The factory

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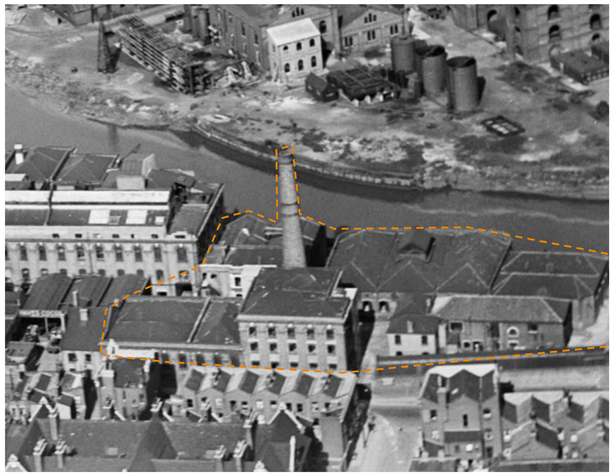
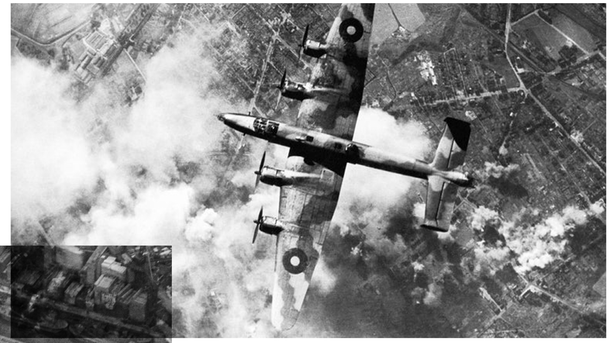
Limehouse cut
Residential
Site courtyard
River Rea
Site entrance
Site buildings

Four Mills Distillery (flour mill and rice mill)
The building is constructed of brick with tiled roofs in a Victorian warehouse styles

1924



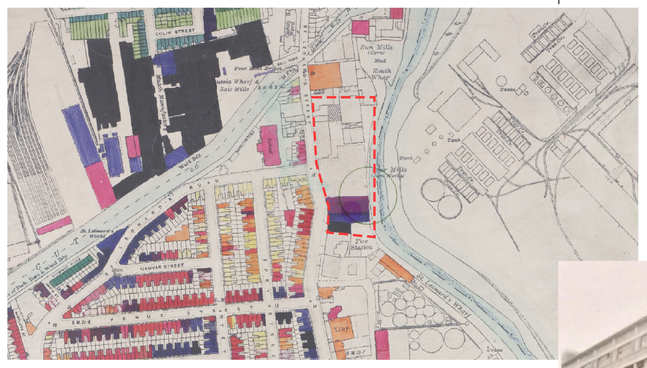
1936



Development of 24-26 Gillender Street
Removed low brick structures. The new warehouse is mainly used by importers of wine, sherry, and port.

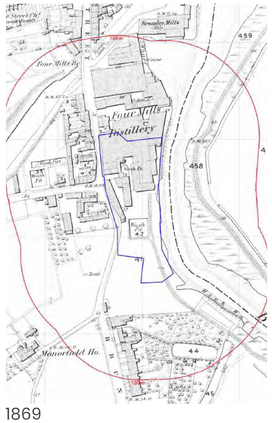
Second World War
During the Second World War, much of the East End suffered bomb damage including the site. There was a direct hit to the site

1939-1945

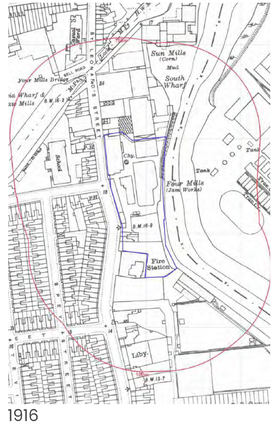


1976

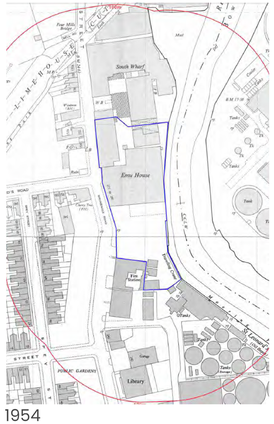
1869



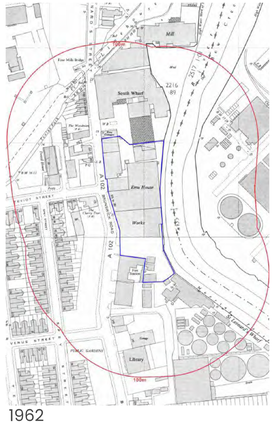
1916



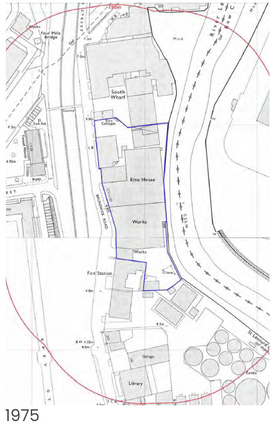
1954



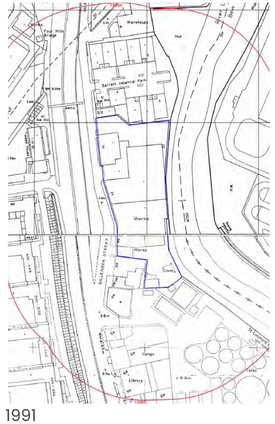
1962



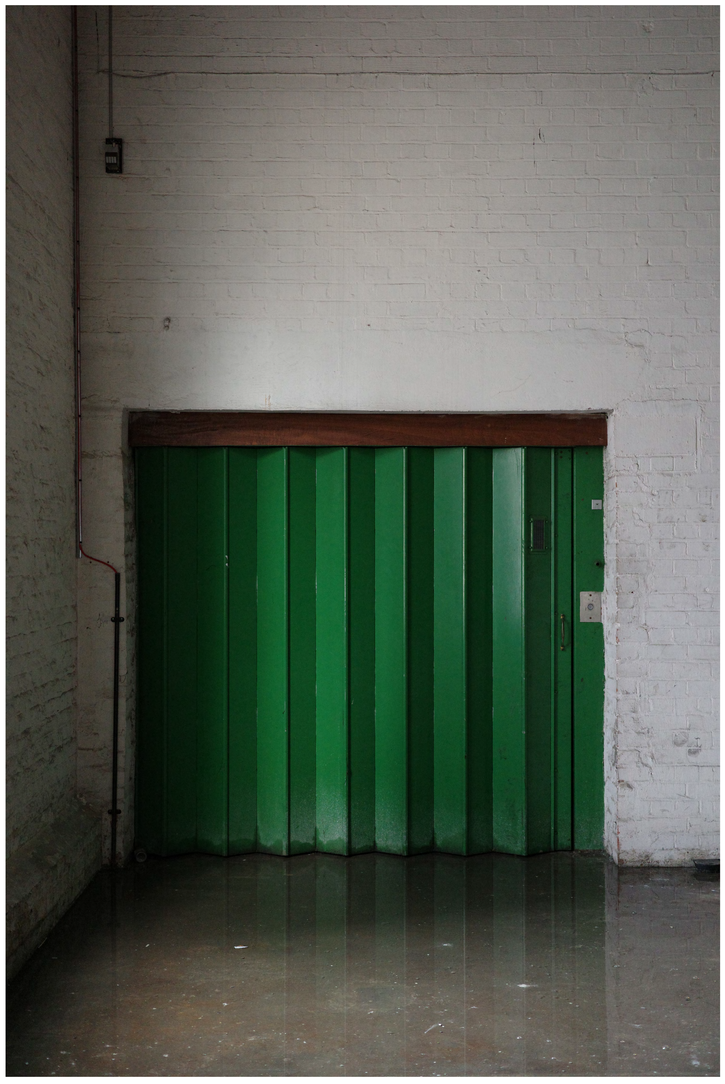
1975

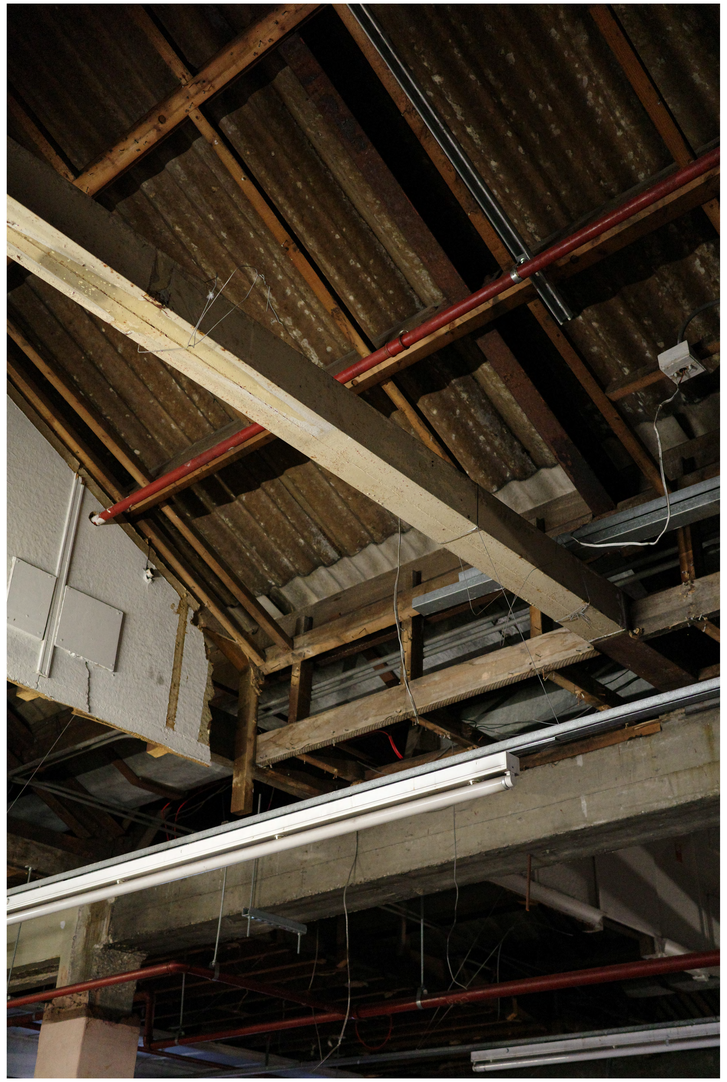


1991



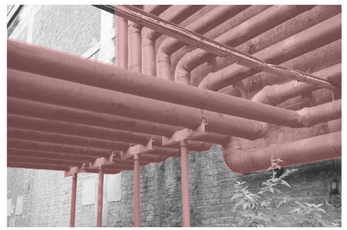
fragments

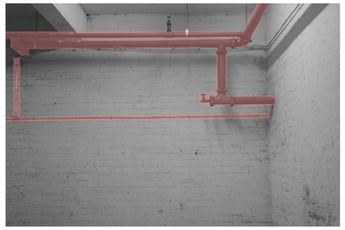


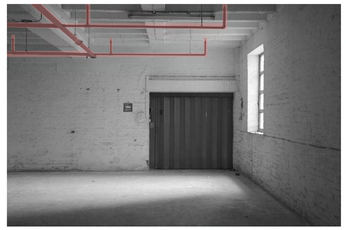


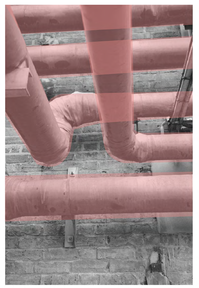
pipe

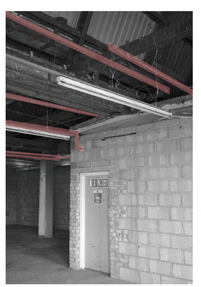
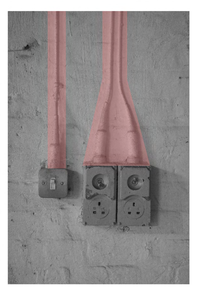
intersecting
in-between
lacing
skeleton
network
weaving
knitting
route - journey
layers
complex

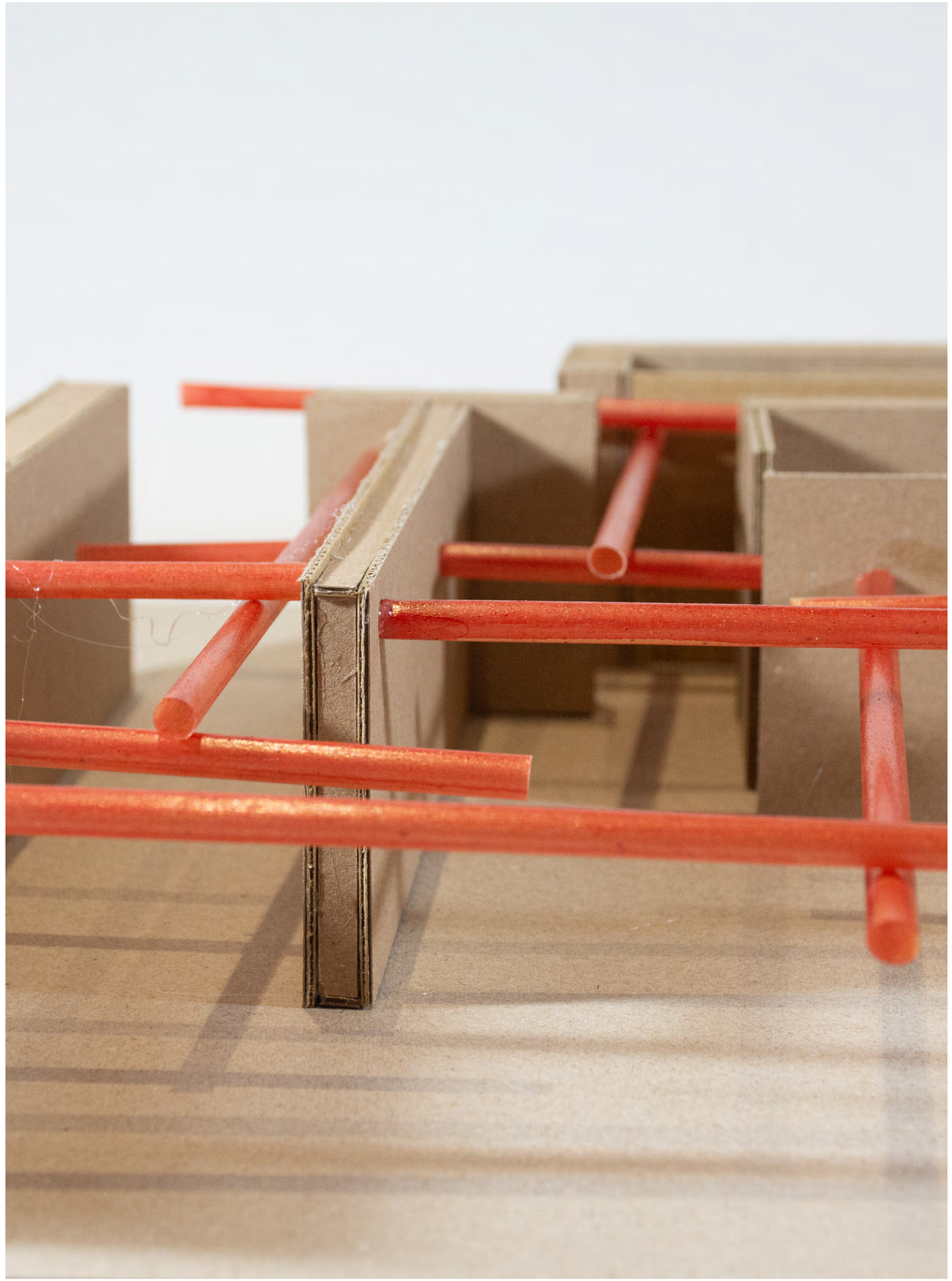




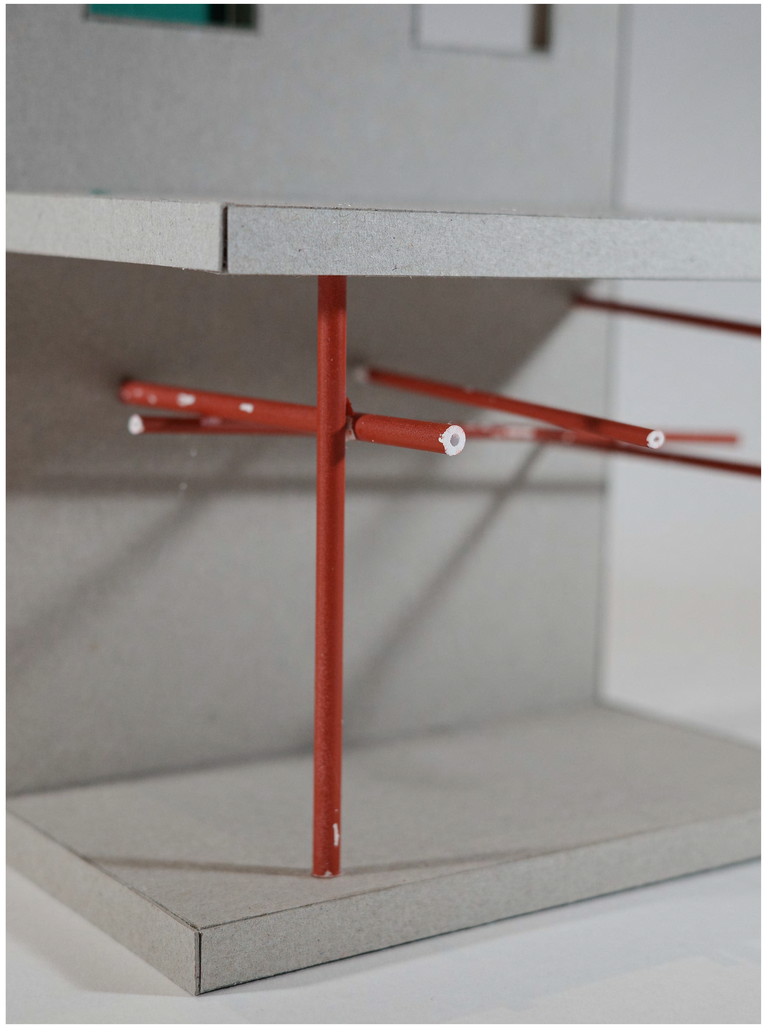


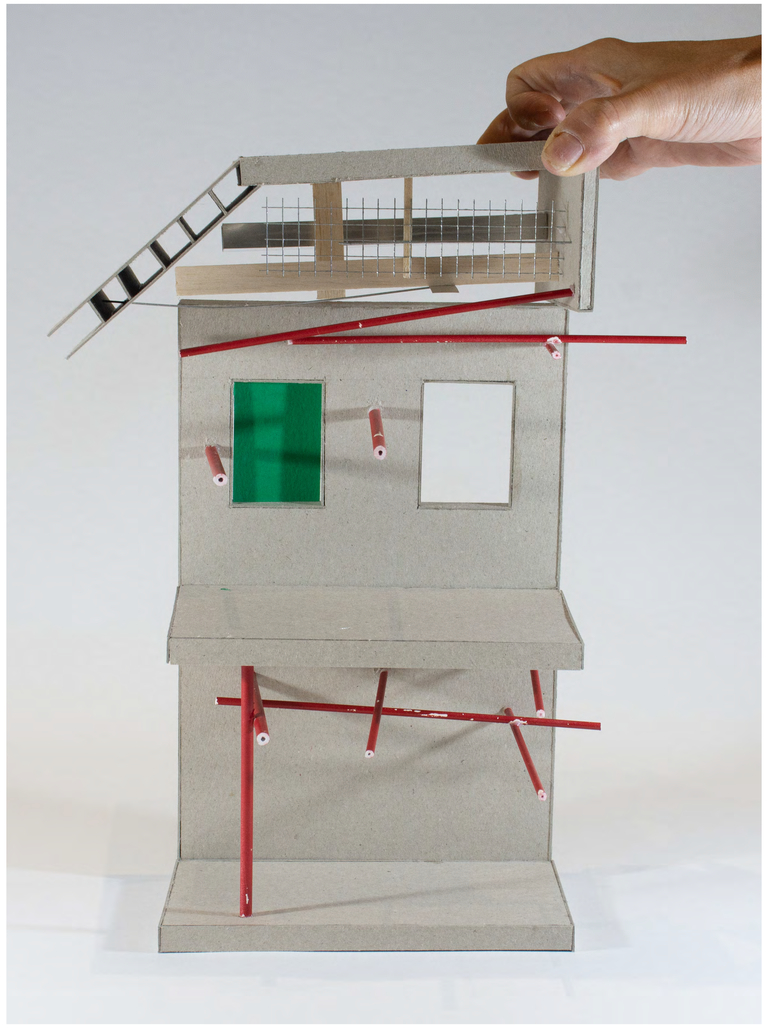


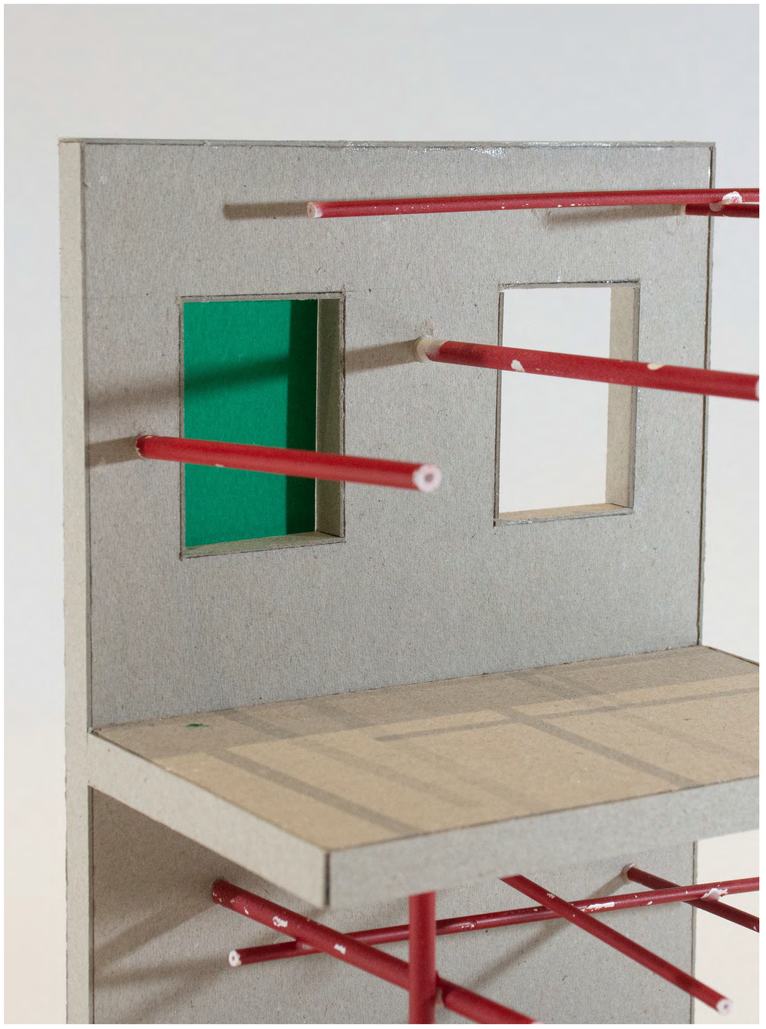





compression artefact 1







compression artefact 2

compression artefact 3

East End of London

The Observer
Art and design

This article is more than **6 months old**

‘It’s like a hostile environment’: London’s creative core at risk as artists in poverty quit

UK capital as ‘huge generator of wealth’ under threat as a third of visual artists struggle to pay for studios

Vanessa Thorpe
Sun 9 Jul 2023 06.00 BST

Gayle Chong Kwan and her artwork Core at London Bridge underground station in 2007. Photograph: PA Images/Alamy

What makes Britain’s capital city so magnetic? Familiar landmarks? The nightlife? Or its financial, fashion and art trades? Maybe. But behind the glamour and money a network of artists is giving London the crucial appeal of a place where new things happen, while working on the edge of poverty.

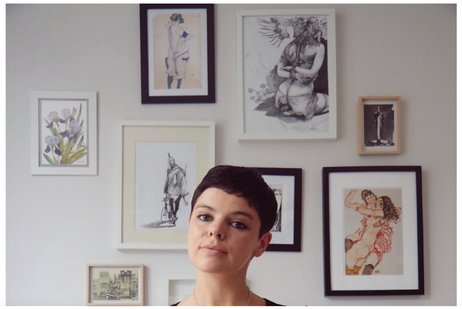
A survey released on 13 July is to reveal just how close many of London’s visual artists are to giving up on a career that has pushed them to the bottom of the pile. Close to a third of those asked said lack of funds might force them out within five years. And just under half said they cannot afford to build savings or pay into a pension plan.

ART & CULTURE

CAN WE AFFORD TO BE CREATIVE IN LONDON? PART 2

TORI WEST · 29TH OCTOBER 2016

Being a young creative in London pretty much sucks right now. Our favourite clubs are being shut down (R.I.P Fabric), our cultural spaces are disappearing, tuition fees are sky high, wages are the lowest they’ve ever been and rent rates have never been higher. Our City is known for its diverse, multi-cultural art scene, but artists and young entrepreneurs are being priced-out. To investigate, for the next couple of weeks, we’re asking young creatives currently living in the city, can we afford to be creative in London?



I was born and raised in London, all of my friends and contacts are here and I’ve never lived anywhere else. The thought of leaving the city I love just so I can afford to do what I want is heartbreaking.

Dylan Leadley-Watkins

The artists working to save Hackney Wick

Jessica Furseth 30 SEPTEMBER 2016

Photo: Elliot Sheppard

London has been a hotbed of creative rebellion forever and I don’t think housing developers and the Tory Government can squash that spirit.

Team Roberts

The City Of Hypocrisy: The Gentrification of Hackney is pushing out the Creatives that Helped Transform its Reputation in the First Place.

MAY 26, 2016 · POSTED IN CREATIVE CITIES, DIGITAL, INNOVATION, UNCATEGORIZED · Tagged CLASS, GENTRIFICATION, URBAN CITY

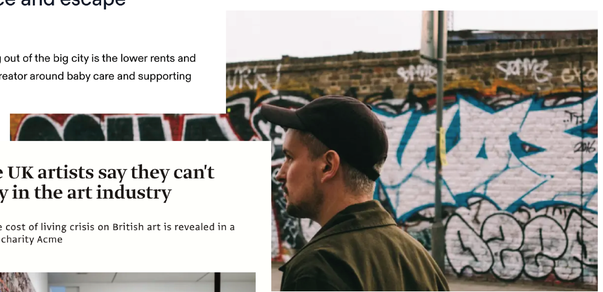
ELEPHANT

Is There a Future for London’s Independent Art Spaces?

With the Horse Hospital facing closure due to rent increases, is this the death knell for truly independent, experimental art spaces in the capital? [author]Emily Gosling[/author] speaks to the storied venue, alongside other artist-run galleries, including Matt’s Gallery and Jupiter Woods. Words by Emily Gosling

"We left London to find more space and escape increasing rents."

It won't surprise you to hear that one of the big draws of moving out of the big city is the lower rents and extra space you can find elsewhere. Millie Poppins, a content creator around baby care and supporting millennial women in early motherhood, offers a prime example.



'Hackney, I lost you': the London creatives priced out of their studios

Fred Butler: ‘A Shoreditch stampede flooded in from the city, and has not gone home.’ All photographs: Jenny Lewis

Photographer Jenny Lewis started her Hackney Studio project to highlight the area’s creativity - but many of her subjects have since been forced to move out of their workspaces by rising costs and the pace of east London’s redevelopment

Advertisement

One in three UK artists say they can't afford to stay in the art industry

The true impact of the cost of living crisis on British art is revealed in a new survey by the UK charity Acme

Grayson Perry is one of a host of established British artists who have benefited from affordable studio space from the London-based charity Acme, who are to release The Acme Artist Tenant Survey.
Photo: David Clack

One in three UK artists doubt they will be able to continue to work professionally

The New York Times

An Art-World Capital, With Few Places for Artists to Work

A new London exhibition celebrates the creativity of artists in their studios. But ateliers in the city are vanishing, and artists are being pushed out.

London

space — luxury commodity

With a heritage of trade, culture and productivity London has played an important role in UK industry for centuries.

Centre of making

London was a leading centre of UK manufacturing from the late 18th to mid-20th century. The city was home to a diverse set of industries including garment, furniture, and jewellery making.

Post-war policies and deindustrialisation

With the onset of deindustrialisation the ensuing decades signalled a period of transition for the UK's manufacturing base. During this period manufacturing began to take advantage of an increasingly globalised world and move overseas in search of lower production costs.

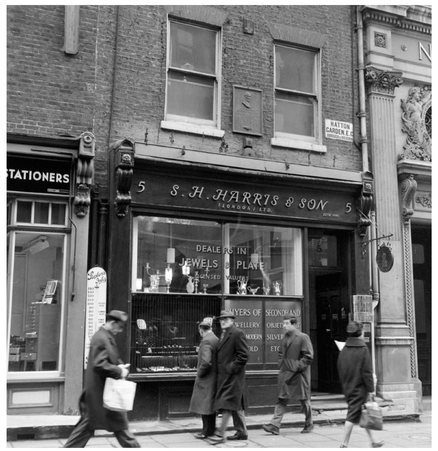
Urban regeneration

The 1990s saw London and its centre become a desirable place to live once again. Its population began to grow and, with this, housing provision became the dominant focus. This led to the release of vacant employment sites in favour of residential development and it became increasingly difficult to protect i ndustrial space. Industry, including manufacturing, continued to decline, particularly in the centre.

"Lost traditions of making/crafts in London East End"

"London has long been a city of makers and making."

In London, pressure from other services , usually service, industries and from housing are squeezing out industrial spaces across the cities.



Immigration has always been an important factor shaping the city's landscape of trades.

In the 15th and 16th centuries, for example, the production of **baskets** was focused around Eastcheap, due to the presence of the butchers, who needed baskets to transport meat. Another reason, however, was the nationality of many basket-weavers, many of them Flemish and Dutch immigrants**.**

In the 17th and 18th centuries, the most significant group of immigrants were the Huguenots, French Protestants who were increasingly persecuted by the Catholic King Louis XIV.

Many Huguenots were skilled craftspeople, and the areas of London in which they settled became known for several specialised trades. In Spitalfields, **master-weavers** established a successful **silk-weaving** business.

The advent of the horologists would set in motion several developments which turned Clerkenwell into London's major centre of making in the nineteenth century. It ensured the presence of artisans with the ability to do precision work in **metals**, which, in turn, attracted **jewellers and makers of scientific instruments** to the area. This presence was augmented by the waves of Italian immigrants who settled in London between the 1820s and 1870s, many of whom were also skilled **instrument makers** – as well as **glass blowers, carpenters, musical instrument makers and ice-cream makers.**

Around Soho, meanwhile, the **metal trades** – including **jewellery and watchmaking** – flourished under Huguenot artisans, attracted to the area by the existence of a French church.

The area around St Paul's Cathedral, particularly Paternoster Row, was once an international centre of **publishing, printing, map-making and bookbinding.**

proposal

Programme Proposal

Space Hierachy | Creative hub

3 Primary Space

Public entrance

Archive/ Material Library

- open to public
- face of the building
- share knowledge
- transparent but robust
- ‘showing’
- opportunities for artists,designers, makers

Interface space

Working/ Thinking space

- open floor plan
- small private rooms
- flexible layout to suit different needs
- semi-public
- airy
- encourage conversation
- space that induce creativity and spark innovation
- transparent

allow the making/ thinking process to be view/open to the public/visitors

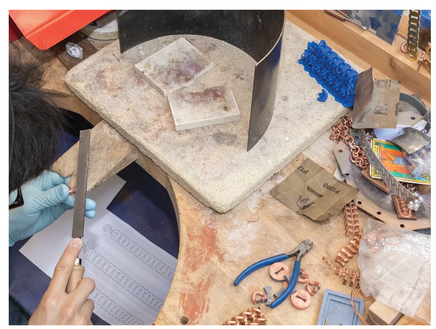
Delivery space

Making space

- no access to public
- safety and robust
- provide making facilities that’s difficult to find in London
- re-introduce the past
- circulation of materials/ resources to reduce waste
- exchange skills and knowledge between creative individuals

re-introduce + preserve the crafts

future > bringing it forward



making space

thinking/working space

archive / library space

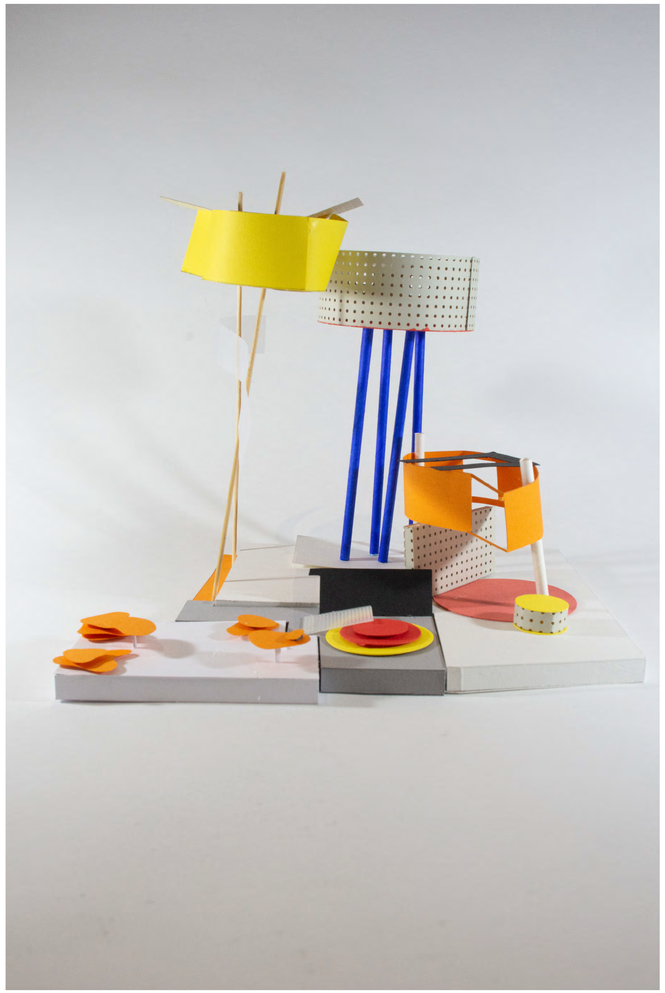
big idea

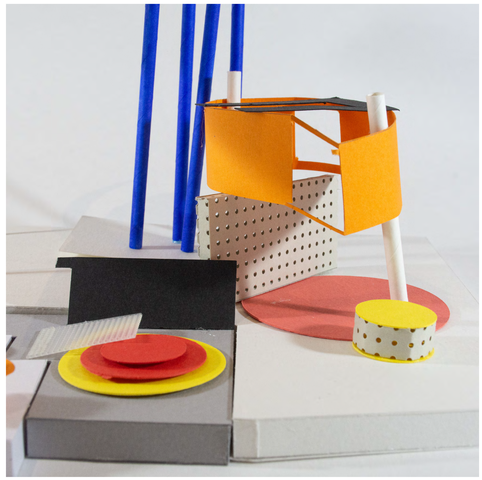
GRAF ZEPPELIN
RALLYE MONTE-CARLO
CITROEN
Indian

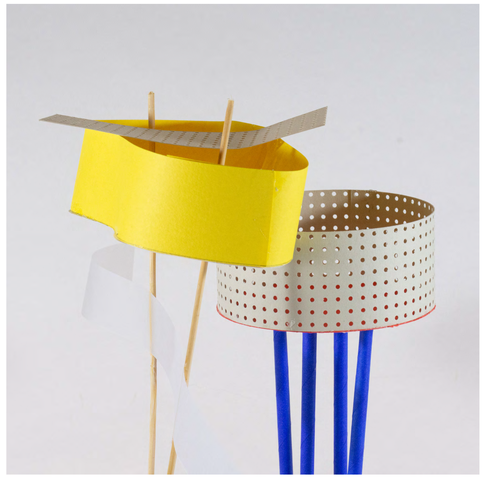
neverland
adult playground
fun
playful
dream
imaginarium
childhood memory
utopia

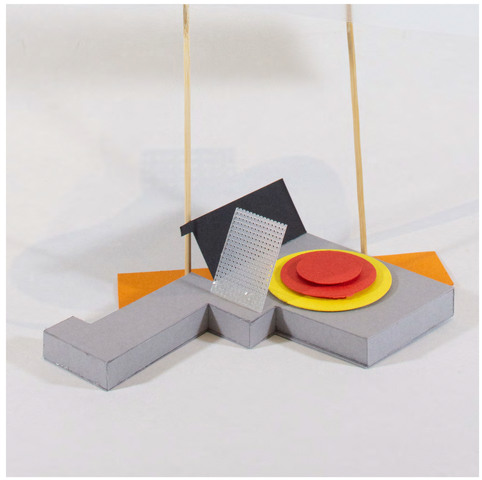
Big idea | concept model

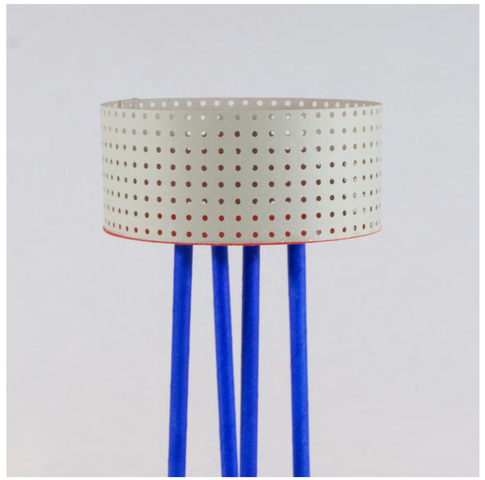
translation of the big idea



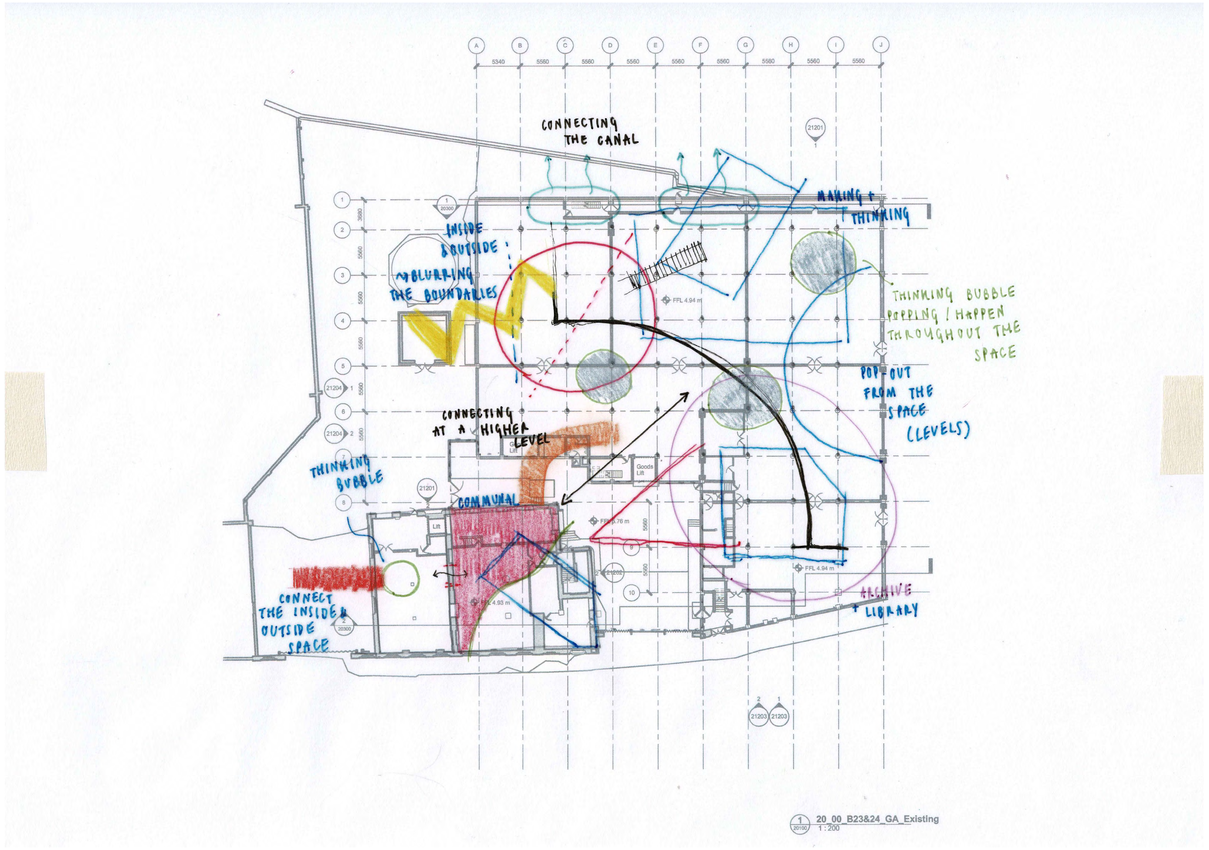




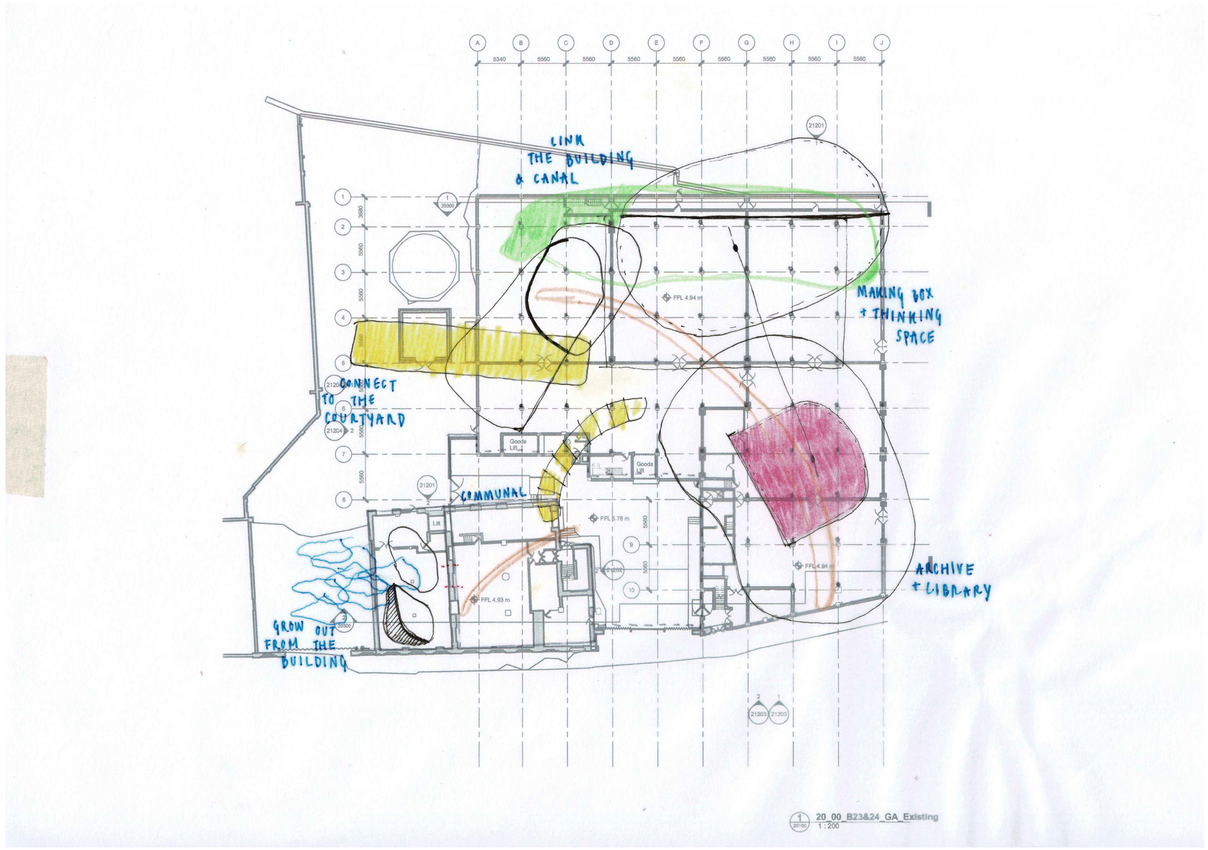




Experimental sketch model to explore the concept of **‘Never land’** where the space acts as an **adult playgound**. A place that allows imaginary to flow - **‘imaginarium’** - the **utopia** world. The idea is to use the site to bring back the **“lost process in making”** that used to shape the East End of London.



1 20_00_B23&24_GA_Existing
1 : 200



1 20_00_B23&24_GA_Existing
1 : 200

L K J I H G F E D C B A

+25.57 m AOD
B24 Parapet

ARCHIVE

+20.62 m AOD
B24 03

+18.16 m AOD
B24 M2

+15.42 m AOD
B24 02

+13.00 m AOD
B24 M1

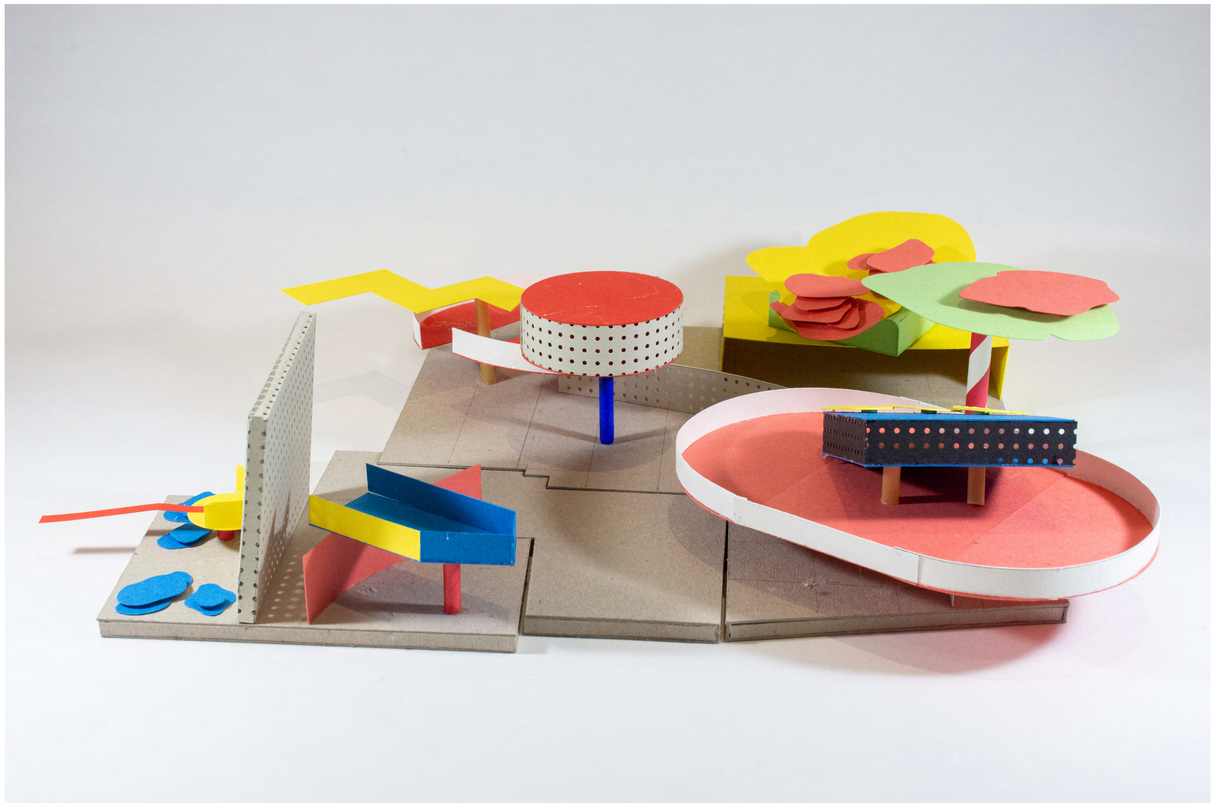
+10.26 m AOD
B24 01

+7.68 m AOD
B24 M0

+4.94 m AOD
B24 00

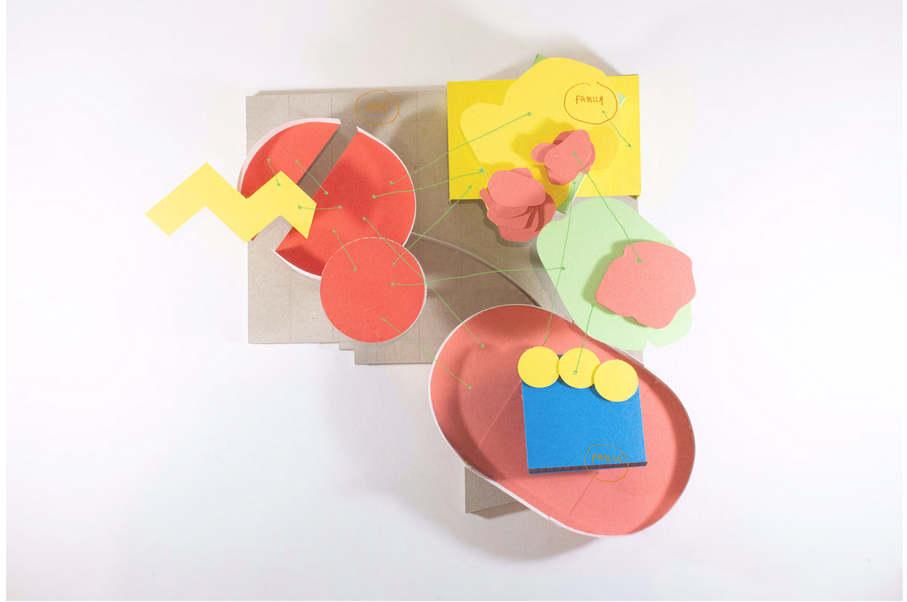
Big idea | idea development

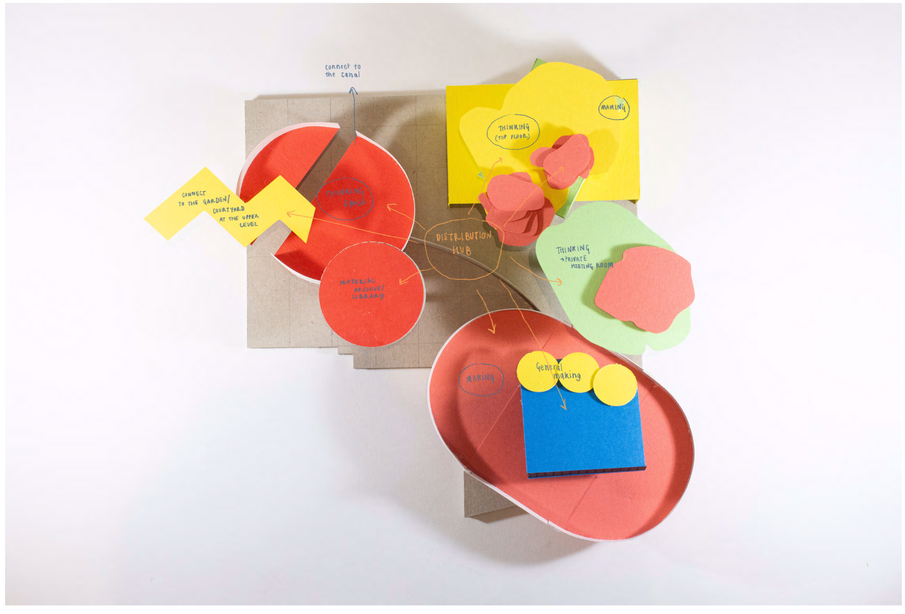
translating the big idea



Translating the “Big idea” through shape and form into the potential space of the factory site. The proposal space (group of buildings) are built and live inside the existing structure of the factory. The model help explore the circulation and the connection of the different spaces.

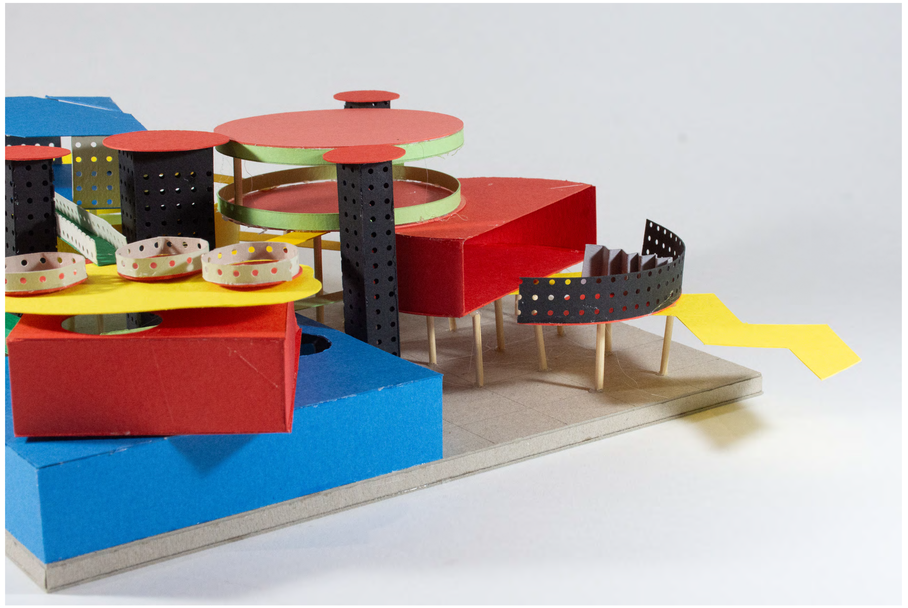
CONNECTING
FLOOR


FAMILY

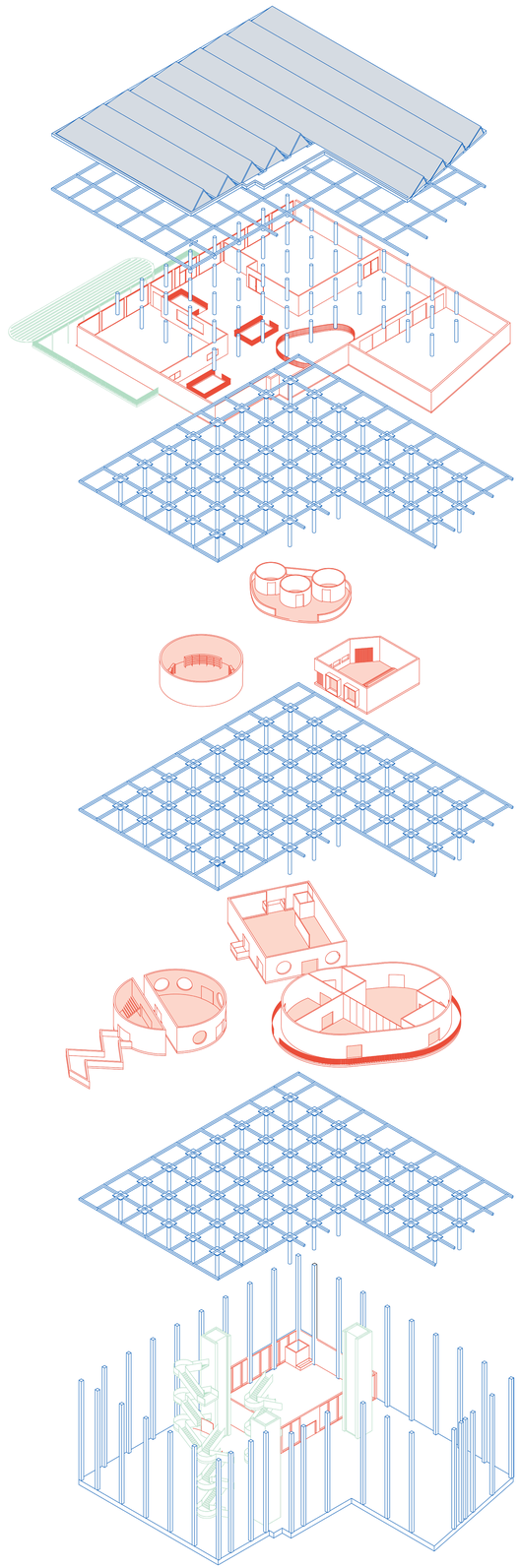

connect to the canal
MAKING
THINKING (TOP FLOOR)
CONNECT TO THE GARDEN/ COURTYARD AT THE UPPER LEVEL
DISTRIBUTION HUB
THINKING + PRIVATE MEETING ROOM
MATERIAL ARCHIVE/ LIBRARY
MAKING
MEETING/ WORKING

MAKING SPACE
THINKING SPACE
MAKING + THINKING
MAKING
MATERIALS ARCHIVE

thinking landscape



design proposal



archive space

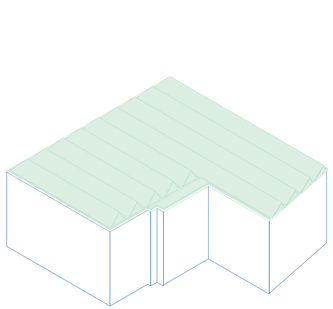
private working
material library
library

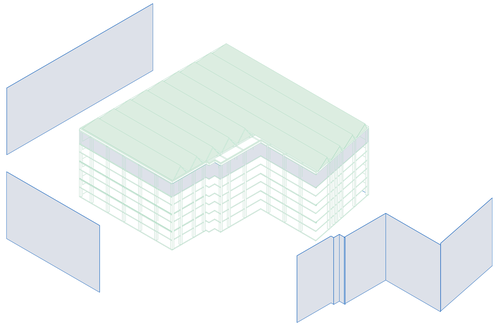
metal workshop
making workshop
working space

wood workshop

Design | stratregies

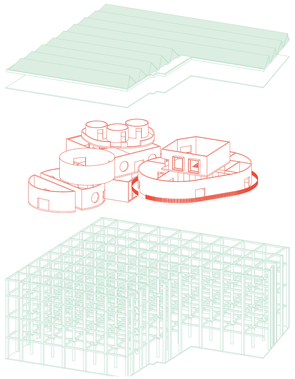
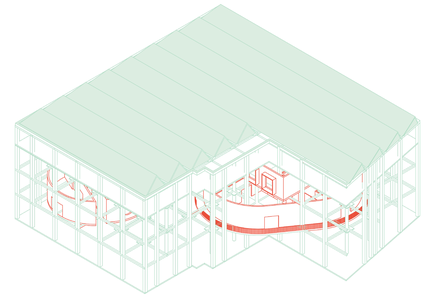
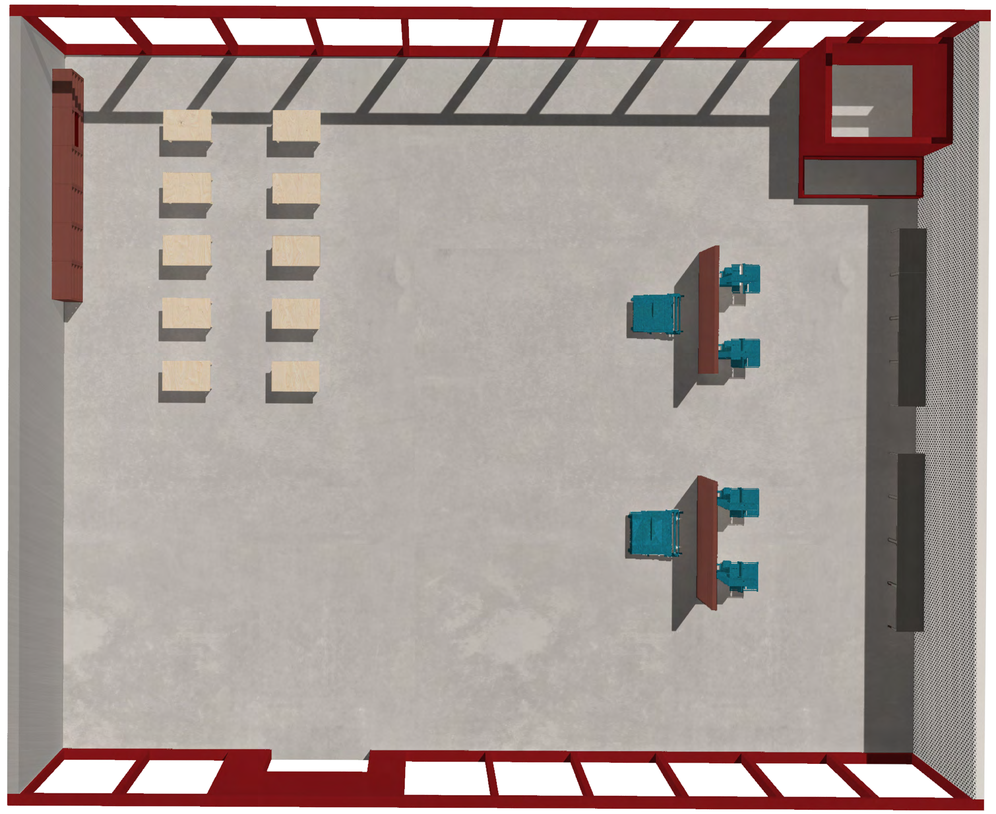
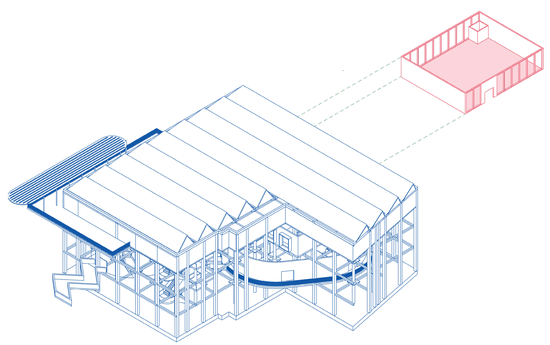
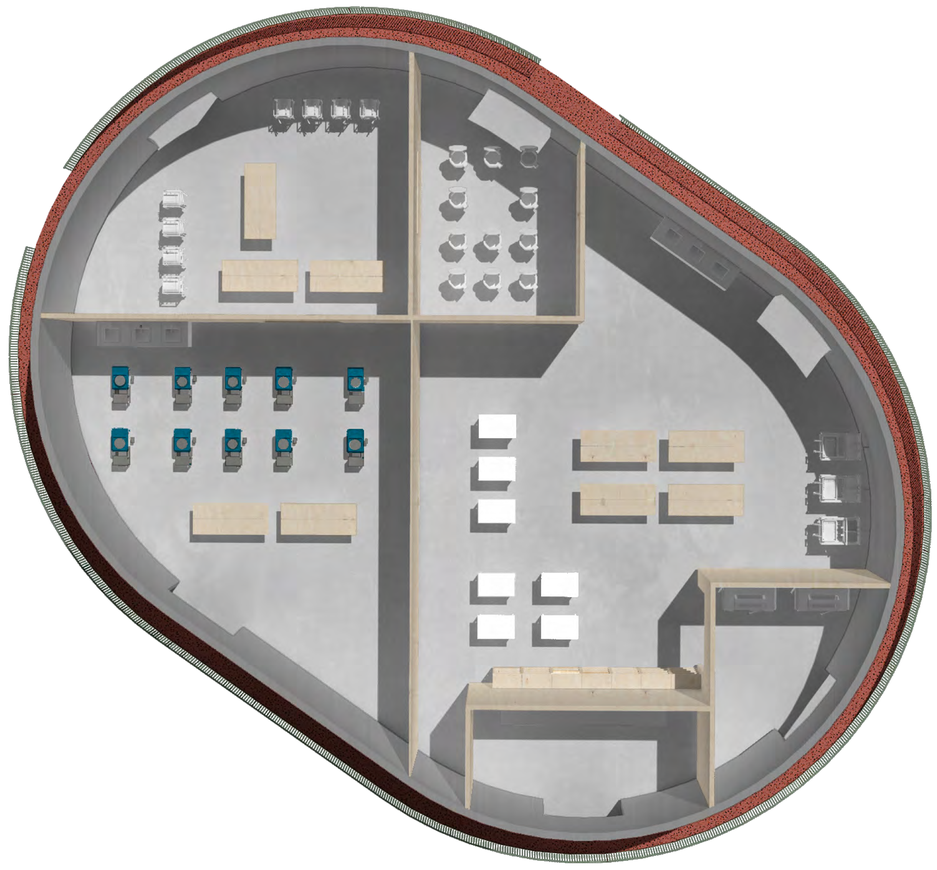
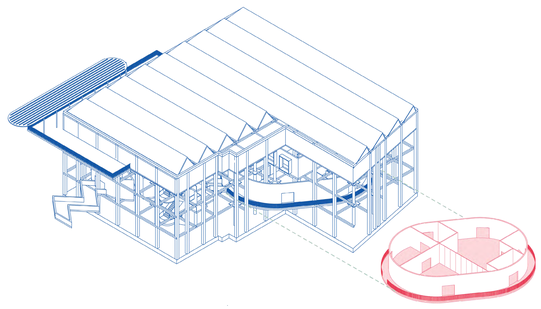
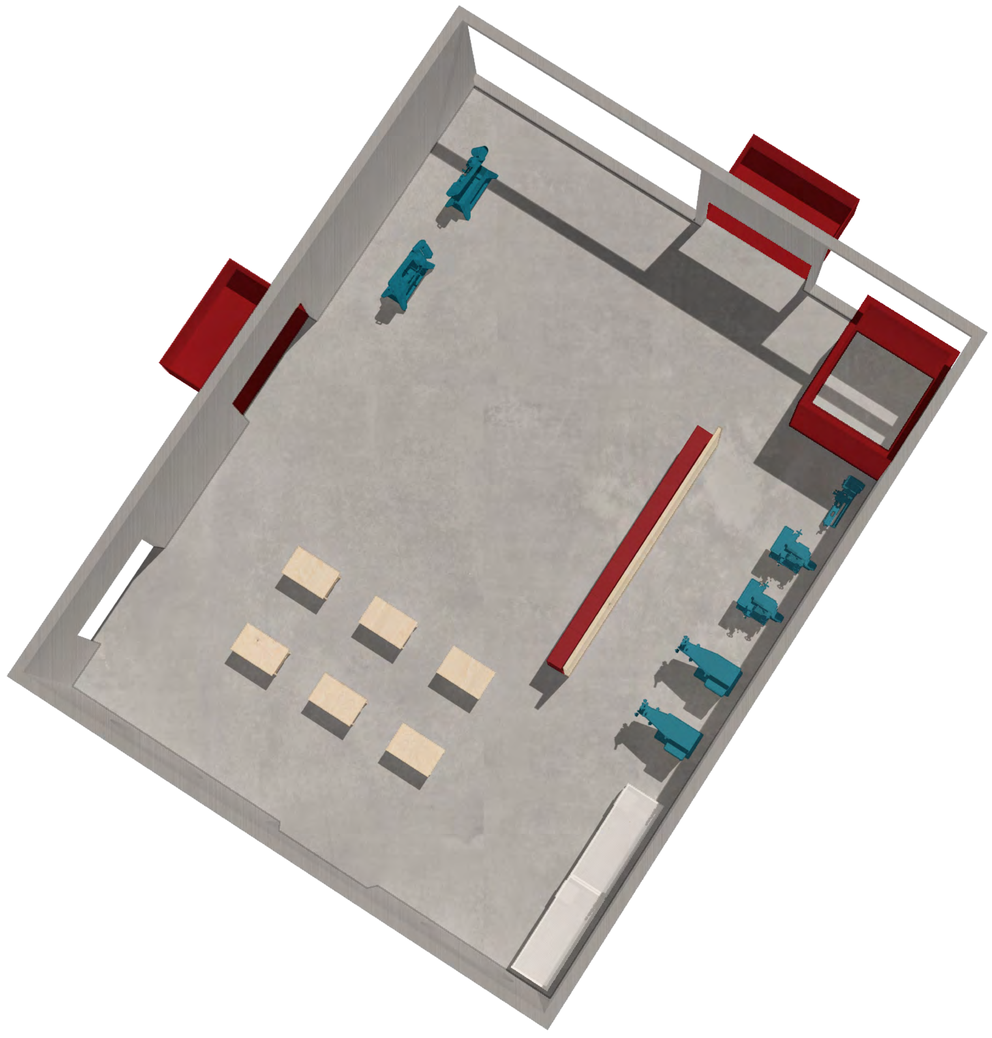
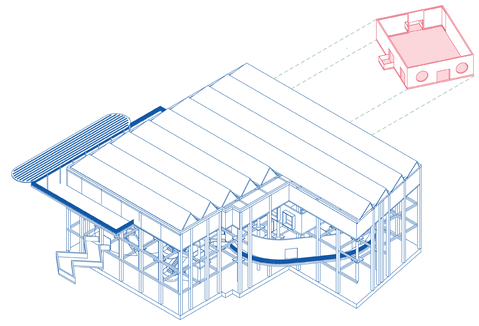
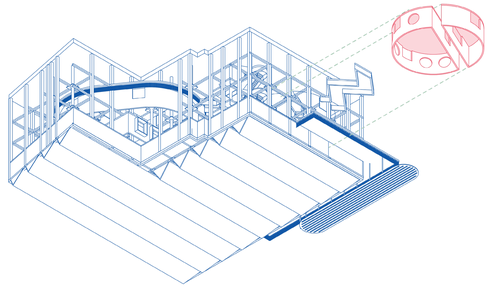
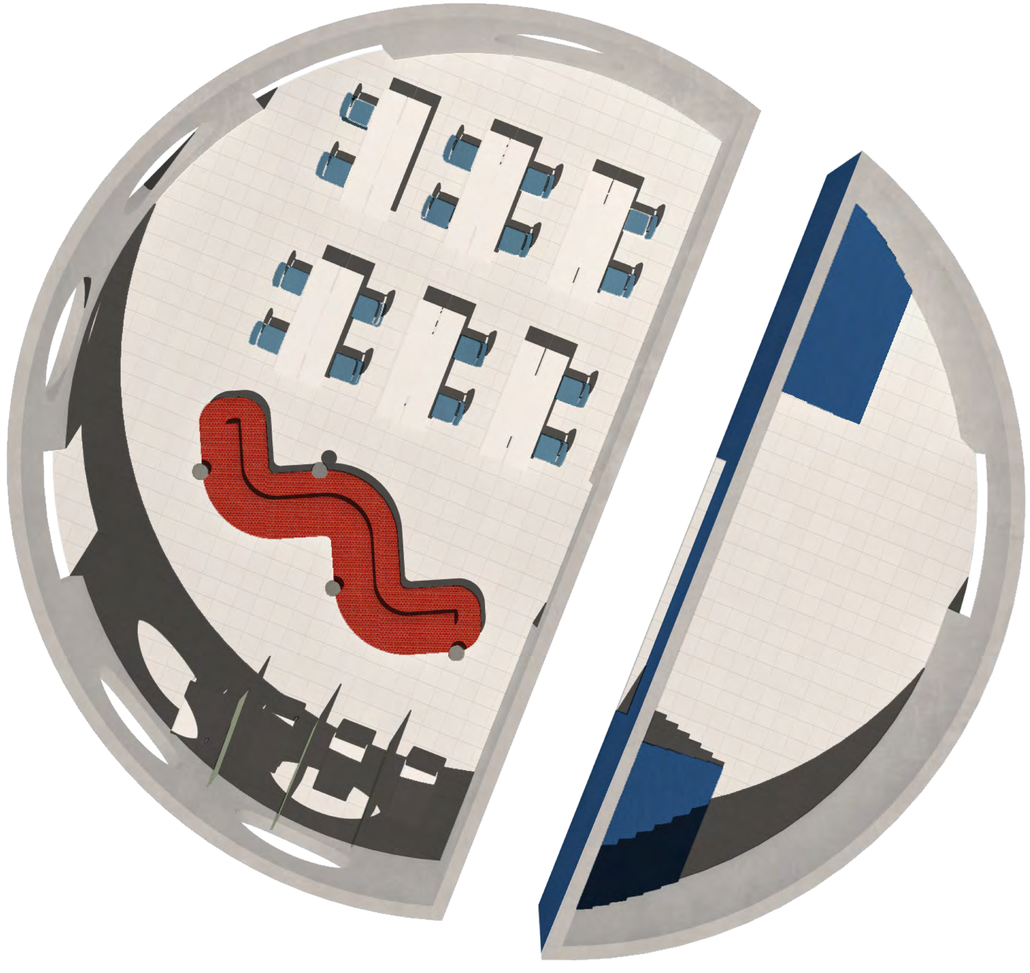
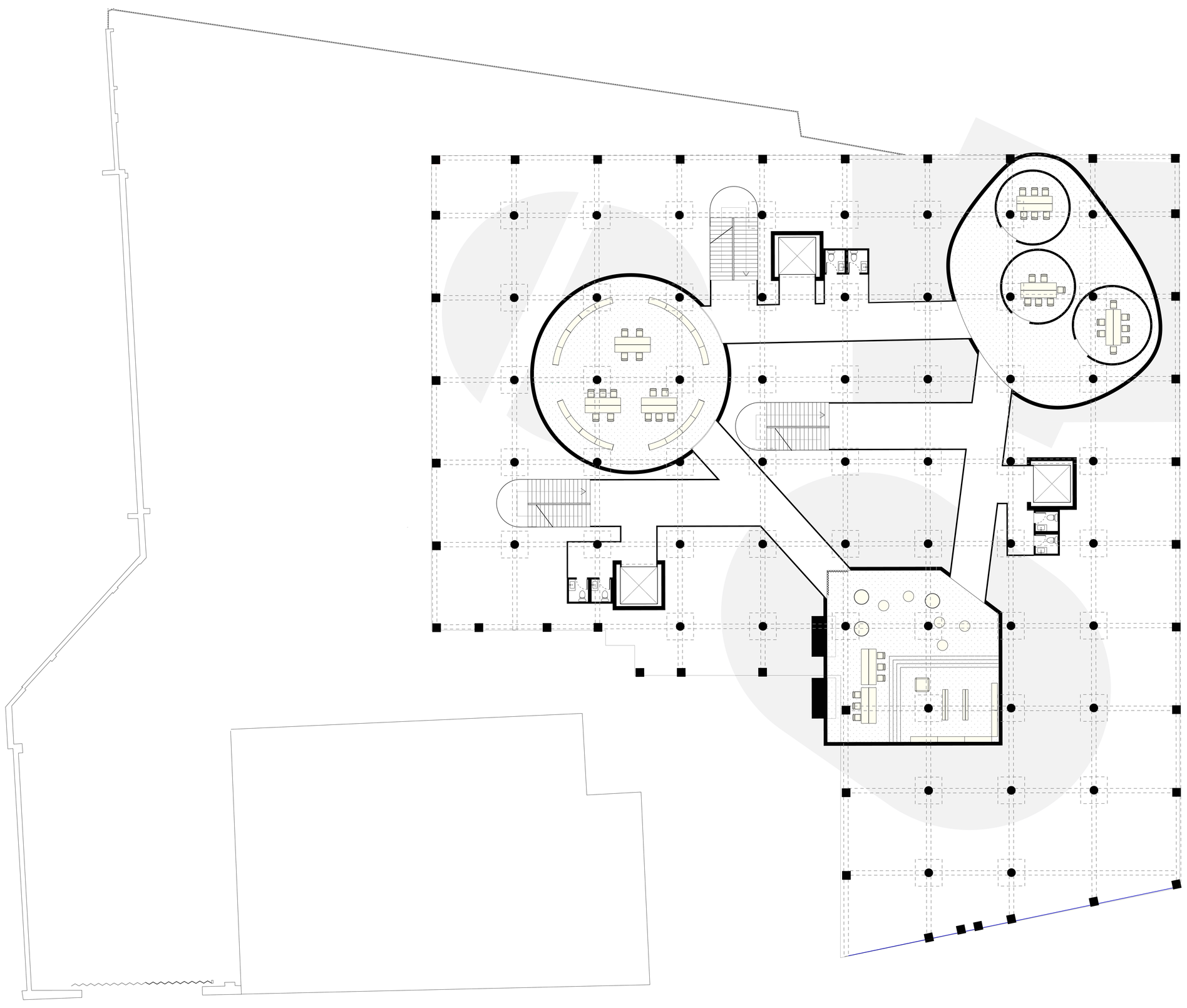
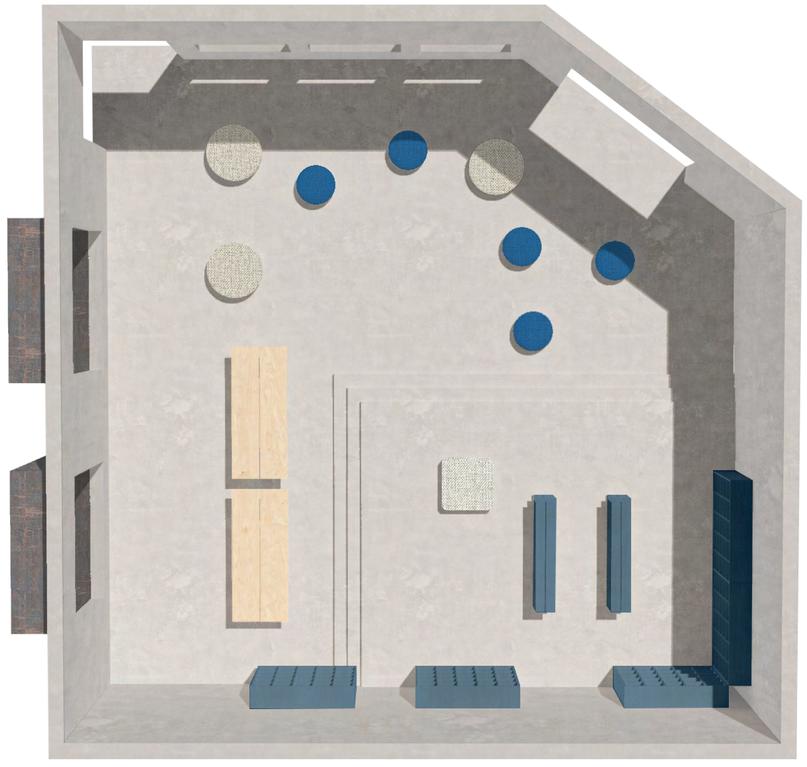
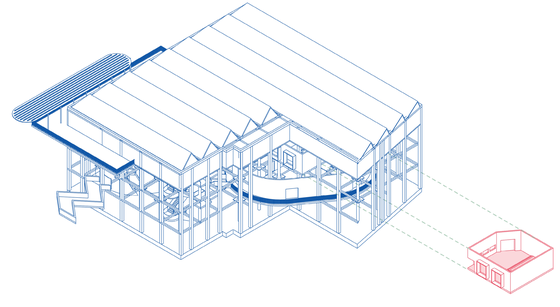
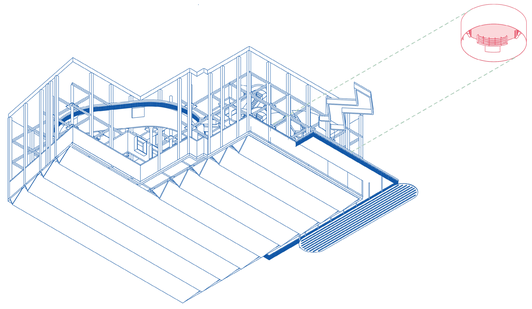
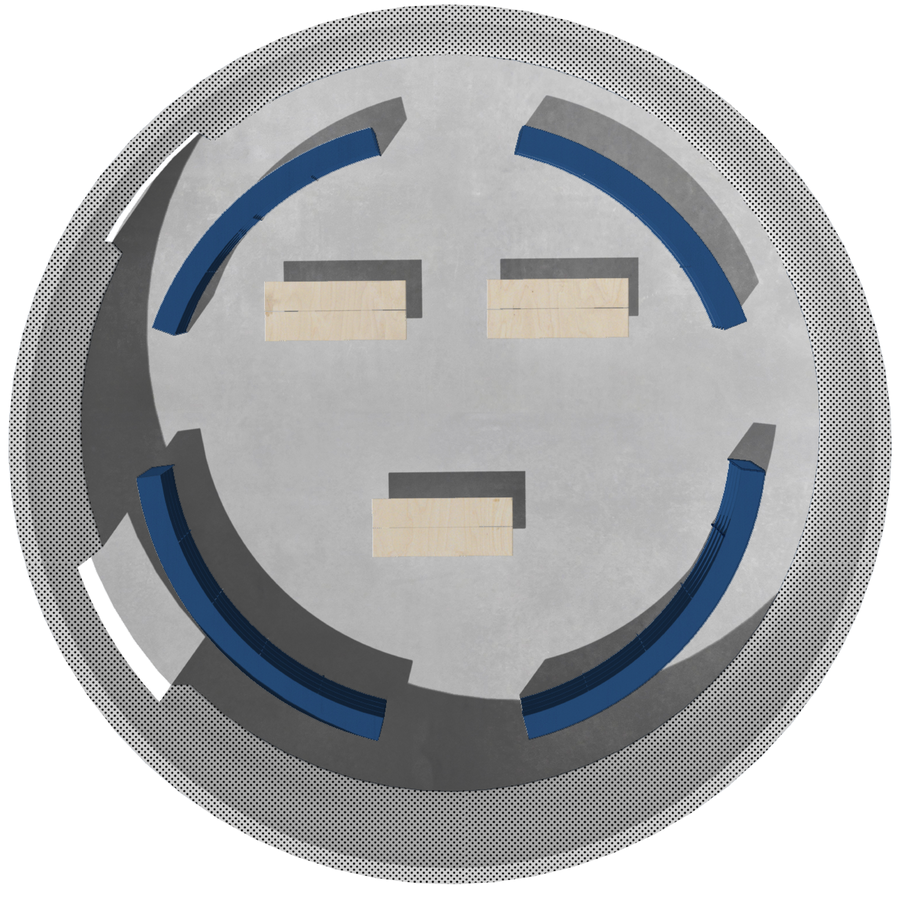
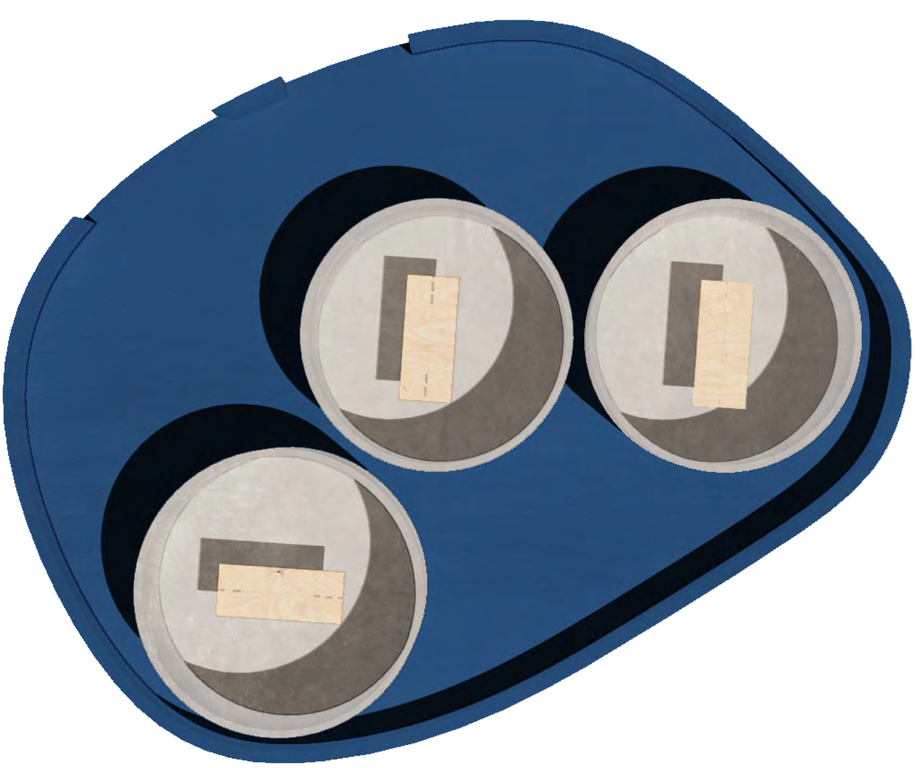
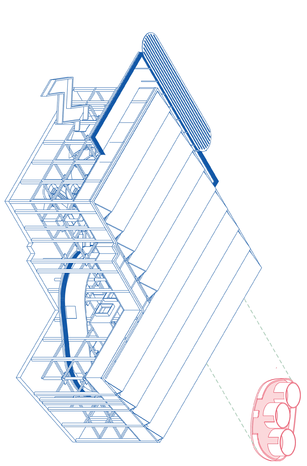
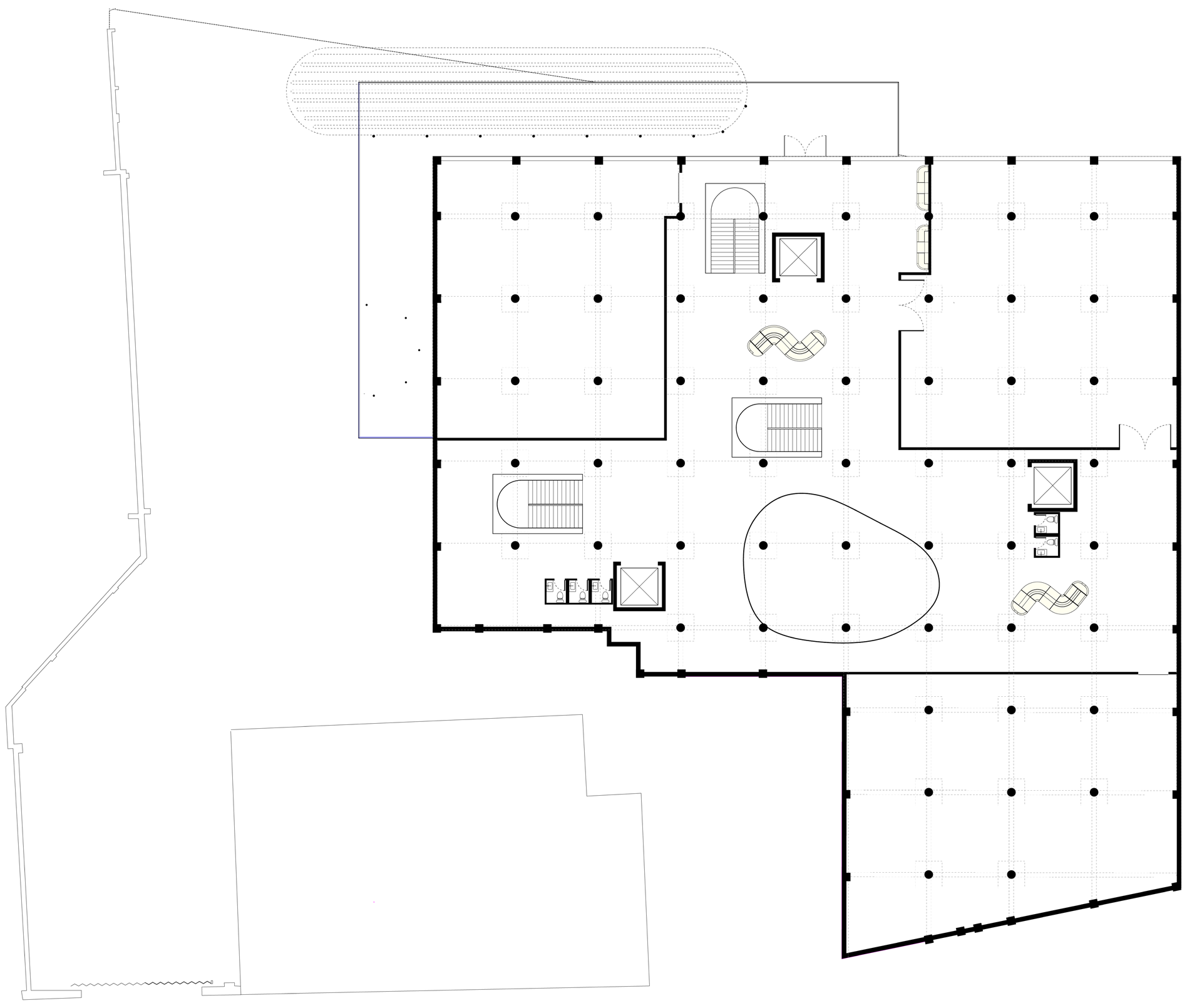
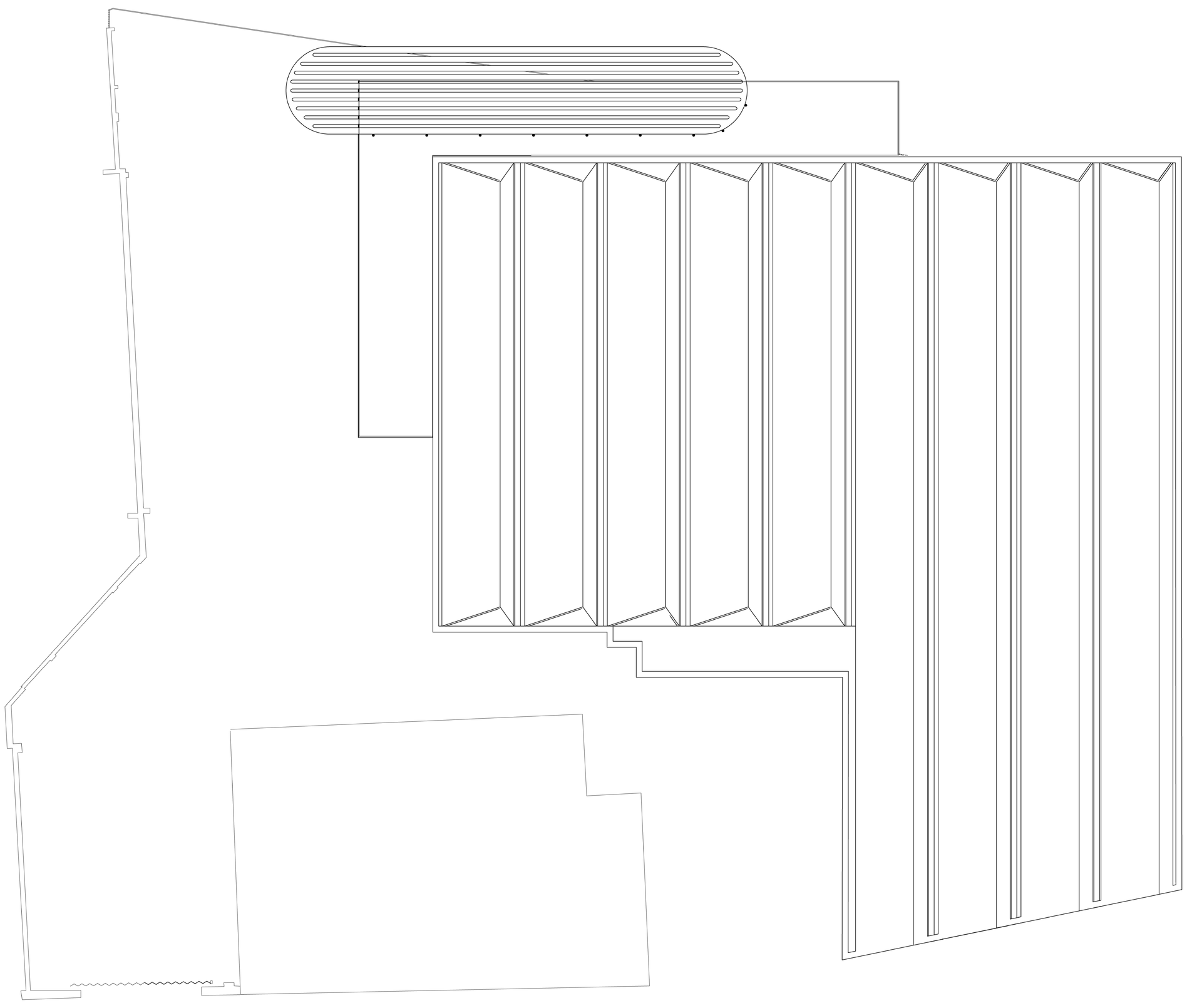
working with the existing





removing with existing wall
(keeping only the top floor wall)

removing existing floor
(keeping only the top floor)



pop-in the new structure for the
proposed programme