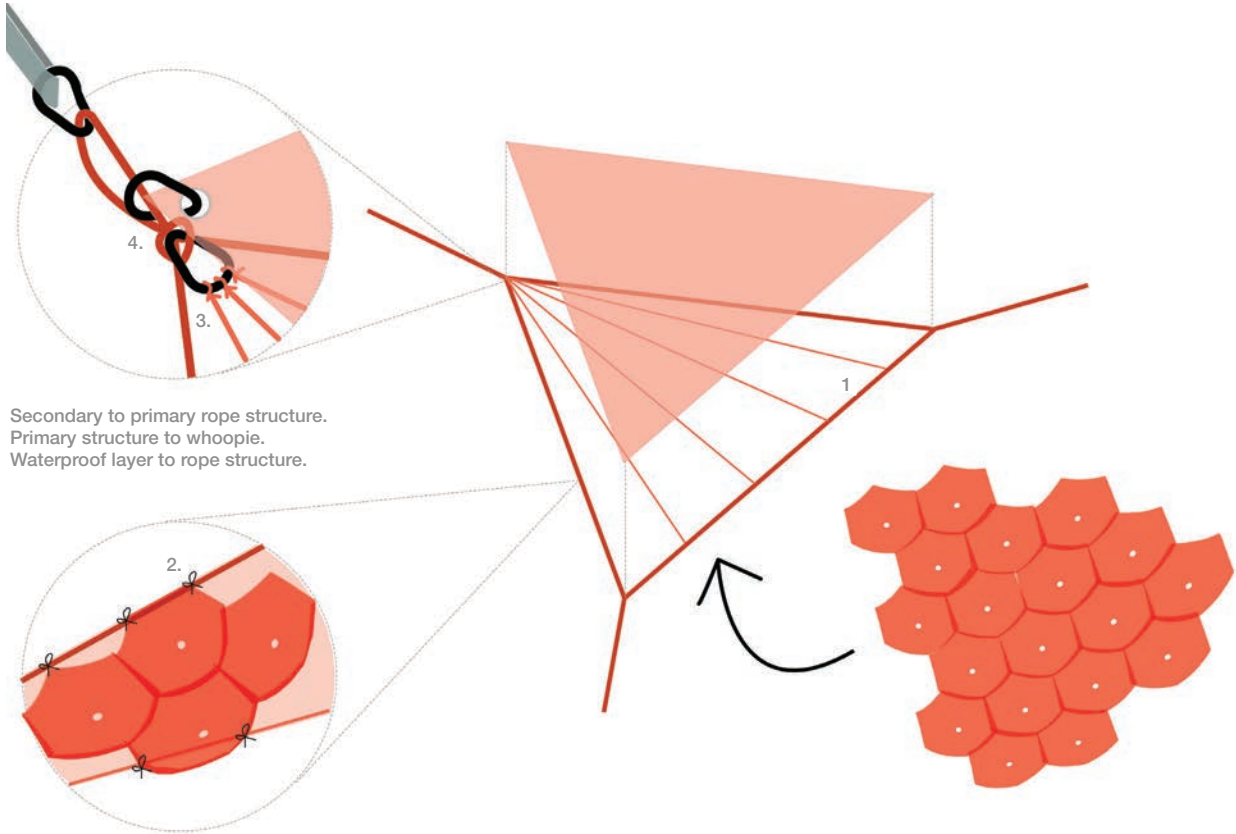
You will need:



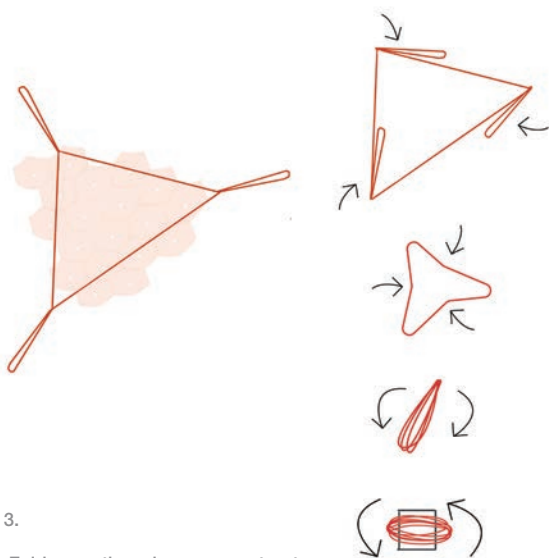
Amphitheatre

(Recommended)

- Extendable Pole
- Spool (Rope Organiser)
- Bag

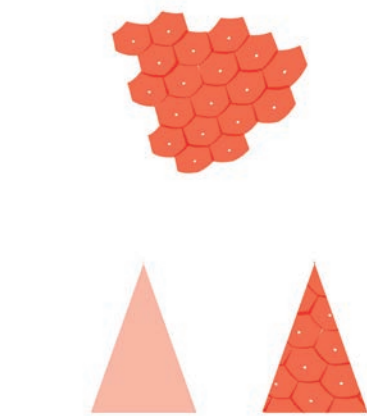


Secondary to primary rope structure.
Primary structure to whoopie.
Waterproof layer to rope structure.



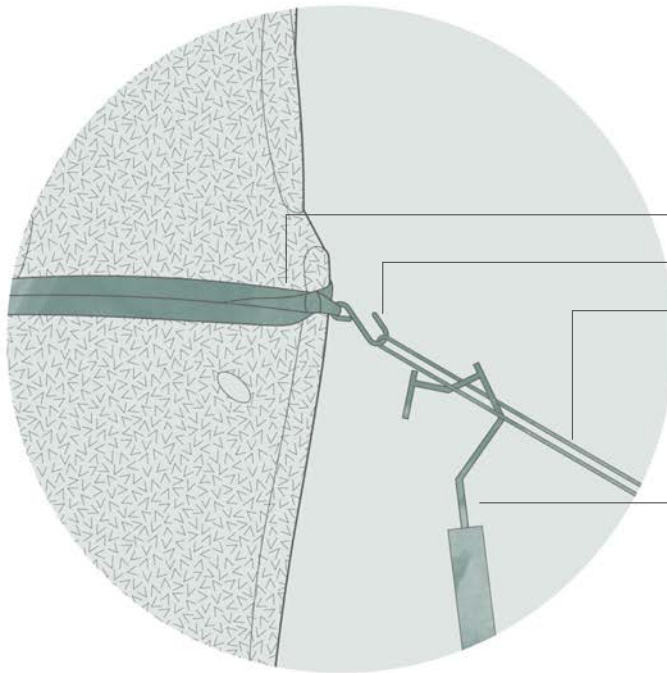
3.

Fold away the primary rope structure
and wrap around the spool



4.

Fold away the remaining umbrellas
and waterproof layer

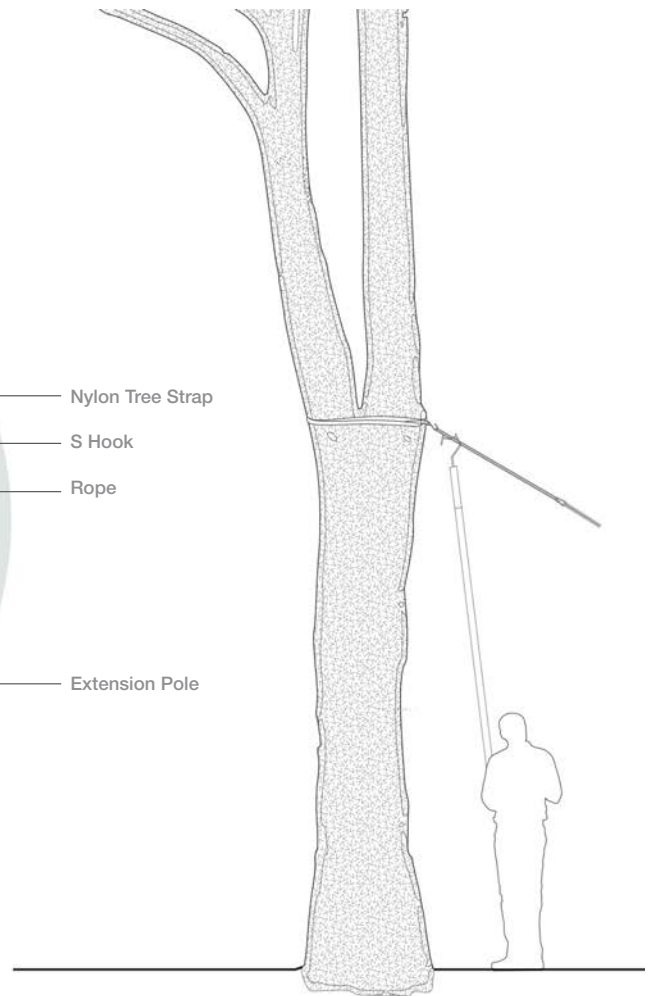


Nylon Tree Strap

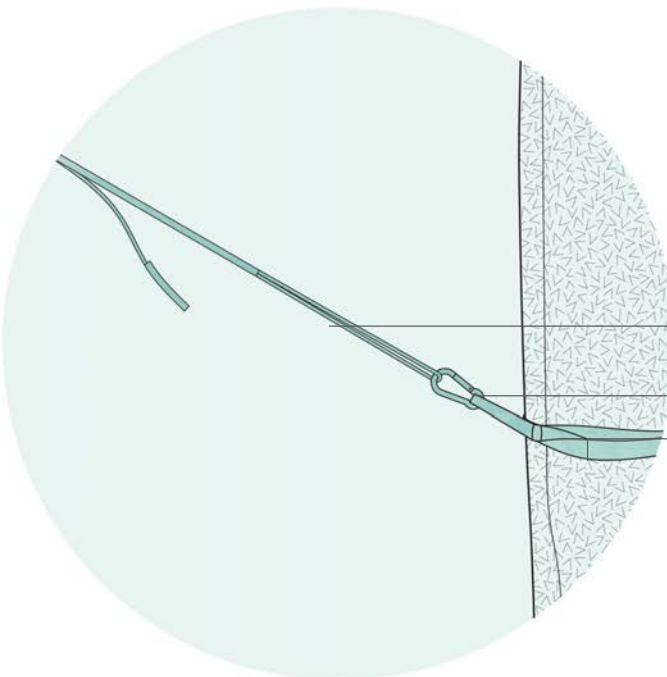
S Hook

Rope

Extension Pole



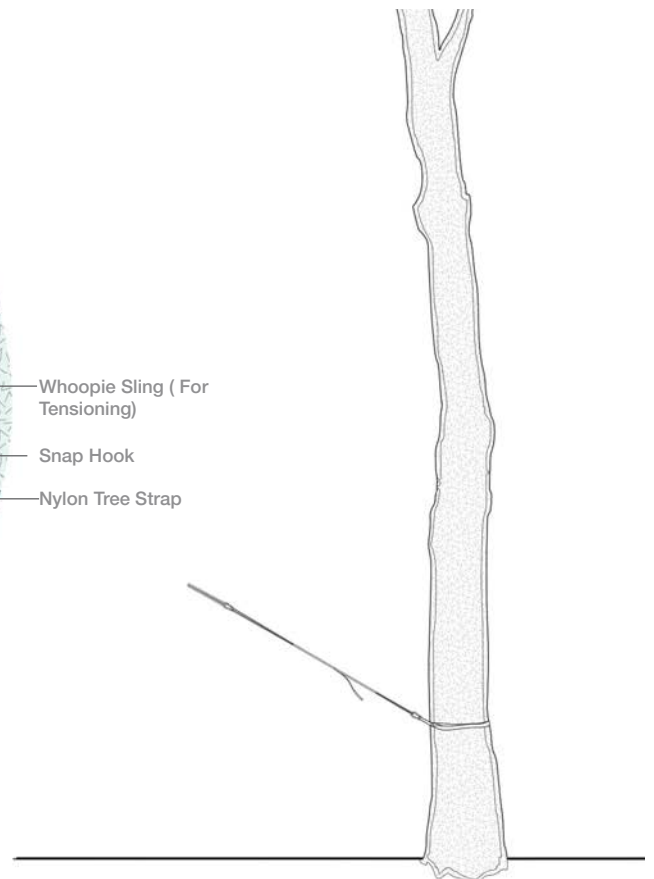
Detail 1 - High point fixing
1:20



Whoopie Sling (For
Tensioning)

Snap Hook

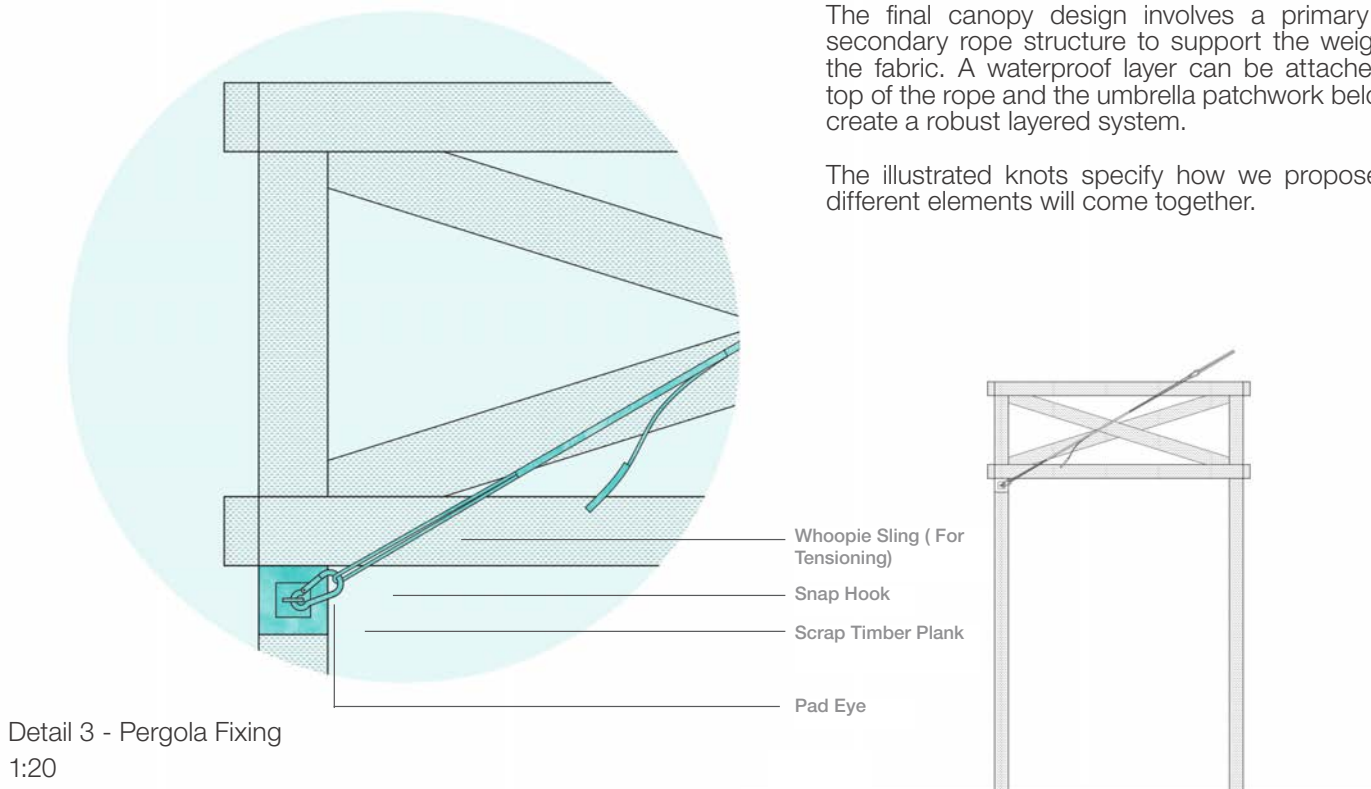
Nylon Tree Strap



Detail 2 - Low point fixing
1:20

The final canopy design involves a primary and secondary rope structure to support the weight of the fabric. A waterproof layer can be attached on top of the rope and the umbrella patchwork below to create a robust layered system.

The illustrated knots specify how we propose the different elements will come together.



Detail 3 - Pergola Fixing
1:20

Umbrella Patchwork to rope structure.

1.



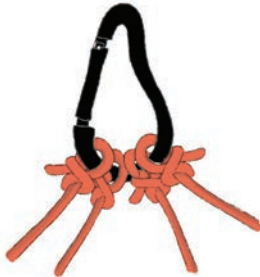
Double fisherman's knot - to tie web directly to primary structure.

2.



Picket line hitch knot to connect umbrella to the web.

3.



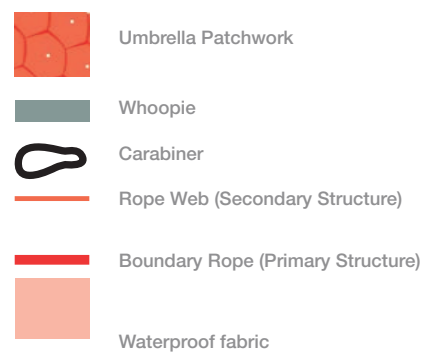
Buntline hitch knot to connect secondary structure to carabiner.

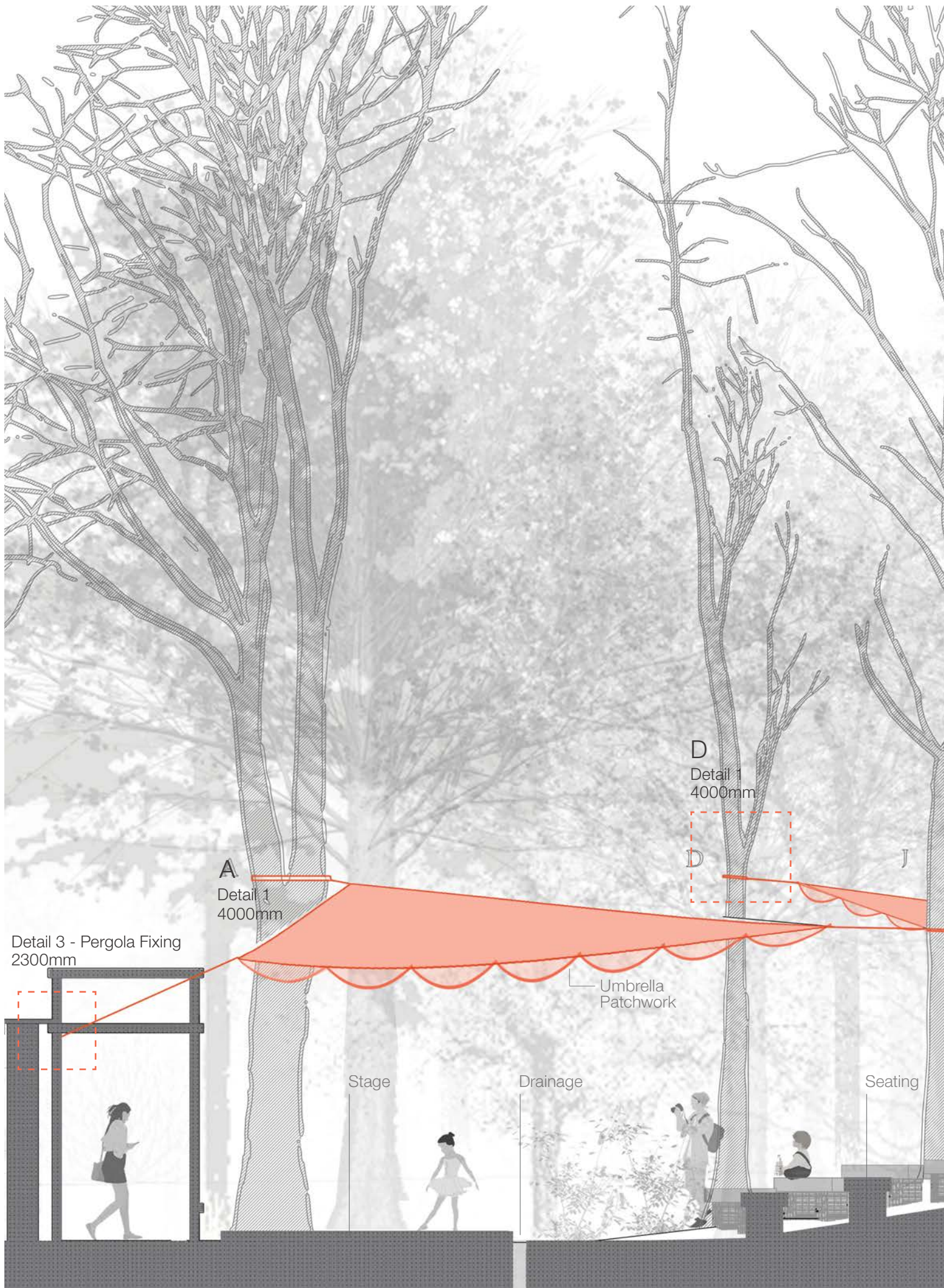
4.



Butterfly knot loop at the corner of each primary rope

Umbrella Canopy







J
Detail 1
3200mm

G
Detail 2
1500 mm

Stage

Materials element:	dimensions	dimensions in shop	Quantity	cost per element £ (without VAT)	cost per element £ (with VAT)	total cost £ (with VAT):	Delivery cost:
Driveway Buff Block paving, Reconstituted stone	200x100x50mm	200x100x50mm	1146		£0.36	£412.56	
Tarmac Jumbo Bag	20mm Gravel, Approx Coverage. 10sqm to 50mm depth	20mm	Approx Coverage. 10sqm to 50mm depth from which 6 sqm Needed			£42.00	
Verve Black Polypropylene Weed control fabric	10m x 1m	10m x 1m	(10m x 1m)x4 to cover 15.8sqm stage		£5 x4	£20.00	£5
Tarmac Kiln dried Paving sand, Large Bag	1 bag sand has a 5 sqm coverage		4 bags to cover 15.8sqm stage		4.90x 4	£19.60	
Total						£494.16	£5

Seating

Material Element	Dimensions	Quantity pack	Quantity (for 1 cage)	Quantity (for 36 cages)	Quantity (for 36 cages) pack	Cost per element £ (with VAT)	Total cost £ (with VAT)	Delivery costs
Connectors								
Gabion Corner Ties	500mm Diameter:3mm	4	4	160	36	£3.50	£126.00	-
Clips								
Large Wire Mesh Clips - Gabions, Cage making, Fencing, Mesh Panels Clips		1000	40	1440	1	£61.95	£61.95	-
Large Wire Mesh Clips - Gabions, Cage making, Fencing, Mesh Panels Clips		200	40	1440	2	£12.99	£25.98	-
Mesh Panel								
Welded Gabion Panel Mesh (3mm dia)	2025x2025mm, Diameter 2	1	--	11	11	£15.99	£175.89	-
Boards								
Scaffolding Board	225x3000x38mm		Half 1/2	18	18	£11.88	£213.84	-
Scaffolding Board end band	25x360mm		1	36	36	£0.60	£21.60	-
Rebar								
8mm Dia. Galvanised Steel J Pins 500x50x50mm (Heavy- Duty) - 20 pack	Diameter 8		4	144	8	£24	£192.00	-
Skirting								
Stapleforde Multi Purpose Wood Screws		1000	-	1	1	£39.95	£39.95	-
RS PRO Plain Stainless Steel Threaded Bar, M6, 1m	1000mm, Diameter:10	5	0.75	10	2	£6.52	£65.20	-
RS PRO Steel, Hex Nut, M6	Diameter 10	250	2	72	1	£13.00	£13.00	-
Total							£935.41	

Pergola

Structural

Materials element:	dimensions	dimensions in shop	Quantity	cost per element £ (without VAT)	cost per element £ (with VAT)	total cost £ (with VAT):	Delivery cost:
Heavy Duty Angle Bracket	15090 150x90x63 mm	15090 150x90x63 mm	12		£ 1.58	£ 18.96	
Green Timber Post	100x100x3000 mm	100x100x3000 mm	12		£ 27.05	£ 324.60	
Treated C24 Carcassing Timber	4800x47x100 mm	4800x47x100 mm	4		£ 12.79	£ 51.16	
	3600x47x100 mm	3600x47x100 mm	4		£ 9.61	£ 38.44	
	2400x47x100 mm	2400x47x100 mm	64		£ 6.39	£ 408.96	
Metapost 4110 Flush Fit System 2 Bolt Down Base	100x100x100mm	100x100x100mm	12		£ 9.83	£ 117.96	
Green Treated Post Cap For 100 mm Post	120x120x26 mm	120x120x26 mm	12		£ 1.27	£ 15.24	
Easydrive carbon steel selfdrilling screws	5.5x100mm	5.5x100mm	1 (100 units/pack)		£ 15.90	£ 15.90	
Ronseal Exterior Varnish Satin Clear			1 (750ml)		£ 12.99	£ 12.99	
Verve Plastic Netting	10x4 m		1		£ 5.50	£ 5.50	

Total						£1,009.71	
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Lighting

LIGHTS-A2 : 200 Warm White LED Solar Fairy Lights SL200YW				2.00	£ 17.99	£ 35.98	
LIGHTS-B3: Blooma Summerside Matt Black Solar-Powered LED Motion sensor Outdoor Wall light				8.00	£ 15.00	£ 120.00	
LIGHTS-C4 : Zinc Rechargeable Work Light IP65 10W 700lm , 5h charge, 4h run time.				4.00	£ 19.78	£ 79.12	

Total						£235.10	
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Canopy

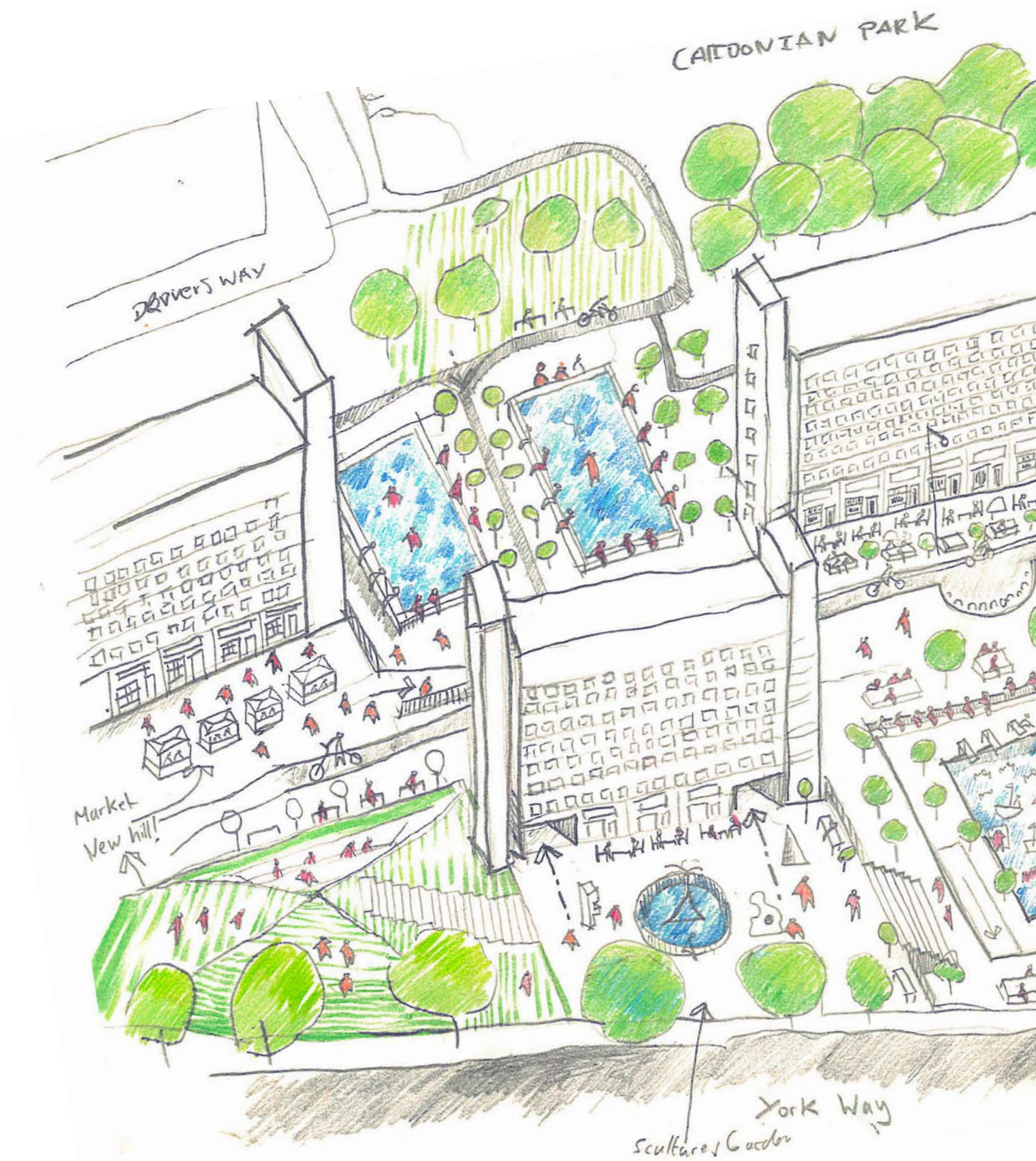
Materials element:	dimensions	dimensions in shop	Quantity	cost per element £ (without VAT)	cost per element £ (with VAT)	total cost £ (with VAT):	Delivery cost:
Rope 1	10mm, sold per metre		120		£1.02	£122.40	
Rope 2	6mm, sold per metre		85		£0.47	£39.95	
KINGLAKE , White Cotton Rope String Thick Natural Macrame Cord for Craft, Gardening, Wrapping, Decoration	20Mx 6mm		1		£7.99	£7.99	
Whoopie sling, 2 Pack			3		£13.50	£40.50	
Heavy Duty Clear Polythene Sheeting 150mu/ 600g (2x 40m) Waterproof Plastic Sheeting, Greenhouse Insulation, Flooring, Farming, Garden	150mu/ 600g (2x 40m)		1		£56.00	£56.00	
Nylon tree huggers, regular size			9		£7.50	£67.50	
Snap hook zinc plated, 10 pack LARGE			6		£7.99	£47.94	
Snap hook zinc plated, 10 pack SMALL			2		£4.49	£8.98	
Galvanised pad eye			1		£1.99	£1.99	
S hook closed on one side			7		£2.95	£20.65	
Pole hook telescopic extension pole			1		£54.99	£54.99	
Cimoto Paracord Winder Portable Line Winder Rope Winder, 10 Pack			1		£9.08	£9.08	
Football Goal Net Carry Bag 82x45cm	82x45cm		1		£11.99	£11.99	
Total						£489.96	

Total Project Cost Construction
Stage

		Amphitheater Element	Total Cost £
		Stage	£494.16
		Pergola	£1,009.71
		Seating	£935.41
		Canopy	£489.96
Total Project Cost			£2,929.24

Total Project Cost Construction
Stage with Lighting

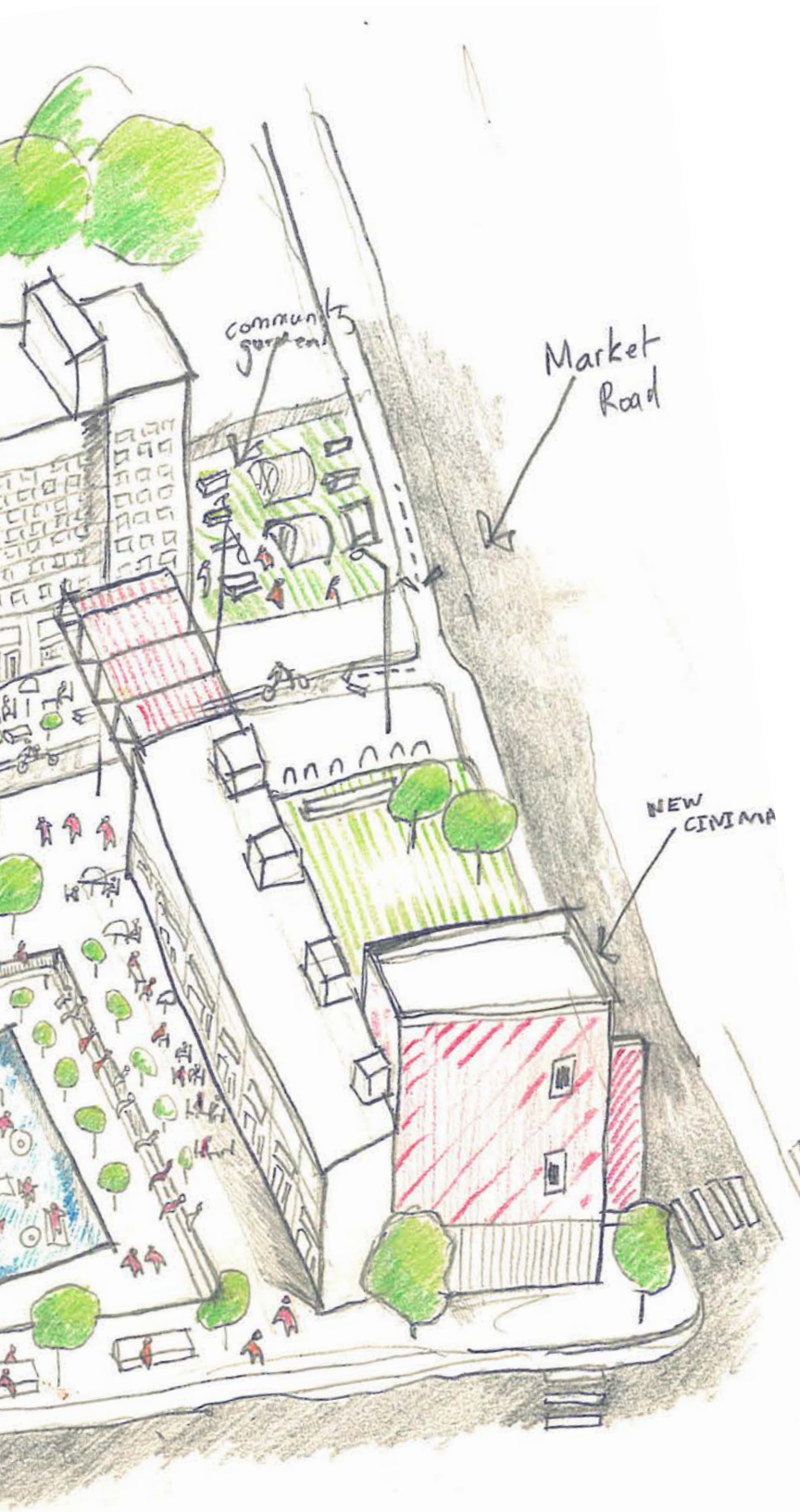
		Amphitheater Element	Total Cost £
		Stage	£494.16
		Pergola Structure	£1,009.71
		Lighting	£235.10
		Seating	£935.41
		Canopy	£489.96
Total Project Cost			£3,164.34



Left
Imagined sketch for York Way Estate [Tom Pool]

Major Project

York Way Estate



Students were encouraged to find new ways of representing their ideas, fostering cooperation between fellow students and provoking new ways of looking, imagining and representing. These ways of working and seeing included: exploration (mapping and sketching); hands on construction with community groups; developing a narrative brief; fitting fabric and form to site, and inhabitation in a fully worked out building proposal.

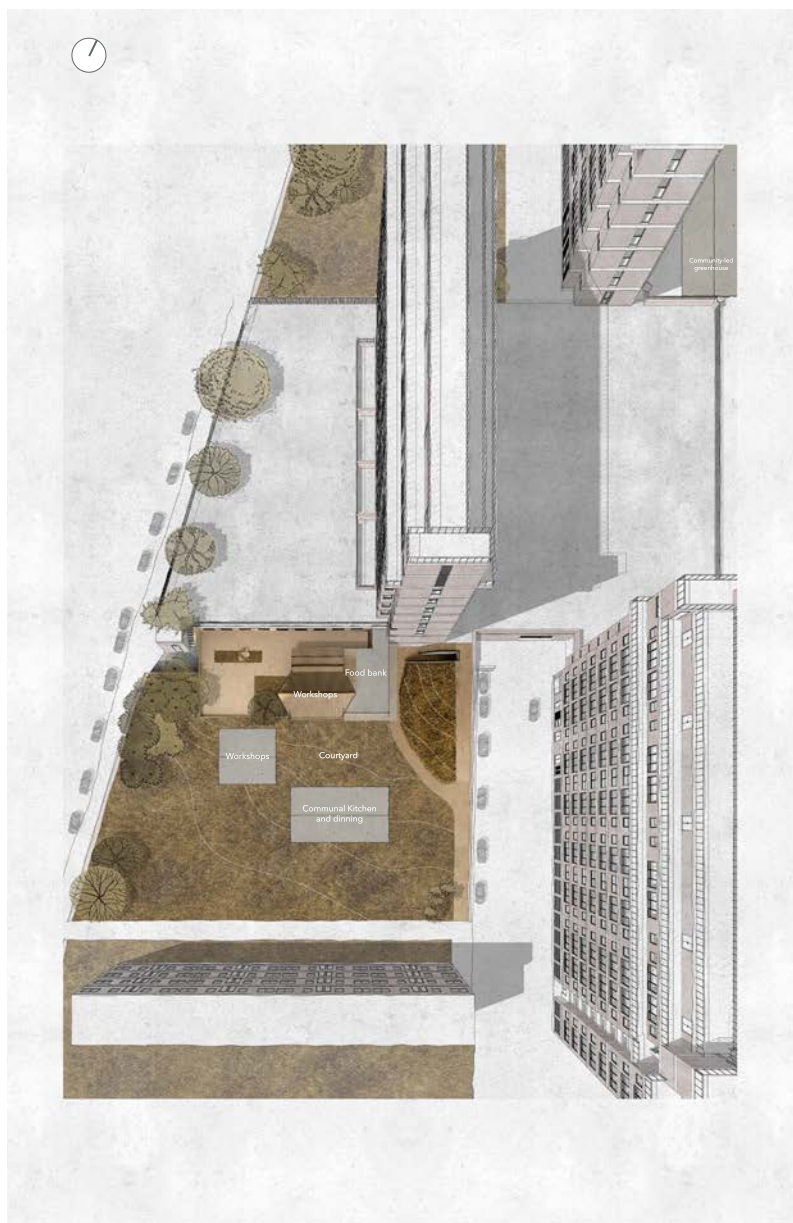
Students developed their own briefs from their cultural and physical investigations of the site. Proposals included: urban farms and allotments, a range of schools and nurseries, community greenhouses, a homeless hostel, a theatre and local radio station, various libraries, a cooperative supermarket and children's playrooms.

Community Soup Kitchen and Food Bank

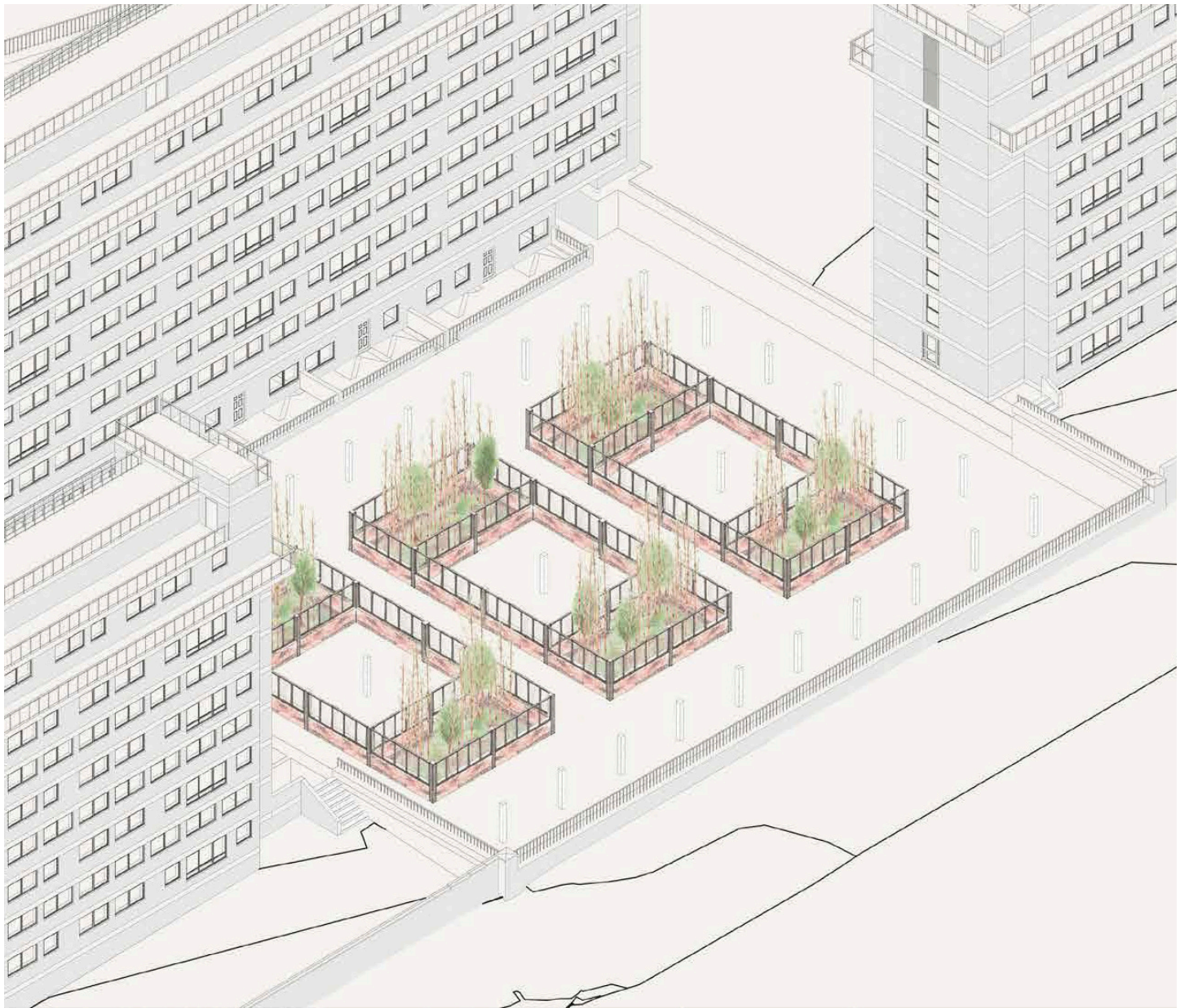
Child poverty is a phenomenon overgrowing in Britain, with big cities witnessing the highest increase. The Borough of Islington has the 4th highest percentage in the country, with 47% of its children living in poverty, compared to the 38% of the rest of the capital. Poverty is also highly linked to antisocial behaviour in children.

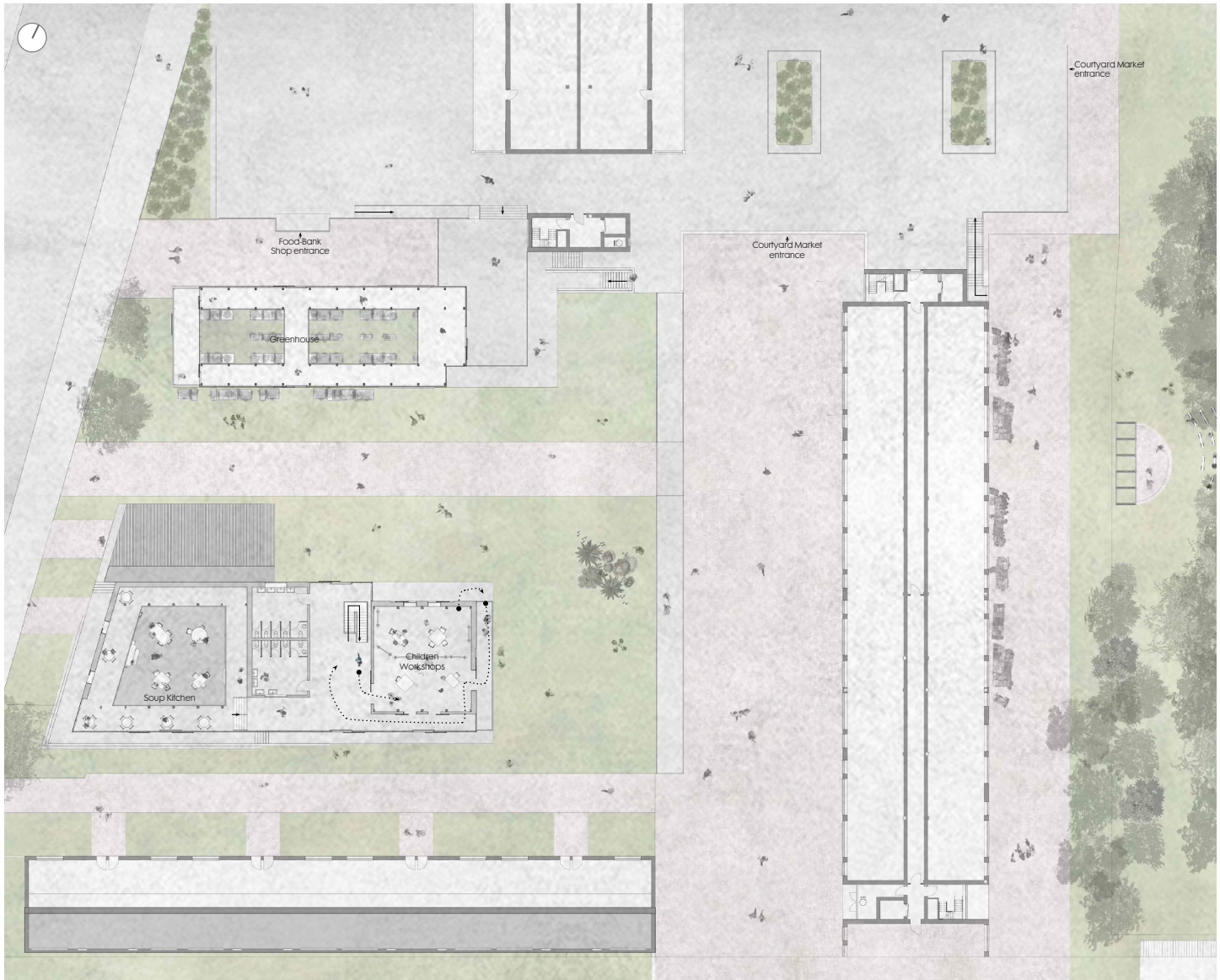
To deal with the issues that the community of Islington faces, my proposal will apply the idea of a sustainable closed-loop living framework found in Ponteira, North of Portugal. In this small 'village', they will grow their vegetables sustainably with their own animals' manure; feeding themselves and the animals from the harvests. Another way to produce compost sustainably will be recycling and processing any food waste on-site, allowing neighbours to do it locally, either with their own or any local businesses' waste.

The proposal will consist of various shed-like buildings. North of the boundary wall, a community-supported greenhouse will connect the two estates - York Way Estate and Market Estate - allowing these two neighbouring buildings to work together. It will also produce fresh fruits and vegetables to feed a soup kitchen located on the site's South-west side. Adjacent to the existing nursery will be an extension that will operate as a food bank, along with workshop areas to ward off children from the streets. My proposal presents a more sustainable approach to the community of Islington in tackling children's food insecurity.



Above
Community garden site
Facing Page Top
Garden proposal
Facing Page Bottom Left
Proposal model
Facing Page Bottom Right
Inhabited view





Top
Inhabited plan
Above
Proposed section
Facing Page Top
View of site from the new building
Facing Page Bottom
Internal view of hall

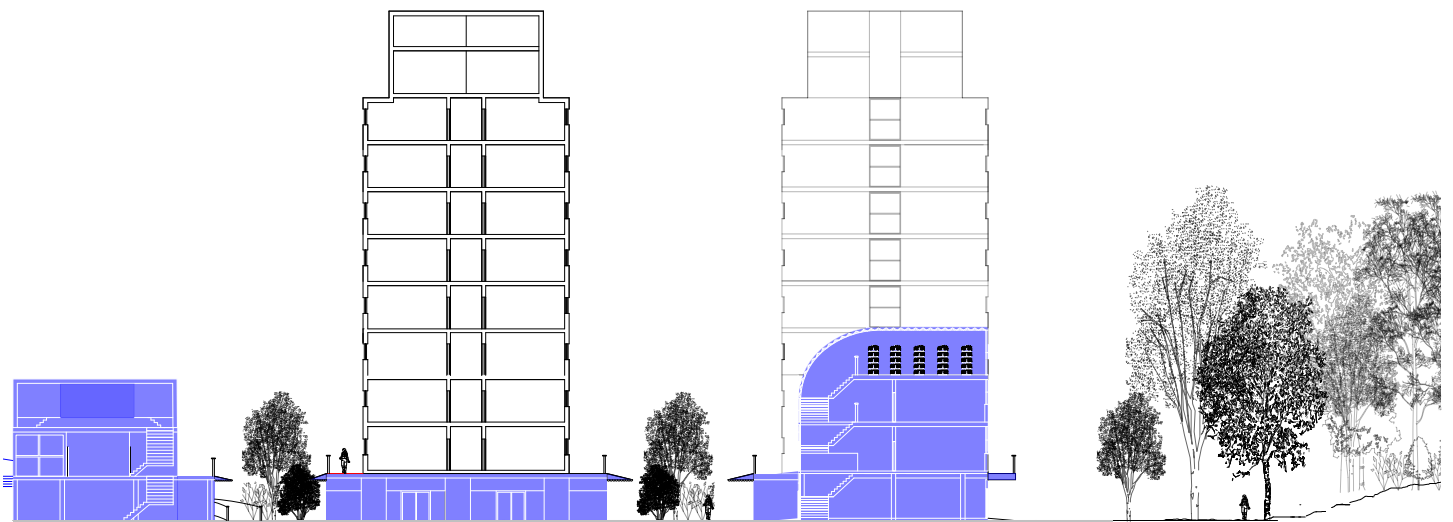


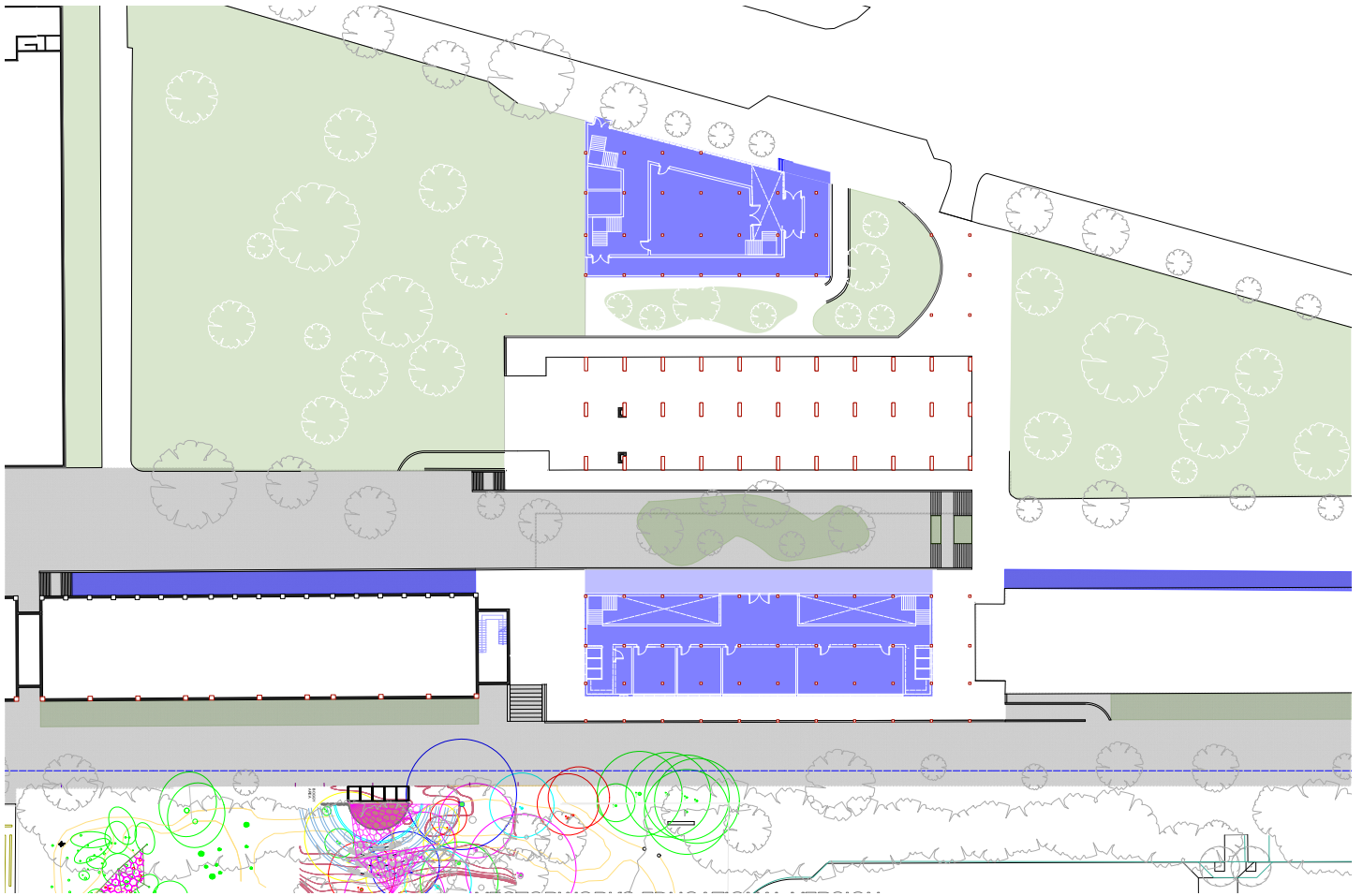


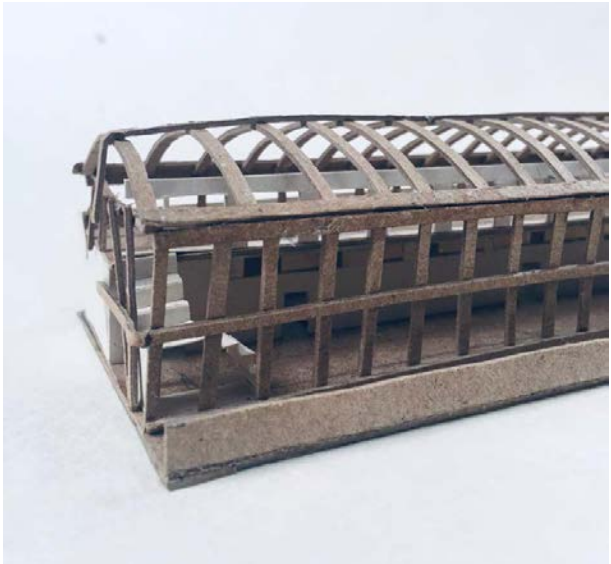
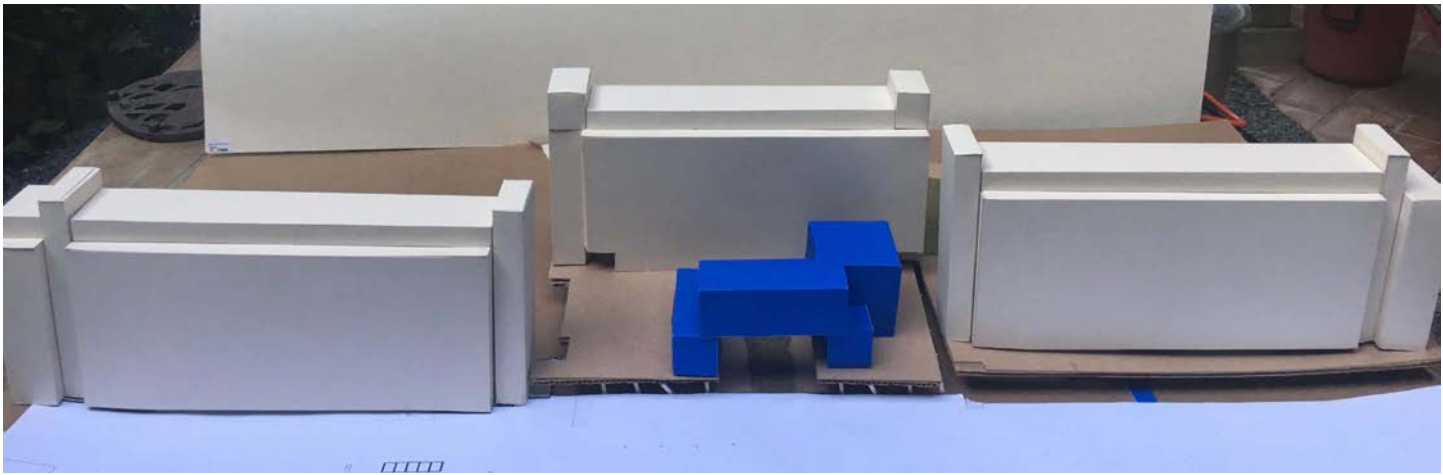


As an extension of the outdoor theatre, my proposal is for a place that will have different uses: a community centre, a theatre, dance and music school, a restaurant, a gallery, and a greenhouse on the roof. Perhaps my greatest ambition is to present this project not only as an independent, social integration structure, but also as part of something more holistic, which is part of the Green Corridors - an urban movement found in many parts of the world. My intention is that the scheme would come together as a part of the restoration of nature in the city.

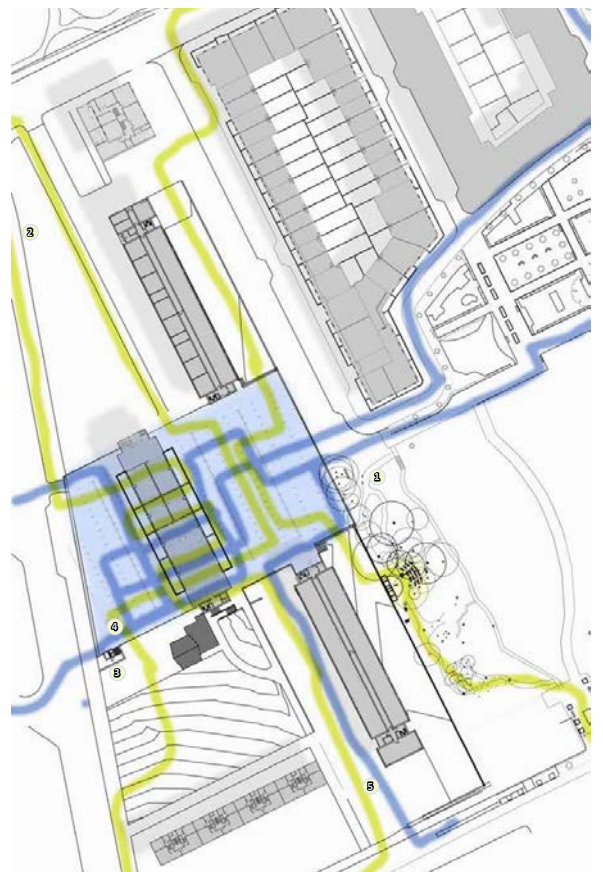
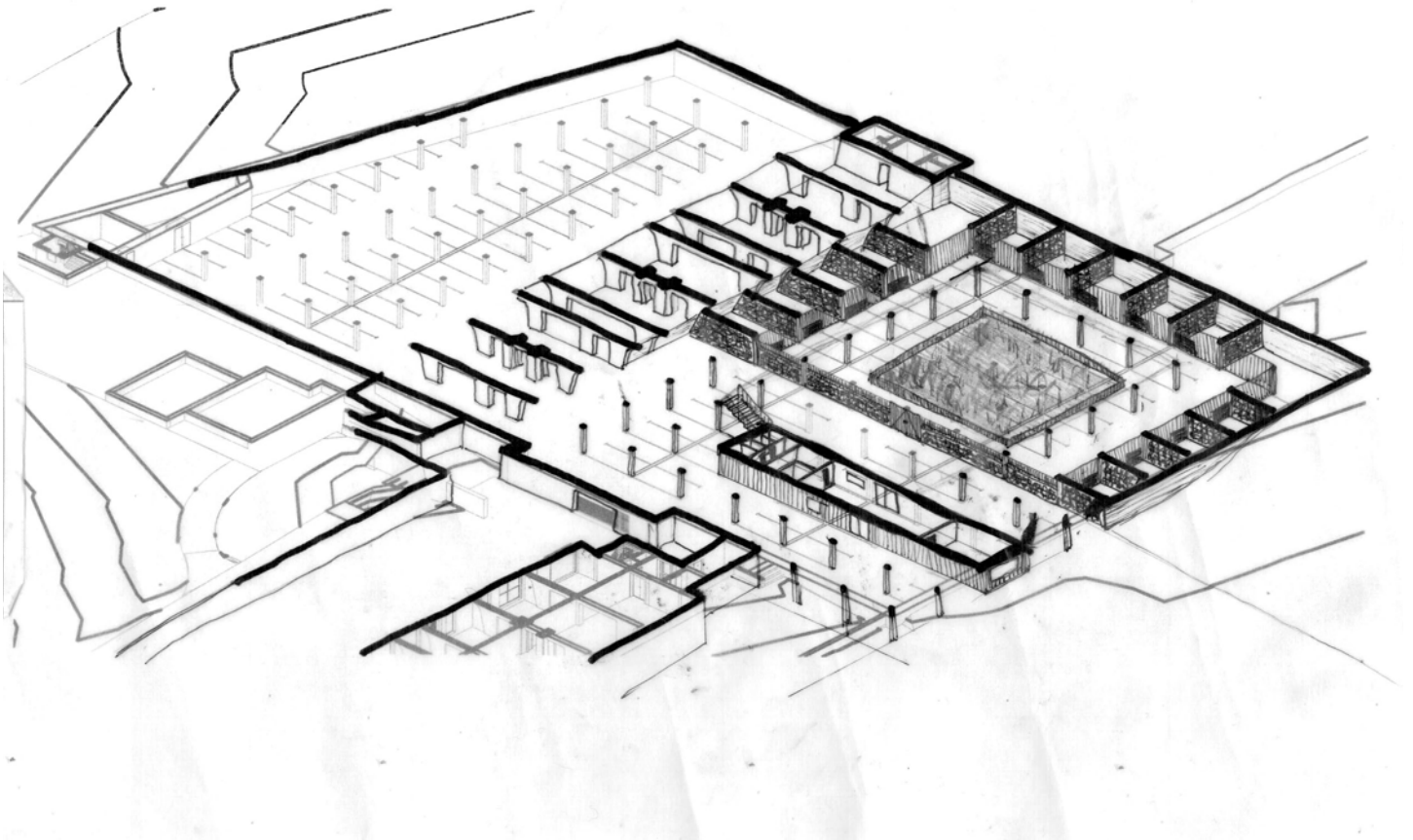
Above
Aerial view with proposed new massings
Below
Context section
Facing Page Top
View of the proposed scheme
Facing Page Bottom
Interior view of the greenhouse

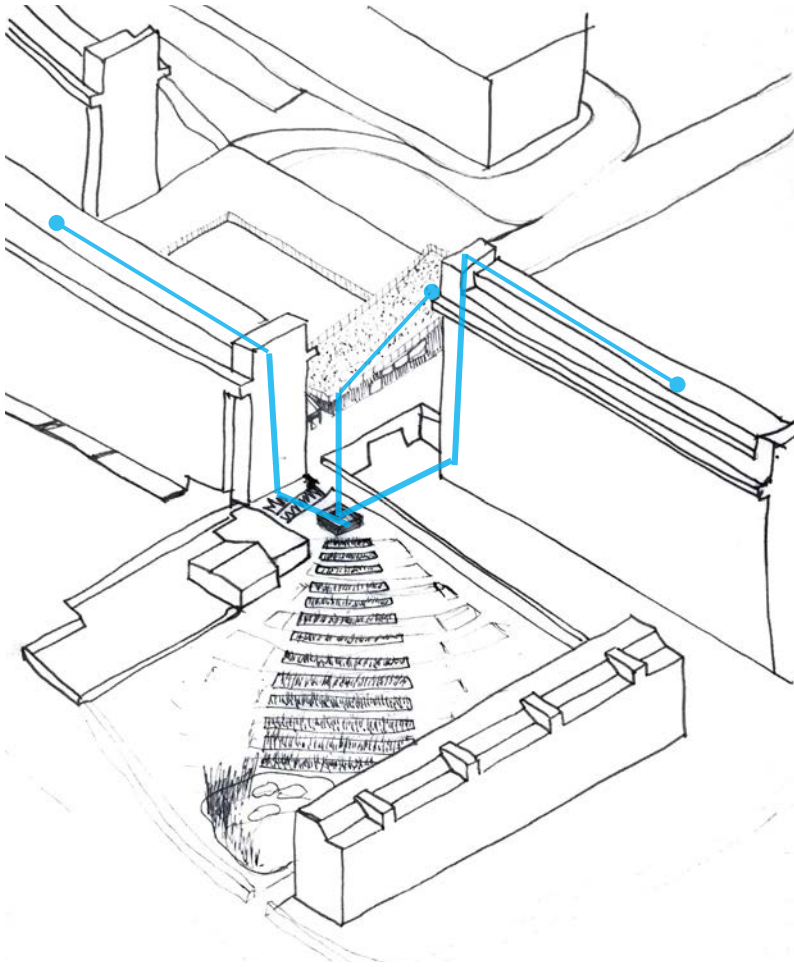






Facing Page Top
 Proposed plan
 Facing Page Bottom
 Proposed section
 This Page
 Proposal model





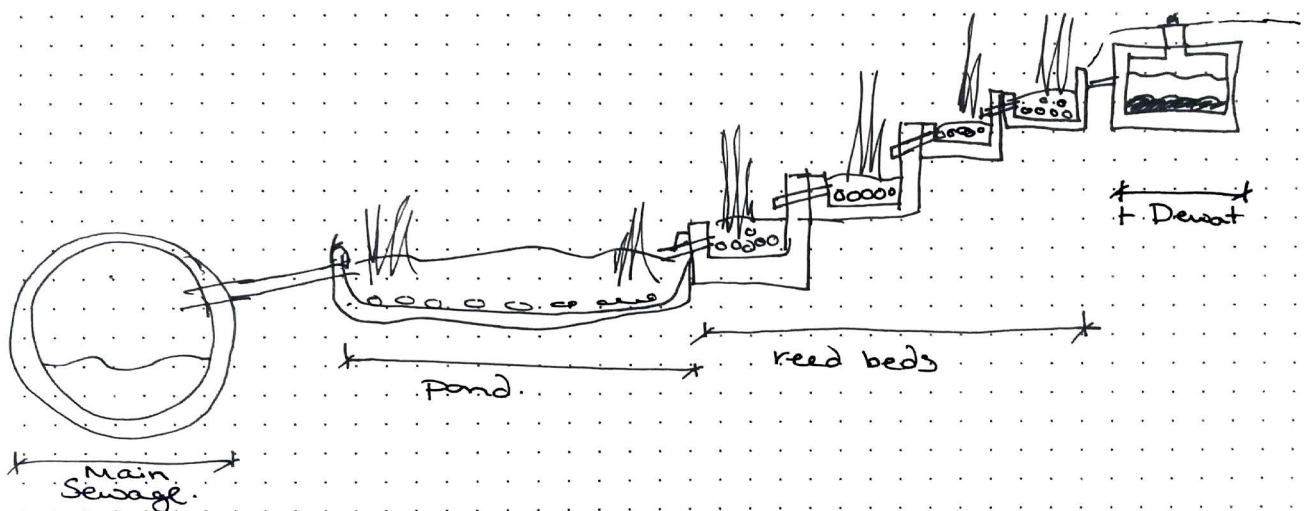
Facing Page Top
Sketch axonometric view of new sunken animal courtyard
Facing Page Middle Left
View of green 'goat' roof
Facing Page Right
Site circulation diagram
Facing Page Bottom Left
Site axonometric
Above
Access sketch
Below
Reed bed sketch diagram

City Farm in York Way Estate

York Way Estate has a boundary wall separating it from Caledonian park. The park has a lot of activity with children playing, dog walking, and people using it as a quick route or shortcut to access public transport. Where the Estate feels almost empty, intimidating with no energy or sense of daily life while walking through. What is needed is a connection that breaks down the wall and allows park life to expand into the York Way Estate.

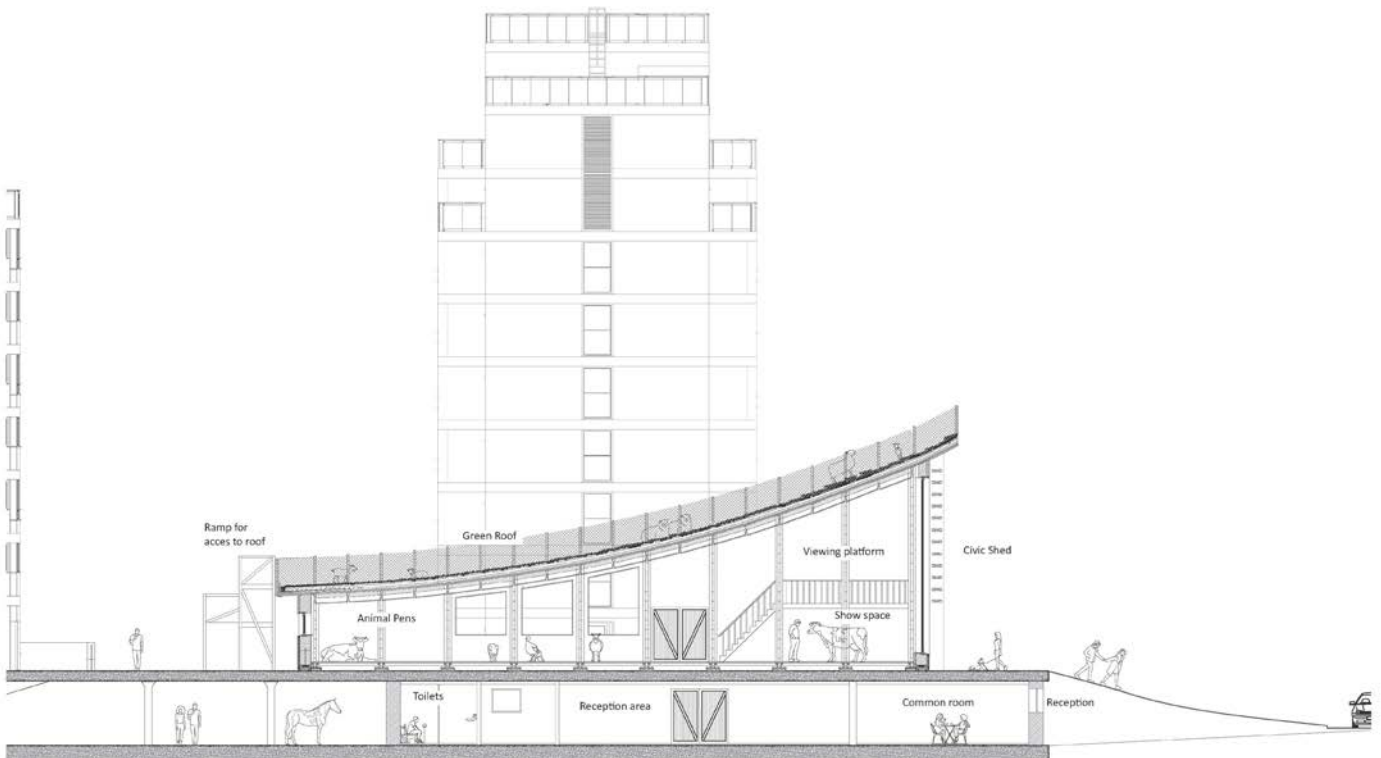
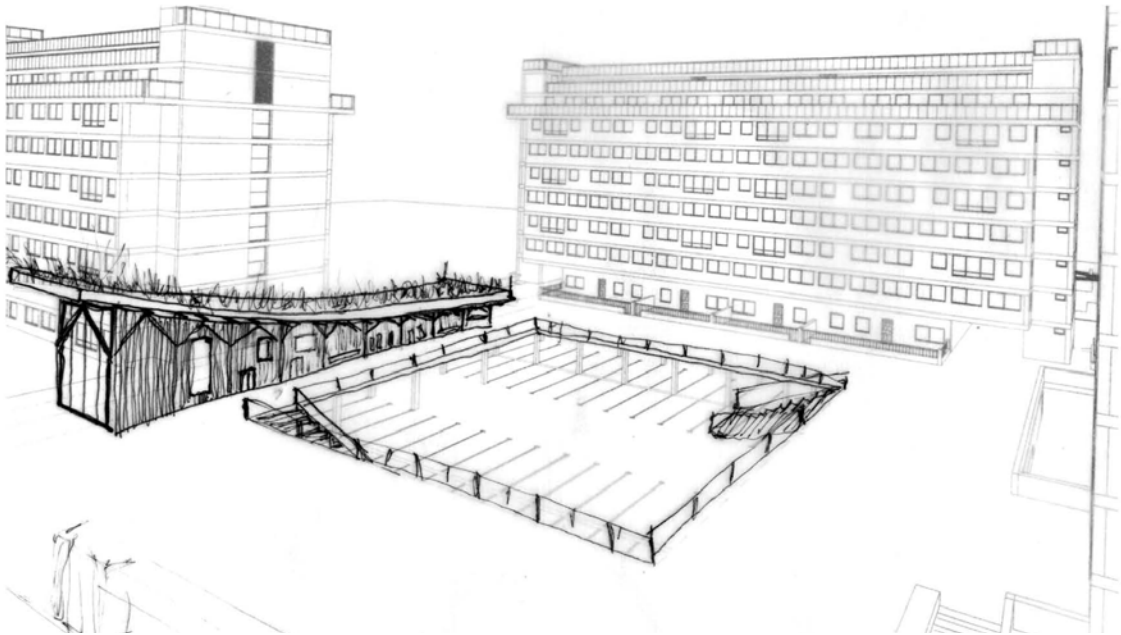
I started by walking my dog in the area, noticing a big difference in the atmosphere where I felt like I was not allowed to be on the Estate, and I felt I was alone. This was in contrast to the park, which has dynamic zones, from the open field, to woodlands, and a café. My proposal suggests introducing animals to utilise the space in between Caledonian Park and York Way Estate, referencing the historical cattle market that was located in front of the clock tower - a beacon for people to come - that has now been hidden within the park surrounded by high-rise flats.

The animals will have a direct view of the clock tower and be able to stroll through the park, bringing life back to York Road Estate. Structurally, this will involve cutting away the upper deck from the car park roof to allow in natural light. This is where animals would be accommodated, with a small civic shed proposed above, to house a learning hub for visitors.



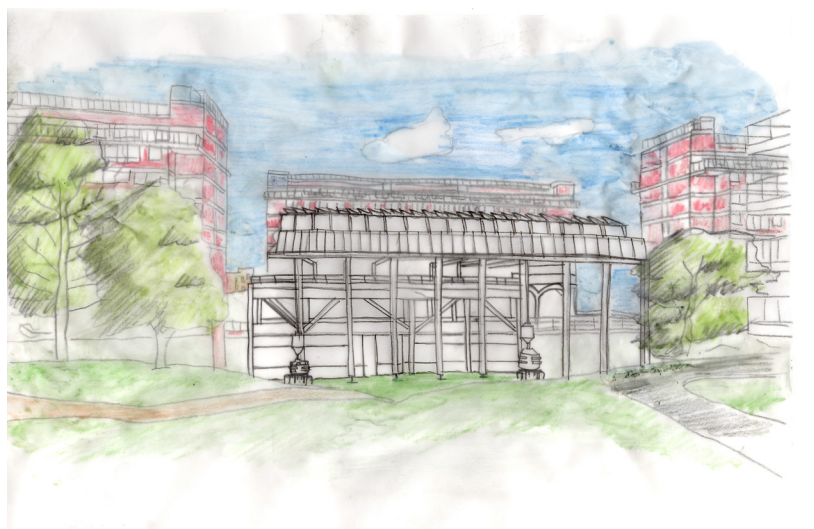


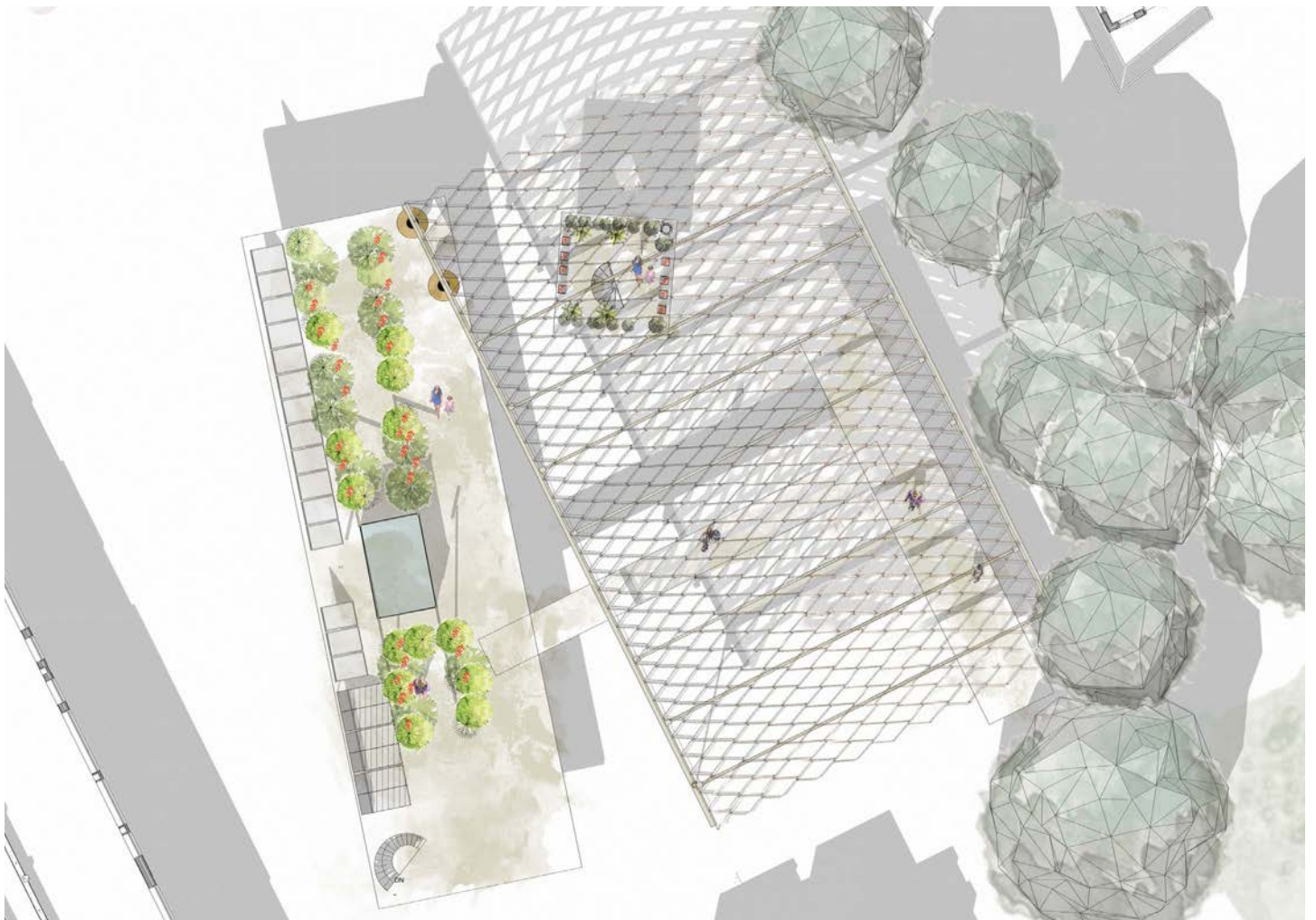
Above
 Views of new city farm
 Right
 Structural model proposal
 Facing Page Top & Middle
 Proposed views across the site
 Facing Page Bottom
 Section through proposed new building

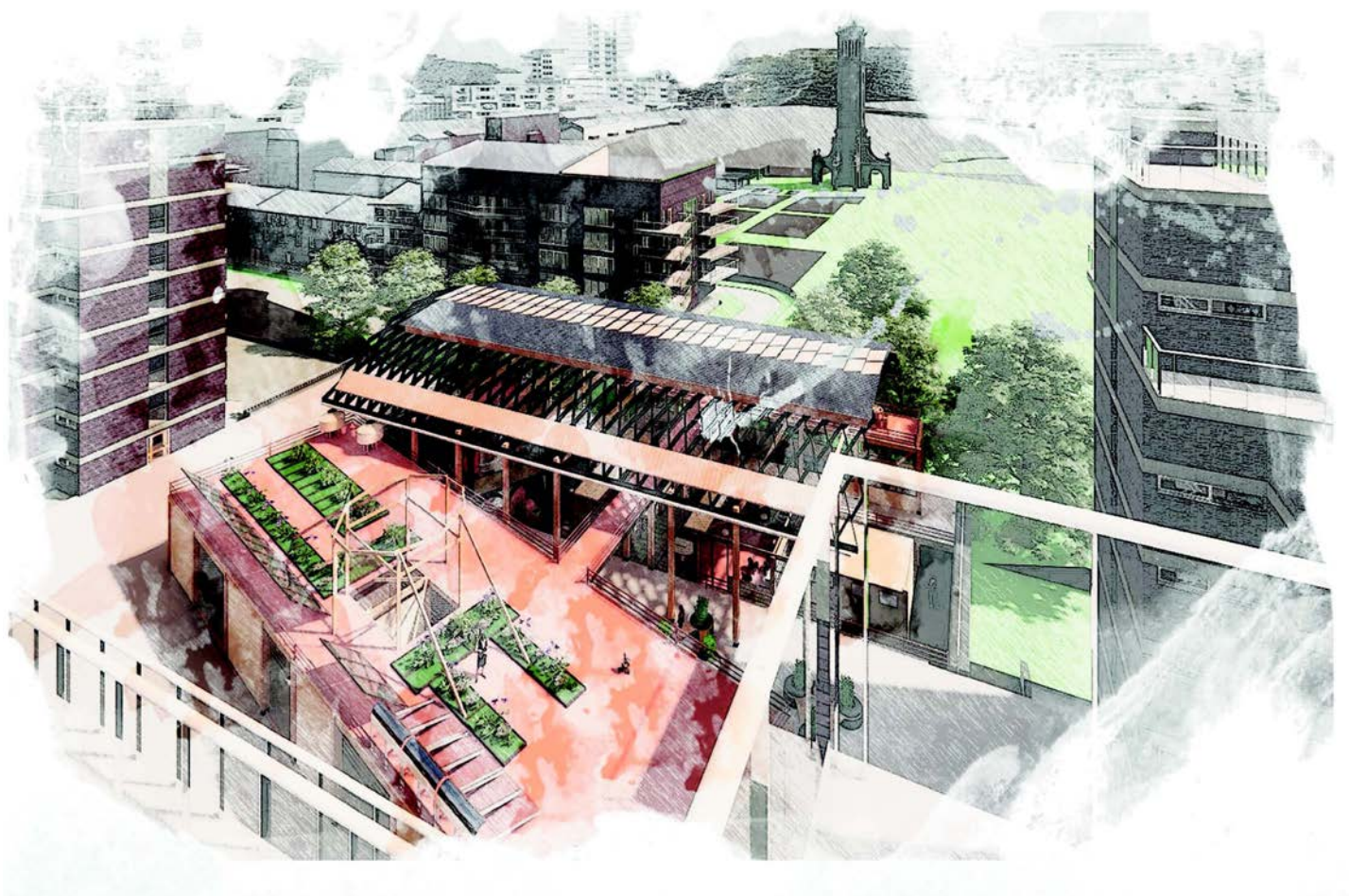


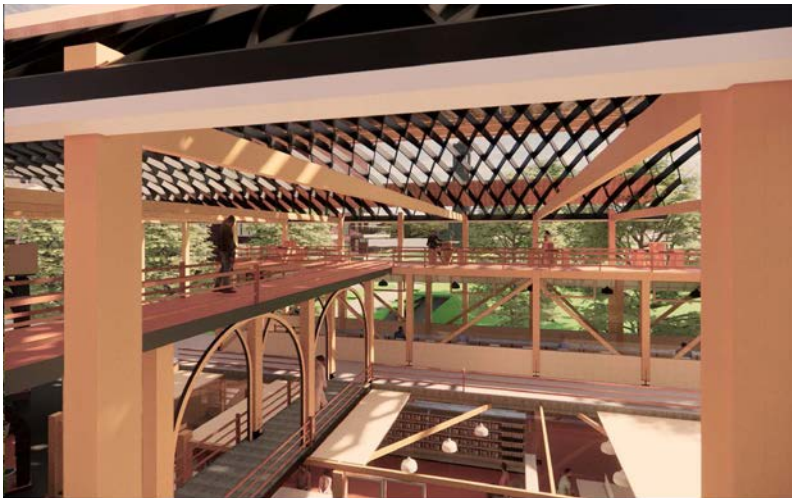
Ana Mata Pastor

A call will be made to the residents of the Caledonian park community, to have neighbours participate in the development of a multi-purpose building with a library, exhibition hall, workshops and community garden.



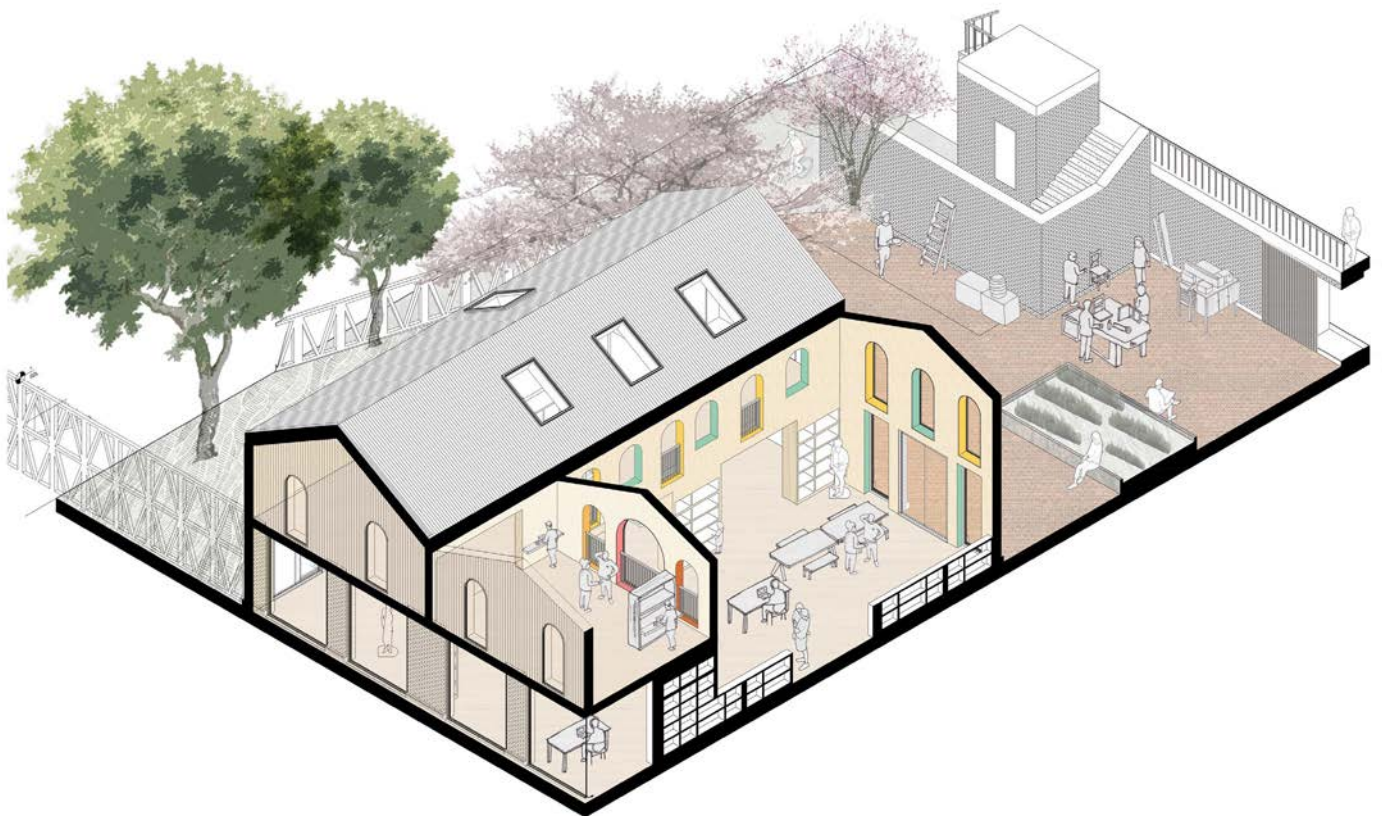






Top
 Interior view through the proposed building
Middle
 Interior view of work and exhibition spaces
Below Left
 Testing the lamella structure using pallet timber
Below Right
 Interior view of library
Bottom
 Proposed elevation with existing clock tower
 Facing Page Top
 Proposed section
 Facing Page Bottom
 View of the proposed scheme







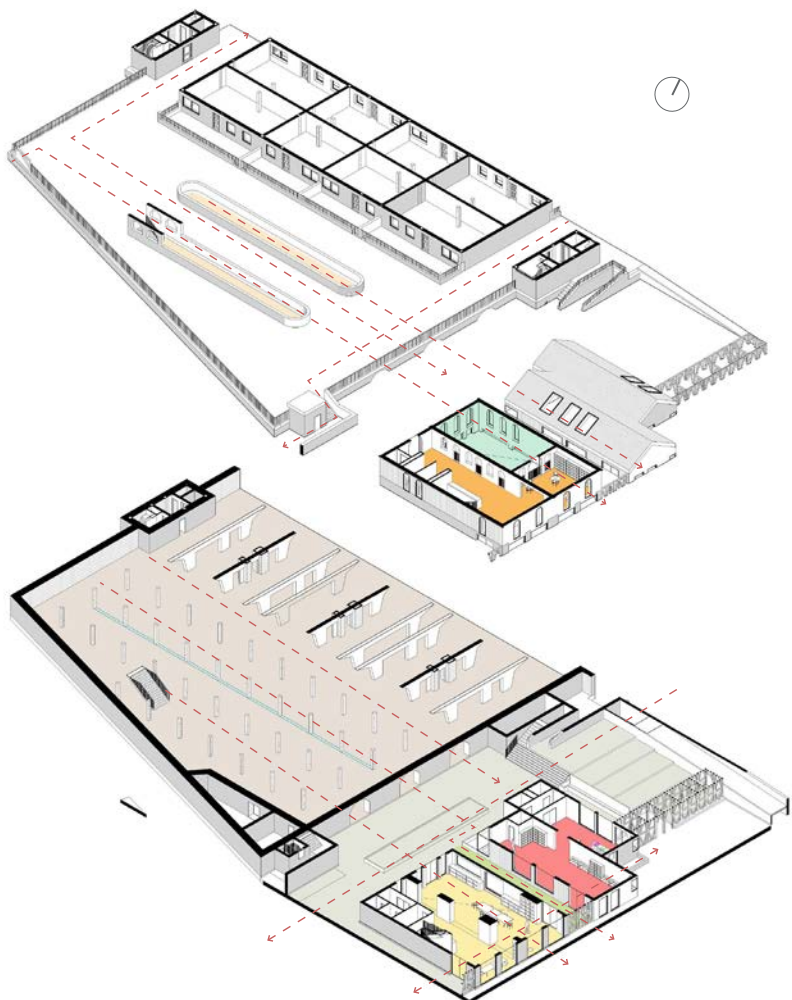
Redefining the Community Library

Due to the ongoing pandemic, public buildings have been left under-utilised. A range of civic buildings - quite notably libraries - have been severely affected because of social distancing regulations, creating a void in the wider community. This project aims to explore how a sense of community can be reinvigorated through a new socially-driven library model. Situated adjacent to the underground car park of York Way Estate, the design concept looks to break down the boundary between the highly-rigid architectural vernacular of York Way Estate and Caledonian Park.

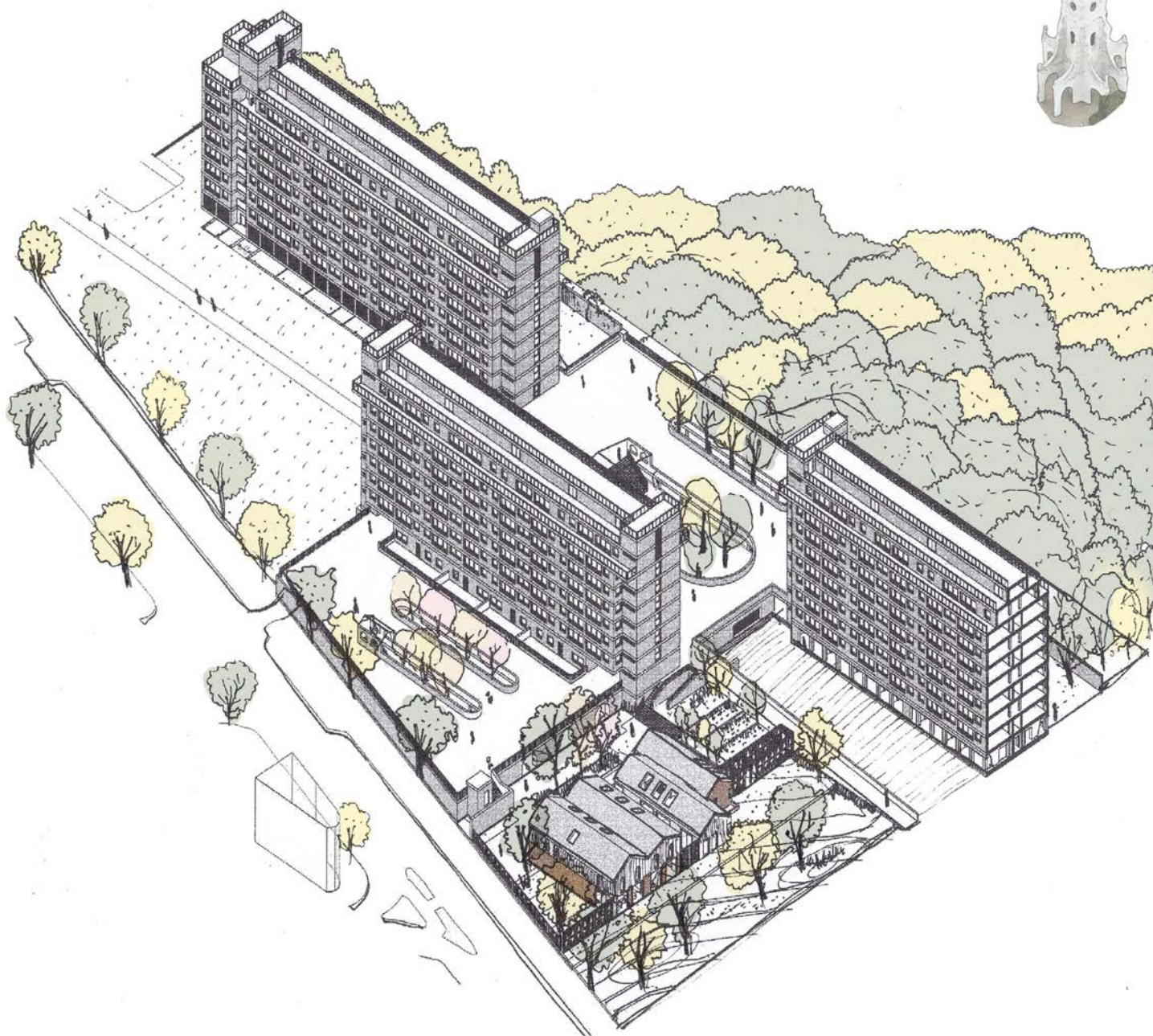
The project will give the community a space to come together and offer a 'stage' for neighbours of different backgrounds to interact with each other. This proposal is programmed in three stages; a public amphitheatre situated on the boundary of Caledonian Road Park and York Way Estate; a rerouting of civic pathways; and a new community library.

'Garden of Knowledge' will be a mixed civic development that includes a library, maker spaces and a community kitchen. Within this scheme, there will be a series of thresholds each creating its own atmosphere with the aim of bringing out a sense of playfulness and empowerment for the community.

My proposal explores the role of design in creating a sense of active social engagement in the community of York Way Estate. The Learning Centre will be a mixed civic programme which includes library, community centre and spaces for creating arts and craft for potential makers. Within this scheme, I will propose a series of courtyards with different architectural atmospheres by crafting spaces which bring out a sense of playfulness for the community.



Top
View of maker spaces in the former underground car park
Left
Axonometric floor plan
Facing Page Top
View of the 'Garden of Knowledge'
Facing Page Bottom
Cutaway axonometric





Facing Page Top

Axonometric view of the proposed scheme

Facing Page Bottom

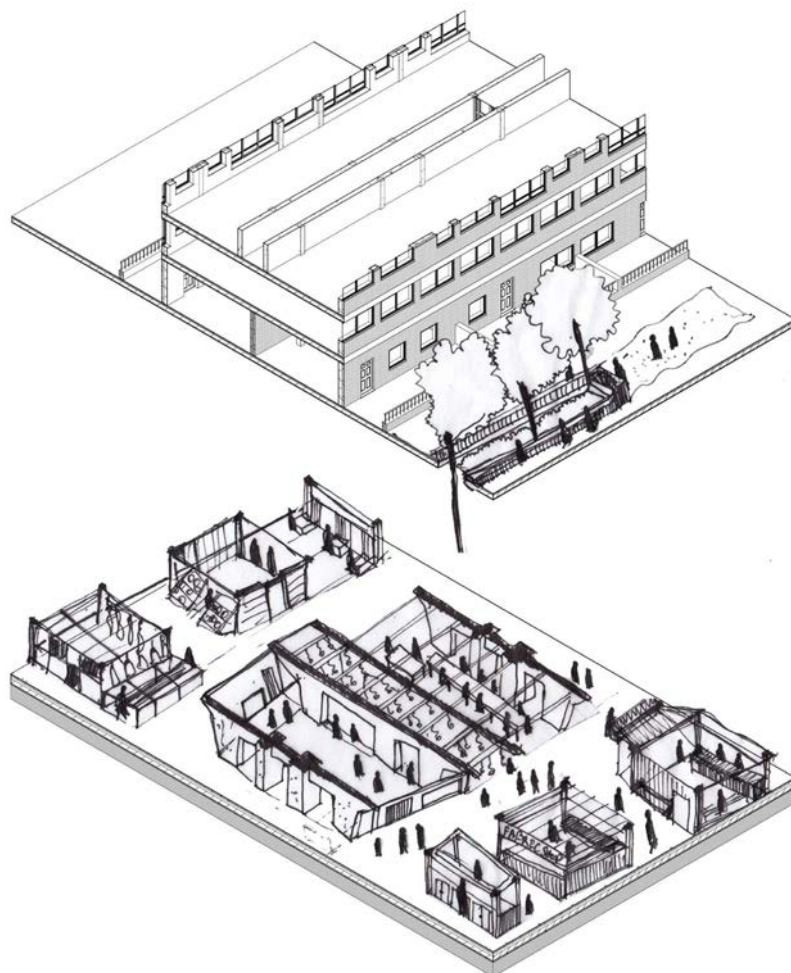
Proposed section

Above

Interior view of the community library

Left

Proposed market in the former underground car park

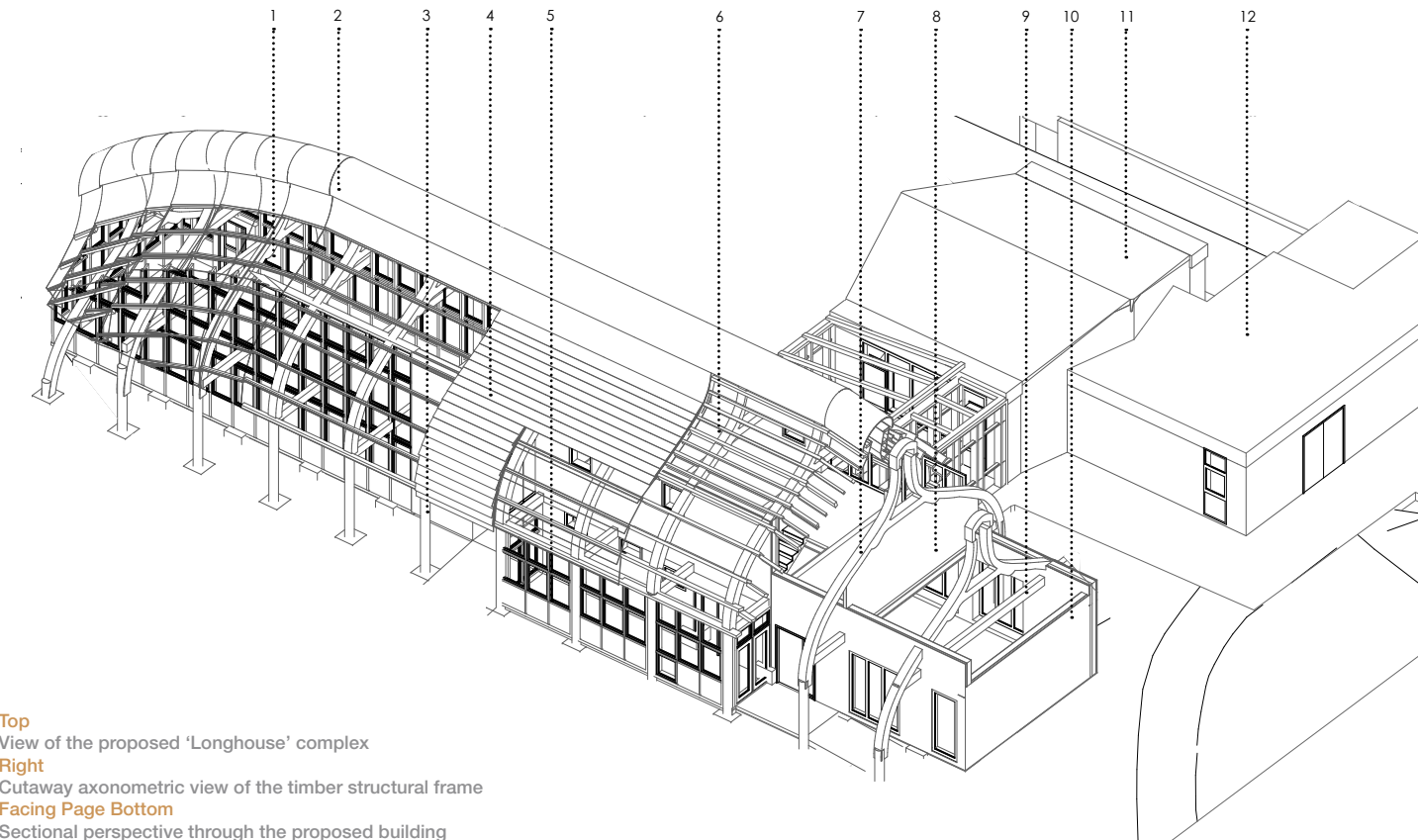


A Seed for the Future
Isabelle Berre

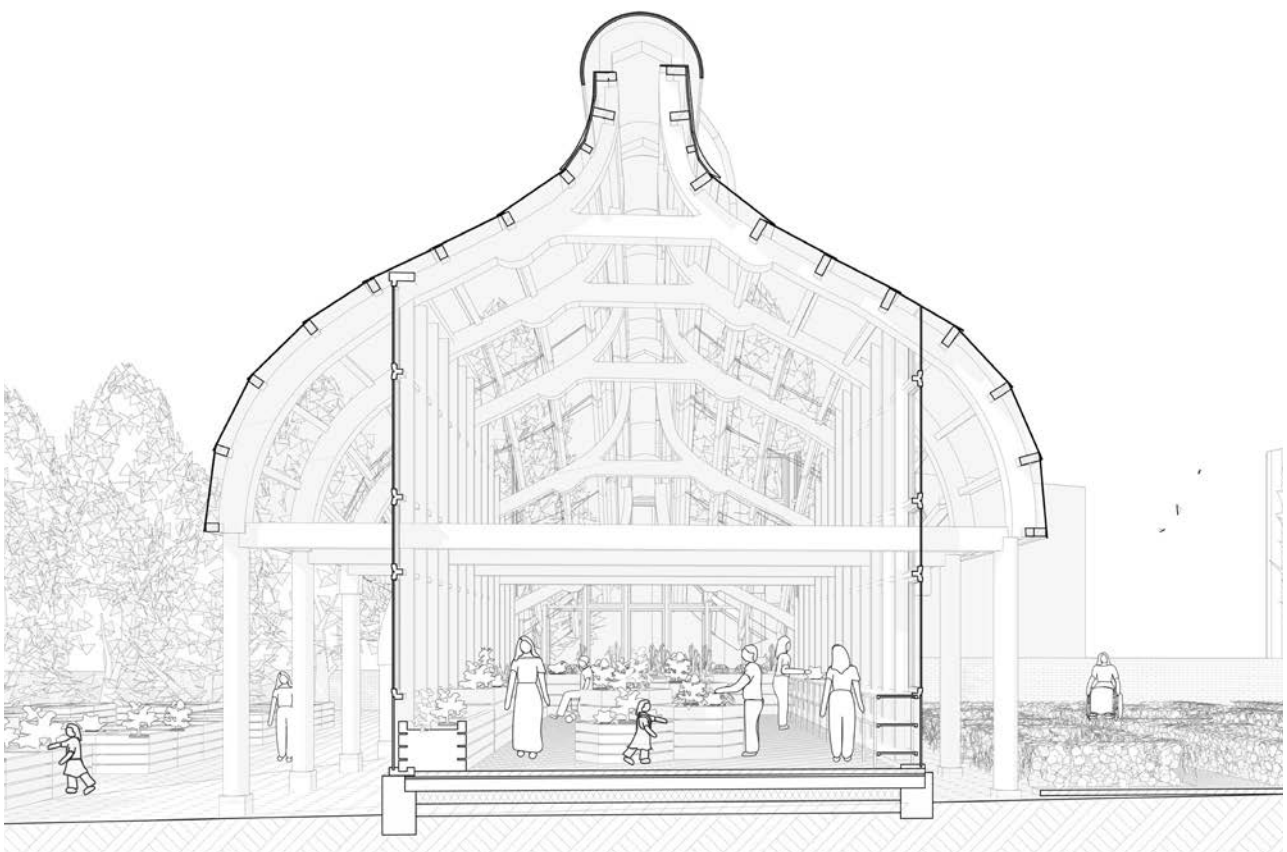
The proposal aims to challenge how we think about city living in the future; on how we can sustainably build and rebuild. Whilst considering the 17 UN sustainable development goals, the project aims to focus on what architecture could be like with sustainability centred as a key driver. From my research and conversations with people on site, and ethical considerations related to environmental responsibility, the themes for the project that emerged are food/agriculture, interaction and collaboration between generations, and education and learning.

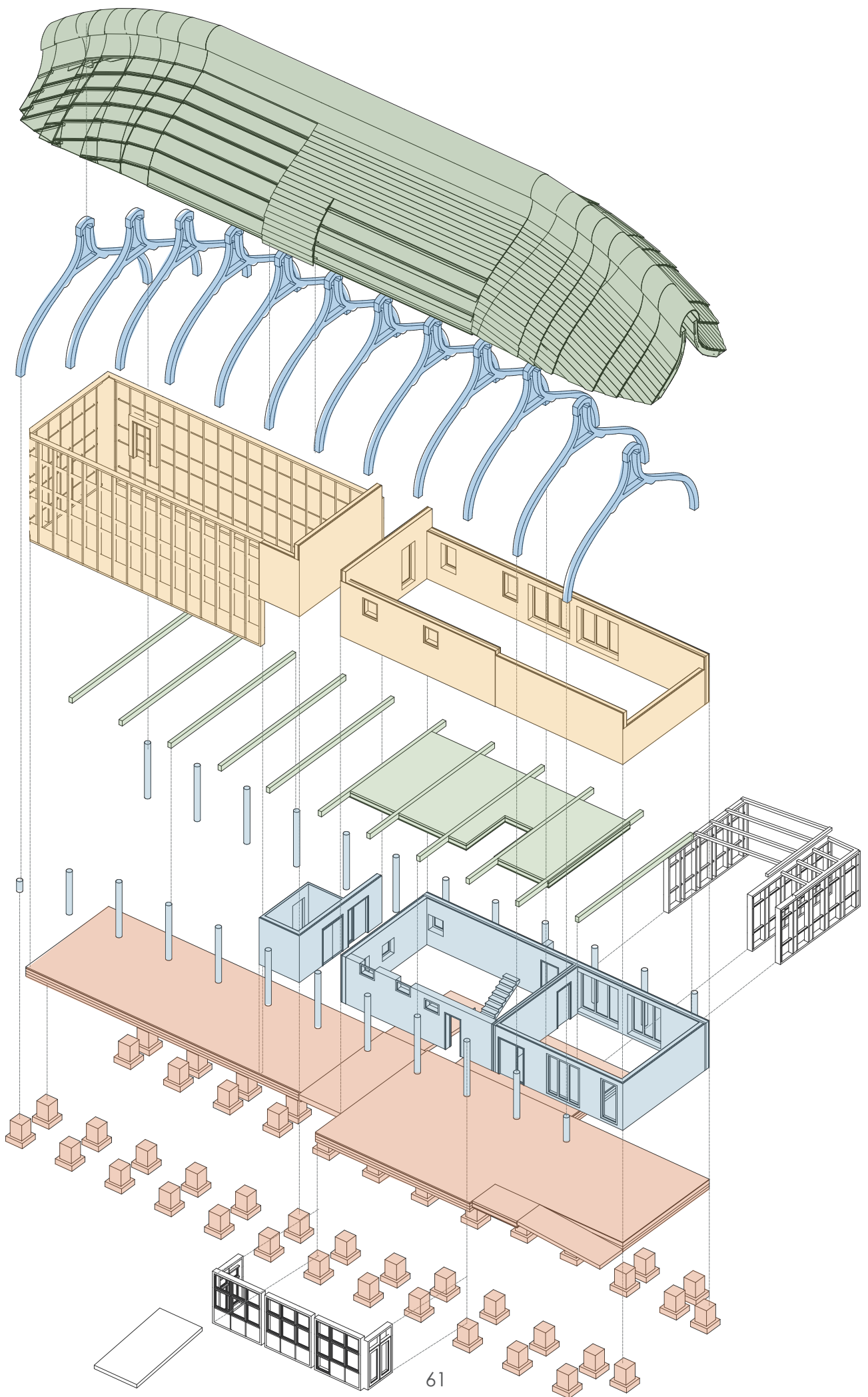
The proposal will create a sense of community for the residents, and simultaneously provide an educational example for building sustainably. The building also incorporates facilities in which learning about growing food is combined with teaching both the value of food and practical skills for preparing a healthy meal. This brings together awareness on physical and mental health, education, and building sustainably.

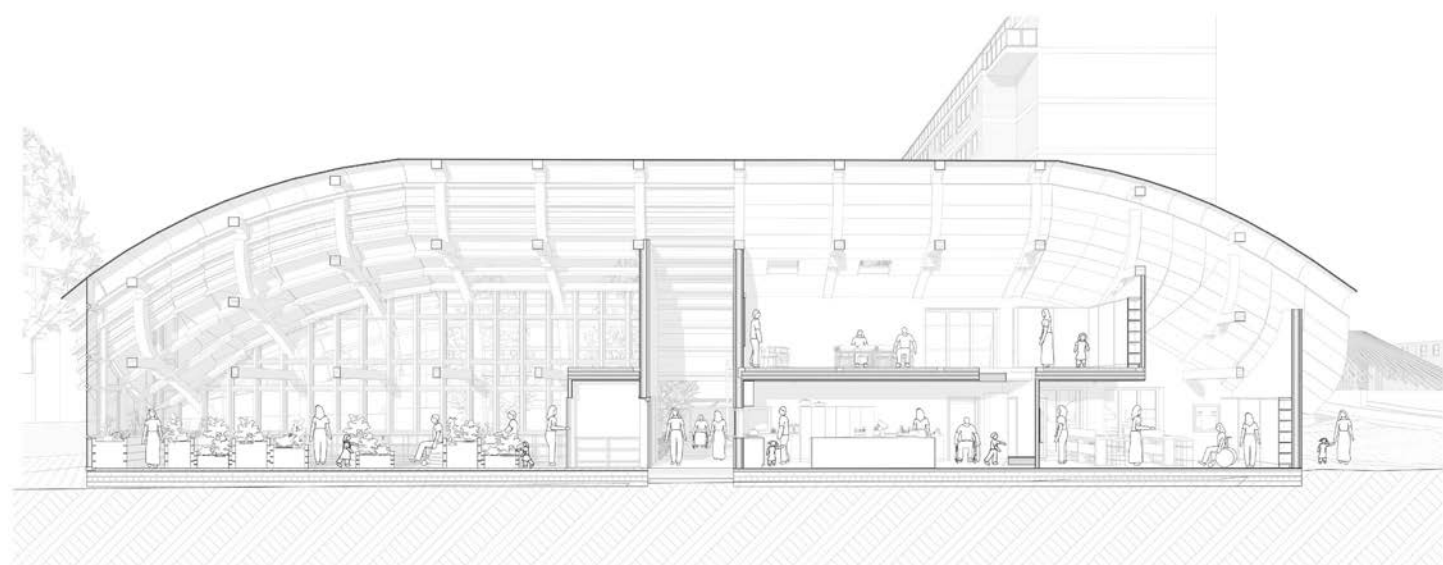
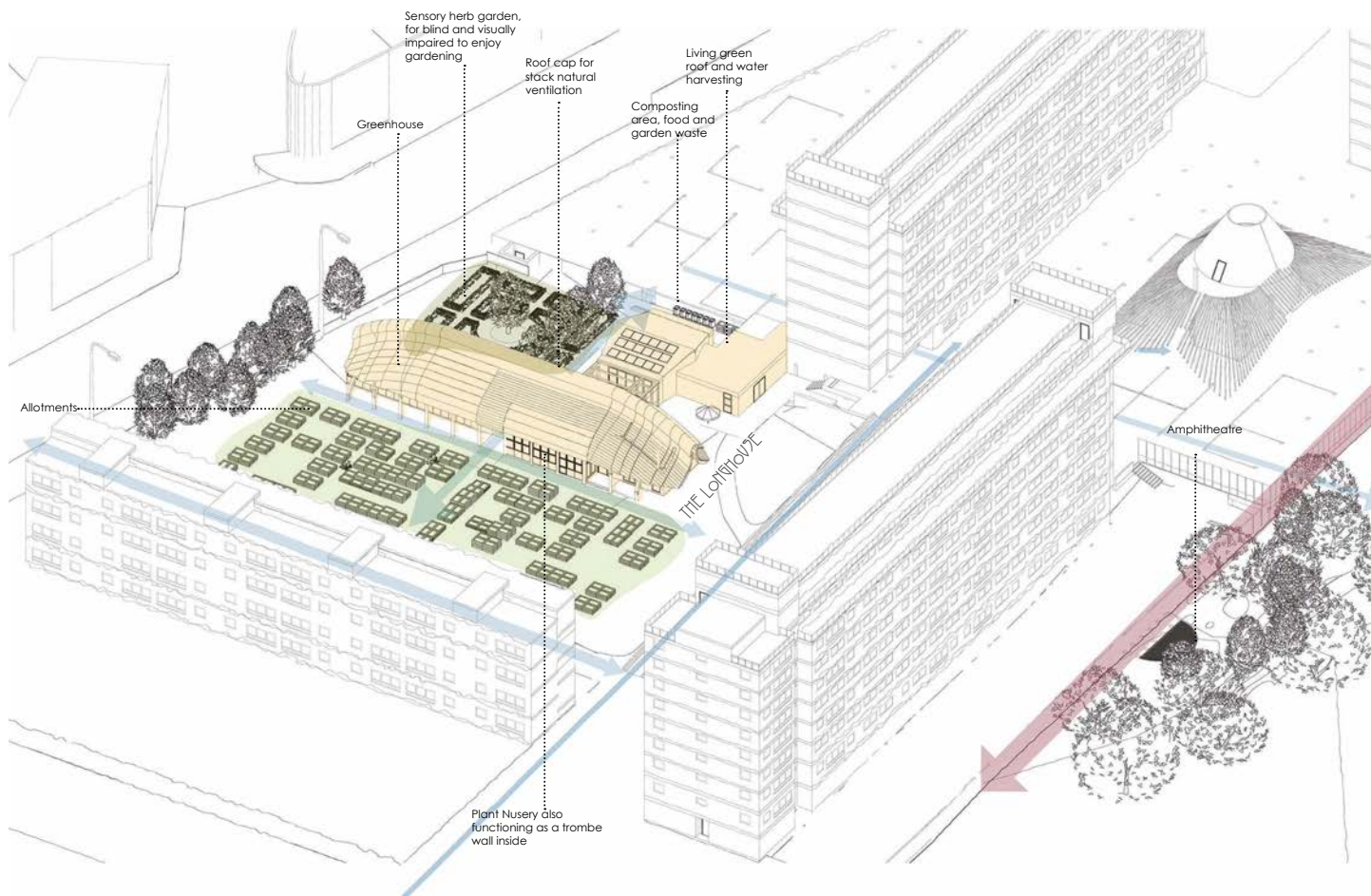
The project will involve the renovation of existing buildings on the estate and the construction of a new timber greenhouse complex. An allotment area on the south side of the 'Longhouse' promotes public engagement and a route towards healthy living. A natural flow is created from the allotment entrance, via the 'Longhouse', and workshops in the garage to the outdoor theatre and finally the park.



Top
View of the proposed 'Longhouse' complex
Right
Cutaway axonometric view of the timber structural frame
Facing Page Bottom
Sectional perspective through the proposed building.







Facing Page

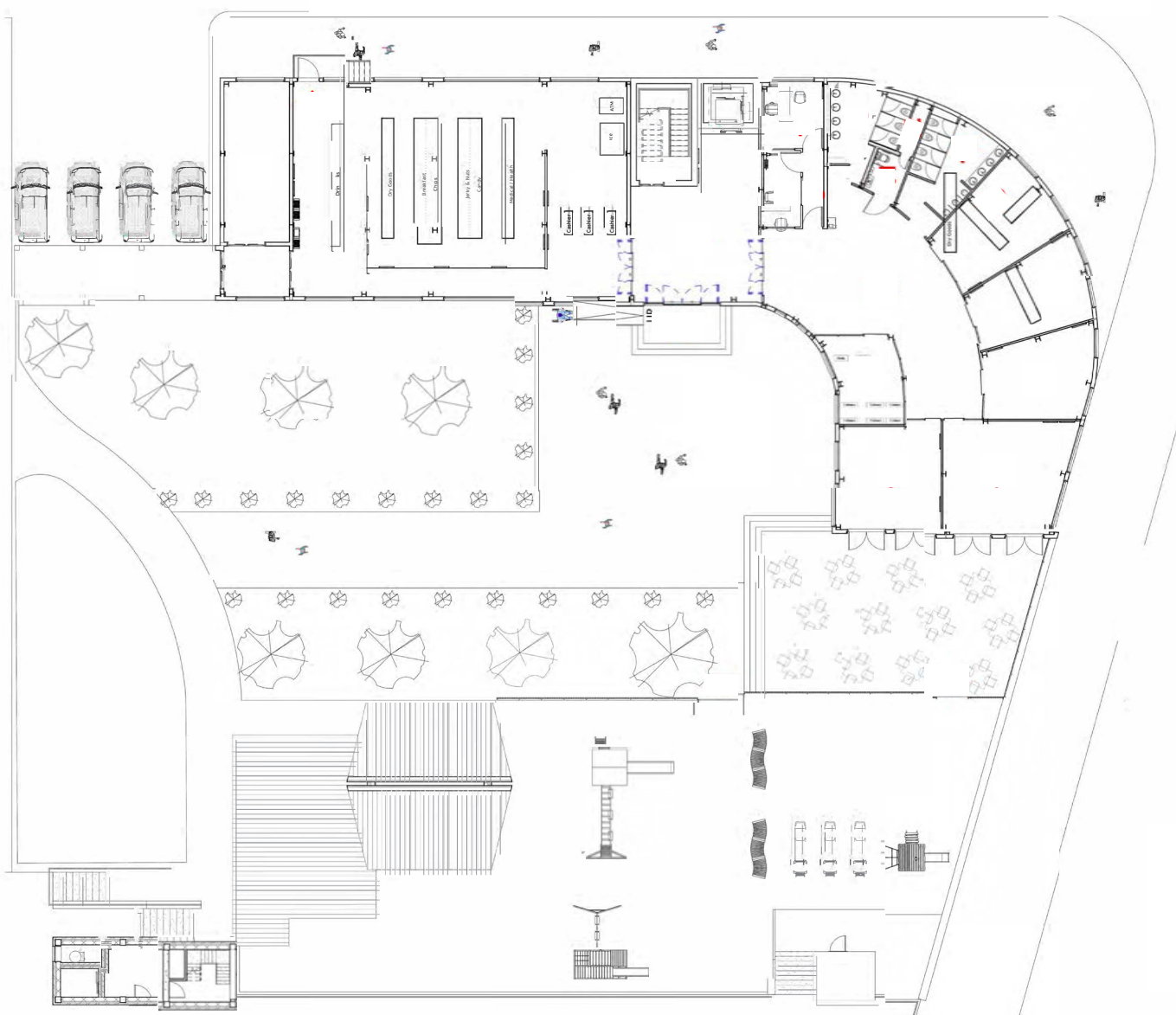
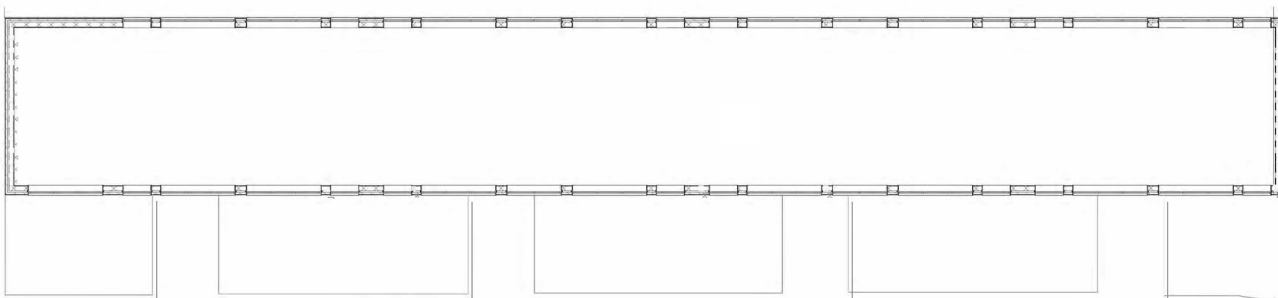
Exploded construction axonometric of the 'Longhouse'

Top

Contextual axonometric view

Above

Section through the 'Longhouse'



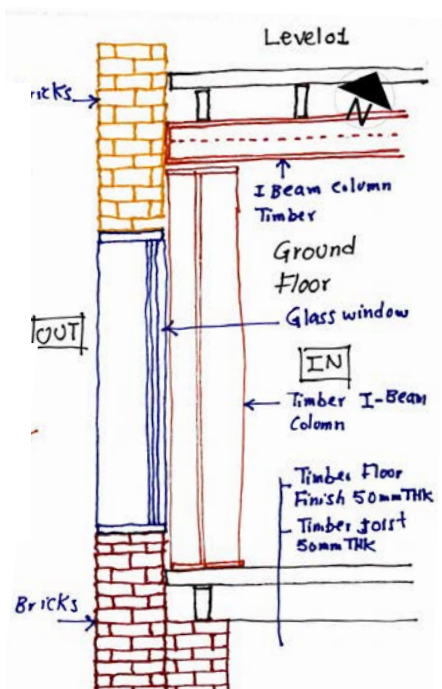


A New Place of Commerce and Conversation

Every development should reflect the community it is in, while simultaneously addressing people's needs. During the pandemic, individuals in the community have been separated and isolated.

The project's ambition is to attract people to one landmark area. Although Caledonian Park is a lively outdoor space, the neighbouring York Way Estate is highly lacking in community services. Therefore, my proposal looks to design a socially effective building; something to renew the local area by addressing the needs of people of different ages, cultures and lifestyles. This will be achieved through a thoughtful 'mall' scheme, along with community pools to promote healthy lifestyles and to encourage connections between people.

The challenge was to address the complex needs of the area. The proposed mall building will serve people from the local area and across London. The striking material choices and contemporary design allows for the aforementioned 'landmark' concept. The scheme will offer different types of spaces - small/large and perforated/enclosed - to allow for multiple different hobbies and activities.



Facing Page Top

View of the mall

Facing Page Bottom

Plan of the mall

Top

Sectional elevation

Middle

Construction detail sketch

Bottom

Community dreams and aspirations

Secret Parks In York Way

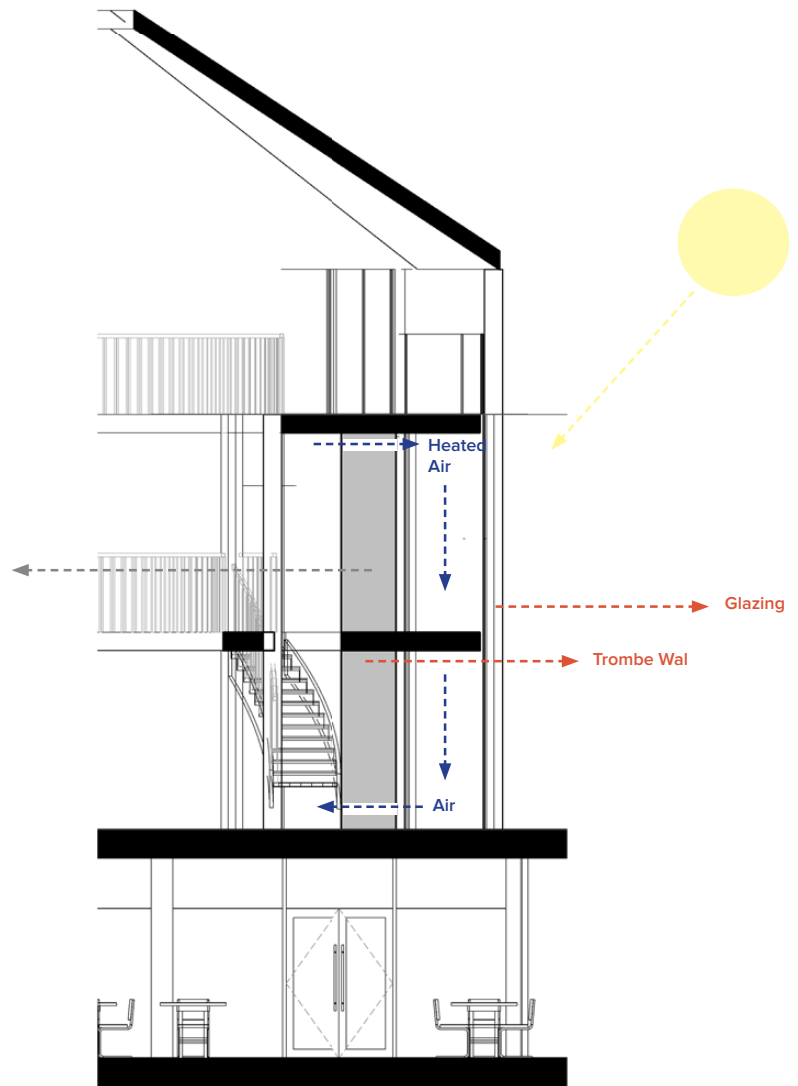
Kyamiran Hasan

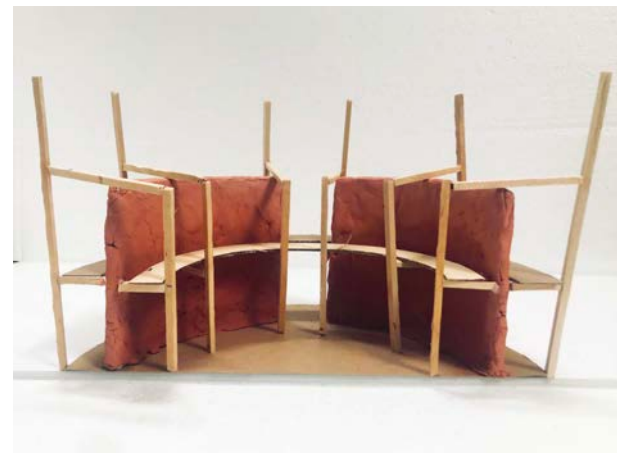
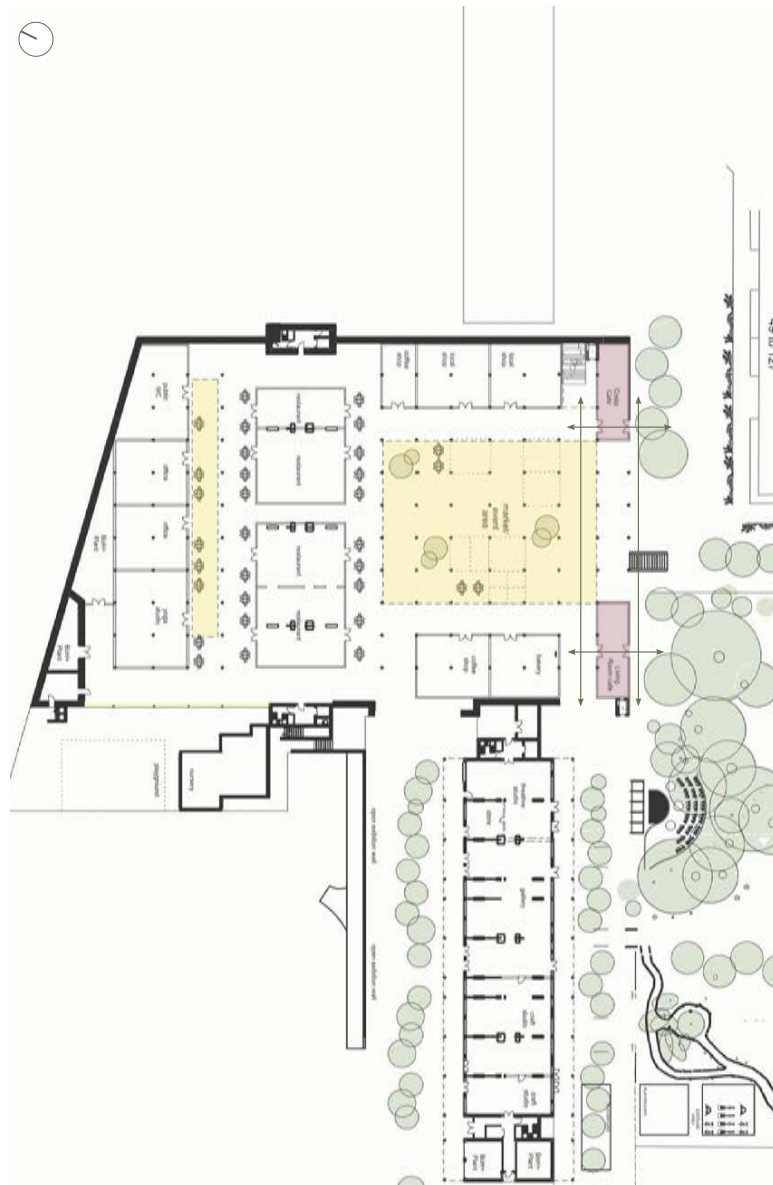
Library and Community Rooms

The proposal includes two separate buildings connected on the roof of the car park at York Way Estate. The buildings act as a place for communication and connection on different levels. The proposed staircases and roof play a significant role in the scheme, as they encourage engagement in the community.

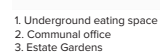
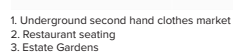
The buildings sit on the border of Caledonian Park and York Way Estate car park. The proposed location provides a smooth transition from the greenery to the Estate area. It responds to the request of the Estate community for green areas belonging to themselves. Another aim of the proposal is to decrease the high rate of crime in the area. The visibility concept between places and user groups will be a solution for this problem.

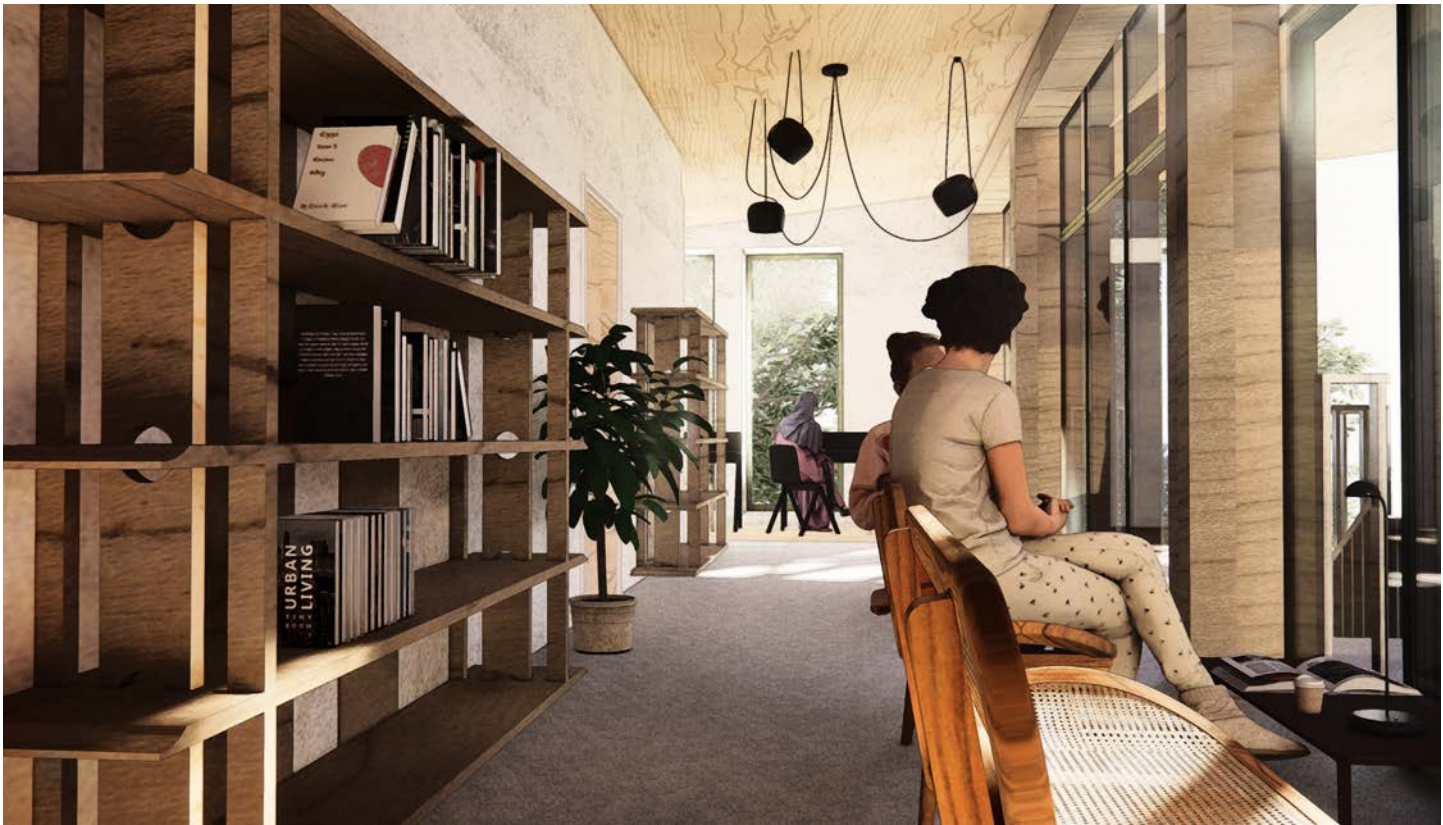
A main library building will provide private and public spaces for children and adults. A second building on the ground floor provides an area for charity yoga classes, and the community choir group, as well as a training and performance space for a theatre group. On the mezzanine level, there will be a watching and sitting area. The proposed top floor will have a greenhouse with access from the roof. The project proposes use of sustainable materials, such as timber and earth dug out from the site to form rammed earth walls.

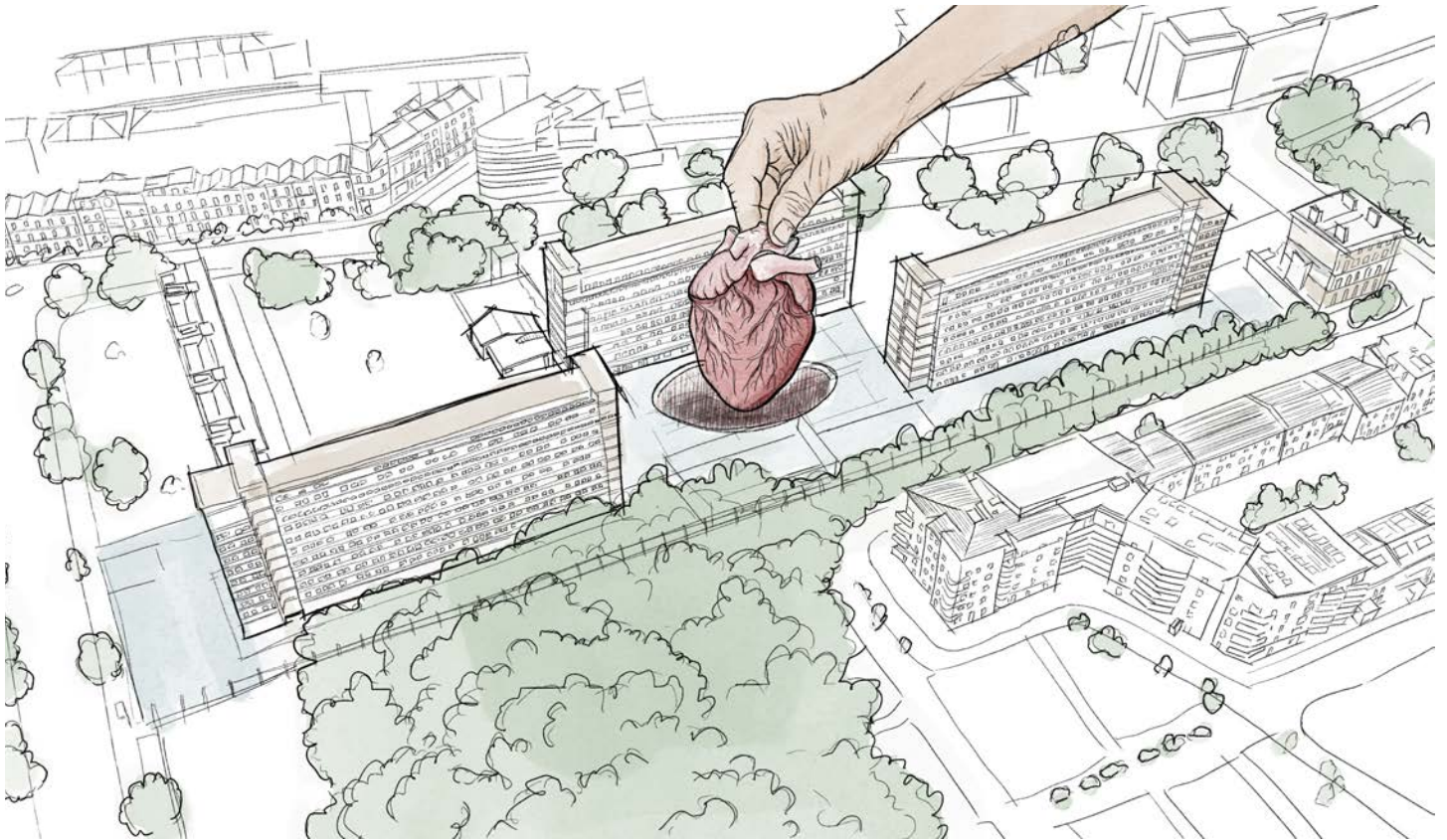


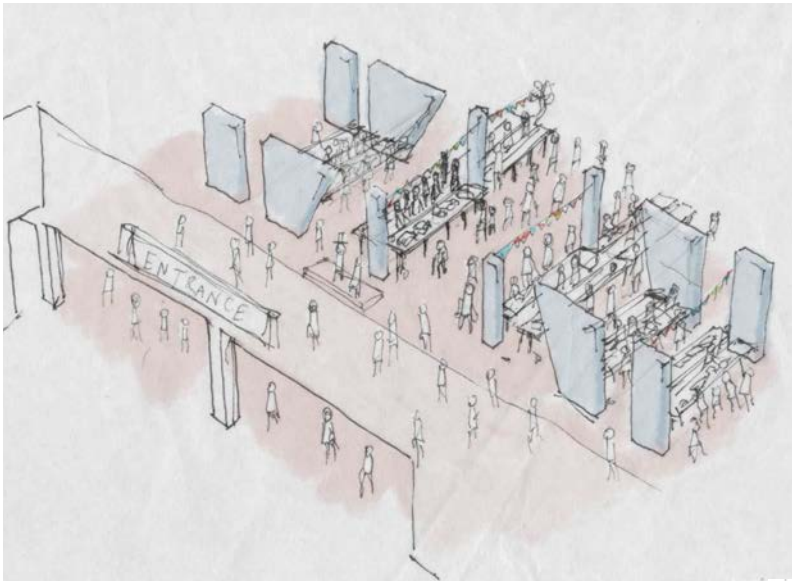


Facing Page Top
 Section through the proposed Trombe wall
 Facing Page Bottom
 Proposed section through the Estate Gardens
 Top
 Internal view of the multipurpose performance space
 Left
 Proposed basement floor plan
 Above
 Trombe Wall model









Community Empowerment Centre

Caledonian Voice, as the name of the project suggests, is an inclusive platform to exchange ideas and encourage discourse amongst the people of York Way Estate and the surrounding area. Facilities include an underground amphitheatre, a debate hall, and a radio station with podcast rooms and various rehearsal studios, which are for public use. The concept of inclusion and interaction are key in bringing together different generations of the community, who feel that there is no place for them to mix properly.

It will encourage people to bond over ideas and develop small, expanding communities amongst themselves, and allow for a greater sense of integration for those who currently feel secluded by giving them a means to engage with others and share themselves with one another.

Being in a space that allows for people to express themselves and share their thoughts with others is a fundamental basis of a flourishing community. Discourse is the first step to positive change.



Facing Page Top

'A Seed of Life' concept sketch

Facing Page Bottom

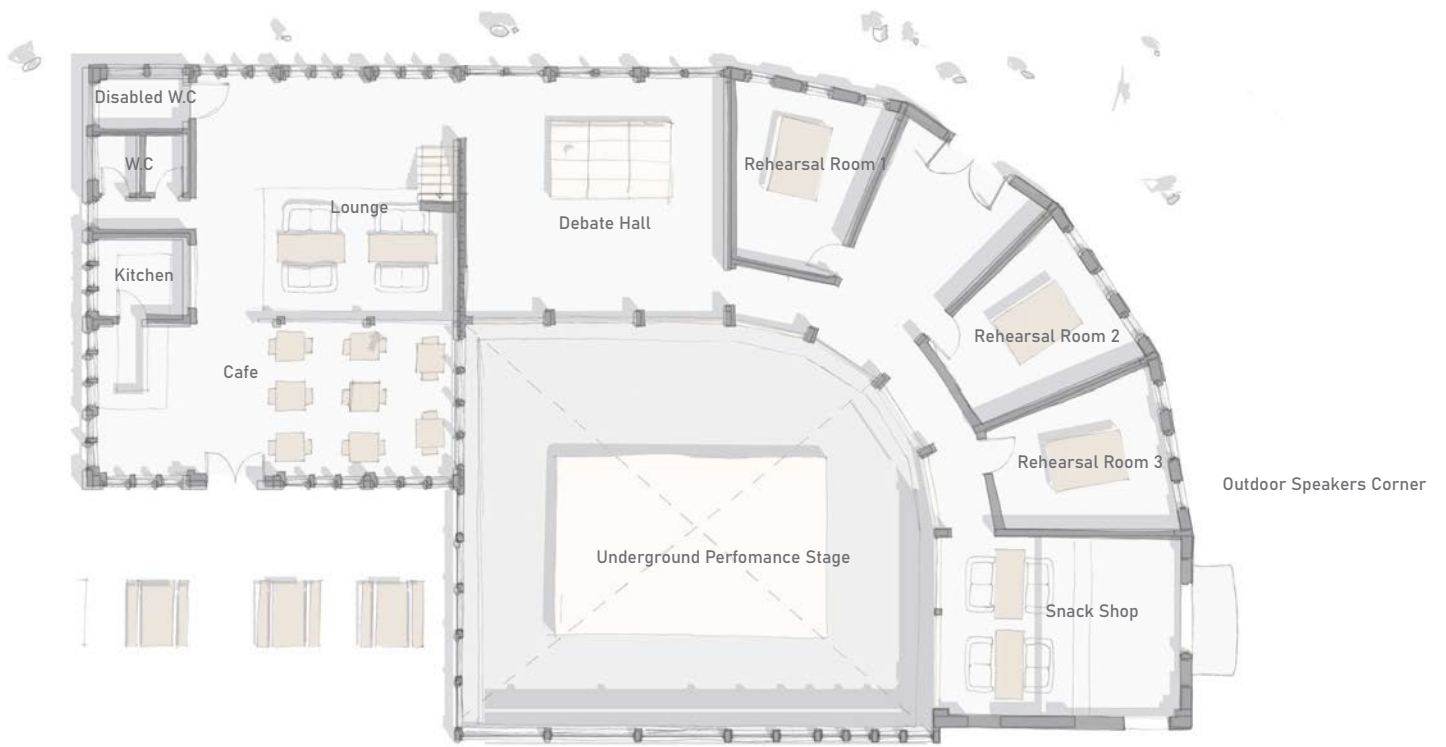
Internal view of the performance space sketch

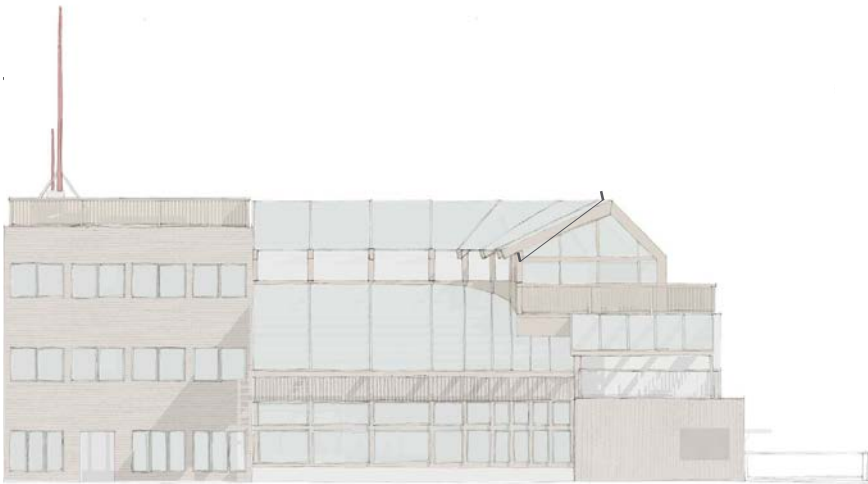
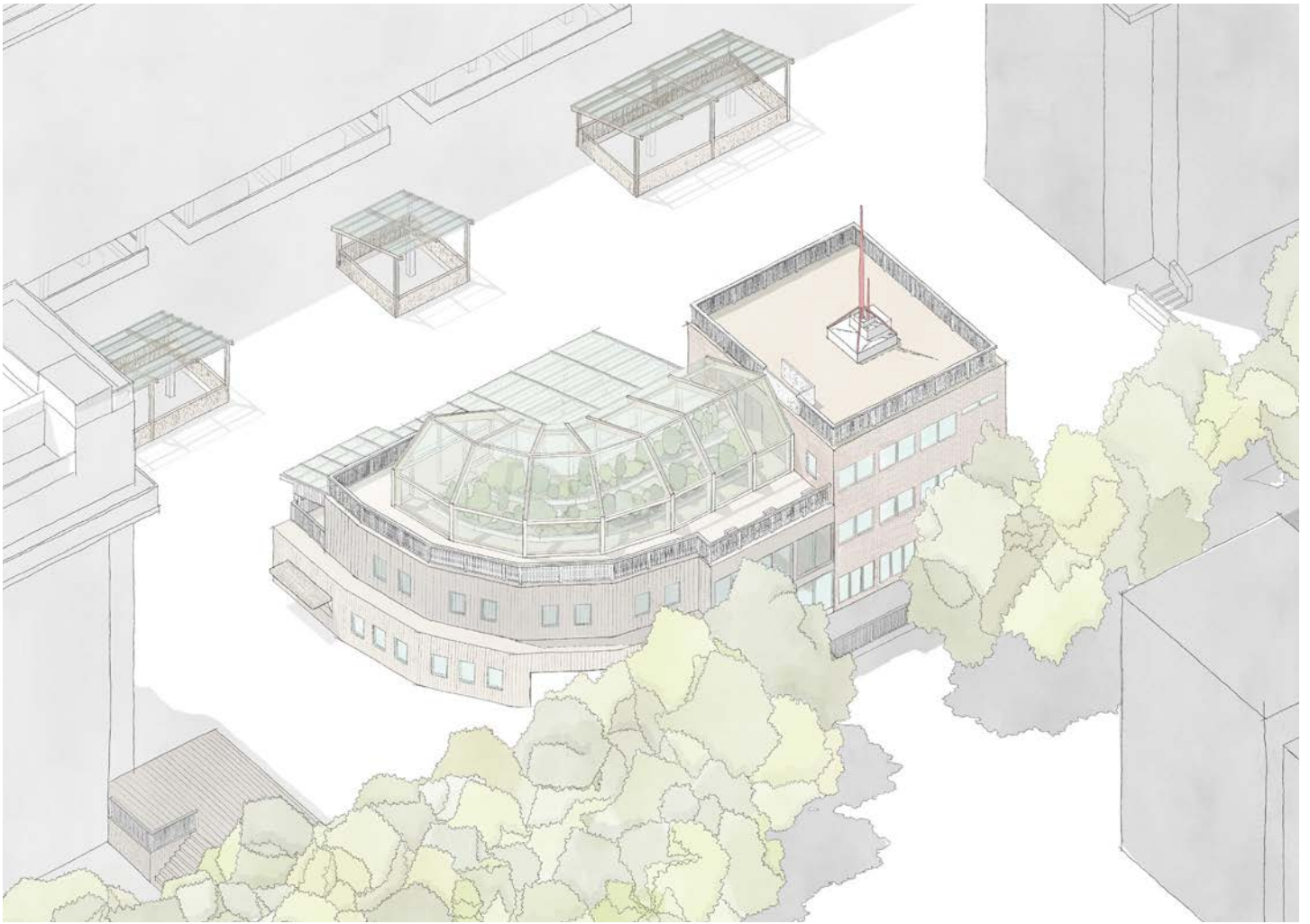
Top & Middle

Sketches exploring souk aesthetics in the underground car park

Below

Space allocation plan





Facing Page Top
 Proposed ground floor plan
 Facing Page Middle
 Internal view of the debate hall
 Facing Page Bottom
 Internal view of the performance space
 Top
 Isometric drawing of the proposed building
 Middle
 East elevation
 Left
 West elevation

Sheltering London

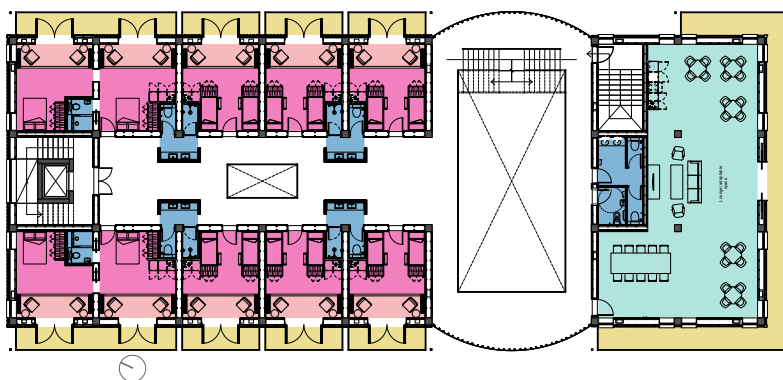
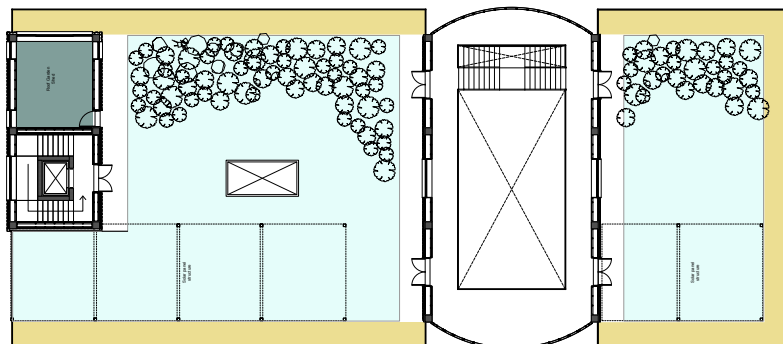
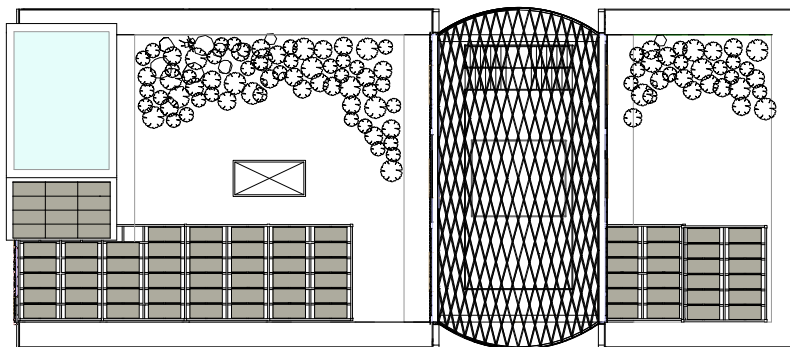
Muhammad Shakeel

A Community-Led Approach to Tackling Homelessness

The ongoing pandemic has highlighted the key issue of homelessness in London. People from all walks of life need to come together to share their experiences and skills, in order to help the homeless with longer-term solutions.

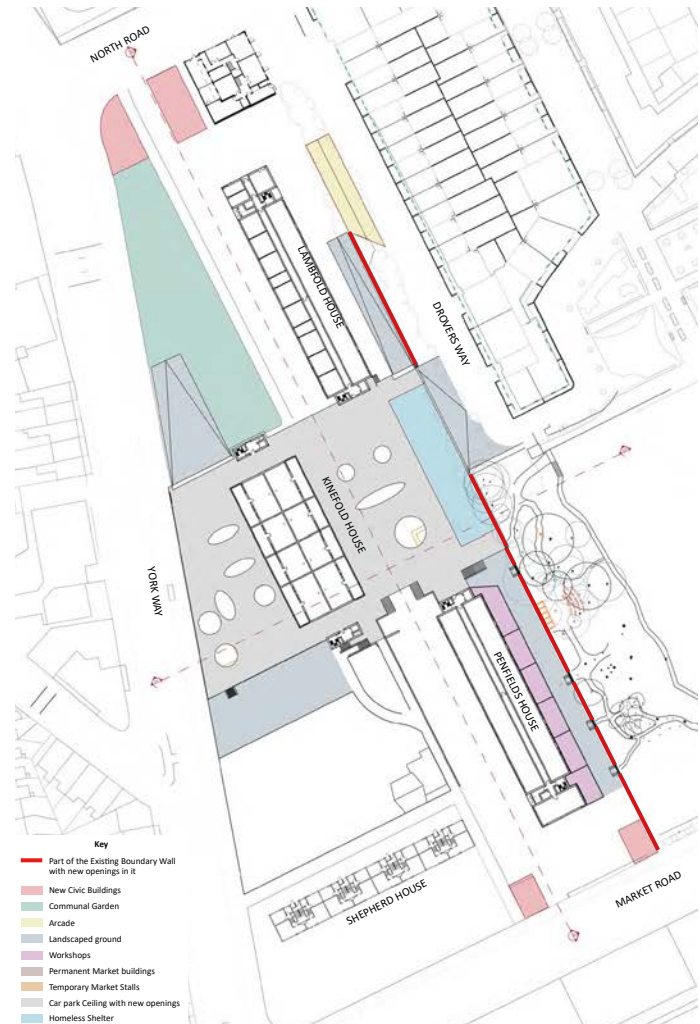
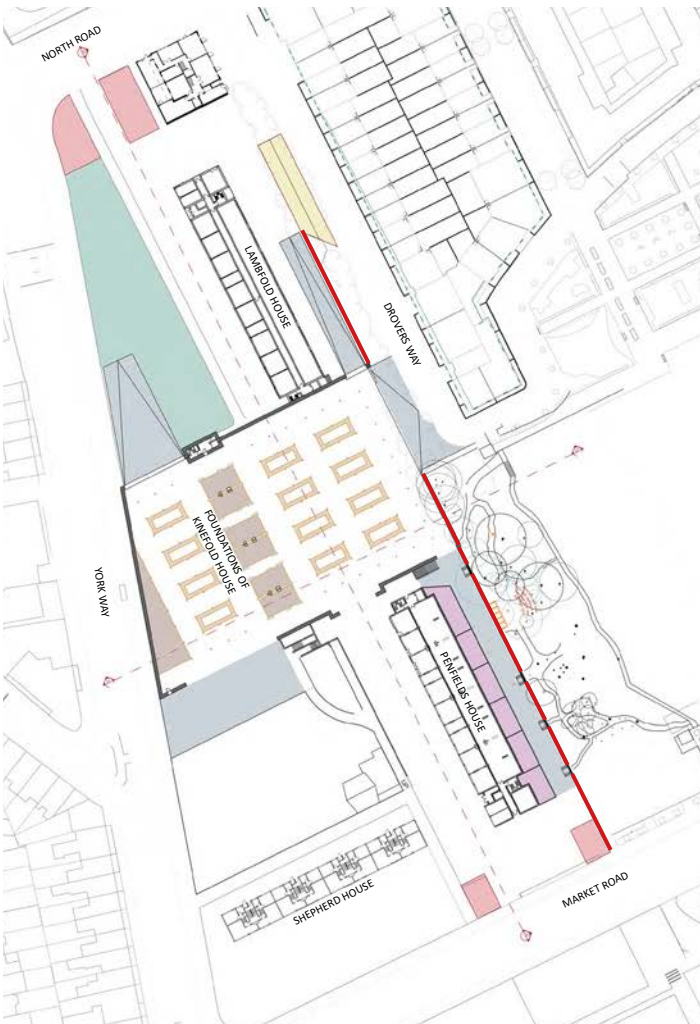
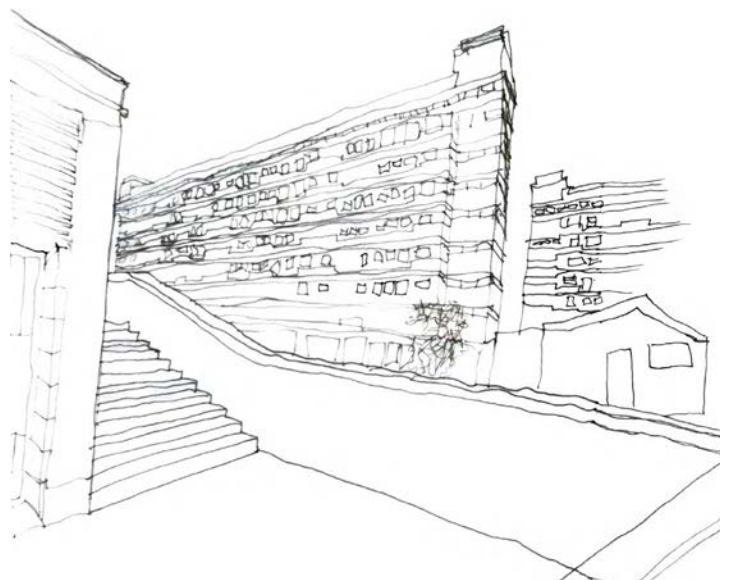
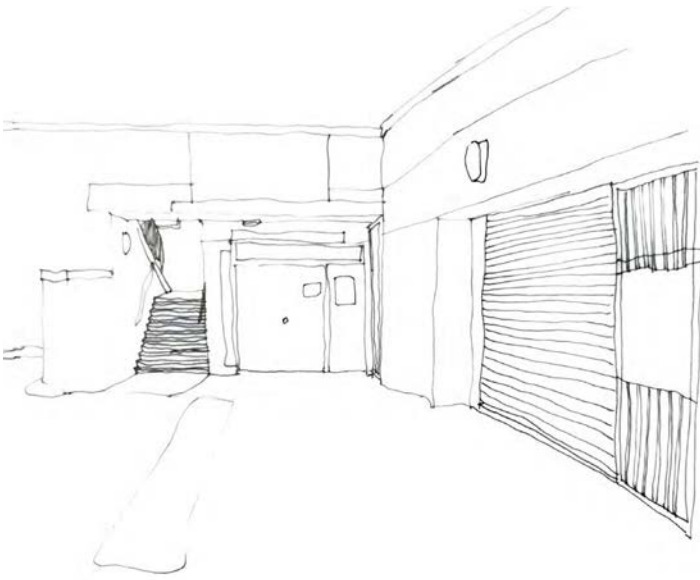
I am proposing a holistic scheme, which will be built in phases allowing it to expand when funding is available. To ensure a sustainable source of income and to provide jobs for the homeless, the scheme would involve education, craftsmanship workshops and commerce. To ensure the longevity of the project it will be driven by the local community; bringing together different people to design and build the project. This process will provide the opportunity to up-skill homeless people allowing them to get back into the workforce. As the project develops further, learning opportunities will become available through the provision of spaces for people to work, live and learn. Every stage of the process will involve homeless people to ensure the project retains a bottom-up approach and also to offer opportunities to learn managerial, design and construction skills.

To reduce entrenched homelessness, and to have a positive impact on the wider homeless community, spaces for mental and physical health have been proposed. PO boxes based on proxy addresses are placed throughout the scheme, forming a part of a person's identity and allowing them to access key services like the GP and a bank account. The ultimate goal of the project is to be a model that can be adapted it to other contexts.



Above
Proposed plans (4th, 5th, roof)
Right
Making a prototype timber lamella structure
Facing Page Top
Proposed west elevation
Facing Page Bottom
Isometric view of the proposed scheme







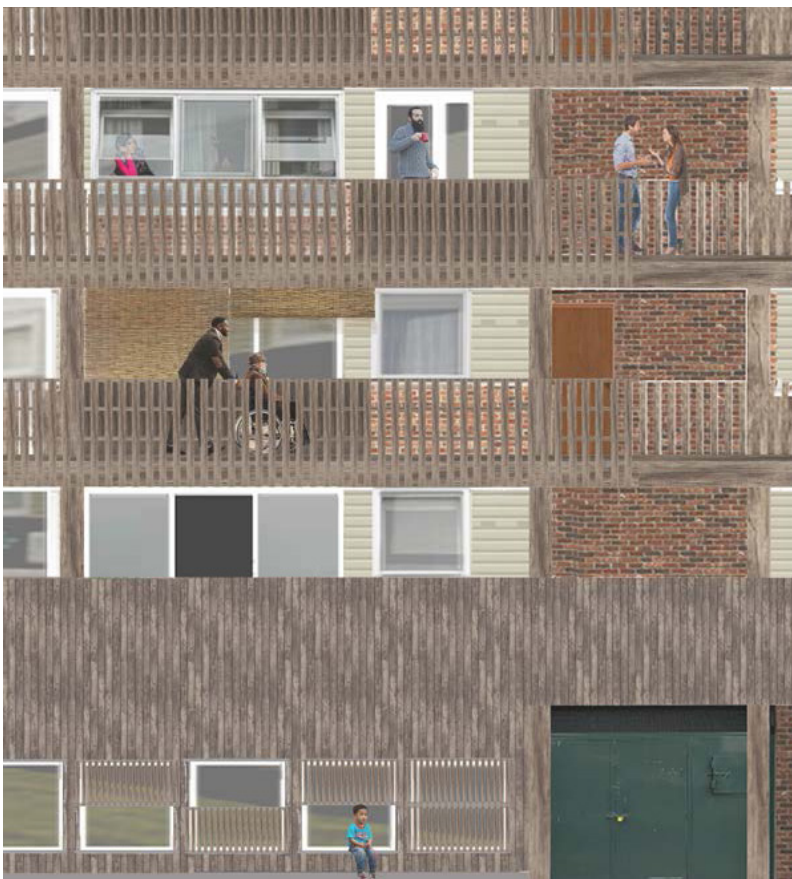




Balcony Extension and Basement Library

My project is about connecting with the landscape, particularly the woodland side of Caledonian Park. This is where people come, especially those with kids, as it is the closest place to nature within the city. It is a place where kids can feel nature, people run around it, and young people sit on the logs to hang out with their peers, whilst the elderly pass by on their mobility scooters. This woodland is where people from both Caledonian park and York Way Estate can take refuge and enjoy the feeling of being in nature. For this reason, I chose the basement of Penfield house to house a library to create an attractive view from inside, and form a connection between the inside and the surrounding landscape.

The library will also include a community kitchen and a farm shop that will use and sell products from the proposed greenhouse and allotments on the other side of the building, to bring the community together through collaboration and learning exchange. I was also inspired by Lacaton and Vassal's project of transforming 1970s blocks in Bordeaux, so I decided to propose the addition of new balconies and walkways to the existing block to create freedom of movement and a better experience for residents. As Jean Vassal says: *'When you live in a block, your life should not be limited by a window looking to the void, each floor must be a villa.'*



Top

Sectional model through the proposal

Left

Proposed balcony extension elevation detail

Facing Page Top

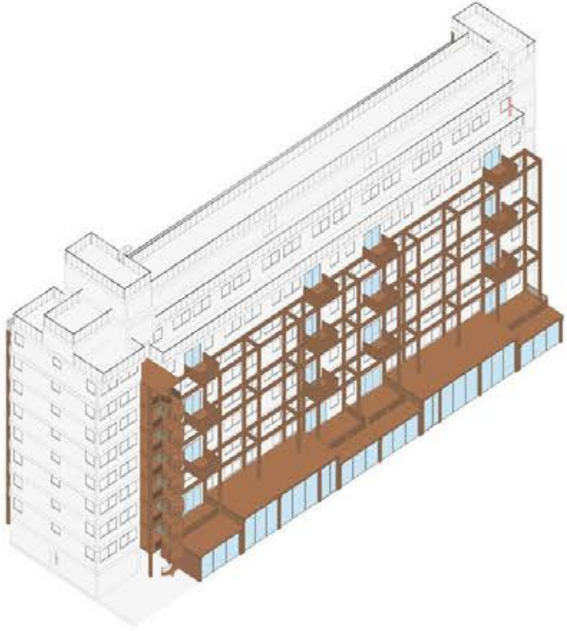
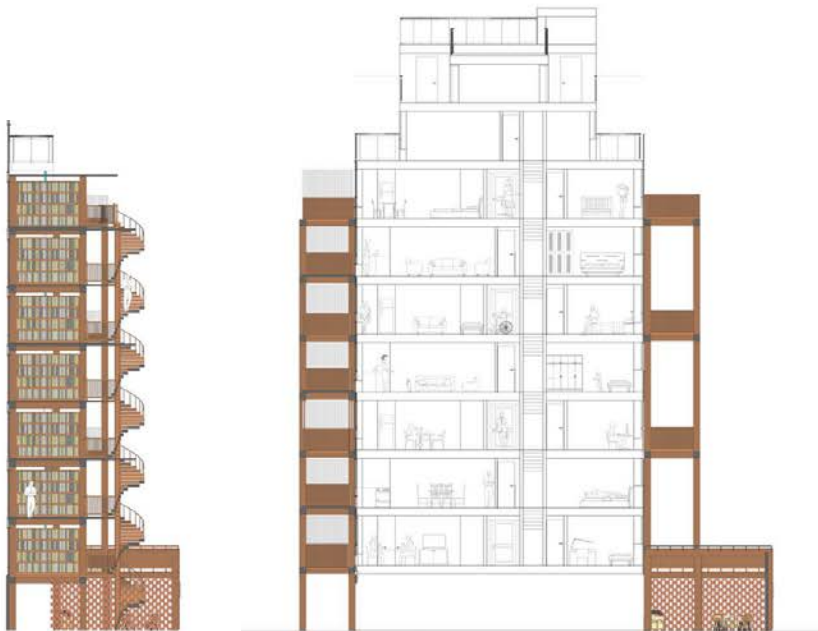
View from inside the cafe towards the greenhouse and allotments

Facing Page Middle

Long section through the proposed flats and library

Facing Page Bottom

Short section through the proposed flats and library





Top

View towards the library from the woodland

Above

Internal view of the library

Facing Page Top

View of the street between the transformed block and proposed greenhouse and allotments

Facing Page Middle

Model details

Facing Page Bottom

Sections and isometric drawing of the proposed library balcony tower

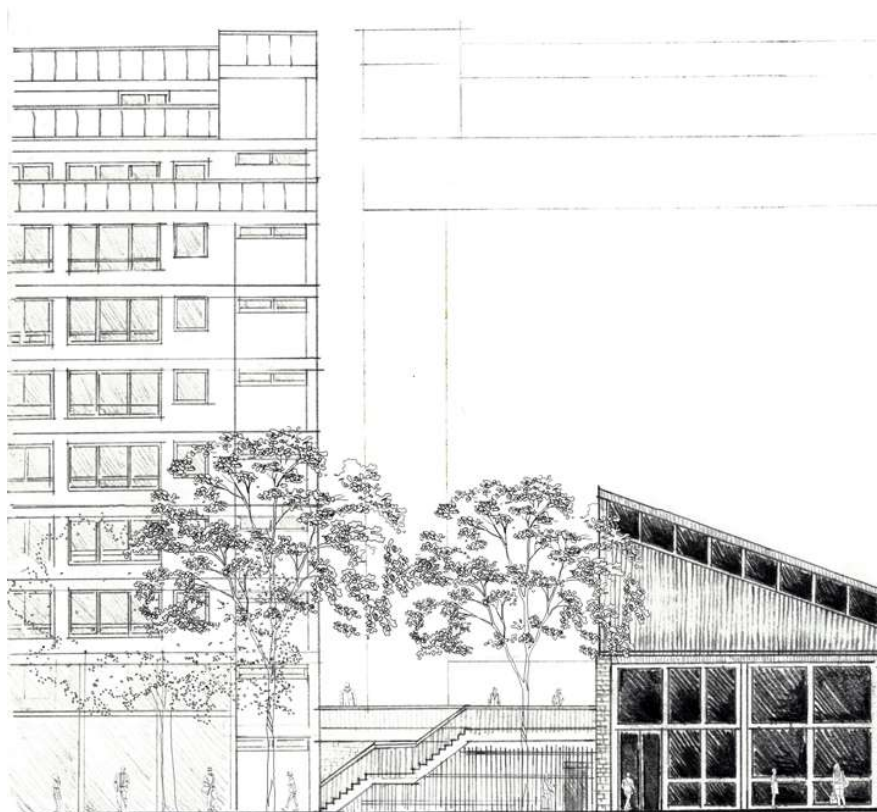
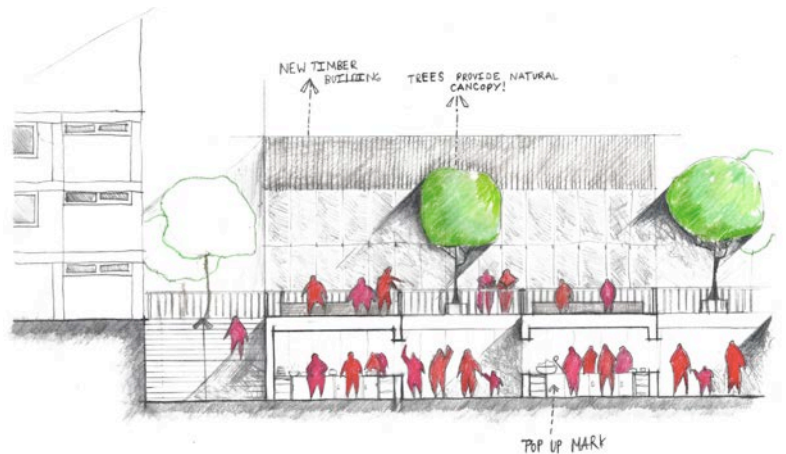
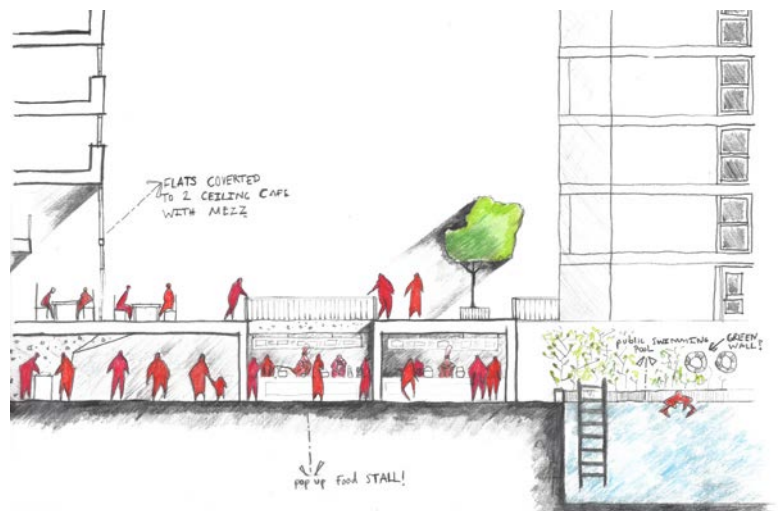
Democratising Design

Tom Pool

The School of Sustainable Building Methods

The proposed library located on the boundary between York Way Estate and Caledonian Park is concerned with hands-on education for people of all ages, housed in a sustainable building. The ambition is that the scheme will be erected through a series of democratised design stages, drawing inspiration from Walter Segal's self-build timber frame system. It is imagined that the scheme will grow organically beginning with a tool shed, then a community garden, workshops, library, and finally more intimate spaces for studying.

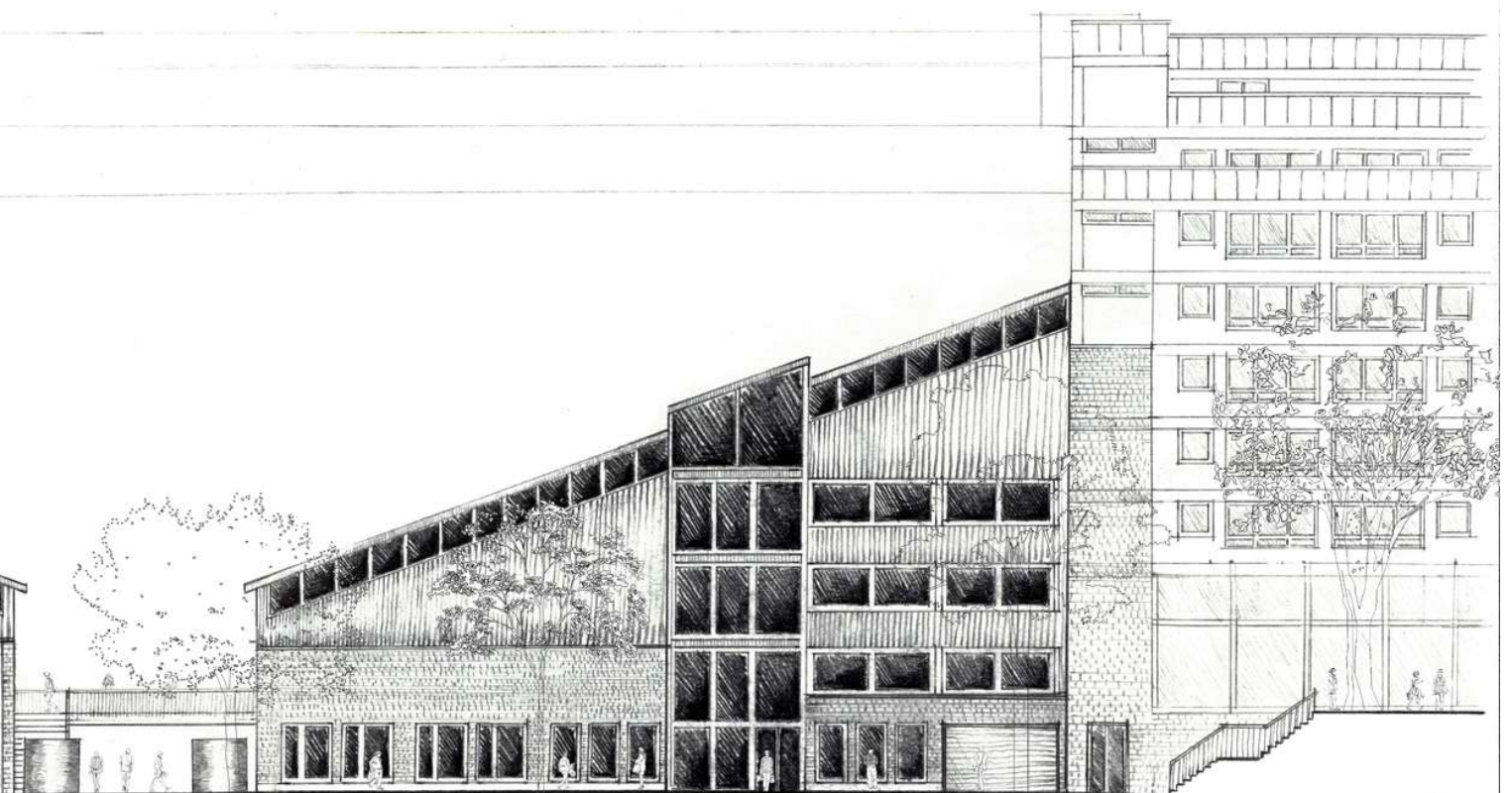
It is envisaged that the proposal will be a direct follow-on from the first semester's outdoor theatre project, building upon existing relationships with residents of York Way Estate and local organisations such as the FCPG. Driving the scheme is the ethos of democratising public space through participatory building processes to provide people with a sense of autonomy and collective ownership over the built environment. The aim is that the library will be a new form of social infrastructure that brings activity and intrigue to an underused site with a huge potential.

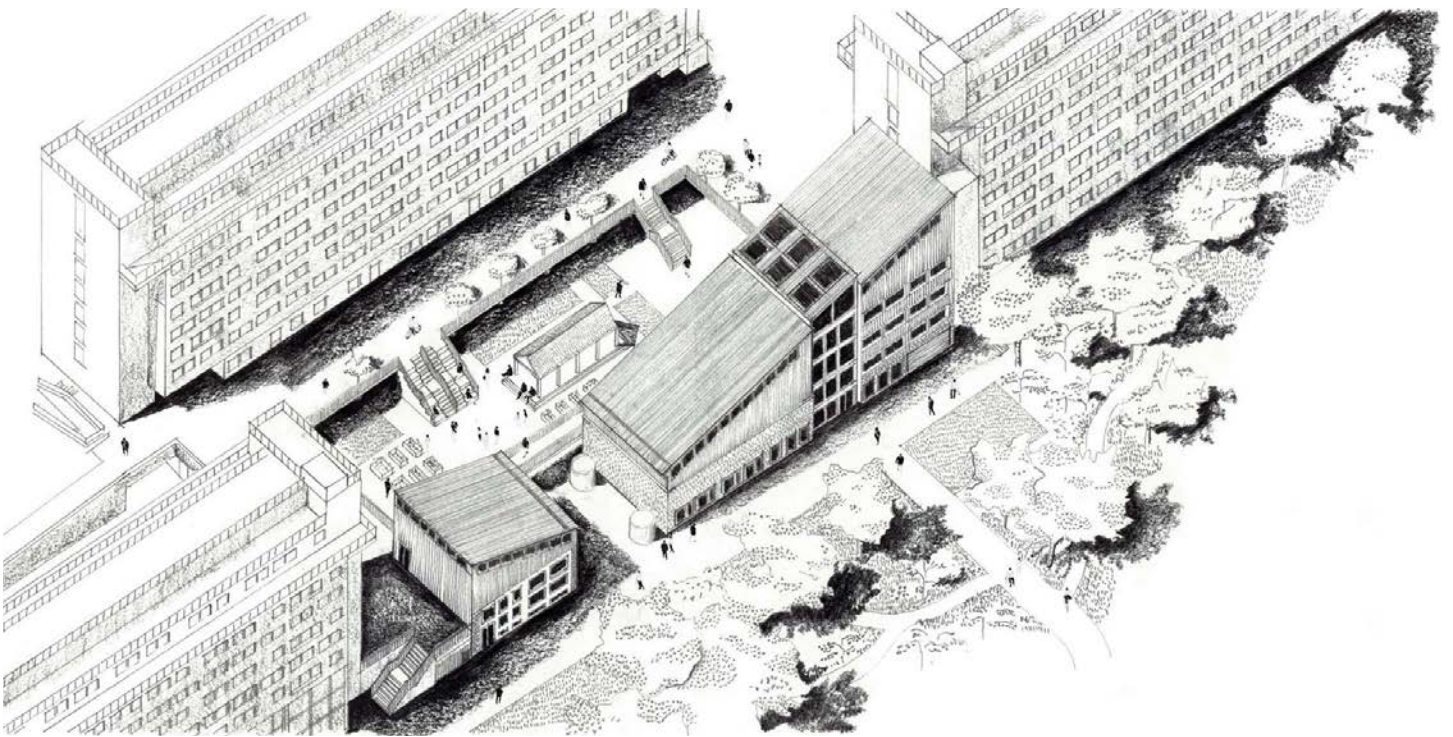
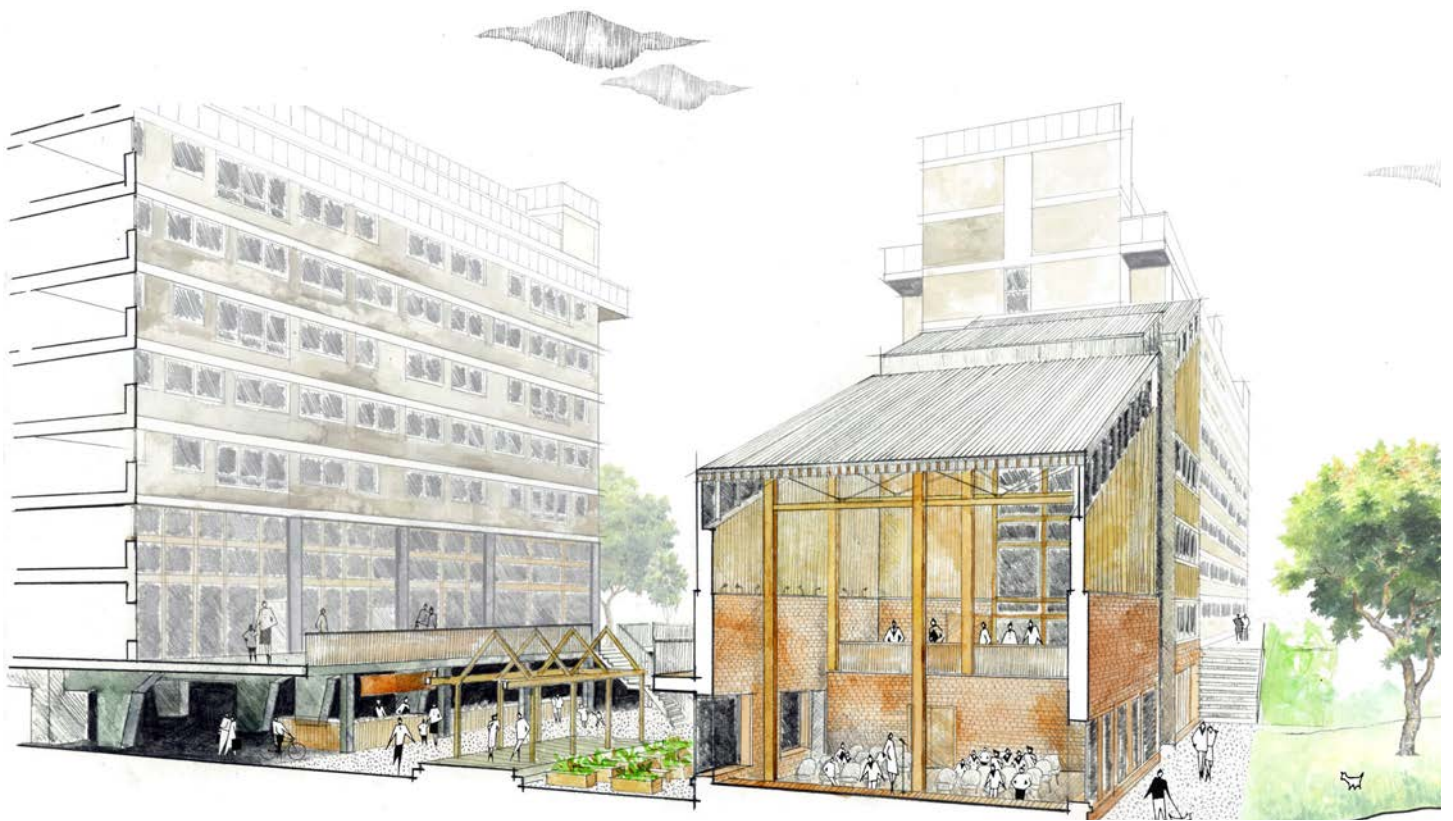


Top & Middle
Proposed sketch sections

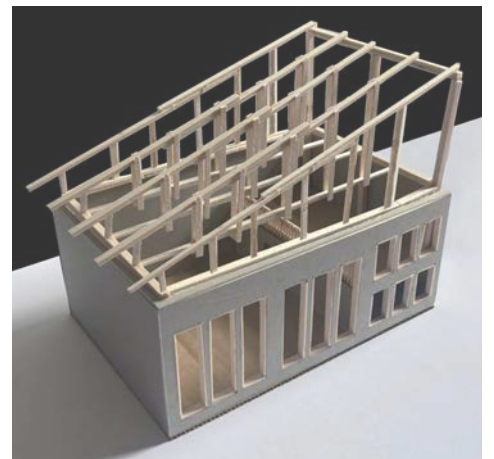
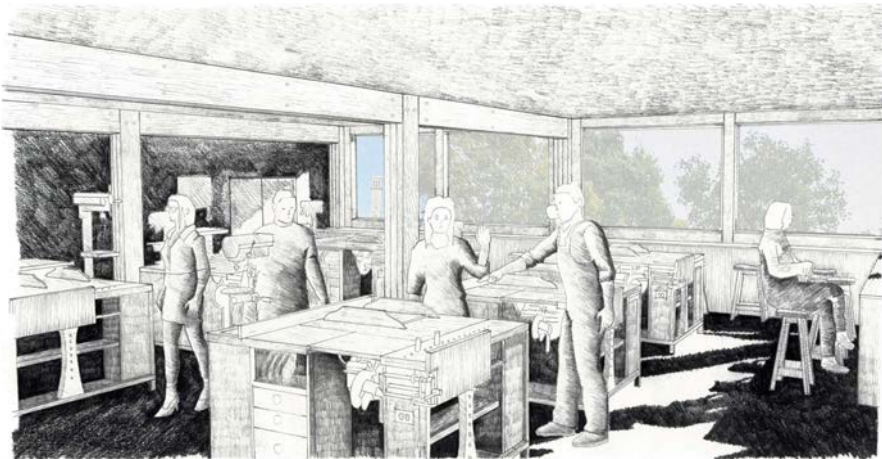
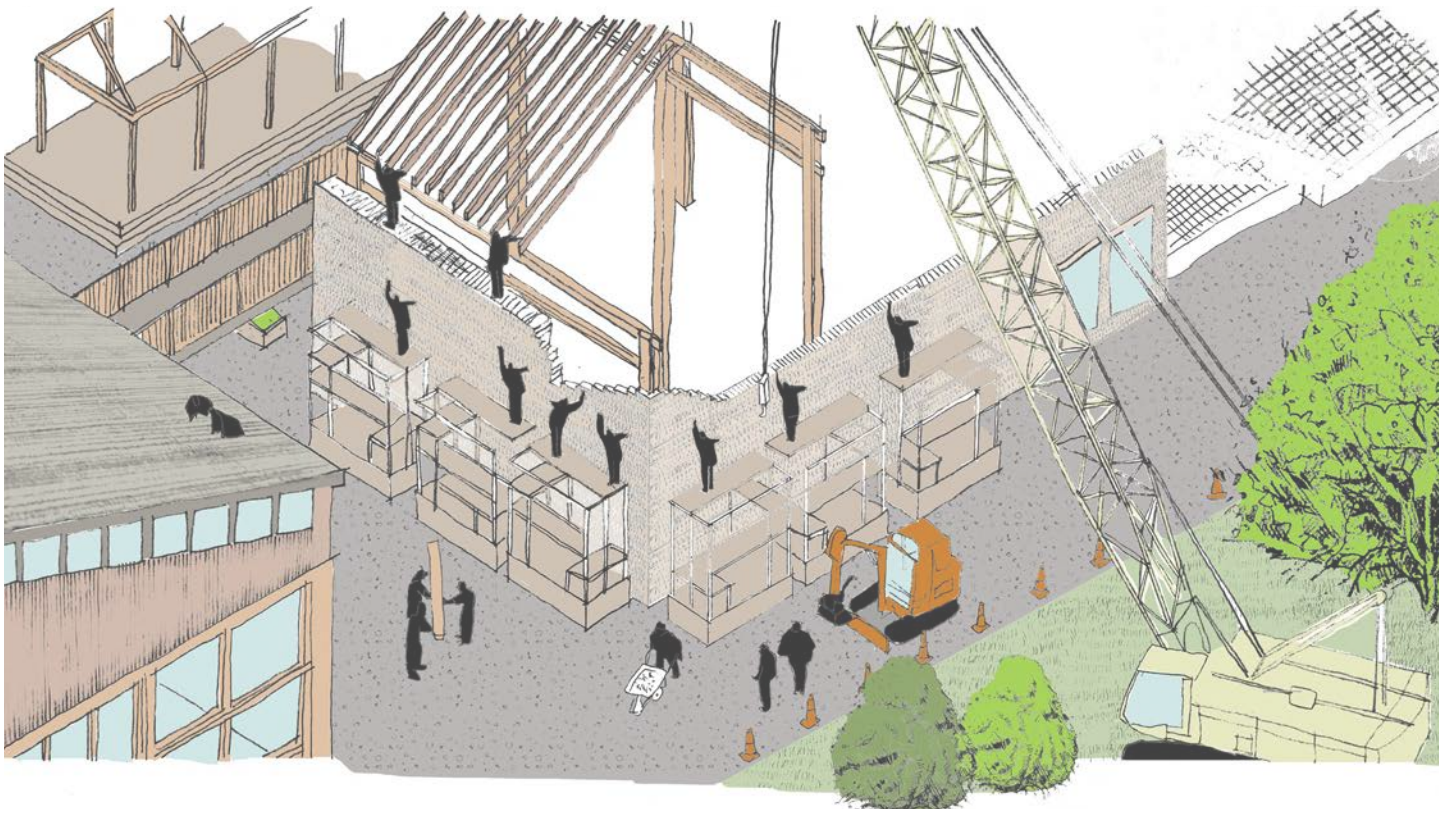
Facing Page Top
Proposed removal of the boundary wall between
York Way Estate and Caledonian Park

Right and Facing Page Bottom
Proposed elevation





Top
 Proposed sectional perspective
 Above
 Proposed isometric view
 Facing Page Top
 Collective building process vision
 Facing Page Middle
 Internal view of the main hall
 Facing Page Bottom
 Model of the main hall



Facing Page Top
A concept for co-design
Facing Page Bottom
A new community model concept
Below
Proposed exploded isometric drawing



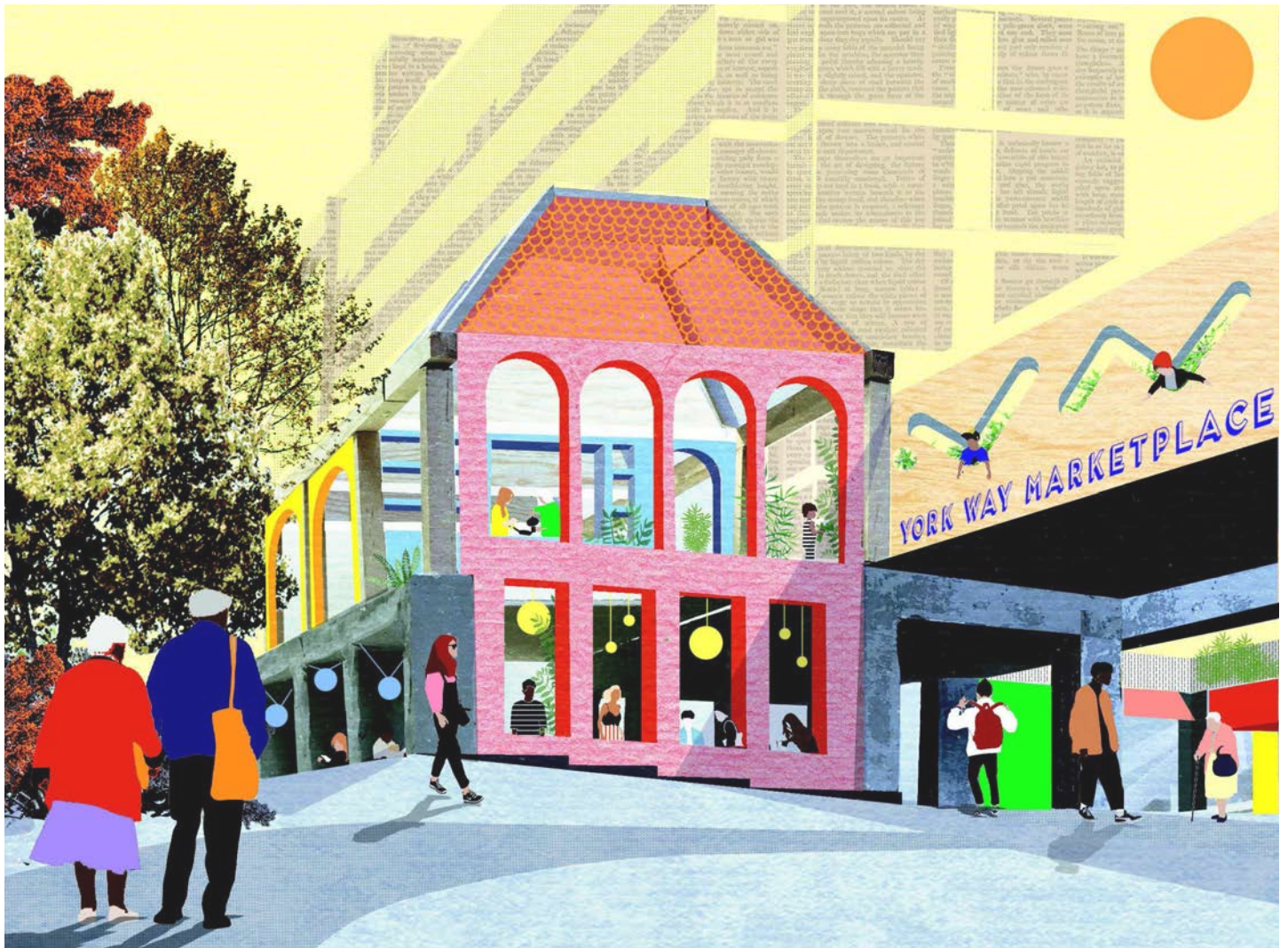
York Way Community Kitchen

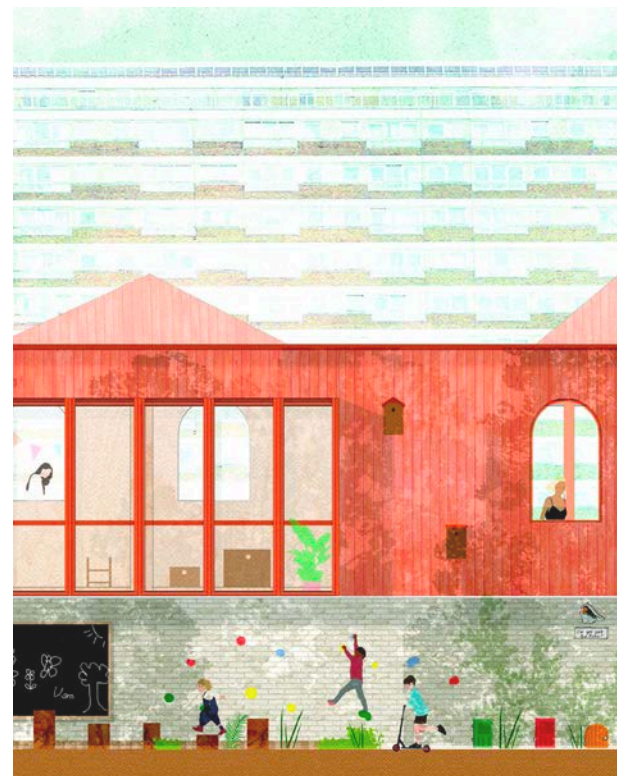
Yuriko Baneke



A Community Kitchen & Arts Library is designed and established with circles formed through the initial introduction of gardens. This acts as an extension of people's homes and catalyses social and economic activity in and around York Way Estate. This new type of library which emphasises inclusion and openness, will harness the diversity and cooperation of the residents as a collective asset. In time, this will create a richer community network and provide better opportunities for residents, tackling issues such as loneliness, gentrification and inequality.







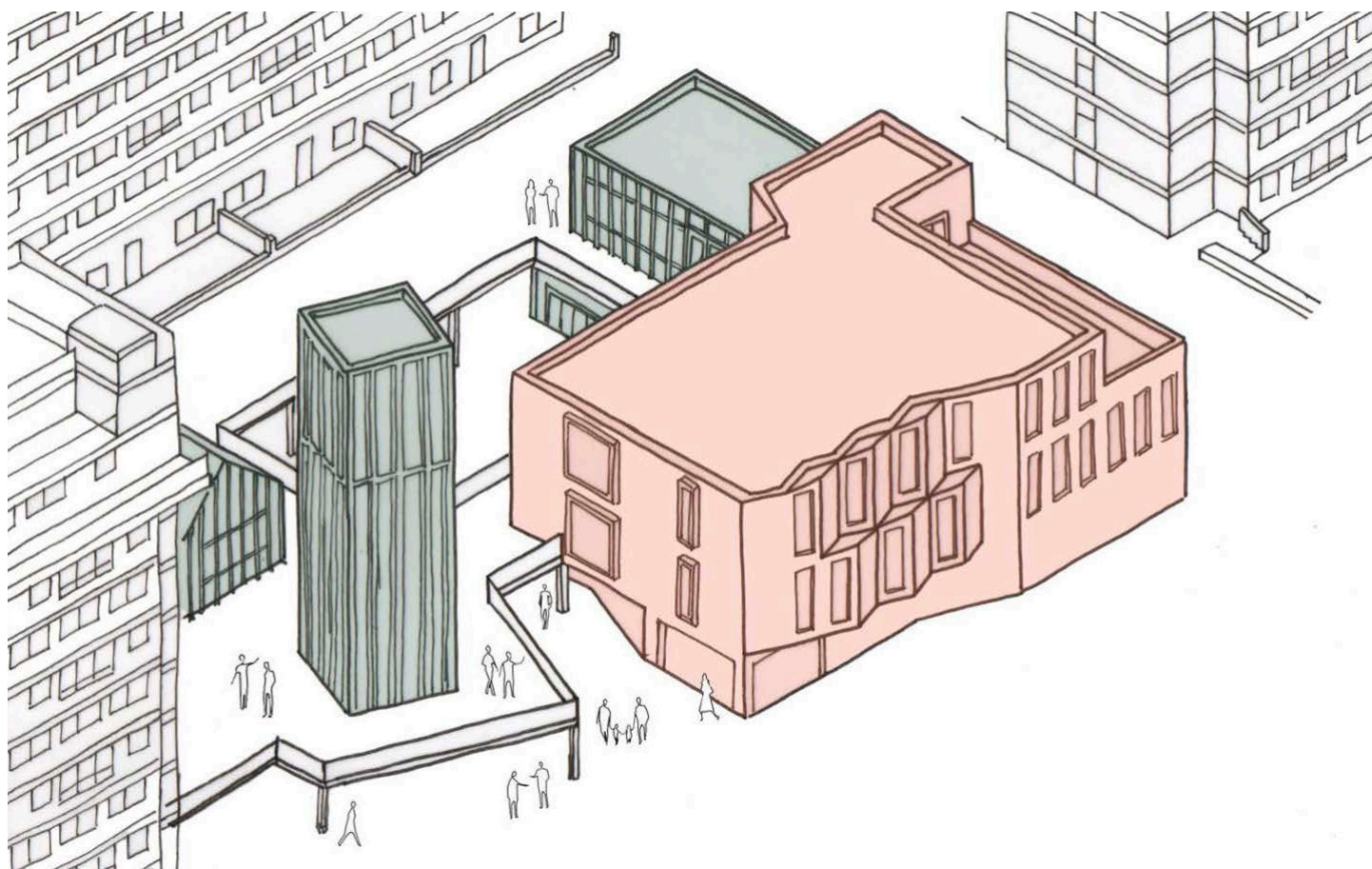
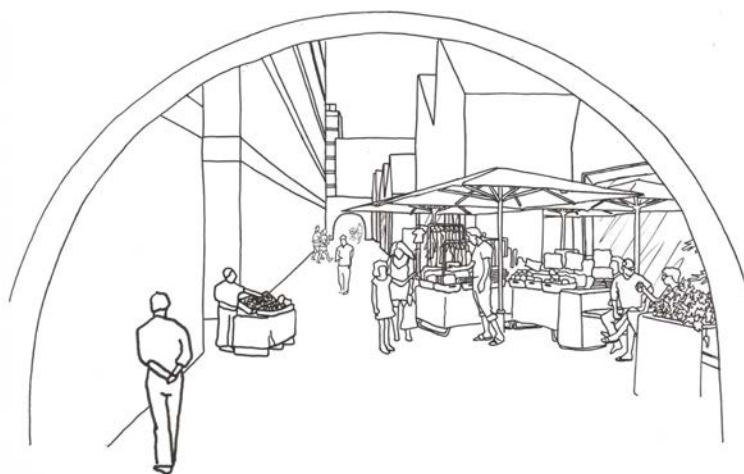
- Top
View of the proposed patio extension of the upper floor
- Left
View of the market room adaptable workspace
- Above
Elevation detail of the community workshop and studios
- Facing Page Top Left
Elevation detail of the community kitchen and library
- Facing Page Top Right
View into the community kitchen
- Facing Page Middle
View of the garden room adaptable gathering space
- Facing Page Bottom
The library as a landmark entrance to the marketplace

A Place for Integration

Corin Nestor

Library as Multi-Functional Civic Hub

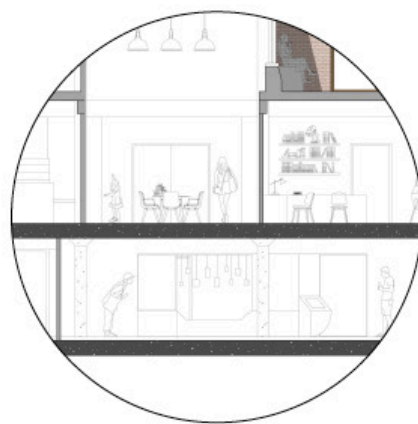
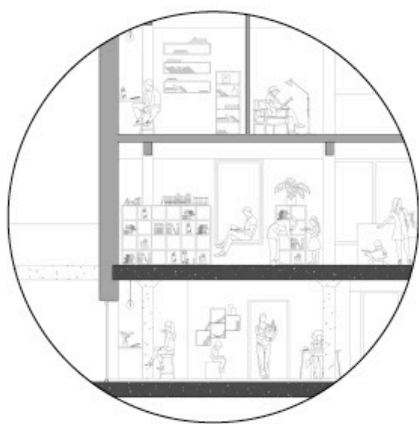
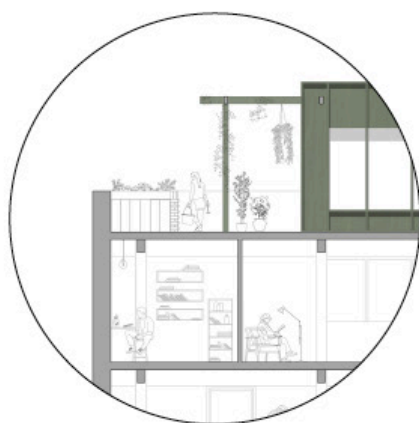
A new library, tower and court form a link between the Caledonian Park the outdoor theatre and the underground car park, into which have been inserted a number of gateways and thresholds to shops and markets stalls along a pathway to and from Market Road.





Left & Middle
Proposed model
Below
Proposed section
Facing Page Top & Middle
Initial proposal sketches
Facing Page Bottom
Initial concept design

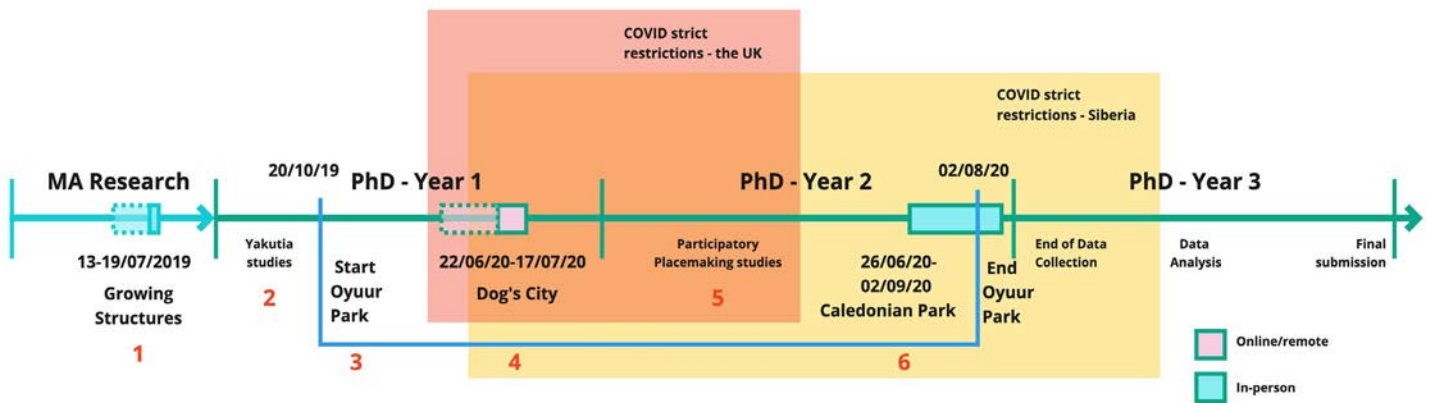




Top
 Interior view
 Above
 Sectional details
 Facing Page Top
 Internal view at upper level
 Facing Page Bottom
 View of the proposed courtyard





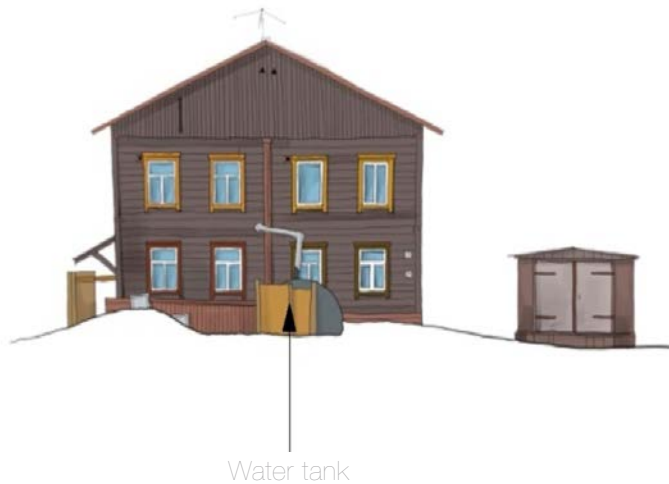


Extract from thesis chapter 2: Methodology
Maia Sivtseva

2.1. INTRODUCTION

The matters of concern addressed in this PhD by design thesis became evident following the researcher's MA dissertation that studied learning-by-making possibilities in Yakutsk, Siberia. The MA methodological framework of learning-by-making was refocused to include participatory design, which was further broadened to participatory placemaking to combine both collaborative design and making processes. The PhD methodological approach is based on the framework of Architecture of Rapid Change and Scarce Resources research group – "Detective, Narrator, and Maker" (Mitchell and Tang, 2018). This flexible research by design frame allows to effectively address the research question of how participatory placemaking contributes to the development of Siberian shared spaces through time at city, neighbourhood and building scales in the context of Siberia. The secondary research questions are on the processes of participatory placemaking and contextual singularities of it. I am adapting this frame that was extensively tested in the context of the Global South by amending the first stage of interpretive drawings into reflective drawings to highlight the character of the auto-ethnographic research lens.

In this research, I use the term participatory placemaking (PP) as a combined method of participatory design (PD) and collaborative architectural learning-by-making (CM). In order to test the research hypothesis, the case studies were conducted at three scales (city, neighbourhood, and building) using different approaches (top-down, bottom-up, and the combination of both; remote, online, and in-person). The research hypothesis argues that PP can provoke a continuous circle of collaborative urban design interventions that find and tackle local issues of shared spaces in Yakutia. Both remote design and hands-on making methods can make effective tools because the intentions come directly from users and are fine-tuned by them. This approach can bring more



appropriate design solutions which includes democratisation, community strengthening, and the creation of shared values and memories throughout the PP process. Universal methods of participatory placemaking were tested in the contexts of Yakutia and the United Kingdom to explore similarities and differences in their outcomes. These inclined the effect of local affordances in PP processes and their contribution to the spatial imaginary.

The methods of data collection used in the research include walking and mapping to investigate the affordances and thresholds of shared spaces in Yakutsk; snowballing interviews with researchers and practitioners of PD/CM to study the features and possibilities of PP in Siberia; four case studies. The use of qualitative case studies is a well-established approach in participatory design and learning-by-making projects as the process followed by each project is unique based on its context, scale, and time. The first two case studies are remote participatory design projects in Yakutia: the top-down design of Oyuur Park and the bottom-up of the Dog's City. The third case study is a hands-on collaborative learning-by-making in Caledonian Park of London that is compared with the live MA project. The fourth case study is an online Spatial Imaginaries workshop and exhibition in Yakutsk. The case study methods include a variety of methods with different types of involvement, such as: public talks and exhibitions, participatory design workshops, negotiation and consultation sessions, and hands-on building. The case study data were recorded via photographs, audio and video recordings, case study diaries, and sketches.

The empirical data was analysed using methods of reflective drawing for walking methods, thematic analysis and interpretation strategy for snowballing interviews and the case study data. These qualitative methods offer an effective way of extracting and analysing the data and framing it within the research philosophical framework. Additionally, the interpretation strategy allows to use the lens of auto-ethnographic research to highlight distinctiveness of the research methods in Yakutian context. The research findings are summarised in conclusions and recommendations, accompanied by a series of spatial imaginary proposals (PhD portfolio of drawings) for Yakutian shared spaces. The Spatial Imaginaries assemble the new knowledge gained from the case studies and apply this new knowledge to the research questions through speculative design proposals.

2.3. DATA COLLECTION

2.3.1. Walking and Mapping

The method of walking and mapping is a primary method of architectural site analysis. It allows the researcher to understand physicality (built environment, landscape and topography, climate, and lighting) and function (use and users, matters of concern, perception, meaning of a space), and it's fit within the larger scales of neighbourhood and city. Architectural walking and mapping research can be conducted intuitively as a preliminary site analysis or be based on one of many existing tactics/schools for the deeper understanding





of a site, design conceptualisation and making connections with the community. In their extensive research on walking methods, Kanstrup et al (2014) analyse a variety of walking research types adapted for participatory design and reveal its valuable attributes such as the stimulation of memory, ideas, and participation; and the development and use of visual, tangible artefacts (Kanstrup et al, 2014, p.58). In my research, I am using tactics of 'walking observations' for contextual analysis (finding affordances and thresholds) and development of spatial imaginary proposals, and 'transect walks' as a participatory exercise in Case Study No2: Dog's City. For more extensive research it is important to include the time aspect: spaces continuously change throughout time and seasons, and to its functions. It is an especially crucial aspect for the Yakutian context, where temperatures rise and fall with extreme difference during the seasons.

The 'transect walks' method is a group investigation method that engages local community members. In general practice of this method, the residents and researchers gather to draw a map of the area and walk through the drawn locations. During the walk, practitioners record new urban findings in dialogue with local residents. Various practitioners of participatory design use different terms to describe this method. For example, 'gleaning' (Ferreira, 2017) which has a similar aim, consists of walking, drawing, collecting, and interviewing the community to find and study marginal contexts. Narayanasamy used the transect walking method to explore rural agricultural sites and its resources in dialogue with participants during a walkthrough. The scholar argued that this method "depicts a cross-sectional view of the zones and provides a comparative assessment" different to "the bird's-eye view walking method" (Narayanasamy, 2009, p.83). Therefore, the method of transect walks is more suited for research with a purpose to explore a specific issue of an area.

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Outdoor theatre Project

London, UK



Construction of the approved outdoor theatre project was coordinated by ARCSR team member Shamoon Patwari and ARCSR PhD candidate Hosn Houssami. An appraisal of the design and costings was established, identifying any increases in budget due to material costs, and feasibility of constructing the various elements by hand. A pre-project meeting was conducted to establish which Unit 6 students were available and committed to the construction phase, planned for June-August 2021. Early on in the design process it was agreed with the FCPG to forego the Canopy portion of the design as there were not sufficient students available to complete all four elements of the project. In addition the feasibility of erecting semi-permanent elements at high level become an issue of safety on site, particularly under the clients Risk Assessment strategy.

Having agreed to concentrate on the three elements of stage, pergola and seating, a draft programme of works was developed which captured student availability around work, childcare and other commitments. As an additional safety precaution it was established that there would be no lone working; a minimum of two persons on site was deemed sensible in terms of safety on site, carrying tools and so on. The programme of works was extended over a period of 6 weeks to allow for 4 day working week with various students contributing to all elements of the build, thus gaining experience of a multitude of on-site making skills.

A costings update based on current rates for materials was completed, including a 10% large contingency for un-factored elements such as delivery charges or unforeseen site related requirements, such as additional groundwork materials to stabilise the earth. This was in part donated by the FCPG in the way of 1 tonne of concrete fines, which students had to transport by wheelbarrow from another location in the park.

Setting Out

A planning meetings was held on site to finalise the costs, elements of the design and a setting out date was agreed; everyone was present to mark out the exact location of the proposed outdoor theatre elements. Using spray paint, pegs, and line a collective decision was made to enlarge the stage by 1m to bring it in proportion with the seating. The brick drawings and costings were also recalculated to reflect the increase from 900 - 1200 bricks. It was also agreed to increase space between each gabion bench to allow for better access for the audience. Wheelchair seating provision was also increased to allow for local dog walkers and passers-by who use the woodland throughout the day.

Facing Page Top

2020 outdoor theatre visualisation proposal by students

Facing Page Bottom

Initial site meeting and setting out ceremony

Above

Sketch of Miriam and Amara (FCPG) demonstrating tool safety to students



Groundworks

Inclement weather hampered the groundwork excavation which was undertaken manually due to access issues and costs for a digger. This had a knock-on effect on the students' specification of brick for the stage. Initially a standard recycled London stock brick was agreed, but due to the water logging on site, an engineering brick was re-specified. This major change had a significant impact on the overall costings as the brick price increased from £1 per brick to £1.80. The contingency covered most of the increased cost but the FCPG was happy to pay additional sum to ensure the longevity and robustness of the stage design.

Sequencing construction

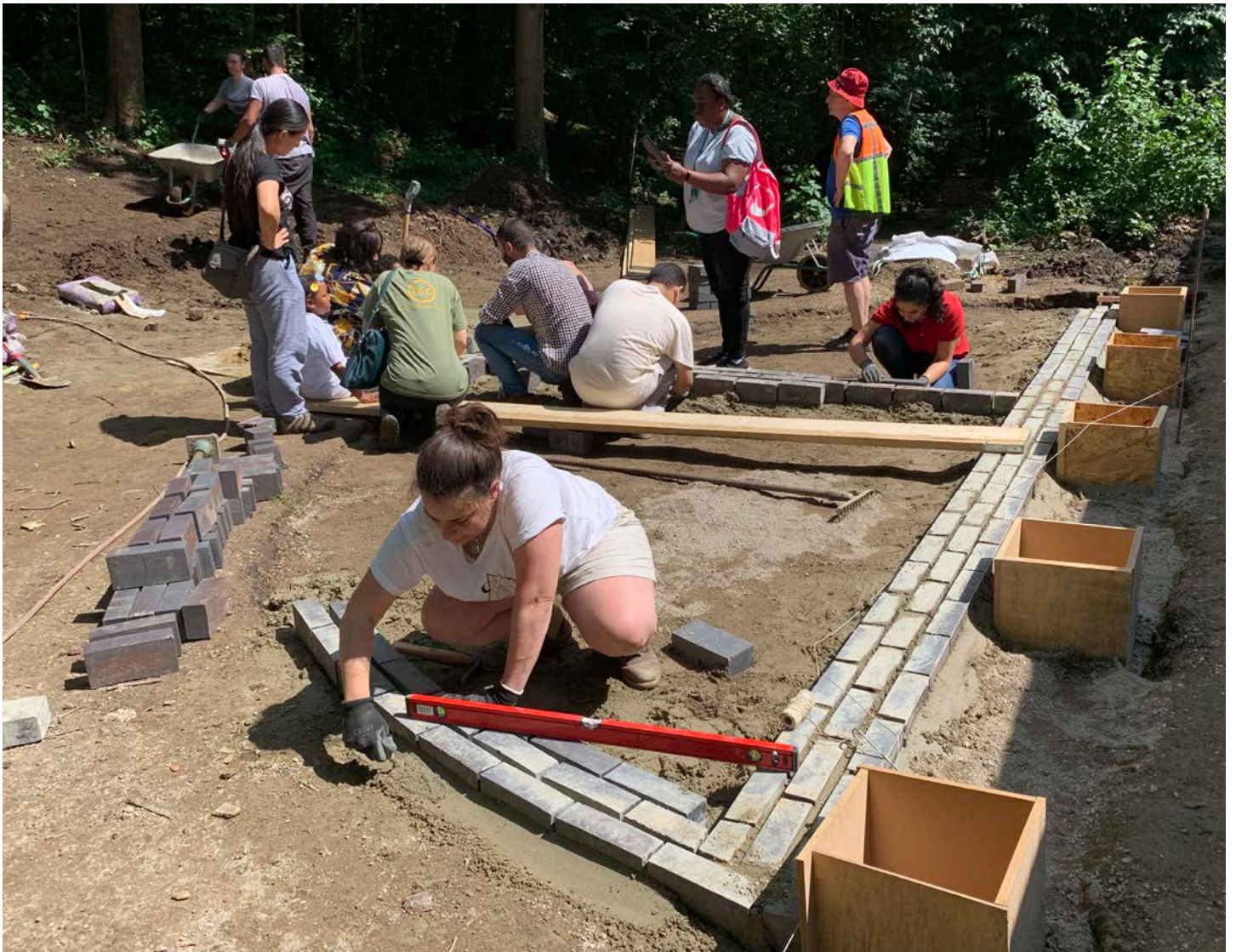
Building construction elements were staggered according to student manpower and time required on site to complete. Although it was early summer when works commenced it was predicted that wet weather would hamper the students in the early ground works period on site. A long lead in time on orders and deliveries was strategised so students had access to materials on site when and as needed, as there was limited secure storage available on site.

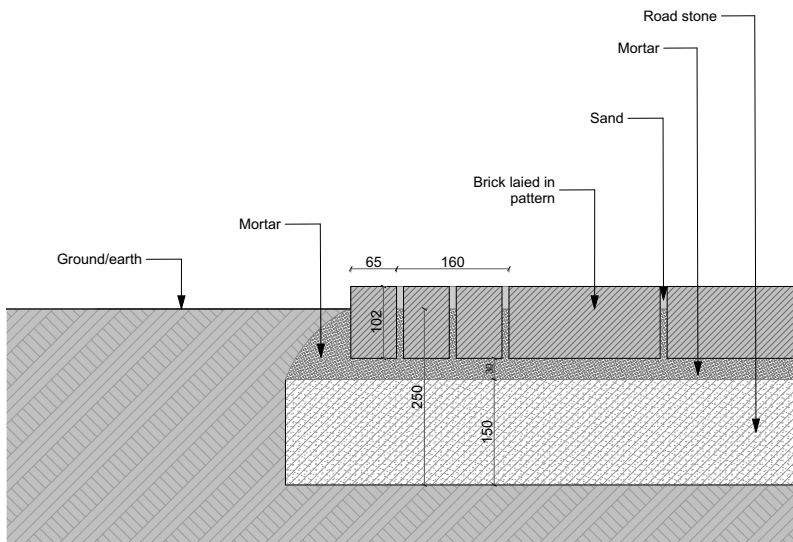


Time constraints hampered the development of the detailed design for the pergola and it was agreed early on in the build that it would be postponed until next summer, or perhaps developed later by another volunteer group that worked in the park. This allowed students to concentrate their time on the core elements of the project: stage and seating. Students from the seating group developed a prototype bench using the proposed materials to gain final sign off by the FCPG. It was discovered that the proposed dimensions of the gabion supports was too narrow to prevent both overturning or to fill with hardcore and brick rubble, waste material salvaged locally from a residential back garden. The gabion bench redesign doubled the size of each seating post from 250x250mm to 400x400mm, thus allowing for a more grounded post on which to support the scaffolding seat. These seats in turn were adjusted from single to double depth boards, in order to accommodate the newly sized gabions. U6 students worked tirelessly to accommodate the changes.

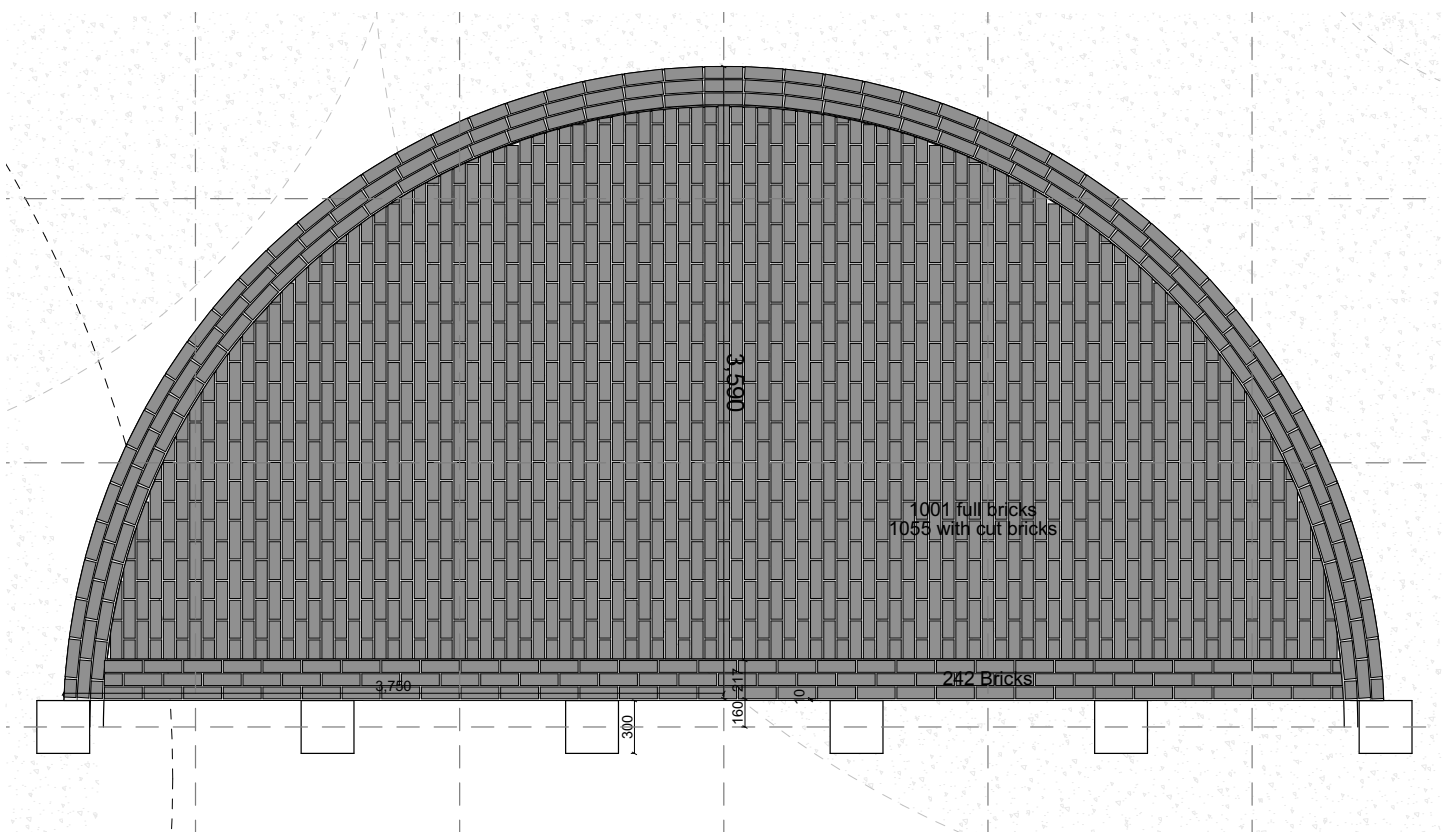
These on-site accommodations relating to ground conditions, scale and proportion and material specifications were a steep learning curve for students, who acted with a flexible and professional manner under short timeframes for decision making.



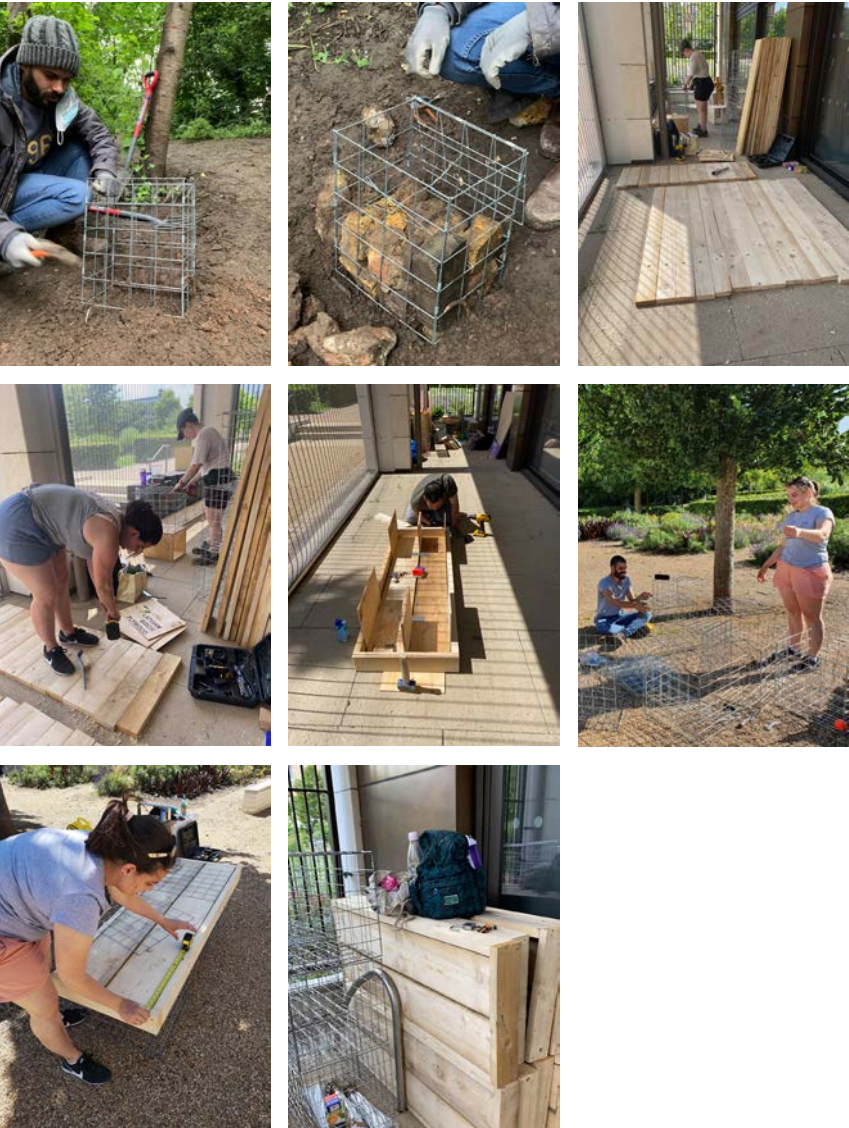




Facing Page
 Brick stage construction sequence
 Left
 Detail of concrete haunch and bedding
 Below
 Revised brick stage layout



Seating Redesign



Above
Students assembling outdoor theatre seating components on site
Right & Facing Page
Details of the revised gabion seating

