

SCALE BAR 1:50



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Studio 03

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First Impressions

Location: 87 Western Road.

Through weaving in and around Western Road I seemed to notice how connected the community is, displaying a range of different food shops from all around the world. The cultural diversity provided many different aesthetics, and it was noticeable that there was a competitive atmosphere. For this reason, it does not surprise me that so many shops have closed. I feel creating something which provides a different form of attraction to the general public will be more sufficient.



"Time is more like the vehicle I use to arrive at images and photos"

Michael Wesely - Potsdamer Platz in Berlin

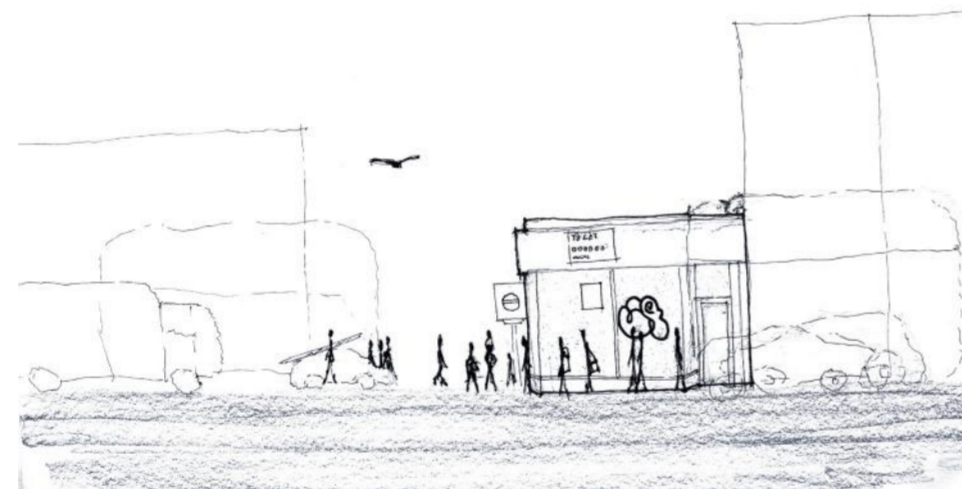
As I wanted to create a digital experience of my site, finding out about Michael Wesely inspired me to create a similar type of image.

He uses filters and extremely small apertures to reduce the amount of light striking the film, creating unique images that capture both space and time.



Hiding In Blind Site

Once I decided to take my sight more seriously I placed myself next to the building and film what was happening for 3 minutes. As I was facing the buildings parallel to my site it allowed me to observe what types of vehicles and people it attracted. Listed below are a few words which came to mind.

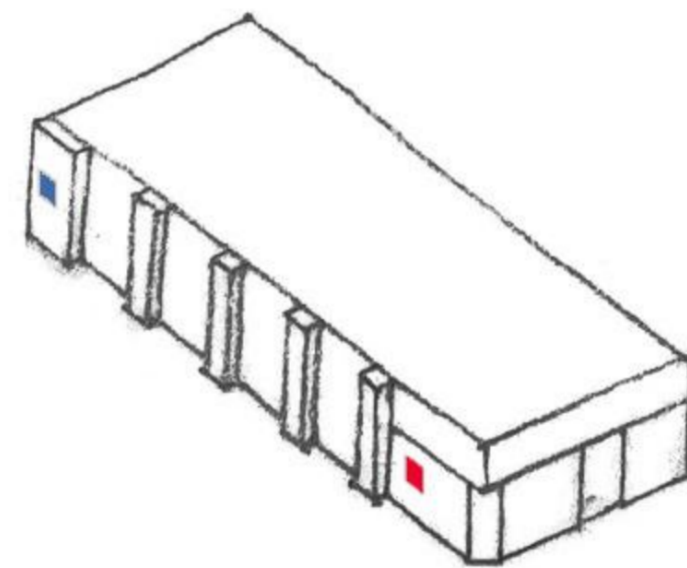
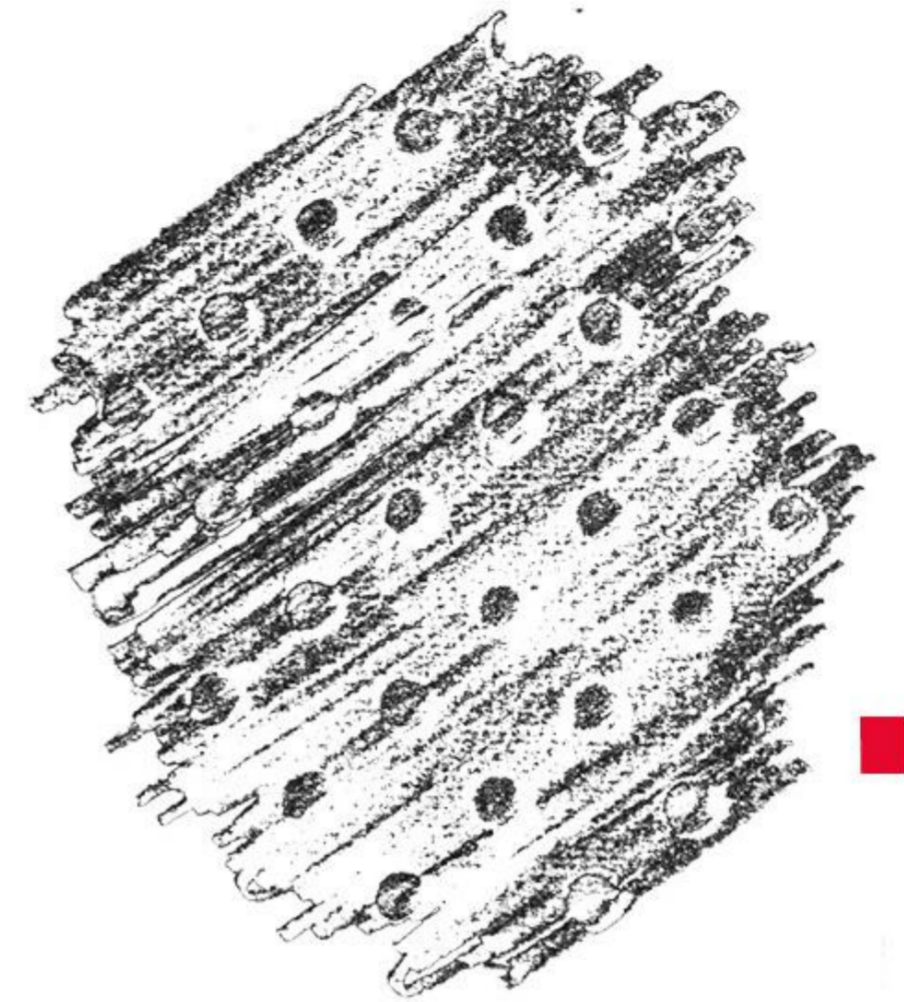
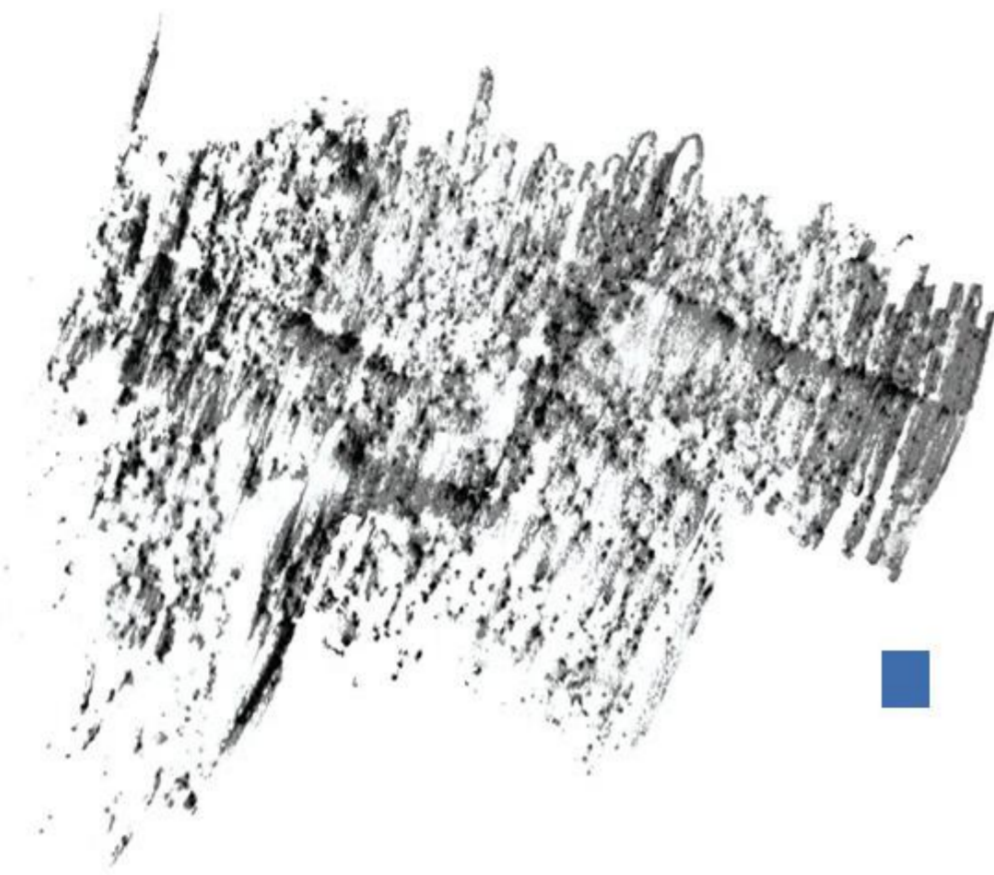


2+ people	Bus	Skater	Young (-30)	Drunk	Mother + child	Couples	Taxi	Car	Bike	Individual	People + Dog

Site Sketch

The master plan of the site shows the view I had whilst standing to create a sketch of the front face of my site. Through this process, I started to realise how chaotic it could be in front of the building. For this reason I decided to document the types of people and transport which would pass the site over 10 minutes.

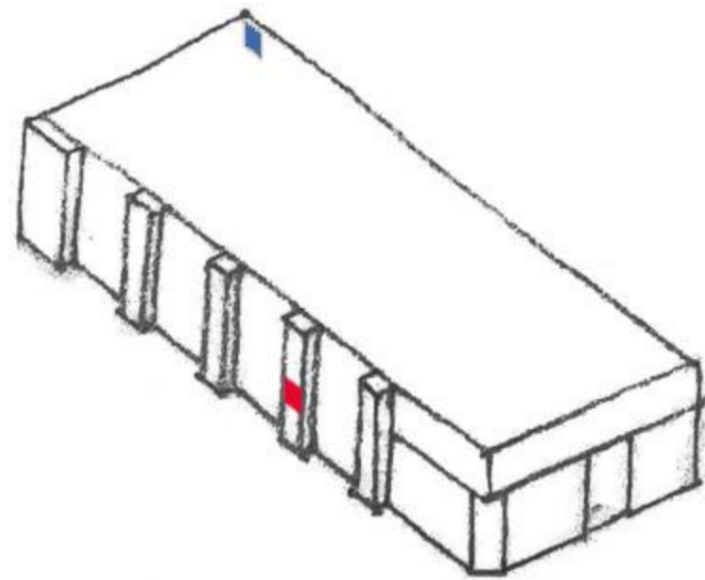
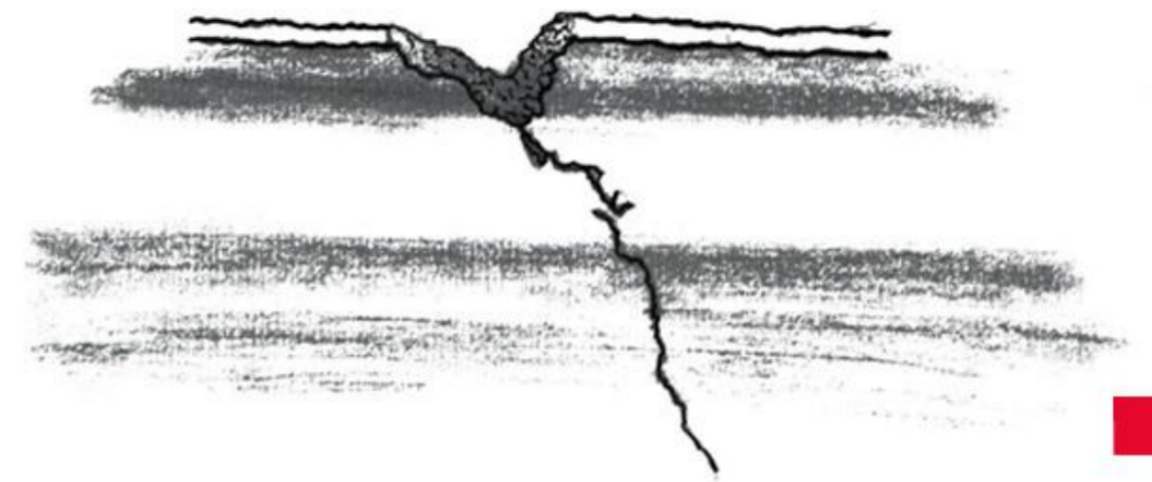
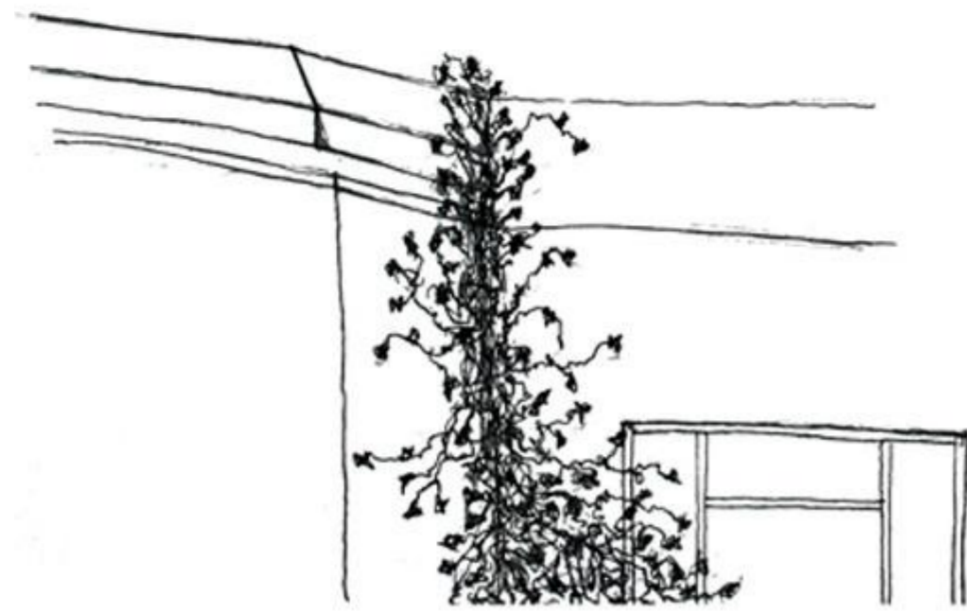
The outcome showed that it was mainly couples, individuals, cars, bikes and buses which went passed. This shows that there is a lot of ways for people to access the site through transport and through general interests of what else is surrounding the area.



Site Sketches - Brass Rubbing

As there was a noticeable amount of different textures placed on the exterior of the building I wanted to find a way of representing this.

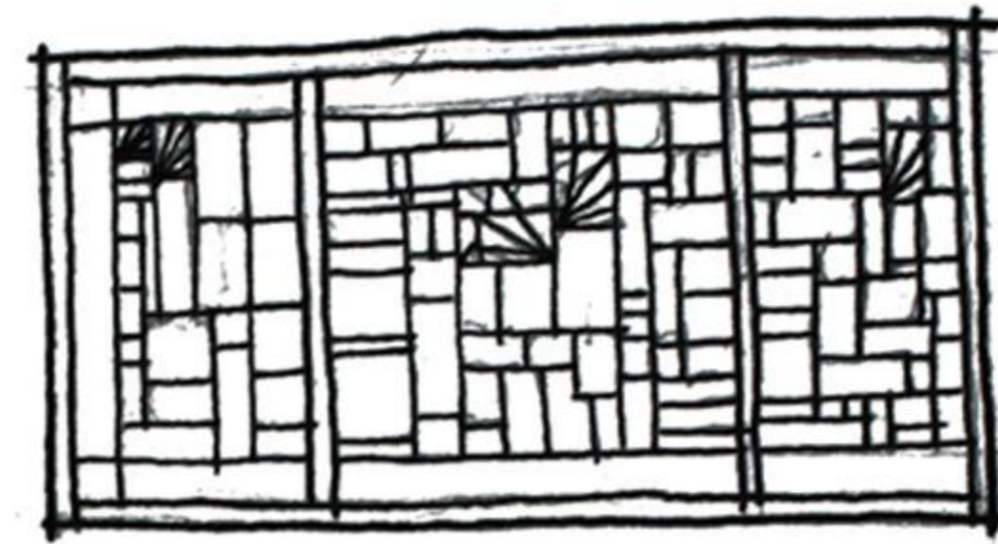
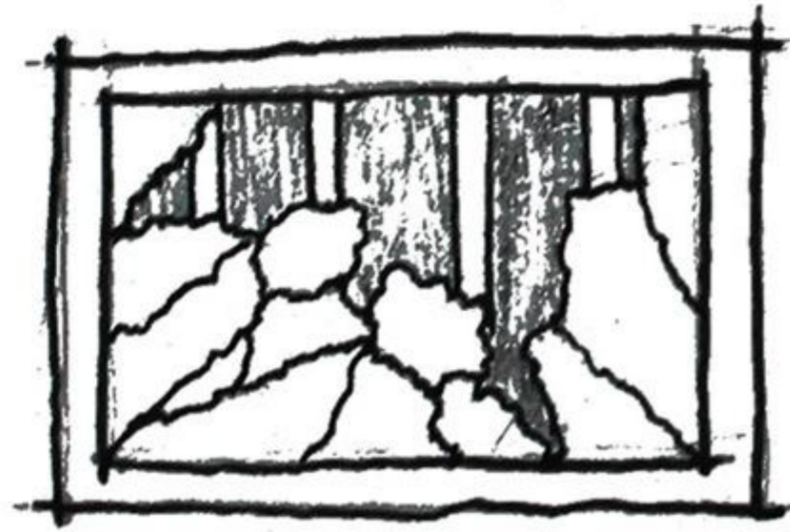
With the use of brass rubbing, I was able to enhance the narrative of the material which picked up things that will not be noticeable by the eye. The imprint of the site shows a layer of history and teases the idea of what materials may have been used previously.



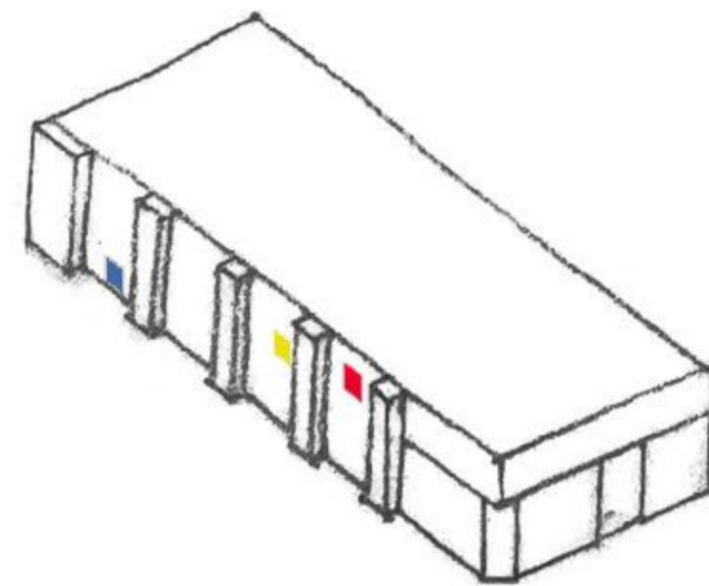
Site Sketches - Brass Rubbing

My first impressions of the site show that there has been very little maintenance, giving the impression that no one has used the space for some time. Although this is the case it does add a layer of beauty and drew me into wanting to find out more.

The growing vegetation on some of the buildings were very appealing as it brought some colour to the grey areas of the buildings around.



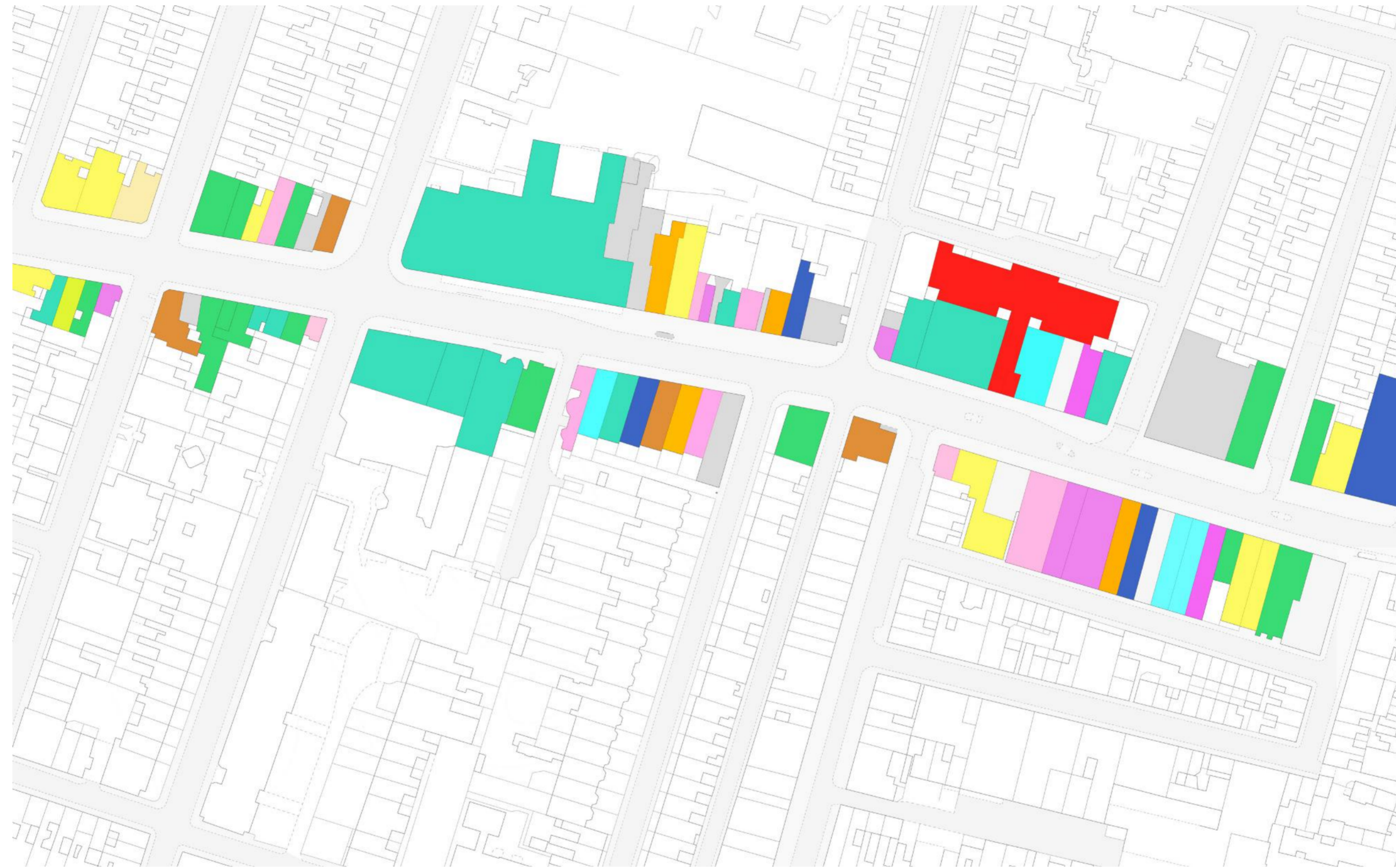
ART + BELIEVE



Site Sketches - Windows and Art

Even though the building has been slightly overrun it still had elements which were very eye catching. The stained glass was one thing I was very surprised by but went very well with the art pieces on the side of the building. The company Art + Believe are a local art group that have done plenty of art projects around the area and brings vibrant life to the areas they inhabit.

There was also a window that had been smashed and looked like someone wanted to break in. The bars on the inside seem to be another way of creating mystery within the site.



Programme Analysis

When looking at my site I wanted to understand why the recent bookmaker was unsuccessful and what might allow it to succeed once more.

This diagram shows a variety of different programs along Western road. In conclusion, it showed that it was mainly retail shops which stood out. This allowed me to also realise from my previous observations that bringing people together in a new way might be something more successful.



1930



1870



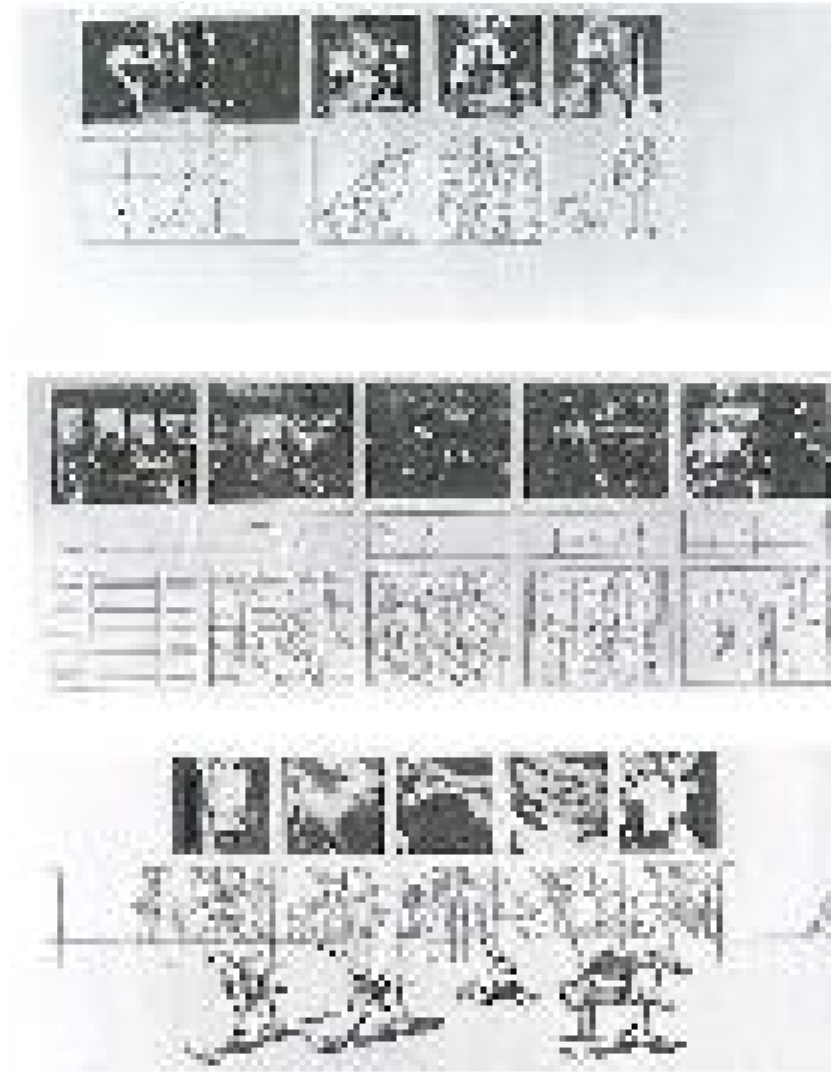
2020

Historic Overlay

My site had two successful programmes before it was a bookers; the first being a florist named William Balchin & Sons (1873-1931) and the other being a cobbler called Millward & Sons (1932-1993).

I am measuring success by time in operation rather than by the business' profit.

I wanted to see what the layout of the town was at the time of both ownerships, compared to the modern day. The maps reflect that there was not much change externally.



"Any architectural sequence includes or implies at least three relations. First, an internal relation, which deals with the method of work; then two external relations - one dealing with the juxtaposition of the actual spaces, the other with program (occurrences or events)."

Bernard Tschumi - Sequences

Through the use of architectural sequence, it is interesting to see how certain techniques or as Tschumi relates to as 'methods of work' can have a great deal of impact on the composition of the the building itself when allowing programs to commence. He shows how all design elements which come together can show a great deal on how we interpret a space and how people will naturally react within it. Therefore understand the individual elements of design will interpret the sequence for which I want people to experience.



"Every movement in as much as it is a passage from rest to rest, is absolutely indivisible"

Henri Bergson - Time

Through Bergson's passage it shows how things are connected through time, even though the world continues to progress. History has a constant connection to where we are today. With the ability to understand his views it has informed me on the importance in our own heritage and where things come from. Therefore finding out how I can connect the past and the present within my site will bring a sense of nostalgia but also a way of learning how we can symbolise time through aesthetics.

1060

The bishops took ownership to Preston in 1060 for about 470 yeears.



1510

In 1510 the Bishop granted a lease of the Manor of Preston to Edward Elrington.

1559

A 1559 Act of Parliament enabled Queen Elizabeth I to enforce an exchange of property acquired by the Crown in 1561 (Elizabeth 1st) The Elrington family continued to lease and farm what were now Crown lands.

1569

In 1569 Preston Manor was inherited by Anthony Shirley (step grandson of Edward Elrington).

1628

Anthony's son Thomas became the first lay lord of the manor, buying back the lease from the Crown in 1628.

1705

The Shirley family held the property for four generations. The grandson of Anthony Shirley, Richard, died in 1705 and the title became extinct.

1712

The property was inherited jointly by Richard's three sisters (Anne, Judith and Mary) and passed to the sole ownership of Mary and her husband Thomas Western in 1712.

He died at the age of 41 and was succeeded by his son, also called Thomas.



1736

In 1736 Thomas married Anne Callis, sister of naval hero Admiral Smith Callis, and they had nine children although four died young.

Their married life was short as, during a carriage ride, Charles was killed when their horse stumbled. Their surviving son and Thomas Western's great grandson, Charles Callis Western, devoted his life to political and agricultural reform. He eventually sold Preston Manor to the son of one of his tenant farmers, William Stanford.

1769

The succession passed jointly to Charles Western and his brother Reverend Thomas Walsingham Western, who subsequently exchanged his Sussex estates for an estate in Essex.

1794

1794, William Stanford purchased Preston Manor for £17,600. The sale included the manor house, farm and surrounding lands in Brighton and Hove.

Williams son Richard took over the plot of land once he past away but he only lived till 1769.

His will divided his property equally between his children and when his son, William, reached adulthood he was already a rich man.

In the early nineteenth century a number of large houses were built with their gardens backing onto the road, terraces were known as Regent's Place, Clarence Place and Western Place.

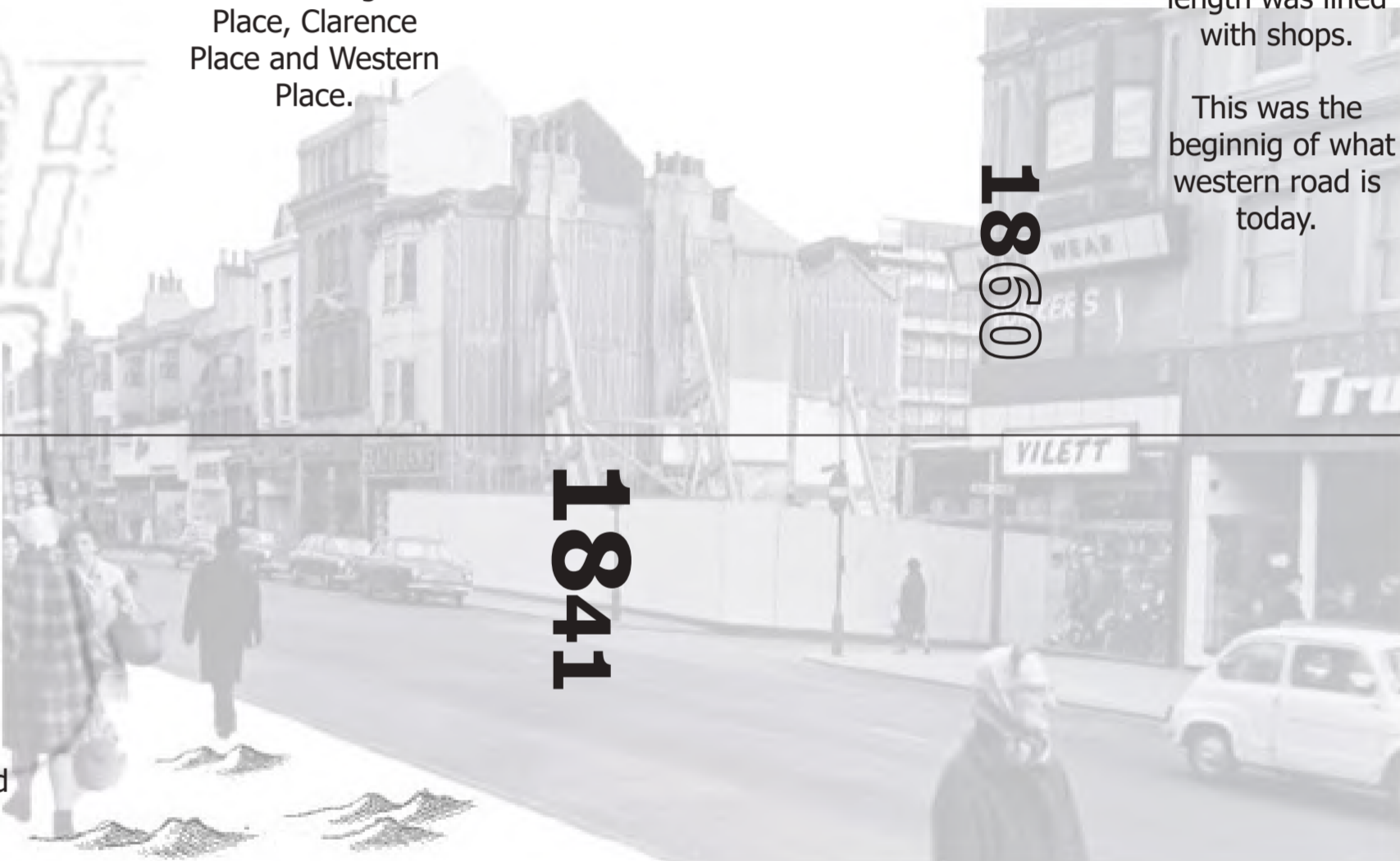
1841

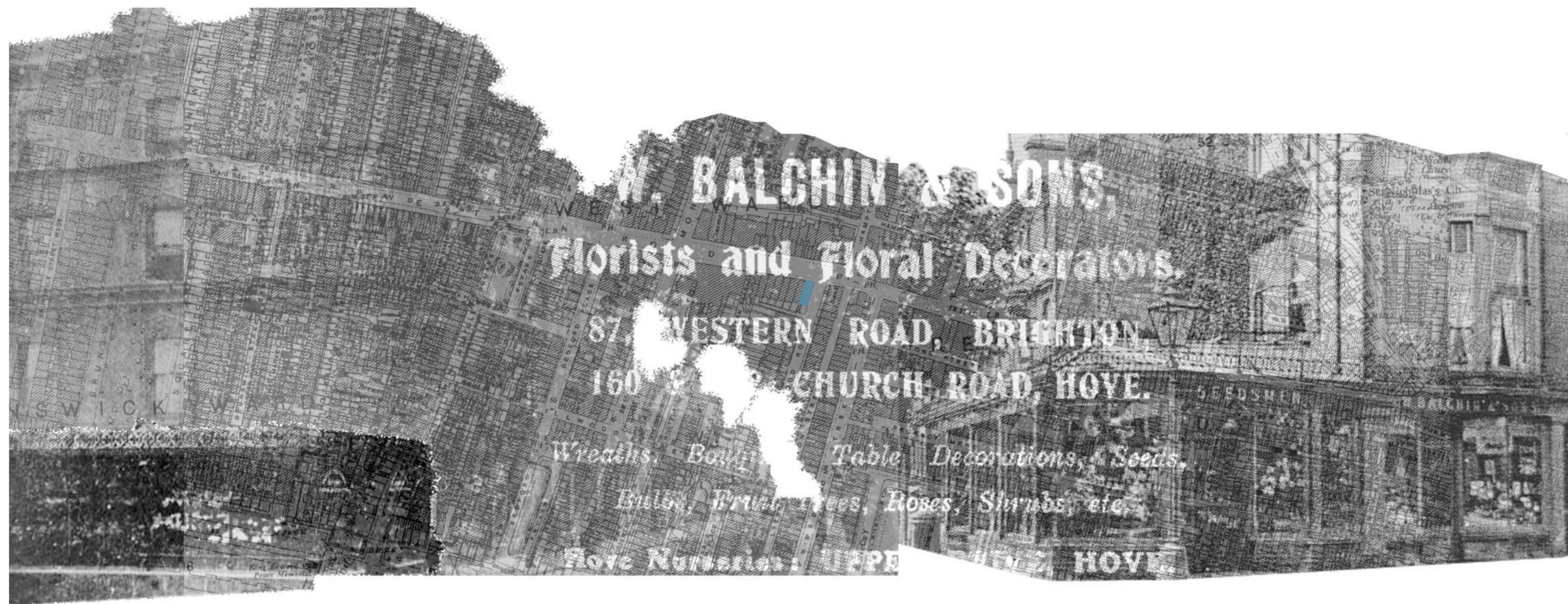
The stanford family continued to look after the land which was still kept in the name of Thomas western. It then started to develop and draw a lot of attnetion to the luxury of the sea side.

1860

The development of high-class residential areas on either side, ensured the prosperity of Western Road. Many more shops were then built in the gardens of the large houses, and by the 1860s virtually the entire length was lined with shops.

This was the beginnig of what western road is today.





Montage

Through some research I gathered some old pictures to create a montage which would improve my understanding of the site's aesthetic in the 1870s.

As this florist was open during the Victorian era flowers were mainly enjoyed by the upper class. Women took pride in displaying their elaborate designs and were providing furtive messages to potential buyers.



Past (1903) & Present (2020)

Continuing the idea of layering history into the present day it showed me how much changed in the way we travel but a few architectural features have been left. The building connected to my site is almost identical apart from the new shop on the ground floor.



"everything flows and nothing abides, everything gives away and nothing is fixed." - Heraclitus

David Malone - The secret life of waves

The documentary explores how waves are made and the questions we have towards them. Where do they start and finish? Waves are created by heavy winds out at sea and create the ripples which eventually spread out to become formatted to how we see them close to the shore.

The energy transfer between the wind and the ocean is never lost, only spread out. Each wave captures a sense of time and speed through energy. Therefore many people who look into this feel it has a very similar process to how our lives are developed.

similar to a boat out at sea, architecture is the stable object in the modern day world which absorbs energy and humans and cars are the processing energy which absorb and distribute. This is what creates change, the most common form seen in the evolution of landscape design. The land is constantly changing to the energy it is absorbing and so are we.

Florists (past and present)



Victorian Shop Interior

Through the website 'History Daily' I managed to find some shop layouts from the 1800s. These all gave me a much closer insight as to what my sight layouts would've been in the 1875.

There are some common features which appear in all the photos, such as : length of the service space, tall storage space and wide walkways.

The bottom pictures represent a similar modern set up being laid over the old pictures. This showed how the modern layouts seem to be a lot more narrow and with different materials used for the storage spaces.



Victorian Florists

Retail florists offer fresh flowers and related products and services to consumers. The first flower shop opened in 1870. During the Victorian era, flowers were seen in similar manner to fashion, architecture and home furnishing. These were all considered a luxury of the upper class to help show their wealth and power through showcasing elaborate and intricate designs. Victorian women especially took pride in the display methods as it was respected way of showcasing art.

Centrepieces, entryways, reception tables, bridal bouquets, wedding chuppahs, and stage sets are only a few examples of how flowers are used in the business and social event settings.

Flowers used primarily concentrated around mass, form, and filler flowers. Fruits may also be incorporated with the flowers. Stems are placed in a radial fashion and feature the abundant use of seasonal flowers and foliage's. These designs are often done as low, tufted mounds, or taller vase arrangements that are all-sided (360 degrees).

Seasonal flowers are appropriate for Victorian flower designs because during the era arrangements were typically made from flowers cut from the garden.

Roses are almost always required for a Victorian flower arrangement as they were very popular during the era. Other appropriate flowers are tulips, carnations, daisies, China asters, lilies, cockscomb, peonies, bleeding hearts, freesias, dahlias and baby's breath. Strong colour contrasts and flowers with brilliant hues are preferred. Usually a full range of colours is used. However, monochromatic and analogous tones may also be used.



Cappadocia Flowers & Plants
29 North Road

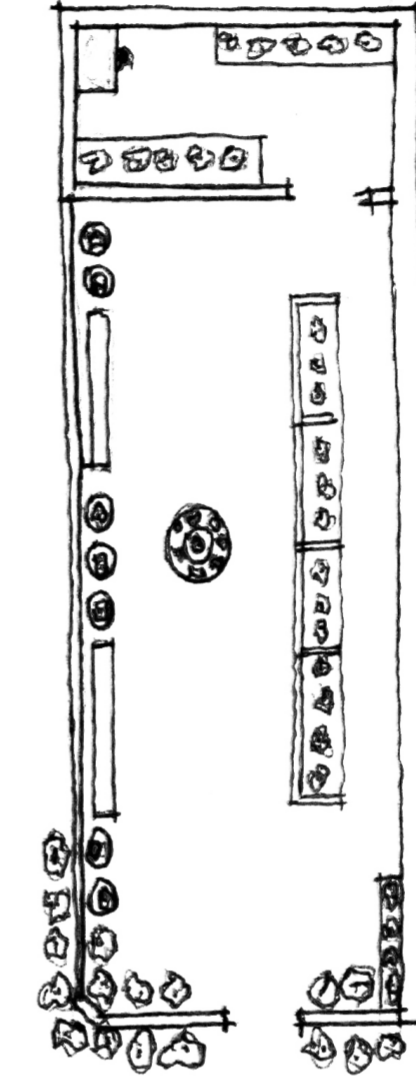
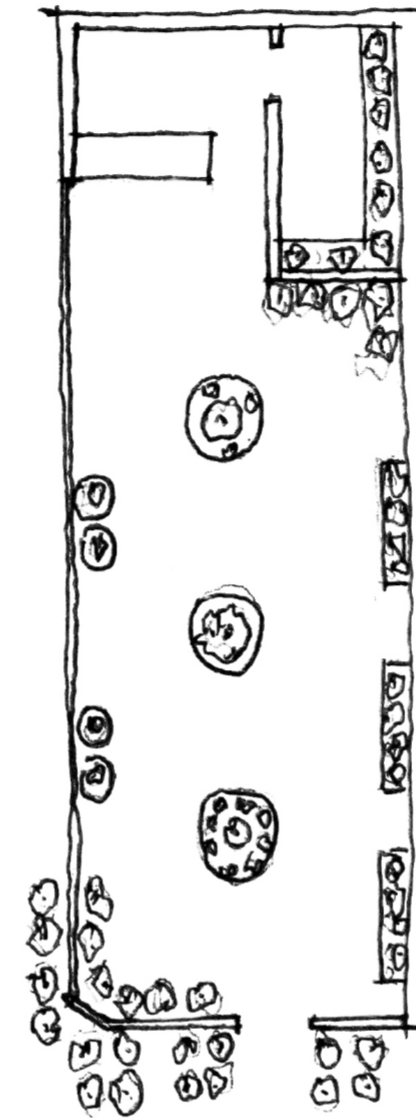
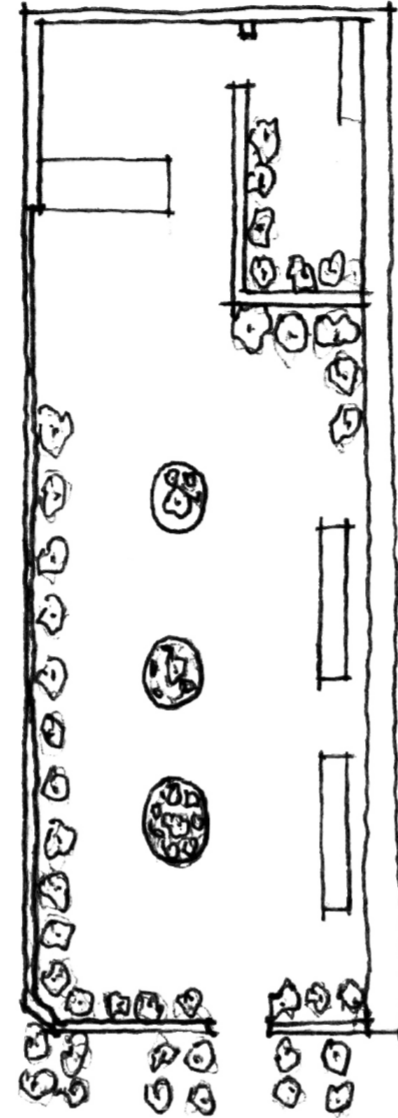
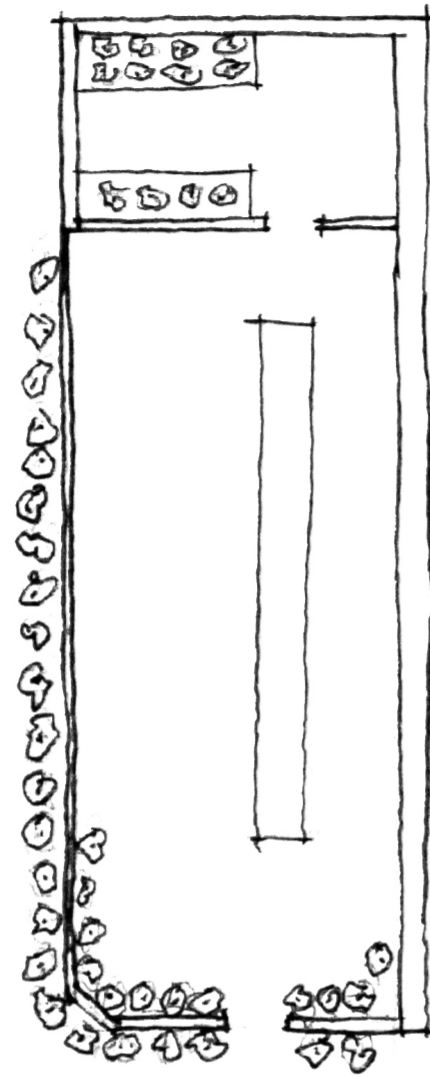
Although this plant shop is slightly hidden once you walk past the shop its hard to miss. The clustered display shows off their large range of flowers, creating a jungle esc type of atmosphere. The open entrance is very inviting and encourages you to come in. with the display remaining on the property, it avoids interfering with the path in front. Therefore respecting the shops around the area.



Gunns
6 Castle Square

I chose to look at Gunns' smaller shop as it had some similar architectural features to my site. This included the counterlever of the shop sign and the placement of the shop being on the corner of a street. Gunns are a company which heavily focus on carbon footprint. Therefore ordering seasonal flowers is very important for them. The quite display allows the building to be overlooked but shows subtle beauty.

Brighton Florists

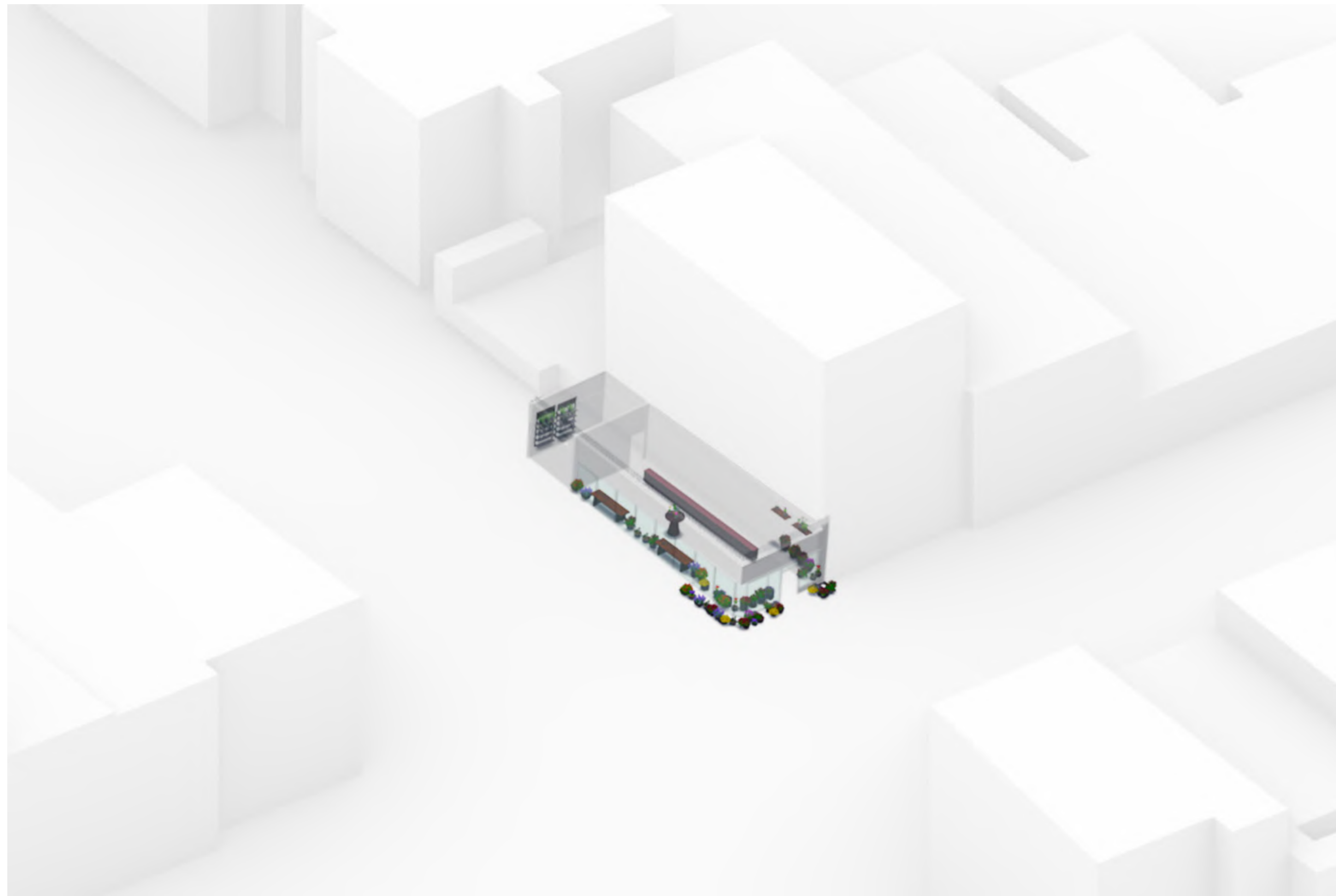


Florist Display 1870

Continuing my research towards the success of the florist, I collect further details to develop more of an understanding as to what the layout of the space could've been. I realised that they liked to be flamboyant with their arrangement of flowers to draw people in and to also have a wide range to provide for any occasion.

When looking at Victorian florist arrangements there were a few words which I based my designs around.

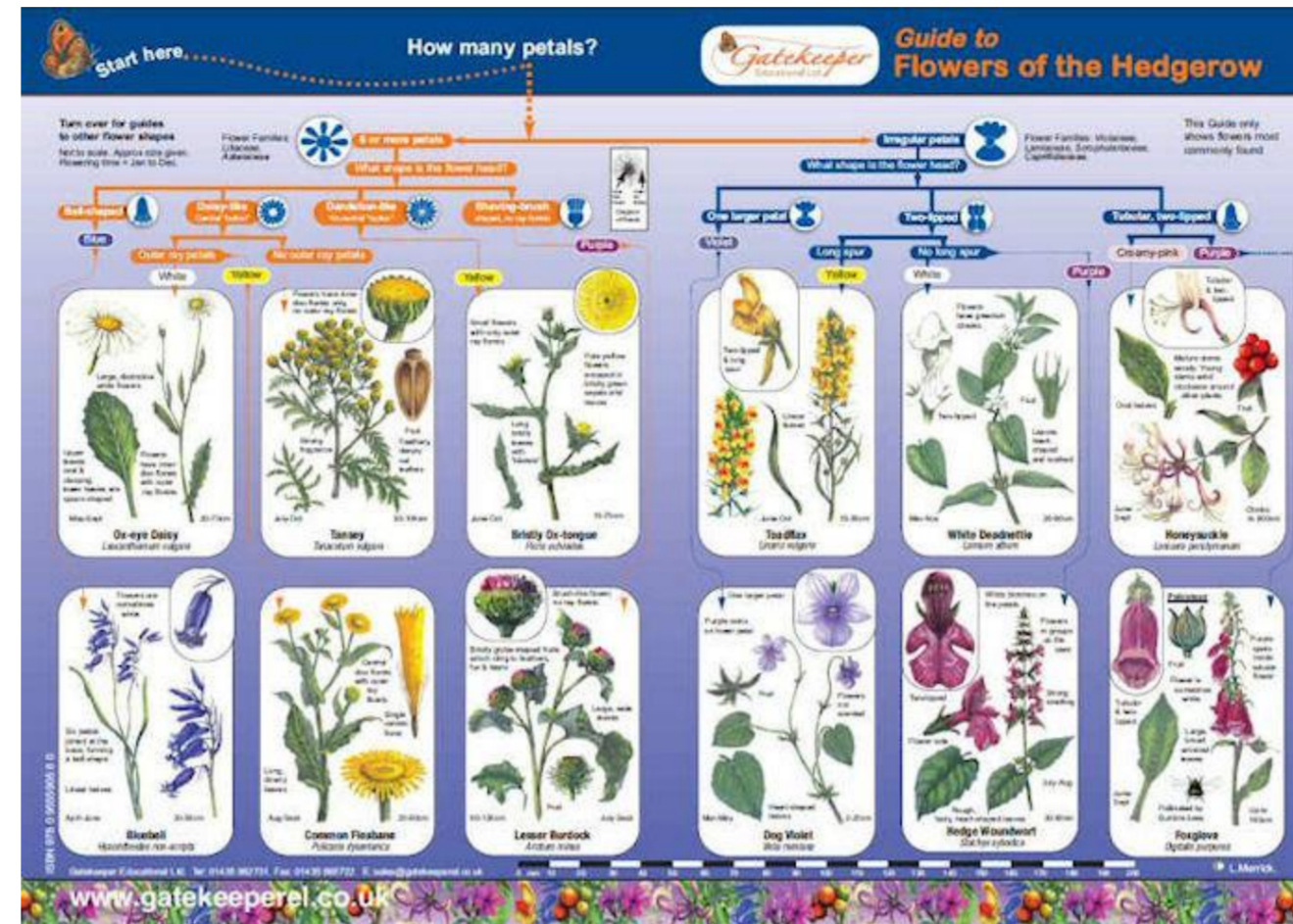
Pride | Radial Design | Colour | Competition | Variety | Elaborate



Florist Rendering

After reviewing the plans I created I came to the conclusion that this would be the most accurate representation of what William Balchin & Sons may have looked like. I am hoping to bring these ideas forward and recreate some of the successful moments that have been created throughout the history of the site.

Material Research



Sussex

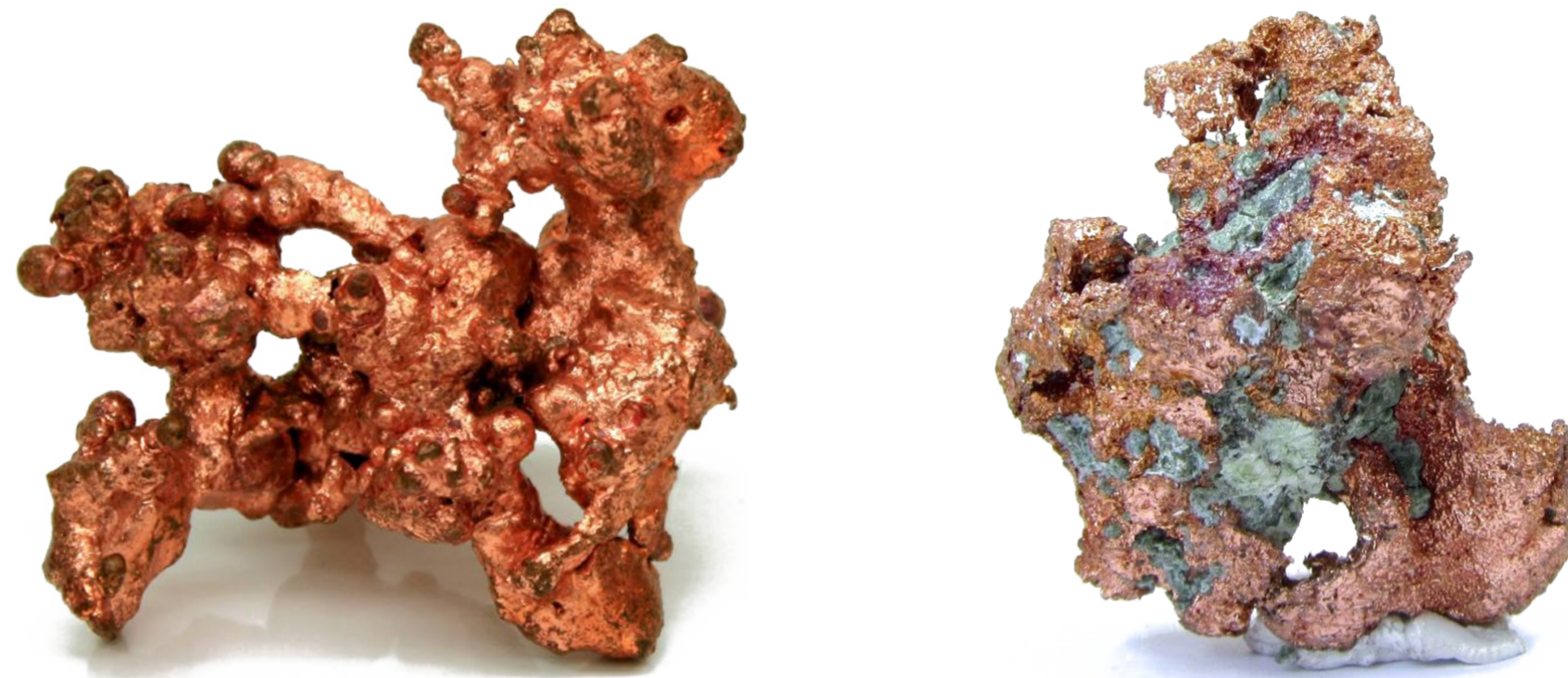
Wildlife Trust

"up to 50 different plants can be recorded in one square meter of turf".

The Sussex landscape of rolling hills and valleys is underpinned by its geology. Thin soils and unimproved flower rich grassland overlay white porous chalk (limestone) made up of dead marine animals laid down over millions of years. The chalk rocks are something which the people of Sussex have relied on for a centuries as a form of water supply. Clean chalk springs surge from the base of its scarp slopes, such as the one found at Fulking and Edburton. These springs fed streams meander through the landscape supporting an unusual diversity of wildlife including important fish populations and many specialist insect species.

There up to 50 rare species around the area with different grasses including quaking grass and sheeps fescue, flowering plants including birds foot trefoil and wild thyme, orchids such as burnt orchid and musk. All provide valuable food and shelter to many species of insect and butterfly. Downland butterflies include Adonis blue and silver spotted skipper and moths such as scarce forester.

"However this rare chalk grassland habitat has declined by over 90% over the twentieth century. Neglect and changing farming practices have seen many flower rich meadows disap-



Material Research - Copper

Copper was an important metal to our ancient relatives and still continues to hold its value due to it being durable, corrosion resistant and weatherproof. The material has the ability to be easily stretched, molded and shaped, therefore we have used it for a variety of different applications such as roofs, flashings, rain gutters, downspouts, domes, spires, vaults, and doors.

Copper has antimicrobial value, which prevents bacteria from reproducing, which can limit the spread of disease-causing bacteria. As in the year of 2020 we have been heavily disrupted by COVID-19, creating a door which will be layered in copper could be very helpful towards our health.

The metal can be recycled an infinite amount of times while still retaining most of its value, making it the green choice for building materials. If I am to design a part of my building with this material it will be jointed to make sure it can be taken apart again when it no longer has a purpose on site.



"romantic vision of industry, and the highly crafted beauty and complexity of musical instruments"

Studio Weave - Lullaby Factory

Studio weave decided to cover the building in pipework for the children to view when looking out of the hospital bed windows. The creative use of space was there to spark their imagination but to also fill the negative space which had been left over. The pipes were used as listening tubes for people on the ground floor to interact with the people upstairs.

This idea allows me to think of different possibility the pipework can provide. With the combination of aesthetic it may also bring the function of being able to water plants arrange on the ground level.



Material Research - Chalk

Chalk has been exploited by man for thousands of years for both its physical and chemical properties and has fascinated scientists for centuries because of the fossils it contains and the geological story it tells.

It is formed from lime mud, which accumulates on the sea floor in the right conditions. The Cretaceous sea floor is made from very active organics which have quickly broken down. The result was a very pure lime mud, formed almost entirely of planktonic skeletons. Due to this composition of skeletons micro fossils are created.

The use of chalk will be a way of combining modern day design with historic elements which have been left for in our environment for up to 100 million years ago.

In the 19th century archeologists began to have a lot of interest in the value of fossils and during the industrial revolution chalk became in very high demand. It was fashionable for gentleman scholars of the Victorian era to establish large fossil collections, and quarrymen were rewarded for any significant finds.

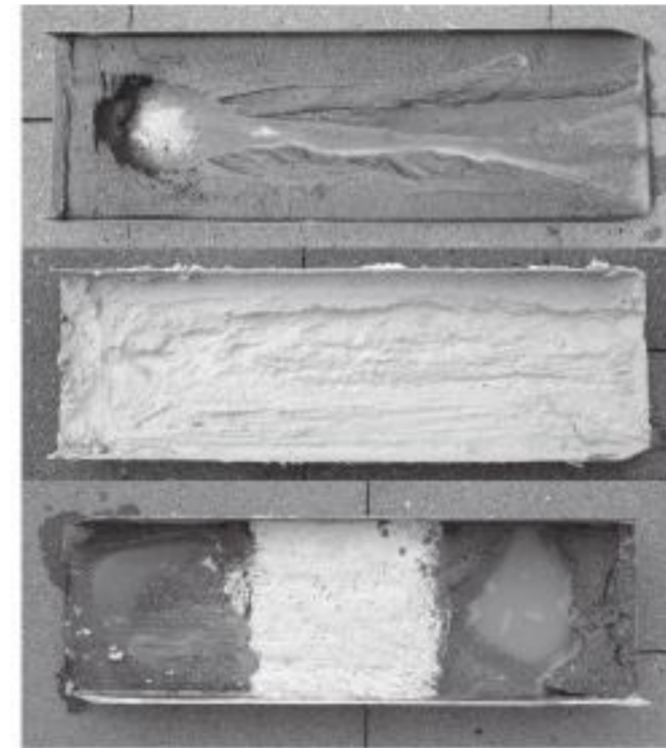


Figure 1

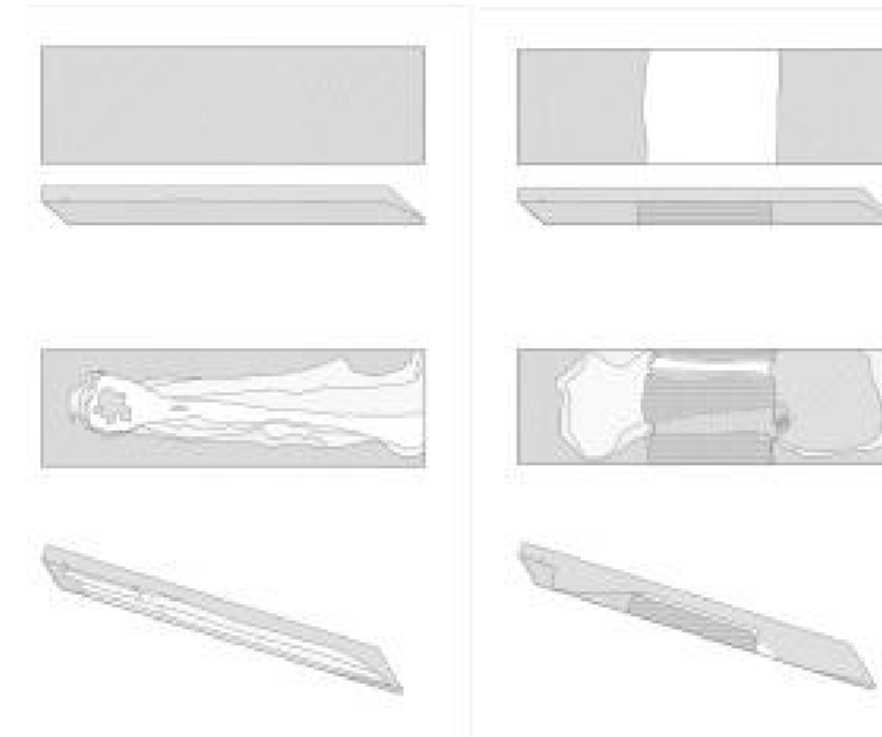


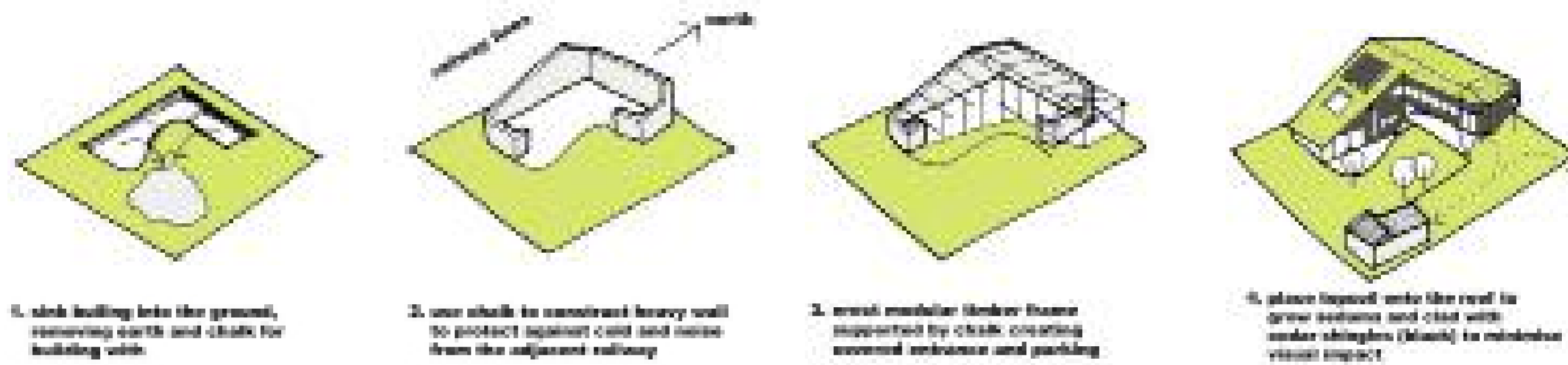
Figure 2

Sune Rieper - Chalk Erosion Experiment

Chalk is not an ideal building stone because it is porous: water easily soaks into it. In winter this water freezes, expands and cracks the rock. For this reason it is common to protect the surface from the weather with a coating of paint or other medium. Through research I found an experiment which proved this statement.

The experiment is to see how different argrigutes can form together with and without chalk when water is added to them. The experiment studies erosion as a positive and constructive mechanism, showing erosion as basically movement and transformation. The project will confront the site with these 3 specific phenomenons as landscaping techniques/modeling machines. Figure 1 shows chalk and sand on the top sample, the middle sample is only chalk and the bottom represents the samples horizontally arranged chalk and sand on the left, chalk in the middle and sand on the right.

The geologists used this as a way to prove how the landcape changes by even just the smallest exposure to water. As the process included water being poured for 5 minutes there was still a lot of change. This is shown in figure 2.



"we believe in low impact, low energy buildings with minimal environmental footprint"

Barefoot Architects - Chalk Wall House

The Eco-house has been made from the extracted chalk provided on site. It has been built in the former vegetable plot and drew its inspiration from the local landscape.

The excavated material was subsequently used to construct thermally massive thick walls against the adjacent Railway lines and the neighbours to the North.

The house is super insulated using sheep's wool, has intensive and extensive green roofs, a biomass boiler, solar thermal water heating panels, a mechanical heat recovery ventilation (MHRV) system and is fully sprinklered to protect against fire.

Time To Design



“The Funnel Wall”

The Neustadt Kunsthofpassag

Designed by artists Annette Paul, Christoph Roßner and André Tempel, this wall all covered with funnels and gutters is one of the strangest and unusual attractions in Dresden’s student district in the new town. When the rain falls in Germany, this drain system turns into a musical instrument.

This idesign is a way of celebrating nature and exhibits potential creative possibilities.

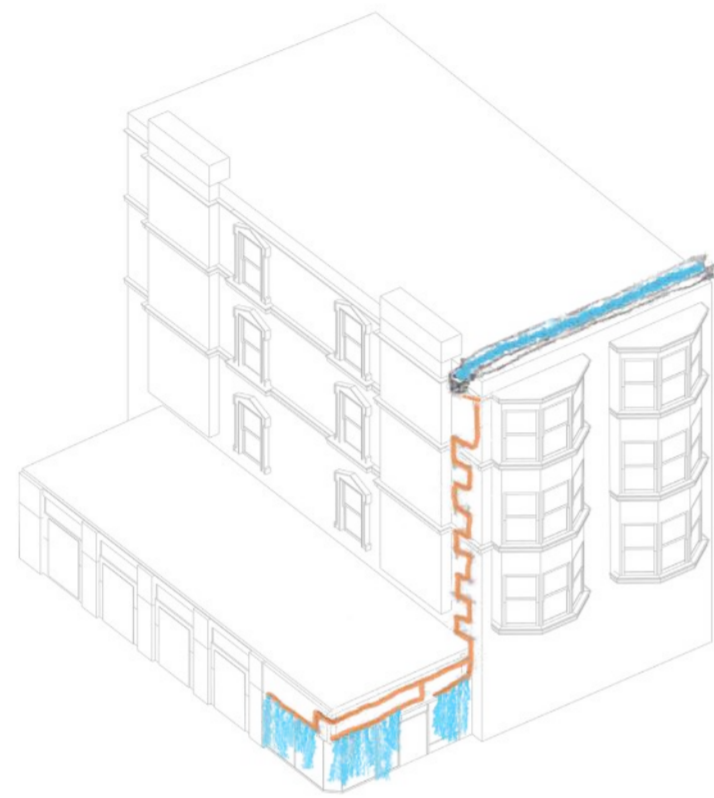


Figure 1



Figure 2

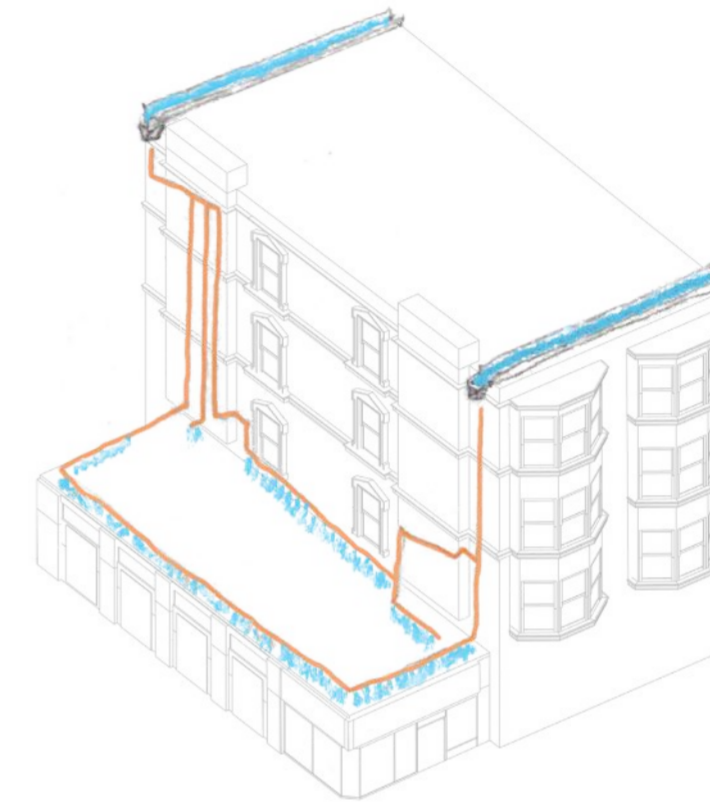


Figure 3

Copper Piping - Diagram pt 1

For this stage of the design I had to think about how I wanted the copper piping to interact with people and to figure out what the boundaries might be.

Figure 1 represents the rainwater being used as a waterfall in front of the window display. This would create a way of drawing people's attention from across the street and for there to be a display inside the building.

Figure 2 is my first exploration into how people may use the roof as a platform. The design is made so that you can walk underneath the piping and to create a water display around the edge of the roof.

Figure 3 is slightly different as the design has a pipe display in front of the neighboring windows, creating a display for them as well as the people walking on the roof or later in the evening when it is inaccessible.

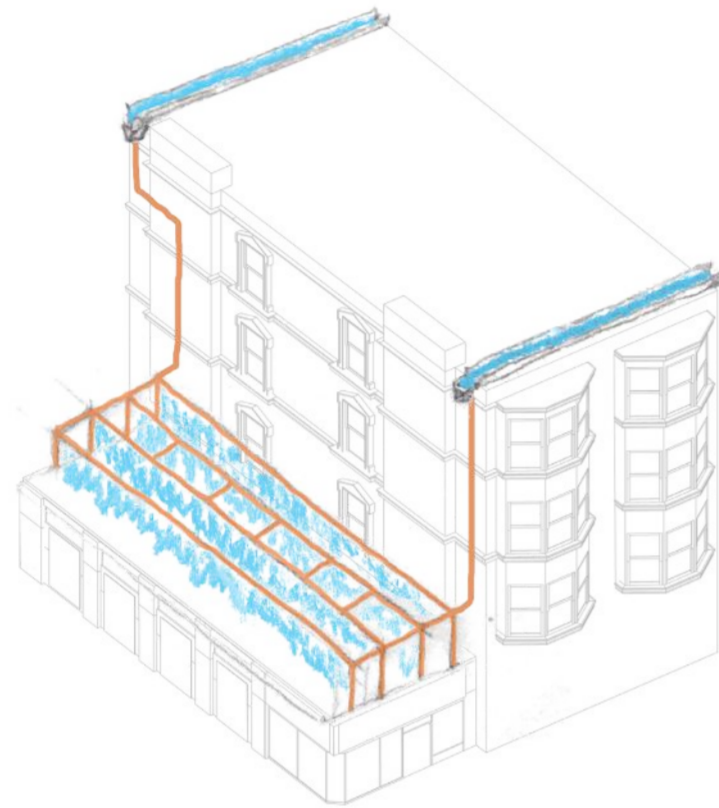


Figure 1



Figure 2

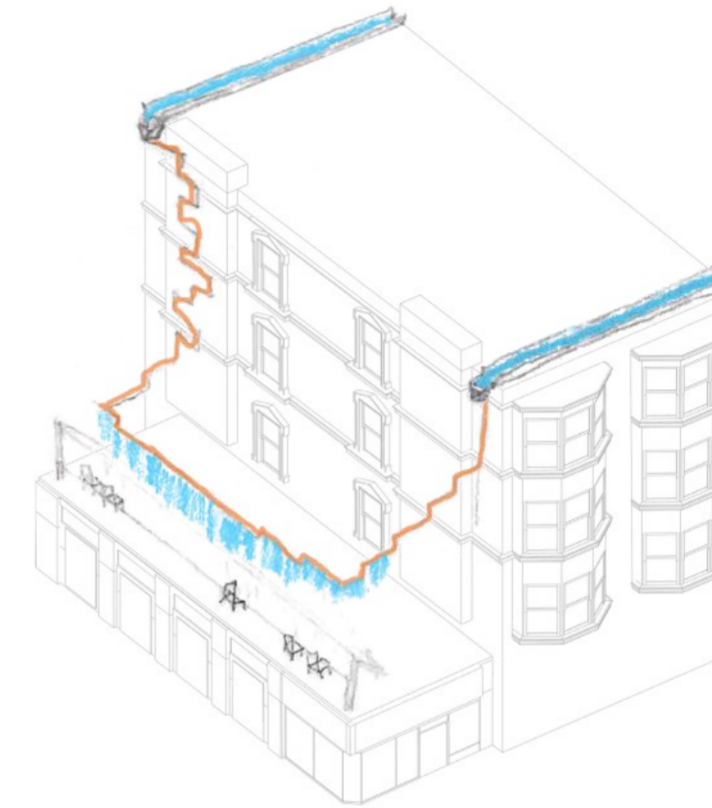


Figure 3

Copper Piping - Diagram pt 2

The diagrams in pt 2 are more framework based. Looking into the further possibility for people to start walking underneath and around the water display.

Figure 1 is showing a rectangular framework which has a centre which you can walk through, having the rain fall on either side.

Figure 2 shows oval structures which release the water through the middle of the display. For this you can only access the east side of the roof, which is left blank.

Figure 3 shows a shelter which has been placed along with the copper piping providing a place for them to sit and watch the water fall.



"Wait one year, then we see what we have done wrong"

Piet Oudolf - Landscape design

The Dutch landscape designer heavily focusses on plant combinations, art and the four seasons of nature as sources of inspiration. He is well known for naturalistic planting styles which offer interest, colour and form throughout the year. Through choosing specific plants for different parts of the year brings colour from early spring into autumn, but in winter they give the garden structure and longevity.

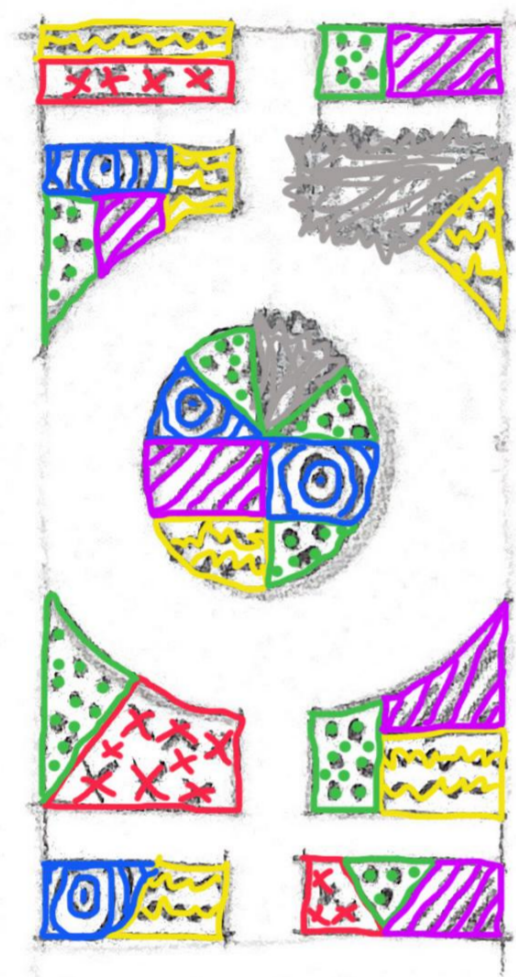


Figure 1



Figure 2



Figure 3



-  Carnations
-  China Aster
-  Tulips
-  Daisies
-  Peonies
-  Freesias

Plan Designs pt 1

By using Oudolf's techniques within my plan layouts it was a great way of being able to symbolise what plans will be placed in the landscape. As the sun hits the building from the south east I found it necessary to leave extra space for people to enjoy taking a break.

Figure 1 is a design which represents the traditional radial design technique which was used a lot in the victorian times.

Figure 2 concentrates more on the movement people may have and how they can enjoy the view of the street.

Figure 3 is designed with the purpose of movement so that people can continue to view the different flowers.



"keep the mosaic in bloom all spring"

Keukenhof - De Stijl

As the Dutch had a great deal of influence towards British floristry I wanted to continue looking into their methods of display. There have been various successful designs over the years, many unique designs have been based at the Keukenhof where they have new displays every year. The 80,000 flower bulbs have been planted in two layers: tulips, grape hyacinths (muscari) and crocus.

Due to it being over 100 years since the De Stijl art movement began I want to pay tribute to the design. I also thought this to be a great way to pay tribute to my Dutch heritage, while maintaining respect for the English context. This will allow me to place my own piece of history and characteristic into the site. Therefore allowing me to contribute my own past and present experience within the site.

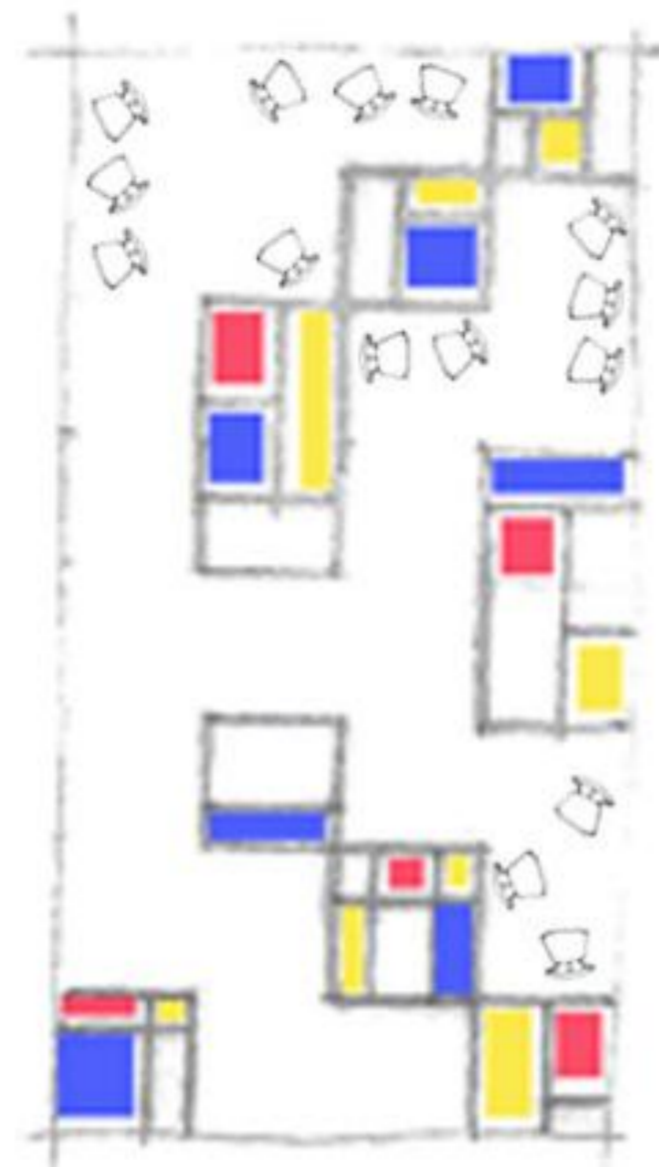


Figure 1

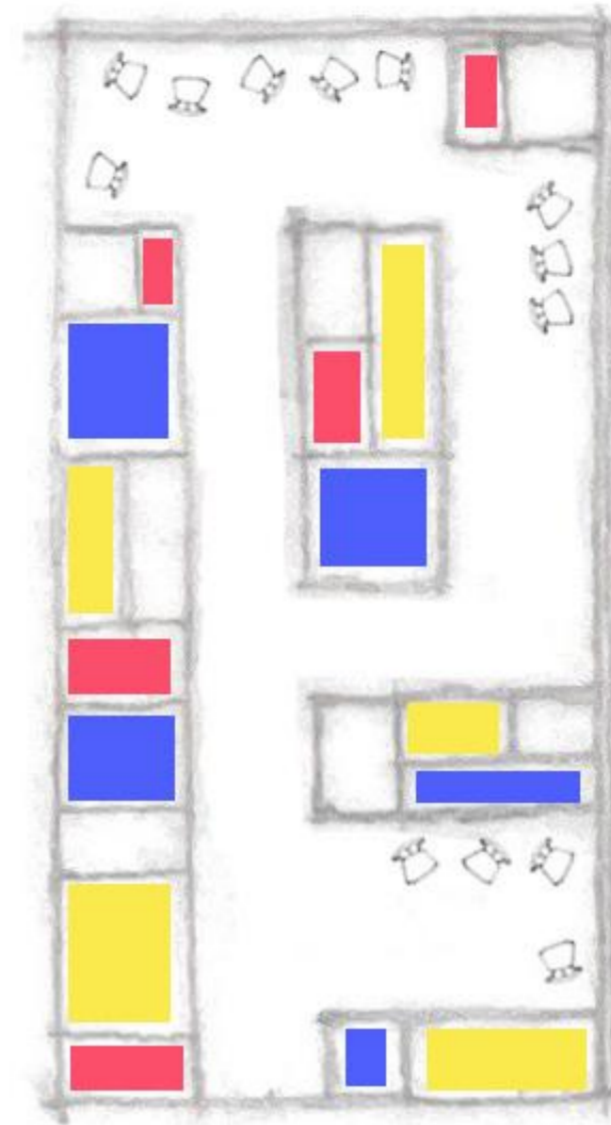


Figure 2



- Roses
- Tulips
- Dahlias
- Lillies
-

Plan Designs pt 2

Once I had decided on creating a De Stijl inspired flow plot the next thought was to see how people could interact in the space. With the use of geometric plant bases it allowed for the plot to provide 'private spaces' which are slightly more sheltered. This can create a much more relaxing experience for the people who may want to sit in small groups.

Again the main focus point are on the east and north of the plot to provide access to the sun and street.

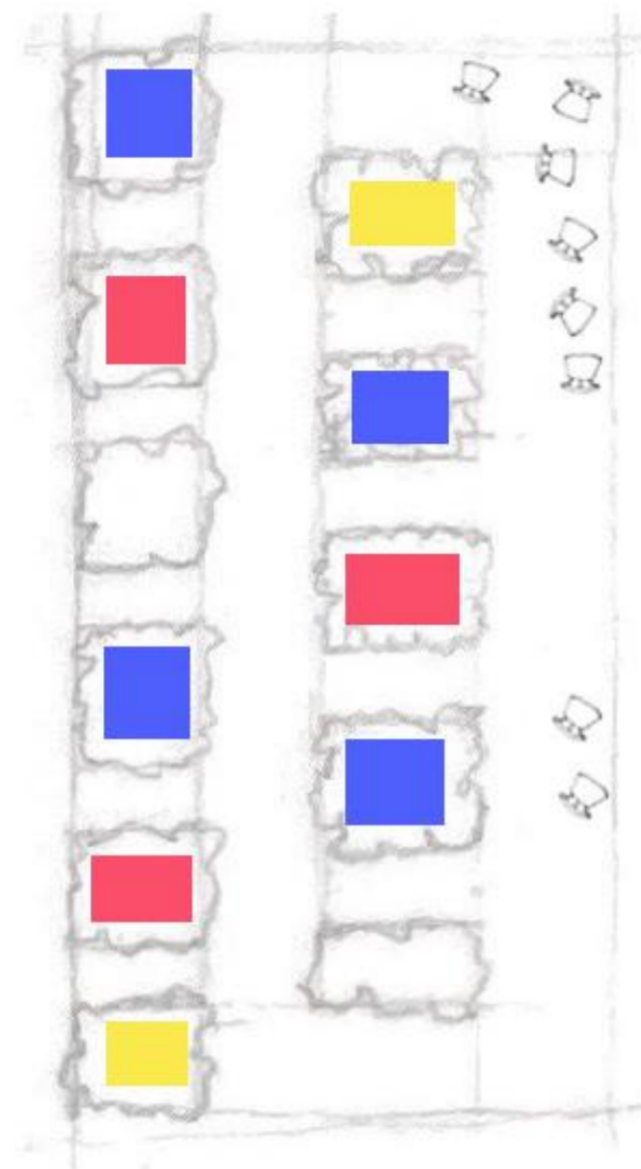


Figure 1

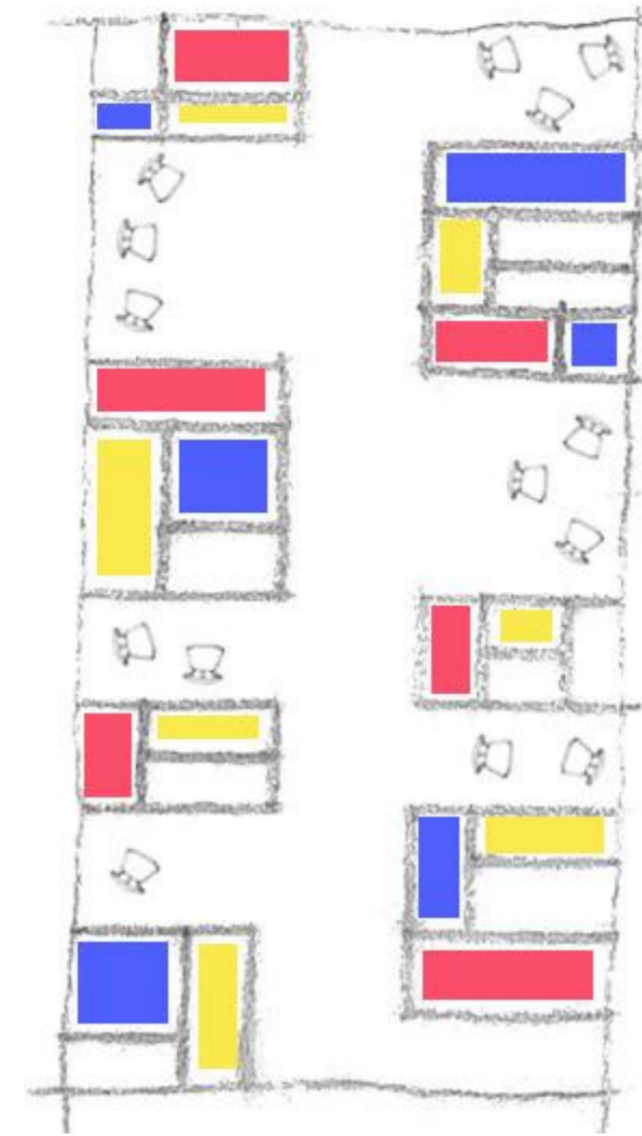


Figure 2

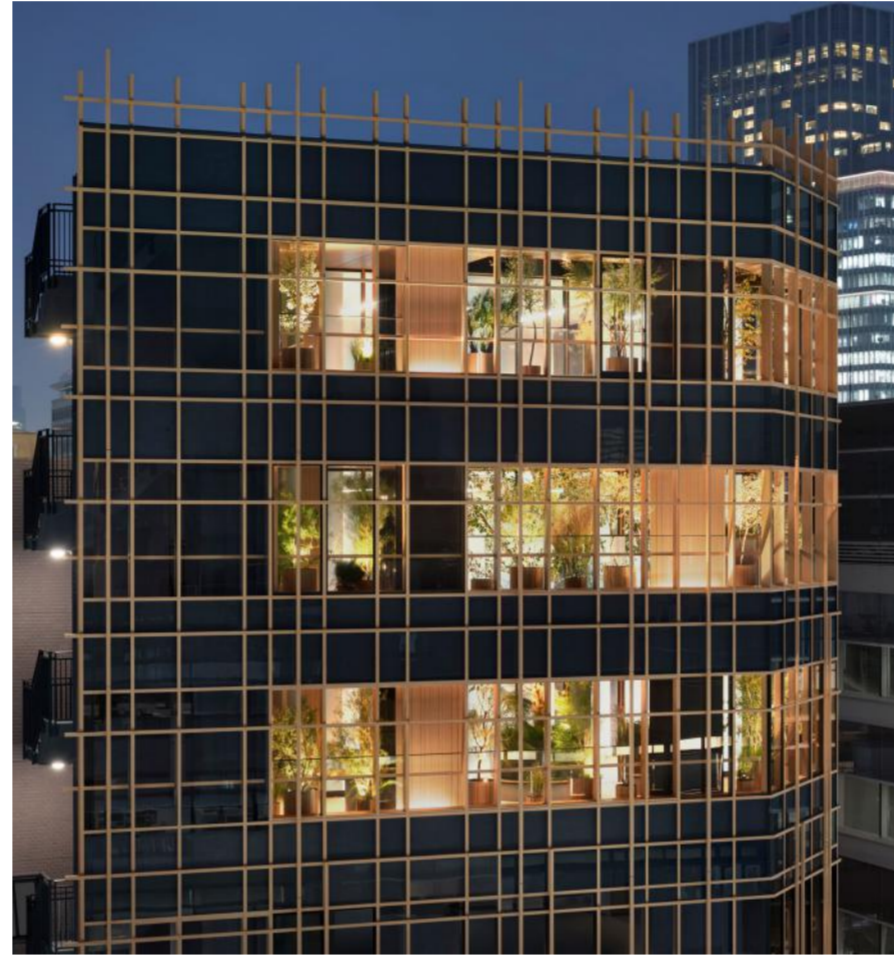


- Roses
- Tulips
- Dahlias
- Lillies

Plan Designs pt 3

Figure 1 is a much simpler design that provide more spaces for people to walk around the plants. This is so the plants can be easily accessed by someone if there is not enough water being distributed. But after creating this design I have realised that the seating arrangement could be very awkward which is something I wish to avoid.

Whereas in Figure 2 its has several pockets for which groups can sit in and have a more relaxing experience with their own spaces between the group.



“to bring the outside in”

Nendo - Kojimachi Offices

The purpose of this design was to challenge the city’s conventional “closed off” office buildings. The office has glass walls punctuated by randomly-placed balconies filled with potted plants, providing workers with outside space while maximising natural light and ventilation.

“in the Kojimachi Terrace design, the external elements were taken into account to allow for a more physical experience of the outdoors, like witnessing the changing weather and yearly seasons.”

As the framework encourages growth of plants in and around the building it will, over time, create a very fresh colour to the facade in the summer. The representation of the seasons on the facade can produce a strong image of change which is something I want to continue through the project. The framework can also be used for structural purposes.

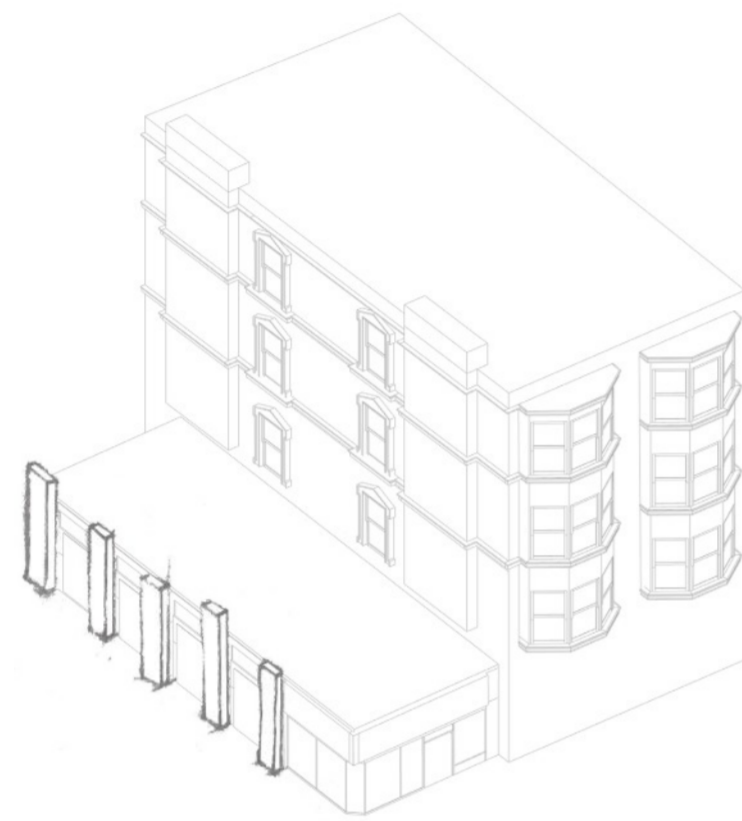


Figure 1

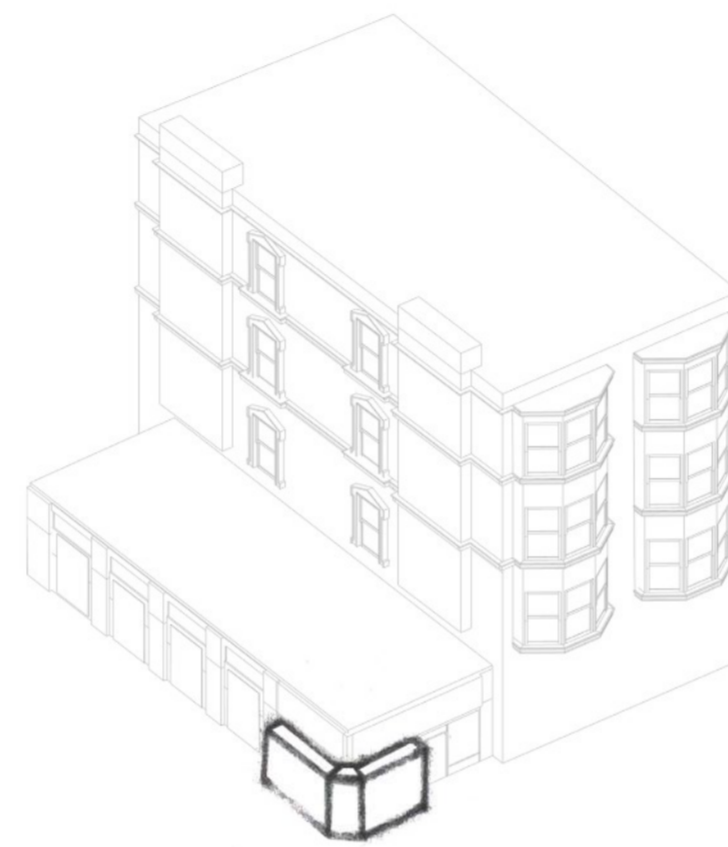


Figure 2

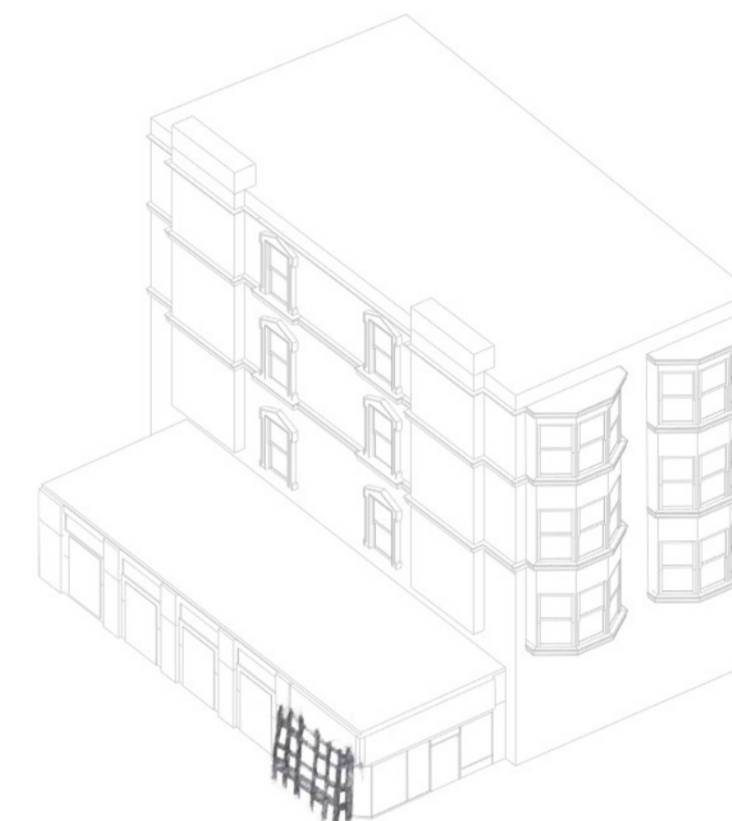


Figure 3

Chalk

All of the chalk designs will have a wooden framework around it like in figure 3 but i have left them out to show a bit of clarity of the shape.

Figure 1 is designed for the chalk to eventually crumble onto the pavement but to also provide a more flamboyant aesthetic for the people walking past and sitting on the roof.

Figure 2 is a block that forms around the corner of the site which will fall apart on the bend, creating a new landscape which will be seen from more than one angle.

Figure 3 shows a block which is more isolated and provides the opportunity for more

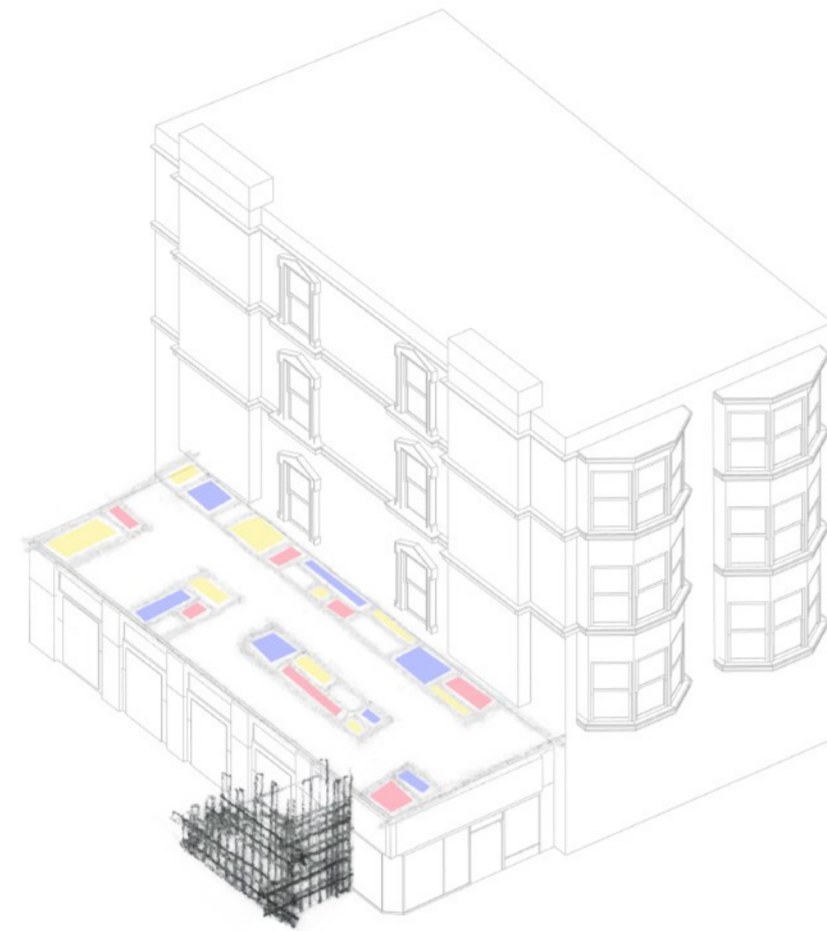


Figure 1

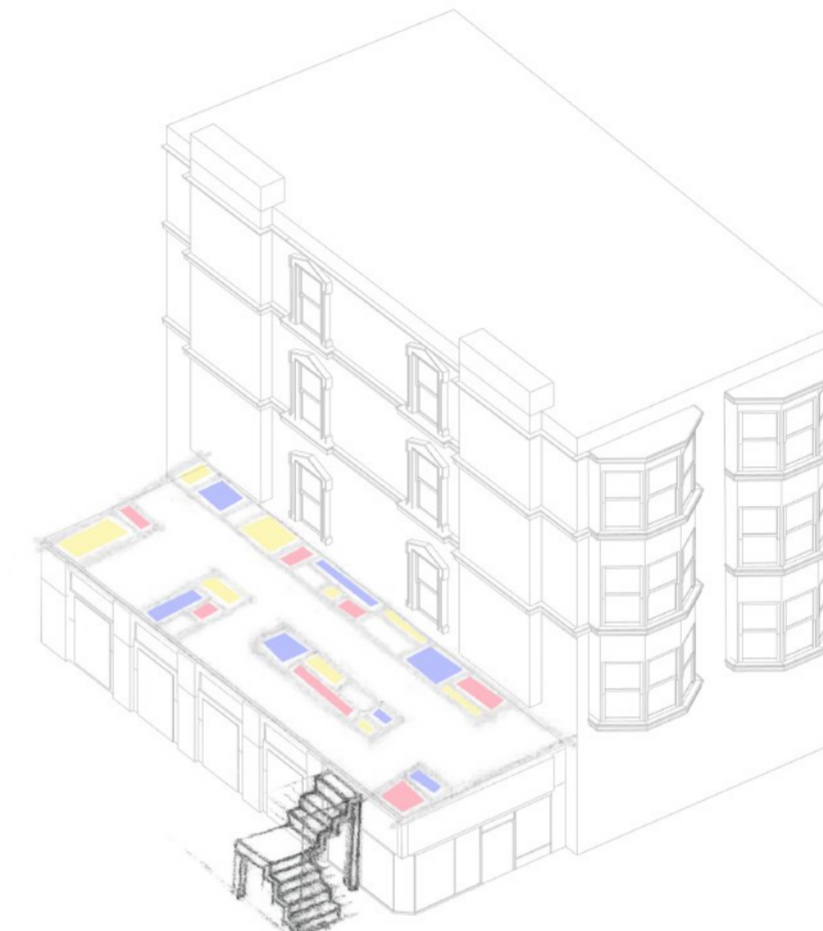


Figure 2

Access

through exploring the site further I found that it wasn't suitable to place an entry point for where I had previously designed. This was due to there being electricity sources behind the building, therefore making it unsafe. For this reason, I decided to place a staircase alongside the pavement. This will also stand out more to people walking past.

It was also necessary for me to adjust the layout of the plants on the roof in order to provide an easier way for people to navigate. The staircases are made from copper and held together with a wooden framework.



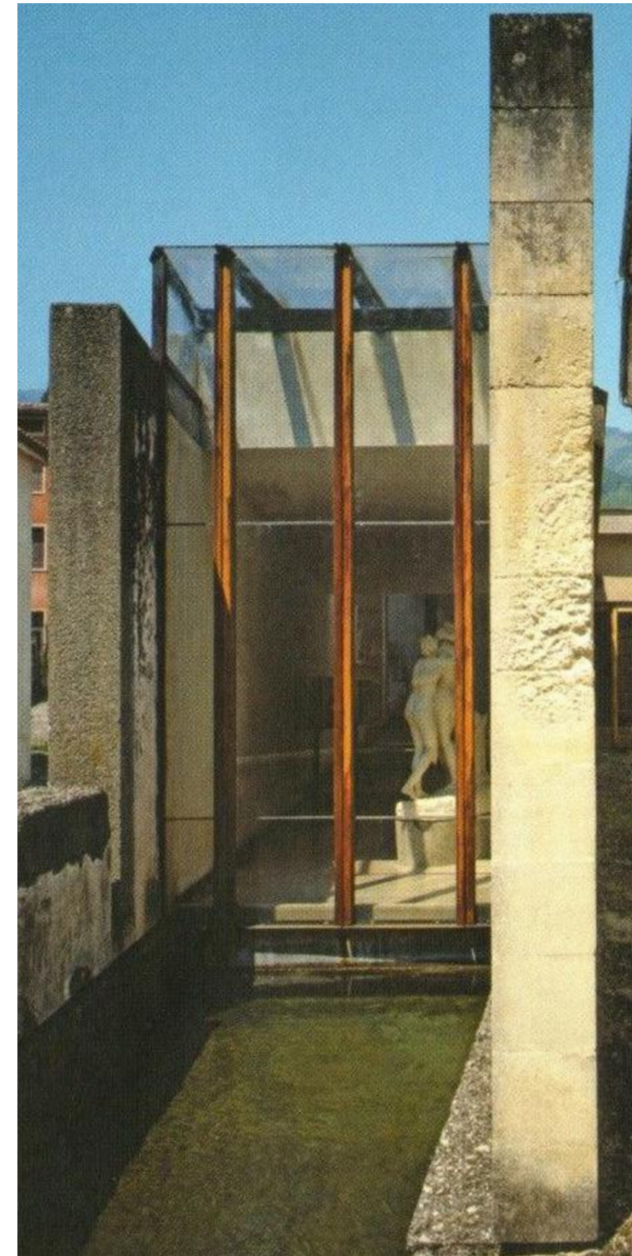
"silhouettes and textures, plants that look interesting before they are in flower."

Piet Oudolf & Peter Zumthor - Serpentine Gallery Pavilion

With Zumthor creating the structure and Oudolf designing the landscape the pavillion was created and located by Hyde Park.

With a timber structure painted black, which visitors could enter via three openings on each of the longer sides. On entering the pavilion, visitors were channeled through a dark, narrow corridor around the perimeter of the structure, before emerging into the garden at the centre. The inner garden was surrounded by a long bench, protected by a canopy that projected inwards from the walls.

The design is created in a way which allows people so enter a dark space and highlight the beautiful display in the middle, which is a very effective way of creating a comforting area for people to sit and get fresh air whilst enjoying the view. The angled roof allows for the rain water to feed the plants and creates a unique sustainable design.



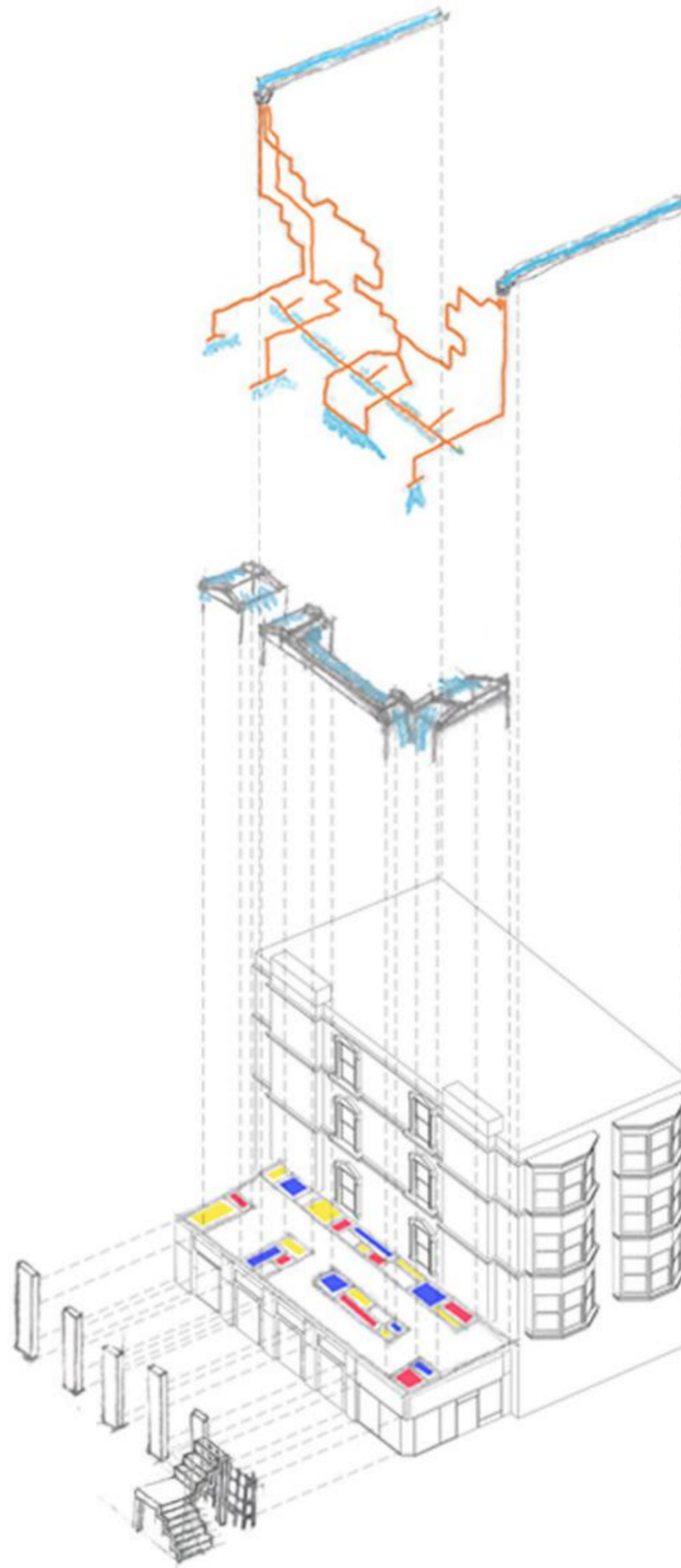
"path between the old and the new"

Carlo Scarpa - Canovian Gallery Extension

The original museum was built and after some time they realised it was too cramped for the amount of display they had. Therefore Scarpa created the new extensions, being one of the first constructions by an architect to have a soul purpose of a museum (1831-1836).

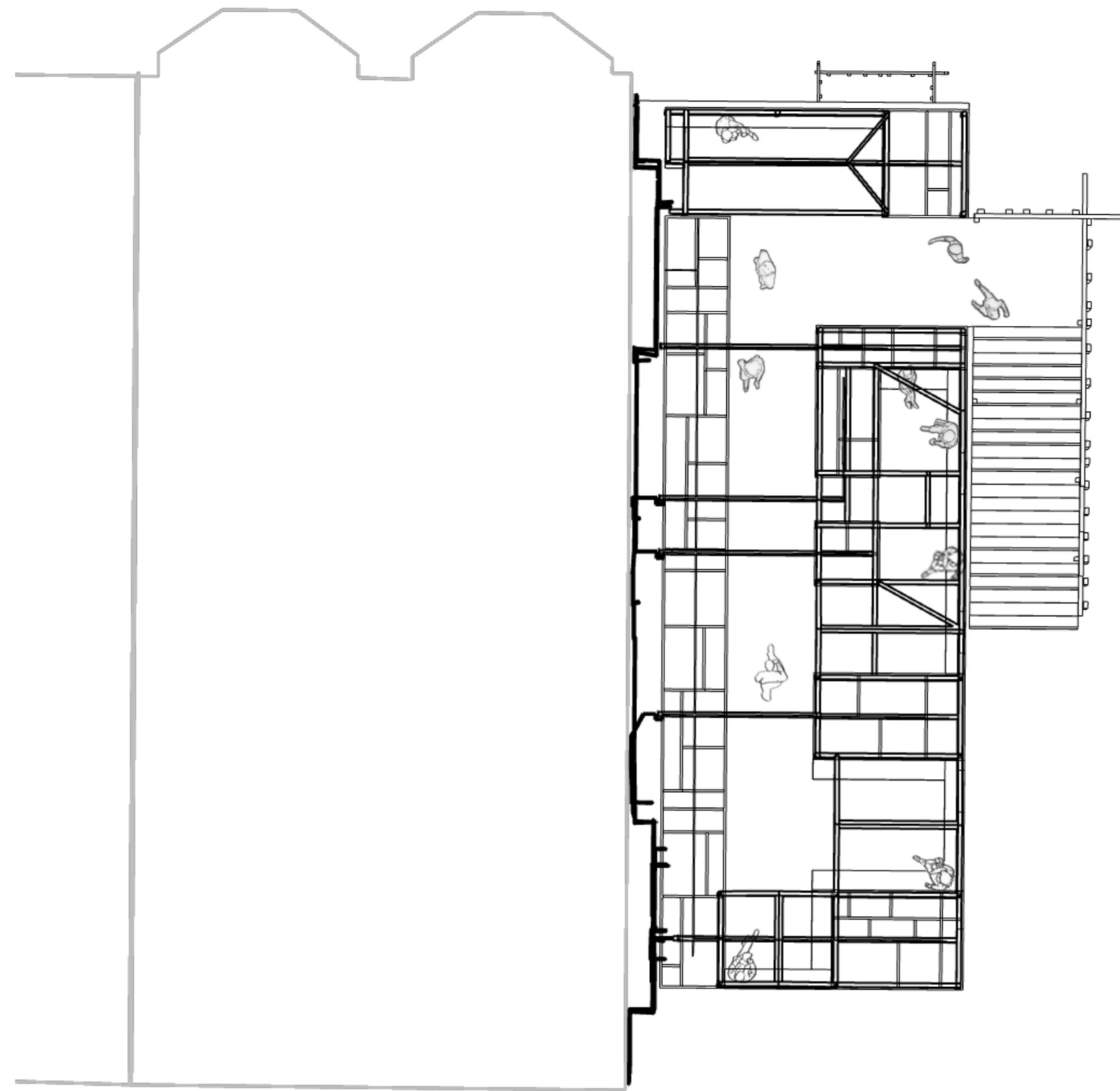
Scarpa built the roof to resemble a waterfall that originates at the top of the hall running down between two converging walls and ending with a glass wall facing a pool of water.

The steel frame work is left exposed on the outside of the glass, creating a rustik look. At first I thought it was copper which is why I think it suited the project so well but this is something which could be used for either or.



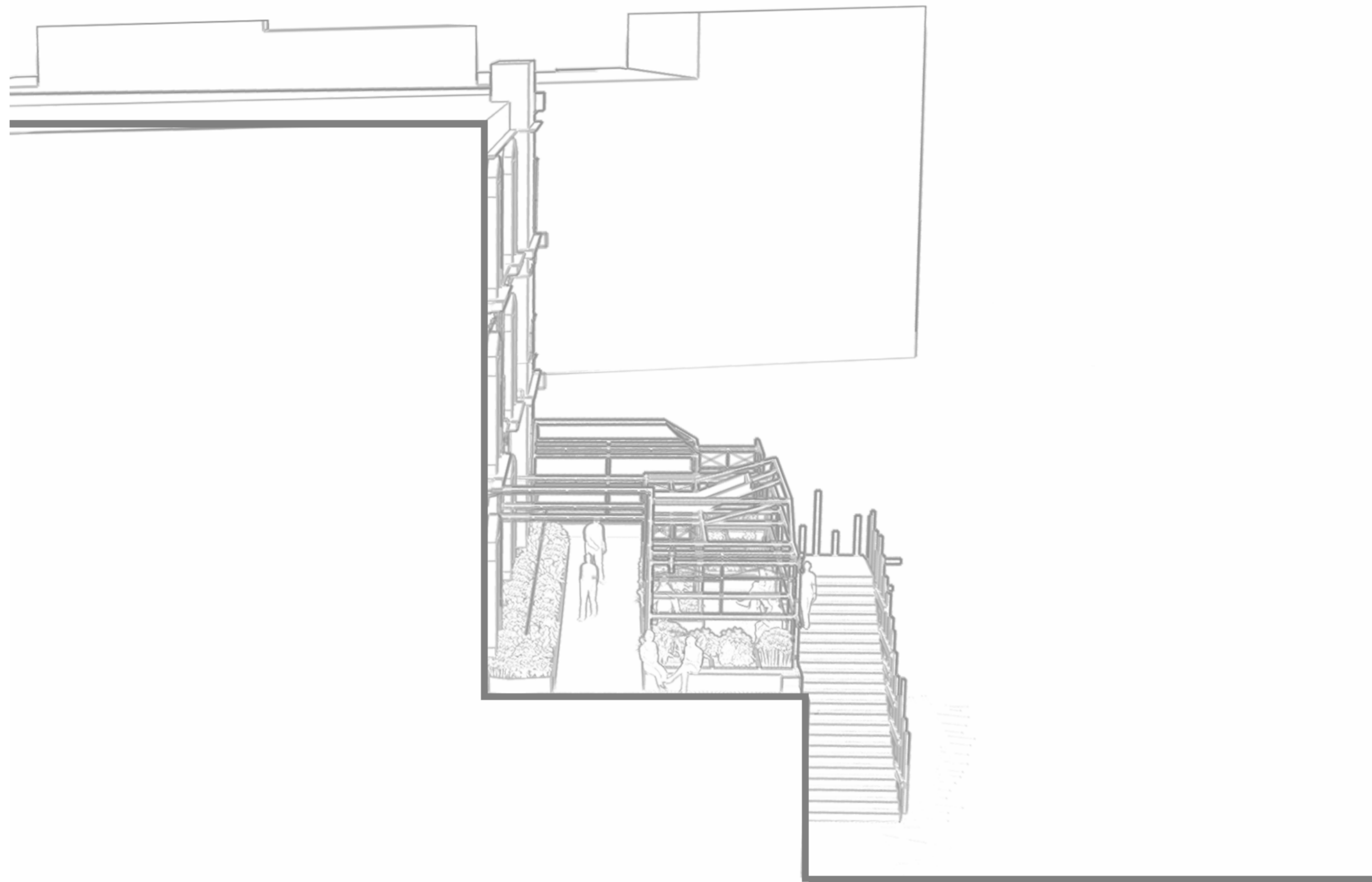
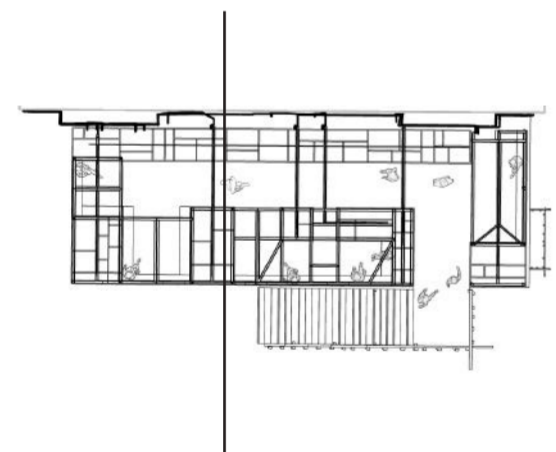
Exploded Diagram

This axo is a combination of design elements which I have chosen to bring forward for further development. The pipework is designed to be fixed above the shelters which are used to collect the rain water, distributing it in the coloured flower patches of the plan.

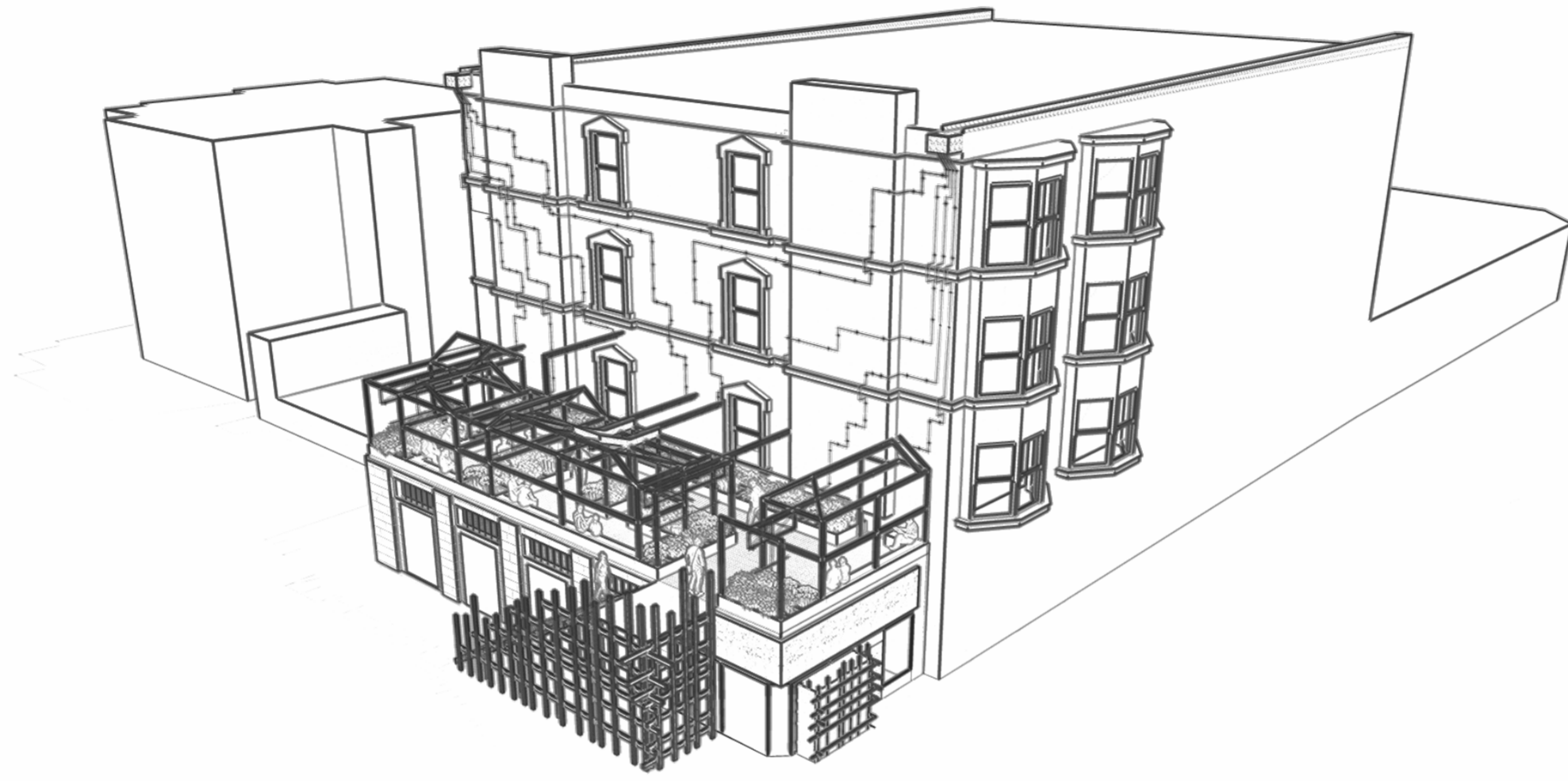


Plan

My final proposal collaborates some of the design ideas placed previously but with some new ones as well. As I started to see the importance in how people can be brought together through this structure I made sure to add extra seating and an accessible staircase.

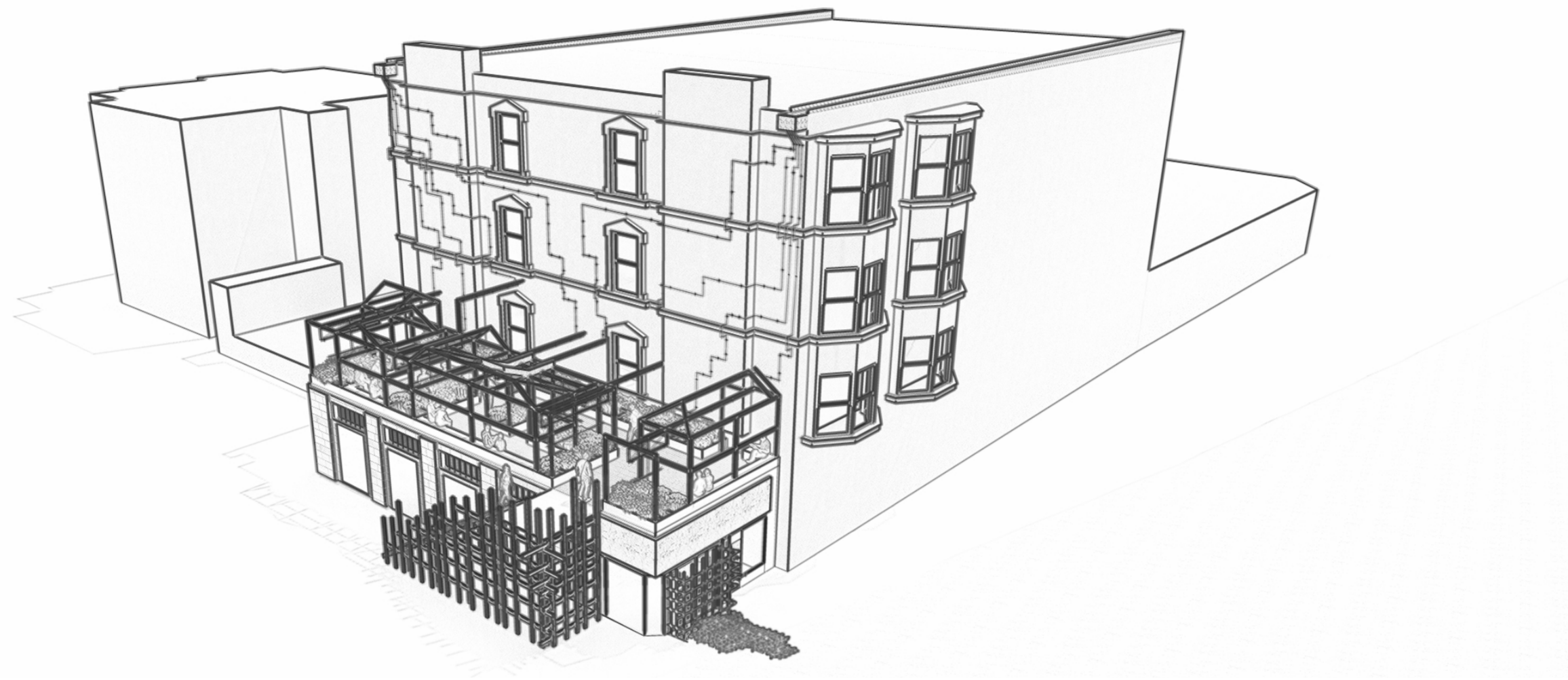


Section



Day 1

This is the first day, before change begins.



Day 100

The collection of fresh chalk from the Sussex cliffs is very stable due to the weight of compression it has dealt with over millions of years but when chipped away and reused it will not take long for it to fall apart. With no additives to create long lasting durability, it will fall apart after 100 days and then will be replaced. In the meantime, it will be eroding and laying down the local history into the site.



Entrance point



Hallway

The Manifest(o)

My project has been based upon exploring history and change within the site. By understanding the my site used to be a flower shop in the 1870's I wanted to provide a tribute towards the success of the shop. Furthermore, my Dutch heritage.

As there are a few Dutch florist designers seen as pioneers in the industry I wanted to collaborate these elements and bring back traces of history into the modern day.