



output:

Other

name:

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Stone

UnDoing

Output Details

This research addresses the significant issue of the meaning, interpretation, and adaptive reuse of the already constructed environment: buildings, interiors, townscapes, landscapes, and situations.

Issues of sustainability, culture, memory, and heritage are crucial elements within the development of the built environment and, as such, provide identity and a connection to place. Adaptive reuse reinforces this productive relationship.

The architect, designer and artist may take a similar approach to analysis of any given environment and yet, this interpretation can result in radically different outcomes.

RESEARCHER:
Sally Stone

TITLE:
UnDoing

TYPE OF OUTPUT:
Other

DATE OF OUTPUT:
2019



300 Word Statement

UnDoing provides a critically researched comprehensive overview of the theory, history, aesthetic resonance, and methodologies of using and reusing existing buildings and constructed environments and examines parallels implicit within the different approaches taken by architects, designers and artists.

The portfolio contains two significant and innovative elements of research: *UnDoing Buildings* - the book, and *UnDoing* - the exhibition. This is supported by a substantial number of other research elements including: book chapters, journal articles, conference contributions, catalogues, exhibitions, and curated walks.

This research provides a rigorous analysis of extensive sources from the primary evidence of the buildings and installations themselves, to personal interviews with architects, designers,

artists and users, plus different types of archival materials. All elements share the important attribute of being directly connected to place: generated by the investigation, understanding and interpretation of context. The cross-disciplinary approach increases the significance of the research, while also generating interdisciplinary connections that traverse the normal practice boundaries.

The findings have international relevance and dissemination; the world is conscious that building reuse is a sustainable action. No longer can uncontrolled horizontal development be supported; the built environment must become less consumptive and more efficient.

The book, exhibitions, chapters, journal articles, papers, and presentations critically

examine changing attitudes towards adaptation and the methodologies of reuse, and include critically important issues such as sustainability, smartness, inter-disciplinary areas such as installation art, and spatial agency, as well as more traditional aspects of adaptive reuse such as heritage, authenticity, conservation, materials, construction and detailing.

The *UnDoing Buildings* monograph is internationally used as a key-text within schools of architecture and design, collecting regular citations. The journal article and chapters have international dissemination, while the *UnDoing* exhibition, which established significant links between the curation of the show and the curation of the city, was visited by over 3379 people.

Research Process

This research addresses the significant issue of the interpretation and reuse of the already constructed buildings, landscapes, interiors, and situations. Issues of climate change, sustainability, culture, collective memory, and heritage are crucial elements within the development of the built environment and, as such, provide identity and a connection to place.

Interdisciplinary connections are established, different approaches analysed, distinct methodologies discussed and the varying outcomes examined.

Research Context:

Two of the most substantial challenges that the world faces are climate change and urbanisation. The Kyoto Protocol commits countries to reducing greenhouse emissions; certainly the UK commitment is by 2050 a reduction of 80% compared with 1990 levels. Given that already more than half of the global population live in urban environments and it is projected that, by 2050, that over 70% will live in cities, all societies need to be able to accommodate

growth while at the same time reducing consumption. Building reuse is a very successful, sensible and sustainable approach to the development of the built environment.

At the beginning of this century adaptive reuse was considered to be a secondary subject, a method that architects and designers would not necessarily choose to employ. This has radically changed; testament to this the fact that there was just one adaptive reuse project in the

first 17 years of the Stirling Prize, and four in the last seven years.

For 20 years, Sally Stone has been writing, speaking and presenting ideas about building reuse. Her books and papers have international distribution and form important part of the curriculum in many universities, and are used by architectural practices. She has global invitations to speak, and the monograph, *UnDoing Buildings*, is considered to be one of the most important publications on the subject.

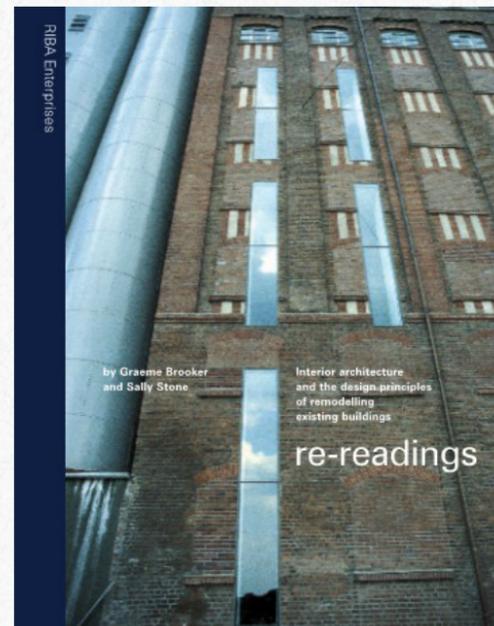


Fig 1. Sally Stone, (2004) *Re-Readings: The Principles of Interior Architecture and the Re-use of Existing Buildings* (Reprinted 2010).

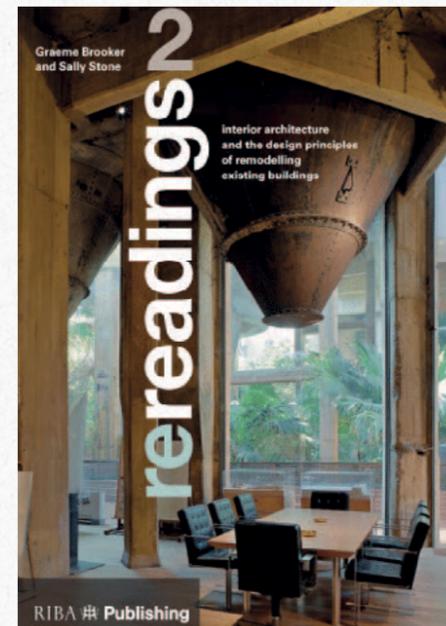


Fig 2. Sally Stone, (2018) *Re-Readings: The Principles of Interior Architecture and the Re-use of Existing Buildings Volume 2*. RIBA Publications.



Fig 3. Sally Stone, *Interior Architecture: An Approach*. Book 1. (2007) *The Organisation of Interior Space - Form and Structure* (second edition 2016). Book 2. (2008) *Site and Ideas - Context and Environment* Book 3. (2010) *Inhabiting Interior Space - Objects and Elements Series* translated into 7 different languages –Chinese, Japanese, German, Italian, French, Spanish, Latvian.

Research Questions & Aims:

UnDoing is based on two distinct but interconnected elements, the published monograph, '*UnDoing Buildings: Adaptive Reuse and Cultural Memory*' (Stone, 2019) and the exhibition, '*UnDoing*' (Stone & Sanderson, in collaboration with the Castlefield Gallery, 2019).

Q1: What are the fundamental approaches to the remodelling of the existing situation?

Q2: How can the adaptive reuse of existing buildings inform the search for a sustainable carbon neutral future?

Q3: How do architects, designers and artists manage the conflict

between the needs of the present with the value of the past, and what is the inherent relationship between the history of the society or culture that constructed the building and the society that remodelled it?

Q4: What are the coinciding similarities of approach to the existing environment taken by artists, designers and architects? How do the results of these investigations differ?

Aim 1: To analyse the different tactics utilised by architects, designers, artists and academics for the analysis and interpretation of the existing situation.

Aim 2: To understand the contribution that adaptive reuse can make to sustainable development of the built environment.

Aim 4: To examine ways that the approach of the architect or artist can provoke a reaction from the reader or viewer to the existing situation, and encourage them to question how buildings, places and artefacts are re-used, reinterpreted and remembered.

Aim 3: To reflect upon the approach of curation to construction of knowledge through the acquisition of insight and understanding.

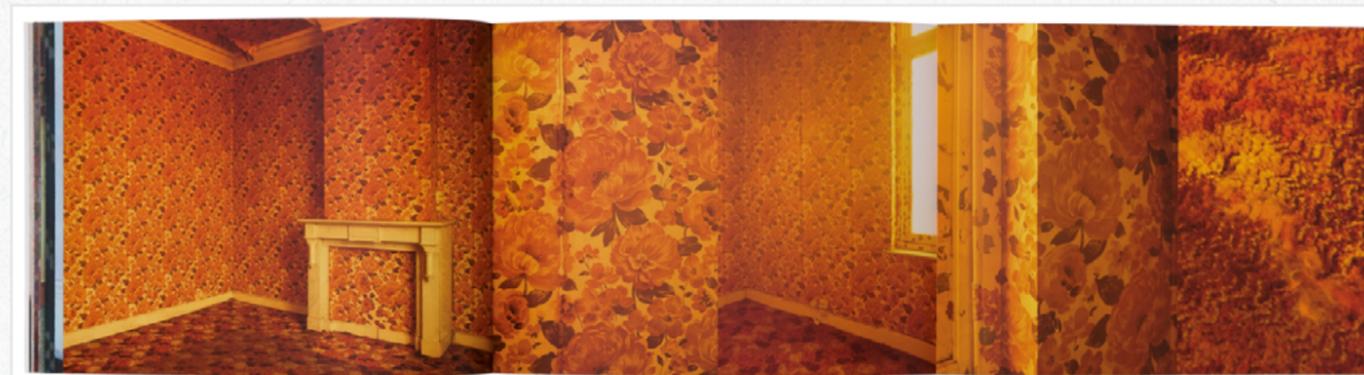


Fig 4. *UnDoing* Exhibition: Sarah Westphal, *Inbetween Spaces*, 2007.

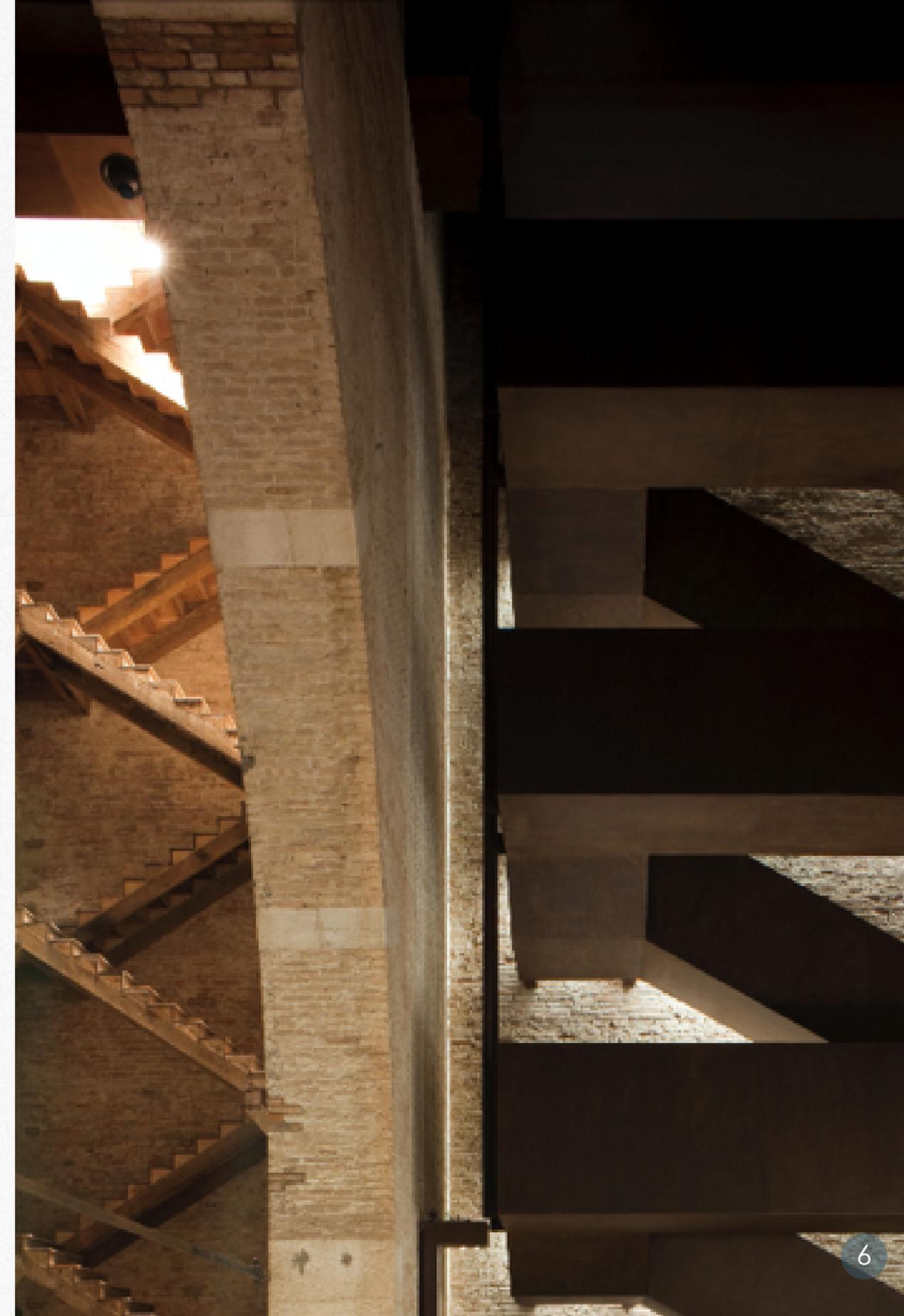


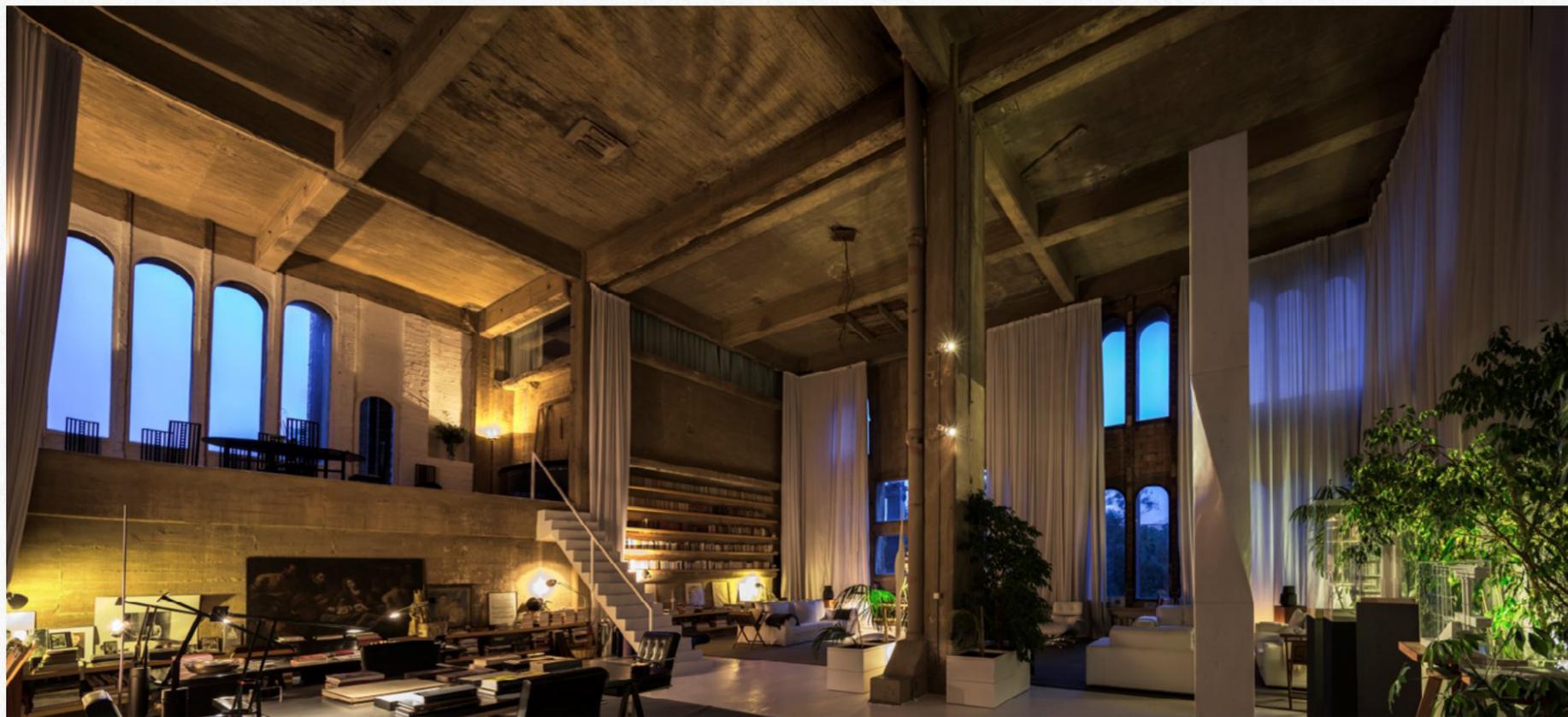
Fig 5. *UnDoing* Exhibition: *Lost Spaces*, Caffè degli Inglesi by Giovanni Battista Piranesi. Re-Imagined by Daniel Kirkby and Vanessa Torri 2016.

Research Methods

Buildings outlast civilisations, they evolve and they are changed, but their reuse emphasises continuity. A building can retain a remembrance of the former function and value; it has a memory of its previous purpose engrained within its very structure. The exploitation and development of this can create a composite of meaning and consequence. The inherent qualities of the place and its surroundings, combined with the anticipation of the future use, can produce a sustainable multi-layered complexity that is impossible to replicate in a new building.

The world can no longer support continued horizontal development that uses precious resources for both construction and functional use. It is important to address the future of the built environment by looking at different approaches and acting in a more carbon friendly manner. One of the most environmentally kind approaches to the development of the built environment is through building adaptation. Building reuse, refurbishment and restoration work all contribute towards the development of the existing situation, making it useful and appropriate for an expanding and changing population, whose needs and attitudes are also rapidly evolving.





6.

UnDoing Buildings: Adaptive Reuse and Cultural Memory discusses one of the greatest challenges for 21C society: what is to be done with the huge stock of existing buildings and situations that have outlived the function for which they were built. The book is based upon the accumulation of 30 years of teaching and research. The synthesis of this developed position is contained within 13 chapters plus an introduction. Each section develops an argument or position, which is expanded then is illustrated through examples and case studies. This is an original way of collecting this intersectional research together. Other books about adaptive reuse focus upon a particular aspect of the process, so this is the only publication that collects together research about sustainability, digital, spatial agency, architectural and urban approach, conservation, detailing, history, occupation, and installation art.

The book argues that the proactive remodelling of these is a healthy and environmentally friendly approach. Issues of heritage, conservation, sustainability and smartness are at the forefront of architectural discussions, and adaptive reuse of buildings and situations offers the opportunity to reinforce the particular character of an area using modern-day digital and construction techniques for a contemporary population. Issues of collective memory and identity combined with ideas of tradition, history and culture mean that it is possible to retain a sense of continuity with the past as a way of creating the future.

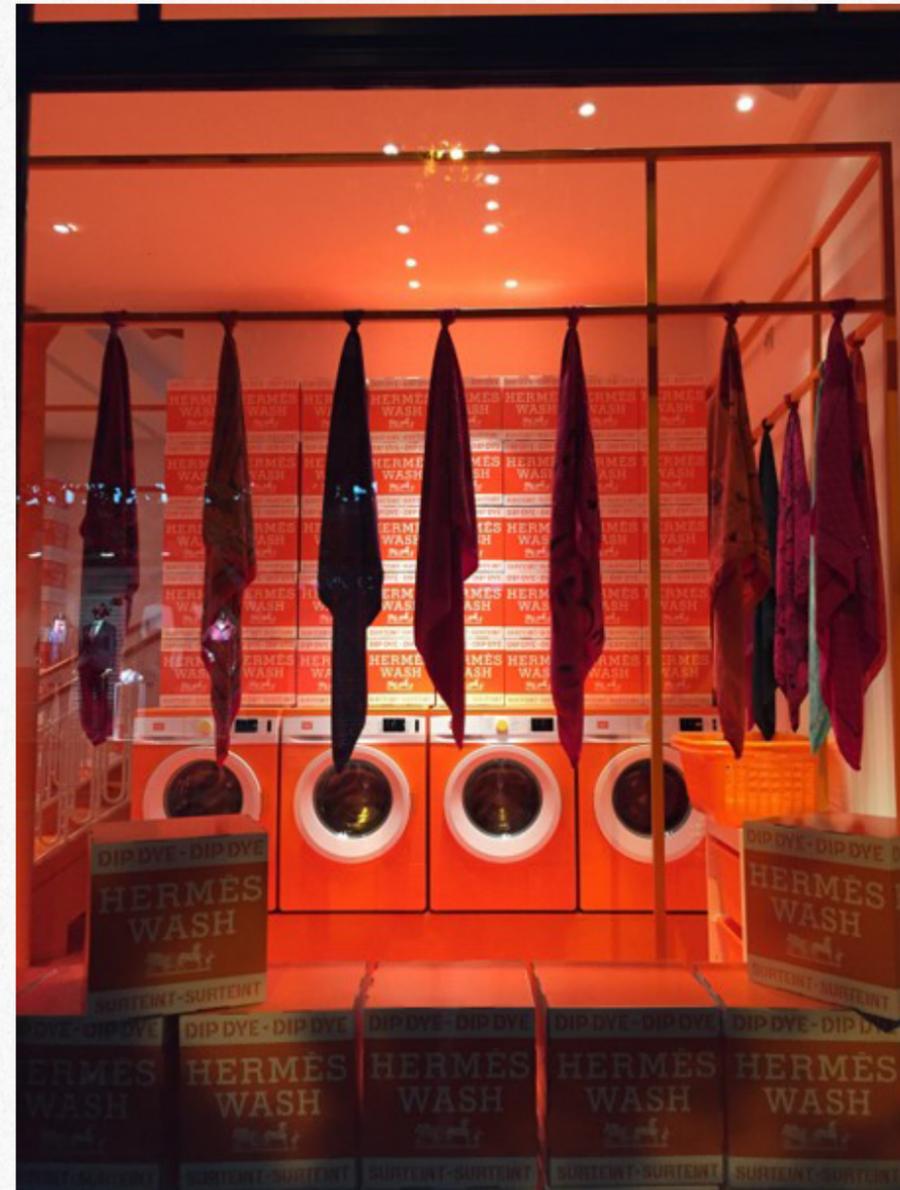
Fig 6.
Ricardo Bofill, The Factory, 1975.

Process of discovery

UnDoing Buildings
Book



7.



8.

UnDoing Buildings: Adaptive Reuse and Cultural Memory uses extensive research sources from the primary evidence of the buildings themselves, personal interviews, and archival materials. It is organised as a series of discussions, which provides a critically researched comprehensive overview of the history, theory, and methodology of the reuse of existing buildings and situations, and progresses into the intimate details of remodelling the existing situation. Thus, the first chapters provide an outline of the interdisciplinary practice, the history of the subject, and the different methodologies employed in the practice. The second part of the monograph is dedicated to cross-disciplinary connections; building reuse is a relatively young practice, and encompasses many different aspects and networks, so this part includes chapters on critically important issues such as the connection between adaptation and sustainability, smartness, inter-disciplinary areas such as installation art, and spatial agency. The final chapters concentrate upon the more traditional aspects of architecture such as conservation, materials, construction and detailing.

Fig 7.
DIY Space for London, 2017.

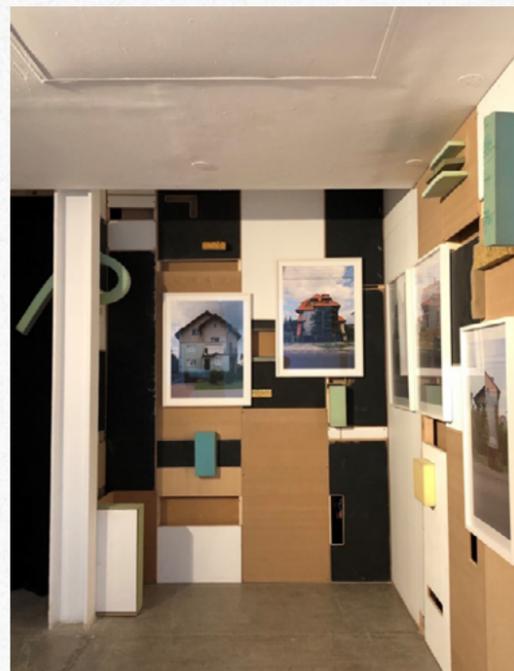
Fig 8.
Hermésmatic, 2018.



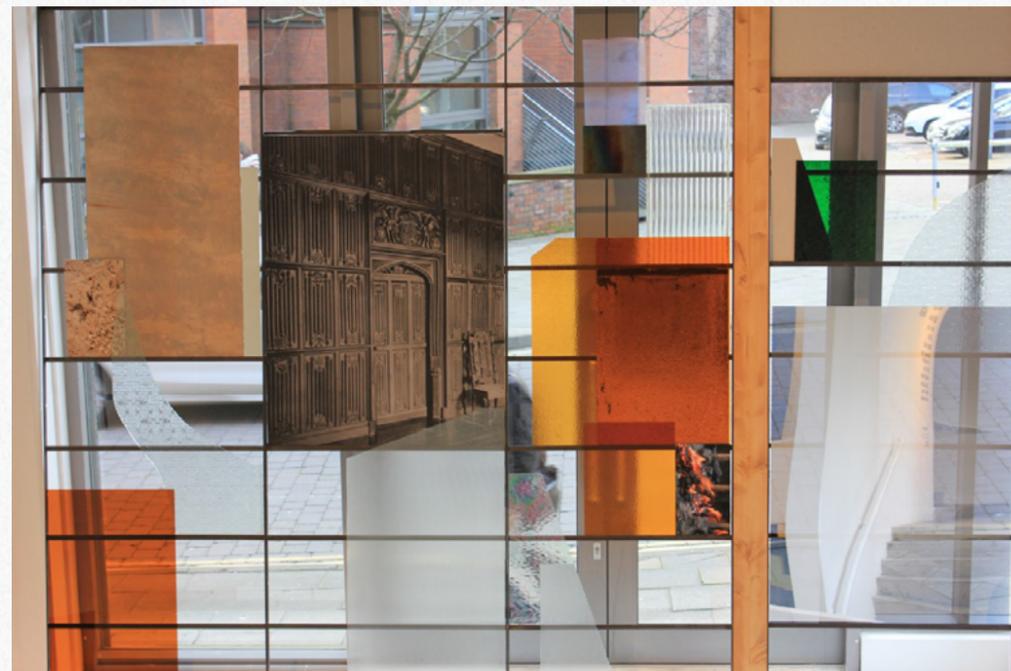
9.



10.



11.



12.

UnDoing – the exhibition, examined the relationships between art and architecture, especially in relation to the Future of the Already Built. The exhibition discussed the similarities in the manner in which the different disciplines analyse and approach the existing situation, yet the results are radically different. The exhibits crossed disciplinary boundaries. From artwork formed from everyday found photographs, architectural propositions, a model of the legendary Hacienda nightclub, to Wittgenstein's window, the carefully curated juxtaposition of artworks and architectural drawings, photographs and models encouraged the viewer to question the use of space itself. The exhibition also featured the Lost Spaces project; a series of expressive architectural models that interpreted a collection of specifically chosen buildings and interiors that had been lost to the ravages of time, misconception or just sheer carelessness. The exhibition also deliberately established relationships between the gallery and the city, thus encouraging the viewer to think beyond the confines of the established space.

Fig 9-11.
UnDoing Exhibition, Castlefield Gallery, 2019.

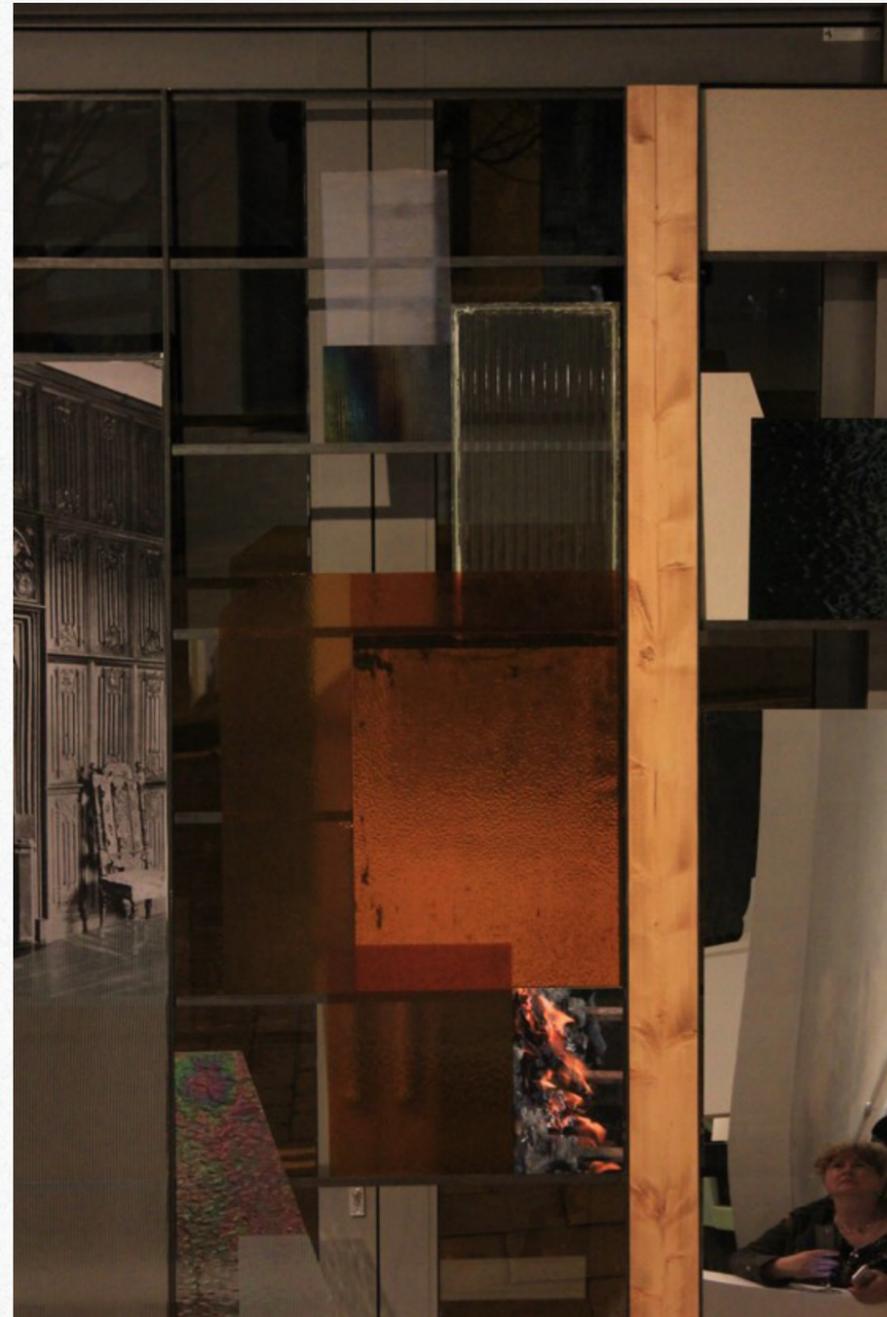
Fig 12.
UnDoing Exhibition, When Worlds are Forgotten, Abigail Reynolds, 2019.

Process of discovery

UnDoing Exhibition



13.



14.

UnDoing was the curation of a significant exhibition with contributions from the fields of architecture, art, interactive art, photography, visual arts and academia. Within this research-through-curation project, it is the curatorial process that forms the route through which new insights (knowledge, practices, or products) come into being. Curation can be broadly defined as the action or process of selecting, organising, and looking after the items in a collection or exhibition. However also implicit within any exhibition is the voice of the curator, which operates through initial definition of the field, and the identification of the key research questions. (Wells, 2007). Curation also encourages non-traditional sequences and connections. Books conventionally prioritise successive order, but exhibitions, objects and sites allow for more spatial possibilities in arrangement. (Rendell, 2007). What is decisive within the research-through-curation project is that the object is detached from all of its original functions in order to enter into the closest conceivable relationship with other things of the same kind. This affiliation is the diametric opposite of any utility, and falls into the peculiar category of completeness (Stone, 2019). Walter Benjamin describes this idea as 'an attempt or an endeavour to remove something from its original system of classification and place it into a new expressively devised structure of organisation' (Hanssen (eds), 2006).

Fig 13.
UnDoing Exhibition Opening: Looking through Wittgenstein's window.

Fig 14.
UnDoing Exhibition Opening: When Worlds are Forgotten, Abigail Reynolds.

Process of discovery



UnDoing Exhibition



15.

UnDoing had a collective curatorial voice which brought together four individuals each with a different background, Sally Stone and Laura Sanderson; academics at Manchester School of Architecture, Matthew Pendergast; a curator at the Castlefield Gallery, one of Northern England's most active and successful agencies for developing emerging contemporary artists and practice, and Tom Emery; independent curator who has curated exhibition in notable galleries including Bankley Studios, Toast, Pavement Gallery and the Holden Gallery, and is a regular contributor to Art Monthly.

Key to the project was the application of knowledge from these two different but connected fields, layering the (more linear) methodology of a traditional research project onto the (multifaceted) process of curation. This further expanded the subject of adaptive reuse to purposefully connect artistic and architectural works, through memory and anticipation, use and non-use, scale, materials, time, place, interior, exterior, building, and city.

Fig 15.
UnDoing Exhibition opening: Scottish Dance Base, Malcolm Fraser Architects.

Research Insights

The new insights discussed have international relevance; sustainable reuse of the already built is a worldwide concern. It is internationally used as a key-text within many schools of architecture and design, it is read by professional architects and designers and has provoked a number of international invitations to speak, including since publication: RISD, New York University, UWA Perth, Swinburne, EMU Cyprus, Edinburgh, Antwerp, Hasselt, Milan.

This portfolio of research projects has curated a collection of different approaches to the adaptation of constructed sites and existing buildings. From the layered juxtaposition found in a number of the artworks, to the refusal to undo certain characteristics of the existing, the intervention of new elements in architectural works, to the academic analysis of more abstract themes like imagined futures and spaces now lost. The initial process of examination that the architect employs is not dissimilar to that the artist may use. It is about understanding and interpretation, however this application produces radically different results.

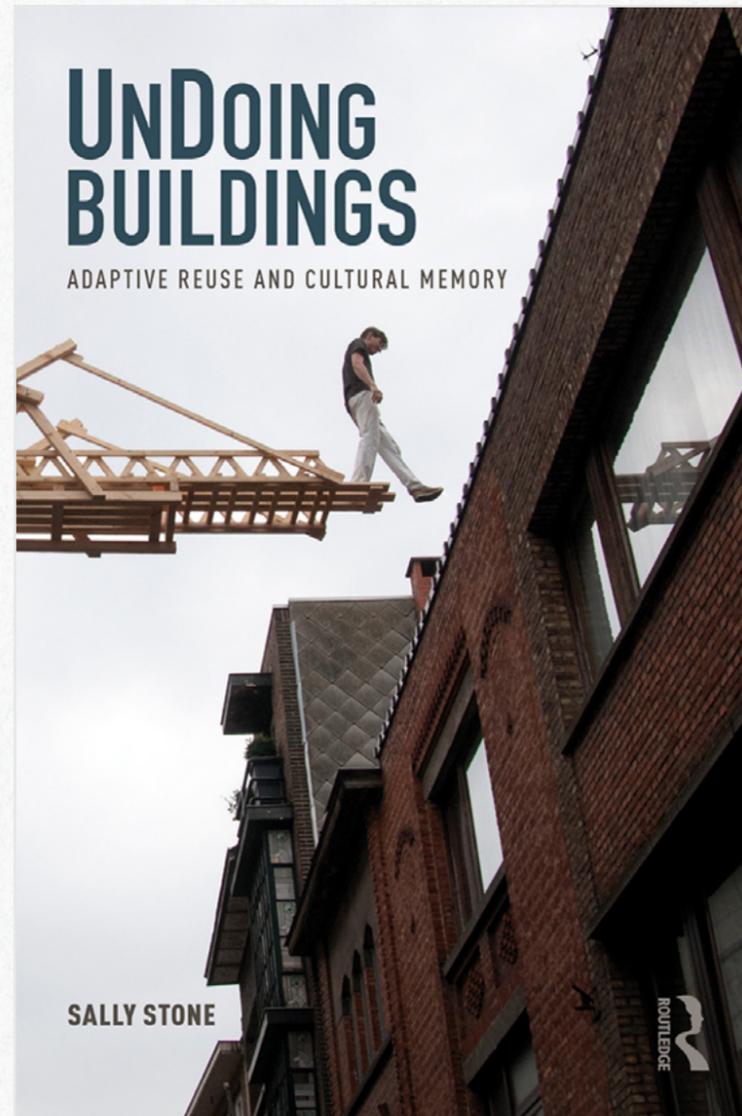


Fig 16. Stone, S. (2019) *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. Routledge.

[Link to PDF version of *UnDoing Buildings*.](#)

“Probably the most comprehensive book in the field today, Sally Stone’s narrative allows the reader to go inside a building’s life, connecting architectural theory with contemporary art, and environmental science to interrogate its layers of history, and changes over time.”

Markus Berger, Associate Professor and Graduate Program Director, Rhode Island School of Design. 2019.

“Sally Stone’s book is an important contribution to the emerging discipline of adaptive reuse and its growing theoretical framework. Her attractive discourse considers the built environment as a palimpsest not frozen in the past, but as a possibility for future programs.”

Prof. Koenraad Van Cleempoel, Faculty of Architecture, Hasselt University. 2019.

Research Insights

The exhibition by Stone and Sanderson was described by the Curator of Modern and Contemporary Art at the Manchester City Art Gallery as "...the best exhibition that she had ever seen at that gallery". The exhibition deliberately exploits the parallels implicit within the process of the curation of a series of found artefacts (the exhibition approach) with the academic methodology of dealing with the constructed site (the exhibition content) and further pursues the knowledge within this field, therefore, bringing awareness and provoking actions.



Fig 17. Sally Stone speaking at the opening of the UnDoing Exhibition, March 2019.

"UnDoing fascinates by refracting the subject of Architecture with prismatic effect into an array of interrelated concerns. By using practitioners of such diverse investigations, the show fluctuates between formality and abstraction, potentiality and fatality, political rule and autonomy, preservation and destruction, neither favouring of one and allowing any ensuing collision between ideas the time to exist in fermentation."

Afterview. Exhibition Review. 2019.



Fig 18. UnDoing Exhibition: Lost Spaces, Caffè degli Inglesi by Giovanni Battista Piranesi. Re-Imagined by Daniel Kirkby and Vanessa Torri.

Research Insights

UnDoing has brought together contributors from the fields of architecture, art, interactive art, photography, visual arts and academia whose practice explores how buildings, places and artefacts are re-used, reinterpreted and remembered. Key to the research was the ability of curation as a practice to enable the various approaches to the existing situation to be displayed alongside each other. This allowed themes to cross over one another and making visible the connections between the processes employed. Links were made between the curation of the exhibition and the curation of the city, thus examining the research questions through the collection and selection of works.

The themes of the exhibition emerged through this juxtaposition of the works with one another. *UnDoing* exploited this further by not just placing these works next to each other, but also using one piece to frame another, and also to connect with the city itself, thus encouraging new themes to arise. This curatorial strategy was effective as critical intervention, because it intended not to close down exploration but, rather, to invoke a range of issues and emotions, representations and debates.

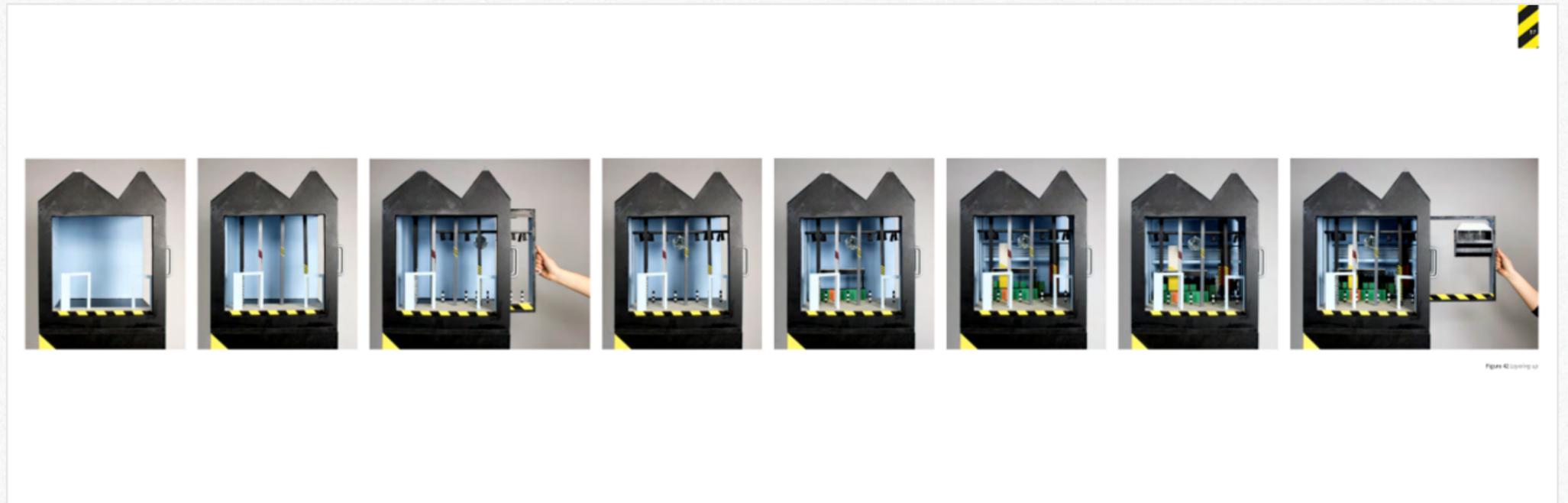


Fig 19. *UnDoing* Exhibition: *Lost Spaces*. *Hacienda* by Ben Kelly. *Re-Imagined* by Simina Ionescu, Christina Lipcheva, Charlotte Fuller.

Research Insights

One of the most pressing concerns for our twenty first century society is the challenge of the huge stock of existing buildings and sites that have outlived the function for which they were built. Their worth is well recognised and the importance of retaining them has been long debated, but if they are to be saved, what is to be done with these redundant buildings and constructed sites?

Throughout history, places, buildings and situations have been reused and adapted: they can survive as cultures and civilisations change. The city is created as layers of archaeology, formed one upon another - a palimpsest of discourse, alterations and networks. The buildings may radically change, but the underlying nature of the place is still present within the street patterns, the position of the river, the direction of the wind, the predominant patterns of the surrounding hills, the building materials and the accents and the actions of the residents.



Fig 20. Malcolm Fraser Architects, Scottish Ballet HQ, 2009.

Research Insights

Whether these are edifices of character and worth, or ordinary straightforward structures that have simply outlived their purpose; demolition and rebuild is no longer seen as the obvious solution to the continuous use of the specific site. It is now a commonplace architectural approach to re-use, adapt, and add-to, rather than clearing the site and making a new construction in its place.

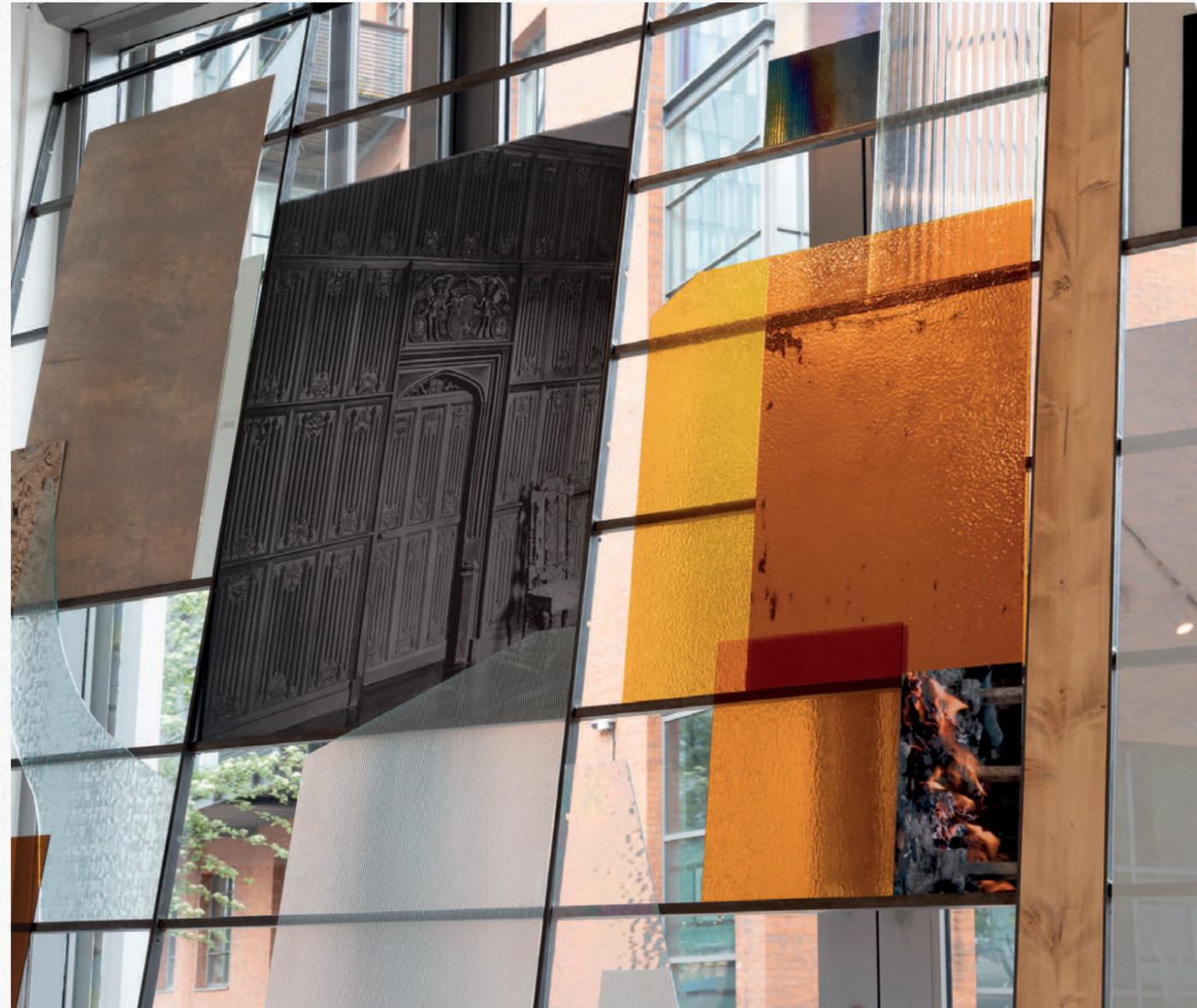


Fig 21. *UnDoing Exhibition, When Worlds are Forgotten, Abigail Reynolds, 2019.*

Research Insights

To look closely at a particular situation can cause the familiar to become unfamiliar and equally somewhere unknown can become recognisable. The initial purpose of this analysis will remove any preconceptions and alleviate any assumptions, so that the qualities of any built environment are not immediately coloured by supposition or prejudice. This will allow comparisons, juxtapositions and correlations to be made. The architect, designer and artist may look at the urban grain, buildings and spaces, history, topography, geology, culture, food, evolution, geography, typologies, climate, population, flora, architecture, anti-architecture, key figures, activities, growth and decline, narrative, stratification, spatial development, occupation and definition, the meaning of space and probably many other things as well. All of these can inform the adaptation of the site.



Fig 22. *UnDoing Exhibition, 2019.*

Research Insights

Artists, designers and architects who work with the material of existing context strive to reveal the hidden spirit of a place. Through a process of exposing and exploiting the memories of a situation, and in contrast to the amnesia of much contemporary production, they seek to interpret these meanings and construct an additional layer of consequence that will bestow new value on the place. This approach, which is based upon a perceptive and discriminating reading of place produces both dynamic and appropriate results. The interior architect, designer and artist all have the opportunity to reflect upon the contingency, usefulness and emotional resonance of particular places through the examination and appropriation of the existing situation.

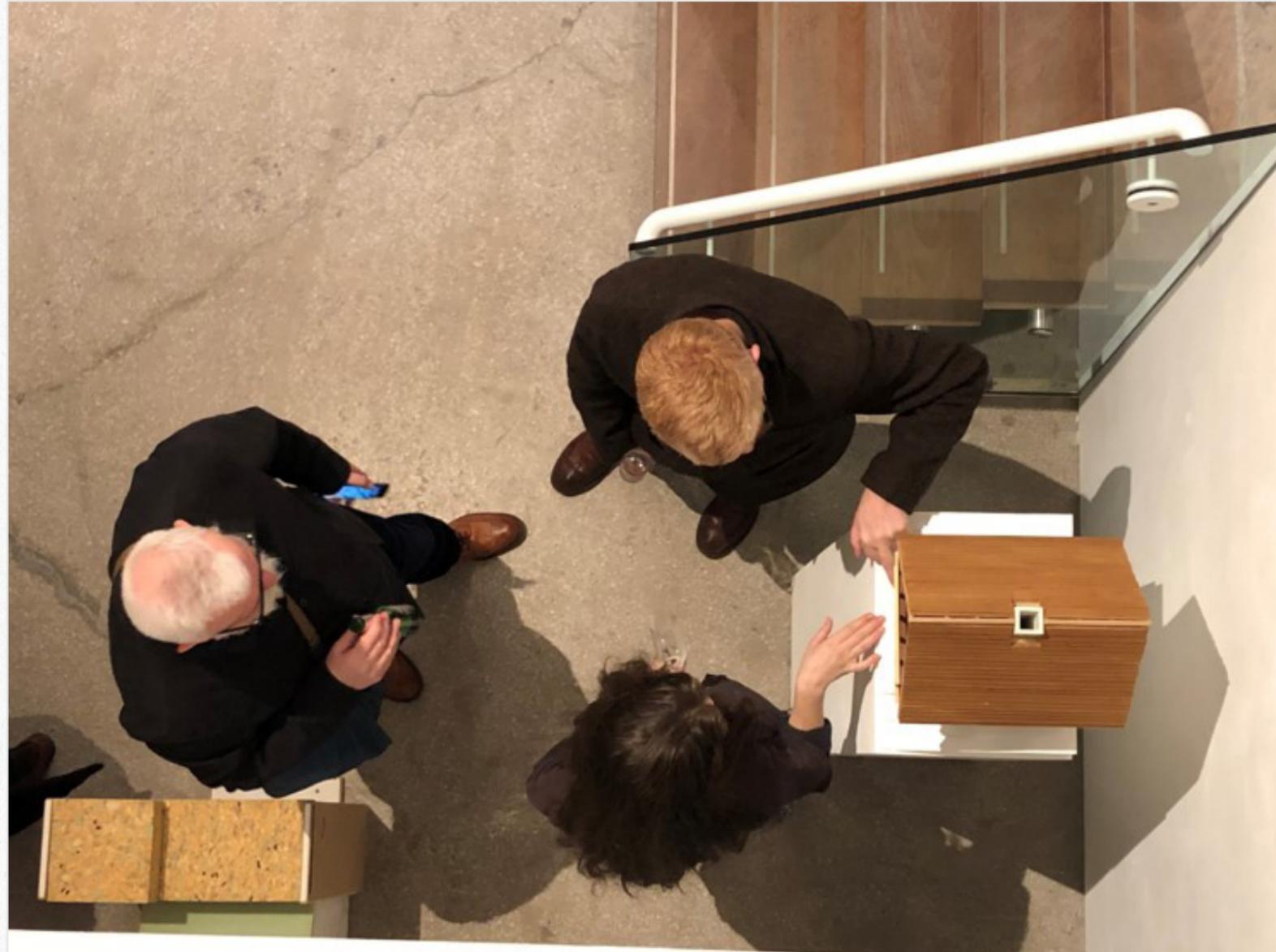


Fig 23. UnDoing Exhibition, 2019.

Research Insights

The sustainable adaptation of the existing situation is the reuse and modification of existing buildings, structures and places in an environmentally sympathetic manner. It is an alternative to the traditional system of demolition and reconstruction. The adaptation can be conducted without compromising the historic value of the existing structure, it can upgrade the building to cope with the demands of the new users, and can encourage these occupiers to inhabit the building in a sustainable manner. The built environment needs to be able to accommodate growth while also reducing consumption.

The embodied energy in these elements can be saved through upgrade and reuse, and through adaptation the amount of natural resources required to construct a building is greatly reduced and the building can be adapted to be used in an environmentally kind manner. The sustainable adaptation of the existing building can be viewed as having four distinct components: environment, society, economy and inhabitation. The manner in which the adaptation of existing buildings addresses each of these factors reinforces the idea that adaptation is a sustainable strategy for the future development and redevelopment of the built environment.



Fig 24. *UnDoing Exhibition: Lost Spaces, Caffè degli Inglesi by Giovanni Battista Piranesi, Re-Imagined by Daniel Kirkby and Vanessa Torri, 2016.*

Dissemination

The connected modes of dissemination for UnDoing are described in the following diagram:

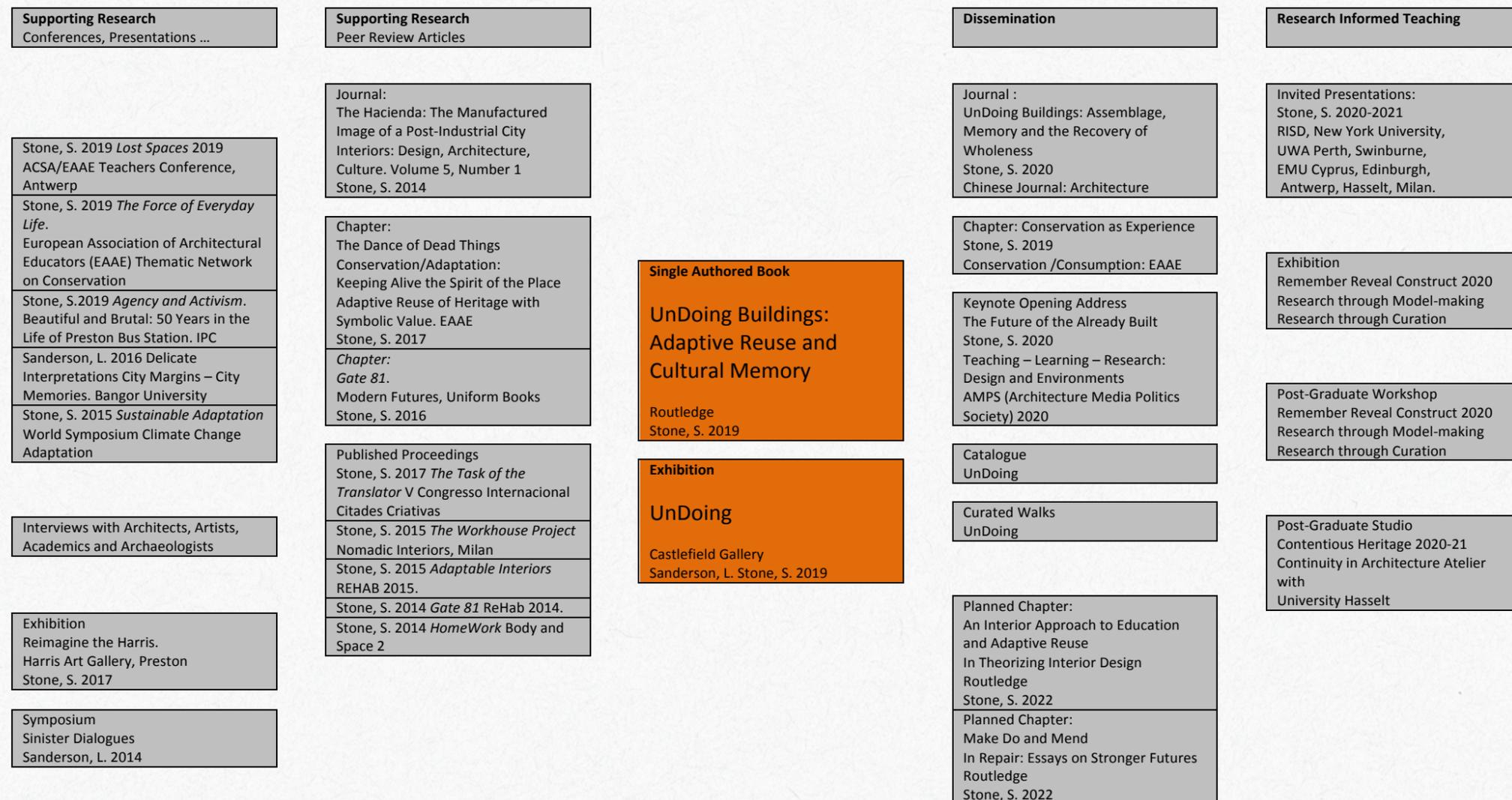


Fig 25. Overview of dissemination for the UnDoing project.

Dissemination

1. Book

In-print.

2019.

Stone, S. (2019) *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. Routledge.

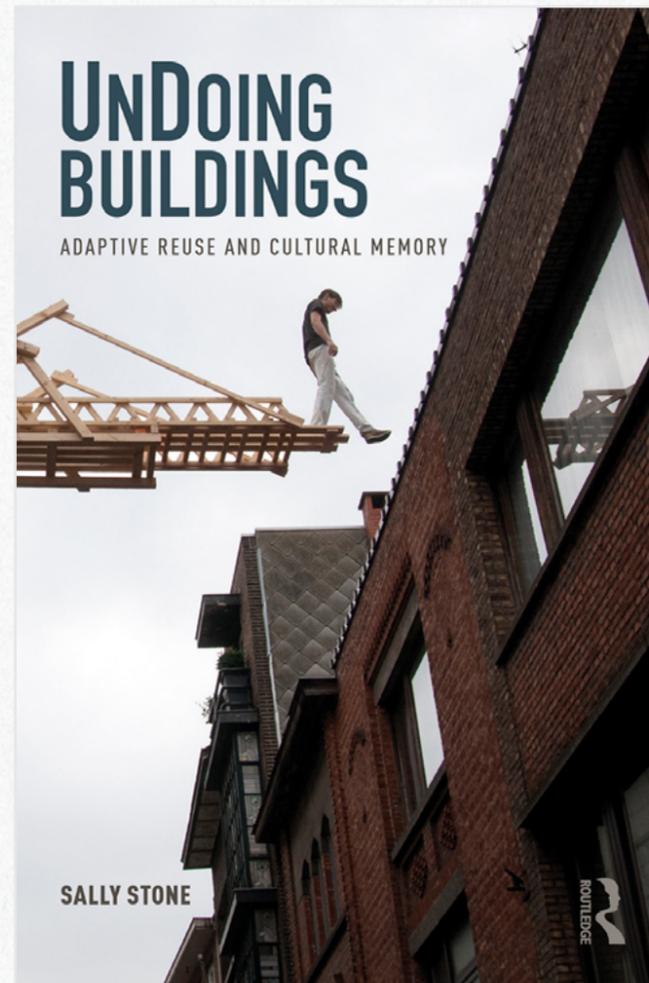


Fig 26. Stone, S. (2019) *UnDoing Buildings: Adaptive Reuse and Cultural Memory*. Routledge.

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Fig 27. Stone, S. (2019) *UnDoing Buildings: Adaptive Reuse and Cultural Memory*, contents page. Routledge.

2. Exhibition

Castlefield Gallery, Manchester, United Kingdom.

21st March 2019 – 26th May 2019.

UnDoing Exhibition.

James Ackerley, Nazgol Ansarinia, Tom Dale, Connor + Darby, Malcolm Fraser, MAP Studio, Manchester School of Architecture, Abigail Reynolds, Larissa Sansour, Adrien Tirtiaux, Sarah Westphal.

Exhibition Dates: 22nd March 2019 – 26th May 2019.

Public Preview: 6–8pm, Thursday 21st March 2019 (press preview 5–6pm).

The gallery visitor figures for the duration of the exhibition were 3,379.

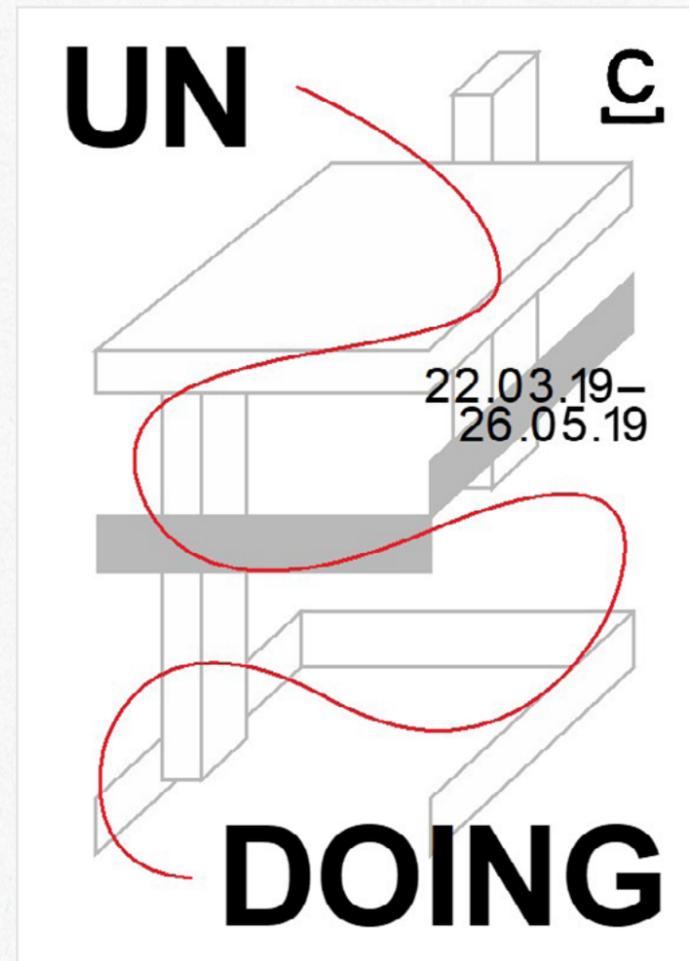


Fig 28. *Undoing* Exhibition poster.

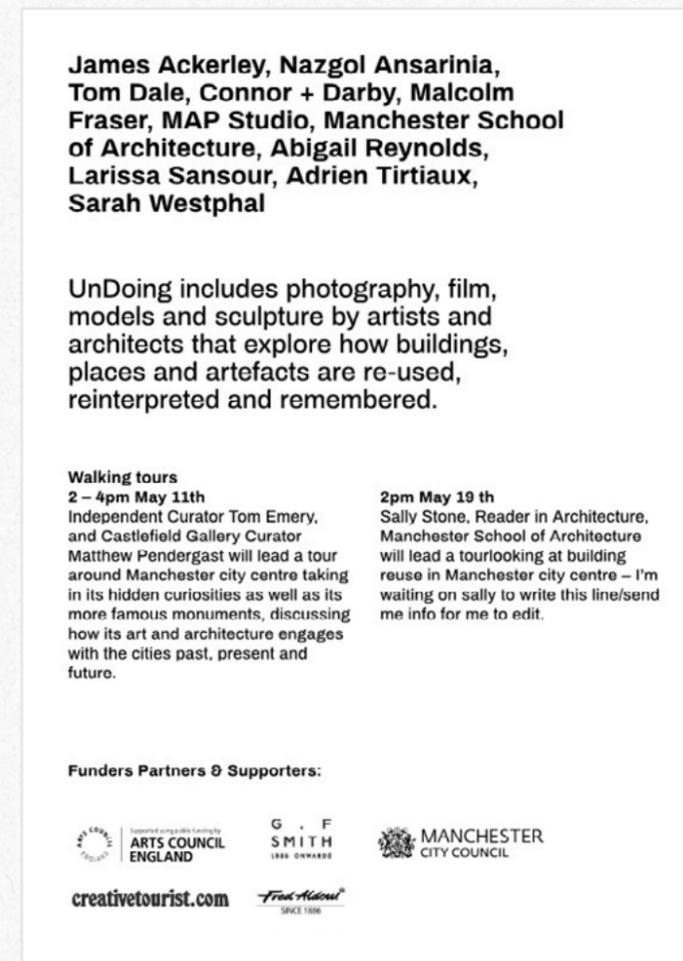


Fig 29. *Undoing* Exhibition poster.

“Brilliant!”

“Fabulous exhibition! Very well put together, surprising and delightful ideas. Inspiring!”

“Favourite exhibit seen at Castlefield [Gallery]– not very often that we get to see art + architecture.”

*“Interesting exhibition. The film *In the Future* was fascinating and very thought-provoking, particularly at the present time.”*

-Selected visitor comments provided by Castlefield Gallery.

3. UnDoing Catalogue

In-print.

March, 2019

Abstract:

“Manchester has moved far from the image of a dark and gloomy, northern English city built upon hard work and dirt, synonymous with just three things: industry, football and music. The place was known for its warehouses, cotton mills, railway viaducts, and canals – as would be expected from the first modern, industrial conurbation, however the continually evolving city has been reinvented as a significant situation that embraces the new while recognising the importance of this architectural and environmental heritage. This mid ground is an architectural bricolage, where a series of existing built elements are collected and reworked, where everything is of importance and everything is relevant. It is a wondrous combination of new and old, of the worthy, modest, exciting, significant, unimportant, and the almost invisible. Manchester is a vigorous and vibrant environment that is continually adjusting itself to the gait of the evolving narrative of urban life.”

Link to [Essay by Sally Stone and Laura Sanderson](#)

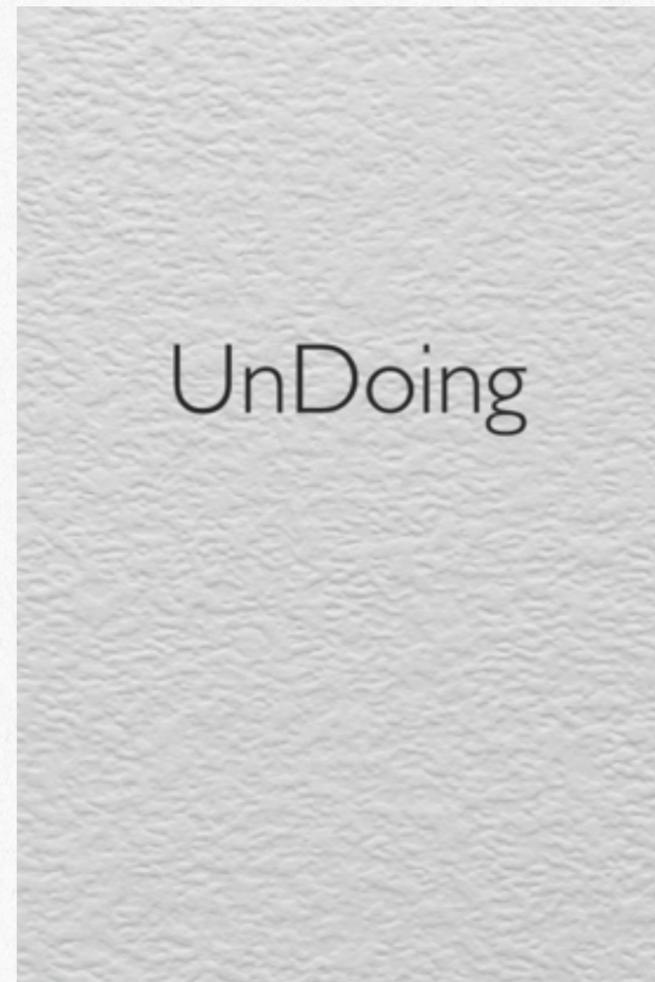


Fig 30. Undoing Catalogue.



Fig 31. UnDoing Catalogue – Essay by Sally Stone and Laura Sanderson.

Dissemination

4. Walking Tour

Manchester, United Kingdom.

May 2019.

UnDoing Curated Walk, UnDoing Walk.

Sally Stone and Laura Sanderson with architect and conservationist, Jonathan Djabarouti led a tour of some of the most interesting and compelling examples of adaptation and re-use in the city. These ranged from prominent and well-known examples to secret places that have delicate relationships with their surroundings. Sally, Laura and Jonathan encouraged discussion and debate during the walk.

Manchester has a long tradition of reusing buildings. Just as it was one of the first industrial cities and as a consequence constructed large numbers of mills and warehouses, equally, it was one of the first to embrace the post-industrial condition and remodel these massive edifices as flats, galleries and premises for small businesses. Manchester is a city that has completely redefined its agenda, and much of this is based upon the adaptation of its existing architecture.

Building reuse is an environmentally supportable method of regenerating the built environment. It is intrinsically healthy in that it retains the collective memory of the local population, and sustainable in that much of the embodied energy within the structure will not be destroyed. Marcel Duchamp, when asked about the difference between art and architecture is alleged to have stated: "drains".



Fig 32. Undoing Building Tour locations.



Fig 33. Undoing Building Tour route map.

5. Journal article

In-print.

2020.

Stone, S. (2020) 'UnDoing Buildings: Assemblage, Memory and the Recovery of Wholeness.' *Chinese Journal: Architecture*.

Abstract: The introduction of a new independent element into, between or beside an existing structure can often be seen as confrontational, but a single large powerful element can establish surprising dialogues between itself and the existing structure or volume. It is often argued that this is most successful when the clearest possible distinction between the crisp new contemporary work and the crumbling antiquity of the existing is established and therefore the style, the language, the materials and the character of each are different, however there are many examples of additional elements that blend well with the original building. The addition is independent, but particular qualities will always be derived from the original building. This is inevitable because there is always a direct architectural relationship with the absolute physical properties of the existing space. Factors such as the scale and the dimensions, the proportions, the rhythm and the structural composition of the existing building influence the design of any new additions.



Fig 34. Sally Stone, (2020) *UnDoing Buildings: Assemblage, Memory and the Recovery of Wholeness*. Published in the Chinese Journal: *Architecture*.



Fig 35. Sally Stone, (2020) *UnDoing Buildings: Assemblage, Memory and the Recovery of Wholeness*. Published in the Chinese Journal: *Architecture*.

6. Book chapter

In-print.

2019.

Stone, S. (2019) 'Conservation: A Future Orientated Movement Focussing on the Past.' In: *Conservation/Consumption: Preserving the Tangible and Intangible Values*. EAAE.

Abstract: Experience design can be described as the choreography of temporary and shifting engagements across a series of design disciplines. Conservation is just one of those disciplines and as such has embraced the contemporary need for the seemingly historical authenticity within such experiences. These are recreational activities that occur in places that are imbued with a sense of time and history, but which embrace the contemporary attitude towards what is precious. Today time is the most precious commodity of all, and testament to this is the need to experience, to live, to engage with different and worthwhile pursuits. However, this preciousness is also exposed in the attitude towards the conservation of the existing environment, where again it is the precious time needed to laboriously clean and repair the building that is valued, thus contemporary design and conservation practices pursue a similar authenticity.

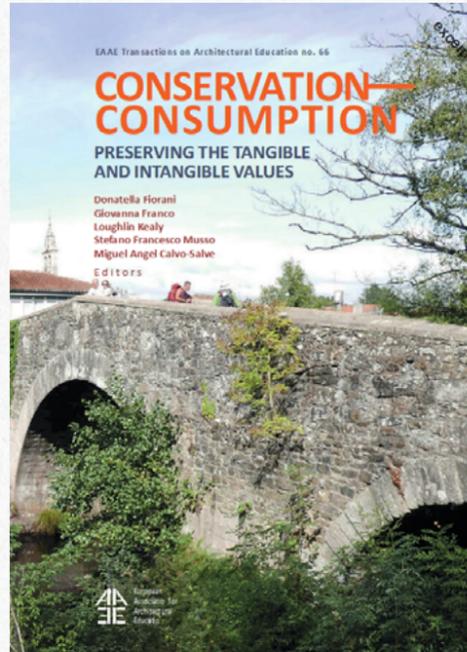


Fig 36. *Conservation/Consumption: Preserving the Tangible and Intangible Values*. EAAE.

CONSERVATION AS EXPERIENCE

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The Cathedral of Santiago de Compostela marks the end of the long pilgrimage journey of the Camino de Santiago. Known in English as the Way of Saint James, it was, during the Middle-Ages, one of the most important Christian pilgrimages; a route in which plenary indulgences could be earned and thus salvation could be brought somewhat closer. Traditionally the route started at the pilgrim's home, and took one of many dozens of paths leading to the shrine of the apostle Saint James the Great. Today, a lot of people still follow one of these routes in search of spiritual guidance, however the beautifully suggestive paths and lanes, combined with the hauntingly redolent pastoral landscape makes it popular with cyclists, hikers and organised tour parties.

Their journeys are vastly different. Serious pilgrims will contest that salvation cannot be found within an afternoon's stroll along a country path, despite the quiet rustic atmosphere, and that without full engagement with the hardships of the journey, without the pain and frustration of long hours of walking, and the solitude created by the disconnection from contemporary society, the experience lacks the force of revelation and true authenticity. Despite this many people believe that the activity is worthwhile, that a short intermission from the frenzy of modern life and the experience of treading on the same path that countless pilgrims have stepped upon before can create a meaningful and treasured undertaking.

The pursuit of new and interesting experiences is a valuable way of spending precious time and money. Experience design is a fast growing sector within the design industry. There are a number of different yet related terms that describe this move away from the design of objects to the choreographing of encounter and adventure, these include: user experience design, experience-driven design, and experience-based design. What is interesting about these is that they exploit the idea that the past is creatively composed, it is manoeuvred and directed to provide the optimally authentic experience.

Experience as a Pursuit

Today we live in a society in which most of the developed world has sufficient, or even a surfeit of things. This disenchantment with the primacy of the object, combined with a distrust of the digital, (in an age of universal knowledge, fake news, and truth that is not truth) means that the need to pursue what is considered as an authentic experience typifies the attitude of much of the contemporary western population. It has become apparent that many people no longer need an excess of objects. This attitude is epitomised by the Scandinavian concept of Hygge or decluttering, which suggests that happiness is not to be found within possessions but rather in the company of friends, and the time spent with other people is paramount in the pursuit of happiness. This is a highly popular



Fig 38. Cathedral Of Santiago De Compostela.

Fig 37. Stone, S. (2019) 'Conservation: A Future Orientated Movement Focussing on the Past.' In: *Conservation/Consumption: Preserving the Tangible and Intangible Values*. EAAE.

7. Exhibition

Vertical Gallery, Manchester School of Art, Manchester, United Kingdom.

2020.

Stone, S. Sanderson, L. (2020) Remember Reveal Construct.

Remember Reveal Construct was a case-study based, research-through-model-making exhibition that explored the ideas that underpin the design of contemporary architecture with particular reference to buildings that contain an explicit relationship with their context.

Model making is an extremely effective method for the expression and communication of ideas. Models are provocative in that they are easy to understand, and thus make easily accessible the qualities that are inherent within them. The model allows for experimentation with scale, materials, and texture, and consequently present an expression of the three-dimensional tactile sensation is not present within drawings.

Every constructed model serves a purpose, and so the person constructing the piece has to be acutely aware of what it is that they are intent upon communicating. Architecture is concerned with the physical articulation of space. The three-dimensional experience of the space is made visible through the model. Thus, a model is a representation of reality, and it is just certain characteristics of the observed reality that are expressed.

Buildings:

- Prada Foundation, *Milan* (OMA Architects, 2015) modelled by Angus Riddell, Eleanor Strange.
- City Library, *Munster* (Bolles Wilson, 1993) modelled by Irena Renata Dewi, Alex Williams.
- Centro de Lazer Fábrica da Pompéia, *São Paulo* (Lina Bo Bardi, 1982) modelled by Lyu Mangting, Alex Ching Nam Tam.
- Università Luigi Bocconi, *Milan* (Grafton Architects, 2008) modelled by Yan Chen, Danniell Warren.
- Red House, *London* (Tony Fretton, 2001) modelled by Jamie Boardman, Ajay Mahay.
- Jazz Campus, *Basel* (Buol & Zünd, 2014) modelled by Alice Josefa Bell, Andrius Ovsiukas.
- The MAC, *Belfast* (Hall McKnight, 2013) modelled by Robert Joseph Cameron Clarke, Siti Nur Syahirah Binti Shukri.
- Renovation of Captains House, *Huangqi Peninsula* (Vector Architects, 2017) modelled by Junjie Jack Su, Jiao Giselle Xie.
- Warrandyte Police Station, *Melbourne* (Kerstin Thompson Architects, 2007) modelled by Cho Yee Jason Cheung, Christopher McManigan.

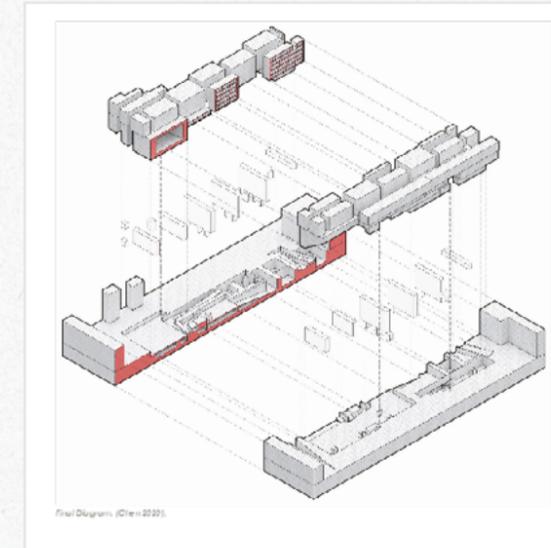


Fig 39. Università Luigi Bocconi, Milan.



Fig 40. Jazz Campus, Basel.



Fig 41. Prada Foundation, Milan.

8. Conference paper

Online.

2020.

Keynote Opening Address to the AMPS conference December 2020.

TEACHING-LEARNING-RESEARCH: DESIGN AND ENVIRONMENTS.

The three-day conference attracted presenters from twenty countries, representing over ten discipline areas.

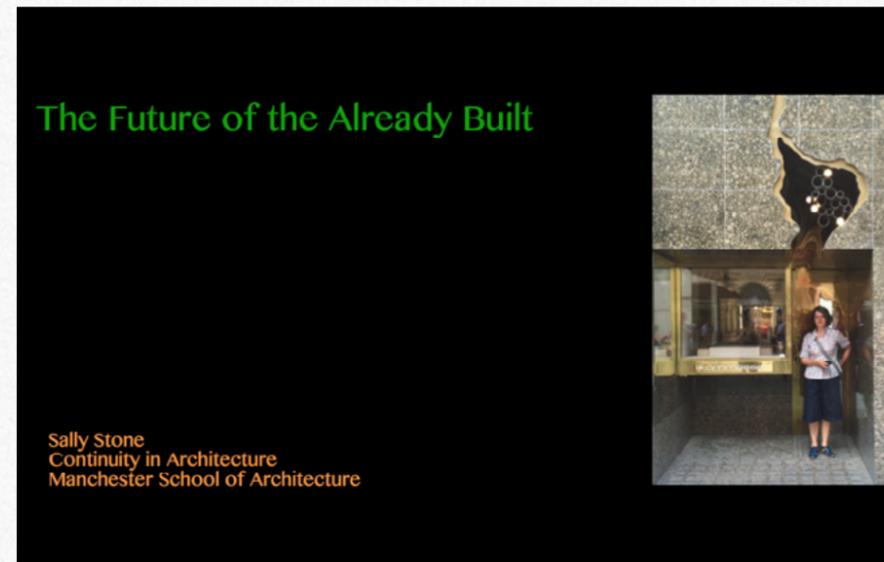


Fig 42. Future for the Already Built, Sally Stone, AMPS conference 2020.



Fig 43. Poster to announce Sally Stone as Keynote Opening address.

Dissemination

Supporting research: Journal article.

In-print.

2014.

Stone, S. (2014) 'The Hacienda: The Manufactured Image of a Post-Industrial City.' *Interiors: Design, Architecture, Culture*. Volume 5, Number 1.

This paper was published in the March 2014 issue of the journal; *Interiors: Design Architecture Culture*. The double blind reviewed journal is one of the main disseminators of cutting-edge research into interiors. It is published by Bloomsbury and has global distribution; therefore publications and research perspective have truly worldwide audience.

The research investigates the heritage of one of Manchester's most significant interiors, the Hacienda. It has proved to be of international significance and has wide-reaching influence. The origins of the building are mapped, from the industrial nature of the immediate environment, the slum clearances of the 1960's and the consequent construction of appalling Modernist sink estates. It also discusses the post-industrial impact of the changes to society wrought across the Western World, the changing attitudes of youth to music, and to dancing, and includes other important contributions to the origin of the design, such as factory records, the advent of digital music, the influence of the New York pop scene, Punk attitudes and significantly the death of

the lead singer of Joy Division. The research methods included primary sources, including interviews with the designer and visits to other buildings by him. The Hacienda Club itself of course, is long demolished.

Thus, the significance of this paper is that ties together a large collection of events in an original and innovative manner, to argue that this important interior could not have been constructed anywhere else at any other time, and as such epitomised not only the position of the city of Manchester, but also reflects the position of the western world in the immediate aftermath of industrialisation.



Fig 44. *Interiors: Design, Architecture, Culture*. Volume 5, Number 1.



Fig 45. Stone, S. (2014) 'The Hacienda: The Manufactured Image of a Post-Industrial City.' *Interiors*.



Fig 46. Stone, S. (2014) 'The Hacienda: The Manufactured Image of a Post-Industrial City.' *Interiors*.

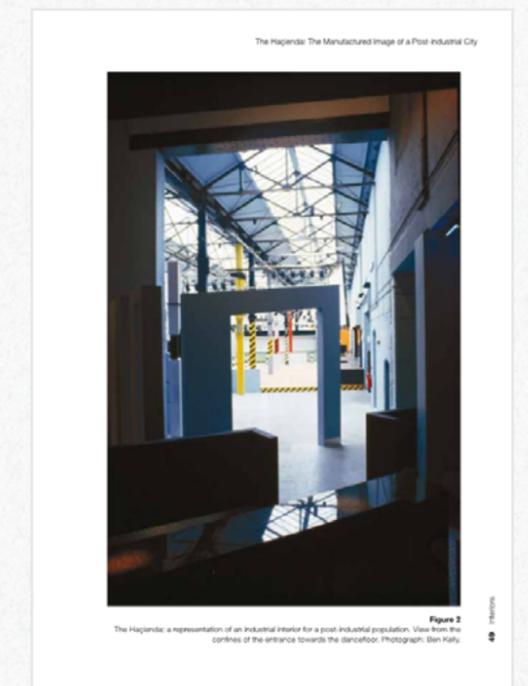


Fig 47. Stone, S. (2014) 'The Hacienda: The Manufactured Image of a Post-Industrial City.' *Interiors*.

Supporting research: Exhibition.

Harris Art Gallery, Preston, United Kingdom.

2017.

Stone, S. (2017) *Relmaging the Harris*. Harris Art Gallery, Preston.

The Harris Art Gallery in Preston is testament to the once great wealth and ambition of the city. Nikolaus Pevsner describes the building as '...one of the most remarkable Victorian public buildings of Northern England.'

The giant portico entrance consists of a decorated pediment upon six fluted ionic columns. These sit upon a huge blank podium. The design of the portico is based upon the Rostra Augusti from the Ancient Forum in Rome, and the podium directly references the speaker's platform. The building was designed at a time when museums and art galleries were the preserve of the educated, of those who could afford the time and had the confidence to visit them. But in the twenty-first century, an entrance as forbidding or intimidating as this one is not so desirable.

The Harris commissioned a proposal from an internationally known architectural practice to open up the gallery, to make it less intimidating and much more approachable. This was with the laudable intention of updating the institution and making it fit and accessible for a 21C population. However, the proposal was to simply and quite crudely cut a

huge hole in the magnificent podium. This undermined the principle of the building, its relationship with the wider urban context, and would irretrievably alter it.

Continuity in Architecture, a postgraduate atelier for design and research at the Manchester School of Architecture felt that this was a mistake, and so demonstrated that it is possible to change the perceived situation without irreversibly altering the building by designing alternative proposals.

The student architects made architectural proposals that looked specifically at the entrance to the Harris Museum, and so provided different visions for the museum, which contained a more inviting entrance sequence to the present situation, but without affecting the fabric of the building. They created a collection of propositions that would facilitate the needs of the users, but not cause gratuitous and irrevocable damage to the landmark building. This was an opportunity to use the cultural power of architecture strategically; it was an appropriate time to make explicit how things could be better.

The gallery exhibited the drawings, showed them to the funding authorities, and they were also featured in the local press. This opposition led to the gallery withdrawing the destructive proposal and seriously rethinking their approach to the updating of the building.



Fig 48. Stone, S. (2017) *Relmaging the Harris*. Harris Art Gallery, Preston.

Supporting research: Book chapter.

In-print.

2017.

Stone, S. (2017) The Dance of Dead Things Conservation/ Adaptation: Keeping Alive the Spirit of the Place Adaptive Reuse of Heritage with Symbolic Value. EAAE

Abstract: One of the most pressing concerns for our twenty first century society is the challenge of the huge stock of existing buildings that have outlived the function for which they were built. Their worth is well recognised, and the importance of retaining them has been long debated, but if they are to be saved, what is to be done with these redundant buildings? Whether these are edifice of character and worth, or ordinary straightforward structures that have simply outlived their purpose; demolition and rebuild is no longer seen as the obvious solution to the continuous use of the specific site. It is now a commonplace architectural approach to re-use, adapt and add-to, rather than the building being razed and a new structure erected in its place. This does present the problem of what to do with these buildings, too often it seems that the only possible solution is another gallery, however, a society can only support so many museums.

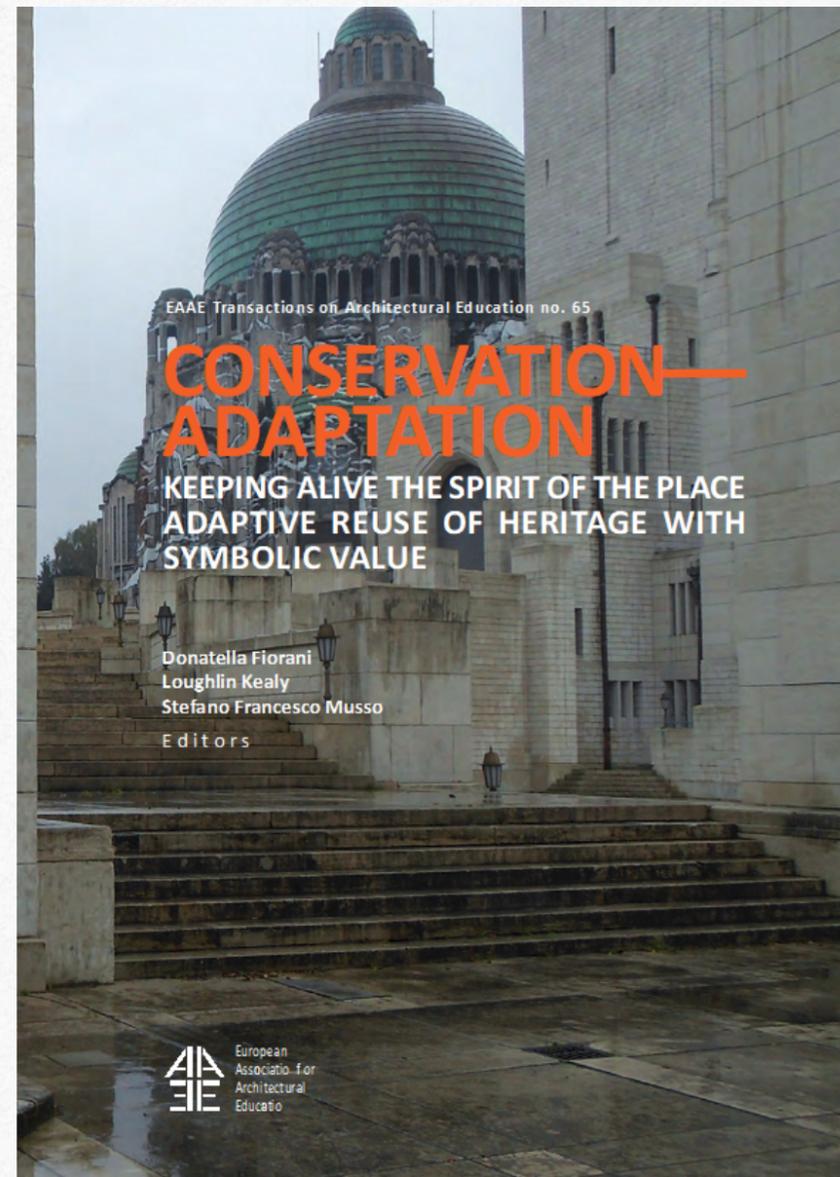


Fig 49. Stone, S. (2017) The Dance of Dead Things Conservation/ Adaptation: Keeping Alive the Spirit of the Place Adaptive Reuse of Heritage with Symbolic Value. European Association of Architectural Educators.

THE DANCE OF DEAD THINGS

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Abstract

One of the most pressing concerns for our 21st-century society is the challenge of the huge stock of existing buildings that have outlived the function for which they were built. Their worth is well recognised, and the importance of retaining them has been long debated, but if they are to be saved, what is to be done with these redundant buildings? Whether these are edifices of character and worth, or ordinary straightforward structures that have simply outlived their purpose; demolition and rebuild is no longer seen as the obvious solution to the continuous use of the specific site. It is now a commonplace architectural approach to re-use, adapt and add-to, rather than the building being razed and a new structure erected in its place. This does present the problem of what to do with these buildings, too often it seems that the only possible solution is another gallery, however, a society can only support so many museums.

Introduction

C-Mine Cultural Centre, Genk, Belgium, by architects 51N4E.

Genk is situated in the heart of Belgium's Kempen coalfield and is part of an enormous coal deposit that stretches to the Ruhr Valley. The area was exploited at an industrial scale for almost the whole of the 20th century, and over this period Genk grew from an agricultural village to become one of Belgium's most important industrial centres. Winterslag is a suburb of Genk; it was specifically constructed by the mining company to house their workers, and the homes and other buildings were situated around the pit-head. The mine itself extends over a vast area, with shafts up to a kilometre deep. The landscape is littered with the massive accumulated debris of the process of coal extraction; from the great slagheaps that tower over the horizontal countryside, to the forests of specially planted trees, a particular species of pine that groans under excessive compressive load, so warning those underground of imminent collapse. The Winterslag pit closed in 1988; it was the last of the great mines within this important coalfield.

Post-industrial Western society has the common problem of what to do with the obsolete landscapes and the buildings of production. The character and identity of each individual industrial development was predicated upon the technical principles necessary for optimum output and efficiency, and so each is different as it contains a direct connection to both the land and the process of production. A palpable anxiety has been created in the wake of the economic void of such massive and wholesale closures. These post-industrial landscapes contain historical and cultural heritage and if they are to have a sustainable and viable future, if their particular character is to be protected and retained, great care must be taken to ensure that their redevelopment is managed in a sympathetic manner.

The Dance of Dead Things

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Fig 50. Stone, S. (2017) The Dance of Dead Things Conservation/ Adaptation: Keeping Alive the Spirit of the Place Adaptive Reuse of Heritage with Symbolic Value. European Association of Architectural Educators.

Dissemination

Supporting research: Photo essay.

In-print.

2016.

Stone, S. (2016) *Gate 81*. *Modern Futures*, Uniform Books.

Photo essay documenting the Gate 81: Save the Preston Bus Station.

Modern Futures was an AHRC funded project that examined quality, culture and reception to Brutalist structures. The project consisted of a series of talks and workshops. Sally Stone presented the Gate 81 project at a symposium in May 2015. This publication collected together all of the presentations.



Fig 51. *Modern Futures* (2016).



Fig 52. Preston Bus Station, 2016.



Fig 53. Stone, S. (2016) *Gate 81*. *Modern Futures*, Uniform Books.

Supporting research: various.

In-print.

2014-2019.

The body of work produced by Stone has made an enormous contribution to the education of the architect, the interior designer and the interior architect. She has written books that are used as the basis for programmes at other institutions, that have informed students about the process of design, and also provided them with a methodology that can sustain them for their professional career. The influence of this collection is important, and goes way beyond her own institution to have international impact.

- Stone, S. (2019) *Lost Spaces*. 2019 ACSA/EAAE Teachers Conference, Antwerp.
- Stone, S. (2019) *The Force of Everyday Life*. European Association of Architectural Educators (EAAE) Thematic Network on Conservation.
- Stone, S. (2019) *Agency and Activism*. Beautiful and Brutal: 50 Years in the Life of Preston Bus Station. IPC.
- Stone, S. (2017) *The Task of the Translator*. V Congresso Internacional Cidades Criativas (Published).
- Stone, S. (2015) *Sustainable Adaptation*. World Symposium Climate Change Adaptation (2015).
- Stone, S. (2015) *Adaptable Interiors*. REHAB 2015. (Published Proceedings).
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- Stone, S. (2014) *Gate 81*. ReHab 2014. (Published Proceedings).



Fig 54. Congresso Internacional Cidades Criativas 2017 program cover page.

SC 16 - 26.01.2017
FLUP - Sala 203 (17h45-19h15)

A cidade palimpsesto | La ciudad palimpsesto | The palimpsest city
Moderador | Chair: Ulana Theresa Zmurkewycz (SJU)

- | | | |
|----|---|--|
| 60 | • Sally Stone | The Task of the Translator: the Adaptation of the Existing Building A Tarefa do Tradutor: a Adaptação do Edifício Existente |
| 79 | • Laila Melchior;
• Fernando G. Velasco | Tormenta em mar de lápides: monumento, memória e narração |
| 97 | • Lesslie Astrid Herrera Quiroz;
• Florence Graezer Bideau;
• Yves Pedrazzini | Urban Scars: From Invisible to Visible - in Beijing and Mexico City Cicatrices Urbanas: De lo invisible a lo visible en Pekín y Ciudad de México |

CIDADES CRIATIVAS - V CONGRESSO INTERNACIONAL | 35

Fig 55. Congresso Internacional Cidades Criativas 2017 program. Sally Stone's conference contribution.

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Collaborators

This work was made in collaboration with Laura Sanderson.

