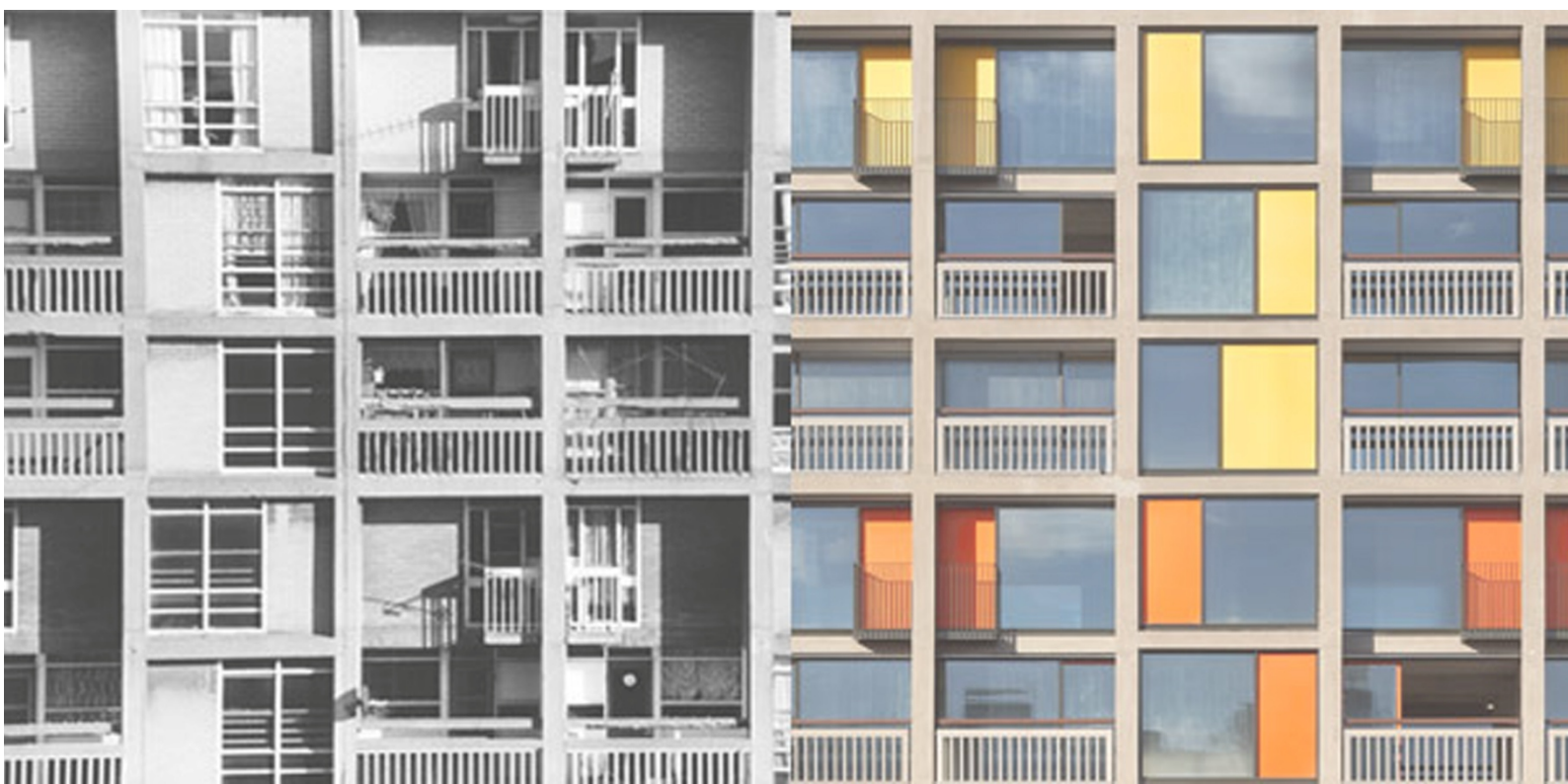


An exploration into how low cost solutions
can have maximum impacts through the
creative reuse of existing buildings.

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Image 1.0, Park Hill, Sheffield. Before and After



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Synopsis

Old buildings can often outlive their original purposes, creative re-use describes the process which adapts an existing building for a new use, whilst attempting to retain the creditable features or feelings that the building may possess. When separated the two words have their own very unique meanings, Creative is defined as having the initiative or imagination to create original ideas. Re-use on the other hand, can be defined as to use again especially after salvaging, special treatment or processing. When put into context, the term has a definite architectural meaning, the process of using a building again, salvaging the features that have merit and having the ability to use your imagination to create new features, which not only work with the existing building but bring the building back to life.

"The key is understanding the process. Creative re-use is not a style or an 'ism', but a methodology imbued with both sensitivity and inspiration, with a very practical application. In a time where design has begun to become sensitive and considerate towards its surroundings, creative re-use is a feasible option and one which should be seriously considered."¹

Creative re-use can unfortunately often be associated with an extremely expensive process, as it can often involve restoration work to the existing structure aswell as funding for any new additions proposed. In a direct response to this pre conception, I intend to look only at 'low cost' solutions', I believe in a process as sensitive as creative re-use the low cost options often give the best examples of how new interventions can be successful. Low cost solutions allow for maximum impacts to be achieved with small scale key moves.

In order to promote this design philosophy and allow the reader to understand the topic, I intend to critically explore the meaning of the term by analysing the factors that are involved in a re-use project and how each factor plays a part in forming a successful project. In order to help achieve this outcomes, I will put together a collection of case studies, which will include work from a number of different practices, who all have a strong design philosophy as to how they approach these projects.

¹ Powell, Kenneth, 1999. *Architecture Reborn: the conversion and reconstruction of old buildings*. Page 5.

By analysing in depth real projects which have been achieved on a low budget, this will allow the reader to familiarise themselves with the theory and understand how much of a difference these key interventions can make.

The main aim of this investigation is to allow the reader to understand the appeal of existing buildings and how practicing creative re-use not only provides a great sense of achievement for the architect, but it can revitalise an entire community through their interventions. The dissertation will present creative re-use in a way which should appeal to everyone that reads it, not only people from the architectural profession. It will promote the re-use of existing buildings and in turn underline the importance of retaining and enhancing the history of our communities as well as providing an alternative to future design.

This begins to ask the question of how low cost solutions can have maximum impacts through the creative re-use of existing buildings?

Introduction

What is Creative Re-use?

"Creative re-use is a process that provides a balance between the past and the future. In the process of re-use the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already written, the marked 'canvas' on which each successive re-use will find its own place. Thus the past becomes a 'package of sense', of built up meaning to be accepted or transformed."²

Creative re-use is more than just the conservation or rehabilitation of a property, it is a process that harnesses the energy and quality of the original building and combines it with the possible new energy and activity that a new use can bring. The balance between the existing building and the new use is variable dependent upon the character, condition of the building and the needs of the user. The overall aim is to achieve a harmonious balance, celebrating both. The process allows the authenticity of the existing building to be preserved and valued over all other aspects in the design process, it requires a certain appreciation for the existing building and degree of sensitivity to be applied in order for the project to be successful.

History of Re-Use.

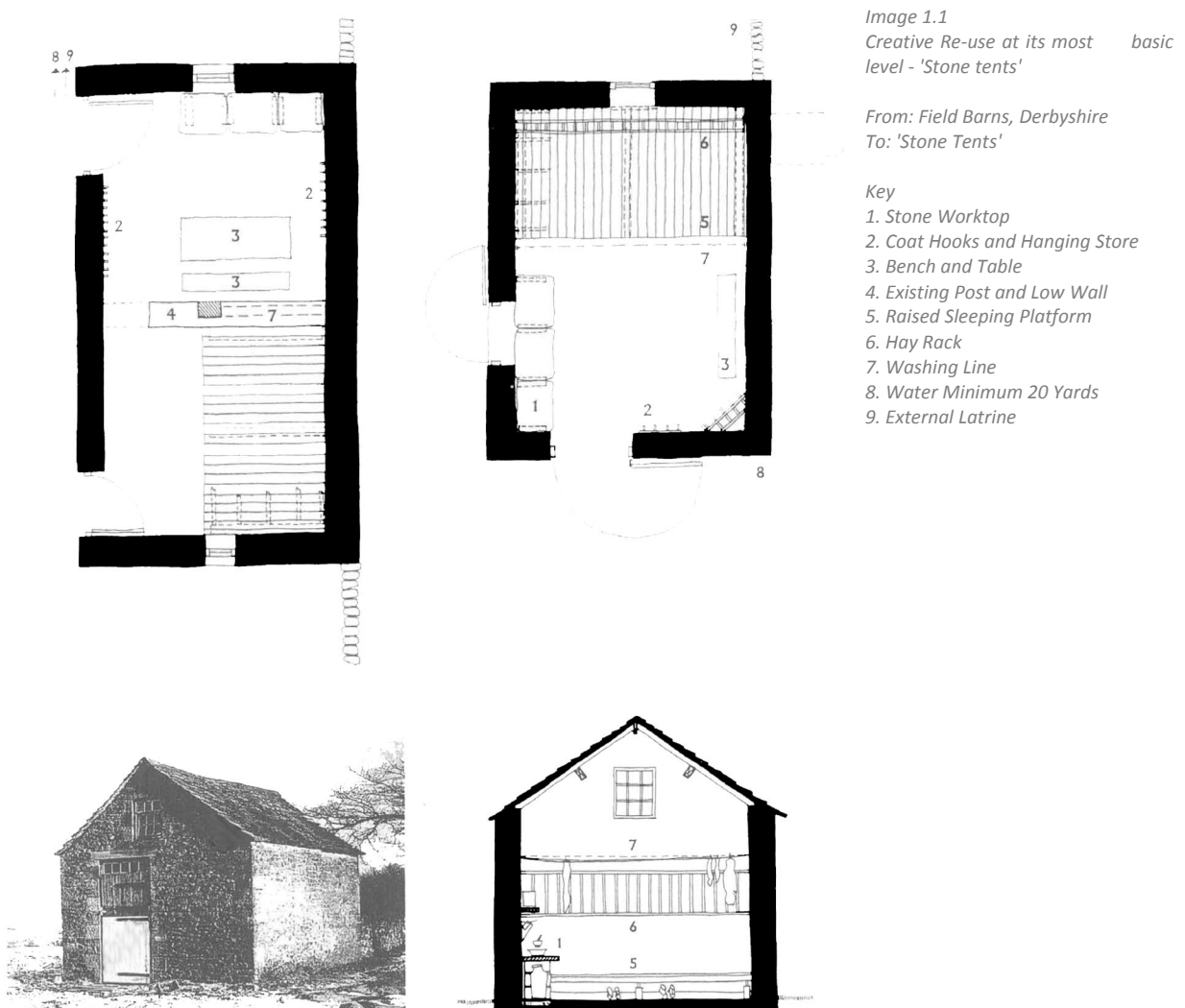
"Buildings outlast civilisations, they evolve and they are changed, but their re-use emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous purpose engrained within its very structure. The exploitation and development of this can create a composite of meaning and consequence. The inherent qualities of the place and its surroundings, combined with the anticipation of the future use, produce a multi-layered complexity impossible to replicate in a new building. Louis Kahn once asked: What does it want to be?"³

² Brooker, Graeme and Sally Stone, 2004. *Re-readings. RIBA Enterprises. Page 19.*

³ Brooker, Graeme and Sally Stone, 2004. *Re-readings. RIBA Enterprises. Page 9.*

Although seen as a relatively new approach to design throughout history, buildings have been adapted for new uses; there is nothing really new about the re-use of an existing building and there are many examples of re-use in its most basic form which outlines that historically this process has been promoted and achieved. Shown in the illustrated example below.

Historically buildings were often reused for economic gains and very often nothing more than that, projects were carried out with no regard for the history or character of the building and its site. These attitudes shifted in the later 20th Century when re-use became more associated with historic preservation. This was a result in the rise of lifeless modern architecture that was seen to be eroding communities, there was a need to preserve our history and culture. Existing buildings add character and class to an area and a City without old buildings is at this time unthinkable.



"Conservation has truly come of age, and in its maturing the very term conservation has acquired many subtle shades of meaning while the word heritage even sprang to life and acquired for a time, an agency, a Ministry and even a lottery. Conservation has in its widest sense gone green and every right thinking person now acknowledges the need to conserve our built heritage, even if they do not fully understand what it means."⁴

Challenges involved with Creative Re-use?

The nature of the proposed new use for an existing building is not always the starting point in these projects but unsurprisingly it has an enormous impact on the results. As part of the analytical process, the programmatic requirements of the new function need to be examined to ensure compatibility between the new and the old. It is not just a question of size but also of harmony. The successful marriage of old and new, of past and future is dependent upon a thorough knowledge or anticipation of what is expected. In our current climate the relevance of this has arguable never been so important, the owner will only take a risk in transforming the building if the architect can show an understanding of how these relationships will work. It is their duty of care to allow this building to live again and continue its story.

"...when alterations in the buildings content are of such a type that the building's original or latest function is changed; then the building is re-functionalized, a different story is born, a new plot is composed out of the old words, a new interpretation has taken place"⁵

A challenge which does tend to scare building owners away from re-use projects is how they can obtain funding and resources and is there any financial aid available. Fortunately local governments and other professional bodies do tend to share an interest in re-use and the retention of historic buildings, *English Heritage for example give grants of approximately £24 million each year and give*

⁴ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 17.

⁵ Machado, Rodolfo, 1976, *Essay: Old Buildings as Palimpsest*. Page 27.

*advice on 17,000 planning applications yearly*⁶. Other associations include, Funds for Historic Buildings and The Architectural Heritage Fund. Each try their best every year to help maintain and enhance the historical identity and see re-use as an extremely powerful tool to achieve this.

An example of this can be seen in Sir Ernest Hall's re-use of Dean Clough Mills in Halifax. With the help of SAVE - The Society for the Protection of Ancient Buildings, Sir Ernest Hall was able to transform a collection of 13 mills, some of which were Grade II listed, which were once the headquarters of Crossley's Carpets Manufactures but went out of business in 1980, into a lively mixed use complex which ranges from commercial to cultural uses and has completely rejuvenated the decaying area.

⁶ English Heritage, <http://www.english-heritage.org.uk/about/>. Accessed on Monday 2nd April 2012.



Images 1.2 and 1.3, The redevelopment of Dean Clough Mills, Halifax.

What is considered a low cost solution?

As previously mentioned when the term creative re-use is mentioned and once people grasp its meaning it is often associated with an extremely expensive project which may in fact take away from the authenticity of the existing structure. What I intend to look at are 'low cost solutions that can have maximum impacts'. By exploring this specific criteria it doesn't necessarily simply focus on the cost of a project although this does play an important role, it allows me to present projects that have simply designed a number of key moves or interventions within the structure that allow the real quality of the building to be brought back to life. Such key interventions will enable the building to

become useful again, by the use of small scale additions it creates a new identity for what could have been a forgotten building.

In order to assess how successful a building has been in terms of low cost solutions it was necessary to establish a critical exploration, the investigation will include a number of case studies. Each will look at designs under £5 million. The reason for choosing this figure was that in today's climate £5 million is not seen as a massive amount to spend on a building and its allows the reader to relate to each project through a realistic figure. It allows me to explore how architects can achieve more with less.

Chapter One: Appeal

Outlining the appeal of Existing Buildings

In order to start my investigation I have decided to look at why existing buildings tend to appeal to us and how we take advantage of these opportunities. Old buildings do generate popular appeal mainly because people are aware of the advantages these buildings possess and can actually see the benefits of characterful old architecture, existing buildings offer a unique design opportunity and people have begun to realise the benefit financially and culturally of preserving a piece of history by adding a modern twist. This has seen a growth in popularity of creative re-use and in today's climate this shows no signs of slowing down.

There are a number of reasons people conceive these ideas. One being as good buildings age, they bond with their site and their surroundings, these bonds alone can determine the success of a project and being able to identify and retain these bonds is key to any design process no matter what approach is taken. Such bonds cannot be formed overnight and these are part of the reason re-use has continued to grow in popularity, given the location of the majority of existing buildings and the relationship they have with their context automatically enhance their appeal.

" A beautiful, interesting or simply ancient building still belongs where it stands however corrupted that place may have become." ⁷

Another reason for these buildings being so appealing to people is that it creates a sense of continuity amongst communities. Having a constant feature within a community will add to its strengths and allows it to create an identity and be recognised. Although they may not notice, people do attach themselves to the familiar. Once plans for change have been announced, concern will grow and people begin to appreciate the merit of the existing building, and that change is not always necessary. Having the ability to identify the merit of retention in a building is key, and is a

⁷ SPAB - The Society for the Protection of Ancient Buildings. <http://www.spab.org.uk/what-is-spab-/spab-s-purpose/>. Accessed on Monday 13th February 2012.

view shared by architects, building owners and building users alike. The retained elements will gain more public appeal and will go a long way towards any new intervention being accepted by into its community. The success or failure of a re-use project can be determined by a number of elements but its relationship with its context and community is a key element, having the ability to preserve the bonds an existing building has and enhancing these bonds with new interventions will lead to the success of a project.

Throughout my research, I came across Professor Derek Linstrum who lectures at York Institute for Advanced Architectural Studies. He suggests that people do have their motives when it comes to addressing older buildings, which he believes can be expressed through five main categories which are: Archaeological, Aesthetic, Economic, Functional and Physiological. Broken down each category allows us to experience a different set of emotions that do attach themselves to building and become familiar with how people may feel in regards to change.

Archaeological Motives

Ar-chaе-ol-o-gy - *Noun*

1. The scientific study of material remains (as fossil relics, artefacts and monuments) of past human life and activities.
2. Remains of the culture of a people.

"The archaeological approach is primarily concerned with buildings as pieces of historic evidence, and the intrinsic value of that architectural evidence to our own and future generations. Despite the undoubted integrity of the position, though, there are three immediately obvious problems with it. Firstly, we are sometimes too close in time to a building to assess it objectively. Secondly, that it is not really for us to say what future generations will or should value. Are we to preserve everything without discrimination, or allow a process of selection by survival of the fittest? Finally, following on from that thought, the archaeological approach may involve the preservation of buildings whose style is unpopular or whose very presence reminds us of a past we'd rather forget." ⁸

⁸ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 4.

Ultimately there is no single right answer to the problem of what we preserve and what we allow to be altered and this unfortunately is a problem that past generations have also unsuccessfully dealt with.

The Victorians for example took a very strong stance which could be considered ignorant towards the existing structure they ran the risk of losing everything authentic in an attempt to reshape history into what they felt was acceptable and re present history in a way they described as "pleasing appearance of decay".

Whilst on the other hand William Morris and W.R Lethaby, believed that it was more about repair than restore, if a stone was worn to the point of needing replacement or re-facing this wouldn't be done with new stone but instead by tile stitching which would be left exposed. This approach allowed the changes to be recognised and those parts of the building presumed to be original to remain untainted - Society for the Protection of Ancient Buildings - SPAB.

In recent times a decision is often made with considerable ease, if the building is well documented and widely appreciated, which alot are. In more difficult cases a process of research and analysis can lead the way.

The Archaeological approach allows the revival of buildings in a way that does in all preserve more architectural archaeology for the future and at the same time can embrace those buildings that may feel un wanted and transform them into good use and a building that can become a large contributor in the community. It allows for a whole second level of architectural heritage to survive and enables us to save buildings from disappearing entirely.

Aesthetic Motives

Aes-thet-ic - *Noun*

1. A pleasing appearance or effect.
2. A branch of philosophy dealing with the nature of beauty, art and taste with the creation and appreciation of beauty.

A common emotional view that evokes popular support, aesthetics can be split into two strands: visual amenity and cultural value.

Visual Amenity:

"Visual amenity is concerned with the subjective enjoyment society experiences from its visual environment. It responds to popular taste, and it's not inhibited by fixed criteria dictating what should or shouldn't be preserved. It encourages positive improvement and exploitation of the amenity for our own benefit and for future generations."⁹

Buildings are often judged on their appearance and this is a very influential factor in terms of the general public making a connection with the building, sensitivity is a key in retaining this visually pleasing appeal that existing buildings have will drive a project forward. Visually, the entire concept of creative re-use has much to commend it. So many new buildings today are designed without reference to their location - in other words they have no sense of context. A building without context is unthinkable and not taking the time to consider a building's location will result in a huge opportunity missed. Not only do new buildings often fail to respond to their context but very few carry a sense of place, a response to their 'genius loci' - the distinctive atmosphere or spirit of the existing building. Creative re-use uses existing buildings, buildings that fit, and so the character of the locale is maintained and enhanced.

⁹ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead*. Page 5.

Cultural Value:

Cul-tur-al - *Adjective*

1. The set of shared attitudes, value or goals that characterises an institution or organization.
2. The concern relating to the future growth of one's culture.

"A City without old buildings is like a man without a memory" ¹⁰

"The cultural argument, is concerned with the speed and scale of modern redevelopment, and how the redevelopment can destroy the sense of time and place historic towns possess. The argument challenges the application of a universally applied aesthetic and the resulting loss of local, regional or even national identity. It supports the policy of keeping all that we have that has the potential to be re-used, and recognises the important contribution this sense of continuity makes to the psychological well-being of a community" ¹¹

The cultural argument is based mostly around the opposition of repetitive modern designs which have either been completed or are proposed for the near future and are threatening to remove the authenticity of communities. It supports the policy of retaining the buildings we currently have that can successfully serve as another use but at the same time continue to remain at the heart of their own community. Most existing, old-established buildings have a past firmly rooted in the community, may it be a place of worship, work, learning or rest. Civic buildings, in particular, carry forward an enduring message of pride in that community and one that they fear they may lose.

The cultural case is complex. On the one hand it may seem to be demanding the retention of everything old; on the other it seeks to provide a narrative of the history of the place where the building can be found through its past and future life. Finding the balance between the both extremes is vital to the design and will determine how the building and its new use is perceived by its community

¹⁰ Smigielski, Conrad, *Past planning office at Leicester said in the Leicester City Plan, 1968*

¹¹ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead . Page 6.*

Economic Motives

Eco-nom-ic - *Adjective*

1. Marked by careful, efficient and prudent resources.
2. Operating with little waste or at a saving.

"A re-use project clearly has to be financially viable, and there can be financial rewards from working with old buildings. Old buildings are often cheaper to convert to new uses than new buildings cost to build, so the decision to re-use can often be made on sound economic grounds."¹²

In general there is much to be said in favour of re-use on economic grounds. Saving buildings, in much the same way that we may save our money in the bank against an uncertain and unpredictable future is a way of banking our built investment. Unfortunately in order to keep their value buildings must be maintained and owners are only willing to invest in maintenance if they have realistic expectations of them either retaining or increasing their overall value. On top of this an environmental argument can be made in accordance with cost, it makes sense to slow down our consumption and makes the best of what we've already got. In demolition we are wasting the initial energy taken to construct the building which is why at bare minimum the reuse of reclaimed materials can go some way to compensating for this and should be considered from the beginning of the project and not a simple after thought. Partial demolition works successfully in these projects when done with time and care, it allows part of the building to remain whilst the rest can be reused in the new intervention and by using the reclaimed materials it allows it to quickly fit into its surroundings quickly.

These motives are extremely influential in re-use projects and the economics involved is what keeps all parties involved interested and constantly pushing to improve the existing building. With the understanding, that it would be extremely expensive to attempt a new build and attempting to re-create the atmosphere that exists in the building would be impossible the opportunity to re-use the building and enhance its qualities is what appeals in these existing buildings.

¹² Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 9.

Functional Motives

Functional - *Adjective*

1. The action for which a person or thing is specially fitted or used for which a thing exists.
2. Performing or able to perform a regular function

"Historic buildings, creatively re-used, can act as a catalyst and lubricator to the process of introducing alternative functions into areas otherwise swamped by market competition. The need to keep historic buildings, both for archaeological and aesthetic reasons, coupled with the economic imperative to put the building into some use, can easily lead to a community function for previously obsolete old structures." ¹³

The function of a building has always been important and buildings that outlive their original use present a unique opportunity to instil a new lease of life into the empty shell. By doing this these historic buildings that have been creatively re-used can reform and rejuvenate a community by introducing new functions into areas that have begun to lose the style and identity. Unlike the previous factors we've considered function is one that usually either decides itself or is the determinant that drives the design and it is usually met with a lot less controversy than some of the other factors. The need to keep historic buildings is now as important as it ever has been.

This simply demonstrates that obsolete old structures can be forces for renewal and hope. New and established companies might make new offices in them, or managed business centres might be created. This belief is shared by groups such as REVIVE - which have been campaigning for the re-use of buildings in an attempt to revive urban areas. The fact that these campaigns have gained so much support does suggest that this opinion is shared by the general public and the functional values can drive a project rather than causing an argument and holding it back which in today's climate is important as this will help sustain our communities.

¹³ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 9.

Psychological Motives

Psy-cho-log-i-cal - *Adjective*

1. The science of mind and behaviour.
2. Directed toward the mind specifically in its conative function.

"There is undoubtedly a core preservation reflex in human nature; we cling to the security of the familiar, and perhaps we cling more in the late twentieth century, when the sheer pace of change might make us long for stability and for the past. We are learning to forgive ourselves for lacking confidence in current society, and feeling uncertain about what the future holds." ¹⁴

It can be argued that out of the five sets of motives, psychological is the biggest deterrent. The limits created by preconceptions and by lack of imagination are extremely influential in the design process but once the will is there and the design has been accepted into an opinionated society then the skills and ingenuity will follow.

Unfortunately we do tend to cling to the familiar, not necessarily one of the first things you think about when it comes to creative re-use but is undoubtedly an effecting factor, as a society we are uncertain about what the future holds and whether it be a building or personal possession we in certain circumstances are afraid to let go and this same outlook will be considered in the re-use of a building within a community. In an era poisoned with such preferences and prejudices, creative re-use obviously has popular appeal. It allows those who are afraid to let go engage with the past and those who wish to move on, to integrate new technologies within an old building rather than simply replacing it. Creative re-use allows us to save and protect our heritage, while exploring its value as a resource; it prompts us to re-interpret our architectural needs and cultural aspirations, and sparks originality of mind through turning constraints into advantages.

¹⁴ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead*. Page 12.

An example of this which I will look at throughout my opening chapters, is Park Hill, Sheffield. The Park Hill area was formerly know as "little Chicago" this was in direct reference to the community that lived within the area and the relationships they had with each other. Unfortunately this community began to deteriorate and violence and crime became a everyday occurrence. The occupiers began to vacate, despite this the building received a grade II listing in 1998. Hawkins/Brown in partner with Urban splash have realised the appeal of this area, driven mostly by psychological and aesthetic motives they aim to bring the life back to Sheffield an reinstate a sense of pride in the area.



Image 2.1 Park Hill, Sheffield, View of the existing building.

Chapter Two: Architectural Approach

Understanding the selected building and the challenges involved

Re-use loses meaning and purpose if there is too much imposed change: if too much of the original is lost then what is there to retain? If change can enhance the essential qualities of a building then the result will be a synergy that benefits the building and the user. It is an architect's responsibility when appointed to a project of this nature to ensure that this doesn't occur, they are appointed to meet the client's needs as best they can but in these cases also have a duty of care to protect the existing building and retain its authenticity. They should carefully assess what is worth retaining and what can be changed in the building. The starting point of any successful creative re-use project is to understand that re-use must work with the building and not against it. An understanding of the building must be achieved and only then will the architect be able to convert the space in a manner appropriate to the new use, and avoid conversion working against the building and detracting from any inherent emotional or economic value. The architect understands that it is not always necessary to make extreme changes but it may be more successful to take the building as it is and simply add key moves that enhance the design.

"Evidence of the successful generation of this synergy may not easily be seen. It would be naive, and perhaps conceited, to assume that the impact of re-use on an existing building will always be immediately obvious, either externally or internally. The need to consider carefully the design issues and the impact of altering or extending an existing building can encourage novel if highly sympathetic solutions, even developed to a level of sophistication that exceeds most stand alone modern buildings."¹⁵

An architect is required to take a considerate approach to the design and carry out the appropriate amount of assessment before any design conclusions are made, if this isn't carried out then the identity for the building will be under threat and the outcome will inevitably suffer. This chapter

¹⁵ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 77.

allows the reader to understand how an architect may approach creative-reuse and how their approach ultimately determines if the design is successful or not.

Emotional Value

"Listening without any judgement, even listening to the unpalatable"¹⁶

Emotion plays a key part to not only the understanding of a building but also to the redevelopment of the building it is the first step in order to absorb the building and its atmosphere and get to know the building's personality. Many architects today are too concerned with the architecture of the building but outside of the profession the public are concerned with the emotions of a building. People will often express their love for a building but will do so in terms of how it looks externally and not the more important emotion and feelings a building can assert on someone. Once an architect understands this approach as well as the architectural side of the project then the project will in turn become a lot more successful, the emotional attachment between a building and its community is extremely important and making sure this isn't disturbed is essential.

Authenticity - Retention of Quality

" The visible presence of the past is a valuable tool in the transformation of a building and rather than acting as a constraining factor, it can be an instrument of liberation"¹⁷

Buildings change over time; they can evolve, grow or be reduced in size. Their function can alter, as can the prevailing attitude towards them. This narrative of change is often hidden and sometimes is written upon the very walls of the building itself. Having the ability as an architect to unearth these stories and discover the hidden qualities of the existing building is merely only a starting point. Being

¹⁶ Day, Christopher. <http://www.biologicalarchitecture.co.uk/Healing%20Silence.pdf>. Accessed on Monday 24th January 2012.

¹⁷ Brooker, Graeme. *Infected Interiors: Remodelling Contaminated Buildings*, Manchester Met University, Page 3.

clever enough to retain these features, enhance the building around its past and ensure authenticity is at the heart of any design is the key. As I have previously outlined, bonds are made and relationships with building do exist, if the buildings story aswell as its context is not taken into consideration then we run the risk of losing these bonds and in turn loosing the appeal of the building.

A key element in the retention of quality is to consider the buildings past use. The previous function of the building will have had an enormous influence on any plans of redesign, the function will have dictated many factors in the building such as the quality of light, the ceiling heights the size of rooms and the relationship shared between internal spaces. Clearly each of these factors will affect the design process and being able to understand what already exists and work with it rather than against it will allow for a more balanced finish between the old and new.

In most cases the existing building has unfortunately outlived its original use and the building may have gone into a state of decay. Allowing this to happen will result in the building losing its identity and authenticity, it will be forgotten about and overlooked, so despite the importance of the buildings history and its past use designing for the future is just as important. Any project must be undertaken with the assumption that the new life span will be as important as the last and it is not simply a temporary fix.

In order for an architect to be successful they are required to transform what may be seen as problems with the existing building and turn them into opportunities. To allow the new interventions to be adapted in the future, it is essential to assume that this building will at some stage change its use yet again and designing in a way that allows this to happen with an achievable degree of work is key. This not only allows for change but for the possibility to restore the past.

Marriage of Old and New

“Because like a real marriage, a garden, or any living thing, the city needs to be constantly renewed – but can only grow from its past.”¹⁸

Another key element in the architects approach is the relationship formed between the existing building and the new interventions and as previously mentioned, with the renovation and conversion of old buildings becoming a mainstream response to our current ecological, economic and cultural climate this relationship is increasingly important. The dramatic shift towards conservation has prompted designers to focus their ideas on preserving, a main focus through the conservation movement is this marriage between old and new architecture within each individual project. As architects try and achieve a mutual respect between existing buildings and modern interventions, we are often faced with the dilemma of not only deciding which architectural artefacts should remain but also how to compose the different historic and modern layers in a way that formulates a new and more dynamic whole as a result of the interaction.

When presented with the word marriage we instantly think that a bond has been made but in some of the more successful projects in this field that marriage has been that the new interventions are able to stand alone and not actually interfere with the existing structure, by doing this it is not about the physical bond but how the two separate elements respond to each other and how they allow neither to take centre stage and help add to the atmosphere within the building. It is important for the architect to consider both methods to approach this relationship as each individual building will in theory determine how these relationships will work and this must be respected.

¹⁸ Frenchman, Dennis, *The Six Secrets of a Happy Marriage Between the Old and the New*. Page 20.



Image 3.1 Park Hill, Sheffield, Architectural Approach: Bringing life back

At this point we can begin to look at how Hawkins Brown have approached the Park Hill site, the stated clearly in their intentions they wanted to bring love and life back to the site. By retaining the qualities of the existing buildings but injecting the area with colour and modern interventions has allowed it to have a second life. They have re established an emotional value and have successfully married the old and new elements in a way that the new community for the area can call their own.

Architects Response

Gillespie Yunnie Architects

Conversation with James Neil - Senior Architect

"Gillespie Yunnie are the South-West's leading specialists in the contemporary re-use and creative adaptation of existing, historic and listed buildings"¹⁹

James began by stating that the overall philosophy of the practice was to bring energy, fresh thinking and innovation to every project. In terms of creative re-use they do try to maintain the same philosophy but apply a great deal of sensitivity and respect on each and every project they have been given. He felt the main reason for the practices' success in the field has been the degree of sensitivity they have paid to the existing building and by transforming an old derelict building in many cases into a new sustainable outlet for a community. He furthered this by stating the practice now in conjunction with the need for conservation take an approach where they try and change as little as possible, they aim to keep around 80% of the existing structure and they intend for their new interventions to stand alone which in turn will consolidate the existing structure.

James then went on to begin to speak about the complications and constraints that they have personally faced mainly with listed buildings, the parameters involved in listed building does restrict what you can do and he said alot of work was required in order to convince conservation officers to agree with their new proposals. He continued by saying it was important that if changes were being made that the existing building materials should be reused throughout the new project which is a sensitive gesture they often use for example using the original doors in the new interventions, it may be a small move but allows people to relate to the building.

James concluding point and in his opinion the most important in these projects was the need for future re-use.

¹⁹ Gillespie Yunnie Architects, Website home page. <http://www.gyarchitects.co.uk/>. Accessed on Tuesday 25th January 2012.

Chapter Three: Transformation

Presenting the results of Creative Re-use

The aim of this chapter is to present the transformation and allow the new changes and interventions to be seen and assessed as to how the new use has worked with the existing building. In my opinion in order for a creative re-use project to be successful it must achieve a number of goals and do more than simply look good

"Creative re-use allows for a whole second level of architecture heritage to survive, buildings that have found a new lease of life, and work for a living, but which might otherwise have disappeared entirely"²⁰

The building is required to reinsert itself within the community in a way that allows that community to embrace the new use but at the same time always remember what was there. It is one thing retaining the external look of a building but having the ability to capture the emotional attachment a community has with a building will take the building to the next level and will make the change easier to accept. Allowing for continuity and familiarity of the past to co-exist with the new interventions will allow the architect to create a new identity and new lease of life for the building

Finally and aside for the communal aspect a creative re-use project will always be judged on how the architect has allowed the buildings heritage to survive but at the same time provide a new lease of life.

Opportunities Involved

The next step of the projects evaluation is to take into consideration the opportunities, that by this point of the project would have already been brought to the surface. Opportunities for re-use come from various sources. They may reflect the personal requirements of an existing user, or the needs of an individual or organisation seeking a home. They may be financially driven: through an owners

²⁰ Powell, Kenneth, 1999. *Architecture Reborn: the conversion and reconstruction of old buildings*. Page 20.

desire to maintain or improve returns. It may simply occur as a result of the availability of an empty building for re-use, or reflect some broader change in trends of usage or it may not be a opportunity at all but a necessity. Either way being able to meet these opportunities head on and turn the existing building around in a way that it totally transforms the building will lead to the success of the project. As mentioned above key relationships between old and new add to the transformation, restoring life into a building that otherwise would have been forgotten about and enhancing the value of the property are all key to ensuring no opportunity goes by and gets wasted. An existing building is always going to come with opportunities being the main reason it has maintained itself over such a long period of time but it is the architects job to find these and bring them to the forefront.

Ability to Enhance Building Value

Throughout these projects and as I have previously mentioned the acquisition of funds and enhancing the value of the building is a key component to the design process. Historic buildings already come with a unique context, character and arrangement of space that enhancing these qualities is not as complicated as achieving the same results in a new build. Attempting to find a suitable comparison in modern examples to find the same values as what a historic building gives is extremely difficult. It is these qualities that will create the unique selling point for these buildings, it is these qualities that will attract people to the new building, it is these qualities that enabled people to form a connection with the building but unfortunately at the same time these very qualities are what can in some instances restrict the potential investments as potential purchases are not sure how they can value the existing building and whether the estimated enhancements can be valued.

In this specific investigation the value of the building is key, as I am focusing on low cost interventions achieving maximum impact it is obvious that having an understanding of how value works is important. Having the ability to do more with less, maximise the transformation with precise key moves and making the building useful again are essential. If these can be achieved and

work together as one then the value will increase as the new use will improve the building and enhances its life span so that any investment would be a good one.

"Re-use not only introduces money into the equation but also creates the dynamic of intervention, requiring a payback for its investment."²¹

Developing a New Use and User

When planning a re-use proposal it is essential to consider the needs of the potential user. Creative re-use may be based around a user simply wanting the building converted but it may be a more extreme case where a building is facing demolition and a group has stepped in to preserve the building either way in order to be successful the new use must be considered from the beginning of the project in order to avoid any complications as the project develops. In some instances the owner of the building may not yet have a use in mind and in these cases it requires the architect to reconsider how they approach the project and instead treat the building as if it were the client.

In either case the same steps can be applied when carrying out the design it is simply a different client, the use must accommodate the building. Unlike a new build project where the building is designed in a way that it accommodates the use, re-use is the complete opposite, the building has an existing design, a design that must be respected and retained in a way to enhance the buildings performance, so the use must fit this design. An owner or client will hopefully have considered this before purchasing the property but if not it does become the architects responsibility to do so through their proposal, as important as a new use is the new use will not be appreciated if the identity and integrity of the original building is lost. No matter what use is put into place if the design is not applied in a sensitive manner the project may lose its support and will not be appreciated within its context.

²¹ Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1. Donhead* . Page 108.

These elements are what makes a carefully considered design brief essential for these projects, without a brief that takes into account the new use and the existing building working together as one then it will unfortunately risk losing everything that makes that building valuable.

Success of a Project

"Consider the interpretation of the building in the most innovative and attractive way for the user and the public"²²

Creative re-use is to be encouraged; combining innovation with tradition it can truly represent a balanced civilised society at peace with its past, present and future. There is a growing awareness that evolution is more productive than revolution; it is better to retain what is good rather than destroy the lot and start again afresh. The success and failure of a project can be judged on this as well as the previous points made.

If a project has the ability to undergo a transformation that allows the new interventions to be put on show without over shadowing the existing building, the opportunities available to be taken advantage of, the building to be enhanced in its value and the new use appointed and accepted by the community then it is going in the right direction in becoming a successful re-use project.

A re-used building with the ability to fit into its surroundings avoiding conflict and revitalising the area is what these projects are all about. In our current climate re-use offers a sustainable design approach and one which allows us to preserve and enhance our history in a sustainable and successful manner.

²² Schmidt, Nora, 2010. *A building's life*. Architonic. Accessed on 24th January 2012.



Image 4.1 Park Hill, Sheffield. Showing the results of Hawkins/Brown transformation.

The results of the design were nothing more than a huge success. Hawkins/Brown achieved their ambitions, they brought love and life back to the area in terms of the architecture through its colour and playfulness. A new community has been formed and the value of the entire area has been enhanced.

Chapter Four: Case Studies



Image 5.1 Almeida Theatre, Haworth Tompkins, Derelict bus depot creatively re-used.

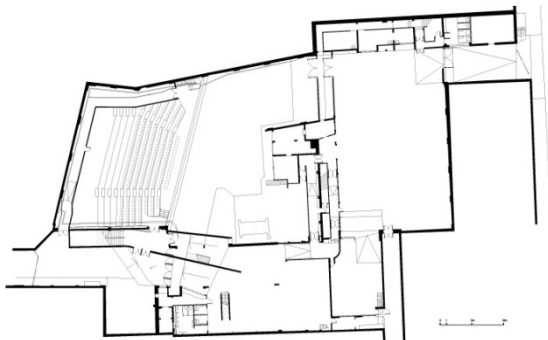


Image 5.2, Almeida Theatre Ground Floor Plan, Allowing the reader to understand the scale of the work in relation to the budget.



Image 5.3, Almeida Theatre, Internal View, Allowing the reader to see the working relationship between old and new as the existing walls have been left intact.

Project Title: Almeida Theatre
 Location: Kings Cross, London
 Former Function: Bus Garage
 New Function: Theatre - Front and back of house.
 Remodelled: 2001
 Architect: Haworth Tompkins
 Cost: £850,000

Appeal:

The Almeida Theatre required a temporary home while their base in Islington was being redeveloped. A derelict bus depot, scheduled for demolition, was leased for two years and converted to provide a more than suitable venue for the theatre. In terms of the appeal, this building didn't come with a Grade listing, it wasn't well documented and it had lost its public support. Which is exactly what appealed to Haworth Tompkins, the building and area had character and provided a unique opportunity they could take advantage off. The motives involved I believe would have been economic and aesthetic, they opportunity to completely transform an identity and rejuvenate an area which was quickly deteriorating. They could provide a breath of fresh air and visually put life back into this area.

Architectural Approach:

Given the condition of the existing building aswell as its location and add the extremely limited budget provided, Haworth Tompkins had to take an extremely sensitive but innovative approach that would allow key interventions to kick start this project. Despite its state of decay the area did once have a relationship with its community and understanding this emotional value became a very influential factor. What better way to re-establish this relationship than the introduction of the arts, colour and music.

As this proposal was simply to be a temporary home, the retention of quality and authenticity was inevitable. Time was against the architects so having the ability to salvage what they could of the existing structure but create a successful marriage with their new elements would be the driving force. Inside the bus depot, simplicity was key. Industrial interiors were left raw, with stairs, bar and WC facilities dropped into the space to modify their proportions and establish a sense of arrival. The main auditorium exploited a wide, low space to create an unusual but special stage area which was designed so that it could be re arranged quickly and conveniently. Acoustic quality remained a

problem so in order to achieve the necessary sound insulation, the roof and gables of the building were turfed in Sedum, which not only serves its purpose but has now become a local landmark, the explosion of colourful greenery and wild flowers has awoken a usually dull grey urban city block.

"The grass was never meant to be a gimmick, It's just the cheapest form of sound and thermal insulation we could buy, and get quickly. The theatre is built up, around and through this old bus and coach station, a very simple but spacious building; it wasn't what you'd normally call architecture, yet we could hardly believe how big it was, hidden away by surrounding streets"²³

Transformation:

Despite the odds being stacked against them Haworth Tompkins have achieved an enormous transformation, in an area that was in nothing less than despair they have taken an opportunity and created something special which has won the hearts of its community. They have without doubt brought this building and area back to life and despite the proposal being 'temporary' to begin with there is now public support for the building to be kept and those planned for demolition around it to be transformed into similar small scale successful business'.

The architects have massively enhanced the value of this building and by doing so have possibly re-created a sustainable outlet for this area and have provided ideas as to what exactly can be achieved with low cost solutions have the most maximum of impacts in this situation.

²³ Steve Tompkins, Director of Haworth Tompkins. <http://www.haworthtompkins.com/built.html>. Accessed on Tuesday 25th January 2012.

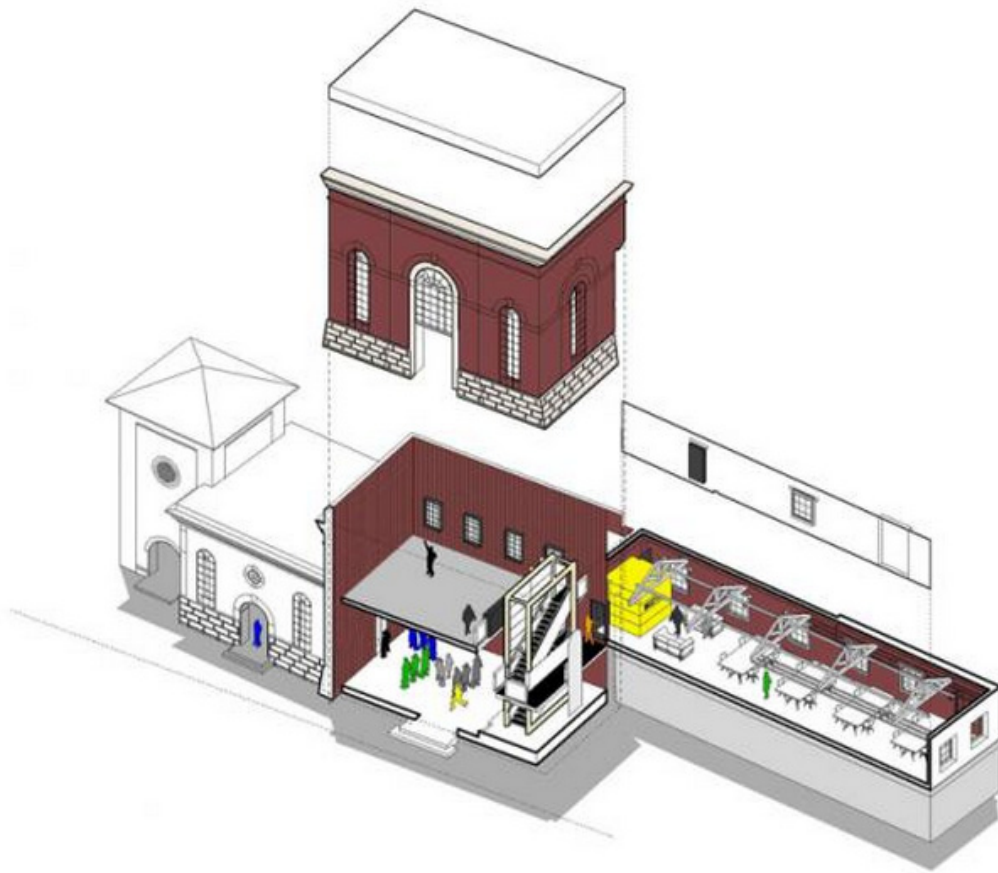


Image 5.4, Edge Hill Galleries, ShedKM, 3D Model displaying the new internal key interventions added.

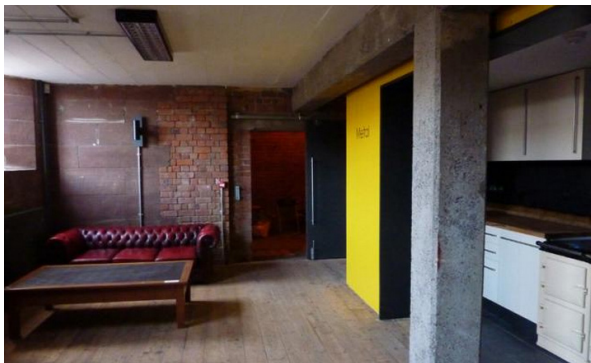


Image 5.5, Internal image of gallery meeting room, allows the clear contrast to be made between old and new. Retention of quality with addition of modern fittings and furniture.



Image 5.6, Edge Hill Galleries, existing roof structure remains intact and the new additions of the 'Metal' workspace does not subtract from the quality as it sits away from the existing.

Project Title: Edge Hill Galleries
Location: Edge Hill, Liverpool
Former Function: Passenger Railway Station
Originally Built: 1830
New Function: Gallery Space
Remodelled: 2009
Architect: Shed KM
Cost: £300,000

Appeal:

"Edge Hill Station is of significant importance to the local community, Liverpool and the U.K. A grade II listed historic landmark of great importance. Edge Hill is the world's oldest standing passenger railway station and possesses a proud history of innovation, aspiration and technology."²⁴

Immediately it is clear that there will be psychological motives behind the appeal of this building, not only have a local community formed a relationship but there is a national sense of respect and admiration for the building. Opportunities of such nature don't often present themselves for re-use in a creative way, they are often preserved as they are and simply exist to serve one use, given the opportunity to transform a building with so much history would appeal to most architects. As I have touched upon the overall character of the site is renowned and looked upon kindly it was the dated function that was the problem, the other motive of design in this case would be functional motives and the challenge or opportunity to find an alternate motive for the building which will allow it to reinsert itself into the community.

Architectural Approach:

After speaking with Shed KM themselves, it was clear that the limited budget was a key to how they approached this design, Alan Ross, Architect for Shed KM stated that they were forced to take a step back in this project. Consider what the merits were for retention and how new interventions could improve the design, rather than simply consider what was good and what is bad about the existing it was important for us to plan the future use and how a new intervention can still allow for future change to occur.

By following this approach ShedKM simply made internal small scale interventions which did not necessarily require a lot of work but enabled the public to view the building in a different light once

²⁴ Alan Ross, Senior Architect, ShedKM. Email Conversation on Monday 19th December 2011.

they had entered. The building was designed to evoke emotions from its users and create that maximum impact through low cost solutions. Externally the building remained as it was and was simply cleaned up, but the changes internally allowed for the building to entirely transform, sensitivity and understanding in design proved to be key, realising the importance of the history and the potential the building already had and taking advantage of these factors proved fruitful.

Transformation:

The results of this transformation speak volumes, Shed KM brought life back to the building. The introduction of creative professions to the area allowed the building to breathe again and engage with the community. It provides a new use but a use that can share the same links with the community and a use that can promote the culture and heritage of Liverpool and this station in an artistic manner.

Having the ability to achieve this with £350,000 was an obvious success, the fact that this building can be turned around by small key interventions is exactly what this investigation is trying to outline, Shed KM took their time in their approach and did so in a way that was new to the practice, they retained the atmosphere of the building and regenerated the station using its own history and has now created a sustainable use within the station for Liverpool's future.



Image 5.7, Wapping Project, Shed 54, Showing the conversion of a derelict Hydraulic Station into a Multi-purpose exhibition space.

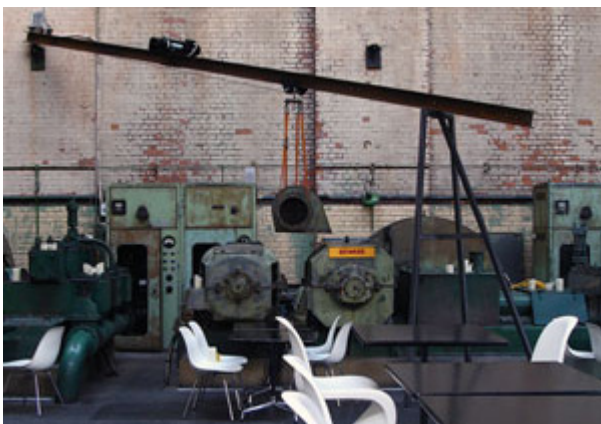


Image 5.8, Retention of hydraulic pumps, insertion of modern fittings all add to the character of the re-design.



Image 5.9, The existing building's quality can be taken advantage off in the form of the installations. This allows the building to be celebrated through the new use.

Project Title: Wapping Project
 Location: Wapping, London
 Former Function: Hydraulic Station
 Originally Built: 1980
 New Function: Multi - Purpose Exhibition Space
 Remodelled: March 2009
 Architect: Shed 54
 Cost: £4,000,000

"The building had a life of its own, it had been added to, chopped about and changed throughout its history. We picked up on that idea. I'm making another small input into the life of a building, which will be around for a long time after I am gone. I was not trying to match what was already there, I just wanted to make sympathetic intrusions into the existing spaces"²⁵

Appeal:

The main appeal of this building was its endless opportunities, at a time when this type of project had gained popular appeal thanks to the Tate Modern project, Shed 54 were presented with an opportunity too good to refuse. Motives behind the project in my opinion consist of archaeological, functional and aesthetic but in terms of the cultural value. The preservation of this building was always going to be the key behind its design, the existing building consisted of a main turbine hall and boiler house. The turbine hall is grade II listed and still contains the original pumps, turbines and piping from the 1890's. This meant that any changes made to the building had to preserve the qualities and elements of the original building, even the 186 miles of pipes used to pump water to the parts of the city that required hydraulic power had to be left in situ. The boiler house on the other hand was a large empty space which allowed for a slightly more open design approach. This time the building did have popular appeal and the public supported the retention of the building as well as the introduction of the proposed new use, visually the building is admired and the small interventions simply add to this.

Architectural Approach:

When dealing with a complicated building like this example it was essential for Shed 54 to clearly determine what was necessary in terms of change and how they could work with these features rather than against them. The listed building did clearly come with regulations and the reason for

²⁵ Joshua Wight, Director SHED 54. Book extract, Re-readings. RIBA Enterprises. Page 49.

these was to ensure the retention of quality, in order to meet this level of quality Shed 54 took a very relaxed approach in terms of how much they changed in the existing building. Having witnessed the redevelopment of The Baltic Flour Mill and The Bankside Power Station, which cost £134 million! SHED 54 took a very different approach and a much more sensitive approach. Rather than follow suit and gut the interiors of the majority of history, their sensitive approach created an interior that displayed the history of the building but at the same time left the new owner enough room for any kind of performance they had planned. In its remodelled form the space of the new gallery shares close links with the past, a continuity that creates an intense dialogue between old and new. The retained objects of the power station and the new additions quite simply exist and work side by side.

Transformation:

This building has went through an extreme transformation but has done so successfully, the new use fitted into the surroundings and enhanced the entire area. It didn't take the simple museum/gallery approach but allowed the building to be in use and engage with it community. For an extremely tight budget Shed 54 have been able to restore the building to its former glory, and establish it a new modern identity.



Image 5.10, Roald Dahl Story Centre, Hawkins/Brown. The new frontage formed an instantly recognisable new identity.



Image 5.11, Internal image. The creativity of Roald Dahl has been applied through the design which allows the public to interact with the building and its story.



Image 5.12, External transformation of the coaching inn and stables, the building has been brought back to life through simple key moves.

Project Title: Roald Dahl Story Centre
 Location: Great Missenden, Buckinghamshire
 Former Function: Coaching Inn and Stables
 Originally Built: 1689
 New Function: Roald Dahl Story and Literacy Centre
 Remodelled: 2008
 Architect: Hawkins Brown
 Cost: £2,100,000

Appeal:

After speaking with Roger Hawkins, Director of Hawkins/Brown, he made it clear to me that the practice pride itself on its creative approach to projects, so when given the opportunity to design a project that celebrates one of the most creative authors ever they couldn't turn it down. The site itself which consisted of a coaching inn and stables was located only a short walk away from the authors home, the site had began to deteriorate and aesthetically became unpleasing, it wasn't a landmark and it wasn't a building that the public would have associated themselves with. This was another opportunity, understating the author and how he worked then transforming this building and injecting the same kind of character into it that Roald Dahl himself would have been proud of.

Architectural Approach:

The design approach taken by Hawkins/Brown is key to the success of the design, understanding they had a tight budget to work with everything they done was cost effective, the materials they choose, the scale of the interventions they made and the degree of work that was done externally.

"Our design transformed a listed coaching inn, stables and miscellaneous structures to create a characterful grouping of buildings that reflected Dahl's Norwegian heritage and the slightly sinister nature of his stories.

Accommodation includes galleries, a climatically controlled archive and reading room, a flat to let, café, writer in residence apartment, shop, offices and a suite of education spaces for visiting school parties. Key interventions included the new timber clad exhibition gallery and the glazed circulation space linking the existing buildings and providing step free access for all.

Planned around a large cobbled courtyard, the design's landscaping provides an external 'room' within the scheme that can be used for summer concerts, recitals and carols around a Christmas tree."²⁶

The design approach allowed for the retention of quality in terms of the existing listed building and as there was no real connection with the public this design has enabled this to happen and has enabled the building to evoke emotions from the public through a successful marriage of old and new.

Transformation:

The results of this project have exceeded the expectations of everyone involved, Hawkins/Brown took advantage of the opportunities that were presented to them and not only met the specifications given to them but they excelled themselves. The building is now looked at as a key part of the town and is a landmark for the local community. The value of the building has been massively enhanced and it is estimated that the building receives twice as many visitors annually as it was initially projected, the existing building may have lost its appeal but the new interventions have re created the building and gave it a new identity, it has provided it with character and has taken an approach similar to that of the man behind the building. the creativity shown would have made Roald Dahl himself proud and the building now engages itself locally and internationally as it continues to be successful.

²⁶ Roger Hawkins, Director of Hawkins/Brown. Telephone conversation on Thursday 12th April.



Image 5.13, New Canteen, Hawkins/Brown, The external transformation: shut down old pub - Lively community youth centre.



Image 5.14, Full external view, Emphasising how the simple additions and use of colour has completely brought life back to the area. Creating a building which the community can associate themselves with rather than be ashamed of was key.



Image 5.15, Internal View, showing the contrast from the outside where a more modern approach has been taken, clean finishes were achieved on a tight budget and removed the feeling of a pub and created new welcoming character.

Project Title: New Canteen
 Location: London Borough of Newham
 Former Function: Public House
 New Function: Youth Drop In-Centre
 Architect: Hawkins Brown
 Cost: £400,000

Appeal:

The appeal behind this project is slightly more difficult to see than some of the other examples, the existing building was a three storey pub, located in a derelict and intimidating area, the pub was shut down by police and actually scheduled for demolition. Hawkins/Brown were given a brief that wanted them to transform the building of this nature into a non alcoholic community youth centre. As this was a very extreme change it was important for the architects to assess how this new function would work, these motives would be the driver behind the project, creating a design that would allow a youth centre to work successfully in this area and at the same time attempt to rebuild a community and regenerate an area of Newham that had been completely forgotten about.

Architectural Approach:

Not only were Hawkins/Brown expected to impose such a radical change they had to do so with an extremely tight budget. They began by getting an understanding of the building and how it was essential they changed the identity of this building, secondly, the building was listed for demolition which suggests the public had lost interest and there wasn't a lot of quality left to retain but on such a tight budget H/B were required to identify parts of the building that held some form of merit and could be salvaged and transformed. Finally they realised that there was no emotional value to the building, most stories associated with the building weren't the kind of stories a youth centre needed so addressing this issue was also key and acquiring this emotional connection was one of the main aims.

After speaking with Roger Hawkins he made it clear that their approach was similar to other re-use projects, they were required to be sensitive, create a relationship between new and old and transform the building but on such a tight budget they had to approach this project differently. They were required to source cheap local materials and any large scale interventions had to be made in

their in house workshop. Roger stated that this project was one of the most difficult the firm had taken on given the transformation they were aiming to achieve, despite this once completed he said it remains one of their proudest pieces of work and it defines how they approach re-use projects and how the low cost solutions can often completely change how people view a building.

Transformation:

The new canteen has been extremely successful in its redesign, not only has it done the unthinkable and converted a pub with a bad reputation into an award winning youth and community centre. It has brought a community back to life, it has brought people back to the area, it is now street friendly and interacts with the public and it has saved the existing building from demolition.

The re-use has installed a new use that can continue to function as there will always be youth in the community, it has without doubt enhanced the value of the building and it has been very successful in terms of how the community has responded to the building. the building is now part of their community and given that it was close to demolition but now 15 years later it still stands and is still serving its function speaks volumes as to just how much this low cost solution created maximum impact.

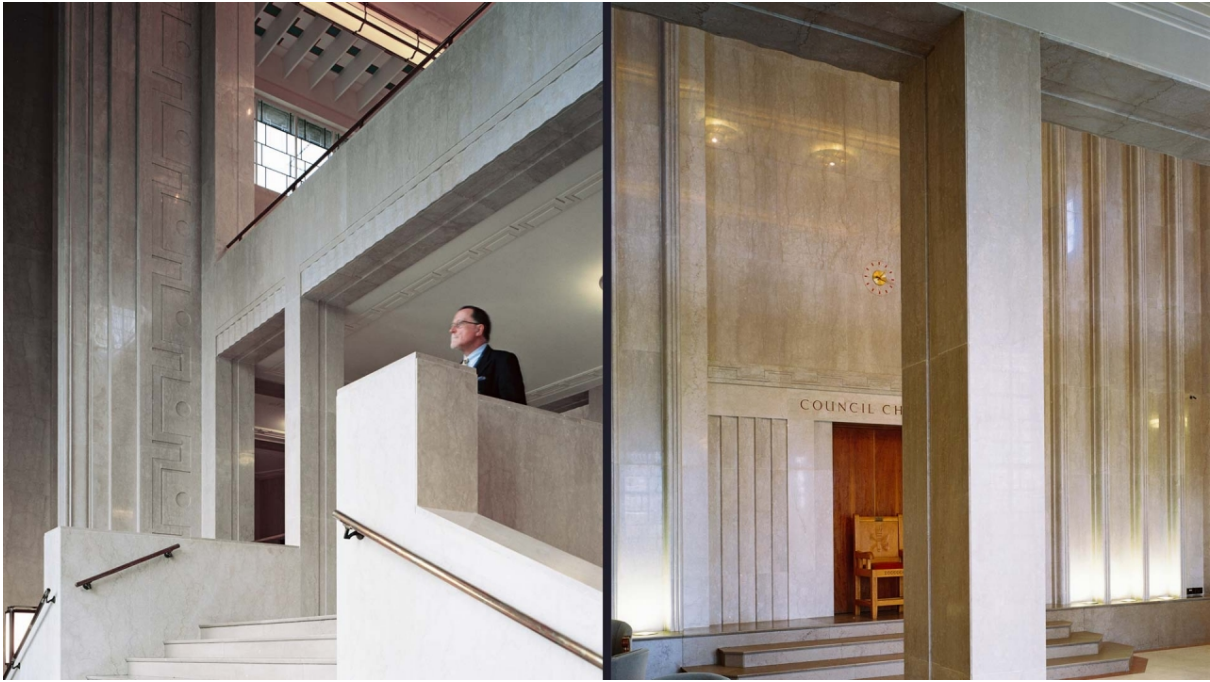


Image 5.16, Internal views, The sensitive approach applied has allowed the existing features to take centre stage.



Image 5.17, Internal conference room, the changes made to the room has enabled the building to meet modern regulations and become a useful asset again.



Image 5.18, Dagenham Civic Centre, Hawkins/Brown. As a grade II* listed building, externally little changes were made, the building was simply restored and brought back to life.

Project Title: Dagenham Civic Centre
 Location: Dagenham
 Former Function: Civic Centre
 Originally Built: 1930
 New Function: Restored Civic Centre
 Remodelled: 2005
 Architect: Hawkins Brown
 Cost: £3,000,000

Appeal:

The motives behind this project were very clearly defined, psychologically and aesthetically with cultural value. The civic centre has been a corner stone in Dagenham since the early 1930's and there have been many connections made with this building that could not be forgotten. The building is grade II* listed, this clearly outlines the importance of the building. The restraints that come with such a high listing are quite difficult to deal with but rather than see this as a problem Hawkins/Brown seen this as another opportunity and they felt it gave them the chance to work with a unique building but at the same time make the building more unique. Roger Hawkins stated they didn't want to follow suit and simply maintain the formal layout that most town halls are associated with, the building appealed to them because it gave them the chance to transform the historic building to meet modern usages and needs.

Architectural Approach:

"As it is a listed building, the works had to be carefully negotiated with English Heritage so that minimum impact was made to the original features. All non-original fittings were removed and the stonework cleaned. The existing ceiling finish was scraped to uncover the original paint colours, and these were reinstated in their dazzling original tones. Specialist lighting designer Campbell Design restored and re-lamped the original fittings to modern standards of lamp life, illumination and energy, making a dramatic impact on the space.

The main Council Chamber was modernised, and supplied with new audiovisual equipment, air conditioning, a sophisticated scene-setting lighting scheme, induction loops and more flexible furniture to allow different seating plans. Also upgraded and remodelled was the area around the north corridor on the first floor which housed the Council's other major public facilities -meeting rooms, members' lounge, washrooms, kitchen and offices. Work here included integrating a new comfort cooling system, large-scale audiovisual display units, induction loops, acoustic-rated screens

and a modern range of furniture. The building was also made fully accessible by the addition of platform lifts in the main foyer."²⁷

Clearly in this case the retention of quality was essential and everyone involved in the project was aiming to do so, the new interventions respected the existing building but also brought the building up to date and gave it a modern feel.

Transformation:

The new design again in this case has been successful in providing the building with a new lease of life, in this example the original use has been retained as well as a majority of the existing building. Having the ability to maintain these elements but at the same time enhance the value of the building and re-introduce the building in a new way to the community is commendable. The building has won a number of awards following the work and has been used in a number of blockbuster films, such as *Batman Begins*, which always helps in terms of its public appeal and its overall success.

²⁷ Roger Hawkins, Director of Hawkins/Brown. Telephone conversation on Thursday 12th April



Image 5.19, Mills Bakery, Gillespie Yunnie. Seen as a key historical building, the mill required a new use to regain its former glory.

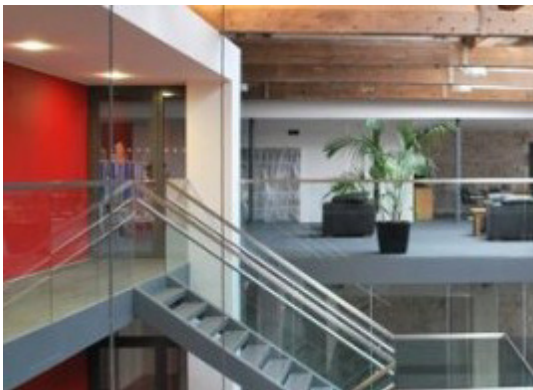


Image 5.20, Atrium view, the addition of a new modern atrium allowed the circulation throughout the building to celebrate and admire the retention of the past qualities.



Image 5.21, Retention of the existing building and its structure has allowed the character of the building to be added to and these qualities combined with the new interventions has massively added to the value and use of the building.

Project Title: Mills Bakery
 Location: Plymouth
 Former Function: Military Factory and Supply Depot
 Originally Built: 1825
 New Function: Mixed Use - Residential and Commercial
 Remodelled: 2006
 Architect: Gillespie Yunnie
 Cost: £5,000,000

Appeal:

"Constructed between 1825-31, Royal William Yard is now considered one of Britain's most important groups of historic military buildings. Designed by Sir John Rennie as both a factory and supply depot, this new mixed-use community forms a major component of Plymouth's urban renaissance"²⁸

The appeal is clear, this extremely important piece of history has began to loose public interest and there was an opportunity to revitalise the area. Functional and Economical motives play a big part in this project, being such an important building finding a new use that would sustain the building was important and the public attitude would only support a function they could engage with. Economically the area was beginning to suffer so understanding the need to enhance this and re establish the strong economy that did once exist was essential.

Architectural Approach:

The building is an iconic example of Victorian architecture - its Grade I listing and status as a scheduled Ancient Monument reflect the importance of its heritage. The client was keen to ensure that all historic features were treated with respect, that structural repairs were sympathetic and involved minimal disruption to the fabric of the building, and that any alterations made be reversible as far as practicable. Large parts of the existing building were dark spaces with few or no windows, so a key aim of the project was to open up such areas to natural light through removal of structure to create atria and stairwells. The architectural design was based on clean, minimalist lines which worked to achieve dramatic light spaces with the new elements accentuating the historical features. A dramatic atrium serving the residential areas rises through the middle of the building. Aesthetically designed steelwork not only supports the floor and glass balustrade, but was also detailed so it could be installed before the atrium was cut, thus avoiding the need for complex temporary support

²⁸ James Neil, Senior Architect, Gillespie Yunnie Architects. Telephone conversation on Wednesday 21st March 2012.

works. Immediately adjacent to this space a two storey high structural opening was made in the 1m thick stone wall, and a five storey staircase hung from drop rods installed. In various places large openings were made for roof lights, crucial to the architectural success of the spaces below.

Transformation:

As mentioned this building is seen a key element of the community and Masterplan, in order for Gillespie Yunnie to find a balance which would benefit both of these factors was extremely important and was key to the building success. The architect has been able to do this and again in comparison to the overall Masterplan of £110 million, having the ability to do this for £5 million must be commended.

The introduction of commercial units and accommodation was initially met with conflict but once the design had been unveiled it was quickly appreciated and is currently at full capacity. The design has respected the building and has enabled the community to still have their attachment with this magnificent building but at the same time has began the regeneration process and has allowed the other buildings within the Yard to see how successful this method can be if done with the correct degree of ingenuity and sensitivity. Gillespie Yunnie and partners have successfully transformed this important building and have enhanced the value of this area, by introducing a new use which is helping sustain a community.

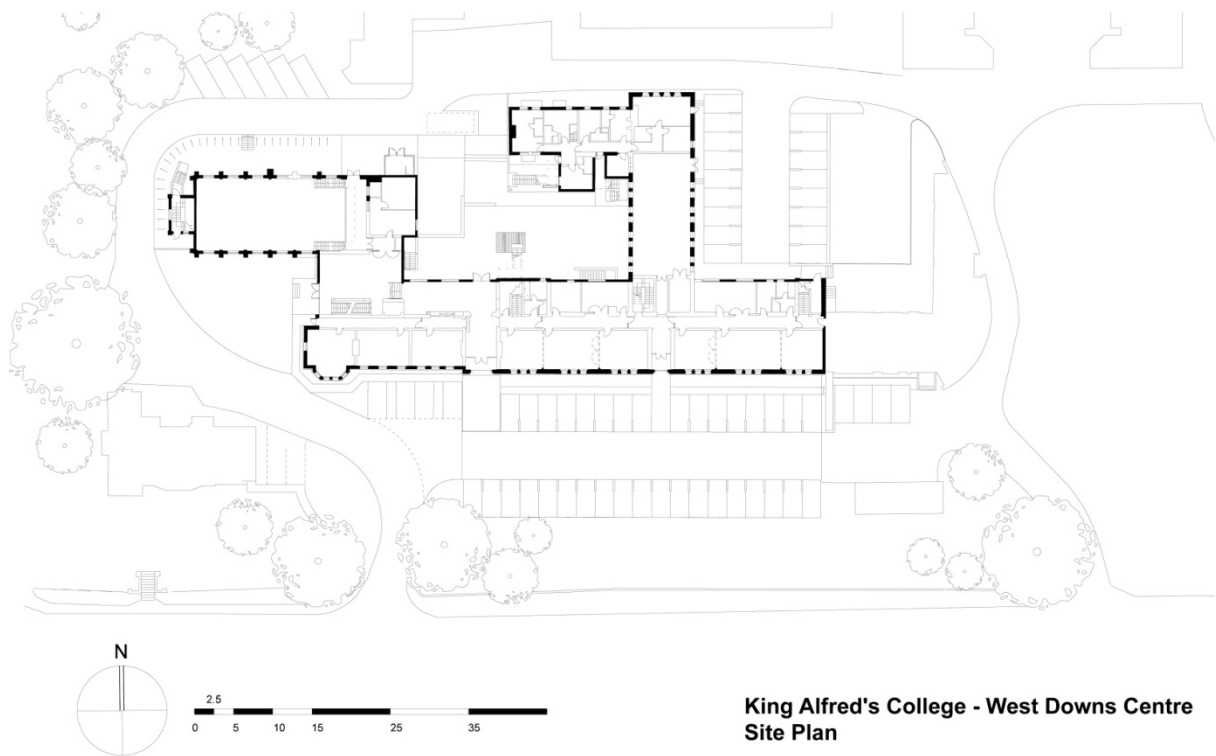


Image 5.22, West Downs Centre, FCB Architects, Ground Floor Plan. Introduction of a performing arts community.



Image 5.23, Retention of quality, the existing roof was deemed worthy of retaining and felt it would not only provide continuity but add to the character of the new use in the building.



Image 5.24, External view showing both the retention of the existing building plus the additional modern interventions. The new additions don't take away from the existing structure, they are seen to add to its value and help create a sustainable new use.

Project Title: West Downs Centre
 Location: Winchester
 Former Function: Victorian School
 Originally Built: 1897
 New Function: School of Community and Performing Arts
 Remodelled: 2001
 Architect: FeildenCleggBradley Studio's
 Cost: £4,800,000

Appeal:

When a building is involved in such an extensive masterplan as this example was the main motive behind the design does become the economics, this isn't to say it is the only motive and clearly there were psychological and aesthetic motives involved with this design. Economically it was aimed at creating facilities for the university which they could capitalise on which, psychologically the building came with character and a large scale public support. Having such a number of opportunities in one project does enhance the appeal and the project was taken on gladly by FCBA who felt they had the ability to transform the unique opportunity they were given.

Architectural Approach:

"The existing grade II listed school buildings were described Collis as being in 'serious distress' following 100 years of extensive and unsympathetic alterations. The original formal symmetry had been lost by numerous low-rise additions, and substantial structural damage had been caused by irreverent repair work and significant damp penetration. For example, having raised the roof to provide space for attic dormitories in the 1920s, the structural integrity of the South Range façade had been severely undermined. The entire South Range facade was in danger of imminent collapse as the knapped flint and brick skin was deflecting by as much as 400mm.

Having demolished everything that was either not required, or was about to fall down, FBCA identified a series of new-build elements which would not only reinstate the formal clarity of the buildings, but which would also provide circulation hubs to rationalize how the building deals with access and user orientation. In accordance with FBCA's philosophy that was established in their early work on projects such as the refurbishment of Box Studios for Peter Gabriel, all the new-build elements are executed using contemporary techniques, materials and formal motifs. At West Downs new polychromatic brick panels compliment the wonderfully restored brickwork along the principle

corridor, crisp galvanized steel screen reveals cut cleanly into the existing brickwork and knapped flint facades, and bold lime rendered facades sit comfortably between the existing fenestration."²⁹

Transformation:

"This is a careful refurbishment of a grade II-listed building that was considered to be derelict at the start of the project. The existing structure and the addition of some new-build elements have given the listed buildings a new lease of life. The judges admired the way that extensive historical analysis had been instrumental in developing the plan and in uncovering original features such as the polychromatic brickwork in the main circulation area. It will now provide a range of accommodation for King Alfred's College, Winchester"³⁰

FCBA described the initial design process as a nightmare for all those involved, not only were the community entirely against the restoration as they felt the building could lose its identity and distance itself from the community. The careful and sensitive approach shown by FCBA eliminated this possibility and allowed their key moves to create a much more pleasant building and thankfully introduced a use that will sustain itself for years to come.

²⁹ Jess Entwistle, Architect, FeildenCleggBradley Studio's. Email conversation on Tuesday 3rd April 2012.

³⁰ Judges' comments, Brick Awards. Extracts from email received from FeildenCleggBradley on Tuesday 3rd April.



Image 5.25, Carvers Warehouse, Ian Simpson. The new additions to this historic warehouse has allowed it to have a second life.



Image 5.26, A view of the existing building. Showing how run down the warehouse has become and the state of decay the area was in before the new use and new interventions were applied.



Image 5.27, Internal view which shows how the existing building has been adapted for change, the original delivery and work rooms have remained and been used for circulation. The old structure remains intact forming a successful working relationship with the new additions.

Project Title: Carvers Warehouse
 Location: Dale Street, Manchester
 Former Function: Shipping Warehouse
 Originally Built: 1806
 New Function: Commercial Offices and Studio Spaces
 Remodelled: 2008
 Architect: Ian Simpson
 Cost: £4,500,00

Appeal:

Carvers warehouse is not only part of an extremely important historic site in one of the UK's busiest cities, it is actually the oldest surviving warehouse in Manchester's City centre. The Grade II listed building had enormous character and had a place in the hearts of the Manchester community. The opportunities to re-engage the waterfront with the urban core of Manchester and reinstate a sense of economic value into this area are all achievable and realistic options which must be considered when taking on this project. Functional motives are the driver in this project, past proposals had been granted and failed in the building and this concerned the buildings owners. Simpson and his practice understood the importance of the function and the designs stage did not go ahead until the right occupants were found.

Architectural Approach:

"As Carver's Warehouse is a listed building, there were considerable constraints on its restoration and development. In order to maintain each of the floor plates as open as possible and to minimise disturbance to the old structure, it was decided to provide vertical circulation external to the original building. This was achieved by demolishing a non-listed block of two storey terrace buildings adjacent to the warehouse. In its place, the new two storey pre-cast concrete and steel building and four storey steel and structural glass atrium were constructed. The two storey section provides the main entrance, meeting rooms and a café, while the atrium provides additional entrances, stairs and access bridges to the warehouse."³¹

Having the ability to create a successful relationship between the old and new was key, in past attempts the restoration process has simply been to clean up what was already there and have no modern interventions to the structure. Simpson did not take this approach and his introduction of new modern elements not only have been a huge success but it has been able to create a successful

³¹ Restoring Carver's Warehouse, NBS TV. http://www.thenbs.com/topics/designspecification/videos/restoring_carvers_warehouse.asp.

example of old and new working together and has brought the building back to its former glory. A key approach to this design was the level of engagement that Simpson has allowed the building to have with the community, he has brought the building forward into the street and not simply preserved the existing building as a piece of history but he understood the importance of public interaction and has ensured the public can now use the building.

Transformation:

“The restoration of Carver’s Warehouse has been an incredibly intricate and interesting process and it is for this reason that we wanted to produce the book to share our development journey. There are no hard and fast rules for a restoration project of this magnitude and the challenges were in the requirement to achieve sustainability by only doing work that is necessary to allow the building to perform its function properly.”³²

Ian Simpson has transformed a neglected warehouse that had no owners and was simple decaying in its foundations into a new modern intervention that has multiple rental value and is currently fully occupied. It is clear that this building has been brought back to life and can now once again sustain itself and its area.

³² *Chairman of Town Centre Securities, Edward Ziff. <http://www.tcs-plc.com/launchinganewchapter.html>*

Conclusion

Promoting Creative Re-use

“For indeed the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay even of approval or condemnation on, which we feel in walls that have long been washed by the passing waves of humanity.”³³

Creative re-use is to be encouraged; combining innovation with tradition it can truly represent a balanced civilised society at peace with its past, present and future. There is a growing awareness that evolution is more productive than revolution; it is better to retain what is good rather than destroy the lot and start again afresh.

As I have touched upon in my investigation we are a society that will often oppose change and without realising it we do cling to our past. Having a sense of security and continuity amongst our communities is exactly what creates an identity that people can associate with, we cherish certain architectural elements and feel any change to these would disrupt the balance of things. My investigation has aimed to ease these fears, by outlining the positive changes that creative re-use can have. The initial challenge is to find the appeal of the existing building in question, once this is achieved understanding the background story the building has and the relationships it has formed with its context and community the transformation can begin.

Allowing the retention of the existing building to work hand in hand with the new modern interventions will not only enhance the value of the building but will often bring a building back to life and allow it to be useful again.

A relevant example of this is the Bluecoat Chambers in Liverpool, The former school was completed in 1725 but suffered significant damages during the Liverpool Blitz in 1941. The appeal of the

³³ Ruskin, John. *The Seven Lamps of Architecture*. Dover Publications Inc, 1989. Page 155

building in terms of this investigation came mostly from the cultural and functional motives. The building in its original state was a corner stone for the community of Liverpool, it held significant cultural values which has resulted in the building achieving a grade I listing. When Liverpool was named Capital of Culture 2008 the Bluecoat Chambers came into question again and it was agreed that such an important building could no longer remain derelict and in a state of despair.

The architectural approach in this case was to cherish the existing building but not in a way that seen in transform into a simple museum, Biq architects proposed to celebrate the building and its story and did so through the introduction of a modern arts centre. The architects made changes to the structure of the existing building in order for it to meet modern requirements and they added a modern extension in order to enhance the overall value and define the building more as a local landmark.

In terms of the buildings transformation it has been highly successfully, if following the points of the investigation, the architects have successfully taken advantage of the opportunities available and created a welcoming space which the local community can relate to, they introduced a sustainable new use in the building which in recent years has gained recognition for their work within the arts community and they have enhanced the building value on a larger scale. The blue coat chambers is now a very valuable asset to Liverpool and given its location it offers a peaceful escape within a usually busy city centre. It has been re-used in a way that not only allows for it to be successfully at present but also in a way that allows for future change.

What Next?

'Waste not, want not' is an expression that has become increasingly pertinent in recent years as economic conditions have forced many of us to tighten our belts and make the most of what we have, rather than constantly replacing old with new. The Bluecoat Chambers has provided a perfect example of how a low cost solution can completely transform a building and how it is perceived by

the local community. The aim of creative re-use is to take those unwanted and forgotten buildings and provide them with a second life, allow the existing buildings story and bonds to be celebrated but at the same time allow the modern interventions to make the same connections its community. It aims to create a sustainable new function that engages with the buildings surroundings, add to the character of the building but at the same time create a new successful identity.

Without public support this design philosophy would not be achievable and we would simply be preserving our past with no consideration of the future. This investigation is promoting creative re-use as an extremely achievable design philosophy, a philosophy that allows us to preserve our past, celebrate our present and prepare for the future.

Literature Review and Bibliography

It is clear that the opinions towards Creative Re-use are changing and the design process is now being accepted and promoted on a broader scale, the need and want to preserve our past in an attempt to take advantage of what already exists is often regarded as one of the key strategies towards sustainable design.

The text I have chosen allowed me to understand and gain a clearer understanding of the subject and I feel there are key pieces of text that will enable any reader to achieve a collective understanding of the concept. In order for Creative Re-use to work there needs to be an understanding of the subject and its components. These range from identifying a new use for the building up to the relationship with the building and its community.

"Derelict or abandoned buildings often have a great deal to offer in terms of location and character and should be viewed as opportunities rather than eyesores."³⁴

Latham, Derek, 2000. *Creative Re-use of Buildings Volume 1*. United Kingdom: Donhead

Latham's inparticular was extremely helpful and was very clear in outlining how designing with sensitivity and respecting the existing structure was key to the success of any Creative Re-use project. Achieving this balance is seen not only as the most rewarding stage of the process but the most challenging, as Latham's book outline there are a number of factors which need to be considered when attempting a reuse project, achieving a working relationship between the existing building and its new elements and giving a building a new lease of life within its surroundings is the key.

The text provides a number of case studies throughout in order to support the statements it is making, these case studies allow you as the reader to judge whether the project has actually carried out what has been written. Latham has created a clear and knowledge filled book and enables the

³⁴ Griffiths, Alyn. *Architonic, Help the aged: innovative adaptive reuse in architecture*, Accessed on Tuesday 24th January 2012

reader to understand the importance of historic buildings in our society and the need to retain these in order to enhance our society for the future.

Brooker, Graeme and Sally Stone, 2004. *Re-readings*. United Kingdom: RIBA Enterprises.

Brooker and Stone have taken a more practical approach in their presentation of the subject, they have used an increased number of case studies in comparison to Latham's but by doing so have enabled themselves to be more critical towards these. The text has broken down each case study and provide analysis, strategies and tactics for each enabling the reader to understand how exactly the relationship between the existing and the new can work and can be carried out successfully.

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