



Images (clockwise from top left)

(1) Extract from film '44 Doors and 35 Windows for the new Sala Beckett', Flores & Prats, 2017

(2) *Sala Beckett interior 2018, Flores & Prats*

(3) *Inventory of free waste material available over one week within the London Borough of Tower Hamlets, Jonny Pugh*

(4) *Teletubbies and their magic turbine*, 1997

(5) Pavement detail in Porto, Portugal fabricated from fragments of salvaged cemetery headstones

NEW FORMS OF MEASUREMENT

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"the ruins...are assigned civil and moral values that through the redemption of their use have been transformed into truth"

Juan José Lahuerta (describing the new Sala Beckett, by Flores & Prats architects, Barcelona)

The 'magic' turbine first presented in the UK children's television series *Teletubbies*, launched in 1997, is an example where storytelling in popular culture has been used to introduce the idea of wind power having a harmonious position in the British landscape, and project this upon the minds of a young Generation Y-Z, many of which have subsequently grown up with these associations fixed in their imagination.

The accelerating climate emergency and ecological imperative to reduce and radically alter forms of consumption have taken us to a point in history where we must urgently call into question far more than just the acceptance of new forms of energy infrastructure in our landscapes, but also the implications of every material we are in contact with.

The proposal for this exercise is to lead students on an investigation that uses the digital format of this school to focus on diverse processes of visual 'measurement', and to treat this measurement as a key process in determining how the presentation of existing material elements or forms of waste can influence a popular culture of re-use.

The market for construction waste reuse in the UK and in many situations in Europe is often synonymous with the idea of architectural salvage: Preservation lead by the whim of fashion for discarded elements. Yet, the historical narratives that drive this appetite for re-use are fickle. We can learn from the laws and tools established to serve societies obsession for historical preservation, reinforced in popular imagination, and expand this to encompass a much wider spectrum of 'waste': from elements and materials that have a heritage value, to those that are mundane, to those that are the product of industrial and bio-waste yet relatively unrecognised for their potential in replacing the bricks and mortar of everyday construction.

Experimental Inventories

The increasing adoption of material passports offers architects, engineers, and wider members of design teams the tools to quantify and apply principles of the circular economy in construction processes, yet these documents are in danger of existing as exclusive specialist tools. We will reference different examples of inventories formed using different criteria in spheres as diverse as curatorial work and logistics. How can these forms of measurement include layered quantitative and qualitative information? how can they exist as both material banks and as memory banks?

Orientating examples will include the Sala Beckett theatre project by Flores & Prats where intensely recorded inventories were used to capture elements of an existing building that had no formal preservation value. By being quantified and shared (with builder, client, public), their value and influence on the design proposition was transformative.

The tools used to measure the 'library of elements' will be completely open to the individual skills of the student and their interests. These may involve objective professional tools (such as physical or drawn surveys, photographic records, spreadsheets, 3d modelling or experimental software), or more intuitive, naïve, or subjective forms of recordings (such as historical interpretations, personal or public memories).

Montage

The results of the varied forms of 'measurement' will lead to two main outcomes. Firstly, the inventory / passport itself: a multi-layered tool for both professional and public communication, that anticipates future modification to account for different historical interpretations, future material changes, or technological advances that influence use. And secondly, in a proposition, via drawings / models / films or otherwise, to gain a new licence for experimental misuse, montage, and synthesis of these elements.