

COMMON **165**

With thanks to: Hannah, Sarah, Dan & Paola



Where it all happened

In response to a call for a residency, this project proposes a Common. The Common is imagined as an extension of residency for those already in Lewes, East Sussex. Rather than place, residency is treated as an act performed by those that will come to occupy the site. The Common becomes an extension of all the homes of those in Lewes, and to all those that chose to visit; it is as much theirs as it is anyone's.

The resulting space is conceived as a architectural landscape garden, specificity in reference to the 18th century, as means of a continuing conversation with ruin. The landscape is formed of a single piece of furniture, a continual surface, table, stair through which acts of residency are performed.

People may come here to walk, to sit, to grow, to harvest, to cook, to study, to make, to protest, to play, to eat, to learn, to retreat, to meet, to talk, to listen, to watch, to reflect, to write, to draw, to contemplate, to wash, to alleviate, to drink. Others may come here too, to nest, to spore, to germinate, to pollinate, to fruit, to shed, to rot, to puddle.

A BUCKET, A WOMBLE AND A DICTIONARY

WHERE ARE WE **165?**

GARDENING IN THE 18TH CENTURY

AN ARCHITECTURAL **LANDSCAPE**

COMMON **165**

A BUCKET, A WOMBLE **AND A DICTIONARY**

RUST BUCKET

Themes and Findings from AD670

AD670 manifesto: Lewes is presenting itself as something its not. It has cherry picked history and attempts to live in two times. How far does this facade extend? Where is Lewes fake? Where is it not?

Lewes' underground spaces exist - both as imaginary and real. How do the real and the imagined underground spaces interact? Lewes' underground, its underbelly, is decaying. How might Lewes Reconnect with its underground self.

What is the nature of time? At present an understanding of entropy rests on the second law of thermal dynamics. The Law itself resting on a resolution of understanding; at one scale experiential - temperature; at another scale movement reversible in time. What implications do these readings of time have on Lewes and the spaces that comprise it?

In response to the work completed in the design of a rust bucket COMMON 165 will explore more deeply the notion of ruin. Ruin with its heavy aesthetics overtones, will be explored in relation to the 18th century landscape and its relationship to contrasting notions of romanticism and the picturesque. **Landscape**, to be understood as a naturalistic, Architectural and subterranean landscape.

AD670: <https://drive.google.com/file/d/1WmxdbiadkEPCf0ZDdYNJaPOWba9sMd1A/view?usp=sharing>



0.1 m

Marking time / spitting rust
A graphite drawing to evoke the onset of rust over time.

INFORMING COMMON 165

Reflections on dissertation findings.

Abstract: This work is a geographical, philosophical and political analyses of a subset of commons described as **pseudo-commons[my own term]**. The growth of the pseudo-common is a symptom of an aesthetic preference for the classification of commons. Commons as a term is no longer suitable for conveying the varieties of spaces it is being used to describe. Lefebvre's 3 categories of space will be used to introduce an alternate reading of commons. Commoning, is presented as a remedy to pseudo commons though with warning to its relation to politics and aestheticism. Through the examples of the Old Steine, Brighton, and the methodologies of Garrett Hardin and Elinor Ostrom, it is shown that commoning is far more capable term than commons for understanding the varieties of spaces these terms seek to describe.

This project becomes an opportunity to ask new questions of commons and an architectural commons. How might architecture become the facilitator of acting in common, for commoning? The aim of the project is to enable architecture to host acts of commoning by exploring the themes established in the previous term of the ruin and of time; through Lewes' connection to the ground and the stories that form its reading of self.

How might architecture respond to the ambiguity of commons as programme? What happens to the design process when the individual is accounted for in anonymity and the program descends to the scale of the individual?

Dissertation: <https://drive.google.com/file/d/1yUwQfCWVjnrOpNp12Oa0z6SLEwXzF2NO/view?usp=sharing>



WOMBLING FREE: READING THE GENERATION OF PSEUDO-COMMONS THROUGH LEFEBVRE'S ONTOLOGICAL LENS

Dissertation Front Cover.

A Womble, Bungo, peers to Steine and back again.
1795, promenade Incloses a Pseudo-Common.

BUNGO KICKS A RUST BUCKET

Establishing the themes of AD671 through writing.

A Dictionary Story, by Sam Winston is about paying homage to the dictionary and its role as a reference. It tells a short story and places each word along side its dictionary definition before having the characters escape their formality as definition fades into expression. The adjacent piece of writing takes the move made by Sam Winston, to tell a story through the dictionary, and turns it into a reductive process as a root to meaning; a **decay** if you will. **It is a focus on definition that interests me most.**

My work in humanities quickly centred around presenting definitions and exposing how their meanings deviate and ultimately how much more suitable acts are for describing spaces. Rather than write a story I chose words that were important to work in AD670 and AD673. I then repeated them in a line, in each iteration words are removed, alternate definitions are presented and definitions mix with one another.

The position of each word is unaltered in its definition once words are removed as reminder to the context they were once a part of.

By continuing the process it reveals the underlying concern for the project and a means of linking the themes I wish to explore. Regardless of the words original words class, all words result in a single **verb** definition.

“In this way, the commons... is only ever constituted through **acting and doing** in common”

Patrick Bresniban, 'The more-than-human commons; from commons to commoning'. In 'Space, Power and the Commons; the struggle for alternative futures', Edited by Samuel Kirwan, Leila Dawney, Julian Brigstocke, (Routledge, Oxfordshire, 2016). Pages 93-112.

A Dictionary Story
Sam Winston.



lewes	a particular position, point, or area in space; a location
landscape	all the visible features of an area of land, often considered in terms of their aesthetic appeal
metaphor	a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable
inertia	a tendency to do nothing or to remain unchanged
representation	the action of speaking or acting on behalf of someone or the state of being so represented
commons	land or resources belonging to or affecting the whole of a community
pseudo	not genuine; spurious or sham
decay	rot or decompose through the action of bacteria and fungi
ruin	physical destruction or disintegration of something or the state of disintegrating or being destroyed
eROTicism	the quality or character of being erotic
underground	beneath the surface of the ground
critique	a detailed analysis and assessment of something, especially a literary, philosophical, or political theory
lewes	position, point, or area ; a location
landscape	all features considered in aesthetic appeal
metaphor	a figure is applied to an object or action
inertia	a tendency to nothing or to remain changed
representation	the description or portrayal of someone or something in a particular way
commons	belonging affecting community
pseudo	genuine sham
decay	the state or process of rotting or decomposition
ruin	reduce (a building or place) to a state of decay, collapse, or disintegration
eROTicism	quality rot
underground	a group or movement organized secretly to work against an existing regime
critique	analysis and assessment of something literary philosophical theory
lewes	the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence
metaphor	
metaphor	a figure of action literally applicable
inertia	a tendency to change
representation	the action of speaking or acting or portrayal of someone or something in a particular way
commons	commoning
pseudo	no spurious or sham
decay	the state or process through the action
ruin	physical destruction to a state of decay, collapse, or disintegration
eROTicism	erotic
underground	beneath the surface organized secretly to work against an existing regime
critique	literary, philosophical, or political theory
landscape	applied to an object or action to which it is not literally applicable
metaphor	object or action applicable
inertia	change
representation	action acting way
commons	only ever constituted through acting and doing in common
decay	process action
ruin	applied to an object or action in terms of their aesthetic appeal
eROTicism	rot
underground	beneath organized secretly to work against existing
critique	literary, philosophical, political theory
landscape	action applicable
inertia	change
representation	action acting
commons	acting and doing in common
decay	action
ruin	action aesthetic appeal
eROTicism	process action aesthetic appeal
underground	beneath organized secretly to work against existing
landscape	action
inertia	change
representation	action acting
commons	acting
decay	action
ruin	action aesthetic appeal
eROTicism	process action action
underground	existing
landscape	action
inertia	change
representation	action acting
commons	acting
decay	action
ruin	action aesthetic appeal
eROTicism	action action
underground	existing
landscape	action

WHERE ARE WE

165?

165 LEWES HIGH STREET

A common under the Castle

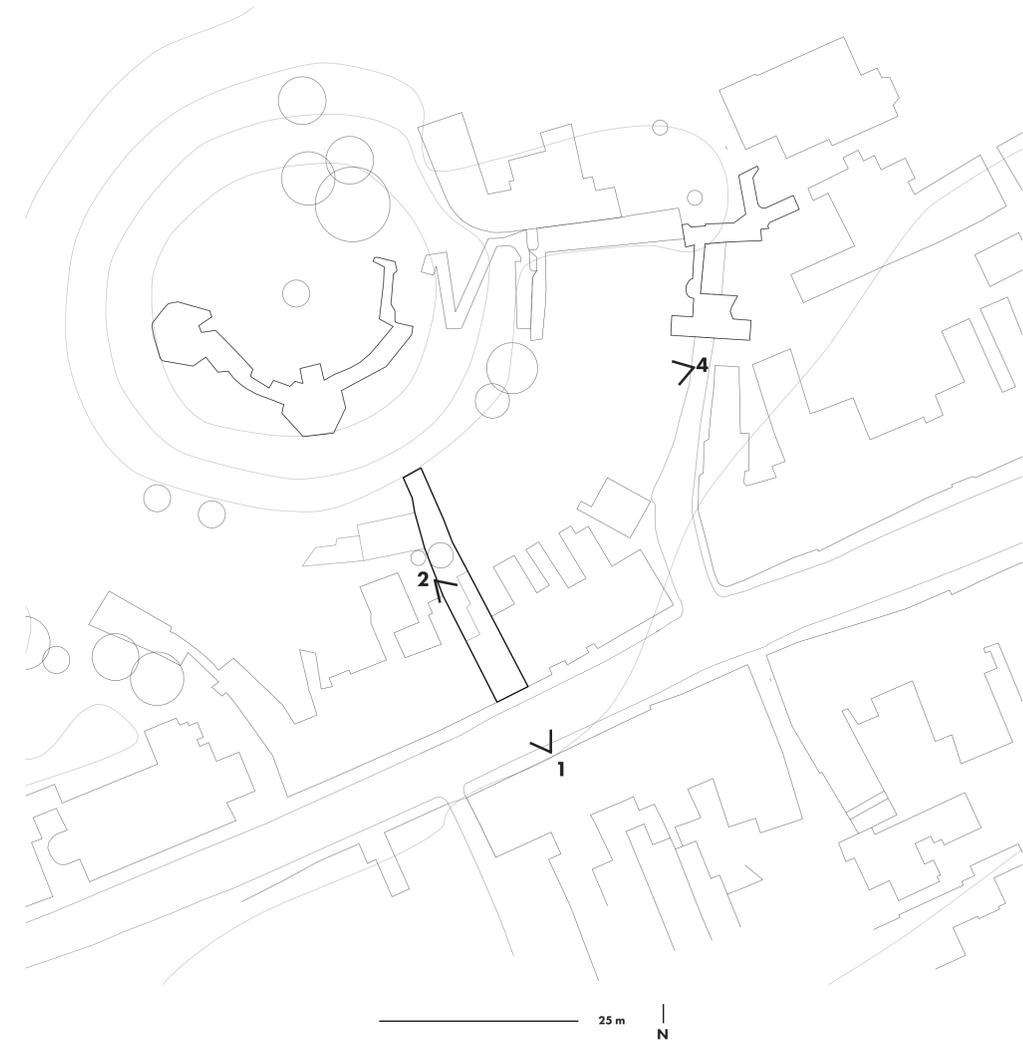
165 and its garden sit just beneath Lewes Castle, a narrow strip of land ~5m wide and 35m long. Facing High Street is a 3 storey town house built by Amon Wilds. Together with its sibling **165** flanks a town house built for the geologist Dr Gideon Mantell, discoverer of the **Iguanadon**. The site Enables views to the **Castle** and **Barbican**.

An understanding of site was generated through the combination of OS map data, plans and section available on the planning portal an extrapolation of information gather from a number of view points in Lewes.

Adjacent to 165 sits a small private alley which can be used to access private gardens at the base of the castle mound. One day, passing the site the open gate acted as an invitation. With arm outstretched and having just pacified a resident with an abbreviated explanation of my presence, I was able to obtain photos of the North facing facade.

Listing for 165: <https://historicengland.org.uk/listing/the-list/list-entry/1353051>

3 ↙



1



2



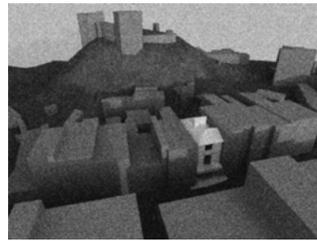
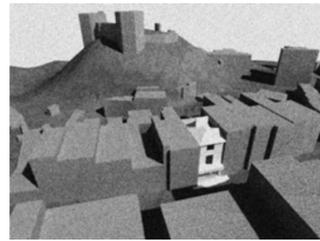
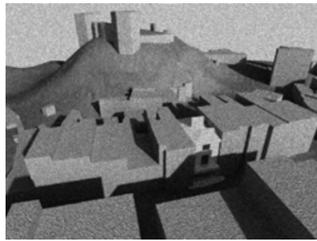
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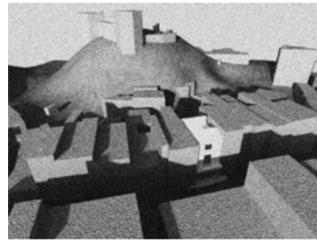
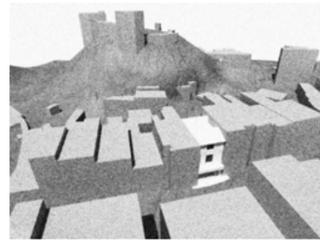
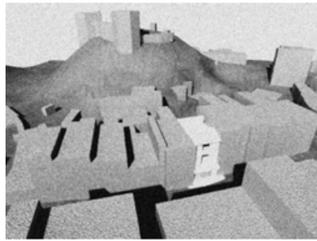
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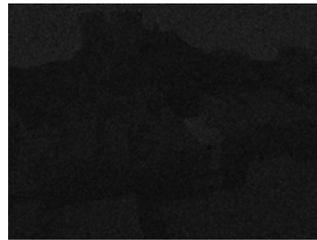
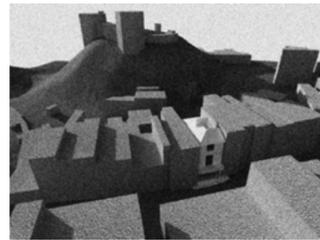
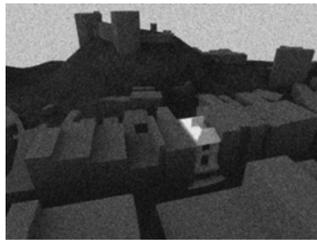
9AM



12AM



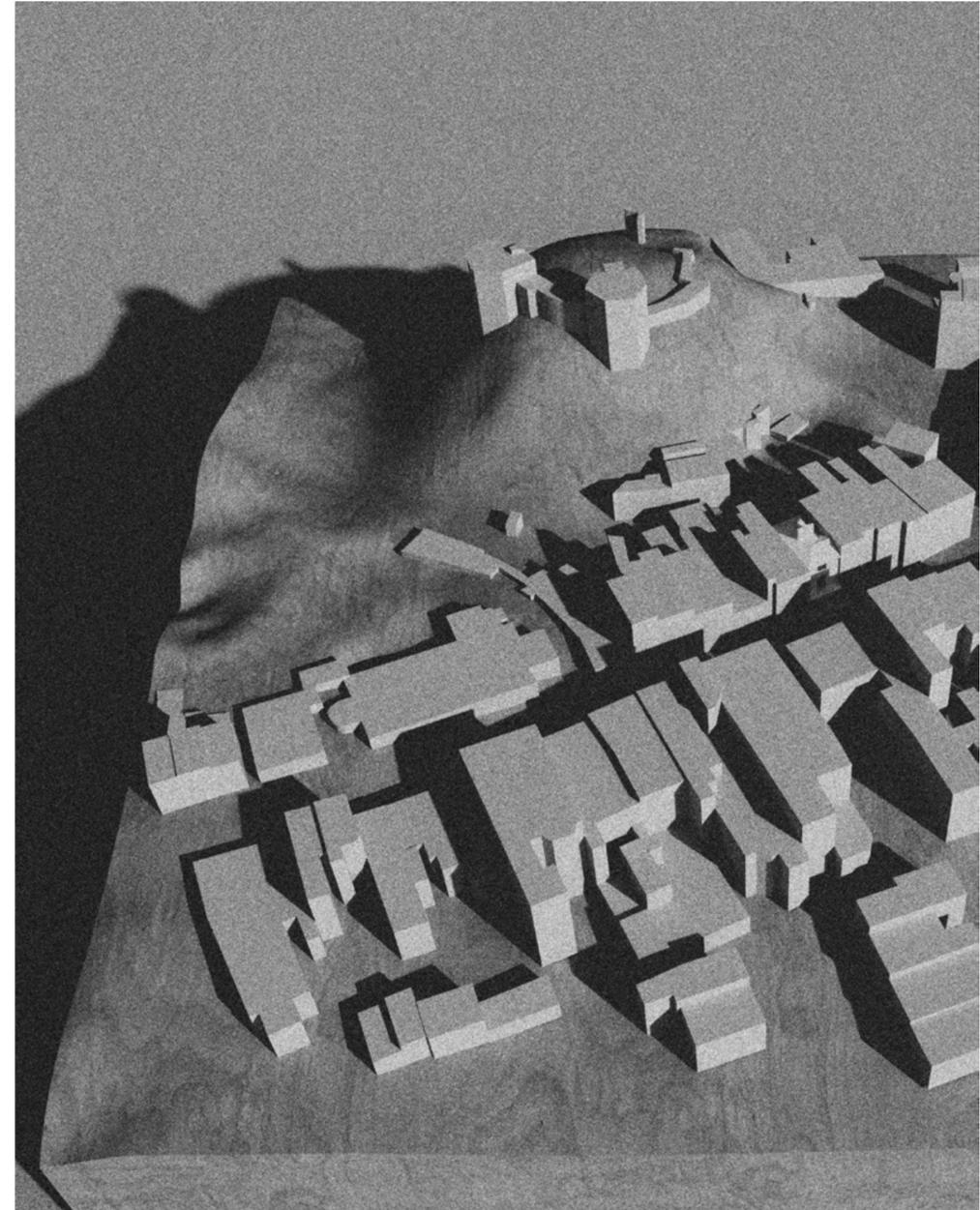
6PM



EQUINOX

SUMMER SOLSTICE

WINTER SOLSTICE



165 REAL AND IMAGINED

Some stories between a castle and a railway

The Adjacent section shows 165 Lewes High Street (centre) between its various contexts. Above sits Lewes Castle, built in the late 11th century. Below a number of underground spaces.

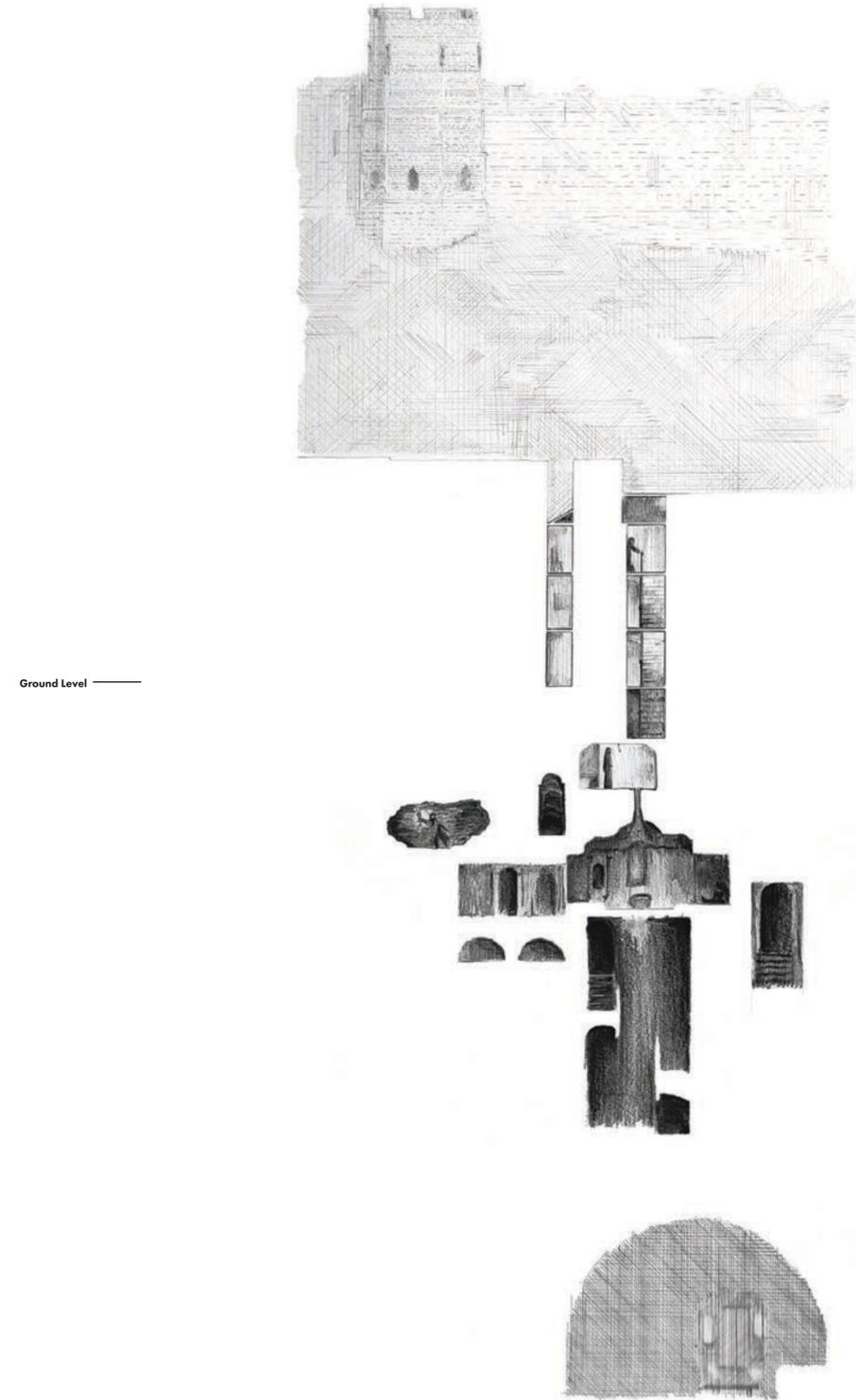
The **underground spaces are drawn representations of the stories that have come to describe subterranean Lewes.** These are stories of crypts and vaults, of the smugglers caches, some real, many not.

One story, and surely one that accompanies all castles is that of an escape tunnel. It is said that there was or maybe still is a **tunnel that runs from the castle to Antioch House**, used by King Charles to evade capture during the civil war. Whether true or not you will find a small bearded figure in the drawings on his way out. The plans of Antioch House available on planning portals revealed nothing.

The drawing abstracts itself as it deepens, as it distances itself from the surface and truth. The architecture **begins to mimic the priory, its scattered fragments** laced into Lewes fabric, in its stone and in its ruins.

At the deepest level we return to hatching and the railway that buries itself under the hill.

"The underground network of passages undoubtedly is real... tunnels and chambers, of the 15th, 16th and 17th centuries were undoubtedly used by smugglers"
- Keith Hayes, Town & Country Magazine



PROGRAMME / SITE

Using site analysis to evoke programme

The project takes the task of designing a residency as an opportunity to **test the potential of an architectural commons.**

“From feminist scholars, geographers and historians, we learn that the commons was never a ‘resource’. The commons is not land or knowledge. If we return to Linebaugh’s definition of commons as ‘activity’, we come much closer to a vision of commons as means of returning the production of social space to the bodies that occupy it.”

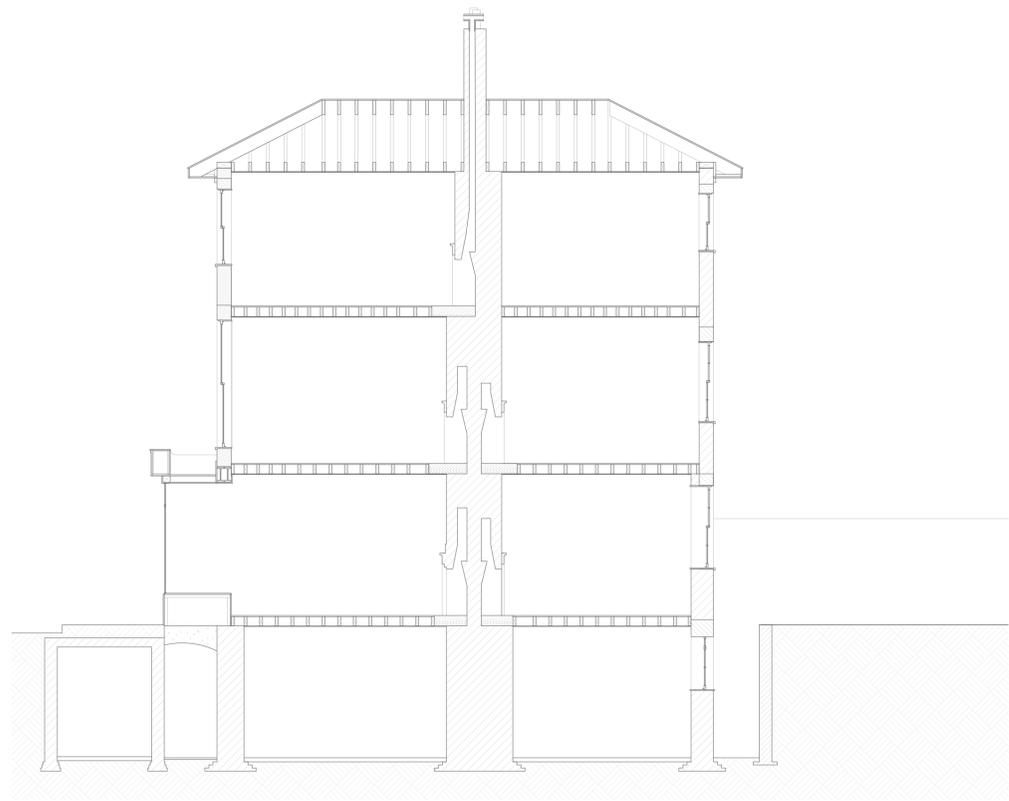
- Wombling Free

Commons becomes represented through act and Event. Rather than draw and therefore prescribe these events act is seen as a continual re-appropriation of site. The site is drawn into, cut into, stuck on, littered, augmented and altered. **The spatial acts of commoners on site become represented through the repeated re-drawing of site.**

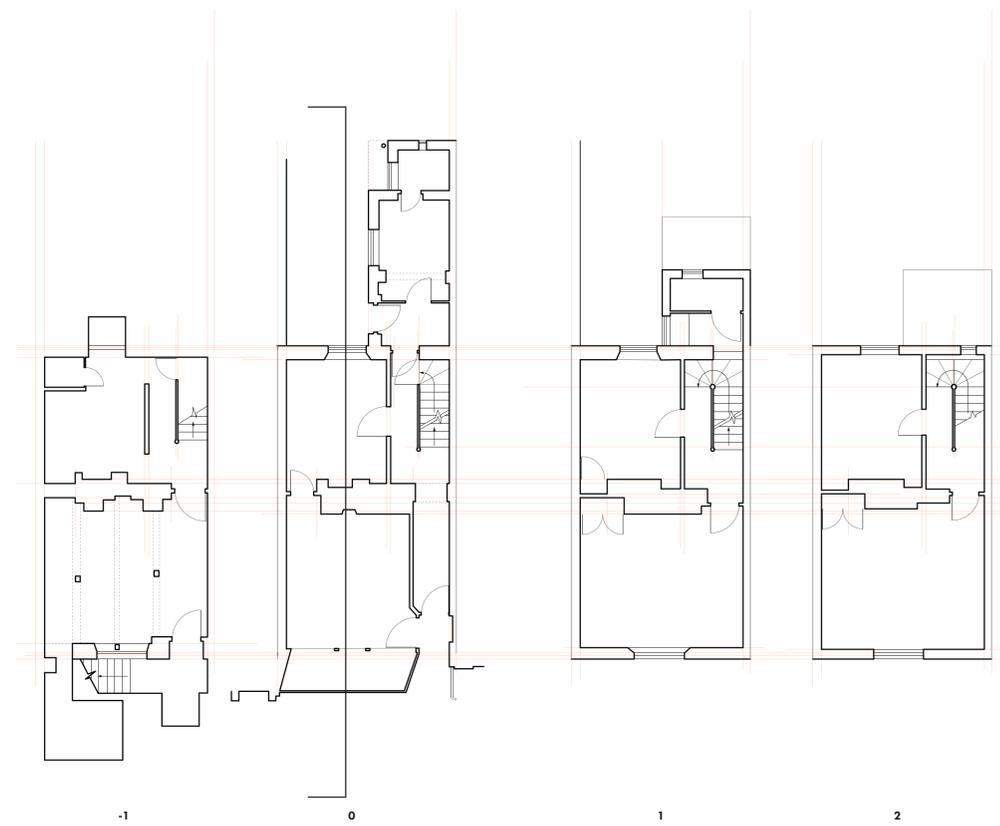
‘re’ as a deliberate nod to Lefebvre’s own (re)production of space.

Wombling Free: <https://drive.google.com/file/d/1yUwQfCWVjnrOpNp12Oa0z6SLEwXzF2/NO/view?usp=sharing>





5 m



5 m



GARDENING

IN THE 18TH CENTURY

“In England, more than in any other European country, the garden and the park became the means to contemplate the passage of time, transience of life, the delights made sweeter because they are fleeting”

TIME, WEATHER & SEASONALITY

Tracing the roots of ruin in architectural design to the landscape garden

Spring, Summer, Autumn and Winter are a series of etchings **designed by William Kent**. These particular etchings, made available by the Royal Academy of Arts, were etched by Nicolas Henri Tardieu.

Architecture's obsession with ruin, in the 18th century, in large part owes itself to the design of the English Landscape Garden with all its ties to the **picturesque and romanticism**. William Kent was chief amongst these designers.

Within these etchings are many of the ideals of the 18th century landscape garden; The **importance of the seasons, the passing of time and of weather, the view and the perspective, the path and the ruin, the naturalistic.**

Landscape opens an interesting etymological contradiction to landscape is to alter and change, it implies an inherent human hand - landscape though commonly used to describe a 'natural setting' is in fact a space altered by the presence of humans. It also opens the conversation into the origins of culture and its deep ties to landscape.

"A Landscapes comparative Lack of functional definition, and the sensual immediacy of the changing weather and seasons, may allow it to retain our attention more readily than a building and incorporate a range of unexpected activities with greater ease."

*-A Landscape of Architecture, History and Fiction
Jonathan Hill.*



*Spring, Summer, Autumn, Winter
After William Kent
c. 1730*

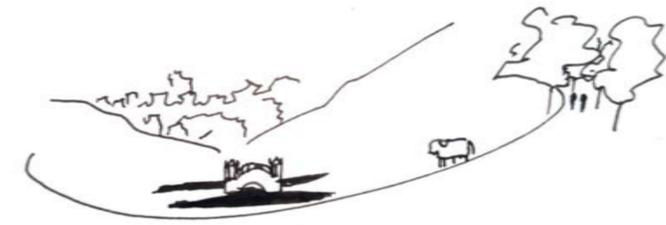
WALKING IN THE PARK

Reflecting on personal experience of Kent's Gardens

Prior Park, Bath, was designed by William Kent, it made a preferable route home from school. I have not walked there for at least 5 years now but its views and slopes still echo in my mind. I will not include a photo of this garden; my memory would be altered by it and its photographic qualities are of no interest, I won't include a plan either.

There are two things important about this garden. Firstly, and most obviously it's views and the ways in which I remember them. Secondly but more importantly, was the fact that we were not supposed to be there. Moving through Prior Park, both its private school, for which we were not a part of and the National Trust garden of which we were not members became my friends Kieran's and I's way of subverting Bath's high class pretence. A small act of childish rebellion, one in which we exercised what we thought was our right to walk wherever we wanted. Kieran and I would go on to do nearly all our interacting exclusively through walking, and often in the hopes of finding ourselves somewhere we were not supposed to be.

I hope in some small way the project will provide the residences of Lewes their own means of taking ownership over the space. That the ways that Lewes presents itself can be subverted through small acts like a walk between two friends.



SMOG CLOUDS

Turner's unconventional Romanticism

Unlike many landscape painters at the time, Turner's notion of 'Landscape' was impartial to the distinction between a 'naturalistic or 'human' Landscape. Turner's paintings are polluted, decaying, rich in experience in weather. "Turner's romanticism was more subtle and complex than Barthes' original thesis and not exclusive to the sublime" -*A Landscape of Architecture, History and Fiction, Jonathan Hill.*

In *The Thames above Waterloo Bridge* the smog of London fades and becomes cloud. When other painter sought to escape London in the romantic visions of bountiful landscapes Turner's honesty to a very human landscape is remarkably refreshing.

It is Turners reading of landscape that interests me most, an inherently human one. The smog clouds - the weather of London.

"In our climate the seasons are recognizable in one day... how happily is the landscape painter situated, how roused by every change in nature in every moment... to store his mind with every change of time and place"

- Turner, Quoted in Wilton, The Life and Work of J.M.W Turner



The Thames above Waterloo Bridge
Joseph Mallord William Turner
c.1830-5

ARCHITECTURE **AND THE** **HUMAN HEART**

Something between Turner and Macfarlane

Taking the principles of Turner's approach to landscape, there is an opportunity to adapt the thinking of Robert Macfarlane to an architectural context.

Macfarlane's work is a self declared exploration of landscape and the human heart. With an understanding of landscape's inherent human hand gleaned through turner and etymology, there is opportunity to think of an architectural landscape that carries with it the ties to weather and temporality expressed here.

There are several important emphasises within the adjacent quote. Firstly, the immediate **link to the principles of the 18th century landscape garden**. Secondly, the importance given to the imagination; the spaces of stories of metaphor. Lastly the focus on the **human experience within a landscape with an awareness of that with which the landscape is shared**.

I would like to design a space of metaphor, of the "transience of life" an extension of residency with the **primary purpose of understanding oneself in relation to Lewes**.

"I am interested in the ways in which our minds and our moods and our imaginations and our identities are influenced by the textures and the weathers and the forms and the slopes and the curves and the creatures remembered and actual of the places we inhabit"

On Landscape and the Human Heart.
Robert MacFarlane.

<https://www.youtube.com/watch?v=5qI1K-O5Ypg>

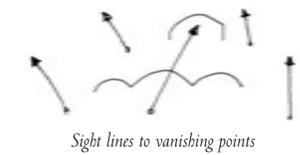
SIGHT LINES/VIEWS

The importance of view, composition and approach in the picturesque

The English Landscape garden can be understood as a series of views and reveals. The scene depicted at Rousham, by William Kent, shows these principles through presenting a view with many vanishing points. The effect is a **sensation of moving through the landscape as one views it**. Wherever the eye is drawn, the drawings vanishing points present a possible path.

The second image is an extract, from a paper, in which Sergei M. Eisenstein analyses the design of the Pantheon. **There is an emphasis on the view designed through the experience of being on site**. This was common practice in the design of 18th century landscape garden; **views were NOT established according to the plan**.

Most importantly the view is considered as part of a series of movements on site, not a static image.



which is its central point and which creates an impression of unity. The Parthenon only acquires its significance when the visitor loses sight of this gigantic piece of sculpture.

The Parthenon and its oblique perspectives. To modern thinking, the Parthenon — the great temple of the Acropolis — should be placed opposite the main entrance, but the Greeks reasoned quite differently. The cliff of the Acropolis has an uneven surface, and the Greeks, without altering its natural relief, placed the main temple on the highest point at the edge of the cliff, facing the city (figure 5).

Placed thus, the Parthenon first of all faces the spectator obliquely. The ancients generally preferred oblique views: they are more picturesque, whereas a frontal view of the façade is more majestic.⁴ Each of them is allotted a specific role. An oblique view is the general rule, while a view *en face* is a calculated exception (figure 6).

The central body of the Propylaeum is presented *en face*, just as we head straight for the *pronaos* of the Parthenon, crossing the square of the Acropolis. With the exception of the two examples given, where this effect is deliberately calculated, all the other structures present themselves at an angle — as does the temple of Athene Ergane (H), when the spectator reaches its precinct at point E . . .

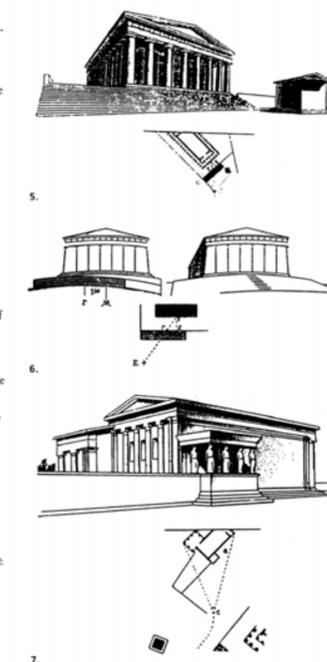
After the first panorama from the Erechtheion, let us continue our way across the Acropolis. At point B the Parthenon is still the only structure in our field of vision, but if we move on to point C, it will be so close to us that we shall be unable to encompass its shape; at that moment the Erechtheion becomes the center of the panorama. It is precisely from this point that it offers us one of its most graceful silhouettes (figure 7).

The bare wall (a) is enlivened by the Porch of the Caryatids, which stand out from it as though against a background specifically created for them.

Thus three pictures have passed before us, corresponding to the three chief points — A, B, and C — on figure 4.

At each of them only one architectural monument was dominant at point C, the Erechtheion; at point B, the Parthenon; and at point A, Athene Promakhos. This one, principal motif ensures the clarity of the impression and the unity of the picture.

How responsibly and with what careful thought this has been done is witnessed in the following additional comment by Choisy:



Above; Rousham Garden
William Kent.
Below; Montage and Architecture
Sergei M. Eisenstein

165 PERSPECTIVES

Early design themes, experiences and views

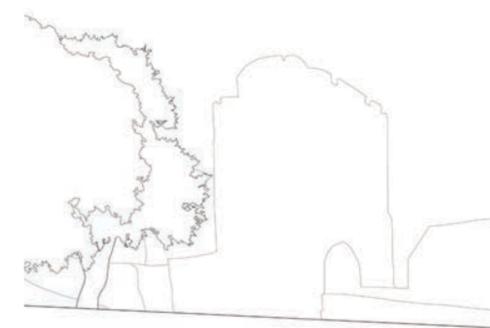
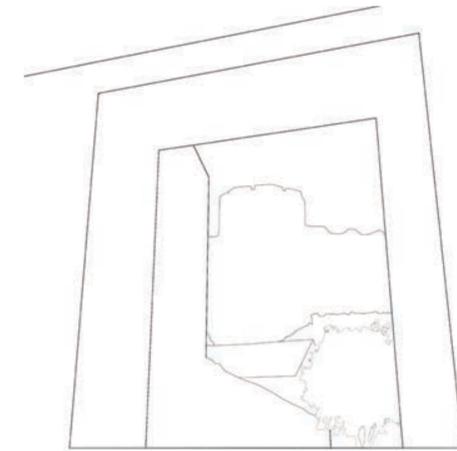
The adjacent views show a route through site. Read from Left to right; The first view shows the street facing front room; the second view shows the rear ground floor room; the third images a view looking up through the surface of the garden; the fourth shows the view East from the Garden; the last shows the view South from the head of the garden, with the existing extension to the building removed.



Thoughts on View I
Raven Row

6a

<http://www.6a.co.uk/projects/selected/raven-row>



LEWES CASTLE IS A FOLLY

Imagining 165 High street as a landscape garden

At the top of the first flight of the ground floor stairs is a door that leads to an extension added to 165 after its initial construction. My intention is remove this extension. In its stead a view is revealed to the castle.

The drawing evokes the language of the etching as a means of critique. Lewes Castle now plays a decorative role. By referencing imagery present in the works of Piranesi and Kent, Lewes castle is shown to be a folly.

With Lewes Castle a Folly **site becomes a landscape garden with its views and access a means of re-representing the castle through acts of commoning.** Lewes Actively claims views to the Castle and its residences are given more opportunity to contextualise themselves in reference to it.

"The (re)claiming of commons is acted out in relation to felt worlds, through the appeal to artistic and literary sensibility, because these are able to embody what has been forced to the margins of what can be seen."

- Naomi Millner, A politics of the common

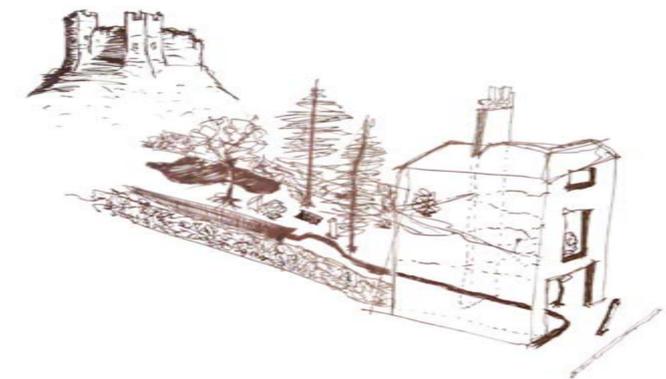
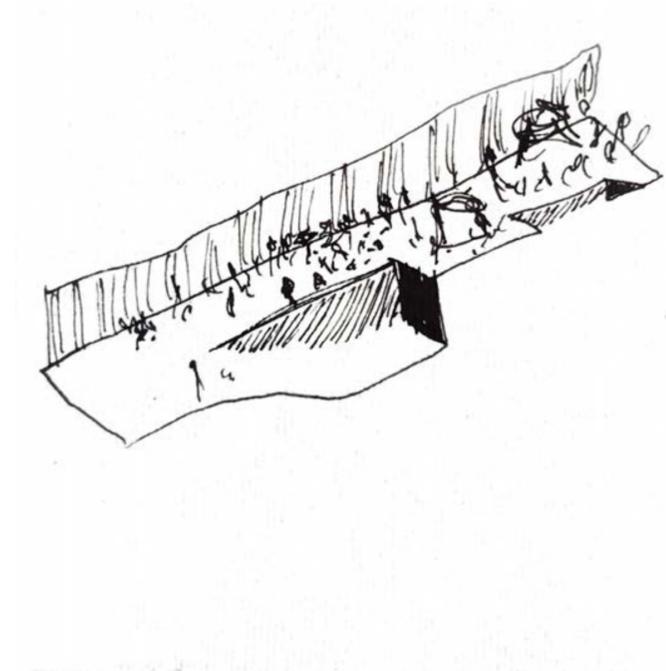


GARDEN UNDER THE HILL

Landscape Garden and Surface

The sketches show COMMON 165 as a landscape garden. The first sketch emphasises the idea of **surface**, that the project might articulate itself through the **cut and the fold**.

The second sketch shows the garden and emphasises the connection to the street and the **continuity of the surface through the building**.



AN ARCHITECTURAL

LANDSCAPE

A VERY LONELY RUIN

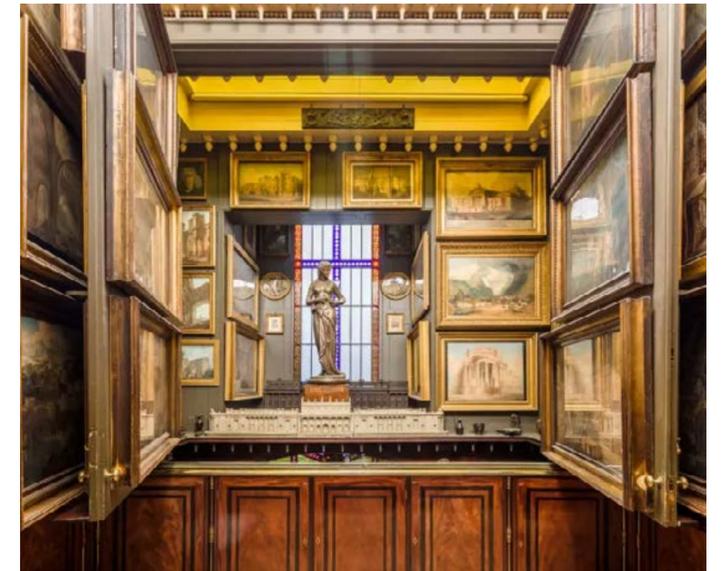
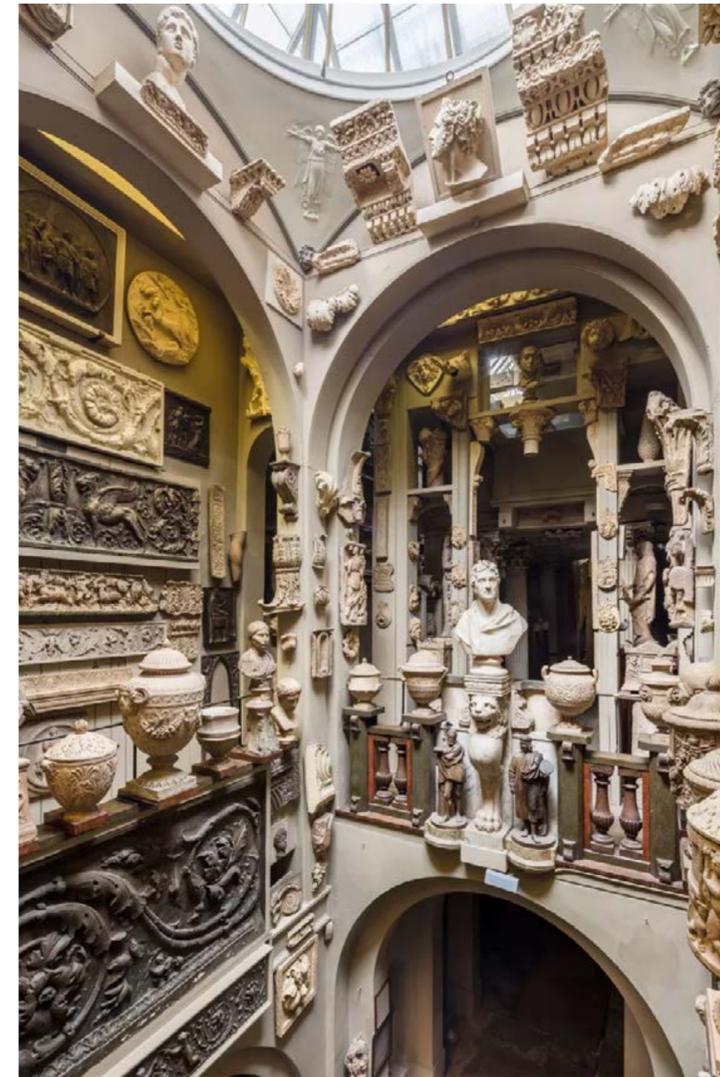
Soanes Isolated Romanticism

When discussing ruin, romanticism and architecture as landscape, John Soane seems necessarily recurrent, specifically **12-14 Lincoln's Inn Fields**. Soane, especially through the works completed by his chief draughtsman Gandy, explored ruin as a means of design. 12-14 Lincoln's Inn Fields was conceived, lived in (during its construction) and intended to be a ruin and a landscape. Despite this its an **introspective and internal landscape, one cut off from London.**

12-14 Lincoln's Inn Fields is given as a warning and as a critique, **this is not the kind of space I intend to design.**

"There is a fundamental difference between an isolated interior in which the designer aims for complete control and a complex and inter-related environment in which the designer accepts a myriad of contributing influences and acknowledges the weather as a significant authorial voice."

*-A Landscape of Architecture, History and Fiction
Jonathan Hill.*



Left & top right; 12-14 Lincoln's Inn Fields
Sir John Soane

Bottom right; Soanes projects shown in 12-14 Lincoln's Inn
Fields

Joseph Gandy

all images courtesy of the John Soane Museum

POROSITY/ACCESS

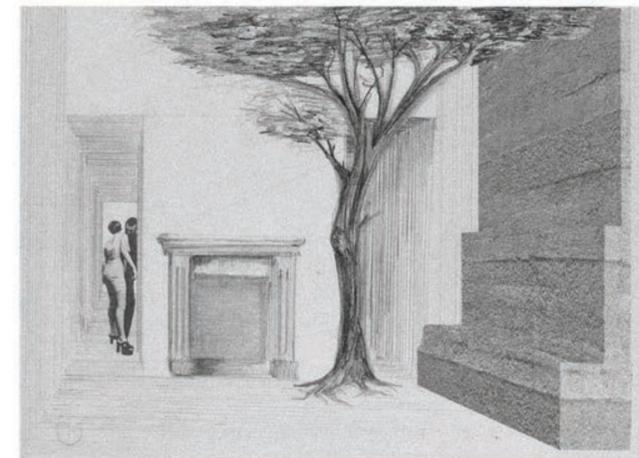
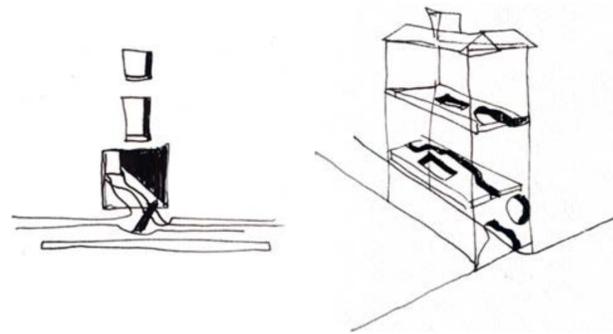
Opening to the street and establishing an approach to ob existing condition

With the project's position as a commons it became important that the design would effectively and **immediately communicate it is publicly accessible**. The building is to be treated as porous to allow things to **freely flow through it**.

The sketches below show the relationship to the street and the existing building being cut.

The adjacent Images are (left) A propositional drawing, (top right) PC Caritas by ADJVIV and (bottom right) Office Baroque by Gordon Matta-Clark. Gordon Matta-Clark's work talks to **cutting, porosity and its ability to reveal, Linking back to the landscape garden**. PC Caritas Show my **intended approach to the existing building, to extract but to leave what remains unaltered**.

The Perspective drawing Shows the intended lobby space generated by this process and the gaps either side of the chimney that will lead people deeper into the scheme. It also **proposes a surface that adapts to become a seat**.



*Top right; PC Caritas
JDVIV
Photo by Philip Dujardin
Bottom right; Office Baroque
Gordon Matta-Clark*

THING IN A THING

Establishing an approach to interaction with the existing condition

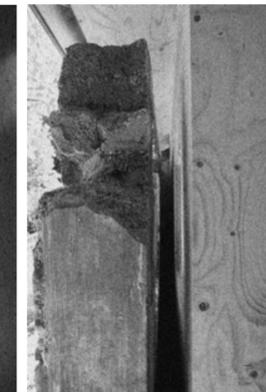
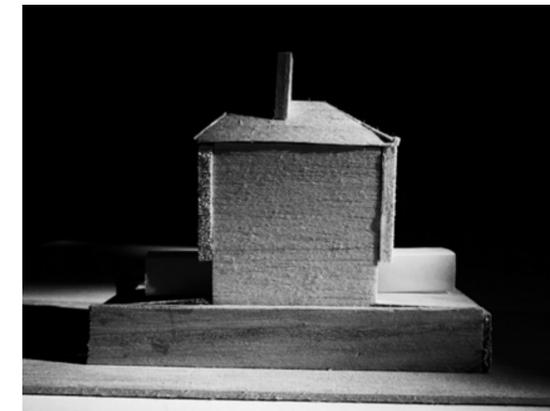
If the previous page established the approach taken with the existing building this page establishes the approach to the proposition in relation to the existing condition.

The proposition is to be treated as a separate entity that occupies and passes through the existing building.

The model **built at 1.200** suggests an element that connects street and garden.

The Project by Nauman Architektur shows the placing of new within old.

<http://www.zoocybraun.de/referenzen.html?c=16>



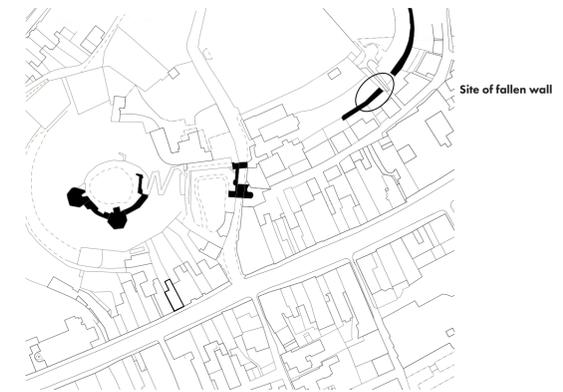
*Showroom in Pfalz, Germany.
Naumann Architektur.
Photos by Zoocy Braun*

FALLEN WALL

An opportunity to source material from the castle wall

In 2019 a section of the Lewes Castle walls collapsed. This is a **unique opportunity to source construction materials for the project**. There are many ways in which the material can be used, though gabions, as drystone walls, as aggregate or decoratively.

Use of this material speaks to a process familiar to Lewes, whereby the masonry of past structure re-emerges in new places within the built fabric.



<https://www.theargus.co.uk/news/18029573.near-miss-lewes-castle-wall-topples-house/>

ANONYMOUS WRITER

An imagined visitor to an imagined common, it does not matter who they are only that they are.

"I Know nothing of their intent but for the dust and noise"

"Today I65 sheltered me from the rains"

"Lewes hasn't found my garden yet"

"The children wear it, they emerge from everywhere"

"People have made here.../worked here/eaten here"

"I wish to write on it, perhaps with paper so thin the table might echo my words"

"space, a hidden and a quite one"

"smell it, the air is thick with petrichor"

"the new and I, we occupy the building together"

"I find the hill to be warn now, lit by the sun, made temperate by it"

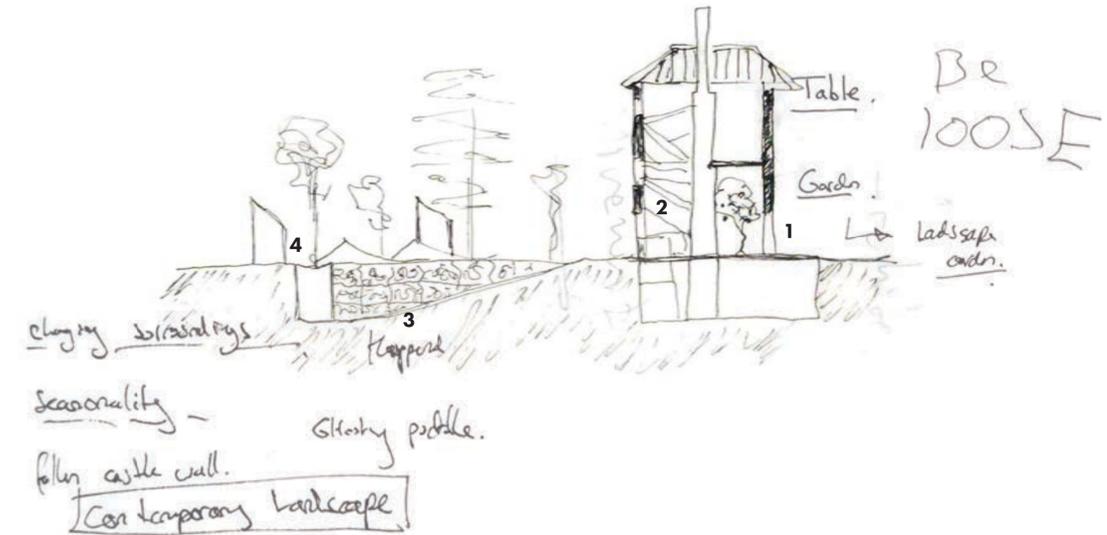


AN ARCHITECTURAL LANDSCAPE GARDEN

A surface, a table, plants and towers reach for light

It is at this stage the idea of table as a facilitator of programme first emerges. Though more of that on the following page.

1. Entrance way from street, lobby space.
2. Continuity/extension of surface through staircase.
3. Re-purposed Castle Wall Masonry, found in the ground.
4. The underground spaces piece the garden to reach for light.
5. Introduction of thermal envelope at entrance to underground space.
6. Table.



TABLE/ CONTINUOUS SURFACE

Commons beyond that of a resource, beyond that of land

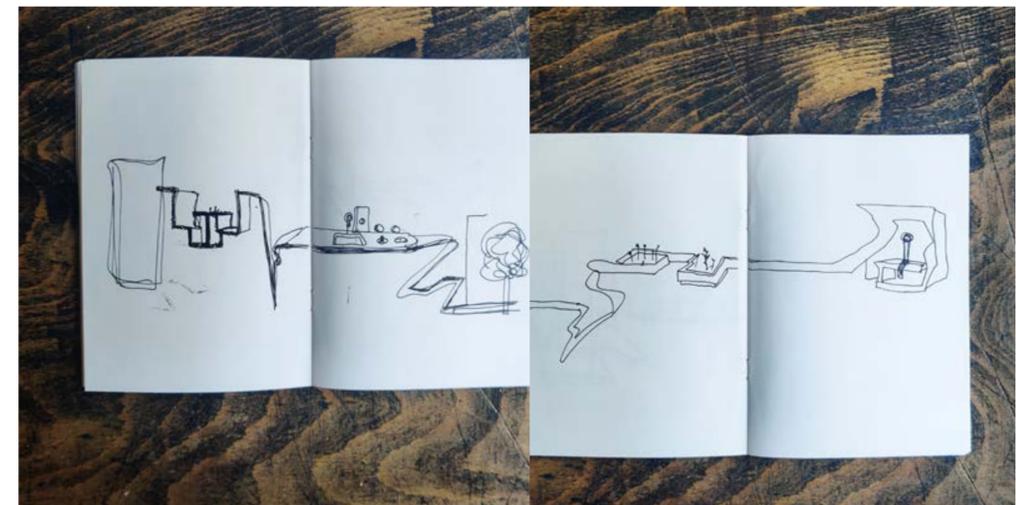
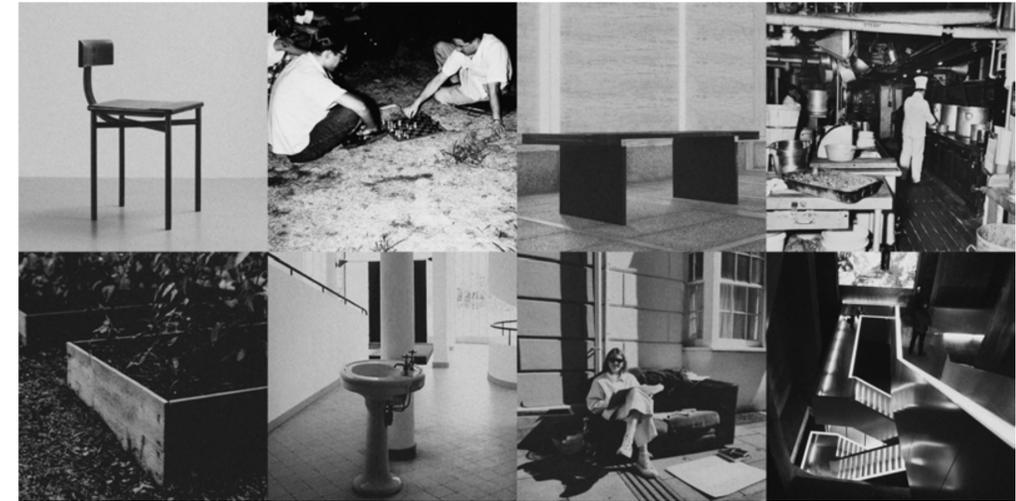
When attempting to design for commons the question of how to design in a way to facilitate activity without prescribing it became most pressing. The solution reached was to design a table. A table enables a number of activities, it allows one to cook, to make, to study, to perform (if sturdy enough), to gather and interact, to plan. A table does not through its presence inform you on how you must use it - **it is simply a surface made available.**

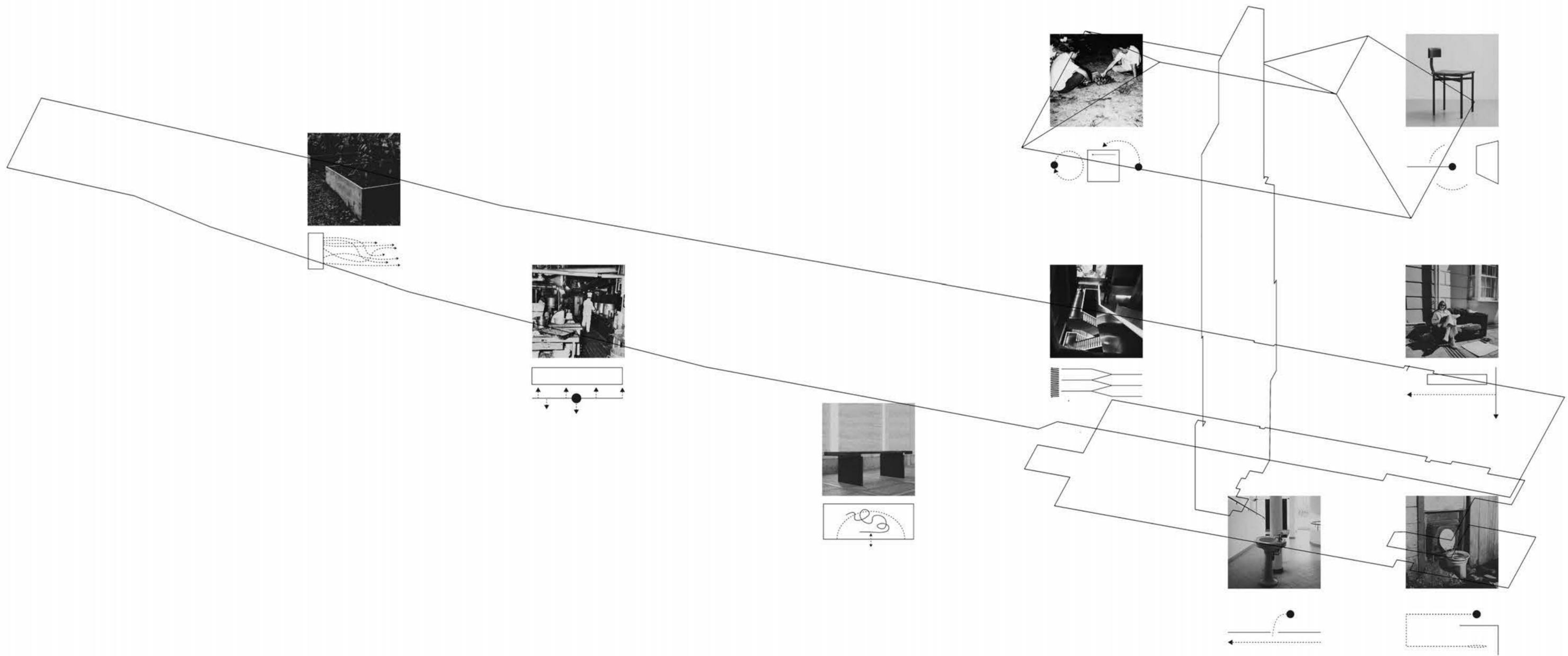
The question arose, **could the project be designed in a way that all its needs are met through a continual piece of furniture, capable of enabling a number of uses but at each point having the ambiguity and freedom of use of a table?**

The images chosen are the intended uses enabled excluding any unexpected activities that may arise; they are chair, game board, table, kitchen, plant bed, sink, bench and stair.

The sketch shows these functions strung together.

The drawing on the following page diagrammatizes these actions and places them where they may be found in 3D space according to available light and views.



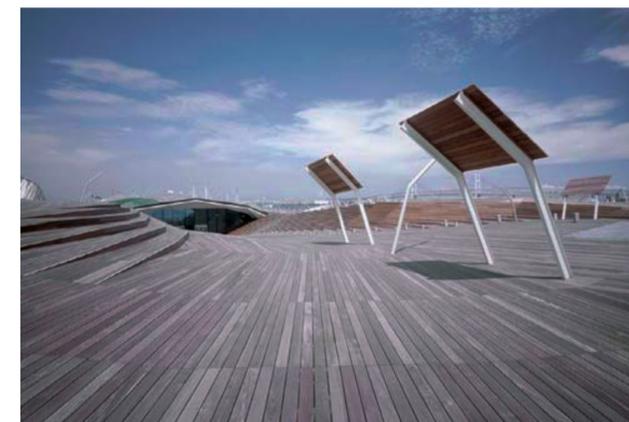


YOKOHAMA INTERNATIONAL PASSENGER TERMINAL FOA

Using site analyses to evoke programme

Yokohama Ferry Terminal has been chosen as an example of a landscape formed from a continuous surface. It shows landscape articulated in timber and the effectiveness of a limited material pallet.

COMMON 165 will also have its landscape articulated through timber. All of the timber needed, both structural and finish can be sourced from sweet chestnut grown in Sussex. The ability to have the majority of the scheme articulated through timber will increase the sense of continuity through the scheme. The timber will act as a carbon sink, offsetting the process of construction and carbon released from the acquisition of other Materials. **Sweet chestnut is also coppiced and will not contribute to deforestation.**



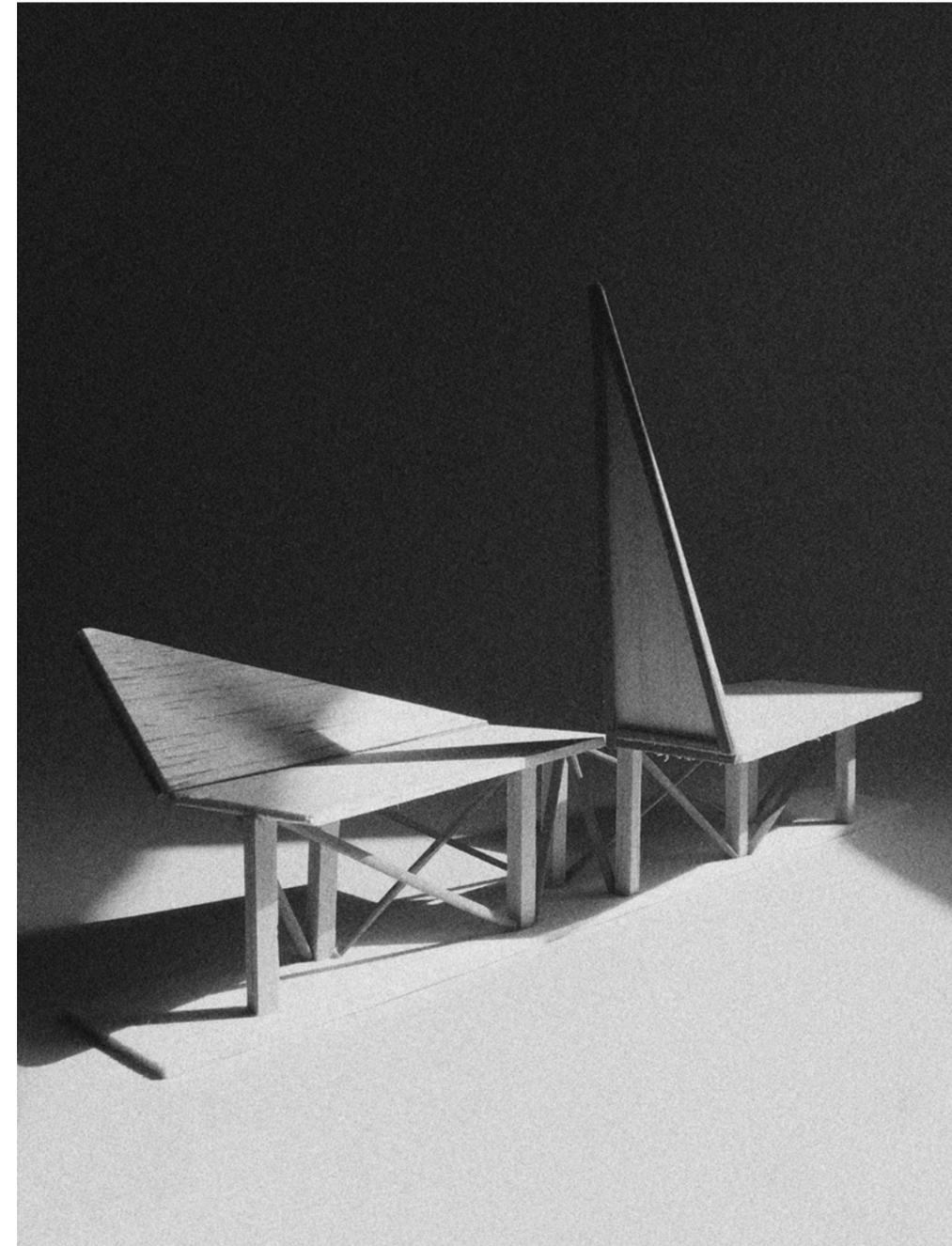
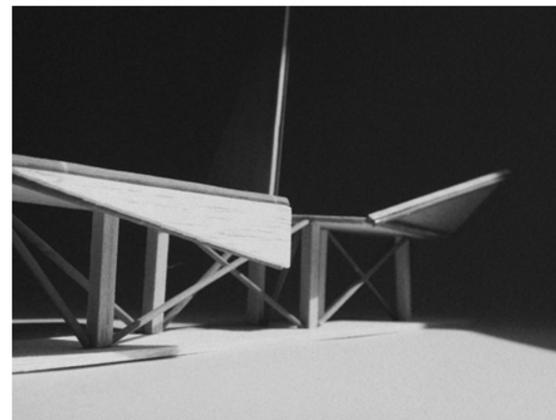
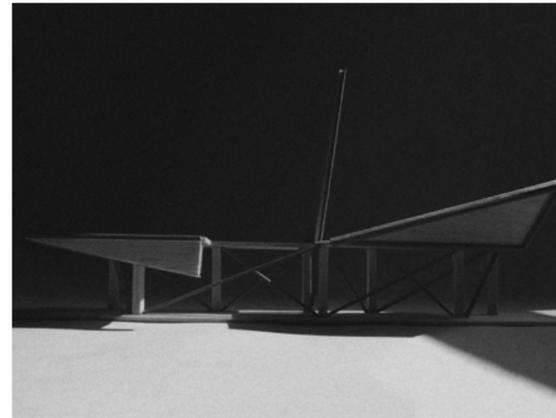
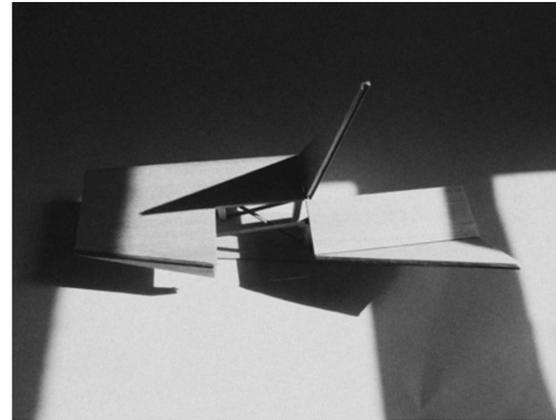
TABLE/ CONTINUOUS SURFACE

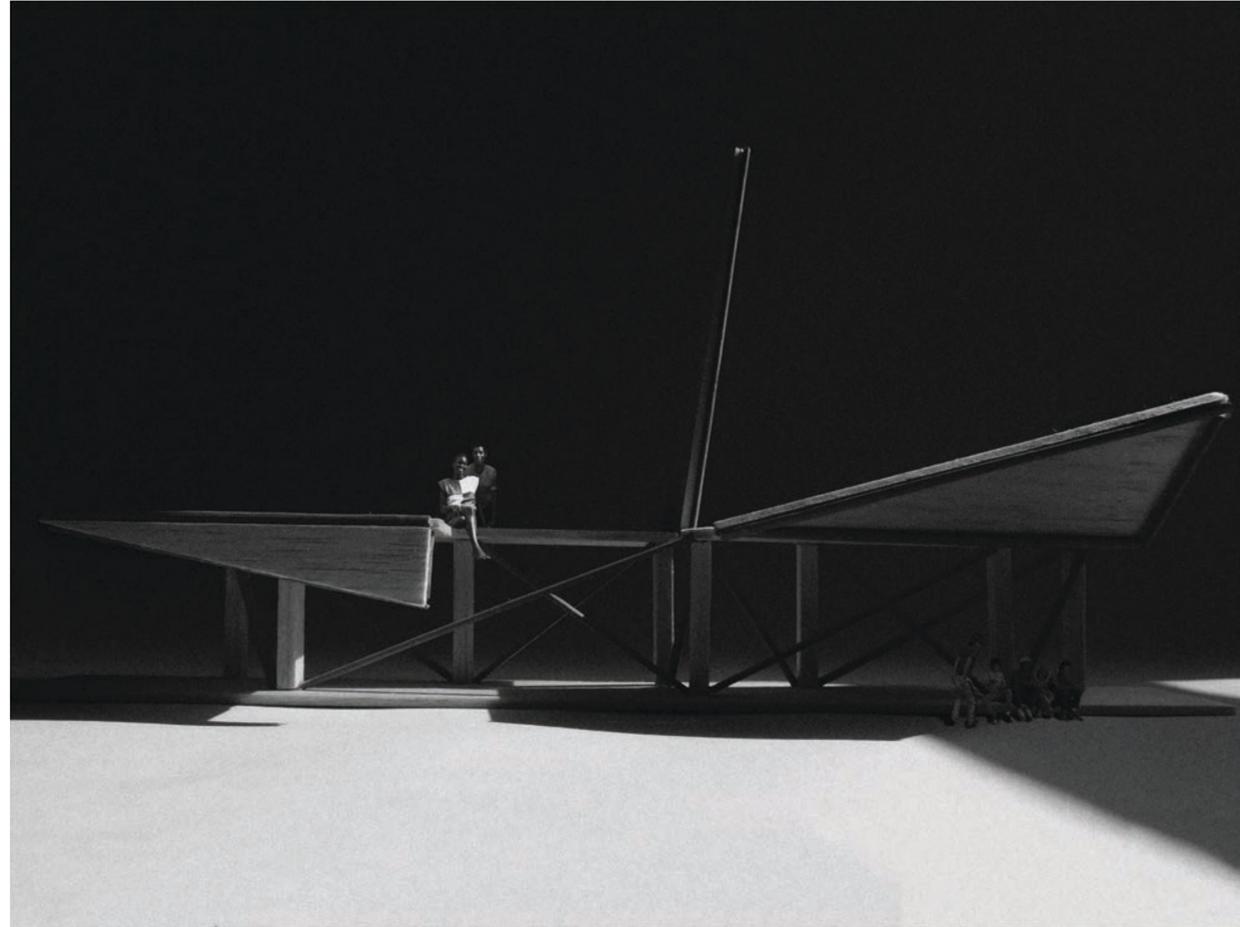
Commons beyond that of a resource, beyond that of land

This model is the first attempt at articulating a surface. It establishes **the importance of the fold, the cut and the emphasis on a simple geometry.**

On the following page two images show how the model speaks, both at once, at the scale of a building and of furniture. The idea of the project as **a continual piece of furniture, a surface that augments to provide functionality** is further emphasised. I imagine the surface presented to represent both that of a table and of the garden. Below the surface is the subterranean space.

At this point surface, furniture and landscape become read as one and the same within the project.



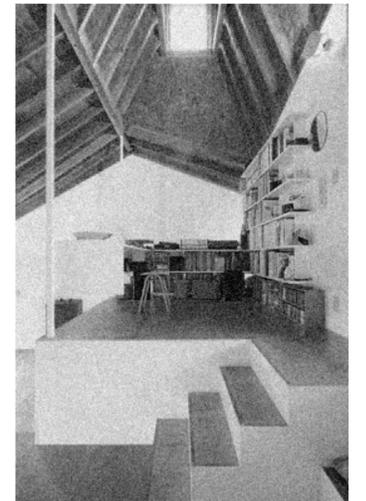


LIGHT TOWERS

Drawing Light down into the underground spaces

Nora house becomes the precedent for how to cope with an overshadowed site. I am proposing to introduce a new subterranean space and **in order to light and heat it as passively as possible** these light towers will reach up to catch the sun, in turn they will inform the form of the garden.

A pair of new towers stand beneath the two towers above, not cut off but part of the landscape. The watercolours and sketch show the first articulation of these towers.



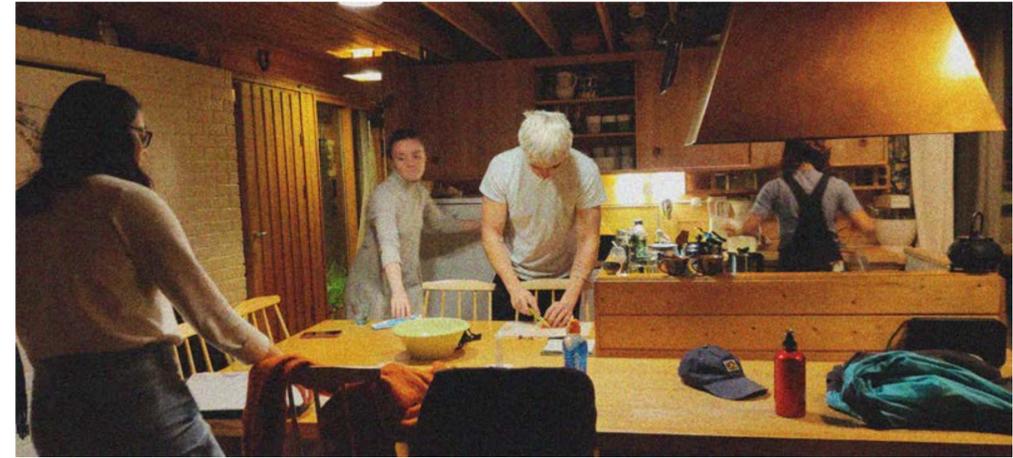
A **MEAL** BETWEEN FRIENDS

Finding precedent in past experiences

The desired atmosphere for the subterranean space is captured in this scene where my friends and I prepare a meal together.

The warmth and presence off the copper extractor has lingered in my memory and offers a material precedent for second material that might accent and articulate the services of the building.

So too do the timber fins stick in my mind, adding depth to the ceiling, I will allow the structure of my own project to step into the space and provide new surfaces in its presence.



TABLE/ CONTINUOUS SURFACE

Commons beyond that of a resource, beyond that of land

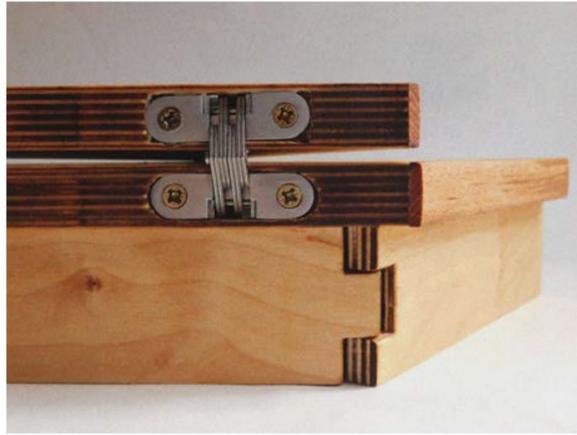


I return to model the furniture again. This model explores how **articulation of surfaces might allow for greater freedom of activity within the project.** It explores how the articulations may be achieved, through hidden hinges that reveal themselves through movement or joints that extend out and exaggerate their presence.

From under a timber lid a copper sink is revealed.

The copper to provide all the services, the pipes and the gutters, the light switches, the door handles. **It is important that despite all its adaptability that the surface may return to a simple table with all its freedom of use.**





INITIAL WORKINGS

Sketching at scale

1. The shop front which was unoriginal is removed, opening the space up for an apple tree.

2. A stair allows decent to the subterranean space.



Astley Castle.
Witherford Watson Mann.

3. The rear extension is removed to increase space in the garden and open up views to the castle.

4. The plant pot for the apple tree creates an orbit-able Light well.



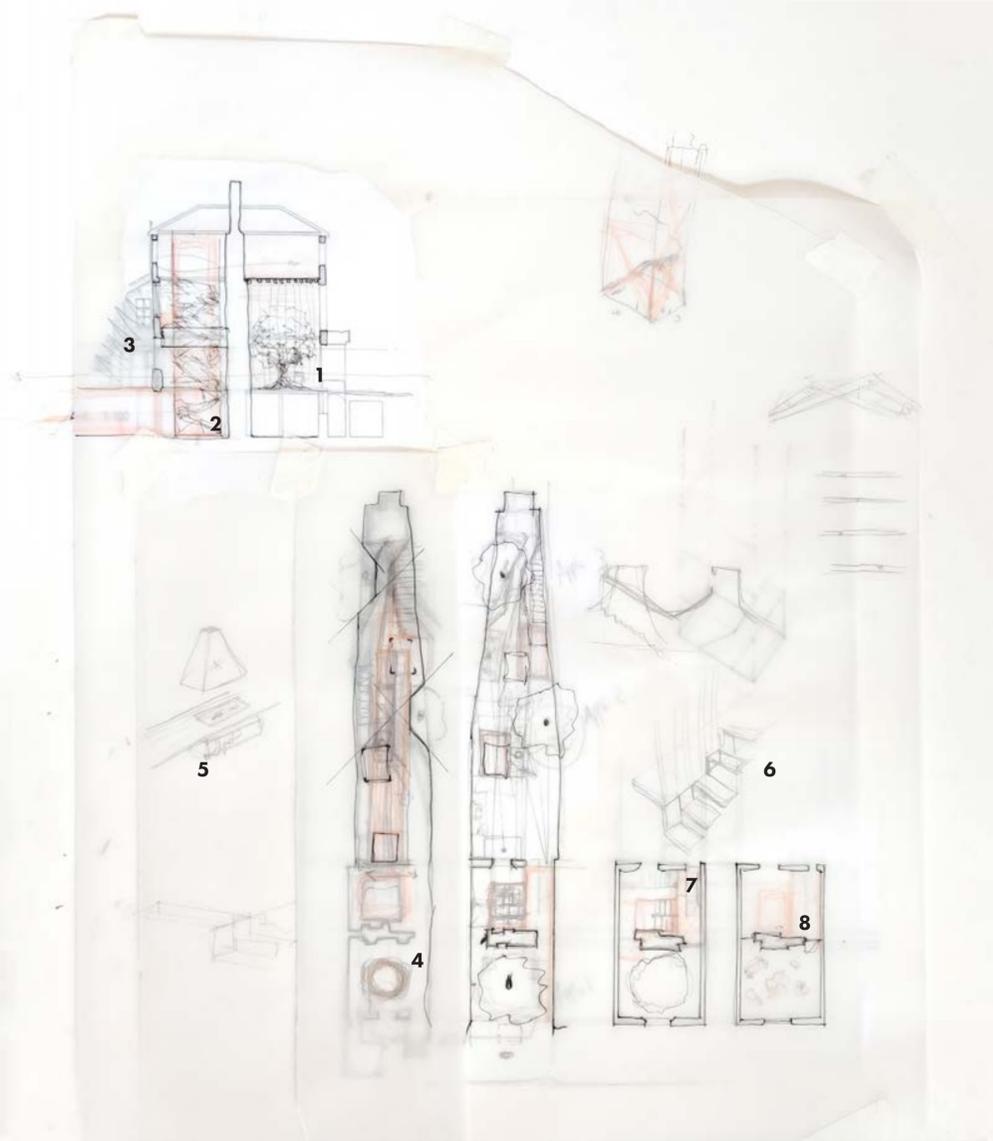
Communist Headquarters, Paris.
Oscar Niemeyer

5. Hobs for cooking, revealed in the same way as the 'sink' model.

6. Sketch for a table that become a stair.

7. Window shown in 'Lewes Castle is a Folly'

8. A more introspective space to be found at the top of the existing building.

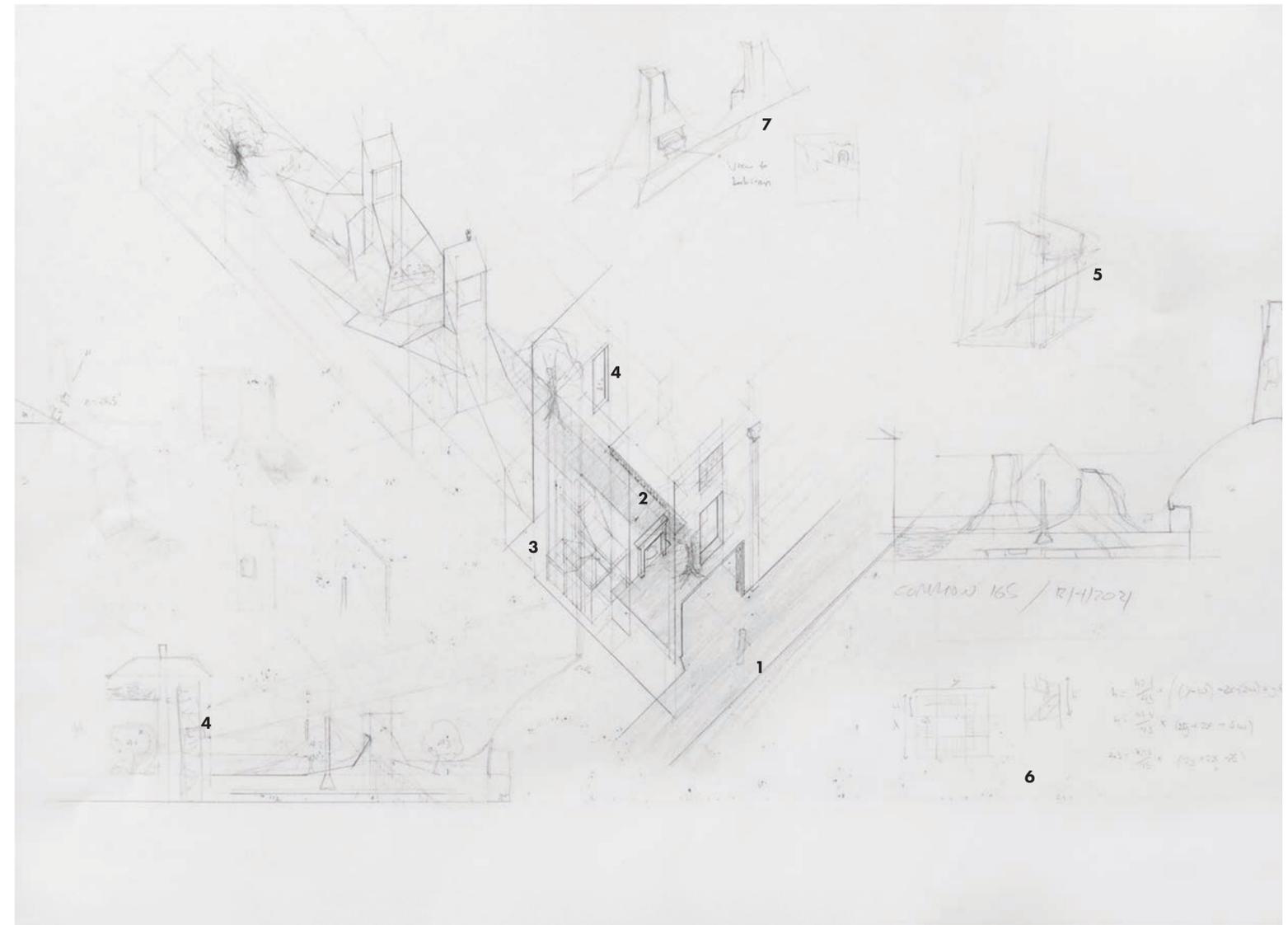


Drawn at 1:100
5m

WORKINGS, AXO 1

Designing through drawing in 3d

- 1.** The existing bollard is left in its place, its wonky, charming and needn't go. Further more it'll make the now much larger opening safer.
- 2.** Movement is focussed to the East of the chimney to create space for a new staircase.
- 3.** The stair is placed in the North-West corner of the existing building to minimise the need to alter the rear facade when providing greater access to the garden.
- 4.** This is the window shown in 'Lewes Castle is a Folly' and the towers are placed to allow this view to the castle.
- 5.** First sketch for a self contained stair.
- 6.** Testing the viability of the stair placement by working out the footprint needed for the given stair design.
- 7.** The sloping surface of the towers lifts the viewer up to see over the garden walls, to the Barbican.



Drawn at 1:100

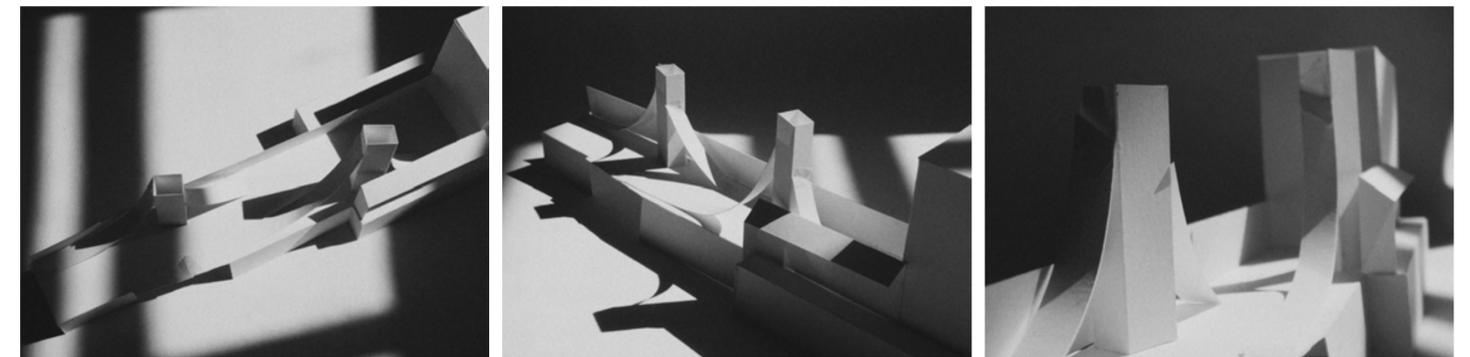
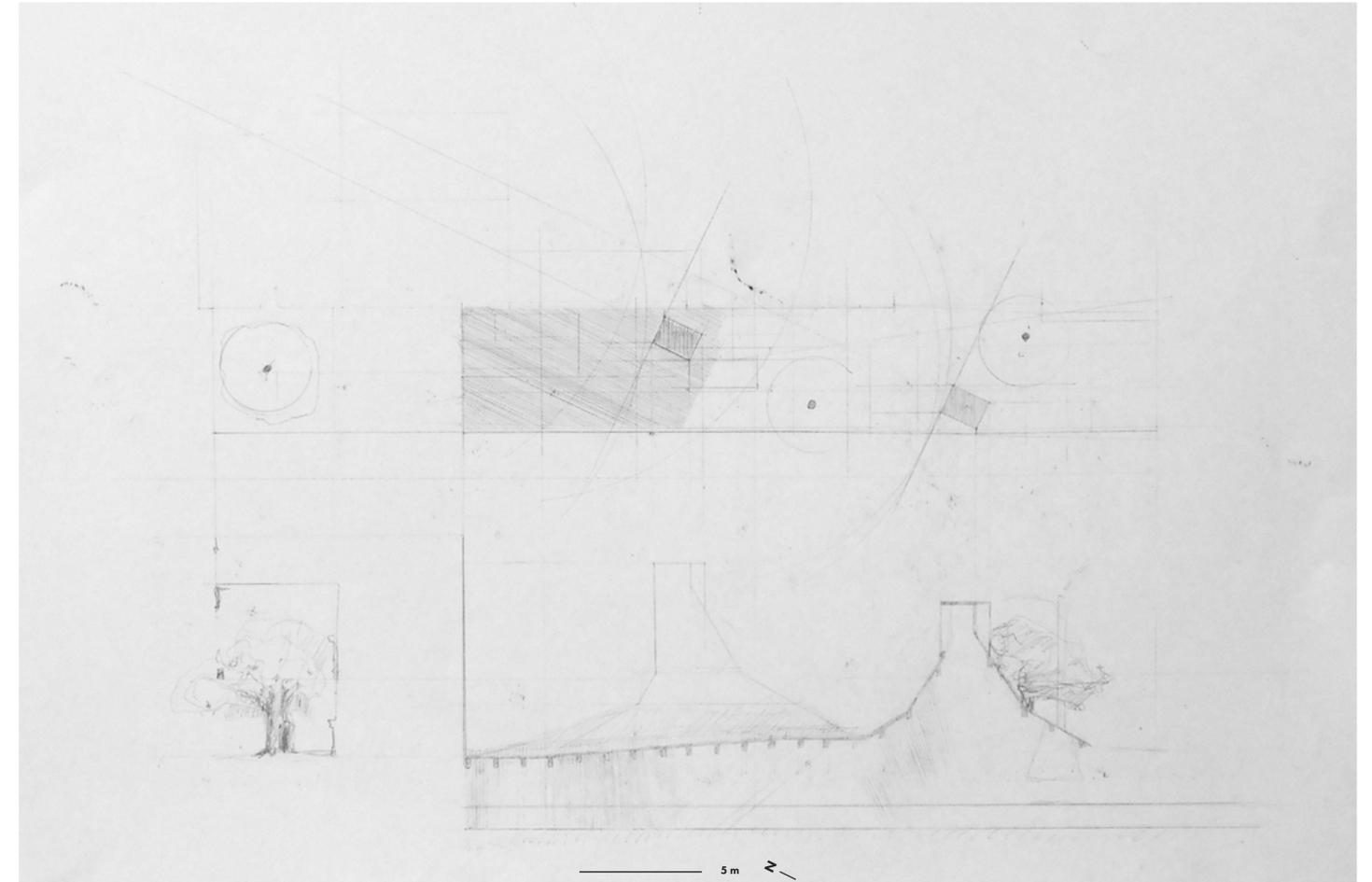
5 m

WORKINGS, TOWER PLACEMENT

Combining sketch modelling and orthographic drawing to design

The towers twist 26.1 degrees from the long axis of the garden, to face directly South. The circular markings in plan show the extent of the shadows cast on site at varying heights. **The towers are placed so they will receive light on every day of the year.**

The model explores the relationship between the two towers, how one transitions to the other and the path that forms between the two.



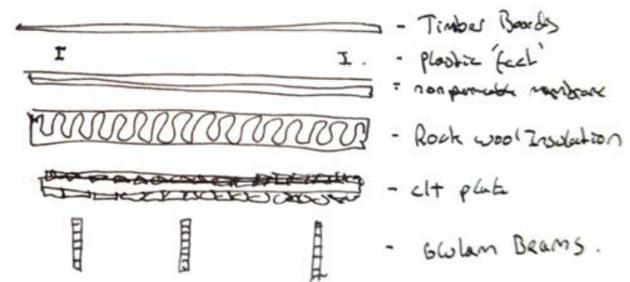
Drawn and modelled at 1:100

WORKINGS, AXO 2

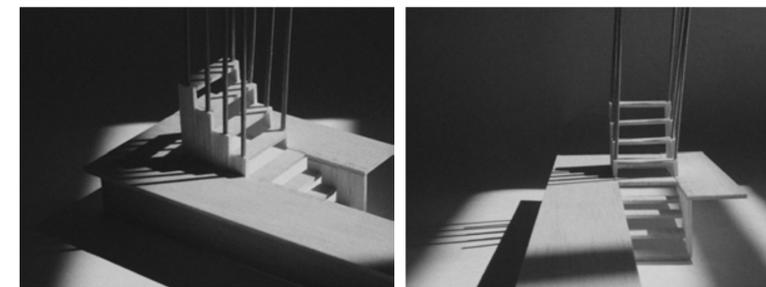
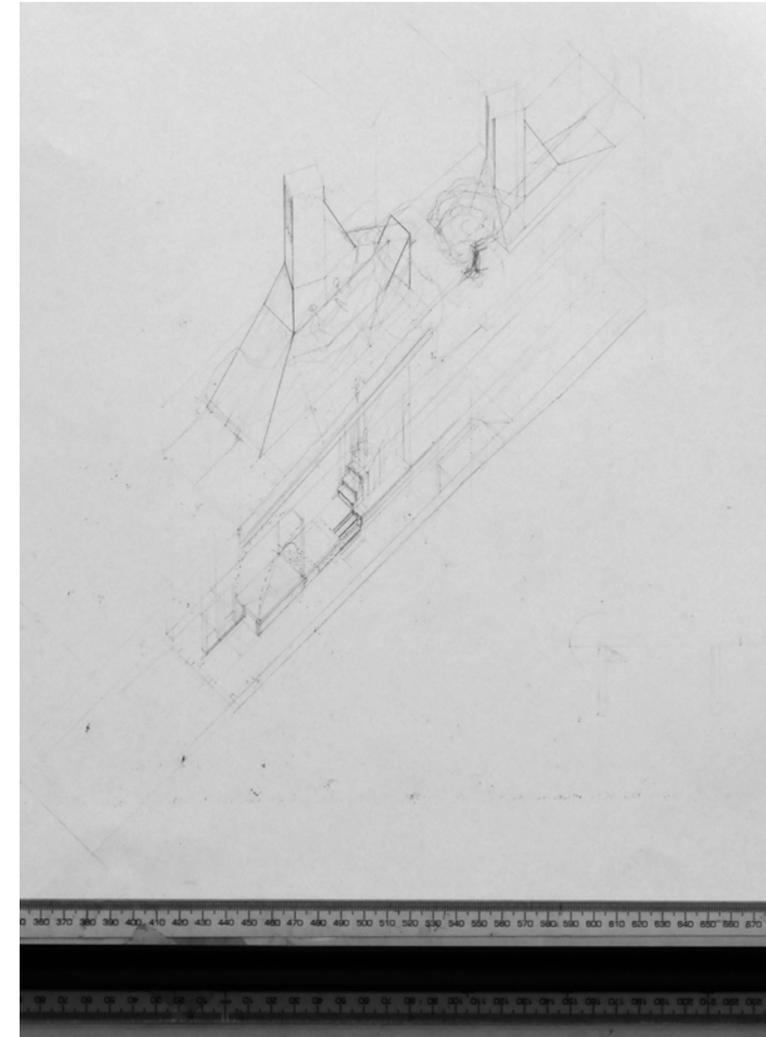
Focusing on the surface between garden and subterranean space

The section on the previous page suggests there is no movement between levels. This drawing shows a stair that forms from the table and emerges in the garden through an opening in the tower.

The model shows the moment where table might become stair. Also, the apple tree moves in front of the second tower and is passed under as you move between the towers.



Garden roof-scape layers



Drawn at 1:100
5 m

SUSSEX APPLE

Trees have many clocks

The trees shown, first in the lobby and then in the garden are apple trees. There are many breeds of apple tree local to Sussex. The chosen trees are the **'Sussex Forge'** chosen for its bountiful growth, such that it might fill the lobby and cast it in dappled light and the **'First and Last'** picked for its sweet fruit and suitability as a pollinating partner.

The trees encourage their own activities, grafting and fruit picking, children climbing their branches. They offer a number of advantages, **Sun is allowed to pass in winter, sheltered from in summer, they will soften the breeze and clean the polluted air from the road, bear fruit and dampen sound.**

Each tree will sit in a copper pot, allowed to tarnish with light that falls down its sides into the space below.

The trees make clear the seasons and weather, reminders of the principles of the landscape garden. 'Sussex forge' and 'First and Last' will blossom in may, a the fruit will pick in September and October respectively, the they will wilt in winter.

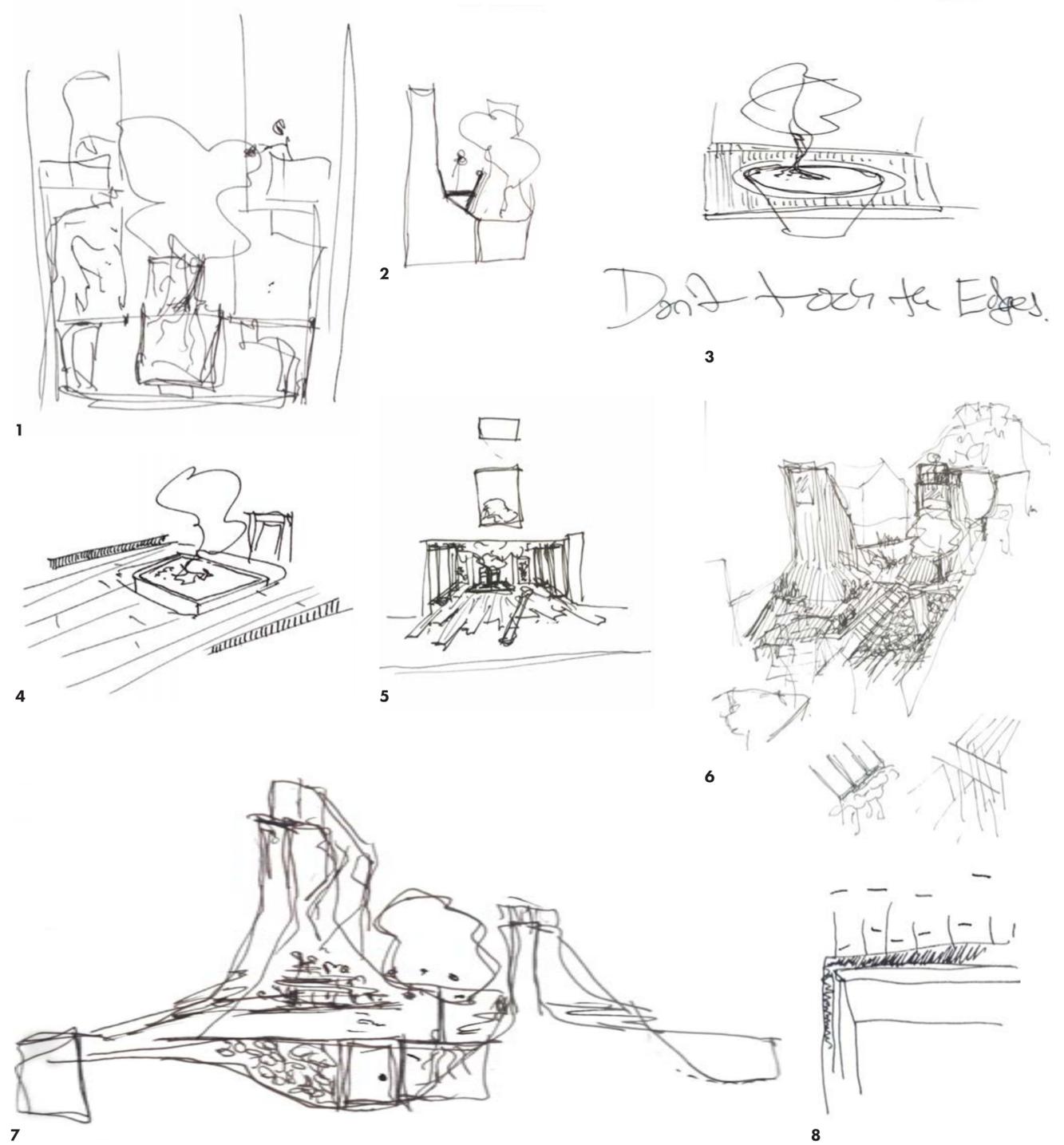
The garden is to flower and fruit to wilt and weather, to grow and die, in cycles that tell of the passing seasons.



SKETCHES/INTENTS

Reflecting on design findings

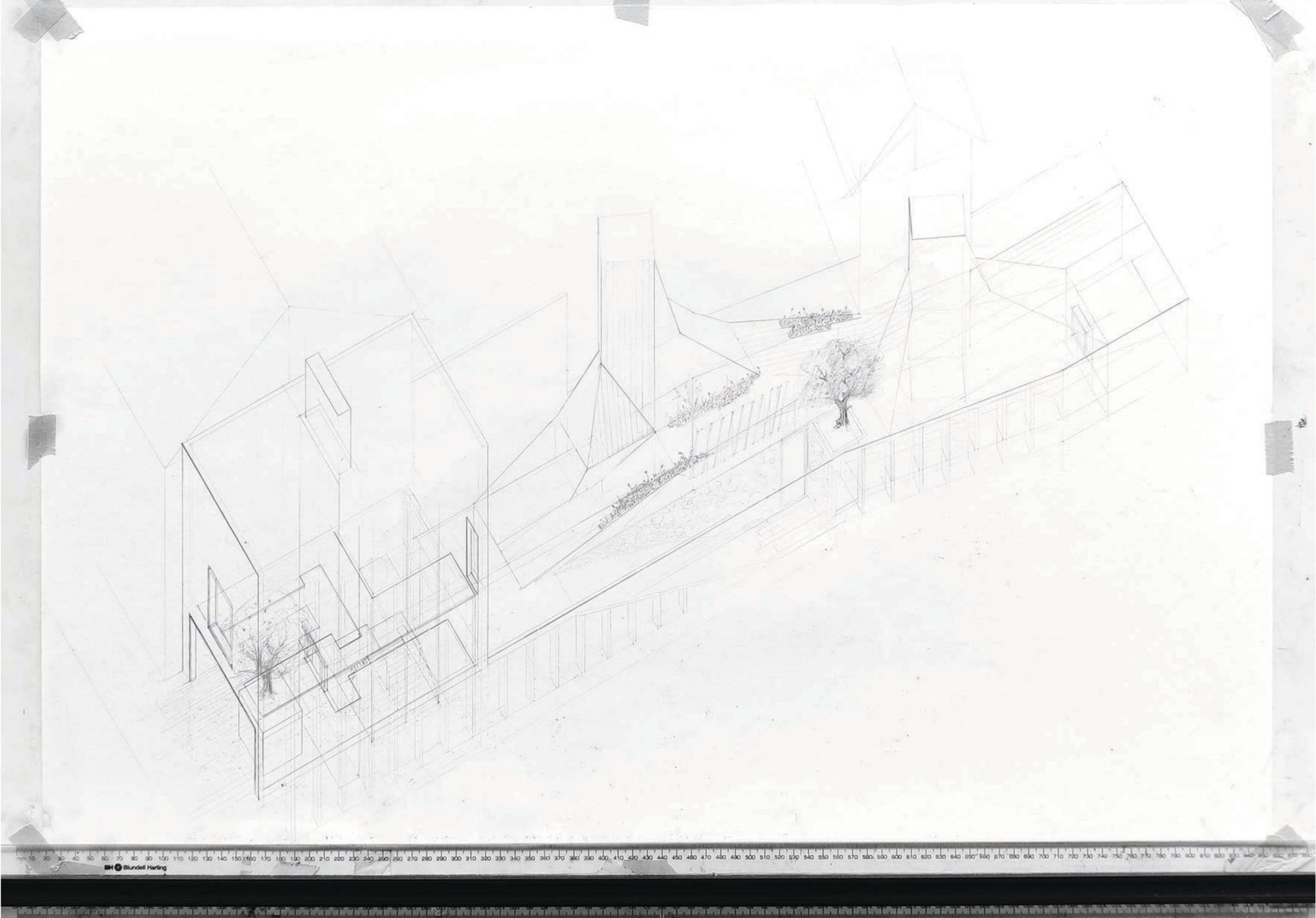
1. Section through the entrance space/lobby. Tree in pot, balconies to the side.
2. Section through a tower. A walkway may be needed for the steepness of the forms.
3. Re-emphasising the built language - the existing and new seldom touch.
4. Tree in a pot, adjacent to fireplace.
5. The surface reaches out to form the pavement.
6. View from the rear 1st floor window.
7. Rather than cut in through the towers, this section through the length of the garden shows the change of height achieved through the landscape rather than a cut through the tower.
8. A timber window frame sits just off from the existing brick structure leaving a small shadow.



WORKINGS, AXO 3

Finalising design considerations at 1:50

This drawing reveals the timber fins or columns that line the proposal, as well as a more refined form for the towers. The cut out, lined in the masonry salvaged from the fallen castle wall, allows movement directly from the garden to the subterranean space.

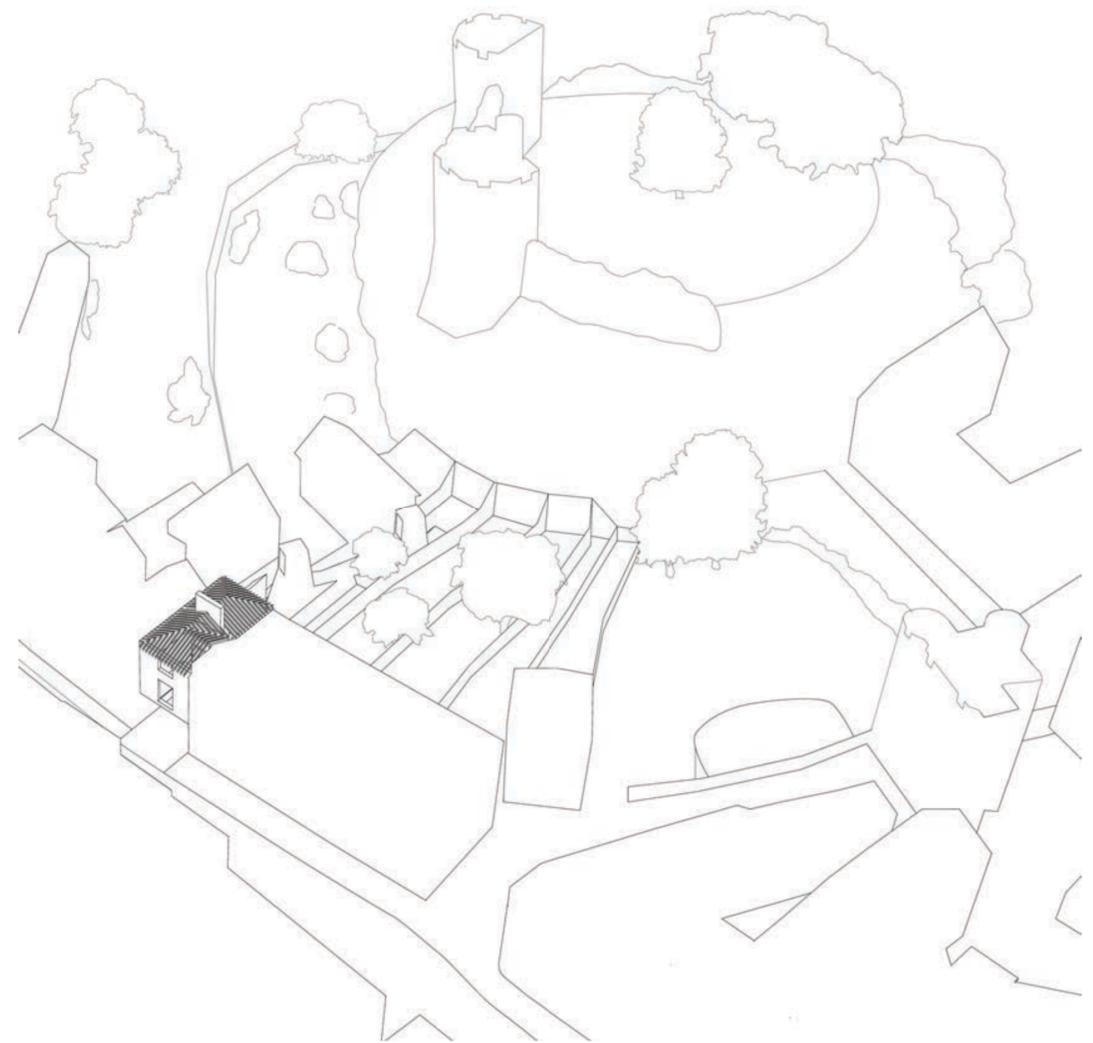


COMMON

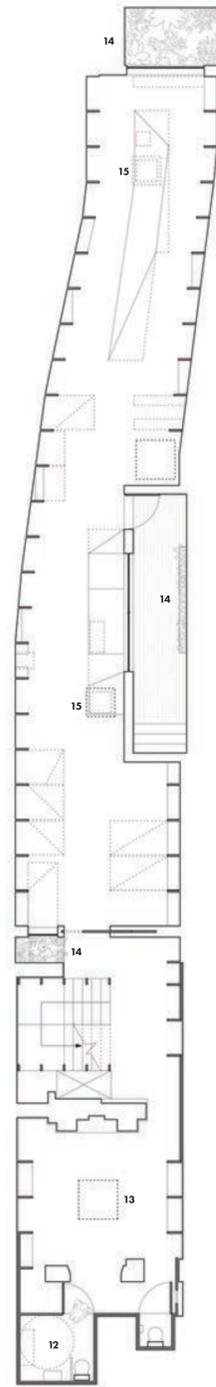
165

Tread tarnishes an out-stepped tongue,
Silvering it back to bark,
Found and fold perch,
Lends rest, makes meet and gathers,
Crest, fold falls and fills.

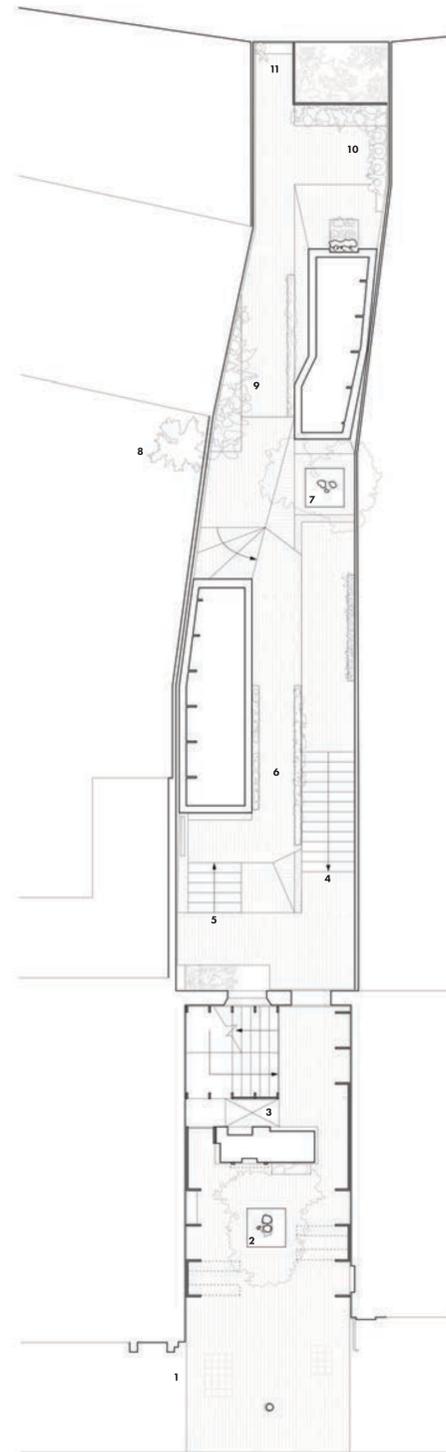
Below corners up ended,
Making hide and booth,
To collect stain, scratch and scuff
To wear foot
And count the passing days



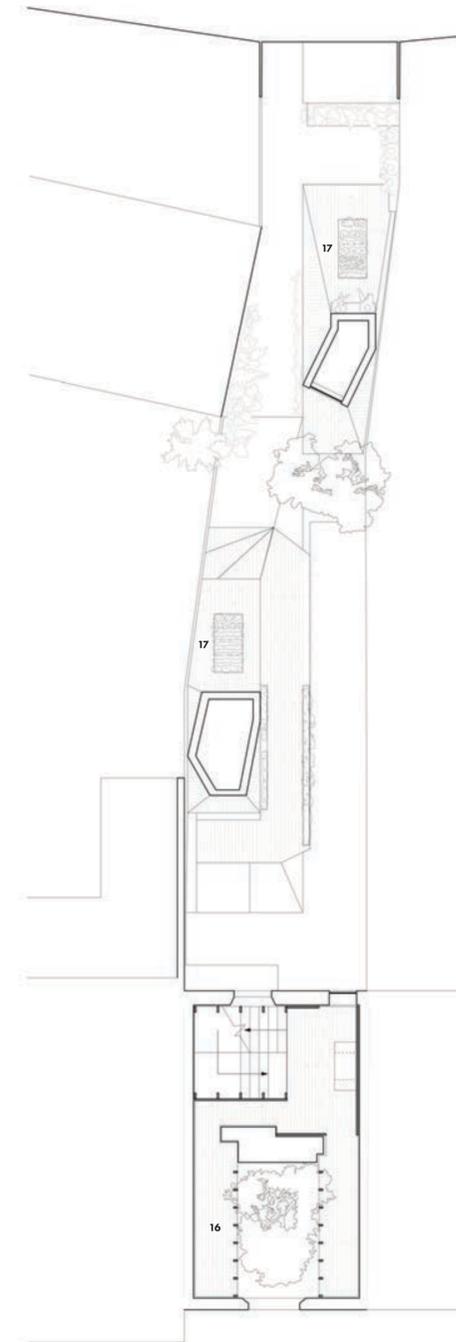
1. Entrance way, over a timber street, with glass tiled roof lights to the space below.
2. 'Sussex Forge' apple tree.
3. Platform lift between ground floor and basement level.
4. Route down passed reclaimed castle wall masonry.
5. Route through past the towers.
6. By the tower, runner beans and tomato plants are encouraged to climb. To the edge of the walkway wild flowers native to Sussex; Eyebright, Common Knapweed and creeping thistle.
7. 'First and Last' apple tree.
8. Neighbour's blossom tree.
9. Rhubarb and pumpkin patch. The rhubarb harvest in spring and wilts allowing the pumpkins to blossom and grow, and harvest in October. Beside the tower more wild flowers and grasses; Hawkbit, Yellow Wart and Bird's Foot Trefoil.
10. Seating area with another Rhubarb and Pumpkin Patch.
11. Bench at the head of the garden, with a view back through.
12. Disabled access toilet.
13. Sinks arranged around the tree pot.
14. Evergreen Ferns.
15. Hobs under copper extractor fans.
16. Balcony - will aid apple picking.
17. Vegetable patch.
18. A secret window revealed by folding down a table.



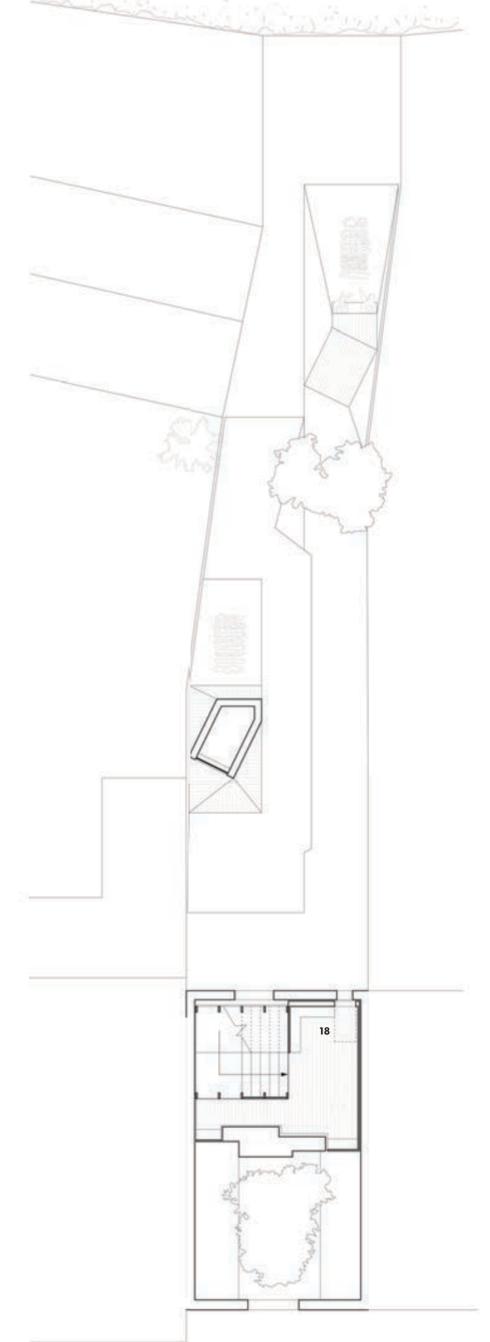
Basement



Ground Level



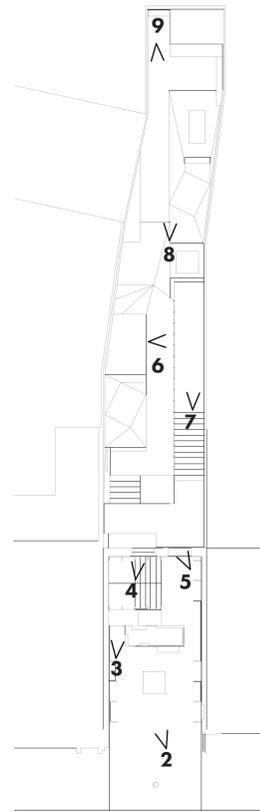
1st



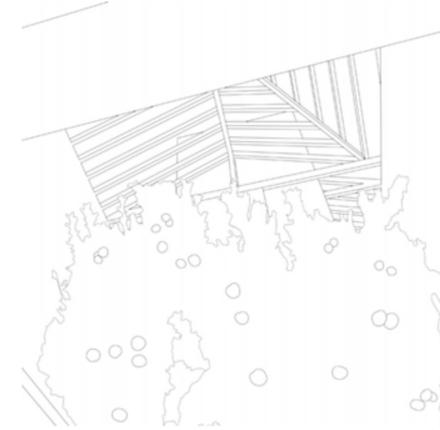
2nd

Drawn at 1:100
5 m

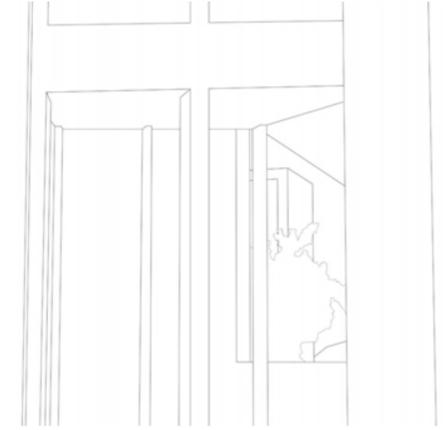




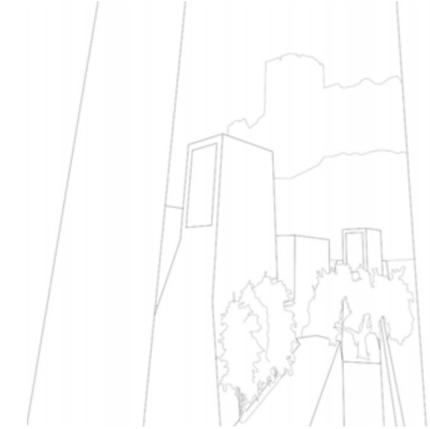
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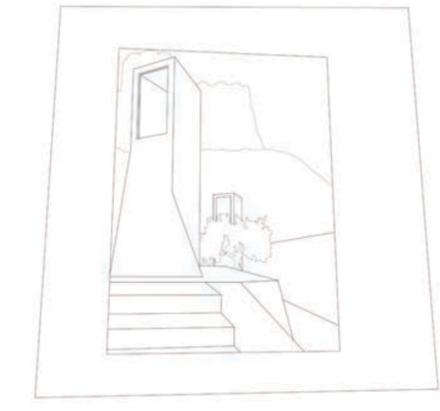
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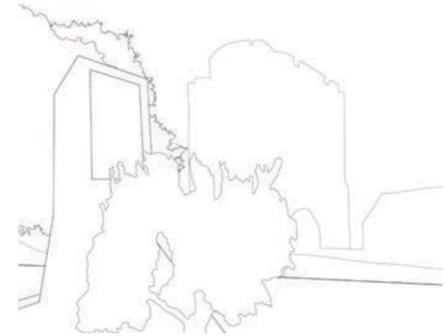
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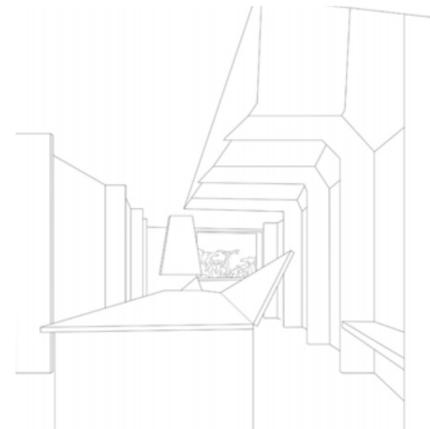
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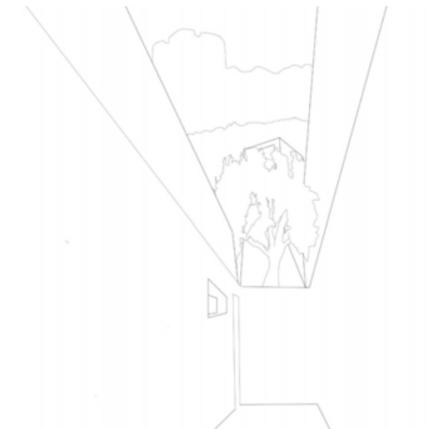
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6



7



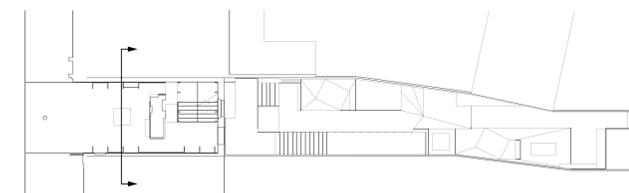
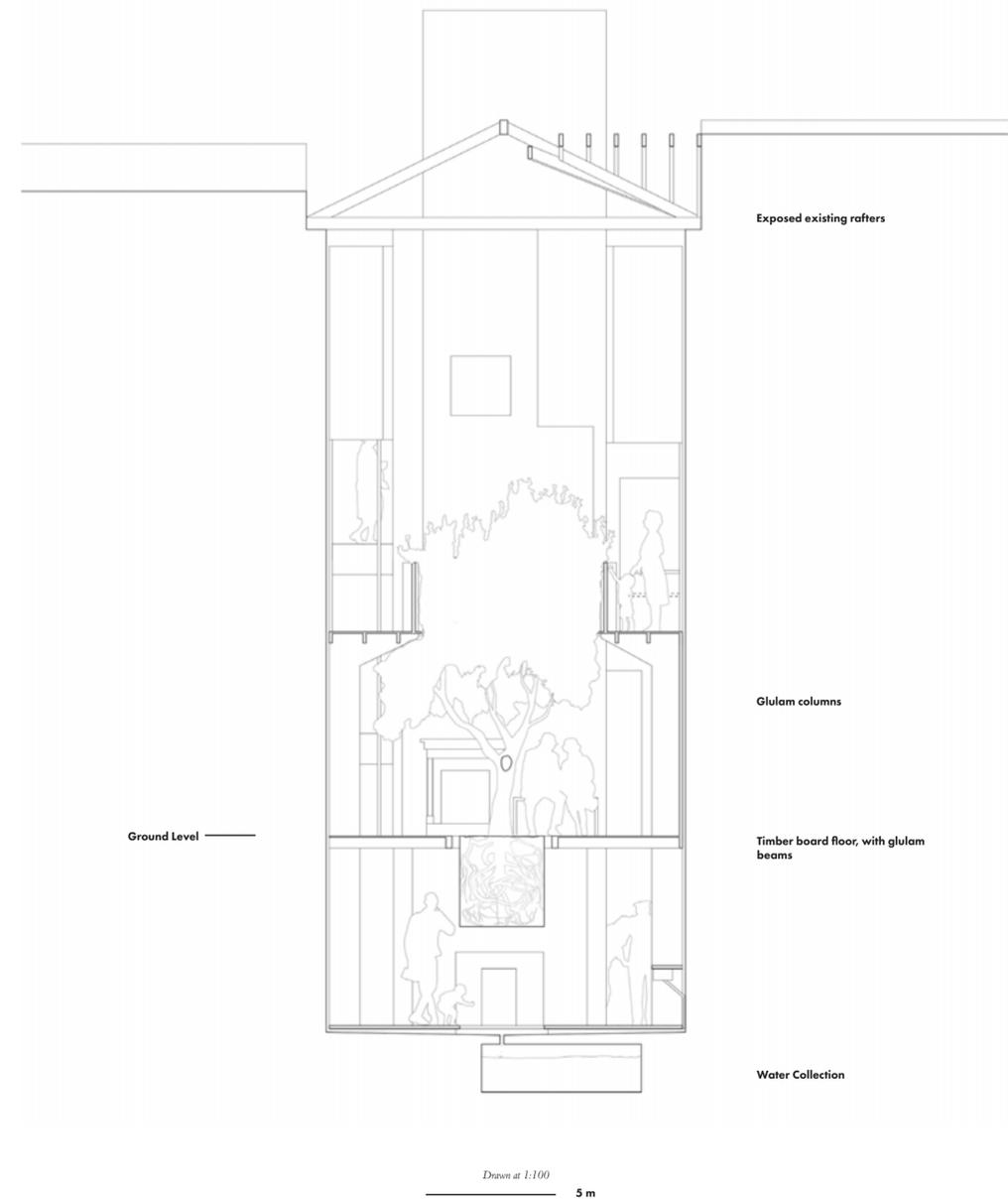
8



9

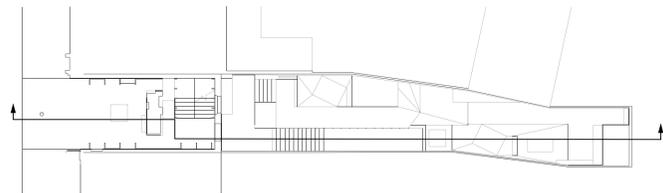
Bollard, proud and guarding,
A street step and path,
Between brick and under rafter.
It snows in April,
Falling like feather on the rafter,
Mulching in the rain,
The walls bear it,
Percolating past edge,
Old skin softens ,
To bear it in September

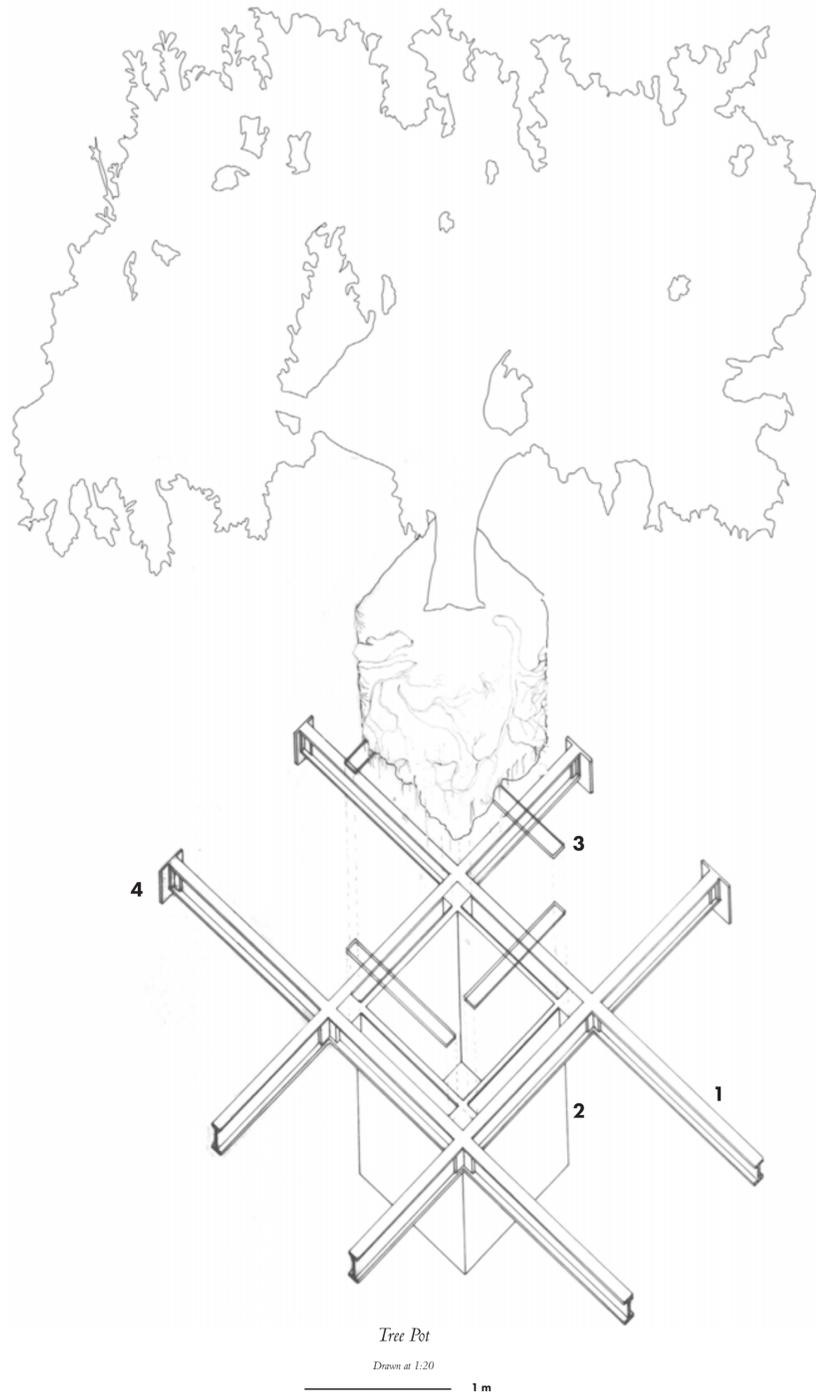
Lay ones hand on cold brick,
Where floor does not,
Sit by tree and mantelpiece



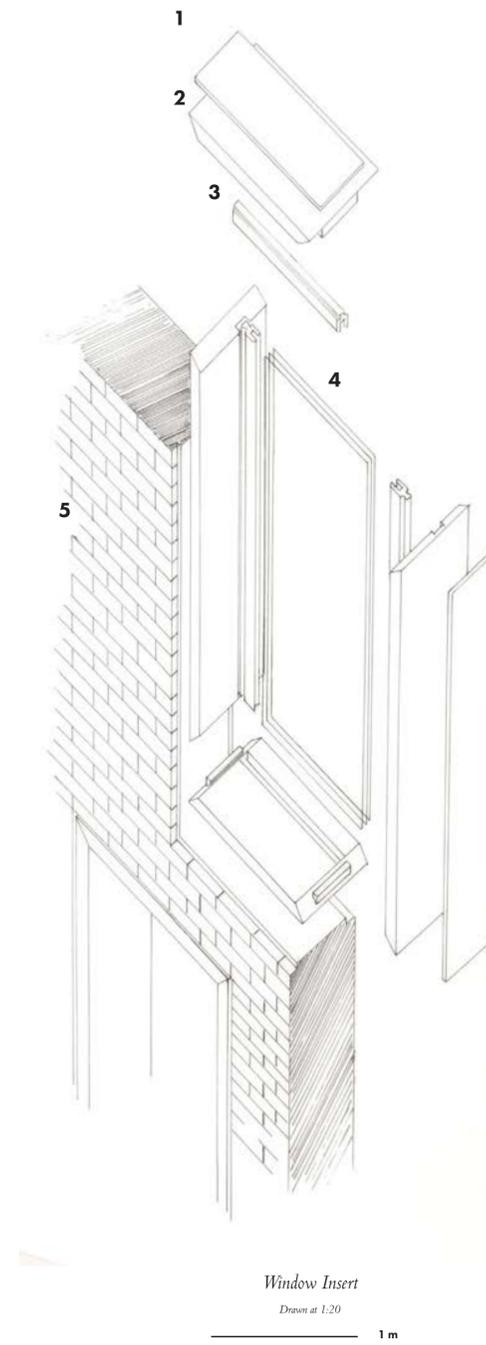


Drawn at 1:100 5 m





1. Steel I bars arranged in a grid.
2. Copper lined steel tree pot.
3. Roof lights to allow light to reflect of the copper.
4. Bracketed to existing masonry



1. Rubber insert to seal window and create a shadow gap
2. Timber window frame, joined at 90 degrees with 45 cuts and mortise and tenon joints
3. Re-emphasising the built language - the existing and new seldom touch.
4. Rails that sit flush to the window frame in a slot.
5. Existing Masonry

