

LONDON DERELICTS

*HYBRID ENCOUNTERS IN THE
INTERSTITIAL SPACES THROUGH EXPLORATION
OF URBAN CONTEMPORARY LEISURE*



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Abstract

This graduation research studies the potentials of London derelicts and the interstitial spaces as the new driver of urban transformation. The study aims to reconnect the lost socio-spatial relationship of those spaces to the surrounding context. Here, leisure is utilized as the diagnostic tool to understand the overlooked spatial quality of those spaces. Leisure also acts as the catalyst to invite the public and generate diverse activities in the interstitial spaces of various scales.

The investigation focused on the interstitial spaces juxtaposed with the transportation networks, specifically, the canals, that are derelict and disconnected from urban productive systems. It started by finding the predominant elements of derelict interstitial spaces and resulted in three elements: #Flow, #Relics, #Vagueness.

The study then continued to the site-specific context at the chosen site location: Kensal Canalside, to understand the urban affordances and the intrinsic quality of the spaces where leisure took place.

In the design project, interstitial spaces are explored as an operational tool for design intervention. Furthermore, the interstitial spaces can be the ground of hybrid encounters focusing on the

usage adaptability of the space. Usage adaptability refers to the user interpretation of the space that allows various scenarios to happen.

The main idea of the design is to provide spaces that promote spontaneous interactions between people and communities. Furthermore, as a design approach, reflective nostalgia can strengthen the relics and their long-established relationships within the larger social context. Therefore, by integrating all those aspects, the site will blend itself with the buildings as an open stage, where pedestrians and visitors can become the participants, not just passer-byers. As a result, the building plinth becomes part of the landscape where interstitial spaces guide users' perceptions.

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1 *Prologue*

1. *Problem Statement*
2. *Research Questions*
3. *Methodology Framework*
4. *Research Essay*

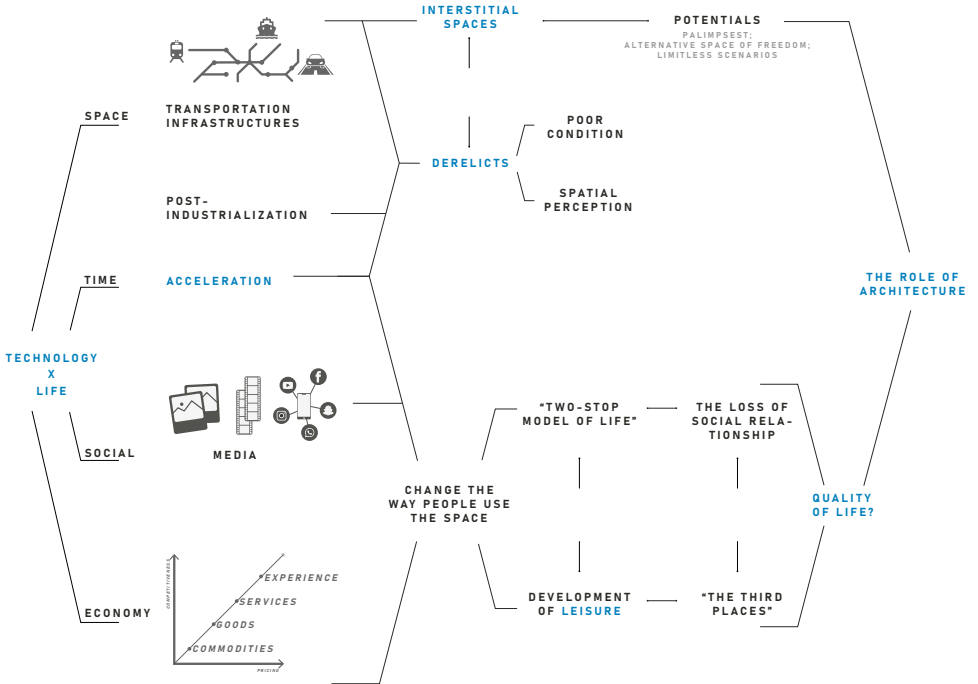


Figure 1. Diagram of thought process to formulate problem statement

1 Problem Statement

London has many interstitial spaces juxtaposed with the transportation networks. Their position in between urban productive systems offers the potentials to be the new driver of urban transformation. These interstitial spaces might reflect their surrounding context but offer limitless scenarios to host diverse programs.

The problem is that some of these interstitial spaces are derelict and disconnected from the essential urban functions. Derelict implies both the decaying physical context and the spatial perception. Interstitial spaces might be derelict, although not all derelicts belong to interstitial spaces.

The derelicts due to disuse and neglect often result in the loss of socio-spatial relationships in the larger urban context. The former active spaces fall into alienation, estrangement, and the surrounding community had lost their sense of belonging to the space.

Yet, despite the derelict state, leisure is one active element that public often seeks in those spaces. Leisure implies the overlooked quality of the derelicts. Therefore, leisure can be utilized as a diagnostic tool to unlock their hidden potential.

2 Research Questions

3 Methodology Framework

Main Research Questions:

1 How can interstitial spaces be the new driver of urban transformation in London from an architectural standpoint?

2 How can leisure be the catalyst to overt potential diversity in future activities that interstitial spaces might entail?

(1) **Literature study**; to allow a wide range of “interstitial space” characterizations are studied; to understand the British standpoint in performing leisure.

(2) **Document review**; reports, plans, regulations, statistics, and former studies from london.gov.uk and other institutional websites.

(3) **Media studies**; due to limitations during the pandemic, media records such as photographs, social media, Google VR, and Google Maps, are used to review the past and current situation of the site.

(4) **Topomorphological mapping**; to determine ecologies and actors of the site, to understand how it originates, and to map predominant elements of interstitial space and site-specific elements. Examining the spatial quality where leisure took place and experienced around the site will lead to the intrinsic potentials the site has.

Tools used: atlas, sketches, sections.

(5) **Matrix of comparison analysis** with precedents (King’s Cross); to analyze the spatial quality in regards to the material, programmatic, and potentials. The assessment tool used is based on Jan Gehl’s pedestrian landscape qualities.

(6) **Research by design**; define urban strategy and architectural design.

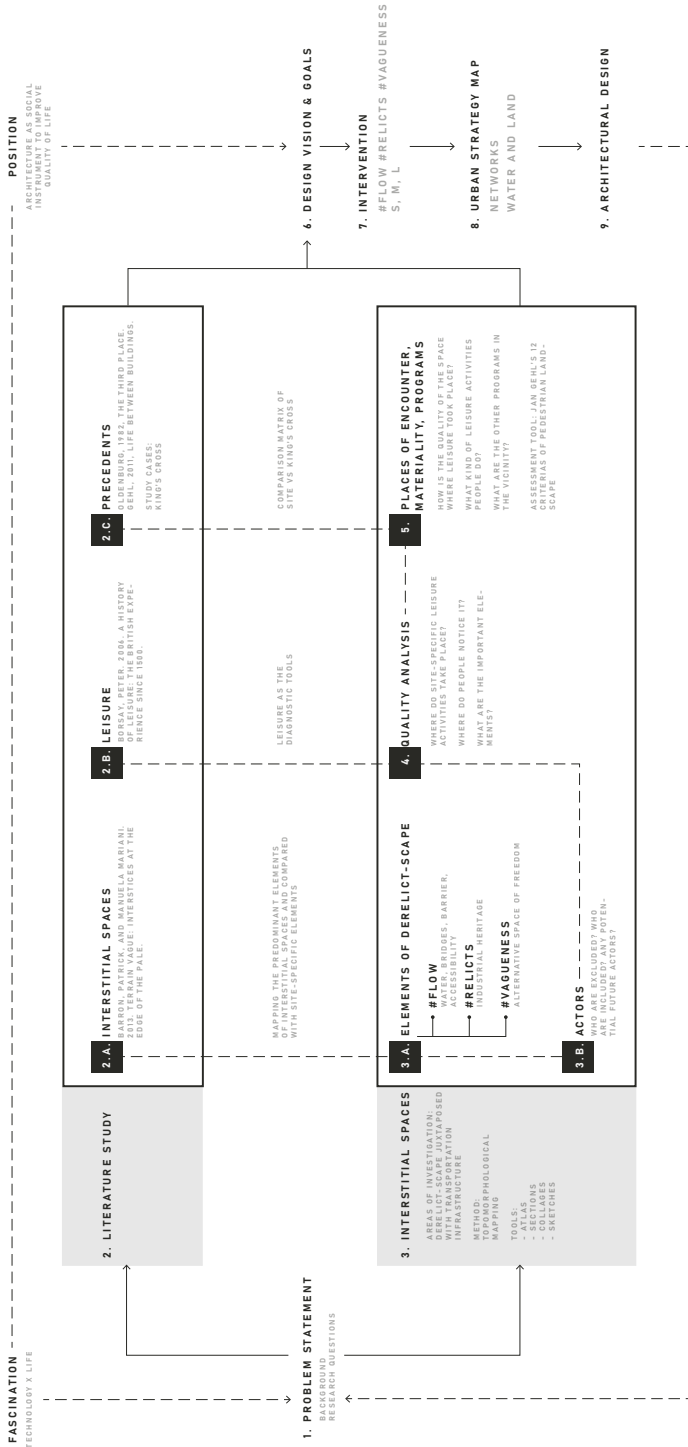


Figure 2. Diagram of methodology framework

4 Research Essay

London Derelicts: Hybrid Encounters in the Interstitial Spaces Through Exploration of Urban Contemporary Leisure

Derelict London

The omnipresence of technology in the 21st century has affected our relationship with time and space. Koolhaas mentioned that the technology act as “superior substitute” to the depleted natural resources.¹ However, the danger of future automation is less about the artificialization, but more about the immense acceleration of “the rhythm of life” that threatens its durability.² From this standpoint, the varied transportation modes are invented to not only overcome topographic limitation, but also to serve the accelerated life of humanity.

The development of transportation plays a significant role in urban growth and greatly affects the built environment. Although such infrastructure provides links between places, its imprints behave as borders and fragmenting the urban fabric. In London, the waterway channel, roadway, and railway networks were built, demolished, and overlaid one to another over the time. These complex transportation infrastructures have their own systems yet

still in a close relationship due to their purposes. Between these networks and the urban productive ground, there are interstitial spaces that act as the “buffer” zone between different systems. Along with the shifting focus from production to experience economy and the deindustrialization, these interstitial spaces were often left derelict and disconnected from the urban system.

The term “derelict” was originated from Latin *derelictus* which means “abandoned”, a combination of *de-* “completely” and *-relinquere* “forsaken”. Derelict, according to Oxford’s English dictionary, means “in a very poor condition as a result of disuse and neglect”.³ This term aligned with the decaying condition of London as a lot of spaces and buildings are vacant, abandoned, and dilapidated. Some can be found in the middle of bustling city center due to the falling into disuse. Some are vacant but preserved due to its heritage value, waiting for a refurbishment. Some are unused and left sitting there for investment.⁴

Disuse



Holborn-Kingsway Tram Tunnel

Vacant



Strand Union Workhouse, 44, Cleveland Street. A Grade II Listed Heritage Building from Georgian Era.

Dilapidated



World War II shrapnel damage still visible underneath Blackfriars Road rail bridge

photo sources:
- workhouses.org.uk
- derelictlondon.com

In this essay, “derelict” implies both the literal definition and spatial metaphor. The literal definition refers to the decaying, dilapidated, and ruined state of the physical quality of the space. As a spatial metaphor, derelict refers to the negative perception people experience when they encounter a space; the feeling of disturbance, unsafe, and discomfort. Interstitial spaces might be derelict, although not all derelict spaces belong to interstitial spaces. Perception of the space is unique to individuals as a result of the various factors that creates the ambience or atmosphere of the space: the location, the surroundings, the physical quality, the other users around you, thermal and noise comfort, etc. People can have a derelict spatial perception when they feel they do not belong to the space. In this case, there are other factors beyond the physical and aesthetic qualities that affect the sociability characteristic of the space.

The accelerated rhythm of life also changes the way people spend their time and their socio-spatial relationship. The tedious routine between home and work increases the necessity

of “the third places” where people experience leisure in public and community setting.⁵ This phenomenon boost leisure-based economy that has been triggered by the development of transportation and communication network.⁶

Isn't it ironic that the same society who invents all the time-saving technology, have less time to relax?⁷ Could we replace the London derelicts as the ‘third place’ for the urban dwellers?

This essay aims to discuss the role of architecture in improving the quality of life by employing the potentials of interstitial spaces to be the new driver of urban transformation. The study will focus on London derelicts that categorized as interstitial spaces and explore the strategies to promote people's well-being and the local community. Here, leisure will be utilized as a diagnostic tool to unlock the hidden potentials of interstitial spaces. The interstitial spaces will be discussed in all scales—from urban to architecture—to envisage people's perceptions and to find meanings of the spaces beyond the aesthetics and spatial programs.

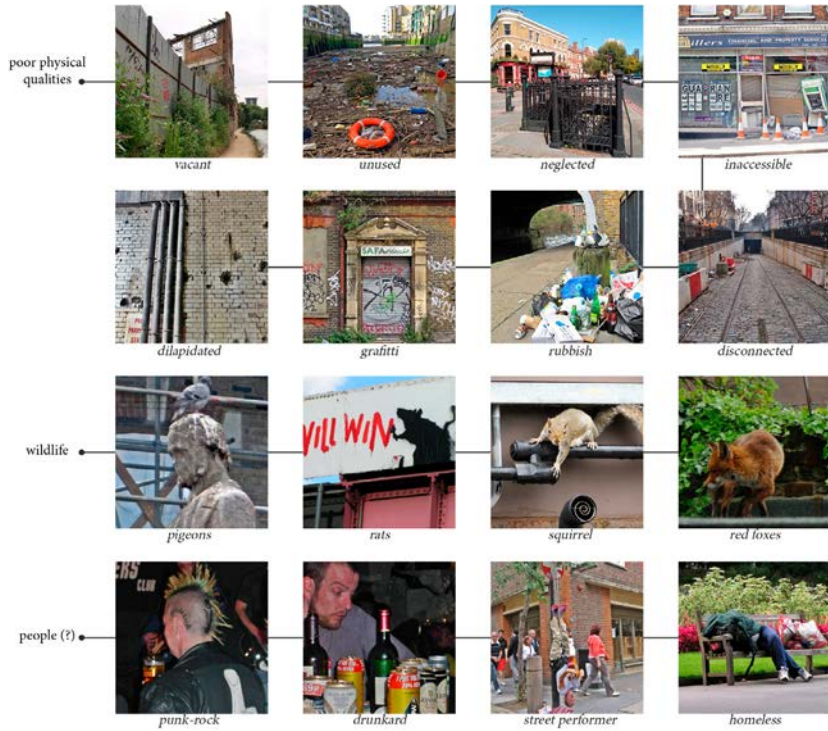


Figure 3. Components of derelict London. All photo source: derelictlondon.com

Interstitial Spaces and the Hidden Layers

The term “interstitial spaces” is used in this essay because its meaning appears to be more generic and conceptually flexible as it is widely used in other academic fields. Interstitial spaces are identified for their state of in-betweenness, “a world of becoming where things are not yet given”.⁸

On the urban scale, interstitial spaces defined as a space in between two or more incompatible systems; infrastructures, monotypic programs (such as residential areas), or other topographic conditions. They can not be controlled but can be taken over depends on their rhythm and sometimes accommodate certain urban functions. Therefore, interstitial spaces are not exactly residual spaces. Residual spaces are the leftovers, the by-products of predominant systems, that usually has no specific programs. Residual spaces might behave as interstitial spaces with derelict quality, but not all interstitial spaces are residual spaces nor derelicts.

Although interstitial spaces can have dimensional limitations due to its borders to the other systems, I would rather use the term to describe the connotation and the behaviour of the spaces. Rather

than as an existing condition, interstitial spaces also can be reproduced by the intervention of their immediate surroundings.

As the starting point of the research, I relate London’s interstitial spaces with the Solà-Morales’ “terrain vague”, which has a similar connotation to the derelict quality of the spaces.⁹ Their positive characteristics are derived from how they offer “alternative spaces of freedom” to the heavily regulated areas that constantly under surveillance.¹⁰ Patrick Barron referred these abandoned spaces as “a container of fragmented shared history [...] that constantly recall and reconstruct the past.”¹¹ In this sense, derelict interstitial spaces also have a historical value as “relics” that survived from the past.

As alternative spaces of freedom, interstitial spaces have many layers of potentials. As Matos (2009) described in his essay:

“When one penetrates the system of interstitial spaces and starts to explore it, one realises that what has been called ‘empty’ is not so empty after all. Instead, it contains a wide range of uses: places

where the inhabitants of the peripheries grow vegetables, walk the dog, have a picnic, and stride along on shortcuts from one urban structure to another. This is where their children go in search of free spaces for socialising.”¹²

The previous quote suggests one active component among the hidden layers of interstitial spaces: leisure. It means that regardless of the derelict state, interstitial spaces still attract public to do leisure activities due to their intrinsic qualities. Therefore, examining the spatial and other characteristic where leisure took place in the interstitial spaces might help to discover their remaining hidden potentials.

Intervention: Informal vs Formal

Even in the most derelict interstitial spaces, there are a hint of people doing leisure. Most of them are site-dependent leisure activities: hiking, jogging, enjoying nature, gardening, etc. All are derived from the absence of architecture. In the primary nature of architectural practice, interventions are mostly done by disrupting the site and building structures. If interstitial spaces are considered alternative spaces of freedom due to their vagueness, will they lose their freedom once intervention happened? How can we put balance between this spatial freedom and our interventions?

It is our right and responsibility as the architect to choose on how to intervene the spaces. The informal interventions are spatial appropriation by public’s improvisation on site. Leisure—whose core value is their “freedom to the pursuit of pleasure”¹³—is intrinsically informal, despite of all designated functions for leisure in the contemporary practices. Informal interventions sometimes even exceed the physical limitations. For example, “Words on Water”, a boat library stationed on the Regent’s Canal nearby King’s Cross.

Meanwhile, formal interventions are the opposite: by design and specify a particular program. These interventions are usually challenged by forces that initially produced the interstitial spaces.

The informal scenarios also include the impromptu public gathering, seasonal events, and other random activities outside the designated purposes. They can only be predicted, not intentionally planned. Therefore, informal interventions focused on the user interpretation of the space rather than specified as explicit programs. This standpoint will shift the way we intervene the interstitial spaces to maximise their functional adaptability.

Interstitial spaces, both derelict and not, are often used as public spaces, perhaps due to their strategic location in between urban functional systems. Yet, the presence of public spaces to gather does not necessarily give meaning and sense of belonging as “the third places” to the local community.¹⁴ Oldenburg

and Brissett (1982) described, to achieve that level of socio-spatial meaning, the spaces need to be dynamic along with the shifting patterns of lifestyle. Increasing the sociability characteristic of the space requires designers to focus on the way people use the space rather than the designated function. Individual and local initiatives—as part of the community—need to be involved to tie the meanings of the spaces in the societal level.



Figure 4. Informal uses of London Canalsides. (photo sources: widgeonthatreboat.com)

Leisure, Wellbeing, and the Merged Spheres

Human well-being is majorly affected by both work and leisure.¹⁵ The importance of well-beingness emerged as life is getting more complicated with various activities offered by the technological advancement. Industrial London accentuated the term leisure as an outcome of the increasingly burdensome working hours.¹⁶ The socio-spatial relationships of work and leisure has been shifting across the centuries. Technology changes leisure in the same way it changes our lifestyle: it provides more supply for the increasing demand. Yet, instead of having more time to do leisure, what occurred is that leisure becomes a work-in-disguise.

During the post-war era, the London Government came to play more control in the delivery of public leisure. As automation reduce human labour demands in manufactories, leisure-based economy was predicted to become dominant in Britain. To anticipate, the government

pushed the idea of manifesting free time for educational form of leisure.¹⁷ Here, the means of leisure are shifting to disguise the hidden purpose of work. The joy in doing leisure is channelled for self-discovery and self-improvement.

Although industrialization separated work and leisure, the 21st century society tends to merge the spheres again.¹⁸ The rise in leisure-based economy marks the change in lifestyle and socio-spatial interdependency. Urban contemporary leisure has hidden agendas: work to gain financial means and/or leisure-educational activities for improving skills.

Hybrid Encounters in the Interstitial Spaces

The spatial freedom in the interstitial spaces can be preserved by putting in balance between the formal and informal interventions. The architects need to take control of this hybridity. Hybridity or hybrid encounters refers to the formal activation of the space with the help of informal intervention.¹⁹ Architects become the facilitator to revive the derelicts and let the participants decide on how to use them. What and how to revive is our design assignments.

My position guides me to design architecture as a social instrument. Architecture can channel public passion in pursuing leisure to improve the quality of life. The quality of life refers to health, well-beingness, self-awareness, and freedom of self-expression that leads to personal satisfaction as an individual and as a part of community. Hybrid encounters in the interstitial spaces aims to provide spaces for communities that support spontaneous interactions.

In the urban scale, formal strategy such as Transit-Oriented Development (TOD) can be combined with the informal intervention on the derelicts. The informal intervention can be focused on the existing derelict conditions which usually have potentials but forgotten. Aside from using leisure as the diagnostic tool, leisure can be utilized as the catalyst and incorporated to the informal intervention. Leisure invites public to participate which in turns will perpetually generate diverse informal activities in the interstitial spaces.

Sometimes, embracing the imperfection of the derelicts would not be an outcome of what we commonly agreed as aesthetically pleasing. Most of the time they are raw, dirty, humongous, and out of scale. Here, the designer will be faced with two different choices: Restorative Nostalgia and Reflective Nostalgia. I encounter these terms from Neri & Hu's project book, in which they quoted

from Svetlana Boym.²⁰ Restorative Nostalgia attempts to reconstruct the past and never think itself as the nostalgia but rather as the real one. Meanwhile Reflective Nostalgia thrives on the longing to the past with contradictions and irony which always contrasting the existing relics. Richard Haag's Gasworks Park in Seattle is an example of Reflective Nostalgia where the derelict industrial sites were preserved in a raw condition and partly consumed by the nature. Reflective Nostalgia aligns with concept of hybrid encounters, where the interventions are not overdone to the derelicts; to keep the balance between the relics and the new life.

At last, interstitial spaces can be utilized as the operational tools rather than as accepted conditions. On the urban scale, interstitial spaces may refer to their position within the urban fabric, produced by the urban morphology, geometry, and compositions of different systems. As an operational tool, interstitial spaces can be reproduced in all scales by manipulating their immediate surroundings.

To be the new driver of urban development, interstitial spaces can be the ground of hybrid encounters. Hybrid encounters focus on the usage adaptability of the space by controlling the formal and informal interventions. Adaptability in terms of use refers to the user interpretation of the space, the quality of the space that allows various scenarios to happen. If the interstitial spaces are too much formalized in a repertoire of programs, they will consequently limit the user's freedom to use the space. However, the derelicts and urban affordances in London might allow us to envisage the balance between architectural use and informal scenarios within the urban context. Furthermore, reflective nostalgia as a design approach can strengthen the relics and their long-established relationships within the larger social context. Interstitial spaces reflect more than the ground condition, but also offer alternatives to the predictable formalized spaces.

Notes:

- 1 Rem Koolhaas, "The Life in Metropolis or The Culture of Congestion", *Urban Design Ecologies: AD Reader*. (John Wiley & Son, 2013)
- 2 Hamah Arendt, *The Human Condition* (London: The University of Chicago Press, Ltd., 1998), 132.
- 3 *Oxford English Dictionary*. 2nd ed. Oxford: Oxford University Press, 2004.
- 4 Sam Lewis-Hargreave. *Why Are There So Many Abandoned Buildings In London?*
https://www.huffingtonpost.co.uk/sam-lewishargreave/why-are-there-so-many-aba_b_14543208.html
- 5 Ramon Oldenburg and Dennis Brissett, "The Third Place", *Qualitative Sociology* (Kluwer Academic Publishing, 1982).
- 6 Peter Borsay, *A History of Leisure: The British Experience since 1500*. (London: Palgrave, 2006).
- 7 Meg Arroll and Jen Nash, "Have You Forgotten How to Relax?," *Daily Mail*, 30 March 2018, <https://www.dailymail.co.uk/health/article-5559899/Have-forgotten-relax.html>
- 8 Tim Ingold, *The Life of Lines*, (London: Routledge, 2015).
- 9 Ignasi de Solà-Morales, "Terrain Vague", *Anyplace* (Cambridge: MIT Press. 1995). P 118-123.
- 10 Krystallia Kamvasinou and Marion Roberts, "Interim Spaces: Vacant Land, Creativity, and Innovation in the Context of Uncertainty," *Terrain Vague* (New York: Routledge. 2014), 188.
- 11 Patrick Barron, "Introduction: At the Edge of the Pale", *Terrain Vague* (New York: Routledge. 2014), p 1-23
- 12 Patrick Barron, "Introduction: At the Edge of the Pale", *Terrain Vague* (New York: Routledge. 2014), p 1-23
- 13 Peter Borsay, *A History of Leisure: The British Experience since 1500*. (London: Palgrave, 2006).
- 14 Ramon Oldenburg and Dennis Brissett, "The Third Place", *Qualitative Sociology* (Kluwer Academic Publishing, 1982).
- 15 John Haworth, Suzan Lewis, *Work, Leisure, and Well-being*, *British Journal of Guidance & Counseling* Vol. 33. (Routledge, 2005)
- 16 Peter Borsay, *A History of Leisure: The British Experience since 1500*. (London: Palgrave, 2006).
- 17 <https://www.britannica.com/place/United-Kingdom/Cultural-change>
- 18 Peter Borsay, *A History of Leisure: The British Experience since 1500*. (London: Palgrave, 2006).
- 19 Heike Rahmann and Marieluise Jonas, "Void Potential" *Terrain Vague* (New York: Routledge. 2014).
- 20 Neri & Hu Design and Research Office, *Works and Projects 2017*. Switzerland: Park Books



2

Literature

1. *Interstitial Spaces*
2. *Leisure*
3. *The Third Place*
4. *Precedents*

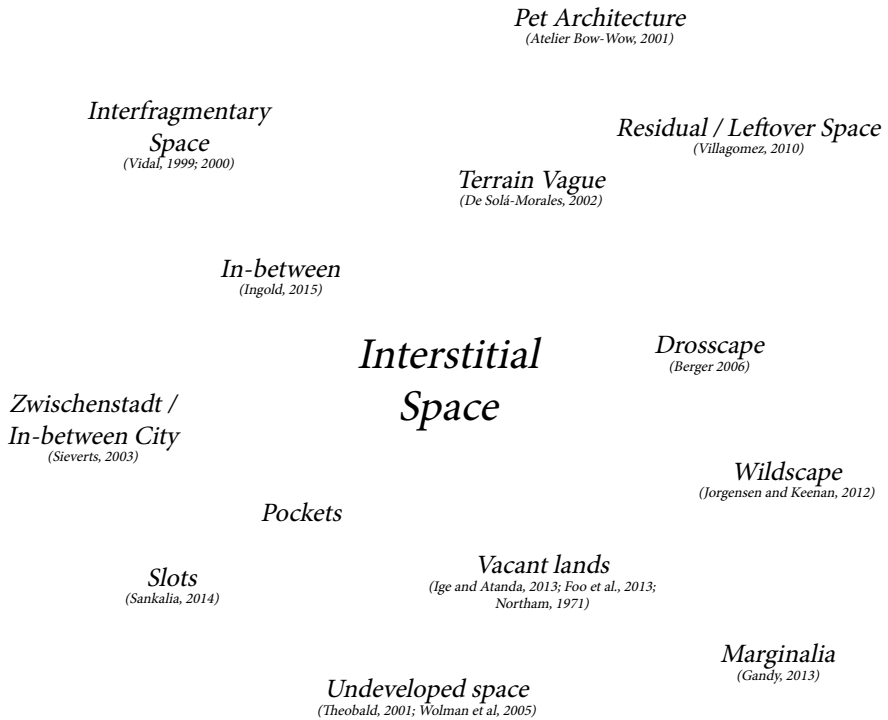


Figure 5. *Interstitial Space with other similar terms*

1 Interstitial Spaces

There are various terms with similar meaning with interstitial spaces for understanding the undeveloped and marginalized spaces in the urban fabric. Some of them are: “terrain vague”, “urban voids”, “in-between spaces”, “vacant lands”, and “drosscape”. Etymologically, “Interstitial” means “occurring in an interval or segment between elements”. Thus, the nature of interstitial spaces is their state of in-betweenness. Ingold (2015) mentioned the in-between is “a world of becoming, where things are not yet given”. He emphasized to distinguish the term “between” and “in-between”; as between is intermediate and has two terminals, while in-between is midstream and has none.

Sola-Morales (2002) described the potentials of these spaces as “void, absence, yet also promise, the space of the possible, of expectation”. He also mentioned that in these derelict spaces, “memory of the past seems to predominate over the present”. Gandi (2011) used the term “interstitial spaces” to describe unregulated areas characterised by their natural ecosystem. Although forgotten and derelict, the interstitial spaces thus appear as a hidden nexus where ecological and socio-cultural diversity flourishes.

In the urban scale, interstitial spaces defined as a space in between two or more incompatible systems; infrastructures, monotypic programs (such as residential areas), or other topographic conditions. They can not be controlled but can be taken over depends on their rhythm and sometimes accommodate certain urban functions. Therefore, interstitial spaces are not exactly residual spaces. Residual spaces are the by-products of predominant systems. Residual spaces might behave as interstitial spaces with derelict quality, but not all interstitial spaces are residual spaces nor derelicts.

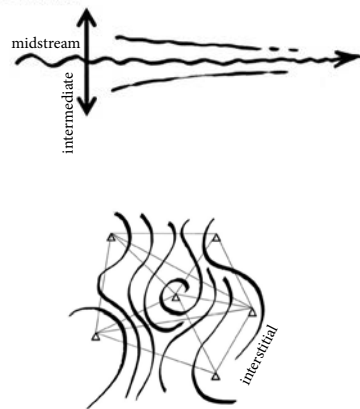


Figure 6. *In-between vs between* (Ingold, 2015)

2 Leisure

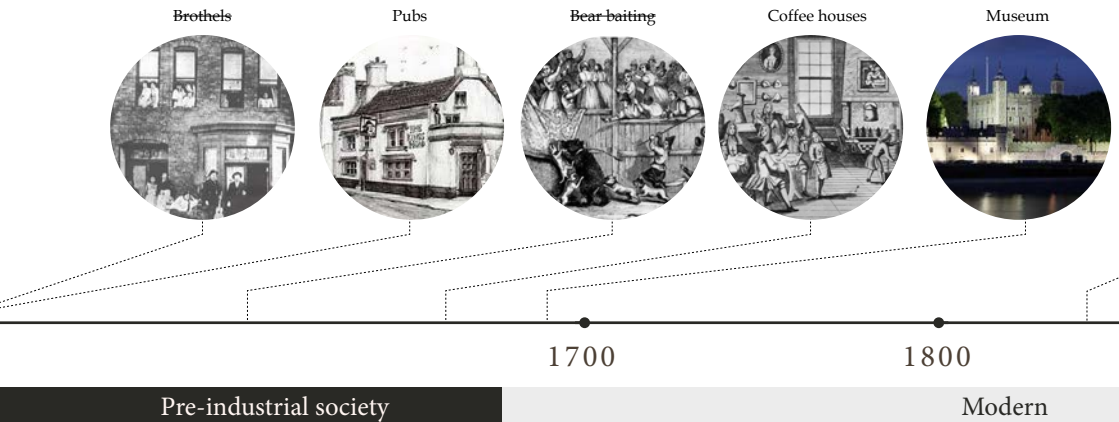
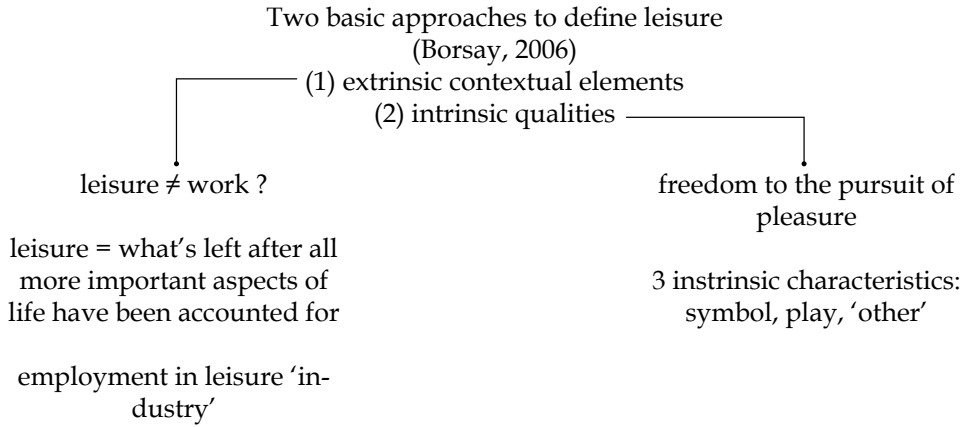


Figure 7. *Timeline history of leisure in London*

capital-work // work-leisure
goods production // social reproduction
fabricates the endless variety of things // life and its maintenance
work // labour

Exhibition Space



Cinema



Library



Public Bath



Stadium



IKEA



Apple Store



1900

2000

Post-modern

3 The Third Place

Oldenburg and Brissett (1982) mentioned that the “two-stop model of life” in the post-modern Me Society caused the loss of their social life. Oldenburg and Brissett further emphasize how “the third places” are necessary to provide space that celebrate social participation with people’s sense of wholeness and distinctiveness. They remarked that the characteristic form of third place is pure sociability, while its characteristic content is non-discursive symbolism.

The easily accessed public spaces appropriated by the locals as their own might provide possibility of pure sociability. Just by simply being there, “both fondness for association and a sense of its worth beyond immediate purposes bring people together”. Sociability refers to the “play-form of association” in the sense of personal value, where conversations are democratic.

Non-discursive symbolism refers to the type of communication that establishes spiritual connection between people, providing knowledge of and about people, for example: idiomatic local heroes, tragedies, gossips, romance. These kind of speech ties people to places and expand their interest beyond self-interest.



Figure 8. In London, pubs are known as one of favorite public setting to enjoy free time. Oldenburg mentioned cafes and pubs are examples of the third places. (photo source: cnn.com)

4 Precedents

a. Fun Palace by Cedric Price

Post-war London was a prolonged identity crisis for Britain. Workplace automation led to a predominantly leisure-based economy for Britain. New kinds of workers were needed in the future, more intellectually agile, and able to learn new skills. Fun Palace was designed as a creative and constructive outlet for this expected windfall of leisure, public container to new experiences and possibilities of lifelong learning and discovery. The project itself gave a new kind of active and dynamic architecture that would permit multiple uses and constantly adapt to change. With focus on the network of multiple events, the spaces were designed to be endlessly varied in size, shape, lighting, and accessibility.

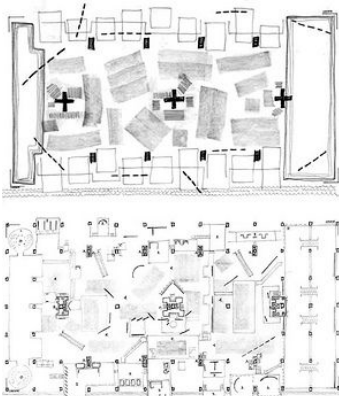


Figure 9. Diagrammatic approach Fun Palace

b. King's Cross

King's Cross possesses an array of cultural gems in Central London. As a study case, it holds a similar ecologies to the chosen site project; their previous condition as marshalling yard, industrial heritage and canalside location.



Figure 10. King's Cross Opportunity Area

c. *Central Beheer* by H. Hertzberger

Designed as the working zone for 1000 people, Hertzberger considered the fact that employees on average will spend more time at the office than at home. Therefore, he designed the office to have qualities as a stand-in home, and thus led to the following design principles:

- architecture should increase contact between its users and do away with inhibiting thresholds;
- architecture should form a social whole devoid of hierarchies;
- individual work stations should be both recognizable within the whole and freely subdivisible;
- architecture should not be hierarchic or representative.

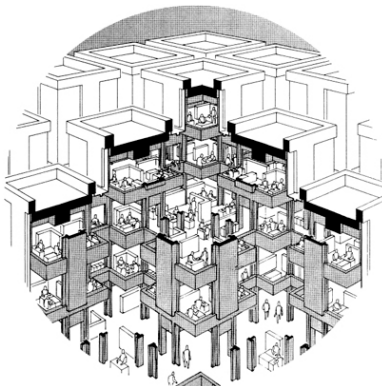


Figure 11. *Perspective section of Central Beheer Office*

c. *Tate Modern* by HdEM

Tate modern aims to integrate display, learning and social functions to answers the challenges of a 21st century art institution. The brick facades forms a perforated screen which filters light during the day and through which the building glows at night.

The technical details and spatial configurations of the building are used as reference for the design project.



Figure 12. *The plinth of Tate Modern*



3 *Analysis*

- 1. Areas of Investigation*
- 2. Initial Investigation:*
- 3. Predominant Elements*
- 4. Site-Specific Elements*
- 5. Actors*
- 6. Leisure as Diagnostic Tool*
- 7. Analysis Conclusion*

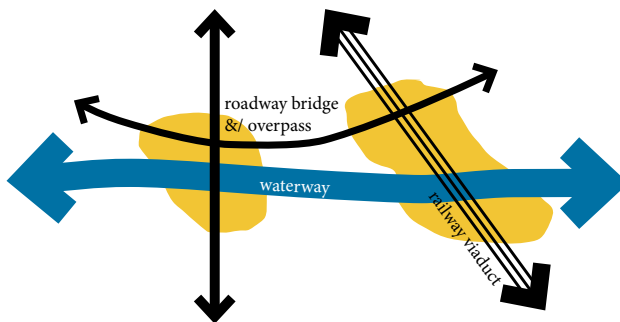


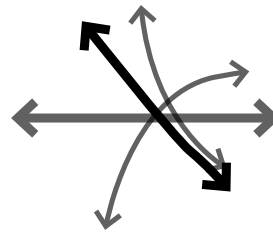
Figure 13. Areas of investigation: derelict interstitial spaces juxtapose with transportation nodes

1 Areas of Investigation

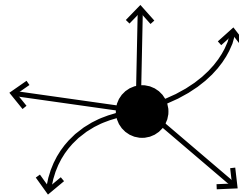
To determine the areas of investigation in this research, the criterias of chosen interstitial space need to be defined. The focus of the research is areas juxtaposed with the node of various transportation networks (waterway, roadway, railway). But first, it is essential to differ between 'node' and 'access node'.

As the starting point in the urban context, I refer the interstitial spaces as those in between or situated around the node of transportation infrastructures

that people has no access into. Some of these interstitial spaces are derelict and disconnected from the essential urban functions. Derelict implies both the decaying physical context and the spatial perception. Interstitial spaces might be derelict, although not all derelicts belong to interstitial spaces.



node



access node

Figure 14. *Difference between 'node' and 'access node'*

2 Initial Investigation: Predominant Elements

The initial investigation focuses on the waterway channel: the Regent's Canal. Canals holds a cultural importance as relics from industrial London. It represents the manmade manipulation of nature, adding diversity in urban fabric, while exuding calmness in-between hectic London.

The goal of this investigation is to find predominant elements of derelict interstitial spaces. Therefore, each interstitial spaces will be examined and dissected to understand the context, programs, materiality, history, etc.

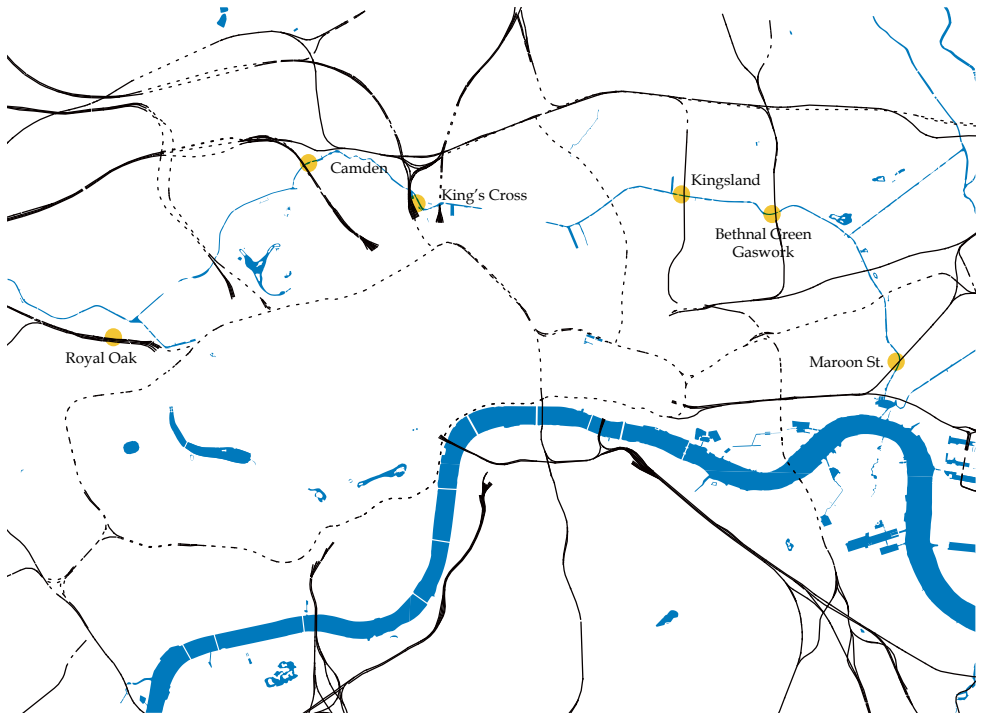


Figure 15. Initial investigation on the Regent's Canal

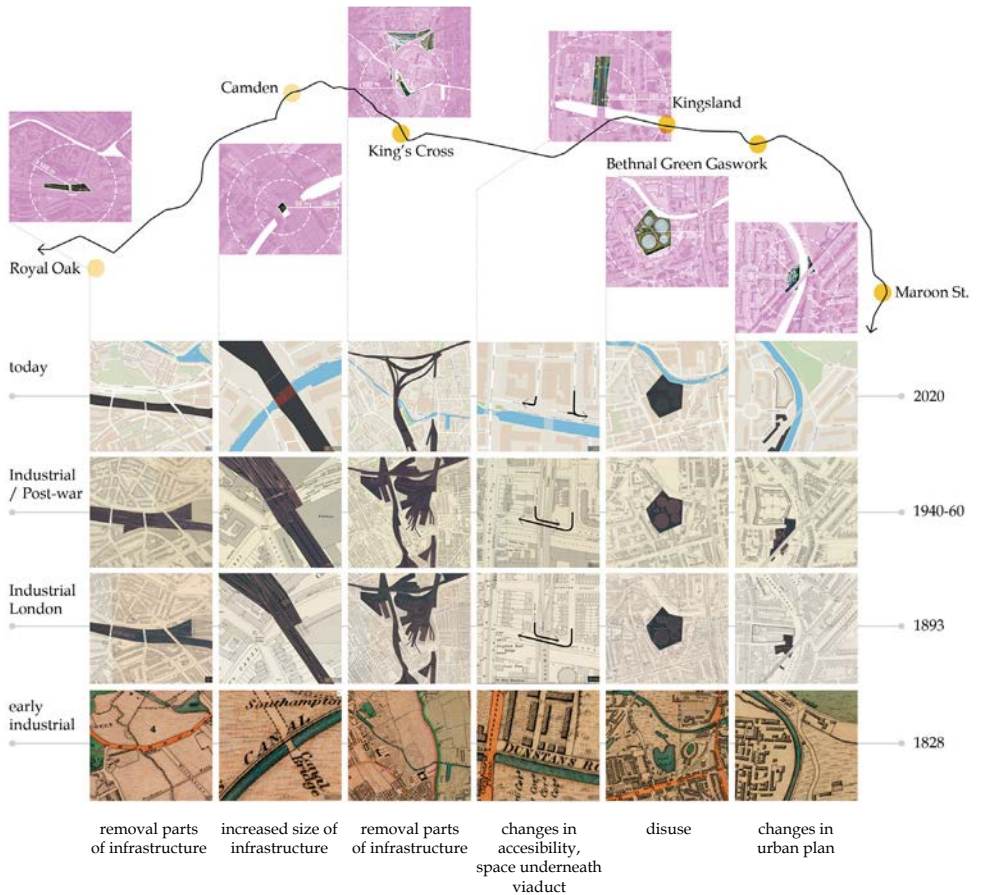
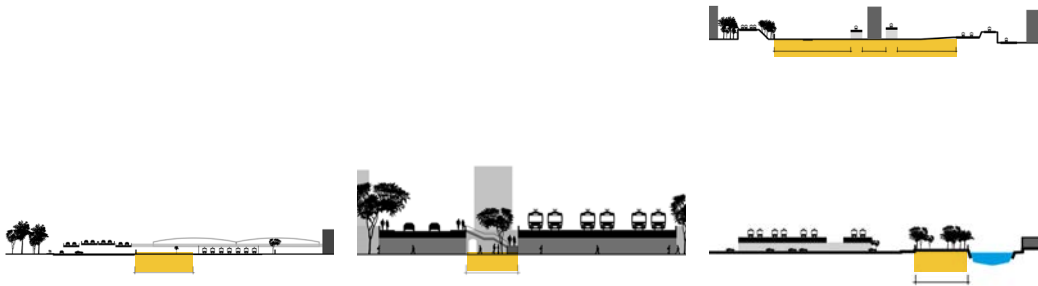
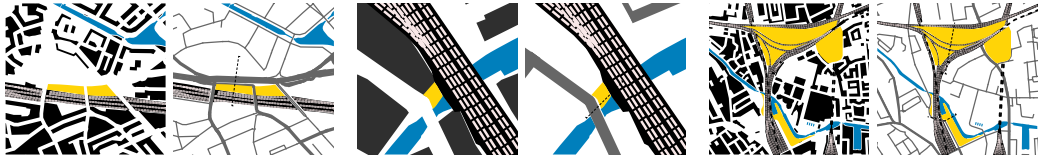


Figure 16. Historical developments in urban morphology

Camden
King's Cross

Royal Oak



Royal Oak

Camden

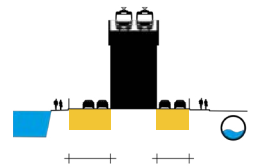
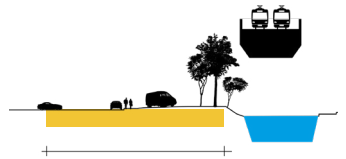
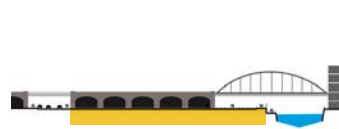
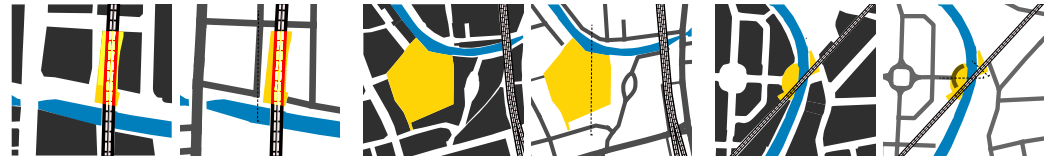
King's Cross

Figure 17. Morphology, plans, sections, ambience

Kingsland

Bethnal Green
Gaswork

Maroon St.



Kingsland

Bethnal Green Gaswork

Maroon St.

least derelict

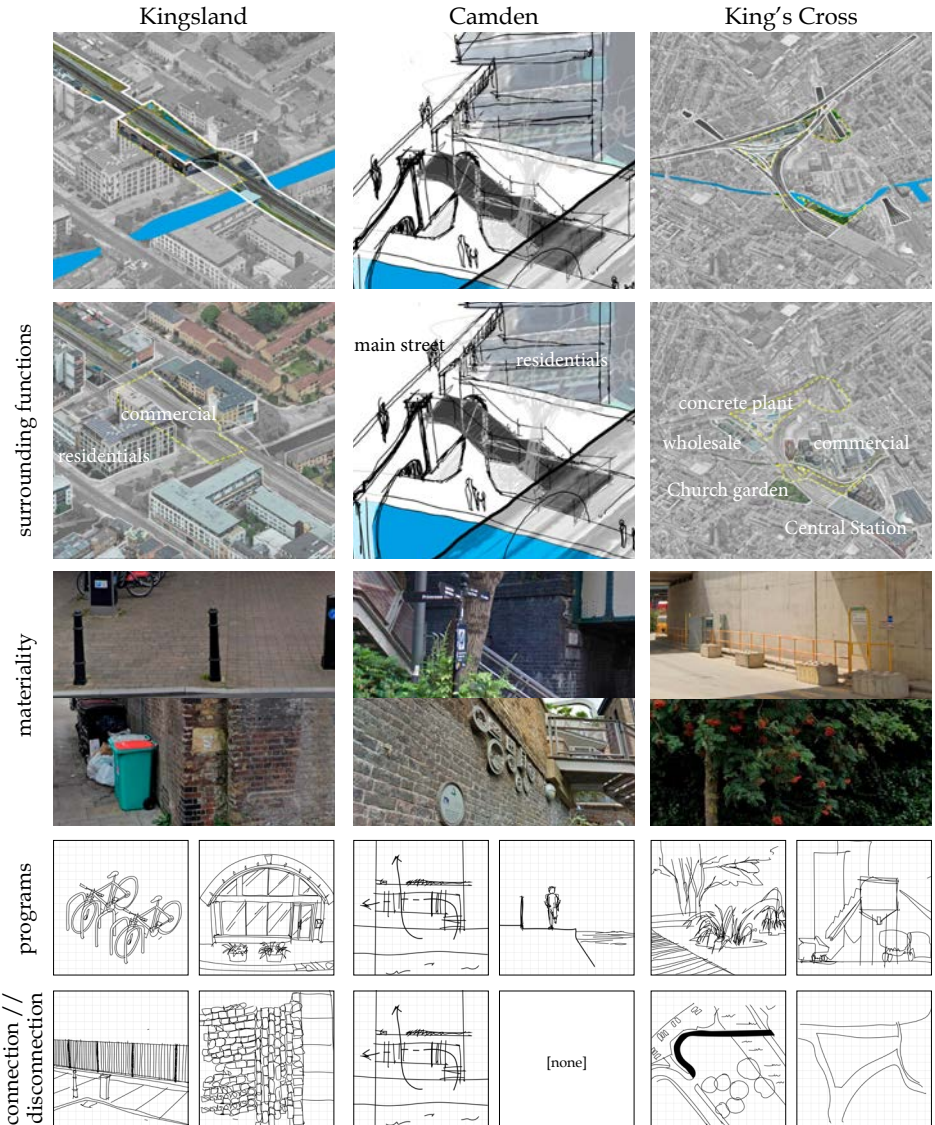


Figure 18. The degree of derelictness of interstitial spaces based on programs, materiality, and existing continuity

most derelict →

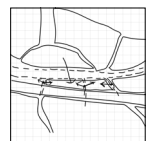
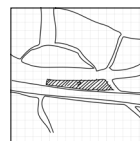
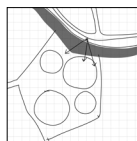
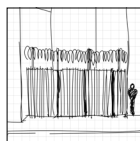
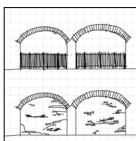
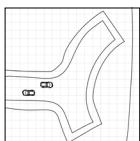
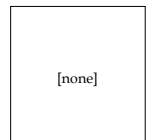
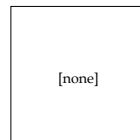
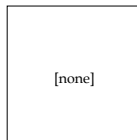
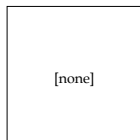
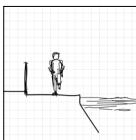
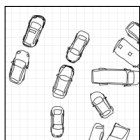
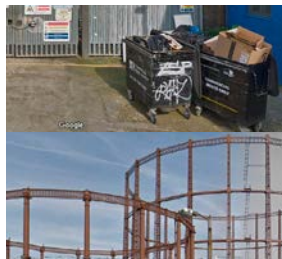
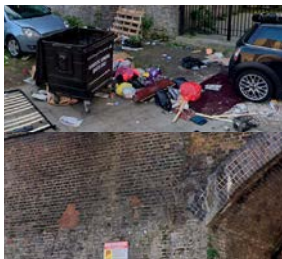
Maroon St.



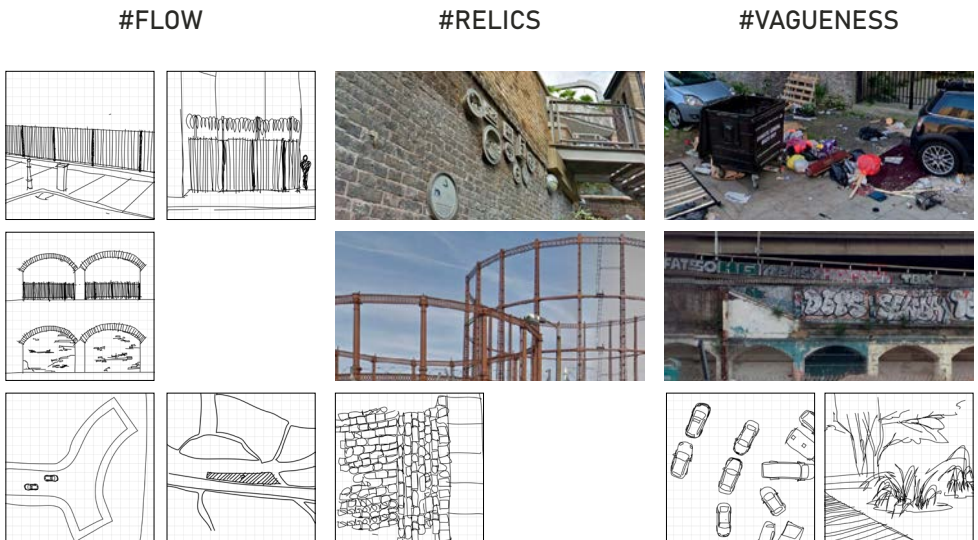
Bethnal Green Gaswork



Royal Oak



Based on the matrix of analysis, the predominant elements of derelict interstitial spaces can be concluded as:



The discontinuity of flow and movement due to physical barriers and the accessibility (dead-end street, single access, or private).

Some holds traces of the past, evidence of the time passing by, and a moment from the previous function of the present derelict-scape.

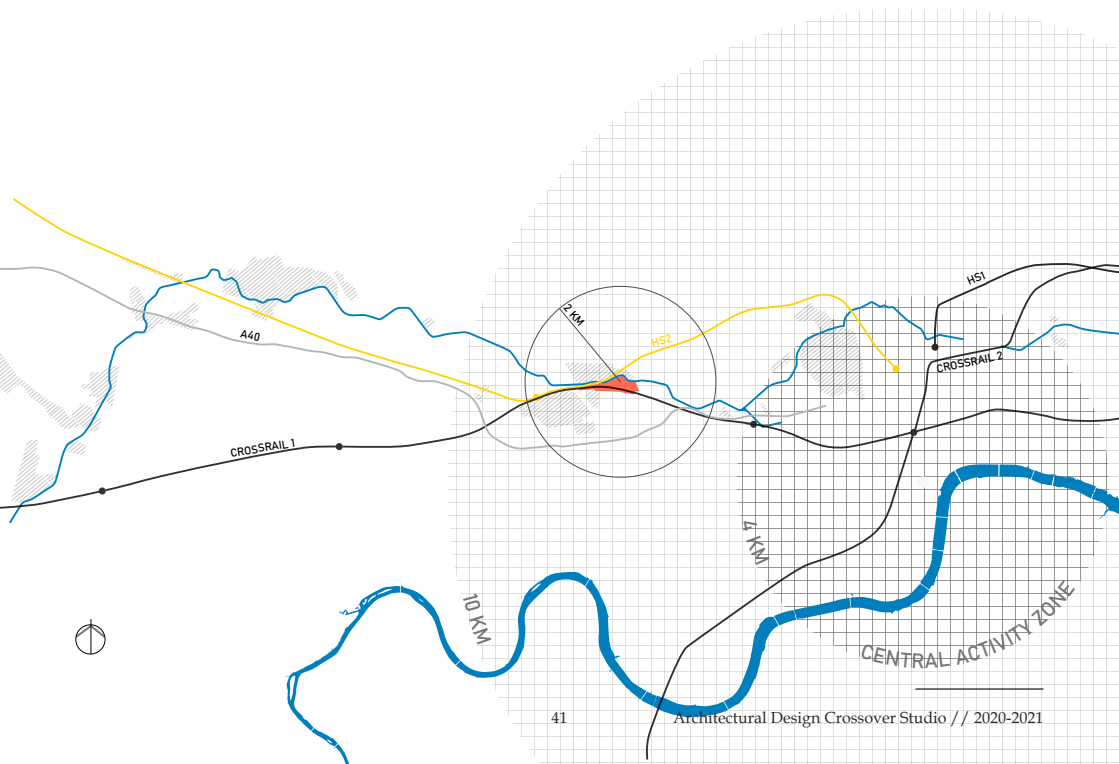
Vagueness in the programs shows evidence in using the interstitial spaces as 'grey' area: parking spaces, wildscape, services, and urban hidden systems. Even more, the area are often full of rubbish.

Figure 19. *Predominant elements of derelict-scape.*

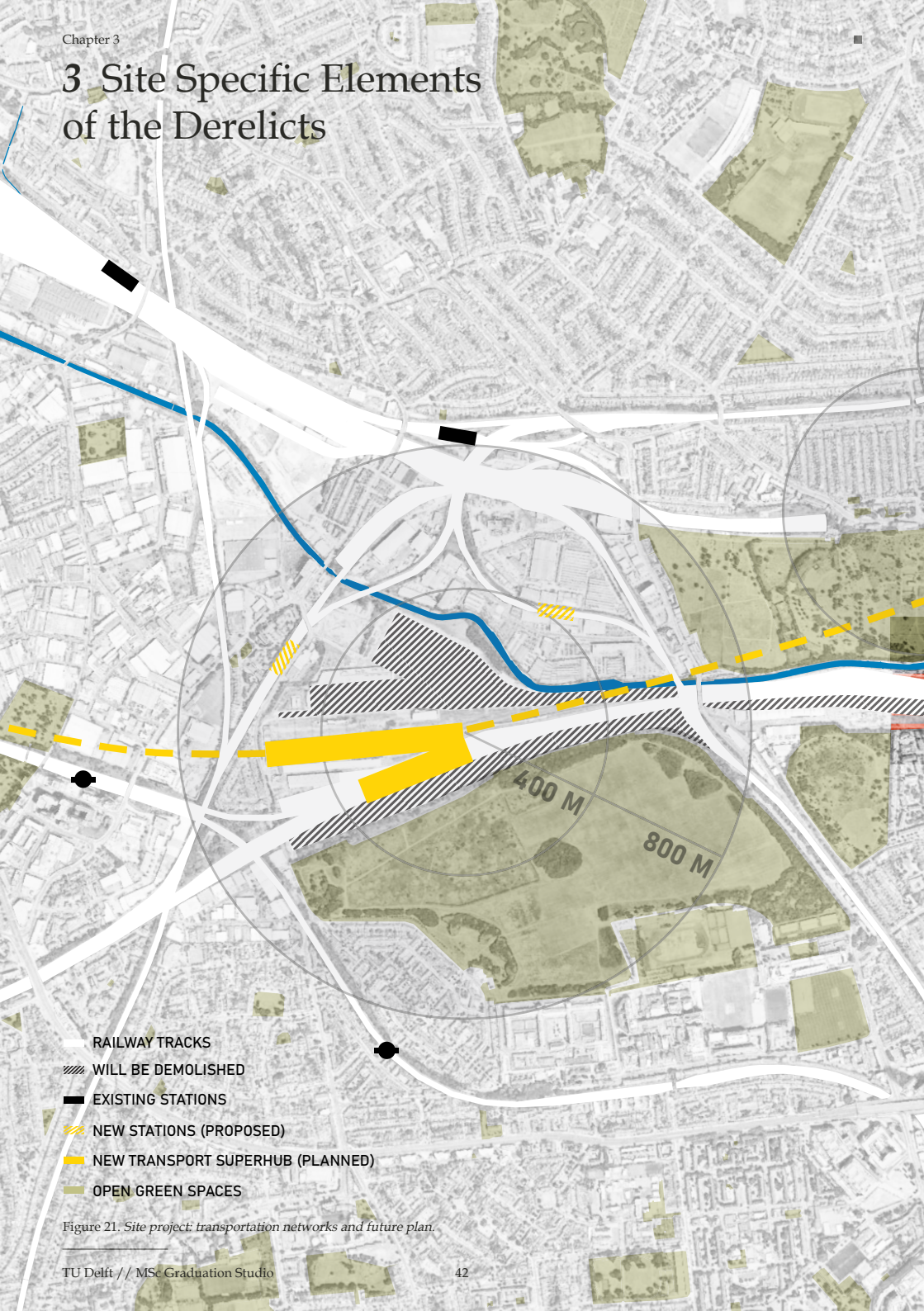
Despite the derelict spatial quality, leisure programs are often found in the interstitial spaces and its surrounding: exercise, enjoying the nature, socializing, and even for leisure-based economy (tour, eating and drinking out).

The research is then continued to the chosen project site in Kensal Canalside, North Kensington

Figure 20. Site Project: Kensal Canalside

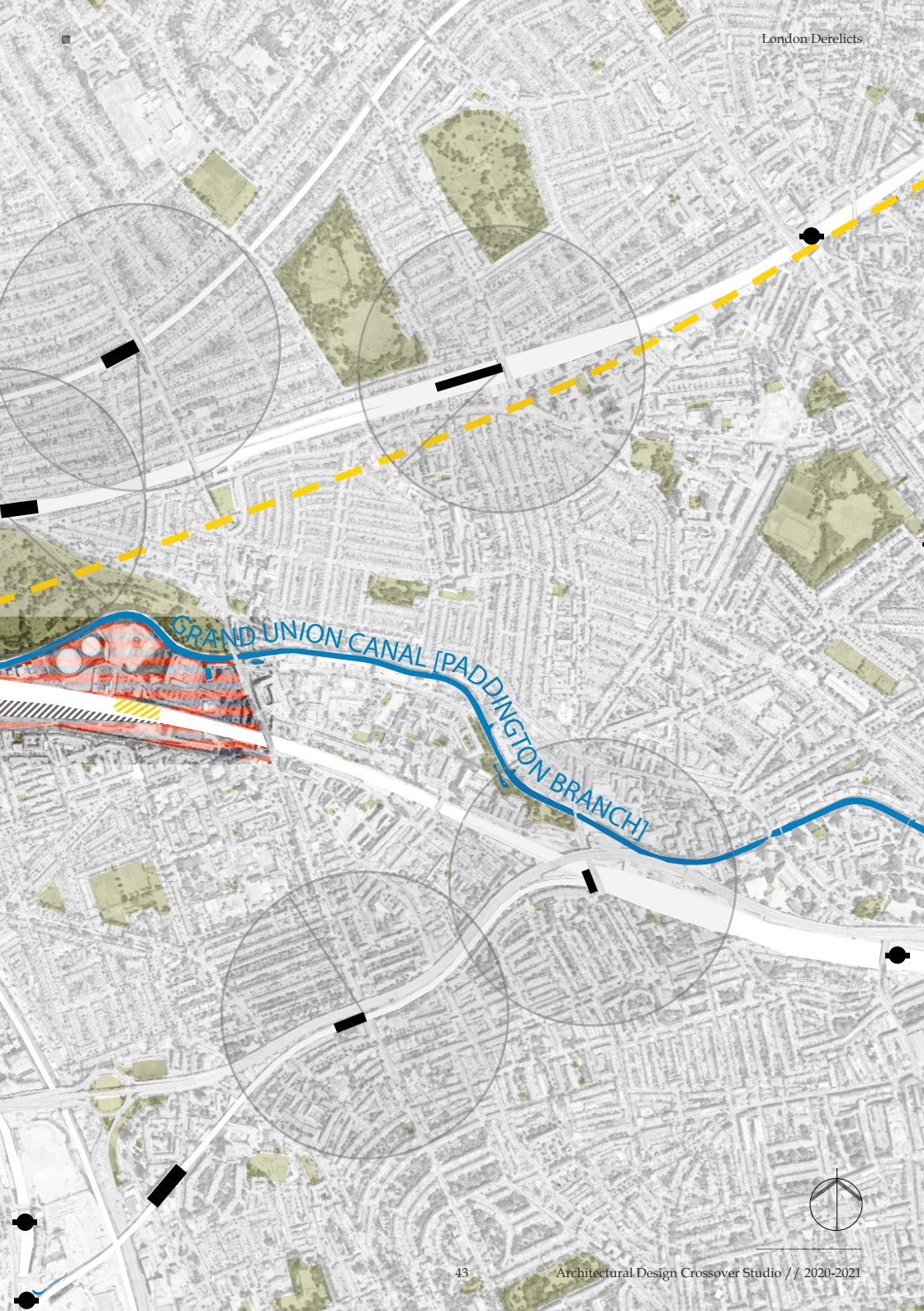


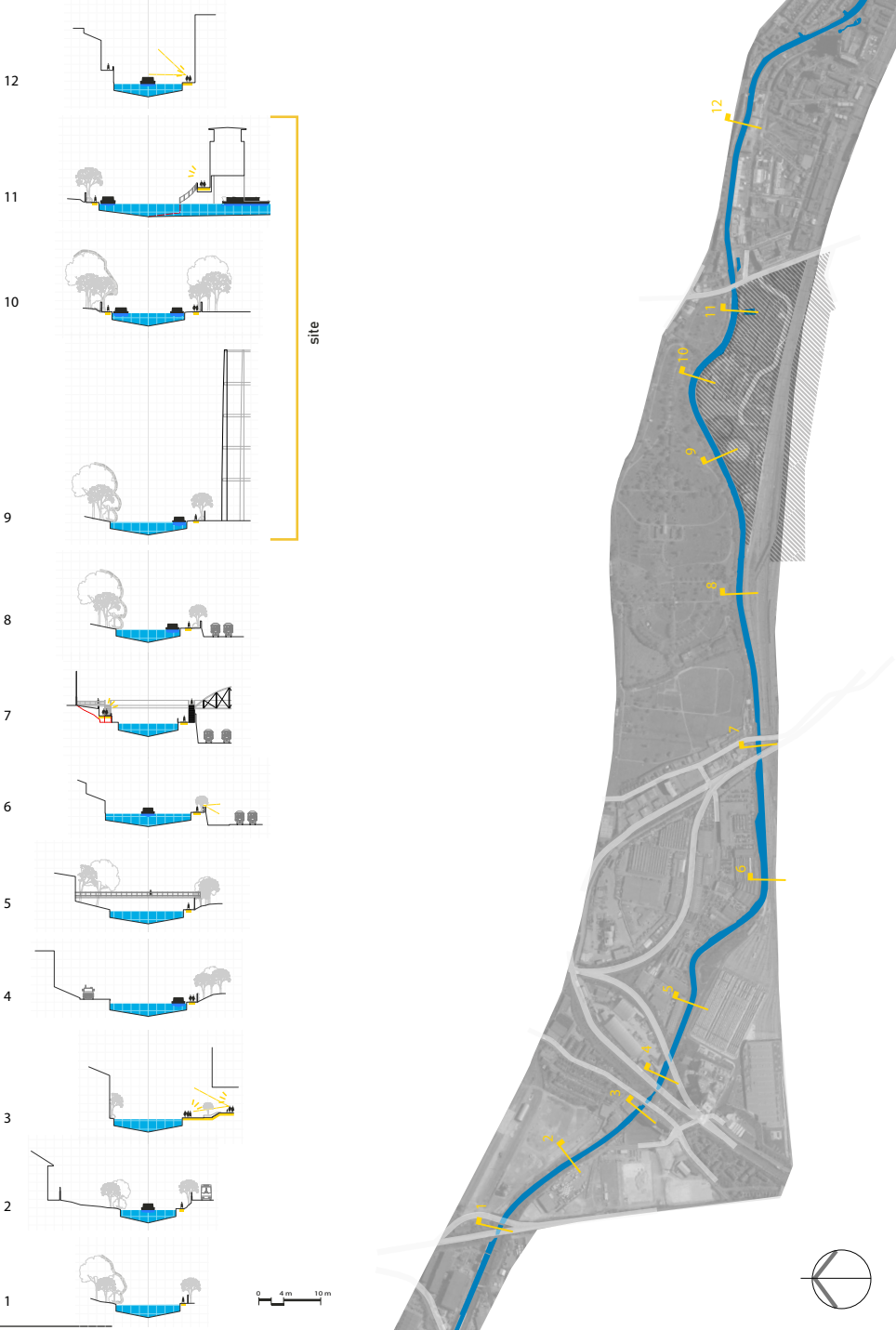
3 Site Specific Elements of the Derelicts

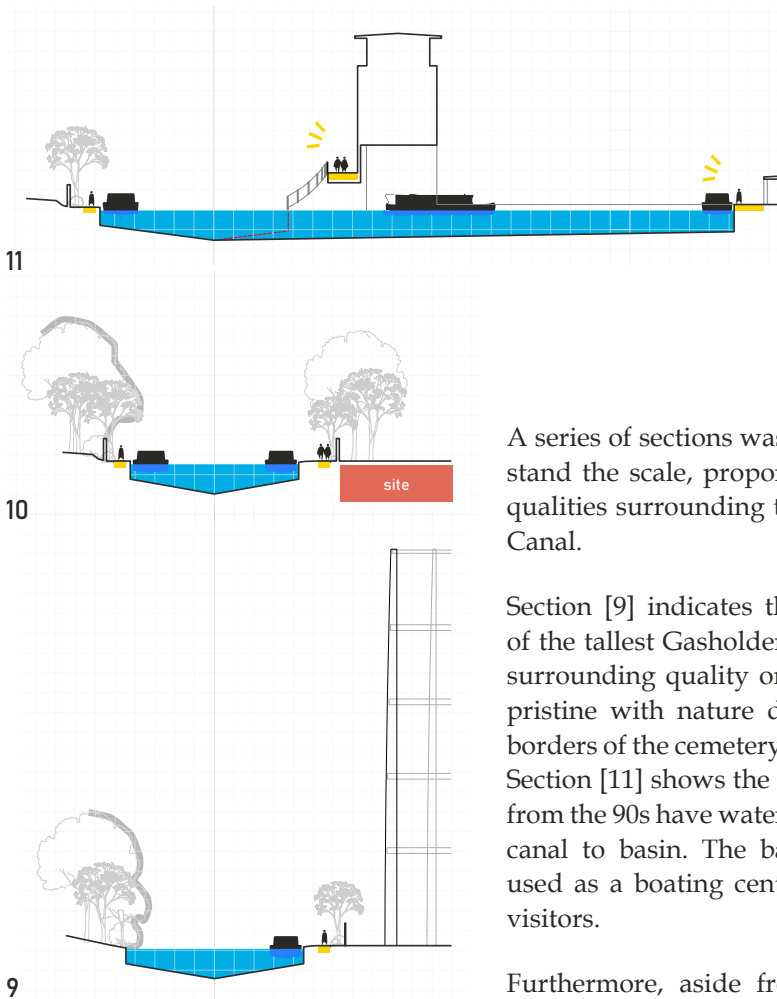


- RAILWAY TRACKS
- WILL BE DEMOLISHED
- EXISTING STATIONS
- NEW STATIONS (PROPOSED)
- NEW TRANSPORT SUPERHUB (PLANNED)
- OPEN GREEN SPACES

Figure 21. Site project: transportation networks and future plan.







A series of sections was made to understand the scale, proportions, and other qualities surrounding the Grand Union Canal.

Section [9] indicates the gigantic scale of the tallest Gasholder on the site. The surrounding quality on Section [10] is pristine with nature due to the green borders of the cemetery across the canal. Section [11] shows the existing building from the 90s have water underpass from canal to basin. The basin is currently used as a boating center and open for visitors.

Furthermore, aside from bridges, the towpath is also full of vertical barriers with varied appearances. The drawing on the next page is a mapping of bridges and fences along with the Grand Canal Union.

Figure 22. *Grand Canal Union: Sections*

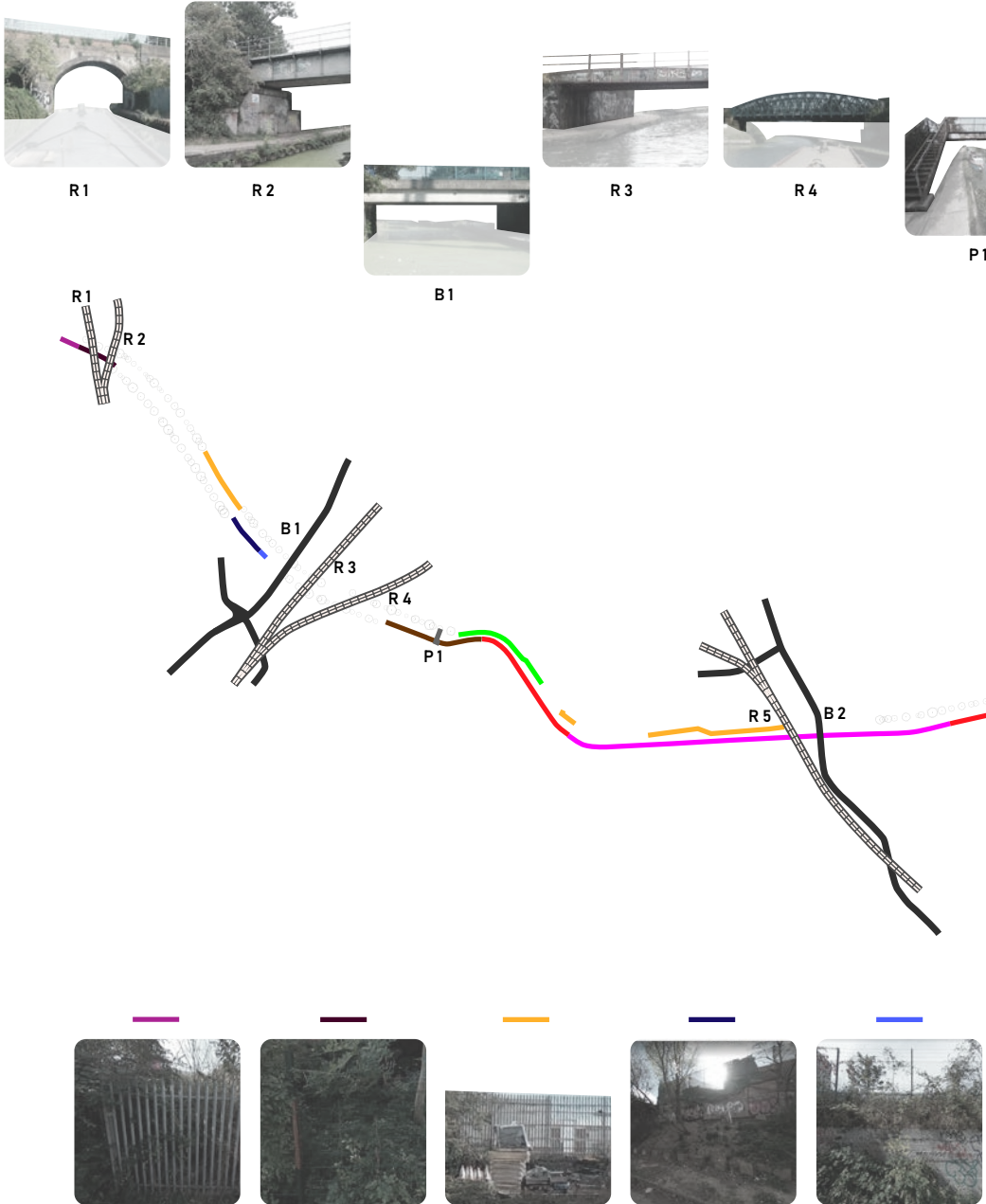
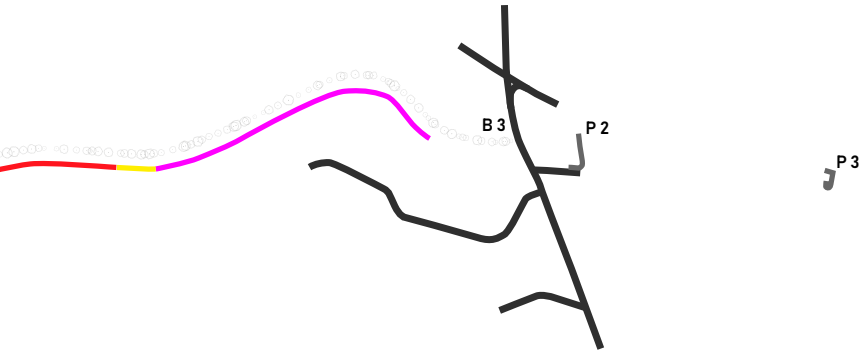
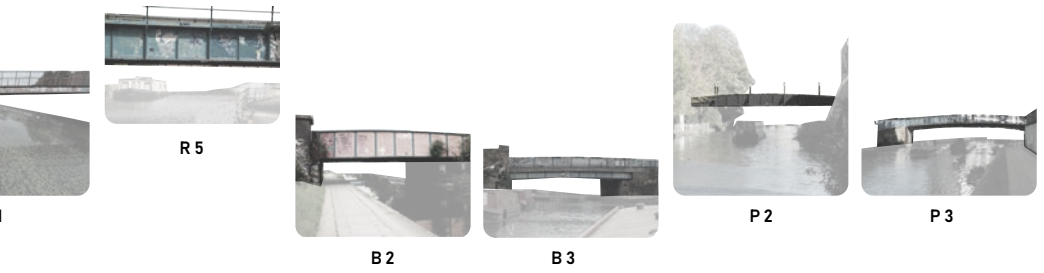


Figure 23. Grand Canal Union: bridges and barriers



#FLOW

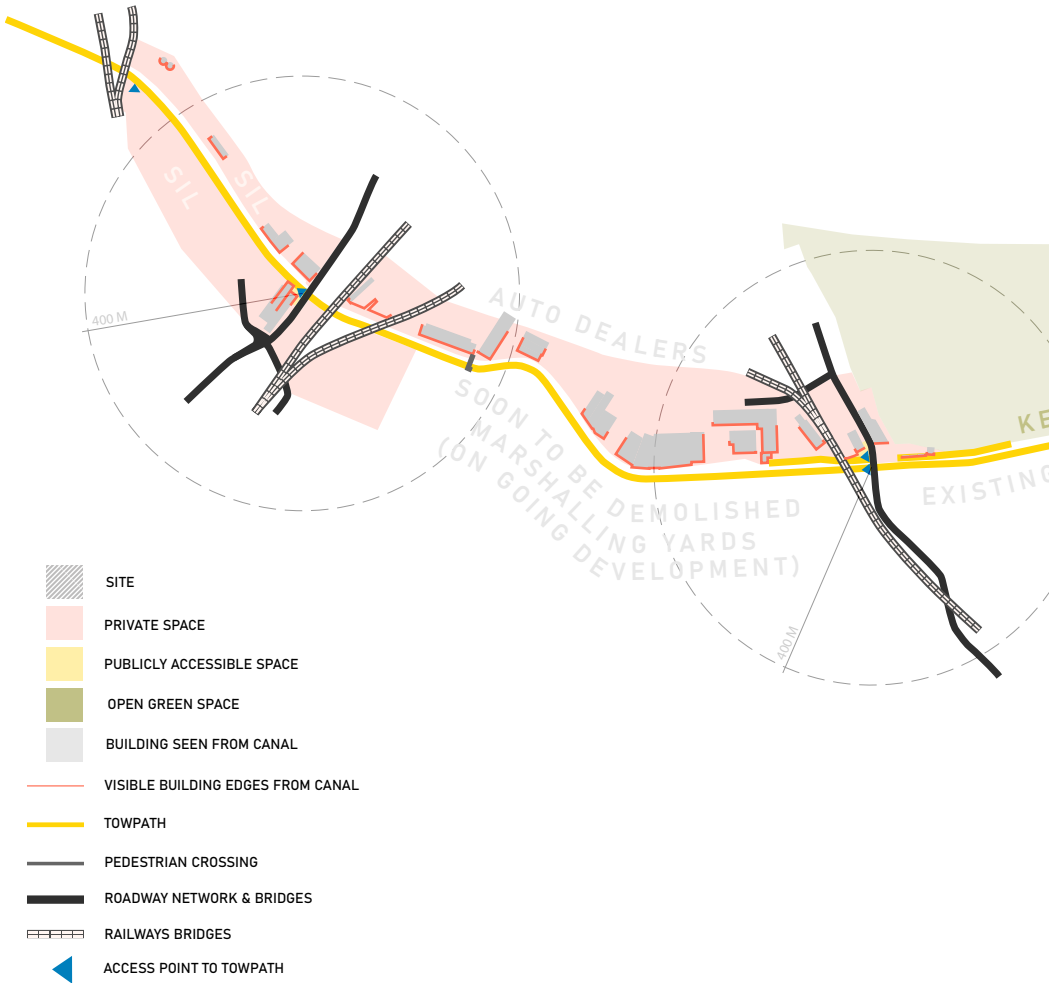
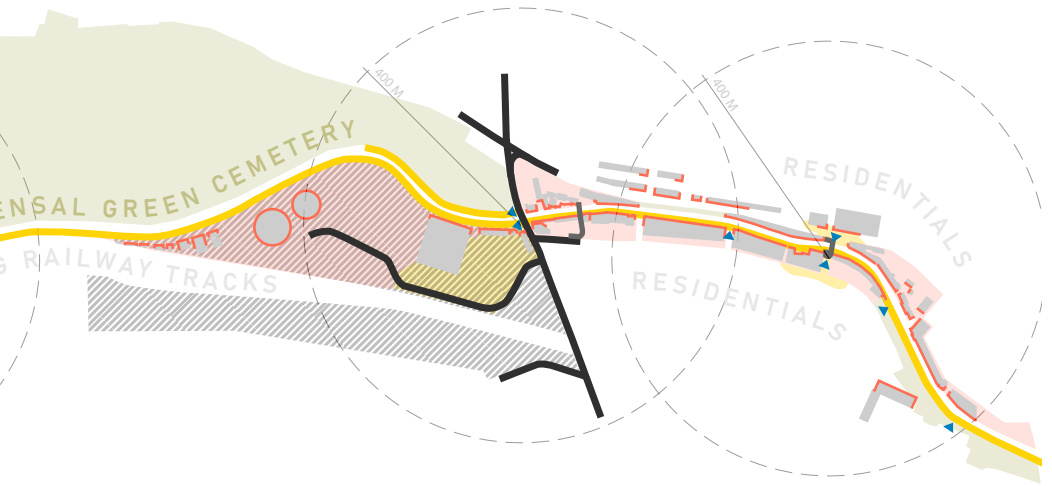


Figure 24. Flow continuity and discontinuity along the canal.



#RELICS

The area itself is mainly used to be Kensal Green Gaswork in the 19th century. To answer the housing demands, in 20th century the area is mixed with residential functions with most of the gaswork structures still erected. In 21st century, only two gasholders remains. Due to the scale and visual contrast, the gasholders represent an important landmark of Kensal Green. One of the basins on the site was filled in early 2000s while the hump-backed bridge of the towpath remains.



Figure 26. Old aerial photograph of Kensal Gaswork in 1938.
Source: Historic England.

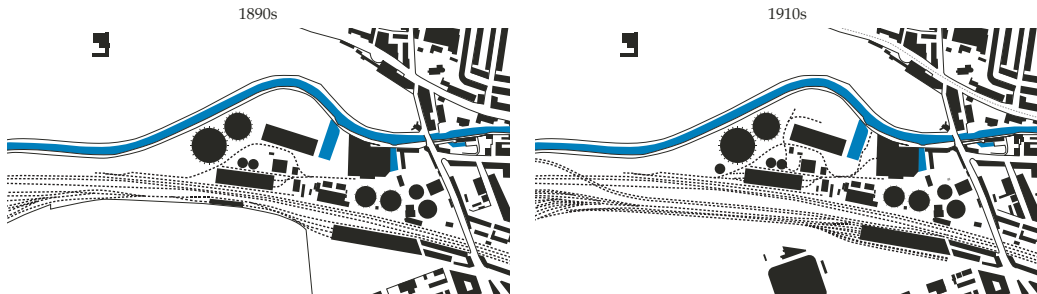


Figure 25. Relicts: elements of the site with heritage values.



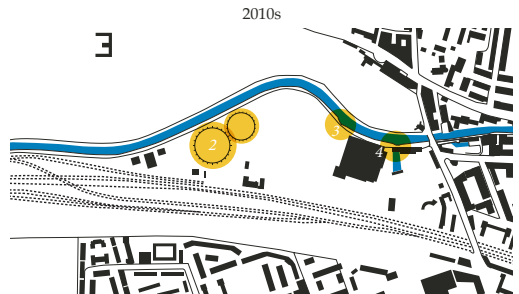
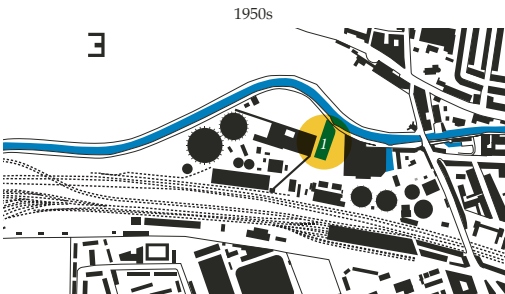
Ladbrooke Basin



Gasholder



Hump-backed bridges



#VAGUENESS

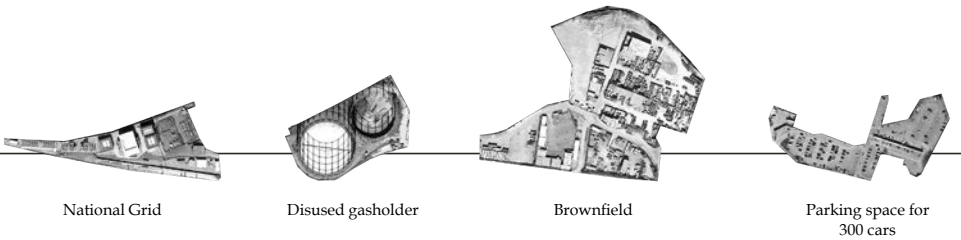
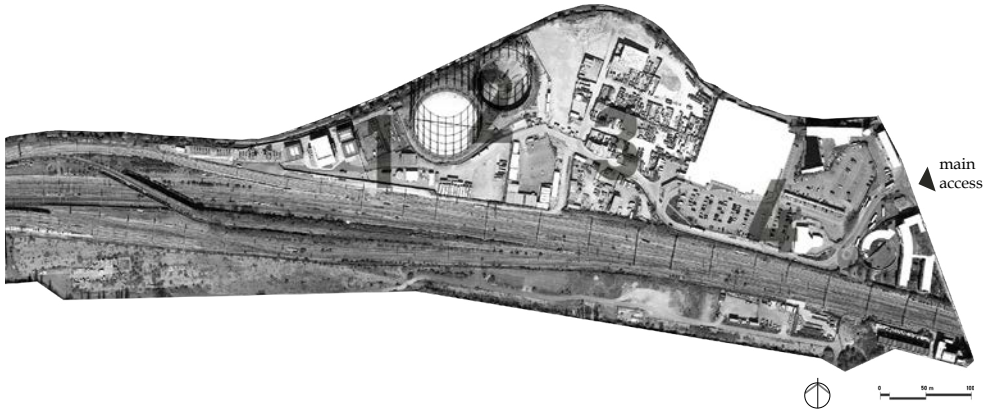
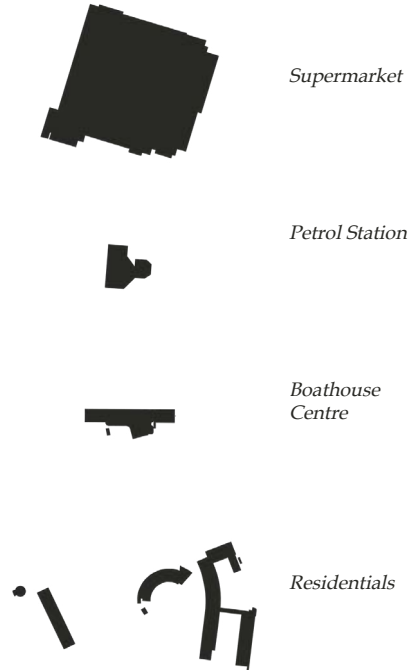


Figure 27. Program vagueness of the site



The current active functions of the site are only situated around the main access.

4 Actors



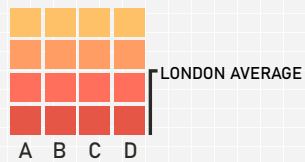
CREATIVE INDIVIDUALS



SURROUNDING LOCALS



ART AND CREATIVE FUNCTIONS



- A MEDIAN HOUSEHOLD INCOME 2012/2013
- B % OF LONG-TERM UNEMPLOYMENT (2011)
- C INDEX OF DEPRIVATION OF CHILDREN AND YOUNG PEOPLE (2015)
- D NUMBER OF CRIMES PER 1000 PEOPLE 2014/2015

Figure 28. Finding the actors.



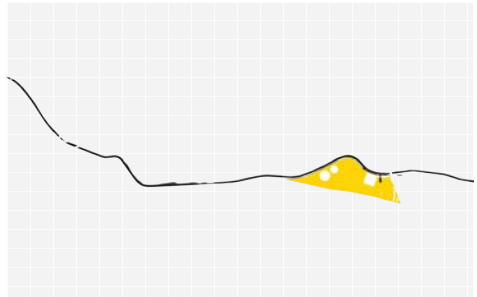
VISITORS



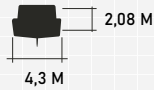
BOAT USERS



PLACES OF WORSHIPS, FOOD & BEVERAGES,
HEALTH & FITNESS FUNCTIONS



MAX WIDTH AND
HEADROOM



NARROWBOATS



DUTCH BURGES



CREATIVE ONES

5 Leisure as Diagnostic Tools

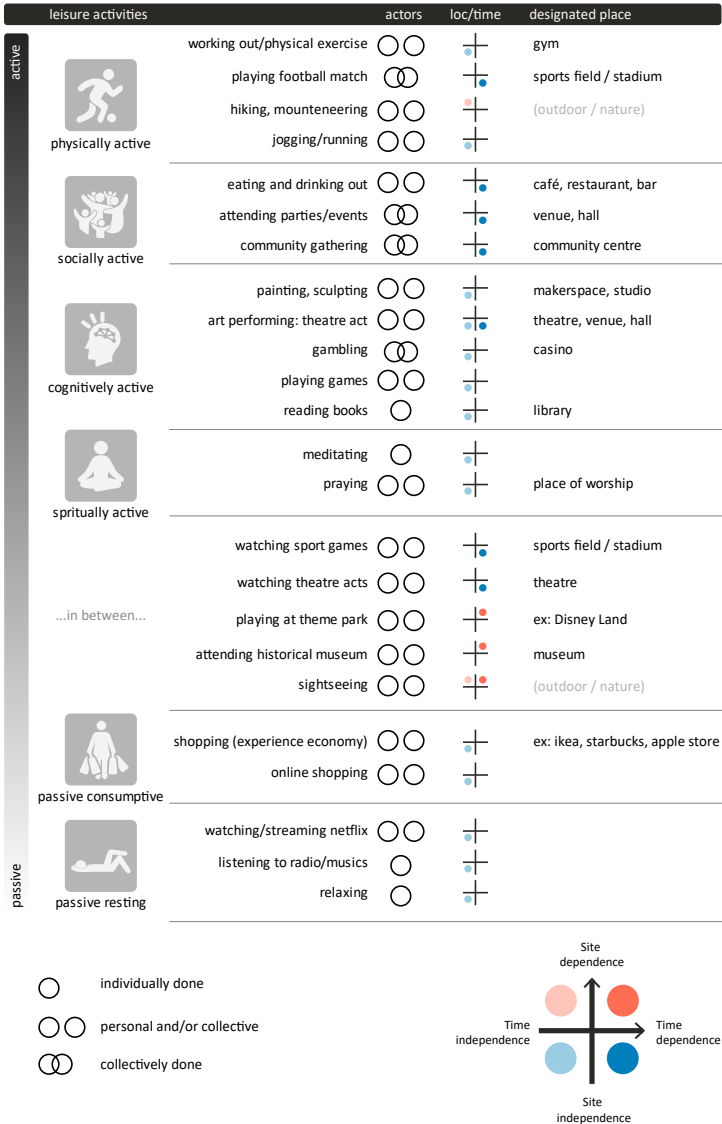


Figure 29. An attempt to classify several leisure activities

To understand the characteristics of leisure and other variables affecting the activities, an attempt to classify leisure was done. The conclusion is the site-dependence leisure activities could imply the existing site qualities that can be enhanced in the strategy.

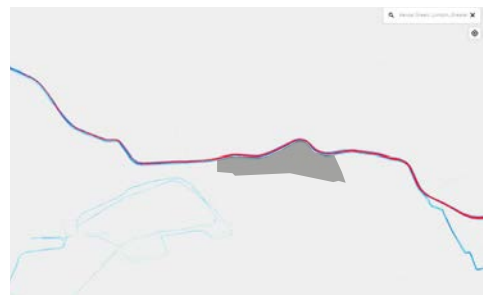
Based on Strava Global heatmap, leisure (exercise) activities is often concentrated around the Grand Union Canal. This shows the importance of the canals for the surrounding locals as a place to spend their free time.



Cycling



Running



Water activities



Figure 30. Strava Global heatmap shows an online data that reflects the aggregated public activities in the past 2 years, mostly used for tracking exercise activities of the users. Taken on December 2020.



Although leisure took place around the canal and open spaces, the gasholders as the landmark also catch public attention from another area and further notice the existence of Kensal Canalside. Furthermore, the gasholders portray the long-established relationships of the site

to the larger urban and social context. Their heritage value must be preserved.

The visual connection should be maintained to keep the relation between surrounding environment and the locals to the site.

Where does leisure took place?



Where do people 'notice' leisure?

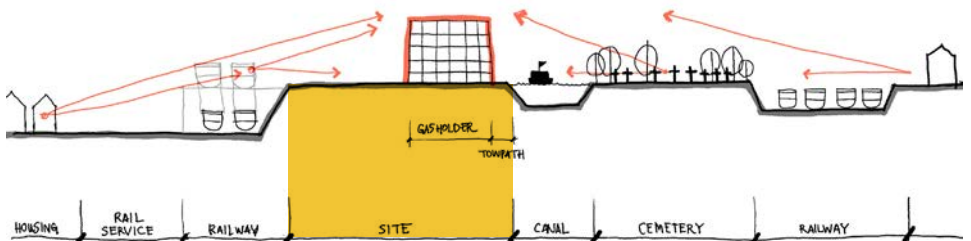
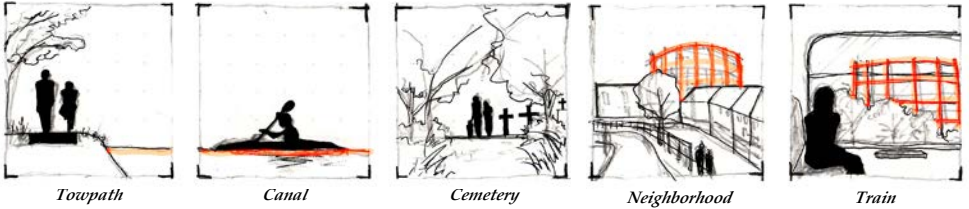


Figure 31. Leisure analysis and diagrammatic section

Therefore, to further examine the spatial quality of areas where leisure took place and finding ideas to improve the affordance of the space, a comparison analysis was done between the site and the study case: King's Cross Opportunity Area. The analysis is based on Jan Gehl's 12 criterias of pedestrian landscape.

King's Cross portrays an example of a former derelict interstitial space with similar ecologies: marshaling yards, canalside, industrial heritage. The study case can be used as a reference for design intervention.

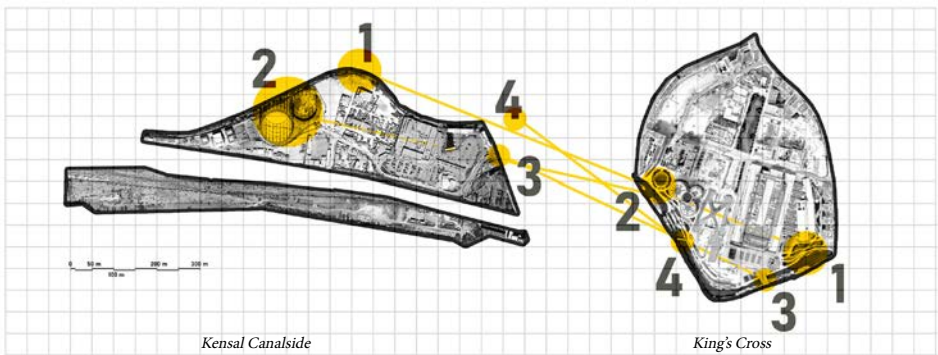
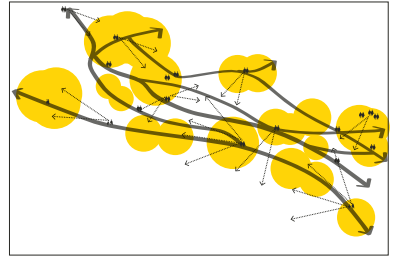
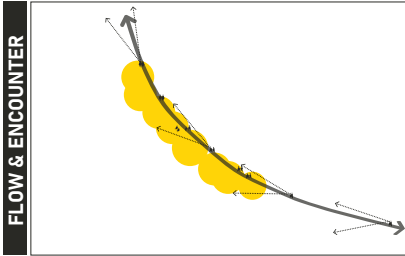
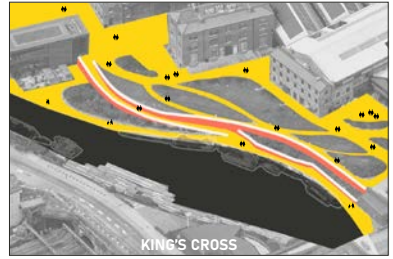
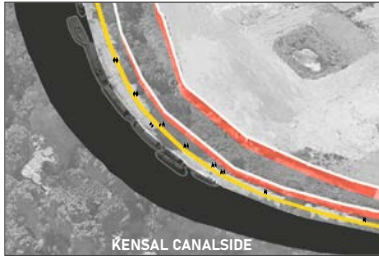


Figure 32. Keyplan of the elements and Gehl's 12 criterias of pedestrian landscape.

WATER & TOWPATH

1



PEDESTRIAN LANDSCAPE QUALITIES

PROTECTION

SAFETY AGAINST TRAFFIC & ACCIDENTS	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
------------------------------------	----------------------	--

PEDESTRIAN LANDSCAPE QUALITIES

SAFETY AGAINST TRAFFIC & ACCIDENTS	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
------------------------------------	----------------------	--

COMFORT

WALKABLE	TO STAY / STAND	TO SIT
----------	-----------------	--------

WALKABLE	TO STAY / STAND	TO SIT
----------	-----------------	--------

TO SEE	TO TALK & LISTEN	TO PLAY & EXERCISE
--------	------------------	--------------------

TO SEE	TO TALK & LISTEN	TO PLAY & EXERCISE
--------	------------------	--------------------

DELIGHT

SCALE	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES
-------	----------------------------------	------------------------------

SCALE	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES
-------	----------------------------------	------------------------------

PROGRAMS

LEISURE

EXERCISE	SIGHTSEEING	THEATRE ON BOAT
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PROGRAMS

EATING / DRINKING OUT	ENJOY OUTDOORS	BOOKS ON WATER
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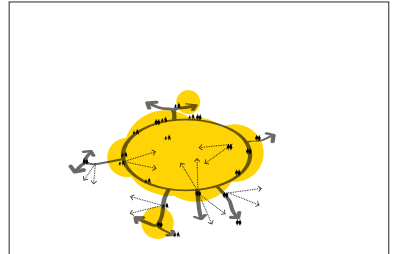
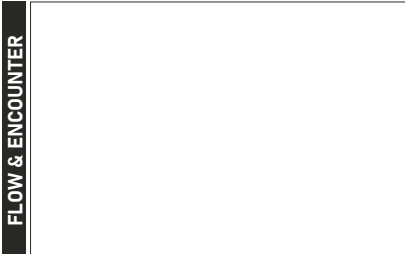
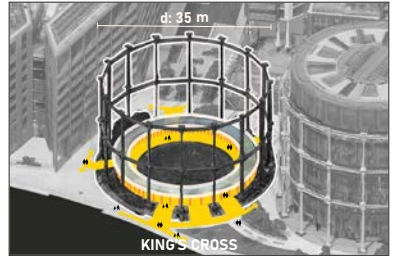
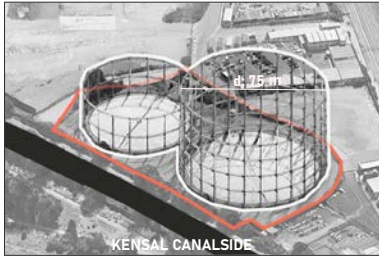
OTHER

DOCK FOR BOATS		
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OFFICE: TOUR AGENCY	CO-WORKING SPACE	ART INSTITUTE / UNIVERSITY
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2

GASHOLDERS



PEDESTRIAN LANDSCAPE QUALITIES

PROTECTION

SAFETY AGAINST TRAFFIC & ACCIDENTS	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
------------------------------------	----------------------	--

COMFORT

WALKABLE	TO STAY / STAND	TO SIT
----------	-----------------	--------

TO SEE	TO TALK & LISTEN	TO PLAY & EXERCISE
--------	------------------	--------------------

DELIGHT

SCALE	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES
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PEDESTRIAN LANDSCAPE QUALITIES

 SAFETY AGAINST TRAFFIC & ACCIDENTS	 SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
--	--------------------------	--

 WALKABLE	 TO STAY / STAND	 TO SIT
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 TO SEE	 TO TALK & LISTEN	 TO PLAY & EXERCISE
------------	----------------------	------------------------

 SCALE	 ENJOY POSITIVE ASPECT OF CLIMATE	 POSITIVE SENSORY EXPERIENCES
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PROGRAMS

LEISURE

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OTHER

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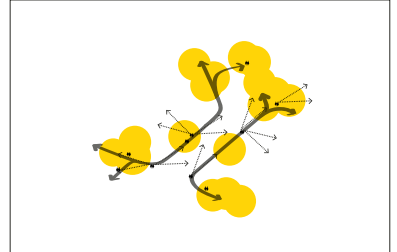
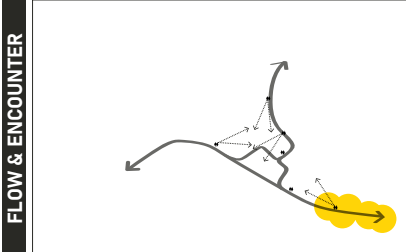
PROGRAMS

 EXERCISE	 ENJOYING OUTDOOR	
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 TEMPORAL EVENTS		
---------------------	--	--

3

MAIN ACCESS



PEDESTRIAN LANDSCAPE QUALITIES

PROTECTION

SAFETY AGAINST TRAFFIC & ACCIDENTS	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
------------------------------------	----------------------	--

COMFORT

WALKABLE	TO STAY / STAND	TO SIT
TO SEE	TO TALK & LISTEN	TO PLAY & EXERCISE

DELIGHT

SCALE	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES
-------	----------------------------------	------------------------------

PEDESTRIAN LANDSCAPE QUALITIES

SAFETY AGAINST TRAFFIC & ACCIDENTS	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
------------------------------------	----------------------	--

WALKABLE	TO STAY / STAND	TO SIT
TO SEE	TO TALK & LISTEN	TO PLAY & EXERCISE

SCALE	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES
-------	----------------------------------	------------------------------

PROGRAMS

LEISURE

--	--	--

OTHER

BUS STOP		
----------	--	--

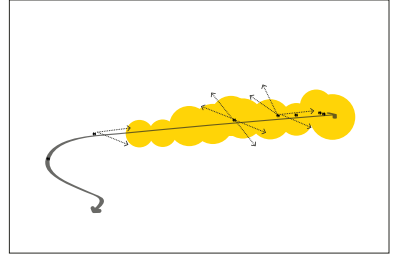
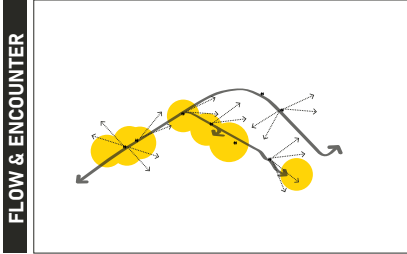
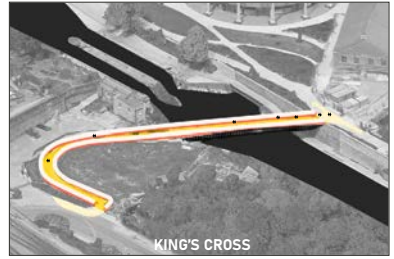
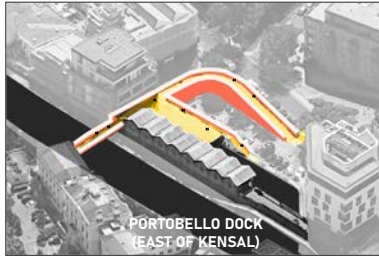
PROGRAMS

SIGHTSEEING	ENJOY OUTDOORS	EXERCISE
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STATION	OFFICES	
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PEDESTRIAN BRIDGES

4



PEDESTRIAN LANDSCAPE QUALITIES

PEDESTRIAN LANDSCAPE QUALITIES

PROTECTION		SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
		TO TALK / STAND	TO SIT
COMFORT		TO TALK & LISTEN	TO PLAY & EXERCISE
		ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES

	SECURE AGAINST CRIME	AGAINST UNPLEASANT SENSORY EXPERIENCES
	TO TALK / STAND	TO SIT
	TO TALK & LISTEN	TO PLAY & EXERCISE
	ENJOY POSITIVE ASPECT OF CLIMATE	POSITIVE SENSORY EXPERIENCES

PROGRAMS

PROGRAMS

LEISURE			

6 Analysis Conclusion

In the urban context, the interstitial spaces defined as the spaces surrounded by non-accessible transportation networks. The investigation focuses around London canals to find the interstitial spaces with the derelict quality.

The initial investigation is to find the predominant elements of derelict interstitial spaces, where each of them were examined and dissected to understand the context, programs, materiality, history, etc. The three elements concluded from it are #Flow, #Relics, #Vagueness to which will be the starting point in the project's site analysis in order to find other qualities.

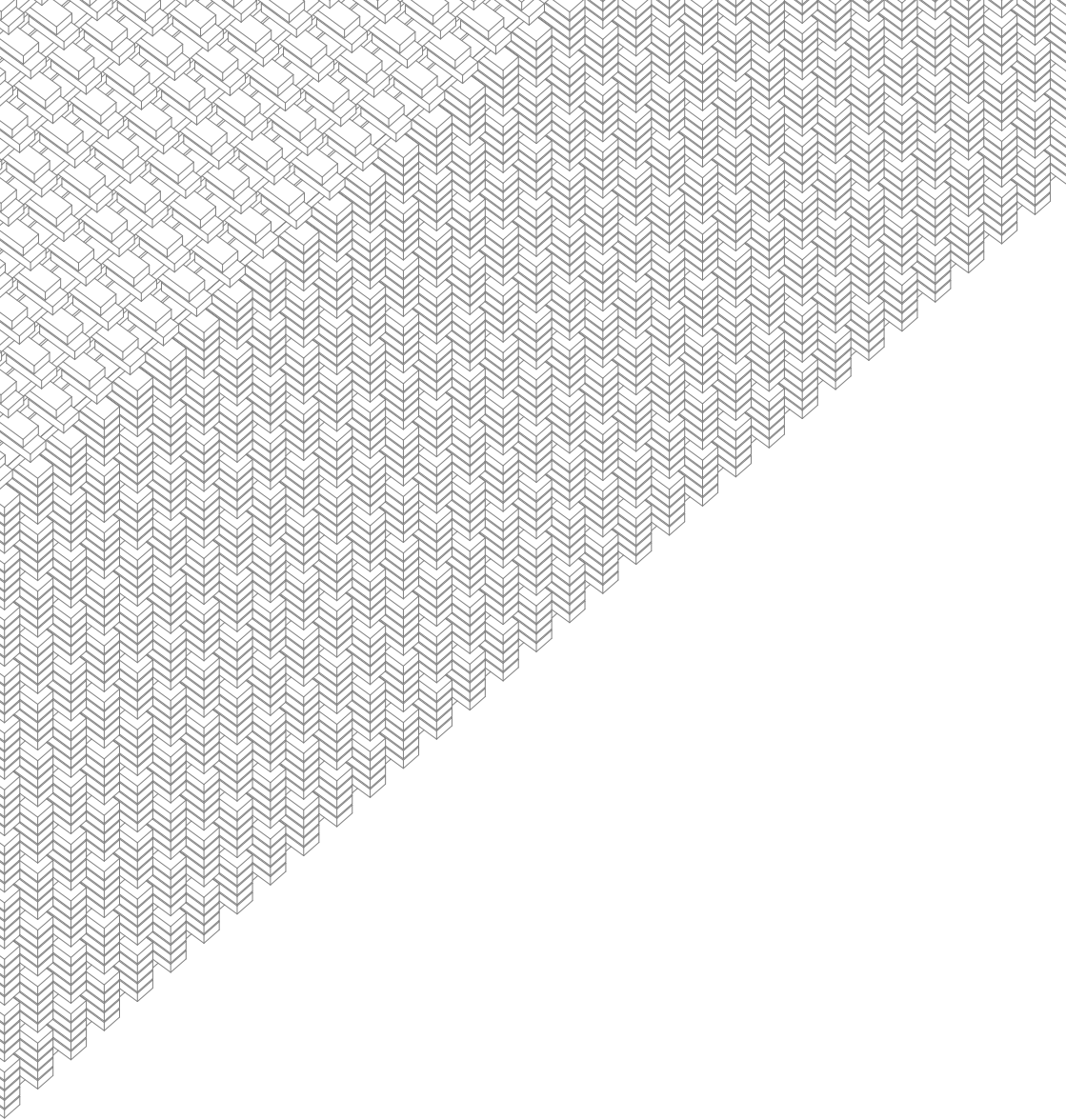
The study then continues to the site-specific context, to find where does leisure took place and where do people aware of leisure activities around Kensal Canalside. Here, leisure is utilized as the diagnostic tools to find the overlooked spatial quality of the derelicts.

It concluded that the Grand Union Canal and its towpath is a vital zone to do site-specific leisure activities: water sports, sightseeing, running, enjoying the nature; even to the larger urban context, not limited to the project site. What unifies diverse activities happened in interstitial spaces is that they often occur in spaces not planned for them.

Many activities are either extend the possibilities of a space or resist its designated purpose and legal constraints, for example utilizing the narrow boats as a library (Words on Water always seen nearby St Pancras's Regents Canal) and even as theatre or music venue (Theatre on Boat, along the Grand Union Canal). Furthermore, the two disused gasholder structures portray the long-established relationships of the site to the surrounding urban context and the locals.

4 *Design*

1. *Vision & Goals*
2. *[L] Urban Strategy*
3. *[M] Site*
4. *[S] Architecture & Details*



1 Vision and Goals

Kensal Canalside will be the node of creative community and canalside activities where industrial heritage marks the identity of the place. Here, Grand Union Canal represents the new urban corridor to provide the main entrance to the area.

The flow continuity of the former derelict space will be reconnected to the existing urban network creating a vibrant living area enhanced by leisure, communal, and training programs.

The intervention strategy focuses on enhancing the three elements of derelict-scape: #flow, #relics, and #vague-ness. Each strategy is implemented on all scales, from urban strategy to architectural details.

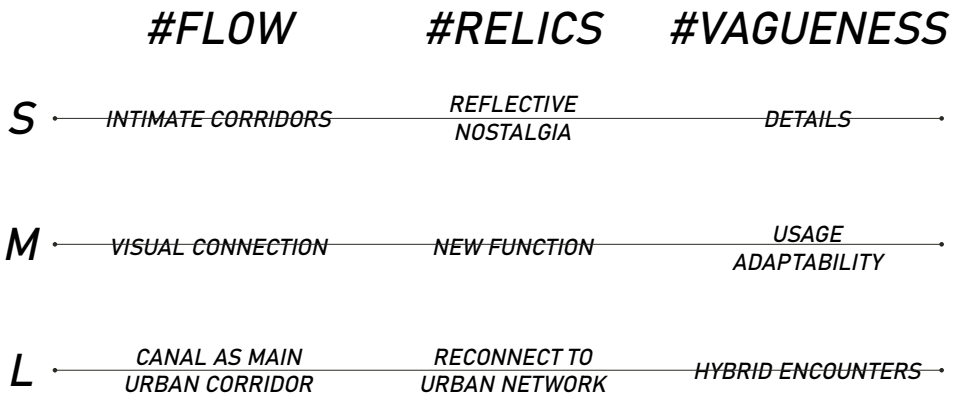
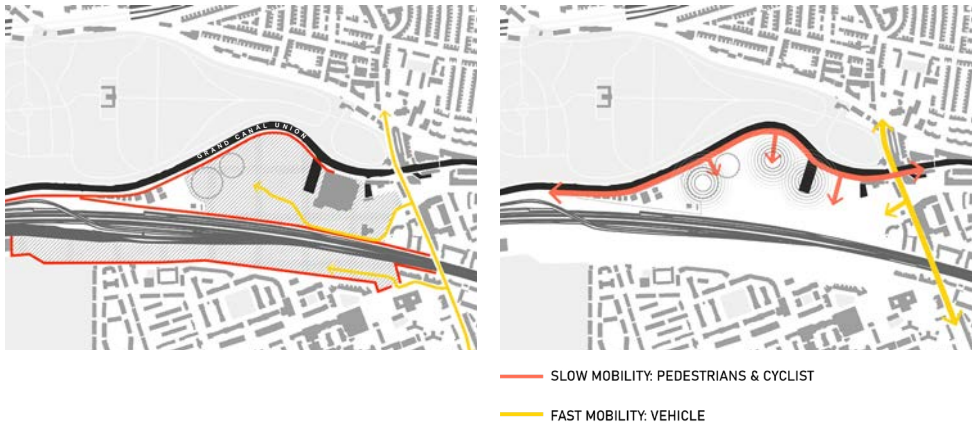


Figure 33. Summary of intervention strategy covers from urban to architecture scale

2 [L] Urban Strategy



1 existing condition:

- disconnected from the surrounding with physical barriers
- single main access

2 strategy #flow:

Canal as the new main urban corridor

Figure 34. Urban Analysis



3 future potential:

- new proposed station adds another access node
- pedestrian access to reconnects the southern neighbourhood to the canal corridor

4 vehicle access:

- Fast mobility remains as a single access only



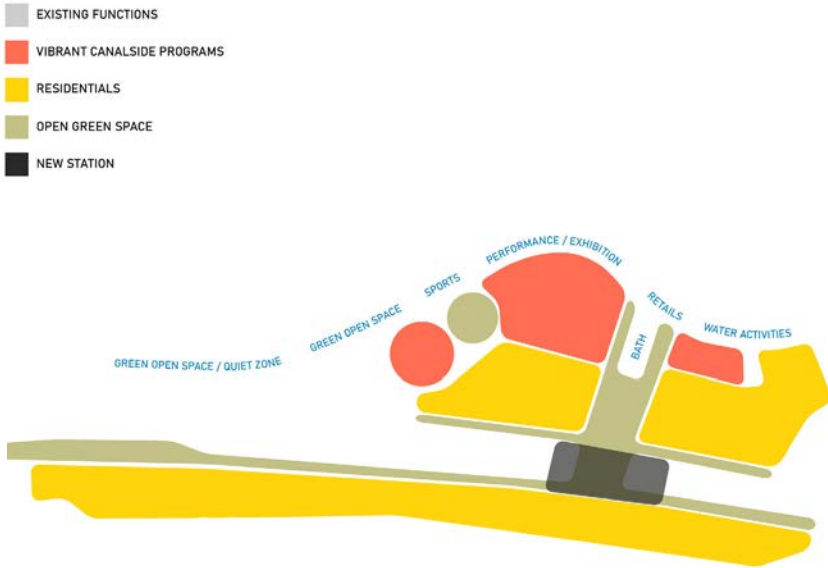


Figure 35. Water and land functions



Figure 36. *Urban Blocks*

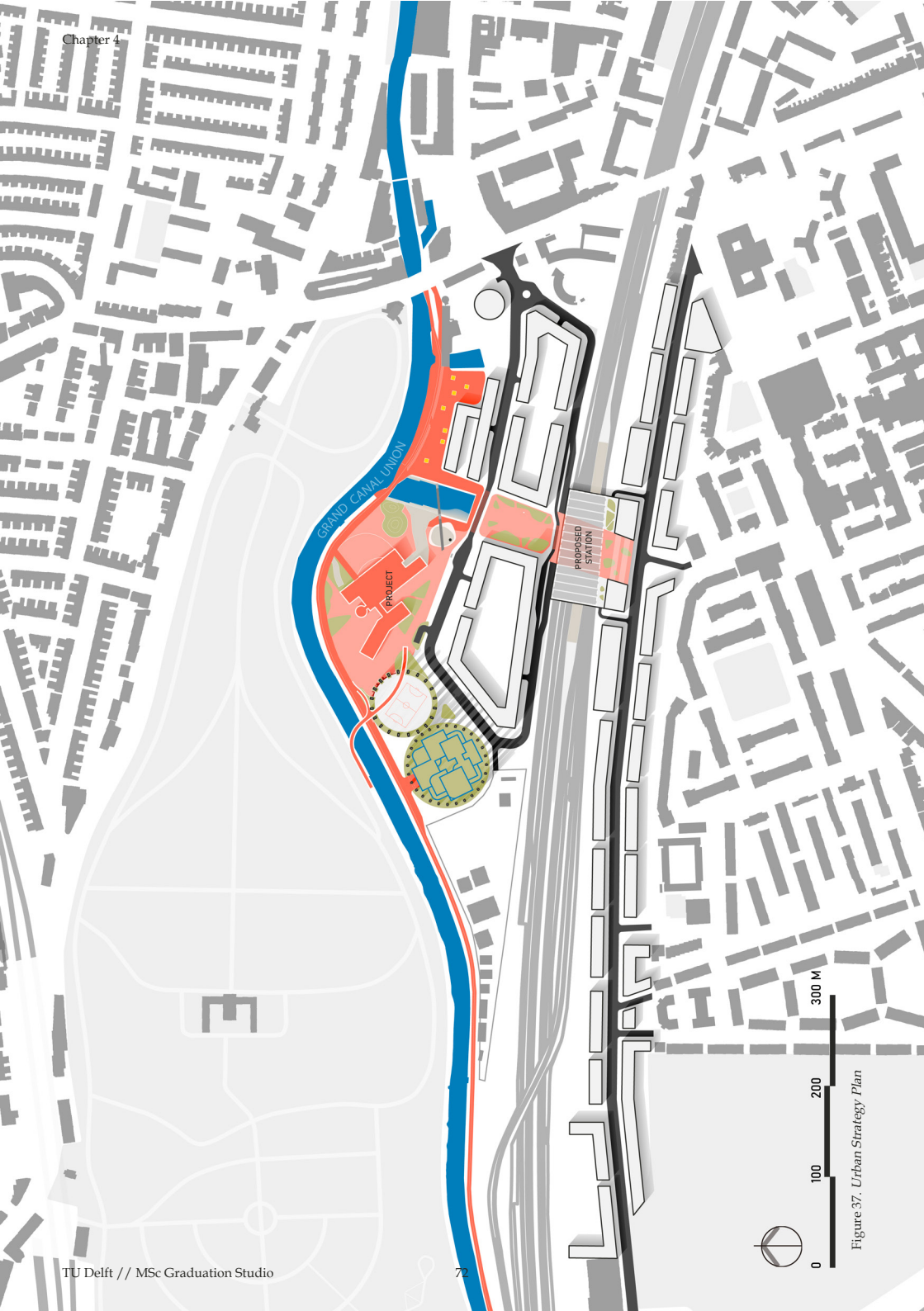


Figure 37. Urban Strategy Plan

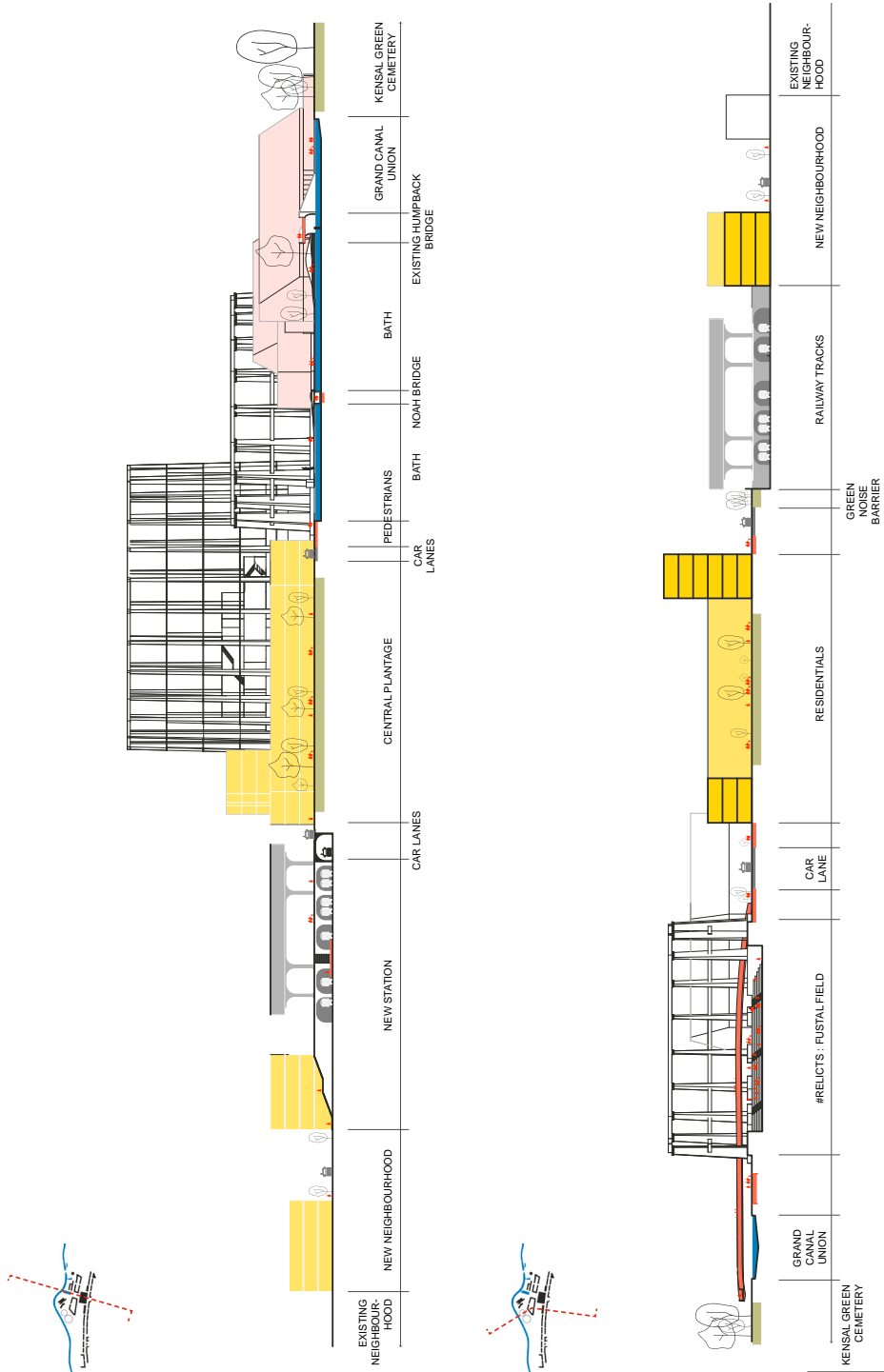
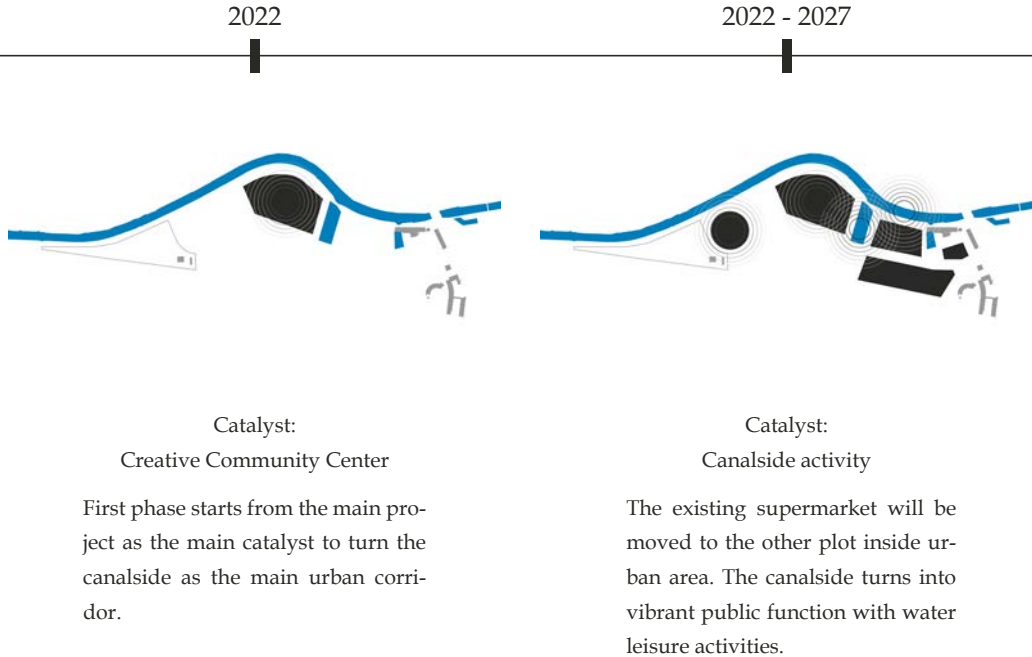


Figure 38. Urban sections

Figure 39. *Phasing*

2027 - 2030

2030 - 2040



Catalyst:
New Station

New station will bring new visitors to the area. New low-mid-rise residential will be built along with central plantage that connect the southern neighborhood to the canalside, welcomed by the reinstated basin.



Final phase

As the area gets more vibrant, a new neighborhood will be added on the southern side of the railway tracks.

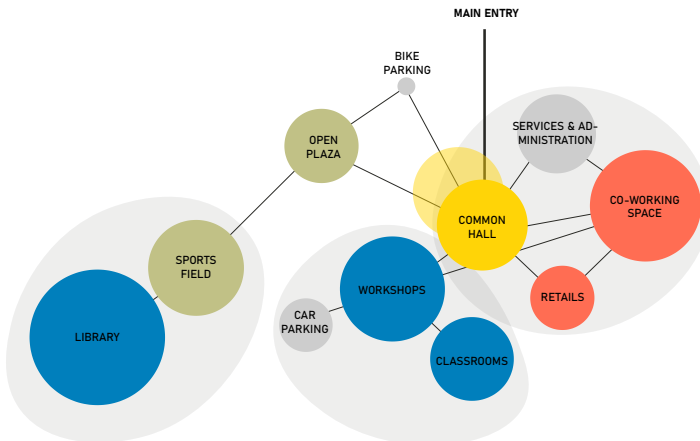
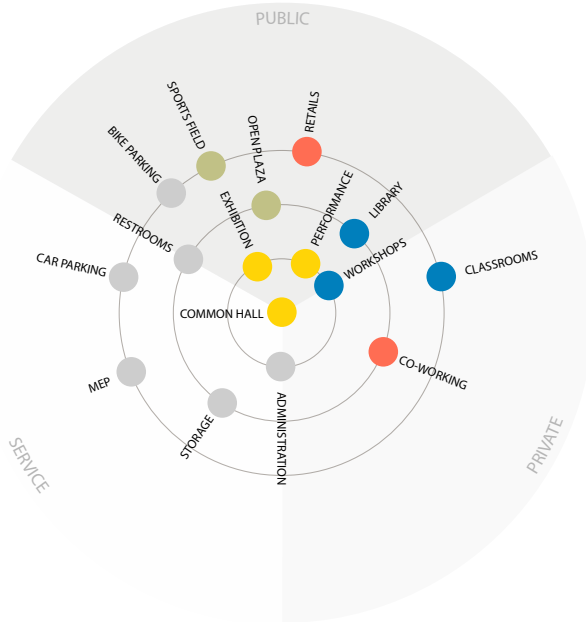
3 [M] Site

The list of programs in the project are as follows:

●	COMMON HALL	1060
●	EXHIBITION SPACE	
●	PERFORMANCE SPACE	
●	OPEN PLAZA	3400
●	SPORTS FIELD	2500
●	MAKERSPACE / WORKSHOPS	1500
●	CLASSROOMS	640
●	LIBRARY	7000
●	CO-WORKING SPACE	850
●	RETAILS, CAFE, RESTAURANTS	660
●	STORAGE	200
●	MEP	150
●	RESTROOM AND SERVICES	1000
●	BUILDING ADMINISTRATION OFFICE	100
●	CAR PARKING	36 CARS
●	BIKE PARKING	44 BIKES

The programs are arranged based on the function. In the diagram on the right, programs closed to the core will be the main connectors to programs on the outer layer.

Figure 40. Program lists and diagram relation.



In the search of preferred massing configuration (~~and due to boredom caused by remote studying in pandemics~~), 1 : 1000 model were made to do massing studies to see the impact from various perspective towards the site.



Figure 41. 1 : 1000 model study

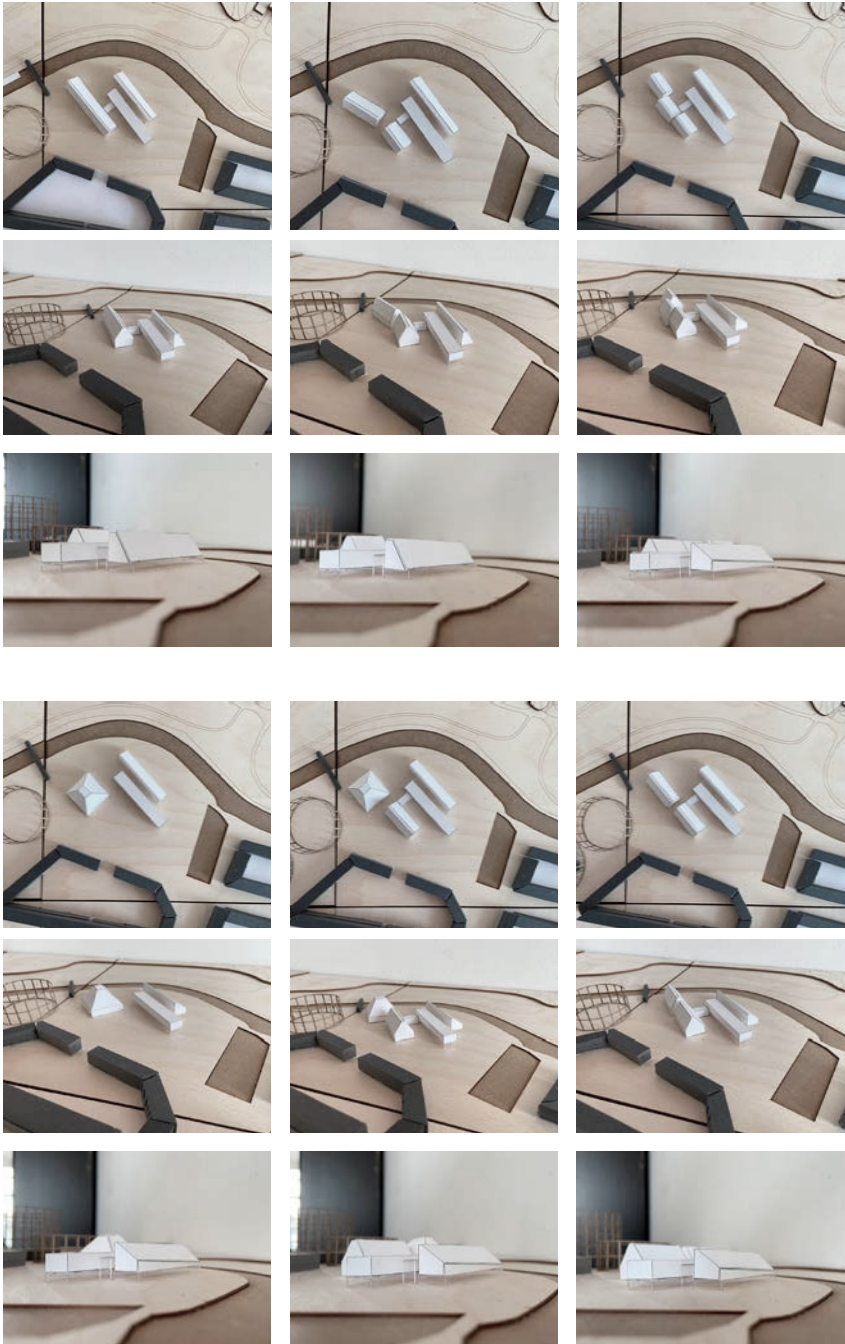


Figure 42. A variety of different massing configurations captured from a bird eye perspective and the main entry point of the canal side.

Green Cemetery

- 1 Canalside entrance
- 2 Humpback bridge
- 3 Children Playground
- 4 Sunken amphitheatre
- 5 Groundcover: gravel stone
- 6 Open plaza (Canal market)
- 7 Outdoor seating area (café)
- 8 Water features
- 9 Basin bath
- 10 Artificial beach
- 11 Central Plantage
- 12 Bus stop
- 13 In/out parking
- 14 Workshop/ makerspace
- 15 Futsal field
- 16 New pedestrian bridge
- 17 Gaslibrary
- 18 Artificial hills
- 19 Noah's bridge
- 20 Pedestrians
- 21 Bike lanes

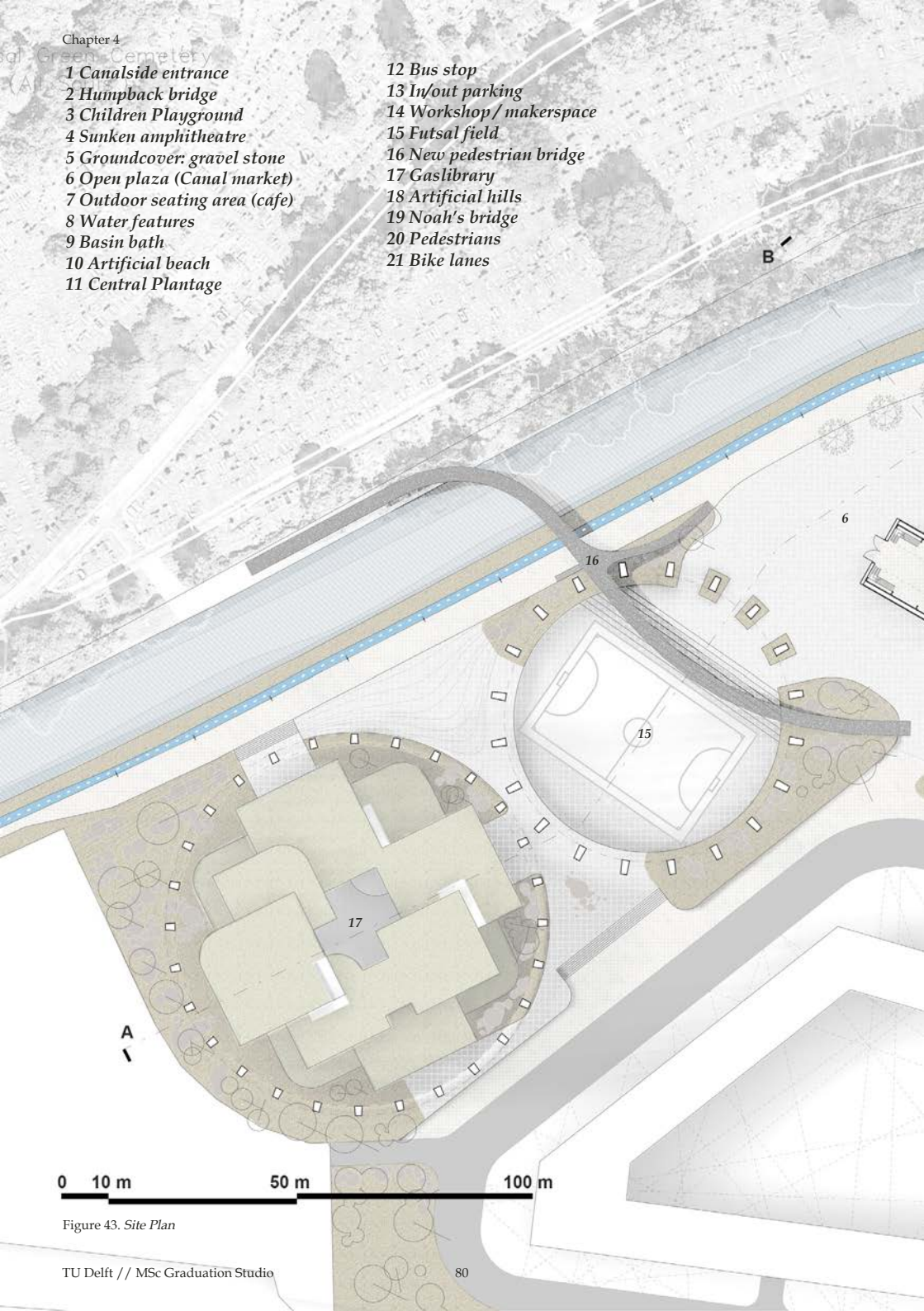
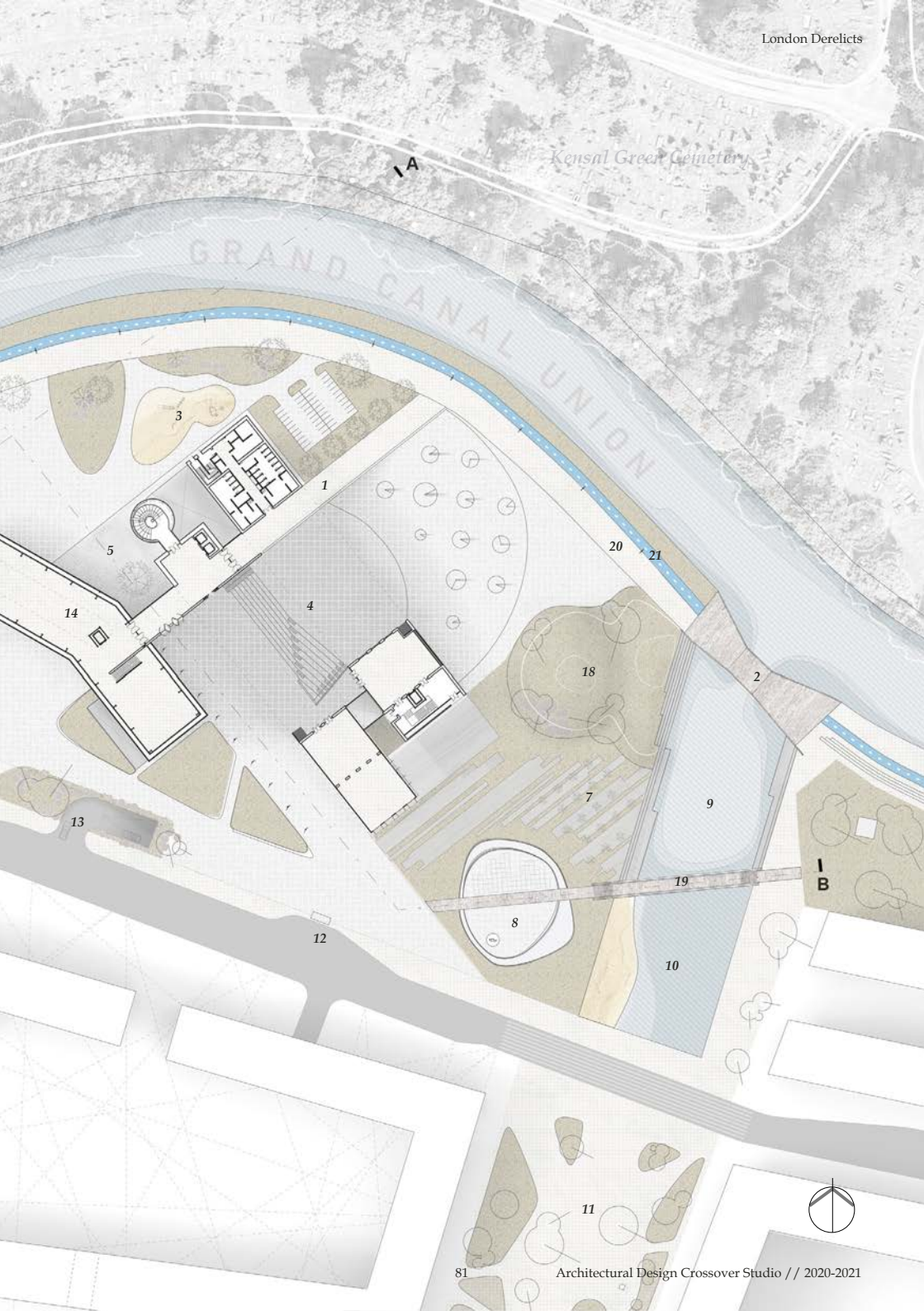
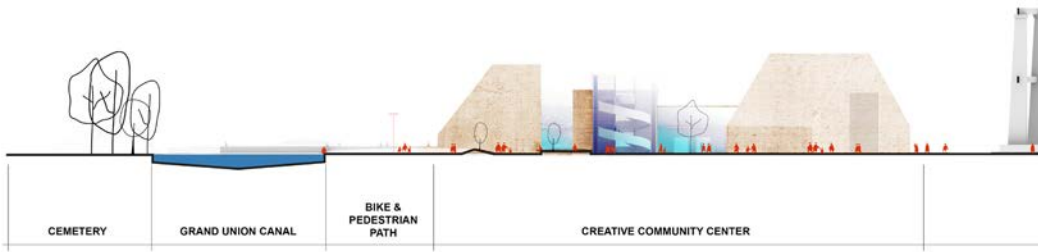


Figure 43. Site Plan



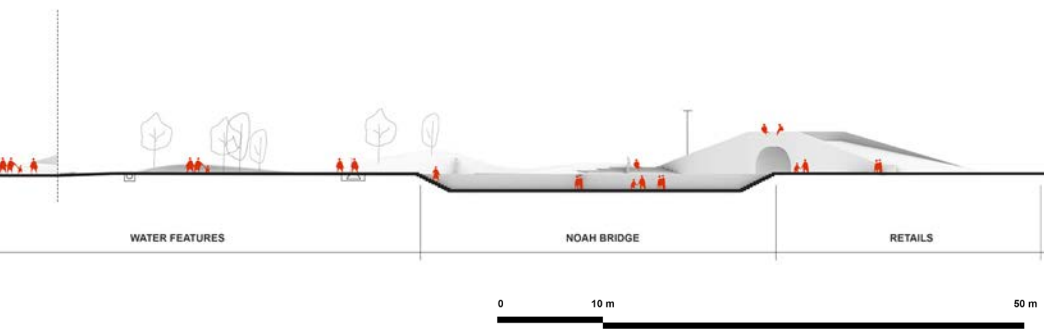
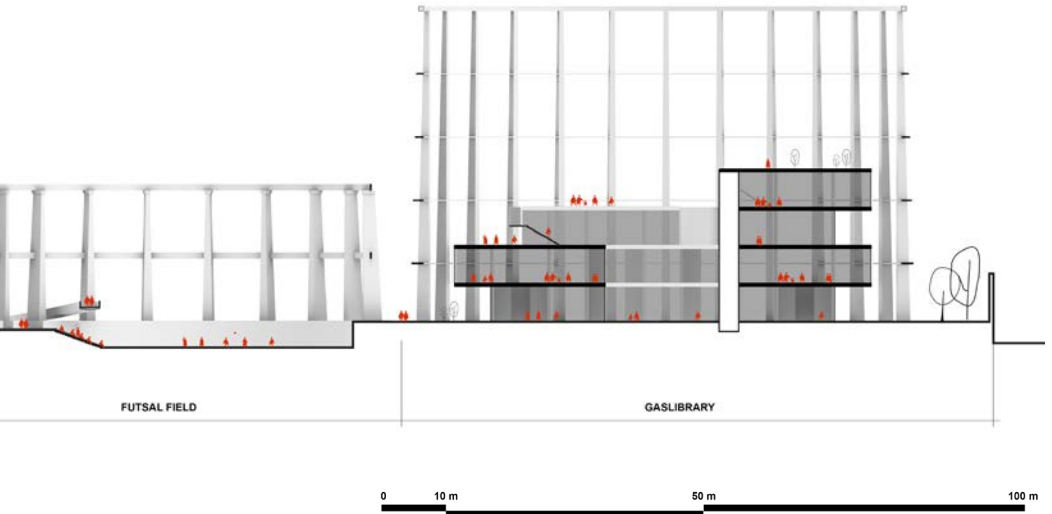


Site Section A



Site Section B

Figure 44. *Site Section*



The site elements of the landscape has the purpose to trigger various impromptu scenarios. This is the part where hybridization integrated in the interstitial spaces on the site. The formal function comes with flexibility to the informal events that the spaces might hold.

Namely here, the elements, are:

- 1 #Relics; the gasholder is revived with new functions
- 2 Open plaza; for various public events on the canalside
- 3 Sunken amphitheatre; where building merged with the site.
- 4 Water features; as public attraction
- 5 Reinstated basin; will be use as public bath

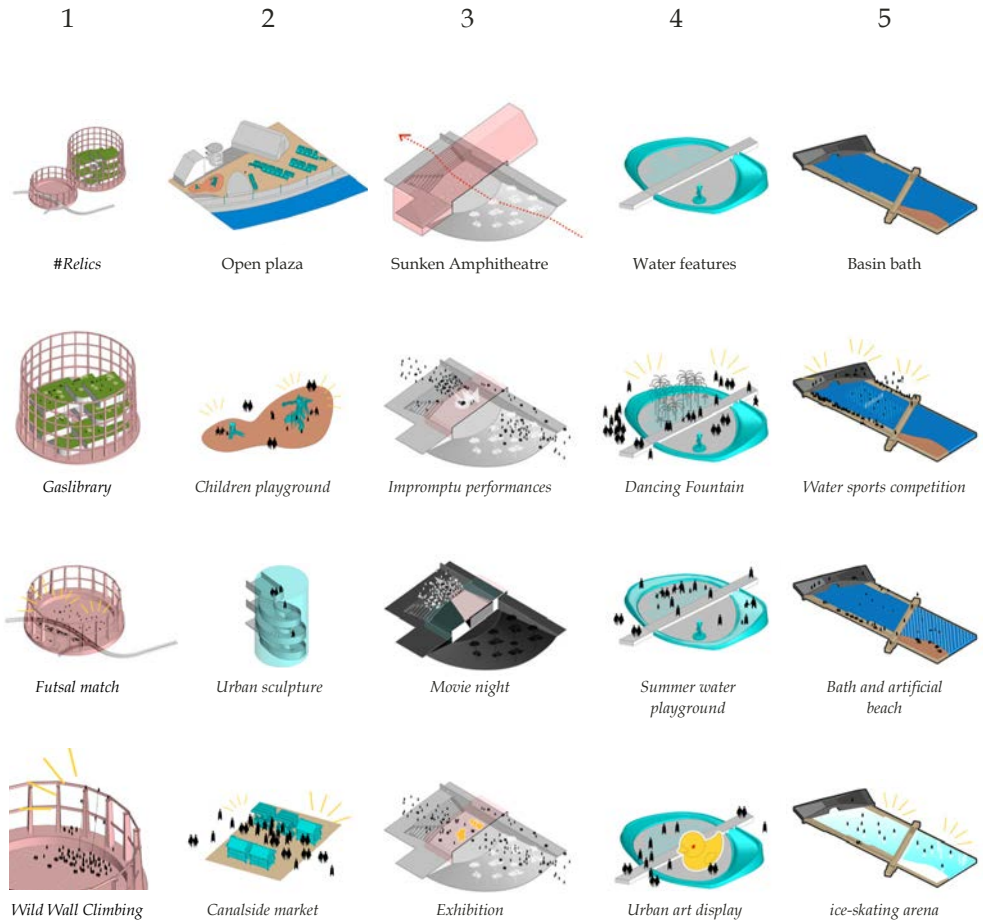


Figure 45. Leisure elements and scenarios

The smaller Gasholder will be turned into a sport field and the bigger one will host a public library. The concept of this library is inspired from Hertzbegeer's Central Beheer Office where visual connection is maintained through the void.

pedestrians from the canalside could also witness the informal activities happened on the top.

The central courtyard provide direct visual connection vertically and horizontally, while enabling cross-ventilation and indirect sunlight into the building. The rooftops will be used as green open spaces to host various public functions. While the indoors are formalized with library functions, the activities in the interstitial space between and surrounding the stacked volumes are left to the visitors. As the gasholder becomes a seethrough perimeter of the rooftops,

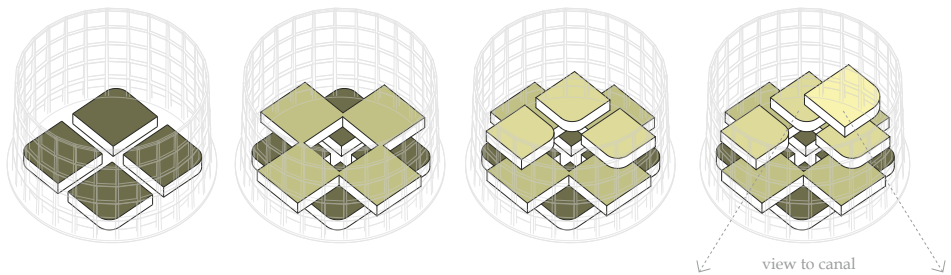


Figure 46. Massing concept of Gaslibrary: the stacked volumes

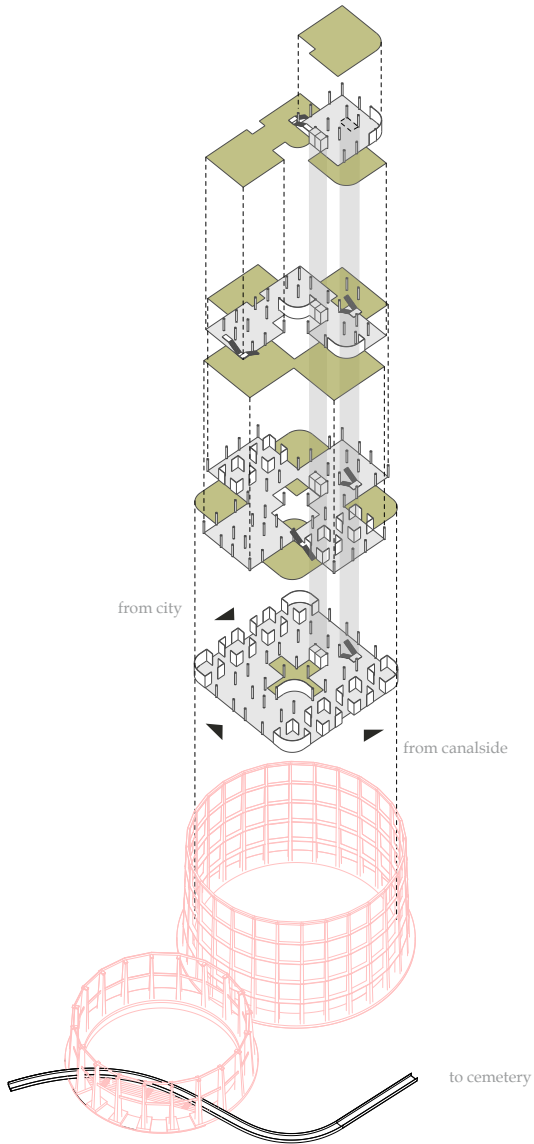


Figure 47. Isometric diagram shows building circulations



Figure 48. Aerial view rendering



4 [S] Architecture & Details

The project is a play of three different massings that entitled to main formal functions: workshop (Makerspace), classrooms, and co-working space; which surrounding the common hall that possess flexibility to hold various scenarios.

The common hall with its sunken amphitheatre is the main access opened up to the canalside. It creates an entrance to the new development area and blends the building to the surrounding. The two massings placed on its top are used for spaces that needs lower noise pollution: classrooms, co-working spaces, and multifunctional room.

Meanwhile the third massing, the Makerspace, is located on the opposite side and opened up to the urban area with higher noise level. In a way the Makerspace acts as a transition, a noise barrier from the urban area to the canal-side; and experience-wise, as a “vitrage” to creates a sneak-peak and attract curiosity of the visitors.

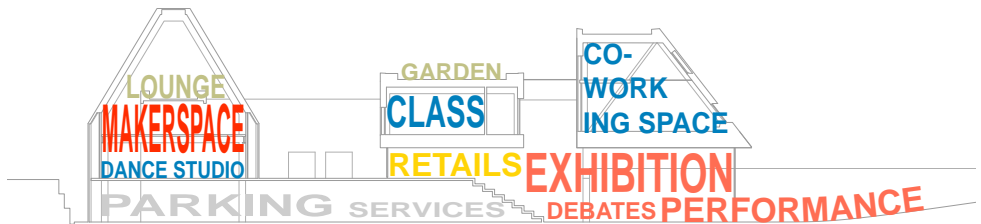


Figure 49. Building Programmes

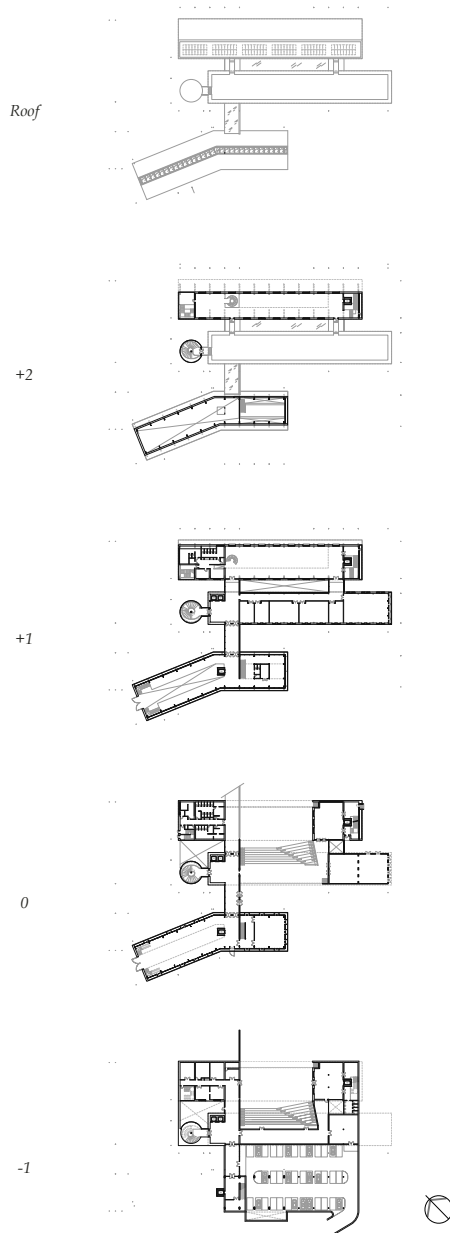
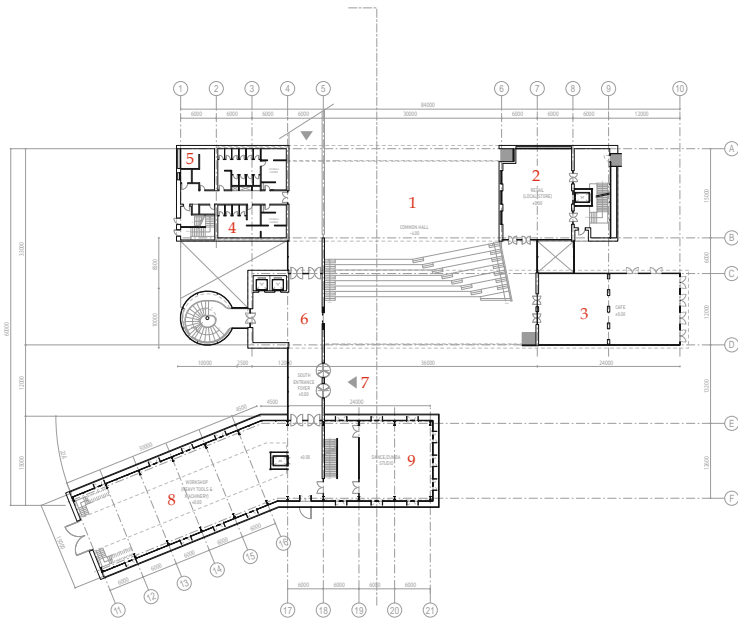


Figure 50. Floorplans

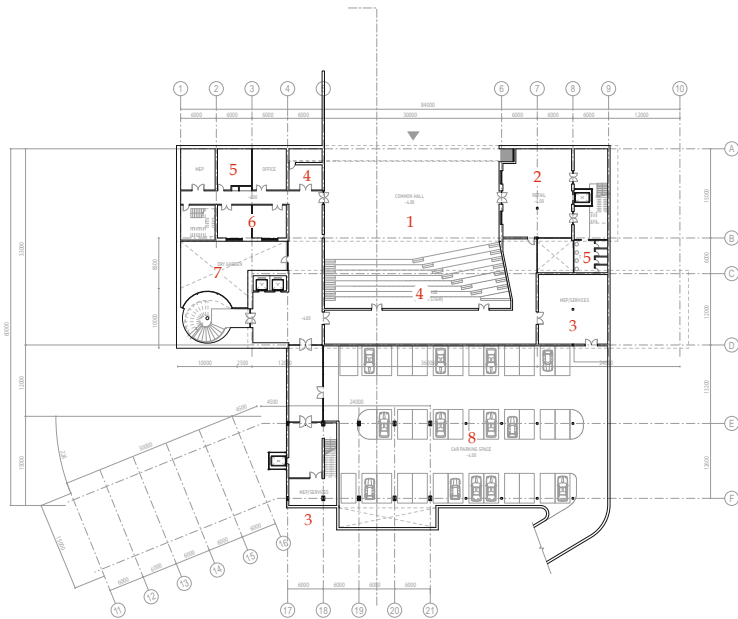
- 1 Common Hall (sunken amphitheatre)
- 2 Retails
- 3 Cafe
- 4 Toilet with locker and shower
- 5 Nursing room
- 6 Foyer
- 7 South entrance
- 8 Makerspace (workshop)
- 9 Dance / Zumba studio

- 1 Common Hall (sunken amphitheatre)
- 2 Retails
- 3 MEP/services
- 4 Storage
- 5 Toilets
- 6 Management Office
- 7 Dry Garden
- 8 Car Parking

Figure 51. Basement and Ground Floor Plans 1 : 500



0



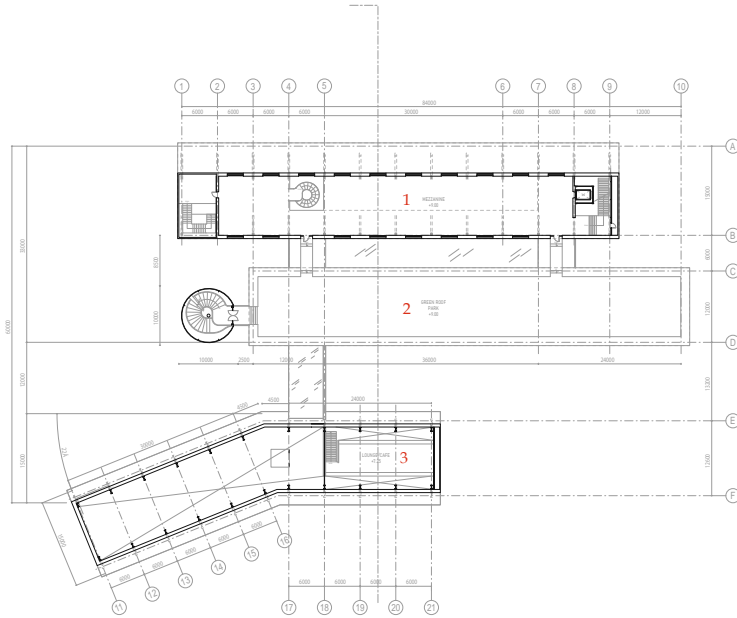
-1



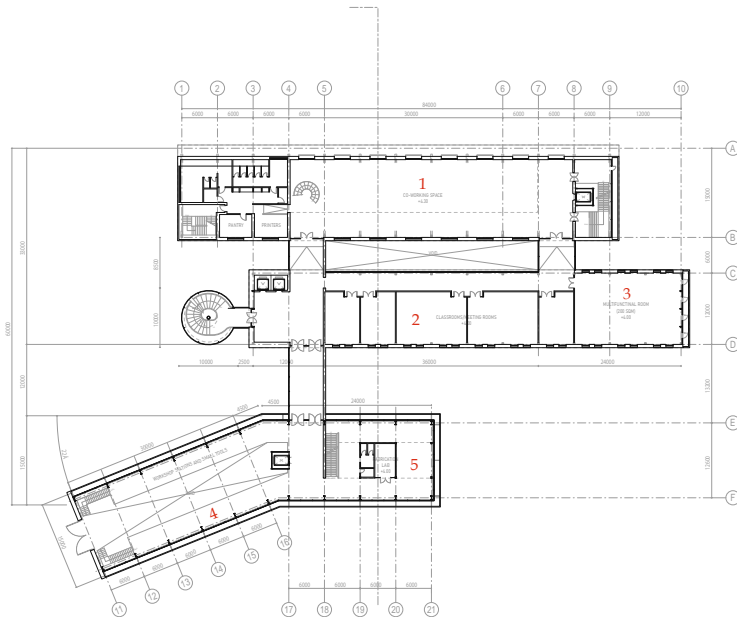
- 1 Co-working mezzanine
- 2 Green roof with garden
- 3 Lounge/cafe

- 1 Co-working space
- 2 Classrooms
- 3 Multifunctional Room (200 sqm)
- 4 Makerspace (workshop)
- 5 Fabrication Lab

Figure 52. *First and Mezzanine Floor Plans 1 : 500*



+2



+1





Figure 53. First Floor Plan

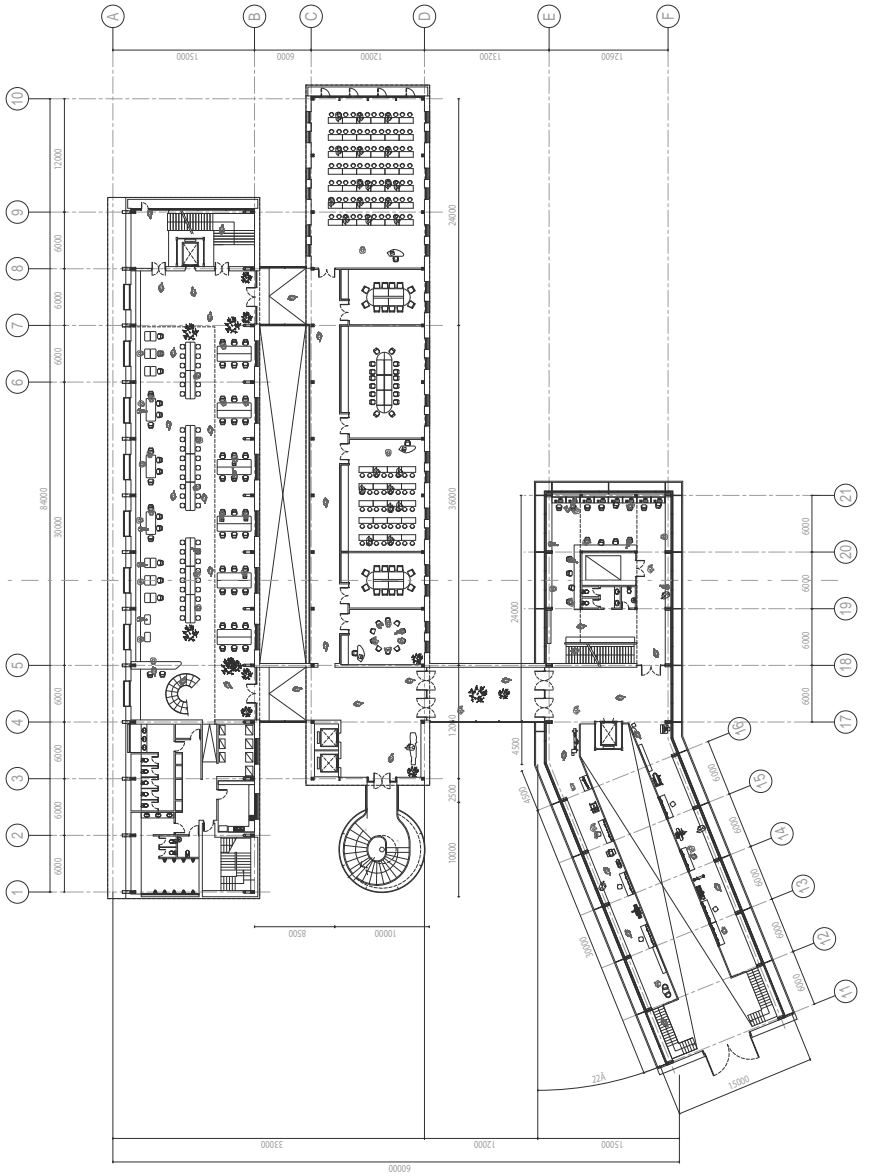
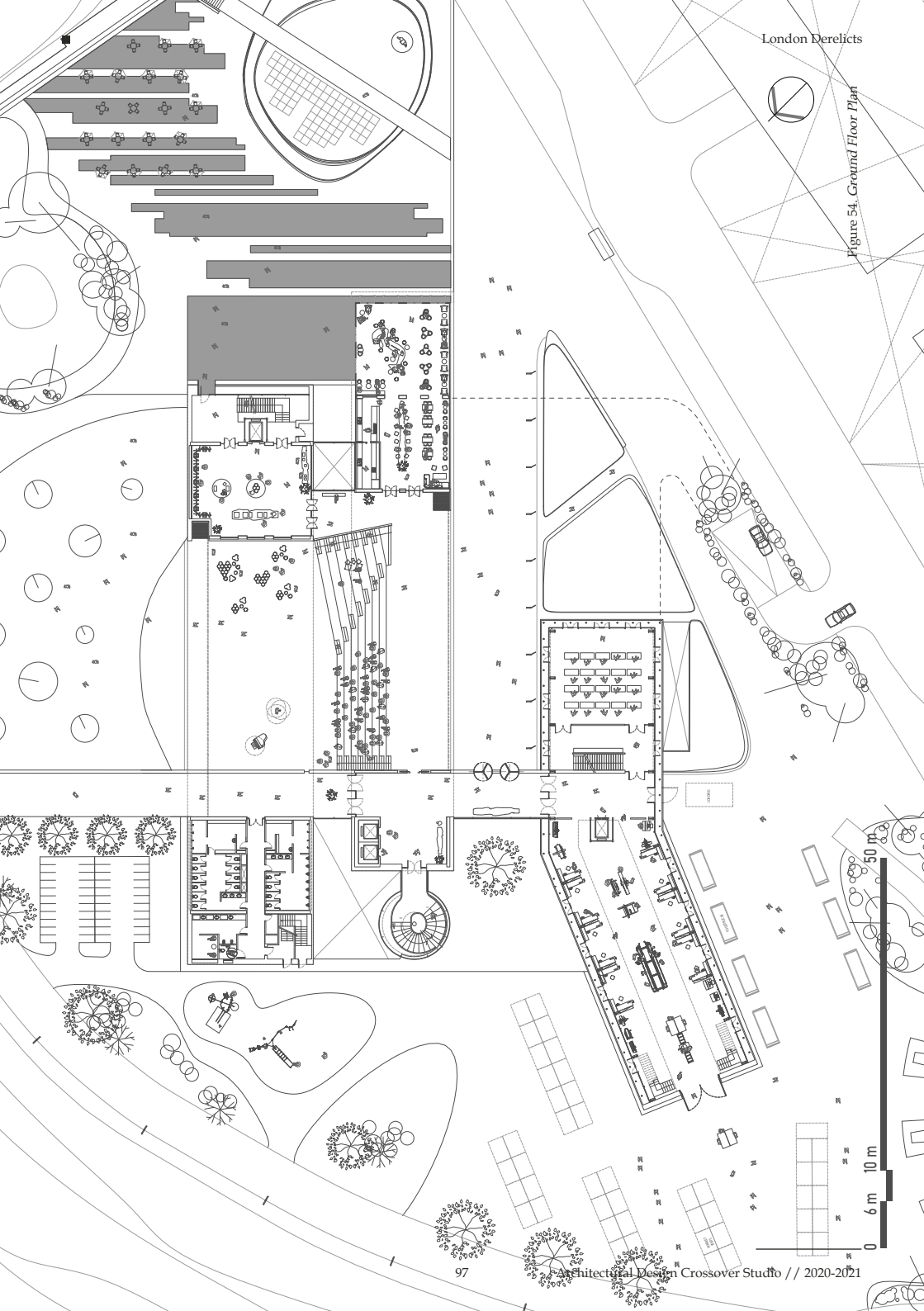
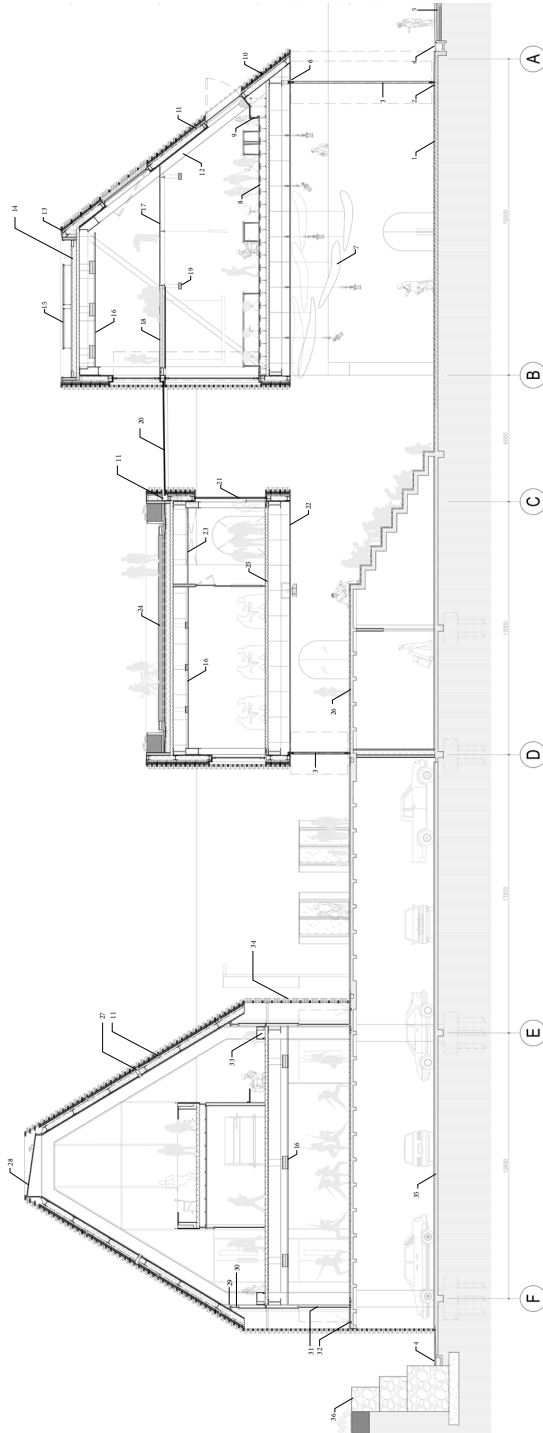
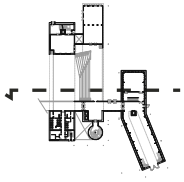
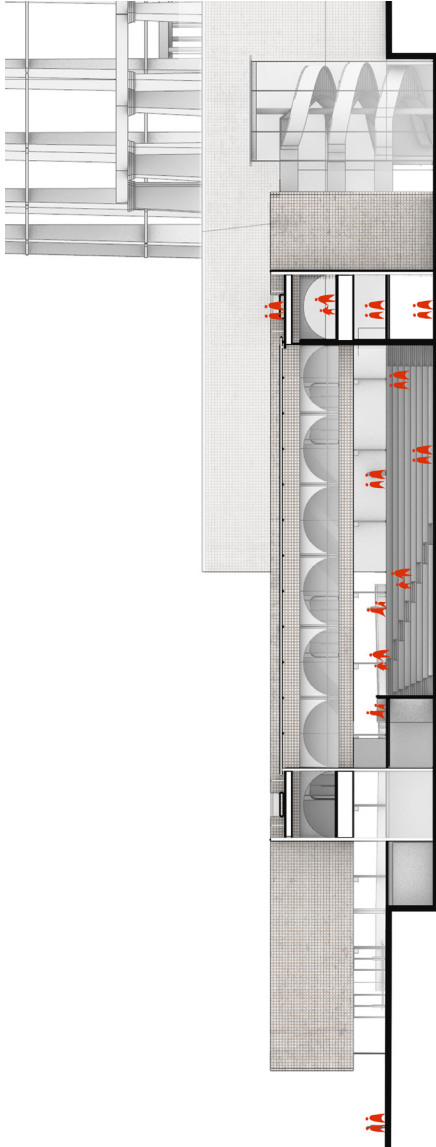
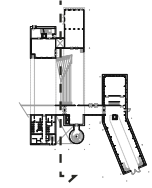


Figure 54. Ground Floor Plan





Section 1



Section 2



East Elevation

Figure 55. Sections and Elevation

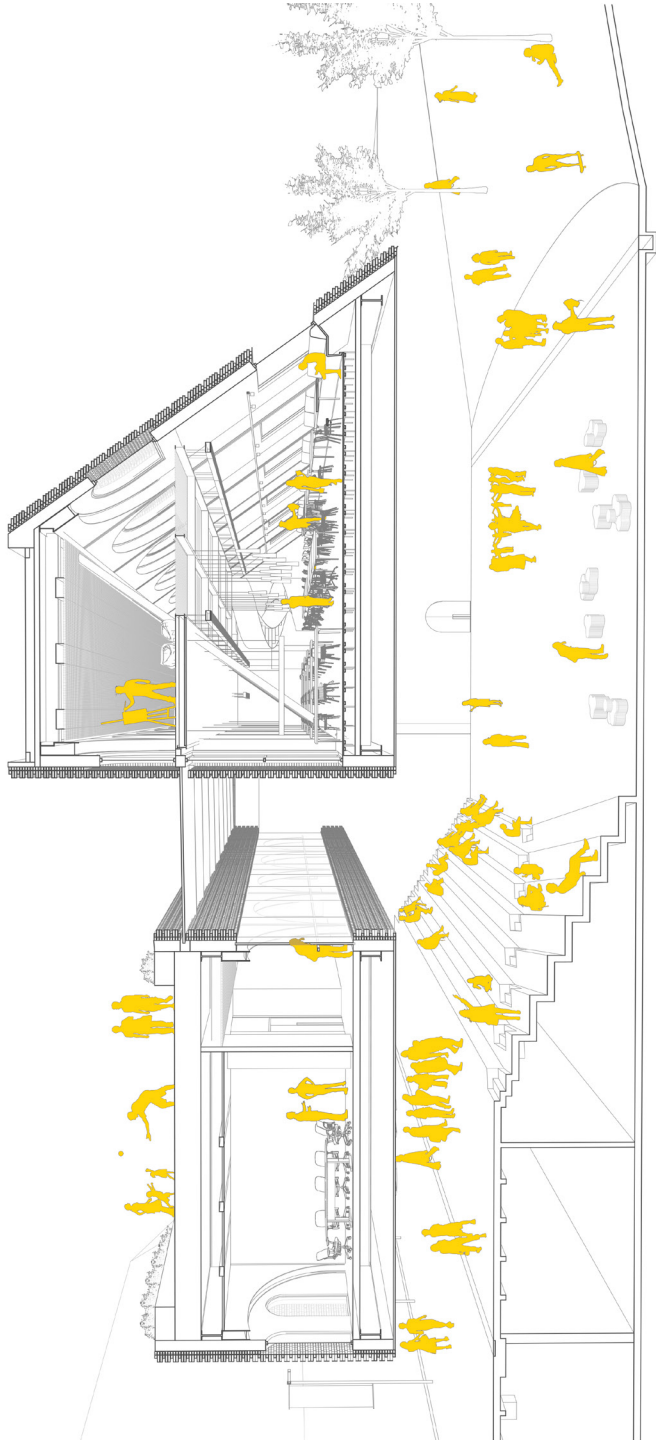
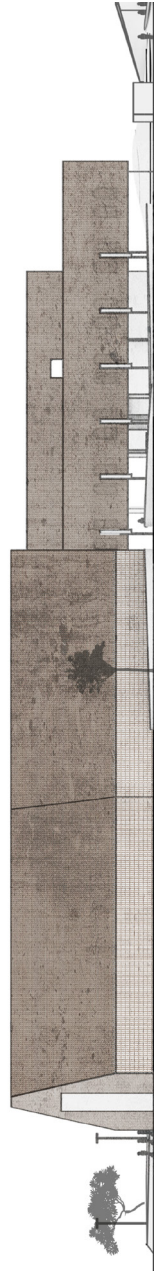




Figure 56. Perspective sections shows various scenarios



North Elevation



South Elevation

Figure 57. Elevations



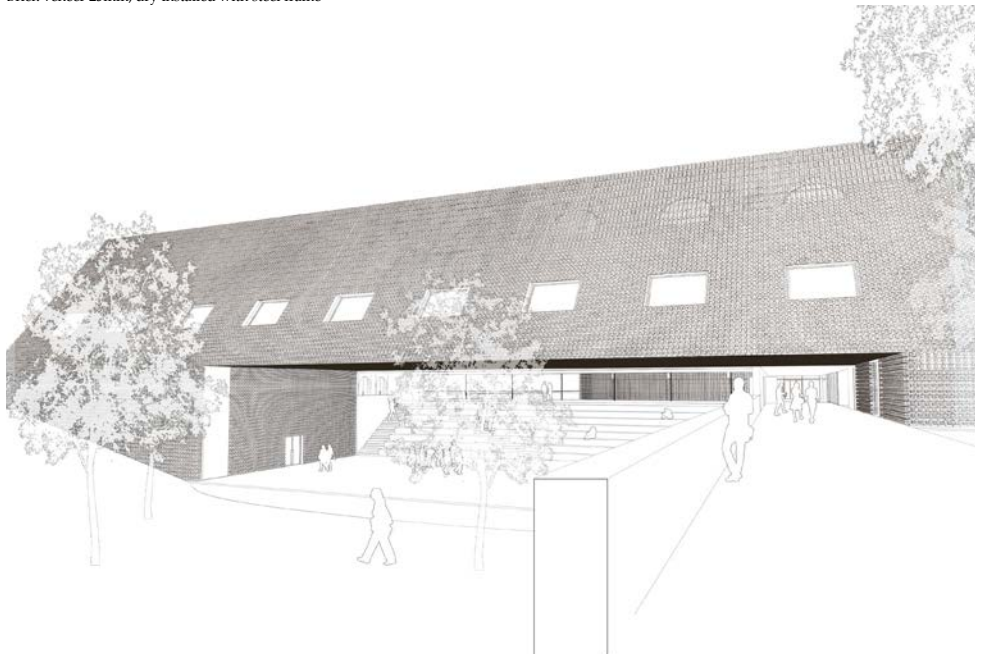
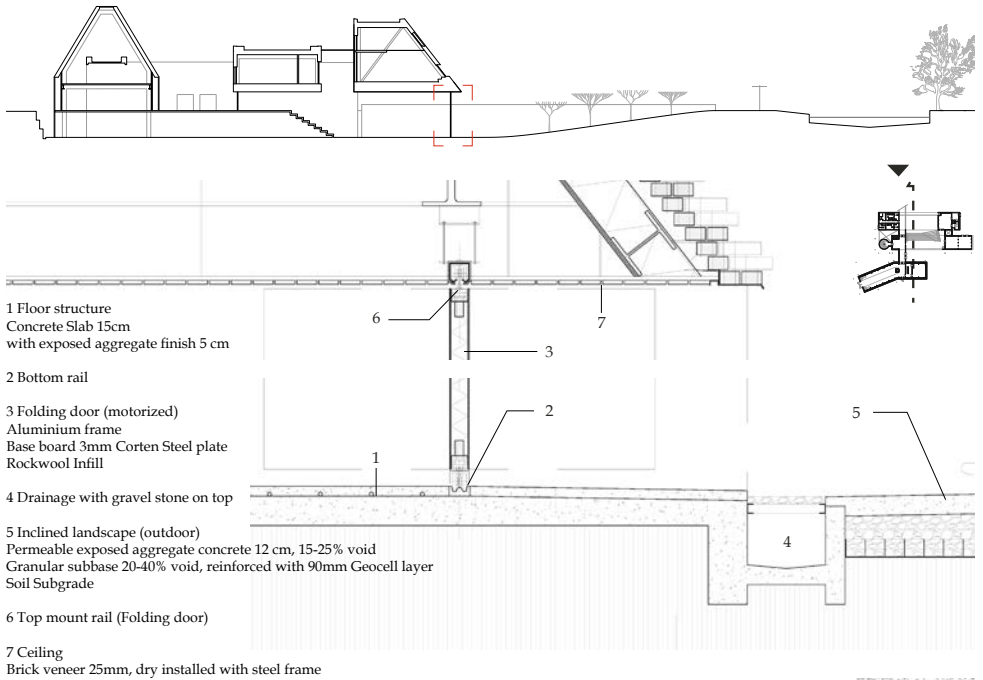
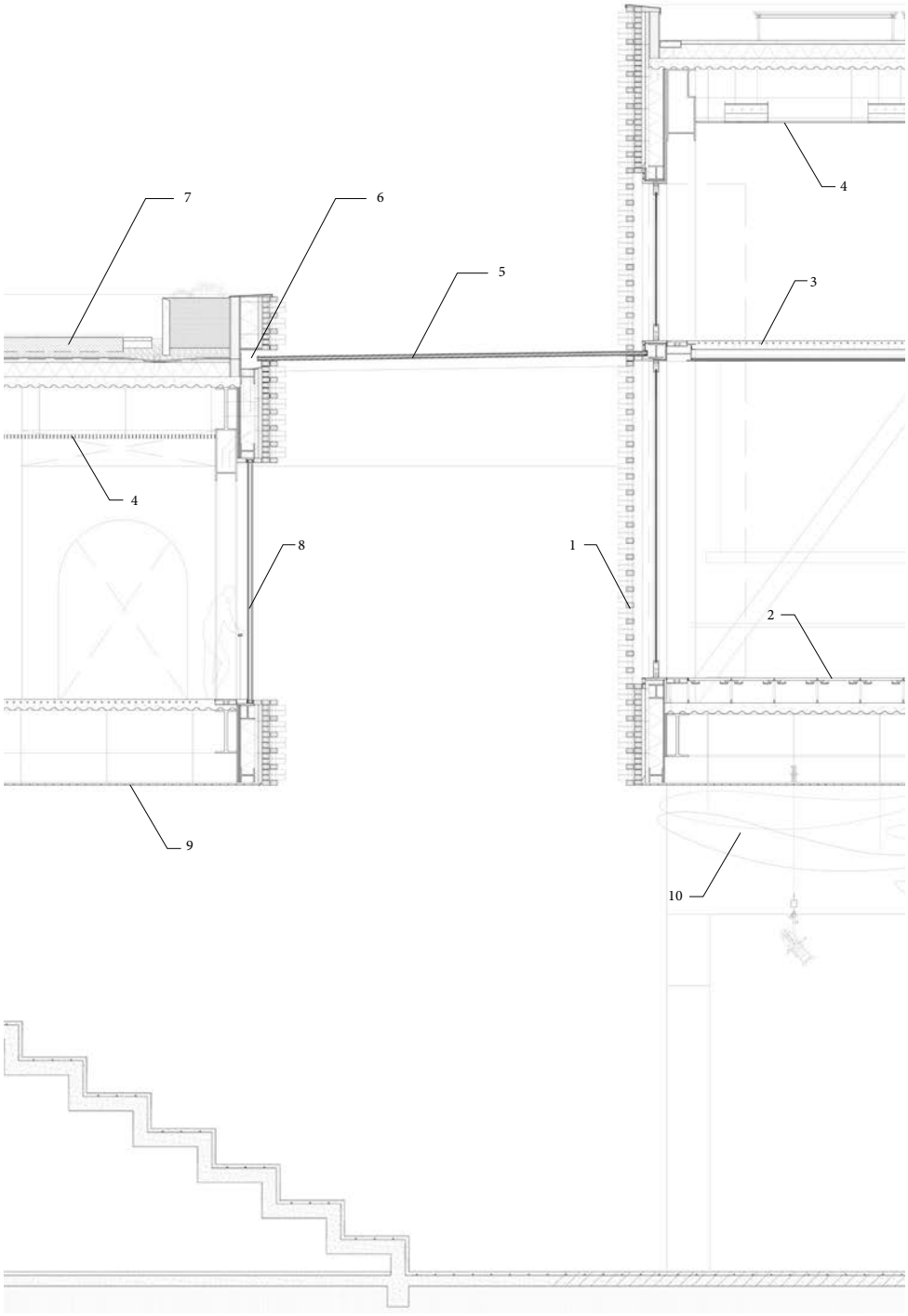
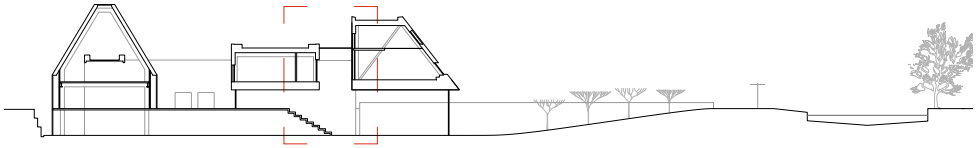
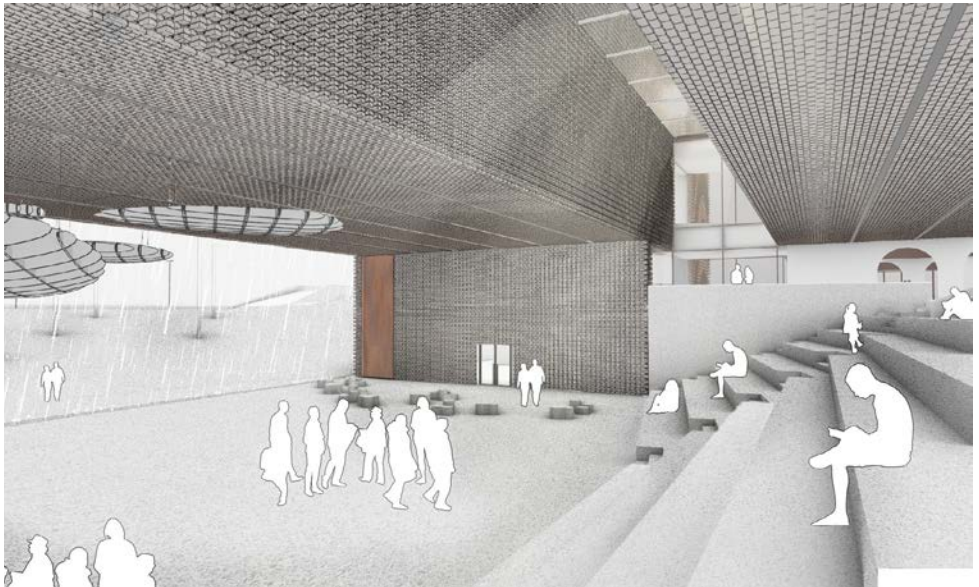


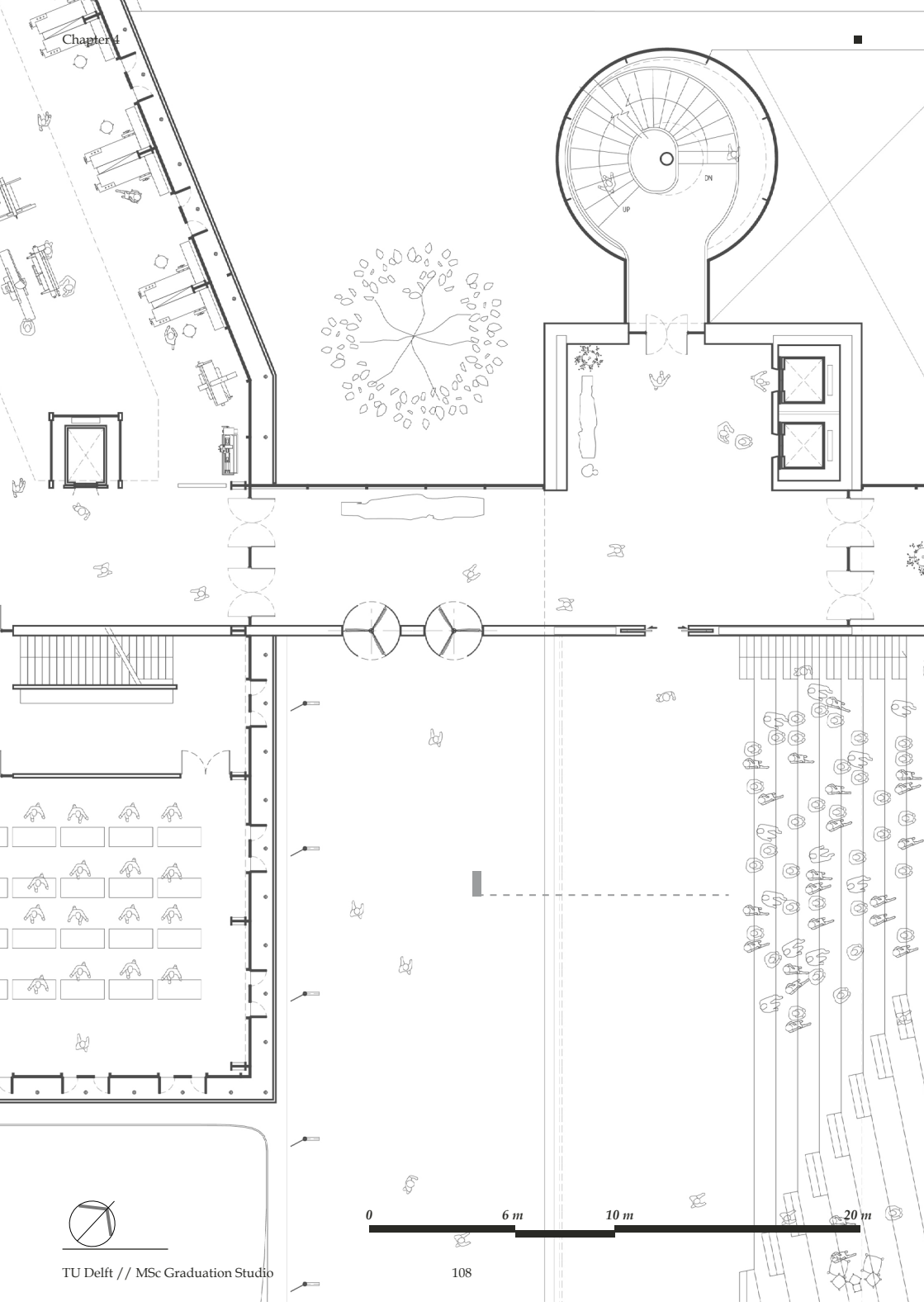
Figure 58. Canalside Entrance

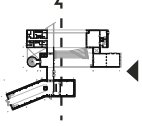
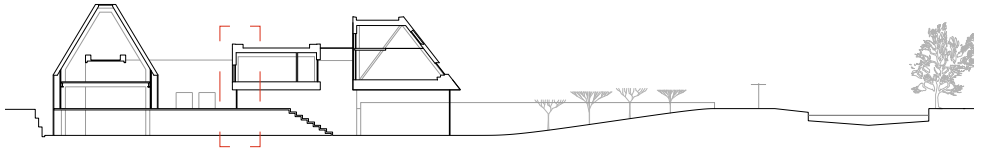




- | | |
|--|---|
| 1 Brick Screen | 8 Double glazing glass |
| 2 Raised floor
Black monochrome carpet tile 60x60
cm finish
Floor heating system | 9 Ceiling structure
Brick veneer 25mm, dry installed with
steel frame |
| 3 Mezzanine floor construction
Exposed concrete finish | 10 Retractable acoustic ceiling
elements
(motorized)
Ceiling: brick veneer 25mm, dry
installed with steel frame |
| 4 Steel grating suspended ceiling | |
| 5 Skylight double glazing
with steel frame structure | |
| 6 Gutter hidden under brick facade | |
| 7 Green roof construction
Top soil
Gravel stone
Waterproofing layer
Drainage
Thermal insulation
Concrete slab 15 cm
Corrugated metal sheets | |

Figure 59. *Sunken Amphitheatre*





1 Corten metal flashing

2 Brick facade structure
Exposed bricks
Air cavity
Thermal insulation
Vapor barrier
HEB 240 frame
Plasterboard
Plaster with paint finish

3 Perforated Brick Screen

4 Pivot window (open inside)

5 Trench heating

6 Ceiling structure
Brick veneer 25mm, dry installed
with steel frame

7 Folding door (motorized)
Aluminium frame
Base board 3mm Corten Steel plate
Rockwool Infill

8 Gutter with gravel on top

9 Ground floor construction
Exposed aggregate concrete finish
Waffle concrete slab

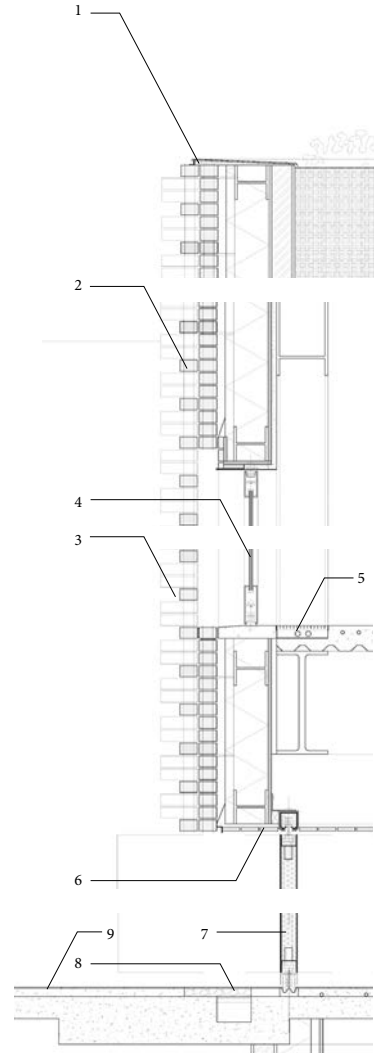
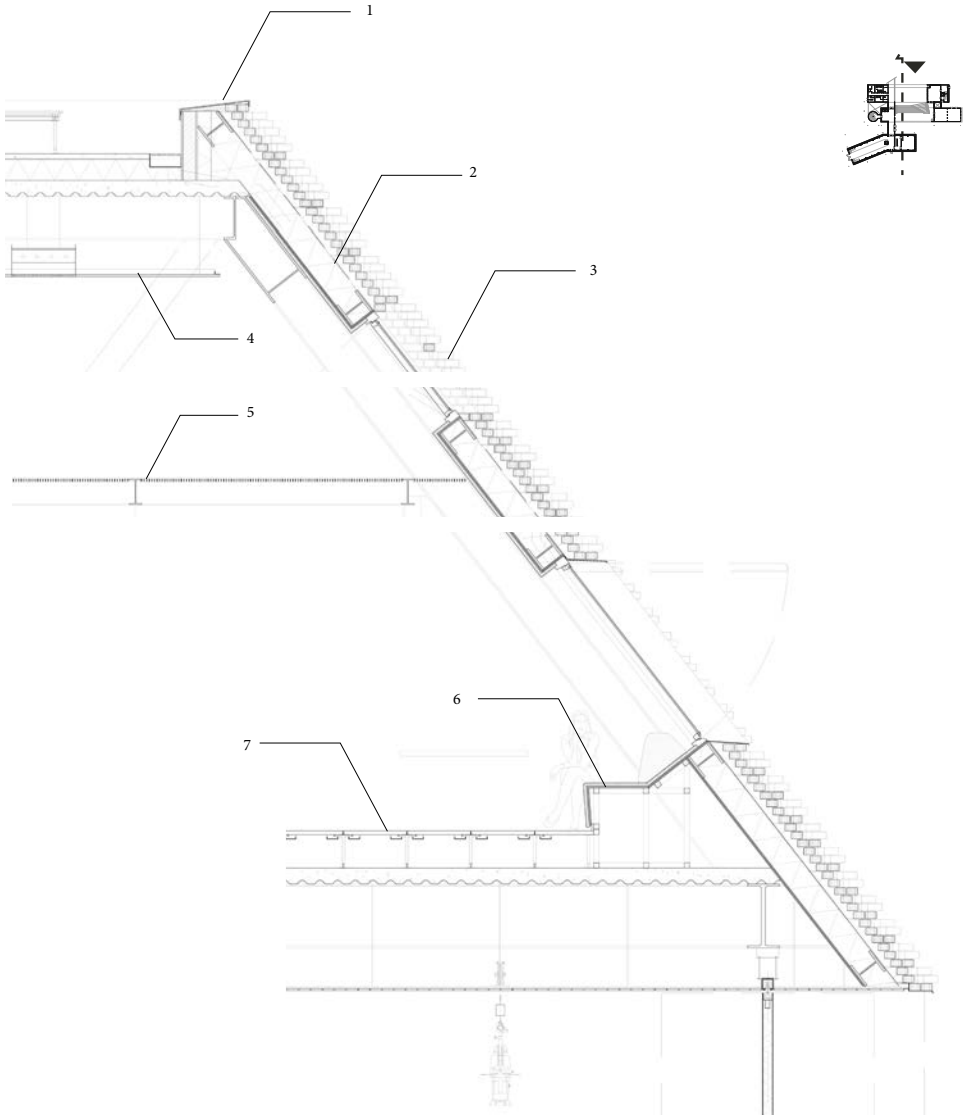


Figure 60. South Entrance



1 Corten metal flashing

2 Brick facade structure
Exposed bricks
Air cavity
Thermal insulation
Vapor barrier
HEB 240 frame
Plasterboard
Plaster with paint finish

3 Perforated Brick Screen

4 Steel grating suspended ceiling

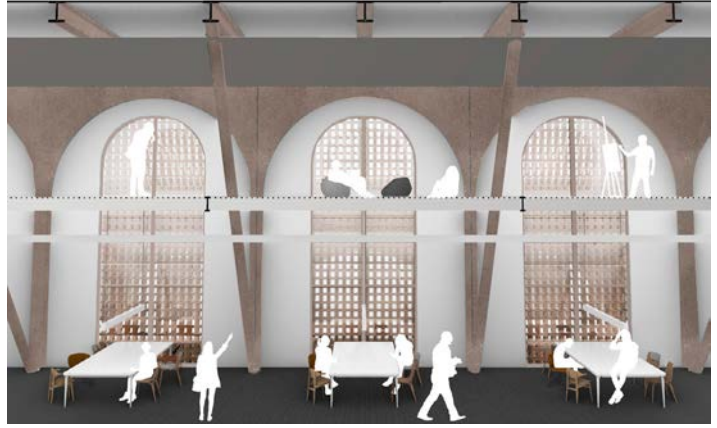
5 Seethrough mezzanine floor
Steel Grating finish 5x25mm
Bearing bar center d10mm

6 Bench structure
Steel frame
CLT base
Plaster finish
Custom-made cushion with fabric finish

7 Raised floor
Black monochrome carpet tile 60x60 cm finish
Floor heating system



view downwards from steel grating floor mezzanine



Interior view towards void

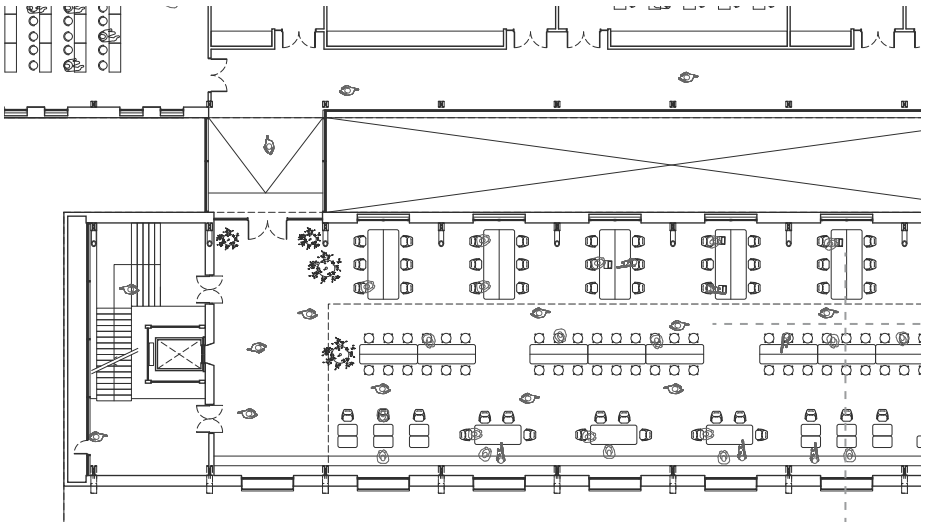


Figure 61. Co-working Space

Structural Concept

The main structural challenge is the common hall's 36 metres span that needs to be column-free to enable various scenarios. The chosen structural concept is by using the vierendeel trusses on the two massings which made the whole upper floors become two giant beams. The vierendeel trusses will be supported by shear walls on the ground floor, which will be continued until the foundation.

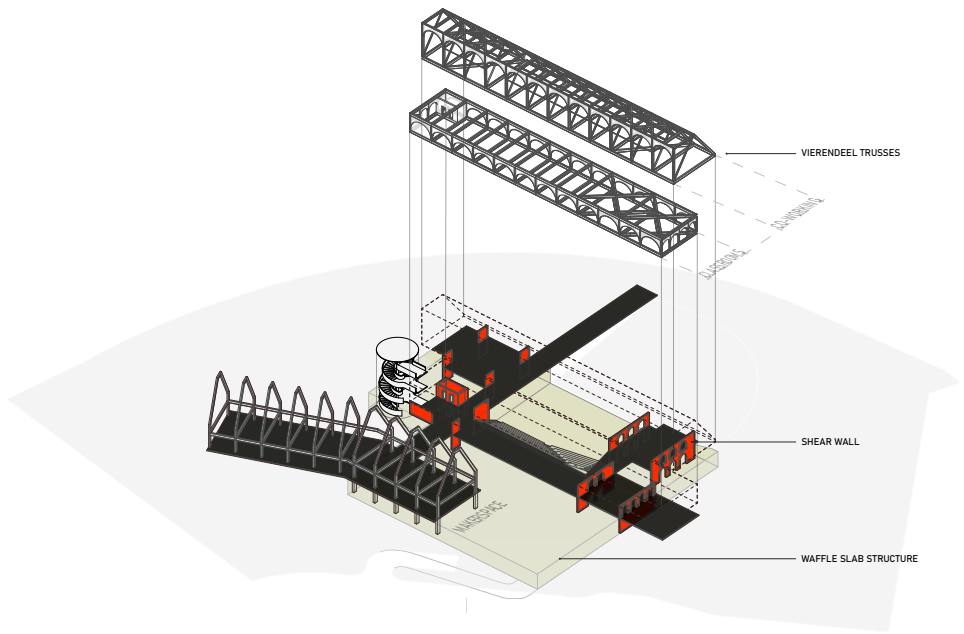


Figure 62. Isometric Structural diagram

The two giant vierendeel trusses will be assembled on the ground. The red-marked frame is prefabricated and will be assembled with other structural members on site. After the shear walls are finished, the whole trusses will be lifted using crane. Then, the brick facade structure follows.

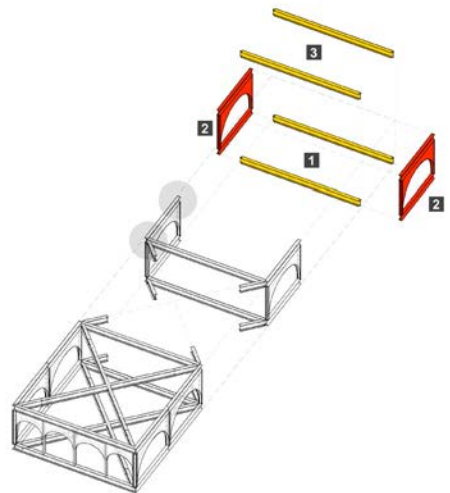
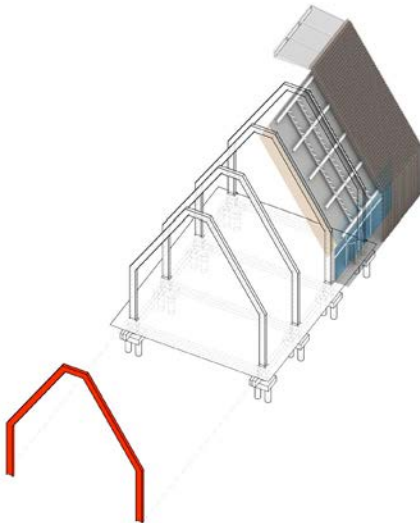
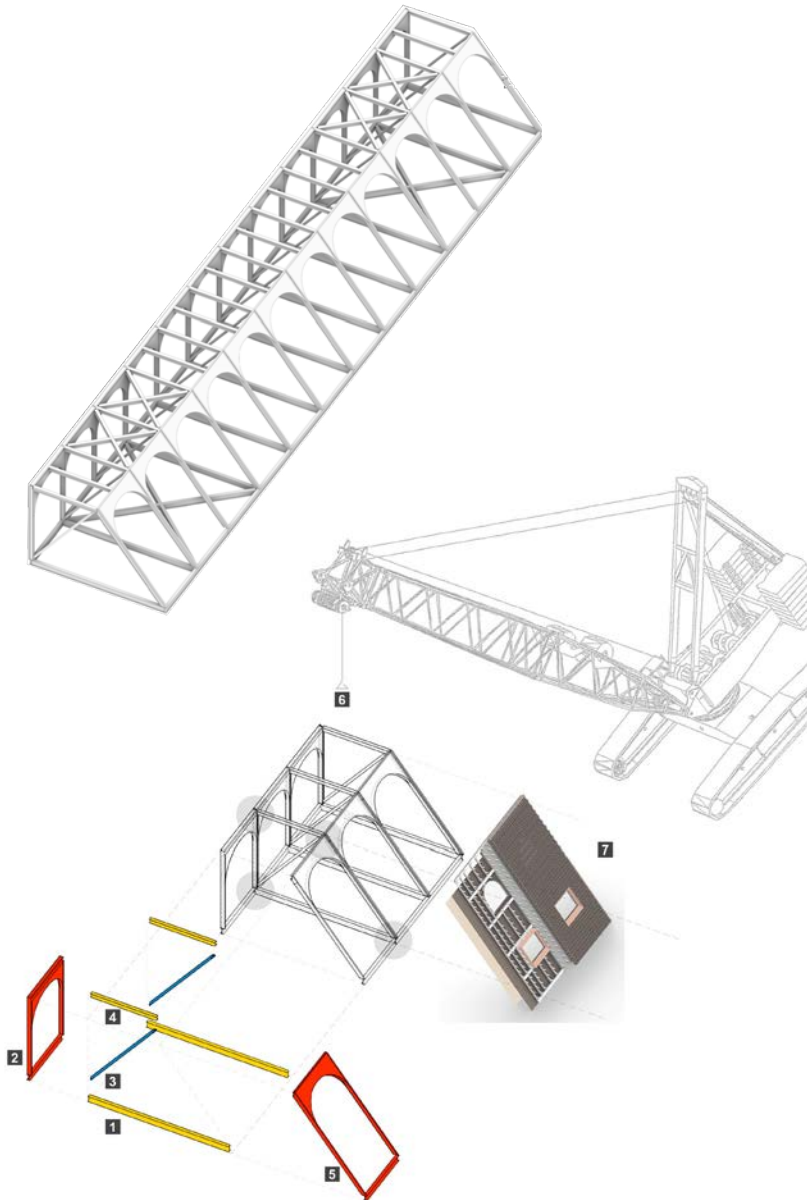


Figure 63. *Construction Methods*



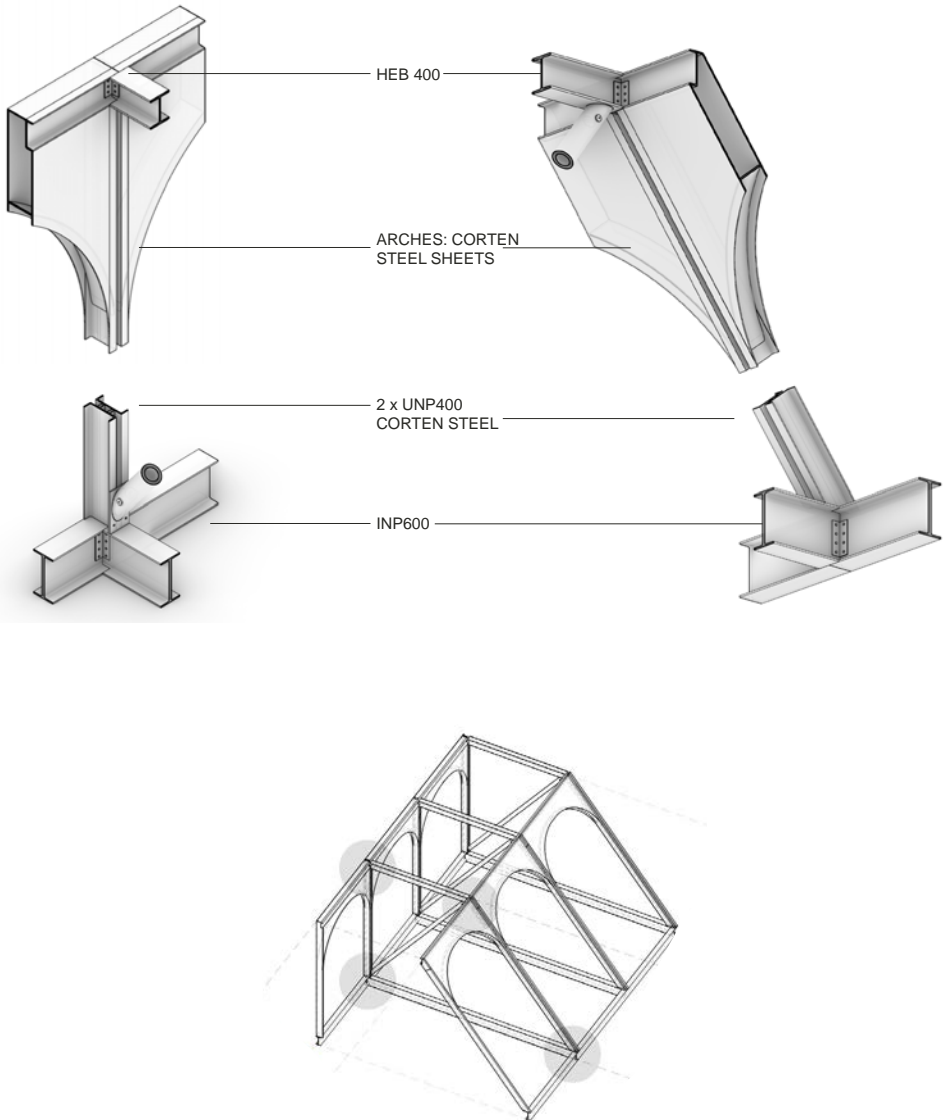
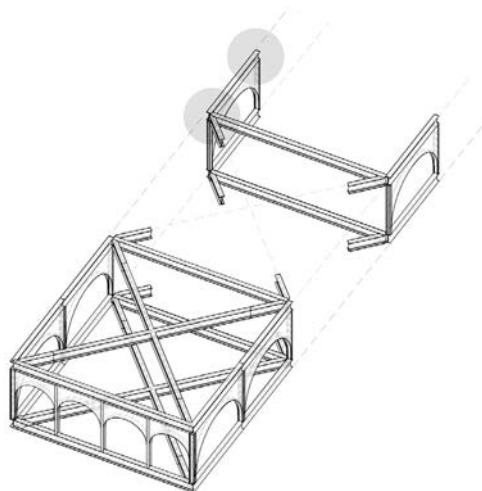
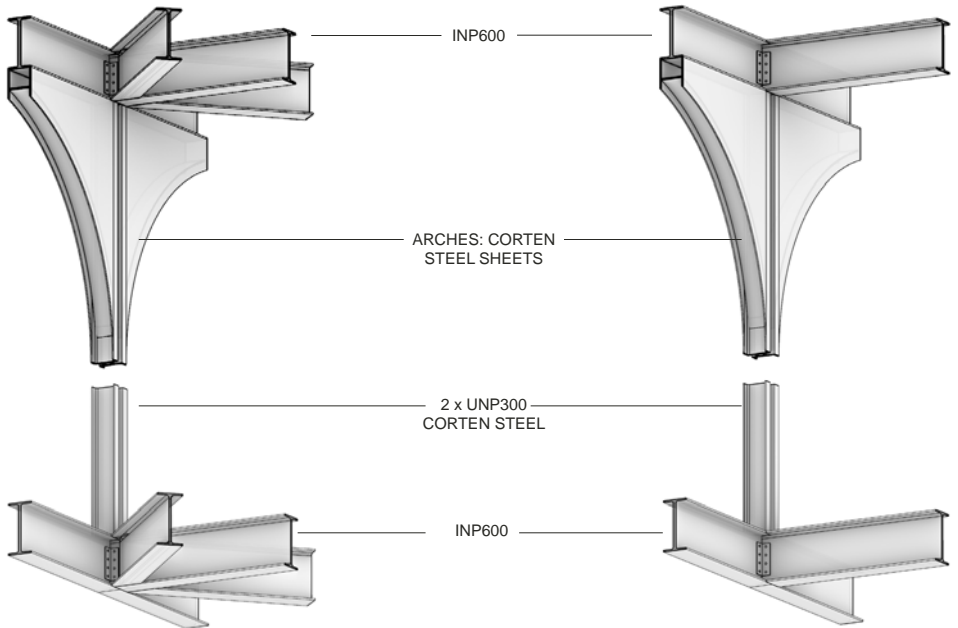


Figure 64. *Steel joint details*



Climatic concept

Media used for climatic analysis is the parametric program in Rhino called Ladybug to study solar behavior on the project.

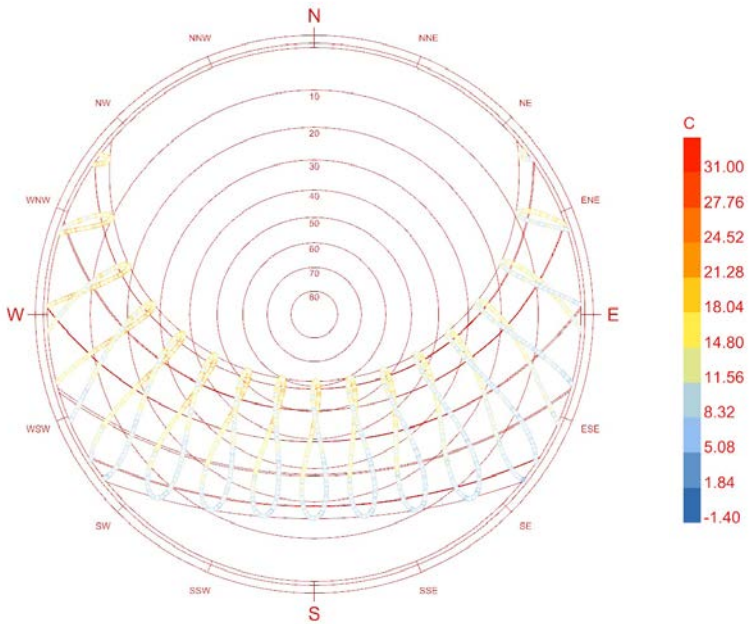


Figure 65. Solar angles and dry bulb temperatures

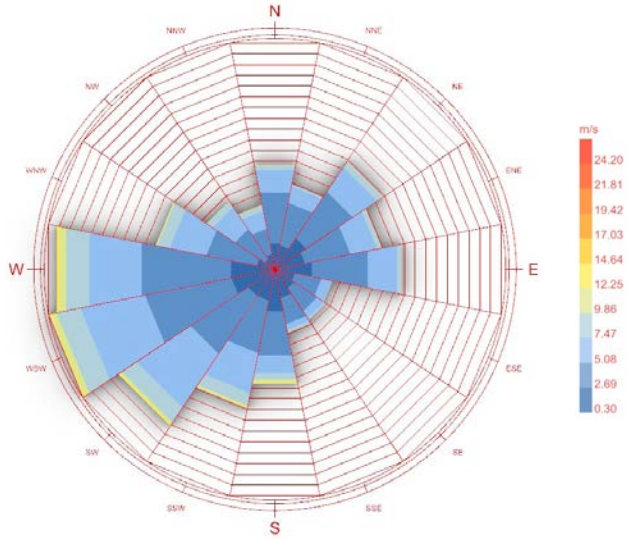


Figure 66. Wind direction and wind speed

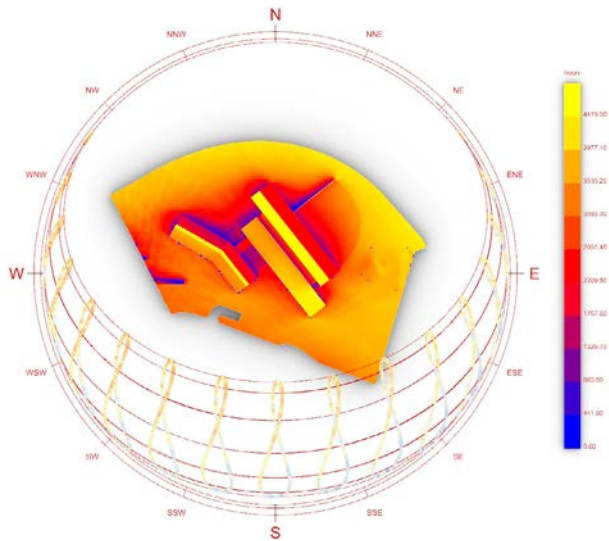


Figure 67. Direct sun hours per year

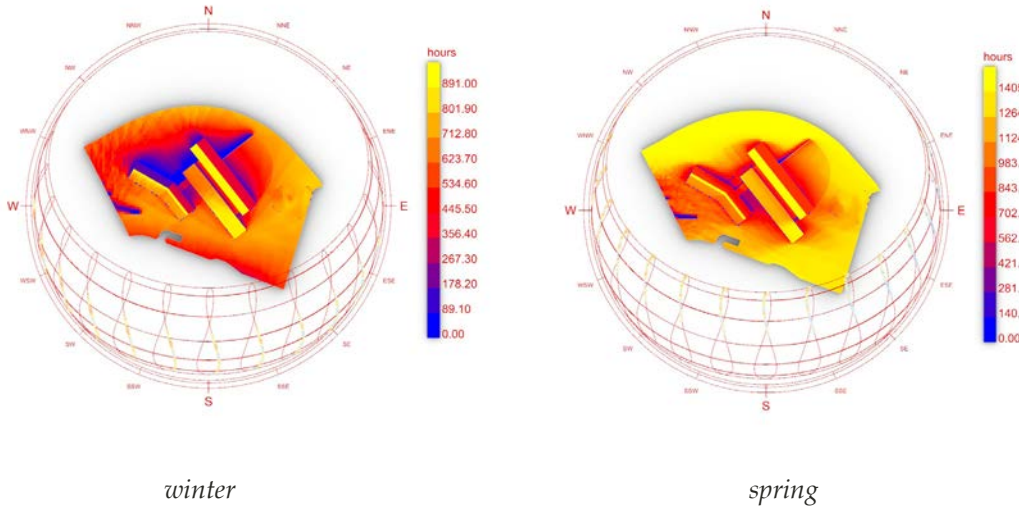
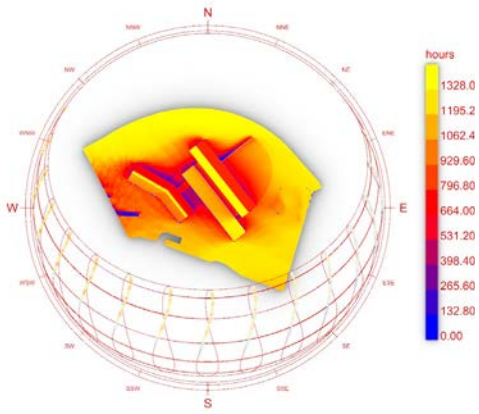
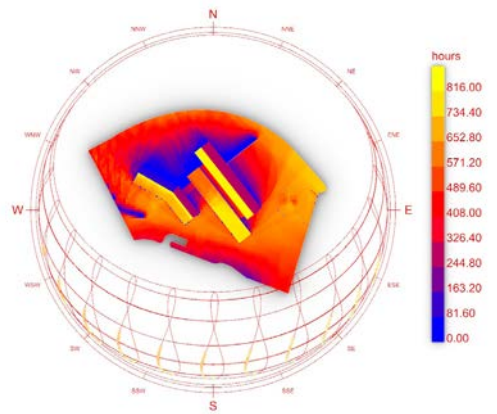


Figure 68. Direct sun hours each season projected on site project



summer

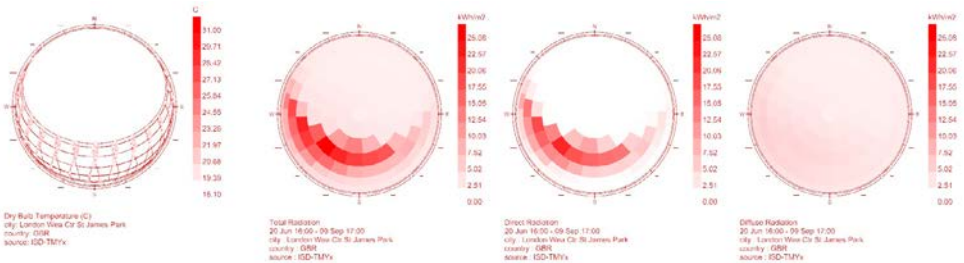


autumn

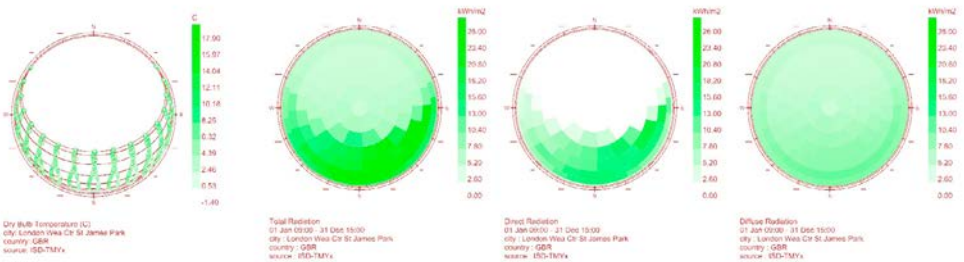


The script was made to calculate the solar radiation to the building, hence resulted in two kinds of radiation: harmful ones are the unwanted ones during hot days and the useful ones during cold days. It will result in solar radiation benefit that can be projected on the building facade to decide the openings and the gaps between brick patterns.

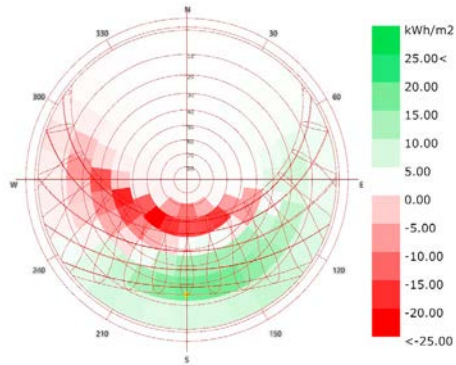
The result propose that the south-eastern facade is allowed to be open as much as possible as it received useful radiation. The canal-facing facades are marked white, which means they will almost have no impact on the thermal comfort. Thus, the decision to put openings on the canalside facades is purely for the vista.



harmful radiation



useful radiation



Total Radiation(kWh/m2)
 London_Wea_Ctr_St_James_Park_ENG_GBR_1991
 1 JAN 0:00 - 31 DEC 23:00

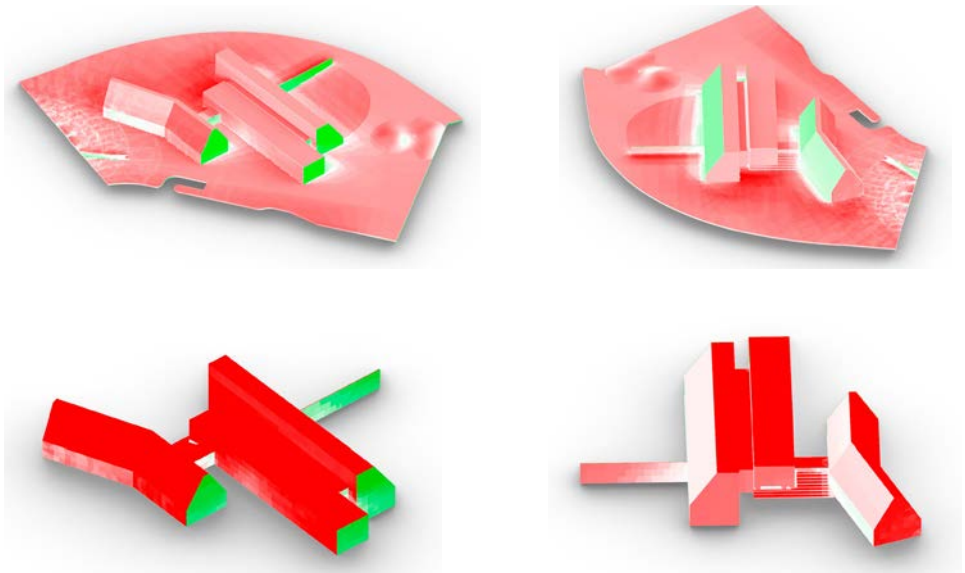


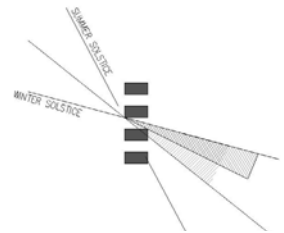
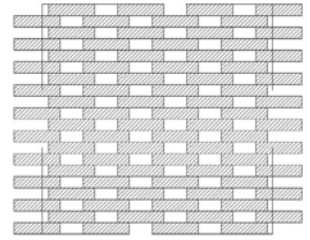
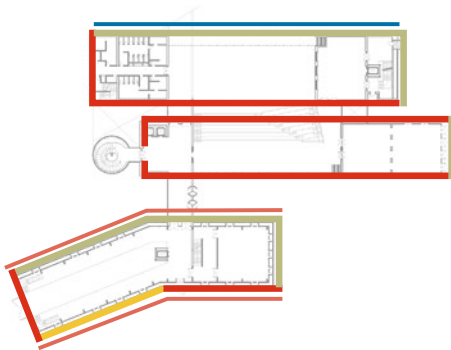
Figure 69. Solar radiation benefit analysis

Brick Pattern

As the project is located on an industrial heritage site, it has been personally decided upfront to use bricks as the facade material to enhance the reflective nostalgia of the #relics.

With the resulted climatic analysis on previous page, brick pattern study that needs to be decided are:

- A █ default
- A' █ default, inclined
- B █ wide gap
- B' █ wide gap, inclined
- C █ oriented



flemish bond

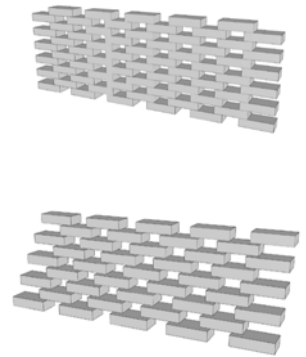
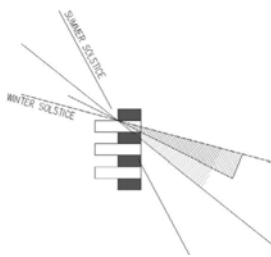
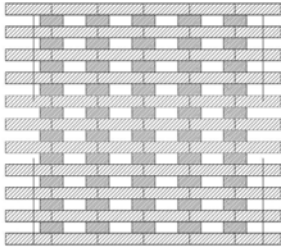
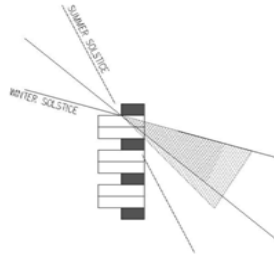
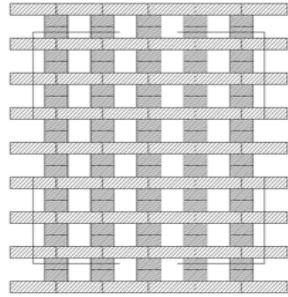


Figure 71. Brick pattern study

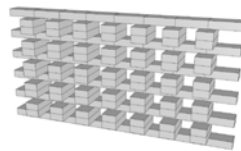
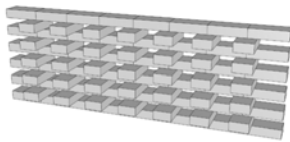
Figure 70. Brick pattern keyplan



english bond

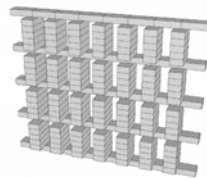
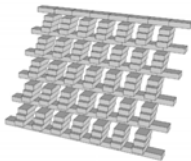
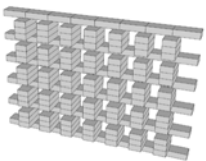


double english bond

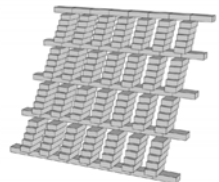


default

oriented



wide gap



inclined

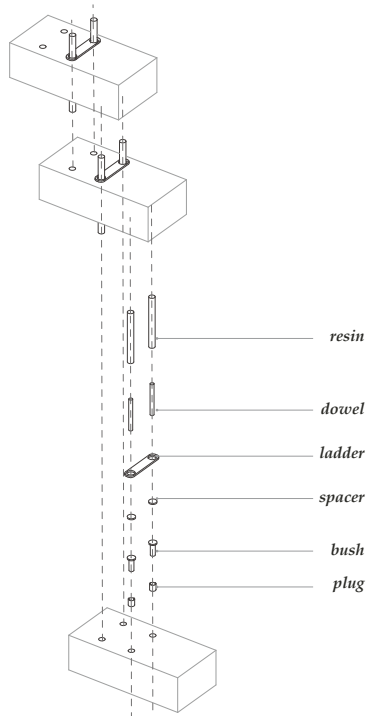
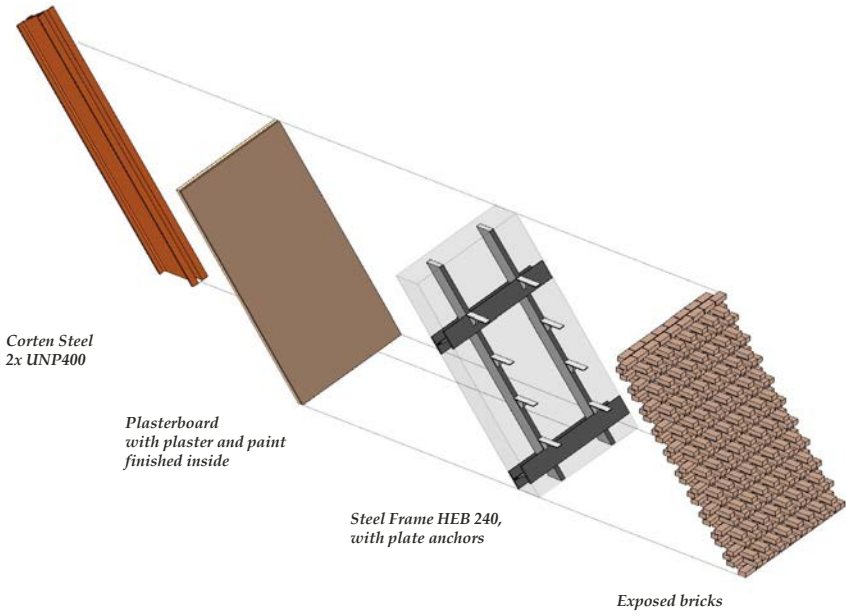
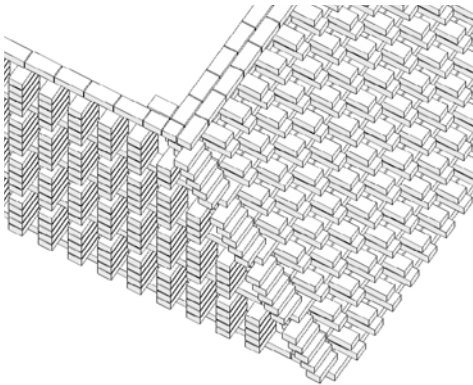
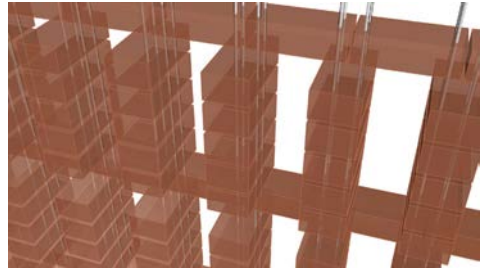
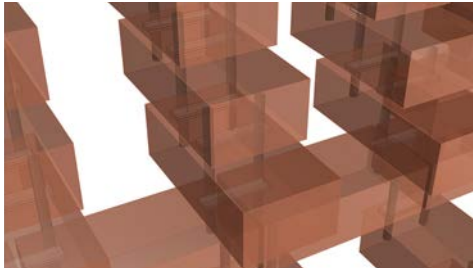
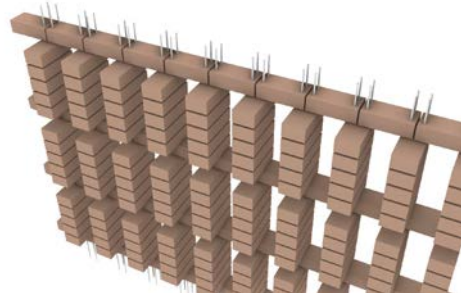
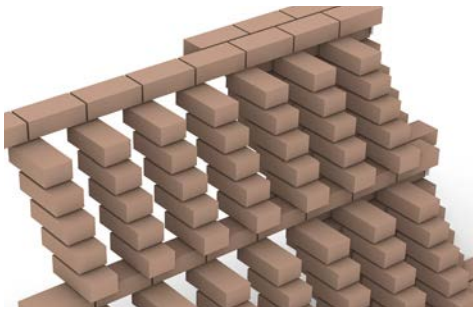
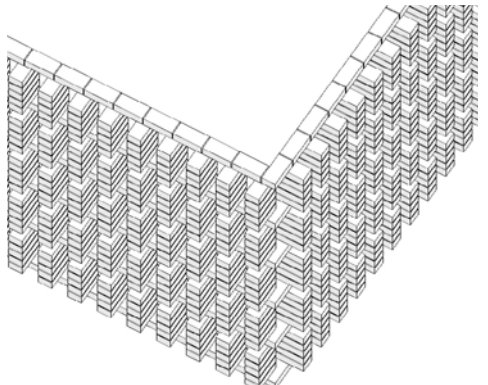


Figure 72. Brick wall construction and joint detail.



inclined



vertical

Figure 73. Brick connection and corner details.

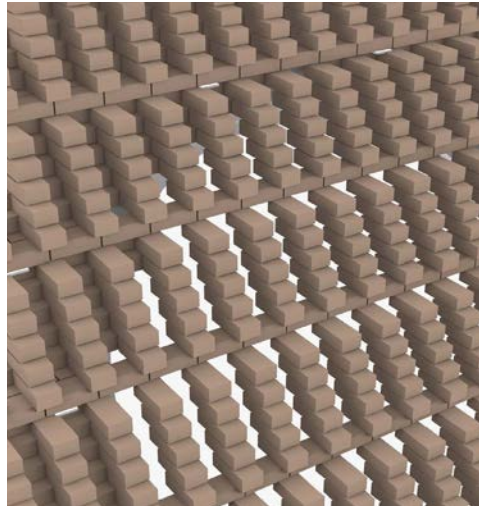
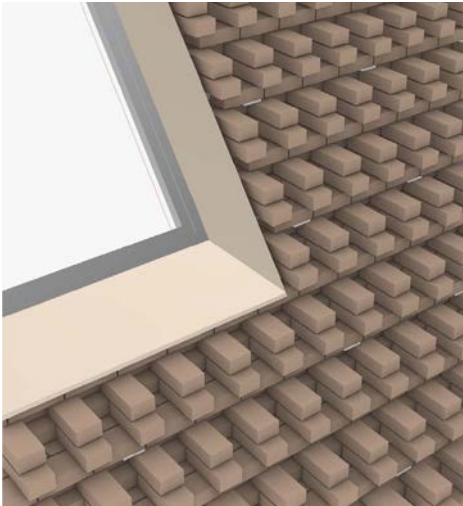
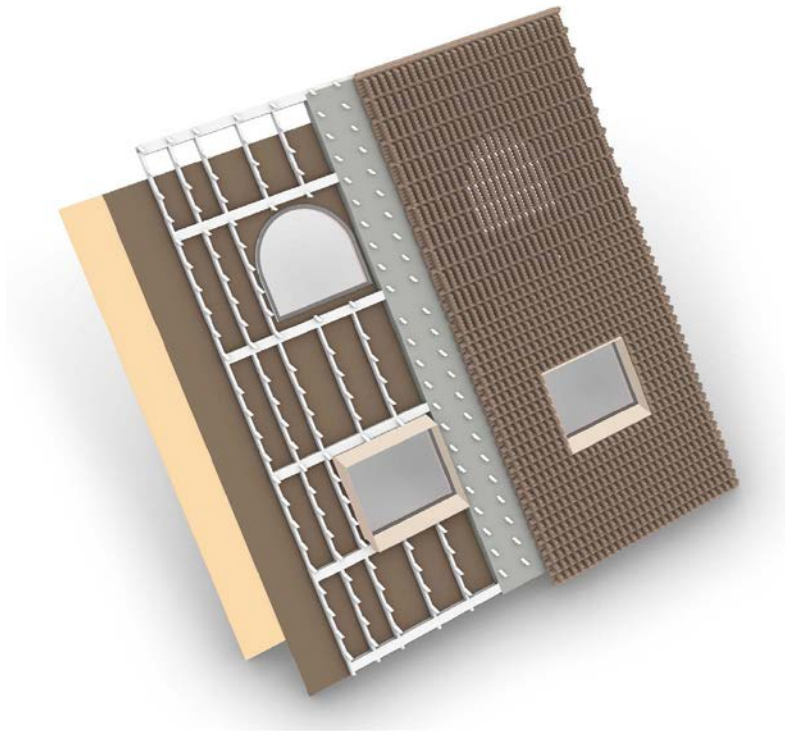


Figure 74. Facade details at Co-working massing

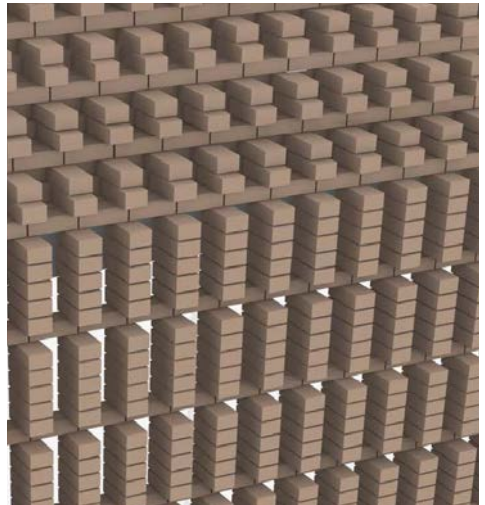
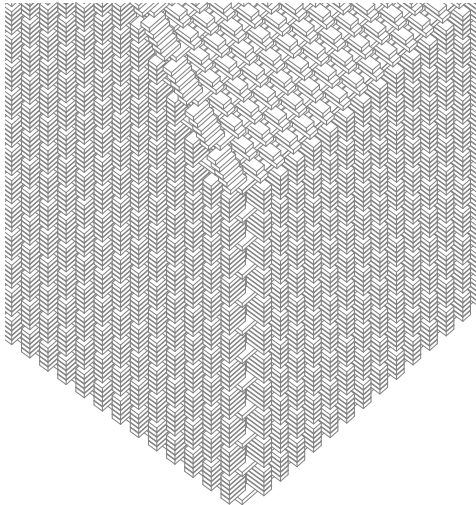
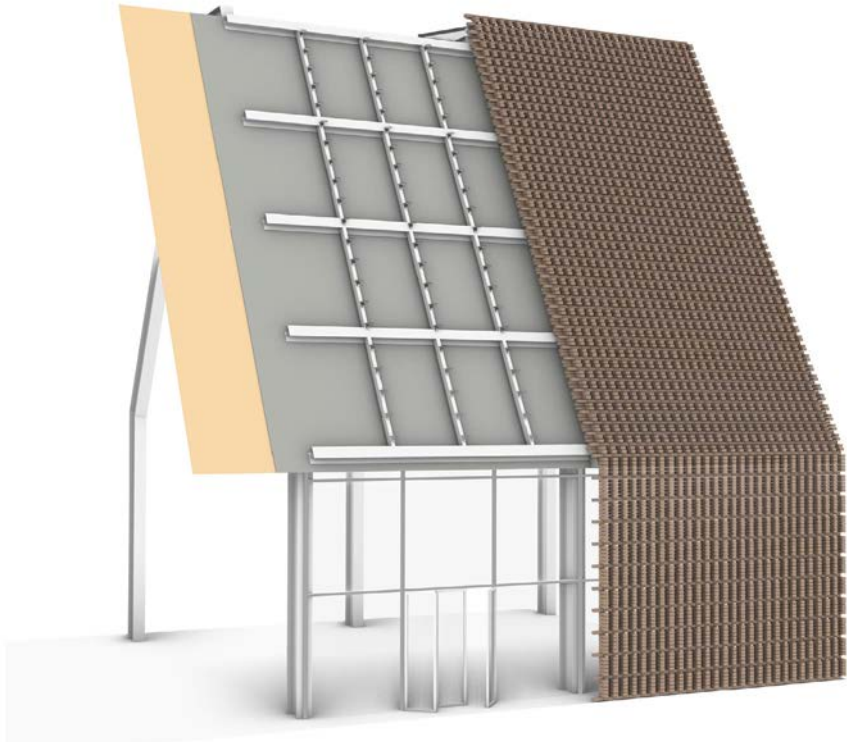


Figure 75. Facade details at The Makerspace massing

Water Use

As the project is in the close proximity with the water, the building will utilize the water from the canal to be collected as used for heating and cooling system.

Furthermore, the rainwater collected from the building and site run-off will be treated and used for toilets and garden.

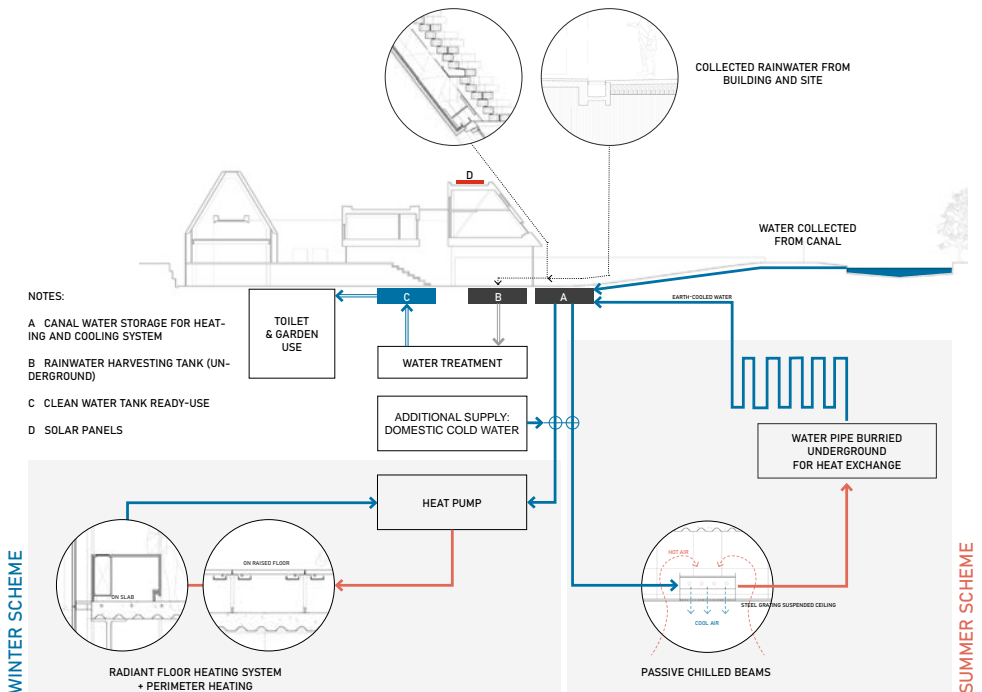


Figure 76. Water usage diagram

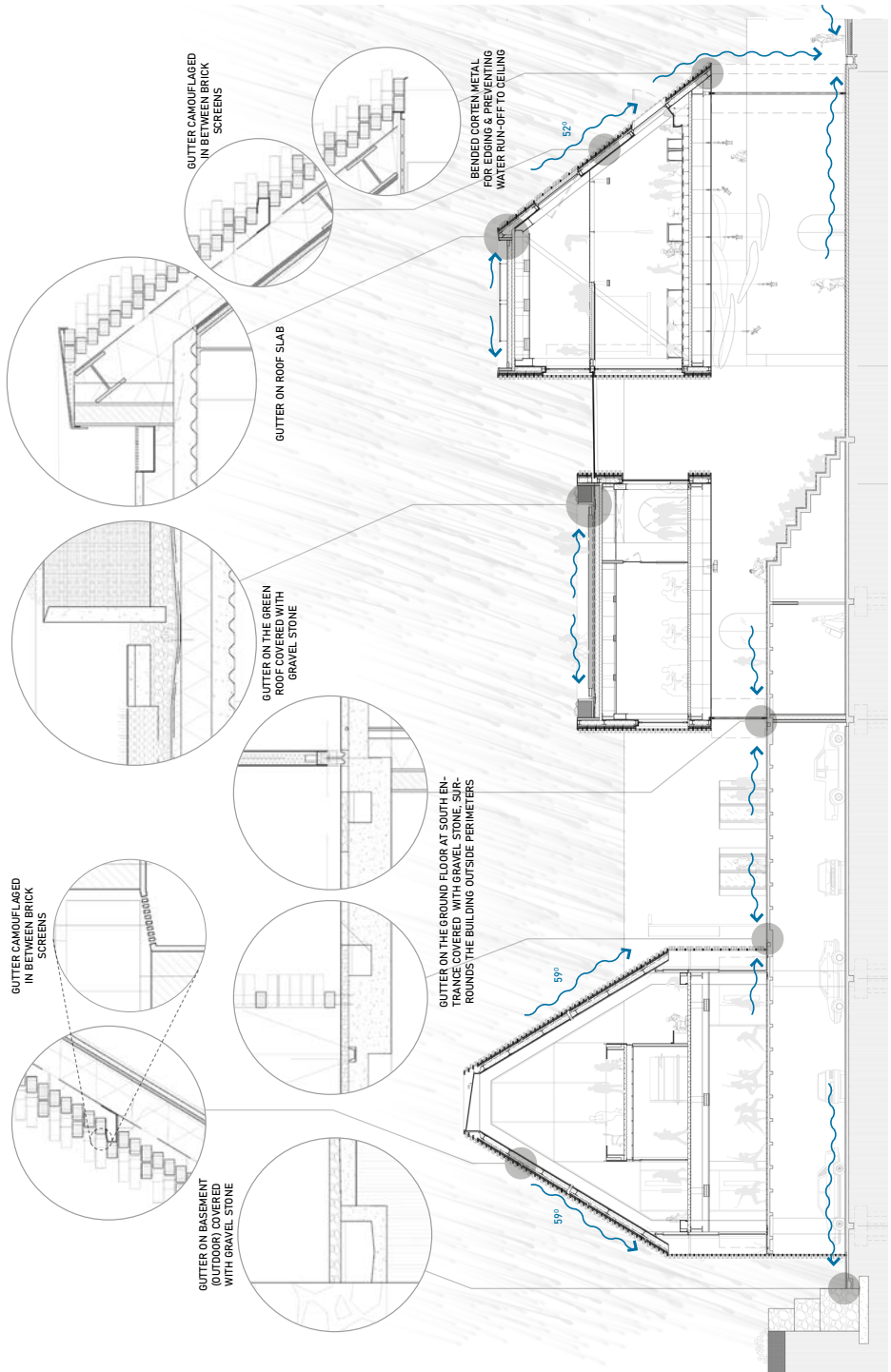
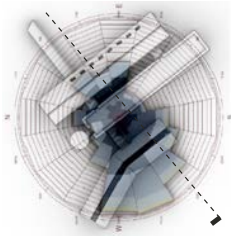
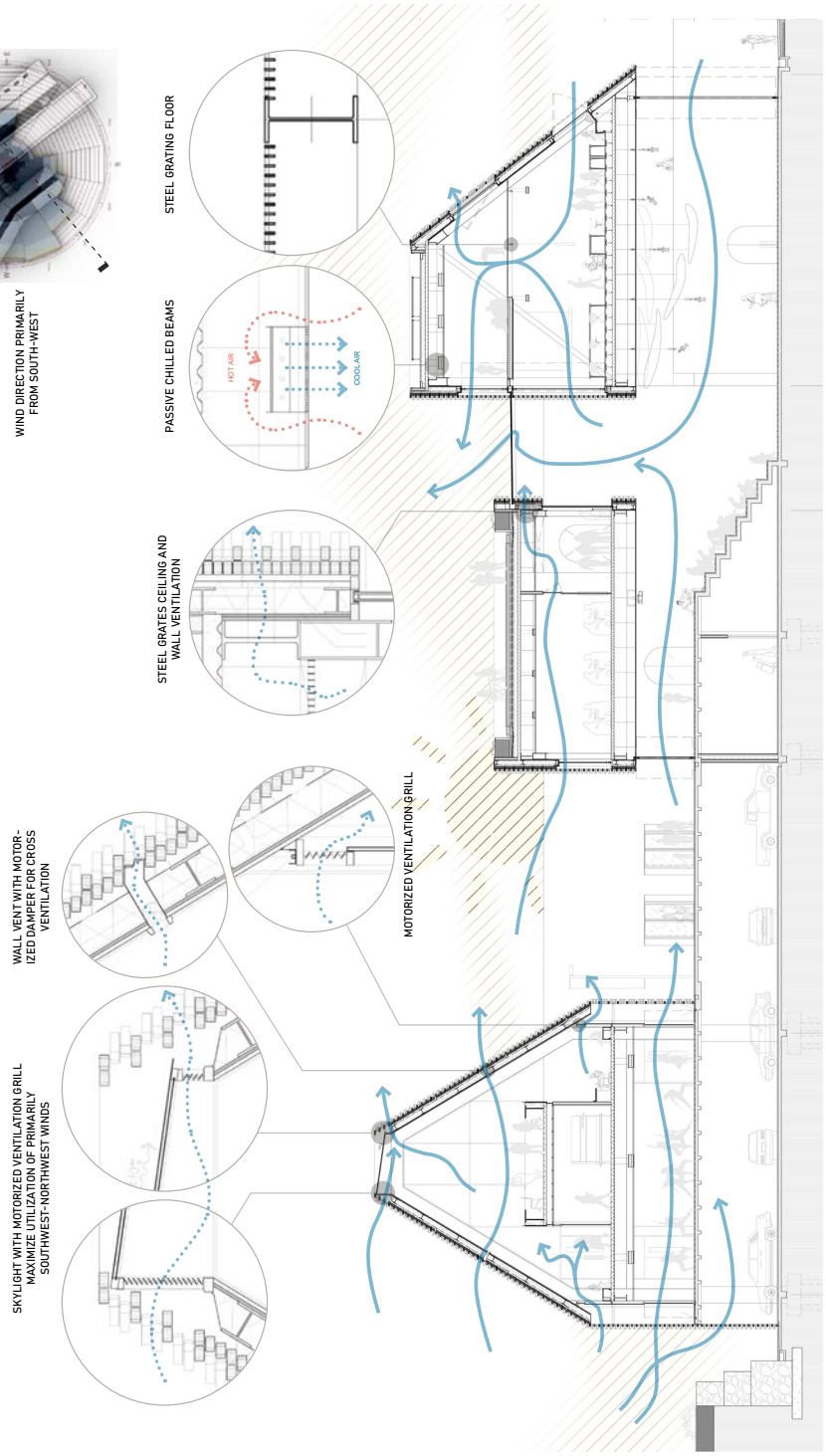


Figure 77. Water Run-offs



WIND DIRECTION PRIMARILY FROM SOUTH-WEST



SKYLIGHT WITH MOTORIZED VENTILATION GRILL MAXIMIZE UTILIZATION OF PRIMARILY SOUTHWEST-NORTHWEST WINDS

WALL VENT WITH MOTORIZED DAMPER FOR CROSS VENTILATION

STEEL GRATES CEILING AND WALL VENTILATION

PASSIVE CHILLED BEAMS

STEEL GRATING FLOOR

MOTORIZED VENTILATION GRILL

Figure 78. Summer scheme

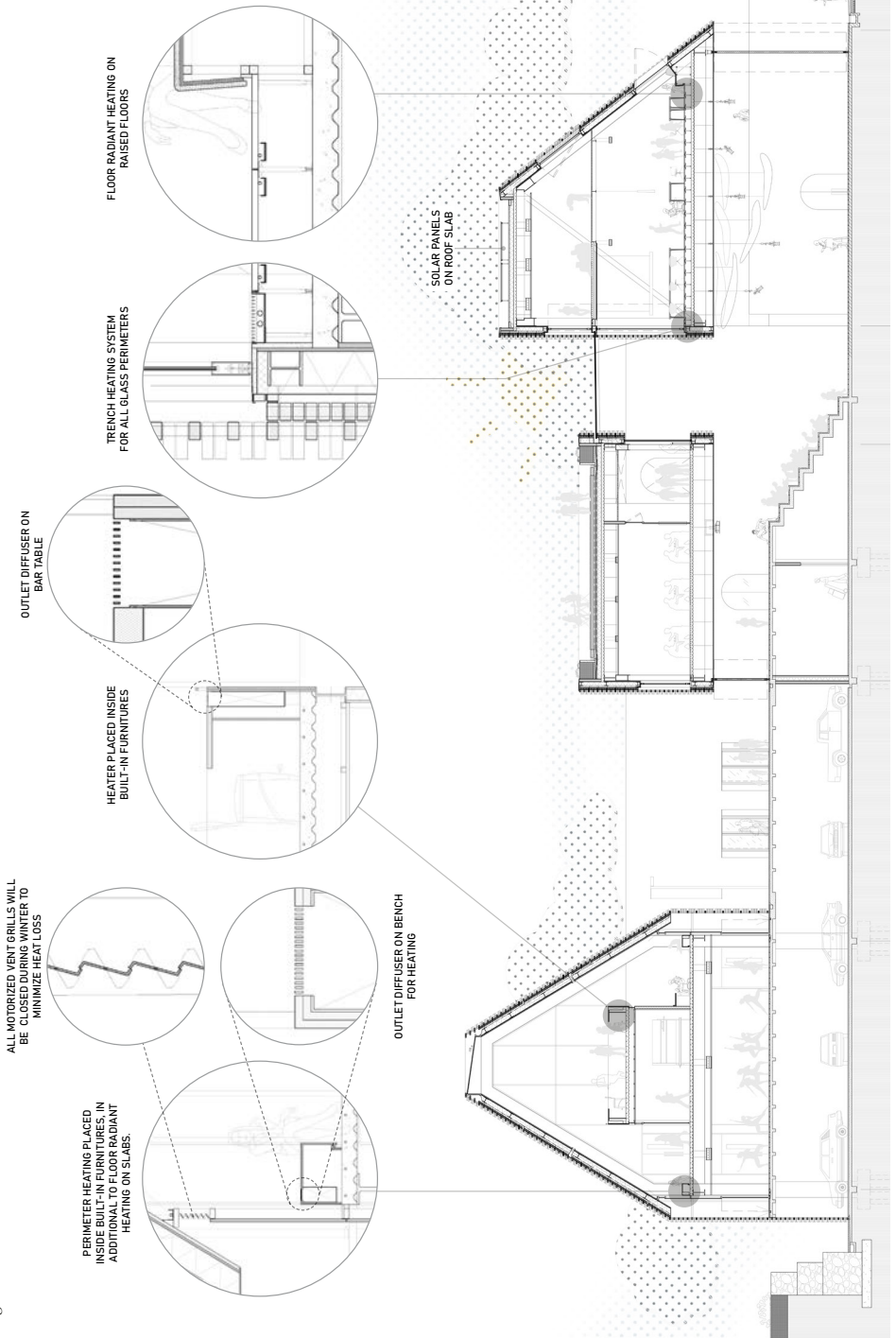


Figure 79. Winter scheme

5

Epilogue

1. *Reflection Paper*
2. *References*

The 'here and now' is the only interesting thing in our lives. Architecture is interesting because it expresses that more than anything else. We live in a world where most of the people know the projects through websites, illustrations, publications. Sometimes when you see that you get disappointed, sometimes it is even better. Architecture only survives when this 'here and now' continues to really function. If you are there, you could not imagine your impression, how it was before you had seen it. This effect is purely different than visual impression, and that is what I mean by 'here and now'. It is [...] your own physical experiences and essential experiences you can do with your body that is different than just by looking. [...] Architecture is very much bound to our archaic human condition. That's the great thing about it. That's why I hope it continues to survive.

- Jacques Herzog, quoted from his lecture in Harvard GSD in 2016, shared via YouTube titled: "Jacques Herzog, "...hardly finished work..."

1 Reflection

In my five-years of professional experience prior this Master's, I had realized the importance of user spatial experience and their socio-spatial relationship. It directs my fascination to revisit the most fundamental role of architecture: how to manipulate our environment to improve the quality of life. The "quality of life" does not necessarily mean to answer our primary needs from architecture as a container of activities, but also to hold a meaning in societal level. I perceive us, the architects, to be aware of the people, culture, environmental issue, and even to forecast the impact of our design decisions in the upcoming event further than the future. We are a part-time storyteller, a full-time clairvoyant. Without our 'psychic' ability, architecture would be a mere box (ellipse or duck-shaped if that matters) that fails to follow the dynamic pattern of life. Therefore, Herzog's 'here and now' resonates with my fascination the most; to amplify the impact of what do people experience in the building that I design.

My fascination triggers to do a research that discuss the role of architecture in utilizing the potential of interstitial spaces as the new urban driver. The study seeks to understand the overlooked spatial quality of the derelict interstitial spaces where leisure took place. There-

fore, my choice of method in my initial research is through topomorphological mapping, literature and official document reviews, and media studies. Topomorphological mapping is used to understand how it originates and to map predominant elements of interstitial spaces. Atlas, sketches, and section drawings are utilized as the media to map the ecologies and actors of the site as well as to examine the spatial quality where leisure took place. Unfortunately, due to Covid-19 pandemics, this research is limited to be done remotely without any site visit to London. To fill the gaps, the institutional reports from London Government are reviewed and incorporated with online media records such as photographs, social medias, Google VR, and Google Maps.

The initial investigation examines the predominant elements of derelict interstitial spaces, where each of them were dissected to understand the context, programs, materiality, history, etc. The three elements concluded from it are #Flow, #Relics, #Vagueness to which will be the starting point in the project's site analysis to find other qualities.

The study continues to the site-specific context, to find where does leisure took place and where do people aware of leisure activities around the site of

choice, Kensal Canalside. Here, leisure is utilized as the diagnostic tools to find the overlooked spatial quality of spaces where people enjoy doing leisure activities. It is then concluded that the Grand Union Canal and its towpath is an important zone to do site-specific leisure activities: water sports, sightseeing, running, enjoying the nature. What unifies diverse activities happened in interstitial spaces is that they often occur in spaces not planned for them. Many activities are either extend the possibilities of a space or resist its designated purpose and legal constraints.

My research is concluded with a design project that incorporates leisure as the catalyst in the interstitial spaces of various scale—from the in-betweens of the urban context to the ones in the architectural scale and details. The position taken in this research focused on how architecture as a social instrument can provide “the third place” for the locals, as well as the opportunity to balance the accelerated social inequality. The latter is derived from the higher deprivation index of surrounding residents compared to London’s average. Furthermore, the space should be flexible to provide the shifting social needs and enable the current and future residents to engage more on the community level.

Therefore, hybridization —by means formal activation of the space by incorporating informal scenarios—is the general basis of the design. It translated in the interstitial spaces of various scales that is flexible to contain various informal scenarios, side by side with the designated programs—a Creative Community Center.

My mentor’s feedback was to reflect on the challenges of my intervention where I turned the canal side as the main urban corridor while the other side of the project is facing the urban redevelopment. I translated this feedback as the phasing of the urban strategy and urban sections to forecast future scenarios of the surrounding development. Understanding the opportunities coming from the leisure and the water was also one of the concerns from the feedback. Therefore, I highlight the leisure elements on site and how it could enable the informal scenarios of the interstitial spaces connected to the urban scale, surrounding neighborhoods, and the formalized programs of the building.

The difficulties I faced during this graduation period were mostly due to the pandemics. I will not talk about the mental health here, as everyone for sure sustain an impact on that matter and me

as well unavoidably. But I always think site visits are the most important aspect to start the designing process, to feel the context and interview the locals. Therefore, I personally feel that this research mainly based on personal assumptions of London through my limited experience in the city and literature studies I found online.

So far, what have I learned from this research is that the potentials of the interstitial spaces in the urban context could be activated by using informal scenarios to find the way people use the space. It does not mean to directly separate them from the capitalist ideas of development, but rather incorporate the two. It is necessary to design a space that facilitates the collaboration between all stakeholders: private, public, community with both bottom-up and top-bottom development.

To conclude, my Master's journey and living experience in the Netherlands has been a very enjoyable ride. After my professional journey, I understood that that being great in designing is not enough to be a good architect. At this point, I personally think that to be a good architect, first and foremost, I need to widen my perspective of life to live consciously. Thus, my value and position as an architect will guides me to de-

sign consciously as well. In between the high intensity of architectural practice, I used forgot the intrinsic joy of designing at some point, but now I am glad that I rekindle my romance with architecture again.

2 References

Barron, Patrick, and Manuela Mariani. 2013. *Terrain Vague: Interstices at the Edge of the Pale*. London & New York: Routledge.

A compilation of various essays regarding ambiguous spaces of the city that exist outside the effective circuits of urban life. The book presents innovative ways of looking at marginal urban spaces and focus on its positive uses and aspects.

Villagomez, Erick. 2010. *Claiming Residual Spaces in the Heterogeneous City*.

The essay examines residual spaces in recent urban phenomenon and discussing cases to use those spaces. Villagomez also mentioned eight spatial types of residual spaces: spaces between, spaces around, rooftops, wedges, redundant infrastructure, oversized infrastructure, void spaces, and spaces below.

Oldenberg, R. & Brissett, D. 1982. *The Third Place. Qualitative Sociology*.

The article examines benefits resulted from utilisation and personalization of places outside home and workplace, which are diversity and novelty, emotional expressiveness, color and perspective.

Borsay, Peter. 2006. *A History of Leisure: The British Experience since 1500*. London: Palgrave.

The book examined the definition, history, and the shifting meaning of leisure in Britain over the past five centuries, not chronologically organized but based on its elements or aspects surrounding leisure. The importance of this literature lies on my personal reflection to understand how British people do leisure.