

5.2022

08
printmakers

nine works.

Inspired by Dundee's nine trades – a space that connects industry and arts.

CONTENTS

01	design statement	p 03
02	the brief	p 04
03	site analysis	p 06
04	development	p 16
05	design proposal	p 46
06	acknowledgements	p 100

01

design statement



florence allen
florence.allen05@gmail.com
@florencealldesigns

As a designer, I am passionate about creating meaningful and memorable spacial experiences.

I enjoy working across different disciplines, experimenting with materiality and the physicality of making, as well as injecting a sense of fun and playfulness into my work.

As part of my dissertation, I researched the growing possibilities of moving towards a more circular economy in the context of the built environment. This ideology became a driving force for my work throughout my final year.

Adaptive reuse projects have always interested me, particularly in urban and industrial settings. I love being able to weave the history and heritage of a site into my designs, taking inspiration from the past and honouring its legacy, a concept I'd like to think I have fulfilled with this proposal.

02

the brief

nine works.

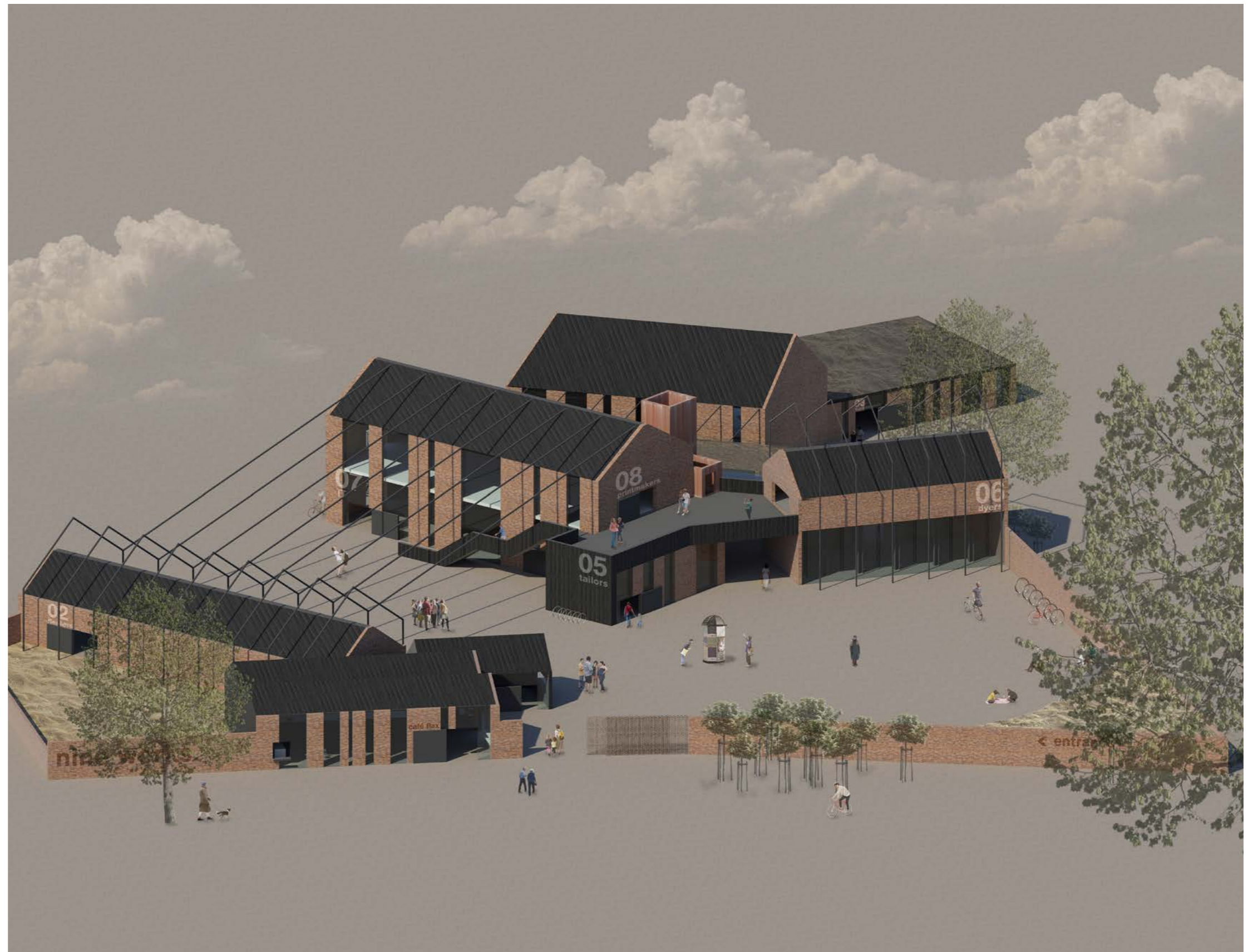
Inspired by Dundee's nine trades – a space that connects industry and arts.

Nine Works is a multi-disciplinary workspace for communities to connect, create and collaborate. After research and engagement with the historical Nine Trades of Dundee (the nine key trades established in the sixteenth century to supply the city and its wider community), nine new trades were identified that uphold traditional values of expertise and craftsmanship and represent Dundee today. Re-imagined and reinvigorated, these new nine trades are committed to sharing knowledge and ideas between disciplines and the wider community in a creative and collaborative way.

Occupying the derelict Queen Victoria Works – a former flax mill constructed in the early 1800s, and once the world's oldest operating jute mill – Nine Works inhabits a cluster of buildings, spread across a 8,000 m² site. Each trade has its own specific space, while the overall design aims to foster cross-pollination of ideas and methods of working.

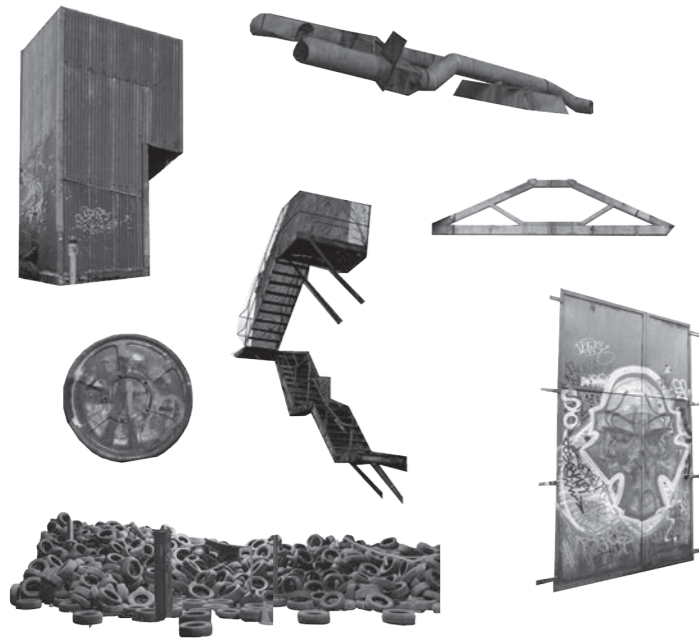
This proposal embraces the existing industrial materiality of the site, creating a strong link to its origins through the physicality of making, and a celebration of the diverse range of skills and crafts Dundee has been built on.

In today's 'throw away' society, excessive consumption puts a huge strain on materials and production. Nine Works aims to encourage people to consider the importance of making and mending, whilst highlighting a more sustainable approach to the way we treat the materials in the world around us.



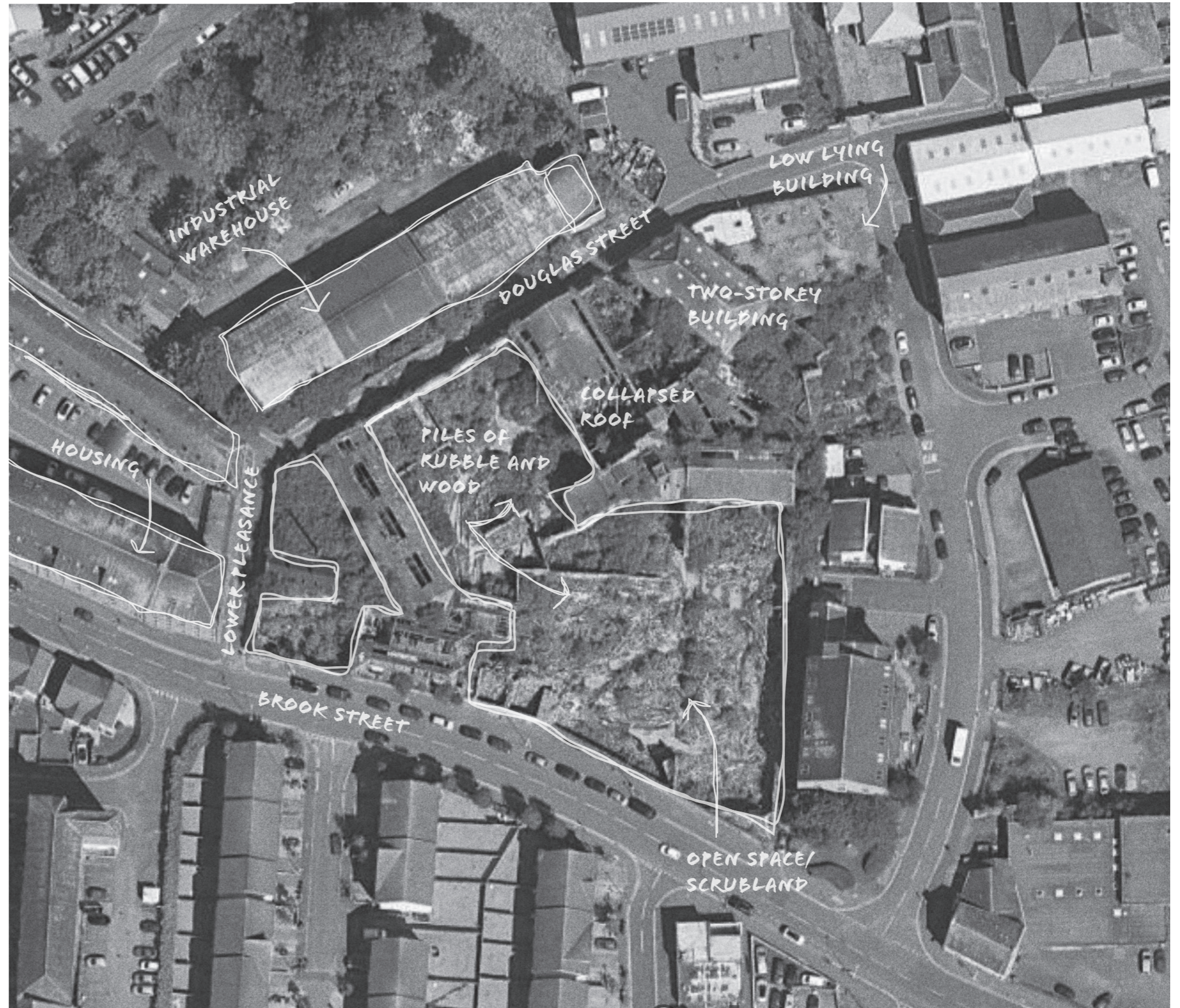
03 site analysis

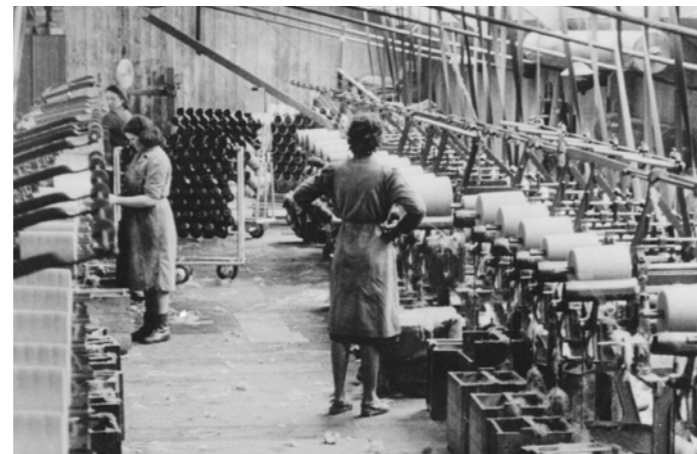
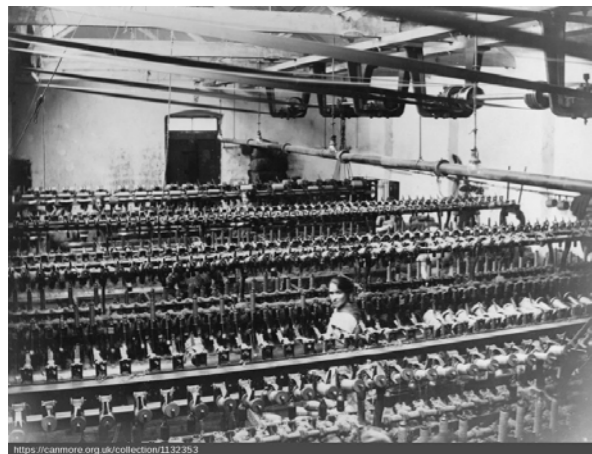
existing visual language of the space



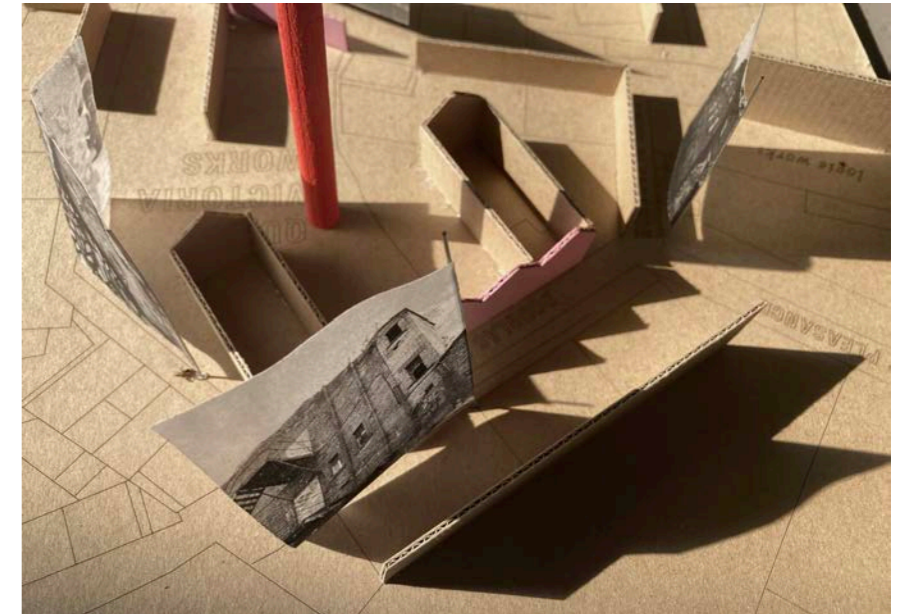
Built between 1828 and 1834, Queen Victoria works was originally a flax mill before transitioning into a Jute Mill, continuing to process jute well into the 1980s. Located in the west end of Dundee, the site sits amongst a historically rich plethora of industrial buildings. The famous jute mill turned living museum, Verdant Works is a 5 minute walk away and although the area may outwardly appear to be mostly residential now, the majority of the housing occupies old factories and mills.

The site is made up of several buildings, spread across the site, creating areas of densely packed structures and large courtyard like spaces. Throughout its lifespan, the site has been altered and expanded multiple times. This is evident by the mish mash of building styles. As the site has been virtually untouched since its closure in the mid 90s, many of the existing buildings have fallen into disrepair and collapsed. Even over the past five years, after looking at photos from inside the site that I found online, the site has undergone a drastic change.





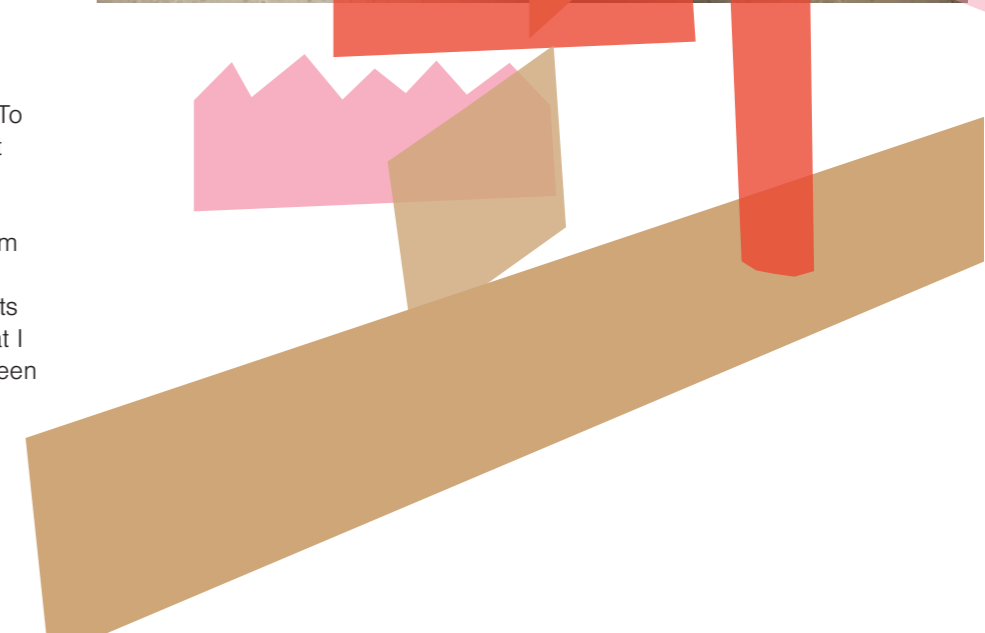
From the outside, Queen Victoria Works is very unassuming and not a landmark that attracts any attention, other than anti-social behaviour. This is partly due to the perimeter walls that surround the site, blocking off any potential glimpse of the buildings. This aspect of secrecy is what initially drew me to the site, especially after finding out that as of 1982, it was the world's oldest operating jute mill. I'm always drawn to working on sites with a rich history as I find it provides me with endless sources of inspiration. I love being able to build off elements from the past, and in this case the few structures and forms that remain after almost thirty years of negligence, and incorporate them into my designs.

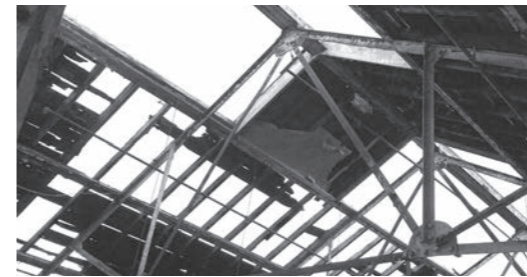


I was also amazed at the amount of rubble on the site. It seemed that after collapsing, the remaining structures had been neatly stacked into large piles. Over time, these had been carved into walkways and are evident from aerial shots of the site. Unintentionally, this influenced the way I designed the flow of the space, influenced by the 'desire paths' that had naturally formed.

This also forced me to start to consider potential uses for all of these materials, much of which seemed in surprisingly good condition. It seemed illogical to design a space that encourages people to make and mend, promoting the reuse of materials, if I don't also take the same approach during the design process.

After multiple site visits, helping me get my head around this vast expanse of crumbling buildings, I was almost overwhelmed by the abundant textures, surface patterns, found objects and materiality. It seemed that after each visit, I was overloaded with images and videos, trying to document the site in the most logical way possible. I also struggled to get my head around the lay of the land and how each building linked to its surroundings. To combat this, I made a site model at 1:500 using information I gathered from google maps, the university archives, site visits and material from the internet. The model combines the rough floorplan of the site and its surroundings as well as photos, that I matched to the location they had been taken.





These images, taken during various site visits, show the current state of the works. After a couple of failed attempts at flying a drone over the top of the site to record footage and capture images, I was able to break the site down into different zones and take 360° images of each of them. I then uploaded these images to a software that created an image that viewers could navigate around, much like a virtual reality headset.

This was an ideal way for me to show other people the site as well as refer back to certain areas during the design process, without having to travel back to the location.

Throughout the project, the site provided me with endless sources of inspiration. It seemed that after every visit, I discovered areas I didn't know existed, endless crumbling materials and even traces of how others had used the space in the time between I had last been at the site. For example, one of the buildings had been cleared out and occupied by skateboarders who had built ramps and decorated the walls. Amongst elements of chaos of the site and areas that seemed to be untouched since its closure, it was fascinating to see human activity, or at least hints of it.



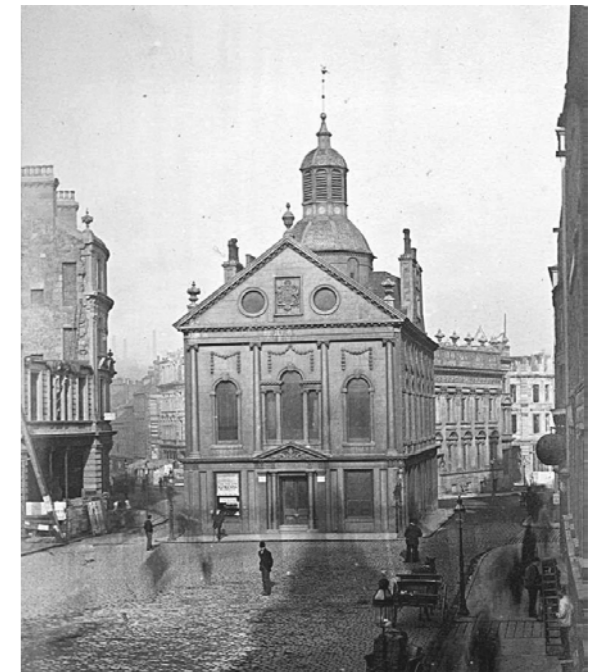
The surrounding area of the site is also important to take into account, especially when designing a large scale visitor attraction. Connections to and from the city, and links to public transport ensure the site is easily accessible and functions well. The site encourages multi-generational interactions, hoping to bridge the gap between different age groups therefore, it must meet their diverse needs.

Queen Victoria Works is mostly surrounded by residential buildings, but is also closely located to the city centre, a short 10 minute walk away.

Parts of the neighbouring environment are quite run down and unused. In my mind, this provides a good backdrop for my proposal, which focuses on the industrial side of making and craftsmanship. I'd also like to imagine that Nine Works could enrich the area with a development designed for the people and their needs at its core. Socially, I feel that this area of Dundee could benefit from a burst of creative energy, breathing life back into this historic, but forgotten building.

the trades hall

When researching the history of industry and trade in Dundee, and whilst scouting for potential sites, I came across 'the trades hall'. Designed by Samuel Bell in 1776, it sat right in the heart of the city centre and was a building for the tradesmen of Dundee to meet. The grand nature of this building is a key indicator of the prosperity of these industries and the influence they had over the city as a whole. Prior to the construction of this site, the trades occupied and regularly met in the Howff. However, with the new trades hall, came more space, allowing each of the key trades to occupy their own room. The site has since been demolished and as Trade in the city gradually died out, so has its representation. Other than in Museums and galleries, traditionally quite sterile places that tend to look to the past rather than the future, evidence of these trades and their value is limited.



psycho-geographic mapping

01 QUEEN VICTORIA WORKS

02 PLEASANCE COURT

03 TOWER BUILDING

04 DJCAD

05 DUNDEE CONTEMPORARY ARTS

JUTE MILL IS THE MOST MODERN

DRIVER TRICKED—THEN £300,000 THEFT

ANOTHER BIG DUNDEE JUTE FIRE

"May have been deliberate"

04 development



Most famously, Dundee is known for three main trades that have come to represent its industrial heritage; jute, jam and journalism. These were fundamental in providing wealth, job prospects and demonstrating the prosperity of this small city. They should in no way be dismissed, however, they create an inaccurate representation of industry as a whole in Dundee.

During the early stages of research for this project, it's this concept that became a driving force.

Dundee as a city, has been built on trade, with a rich history of skilled craftspeople making up a large proportion of the population. Over time, as the city has grown and adapted to changing demands and needs, the vast majority of trades have ultimately died out and can be overlooked and dismissed.

Only a handful of the population with these skills remain, making it a crucial time to act. If these skills are to be passed on, learnt and taught or even celebrated, now is the time to do it.

jute

In the 18th century Dundee was already an established centre of textile production, mainly in linen, and made huge quantities of sail cloth for Europe. By the 1830s, jute was produced to supplement linen production and gradually took over until the city became known as 'Juteopolis'.

Dundee expanded fourfold in the 19th century, 50,000 people were employed in the mills and factories at its height. Jute production declined in the 1920s mainly due to fierce competition from the Indian jute industry. The Dundee industry is now completely gone.

The Verdant Works, a restored 19th century jute mill, has preserved Dundee's long association with the Jute Trade, becoming a living history museum for the city.



family ties



Margaret Scott (my Great Granddad's sister)
Born 3rd July 1895

1911 Census for Scott Family shows Margaret was a Jute Weaver in Dundee

1911 Census for Scott Family		1911 Census for Scott Family	
Name	Occupation	Name	Occupation
Margaret Scott	Jute Weaver	James Keillor	Jute Weaver
John Scott	Jute Weaver	John Keillor	Jute Weaver
William Scott	Jute Weaver	William Keillor	Jute Weaver
Elizabeth Scott	Jute Weaver	Elizabeth Keillor	Jute Weaver
James Scott	Jute Weaver	James Keillor	Jute Weaver



jam

The story goes that it was a Dundee woman, Janet Keillor, who discovered marmalade in the late 1700s. She came upon the recipe through trying to find a use for bitter Seville oranges. Her recipe was developed by her son, James Keillor, who opened Keillor's factory, famous the world over for producing jams and marmalades.

The Keillers originally started selling their produce from a small sweet shop in the Seagate area of the city which specialised in selling locally preserved fruit and jams.

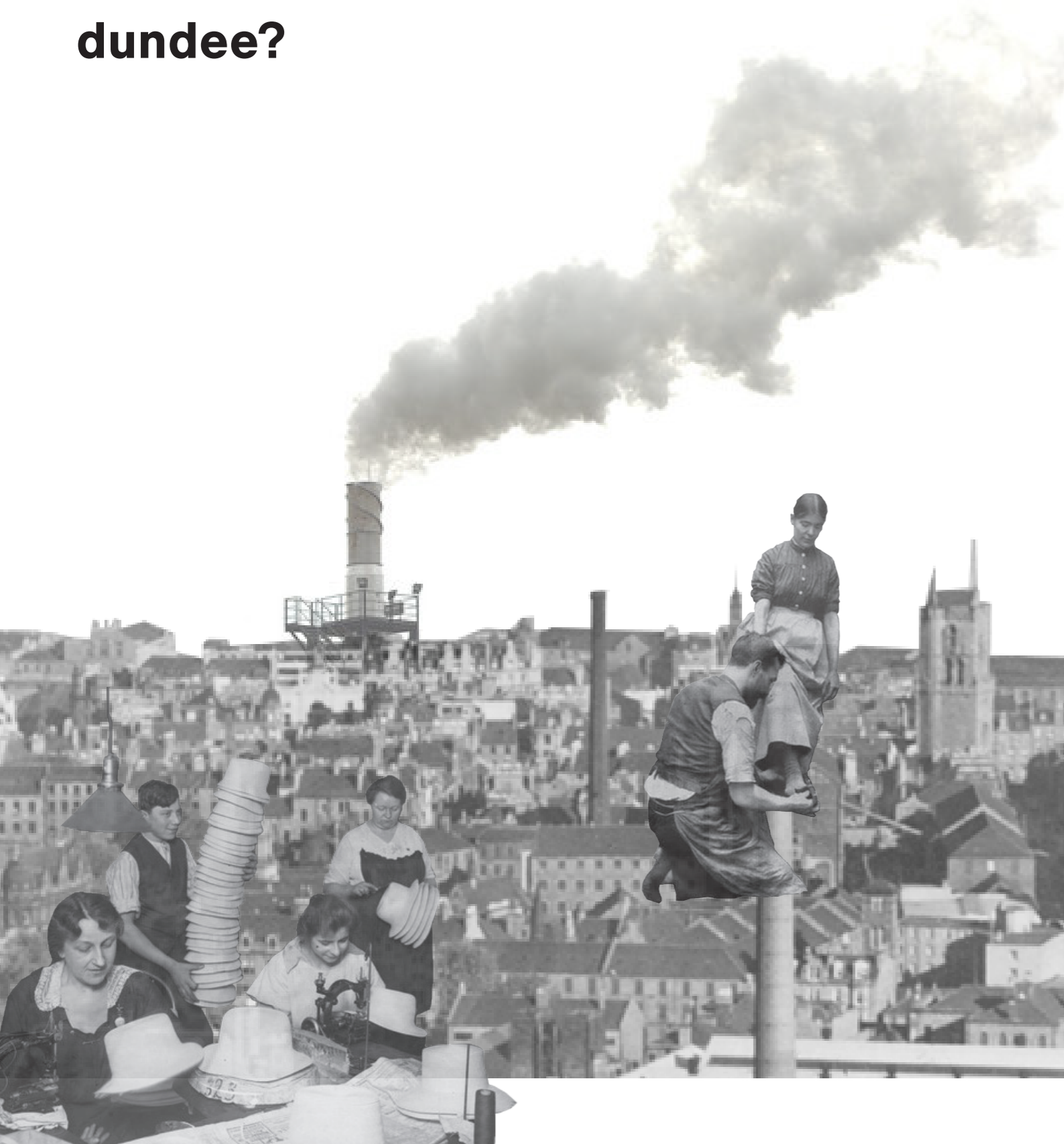


journalism

Journalism in Dundee generally refers to the publishing company of D. C. Thomson & Co. Ltd. Founded in 1905 by David Coupar Thomson and still owned and managed by the Thomson family, the firm publishes a variety of newspapers, children's comics and magazines, including The Sunday Post, The Courier, Shout and children's publications, The Beano and The Dandy. Journalism is the only "J" still existing in the city and, with the company's headquarters on Albert Square and extensive premises at Kingsway East, D.C. Thomson remains one of the city's largest employers after local government and the health service, employing nearly 2000 people.

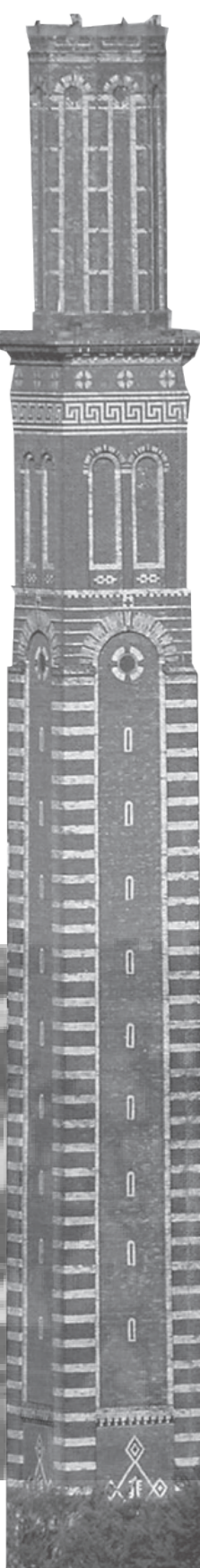


what are the nine trades of dundee?



The Nine Trades of Dundee dates back to the 16th century, although records of separate corporate trade bodies stem from the early 1300's. The nine trades were the only organisation looking out for the interests of the ordinary citizen during a time of self-perpetuating councils. Because of this, they were regularly at odds with the council who didn't agree with the force of the strong bargaining group. Separately, each trade was mostly focused on protecting the rights of the individuals directly impacted or involved in that trade, but together, they held great power. They set out regulations that controlled the price of goods as well as the quality of the craftsmanship. Caring for the poor and sick was also a top priority.

Today there are over 500 members, from all walks of life. The trades now focus on carrying out charitable work, supporting local causes, as well as ensuring the history of the Nine Trades as an organisation is well preserved and celebrated.



the existing nine trades of dundee



01

bakers

The Baker, or Baxter, Trade as it was originally known, has always been first in the order of precedence of the Crafts.

Membership in the past was mainly restricted to people having some connection with the Trade, either directly or through marriage or ancestors, although exceptions were made from time to time. However, this is no longer the case and new members from all backgrounds and interests are made very welcome.

Many famous people were Masters of the Baker Trade over the years. Perhaps the most famous of the Honorary Masters was Winston Churchill when he was MP for Dundee in 1909.



02

cordiners

Cordiners, derived from Cordwainers, are the present day Shoemakers or Cobblers. The Cordiner Trade was quite large, with some 35 Masters in 1634. However, with a population of between 4,000 and 6,000 souls, this would imply that each Cordiner would be supplying footwear for about 115 to 170 people.

Today there are no members of the craft making shoes and all their efforts are devoted to carrying out charity work.



03

glovers

The earliest reference to Skinners comes from Edinburgh where there was an obligation to support their altar there. This was in 1450 and although records of the Dundee skinners are not available until their seal of Cause in January 1516, there is every reason to believe that they were organised even before that date.

In the early 1500s there was constant trouble with local people, because some skinners, in making their tan pits, had spoiled and diverted the water from their neighbours' well and there were many actions because of this. In 1661 the name of the craft was changed from Skinner to Glover Craft.



04

tailors

In the 1500s there were no erratic changes in the fashion of garments, yet, as their business was to make the clothes of women as well as men, the Tailors formed a large craft and normally followed their calling in the houses of their customers, but were also found in their own workshops.

Around 1946 Reform Street was then the 'Saville Row of Dundee', there being well over a dozen tailors working there. Tailors at that time would be seen going to work wearing morning tails and silk hats.

The Tailor Trade is still carrying on the charitable work which was one of the main purposes of its formation.



05

bonnetmakers

Dundee was the first Scottish Burgh to have a Bonnetmaker Craft. No Dundee bonnet exists today and there are no accurate descriptions. However we do know Dundee bonnets were black, usually worn by the middle classes, or blue, for the working classes.

A likely reason why there are no Dundee bonnets left is because they were not worn by the Nobles, only by the working classes. They were handed down from father to son until they literally fell to pieces.

The Bonnetmakers Craft had proved to be the natural home for Dundee citizens working in the fields of Medicine, Law and Accountancy among many others in the business community.



06

fleshers

The Flesher Trade rarely had more than between ten and twenty Masters. It may well be that because of their small numbers, or perhaps because they were always struggling to keep themselves solvent. As with the other Trades the Flesher Craft tended to be dominated by the same families.

Indeed even today, despite the advent of Superstores, there are a number of thriving family businesses with connections to the Flesher Trade going back several generations.

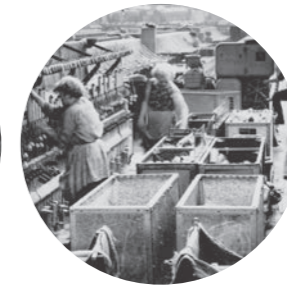


07

hammermen

In a town as important as Dundee where gold and silver ornaments were worn on belts and used for buckles, there were a good many Goldsmiths and Silversmiths in the Craft. More than thirty crafts figure in the Hammerman records.

In the 16th and 17th Century Dundee guns were famous all over Europe and were much sought after. A high proportion of the Trade between 1587 and 1620 were Gunmakers with the Ramsay and Alison families featuring prominently.



08

weavers

One of the famous Nine Incorporated Trades of Dundee, The Weavers is a community organisation which can trace its origins back to 1512.

Originally, the Weavers regulated the textile trade in Dundee, firstly woollen and later flax (linen) cloth, the forerunner of the famous jute industry in the City.

By coming together Master Weavers could control who had right to weave and sell cloth within the burgh and ensure that cloth was of a proper standard. Equally, they provided apprenticeships to ensure their skills and knowledge were passed on to the next generation.



09

dyers

The Dyer Incorporation into the Nine Trades was in 1693, now the Craft continues to increase its membership whilst maintaining the integrity of its original aims and objectives.

Towards the end of the 17th Century, the Dyers formed links with the Waulker Craft, who were Fullers or Finishers of the cloth which was made in Dundee. At the time, the Waulkers were the ninth of the nine trades.

As the textile industry receded in Dundee, so did the working members of the craft until in 1996, only a few remained.

design engagement

In order to gain invaluable primary research into the nine trades, I met with John Fyffe, a member of the weavers trade and a trustee of the nine trades. I was keen to find out about the role of the nine trades in Dundee today; how do you become a member, how often do they meet and what their duties involved historically as well as in the present day. I also pitched my concept and got helpful feedback about other schemes and deals that I could use to help bolster my proposal, some of these are outlined on this spread.



JOHN FYFFE

Trustee, Dundee bairns and nine trades

Deacon weaver incorporation
Dundee

“

I think there would be lots of people in Dundee with these skills. Dundee used to be a pretty big industrial city when I was growing up so the skill set, the folk at my age and a bit younger, have still got these skills. Nowadays there's nobody manufacturing in Dundee, its disappeared.

”

COMMON GOOD FUND

the common good fund for 20/21 is to be used to support organisations who deliver services for the common good of the city

This funding is available for one-off awards that support 'the common good'. Approximately £85k is available each year, with all applications assessed on their individual merit.

“

People who are artisans and have got something to give back would be keen and there would be lots of people in Dundee with these skills.

”

TAY CITIES DEAL

tay cities deal. creating a smarter and fairer region.

The Tay Cities Deal brings together public, private and voluntary organisations in the council areas of Angus, Dundee, Fife and Perth & Kinross to deliver a smarter and fairer region.

The deal will further energise activity to deliver improved outcomes for the region's people, places, businesses, and communities.

“

the nine trades are
dundees best keep
secret.

”

LOGIC MODEL

A logic model is a graphic depiction (road map) that presents the shared relationships among the resources, activities, outputs, outcomes, and impact for your program

“

I'm a weaver - I couldn'y
thread a needle.

”

After speaking with John, it became clear that very few individuals practice the trade or craft of which they are a member. Some may have historical ties to particular trades, most through family, but on the whole, they are occupied by people who are linked by their field of work or social standing. Historical traditions within the trades are also well respected and honoured.

In the present day, the core focus of the Nine Trades is to help keep the rich history and cultural significance alive, as well as support local causes and charities through organised events. One in particular that stuck out in my mind was an initiative aimed at supporting the population of ex Dundee jute weavers that populate the cities care homes. Small, table-top looms were presented to the individuals who reportedly came alive after actively engaging with the mechanisms. It's these kind of interactions that influenced my decision to make nine works a site to celebrate multi-generational interactions.

how relevant are the nine trades of dundee today?

When deciding which of the existing nine trades of dundee to include in my site, I tried to think about the longevity of the site. For the majority of this project I have been looking to the past to find sources of inspiration and inform my design, however I decided in order to reflect the future of dundee and ensure its longevity, I should question the relevance of each of the trades.

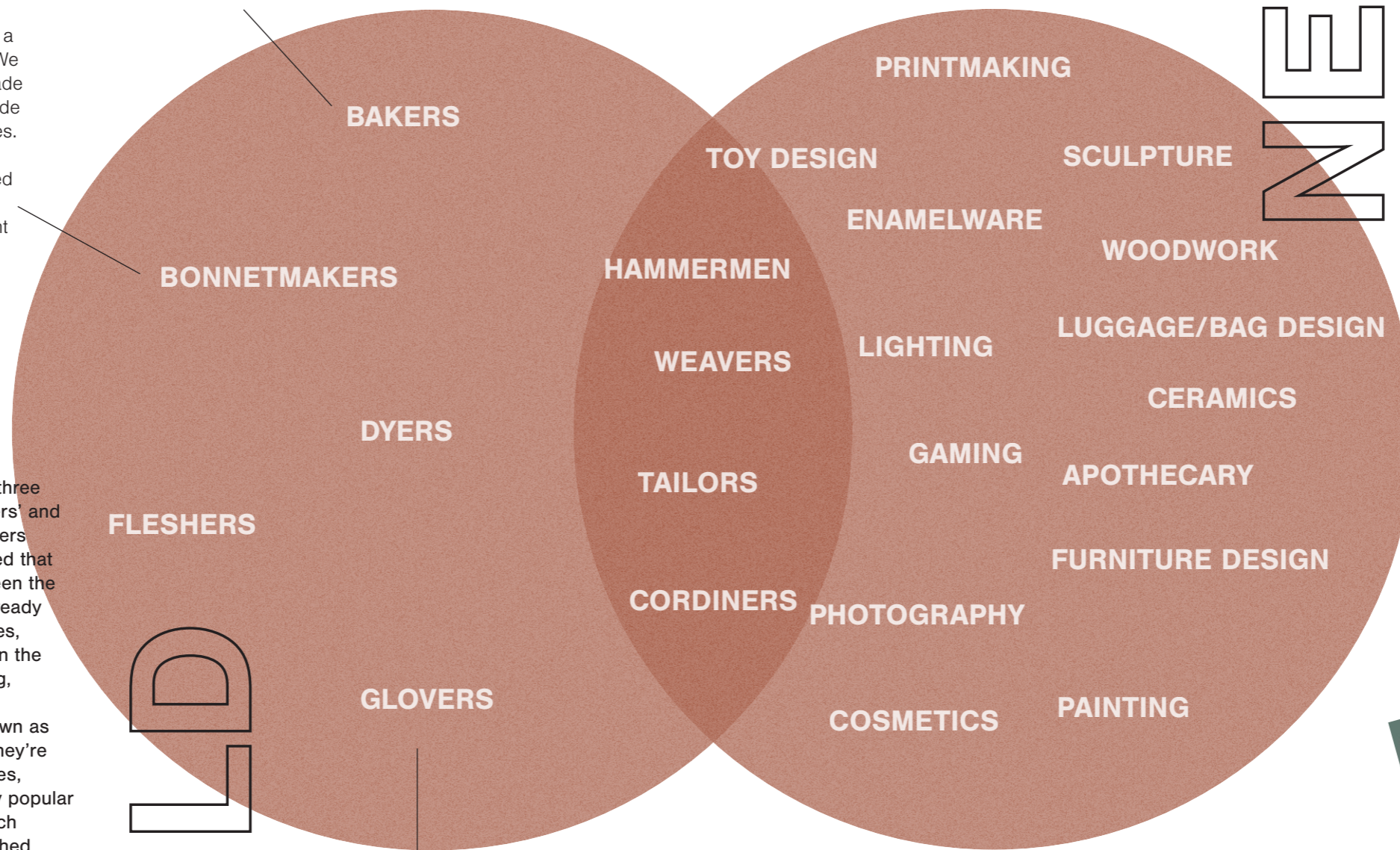
Although I did read about a couple of hat makers in 'We Are Makers' I think this trade could be grouped alongside other crafts such as textiles. As I am limited to nine trades specifically, I wanted to ensure that I was only including the most relevant techniques.

After flicking through all three editions of 'We Are Makers' and reading stories from makers across the world, I noticed that the only crossover between the 'traditional' crafts that already exist within the nine trades, and the ones specified in the publication, were weaving, tailoring, metalwork and corniders, otherwise known as shoe makers. Although they're not part of the Nine Trades, Ceramics were also fairly popular as well as glasswork. Each of them are long-established methods of craftsmanship and use historic techniques so are worth considering. I created a venn with this information diagram to help visualise the overlap.

I like the idea of food being involved in some way, maybe in the form of a cafe/eatery.

OLD

I think this trade is just too specific to be one of the nine trades I carry forward, however, it could be grouped under another trade



Journalism in Dundee generally refers to the publishing company of D. C. Thomson & Co. Ltd. Founded in 1905 by David Coupar Thomson and still owned and managed by the Thomson family, the firm publishes a variety of newspapers, children's comics and magazines, including The Sunday Post, The Courier, Shout and children's publications, The Beano and The Dandy. Journalism is the only "J" still existing in the city and, with the company's headquarters on Albert Square and extensive premises at Kingsway East, D.C. Thomson remains one of the city's largest employers after local government and the health service, employing nearly 2000 people.

We are makers is a bi-annual publication showcasing a wide array of makers from across the globe. I decided to use this publication as a template to help me get a better idea of what crafts and trades are relevant, and still being practiced today. This helped distinguish which of the nine trades to carry forward and which could be supplemented alongside.



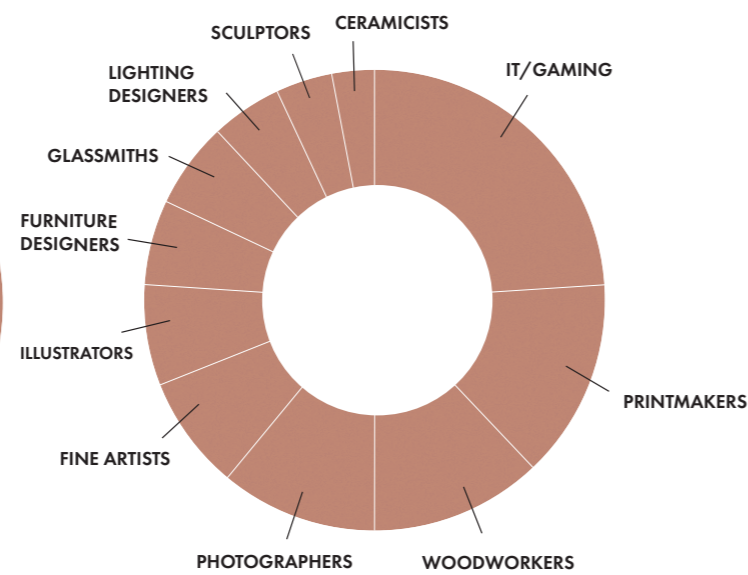
After researching the historical Nine Trades of Dundee and finding that some were more relevant than others, I put together a list combining the current nine trades alongside a selection of new trades that could be supplemented alongside. Originally I planned on picking the trades that most interested me and could work well on the site, however this kind of defeats the point of designing a space for the people of Dundee. I got back in contact with John Fyffe and

put together a short list of questions that could be passed on to all of the Nine Trades members. As they have a prior understanding of the Nine Incorporated Trades I figured they would be the best group to contact. This also speeds the data gathering process up, as the members don't need an in-depth explanation of what the Nine Trades are in order to understand the questions. The two most beneficial questions and their responses are outlined below.

which of the existing nine trades do you think are still relevant in dundee today?



what new crafts/trades do you think could be added alongside to form the 'new' nine trades of dundee?

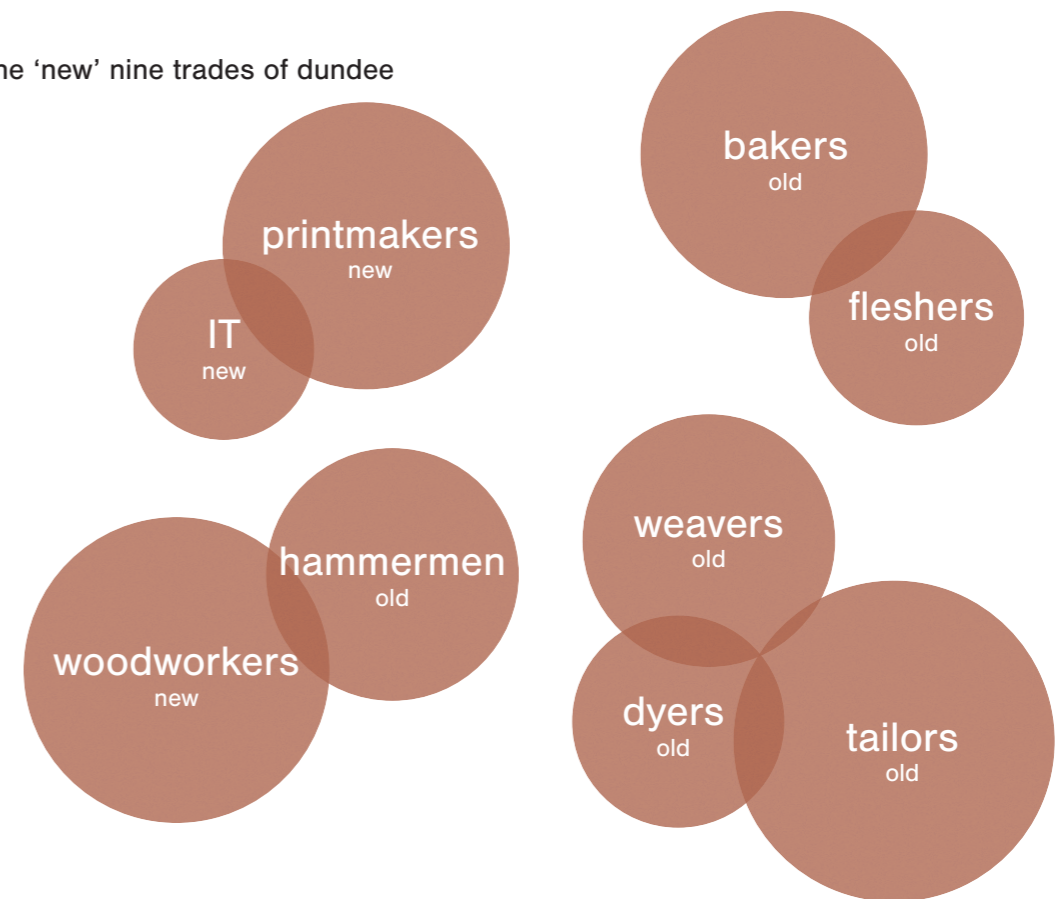


From this data, I picked the top nine trades with the most votes. Out of the existing Nine Trades these were Bakers, Fleishers, Hammermen, Weavers, Tailors and Dyers. The new trades that were supplemented alongside are the Printmakers, Woodworkers and IT/Software Design. I think each of the new trades hold some link to Dundee and combined with the pre-existing Nine Trades, create a well rounded set of trades to occupy the space.

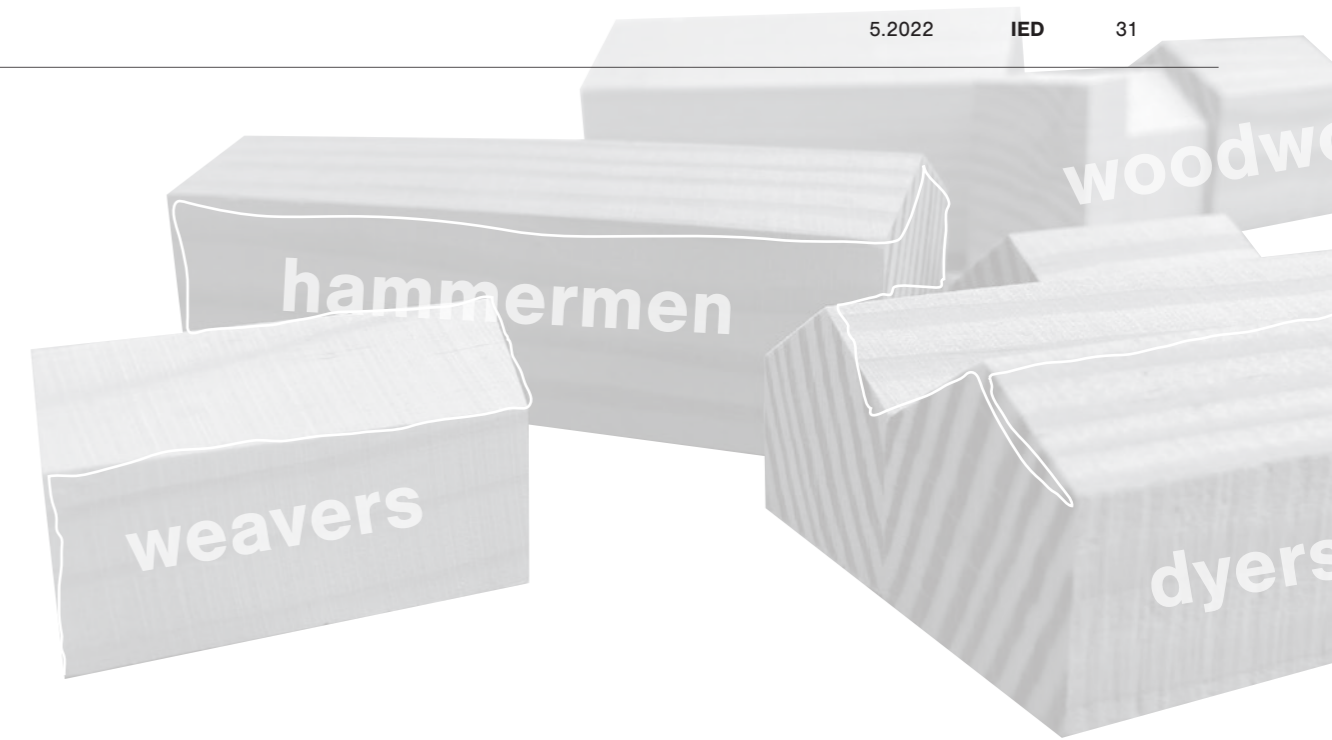
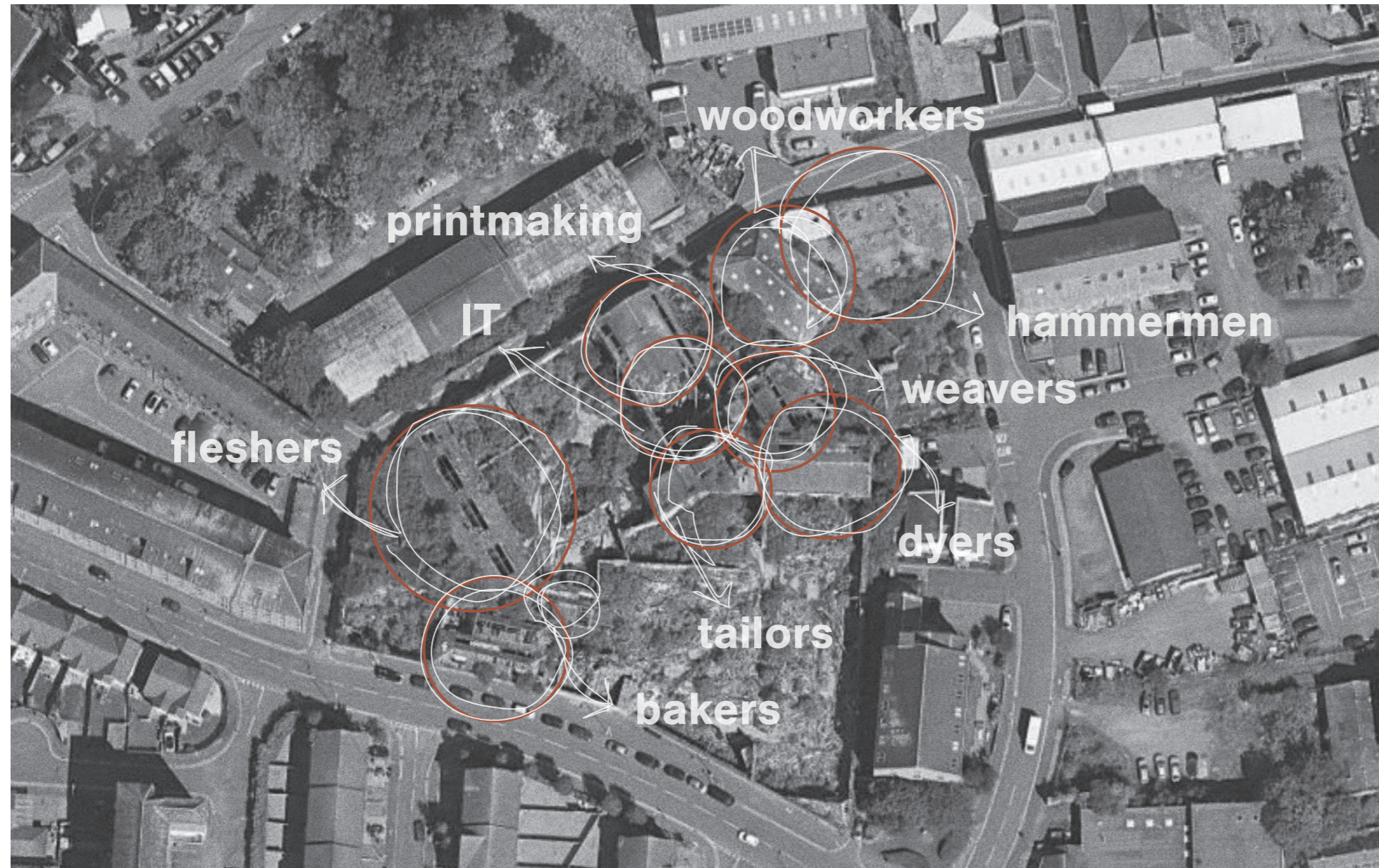
In the diagram below, the nine 'new' trades are outlined and grouped into related themes. The overlapping circles represent how the skills involved in these trades are transferable, and can be shared, a key theme of this proposition. Deciding how these trades can be grouped also helped when starting to think about the spaces that will be required to house each of these practices and how I can best match these requirements with the existing buildings on the site.

The facilities that will be required can be roughly grouped into workshop space, studios and open public space, like markets and auditoriums. Because of the scale of Queen Victoria Works, I can afford to make the most of the available space and spread the facilities out. In order to encourage the sharing of ideas, concepts and skills, I have to ensure that although the spaces won't all be directly connected, they are easily accessible, and foster a sense of community and connectivity.

the 'new' nine trades of dundee



assigning a space for each trade



Breaking up the site took on various iterations and was something that I didn't feel confident doing until I had conducted a number of site visits. I constructed a 1:300 scale model using wooden blocks, one for each building. These took on the form of a wooden toy that I was able to rearrange and play around with, looking at different configurations. The overlapping themes of the trades helped me to assign a space for each trade. Out of all of the existing buildings, only one of them won't be included in the final design. It's position on site makes it problematic to access and the majority of the walls and roof have collapsed.

site map.

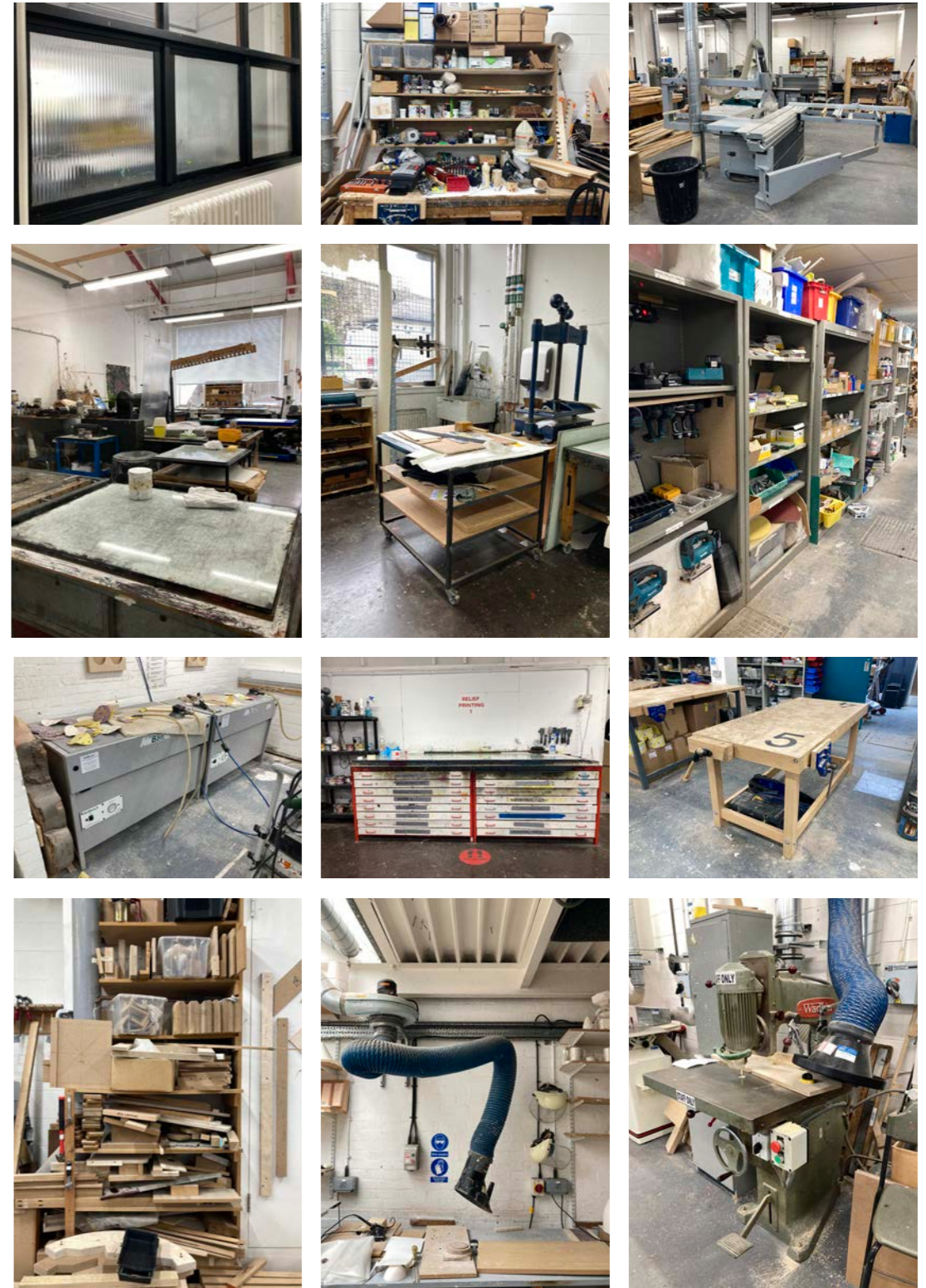
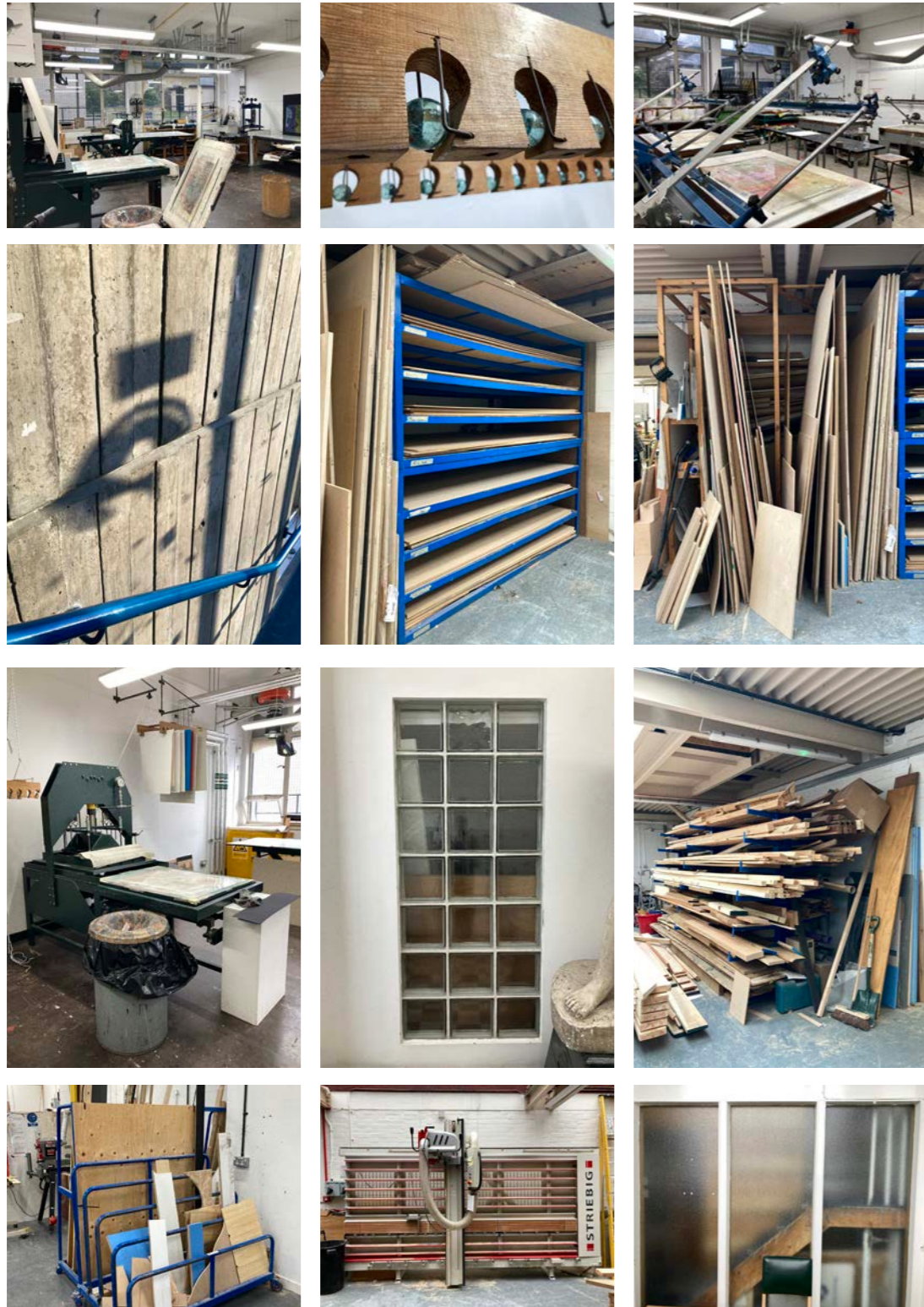


- | | | | |
|--------------|------------|----------------|---------------|
| 01 bakers | 04 weavers | 07 IT | 10 entrance |
| 02 fleshers | 05 tailors | 08 printmakers | 11 café FLAX |
| 03 hammermen | 06 dyers | 09 woodworkers | 12 auditorium |

nine works.

After finalising the zoning, I removed the roofs and objects in my SketchUp model and created a wireframe isometric drawing of the site as a whole. Marking on each of the nine trades plus key amenities like the auditorium, cafe and entrance provides a, clear, easy to read map of the site that could be used as a visitor map that could be handed out. Creating a guide that will be distributed is crucial when working on a site of this scale and complexity. It could also provide more information about the history of the Nine Trades, their relevance to the industrial heritage of Dundee and the 'new' trades. In my own experience, maps and guides for places that I have visited become keepsakes for these experiences, a notion that I'd like to imagine could happen here.

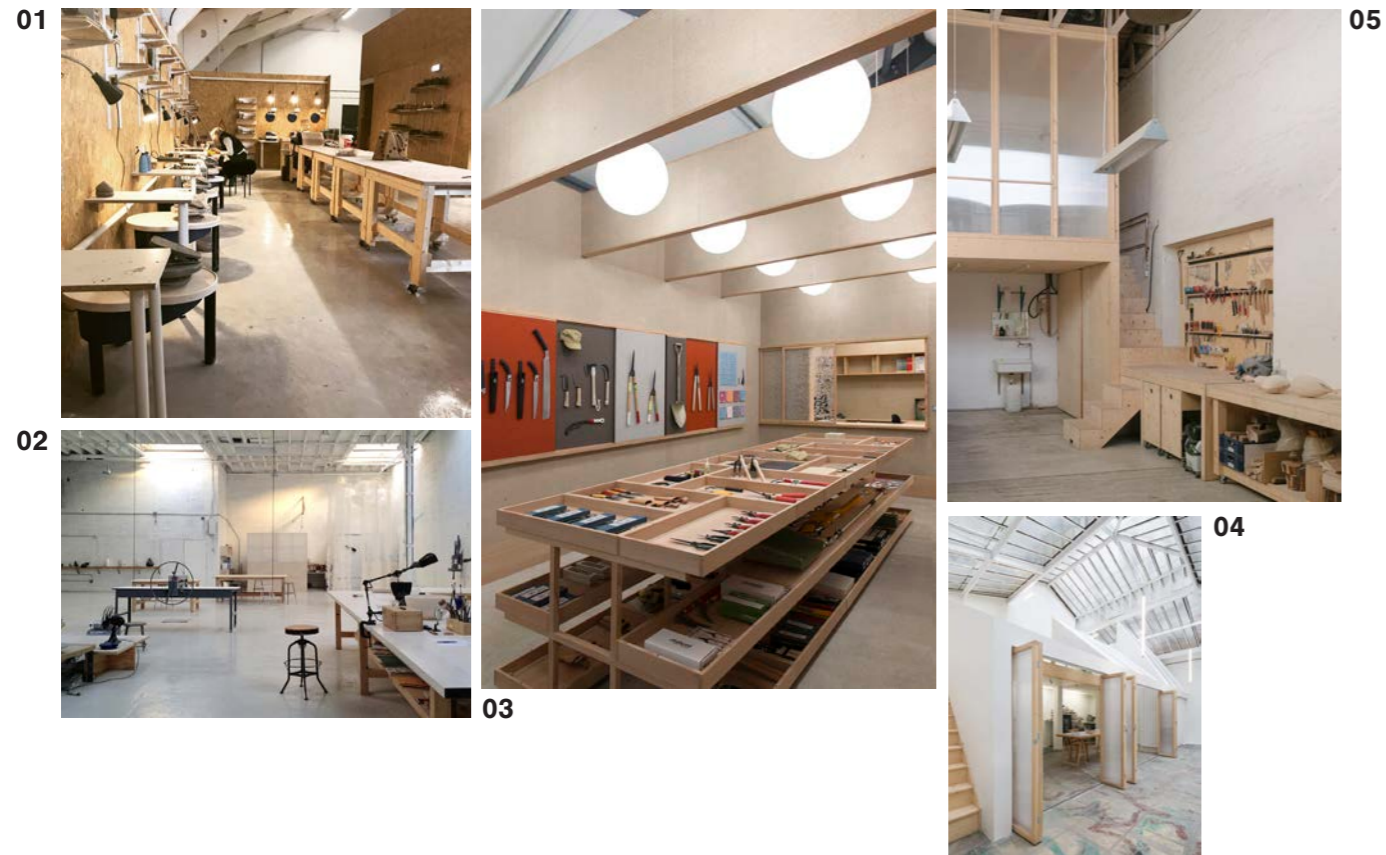
workshop environments



spatial typologies

studio.

Occupying studio like spaces will be four trades; weavers, tailors, IT and printmakers. I've grouped these trades together as they all require similar facilities and therefore will take on similar visual identities. These trades will need light, bright open shared working space with access to materials and apparatus. More private, individual work stations will compliment the open plan spaces, giving visitors the option to use what best works for them.



01 cardiff pottery workshops

04 WY-TO | workshop within workshop

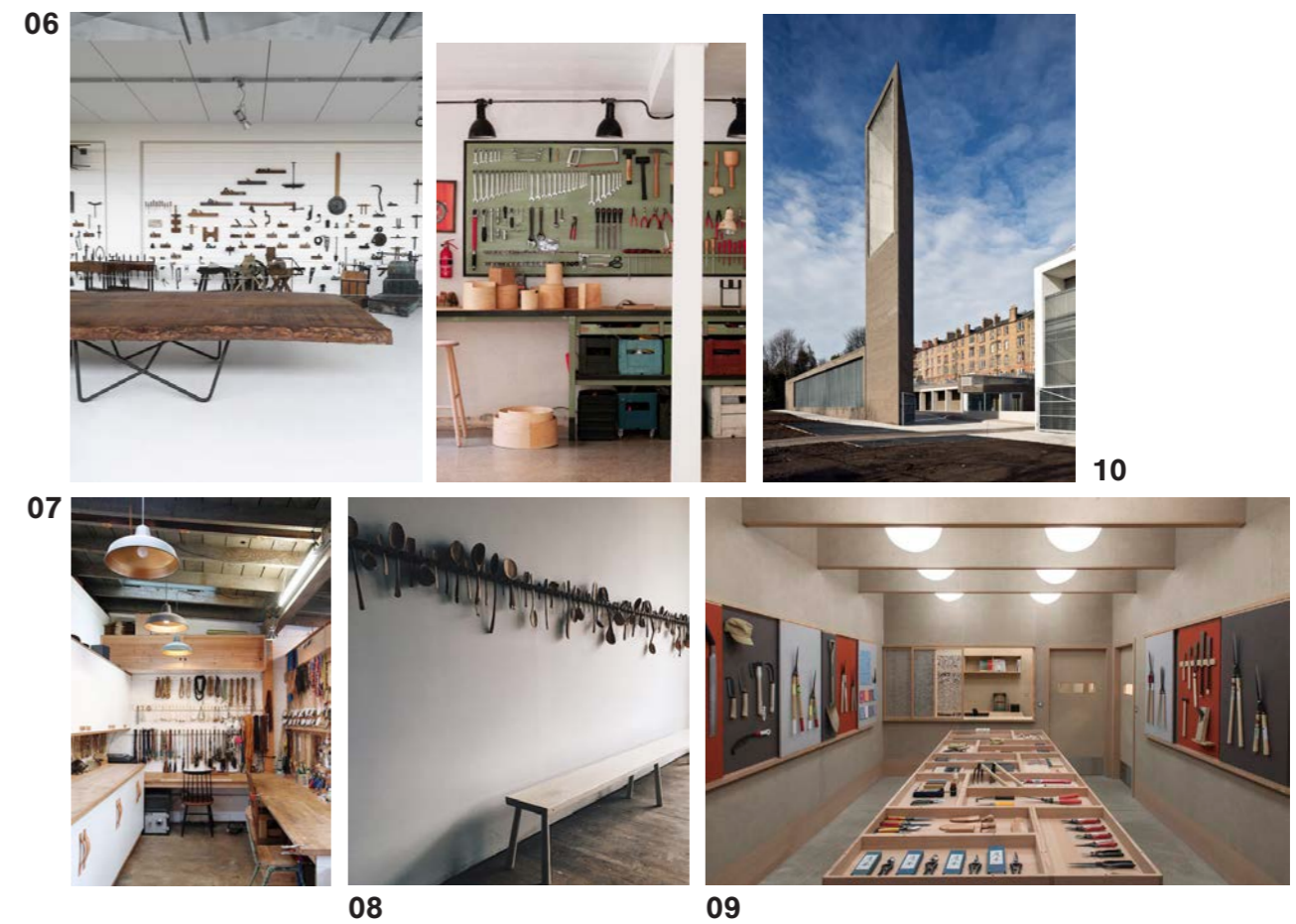
02 nyc center for art & ceramics

05 nicholas shurey studio | copenhagen

03 niwaki showroom | jones neville

workshop.

The workshop spaces encapsulate the more messy, noisy trades; dyers, hammermen and woodworkers. Because the available machinery is more dangerous, technicians will be available at all times and visitors will have to complete an induction before using any of the facilities. In order to create a sense of community and promote skill sharing, long workbenches will occupy much of the space. To make use of the excess architectural waste on site, in particular the planks of wood filling the courtyard spaces, I like the idea of there being containers filled with found materials that can be re-purposed in the workshops.



06 Museo Del Legno E Nuovo Showroom | Riva 1920

09 niwaki showroom | jones neville

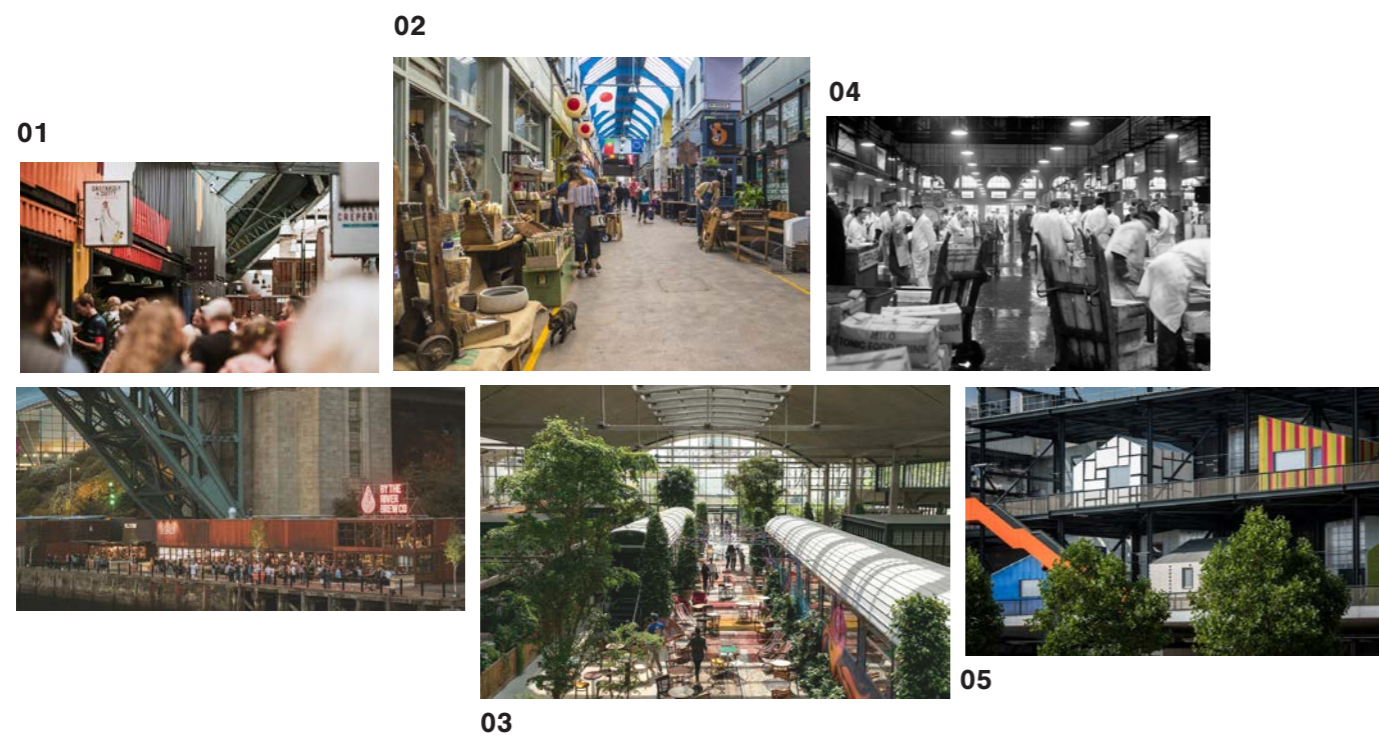
07 marisa mason | studio

10 milk sculpture workshop | Edinburgh

08 joshua vogel turnings/sculpture/furniture

market.

Creating an open, public market seemed like the best way to celebrate the fleshers trade, and given the setup of the allocated building, is best suited too. It also makes the most of the adaptability of markets and can be altered depending on the event, season or audience. Having the option to showcase produce from the local area of Dundee fits in with the core theme of this proposal and will allow small businesses, local start-ups, individuals or charities to take up a physical space in the city to promote what they do. The market will occupy the long thin factory building to the west of the site and because of its proximity to Douglas street at the north end of the site and the open courtyard, can spill out into these areas for larger events.



01 by the river brew co | newcastle

04 billingsgate market

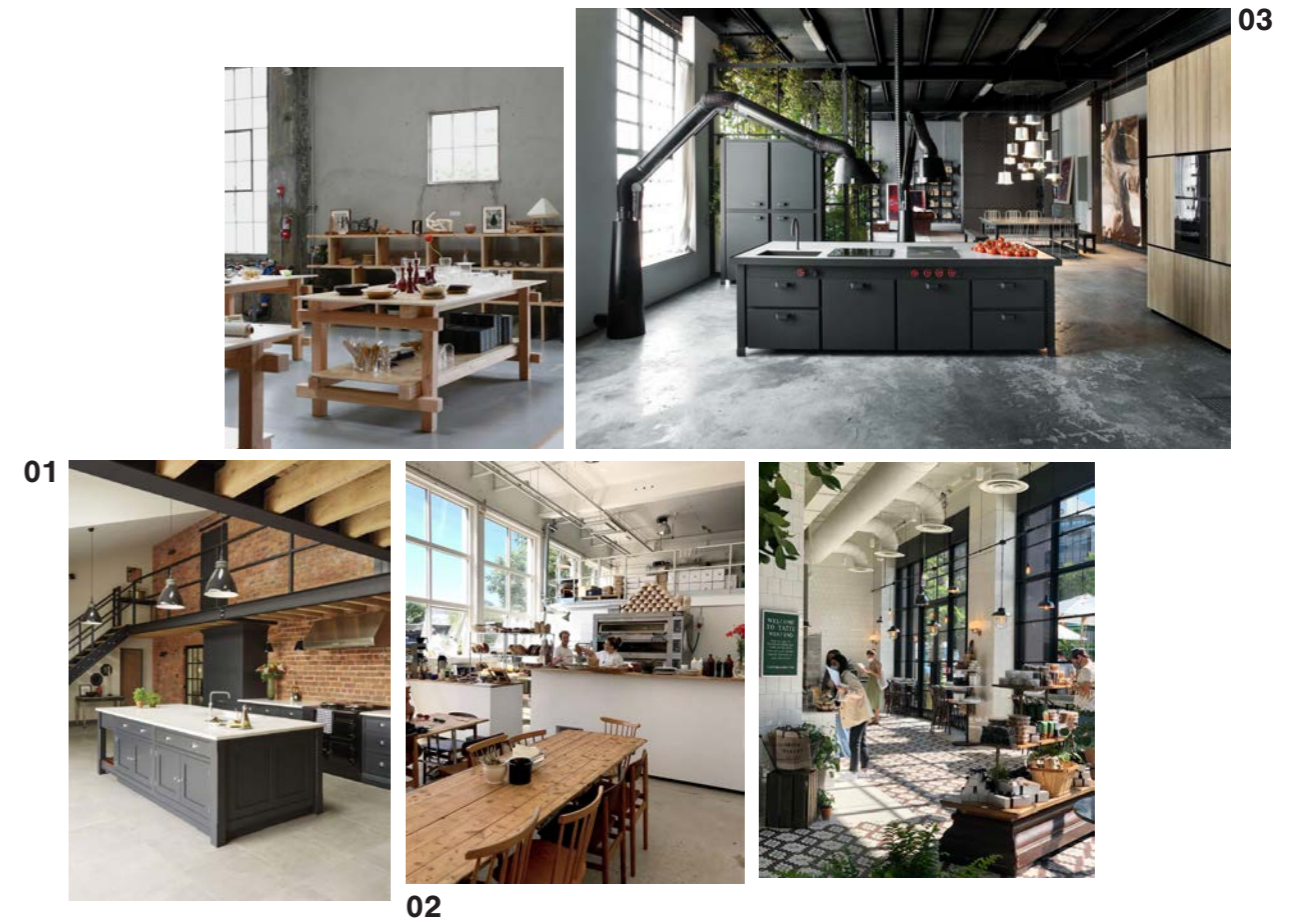
02 brixton village and market row | london

05 here east technology park | East London

03 la felicità | paris

cafe.

In the early planning stages of this project, designing a cafe and eatery was always an option that I was set on. Because the majority of activity on the site is slightly more abstract and doesn't currently exist in the city, I felt that it would be important to also include easy accessible and recognisable zones too. The cafe is therefore positioned closest to the entrance of the site, sitting back from the main road, Brook Street. The cafe will sell local produce, some of which is made on site, for example in the bakers.



01 industrial style shaker kitchen | tom howley

02 lille bakery | copenhagen

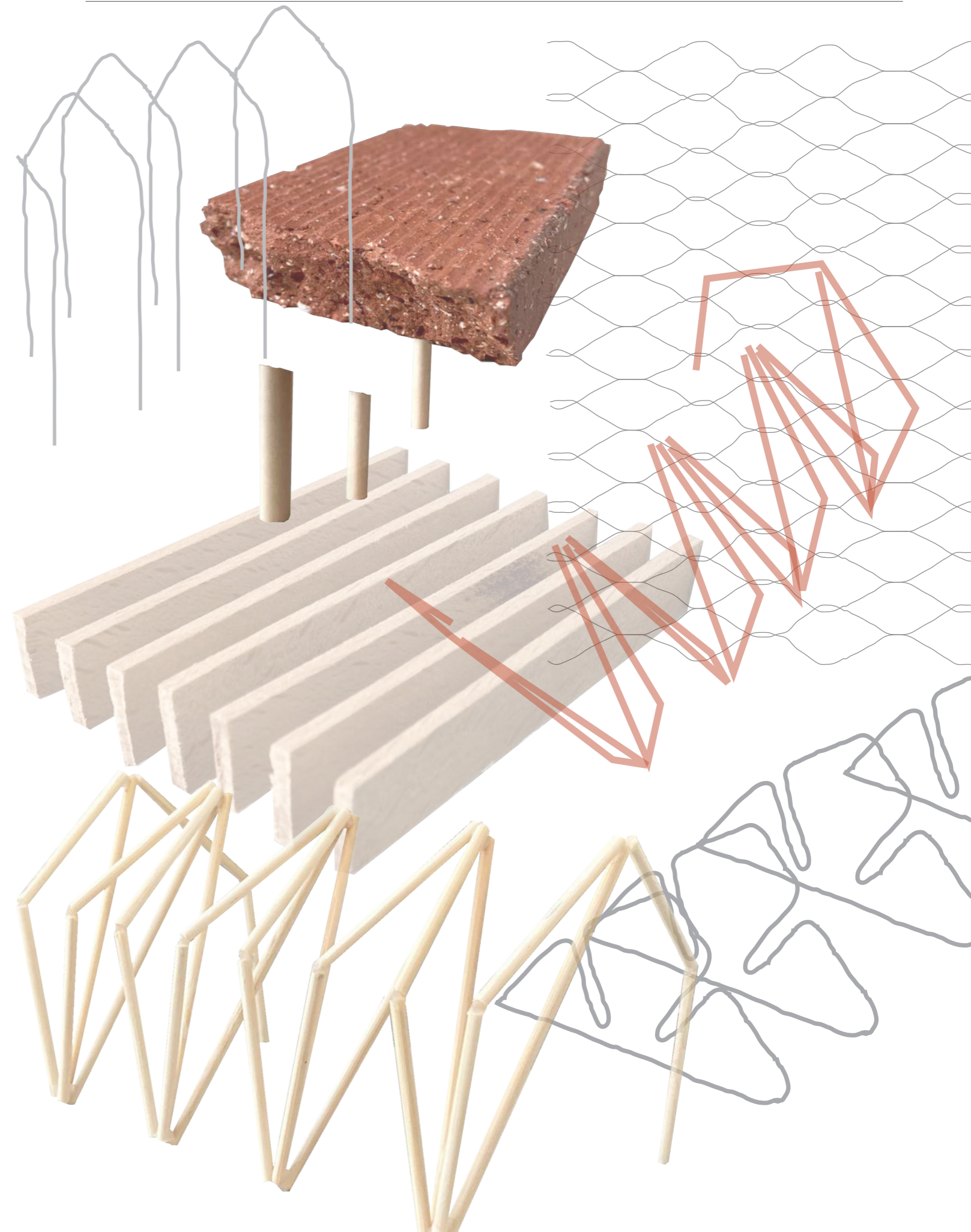
03 Loft a Milano | Milan, Italy

sketch modelling



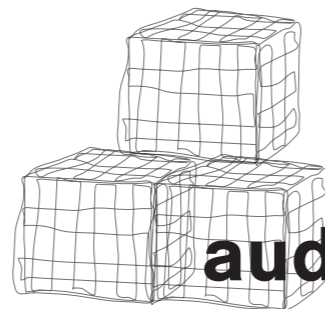
After finalising the nine existing and new trades to carry forward, and assigning a specific location on site to accommodate each of them, I began experimenting with forms. Using found materials from the site, I produced nine quick sketch models, each representing one of the new nine trades. Although they each depict a different space and trade, the limited palette of materials helps to link them, creating a cohesive spacial vocabulary. Making these models turned out to be a really successful technique to help me loosen up when it came to contextualising my final designs and creating a strong visual language in my work.

The top three models ended up influencing me the most, particularly after breaking them down into their core components and applying these to the existing spaces on site.



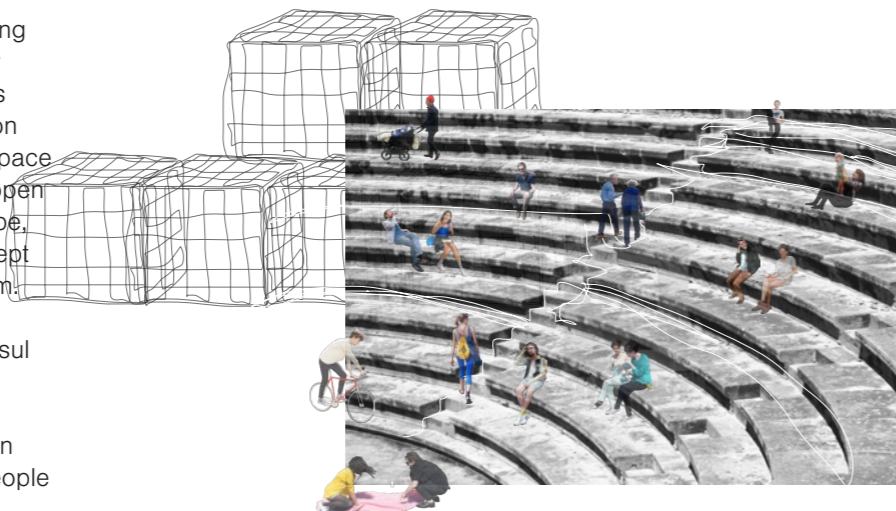
reclaimed materials

Making use of the piles and piles of architectural waste and abandoned materials on site was a notion that I was keen to incorporate into my designs. This was especially important as one of my main driving forces was a move towards a more circular economy in the built environment. To combat the excessive waste of these materials, I incorporated a stacked seating system made from gabions into my design, which would be filled with the scrap from the site, like bricks and rubble.



auditorium/ amphitheatre

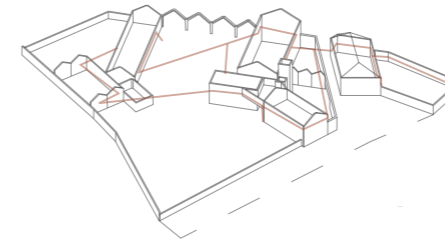
A stacked amphitheatre type seating structure was an element that only came to fruition in the latter stages of this project. Initially, I intended on creating an indoor venue/events space but after seeing how sparse and open the courtyard space appeared to be, I decided to incorporate this concept into an outdoor, stacked auditorium. The space can be used for events and performances as well as a casual meeting place. I liked playing with scale in the design of the seating, almost making this area feel like an oversized playpark, encouraging people to climb, sit, lean and lie.



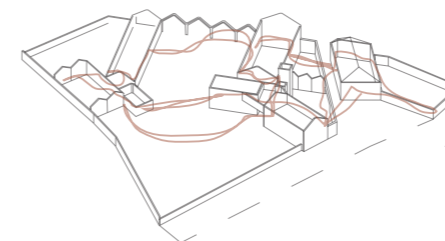
bridging the gap

The idea of physically creating bridges or walkways across the site to link the trades and buildings, came from the way I began to word my proposal. Elevated walkways already exist on site, although many of them have collapsed and after researching this concept further, I found many case studies where bridges had been used to improve connectivity over large spaces.

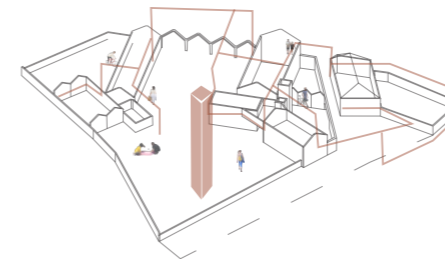
option one



option two



option three



flax meadow

Whilst researching the site, Queen Victoria Works, and finding out about its ever changing functions as it was passed between different owners, I fixated on its original purpose, a flax mill. As this is an adaptive reuse project, I loved the idea of finding a way to honour this element of its history, and ensure I include a nod to the past.

Also, I was very aware of how overgrown the buildings and courtyard spaces were. Shrubs, grasses and even trees had taken over the plot of land, growing out windows, through walls and on roofs. Although this was a direct result of the site becoming abandoned and falling into disrepair, it was an element I felt could help integrate the redesigned buildings with the surrounding environment.

Flax has been grown in Britain since the Roman times, is self pollinating, and attracts bees, flower flies and songbirds. Its also relatively quick to grown making it an idea crop to grow on site, not just as a tribute to the heritage of Queen Victoria Works, but also to provide a readily available, locally grown material that can be made into linen, and used on site.



concrete brick experiments.



I've always had a particular passion for exploring materiality in all of my projects, especially when experimenting with sustainable and re-purposed materials. This project was no different and I was very keen to find a way that I could explore this interest further.

After researching the growing trend of using discarded architectural waste as a sustainable component in the manufacture of products, I knew it was something I wanted to have hands on

experience with. It also offered me a chance to pay homage to my site in a tangible way. Along with using found materials from the site to construct my models through this project, I also developed my own recycled concrete to use as bases for my final models.

Using old bricks that I found on site, I created a fine aggregate to add into the cement mixture, along with sand to create a strong blend which I then cast into wooden moulds. I really like the concept of re-purposing found

materials from Queen Victoria Works as it gives them a new lease of life and helps strengthen the themes I have running through my proposal.

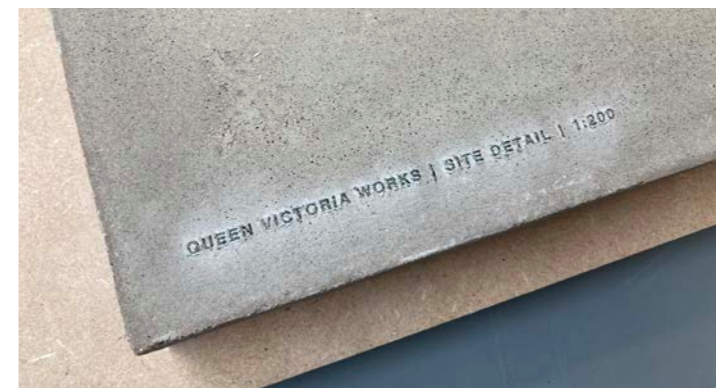
Much like some of the historical Nine Trades of Dundee, and my chosen site, these materials have been neglected and cast away. The value of them hasn't fully been recognised. I'd like to think that I have been able to breathe life into my site and represent this through the materiality and concept behind my concrete bases.



The process of making the concrete started off by experimenting with different ratios of cement, sand and brick dust. I needed to ensure that the mixture would dry to create a structurally sound base but include enough ground brick to alter the colour and give a noticeable tactility to the concrete.

After testing out samples, and deciding on a suitable ratio, the mixture was made and poured into the moulds. Once they had been left to cure for four days, the wood was then removed and the blocks were left to dry for a further week.

Although it wasn't intentional, I quite like the imperfect nature of the blocks. Some areas are discoloured where pockets of brick dust are evident, and the surfaces aren't perfectly smooth, much like the original site. As well as this, the models that will sit on top will be more architectural in form and construction, creating a visually pleasing juxtaposition. To finalise both of the slabs, I engraved the name of the site and the scale.



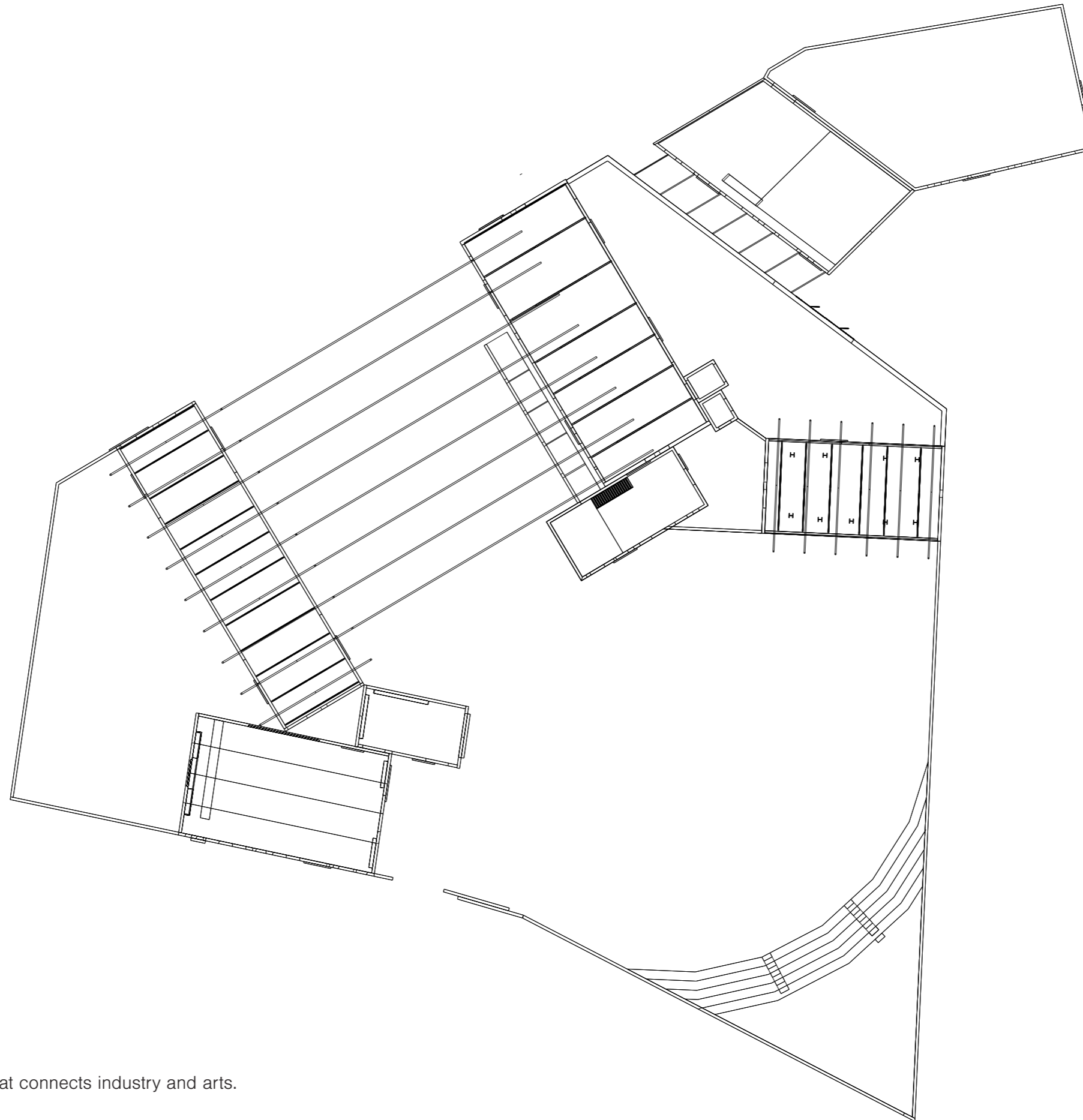
05 design proposal

Nine Works is a multi-disciplinary workspace for communities to connect, create and collaborate.

In today's 'throw away' society, excessive consumption puts a huge strain on materials and production. Nine Works aims to encourage people to consider the importance of making and mending, whilst highlighting a more sustainable approach to the way we treat the materials in the world around us.

This proposal embraces the existing industrial materiality of the site, creating a strong link to its origins through the physicality of making, and a celebration of the diverse range of skills and crafts Dundee has been built on.

Each trade has its own specific space, while the overall design aims to foster cross-pollination of ideas and methods of working.



nine works.

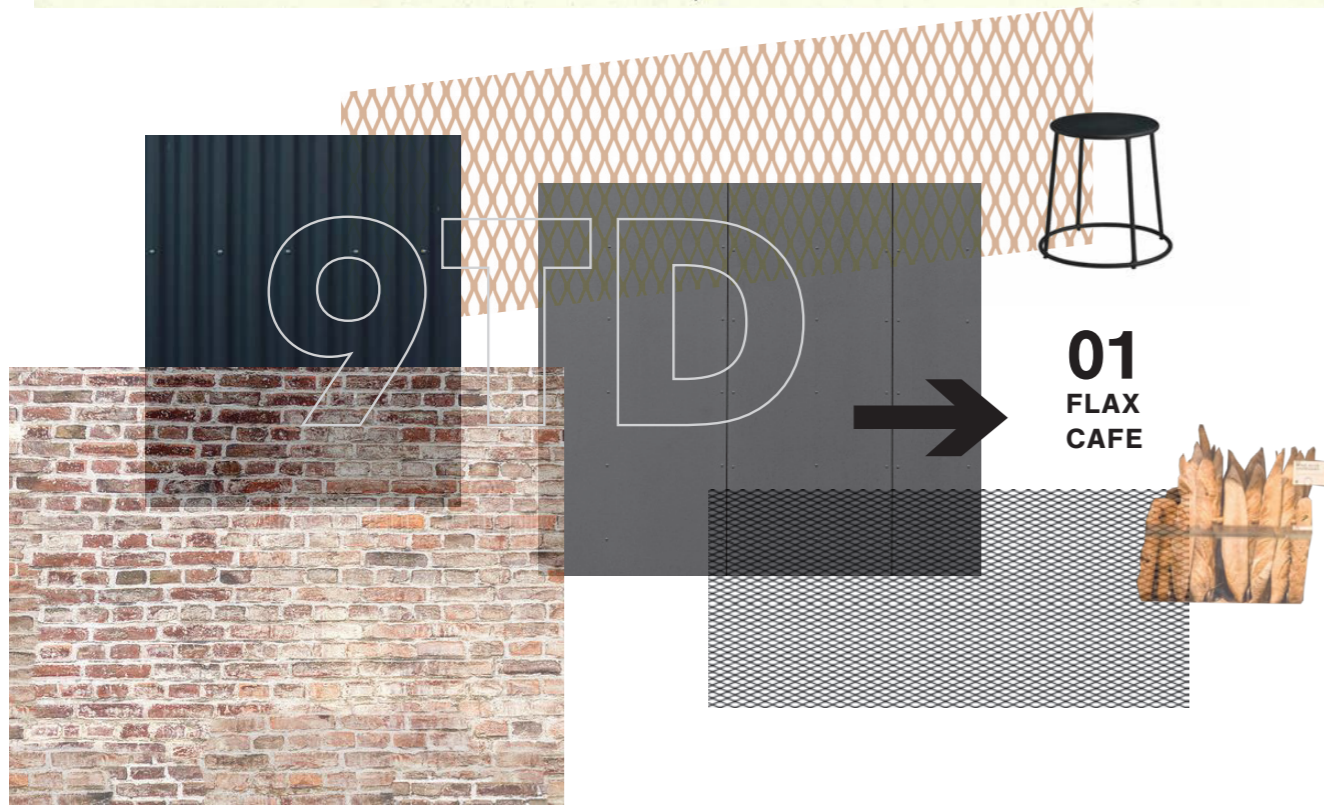
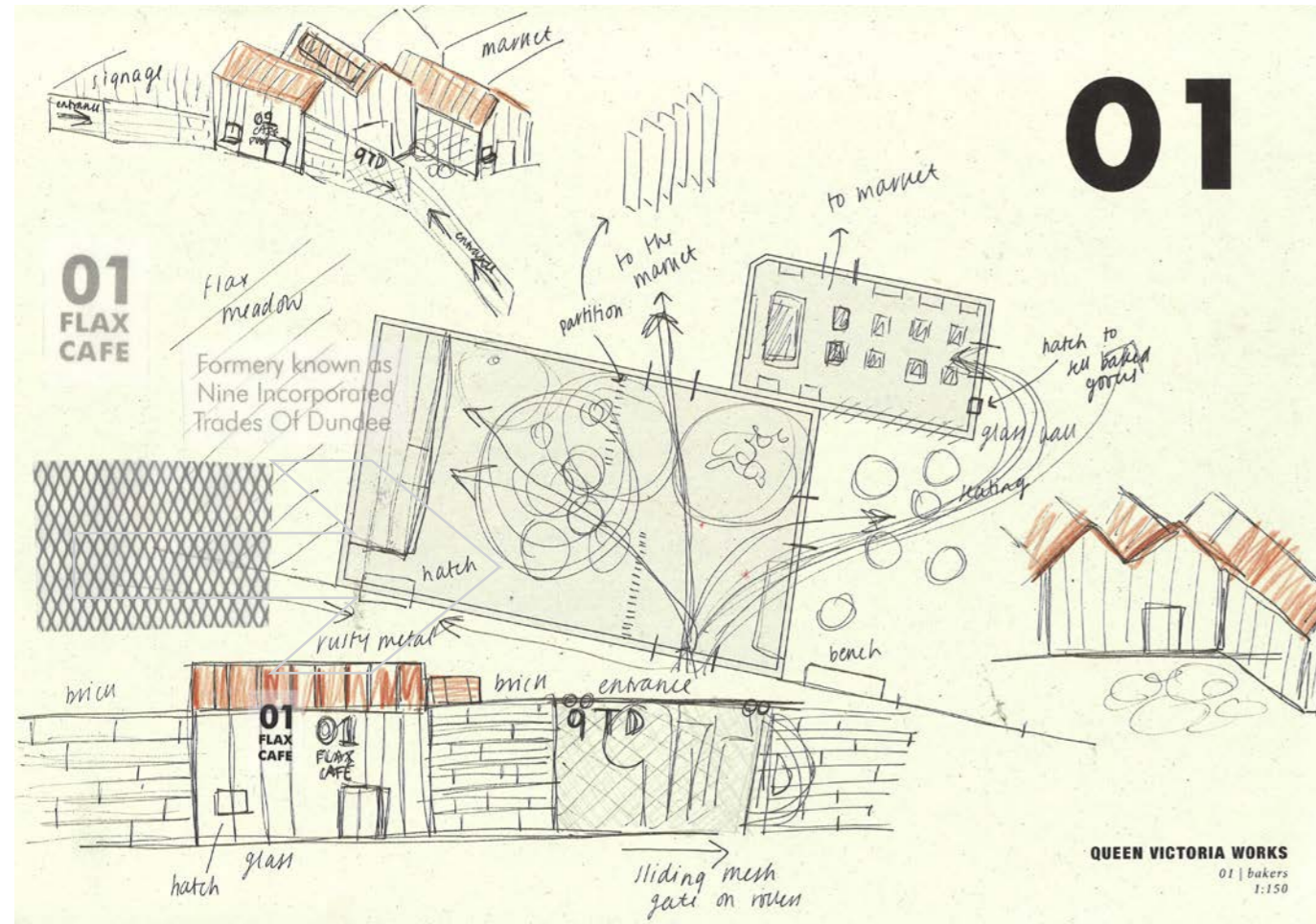
Inspired by Dundee's nine trades – a space that connects industry and arts.

01

bakers

The bakers trade occupies the smaller building, sandwiched between the cafe and fleshers trade. These three buildings are closest to the main entrance from Brook Street and make up the 'food quarter' of the site. They are positioned in a way that allows easy transportation of goods between each of the buildings and act as a first point of contact for visitors to the site. The bakers building will act as a bakery school, teaching traditional skills with the goods being sold in the cafe and market. The glass fronted space allows visitors to see what's going on whilst the hatch breaks the barrier between the inside and outside.

bakers.





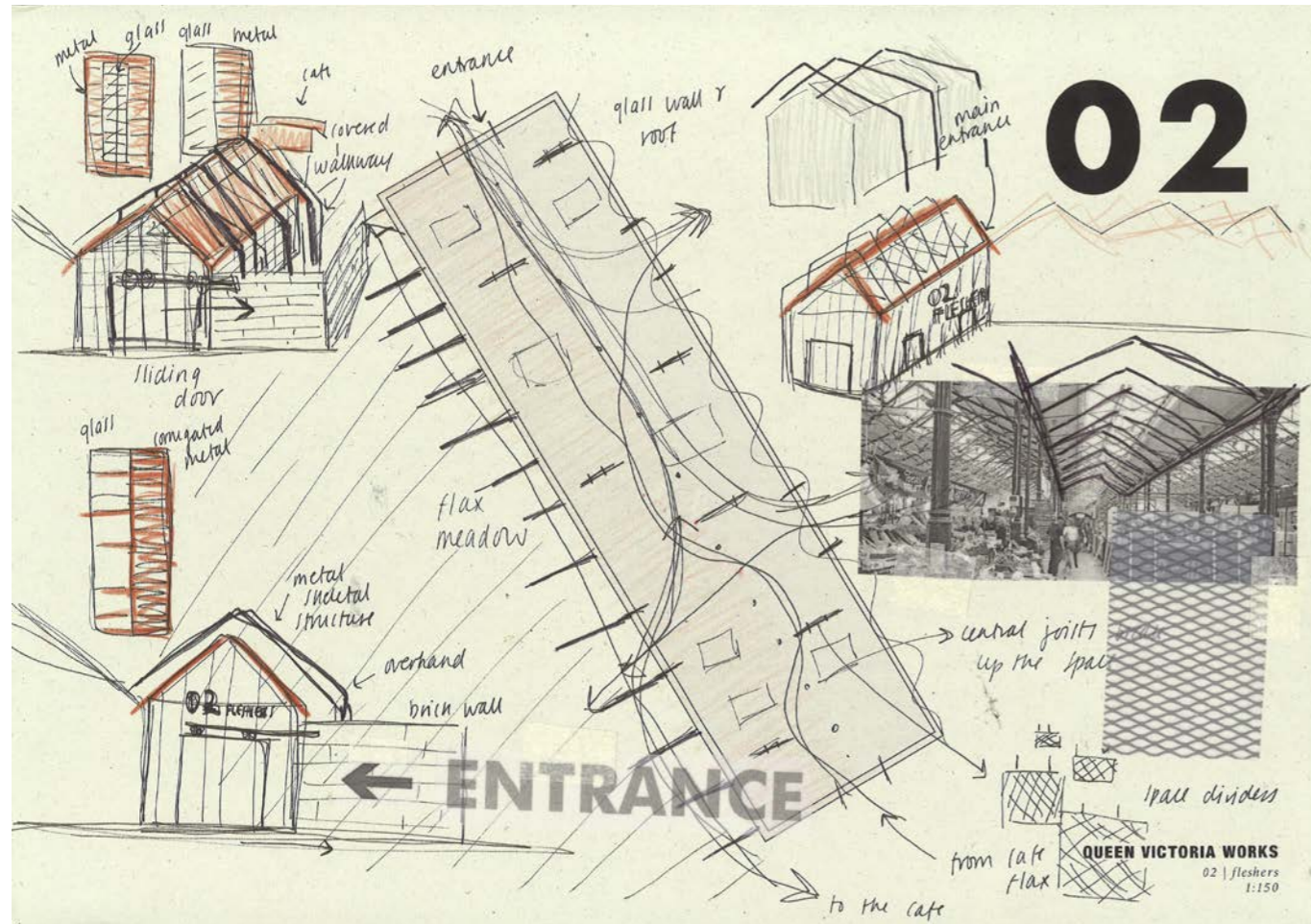
cafe flax at nine works

02

fleshers

Filling the long factory building, that connects the north and south entrances is the fleshers market. Its proximity to the open courtyard space allows for expansion of the market stalls and the glass roof and side wall allow light to flood into the space. The fleshers building also features an exoskeleton like structure that spans the width of the courtyard, connecting to the roof of the printmakers. The inspiration for this framework was taken from a sketch model and is repeated in other areas of the site.

fleshers.





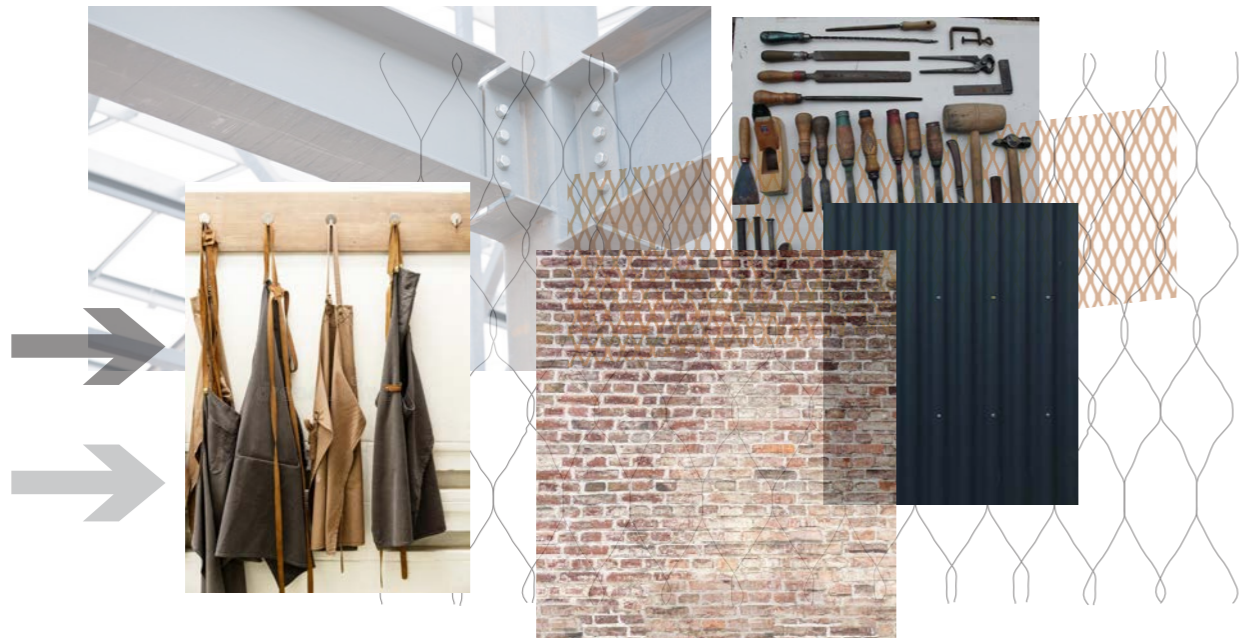
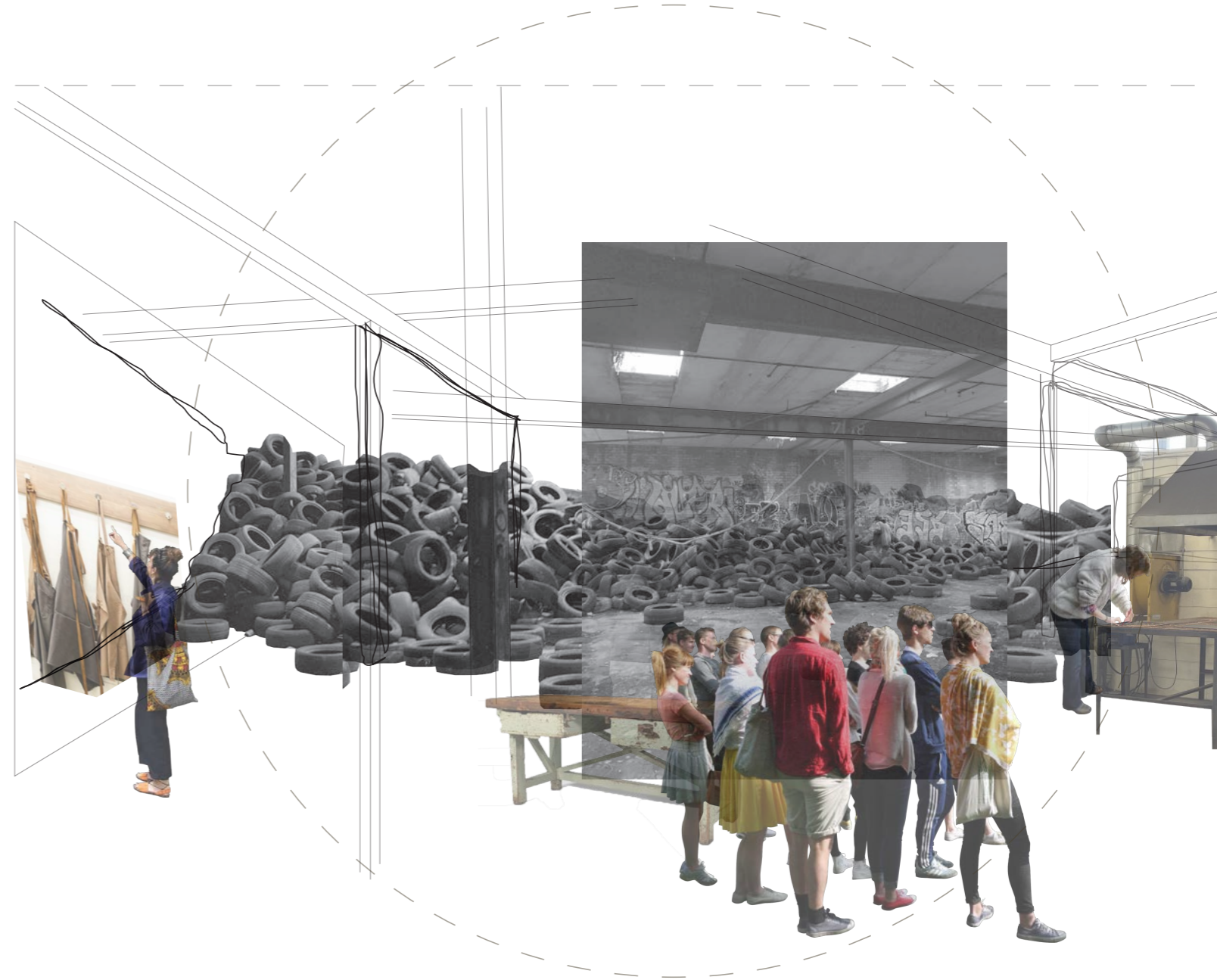
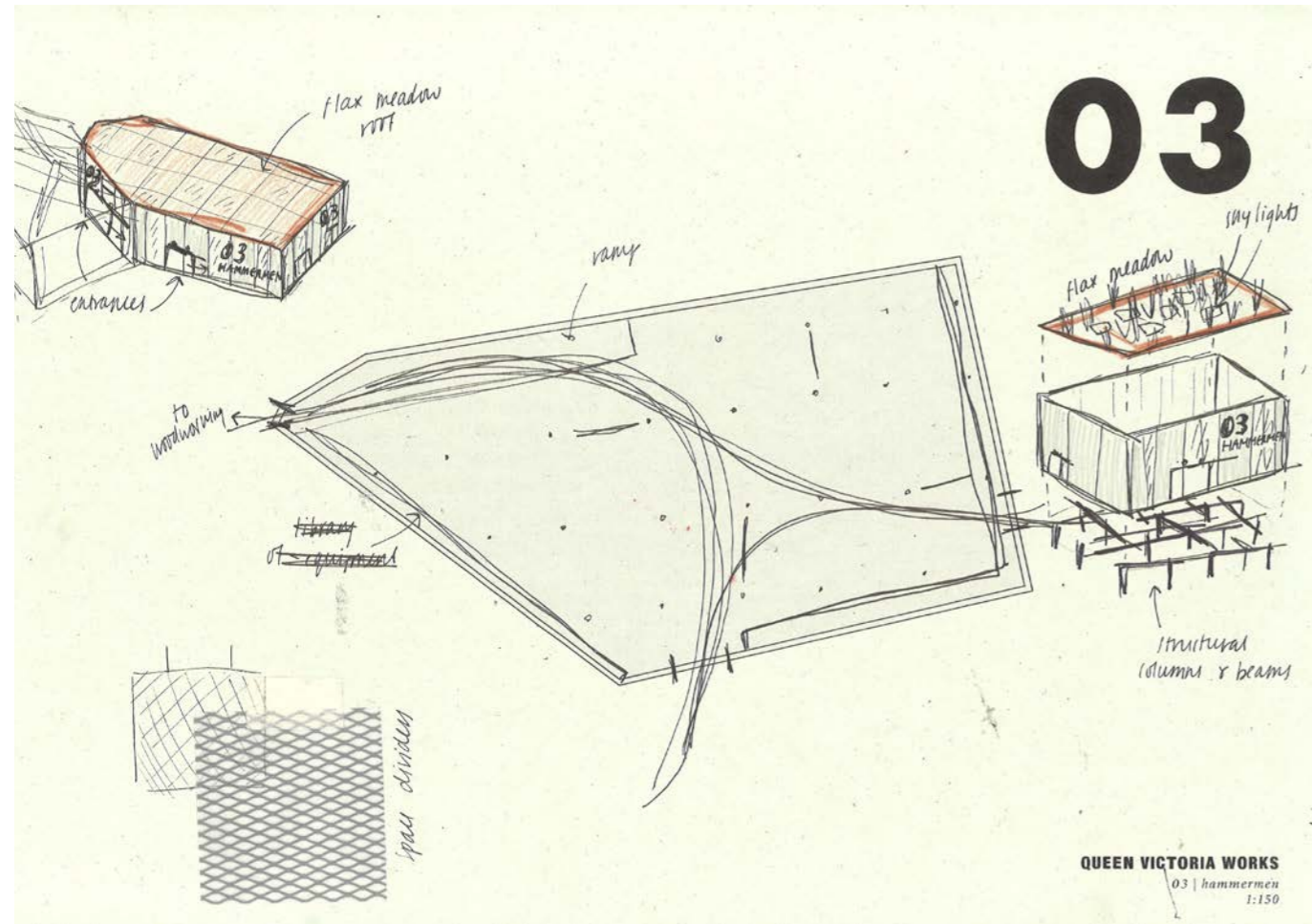
fleshers market

03

hammermen

The hammermen or metalworkers, are located on the east side of the site and inhabit the low lying warehouse building. This building is accessible from two sliding doors and leads into the lower level of the woodworkers building. This trade requires a large amount of space with plenty of room for equipment and machinery, making it very well suited to this area of the site. The traditional methods of craftsmanship are noisy and messy, hence the position of this trade, far away from residential areas and other crafts. The flat roof will become an extension of the flax meadow in the west end, helping to bed the building into its surroundings.

hammermen.





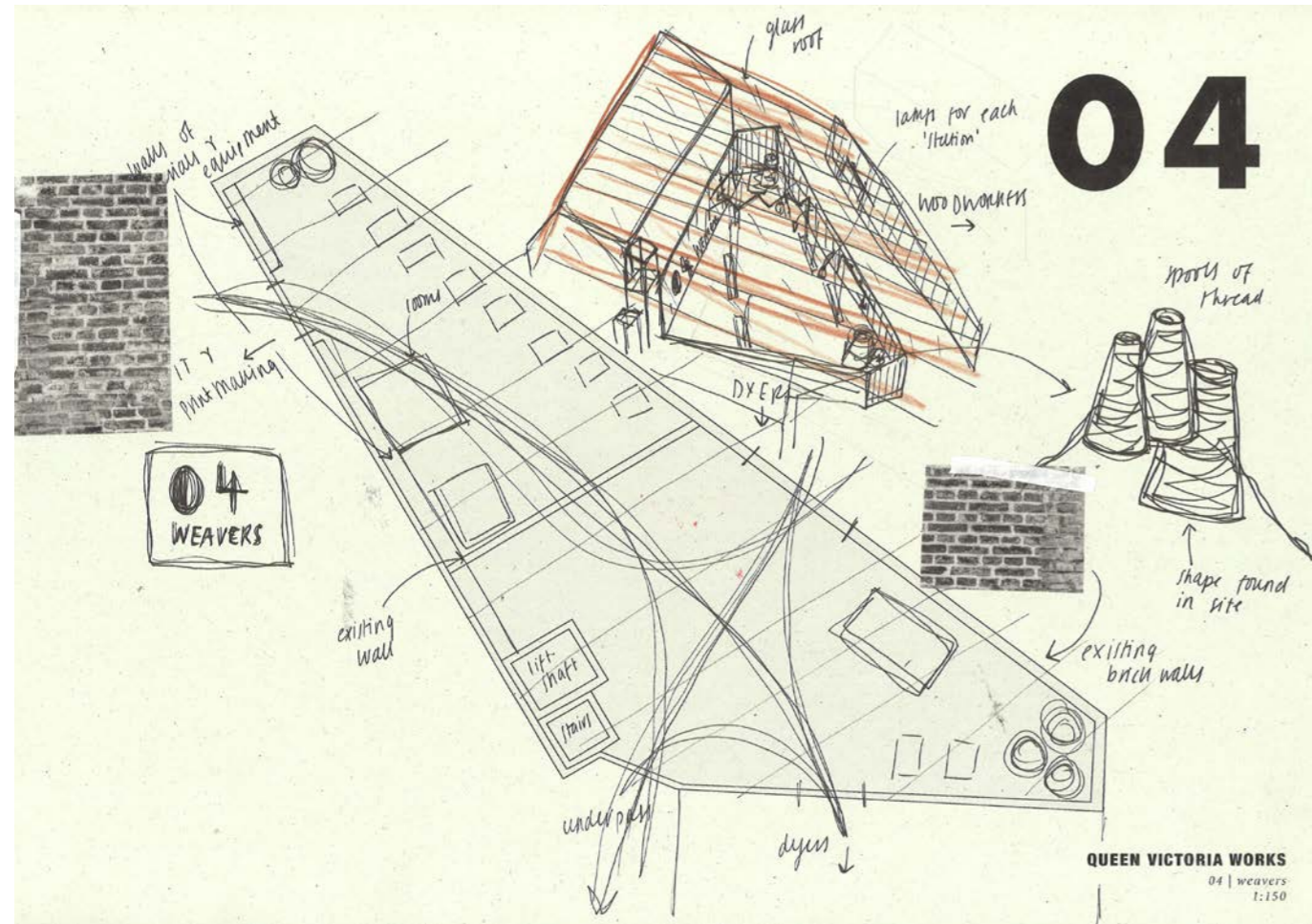
nine works main entrance

04

weavers

Potentially the most well-known and historically significant trade, the weavers is located in the central overlap of the other trades, towards the east of the site. The weavers combines a celebration of the heritage and social impact of this trade whilst creating a vibrant and dynamic space to look to the future of this craft. The weavers are well connected to the other trades and due to the glass roof, are visible from other buildings too. The space will include looms that visitors, unlike most museums and galleries, are encouraged to interact with.

weavers.





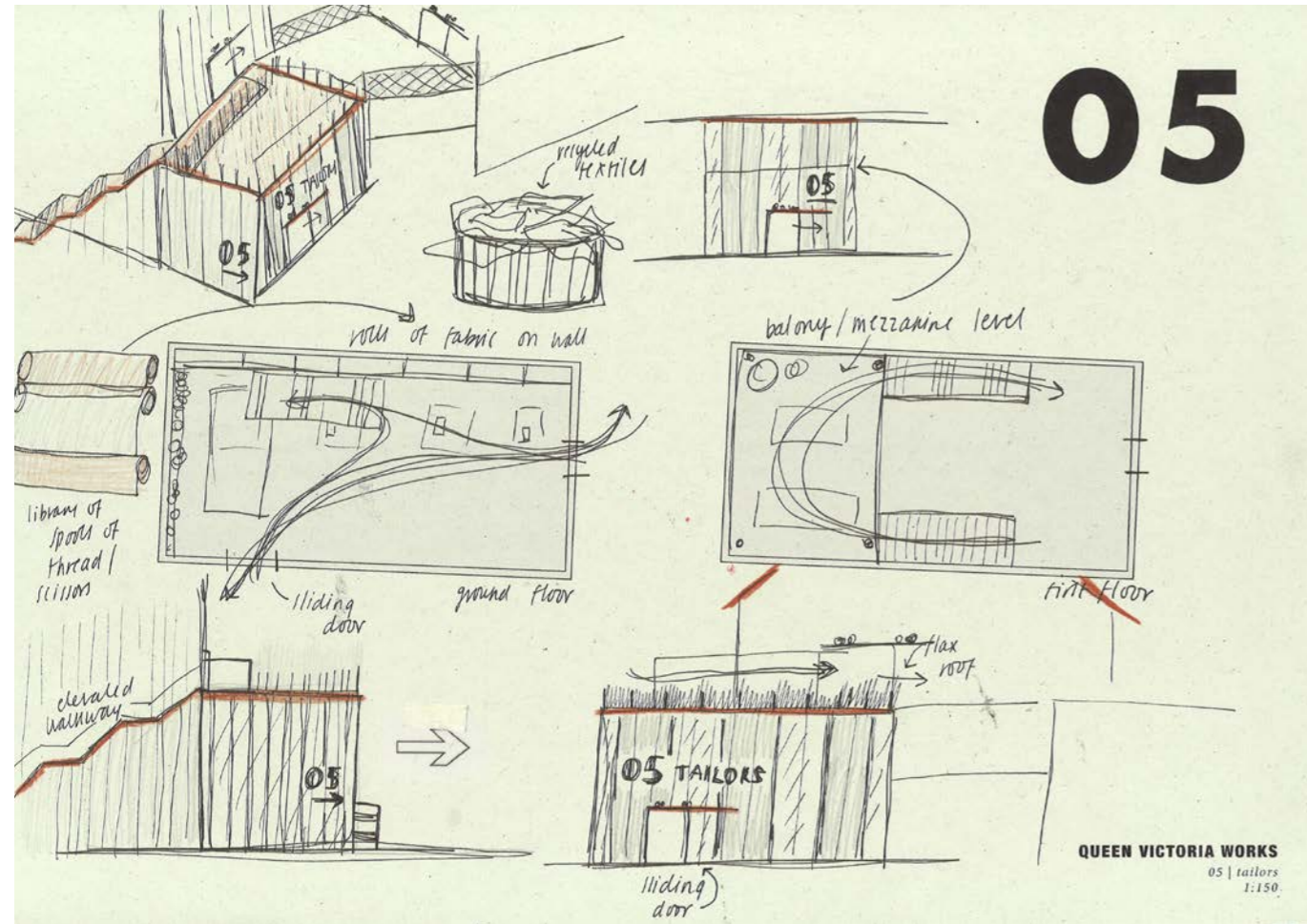
weavers

05

tailors

Located under the external staircase and elevated walkway, the tailors trade occupies the compact building at one end of the old spinning hall, now inhabiting IT and printmakers. The building is smaller than some of the surrounding spaces but the tall ceiling heights are capitalised on with the addition of a mezzanine floor to make the most of the available space. The tailors honour hand-crafted, quality garments and quality materials that are designed to last. In a shift towards more conscious choices, visitors are also encouraged to mend, up-cycle or donate existing textiles.

tailors.





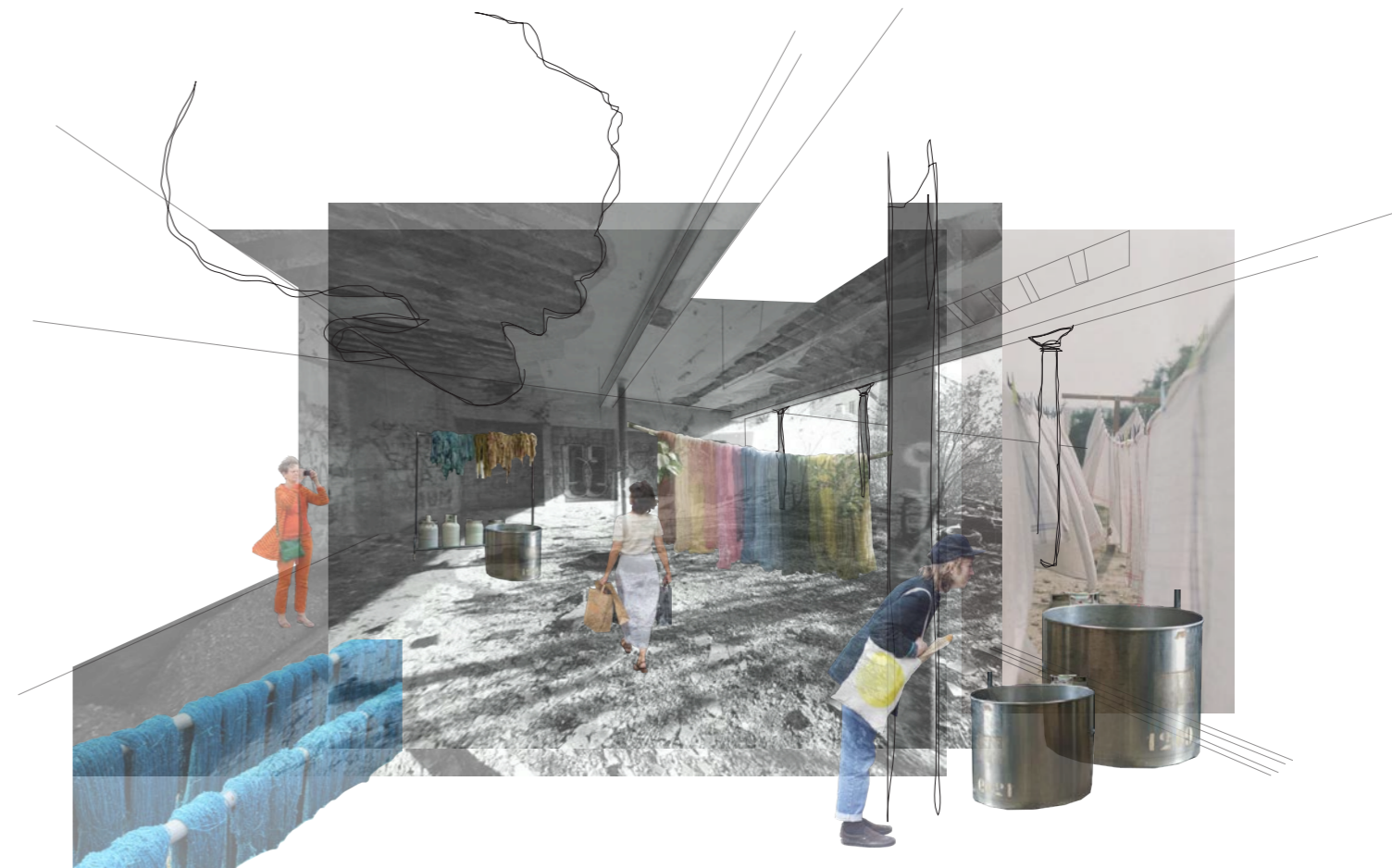
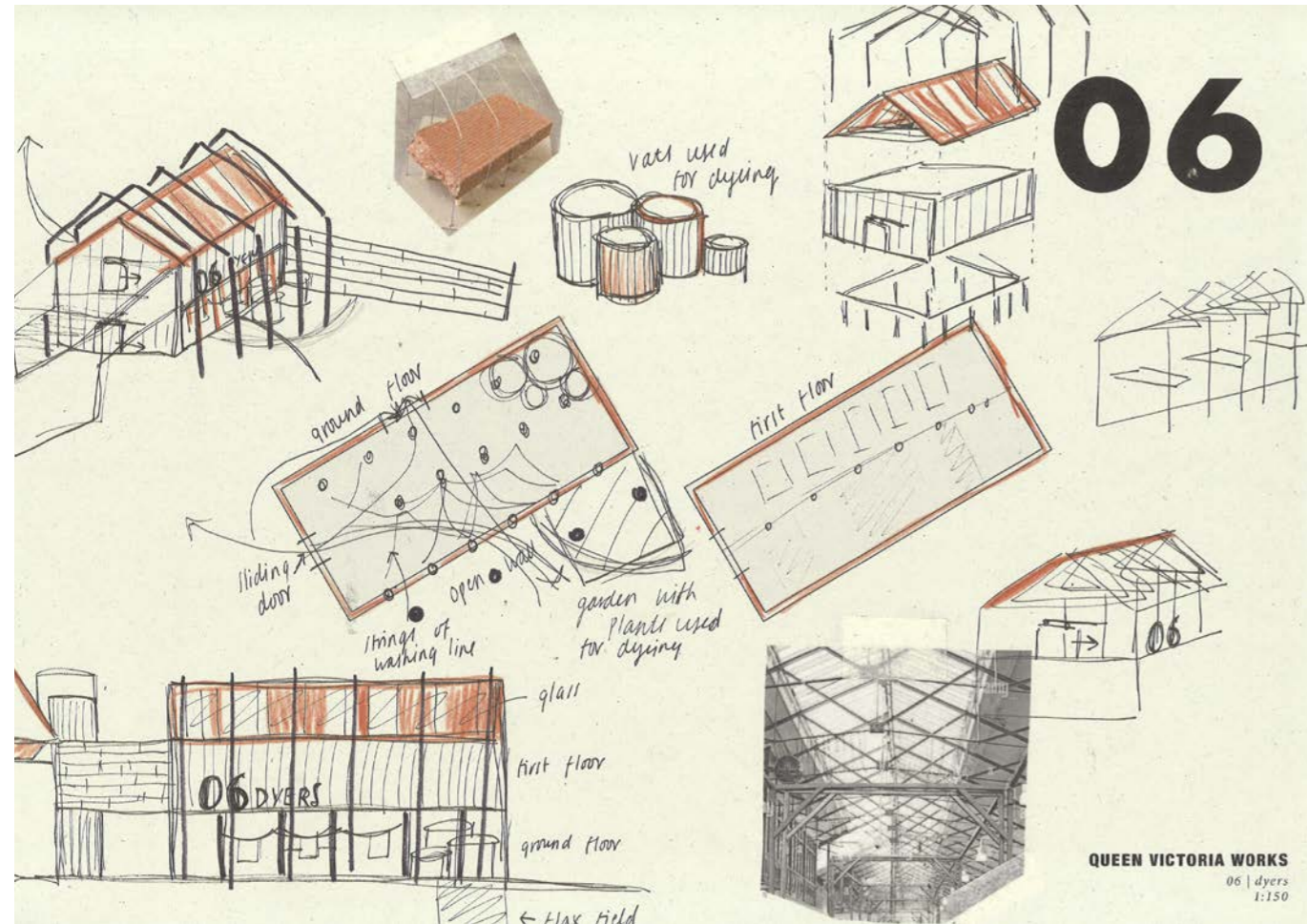
external staircase

06

dyers

The structure of the dyers building is unlike any of the other trades. Taking inspiration from the existing space on site and how one of the side walls has collapsed, creating an open walkway under the building, the dyers occupies an inside/outside ground floor with an enclosed upper level. On the ground floor, metal pillars divide up the space and mimic the structure from one of the nine sketch models based off this trade. The building also includes the exposed network of scaffolding beams carried forward from the fleshers space, creating an overarching sense of regularity and rhythm.

dyers.





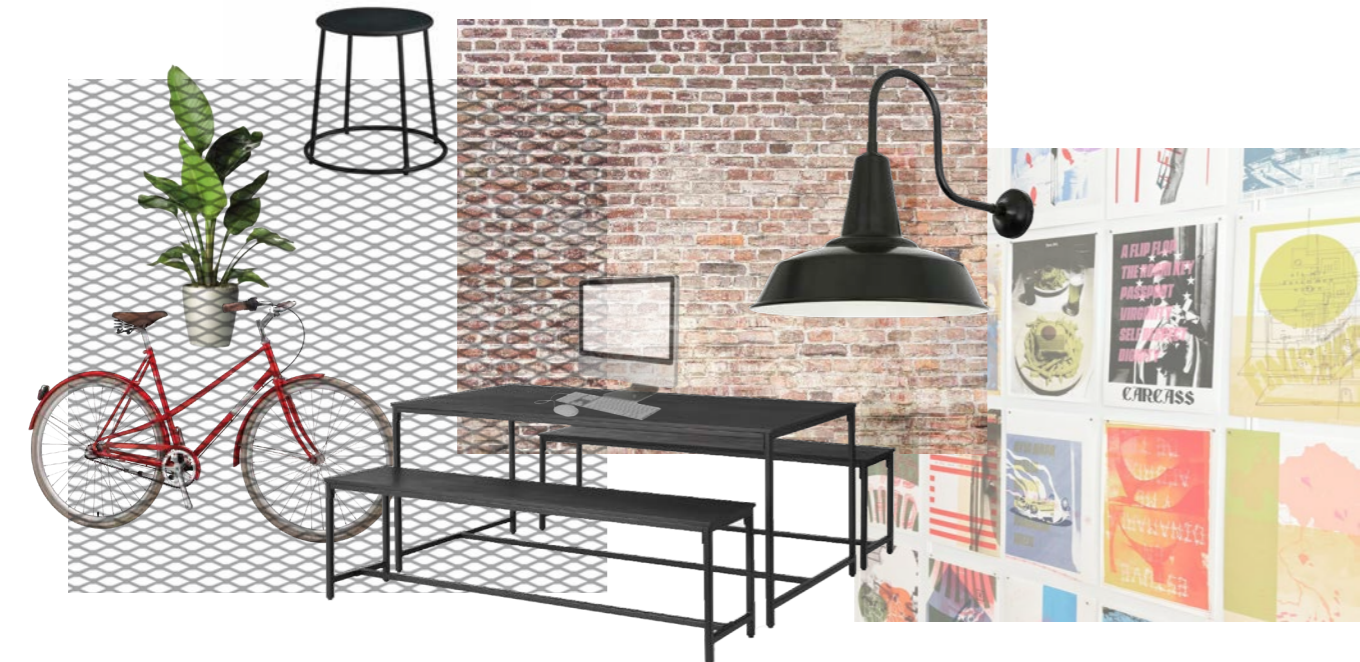
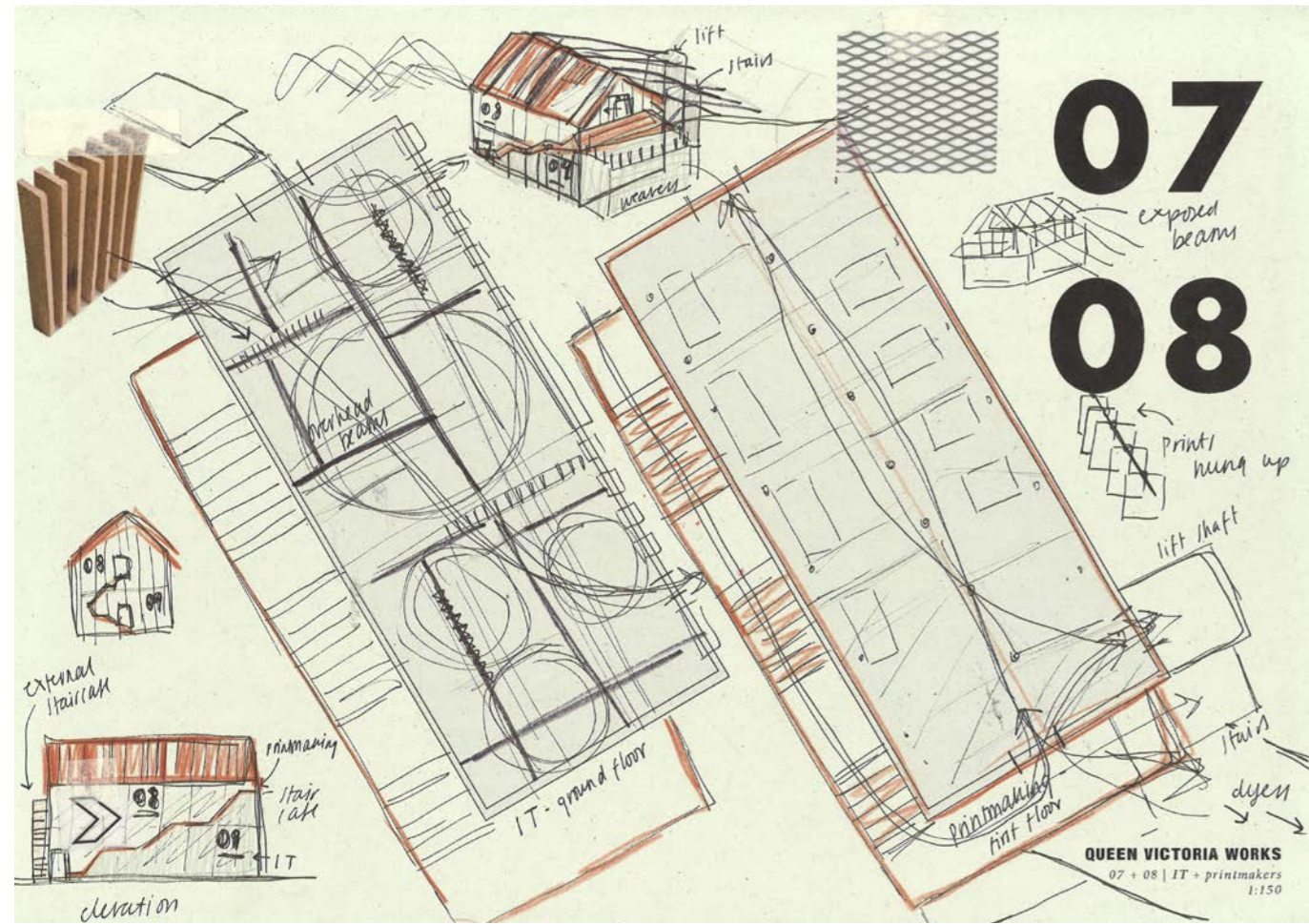
north entrance courtyard

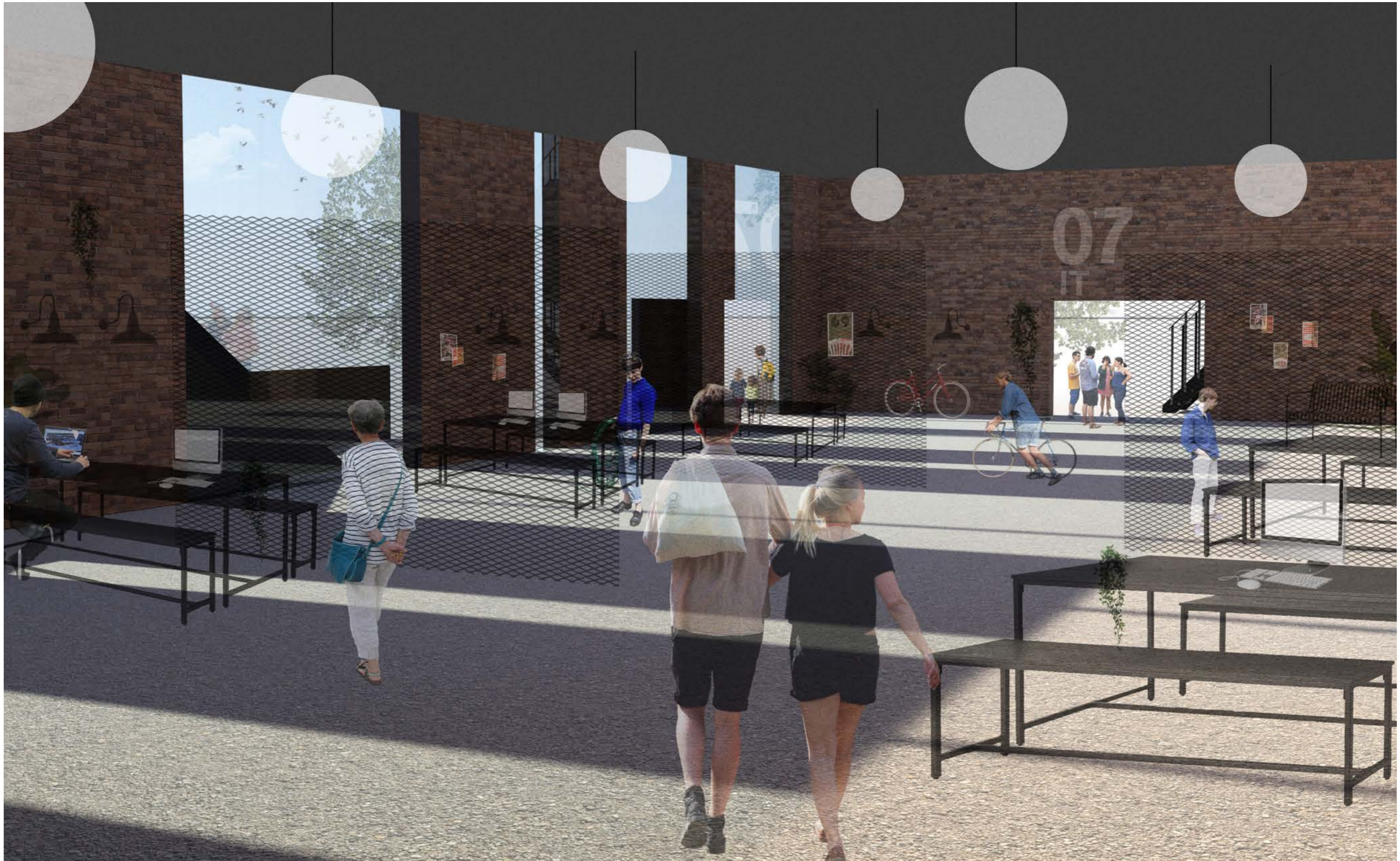
07

IT

Inhabiting the lower floor of the spinning hall, a grand three storey building which dominates the site, IT is one of the new trades that has been supplemented alongside the existing nine trades. This space will encompass software design, graphics, technology and gaming. Although this trade represents an industry that historically has no real significance to Dundee, it portrays an emerging trade for the City. Dundee is known as the birthplace of the Scottish games industry and some of the world's biggest titles started here such as Grand Theft Auto. This space marks an important shift in the way we view the 'new' nine trades that represent Dundee, not just for their historical significance, but instead a way of looking to the future.

IT.





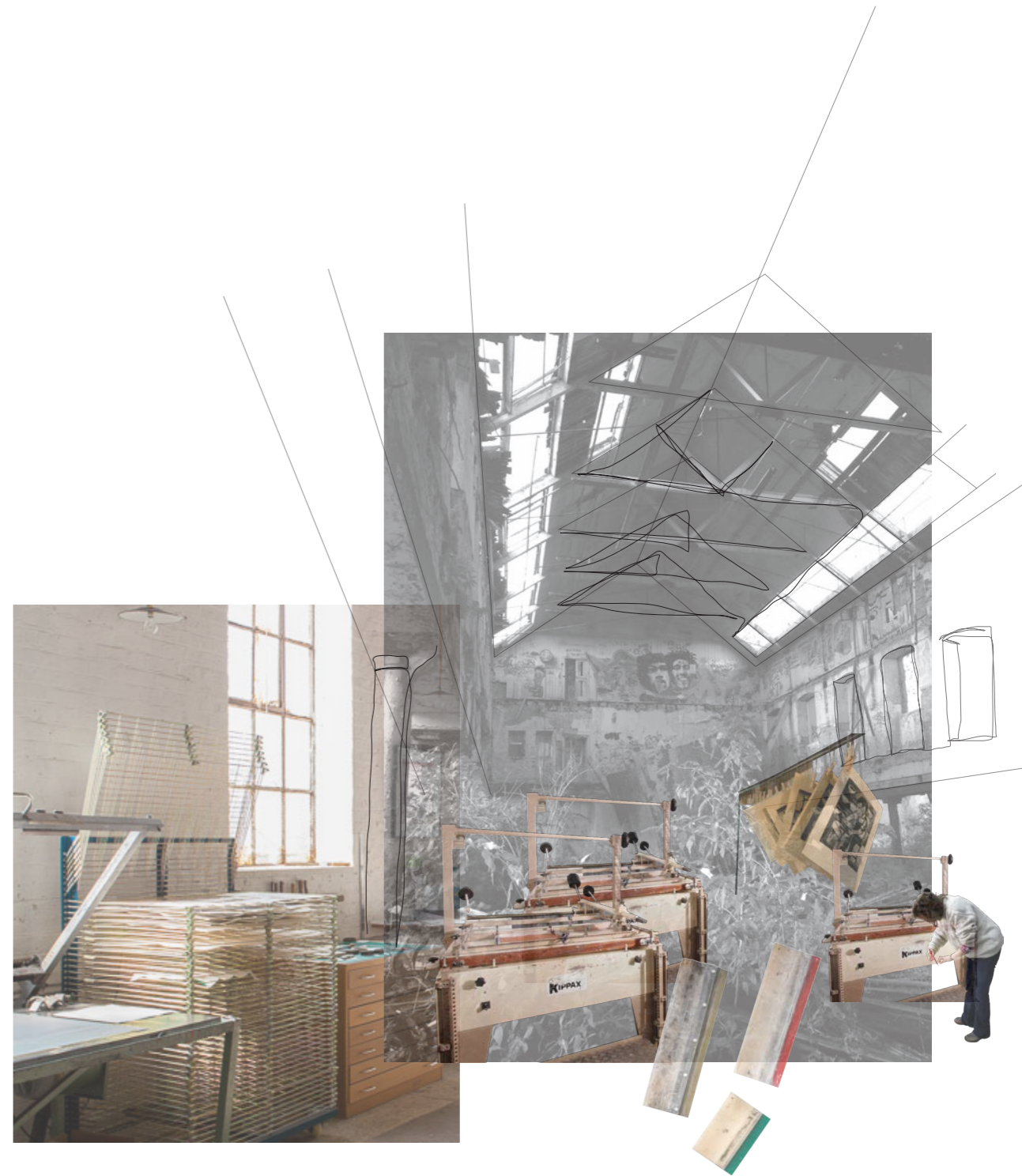
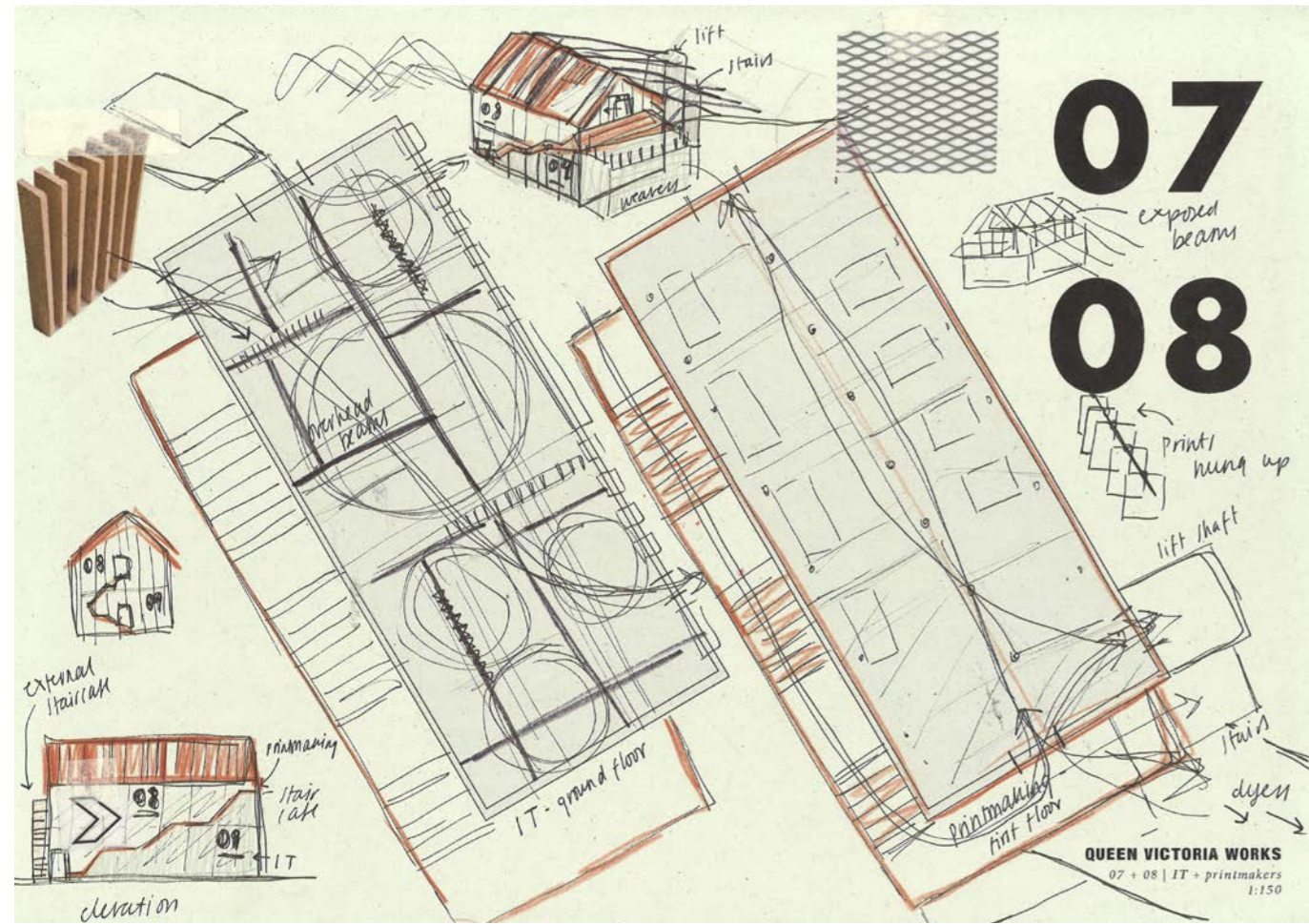
IT space

08

— printmakers

The second 'new' trade that was voted to be added alongside IT was printmaking. Initially I picked this trade as a potential option purely out of a personal interest I have in the craft, but after further thought, I realised that the printing industry does in fact have ties to the industrial heritage of Dundee too. One of the trades Dundee is best known for historically is journalism, in particular media company DC Thompson, publishers of the Beano. The graphic style of these comics played a huge role in their success, yet is an element that doesn't tend to be recognised or celebrated.

printmakers.





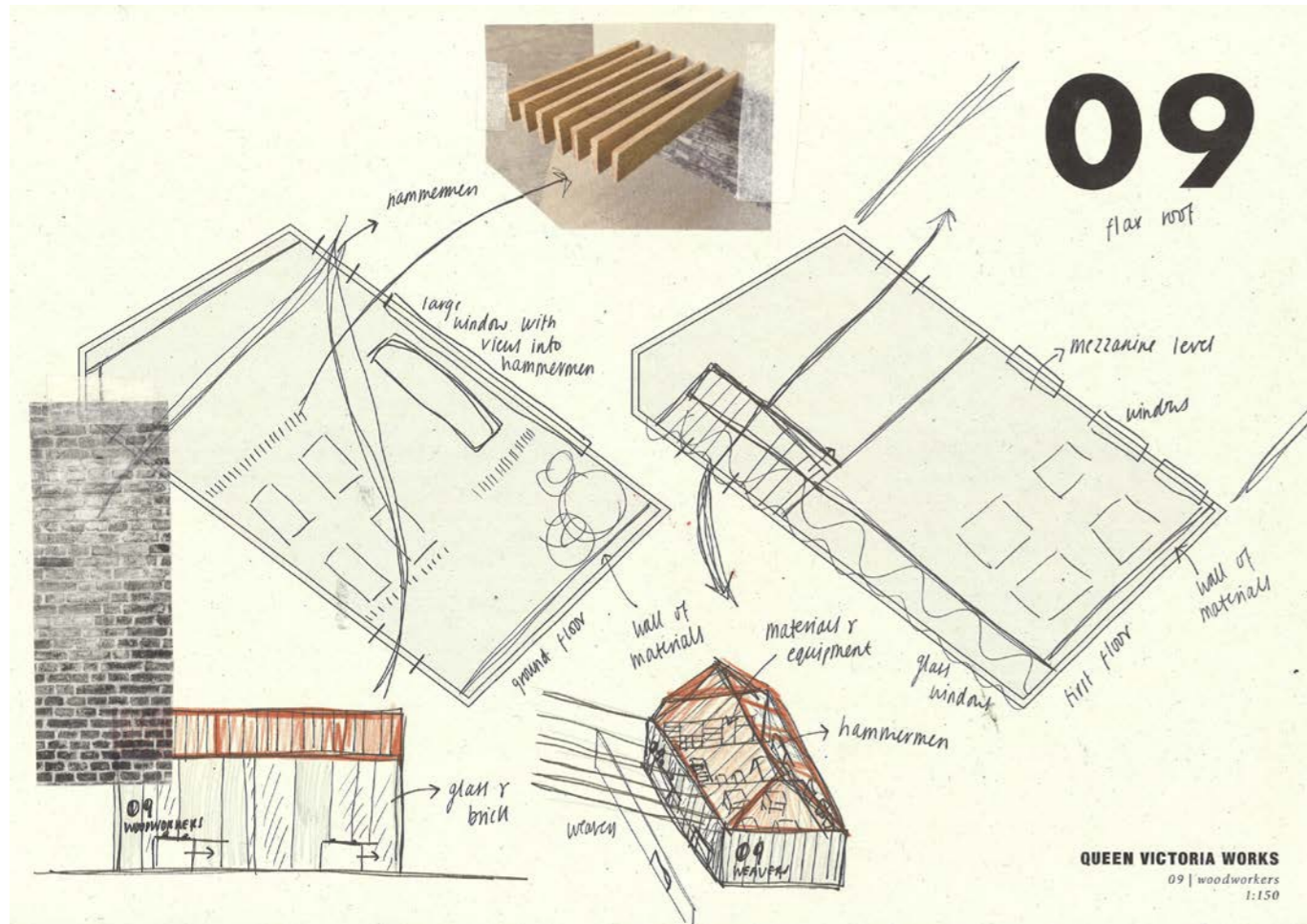
stacked gabion seating

09

— woodworkers

The final trade occupying nine works and the large double story building that sits in between the Hammermen and the Weavers is the Woodworkers. Like the Dyers, this space has been kept open, with a mezzanine level added to make use of the large scale pitched roofs. When I initially think of industry and crafts, woodworking seems like an obvious choice, and a skill that I have become much more familiar with since having access to a wood workshop at uni. Looking from a more considered approach to design, the ability to make, mend and re-purpose as well as teach traditional techniques of craftsmanship is only really possible with access to a wood workshop and its facilities.

woodworkers.



acknowledgements :)

Thank you to everyone who has supported and encouraged me throughout this project; John Fyffe and the Nine Trades of Dundee members who generously gave their time in the early stages of this proposal, technicians for their expertise and assistance, my friends who somehow made late night library sessions enjoyable; my parents for their encouragement in moments of stress and finally all IED staff for their teaching and guidance over the last four years.