

IE PRACTICE CONFERENCE 2024



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Interior
Educators



Northumbria
University
NEWCASTLE

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Conference Introduction

Northumbria University's Interior Architecture Programme is delighted to host the 2024 Interior Educators International IE Practice 2024 Conference / workshop.

This conference is the first Interior Educators has held since the Covid-19 pandemic, coinciding with 10 years of Northumbria University BA(Hons) Interior Architecture Alumni and occurs at a critical moment as we define the next 10 years of our pedagogic and practice-based landscapes on the interior and the adaptation of existing space.

IE Practice 2024 brings academics, research practitioners, creatives, industry leaders and design practitioners together to discuss current and future issues critical to interior architecture, interior design, and adaptive reuse in academia and in practice.

Adaptive reuse is the topic of our times for the built environment, as an unwavering response to the climate crisis through a reuse first principle and as a continued response to the maintenance of the collective memory of place and space. It is redefining current practice and shaping future creative practices in our field. It defines our current design pedagogies in academia and underpins the next chapter in the education of our future design practitioners as cultural, climate and resource literate designers.

The conference will explore contemporaneous topics on innovative practice, on practicing innovation, on definitions of creative practice, and on the practice of creatives. It will cover such topics through an implicit sustainability lens and focus on research, theoretic and practice-based ideas of collaboration and the heterogeneous role of academia in practice.

Andrea Couture and **Paul Ring**
Conference Convenors | Interior Architecture |
Northumbria University | UK

Interior Educators (IE)

Interior Educators (IE) is the Learned Society for the subject of the interior in the UK and is at the forefront of research and pedagogic discourse on the interior and adaptive reuse.

As the leading authority on interior education, IE champions the advancement and acknowledgement of excellence and scholarly rigour within the diverse array of interior-based courses nationwide. As a registered charity, IE operates on a not-for-profit basis. IE fervently advocates for the subject's diversity and multiplicity, providing a robust support network for both its members and students throughout their educational journeys. Serving as a unified collective, IE represents the voice of member institutions, addressing current and future shared challenges and aspirations within the realm of the interior. IE advocates for social justice through diversity and inclusion and with its focus on building reuse, declares an active resistance to the challenges of climate change. IE was founded in Manchester in 2006 and in 2024 consists of over 50 members – in effect all undergraduate and many postgraduate interiors programmes in the UK and Ireland. IE achieved charity status in 2012 and holds annual competitions, exhibiting the national awards for Interiors students each year. As well as representing UK interests in the discipline IE provides an international platform for debate and the exchange of ideas and practice effecting the education of designers of interior space.

Based in the North East of England, UK, our studio-based programme is concerned with the creative reuse, adaptation and rehabilitation of buildings, whether old, new, forgotten, redundant or in disrepair. It is concerned with the manner by which interiors are conceived and integrated into the existing site, with an emphasis placed on the recognition of built fabric and site narratives as precursors to the development of an adaption. Additionally, the programme considers material reset and sustainability within interiors. It advocates for responsible stewardship of resources and promotes a holistic approach that considers the environmental impact of design decisions. Furthermore, the programme encourages the exploration of innovative ways to repurpose materials and minimise waste through studio behaviours and design practice.

Creative expression is an underpinning fundamental of our programme, where interiors serve as a canvas for creative expression. The programme explores the interior as a platform from which we investigate challenges and innovative approaches to creative practice, continuity and its profound impact on cultural and collective aesthetic sensibilities. Our programme uses the design project as the central vehicle for learning. It is designed to stimulate and provoke imaginative responses to the reuse and adaptation of existing architectural space through an understanding of the interior, place and context.

BA Interior Architecture
Northumbria University

Conference Themes

IE Practice 2024 invites academics, research practitioners, creatives, industry leaders and design practitioners together to discuss current and future issues critical to interior architecture, interior design, and adaptive reuse in academia and in practice. The conference comprises of three contribution types from researchers, practitioners, and creatives within an innovative format of;

- Illustrated Papers | Practice Case Studies
- Photo Essays
- Constructed Artefacts

Contributions celebrate explorative practices within the conference themes and the diverse forms of interior architectural knowledge production occurring within academia and practice. IE Practice 2024 considers and traverses four critical themes for interior architecture today;

- Adaptive Reuse
- Creative Practice
- Material Reset
- Pedagogy

Creative Practice

An exploration of the role of interiors in creative practice and the creative practice of making interiors, examining the challenges faced and innovative approaches employed in ensuring the continuity and relevance of this valuable creative practice. This theme will explore provocations on the changing landscape of interiors practice and pedagogy, its definitions within creative arts practice, and its profound impact on our collective spatial, cultural and aesthetic sensibilities.

Adaptive Reuse

An examination of immediate and future academic and practice-based methodologies and approaches for the adaptation of extant buildings, places and matter, as a transformative practice for our built, heritage and material cultures. This theme discusses the pedagogic and design-based methodologies that promote reuse first principles and affirm an appreciation of the existing, its reuse, its adapted reuse, and its reconstitution as critical behaviours for the continuity of our built environment.

Pedagogy

An exploration of innovative practice and approaches to the pedagogic landscape of interiors and the role academics are playing in shaping the discipline. The theme asks for reflections on current practice, explorations of paradigms and a hypothesis of the pedagogic challenges pertinent to interior architecture and adaptive reuse now, and in the immediate future. How should academia challenge the subject, its educators, its future practitioners and the discipline beyond the academy.

Material Reset

An examination of the interior as a setting for climate literacy, action and redress, and the role its academics and practitioners play as agents of sustainable design practice. The theme calls for a reset, through explorations of environmental consciousness, applied theory, pedagogic and practice-based strategies and innovative practices that redefine hierarchies of design behaviour. It asks how the interior and its ambassadors answer to UN Sustainable Development Goals and embed them as principles of practice.

09:30 - 10:00		Coffee & Registration the Great Hall Sutherland Building Newcastle upon Tyne UK
10:00 - 10:20		Conference Welcome Prof Jane Entwistle Faculty PVC Andrea Couture Northumbria University UK Paul Ring Northumbria University UK
	Session 01 Chair	Creative Practice Dr Francesca Murialdo Middlesex University
10:20 - 11:20	Keynote	Dr Jane Hall Making Space: Gender and the Interior Founder Assemble Studio London UK Teaching Associate Dept of Architecture Cambridge University UK
11:20 - 13:00		Co-operation, Rhythm, and Renewal: An Icelandic Sauna Paul Kertaff Edinburgh Napier University UK Rebellious Public Spaces: Enhancing Affordance Through the Overflow Domestic Practices Yuwei Ren Politecnico di Milano Italy Thresholds: the Liminal Space in Art Dr Sebastian Messer Northumbria University UK Dr Martyn Hudson Northumbria University UK SHOPPING Patrick Macklin Glasgow School of Art UK
13:00 - 14:00		lunch Photo Essays the Chare Sutherland Building Newcastle upon Tyne UK

	Session 02 Chair	Adaptive Reuse Prof Dr Caroline Voet KU Leuven Belgium
14:00 - 15:40		Transforming Youth Support Through Community-Centric Co-design and Creative Reuse Dean Ireland Northumbria University UK Journalism as Activism: How Does Adaptive Reuse Fit Into the Editorial Agenda of the Architectural Press? Lauren Teague ING Manchester UK The Wall and the Mirror: Constructing and Deconstructing the Otherness of Madness in the Reuse of Former Asylums Dr Francesca Lanz Northumbria University UK
15:40 - 16:00		break
16:00 - 17:00	Keynote	Jonathan Tuckey Adapting Reuse Director Tuckey Design Studio London UK
17:00 - 17:20		Day 01 Close Andrea Couture Northumbria University UK Paul Ring Northumbria University UK
17:20		Drinks the Chare Sutherland Building Newcastle upon Tyne UK

09:00 - 09:40		Coffee the Great Hall Sutherland Building Newcastle upon Tyne UK
		Artefacts the Chare Sutherland Building Newcastle upon Tyne UK
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	Session 03 Chair	Pedagogy Andy Stone Interior Educators UK
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09:40 - 10:40	Keynote	Prof Graeme Brooker Pedagogies of Reuse Trustee Director Interior Educators UK Head of Programme MA Interiors Royal College of Art London UK
10:40 - 12:20		Sonic Landscapes - Interior Design Creative Practice and Pedagogy Digger Nutter Glasgow School of Art UK The Back-And-Forth. Reflective Creative Practice As An 'Ambichronous' Method in Interior Education Prof Dr Carola Ebert Berlin Int. University of Applied Sciences Germany Adaptive Reuse Terminology: A Workshop with Future Practitioners Kathleen Gatward Northumbria University UK Exposing The Ephemeral: Journeys In Interior Reuse Prof Edward Hollis Edinburgh College of Art UK Rachel Simmonds Edinburgh College of Art UK
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12:20 - 13:20		lunch Photo Essays the Chare Sutherland Building Newcastle upon Tyne UK

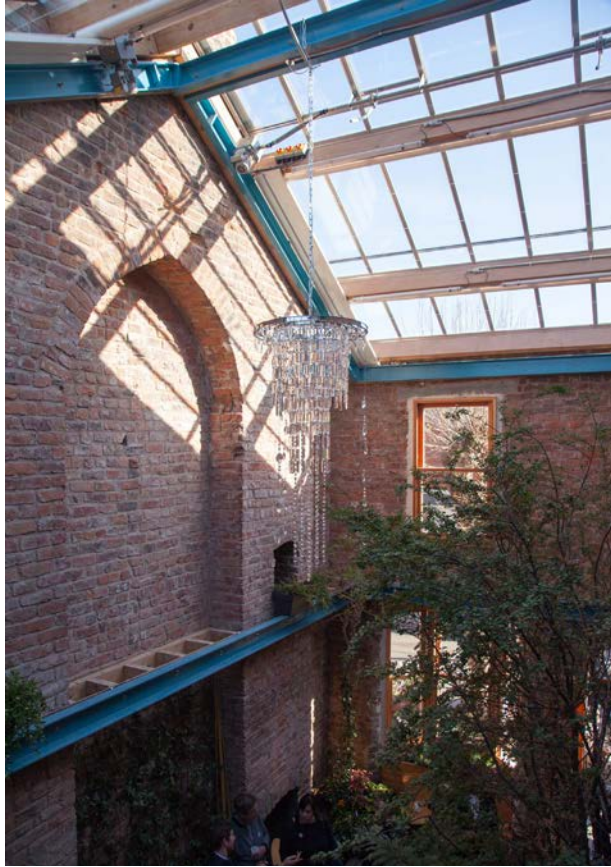
13:20 - 15:00	Session 04 Chair	Material Reset Sophie Ungerer University of the Arts London
	‘De-Light’ for ‘Delight’ – An Interior Response to Sustainability and Wellbeing through the Material of Light Dr Gillian Treacy Edinburgh College of Art UK	
15:00 - 15:30	Celebrating ‘As Found’ Georgie Scott Material Works Architecture_ London UK	
	Architect And Their Fundgrubes Dr Chiara Pradel TU Delft Netherlands Prof Dr Eireen Schreurs TU Delft Netherlands	
	When ‘Stuff’ Decides to be Awkward Greg Epps Kingston School of Art London UK	
	break	
15:30 - 16:30	Keynote	Lionel Devlieger Building Component Reuse is not Urban Mining Co-Founder Rotor Brussels Belgium Associate Professor Ghent University Belgium
	Interior Educators Close Andy Stone Interior Educators UK	
16:30 - 17:00	Closing Statement Andrea Couture Northumbria University UK Paul Ring Northumbria University UK	
	Drinks Newcastle upon Tyne UK	

	Photo Essays the Chare Sutherland Building Newcastle upon Tyne UK
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Photo Essays	Mycelium Matter(s) Susan Ginsburgh University of East London UK
	Adaptive Reuse: Reuse in Practice Fiammetta Gray Oxford Brookes University UK
	Keeping the Outside In: Nested architecture as a Strategy for Adaptive Reuse Tim Ingleby Northumbria University UK
	Inhabiting the Cave: Montage, Precedent and Invention in the Creative Reuse of the Arcari Cave in Vicenza Dr Patrizio Martinelli Northumbria University UK
	Transforming Spaces, Cultivating Communities: The Story of Star and Shadow Cinema Dr Lesley McIntyre Northumbria University UK Dan Kerr Mawson Kerr Architects Will Mawson Mawson Kerr Architects
	Making Things Happen: A Slightly Mischievous Practice Rob Nice Canterbury UK
	Material Intra-Actions in Creative Practice:(Re)thinking Interiority in the Han Beyza Nergis Ozbek Istanbul Technical University Turkey Aslihan Şenel Istanbul Technical University Turkey
	A Lexicon of Intervention Strategies for Reuse: Rationalizing the Design Approach in Retrospect Nusrat Ritu Hasselt University Belgium Aslı Çiçik Architect Brussels Belgium Prof Dr Bie Plevoets Hasselt University Belgium
	Unveiling Women's Works Library: Reimagining Archival Practices Through Creative Spatial Dialogues Seray Ruscuklu Istanbul Technical University Turkey Aslihan Şenel Istanbul Technical University Turkey
	Mapping Relationships: Fluid Bodies and Narratives in Istanbul Archaeology Museum Esra Yuksek Istanbul Technical University Turkey Aslihan Şenel Istanbul Technical University Turkey

	Artefacts the Chare Sutherland Building Newcastle upon Tyne UK
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Artefacts	Spatial Stitching Andrea Couture Northumbria University UK Leon Amess Northumbria Univresity
	Waste Not, Want Not Lucy Eccles Chelsea School of Art UK
	Knit Thinking: Self-supporting Textile Forms Elizabeth Gaston Northumbria University UK
	Drawn to Dust Belinda Mitchell University of Portsmouth UK
	An Exploration of a Building as the Temporal Interior: An Artefact of Creative Practice Dr Lesley McIntyre Northumbria University UK
	Textile Artwork: Traces Of Brinkburn Kelly MacKinnon Northumbria University UK
	Later Bedroom Paul Ring Northumbria University UK
	Localisation Joe Trickett Manchester Metropolitan University UK
	The Writing Room: a Model for Practice Dr Caroline Voet Voet Architectuur KU Leuven Belgium
	Spolia: Stools Rickard Whittingham Northumbria University UK



Jane Hall | Assemble | Granby Winter Gardens

KEYNOTE

Session 01 | Creative Practice



Dr Jane Hall
Making Space: Gender and the Interior

Founder | Assemble Studio | London | UK
Teaching Associate | Dept of Architecture | Cambridge
University | UK

Dr. Jane Hall is a founding member of Assemble, a multidisciplinary collective known for its work across architecture, design, and art. Founded in 2010 for a single self-built project, Assemble quickly gained recognition and won the Turner Prize in 2016 for their work in Granby, Liverpool. The collective is celebrated for its democratic and cooperative working methods, which enable a broad spectrum of projects that span built, creative, social, and research-based work. As the inaugural recipient of the British Council Lina Bo Bardi Fellowship in 2013, Jane focused on the intersection of art and architecture, and exploring alternative architectural methods. She earned her PhD at the Royal College of Art in London, where her research explored the legacy of modernist architects in Brazil and the UK. Jane has lectured internationally at institutions such as The School of the Art Institute of Chicago, Princeton University, and the Canadian Centre for Architecture. She is also a visiting lecturer and regular critic at the Royal College of Art, the Bartlett School of Architecture, and the University of Cambridge. Her research has been widely published, including the books *Breaking Ground: Architecture by Women* (Phaidon, 2019) and *Woman Made* (Phaidon, 2021), which examine the work of female designers worldwide. Assemble's projects have been featured in prestigious venues like the Venice Biennale and the Victoria and Albert Museum. Recently, they curated the Royal Academy's Summer Exhibition architecture room. Under Jane's direction, Assemble continues to push the boundaries of socially engaged architecture, crafting creative spaces that meaningfully serve communities.



Jonathan Tuckey | Tuckey Design Studio | Wood Hall

KEYNOTE

Session 02 | Adaptive Reuse



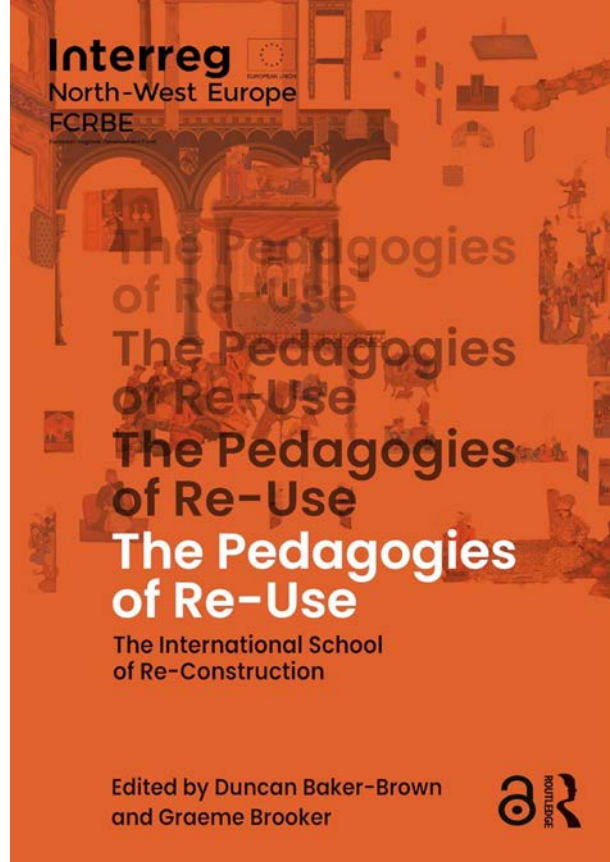
Jonathan Tuckey
Adapting Reuse

Director | Tuckey Design Studio | London | UK

Image by Click Click Jim

Jonathan originally studied Anthropology and has always been interested in the varying ways spaces and places can be reused and remodelled. This theme has also recurrently shaped his extensive teaching experience. Jonathan studied under and taught alongside Fred Scott and has long been one of the UK's leading advocates for remodelling and radically transforming old buildings for modern uses.

Founded on the principle of reuse, Tuckey Design Studio's portfolio features many buildings that once served purposes, such as schools, workshops, churches, offices, and homes. The reuse of existing structures presents Tuckey Design Studio with an opportunity to conserve resources and contribute to a fascinating dialogue between old and new, maintaining the rich patina and history of a place in preparation for a new purpose. The practice has worked on commissions such as the interior architecture for the King's Cross Gasholders, Michelberger Hotel in Berlin, Trevarefabrikken Hotel and cultural venue in Norway, the RIBA Award-winning Horris Hill Theatre and Wachthuus, a restaurant and ski lodge in Switzerland. Having previously worked for David Chipperfield Architects and Fletcher Priest Architects, Jonathan founded his multi-award-winning practice 25 years ago in London. This spring, the practice became Tuckey Design Studio, to acknowledge the collective efforts and collaborative nature of the wider team, and opened its first international studio in Switzerland. Tuckey Design Studio explores the cultural, social and emotional connections formed with buildings over time. They seek to transform structures, through adaptive reuse of existing buildings or sustainable new construction, into places that serve their occupants for generations. With a cohesive approach to architecture and the interior, the practice pays particular attention to the human scale of a project.



Duncan Baker-Brown + Graeme Brooker | Pedagogies of Reuse

KEYNOTE

Session 03 | Pedagogy

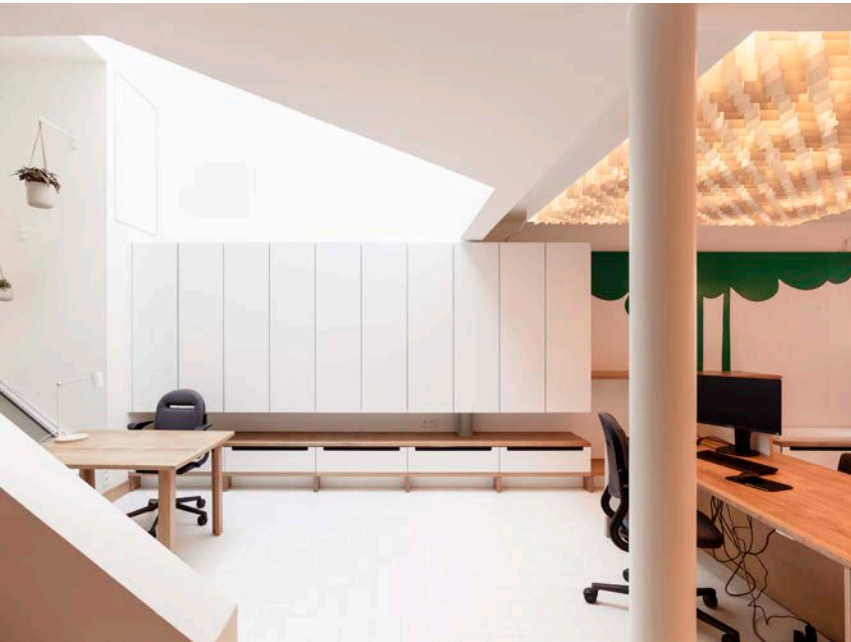


Prof Graeme Brooker
Pedagogies of Reuse

Trustee Director | Interior Educators | UK
Head of Programme MA Interiors | Royal College of Art
| London | UK

Professor Graeme Brooker is Head of Interior Design at The Royal College of Art, London. He has published numerous books on many aspects of the interior including the recent publications Reuse Pedagogies (Routledge 2024), 50-words for Reuse (Canalside Press 2022) and the highly acclaimed Rereading's, (RIBA 2005, Volume 2 -2018). He has led interior programmes in Cardiff, Manchester, Brighton and Middlesex and has been a visiting professor in Antwerp, Berlin, Istanbul and Milan. He is a member of the editorial advisory board of the journals Interiors: Design: Architecture: Culture (Bloomsbury), INNER and IDEA. He was the founder of the charity Interior Educators (IE) and is a trustee of United In Design (UID). He is currently working on the books The SuperReuse Manifesto (Routledge 2025) and The Story of the Interior (Thames + Hudson 2025).

Graeme studied and practiced Interior design in London and Manchester, teaching Interior Architecture in Cardiff between 1997–2004. He then commenced the role of the head of Interior Design at Manchester Metropolitan University, and between 2004–2011 led the BA, MA and the Design Research Centre. In 2011 he was Principal Lecturer in Interior Architecture and Urbanism at Brighton University before, in 2013, becoming the head of the newly formed department of Fashion and Interiors at Middlesex University in London. He joined the RCA as Head of Programme in 2015.



Lionel Devlieger | Rotor | Zonnige Kempen | image by Frederic Uyttenhove

KEYNOTE

Session 04 | Material Reset



Image by Lukas Turcksin

Lionel Devlieger
Building Component Reuse is not Urban Mining
 Co-Founder | Rotor | Brussels | Belgium Associate
 Professor | Ghent University | Belgium

Lionel Devlieger, co-founder of Rotor in 2005 and Associate Professor at Ghent University, is a pioneering figure in material culture. Combining his extensive experience, he develops critical positions through practice and academic research. Lionel advocates for the integration of reuse and circularity in building. Rotor, the acclaimed Belgian cooperative design practice, is internationally recognised for its ground-breaking work in material reuse and circular design principles. Through innovative research projects, exhibitions, conferences, and publications, Rotor not only fosters debate but also challenges conventional approaches to waste and obsolescence in the construction sector. Rotor undertakes interior projects crafted around reclaimed elements to develop projects as a bespoke answer to client needs. Lionel's influence extends beyond his roles at Rotor and UGhent, teaching at universities across Europe and the US, including UC Berkeley, TU Delft, Columbia University, and the AA School, among others. In 2018, he co-authored "Deconstruction et Réemploi," the influential textbook on building component reuse (EPFL Press), and co-authored Ad Hoc Baroque, Marcel Raymaekers' Salvage Architecture in Poswar Belgium, published by Rotor in December 2023. With a commitment to reshaping the discourse on resources, waste, and urban mining in the construction sector, Lionel Devlieger and Rotor continue to lead the way towards a more sustainable and resilient built environment.

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Dr Francesca Murialdo
Director of Interior Architecture and
Design Programmes | Middlesex University

With over two decades of experience as an active member of the academia, currently Director of Programmes at Middlesex University, following a successful tenure of more than seven years as the Programme Leader for BA Interior Architecture. Extensive experience in teaching & learning at Undergraduate and Postgraduate levels, in UK and abroad. Francesca's research and practice focuses on the scale, able to build connections between spaces, people and objects, underlining emerging behaviours and strategies. Her work focuses on the transformative potential of Interiors as a driver of social change and a catalyst for cultural activation.

Session 01 | Creative Practice



Co-operation, Rhythm, and Renewal: An Icelandic Sauna

Paul Kerlaff

Lecturer | Programme Leader for BDes Interior & Spatial Design | Edinburgh Napier University | UK

Paul Kerlaff is an Edinburgh-based furniture maker, educator, and researcher; director-trustee of Interior Educators from 2019-2023 and programme leader for Interior & Spatial Design at Edinburgh Napier University 2014-2024. His research explores how co-operation in the making process affects our understanding of the natural environment.

ABSTRACT

This practice case study describes co-operation and adaptive reuse in building a sauna in Vopnafjordur, north-east Iceland, in May 2024. An international co-operation, the four participants were a Finnish architect, an Icelandic architect, a Japanese architect and environmental artist, and a Scottish furniture maker and educator. A highly compressed timescale of only 7 working days created a deep co-operation between participants, clients, existing and new materials, and the pristine natural environment. The opportunities inherent to improvisation yielded surprises; also, the process revealed the importance of food, laughter, and pauses in the making process. Co-operation distinguishes the process from simple creation: it is 'the difference between making as a kind of self-expression and making as a way of taking part in contributing to the world' (Dall and Smith, 2018). Reflecting the original use of the building as a structure to house a unique boat, the new sauna was conceived as a floating vessel constructed from new, reclaimed and locally produced timbers. From the Finnish understanding, the sauna was taken as intimately connected to rituals of birth, purification, and death. As the first adaptive reuse of a former farm on the Vopnafjordur peninsula, the sauna project encapsulates co-operation as a binding force in the production and reproduction of place (Sennett, 2012; Illich, 1973; Ingold, 2012).

Rebellious Public Spaces: Enhancing Affordance Through the Overflow of Domestic Practices



Yuwei Ren

PhD Candidate | Politecnico di Milano | Italy

Yuwei Ren is a PhD candidate from Architectural Urban Interior Design Program at Politecnico di Milano, and obtained her Master degree from RCA (London), focused on interior behaviours. With the method of research by drawings, her current study is exploring the urban spaces appropriated/invaded by the interiority and domestic practices.



ABSTRACT

“Home” has always been a crucial area for interior practice. However, as democratic processes infiltrate urban and architecture domains, the clear correlation between domestic practices and residential design becomes blurred amidst discussions of spatial rights. In the high-density cities of developing countries, it is common that people place sofas, tables, blankets, and tents on streets or in the corners of squares nearby homes. They reuse leftover spaces in a low-tech manner. Residents spontaneously break the inside/outside boundaries through those practices, retrofitting public spaces into “interiorized” areas. This reflects a conflict between user needs and the public space principles of accessibility, openness, and socialization. This study sets domestic practice as the entry point and consider citizens’ spontaneous retrofitting as an embodiment of public space affordance. According to anthropologists like Mary Douglas, the sense of home begins with the possibility of controlling a portion of territory without negotiation. the users’ view promotes a bottom-up and interior aspect of space appropriation, temporarily and flexibly enriching the functionality of existing spaces and integrating domestic narratives into urban memory. The purpose is to derive from domestic practices how to establish territories that can be controlled without negotiation, thereby enhancing the affordance of public spaces and providing better platforms for citizens to transform these spaces. The research employs case study as main method, with drawings to document behaviours and details. The case studies will be categorized into two based on territory-building behaviours. One reuses narrow existing spaces, relying on facades of architectures to enclose an interior feeling, and the other one reuses furniture in open spaces to create a sense of home. (Figure2) The analysis will consider residential interiors and temporary external spaces as a unit, examining the experiences, forms, and materials generated by domestic practices to identify the key tool that measure the affordance.



Dr Martyn Hudson

Assistant Professor | Northumbria University | UK

Martyn joined Northumbria in September 2017, combining academic with community practice around arts, youth and heritage work for refugee community and arts organisations. His research includes co-produced research with cultural organisations including galleries, event spaces and curators, included the Hatton Gallery and the Merz Barn Wall, MIMA, TESTT Space, NewBridge, and Allenheads Contemporary Arts.



Thresholds: the Liminal Space in Art

Dr Sebastian Messer

Assistant Professor | Northumbria University | UK

Sebastian studied architecture at the Mackintosh School of Architecture and at the UCL Bartlett School of Architecture. Following this, he worked full-time in architectural practice while also teaching part-time at Birmingham City, Newcastle, and Northumbria Universities before joining Northumbria University full-time as a Senior Lecturer.

ABSTRACT

Walls are a nice invention, but if there were no holes in them there would be no way to get in or out... the problem is that if you make holes in walls, anything and anyone can get in and out (cows, visitors, dust, rats, noise... and worst of all, cold...). Bruno Latour (1992) *Where are the missing masses?* The sociology of a few mundane artefacts. A threshold is both an opening and a barrier, an invitation and warning, a liminal space which is neither inside nor outside, or else it is simultaneously both. Gates and triumphal arches function symbolically in religious and secular ceremonies. It is unsurprising therefore that this powerful, contested, architectural element is revisited repeatedly, explored and exploited, by artists and architects. In the performance piece, *Imponderabilia* (first performed in 1977 with Ulay), Marina Abramovich challenges audiences to squeeze themselves through a narrow doorway partially obstructed on each side by a naked male and female performer. If they wish to enter the gallery, the audience-turned-participant is compelled to choose who to face and from whom to turn away, whether to make eye contact, and what they do with their clothes, bag, hands. The vulnerability of the performers is turned on the audience-participants entering the performers' spatial domain, the tension of the threshold is explicitly dramatized. The art and architecture of thresholds also intimates a philosophy of movement, of moving in and beyond. Motifs in classical antiquity including the death of Agamemnon beyond the threshold, and the thresholds of the multicursal labyrinths persist into our cultures of making and building. The paper will also discuss these themes with respect to Messer's recent work. *A Specific Object* (2020) addressed the relationship between the viewer; the constructed artefact, which is simultaneously an interior and exterior; and the space of their encounter. Current work, *Winged Figure* (Brinkburn), combines the constructed delineation of space and blurring of categorical boundaries, with a semi-abstract figurative sculpture suggestive of either an uncanny presence or an absence into which the viewer may step.





SHOPPING

Patrick Macklin

Deputy Head of the School of Design

Reader in Interior Design | Glasgow School of Art | UK

Patrick is Head of the Interior Design Department at The Glasgow School of Art. He co-founded pop-up innovators Lapland, designed as Frozen River. His work has been exhibited and published internationally and he has taught in the UK, China and SE Asia. He is a trustee of Interior Educators (IE), the subject association for interiors in the UK.

ABSTRACT

Sauchiehall Street in Glasgow stretches 1.5 miles (2.5km) from the city's central core to Kelvingrove in the west. It is criss-crossed by other streets, the names of which evoke flowers, gemstones, even Hope itself. In recent years feelings of the latter have been in short supply. The street's central section—city centre to Charing X—was once a pathway through a willow grove, better days perhaps, but considering shockwaves from the global financial crisis, the pandemic, the UK's withdrawal from the EU and most significantly, diversification of shopping and recreational choices, for a street predicated on both, it is astonishing that its urban expression persists at all. Empty shop units and silent bars sit in clusters or monumental isolation, circa 80% of the buildings which, last century, housed some of the areas celebrated department stores are emptied. There is an understandable nostalgia for landmark retail, and department stores especially. They frequently occupy prominent sites within provincial cities, providing legibility and expression of place, but it is useful to remember that, once upon a time, they might have absorbed the haberdasher, the milliner, and the perfumier, just as the supermarket consumed the butcher, the baker, and the candlestick maker. Sentimentality cannot insulate city centres from the impact of seismic shifts in seller and customer attitudes. Landscapes of long-term vacancy and abundant brownfield offer opportunities for deep exploration. From 'The Dutch Atlas of Vacancy' (RAAAF, 2010) to Lacaton and Vassals 'never demolish' provocation, the latent capacity of empty and at-risk buildings is obvious. Beginning with an initial study of Sauchiehall Street, an emblematic retail thoroughfare, this paper seeks to establish fresh perspectives on vacancy and sustainable development, from the inside out, and contribute multi-disciplinary perspectives to emerging debates and actions in this space between vacancy and the ruin (O'Callaghan, Di Felicianantonio).

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CHAIR



Dr Caroline Vöet

Founder | VÖET Architectuur

Programme Director | KU Leuven | Belgium

Caroline Vöet is Associate Professor of Design, History and Theory at the Faculty of Architecture, KU Leuven and leads the practice VÖET architectuur + objects in Antwerp, Belgium. She teaches, supervises PhDs (research groups ARP and Structural Contingencies) and is Programme Director of the Bachelors. She researches contemporary issues in the field of architectural design with a focus on young heritage and creative re-use, dissecting buildings, architectural drawings and the design process. Her scholarly research has been published in a number of international journals including ARQ (Cambridge University Press) and Interiors (Routledge). Her book Dom Hans van der Laan. A House for the Mind received the DAM Architectural Book of the Year Award 2018. She was co-editor of the books Autonomous Architecture in Flanders (2016) and of The Hybrid Practitioner; Building, Teaching, researching Architecture (2022). A House to Live With will be shortly released with Park Books (2025). Vöet's practice crosses the boundaries between small architectures, reconversions, scenography and curatorship, creating projects within the cultural domain for clients like Dublin Castle, Flanders Architecture Institute and Arts Centre deSingel.

Session 02 | Adaptive Reuse



Transforming Youth Support Through Community-Centric Co-design and Creative Reuse

Dean Ireland

PhD Candidate | Northumbria University | UK

After working in several practices, I established my own office in 2021. I combine consultancy with academia, being a studio tutor and a doctoral student at Northumbria University. My industrial PhD encompasses socially beneficial codesign, working in partnership with YMCA Newcastle to deliver transitional housing for refugees and homeless adolescents.

ABSTRACT

Due to national funding cuts, services for young people have been significantly reduced, leaving one million children in destitution. The Chartered Institute of Housing advocates introducing community hubs as a form of support. These spaces can offer young people social areas, cookery lessons, internet access, places to exercise, and more. The 2023 Joseph Rowntree Foundation report states that the reliance “on charity to fulfil what should be the responsibility of the Government is morally unacceptable.” However, a northeast youth charity is determined to help and secured funding to convert an existing, empty building in the east of Newcastle into a new youth centre with a community focus. This proposal is a significant addition to Newcastle, marking the first new facility of its kind in several years. It is part of a broader initiative by the charity, which will also include housing solutions and emergency accommodation in the same area. The project employs an innovative co-design approach, engaging the charity's stakeholders throughout the development process. The adaptive reuse of the building prioritises flexibility and inclusivity, featuring large open-plan spaces adaptable for various groups and activities. A substantial exercise area at the rear, naturally lit from above, underscores the centre's commitment to promoting physical wellness through architectural expression. The careful selection of materials and thoughtful design elements enhance the space's functionality and aesthetic appeal. This collaborative approach and inclusive design highlight the charity's dedication to creating a welcoming environment for Newcastle's young people. The centre provides a safe and engaging space, contributing to the broader social infrastructure and needs within the community.



Journalism as Activism: How Does Adaptive Reuse Fit Into the Editorial Agenda of the Architectural Press?

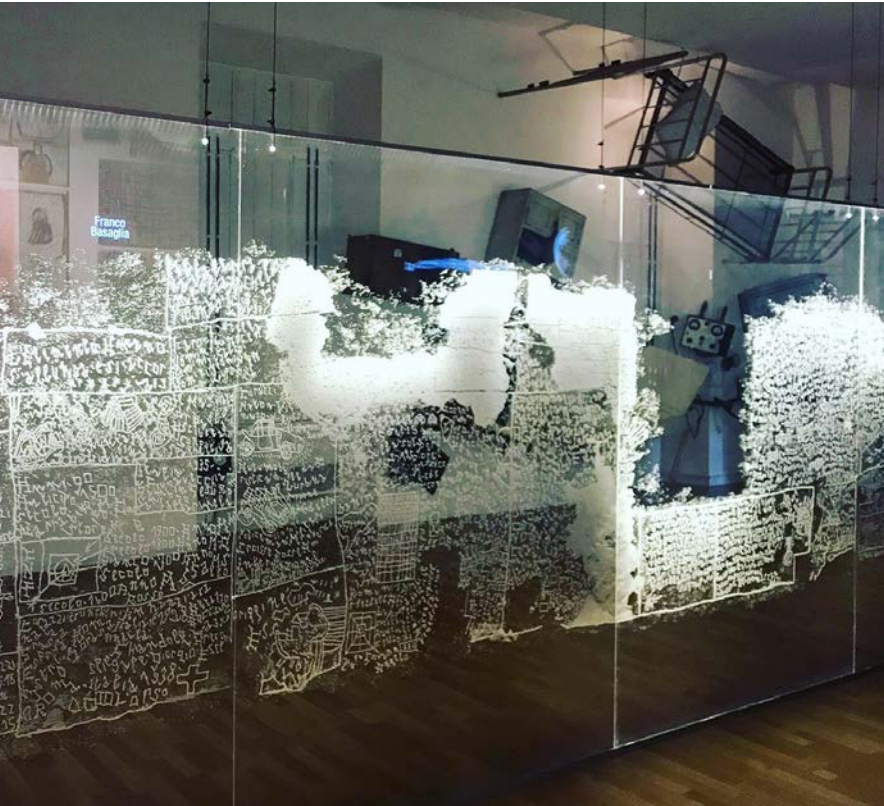
Lauren Teague

Communications Consultant | ING | Manchester | UK

Lauren is a communications consultant specialising in architecture and the built environment. She holds an undergraduate degree in Interior Architecture from Northumbria and a master's in Architectural History from Bartlett School of Architecture (UCL). Her primary area of interest is in the representation of adaptive reuse in the media.

ABSTRACT

Upon completion in 1962, the Commonwealth Institute (designed by RMJM) became 'the first major public building to be completed in London since the Royal Festival Hall was erected in 1951 [and] thus of some significance as an architectural event,' (AR: 1963, p.261). After a period of disuse, the building was chosen as the new home for the Design Museum, ultimately renovated by John Pawson in 2016. Both projects, each representing a separate moment in time for the same building, were published as case studies within the wider editorial framework of (amongst others) the Architects' Journal and The Architectural Review. Using the building as a case study, it is therefore possible to examine the role of adaptive reuse within the shifting editorial narrative of architectural criticism between the 1960s and the present day. Quoting Gusevich, Macarthur and Stead note that '[criticism is] self-reflective, since it recognises that to identify a building ... as worthy of discussion implicitly offers it as a potential candidate to the canon' (2006, p.128), hereby suggesting the necessity of the critic to make a contribution of consequence to the wider architectural discussion. As the magnitude of the climate crisis comes to the fore, sustainable architecture, and by extension the adaptive reuse – or 'retrofit', as popularised by The Architects' Journal's RetroFirst campaign – of existing buildings, is the presiding narrative of the day. This paper proposes, therefore, that the language used to critique architecture has become less concerned with abstract qualities like space and form and more overtly concerned with social and political context. By defining the critical emphases of articles written upon completion of the Commonwealth Institute in 1962, and its remodelling for the Design Museum in 2016, it reviews how the practice of adaptive reuse fits into the editorial agenda of the architectural press.



The Wall and the Mirror: Constructing and Deconstructing the Otherness of Madness in the Reuse of Former Asylums

Dr Francesca Lanz

Assistant Professor | Theory Tutor | Northumbria University | UK

Francesca Lanz is an Assistant Professor of Interior Architecture at Northumbria University (UK). Her research spans interior architecture, museum and exhibition design, and heritage studies, focusing on neglected heritages and difficult memories, including the adaptive reuse of prisons and asylums. On these topics, she has extensive publications and international research projects.

ABSTRACT

Mental asylums emerged across Western Europe and overseas from the mid-19th to the second half of the 20th century, serving as the spaces designated by society for insanity (Foucault, 2006, 251). Born in the aftermath of psychiatric moral reform, asylums were created with the positivistic belief that insanity could be treated and cured, and that the built environment played a role in this process. These institutions blended therapeutic purposes with social control and custody. Their evolution was closely intertwined with medical and scientific approaches, as well as local and national politics, economic climates, and socio-cultural contexts (Ajroldi et al., 2013; Topp et al., 2007; Piddock, 2007; Philo, 2004). While the first asylums drew inspiration from other detention architectures like prisons and warehouses, over time they developed into a unique architectural typology with distinctive features. Although these complexes are historically and socially meaningful, their architectural and memorial qualities also make them challenging to repurpose for new uses once they are deemed obsolete (Moon et al., 2015; Pendlebury et al., 2018, Gibbeson, 2020). This paper investigates the reuse of former asylums, with a specific focus on their walls. I understand reuse in an expanded way—i.e. as a process of reappropriation, transformation, production of space, and resignification. This recognizes the inherently designerly nature of adaptive reuse, its typical site-responsive approach, and its transformative power. It also acknowledges that the implications of adaptive reuse practices extend beyond architectural considerations alone (Lanz & Pendlebury, 2022; Lanz, 2018). By deploying the idea of ‘the mirror’ borrowed from Foucault, I explore how the reuse of former asylum walls can transform their very nature—how they reflect, project, and create the otherness of madness today—and how they have the potential to promote critical reflection about it (Lanz, 2023).

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CHAIR



Andy Stone

Director Trustee | Educators Trustee | UK

Andrew Stone was Head of the Sir John Cass School of Art, Architecture and Design (The Cass), London Metropolitan University and Chair of Interior Educators from 2008-10 and vice-Chair from 2010-11. He is the current Director Trustee of Interior Educators. He was a prominent design educator in the UK with a practice background in Interior Design, with an extensive and wide-ranging knowledge of Art, Architecture and Design education in the UK. He has represented his subject area at the Council for Higher Education in Art and Design (CHEAD) and was a member of Review group for the QAA Subject Benchmark in Art and Design (2008).

Session 03 | Pedagogy

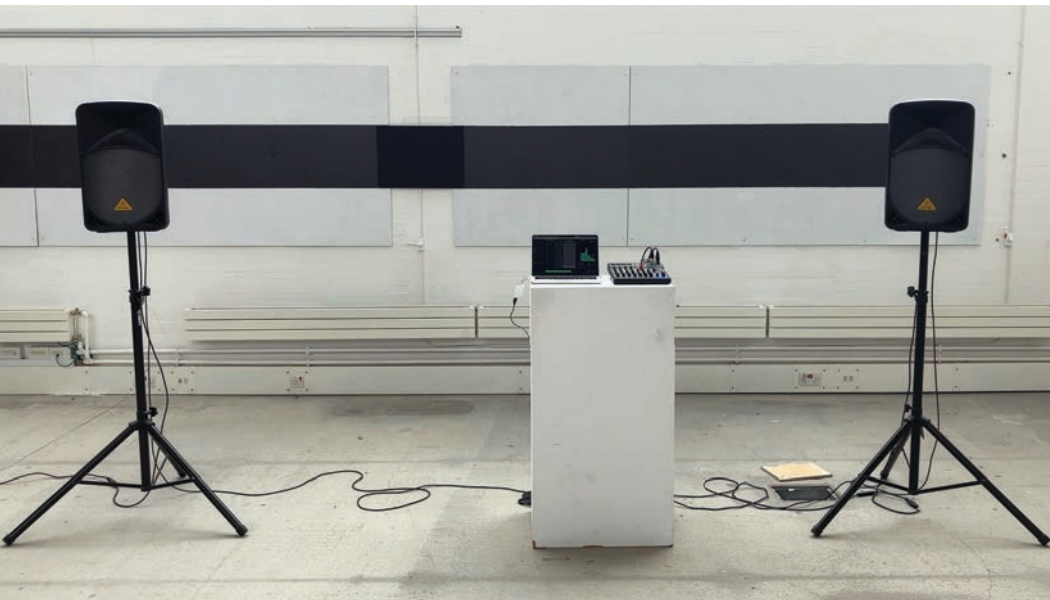


Sonic Landscapes - Interior Design Creative Practice and Pedagogy

Digger Nutter

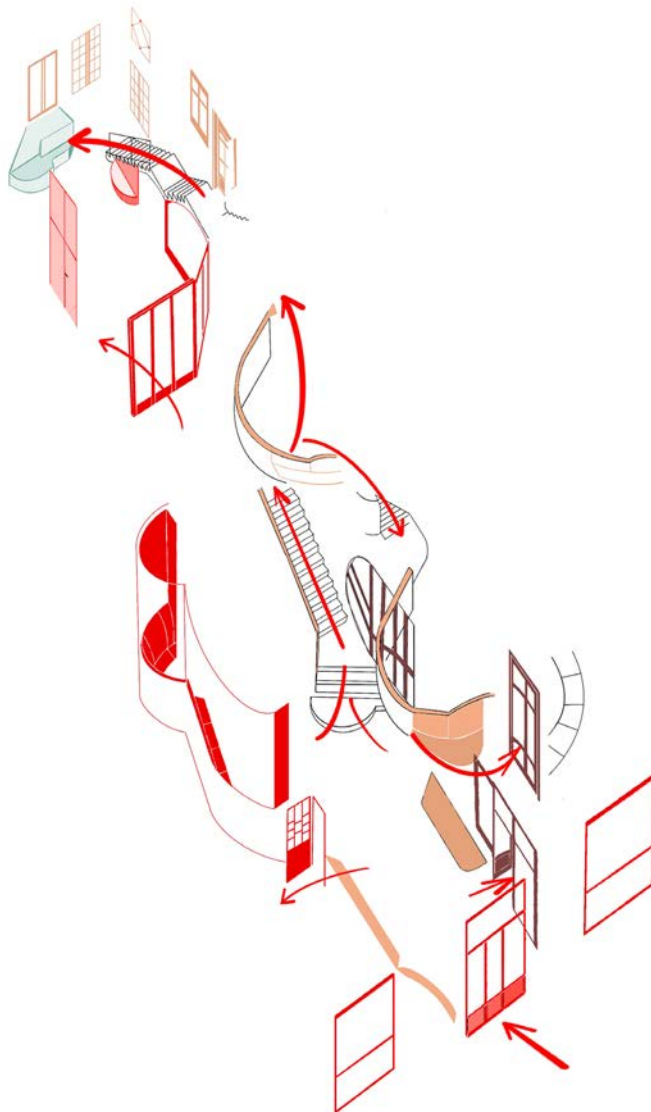
Lecturer in Interior Design | Glasgow School of Art | UK

Digger Nutter is a Lecturer in Interior Design at the Glasgow School of Art and leads the Image|Imaging|Interior research cluster. He is a recognised leader in studio pedagogy at GSA. His research focuses on studio pedagogy, leading in in-person, blended, and online innovations in studio learning and teaching.



ABSTRACT

In this paper, I introduce approaches for exploring the sonic landscape of interior spaces, critical listening, and creative pedagogies, using creative practice to explore and provoke. Inviting learners to respond to the sonic environment of the spaces they are both learning in and designing for, this set of creative practices provides a guided exploration of listening, understanding, and the collective imagining of our sonic landscapes. Our design of interior environments prioritises visual, tactile, and social aspects while often overlooking the sonic experience. Through three practice-based sound works, I aim to open a route to the sounds we encounter. I introduce three of my creative practices: 'Sonic Welcomes', which involves exploring the soundscapes of specific buildings; 'Sonic Circle', which captures the sounds of the city within a 2km radius around our studio; and the third, which details my recreation of Alvin Lucier's 'I am Sitting in A Room' (1970) and its provocation to teaching practice. Building on the concepts put forth in Lacy's 'Sonic Rupture' (2017), Oliveros' Deep Listening (2022) and Alvin Lucier's scores that explore the physical quality of sound, this paper explores the use of existing soundscape to challenge assumptions and invite learners to reevaluate the sounds they encounter. "Sonic Welcomes" involves closely examining the soundscapes of specific buildings, leading to the revelation and consideration of differences when juxtaposed with visual explorations of the same buildings. This paper serves as a reflective account of these three sonic practices, focusing on provoking learners to both listen and capture the soundscapes (Schafer, 1977). As a significant part of the interior's experience but an often under-served area of interior pedagogy, they offer an introduction to incorporating sonic awareness into the interior design curriculum.



The Back-And-Forth. Reflective Creative Practice As An 'Ambichronous' Method in Interior Education

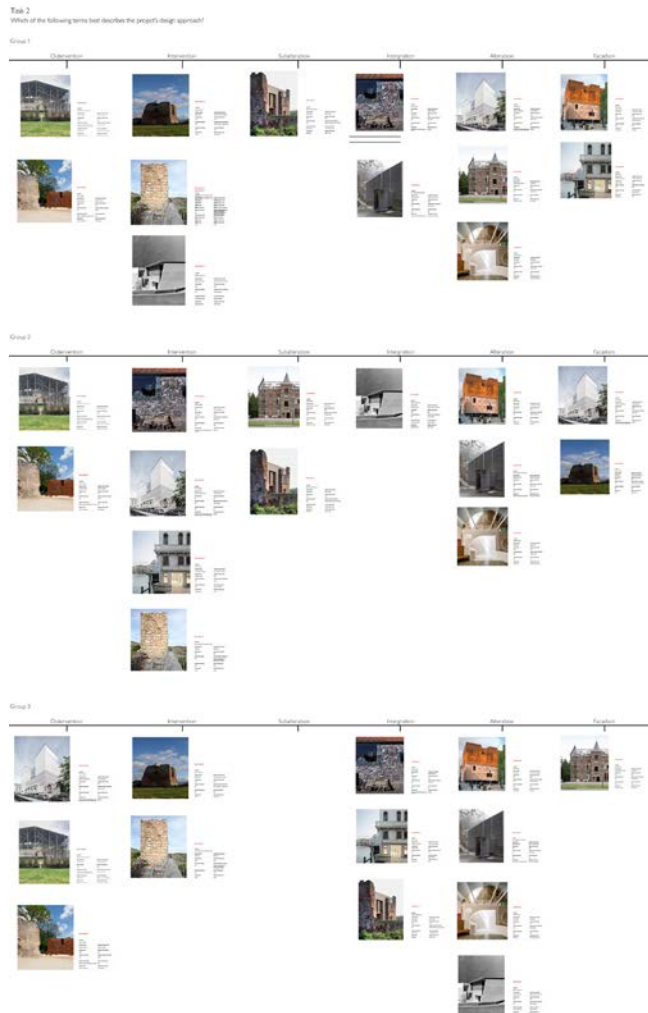
Prof Dr Carola Ebert

Berlin International University of Applied Sciences | Germany

Prof Dr Carola Ebert is Professor of Interior Design, History and Theory of Architecture and Design at Berlin International. She teaches Interior History, Theory, Research Seminars and Design Studio, and was Head of the Interior MAs 2020-22. Her research focusses on subject-specific approaches to interior theory, history and reuse.

ABSTRACT

Drawing on the notion of the interior as “spatial composite construct”¹ and “assemblages of elements collected from many times and places”, this paper explores how interiors are composed, theorised, used, and represented. As a two-fold activity, the back-and-forth employs the reflection and creative re-presentation of interior designs as reflective creative practice³ in interior education. The term back-and-forth refers to the “ambichronous”⁴ perspective of historians in architecture and design education where history’s reflective perspective is generally linked to the prospective outlook of designing; where thus historical sensibility and theoretical understanding become “a necessary preliminary to informed action”. As a practice, the back-and-forth highlights the instrumental and important role of history, theory, research etc. in interior education. The paper presents and discusses student works, in which the two-fold perspective of looking backwards (e.g. at history or pre-existing concepts) in order to look forward (to producing new creative output) inform the pedagogical approach. In a BA interior theory course, student go back and forth between theory and creativity, working with art manifestos on e.g. maintenance or feminist art practice. At MA level, students analyse and represent adaptive reuse projects in order to extract from their back-and-forth distinct interior concepts, e.g. about the impact of interior decoration, trans-temporal assemblages of occupation or the spatial effect of interior elements and a reflection of the process of its genesis. As creative practice, the back-and-forth continuously alternates between reflection (research, investigating historic examples, theorisation) and the creative, forward, process (designing, enacting, creating). The two-fold perspective of looking backwards in order to look forward, and the necessity to visualise the relationship of both directly addresses core disciplinary interior practices – and the multiple layers of historicity in the context of adaptive reuse projects.



Adaptive Reuse Terminology: A Workshop with Future Practitioners

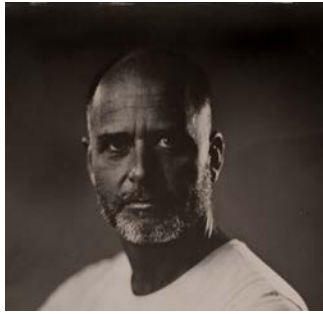
Kathleen Gatward

PhD Candidate | Northumbria University | UK

Kathleen Gatward is a PhD student in the Architecture and Built Environment department at Northumbria University. Kathleen's research focuses on the Adaptive Reuse of Heritage Buildings in her current thesis titled Adaptive Reuse Tactics - Practice-based research for the continued occupation of the UK's At-risk Heritage Buildings.

ABSTRACT

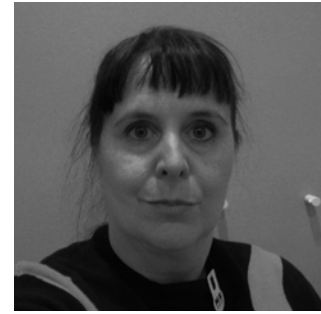
The term Adaptive Reuse has gained traction in the academic and professional contexts of interior design. Emerging in the 1970s as a new design strategy to describe the act of changing an existing building's function and/or appearance, it reflected the era's interest in sustainability and repurposing of existing structures (Plevoets and Van Cleempoel, 2011). However, the terminology around Adaptive Reuse is contested within the design profession, ranging from refurbishment, to retrofit, and beyond (Plevoets and Van Cleempoel, 2011). As the field of Adaptive Reuse evolves, so does the associated terminology used to articulate the range of processes and strategies involved in reusing Heritage Buildings (Plevoets and Van Cleempoel, 2011; Brooker and Stone, 2019). As a design strategy, it is a crucial aspect of education for emerging design students. This research asks: How can the specific terminology used to describe design tactics for the Adaptive Reuse of heritage projects be interpreted by emerging practitioners? As an alternative to existing research focused on the profession, this paper presents findings from a workshop undertaken with emerging practitioners (Year 3 Interior Architecture Students). The workshop explored Adaptive Reuse case studies in relation to the terminology used to describe their embodied design tactics. Students were introduced to new and existing terms, including; Outervention; Intervention; Sub-alteration; Integration; Alteration; and Facadism to test their application and clarity. This paper will discuss an analysis of the data, focusing on: Terminology Clarity: How precisely students aligned new and existing terms with case studies, highlighting the clarity of current terms; Practical Application: The translation of terms from theoretical definitions to practical use within real-world examples; Educational Impact: Assessing the student's understanding and confidence in using Adaptive Reuse terminology. The findings contribute to an ongoing discourse on Adaptive Reuse terminology, offering insights into their application within studio-based education.



Prof Edward Hollis

ECA Director of Postgraduate Research | Edinburgh College of Art | UK

Ed Hollis is Professor of Interior Design at Edinburgh College of Art. Author of *The Secret Lives of Buildings* and *The Memory Palace: A Book of Lost Interiors*, he uses storytelling and speculative drawing to explore how interiors are re- and mis-used, to challenge authorised heritage discourses and practices.

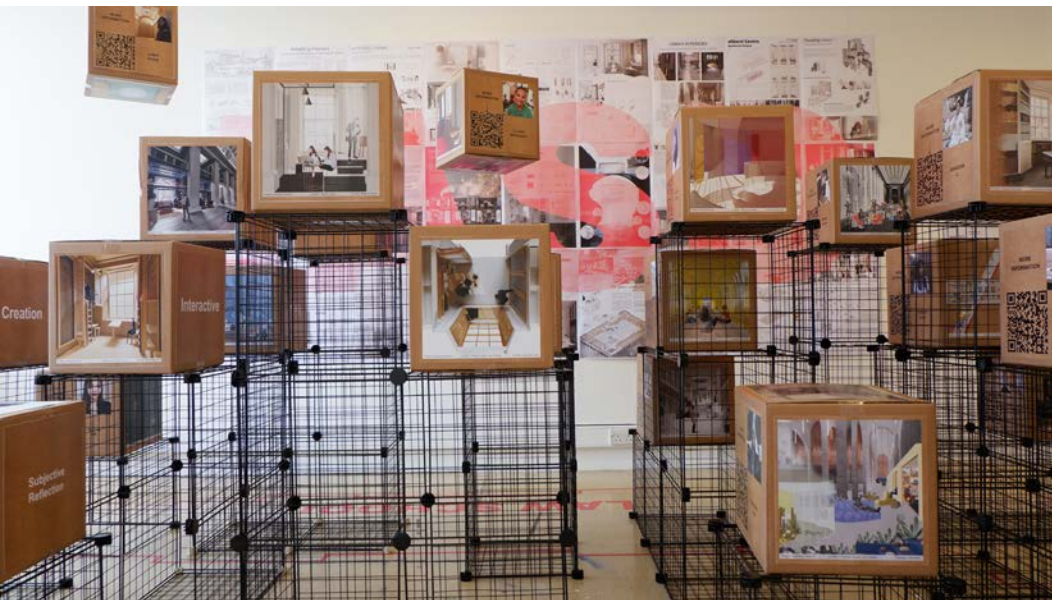


Exposing The Ephemeral: Journeys In Interior Reuse

Rachel Simmonds

Senior Lecturer | Edinburgh College of Art | UK

Rachel Simmonds is a Senior Lecturer in Interior, Architectural and Spatial Design at Edinburgh College of Art. Her research focuses on Nordic modernism and exhibition design. She uses archive material, in particular photography, as a way of exploring how we engage with and learn from ephemeral interiors.



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ABSTRACT

The term Adaptive Reuse has gained traction in the academic and professional contexts of interior design. Emerging in the 1970s as a new design strategy to describe the act of changing an existing building's function and/or appearance, it reflected the era's interest in sustainability and repurposing of existing structures (Plevoets and Van Cleempoel, 2011). However, the terminology around Adaptive Reuse is contested within the design profession, ranging from refurbishment, to retrofit, and beyond (Plevoets and Van Cleempoel, 2011). As the field of Adaptive Reuse evolves, so does the associated terminology used to articulate the range of processes and strategies involved in reusing Heritage Buildings (Plevoets and Van Cleempoel, 2011; Brooker and Stone, 2019). As a design strategy, it is a crucial aspect of education for emerging design students. This research asks: How can the specific terminology used to describe design tactics for the Adaptive Reuse of heritage projects be interpreted by emerging practitioners? As an alternative to existing research focused on the profession, this paper presents findings from a workshop undertaken with emerging practitioners (Year 3 Interior Architecture Students). The workshop explored Adaptive Reuse case studies in relation to the terminology used to describe their embodied design tactics. Students were introduced to new and existing terms, including; Outervention; Intervention; Sub-alteration; Integration; Alteration; and Facadism to test their application and clarity. This paper will discuss an analysis of the data, focusing on: Terminology Clarity: How precisely students aligned new and existing terms with case studies, highlighting the clarity of current terms; Practical Application: The translation of terms from theoretical definitions to practical use within real-world examples; Educational Impact: Assessing the student's understanding and confidence in using Adaptive Reuse terminology. The findings contribute to an ongoing discourse on Adaptive Reuse terminology, offering insights into their application within studio-based education.

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CHAIR

Sophie Ungerer

Senior Lecturer | Camberwell College of Arts
University of the Arts | London

Sophie is an architect and designer, living, practicing, teaching, drawing and exploring in London. In her teaching and research, Sophie is curious about the threshold between the interior and the city and the range in scale and atmosphere of 'internal spaces', from a domestic setting to public spaces. How can our design proposals reflect the transient urban lifestyle of today and respond to the social and environmental challenges we are facing. Sophie's recent research includes interdisciplinary collaborations, exploring links between urban and interior spaces of memory and literature / poetry.

Session 04 | Material Reset



'De-Light' for 'Delight' – An Interior Response to Sustainability and Wellbeing through the Material of Light

Dr Gillian Treacy

Lecturer | Edinburgh College of Art | UK

Gillian teaches interior design and lighting at ESALA, ECA, The University of Edinburgh. She has practiced as an Architect, interior designer and lighting consultant in the UK and internationally, gaining design awards. As part of the CIE (International Commission for Lighting) and CIBSE/SLL Daylight Group her research and published work examines architectural and interior design studio pedagogy, design process and application of lighting and environmental principles for interiors curriculum.

ABSTRACT

We are an indoor generation spending close to 90% of our life indoors. Our interiors are therefore significant, determining the environments we inhabit day and night for the greater part of our lives. We all understand the delight an interior space can impart. Conversely, we can all relate to spaces that do not bring delight. Recent scientific discoveries have confirmed our need for daylight and darkness to support our well-being (Altomonte et al., 2020; Brown et al., 2022; Lee et al., 2022), and the profound impact our interior environment can have on our health and enjoyment of a space. The daylight we experience indoors provides a contextual continuum to our external environment (Images 1 and 2). We delight in interiors that echo our natural surroundings (Image 3) but longer term we can be negatively affected by interiors that show little of these qualities (Burnett, 2015, Lalande, 2021). More than half of the UN Sustainable Development Goals relate to interior lighting through health, wellbeing and sustainability aims. This presents a challenge for any interior designer to address the competencies necessary for working with existing buildings; often with a given building envelope, with pre-determined fenestration, requiring control of the natural light and appropriate artificial lighting in hours of darkness. This paper responds by investigating daylight and darkness as materials for interior manipulation, as a support mechanism for inhabitants' wellbeing within a sustainable agenda. A review of current scientific research is discussed (Browning, 2020; Lalande et al., 2023), then translated into a proposed designerly framework that can be applied to interior design process, practice and pedagogy to fulfil UN goals. It outlines design principles through key scientific findings, encouraging the appropriate use of interior lighting and a plea to 'de-light' by providing an absence of light where viable. In conclusion, the paper invites us to expand on current sustainable design agendas and practice by engaging as 'artists of science' using light as a material for delight in our indoor environments informed by scientific understanding and heightened environmental consciousness.



Celebrating 'As Found'

Georgie Scott

Architect | Material Works Architecture_ | London | UK

Georgie is an architect working for Material Works Architecture based in Hackney, London. Having spent two years on the project at County Hall from concept to completion, Georgie developed an interest in the way we approach existing buildings and how we rethink industry standards in material production and sourcing. Material Works specialises in how to increase circularity in commercial construction projects as well as a number of smaller residential projects which work to Passive House standards.

ABSTRACT

A landmark historic London location has become the new home for a community of emerging climate tech businesses. Having outgrown their previous location, the client acquired 3,600 sqm within a Grade II* listed building located next to the Thames. The existing space had been untouched since being vacated in the 1980s, providing a unique context of historic finishes as the backdrop for the new works. Adopting a low impact design philosophy focused on minimising embodied energy, the design is a test ground for innovative materials and techniques that show an alternative path for workspace retrofit. To enable the new use, a series of new interventions were constructed including the creation of private offices, event spaces, innovation labs, cafés and break-out areas. These interventions were constructed using materials sourced from agricultural or industrial by-products, existing waste streams or carbon sequestering plants. Demountable modular components were constructed considering circular life-spans, with simple fixings allowing easy re-assembly or disassembly to base materials. Collaborating with organisations working on innovative building products and techniques was key. Demountable partitions were developed in collaboration with the manufacturer, mycelium acoustic baffles and food waste finishes made into board developed with Biohm. Demolition was limited to minor alterations critical to use. Repairs were limited to defective areas only, with the final finish a celebration of the 'as found' character rather than seeking uniform appearance. Wherever possible existing fittings and finishes were retained either in situ, re-used elsewhere on site or sourced reclaimed from salvage yards or second hand. Questioning the expectations of what constitutes a finished surface allowed for a large reduction in the materials required and consequent embodied energy in comparison to a typical office fit-out and points towards a new aesthetic and material language reflecting the demands of the climate emergency.



Dr Chiara Pradel

Post Doc Researcher | TU Delft | Netherlands

Chiara Pradel, PhD Arch., is currently postdoctoral researcher at TU Delft within the Material Cultures research group. From 2007 to 2020 she worked as landscape architect in Switzerland. In September 2022 she was awarded her PhD degree with honors at Politecnico di Milano. Her research “Monumental Ground. Infrastructures, Construction Sites, Landscape” has been widely published and exhibited at the 10th International Architecture Biennale Rotterdam, It's About Time (2022).



Architect And Their Fundgrubes

Prof Dr Eireen Schreurs

Assistant Professor | TU Delft | Netherlands

Eireen Schreurs is a Dutch architect and an assistant professor at TU Delft. In 2023, she completed a PhD at KU Leuven and U Antwerp called Material Dialogues, in which she questioned the architectural project from its materialization processes, drawing on recent theories of posthumanism. She now translates her ideas to adaptive reuse, within the Material Cultures research group. Her current research focuses on the construction site as an intersection of materials and knowledge.



ABSTRACT

If we consider re-use as specific reorganization of existing materials, then re-use implies harvesting as a first and fundamental step, one that is often overlooked. The paper discusses how the process of harvesting and storage impacts and contributes to design, examining three distinct cases as lenses to investigate forerunner strategies in the postwar period in Europe. In history, there are several relevant examples of environmental awareness that involve using products for as long as possible, that show early awareness of sustainable practices. Key initial steps include the harvesting of spolia and the storage of materials to allow their subsequent relocation. In this contribution, the process is observed by considering architects' private homes as fundgrubes, or spaces where materials can be collected and bricolaged. The different examined cases are: the home of Jože Plečnik (1872-1957) and his garden in Ljubljana, where materials left over from ongoing construction sites were temporarily deposited and “metabolized”; the barn next to the family home of Rudolf Olgiati (1910-1995) in Flims, now turned into the studio of Valerio Olgiati, where more than three thousand “cultural artifacts” from the local architectural landscape were accumulated; and the private home of Herman Haan (1914-1996) in Rotterdam, built on the remnants of war debris, particularly focusing on the Atelier where cobblestones from the Rotterdam harbor were reused as interior walls. These “private material yards” can be understood as fundamental laboratories for testing—linking the interiors and the city, the vernacular and the global—or as sites that lay the foundation for (later) design ideas. The physical confrontation with materials indeed enters the designer's private sphere, becoming part of a daily routine as well as a method of gathering knowledge, crucial both for the formation of individual poetics and, in some cases (for example, in Plečnik), for a pedagogic approach that anticipates a more contemporary environmental consciousness. While the materials lie around on the architects' yards as isolated elements allowing observation of their proper form and behavior over time, the hierarchy is inverted, and design becomes dependent, or inspired, by the “as found”, giving rise to an original syntax that is not pre-set, but that rather deeply re-sets materials.



When 'Stuff' Decides to be Awkward

Greg Epps

Course Leader BA Interior Design | Kingston School of Art | London | UK

Course leader for the BA Interior Design course at Kingston University since 2013. My focus upon Adaptive Reuse has grown out of Fred Scott's internationally recognised contribution to the subject. Previously a senior lecturer at Ravensbourne whilst working in a diverse range of practices including Branson Coates and Turner Works.

ABSTRACT

Interiors have life cycles. Due to their short life, interiors are able to be agile and responsive to contemporary culture. In contrast, longevity requires a degree of conservatism. This investigation will focus upon two late 20th Century London interiors that have managed to remain meaningful and useful. The designers, original clients and contemporary owners will be interviewed to provide insight into the cultural, economic and environmental life cycles that define these projects. Places that are linked through club culture and a search for authenticity through materiality and a specific attitude to making. I propose that there are qualities in both their spatial configuration and material resolution that can provide useful insights for the future. The Science Museum Basement, London (Ben Kelly Design, 1995) spatially combines classical and Deconstructivist spatial tactics. In terms of materiality; generous steel sections, terrazzo, expressed cuts into the original fabric and integral artists commissions. A collage driven juxtaposition of materials with high culture and low combined. With the Social Bar, London (Adjaye & Russell, 1999) the language of the pavement is pulled deep into the interior, passing a void cut into the basement. Materially, an oak lined cabin sits above an in-situ cast concrete basement with integral bench seating. The brutalist nature of the interior is extreme with the concrete bursting out at the seams. It captures the moment of it's making with almost punk spontaneity. Both these projects still feel brave for all involved. What enables an interior to survive? Emotional connection? A delicate fusion of the timeless and the contemporary? Designed to be economically challenging to dismantle? What gave the designers and the clients the confidence to invest? How does this model of practice question or reposition Stewart Brands 'Shearing Layers' model, when 'stuff' refuses to agile and decides to be awkward?



PRACTICE
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Photo Essays



Mycelium Matter(s)



Susan Ginsburgh

Senior Lecturer | University of East London | UK

Susan Ginsburgh MA RCA senior lecturer at the department of Architecture and Visual Arts, School of Architecture, Computing and Engineering at the University of East London. Practicing designer, Creative Director at the Interior Design Agency, London. Merging academic research in biomaterials and mycelium with professional practice.



ABSTRACT

The Interior design industry uses a huge amount of material resources contributing to the increasing amount of global waste. Sustainable alternatives to conventional materials such as biomaterials need to be developed further and become accessible to the industry. Biomaterials composites are developed from the growth of mycelium, the fibrous root system of fungi in organic substrate grown in controlled conditions. Mycelium is a waterproof, fire retardant material. Mycelium-based bio-composites are providing a renewable and biodegradable material for the fashion, design, and the architectural construction industry. A series of companies producing responsible products and projects using mycelium-based materials are currently being developed, such as: Mycoworks, and Mylo which are a biomaterial alternative to the conventional leather, Grow-Bio and Mogu which produce mycelium acoustic panelling products, and several self-supporting architectural design structures such as MycoTree, BioKnit and the Living Room Project. Using computational design and digital manufacturing I am exploring the development and potential use of mycelium as a material for interior products, furniture, and structures. In the context of this paper, I am presenting a literature review of relevant innovative projects of the last five years as well as my research strategy for the development of further innovation in the field. The next stages involve experimentation with real-life materials, as well as processes for incorporating these experiments into the interior design teaching. Through experimentations developed with students using biomaterial composites and mycelium, we are examining in a practical way the potential, challenges, limitations, specific physical attributes, resistance, and possibilities of mycelium in the design industries.



Adaptive Reuse: Reuse in Practice

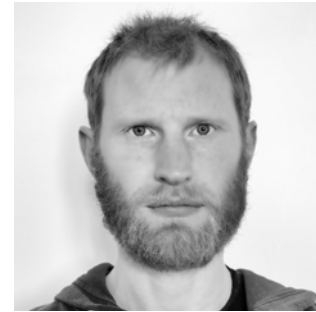
Fiammetta Gray

Lecturer | Oxford Brookes University | UK

Fiammetta Gray was a founding director of Buckley Gray Yeoman Architects and then established StudioGray Architects in 2010. Over the past years, StudioGray built an extensive portfolio of projects in London and East Anglia, where they were based, covering a broad range of project types. Fiammetta, who has relocated to Oxford, has over 30 years of professional experience. Her work showcases her interest in materials, textiles and colour to combine the skills needed to merge architecture with interiors. Fiammetta also teaches part-time as an Associate Lecturer in the Interior Architecture department at Oxford Brookes University.

ABSTRACT

As both a practicing Architect and Interior Tutor I have been involved in numerous projects regarding the reuse of existing buildings. This has been through repurposing adapting dilapidated / derelict buildings to reinventing and modifying a new purpose to an extant building. Since graduating as an architect back in the late 80's I have been involved in projects working on existing buildings from redeveloping the old Bryant and May factory in Bow East London into residential loft apartments to the development of office space within an existing commercial building. Turning an existing building into a commercial market is no different from taking any other product to market, it must be desirable to the consumer. Desirability is a combination of several things – cost, functionality, aesthetics. It is the influences of harmony and beauty that elevate a thing beyond it's utilitarian purpose. A rural croft building is responsive to the area because of it's situation and the materials it is made from. Intuition is needed to work out the right balance between complexity and simplicity. All around us we encounter buildings whose original purpose has rendered them obsolete and which now offer space for new uses. The projects demand unconventional concepts and a sensitive approach to the existing buildings. Working with existing buildings is no longer just about preserving a city's historical image. It is now an economical and ecological imperative. We must recycle before renew, recycling our buildings and re-using our resources in a responsible way. Working within the academic, educational world as a part time Associate Lecturer at Oxford Brookes University within the Interior Architecture course it is our responsibility to educate the emerging students. Approaches to evaluation, analysis, design based methodologies, the reuse of first principles and appreciation of the existing are all fundamental.



Keeping the Outside In: Nested architecture as a Strategy for Adaptive Reuse

Tim Ingleby

Assistant Professor | Northumbria University | UK

Tim Ingleby is a registered architect and an Assistant Professor of Architecture at Northumbria University. He is interested in how things are made, what they are made of, and why we should care about such.

ABSTRACT

This photo essay documents design proposals for a Naturhus (Natural House) an innovative building typology for northerly latitudes pioneered by Swedish architect Bengt Warne in the 1970's. Whereas an ordinary house keeps the outside out, the Naturhus keeps the outside in. The project illustrated adapts the fundamental Naturhus principles (Warne & Fredriksson, 1993) and applies them to the adaptive reuse of a dilapidated agricultural greenhouse located on an equestrian estate. High-performance glass wraps an existing structural frame creating a sheltered enclosure within which a modest new-build guesthouse nestles. Ascribing the resulting interstitial wintergarden-like space a variety of landscape conditions typical of the region and ranging from cultivated to wild, creates a distinctive multisensory interior environment that can be enjoyed by the owners and their guests year-round. The zone between the glass envelope and the guesthouse acts as a thermal buffer capable of reducing the accommodation's energy demands through much of the year. Biogas created on-site using horse waste offers an alternative fuel source that will help further temper this volume while enabling the property to remain off-grid. Meanwhile, the combination of shelter and a milder microclimate extends the growing season. Conditions for organic plant cultivation can be further enhanced using byproducts of the biogas production process to fertilise soil and micro-dose the air to achieve safe, constant levels of CO₂. The Naturhus is presented here as an oft-forgotten or overlooked typology capable of revivifying obsolete structures. It offers a potent combination of compelling environmental and experiential qualities, along with the possibility of revealing the latent tectonic elegance many such existing structures have. It is a type considered to have great potential for creating distinctive interior environments while addressing some of today's most pressing climate challenges, including those related to embodied energy and biodiversity, as demonstrated here.





Inhabiting the Cave: Montage, Precedent and Invention in the Creative Reuse of the Arcari Cave in Vicenza

Dr Patrizio Martinelli

Assistant Professor | Northumbria University | UK

Assistant Professor at the Department of Architecture and Built Environment, Northumbria University, Newcastle upon Tyne, UK. His research on modernism, domestic and urban interiors, adaptive reuse, and the theatricality of interiors has been published in books and journals, and presented at conferences in Italy, UK, and USA.

ABSTRACT

In David Chipperfield's project for the reuse of the Arcari Cave in Vicenza, Italy, the concept of architectural montage emerges as a powerful lens through which to understand the intricate interplay between built environment, natural landscape, and erudite design. At its core, architectural montage embodies a practice that, through literal or metaphorical composition of elements, incorporates into site spatial components, culture, memory, converging a unified narrative of space and time. Chipperfield's intervention, situated within a disused Pietra di Vicenza quarry, exemplifies this concept, as he integrates the raw forms of the excavated stone interior with minimalist planar interventions, blurring the boundaries between past and present, nature and human intervention. Also, the insertion of the theatrical archetype, inspired by the visionary stage designs of Adolphe Appia, further enriches the narrative, transforming the cave into a dynamic stage for contemplation and cultural engagement. Taking advantage of natural light filtering through the openings of the cave structures, Chipperfield creates an evocative interplay of textures and tones, where the rugged stereotomic forms of the quarry accentuates the bas-relief nature of the architectural interventions, underscoring the theatrical "drama the space," in tangible and intangible juxtapositions that evoke larger narratives. In essence, Chipperfield's project is a testament to the power of architectural montage to transcend mere physical form and evoke profound experiential and intellectual responses. It is an exploration of the human connection to elemental and archetypal themes, where the lines between nature and design, past and present, blur in a theatrical choreography of form, material, light and shadow. A set of photos, taken just a few weeks after the cave's opening in 2018, capture the atmospheric and thematic qualities of the site. A series of "retroactive montages," through the insertion Appia's drawings within the photos, emphasize the essential relationship between site, precedent, and invention.



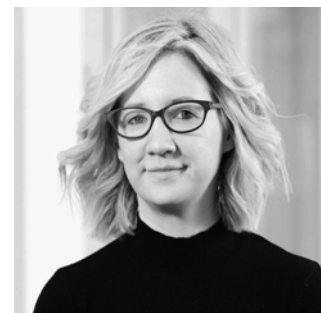
Will Mawson
Co-Founder & Director | Mawson Kerr Architects

Will Mawson is Director of MawsonKerr Architects, founded in 2010, who have gone on to receive several national awards for projects with a sustainable and community driven agenda, including the MacEwan Award and RIBA National Award. The practice works on a number of community-focused housing projects which Will heads up. Alongside work in practice, Will is a visiting tutor at Northumbria University and recently completed 4 years as RIBA Northeast Co-Chair.



Dan Kerr
Co-Founder & Director | Mawson Kerr Architects

Dan Kerr is Director of MawsonKerr Architects, a multi award winning practice based in the North East. Dan is an architect, Certified Passivhaus Designer and accredited Retrofit Co Ordinator with particular interest in sustainability, low carbon and low energy buildings. As well as being the project director for the award winning Star and Shadow project and has delivered several other notable community and charity based projects for MawsonKerr. He is a visiting tutor at Newcastle University and guest reviewer at Northumbria University and is on the North East Design Review Panel.



Transforming Spaces, Cultivating Communities: The Story of Star and Shadow Cinema

Dr Lesley McIntyre
Associate Professor | Northumbria University | UK

Associate Professor of Architecture at Northumbria University, Lesley is fascinated by the mystery of 'what has gone before' and driven to map the hidden histories and narratives of the sites she encounters. Within this, she uses a range of techniques such as drawing, photography, printmaking and writing to elevate various themes of architecture and landscape.

ABSTRACT

This photo essay will, for the first time, focus on the dynamic and innovative transformation of the Star and Shadow Cinema, by Mawson Kerr Architects. Guided by interviews with the architects and the client team, elements of the interiors, façade, and the activities and interactions within the building are captured. The essence of the cinema's design ethos and its emphasis on retaining, reusing, and adapting materials is elevated. This original piece of work will highlight the distinctive design development process that integrates 'found' items and recycled materials from the current venue, ensuring a sustainable and unique approach to construction. The concept of 'buildings within a building' will be conveyed visually, illustrating how the industrial shell of the space is being reimaged to maximize volume and acoustic performance. Our lens will also focus on the creation of a vibrant and sociable environment within the building, emphasizing the importance of community engagement and collaboration. By shedding light on the collaborative spirit, experimental construction methods, sustainability ethos, and community-driven manifesto of the Star and Shadow Cinema, this photo essay celebrates the power of collective action, creative ingenuity, and cultural preservation in the realm of architectural innovation and social engagement. In addition to visual storytelling, the essay will offer insights from the architects, exploring their motivations, creative processes, and the innovative design solutions implemented. The narrative will delve into the concept of adaptive reuse as a response to the climate crisis and as a means of preserving the collective memory of place and space.



Making Things Happen: A Slightly Mischievous Practice



Rob Nice

Senior Lecturer Architecture & Design | University for the Creative Arts | Canterbury | UK

Rob has been active within art and design education since 1995, delivering, developing, and managing a variety of programmes, all associated with the built environment. His practice led research stems from an ongoing fascination, with what could be described as the consequence(s) of architecture.



ABSTRACT

My pedagogic research stems from an ongoing interest in the progressive pedagogies of Ward (1973), Illich (2011), Goodman (1971) and Reimer (1973), that encourage 'us' to utilise the city as a place of learning and experimentation. City-as-school or in our case city-as-studio. This is exemplified through a long-standing Semester One studio brief, Wearable Architecture, where students are required to make a 1:1 enclosure. Up until recently, this was a collaborative endeavour between our BA(Hons) Architecture and Interior Architecture and Design students. Educated beyond the walls of the University, this situated project provides students the opportunity to speculate and to play, to imagine the city as an extension of the interior, challenging the narrow definition of what the interior might be. Avoiding any explicit reference to the domestic, enables students regardless of discipline, to explore the connections across alternate spatial practices, the 'anatomy', idiosyncrasies and 'temperament' of our built environment, the consequence(s) of architecture. To use the city as a testbed for contemporary spatial production, exploring; alternative/unorthodox forms of occupancy. To help inform constructions that might be considered, part model, part furniture, part interior, part garment and part architecture. Celebrating the exploration of the city through the performative and temporal, and being 'slightly' subversive, mischievous, disruptive and at moments absurd. Provoking students to engage with spatial design as agents of social, cultural, political, economic, and ecological change. This photo-essay showcases some of the projects which demonstrate that our First-Year students continue to produce work that is challenging and ambitious from the outset.



Aslihan Şenel

Associate Professor | Istanbul Technical University | Turkey

Aslihan Şenel is an Istanbul-based architect, researcher, and educator, working with multidisciplinary and collective methods. I am an associate professor at Istanbul Technical University (ITU), where I teach architectural design and theory. I studied architecture at ITU and completed my PhD at University College London, where I also taught. My research focuses on critical mapping, performative theories, feminist situated pedagogies, collective practices of design, and representational theories and practices. Practicing, publishing and teaching internationally, my latest collaboration with Bihter Almaç was "Fluctuating Bodies of Care," which was held in 2023 London Design Biennale at the Care Pavillion.



Material Intra-Actions in Creative Practice:(Re)thinking Interiority in the Han

Beyza Nergis Özbek

Istanbul Technical University | Turkey

Beyza Nergis Özbek is a master's student in architectural design at ITU, Turkey. She currently works as a research assistant at Kent University, Department of Interior Architecture. Her research interests encompass post-human feminist theory and architectural drawing, focusing on exploring the intersections between gender, space, and representation within the built environment.



PRACTICE

ABSTRACT

This work addresses the material practices of making and the internal conditions created by the mutual constitutions of these practices within the spaces in which they are (re)produced, focusing on the interiority of materials in traditional practices. In investigating such a setting of practice, this study appropriates Karen Barad's proposition of intra-action¹ to signify the mutual constitution of entangled agencies, challenging the assumption that agents exist as separate individual agencies before their interaction. This study critiques the traditional distinction between the hard, durable construction materials that signify the permanence of architecture and the soft, flexible interior materials, often associated with im/permanence. Instead, it focuses on the agency of interior materials in (re)producing interiority. The research examines the intra-actions between interior materials and a historical place within a practice of making where the agency of these materials is critical. In investigating a historical place, this study focuses on the Han, where the abandoned rooms of curtain seamstresses, who resisted industrialized textile practices. While most rooms have been (re)purposed as storage areas, one seamstress continues her craft. By critically approaching orthographic drawing in spatial representation, this research argues that hylomorphism² reduces materials to a subset of matter, focusing solely on form. The hierarchical relationship established by orthographic drawing, intended for true measurements³, becomes particularly pronounced when depicting interior materials, often represented differently due to their perceived im/permanence. Challenging this perspective, the paper will propose a creative practice of "material-(re)drawing" that emphasises the agency of interior materials, with fabrics as apparatus for measuring, drawing, and sewing. This study aims to adopt a theoretical and practical approach toward generating a new perspective on interior representation in a historical interior space, emphasising intra-actions. This approach contributes to the ongoing discourse on the role of interiors in creative practice and the continuous evolution of interior design methodologies.



Asli Çiçek
Architect | Brussels | Belgium

Aslı Çiçek is a Brussels-based architect with experience across Europe. After working for renowned firms, she established her own practice in 2014. Çiçek is also an academic, teaching at universities in Hasselt and Ghent while contributing to architectural publications.



Prof Dr Bie Plevoets
Assistant Professor | Hasselt University | Belgium

Bie Plevoets is an assistant professor and a senior postdoctoral fellow at UHasselt. She is the author of the book 'Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline', co-authored by Koenraad Van Cleempoel (Routledge, 2019).



**A Lexicon of Intervention Strategies for Reuse:
Rationalizing the Design Approach in Retrospect**

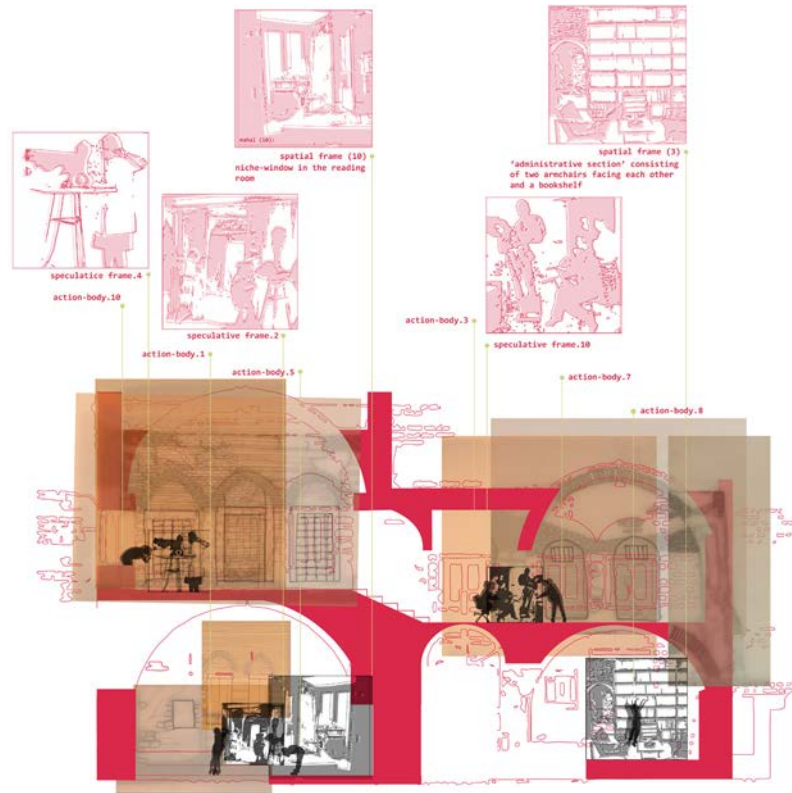
Nusrat Ritu
PhD Candidate | Hasselt University | Belgium

Nusrat Ritu is a PhD researcher at Hasselt University, exploring the potential of preserving traces of memory through adaptive reuse of interiors via a comparative study between Belgium, Bangladesh and, Oman. As a Bangladeshi who grew up in Oman, her background plays a significant role in her research trajectory.



ABSTRACT

Interiors are arguably the most representative of cultural practices and values in architecture. As the layer of architecture most intimately experienced by users, they accumulate and evolve resulting from the layered authorship of designers and users. This however contributes to their vulnerability, resulting in restorations that seldom grasp the complexity of meanings, relationships, and cultural significance embedded within. This research builds on existing scholarship on reuse approaches (among others Brooker and Stone, 2004; Plevoets and Van Cleempoel, 2019; Wong, 2016) to enrich the practice of interior adaptations by conceptualizing a range of intervention strategies that can inspire students and practitioners. The proposed framework encourages a three-step thought process when confronted with reusing interiors – what makes the interior worth preserving? (e.g.: Historic, Cultural, Ecological, Architectural, Community value, ...); what strategies of interventions become apparent? (e.g.: Reversible modifications, preserving intangible memory, Conserving original materials, Sensitivity to layout changes, ...); what additional factors have been considered? (e.g.: indoor-outdoor relationships, interior vs. urban scale, desired differences between old and new, ...). The proposed framework and intervention strategies serve as a practical tool for analyzing and intervening in historical interiors. In pedagogy, it could equip students with the critical thinking skills and strategic toolkit necessary to practice culture-sensitive interior reuse. Ultimately, this framework could be consulted to guide, and rationalize, the subjectivity of the design process.



Unveiling Women's Works Library: Reimagining Archival Practices Through Creative Spatial Dialogues

Seray Ruscuklu

Istanbul Technical University | Turkey

Seray Ruscuklu an Istanbul based architect and researcher. I completed my undergraduate education in architecture at Istanbul Technical University (ITU) and am currently pursuing a master's degree in architectural design at ITU. I work as a research assistant in the Interior Design Department at MEF University. My undergraduate thesis project, Terra Plasma+, which challenges normative perspectives on soil, was featured on various architectural online platforms. Through my personal drawing methods, I explore spatial narratives of the overlooked and investigate feminist approaches to architectural production spaces. I share my work and ongoing projects on my digital instagram archive: @labofmyown.

Aslihan Şenel

Associate Professor | Istanbul Technical University | Turkey

ABSTRACT

The notion of 'research space' in architecture is often conceptualised as a rational and controlled structure, which is designed according to the hierarchical relationship between the researcher and the research object. The normative approach reduces the research space to a linear interior that aims to ensure that the results of research processes within the space are predictable. There are hardly any non-human agents in (intra)action within the process. The act of research is corporeal. The aim of the study is to bring a critical perspective to the research space by producing distinct representations that reconstruct the temporality of the dynamic interior. Fiction can serve as a critical tool, rethinking the interior of research space where feminist-objective knowledge is produced and continuously multiplies itself through the overlooked narratives within. The study approaches the laboratory, where most of the fiction literature mentions, in two ways. The first is physical, as it accommodates experimentation and research processes in it. The second is as a triggering tactic that helps imagining the spatial potentials of feminist knowledge production process. Women's Works Library and Information Centre, the first and only women's library in Turkey (formerly a historic Fener House from the 18th century), is a constantly developing laboratory with the archives of women researchers. Within the archive, the phallogocentric perspective on architecture often marginalises micro-narratives, considering them insignificant. This marginalisation is likened to the frequent ignoring of women's bodies, gestures and other agents' transformation and multiplication of the interior space during the research process. Distinct representations of the laboratory-library, or creative spatial dialogues, serve as a mediator to reconstruct the interior space with its various agents: stone arches define permeable intermediate spaces, archive objects in the library's storage reconstruct the space reversely with the bodily gestures of the women in the archive records.

Mapping Relationships: Fluid Bodies and Narratives in Istanbul Archaeology Museum



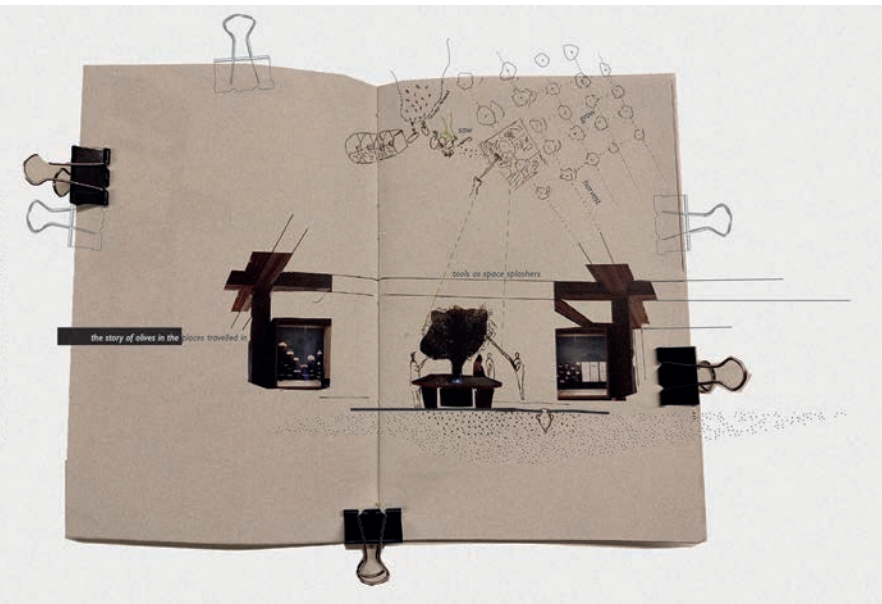
Esra Yuksek

Istanbul Technical University | Turkey

Ersa Yuksek is an architect and a Master's degree student at ITU. Ersa's research and think focuses on topics such as feminist architectural theories, ecology of practices, situated knowledge, and situated pedagogy. Also, they aim to engage in research and education by being in academia.

Aslihan Şenel

Associate Professor | Istanbul Technical University | Turkey



ABSTRACT

This research attempts to construct informal narratives of a museum space through the actors and actions, and in this way to produce situated knowledge from my position as a subject at the intersection of my identities as a young woman, architect, researcher, and student. Istanbul Archaeology Museum is not only a large and well-organized institution with a history of nearly 250 years but is also situated in a network of relationships, whether administrative, social, or material. Although the physical space is not in active change, the perception of the interior is in a constant state of becoming with narratives, actors, and actions. Stengers describes the coexistence of an action or practice with this network of relations as an ecology of practices. As she describes the term, the museum space creates an ecology that constantly reproduces itself with its practices. The perception, image, and body of the museum are constantly changing within this ecology. I am not talking about a body with defined boundaries and a holistic phenomenon, but a fluid body as part of this relationality. My positioning in the space at various times, the relationships established with other actors, and the attempts to reconstruct the interior space by participating in the narrative with the objects begin to describe the fluid bodies of the museum. As a method for describing the fluid bodies working within this large ecology of practices, it is aimed to use various mappings produced through sketches, architectural drawings, 3D scans, photographs, video recordings, etc. This situated knowledge produced throughout the study, allows us to re-discuss in a critical way how permeable the boundaries of the museum space, which appears to be quite defined and limited, how diverse its relationships are, and how transgressible the control that is tried to be achieved is.



PRACTICE
PRACTICE
PRACTICE
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PRACTICE

Artefacts





Spatial Stitching: Stitched Anastylosis Brinkburn



Andrea Couture

Assistant Professor | Programme Leader BA Interior Architecture | Northumbria University | UK

Andrea is Academic Lead for the BA(Hons) Interior Architecture programme at Northumbria University, authoring adaptive reuse pedagogies and curricula for the school. Her interests relate to creative reuse as design integration, emphasising an understanding of the existing built fabric, site history and narrative. Andrea's research is concerned with the praxis of adaptive reuse and the rehabilitation of existing buildings through contemplation of reuse design sensibilities, spatial topophilia and phenomenology.

Leon Amess

Senior Technician Engineering & Environment | Northumbria University | UK

ABSTRACT

This artwork reimagines spatial heritage by merging cedar assemblages, 3D point-cloud scanning, and free-motion embroidery to transform physical and intangible histories into a unified framework. It responds to the site's material absence, reconstructing its essence into a new spatial narrative. The piece blurs the line between material presence and abstraction through digital modelling and tactile embroidery, exploring memory and aura within incomplete heritage. Absence is reframed as an active presence—a foundation for continuity and reinterpretation of the past. Central to the process is the concept of "stitched anastylosis," a reinterpretation of the archaeological practice of reconstructing ruins. The work abstracts and reassembles absent heritage, creating continuity between the past and its transformed essence. By blending contemporary methods with historical resonance, it invites viewers to engage with the layered relationships between space, memory, and interpretation, forging an active dialogue between history and reinvention.



Waste Not, Want Not

Lucy Eccles

Lecturer | Chelsea School of Art | UK

Lucy Eccles is a lecturer in Construction technology, Live build and Making projects on the BA Interior and Spatial Design. She has a background in architecture, live project and collaborative design methodologies. Her research focusses on live build as a tool for learning, engagement, and empowerment.

ABSTRACT

These artefacts were created as part of participatory action research (PAR) project, Waste Not, Want Not, which explored how we can champion material circularity, reduce waste, and encourage the responsible use of materials within the educational setting. How can we embed sustainable principles into the ways in which we learn and how we use our studio? This participatory action research projects involved 12 student participants engaging actively to collaboratively design and make a series of interventional artefacts for our studio space with the intention of improving the sustainable use of the space and materials used in the studio. This PAR project took place over three workshops; Workshop 1 (Identify), Workshop 2 (Observe), Workshop 3 (Action). We started by collecting waste found in the studio space, further observation of this waste revealed that most of the materials found could be re-used within the studio for educational use (cardboard, paper, wood etc) with the exception of plastic waste. We started to collect this plastic waste and generate ideas about how this could be re-used within the studio. We wanted to address how people care for the shared space and decided to create a series of cleaning tools from the waste to encourage users to participate in the care and maintenance of the studio. This PAR project and artefacts align with the conference theme of material reset. It examines the interior of the spaces in which we learn as a live testing ground for addressing issues around climate action through active learning and collaboration. It advocated for live projects as a pedagogical methodology to embed sustainable principles into education through lived experience with the aim to produce environmentally engaged designers.



Knit Thinking: Self-supporting Textile Forms

Elizabeth Gaston

Assistant Professor | Northumbria University | UK

Elizabeth Gaston is an assistant professor at Northumbria University Design School. Using Knit Thinking, her research explores the unique properties of knit construction and its ability to produce complex 3D forms. Working in regenerative materials and pre-consumer waste, her research investigates challenges at micro, body and macro scales.

ABSTRACT

Textiles as a fabrication material are routinely supported externally or internally to generate form. The body defines form in garments, whereas in architecture, form is often generated through rigid tensioning. In both cases, a 2D fabric is transformed through cutting and seaming to produce a 3D outcome (Reinhardt, 2007). Construction follows a predetermined plan that separates design from production. Knit, as an additive manufacturing process, offers the opportunity to create innovative, seamless, 3D forms (Underwood, 2009). They develop synchronously with construction, allowing the maker to forge a deeper connection to the outcome (Gaston & Scott, 2022). Knit is considered a simple loop construction process, where fabrics are created by drawing yarn through a loop to produce a new loop. However, the function and properties of a knitted fabric are defined by a complex interaction between material use and the loop construction process (Spencer, 1989). Materials are defined by fibre type and spinning parameters and the individual loop construction process is defined by direction of production, deformation and loop geometry. Subtle changes in the specifications of a fabric at the level of fibre, yarn, fabric or form can have a dramatic effect on the surface and functionality of a fabric. This project uses Knit Thinking to develop a series of nine experimental self-supporting textile forms that explore space by exploiting the properties of fibre and fabric. The forms explore rigidity and flexibility through material use, fabric structure, loop organisation, and post-production processes using explicit knit knowledge and a craft methodology. The knitted outcomes are latent opportunities to develop a new relationship between the tactility of knitted fabrics, the haptic sensation of making and the experience of form and space. As prototypes, they question how the 3D, zero-waste knit construction process can add value to interior practice methodologies.

Drawn to Dust



Belinda Mitchell

Senior Lecturer | University of Portsmouth | UK

Belinda Mitchell is a Senior Lecturer in interior design at the University of Portsmouth. Whilst gender has been critical to the analysis and understanding of the consumption of lived interiors – a gendered practice, of production, has been much less considered. Her research rethinks the production of interiors through an expanded drawing practice.

ABSTRACT

Whilst gender has been critical to the analysis and understanding of the consumption of lived, and often domestic, interiors – the analysis of a gendered practice, of production, has been much less considered. In this paper I rethink the production of interiors in relation to feminist philosophers Elizabeth Grosz, Donna Haraway and Karen Barad, to corporeal feminism and New Materialist thinking. I ask: what alternative forms of practice are there to make interior space? Re-turning the drawings, writings and practices academic Fred Scott through corporeal feminism I refigure the gendered drawing practices through which the architectural interior is fabricated. I contend that thinking with and through the diversity of bodies that make space – human and more than human and materials as vibrant matter opens out alternative practices to produce architectural and interior space. A set of drawing methods that are inclusive of collaborative practice, smudges, affective material encounters and actions – or to quote architect Jennifer Bloomer, to dirty drawings. Through an unfolding feminist material-discursive practice I attune to the apparatus, materials, and tools through which interior space is produced. Architectural drawing practices, an expanded drawing practice, movement practices and new drawing technologies, intra-act to refigure the how interiors are drawn, cultivated and produced. Creating new cultural habits within the discipline of interiors. I ask, what do we mean by a drawing, and what determines how we use the term? How far can you expand an architectural or interior drawing before it becomes improper to practice? Through the case study of an historic house, engaging with the dust and dirt of daily life, everyday materials and artefacts, and embedding community voices in the making of the site's many potential futures I aim to create imaginative possibilities for interiors through the senses and woven translations. To create architectures full of sensory, everyday poetic movements and affects.





An Exploration of a Building as the Temporal Interior: An Artefact of Creative Practice

Dr Lesley McIntyre

Associate Professor | Northumbria University | UK

Associate Professor of Architecture at Northumbria University, Lesley is fascinated by the mystery of 'what has gone before' and driven to map the hidden histories and narratives of the sites she encounters. Within this, she uses a range of techniques such as drawing, photography, printmaking and writing to elevate various themes of architecture and landscape.



ABSTRACT

The Hill House 1902, commissioned by Glasgow publisher Walter Blackie, was designed by Charles Rennie Mackintosh and the artist Margaret Macdonald. After 100 years of decay and rain damage, the Hill House Box 2019, designed by Caromody Groarke Architects, is a 'A temporary house for a house'. Built from a protective steel frame structure covered in a chainmail mesh, its mission is to dry out the house and protect it from further rain damage. Since 2019, The Hill House and its immediate landscape has become an interior to its chainmail box. This artefact, a print(s)/printmaking plates, stands as a testament to meticulous site visits and captures a pivotal moment, and view, during the drying-out process. It marks a time when public engagement with Mackintosh's intricate external detailing (from ground to roof) became possible. The integration of building conservation into the visitor experience marks a significant shift in how architectural heritage is perceived and interacted with. This print-making study delves into the amalgamation of creative practices involved in documenting the site visit to The Hill House's evolving story. From initial sketches to photographs and print-making techniques, each step showcases a commitment to architectural rigor and originality. The iterative approach, reflection, and reflexivity inherent in these processes underscore the depth of research and exploration undertaken in making the final piece.

Textile Artwork: Traces Of Brinkburn



Kelly MacKinnon

Associate Professor | Northumbria University | UK

Kelly MacKinnon is an Architect, Associate Professor and Director of Cultural Partnerships at Northumbria University. Working at the intersection of academia and industry, Kelly's teaching, research and practice spans interests in design, cultural heritage and adaptive re-use, collaborative practice and in architecture education.



ABSTRACT

The artwork acts as an intervention within two alcoves in the main corridor of Brinkburn Manor. The two woven pieces were crafted as a response to the traces, layers and architectural rhythms left visible at Brinkburn Priory and Manor House. The colours selected for the artwork are inspired by the textures, flora, fauna and heritage of Brinkburn itself and by colours used by the artist William Turner in his depictions of the Northern region. The constraints of both the frame and the wrapping methodology result in an abstracted geometry, which invite the viewer to consider the material and its journey around the frame as a narrative itself. The artworks aspire to celebrate the palette of materials at Brinkburn and encourage the viewer to further study these traces and the important story they tell of both the history of the buildings and of Brinkburn valley itself.



Later Bedroom

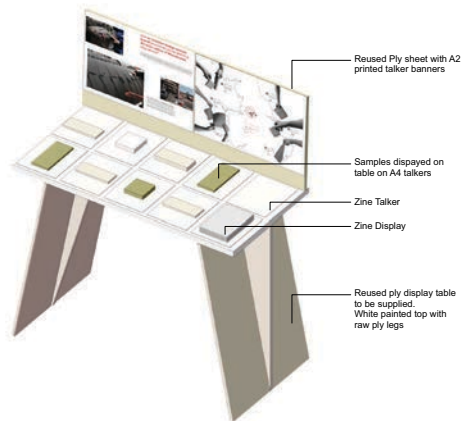
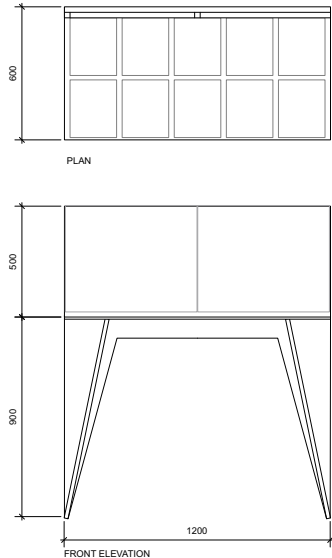
Paul Ring

Associate Professor | Head of Architecture |
Northumbria University | UK

Paul is Head of Architecture at Northumbria University and shapes the discussion on how we interpret and reuse existing architectural space and on the interior as a container of memories. His specialism is within adaptive reuse, developing academic, research, and partnership activity on the adaptation of heritage spaces. Paul continues to focus his research and academic practice on the authenticity of the found and adapted interior and absent heritage.

ABSTRACT

Later Bedroom is a free-standing, site-specific, constructed drawing, formed of concrete and timber. The work abstracts the architectural delineations and relief of the later bedroom's internal elevations as demarcations of absent heritage, into an interpretative, single depiction. The work is a spatial biography of the room's condition as an erased, delineated assemblage, purged of material heritage but imbued with the essence of absent material culture, into a reconstituted reality, to be read in parallel to the space it depicts. The constructed drawing is an interpretative portrayal of how space remains untold, or can be read, re-read and retold through an abstracted representation. It emphasises the importance of interpreting intangible qualities – such as aura, essence, and memory – that persist within incomplete or absent heritage. It offers a nuanced understanding of heritage, where absence is not perceived as loss, but as a heightened phenomenological experience of place, through an intentionally distorted reproduction.



Joe Trickett "LOCALISATION" _
IE PRACTICE CONFERENCE _ Antfact Display _
Oct 2024 _

Localisation



Joe Trickett

Lecturer | Manchester Metropolitan University | UK

Joe is a designer, researcher and lecturer, currently leading Level 5 on the BA(Hons) Interior Design at Manchester School of Art. Following a successful career as a commercial Interior Designer, Joe's practice now focuses on lowering the barrier of entry into implementing regenerative design practice through gamification and material investigation.

ABSTRACT

'Going local' is a strategy to restore ecological, social and spiritual wellbeing, where money spent continues to recirculate in the local economy, building community prosperity (Local Futures 2024). The project was started after attending the Architectural Associations' 2024 summer camp: Maeda, Furnishing the Landscape. The Japanese Study Program is described as a "unique design research platform that interlinks three workshops across geographical and contextual distances: the post-agricultural community in Koshirakura, the contemporary urban/suburban lifestyles of Tokyo, and the fabrication facilities situated at the woodlands of Hooke Park" (Architectural Association 2024). Although the Hooke Park experience was fascinating and inspiring, not every project has a woodland and time processing facilities at its disposal. Could I challenge existing material specification practice, inspiring reset within the sector by building on knowledge gained by developing material palette and sample board from an urban location, Manchester? This project, titled "Localisation" is concerned with exploring the localisation of interior design material sourcing. The outcome is a project-less, interior design, material sample board sourced within a small and defined radius (20 miles) of Manchester city centre. The research will explore the concept and meaning of "local" in an increasingly global sector, scrutinising each material supply chain to ensure the origins are as true to the designated area as possible and engage with local manufactures. It is accompanied by a Zine documenting the site visits to the various mills and sites where the materials are processed, spun, woven, grown, formed, aiming for the photo to humanise and celebrate the local industries. In 2024 design practice FranklinTill shared Nine Principles for a shift to Regenerative Materials. This project fits 5 of the 9. Enriching Communities, Preserving Heritage, Reclaiming Material, Radical Transparency and Cultivating Localism (FranklinTill 2024). The intention with the knowledge gained is to understand if a locally sourced Interior Design project is feasible with the intention to then use this to propose a Manchester based Interior Design project. The second intention is to inspire other designers and / or researchers to undertake the same challenge within their community.



The Writing Room: A Model for Practice

Dr Caroline Vöet

Founder | Vöet Architectuur | Programme Director | KU Leuven | Belgium

Caroline Vöet is Associate Professor of Design, History and Theory at the Faculty of Architecture, KU Leuven and leads the practice VOET architectuur + objects in Antwerp, Belgium. She teaches, supervises PhDs (research groups ARP and Structural Contingencies) and is Programme Director of the Bachelors. She researches contemporary issues in the field of architectural design with a focus on young heritage and creative re-use, dissecting buildings, architectural drawings and the design process. Vöet's practice crosses the boundaries between small architectures, reconversions, scenography and curatorship, creating projects within the cultural domain for clients like Dublin Castle, Flanders Architecture Institute and Arts Centre deSingel.



ABSTRACT

The Writing Room' (2024, Antwerp), an adaptable small space, is part of the new interior of The Letterenhuis museum. It is empty, an open stage to exhibit a story. But it can equally be an enclosed intimate space. Sometimes the writer is present. Indirect perspectives between inside and outside make a presence tangible, even when nobody writes. Everybody is a writer.

As an explorative design the WRITING ROOM was developed through practice-based methodologies for the adaptation of existing buildings and places. It combines spatial, typological and atmospheric approaches to challenge functionality in reconversion projects. It aims to include atmosphere, human scale and sensory perception into the design process and the deep reading of existing buildings. It rethinks the relation between inside / outside and biophilic approaches through the concepts of nearness and superposition (Dom Hans van der Laan).

What if we approach optimization of a building from spatial experience? Buildings have a layering of spatial elements; scale and geometry, daylight and orientation, materiality, color and texture. They are elements that are sensorially experienced. At the same time they are connected to architectural culture and the power of an architectural language. Time and memory, the history of a place, its typology and internal logic, its connection to the city and landscape give a multitude of meanings. The use of a place and the movement within its spatial sequences are also multilayered. From reading, understanding and deploying these layers, we create rich designs with targeted interventions that create a reinforcing dialogue with the existing. Elements such as connection, tranquility, inclusion, intimacy and also safety, all tied to experience, can thus be included as primary conditions, and not just as outcomes.



Spolia: Stools



Rickard Whittingham

Assistant Professor | Northumbria University | UK

Rickard Whittingham is an Assistant Professor at Northumbria University, School of Design where he co-ordinates the Designers in Residence scheme and the Tools for Everyday Life research project. He is a director North East based Art and Design Community project Kids Kabin.

ABSTRACT

The artefacts are ostensibly small painted stools. They are also pieces from a collection of furniture that explores, through craft and design practice, the anachronistic aesthetics of using remains and minimally processed materials. At a time when we attend to the fallout of an industrial model of material extraction and production for mass consumption, the intention through practice is to frame design activity not as a search for objects or environments of perfect or flawless form but rather as the creation of rich experiences, positive behaviours and lasting relationships with the props of everyday life.

The stools are made from workshop offcuts and parts of broken/discarded wooden products. The objective is to practically utilise good quality materials to present a structurally sound flat surface whilst also using material remains for the aesthetic purpose of the transfer of trace meanings from multiple things into one other.

The artefacts are made with an adhocist sensibility (Jencks & Silver 1972/2013, p. 139) where the acts of designing and making merge in a process of a hands-on selection and arrangement of a limited number of waste elements. Individual timber components that bare the signs of their former purpose are bonded together and the top and bottom of the resulting structure levelled by means of a hand router in a sled (jig). A flat mineral paint has been applied to visually bring the individual components together in the creation of a new whole.

The ongoing Spolia: Furniture project explores the question posed by Nikole Bouchard "How might we embrace or even prefer (once again), the diversity and anachronistic aesthetics inherent in spolia strategies as we address the Anthropocene?" (Bouchard 2022, p. 25)

Convenors



Andrea Couture

Assistant Professor | Programme Leader BA Interior Architecture | Northumbria University | UK

Andrea is Academic Lead for the BA(Hons) Interior Architecture programme at Northumbria University, authoring adaptive reuse pedagogies and curricula for the school. Her interests relate to creative reuse as design integration, emphasising an understanding of the existing built fabric, site history and narrative. Andrea's research is concerned with the praxis of adaptive reuse and the rehabilitation of existing buildings through contemplation of reuse design sensibilities, spatial topophilia and phenomenology.



Paul Ring

Associate Professor | Head of Architecture | Northumbria University | UK

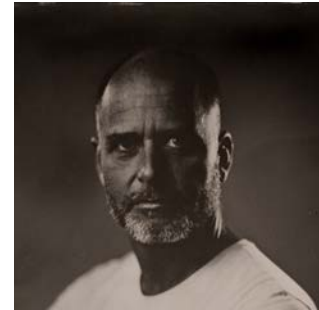
Paul is Head of Architecture at Northumbria University and shapes the discussion on how we interpret and reuse existing architectural space and on the interior as a container of memories. His specialism is within adaptive reuse, developing academic, research, and partnership activity on the adaptation of heritage spaces. Paul continues to focus his research and academic practice on the authenticity of the found and adapted interior and absent heritage.



Prof Graeme Brooker

Head of Programme MA Interiors | Royal College of Art | London | UK

Professor Graeme Brooker is Head of Interior Design at The Royal College of Art, London. He has published numerous books on many aspects of the interior including the recent publications *Reuse Pedagogies* (Routledge 2024), *50-words for Reuse* (Canalside Press 2022) and the highly acclaimed *Rereading's*, (RIBA 2005, Volume 2 -2018). He has led interior programmes in Cardiff, Manchester, Brighton and Middlesex and has been a visiting professor in Antwerp, Berlin, Istanbul and Milan. He is a member of the editorial advisory board of the journals *Interiors: Design: Architecture: Culture* (Bloomsbury), *INNER* and *IDEA*. He was the founder of the charity *Interior Educators (IE)* and is a trustee of *United In Design (UID)*. He is currently working on the books *The SuperReuse Manifesto* (Routledge 2025) and *The Story of the Interior* (Thames + Hudson 2025).



Prof Edward Hollis

ECA Director of Postgraduate Research | Edinburgh College of Art | UK

Ed Hollis is Professor of Interior Design at Edinburgh College of Art. Author of *The Secret Lives of Buildings* and *The Memory Palace: A Book of Lost Interiors*, he uses storytelling and speculative drawing to explore how interiors are re- and mis-used, to challenge authorised heritage discourses and practices.



David Littlefield

Senior Lecturer | University of Westminster

David leads Westminster's MA in Interior Architecture, and will lead a core module within the forthcoming MA in Architecture & Sustainable Heritage. David is a former IE trustee. He recently received his PhD on the subject of authenticity and the substance of place.

Scientific Committee



Andy Milligan

Senior Lecturer | Duncan of Jordanstone College of Art & Design | University of Dundee

Andy is interested in place-based prototyping and in new domestechtopias that reflect our altered domestic, technological and utopian experiences of dwelling. He is an international coordinator for GIDE, Group for International Design Education and co-editor/author of 'CampUS', 2017; 'Design Feeds the Planet', 2015; 'Design in Action / Celebration', 2014 amongst others. In 2016, he gained 'Festival of Architecture' funding and was an invited panel member for the British Council's 'What's the Future of Domestic Life' event with Creative Dundee, Architecture Fringe and Sumi Bose UK Architecture Pavilion, Venice Biennale.



Prof Dr Bie Plevoets

Assistant Professor | UHasselt | Belgium

Bie Plevoets studied Interior Architecture and Conservation, and obtained a PhD on adaptive reuse at Hasselt University in 2014 where she is currently assistant professor in the research group Trace. Her research focuses on adaptive reuse theory and various conceptual strategies to intervene in the existing fabric. She is one of the authors of the book Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline (Routledge, 2019) and co-curator of the exhibition As Found (VAi & De Singel, 2023-24) and co-editor of the exhibition book (VAi, 2023). Additionally, she performs the role of spokesperson for the Scientific Research Network Read.Adapt. Reuse. In 2024, she was awarded with a Francqui Start-Up Grant.



Dr Francesca Murialdo

Director of Interior Architecture and Design Programmes | Middlesex University

With over two decades of experience as an active member of the academia, currently Director of Programmes at Middlesex University, following a successful tenure of more than seven years as the Programme Leader for BA Interior Architecture. Extensive experience in teaching & learning at Undergraduate and Postgraduate levels, in UK and abroad. Francesca's research and practice focuses on the scale, able to build connections between spaces, people and objects, underlining emerging behaviours and strategies. Her work focuses on the transformative potential of Interiors as a driver of social change and a catalyst for cultural activation.



Prof. Ralph Stoian

Lucerne University of Applied Sciences | Switzerland

After graduating from high school, Ralph Stoian completed an apprenticeship as a construction and furniture carpenter. He then dedicated himself as a restorer to the preservation of works of art, historical furniture and wooden furnishings. In 1995 he received his diploma as an interior architect and designer in Basel and in 2009 an MAS in architecture at the ETH Zurich. His field of work ranges from careful construction in existing buildings to furniture design. Since 2009 he has been a lecturer at the Institute for Interior Design at the Lucerne University of Applied Sciences. In 2016 he was appointed full-time lecturer and has since been in charge of further training at the institute and is responsible for the international degree programme.



Karen Nugent

Director | Architect | KNArchitects

Karen is a registered RIAS conservation accredited architect with over 25 years' experience and particular skills in adaptive reuse and education projects. She set up her own practice, KNArchitects in 2023 and is working on a range of residential, conservation and cultural projects. Karen also has part-time roles as a design tutor at the Mackintosh School of Architecture, Estate Architect at Fettes College and is a trustee of Govanhill Baths Building Preservation Trust. Karen was the lead architect for the home of the Architecture subject group at Northumbria University in the Sutherland Building during her time at Page/Park Architects.



Ben Couture

Assistant Professor | Northumbria University | UK

Ben is an Assistant Professor in the Department of Architecture & the Built Environment at Northumbria University. He is an active designer, researcher and maker with specialisms in spatial/furniture design, exhibition-making and modular construction. He has a broad range of design work with an extensive portfolio of realised projects.



Dr Peter Holgate

Associate Professor | Northumbria University | UK

Peter studied architecture at the Universities of Liverpool and Oregon; practised architecture in Newcastle, San Francisco, London and Frankfurt am Main, working on a variety of award-winning projects; qualified CDM Co-ordinator; full-time teacher of architecture since 2005; accredited postgraduate supervisor; awarded MA in Academic Practice, 2011; awarded Professional Doctorate in Education in 2016; roles have included Director of Learning and Teaching, Programme Leader (Master of Architecture), Director of Architectural Programmes and Interim Head of Department of Architecture and the Built Environment



Dr Lesley McIntyre

Associate Professor | Northumbria University | UK

Associate Professor of Architecture at Northumbria University, Lesley is fascinated by the mystery of 'what has gone before' and driven to map the hidden histories and narratives of the sites she encounters. Within this, she uses a range of techniques such as drawing, photography, printmaking and writing to elevate various themes of architecture and landscape.



Dr Francesca Lanz

Assistant Professor | Northumbria University | UK

Francesca Lanz is an Assistant Professor of Interior Architecture at Northumbria University. Dr Lanz held lectureship and research positions as a visiting scholar at various prestigious European universities, including Politecnico di Milano (2010-2020), University of Amsterdam (2018), Newcastle University (2019-2021), and Lincoln University (2021-2022). She holds an MSc in Architecture and a PhD in Interior Architecture and Exhibition Design, both awarded magna cum laude by Politecnico di Milano; she is a Fellow of the Higher Education Academy (FHEA) and obtained the Italian National Scientific Qualification as Associate Professor of Architecture with a subject specialization in Interior Architecture in 2018.



Dr Patrizio Martinelli

Assistant Professor | Northumbria University | UK

Patrizio M. Martinelli is Assistant Professor of Interior Architecture and Architecture at Northumbria University. Before joining Northumbria, from 2017 to 2022 Patrizio was Assistant Professor at Miami University, Department of Architecture+Interior Design, in Oxford (Ohio, USA). From 2000 to 2016 he worked at IUAV University of Venice, Department of Architecture, Construction, Conservation, with teaching (at undergraduate and graduate level) and research roles, with grants from the European Union and the Italian Ministry of Education, University and Research. His teaching and research focus on modernism, domestic/urban interiors, adaptive reuse, and the concept of theatricality in architecture.

Organising Committee

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