The Detailed Experience
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Introduction

The aim of this thesis was to explore how one can create a more embodied experience of a landscape. This subject is explored in an essay and architectural project. The essay examines how to create an embodied experience. It draws from a wide range of authors from different disciplines, who have dealt with similar subjects. The project itself then draws on the information and conclusions made in the essay to produce a building produces more meaningful and embodied experience of itself and the landscape.
Introduction

The aim of this essay was to investigate how to create a more embodied experience in architecture.

In Ireland we experienced a building boom that was unmatched in the rest of Europe. Thousands of square metres of land was developed in a relatively short period of time. The rapid pace of construction was driven by the market. This generated countless housing estates, shopping centres and car parks around the edges of our small towns and cities. One off houses and holiday homes inhabit country roads that were once rarely used. Development has slowed down now and we have had time to examine and reflect upon the quality of the experience that these spaces actually provide. In truth they don’t provide a good experience. The main reasoning tools behind the design of these environments were functionality and cost. This then poses the question does the experience matter? It does matter. Buildings have a long life span and in this life span their functions can change as society around them changes. The experience should be enjoyable for all generations despite changes in use and society. The truth is a lot of the buildings which were built during the boom with specific functions now lie in ruin. When the market crashed that function changed and the buildings became worthless. A much more sustainable way to build is to give the buildings value beyond its function. A building which gives a wonderful embodied meaningful experience is the new economy. To design a good experience, it is useful to understand how a bad experience is created.

Alienating spaces all have a few things in common, which generate a isolating experience, regardless of their function. Like advertising they depend on the visual stimuli. Its an architecture that fails to adequately engage with the human body. In The Eyes of the Skin Juhani Pallasmaa, suggests that an architectural climate of visual dominance fails to create spaces that adequately engage the human body. They don’t respond to the physical context of their sites which reinforces the predominant sense of isolation of the individual. The value of the site is based on market values not the intrinsic values like topography or orientation. Little or no meaning can be associated with the physical geometry of the spaces. Any meaning which is expressed is usually as shallow as the advertising which dominates the space. Architects need to take a step back and give people space to experience their designs. A lot of the time the human experience can be forgotten in the layers of architectural rhetoric.

We need to find a solution that will lead to a much more embodied experience of architecture across all scales. I investigated five ways in which to achieve this goal. (1) The way we perceive the world needs to change. We need to understand that we can’t put the body, mind and the world into separate boxes. They are intertwined and constantly inform one another. (2) The role that our senses play needs to be revaluated. We rely to heavily on sight. Each of our senses should be seen as an opportunity to connect with the body. (3) This point questions the role that symbology plays in our designs. The way we associate meaning to a space needs to be considered. It should come from a poetic image not from forced dry rationalist metaphors. (4) Physical context should be seen as the generator of architecture. The figure and landscape are inseparable. If building doesn’t relate to context it undermines the meaning of the whole experience.

The next part of the essay looks in detail at each of the points men-
tioned above. I will explain how each point gives a more embodied and meaningful experience of the world, which in turn give our built environment a sustainable value.

PHILOSOPHY OF PERCEPTION

How we experience the world needs to be reconsidered. Maurice Merleau Ponty sheds some light on the subject.

Merleau Ponty disagrees with both the old rationalist way of developing theories through excessive thought, and also with more recent ideas of empiricism. He sought to overcome the problems of empiricism and rationalism. Empiricism claims that consciousness is shaped by the world outside of experience. It split consciousness (subject) and the world (object). The subject comes to know the object through experience. Truth is certainty. To begin with the truth one must argue what is true in perception is determined and unambiguous. We discover things in context. Because empiricists begin with the assumption of atomisation they have to come up with a way to put everything back together again in their minds by association. How can they be sure that the way their mind puts it back together is the same as the world outside of their experience. The world is unknowable to them.

Rationalism splits the subject and object too. It holds that knowledge is prior already known by the subject prior to experience. If they already known what they are seeking, why bother searching? Yet we do search because the world is unknown to us.

Ponty proposes that things do not simply present themselves as atomistic impressions nor do we construct things in our minds, rather things as we discover them are discovered through a subject object dialogue.

He believed that consciousness, the world and the human body as a perceiving thing are intricately intertwined and engaged, but he also recognizes them as separate entities. He emphasized the simultaneity and intersection of the senses. In the eyes of Merleau-Ponty the world itself was in some ways flesh. The body and the world are separate entities but intricately intertwined, and that is why we can know the world and also know our ignorance of it too. His views calls for designing rich corporeal architecture. Presently the majority of our built spaces are flat, reductive, instantly digested and expelled.

His writing style closely reflects his phenomenological argument. It isn't a matter of grammar or verbal use. It has more to do with the tempo and how it causes the content to rise up before you. Its designed to be read quickly. It draws on the intuitive reaction of the reader. Its surprising how quickly one can read his texts which are dense and deal with complex issues. His texts become hard to read when the reader is consciously trying to decipher the meaning behind every word. He uses a scientific inductive method similar to Bacon, but it reads more like a novel, with it metaphors and descriptive language. Ponty brings forth scenes, examples, illustrations metaphors that your almost always seduced into believing you understand what he says but if you want to understand what he is saying and you try to reduce the aim of a paragraph into a sentence it becomes difficult.
Architects need to understand how people experience space. Instead of just following old theories that have been proven inadequate, they need to change how they perceive the world. Empiricist and rationalist theories help to create the alienating environments we have today. Merleau-Ponty theories demand an architecture gives a more meaningful experience.

Senses
Apart from vision architects have forgotten the role their senses play in the design process. The built environment is alienating. This sense of alienation is partly due to the lack of engagement with the senses. The eye and especially focused vision is directly connected with self-conscious thought. Our peripheral vision and other senses are more valuable in creating a space which is experienced intuitively, but unfortunately they are not used enough. They envelope the body in the world where direct focused vision has the effect of separating the mind and the world. We are expected to depend only on our sense of sight in these environments. In the eyes of the skin Juhani Pallasmaa explains that an architectural climate which is visually dominated has failed in creating spaces that adequately engage with the human body and mind. He claims that this bias has created space that utilise the rhetorical tool of advertising to persuade the user immediately at the cost of flexibility and richness of an embodied experience. The solution seems clear. We need to abolish the hierarchy that exists in the senses. They all play an equal role in the perception of space and should be seen as opportunities for architects.

Junichiro Tanizaki expresses beautifully in “The Praise Of Shadows” how all the senses can be used to create a richer experience. “With lacquerware there is a beauty in that moment between removing the lid and lifting the bowl to the mouth when one gazes at the at the still silent liquid in the dark depth of the bowl itself. What lies within the darkness one cannot distinguish, but the palm of the hand senses the gentle movements of the liquid, vapour rises from within forming droplets on the rim, and the fragrance carried upon the vapour brings a delicate anticipation.”

This quote describes the author drinking soup. Because of the darkness the author is forced to explore the contents of the bowl using his other senses. One gets the sense that he is having an embodied experience that is made up of all his senses. Its not the fact that he uses his other senses more, its more important that he gets to experience all his senses simultaneously. The author feels his way tentatively with his whole body. He remembers this event fondly because of the intensity of all his senses working together.

Another good example again can be found in Japan. In western culture our wine glasses are clear, so we can see the wine before we drink it. In Japan wine or sake is clear so people can see the Guinomi. They thrust their sense of taste and smell to identify the liquid. It also give the drinking vessel itself a role in the experience. They are made from fired clay and the materiality is something that’s celebrated. Defaults in the material like cracks are repaired using a mixture of gold dust and glue. This materiality naturally appeals to our sense of touch. The simple act of drinking wine becomes about an embodied experience which appeals to our most intimate senses.

Carlo Scarpa is a good example of an architect who understood the importance of all the senses when designing space. He expresses this sensitivity in his design for the bridge at the Queirini Stampalia. The handrail is constructed from wood which invites the hand. Its a mate-
rial that doesn’t conduct very well so even in the depths of winter the wooden handrail feels warm to the skin. The texture of the varnished wood would encourage the exploration of the hand. Our sense of touch can pick up details that the eye overlooks. The steel structured bridge would have been a very different experience without Scarpa’s knowledge of the senses.

Taking our sense of hearing as an example of a sense that’s ignored I will show how the ignored senses are just as important in how we perceive space. Biologically we are unable to close our ears, so we are constantly exposed to sound, but most of the time its part of our unconscious perception of space. We can use sound to measure space. The ear can distinguish between a long arched tunnel and a square Georgian room. It can even read a scale that the eye overlooks. The texture of wood or fabric can absorb sound and smooth concrete will reflect it. For example a priest says prayers in a slow rhythm of loud and quiet syllables with short pauses between them, so that the echoes don’t overlap in the large cavernous spaces of old Christian churches. He uses the church as an instrument to project his voice. There is a constant interaction between the priest and the church.

The importance of our senses other than our sense of sight is clearly underestimated. If we are to design for a more embodied experience the hierarchy needs to be abolished.

Symbology

This section of the essay explores the role of symbolism in creating a more meaningful experience in architecture. There are two distinct ways of using symbols in architecture. There is the poetic image and the metaphor. The metaphor distracts the mind from the bodily experience of the world. The poetic image uses the mind as a tool to solidify the experiences of the senses.

The problem of the symbolic metaphor is that it undermines our physical experiences. "Empirical theory regards all perception of space as dependent on conditions, and takes details as nothing more than signs, the meaning of which are learned by experience." In this version of perception sensory stimuli are only used to give signs of architecture. The mind then takes these signs and associates meaning with them based on knowledge that was gained overtime. This means that everyone holds a personal version of the world, but how can we be sure that the mind assembles these experiences, and categorizes all the different types of information correctly.

Bachelard had a different problem with Bergson's drawer theory, which referred to drawers as concepts or ready-made garments into which knowledge or thinking is classified. Bachelard wonders how reason determines into which drawer to put a new object. According to the author, Bergson's illustration of the brain has many "keep-sake boxes" in which pieces of the past are preserved. Bachelard argues that Bergson's use of metaphor is unimaginative and results in "dry" rationalism.

A metaphor is a prefabricated idea of the conscious mind. It can make logical sense, but knowledge is required to decipher the associations that its designed to reference. It is the result of conscious thought that associates meaning through a number of logical steps.

The metaphor undermines the physical experience one has in a built environment, but unfortunately is the main source of communication used in our consumerist society.

The other type of symbol used in architecture is the poetic image which has quite a different effect on how we experience space. In "the
poetics of space” Gaston Bachelard explores how the “imagination aug-
ments the value of reality”. This means that for Bachelard poet symb-
ology intensified the reality of perceived objects. The poetic image is an
object of the subjective conscious, it cant be something of conscious
thought. It comes before thought, does not require knowledge, and is an
intuitive reaction. Bachelard uses the domestic setting of the house to
investigate the poetic image and he gives many examples. “In the ward-
robe there lies a centre of order that protects the entire house against
uncurbed order”, Chests and caskets become the protectors of secrets
and treasure and evidence of an intuitive sense of hiding place.

The poetic image can be found in other creative discipline too. John
McGahern uses it to reinforce the reality of the Irish countryside that he
depicts in his novels.

“In places, the hedges that grow on the high banks along the lanes
are so wild that the trees join and tangle above them to form a roof
and in the full leak of summer it is like walking through a green tunnel
pierced by vivid pinpoints of light.”

This is an example of the careful choice of words that creates a feel-
ing of enclosure within the lanes. Its not just a direct description of a
space. He uses subtle symbols like Roof, tunnel, pinpoints of light. They
symbolise a sense of enclosure and protection. Because they are intui-
tive associations that don’t require knowledge or conscious thought, they
naturally fall into the descriptive sentence. They don’t distract attention
from the direct experience, instead they reinforce it. McGahern very
carefully chooses his word as he understands that they are symbols
too, which have ambiguous meanings. His lyrical poetic style combined
with objective direct descriptions is what attracts his readers.

The next quote is from “That they may face the rising sun” one of the
characters has just consciously recognized his own happiness.

“He felt that this must be happiness, as soon as the thought came to
him he fought it back, blaming the whiskey. The very idea was danger-
ous as presumptive speech; happiness could not be sought or worried
into being or even fully grasped, it should be allowed its own slow pace
so that it passes unnoticed, if it comes at all.”

This reveals McGahern’s own philosophy as a writer. For him writing
is about creating an engaging experience for the reader. The plot never
plays a large role in his books. The reader isn’t heald by the suspense
or tension of the plot. His seemingly detached objective style of writing
forces the reader to engage.

One can draw similarities between John cage and John McGah-
ern John Cage composed 4’33”. The three part piece is performed by
a full orchestra and conductor. What makes this piece unique is the
fact that it doesn’t contain one note. It’s four minutes and thirty three
second of complete silence. A full auditorium of people perfectly silent
for four minutes. You could cut the atmosphere with a knife. Every one
is intently listening for smallest sounds. People can hear the noise of
traffic, a cough, or someone moving in a seat. These unconsidered
background noises become major musical events. Everyone has a truly
embodied experience of space. Composers usually try to create a mes-
sage through their music. For example a harrowing tragedy or a happy
triumph can be conveyed through music. The notes in some ways act
as symbols for emotions that people have. John Cage didn’t want to
distract people from their immediate experience of the concert hall with
musical symbols, instead he intensifies this experience. This is very
reductive, but there comes a point where symbols can distract from the
physical experience. Similar experience was had at his lecture entitled
"A lecture on nothing", which consisted of long pauses and sentences like "I am here and there is nothing to say". "Words half make silences".

"Each moment is absolute alive and significant delicious beyond repair".

Peter Zumthor’s Thermal baths at Vals is a good example of a poetic image in architecture. It feels like it was cut into the ground. The interior space feels like a cave. Narrow slivers of light pass through openings in the roof, which reinforce the cave like symbology. It’s located at the foot of a series of mountains. The idea making it feel like a cave intuitively matches the context and the programme and reinforces the experience one has of both.

The Savings bank and the toll house in Limerick are examples of a bad use of symbols in architecture. They were used to give a sense of antiquity. They were decorations with little or no function. They distract people from the physical experience. The saving Bank is a fine example of neo-classical architecture, but for someone who has no knowledge of Greek orders the facade has little meaning.

Context

This part of the essay questions the role of context in the design process. Does site really matter, or can a building that completely ignores the site provide a good experience? I argue that a more meaningful experience comes from buildings which respond carefully to the properties of a specific place.

Today many buildings are designed before the site has even been acquired. Most of the design decision are based on very specific functional requirements of programme. This leads to spaces which are designed around specific pieces of furniture. For example a typical bedroom in a house is about 20m². This is based on the size of the furniture and the circulation space. A small book called bungalow bliss has had a larger effect of the Irish landscape than any architectural publication. It contains the plans and sections for a number of houses. people just pick a house from the catalogue and place it on their site. Most of the houses in the country can be found in Bungalow bliss. These siteless buildings have a negative effect on their surroundings.

I believe that some of the answers to this question lie in the venetian paintings of the 18th century. They understood that there was a direct relationship between figure and landscape. Their use of the mandorla depicted this understanding. The mandorla is an oval shape which usually surrounded Jesus or Mary, but venetians used it as a device to blur the barrier between the figure and landscape. In the presentation of the virgin the child Mary is surrounded by a mandorla and the mountains in the background also take the shame distinct oval shape.

The venetian paintings from this period didn’t rely on perspective to create a sense of space. Instead they created space by examining the relationships between objects. They developed a number of ways to create depth. Light brought objects into the foreground and shade had the opposite effect, the size of an object relative to another, its relative positioning, a sharply detailed object came forward and a blurred item receded. These are an example of just some of the techniques they developed. Perspective changed the way people perceived space. The perspective lines became the only way of creating depth in a drawing. This indicates that there was a general shift in the way space was perceived at the time. It became a subject of the eye. Perspective drawing was an attempt to depict accurately the space the eye sees. In many ways these perspective drawings seem a lot flatter than the older venetian paintings. Spacial depth and experiential depth were given by
provided by the relationship that was created between objects.\(^{11}\)

For a number of years Carlo Scarpa trained as a painter in Venice and he carried that distinct relationship of character and landscape with him into architecture. The Brion cemetery is a good example of how to create space based on venetian painting techniques. This especially can be felt certain views that he creates of the landscape. Instead of just being a scenographic view of the landscape through a window, Scarpa forces the user to engage his whole body in the action. The building acts as a mediator between the body and the landscape. There is a degree of separation that heightens the experience of the rare connection to landscape.

Traditional venetian painting shows that the relationship between objects effects how we experience them. Just because the design of building ignores the landscape doesn't mean it wont have an effect on it. We have to accept that context does play a large part in how we experience the building too. The architect can design an intuitive strategy that will react purposely with its surroundings. A building which ignores context is just a display of ignorance of the inevitable relationship that occurs. A building which responds carefully to the landscape can have a positive effect on both how we experience that landscape and the building.

Peter Zumthor also talks about how the physical relationship between objects effects how we perceive them. He arranges materials and record how they react together. He knows that a material will become something different if another is added. The hard smooth surface of concrete reacts differently to either a hardwood or soft cedar. He wanted to use the cedar to emphasise the qualities of both materials. The hard smooth concrete would protect the more delicate texture of the ceder. He works with the same sensitivity even at the scale of building and landscape.

“I was quite sure I wouldn't be able to use some soft ceder for surfaces in a huge living-room in this exposed concrete building. I was going to need something harder something more like ebony- with enough density and mass to counteract the weight of the exposed concrete”\(^{12}\)

This shows how the composition can transform the perception of each material compared to if it were only experienced on its own.

We have established that a genuine good spacial experience is the result of connection between building and landscape. In Climate Register Peter Salter and Peter Smithson went even further in their opinion of the role of context. They wanted to allow the strategy of the building, which is an intuitive response to site, to be read within the details. Presently detail design is based on the functional requirements of the programme and site. The detail holds a lot of potential for expression.

For example Sigurd Lewerentz's eastern cemetery in Malmo uses trees to set up a layering of the landscape. The chapel itself is layered, where the porch acts as a threshold space between the church interior and the landscape of hedges outside. The concept of layering is continued into the construction details. Windows and doors are laid into openings. The details have a direct relationship with the wider context, which helps to reinforce the experience of the place.

In the tell-the-tale detail Francari makes a similar argument about the role of detail in architecture as is found in Climate Register. If we examine the definition of detail given in the dictionary, we discover that its meaning isn’t as clear as one might think, when its applied to architecture. It defines a detail as a small part of a relative whole. An entire building can be considered a detail of a landscape, a wall considered a...
detail of a floor plan and lastly a joint between a floor and a wall a detail of the wall. If a detail is about making joints and details have a relative scale then architecture is about the joints. A joint can be a physical connection of materials or it can be a formal connection. For example a porch is a spacial connection between inside and outside.

If one views the detail of a building like the word in a sentence. It has a function to give meaning but their are many words with similar meanings, so there is many ways of constructing a sentence. Its the choice of words that give the sentence character. Similarly in Architecture its the choice of details that give the building character.

Closing

I have clearly shown how an embodied meaningful experience of the built environment can be achieved. It was expressed in the four main topics. At this point I should again emphasise the importance of this type of architecture. Its more sustainable. Its value isn't based on function which changes frequently as the needs of society change, instead its value is attached to the experience. The more embodied and meaningful the experience the more valuable the building becomes.

One of the main discoveries that I found was the importance of the Joint in creating meaningful space. If one looks back at the points that were made the idea of boundary and connection is a common thread in throughout the entire essay. Architecture is about how you join elements. Types of joints vary from the physical detail of a material connection to a the formal joints. A joint is a detail. Detail is defined in the dictionary as a small part of a relative whole. It becomes scales when applied to architecture. Therefore valuable architecture is about the construction of joints.

Ponty blurs the boundaries between mind, body and the world. He ensures that we instinctively experience the world at a level of intimacy that was missing in previous theories of perception. By recognizing the importance of all our sense we weave together the world and the body. The point that I make about intuitive symbols again deals with boundaries of the mind, body and the word. It shows how elements of the imagination can make the physical world seem more real. Then the last boundary which I bridge is that of the physical world and its effect on experience.
Notes

1. Juhani Pallasmaa, The Eyes Of The Skin: Architecture And The Senses (Sussex: John Wily & Sons Ltd, 2009), 19
3. Juhani Pallasmaa, The Eyes Of The Skin: Architecture And The Senses (Sussex: John Wily & Sons Ltd, 2009), 15-30. The first six chapters are based around the problems of an ocular centric culture in architecture
4. Jun’ichiro Tanizaki, In praise of shadows (Stoney Creek: Leete’s Island Books, 1977), 15
5. Marco Frascari, The Tell-The-Tale Detail, 4
8. John McGahern, Memoir (London: Faber and Faber, 2005), 6
9. John McGahern, That They May Face The Rising Sun (London: Faber and Faber, 2005), 127
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Peter Smithson and Peter Salter, Climate Register, Architectural Association Publications, London. 1994
Site Description

The townland of leitrim is located in county Longford, close to Gra-nard. This rural countryside is populated by ribbon development and one-off housing along narrow country roads. People commute from these houses each day to cities like Dublin and Galway. Their lives are dependent on the car. Their main experience the countryside is their drive to and from work.

The land is divided into medium to small farms which have been worked on by the same families for a number of generations. These families form the rest of the community that lives in this area. They depend heavily on the grants and subsidies that the E.U provides, because of this much of the land remains unproductive.

Ireland is covered by a complex system of land division. The smallest level of this system is the townland. The size of these townlands can vary radically, but typically they are between 200 and 400m².
Site map showing relationship of Leitrim to the towns of Granard and Edgeworthstown.

Map of the townlands. Leitrim is located in the centre of the map.
Map showing just the townland of Leitrim and Granard town

Contour map of Leitrim with buildings and field boundaries

Contour map of Leitrim with buildings and field boundaries
Photo of the wetland area of Leitrim. The wet peat has little use except rough grazing during the summer.

Photo of highly productive brown earth soils which have a wide range of possible uses.
Soil map. Peat
Lithosol
Gley
Rest is fertile acidic Brown soils

This map show the proposed edge with existing land use and buildings.

The next map shows the size of each quarter, 120 to 140 acres in each.
### Schedule of Programme

<table>
<thead>
<tr>
<th>Centre:</th>
<th>Toilets</th>
<th>80M2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storage:</td>
<td>grain</td>
<td>375m2</td>
</tr>
<tr>
<td></td>
<td>Vegetables</td>
<td>400m2</td>
</tr>
<tr>
<td></td>
<td>Machines</td>
<td>250m2</td>
</tr>
<tr>
<td></td>
<td>Lab</td>
<td>3 x 50m2</td>
</tr>
<tr>
<td>Clean labs</td>
<td>2 x 75m2</td>
<td></td>
</tr>
<tr>
<td>Archive</td>
<td>200m2</td>
<td></td>
</tr>
<tr>
<td>Greenhouse</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Edge: | accommodation | 10x 120m2 |
| Storage | 80m2 |
| Greenhouse | 80m2 | For each dwelling |
Design brief

At present the Irish countryside is settled predominately by ribbon development or one-off housing. The people who live in these houses spend most of their time commuting in and out of larger cities like Dublin, Cork, and Galway. They want the benefits of both urban and rural ways of living. Unfortunately the resulting way of living is dominated by problems of alienation and isolation. The aim of my project was to propose a new way of inhabiting the countryside that provided a more engaging experience. A new type of rural settlement needs to be created that has qualities of traditional urban life too.
Proposal

I choose to work within the old townland boundaries, which covers most of the country. These boundaries were based around a community of three to five families who farmed the land together. This type of settlement displayed certain traditional urban and rural qualities of living. Instead of just designing a one-off settlement, I would imagine this new way of living multiplied over all the townlands.

The townland of lietrim consists of four medium sized farms. A road follows the townland edge which is lined with one-off housing. The old boreens that once linked the farmyards were blocked as farming became more industrialized. I propose reinstate the boreens and transform the townland edge, so that it creates new relationship between the road house and field. It has a more shed like quality, which is related directly to the land. Its function is flexible. It refocuses attention away from the road and onto the landscape. The edge also provides housing for 50 more people increasing the total population of the townland to 150 people because this is what the land can support. The produce and work of the farm is divided between the inhabitants.

To give the townland its own character it has a centre. The centre provides a place for this new community to meet and learn how to use the land. This building is located on wet peaty land to preserve the more productive parts of the townland. The centre consists of labs, classrooms, an archive and an auditorium. This community is centred around learning, where each field becomes a lab for experimentation.
South facing axonometric of the townland showing the relationship between edge and centre

Exploded axonometric showing structure of concrete walls, steel portal frames and corrugated steel roof

Perspective of the auditorium where people learn about machines and information gathered in the archive
Plan of the central archive and research facilities.

Plan of the private dwellings on the northern perimeter.
section through the residential edge of the townland.

Section cut through the archive and labs
A perspective showing the intended connection between inside and outside.

A Perspective of growing facilities that are used for testing different fertilizers, seeds and soil types.
This section shows the construction. The corrugated iron allows water to run directly down the concrete walls and into a gutter.

Photograph shows an existing farm-yard in the area. It’s accepted that materials will weather over time.

Photograph that shows the detail at the base of a wooded door jamb of a local shed.
A modal of the townland showing the
new intervention around the edge
along the edge and the field patterns

This 1:500 modal investigates how
one might negotiate the new town-
land edge
1:100 modal of living area and greenhouse

A 1:50 modal of the dining area. The construction is based on the old wooden tracks which were excavated.