



MARCH IN SUSTAINABLE
ARCHITECTURE
2023



Centre for Alternative Technology
Canolfan y Dechnoleg Amgen

Doing Architecture Differently

This yearbook showcases the work of students on the MArch in Sustainable Architecture at the Centre for Alternative Technology (CAT). Taught at CAT's Graduate School of the Environment and validated by the University of East London, this Part II Architecture course has sustainability at its core.

The projects shown here form part of the MArch study programme, allowing students to practice their design skills and flex their imaginations against a real world backdrop.

Illustration:
Georgemma Hunt



GRADUATE SCHOOL OF THE ENVIRONMENT

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Introduction

Carl Meddings, MArch Course Leader

June 2023

It has been a privilege to have accompanied the students whose work is illustrated in this yearbook in the final year of their studies on CAT's Masters in Sustainable Architecture (MArch). As CAT celebrates its 50th birthday it is wonderful to see so much of their work embodying CAT's mission and that of the original volunteers who began CAT in 1973. They truly are pioneers, often finding themselves in uncharted territory, willing to push the boundaries of their knowledge to discover how they may become the changemakers that the profession so desperately needs!

Studying sustainable architecture is a passion. It is also a mission, which these students embrace wholeheartedly. The ethos of the course and of CAT is one of shared learning, mutual support and encouragement and, above all, a commitment to sustainability; not as a 'bolt on', but as the very foundation stone of the designing and making of buildings and places that respect the planet and its ecosystems and which will stand the test of time. They have worked (hard) together, played (sometimes even harder) together, laughed and cried together. Each month they have congregated (in their spiritual home at CAT) for one intense and immersive study week; but they are never really apart from each other, continuing to collaborate and communicate from their homes throughout their time on the course.

The students' intense engagement with their studies has produced a range of innovative project outputs, including group activity, deep research and reflection, and a variety of ways of writing, as well as designing and making. Driven by their passion for learning, their work is also a testament to their indefatigable spirit of collaboration and

mutual support, which they both bring to and find at CAT. They have embraced each and every opportunity that has been offered to them; and in so doing, they have demonstrated that sustainable architecture, whilst always grounded in reality and practicality, can also be intensely beautiful and deeply caring. More than becoming architectural professionals, this group of pioneers are becoming advocates and acolytes of the craft of architecture and its importance as part of our responsibilities to care for people, places and the planet. They have shown, through their work, that CAT's way of "doing architecture differently" leads to earth-respecting, socially resilient, life-enhancing designs.

Many (if not all) of these students will have joined CAT because they were seeking something different: alternatives to 'everyday' architectural practice; or a collaborative, rather than competitive place of learning; or a much more hands-on experience of designing and making. The process of learning at CAT is not a one-way street, though. We all learn from each other, and we are all enriched by being part of a greater whole. All of these students have given as much (if not more) than they have taken.

I am proud to have been part of their journeys, and I have no doubt that they will be a force for good in their lives and careers, as they share their passions and nurture their relationships, helping to change our world for the better. They joined the course at CAT for a time, and they may now be leaving their studies with us, but in reality, they will never truly leave. They will always be part of the CAT family.

Doing Architecture Differently

Architecture matters. How we build and retrofit our homes, businesses and public spaces has a huge environmental impact. Currently, approximately 50% of energy consumed in the UK is used in buildings. To avoid catastrophic climate breakdown, we need to reach net zero greenhouse gas emissions globally as soon as possible – and we need to start today.

The materials we use, the energy that goes into construction, how we interact with habitats and wild species, how energy efficient our buildings are – all of this and more gives architecture the potential to have a strong positive environmental influence.

The Centre for Alternative Technology (CAT) is an educational charity dedicated to researching and communicating positive solutions for environmental change.

As part of this, CAT provides postgraduate level education through the Graduate School of the Environment on a wide range of topics related to sustainability, including a Masters (Part II) in Sustainable

Architecture for students training to be architects. Based near Machynlleth, nestled in the rain-forested foothills of Eryri National Park (Snowdonia), CAT offers the only rural-based and sustainability-focused architecture course in the UK.

We break the mould of traditional architectural education with a number of key themes at the heart of how we teach.

We are a **community of learners** with students, tutors and professors learning from each other. The competitive nature of studio and unit-based teaching is rejected by our students and staff, with everyone benefitting from a rich cross-fertilisation of ideas.

We provide an **aesthetic education**. Materials, making and craft sit at the heart of what we do. Building, modelling and exploring the materials that the earth provides us. We immerse ourselves in local and regional society, exploring their cultural histories through text, image and theatre, both archived and live.


We define **sustainable architecture** by fully



acknowledging the impact of humanity on our planet and the need to act now. We provide the tools for our students to create architecture that is appropriate for a world where ecocentric values are held as equal to anthropocentric ones. Their projects either address the shortfall in our social foundations or seek to reduce our impact within our limited ecological ceiling.

If you are interested to know more about the course or the other postgraduate courses we offer, visit the website and get in touch to find out more and attend an open day.

cat.org.uk/gse



2021-2022

LIVE PROJECTS



Community Consultation In Milford Haven

October 2021

During our first full design project at CAT, based in the Pembrokeshire port town of Milford Haven, detailed group research was conducted into various aspects of the history and context of the local area in order to develop a deeper understanding of the place in which we would be proposing our architectural interventions.

As part of the detailed study of place and context we were given the task of developing a full day of community consultation activities in which we would engage with local people across a number of locations and demographics, helping us to further understand the town, its people and its history.

Spread around the town, one group focused on a local community centre hub, another on the main high street areas, another under-the-bridge in a popular car park and the last group focused on engaging with people that they encountered along the coastal paths.

The feedback received then went on to inform the research reports of each group which were then collated into a larger research document available to each student, ready to help inform the subsequent design projects.





Materials Week

May 2022

For the annual Materials Week, we donned our bib-and-braces and steel-toe boots and enjoyed getting our hands (and feet) dirty. Over the week we rotated between various workshops, learning from experts in earth, straw bale and hemp-lime construction, timber framing and lime production. Workshop sessions included:

1. Straw Bale Construction with Kit Jones
2. Earth Building with Dieter Brandstatter & Maria Sanchez
3. Timber Grading and Structure with Ivor Davies & Tim Coleridge
4. Lime Workshop with Stafford Holmes
5. Fibre and Binder (Hemp Lime) with Pat Borer & Gwyn Stacey





Scotland Trip

September 2022

For the yearly study trip, the group travelled to Glasgow.

Scotland's second city was our base for the week and from there we would venture out as a bustling bunch of architectural explorers, on numerous expeditions to see key sites, buildings and other cities of notable interest (both modern and historical) and listen to a broad range of resonant voices from the different walks and flavours of architectural practice. All in order to deepen our understanding of the profession, its complex history and widen our horizons to the infinite possibilities and directions in which we could take our own paths forward.

Our activities and visits included:

- Charles Rennie Mackintosh's The Hill House
- The V&A Dundee
- The Woodlands Community Garden, Glasgow
- Mary Arnold-Forster's House and Studio
- The Burrell Collection, Glasgow
- The Engine Shed, Stirling
- Scottish Storytelling Centre, Edinburgh

Among many others.

2022

BUILD PROJECTS

Every student on the MArch course has the opportunity to participate in the Build Module, offering students the chance to gain knowledge of a selection of sustainable building systems through hands-on workshops.

Each student designs a small structure that can be built at a 1:1 scale. Two to four designs from the cohort's submissions are selected and built by groups of students, providing them with an understanding of the practical aspects of implementing designs and construction in practice.



BUILD WEEK

Coed Gwern:

A new compost toilet
for the CAT woodland

July 2022

Concept Designers:

Em Edwards and Jed Davis

Design and Build Team:

Georgemma Hunt, Leyla Scarlatella and
Francisco Shankland

Carpenters: River Jean Nash

This project was inspired by the following William Morris quote:

*“Try to get the most out of your material, but
always in a way that honours it most.”*

This informed key design aims: the building should be honest in its structure and materials, and these should be used in a way that can be learned from; the building should be crafted with the woodland context in mind; the building will respect its Welsh rainforest home.

Timber lathe panels were stained with natural dyes, including a mix of acorn hats collected from the woodland, rusty nails and vinegar to produce a deep black colour.

This project gave the opportunity to detail and cost a construction, and put it to the test by working in a team and consulting with other industry professionals. Mostly it taught us the importance of collaboration.



BUILD WEEK

Rain Bridge

July 2022

Concept Designer:

Nina Xenitidou

Design and Build Team:

Chris DaCosta, Waldo Olwage, Becca Illingworth, Luke Parmenter

with help from Alex Burch, Emily Hepher, Alex Palmer & Sash Onufriev

Build Tutors: Dieter Brandstatter, Angus Brodnax, Tim Coleridge, Jenny Hall

A bridge allows passage from one place to another. It's a space of transition and this moment should be celebrated. This inspired the key concept for the Rain Bridge. To mark the act of crossing from one space to another, the bridge aims to create a selection of moments created during the rain that react with the human senses, sight, touch, smell and sound.

Sight. The hole in the valley roof creates a small waterfall of rain that falls through the grate-covered hole in the bridge and into the lake below. Plants that grow from the bank below through the middle of the bridge and grate allow nature to permeate the structure.

Touch. Your fingers can run through the droplets of rain that fall through the hole in the valley roof.

Smell. The musky smell of rain on the plants on and around the bridge surrounds you.

Sound. The corrugated steel valley roof echoes and amplifies the sound of the rain that falls on it.

This creates not just a bridge, but a space to experience and react with, celebrating the rainy climate of Wales and the moment of crossing from one space to another.



BUILD WEEK

Thinking Green House

June / July 2022

Concept Designers:

Karina Kolesnikaite and Jemma Jamin

Design and Build Team:

Kaan Cakir, Phillip Constantinescu
and Emma Chromik

Build Tutors:

Gwyn Stacey and Pat Borer

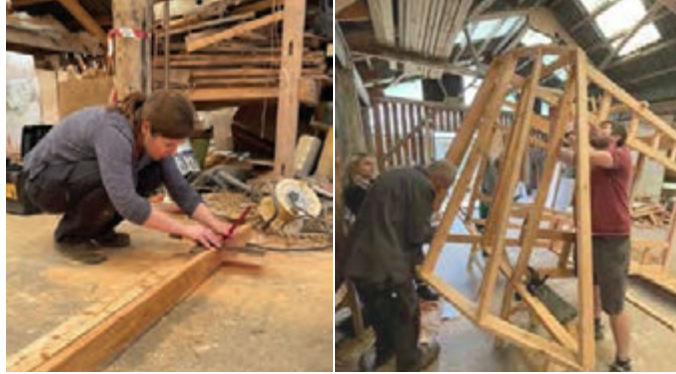
Clients:

Owen Griffiths and Glynn Vivian Gallery

Thinking Green House is part exhibition / part research space; a community design studio and workshop transforming the garden of the Glynn Vivian Gallery in Swansea into a space where talks, demonstrations and meetings can take place amongst objects, artworks and furniture, designed to invite us to rethink our relationship to the environment, as we embark on the idea of redesigning the gallery garden.

The design of Thinking Green House is based on the idea of flat pack and modular assembly inspired by Enzo Mari – working with only one timber section throughout most of the project. The roof is inspired and reminiscent of the Glynn Vivian Gallery's arched skylights, as well as flower petals.

Coming apart in components, the greenhouse is movable via a pallet truck and modules can be arranged in a variety of ways, due to its tessellating form, bringing possibilities of future expansion through community build workshops. The result of this is a space for growing, water harvesting and hosting educational projects.



BUILD WEEK

Free Radicals: Experiments with Mycelium

June / July 2022

Concept Designers:

Ste Davies and Sash Onufriev

Design and Build Team:

Harry Darlington, Harry Young, Nasim Mehrabi, Rachael Allan

Build Tutors:

Dieter Brandstatter



Experiments with mycelium involved extensive research and development aimed at harnessing the potential of mycelium as an innovative building material. The team dedicated significant time and resources to exploring the possibilities and applications of mycelium-based structures. With seven experiments in total, from more serious endeavours of testing mycelium within a wall build up, all the way to more creative ventures, such as mycelium as an armchair, a wide range of applications were explored.

However, whilst focusing on such an exciting breadth of ideas, it was difficult to execute a 100% success rate. Certain challenges arose during the project which unfortunately hindered the experiments from reaching their full potential.

Despite the setbacks encountered, the project's initial vision and dedication to exploring mycelium as a building material were commendable. By reflecting on the difficulties faced, valuable lessons can be learned, leading to improved approaches in future projects of a similar nature.





2022-2023

KEY PROJECTS

5th Year MArch Final Design
and Dissertation Projects



Rachael Allan

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It takes a village...

I began my studies with a 9-month-old baby, which inevitably has informed much of my work at CAT. When I first became a mother, I became a member of a WhatsApp group called 'the Presteigne Mummies' and this group became a source of friendship and support. It became an opportunity to collect research for my dissertation, 'A Mothers Meeting – how to take care of mothers in community design participation processes in rural Mid Wales'. I ran a community consultation with some of the mums, which became an evening of anecdotes that informed the design project.

One anecdote, "I live next door to the Presteigne Day Centre and every time I walk my daughter home from school past the centre, the elderly love to talk to her" informed the decision to pair an extra care residential facility with a school and nursery, in the town of Presteigne on the Welsh borders. A community play café was added to the mixed-use development which holds dads' days, ice cream Fridays and community cooking sessions. This project aims to celebrate the power of community and intergenerational connections. After spending 2 years studying with a young child the phrase 'It takes a village to raise a child' has felt very relevant, this project is that village.





Katrina Austen

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Nest at Greenham

Nest at Greenham proposes to transform the experience of bringing a new life into the world through the provision of facilities that celebrate birth as well as nurture and support the mother, child and extended family. Through considering more than the medical needs for birth, the Centre offers a holistic approach to wellness and celebrates the birthing processes and social aftercare rituals that accommodate a diversity of cultural practices.

By renovating and extending a golf clubhouse and re-orientating its original uses and those of the golf course grounds, the site's identity is re-purposed to supporting an inclusive and diverse society, and a site offering a choice of social practices and uses to its family users.





Christian Da'costa

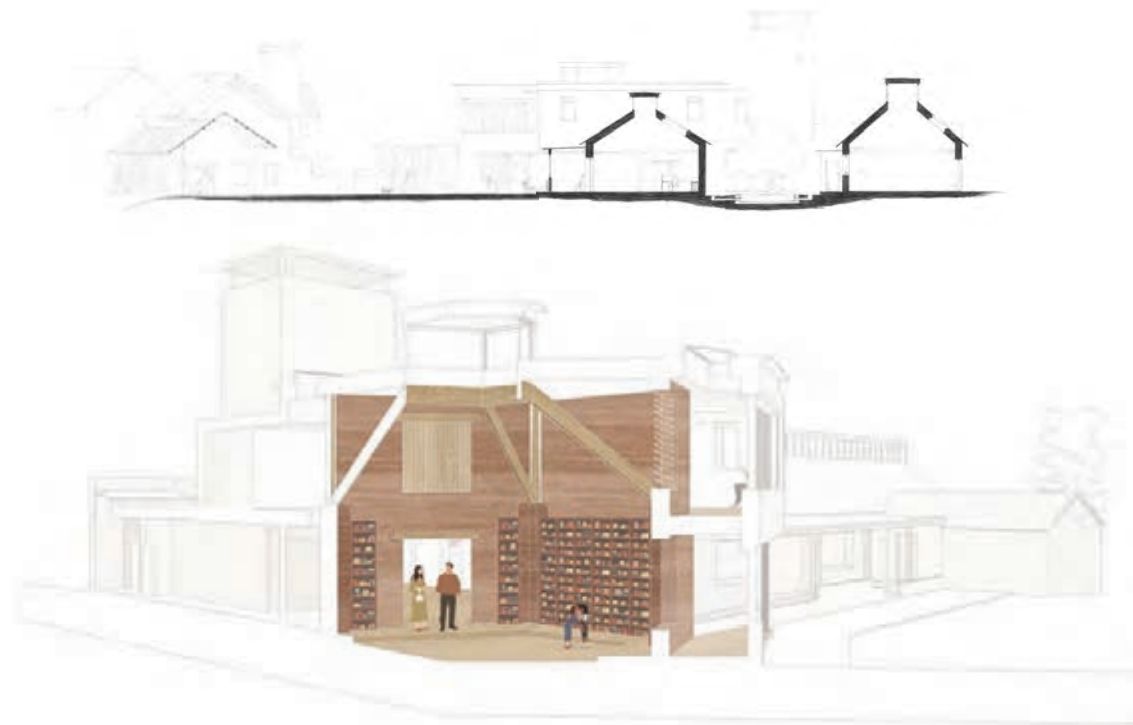
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A Home from Home

..is a community-led regeneration project of a long-vacant brownfield site in Acocks Green, South-East Birmingham.

The project draws from research undertaken during a critical study of community engagement processes, relating to architectural design and urban development, where members of the local community were involved in discussions around potential opportunities. As a result of these blue-sky discussions, it was evident that there was an appetite (across a broad demographic) for a more community oriented hub that would help in fostering connection and encourage meaningful and healthy activities amongst the community, as well as being a place of respite, education and enjoyment for a wide variety of local people.

With a mixed-use approach, the design looks to bring together multiple clients and functions ranging from a new, dedicated building for a local day care facility, to a community training kitchen and cafe along with a multi-use community centre with a library made from reclaimed earth, workshop classrooms and a community hall.





Harry Darlington

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Gladiators to Gardens

Dee House, 1730 AD, built on Chester Roman Amphitheatre, 200AD. A neglected building on a neglected site with extensive historical significance. Located just outside the city walls, away from the urban density of the city centre. The project was about creating a space between spaces, a space designed to accommodate doing nothing. The Roman Amphitheatre would be further excavated to reveal the Southern entrance and a soft touch landscaping scheme to highlight the remains of the amphitheatre in an honest and contemporary way. Dee House was split into 3 segments, the original house, the 1867 gothic extension, and the new build element.

The original house was the main focus to continue the thesis of a space to do nothing. Despite the ruinous condition, there were a few 18th century fixtures that were diamonds in the rough, the most delightful being the grand staircase. All the floors were stripped out and the interior stud walls were stripped back to the studs. The walls that were left supported the remaining 18th century features and displayed the original floor plan. Despite the space now being a grand light atrium, as opposed to a dark manor house, the rooms from the original floor plan were now filled with planting and seating. A place where you can stop and take a breath.





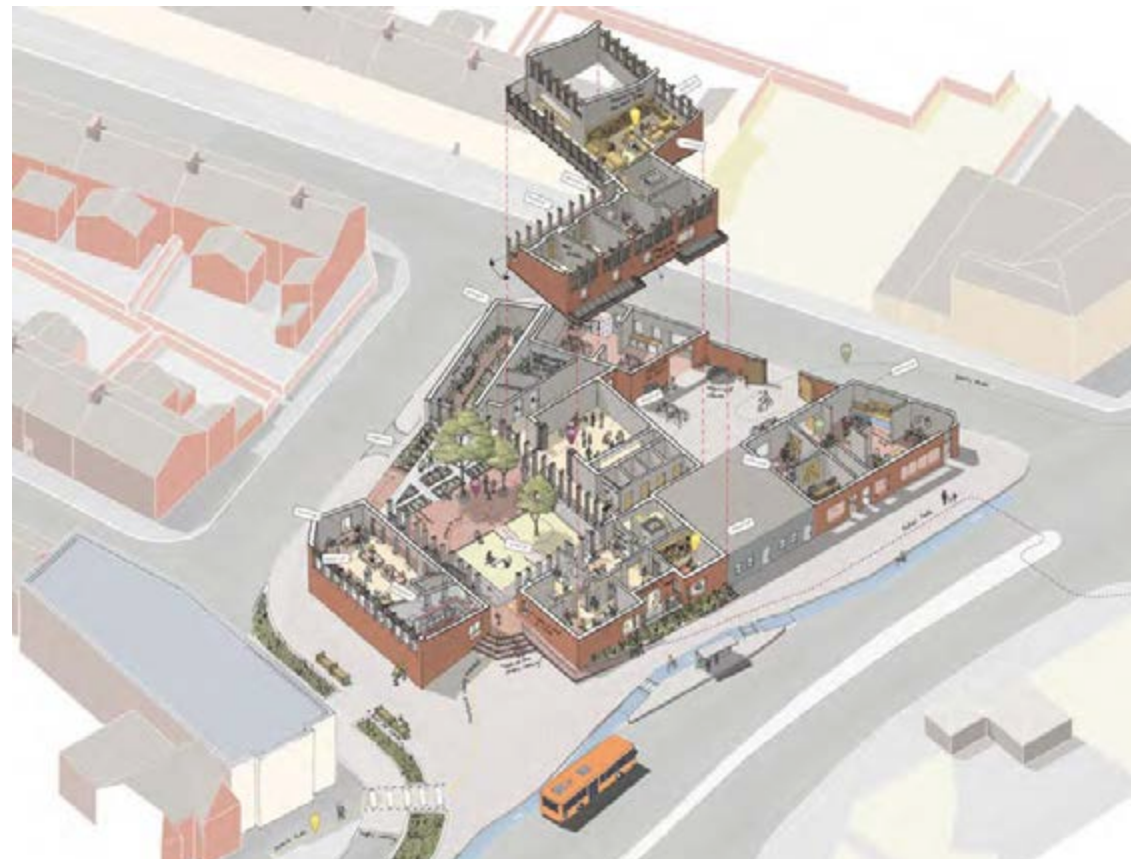
**Jed
Davis**

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A Home for Giroscope

This project presents an architectural response to the issues surrounding how employment welfare support is delivered in the UK. A prototype for a new approach, the architecture reimagines the process of welfare support as one underpinned by relationships drawing on work by Hilary Cottom in her book, *Radical Help*. In West Hull, the charity Giroscope has been addressing these issues within the neighbourhood for 40 years and have developed a successful network of volunteering and training projects across a range of buildings. This design proposal imagines that they are now looking for a new home, that brings them all together in one location on a prominent high street running through the neighbourhood. The architecture uses locally sourced materials and building techniques accessible to volunteers on Giroscope's construction training project.





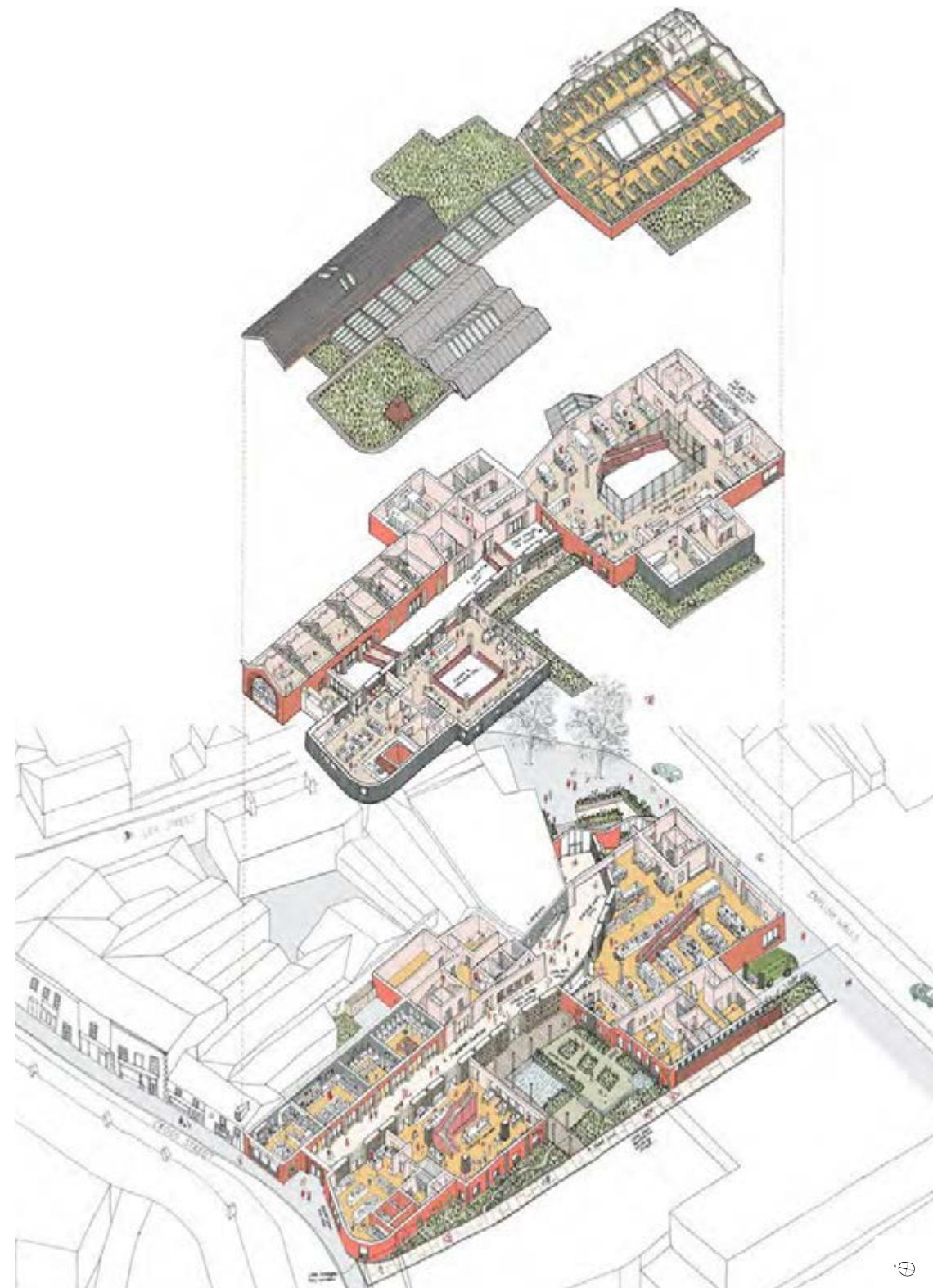
Em Edwards

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The Supermarket Reimagined

This project uses the typology of the arcade to reimagine the supermarket as a place of interaction, production and exchange instead of one of anonymity and consumerism. It seeks to create food security in the historic market town of Oswestry within a changing future climate. Walter Benjamin said that “arcades represent the dramatic shift in western society from a culture of production to a culture of consumption.” This project aims to flip this once more through a new imagining of the supermarket.

The chosen site is adjacent to an alleyway, in response to dissertation research, which concluded that these routes are made and maintained by walking, pre-dating the car dominated town centre. The site renovates and extends two existing buildings, a 1930s cinema and a Victorian furniture shop and connects them using an arcade. Their heritage is celebrated through the new use within these redundant buildings.





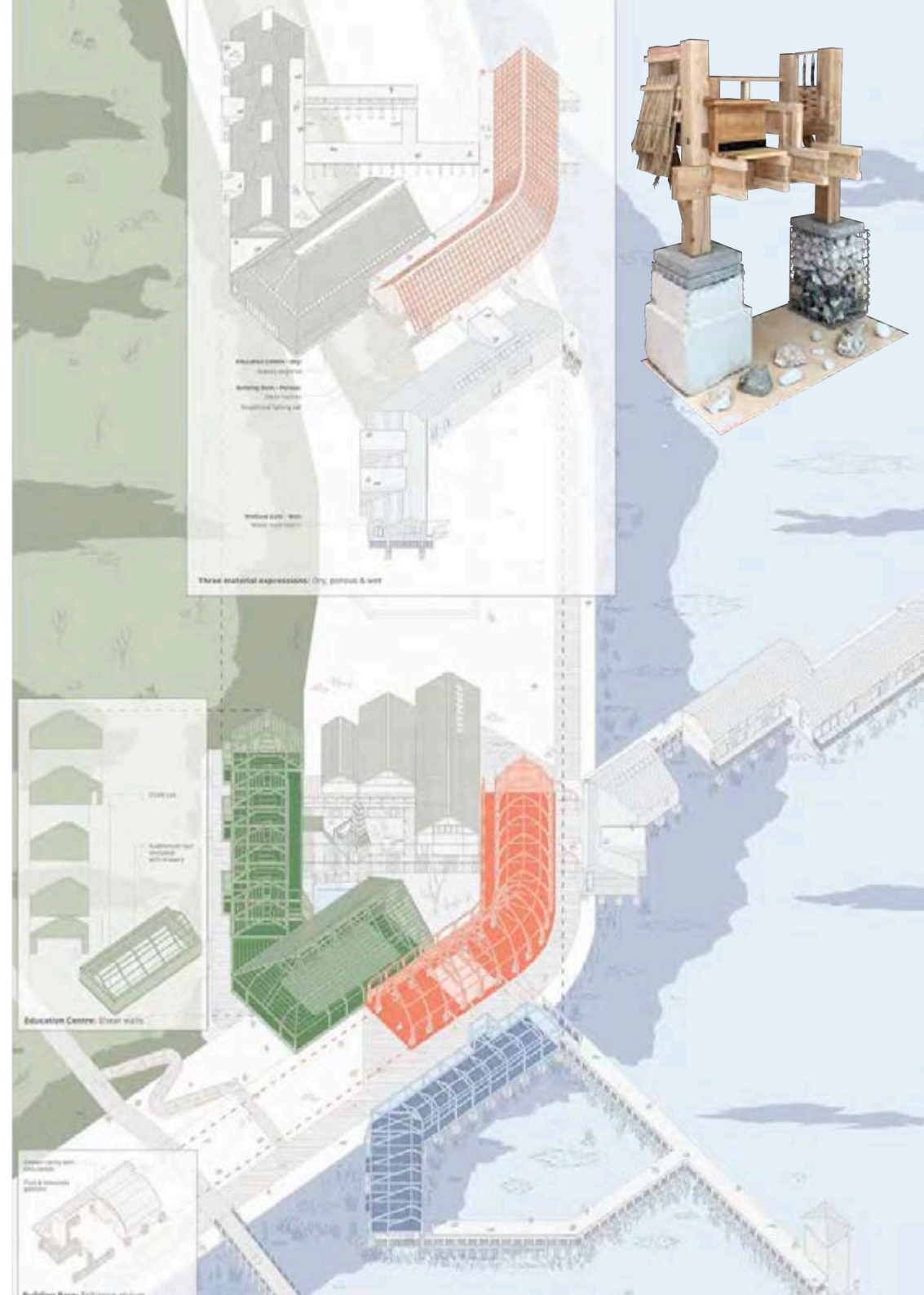
Georgemma Hunt

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Centre for Alternative Materials (CAM)

CAM is an interdisciplinary education centre that balances nature recovery and material innovation through a focus on holistic land and resource management. Situated on the edge of a rehabilitated saltmarsh, the project takes a sensitive approach to increasing coastal resilience through the insertion of a porous shingle bank around a swathe of floodplains. It celebrates the dynamicity of this littoral habitat as a gateway to the upcoming Weald to Waves wilding corridor throughout Sussex.

The graduate school pioneers a hands-on learning approach where the prototyping and testing of site-based materials within the Building Barn doubles up as a living public exhibition. The architecture itself is an educational tool through the specification and display of experimental landscape-derived materials that respond to the dry, porous and wetland conditions. It seeks to reignite vernacular experimentation for societal adaptation.





**Jemma
Jamin**

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Dead-End Brewing Cooperative

A technically driven, new-build design, embedding circular economy strategies into a machine of beer. This project, based in Edinburgh, includes the accommodation of a business incubation space for young or rural microbreweries. Offering a space for these companies to take ownership of their company. Their time on site would be supported by a cooperative, temporary housing and working space, as well as shared brewing facilities.

The Brewery aspect of the project takes advantage of the waste outputs of the brewing process to implement sustainable solutions for the operation of the entire scheme. An example of this is using hot water from the process of cooling the wort boil, to heat the building through an underfloor heating system. As well as the other opportunities that the brewing process offers, the scheme functions as a well equipped industrial space, that celebrates and advertises the brewing process in its form of beacon towers.

The third area of the proposal includes a beer hall, which directs attention to the brewery, to create a space for mindful drinking, that can be enjoyed within a healthy indoor environment. The scheme connects through its materiality and form to the Edinburgh vernacular, and hopes to bring life and popularity to the 'dead-end' of the union canal.





Karina Kolesnikaite

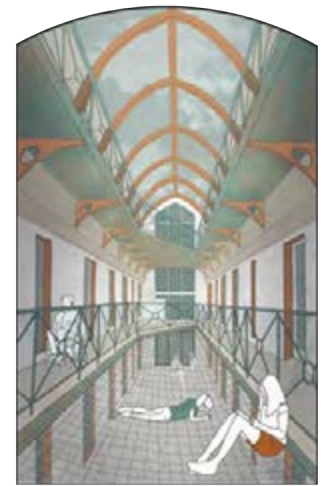
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Ruin to Reconcile

This urban design project proposes the redevelopment of the historic Reading Gaol into an arts and people's forum. A place for people to take ownership of a space once used for oppression, 'break-out' from prejudice, and propel county-wide, national, and perhaps worldwide change through art and activism.

Surrounded by contextual 'forces', notable figures such as Oscar Wilde and Banksy have a connection to the building, denoting it as a cultural asset to the town. By uncovering layers of history, Ruin to Reconcile breaks down the boundaries of walls and the watchful panopticon through playful reclaimed copper patina interventions. Original features are given a new lease of life, and natural materials are used wherever possible for the new and existing building elements.

The newfound permeability allows for inclusive access to artist studios and workshops, exhibitions, spaces for performance as well as accommodation and leisure encouraging the facilitation of expression and discussion.





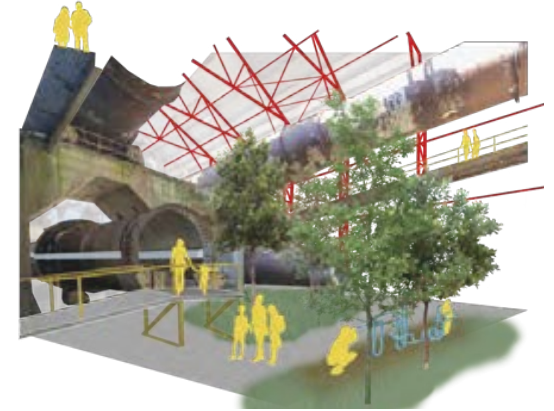
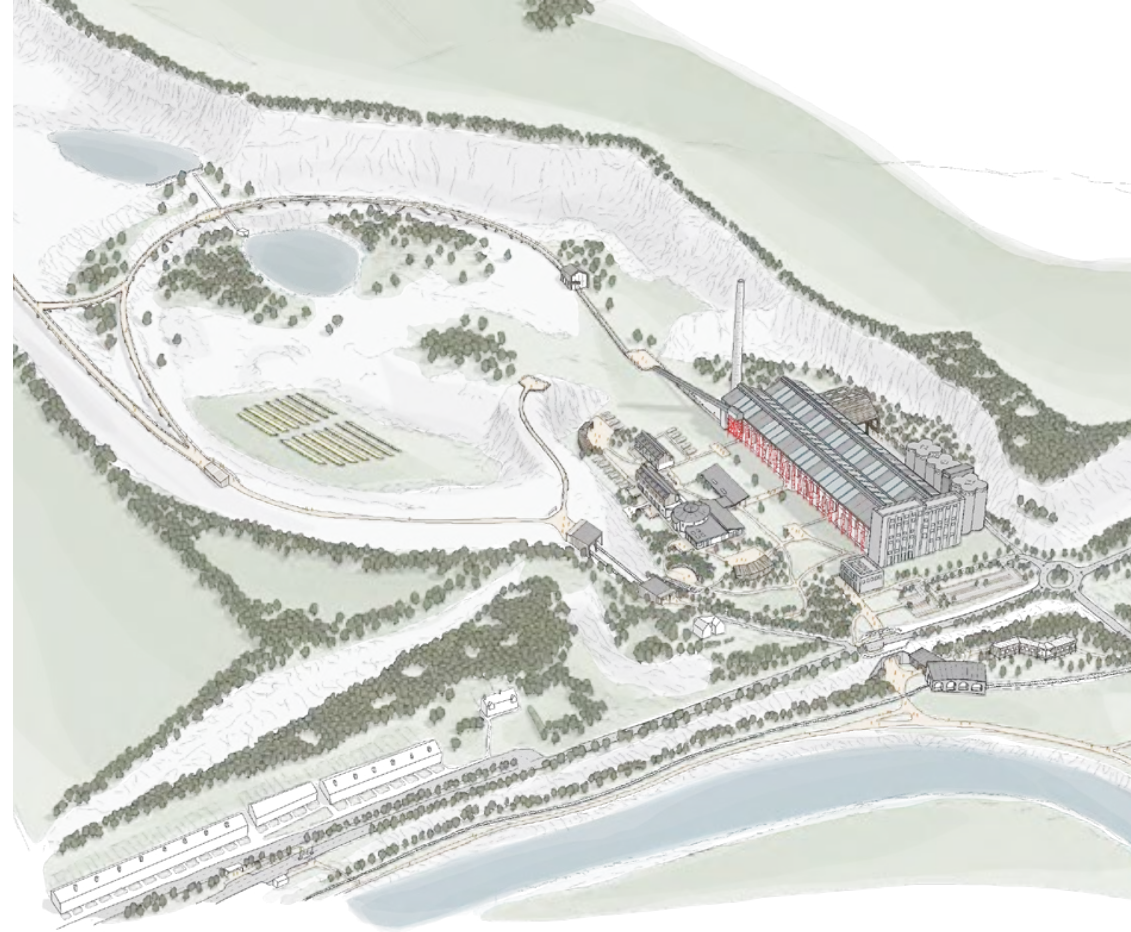
Waldo Olwage

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Shoreham Materials

Despite a seemingly large amount of existing research on natural construction materials, there is still a problem with integrating them into building regulations and getting them into the mainstream construction industry. Therefore, the intent of this project is to educate, experiment and regulate these materials on three levels: an exhibition space for day visitors to learn about the site history and enjoy interactive learning spaces; an education department to provide courses and training for those wanting to implement it into the industry; and a materials research facility where materials can be analysed and official regulation tests can take place.

The new site proposal is a juxtaposition to the carbon intensive and destructive history of the site which was centred around the concrete industry which has eaten into the rolling hills of the South Downs National Park. The masterplan includes the reintroduction of nature into the site to have a landscape led approach to create a pleasant destination for a large variety of visitors.





Polly Orton

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The CORE Centre

The CORE Centre is a hub for community resilience in Clifton, York. It explores the development of sustainable self-sufficiency in a deprived neighbourhood. The scheme retrofits and extends a former elderly people's home, which sits between a residential area and an expansive green space.

The provisions of a subsidised laundrette, library of things and drop-in services, aim to make participating in community activity easier by supporting local day-to-day challenges. The inclusion of a community café, arts facilities, and co-working space, nurture the social ties between community members and the city's established grassroots organisations. The scheme culminates in an adaptable community hall, a neighbourhood living room by day and people's assembly space by night, a place for all to feel comfortable and be heard.

Overall, The CORE Centre supports sustainable growth and resilience by giving people a sense of ownership and providing a radically inclusive community venue at the heart of an existing neighbourhood.





Luke Parmenter

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Second Home, Port Gaverne, Cornwall

This project seeks to instigate a more equitable relationship between tourists and locals in a picturesque Cornish fishing village. By integrating a hotel with commercial and educational spaces subsidized by the profits of the hotel, the intention is to create a more direct link between the economic benefits of tourism and the local people it affects.





Francesca Rausa

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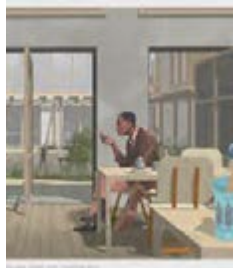
Loveland: a node in Cornwall's Immune System

This is a proposal for the consolidation of a node in the existing network of Sustainable Foods Cornwall, specifically in Penryn.

By proposing a centralised facility to the local food coop, the project creates a hub for the knowledge and practice of Agroforestry, Food Sovereignty and Circular Economy.

Sustainable Foods network is considered by many local activists as Cornwall's "Immune System", meaning an organic food distribution with integrated health systems inclusive of social prescribing and food banks.

This design project was progressed in parallel with a live project on Falmouth Food Coop's community field, Loveland, as an output of a series of consultations documented in the dissertation. Both projects are developed by planning the re-use and recycling of materials, as a part of ReCollective: Material Agency Limited.





Leyla Scarlatella

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APIS - Acute Prison Integration Sanctuary

A place of sanctuary to provide a means of healing and coping with mental health disorders for prisoners within the prison justice system. The facility is designed to provide support and aid recovery for people dealing with acute and long-term mental health disorders such as: bipolar disorder, schizophrenia, schizoaffective disorder, depression, PTSD, anti social personality disorder, dissociative disorder, anxiety and insomnia. A place to carry out a prison sentence, instead of a traditional prison; a safe, welcoming, warm environment to help rehabilitate prisoners back into society and within communities. This is a conceptual scheme that could be adapted for any site and landscape, any city or town and any mental health disorder anywhere within the UK. Using nature, alternative therapies and materials as methods for coping and surviving a life with a mental health disorder.





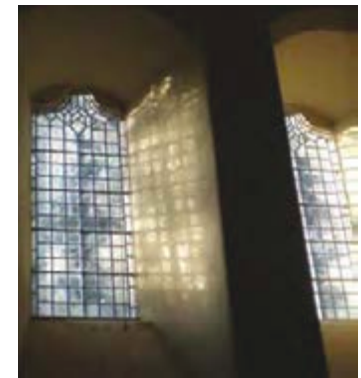
Lailac Al-Taie

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“The Use and Re-Use of Welsh Chapels in Mid-Wales”

This dissertation delves into the significance of Welsh chapels as an architectural typology intertwined with Welsh identity and Nonconformist history. The research employs qualitative data collection, including open-ended interviews, to gain a nuanced understanding of the chapels’ experiences and perspectives. A survey of 20 chapels in and around Machynlleth investigates their historic value and current use.

Drawing upon Jeremy Till’s transformative agency and the Integral Sustainable Architectural Framework, the dissertation concludes with recommendations for engagement. These include facilitating stakeholder perspectives, conducting culturally sensitive group consultations, and translating survey findings into non-technical language. Additionally, ecological and social responsibilities within the chapel’s surroundings are considered. By implementing these recommendations, architects and facilitators can meaningfully engage with Welsh chapels, preserving their cultural relevance and approaching them with mindfulness of their historical complexities.





Maria Tănăsescu

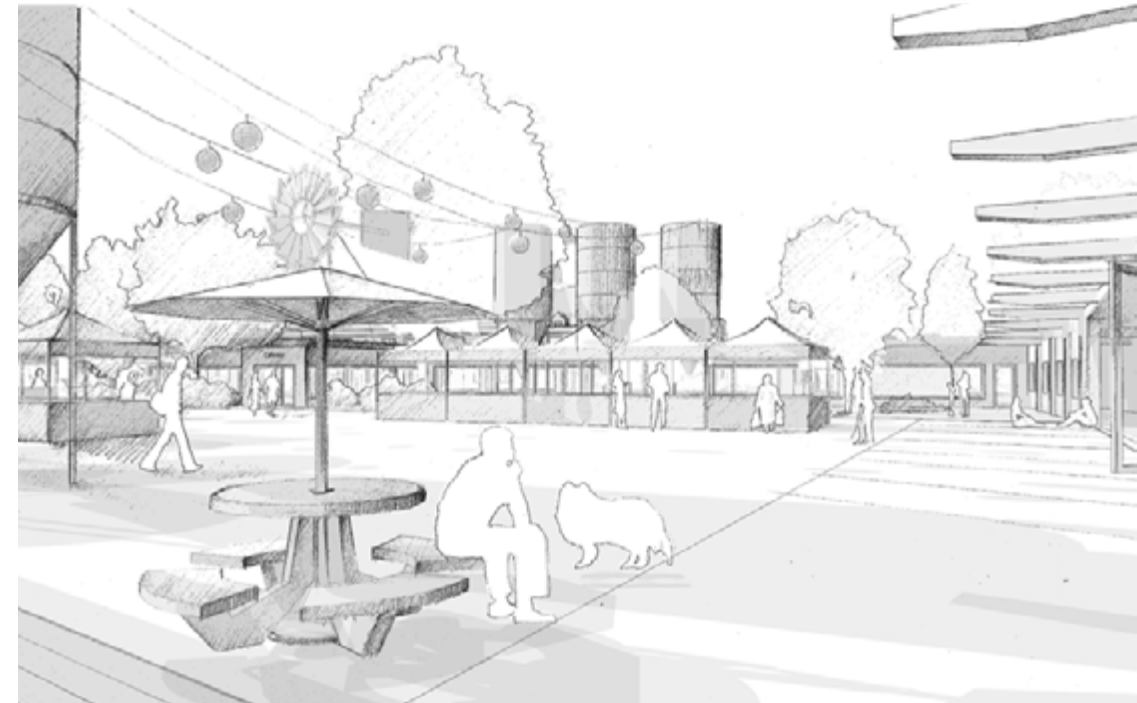
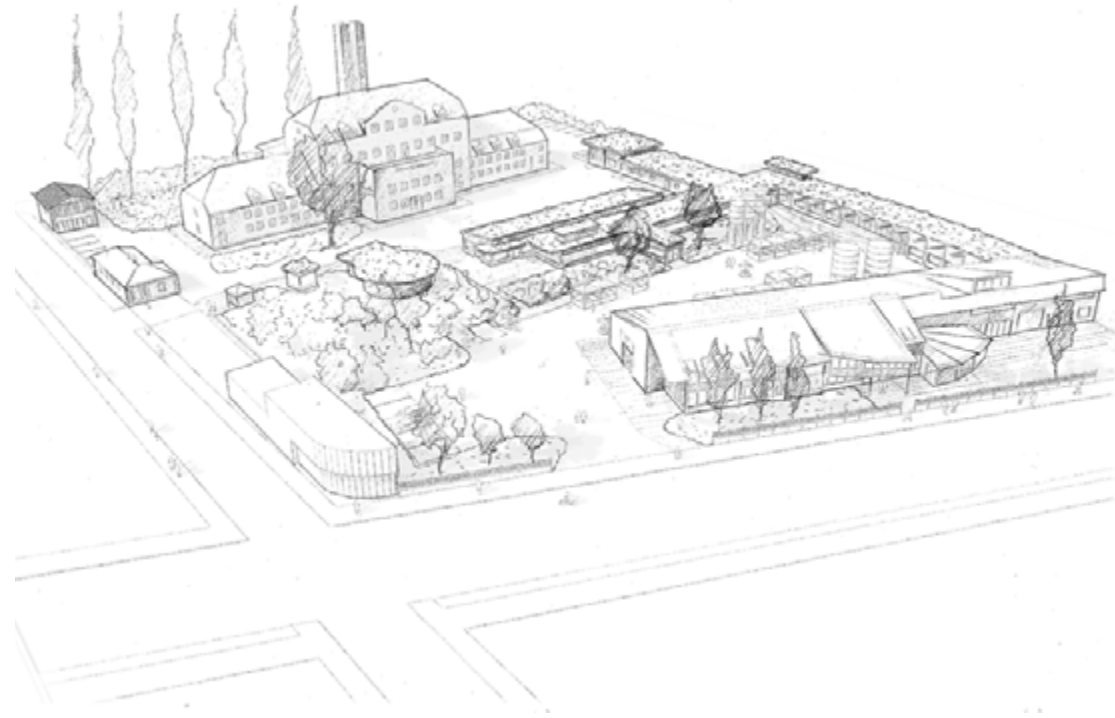
[@sinidisis](#)

The Bread Factory

The project is based in Romania and seeks to tie the past and future of a community established and torn apart under the disheartened gaze of a generation. It is a built link between dictatorship, then the failures of an early democracy and a present media haze shifting people's focus away from the realities of life.

It does so by reusing the site and building of the old Bread Factory and encompassing much-needed community spaces for all the ages and abilities of the population. These include a community café and library with job centre-like facilities, workshops that feed into an accessible market, recording studios for the fresh entrepreneurs, and a town archive for those curious of how it came to be.

The site kept a quality already present – that of not revealing itself immediately, particularly from the front. Visually, it is making one have to go sideways and further in to find what lays between the front façade and the big old building. A middle which is where the heart and murmur of the community can come together and hopefully find a little bit of healing.





Nina (iosifina) Xenitidou

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The RetroPHit Centre

The RetroPHit centre, in London Bermondsey, is a spatial reaction to my proposal to retrofit the UK building stock to EnerPHit standards. It's a space that aims to support and enable people to benefit during this national scale process.

This proposal came off the back of research undertaken in my Dissertation which showed EnerPHit to be highly beneficial for the health and well-being of residents as well as for reducing operational carbon emissions of the building. However EnerPHit construction was shown to be unaffordable by the average family and therefore the proposal will be funded by the government, who will see their investment return in the form of improved public health and prevention of the unforeseen costs of climate change, by meeting Net Zero.

The brief is created to respond to national, city, building and user scale targets, with core values being Trust, Thrive and Stability to enable this transformational change to happen ethically and peacefully. The RetroPHit Centre programme is developed through the careful consideration of spaces that will serve the local population in support of these core values.



To the MArch Tutoring Team **THANK YOU**

Carl Meddings
Gwyn Stacey
Pat Borer

Elinor Gray-Williams
Martin Johnson
Zoe Quick

Alison Pooley
John Carter
Trish Andrews

Eve Olson
Dieter Brandstatter



Thanks also go out to:

Angus Brodnax-Bell	Natasha Watson
Bill Butcher	Nick Cramp
Chris Loyn	Nick Grant
Fiona Gamble	Patrick Hannay
Gregor Neave	Richard Heath
James Warne	Richard Murphy
Jan Kattein	River Jean Nash
Jane Simpson	Rowland Keable
Jenny Hall	Stafford Holmes
Kit Jones	Tim Coleridge
Lee Ivett	Tom Woolley
Malcolm Fraser	
Maria Sanchez	and to all the other visiting
Mark Drane	lecturers and guests that made
Mary Arnold-Forster	the CAT experience incredibly
	enriching and varied.

To everyone on (and involved in) the course and our time at CAT, thank you for making it such a joyful, engaging and enriching time for us all.

Wishing you all the very best for the future. and may our paths and journeys continue to be as beautifully interwoven and connected going forwards, as they have been so far.

Lots of love 🍷

The sawing is over, the hard work is done,
you all came together to build a dream of the one.

How magnificent is your creation,
how wonderful the result,
you've all done so well
you know, some of you even missed lunch.

Your evenings have changed now and so will your days,
as you drift around the CAT lake, drifting off into a daze
And when the time comes to return to your chores
do not despair if you cannot reach the shore.

Cast off all your worries, your clothes and your boots
and dive into the water ... you're one hell of a crew!

Hip-hip, hooray
Hip-hip, hooray
Hip-hip, hooray

KERRIANN FALCONER
a.k.a lppy
(the perfectly proportioned hippy)



Centre for Alternative Technology
Canolfan y Dechnoleg Amgen

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