

Open-source Housing Crisis

Urban Pamphleteer #6

p.6 Adam Greenfield

**p.13 Rebecca Ross
& Kim Trogal**

p.14 Bill Hodgson

p.17 Shauna Scott

p.19 Jack Self

p.22 Concrete Action

**p.28 Joel Gethin Lewis
& Alice Hardy**

**p.32 Judit Ferencz
& Lucia Caistor-Arendar**

**p.33 Claire McAndrew
& Paul Sermon**

pp.11, 12, 25, 26 Luca Picardi

p.36 Mark Pawson

We are delighted to present Urban Pamphleteer # 6

In the tradition of radical pamphleteering, the intention of this series is to confront key themes in contemporary urban debate from diverse perspectives, in a direct and accessible – but not reductive – way. The broader aim is to empower citizens, and inform professionals, researchers, institutions and policy-makers, with a view to positively shaping change.

6 Open-source Housing Crisis

This special issue of *Urban Pamphleteer* was originally inspired by Stewart Brand's 1968 *Whole Earth Catalog*, especially its subtitle *Access to Tools*. The notion of thinking in alternative, communal, tech savvy and creative yet practical (even if idealistic) ways about society's problems seemed well matched to our contemporary urgent need to invent new ways to approach London's rapidly escalating housing crisis and engage critically with its underlying logics.

Between the 2015 workshop and the time that this issue goes to press in 2016, London itself has entered a period of deep re-configuration following Brexit, the scope and implications of which are still being revealed: a fall in the value of sterling; changes to the immigration system with new rules about who is allowed to live and work in London; a potential withdrawal from the single market; a rise in hate speech; and the compounded effect of all of the above on those already dis-enfranchised following years of austerity. With regards to housing in particular, predictions range from a property value crash, to a stall of all new building, to London real estate attracting even more foreign investment given the weak pound. What is clear is that there are as yet unknown challenges ahead and perhaps also some new possibilities.

Some have made a comparison between the broad 'feeling' of the present moment and that of the summer of 1968 and in one sense, this underlines our reference to 'access to tools' or shared hands-on tactics that can be deployed flexibly at a variety of scales. However, in the context of a dizzying plethora of new communication channels and technologies, there are many questions that complicate this comparison that are explored throughout this issue: how can we ensure more accessible, wider scope, higher quality, and more impactful public conversations about housing amongst Londoners? Why are so many dis-advantageous conventions of the developer – real estate – government 'industrial complex' left unquestioned? If, whether we agree with it or not, the role of the consumer and the role of the citizen are convergent, how can Londoners come together to more effectively leverage this hybridity?

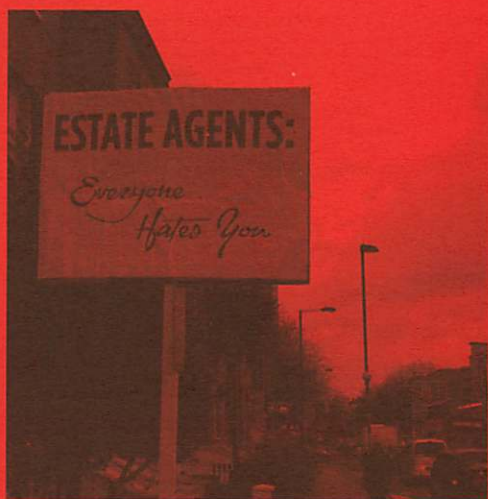
OPEN-SOURCE HOUSING CRISIS

Invitation to
March 2015 workshop

CONTEXT: With a shortfall of 100,000 units per year and a decline in the availability of social tenancies, London's developers and housing associations add to the already considerable cost of housing by charging for the service of organising groups of people with the common need of accommodation. Those in need are often forced to accept precarious dwelling conditions, in buildings that are poorly designed, cheaply constructed and disadvantageously financed. London's housing crisis is fueled by political structures that continue to evolve beneath the radar of public scrutiny. These range from the misalignment of average wages to the government's interpretations of 'affordability' and predominance of insecure tenancies.

ACTION: This workshop will consider communication technologies with potential to disrupt these conditions. It is concerned with the design of network-based tools that would nurture a many-to-many approaches that (1) better understand and engage with policy changes and relevant expertise; (2) experiment with alternative models that destabilise the central role of the developer / housing association in decision making about the future of housing in London.

OUTCOME: The outcome of this workshop will be a special issue of *Urban Pamphleteer*. Our starting vision for this is a catalogue of transformative tools, tactics, and ideas from a variety of perspectives featuring contributions by workshop participants. *Urban Pamphleteer* is a series of publications that confront key contemporary urban questions from diverse perspectives. Issues are distributed for free in print and digitally. *Urban Pamphleteer* is a collaboration between Central Saint Martins and the UCL Urban Laboratory.

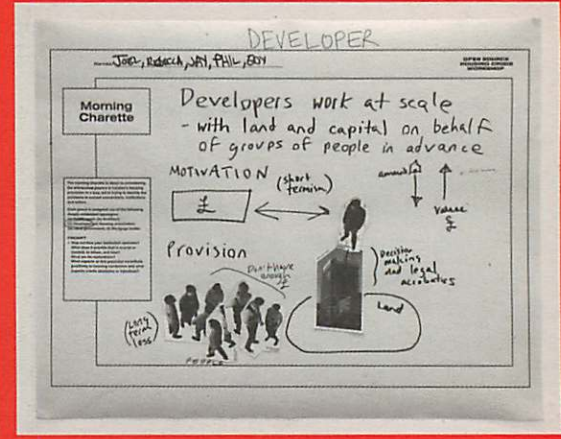
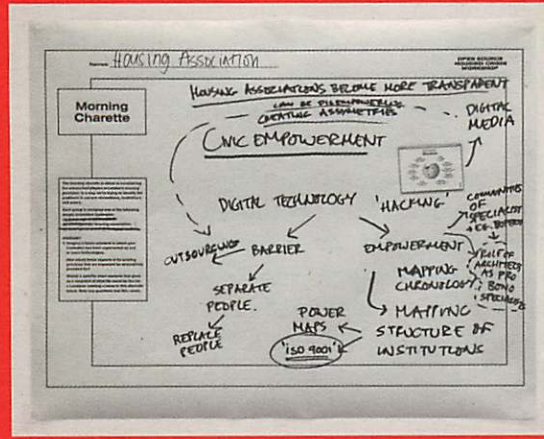
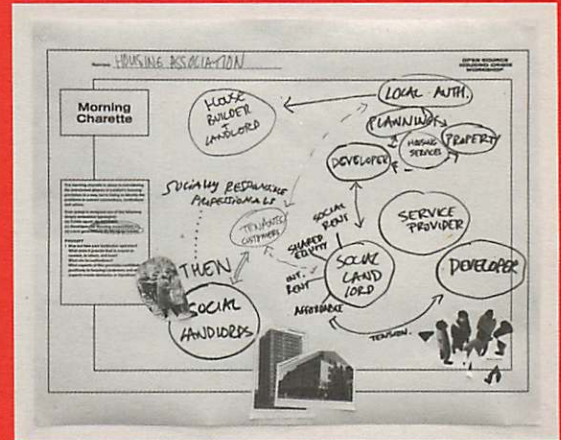
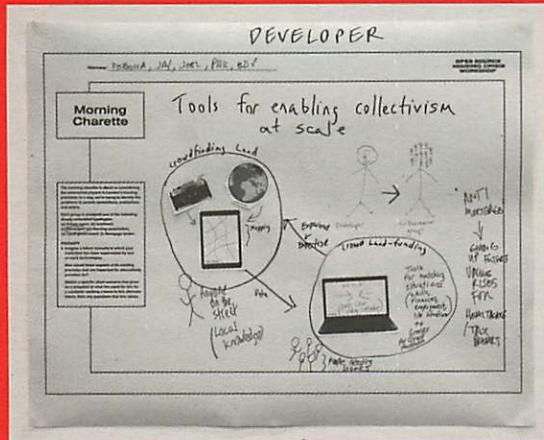
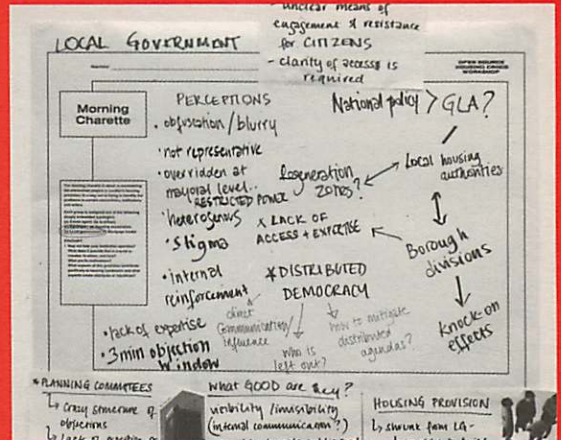
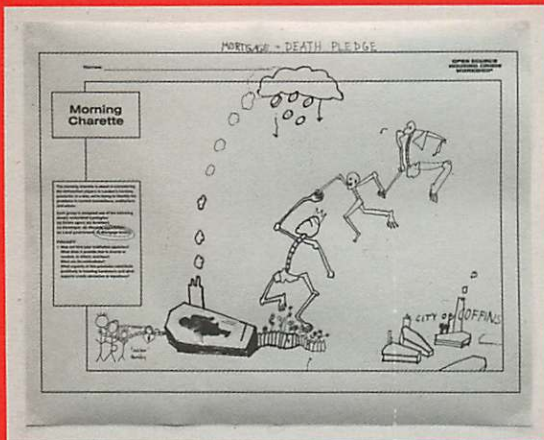


PARTICIPATE: The workshop takes place on 13 March 2015 (10am to 4.30pm) at Central Saint Martins in the Graphic Communication Design studios and runs as part of CSM's Restless Futures Events Series. Confirmed participants so far include Joel Gethin Lewis, Adam Greenfield, and Dawn Foster. Lunch and refreshments will be provided, but please note that we are unable to cover additional costs.

We would like to hear from anyone who thinks they might have a contribution to make to this workshop. If you are interested, please send an e-mail to Shauna Scott and include a 100 word expression of interest that indicates something about your background and reason for wanting to get involved by 16 February. We will select approximately 18 participants representing a wide range of concerns and disciplines. We want this discussion to be highly interdisciplinary and we encourage participation from a wide range of fields, professions and community groups.

About the workshop In March 2015, around 35 built environment professionals, designers, academics, and technologists met for a one-day workshop at Central Saint Martins to develop and scope creative responses to London's housing short-fall. The following pages document the workshop.

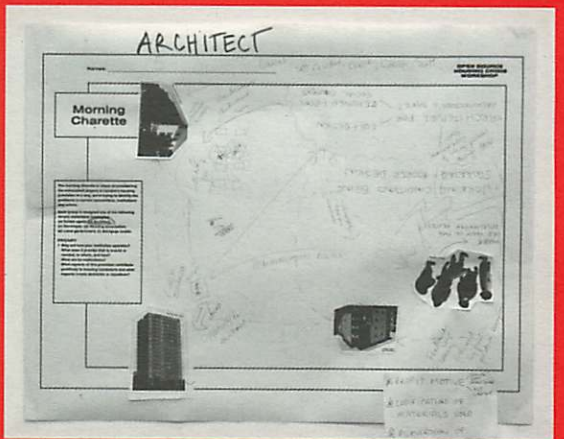
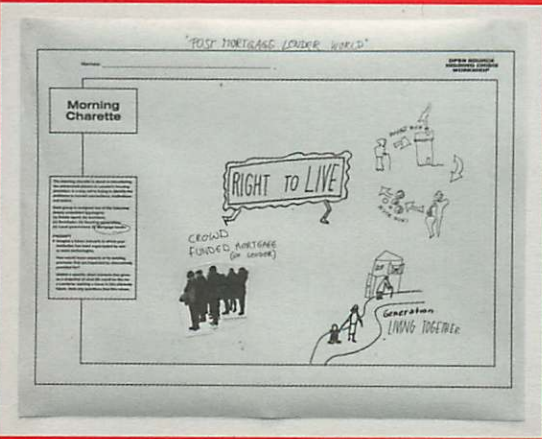
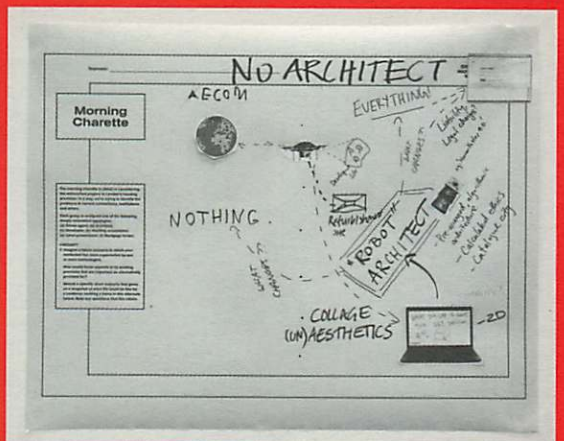
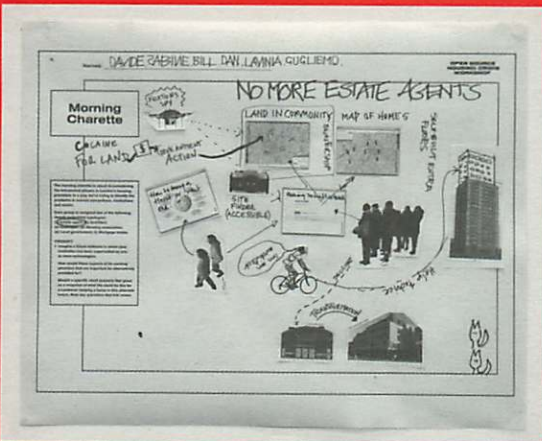
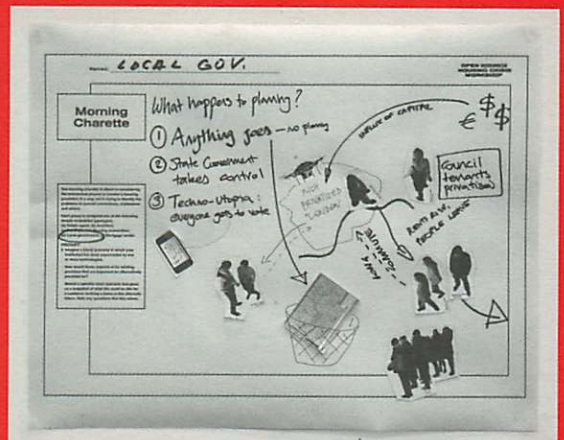
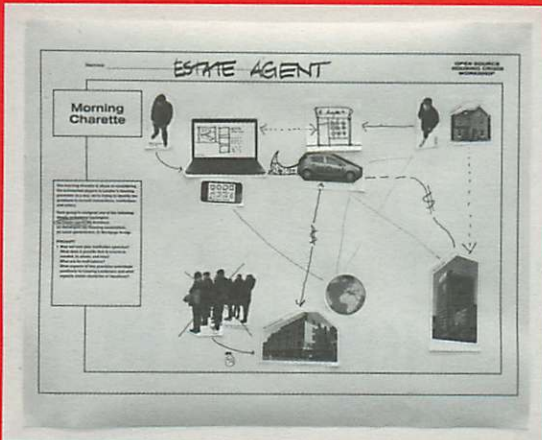
Subsequent to the workshop, we invited participants to propose short pieces for *Urban Pamphleteer* 6. These were developed into the contributions you will find throughout this issue.



MORNING CHARETTE

The morning charette is about re-considering the entrenched players in London's housing provision: in a way, we're trying to identify the problems in current conventions, institutions and actors.

Each group is assigned one of the following deeply embedded typologies: (a) Estate agent; (b) Architect; (c) Developer; (d) Housing association; (e) Local government; (f) Mortgage lender.



GENERAL PRINCIPLES

Nobody 'owns' anything generated throughout the day. All ideas and materials represent a shared resource that anyone can make use of. Let's emphasise the fact that we can edit and negotiate later rather than rejecting or worrying about weaknesses in ideas before they have the chance to develop. Utopianism can be a productive stimulant to forging new discursive relationships between the rigorous and the practical (so can dystopianism).

Afternoon Charette

- * E.I. 'SQUAT FOR EMPTY, 'BUY TO LEAVE' PROPERTIES
- * 'PROPERTY-BAY' BASED ON USE-VALUE
- * ANONYMOUS HACK ONLINE AGENTS
- * 'RIP-OFF ALERT' AVERAGE SPACE & RATINGS
- * ACTUAL RIGHT TO THE CITY (LAND PER CITIZEN)

B

Afternoon Charette

GENIUS (NOTATION)

[RAP] [HOUSING]

Translating, Networks, Accountability, Urbanism

C

Afternoon Charette

DIY INFO TOOLS

3D printer - CNC MILLING

Big Data

Landfill? Pop culture? Plus value?

A

Afternoon Charette

People

Community Medicine

Builds Streets Communities

SCHOOL?

Reviews/Feedback on billings

Expert Takes decisions

Commissioning -> Pedagogy/Education (architects)

A

Afternoon Charette

More people in control

No Press - communicating ourselves in

Plan to ignore

Important but expensive

Community network

Artist-in residence

Web site

A

Afternoon Charette

Malleable architectural models

Recording changes

Open RIBA

ANY GIS / Free GIS for mapping / facilitating discussions about community priorities

Community communication system embedded in building, in a common interface throughout

Pub Street Lists Billboards

AFTERNOON CHARETTE

Inspired by non-hierarchical models of change inherent to the iterative methods of software development communities, the afternoon charette is concerned with facilitating new forms of cooperation.

Each group is assigned one of three categories: (a) tools for groups to cooperate in making design decisions, or commissioning design services; (b) tools for cooperating to bring about government or corporate policy level changes; (c) tools for finding and sharing material or knowledge-based resources/infrastructure.

YEA, YME, YANBA, CLADD, GRES

Afternoon Charette

- 1 VOTING BASED ON PLACES FOR FUTURE
 - 30 30, 60, 90, 120, 150, 180, 210, 240, 270, 300
 - 300 TO 360 FOR OPEN SPACES
- 2 BOMB AND BACK
- 3 DESIGN LITERACY
- 4 FINANCIAL LITERACY
- 5 3D PRINTERS
- 6 POST SCARCITY... DEMAND PLANS FOR ALL
- 7 THE COMMONS NOT AIRBANK NOT FEATURING
- 8 COMMUNITY / STREET / NEIGHBOUR
- 9 LEGISLATE FOR TRANSFORMACY
- 10 PROSECUTE!
 - (1) FEELS GOOD ZONES / FROM TRASH

Afternoon Charette

#

COMPUTER MAPS

Single user

visible & inspirational

highly localised

OPEN ACCESS

MANY-TO-MANY

Email

Afternoon Charette

Repeat voting and consultation

→ Encouraging cooperatively design process in a new way

Question of expertise needed to make good decisions and creation. For facilitating with a good decision is children being involved

children being involved

have letters to council from dept. propose the law.

Afternoon Charette

Internet Process Software

Design process (as much as possible)

Community finance (Savings & crowd funding)

Spatial and Scheme!

1 representative (Finance/Law/Planning)

Creation of ideas (Physical & Virtual)

9th in residence

Policy intensive demands

- Aluts - GIS

Share Sharing Skills & more. Time needs.

Space sharing

Community

JOEL, JANE, LINDA, CHARE, GAINS

Afternoon Charette

- 1 REPUTATION - location
- 2 HACKING / BANK OF SERVICES
- 3 FASHIONS - existing
- 4 REFUGES / WITHINGS PROTECTION / LOGISTICS/BLOCKS
- 5 MARKETING / ADVERTISING - PROTECTION AFFORDS
- 6 LEGAL - LOGISTICS
- 7 CAREFUL / CAREFUL / CAREFUL
- 8 DANCE / PERFORMANCE / PUBLIC
- 9 CSR / ESG / RISK
- 10 IDENTITY
- 11 FACTS
- 12 CARPET / FASHION / FASHION SET

Afternoon Charette

HOUSE PRICING ALGORITHMS

OPPOSITION PLATFORMS

VERIFYING HISTORICAL CHANGE

GRAPHIC INTERPRETATION ARCHIVE

make policy beautiful

SOCIAL VALUE QUANTIFIER

INDEX

to help understand & better

to help make & progress

inspiring 'outing'

aggregation of expertise

Adam Greenfield

ON OPEN BUILDING, SELF-BUILDING & SELF-ORGANIZING: REFLECTIONS ON WIKIHOUSE

After a few centuries during which the modes of construction that had been completely unremarkable and normal practice virtually everywhere on earth were broadly eclipsed by professionalization, we once again find ourselves living in an era in which ordinary people might venture to build the structures they live, work and dream in.

Those paying more than casual attention to the field can most likely think of half a dozen such schemes, of varying degrees of intellectual and aesthetic resolution, with names like the Global Village Construction Set, Kiosk 2.0, prodUSER and Transparent Tools. Despite the

relatively advanced and expensive technology at their core, many of these systems seem to have been devised originally with a particular scenario in mind: the low-cost provision of self-built housing and services in and by informal communities of the global South.

But can these principles work as well in the developed North, where it's material that tends to be cheap, and labor expensive? Or is it just the other way around: does the success of open-source construction absolutely require the installed technical base so relatively easy to locate in the developed world, and so very challenging to avail ourselves of elsewhere?

I was lucky enough to put all these questions to the test. My partner and I were invited to Rugby on a sunny Sunday in the late summer of 2015, to help with the raising of a WikiHouse structure. We got an intimate look at the benefits and disadvantages of this way of thinking, building and dwelling, and I'd like to share with you some of my reflections on the experience. Some of the observations that follow are specific to WikiHouse. My intention, though, is to say something more broadly regarding attempts to found real-world amateur construction on a distributed and freely-licensed digital infrastructure.

The tyranny of structurelessness (when raising a structure)

As intended for this test build, most of the fifteen-odd people on site had no significant previous experience of construction or building; the intelligence, as it were, resided in the thousand or so components themselves, painstakingly devised and milled. All we had to do was hammer them together with the provided mallets, according to instructions only a little more complicated than those that accompany any flat-pack Ikea or Muji furniture. But first we had to figure out how to work as a group – a random assortment of people, few of whom knew each other at the start of the day.

Calling on a ramified, complex ecosystem of parts, and involving different kinds and scales of tasks, the process of building a WikiHouse had an interesting relationship to the typical pitfalls that can often arise in flat groups, where roles and titles and all the other trappings of formal hierarchy simply aren't there to call upon. There were still occasions for frustration with the difficult process of achieving consensus, but



there was also always something useful to do, even for people who'd decided that they needed to go off and work on their own for awhile.

Coiled up in the long tail

Since its components need to be precision-cut by a yard equipped with the necessary CNC milling machine, WikiHouse implicitly depends on the existence and accessibility of a relatively high-technology infrastructure close to the construction site – either that, or the long-distance logistical infrastructure capable of delivering all of the required components to a potentially remote site.

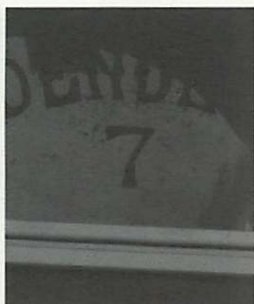
I've already noted that a single, not-overly-large WikiHouse building requires something on the order of a thousand components, each of which must be milled from a sheet of plywood. Think of the demand this heavy utilization imposes on a fabrication facility – and especially compare this time burden to production techniques based on the ready (and incremental) availability of generic materials like bricks, 2×4s, aluminum sheeting or poured cement – and we can see that WikiHouse would only be able to fulfill its promise were CNC milling machines as widely distributed as lumberyards are now. This is by no means an impossible circumstance to imagine, but we're not there yet – neither here in the developed north, nor anywhere else on earth.

Poor is the one who depends on the permission of another

A decent amount of friction arises, as well, where the idealism of open-source construction brushes up against the institutionalized practices of building in a formalized culture. Though WikiHouse was designed to exceed standard tolerances for structural integrity, the local bureaucrats responsible for approving the raising of new structures in Rugby, encountering something profoundly unfamiliar to them, evidently insisted on modifications before the plans could be certified.

Specifically, these modifications involved manually drilling a grid of holes into each of the cross-bracing members, and reinforcing the structure by screwing them together; given that waiting for a stock of prepared components to build up constituted the main bottleneck in the flow of effort, I'm not sure I can fairly judge WikiHouse on its claimed speed of construction. It certainly would have gone more swiftly had we not been required to undertake this step. (I will say, too, that there is an acute irony in pencilling a grid onto precision-milled plywood pieces and then hand-drilling them, with a fraction of the speed and accuracy a numerically-controlled tool would have brought to the task.)

Challenges like this are bound to arise whenever something like WikiHouse is used in a culture where a robust building code exists, and is robustly enforced. I can easily imagine open-source techniques working well in places like rural Finland, where people build lake houses on their own all the time, sans permit or oversight. But otherwise it will be necessary to accommodate the culture of bureaucratic approval, perhaps by building up a stock of plans that are pre-approved and certified for execution in a given jurisdiction.



Cornerstone principles

Finally, what I regard as the most important lesson I learned from our day with WikiHouse had to do with what might be thought of as the social protocol surrounding the act of construction.

Communal as it was, this act of construction felt displaced from the folkways that used to govern such efforts just about everywhere: the rituals that mark the inception of a shared investment of energy and effort in the raising of a structure, and upon completion consecrate it for dwelling and use.

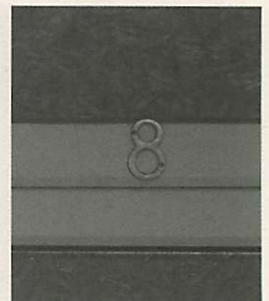
It may be a terrible cliché to invoke the Amish barn-raising, with its dedication to not merely collective but mutual purpose, but that spirit was something I felt was missed in Rugby. Perhaps all WikiHouse plans could include a literal cornerstone element, to be inscribed with the names of everyone who worked on a raising. This is a small detail, but a telling one. We've done things like this to recognize those involved in the collective effort of building since there were buildings, and it feels absolutely vital to me to observe such formalities if we're ever to profit from the binding of information-technological method into our lifeways of long standing.

Putting the pieces together

I remain convinced that a mature open building framework can and will allow small groups of untrained nonspecialists to build useful, ecologically sound structures themselves, quickly, at relatively low cost and with a minimum of energy and waste. I hugely applaud the time, energy and creative ingenuity being invested in their design and testing.

Experience suggests, however, that lavishing attention on questions of design can easily be a distraction and a trap – a way of avoiding difficult but important conversations, and not demanding the changes that really need to happen. However innovative or resource-efficient it might be, the architectural design or engineering of a housing unit is less important than the fact that it is budgeted for, authorized and actually built in the first place. More: that it is thereafter occupied by the people most acutely in need of housing, and not simply delivered to the market as an investment vehicle.

These, clearly, are questions properly beyond the ambit of WikiHouse, as they are beyond the ambit of any set of procedures for the physical production of space. But a canny designer can nonetheless anticipate them, and take practical steps to prepare for the way in which system meets world. We can best think of open-source construction frameworks as part of a grand ecology of commoning systems still aborning, that in its maturity would necessarily include social practices and conventions alongside technologies and production procedures. Those of us concerned to see that housing is provisioned with principles of equity and justice foremost in mind should never make the mistake, though, of thinking that any such scheme can ever be sufficient in itself.



Photographs of the WikiHouse building being assembled in Rugby by Stef Woznarowycz (2015). WikiHouse is a celebrated open-source construction framework consisting of a set of modular components that can be produced using digital CNC technology and recombined to create many different kinds of structures. It is designed to be used by non-experts.

Stef Woznarowycz is a photographer and user experience designer currently working for the WikiHouse foundation. She holds a BA in Graphic Design from Central Saint Martins.



Design Principles



Share global, manufacture local.

"It is easier to ship recipes than cakes and biscuits" John Maynard Keynes.



'Be lazy like a fox'

Don't keep reinventing the wheel. Take something that works, copy, adapt, give credit and share. (Thanks Linus Torvalds & Eric S Raymond).



Open materials

Design for cheap, abundant, standardised, sustainable and, if possible, 'circular' materials.



Start somewhere

You can't solve everyone's problems in one go. Design something useful for a context you know and understand, then share so others can adapt to their economy, climate and context. Release small, iterate and 'fork'.



Higher performance, lower thresholds

Design to lower thresholds of time, cost, skill, energy & resources in manufacture, assembly and use.



Open standards

Share and make shareable. Where possible, work to existing open standards.



Safe

Maximise the safety, security, health & wellbeing (physical & mental) of users at all stages of a product's life.



Inclusive

Look for ways in which age, gender or disability might be barriers, and try to design them out. Design products, processes and documents that are accessible and intuitive.



Modular

Design hardware and software that is interoperable, product-agnostic and flexible, so elements can be independently altered, substituted, mended or improved.



Design for mistakes

Make it hard to get wrong, or not matter if you do. The Japanese even have a term for this.



Design for the next Normal

Design beautiful, high-quality products that lower cultural barriers and make radically sustainable, sociable design 'normal', rather than 'alternative' or 'fashionable'.



Knowledge should always be free

But professionals' time should be paid for.



Superpower citizens

Afford as much capability and choice to citizens as practically possible. Democracy is a good design principle.



Neutrality

All companies can participate in the WikiHouse commons, but no one company ever gets a monopoly or lock-in.

WikiHouse design principles
as shared on <http://wikihouse.cc>
(accessed April 2016)

Luca Picardi



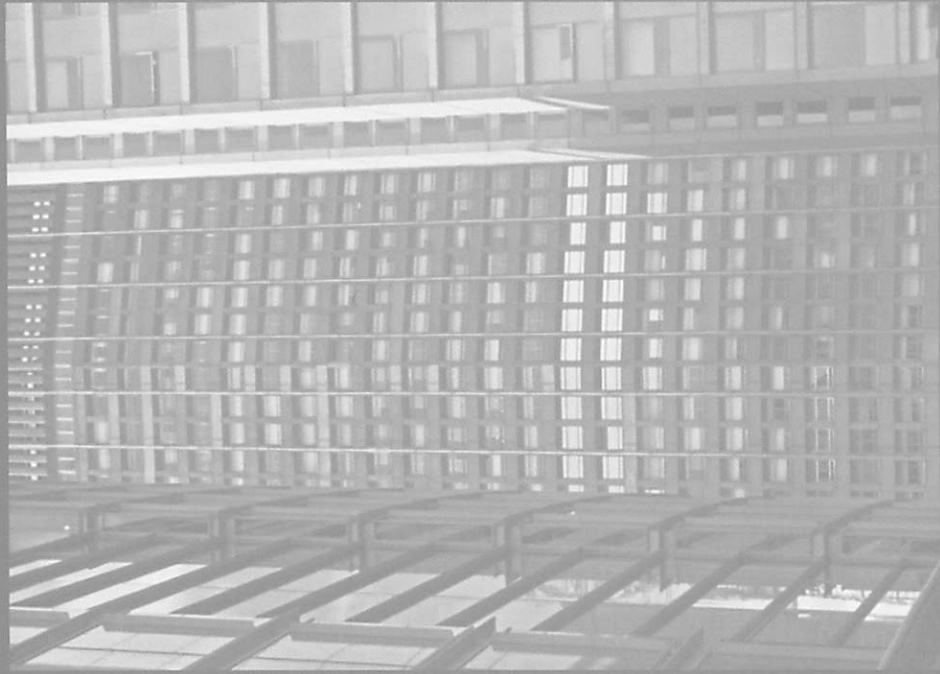
'We have worked tirelessly to engage with the local community in a meaningful way'

This series of images are an extract from an ongoing project by Luca Picardi titled *What Developers Say* (<http://whatdevelopersay.tumblr.com>). The images are selections from Google Street View that correspond with locations that have recently been redeveloped. The images are juxtaposed with excerpts from developer's descriptions of the kinds of places they are creating.

Luca Picardi (1990) is a communication designer with a background in anthropology. His work tends to focus towards urban life, exploring cities as a spatial dimension of peoples' perceptions, representation, and experience, often through ethnographic documentation.



**'We believe today's occupiers
are looking for engaging, lifestyle
oriented environments'**



**'We drive preference by designing
and managing spaces that promote
wellbeing and productivity'**

Questions for WikiHouse by Rebecca Ross & Kim Trogal:

WikiHouse references Ikea as a benchmark for accessibility (i.e. anyone can build it) but how does this principle interact with the resources that need to be in place in order to initiate a WikiHouse project? Does the design of components and the ease of putting them together distract attention from the perhaps more difficult problem of uneven access to land and other resources?

How do participants in the construction of medium and larger scale WikiHouse projects (i.e. 3 labourers or more) reflect upon and feel about contributing their labour? How do they relate to the beneficiaries of the construction project? Have there been any interesting instances of reciprocity or 'thank you' activities (i.e. providing a meal)? Could WikiHouse itself provide tools for these kinds of negotiation as part of their construction kit?

Commons in WikiHouse's definition refers to a filesharing environment and associated set of governing protocols for distributing and developing these files. However, historically, the idea of commons in English culture and elsewhere refers to a mode of self-management in which livelihood depends on negotiated details of inter-dependency. At a larger scale, commons can also refer to shared horizons of mutual interest, such as the development of a city shared by many. If WikiHouse is about the built environment, could it's file-sharing based definition of commons become extended to draw more explicitly upon a wider range of historical and contemporary practices associated with commons?

What role do professionals play? The notion that professionals should be compensated for their expertise is emphasised within WikiHouse literature. How is professional expertise defined in the WikiHouse model? How is it differentiated from labour designated as non-professional?

Although the labour of design becomes free in the WikiHouse model, how does it reconfigure other kinds of cost or profiting such as that of digital CNC mills or internet service providers?



Kim Trogal is Postdoctoral Research Fellow at Central Saint Martins and co-editor of the forthcoming book *The Social (Re)Production of Architecture*. Kim's research covers the intersecting fields of feminist theory, relational ethics, political economy, ecology and spatial practice.

Rebecca Ross is MA Course Leader and Senior Lecturer in the Graphic Communication Design Programme at Central Saint Martins. She is the creator of the 'London is Changing' campaign (2015).

My research focuses on examining unconventional sites, owned by local councils, on housing estates, in order to understand whether they could provide

FINDING SPACE TO HOUSE URBAN COMMUNITIES

an opportunity for community self-building projects. The sites are currently garages, pram sheds, and market-stall stores which are invariably underused and forgotten spaces. This research is positioned in response to a climate where housing owned by local councils is considered either a safety net for the worthy poor, to be managed on a shoestring budget, or an asset of high value ripe for sale. The area chosen for study is in Hoxton where modernist housing is often laid out with highly rectilinear geometry which results in small surplus spaces with no clear use. The larger buildings are also surrounded by clusters of lower rise structures, often one storey high, which have the potential to be built up higher providing potential sites.

These sites present a number of challenges. It may be possible to build above a row of garages, a single storey community centre or a storage area for market-stalls. Inevitably there will be some discussion and possible resistance amongst existing residents about the consequences. Increasing the density of urban areas in inner London adds pressure to already crowded neighbourhoods. More people mean more demand. It is, however, generally accepted that higher density living eases the provision of services, provided they are increased to match the rising number of residents. In *Cities for a Small Planet*, Richard Rogers makes a strong case for the sustainability of high

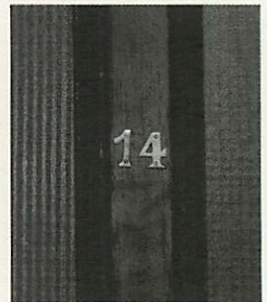


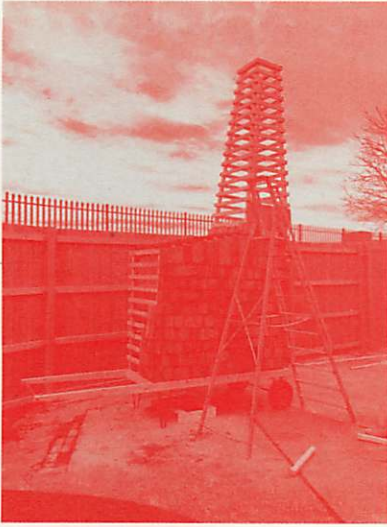
Map of potential sites for community self-building projects in Hoxton.

density urban neighbourhoods. 'If we want to reinforce our neighbourhoods and grow sustainably then London needs to create communities that offer and affordable and humane quality of life.' This implies an urban diversity which can be reinforced through different types of housing activity within the monolithic, council-owned housing estate.

Sites whose uses are ambiguous, such as small vacant areas, are problematic. They may be locally valued and their ownership may be unclear. The cost of developing sites with existing uses is high and access to build is often difficult. My research demonstrates that community self-building potentially helps to overcome some of these difficulties.

I have assumed that the housing produced will remain in the hands of those who live nearby,





Close up view of mobile market stall under construction at Hoxton Market. Visitors to the stall are encouraged to participate in its basic timber construction as a starting point for creating community around self-build. Photos by Bill Hodgson.



whether they be the sons and daughters of existing residents or those in housing need in the neighbourhood. Additionally the production of the buildings is intended to provide learning opportunities as well as some form of sweat equity to the final users whether that is in reduced rents or a larger equity share in a shared ownership scenario.

On first inspection there are many such locations worthy of a more scholarly investigation. In considering the potential to develop a site there are a number of significant facts to record. Inevitably the size, or area, of any plot is important as well as how high it is reasonable to build. Ownership is also key as sites which are privately owned may need to be compulsorily purchased. Sites owned by local councils may therefore be more straightforward. Neighbouring uses and rights to light provide further potential restrictions as well as those imposed by the planning system.

My initial investigation into public reactions to a proposal sought to discover who is interested in community self-build and their likely skills. It was important to understand appetite amongst potential builders and occupiers to make the project credible.

The initial pilot investigation consisted of the use of a market stall to engage with future community self-builders. A large drawing showing a potential self-built development was displayed in a tent-like structure on a Saturday market pitch in Hoxton Street which is at the heart of the study area. The market attracts 70% of its visitors from the local N1 postcode area.

The drawing showed a range of activities taking place which might be undertaken or learnt by those involved in the project. These consist of manual skills like carpentry, plastering, plumbing, landscaping and electrics as well as more pastoral skills like childcare and the provision of refreshment for workers. Visitors were encouraged to label the activities in which they might participate. The labels then visually showed the level of interest in each activity. Different colours or numbers on the labels record the demographics of the participants. Information about the participant including postcode, occupation and age is ascertained at the point of supplying the coloured label and the data subsequently collected from the drawing.

The stall was also used to engage visitors in some construction activity around its built enclosure. A simple frame provided a roof to keep the drawing and the

Finding Space to House Urban Communities



Potential Sites for Small Building Projects. Photos by Bill Hodgson.

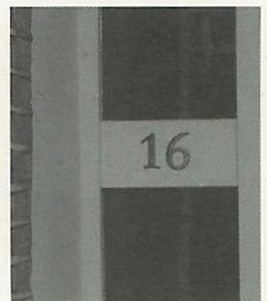
visitors dry. The walls of the frame were clad with timber by visitors during the course of the day, providing an interactive attraction and allow participants an introductory experience of a building task.

Future public engagement events could potentially be used to discuss the location of possible sites within the neighbourhood and to begin to understand what is required to undertake some potentially facilitated community self-building projects.

Ultimately the project aims to encourage the local authority, London Borough of Hackney, to consider seriously whether sites which are currently regarded as without value can be brought into viable housing use as a consequence of the additional value provided by community self-builders.

1 Richard Rogers and Philip Gumuchdjian, *Cities for a Small Planet* (London Faber and Faber 1997), 118.

William Hodgson is an architect and educator with a specific interest in urban housing and self-building.



POCKET LIVING, AS ONE TYPE OF SOLUTION FOR LONDON'S HOUSING CRISIS

In June 2015, I interviewed the Sales and Marketing Director of Pocket Living, Lucian Smithers. Following the Open-source Housing Crisis workshop, one of the things that interested me most about Pocket was their claim to be providing a solution to London's housing shortage. Specifically their focus is on carefully designed small footprint 'micro-accommodation' targeted at young professionals they refer to as 'city makers'. Pocket have had a significant amount of both positive and critical attention for their focus on scaled-down living. Indeed, their focus on micro-flats has both inspiring and problematic aspects. It may be, however, that the discussion focused on micro-flats has distracted from another unique aspect of how they work, the way they collaborate with local authorities.

Pocket maintain a separation between their own interests as a for-profit developer by turning over decision making about who gets prioritised for housing over to local authorities. The demographic they label 'city makers' are those 'not often discussed within property debates but now increasingly in competition for a property with "priority" households, such as families and key workers, that have in the past been offered a social housing tenancy.'¹ This demographic has necessarily become familiar with tactics such as 'hutching up' (converting lounges or very small spaces into bedrooms) and 'hot bedding' (sharing a room/bed with an individual that works on another schedule). Pocket's offer is especially attractive to this group: very small, albeit well-designed flats to help those that have had enough of flat sharing and wish to get their foot on the property ladder. The focus is not on floor space, but rather, clever storage, proximity to public transportation and communal outdoor spaces, and bike parking. The vision is an environment that balances community with independence.

Critics of compact and micro housing focus on the effects of the higher density housing and the increased cost of land to the local area. For example, Julia Park, Head of Housing Research at architects Levitt Bernstein, cautions that 'Smaller homes lead to higher densities; higher densities lead to higher land prices, and higher land prices lead to crazy purchase prices. Each time a micro-flat is sold, it sets up a chain reaction that nudges up the price of everything else.'² There is also a legacy issue as to what will happen when the flats are sold on. According to Meredith Bowles from Mole architects, 'The cost of land is the root of the problem. The only way you can get flats cheaper is to make them smaller.' However, she continues, 'if you permit people to build below current space standards, you don't know who will squeeze into them after they are sold.'³ There are a few details that these critics are missing out on that are instructive. As Smithers says, their typical client 'will have struggled to save a deposit and when they get to us they are desperate and they are so relieved that someone is on their side and is actually providing the thing that they need.' In this sense, for



the individuals concerned, the purchase of a Pocket flat presents itself as a great alternative to the private rental market. Therefore, it seems a shame that the size of these flats seems to dominate the conversation about their merit, and the needs or desires of this particular demographic are largely ignored.

What might be more interesting about Pocket is its approach to working with local authorities. The flats that Pocket provides are offered for sale to potential 'city makers' based on criteria determined by the local council. In addition to meeting housing demand for a normally unrepresented

demographic, this is done through the purchase of awkwardly shaped plots of land that large developers normally avoid. Pocket's allocation system is not based on a first-come-first-served model as in the case of most private developers.

Rather, an application of interest is submitted and from a pool of applicants. Offers are made to those that are most in need, as specified by the requirements of the local authority. There is also a rule designed to protect the affordability of the provision into the future: 'you are not allowed to rent it out except in certain circumstances, and when you come to sell it, you'll need to sell it at the same discount you enjoyed, to an eligible person.'

The demand for this type of accommodation is increasing. Pocket is present in an increasing number of boroughs to the extent that they are overwhelmed with demand. Lucian Smithers, Director of Sales and Marketing, wants there to be more competition: 'The fact that we have quite a powerful brand and that we have managed to make a name for ourselves is great, but relative to our size we are massively punching above our weight and we desperately want more people to join us and help this audience.' Smithers frames this in terms of a broader, 'need to invest in the public sector so that the private sector can innovate.' I would argue that freeing local authorities up in this way could potentially result in better collaboration and more innovation.

Pocket's model of supplying housing is different because it empowers local authorities to take control from the developers and have a say about the

people that are being housed in private developments in their local communities. In the future, without this type of direction, who will be responsible for ensuring that housing is accessible and available to all the demographics of people that are required to make a city a vibrant and inclusive? This is especially a question for those 'non-priority' single individuals for whom there are so many barriers to appropriate housing.

After writing this article, the author bought a Pocket flat in Cricklewood. This is a selfie in her new flat.

1 Rugg, Julie and Deborah Quilgars 'Young People and Housing: A Review of the Present Policy and Practice Landscape', Youth and Policy (2015).

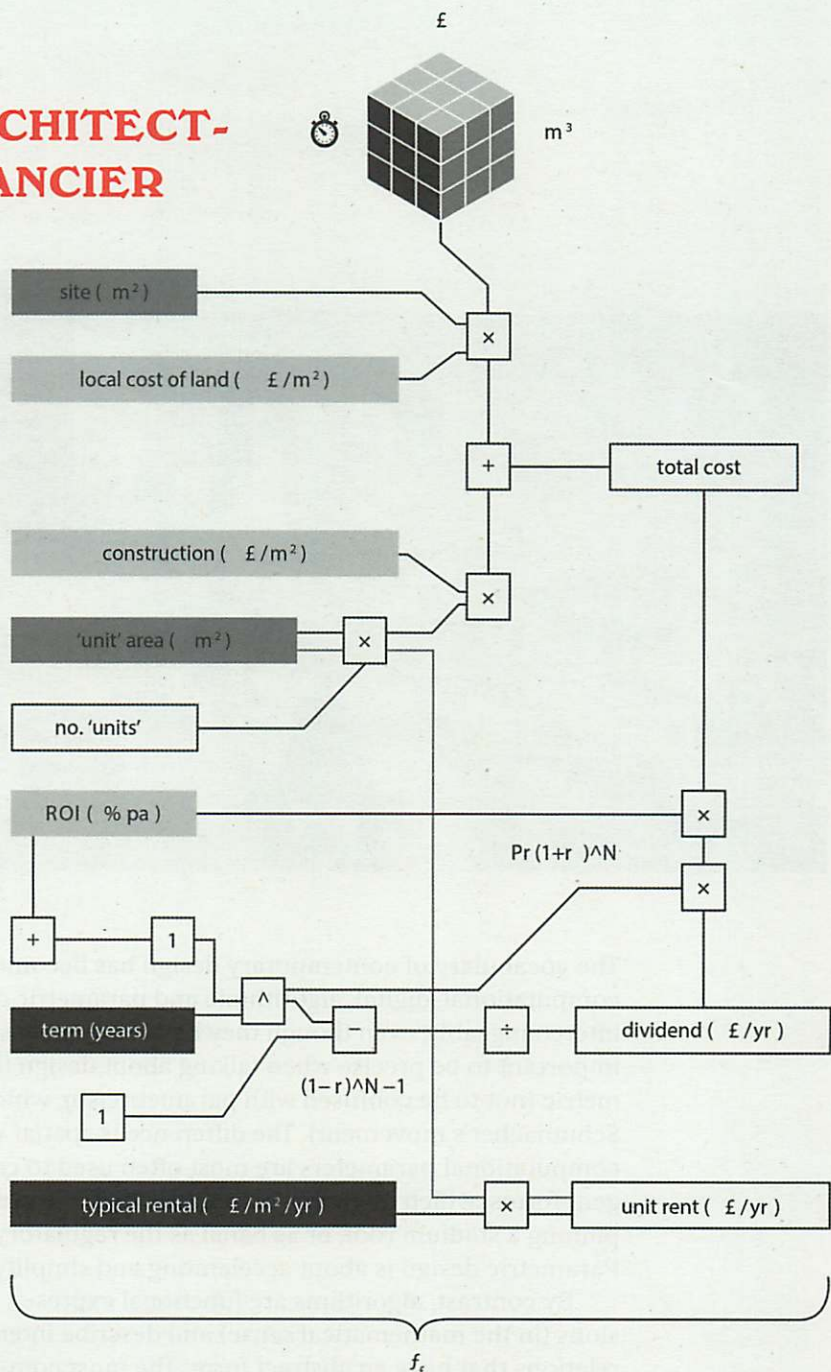
2 Stockley, Philippa 'Pocket Living in London: stylish microflats for singles or couples who earn under £66,000', Homes & Property (2015).

3 Ibid.

Shauna Scott is a London based urbanist with an MSc Urban Regeneration from the Bartlett School of Planning, UCL.

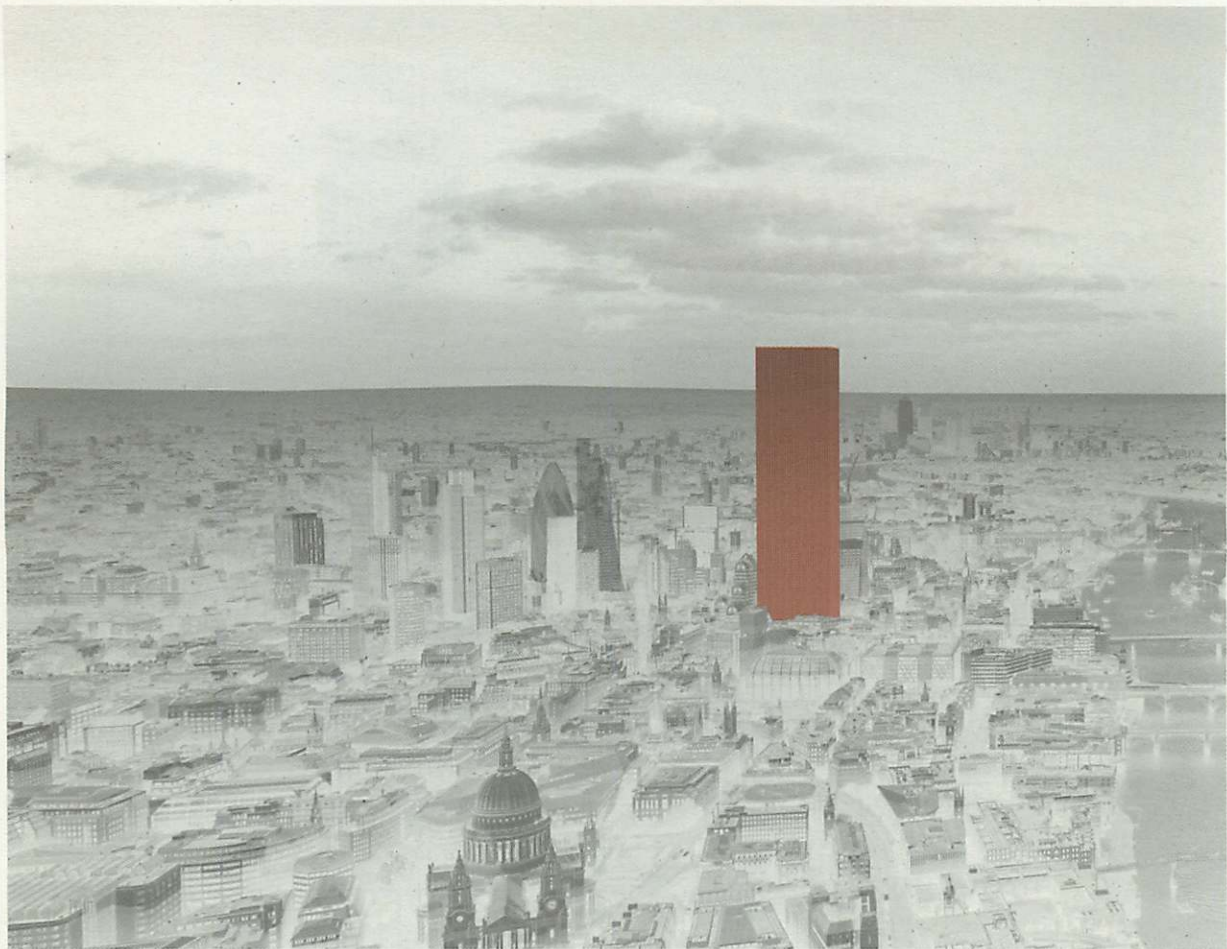


INGOT: ARCHITECT- AS-FINANCIER



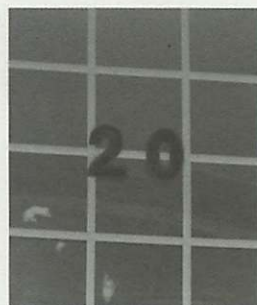
The Ingot is a proposed mathematical extension to the field of architecture. It rearranges large volumes of data concerning the space, time and cost of housing into an algebra of functional values. When applied to the context of London, for example,

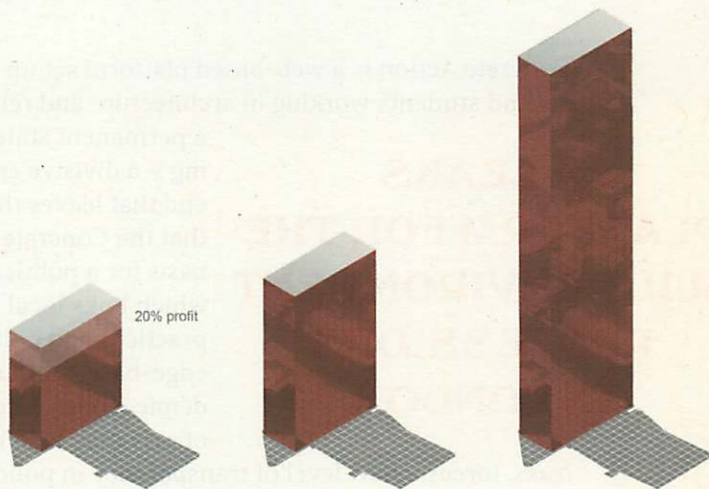
it demonstrates that a property bond lasting 50 years could provide a high rate of interest to investors, an extremely high quality build and a very low rent level: just 46% of the market rate.



The vocabulary of contemporary design has become a linguistic minefield: computational, digital, algorithmic and parametric design are all used fairly interchangeably, even though they have extremely specific distinctions. It is important to be precise when talking about design that is algorithmic or parametric (not to be confused with parametricism, which only refers to Patrick Schumacher's movement). The difference is spatial versus non-spatial design: computational parameters are most often used to control complex or contingent forms, which might be as sophisticated as the engineering logic underpinning a stadium roof, or as banal as the regulatory dimensions of fire stairs. Parametric design is about accelerating and simplifying the design process.

By contrast, algorithms are functional expressions (in the mathematical sense) and describe interrelations that have an abstract form. The most common error of those using algorithms in architectural design is to think, à la Frei Otto, that their most useful applications are stylistic, structural or aesthetic. In fact, as developers well know, the true value of the algorithm concerns financial efficiency. And it is important to remember that fiscal interrelationships





Developer's Model
 Height: 90m
 100% Market Rate
 Cost: £182.219m
 Value: £218.662m

Affordable Model
 Height: 106m
 Bond Term: 25yrs
 ROI: 6%
 s106: 0%
 72% Market Rate
 72m2pcm: £2092
 rentable m2: 85,896

The Ingot Model
 Height: 356m
 Bond Term: 50yrs
 ROI: 5.5%
 s106: 15%
 46% Market Rate
 72m2pcm: £1352
 rentable m2:
 287,496

– of debt, capital, returns and appreciation – are always political assertions. Everyone with a mortgage (literally, a ‘death grip’) knows that the terms of how we fund architecture are designed to enforce hegemonic power relations. Neoliberalism, currently.

The Ingot, which formed a hypothetical project at the core of my book, *Real Estates: Life Without Debt* (Bedford Press, 2014) presents an extension to the field of architecture. It took large volumes of data concerning the space, time and cost of housing and rearranged them into an algebra of functional values. It’s main ambition was to explore how changing the period of time we use to finance architecture can change its conditions of occupancy and material form. It showed that a property bond lasting 50 years could provide a high rate of interest to investors, an extremely high quality build (over a half century any maintenance costs come out of your profit, so environmental sustainability is extremely important) and a very low rent level: just 46% of the City of London rate. The tower was gold-plated (shown here in colour) because the fluctuating (but historically increasing) price of gold is itself a source of profit over 50 years. Gold also happens to be one of the most sustainable materials available, as it is a noble metal: it doesn’t corrode.

What this demonstrates is that the design of financial parameters is a fundamentally political project, and one therefore that should be integral to architecture. This is not the architect-as-developer, which by and large is just a figure enforcing the status quo, but rather the architect-as-financier, which frames the architect as the designer of economic ideologies and forms of life.

Jack Self is an architect and writer based in London. He is Director of the REAL foundation and curator of the 2016 British Pavilion at the Venice Biennale.



Concrete Action

Concrete Action is a web-based platform set up by a network of professionals and students working in architecture and related disciplines. The UK is in

A LEAKS PLATFORM FOR THE BUILT ENVIRONMENT PROFESSIONS IN LONDON

a permanent state of crisis in terms of housing – a divisive crisis with no beginning and no end that leaves the city in jeopardy. We hope that the Concrete Action platform will form a basis for a political practice within architecture which links local forms of resistance to unjust practices and policies with the wider knowledge-base contained in professional and academic circles. Enabling a route for the release of privately held information, in other words

leaks, forces a new level of transparency in policy and planning, and creates a space for empowerment through knowledge.

One might ask, what does this have to do with architects, or architecture even? After all, the realities of property development, land ownership and the planning system have no relationship to the art of architecture: form, geometry, material and design. Or is it the opposite? Is it that there is no art of architecture, as the profession is inextricably linked to the boom and bust economic cycle of regeneration and re-development? As the built-environment lets people down, there is a growing sense of revulsion and/or confusion directed at the profession. Edwin Gardner frames this as a discord between market driven and academically situated practice:

Paper architects brought theory and practice together in the arena of art galleries and lecture halls, but this convergence ended when the market regained momentum and building commenced once again. Consequently, theory remained in academia while practice followed the money. Now we're left with an academic discourse that produces ideologically (anti-capitalist) charged theory for a practice operating in hyper-capitalist conditions. While practice is driven by market opportunism, all theory can suggest is for practice to negate the market.¹

For some, it is impossible to stand aside and watch whilst the city is populated with bland, inferior designs, pushed through the planning system with no regard for local communities, which are being destroyed in the process. Is it possible or even relevant to link theory to potential new forms of practice?

In 1975, Bernard Tschumi asked how architects can use their knowledge as a instigator for change describing three potential roles for architects:

Either we could become conservative, that is, we would "conserve" our historical role as translators of, and form-givers to, the political and economic priorities of existing society. Or we could function as critics and commentators, acting as intellectuals who reveal the contradictions of society through writings or other forms of practice, sometimes outlining possible courses of actions, along with their strengths and limitations. Finally we could act as



Shepherd's
Bush Market

Viability
Assessment

September 2011

Community
Infrastructure Levy:
Economic Viability
Study

2013 Gerald Eve LLP

Harrow Development
Viability Study

LONDON BOROUGH
OF HARROW

Development Viability
Assessment. Major
Development Panel:

November 2010

Former Walthamstow
stadium viability
methodology
statement

Methodology
statement:
Development Viability
Assessment

June 2011

Newham Affordable
Housing Economic
Viability Assessment

July 2010

GLA Strategic
Housing Land
Availability
Assessment
Greater London
Authority
2013 GLA
Strategic Housing
Land Availability
Assessment

Viability Assessment

April 2014

Harrow Development
Viability Study

LONDON BOROUGH
OF HARROW

Development Viability
Assessment. Major
Development Panel:

November 2010

Community
Infrastructure Levy:

Economic
Viability Study

2013 Gerald Eve LLP

HEYGATE SURVEY

1998 survey of
Heygate Estate,
including comparisons
of advantages,
disadvantages and
costs of seven options,
from "doing nothing"
to refurbishing or
demolition

March 2012

HEYGATE ESTATE
APPROVAL TO
SUBMIT OUTLINE
PLANNING
APPLICATION FOR
REDEVELOPMENT
MASTERPLAN

HEYGATE
ESTATE SIGNED
APPROVAL TO
SUBMIT OUTLINE
PLANNING
APPLICATION
FOR
REDEVELOPMENT

March 2012

CARPENTERS
ESTATE COSTS
PLAN

Refurbishment Cost
Plan 1

February 2007

Carpenters Estate
UCL Stratford
proposition

October 2012

The proposition
summarises UCL's
proposal to develop
a new academic
quarter in Stratford,
Carpenters Estate

Guide for planners
and developers

A basic guide
for planners and
regenerators

March 2014

CARPENTERS
ESTATE COSTS
PLAN

Refurbishment Cost
Plan 1

February 2007

TOTTENHAM
MASTERPLAN

September 2014

Summary of the
High Road West
Masterplan
Framework &
Proposals for White
Hart Lane Station.
Relevant for
Lovelane Estate

Carpenters Estate
UCL Stratford
proposition

October 2012

The proposition
summarises UCL's
proposal to develop
a new academic
quarter in Stratford,
Carpenters Estate

Guide for planners
and developers

A basic guide
for planners and
regenerators

March 2014

HEYGATE ESTATE
PLANNING
DECISION

Letter from Boris
Johnson granting
Southwark Council
permission to
determine the planning
permission for
Heygate Estate

WEST HENDON
DESIGN AND
ACCESS
STATEMENT

describes the context,
design objectives
and proposals
which inform the
development for the ...

March 2013

HEYGATE ESTATE
PLANNING
APPLICATION

GLA planning report
PDU/2149/02
Full planning
permission for
demolition of all ...

February 2013

HEYGATE
APPENDIX A
PLANNING
APPLICATION
SITE PLAN

HEYGATE
APPENDIX B
ILLUSTRATIVE
GROUND PLAN

Heygate survey
drawings

Individual flat and
area drawings,
including Elephant and
Castle regeneration
boundaries

CANNING TOWN
(CUSTOM HOUSE)

Impact assessment
for the draft Canning
Town and Custom
House Supplementary
Planning Document ...

June 2008

ALTON
MASTERPLAN

Wandsworth Council
commissioned
masterplan for the
Alton area

October 2014

DOLLIS VALLEY
REGENERATION

London borough
of Barnet

STRATFORD
MASTERPLAN

February 2011

Example leaked
documents

LEOPOLD ESTATE
REDEVELOPMENT

This statement
has been prepared
in support of a full
planning application
for the last phase of ...

July 2012

MARDYKE ESTATE
PLANNING
APPLICATION

planning report
PDU/2196/02
Outline planning
permission is sought
for the redevelopment
of the estate to provide
for up parking ...

July 2009

CANNING TOWN
CONSULTATION

This document
is a summary of
the draft Canning
Town and Custom
House Regeneration
Project Masterplan
Framework, relevant
for Custom House

THAMES
VIEW ESTATE
DEMOLITION
PROTOCOL

The study involved
supporting the
development of
planning guidance,
carrying out a pre-...

March 2007

WHAT WE PROVIDE

- 1 THE INFRASTRUCTURE TO ENABLE YOU TO SUBMIT INFORMATION ANONYMOUSLY TO THE CONCRETE ACTION WEBSITE.
- 2 A SEARCHABLE DATABASE AND MAP
- 3 AN ONLINE RESOURCE FOR PROFESSIONALS TO VIEW TACTICS TO RESIST FINANCIALLY LED DESIGN AND PLANNING ISSUES WHEN WORKING WITH DEVELOPERS.
- 4 EDUCATIONAL WORKSHOPS FOR COMMUNITIES ON ELEMENTS OF THE PLANNING PROCESS. IF YOU WOULD LIKE TO REQUEST A WORKSHOP, FILL IN THE FORM ON THE HELP PAGE.
- 5 TRANSLATION OF DEVELOPMENT PROPOSALS AND PLANNING DOCUMENTS INTO PLAIN LANGUAGE. WE CAN PROVIDE A WORKSHOP TO DO THIS- FILL IN THE FORM ON THE HELP PAGE.
- 6 DOWNLOADABLE DATA VISUALISATION FOR MEDIA, ACTIVIST AND COMMUNITY USE.

WHAT WE CAN'T PROVIDE

- 1 WE CAN'T BE HELD RESPONSIBLE FOR THE CONSEQUENCES OF LEAKING DOCUMENTS TO US. WE REQUIRE YOU TO BE THE JUDGE OF THE LEVEL OF ANONYMITY YOU NEED TO SUBMIT DATA. FOR MORE INFORMATION, SEE LEAKS.
- 2 PROVIDE FULLY DEVELOPED COUNTER-DESIGN PROPOSALS. ALTHOUGH WE WOULD LIKE TO, WE DON'T HAVE THE RESOURCES TO DO THIS CURRENTLY.

About Concrete Action
as extracted from
<http://concreteaction.net>
(accessed August 2016)

24



**'We work to build relationships
with local people, engaging with
community groups'**



**'Places which are well integrated
into the surrounding area become
part of the local community'**



**'We are a placemaker.
Places consist of communities
and environments'**



**'Our scale and quality and
security of our rental income gives
us significant advantages'**

revolutionaries by using our environmental knowledge (meaning our understanding of cities and the mechanisms of architecture) in order to be part of professional forces trying to arrive at new social and urban structures.²

Tschumi failed to anticipate how relevant the above arguments would become for today's architecture. The relatively unknown legacy of resistance within architecture, including Tschumi, Brian Anson and the New Architecture Movement, have provided inspiration for Concrete Action to develop a fourth role for architects – after conservation, academia and revolution. An alternative which moves from the repetitive rhetoric of destroy/rebuild towards hope, inclusive design and participation.

Due to the nature of their work, architects have an overview of the many stakeholders involved in the planning and design of our cities. Every architectural project involves negotiation between a number of equally legitimate

forces which shape the urban environment, including clients, government, residents and businesses. However, in recent times neo-liberal politics encouraging homogenisation and privatisation of public space have caused a shift in the balance of power towards the financiers, leading to the prevalence of urban design which prioritises profitability.

Much of the information on prospective development is already available in the public realm, however it is not widely publicised. Neither is it generally provided in accessible language or formats. This shifts power away from citizens. We therefore invite those who have access to information on development proposals to contribute documents to <http://concreteaction.net>. Contributions can be made anonymously if desired. The platform collates information on proposed developments across the city and makes them available for use by communities and professionals alike.

¹ Edwin Gardner, 'Architecture Left to Its Own Devices /or How theory stopped guiding architectural practice' <http://edwingardner-txt.tumblr.com/post/46947357690/architecture-left-to-its-own-devices-or-how>

² Bernard Tschumi, 'The environmental trigger' in *A Continuing Experiment: Learning and Teaching at the Architectural Association London*, edited by James Gowan (London: The Architectural Press, 1971), 93.

Concrete Action was launched in London in September 2015, as an independent network which connects and supports professionals and communities fighting for housing in London. Concrete Action offers a platform for whistleblowers, while also disseminating planning knowledge to communities and activists in order to build up an inclusive alternative vision for London and instigate change in architectural practice: <http://concreteaction.net>



Joel Gethin Lewis & Alice Hardy

**THE BALCONY
BROADCASTING
COMPANY (BBC)
PRESENTS**

**'I HEARD IT ON
THE WASHING
LINE'**

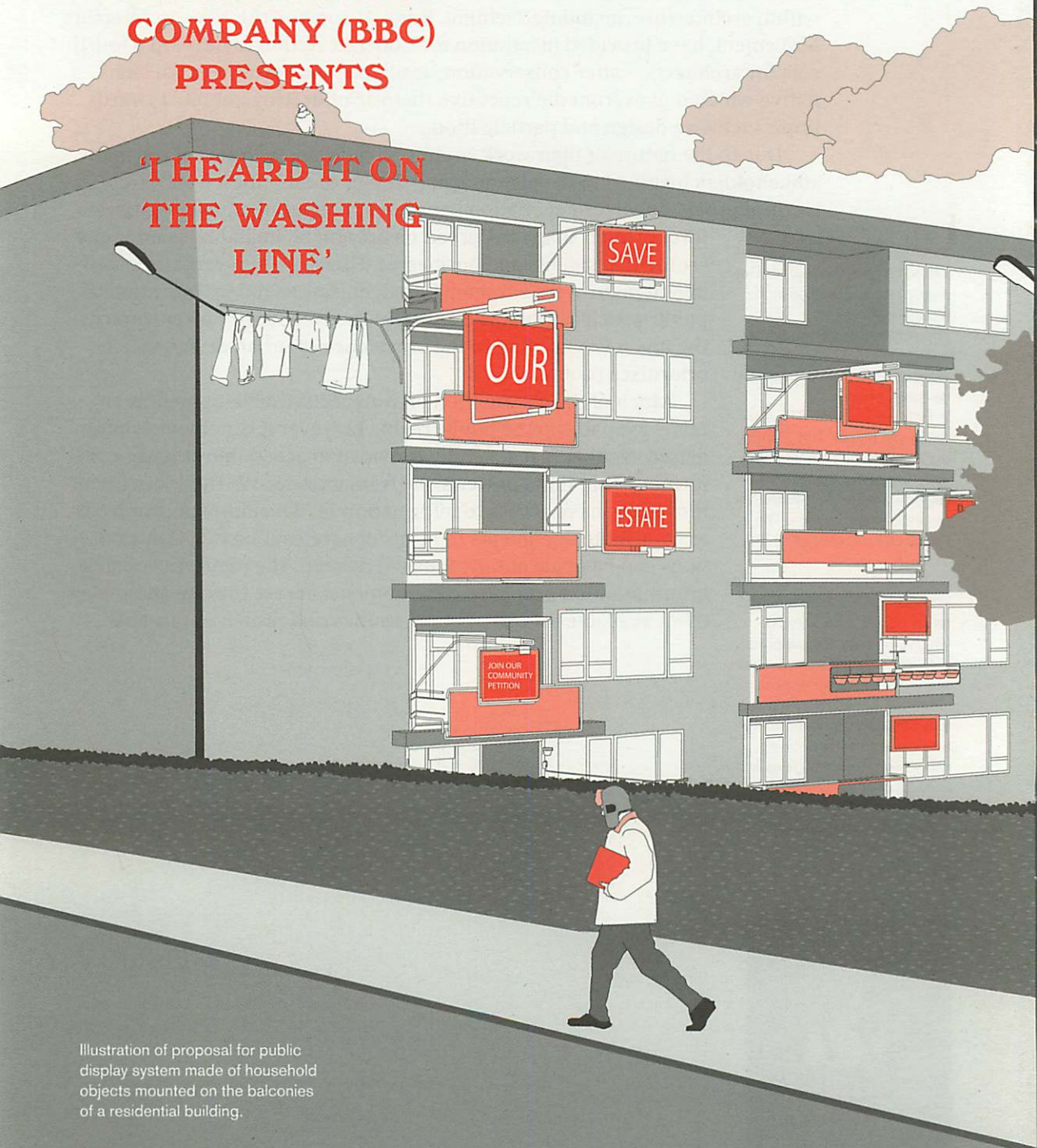


Illustration of proposal for public display system made of household objects mounted on the balconies of a residential building.

'I heard it on the washing line' is a proposal for an intervention on a council estate in Camden that could be adapted for use in any large building with balconies. Traditionally the balcony has acted as a platform for political and theatrical activity within a particular building or street. This project aims to amplify and aggregate balconies as a wider, but still local, platform for communication. Participant residents are facilitated to securely mount their TVs to face out into their street or other shared environment and connect to their neighbours TVs to form a larger decentralised community display. Where broadband networks are typically used to perpetuate the status quo of consumers and producers of media, the BBC creates hyper-local broadcasters supported by their own communities, all using open-source design, hardware and software.

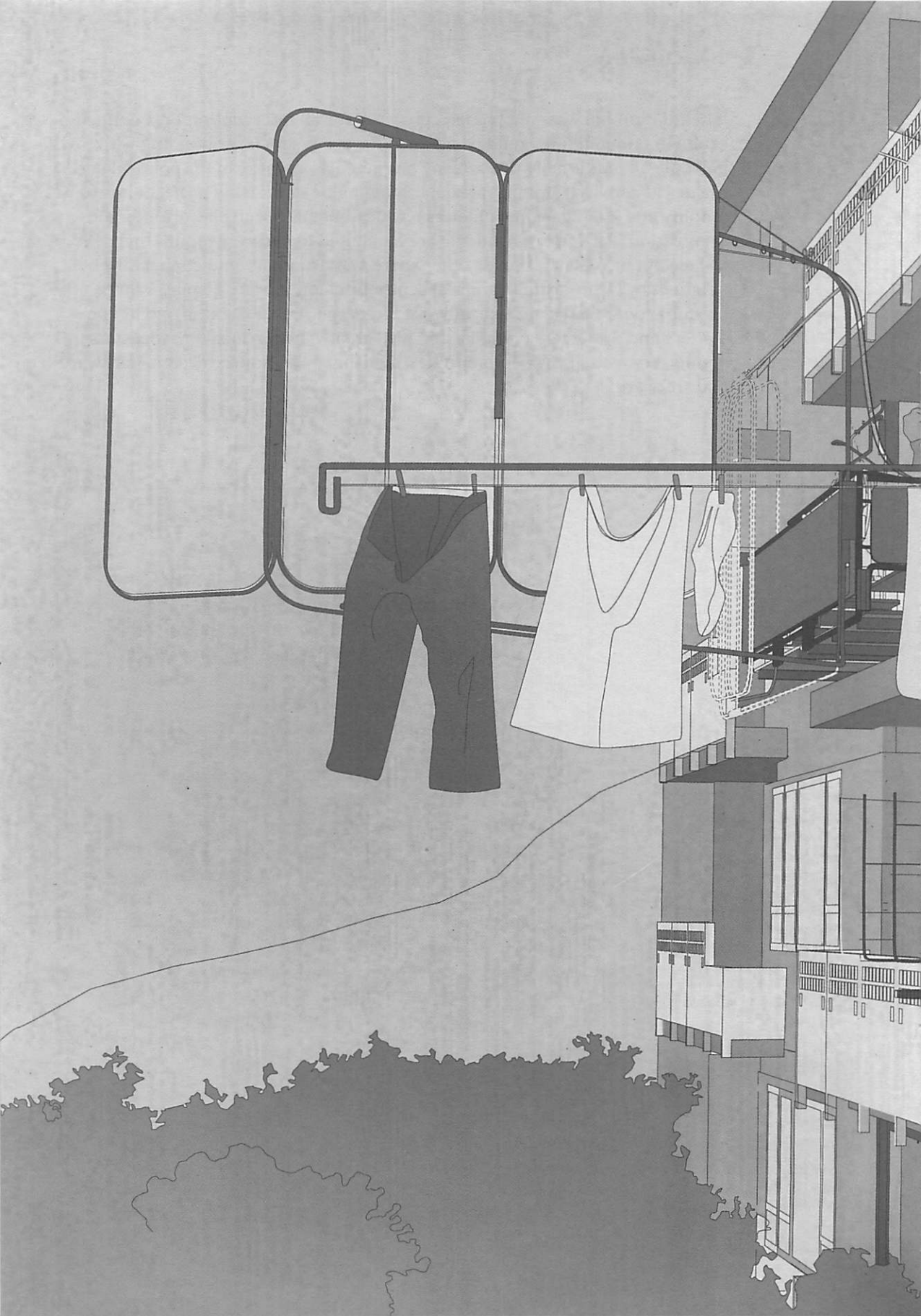
TECHNICAL NOTE

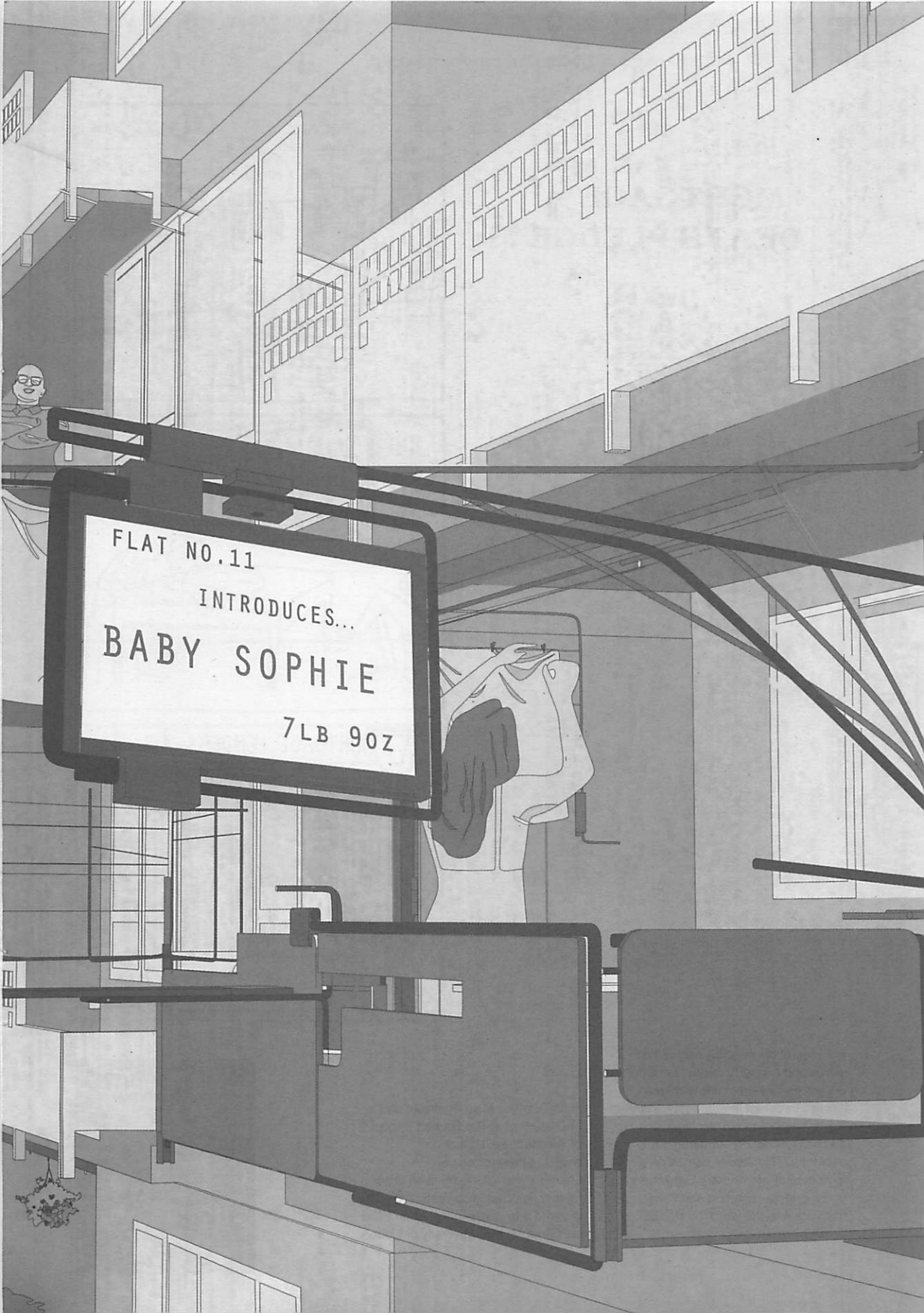
'I heard it on the washing line' is designed to be assembled by re-purposing commonly found household items and augmenting them with a few additional low-cost components. A web-based resource would provide recommendations and designs for adapting washing lines and similar objects to securely mount household televisions. Each television would be connected to a low-cost mini-computer such as a Raspberry Pi to form a node on the network (Raspberry Pi is low cost, highly available, runs on an open-source operating system, has a large and active developer community, and is manufactured in the UK). In terms of software, the broader principle is that each node on the BBC network would self-discover other nodes automatically. This would allow content initiated by any member of the network to migrate between nodes in a completely de-centralised way. Nodes could be coordinated through in-person or software-based negotiation by participants to form ad hoc giant displays.

Joel Gethin Lewis is the co-founder of Hellicar & Lewis, an open-source craft, design and technology studio based in Hackney. He holds a BSc from Imperial and an MA from the Royal College of Art.

Alice Hardy graduated from UCL Bartlett School of Architecture, UCL in 2015 and is currently working in an architectural practice.







FLAT NO. 11

INTRODUCES...

BABY SOPHIE

7LB 9OZ

MORTGAGE = DEATH PLEDGE



mortgage ('mɔ:ɡɪdʒ), sb. Forms: 4-7 mortgage, 6 mortgage, 6- mortgage. la. OF. *mortgage* (13th c.) lit. 'dead pledge (see MORT a. and GAGE sb.): mortuum vadium and whence med.L. whence *mort(t)gagium*. For the explanation of the etymological meaning of the term current among 17th c. lawyers, see the following quot. 1628 Coke *On Litt.* 205. It seemeth that the cause why it is called mortgage is, for that it is doubtful whether the Feoffor will pay at the day limited such summe or not, & if

In a time of decreasing wages and increasing property values, Londoners are feeling pressure to take on mortgage commitments that commit a greater portion of their income and risk becoming unmanageable over time. This sticker campaign aims to remind contemporary Londoners of the original meaning and literal translation of the word 'mortgage': death pledge.

Judit Ferencz is an illustrator and a PhD student at The Bartlett School of Architecture, UCL.
www.juditferencz.co.uk

Lucia Caistor-Arendar is an urban researcher. She is currently based with the Interdisciplinary Urban Studies Group at the University of Lisbon.

As 'affordability' translates to 'smaller' in cities such as London and '3 × 4 metre' plots in the most radical resettlement colonies in Delhi, it is necessary to

PERFORMING ARCHITECTURE

expand our dialogue regarding possible futures. Squeezing space produces intensely concentrated architectural forms. It also creates a need for dialogue on the experiential aspects of micro living particularly

as digital platforms create new types of blended living environments.

Performance architecture is a transaction between artist and audience that exposes the permeability between subject and space. Public audiences were invited to create and perform within a third space – to use Edward Soja's 1996 term of the conflation of real and imagined spaces – using the open-source principles of universal access, digital distribution and modification of designs for living.¹ A telematic installation connected two 3 × 4 metre structures at the Southbank Centre in London with Khōj International Artists' Association (12–14 December 2014) and India Habitat Centre (15–25 May and 28–31 May 2015) in Delhi, and invited audiences in both cities to co-create the environments they playfully coexisted within.

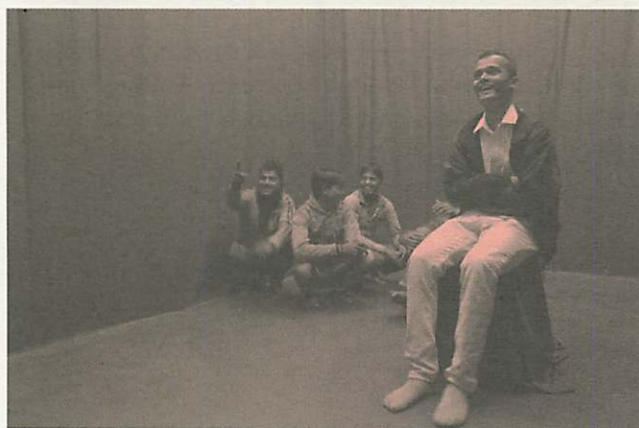
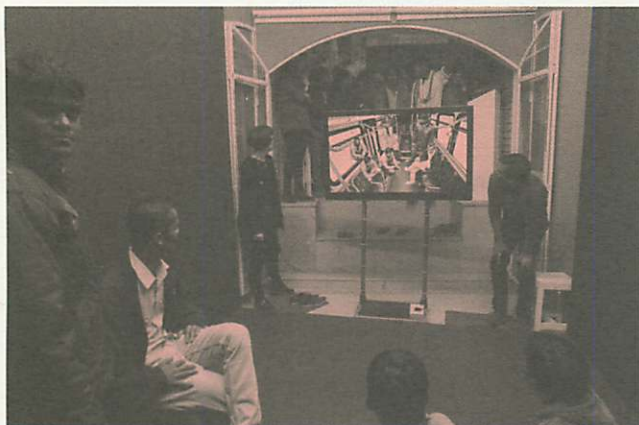


The suspension of designed objects in the air is a critical visual provocation on contested space that challenges existing power relations and government control of housing supply. Photo by Claire McAndrew.

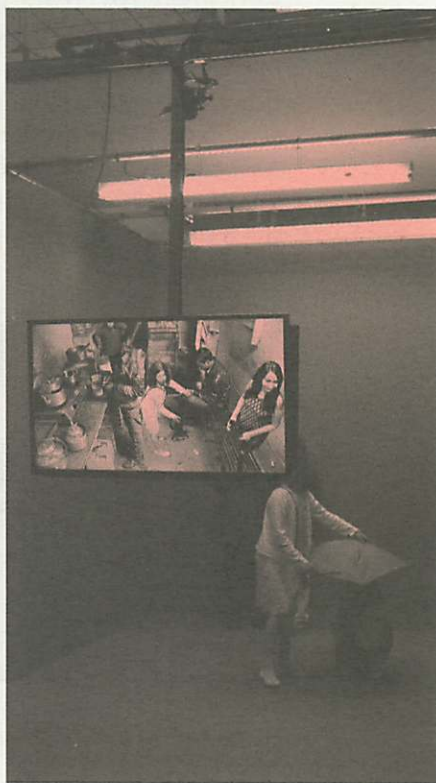
¹ Edward Soja, *Thirdspace: Expanding the Geographical Imagination* (Oxford: Blackwell, 1996).



Embodiment can be used to defy the rules and conventions of physical space through a re-embodied sense of touch. Photo by Vivek Muthuramalingam.



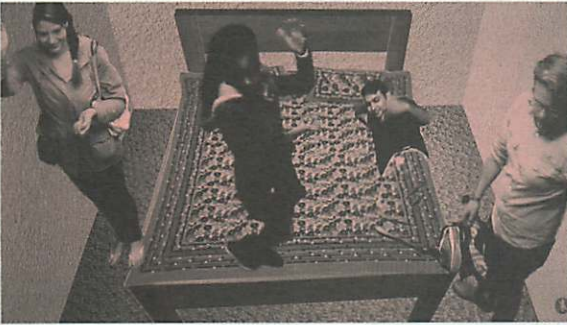
The privacy of the mirror is manifested publicly and with a global connected consequence, becomes a public mirror stage. Photos by Vivek Muthuramalingam.



The forced compression of micro-economies within living spaces point toward the ways DIY and self-made solutions can fuel counter movements and future metaspace platforms. Photo by Claire McAndrew.



Digital platforms can extend the psychological experience of living space. Photos by Claire McAndrew.



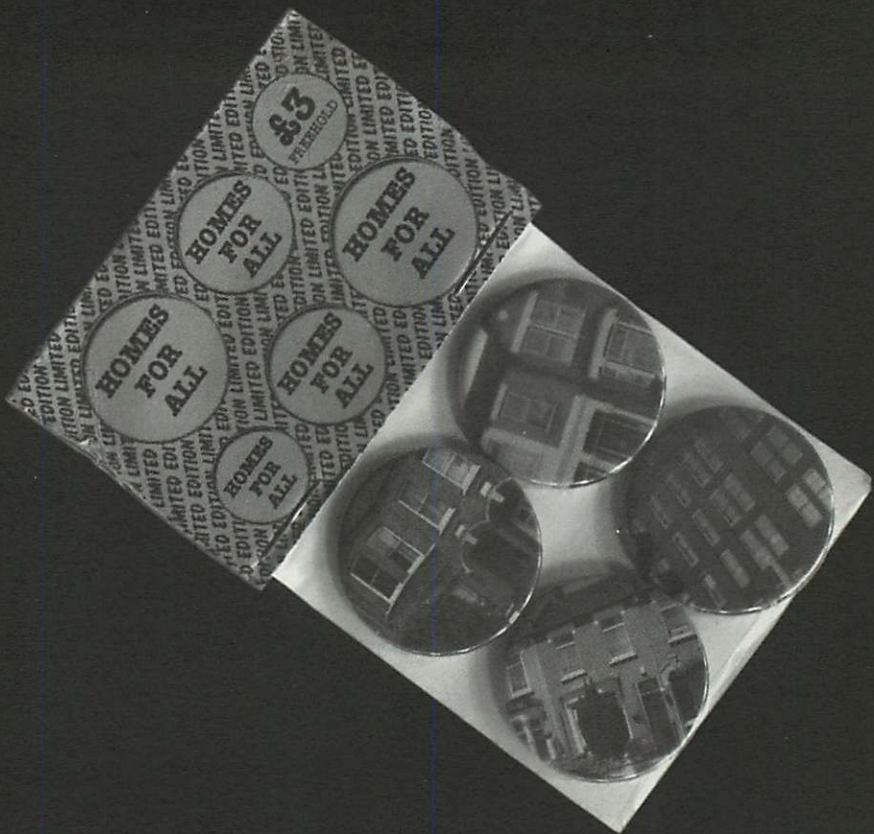
Blended living spaces can provide a sense of connectedness to globally distributed others through a contraction of distance. Photos by Claire McAndrew and Paul Sermon.





Claire McAndrew is Senior Research Associate and Director of Research at UCL Institute for Digital Innovation in the Built Environment, The Bartlett.

Paul Sermon is Professor of Visual Communication at University of Brighton. The AHRC 3x4 *exploring metaspace platforms for inclusive future cities* (3x4m.org) project was a collaboration with architect Swati Janu and photographer Vivek Muthuramalingam.



Third spaces produced by the conflation of real and imagined futures can envision new forms of exchange and co-creation. Photos by Swati Janu and Harriet Halpin.



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Mark Pawson is a self-confessed image junkie, photocopier fetishist and print gocco Fiend. He's a one-man production line since 1987 creating a constant stream of artists books, postcards, badges, multiples and other essential ephemera.

Editors

Ben Campkin
Rebecca Ross

Editorial Assistant

Shauna Scott

Design

Bandiera, Guglielmo Rossi
and Elif Tanman

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Printing

Calverts
9-10 The Oval,
London E2 9DT

Contact

<http://urbanpamphleteer.org>
email@urbanpamphleteer.org

Urban Pamphleteer
UCL Urban Laboratory
132 Hampstead Road
London NW1 2BX

Cover

Photo of hoarding on new
Hackney Homes council
housing in Homerton by
Rebecca Ross

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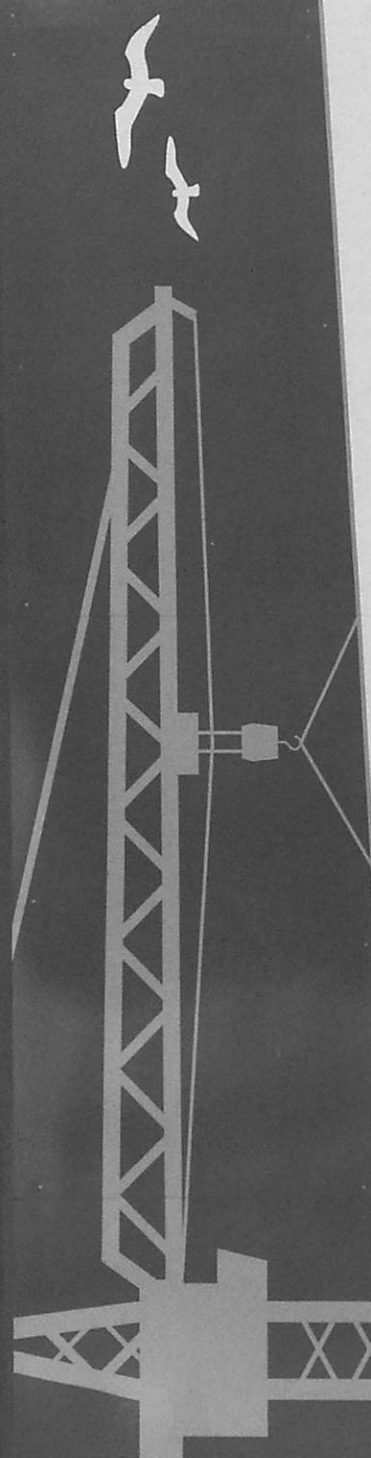
Thanks!

Shumi Bose
Central Saint Martins Graphic
Communication Design
Central Saint Martins
Restless Futures
The Bartlett, UCL Faculty
of the Built Environment
UCL Engineering
UCL Faculty of Social and His-
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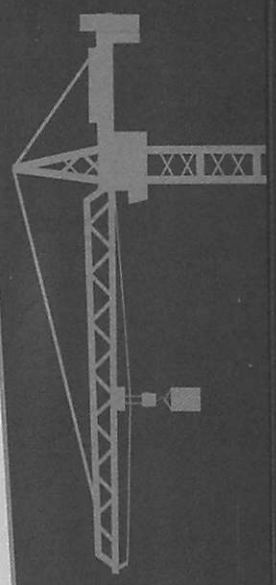
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