

BRINING COMMUNITY TO ONE PLATE



LAYERS OF LEARNING

BRINGING COMMUNITY TO ONE PLATE

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Atelier 5: **Challenging
Mythologies of Learning**

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Comprehensive

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Civic Architecture

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TABLE OF CONTENTS

1. Site Analysis	9
2. Learning Narrative	29
3. Conceptual Development	35
4. Design Development	47
4.1 Coming Out of the Ground	57
4.2 Guiding the Experience	67
4.3 Following the Grid	83
4.4 Detailed Studies	103
5. Layers Of Learning	115
6. Bibliography	131

According to Kandinsky when two lines cross each other, the point is created at the intersection. Adding lines to that point, makes it grow expand. Research done by Vegan Society shows that the easiest way for each one of us to be sustainable is to reduce meat intake. By bringing people to one point, which is the building and teaching them about plant-based lifestyle will make a positive impact on surrounding area. In my opinion one of few positive things that can be taken from lockdown period is the fact that people had to slow down their lives and started to appreciate what they have. Taking inspiration from that the process of preparing the food is broken down into a slow process, where a visitor can follow the journey of ingredients from the garden workshop to the meal on the plate in a restaurant by exploring the stages through senses. One of the topics discussed in my AiC 3 Research Document is the idea of layering explored by Piranesi in Campo Marzio and Bernard Tschumi in Parc de La Villette. By introducing the layers of historical site plans through conceptual grid the connection will be made to the immediate context.

1 SITE
ANALYSIS

NOTTINGHAM LANDMARKS



EDUCATION IN NOTTINGHAM

The building will be a support centre for already existing education buildings in Nottingham.

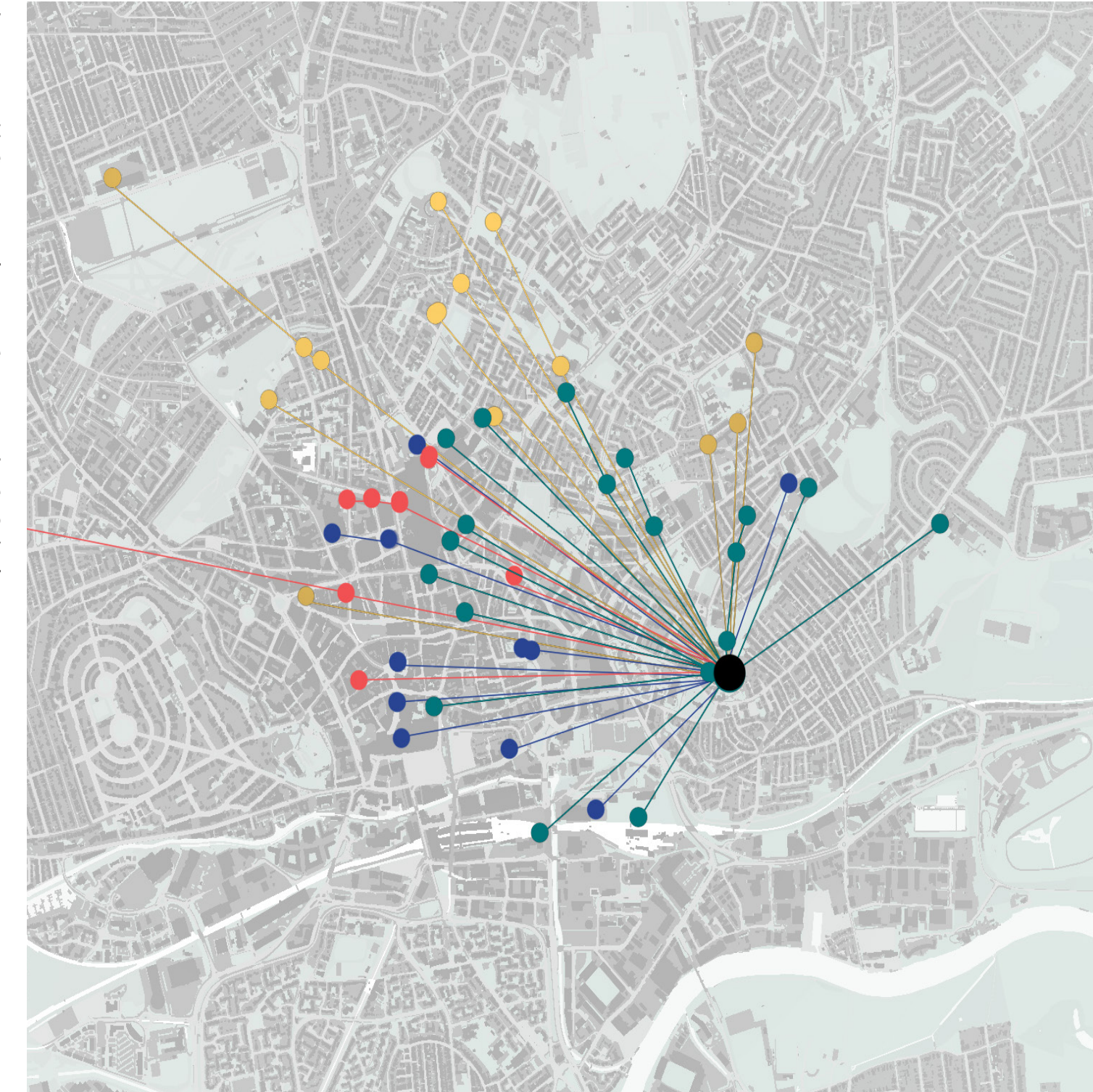
For **primary school children** it will be a first place where they learn about healthy lifestyle and preparing simple meals.

For **high school** and **collage** students it will hold lesson about cooking, preparing for independent life at university.

For **university students** it will be a place where they can learn about sustainable lifestyle and cooking on a budget.

With recent ban of free meals at schools for primary school children, the cooking centre will have a open canteen for students who need a meal. By having an open charity canteen it will provide new work places for people from Sneinton community.

By teaching people about the importance of sustainability the aim is that they will pass their experience from the teaching centre onto their peers, friends and family, spreading awarress and encouraging others towards sustainable practices.



SITE OVERVIEW



PROFILE OF THE AREA

HOUSES IN THE AREA

GRADE II

GRADE II

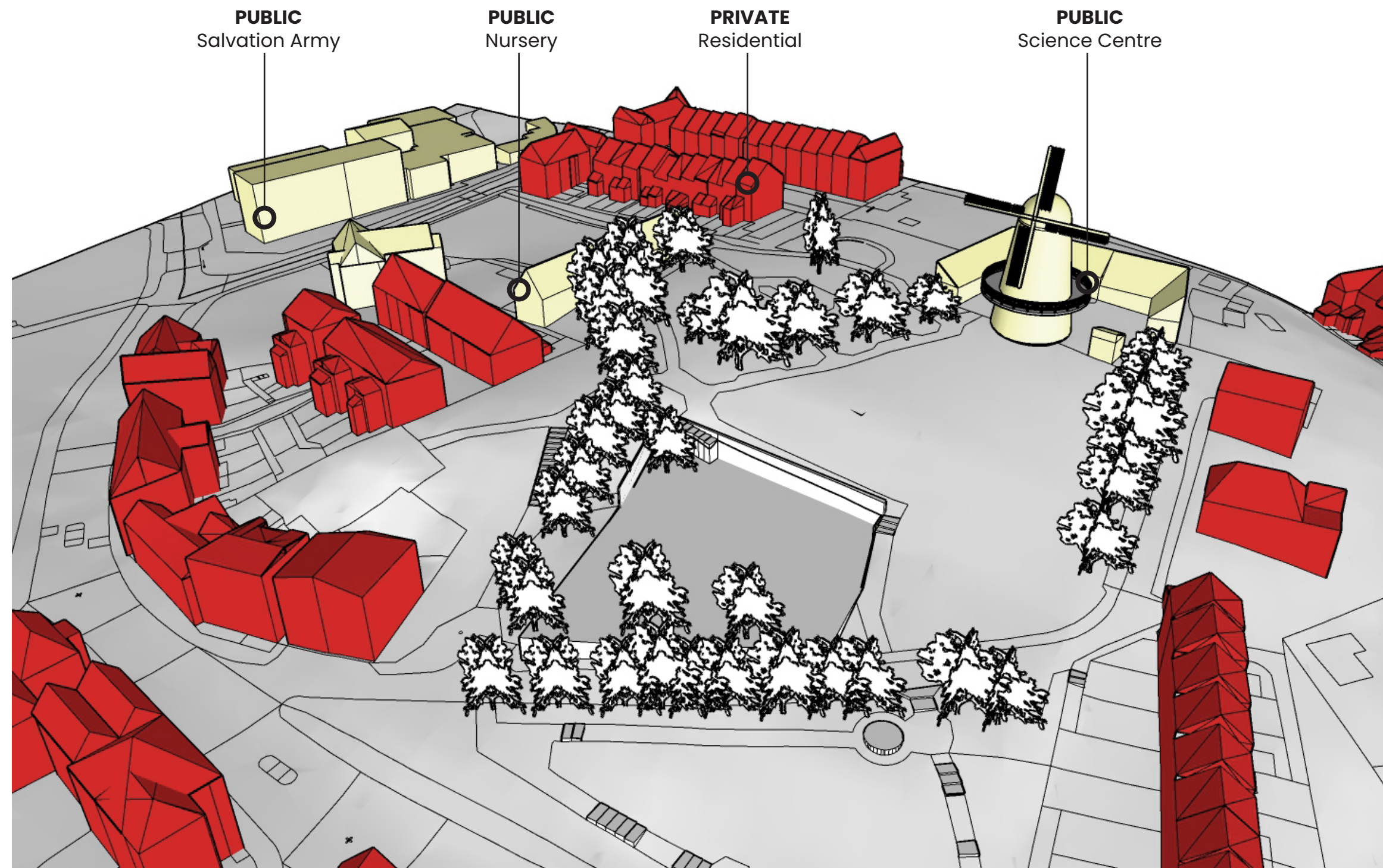
Sneinton Old School used to be a community centre for the area of Sneinton. It has been left abandoned for a prolonged period of time. Now serves as a nursery.

CONCLUSION
Windmill and its' surrounding has always been a community area, which is not a case nowadays. T

Fig. 1 Old School Hall (dOSH Sneinton, 2017)

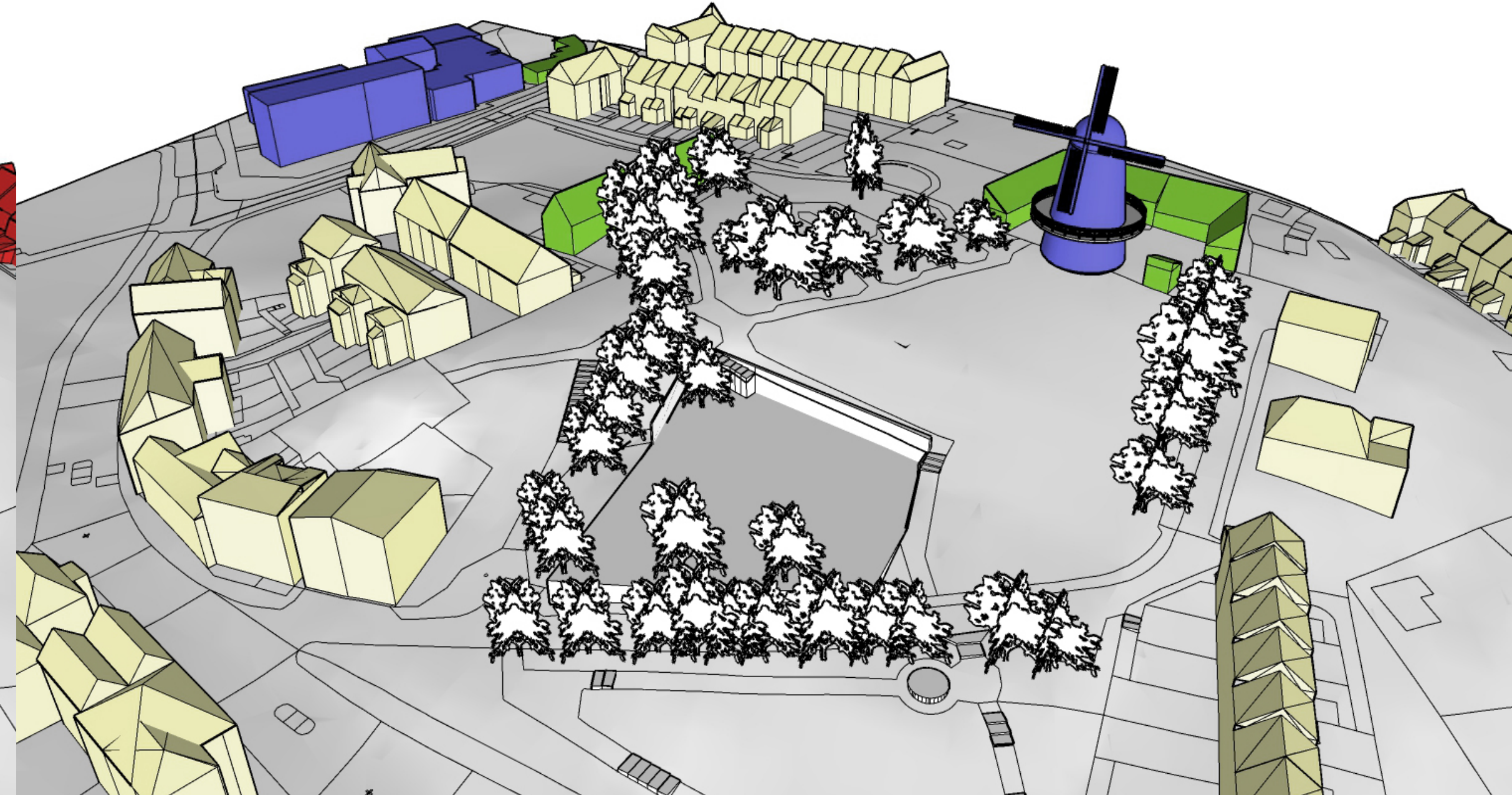
BUILDING USES

Immediate surroundings to the site are mostly residential. Next to the site there are two educational institutions. Adding the educational building from my project could transform the site into a educational hub for children and people from surrounding areas.



BUILDING HEIGHTS

3 storey and higher
2 storey
1 storey



DEMOGRAPHY OF SNEINTON

Sneinton consists of St. Ann's and Dales. Those areas are among the most deprived in Nottingham. Groups living in these areas:

- urban renters of social housing facing an array of challenges
- families of low socioeconomic status
- single people privately renting low cost homes for the short term
- educated young people privately renting in urban neighbourhoods



SNEINTON ALCHEMY

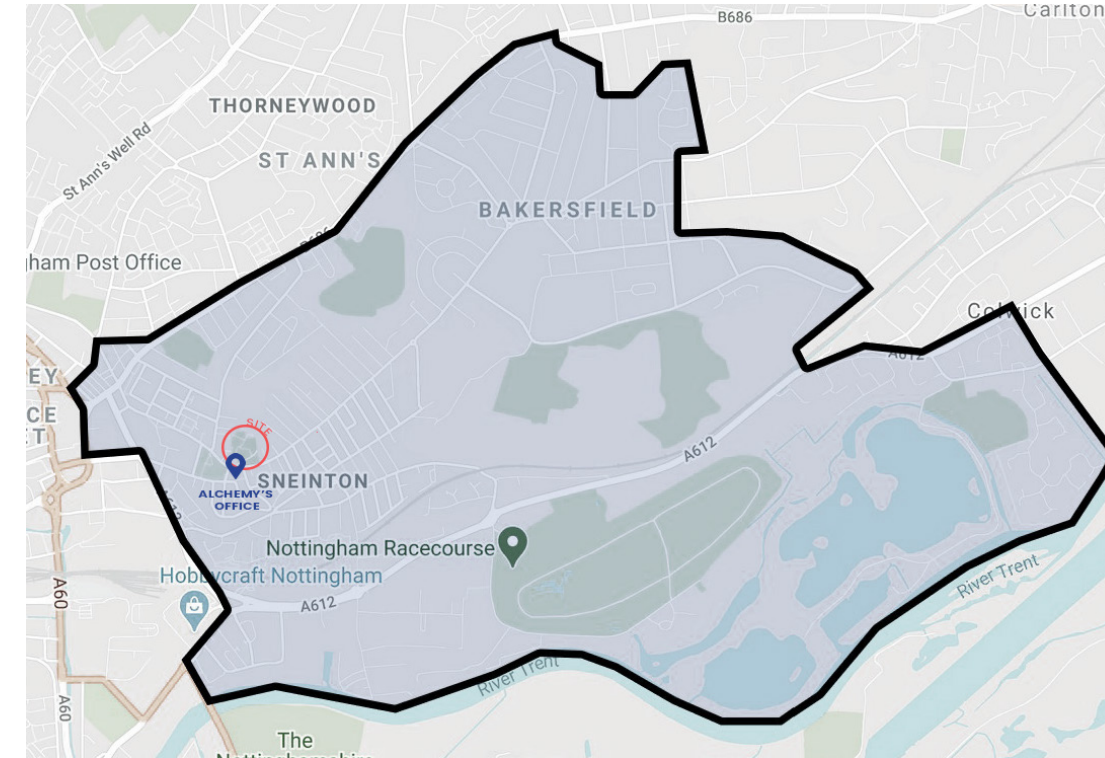


Fig. 2 Area of benefit (Sneinton Alchemy, n.d.)

Sneinton Alchemy is a group that organises events that aim to bring the community of Sneinton together. They organise different community building events, support groups and the biggest one Sneinton Festival.

Besides the office they don't own any spaces in which they would be able to organise events. Currently they rely on churches, schools etc.

In close proximity to the site the building could help the Alchemy to grow their influence. By having their own community space, they would avoid the issues to hire rooms at various areas.

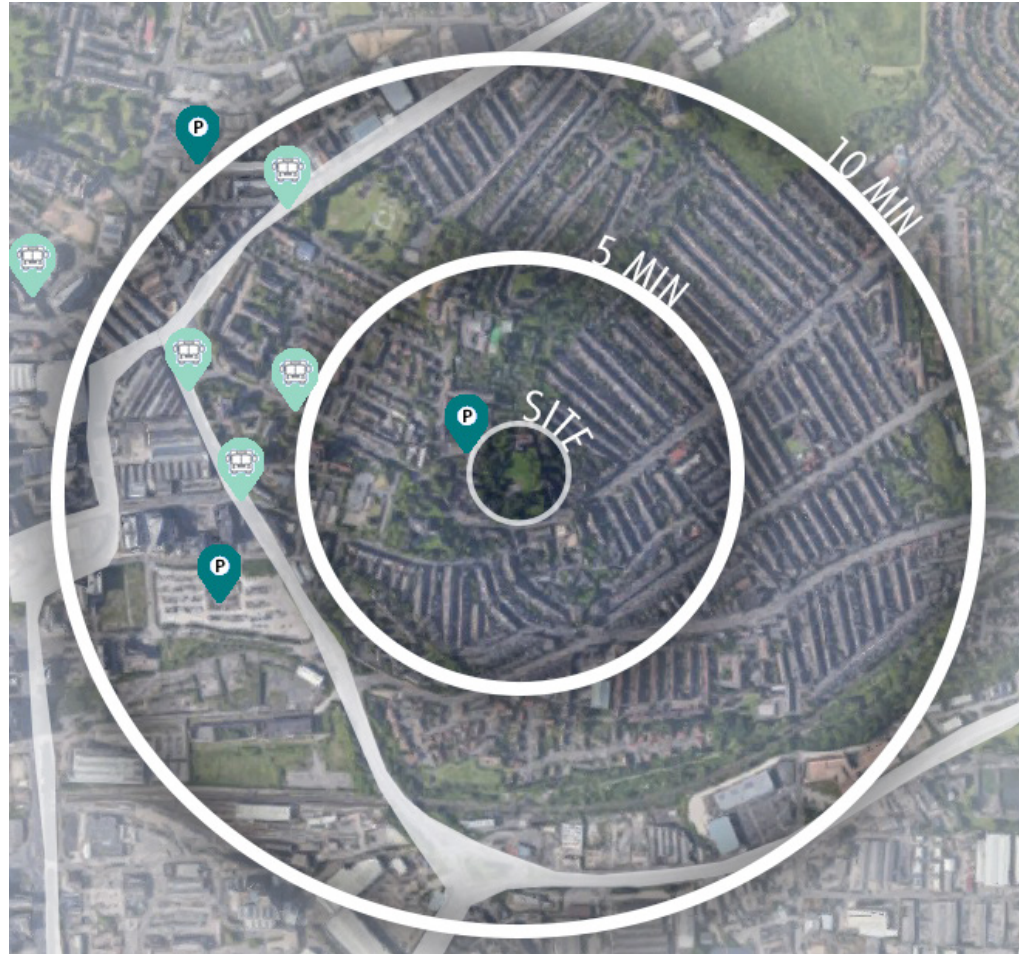
The map shows the area that the Alchemy is working at. The main focus area, which is the residential area is close to the site and the office.

One of the initiatives that the Alchemy support is Growin Space set up by Steven Doig. Since 2013 Steve is helping unemployed people gain new gardening skills, while bringing back to life empty allotments behind the site. The fruit and vegetables are sold at a local market or used to prepare dinner serves at St. Stephen's church every Thursday for an affordable price.

With a professional kitchen and much bigger space Growin Space project could grow and Thursday dinner could become an everyday event supporting children and people in need.



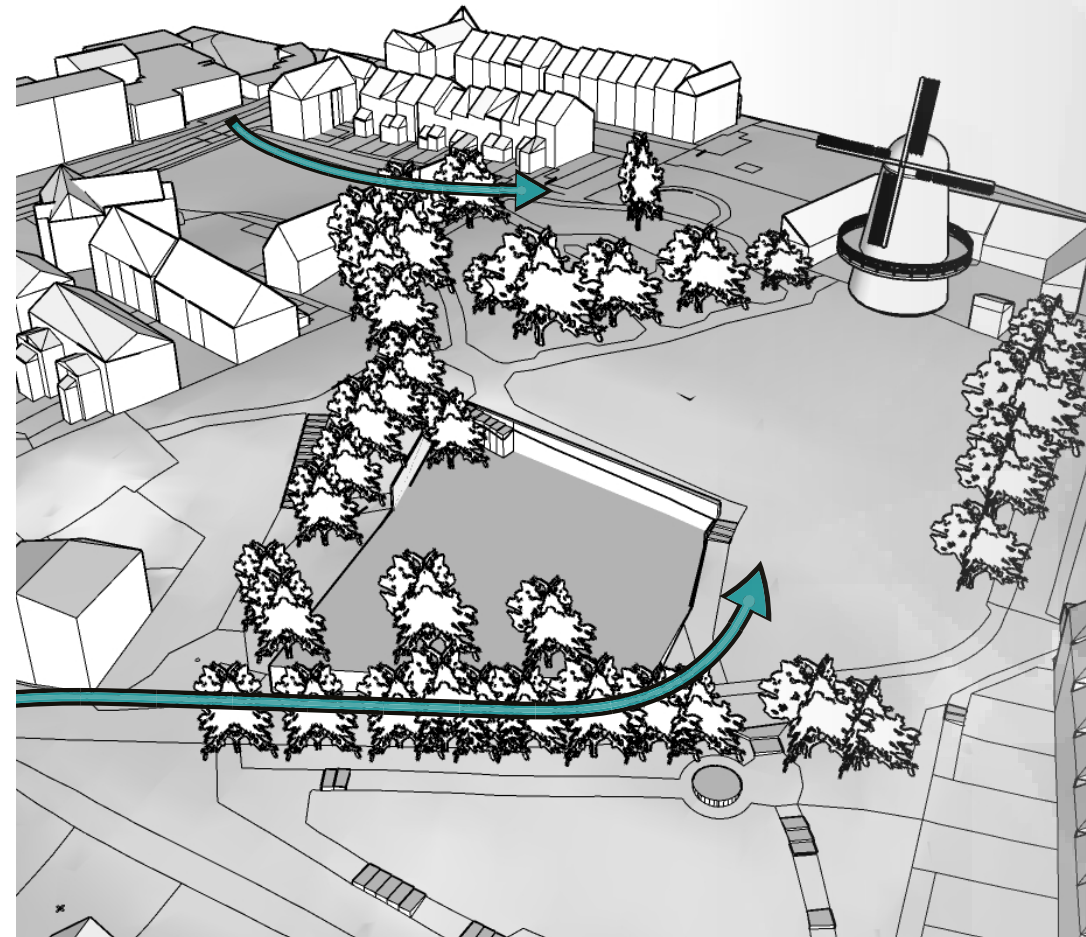
SITE ACCESS



The site is easily accessible:

15 min walk from City Centre
10 min bus journey from City Centre
with a car parked in a car park directly next to the site .

The site is close to one of the main Sneinton roads which may cause some noise disruptions.



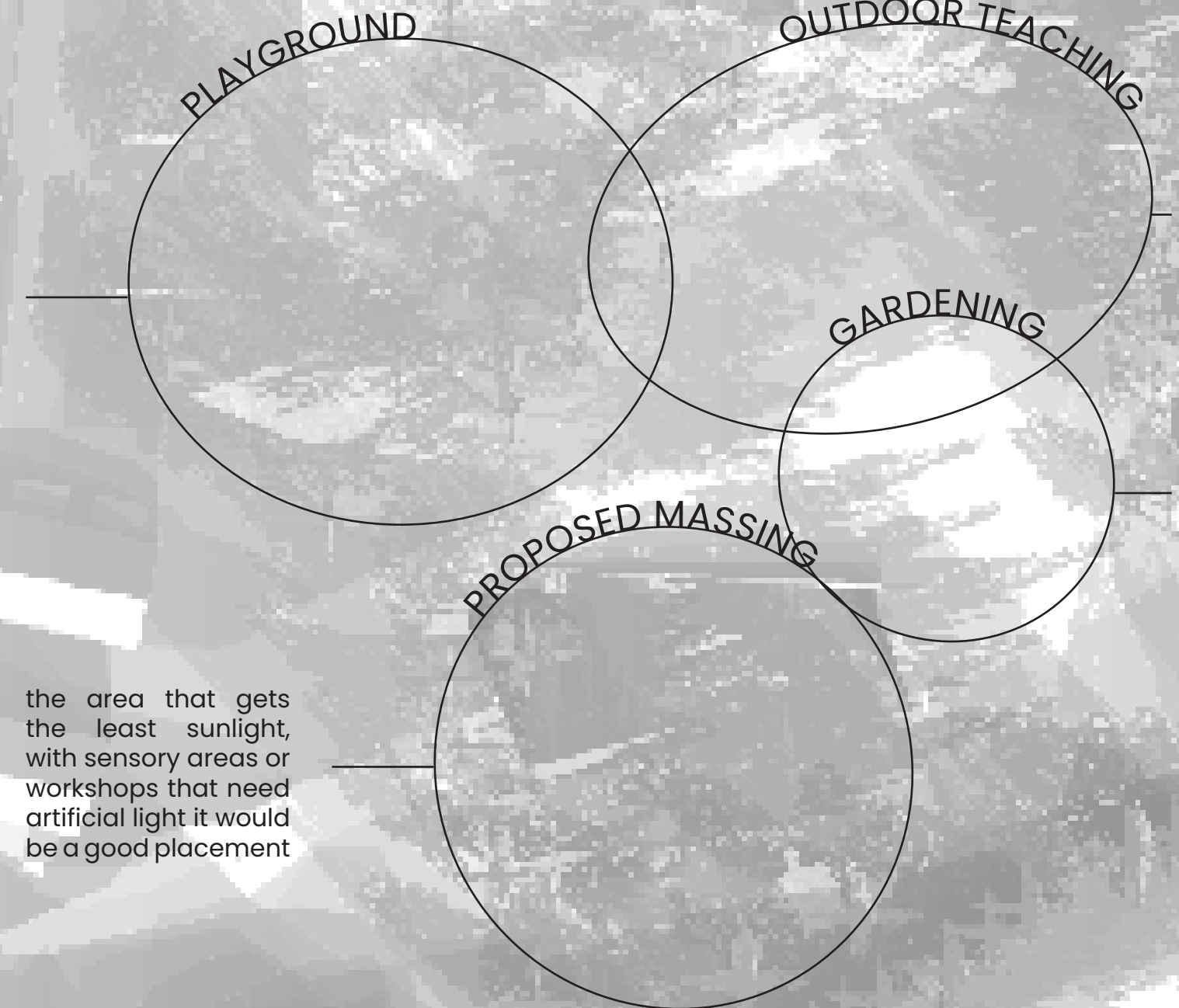
The site has two access points.

The south one is most commonly used, whereas the northern one has a direct connection with the nursery.

SHADOW ANALYSIS

This is a superimposed diagram of the shadows during Equinox, Summer and Winter Solstice at 9 a.m., noon and 5

because the trees take up the majority of this area it is a great opportunity to create an interesting exploratory play area



flat area that gets a lot of sunlight, but is shaded as well creating suitable conditions for teaching and gardening

the area that gets the most sunlight creating good conditions for gardening located on a south facing slope

the area that gets the least sunlight, with sensory areas or workshops that need artificial light it would be a good placement

VIEWS

Approaching the site



Main views



SENSES ON SITE

Smell on site



Sound on site



MATERIALS



SWOT ANALYSIS

SOUTH FACING SLOPE

- difficult topography
- good gardening conditions
- overheating could be a problem

DENSE VEGETATION

- preservation of the trees is advisable
- if not possible, arrangements should be made to plant trees in a suitable place

ALREADY EXISTING GREEN AREA

- people are familiar with the site
- people might have strong feeling about it and will be hesitant towards new development

NEIGHBOURING TO THE PRIMARY SCHOOL AND NURSERY

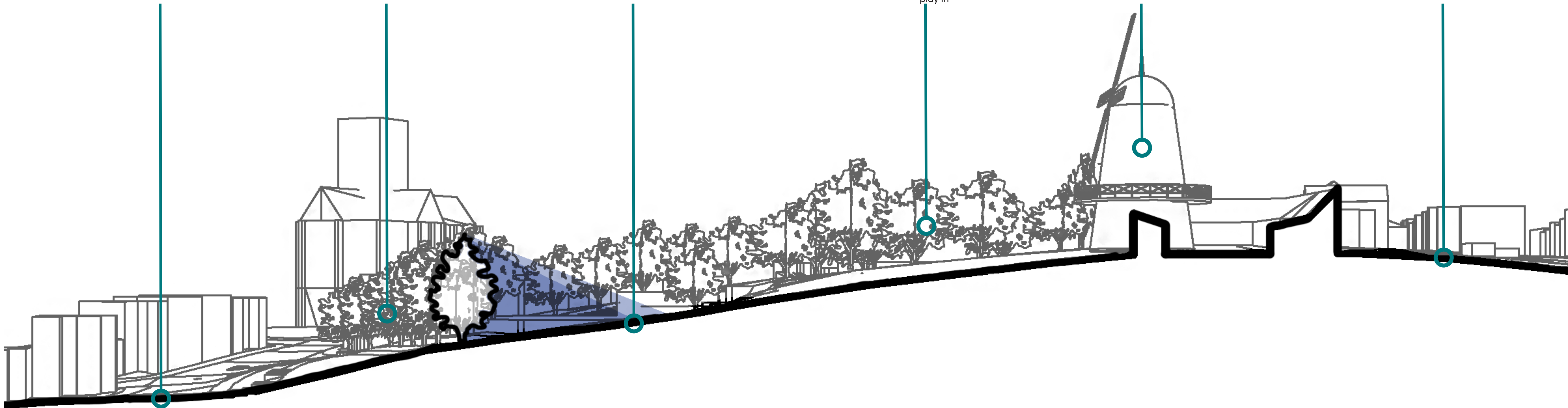
- existing unkept playground needs to be relocated and taken care of
- creating child-friendly area to learn and play in

WINDMILL – AREA LANDMARK

- site is in conservation area
- building heights need to be appropriate not to cover the views of the windmill

WINDY

- wind turbines could be installed



NATURE ON SITE



IVY



BEECH TREE



HAWTHORNE



SWEET BRIAR



FUCHSIA



ELDERBERRY



COTONEASTER



BITTERSWEET



ELM LEAF BLACKBERRY



APPLE TREE



BOXWOOD



DEWBERRY



CORK OAK



DWARF BIRCH



ENGLISH OAK



BOXELDER MAPLE



RUBUS



DANEWORT



NETTLE



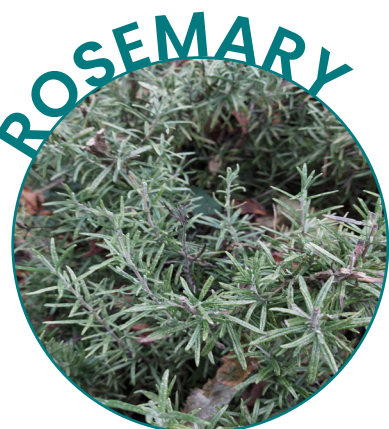
PINE ROSE



SPINDLE TREE



SYCAMORE TREE



ROSEMARY



WHITE ASH TREE

2 LEARNING NARRATIVE

EDUCATION THEORY RESEARCH

Education theory

BEHAVIOURISM

learning and behavior are acquired by linking stimuli and responses e.g. Pavlov's dog experiment

COGNITIVE

learning is internal and is a result of a student processing and organizing new information

CONSTRUCTIVISM

knowledge is constructed by adapting new information based on previous experience

Influence on my design

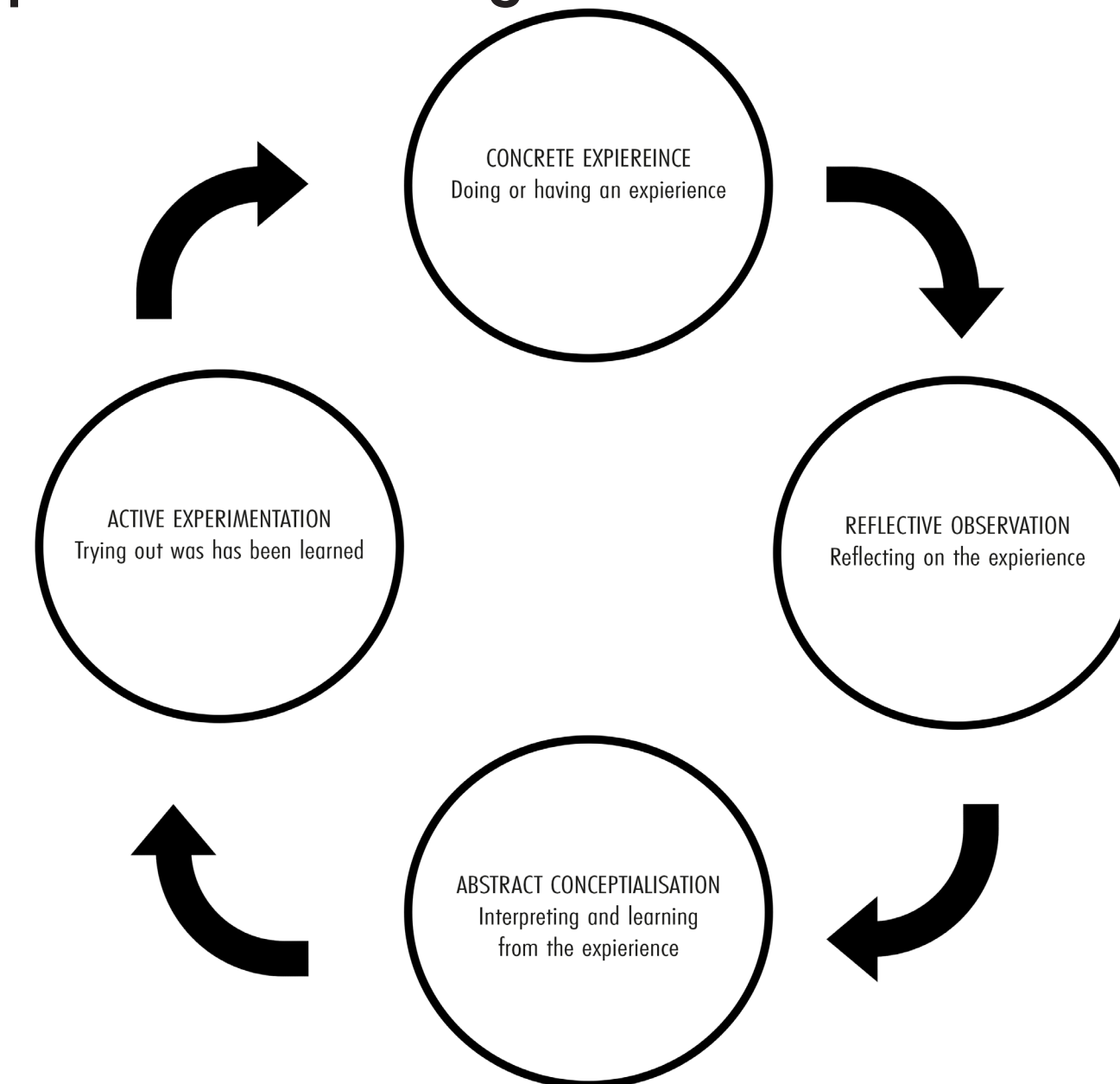
- outside spaces need to be secured from public, especially for teaching purposes
- clear boundaries of the site
- children need to feel the freedom to move around, without teachers worrying about safety of children
- facilities like toilet, changing rooms and relaxation space need to be available in a short distance to where the outside teaching will be happening

Maslow's hierarchy of needs



EDUCATION THEORY RESEARCH

Experiential learning



“Learning is the process whereby knowledge is created through the transformation of experience”

David A. Kolb

Gardner's list of intelligences

Gardner established a list of intelligences described as ability to solve problems or make products that are useful in one or more cultural settings:

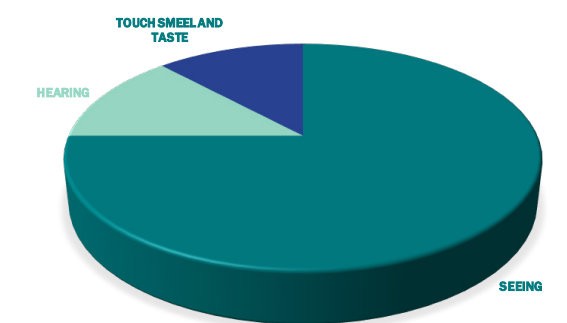
1. Linguistic intelligence.
2. Mathematical intelligence.
3. Musical intelligence.
4. Bodily-kinesthetic intelligence.
5. Spatial intelligence.
6. Interpersonal intelligence.
7. Intra personal intelligence.

After further research he established one more intelligence, that I want to focus on in my design, which is a:

NATURALIST INTELLIGENCE

This deals with an individual's ability to perceive, recognise and order features from the environment.

Laird's sensory theory



(NOT) PLAYGROUNDS

Perfect playground is a jungle
–Gunter Beltzig

What is a (not) playground?

It is any kind of space where children play and learn, excluding “traditional” playgrounds that we are used to seeing in schools and kindergartens.

What is wrong with “traditional” playgrounds?

- repetitive – same in each place without context taken into consideration
- they are always designed – no input from children, everything has its purpose
- they are not responding to current needs
- unaesthetic
- they are flat
- they are designed like they are supposed to be only for children and only for playing, socialising, relaxing, eating, learning are other function that need to be supported
- parents needs need to be taken into account
- they are square – they need to be a jungle

Social – cultural development



By providing support you are mediating her experience. By gradually decreasing the amount of support, you are scaffolding her experience from one where she is dependent on you to one where she is successfully completing the task unaided.

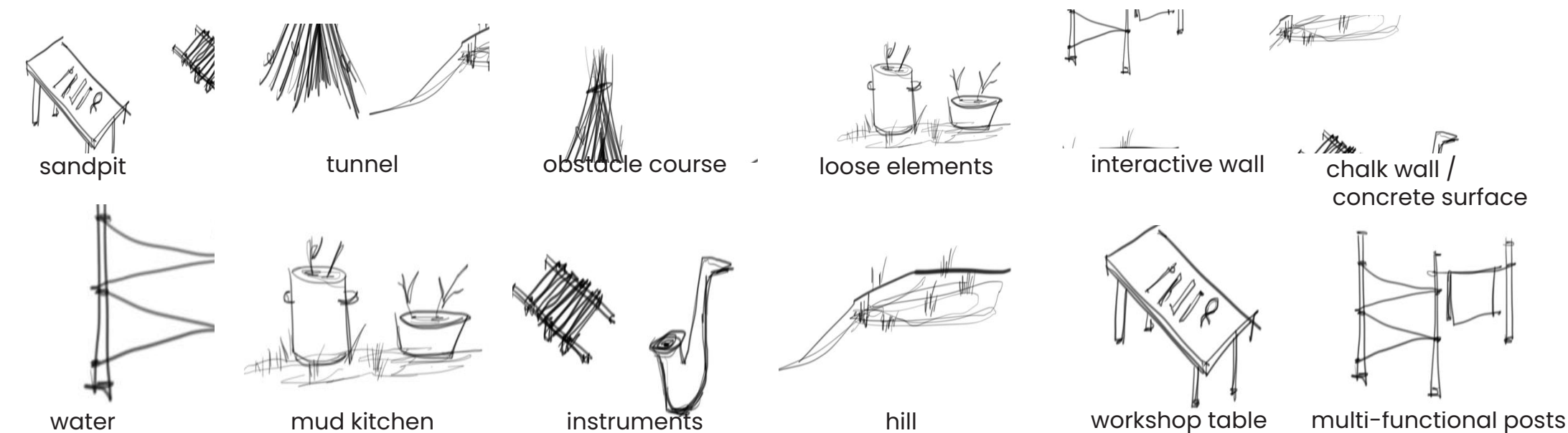


Types of (not) playgrounds

- **natural playgrounds** – rich in plants and natural elements, tunnels, huts, various use of logs and timber frames, bare-feet paths, mud kitchen, slides, sand and water area
- **adventure playground** – an area where children can play and come up with their own narratives and adventures, adaptable
- **social gardens** – made and created by local community, place of socialising, gardening, nature observation, but also fun
- **Jordan gardens** – outdoor cultural centres, sport and art activities, encouraging to be a part of a community
- **sculptures for play** – single sculptures or whole sculpture parks
- **water playgrounds and fountains** – fountains designed for play
- **micro playground** – small interventions in the city, accessible for everyone
- **NER – Naturerfahrungsraum** – wild forest in the middle of the city – fenced with a rules to obey, but not design
- **playable space** – kerbs, ledges – anything that lets a kid play around

FREEDOM OF CHOICE IS THE MOST IMPORTANT – DIVERSITY IS KEY

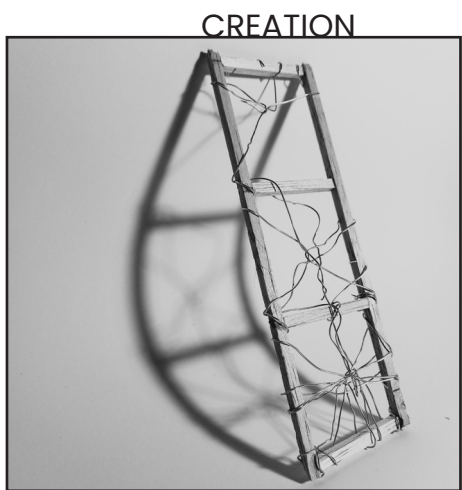
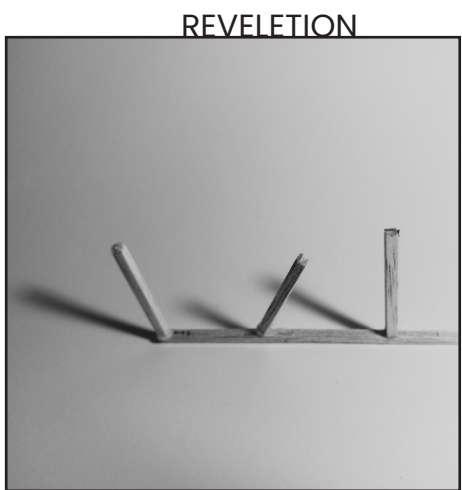
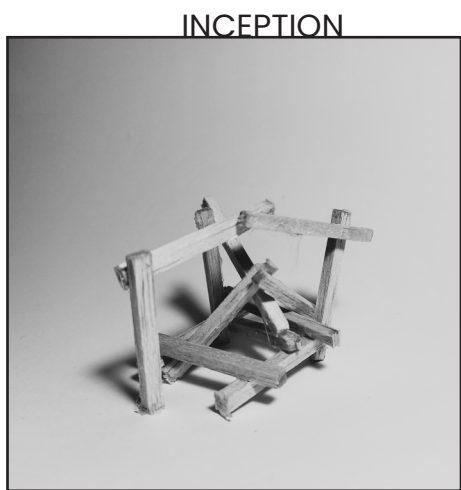
(not) Playground equipment



3 CONCEPTUAL DEVELOPMENT

CONCEPTS FROM THE RESEARCH

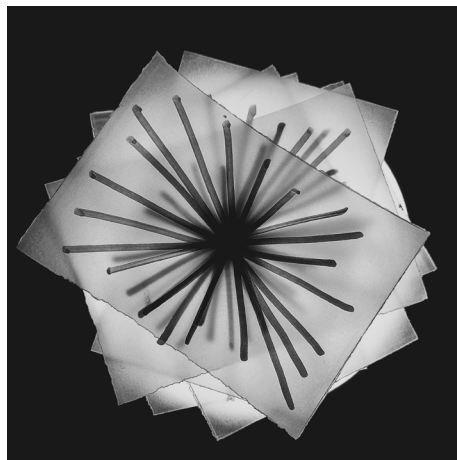
Scaffolding as a learning process



Conceptualizing constructivism

CONSTRUCTIVISM

knowledge is constructed by adapting new information based on previous experience



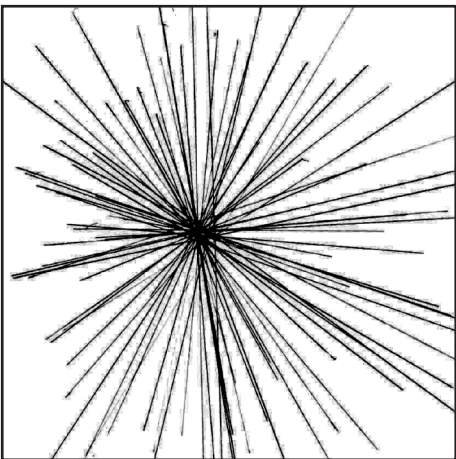
learning through layering previous experiences and information

IDEA OF LAYERS AND TRACE

INITIAL LINK TO CONTEXT

Kandinsky – Point and line to plane

When two lines are crossing there is a point created on that intersection. When adding lines to that point it becomes bigger and finally creates a plane, which changes the structure of a point. (Kandinsky, 2019)



The line represents each person, and the point is a education centre in which they are crossing their paths. The more people come to the education centre the more impact they have on their surroundings and can make a change, as the point changes into the plane.

Piranesi – Campo Marzio

In Campo Marzio project Piranesi is putting together different buildings from various time periods changing their location and scale.



Fig. 3 Campo Marzio (Pinterest, 2021)

The concept of layers would connect my context project with the learning narrative I chose for the studio project. Campo Marzio shows the concept of coming together introduce through Kandinsky's theory.

CAMPO MARZIO

Design application:

- introducing idea of building coming out of the ground
- roof as a crucial part of the design; possible use of a green roof to merge with the existing grass
- use of ground-like materials

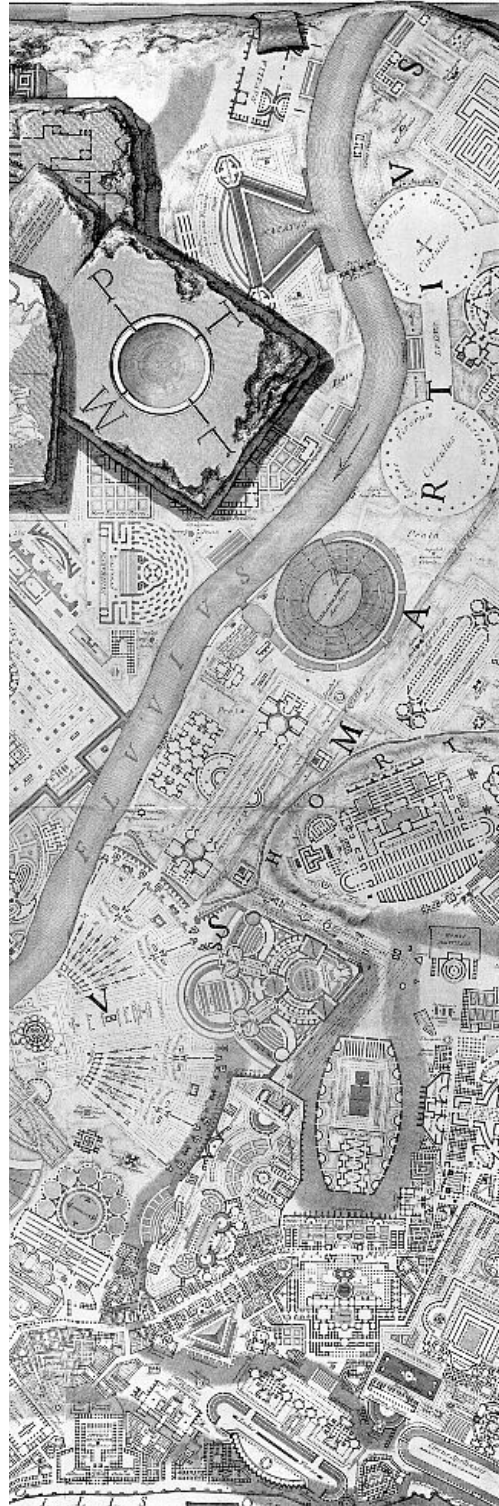


Fig. 4 Campo Marzio (Pinterest, 2021)

Analysis from AiC3 Research Document

"Campo Marzio has little to do with representing a literal place or an actual time. The Campo Marzio is a fabric of traces a wearing of fact and fiction" (Eisenman, 2006, p. 40). Campo Marzio consist of layers of traces from the historic maps of Rome therefore it could be said that Campo Marzio would be characterized as a diagram. Stanley Allen in "Campo Marzio: An Experimental Design" described it as a "neutral screen that collects the deposit of age" (Allen, Piranesi, 1989, p. 77). The diagram, besides the information on what is current, holds data about the iterations of the design and its history. It acts as an in-between of what it could be and what it is. It acts as an intermediary in the process of creating real space and time (Eisenman, 2007, p. 89). If Campo Marzio is a diagram, and based on what has been already said, a conclusion can be made that it creates its own time and space. Santiago project introduces idea of trace as well. One of the layers that was used to create the final diagram was a layer of the medieval plan of the city centre. Even though The City of Culture is distinct from the historical one it still makes the connection through the traces that can be found in the development diagrams (Eisenman, 2006, p. 164).

Natalia Wojtasik, 2021

PARC DE LA VILETTE

Analysis from AiC3 Research Document

The strategy for the Parc was to introduce a "neutral mathematical configuration" or "ideal topological configurations" that could become a starting point for future transmutation. When superimposed three independent layers of points, lines and planes would change not only one another, but the site that they were layered on (Tschumi, 1999, p. 187). Tschumi in the design of Parc de La Villette introduces an abstract mediation, where he is searching for an intermediary solution for site strategy, which is a conceptual system that is in between the site, its constraints and concepts that are beyond the city of program. An autonomous system of superimposed layers is called a text (Tschumi, 1999, p. 191-192). The superimposition is not allowing any of the layers to stay independent and unchanged, by refusing any favoured or arranging systems. The main aspect of multiple antagonistic elements is aimed at disorganizing the continuous integrity and stability of composition, advancing programmatic madness (Tshumi, 1999, p. 196). By doing so the architect is questioning their conceptual status, as three superimposed meaningful complexes will produce an undecidable uncoherent megastructure, which will be a contradictory to the totality. (fig. 18) In addition to that Parc la Villette is subverting the context by being anti-contextual, encouraging dispersion of meaning (Tschumi, 1999, p. 199/200).

Natalia Wojtasik, 2021

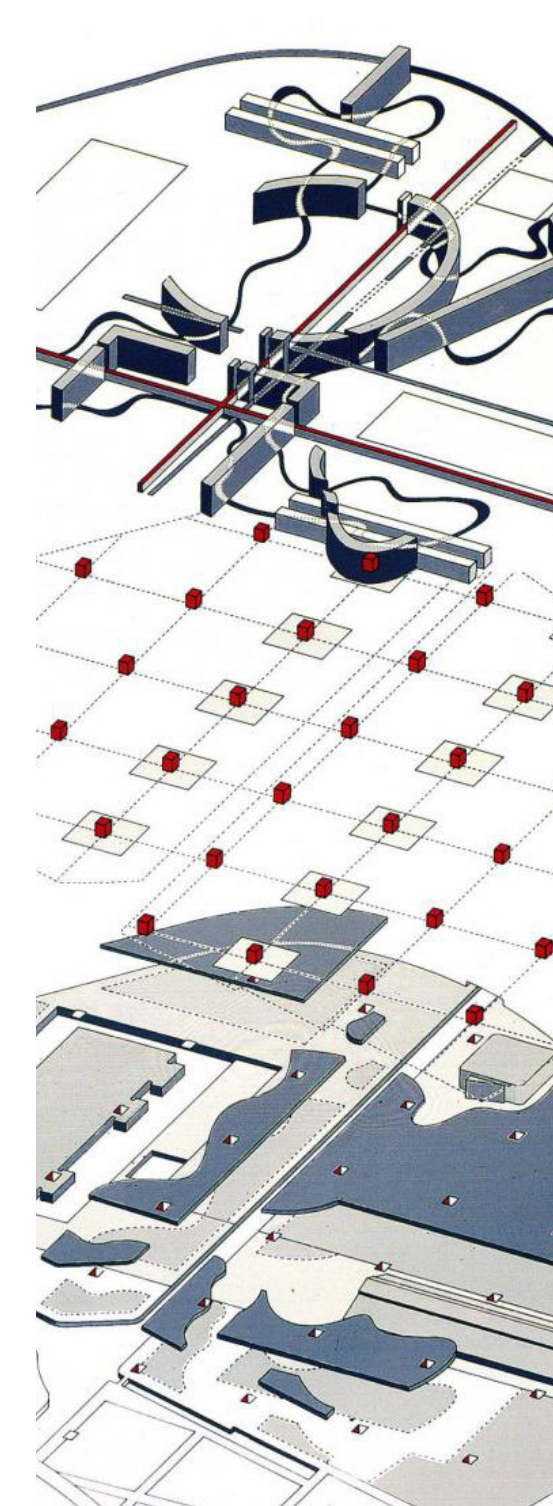


Fig. 5 Parc de La Villette (Omrانيا, 2017)

Design application:

- introducing idea of building coming out of the ground
- roof as a crucial part of the design; possible use of a green roof to merge with the existing grass
- use of ground-like materials

NOTATION DRAWING

FINAL DESIGN THESIS

THE PROJECT WILL BE CREATED IN THE **IN-BETWEEN** OF THE **COLLAGE** OF DIFFERENT ELEMENTS

TRACE
OF EDUCATION DIAGRAM

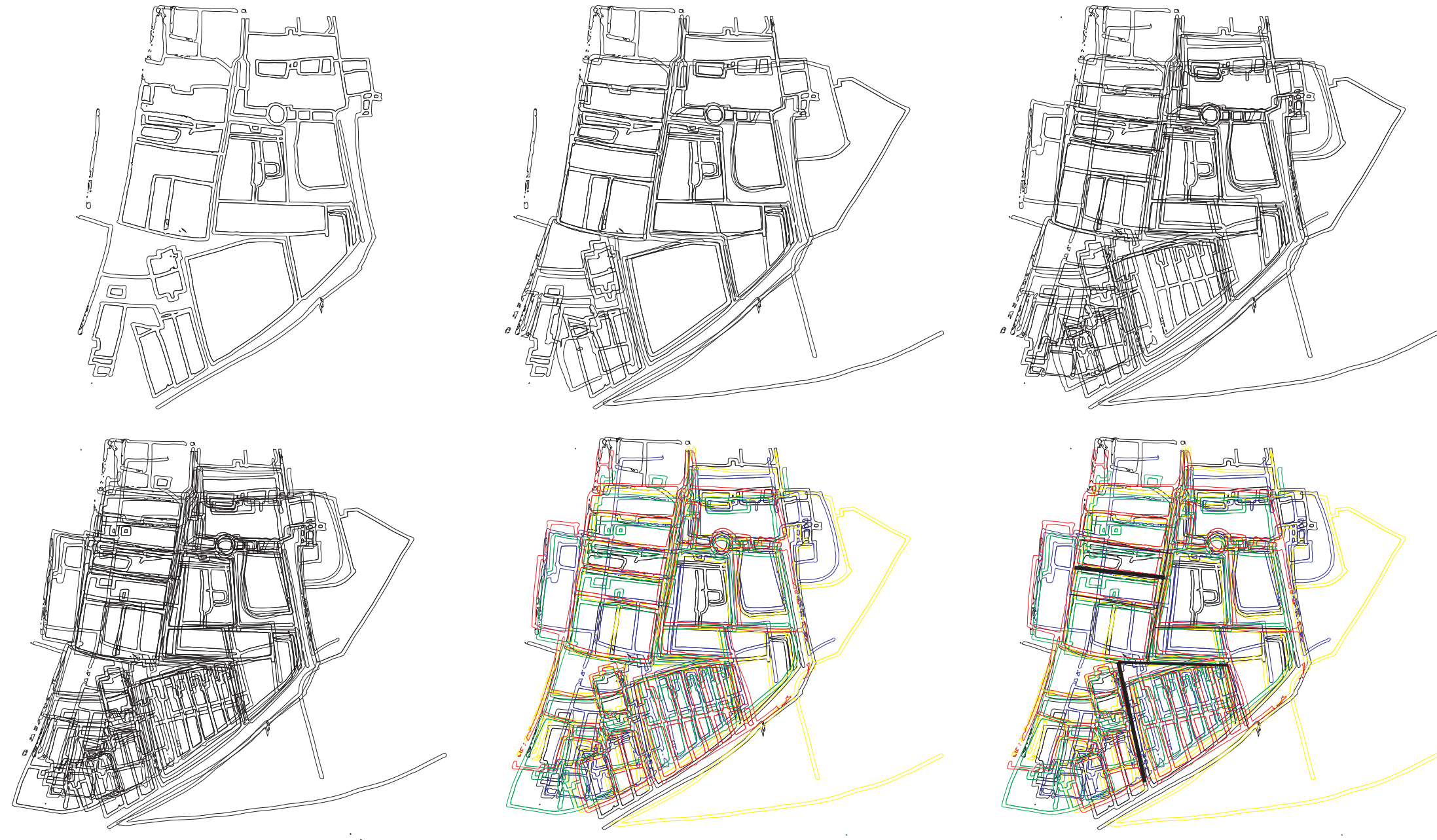
SCAFFOLDING
LEARNING NARRATIVE

COMING TOGETHER
SITE AS A FOCUS POINT

LAYERS
SITE TOPOGRAPHY

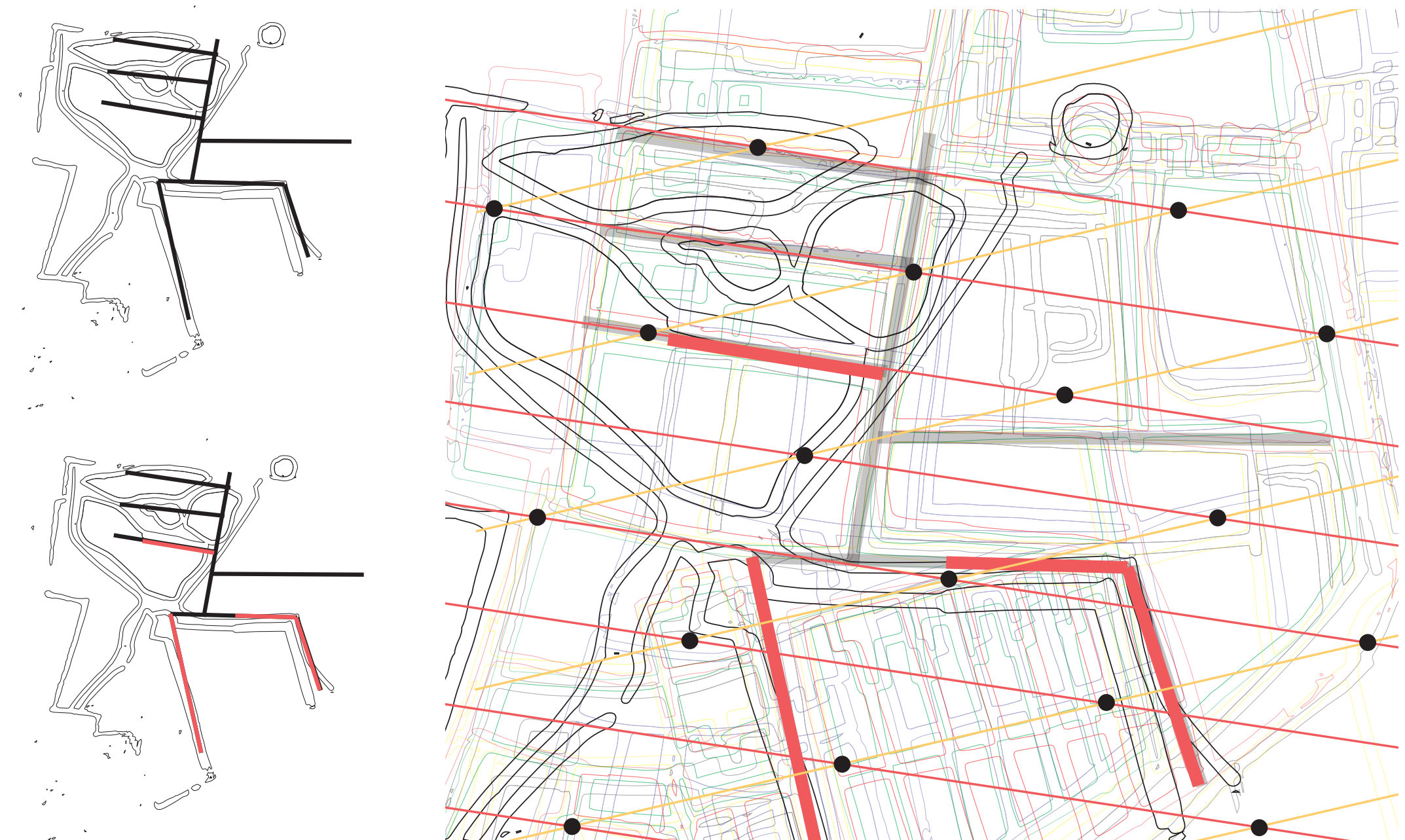
World climate needs repairing and people need to take action. Best way to contribute to fight this problem is to change to veganism or vegetarianism. By educating children on how to prepare plant-based meals and live a zero-waste sustainable lifestyle is a big step towards preventing the climate change. In the project I want people, especially children to learn how they can live a more sustainable lifestyle with the focus on gardening and plant-based cooking. With the recent government ban of free meals at schools for many children the only warm meal of the day was taken away. By providing a community canteen the building will support local schools by providing free meals for children. One of those communities is a Sneinton community that doesn't have its' own space in which they can run regular events. Having a designated centre is crucial for any kind of community, especially as active as the one in Sneinton. Besides children that would be learning on site I want the building to be open to anyone, by creating a community canteen, because food is a great way to learn about different cultures. Because the canteen would be working as a charity, it needs financial support, so there will be a slow restaurant with a view over Nottingham. The restaurant will be self-sustaining as there will be an indoor garden.

LAYERING HISTORY MAPS



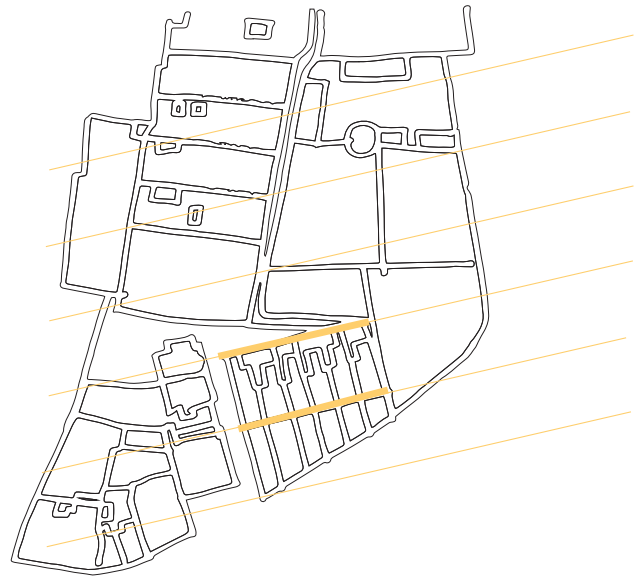
Inspired by Campo Marzio, where Piranesi superpositions various historical maps and creates time - less map of Rome I decided to look back on the site maps and how they relate to each other. After layering the maps I realised that there were strong lines that were repeated throughout the years. This let me to create a simple abstract diagram that holds information about history of the site.

STRONG LINES ON SITE

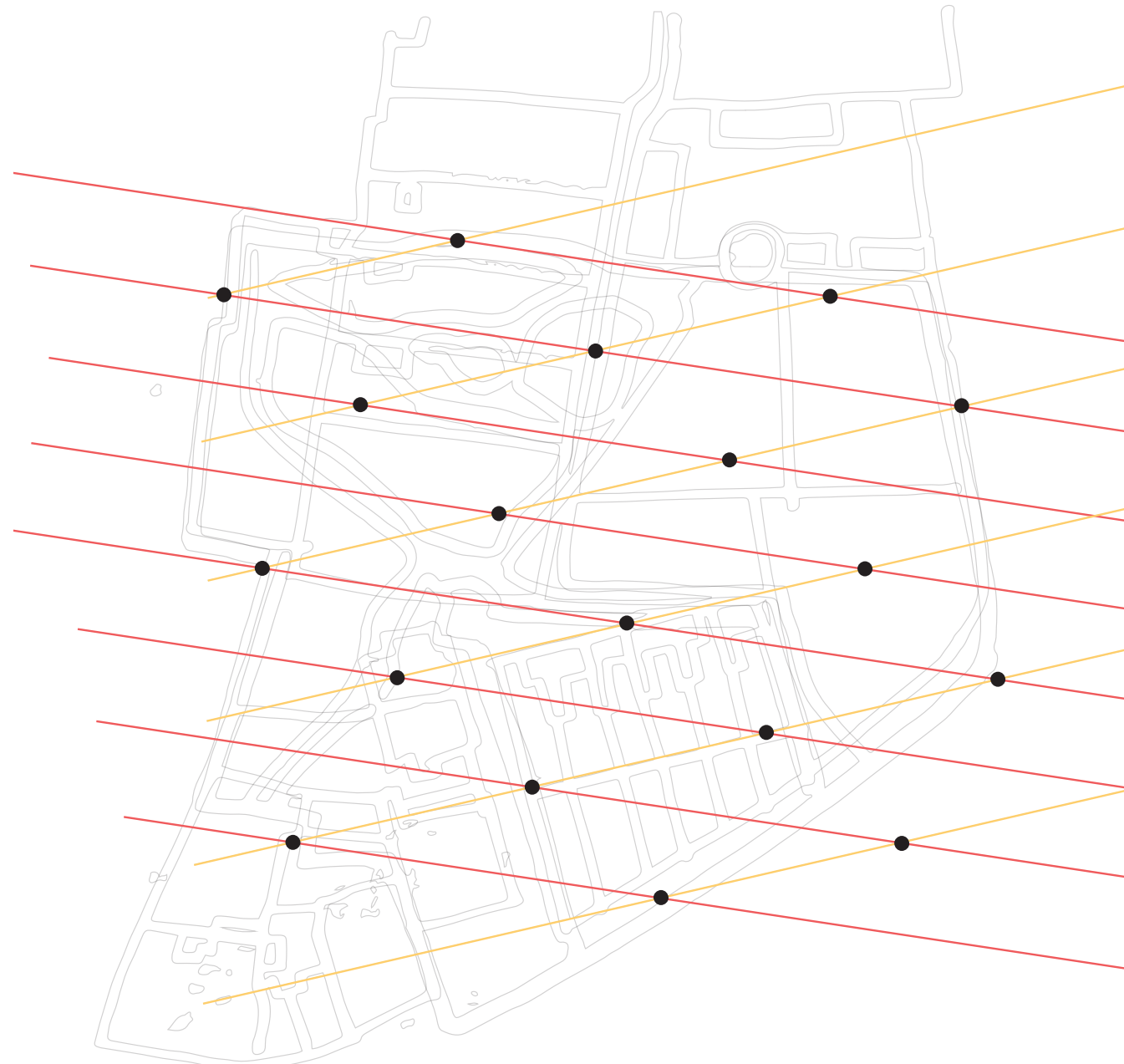


The site plan changed significantly over past 70 years, which made me doubt that there will be any relation between the historical diagram and current map. After layering the diagram over the map there were few lines that could be traced over (marked as red on the diagram above). From this analysis I discovered strong lines of the site, that I wanted to preserve and bring into my design. ---

POINT LAYER DEVELOPMENT



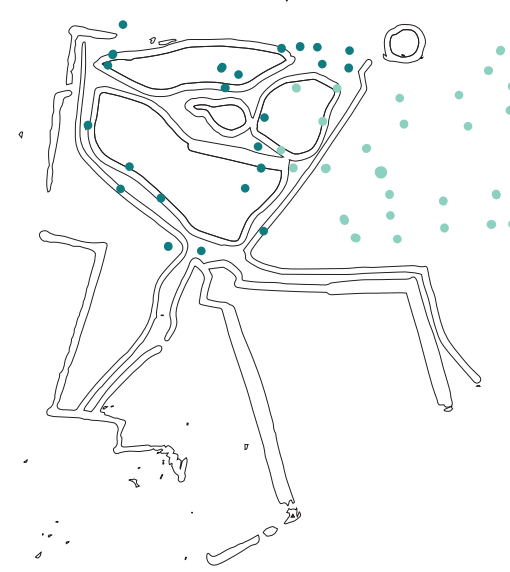
Bringing back and multiplying line of the residential buildings that used to be on site.



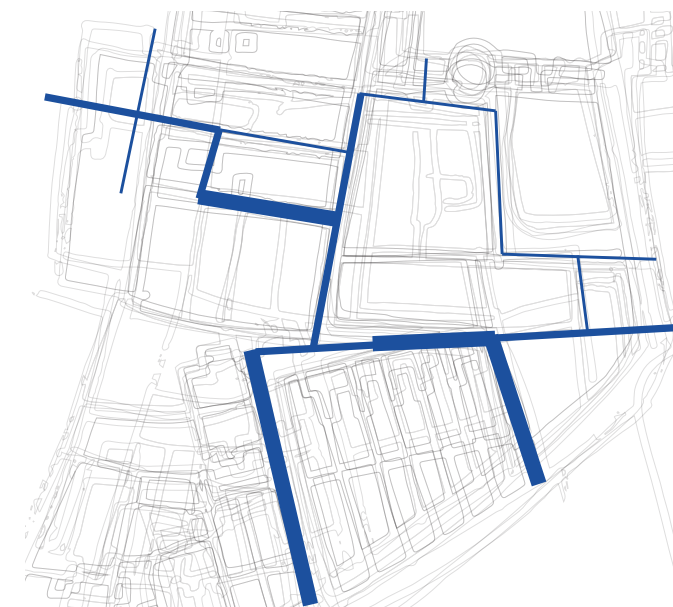
Using one of the strong lines of the site as a guide line for the grid.

On the intersection of the grid lines Points have been created. Each Point is structurally similar, but function is what makes them different. Various functions mean various forms.

LINE LAYER DEVELOPMENT



Survey of trees that are and used to be on site.



Tracing over the super-positioned site plan, where line weights mean the strength and importance of line.



Line represents movement so this layer shows the circulation on site. According to Tschumi trees create a cinematic promenade, where each of the views is a different movie frame and a journey through the site is similar to how the movie is put together.

4 DESIGN
DEVELOPMENT

URBAN STRATEGY

Materiality



Two most popular materials in the area are **timber and brick**. Materials on site **should be similar** to the ones in the area in terms of colour or texture **or completely different** to accentuate the difference. Materials with **the least environmental impact** and **locally sourced** should be used.

Area landmarks



Windmill is a II Grade listed building situated on site, so the main views towards and from it should be preserved. St. Stephen church could be described as a community centre and a important landmark in the area, so the connection, at least visual should be maintained.

Connection to the City Centre

The building will be a support centre for already existing education buildings in Nottingham.

For **primary school children** it will be a first place where they learn about healthy lifestyle and preparing simple meals.

For **high school** and **collage** students it will hold lesson about cooking, preparing for independent life at university.

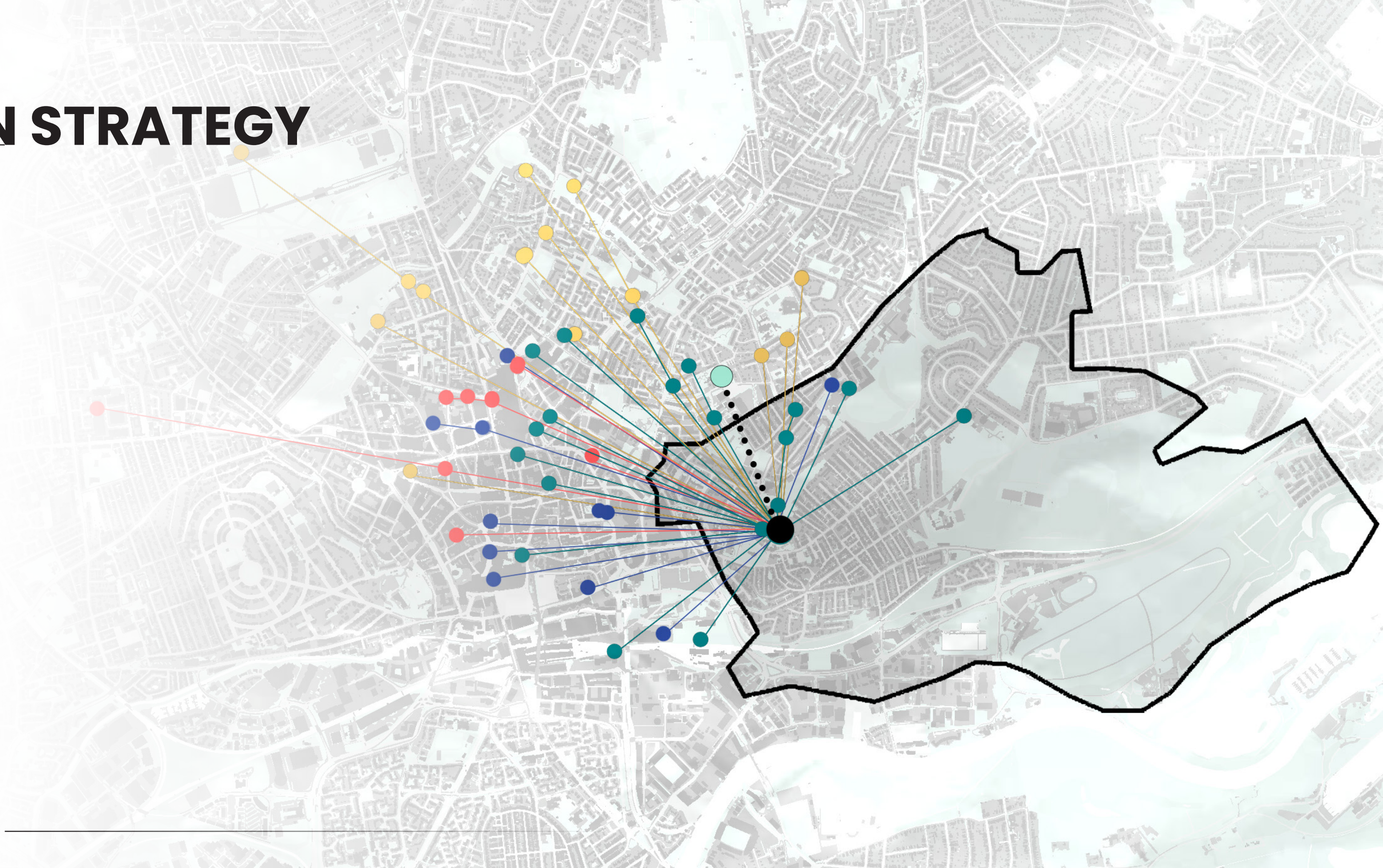
For **university students** it will be a place where they can learn about sustainable lifestyle and cooking on a budget.

With recent ban of free meals at schools for primary school children, the cooking centre will have a open canteen for students who need a meal. By having an open charity canteen it will provide new work places for people from Sneinton community.

Connection to local area

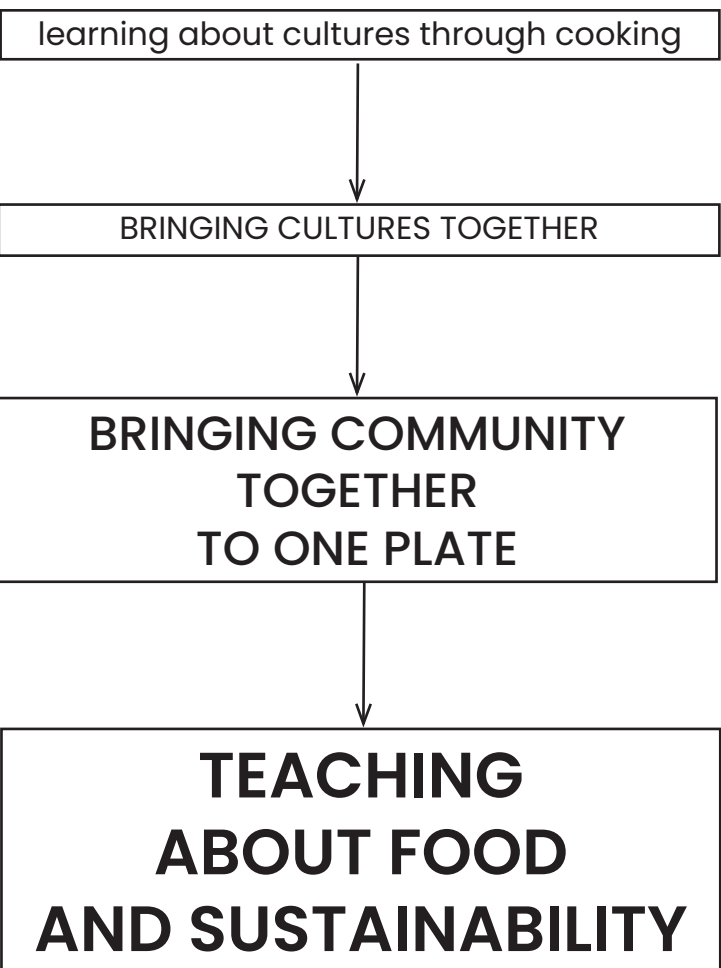
With **Sneinton Alchemy** working in the area the building could become a important point on the map of Sneinton as a community centre.

Stonebridge Farm is a education centre in the close proximity to the site, which could create a connection between two centres focus on education on nature.



INITIAL IDEA

TARGET USERS



Anyone and everyone who wants to learn how to cook, focusing on primary school children with occasional classes for adults and students

The restaurant and the canteen will also provide new employment opportunities for people living in proximity to the site.

LEARNING ON SITE

How teaching would happen on site?

- slow restaurants
- children learning how to grow fruit and vegetable
- children learning how to identify plants on site through games and activities
- plant – based cooking classes for students and adults
- community canteen – learning about cultures through meeting other people
- cooking classes on how to prepare simple dishes with plants that children learned about on site
- cooking classes for parents with their children
- canteen that provides meals for primary school children



Most of the teaching on site would be EXPERIENTIAL, children would learn how to grow, identify or cook. But through CONSTRUCTIVIST way of learning they would develop their skills on their own for e.g. trying a more difficult recipe based on the one that the already learned or how to take care of a new plant based on the one that they have been taking care in class.

FOOD SUSTAINABILITY

Avoiding meat and dairy products is the single biggest way to reduce your environmental impact, according to the scientists behind the most comprehensive analysis of the damage farming does to the planet. Reports produced by the IPCC and Committee for Climate Change (CCC) indicate that diets should be predominantly plant-based – high in pulses and grains – for the benefit of planetary and personal health.

We challenge the Government to re-frame their vision to:

- ensure safe, healthy food, that is affordable for everyone;
- build a food system that is robust to future shocks;
- restore and enhance the natural environment for everyone, including free-living non-human beings;
- make the transition to resilient, sustainable and humane plant-based land management;
- support all communities, enabling sustainable livelihoods for everyone involved in land management and food production, to empower them to innovate;
- guarantee extensive support for people moving toward plant-based methods.

Recommendations on how to re-frame the vision:

TEACH HOW TO PREPARE PLANT-BASED DISHES AT EVERY SCHOOL

- plant-based options on all menus in public sector institutions
- free plant milks in primary schools, and local fruit & veg in all schools
- make plant-based food the heart of healthy eating strategies



SITE STRATEGY

SITE STRATEGY

- preservation of trees, if can't be preserved proposing new placement, with the focus on preservation of trees on the south side of the site, where they protect the site from noises coming from the street
- preservation of existing site access points
- bringing the presence of the historical buildings on site
- connection with nursery and the windmill
- sustainability
- support to educational institutions of Nottingham
- connection with nursery and primary school next to site
- aiding Sneinton community
- creating an area for fun and learning

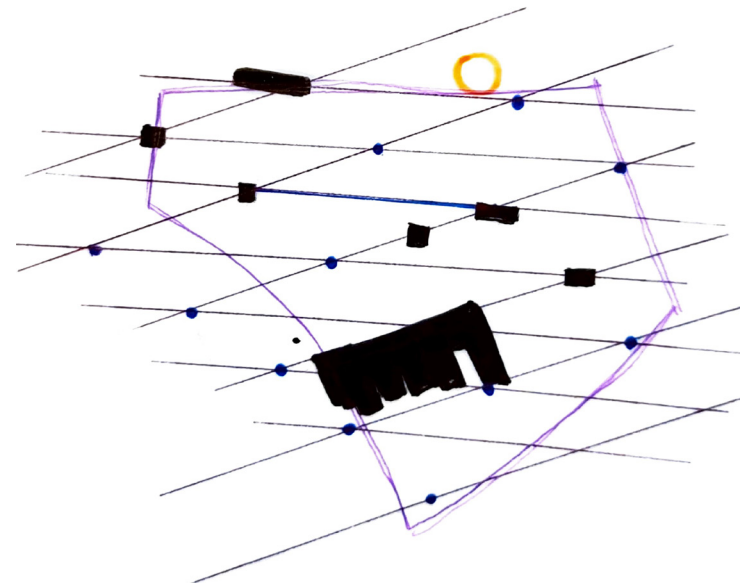
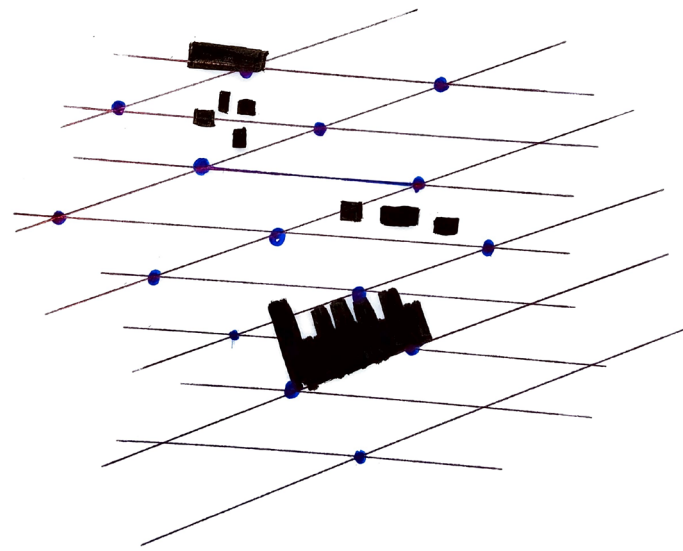
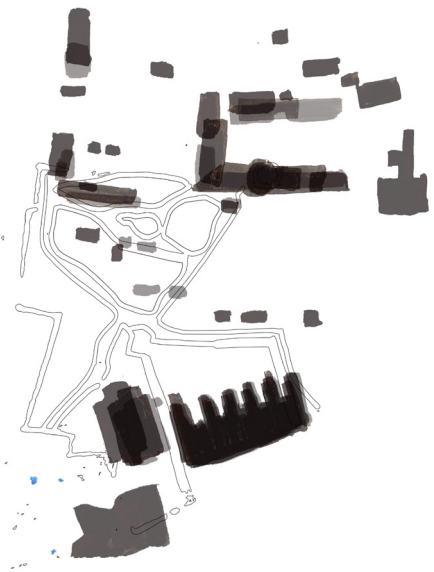
Views to preserve



4.1 COMING
OUT OF THE
GROUND
UP TO DESIGN REVIEW ONE THE 12TH JANUARY 2021

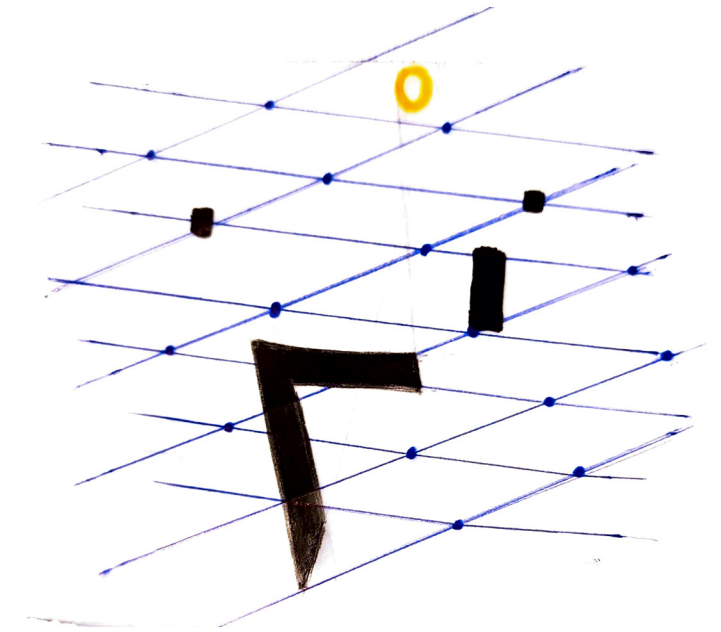
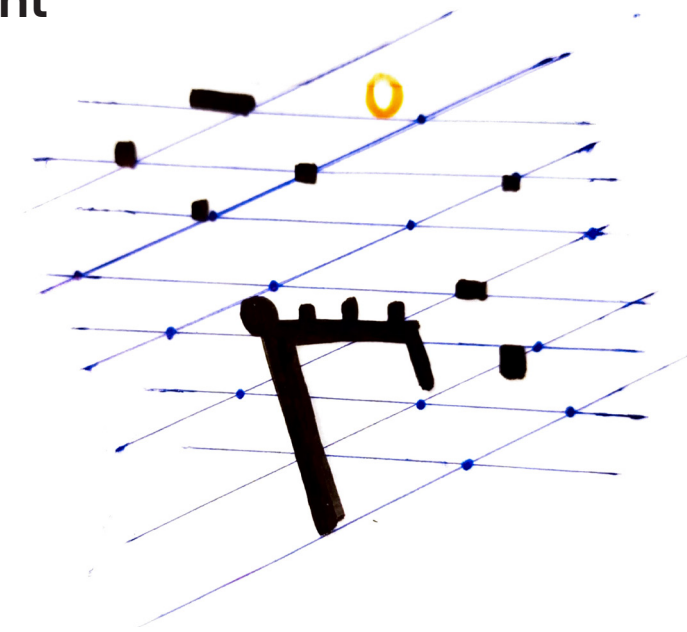
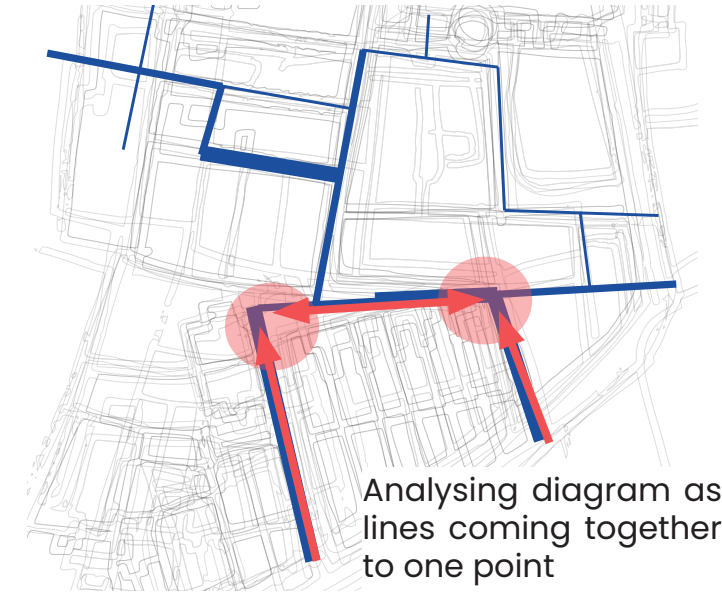
MASSING DEVELOPMENT IN PLAN

1. Layers of historical massing 2.Reintroducing historical massing



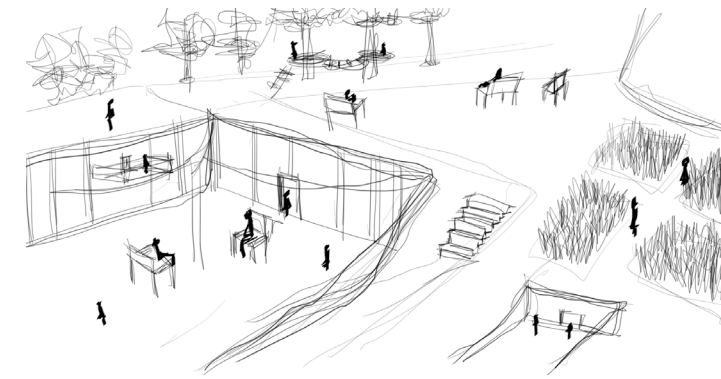
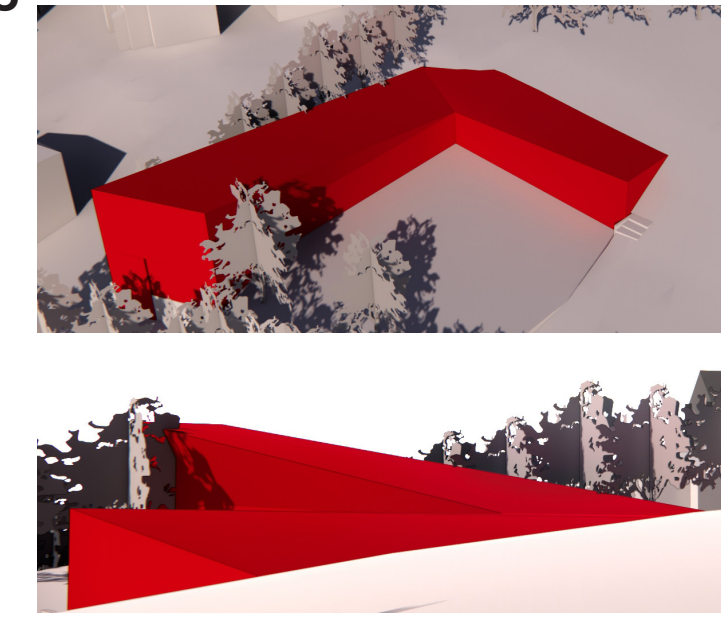
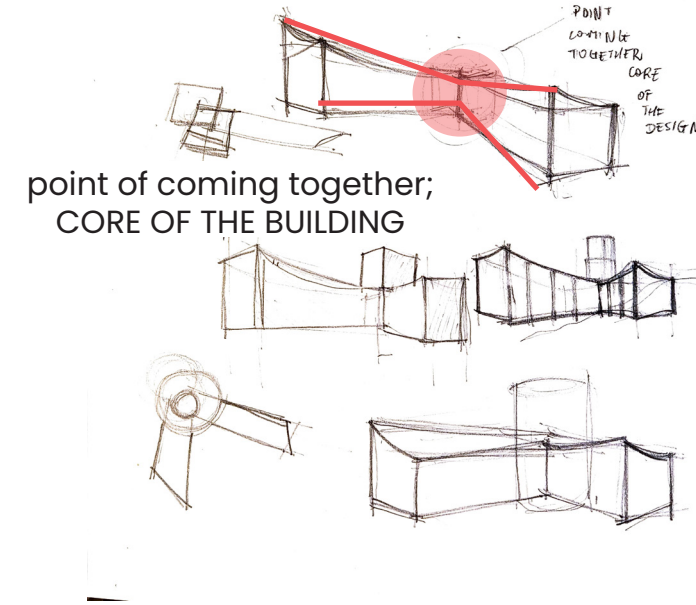
Aim of the exploration: **bring back the historical massing on site.**

3. Refined massing development



Analysing diagram as
lines coming together
to one point

4. Building coming out of the ground



point of coming together;
CORE OF THE BUILDING

Reflection

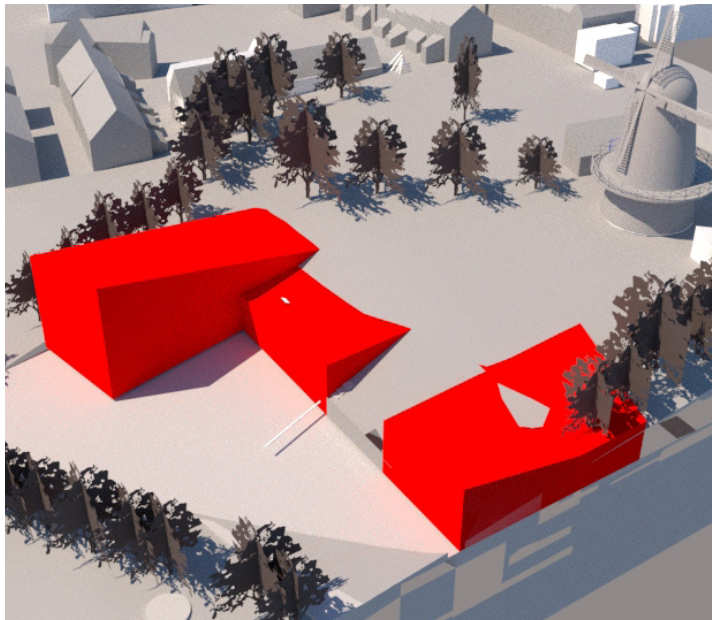
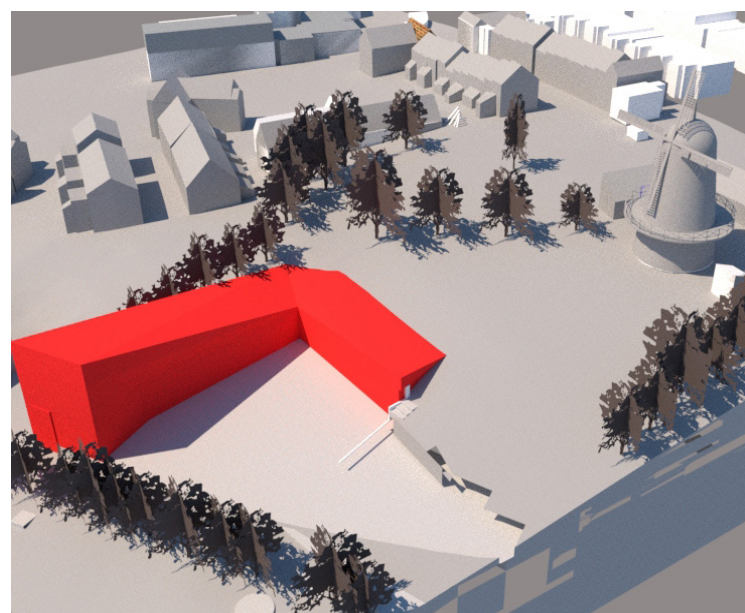
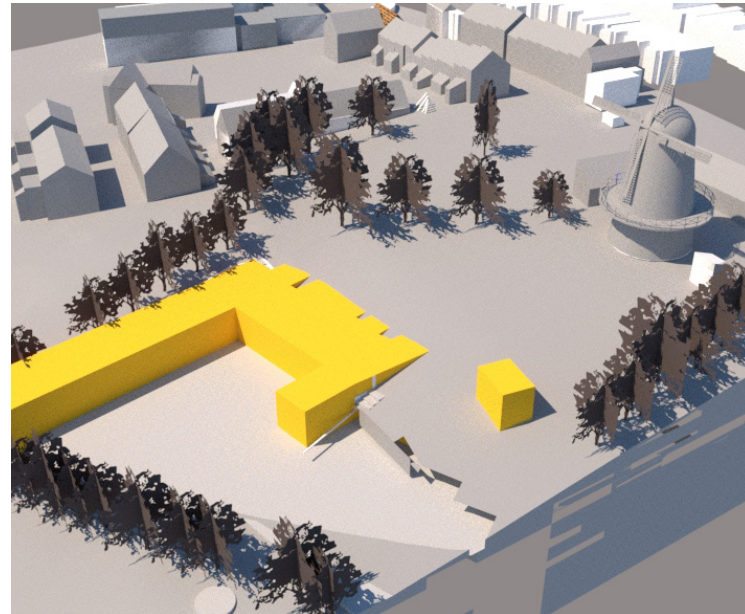
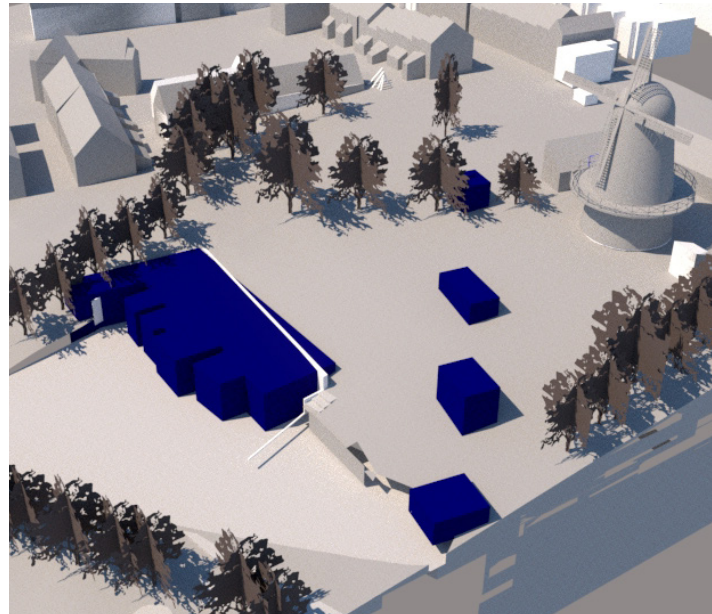
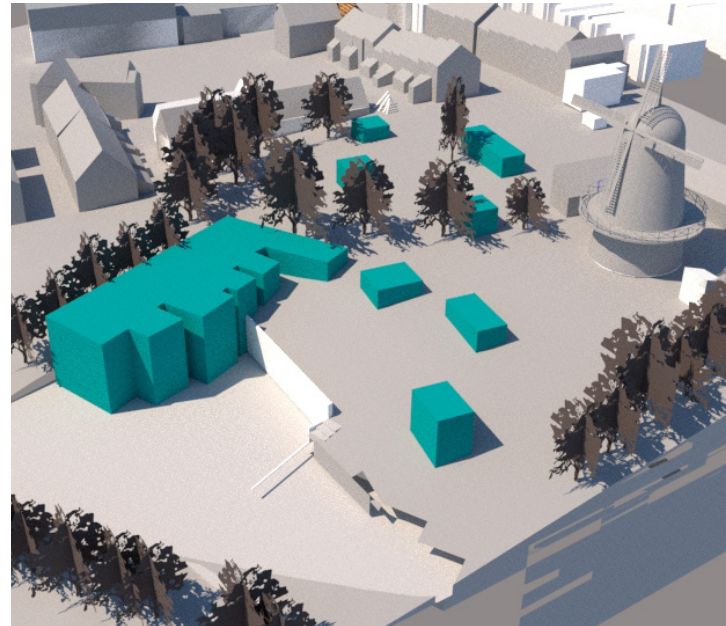
While developing the massing strategy I found that re-using the historical massing would

make me loose control over the design
possibly be not functional for proposed
programme
be out of scale

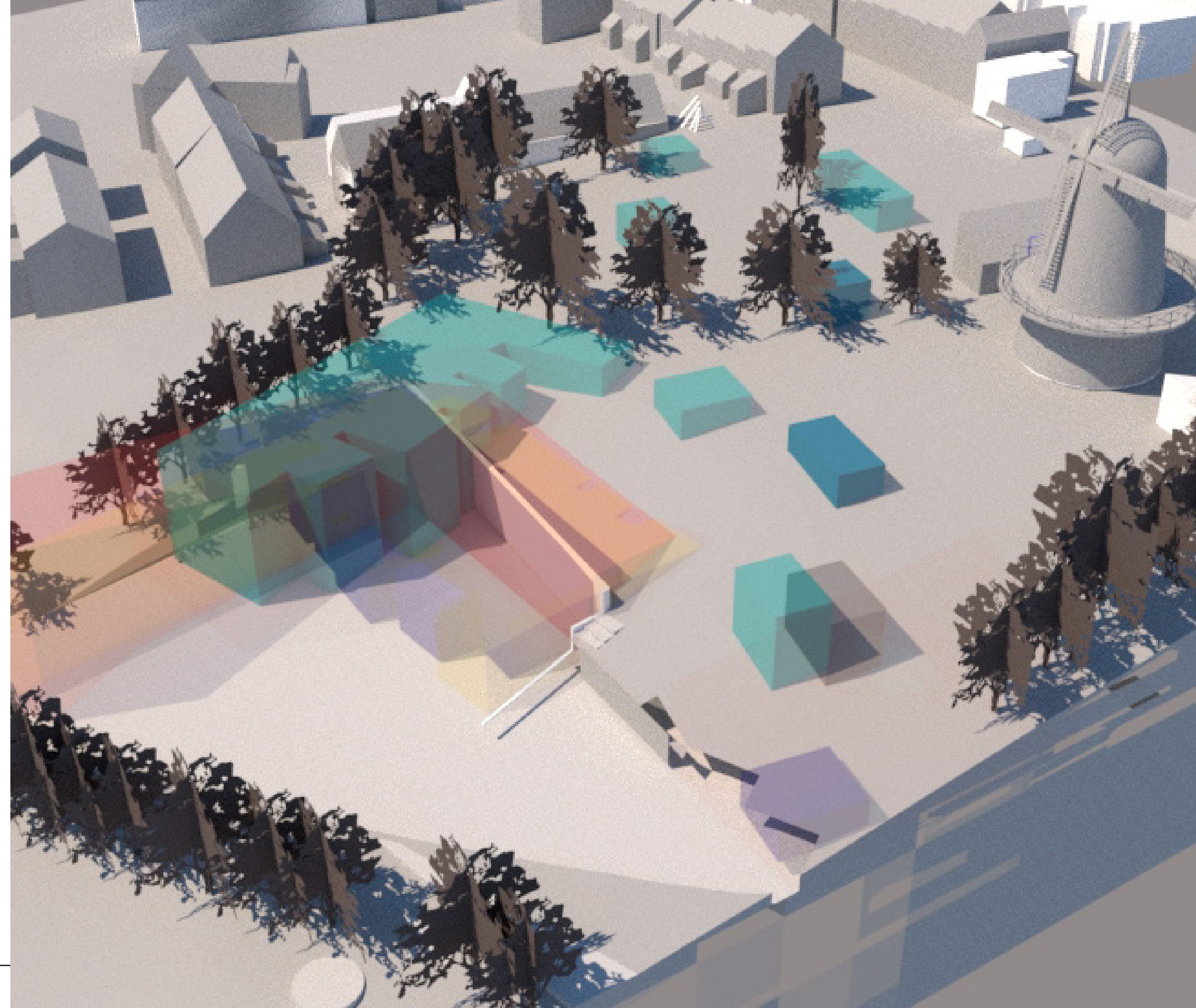
Refined aim:

**bring back the presence of historical
massing, but not reusing the form.**

MASSING DEVELOPMENT



Massing changed from multiple small buildings distributed around the site to one cohesive mass in a place, where residential buildings used to be.



CITY OF CULTURE OF GALICIA

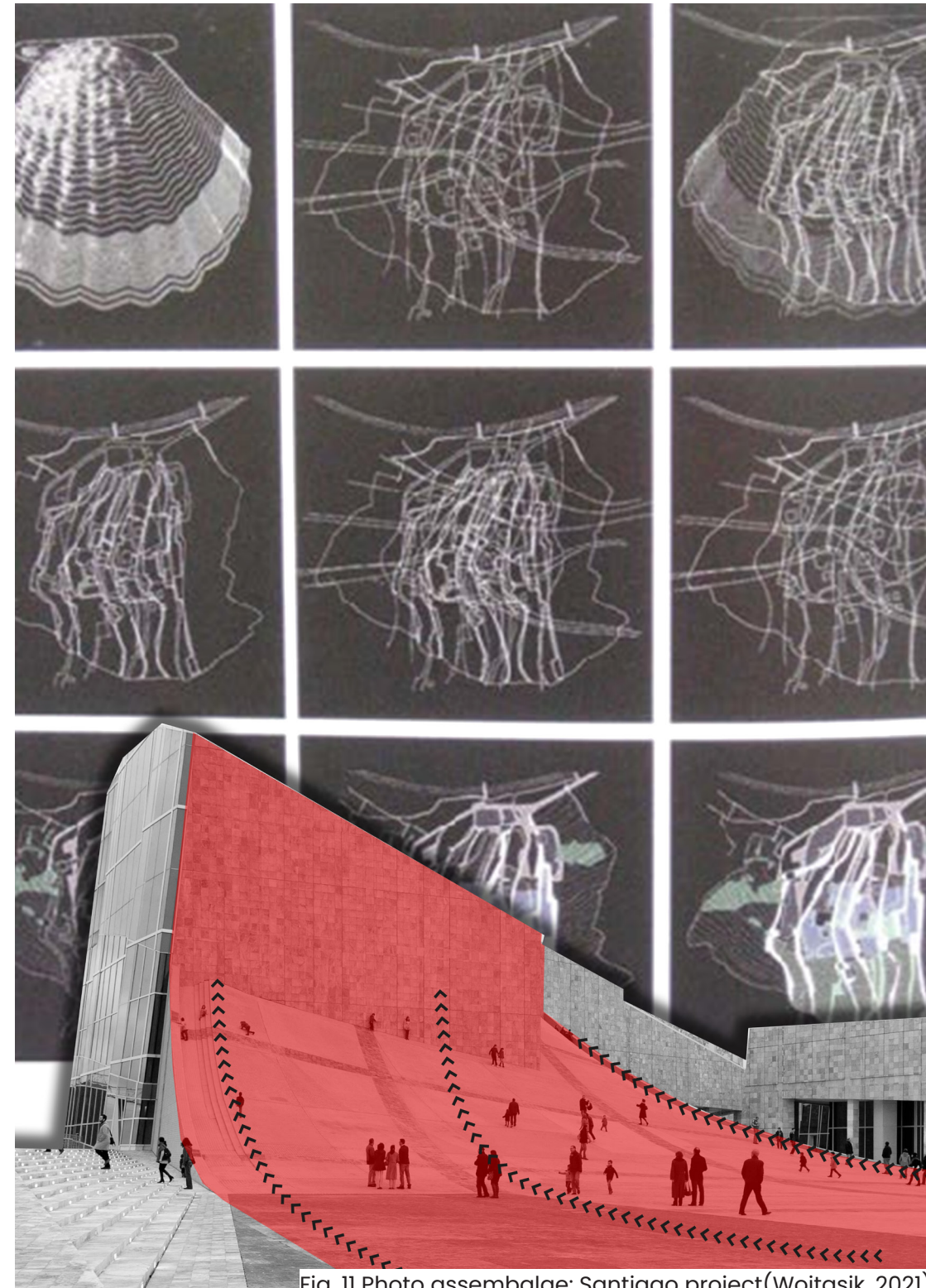
Analysis from AiC3 Research Document

One project that introduces a figure/figure urbanism is Peter Eisenman's project for *Santiago de Compostela: The City of Culture of Galicia*. (fig.11) In the design process three layers were superimposed: the layer of medieval plan of the city centre, the coquille shell, and the pilgrimage route. Through deformation of the layers, new diagram was produced that was unmotivated by the site. Starting from medieval plan as a base for the diagrammatic transformations, figure/figure urbanism was questioned. Instead of designing a series of buildings, the traditional depiction of figure/ground design, this building is carved into the ground.

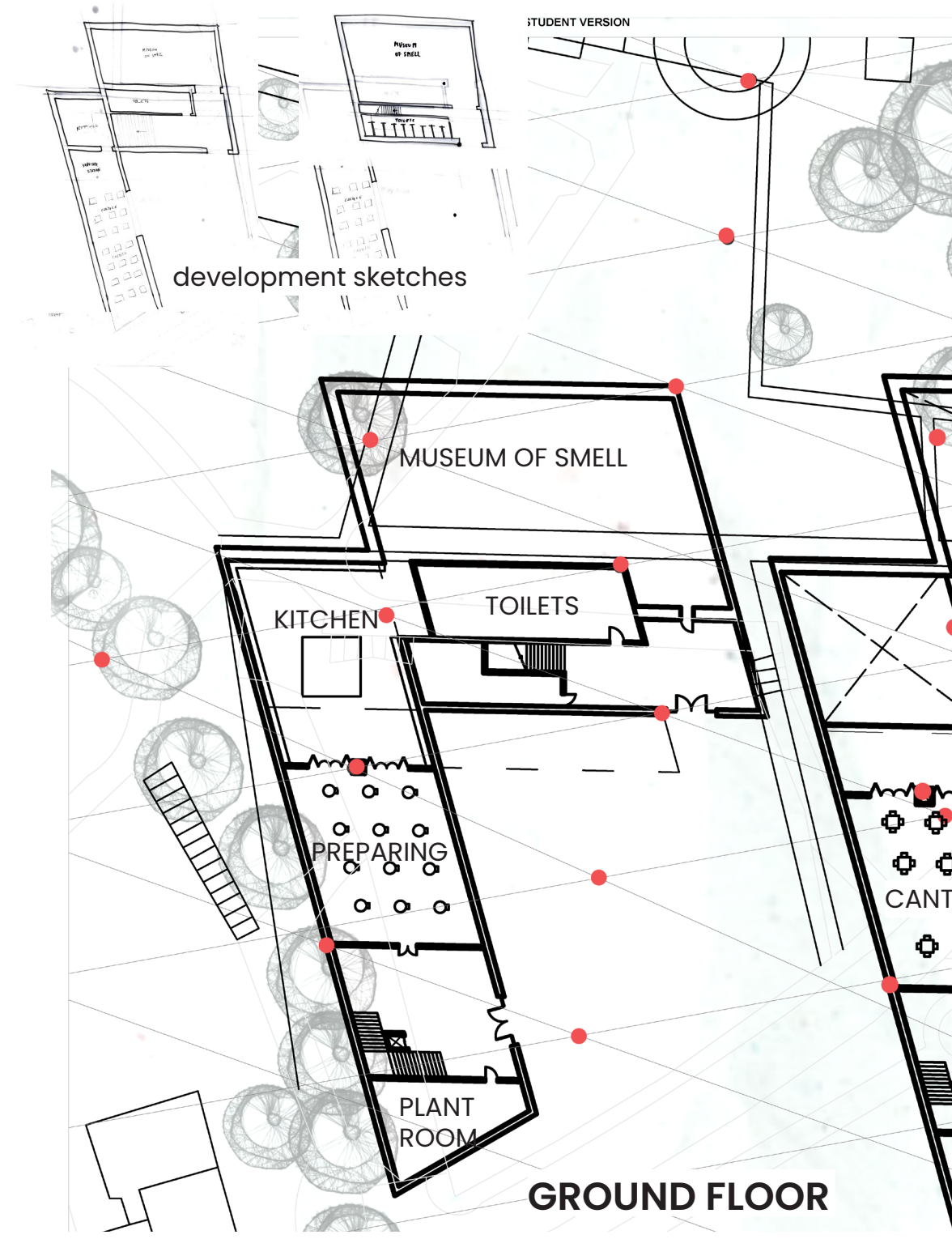
Architecture and topography merge into one figure creating figure/figure urbanism (Eisenman, 2006, p. 164).

Design application:

- introducing idea of building coming out of the ground
- roof as a crucial part of the design; possible use of a green roof to merge with the existing grass
- use of ground-like materials



SPATIAL DEVELOPMENT



Design principles:

- following the conceptual section outlining the programme
- identifying important points in the plan
- kitchen as the "heart" of the building situated in the core of the massing

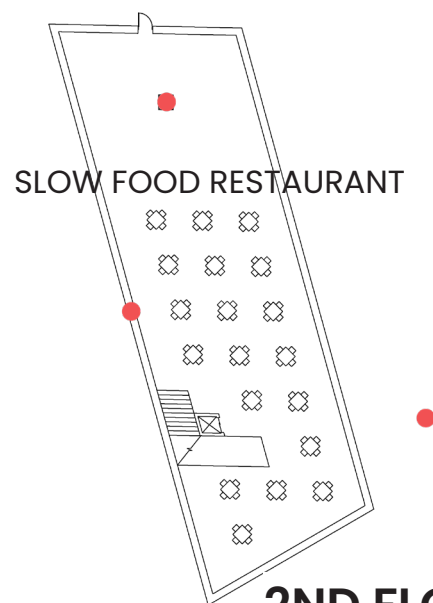
VISUALS



MUSEUM OF SMELL

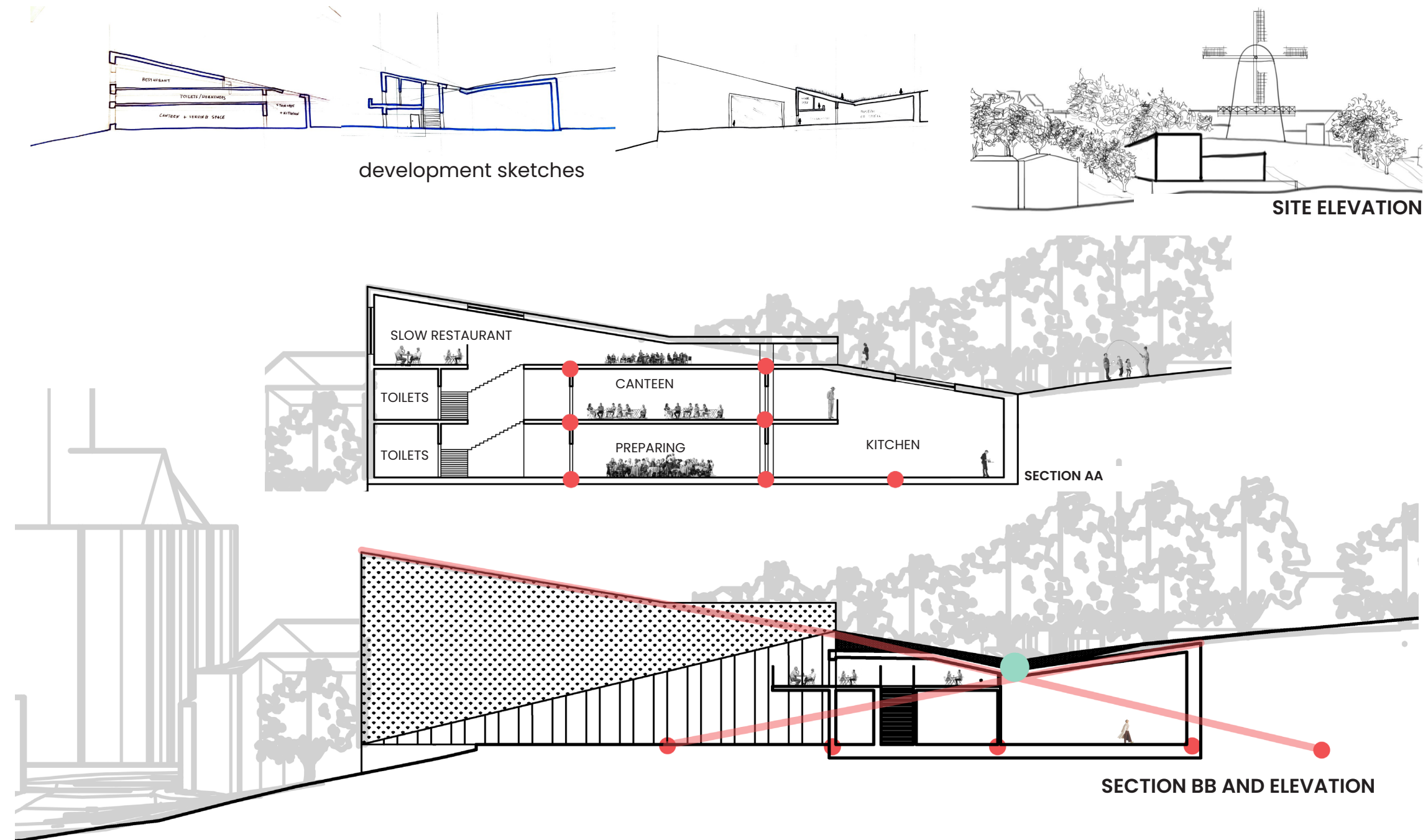


RESTAURANT



2ND FLOOR

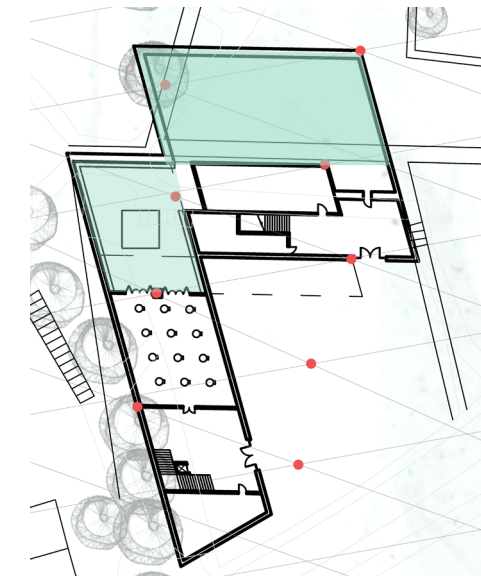
SECTION DEVELOPMENT



Roof pitch has been developed according to the point grid and how it interacts with the site topography.

REFLECTION

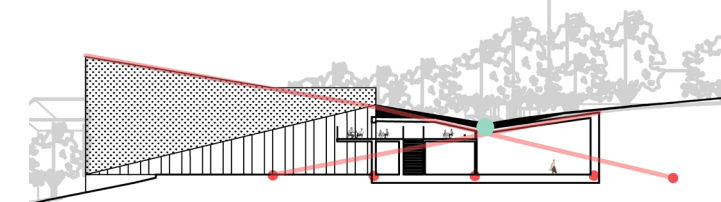
Good things to take further



- museum of smell as an underground space
- kitchen as a heart of the building



views from the restaurant



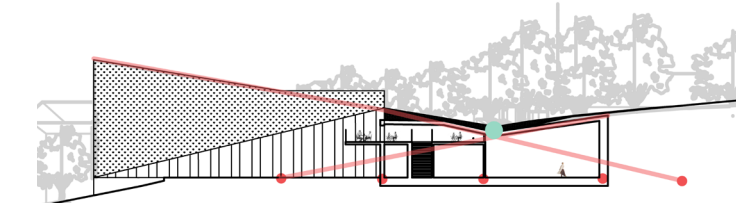
development of a pitch roof from points

Need to develop

- sizes of the spaces - the massing needs expanding
- responding to the grid and strong lines

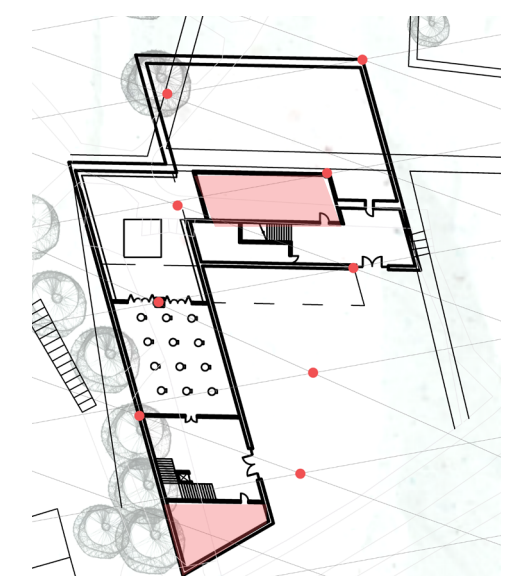


- atmosphere in the museum of smell
- design of the smelling pipes



- problem of water accumulation in a point where roof meets with the ground

Unsuccessful decisions

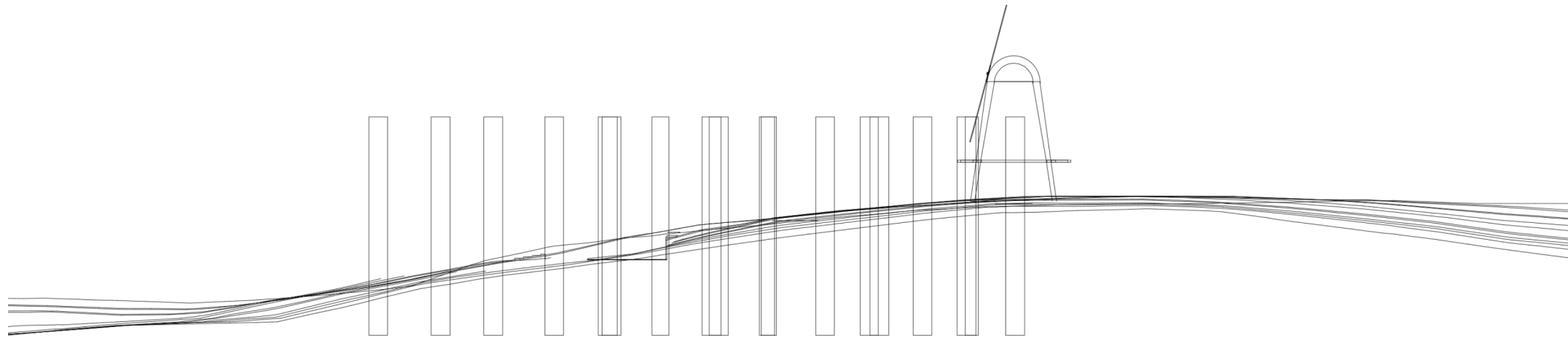


- placement of toilets and other facilities in interesting areas
- circulation area takes up too much space

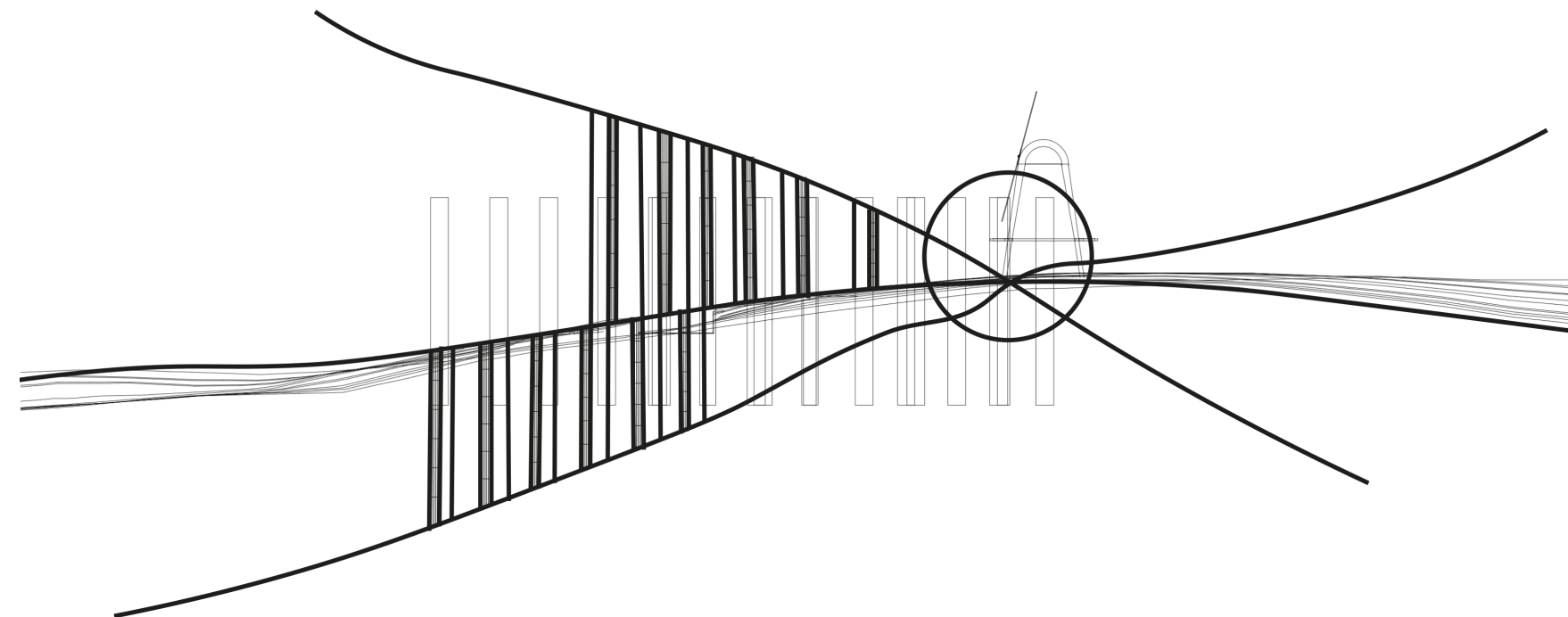
4.2 GUIDING
THE
EXPERIENCE
UP TO DESIGN REVIEW ONE THE 16TH FEBRUARY 2021

GUIDING THE EXPERIENCE

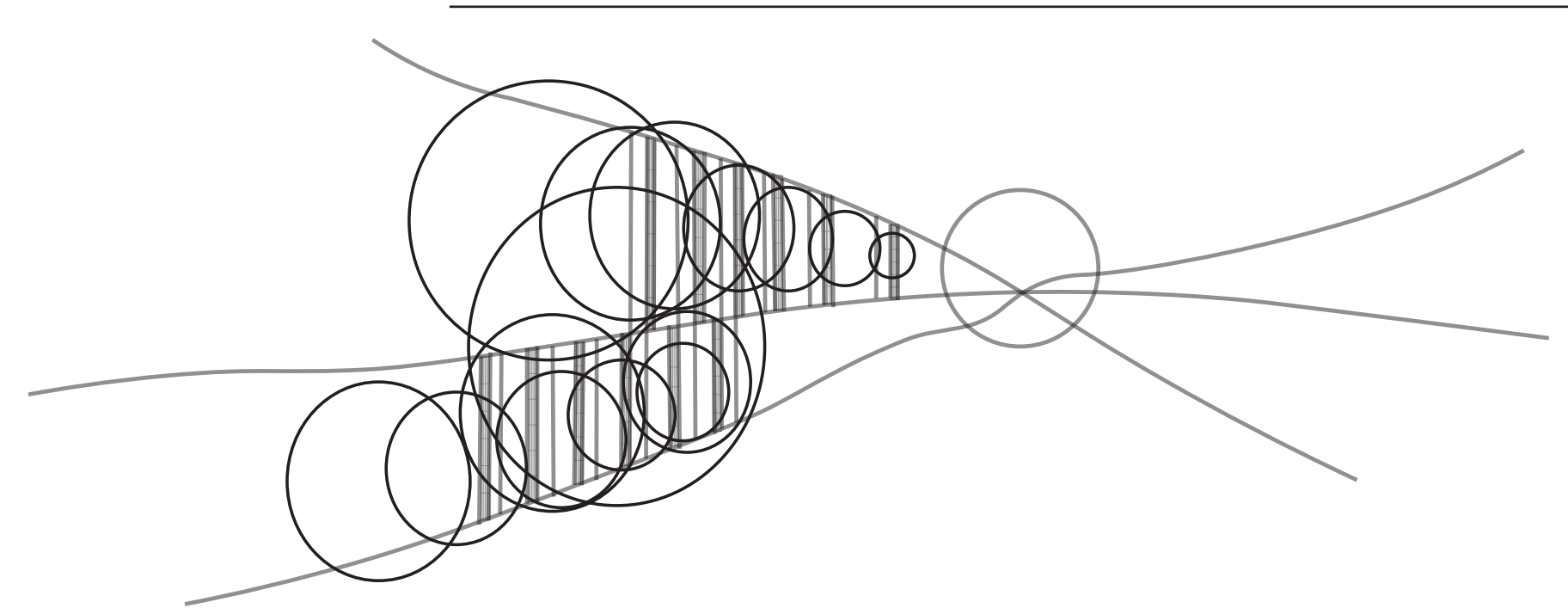
DEVELOPMENT



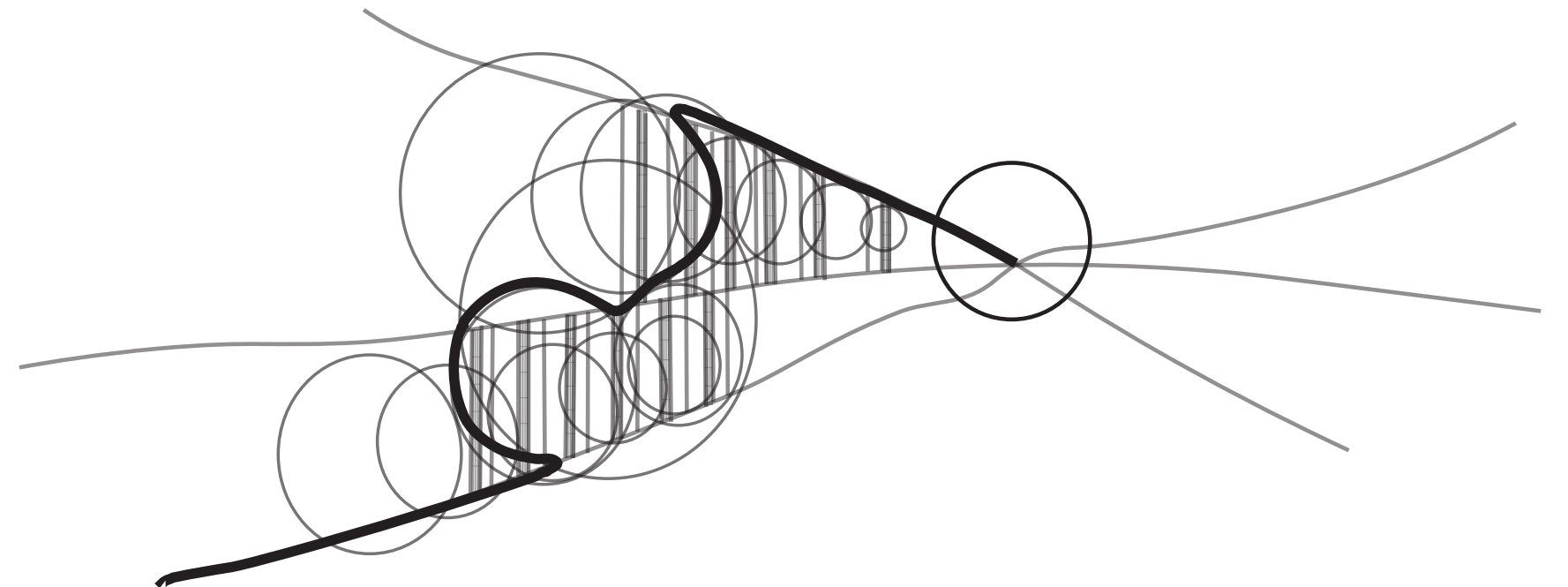
I cut the section through all the points created on site and superposition them in order to create this final section.



Identifying which points on site will be underground, on the ground or in-between.

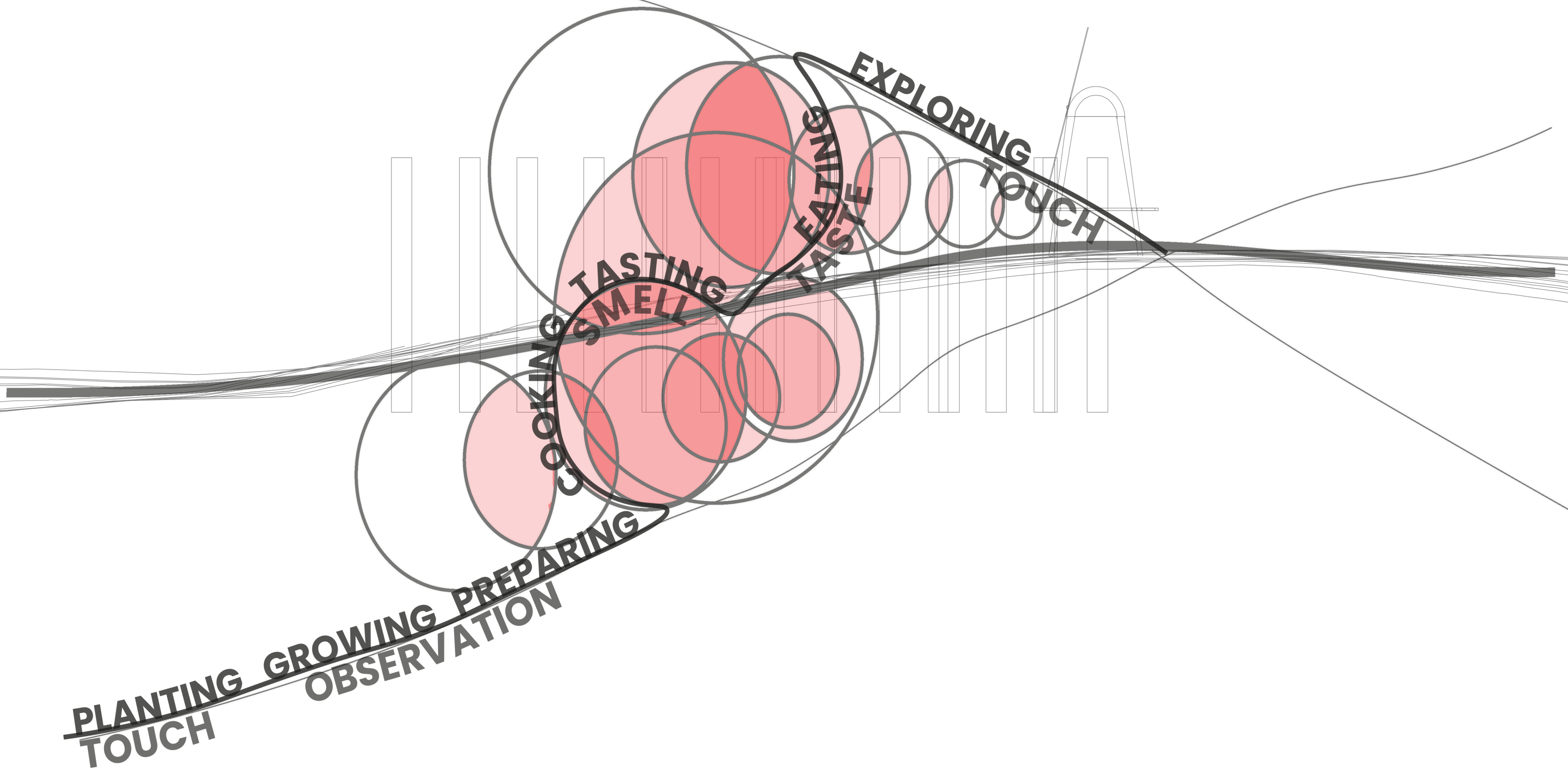


Many aspects of learning overlap.



Choosing one of many paths that learning can be directed by.

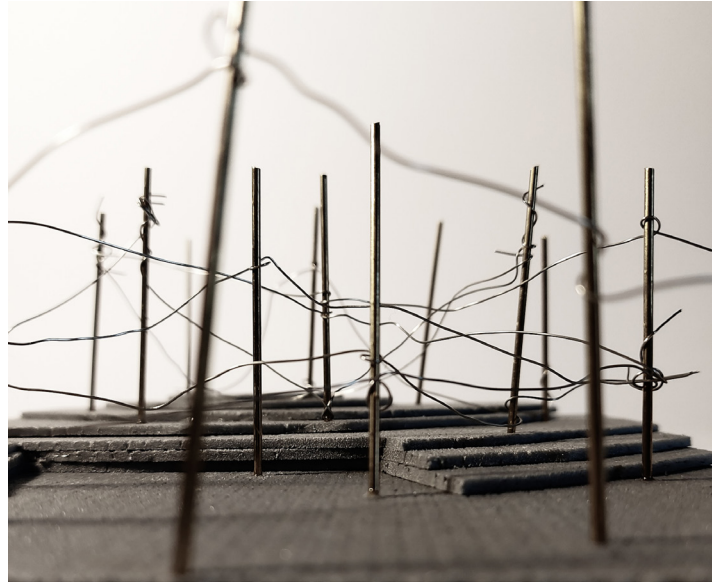
GUIDING THE EXPERIENCE



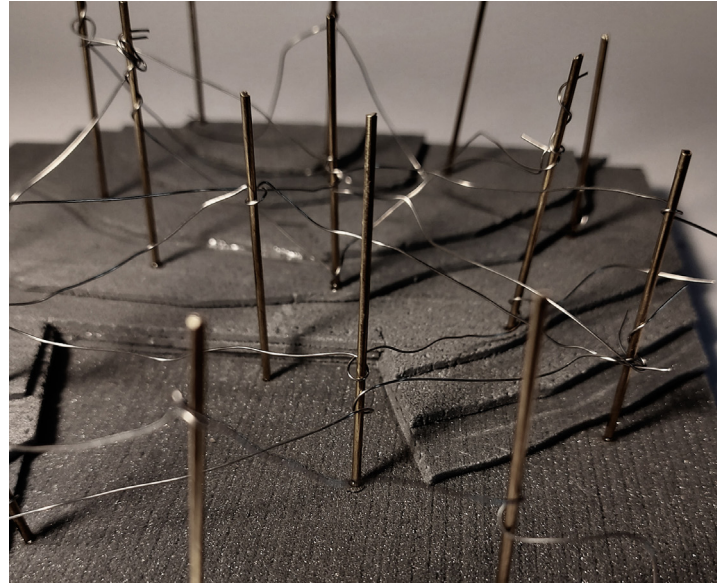
One of few good things that are a result of the pandemic is the fact that people slowed down and started to appreciate small things in their life. Taking inspiration from that I want to introduce an idea of slow food into the learning that will happen on site. By breaking down the process of preparing and consuming food people will start to appreciate it more and take care of what and how they eat resulting in less food waste. Adding the aspect of experiential learning focusing on sense will be put in place, by creating sensory rooms that will activate one of the senses and will bring it into spotlight.

MASSING ON SITE

The model was created to explore the relationship between points and lines in order to create a massing that is more responsive to context.



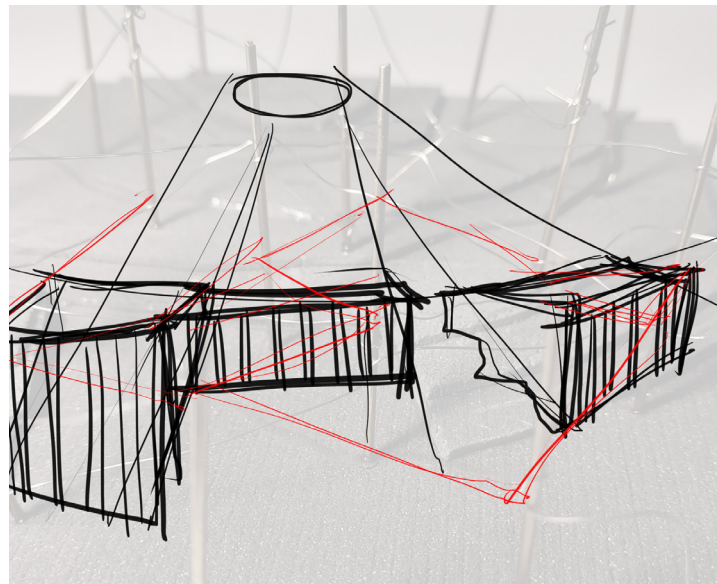
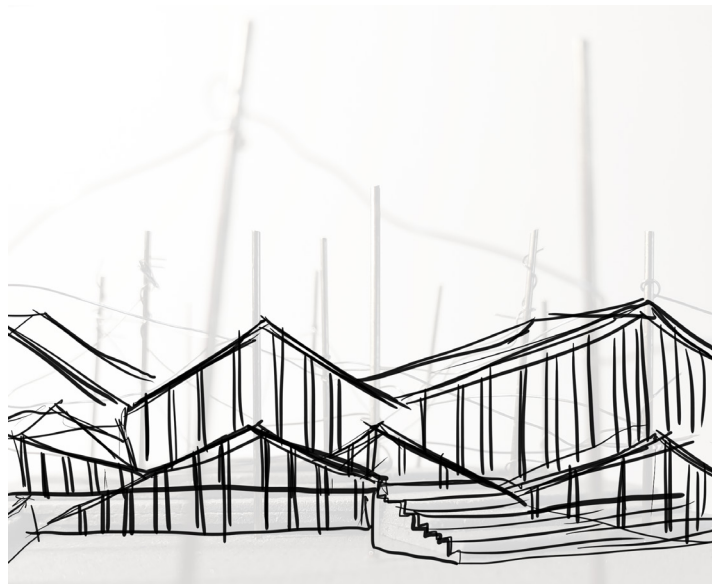
To explore new massing options I decided to experiment with new form and go away from already established mass on site. This would create opportunities to make a connection with the grid in 3D. On the other hand it would be difficult to start over and change the whole scheme.



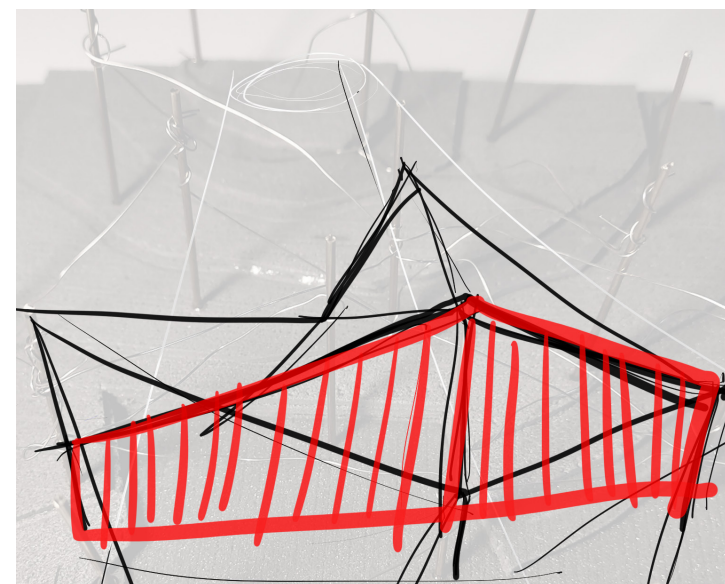
Connecting the “old” scheme with the developed 3D grid was difficult. Another part of the building was added. The idea was to introduce one massing that looks like three separate buildings.



In this attempt I tried to combine two first options together. It wasn't going as good as expected, but I found this interesting shape that I want to take forward.

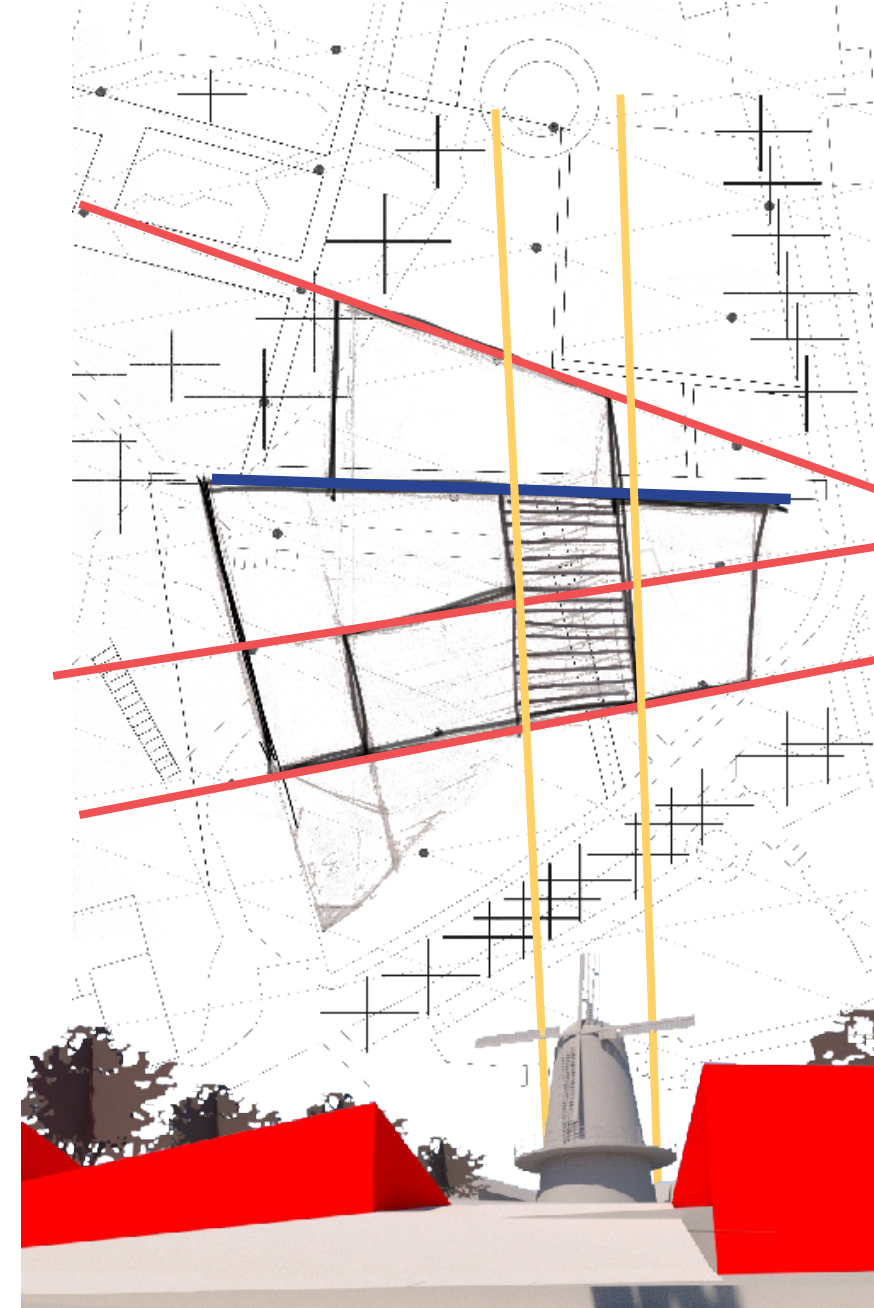


72



EXPANDING THE MASSING

Site plan development

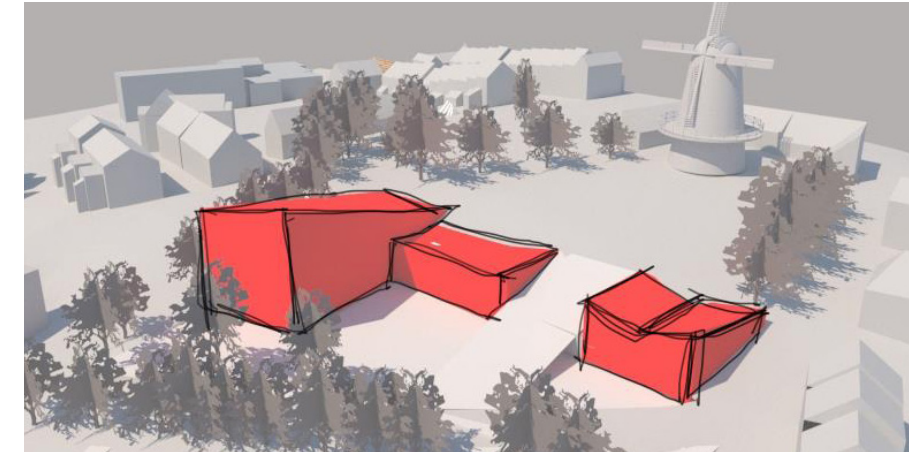


Red lines have been established based on the point/line grid, expanding the size of the building.

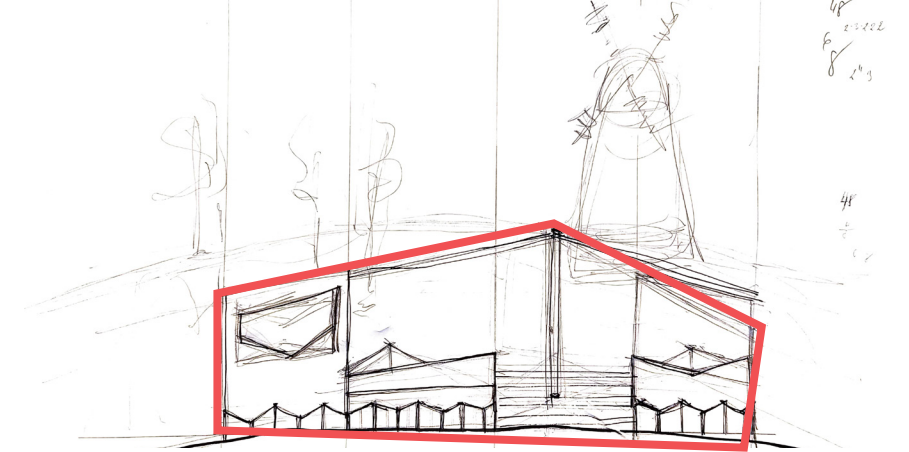
The blue line appears as one of the strongest on the strong line diagram and is located where the existing retaining wall is situated, that is why I identified it as a boundary, where the building will be coming out of the ground.

Yellow lines make visual connection with the windmill, as well as serves as a main circulation route around the site, resolving issue of difficult topography.

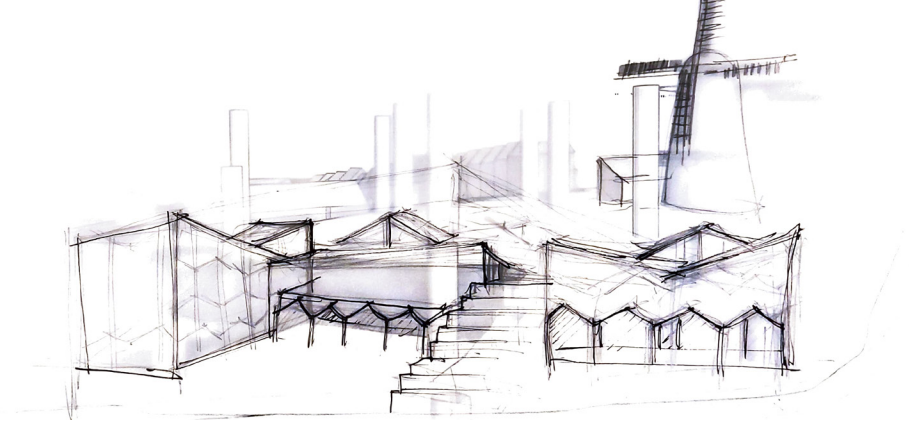
Massing on site



Elevation exploration



Site strategy visual



73

CONCEPT FROM AIC3: BLURRING

Blurred Zones

This strategy is explained by Eisenman in his essay *Blurred zones*. He introduces a blurring mechanism in which a third text needs to be added to the process of design. The text seems to be unmotivated by any of the traditional aspects of the design such as site, program, and context, but they are able to change the state of those traditional concepts. With the introduction of an arbitrary text, the relationships between the traditional ones start to blur the one to one relationship between the forms and functions that they produce. Blurred results seem to be unmotivated and hard to establish if they are coming out of the functional requirements or a conceptual desire to produce meaning. The resultant form can be called a diagram – a “blurred condition between form and content, between site and program, where signs no longer read as fully motivated” (Eisenman, 2007, p. 112).

Blurring in Campo Marzio

Assuming that the statement that blurring is taking place in Campo Marzio is true, one can identify blurring qualities in this project. One of them is that the presence can never be unmotivated, by definition it is a motivated condition. Blurring is closely tied with the idea of becoming. More precisely becoming unmotivated. That movement directs the project from being motivated to something less motivated; a between condition (Eisenman 2007, p. 110). Therefore one can state that Campo Marzio is not only showing the in-between condition that might be happening in the city but is the in-between. After this analysis it can be argued that Campo Marzio is both the signified and the signifier. On the other hand, the fact that Campo Marzio could be described as a diagram implies that “it is an intermediate condition which lies between the space and time – between the architectural object (signifier) and the architectural inferiority (signified)” (Eisenman, 2007, p. 93).

Blurring in my design

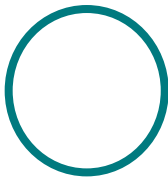
By using the historical grid the attempt was made to put the project in the in-between of being motivated and unmotivated. To build on the idea of in-between other steps have been taken that are explored on the next page.

PRINCIPLES OF IN-BETWEEN

Column

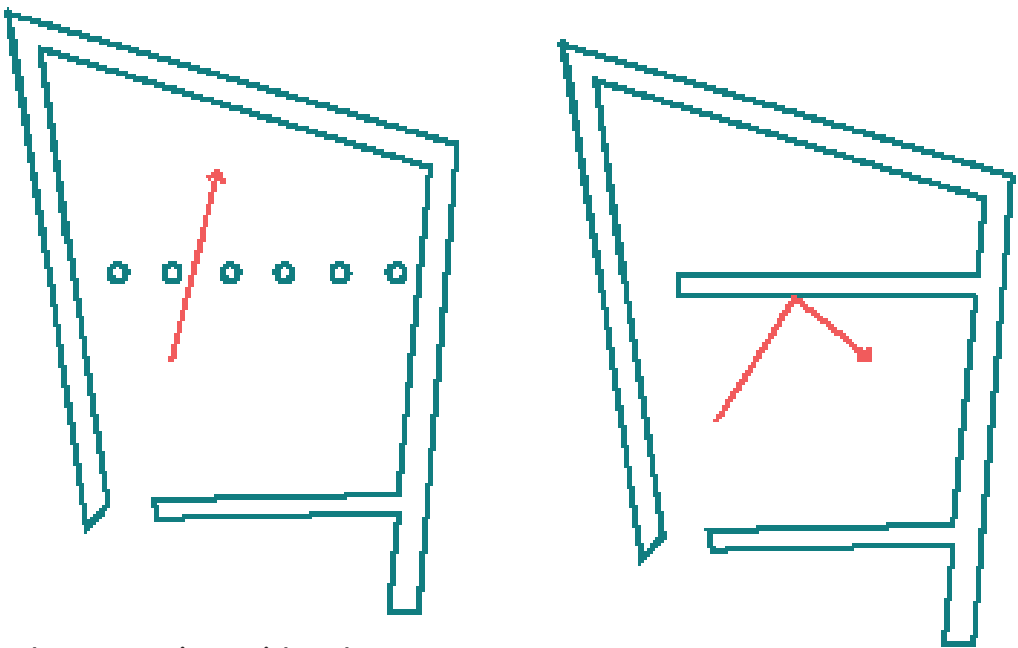


line in section

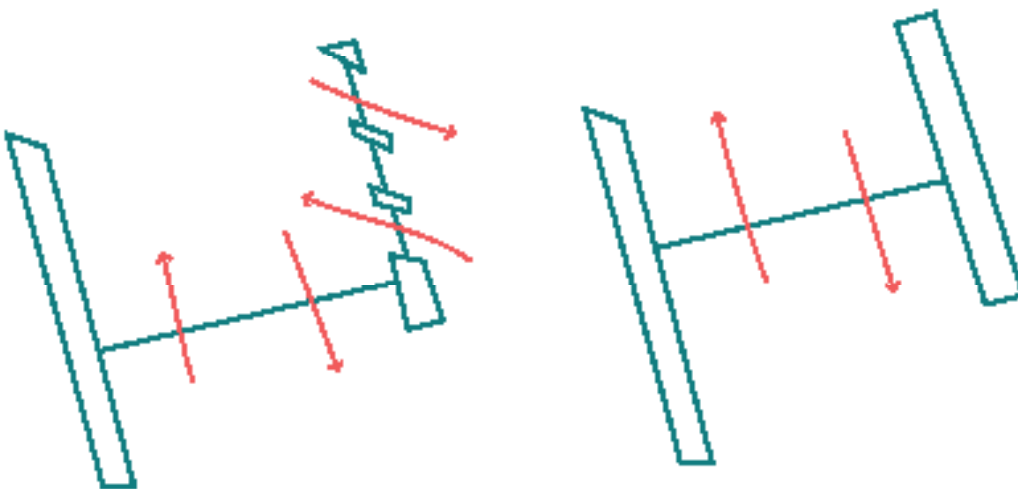


point in plan

Blurring boundaries



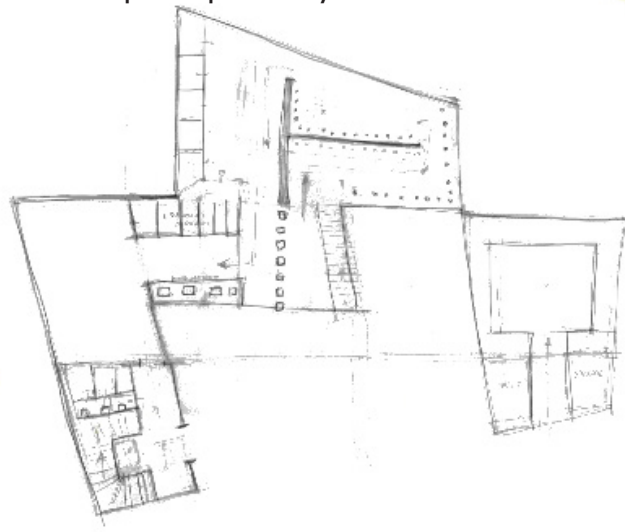
- making visual connection with other space
- blurred boundaries allow for the spaces to merge with each other creating in-between zones



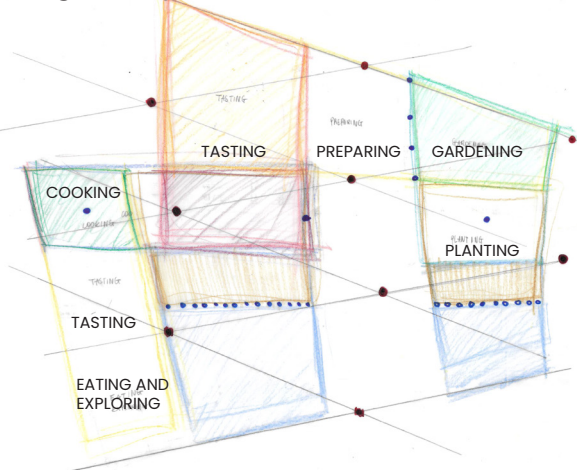
- making visual connection to outside
- introducing green walls in interior spaces

PLAN EXPLORATION

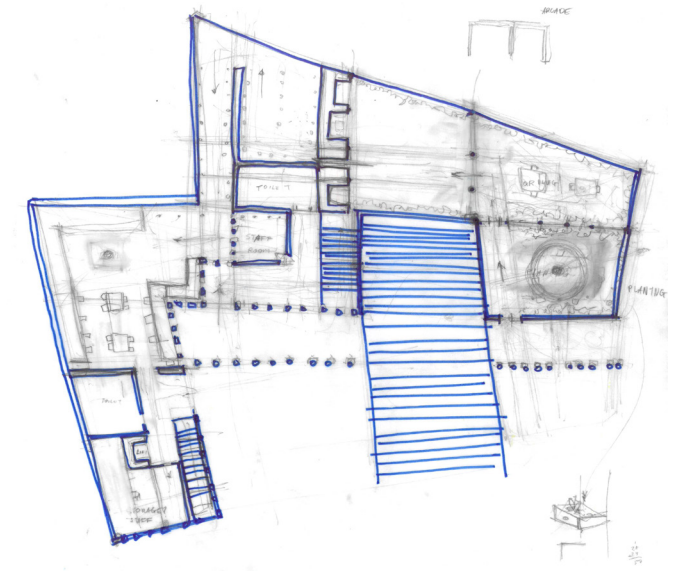
First attempt at plan layout



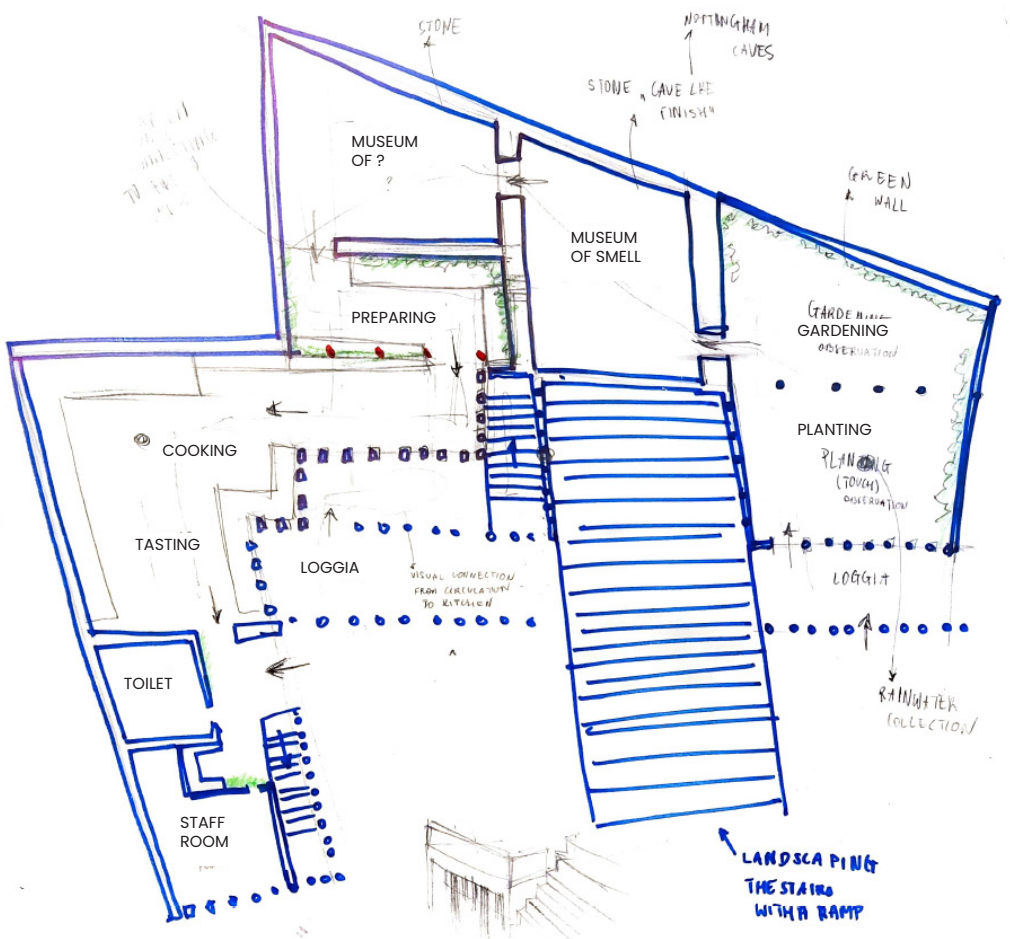
Identifying the in-betweens of the spatial arrangement



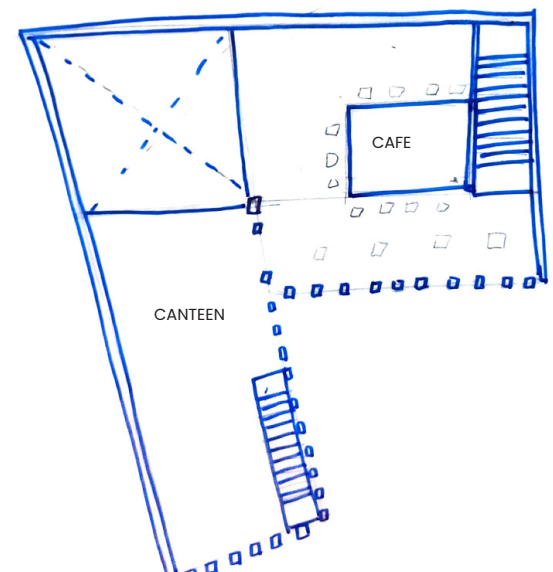
Refined layout



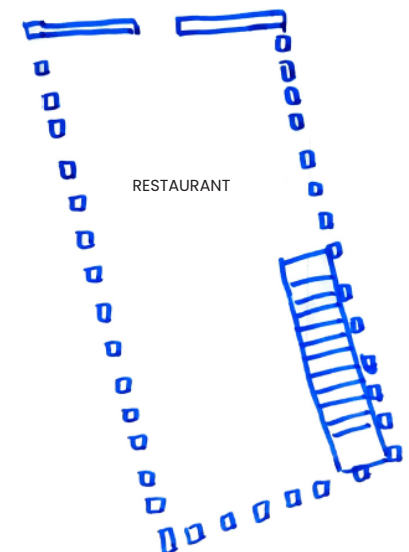
The plan explorations are based on the journey developed through guiding the experience based on the programme and learning narrative.



ground floor



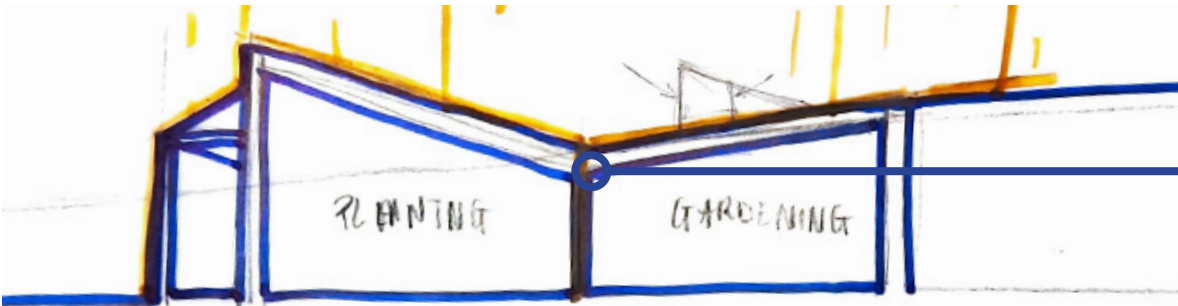
1st floor



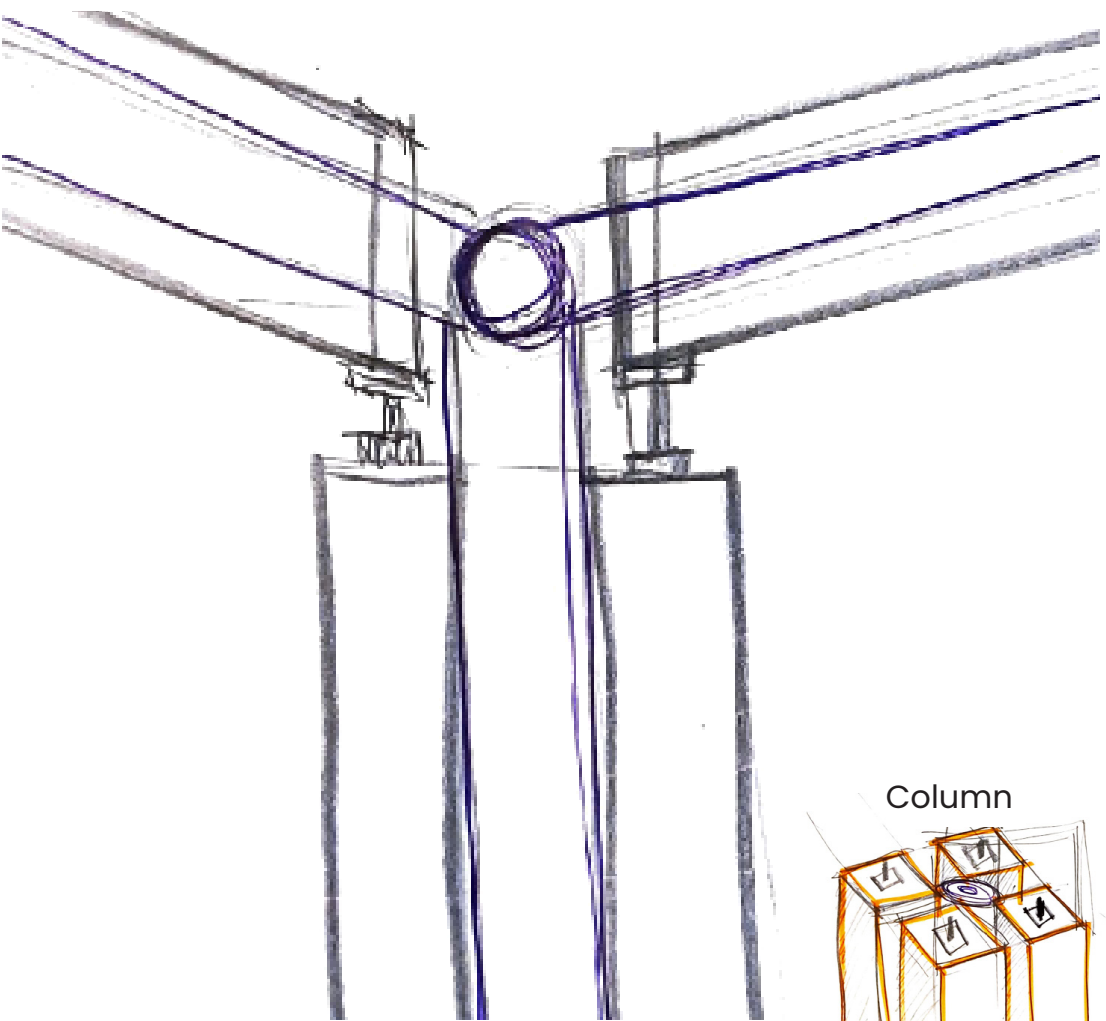
2nd floor

RAINWATER COLLECTION

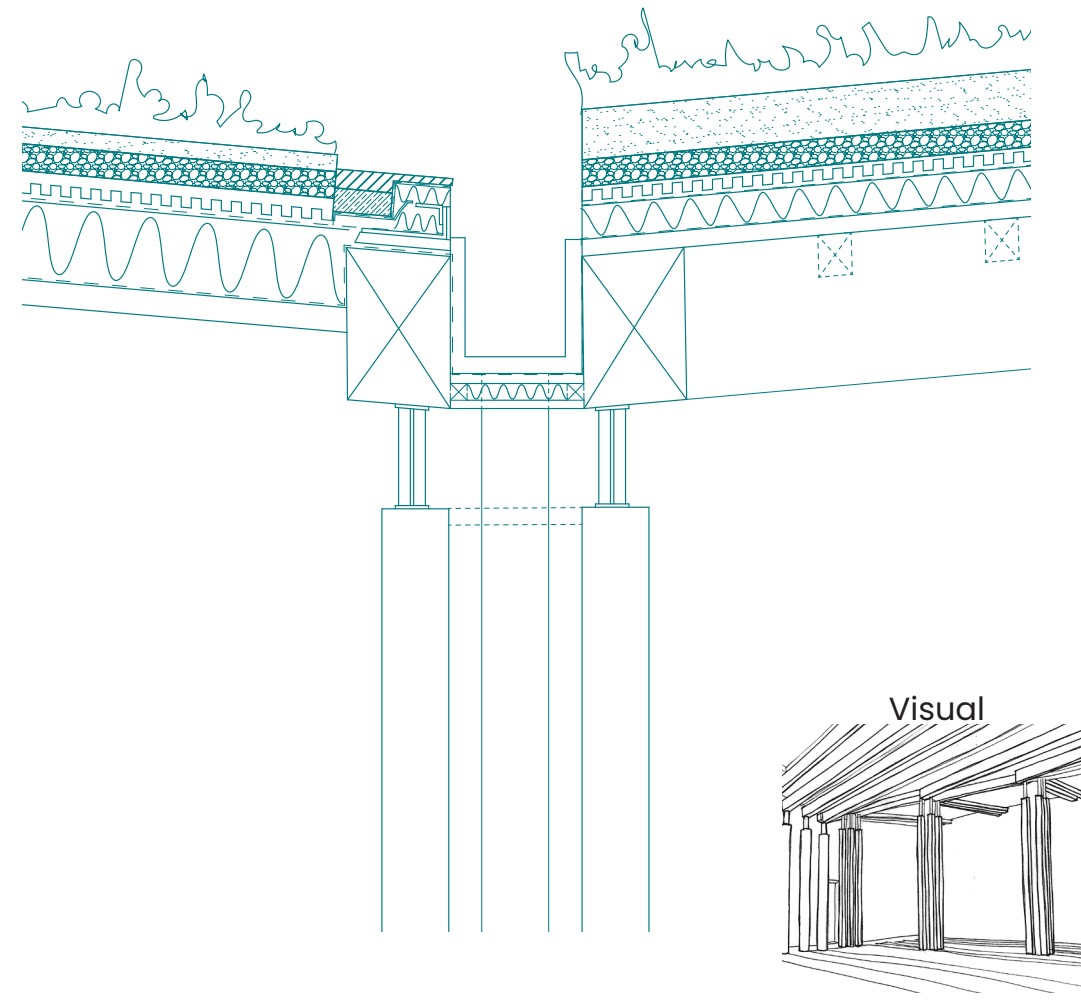
Identifying the problem of water accumulation



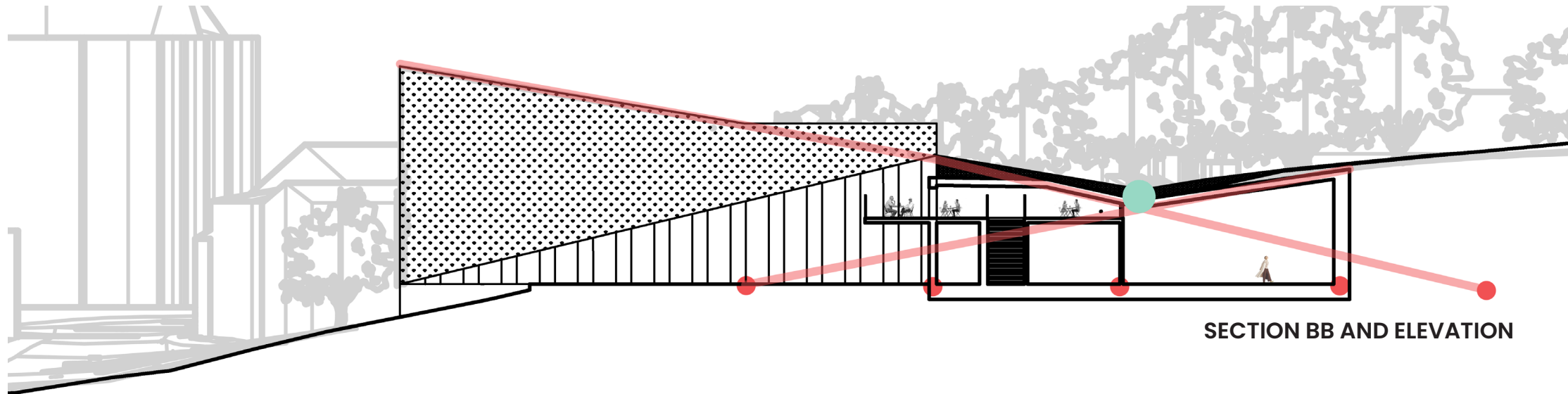
Initial sketch



Final technical detail

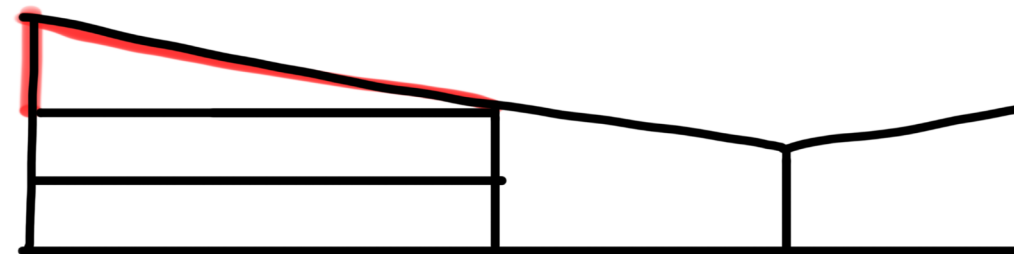


SECTIONAL DEVELOPMENT

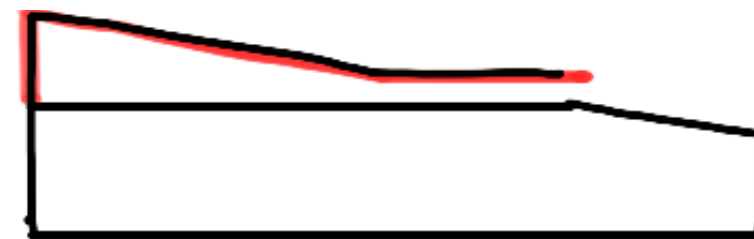


As shown in the section the pitch of the roof was established based on the relationship between the points and the ground. Therefore the general massing and the height of the building didn't change drastically during development. The only thing that changed is the storey height and how the floors fit in with the ground.

Problem relating to how the building meets the ground occurred when developing the 2nd floor plan. Initial plan was to introduce exit after the final part of the journey, but at the same time to have an entrance that is direct to the restaurant. The pitch of the roof was designed in a way that there were only two solutions: leaving the massing as it is, resulting in a space being very small adding additional height only to the entrance way.



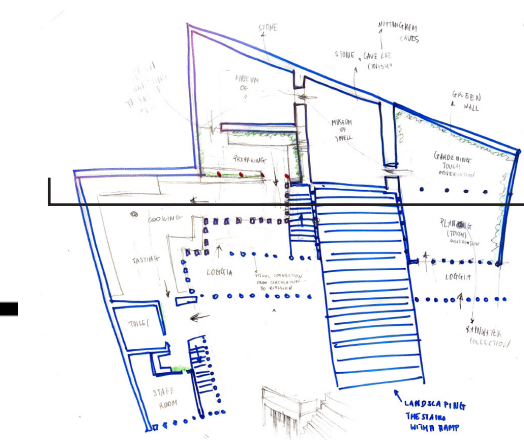
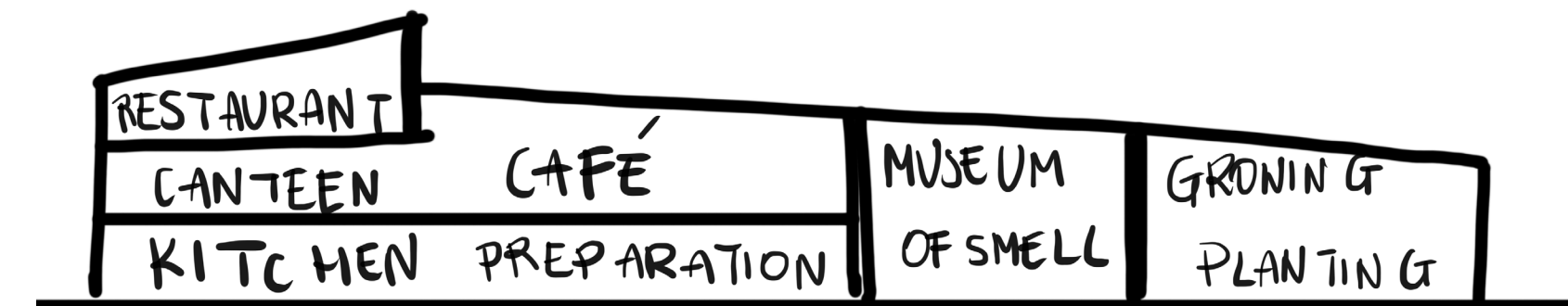
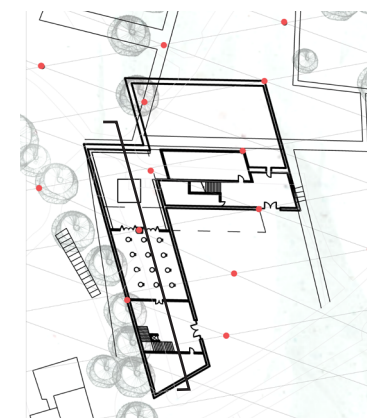
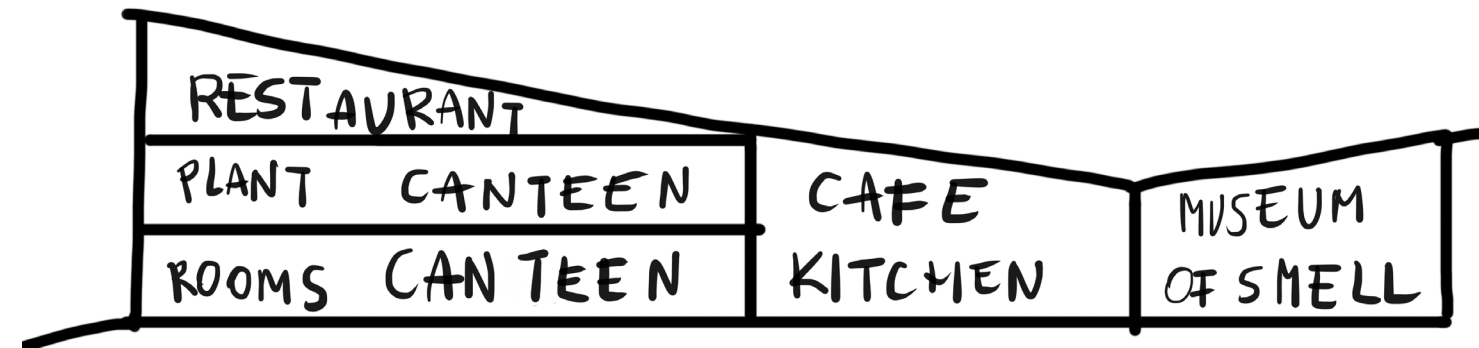
I decided to introduce a long corridor that will create tension and contrast in the journey – from small, short corridor one would enter spacious and tall restaurant area.



PROGRAMME DEVELOPMENT

Main problem when developing the section was to combine the programmatic/experiential section with the spatial arrangement.

Different stages of development are shown here with how the programmes developed in section.



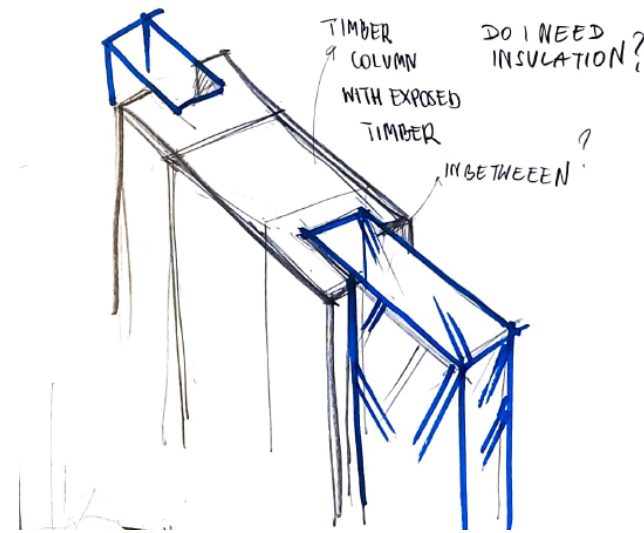
Reflection

The idea of starting the journey planting and gardening workshop with its' finale in the restaurant at the top of the building is good, but the in-between stages especially the cafe/canteen space can be developed more. The building grows higher with how advanced the journey becomes. The journey starts in a one storey building with the gardening workshop, going through kitchen and canteen in a two storey block with the end of the journey on the third floor.

STRUCTURAL GRID

Initial idea

Exposed structural columns with glazing connected in-between the timber

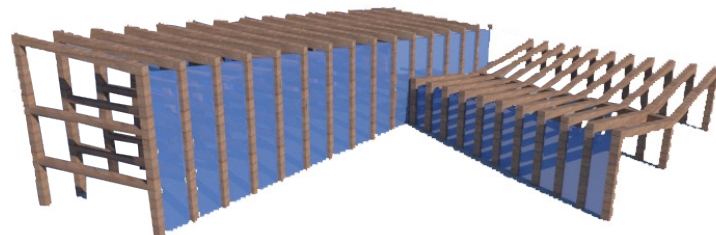
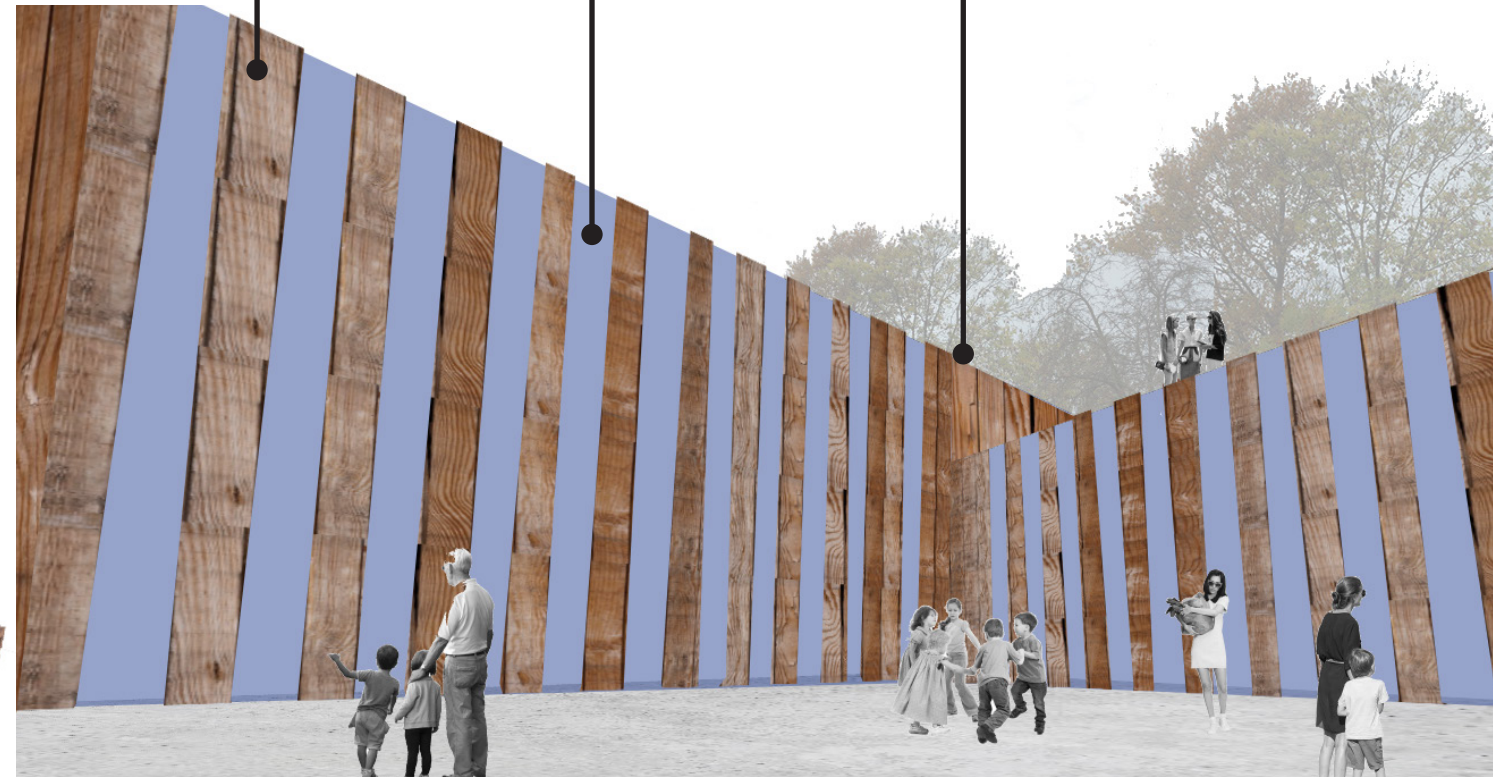
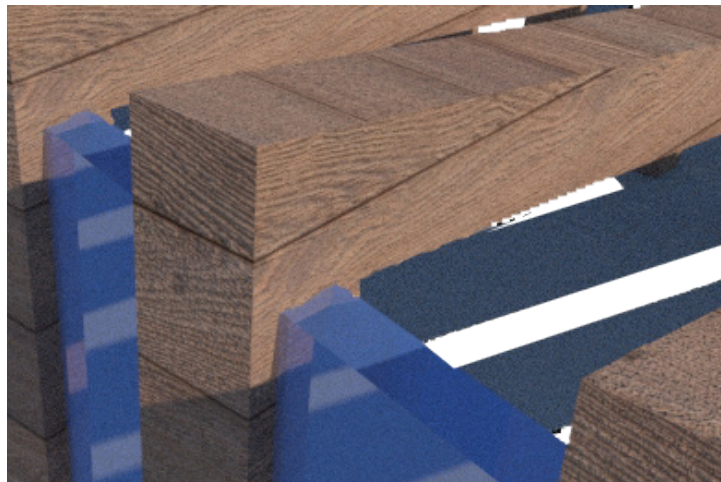


Initial material strategy

TIMBER
sustainable material

GLAZING
making a visual
connection between
inside and outside

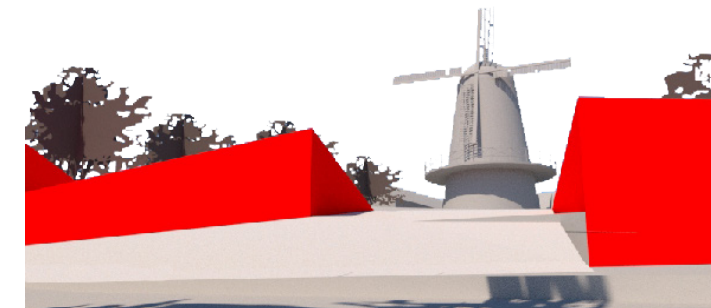
GREEN ROOF
blending the building
with the ground



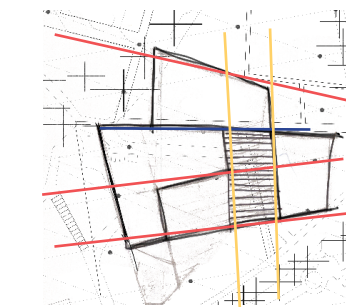
REFLECTION

Good things to take further

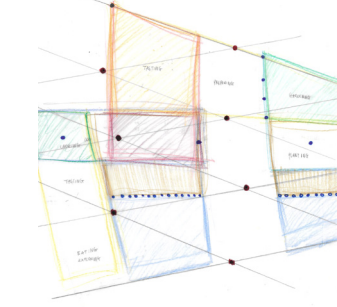
establishing the view as a main visual



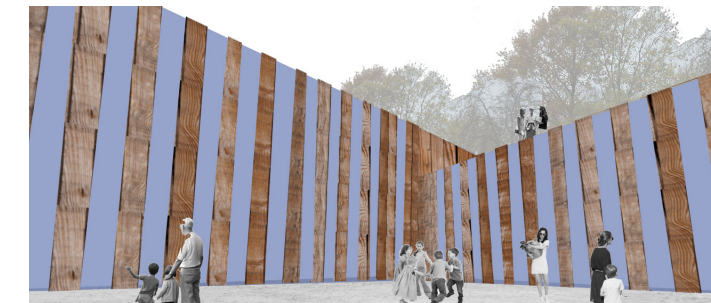
introducing site plan
based on the grid



spatial arrangement
based on the
experiential journey

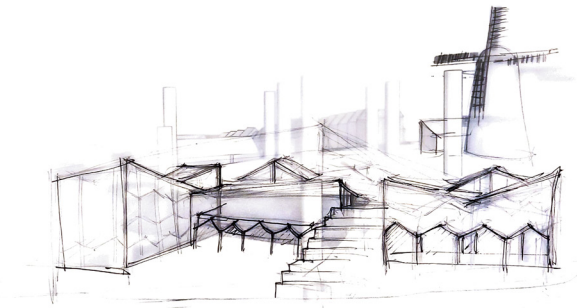


design of the elevation as a series
of vertical lines

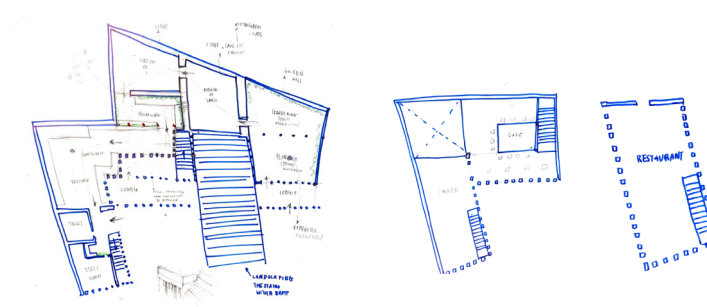


Need to develop

further elevation exploration

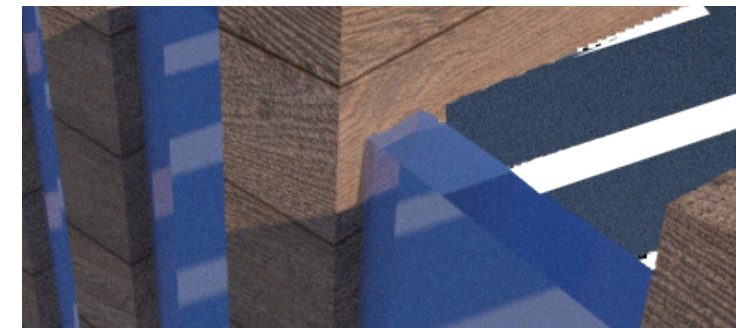


developing the layout of the plan;
introduce the grid inside the spaces



Unsuccessful decisions

extensive glazing might cause overheating



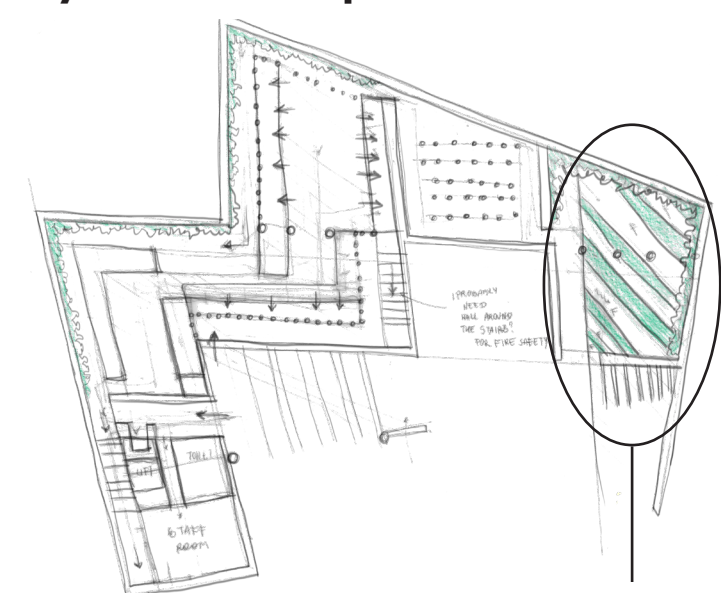
4.3

FOLLOWING
THE
GRID

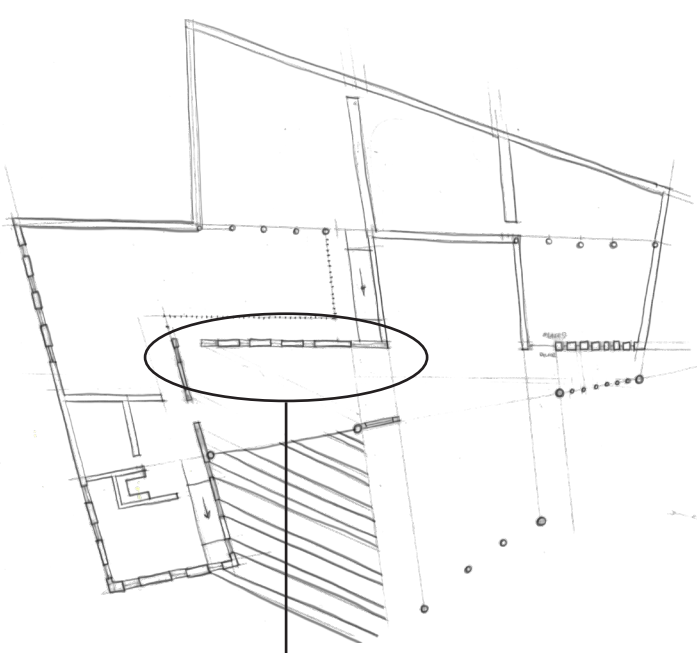
UP TO DESIGN REVIEW ONE THE 16TH MARCH 2021

PLAN DEVELOPMENT

Layout development

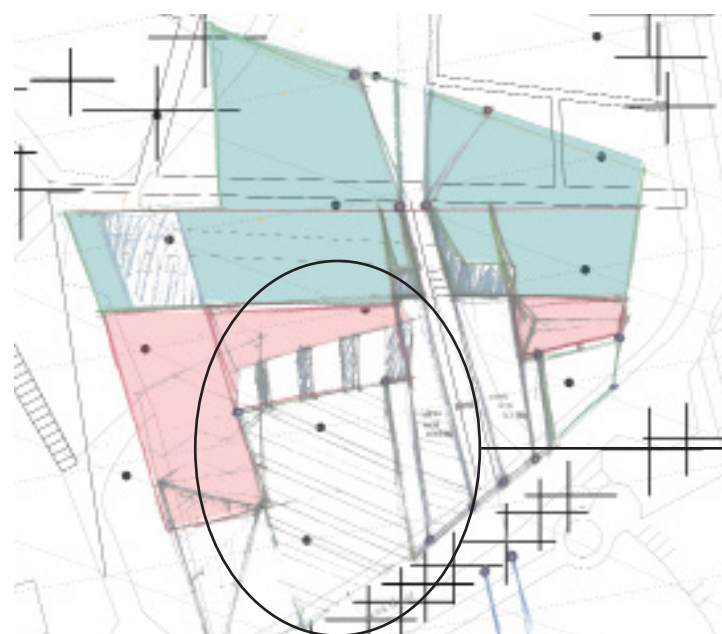


attempt to introduce grid layout inside the space



creating opening in the building according to the landscaping layout

Landscape development



continuation of landscaping and water features on the elevation

Reflection

To introduce the use of the grid in the layout of the spaces, the plans need to be drawn at a bigger scale with a site map behind it.

With the idea of layers as my concept this would be good to implement to have different layers of drawings that the plan can be traced from.

As the ground is important in the project the connection between the landscaping and the building needs to be made.

CONCEPT FROM AiC3: SCALING

Analysis from AiC3 Research Document

One project that aimed to explore similar ideas of constricting powers of geometrical frame on architecture is a project of Cannaregio in Venice by Peter Eisenman. (Hartoonian, 2006, p. 80) Eisenman is using the idea of **scaling (fig. 22), where he uses one grid in various scales in order to explore the idea of how people observe certain objects questioning which scale is the right one.** (Eisenman et al., 2004, p.104-107)

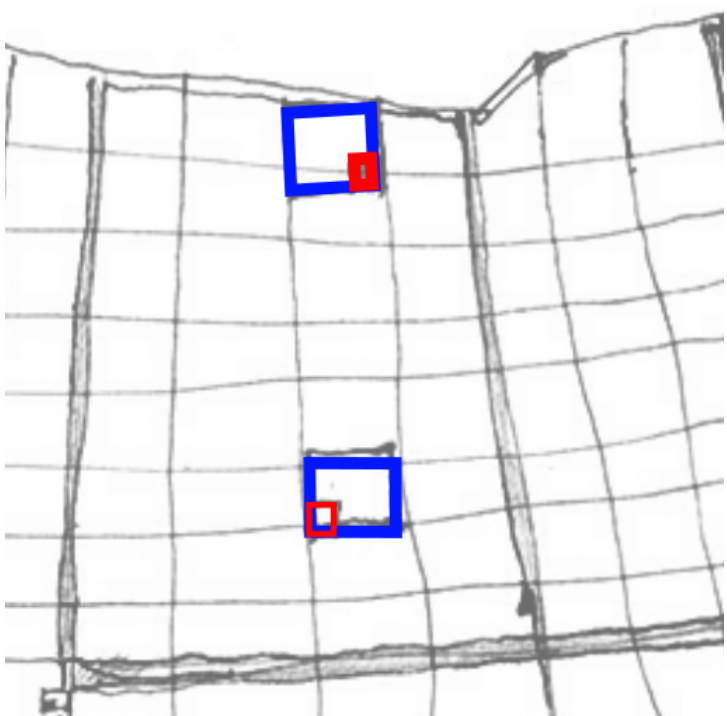


Fig. 22 Scaling (Eisenman Architects, 1978) edited by Wojtasik, 2021

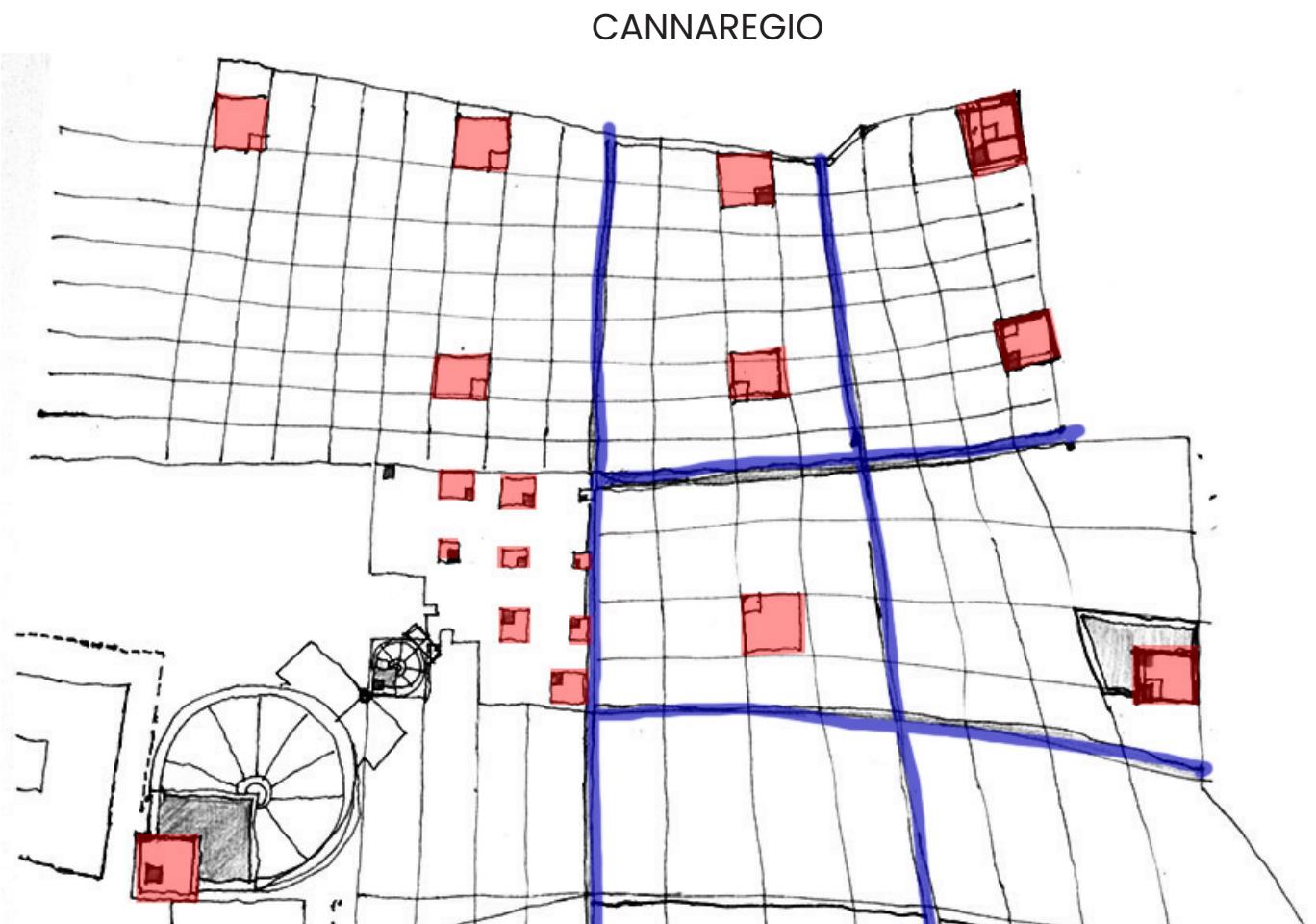


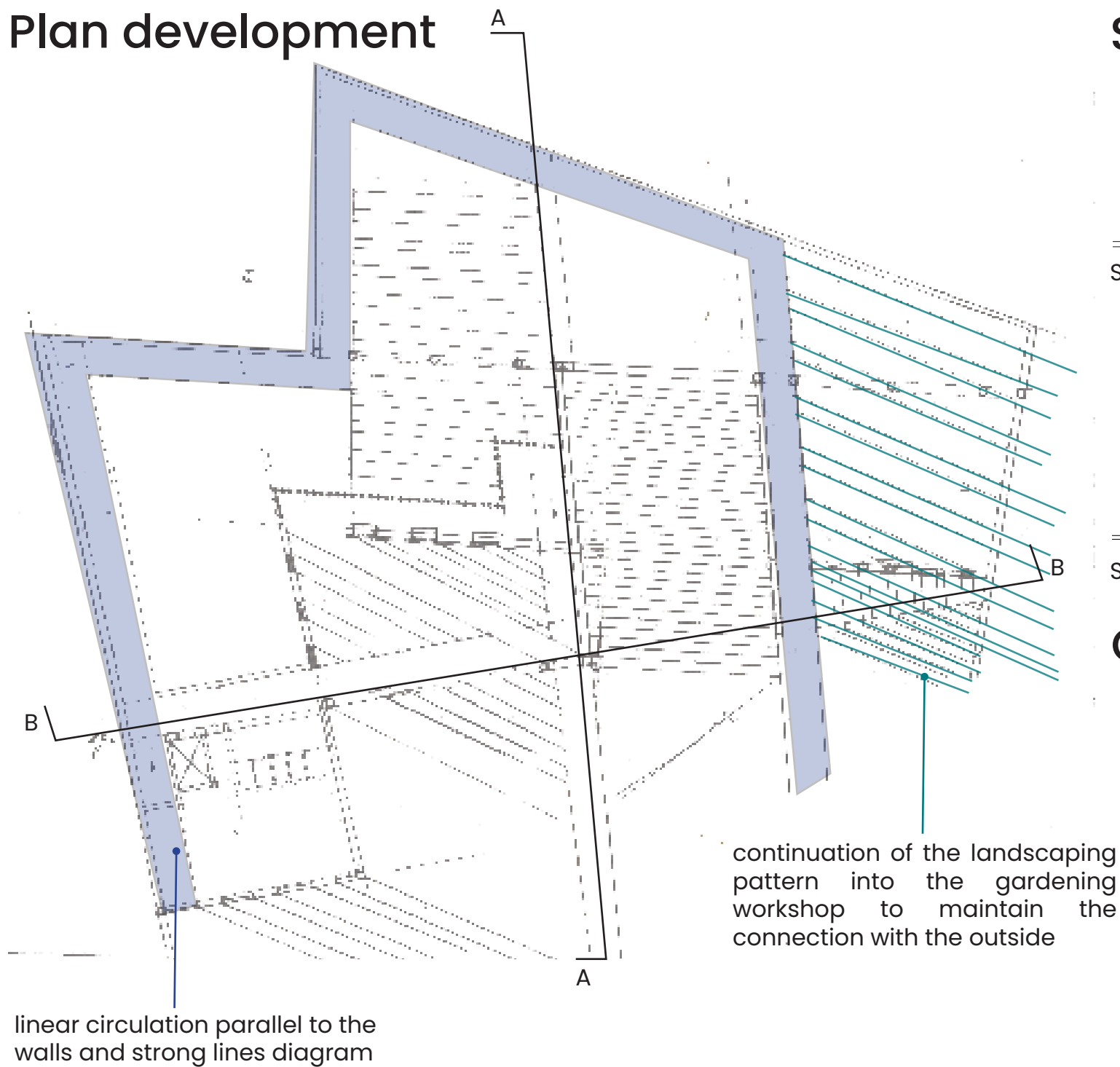
Fig. 24 Cannaregio (Eisenman Architects, 1978) edited by Wojtasik, 2021

Design application:

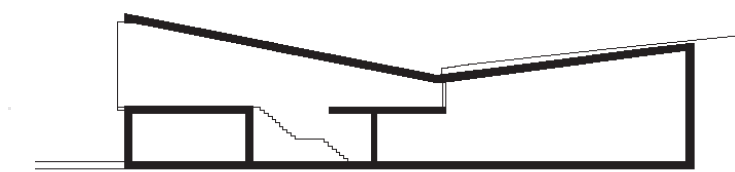
- introducing idea of building coming out of the ground
- roof as a crucial part of the design; possible use of a green roof to merge with the existing grass
- use of ground-like materials

GRID TO LAYOUT APPLICATION

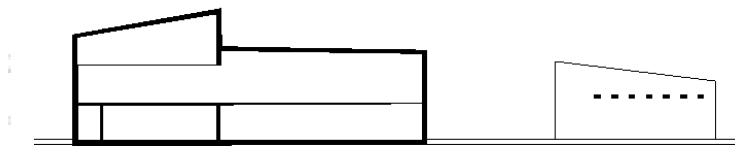
Plan development



Section development



Section AA



Section BB

Circulation analysis

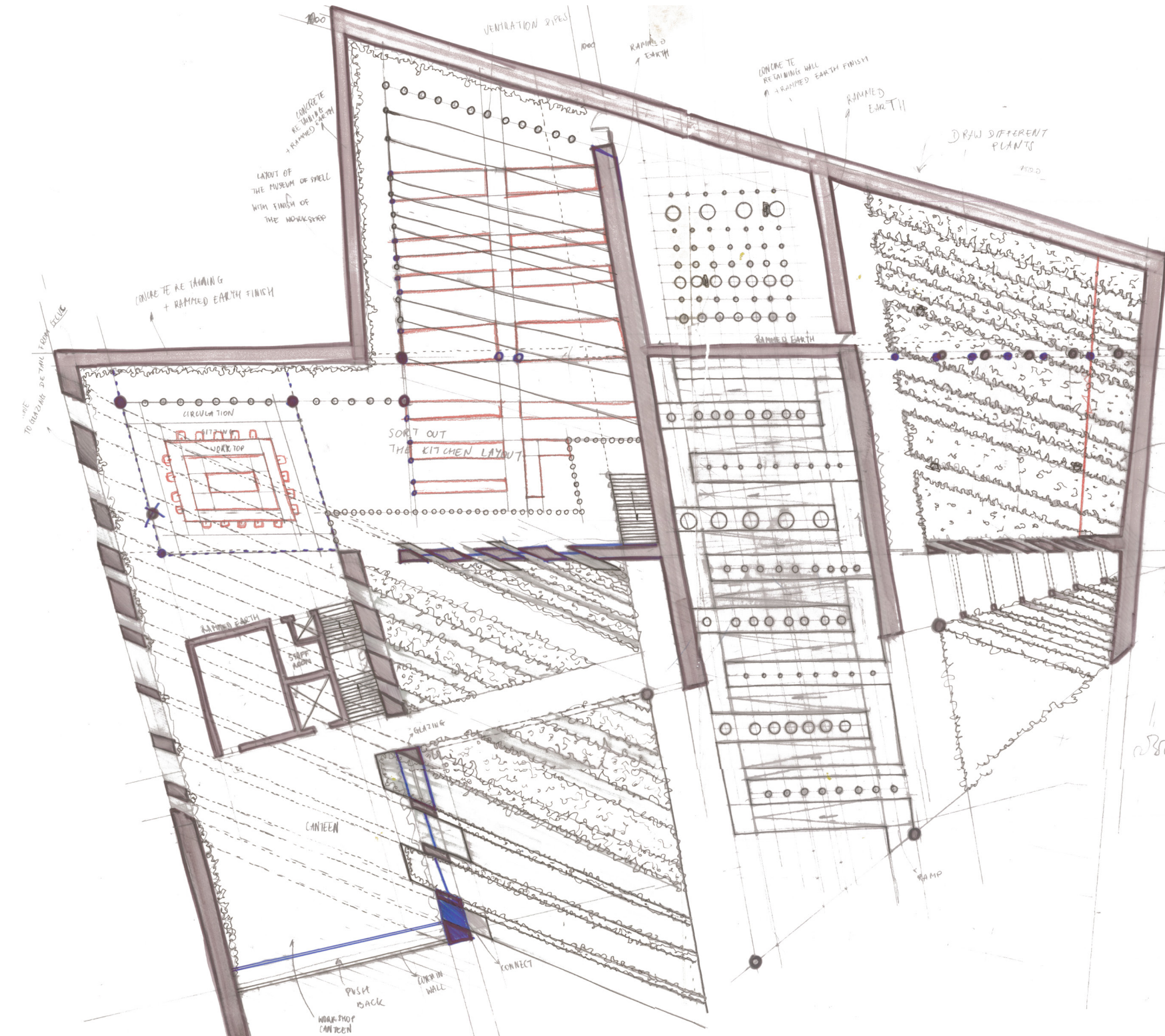


visitor needs to make a conscious decision to take part in the activity, linear circulation



visitor is forced to take part in what is happening in the space, the space seems bigger

GROUND FLOOR DEVELOPMENT



The plan has been developed through hand-drawing explorations with site plan and grid layered behind the trace. Any changes have been annotated on one sheet of paper resulting in a final plan diagram. Layers of changes have been differentiated through the use of different mediums (pencil, fine-liner, marker) and various colours. Over next pages the plan and changes made will be explained through the use of small diagrams.

Reflection

positives:

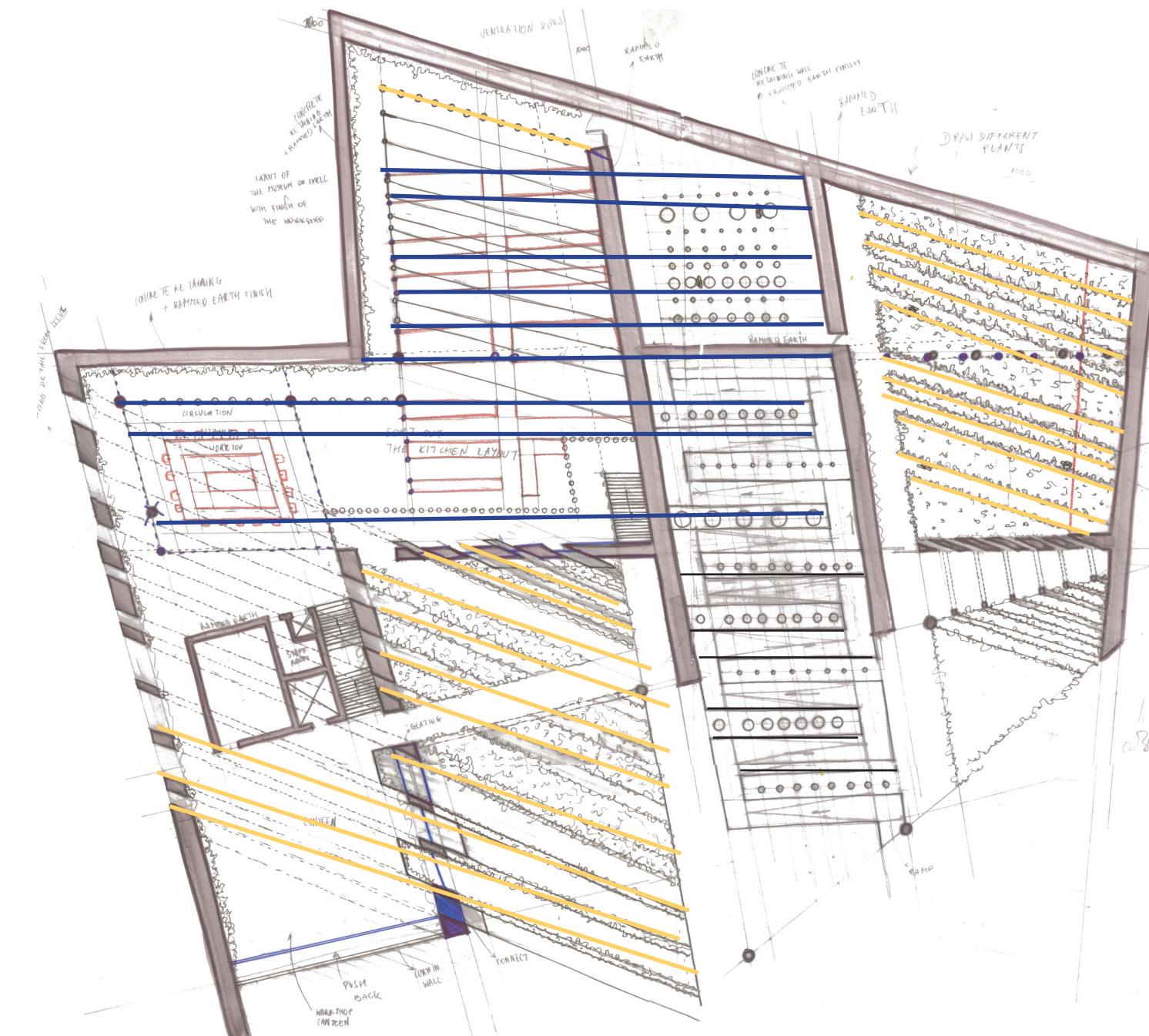
- having all the changes on one page avoids losing parts of the development
- concept of layers and trace have been used in the way the project is developed
- very pleasing final result

negatives:

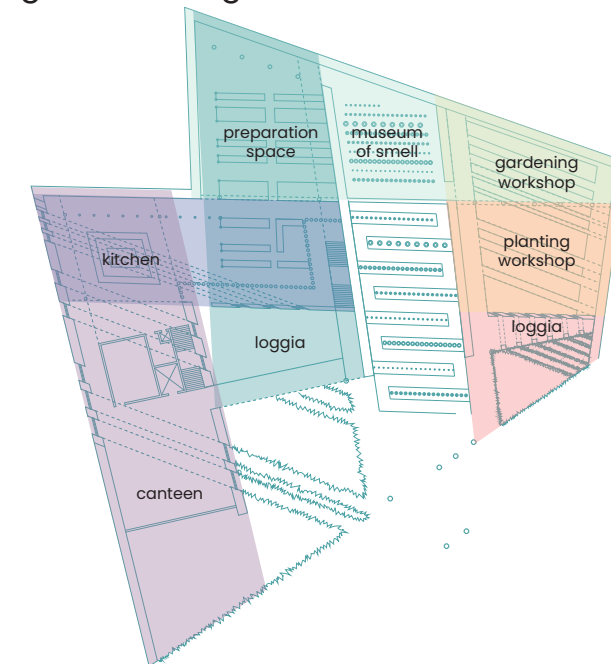
- if the trace gets destroyed, whole development is lost
- can get disorganised and illegible

DEVELOPMENT DIAGRAMS

Connection between the spaces through the use of grid

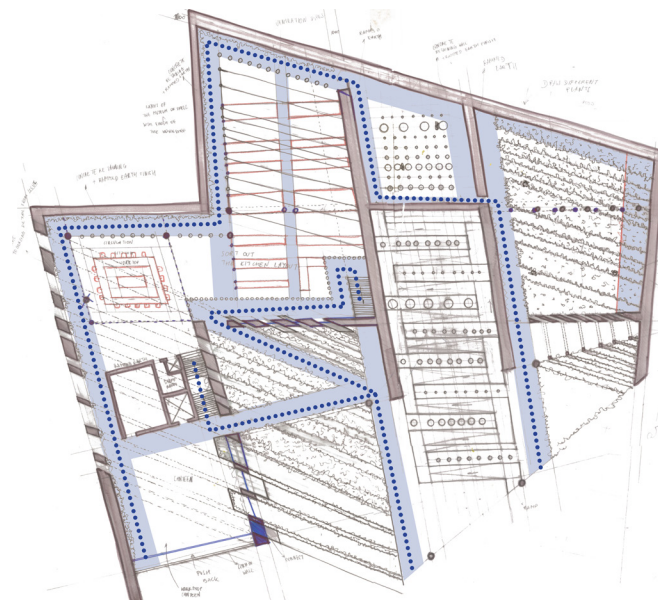


Programme diagram

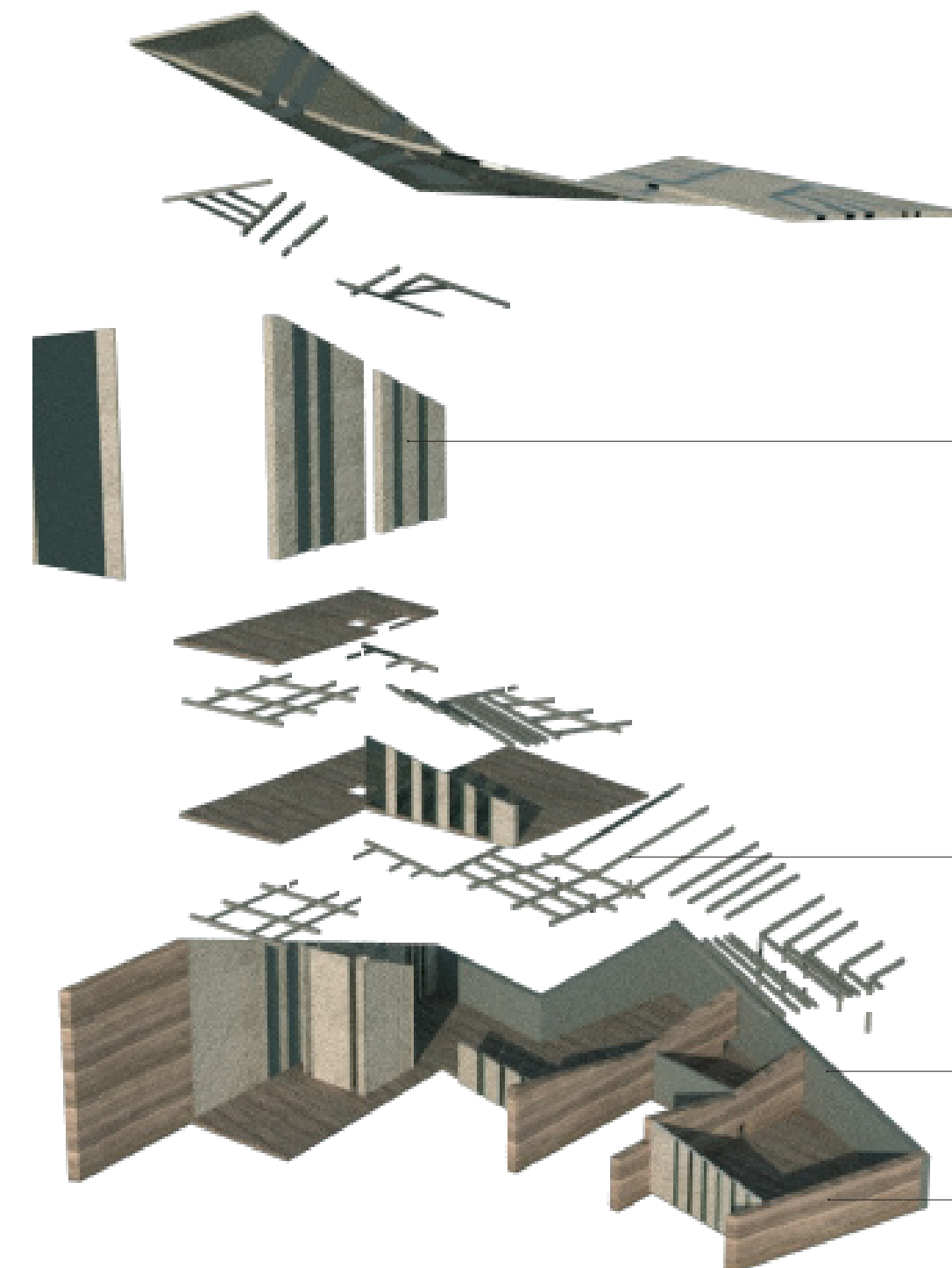


different functions are established based on programme, but in the plan there is no spatial boundaries between them to introduce the idea of in-between

Circulation diagram



MATERIALITY



sandstone
local material used for elevation and in the museum of smell

timber - structural grid and flooring

concrete retaining wall

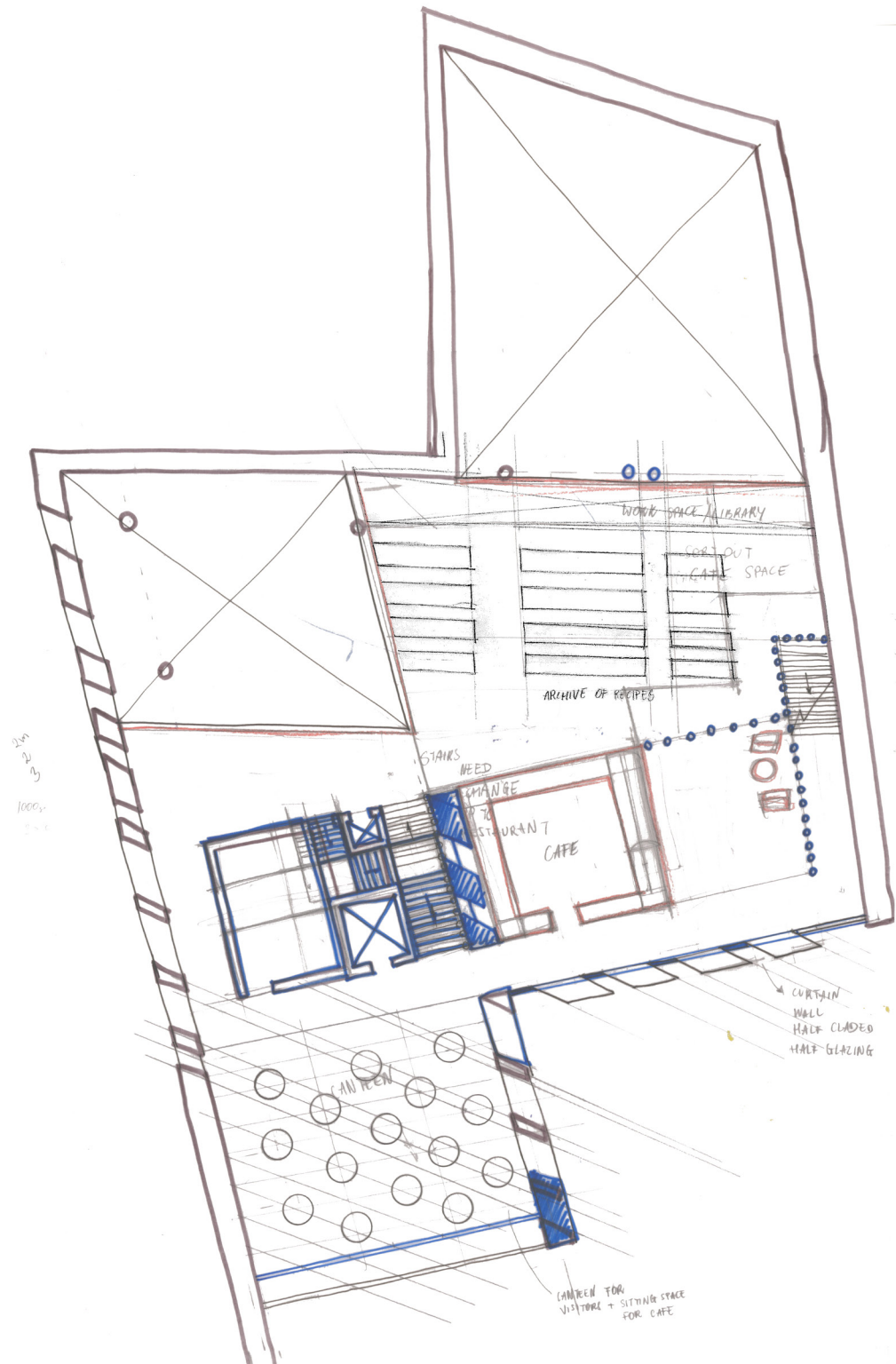
rammed earth - reusing soil that would be excavated from site

1ST FLOOR DEVELOPMENT

Similarly to ground floor 1st and 2nd floor were developed on one sheet of paper.

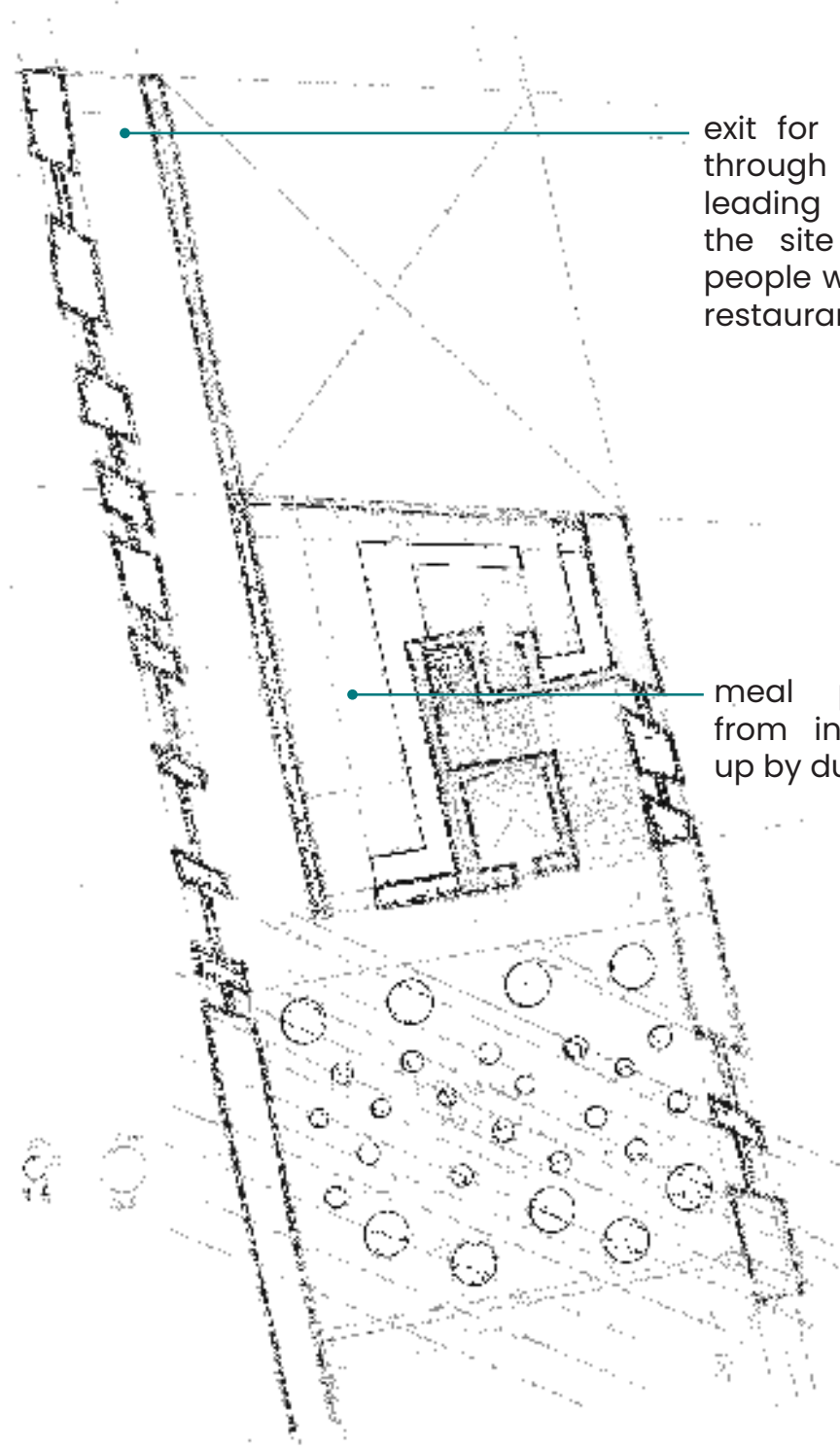
The development of these two floors is less intensive, than the ground floor, because the layout of these floors were based on the developed layout of ground floor.

As a result of this decision the 1st and 2nd floor layout and programme got overlooked, resulting in problems towards the end of the project.



It has been noted that the canteen and cafe seating space are too big spaces for their function, too similar to be in such close proximity and don't work well with the programmatic journey. The conceptual section has been revisited and new functions have been introduced.

2ND FLOOR DEVELOPMENT



exit for people who went through whole journey leading to the back of the site or an entry for people who are visiting the restaurant only

meal preparation area from ingredients brought up by dumb-waiter

Fine dine restaurant layout

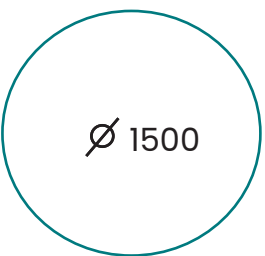
- circular tables have been used as a visual representation of points and have been laid out according to the grid
- there has been three different sizes proposed for the restaurant with the biggest one accommodating for 6 diners in case the rule of 6 is being introduced



2 x



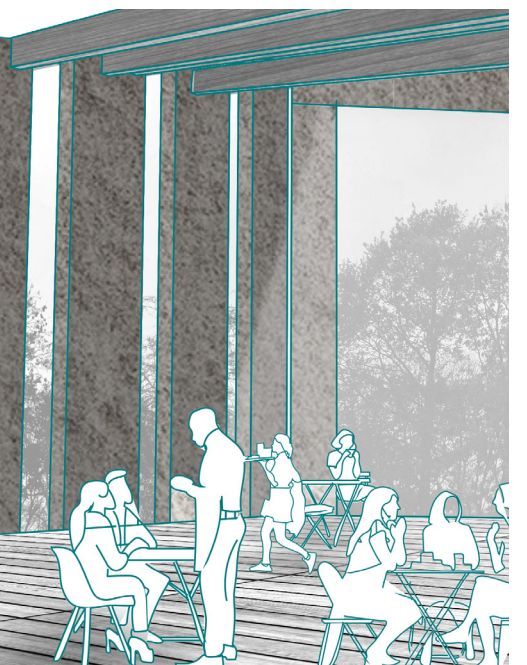
4 x



6 x



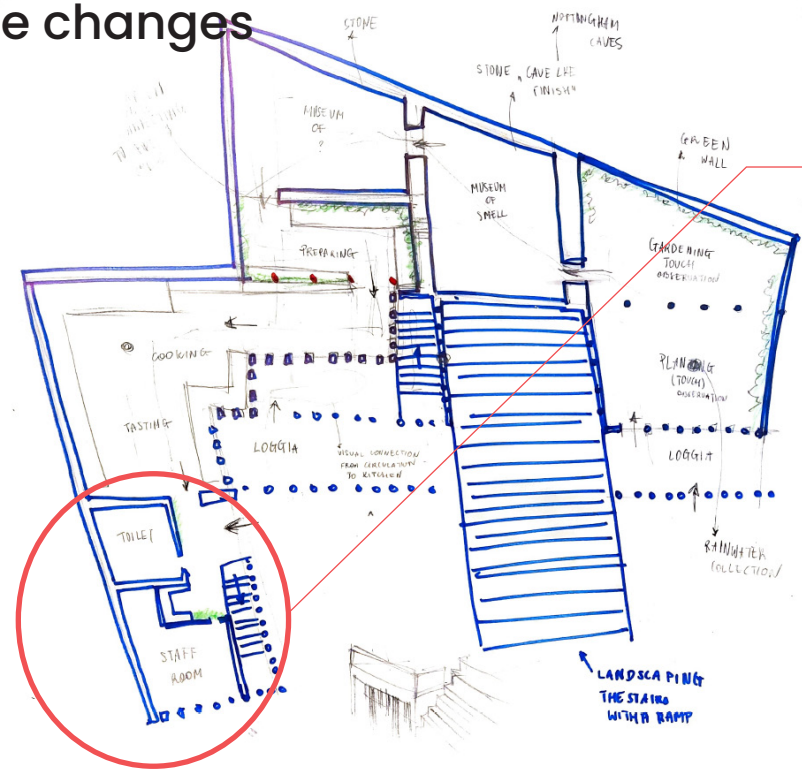
Initial visual



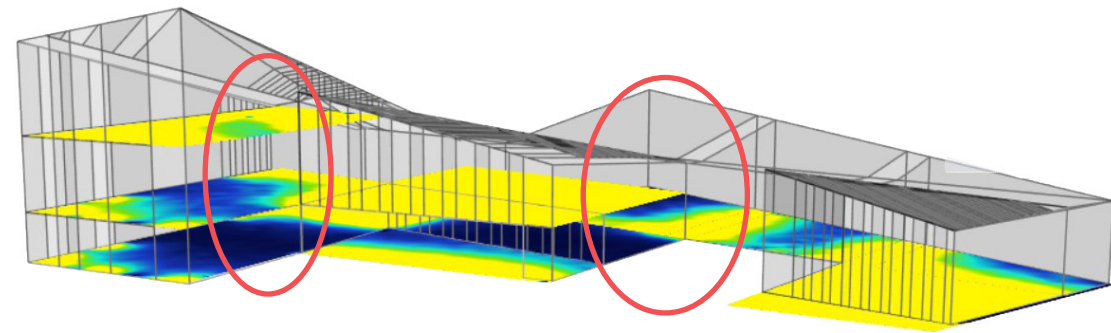
Final visual

VERTICAL CIRCULATION

Before changes

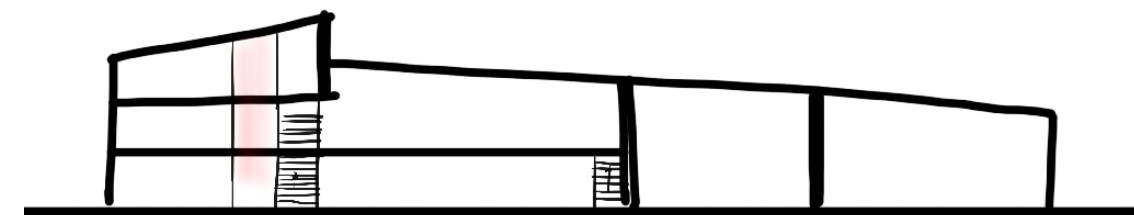


In the first attempt of the plan the circulation and utility spaces (plant room, toilets and stairs) have been put at the front of the building with the best views. To resolve that problem I looked at Sefaira testing and possible placement of these spaces according to the quality of light.

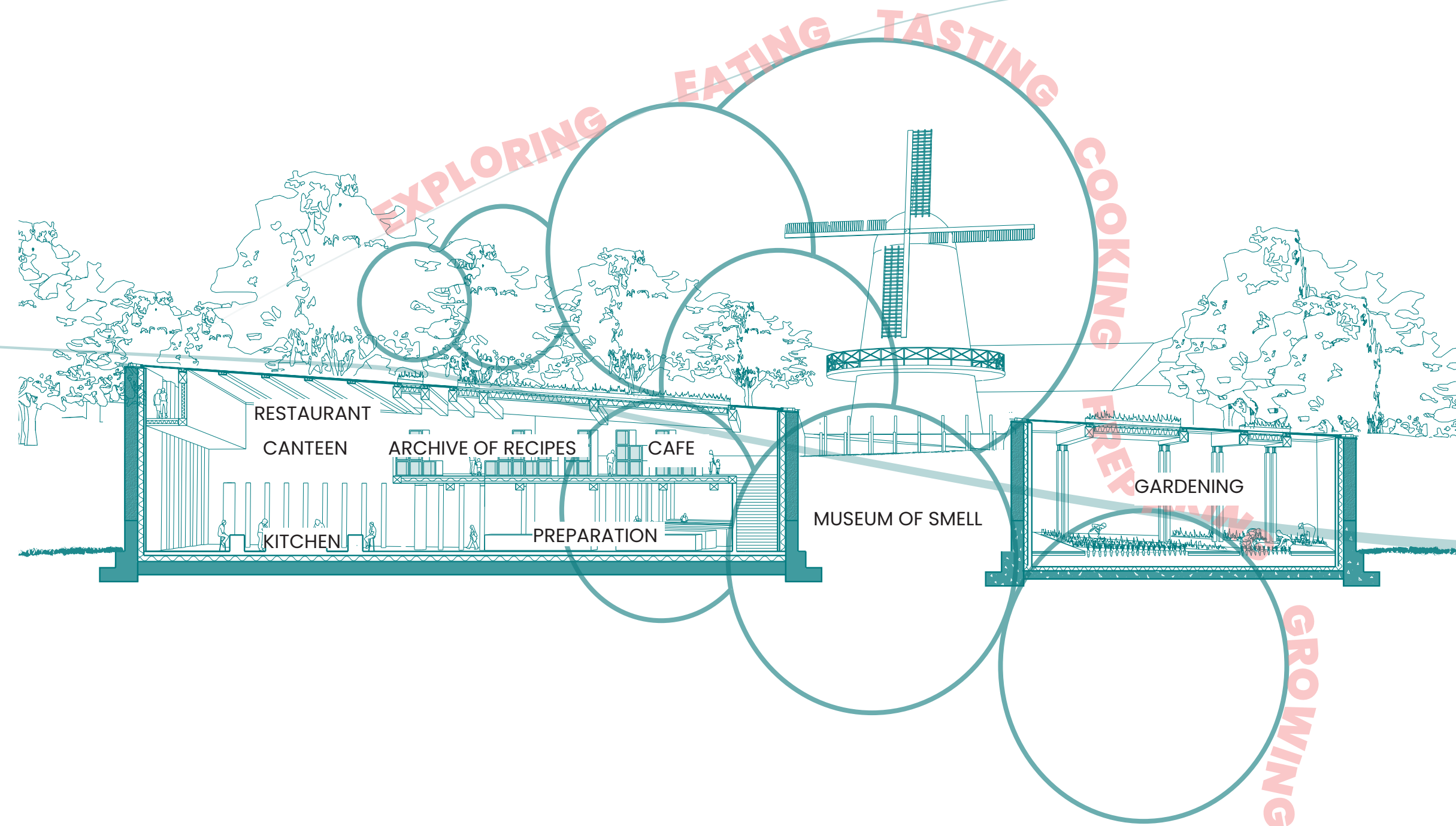


Identifying the most under-lit areas on plan the decision was made to put staircases, lifts and toilets in that area. That also creates a tension and contrast in the journey as the circulation route changes from wider to narrow and once again to wider

Other challenge to vertically connect all the floors was the placement of the lift and dumb-waiter connecting the kitchen with the restaurant.

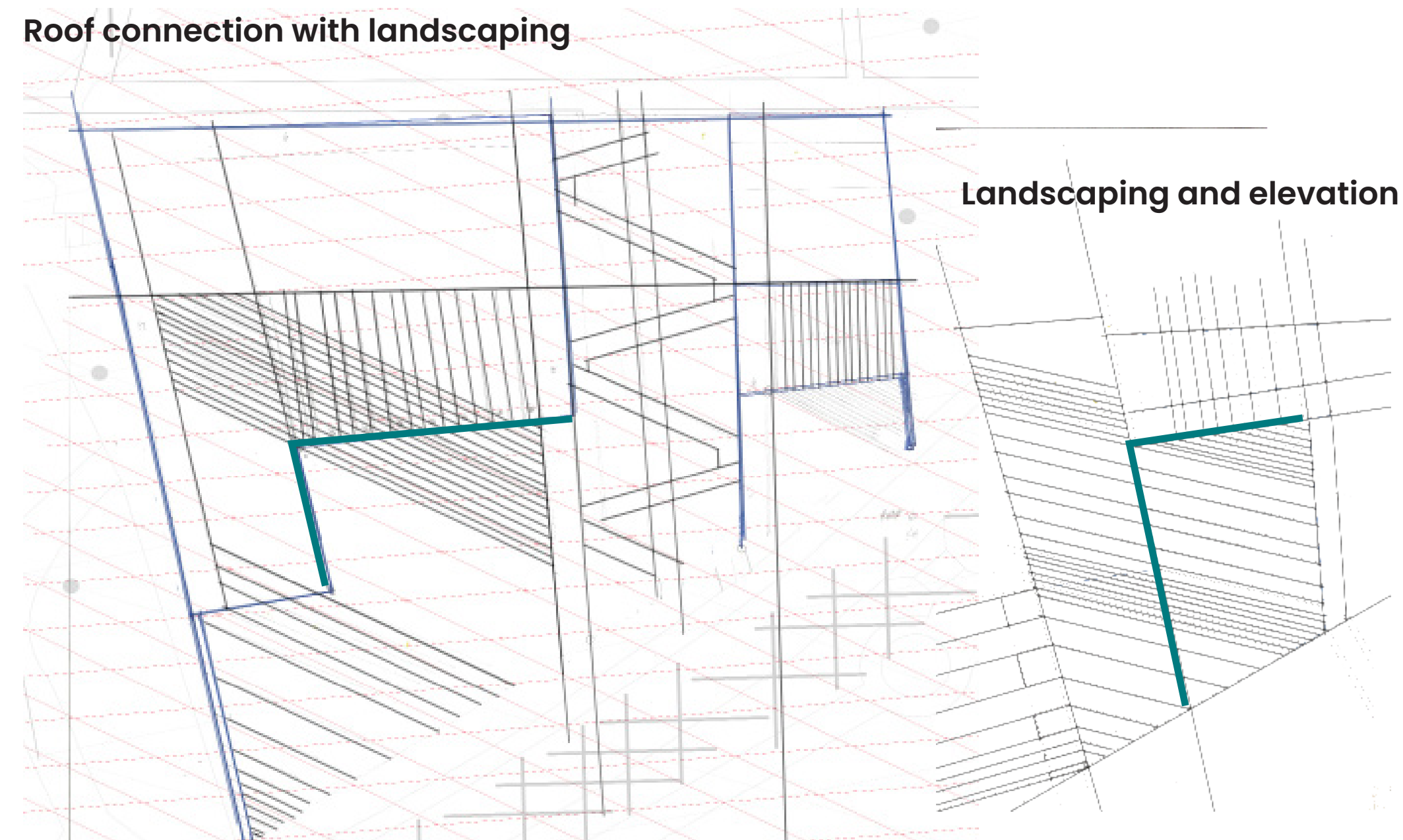


PROGRAMMATIC JOURNEY



ROOF AND LANDSCAPING

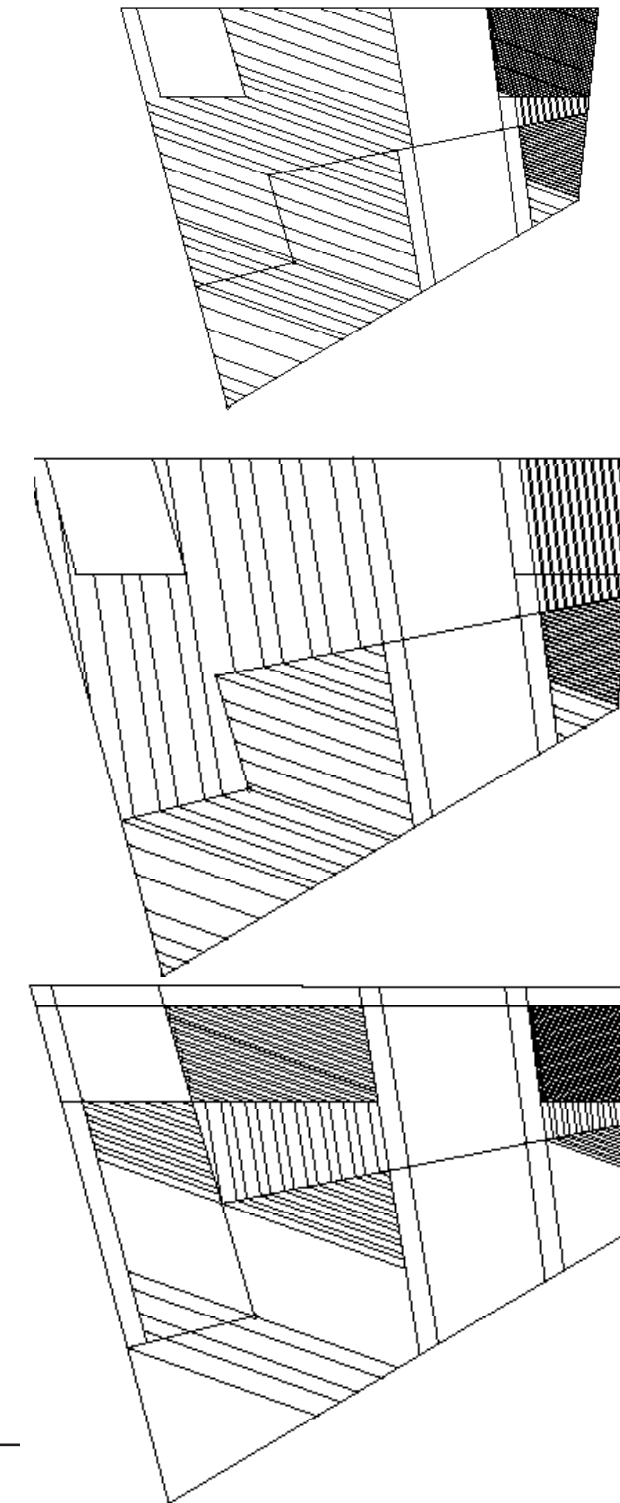
Roof connection with landscaping



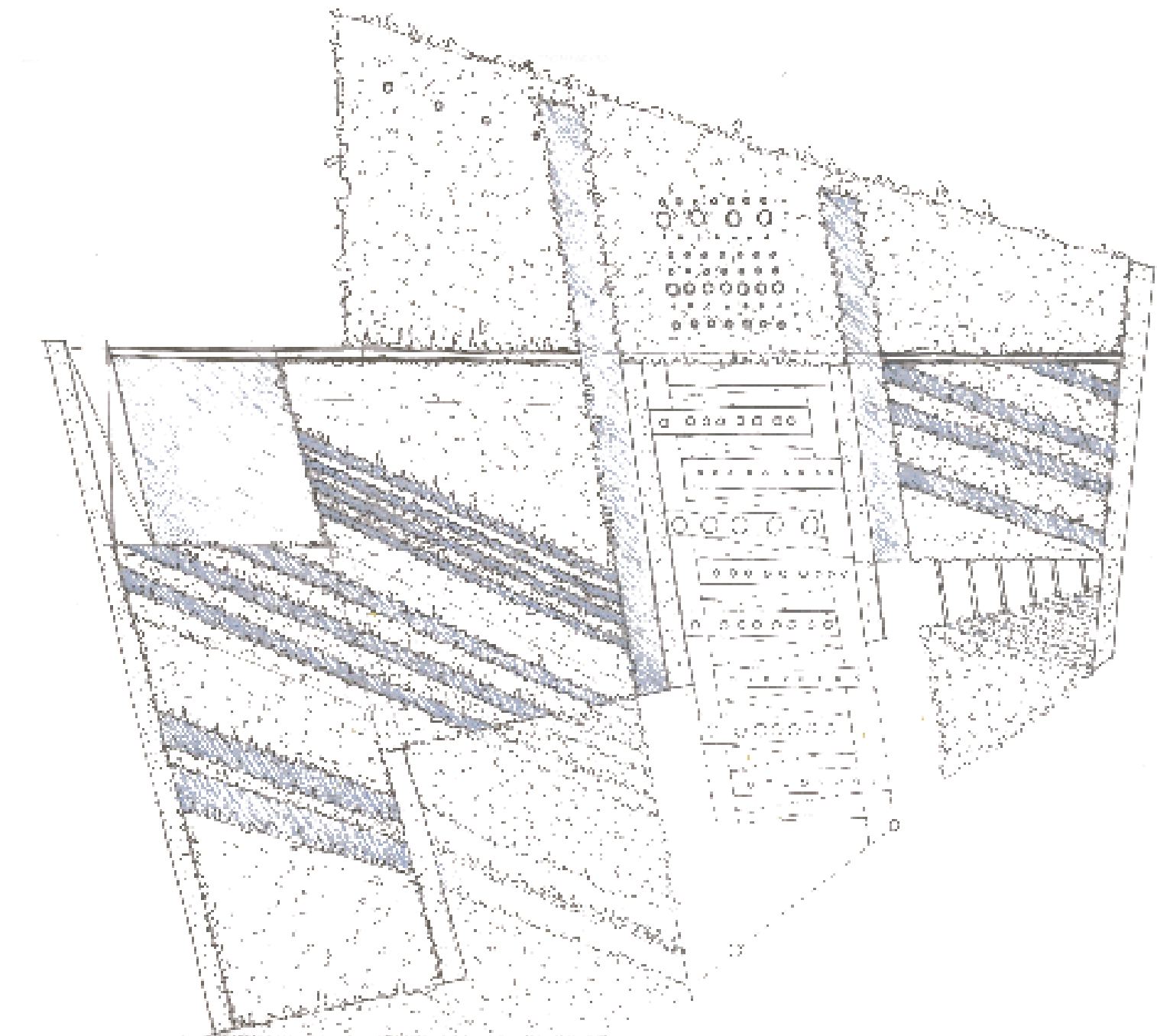
In future development roof plan, building plans and landscaping need to be developed together. Glazing, circulation and layout of the space need to align with established grid. The grid is changed and manipulated through the idea of scaling introduced by Eisenman.

Ramp and stairs needs to be developed based on the grid and Part K and M of building regulations.

Development

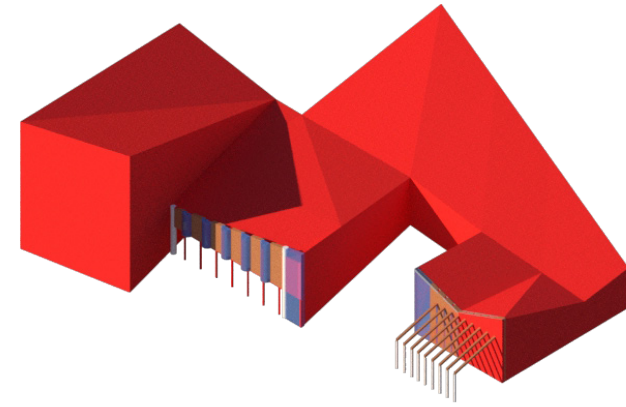


Final proposal

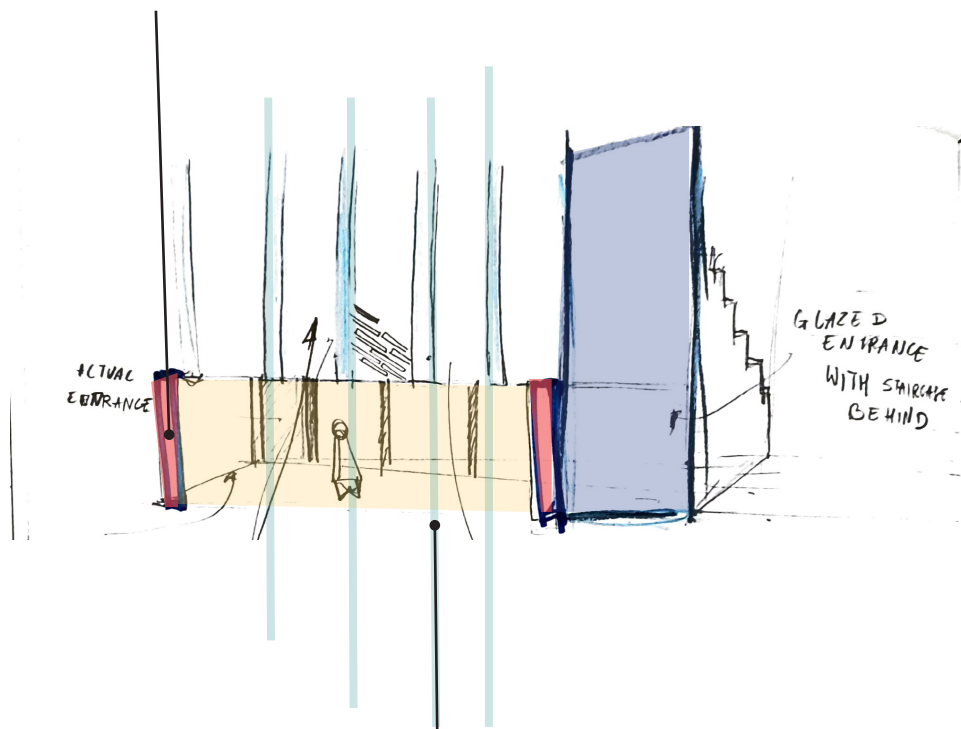


ELEVATION EXPLORATION

The building is a one continuous mass, but when approaching it looks like three separate massings. The division will be enhanced by introducing three different entrances, but the connection will be made through the use of similar elements and principles.

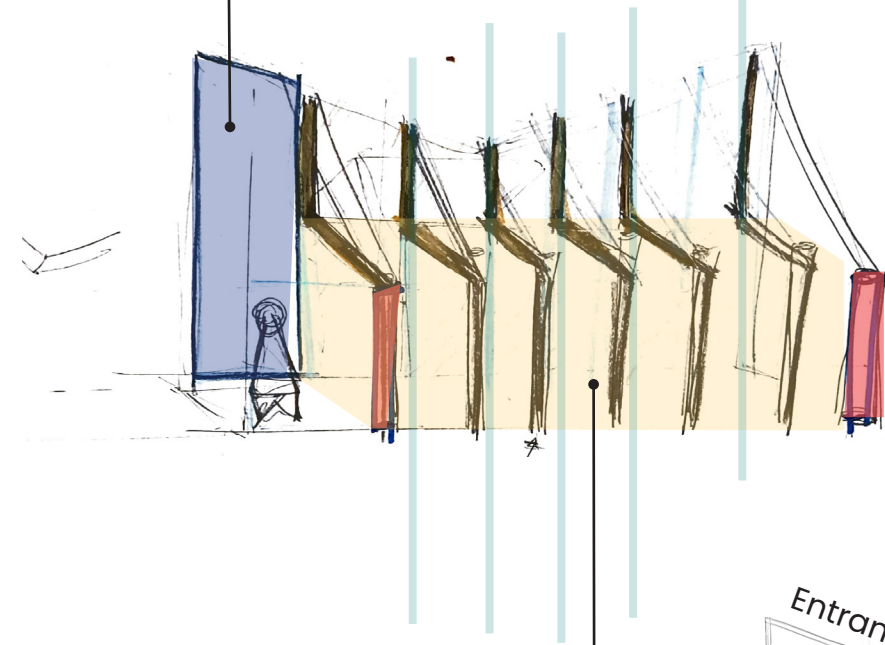


columns as a conceptual element, as well as compositional division and connection



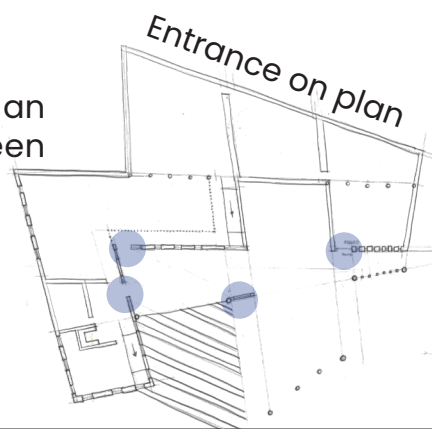
use of vertical lines as a change in the pattern from the grid

glazing as a representation of a whole divided in half

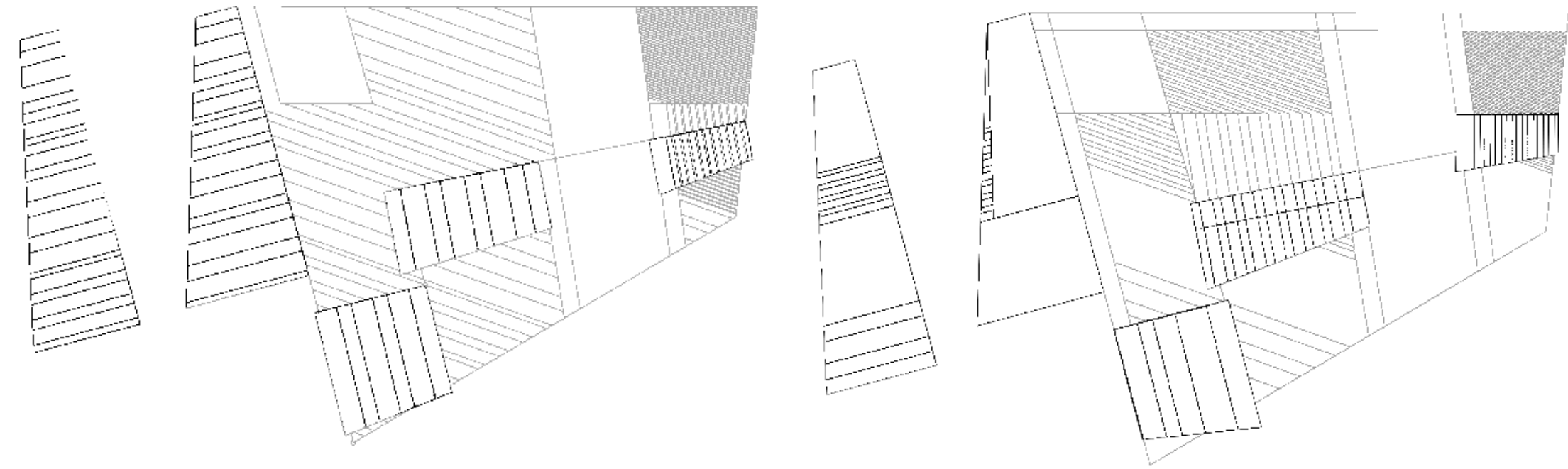


Similar connections need to be made to the third elevation on the highest building.

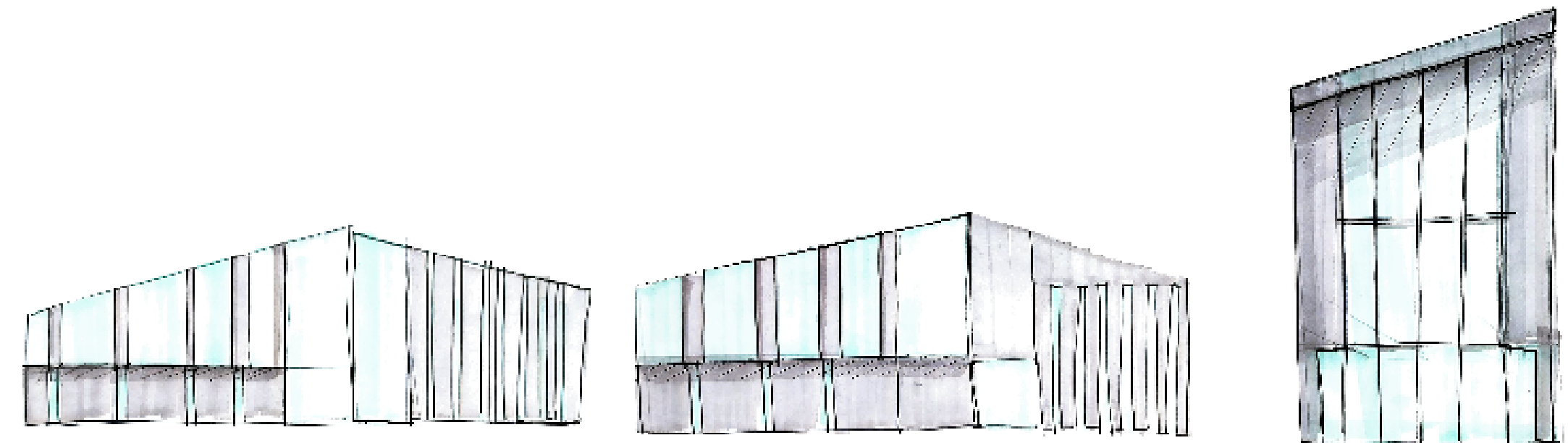
loggia as an in-between space



ELEVATION EXPLORATION

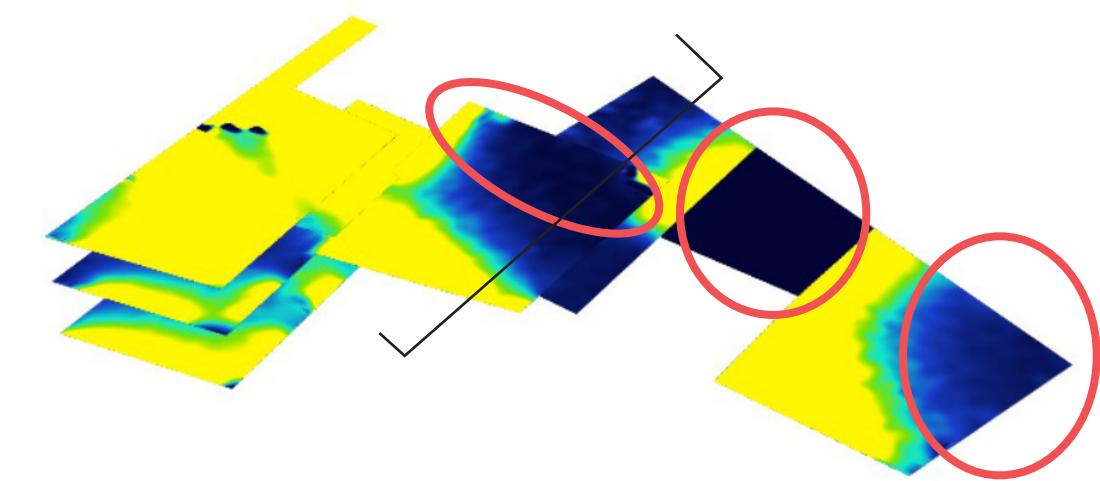


Because the elevation needed to line up with the landscaping and the roof pattern, I decided to use AutoCAD as a more precise way of drafting the lines. I quickly realised that designing on the computer wasn't as productive as designing on paper.

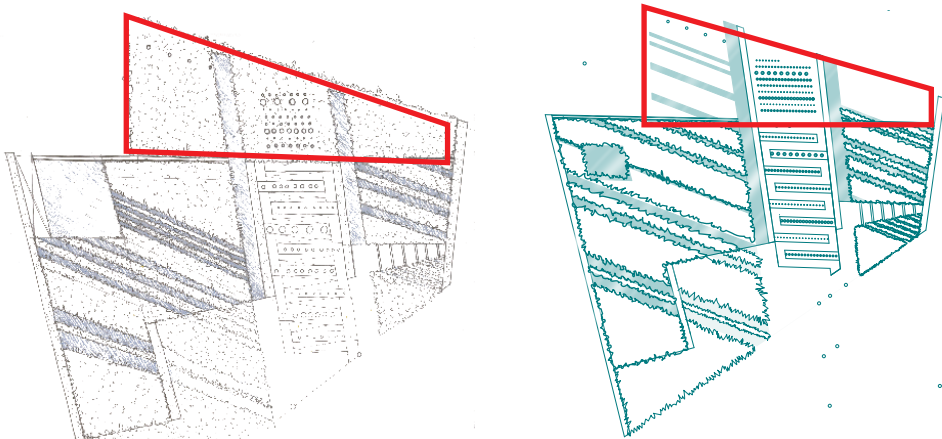


TECHNICAL CHANGES

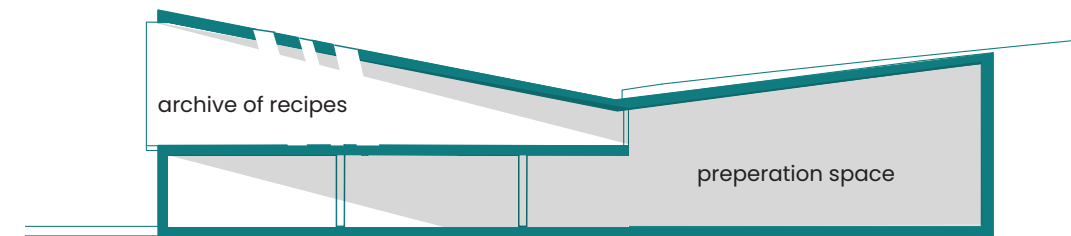
Sefaira testing



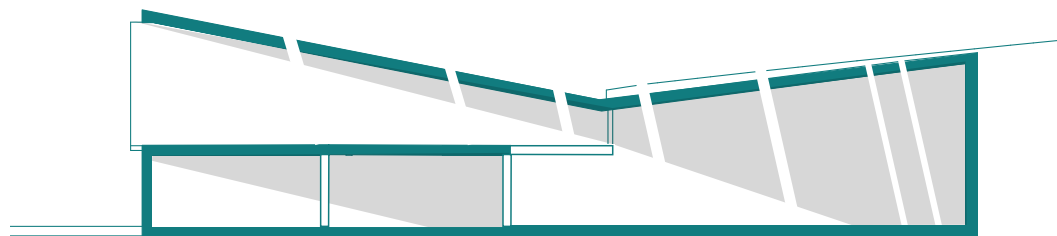
Sefaira testing showed that certain parts of the building are under-lit. Through sectional explorations I decided to change the layout of the roof to add some glazing at the back of the building.



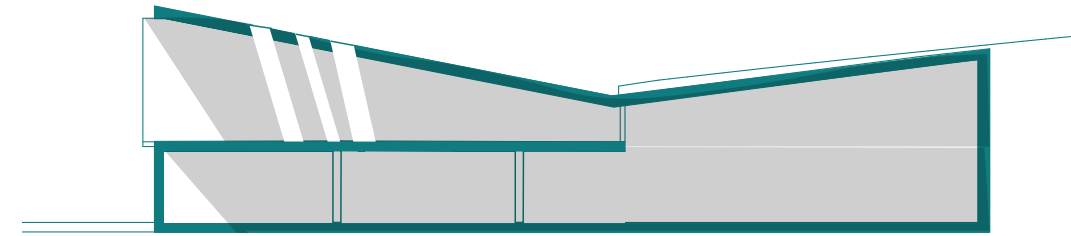
Summer solstice before changes



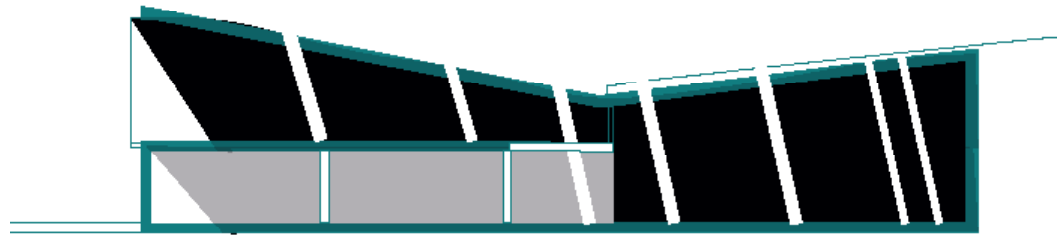
Summer solstice after changes



Winter solstice before changes



Winter solstice after changes



ROOF GLAZING

Existing roof light detail

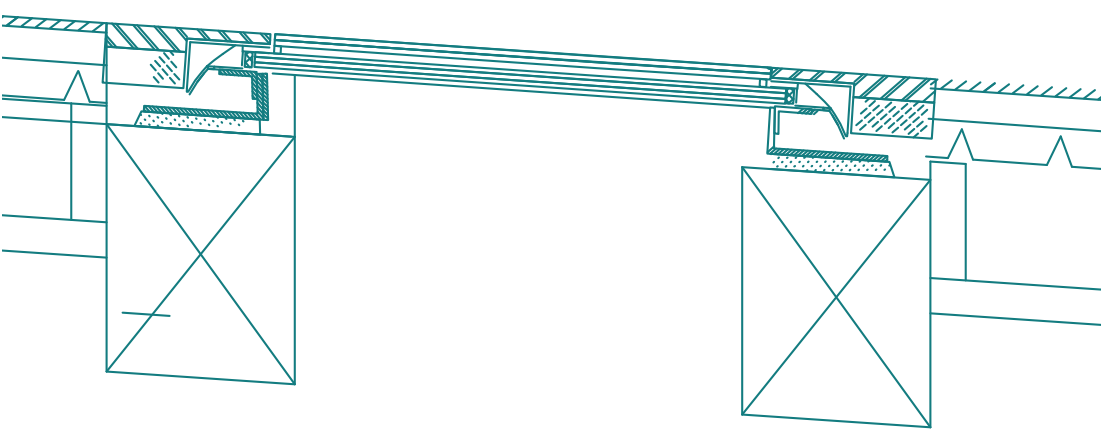
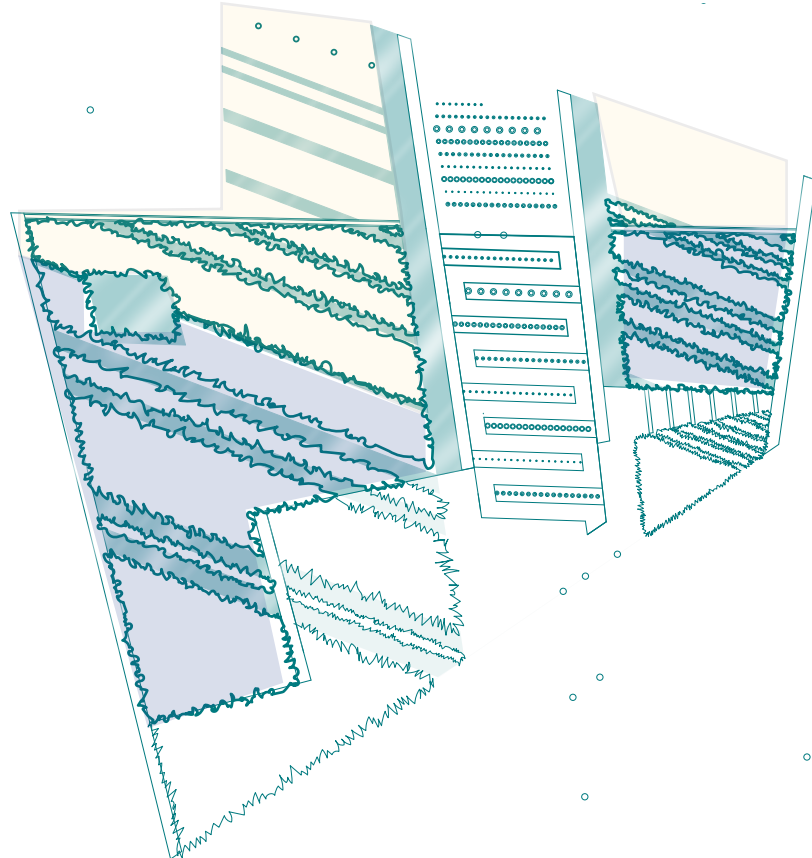


Fig. 5 Walk-able Glazing Detail (Wojtasik based on Heneghan Peng in Detail Magazine)

The detail is designed to create a flat earth surface accessible for walking, but that means it is not an operable glazing. This makes any kind of roof ventilation impossible.



Operable roof light detail

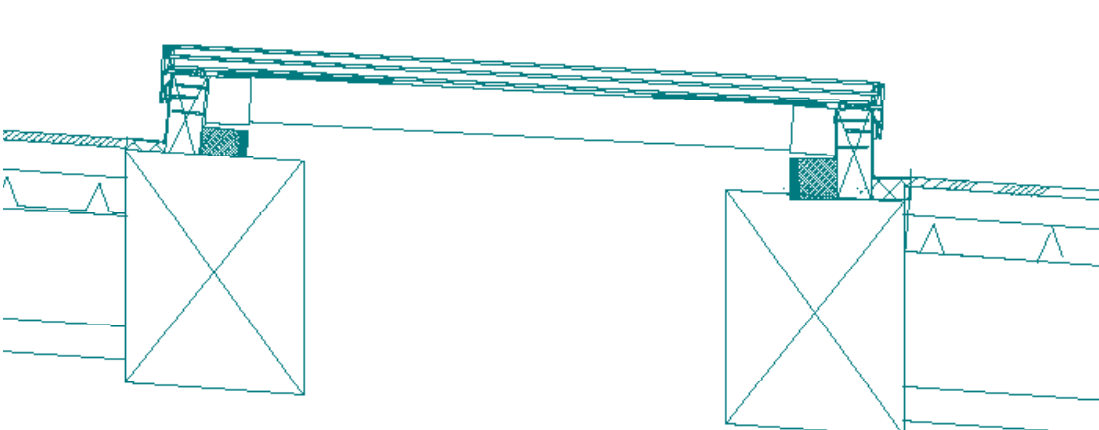


Fig. 6 Operable Glazing (Wojtasik based on Glazing Vision)

Glazing details have been designed based on details from Giant's Causeway Centre and Glazing Vision specification. Full reference in the list of figures.

To solve the problem of ventilation and combine it with the intensive green roof the decision was made to divide the roof in two areas:

1. walk-able glazing with intensive green roof
2. operable glazing with extensive green roof

This enabled the building to merge with the ground and blur the boundary between the green roof and the site, as well as enabled for the passive ventilation strategy to work.

Ideally the whole roof would be walk-able with an intensive green roof, therefore it is shown in the technical section even though I'm aware of the problem with ventilation.

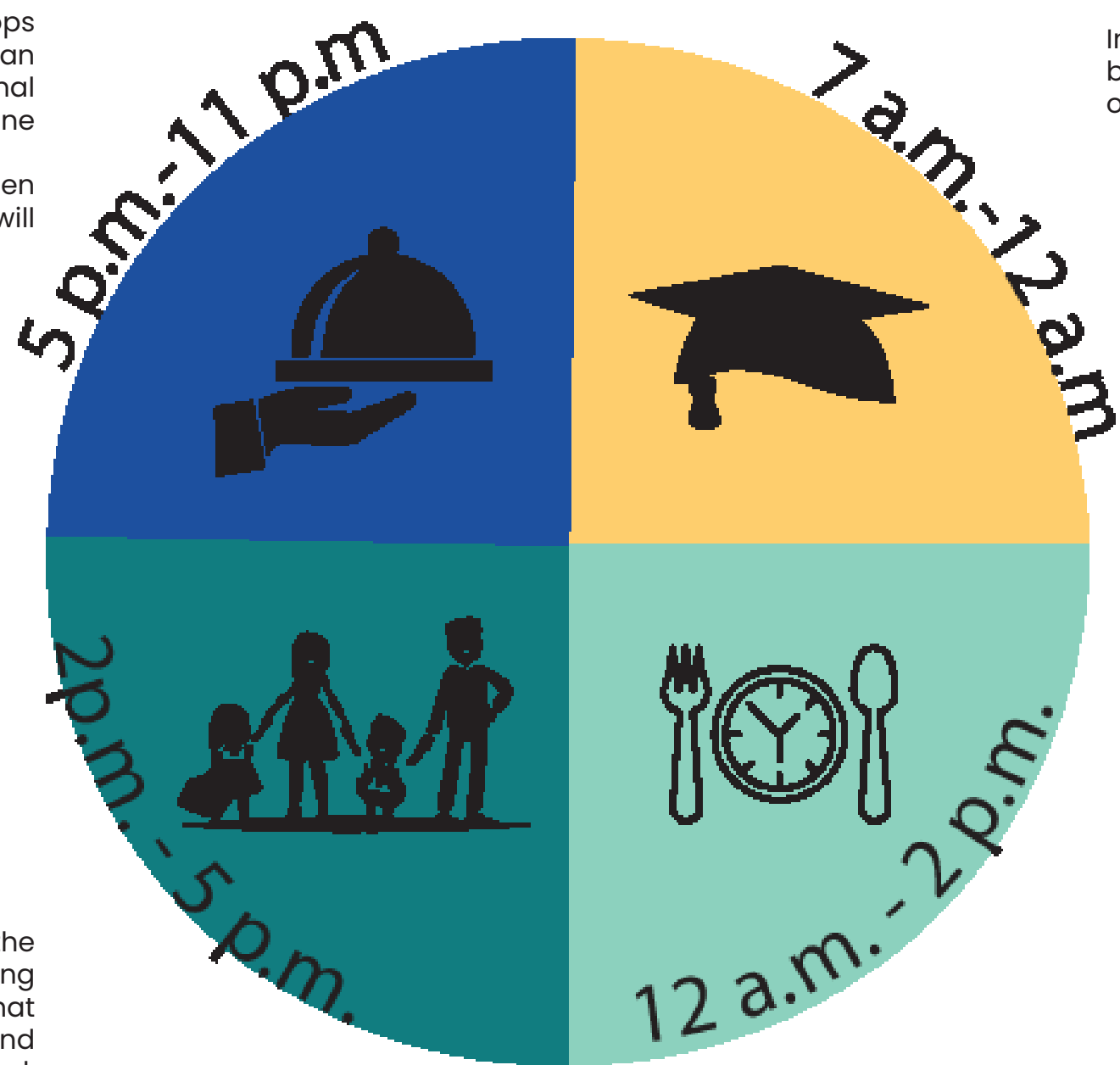
BUILDING OCCUPANCY

EVENING

In the evening the workshops will stop, so the kitchen can be occupied by professional chefs, and the fine-dine restaurant can open. Social spaces like the canteen and archive of recipe will remain open.

EARLY EVENING

The building and the workshops will be welcoming any members of public that want to learn about food and sustainability through food. After lunchtime the canteen space can become a public seating space for learning or socialising.



MORNING

In the morning the building will be open for school trips and other “school-like” activities.

AFTERNOON

During lunchtime the canteen will be open to public.

REFLECTION

Good things to take further

Need to develop

Unsuccessful decisions

- atmospheres in each of the rooms
- technical resolution of a outdoor ramp
- design of the archive of recipes
- design of smell pipes

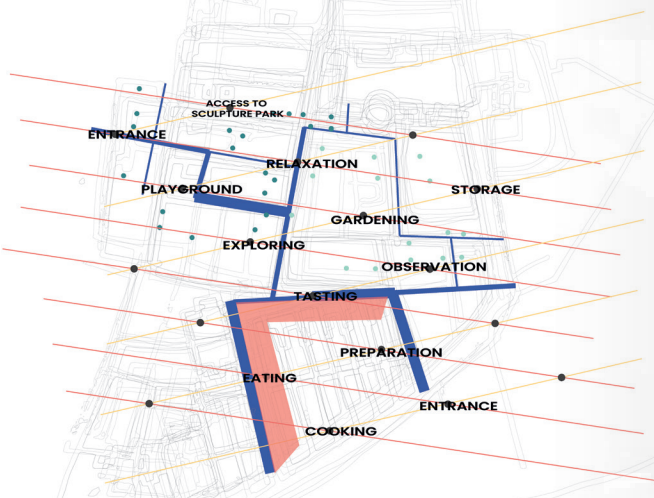
At this point of the project it is hard to identify successful and unsuccessful decisions, as it is very close to the end and I’m satisfied with most of decisions that has been made in order to develop the project. Any unsuccessful decisions have been either resolved, change or I decided to resign from them during development. This doesn’t exclude the fact that certain parts of the project could have been taken in a different direction. The overall reflection will be made at the end of the project book.

4.4 DETAILED STUDIES

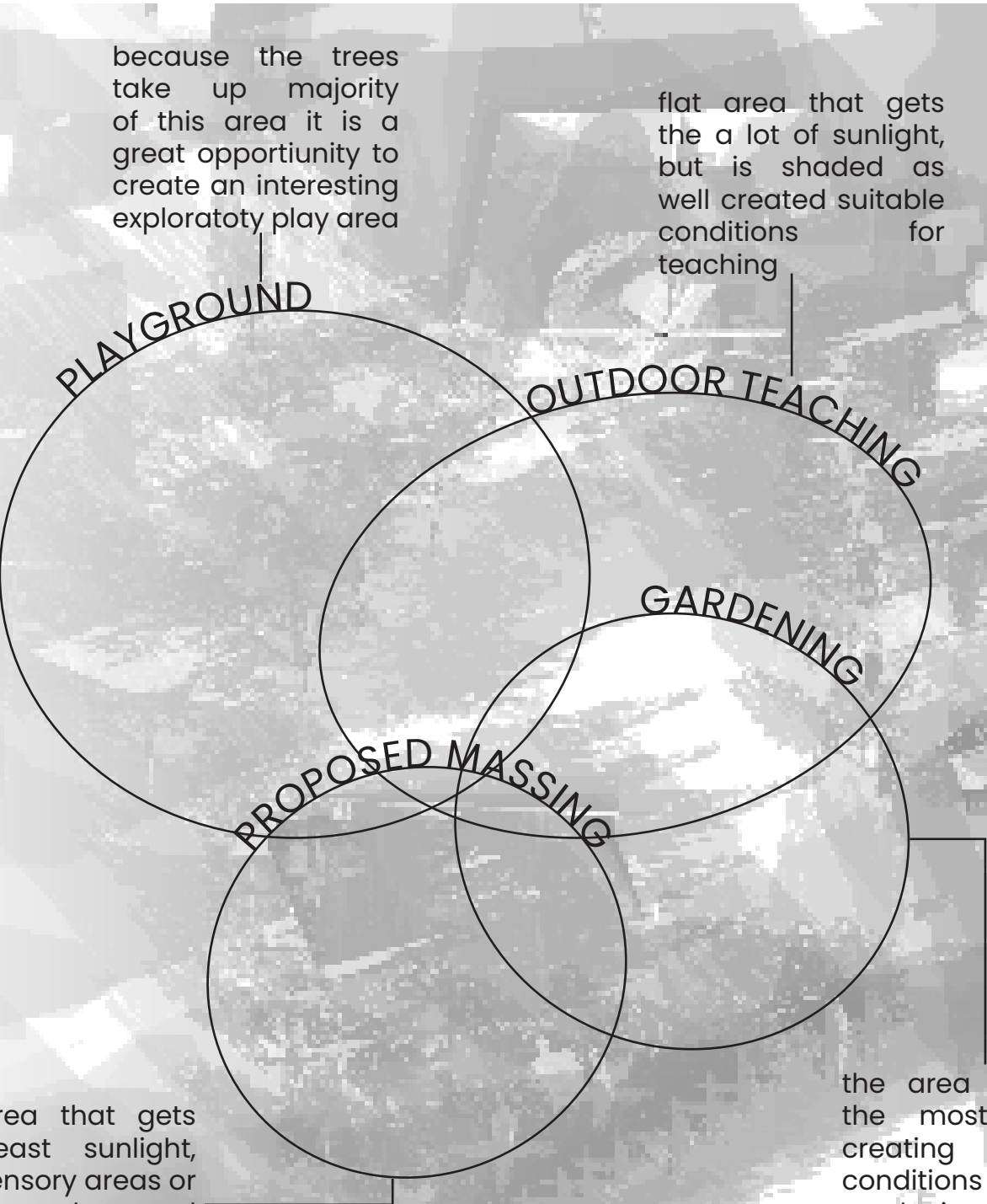
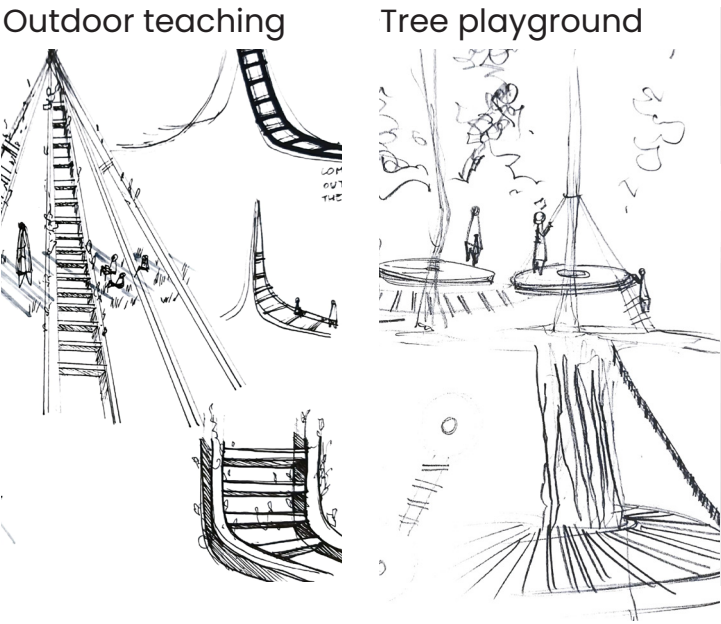
UP TO DESIGN REVIEW ONE THE 29TH APRIL 2021

FUTURE SITE PROPOSAL

Early explorations



At the start of the project there was an idea to populate the whole site with points of educational activities, but it quickly became apparent that it wasn't possible. The points on site have been changed into seating points, but the findings might be implemented for future development of the site, once the building would get built.



because the trees take up majority of this area it is a great opportunity to create an interesting exploratory play area

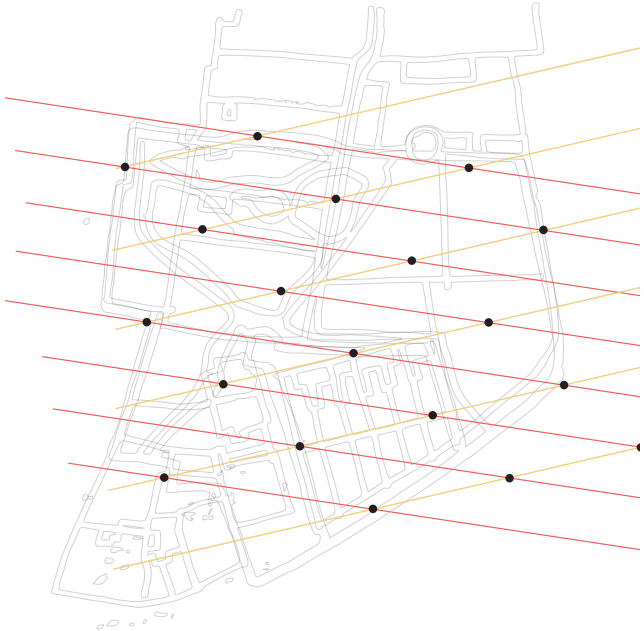
flat area that gets the a lot of sunlight, but is shaded as well created suitable conditions for teaching

the area that gets the least sunlight, with sensory areas or workshops that need artificial light it would be a good placement

the area that gets the most sunlight creating good conditions for gardening located on a south facing slope

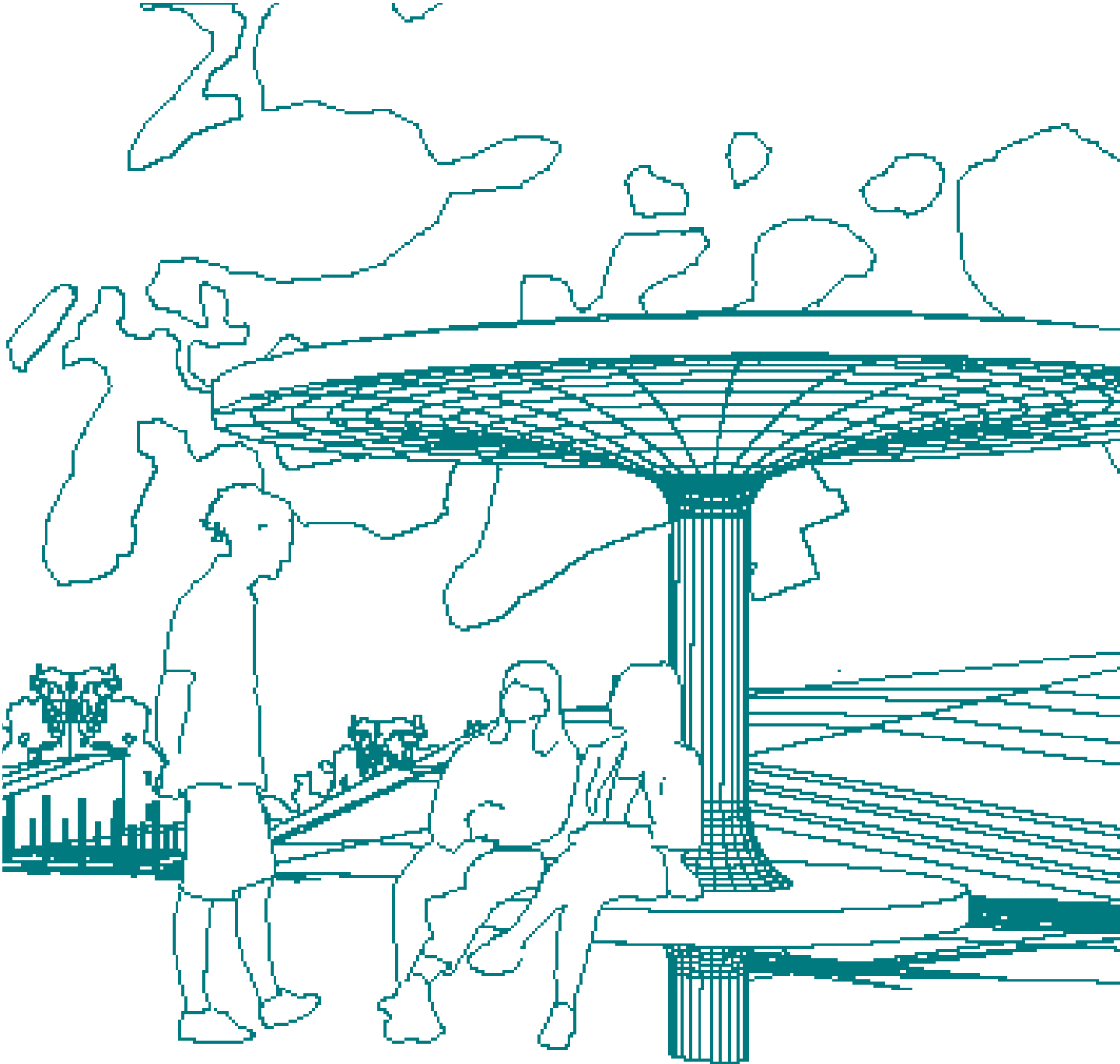
SEATING POINTS

Layers of points on site



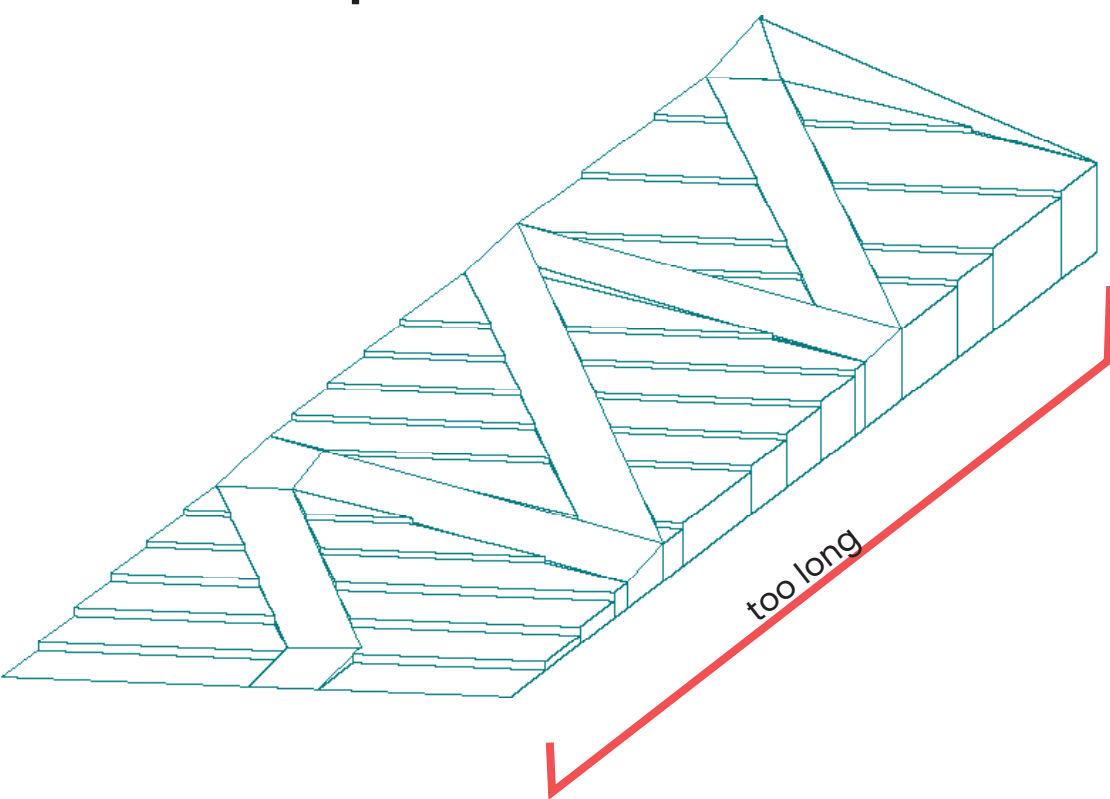
The point layer that was developed at the start of the project, has been lost due to design development. Besides the front part of the site the, the design doesn't propose any interventions at the rear part of it.

In order not to lose valuable presence of points on site and to add to the rainwater collection scheme in the proposal the seating points were introduced with a built-in rainwater collection system.

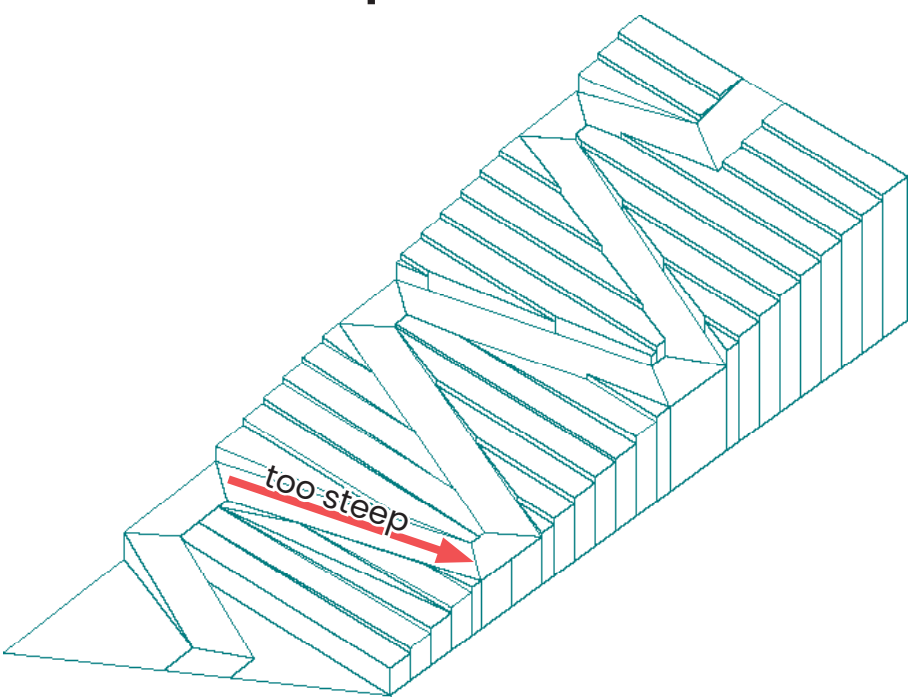


RAMP DEVELOPMENT

First attempt



Second attempt



Final design (based on Part K)



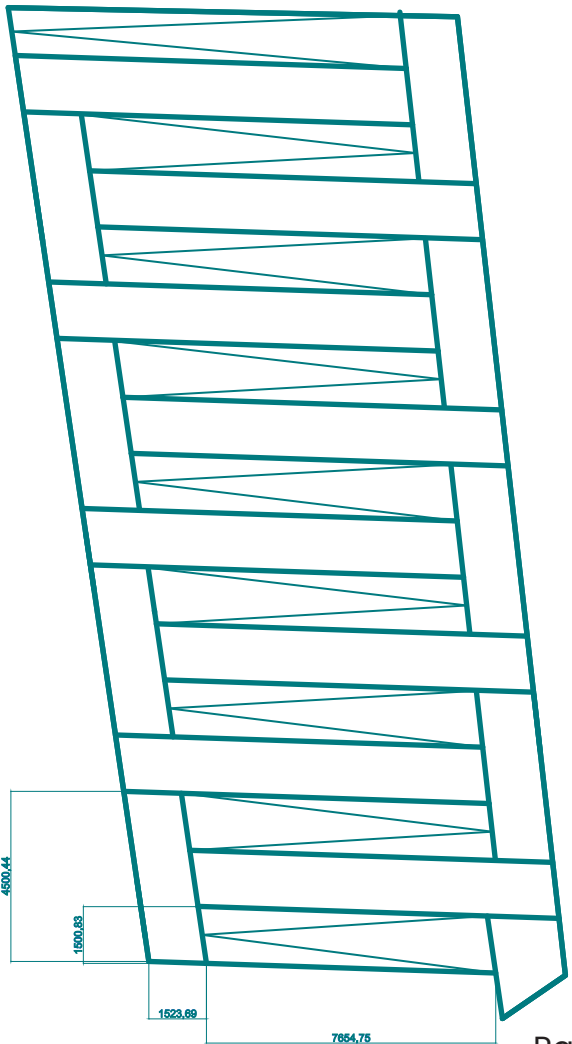
With first two designs I tried to fit in both the stairs and the ramp into the area defined by design development. I wanted the stairs/ramp to be more than just a circulation, but also a possible relaxation area or a playful area for children. Hence the introduction of the stairs as a possible sitting place.

Reflection:

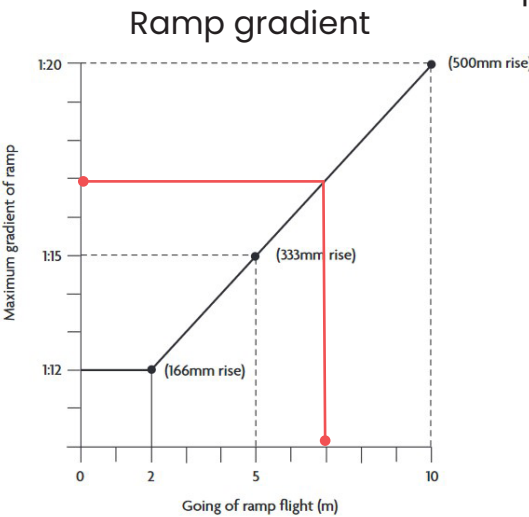
To achieve the requirements outlined in the Approved Document K and M the ramp would need to be longer than the space was allowing to or it would be too steep. I needed to resign from the idea of having both stairs and a ramp. The ramp was an only solution in that case, as it is accessible for abled people or physically impaired.

The approach to the grid needed to be changed as well, as the ramp needed to heavily populate the area.

Final design (based on Part K)

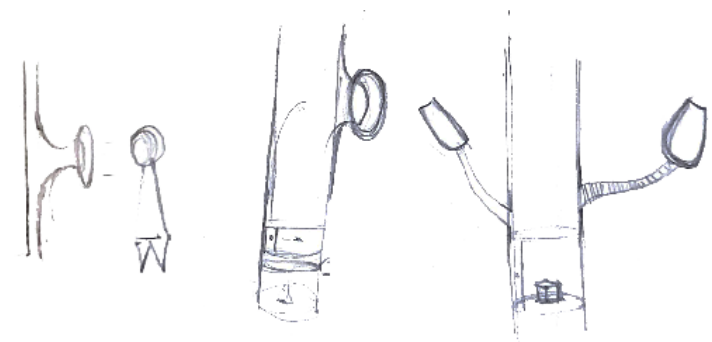


Ramp plan 1:200

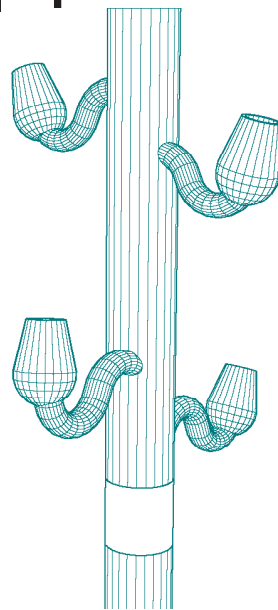


MUSEUM OF SMELL

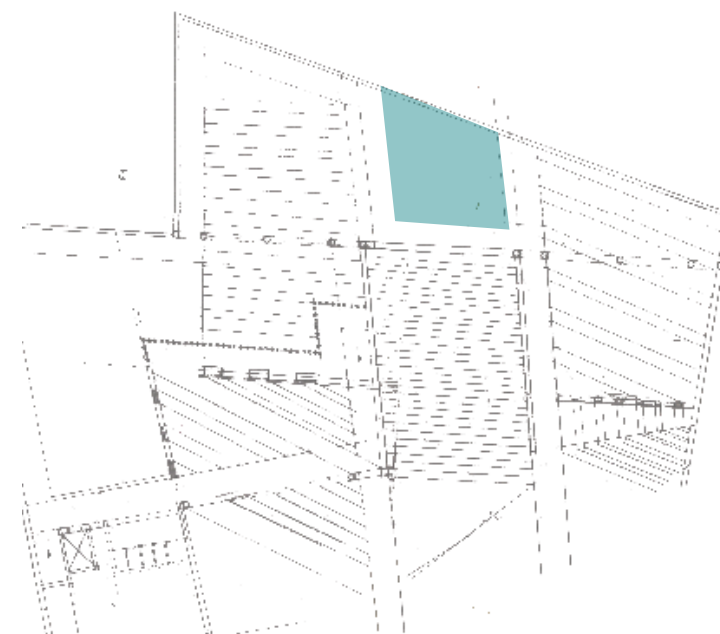
Early explorations



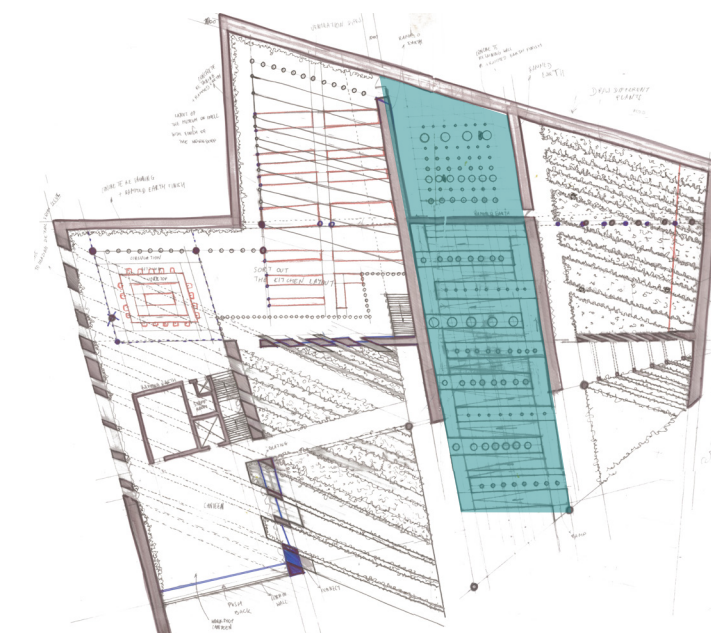
Smell pipes design



OUTDOOR MUSEUM OF SMELL

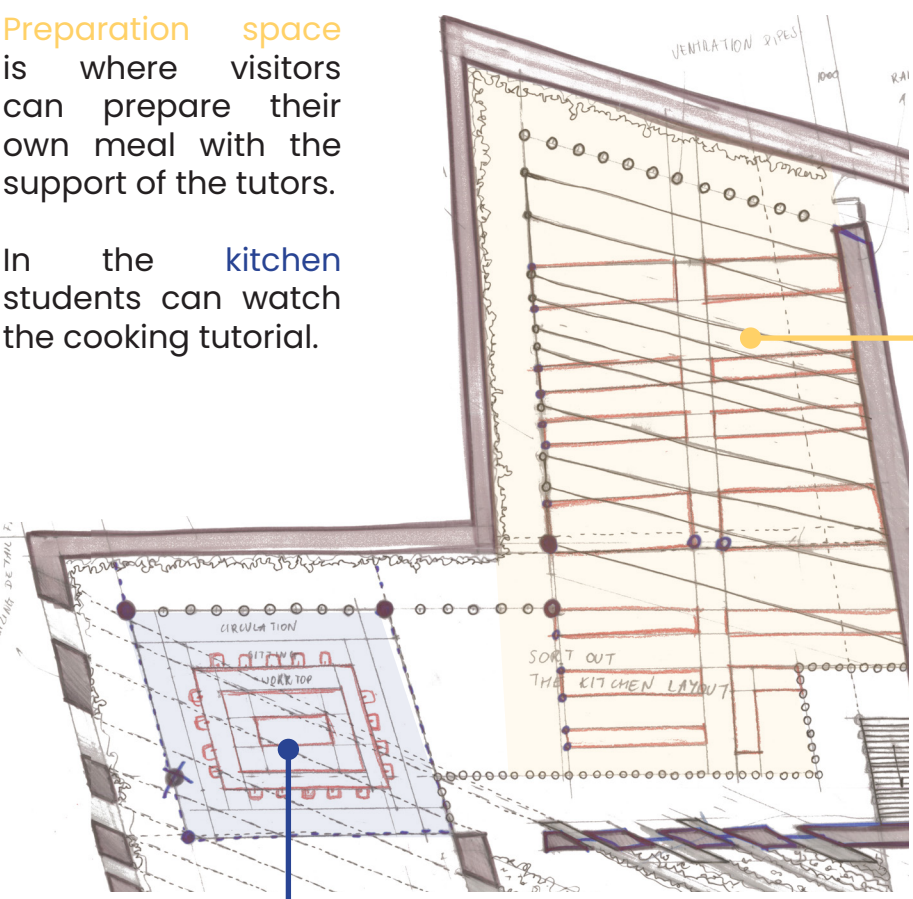


In early development stages the smelling pipes have been limited to the space inside the building, which resulted in one of the most interesting spaces be the smallest one. With the development of the ramp additional space for the pipes have been allocated.



PREPARATION SPACE AND KITCHEN

Layout development



Preparation space is where visitors can prepare their own meal with the support of the tutors.

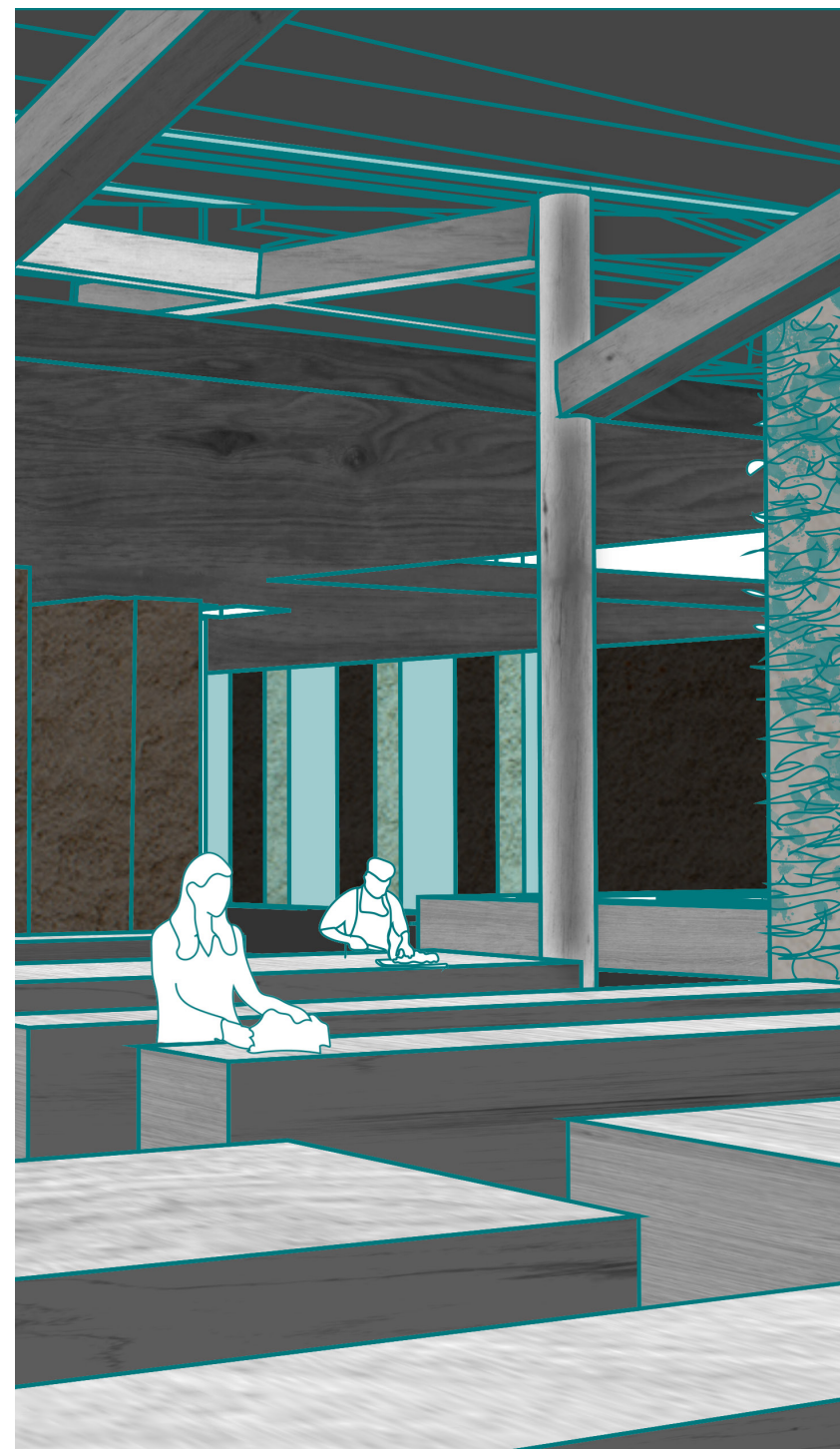
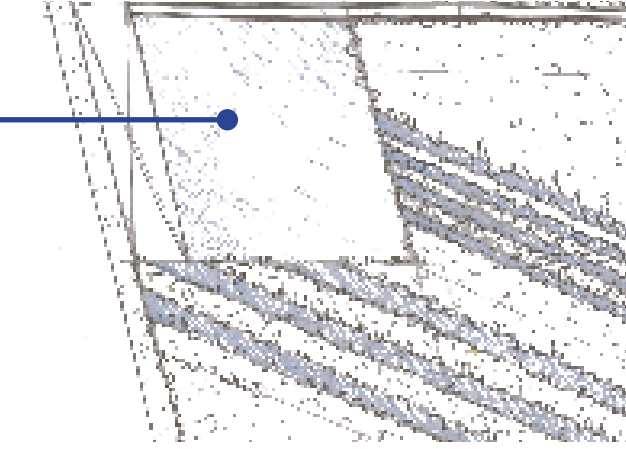
In the **kitchen** students can watch the cooking tutorial.

At first the layout was supposed to align with the diagonal lines of the grid to respond to the layout of the gardening workshop and be opposite to the one in the museum of smell.

For practical reasons it has been changed to horizontal grid line, like in the museum of smell. but the materials used in the preparation space will be similar to the gardening workshop.

Because the kitchen is the most important area in the building the position of it has been identified in the roof pattern, by changing the grid of the glazing.

The kitchen is laid out so it can accommodate both for workshop tutorials in the morning/ afternoon and busy meal preponderation in the evening, when the restaurant is open.



ELEVATION DETAIL

Giant's Causeway Visitors Centre

by Heneghan Peng



Fig. 7 Giant's Causeway Visitors Centre (Heneghan Peng Architects in Detail Magazine, 2016)

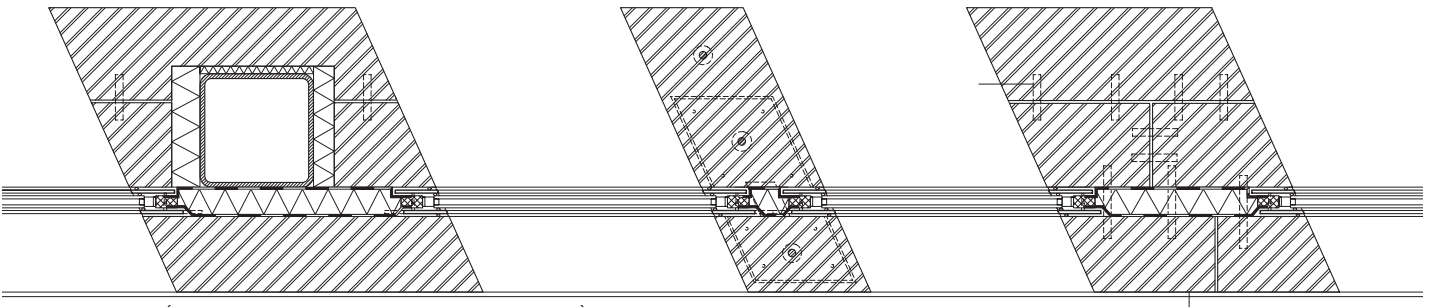


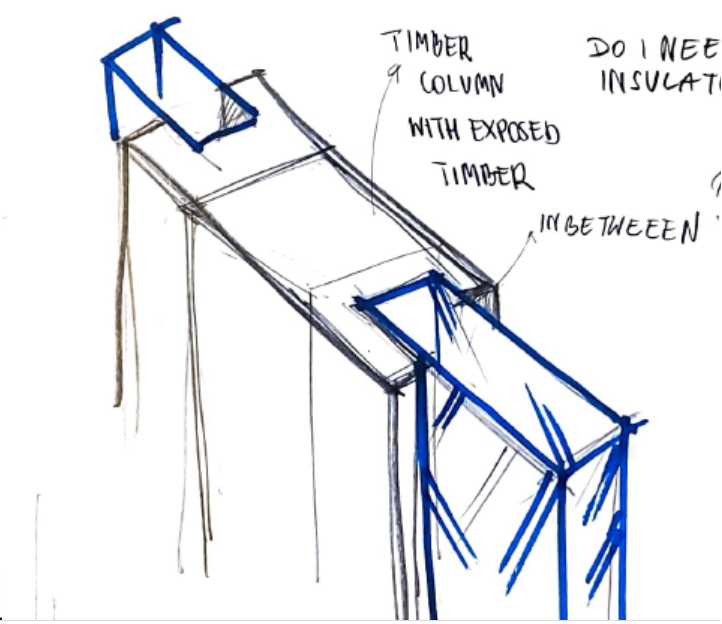
Fig. 8 Column detail (Heneghan Peng Architects in Detail Magazine, 2016)

Technical precedent study

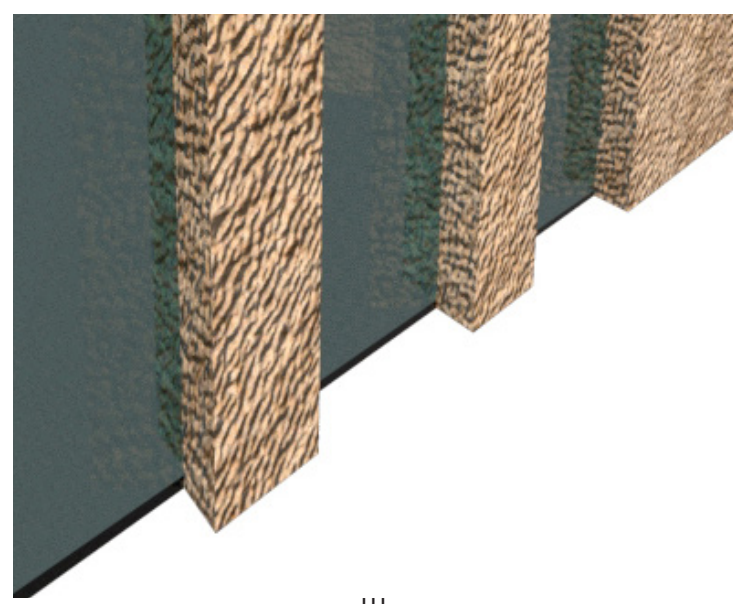
Giant's Causeway Visitors Centre has similar principles as my project; coming out of the ground, intensive green roof and is made out of stone with the of "columns" as a facade. While researching the precedent I found a detail that was similar to my sketch drawing of the technical detail of the facade.

The detail wasn't explored in my Technology and Environment 3 Project Book, but the principles of it have been introduced into the plan drawings .

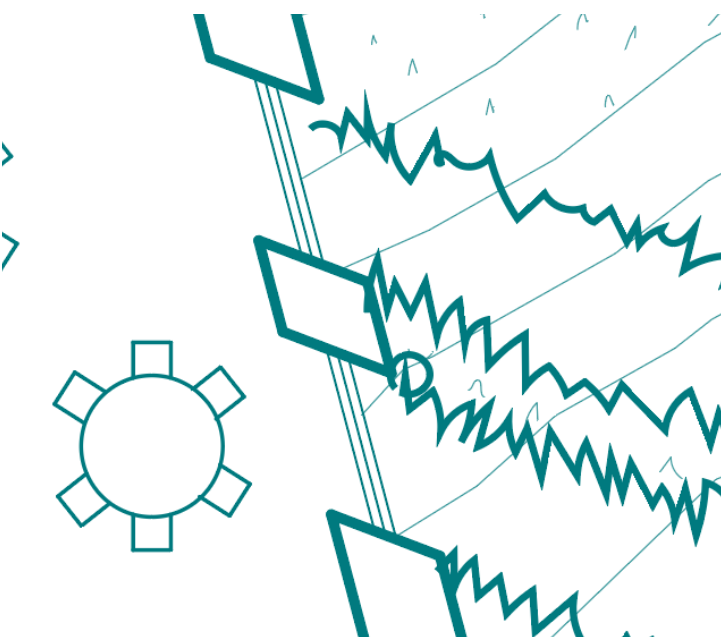
Initial sketch



Column in model

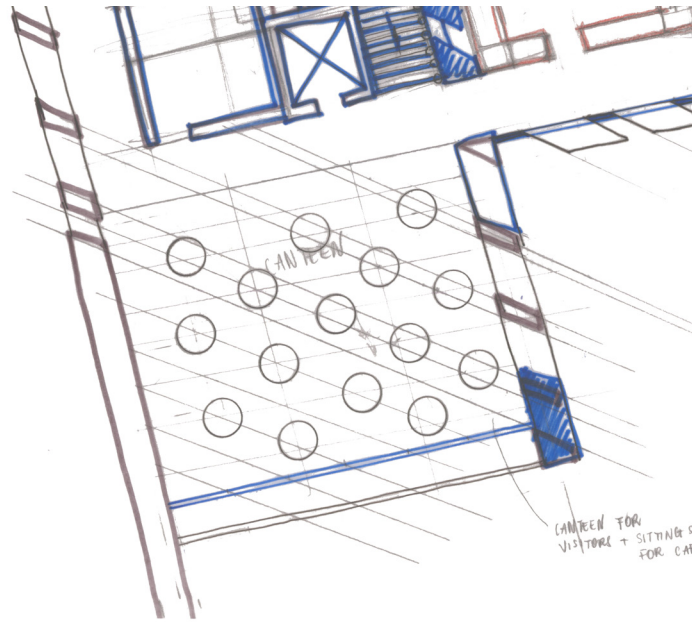


Column in plan

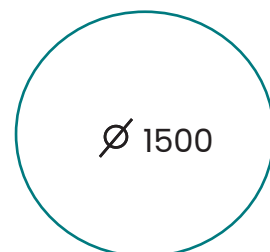


CANTEEN

Layout development



For the canteen round tables have been chosen to visual represent points similarly to the restaurant.



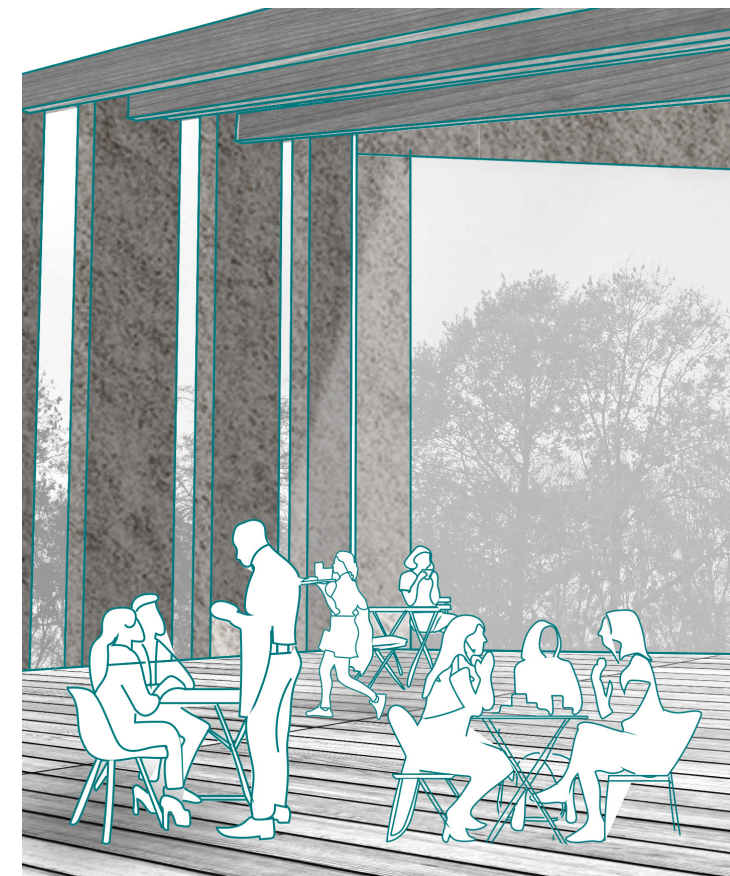
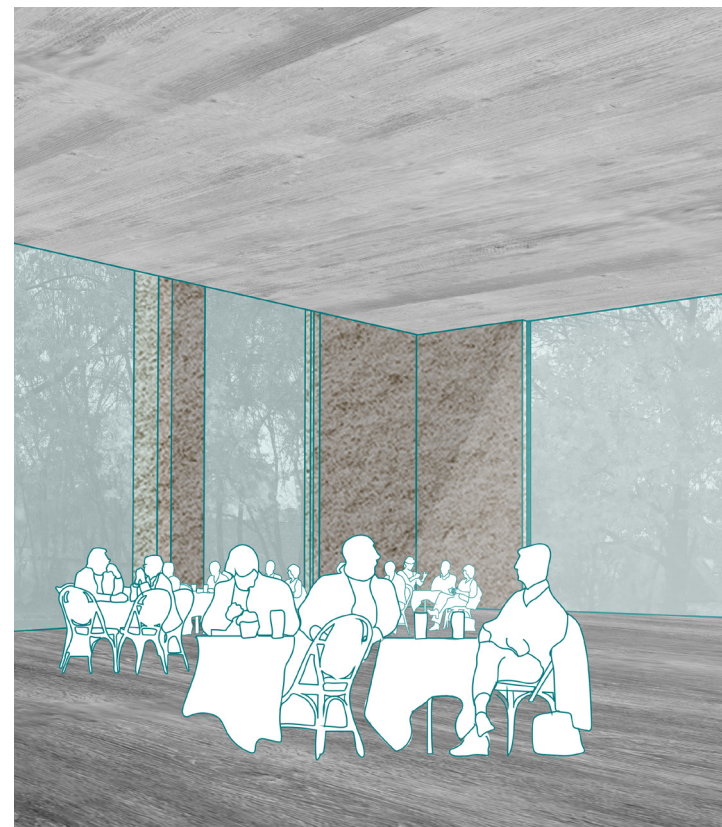
6 X

In this space only the table for 6 people have been chosen to allow and accommodate for socializing, talking and celebrating eating the meal together.

The canteen can be also used as a cafe seating space, that now has been changed into the archive of recipes.

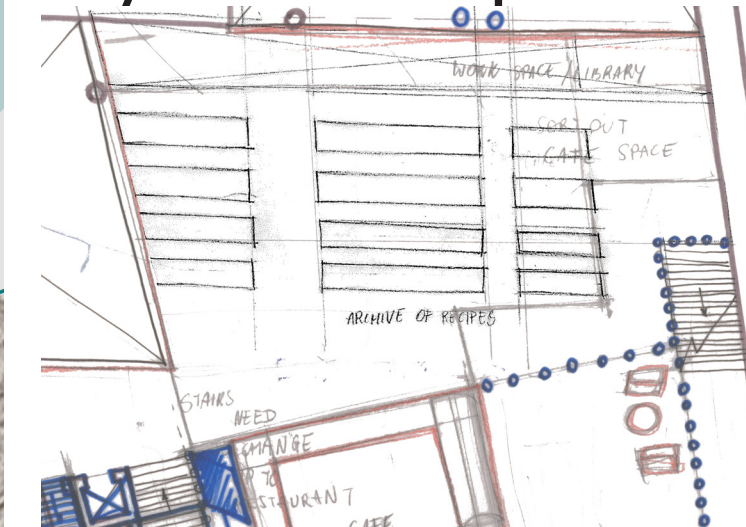


Cafe seating space before changed into the archive of recipes



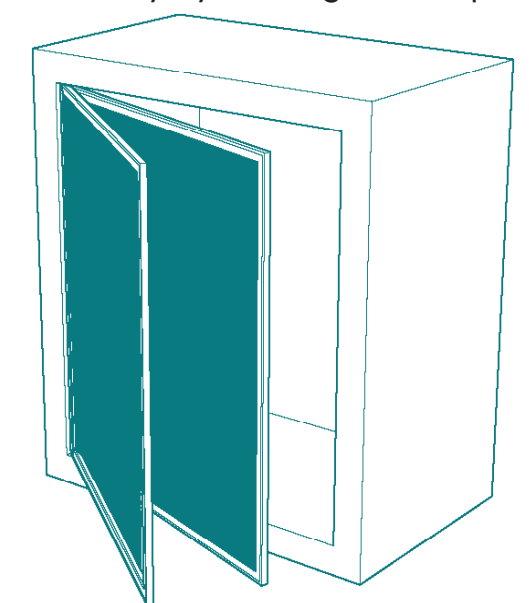
ARCHIVE OF RECIPES

Layout development



The archive of recipes has been laid out the same as the preparation space. The void has been introduced to allow sunlight in the under-lit space underneath.

The grid of the building has been developed through the use of historical layers. By introducing the archive of recipes the community of Sneinton can create their own layers of history by sharing the recipes.



5 LAYERS OF
LEARNING

REPRESENTATION

Colour scheme

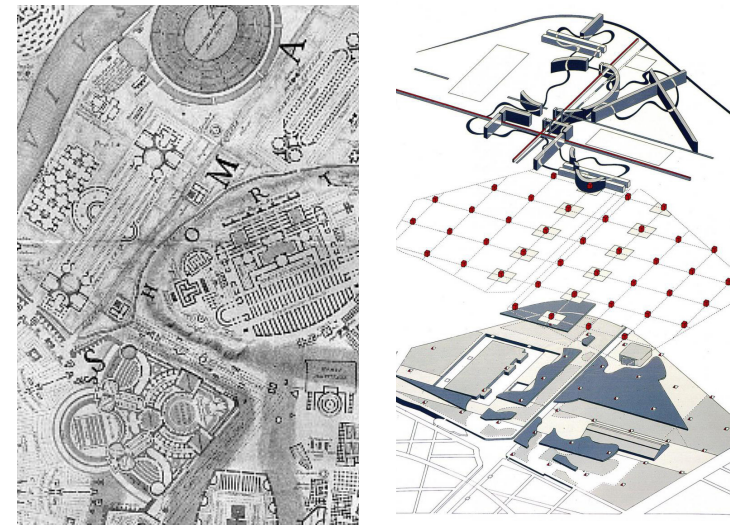


To make a connection with the site the colour swatch has been taken from one of the pictures taken on the first site visit.

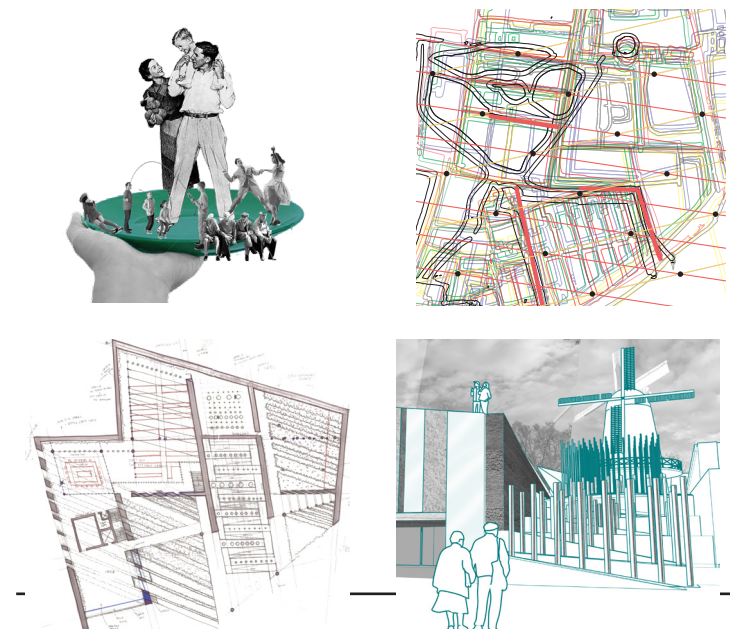
From that the colour scheme has been introduced consisting of primary colours that are widely used in educational environment.



Representation



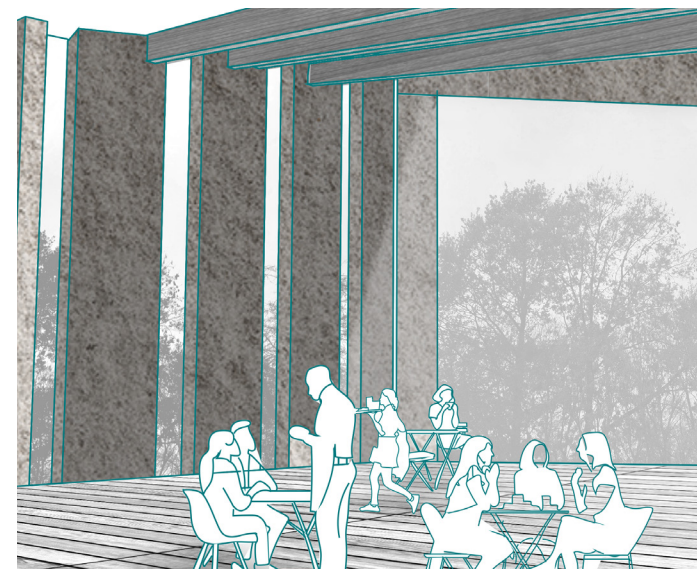
Campo Marzio and Parc de La Villette speak about the idea of collage and montage, which are very similar techniques of using layers in order to create an image. In my visuals, diagrams and design development I took a similar approach of putting multiple layers onto one image.



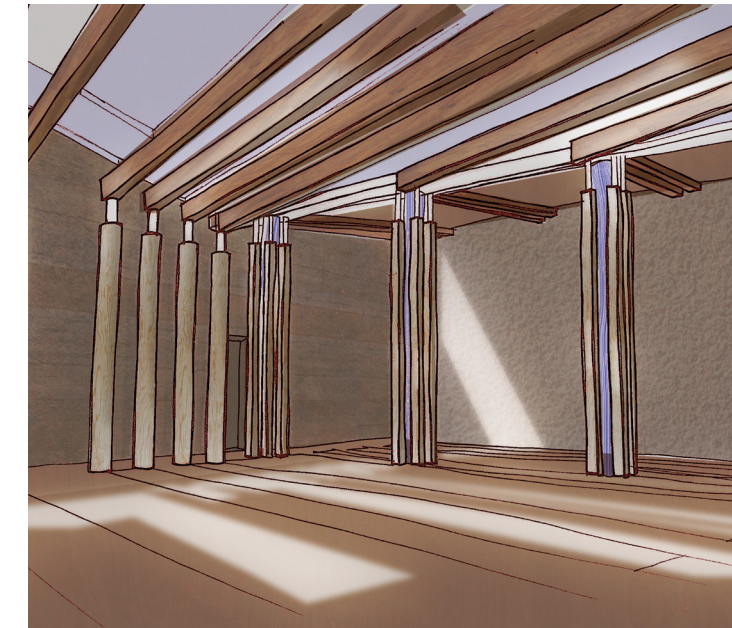
VISUALS EXPLORATION



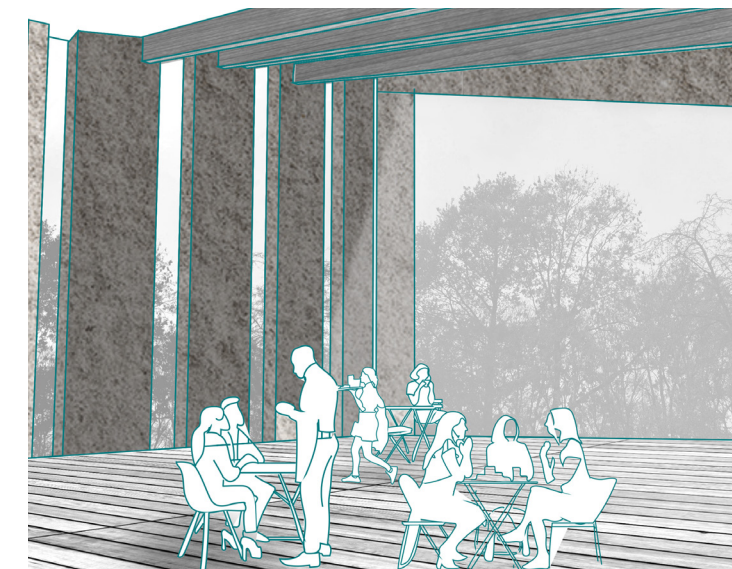
Introducing idea of collage by merging hand-drawing and Photoshop edits together.



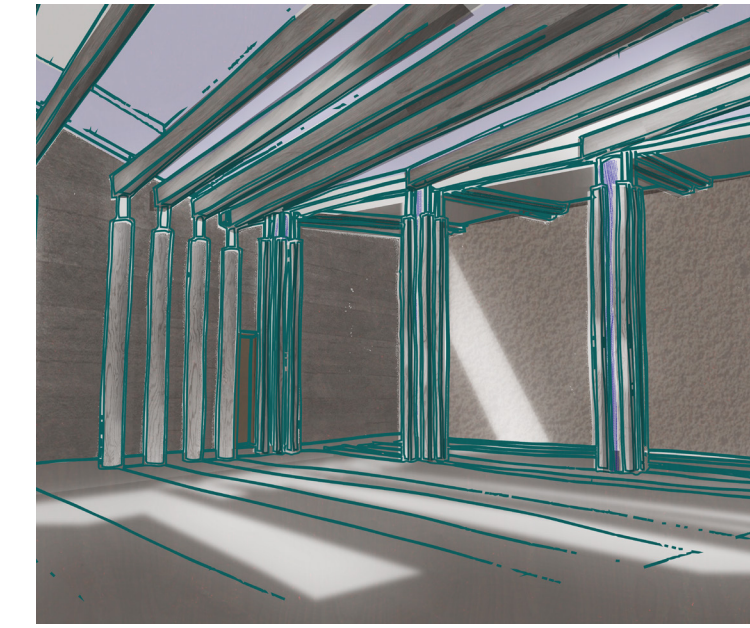
Introducing computer generated lines to match with the ones used in plans and sections. B&W filter is used to make the visuals look cohesive without adding new colours to the scheme.



Experimenting with the colour scheme. Trying to represent sandstone, but at the same time stay with the green line-weight idea. Hand-drawing is used to represent the organic roughness of the sandstone and nature.



As sandstone is an important part of the project it needed to be represented in the visuals. Instead of B&W filter the saturation was muted down.



Reflection

To represent the visuals with limited colour palette and with the use of green line-weight was challenging.

The idea of collages and layers could be represented better similarly to the first visual attempt, but the final style of visuals works better with overall representation of the whole project.

SITE STRATEGY ROOF PLAN

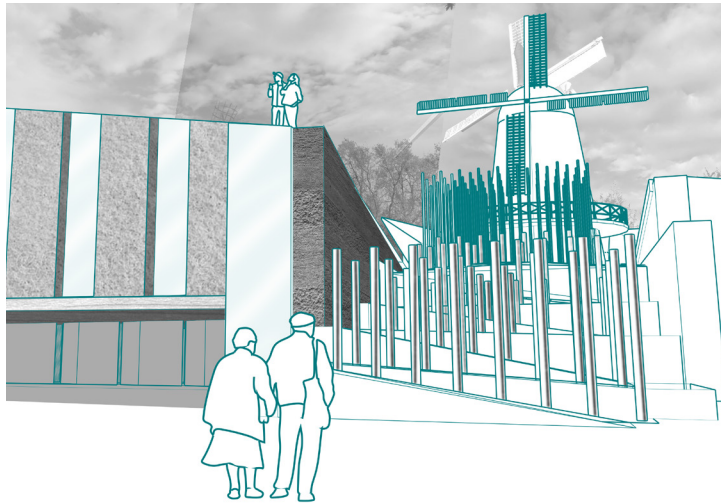
NOT TO SCALE

conceptual points on site have been changed into seating points with water collection

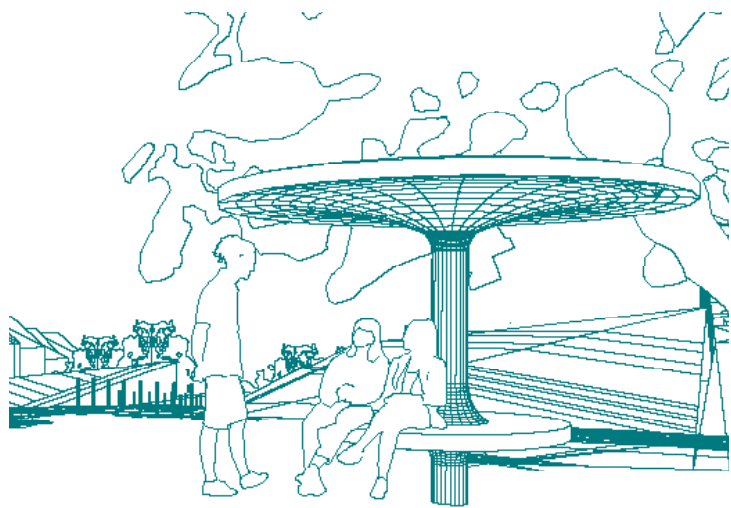
the roof pattern and materials used is supposed to blend in with the ground

water features in front of the building eliminate the noise from the street and have cooling qualities during summer

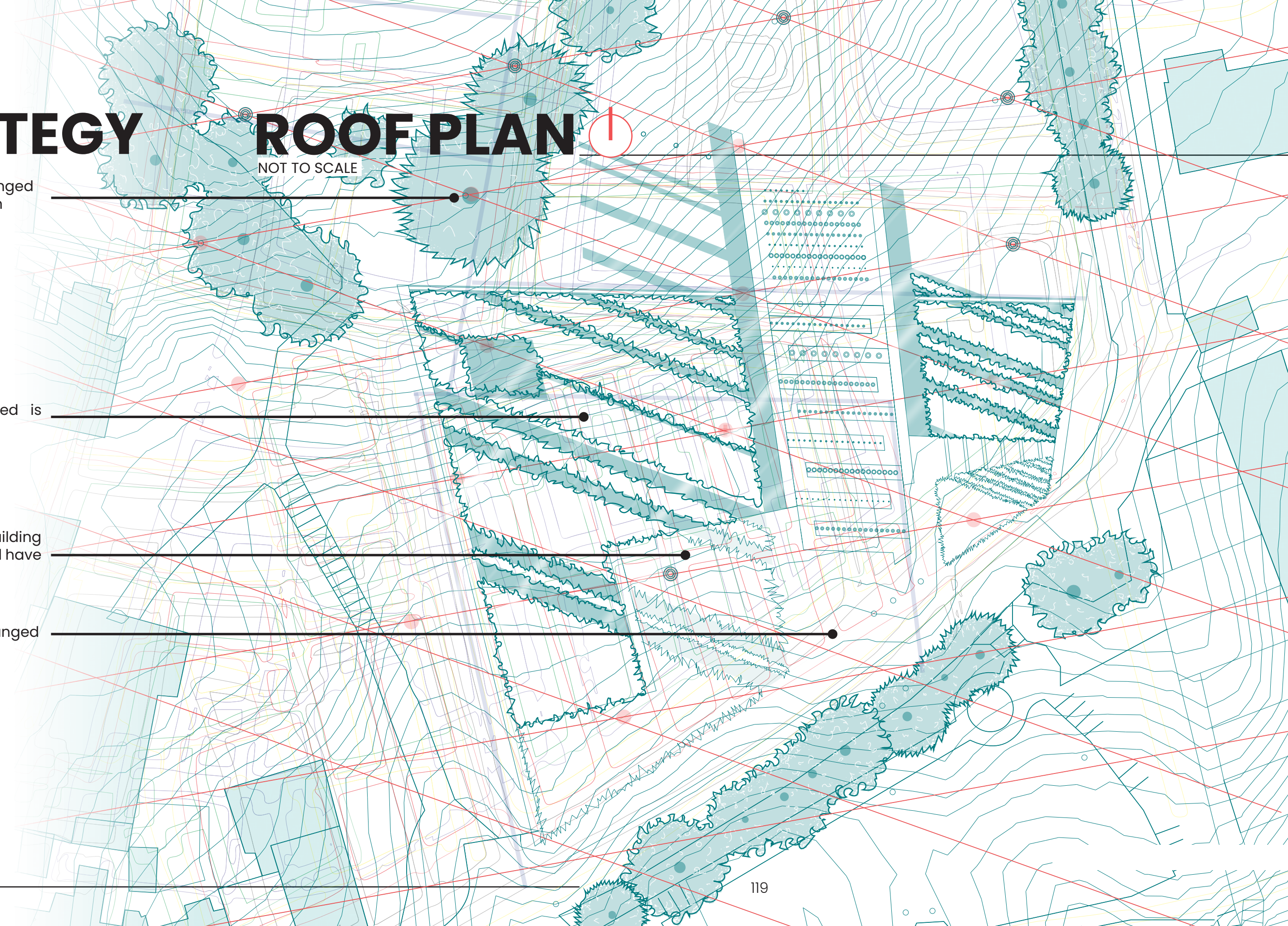
two main **access points** remain unchanged

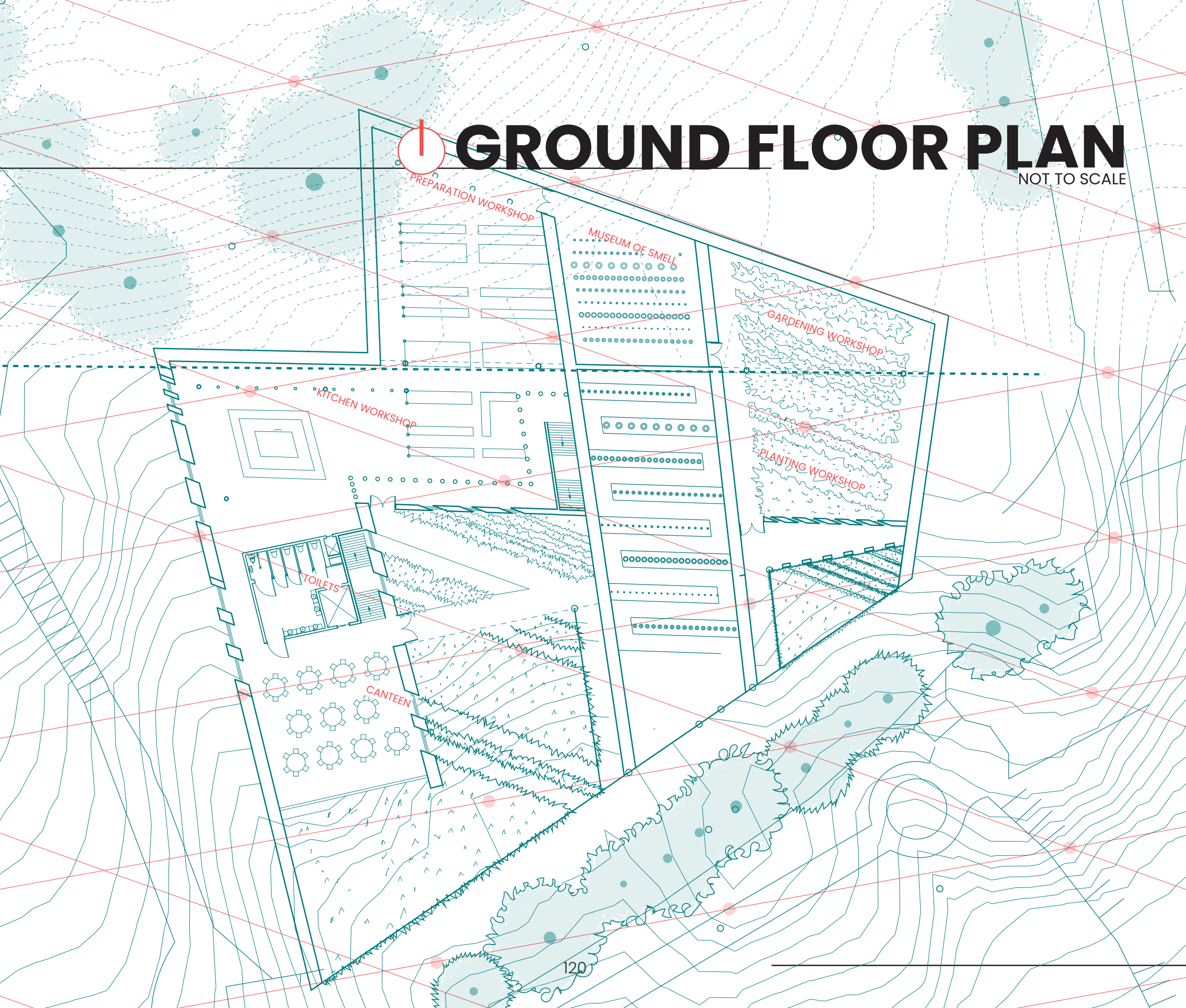


the windmill view was enhanced



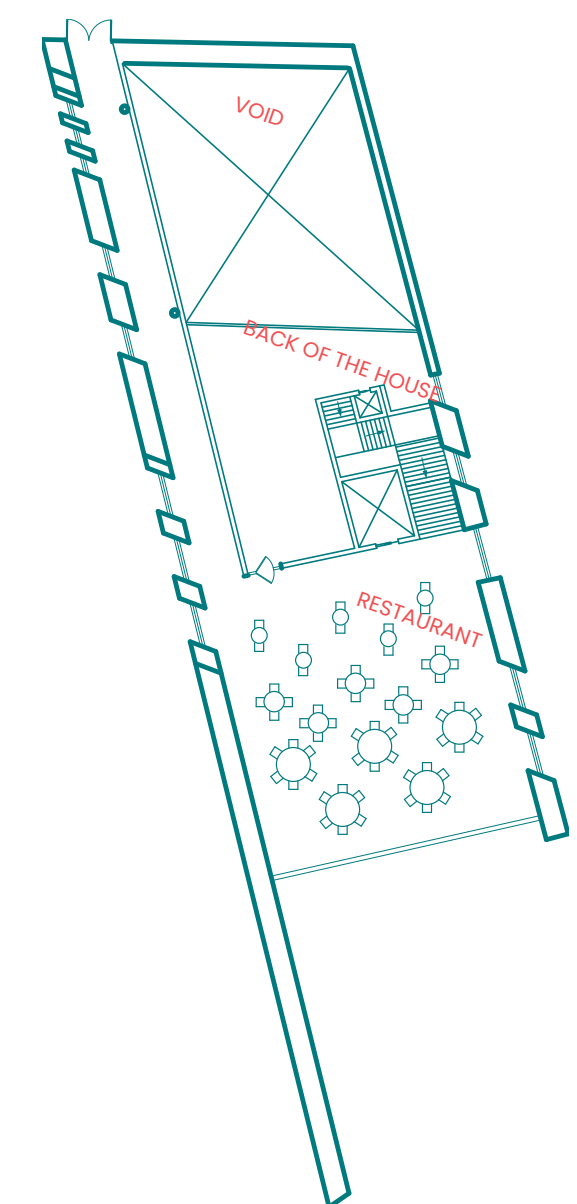
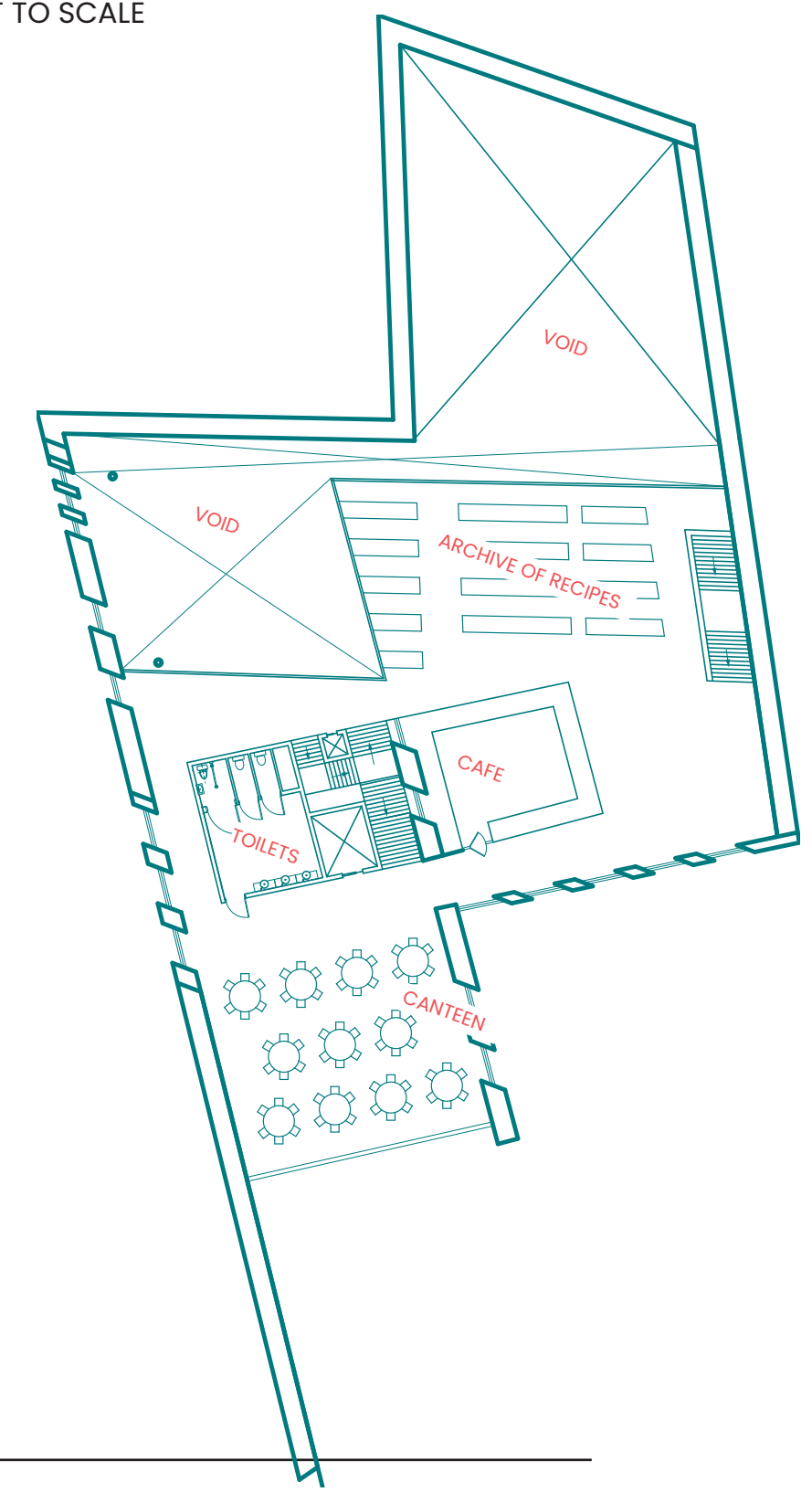
to the main view towards the city the roof of the building was added





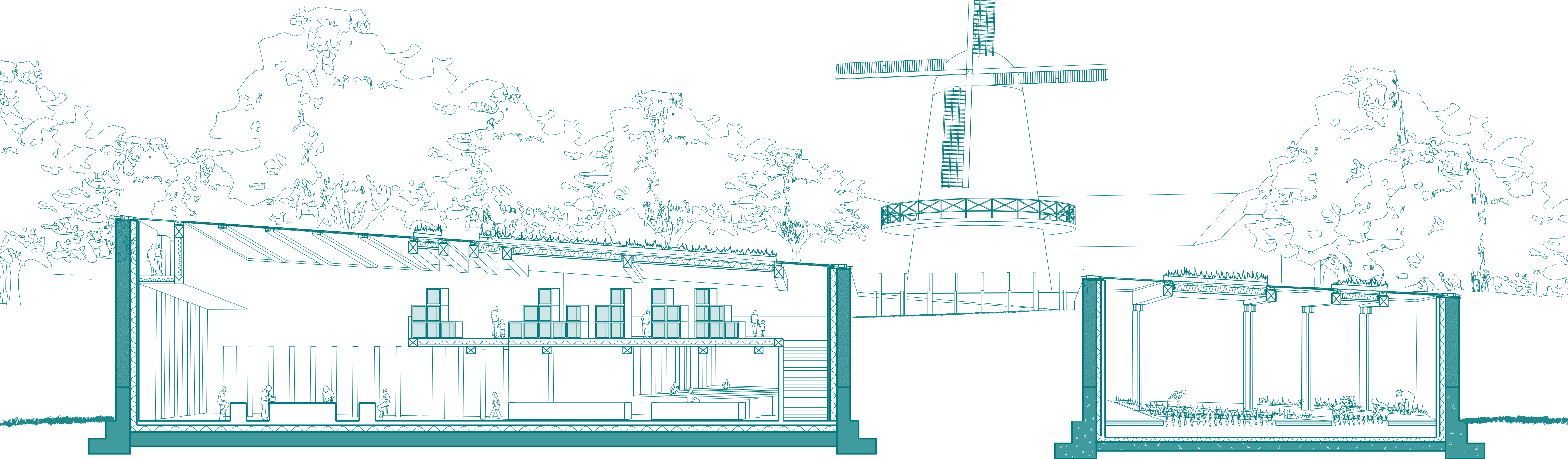
1ST AND 2ND FLOOR PLANS

NOT TO SCALE



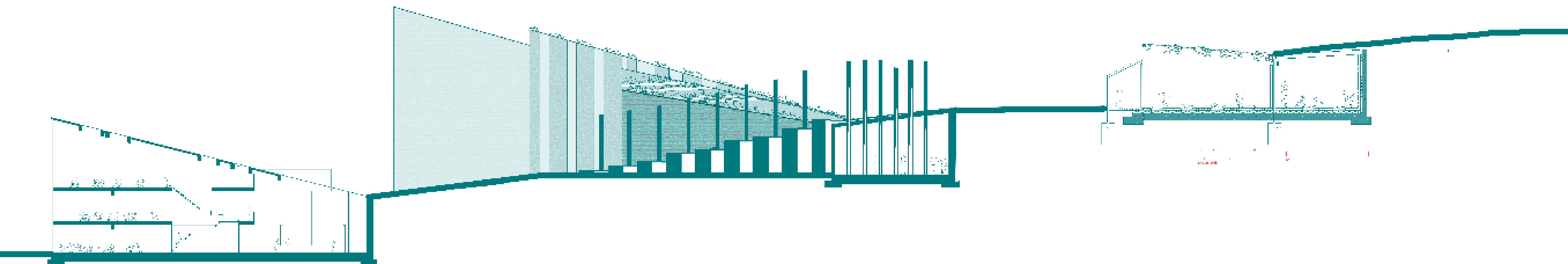
TECHNICAL SECTION

NOT TO SCALE



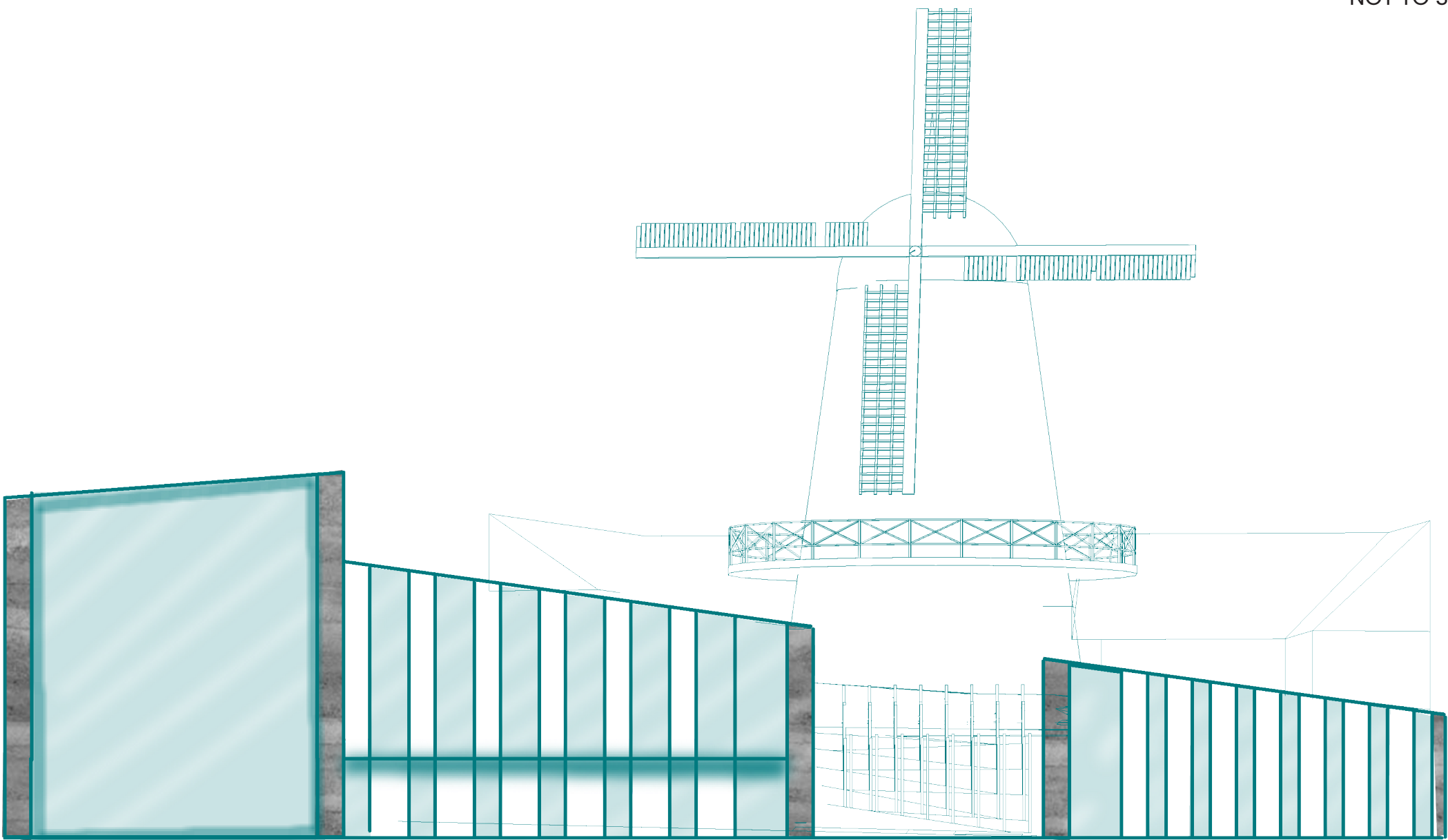
OTHER SITE SECTIONS

NOT TO SCALE

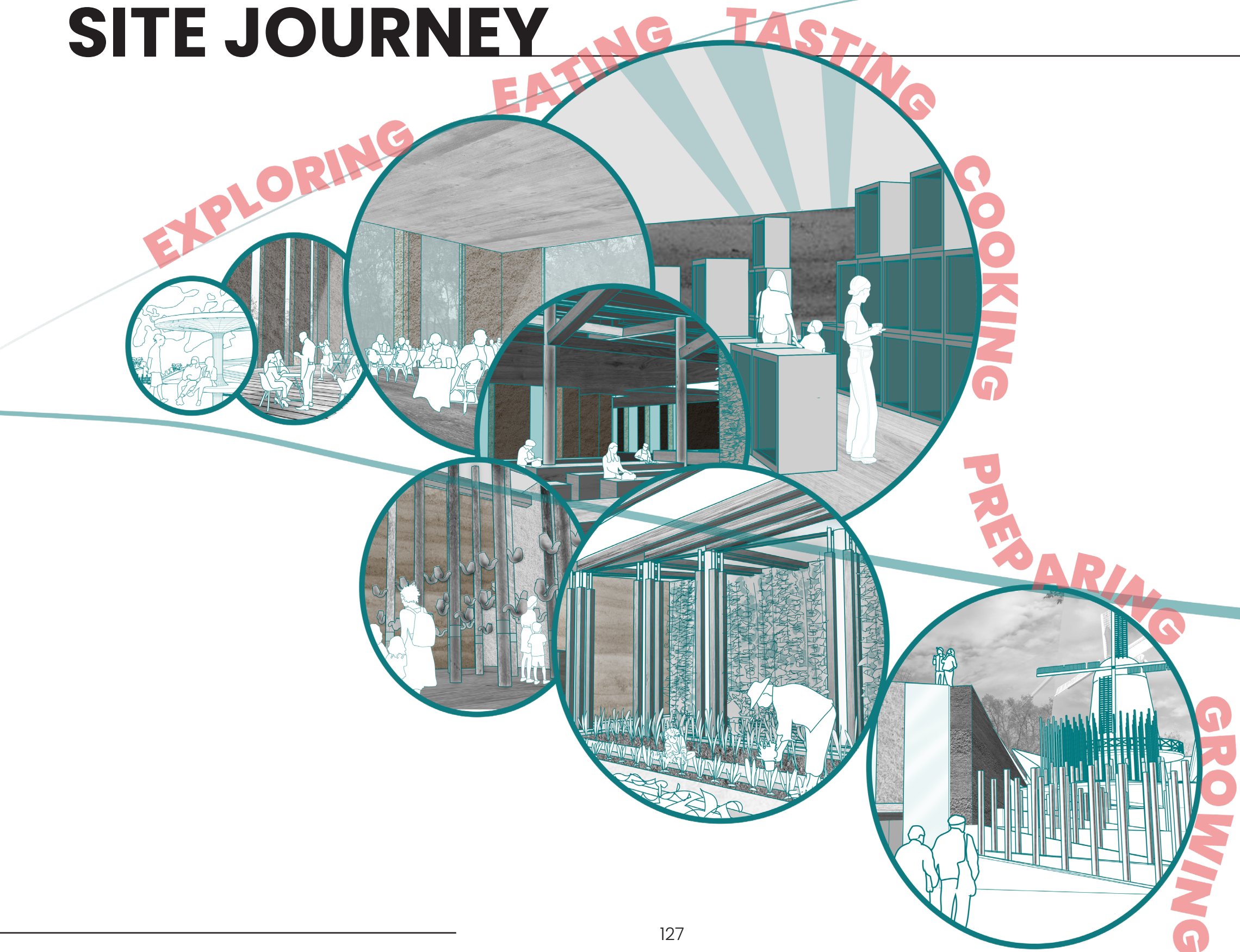


ELEVATION

NOT TO SCALE



SITE JOURNEY



FINAL REFLECTION

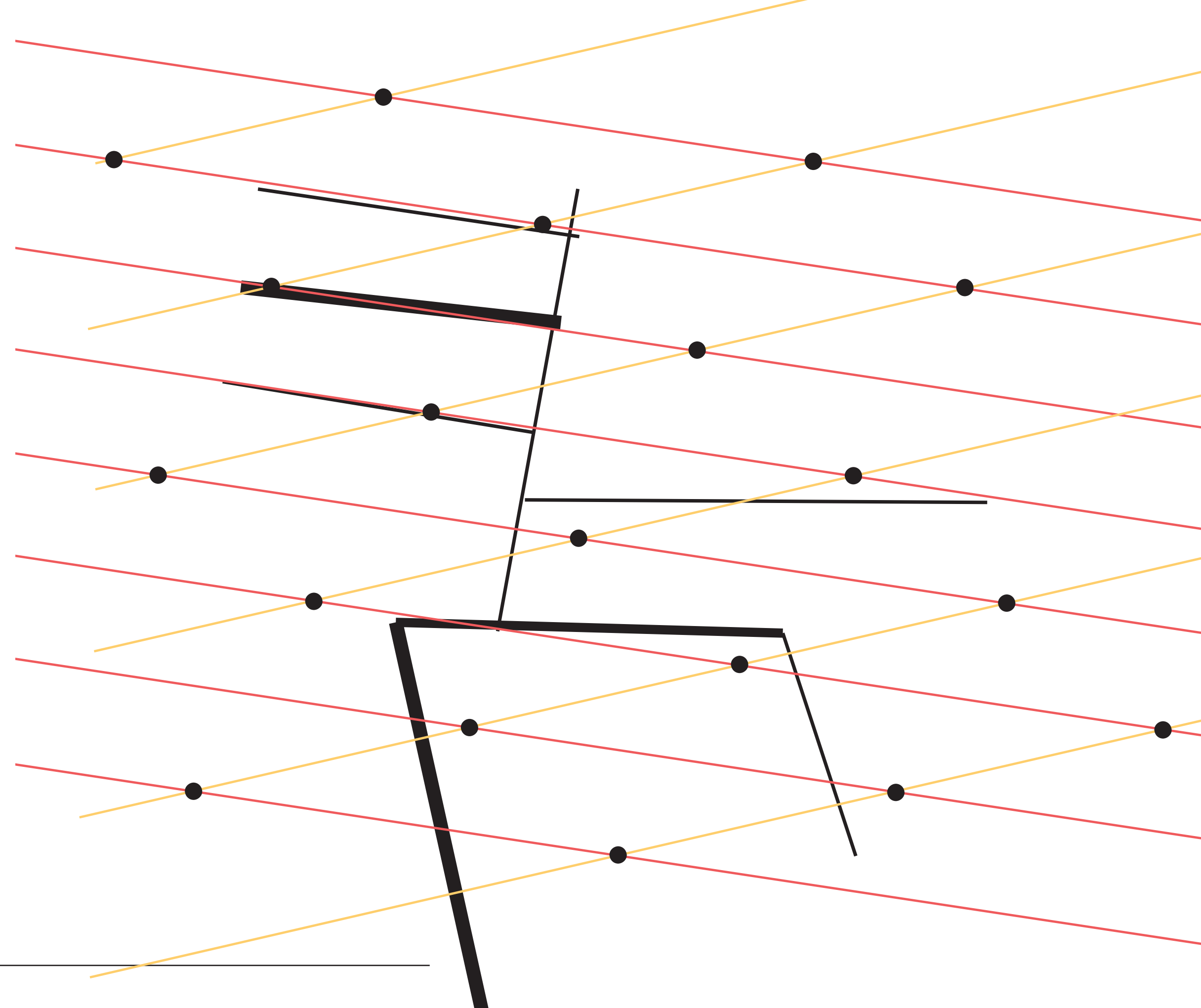
I'm satisfied how close the Studio project was connected with AiC3 Research Document and the researched topic. This enabled me not only to theoretically understand studied precedents, but also implement certain aspects of the design into my project. By doing so i was able to produce an advance conceptual strategy that was present in the design of the building at each of the development stages.

Civic architecture is about creating a community and communities create culture. Through development of the project I realised that civic-ness is not only what is present, but it also looks into the past. Current communities build their culture through combining what was before them and the experience of the present times. People can learn from the past. Buildings hold a power to connect different communities from various time periods. It is important to identify that and think about these qualities when developing architectural projects.

I was always interested in history and how it affects present times, but after this project I want to develop my understanding of this topic.

Things that could be improved in the project:

- development could be documented better, whether it is computer generated or hand-drawn
- more development in section and model could be implemented
- technical and sustainable strategies should have a stronger impact on the design
- overall visual representation could be improved with the design of the project book
- certain pages in the project book are crowded, more white space needs to be introduced to the layout of the pages (including presentation boards)



6 BIBLIOGRAPHY

BIBLIOGRAPHY

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Articles by Vegan Society:

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<https://www.vegansociety.com/about-us/research/research-news/research-briefing-new-plant-focused-diet-would-%E2%80%98transform%E2%80%99-planet%E2%80%99s-future>

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Paragraphs from Reserach Document *Superposition And Superimposition: In-Between The Traces Of An Urban Fabric* that was submitted for Coursework 1 for Architecture and Context 3 were used in this project book.

Pages 94–95 were used in Project Book submitted as part of the Coursework 1 for Technology and Enviroment in Architecture 3

LIST OF FIGURES

Fig. 1 dOSH Sneinton, 2017, Old School Hall
Available at:
<https://www.crowdfunder.co.uk/doshsneinton>
Accessed: 31.05.2021

Fig. 2 Sneinton Alchemy, n.d., Area of benefit
Available at:
<http://www.sneinton-alchemy.com/contact-us>
Accessed: 31.05.2021

Fig. 3/4 Pinterest, 2021, Campo Marzio
Available at: <https://pl.pinterest.com/pin/553590979179616376/>
[online]
Accessed: 25.02.2021

Fig. 5 Omrania, 2017, Parc de La Villette
Available at: <https://omrania.com/inspiration/parc-de-la-villette-launched-new-era-urban-park-design/>
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Fig. 6 Wojtasik based on Heneghan Peng in Detail Magazine, 2021, Walk-able Glazing Detail

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Fig. 7 Wojtasik based on Glazing Vision, 2021, Operable Glazing
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Fig. 8 Heneghan Peng Architects in Detail Magazine, 2016, Giant’s Causeway Visitors Centre
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Fig. 9 Heneghan Peng Architects in Detail Magazine, 2016, Column detail
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