

ABSTRACT

Title of Document: TRANSFORMING TOGETHER:
RECONSIDERING ADPATIVE REUSE

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This thesis examines the evolving and transforming relationship between building and community. It is a study of the past and present of a community and its architecture in order to propose an adaptive plan for a place that involves the adaptive reuse of a historic building.

Utilizing theory related to vernacular architecture, critical regionalism and phenomenology, a framework for study is applied to a case study. Peckham, a district in South London in England, and one of its former industrial buildings, the Bussey Building, serves as the case-study. Peckham is home for a mixed “fringe” community that is in a process of transformation that is linked to the area’s industrial past.

In order to explore sustainability in a more holistic and human way, this thesis posits a question: Can architects design buildings to adapt to a continually changing situation, physically mapping the relationship between architecture and community over time?

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TRANSFORMING TOGETHER: RECONSIDERING ADAPTIVE REUSE

By

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_Foreword

London 2011-2012

The ideas behind this thesis developed out of a year of research conducted in London as part of an NYU Master's Program in which I was enrolled from August 2010 until May 2011. I studied Historical and Sustainable architecture with specific attention to adaptive reuse practice in London. I worked with a local preservation architect in a small area of South London called Peckham. It was here that I began to see the significance urban fabric buildings. I became interested in their importance in shaping and being shaped by community, in his case the people of Peckham. I also realized that developing a methodology for the re-design of existing buildings that would change over time could produce valuable results that might have implications everywhere.

"We shape our buildings and afterwards our buildings shape us."

- *Winston Churchill*¹

¹ Qtd in: Stewart Brand, *How Buildings Learn: What Happens After They're Built*, (New York: Penguin, 1994), 3.

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_Contents

ii.....	Forward
v.....	Acknowledgements
viii.....	List of Figures
1.....	Introduction
6.....	Commentary: Community + Architecture
	community
7.....	<i>Critical Regionalism in a Globalized World</i>
13.....	<i>Gentrification or Transformation?</i>
16.....	<i>Adaptive Planning</i>
	architecture
18.....	<i>Architecture and Narrative</i>
21.....	<i>Architecture and Meaning</i>
24.....	<i>Urban-Industrial Vernacular</i>
29.....	principles summary
30.....	Case-Study: Peckham, South London
	introduction
	architectural values
35.....	<i>Then</i>
42.....	<i>Now</i>
47.....	<i>Future</i>
52.....	community engagement
57.....	Demonstration: A Transforming Cultural Quarter
	design strategies
	<i>Precedent: Architectural Palimpsest</i>
66.....	district scale- Peckham Town Center
	<i>Urban Analysis</i>
	<i>PNAAP Masterplan</i>

76.....	site scale- CIP site + Viaduct site <i>Precedent: Urban Temporary Uses Program Design Proposal</i>
105.....	building scale- The Bussey Building <i>Precedent: Industrial Conversion Program Design Proposal</i>
123.....	Conclusion: Post-Critique
124.....	Bibliography

List of Figures

- Figure 1- Thesis Diagram**
- Figure 2- Time | Place Diagram**
- Figure 3- Holistic Sustainability Diagram**
- Figure 4- Community | Architecture Diagram**
- Figure 5- Theoretical Principles Diagram**
- Figure 6- Site Location Diagrams**
- Figure 7- Images of Peckham Life**
- Figure 8- Summary of Community-Architecture Relationship**
- Figure 9- Location of Peckham in Greater London**
- Figure 10- Location of Peckham and Connections-**
- Figure 11- Peckham Town Center as existing**
- Figure 12- Evolving Maps of Peckham**
- Figure 13- 1741 and 1830 Collages**
- Figure 14- 1842 and 1899 Collages**
- Figure 15- 1865 and Composite Collages**
- Figure 16- Meanwhile Uses in Peckham**
- Figure 17- Land Use Diagram**
- Figure 18- Identified Nodes Diagram**
- Figure 19- Southwark's Overall Vision for Peckham**
- Figure 20- Historic areas.**
- Figure 21- Development sites.**
- Figure 22- Southwark's Vision for "Core Action Area" in Peckham**
- Figure 23- Community Members: Conn and Turner**
- Figure 24- Community Member: Wilson**
- Figure 25- Community Member: Beasley**
- Figure 26- Community Members: Bola and Akbar**
- Figure 27- Community Members: Hannah Barry and Sven Mundner**
- Figure 28- Note Sheet: Hannah Barry**
- Figure 29- Community Members: Crampsie and Jumaily**
- Figure 30- Note Sheet: The Last Refuge**
- Figure 31- Diagram showing three scales of demonstration**
- Figure 32- Goals and Strategies Visual**
- Figure 33- Palimpsest of Texts**
- Figure 34- Temple of Antoninus and Faustina, Roman Forum**
- Figure 35- Neues Museum, design by David Chipperfield Architects, Berlin**
- Figure 36- Hedmark Cathedral Museum, designed by Sverre Fehn, Norway**
- Figure 37- Reference H-Beam**
- Figure 38- Historic Statues help Orient**
- Figure 39- Palimpsest Parti Diagram**
- Figure 40- Intentional and Unintentional Palimpsest**
- Figure 41- Location of Significant Buildings**
- Figure 42- Urban Diagram Series**
- Figure 43- Rye Lane and Historic Frontages**
- Figure 44- Contributing and Non-contributing Buildings**
- Figure 45- Historically Significant Buildings**
- Figure 46- Transportation Node Potential**

Figure 47- Bankside Urban Forest- Spatial Types
Figure 48- Union Street Urban Orchard, Experiential Illustration
Figure 49- Bankside Urban Forest, Plan of Open Spaces
Figure 50- Bankside Urban Forest, Improved Connections
Figure 51- Union Street Urban Orchard
Figure 52- Temporary and Semi-permanent Place Transformation
Figure 53- Temporary and Semi-permanent, Site-scale Program
Figure 54- Early Programmatic Delimitation
Figure 55- Early Parti Sketches
Figure 56- Exploratory Plan Collage
Figure 57- Spaces and Linkages Proposal
Figure 58- Section Collage 1
Figure 59- Section Collage 2
Figure 60- Section Collage 3
Figure 61- Manifestation of Design Goals
Figure 62- Aerial View- Proposal
Figure 63- Site Plan- Proposed
Figure 64- Site Section
Figure 65- Entry Collage 1
Figure 66- Entry Collage 2
Figure 67- Urban Palimpsest Diagrams
Figure 68- Urban Armature for Flexibility
Figure 69- Flexible Urban Uses
Figure 70- The Culture Yard
Figure 71- Plan of the Culture Yard
Figure 72- The Culture Yard- space between old and new walls
Figure 73- The Culture Yard- historic openings
Figure 74- Building Scale Location Diagram
Figure 75- New-Old Diagram
Figure 76- Building Floor Plans
Figure 77- Transverse Section
Figure 78- Architectural Palimpsest
Figure 79- Section Perspective Through Sculpture Gallery
Figure 80- Exploded Axon of Architectural Components of Sculpture Gallery
Figure 81- Building Palimpsest Analysis
Figure 82- Historic Building Armature for Flexibility
Figure 83- Building Flexibility Studies
Figure 84- Bussey Building- Roof above galleries

Introduction

In recent decades, the adaptive reuse of existing architecture has become a prevalent practice. It has gained popularity in part because it often offers an economically viable response to energy related issues. For example, a case has been made for the preservation of embodied energy so that measurable value can be assigned to the building rehabilitation. Could there be a rethinking of this process that addresses another aspect of sustainability, the community relationship to the adaptive reuse projects, so that fitness of use fosters growth in place? Architecturally, can the rehabilitation of historic structures allow *for growth* of a community while also *telling the story* of its inhabitants?

A number of principles will be gleaned from various theoretical propositions that relate either to the relationship between community and architecture or to adaptive reuse practice. These principles, when applied to the case study intend to support the response to questions proposed by this thesis. Similarly extracted guidelines from precedents, both tectonic and programmatic, will also be synthesized in order support an architectural response that makes place while considering time and context.

The principles and guidelines that are extracted will be applied in Peckham, south London where a disused cricket bat factory is being utilized informally

by a mixed community. While the building is utilized, it and its immediate environment have tremendous potential to be redesigned to be more fully integrated into the community's story. This investigation takes care to determine what types of spaces have been created in Peckham over time as well as the community values associated with urban and architectural form there. Subsequently the intervention makes a statement that is a continuation of this place, at this time. Program is proposed based on various research methods including anthropological. An architectural intervention at the Bussey site has great potential to prove that adaptive reuse that accounts for change over time and community need, will make place that enhances cities.

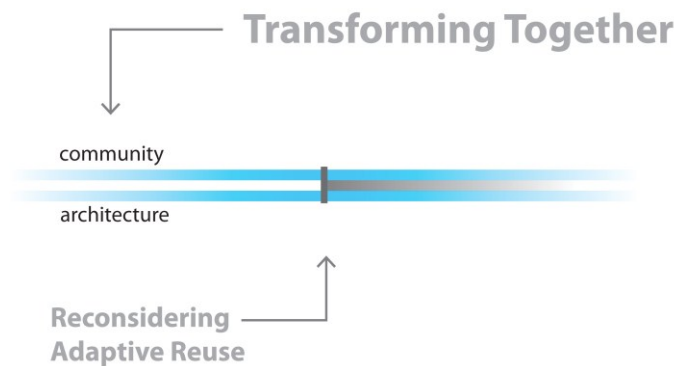


Figure 1- Thesis Diagram-
 This diagram summarizes the theoretical proposition that communities and architecture are entities that change over time and that adaptive reuse interventions can relate to both entities, changing along with them.
 Source- Author 2012



Figure 2- Time | Place Diagram-
 This diagram demonstrates the goal of the thesis to create an intervention that makes a “place” for the community that is sensitive to time and history.
 Source- Author 2012

Introduction to Key Concepts

This thesis is an exploration of **holistic sustainability** by creating **transformative** architecture that responds to **context**.

holistic sustainability

The Oxford English dictionary defines sustainability as the “degree to which a process or enterprise is able to be maintained or continued while avoiding the long-term depletion of natural resources.”² Sustainable architecture should not be conceptualized as an amalgamation of high-tech add-ons to completed built form. Sustainability goals for the preservation of the planet must be process not product driven and must consider environmental, economic and sociological factors. Only then will sustainable projects truly “avoid long-term depletion.” Architecture has the power to address all of these aspects.

*“The desirable image is one that celebrates and enlarges the present while making connections with the past and future. The image must be flexible, consonant with external reality, and above all, in tune with our **biological nature**.”*

- Kevin Lynch³

“In architecture, as in other human activities and in natural processes, there are cycles just beginning, others that have been completed, and others at all stages of development in between...”

- Hassan Fathy⁴

² *Oxford English Dictionary*, “Sustainability,” <http://www.oed.com/> (accessed December, 2, 2012).

³ Kevin Lynch, *What Time Is This Place?*, (Cambridge: MIT Press, 1972), 1.

⁴ Hassan Fathy, *Architecture for the Poor*, (Chicago: U. of Chicago Press, 1976),



Figure 3- Holistic Sustainability Diagram-

This diagram categorizes elements of the concept of “holistic sustainability” the relate directly to community and architecture respectively. Source- Author 2012

transformation [the continuum]

“It (design/architectural process) is the outcome of participating in the process of cultural transformation that comprises construction and destruction. Some things, however, remain. We store bits and pieces here and there inside us that perhaps, later, someone will collect; and they leave signs in space and in people that fuse together in a process of transformation. We then put these pieces together, creating an intermediate space and converting it into image, and we invest them with meaning so that each piece means something in light of the others.”

- Alvaro Siza⁵

context [community + architecture]

According to Adrian Forty, professor of history of architecture at London’s Bartlett School of Architecture, the the terms ‘context’, ‘contextual’ and ‘contextualism’ can be traced back to a 1960’s loss in translation. Legendary Italian rationalist architect, Ernesto Rogers’ term “ambiente,” more closely translates to “surrounding pre-existences” and should never have been simplified to the term “context.” Had Rogers meant this, he would have used

⁵ Alvaro Siza *Works and Projects*, qtd in: Martin Keiding, *Transformation: 22 New Danish Projects*, (The Danish Architectural Press: 2011), 9.

the Italian, “context.” Rogers wanted architects to go beyond the picturesque idea of context, “where things mimic or sympathetically relate visually or proportionally.” He believed the passage of time should be manifested in the built fabric and that good architecture would instill a sense of history into the minds of citizens.⁶

This thesis attempts to illustrate an architecture that can embody holistic sustainability by intervening in the intertwining entities of community and architecture. Through a deep understanding of “surrounding pre-existences” and an orchestration of transformation we may achieve this. The research combines community responsive design with goals of adaptive reuse. Theory and precedents relating to these categories will be studied and subsequent analysis combined in order to respond to the research question in way that contributes to the field.

⁶ Forty qtd in: Rob Gregory, “Context or Ambiente?” *Architectural Review*, (2009), 33.

Commentary: Community + Architecture

This theoretical framework is based upon the synthesis of theories by various architectural thinkers as well as the study of trends in urban community making. These topics have been categorized so that the ideas might shed light on how to create architectural intervention that unites community and architecture. A series of brief essays help to develop the framework.

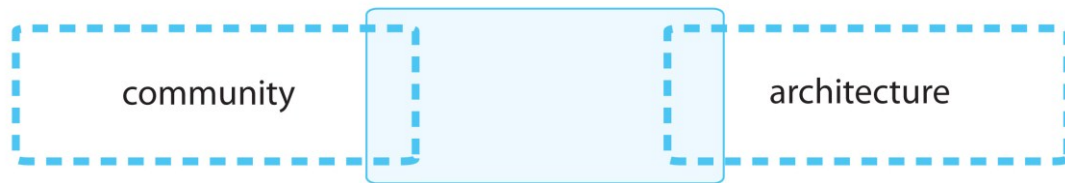


Figure 4- Community | Architecture Diagram-

This diagram suggests that the focus of the theoretical research is to come to conclusions about the connections between community and architecture. Source- Author 2012

Principles are extracted and organized into the following categories. **Reflect** considers how architectural interventions may respond to past communities and architecture, **amalgamate** considers a layering of what exists in the present, and **transform** considers preparing a way for community and architecture of the future.

COMMUNITY

Critical Regionalism in a Globalized World

There are a few fundamental definitions which serve to establish the role of Critical Regionalist discourse in the context of this thesis. Kenneth Frampton, a major player in establishment of Critical Regionalist ideas offers this as a key description: “the fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place...”⁷ This is an important concept because it argues for the physical embodiment of the local, whether it be a tradition or a physical form, even in a world where globalized, universal development is possible. Liane Lefaivre and Alexander Tzonis, co-authors of defining text related to this discourse, add that Critical Regionalism is Regionalism that is self-examining and self-questioning. They emphasize the fact that “Defamiliarization is at the heart of what distinguishes critical Regionalism from other forms of regionalism and its capability to create a renewed versus an atavistic, sense of place in our time”⁸ This attitude about making architecture that is representative of time by understanding place and creating architecture that actively takes part in it is essential to this thesis.

⁷ Kenneth Frampton. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" (2002), 82

⁸ Alexander Tzonis and Liane Lefaivre, "Critical Regionalism," (1991), 20

One interesting fact about the discourse of Regionalism is that it has often focused on the notion of the “West” interacting with the “Rest.” That is to say that it focuses on how dominant cultures have interacted with more isolated or primitive cultures. Additionally, regions that were often described in the context of the theory were distinct “peripheral” regions with distinct vernacular types, traditions and cultures. Robert Shields also points out that social aspects of culture were often ignored in both Regionalist and Critical Regionalist discourse.⁹ These are some of the aspects of Regionalism that might be reexamined when we try to think about translating important place-making concepts into the design world today. For example, this thesis explores an urban situation and a mixed community and hopes to challenge some of the original ideas of regionalism and to be “critical” in a new way, by considering the impact of peripheries on urban centers.

More recently, some theoreticians have begun to discuss globalization in the context of Critical Regionalism and they ask how the phenomenon has an effect on moving us away from the “West-Rest” dichotomy and also into regions that are not rural or pristine. For example, Shields emphasizes the fact that “no culture is an island.”¹⁰ With this simple notion he began to challenge the idea that Regionalism was just the mitigation of imperialism on peripheral cultures. Instead, Shields writes that “Globalization has come to be seen as a vehicle spawning the creation of hybrids, a shifting mass of

⁹ Rob Shields, "Globalisation- Entangled Places, Interface Buildings, Generic Design,"(Oxford: Blackwell Publishing Ltd, 2003), 28

¹⁰ Shields, 34

reconfigurations, not a wave of cultural imperialism.”¹¹ Critical Regionalism in a globalized world is a way of thinking. One that is messy and considers “non-island” hybrid cultures as opposed to the one-way flow of ideas. Earlier Critical Regionalist discourse often ignored a crucial and inevitable blurring of boundaries in society.

This thesis hopes to bring the ideas of Critical Regionalism to globalized cities. This would be a sort of reversal. Instead of considering universal central ideas which impact “peripheral” locations; there might be value in the introduction of the ideas cultures and forms of peripheral locations on locations that have been established centers. For example, how should the architect respond when designing in a historic area of London, if there has been a significant socio-cultural shift in the demographic of the area. If the neighborhood is an Afro-Caribbean enclave, how might the architecture respond? I believe there is a way to think about the periphery coming to the center. We might realize that Regionalism is not as much about mediating the impact of universal civilization as much it is about understanding the peculiarities of a particular place.

Some of this discourse specifically relates to the notion of designing in congruence with continuums (introduced in the introduction), one of the notions that this thesis hopes to explore. Peter Marcuse, who is part of this shifting discourse relating to Critical Regionalism and its role in a globalized

¹¹ Shields, 33

world calls us to redefine tradition this way: “not the static legacy of the past but rather... the dynamic reinterpretation of the present.” (7) He argues that there is a blurring of the global and the local today and this results in the blurring of conventional boundaries

When we think about these ideas in terms of the creation of architecture and adaptive reuse practice we might consider Tzonis and Lefaivre’s point that Critical Regionalism calls for a reinterpretation that allows us to reintroduce meaning and feeling into the built environment.¹² This might take shape through physically reimagining and reframing existing architecture. Professor and Regionalist critic B.D. Wortham-Galvin suggest that our traditions are what make our buildings more than just consumable objects. In his way, she adds, that “Only a heritage ever reanimated stays relevant.”¹³ In an urban situation, the adaptive reuse of a building that responds to the traditions and habits of a community might well fall under the category of Critical Regionalism, then.

In order to employ strategies of Critical Regionalist discourse in a new way we might begin our design work by understanding the region we are studying. We can ask questions that tie to a Critical Regionalist framework. What is the

¹² Tzonis and Lefaivre, 20

¹³ B.D. Wortham-Galvin, "The Fabrication of Place in America,"(Traditional Dwellings and Settlements Review , 2010), 32

region? What is the cultural landscape involved? Which are the habits, patterns and rituals that are tied to the community in the region?

J.B. Jackson's definition of landscape is useful for this study. He states that landscape is "a composition of man-made or man-modified spaces to serve as infrastructure or background for our collective existence; and if background seems inappropriately modest we should remember that in our modern use of the word it means that which underscores not only our identity and presence but also our history" (Jackson, 8).

We can also answer Tzonis and Lefavre's call for the "pursuit of community in place" (23) Tzonis and Lefavre point out that Critical Regionalism turns buildings into objects with which to think.¹⁴ This relates to this idea of a new orientation of architecture. This architecture is about taking part in surroundings, buildings which are part of an ongoing conversation, and one that is interwoven with the lives, cultures, rituals of people.

If regionalist architects are able to be self-critical and open to reestablishing frameworks for working with and understanding cultural landscapes, we must take some of the examples of Critical Regionalism that we have studied that are in the periphery- in the traditionally non-western, rural settings and think about how they translate to urban contexts. This thesis will establish a method for problem solving that does not limit itself to a certain situation. It is

¹⁴ Ibid, 4

about the process and the “discriminating awareness”¹⁵ rather than a product, which is a notion that William Bechhoefer argues is at the heart of Critical Regionalism.

Principles

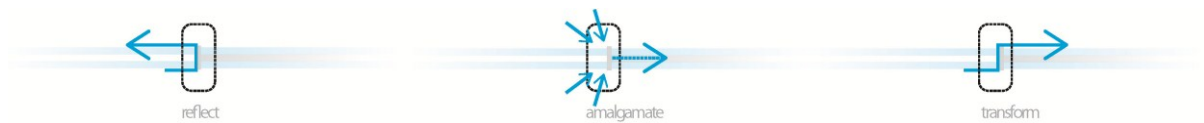


Figure 5- Theoretical Principles Diagram- Source- Author 2012

Reflect: make architecture that acts as a meta-memory machines, that
reanimate heritage

Amalgamate: shifting hybrid cultures should be considered in place-making

Transform: allow peripheral cultures to impact the ‘center’ through a
process of ‘traditioning’

¹⁵ William Bechhoefer, “Regionalism and Critical Regionalism.”, 52

Gentrification or Transformation

Gentrification is a term that was first used by Ruth Glass in 1964 to describe changes in the social structure and housing market in London.¹⁶ It is described more recently by Chris Hamnett in his discussion of gentrification in London as “the social and spatial manifestation of the transition from an industrial to a post-industrial economy based on financial, business and creative services, with associated changes in the nature and location of work, in the occupational class structure, earnings and incomes and the structure of the housing market.”¹⁷

In London, at the moment, East London is a demonstration of gentrification in action. The area is up-and-coming according to the “not-so-rich, not-so-dumb young professionals—the ‘creative types.’” With the extension of transportation systems like the new Overground line, one might ask, How long until this movement comes to South London? It is also important to consider which aspects of gentrification are negative and what might be positive about it.

The movement can be seen “in the obvious industrial process that eliminates the production of coal-gas and steam trains, followed by the shrinkage of industry or its displacement into green-field sites.”¹⁸

¹⁶ Chris Hamnett, “Gentrification and the Middle –class Remaking of Inner London”, (2003), 2403

¹⁷ Hamnett, 2401

¹⁸ Peter Cook, “Gentrification in London,” (Architectural Review: 2011), 2011

One important distinction to consider when one tries to identify the negative or positive attributes of gentrification is that between *replacement* and *displacement*. After all, this thesis is founded in the notion that communities and architecture transform. Designers need to understand change and build for what's there allowing for transformation and some *replacement*. *Displacement* is the part of gentrification that we might try to avoid. (2421- more)

Hamnet argues that In London there has been a slow reduction in the working-class population in inner-city areas because the working class population has been decreasing as a whole (retirement, death, out-migration or upward social mobility). He notes that the working-class is *replaced* by a middle class population because that is what the economy supports.¹⁹ If replacement is happening, we can acknowledge this change and build for it. Unsustainable change would be based in displacement by “urban removal,” by broad stroke architectural changes that pay no heed to community and place. Can architects then respond to community in place and turning more informal manifestation of the into more formal, and productive architecture?

As Hamnet discusses the future of gentrification he notes that there are major factors that may limit or affect gentrification trends. One of these that pertains specifically to Peckham is the expansion of the ethnic minority population of London:

In London, gentrification has almost completely transformed Notting Hill, Islington

¹⁹ Hamnett, 2401

and parts of Hackney where the housing stock consists of larger Victorian terraced houses. But in other, less central or less attractive areas of the city characterised by smaller terraced houses, such as Tottenham, Brent and Clapton, minority populations are growing. It could be, therefore, that gentrification will reach its limit in these areas.²⁰

It seems that minority populations that engage in local economies may force more of a mix of socio-economic groups to form and create something different from an architecture of gentrification.

²⁰ Ibid

Adaptive Planning

Cities are becoming “trans-cultural” vehicles as people move from rural and suburban areas into cities. Recently, some scholars of urban design and planning are discovering that traditional “top-down” masterplanning strategies are unable to keep up with the increasingly organic and eclectic social patterns that will affect the formal layout of our cities.

Lucy Bullivant notes that intensities of program, infrastructural patterns, density, intensities of program and distributions of scale are important elements of the city that have tended to be designed through governmental policy and urban policy instruments that may not be able account for faster and smaller changes in the social atmosphere of cities. She defines masterplan as a top-down blueprint, a superficial zoning exercise—but a powerful tool of socio spatial relations.²¹

One of the issues of traditional top-down masterplanning is its negative outlook. For example, governing bodies may feel that they need to repair dysfunctional areas of the city rather than project into a possible future. Bullivant argues that the idea of masterplanning is now transitioning to be more congruent with the idea of “visioning.” This means that more often

²¹ Lucy Bullivant, *Masterplanning Futures*, (Routledge: 2012), 19

groups are looking to create a “framework plan based on a deeply researched envisioning exercise drawing on views, wishes and even votes of the public”²²

This thesis hopes to can bring the important aspect of adaptive reuse to adaptive planning. The architecture of our cities is at the core of the issues relating to our built environment. If adaptive reuse and adaptive planning can be integrated in visionary frameworks, we might find more productive ways to solve architectural and community issues.

Jane Jacobs describes cities as cities and their complex systems of functionality. Bullivant seems to be making critical Jacobs’ observation by noting that, the twentieth century modernist masterplan as a composition of separate functional zones has begun to fragment. This thesis agrees with the idea that the contemporary masterplan can only be of use if it engages with urban order expressed as dynamic interdependencies between evolving conditions and systems, becoming a mediatory instrument operating between fixed and flexible outcomes.”²³

²² Ibid, 20

²³ Ibid, 8

ARCHITECTURE

Architecture and Narrative

“Ambiente”, or “surrounding pre-existence” can be thought of as the amalgamation of the relationship of people and their built environments as they transform over time. Why is it important for architects to consider “surrounding pre-existences,” the holistic definition of context as defined by Ernesto Rogers?²⁴ Because it is only when we acknowledge the fact that communities and their built environments are part of ongoing systems and when we act in congruence with existing, transforming continuums of places that we can orchestrate sustainable growth.

Being part of the story instead of creating a new story for a place allows for communities to make progress without becoming gentrified. The corresponding physical representation of this lies in the adaptive reuse of existing buildings.

In order to become a part of an ongoing conversation, one must first *listen*.

The notion that architecture speaks is not a new one. Buildings have been said to communicate values, to hold the stories of the past. David Littlefield, author of *Architectural Voices: Listening to Old Buildings*, notes that that the “voice of a building emerges slowly, through a fusion (an alchemy) of imagination, metaphor, association, memory, sensory experience, emotional

²⁴ Gregory, Rob. “Context or Ambiente?” *Architectural Review: Special issue. Context* 225.1344 (2009): 32-33. Print.

response and hard architectural and historical facts.”²⁵ In terms of listening to these voices and reacting, German philosopher Martin Heidegger described the role of the architect as “responder”- one who listens to the spirit of the place and responds with form.²⁶

The voices of a place must be heard. But the architect also has a responsibility to respond to the voices of the “surrounding pre-existences of a place” by making a statement about the present. Intervening in concert with existing voices does not preclude making a statement. This thesis does not call for architects to be feeble or anachronistic in an attempt to be respectful of contexts.

Architecture as narrative is about the stories of place. It is about the amalgamation of voices and physical traces. These narratives are already existing and constantly transforming. If these narratives tell about the values of the community and have formed the physical artifacts of a community over time, the most sustainable architecture would be that which considers this. Howard Davis, a writer and professor of Architecture at the University of Oregon in Eugene, contributed to the 2006 publication of *Vernacular Architecture in the Twenty-First Century*. He explains these non-static circumstances by describing the “process of building, and the ongoing creation/re-creation of a city or town” as “a process of growth rather than one

²⁵ David Littlefield, *Architectural Voices: Listening to Old Buildings*, (Wiley: 2007), 15

²⁶ Martin Keiding, *Transformations*, (Danish Architectural Press:2011), 15

of design/ creation.” He goes on to point out that “this is not to say that design is not important in particular instances, but it needs to be seen as part of a larger, natural process that allows the actions of thousands of individual players to be coordinated.”²⁷

Principles

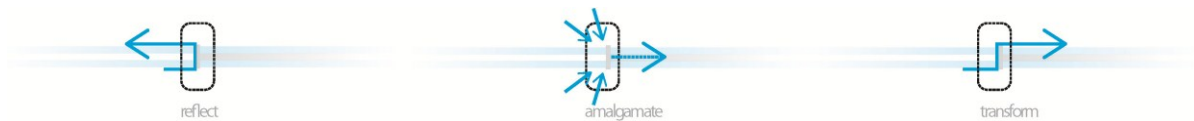


Figure 5- Theoretical Principles Diagram- Source- Author 2012

Reflect: architectural intervention should “listen” to the past, not ignore it

Amalgamate: express the amalgamation of a community’s existent voices

Transform: create architecture that allows for ongoing narrative

²⁷ Howard Davis, “Architectural Education and Vernacular Building,” 235

Architecture and Meaning

If the lives of individuals and the lives of buildings are intertwined through narrative, then one may ask what causes and feeds this correlation in a certain community. This thesis seeks to explore narrative content. This content is influenced by the *values* of a community at a specific point in time and through time. The values of a community as they relate to architecture are described by Martin Locock in his book, *Meaningful Architecture: Social Interpretations of Buildings*. He is primarily “concerned with analysis of buildings in terms of their role in the construction of society, as a mode of creating and transmitting social statements”²⁸

A fundamental concept to consider in reference to meaning and its relationship to architecture is that of *genius loci*. The term means ‘the spirit of the place,’ and links identity to the built environment. Architects have a responsibility to both safeguard and develop the genius loci of a region. As buildings last longer than a human lifetime they are “predestined” to be “points of orientation in individual and collective memory.”²⁹

Meaning is imbued in the built environment through the formulation and reformulation of ideals, the imposition and re-imposition of values on built form over time. Locock goes on to describe the relationship of meaning and architecture by stating, that “a building can be seen as a reification of multiple

²⁸ Locock, *Meaningful Architecture: Social Interpretations of Buildings*, Ch1

²⁹ Cramer, *Architecture in Existing Fabric: Planning, Design, Building*, (Birkhuser: 2007), 18

choices of the past—choices by a range of interested groups, some on a rational plane, some unconscious, some irrational.”³⁰

It is one thing to find meaning in architecture and it is another to be able to answer the question: How is meaning imbued in architecture. Sophia Psarra, editor of *Architecture as Narrative*, calls us to realize that it is the rituals of a community that translate meaning from the values of the community into built form. She notes that habitual behavior translates culture into form. Additionally, she presumes that what causes the rituals to form and shift in a certain area is a formation and shift in the values of a community. So, as part of this study, we must note that it is “not the case that culture is translated into form. Rather culture is translated, through human actions, through a series of intermediate steps, into built form.”³¹ This is how that ever evolving, and symbiotic relationship between community (Psarra’s word is “culture”) and architecture (Psarra’s word is “form”) is created. Ritual and habitual behavior connect people to their built surroundings.

This thesis reflects on how the architect should relate to existing meaning in built form in addition to creating architecture that is relevant to a present community. Davis notes that “architectural study is concerned with one person’s meaning: that of the designer in isolation.”³² But creating holistically

³⁰ Locock, 5

³¹ Sophia Psarra, *Architecture and Narrative: The Formation of Space and Cultural Meaning*, (Routledge: 2009), 185

³² Davis, 5

sustainable built environments for communities does not allow for that mentality to drive design.

These ideas connect well to the analysis of transforming communities and hybrid populations, which are topics addressed in the next section. One must understand the transforming nature of a community and its values as well as the combined values of a hybrid community (immigrant and non, young and old, black and white) in order to intervene in the context.

Principles

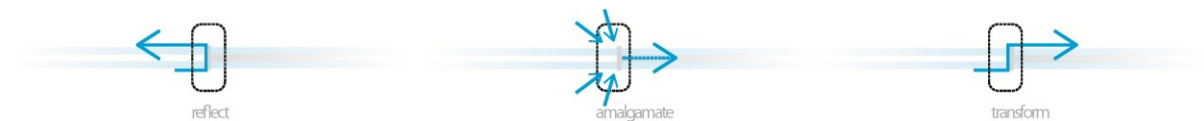


Figure 5- Theoretical Principles Diagram- Source- Author 2012

Reflect: make place the showcases the choices of the past

Amalgamate: architectural intervention should allow for current social statements to be made

Transform: architecture should allow for transformable meaning and use by changing, hybrid groups

Urban-Industrial as Vernacular

Understanding a region's vernacular architecture is essential to understanding the way a culture interacts with its environment. A study of vernacular architecture to this end has often been undertaken in the country and in more culturally isolated locations. This thesis makes a case for viewing urban industrial buildings as vernacular in order to make the argument for Critical Regionalist thinking in a globalized world.

This may be a good place to define the term culture which is tied to a community's identity. Paul Oliver in his essay *Technology Transfer- A Vernacular View* uses Edward Tylor's definition: 1874- 'that complex whole which includes, knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.'³³

Bernard Rudofsky published one of the first surveys of vernacular architecture. He titled it *Architecture without Architects* and it was published in conjunction with a exhibition at the Museum of Modern Art in the mid 1960's. In this publication vernacular meant "non-pedigreed," "communal" and "spontaneous." Such early understandings of the term focused on primitive buildings.³⁴

³³ Paul Oliver, "Technology Transfer – a Vernacular View"

³⁴ Bernard Rudofsky, *Architecture Without Architects*

Stewart Brand, in his book *How Buildings Learn* explains that the term 'vernacular' is borrowed from linguists where it is used to describe the native language of a region. He explains that "vernacular buildings are seen as the opposite of whatever is 'academic' 'high style, 'polite'" and that they evolve.³⁵

To make the case for urban vernacular architecture, an idea that seems inherently in opposition to the idea of communal rural structures, one might consider a reversal of the architectural edifice defined by Martin Heidegger. A recent publication of 22 Danish Adaptive Reuse projects entitled *Transformation*, explains this reversal. "In Heidegger's view, the edifice is defined by its encounter with the mountainside, and the wind, the snow and the rain-soaked climate, but as we know, the conditions of architecture have changed since Heidegger. Since 1930, the global population has gone up by more than 330%, density and urbanization have become basic conditions, and today's Europe is largely built up."³⁶ If the human built environment has shifted to be more urban, than surely in that context there must be some sort of communal, non-high style, need-based, buildings that have formed in the urban landscape.

Broader definitions of vernacular architecture may be inclusive enough to help us form a definition of "urban vernacular" architecture. Howard Davis has attempted to define vernacular buildings in contemporary situations. He states

³⁵ Brand, 132.

³⁶ *Transformation*, 15

that such buildings “are expressive of, and supportive of, local place and local culture. They serve people well, and they persist in their meaning to people. They have the capability to touch people deeply. At the same time, they are appropriate to people's contemporary lives, and evolve as they need to. They are not necessarily like the vernacular types of the past.”³⁷ This definition relates to the idea of holistic sustainability because it connects to a social need by creating meaning.

Today, vernacular is a term still often associated with the developing world. Davis argues that “In both the 'developed' and the 'developing' world, there is a need for cities and communities to use holistic thinking while at the same time allowing the vernacular to develop from the grassroots.”³⁸ While Davis argues for the design of a new type of vernacular architecture, this thesis argues that this goal can be even better accomplished when existing vernacular buildings in cities, like factories and warehouses, are adaptively reused as part of this grassroots development.

Davis goes on to explain how we may take lessons from the study of vernacular architecture. He explains that it may purport “the *transformation and extension of the existing built world*, in ways that support the lives of those communities and the lives of people in them.”³⁹ that is where adaptive

³⁷ Davis, 324.

³⁸ Ibid

³⁹ Davis, 234.

reuse comes into the discussion. Adaptive reuse of the cities vernacular architecture, its urban-industrial buildings, will help create place with meaning.

It is important to note that new vernacular transformations and extensions of the built environment will not be as formally consistent as early, rural vernacular types. Communities are no longer as homogeneous as they were before. And since vernacular “buildings and their arrangements with respect to each other are supportive of community,” this will be reflected in the forms made. Urban situations in a globalized world are less homogenous. So too is the vernacular, and so too will the new architectural solutions be.

All of this commentary is not to say that this thesis should be about designing a vernacular building. Instead it calls for the understanding of vernacular as part of the “surrounding pre-existences” of a place. Vernacular building links people to community. Repurposing vernacular buildings (in this case, urban industrial buildings) is then a practice that fits into the area of research- the intersection of community and the built environment while participating in a continuum—being part of the story of the area.

Principles

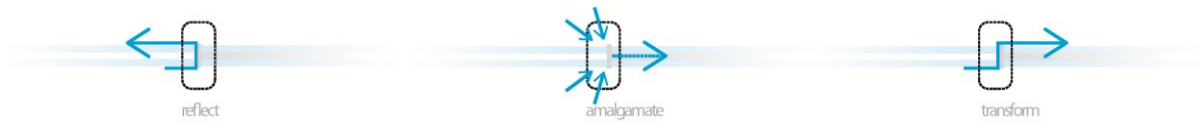


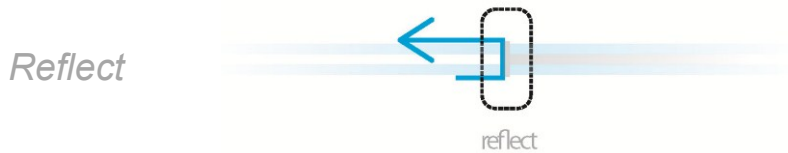
Figure 5- Theoretical Principles Diagram- Source- Author 2012

Reflect: the building's past life as part of the urban vernacular landscape
should be expressed

Amalgamate: 'communal' and 'spontaneous' simultaneous uses should be
supported

Transform: the transformation and extension of the existing built vernacular
should support communities and the lives of the people in them

PRINCIPLES SUMMARY



- architectural intervention should “listen” to the past, not ignore it
- make place the showcases the *choices* of the past
- make architecture that acts as a meta-memory machines, that reanimate heritage
- the building’s past life as part of the urban vernacular landscape should be expressed



- express the amalgamation of a community’s existent voices
- architectural intervention should allow for current social statements to be made
- shifting hybrid cultures should be considered in place-making
- ‘communal’ and ‘spontaneous,’ simultaneous uses should be supported

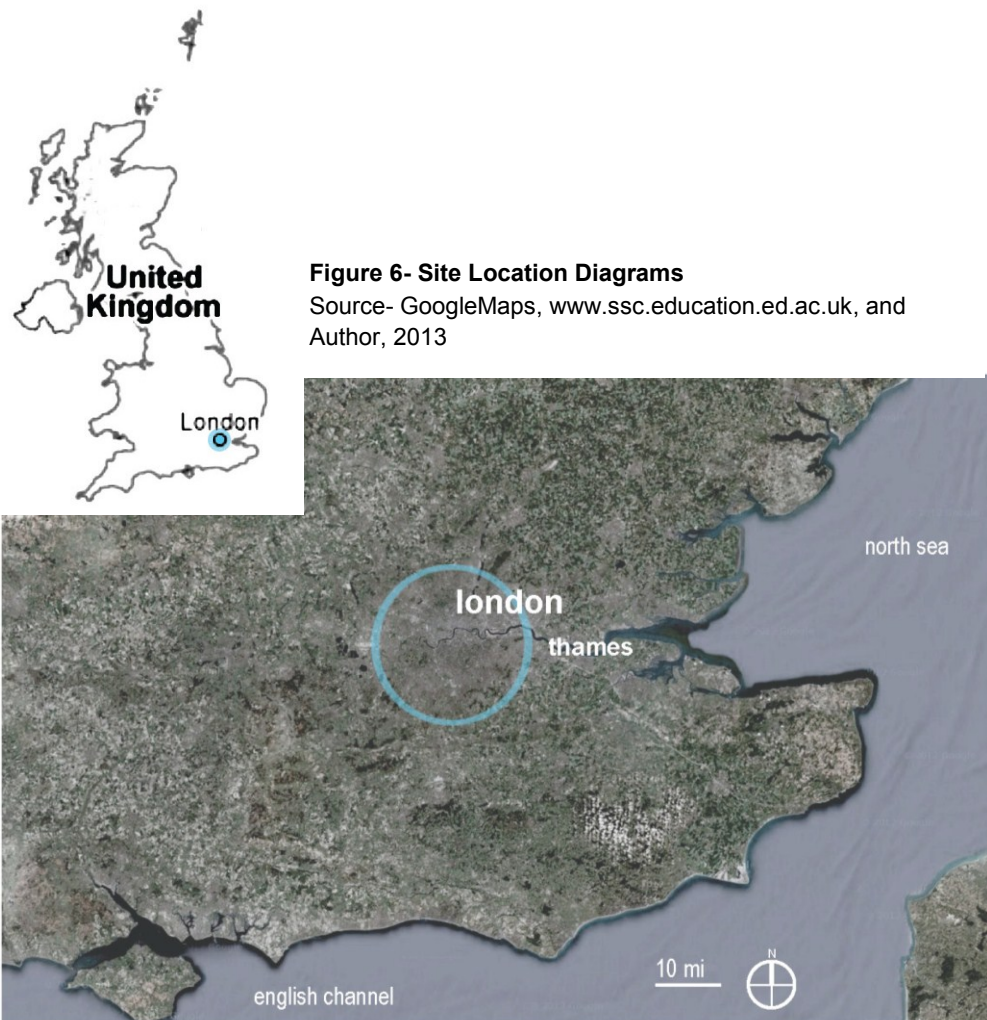


- create architecture that allows for ongoing narrative
- architecture should allow for transformable meaning and use by changing, hybrid groups
- allow peripheral cultures to impact the ‘center’ through a process of ‘traditioning’
- the transformation and extension of the existing built vernacular should support communities and the lives of the people in them

_Case-Study: Peckham, South London

INTRODUCTION

The site is located in London in the United Kingdom. Peckham is a neighborhood in south London, in the Borough of Southwark, just two miles south of London Bridge. Peckham is connected to central London by the London Overground system which connects directly to the Tube, as well as by the Network Rail system which also connects Peckham to areas beyond the city.



The Peckham area has seen the beginnings of a migration of the arts community from East London as the cost of living north of the Thames is on the rise. In Peckham the arts community is mixing with an existing Afro-Caribbean enclave for a colorful mix of culture.



Figure 7- Images of Peckham Life

Source- <http://www.flickr.com/groups/peckham>, complied by Author, 2012

community

- developed around shopping district of Rye Lane
- major demographics: Black African (36%)
White British (26%)
Black Caribbean (15%)
- recent influx of artists and students resulting in pop-up cafes and bars, theater venues



architecture

- has a rich but under appreciated architectural history- Georgian, Victorian, Edwardian
- Peckham High Street made Conservation Area in 2011

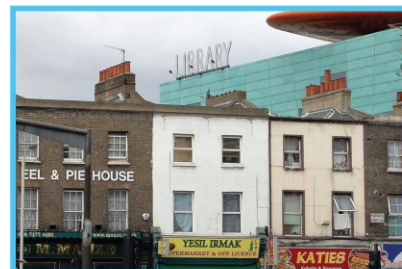


Figure 8- Summary of Community-Architecture Relationship

Source- Author 2012

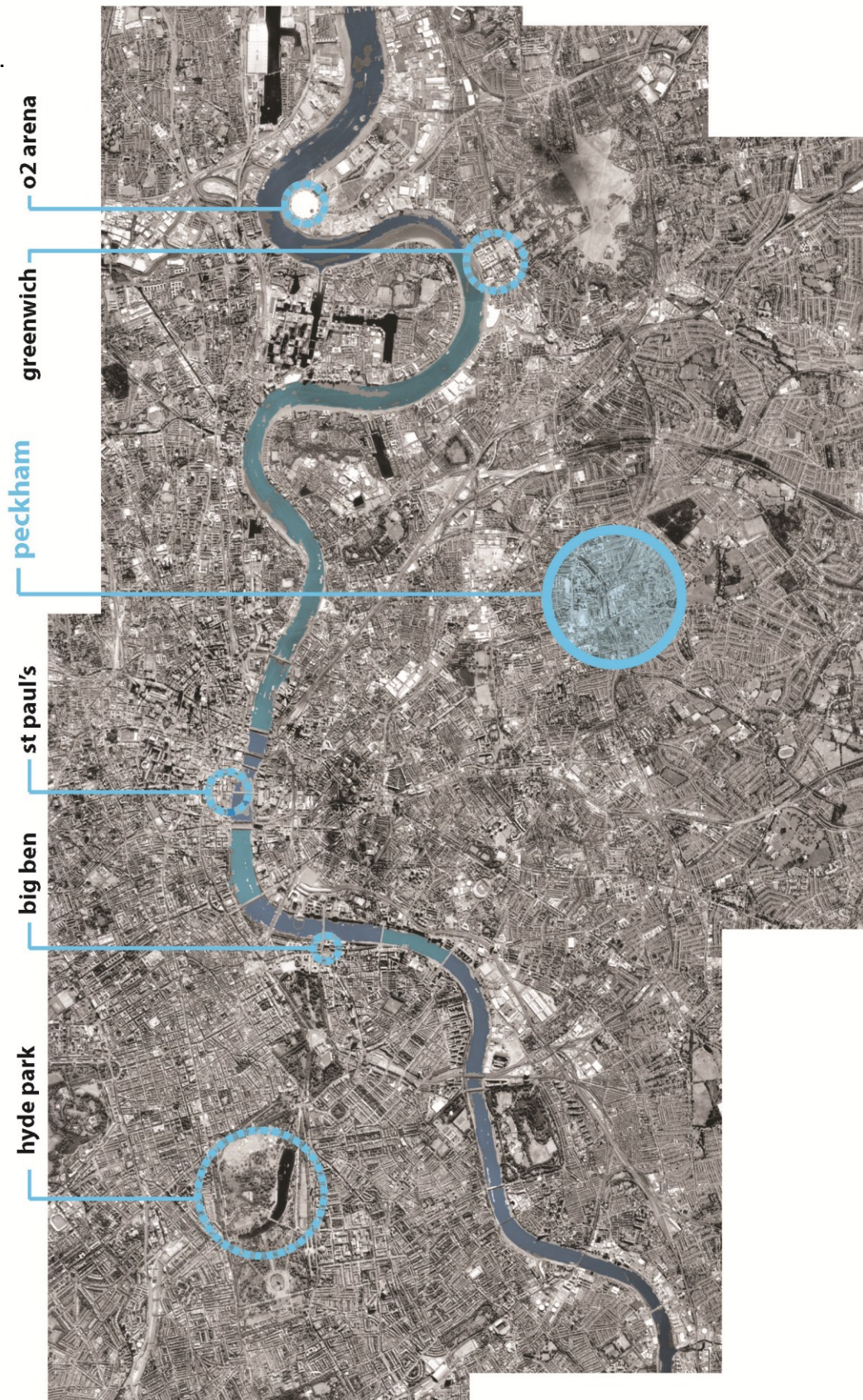


Figure 9- Location of Peckham in Greater London

Source: Author, 2012, Maps: Google



Figure 10- Location of Peckham and Connections-

This diagram shows the location of Peckham in South London and also identifies the town center as an "Action Area" (Southwark Council. Source- PNAAP, pg 8.

Peckham is located at the heart of the Borough of Southwark and its town center has been recently identified as an area for major development. As shown in the figure above, the town center is well connected to the heart of London by the overground train system. In its greater context, the Peckham town center is juxtaposed to a system of protected green spaces.



Figure 11- Peckham Town Center as existing-

This plan shows the intersection of Peckham High Street and Rye Lane, and the continuation of the Lane to the south, as an area of dense urban fabric that sponsors most of the activity in the area. Source- Author. 2012

ARCHTECTURAL VALUES

architectural values THEN:

The area of land where Peckham sits has been a significant site, perhaps for thousands of years. Peckham's High Street may have been the location of an important Roman Road during the time of the Empire. In the mid-11th century Peckham was mentioned as a settlement named "Peccheham" that was the seat of the Bishop of Lisieux. The area was about 240 acres and the community included one peasant farmers and three smallholders. The area was valued at 30 shillings. ⁴⁰

Peckham was formed in the 17th century as a rural hamlet outside of the city of London and over time became a part of the global city's urban fabric. In the 17th century the famous Peckham Manor House (no longer existing) was located near the High Street. During this time Peckham grew from a hamlet to a village.

In the 18th century it was a "metropolitan satellite" and place of resort. Beasley noted that during this time both the rich and poor occupied the area. In 1789 John Weasley, the founder of Methodism noted in a journal: "Here in the evening, I preached to a serious congregation, although many of them were

⁴⁰ John Beasley, *The Story of Peckham and Nunhead*, (London: The London Borough of Southwark, 1989), 6.

better rank. But rich and poor seemed equally determined to work out their salvation.”⁴¹

The area slowly transformed into a suburb in the 19th century. It was primarily a rural area with large houses occupied by the middle and upper classes but it was still a mixed community. During this time cattle drovers from the areas just south and east of Peckham used the location as a last staging and grazing point before heading into London for the markets.⁴² . Before the London County Council was formed in 1889, Peckham was part of the County of Surrey. Joanna Smith notes that in the 1820’s the area was connected to London by the Grand Surrey Canal.⁴³

There are two main phases of Peckham’s development. The first is before 1860’s which was much more gradual is juxtaposed to the second which is associated with the introduction of the train and horse trams in 1870’s when development was much more widespread in the area. The area around the town center eventually it development as an important shopping district. (Jones and Higgins)⁴⁴

The area has had many focuses over the course of its history. It has been associated with the transaction of goods, a center for shopping. Peckham has

⁴¹ Qtd in Beasley, 9

⁴² Ibid, 11

⁴³ Joanna Smith, “Central Peckham London Borough of Southwark Historic Area Assessment,”

⁴⁴ <http://www.ideal-homes.org.uk/southwark/assets/histories/peckham>

always been well connected to London. In its early history it was necessarily connected as it served agriculturally as a source for food. It is notable that Industry was “present but never dominant.” Overall, the main areas of growth were Peckham High Street, Peckham Hill Street, Rye Lane. ⁴⁵ In 1965 Peckham joined the London Borough of Southwark.⁴⁶

Beyond the common people of Peckham John Beasley has listed a number of notable figures associated with the place. These include William Blake who had a “mystical vision” in Peckham Rye Park; a former England cricketer, John Emburey was born in Peckham; Dr Harold Moody the founder of the League of Colored Peoples lived there, George Cadbury, a famous chocolate Manufacturer lived there, and Edgar Wallace, a who’s story of King Kong became a 1933 film attended school in Peckham. These are just a few of the historically important figures that have been associated with the Peckham community in the past. ⁴⁷

⁴⁵ Smith, 18

⁴⁶ Beasley, 3

⁴⁷ Beasley, 4-5

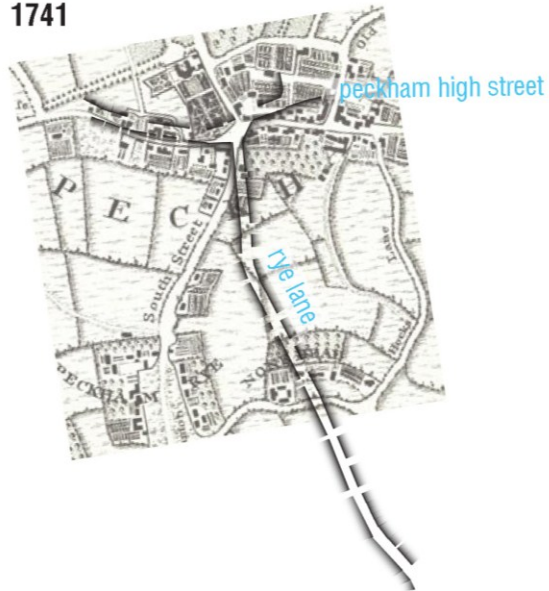


Figure 12- Evolving Maps of Peckham –

The earliest map of Peckham is the John Roque map. It shows Peckham as a village with houses grouped around the high street. Rye Lane's current placement does not appear until the 1830 map. The most significant change in urban form happens with the introduction of the train to the area.

Source- Images from Joana Smith's Area Assessment, recompiled by Author, 2012.

1741



1830

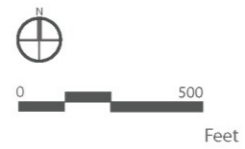


Figure 13- 1741 and 1830 Collages

Source- Images from Joana Smith's Area Assessment, recompiled by Author, 2013.

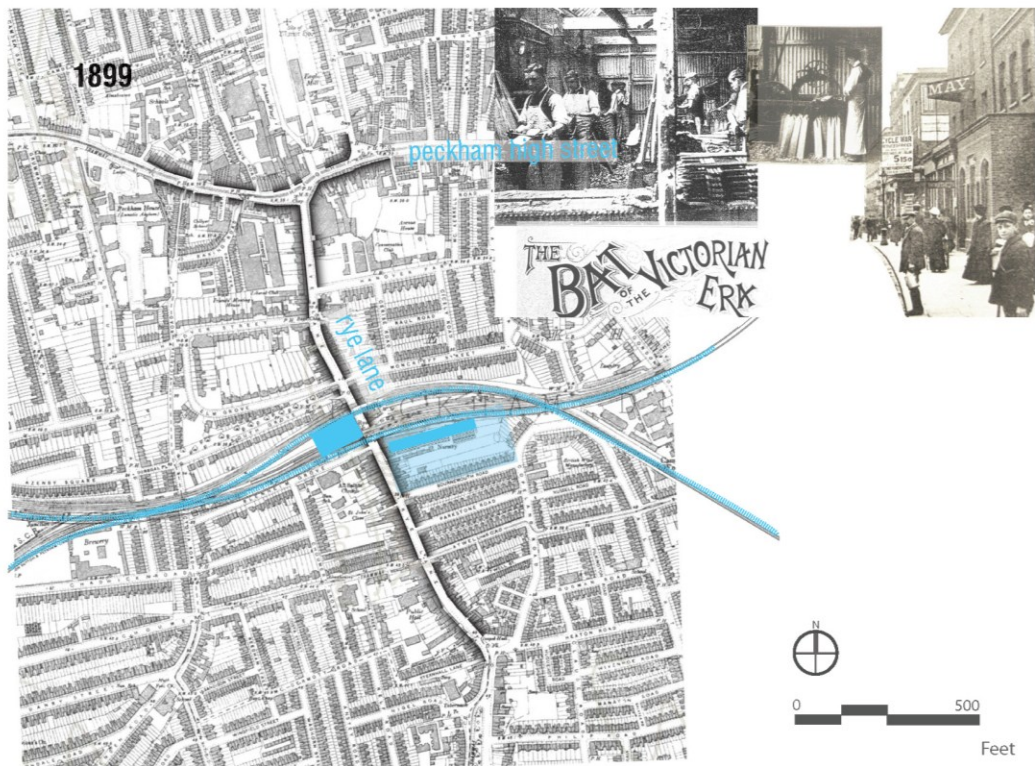
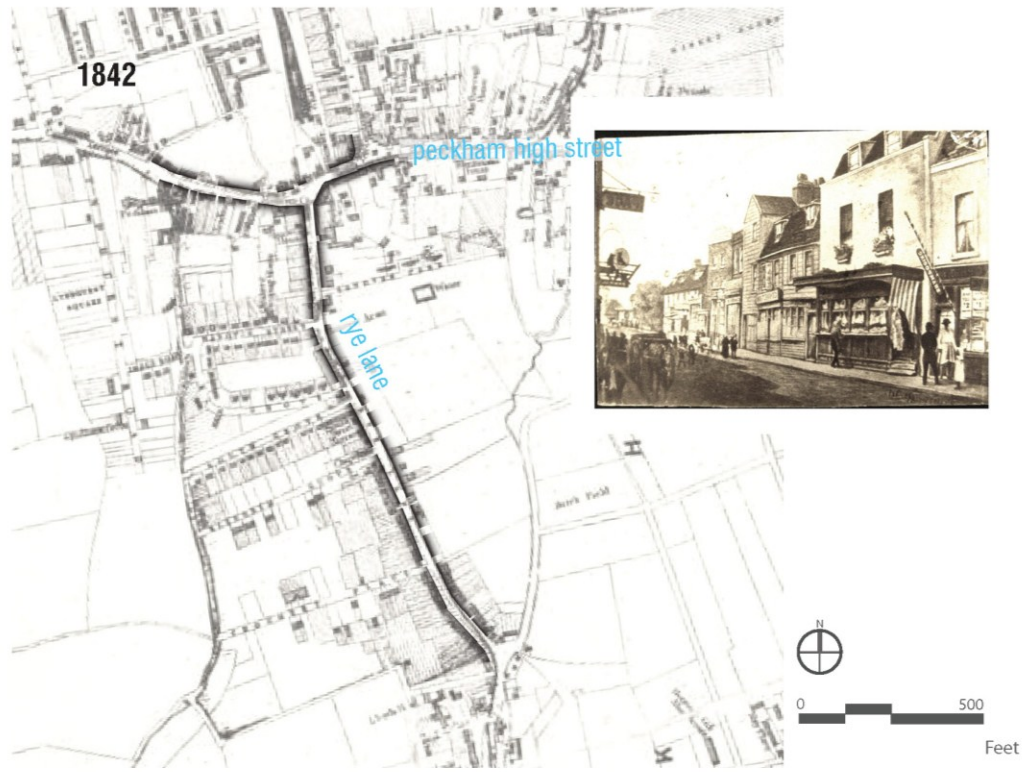


Figure 14- 1842 and 1899 Collages

Source- Images from Joana Smith's Area Assessment, recompiled by Author, 2013.

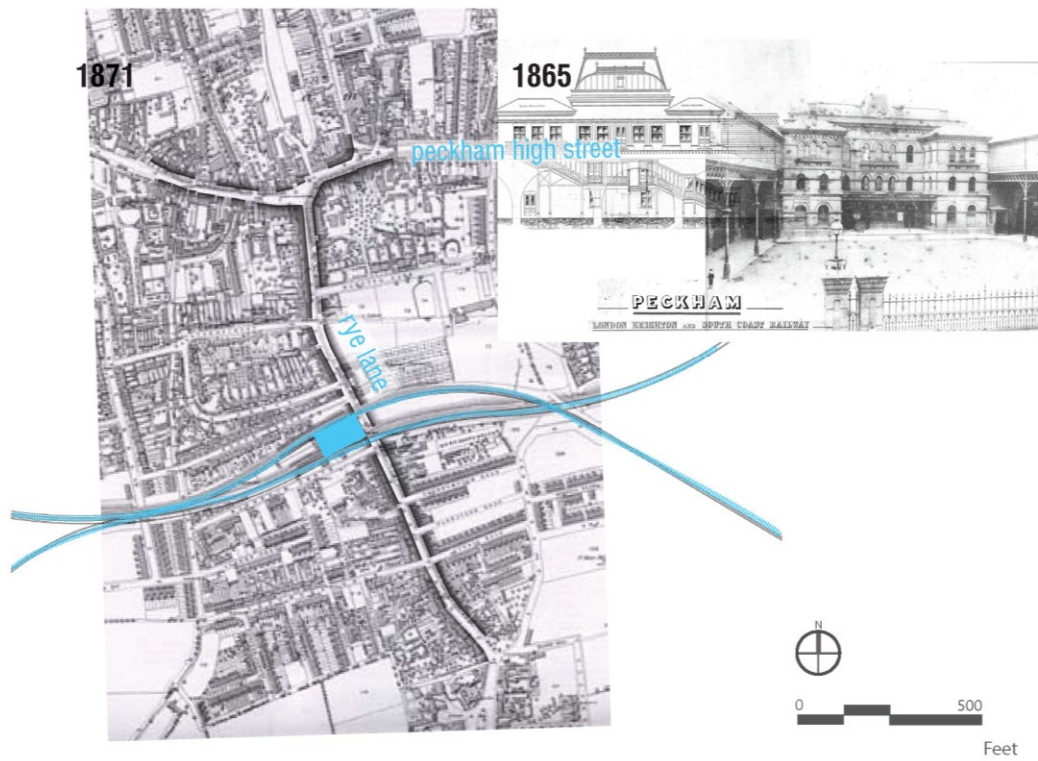


Figure 15- 1865 and Composite Collages
 Source- Images from Joana Smith's Area Assessment, recompiled by Author, 2013.

architectural values NOW:

Joanna Smith has summed up the current situation in Peckham in a sentence in her Historic Area Assessment. She writes, “Although an area that suffers from social problems and economic deprivation, it is also a lively and culturally mixed place with a diverse built environment.”⁴⁸

There are a number of area action groups that help to catalyze change in the built environment based on the values of the community. Some of these include Peckham Vision, Rye Lane & Station Action Group, and The Peckham Society. Remotely I am able to study the opinions and actions of these groups through a number of sources including websites and blogs (Bellenden Residents Group blog), as well as the Southwark Paper. Interviews conducted with individuals related to these groups are summarized in a following chapter. These groups make an effort to represent all types of people in the community from local tradespeople to artist communities.

Some of the issues that relate to the current community include gang crime. In 2011 a series of riots broke out all over London and Peckham was a major target. The area has no tube stop so until the Overground line extended their recently, it was hard to connect to Central London. While local open-air food vendors add color to the High Street and to Rye Lane, fast food chicken

⁴⁸ Smith, 45

shops, gambling stands and cell phone shop detract from the historic façades at the ground level.

A recent article about living in Peckham praised it for its other side: “adorable streets and a sturdy, hard-to-faze community.”⁴⁹ The nearby art schools at Camberwell and New Cross bring a young vibrant community to the scene. The article went on to state that “This suburb has good bone structure: great housing, good schools, brilliant train connections (central London's only 10 minutes away), even lovely green space at the common.”⁵⁰

There are a number of notable developments in Peckham’s built environment that must be considered when trying to decipher the ways in which community values are being made manifest. Some neighborhoods are considered up and coming. These areas include Belleden Road which features large Victorian terraces and town houses, artisan cottages.

In recent years some of these developments include the development of 2,000 new homes and three new parks (Central Venture Park, Jowett Street Park, and Calypso Gardens) in north Peckham.⁵¹ Also of note are improvements made to the public realm as part of a regeneration effort in the 1990’s. New civic facilities were commissioned and built near the intersection

⁴⁹ <http://www.guardian.co.uk/money/2011/sep/23/lets-move-to-peckham-south-london?CMP=email>

⁵⁰ Ibid

⁵¹ Southwark Council, *Peckham and Nunhead Area Action Plan*, 15

of Rye Lane and Peckham High Street. These facilities were anchored around a new “Peckham Square” and include the award-winning public library by architect Will Alsop & Partners, the Peckham Pulse, a recreation and sports facility, as well as the landmark arch designed by McAslan & Partners that covers the entrance to the square.

One way to think about the community’s relationship to the built environment is to consider how people are informally making place in the “region” of Peckham. A number of examples of “meanwhile” uses have been considered in order to more thoroughly understand the community - architecture relationship that is presented the case-study. Meanwhile uses are defined explained by the London architectural firm Adaptable Futures as “the temporary use of vacant buildings (or land) until such time that they can be brought back into commercial use again.”⁵² In Peckham Bar Story, a café and gallery housed beneath the railway arches of the old viaduct and Frank’s Café, a Campari Bar designed and built by students on top an unused parking garage, are examples of meanwhile uses. The Old Waiting Room at the operational Peckham Rye Station is another vacant space at the heart of the community, near to the Bussey Building site. It is used periodically by the community for meetings and events.

⁵² <http://adaptablefutures.com/2012/01/meanwhile-uses/>

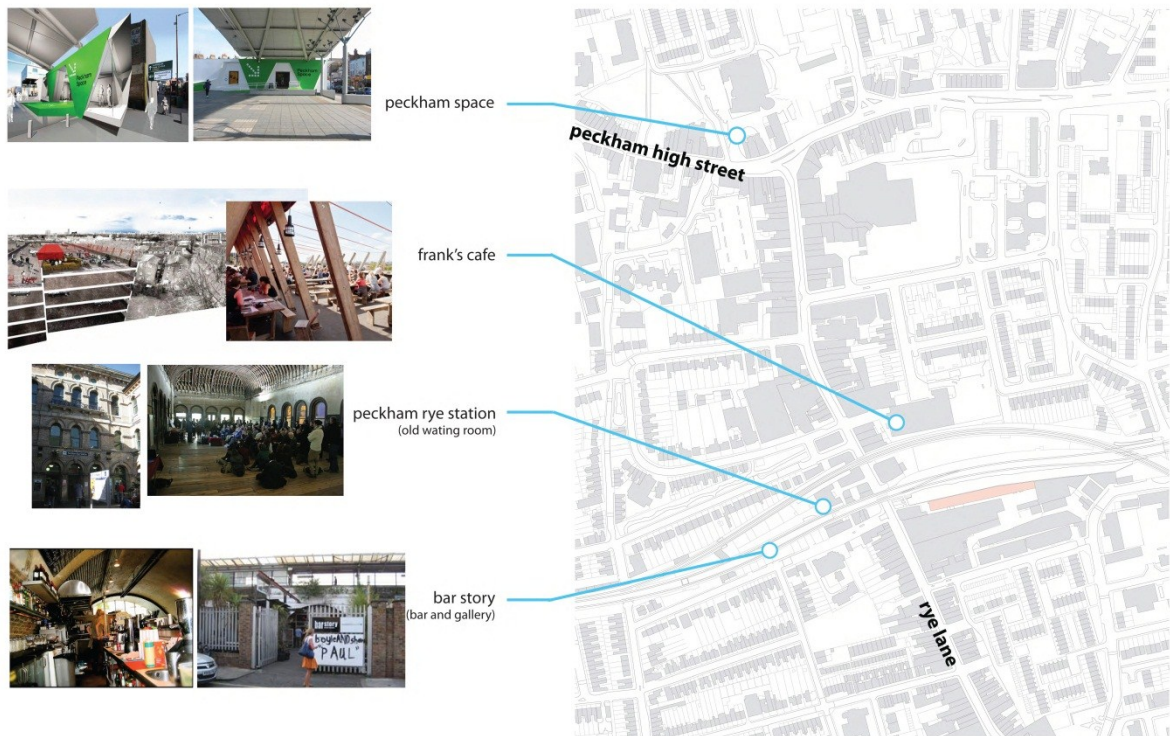


Figure 16- Meanwhile Uses in Peckham
 Source- Author, 2012

Peckham Space is a new permanent pavilion for interactive exhibitions that was created as part of a new Peckham Square in 2009. This is an example of a new permanent architectural intervention that allows for flexible use. These examples illustrate the way the community uses space to respond to its current values, interests, wants and needs. Studying meanwhile uses and rituals that take place in current flexible space will help inform a relevant architectural intervention.



Figure 17- Land Use Diagram

The existing land uses continue to reinforce the urban “spine” of Rye Lane
 Source- Author, 2013

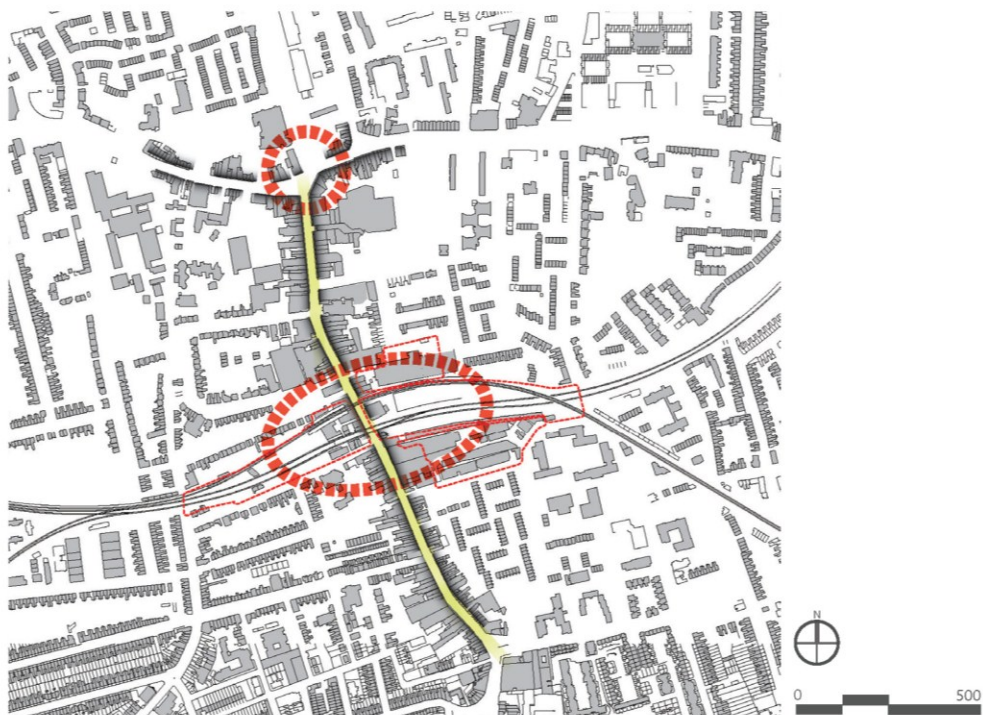


Figure 18- Identified Nodes Diagram

An established civic node has been identified and developed at the intersection of Rye Lane and Peckham High Street, but the node surrounding the train station is underdeveloped
 Source- Author, 2013

architectural values FUTURE:

Following a series of local events and meetings and in conjunction with numerous background studies and reports the Borough of Southwark has put together an action plan (The Peckham and Nunhead Area Action Plan) as framework for development in the area. The plan has been characterized in as a “planning document that will bring long-lasting improvements to Peckham and Nunhead.”⁵³ There will be a Public Examination Hearing in 2013 before the plan is finalized.

An overall vision for Peckham is drafted as part of the PNAAP:

We are working with local communities, landowners, the police, the Safer Southwark Partnership and NHS Southwark (and its successor body Southwark Clinical Commissioning Group) to make sure that Peckham is a friendly, safe and enterprising place. Peckham will be a place with attractive and pleasant neighbourhoods surrounding a lively town centre that meets the needs of a very diverse community.

*Most development will be in and around the town centre, making the most of good public transport links, a large number of major development sites and its role as one of the largest town centres in Southwark. There will be **new housing** to help accommodate Southwark’s growing population. This will include providing more private and affordable housing so that there is a mix of housing and choice for people on a range of incomes. Peckham town centre will continue to play a major role in Southwark, providing a mix of activities throughout the day for both local residents and visitors. New development will help bring **improvements to shop fronts** and the town centre environment. This will help independent shops, businesses and creative industries to flourish. There will be new **space for local businesses**, improved **cultural and arts spaces**, successful **street markets** and a good mix of shops, cafes, restaurants and licensed premises, including both larger and smaller shops.*

Peckham Square will be enlivened and improved as a focus for the community. We will work with Network Rail, the Greater London Authority, Transport for London and the train operating companies to help deliver improvements to areas around Peckham Rye and Queens Road stations and railway lines. This includes delivering significant change to the setting of Peckham Rye Station, reviving the splendour of the station building and creating a public square. The improved station and forecourt will provide a new focal point, enhancing the station entrance, increasing the footfall and encouraging people to spend time in Peckham.

⁵³ PNAAP, 7

Development and activity in Peckham core action area will be carefully managed to protect the character and pleasantness of the surrounding residential neighbourhoods. This includes continuing to control the number of new licensed premises. The areas surrounding the core action area will also be improved, with better walking and cycling links, better streets and improvements to parks such as Peckham Rye and Burgess Park. Traffic movement and parking will be managed to improve both the operation of the transport network and road safety.

*The scale of development will be similar to existing buildings except in Peckham core action area where there could be **some taller buildings** and more intense development on five sites. **Heritage will be celebrated** and used to stimulate regeneration, particularly at Rye Lane Peckham conservation area. Peckham will be a leading low carbon zone, having previously been identified as a **Low Carbon Zone** and with the potential for the creation of a local energy network.*

The “Core Action Area” as identified by the PNAAP as Peckham’s town center is outlined in yellow in Figure 19. This area they believe will stimulate rehabilitation of areas elsewhere in the region. The PNAAP identifies the town center as the largest town center in the borough of Southwark and eight development sites have been designated for redevelopment in order to stimulate the region. The eight sites are designated in pink in figure.

The Bussey Building is located in the Core Action Area and subsequently is included in one of the designated redevelopment sites. An urban analysis of the Core Action Area is described in a later section. This analysis is the basis by which a boundary of the thesis site is determined. This boundary does not completely align with the PNAAP’s boundaries. Instead it considers an overlap of the development sites for the master plan.

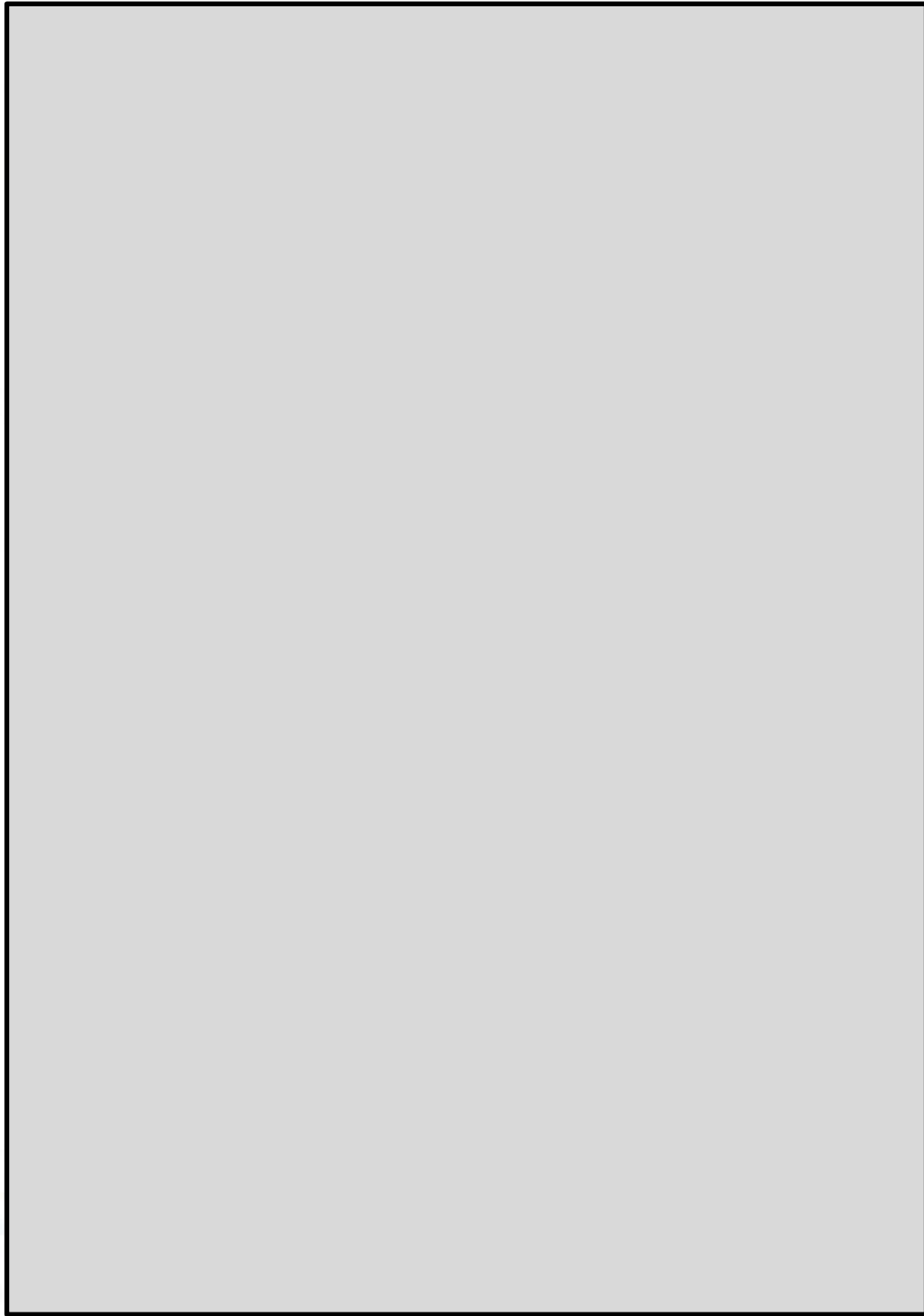


Figure 19- Southwark's Overall Vision for Peckham –
The
Source- PNAAP

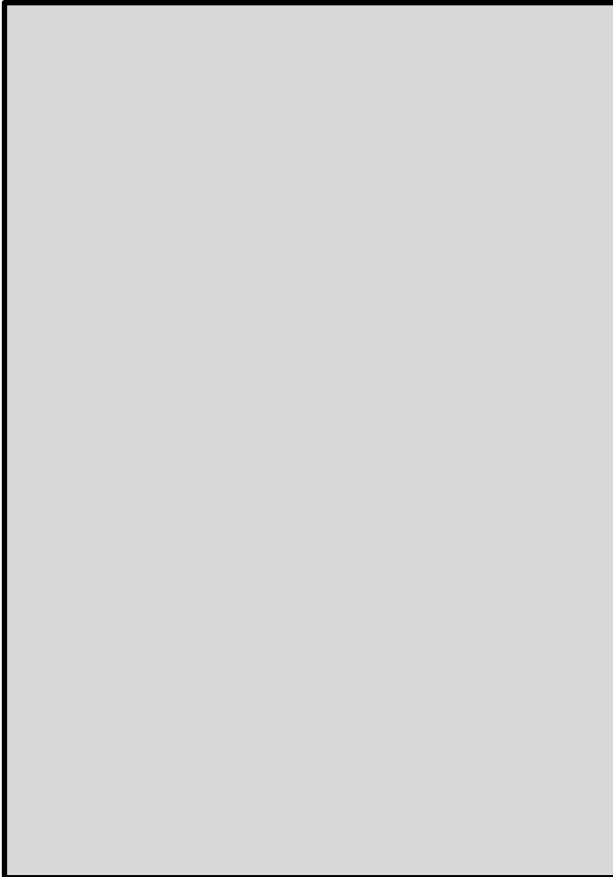


Figure 20- Historic areas.
Source: PNAAP



Figure 21- Development sites.
Source: PNAAP

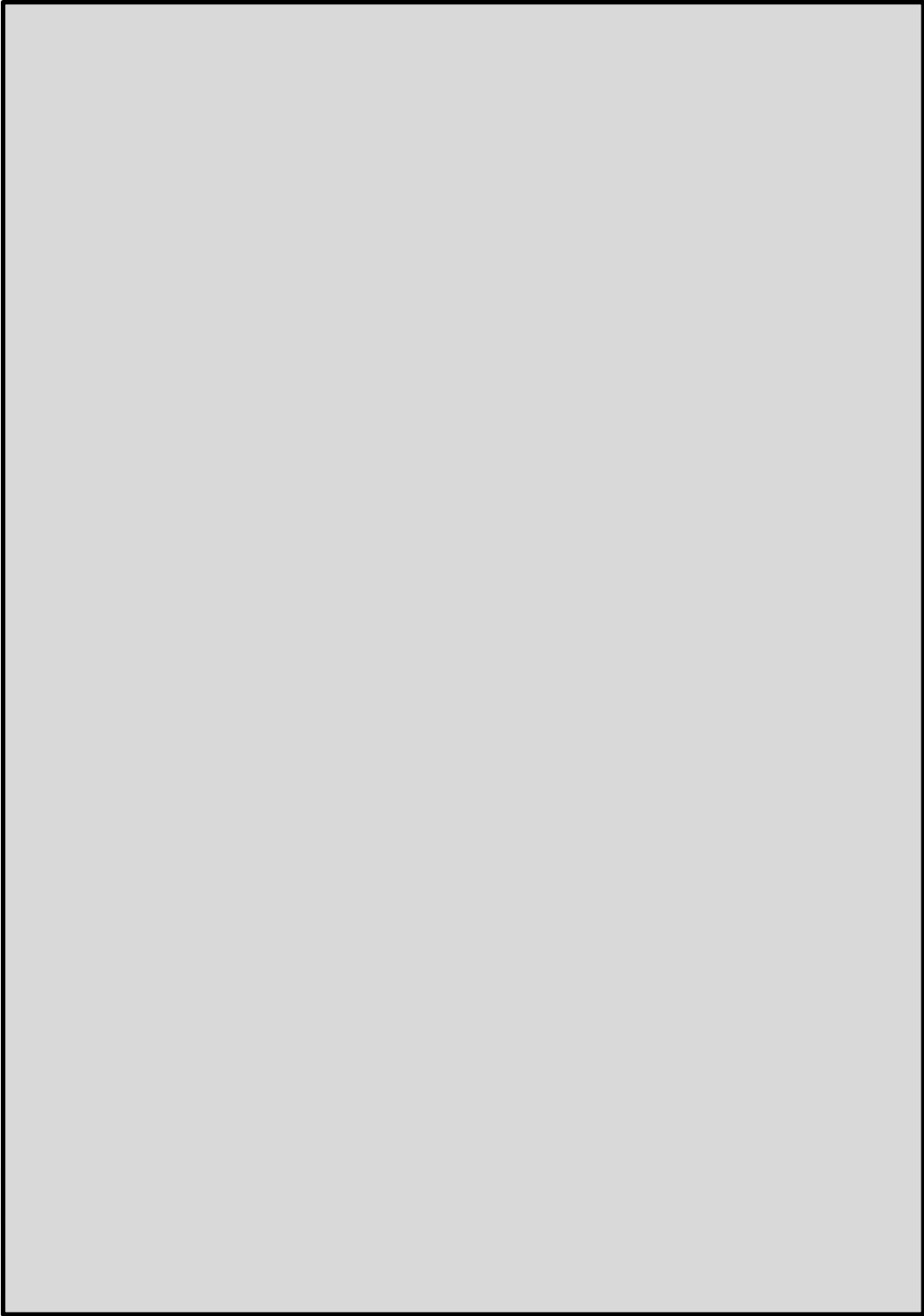


Figure 22- Southwark's Vision for "Core Action Area" in Peckham
Source- PNAAP

COMMUNITY ENGAGEMENT

First-hand accounts from members of the Peckham community were engaged on site in order to understand the existing life and needs of the people. Interviewees responded to a series of questions, described their experiences and engagement with Peckham and its architecture, and expressed their hopes for the future of the place. A body of voice recordings and photographs were collected to support the design proposal. Some of the key community members who have impacted the design proposal most are listed here. While all of the individuals provided rich insight, Hannah Barry's has been outlined in detail here to demonstrate the type of commentary that informed the design of the intervention.

EILEEN CONN + CORINNE TURNER

Relationship to Community: Peckham Vision Group, community activists
Interaction: interview at CIP site, site walk-about



Figure 23- Community Members: Conn and Turner
Source- Author, 2013

JOHNATHAN WILSON

Relationship to Community: Copeland Industrial Park- site owner

Interaction: interview at CIP site, site walk-about



Figure 24- Community Member: Wilson

Source- Author, 2013

JOHN BEASLEY

Relationship to Community: Local historian and author, Peckham Society founder

Interaction: interview at Mr. Beasley's home in Peckham



Figure 25- Community Member: Beasley

Source- Author, 2013

TRADE ASSOCIATION VENDORS

Relationship to Community: Rye Lane vendors

Interaction: met through Peckham Vision at their shops



Figure 26- Community Members: Bola and Akbar

Source- Author, 2013

HANNAH BARRY

Relationship to Community: Owner of Hannah Barry Gallery at Bussey site

Interaction: interview at a showing of her work in Angel



Figure 27- Community Members: Hannah Barry and Sven Mundner

Source- www.guardian.co.uk

- **Information:**
 - A volunteer run organization
 - Opened a contemporary art gallery in Peckham in 2006, one of the first in the art scene there
 - Connected young architects, to the gallery scene, to local industries to create a pop-up café, (use of temporary space in Peckham)
- **Vision:**
 - opening a restaurant, working with other locals
 - Wanted to “plug in to Peckham what wasn’t there”
 - Developing a vision for the development of the car park
- **Architectural need:**
 - Her gallery is moving-- landlord wouldn’t do building works, rent too high, accessibility not good enough (from station)
 - artists want a sense of permanence in community too
- **Opinion:**
 - “you have a community which is made up of all different sorts of types of person. And that that community is really mobile, active and dynamic. And if you have a group of artists that need everyone possible to support them :the people who buy art, the people who think about it, who write about it—people who want to be friends with the artists, people who want to have a a drink with the artists. The more of that that happens, the more dialogue there is. And obviously, the dialogue creates progress. “
 - Community in Peckham has ‘grown’ more than ‘changed’ in Peckham since she has been there, and that is a good thing
 - “Gentrification” is the wrong term. You want “change an progress that includes as many people as possible. “You need affluent people to bring in money for these sorts of uses.”
 - “You can have dynamic community and a community spirit and collaborative spirit and a generous philanthropic spirit... alongside an entrepreneurial and commercial way of operating” ... “ it is all of these people cross checking.”
 - We need a new model for grassroots to work in a commercially viable way.
 - Artists don’t just want to move on, they “want to feel stable and calm and safe “

Figure 28- Note Sheet: Hannah Barry
Source- Author, 2013

THE LAST REFUGE- LAURA CRAMPSIE + RANIA JUMAILY
Relationship to Community: Theater group located in the Bussey Building
Interaction: interview at their rented space



Figure 29- Community Members: Crampsie and Jumaily

Source- <http://www.thelastrefuge.co.uk>

- **Information**
 - o full-time theater and bar
 - o bar space, space in Bussey on one floor+ office, and theater space
- **Vision-**
 - o Would love a space in the area where their group could perform
- **Architectural need-**
 - o Shared courtyard is an issue and manning it with security
 - o Accessibility differs different times is a huge issue
 - o Heat, and sound insulation
- **Opinion-**
 - o Current mix of uses is an issue with the churches being too loud

Figure 30- Note Sheet: The Last Refuge

Source- Author, 2013

After interacting with the community on site a number of overarching themes relating to hopes for the future of Peckham's town center emerged. In general people talked about their hopes for improving the arrival at the station so that it might be more welcoming. Others wanted to see more spaces for creative work and small businesses. Finally, there was a general hope that there might be improved places for community members and visitors that enhance the existing character of the place.

Demonstration: A Transforming Cultural Quarter

This thesis proposes an architectural intervention at three scales. It utilizes principles established from the analysis of theory as well as lessons learned from the engagement with members of the community to demonstrate a vision for the future of Peckham. At the scale of the **district** an urban proposal will be made that responds to and challenges the “top-down” masterplan that has been proposed by the Southwark Council. Tom Buttrick’s input on the council’s masterplan approach are juxtaposed with Eileen Conn’s grassroots vision, while current and future user groups are considered. Then, the buildings and public spaces at the **site** scale are programmed. Finally, at the scale of the **building**, a more detailed proposal for the integration of the adaptive reuse of the Bussey Building in conjunction with the overall adaptive town plan is explored.



Figure 31- Diagram showing three scales of demonstration

Source- Author, 2013

DESIGN STRATEGIES

In *The Temporary City* Bishop and Williams give this important insight regarding adaptable masterplanning: “Masterplanning can be far more effective when it is concerned with loose visions and sufficient inbuilt **flexibility** to allow for development to occur in **layers over time**.”⁵⁴ This insight is an excellent demonstration of how the project goals are able to be connected to design strategies. The design intervention employs *flexibility* to allow for change over time that is rapid and constant, while it embodies the ideas of *palimpsest* at different scales to record change over time.

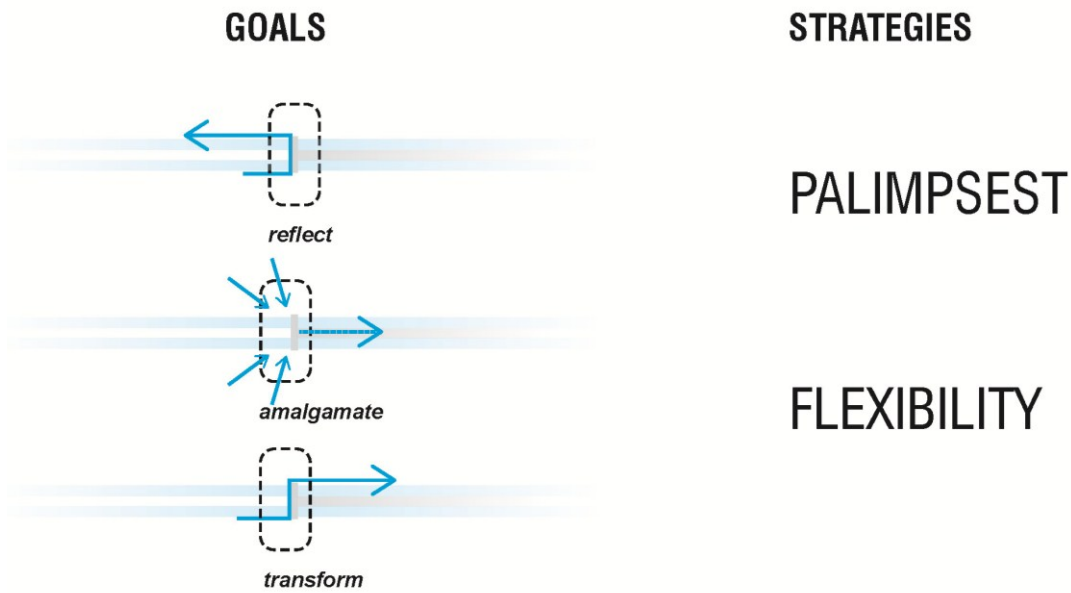


Figure 32- Goals and Strategies Visual
Source- Author, 2013

⁵⁴ Peter Bishop, *The Temporary City*, 35

Palimpsest as a design strategy is employed here because of its connection to the idea of amalgamating current and past existences, both architectural and social. The word is defined in this way “to write again after the original has been effaced; to overwrite.” In the context of architecture the term has been defined in this way: “A structure characterized by superimposed features produced at two or more distinct periods.”⁵⁵ Palimpsest is about a physical layering of histories. Architectural interventions that embrace it as a strategy are allowing the buildup of a residue, at multiple scales, to be enhanced and built upon.



Figure 33- Palimpsest of Texts

Source-
<http://thegatekeeperslodge.blogspot.com/2011/05/architectural-palimpsest.html>



Figure 34- Temple of Antoninus and Faustina, Roman Forum

Source-
planetware.com/rome/roman-forum-i-la-rfr.htm

⁵⁵ *Oxford English Dictionary*, “Palimpsest,” <http://www.oed.com/> (accessed January, 2, 2013).

Often times in case-studies that informed this study, palimpsest is interpreted in different ways, for different purposes. For example, at the Neues Museum in Berlin, David Chipperfield recreates parts of the bombed out structure but makes his architecture decidedly stripped-down, almost sculptural. He does this to enhance the memory of the original building and its imbedded history.



Figure 35- Neues Museum, design by David Chipperfield Architects, Berlin
Source- Candida Hofer, *Neues Museum Berlin*

In Norway, Sverre Fehn does not mimic the remnants of the historic building but employs a palimpsest that is based on the separation of parts. The architect describes how the visitor is actually separated from the original layer of architecture by the new insertion. Fehn states, “If the present is not manifest, then the past did not speak to you.”⁵⁶



Figure 36- Hedmark Cathedral Museum, designed by Sverre Fehn, Norway
Source- planetware.com/rome/roman-forum-i-la-rfr.htm, diagram by Author

⁵⁶ Sverre Fehn, “The Skin, The Cut, & The Bandage,” 10

Precedent Study: Architectural Palimpsest

“Architectural palimpsest” is a term that has been used to describe the overwriting of building materials overtime, as use has shifted. This is experienced visibly and is sometimes said to give a richness that helps define a place if such palimpsest is showcased as opposed to removed.

This category is important because it helps develop architectonic guidelines and strategies for making adaptive reuse interventions that contribute to an ongoing history of a place. This thesis makes a statement that contributes to the context in which it is built. Architectural palimpsest offers a series of ways to respond more deeply to an existing conversation in the built environment. Precedents in this category are studied for their approach to detail and for overall architectonic strategy that relates to palimpsest. Program type is not part of the study.

CASTELVECCHIO

Scarpa’s work on the Castelvecchio Museum in Verona between 1953 and 1975 took into consideration a castle first built on its site by a leading medieval family. A medieval church was later incorporated into the existing fabric. In the eighteenth century Napoleon added to the building. It was restored as a museum in 1924 but was bombed late in the Second World War, in 1945. According to an analysis of the building for *Progressive*

Architecture Scarpa painstakingly studied the “historical mélange” of the existing layers for six years.⁵⁷

Pier Carlo Santini, architectural scholar of Scarpa’s work describes an important characteristic for the architect was an “understanding of history, not just on a scholarly bookish level, but through a profound and penetrating ‘insight’ that is both a gift of providence and the result of continuous study and grand passion.”⁵⁸ He notes that Scarpa “was obsessed by the unrenounceable need to investigate and understand a work’s linguistic identity.”⁵⁹ This fact connects palimpsest precedents to the theory related to narrative architecture discussed earlier.

At Castelvechio Scarpa uses modern materials, concrete and steel, in expressive modern ways, as planar surfaces to form juxtaposed and abstracted forms and spaces. The modern materials are able to mediate between different elements of the original structures that appeared at different times. He demolished certain sections of the buildings, like a portion of the barracks from Napoleon’s time in order to create the space he envisioned. Even the placement of the art objects, on floating planes to remove them from the context of the original, is considered in terms of the authenticity of the architecture. He reveals different elements of the building at different times.

⁵⁷ Nory Miller, “The legendary castle. Museo di Castelvechio, Verona; Architect: Carlo Scarpa,” *Progressive Architecture*. (1981 May), 118.

⁵⁸ Santini, 28

⁵⁹ Ibid

According to a 1981 *Progressive Architecture* analysis, Scarpa is a mediator but is not an impartial judge. He is not completely neutral with his new insertions.

In terms of organizing the program, Scarpa created a an ordered sequence of spaces that is oriented along an axis. He relates the structure of the building to this organization by allowing the H-beams to be a “reference line” for orientation. The placement of statues in space demonstrates Scarpa’s sense of staging. Finally an important physical distinction is made between Scarpa’s later additions to the project by “making a cut between the body of the northeast tower and the wall along the Adige River.” The vertical separation reveals the new wood and glass wall of the addition behind.⁶⁰



Figure 37- Reference H-Beam
Source: Santini,

Figure 38- Historic Statues help Orient
Source: Santini,

⁶⁰ Ibid

Guidelines and Lessons

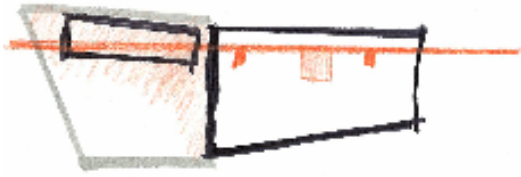


Figure 39- Palimpsest Parti Diagram

Source- Author, 2012

Importantly Scarpa makes a statement with his adaptive reuse of the existing structures on this site. His approach is not about a “light-touch” or about having a straightforward, dichotomous understanding of old versus new in the building. This precedent demonstrates the powerful architectonic statements to be made about history, the passage of time, and architectural narration of these things. It is not, then, only the layering of the architecture from different time periods that represents “palimpsest” in this case. The entire building embodies the idea.

The diagram above speaks to how even though Scarpa blurs the boundaries of old and new in his intervention, he does use palimpsest ultimately to orient the visitor to throughout the building. The consistency of the newest architectonic intervention, the structural H-beam connects provides consistency along the experiential axis for the patron. The lesson here is to allow architectonic strategies to have multiple purposes. They might be

expressive of a narrative while still orienting or anchoring a designed spatial sequence.



Figure 40- Intentional and Unintentional Palimpsest
Source- Santini

DISTRICT SCALE- PECKHAM TOWN CENTER

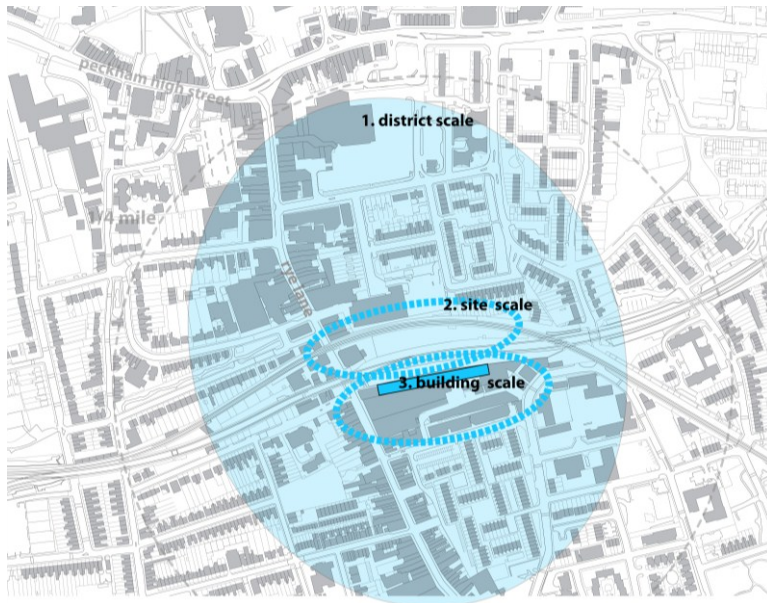


Figure 31- Diagram showing three scales of demonstration
Source- Author, 2013

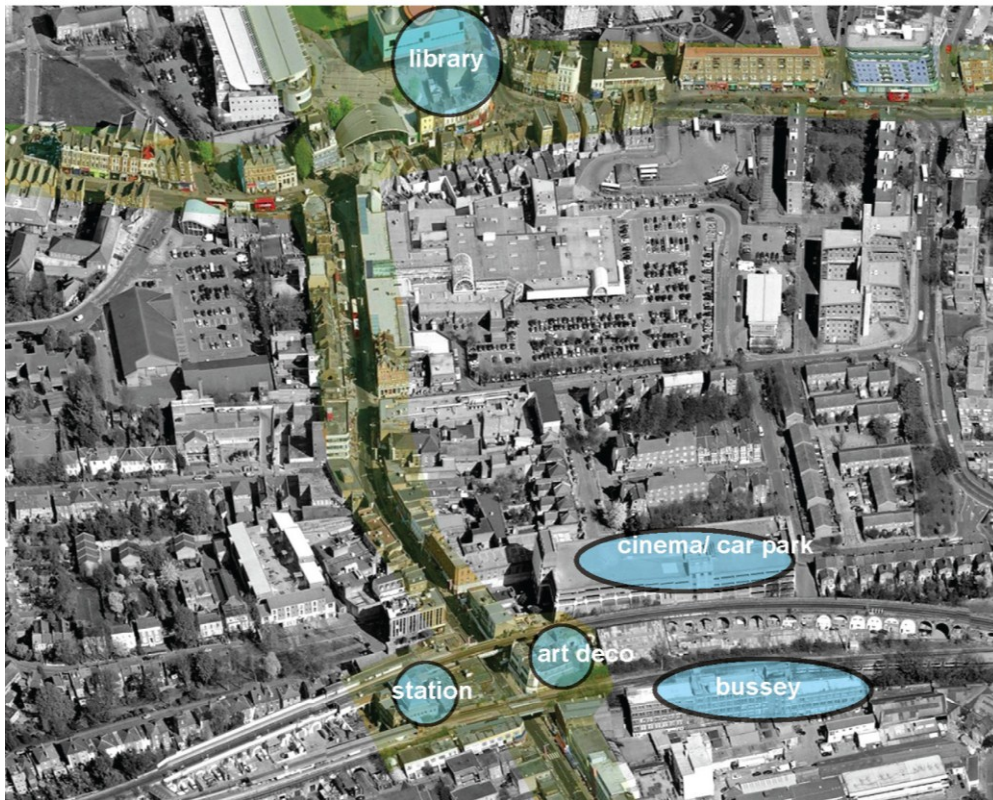


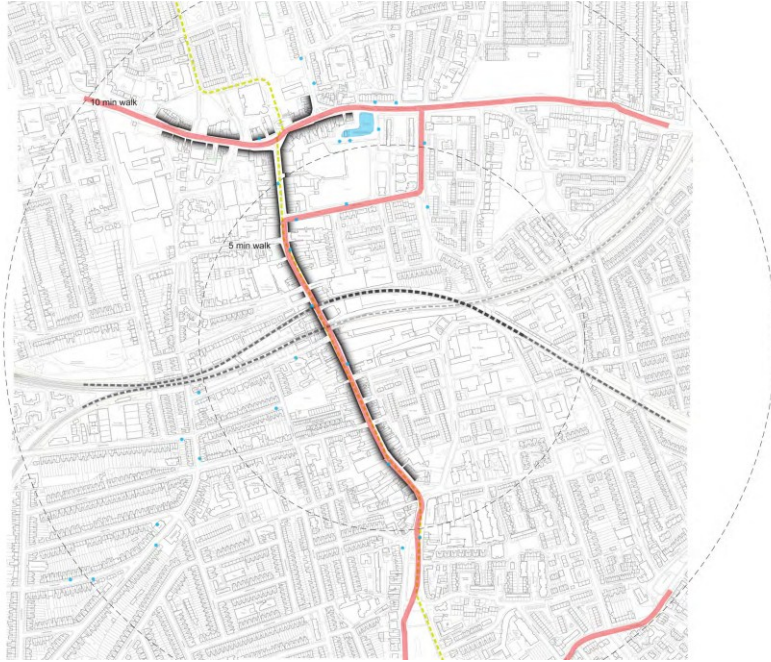
Figure 41- Location of Significant Buildings
Source- Author, 2012

Urban Analysis

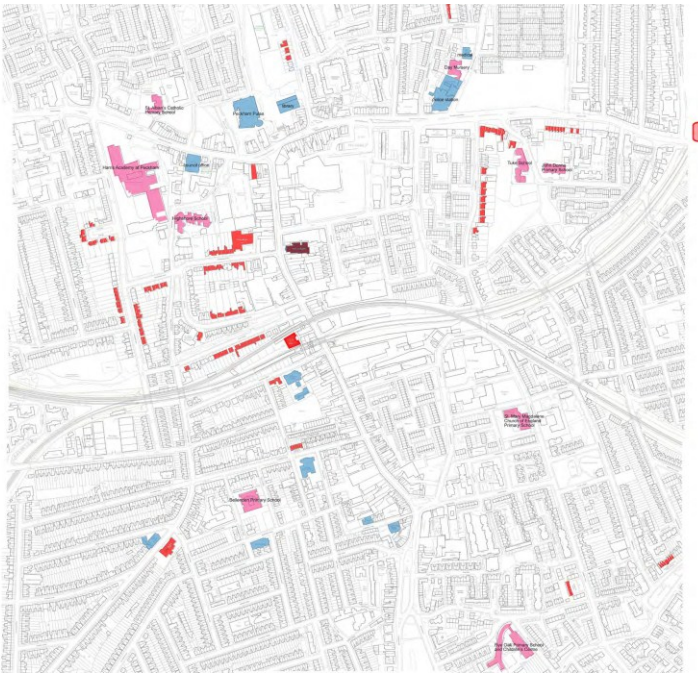
By diagramming the urban situation around Peckham High Street and Rye Lane it seems that attention has been paid to creating a civic node around the new Library, at the north end of Rye Lane. Physically the urban form opens up and there is bustling activity of people and vehicles moving through the area. The new architecture supports this square.

It seems that there is an opportunity for a cultural center for Peckham to be established a half a mile south of this new civic center. Urbanistically though, the urban fabric around the Peckham Rye train station and the Bussey Building is tighter. Any approach to establishing a new cultural center here will call for removal of some “non-contributing” buildings to make public space. Additionally, because of the placement of historic frontages along Rye Lane, attention will need to be paid to making connections perpendicularly to the Lane to any new public spaces that are created as part of the new plan.

TRANSPORTATION NETWORKS



LISTED AND CIVIC BUILDINGS



OPEN SPACES- GREEN AND PARKING



OVERALL DIAGRAM + PNAAP DEVELOPMENT AREAS



COMPILED URBAN ANALYSIS

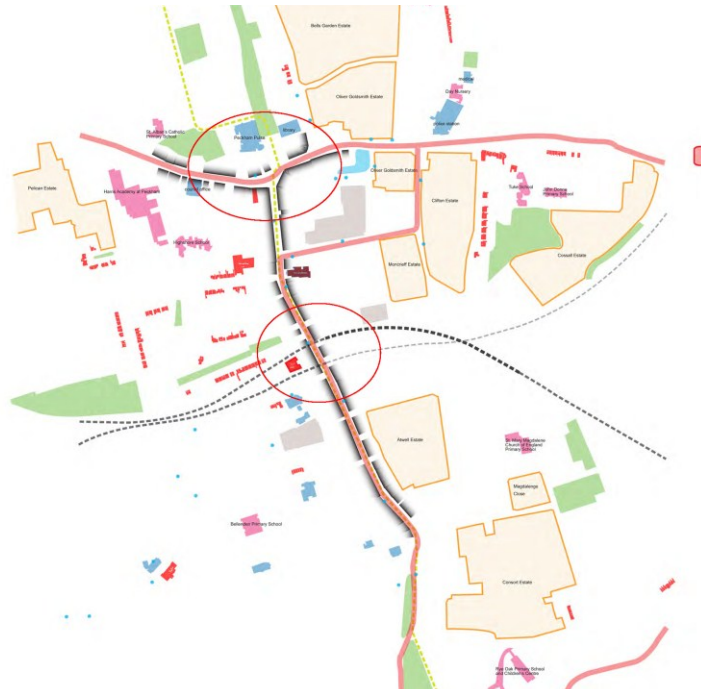


Figure 42- Urban Diagram Series

This diagram, combined with the series on the pages preceding, describe the current urban conditions at the scale of the Peckham Town Center district.

Source- Author, 2012

The intersection of Peckham High Street and Rye Lane (circled on the above diagram) is the location of some of the most significant historic structures in Peckham. It is also the location of the new Peckham Square, Library and Peckham Pulse. It has been revitalized as a civic center. The urban fabric opens up here and there is a moment of interchange.

The second area, circled on the above diagram is ripe for re-use potential. This area wants to become an area of exchange or perhaps a cultural quarter. It is located at an important transportation node. The urban condition is challenging because of the narrow nature of Rye Lane. An intervention

here would need to create perpendicular openings to the active Peckham Rye Station to the West of the Lane and to the historic Bussey site to the East. Buildings that are not positively contributing to the overall character of the area would also need to be considered for demolition in order to open up areas of public space.

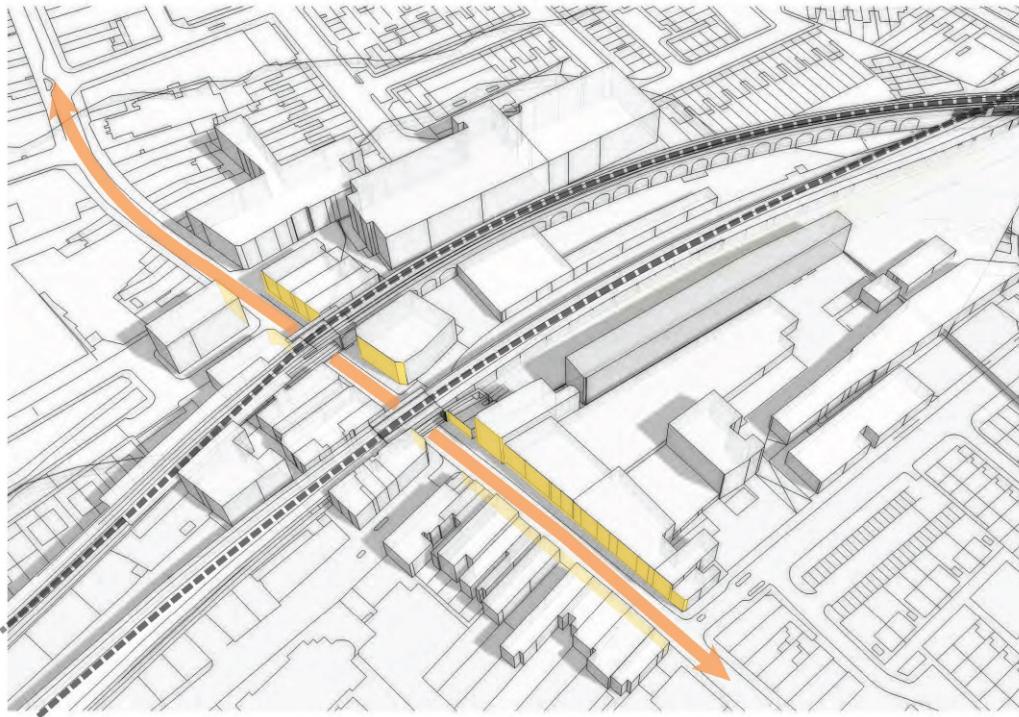


Figure 43- Rye Lane and Historic Frontages

Source- Author, 2012

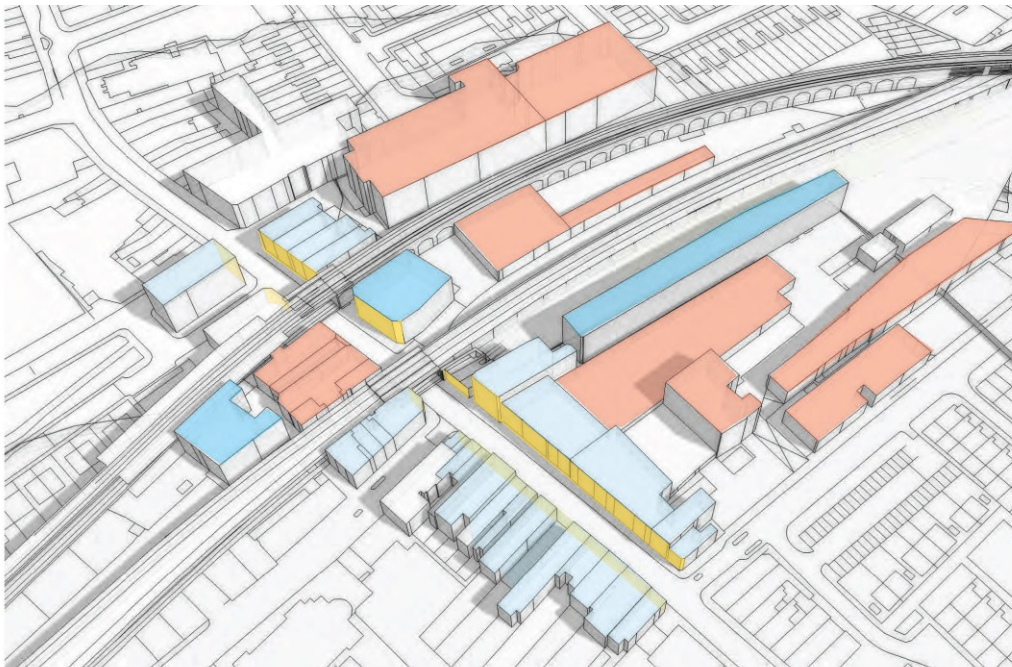


Figure 44- Contributing and Non-contributing Buildings

Source- Author, 2012

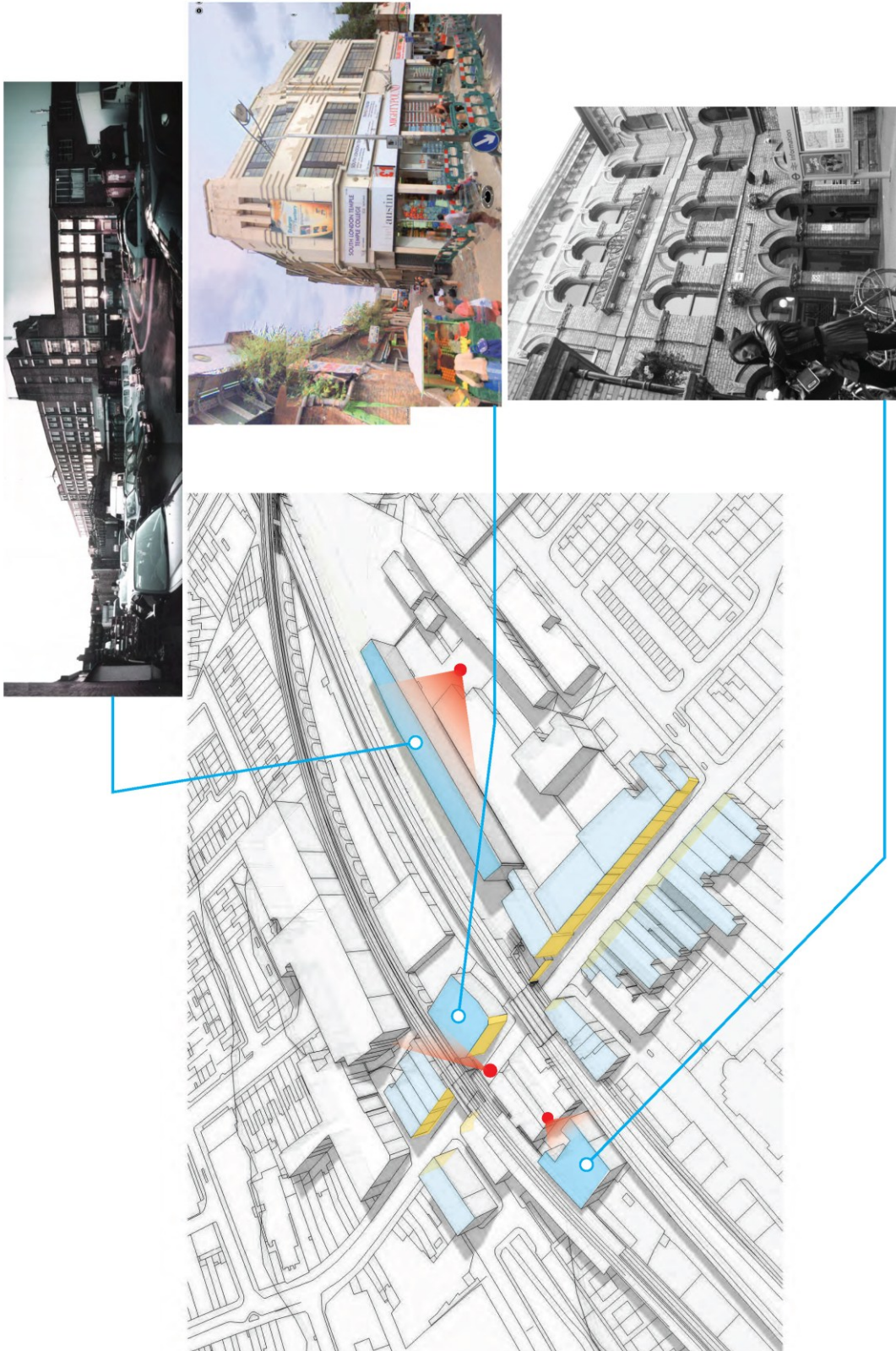


Figure 45- Historically Significant Buildings
Source- Author, 2012

PNAAP Masterplan

While we have seen the community establish “meanwhile uses” as they express their values informally, the Borough of Southwark has also established a number of requirements through their masterplan proposal that, if approved will become enforceable regulations for the area.

The Peckham and Nunhead Area Action Plan (previously mentioned) that has been submitted for approval this past September includes design guidance at the scale of the “district.” Section 6 of the PNAAP document identifies a number of sites in Peckham that have potential for new development. If approved, the guidelines for each site as specified by the PNAAP document will have to be followed in order to get planning permission to build.

These items from Appendix C outline the types of uses that may end up being required in any intervention in the town center:

Copeland Industrial Park and 1-27 Bournemouth Road (site is home to the Bussey Building)

Required Land Uses (proposed)

- *Cultural/Leisure/community uses (Class D)*
- *Retail use (Classes A1, A3, A4)*
- *Business use (Class B)*
- *Residential Use (Class C3)*
- *Public space, Public realm*

Other land uses that would be accepted

- *Student accommodation (sui generis)*

Specific Site Guidance

- *Bussey Building should be retained and incorporated; It is on the local list of historically significant buildings*
- *Improvements should be made links west to Rye Lane and north-south through railway arches*
- *An attempt should be made to created outdoor public Space*
- *A taller landmark building (up to 15 storeys) would be permissible on stie*
- *A cinema could be located on this site*

Reasons it is a proposal site:

The site's close proximity to Peckham Rye Station and its large size provide a variety of options to develop this site, Mixed-use development should be centred around the retention of the historic Bussey building (identified on our local list) and should include new public realm improvements to provide space for new residents, workers and visitors. Part of the site lies within the Rye Lane Peckham conservation area, and development on this site should conserve and enhance its heritage setting.

In the past few years a number of creative industries have appeared on the site and in the Bussey building. There is opportunity to build on this and create a new cultural and creative quarter for Peckham to attract visitors from outside the area. The size of the site provides the opportunity for a variety of larger floorplate retail units which are lacking in the town centre. Larger retail units will provide the type of shopping associated with town centres and attract more people to Peckham.

The town centre suffers from a lack of east-west pedestrian routes. The opening of the Copeland Industrial Park and 1-27 Bournemouth Road to Rye lane and through the site will encourage greater pedestrian flow to surrounding residential areas and relieve pedestrian congestion along Rye Lane. Development should provide a second north-south link through the railway arches to the north and linking development sites which will provide further relief to Rye Lane.

The site's central town centre location also provides an opportunity for a taller landmark building of up to 15 storeys towards to east of the site, to identify the regeneration of the site and provide a point of reference for people within the town centre. If a taller building is to be built on this site, careful consideration must be given to the Rye Lane Peckham conservation area which covers the northern part of the site, and the Bussey Building which is identified on our local list.

SITE SCALE- CIP SITE + VIADUCT SITE

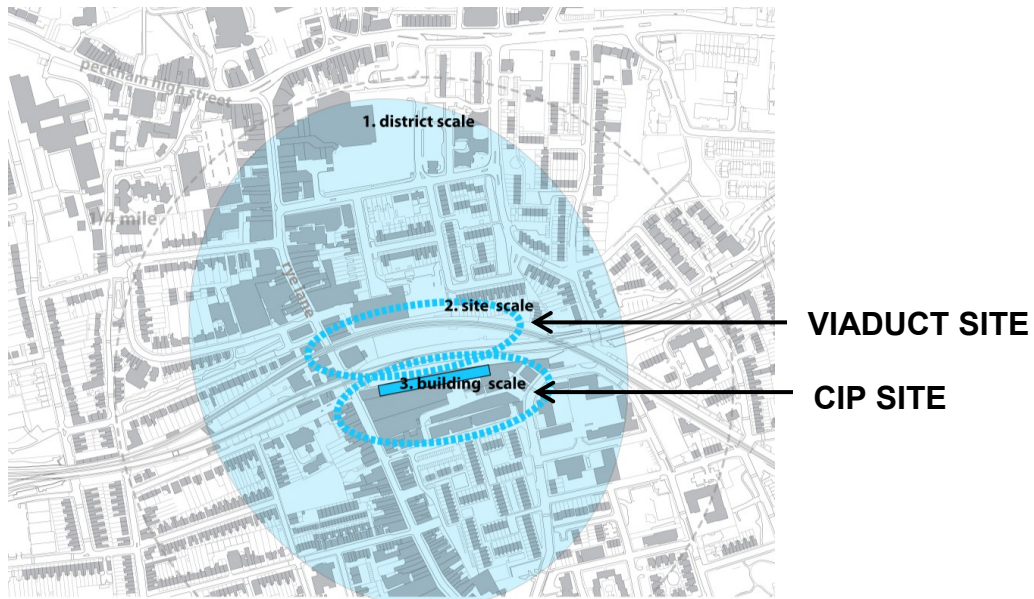


Figure 31- Diagram showing three scales of demonstration
Source- Author, 2013

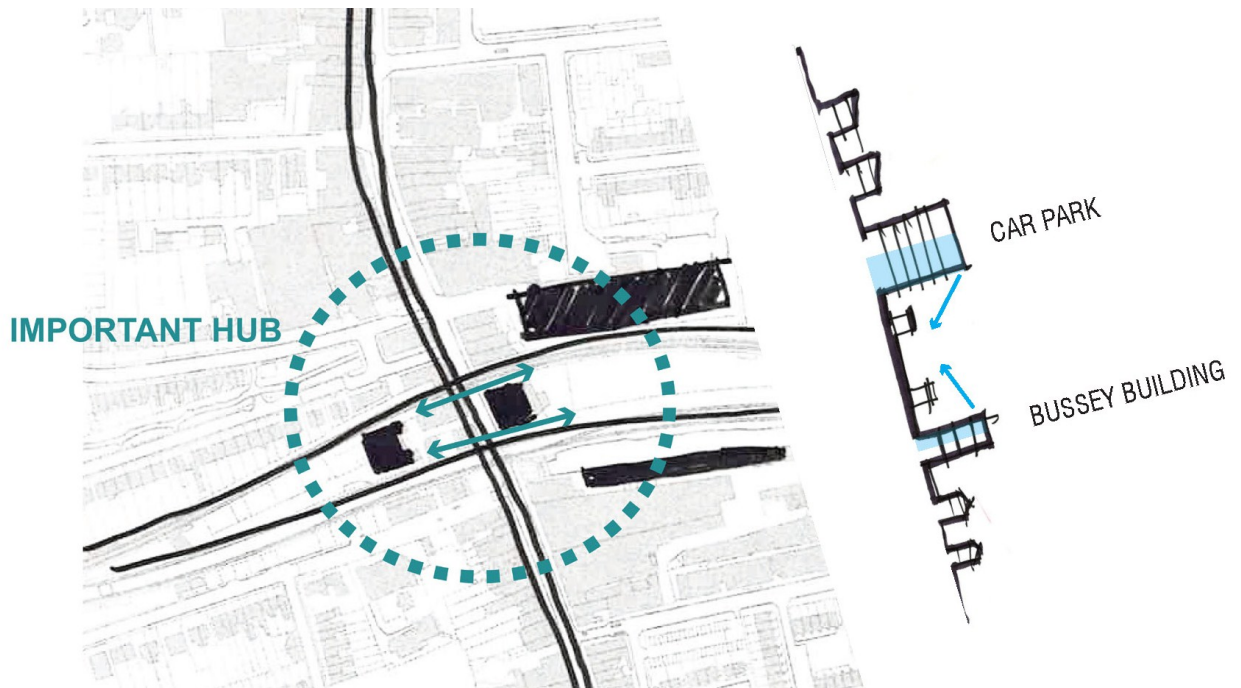


Figure 46- Transportation Node Potential

This diagram highlights the key buildings and access points from the train station that should be enhanced through the intervention. The section diagram highlights the potential of using the space between the car park and Bussey Building, and between the tracks, as a new public space. The taller building should be repurposed with more public functions, overlooking the plaza.

Source- Author, 2013

Precedent: Urban Temporary Uses

A number of “urban temporary” precedents have been considered in relation to this thesis proposal because they deal with programmatic solutions to making temporary places. In the interest of allowing time and change-over-time to influence program, this thesis will propose temporary solutions to underappreciated urban space that will then go on to co-exist and transform into “semi-permanent” architecture.

The creation and implementation of a masterplan is not always possible for areas where fragmented landownerships, neighborhoods with small budgets. Implementation of temporary ground up, rather than top-down solutions may be more effective.

Temporary urbanism is often linked with community activism and adaptive reuse in order to find sustainable urban regeneration solutions. Grassroots efforts to reuse derelict spaces also tend to preserve the sense of community ownership of sites among residents. Such community supported temporary uses can then lead into and support the reuse of derelict buildings with more permanent interventions.

BANKSIDE URBAN FOREST & UNION STREET URBAN ORCHARD

Bankside is an area of South London known for its industrial past and piecemeal development. The “Urban Forest Project” is an example of atypical master planning that allows for sporadic improvements. The business improvement district in the area describes the Bankside “Urban Forest” as an imaginative set of projects for outdoor spaces of Bankside.⁶¹ The architectural firm, Witherford Watson Mann was commissioned to come up with an informal masterplan for enhancing public spaces in the area. In order to conceptualize the ground-up master plan the firm came up with a series of principles that relied on a metaphor of a forest. The types of spaces that would be connected in the masterplan were named, “streams,” “clearings” and “rides.”



Figure 47- Bankside Urban Forest- Spatial Types

Source- http://www.wwmarchitects.co.uk/Downloads/Bankside_Urban_Forest.pdf

Clearings are areas where WWM suggested social activity naturally tends to happen. They pointed out that clearings in the city have often developed accidentally and that they require flexible design in order for social activities to take place.⁶² “Clearings” in Bankside have been designated for improvements and temporary uses in order to improve the public realm

⁶¹ Better Bankside, <http://www.betterbankside.co.uk/>

⁶² WWM (http://www.wwmarchitects.co.uk/Downloads/Bankside_Urban_Forest.pdf), *Principles*, 10

incrementally. Clearings are also important because they are points of orientation.

An example of a temporary use for one of these designated clearings in the Bankside area is the Union Street Urban Orchard. The small site on Union Street was turned into an orchard and community garden designed by Heather Ring of Wayward Plants. According to the program's website, the garden regenerated a disused site in Bankside and created a place for exchange between local residents and visitors to the London Festival of Architecture.⁶³ The garden was built up by the community and events and workshops brought people together on the site. The orchard is now closed. As a temporary usage, the plan was always to have an endpoint. The trees have been moved onto local estates and to other existing community gardens in the area.



Figure 48- Union Street Urban Orchard, Experiential Illustration

Source- <http://www.betterbankside.co.uk/bankside-urban-forest>

⁶³ <http://www.unionstreetorchard.org.uk/>

Guidelines and Lessons

The Bankside Urban Forest strategy is relevant because of its situational resemblance to Peckham. The fragmented nature of the area (due originally to bombing and the building of post-war estates) relates to Peckham's fabric. This precedent not only speaks to the relevance of adapting sites for "meanwhile uses" before new permanent architecture is possible in such areas, but it also connects place to community. An emerging global trend of localism that is "connected to the adaptive reuse of derelict sites, is demonstrated again here.

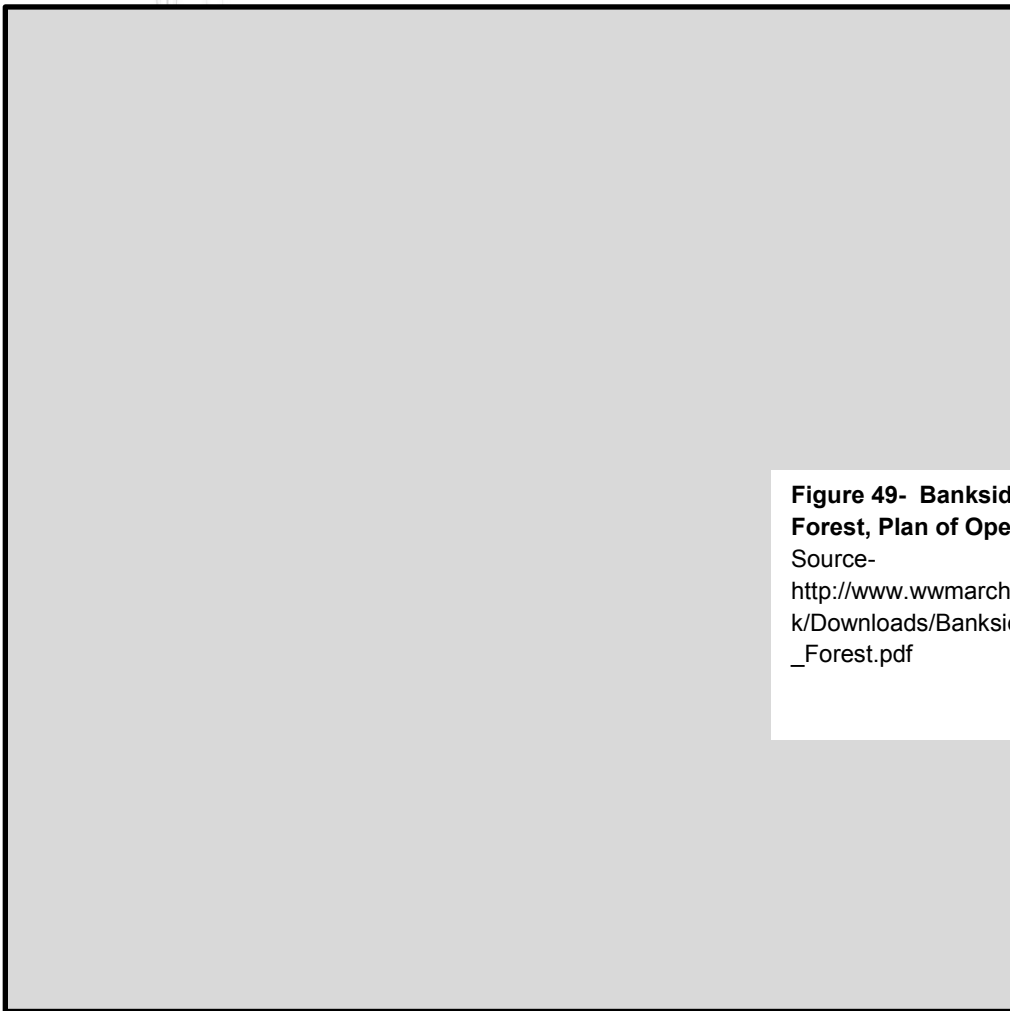


Figure 49- Bankside Urban Forest, Plan of Open Spaces
Source-
http://www.wmarchitects.co.uk/Downloads/Bankside_Urban_Forest.pdf



Figure 50- Bankside Urban Forest, Improved Connections
Source- <http://www.betterbankside.co.uk/bankside-urban-forest>



Figure 51- Union Street Urban Orchard
Source-www.unionstreetorchard.org.uk/

Program

The theoretical investigations as they can be applied to Peckham and its built environment provide insight into what new program Copeland Industrial Park site and Viaduct site might be. Additionally, theoretical analysis makes the argument for why those values and narratives are important considerations in architectural intervention. The values of the community have been identified as well as how those values have been made manifest in the built environment over time.

There are a number of resources that establish official and soon-to-be official requirements for programming sites in and around what has been named the “Core Action Area” in Peckham. Key information from official reports and documentation will be extracted, utilized and critiqued for the purposes of establishing a suitable program. In order to get as authentic an analysis of community as possible, though, this thesis incorporates on-site community-based investigation.

This research will help to glean the values of the community by interviewing groups and individuals. The framework for investigation will include questions derived from the theoretical assumptions as well as interactive exercises that include the creation of “mental maps” by the community. It is likely that

anthropological research will demand that the program be anticipatory of shifts in cultural values and needs.⁶⁴

The principles that have been extracted from suggest that the program should accommodate for temporary place-making as well as more permanent architecture that helps establish identity for the current community. The programmatic and architectural interventions will be executed by utilizing some of the guidelines prescribed by precedent

⁶⁴ Lisa LaCharite-Lostritto in her 2009 M.Arch thesis argues for “anticipatory” program this way “Just as these processes and investigations are mutable and adapt to its direct and shifting environment, the new built environment should be mutable and adapt.” LaCharite-Lostritto also asks the question “How does one construct a built environment that will accommodate change?” The secondary question of my thesis is: How can the values of the community be the catalyst for change in order to promote holistic sustainability.

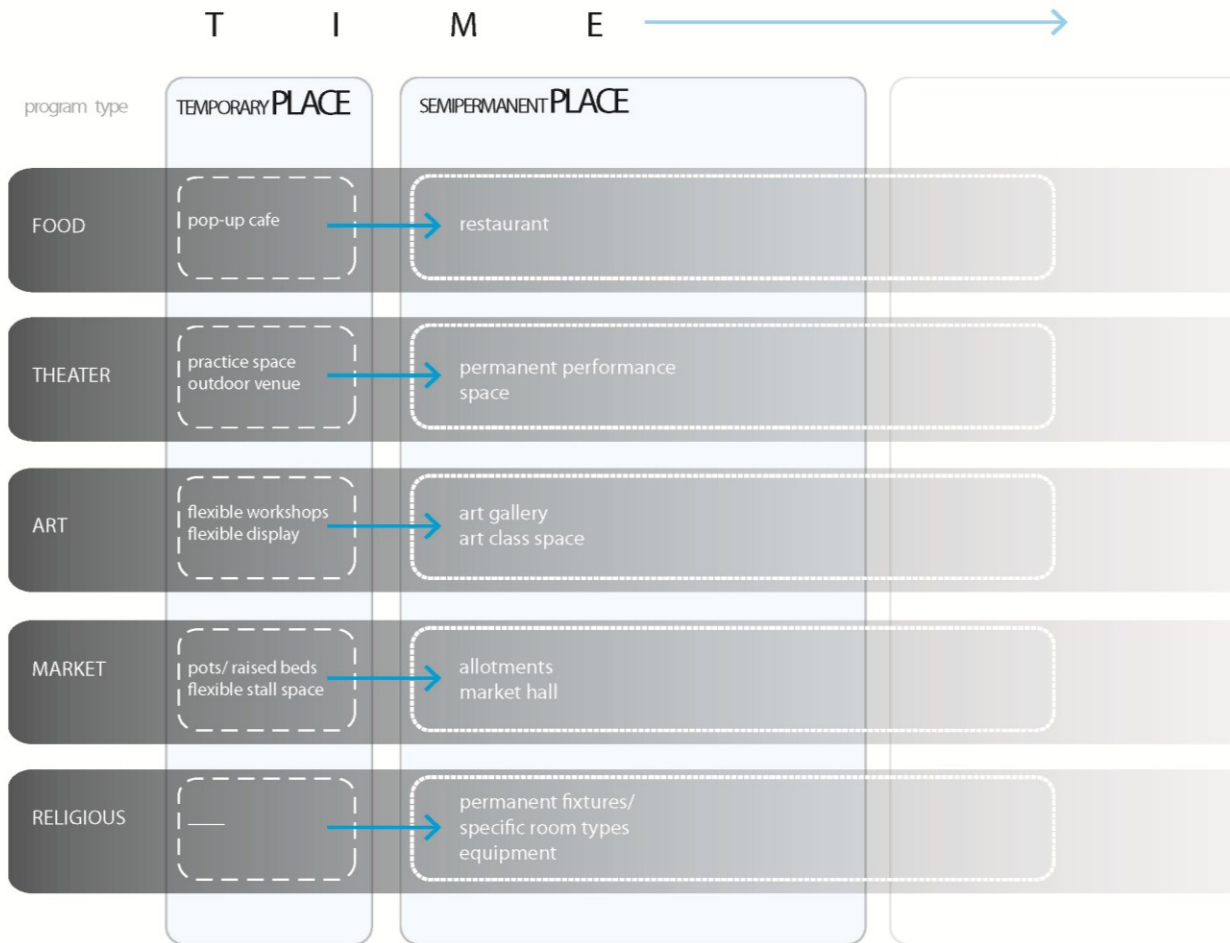


Figure 52- Temporary and Semi-permanent Place Transformation

The diagram illustrates initial ideas about program types that might change over time. In each scenario temporary and more permanent elements of program are extracted.

Source- Author, 2012

When program is considered for the Viaduct site and the Copeland Industrial Park site, two categories of program were considered applicable to the current situation.



Figure 53- Temporary and Semi-permanent, Site-scale Program

This diagram illustrates initial ideas about two types of program, a market related program and an arts based programming each scenario temporary components are separated from semi-permanent elements once again.

Source- Author, 2012

In order to mitigate the negative components associated with the idea of gentrification, like development that leads to displacement in the area, it makes sense to propose program at the scale of the master plan of central Peckham that will be flexible in various ways. First of all, a number of different new uses will be proposed in order to provide for different needs and interests in the community. Some larger transformations to the area are proposed that will take greater investment but may result in long-term regeneration. Smaller scale temporary uses will also be proposed to revitalize areas of the urban fabric more quickly.

Programmatic decisions have been based on a number of factors. The recent PNAAP document provides some initial guidance for programming the design proposal. Additionally, findings from interactions with the community during a week-long site investigation have informed the program for the project.

This project proposes a combination of uses that build upon the neighborhoods current character. This character is based on the vendor frontages on Rye Lane as well as various artist communities that have recently begun to occupy different spaces in the area. Central Peckham will become an artist's community as well as a center for exchange. There are temporary and more permanent program elements associated with these program types. The site should also accommodate the vibrant religious uses that have shared space on the site for some years.

The proposal at this scale will make place for existing and transforming community and should consider the following factors. This plan should be flexible and should reflect a grassroots vision that fits within a flexible framework. The architectural proposal that fulfills the program requirement should in some way record community memory and trace change. Some designed features should be temporary while other should be more permanent. Housing that is proposed on these sites should allow for new community but should also accommodate existing community.

PROGRAM ELEMENTS - SITE- SCALE

These programmatic functions will be allocated on the two sites. Detailed square footages are allocated at the scale of the Bussey Building in the following section.

VIADUCT SITE- Market exchange

Market Hall (flexible large space)

Vendor's Stalls

Retail (small shops)

Cafés

Bar

Community Garden Space

Public Space

CIP SITE- Arts Center

Bussey Building (mixed use cultural)

Performance Building (for theater, church, etc)

Student Housing Tower

Public Space

Design Proposal

Early Concepts

Early conceptual design approaches explored the placement of new programmatic elements within an enhanced network of pedestrian thoroughfares in order to unlock the disused space around the town center.

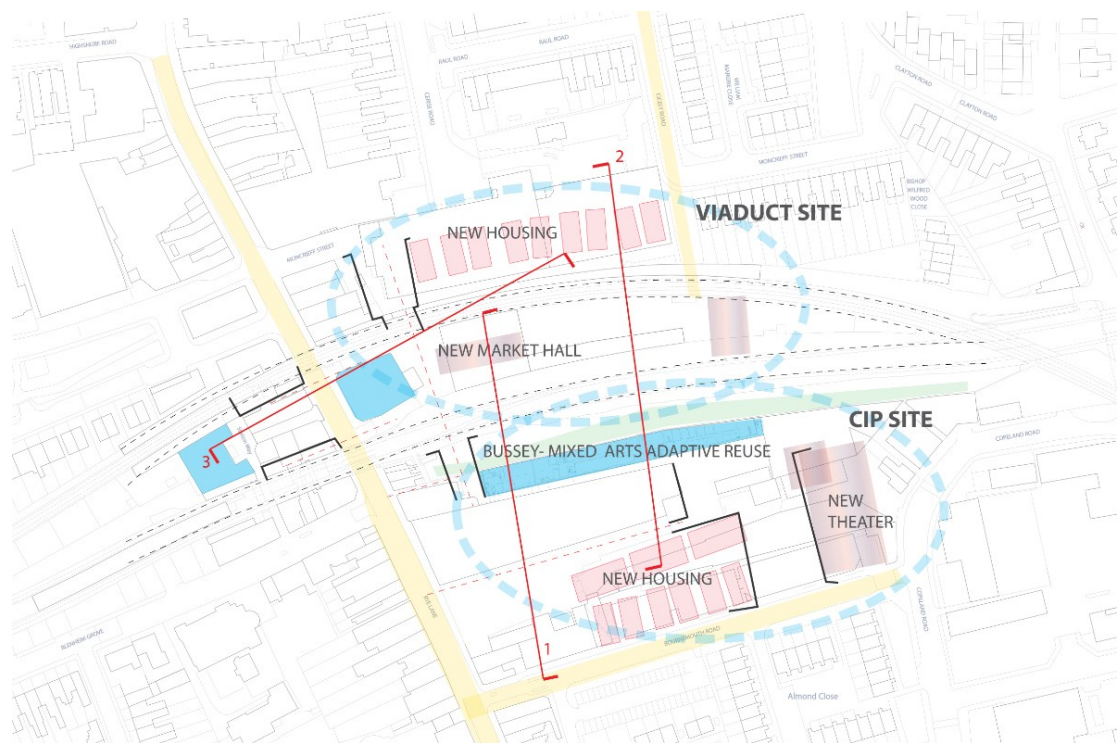


Figure 54- Early Programmatic Delimitation

This plan shows an early idea about where certain uses might be allocated on site. The section marks correspond to the three subsequent section collages.
Source- Author, 2012

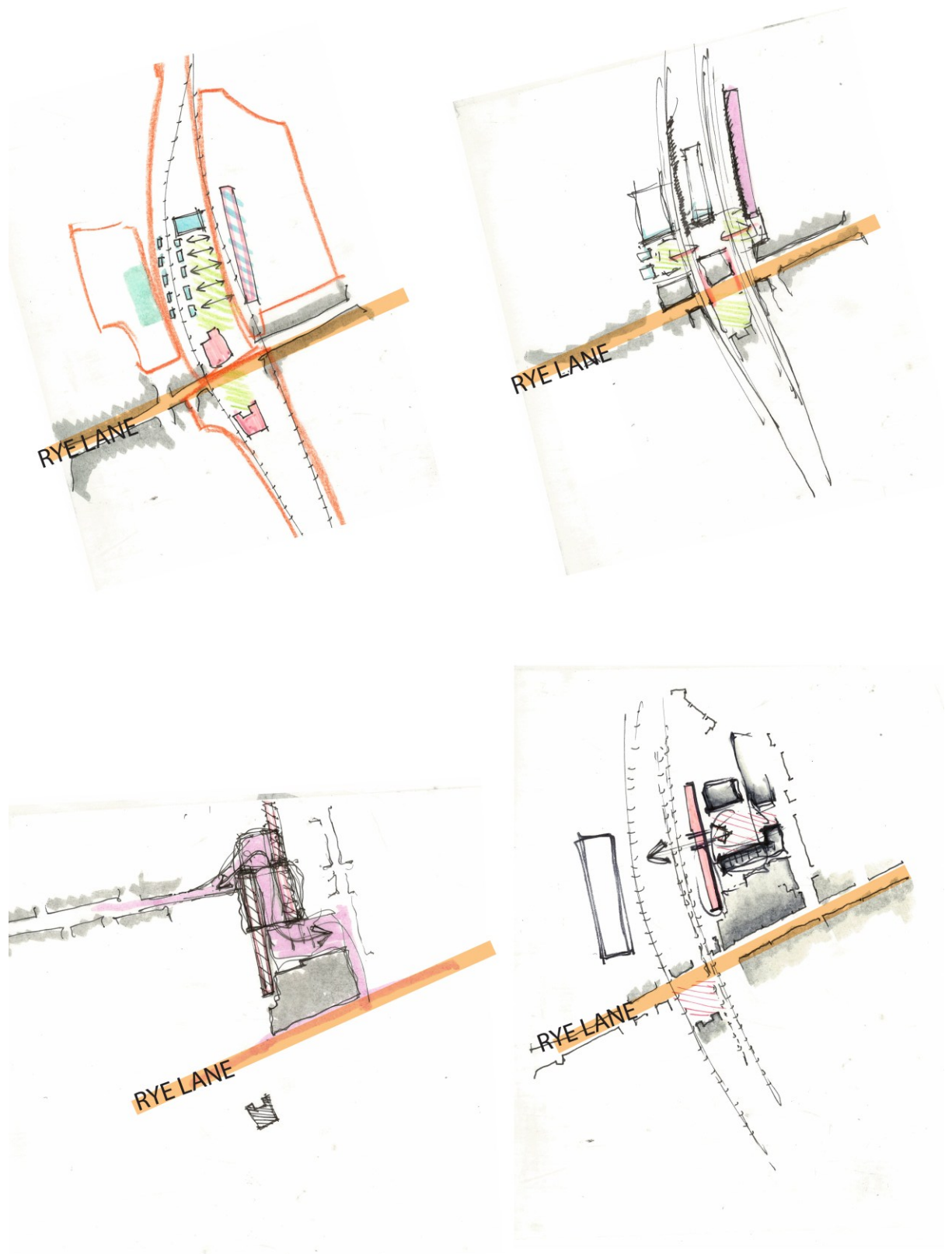


Figure 55- Early Parti Sketches

These sketches demonstrate a number of early ideas about the relationship of existing and new buildings to public spaces at the scale of the site.

Source- Author, 2012



Figure 56- Exploratory Plan Collage

This collage shows the conclusion of an experimental process of considering paths, buildings, and spaces at an accurate scale.

Source- Author, 2012

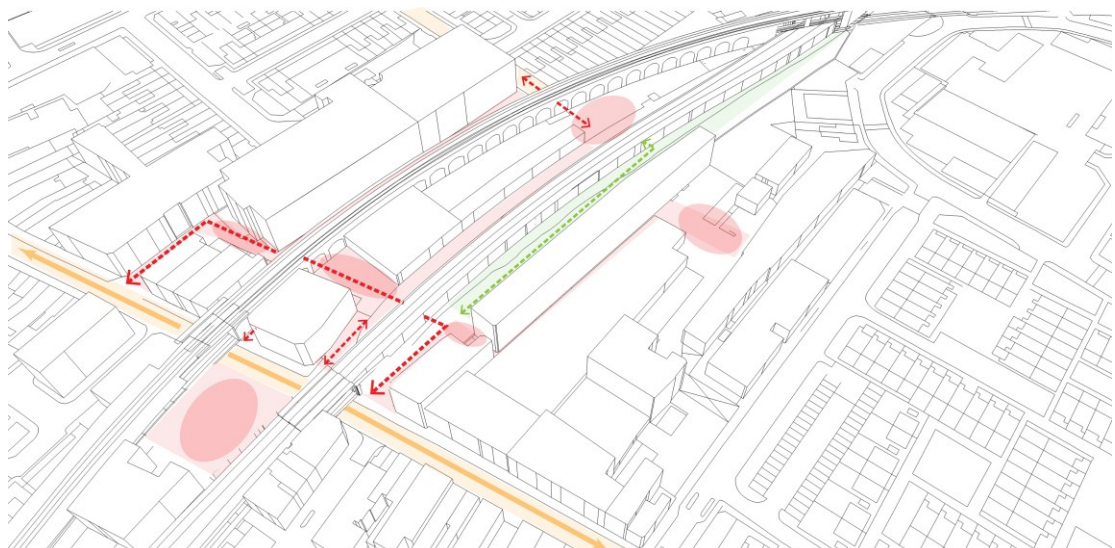


Figure 57- Spaces and Linkages Proposal

This axonometric drawing is an initial proposal for open spaces and access at the site scale.

Source- Author, 2013

Figure 58- Section Collage 1

This collage shows the striations of buildings, both old and now, interwoven with different types of access from Rye Lane.

Source- Author, 2012

site 1 - section

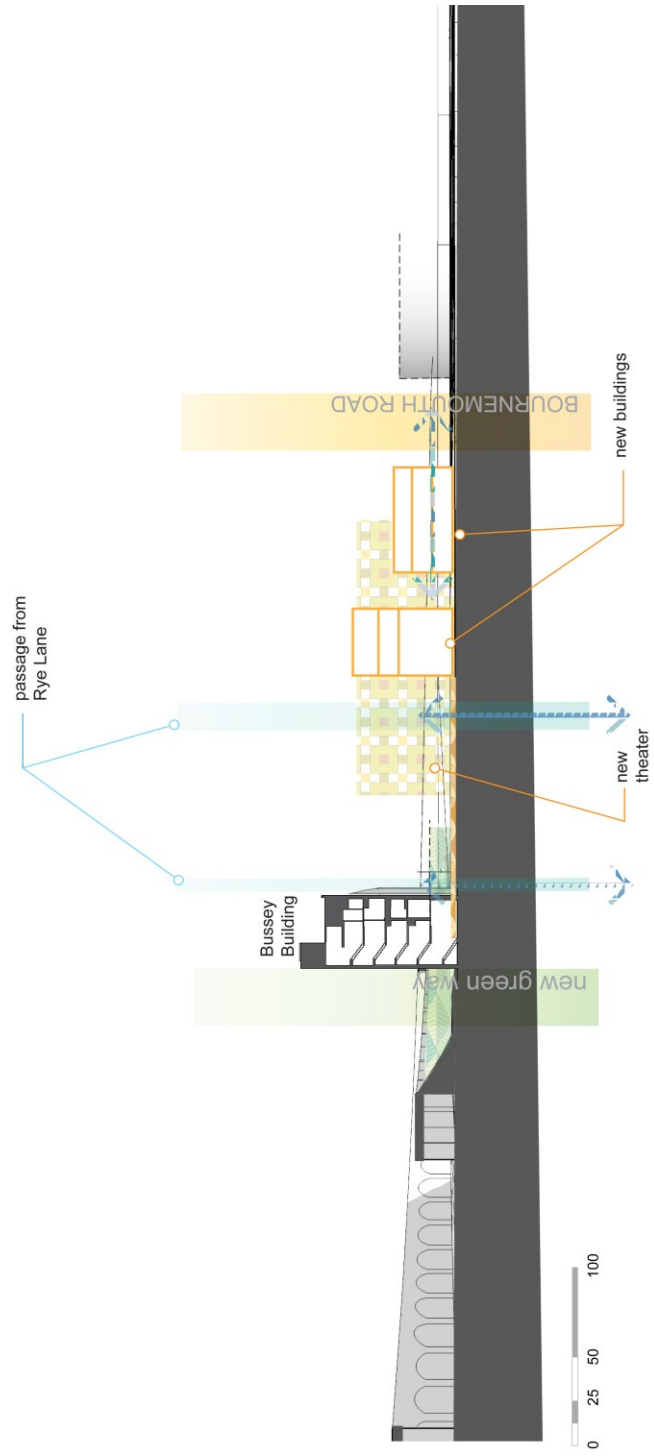


Figure 59- Section Collage 2

This collage demonstrates the possible connections between the Bussey Building and the areas around and under the viaduct archways. This collage also considers a taller, iconic tower on the site, which is something that the PNAAP suggests. Source- Author, 2012

site 2- section

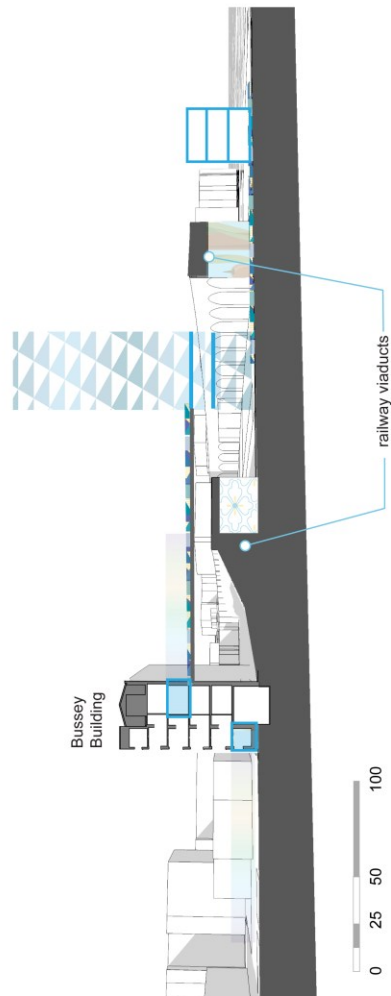
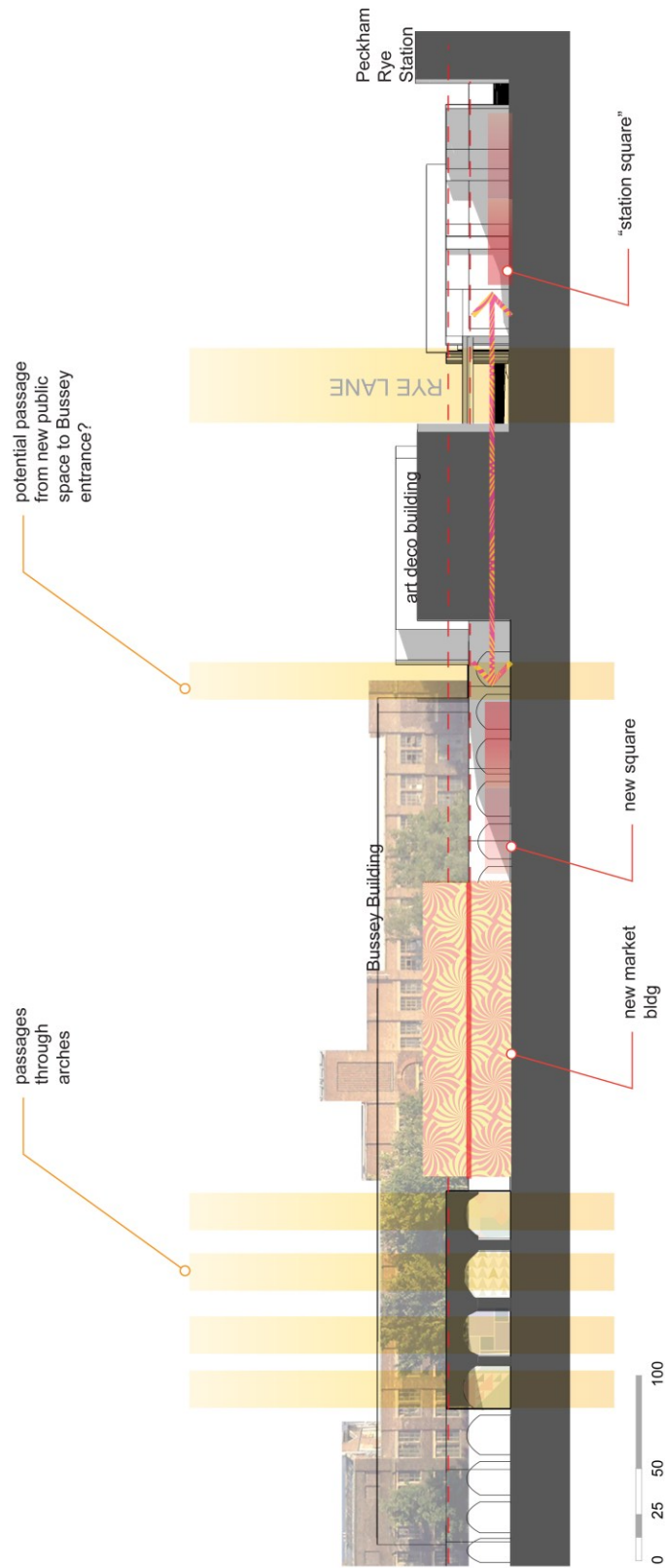


Figure 60- Section Collage 3

This collage shows connectivity between a new plaza in front of the Peckham Rye Station and one that could be part of the new market site.
Source- Author, 2012



Final Design

The architectural intervention imagines the heart of Peckham as a revitalized town center that acts as a cultural hub. At many scales, the design responds to the three conceptual design goals that remain at the core of the project. The overall scheme responds to the goals in the following ways:

A new theater building and its corresponding public space is urbanistically a formal **reflection** of the historic station and its re-opened public space. The station and its square act as arrival point, while the theater and its plaza are the destination.

The scheme **amalgamates** the existing urban, architectural and social conditions. At the urban scale, new path ways are created parallel to the existing rail lines. New architecture also parallels and responds formally to the existing site lines instead of standing in opposition.

The physical changes to the Bussey Building are gradual, representing a gradual architectural **transformation** from the minor changes to the existing structure to the more dramatic addition of the bridge and theater. This corresponds to a programmatic transition. The arts uses of the Bussey Building are enhanced and formalized while the addition of the theater program will allow for the transformation of the existing theatrical and community group activities on the site.

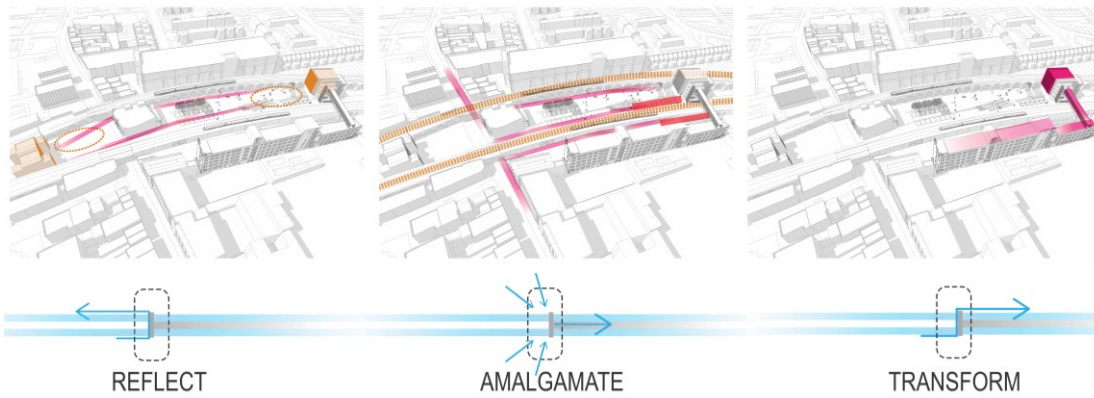


Figure 61- Manifestation of Design Goals

The themes of Reflect, Amalgamate, and Transform are made manifest in the architectural intervention.
 Source- Author, 2013



Figure 62- Aerial View- Proposal

This view illustrates the overall design intervention from train station and its forecourt to the new destination of the theater.
 Source- Author, 2013

The final intervention is an unlocking of public spaces from the station forecourt to the steps of the new theater. The Bussey Building is adaptively reused as an arts center that houses community art space, live-work artist housing and an art gallery for display of two and three-dimensional visual art. A bridge connects this arts center to the theater building across the southernmost railroad viaduct. The new space fronted by the two rail viaducts, and the theater building is imagined as flexible public space that can be developed more permanently overtime. This hypothetical intervention imagines community gardens and spaces for recreation and a market.

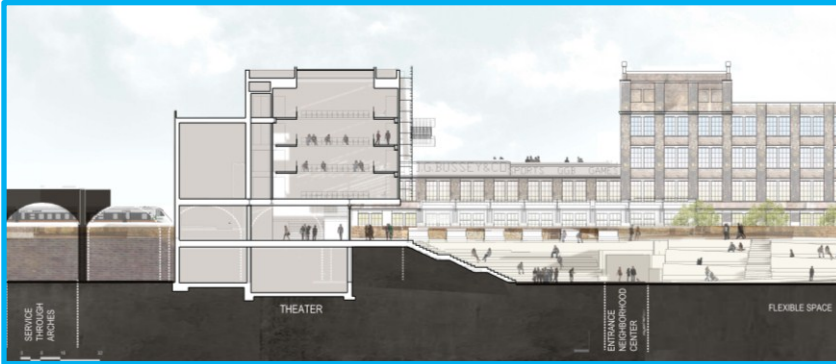


Figure 63- Site Plan- Proposed

This plan illustrates the final design concept for the intervention. A series of public spaces and phased new architecture are imagined for Peckham's town center.

Source- Author, 2013

CUT THROUGH THEATER



CUT THROUGH COMMUNITY GARDEN



CUT THROUGH STATION AND FORECOURT



Figure 64- Site Section

This longitudinal site section cutting through the theater and the station shows the progression of public spaces from the point of arrival to the theater destination

Source- Author, 2013



Figure 65- Entry Collage 1

This collage demonstrates an opening up of an important access point from the residential neighborhood to the north of the site. This access celebrates the viaduct arches and encourages current neighborhood residents to use the theater and new flexible plaza space.

Source- Author, 2013



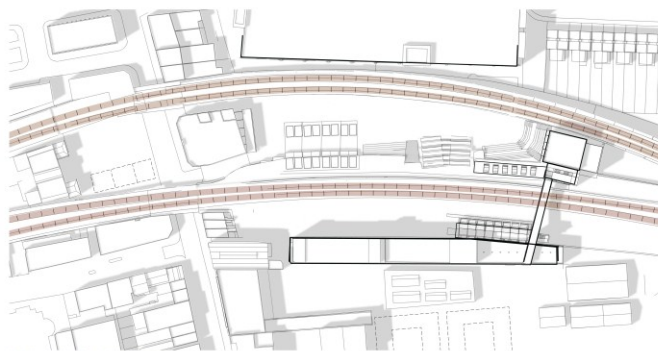
Figure 66- Entry Collage 2

This collage demonstrates an opening up of an important access point from Rye Lane into the new flexible plaza space.

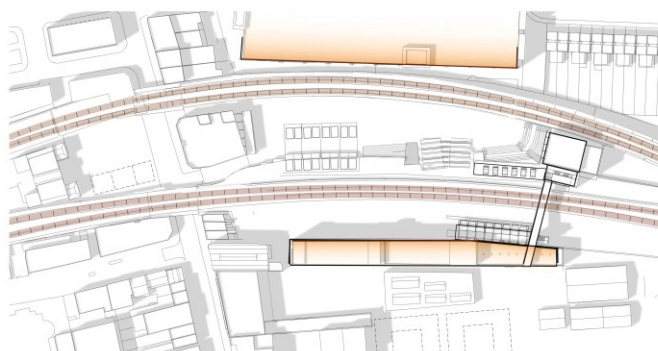
Source- Author, 2013

Urban Palimpsest

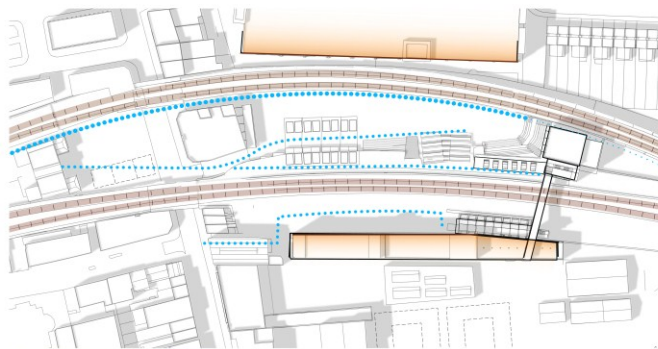
The buildup of the existing site can be seen as a palimpsest. The incising of the overhead rail lines was acknowledged by the two buildings built parallel to these east-west site lines. The new pedestrian paths designed into the urban proposal also parallel these existing site lines. The build-up of these new lines is a kind-of urban palimpsest. Finally the addition of the architectural intervention as integrated with the existing fabric is “palimpsestic.” For example, the neighborhood center which supports the theater building, as well as the sheds for the community garden are built into the berm to the north of the southernmost rail line. A sculpture gallery which parallels the Bussey Building is also an example of architectural palimpsest, the new responding to and paralleling the old. This area of the building will be described in more detail at the scale of the building as an example of architectural palimpsest.



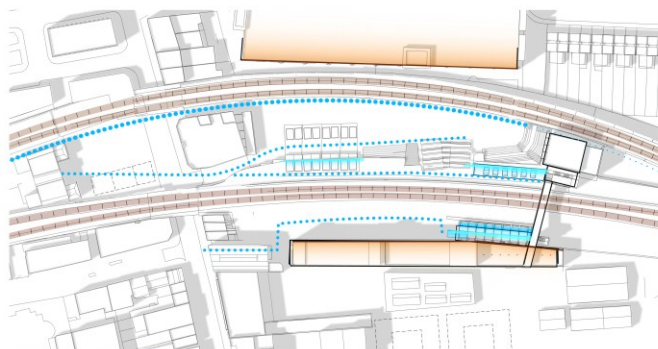
RAIL LINES- 19th Century



BUILDING FACADES- 20th Century



PEDESTRIAN WAYS- Proposed



PARALLEL ARCHITECTURE- Proposed



Figure 67- Urban Palimpsest Diagrams

A sequence of diagrams demonstrates the amalgamation of built infrastructure, architecture and pathways over time. Designing in accordance with existing site lines can be seen as a way of employing the design strategy of “palimpsest” at the urban scale.

Source- Author, 2013

Urban Flexibility

At the urban scale, the intervention should consider temporary uses that allow for the community to come together in different ways. This will allow for rapid change over time so that the community can grow and change in accordance with an “adaptable masterplan.”

The design seeks to allow for flexibility while connecting to the specific nature of the place. This is achieved by allocating a place for flexible space that can be organized in accordance with existing architectural features. At the urban scale this meant using the rhythm of the viaduct arches as an armature for programming the flexible space in front of the theater. A hardscape plan for this area relates directly to the sit lines for the viaduct arches as an armature.

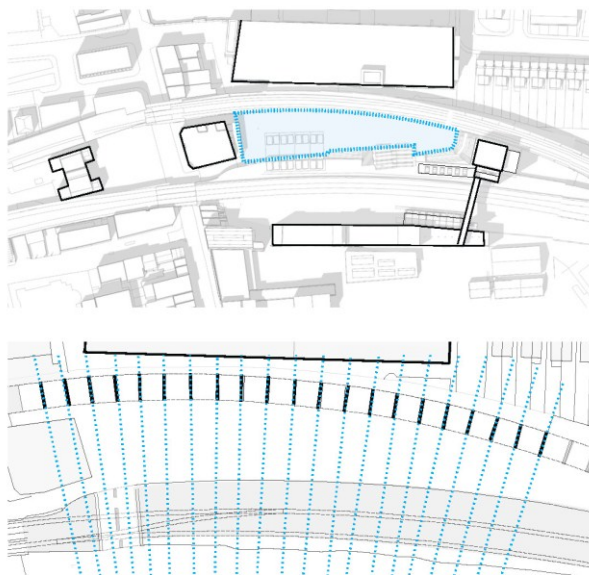


Figure 68- Urban Armature for Flexibility

The datums established by the arches which support the northernmost overhead rail line make an existing armature for programming flexible space. This flexible space is bounded by the existing rail lines and the new theater building.

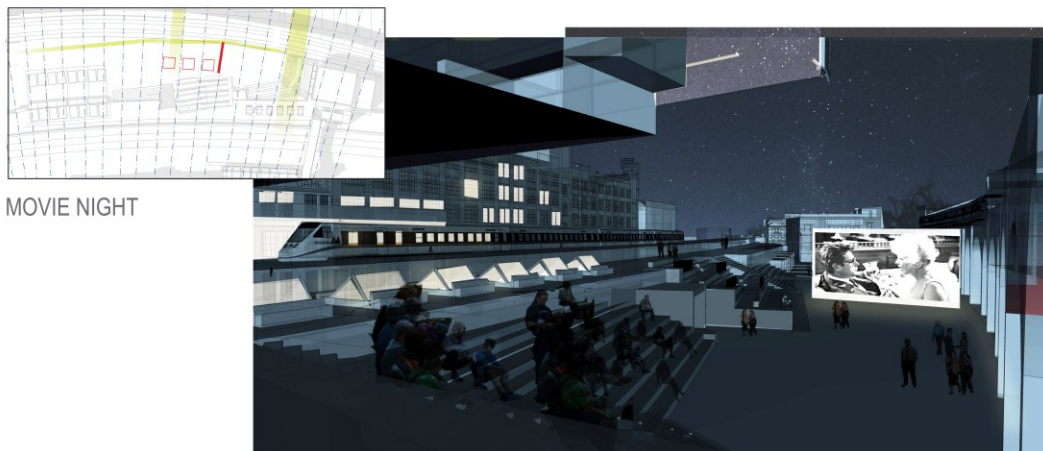
Source- Author, 2013



MARKET



RECREATION



MOVIE NIGHT

Figure 69- Flexible Urban Uses

The urban masterplan imagines this space utilized in different ways at different times. It may be a market at times, a place for children to play games, or a place for watching street performances or outdoor movies. The plaza is flexible space for everyday use but is also a destination that encourages visitors to come to Peckham.

Source- Author, 2012

BUILDING SCALE- THE BUSSEY BUILDING



Figure 31- Diagram showing three scales of demonstration

Source- Author, 2013

The site of the Bussey Building, 133 Rye Lane was the site of a unique combination of industrial, commercial and cultural buildings built by George Bussey starting in the 1860's. The Museum of Firearms which existed previously on site was to be a permanent exhibition of "everything connected with gunnery, revolvers, rifles, guns, explosive compounds, projectiles, cartridges, etc." A rifle range and gun manufactory existed on the site, to the rear of the museum building, also prior to the building of the 'Bussey Factory' that still exists today.⁶⁵

⁶⁵ Prendergast, John. "Guns Aren't a New Thing to Peckham- It Used to Have a Shooting Range." *Southwark News* [London] 10 Apr. 2008

The Bussey Building is a factory building formerly known as the Museum Works for manufacture of guns and sporting equipment. The present structure was probably constructed between 1900 and 1915. It does not appear on the 1893-4 Ordnance Survey map, though it certainly replaced a building erected in 1867 by George Bussey. The factory occupies part of the site of the early rifle range hence its unique, long, narrow plan. It was known as the Sports Manufactory, Peckham by 1898. The permanent fabric of the building has been little altered since the early 20th century. It was one of Peckham's tallest when it was erected.

The historic interest of the building is also heightened because associations within the sports equipment manufacturing industry. The catalogue from the 1880's includes balls, boots, shirts, football gear, guards, and cricket bats. Bussey was famous for inventing the "Demon Driver," though, which was produced exclusively at this factory. Surprisingly for the Victorian era, the bat was marketed heavily to women. Bussey's bats were also strongly associated with William Gilbert Grace, one of the greatest cricket players of all time, who is said to have visited the factory during his prime and whose "favored willow" was manufactured there. His cricket bat was essential to Grace's greatness as according to his contemporary, another top-class batsman, KS Ranjitsinhji Grace was not only "the finest player born or unborn, but the maker of modern batting."⁶⁶

⁶⁶ James, C. L. R. *Beyond a Boundary*. Durham: Duke UP, 1993.

Today the Bussey Building is known as CIP House and is grouped with light industrial buildings directly to its south that all are part of the Copeland Industrial Park. It is now a vital part of the daily life and culture of Peckham. It is a home for artist studios, small businesses and churches that all make use of the versatile interior spaces. Local conservation architect Benedict O’Looney says of the Bussey Building, “The survival of this building is key to a mixed, accessible and folksy cultural future for Peckham. It is the last of many large industrial buildings once in the town centre.”

Precedent: Industrial Conversion

In this category the architectonic manipulation of the historic building fabric is important. Also, the attitude towards the expression of old versus new is examined. Is the dichotomy perpetuated or is there a sense of building as part of a continuum? Program choice for each industrial conversion is also studied.

THE CULTURE YARD

The Culture Yard is the conversion of a shipbuilding yard in Elsinore Denmark designed by AART architects, completed in 2010. The urban-industrial building is sited near the Unesco World Heritage site, Kronborg Castle, an iconic heritage building. The juxtaposition of the castle, which has been exquisitely preserved, to the site of the new Culture Yard, highlights the fact that the urban-industrial building is able to be transformed and transformative for the community.



Figure 70- The Culture Yard- Source- http://aart.dk/projects#_node-68

The architects describe the project as a “hinge between past and present” that symbolizes Elsinore’s transformation from an old industrial city to a modern cultural hub.” The program includes concert halls, showrooms, conference facilities, a dockyard museum and a public library.

The architects chose to keep the concrete structure of the original building exposed. They reinforced the structure but left it exposed. The architects hoped that the “keen” observer would be able to read the buildings’ story in its structure and this is why they left the paint peeling on certain walls or loading dock doors present as remnants.



Figure 71- Plan of The Culture Yard- A Library is located at the center of the building, inserted into the open plan of the concrete column structure. Café and circulation space is created by wrapping a portion of the building with a multi-faceted glass and steel façade.

Source- http://aart.dk/projects#_node-68

At the waterfront façade of the building a new skin was created, a “multi-faceted façade. The façade is a second skin that dominates this front of the building and might be characterized as a triangulated steel curtain wall system.



Figure 72- The Culture Yard- space between old and new walls.

Source- Author, 2012

Figure 73- The Culture Yard- historic openings

Source- Author, 2012

Guidelines and Lessons

A major strength of this project is the unique space that is formed between the new skin and the outer wall of the yard building. While it is not mentioned on the architects’ website, this second skin probably also has a secondary benefit of creating an insulated area for a building that was probably not originally insulated. The intersection of the two outer walls, the old and the new, did not seem particularly thought out though. This suggests that there may not have been a specific conceptual agenda related to transforming or transitioning. Instead, here the idea of past and present, old and new, is deemed a sufficient philosophy.

The program types work well with the flexible space, both that of the open planned internal structure as well as the new café space located between the two exterior walls.

Program

Bussey Building (mixed-use, cultural, adaptive reuse)

Loading and Open Space

<i>Gallery</i>	<i>4,000 sq. ft</i>
<i>Event Space</i>	<i>7,000 sq ft (multiple)</i>
<i>Café/ Bar</i>	<i>2,500 sq ft</i>

Teaching Facilities *10,000 sq. ft.*

Production/ Rehearsal space *10,000 sq.*

Studios/ Workshops *10,000 sq. ft.*

Live-work apartments *15,000 sq. ft.*

Co-housing (residential) *20,000 sq ft*

Roof gardens *22,000 sq ft*

Design Proposal

The design proposal at the scale of the building focuses on the historic Bussey Building as an arts center. The proposal makes an addition of a sculpture gallery north of the easternmost portion of the building. From there, a bridge connects to the new box theater between the tracks.

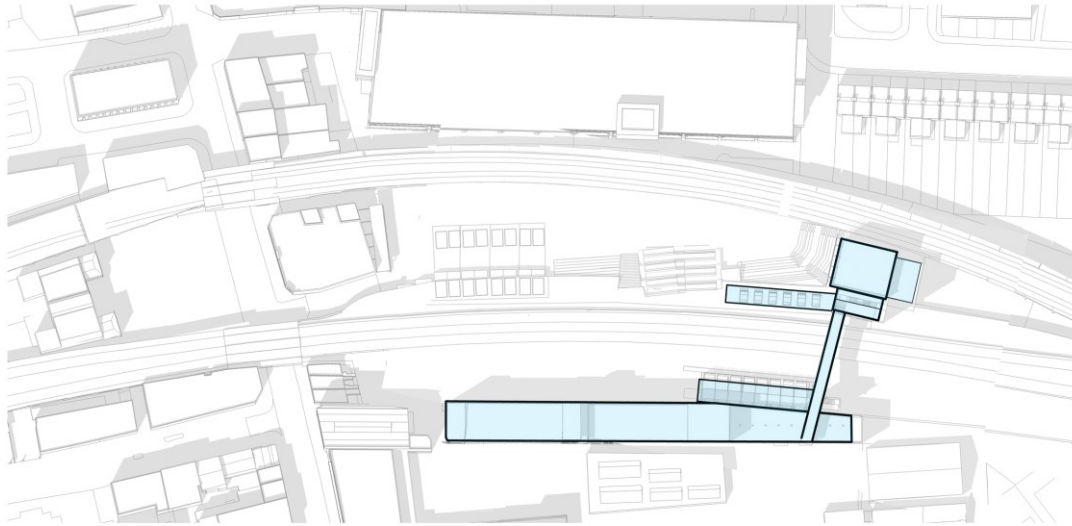


Figure 74- Building Scale Location Diagram

The areas of the program that are examined in further detail are highlighted here.
Source- Author, 2013

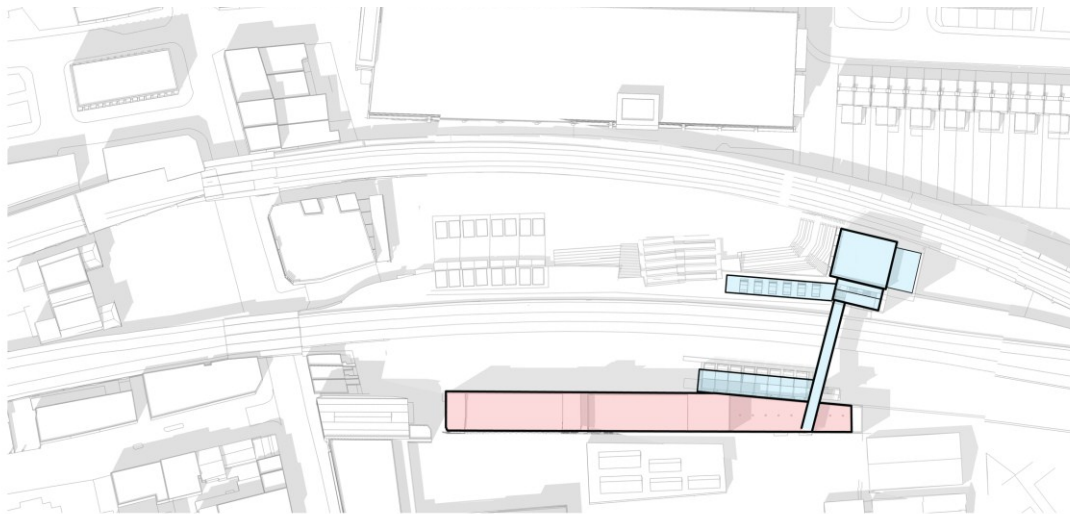
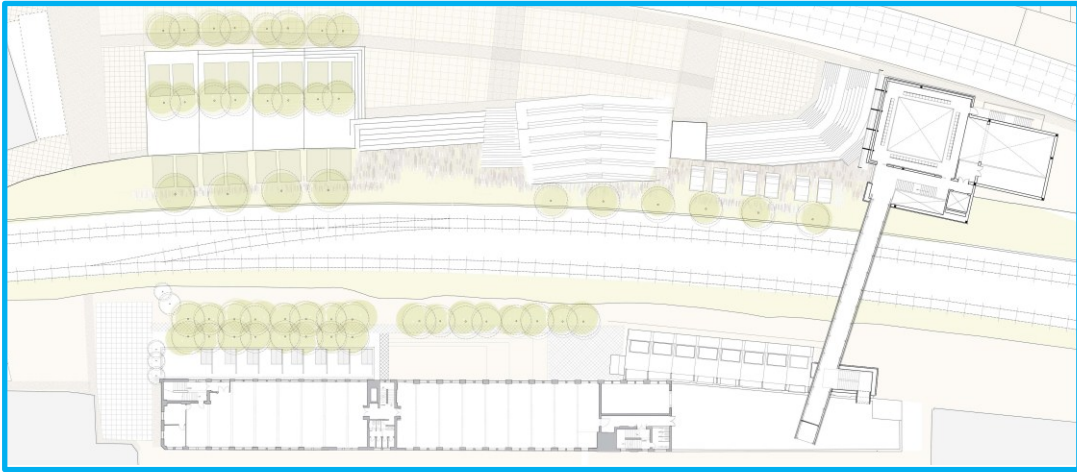


Figure 75- New-Old Diagram

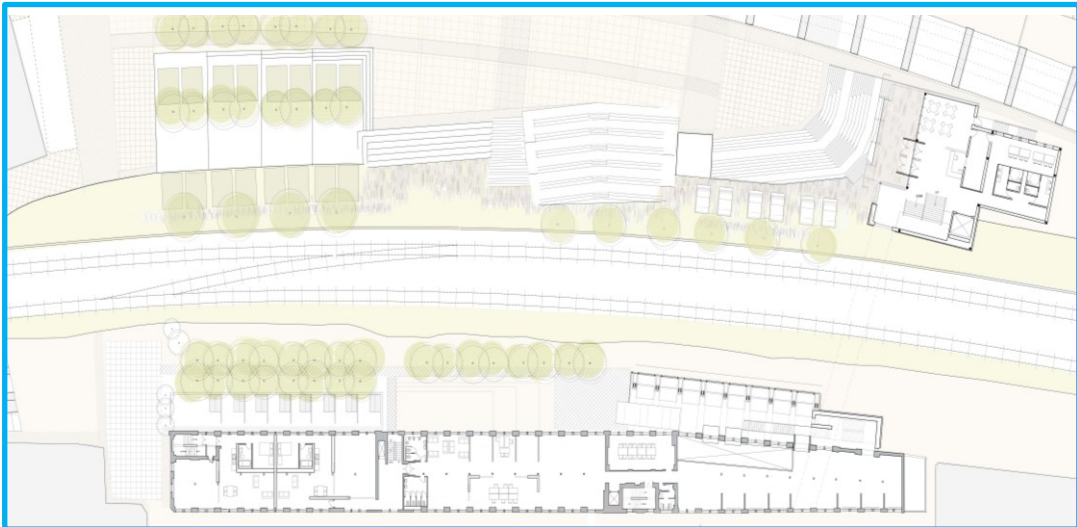
The area in red is the existing Bussey Building to be repurposed. Areas of blue highlight the addition of new architecture.

Source- Author, 2013

BRIDGE LEVEL PLAN



PIANO NOBILE LEVEL PLAN



ENTRY LEVEL PLAN

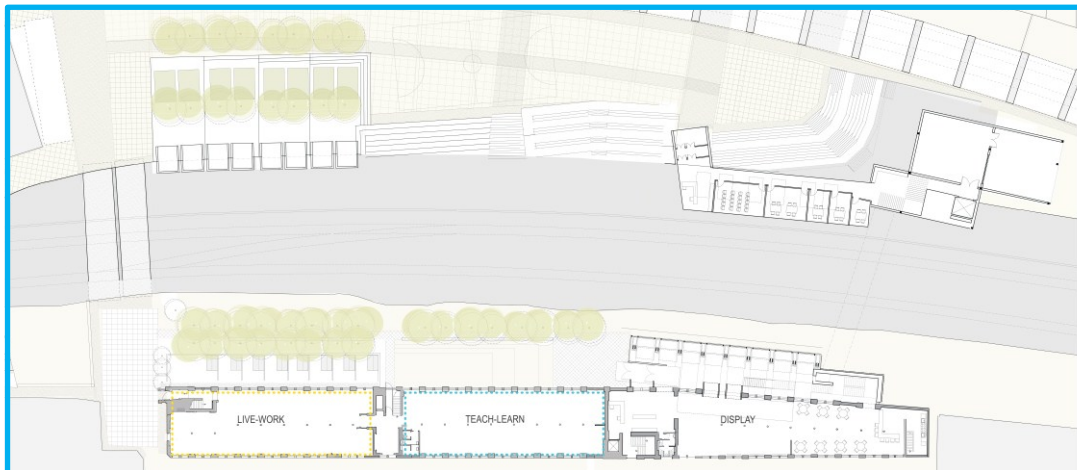


Figure 76- Building Floor Plans

The three major floor plans of the repurposed Bussey Building, sculpture gallery addition, and theater addition.

Source- Author, 2013

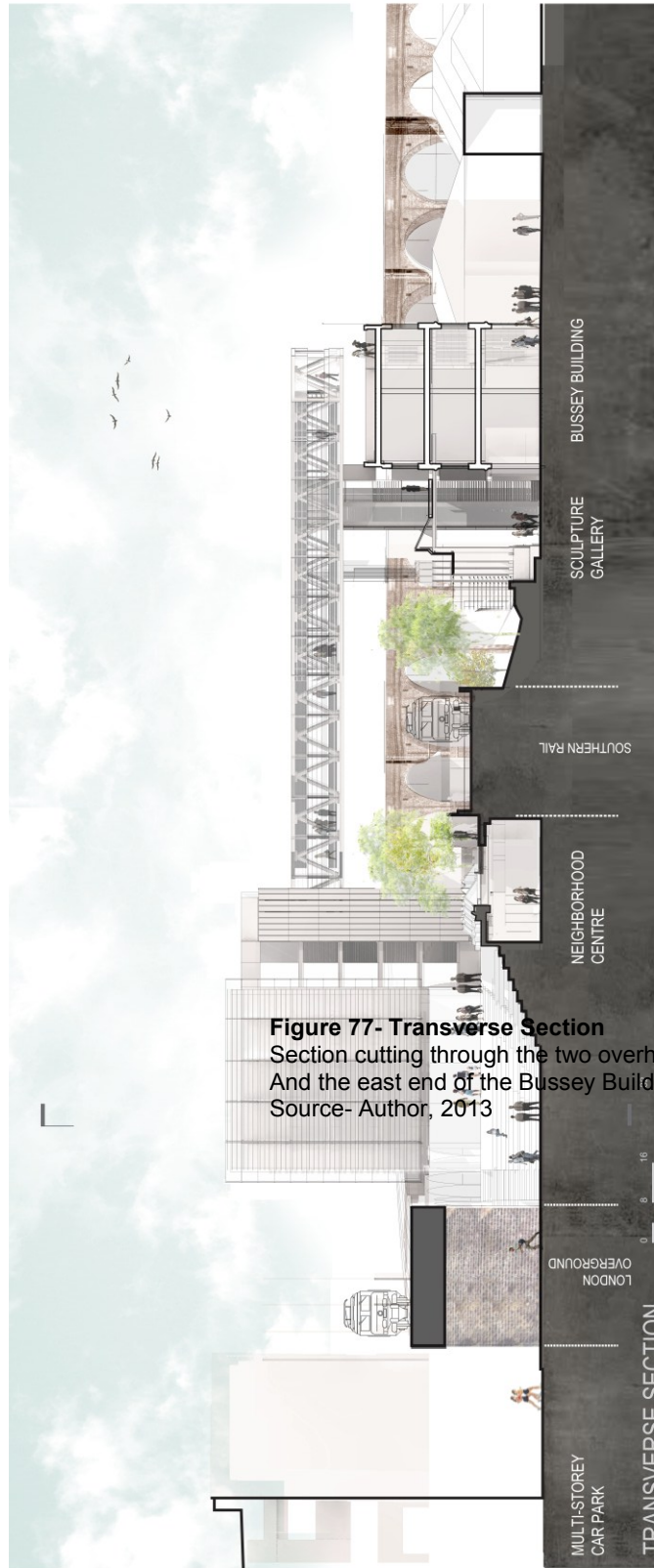


Figure 77- Transverse Section

Section cutting through the two overhead rail lines, the plaza in front of the th
And the east end of the Bussey Building.

Source- Author, 2013

Building Palimpsest

The architectural transition from the historic to the new is demonstrated through the physical separation of the preserved, the adapted and the added—from the westernmost portion of the Bussey Building to the easternmost, and then across the tracks to the new theater. This means that inevitably, the location for an in-depth exploration of architectural palimpsest is at the intersection of the adapted and the added. This occurs at the connection of the sculpture gallery to the transformed art gallery.

The intervention proposes the addition of a two-storey linear sculpture gallery as the most public programmatic change for the arts center at the Bussey Building.

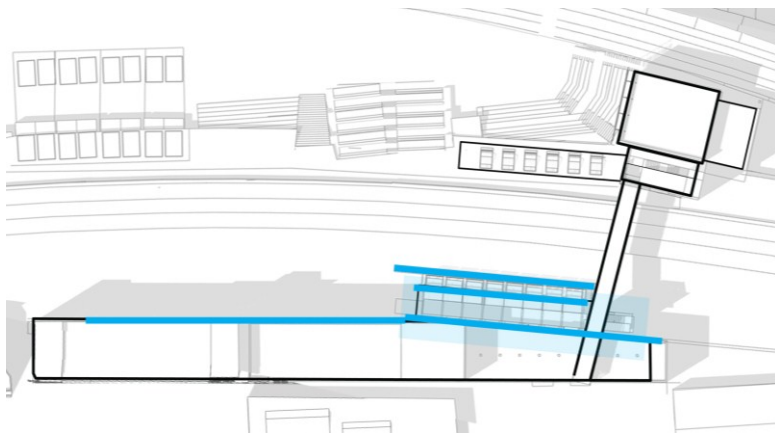


Figure 78- Architectural Palimpsest

Palimpsest at the scale of the building was studied at the location of the sculpture gallery's connection to the historic building.

Source- Author, 2013

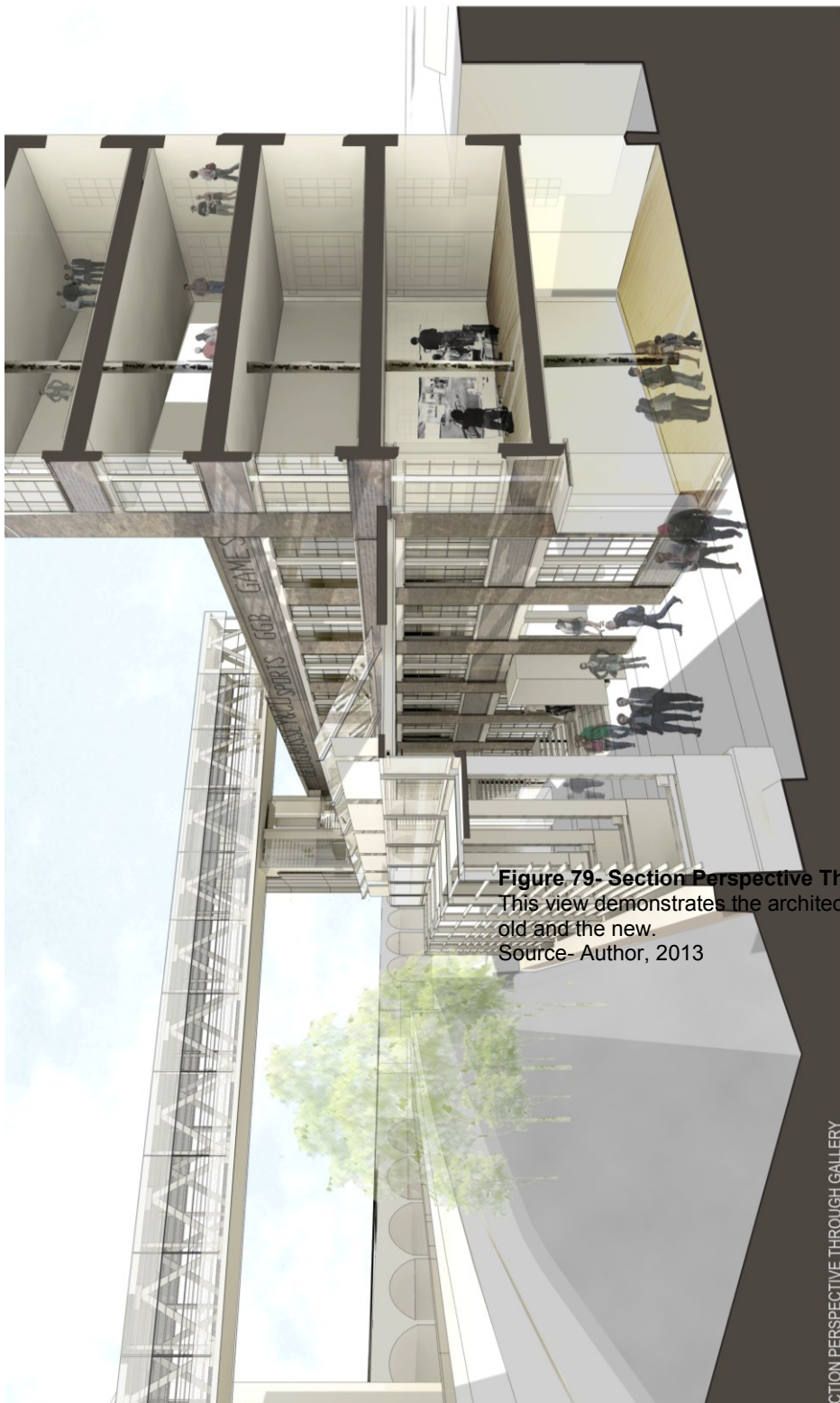


Figure 79- Section Perspective Through Sculpture Gallery

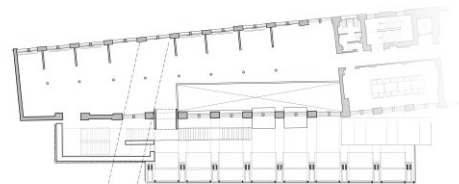
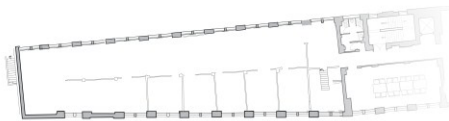
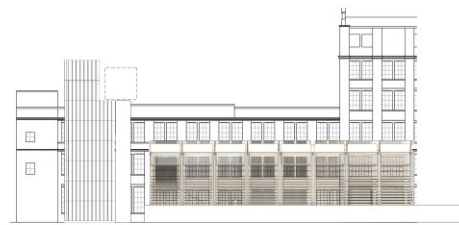
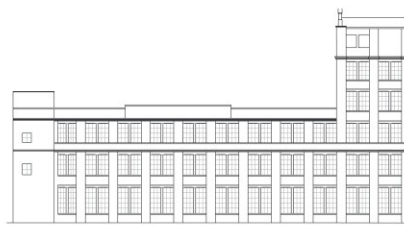
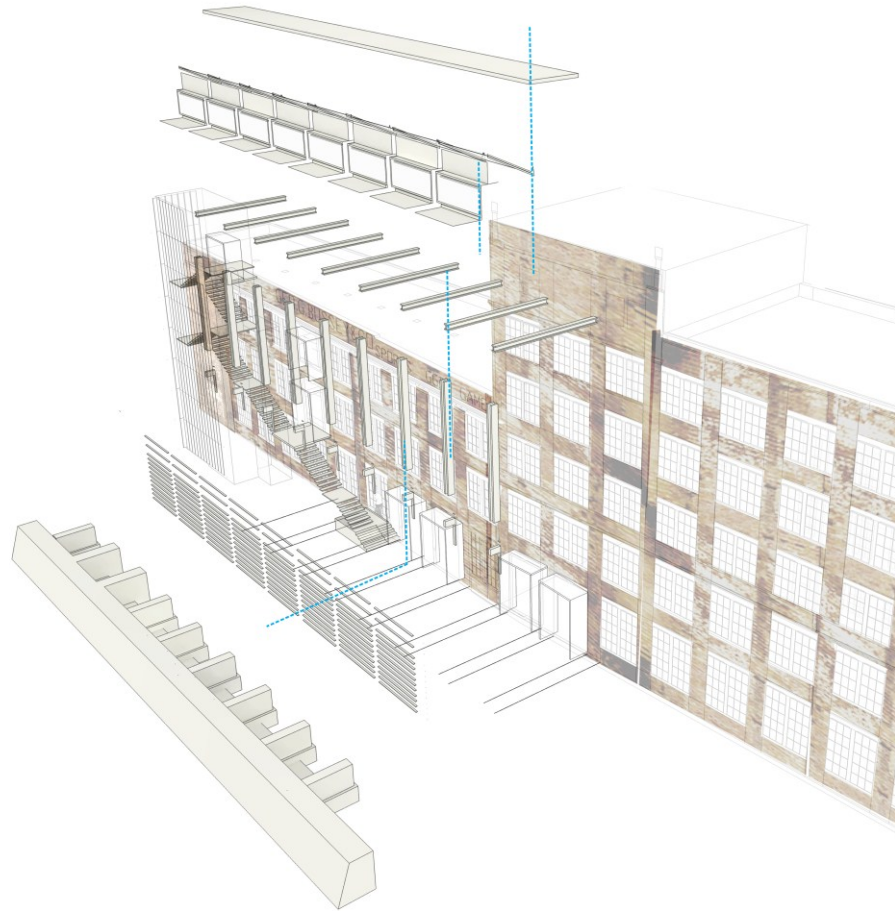
This view demonstrates the architectural character of the building at the intersection of the old and the new.

Source- Author, 2013

Figure 80- Exploded Axon of Architectural Components of Sculpture Gallery

This analytical drawing separates the new architectural elements that are layered onto this portion of the building to make a sensitive new addition

Source- Author, 2013



EXISTING

PROPOSED



A study was made of the bay structure and aesthetic rhythm of the historic façade at the east end of the Bussey Building. A decidedly lighter gallery was developed to be constructed using lightweight steel members and glass. First the bay structure is extended by creating niches that will house sculptures. There is a separation of layers that parallel the historic façade layer. The historic layer is respected by creating a gap between the old and the new. This manifests itself as a literal space on the interior of the building which corresponds with a thin glass skylight at the gasket of old and new on the exterior.

The new façade does not completely cover the historic façade nor does it attempt to overwhelm the existing. The sculpture gallery addition is a palimpsest because of its formal derivation from the old as well as its programmatic relationship that builds on an existing programmatic condition.

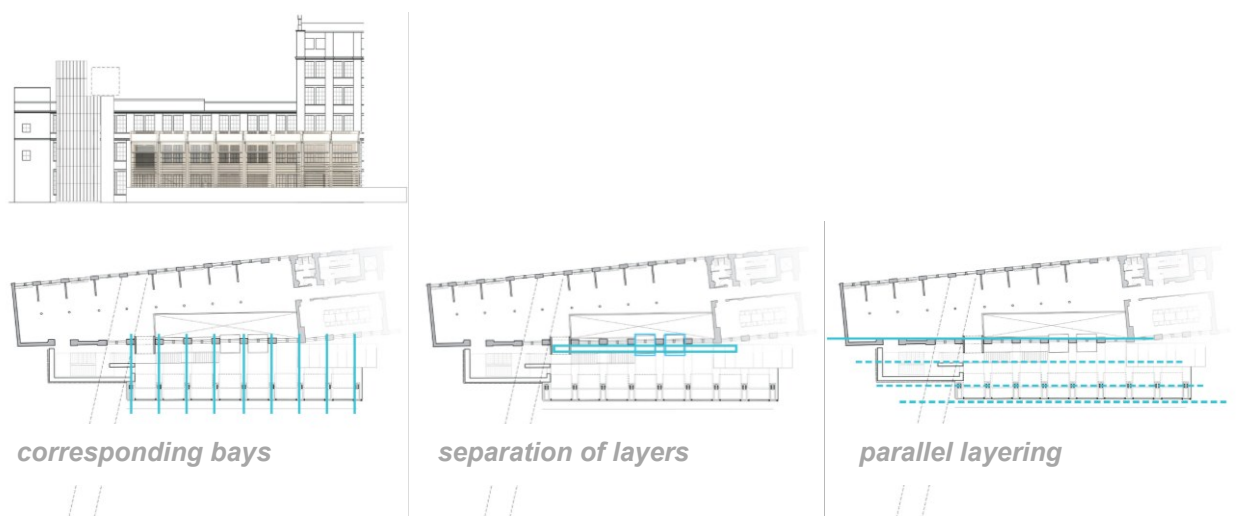


Figure 81- Building Palimpsest Analysis

These diagrams demonstrate the architectural strategies employed in order to achieve architectural palimpsest as a strategy.

Source- Author, 2013

Building Flexibility

The west and center portions of the Bussey Building are the least altered in terms of their original infrastructure. This is in-keeping with the theme of the transformation of the historic to the new. This also allowed for a study of the least altered portion of the building in terms of flexibility. Like the historic urban datums provided by the infrastructure of the viaduct arches, the repetitive structure of the Bussey Building provides a similar armature for flexible architecture at the scale of the building.

The center of the building provided a template for exploration of options for the artist live-work housing. The programmatic goal of the study was to come up with options for private living units that would connect to more public art studios that might engage the community. This study proved that utilizing an existing, historic armature for the redesign of space is a universal practice that could be applied elsewhere.

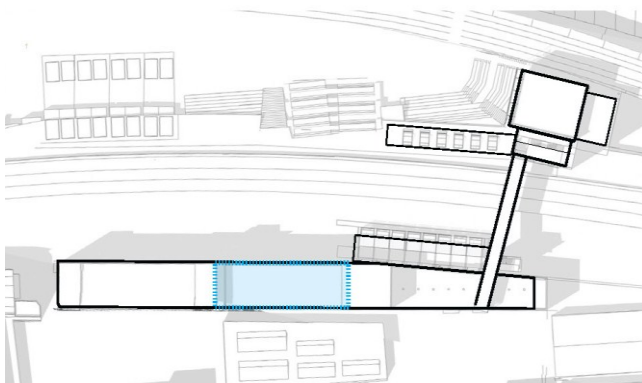
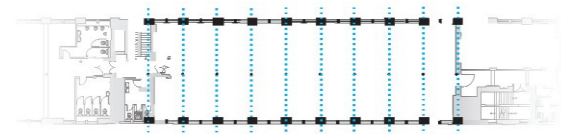


Figure 82- Historic Building Armature for Flexibility

Portions of the historic building that are conducive for new flexible arrangements.

Source- Author, 2013



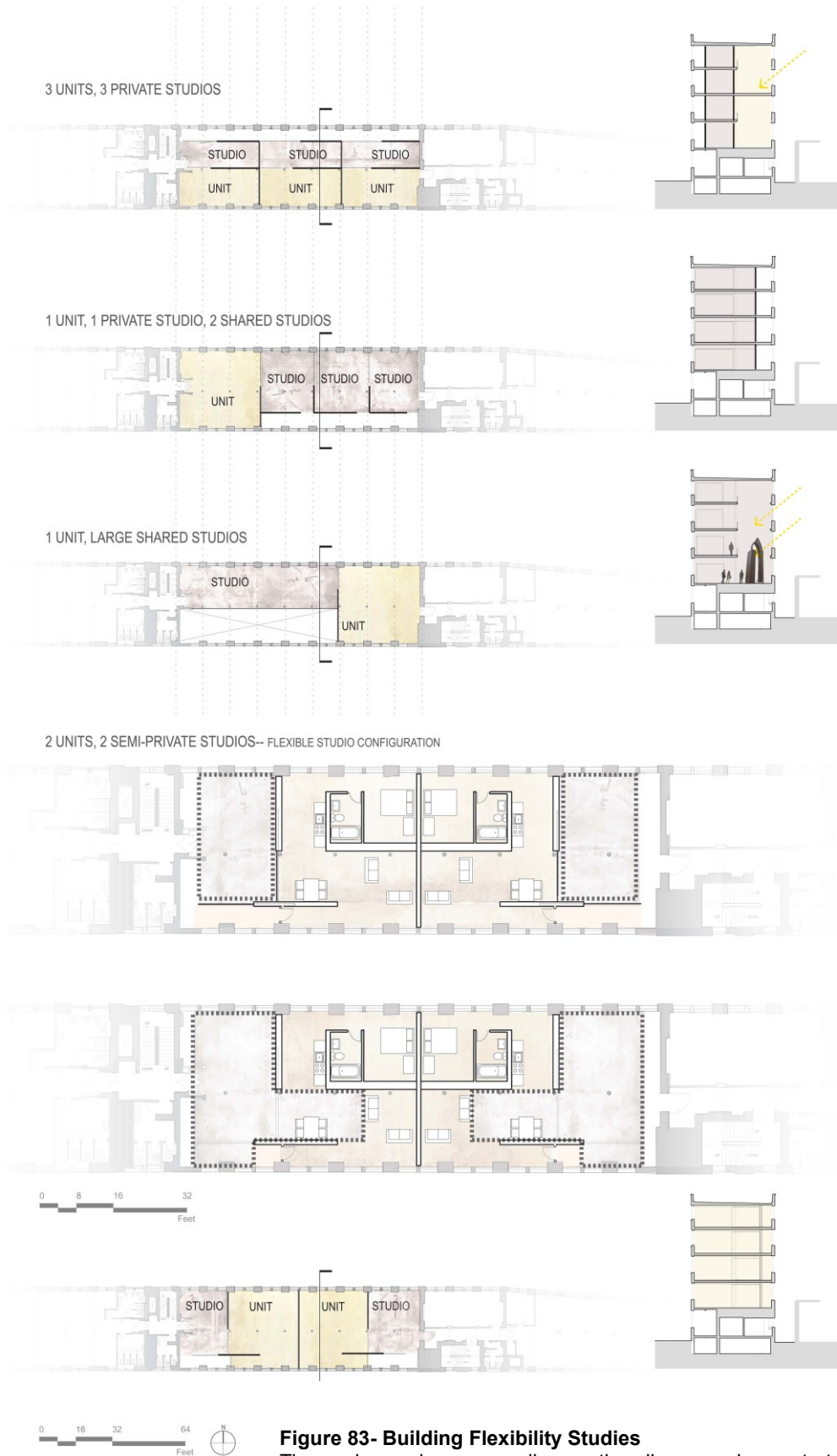


Figure 83- Building Flexibility Studies

These plan and corresponding section diagrams demonstrate the options for live-work artist units. The historic structure allows for different space planning options. It also allows for spatial flexibility within a set scheme.
 Source- Author, 2013



VIEW FROM BUSSEY ROOF



VIEW FROM BUSSEY ROOF + TEMP STRUCTURE

Figure 84- Bussey Building- Roof above galleries

The bridge from the theater cantilevers over the three-storey, easternmost portion of the Bussey Building offering a view south. This permanent addition may still act as a host for temporary structures to allow for the viewing of less formal performances.

Source- Author, 2013

_Conclusion

Martin Heidegger describes the architect as “responder,” one who listens to the spirit of the place and responds with form.⁶⁷

This thesis with its many goals for responding to existing communities and built environments, along with its proposal for using certain architectural strategies to get there, is also a call for architects to listen. It is the intent of this thesis to encourage architects to be critical in how they listen and respond.

“Reconsideration” is at the heart of the thesis. Here an adaptable urban plan and a transforming architectural response is constructed as a hypothetical solution for the town center in Peckham. All architects will have to begin to work in the realm of the existing, and more often with existing architectures. Because of this, we must consider thinking beyond the dichotomy of old and new and must think about transformation as a process which moves the built environment forward, “with a certain amount of renewed content.”⁶⁸

⁶⁷ *Transformation*, 15

⁶⁸ *Ibid*

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