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Research

Architectural entropy
Thriving local centres – learning from the marketplace.

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Thriving local centres - learning from the marketplace.

Research Booklet

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Contents

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Essay

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Research Essay
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"cities exist for citizens, and if they don't work for citizens, they die"
Cedric Price

Prologue

The interest in the topic of marketplaces stems from the curiosity about the role of the architects in environments that may seem unusually chaotic and impossible to grasp. Their character is remarkably temporal, connecting the interplay of various overlaid influences. They appear in all corners of the world, nevertheless, always differ from one another. This understanding that marketplaces can act as a mirror to the society or the neighbourhood will lead me through the investigation towards the essence of the marketplace.

[1] Price, Cedric. *Re:Cp.* Basel: Birkhäuser, 2002.

1. Intro-
duction

Marketplaces are one of the most lively and magnetic spaces in the cityscape. They play a significant role in the history of the development of London, especially in the 'long' 18th century . Marketplaces have passed the test of time, reflecting on the socio-economic and urban changes and are still in use nowadays, to quote Ken Jones "we are what we consume, and our consumption priorities describe our society" . What makes them so successful is their inclusivity and the ability to accommodate the changes in the fast-paced urbanenvironment.

The changes the 21st-century cities are facing need urgent response. They have to densify in order to accommodate the growing urban population, the new developments bring an additional layer of threat of the homogenisation and detachment of the new inhabitants from the public realm, as well as gentrification and connected with that relocation of locally established communities.

This paper analyses the inherent qualities and the essence of marketplaces, searches for similar characteristics in other places in the city, and theoretical works to propose an overview of possibilities to create public spaces that are responsive and inclusive towards their current and new inhabitants.

Firstly, the paper analyses the past and present state of retail in London with a concentration on retail markets, learning how they operate, what traits they represent, and what role they play in the city. Further investigation looks at the importance of those places for local communities and the ways it is manifested, as

well as examples of both successful and failed regenerations of the public realm concerned with community values. Understanding them showcases the ways of possibility to go against the current of changes proposed by the new developments. Lastly, theoretical references showcase how did the designers previously

approach the topics and unique, combined characteristics of the marketplaces that came to light during the previous analyses. This comprehensive analysis creates an overview of the possibilities in the designer's vocabulary to respond to the fast-paced changes in the urban environment.

[1] Smith, Colin. *The Market Place And The Market's Place In London, c. 1660 -1840.* London: University College London, 1999.

[2] Jones, Ken, and Jim Simmons. *The Retail Environment.* London: Routledge, 1995.

2. Role of retail in the public spaces in London.

2.1. Development of marketplaces throughout history

Markets vastly contributed to shaping the urban morphology of the cities, the substantial amount of exchanges taking place there makes them often perceived as the city's driving forces, for example, the growth of medieval Europe was greatly supported by the trading of local farmers. The types of activities concentrated in the vicinity made them become a "backbone of the urban space" - central nodes of urban metabolism, the connection to provincial hinterlands, and a significant driving force in the urban food supply. Marketplaces throughout Europe were tightly connected with city halls oftentimes merging into one structure.

Marketplaces have played a central role in the metabolism of London already since Roman times. At the time the main market was situated in the forum, now roughly where Leadenhall Market is located, and used to be the largest market in Europe at the time. Markets were oftentimes the foundation upon which the distinctive boroughs later arose and shaped the city's morphology. Since Georgian times many areas around the city (Camberwell, Peckham, Fulham, Brixton) developed as market gardens, supplying produce for markets in Westminster and the City. With the growth of the metropolis, those areas established markets on their own and became distinctive urban centres. They became the first places responsive to the diversity of local residents, supplying to their particular needs. Foreign foods could be found as a response to an increase in immigration, oftentimes, markets were the only place that those new communities could find some degree of familiarity and inclusivity, on the other hand, they were increasing the diversification in London's food scene.

The increased demand for products created huge congestion of people, animals, vehicles, and products, creating high tensions around their location. This trait made open-air markets appeal to petty thieves, crooks, and scoundrels which created a perception of this public realm as an unpleasant and ill-favoured and "a place of disorder and chaos and a magnet for the worst elements in society" .

Some of the first covered market halls emerged as a response to the above-mentioned characteristics, as well as a reaction to riots in open-air marketplaces due to high food costs. In the UK in the closing decades of the 18th century, the first examples of covered retail markets can be found, up until then the world's biggest metropolis depended strictly on street vendors. This change required new architectural typologies to emerge – their form was shaped like a long covered shed and they incorporated new architectural elements into the typology, such as arcades or circular shapes. They were removed from the streets to maintain order, control, and hygiene "stalls were neatly set out, circulation was facilitated, and hygiene was assured, all for the purpose of stricter controls and inspections" . In 1850 the British market halls underwent a complete reinvention with the appearance of iron and glass structures. The 19th century was a golden age for British marketplaces, almost two-thirds of them appeared during that period. The significant feature of those structures was a detachment of the iron structure from the facades with their own styles, which made them huge frameworks with various infill. The main market halls were turned into wholesale markets which are in use nowadays - Covent Garden Market, Billingsgate, Smithfield. The city depended predominantly on open-air farmer's markets, which gained in popularity as they did not require a substantial initial investment, with the stalls being highly flexible and easy to set up. This phenomenon is somewhat a historical constant and something of vital importance up until today in London's

¹ Stobart, Jon, and Vicki Howard, eds. *The Routledge Companion to the History of Retailing*. Routledge Companions. Abingdon, Oxon: Routledge, 2019.
² Ibid.

cityscape.

The development of the rail network played an important role in the location and setting of the markets in the urban tissue. Its nodes generated great footfall and ease in delivery, which created an opportunity for the retail markets to become railway junctions.

Many historians are interested in the re-emergence of retail market
since the 18th century, with covered markets being an immediate step to emerge eventually as modern forms of consumption like shopping malls and supermarkets. However, multiple values associated with retail markets have disappeared in the process. Those retail environments could be imagined as a threat to local retail markets, however, they are still a preferred mode of shopping for many Londoners and have entered the 21st century bearing no less important to the city as in the past. 4

2.2. Marketplaces in the 21st century London

The value of the marketplaces in the metropolis has been recognised by the city's authorities - the Mayor of London has appointed the London Markets Board, running research and proposing strategies for the development of those spaces within London. They collaborate closely with borough authorities on establishing appropriate strategies for the future of these retail modes.

In London the distinction can be made between wholesale and retail markets, this research will focus on the latter. However, it is important to highlight the significant role the wholesale markets play in the market scene since they deliver to the retail markets, as well as other establishments within the city.

London has experienced an upsurge in the marketplaces growing from 163 in 2010 to 280 in 2017. The multiplicity of characteristics, management solutions, as well as retail modes,

makes the current London market scene rich in unique possibilities for growth and exchange. The offer ranges from local privately owned farmer markets to highly recognisable marketplaces on the European scene, from serving local communities with long traditions to generating footfall and tourist attractions.

Currently, a rise in farmers and specialist retail markets in comparison to daily street markets can be observed, which has been dictated by different demands from the customers - they are searching for a unique kind of experience, cultural exchanges, and products compared to what can be found in the supermarkets.

There are cases being made in order to highlight the value and protect those unique environments. During one of his lectures professor Krishnendu Ray proclaimed "street markets being one of the last vestiges of the city, which are genuinely democratic and open to all, an example of a mixed economy where those of different classes and cultures can interact"[3]. Many voices highlight the threats 6 of homogenisation of the public realm, with more and more establishments catering to the same social class. Marketplaces firstly serving the working classes across London became places of inclusivity and social and cultural exchanges.

The importance of those spaces lies not only in singular businesses but the collective perception of the whole, maintenance and evolution of which is important to the urban culture and integration of diverse social infrastructure.

2.2.1.Recognising the value of the marketplaces

London authorities have recognised the values and role of the marketplaces that are vital to maintaining the character of the city and its boroughs. Those are enclosed within a statement of value issued by the Mayor of

Fig. 1. Underlying conditions and forces of the market/place.

[3] Jonathan Nunn, "An East End Culinary Delicacy Nears Extinction," *Eater London*, April 17, 2019. https://london.eater.com/2019/4/17/18410090/london-east-end-food-poplar-regeneration.

London. Namely, those spaces are representative of the openness of the city and vital to everyday practices, with the vast array of offers that is emblematic of the local communities. They are important components to the maintenance of the local identity and provision of diverse public spaces appropriate for social interaction. What is more, they provide Londoners with access to fresh and affordable produce tackling the issues of food poverty, to address this problem, some boroughs have also implemented programmes connecting market vendors with low-income families. This approach opens possibilities for local businesses and entrepreneurs to enter the retail market with low-risk opportunities, and as a testing ground for their ideas.

In the above-mentioned statement, the greatest importance is given to the 'social value' of the marketplaces. They are recognised as generators of economic, social, and cultural exchanges, providing access to unique products, and creating bridges between people from diverse backgrounds, as well as acting as a meeting and encounter place for deepened social interaction, strengthened community cohesion, and improving the wellbeing of the residents of the neighbourhood. Economic exchanges generate entry-level jobs as well as provide space for smaller businesses to appear in the metropolitan retail scene. What is important to note, are the spatial qualities – accessible and inclusive, informal public spaces, connecting people to the place where they live, generating activity in the neighbourhoods.

Marketplaces have been recognised by the Mayor of London in his statement as places of inclusivity and diversity, as well as "local manifestations of London's openness to the world in terms of the diversity of goods they offer, the traders who work in them and the communities they serve."[4]

Another characteristic is the vast diversity of retail markets that can be found in London, offering a range of products, from fresh produce to homeware and electronics, operating on a daily, weekly or monthly basis, they create a sense of community in the neighbourhood and build up their individual qualities.

The aforementioned 'social value', the importance of which is highlighted by the Greater London Authority, combines three aspects of people, place, and prosperity, however, in this research it is noted that the public markets managed by local authorities under LLAA serve better in maintaining those qualities (fig. 4).

The value of the marketplace is usually measured with the data on turnover, which later determines the investment and financing approach. It could pose a threat to some of the already existing retail markets when measuring the impact they have on the neighbourhood and the city not only in strictly economical ways.

Successful retail acts as an extension of the public sphere rather than the other way around. This extension is recognised as the social infrastructure of the city, which can be divided into formally recognised (health and education) and informal (cafes, bars, beauty parlours), both being equally important to the creation and maintenance of connected and resilient communities.

The empirical research conducted during the research trip to London in November 2021 revealed several characteristics defining the metropolitan market scene, those come with the associated social values. Numerous marketplaces serve more commercial purposes, they provide to certain economic groups, generate footfall, and are perceived as good tourist destinations. They generate income in the city and represent its intercultural character, markets like Borough Market, New Spitalfields, or Covent Garden Market represent those characteristics.

Another type of marketplace distinguished during the empirical study was deeply rooted in the neighbourhood with a strong community

Fig. 2. Covent Garden Market ca. 1925.

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[4] Greater London Authority. *Understanding London's Markets.* London: Greater London Authority, 2017.

concentrated around those places. They are concentrated on catering to the specific needs of the communities in the neighbourhood and serving as a gathering and meeting place while strengthening the sense of community, bringing together various socio-economic and ethnic groups. The potential of those places responds to the changing expectations of the customers, seeking unique retail experiences, as well as a sense of neighbourhood and community. Those qualities can be observed in markets like Brixton, Ridley Road, Primrose Hill or Seven Sisters. This research is concentrated on those types of markets, the values they represent, as well as threats they are facing.

2.2.2. Users and beneficiaries

As mentioned before, social and community values play a vital role in shaping a local market scene. Because of that, an analysis of the users and parties involved might shine a new light on further understanding of those environments. Markets provide not only a social platform for the neighbourhood but also create employment and growth opportunities for the traders. This twofold understanding of the symbiotic relationship between traders but also service workers, and customers could help create beneficial opportunities for all the groups involved.

The first group includes the local residents, customers, and neighbouring communities. The benefits that retail markets create for them are vast, yet it is difficult to showcase them through tangible data, however, research is being conducted on this topic. Social interaction plays a huge role in the everyday activities of the residents, marketplaces can improve their well-being and help tackle issues with social isolation. Those places are especially significant for older people, women, in particular, mothers, young people, and families with children, which is especially evident during the weekends[5]. The interpersonal relationships

established while shopping at the market are unprecedented, particularly when compared to other retail modes like supermarkets and the online retail domain.

What is more, marketplaces serve as a platform to preserve the cultural identity and heritage of different ethnic groups within the city. As mentioned before it is a one-of-a-kind place where various, uncommon products can be purchased in opposition to the same offer in chain supermarkets. This aspect of diversity and uniqueness is of importance when establishing inclusive and welcoming public spaces. Those are especially appealing to the minorities (be it ethnic, cultural or age) living in a metropolis like London, but also new citizens moving to the capital - students, young professionals or workers, seeking to integrate with their new surroundings.

Besides providing cultural and social development for local communities marketplaces create entry-level jobs with the possibility to learn new skills and gather experience required to enter the labour market, fighting with poverty and homelessness, as well as introduce programmes for ex-offenders to help them integrate with the society after their release. Due to the temporary character of the vending booths and ease in building processes, this type of vending gives access to low-risk business modes, as well as a testbed for new ideas. Those traits connected with the uniqueness of the offer create a platform for innovation and exploration.

All the above-mentioned users and parties involved are the core of the creation of unique and healthy neighbourhoods, where their voices can be heard. As summarised in the New London Architecture's report "the lynchpin of our placemaking success is the local people. It is the people who live and work around our projects that are best placed to help shape and create vibrant, lively communities that promote their health, happiness, and wellbeing."[6]
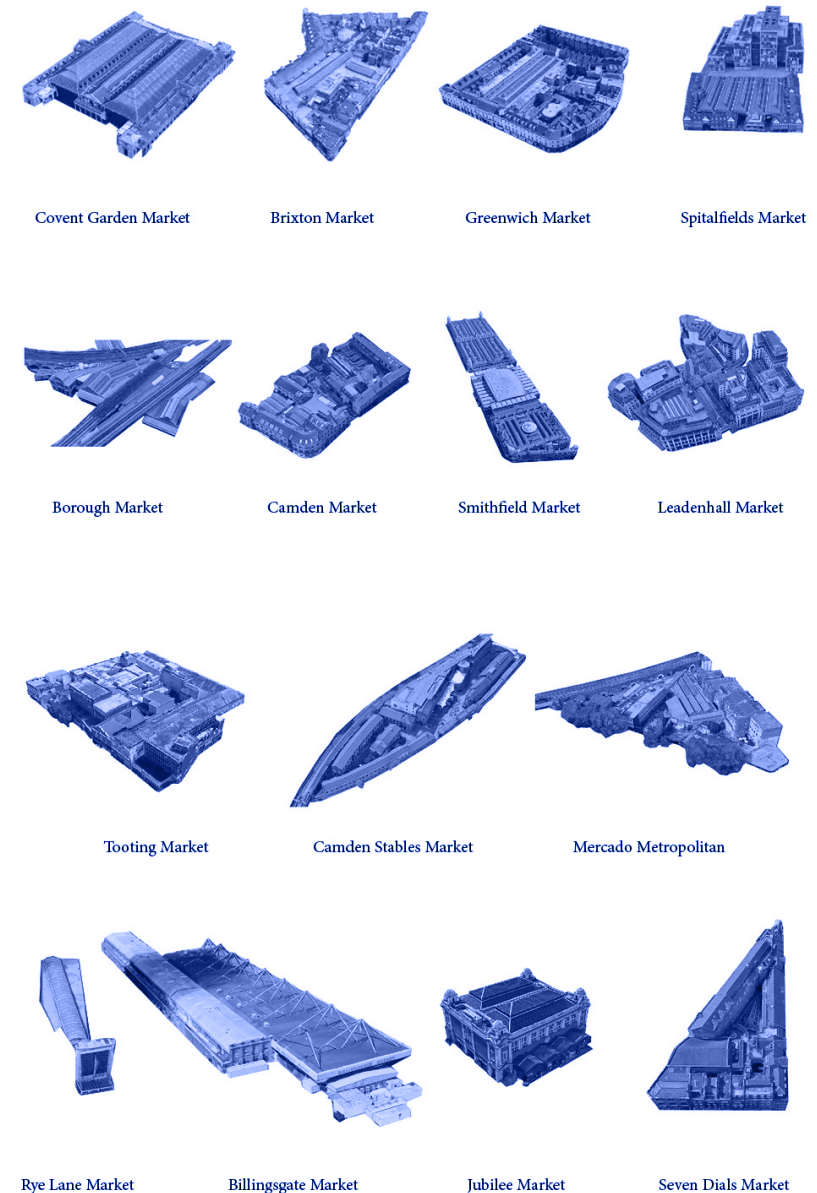

Covent Garden Market   Brixton Market   Greenwich Market   Spitalfields Market

Borough Market   Camden Market   Smithfield Market   Leadenhall Market

Tooting Market   Camden Stables Market   Mercado Metropolitan

Rye Lane Market   Billingsgate Market   Jubilee Market   Seven Dials Market

Fig. 3. Overview of selection of London's marketplaces.

[5] Greater London Authority. *Understanding London's Markets.* London: Greater London Authority, 2017.
[6] New London Architecture. *Local London. Building resilient neighbourhoods.* London: New London Architecture, 2021.

2.2.3. Extraction of qualities

The analysis of the evolution of the marketplaces, their current state, the values they represent, and their users leads to the possibility of selecting particular qualities that combined serve as a tool to understand how those places create successful and lively public spaces (fig. 5).

Firstly, the social, economic, and cultural aspects have to be distinguished, namely, the diversity those spaces offer, creating an environment where nothing feels out of place making them extremely inclusive, and integrating the customers as a vital part of the businesses. Because of their character which is dictated by the users and community around marketplaces, they are reflective of their neighbourhood and can serve as a lens to getting familiar with the character of the area they are being established in. They serve not only as a place of retail but also as a space for social and cultural exchanges. Because of the concentration of social infrastructure, they appear to be busy, lively, and constantly changing and evolving. This particular aspect makes them really unique on the retail scene, with a low probability of offer staying constant and depending on the deliveries, season, economy or demand.

Secondly, markets are places that are architecturally very responsive, being modular and oftentimes temporary, where not only the offer but the space is constantly evolving, they operate on a small, human scale, are very porous and adaptive.

A combination of those qualities can serve as a base for proposing an alternative to homogeneous new developments.

2.2.4. Threats and opportunities for the markets

Although marketplaces provide many opportunities for the neighbourhoods in which they emerge and are present in, they are facing many threats.

First of all, one of the main threats to existing retail markets is the shift in the trade and retail modes, mainly the growing popularity of online shopping and pick-up points. It is important to take into consideration how marketplaces should respond to those challenges, providing an engaging and substantial offer for the local communities. Nevertheless, the hand in hand establishment of marketplaces and supermarkets can create a thriving symbiotic relationship where one type of retail supports the other and can be considered an opportunity.

Secondly, the different ownership models and their goals behind setting up a marketplace can lead to establishing proposals that are not responsive to the neighbourhoods and their communities. Publicly owned markets are usually run under the LLAA legislation and therefore are not permitted to make a profit, which translates to prioritising placemaking and public service goals, whereas, privately-owned retail markets primarily aim to generate profit, however, both of the legislations limit in some degree the possibilities of the owners. Local authorities are currently looking into ways of encouraging the integration of the social values in all retail markets despite their ownership status.

What is more, many markets are under threat due to gentrification, where the valuable land in central parts of London is sold by the local authorities to private investors, who, even though promising to maintain the market characteristics, oftentimes neglect the traders present in the neighbourhood. This topic is studied in depth in the subchapter 3.2 Fight for the City.

Lastly, many existing marketplaces are struggling with the ageing of the vendors and a lack of workforce to replace the current professionals and learn their oftentimes unique skills, there is a big need for establishing solutions or rethinking the current trading models appealing to younger people to engage
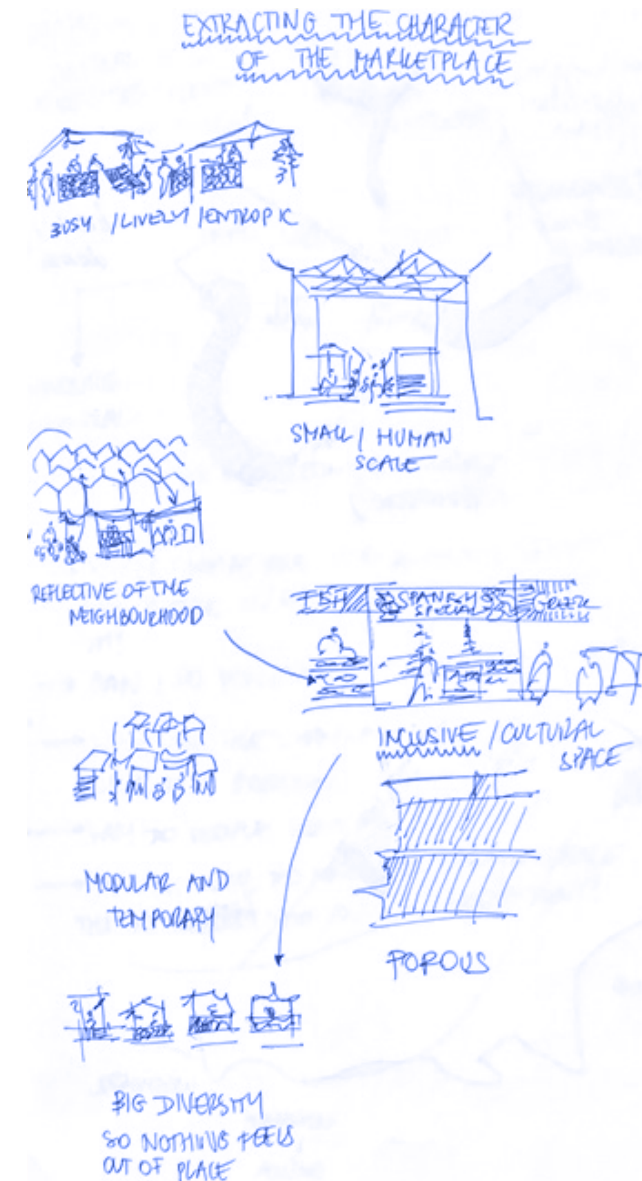

Fig. 4. Extraction of the qualities of the marketplace.

in this type of business. What should be taken into consideration is also appealing to the shoppers - where limited opening hours make part of the customers turn to other modes of retail.

On the other hand, integration of new technologies and data collection within the marketplaces can provide information helping with management strategies that could provide an answer to some of the threats mentioned above. What is more, users are interested in the online presence of the distinctive vendors and access to more information on the marketplaces themselves.

The analysis of those can provide an outlook on how to design public spaces with the opportunities and values marketplaces represent and at the same time take into consideration those aspects that could limit their potential.

2.3. Current retail trends in London

When considering the direction towards which the future of retail is moving, one can argue that marketplaces in 21st-century cities are a "fully functioning "anachronism"[7]. This statement only highlights the importance and social value of the market scene in modern cities. One can argue that there are more convenient and modern ways of shopping, however, marketplaces have withstood the test of time and still function not only as a platform for the exchange of goods but also for social and cultural values. This part of the local retail scene is in demand in London nowadays, with 804 locally run businesses, like barbers and cafes, opening up in 2021 on UK high streets, compared with over 5000 chain stores being closed down[8].

Big success and resilience of the marketplace can be seen in countries with long-standing

culinary traditions, where they depend on fresh produce. The rich culinary scene, as well as the multitude of people coming from different backgrounds, seeking familiar ingredients and products, create a foundation for the retail markets to thrive. Therefore, contrary to what has been stated in the past, they should be considered as an extension of the rich retail scene of the modern city "which, in its various forms, appears, disappears or adapts itself according to the economic, social, and cultural conditioning factors in each place and each time in history, to meet specific demands of consumers"[9]. This characteristic of marketplaces - their adaptability and flexibility is something to be considered when thinking about the future of retailing and architectural responses in this domain. London authorities are undertaking additional steps to ensure the strategic development of the local centres running London Town Centre Health Checks by collecting data and encouraging local planning. Planning use classes are the legal framework that determines what a particular property may be used for by its occupants. In England, these are contained within the text of Town and Country Planning (Use Classes) Order 1987. The table on the next page (fig. 6) showcases the use classes that could be associated with retail and services.

2.3.1. Retail with connection to the needs for adaptability

As has been mentioned in the previous chapter, marketplaces have withstood the test of time due to the unique ways in which they adapt to changing conditions in the city and the demand from the customers. Those traits are important in designing any retail and public space in order for them to maintain their importance and relevance in the cityscape.

When it comes to retail, in particular, what

is important for them to be successful is the transformation of retail spaces into places where people want to spend their time in. What can become vital in this process is establishing what the community needs on a day-to-day basis from their town or urban centre and translating it in return to produce a place that is both meaningful and useful to local residents. Often, the offer of facilities, libraries and council facilities can contribute to establishing or reinvigorating a sense of 'place' in local areas — helping to create a sense of ownership, an opportunity to interact and giving people an additional reason to visit. This demand for a different kind of retail space poses interesting implications for the future.

What is more, the traits of flexibility and fluidity, come hand in hand with being a growing platform and a testbed for new entrepreneurial initiatives, they do not require a big initial investment and perform at low-risk levels. Retailers increasingly find that temporary leases offer a useful way to experiment and nurture new businesses, and a regularly evolving offer can add excitement and curiosity. This in turn enriches the local economy and generates new entry-level job opportunities. Retailers need to fine-tune their offers to meet customer demand, they require the flexibility to adapt their service and product offerings.

This twofold blend of the community needs and the retail programme could create an opportunity to implement each other and create more of the social infrastructure. However, the shift in ownership modes is worth noting - at a marketplace, it could be mentioned that there is a collective sense of responsibility of the space as a community of vendors and customers, although always changing and evolving, still trusting in the same set of values.

2.3.2. Mixed use in retail

What might be interesting to look into is the newly established class of use, namely, class E, which embraces the importance the London authorities have recognised in the intertwining relationships between different types of uses and their temporalities. This mix that is reflected in the recent legislation, has been evolving in the urban tissue, as the NLA's research on London's retail emphasises the importance of the symbiotic relationships between all the parts of the neighbourhoods and names them as the main factor for what makes them successful, they inform and implement one another, "from the architecture and public realm to culture, unique events, curation of retail, great food, and drink - together, this contributes to a thriving community that creates vitality through its rounded experience"[10]. Those relationships are also highlighted when it comes to marketplaces being an integral part of London's retail scene. Those various scales and relationships have to be considered as a set of entangled systems - a system of the neighbourhood with the London's retail scene system etc. Greater London Authority in its research highlights how markets are a vital part of the urban realm being parts of market halls, freestanding on the market streets, inhabiting parks, squares, in both private and public realm, in exchange, they generate more activity in those areas and benefit from the healthy neighbourhoods. Those symbiotic relationships not only are beneficial in the urban realm but also when it comes to funding, well-being or economic development.

2.4. Prognosis for the future of retail

The current speed of emergence of new technologies entails a lot of challenges but also opportunities that the retail sector has to embrace.

First of all, the majority of services including retail are moving online. This is a huge shift

[7] Stobart, Jon, and Vicki Howard, eds. *The Routledge Companion to the History of Retailing.* Routledge Companions. Abingdon, Oxon: Routledge, 2019.

[8] New London Architecture. *Local London. Building resilient neighbourhoods.* London: New London Architecture, 2021.

[9] Stobart, Jon, and Vicki Howard, eds. *The Routledge Companion to the History of Retailing.* Routledge Companions. Abingdon, Oxon: Routledge, 2019.

[10] New London Architecture. *London's Retail: exploring what works.* London: New London Architecture, 2019.
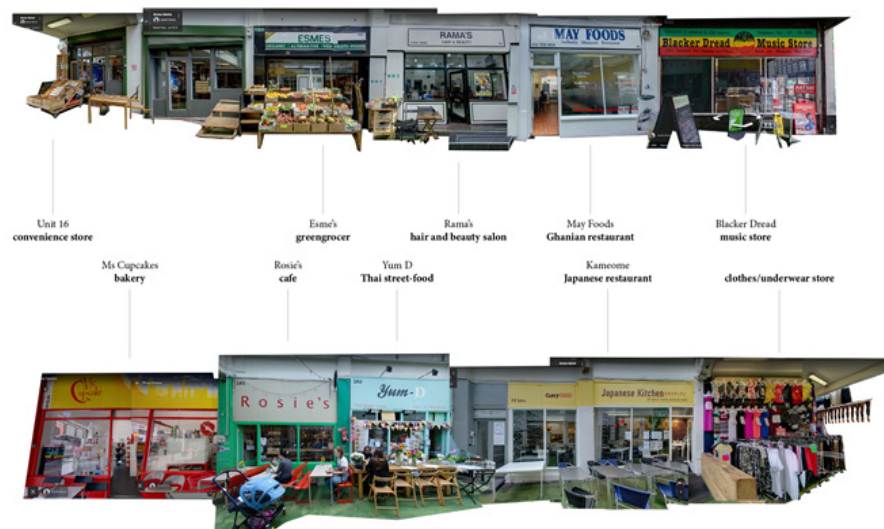
in the expectations of the customers, the number of services that can be provided, the constant supply of information, and changes in advertising. Online retail provides access to a vast amount of products in a very short time. However, the additional traits of physical retail are still of importance. This brings the second move in the future which is based on the notion of experiential retail. This is strongly connected with a human natural drive towards interaction and connection. What is expected to happen in the future is that physical stores would have to prepare a special offer, not only orientated towards sales but also providing additional experience, engaging the customers in order to play a part in the retail scene and do not become obsolete. This change of approach can already be observed all over the world where retail stores encourage engagement over transactions to build their brand and client base, making the customers part of their world e.g. Apple stores with the possibility to test and play with the products on the offer. This innovation is important to remain relevant, however, marketplaces have always offered a multitude of additional qualities to their offer and engaged with the shoppers to the maximum, this has allowed them to withstand previous transformations and makes them face the future with an appropriate approach. When looking at the predictions concerning retailing more traits that the marketplaces already exhibit can be noticed - reduced footprints, temporary structures, pop-ups or co-sharing of spaces.

Another aspect to take into consideration when thinking about the future of retail, especially in a metropolis like London, is the change in the customers' approach. More and more people are getting more concise about their consumer choices. In the research done by Colliers International[11], it is showcased how the younger generations pay more importance to their local retail outlets, they are concerned with the ethical and ecological outcomes of their shopping. This is going to have a vast impact on the evolution of shopping experiences and expectations.

All the mentioned changes showcase that the way forward is to enhance the experiences and not concentrate only on the transactions. Customers are searching for leisure and events thus the offer should complement the public bid through a mix of uses, hybridisation, and quality of the built environment, integrating the advantages of physical and digital.

Fig. 5. Mix of uses at Brixton Market.

Unit 16
convenience store

Esme's
greengrocer

Rama's
hair and beauty salon

May Foods
Ghanian restaurant

Blacker Dread
music store

Ms Cupcakes
bakery

Rosie's
cafe

Yum D
Thai street-food

Kameome
Japanese restaurant

clothes/underwear store

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[11] New London Architecture. *London's Retail: exploring what works.* London: New London Architecture, 2019.

3. Fight for the city.

3.1. Shaping the city

Since the 2008 economic crisis, a rise in the corporate ownership of the public land can be observed. This has vast implications for the form and character of the urban realm. Even though this has happened in the past the scale of the new developments and their focus on one socio-economic class has never reached the scale as in the present day. The new developments are densifying the city but as Saskia Sassen has stated not all densities are equal and may lead to de-urbanisation. Those new investments are occupying big plots in the city centre with the aim to demolish and rebuild the urban tissue to their liking, removing publicly accessible streets and squares. More often, this is also happening further away from the city centres - in the post-industrial city landscape, where people from lower socio-economic groups were forced to relocate with the rising living cost in city centres, and now those areas are facing the redevelopment crisis as well.

Those changes are bringing challenges to what makes the cities function so well. The truly free public realm represents a space where everybody's voice can be heard, its complexity mixed with incompleteness allows for everybody on the social spectrum to encounter one another and enables innovation without power. It brings people together as "urban subjects" and creates a sense of belonging. Those new developments in cities are stripping people of diversity and represent the new "global culture of success".

What has been established in the previous chapter - retail has to be an extension of a well functioning public realm. Marketplaces are great examples of well-balanced environments within the public sphere, where their role is not strictly limited to the economic conditions shaping them. The traits of acting as a platform for social and cultural exchange and being an inclusive and diverse sphere enhance the integration of the residents with their neighbourhood and create lively and thriving local centres. They allow for the possibilities that the metropolis creates to be executed on the local scale and represent one kind of space within the city embracing those qualities. The empirical research conducted in London led to the search for those qualities in other developments in the city.

It became apparent that spaces that are community-oriented offering free use and access to public space embody those traits the most. Starting with sports centres, museums, religious and educational facilities, moving on to community centres and gardens which resemble the public ownership of the city the most, among those community-led initiatives numerous gardens and markets can be found.

They display a great offer to the local communities and play a significant role in their everyday life, enhancing their well-being and a sense of belonging. However, due to the economic reasoning behind new developments in the city those spaces are under threat.

3.2. Fight for the free city

For many years already the fight for vital community places can be observed, which only highlights their importance and the need of inhabitants for a sense of belonging and ownership. Many private developers are trying to purchase land for new developments, especially in the centrally located boroughs of London.

One of the older examples of places of importance is the Calthorpe Community Garden, existing in its current place since 1983 near King's Cross (fig.8). The land has been sold to a private developer which has already started construction works on the site, however, due to the protests from the local communities, the works have been stopped. Local authorities have invested in green infrastructure and

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[1] Sassen, Saskia. *Who owns our cities – and why this urban takeover should concern us all.* In: The Guardian, 21 November 2015. Accessed: 10 October 2021. https://www.theguardian.com/cities/2015/nov/24/who-owns-our-cities-and-why-this-urban-takeover-should-concern-us-all

play space, the garden continues to work and prosper up until today where multiple generations have been brought up.

Many markets within the city play a very significant role for ethnic and minority groups. They supply familiar products and offer a space of belonging, supplying to the general wellbeing of their communities. They are facing similar threats stemming from the same reasons as the Calthorpe Community Garden had to deal with almost 40 years ago. An example worth mentioning is Ridley Road Market (fig. 9), a place in Hackney that was under threat of demolition to provide a place for new luxurious residential development, due to the protests from the community the borough's council decided to take over the lease and management for at least 15 years from the property developer. As the borough of Hackney is already struggling with gentrification, Ridley Road Market has been named by the local residents as an essential place for social life.

Another successful example is Seven Sisters Market, which has won the fight for the land with the developer and has been included in the Wards Corner Community Plan. The developer wanted to seize the opportunity to take over the land during the COVID-19 pandemic, when the vendors were struggling and under threat to be evicted, however, the significance this space plays for the Latin quarter community helps in the fight for its saving. The architecture office Unit 38 is responsible for the redevelopment of the area and has its office in the market, which allows for a special connection with the vendors and users. Besides an architectural practice being involved in saving the market, there are several other organisations taking part in supporting the community-led developments and promoting local enterprises. The two of them - *The West Green Road and Seven Sisters Development Trust* and *Save Latin Village and Wards Corner Community Interest Company* are involved in promoting social, environmental, and economic sustainability of the neighbourhood, as well as aiming at

the prevention of damage brought by the new development to the cultural value of the Seven Sisters Market. They are involved in raising social awareness about human rights violations against the Latin minorities, where the market is one of the places with the largest concentration of Latin businesses in the U.K. and is listed as a community and architectural asset supported by the UN.

Not all examples within the city are as successful as the Ridley Road or Seven Sisters Market - the traders at the Elephant and Castle, have been facing eviction due to the redevelopment of the area. Even though they have been promised a place for vending in the new developments, what has been provided proved insufficient and the environment seems hostile to many of the local socio-economic groups. One of the restaurateurs highlights the importance of authentic businesses and restaurants for the community "Food is so important to the Latin community here. It's hard, so sometimes you just want to sit down and eat the food you grew up with. The restaurants and the clubs round here all play a huge role in our happiness"[2].

With places like the Latin quarter disappearing the city will become a homogeneous space, alienating the ones that do not belong.

3.3.   Threats and opportunities

The importance of those unique places in the city for the communities is undeniable, however, it is clear that the economic reasoning and increasing land prices in the city are a huge threat those spaces are facing. The biggest struggles when it comes to the organisation are funding and land and property ownership. When it comes to the struggle with ownership, the land which is used does not allow for the erection of permanent structures or lay foundations. This in turn translates to the ease with which the users can be evicted.

When it comes to marketplaces, in particular, there are two main legislations in London

Fig. 6. Calthorpe Community Garden.

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[2] https://london.eater.com/2019/5/1/18523705/elephant-and-castle-shopping-centre-demolition-london-latinx-food-culture

Fig. 7. Ridley Road Market (above).

Fig. 8. Primrose Hill Market (below).

that they fall under. LLAA legislation where the individual traders are in power, and Food Act legislation, where authority has a bigger impact and a decisive role when it comes to managing the market. However, several markets opt for another solution which is run by community non-profit organisations like CICs (Community Interest Companies) and BIDs (Business Improvement Districts). They allow for combining the opportunities of both aforementioned legislations and do not need to fall into the council's constraints and focus on addressing the needs of the community.

One of the threats that should be carefully taken into consideration when creating new public spaces in the city is avoidance of catering to one particular economic or social class omitting the social exchange and creating inaccessible enclaves in the city. However, when designed properly it can in turn become a social "living room" for the community. Other opportunities that a proper design of the retail sphere can combine the local businesses and entrepreneurship to integrate with the neighbourhood. They supply job opportunities. An example of Twist in Lambeth in 2016 showcases how providing pop-up and impermanent stalls for temporary vendors can contribute to the economic growth of the neighbourhood, as well as fighting unemployment rates. Successful retail markets generate footfall and economic growth within local centres, which then translates into the quality of life.

A good London example of a bottom-up initiative that combines the community values and generation of income is Primrose Hill Market (fig. 10). This is a community-led organisation managing a local market taking place on Saturdays in the courtyard of one of the local schools. This symbiotic relationship allows for the school to gain access to additional income, and for the market to use the land, which otherwise would be underused during the weekends, which translates to the additional values for the neighbourhood. When interviewed, one of the initiators of the market

explained that the initiative is constantly looking for new vendors with consultation with the local shoppers, they concentrate on involving vendors that do not have established recognition and cater to the local needs.

The careful examination of the local sphere, communities, and character can inform a responsible design that can take into consideration the local needs and maintain the local character, at the same time renovating and improving the quality of public spaces.

4. Entropy in context of architecture.

Taking into consideration the aspects highlighted in the previous chapters, multiple concerns appear in regard to designing public spaces nowadays. The de-urbanisation as Saskia Sassen called the problem, is one of them, the importance of maintaining the unique character of different parts of the cities is huge, it is important to densify urban tissue, however, designers have to avoid homogenisation and spheres concentrated on selected socio-economic groups. The modern urban sphere has to be continuously adapting to changing societal and economic needs, offering flexibility, hybridisation, and openness to maintain relevance in constantly evolving cities. This chapter is going to analyse the theoretical works embracing those notions, and how can the structure, programme, and users entangle systemically.

4.1.   Entropy

To start dissecting the relationship between architecture and the Second Law of Thermodynamics it is important to understand what is hidden behind the term entropy. In the simplest terms, it can be understood as the probability for a system to behave in a desired "orderly" state - the more entropy the farther we go from this state. I understand this in relation not only to thermodynamic systems but also to any given domain as the inability to predict the behaviour of each environment. The graphic (fig. 11) represents the diagrammatic explanation based on systems with embedded energy. I would like to propose an understanding of those energetic systems with translation to architecture, where an object with embedded energy, on one hand, spreads it out into the closest neighbourhood, thus enriching it, as well as maintaining its value and importance in the (urban) system.

There are two ways in which I would like to approach the topic of entropy - the first one is when talking about the state of order and disorder, and the inability to control systems to the full extent, this would connect to appropriation and incrementally in design. The second take would relate to the importance and value of the proposed design in an urban tissue, compared with energetic systems. For both of the approaches, the relevance of time and adaptive design is extremely important.

In the painting from Joseph Gandy of Bank of England (fig. 12), the decomposition of the presented building can be observed, however, the painting was made at the time the structure was newly constructed.

The design upon its completion is in accordance with all the plans the architect had envisioned, however, the moment it opens to the users, to the city, and to various handling, the amount to which its environment can be controlled diminishes. Nevertheless, I would like to treat it as an opportunity rather than a threat and integrate it within the design process. As stated by Rudolf Arnheim the definition of order is always subjective, thus, the work of an architect is always subject to change, what is more, the architectural entity when placed in particular environmental conditions has to respond to them - according to the author "a lack of correspondence between outer and inner order produces a clash of orders, which is to say that it introduces an element of disorder" , on the other hand, it is in hands of the architect to anticipate those orders and macroscopic states. What is more, there can be a different level of orderliness and positioning on this spectrum can prove to be of a greater or lesser value, in response to that, the recognition of the importance of varied solutions should be implemented.

When considering the building after its completion, it can be anticipated to go in a direction on a scale between anabolic and catabolic tendency, and one can easily turn into the other. The structural theme is responsible for this process - the term here is introduced as a pattern of dynamic systems keeping it in its

[1] Arnheim, Rudolf. *Entropy and Art: An Essay on Disorder and Order.* Berkeley: University of California Press, 1971.

position, hence, the importance of time - as no one system can be viewed as static in a complex environment of a metropolis. The anabolic process helps to maintain and evolve the system's structural theme whereas the catabolic one is the removal of those forces maintaining the shape and bringing extra constraints. I see it as a positive thing in a way where it is of value to reduce the forces not serving it anymore. It would mean strengthening the building's presence and right to belong in the cityscape. In the designed, closed systems all its elements maintain the relationships between each other in a way that the system is at the maximum tension and order. However, a situation proposed here, where a building is a closed system does not appear anywhere outside of the drawing board.

The second take on the entropy is when the systems present in a building can be imagined as elements with a certain amount of embedded energy, a comparison can be made of the elements in the streetscape with systems in physics and how they are all under the law of entropy. According to this, the universe is striving towards the maximum disorder and can be translated to all energy in the universe ultimately being in a state of equilibrium. Yet there are still many systems with concentrated energy and where they appear they distribute it. This thermodynamic entropy limits the efficiency of machines, informational entropy limits the efficiency of communication and I would like to propose that architectural entropy limits the efficiency of an architect.

4.2.   Theoretical references

To help determine the appropriate approach in regard to the issue of homogenisation and privatisation of the public sphere it might be useful to look at past approaches towards the organisation of the public realm that might become useful to name the "forces" behind strengthening the structural theme of the local built environment, help it to evolve in time, maintain their value, and synergise with the

city. Some of the theoretical works might prove useful, namely, open form, hybrid buildings, and ideas of non-plan. They bring the change factor and indeterminacy into planning, which in the context of entropy is important. They look for unexpected, unpredictable, intimate relationships, encouraging coexistence and understanding that unplanned situations are the key to the future. The ideas also add to the city and do not create a city on their own what is reflecting the anabolic tendency of a city as a system.

4.2.1. Time

When considering the relevance of buildings within their setting the time aspect comes to the foreground. What might prove valuable at a certain moment can quickly become obsolete. In this subchapter, the consideration of time in design is going to be analysed with a concentration on the work of Cedric Price.

He was intrigued by the ordinary and everyday aspects of architecture and believed that it should serve its users and not overwhelm them or generate a reputation whether for investors or architects themselves, simultaneously concentrating on understanding the long-term implications of the different proposals, as short-sightedness might lead to low-quality designs.

When it comes to his relationship with time, he highlighted its importance placing it as a key element, a fourth dimension within the design among height, breadth, and length, encouraging planners to consider not only the representational aspects of their projects but also their existence in time. What is more, he promoted smart use and remaking of the buildings over constant repurposing and if so, the decision had to be backed by an actual proven purpose and not an assumed whim. Cedric Price argues that not all conservation is necessary and some may lead away from progress. He highlights how the architect should be concerned with the "rate of redundancy" of their proposal, otherwise, the responsibility
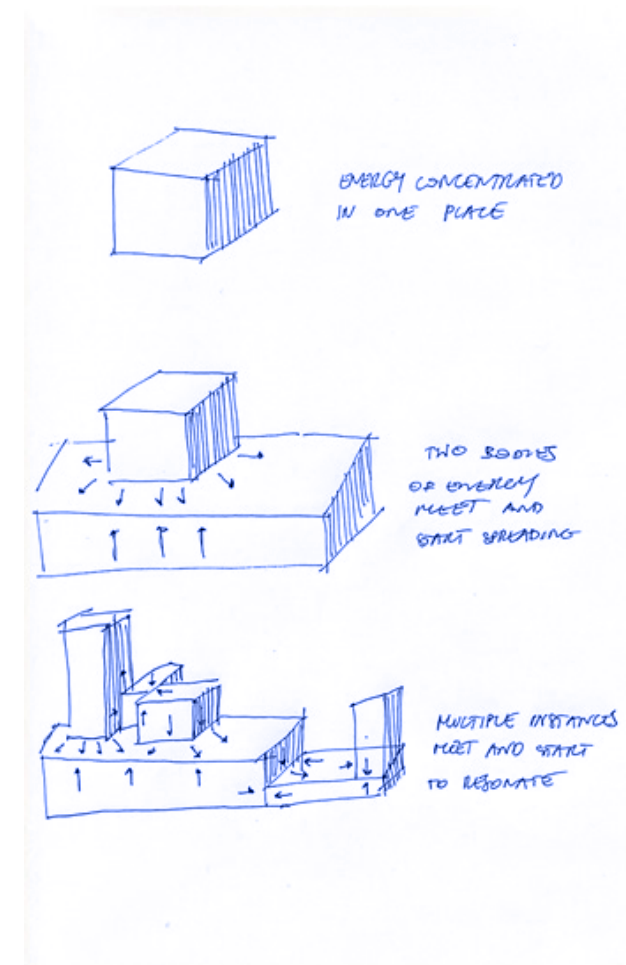

Fig. 9. Entropy with understanding of correlated set of systems with embodied energy.

would lay in the hands of the community. This understanding of the importance of the inherent value of the design within the city came from his theory that "a city that doesn't change and replace itself is a dead city"[2]. This approach led to a belief that a good design will push people towards wanting more, creating an appetite for something better, making the initial piece obsolete in the process, limiting itself, therefore there is no uniform lifespan of a building and it depends on its social value. "The existing built environment, however well designed and rebuilt in the future, will not provide the humane servicing it should to the urban community until it is wholeheartedly recognised that a high rate of destruction of the existing fabric is a positive contribution to the quality of beneficial social change"[3]. Price shows in this statement that creating a new urban fabric at times can be beneficial, especially when looking at an example of an old castle where people rich enough will thrive in its space, whereas other economic classes would be struggling with poor living conditions.

To visualise this statement he made a comparison of the built environment with food (fig. 13). In both cases, the two stances are entangled within a process that has to go through all its stages to be complete, however, when concerned with architecture, the final stage - consumption, or we can argue - execution as he calls it regarding architecture, is oftentimes omitted. A designer should be aware of four apparent stages of the architectural process which are design, construction, occupation, and ultimately, eventual destruction. Similar principles, in a shorter timespan, occur while cooking what is commonly understood and accepted, yet, he argues, architects sidestep involvement in the full process, which can be observed in the current cities in form of redundant, badly designed or underused structures - and this goes back to the initial

statement of this subchapter referring to the superfluity of maintenance regarding certain buildings. "It's not that buildings should last a long or a short time. It's they should last an appropriate time, just like the storage of food, the preparation, the eating, and the evacuation"[4]. Understanding the limitations, lifespan, and aspects of redundancy would help to propose better designs, creating projects as a whole with consideration not only of the life of the building but also its initial redundancy, not leaving this last step in the process to the users and the community. In Price's words, unless architects will agree to get involved in the complete process "we will continue to electrify the grandfather clock rather than hand out wrist watches"[5].

4.2.2. Structure

Strongly connected and interdependent with the aspect of time is the structure of the building, which can enhance or limit its possible use or lifespan.

As highlighted in the previous subchapter, the only viable structures are the ones carrying their social values. One of the projects that embodied the neighbourhood's and community needs was Cedric Price's Inter-Action Centre in Kentish Town. Architecturally, it consisted of an open framework with a modular system that could be adjusted according to various needs over the lifespan of the building (fig. 14). The location in a working-class neighbourhood in north London was dictated by the lack of urban development outside of London's inner city, the Inter-Action Centre was meant to "facilitate the creation of a new social space, both for the community and the neighbourhood as a whole"[6]. It accommodated numerous activities that were previously scattered around the neighbourhood including theatre, workshops, education, community welfare, and the

Fig. 10. Joseph Gandy, *Bank of England.*

[2] Price, Cedric. *Re:Cp.* Basel: Birkhäuser, 2002.
[3] Ibid.
[4] Ibid.
[5] Ibid.
[6] Herdt, T. *From Cybernetics to an Architecture of Ecology : Cedric Price's Inter-Action Centre.* In: Footprint. 2021 ; Vol.15, No. 1 #28. pp. 45-62
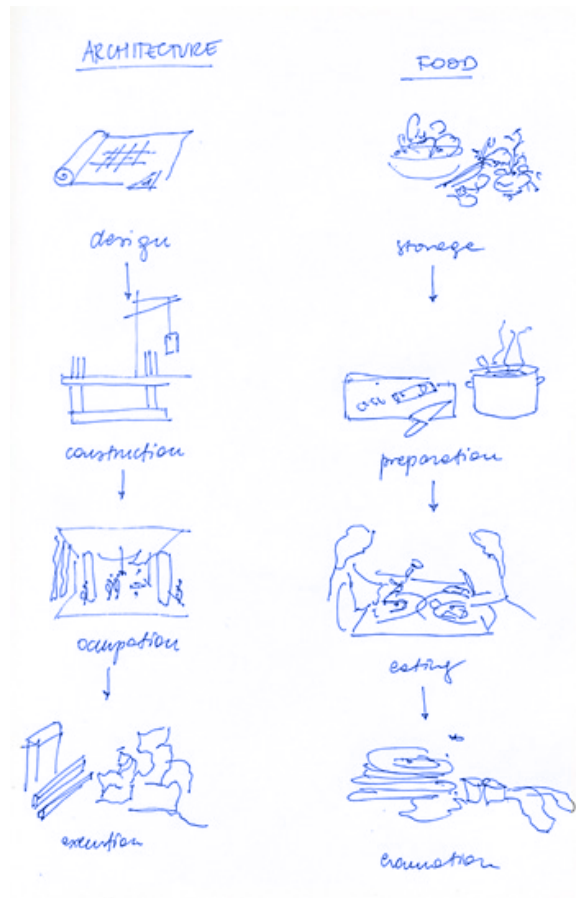
Fig, 11. Comparison of architecture and food according to Cedric Price.

city's first urban farm, sharing "the idea of improving the neighbourhood's inhabitants' living environment through activities that promoted communication, engagement and, thereby, learning"[7]. The Inter-Action Trust was established as a neighbourhood organisation to provide space and opportunities for local people to integrate and engage, occupation of adaptable and responsive structures allowed it to accommodate and support various plans and events, concentrated on the organisation of activities and neighbourhood system. That is reflected in Price's design approach which was activity-centred rather than object-oriented, where architecture became a system of entangled activities and users with the structure itself, affecting not only the built environment but concerned with potential to influence the social space as well. Taking into consideration the structural principles of the Inter-Action Centre it served as an open, adaptable framework to host this vastness of possibilities coming from the neighbourhood. It marked a turn from static and representative architectural form towards process and time-oriented design, where the proposal was an integrated part of the neighbourhood's system, where even a small component can have a tremendous impact on the ecological network. He vouched for a "looseness" in the structure offering the possibilities of adaptation in time, taking from cybernetics and principles of systems thinking, what can be observed in the Fun Palace proposal, where the highly adaptable system would respond to users, uses, needs, and conditions, what was only possible due to the technological progress, data collection, and automation. In the end, both Fun Palace and the Inter-Action centre were embracing the full-on design process introduced in the previous subchapter, embodying growth, change, and the final destruction of the design. The last part was manifested by Price at the time when the Inter-Action Centre was suggested to be included in the list of British cultural heritage sites. The architect voiced against that, stating that the building should stand as long as it serves the neighbourhood and afterwards it should make space for a better-suited design for its time and needs.

When considering the aspect of change in the built environment, it is important to critically consider the role of the architect and them stepping back from over-determination of the design, simultaneously supporting it with the required professional input, especially for the work of larger-scale projects. The shaping of architectural form in time can learn from the natural processes - where the growth continues naturally, as a response to the necessity. An opportunity to move forward in this concept appeared in 1927 when Werner Heisenberg introduced his "uncertainty principle" in quantum mechanics. The principle showcased the impossibility to determine the position and velocity of a single particle at the same time, it "opened up the possibility of systemic ambiguity, of a world based on probability rather than certainty"[8].

The principle highly influenced the design of the Northwick Park Hospital by John Weeks, who rejected the static design that may prove obsolete in the near future, and embraced the need for indeterminate extensions to be possible within the design for the buildings to be "conceptually endless"[9].

The main concept introduced the central spine connecting different plug-in parts of the programme and was conceptualised to grow in a way natural structures expand according to their need. It showcases the tensions between control and freedom, where a set of principles (in the hospital's case dependent on the British welfare state) has to be confronted with the will for adaptability. In this project, Weeks retained control over the system in which the buildings function, and introduced a kit for further development (fig. 15). Similar ideas

[7] Herdt, T. *From Cybernetics to an Architecture of Ecology : Cedric Price's Inter-Action Centre.* In: Footprint. 2021 ; Vol.15, No. 1 #28. pp. 45-62
[8] Hughes, Jonathan, and Simon Sadler, eds. 2000. *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism.* Oxford: Architectural Press.
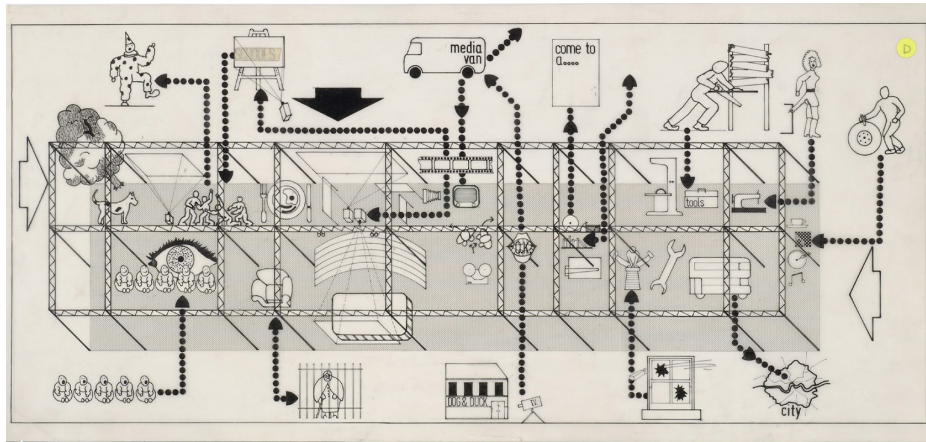[9] Ibid.

Fig. 12. Inter-Action Centre, axonometric diagram, Cedric Price.
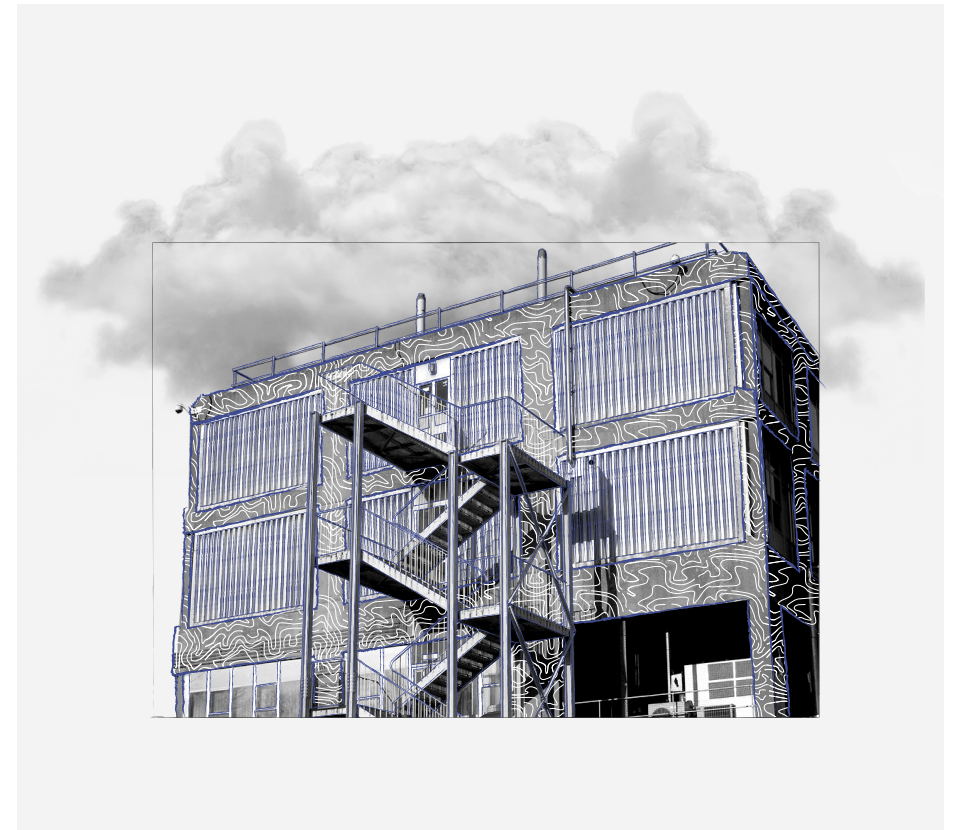

Fig. 13. Northwick Hospital. Pattern - static structure, blue - additions and corrugated panels allowing for extension.

were visible in the works of Smithsons or McHale at the time, who embraced the notion of a building being "static in actual space and kinetic in a space/time sense". Amongst many members of the Independent Group appeared a common understanding that the organic response can be compared to newly established and ever-evolving transient and impermanent requirements of the mass market, as it was responsive to the consumer demand[10].

In many concepts using similar principles, a big role in structural design played integrating modularity and prefabrication in the project.

4.2.3. Relationship

When considering the aspects of adaptability and flexibility in the creation of social space, the foremost element to consider are its users - how they influence the environment and how the environment is influenced by them. The works of Oskar Hansen concentrate on people as actors in the architecture, active participants in the space, which would otherwise not exist without them.

He introduced the theory of Open Form which changes the dynamics in the relationship between architects and users, by architects being responsible for creating adaptable frames to expose everyday life. This change in the design process and its timeframe could be recognised in the environment of a marketplace where the temporalities and structural flexibility showcase the possibilities this approach enables.

The theory of Open Form is closely connected with ideas of hodological space, which is a space of possible movement and is fluid, qualitative, and subjective, it was vastly described by Sartre in his metaphysics of lived space. Similarly, Hansen perceived the built

environment "as a psychogeographic frame of reference both refracting and refracted by its occupants"[11]. Based on these concepts he established a topological model of active negative, understanding architectural objects, not as authoritative entities but rather as a relationship between an active foreground and "absorptive background" - a framework provided by professionals. It reflects the role of an architect that could be understood in a way that Cedric Price proposes as a "programmer of opportunities"[12], active negative serves as a cognitive tool to understand the subjective relationships with built forms.

If Open Form was placed on one side of the spectrum the opposite would be the closed form which can be represented in architecture as monumentality or hierarchy, it does not respond to the changing relationships and needs in the environment and oftentimes can prove obsolete before it is even realised. The open form was inclined towards partnership rather than domination or predefinition. Oskar Hansen "refused the uniform and stripped-down aesthetic logic and manifest orderliness and stability of architectural modernism, and sought the communication of radical heterogeneity and indeterminacy"[13]. The works of Polish artists, namely Strzemiński and Kobro resonated with the theories of Hansen, especially with the criticism of the closed form - in the paintings of Strzemiński (fig. 16), where he gave equal importance to all parts of the painting, whereas in the sculptural works of Kobro (fig. 17) spatial qualities were to combine and remove the division of the inside and outside, similarities can be found in the representation of the active negative from Hansen. He observed the principles of the Open Form not only in spatial qualities but also in distinction in individual and collective connections, as well as social interactions
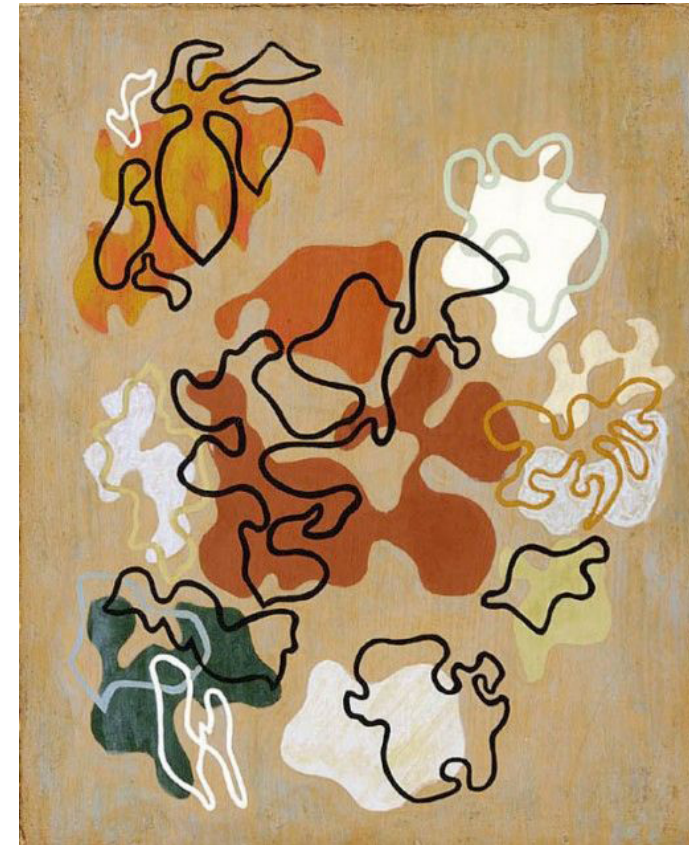

Fig. 14. Władysław Strzemiński, *Dąb*.

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[10] Hughes, Jonathan, and Simon Sadler, eds. 2000. *Non-Plan: Essays on Freedom, Participation and Change in Modern Architecture and Urbanism.* Oxford: Architectural Press.

[11] Kędziorek, Aleksandra, and Łukasz Ronduda. *Oskar Hansen - Opening Modernism : On Open Form Architecture, Art and Didactics.* Museum of Modern Art in Warsaw - Museum Under Construction. Warsaw: Museum of Modern Art, 2014.

[12] Herdt, T. *From Cybernetics to an Architecture of Ecology : Cedric Price's Inter-Action Centre.* In: Footprint. 2021 ; Vol.15, No. 1 #28. pp. 45-62.

[13] Kędziorek, Aleksandra, and Łukasz Ronduda. *Oskar Hansen - Opening Modernism : On Open Form Architecture, Art and Didactics.* Museum of Modern Art in Warsaw - Museum Under Construction. Warsaw: Museum of Modern Art, 2014.

between people themselves as well as towards their environment. This aspect of the perception of indeterminacy not only in form but also in the interconnection of static and active components of the environment allows new possibilities of "programming" their performance, such as framing the interactions or alternative ways to correlate built form and their environment or system. Hansen believed that the design can only be regarded in relation to the actions undertaken within it, this user-oriented approach aimed toward more inclusive architecture, where one could feel involved with their environment and relate to it and the building acting as a "passe-partout" or abortive background for the users to fill them in with their own activities.

Hansen believed in the "architecture of events" and often stated that the buildings themselves do not hold any value, which only comes from the activities undertaken within their realm. He was curious about the position of the architect towards designing indeterminate projects and influencing their social cohesion, which was of concern to Cedric Price and others concerned with the process-oriented design described in the previous subchapter.

4.2.4. Function

Positioning buildings in time requires the consideration of their functions and programme throughout their lifespan, single-use can limit their potential and lead to underuse. This subchapter will consider the solutions for prolonging the prominence of design in the city and adding to its lifespan, mainly concentrating on its programming and hybridisation.

The notion of hybrid buildings can serve as a base for studying those programmatic relationships. In the US hybrid buildings emerged in the 1880s as a response to the limited land, constrained by the urban grid,

and its rising prices, a response emerged in form of multiple land uses being concentrated in one place, which was possible to the emerging technologies like the introduction of lifts and steel frame systems. The programmatic design usually went twofold, either by the functions implementing one another, e.g. city hall, courthouse or jail or by combining them usually based on the economic advantage. The form of the building did not necessarily reflect the programme which offered an extended amount of opportunities to the inhabitants of the constantly expanding and densifying cities of the time.

Currently, hybrid buildings gain in popularity again due to the scarcity of urban land, expanding economies, and the rising cost of land, the turn towards this kind of solution stems out of the understanding that combining multiple uses in one setting generates footfall and profit, whereas from the urban perspective is seen as "a way of activating the building, its individual uses and the surrounding urban fabric"[14]. Combining multiple programmes can lead to new social or cultural encounters - rather than offering one type of activity, being in presence of multiple options can lead to sparking interest and encouraging to be more involved with the neighbourhood's facilities. Steven Holl highlighted[15] that the hybrid buildings mix living, working or entertainment, thus creating a local social condenser for the neighbourhood communities and new users that the hybrids bring along. The creation of locality plays a tremendous role in the everyday perception of the city, especially in a metropolis as vast as London, which became clear while conducting interviews with Londoners, who admitted to concentrating their everyday life in their local neighbourhood and rarely travelling to other parts of the city.

When it comes to distinguishing between hybrids and mixed-use buildings the most important aspect coming to the foreground is that the latter does not contribute to the urban

Fig. 15. Katarzyna Kobro, *Kompozycja przestrzenna (9).*

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[14] Per Aurora Fernández, Javier Mozas, and Javier Arpa. *This Is Hybrid : An Analysis of Mixed-Use Buildings.* Vitoria-Gasteiz: a+t architecture, 2014.
[15] Fenton, Joseph. 1985. *Pamphlet Architecture 11: Hybrid Buildings.* New York: Princeton Architectural Press.

ecology. This stems from spatial implications of the design and its relation to the public realm as well as economic and cultural mutuality e.g. Primrose Hill Market in Notting Hill, which generates profit for the school which courtyard it is occupying on Saturdays. The introduction of hybrid design to the business parts of the city brought back the lively streetscape to these "ghost towns" disconnected from the rest of the urban tissue. Hybrid buildings are deriving their energetic environment from the eclectic character of the sum of their parts, trying to avoid categorisation and break with strict typologies, as Holl calls them opportunist buildings. They "look for unexpected, unpredictable, intimate relationships, encourages coexistence and are aware that unplanned situations are the key to its own future"[16]. They manage to intertwine public and private spheres of the city, proposing accessible and permeable solutions that shift the operation of the building from a particular daily timeframe to almost 24 hours a day, activating the surroundings and being independent of the needs of one type of programme within them, referring back to the relationship with time described earlier.

Nowadays, the economic reasoning behind many designs and the need for assured tenancy leads designers to move towards more specific programmatic decisions and away from the "generic flexibility", as Martin Musiatowicz highlights in his essay[17]. However, another direction is observed for "pushing for a level of indeterminacy and creating overlaps and juxtaposition of spaces", allowing for entanglement of spaces and spreading and intertwining programmes over multiple zones.

The notion of hybridisation not only talks about the intertwining of the programme but also refers to various relations of the building's characteristics, that are combined to create the built environment, whether it's the ownership mode or the materials used. This mix goes beyond the strict limits of architecture and explores multi-connected domains - expanding

the existing cityscape and not creating a city on its own.

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[16] Fenton, Joseph. 1985. *Pamphlet Architecture 11: Hybrid Buildings*. New York: Princeton Architectural Press.
[17] Per Aurora Fernández, Javier Mozas, and Javier Arpa. *This Is Hybrid : An Analysis of Mixed-Use Buildings*. Vitoria-Gasteiz: a+t architecture, 2014.

5. Conlusion.

Marketplaces with their vibrancy and character provide a breeding ground for innovation as well as social and cultural exchanges that otherwise would not occur. Their environments allow for people from different backgrounds and socioeconomic classes to meet and socialise which makes them an essential part of modern cities that are already struggling with segregation issues. For this reason, it is essential to maintain these places with an understanding of the layer of diversification they bring to urban environments.

The importance has been highlighted even more through the actions of the citizens of London who are fighting for those places to thrive and have a fundamental right to space in the cityscape. With the help of designers, it is possible to tackle some of the struggles they are facing, limiting the number of issues that may seem problematic to the new inhabitants and being considerate of the changing needs of society. Those design decisions could limit some of the struggles, simultaneously bringing improvement and innovation to those places without limiting their dynamic and lively character.

Analysing multiple theoretical works showcases how other thinkers through architectural means tried to answer the hard task which is not to limit the potential of mixing the existing and new places in the city, but rather to add up to them and embrace their offers. Translating the needs for adaptability and openness and benchmarking them with the marketplace environments provides an overview of possibilities that designers have to influence the urban environment while also understanding their position and limitation. The realisation of this helps to embrace the limits of architects translating them into a positive trait.

A combination of the investigated samples, analyses, and works allows for a schematic proposal for a set of principles to consider when designing or redesigning new public spaces in the city. Firstly, what demands additional attention is awareness of the fourth dimension which is time. This aspect relates not only to the proper understanding of the lifespan of the building and designing its full life cycle but also to occupation on a daily, weekly, seasonally or yearly basis. Turning towards those characteristics can help to propose environments fully adaptable to their users. That connects to another approach worth exploring which is the role of the architecture (as well as an architect) as providing a framework and a background to all the actions happening in and around the proposed designs. Due to the traits of openness and adaptability, it can appear static in actual space but kinetic in a space/time sense. Creating dynamic and constantly evolving environments such as open public spaces requires a mindset open to changes, adaptations, development, and progress

When it comes to the pressing need of densifying modern cities it is important for local authorities not only to accommodate the existing community but also provide them with a space to thrive and continue to engage in activities they were involved in up until now in order to preserve the unique characteristics of cities' neighbourhoods. Attention to providing neighbourhoods with the possibility to express their unique character allows for the cities to maintain their heterogeneous qualities. This is an important trait that creates a sense of belonging for the old and new residents alike. Integration of both groups is another point to take into consideration.

Marketplaces showcase an environment that is able to welcome and adapt to the changing needs of society and its evolution, whether it be new inhabitants or changing societal norms. Their inclusivity is a trait that needs to be maintained in the cityscape in order for it to accommodate what the future might yet bring to the urban environments.

6. Glossary.

Anabolic tendencies

Tendency in a metabolic activity. In biochemical processes an activity of single molecules to combine in order to create complex molecules.

BID

Business Improvement District. Organisation representing interests of local businesses.

Catabolic tendencies

Tendency in a metabolic activity. In biochemical processes, in opposition to anabolic tendencies - an activity orientated towards breaking down complex molecules in order to create simpler molecules.

Entropy

The tendency of the universe to disperse the energy from more concentrated forms to achieve an equilibrium. Understandable by the measure of probability for certain thermodynamic states to occur.

Food Act Legislation

Legislation regarding setting up a market with need to special permits. Local authority or operators can control any markets within 6 2/3 miles of the market. Does not contain any provisions as to the traders rights. Concerned in general with street trading and not markets in particular. Local authority led and the rights cannot be transferred.

LLAA

London Local Authority Act. Legislation under which markets can operate. It is not allowed to make profit. Market can be established anywhere (or the stalls). It does not carry any market rights. Sets out rights of traders registered within the legislation. Local control, can set charges and make profit, can be run by a private operator.

Social value

"In line with the Mayor's 'City for all Londoners' and the principles of good growth, this diverse value experienced and delivered through markets can be considered across three main aspects: people, prosperity and place. Together, these can be understood as 'social value".

Structural Theme

A pattern of dynamic systems keeping a design in its position and framework.

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Per Aurora Fernández, Javier Mozas, and Javier Arpa. *This Is Hybrid : An Analysis of Mixed-Use Buildings.* Vitoria-Gasteiz: a+t architecture, 2014.

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cities-and-why-this-urban-takeover-should-concern-us-all

Sendra, Pablo, Richard Sennett, and Leo Hollis. *Designing Disorder : Experiments and Disruptions in the City.* London: Verso, 2020.

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8. Image list.

Fig. 1. Underlying conditions and forces of the market/place.

Krzyżanowska, Karolina, *Underlying conditions and forces of the market/place*, 2021.

Fig. 2. Covent Garden Market ca. 1925.

Covent Garden Market, ca. 1925, Archives of the Bishopsgate Institute, London, https://www.theguardian.com/cities/gallery/2017/oct/03/london-markets-100-years-ago-archives-in-pictures?page=with:img-20.

Fig. 3. Overview of selection of London's marketplaces.

Krzyżanowska, Karolina, *Overview of selection of London's marketplaces*, digital collage, 2021.

Fig. 4. Motivations of different market operator types in London.

Krzyżanowska, Karolina, *Motivations of different market operator types in London*, 2022. Data source: New London Architecture. *London's Retail: exploring what works*. London: New London Architecture, 2019.

Fig. 5. Extraction of the qualities of the marketplace.

Krzyżanowska, Karolina, *Extraction of the qualities of the marketplace*, ink on paper, 2021.

Fig. 6. Use classes in England.

Krzyżanowska, Karolina, *Use classes in England*, 2021.

Fig. 7. Mix of uses at Brixton Market.

Krzyżanowska, Karolina, *Mix of uses at Brixton Market*, digital collage, 2021.

Fig. 8. Calthorpe Community Garden.

Krzyżanowska, Karolina, *Calthorpe Community Garden*, 2021.

Fig. 9. Ridley Road Market.

Krzyżanowska, Karolina, *Ridley Road Market*, 2021.

Fig. 10. Primrose Hill Market.

Krzyżanowska, Karolina, *Primrose Hill Market*, 2021.

Fig. 11. Entropy with understanding of correlated set of systems with embodied energy.

Krzyżanowska, Karolina, *Entropy,* ink on paper, 2022.

Fig. 12. Joseph Gandy, *Bank of England*.

Gandy, Joseph, *Bird's eye view of the Bank of England*, Pen and watercolour, 725 x 1290 mm, 1830, Sir John Soane's Museum, London, https://www.wga.hu/html_m/g/gandy/bank1.html.

Fig. 13. Comparison of architecture and food according to Cedric Price.

Krzyżanowska, Karolina, *Comparison of architecture and food according to Cedric Price*, ink on paper,   2022.

Fig. 14. Inter-Action Centre, axonometric diagram, Cedric Price.

Price, Cedric, *Diagram mapping programme and community for Inter-Action Centre*, London, England, black ink, graphite and adhesive screentone sheet, on paper, ca. 1977, Cedric Price Archive, CCA, Montréal, https://www.cca.qc.ca/en/search/details/collection/object/312177.

Fig. 15. Northwick Hospital. Pattern - static structure, red - additions and corrugated panels allowing for extension.

Krzyżanowska, Karolina, *Northwick Hospital*, digital collage, 2022.

Fig. 16. Władysław Strzemiński, *Dąb*.

Strzemiński, Władysław, *Dąb*, tempera, 25,4 x 20,3 cm, 1934, Muzeum Narodowe, Warszawa, http://artyzm.com/obraz.php?id=6021.

Fig. 17. Katarzyna Kobro, *Kompozycja przestrzenna (9)*.

Kobro, Katarzyna, *Kompozycja przestrzenna (9)*, painted alloy of copper and silver, 5.5 x 35 x 19 cm, 1933, Muzeum Sztuki, Łódź, https://culture.pl/pl/galeria/katarzyna-kobro-wybrane-prace-galeria

Research
Notes

Motivations. Fascinations. Sites.

Motivations.

Why ADC Studio?

- multidisciplinary research
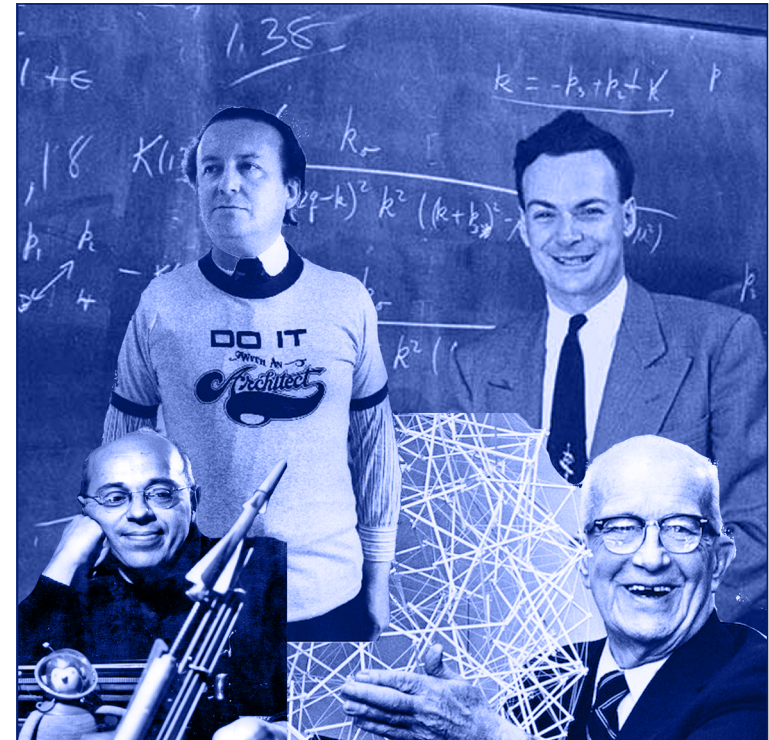- freedom in defining the project
- site

Expectations

- ground for experimantation
- connection of multiplicity of disiplines
- testing the role of architecture

Fascinations.

Background

- how does architecture respond to the technologi-
cal progress?
- does architecture have (spatial?) boundaries and
where are they?
- inside/ ouside relationship

Research - Design Interests

- modern Gesamt(kunst?)werk?
- building as a machine... for what?
- ownership of the city/ free spaces
- where does capitalism lead us?

Sites.

Situations / Conditions

- invisible city
- free (?) public spaces
- London city of culture/ art/ fashion/ film/music
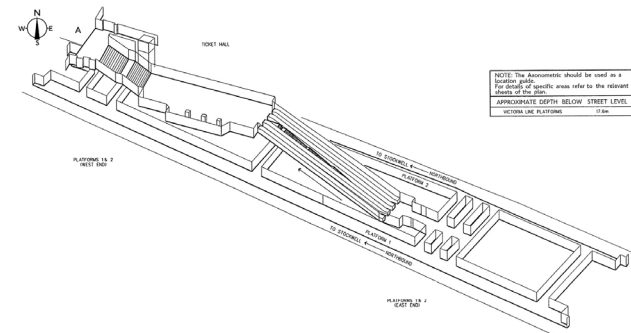
Programs / Typologies

- markets (indoor/ outdoor)
- shopping streets
- parks
- underground infrastructure

there is a roof
under a roof

Brixton
Axonometric

STATION
LAYOUT

The hybrid is an opportunist building, which takes advantages of its multiple skills.

THIS IS HYBRID

'A space large enough to take the banquet, elephants or go-karts. Ways of adapting from chamber music to ice hockey. An architecture that is made of the event, rather than the envelope. So why not forget the envelope?'
Archigram. Peter Cook. *The Monte Carlo project.* [14]

PROGRAMMES
Mixing uses in a hybrid building is a driving force which is transferred, as in a system of connected vessels, to those weaker activities so that all involved feel the benefits. Hybrid buildings are organisms with multiple interconnected programmes, prepared to house both planned activities and unplanned activities in a city.

"cities are always beautiful. Architecture is not. Because a city is a living thing, with the variety and so on. A city has no facade, no elevation. You have only an inside."
Yona Friedman - can I design the building - this relates to my proposal of the inside out building (like my jacket)

The hybrid building looks for unexpected, unpredictable, intimate relationships, encourages cexistence and is aware that unplanned situations are the key to its own future.
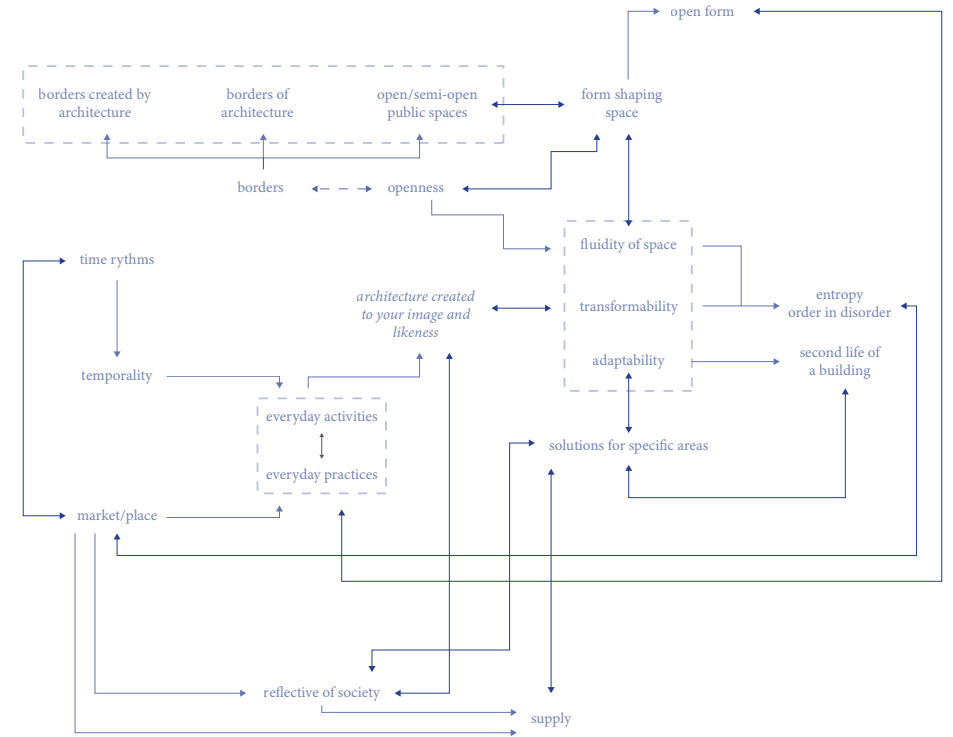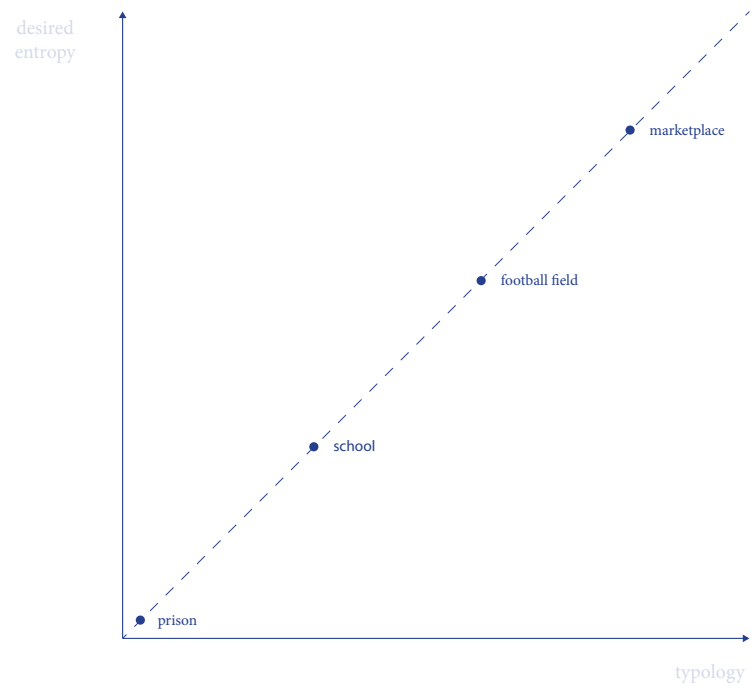
TYPOLOGY
The primitive hybrid, or proto-hybrid, has not reached the highest point of integration among its functions and is seen as a set of typologies that have not yet become merged. Hybrid buildings cannot be classified according to typology as the very essence of the hybrid seeks to eschew categorization.
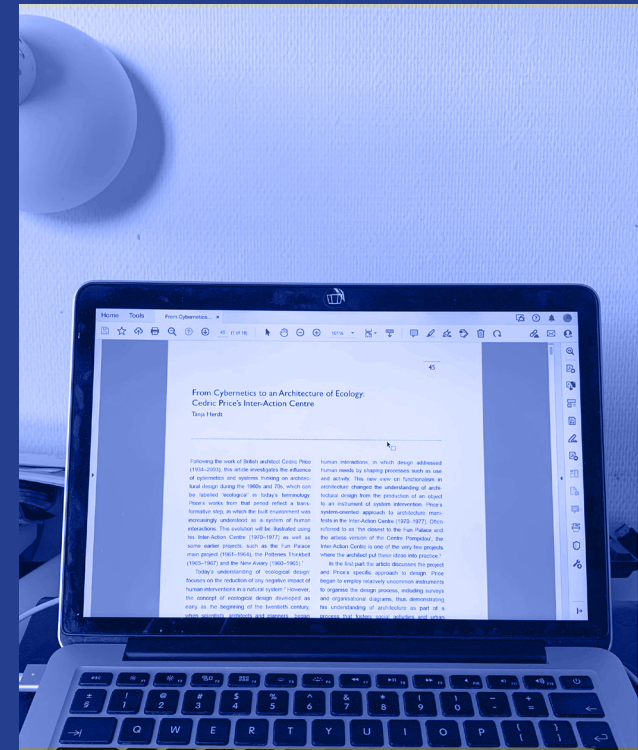The hybrid is the result of a spat with tradition, a two-fingered salute to typology.

desired
entropy

marketplace

football field

school

prison

typology

open form

borders created by
architecture

borders of
architecture

open/semi-open
public spaces

form shaping
space

borders

openness

fluidity of space

time rythms

architecture created
to your image and
likeness

transformability

entropy
order in disorder

temporality

adaptability

second life of
a building

everyday activities

everyday practices

solutions for specific areas

market/place
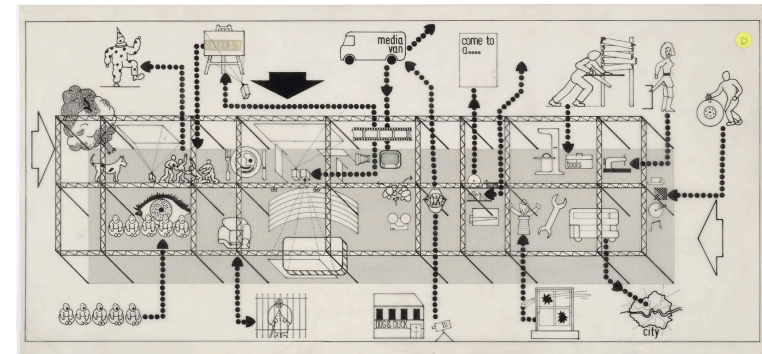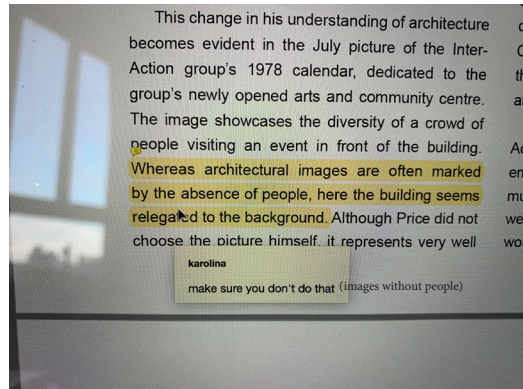
reflective of society

supply

The distinction in design between an
individual and the collective

Herdt, T. *From Cybernetics to an Architecture of Ecology: Cedric Price's Inter-Action Centre.*

This change in his understanding of architecture becomes evident in the July picture of the Inter-Action group's 1978 calendar, dedicated to the group's newly opened arts and community centre. The image showcases the diversity of a crowd of people visiting an event in front of the building. Whereas architectural images are often marked by the absence of people, here the building seems relegated to the background. Although Price did not choose the picture himself, it represents very well

karolina

make sure you don't do that (images without people)

"Price began to use questionnaires. He thus surveyed the different groups within Inter-Action about their preferred use and social activities. This information formed the basis for a series of diagrams, such as an activity frequency sheet that displayed the groups' activities, their need for space, and possible adaptation over time. However, as office member Will Alsop later recalled, due to the dynamic of the different needs and interests of the groups involved at the beginning of the project, 'the brief changed every two weeks'. These diagrams presented the temporal order of supported functions, for example the building's weekly use cycles or the relationship between different applications and the required spaces both in and outside the building. Price then categorised each activity-space into a modular size, which could be incorporated into the structural matrix in any number of ways. This approach gave him an idea of the size of rooms and the design of the overall structure needed to accommodate any specific programme."
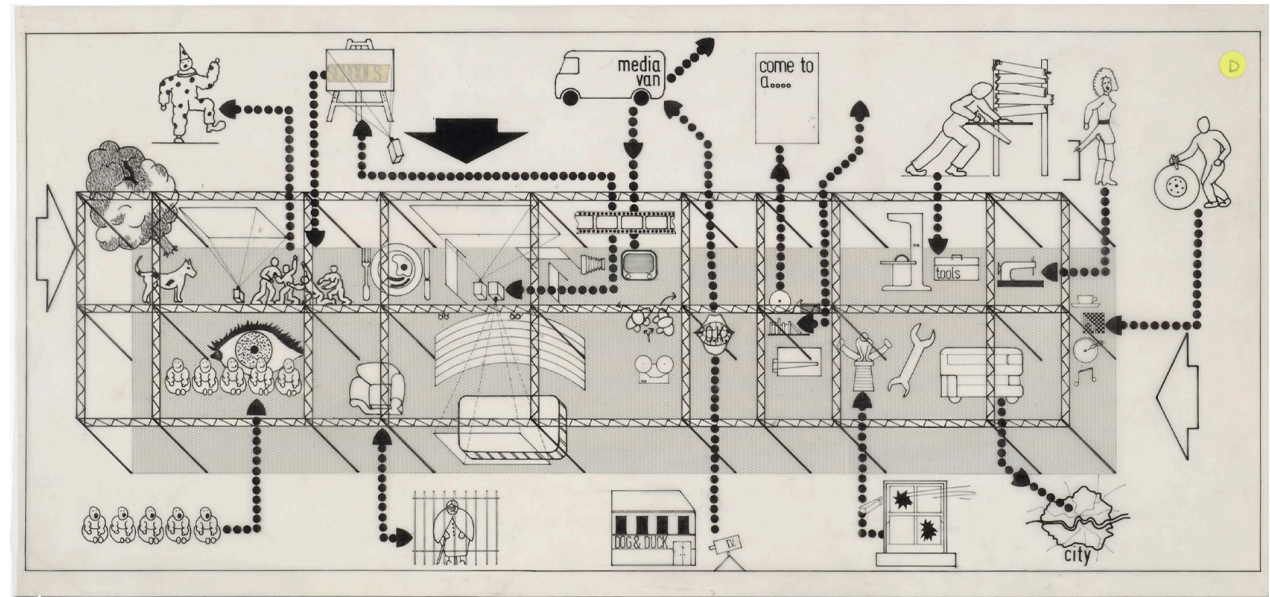
Price, Cedric. *Re:Cp*. Basel: Birkhäuser, 2002.

RE: CP

04.03.2022

→ Can I make a living museum (a living
(evolving?) museum of the people/neighbourhood/
community/future community?
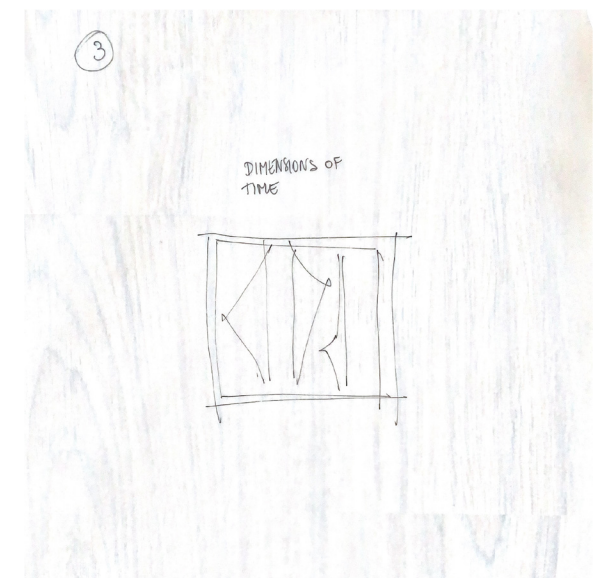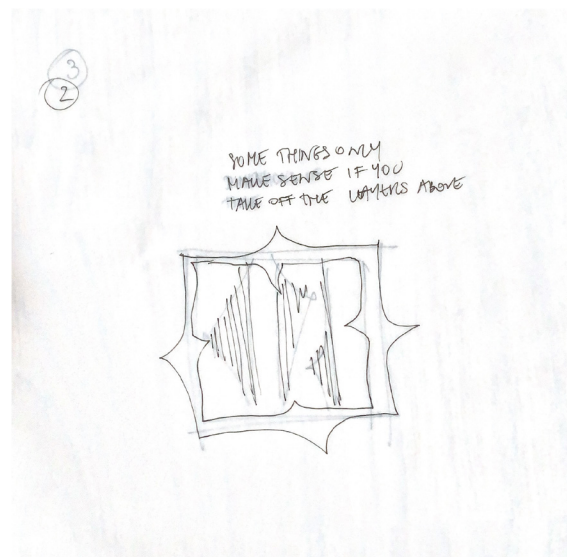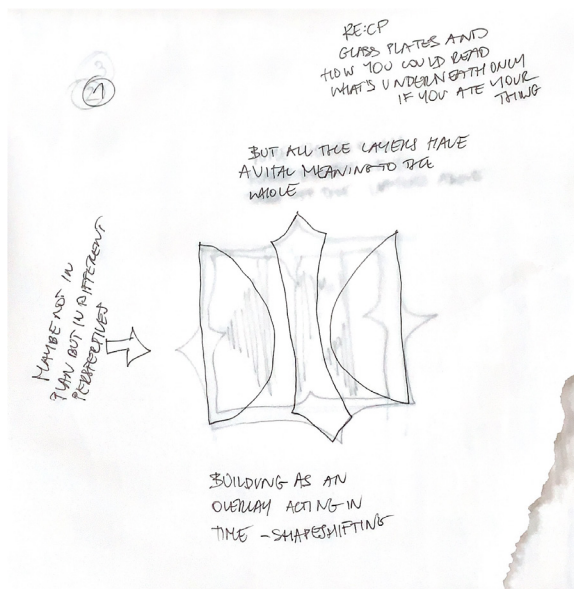
→ A layered design

↳ can this spread into the neighbourhood and
interprete it? (like the numbers in Sheffield
by CP?)

→ museum is a distortion of time
is this the connection with the temporality
and inclusion of time in the design?

↓ so everything is designed (what
is used now static) to evolve in a way for the
future use

2022

this is
left   2025 2022

this is
old/   1970
very fit

a museum that overlays
the uses - the museum
of uses

RE:CP
GLASS PLATES AND
HOW YOU COULD READ
WHAT'S UNDERNEATH ONLY
IF YOU ATE YOUR
THING

BUT ALL THE LAYERS HAVE
A VITAL MEANING TO THE
WHOLE

MAYBE ALSO IN
PLAN BUT IN A DIFFERENT
PERSPECTIVES

BUILDING AS AN
OVERLAY ACTING IN
TIME - SHAPESHIFTING

SOME THINGS ONLY
MAKE SENSE IF YOU
TAKE OFF THE LAYERS ABOVE

DIMENSIONS OF
TIME

„A city is where you would
be unlikely to meet an sheep
in the road "

Brendan Behen, 1960

" the secrecy (that is, you can't see what's
going on , so it's secret because something
IS going on). Somehow I feel that one should
actually create conditions that require
action and reaction. " CP: p.81
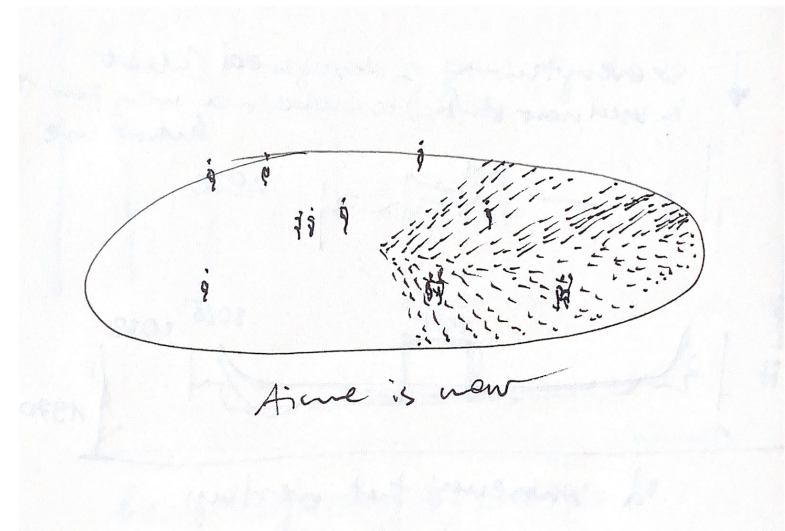
DESIGN → CONSTRUCTION → OCCUPATION

STORAGE → PREPARATION → EVACUATION
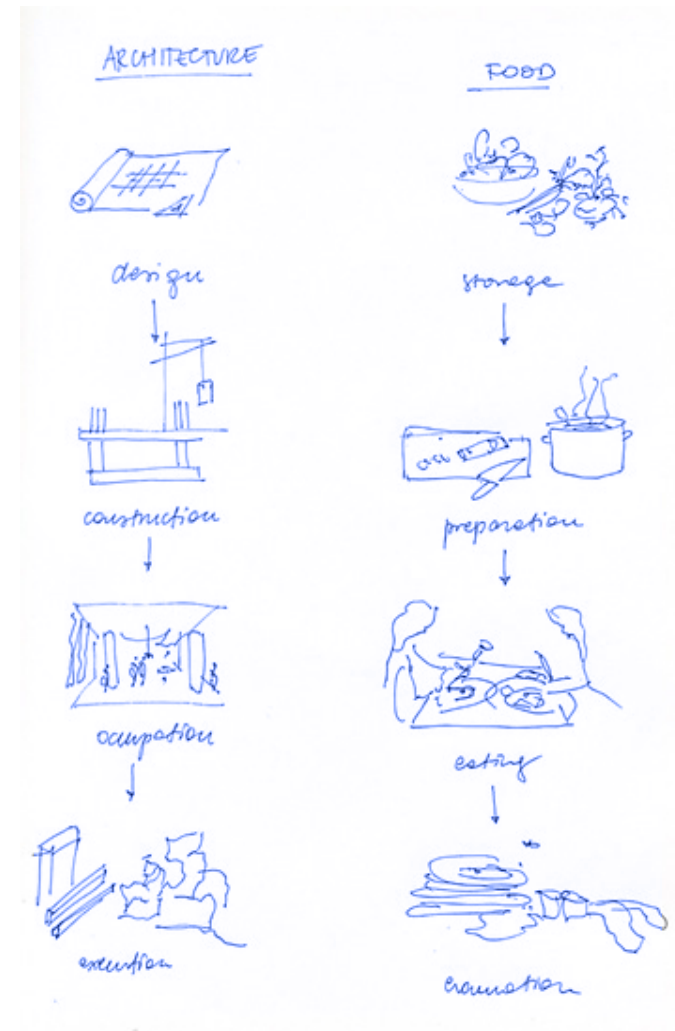
"The design of buildings is a certain finite time for the designer, and the construction of the building also. Both these actions and the relationship of the design, the construction, and the occupation is also related to the eventual destruction of the building - just as with food there is the cooking, eating, and the final excreting, the evacuation.

It is a reasonable comparison, which one doesn't object to in food. But one sees architectural responsibility avoiding an involvement with the whole process. Certainly you can see it in resulting products, whether they're badly designed or badly used, or left to stand around too long. That also has no element of delight in the process, and the evidence of the lack of delight is the buildings themselves or their longevity or in a fact their unsuitability. It's not that buildings should last a long or a short time. It's they should last an appropriate time, just like the storage of food, the preparation, the eating, and the evacuation."

* * *

The circular face and the hands of a clock give a continuous map to the observer, speaking all languages to memories past and future while comprehending time as a finite slice of cake. A digital timepiece just dumbs down.

* * *

Time is now

06 THE BUILT ENVIRONMENT:
THE CASE AGAINST CONSERVATION   CP.2000

This lecture was given as part of 'Retrace your Steps:
Remember Tomorrow', an exhibition of contemporary art
at Sir John Soane's Museum, London

*"The value of permanence must be proven,
not merely assumed."*

*"Most people live in cities in spite of, not
because of, the form of the buildings."*

*"Why don't umbrellas disintegrate in
sunshine - or at least grow in rain?"*

*"The rich can live in old castles, the poor
would die in them."*

23 A for ARCHITECTURE
in 4 not so easy lessons   CP.1990

A is that which through self-conscious and unnatural means
of distortion achieves socially beneficial conditions hitherto
thought impossible.

A particular work of A must create an appetite in those who
use it for something better and in so doing produces its own
limited life.

The continuing tradition of change through betterment
created by A mirrors the progress achieved by real history.

To enable is the art of A.

To produce that which appears inevitable is its skill.

"cities are always beautiful. Architecture is not. Because a city is a living thing, with the variety and so on. A city has no facade, no elevation. You have only an inside." Yona Friedman
- can I design the building - this relates to my proposal of the inside out building (like my jacket) - HYBRIDS

"The patterning of space – the result of architectural design – is therefore a crucial component in the social and economic functioning of organisations and communities. In other words, architectural design matters." (UCL)

"Being part of the neighbourhood system of social interaction, the design of Inter-Action, therefore, seemed to be 'the true definition of the ageing of a building. It has something to do with growth as well as with final destruction.'"

"As he stated in a 1976 lecture on the design of the Inter-Action Centre, 'the time element of when a building is useful for its users or its operators was blurred. This can only happen if there's a conscious effort for looseness in the structuring of the original design.'"

Ecological design, cybernetics, systems thinking

"building's use and programme in relation to its spatial design. The aim was to create the Fun Palace as an open environment with an indeterminate program, made possible by the support of high-tech machinery, including air conditioning, a flexible façade of movable plastic panels, closed-circuit television, and so on. It comprised the hardware to the cybernetic control system that was to ensure openness of use."

Cybernetic system of interaction - highly adaptable system responding to users, uses, needs, and conditions, that was possible due to the technological progress, data collection, and automation.

"through the construction of new environments, architecture dealt not only with the built space but also had the potential to affect the social space."

"he advocated a greater recognition of time and process as design criteria: the architectural profession was too fixated on form and representation 'as a provider of visually recognisable symbols of identity, place and activity.'"

The centre - single component in larger network - systems thinking where even a small addition has impact

"paradigm shift from architecture seen as a representational artefact to architecture as part of an ecology. "

"when his Inter-Action Centre was proposed for inclusion in the list of British cultural heritage sites, Cedric Price took the unprecedented step of lobbying against such preservation.62 Instead, he argued that his building should be demolished to make room for a new one, one that was better suited to the demands of today's users."-THIS

Building as a part of ecology of the city/neighbourhood - has to be there as long as needed then DEMOLISH - adaptable - and if no longer serves get rid (this is also in reference to Price's statements on time in the Time subchapter where he talks about the use of ruins and preservation)

Building as something open-ended and capable of expressing the inhabitants' desires (re:cp 67)

adaptability, flexibility

Jonathan Hughes "The Indeterminate Building" (p. 90, non-plan)

How does an architect step back from overly determining the design when the professional input is required for the large scale buildings to work? Transience

The shaping of architectural form in time can take from the natural processes - where the growth continues naturally, as a response to the necessity.

'uncertainty principle' Werner Heisenberg 1927 (impossibility to determine at the same time the position and velocity of a single particle - in quantum-mechanics) "the principle opened up the possibility of systemic ambiguity, of a world based on probability rather than certainty" (p.97) from this principle stemmed the design of the Northwick Park Hospital by Weeks, who rejected the static design that may prove obsolete in the near future, and accepted the need for indeterminate extensions to be possible within the design and the buildings to be "conceptually endless". In concepts similar to this a big role played concepts integrating modularity and prefabrication in the design. (if I have time draw with my colours the static
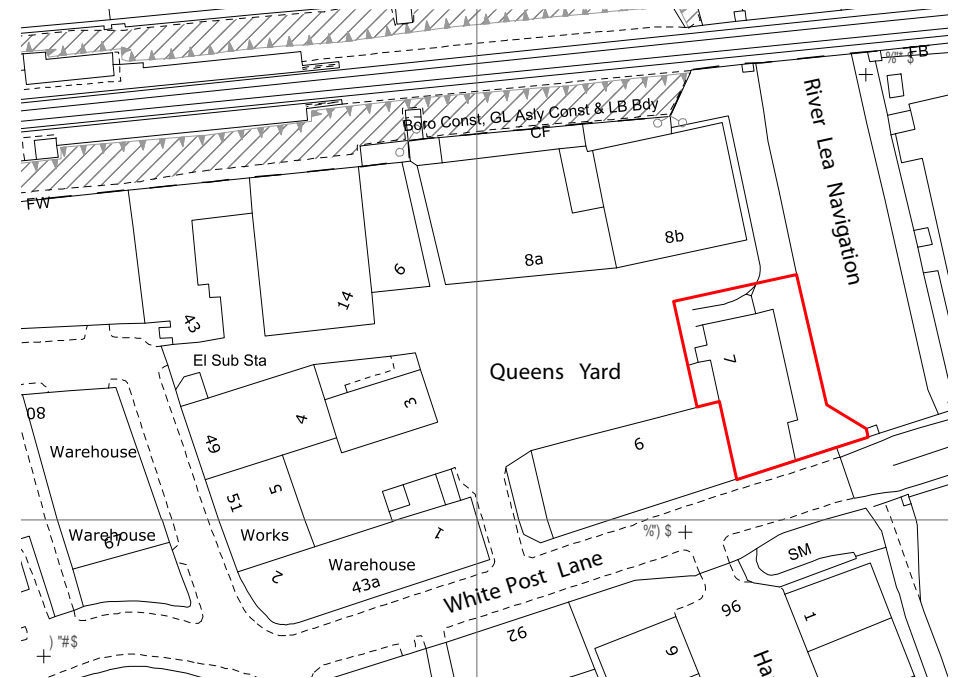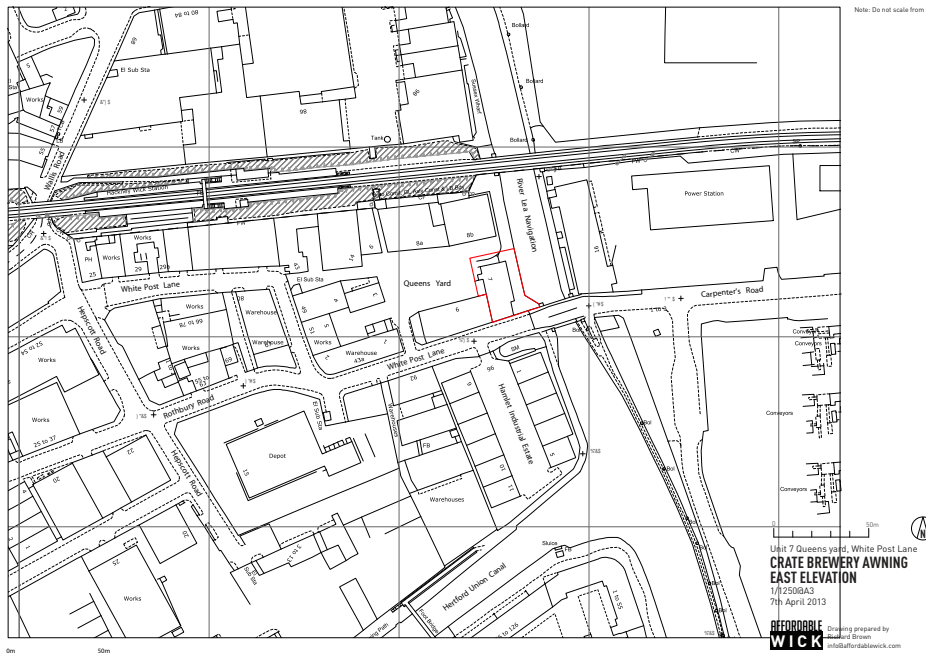
structure and removable parts in plan or sections - the main structure static and then for example the corrugated panels that could be removed; or maybe just paste the section as is; fig. x)
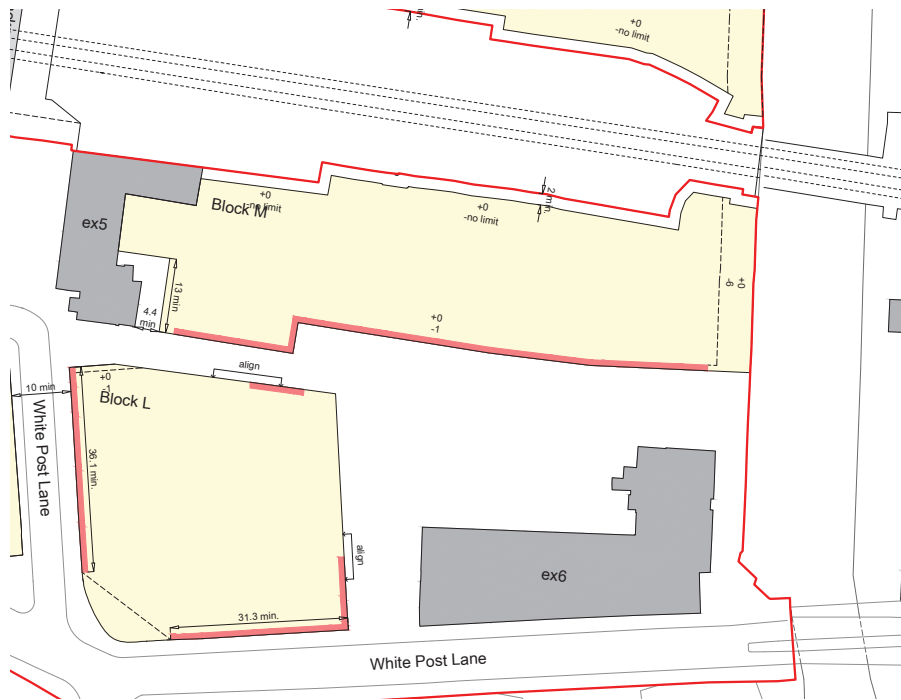
Concept of the central spine connecting different plug-in parts which was visible in the work of Week, Smithosn's or McHale followed the principle of being "static in actual space, it is kinetic in a space/time sense". The project of the hospital was deemed to grow as natural structures expand according to their needs. It showcases at the same time the tensions between control and freedom, where a set of principles (in the hospital's case is dependent on the British welfare state) has to be confronted with the will for adaptability. In this case Weeks retained a control over the system in which the buildings function and a kit for further development of the project.

Common amongst many in the Independent Group there was this understanding that the organic response can be compared to newly established and ever evolving transiecious and impermanent requirements of the mass market as it was responsive to the consumer demand. (I wrote this sentence - take a look if it makes sense)
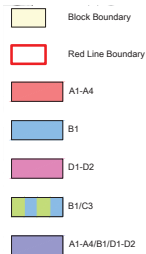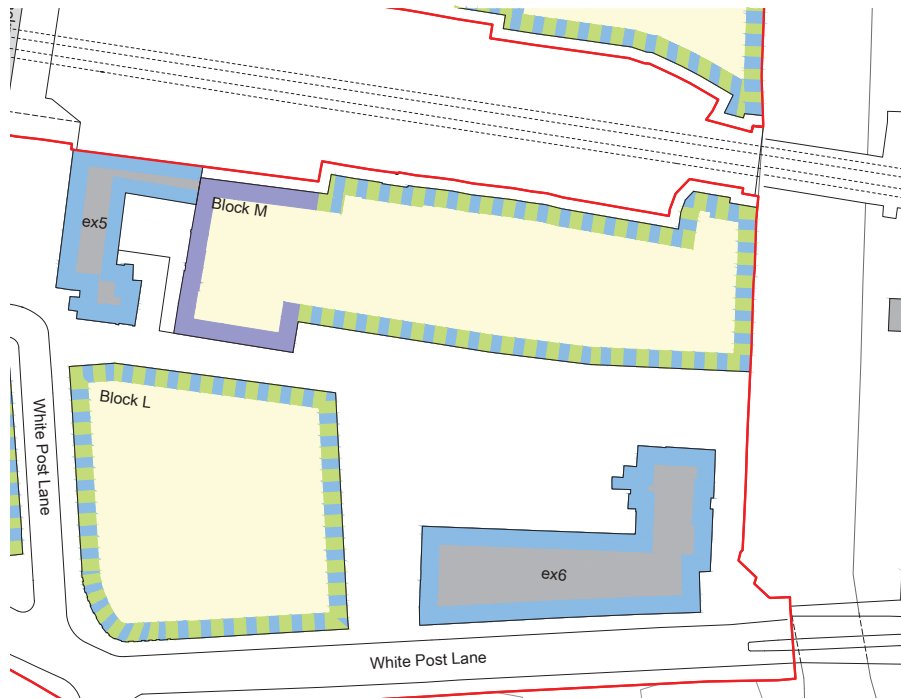
Site conditions.

Note: Do not scale from

Unit 7 Queens yard, White Post Lane
**CRATE BREWERY AWNING
EAST ELEVATION**
1/1250@A3
7th April 2013

**AFFORDABLE
WICK**
Drawing prepared by
Richard Brown
info@affordablewick.com

Left map labels:
- ex5
- Block M
- +0 -no limit
- +0 -no limit
- +0 -1
- align
- +0
- Block L
- 10 min
- White Post Lane
- 4.4 min
- 13 min
- 36.1 min.
- align
- 31.3 min.
- ex6
- White Post Lane

Left legend:
- Red Line Boundary
- Existing Building Line to be Maintained
- Back of Pavement Line to be Maintained
- +/-1   Limit of Deviation (m)
- 10   Minimum Steet Width (m)
- Block Line to Align

NB: Where specified in the design code, balconies and canopies may project forward of the block boundary

Right map labels:
- ex5
- Block M
- Block L
- White Post Lane
- ex6
- White Post Lane
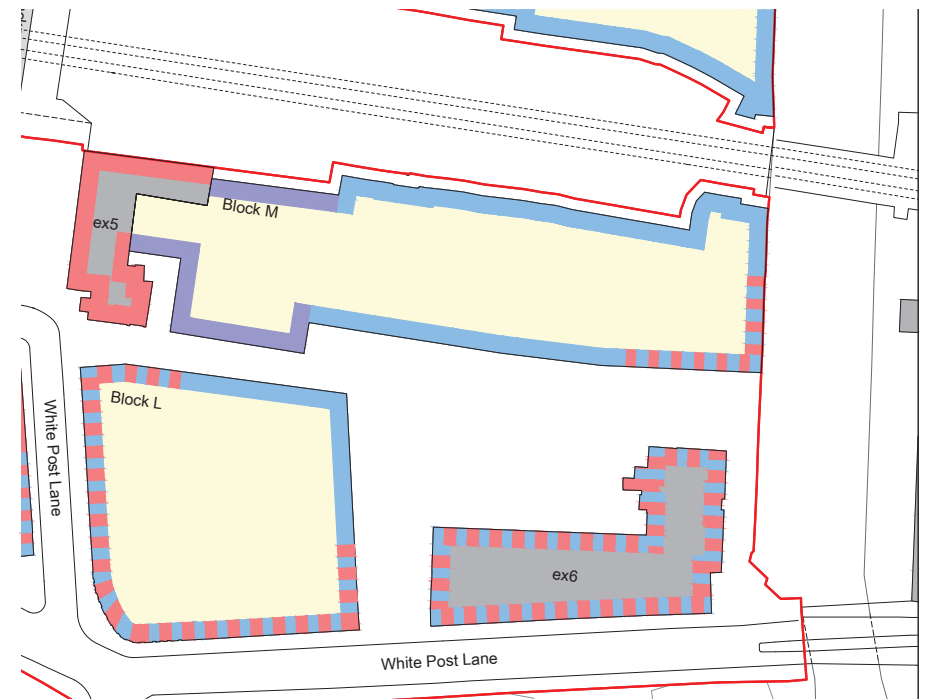
Right legend:
- Block Boundary
- Red Line Boundary
- A1-A4
- B1
- D1-D2
- A1-A4/B1
- A1-A4/B1/D1-D2

NB: All uses allow for residential entrance lobbies, ancillary uses, parking access and cycle storage

Left map legend:
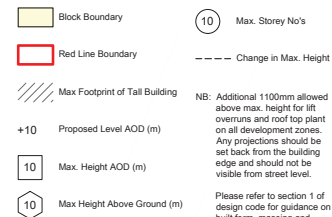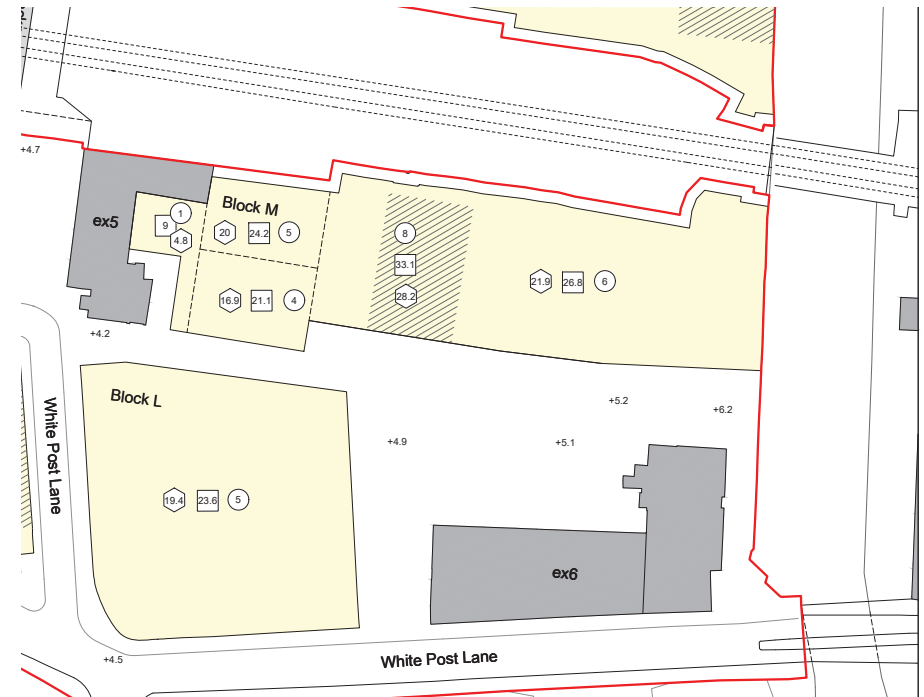
- Block Boundary
- Red Line Boundary
- A1-A4
- B1
- D1-D2
- B1/C3
- A1-A4/B1/D1-D2

NB: All uses allow for residential entrance lobbies, ancillary uses, parking access and cycle storage

Right map legend:

- Block Boundary
- Red Line Boundary
- Max Footprint of Tall Building
- +10 Proposed Level AOD (m)
- 10 Max. Height AOD (m)
- 10 Max Height Above Ground (m)
- 10 Max. Storey No's
- - - - Change in Max. Height

NB: Additional 1100mm allowed above max. height for lift overruns and roof top plant on all development zones. Any projections should be set back from the building edge and should not be visible from street level.

Please refer to section 1 of design code for guidance on built form, massing and grain.

ex5

Block M

Block L

White Post Lane

ex6

White Post Lane

Legend (left map):

- Block Boundary
- Red Line Boundary
- All Transport Modes
- Emergency Vehicles Only
- Pedestrian and Cycle
- Pedestrian Only
- Loading Bay Zones

ex5

White Post Lane

PLOT LM

ex6

White Post Lane

Legend (right map):

- Block Boundary
- Red Line Boundary
- Plot Boundary
- Linear Open Spaces
- Pocket Parks
- Small Open Spaces
- New Public Realm
- Adopted Highways
- Upgraded Footways
- Upgraded Carriageways
- Play Space Within Pocket Park

NB:
- Refer to Development Specification Framework for quantums of public realm types per ownership.

11

Everett House, 43 White Post Lane
Heritage Asset, FI & WPL CA   Refer Appendix 2
Pre 1948, c.1911   Positive contribution
Studios

14

8a Queen's Yard
FI & WPL CA
Post 1963   Negative contribution
Manufacturing

17

8b Queen's Yard
FI & WPL CA
Post 1963   Negative contribution
Manufacturing

20

3 Queen's Yard
FI & WPL CA
Post 1963 c. 1970   Neutral contribution
Vehicle repairs

12

14 Queen's Yard
Heritage Asset, FI & WPL CA   Refer Appendix 2
Pre 1948   Neutral contribution
Manufacturing

15

8a Queen's Yard
FI & WPL CA
Post 1963   Negative contribution
Manufacturing

18

The White Building, 7 Queen's Yard
Heritage asset, FI & WPL CA   Refer Appendix 2
Pre 1916 c.1897   Positive contribution
Cafe, event space and studios

21

49 White Post Lane
FI & WPL CA
Post 1969 c. 1970   Refer Appendix 2
Manufacturing   Neutral contribution

13

6 Queen's Yard
FI & WPL CA
Post 1963   Negative contribution
Vacant

16

8b Queen's Yard
FI & WPL CA
Post 1963   Negative contribution
Manufacturing

19

9 Queen's Yard
Heritage asset, FI & WPL CA   Refer Appendix 2
Pre 1948 c.1914   Positive contribution
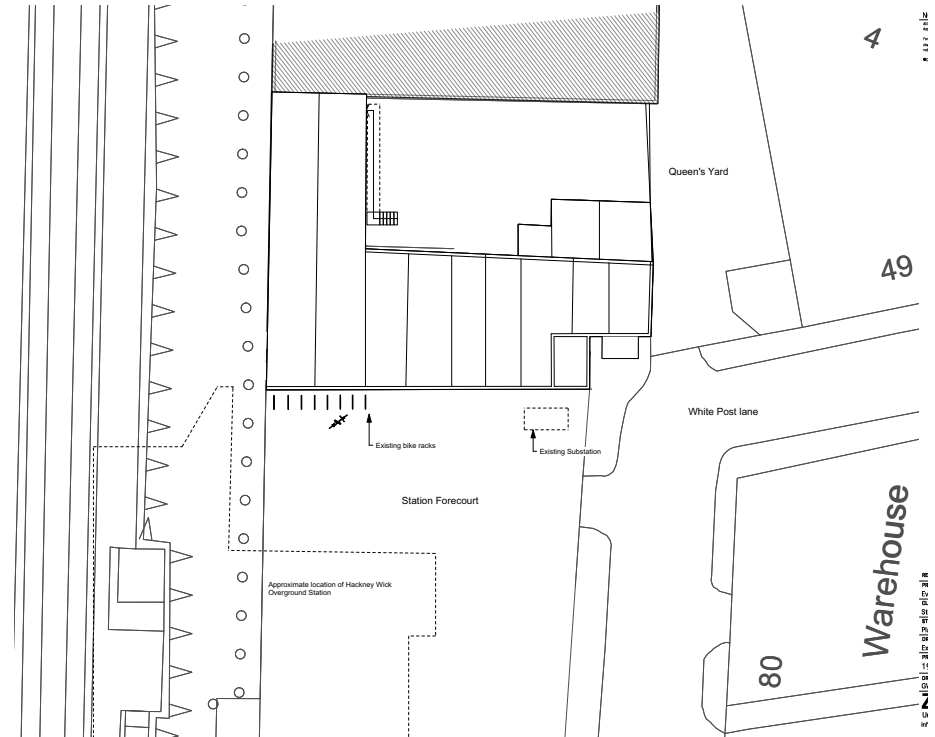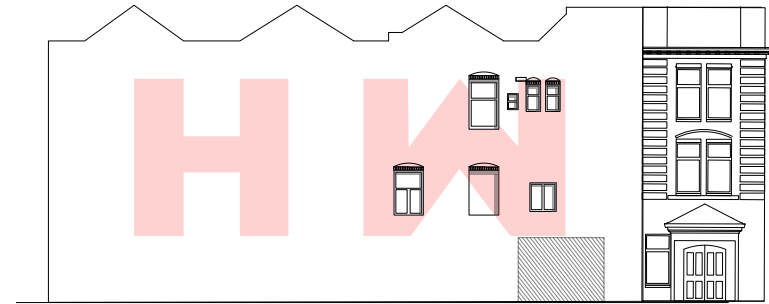Studios and light manufacturing

22

51 White Post Lane
FI & WPL CA
Post 1969 c. 1970   Refer Appendix 2
Manufacturing   Neutral contribution

Everett House.

Non-Designated Heritage Asset	Description	Sensitivity /Value	Height (Above Ground Level)
Everett House	Built in 1911 as the head office for the former dry cleaning works of Achille Serre, it partly incorporates an earlier dye warehouse building to the north dating from c.1898. It has been identified for possible local listing. It is sited at the re-entrant angle of White Post Lane and the entry into Queen's Yard with a street frontage facing south and west. The building is three storeys with narrow double pitched roofs running east to west. The west facing flank elevation is exposed and has been painted with large scale graphic lettering 'HW'. The frontage is brick and relatively elaborate with rusticated pilasters and a deep parapet, where facing east there is a partly obscured mosaic panel carrying the name 'Achille Serre'. The graphics on the flank elevation are a landmark in views from the station ramp. To the rear is a small yard space also enclosed by the saw toothed flank elevation of 14 Queen's Yard. The elaboration of the frontage makes it a potential landmark in close views along White Post Lane from both directions, in particular from the west. Its significance is evidential, historic and aesthetic. Its setting is formed by its immediate context, its yard and the buildings and space of Queen's Yard, where a number of elements contribute to its significance, including other heritage assets, industrial/ business and creative low-cost workspace uses and activity (although not the post-WW2 buildings that house them) and views from the station ramp and along White Post Lane in both directions.	Low	12.45m to pitch, 11.06m to eaves

① Existing GA Plan
Scale: 1:100

Unit 5001

Unit 5002

Unit 5003

Unit 5004

Unit 5005

Unit 5006

Unit 5007

Existing bike racks

Existing Substation

Station Forecourt

14 Queen's Yard.

3 Queen's Yard.

14 Queen's Yard
Heritage Asset, FI & WPL CA   Refer Appendix 2
Pre 1948   Neutral contribution
Manufacturing

3 Queen's Yard
FI & WPL CA
Post 1963 c. 1970   Neutral contribution
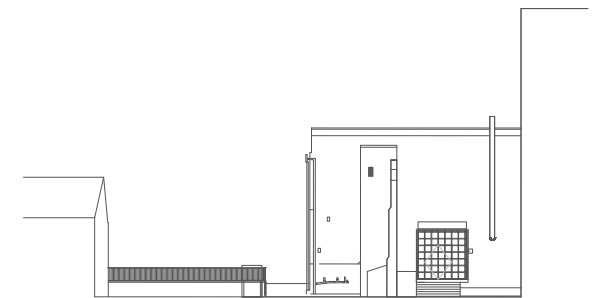Vehicle repairs

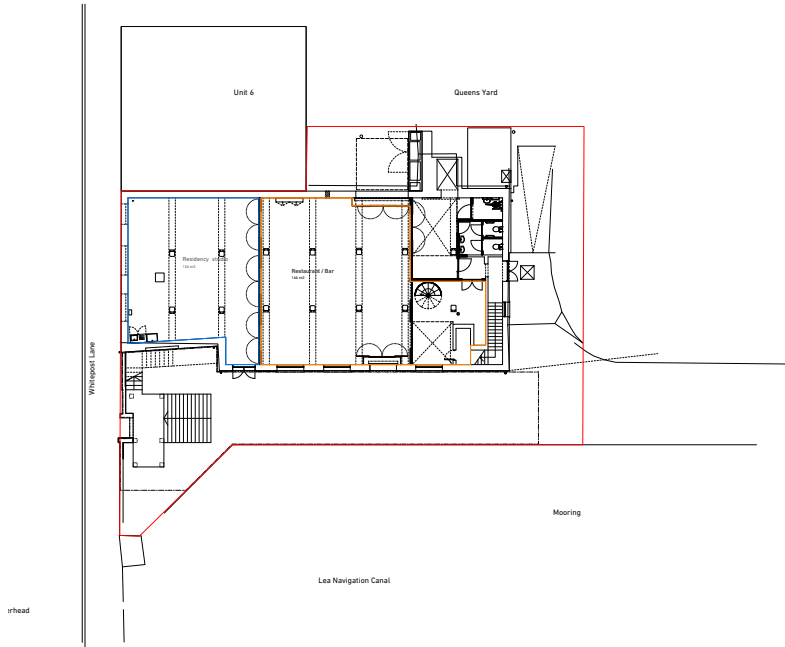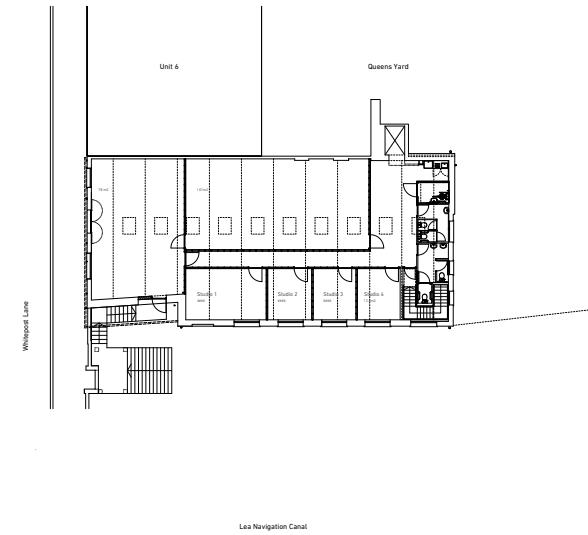| Non-Designated Heritage Asset	Description	Sensitivity /Value	Height (Above Ground Level)
14 Queens Yard	A much-altered single storey brick building with a north light roof, currently divided into two industrial units. It is pre-WW2, and likely to date from the 1930s, although it is not completely clear whether it was a major remodelling and extension of an earlier building or redeveloped at that time. It defines the northern side of the entry into Queen's Yard from White Post Lane. It has not been identified for possible local listing. Its significance is limited and is mainly evidential with some aesthetic value, which derives from its townscape role. Its setting is formed by its immediate context and the buildings and space of Queen's Yard in particular, where a number of elements contribute to its significance, including other heritage assets, industrial/ business and creative low-cost workspace uses and activity (although not post-WW2 buildings that house them.	Very Low	3.84m to eaves, 5.72m to pitch

The White Building.

EXISTING EAST ELEVATION

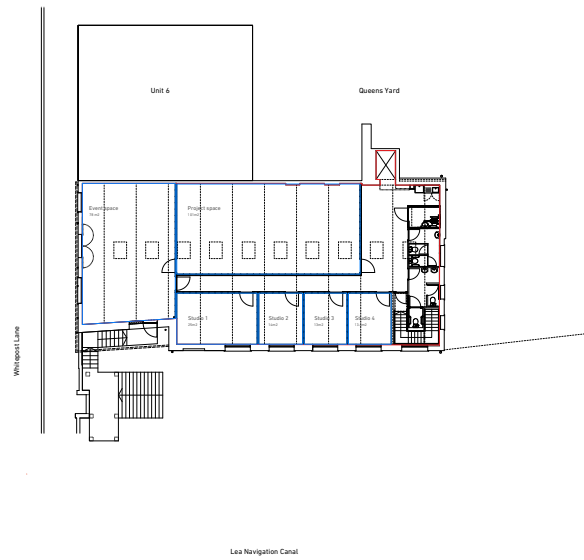EXISTING WEST ELEVATION

0   10m

Scale 1:200 @ A3

Non-Designated Heritage Asset	Description	Sensitivity /Value	Height (Above Ground Level)
White Building, 7 Queens Yard (former Clarnico Works)	A tall two storey canal side building dating from c.1895 on White Post Lane and adjoining 9 Queen's Yard. It is painted brick with a monopitch roof, and a regular grid of arched openings onto the canal, with limited openings on other elevations. It was built as a cocoa roasting factory for Clarnico and is the earliest of their buildings that survives today. It has been identified for possible local listing. It is currently in mixed use for café bar/ studios and gallery space. It is viewed from the canal towpath and Carpenter's Road. It is part of a group of heritage assets that is functionally associated with the canal, which also includes 9 Queen's Yard, the Energy Centre King's Yard, 92 White Post Lane, the Rail Bridge over the Lee Navigation and the Carpenter's Road Bridge. Its significance is evidential, historic and aesthetic. Its setting is formed by its immediate context, the buildings and space of Queen's Yard in particular, where a number of elements contribute to its significance, including other heritage assets, industrial/ business and creative low-cost workspace uses and activity (although not the post-WW2 buildings that house them), the canal, and views from the canal and Carpenter's Road.	Low	9.36m to eaves, 11.75m to pitch

Unit 6

Queens Yard

Residency space

Restaurant / Bar

Whitepost Lane

Mooring

Lea Navigation Canal

erhead

Unit 6

Queens Yard

Event space

Project space

Whitepost Lane

Studio 1

Studio 2

Studio 3

Studio 4

Lea Navigation Canal

Bridge

Scale 1:200 @ A3

0   10m

Unit 6

Queens Yard

Studio 1

Studio 2   Studio 3   Studio 4

Whitepost Lane

Lea Navigation Canal

Bridge

0   10m

Scale 1:200 @ A3

-1.3

AA CC

Existing bin
stores

Entrance

New steps

BB

Unit 9

Entrance

New Cellar 33m2

Cellar

EE

Entrance

DD

+0.0

Extract units
underneath
seating

+0.0

New planter pits
for vine planting

Mooring

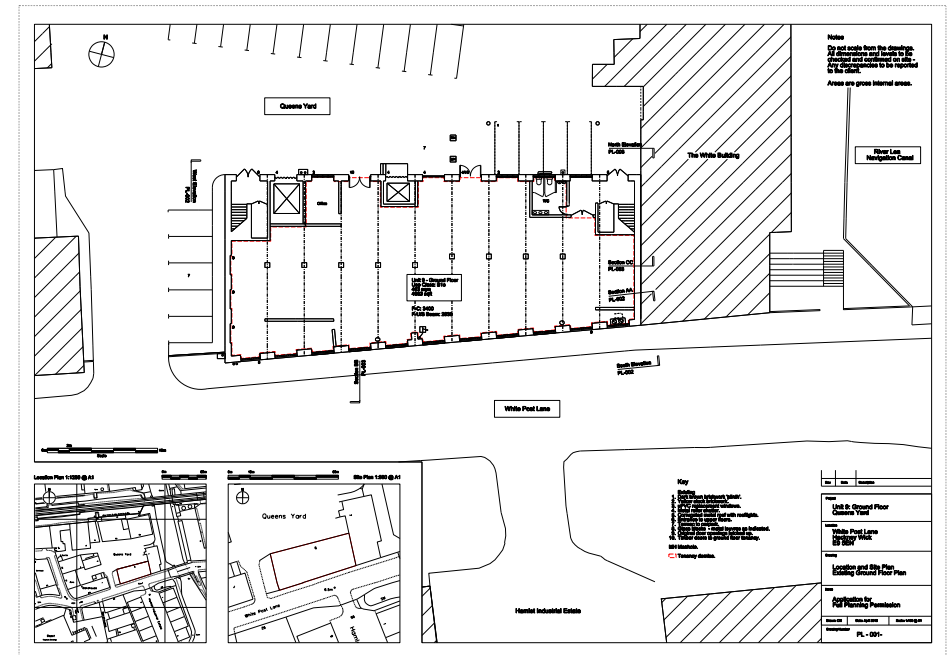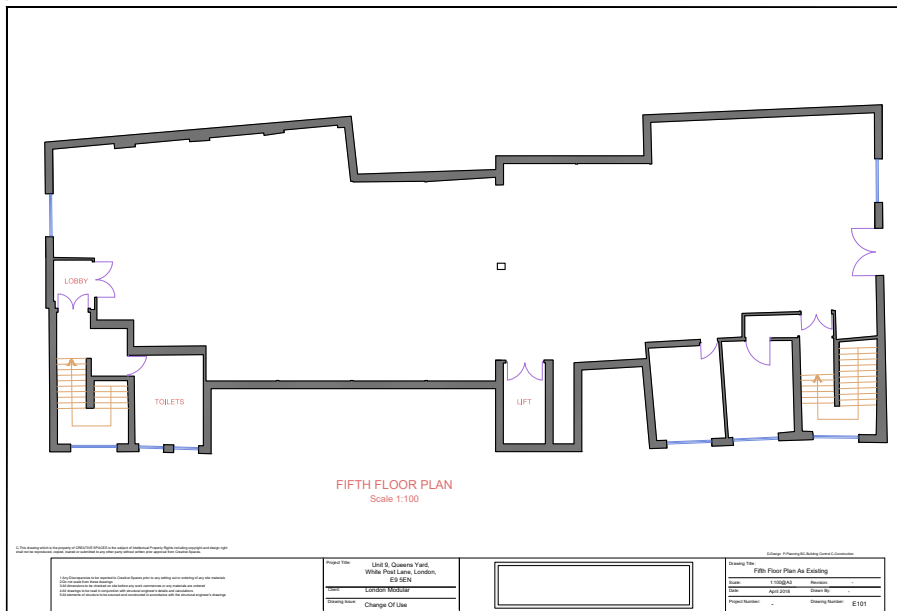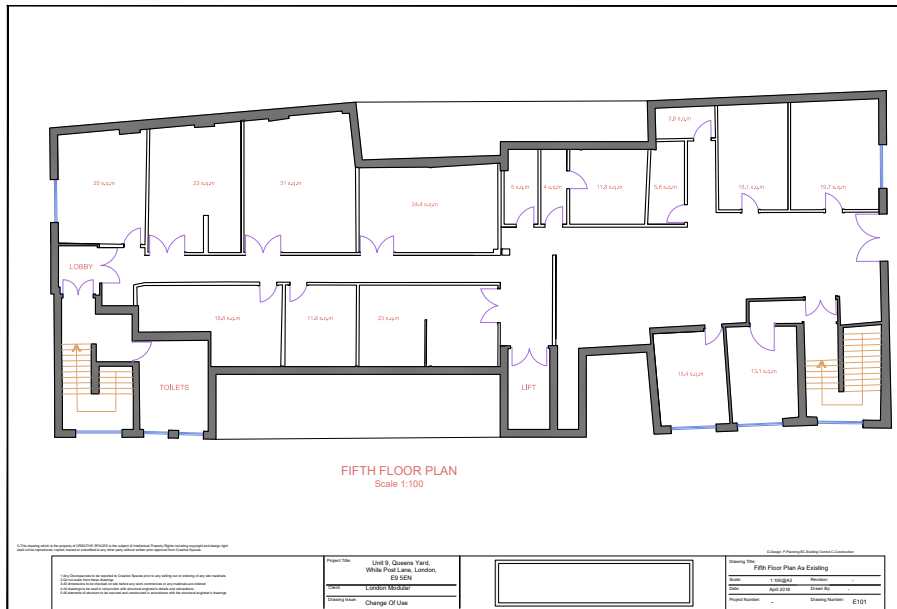AA

Mooring

Lea Navigation Canal

Whitepost Lane

CC

BB
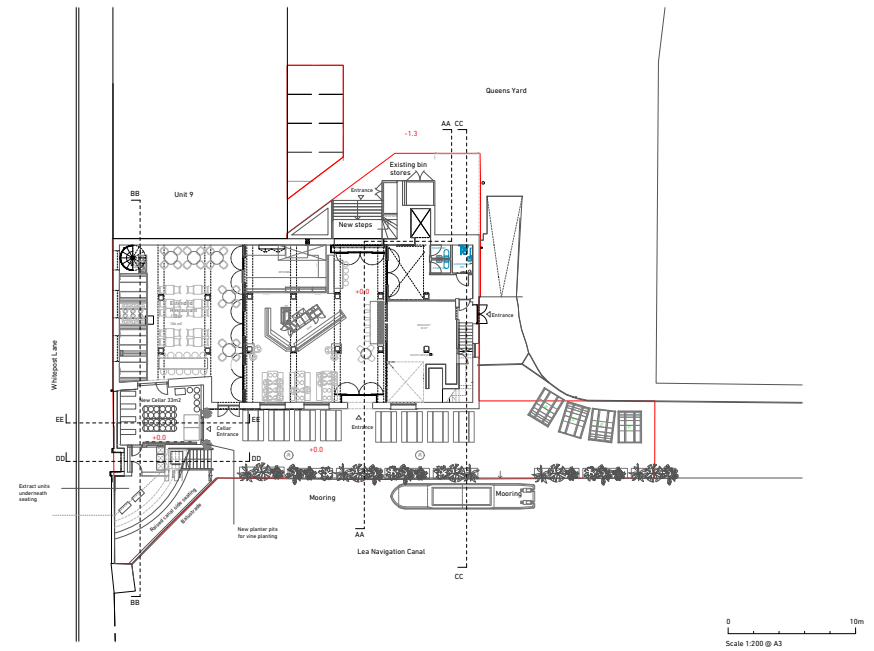
0   10m

Scale 1:200 @ A3

9 Queen's Yard.

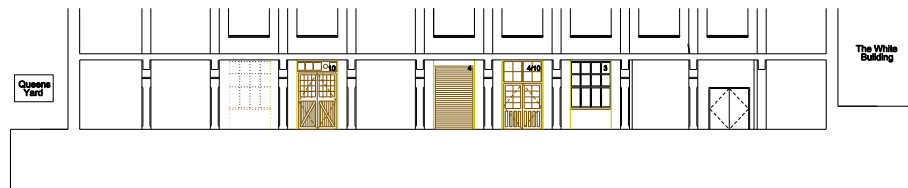| Non-Designated Heritage Asset	Description	Sensitivity /Value	Height (Above Ground Level)
9 Queens Yard (former chocolate factory)	A six storey brick factory building on White Post Lane, among the largest in the area. It was built in 1913-14 as part of the Clarnico Works, next to 7 Queen's Yard, for dipping centres in chocolate and packing them into cardboard boxes. It has a pitched roof with gable onto the canal. It is brick built with a blue engineering brick base and pilasters defining a regular grid of openings to its street frontage with other frontages being more irregular. It was substantially damaged in WW2 and partly rebuilt since. It has been identified for possible local listing. It is currently in mixed use for studios, workspaces and gallery space. Its gable is a landmark in views from Rothbury Road and Carpenter's Road. It is part of a group of heritage assets that is functionally associated with the canal, which also includes 7 Queen's Yard, the Energy Centre King's Yard, 92 White Post Lane, the Rail Bridge over the River Lee Navigation, and the Carpenter's Road Bridge. Its significance is evidential, historic and aesthetic. Its setting is formed by its immediate context and the buildings and space of Queen's Yard in particular, where a number of elements	Low	19.21m to eaves, 22.68 to pitch
	contribute to its significance, including other heritage assets, industrial/ business and creative low-cost workspace uses and activity and the canal. This also includes views from the canal and Carpenter's Road and Rothbury Road.		

FIFTH FLOOR PLAN
Scale 1:100

LOBBY

TOILETS

LIFT

FIFTH FLOOR PLAN
Scale 1:100

LOBBY

TOILETS

LIFT

Queens Yard

White Post Lane

North Elevation: Queens Yard

The White
Building

Queens Yard

Section CC: Internal Elevation Looking North

Queens
Yard

The White
Building

Notes

Do not scale from the drawings.
All dimensions and levels to be
checked and confirmed on site -
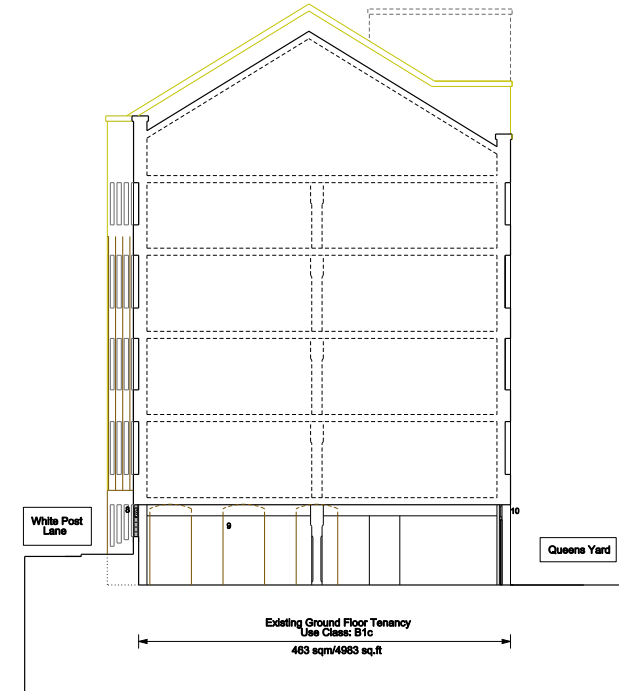Any discrepancies to be reported
to the client.

Areas are gross intenal areas.

Cross Section BB

White Post
Lane

Queens Yard

Existing Ground Floor Tenancy
Use Class: B1c
463 sqm/4983 sq.ft

Key

Existing
1. Dark brown brickwork 'plinth'.
2. Yellow stock brickwork.
3. uPVC replacement windows.
4. Metal roller shutter.
5. Corrugated metal roof with rooflights.
6. Entrance to upper floors.
7. Tarmac to carpark.
8. Glass blocks - metal louvres as indicated.
9. Original door openings bricked up.
10. Timber doors to ground floor tenancy.

2m

0m   10m

Scale

Rev	Date	Description

Project

**Unit 9: Ground Floor
Queens Yard**

Location

**White Post Lane
Hackney Wick
E9 5EN**

Drawing

**Existing North Elevation
and Sections BB and CC**

Issue

**Application for
Full Planning Permission**

Drawn: CM	Date: April 2013	Scale: 1:100 @ A1

Drawing Number

PL - 003 -

South Elevation: White Post Lane

West Elevation: Queens Yard
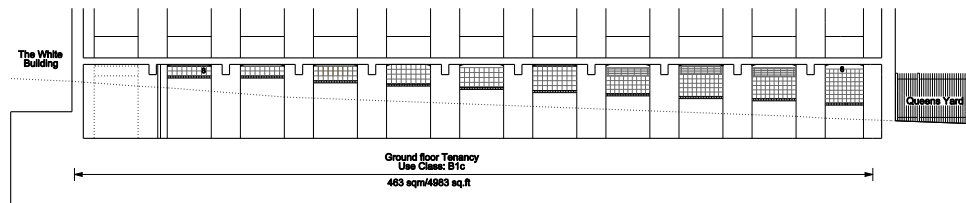
Section AA: Internal Elevation Looking South

Ground floor Tenancy
Use Class: B1c

463 sqm/4983 sq.ft

Line of internal ground
floor shown dotted

Key

Existing
1. Dark brown brickwork 'plinth'.
2. Yellow stock brickwork.
3. uPVC replacement windows.
4. Metal roller shutter.
5. Corrugated metal roof with rooflights.
6. Entrance to upper floors.
7. Tarmac to carpark.
8. Glass blocks - metal louvres as indicated.
9. Original door openings bricked up.
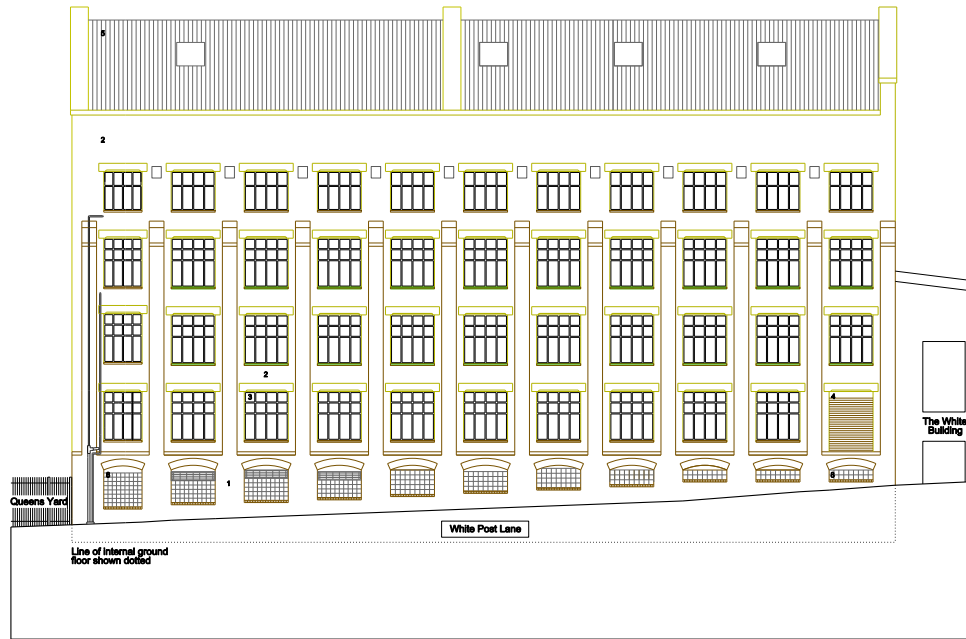10. Timber doors to ground floor tenancy.

Rev	Date	Description

Project

**Unit 9: Ground Floor
Queens Yard**

Location

**White Post Lane
Hackney Wick
E9 5EN**

Drawing

**Existing South Elevation, West
Elevation and Section AA**

Issue

**Application for
Full Planning Permission**

Drawn: CM	Date: April 2013	Scale: 1:100 @ A1

Drawing Number

PL - 002 -

49/51 White Post Lane.

21

49 White Post Lane
FI & WPL CA
Post 1969 c. 1970
Manufacturing

Refer Appendix 2
Neutral contribution

22

51 White Post Lane
FI & WPL CA
Post 1969 c. 1970
Manufacturing

Refer Appendix 2
Neutral contribution

49/51 White Post Lane.

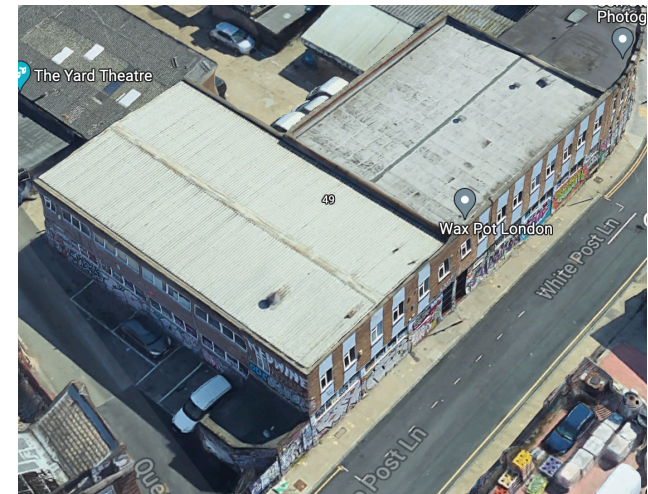43a White Post Lane
FI & WPL CA
Post 1963 c. 1970
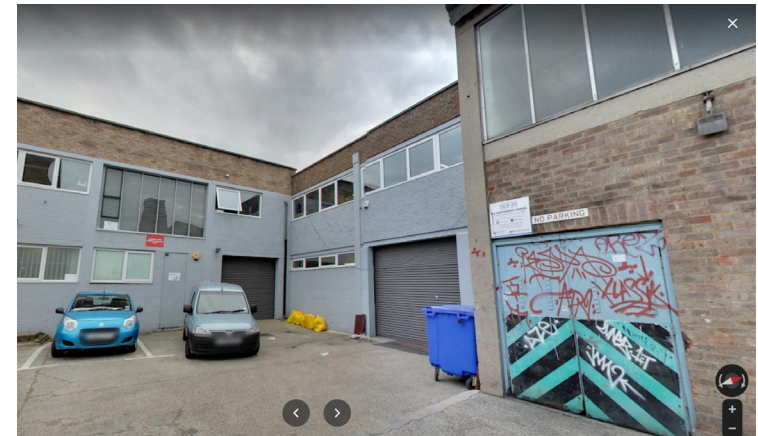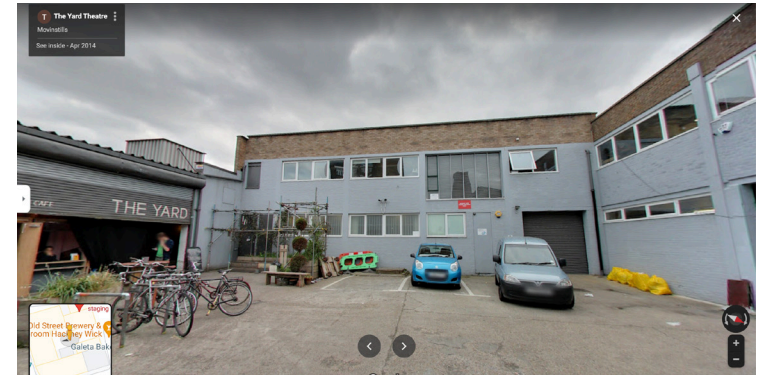Studios and gallery

Refer Appendix 2
Neutral contribution

43a White Post Lane.

43a White Post Lane
FI & WPL CA
Post 1963 c. 1970
Theatre with ancillary uses

Negative contribution

Yard Theatre.

The Yard was conceived by Jay Miller, and designed and built by Practice Architecture in collaboration with Christopher Daniel. In 2011 we converted a dormant warehouse in Queen's Yard, Hackney Wick, splitting it into two sections – one housing the theatre, and the other the bar, in which the back 'bowl' of the seating rake is fully visible. Made with recycled and reclaimed material in a converted warehouse, the theatre seats 110 in a fully raked amphitheatre.

The Yard is a theatre and music venue in a converted warehouse in Hackney Wick.

The Yard was founded by Artistic Director Jay Miller in 2011, with support from Tarek Iskander, Sasha Milavic Davies and Alex Rennie and a group of 50 volunteers. They worked with architectural firm Practice Architecture to convert a disused warehouse into a theatre and bar.

We're at the centre of our community, reaching thousands of local people every year through programmes in local schools and in the community centres we run: Hub67 in Hackney Wick and The Hall in East Village. We run creative projects for young people aged 4-19 years to make work for our stage, and offer regular activities and resources for local people.

The Yard is also one of London's most exciting venues for experiencing music, welcoming parties in by and for under-represented groups in London's music scene, as well as hosting internationally renowned DJs and promoters every weekend.

Since 2011 our work has been seen by hundreds of thousands of people. Shows we have made have transferred to the National Theatre, been turned into television series and toured the UK.

What is missing in Hackney Wick?

- A place where they can belong. Are free to be there. A low key welcoming place.

- Warm, welcoming and cheap!

- A library (HW used to have one)

Fig 8. Example discussion topic in the first Local Partner and Resident Workshop

A workshop was held in June with theatre and performance artists focused particularly on a broad range of access needs. We met with artists who identify as D/deaf, Disabled or neuro-divergent and were accompanied by Yard staff and a BSL interpreter. Some really useful points were raised about the lack of rest space in the current theatre and discussions are ongoing on how this can be provided for both artists and audience.

E: ... the ideal is when everything is accessible by everyone

M: Some recent developments have had some unconsciously exclusive decision making around access.... eg. Everyone not using the same entrance. People feeling like they are being welcomed, not just 'allowed' and what are the provisions for young disabled artists if the lift is out of order?

Anon: best practice is autonomy and choice given to the audience and maker

Fig 7. Comments made in the Access focused workshop

Colour Factory.

WE ARE A NIGHTCLUB, LIVE MUSIC VENUE, FOOD COURT AND MULTI-FUNCTIONAL EVENTS SPACE IN HACKNEY WICK. WE ADVOCATE CULTURAL DIVERSITY AND OFFER AN ALL INCLUSIVE ENVIRONMENT IN WHICH EVERYBODY IS WELCOME.

At the beginning of last year, Mick's Garage spoke about the redevelopment of East London and the inevitable closure of the venue in the coming years. Booker, programmer and head of events, Adam Glover, said that "At points, the threat of the wrecking ball hangs heavily over our heads here at Mick's Garage - but we ain't going anywhere. Not just yet." He added that it'd be "some years before these scruffy warehouse walls get knocked down, likely to be replaced by some fancy, shiny, new apartment block."

New Development.

1 Wansbeck Road
2 Trego Road and Hepscott Road
3 Lock Road and Allanmouth Road
4 Canalside: the Park
5 Bridge House Square
6 McGrath Place and Hepscott Square
7 Kelday Quarter
8 Wansbeck Yard
9 Trego Yard
10 Pharos Yard

Aerial view looking north
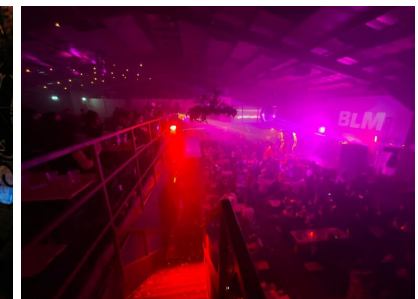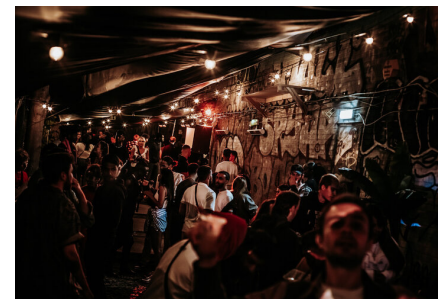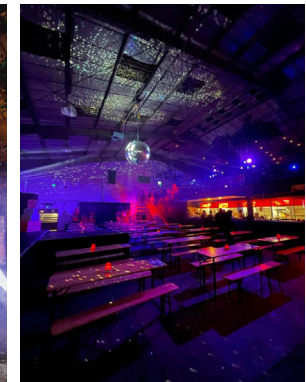
ADC_2021-Graduation Studio - Google Sheets
docs.google.com/spreadsheets/d/.../edit
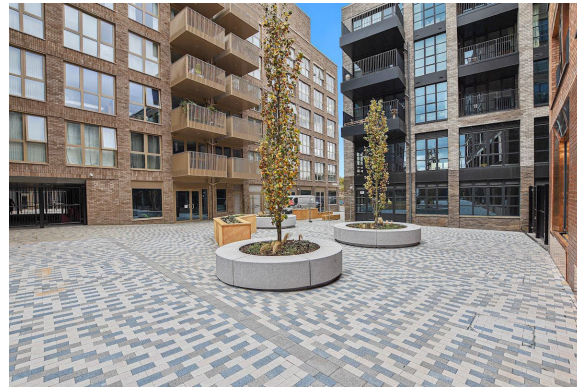
66/78 White Post Lane.

DOH

food + produce

Hackney Wick Underground

non-profit social enterprise

workspace

SMALL STUDIOS (MAIN HALL)

THIS AREA IS DESIGNED TO PROVIDE OPEN PLAN WORK SPACES WHICH CAN BE VISIBLE TO THE PUBLIC, PROVIDING SPACE FOR MAKERS TO SHOWCASE THEIR PRACTICE AS WELL AS PROVIDING DIRECT ACCESS TO SALES OF THEIR PRODUCTS.

SIZES AND INFRASTRUCTURE ARE FLEXIBLE – LET US KNOW WHAT YOU NEED AND WE'LL TRY TO ACCOMMODATE IT.

BACK STUDIOS

PRIVATE STUDIO ROOMS WITH FULL ACCESS TO THE SHOP, WORKSHOP, PRINTMAKING STUDIO, WASHOUT AREA AND MORE. (SOME SESSIONS NEED TO BE BOOKED SEPARATELY).

WORKSHOP

AN ON SITE FULLY EQUIPPED OPEN ACCESS WORKSHOP. PLEASE ENQUIRE ABOUT SPECIFIC TIMES & NEEDS.

PRINTMAKING

A3-A2 PAPER AND FABRIC SCREENS TO RENT OR BUY. A2 PAPER AND FABRIC PRINT BEDS AVAILABLE TO BOOK. EXPOSURE UNIT FOR UP TO A2 SCREENS . LARGE WASH OUT BOOTH WITH BACK LIGHT. TABLE TOP DIY PRINT BEDS. LARGE CUTTING AREA. A2 GUILLOTINE. SQUEEGEES, INKS, BINDERS, ALL AVAILABLE ON SITE.

CLASSROOM

CLASSROOM (+300SQFT) WILL BE A CLEAN, FLEXIBLE SPACE WHICH WILL BE USED PRIMARILY AS AN EDUCATION SPACE AND CIVIC CLASSROOM.

MA STUDENTS YEAR 1 AND 2 – DESIGN FOR CULTURAL COMMONS (LONDON METROPOLITAN UNIVERSITY) WILL OPERATE FROM THIS SITE INCLUDING DIRECT SUPPORT VIA A BURSARY TO TWO STUDENTS WHO WILL WORK ALONGSIDE THE ORGANISATION IN A PAID POSITION AND PRODUCING REAL TIME MONITORING RESEARCH. A PROGRAM OF CIVIC EDUCATION WILL OPERATE FROM NOVEMBER IN PARTNERSHIPS WITH CIVIC STATE, SCHOOL FOR CIVIC ACTION, LONDON MET, DESIGN MUSEUM AND THE TATE EXCHANGE AND INNOVATE UK.

THE ROOM WILL BE FITTED OUT WITH PROJECTORS, AUDIOVISUAL AND PHOTOGRAPHIC EQUIPMENT TO FACILITATE LECTURES, WORKSHOPS AND TRAINING SPACE AVAILABLE ON FREE OR FAVOURABLE TERMS.

USERS WILL ALSO HAVE ACCESS TO:

PODCAST STUDIO
PHOTOGRAPHIC STUDIO FOR RESIDENT PRODUCT MARKETING
MEETING SPACE (IN LINE WITH SOCIAL DISTANCING)
OPERATIONAL SPACE TO SUPPORT MANAGEMENT OF PREMISES

FORECOURT

THE FORECOURT CAN BE USED AS FLEXIBLE SPACE FOR MARKETS, FOOD PROVISION AND EXPANDED PUBLIC SPACE TO SUPPORT SOCIAL DISTANCING. CURRENTLY DISCUSSIONS ARE BEING HAD WITH A MOBILE PACKAGE FREE GROCERY STORE WHICH THROUGH MUCH CONSULTATION IS SOMETHING HIGHLY REQUESTED BY THE COMMUNITY.

FUTURE PARTNERSHIPS ARE CURRENTLY IN DEVELOPMENT FOR MODULAR BUILDINGS TO SUPPORT SUSTAINABILITY PROGRAMS, TRAINING AND INTERIM USE WORKSPACE AS THE NEEDS OF THE AREA CHANGE WITH PLANS TO RELOCATE THESE LOCALLY IN THE FUTURE.

COLLABORATIONS WITH WICK CNC, A LOCAL PARTNER COMPANY DEVELOPED WITH HACKNEY COUNCIL AND THE GLA WILL BE USED TO MANUFACTURE THESE BUILDING, EMPLOYING LOCAL PEOPLE AND SUPPORTING A LOCAL CIRCULAR ECONOMY.

DIGITAL STUDIO

A FULLY OPERATIONAL DIGITAL STUDIO.
2 ON SITE VIDEOGRAPHERS/PHOTOGRAPHERS PROVIDING ALL YOUR DIGITAL CONTENT NEEDS.
PHOTOSHOOT, VIDEO CONTENT, STUDIO RENTAL, PHOTO/VIDEO EDITING & GRADING AND MUCH MUCH MORE.

DOH

A LOCALLY RUN CAFE THAT HOPES TO SUPPORT THE COMMUNITY AND EACH ONE OF ITS MEMBERS WITH HOT COFFEE, FRESH BREAD, DELICIOUS SANDWICHES, HAND-PICKED VEG BOXES, AND AN ARRAY OF LOCAL PRODUCTS. BUT THE PEOPLE ARE DOH'S PRIORITY. WE HOPE THAT EVERYONE ALWAYS FEELS WELCOME TO STOP BY JUST FOR A CHAT AND LEAVE WITH NOTHING BUT A SMILE (BUT ALWAYS HAPPY TO PROVIDE A FULL TUMMY TOO!)

CIVIC STATE IS A NON-PROFIT SOCIAL ENTERPRISE. IT'S FOCUS IS FACILITATING THE EXCHANGE OF IDEAS, EMPOWERING PEOPLE AND COMMUNITIES TO BE INFORMED, ACTIVE CITIZENS AND SUPPORTING INNOVATIVE BUSINESS MODELS FOR SOCIOECONOMIC RESILIENCE WITH ARTS AND CULTURE AT ITS HEART.

WE WORK IN A CROSS SECTOR CAPACITY FOR COMMUNITIES FROM A LOCAL TO INTERNATIONAL LEVEL, DEVELOPING SUSTAINABLE BUSINESS MODELS, ENTREPRENEURSHIP, RE-ENACTING THE COMMONS, CREATING PHYSICAL AND VIRTUAL SPACE FOR CULTURE TO BE SHARED, CREATIVITY TO INSPIRE AND PEOPLE TO LEARN FROM ONE ANOTHER.

THE THREE DIRECTIONS OF CHANGE THAT WE ADOPT ARE:

BUILDING A CULTURAL IDENTITY BASED ON PRINCIPLES OF: LEARNING, INTEGRITY, CITIZENSHIP, ETHICS, SOCIAL JUSTICE AND ECOLOGY
ORGANISATIONAL PRACTICE – BUILDING INSTITUTIONS TOO CREATE AND PROTECT COMMON RESOURCES AND PROVIDE EMPIRICAL RESEARCH
INFORMING SYSTEMS CHANGE, SHARING, ADVISING AND PROMOTING THE LEARNING AND INNOVATION FROM THE PRACTICE AND MAKING THIS AVAILABLE TO EVERYONE AS A COMMON RESOURCE
OVER THE PAST 12 YEARS THE FOUNDER, NEIL MCDONALD HAS SET UP SEVERAL NON-PROFIT ORGANISATIONS ALL WORKING PRACTICALLY WITHIN THE COMMONS DISCOURSE, CREATING ACCESSIBLE RESOURCES FOR SOCIOECONOMIC DEVELOPMENT AND GIVING STRATEGIC ADVICE TO COMMUNITIES AND GOVERNMENT ALIKE, GIVING TALKS AND SEMINARS AND LEADING NUMEROUS CAMPAIGNS. CURRENTLY HE IS UNDERTAKING AN MA – DESIGN FOR CULTURAL COMMONS AT LONDON METROPOLITAN UNIVERSITY, DESIGNING A CIVIC CURRICULUM WORKING IN PARTNERSHIP WITH A WIDE STAKEHOLDER BASE USING CIVIC STATE'S COMMON RESOURCES AS LEVERAGE FOR FURTHERING THE COMMONS DISCOURSE AND IMPLEMENTATION.

STOUR SPACE (2009), THE ORIGINAL PROJECT, STILL EXISTS AS AN INDEPENDENT ECOSYSTEM OF BUSINESS AND COMMUNITY AND UNTIL COVID-19 SAW OVER 100,000 PEOPLE A YEAR ATTENDING ITS EXHIBITIONS AND EVENTS FROM A DIVERSE RANGE OF PEOPLE PROVIDING SAFE SPACE, A TRUE CIVIC SPACE, EVEN HOSTING NATIONAL AND LOCAL ELECTION POLLS IN IT'S GALLERY. OVER THE LAST YEAR STOUR HAS DIVERSIFIED ITS ORGANISATIONAL STRUCTURE GIVING BIRTH TO STOUR STUDIOS, STOUR GALLERIES AND STOUR CAFE WHICH OPERATE INDEPENDENTLY AND IN ADDITIONAL CREATIVE HUBS, ALLOWING GREATER REACH AND ADDITIONAL OPPORTUNITIES FOR EMPOWERMENT.

A BEAUTIFUL ARTICLE HERE: HTTPS://ROMANROADLONDON.COM/STOUR-SPACE-FISH-ISLAND-CELEBRATES-TEN-YEARS/

WWW.STOURGALLERIES.CO.UK

WWW.STOURSTUDIOS.CO.UK

HACKNEY WICK AND FISH ISLAND COMMUNITY DEVELOPMENT TRUST (HWFI, CDT), WAS AN EVOLUTION OF STOUR SPACE AT AN AREA WIDE LEVEL WHICH SAW A CONSORTIUM OF LOCAL CIVIC AND CULTURAL ORGANISATIONS COME TOGETHER TO STRATEGICALLY INFLUENCE THE DEVELOPMENT OF THE AREA OF (HWFI) ADJACENT TO THE LONDON 2012 OLYMPICS.

IN RESPONSE TO THE TENUOUS NATURE OF THE AREA, THE CDT POSITIONS ITSELF AS A (SELF DECLARED AND NOW AUTHORITYRECOGNISED) HYPER LOCAL AUTHORITY, ACTIVELY ENGAGING WITH COMMUNITIES, AUTHORITIES AND DEVELOPERS. THE CDT WAS A DEFINING FACTOR IN THE AREA BEING DESIGNATED AS ONE OF THE FIRST MAYOR OF LONDON CREATIVE ENTERPRISE ZONES WITH CIVIC STATE LEADING THE SHORT/MID/LONG TERM STRATEGY IN A PRACTICAL WAY.

WICK CNC IS A NON-PROFIT CNC MICRO-FACTORY, USING ROBOTICS TO CREATE AMONG OTHER THINGS, SUSTAINABLE MODULAR BUILDINGS (PARTNERSHIP WITH U-BUILD) THAT IS ZERO WASTE, WORKS OF ART, DESIGN AND FURNITURE, TRAINING AND EMPLOYMENT OPPORTUNITIES TO LOCAL PEOPLE. THE PROJECT TAKES ADVANTAGE OF THE MAYOR OF LONDON GOOD GROWTH FUNDING OF £50,000 IN THE PURCHASE AND USE OF A CNC MACHINE. THE WIDER PROJECT HOWEVER WAS UNDERFUNDED AND SO WICK CNC WAS CREATED TO SOLVE A PROBLEM WHEREBY AS A NOT PROFIT THE ORG USES THE MACHINE TO MAKE A SURPLUS, REINVESTING IT TO FUND THE AUTHORITY PROJECTS AS WELL CONTRIBUTE TO RESILIENCE OF THE HWFI CREATIVE ENTERPRISE ZONE, AS WELL A COMPLEMENTING THE RESOURCE BASE OF CIVIC STATE.

HUB 67.

Section Through External Wall
Scale 1:10

Long Section
Scale 1:50

Hub67 is a community centre, run by The Yard Theatre. Located in the heart of Hackney Wick, Hub67 provides a home for the local community.

It's a place for neighbours, for young people and for creative ideas.

People in Hackney Wick voiced a desire for a space for local residents of all ages and so, in 2014, the London Legacy Development Corporation built Hub67. 80% of the materials used to build the Hub were recycled from the Olympic site, blending the space into the landscape of Hackney Wick. In May 2016, The Yard Theatre took over management of the building and now run it as a community space with an artistic vision.

Through The Yard Theatre, Hub67 will deliver relevant and purposeful projects for the community, working with residents, young people and schools. Alongside this we will curate a regular timetable of associate programmes; working with partners to provide classes, workshops and live events.

We are a drop-in space for local residents, with free wifi, a free computer and plenty of games.

The façade and a central chandelier were designed and built with the local community, creating ownership at the heart of the project.

The building is designed for three to five years use and embraces a temporary and recycled aesthetic adding to the local architectural palette with a high quality design. (2014)

Community centre run by the Yard Theatre.

HACKNEY WICK Documentary | GENTRIFICATION | The Wick | London UK (2019)

https://www.youtube.com/watch?v=2Gp-QQkWknQ&ab_channel=LaNueveProductions

"Wick is people actually but we get ignored"

"the secrecy (that is, you can't see what's going on, so it's secret because something IS going on). Somehow I feel that one should actually create conditions that require action and reaction." CP: p.81

DESIGN → CONSTRUCTION → OCCUPATION

Site visit,
9-11 April 2022.

Museum of youth culture

London 90s rave culture

Dough bakery community group

People on the boats

Community music and boats

Industrial history and 20 years ago there were fields here

Google people

What happened after the Olympics

They don't want the smell of the fire burning

White building on contaminated soil?

No one wants to buy apartments cause the prices are crazy

10am Chris save hackney wick interview

what are you organising?

What kind of happenings or events?

Maybe reaching out to people to get noticed?

If they collaborate with any designers?

And if they could use the work of a designer to assist in any way?

What are the most pressing issues right now and for the future How to deal with land ownership and how does it look at the moment?

Design over time

The White Building.

The White Building.

The White Building.
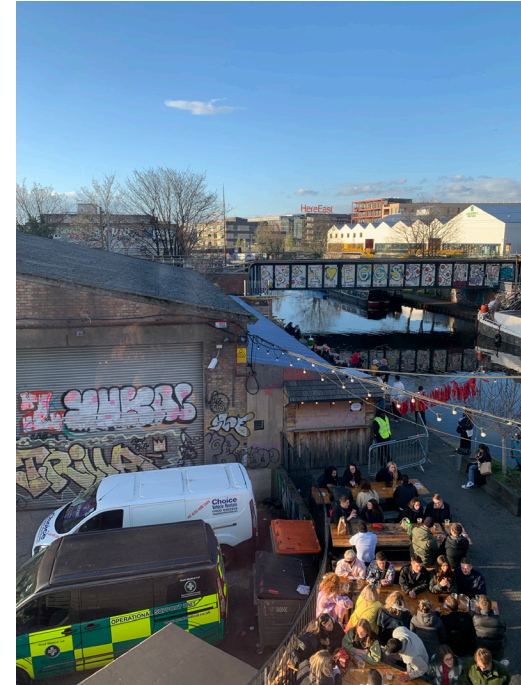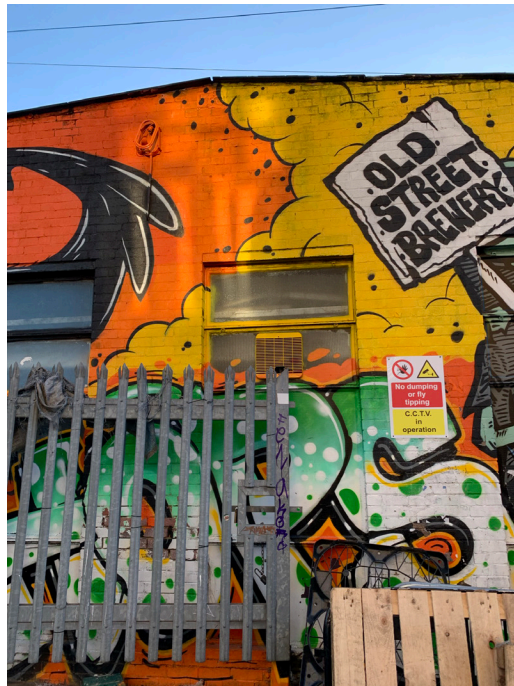
The White Building.

River Lee.

Hub 67.

The Bagel Factory.

The Lord Napier Pub.

White Post Lane.

New /Old.

Brewery in Queen's Yard.

White Building from the other bank of the Lee River.

Save Hackney Wick - interview with Chris.

Research
Plan

Architectural entropy.
Thriving local centres - learning from the marketplace.

Research Plan
01.11.2021

Table of Content

Karolina Krzyżanowska
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AR3DC100
Architectural Design Crossovers Graduation Studio
Heterogeneous City – London

Tutors:
Roberto Cavallo / Design
Agnes van der Meij / Research
Jelke Fokkinga / Building Technology

Research Plan Tutors:
Agnes van der Meij & Heidi Sohn
Alper Semih Alkan

open form

borders created by
architecture

borders of
architecture

open/semi-open
public spaces

form shaping
space

borders ← – – → openness

time rythms

fluidity of space

architecture created
to your image and
likeness

transformability

entropy
order in disorder

temporality

adaptability

second life of
a building

everyday activities

everyday practices

solutions for specific areas

market/place

reflective of society

supply

Fig. 1. Diagrammatic tracing.

Keywords: *public space, marketplace, entropy, adaptability, fluidity, temporality*

Introduction

Looking at the title of the proposed research one can wonder how does the Second Law of Thermodynamics apply to architecture? The most important part to even start dissecting this relationship is understanding what is hidden behind the term entropy. In the simplest terms, it can be understood as the probability of a system to behave in a desired "orderly" state - the more entropy the farther we go from this state. I understand this in relation not only to thermodynamic systems but also to any given domain as the inability to predict the behaviour of any environment. Even in ancient times philosophers already tried to grasp this concept, with the famous words of Heraclitus in mind, that "*the only constant is change*" I would like to examine and address this shortcoming in our ability to control the full extent of the world around us.

I chose a daily marketplace as an architectural lens to examine this topic due to their adaptable and reflective characteristics. What is more, they play a significant role in the history of the development of London, especially in the 'long' 18th c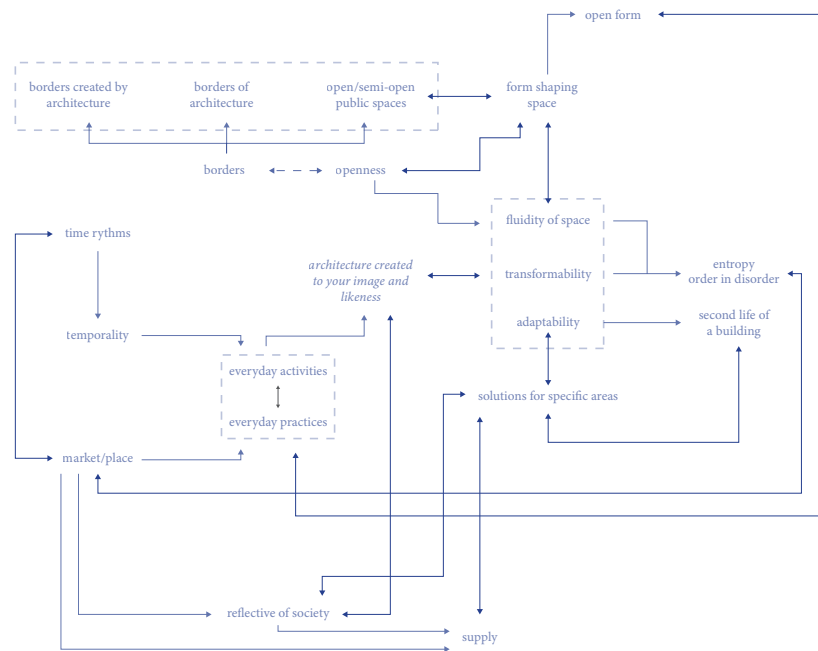entury[1]. Marketplaces have passed the test of time, reflecting on the socio-economic and urban changes and are still in use nowadays, to quote Ken Jones "We are what we consume, and our consumption priorities describe our society."[2]. Their environment is hard to predict and categorise, they act as a mirror of the society they emerge in, otherwise, the products in trade would never be sold, they have to reflect on the needs of the buyers and their local environment, as well as accommodating the multiplicity of vendors and their way to appropriate the space, even in a very rigorous global market. This *typology* (can such diverse environments be categorised?) makes it then extremely successful due to their ability to accommodate the changes in the fast-paced environment, like in entropy the probability of one orderly state an architect desires for to happen is very low, although even indeterminacy can be of value.

In this research I would like to study what can be learnt from the successful environment of the marketplace and how other architectural typologies in modern cities could embrace this disorderly nature of the universe, supply to what exactly is needed in a current moment in time, and embrace the changing nature of those needs - because they are not static, the one need or scenario that one designs for has very little probability of staying this way throughout the whole lifecycle of a building especially facing the fast-paced changes the cities are undergoing in the 21st century.

[1] Smith, Colin. *The Market Place and the Market's Place in London, c. 1660 - 1840.* London: University College London, 1999.
[2] Jones, Ken, and Jim Simmons. *The Retail Environment.* London: Routledge, 1995.

architectural

architectural qualities
appropriation

placemaking

mirror of
the users

strict rules
represented in
disorderly
manner

market/place

city + boroughs

economy

influence on the
neighbourhood

global market

city as part
of the global
market

urban

morphology
of the city

trade

global
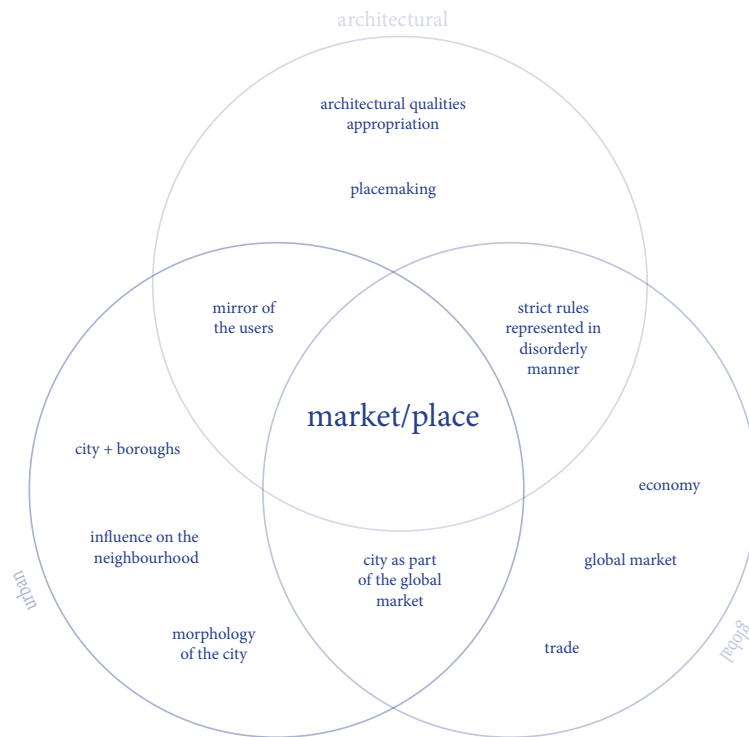
Fig. 2. Dissecting the case of market/place.

Problem statement

Currently, the pace of change we can observe in the world around us is as fast as never before. With the progress of technology and widespread access to information, the transformations occur not over millenniums or even decades but with every year or month. Every week, 1.5 million people move into urban areas[1], land in metropolitan areas like London is becoming scarce, and cities are densifying and facing de-urbanisation due to the corporate ownership of vast amounts of land[2]. Architecture and urban planning have to address those challenges very urgently. Nevertheless, it is important to keep in mind that the aim is not only to provide quick, straight to the point solutions but also we are responsible for creating neighbourhoods and cities tailor-made for the needs and characters of their inhabitants.

Currently (and for so long already) the notion of uniform, standardised architectural designs overtakes the public realm, meaning that design solutions and principles derive from functional, utilitarian, and market-driven requirements. This approach tends to omit the communal and social aspects of neighbourhoods, creating standardised, alien spaces, leaving little room for appropriation, integration with neighbourhood, preventing these from creating welcoming, inclusive, and human-centred neighbourhoods.

[1] SPACE10, gestalten (eds.). *The Ideal City : Exploring Urban Futures.* Edited by Robert Klanten and Elli Stuhler. Berlin: Die Gestalten Verlag, 2021.
[2] Sassen, Saskia. *Who owns our cities – and why this urban takeover should concern us all.* In: The Guardian, 21 November 2015. Accessed: 10 October 2021. https://www.theguardian.com/cities/2015/nov/24/who-owns-our-cities-and-why-this-urban-takeover-should-concern-us-all.

Research questions

What are the techniques incorporated into successful daily marketplaces (and their placemaking[1] qualities) that can be translated into resilient and adaptable design strategies for public spaces in London?

Sub questions:

What is a marketplace?

What were the urban, social, and technological transformations that influence the shopping culture throughout the history of London and in what ways did marketplaces adapt to those? Why are marketplaces still in use?

What role do marketplaces play in London and in the creation of its public spaces nowadays in comparison with the past practices?

Who are the users of marketplaces and in what ways do they contribute to the creation of the space?

What happens in a marketplace throughout 24 hours?

What are design strategies that enable or disable certain sets of behaviours within a marketplace?

In what ways do marketplaces adjust to the constantly changing character of the activities conducted within them?

What are the concepts in architectural theory embracing the notion of fluidity and adaptability in design?

When and what kind of activities can architectural design enable or disable within the public domain?

Hypothesis

Marketplaces are successful environments, regardless of having counterparts in the virtual world, still play a significant role in public spaces in 21st century London, thus they serve as a learning device for a successful approach towards technological and societal changes we are facing currently and are to face in the future. Using them as a lens is useful to study the users, the neighbourhood, as well as socio-economic changes, and incorporating adaptability and fluidity, together with embracing their entropic nature into the design of public spaces nowadays.

---

[1] Placemaking - design of public spaces that facilitate and prioritise social and human-oriented approaches.

Theoretical, historical, and methodological framework

The research employs daily marketplaces in London as a lens through which to study transformation in the public sphere, together with their influence on the typo-morphology of the closest neighbourhood in relation to open cities, as a generator of activity, as well as appreciating their heterogeneous character.

To understand the traits that daily marketplaces in London entail a historical study will be conducted to learn the ways in which marketplaces adjusted to the social and economical changes within the city, as well as their reflective character, after all, "The retail landscape both reflects and reveals the social system in which it is embedded."[1]. This, later on, will be benchmarked with the changes London is facing currently and links would be established.

Research in relation to broader networks will be conducted, focusing on the recognition of entropy within bigger systems where it can be understood that ""Disorder" is not the absence of all order but rather the clash of uncoordinated orders"[2] and based on the work of Richard Sennett and Pablo Sendra.

The concept of actor-network theory introduced by Bruno Latour would serve as a basis to understand the influence of architecture on its users and establish the division of the design solutions that can enable or disable certain sets of behaviours, positioning architect as "a programmer of opportunities"[3]. The study of open forms, hybrid buildings, and notions of non-plan would serve as an underlay to understand the extent to which architectural design is able to embrace the temporalities, adaptabilities, indeterminacy, and flexibilities within its domain.

The base for the theoretical framework would be the works of Oskar and Zofia Hansen, whose work is best explained by their built projects. They believed in physical evidence rather than scholarly texts to deliver their ideas. Their work includes creating the theory of Open Form in architecture, as well as understanding architecture as a backdrop for everyday events, and an evolving entity. The principles of Open Form intended "not only the creation of democratic architectural space but also to influence the way people communicate and coexist"[4]. In this realm works of Cedric Price would serve as a tool to understand the conceptual field of design. His approach towards user and public-oriented design rejecting the constraints it may impose on the occupants will be further investigated. The notion of hybrid buildings is going to be explored with their potential to add up to the city and not create a city on its own.

[1] Jones, Ken, and Jim Simmons. *The Retail Environment.* London: Routledge, 1995.
[2] Arnheim, Rudolf. *Entropy and Art : An Essay on Disorder and Order.* Berkeley: University of California Press, 1971.
[3] Herdt, T. *From Cybernetics to an Architecture of Ecology : Cedric Price's Inter-Action Centre.* In: Footprint. 2021 ; Vol. 15, No. 1 #28. pp. 45-62.
[4] Kedziorek, Aleksandra, and Łukasz Ronduda. *Oskar Hansen - Opening Modernism : On Open Form Architecture, Art and Didactics.* Warsaw: Museum of Modern Art, 2014.
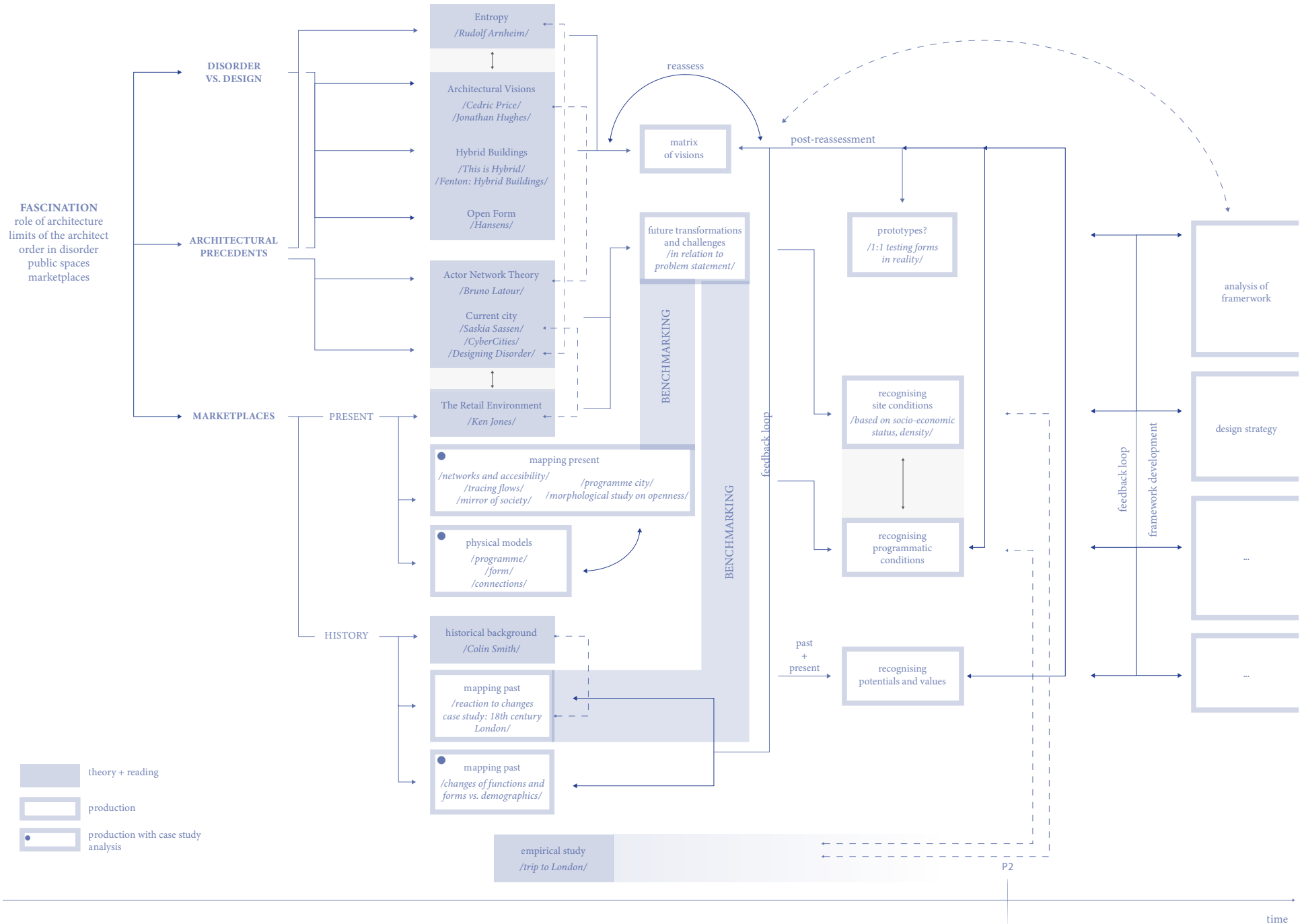
Methodology and methods

The beginning of the research would develop twofold.

Firstly, careful examination of daily marketplaces in London would help answer questions on the characteristics of those spaces. Historical analysis of the development of chosen case studies, combined with typo-morphological analysis of their neighbourhood throughout time, is going to shed light on the ways they adapted to the changing urban and social needs within the city, as well as how did they affect their surroundings. Here a set of timelines with mapping of development of the urban tissue, markets themselves, as well as change in demographics is going serve as a tool to understand those transformations and represent the adjustments to the entropic qualities of the environment.

In parallel, research on the current state of marketplaces would be developed, studying the place making character they entail, as well as activity generating potential, and their heterogeneous character (understanding the types of activities happening there, actors, and networks), by creating a series of maps analysing the types of exchange taking place, be it goods, people, flows, I will try to establish the type of exchanges taking place in the market and benchmark it with the socio-economic profile of the closest neighbourhood. Moreover, a set of analytical physical models would serve as a study on the urban tissue, as well as the programming of these spaces.

Simultaneously, the theoretical research will take place, showcasing the past approaches and ideas of architecture being able to adapt to changes. The ideas of open forms, open cities, hybrid buildings, and non-plan will be studied. These works will suggest architectural concepts that can be integrated within design phases. Those findings together with the research on daily marketplaces in London will create a feedback loop serving the creation of a matrix of design solutions embracing the entropic qualities of the environment. Some of those solutions will be tested in form of prototypes to further investigate the topic of temporality and the role of an architect as a creator of possibilities or their enabling or disabling power[1].

[1] As an enabling or disabling power I interpret the possibility of the design to control certain set of behaviours of the people experiencing the space.

FASCINATION
role of architecture
limits of the architect
order in disorder
public spaces
marketplaces

DISORDER
VS. DESIGN

ARCHITECTURAL
PRECEDENTS

MARKETPLACES

PRESENT

HISTORY

Entropy
/Rudolf Arnheim/

Architectural Visions
/Cedric Price/
/Jonathan Hughes/

Hybrid Buildings
/This is Hybrid/
/Fenton: Hybrid Buildings/

Open Form
/Hansens/

Actor Network Theory
/Bruno Latour/

Current city
/Saskia Sassen/
/CyberCities/
/Designing Disorder/

The Retail Environment
/Ken Jones/

mapping present
/networks and accesibility/
/tracing flows/   /programme city/
/mirror of society/   /morphological study on openness/

physical models
/programme/
/form/
/connections/

historical background
/Colin Smith/

mapping past
/reaction to changes
case study: 18th century
London/

mapping past
/changes of functions and
forms vs. demographics/

reassess

matrix
of visions

post-reassessment

BENCHMARKING

future transformations
and challenges
/in relation to
problem statement/

feedback loop

BENCHMARKING

prototypes?
/1:1 testing forms
in reality/

recognising
site conditions
/based on socio-economic
status, density/

recognising
programmatic
conditions

past
+
present

recognising
potentials and values

analysis of
framework

design strategy

...

...

feedback loop

framework development

empirical study
/trip to London/

P2

time

theory + reading

production

production with case study
analysis

**Fig. 4. Vertical-horizontal analysis of Brixton Market, London.
Reassesment - to test on a physical model.**

Argument on relevance

"Any progress requires a change of order. A revolution must aim at the destruction of the given order and will succeed only by asserting an order of its own."[1]

This quote deriving from the principles of entropy and connecting it with art showcases how important it is to understand and respond to changes in order to accommodate progress. Starting a discussion on the adaptability of the built environment is crucial to the further development of resilient, flexible, but at the same time inclusive and human-centred neighbourhoods.

[1] Arnheim, Rudolf. *Entropy and Art : An Essay on Disorder and Order.* Berkeley: University of California Press, 1971.

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Graduation Plan

Personal Information

Name   Karolina Krzyżanowska
Student Number   5163447

Studio

Name/ Theme   Architectural Design Crossovers
Main Mentor   Roberto Cavallo / Architecture & Design
Second Mentor   Jelke Fokkinga / Building Technology
Third Mentor   Agnes van der Meij / Architecture & Research

Argumentation of choice of the studio

Architectural Design Crossovers graduation studio with the topic of Heterogeneous London, goes hand in hand with my understanding of the place that architecture occupies within built and natural ecosystems and could not be understood without looking at the broader aspects of the environment it emerges in. My interest in research of those entangled relationships and dependencies is something I would like to pursue further in the future.

Graduation Project

Title   Architectural entropy. Thriving local centres – learning from the marketplace.
Location   Hackney Wick, London, United Kingdom

The posed problem, research questions, and design assignment in which these result

Revitalisation and transformation of local centres in major cities in the world happens oftentimes without consideration to their locality and wellbeing of their inhabitants. Currently (and for so long already) the notion of uniform, standardised architectural designs overtakes the public realm, meaning that design solutions and principles derive from functional, utilitarian, and market-driven requirements. This approach tends to omit the communal and social aspects of neighbourhoods, creating standardised, alien spaces, leaving little room for appropriation, integration with neighbourhood, preventing these from creating welcoming, inclusive, and humancentred neighbourhoods.

Research questions:

What are the values of successful marketplaces that could inform creation of thriving local centres?

Who are the users of marketplaces and in what ways do they contribute to the creation of the space?

In what ways do marketplaces adjust to the constantly changing character of the activities conducted within them?

What are the concepts in architectural theory embracing the notion of fluidity and adaptability in design?

When and what kind of activities can architectural design enable or disable within the public domain?

Design assignment:

Local centre in the newly transformed industrial neighbourhood of London, integrating industry, local traditions, and artists with progress of retail and opportunities it entails.

Process / Method description

The beginning of the research would develop twofold.

Firstly, careful examination of retail markets in London would help answer questions on the characteristics of those spaces. Historical analysis of the development of chosen case studies, combined with typo-morphological analysis of their neighbourhood throughout time, is going to shed light on the ways they adapted to the changing urban and social needs within the city, as well as how did they affect their surroundings. Here a set of timelines with mapping of development of the urban tissue, markets themselves, as well as change in demographics is going serve as a tool to understand those transformations and represent the adjustments to the entropic qualities of the environment.

In parallel, research on the current state of marketplaces would be developed, studying the place making character they entail, as well as activity generating potential, and their heterogeneous character (understanding the types of activities happening there, actors, and networks), by creating a series of maps analysing the types of exchange taking place, be it goods, people, flows, I will try to establish the type of exchanges taking place in the market and benchmark it with the socioeconomic profile of the closest neighbourhood. Moreover, a set of analytical physical models would serve as a study on the urban tissue, as well as the programming of these spaces.

Simultaneously, the theoretical research will take place, showcasing the past approaches and ideas of architecture being able to adapt to changes. The ideas of open forms, open cities, hybrid buildings, and non-plan will be studied. These works will suggest architectural concepts that can be integrated within design phases. Those findings together with the research on retail markets in London will create a feedback loop serving the creation of a matrix of design solutions embracing the entropic qualities of the environment. Some of those solutions will be tested in form of prototypes to further investigate the topic of temporality and the role of an architect as a creator of possibilities or their enabling or disabling power.

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?

The topic of reflectiveness and values certain urban conditions like marketplaces entail and eventually the project that this research is going to evolve into is deeply multidisciplinary – it studies the retail environment, exchange systems, social and local rituals, as well as tries to position architect, not only as a builder, but also as an 'enabler' and creator of possibilities. The topic of the studio is Heterogenous City - London and entails these multifaceted characteristics of the city that I base my investigation on. This consideration for our role as architects distinguishes this layered method of research to serve and inform our industry, which is something of importance for me as I believe it is crucial to understand that design process is a collaborative one with many parties involved. I chose a daily marketplace as an architectural lens to examine this topic due to their adaptable and reflective characteristics. Marketplaces have passed the test of time, reflecting on the socio-economic and urban changes and are still in use nowadays, to quote Ken Jones "We are what we consume, and our consumption priorities describe our society."[1] Their environment is hard to predict and categorise, they act as a mirror of the society they emerge in, otherwise, the products in trade would never be sold, they have to reflect on the needs of the buyers and their local environment, as well as accommodating the multiplicity of vendors and their way to appropriate the space, even in a very rigorous global market. This typology (can such diverse environments be categorised?) makes it then extremely successful due to their ability to accommodate the changes in the fast-paced environment, like in entropy the probability of one orderly state an architect desires for to happen is very low, although even indeterminacy can be of value. Even though the research touches upon many different disciplines the marketplace as a structural theme makes it embedded within the scope of architectural framework.

[1] Jones, Ken, and Jim Simmons. The Retail Environment. London: Routledge, 1995.

Literature and general practical preference

Reflection

2. What is the relevance of your graduation work in the larger social, professional and scientific framework.

The increasing problem of detachment of new developments from local communities and gentrification which comes along, is a pressing one on a global scale. With the development of industries local businesses must adapt, nevertheless, their value has to be taken into consideration with each new design. Marketplaces serve as a hub for economic exchange and are very much market driven, however, they play a vital role in social and cultural exchanges. Identifying the values and traits of those environments could help designers create proposals meeting the demand of developers and investors dictated by the global market, simultaneously creating opportunities for the local communities to thrive and engage, presenting them with an inclusive platform. Creating low-risk environments provides with entry level job opportunities, temporal solutions for businesses, as well as fast adaptation to changes in demand. With the fast pace of changes in the current systems it is crucial to rethink the design of public spaces with adaptable and responsible solutions. "Any progress requires a change of order. A revolution must aim at the destruction of the given order and will succeed only by asserting an order of its own."[2]
This quote deriving from the principles of entropy and connecting it with art showcases how important it is to understand and respond to changes in order to accommodate progress. Starting a discussion on the adaptability of the built environment is crucial to the further development of resilient, flexible, but at the same time inclusive and human-centred neighbourhoods.

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[2] Arnheim, Rudolf. Entropy and Art : An Essay on Disorder and Order. Berkeley: University of California Press, 1971.

Reflection

Architectural entropy.
Thriving local centres - learning from the marketplace.

Reflection
13.05.2021

The relationship between research and design

The conducted research led to an understanding of the particular relationship between marketplaces as parts of the built environment and their users and notions behind various entangled dependencies in the urbanscape. The disassembling of the environment of marketplaces and understanding of the disparate forces occurring in those spaces showcased, first of all, the ways they connect with their closest areas and add to the neighbourhood's ecology, influencing their users as well as being influenced by them, this symbiotic relationship is later translated to a coherent image of the particular parts in the city. What is more, the analysis of social and economic transactions taking place led to further investigation of the position of an architect within this public sphere and the ways they can distance themselves from the design in a way to create user-oriented spaces. This approach proved to provide enough information to progress with the design with specific tools informing the ways of designing in a changing environment with high needs for adaptability, as well as taking into consideration the existing users in different areas that might be under the threat of gentrification.

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The relationship between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)

The topics undertaken within the research and then translated into design, i.e. adaptability, responsiveness towards urban ecologies or values of urban conditions like marketplaces, and eventually the project that this research evolved into, are deeply multidisciplinary. The research studies the retail environment, exchange systems, social and local rituals, as well as the architect's position, not only as a builder but also as an 'enabler' and creator of possibilities. The topic of the studio is Heterogenous City - London and entails these multifaceted characteristics of the city that I base my investigation on. This consideration for our role as architects distinguishes this layered method of research to serve and inform our industry, which is something of importance for me as I believe it is crucial to understand that the design process is a collaborative one with multidisciplinary parties involved.

I chose a daily marketplace as an architectural lens to examine this topic due to its adaptable and reflective characteristics. Marketplaces have passed the test of time, reflecting on the socio-economic and urban changes and are still in use nowadays, to quote Ken Jones "We are what we consume, and our consumption priorities describe our society"[1]. Their environment is hard to predict and categorise, they act as a mirror of the society they emerge in, otherwise, the products in trade would never be sold, they have to reflect on the needs of the buyers and their local environment, as well as accommodating the multiplicity of vendors and their way to appropriate the space, even in a very rigorous global market. This urban condition is extremely successful due to its ability to accommodate the changes in the fast-paced environment, like in entropy the probability of one orderly state an architect desires to happen is very low, although even indeterminacy can be of value. Even though the research touches upon many different disciplines the marketplace as a structural theme makes it embedded within the scope of the architectural framework, as well as might prove to be intriguing for a collaboartive study process involving numerous parties including urban planners or technology specialists to respond to the needs of changing society with consideration to the unique characteristics of the current urban sphere.

Elaboration on research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work

The development of the research included several methods that combined allowed to come to coherent conclusions. Integrating careful examination of retail markets in London helped answer questions on the characteristics of those spaces. Historical analysis of the development combined with typo-morphological analysis shed a light on the ways they adapted to the changing urban and social needs within the city, as well as how did they affect their surroundings. Combining the historical precedents with the current retail scene and marketplace characteristics led to an understanding of the traits marketplaces represent, as well as activity generating potential, and their heterogeneous characteristics, naming which helped to create an overview of their significance within the built environment and represent their adaptability to the entropic qualities of the cityscape. Benchmarking those with the past approaches and ideas about adaptability and flexibility in the field of architecture i.e. open forms, open cities, hybrid buildings, and non-plan suggested architectural concepts that can address the informality in the built environment and introduce an approach towards new proposals that are responsive to future changes, further investigating the topic of temporality and the role of an architect as a creator of possibilities or their enabling or disabling power[1].

This approach allows redefining the role of the architect and confronting ideas of permanence and temporality in the built environment.

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[1] Jones, Ken, and Jim Simmons. *The Retail Environment.* London: Routledge, 1995.

[1] As an enabling or disabling power I interpret the possibility of the design to control certain set of behaviours of the people experiencing the space.

Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results

The increasing problem of the detachment of new developments from local communities and gentrification which comes along is a pressing one on a global scale. With the development of industries, local businesses and communities must adapt, nevertheless, their value must be taken into consideration with each new design. Marketplaces serve as a centre for economic exchange and are very much market-driven, however, they play a vital role in social and cultural exchanges. Identifying the values and traits of those environments can help designers create proposals meeting the demand of developers and investors dictated by the global market, simultaneously creating opportunities for the local communities to thrive and engage, presenting them with an inclusive platform. Creating low-risk environments provides entry-level job opportunities, temporal solutions for businesses, as well as fast adaptation to transformations in customers' demands. With the fast pace of changes in the current systems, it is crucial to rethink the design of public spaces with adaptable and responsible solutions.

"Any progress requires a change of order. A revolution must aim at the destruction of the given order and will succeed only by asserting an order of its own"[1]. This quote deriving from the principles of entropy and connecting it with art showcases how important it is to understand and respond to changes in order to accommodate progress. Starting a discussion on the adaptability of the built environment is crucial to the further development of resilient, flexible, but at the same time inclusive and human-centred neighbourhoods.

Discuss the ethical issues and dilemmas you may have encountered in (i) doing the research, (ii, if applicable) elaborating the design and (iii) potential applications of the results in practice.

Conducting research concerning socio-economic conditions as well as bottom-up initiatives proves to oftentimes touch upon very subjective topics. While considering different approaches as well as design opportunities custom made solutions had to be taken into consideration and the understanding that one solution does not fit all became very apparent.

What is more this research showcased how an architect has to oftentimes distance oneself and allow for the appropriation of the space, however, the designed conditions have to provide a set of opportunities, and those devices have to be designed as well - designed for uncertain and for the indeterminate. The bottom-up approach oftentimes does not include designers - one of the struggles that emerged was to understand the limitations, which oftentimes appear for a reason.

Especially when talking about gentrification and relationships between different socio-economic classes the ethical considerations come to the front, all positions have to be understood. During the design, it is upon the designer what parts of the built environment should be kept and which ones prove to be redundant. Other struggles that appeared during both the research and the design phases are the land ownership rights and economic difficulties of local communities on valuable land in centres of the metropolis. During the site visit, a striking problem of well-established communities in oftentimes postindustrial neighbourhoods struggling to fight for their place in the city became extremely apparent. Although, many initiatives are well organised and stem from the genuine need and care for the space when opposed to the developers' monetary vision stand no chance of winning this battle. Conducting research and interviews with local initiators and activists on the site confronted the idealistic vision of a student project with the brutal reality that those real people are encountering on an everyday basis and taught me about the obstacles while conducting research and designing in a social context.

[1] Arnheim, Rudolf. *Entropy and Art : An Essay on Disorder and Order.* Berkeley: University of California Press, 1971.

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