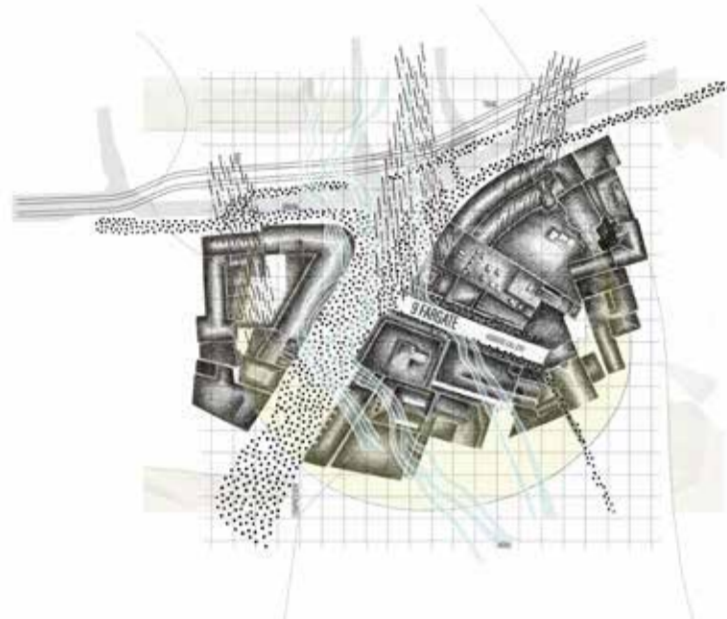
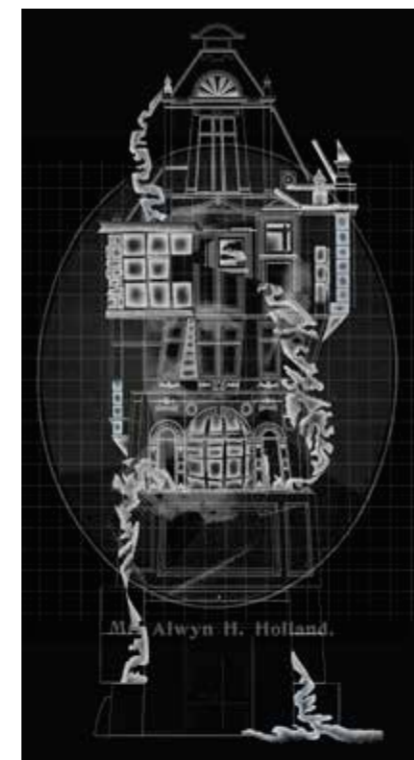


A New Genesis

In our society every destruction such as war, vandalism, misuse, weathering all have a certain aspect of “fireworks”. A celebratory element because of its singularity and irreversibility. The brief destructive impulses our society inflict on buildings neutralises all the time, craftsmanship and workmanship that has been invested in the construction. Left over are smashed, broken and pulverised fragments of the once organised order eliminating all the constructive energy. A New Genesis is about dissecting, arranging, then constructing these pieces into a new detail that incorporates parts of the building that will ensure its survival and prosperity in the future. The lost details instead become timeless rather than destroyed and lend themselves to A New Genesis where our generation can engage with old buildings because of their unique hidden cultural value. Similarly, the preservation of these buildings ensure the cultural heritage of towns and cities are sustained and prosperous for the future.



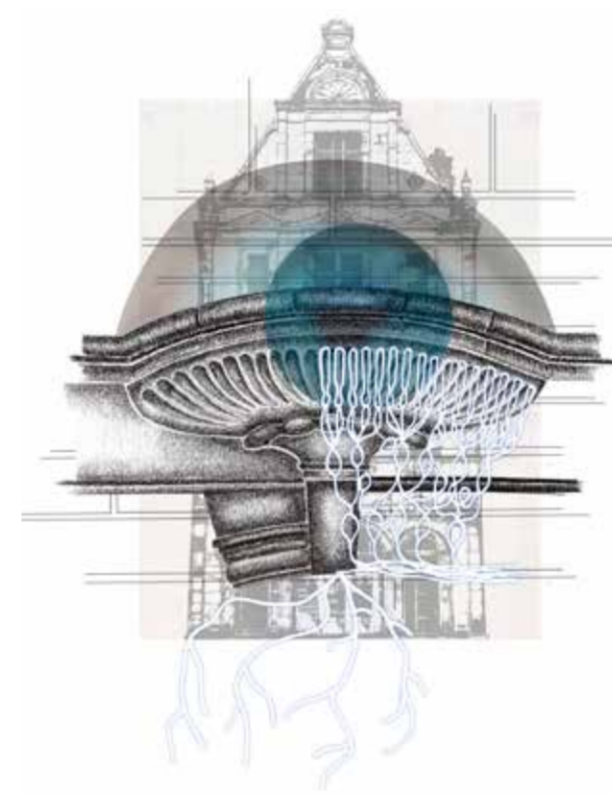
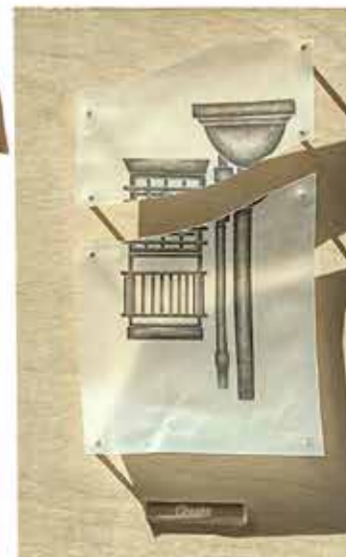
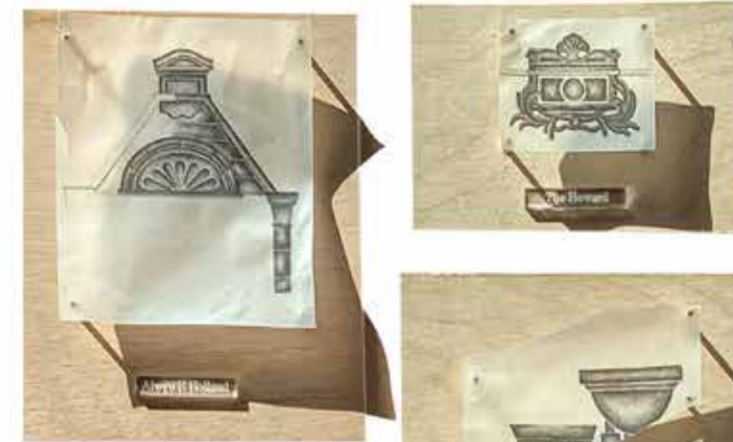
9 Fargate is situated in the centre of Sheffield with the old Howard Gallery located at the back. 9 Fargate is a towering 40 metre english style renaissance building with stone finished in ashlar masonry. Built by Allwyn H Holland a watercolour artist. The buildings height makes it extremely hard to see the intricate detailing and finishes on each elevation.



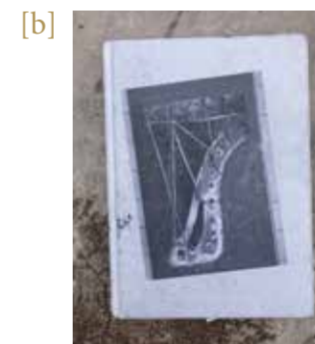
John Bergers Ways of Seeing [a] changed the way people think about paintings and art criticism. This book explores how what we see is influenced by a whole host of assumptions concerning the nature of beauty, truth, civilisation, form, taste, class and gender. John states that to be naked is to be oneself without disguise where as to be nude is to be seen naked by others and yet not recognise oneself. This statement translates to 9 Fargate. Currently nude and in disguise, yet through intervening the building will know its identity, purpose, therefore becoming Naked (Its true form)

People's assumptions surrounding the environment around 9 Fargate are what could've encouraged its deterioration. Our lack of perspective and engagement with heavily cultured buildings means they are no longer valued for the future. Architecture can control our human behaviour and modify our mood and perceptions as well as our physiological behaviour. The tactile nature, time and craftsmanship of buildings such as Fargate are to be commended and acknowledged by our society.

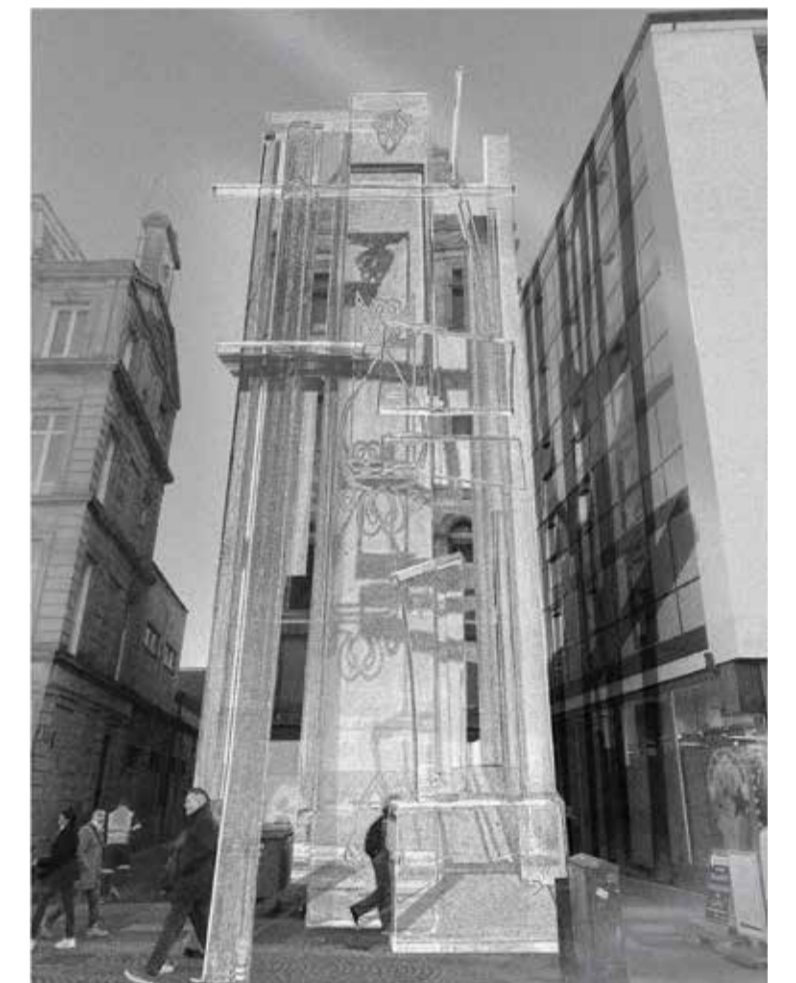
Dick Raaijmakers produces a commentary on an essay by Walter Benjamin. The destructive character [b] explores the only activity that is of clearing away. This idea is explored through all parts of society. One can argue that as a society we are highly destructive from the environment to buildings, society to media, our ability to destruct the world around us is ingrained from birth. Our inability to engage with our surroundings means it becomes easy to be unaware of our destruction. These concept models explore the deterioration of 9 Fargate, dismantling the building and re-assemble the pieces in an abstract way. This arrangement re-assembles the order that has been disturbed by the destroyer.



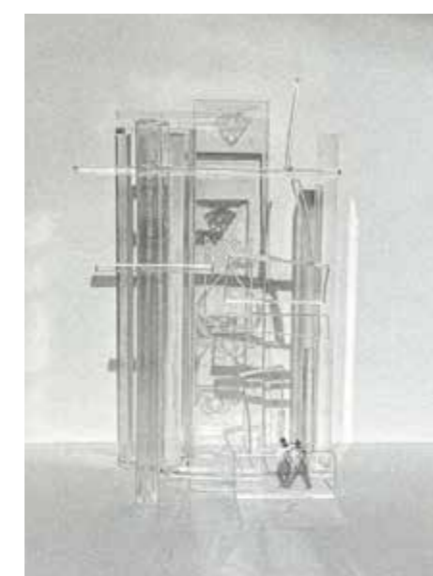
Ways Of Engaging



Books



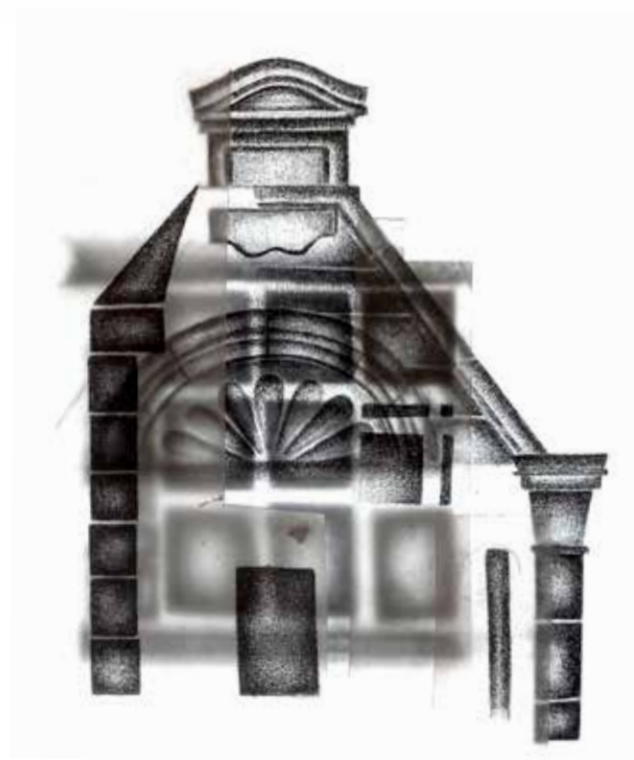
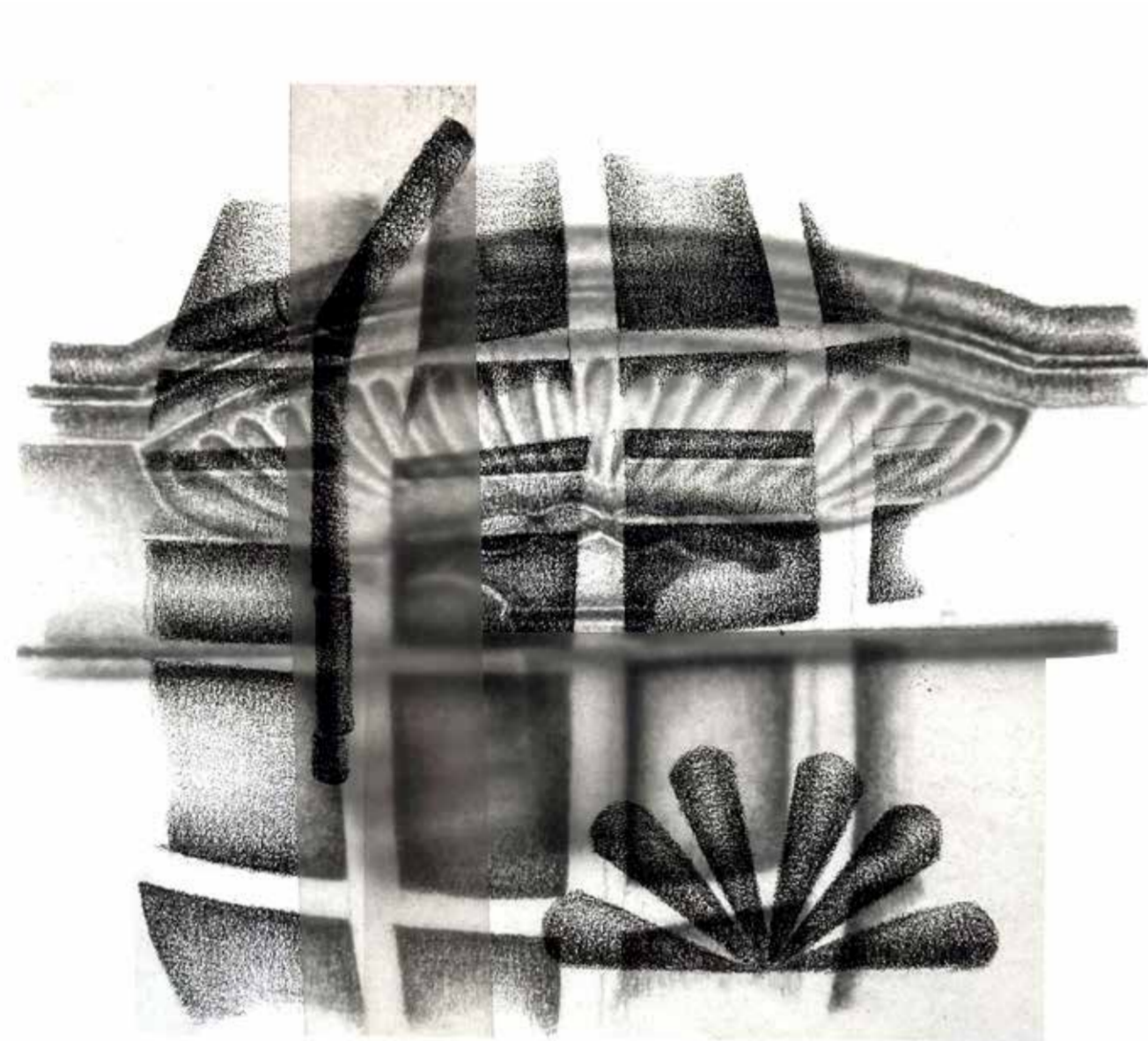
The Destructive Character



Concept Models

Drawings

Pieces of Her



Drawing, selecting and taking apart details from the elevations of 9 Fargate and assembling them peacefully in an order means the buildings character is constantly improving and evolving as she carries with her all her best qualities. These composed detail drawings are collaged to seem distorted creating new perspectives and viewports. Plus, exploring the character of the building and what she sees or desires to be.

These models dissect the collages and detail drawings to create a series of "fireworks". Instead of an impulsive destruction these models explore assembly and disassembly. Taking apart what has been ordered peacefully to create small sub-final forms. This process is done insitictivly going from form to form reather than idea to form. Modelling in this way means the building character is constantly improving and evolving as she carries with her all the best qualities. Details instead become timeless rather than destroyed and lend themselves to the new construction because of its unique hidden cultural value.

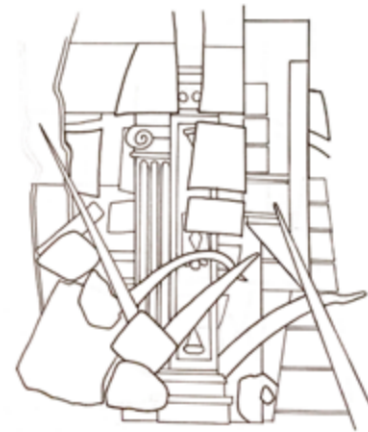
If we could accept bulidings such as 9 Fargate for their beauty and work with them to create a new genesis that our generation could connect with, means no cultural value is lost. Similiarly, the presevation of these buildings ensures the cultural heritage of towns and cities are sustained and prosperous for the future.



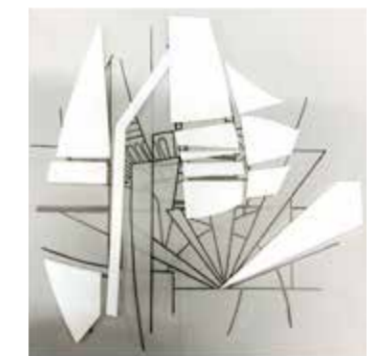
Layering



Editing



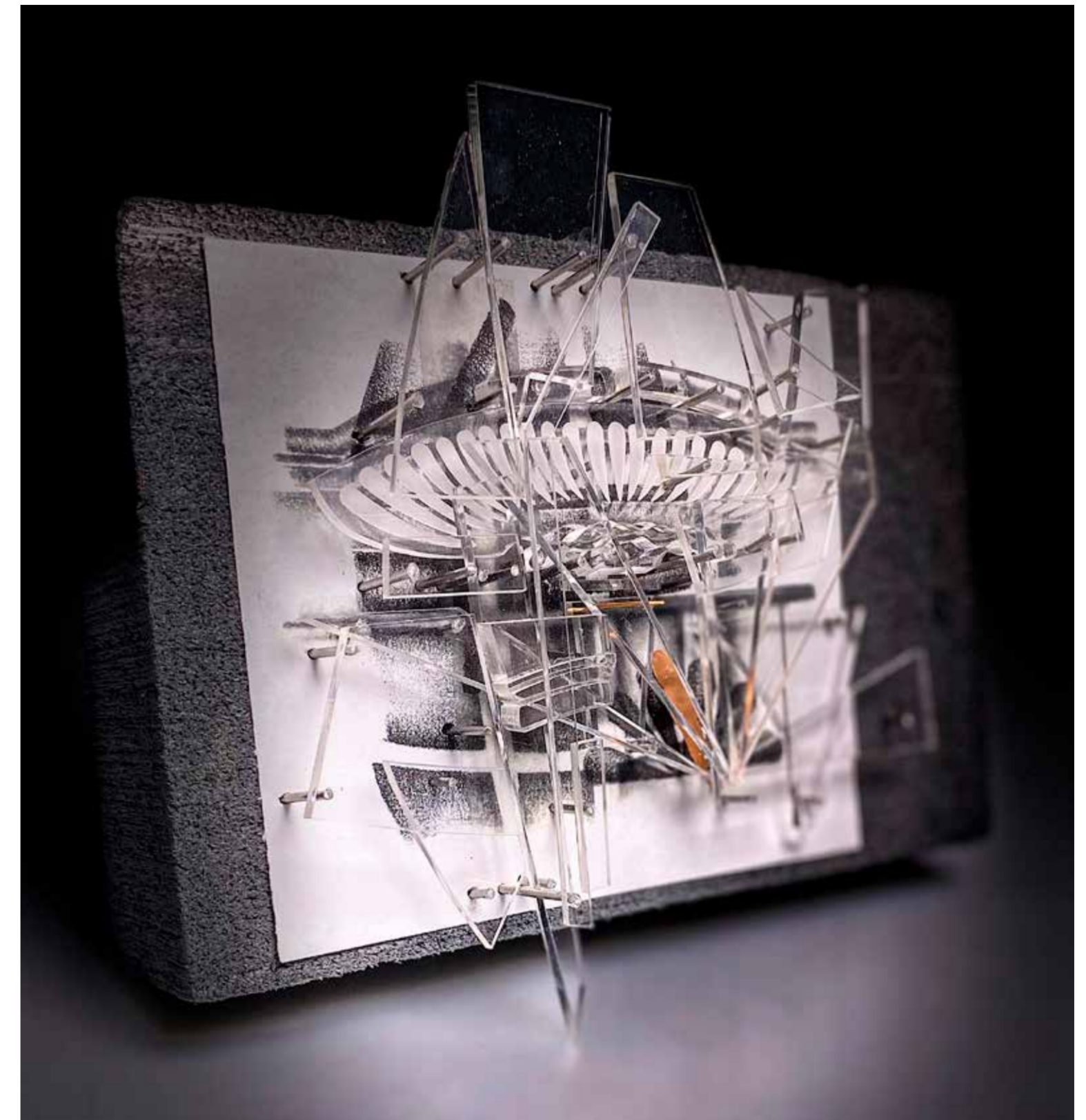
Combining



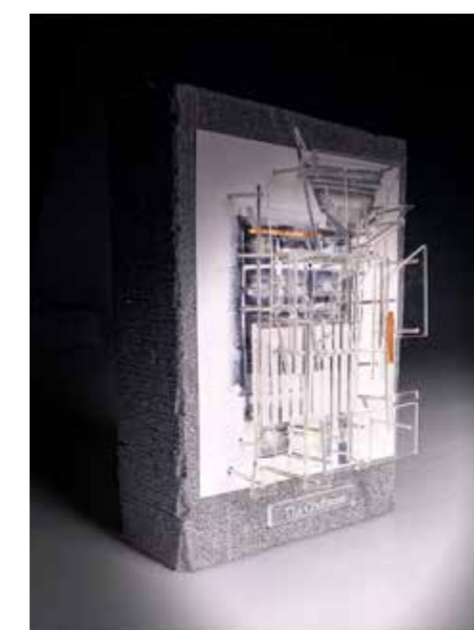
Cutting and Shaping



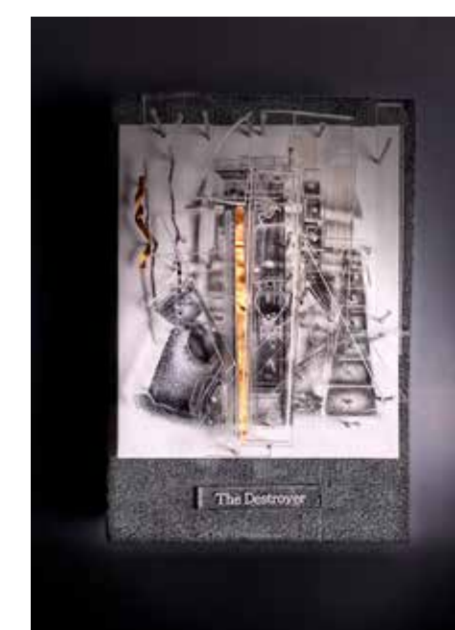
Constructing



The Arranger
Models 1:50



The Craftsman

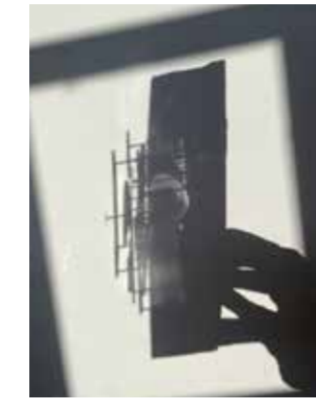
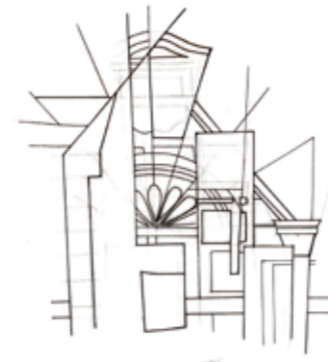
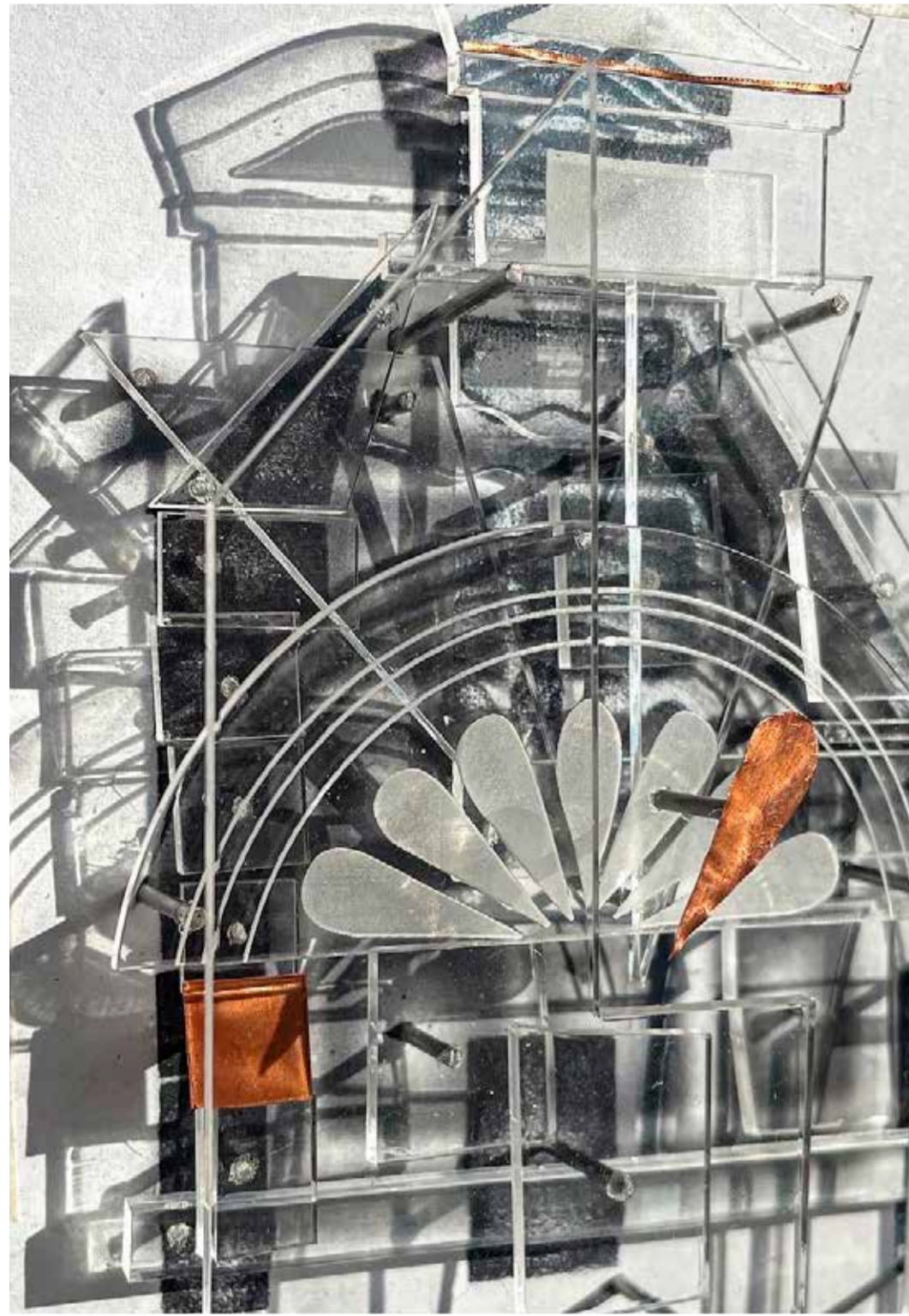


The Destroyer



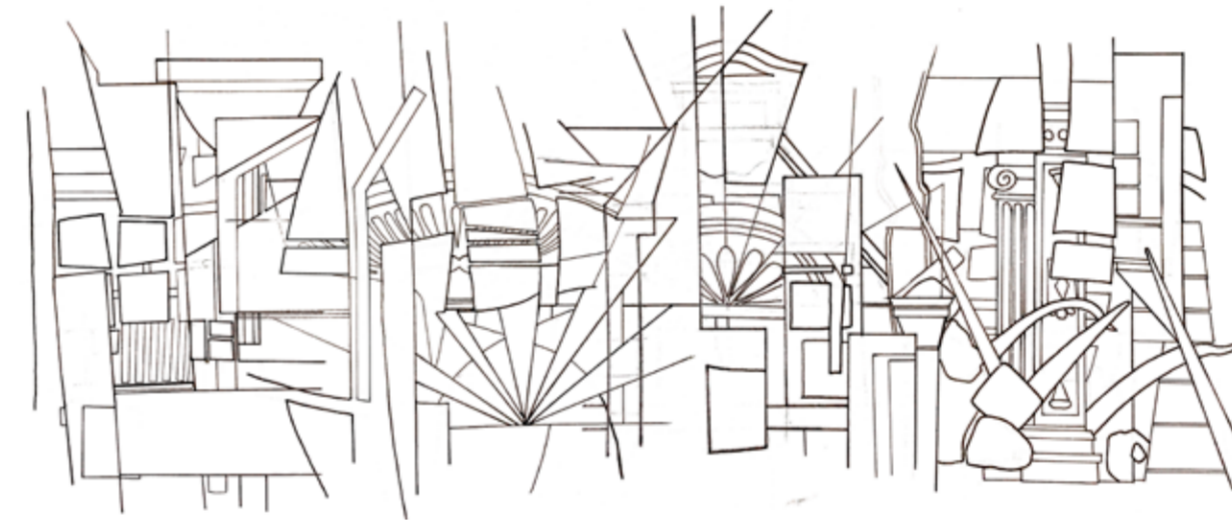
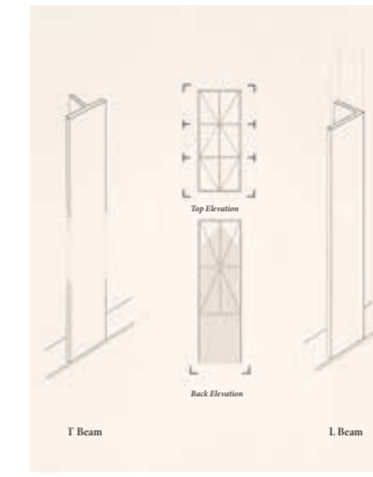
The Constructor

Fireworks



The models are constructed using three materials; clear acrylic, 3mm metal rods and copper sheet. Acrylic represents the invisibility of 9 Frigate and body of the new detailing. The copper represent parts of the detail that help make them unique. Wire acts as the structural and intangible element to

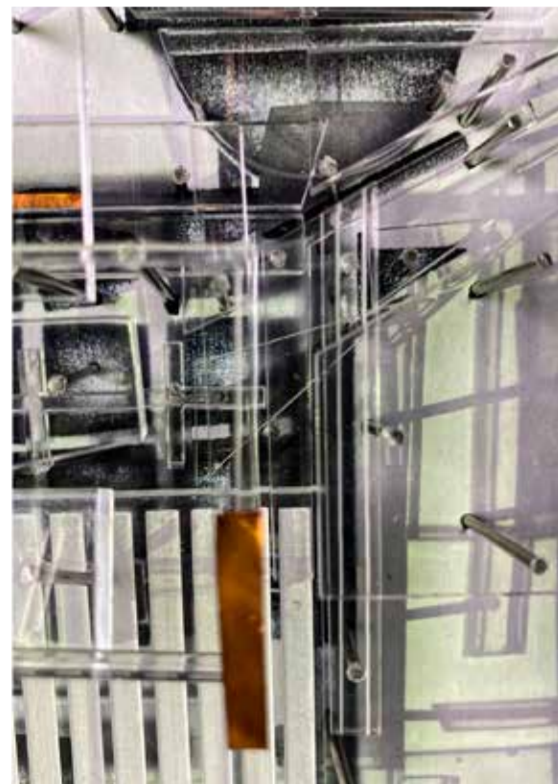
This drawing was composed from the four models and collages. It is dissection of all the best qualities of 9 Frigate as well as new qualities. The aim is to create a tactile and immersive casting that grabs attention form the high street and increases engagement towards the building. Improving the visual impact of 9 Fargates elevation, aims to heighten footfall in the area and encourage people to stop, pause and reflect.



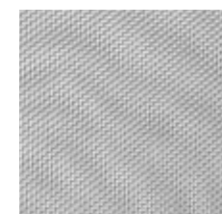
The Casting



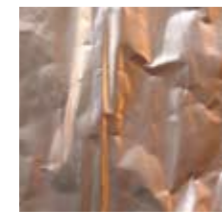
Front Structure



Steel

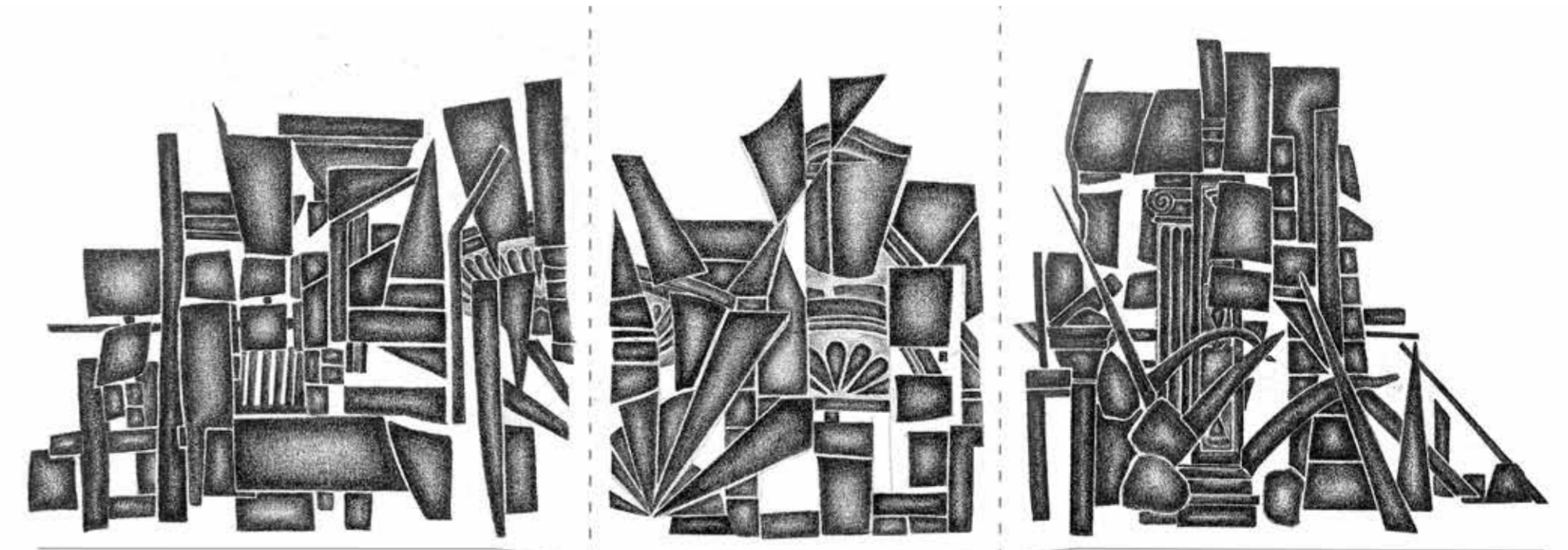


Chain Mail Meshing



Copper

Materials

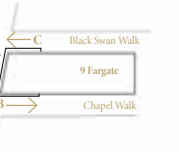


Ground Elevation

A

B

Pieces of Her



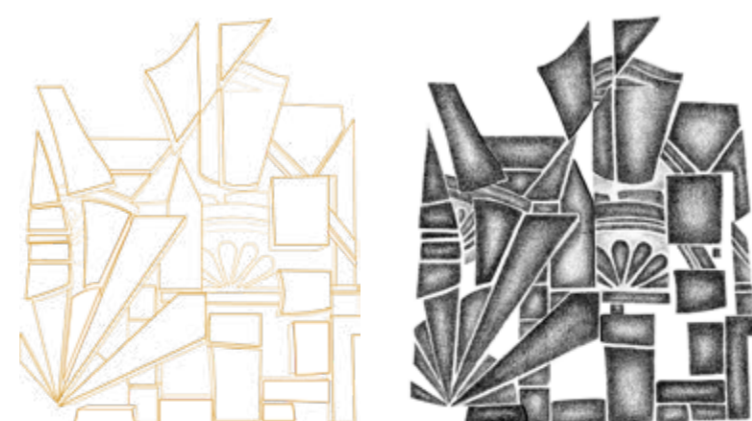


Naked

Perspective Collage of Front
Elevation 1:100

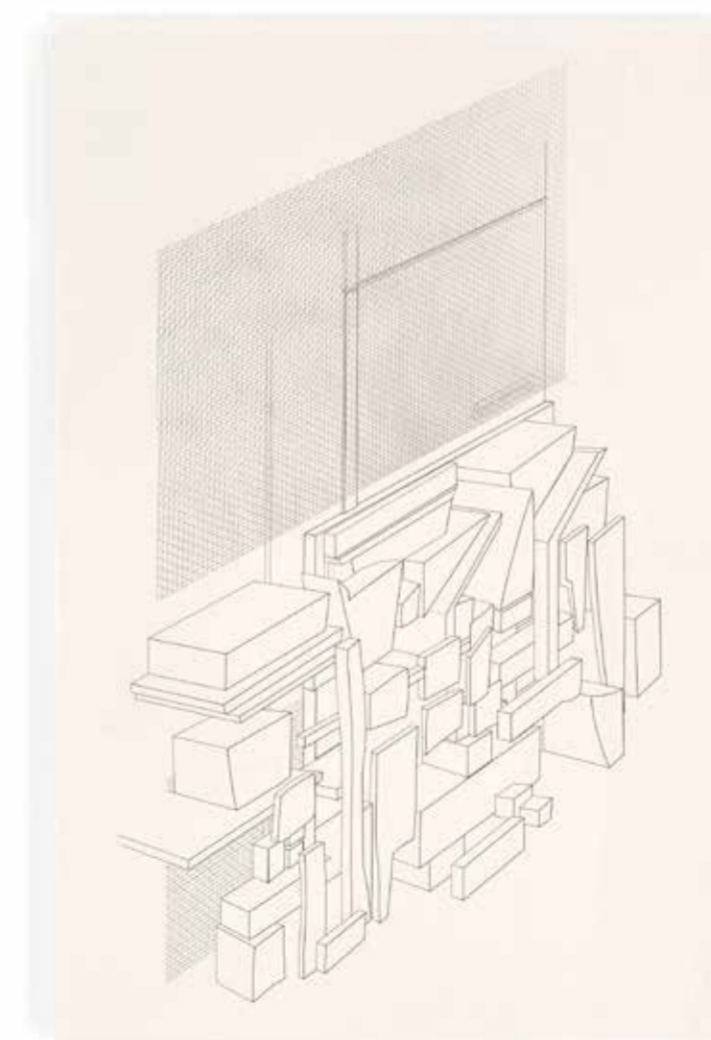
Named naked in reference to John Berger who states "to be naked is to be oneself without disguise" which is how 9 Fargate is after the exterior intervention.

Front Elevation



◀ The building now has connections, is interactive and the protagonist on the street. It has confidence and is a topic of conversation. It offers new ways of seeing and engaging, plus starts to ask question and bring new perspectives surrounding how we treat, approach and value local buildings.

Intervening in this way could act as a new strategy to improve visitor numbers to the high street. Using exterior castings such as this could increase trade for new tenants, as the artistic nature of the casting grabs the attention of passing trade and is part of improving the overall appearance of the street. There is much debate about the decline of the british high streets and how to save them, A New Genesis tries to tackle this problem in a sympathetic way to the buildings existing heritage whilst increasing intrest. Plus, means when buildings are inoccupied the structure helps protect the buildings from any further deterioration or vandalism.



Detailing