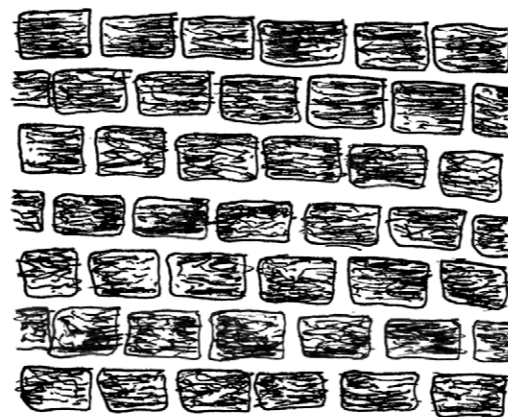
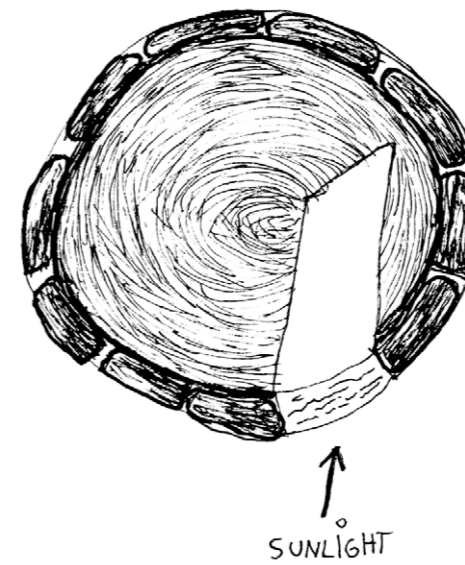
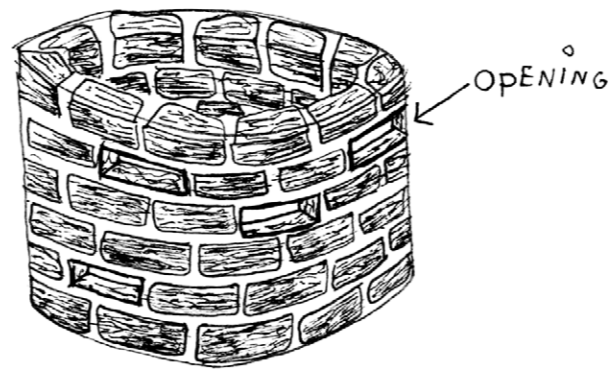
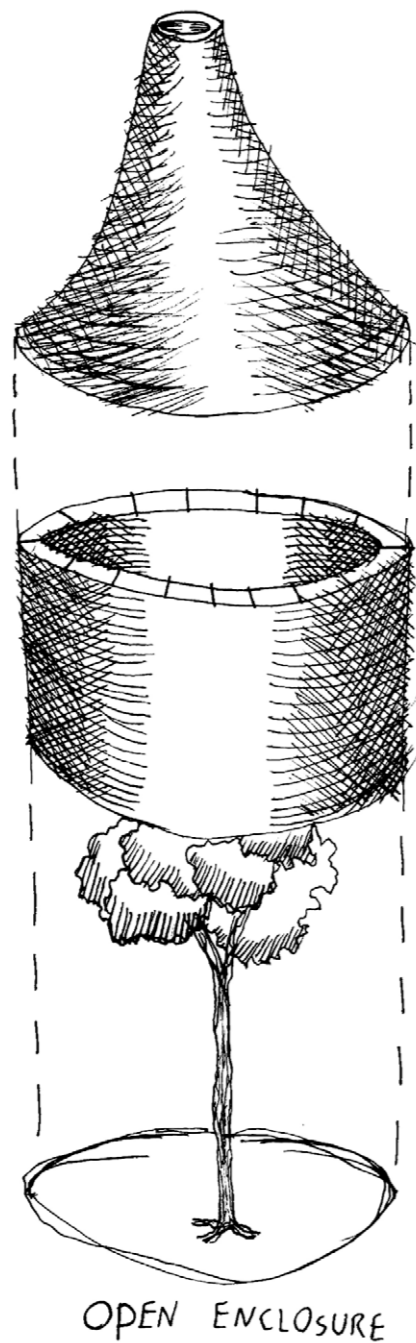
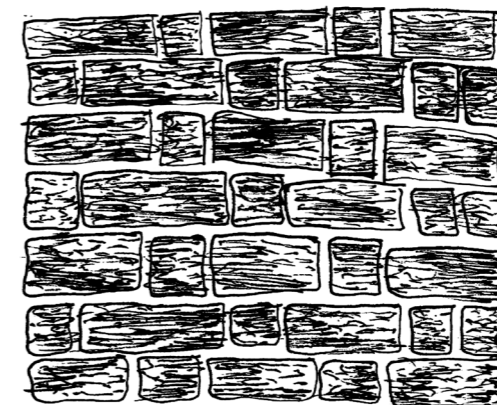




In Lewes I came across a tree which stood by itself in the middle of an open area within the Southover Grange Gardens Park. The tree was surrounded by older and much more majestic trees, yet this relatively young one sparked an interest in me. There was something humbling about the tree centred around these old giants, and how the old and the new harmoniously existed together. I began to appreciate the contrast between these old trees and the young one, and how the tree would in the further rise towards the sky, just as the surrounding ones have done. This sparked an idea of reaching upwards and leading the way for the tree to arise.

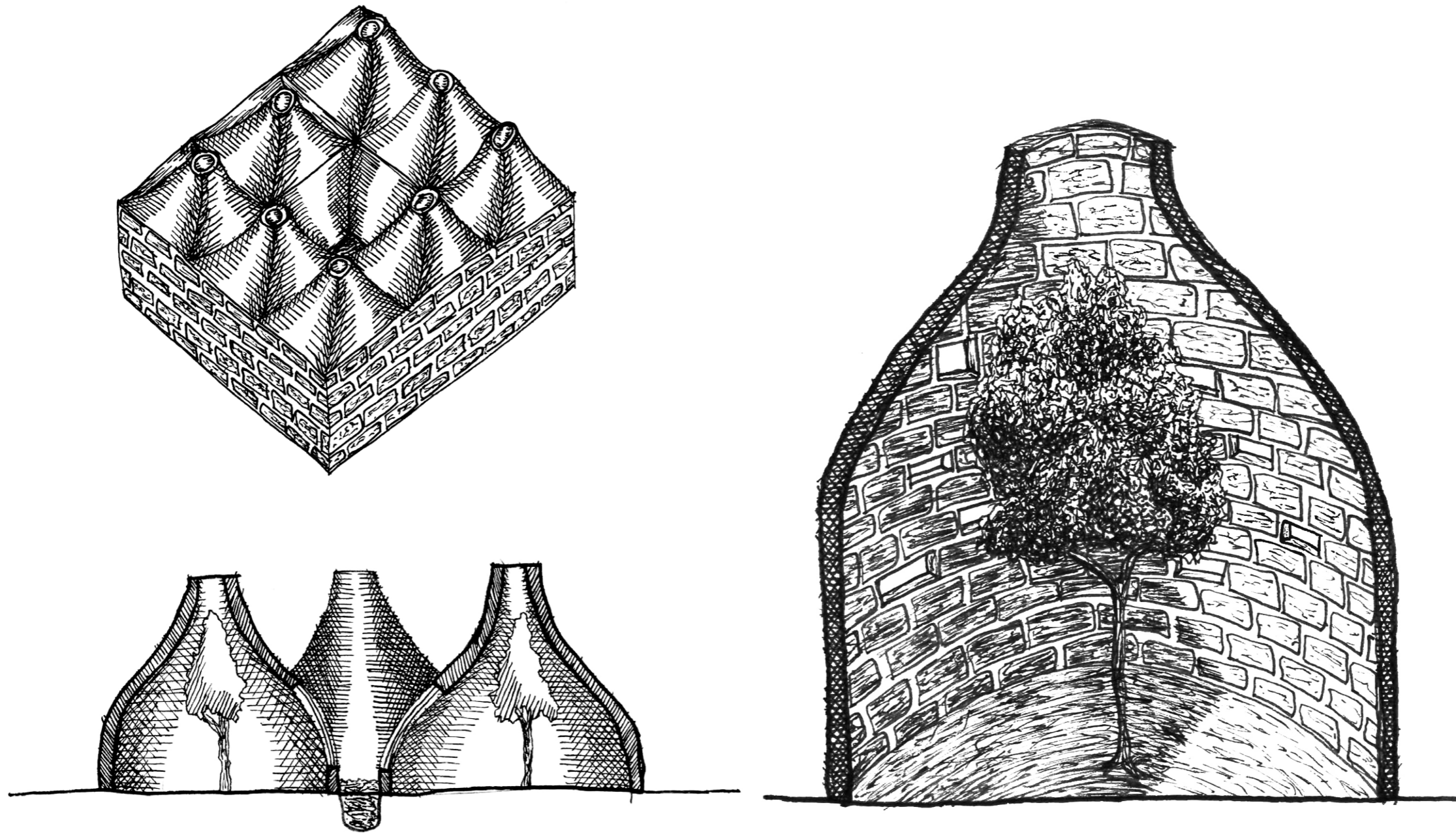


BRICK TEXTURE TWO

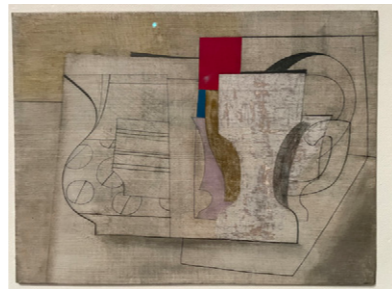
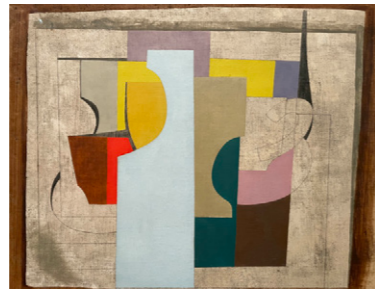


BRICK TEXTURE ONE

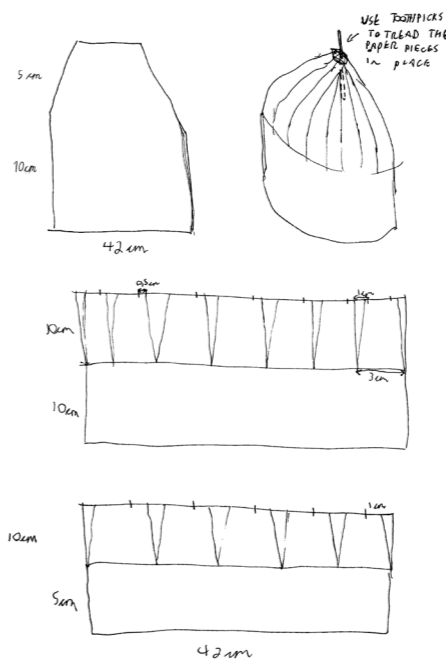
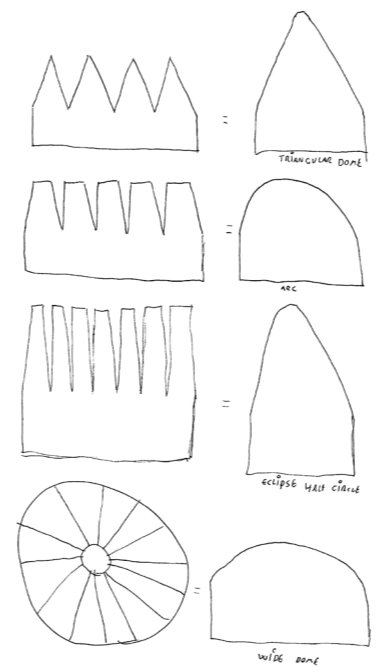
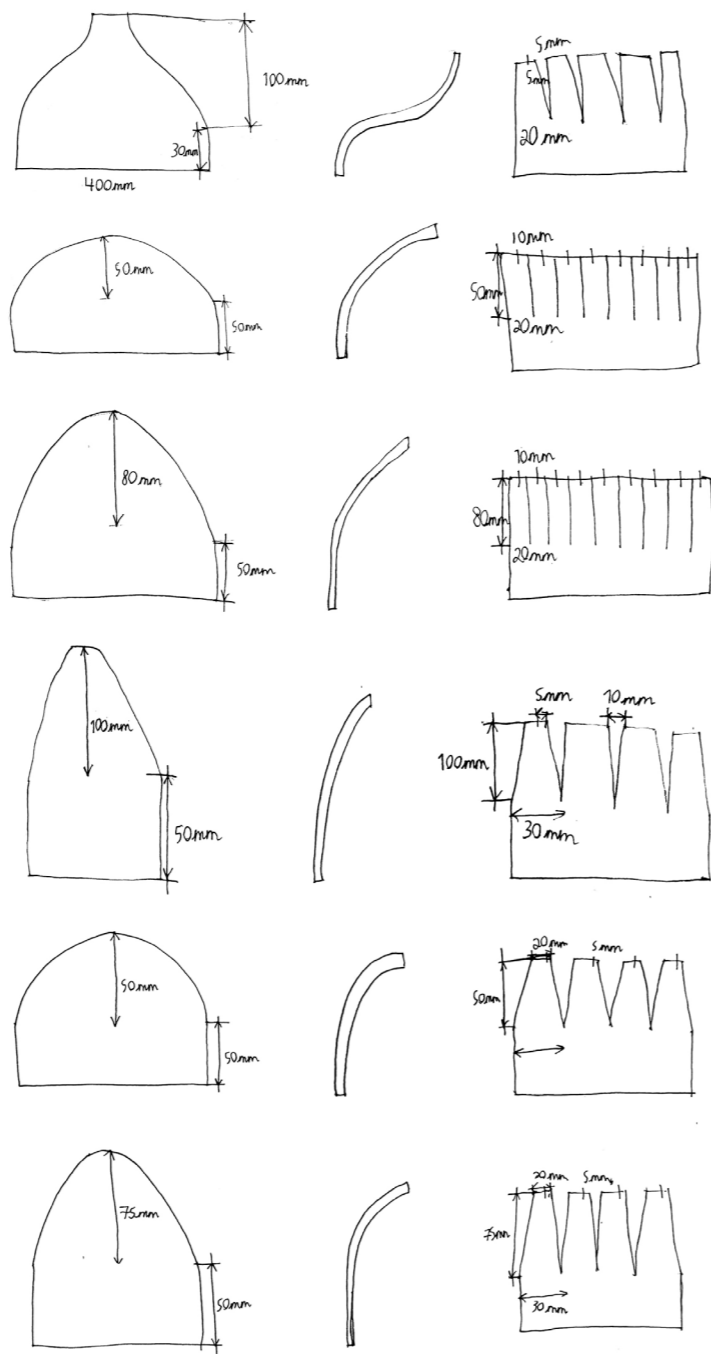
The initial idea was to protect the tree by enclosing it, which would also provide an interesting space. However, the tree would require ample amounts of sunlight in order to survive, which led to the idea of removing certain bricks in order to introduce adequate lighting. Moreover, the openings could be inspired by brick patterns.



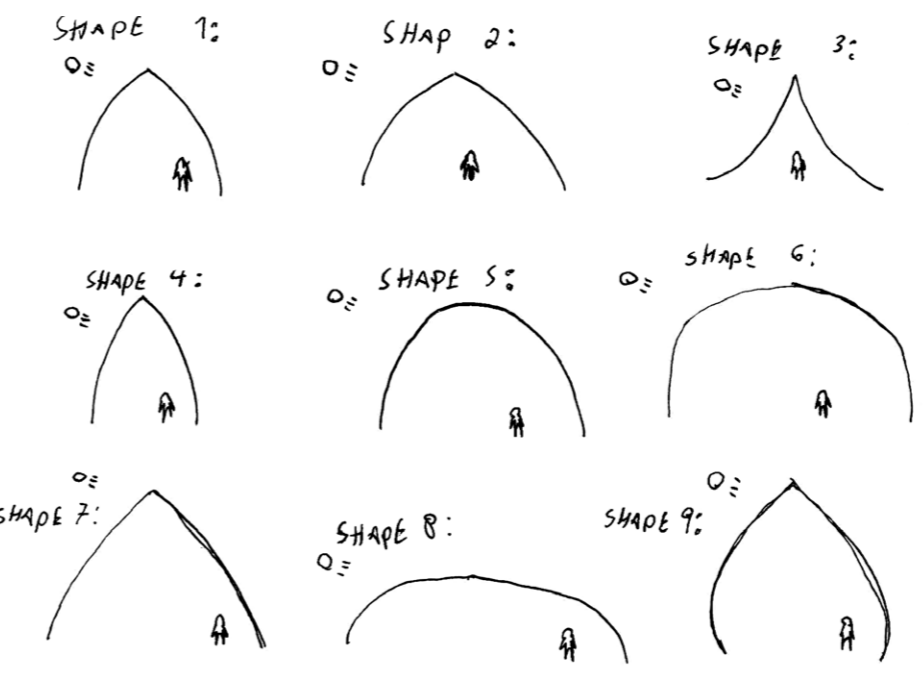
The project would create a unique space by enclosing the tree and let light enter the structure by adding several openings in the brick work, as well as leave the top space of the dome opening in order for even more light to enter. This space will change throughout the day and depending on the time of the year, hence it will always be a changeable and interactive space. Furthermore, the project could have multiple structures that could be centered around an atrium, which would be well protected against the harsh weather, and a unique space to work with. Another idea could also be to work with vegetation in conjunction with water, and find a way to utilize the water of the site.



**INFLUENCES FROM CHICHESTER AND BEN
NICHOLSON EXHIBITION, PALLANT HOUSE**

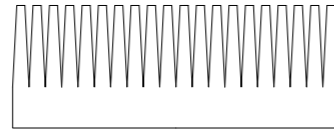


USE TOOTHPIES TO THREAD THE PAPER PIECES IN PLACE

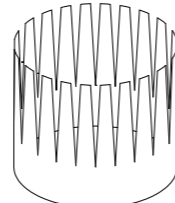


EXPLORING THE SHAPE OF DOMES

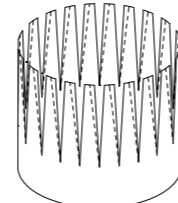
1.



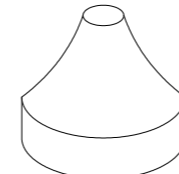
Cut paper into 150mm(50 mm x 100mm) x 400 mm. Split the paper into 20 individual pieces with a bottom width of 20 mm and the top width of 10 mm.



Form a circle



Fold each individual piece on top of each other at the centre of one another



Form a dome



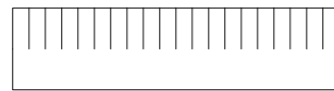
Tape the dome in order for the dome shape to hold



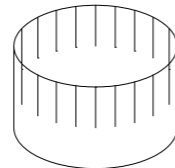
Add several layers of paper mache in order to further support the structure



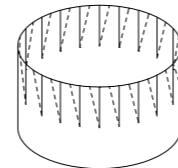
2.



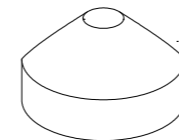
Cut paper into 100mm(50mm x 50mm) x 400 mm. Split the paper into 20 individual pieces with a width of 20 mm and a height of 50 mm from top to bottom



Form a circle



Fold each individual piece on top of each other at the centre of one another



Form a dome



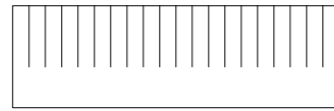
Tape the dome in order for the dome shape to hold



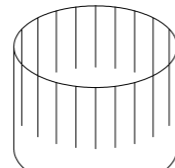
Add several layers of paper mache in order to further support the structure



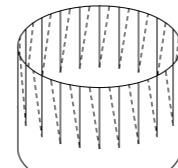
3.



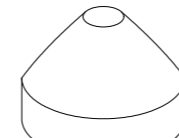
Cut paper into 130mm(50mm x 80mm) x 400 mm. Split the paper into 20 individual pieces with a width of 20 mm and a height of 80 mm from top to bottom



Form a circle



Fold each individual piece on top of each other at the centre of one another



Form a dome



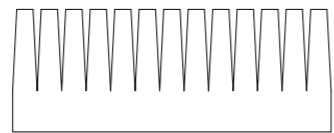
Tape the dome in order for the dome shape to hold



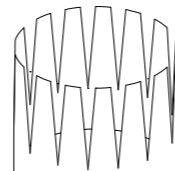
Add several layers of paper mache in order to further support the structure



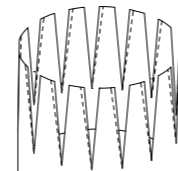
4.



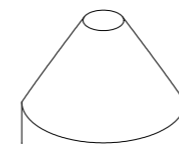
Cut paper into 150mm(50 mm x 100mm) x 390 mm. Split the paper into 13 individual pieces with a bottom width of 30 mm and the top width of 20 mm.



Form a circle



Fold each individual piece on top of each other 5 mm inwards



Form a dome



Tape the dome in order for the dome shape to hold



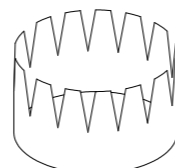
Add several layers of paper mache in order to further support the structure



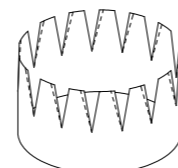
5.



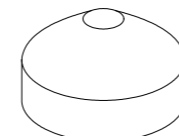
Cut paper into 100mm(50 mm x 50mm) x 390 mm. Split the paper into 13 individual pieces with a bottom width of 30 mm and the top width of 20 mm.



Form a circle



Fold each individual piece on top of each other 5 mm inwards



Form a dome



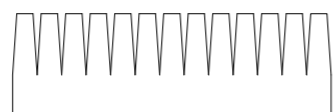
Tape the dome in order for the dome shape to hold



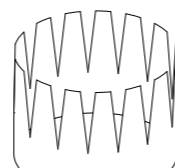
Add several layers of paper mache in order to further support the structure



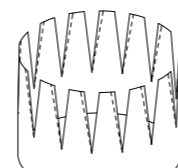
6.



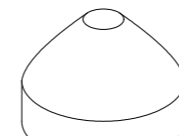
Cut paper into 125mm(50 mm x 75mm) x 390 mm. Split the paper into 13 individual pieces with a bottom width of 30 mm and the top width of 20 mm.



Form a circle



Fold each individual piece on top of each other 5 mm inwards



Form a dome



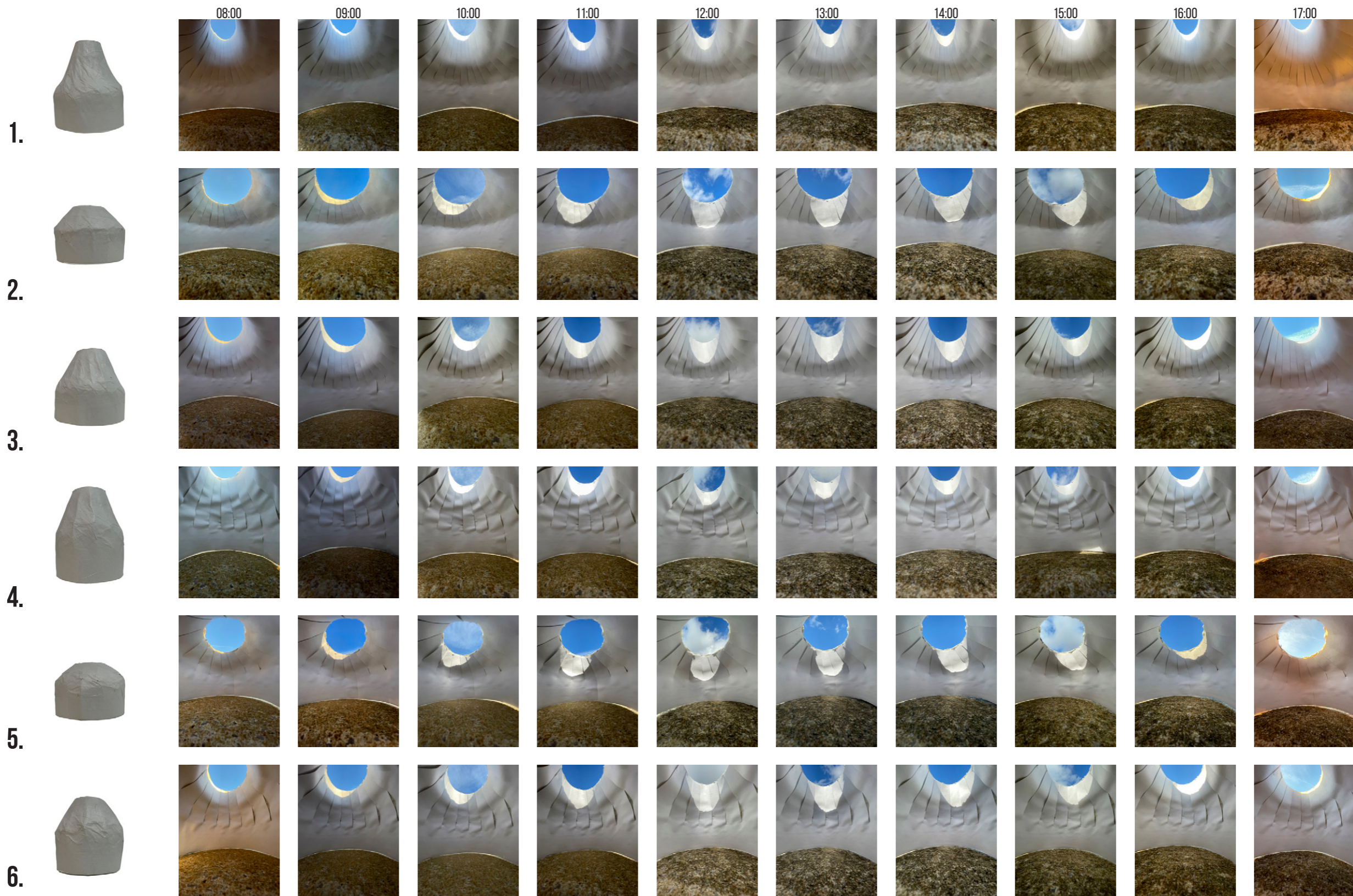
Tape the dome in order for the dome shape to hold



Add several layers of paper mache in order to further support the structure

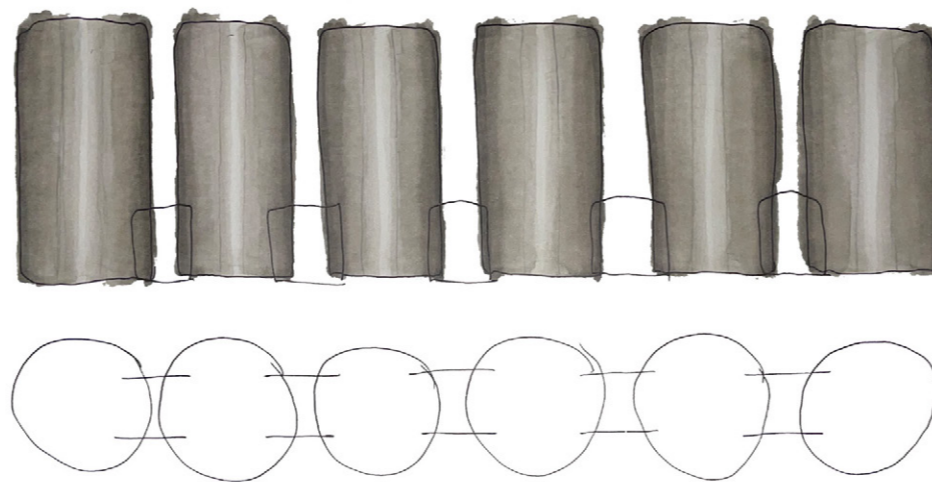


PROCESS DIAGRAM OF DIFFERENT DOMES



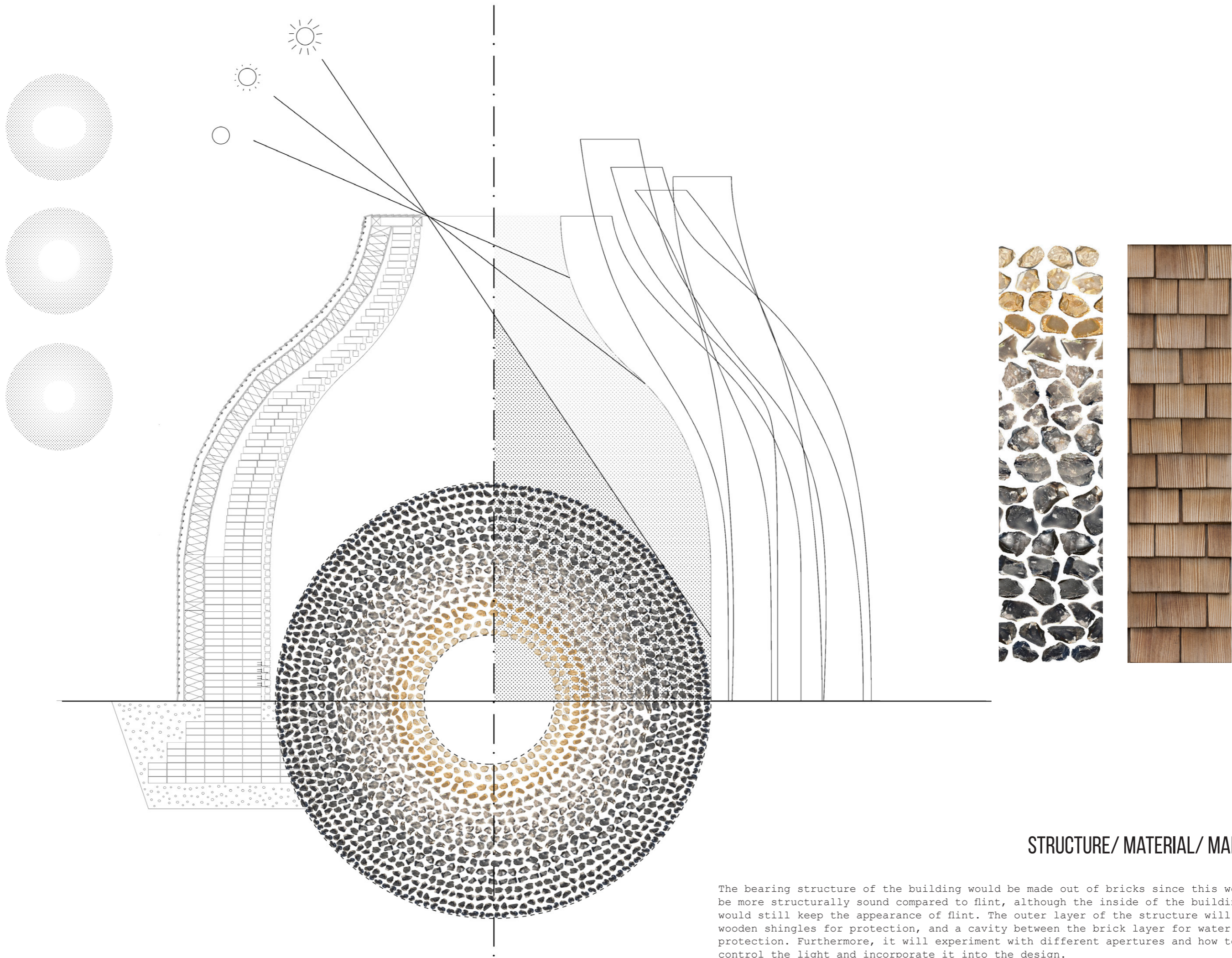
LIGHT STUDY OF DOMES WITH NATURAL LIGHT

Study of how sunlight will interact with the different domes, and how the shapes affect how much sunlight enters.



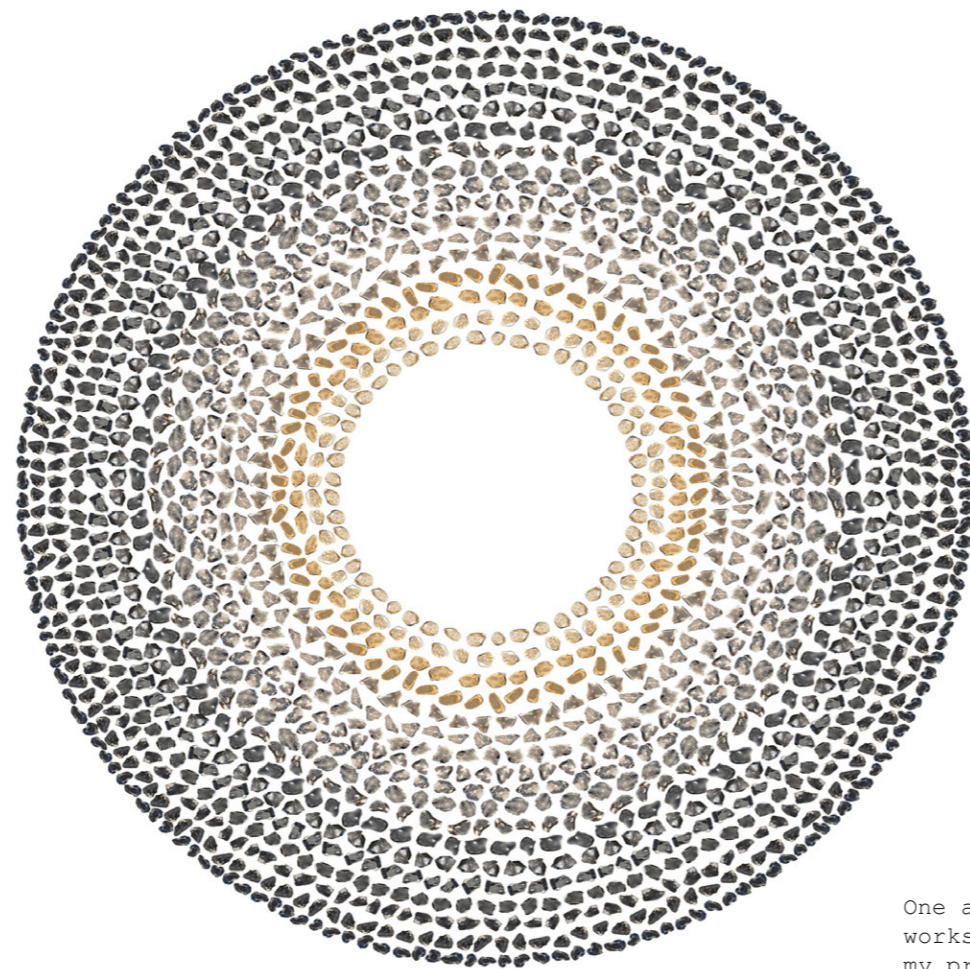
A great inspiration of mine is Morandi, and especially how he work by repeating different vessels. This is an interesting aspect I want to explore and introduce to my project, and how different vessels might interact different with one another depending on the spacial differences and how some might overlap and create unique spaces.

VESSELS



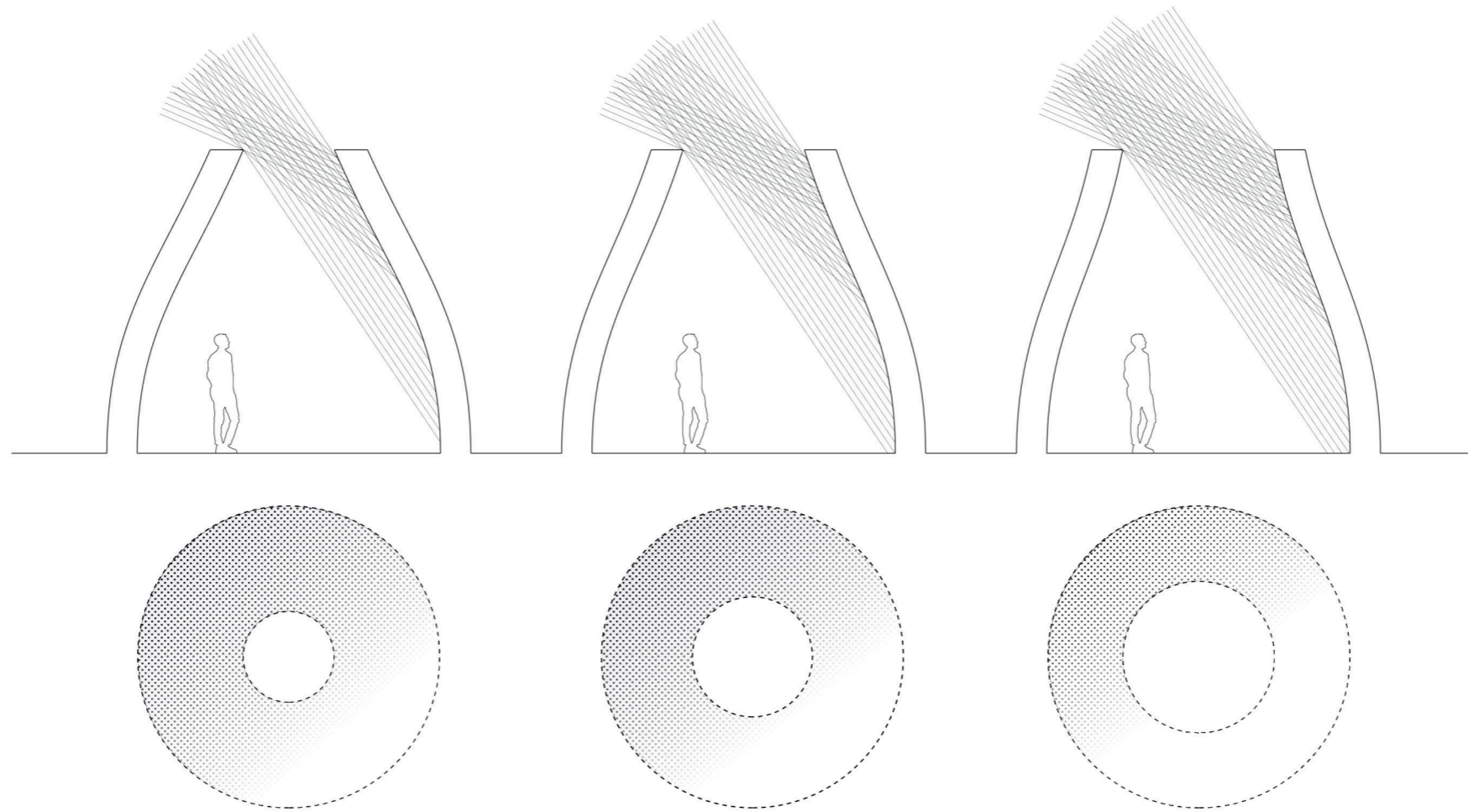
STRUCTURE/ MATERIAL/ MAKING/ LIGHT

The bearing structure of the building would be made out of bricks since this would be more structurally sound compared to flint, although the inside of the building would still keep the appearance of flint. The outer layer of the structure will have wooden shingles for protection, and a cavity between the brick layer for water protection. Furthermore, it will experiment with different apertures and how to control the light and incorporate it into the design.



TEXTURE/ PATTERN INSPIRATION

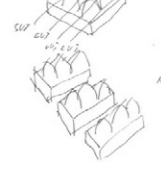
One artist that has had great influence on my project is Andy Goldsworthy, and how he works to bring the colours of nature out by only using what nature provides. I wanted my project to take inspiration from his work, and during my visit to the quarry, the wide range of different colour variations of flint intrigued me. I thereafter separated the flints by their colour and organized them into a circular pattern from light to dark.



Another inspiration of mine is Louis Kahn and how he worked with light and shadows. I wanted my project to incorporate some of his ideas of lighting and how working with apertures could change the appearance and perception of space.

LIGHT/ SHADOW

5D POINT AND MAKE THEM
 DIVISIBLE, SO THAT THEY
 CAN BE SEPARATED
 INTO DIFFERENT
 ELEMENT



AND THE
 TAKE PICTURES
 OF IT AND
 STUDY HOW
 IT WORKS AND
 THE LIGHT

NEED SPATIAL EXPANSION



COULD USE THIS SHAPE
 MAYBE DUE
 TO THE SUN
 ETC



DIFFERENT
 SPATIAL ORIENTATIONS
 WITH A MODEL
 CREATE A SHAPE,
 STICK TO IT,
 AND ORIENT
 MULTIPLE ONES
 IN DIFFERENT
 LAYOUTS



THE CONTRAST BETWEEN LARGE
 AND SMALL OR DARK AND
 LIGHT



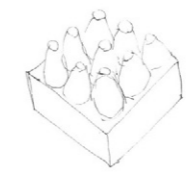
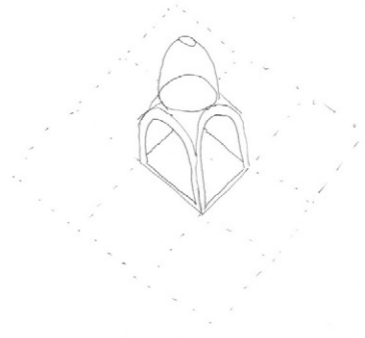
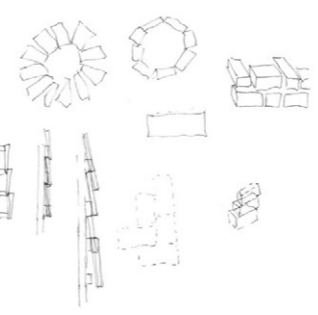
MAYBE UNDER AREA

THE SAME CONTRAST



ST

USE ELEMENT



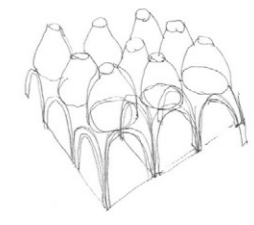
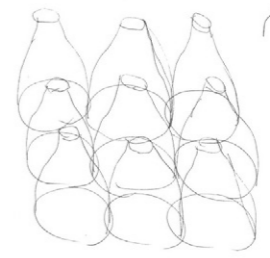
UNDER FLOOR

HEIGHTS



UNDERGROUND
 HEIGHTS

CLEAR
 WATER
 PUT IN WATER



COULD MARK MARKER SECTION
 OF LIGHT, USE DOTS TO
 INDICATE WHERE THERE IS A
 LOT OF LIGHT, SOME LIGHT
 AND NO LIGHT, COULD USE
 THE LINE DRAWING AS GUIDE
 FOR RESPONSE



IMPORTANT



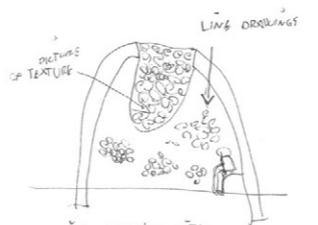
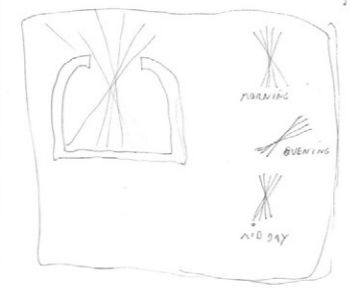
USE RED, YELLOW, ORANGE, AND
 RED MARKERS.

OMAR - ARCHITECTS

COULD FIND ESRAZ WORK ON
 RIBA WEBSITE
 MAKE CREATIVE INNOVATIVE WORK,
 NOT JUST GO FOR HOUSING OR
 SOMETHING SIMILAR

THE BUILDING WILL ONLY LET IN
 A MINIMAL AMOUNT OF LIGHT
 MUCH LESS LIGHT MAKE PEOPLE
 INTEREST AND SOCIALIZE,
 THEREFORE THE LIGHT WILL
 BE IMPORTANT FOR THE
 BUILDING, AND THE LITTLE
 LIGHT MUST BE WELL
 THOUGHT THROUGH

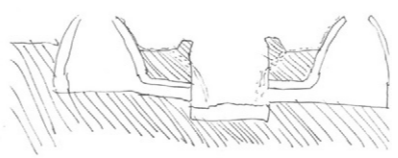
FRAME THE SKY, HOW WOULD IT LOOK?



LINK DRAWING WITH
 TEXTURE PICTURES WHERE THE
 SUN IS

HAVE SEVERAL DIFFERENT
 DRAWINGS LIKE THAT
 WITH DIFFERENT TEXTURE

EXHIBITIONS: BRIGITON.AC.UK

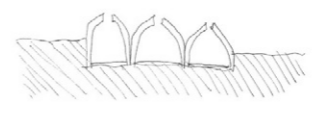


HAVE THE REFERENCE IMAGES VERY
 SMALL SO THAT IT DOESN'T STEAL
 THE SHOW, AND INSTEAD MAKE
 YOUR THOUGHT ON THE PAPER INSIDE

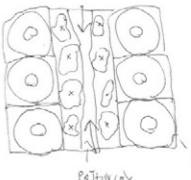
[MAP BATH AND POOL SPACES
 IN LEWIS AND FIND OUT WHAT
 MIGHT BE MISSING FROM THESE
 PLACES]



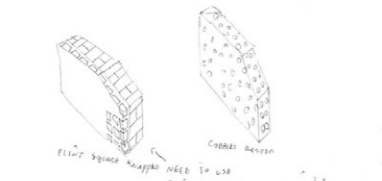
WHO IS THE BUILDING FOR?
 WHERE IS THE LOCATION?



[HOW WHAT IT WILL BE
 DOESN'T NEED TO BE AN
 ADVANCED STUDY, JUST
 IMPORTANT TO SHOW
 THE LOCATION]



EXPERIENCE, SIZE, LOCATION



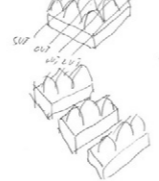
THIS SPACE SHOULD BE IN LINE
 WITH THE OTHER
 TO HAVE A BETTER
 SUPPORT FOR THE
 STRUCTURE



OTHER COLUMN



5D POINT AND MAKE THEM
 DIVISIBLE, SO THAT THEY
 CAN BE SEPARATED
 INTO DIFFERENT
 ELEMENT

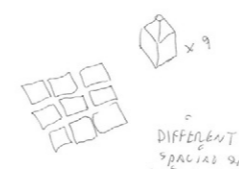


AND THE
 TAKE PICTURES
 OF IT AND
 STUDY HOW
 IT WORKS AND
 THE LIGHT

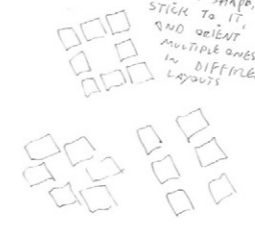
NEED SPATIAL EXPANSION



COULD USE THIS SHAPE
 MAYBE DUE
 TO THE SUN
 ETC



DIFFERENT
 SPATIAL ORIENTATIONS
 WITH A MODEL
 CREATE A SHAPE,
 STICK TO IT,
 AND ORIENT
 MULTIPLE ONES
 IN DIFFERENT
 LAYOUTS



SKETCH STUDIES

MAKE PLASTER MODELS
IMPORTANT TO TAKE PICTURES OF THE
PROCESS OF MAKING

GO TO THE LIBRARY AND FIND BOOKS ON THE INTERESTING
ARCHITECTURE, FILMS AND PICTURES, AND TAKE INSPIRATION
FROM THEM, LIKE PICTURES AND IDEAS

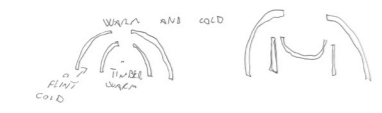
JUST REMEMBER TO END UP WITH A BUILDING
SHAPE, LIKE A SECTION AND PLAN ETC

ONLY WRITE
FLINT, NOT
FLINTSTONE

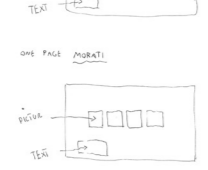


AND IF POSSIBLY
RENDER

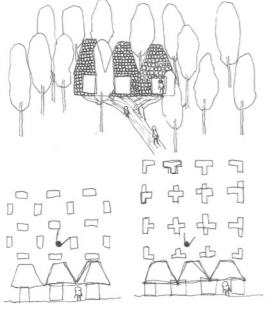
MAKE SPACE ORIENTATION
DIAGRAM



ONE PAGE FORMS BE THESE
NEED TO TAKE MORE
ABOUT FORMS AS WELL
NO MORE, AND
WHY THEY ARE IMPORTANT
TO THE PROJECT
MADE IN DEPTH



IMPORTANT TO SHOW THE MASS
OF THE BUILDING

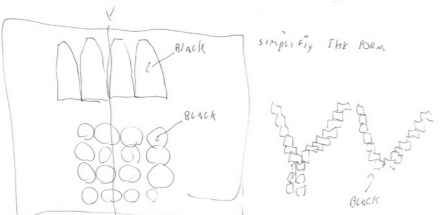


TERAZZOTA PLANT POT



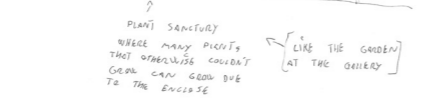
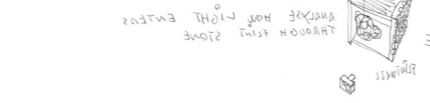
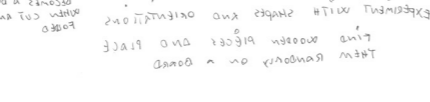
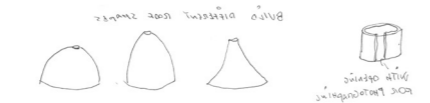
TULIP TALK
[MAYBE HAVE SKETCH
IN THE READER]

USE BRICK FOUNDATION
TALK
[11] SATURDAY



W MUSEUM H21W3C CH OVA, OVI22211 TUO K23HO
V1222

3J00M 202 02 07 20NNU
21Y212222



RECREATE AND EXPLORE THE DIFFERENT SHAPES OF LEAVES



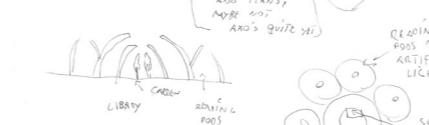
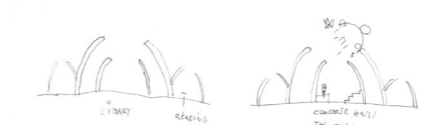
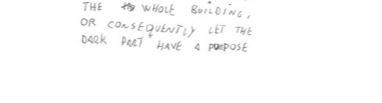
EXPLORE HOW DIFFERENT BRICKS CAN CREATE DIFFERENT ATMOSPHERES:
SUCH AS LIMESTONE, SANDSTONE AND GRANIT

LIMESTONE IS LIGHT AND SOFT
SANDSTONE IS MORE YELLOWISH AND LIGHT
GRANIT IS DARK AND HEAVY

SITES TO EXPLORE
SMOUT ALLEN.COM
AMID.CERO.9

HOW IT EVOLVED?
WHAT IT IS?
HOW IT WORKS?
HOW IT WILL BE EXPERIENCED?

[MAKE A COLLECTION OF DIFFERENT STUFF]
ALWAYS INCLUDE TEXT
ON EACH DRAWING



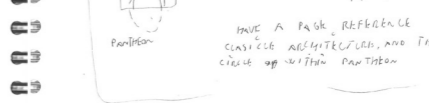
SHOW THE HISTORICAL CONTEXT
SHOW THAT I UNDERSTAND HOW CONTEMPORARY TO
ROMAN ARCHITECTURE ETC. BUILDINGS
SHOW AND PRESENT THE HISTORY



SHOW THE RITEL
OF DESIGN AND
MY SCENE AND
FIT IT INTO CONTEXT



SHOW THE FULL
THINK ABOUT
PATHS TO THE
BUILDING



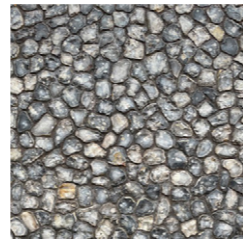
HAVE A PAIR REFERENCE
CLASSIC ARCHITECTURE, AND THE
CREATE UP WITHIN PARTITION



SKETCH STUDIES



1. THE DEPOT



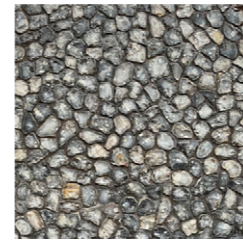
14:00



15:00



16:00



18:00



2. ST. MICHAEL'S CHURCH



14:00



15:00



16:00



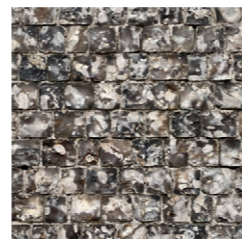
18:00



3. ST. CLAIR HOUSE



14:00



15:00



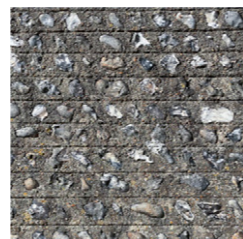
16:00



18:00



4. ROTTEN ROW STREET



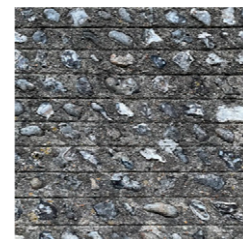
14:00



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16:00



18:00



5. 32A SOUTHOVER HIGH ST.



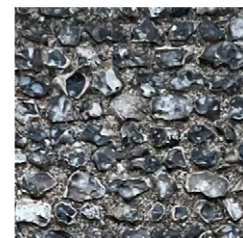
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16:00



18:00

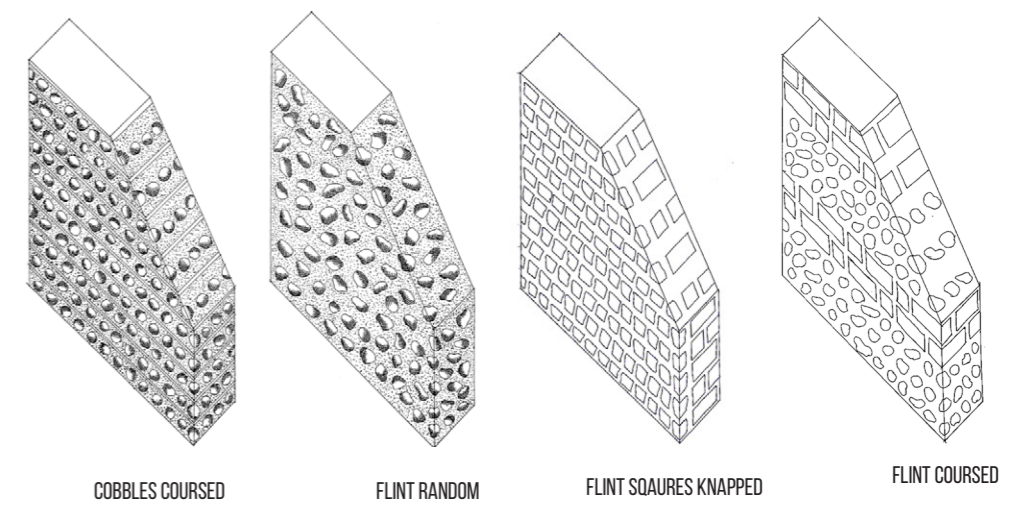
FLINT/ PATTERN/ LIGHT

A selection of flint walls from Lewes and how they interact with sunlight at different stages of the day, and how the individual walls are affected differently by light due to their size, shape and pattern.



After walking around Lewes for some time, I began to notice how very different each flint wall were to one another, and the uniqueness of each individual flint.

FLINT/ WORK/ WALL



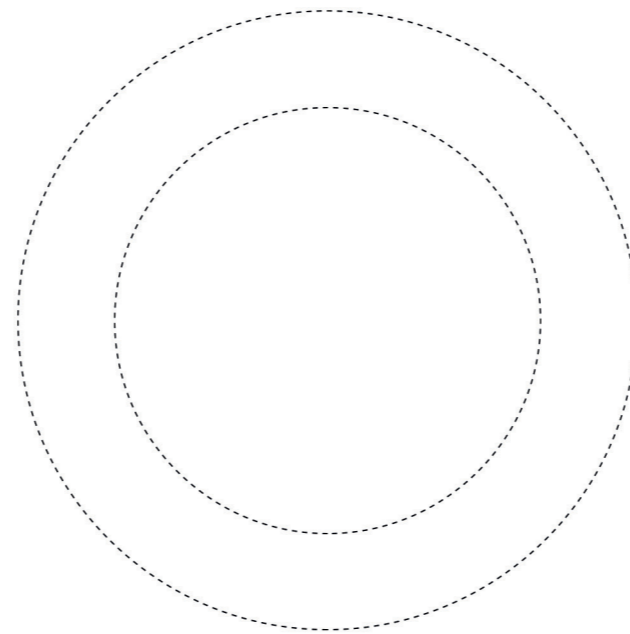
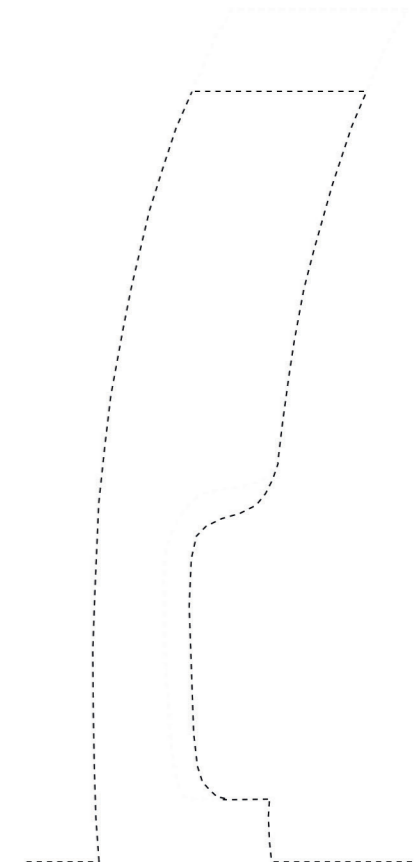
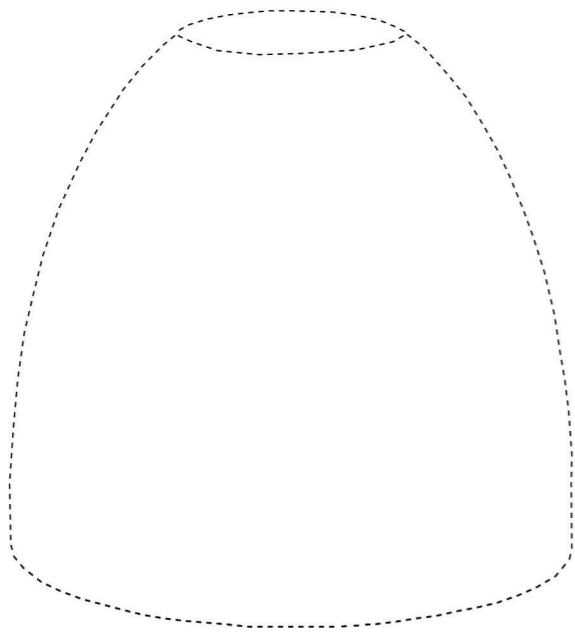
COBBLES COURSED FLINT RANDOM FLINT SQUARES KNAPPED FLINT COURSED



This is a collection of flints and chalkstones gathered from a trip to an old quarry located on the outskirts of Lewes. While visiting, I was intrigued by how very unique each flint was to one another; both in their colour and shape. Furthermore, the organic shape of the whole flints fascinated me, which were very different to the processed or worked ones, which are the more common from what I have observed in Lewes. Additionally, I had previously thought that the colours of the flints were mostly dark shaded and occasionally brown, but during my visit to the quarry, I discovered a much more diverse colour pallet, which is something that I would like to incorporate into my design.

It would be important to adapt techniques and methods that would be able hold the dome structure and provide adequate support. The flint walls could either use cement or lime mortar, but due to the environmental aspect it would be important to use lime mortar, since this is weaker than the flint itself and the structure could therefore be deconstructed. As a result, most of the flint walls would therefore not be able to provide the necessary support for the dome structure, except for the flint squared knapped method. This technique relays on an inner structure of bricks which would essentially be the bearing structure, while it would be cladded in flint to still retain the appearance of a flint wall.

QUARRY



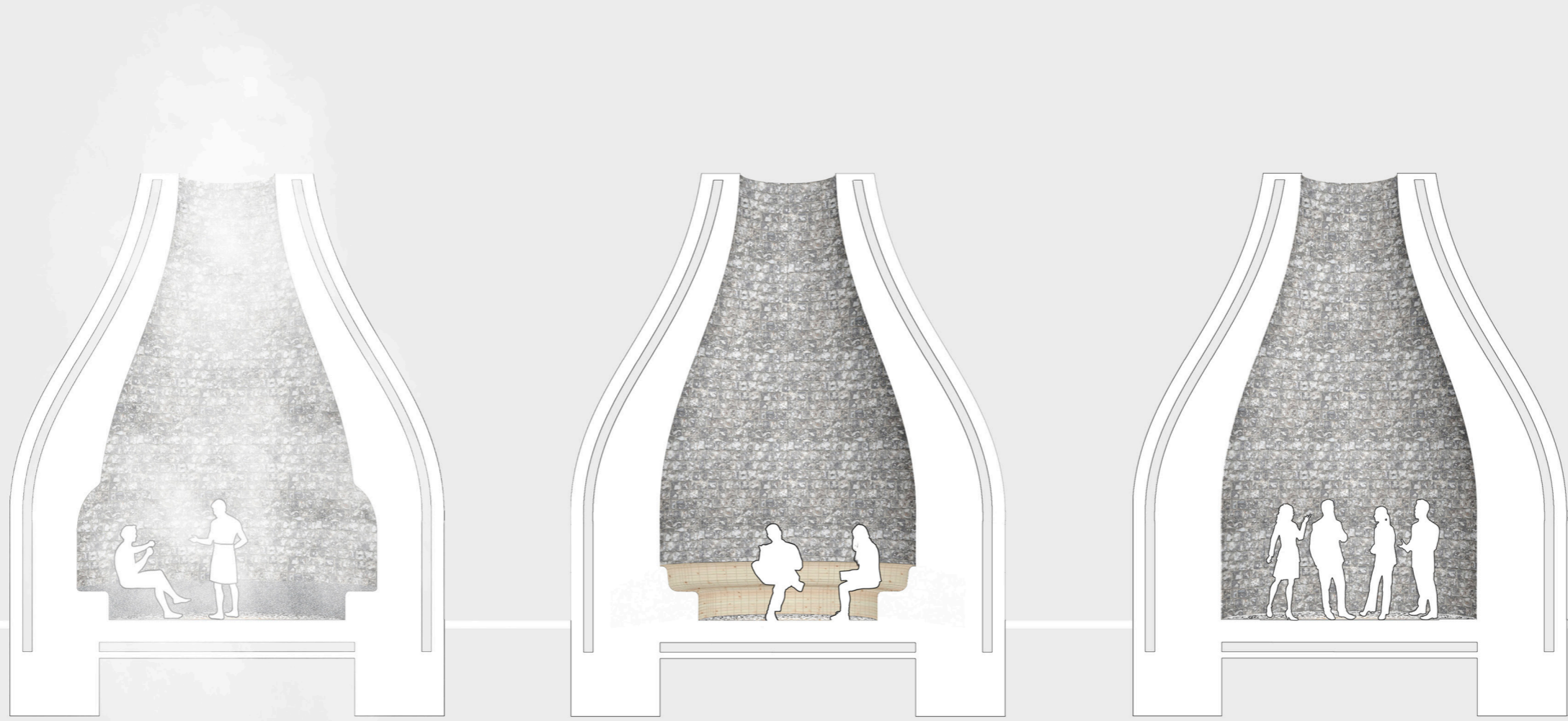
While visiting the location we measured out the outlines of the building which was 4x4 metres, and imagined how the space might be occupied while sitting and standing in order to get a better understanding of the spatial qualities.

LOCATION/ SCALING

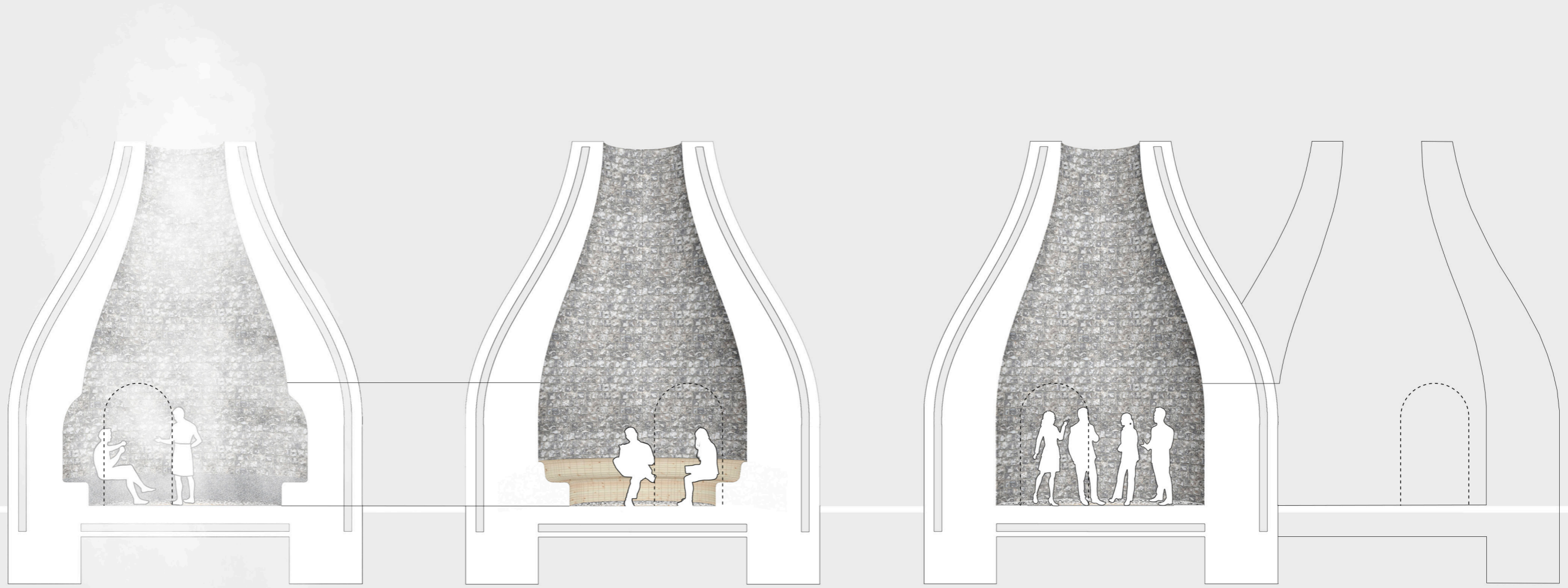


The project is situated within the convent field next to the ruins of the Priory in Lewes, and could be arranged in several different ways within the location. The access to the building would be either from the Priory or from the road towards the train station. While visiting Lewes I noticed how little of the old Priory was still present and how much of it has been destroyed, which got me to reimagine how the Priory might have looked once. This thought sparked an idea of reimaging my location and how this field might have been a huge forest once upon a time. My project would therefore evolve around reforesting the area and bring the building into this forest.

LOCATION POTENTIAL

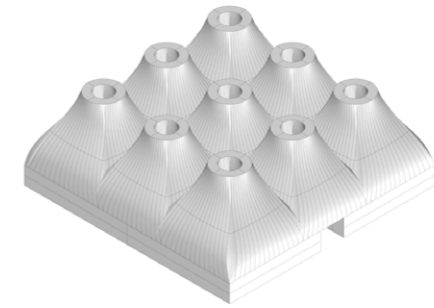
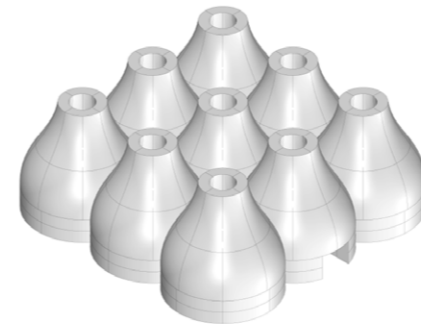
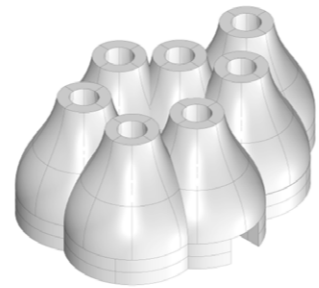
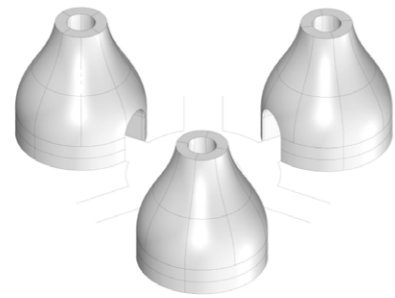


DIALOGS/ POLITICAL?

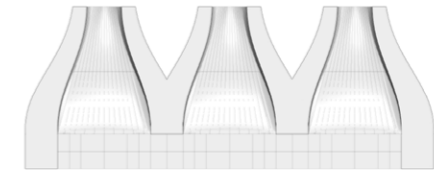
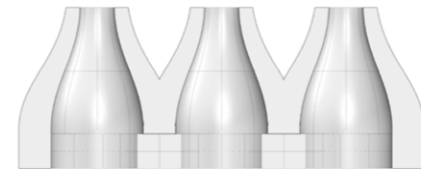


CONNECTIONS

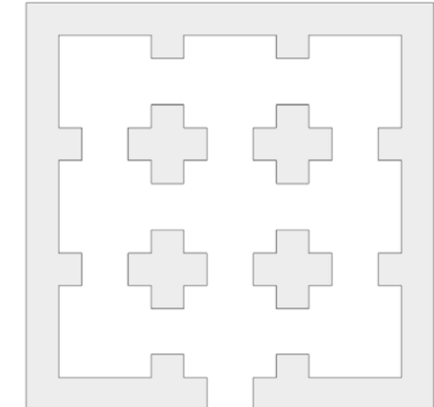
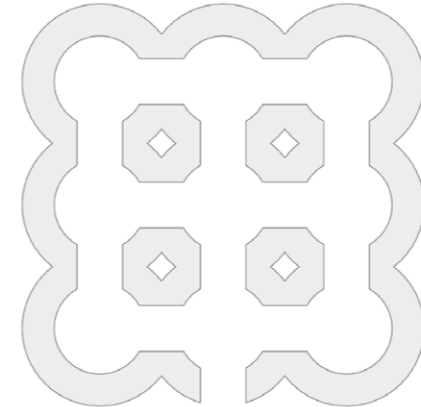
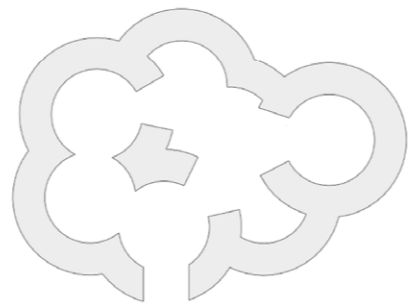
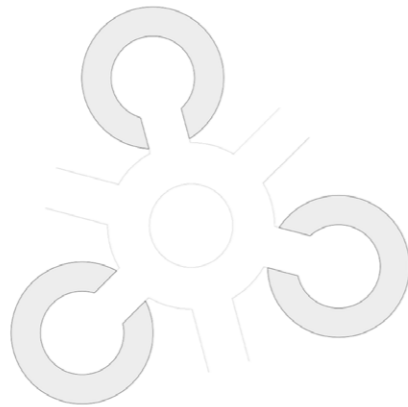
AXOMETRIC



SECTION



PLAN



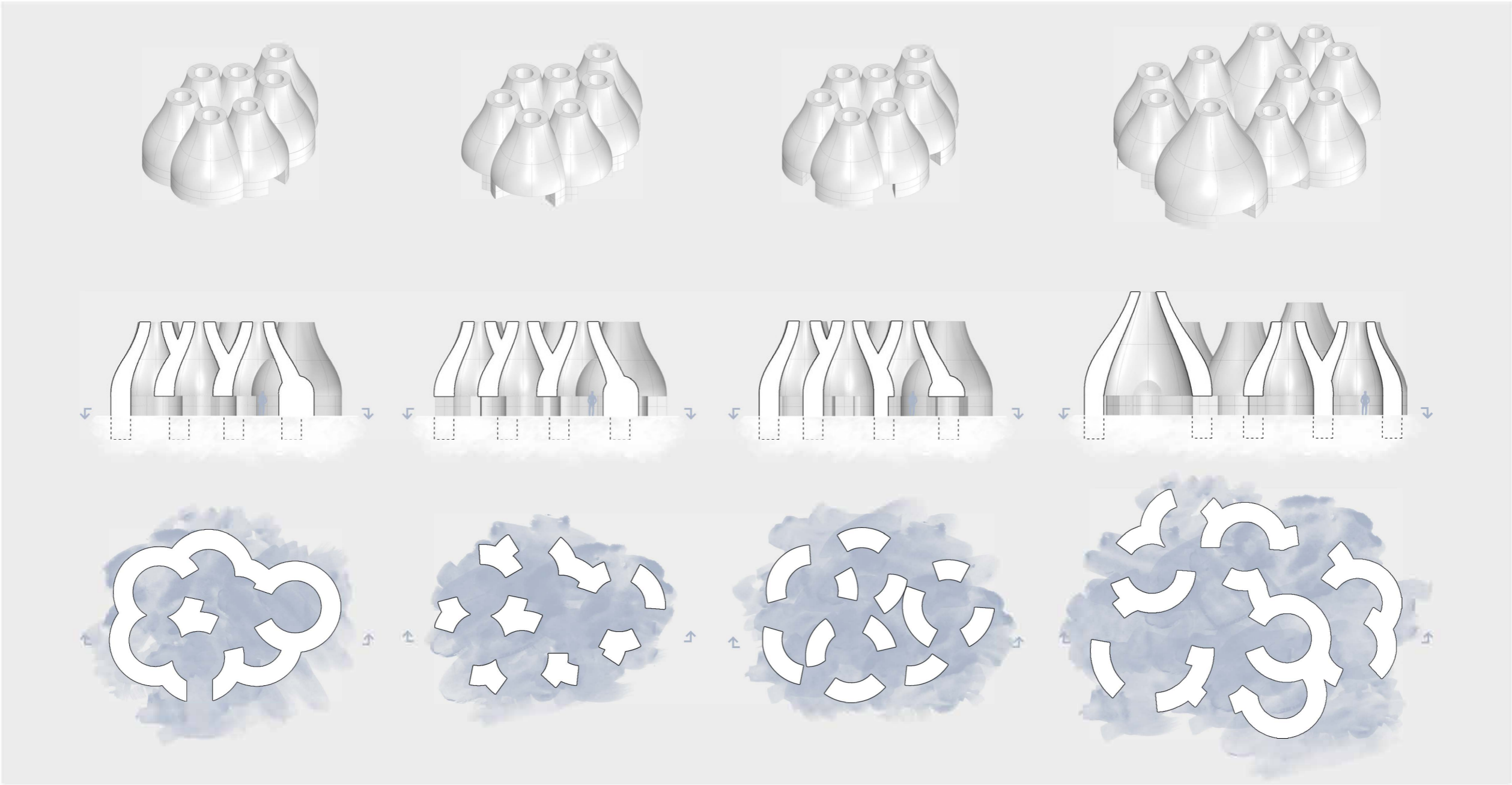
ARRANGEMENT ONE

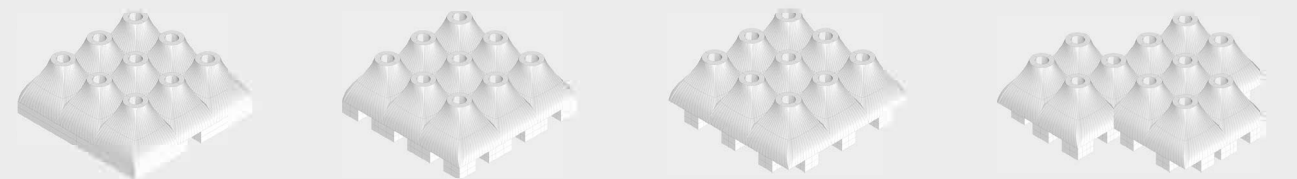
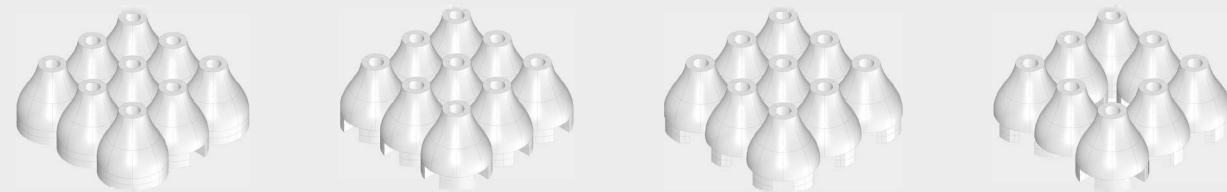
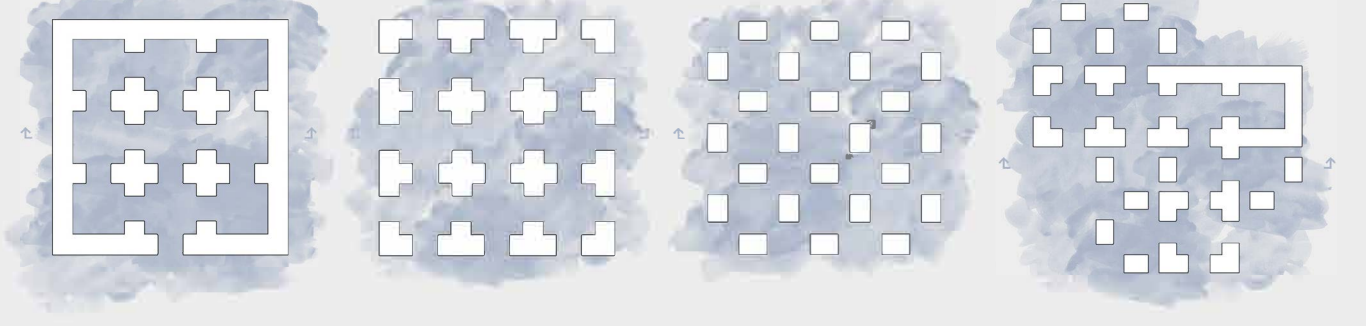
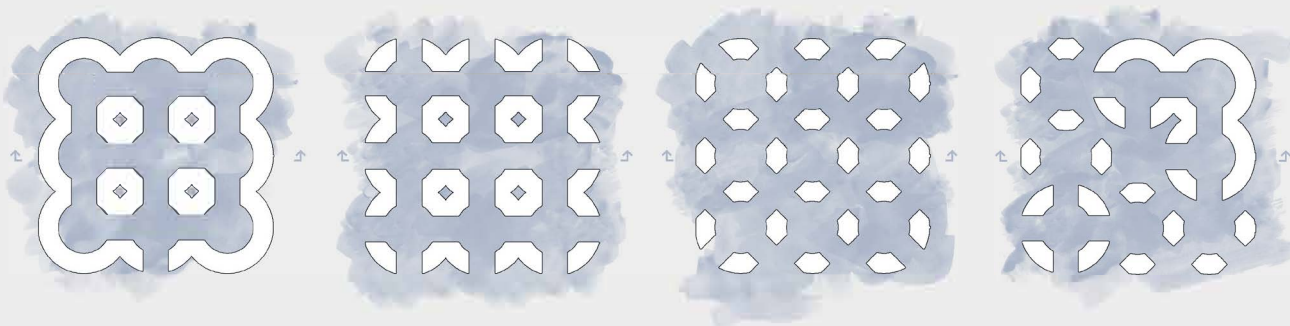
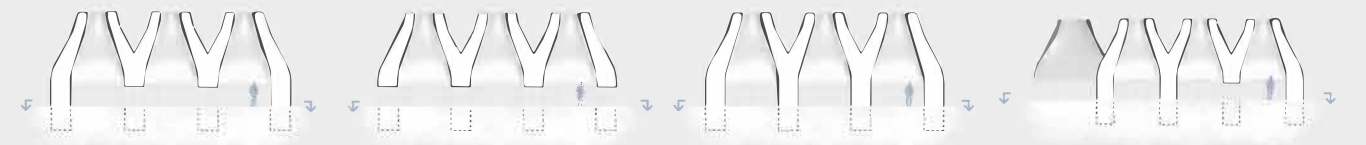
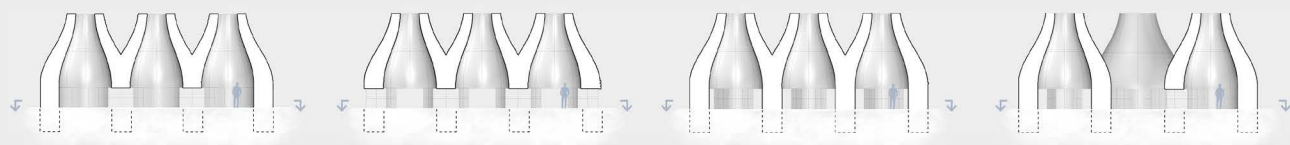
ARRANGEMENT TWO

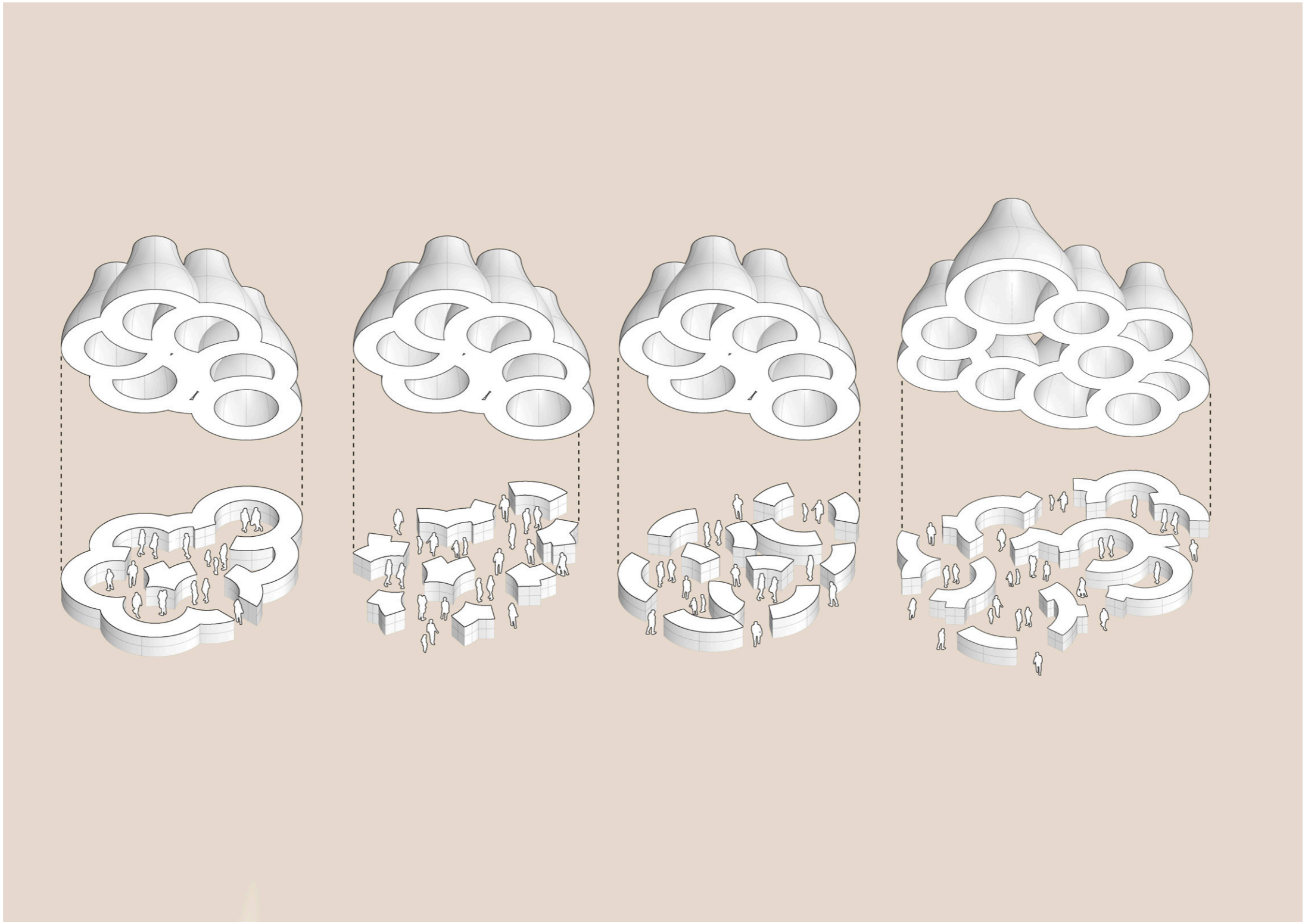
ARRANGEMENT THREE

ARRANGEMENT FOUR

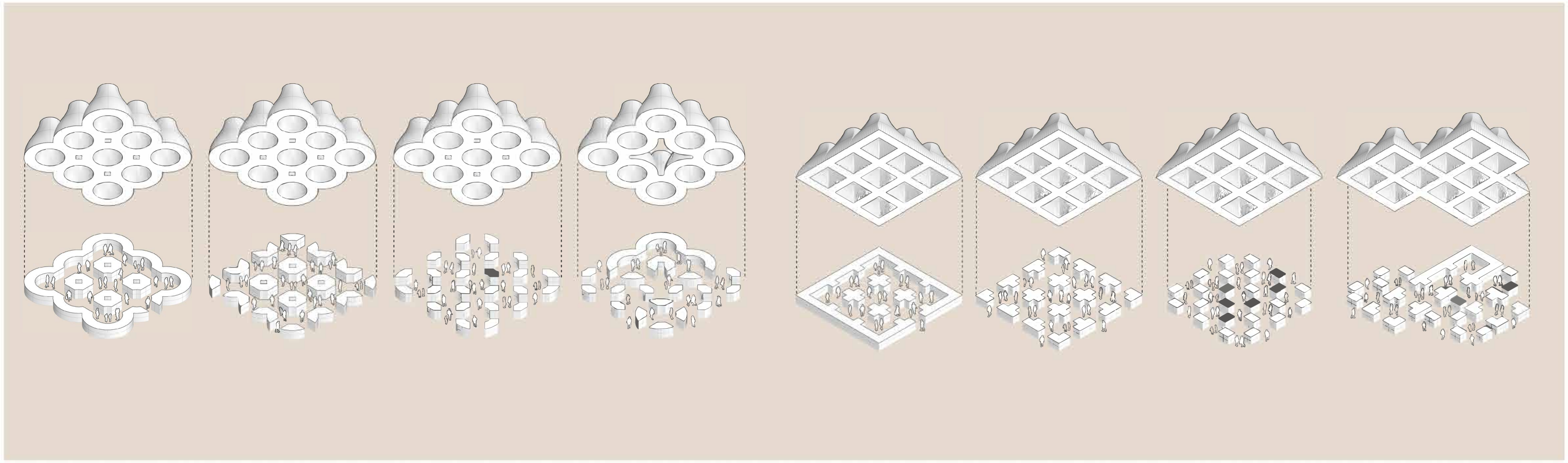
SPATIAL EXPLORATION

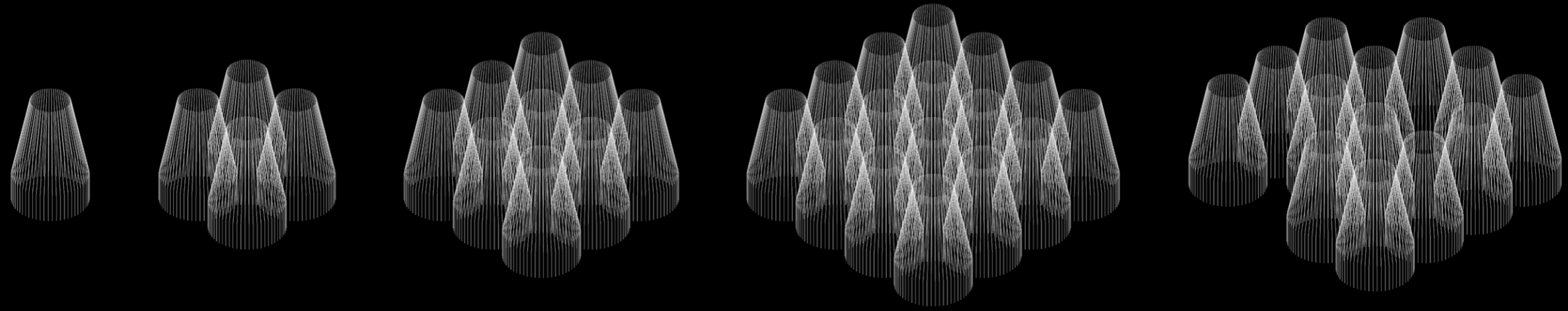


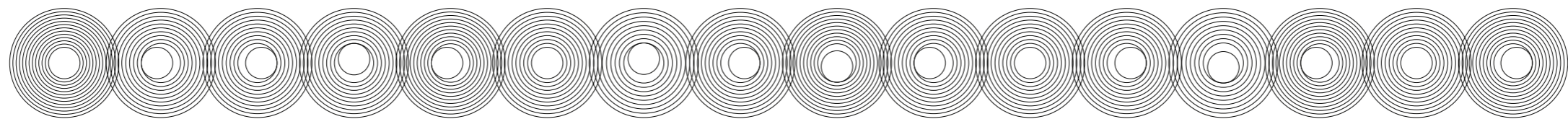




OCCUPANCY

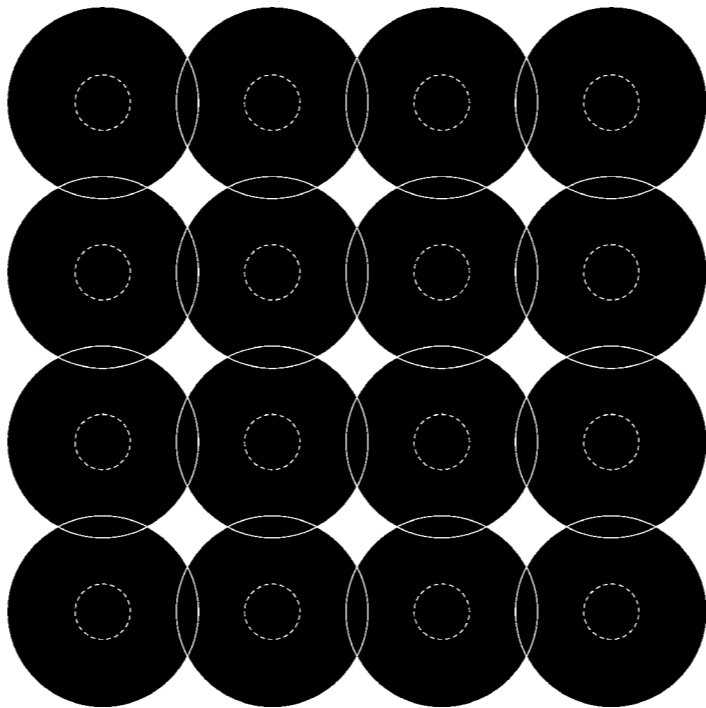
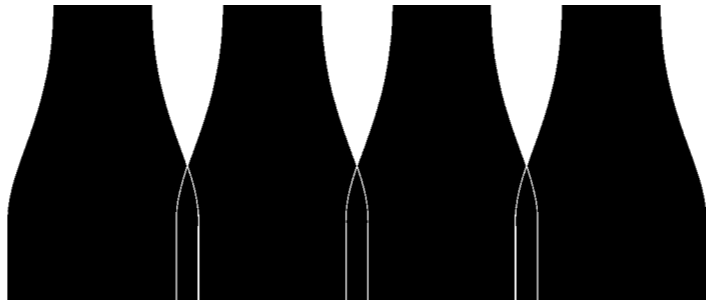


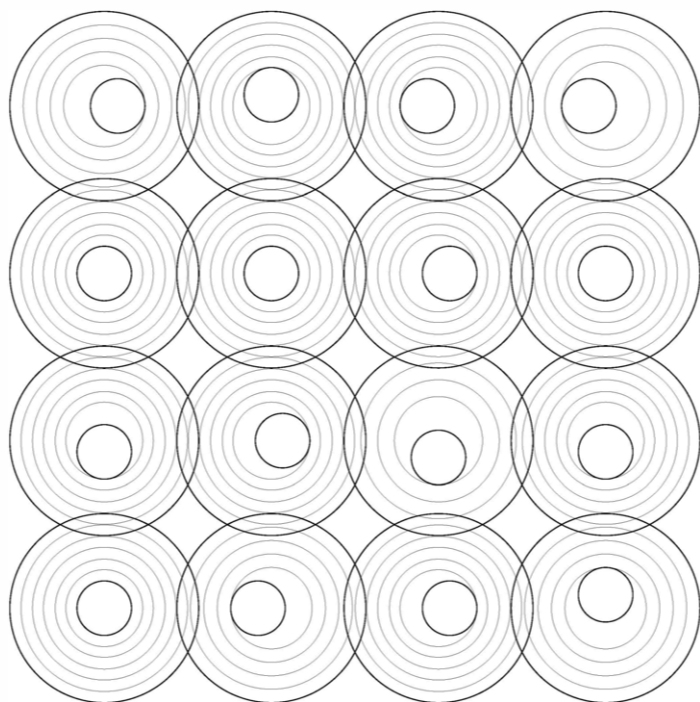




The project evolves around vessel spaces and a great inspiration of mine was Edmund de Waal. He makes ceramic pots and repeats the same shape endlessly, which is something I want to explore in my own project, and how I could multiply my vessels in different ways and alter how they interact with one another. Moreover, how one might access these different spaces within the forms, and that smaller vessels could be introduced between these larger vessels in order to create pathways.

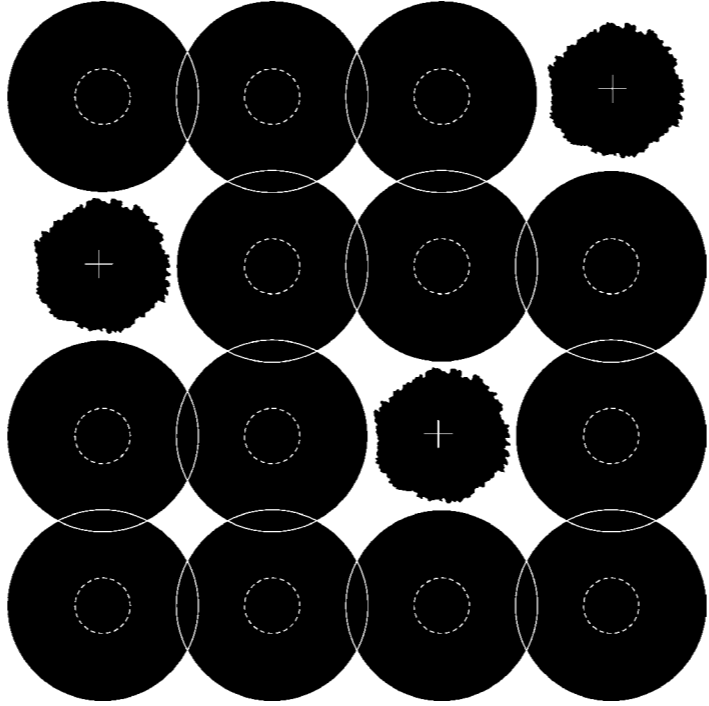
REPEATING FORMS













The project could have many different purposes. It might become a bathhouse, place of spirituality, retreat, a place to reading, meditate or maybe a gallery. It could further play with the light and aperture. The building might also evolve more into how Andy Goldsworthy might have imagined it by working with different natural patterns, or adapt his ways of working with gradients and separate the building from lighter to darker spaces, and essentially create a journey for the occupants. Another path to go might be to work with other variants of the same materials such as replacing the wood shingles with weatherboard, or a more drastical approach like replacing the shingles with metal sheeting, which might be something to explore further...

WHAT'S NEXT?