

XIAOKANG FU
RESEARCH RECORD
INTERIOR DESIGN

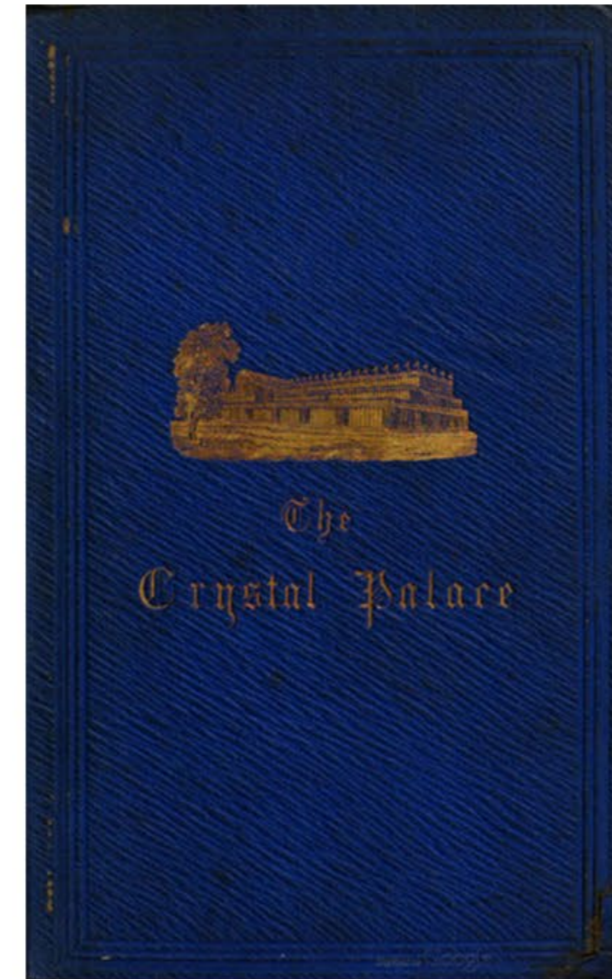
BIBLIOGRAPHY

"In some of the least successful of the designs submitted, we find indicated errors and difficulties to be avoided, whilst in the abler and more practicable of them, there are valuable conceptions and suggestions which have greatly assisted us in framing the plan we have now the honour to lay before you. In preparing this design we have been governed mainly by three considerations :—

"1. The provisional nature of the building.

" 2. The advisability of constructing it as far as possible in such a form as to be available, with the least sacrifice of labour and material, for other purposes, as soon as its original one shall have been fulfilled, thus insuring a minimum ultimate cost.

"3. Extreme simplicity, demanded by the short time in which the work must be completed.



Berlyn, P., Fowler, C. (1851) 'The competition designs ', *The Crystal Palace: Its Architectural History and Constructing Marvels*. James Gilbert Press, p.7.

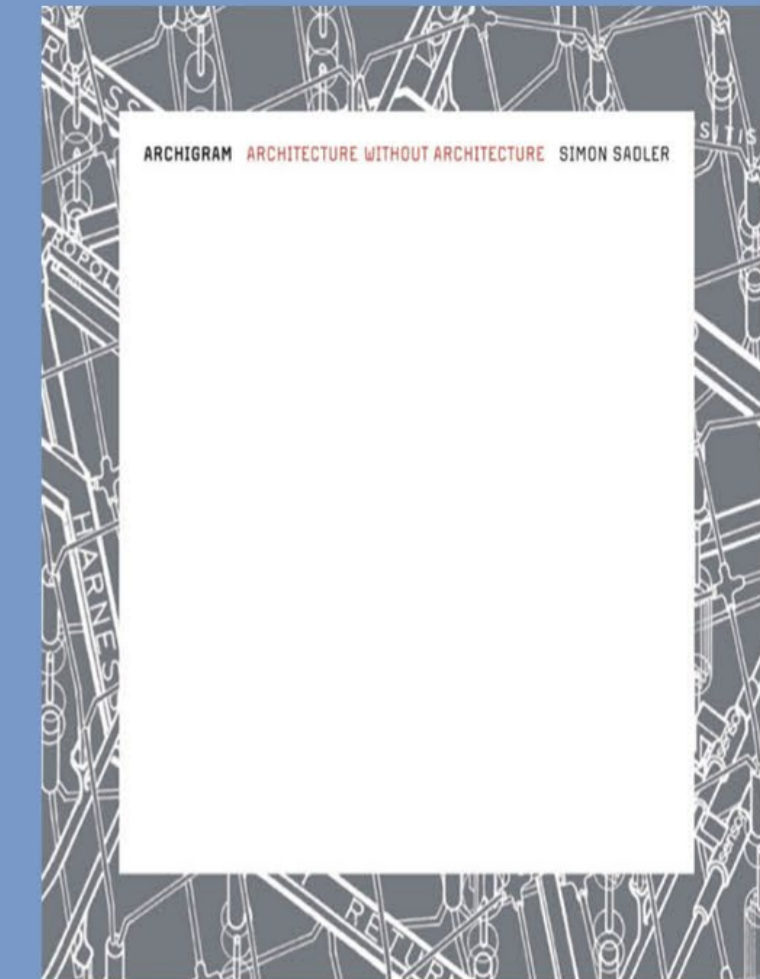
A great deal has been lately said upon the want of distinctive character in almost all the buildings of the present day ; and it is certainly a striking fact that in scarcely any of our important modern structures does the exterior appearance in any way lead the spectator to form an idea of the purposes or arrangement of the interior, the former being apparently governed by fancy, or the fashion for some particular style, while the latter only is accommodated to the peculiar requirements of the case.

Berlyn, P., Fowler, C. (1851) 'Introductory remarks', *The Crystal Palace: Its Architectural History and Constructing Marvels*. James Gilbert Press, p.1.

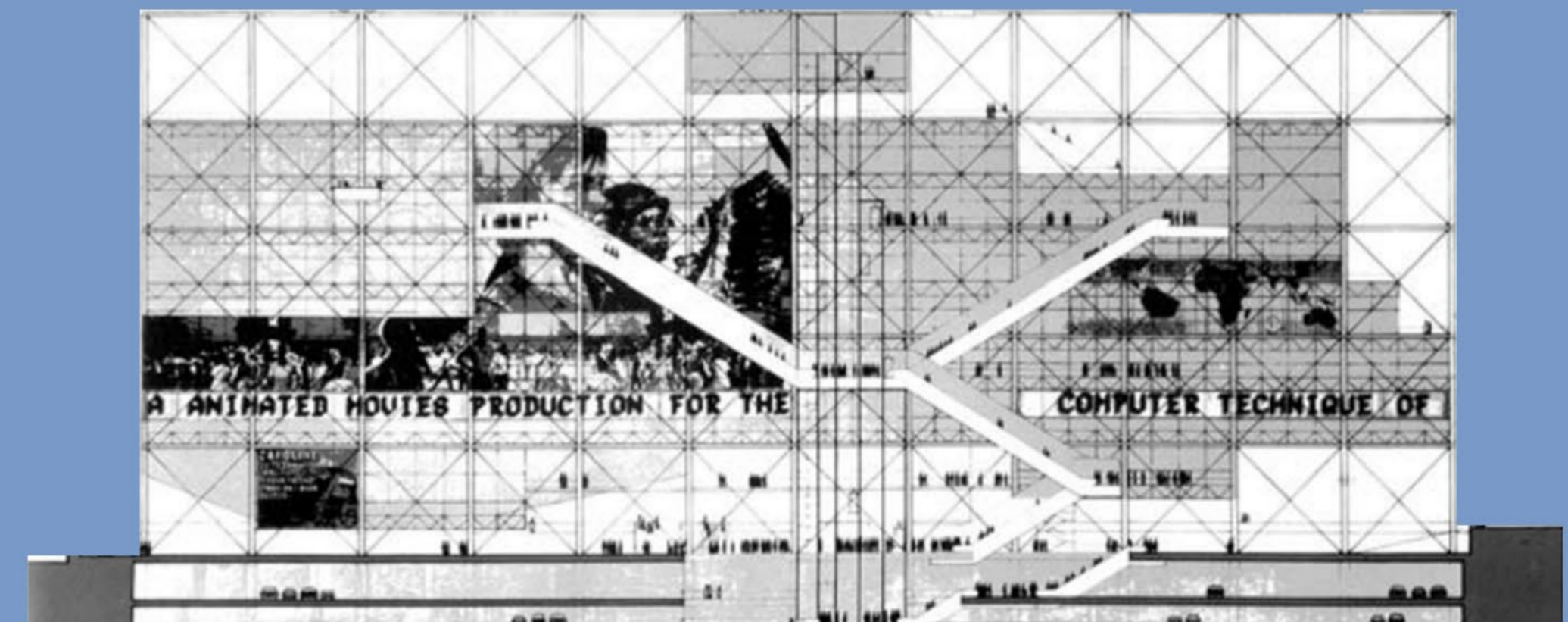
“ The design of the Crystal Palace leads the viewer to form an idea of its internal use or arrangement through the exterior of the building and opens up exploration through the function of the building. At the same time, the Crystal Palace explicitly mentions the building's temporary structure as an important consideration in its design. ”

The Crystal Palace and Galerie des Machines served as magnificent “sheds,” spatial enclosures amenable to indeterminate activities: an “invisible,” background architecture that put life at center stage.

In addition to Dugdale’s Ramp/Bridge unit, Archigram no. 7’s cutout constructor kit included a “Shed Unit” (of the sort Cedric Price used in the Fun Palace), a crane from Plug-In City, a “Spider House” (so-called because of its expanding form and design by Mike “Spider” Webb).



Sadler, S. (2005). 'Indeterminacy, systems, and the dissolution of buildings', *Archigram: Architecture without Architecture*. The MIT Press, pp.103-107.



“Sheds” were theoretically appealing to progressive young British architects because they repudiated formalism and concentrated upon function. In reality, shed designers could not avoid questions of style and symbolism even if they wanted to, and this is no less the case with the “California cool” of the Reliance Controls building (an exemplar of shed design) than with the steaming energy of the Fun Palace (figure 1.30) and the picturesque fertility of Herron’s Oasis.

Sadler, S. (2005). 'The zoom wave', *Archigram: Architecture without Architecture*. The MIT Press, p.163.

“ The design of Fun Palace as a temporary structure is mentioned in the article that he borrowed the “Sheds” structure design of Crystal Palace. The article mentions Fun Palace as an example of functionalist architecture. “Sheds” structure was also attractive to young British architects at the time. ”

with Price's and Littlewood's vision, Beaubourg was to be a rectangular, gantried, excellently serviced support for continuous, improvisatory cultural situations, without which the structure would assume virtually no form and enjoy no raison d'être.

"We recommend that the Centre Beaubourg be developed as a 'Live Centre of Information' covering Paris and beyond. Locally it is a meeting place for the people"160—Herron promoted "zerox" (sic), "information screen," "community educational servicing," "cctv," and "audio visual library" as vital components of urban tuning.



Sadler, S. (2005). 'The zoom wave', Archigram: Architecture without Architecture. The MIT Press, p.164.

“ Cedric Price, designer of Fun Palace, mentioned in the project Beaubourg that the building lacked functionality, and that its structure seemed meaningless. Furthermore, the reference in Archigram to functional regional architecture is an important part of regulating the city, which is reflected in the Urban Action. ”

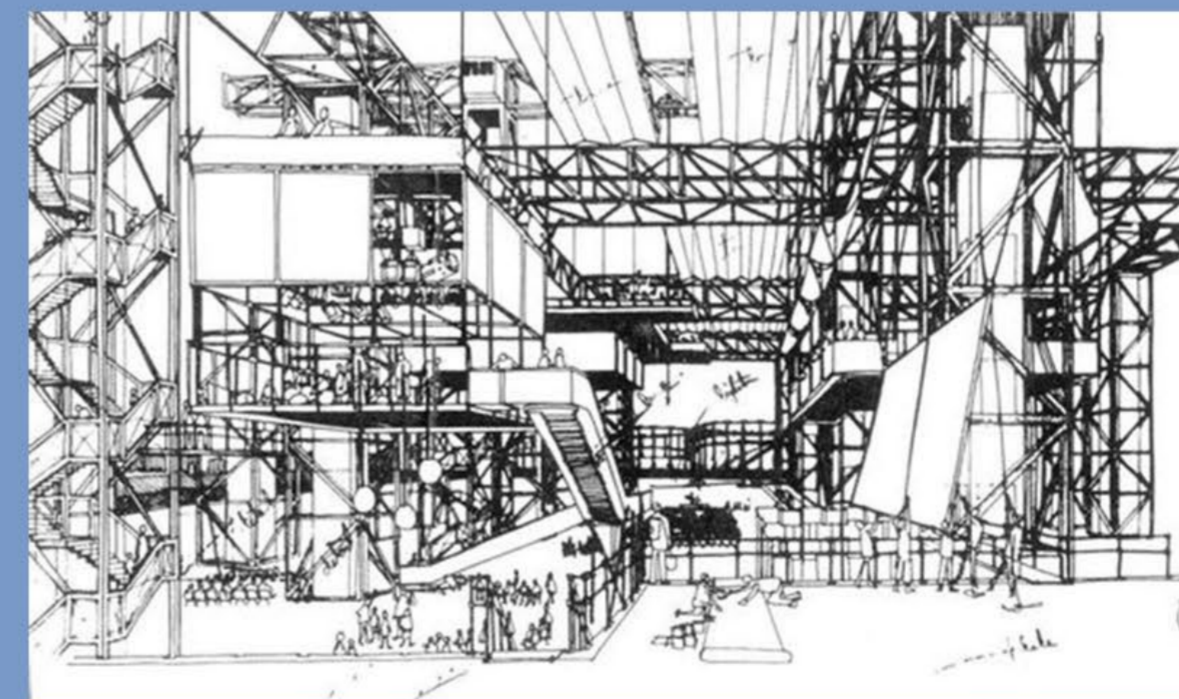
Littlewood explained her ideas to Price, who listened eagerly and rose to her challenge. He recognized that her idea would require a radically new kind of interactive and variable architecture, highly adaptable to the rapidly shifting cultural landscape of England now and in the future. While developing his design ideas for the Fun Palace, he described his own visions for such a place.

But the essence of the place will be informality - nothing obligatory - anything goes. There will be no permanent structures. Nothing is to last more than ten years, some things not even ten days: no concrete stadia, stained and cracking, no legacy of noble contemporary architecture, quickly dating ... With informality goes flexibility. The 'areas' that have been listed are not segregated enclosures. The whole plan is open, but on many levels.

In a sense, it was the realization of the long-unfulfilled promise of Le Corbusier's claims of a technologically informed architecture and the 'machine for living'. It was not a museum, nor a school, theatre, or funfair, and yet it could be all of these things simultaneously or at different times. The Fun Palace was an environment continually interacting and responding to people.



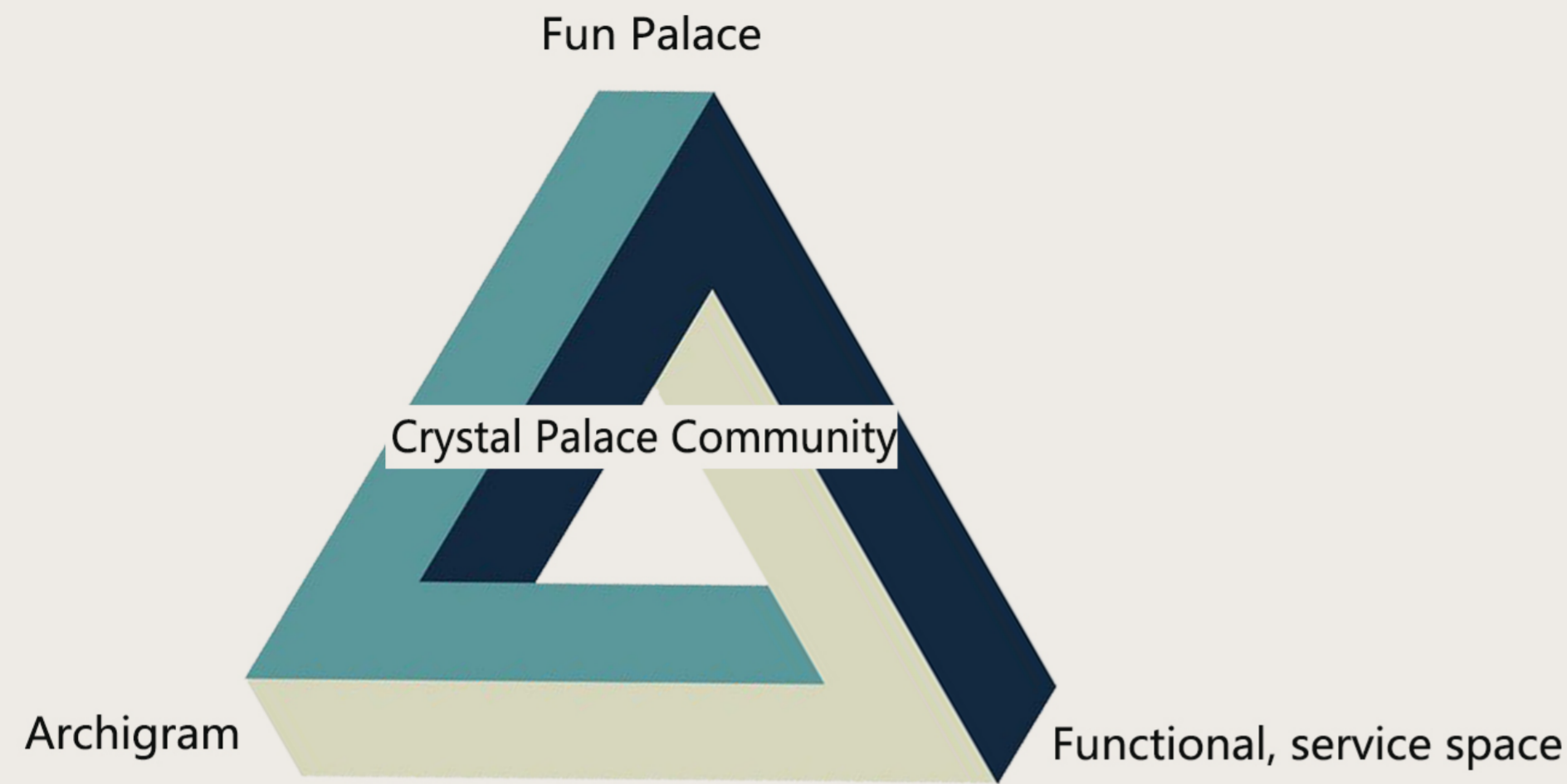
Mathews, S. (2005). 'The Fun Palace: Cedric Price's experiment in architecture and technology', Teaching in Hobart and William Smith Colleges, 3 (2), pp. 75-78. [Online] DOI: 10.1386/tear.3.2.73/1 (Accessed: 8 June 2024)



The Fun Palace
Made by Cedric Price

“ The concept of building Fun Palace is highly adapted to the rapidly changing cultural landscape of the city now and in the future, which echoes the author's design ideas for the future development of the Crystal Palace community. Its building structure is flexible. No structure is permanent. In addition, Fun Palace is an environment that constantly interacts and responds with people. ”

CLOSE RELATIONSHIP



Based on previous research, the authors believe that there seems to be a close link between future Crystal Palace community development and Fun Palace.

This connection includes flexible temporary structures, functional areas that serve the people of the community, and living buildings mentioned in the second semester.

Therefore, in the next step, the author will refine some design elements of Fun Palace into the Crystal Palace community. In order to further explore the afterlife of Crystal Palace, the author further explores the needs of the local inhabitants of Crystal Palace.

REFLECTIVE CONSIDERATIONS

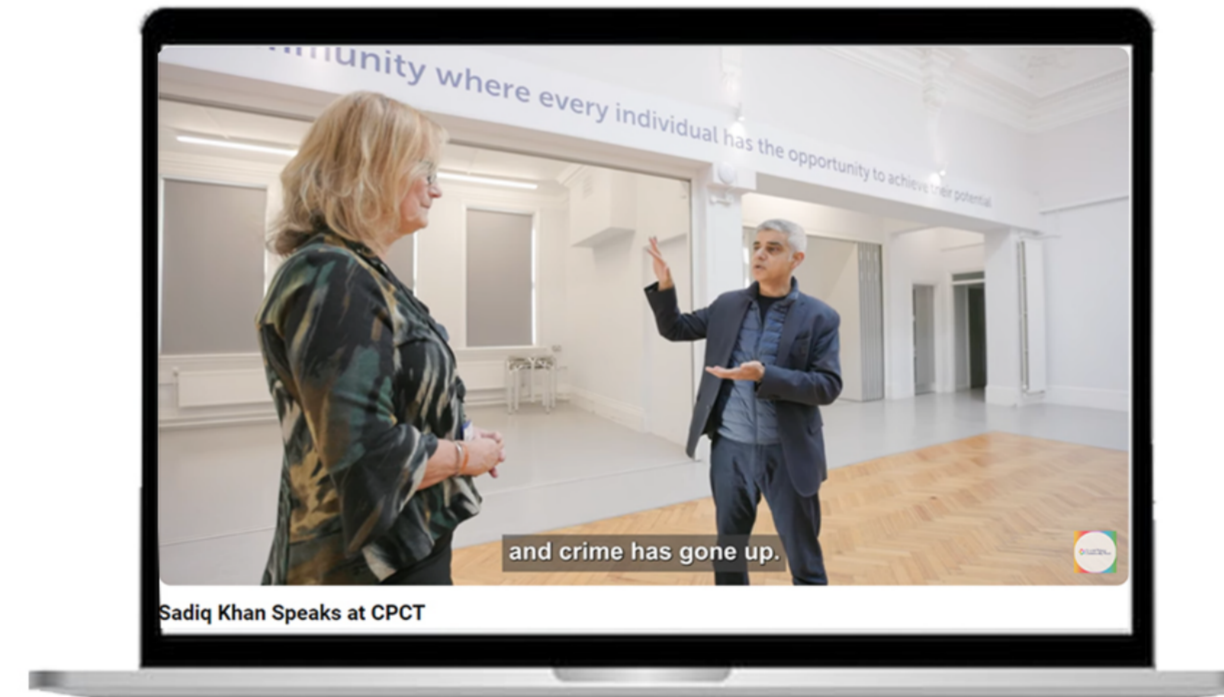
It needs to be clear in the process of designing the Crystal Palace Community, the design is the afterlife of exploring the ruins of the Crystal Palace, the project should not only be centered on the author's personal design ambitions, and not only Archigram's design ambitions. It should be designed with the local people of the community, and the product of common progress.

THE NEEDS OF LOCAL RESIDENTS FOR THE CRYSTAL PALACE COMMUNITY



- R** @roomullan3050 3个月前
Never get these times ever again 😞😞
翻译成中文 (中国)
👍 2 🗨️ 回复
- E** @evelynmcmullan6188 2年前
Wow beautiful to think we used to see these kids
翻译成中文 (中国)
👍 1 🗨️ 回复
- @epicgotjokes2088 1年前
Nothing like Good old Crystal Palace park
翻译成中文 (中国)
👍 3 🗨️ 回复

Crystal Palace 1967 (2014) [Video]. Youtube: British Pathé.
Available at: <https://www.youtube.com/watch?v=z2b72ixNvC8> (Accessed: 7 June 2024).



In this heart-warming video, watch as Sadiq Khan, the Mayor of London, visits Crystal Palace Community Trust's Youth Club and Anerley Town Hall to highlight the importance of Youth Clubs. Joined by Elaine Harrison, the trust's Development Manager, Sadiq engages with the members of the community and shares his views on the crucial role of youth clubs in shaping the future of our society.

Sadiq Khan Speaks at CPCT (2024) [Video]. Youtube: Crystal Palace Community Trust.
Available at: <https://www.youtube.com/watch?v=AfU6O8PSsps> (Accessed: 7 June 2024).

In the two videos, author learn that local residents are eager to return to the Crystal Palace Park of 1967, which is full of various activities, and these are memories that cannot be returned.

In addition, the Mayor of London believes that the development of the Crystal Palace Community Youth Club has a very important role in influencing local youth workers and reducing crime, unlocking the potential of young people and helping them grow.

Crystal Palace Town Team Initiative

A voluntary group of local traders, community groups, residents and local authority councillors that aims to promote and improve the social, economic and environmental wellbeing of the neighbourhood area of Crystal Palace / Upper Norwood.

	Not important	Less important	Neutral	Important	Very important
Strategies to support retail recovery and growth	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Projects to improve air quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
More local employment opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
More diverse offer to meet the needs of local communities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Events and festivals to encourage people to visit and dwell longer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
More clean, green and safe spaces for people to socialise, relax and sit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Better management to tackle anti-social behaviour	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
A better sense of identity / arrival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Crystal Palace Town Team Initiative (2015) questionnaire. Available at: <https://www.crystalpalacetownteam.org.uk/> (Accessed: 2 May 2024).

“ In the questionnaire for the Crystal Palace Town Team Initiative, it was clear to author what local supporters wanted for the future of Crystal Palace. They want the retail sector to recover and provide diverse needs to meet the needs of the community. At the same time, the state of symbiosis between man and nature is advocated. ”



Crystal Palace Community has always been committed to bringing people together, nurturing a sense of belonging.

Tea Dance Community Event - Crystal Palace Community Trust (2023) [Video]. Youtube: Crystal Palace Community Trust. Available at: <https://www.youtube.com/watch?v=5jxrGf82DGM> (Accessed: 7 June 2024).



Crystal Palace traders and their hopes for a Town Team (2020) [Video]. Youtube: Crystal Palace Town Team. Available at: <https://www.youtube.com/watch?v=6EU6mLIUbuk> (Accessed: 1 May 2024).

“ In the second semester, the author mentioned in his research that the Crystal Palace community has been committed to bringing people together and cultivating a sense of belonging. The residents of Crystal Palace hope that Crystal Palace will become a strong, supportive community while creating more jobs. Revitalize the retail sector and organize events and festivals to meet the needs of people in their daily lives. ”



The residents of Crystal Palace have a high demand for the Crystal Palace Community, which is combined with various ideas of local people for the Crystal Palace community. It is hoped that the Crystal Palace Community will be a peaceful, vibrant, integrated future community containing, residential, events, festivals, businesses, youth clubs and more.

Through the Crystal Palace research, the local people have a very strong expectation for the future development of the Crystal Palace community. At the same time, the London government attaches great importance to Crystal Palace Youth Club. In the pervious research, we explored the Crystal Palace community for nearly 100 years through the timeline. In the third semester, author will continue the needs of local residents and make bold attempts to explore the integrity of the Crystal Palace Community for about 300-500 years on the basis of the original design.

The idea of adaptive reconstruction and future urban development mentioned in the concept of Fun Palace is in line with the idea of the future Crystal Palace that author designing. Functionalist architecture seems to meet the needs of the Crystal Palace residents. In addition, Price mentioned that the mobility of architecture, the flexibility of the structure seems to be an important step in author next exploration.

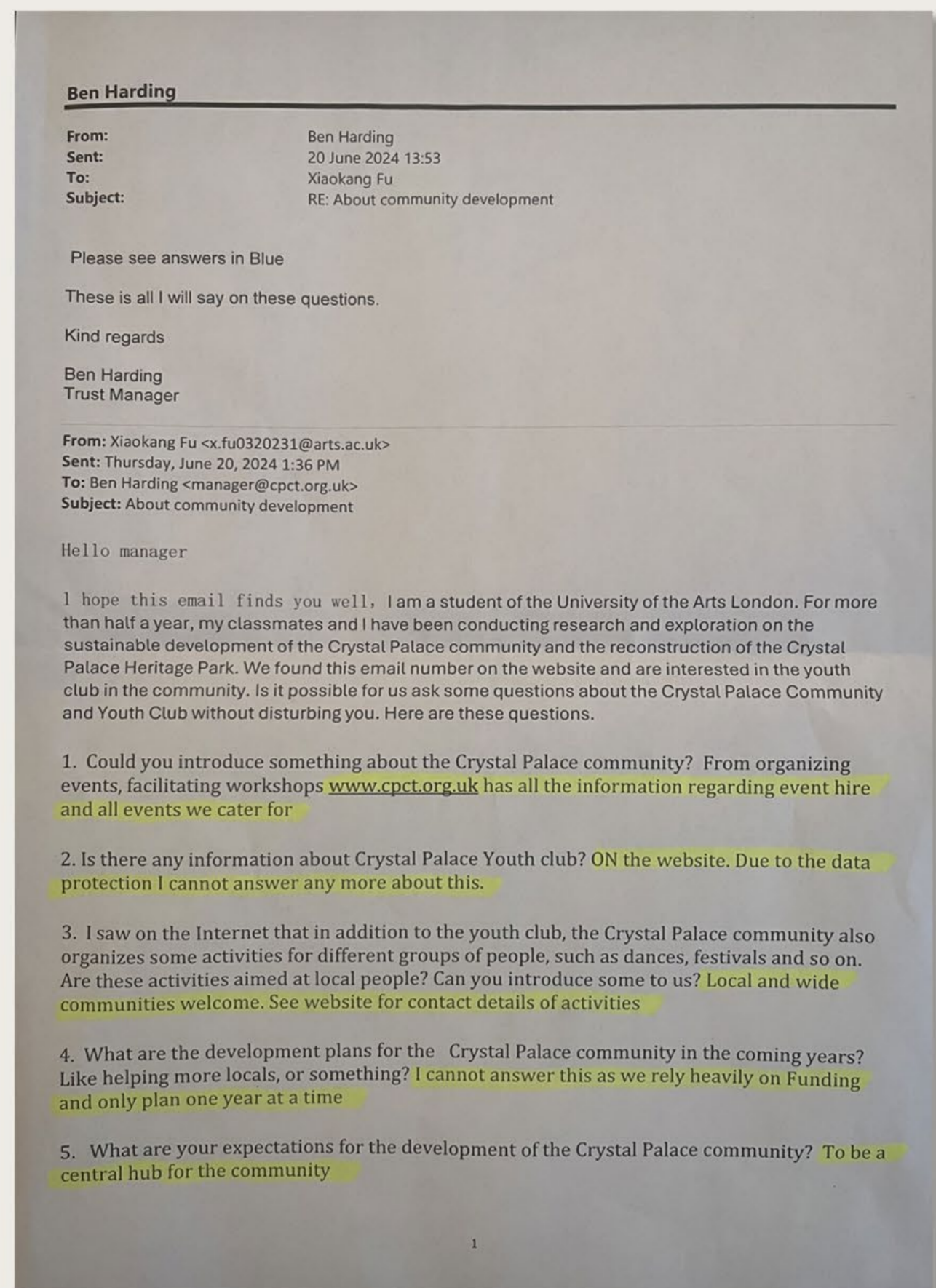
WHAT IS THE FUTURE CRYSTAL PALACE COMMUNITY?

WHAT DO LOCAL RESIDENTS WANT FOR THE FUTURE OF THE CRYSTAL PALACE COMMUNITY?

IS THE CRYSTAL PALACE COMMUNITY AN INEVITABLE TREND IN THE AFTERLIFE OF CRYSTAL PALACE RUINS?

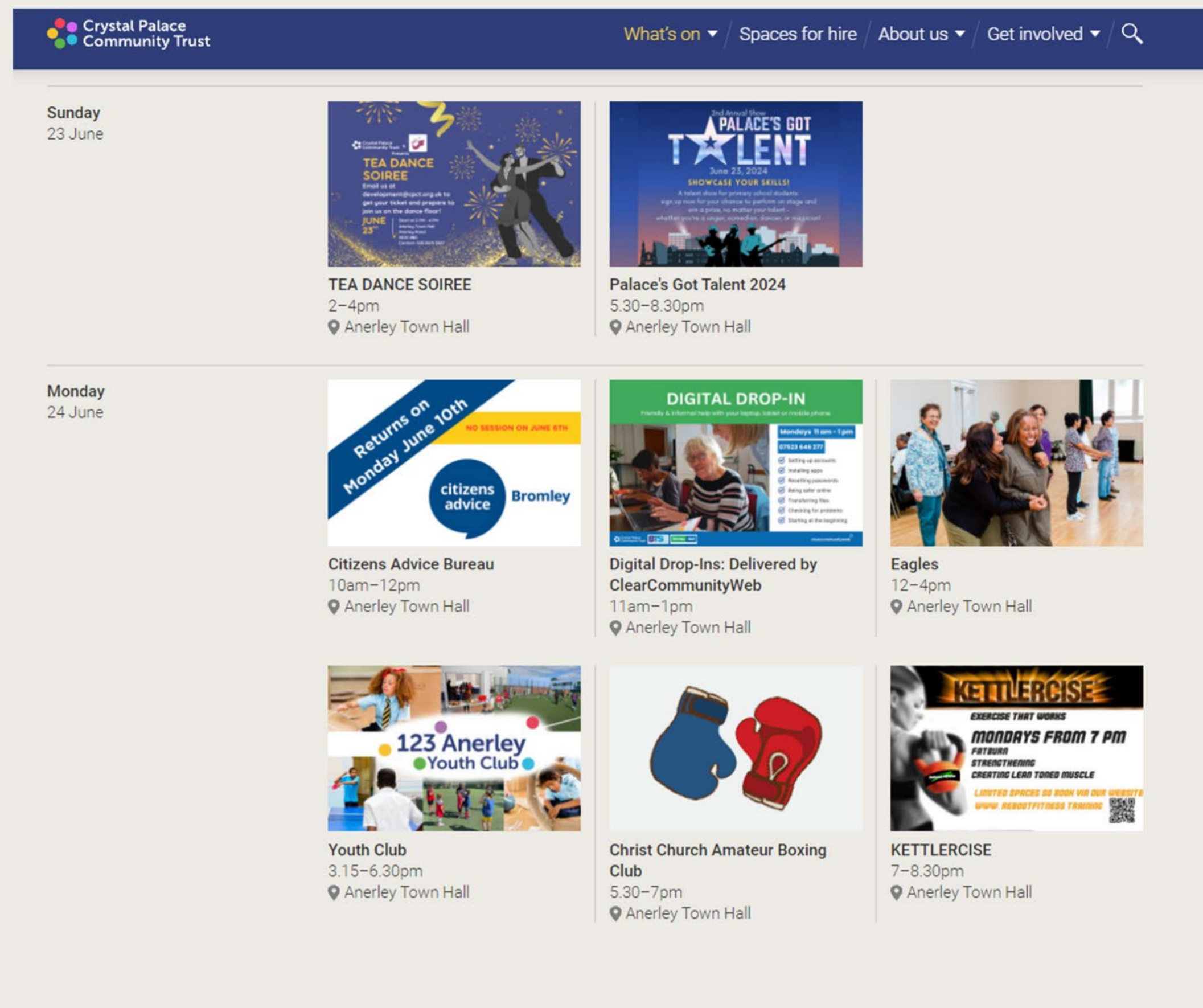


Transverse Section of the Building, showing the interior completed.



A reply from Ben Harding in Crystal Palace Community

“ As the staff at Crystal Palace has been very busy recently, we asked the Crystal Palace Community manager by email that they want the Crystal Palace Community to become a central hub for the region. They are also very focused on various community activities, which are described on the website. ”



Crystal Palace Community Trust. Available at: <https://www.cpct.org.uk/whats-on>(Accessed: 21 June 2024).

“ The Crystal Palace Community Trust is a big family, and the organizers are committed to organizing youth activities and local residents' activities to promote harmony and unity among the local residents, and the organizers also show that they are very dependent on donations. ”

Based on the previous author's research on the Crystal Palace community, combined with support from the Crystal Palace Community Trust. The author intends to make a distinction between the future Crystal Palace functional areas.

Long-term functional areas

Neighborhood unit

Commerce and Retail

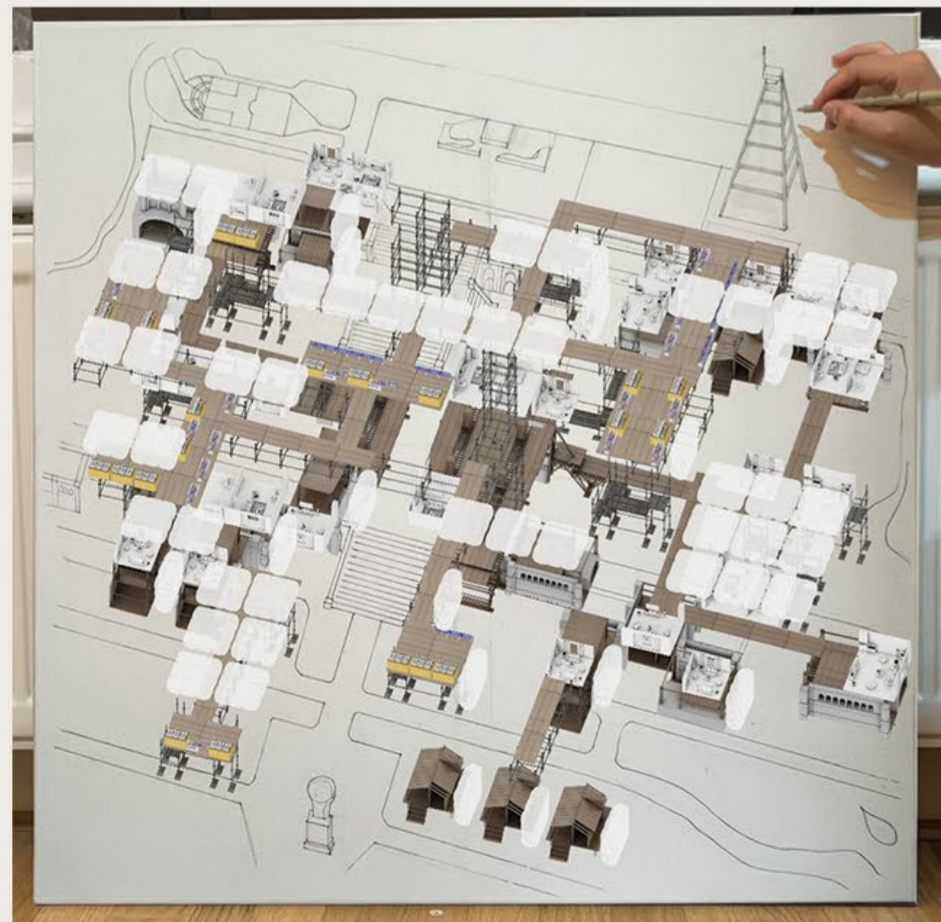
loss preventing and salvaging

Temporary functional areas

Youth Club

Local events and festivals

Exhibition



Unit2: Crystal Palace future development plan

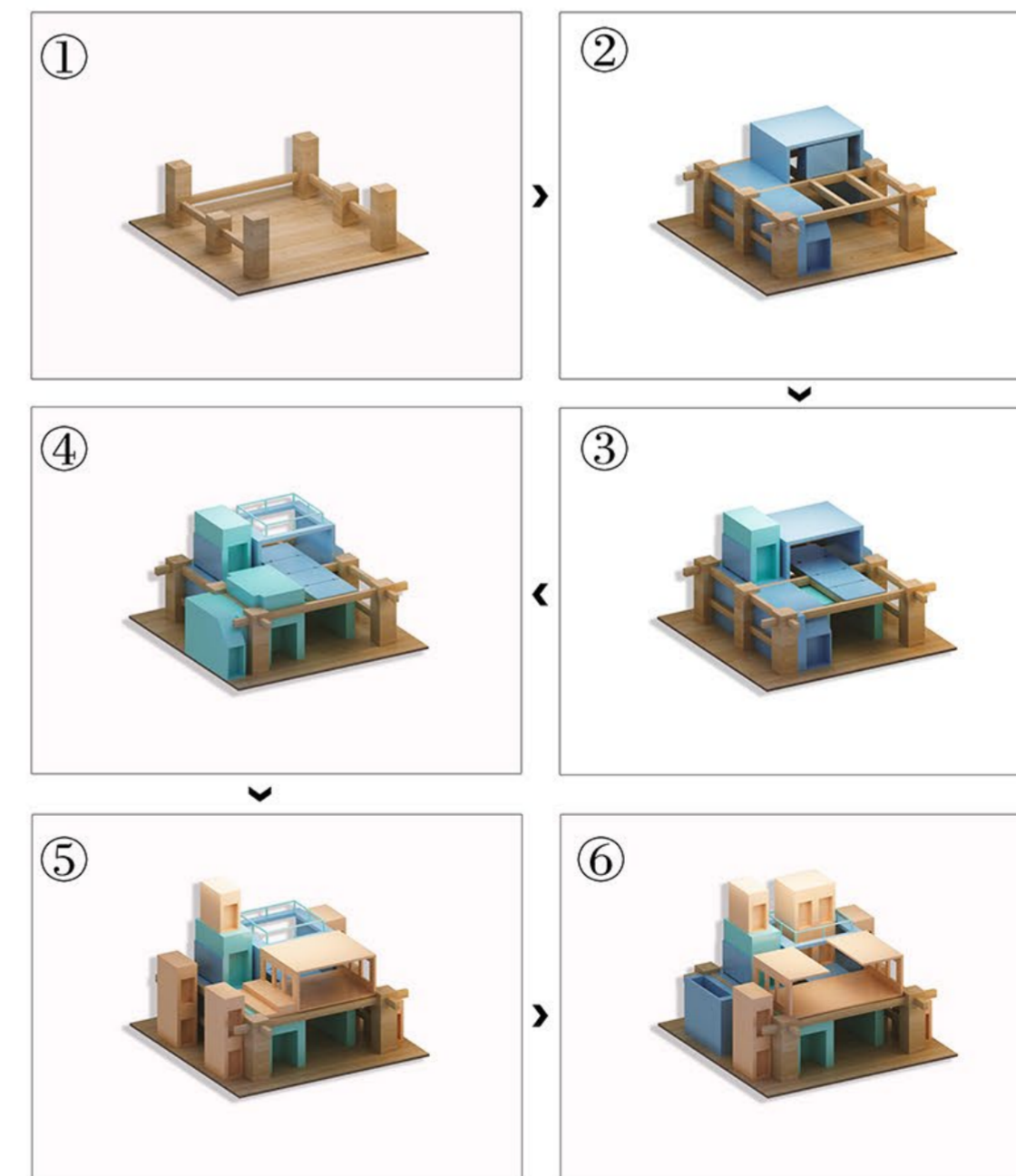
Visiting the Pompidou Center with a film crew shortly after its opening, Archigram and Cedric Price were impressed—"ostensibly it appears to be an Archigram building," said Herron¹⁶⁷—but the group could not help finding it "too consistent,"¹⁶⁸ as if the frame had come to dominate the disparate activities it was meant to facilitate. "Someone either designs a building to move or does not design a building to move," said Price. Greene pointed to a nearby crane—"much more dynamic."¹⁶⁹ "Our friends Archigram and Cedric Price are right" conceded Renzo Piano, admitting that it had become a prestige monument, "it's not very dynamic."



The Pompidou Centre

Sadler, S. (2005). 'Beyond the shed', Archigram: Architecture without Architecture. The MIT Press, pp.167.

The exterior outline of the Pompidou Centre borrows from the structure of the Fun Palace. However, the interior of the building is still the traditional spatial form. Price's response to the Pompidou Centre's attitude in the article is also to want it to move.



Xiaokang Fu's Portfolio
MA ISD
Interior design

ADDITIVE METHOD

I made a set of models in response to the addition method. To understand our approach to old buildings, relics. In the context of urban iteration, relics don't need to be removed, they should be used again as fragments that hold people's memories. Adding some structures on top of the original ruins to form a new space. In each generation, some modules are taken away and new ones are added.

In combination with the architectural addition method of the first semester, the future planning of Crystal Palace and the structure of Fun Palace, the author began to try.



In the early 2000s, an abandoned rail line in Manhattan sat decaying - a memory from a time when freight trains traveled straight through the city. To most citizens, it was a site destined for demolition. However, a few visionary residents saw an opportunity in this neglected space and advocated to transform it into a public green space for the community. The success of the project seemed to spark a "High Line Effect", inspiring other American cities to pursue civic infrastructure on outdated railways, roadways, and industrial sites.

Across the United States, cities are reimagining and reinvigorating abandoned infrastructure. Parks and community spaces built on derelict sites have the potential to drive economic revitalization in neighborhoods. The High Line in New York City celebrated for its recreation of natural habitats within the city's landscape, was one of the earliest and most high-profile examples of transforming abandoned infrastructure into a public space in this manner.

Website: <https://www.archdaily.com/1017239/the-high-line-effect-transforming-abandoned-infrastructure-in-the-united-states>



“ The High Line Park in the United States, as a model of the combination of nature and primitive relics in urban heritage, is of great help to my project thesis argument. ”

ARCHITECTURAL INTERVENTIONS IN UNESCO WORLD HERITAGE SITES: A DIALOGUE BETWEEN PRESERVATION AND INNOVATION



Contemporary architecture in UNESCO World Heritage contexts presents a unique challenge: revitalizing historically significant sites while adhering to strict preservation guidelines. From urban centers to natural landscapes and intangible cultural traditions, these projects demonstrate the delicate balance between innovation and heritage conservation. Whether working in a mega city, a protected landscape, or a culturally rich rural area, architects are tasked with reimagining these spaces without compromising their historical value. Each project offers a fresh perspective on how heritage sites can evolve and remain relevant in modern times.

For example, the Visitor Center at Kinderdijk restores the visual integrity of the iconic Dutch windmill landscape by managing tourism through a minimalist design that complements the surroundings. In Saint-Émilion, the Chateau Barde-Haut Winery integrates contemporary volumes into the historic wine region, preserving the essence of the landscape while embracing modern production needs. Meanwhile, the Klaksvík Row Club in the Faroe Islands honors UNESCO's recognition of traditional boat-making by providing a space that supports and celebrates this intangible cultural heritage. These projects, though vastly different, all find ways to breathe new life into UNESCO-protected sites.

website: https://www.archdaily.com/1021258/exploring-architectural-interventions-in-unesco-heritage-contexts-a-dialogue-between-preservation-and-innovation?ad_source=search&ad_medium=projects_tab&ad_source=search&ad_medium=search_result_all



“ The balance between the reuse of urban heritage and the preservation of heritage is very important, which is in line with my thesis. The architects' task is to reimagine these Spaces without compromising their historical value. Each project offers a fresh perspective on how sites have evolved and remained relevant in modern times. ”



The architectural interventions respect the integrity of the historic landmark while creating new events spaces, shops, restaurants and cafés, large open-plan office spaces, and a series of Sky Villas positioned around rooftop garden squares above the Boiler House and Turbine Halls.



The architectural interventions respect the integrity of the historic landmark while creating new events spaces, shops, restaurants and cafés, large open-plan office spaces, and a series of Sky Villas positioned around rooftop garden squares above the Boiler House and Turbine Halls.

The Power Station's original Control Rooms with their different period styling have also been fully restored. Control Room A is set to become a unique events space and Control Room B has been transformed into a new all-day bar concept, where patrons will be able to get up close to the original dials and controls.

The Power Station will be host to a number of entertainment venues cementing its position as one of London's go-to leisure destinations, including the Cinema at the Power Station.

Office. Set across six floors within the upper Boiler House, the office space is attracting the cream of international creative tenants interested in new ways of working, open-plan spaces, and an industrial aesthetic. Apple are the largest tenant occupying more than 46,000m² across six floors.

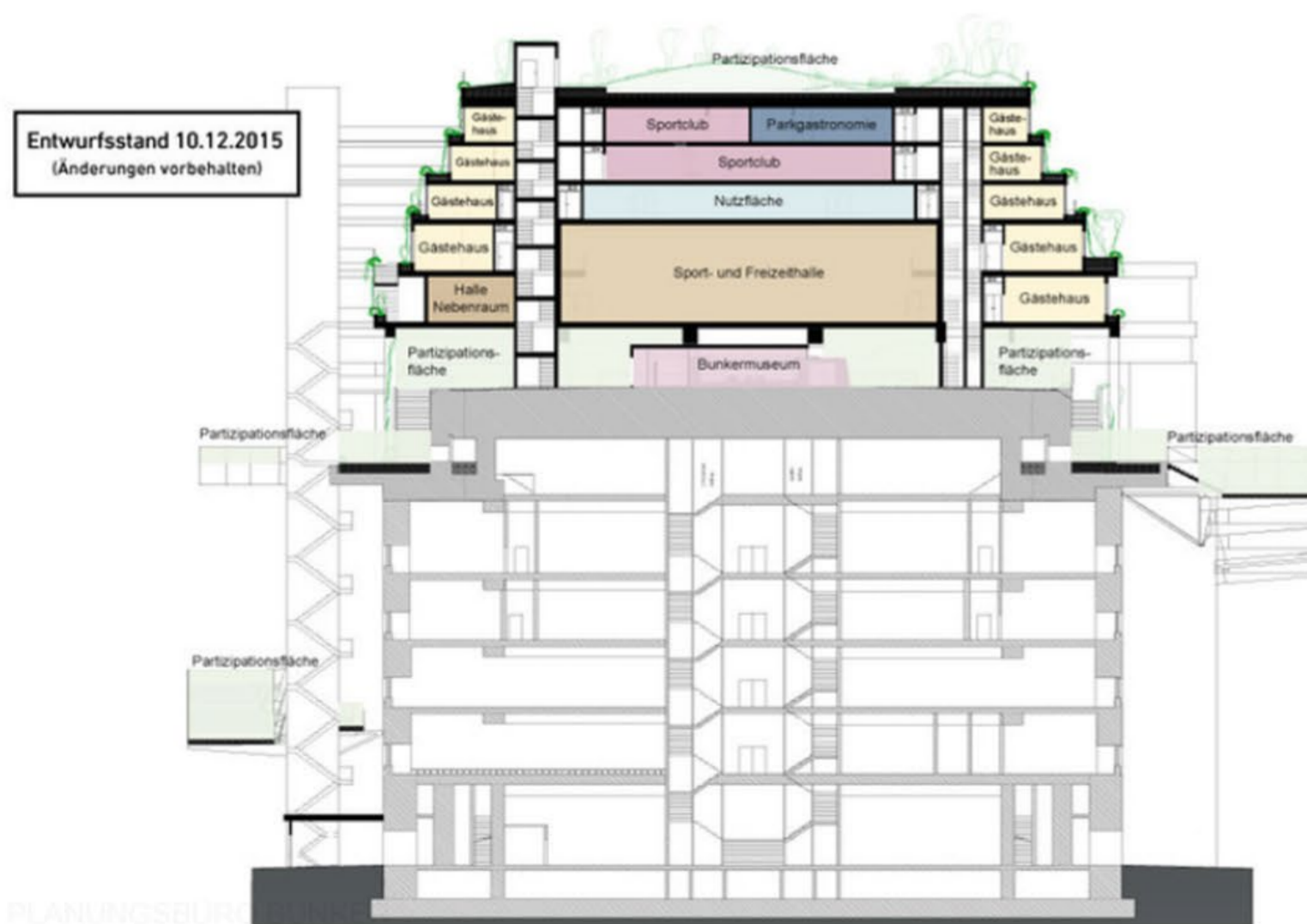
website: https://www.archdaily.com/990615/battersea-power-station-wilk-insoneyre?ad_source=search&ad_medium=projects_tab#

“ Battersea Power Station as a successful case of adaptive redevelopment of urban heritage is of great help to me in the example of CRP, and I take this project as an important chapter in the example of urban heritage. ”

FROM WAR RELIC TO MIXED-USE: PLANS TO BUILD A “GREEN MOUNTAIN” ATOP A BUNKER IN HAMBURG



A team of local residents and architects in Hamburg's neighborhood of St. Pauli have been granted planning permission for a proposal to repurpose a war bunker dating back from the 1940s. Coined Hilldegarden, the proposal seeks to create a "green mountain" garden atop the disused roof of the bunker along with a range of mixed-use projects that increase its height by several stories. "We are rebuilding what we inherit." The project's initiative states, "Adding something to history while dealing with it and thereby reshaping history itself."



The bunker was used during World War II to fire anti-aircraft "anti-aircraft" guns at enemy aircraft. Today, the war relic is hardly abandoned - popular nightclubs Ubel & Gefährlich occupy its northern side, and the building is also home to a music school, an instrument shop, a graphic agency and a photography studio that rents for €4,000 a month. The bunker is part of a series of mixed-use buildings in several large German cities.

website: https://www.archdaily.com/872017/from-war-relic-to-mixed-use-plans-to-build-a-green-mountain-atop-a-bunker-in-hamburg?ad_source=search&ad_medium=projects_tab&ad_source=search&ad_medium=search_result_all

“The reconstruction project played a very important role in establishing the process and system of community in my project.”

ABOUT THE PEER-TO-PEER ORGANIZATION MODEL AT COMMUNITY LEVEL

Abstract

This paper identifies two distinct types of organisational arrangements, which need to be recognised to achieve effective policies and programmes for community engagement. The differences arise from the nature of relationships in the institutional and organisational world, which are primarily **vertical hierarchical**, as distinct from the informal community world where the relationships are primarily **horizontal peer**. Lack of attention to these distinctions adversely affects the interaction of the public agencies and the community, and the community's organisational governance and working arrangements. Using a complexity perspective, the 'social eco-system dance' model identifies some issues and new ways of thinking about them and of handling some of the practical challenges. This is leading to a set of managerial and organisational tools to develop new ways of working for policy making, managing, operating and participating in the community engagement process across all the sectors involved.

The author

Eileen Conn, MA (Oxon) FRSA MBE, was involved in policy-making on the organisation, and subsequently in developing systems of established 'Living Systems Research' and her work in the field of 'Living Systems'. As an RSA Fellow she founded the RSA Living Systems

Government, Whitehall, and other human resources and systems and dynamics and complexities'. In the 1990s she worked on 'Living Systems' and other human resources and systems and dynamics and complexities'. In the 1990s she worked on 'Living Systems' and other human resources and systems and dynamics and complexities'.

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This paper identifies two distinct types of organisational arrangements, which need to be recognised to achieve effective policies and programmes for community engagement. The differences arise from the nature of relationships in the institutional and organisational world, which are primarily vertical hierarchical, as distinct from the informal community world where the relationships are primarily horizontal peer. Lack of attention to these distinctions adversely affects the interaction of the public agencies and the community, and the community's organisational governance and working arrangements. Using a complexity perspective.

本文确定了两种不同类型的组织安排, 需要认识到这两种类型才能实现有效的社区参与政策和计划。这些差异源于制度和组织世界中关系的性质, 这些关系主要是垂直等级关系, 这与非正式社区世界中的关系主要是水平对等关系不同。如果不重视这些区别, 就会对公共机构与社区的互动以及社区的组织治理和工作安排产生不利影响。从复杂性的角度来看, "社会生态系统之舞"模型确定了一些问题以及思考这些问题和处理一些实际挑战的新方法。这导致了一套管理和组织工具的出现, 以开发新的工作方式, 用于所有相关部门的政策制定、管理、运营和参与社区参与过程。

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Table 1: Two Systems Philosophical Distinctions

Philosopher	Ordered authority system	Free association system
Ferdinand Tonnies 1855 – 1936 German sociologist	<i>Gesellschaft</i> = society groups sustained to be instrumental for members' individual aims and goals	<i>Gemeinschaft</i> = community groupings based on feelings of togetherness and on mutual bonds
Martin Buber 1878 – 1965 Austrian/Israeli philosopher	<i>The political principle</i> = the necessary and ordered realm, of compulsion and domination	<i>The social principle</i> = the dialogical, i.e. the realm of free fellowship and association
Jurgen Habermas b1929 German sociologist and philosopher	<i>The system</i> = institutions and governing bodies	<i>The lifeworld</i> = societal and individual-level attitudes, beliefs and values

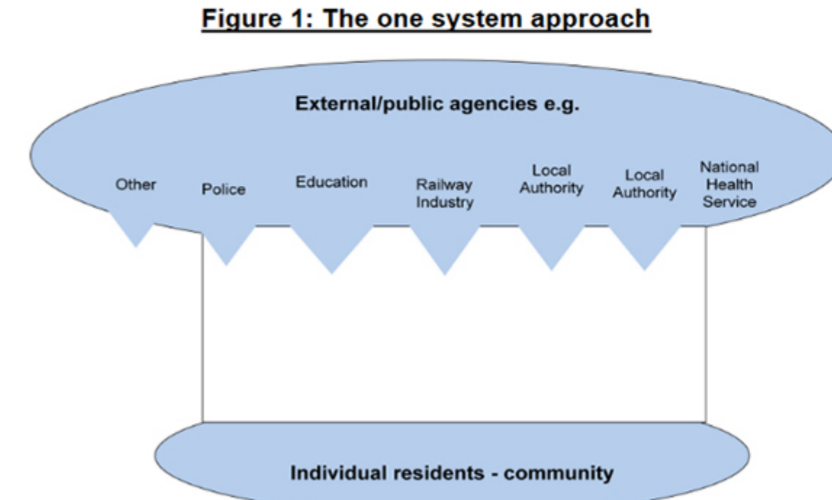
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Philosopher

哲学家

The one system approach

The colloquial way of referring to these two different areas of life, in the community engagement world, is to talk about 'top-down' and 'bottom-up' approaches, with the public agencies at 'the top' reaching out to engage with the community at 'the bottom' (Figure 1).



This approach, used widely also in organisational management, transfers to the community the instrumental approach which is at the heart of the ordered authority system. It reflects an idea that the 'bottom-up' and the 'top-down' are like two parts of a machine to be fitted together. That often leads to an approach that the 'bottom-up' needs to behave, and have governance processes, like the 'top-down' system, to help deliver services. So the community tends to be used instrumentally by the public services, rather than treated as an independent participant. Strenuous efforts are sometimes made to avoid this by focusing on 'bottom-up' development (e.g. Nikkhah,

¹ Note: 'voluntary' in this paper includes cha

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The colloquial way of referring to these two different areas of life, in the community engagement world, is to talk about 'top-down' and 'bottom-up' approaches, with the public agencies at 'the top' reaching out to engage with the community at 'the bottom' (Figure 1). This approach, used widely also in organisational management, transfers to the community the instrumental approach which is at the heart of the ordered authority system. It reflects an idea that the 'bottom-up' and the 'top-down' are like two parts of a machine to be fitted together. That often leads to an approach that the 'bottom-up' needs to behave, and have governance processes, like the 'top-down' system, to help deliver services. So the community tends to be used instrumentally by the public services, rather than treated as an independent participant. Strenuous efforts are sometimes made to avoid this by focusing on 'bottom-up' development (e.g. Nikkhah,

在社区参与世界中, 提及这两个不同生活领域的通俗方式是谈论“自上而下”和“自下而上”的方法, 其中“顶层”的公共机构伸出援手与社区参与, 处于“底层”的社区(图1)。这种方法也广泛应用于组织管理, 将作为有序权力系统核心的工具方法转移到社区, 它反映了一种想法, 即“自下而上”和“自上而下”就像机器的两个部件需要安装在一起, 这通常会引导“自下而上”需要采取行动, 并拥有治理流程(如“自上而下”系统)来帮助提供服务。因此, 社区往往被公共服务机构利用, 而不是被视为独立的参与者。有时会通过关注“自下而上”的开发来努力避免这种情况。

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Two systems: forms and processes

In the authority systems of work, commerce and power, the nature of the relationships is primarily **vertical and hierarchical**: tightly regulated to ensure compliance with organisational policies and constraints including employment and contract laws, and financial and managerial governance. They are generally divided into segments, subjects and topics. The organisation structures, and management and governance systems, have co-evolved with the **vertical hierarchical** system of relationships. Other forms of more flexible, informal and boundary-spanning human relationships coexist alongside; there are strong arguments for management systems to respond to these as a more prominent form in the **vertical hierarchical** world.

However, even if there were more of these changes, there would remain the fundamental difference that civil society is not like re... people are recruited to particular defined jobs. Instead, individuals, when connect to give each other mutual 'pe... personal connections are the source of nourishment for the **horizon... They have their roots in life and death experiences in the commu... nities to deliver their services.**

Figure 2: Grass Roots (Miller, C. pa



To be healthy and strong, the roots for these social relationships need to be appropriately tended. The way grass roots grow, illustrated in Figure 2, is an instructive image for this.

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The dominant **horizontal peer** nature of the community produces its own managerial and organisational challenges of a different nature from those in the **vertical hierarchical** world. My preliminary analysis, summarised in Table 2, shows some of the fundamental distinctions between the two systems.

Table 2: Two Systems: Summary of S... and Processes

Public and voluntary sector agencies Vertical Hierarchical system	Community organisation Horizontal Peer system
Organisation Organisations incorporated Limited liability Command and control systems	Organisations unincorporated Unlimited liability Free association systems
Management Vertical hierarchical relationships Authority/line management	Management Horizontal peer relationships Personal links

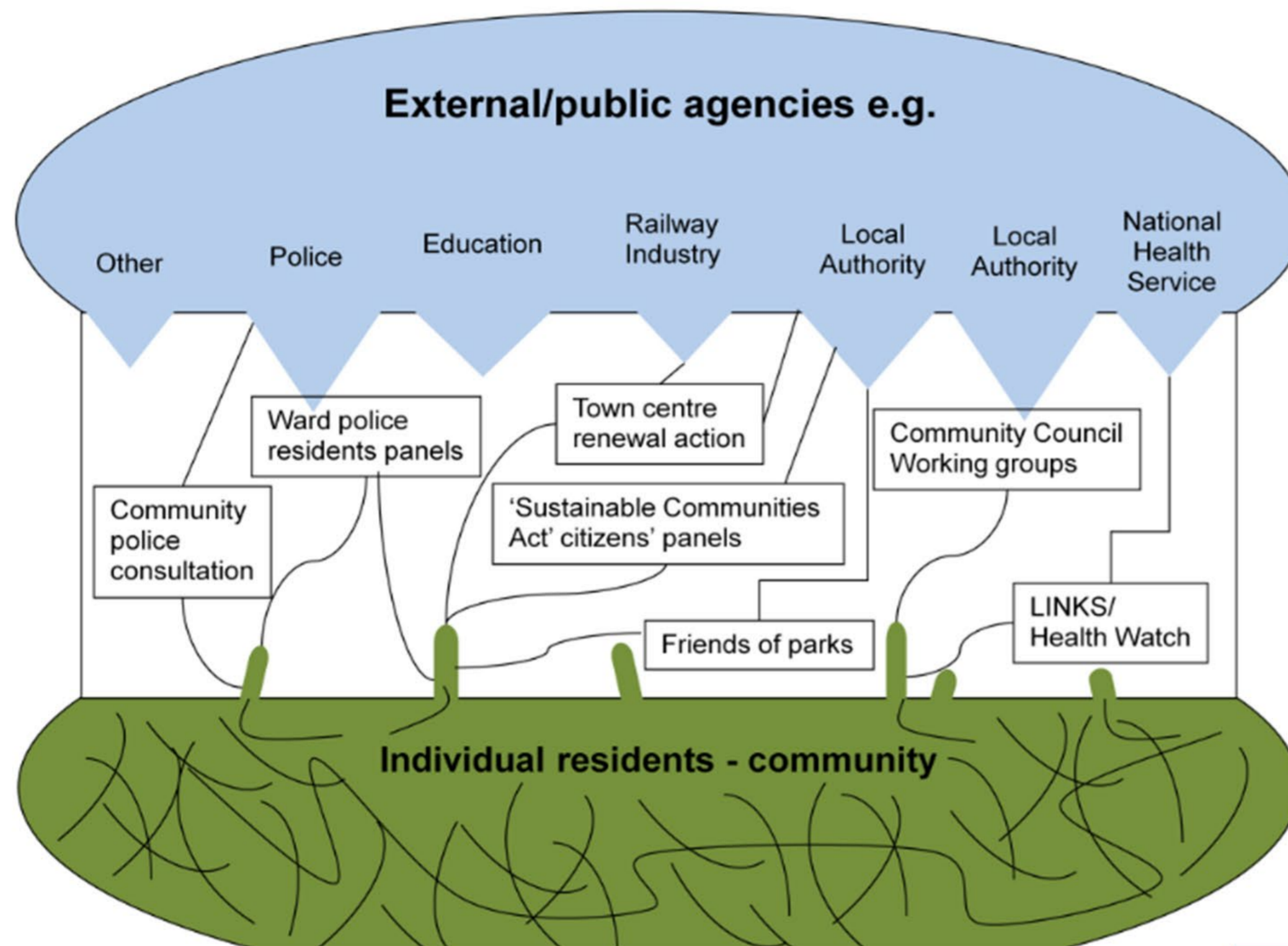
社区中占主导地位的横向同伴性质产生了其自身的管理和组织挑战, 其性质与垂直等级世界中的挑战不同。我的初步分析如表2所示, 显示了两个系统之间的一些基本区别。

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The peer-to-peer organization model at the community level is of great help to me in establishing the equal operation model of Crystal Palace community.

Social Eco-System Dance Model

Figure 4: Emergence in the Space of Possibilities



Vertical hierarchical system of relationships

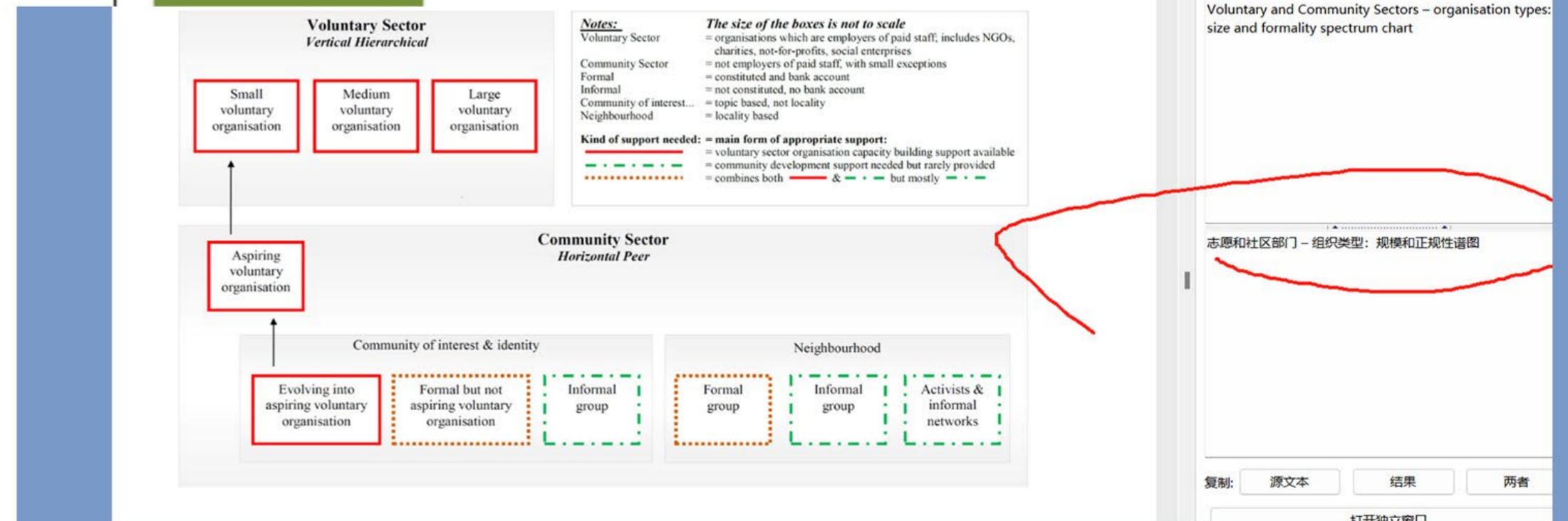
Space of possibilities (some examples)

Horizontal peer system of relationships

new flexible approaches in a resident-led town centre forum, to contribute to planning policy and town centre management (Southwark Council, 2011). The small process and attitude changes, to enable this, are essential for individuals from the two systems, with their dissimilar systems with different structures, processes and dynamics, to work together effectively. In practice it becomes a collaborative problem solving approach, which enables local knowledge and expertise to complement the professional, technical and managerial contributions to the policy making process. This kind of approach is essential for solving modern complex, multi dimensional problems (Battle, 2010; Peters, 2010; Barker 2010b).

Often, the **vertical hierarchical** approach to community engagement is a tick box exercise, or dominated by their agenda and way of working that kills off real engagement, or it can be disrupted by stressful reactions from the **horizontal peer** world. Because there are significant challenges in operating in this world, where the two systems interact, intentional good-will from the actors in both systems, able to nurture **trust**, is essential. Trust leads to greater awareness of the 'other' and their differences, helping to create less risky conditions for careful **adjacent possible** movement outside normal practices and comfort zones. This encourages mutual exploration of methods and approaches. But citizens' trust, and social networks and social capital that are rooted in trust, cannot be generated overnight (Savage, et al., 2009). Trust emerges in safer zones, which are an example of the **enabling environment** needed in managing complex systems to nurture the "co-evolution that can produce new orders of coherence" (Mitleton-Kelly, 2003).

Nurturing the Space of Possibilities
These safer zones need supportive culture and processes. They need to be sensitively nurtured. This is often a challenge in a hierarchical system, and they need to be sensitively nurtured. This is often a challenge in a hierarchical system, and they need to be sensitively nurtured. This is often a challenge in a hierarchical system, and they need to be sensitively nurtured.



The peer-to-peer organization model at the community level is of great help to me in establishing the equal operation model of Crystal Palace community.



A leaky dam: one example of natural flood management

Rural Salmon's Brook



The key findings of the initial phase are:

- Leaky dams, one of the NFM installations, boosted biodiversity by creating a variety of in-channel habitats.
- Silt and organic matter was held back by the leaky dams which then protected areas of gravel downstream, which provide habitat for invertebrates. In turn, these provide food for other species to feed on.
- Areas of woodland were inundated with water for longer periods, allowing a variety of plants to colonise certain areas.

Recommendations:

- Local community engagement is a crucial component to the success of this kind of project.
- Projects like this benefit highly from initial stakeholder and community consultation to validate any hydrological models.
- Leaky dams need to be created in a range of sizes to perform different functions: storing water, spreading water across the landscape, holding sediment and slowing the flow of water.
- Ecology surveys are useful to indicate sensitive areas, especially within sites of special scientific interest (SSSIs).

Summary of project findings

In summary, modelling of the dams concluded that their contribution to flood risk reduction was minimal (5% reduction in peak flow in a 1:2 year return period rainstorm event, 3% reduction in a 1:30 year event) with only a small delay in peak timing (1-3 minutes).

However, the dams potentially provide other important benefits such as:

- Sediment trapping – flood risk is potentially reduced by trapping sediment known to block the culvert immediately downstream of the wood.
- biodiversity benefits – by creating a more diverse channel with areas of sediment accumulation and scour, as well as creation of wetter areas by holding back the water.

Unfortunately, insufficient time had passed between installation of the dams and the final biodiversity and habitat surveys, so at this early stage it is not possible to detect significant and conclusive changes to flora and channel morphology.



A leaky dam constructed as part of the project

This is because the channels in Park Wood are ephemeral, which means they only contain water in the winter when the ground is wetter, or during sudden summer storms. Surveys carried out as part of this project therefore establish an 'as built' baseline against which future surveys can be evaluated, as detailed in the [report with full results](#).

This project highlights the importance of working with local communities to deliver environmental improvements. The local knowledge and dedication of local volunteers in recording behaviour of the dams, mending structures and reporting vandalism was invaluable and above and beyond what could be achieved by project

officers alone. Volunteer contribution to ongoing dam maintenance beyond this project through adoption by the existing woodland habitat maintenance volunteer group was also invaluable.

<https://www.thames21.org.uk/natural-flood-management/river-pinn/>

“ By using local flooding cases in London as a reference for future flood prevention in the Crystal Palace community. ”

Natural Flood Management Resources for the Roding Catchment

The river Roding rises at Molehill Green near Dunmow in Essex. The river's upper and mid reaches flow for approximately 31 miles (50km) through rural Essex before it enters the more urban area of north-east London. The catchment feeding these upper and middle reaches of the Roding covers an area of over 18,000 hectares of largely agricultural land.

The Environment Agency, working in partnership with Groundwork East, Natural England and Thames21, wants to engage with farmers and landowners within the Roding catchment who might be interested in implementing Natural Flood Management (NFM) measures on their land.

This page is designed to supply farmers and landowners with useful NFM resources to guide decisions on suitable measures for their land.

This page compliments two online events highlighting the benefits and funding options for water management and NFM schemes in the Roding catchment. Recordings of these events can be found [here](#) and [here](#).

Natural Flood Management: An Introduction to techniques

NFM enhances the natural landscape's ability to store water in uplands and on floodplains, reducing the volume and speed of water travelling downstream. More information on NFM, including an introductory video into the concept, can be found on [Thames21's NFM webpage](#).

Read the [Thames21 guide](#) on each of the main NFM interventions to slow the flow of water and reduce downstream flood risk.

Leaky woody dams are an effective method to hold water in small ditches and streams, reducing the speed and volume of flows downstream to the main river channel. [Read more](#)

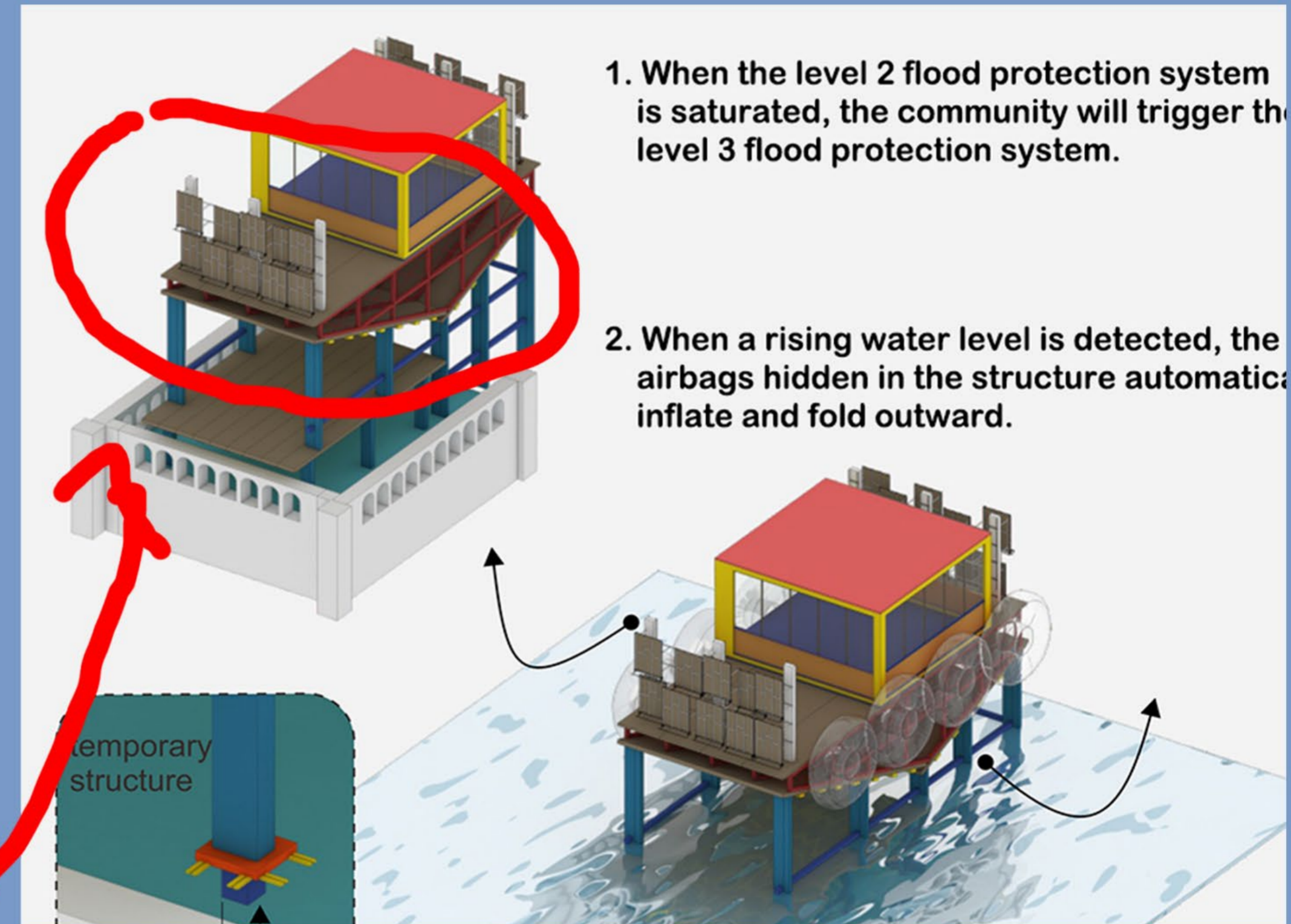


Building London's resilience

Working with the local farmers, Enfield Council, the Forestry Commission, and a woodland design consultant, areas have been identified where tree planting can reduce flood risk and improve water quality. By combining areas of mixed density native tree planting with areas of natural regeneration, meadows, ponds, and swales (ditches) we aim to create a rich and diverse ecosystem.

This huge new area of high quality green-blue space will benefit thousands of residents, as well as attracting and protecting wildlife. The diverse ecosystem, combined with [natural flood management](#) measures holding and slowing water flow further up the catchment, makes the landscape more resilient to drought and high rainfall events, which are increasing in frequency and severity due to climate change.

<https://www.thames21.org.uk/natural-flood-management/river-pinn/>



“ The local flood prevention measures in London provide a reference for the flood prevention measures in my project to a certain extent. ”

REFERENCE PROJECT AND STYLE

CASE OF ADAPTIVE MODIFICATION



Love Walk House
Vine Architecture Studio

Thirty years ago, the building was converted into a home and has remained intact ever since. It still retains its late Victorian style and functionality, with stable doors and a coachman's fireplace on the first floor, which we re-installed and restored. It was important to make the most of the living space on the open ground floor and combine the family functions to create a functional family home.

The bricks recovered during the demolition were cleaned on site and reused for the expansion project. In keeping with our spirit of responsible sourcing, we chose an environmentally friendly finish. Beeswax is used as a gypsum sealant, and interior wall and exterior wood coatings are made from linseed oil and do not contain any solvents, adhesives, emulsifiers, heavy metals or carcinogenic/toxic substances.



PAD began the refurbishment by stripping away the existing furnishing and decor to reveal the water tower's historic fabric, before proposing a number of contemporary interventions, including a large protruding window and sculptural steel staircase.

As part of the renovation, a carefully selected pallet of materials complements the existing brick allowing the original architecture to be clearly expressed against the new additions. Furthermore, extensive cleaning was undertaken to refresh the building's external walls and bring back the original brick's colour.



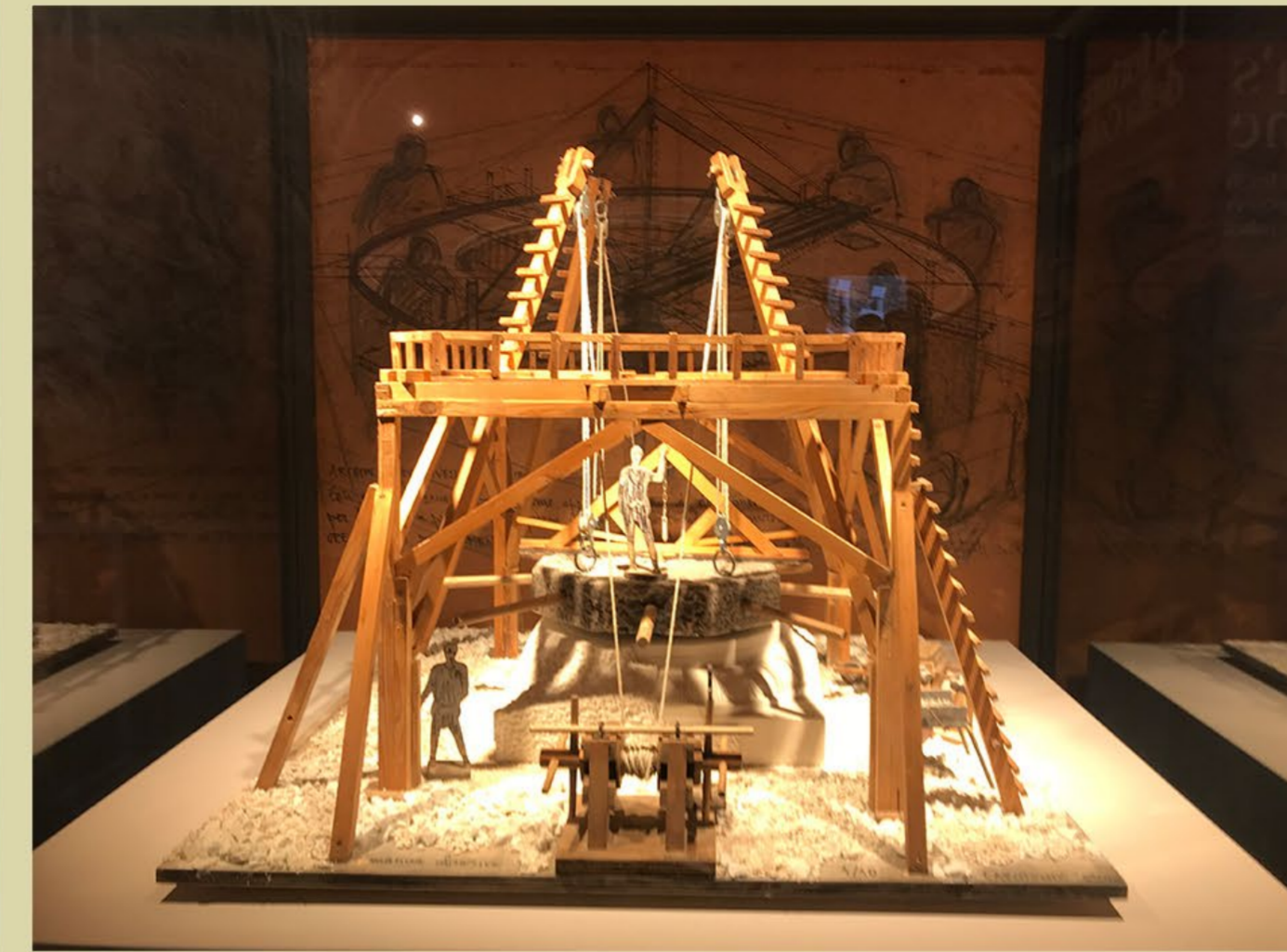
Grange Hall / Nissen Richards Studio

Grange Hall is an impressive example of late Georgian architecture, and we felt that it would benefit greatly from its careful restoration and adaption, rather than demolition and the creating of something new. We have respected much of the original footprint and the layout of the existing building, as well as utilizing existing doorways and generally built the individual dwellings around each of these existing entrances. Architectural features including rubbed brick lintels, stone copings, and stepped brick coursings are retained, refurbished, and celebrated, and the existing timber A-frames roof structures within the main spaces have been adapted and retained to provide central features within the main living spaces.

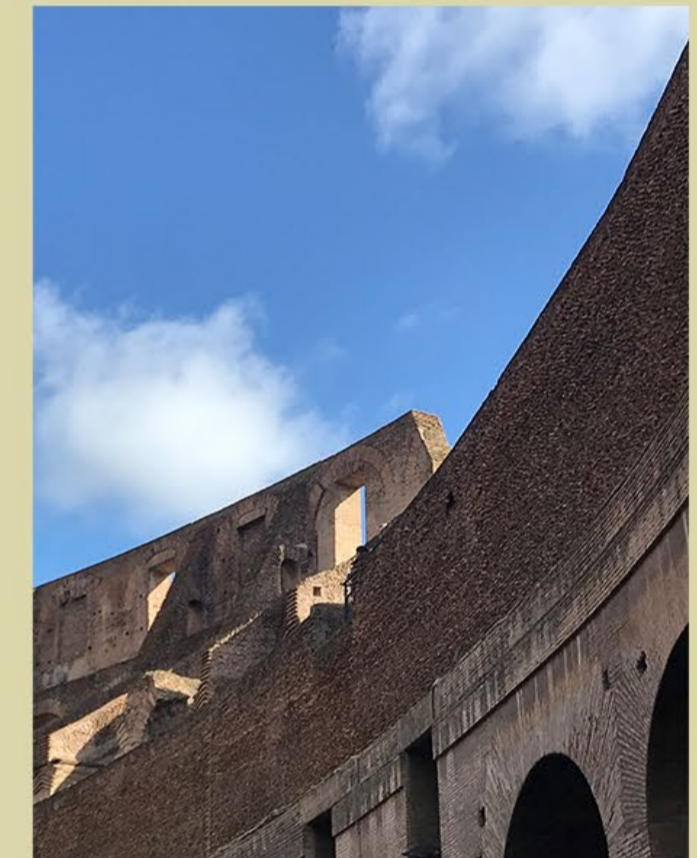
website: https://www.archdaily.com/944164/recycling-brick-constructions-in-the-uk-14-building-restorations-and-extensions?ad_source=search&ad_medium=projects_tab&ad_source=search&ad_medium=search_result_all

“ In the process of writing the paper, I have seen some local reconstruction cases in London, which may become a reference for the project. ”

THE COLOSSEUM



Temporary structure



Today, the Colosseum is not just a display of relics, the entire atrium of the Colosseum has become a historical and cultural museum, visitors can visit and learn about the past from the Colosseum up close. Unlike other historical sites, the adaptation of the Colosseum still revolves around the monument itself, and it will be included in my CRP as a case of relic reconstruction.



**THE ICONIC POSTERS
INCLUDE SOME
40,000 CHARACTERS**

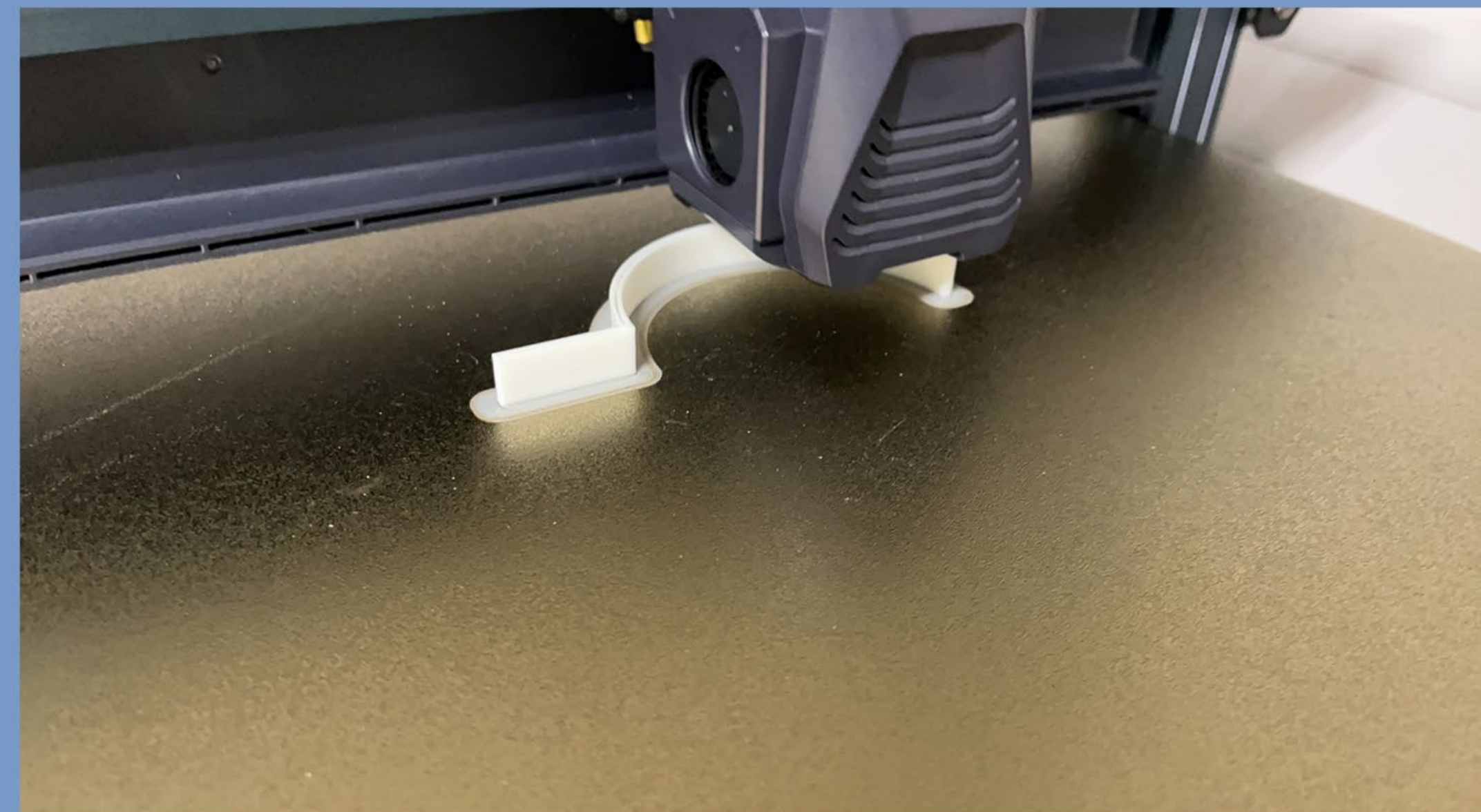
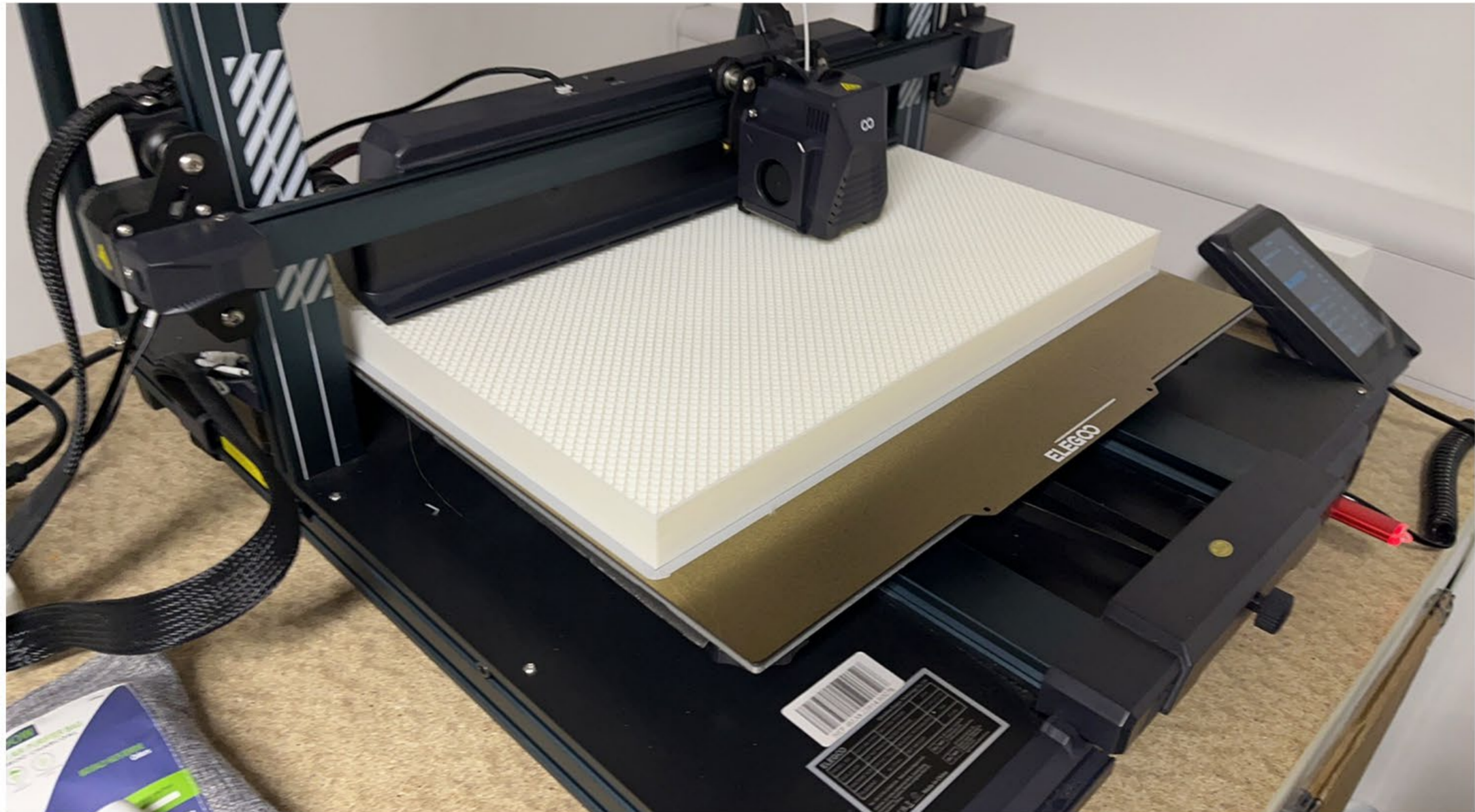
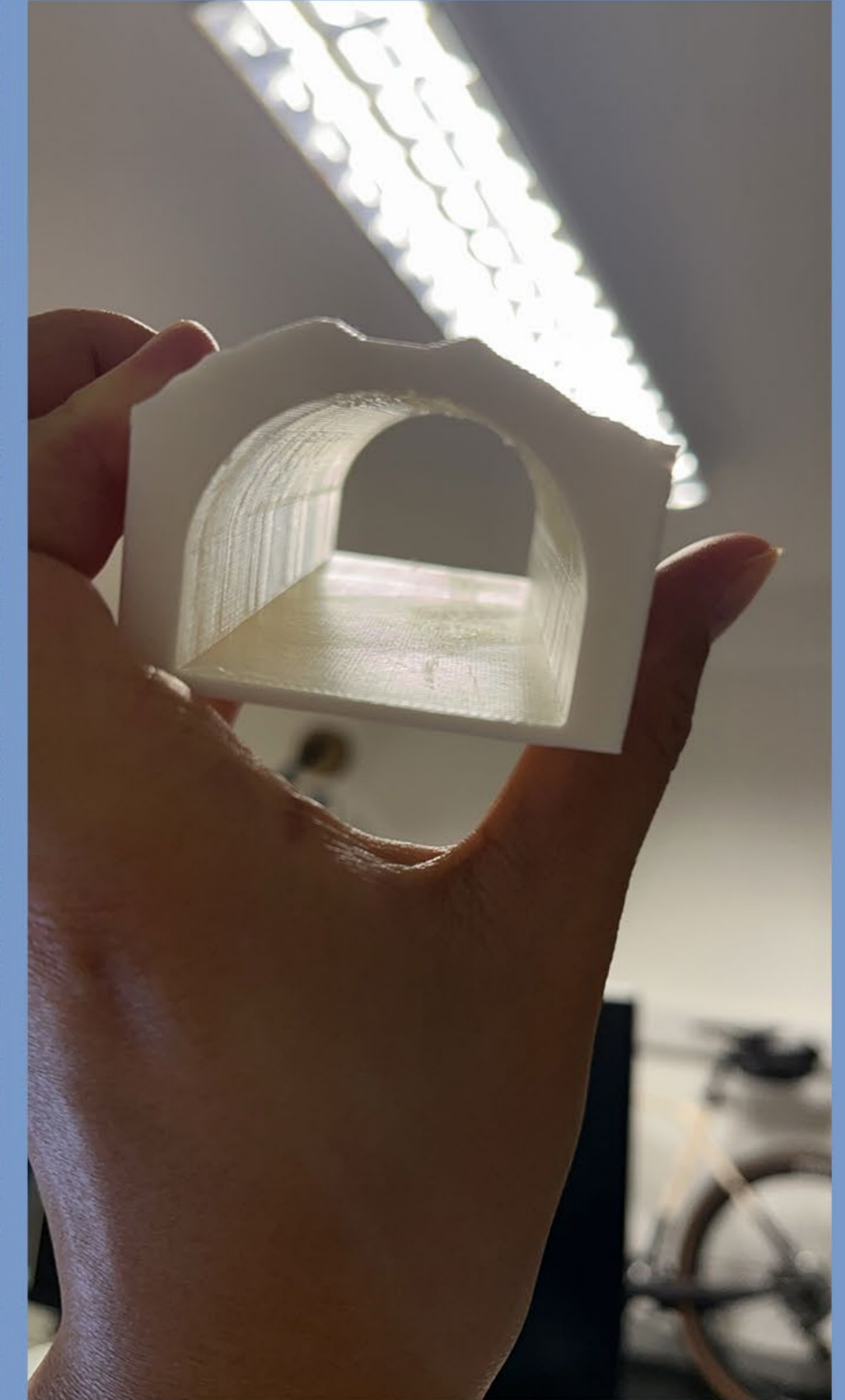
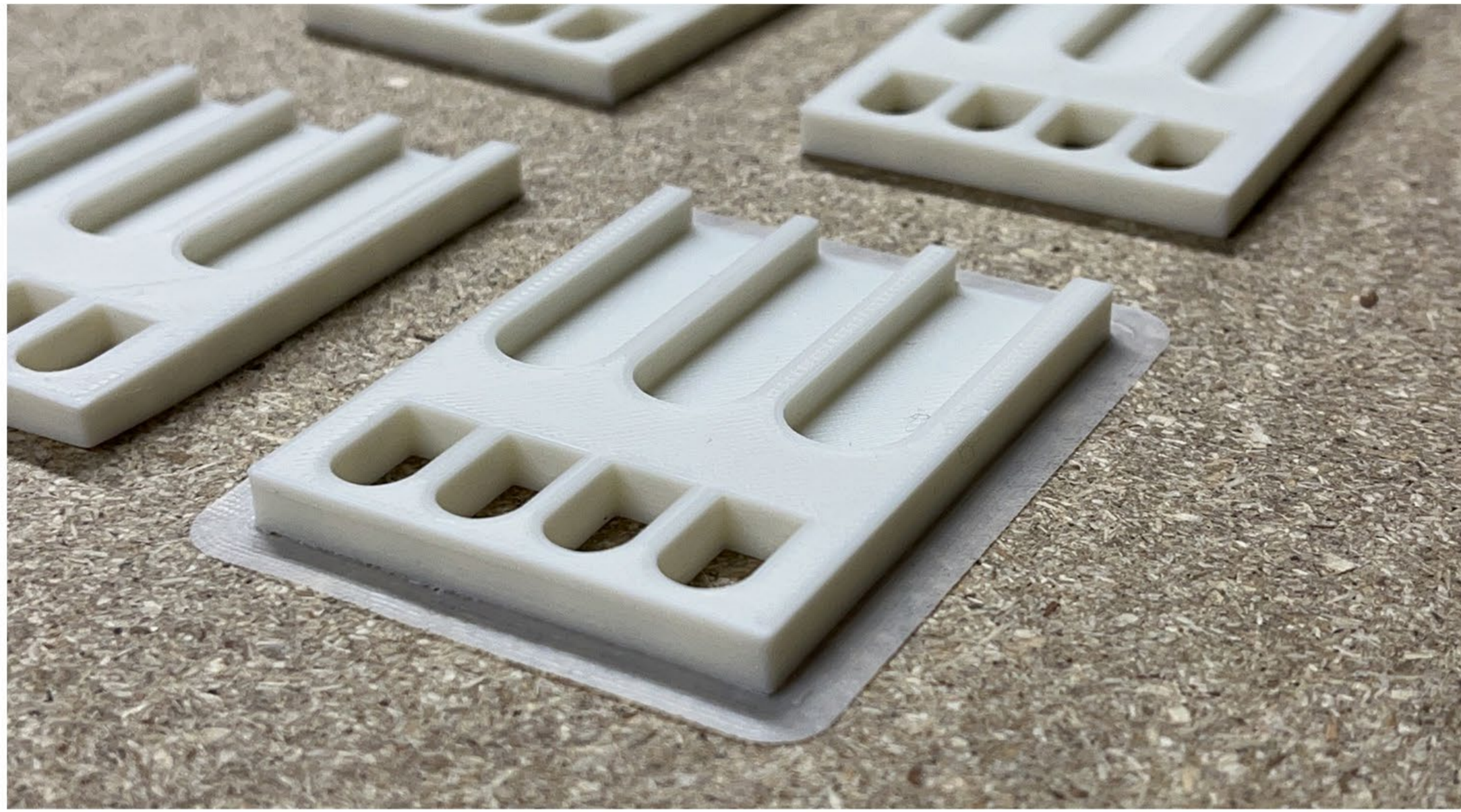
The Posters have been conceived as a rich and teeming composition of micro-elements and small scenes, within which the spectator can freely stroll and immerse themselves. The public is invited to wander through this vibrant microcosm, discovering new fragments at every glance, in a play on perspective typical of the illustrator: From a distance, a global scene delivers an initial message, then as you approach, new details appear and open the door to a new series of possible narratives

The Posters plunge us into a utopian, fantasy version of Paris, a sort of immense circular stadium-city. They depict a city open to the world, in which familiar places, monuments and symbols are rearranged and reinterpreted. In this imagined version of Paris, sport is every in the city, and the influence of the Art Deco m is never far away, creating bridges between past and present, between the Paris of the Gan that of the Games of 1924, and that a hundred years later, of the Games

Ugo Gattoni is a French illustrator, born in Paris in 1988, with a degree in visual communications. He took his first steps in illustration straight from school. His first project, Ultra Copains, is a 10m x 1,20m fresco drawn with a Rotring pen over eight months, depicting his daily life through the prism of a fantasy universe teeming with detail. His various creations have gradually given him an international reputation, attracting some of France's leading luxury brands, for whom he subsequently works. Ugo Gattoni is now moving into the world of animation, setting his drawings to movement and music.

“ The architectural style of the French Olympic brochure is very creative, which makes people have infinite associations after seeing it. I hope the Crystal Palace community can reference this design style. ”

3D PRINTING PROCESS DEMONSTRATION



“ Some of the processes that I go through when I make physical models. ”

RESTORATION IS A METHOD OF REUSING ARCHITECTURAL HERITAGE



When the concept of restoration is mentioned, it involves activities such as protecting and/or cleaning exterior walls and structures, maintaining certain damaged materials and elements, rebuilding and/or replacing spatial and structural features from other eras. According to Alberto Humanes, "the purpose of architectural restoration is to restore and preserve what has been built", and although the debate must be very broad and face different points of view, contemporary architectural practice aims to find strategies and tools to reevaluate these buildings that have features worthy of remaining in the collective memory.



Throughout history, interventions in existing buildings have involved replacement or addition operations in the architectural language of the time, with little reference to their original architecture. By the late 18th century, with increasing awareness of history and the value of inherited heritage, intervention began to engage in interpretative rethinking of existing structures and exploring how to intervene with them. While the ideas of Viollet Le Duc understood restoration as restoring a monument to a "finished state" according to the logic of its construction and style, the theories of Ruskin and later Boito saw it as maintenance, protecting the monument from operations that were not intended for conservation. Respect their contribution to the original state and distinguish between necessary interventions.



As Brandi says, "restoration should aim to recreate the underlying unity of the work," and many professionals in the fields of architecture, archaeology, history and research believe that it is important to preserve certain features of the buildings (including construction techniques, materials, furniture, etc.) in order to unearth some of the traces and stories they hide. For example, the reinforcement and restoration of the Aledo Water Tower and the Caracol mine represent a volume restoration, which follows the techniques and materials found in the original building, while the restoration of the Tosa de Monby Castle also uses historical premises and data from the architectural elements of the original tower, but focuses on reinforcing the existing walls and building specific elements that reference historical features.



website: https://www.archdaily.com/1018995/restoration-as-a-method-of-revalorizing-built-heritage-in-spain?ad_source=search&ad_medium=projects_tab&ad_source=search&ad_medium=search_result_all

“ This article is related to the restoration and improvement of modern urban relics, which should not only protect the historical value of the relics themselves, but also consider variables such as economy, politics, landscape, culture and society, which need to be mentioned in my project. ”



Specifications

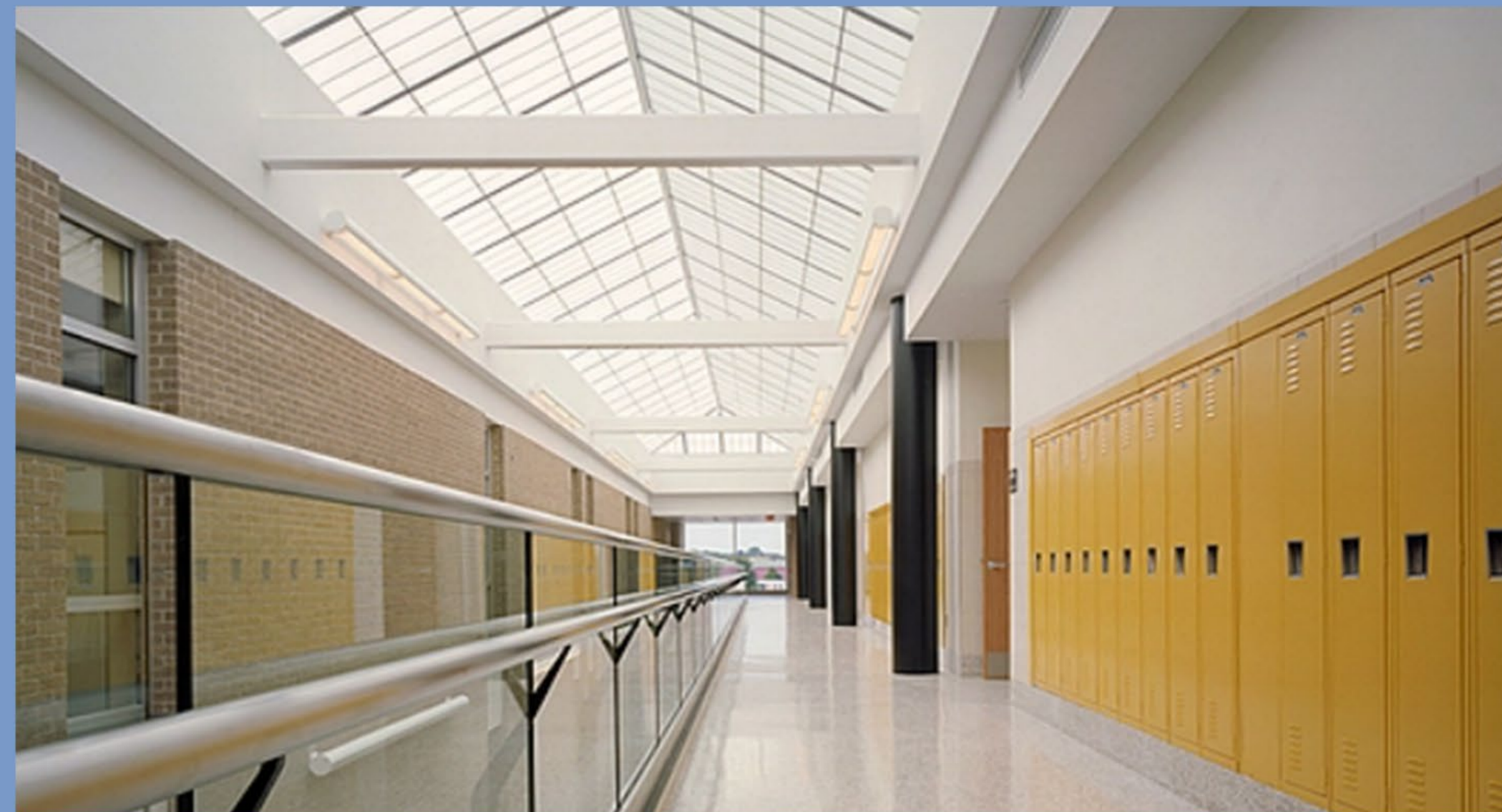
Standard, aluminum or thermally broken interlocking I-beam panel grid core

Standard or thermally broken aluminum Clamp-tite™ fastening system

U-factors range from 0.53 - 0.05 (3.01 to 0.28 W/m²K)

Solar Heat Gain Coefficients (SHGC) from 0.65 to 0.04

Visible Light Transmission (VLT) values from 3% to 50%



Kalwall panels are extremely lightweight compared to glass, thus support framing requirements are minimized. Only thrust-bearing curbs designed to accommodate local live, snow and wind load designs are required. The rugged skylights are all mansafe and OSHA fall thru compliant, meaning no safety cages are required.



https://www.archdaily.com/catalog/us/products/15016/sky-roofs-pre-engineered-skyroofs-kalwall/154963?ad_source=neufert&ad_medium=gallery&ad_name=next_image

“ While studying the early structure of the Crystal Palace, it was understood that the temporary structure of the Crystal Palace was a shed structure, and Fun Palace also adopted the same shed result. So my understanding of modern shed structures was a reference when making models of the new Crystal Palace community shed structures. ”



The existing property consisted of a Grade 2 listed double fronted Victorian house. Connected to the house was a disused cattle shed and beyond that a ruin, which was a former parchment factory and a scheduled monument. The client's initial brief was to convert the cattle shed and demolish the ruin to make way for a new extension. From the beginning of the design process, it was clear that the client viewed the ruin as a constraint as opposed to a positive asset that could in fact be celebrated through a sensitive but well-conceived intervention.



website: https://www.archdaily.com/936947/the-parchment-works-house-will-gamble-architects?ad_source=search&ad_medium=projects_tab

“ This project is a case study of the adaptive reconstruction of urban relics in my thesis, a real project about the combination of materials and new materials. ”

THE RECONSTRUCTION OF THE REMAINS OF THE CITY

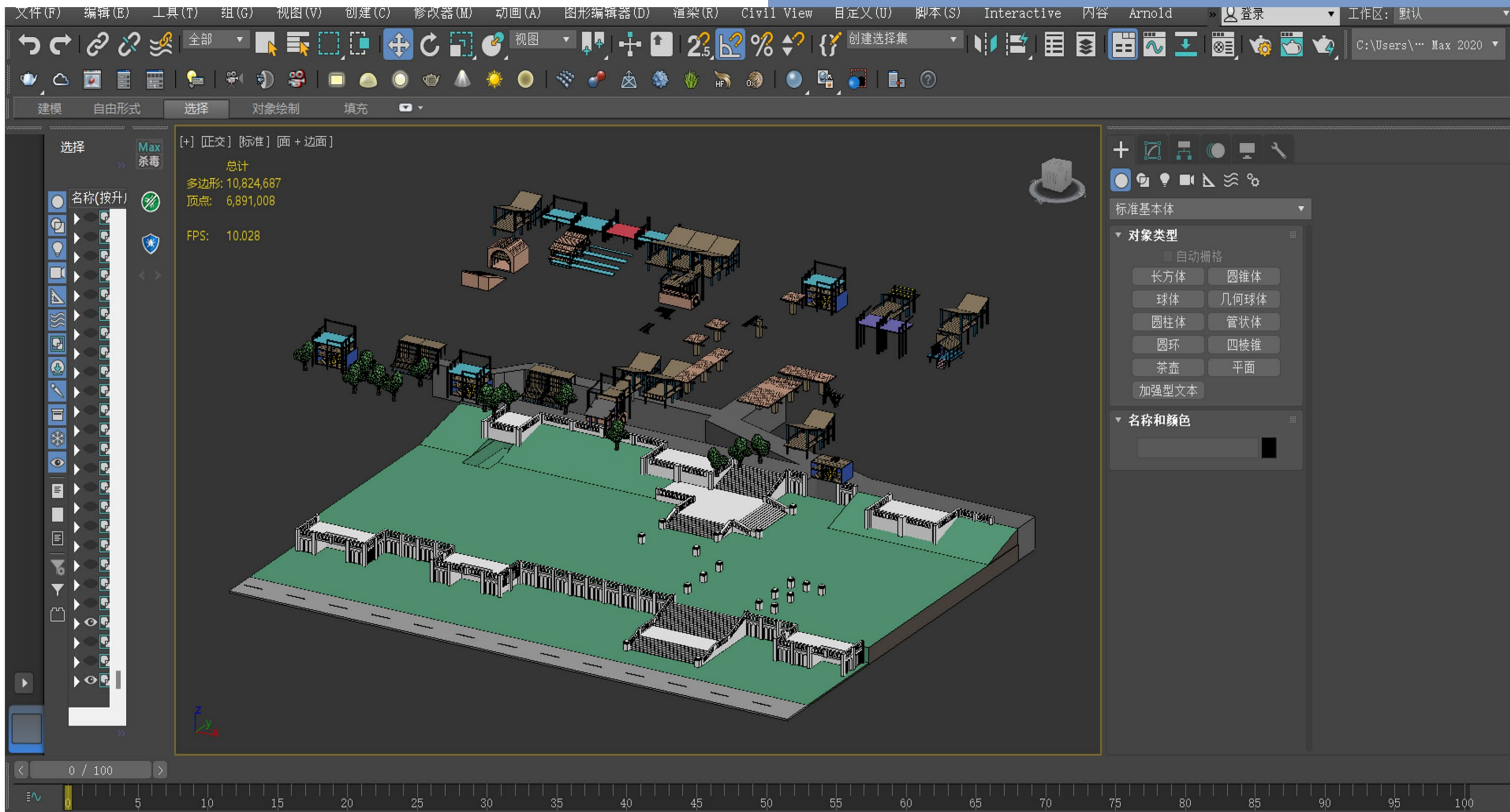


The original site of is a simulated church building of a "European Town" theme park. The building locates on the south-east corner of the town and faces the mainentrance of the community. Arana hopes it will become the first spiritual symbol for the community. The original building can be regarded as a local projection of the West, and its construction began roughly fifteen years ago. How to resolve the dislocation between the history reflected by the image and its construction history has become a speculative issue in the "Church" renewal project. Therefore what the church needs to construct is not space, but time.

https://www.archdaily.com/1020023/the-old-chaple-o-office-architects?ad_source=search&ad_medium=projects_tab

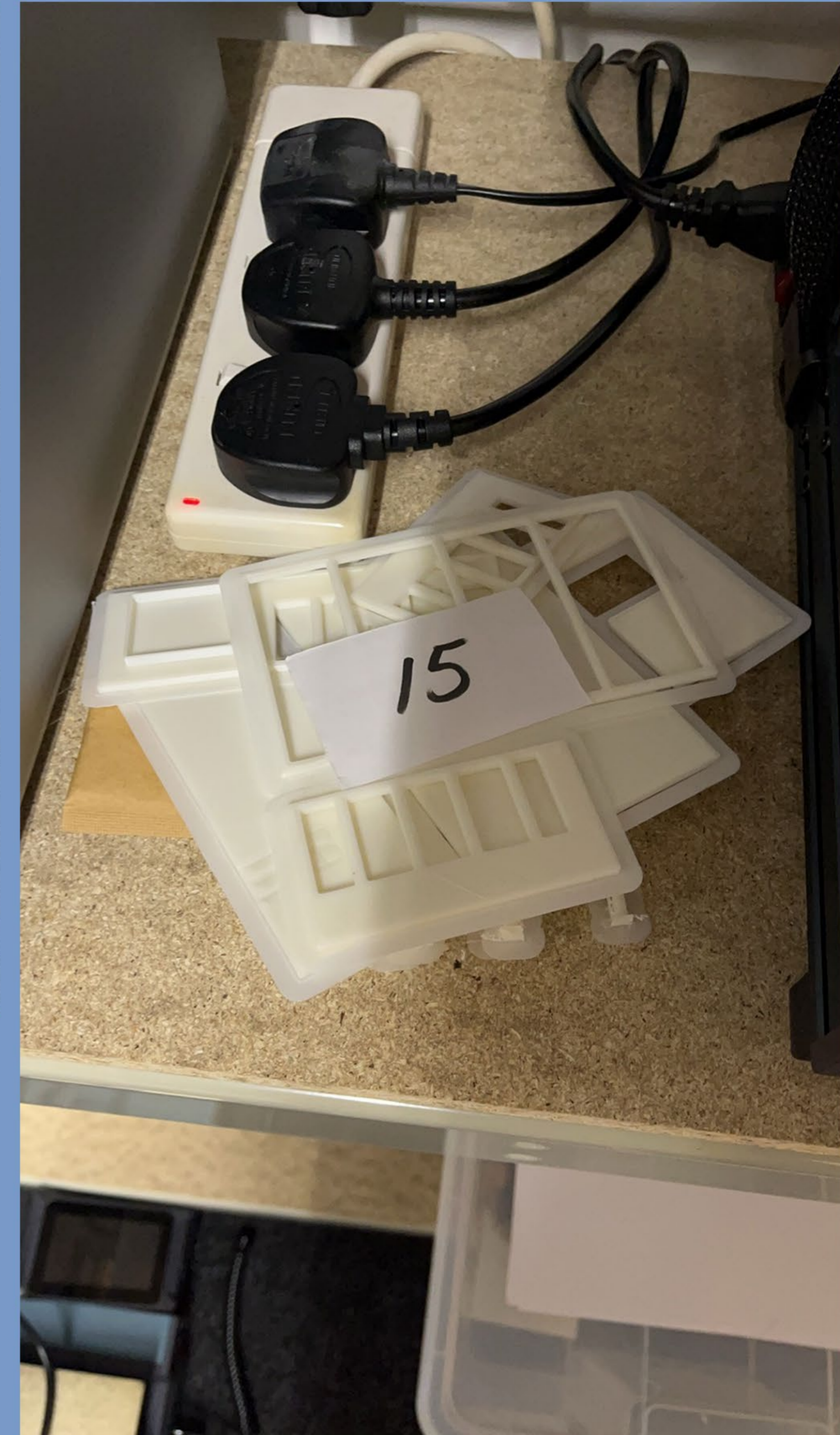
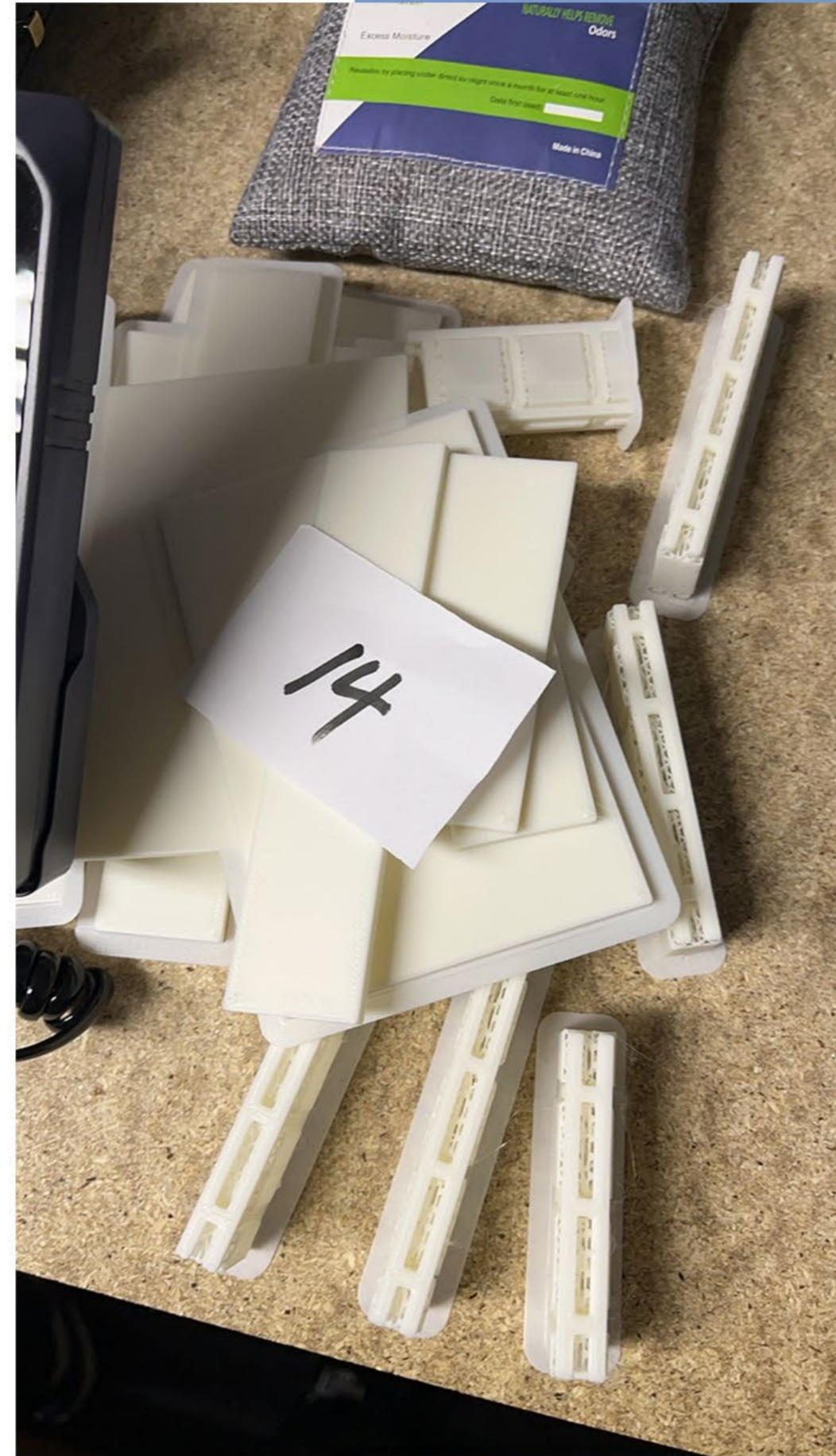
“ This project can serve as an example of modeling in my work about the combination of temporary structures and urban relics. ”

VIDEO PROCESS



“ The video began to be made, and I prioritized splitting the built model according to the timeline. The above process is the splitting effect of the two parts of the relic and the temporary structure. ”

3D PRINTING PROCESS



“ I printed the parts of the model separately, and then marked their serial numbers. Next I was ready to assemble and color. ”



The Garden House is a new studio and gallery belonging to Whitaker Malem, with a hanging basket roof: a collection of works by artists and costume designers.



Having built a single-storey studio on the site themselves in the mid-1990s, the owners wanted to create a new house and studio that maximised the use of space and natural light in such a confined north-facing space. It is located in Hackney's de Beauvoir conservation area in east London and is a Victorian terraced building.

Within the original brick courtyard, the house shares a wall with its neighbors. The design uses three different roof heights to create the "most suitable form" - a harmony that maximizes the interior dwelling and protects the comfort of the neighbourhood. The Garden House started a model with the goal of creatively renovating the building and maximizing its living area in a sensitive urban environment.

The entrance to the building is a greenhouse with large skylights and mirror-polished stainless steel that allow sunlight to bounce around the entrance, distorting the scale of the space and the light entering. This allows the living space to be illuminated by such a carefully crafted roof.

<https://www.archdaily.cn/cn/793386/hua-yuan-zhi-jia-hayhurst-and-co>

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.

CONGREGATED HOUSING IN BARCELONA: A SUSTAINABLE AND COLLABORATIVE MODEL FOR LACOL



One of the biggest challenges facing major cities today is the housing crisis and the lack of effective solutions to mitigate its impact on citizens. The problem is particularly acute in cities where tourism and holiday or temporary housing dominate the market, taking local residents away from the possibility of affordable housing in the city. In addition, gentrification, driven by rising rents and real estate speculation, has also exacerbated the loss of local communities, transforming traditional neighborhoods into areas specifically geared toward tourist consumption.



The model proposed by Lacol is based on designing and building cooperative housing as a community response to a collective problem. In other words, they propose a new way of community living based on three basic pillars: 1) collective housing and a redefinition of private and public space that promotes communication and interaction between neighbors; 2) Sustainability, ensuring the environmental quality of the building from construction to its entire lifespan, helping to reduce energy costs; 3) Active participation of the user, from the beginning of the project, in order to be able to continue to consciously manage the space.

For us, this last point is one of the main factors guiding our design. We understand sustainability, primarily based on the participation of residents, and seek to reduce the demand and consumption of energy and materials in the conception and use of buildings.

https://www.archdaily.cn/cn/1022188/ba-sai-luo-na-de-ji-he-zhu-zhai-lacol-de-ke-chi-xu-yu-he-zuo-mo-s-hi?ad_campaign=normal-tag

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.



From the section, the house is divided into three Spaces: the ground space, which is open and transparent; The floor space, which is an aerial platform overlooking the forest and mountains; And the house itself, which is at the canopy level. The horizontal extension of the building contrasts with the vertical growth of the vegetation. Slender concrete pillars measuring 50cm by 20cm are supported by two intermediate slabs, creating a living space next to the forest, while also freeing up ground space to allow plants, animals and water to flow beneath the house. These raised planes have no infrastructure, envelope, or clear use function.

In contrast to the visual permeability of the corridor, the volume of the living space is enclosed by a solid brick wall that directs the view towards the opposite boundary. The bedroom, kitchen, living room and bathroom are all at tree level, with large Windows framing the green views. Numerous birds, woodpeckers and squirrels can be observed.

<https://www.archdaily.cn/cn/1022141/shu-wu-ayako-arquitetura>

This treehouse is located in Teresopolis, 100km from Rio de Janeiro. The narrow land has a height drop of 10 meters, and the entrance is at the highest point. Entering on the right is a nature reserve with trees up to 30 meters high. The view ahead is the chain of mountains in the area.

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.



Meitao Bay, the pottery capital of southern China, is a place that prospers and is beautiful because of pottery, and its unique landscape pattern gives it infinite vitality. Misty Hill and Misty Hill, Dongping River and Tanzhou waterway, together weave a natural picture scroll. The goal of No.7 Pottery Barn is to create a diversified art space integrating an international youth community, an art workshop, an urban park and a master creative incubation camp, and to become a bridge between tradition and modernity, nature and culture. It not only carries a heavy historical context, but also integrates the infinite possibilities of modern art and creativity.

Before this renovation, the buildings in the site were mostly disrepair ceramic workshops and warehouses, and the architectural form was disorderly, and there was a phenomenon of disorderly construction and blocking the channel. The lack of open space and the low quality of the factory environment. But these seemingly dilapidated buildings also carry rich historical memories and cultural values. The design team dug deep into the essence of Shiwan pottery culture and cleverly integrated it into the building.

<https://www.archdaily.cn/cn/1022128/fo-shan-mei-tao-wan-qi-hao-tao-cang-qi-shu-liang-she>

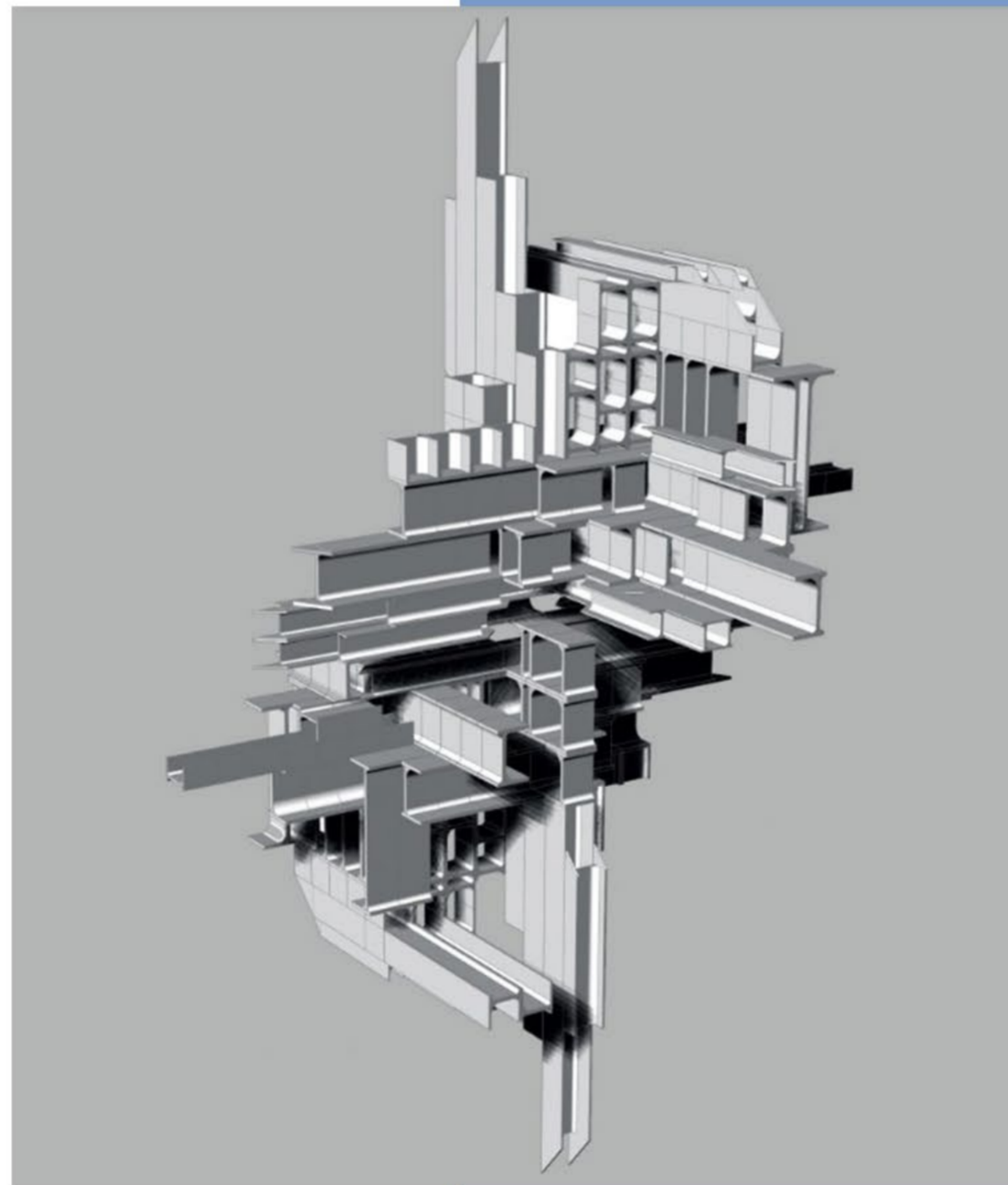
The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.

BARTLETT GRADUATE JULIA BALTSAVIA DESIGNS CONSTRUCTION SYSTEM FOR MODULAR HOUSING BASED ON I-BEAMS



Baltsavia sees her project as a response to the growth of open-source frameworks, which enable consumers to participate in the design of objects by adapting standardised templates. She believes it is time for architecture to adopt similar practices, to offer more democratic, decentralised solutions.

"In an open source paradigm in architecture, the role of the architect shifts from that of a designer of a predefined product to that of a framework, within which users can directly intervene and customise it according to their personal needs," she suggested.

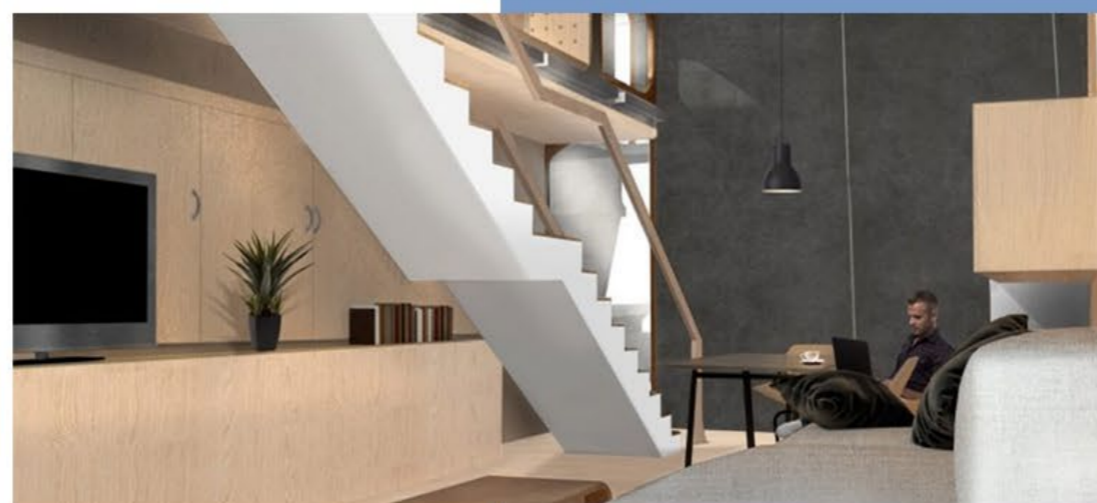


The open-source system would allow low-rise buildings of up to three storeys to be designed and constructed with limited professional assistance.

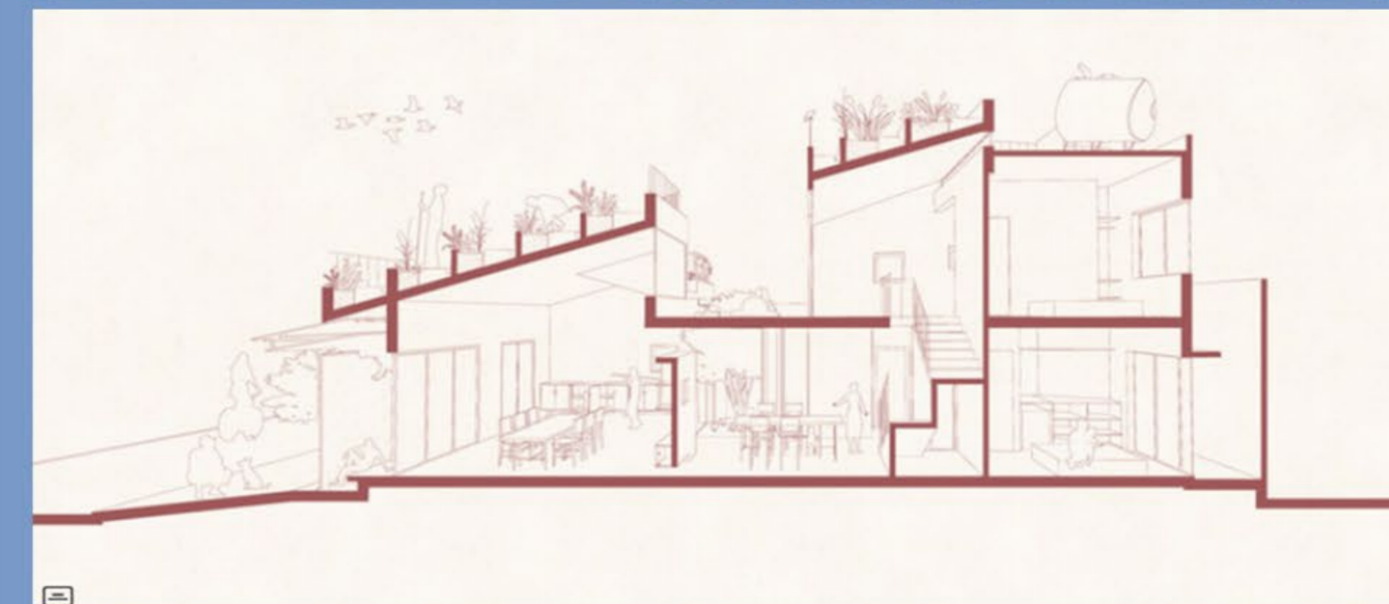
Anything taller would require an architect to be involved in the process, offering a choice of pre-determined apartment typologies that could be combined to create a high-rise structure adapted to meet the specific needs of its occupants.

Baltsavia developed I-Architecture as part of Unit 19 at the Bartlett School of Architecture, called Architecture Made of Parts. Tutors Mollie Claypool, Manuel Jiménez García and Gilles Retsin asked students to look at how digital production can become a tool for social change.

<https://www.dezeen.com/2017/07/23/bartlett-graduate-julia-baltsavia-open-source-modular-housing-construction-system-i-beams/>



This project has some inspiration for the iterative process in my design, and the superposition of structure is conducive to the development of the iterative timeline in my project.



Pitched roofs and terraced terrain are ancient but still highly effective solutions for dispersing and draining rainwater. While most buildings today still feature traditional pitched or flat roofs, advances in building materials and construction techniques are driving greater possibilities for design exploration and layout changes. This has led to the rise of green roofs, passive insulation solutions and innovative roof designs. One interesting phenomenon is the appearance of stepped or stepped roofs, which on the one hand integrate well into the site and on the other hand provide additional functional space for the project.

Depending on the existing site and planning needs, the setting of the stepped roof can achieve different effects in a variety of ways. Residential projects often use simple single-stepped roofs; Commercial Spaces, such as cafes or community meeting points, tend to provide users with open views and comfortable seating, so they focus more on widening the span of stairs and expanding the seating area. Regardless of the result or appearance, the stepped roof creates a unique and interesting distribution of structures and flexible use of functions.

More and more architects are adopting the stepped roof as a practical and dynamic design in educational, cultural, hotel or residential Settings. Read on to learn about the different manifestations of the 12 stepped roofs.

The project is a small house covering 80 square meters on a site located on the main road of the village. Urbanization has changed the architecture and living space of the village. New houses of different styles common in big cities destroy their familiar landscape and lifestyle. The house was designed for a married couple in their 50s who have lived in this rural area since they were born. When looking for a new type suitable for the site, we felt that renovating the building based on the traditional cultural lifestyle was the most important task.

<https://www.archdaily.cn/cn/927992/hong-se-wu-ding-yue-nan-chuan-tong-nong-cun-zhu-zhai-taa-design>

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.



The project is located in the Square de Faurel in Lagiole, and the design team aimed to create it as a "multi-purpose building" in the countryside. It combines the functions of a music school, a multimedia library, a kindergarten and an office. From a sustainability point of view, the building is also adaptable enough to meet different needs in the future. The project was set within a rigorously calculated grid, allowing the design team to reorganize the space indefinitely according to functional requirements. This strategy also places demands on users, who need to negotiate the area they need in advance to maintain overall harmony within a strict grid.

All the different pipes and networks are kept visible so that they can be easily and quickly replaced in the future. The project showcases the firm's unique approach to design and is the result of a deliberate effort by the entire team, with mechanisms and parameters selected and agreed upon by the project team members.

https://www.archdaily.cn/n/1022369/le-fu-lai-er-duo-fu-wu-zhong-xin-betillon-and-freyermuth-architects-plus-crypto-architectes?ad_campaign=normal-tag

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.

JOHN MCASLAN + PARTNERS REFURBISHES 20TH-CENTURY BURRELL COLLECTION MUSEUM IN GLASGOW



This video produced by Jim Stephenson features the updated Burrell Collection museum in Glasgow by architecture studio John McAslan + Partners, which has been shortlisted for the RIAS Andrew Doolan Best Building in Scotland Award.

The film forms part of a series being published by Dezeen in collaboration with the Royal Incorporation of Architects in Scotland (RIAS) to highlight the annual award's 2024 shortlist.

Within the video, viewers are introduced to the refurbishment of the late-20th-century museum, which involved opening up the building to create additional space and facilitate better connections around the collection.

Commentary from senior museum manager Jane Rowlands and associate at John McAslan + Partners Katherine Watts expand on the positive impact of these adaptations, which Rowlands said make the collection "open and accessible to so many more people."

"Once we'd had a chance to think through what works and what doesn't work in the building, we were able to make some interventions," Watts said.

SHIGERU BAN USES WOOD "IN ABUNDANCE" AT TOYOTA CITY MUSEUM IN JAPAN



Ban's ambition was to transform the site into a "museum zone", with the new building having its own visual identity but referencing the proportions of the existing art gallery.

"I wondered if the two sites could be made into a single museum zone, and by deliberately locating the new museum in the optimal position relative to the art museum, I could make it easier for visitors to understand and visit the two facilities and thus produce a synergistic effect," said Ban.

"If the art museum by Yoshio Taniguchi is a masterpiece of modernist architecture that makes abundant use of metal and glass and represents the latter half of the twentieth century, then the Toyota City Museum is its polar opposite – a work with an organic facade and space in which wood is used in abundance so that it contributes to the solving of the problem of the environment, the most important theme of the twenty-first century."

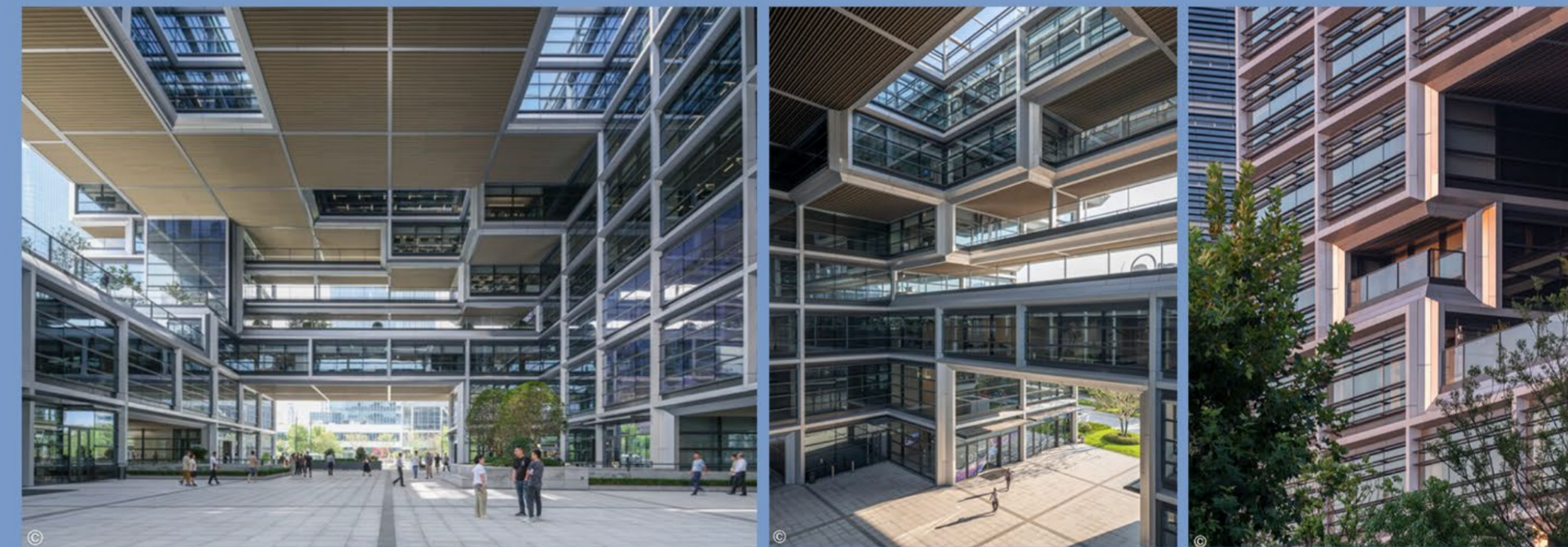
EXPLORING THE IMPACT OF GENETIC ALGORITHMS IN THE DESIGN OF ALIBABA'S SHANGHAI HEADQUARTERS: AN INTERVIEW WITH FOSTER + PARTNERS



The Alibaba Shanghai Park Office building designed by Foster + Partners is officially opened, rooted in the urban gene of innovation and openness, reshaping the concept of traditional office environment, building the new park into an Internet innovation ecological cluster, integrating art and technology, providing smart park services, and creating a green and open office environment. By prioritizing public Spaces and building openness and transparency, strengthening the connection between people and nature, creating diverse and efficient collaboration areas that respond to the company's dynamic team structure needs. At the same time, the building responds to the complex riverside environment with active public space, using genetic algorithm and other design tools to create a comfortable open space for the public and office workers.

The three key drivers of the project were to create the most climate-resilient central open space, optimise views towards the Huangpu River and the city, and maximise office floor area. Through the use of genetic algorithms, we have processed thousands of volumetric design options, and the current one achieves the best balance between these three criteria. The size of each module in the genetic algorithm is determined based on optimal structural span, workplace planning, and other planning considerations. 22% of the total floor area is designated as outdoor space.

The central open space gives the public a glimpse into Alibaba's world, as the building houses 1,600 Alibaba employees from different departments. We designed a series of flexible and dynamic floor plans that allow high visibility between departments and easy access to outdoor Spaces. The building is able to achieve a variety of layouts, with good natural light and ventilation. The layout of the terrace optimizes the views overlooking Pudong and the river, while also providing an informal meeting place for the team, allowing people to have more chance encounters throughout the day.



Such a project requires full collaboration and excellent communication between the client, contractor and design team. The client commissioned Shimizu Construction, known for its high-quality construction, to act as a supervisory, construction management and building information modeling (BIM) consultant during the construction phase. This helps us identify complex plumbing and wiring issues using BIM technology, which improves building quality.

https://www.archdaily.cn/cn/1022593/tan-suo-a-li-ba-ba-shang-hai-zong-bu-she-ji-zhong-yi-chuan-suan-fa-de-ying-xiang-zhuan-fang-foster-plus-partners-gong-zuo-shi-fu-ze-ren-luke-fox?ad_campaign=normal-tag



"A little sanctuary to take in the view and smell the fresh air"

Some commenters felt the structure was well-placed amidst its surroundings. "Yes, this house is so right for the site – materials low profile and the internal spaces are just great," commended Chewie.

Richard Waples was on the same page, calling it "gorgeous, and suitably brutish for this site".

Design Junkie deemed it to be "a home for people", describing it as "a little sanctuary to take in the view and smell the fresh air".

"Absolutely stunning, I love it," praised Alfred Hitchcock. However, they did suggest that "maybe it shouldn't be symmetrical, but that's a minor quibble".

However, commenter Shooty was aghast, urging anyone who would listen to "stop putting houses in beautiful landscapes!"

They argued that "it undoubtedly does not need to be there", saying "really irrelevant what 'form' it takes, just leave the countryside alone!"

<https://www.dezeen.com/2024/11/01/klg-architects-hytte-riverview-home-south-africa-comments/>

The renovation project of this relic is of some help to the development of my project and the construction of the functional community structure.



Lyse-Lotte is a cooperative housing development project, which is jointly developed by three groups. For this project, the design team created a collage-like architectural style by superimposing different housing types, with a banded facade complete with green balconies, gazebos and flower trellises.

Each housing type has a distinct character and its own community atmosphere. As public areas become blurred, their boundaries and clarity become less clear. From the point of view of urban development, this unique, elongated building has a solid infrastructure that promotes the formation of a community, the participation of residents and the possibility of flexible change in the future.

About 40 residents work and live in this small commercial space, in two-storey residential studios, apartments with shared foyers, large accessible balconies, and activity Spaces such as multi-purpose rooms, guest rooms, apartments and rooftop greenhouses.

The temporary structure has a certain reference significance for the additional structure of Crystal Palace community.



WEAVING CENTRE THAT "GIVES FORMAL EXPRESSION TO LOCAL CRAFTS" WINS MIES CROWN HALL PRIZE



The Community Production Center Las Tejedoras in Ecuador, designed by architects José Fernando Gómez and Juan Carlos Bamba for a collective of women weavers, has won the Mies Crown Hall Americas Prize.

Located near the developing town of Guayaquil, the project was designed by Gómez of Natura Futura and Bamba to provide a space for local artisans and act as a contrast to local urban development that has resulted in deforestation.



"The winning project, the Community Production Center Las Tejedoras, is infused with civic presence capable of dignifying the entire community," said Mies Crown Hall Americas Prize (MCHAP) jury member Maurice Cox.

"Acknowledging the significance of the community's local building practices, the project gives formal expression to local crafts and elevates their qualities."



The two-storey building consists of a rectangular clay brick core that wraps around a central courtyard. Teak wood supports hold up an expansive roof that hovers over the majority of the structure and is open above the centre.

On each level, passageways are exposed to the elements and alternate between being fully open and tucked behind the brick walls, while large windows have been covered with teak wood screens.

The open-air design responds to the surrounding climate, encouraging light and air to enter the building.

"With a design that draws on local materials such as teak wood and clay brick in an intricate herringbone pattern, the building's architecture not only celebrates tradition but also responds to the climate, ensuring natural ventilation and light," said MCHAP.

Programming such as training areas, workshops, a store and community spaces are located within the building's large, open halls.

<https://www.dezeen.com/2024/11/01/community-production-center-las-tejedoras-jose-fernando-gomez-juan-carlos-bamba-mchap/>

This project is an old site renovation project, and I will design part of the Crystal Palace community with reference to its temporary structure.



The Radisson Lonavra Resort is faced with a fundamental contradiction caused by the rapid urbanisation of rural areas. The prescribed building codes and density give rise to architectural forms that are at odds with the sense of connection of natural open Spaces.

Located in a predominantly residential block, the site consists of two lots separated by a planned access road that has been adopted by the project but could not be built on. The form of the building derives from the site, topography, and material history of the area (black basalt and wood), and ADAPTS to the functional needs of flexibility and fixity (public and private).

In order to avoid the feeling of oppression caused by multi-storey buildings, the ground is transformed into an organic, free-form public space, connected by topography of different elevations. Existing forms (such as bastions/large stone walls) and stepped courtyards (watering holes) add vitality to the architectural landscape. The room blocks are suspended above the ground like bold abstract volumes, with permeable secondary walls with shutters. The ground rises vertically to form a shaded atrium courtyard. The organizational structure makes nature the protagonist and uses space, materials and light to transform the experience of "architecture" into a journey through a landscape that disappears and disappears.

FUNCIONABLE RESTORES AND UPDATES HISTORIC HOME IN SPAIN



"Many of the transformation operations have resulted in involuntary restitutions of very ancient previous states, prior even to the author's brief period of residence in his early childhood," explained the studio.

"It was decided to preserve its most significant and unique features intact – some of which were discovered within the course of the works – while transforming the rest of the building more freely."

"Many of the transformation operations have resulted in involuntary restitutions of very ancient previous states, prior even to the author's brief period of residence in his early childhood," explained the studio.



Inside, the internal walls on the ground floor were removed to create a single living, kitchen and dining space that opens onto the rear patio.

Material finishes subtly differentiate the spaces in this open-plan ground floor, with a section of tiled floor and exposed brickwork used in the kitchen.

White-painted masonry along the party wall faces newly-plastered walls opposite, and the whole is unified by an exposed wooden beam ceiling that was previously hidden.

Stripping away later finishes also revealed a series of blocked-up openings and niches in a party wall on the home's southern edge, which have been re-purposed as wardrobes and shelving.

https://www.dezeen.com/2024/08/02/reminiscent-home-funcionable-spain/?li_source=L1&li_medium=rhs_block_3

This project is an old site renovation project, and I will design and upgrade part of the living space of the Crystal Palace community with reference to it.

**COMMUNITY
GOVERNANCE
REFERENCE**



Do you feel Peckham is faced with new challenges in recent years?

The mad rush for redevelopment, describing it as 'regeneration', and cramming more housing with smaller flats; many unaffordable; continues to affect Peckham as well as other parts of the borough. The enormous increase in property prices and rent rises for small businesses as well as housing is a huge challenge. Several factors have combined to make this escalate. The 'commodification' of land which is rampant throughout London as a 'safe' global financial investment has come on top of more local factors including the coming of the Overground adding new travel links to the significant links already through Peckham Rye station and the multitude of bus routes.

Peckham being voted two years running in 2018 and 2019 as the 11th 'coolest neighbourhood in the world' in the Time Out annual survey, probably adds to the pressure. This is a challenge, as a key part of Peckham's attractiveness is its many layered social character, with people from around the UK and the globe from different social and economic backgrounds finding a home here. How can we protect this when the prices for living and doing business here are escalating?

We are working with people across the borough in the Southwark Planning Network (SPN), which Peckham Vision coordinates. The SPN helps local people to support each other across the borough by sharing information and skills and giving each other moral support. We are all facing significant challenges in our neighbourhoods through the relentless redevelopment of land and property across London.

Can you tell us a bit about your campaign to save the Bussey Building?

The campaign was about the whole of the Copeland Park site and also the land opposite up to Brayards Road. From 2005 we had to work non-stop alongside the detailed planning process with much campaigning to stimulate community responses and appearances at Council meetings with deputations and petitions and much letter writing. In spite of all that, the Council still decided in 2007 to designate this site for the tram depot in the Southwark Plan. But we went on publicising the potential for the site, spreading the news about new businesses and activities, using our campaign's growing email list. One of the new businesses was CLF Art Café. CLF located in the Bussey Building in early 2007 when Eileen met Mickey Smith and encouraged him to look at the potential of the Bussey Building.

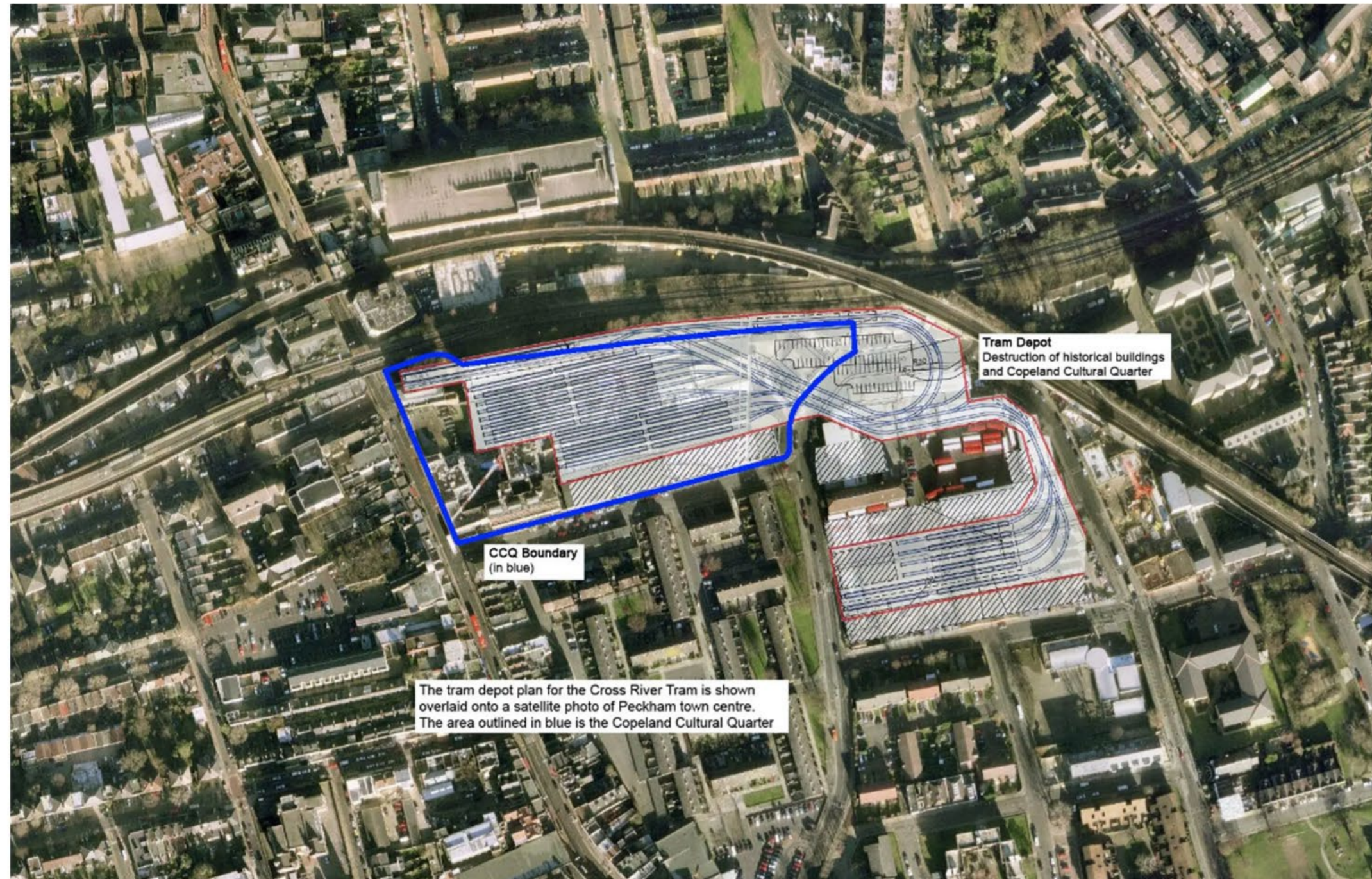
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<https://www.copelandpark.com/blog/2020/01/15/peckham-vision-and-a-history-of-copeland-park/>

“ These activities and developments help me to have a deeper understanding of the possibility space of the community, and provide additional references for me in the process of designing the possibility space. ”

THE POSSIBILITY SPACE OF COMMUNITY



Since then, Peckham Vision has gone on to dispute a number of developments including the building of tall housing blocks around the station and the pulling down of the Peckham Multi Storey; the home to Bold Tendencies, Franks and Peckham Levels.

Who is the team behind Peckham Vision?

There are 5 of us in the core team – Eileen Conn, Corinne Turner, Clyde Watson, Paula Orr, and Grace Essex. We are all volunteers and between us we do all the backroom work in addition to our other activities which include full time jobs. There are many others over the last 15 years who have helped out, and currently several others help out for specific tasks.

Back in 2005, Eileen Conn, a local resident, discovered plans that would demolish the whole Copeland Park site and more to be turned into a tram depot. She arranged a public meeting and together with the owners of Copeland Park in 2006 began an intense 3-year campaign to build a case to save the site. This led to the formation of community group Peckham Vision. Eventually they managed to prove to TfL that they could no longer overlook the site's potential, and Copeland Park and Bussey Building was saved.



When did it start and how did it all begin?

In 2004 Eileen found references to a Council plan to demolish all the buildings from the rail bridge in Rye Lane to Brayards Road, and everything between Bournemouth Road and Consort Road; about 5-6 acres. This was to develop the land as a depot for a tram planned to go between Peckham and Camden through Waterloo. Investigating the site and the issues, Eileen met Jon Wilson and some of the artists who had studios on the site. Eileen arranged with Jon two public meetings in the Bussey Building in January and March 2006 and Peckham Vision grew out of those interactions.

<https://www.copelandpark.com/blog/2020/01/15/peckham-vision-and-a-history-of-copeland-park/>

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This is the citizens' action group that values Peckham's diversity and vibrancy to such a degree that it enabled Rye Lane to develop organically, instead of through enforced redevelopment. Peckham Vision helped achieved this by promoting community action and creating opportunities for people to make connections locally, improving relationships between authorities and the local community.

Campaigns follow the statutory processes for citizens' rights in planning policy and development control and take in planning consultations and public hearings, petitions, web response portals, workshops, drop-in sessions and much more.

The Bussey isn't the only place indebted to Peckham Vision – since 2005, it's helped save the following hotspots from demolition / redevelopment: Dovedale Court arches (which host Bar Story, Peckham Springs), Peckham Multi Storey Car Park (Bold Tendencies, Frank's Café), Peckham Levels, the Old Waiting Room at Peckham Rye station and several other sites pertinent to Peckham's unique identity.

<https://www.copelandpark.com/residents/peckham-vision/>

“ These activities and developments help me to have a deeper understanding of the possibility space of the community, and provide additional references for me in the process of designing the possibility space. ”

City life

MY LONDON STORY

Without veteran campaigner Eileen Conn, two of south London's best creative hubs – the Bussey Building and Peckham Levels – simply wouldn't exist



'We proved Peckham had potential'

PECKHAM IS MY HOME: I've lived in the same house for 45 years. I first started doing community work in the area in 1975, alongside my job in Whitehall as a civil servant. Initially it was out of self-interest: I had a new car that was bashed in and the first time I spoke to my neighbours was to ask, 'Have you any idea what happened to my car?' They also had problems because of a noisy factory behind their houses, so we went to see the local MP, who told us to set up a residents' association – and we did.

Soon I got involved with the Peckham Society, where I was introduced to local history, transport management and all kinds of other things that I knew absolutely nothing about at the time. When we found out that the council wanted to demolish half of Peckham High Street to build a new town hall, we decided to take action.

I founded the Peckham Action Group, which campaigned from 1977 to 1982 to save the historic high street. It was my first experience of that kind of campaigning: I was on national TV news, Radio London... we even produced a punk record by a group called Crisis, and marched from

Elephant & Castle to Peckham with the band playing on the back of a lorry.

Throughout the '80s and '90s I mostly worked on the relationship between the police and the local community. Then I discovered that there was an old industrial site, the Bussey Building and Copeland Park, which was scheduled to be turned into a tram depot and a commercial development. In January 2006, I organised my first ever public meeting and set up Peckham Vision.

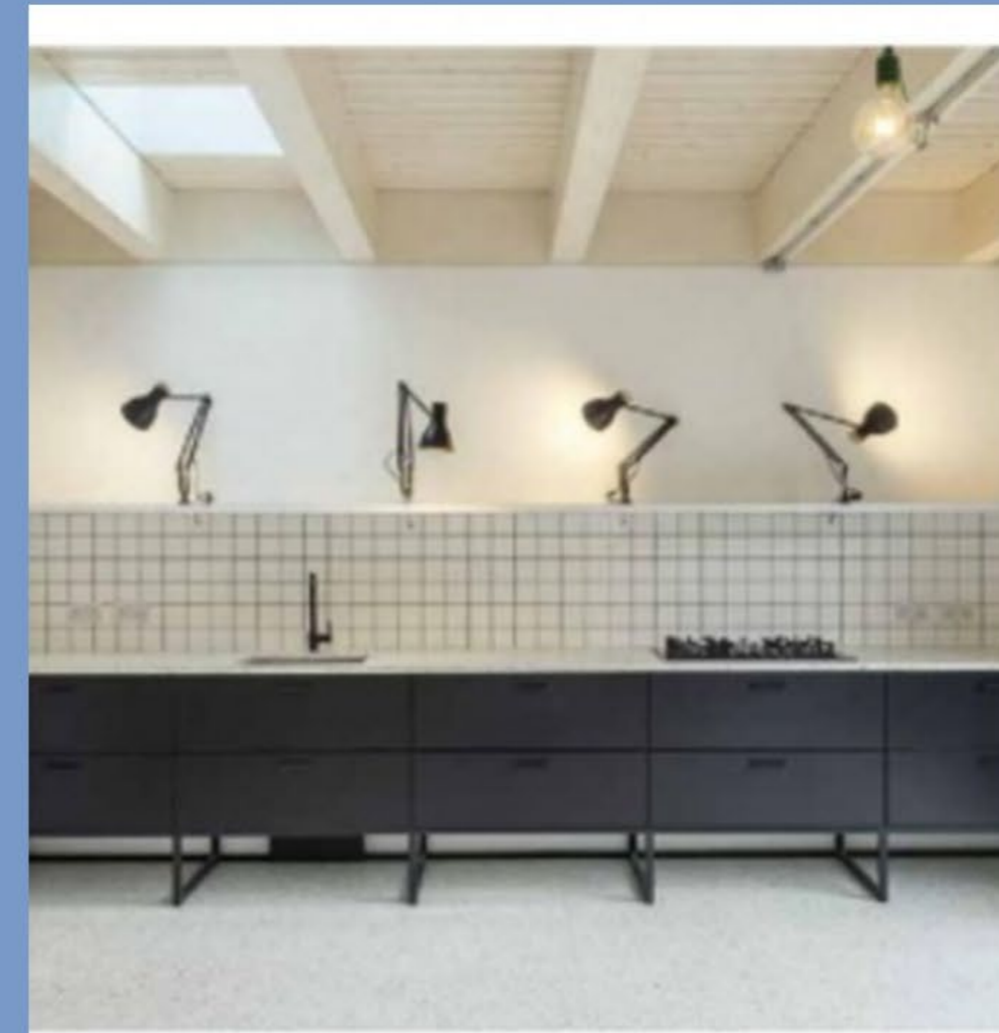
The campaign to save the Bussey Building was intense. The development went through all the planning procedures and we lost every battle. But in 2008, I collected everything that was relevant to the vision of what Peckham town centre could become and I published it. It was obvious that there was potential in Peckham, especially on that site. The Bussey Building had been designated for demolition because it was derelict, but I proved that it wasn't. Now it's a creative hub with studios, spaces for arts, events and fitness, a record shop, a café and even a rooftop cinema.

Peckham Vision has always been very informal – just this growing list of volunteers

connected by email – but we've achieved so much. One of our biggest campaigning successes was last year. Peckham multi-storey car park (which I actually campaigned against when it was built in 1983!) was designated as a development site. We mobilised people to write to the council and oppose the plans. The cabinet member responsible for regeneration got 5,300 emails: he couldn't avoid it! Now the site is home to Peckham Levels, with seven storeys of the car park providing work and creative spaces for artists, entrepreneurs and the community.

I'm a mobiliser. I'm interested in how people organise themselves to make a sensible and effective decision. And one of the lessons from my experience I would like to convey to all community activists is this: don't give up when the formal procedures say it's the end. We have proved it over and over again: it's not the case. Just don't give up. ■ *Interview by Daisy Stenham*
→ www.peckhamlevels.org, www.peckhamvision.org

For our guide to the best of SE15, head to timeout.com/peckham



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What we have to do?

Eileen: "... The whole way everything works has changed in the last 60 years and the whole global society is managed by technical experts – technocratic, bureaucratic experts. It's like a sort of alien brain on top of all of us; what we've got to do is get the real brain, that's us, to articulate its views to help the alien brain do its job better..." quote from <http://tinyurl.com/Peckham-Rye-Fete-interview> 3rd September 2011.

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The problems encountered by Peckham community are likely to be encountered by Crystal Palace community in the future, so I also hope that the solution can be used as a reference for the future development of Crystal Palace community.

When is your next event?

Our next community open studio is on Sunday 19th January in our second floor studio on Yellow Stairs in the Bussey Building. We will be open from midday 12pm to 5pm for people to drop-in at any time. We are very pleased that having our studio in this wonderful historic building (and the community shop in Holdrons Arcade) is a legacy from our work with the Wilson family on the campaign to stop the demolition of the site. It is amazing to reflect back on the last 15 years and see what has evolved in the Bussey and Copeland Park as the centre of a new cultural hub in Central Rye Lane since those early fraught exhausting campaigning days.

Visit Peckham Vision's Community Open Studio in the Bussey Building



Photograph by Jerome Favre

**The next studio opening will be
SUNDAY 19th JANUARY
between midday 12pm and 5pm.**

This studio is where much of the backroom work happens, and material from our exhibitions is displayed. At the open day, people can enjoy a cup of tea and homemade cake over a chat about Peckham, what's happening and what local people can do to influence this. We also have some sewing and weaving machines to explore how hand making and crafting skills are still important in our way of life today. We hope many now working on the Copeland site will take this chance to come and say hello, as well as other locals and visitors from further away.



What piece of advice would you give to people who care about communities and historical buildings?

In Southwark we will in the next year or so have a Council Heritage Local List which will be an official way to record all local buildings and spaces that have local value through social history or architectural characteristics that deserve protection from demolition or redevelopment. This is a great opportunity for people who care about communities or historical buildings to identify what they think needs protection and get it on to the list for nomination when the process starts. Peckham Vision is working with the Peckham Heritage Partnership to develop such a list for this area and would encourage anyone interested in getting involved in this to get in touch with us through email info@peckhamvision.org.

In addition, we encourage anyone interested in living in a healthy sustainable community, to join a local group that works to help neighbours get to know each other, and takes action for the benefit of the local community. A great way to do this is to join the local group organising a street party for your own street in the summer and join the growing street party movement. Millions of us are now doing that in the summer and it is a great way to get to know who lives in your own street. Such good relationships are the bedrock of successful community action.

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What are the current issues in Peckham?

Blackpool Road redevelopment plans

The Council are proposing that the whole area between Brayards Road, Consort Road and Copeland Road to the east of Rye Lane should be allocated for redevelopment.

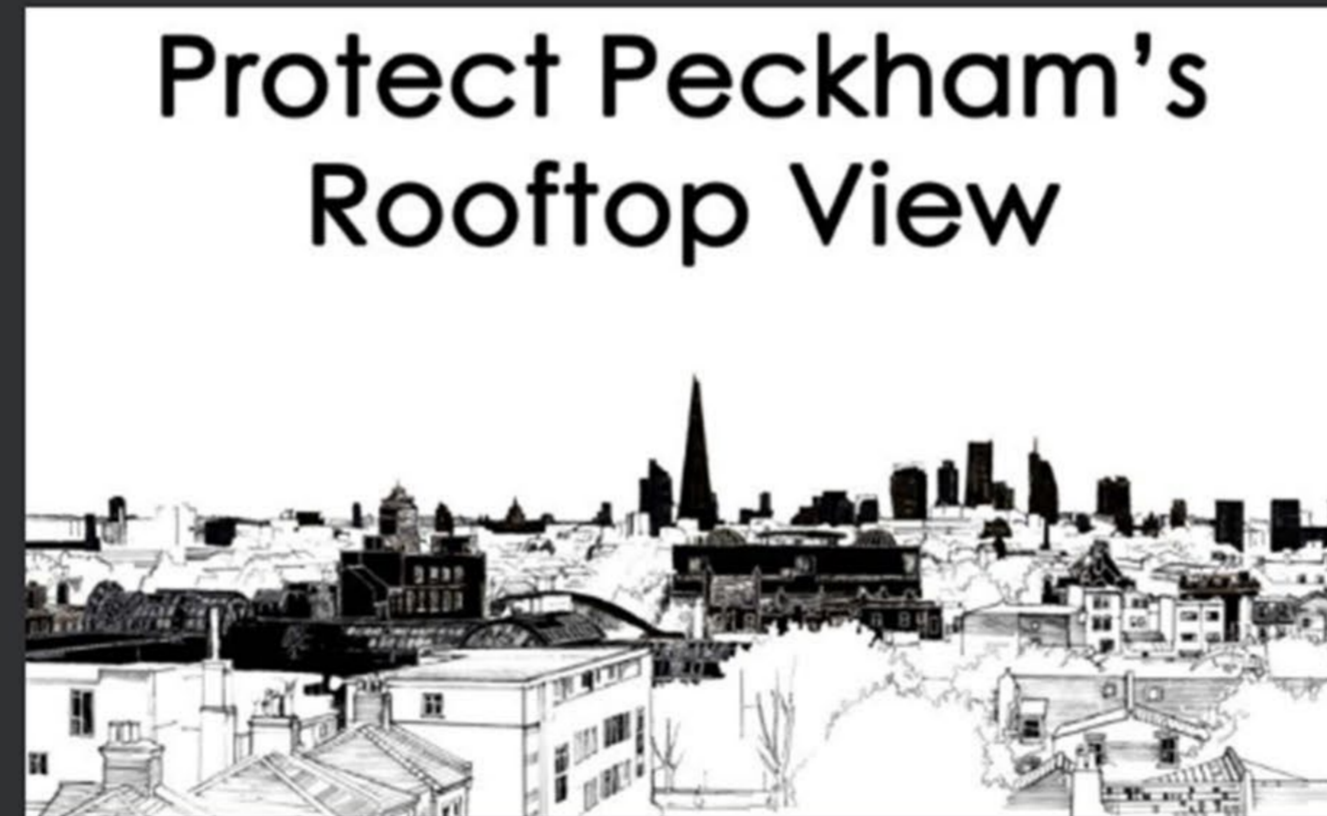
Currently on the site are the Old Mill Building which has significant heritage value, Buildbase the only remaining builders and DIY supplier in Peckham, and the bus garage for bus routes coming through Peckham. There are important questions about whether this is the right plan for the site which we are hoping can be discussed at the public hearings of the New Southwark Plan. These will take place probably from May during the summer of 2020. Anyone with an interest in this should email us to make contact as we are putting together a local response to submit as evidence at the hearings.



Aylesham Centre redevelopment

This is a redevelopment of the largest site in Peckham town centre and will include a redesign of the bus station currently on Peckham High Street.

The plan is to integrate it into the whole site. This hopefully will be a big improvement for bus passengers and the shopping centre. Another aspect of the original plan that may not be so welcome is the tall tower of over 20 storeys with what could only be mostly unaffordable flats. A building of that height also would ruin the uninterrupted views of central London currently available from the important view from Central Rye Lane – ie from the Bussey, from 133 Rye Lane and from the Peckham Multi Storey with Franks Café and Peckham Levels.



Climate Change

The recent emergence of Extinction Rebellion (XR) has drawn public attention world wide to the seriousness of the climate change issues. Peckham Vision has for some time been drawing attention to the negative effect that demolition and redevelopment has on the climate because of the carbon emissions from construction work. So any demolition of reusable buildings is doubly unjustified. It destroys neighbourhoods and contributes seriously to climate change. Peckham Vision has teamed up with Southwark XR to work together on these issues across Southwark.

Any one who would like more info about any of these and how to get involved please email us at info@peckhamvision.org.



How can people get involved with Peckham Vision?

Please follow @peckhamvision on Facebook, Twitter and Instagram, and join our email list. Through being connected in that way people can support any campaigns we have or receive information about issues that we publicise affecting Peckham and neighbouring areas. People are free to attend pop-up events we organise in Peckham Vision's community shop in Hol-drons Arcade, or in Peckham Vision's community studio in the Bussey Building. If you want to get more involved then we would like to hear from you and we can explore with you the many opportunities there are to take part and to help. Please email info@peckhamvision.org to join the mail list and to ask about opportunities to help and take part.

<https://www.copelandpark.com/blog/2020/01/15/peckham-vision-and-a-history-of-copeland-park/>

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THE POSSIBILITY SPACE OF COMMUNITY

In 2012 that cooperative working with the Council began to wither as they withdrew into planning the station site into a closed group, and the PNAAP proceeded to a Public Hearing in July 2013. In the meantime, Peckham Vision continued to develop the community networking and information action through community fairs, public meetings, workshops and through the email list, website, Facebook and twitter.

In September 2014, Copeland Park provided a temporary exhibition studio space in the Bussey Building and a small shop unit in Holdron's Arcade for the use of Peckham Vision in recognition of the role the group had played over the previous 9 years in bringing different interests across the town centre together. That has now developed into a small Peckham Vision studio space in the Bussey Building which is used for preparations, meetings, and small workshops. Until the pandemic and lockdowns that started in March 2020, there was a Community Open Studio day every other month or so on publicised dates. The shop was a continuous focal point for information for traders, shoppers, and local people about the town centre - its history, present issues and the future. Occasional pop-up events were held in the shop. During the pandemic we developed a shop exhibition on view all the time through the shop window, and because of social distancing needs have not reopened the studio to public events. Most public meetings have taken place on line except for those arranged through Aylesham Community Action (ACA) and with Peckham Heritage, which have grown out of Peckham Vision's work in the town centre. Peckham Vision is an active founder member of each.



Emerging themes written in 2010

- improving the public realm now by better joined-up working on Council's town centre responsibilities
- retail security & commercial potential
- creativity, entrepreneurship & commercial regeneration
- local energy and food production
- town centre physical fabric revitalisation, especially restoring and benefiting from the historic buildings
- facilities for young people
- how all these matters relate to health & well being
- linking to New Peckham Experiment, and following up the stimulating seminar held on 22 April 2010
- linking of community initiatives for overall sustainability
- These emerge through the meetings and their follow up, and developing the contacts made through the Forum.

https://www.peckhamvision.org/wiki/Peckham_Town_Centre_Forum

The problems encountered by Peckham community are likely to be encountered by Crystal Palace community in the future, so I also hope that the solution can be used as a reference for the future development of Crystal Palace community.

Launch of Peckham Heritage

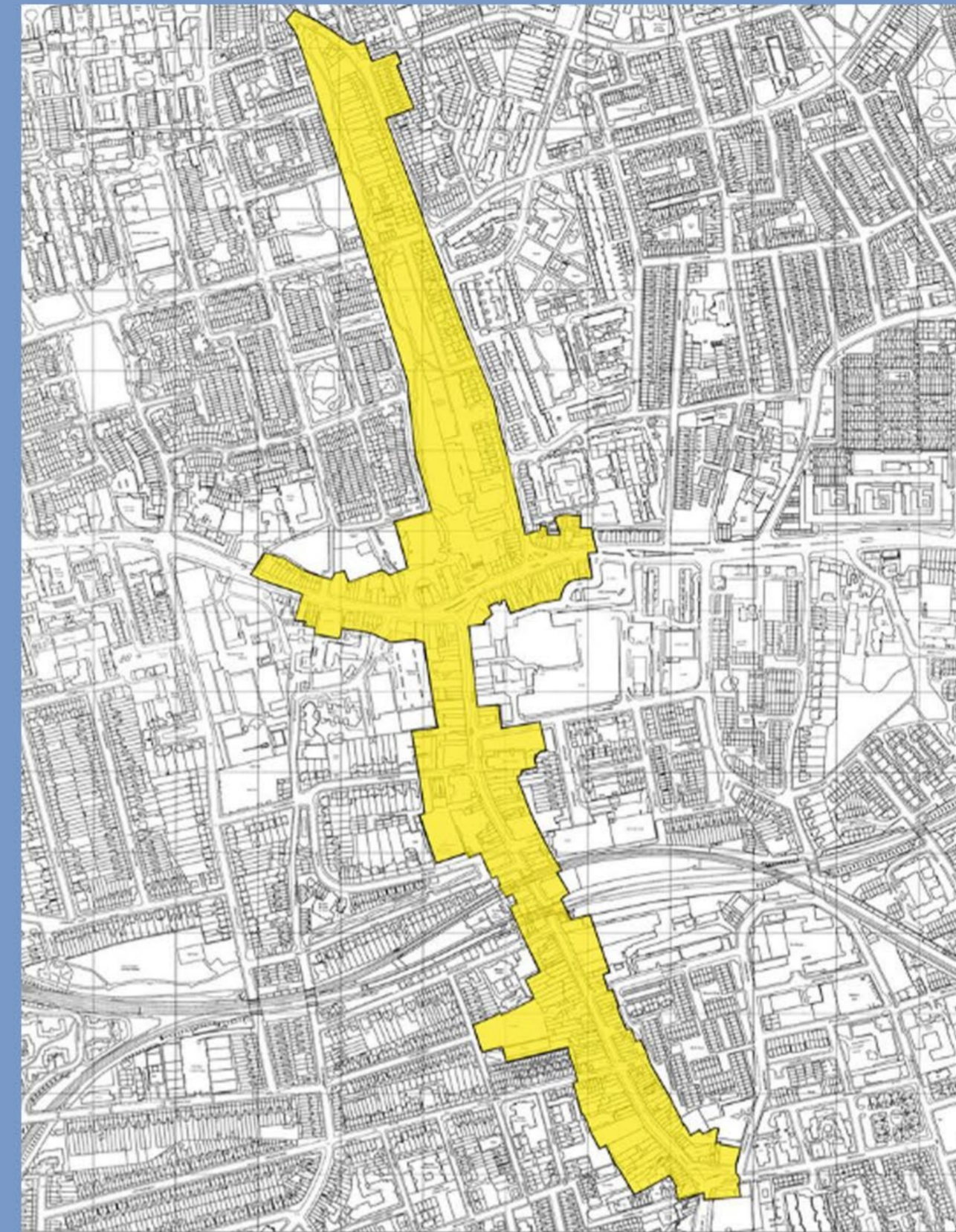
Peckham Heritage is a new local community group formed to carry on the work of the THI, and protect and explore the diversity of heritage in Peckham. Leaflet about Peckham Heritage emerging from the local people who worked together in the PHRP. It was co-founded by Peckham Vision and Peckham Heritage Regeneration Partnership (PHRP), and launched along with the book 'Peckham's Heritage: Past, Present & Future' on 1st March 2024. See Eileen Conn's speaking notes at the launch of the group and the book. All proceeds from the book will be going to the new local community group Peckham Heritage.

It was a five year project due to end in October 2019, but extended partly because of the pandemic to November 2022. The purpose of the project is to contribute to the regeneration of Peckham town by part-funding the restoration and repairs of some of Peckham town centre's oldest and finest buildings. In 2011 Peckham Vision invited Heritage Lottery to visit Peckham town centre and we showed them why we thought it was a candidate for the THI scheme. They encouraged us to submit a proposal to Southwark Council which we did. As a result in 2012 the proposal passed the first stage of approval and in 2014 secured the funding: the Heritage Lottery Fund granted £1.675m and Southwark committed additional funding to make a common fund of £2.3m.

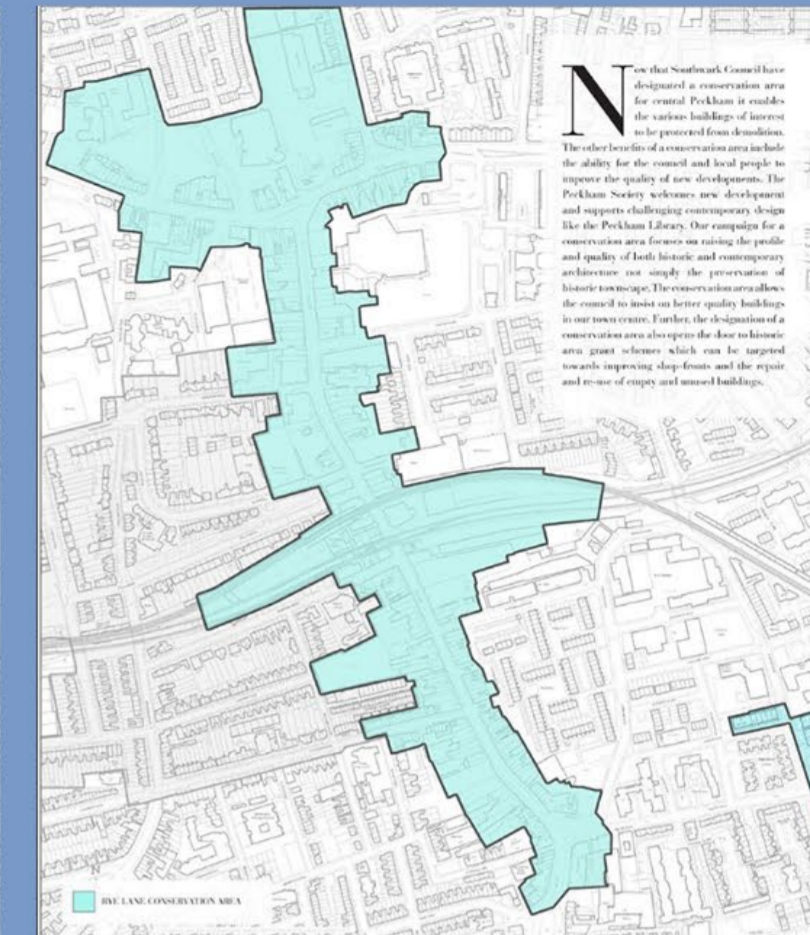
On the Peckham THI website there is information for building owners about how to apply for funding. There are also updates on individual THI buildings as they are restored; news and invitations about the THI community projects; introductions to the Rye Lane Conservation Area and planning requirements; and sign-posts to sources of information about Peckham's rich heritage and how to maintain traditional buildings.



Peckham High Street. c1905.
PC 1480



Proposed Peckham Conservation Area



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https://www.peckhamvision.org/wiki/Historic_Peckham

The governance of Peckham community has played a very important role in the development of Crystal Palace community.

THE POSSIBILITY SPACE OF COMMUNITY



Home to South East London's thriving creative scene, we are Peckham's Cultural Quarter.

Providing a supportive platform for emerging artists and creative businesses, we offer studios, warehouse and retail units in our iconic buildings, creating spaces for small businesses to flourish.

Across our site you can enjoy a year-round calendar of art and cultural events, alongside some of Peckham's best restaurants and bars, fitness studios, record and fashion shops, beauty salons, the Rooftop Cinema, contemporary art galleries and more.

<https://www.copelandpark.com/residents/social/>

Southeast 15's bar scene needs Social – a place to work and get coffee during the day, and have casual beers and top-notch cocktails by night, situated just a stone's throw from Peckham Rye station.

Social doesn't stray too far from the mantra that spaces are always multifaceted and usable. Thus, this old warehouse space was developed into Peckham's premier colourful, and casual, outdoor meeting place. Following a complete refurbishment, the bar comes with its own large patio area, which has three shutters opening out onto it – perfect for sunny days. The refit allows for a light and airy indoor space with a lounge area concealed away from the main bar on a mezzanine above, with skylights to watch the stars from.

Social also serves up a delicious coffee blend by Hundred House Coffee and locally sourced craft beer and cider from London Beer Factory and Hawkes Brewery, alongside a cocktail menu of modern classics.

With the presence of Copeland Gallery next door, deciding on the Social's wall art was no easy task but the main piece on permanent display is by Peckham's own Katrina Russell Adams who painted the huge signature Copeland Park mural on its HQ opposite. This synergy is also fitting, as the original print that the mural was based on sits in the Social. Artwork will be displayed on a quarterly basis, and will continue to showcase local talent such as Bussey Building resident Jo Brinton, known for her 2018 creative research project with GOSH Arts at Great Ormond Street Hospital.

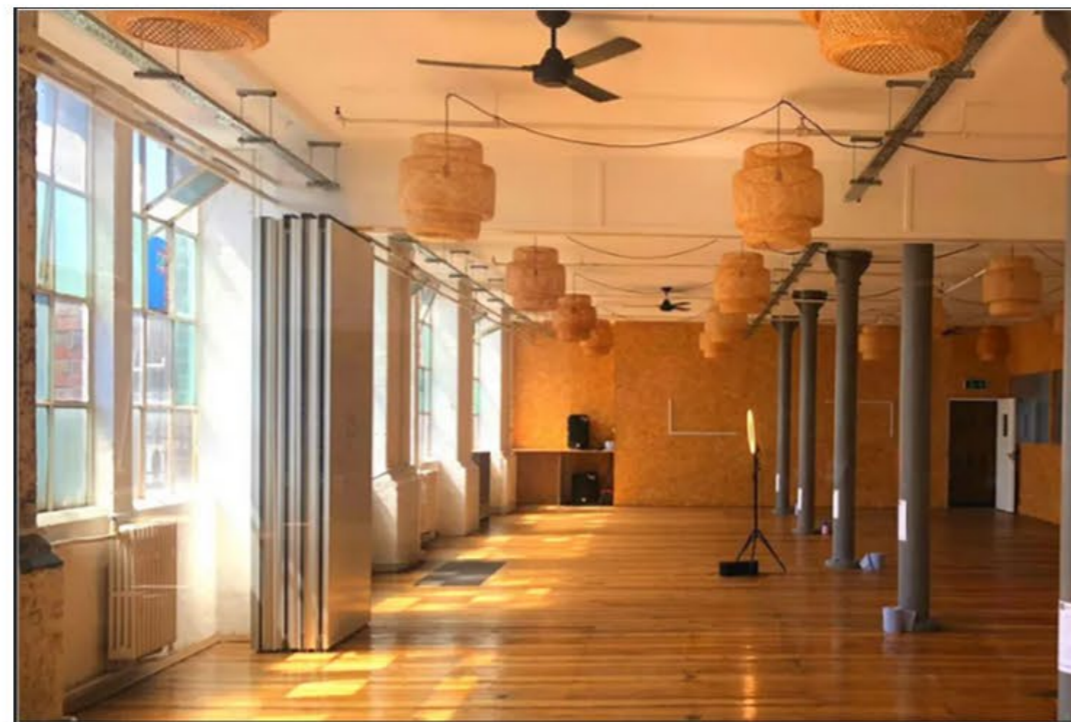
A space that celebrates the best local talent in Peckham, Social is the place for people to come together, catch up and discuss ingenious collaborations of their own over a beer and delicious cocktails.



The governance of Peckham community has played a very important role in the development of Crystal Palace community.

Popular bar with outdoor seating

BECOME A RESIDENT

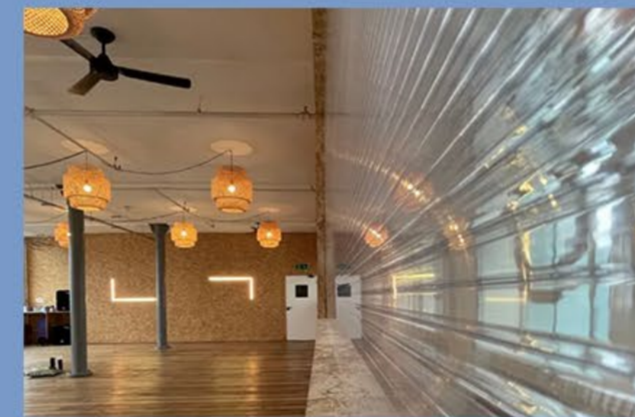


With studios in the Bussey Building, retail units in Holdrons Arcade, and several large warehouses, Copeland Park offers some of the best units for artists and small independent businesses to rent in South East London.

We have over 150 businesses on site, offering a haven for a diverse community of creatives, including painters, photographers, architects, graphic designers, carpenters and makers, alongside fitness studios, restaurants, bars, shops, a rooftop cinema, skate school and galleries.



Popular bar with outdoor seating



<https://www.copelandpark.com/residents/yogarise/>

This award-winning yoga studio is also a Yoga Alliance Centre of Excellence and was founded by Peckham locals, Sean and Emma Hitzelberger. Its 2014 mission was to bring London's expert teachers to South East London in a space that is welcoming, inclusive and creative and now, with their second space opened in 2017, they offer a wide range of classes and workshops at affordable prices, every day of the week.

The studios are light, bright and airy with polished wooden floors, large industrial windows and hints of colour. They have a large reception area complete with café serving breakfast, coffee, cold drinks and delicious homemade treats.

From beginners and pregnancy yoga, to dynamic vinyasa, yin, hatha, rocket yoga and mindfulness, there is something for everyone and all abilities are welcome. They also offer online classes live-streamed from their Peckham studio.

Yogarise hosts daily Community Classes which are taught by their Yoga Teacher Training Graduates and are just £5 in-person, £3 online (or whatever is afforded) with a donation from these classes going to charities such as Southwark Foodbank, South London Cares, Choose Love and Project Yogi.

In addition to studio based classes, you will also find Yogarise up on the Bussey Building rooftop from May to September, at Bankside Open Spaces Festival in Southwark this June and at Wilderness Festival in August.