Beyond the front elevation: a conceptual framework for re(thinking) facadism

Oliver Jonathan Cheung Chin Yan
The University of Melbourne, Melbourne, Australia
oliver.cheung@unimelb.edu.au

Abstract: As the viability of Melbourne’s manufacturing industry declines, the production process is either phased out, or is moved to other areas. In this current economic climate, the pressing notion for redevelopment to privilege a regulated, homogenous new development is favoured. This new construction becomes almost foreign to the idea of an ingrained memory and the rich cultural heritage. The building is preserved, conserved or demolished by adopting the legitimised facadism approach. This paper examines the current established practice of facadism - an architecture designed by preserving the building front elevation with reference to Melbourne’s industrial architecture. By exploring this, it proposes another alternative for the preservation and conservation of heritage value. It argues that the heritage value lies within the functional doings of the building and allowing the latter to evolve, change and adapt is more valuable than that of preserving the heritage façade. The focus is placed on layering of events, appropriating residual space. This is achieved through a proposition of varying levels of indeterminacy, which allows for adaptability and alterations in programmatic trajectories and changing social needs. A living and evolving cultural and social laboratory is proposed in which it maintains its heritage significance and engages within its community.

Keywords: Facadism; industrial architecture; regeneration; preservation.

1. Introduction

The departure of the manufacturing industry in Melbourne is an inevitable result of a capitalist led model. The rise of expanded markets and cheaper method of production produces periodic crises for the industrial enterprise. There is a rising pressure within this sector to drop the less profitable elements of the production process. As this manifests itself within the urban fabric the industrial built form becomes temporarily or permanently useless for the industrial enterprise. These once valued ‘structures’ of a post-industrial era, without a sense of purpose and economic value, now lie as exposed bones nurturing graffiti, violence and crime. Over time, these industrial built forms are left to linger and decay for decades. Whilst others remain within the urban fabric till the first signs of decay emerge allowing for demolition to take place, others are eradicated shortly after their abandonment.
This abandonment tends to be associated with the ugliness and depressing notion of the unwanted buildings of society. These negative impressions are compounded by perceptions about the uses of derelict space where ‘a range of activities are carried out by people commonly identified as undesirable, promoting fear of disorder and crime’ (Kirkwood 2001). However, on the other hand they evoke an aesthetic of disorder, surprise and sensuality affected through time. Together with these aesthetics, the industrial built form used to house a wide range of distinctive industries, allowing a dense social life to occur within its perimeters. This created rich histories through both space and materiality, which are raises the perpetual problem of whether they should be kept within the urban fabric or eliminated. The objective of this paper is to achieve a greater understanding of the current redevelopment trends associated with post-industrial built forms in order to improve the management of it. It focuses on how facadism is adopted as a common design technique and does so by illustrating different current modes of its implementation and offers a conceptual framework other than facadism. However, it is first necessary to review the industrial built form in the modern era, which follows in the following sections.

2. The industrial built form in the modern era

Edensor (2005, p. 6) suggests that such structures ‘are too frequently stripped and cleared to encourage property speculation because dereliction appears as a scar on the landscape which must be erased and then filled in with something more useful’. Perceived as dis-ordered, chaotic, messy and ‘ugly’ sites, they provide a great contrast to the increasingly smooth and highly regulated spaces within the urban fabric. Consequently this privileges homogenous new developments over the realm of surprise. Hence, a tension between the highly regulated space of modernity and the dis-ordered space of the industrial landscape becomes evident. Marshall Berman (1983, p. 165), an urban sociologist, describes this tension as ‘a dialectical process whereby one mode of modernism both energies and exhausts itself trying to annihilate another’. Edensor (2005, p.54) argues that this is ‘increasingly being manifested in modern cities as numerous attempts are being made to regulate urban space, with the prevalence of planning regimes, which determine where and how things, activities and people should be placed’. The designation of abandoned industrial landscapes and derelict land as particular kinds of negative and disordered spaces, slowly start to lose their importance within the modern urban fabric.

David Sibley (1995, p. 410) describes this process as the purification of social spaces, whereby the city slowly rejects the differences and secures its boundaries to maintain homogeneity throughout. The privileged purified spaces allow for conformity within the clear boundaries and a centralised regulated space within the urban fabric. Hence, the delineation of purified space implicitly identifies the industrial derelict built form as the ‘outsider’ or the ‘place out of place’. Rob Shields (1991) advocates that such places are ‘allocated to marginal spaces typically represented and depicted as dangerous, chaotic and dirty and is the antithesis of purified spaces’. However, Rana Kabbani (1986) suggests that such places on the margin are also imagined as realms of desire, permitting interconnection and hybridity. These places also provide ‘potential outlets for unexpected or spontaneous encounters, informal events and alternative activities outside the increasingly commoditized, controlled, and privatized open urban spaces’ (Franck & Stevens 2007). Nevertheless, there is often a strong determination within cities and urban policies to minimise or eradicate abandoned buildings and derelict land, as they are frequently identified and associated with violence and crime while providing an indication of a wider urban cultural malaise or eye sore.

Such a built form becomes almost engrained within the urban fabric of contemporary cities, holding a true heritage of a place. Each and every building is almost unique, it tells a story about the people that
lived before, its use, carrying forward its patina of age, forging the identify of place and the values specific to its predetermined conditions opening up the potential for a romantic aesthetic to be valued. Barron and Mariani (2014, p. 9) also argue that some of the most significant contributing positive attributes were possibilities for unregulated play and recreation, the presence of vegetation and wildlife and ‘an open aspect’ seen by many to be preferable to continuous buildings especially in its role of breaking up the high density built form’. Likewise, Philip Kivell et al (1998, p. 121) are of opinion that ‘although a given site was perceived to be in a state of abandonment by former economic uses it was not considered useless because some form of natural regeneration had taken place and people used it unofficially for a variety of informal activities from children’s play, team games, and seeking freedom not existing elsewhere’.

3. The act of preservation

Without a formal sense of purpose and economic value, the negative perception associated with derelict industrial sites together with the modern needs of ‘purification’ slowly diminish these buildings into extinction. The new construction becomes almost foreign to the idea of an ingrained memory. It is common for architecture to demarcate the site boundaries, demolish the existing structure, preserve the heritage façade, replace the interior and build a new. It is a form of instant urban redevelopment and often adopted in heritage preservation, which has been problematized in light of architectural critiques and heritage discourse. Fortunately, this is not the fate of all industrial derelict buildings where some are fortunate enough to forgo the demolition hammer. Instead, they undergo an act of ‘preservation’ or ‘conservation’ or ‘adaptive reuse’. Conservation as defined by The Burra Charter (1999) is the act of retaining the significance of the place, while preservation is the act of maintaining one’s original or existing state. Often the least possible physical intervention: to do as little as possible is advocated as the best approach. The term ‘adaptive reuse’ seeks for the conversion of an existing building site from one use to another allowing for the values of the building to be applied within the present day applications of both program and function.

Adaptive reuse as a design method explores the possibilities that lie between the extremes of demolition or the alternative of ‘preserving’. It provides an opportunity to maintain the historical heritage built fabric, spaces and sites that might otherwise be lost, while at the same time through the careful crafting and designing of the reuse strategy it has the potential to ‘amplify some elements and aspects while downplaying others’ (Heritage Council Victoria 2013, p. 6). When applied specifically to the industrial built form, such design interventions should aim to retain evidence of past technologies, flows of materials and people and the work processes (Department of Environment and Heritage 2004). However, the sense of ‘amplification’ as a reuse strategy regularly alludes solely to the preservation of the fabric or envelope of the building. As a result of this design solution, facadism becomes an adopted design technique.

4. Facadism – as a design technique

Facadism produces an architectural form designed with ‘an emphasis on the façade, or the retention of a preserved building front while demolishing and replacing the remainder behind it’ (Richards 1994, p.7). This is an increasingly growing practice adopted by developers and architects where the existing façade of historically valued buildings are retained while the interior structure is demolished. This design technique manifests itself on a global scale and is becoming more and more prominent within
industrial urbanscape regeneration developments. In Melbourne, the Equity Chamber’s proposed development is a classic example of this tension between CBD redevelopment and the retention of the building’s rich architectural, cultural and historical importance. The existing Equity Chamber is perceived to be architecturally significant for its ‘exotic revival of architectural styles which were adopted in Victoria during the inter-war period’ (Heritage Victoria, 2010). The development, designed by Hayball Architects seeks to integrate the existing building with the new development by retaining the façade and the ground floor, while the remaining floors are transformed into apartments as shown in Figure 1:

![Figure 1: Equity Chambers proposal by Hayball Architects (Source: Hayball, 2015).](image1)

Within this proposed development, the sheer weight of the existing building is seen to be offset by the new proposed apartment tower allowing it to be set back. Hayball (2015) describes, that this composition ‘seeks to distinguish the new proposal to the existing by creating a respectful addition’ to the former Equity Chamber building. Similarly, the Shoreham Street Project by Project Orange in Shoreham England adopts a similar design approach where the new addition offsets itself to the existing building as shown in Figure 2. This specific design methodology adopted by both Hayball and Project Orange can be seen as what Sandord Wood (2012) defines as the ‘scooping façadism method – which involves preserving more than one aspect of the façade by scooping out the middle or interior and inserting a new structure beyond’. In the Shoreham Street project, the design solution sought to rehabilitate an abandoned steel and aluminium warehouse while celebrating its industrial heritage through the use of contrasting materials. Furthermore, one may conclude that the existing buildings act as a podium and base platform where the new proposed building then sits on top.

![Figure 2: Shoreham street, Shoreham England. (Source Project Orange, 2012).](image2)
Similarly, Paul Goldberger had identified this back in 1985 in his critique in The New York Times, ‘where by old buildings were literally becoming a doormat for the towers, a small stoop cringing at the base of a ponderous skyscraper.’ The Water House Hotel in Shanghai, China by Neri and Hu Design Research Office illustrates this in Figure 3. The new built form is carefully crafted to sit on top of the preserved ex Japanese Army three-level headquarters. This redevelopment combines both the new and the old in a clear contrast by allowing the façade of the ex Japanese Army building to act as a base podium.

Figure 3: The Water House Hotel, Shanghai China. (Source: Architectural Review, 2010).

However, facadism as a design technique does not confine itself to producing built forms restricted to that of the ‘scooping out’ method. The Silver Leaf Apartment Project by The Buchan Group and the New Architecture Building at The University of Melbourne by NADAAA and John Wardle seem to produce a different outcome as shown in Figure 4. Both examples allow a new design to emerge and to wrap around the façade almost bookcasing the facades within two new developed ends. Wood (2012), describes this design technique to that of ‘collage – which involves retaining a fragment of the façade while incorporating it into the new building almost like a pattern’. Therefore, this almost provides the existing façade a new skin to breathe through.


The Granary an ex granary in Gliwice Poland, by Medusa Group adopts a similar approach as seen in Figure 5. The service cores are accentuated in both form and materiality from the existing building. Such an approach, the inverse of what The Buchan Group and NADAA design’s adopted, allows the new design elements to be clearly seperated from the historical façade and showcasing its importance. Another interesting design outcome that facadism produces is reflected in the design development for The Windsor Hotel, by Denton Corker Marshall and 466 Collins House by Bates Smart as illustrated in Figure 6.
Both Denton Corker Marshall and Bates Smart have adopted a very similar design technique. It can be seen that their new proposed built form is setback from the existing building and provides a clear distinction between the strong historical presence of the front elevation. Wood (2012) describes this as a ‘sheet’. The developed proposal retains the exterior façade wall in a way that gives an illusion of depth indicating that only the exterior façade wall has been retained. Likewise, the Bradmill Redevelopment in Yarraville, Melbourne (Figure 7) is a classic example of how this technique is commonly used within an industrial built form. All the three examples depict how the new built form acts as a backdrop to the preserved heritage façade.

These examples illustrate different approaches to how historically valued facades are ‘preserved’ while allowing for contemporary development to occur. Whether a ‘collage, sheet, or scooping out’ design approach is adopted by the architects, at its core agenda it seeks to maintain and preserve the original existing built form. The examples discussed are advocated as a legitimate and acceptable design
solution. Firstly, it recognises the historical context by preserving the historical façade and allowing it to thrive in its exterior existing streetscape. Secondly, it responds and attempts to solve the demands of urban redevelopment and consolidation. And thirdly, it stands within the strict heritage, planning and zonning regulations imposed by the local councils and legislations. Hannah Lewi and Andrew Murray, describes that this common design technique is justified ‘at an urban design level as a realistic compromise between the ever-escalting economic pressures of redevelopment, and an awareness of the value of historical contexts in the wake of preceding decades of modernism and wholesale destruction’ (2014, p. 507). As a result of this design technique, the façade is often stripped to its bare walls, where the interior structure of the building is demolished with no walls, no floors, no ceilings but just one large deep hole as illustrated in The Quay Redevelopment Figure 8 and Dimmey’s Richmond Icon Redevelopment Figure 9.

As portrayed within the two examples, the architecture is reduced to its most superficial element – the front elevation or the 110mm brick wall. Similarly, the former Bank of NSW Façade designed by Joseph Reed at The University of Melbourne’s Architecture building has undergone a similar treatment as illustrated in Figure 8.

![Figure 8: The Quay Redevelopment Haymarket, Sydney. (Source: Webster, 2015) Figure 9: Dimmey's Richmond Icon Redevelopment. (Source: SJB, 2013) Figure 10: Joseph Reed Facade, The University of Melbourne. (Source: NADAAA, 2013).](image)

The three examples all have a commonality within: reducing the architecture to that of the façade only. Stephen Georgalis (2013, p. 6), with specific reference to the Joseph Reed façade at The University of Melbourne’s Architecture building describes that ‘a series of tilt metres are installed on the façade during demolition to monitor any movement during the process. The steelwork is secured through the existing window and door openings to a series of permanent steel columns fixed to the rear of the façade’. There is a high importance and emphasis implemented to ‘secure’ and ‘protect’ the façade ensuring that every slight movement is monitored. At the fundamental level, this is preservation at its best where every care is taken to secure and protect the façade with an extensively engineered steel frame. However, Goldeberger (1985) disagrees as, ‘this process of turning an older building of distinction into a fancy front door for a new tower is to respect neither the integrity of the new or that of the old’. This is problematic, as the end design outcome, is seen to under go a ‘cosmetic treatment’ - one where it is preserved, cleaned, propped and re-presented as a small part of a new built.
5. The industrial 110mm façade brick wall

As a general design methodology, this practice seems to promote only the retention of the ‘front face’ of a building which is driven by highly legislated regulations. This general design strategy, at the source of professional debate, neglects the relationship to what has been designed inside or behind the façade. Hence, this implies that the activity within the building and the physical built form of the building is not valued. What is more valued in this instance is ensuring a surface illusion at the street scape while at the same time responding to positive urban attributes of human scale, rhythm, and form. This opens upon an increasing renewed critique that facadism as a design tactic fails to address the body of the building.

Although, facadism as a design technique is well perceived amongst heritage consultants, preservationists, architects and developers as one attempt of preservation, this design technique cannot merely reduce historically valued buildings to nothing but wallpaper thin walls collaged onto new developments. Similarly, Lewi and Murray (2014, p. 515) are of opinion that ‘for keeping only a damaged façade, no matter the strategy, it inevitably denies the preservation of the collective memory and functional workings of a building’s internal light, sound and scale of a complete experience of space.’ With reference to the industrial built form, (Woods, 1996) advocates that the form ‘must be respected as an integrity, embodying a history that must not be denied’ in its act of preservation and conservation. In their damaged states they suggest new forms of thought and comprehension, and suggests new conceptions of space that confirm the potential of the human to integrate itself within. High and Lewis (2007), argue that an industrial infrastructure emerges through the combination of tools, materials, labour and other elements with specific interaction that can be extended through form and scale. This is evident in the Kinear’s Rope Works, Bradmill and the Docklands Cotton Mill. The scale of the built form, has little to no variation as both a large and empty area is required for programmatic reasons.

This relationship is informed by a formalised industrialised process which generally relies upon the ‘idea that an object must pass through different stages of production, each located in discrete spaces which are connected to each other as a sequence’ (Hardy, 2005). This gives rise to a large main open space allocated for such activities to follow within, while secondary spaces such as amenities and office spaces form part of a wider network into which the factory is internally planned for as illustrated in Figure 12. However, this regimented and orderly fashion arrangement becomes non-existent within the context of a derelict industrial building. Edensor (2005, p. 85), notes that the ‘signs of production with its sequential order become banal as walls erode and rooms appear to be at the center of formless labyrinths.’
6. Development of the conceptual framework

It is imperative to note the strong emphasis made on the internal function of the industrial built form rather than the external face of the building by Edensor (2005), Hardy (2005) and Kirkwood (2001). Hence, the impetus of this conceptual framework will aim at producing a design methodology that allows for the conservation of the latter, rather than focusing on a formal act of preservation. In doing so, it takes the notion that the façade conservation approach is not the priority and argues that the heritage value lies within the functional doings of the building. The merits of this design methodology will allow the latter to evolve, change and adapt rather than preserving and fixing the heritage façade at a specific point in history. To facilitate this, an approach with a static, quick fix and short-term vision is seen as disillusionary and inappropriate since it does not allow for an evolutionary growth of social and cultural values to manifest itself through the functional activities ingrained within an industrial built form. The ambition is to create a place of both production and consumption while bridging on the past, the present, the future and integrating different communities and identities. The challenge that this design framework undertakes into is creating an architectural approach that has the capability of responding when time has expired, or more precisely, when the function and program becomes obsolete. It draws upon Lefebvre’s (1991) conceptualization of space as a social construct that space is continuously under construction through the participative acts of perception, conception and experience. This opens up unlimited potential to abstract elements of space and society, within a particular scale, and allowing objects, relationships, activities and agendas to develop. More importantly, it drives forward a methodology that promotes the significance of the place by extracting upon social, economical, physical, historical and cultural values. This then ensures an approach that is flexible enough to adapt to the evolutionary nature of industrial activities and processes that are undergoing a constant change in both its redevelopment and history within a contemporary context. Unlike a conventional architectural response the design approach is one that is strategic, facilitating social inclusivity, participation within the qualitative richness of the industrial built, and inviting opportunities for diverse uses. It is a methodology of inviting participation through a long-term vision and a framework for decision making that is flexible enough to envision a collection of interventions through the evolutionary process of both time and scale.

This framework envisions to utilise what exists and not to transform it, making most of the building’s physical and aesthetic qualities. It aims to preserve the freedom of space without necessarily partitioning off, while allowing for a maximum spatial freedom. It then aims to capitalize on the emergence of temporal uses to inform a more permanent architecture. It facilitates uncertainties, instabilities while encouraging and inviting participation to occur and stories to be made. The act of
Engagement with the built form allows a cultural and social value to be strengthened, reinforced with the memories and stories it generates. This allows the current generation to leave their trace similarly to the older generation. Thus, through this continuous ongoing action, it increases the opportunity for new social and cultural values to emerge while also reflecting upon its ingrained past heritage. The framework seeks to propose an evolutionary heritage through the actions of performance in space while referencing to the core essence of the building; production.

6.1. Phase one – urban foraging

The design framework proposed is phased out across time through three distinctive phases. It begins, with Phase one – urban foraging. On the external surface the industrial built form is almost homogenous and uninviting disregarding the internal richness of productivity, materiality, patina of rust, weathering timber. The intent is to create a walking narrative that re-purposes the building as a framework that allows encounters with both the internal and external spaces. This aims to generate and stimulate a natural regeneration of the site while slowly encouraging interest within by the ‘foraging’ process for future potential. The tactic here is one of creating work that feeds off conversations and differences in opinions as a source of material to progress forward. In the first instance, the built form is used to facilitate participation and stage an arts based ‘performance’. However, this is not the typical exclusive art-based regeneration, which has often been used as a design transformation to post-industrial sites into high-end mixed used developments. It is one that allows and creates an intensity of activity and collective encounter acting as a social catalyst for a performative exchange.

It is crucial to note that this design approach should be flexible enough to allow programmatic indeterminacy, which facilitates an ongoing dialogue of uncertainty, instability and possibility. Throughout this phase of urban foraging, the architectural intervention is more of architectural management where the role of the architect is challenged to that of an event manager, planner, facilitator or even a producer of events. A number of organisations within Arts Victoria have been identified as having a potential to organize events to engage with the broader community. For example, Cultural Development Network is an independent non-profit group that links communities, artists and local councils together through seminars, forums and conferences across Victoria and Australia. Similarly, National Exhibition Touring Support (NETS) Victoria partners with regional galleries, cultural organisations, curators and artists to develop and tour innovative exhibitions and projects of contemporary art, craft and design. These organisations, amongst, many others can use the industrial built form as a platform to host such events. Hence, this design intervention is seen one that is driven by participation as a mechanism to establish the significance of the site and a program that invites a collective involvement through the diversity and variety of events.

6.2. Phase two – urban experimentation

The existing construction is gradually adapted to the new uses. It offers new insights and allows for modifications. The perception of non-use, derelict, and promiscuity, lack of inhabitation slowly disappears through awareness and event engagements. Through the effect of time, phase two can slowly be designed into. This phase – Urban Experimentation, seeks to allow for ‘quick and dirty interventions’ to take place within the realm of developing a creative industry. It engages and invites artists, musicians, performers, and sculptors to use the building as a giant canvas for artistic creation. The design approach is to transform the site into an enormous living and evolving gallery space, providing another layer of use on top the existing industrial activities. It works with the plurality of
people and opinions, while embracing and accepting the passage of time and its effect on the physical built form. Similarly, as to the urban foraging stage, a number of organisations have been identified as having potential to engage the broader community within. For example, Arts House is an artistic-led organization that presents a yearly curated program of contemporary art workshops featuring performances, exhibitions, installations and cultural events that are intended to inspire and draw a dynamic community engagement. However, Testing Grounds is a more permanent based organisation for artistic development and experimentation that could equally host their artist-in-resident programs as a weekly to monthly ongoing program within an industrial built form context.

As these interventions gain popularity, it becomes crucial to implement essential services such as toilet facilities and electrical services to sustain these activities. These smaller architectural interventions have the potential to draw in a smaller crowd for a longer period of time creating a sense of community engagement. This is most likely to create a positive short term value add to the building. This timed-based design intervention could be seen as an intervention, which aims to create a sense of responsibility and ownership amongst the temporal users. This is seen as a mechanism to provoke creative imagination and evoke the past as a means to speculate the potential future of the existing industrial built form. In this way, the temporary architecture can be tested so that it can later solidify into something more permanent and concrete. Within such a framework, rules do not suffocate, but they create spaces within which a great degree of freedom remains. The approach here is not one where a rigid network of spaces is produced, but one that defines the purpose of space created by proposing both formal and informal spaces generated by previous uses and temporal spaces. Formal spaces are defined by the more regulated and controlled practices that have clearly bounded territories such as toilets, facilities etc, while informal spaces are defined with new movement and temporal interventions undergoing constant change in the propose of creating new identities and allowing new spatial practices to become possible.

6.3. Phase three - permanence

New insights are continuously being introduced and new options are constantly being made available. A place for artistic creation is slowly being created through the process of participatory intervention, engagement and management. The abandoned and the neglect slowly start to show opportunities of habitation and reuse while it retains the significance of its place. The original structure of the building develops the framework for cultural activities to happen, and as a result the potential of the site slowly emerges from the informal and temporal artistic use to a more defined use. Within this framework a combination of old and contemporary are allowed to work hand in hand. The historic structure is exposed – and then allowed to be overtaken by new activities while allowing its beauty and strength to be celebrated. It is anticipated that the temporary spaces will slowly start evolving towards more semi-permanent working studios within the creative industries allowing art and creative ideas to develop and flourish. These creative working studios or working pods would then emerge towards a more permanent architecture occupying certain areas of the building. At this stage it becomes crucial to implement or partner within a leasing and rental facilitator which would allow this to happen. For example, the leasing agreement could follow a similar structure to that of Creative Spaces. Creative Spaces is a program of the City Of Melbourne Arts and Culture branch which develops leases and affordable spaces for the creative industries.

These small-scale interventions aim to outreach into local socio-cultural and economic practices. Individually these interventions may have little impact, however as the intensity of activity on the
factory site increases through time, these interventions could grow into something more tangible – space of production, creativity, consumption and community. Hence, the ultimate objective is to allow an evolution of cultural, social heritage value through the culture of industry and production whilst providing spaces for leisure, cultural consumption and play. This is achieved through a proposition of varying levels of indeterminacy which allows for adaptability and alterations in programmatic trajectories and changing social needs. A living and evolving cultural and social laboratory is proposed in which it maintains its heritage significance and engages with the culture of making within its community.

7. Conclusion

The practice of facadism has been problematized in light of architectural discourse. It is presented as an increasingly growing practice adopted by developers and architects where the existing façade of historically valued buildings are retained while the interior structure is demolished. This compromise values the preservation of heritage fronts and neglects the activity within the building and its interiors. The approach has been to provide a conceptual framework, which seeks beyond facadism in the regeneration of industrial built form. At its core, the framework allows for an evolutionary growth through a process of a natural regeneration across time and space. It is by no means conclusive and static allowing for a more tangible contributory community participation and engagement which bridges the past, present and the future while allowing potential nodes and opportunities to happen. The design strategy seeks to draw upon a performance-led design. This layers across the patina of time through a narrative of industrial history, processes and the multiple re-appropriation of space to form a vision of a potential future.

References


