

PROJECT ABSTRACT |

This project centers on the **preservation and adaptive reimagining of the Goods Shed in Singleton, UK**, using architectural interventions that **respect, reveal, and respond** to the layered history and embedded values of the site. More than a structural proposition, this work is a study of how architecture can act as a conscious mediator between past, present, and future.

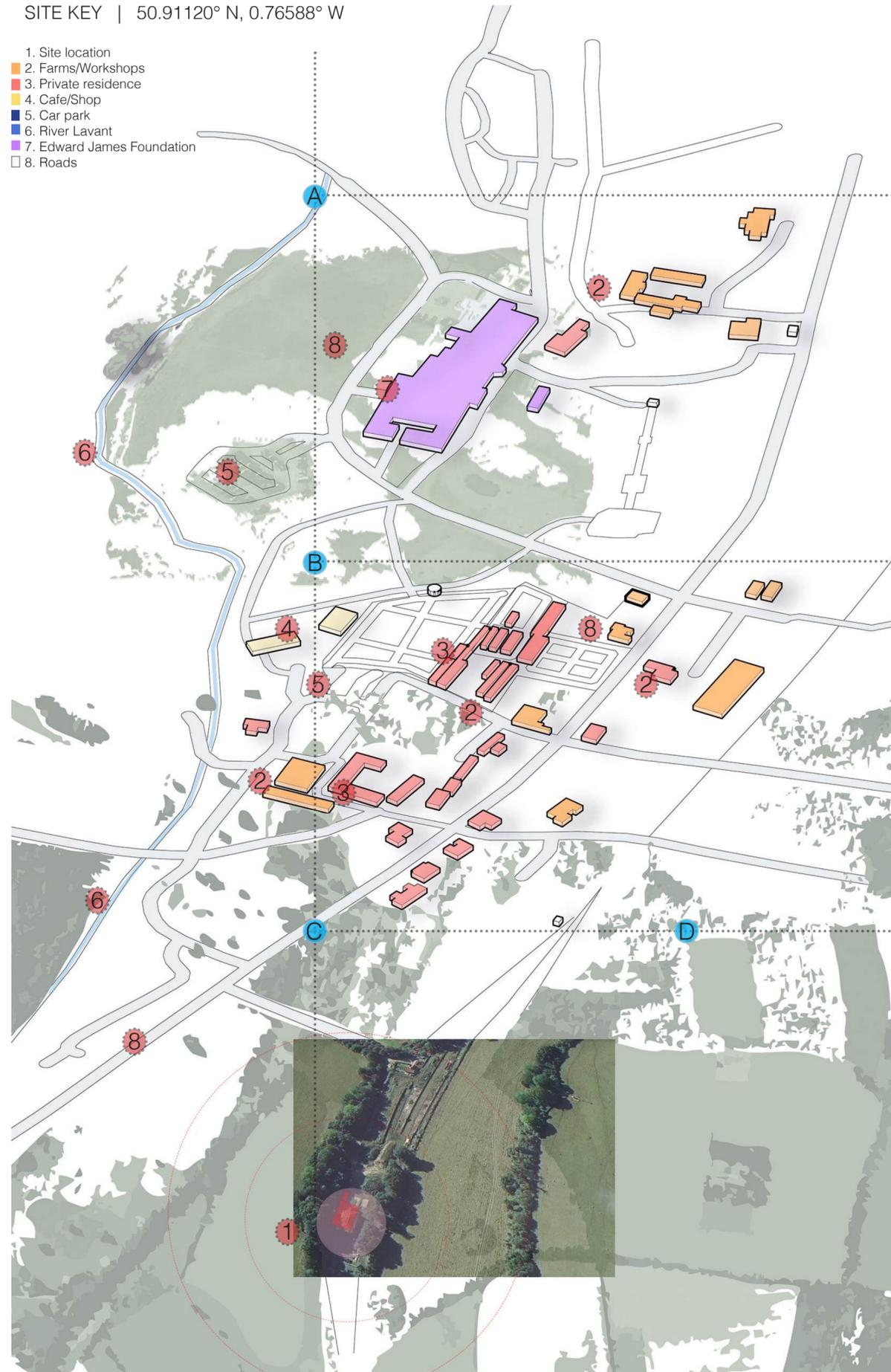
By introducing a series of **seasonally adaptive modular elements**, the design opens a dialogue between permanence and impermanence—questioning how we inhabit space **temporarily** without disrupting its **timelessness**. The modular structures, raised on non-invasive deck systems, act as tools for interpreting and framing the site, not dominating it. These are not buildings that demand space but **suggest forms** that acknowledge their **ephemeral place in time**.

Site ethics, environmental responsibility, and cultural sensitivity drive the choice of materials and systems. Construction methods are non-destructive and reversible, allowing the site to evolve organically. Seasonal shifts in the arrangement of these structures demonstrate how **adaptive architecture** can foster sustainability—not just in resource terms but in how we relate to and care for the built environment.



SITE KEY | 50.91120° N, 0.76588° W

- 1. Site location
- 2. Farms/Workshops
- 3. Private residence
- 4. Cafe/Shop
- 5. Car park
- 6. River Lavant
- 7. Edward James Foundation
- 8. Roads



SITE ANALYSIS |

A | Strengths

- Goods Shed grade II-listed building has to offer a strong narrative for the new museum;
- The existing structure enhances the material identity on site from its original Victorian railway architecture;
- Excellent solar exposure for passive heating and natural light integration is provided by the south-facing slope, which was formerly used for vineyards;
- The rural location and surrounding flora enable a museum design that naturally integrates with the environment.



B | Weaknesses

- The historical authenticity of the materials, façade, and roof structure must all be preserved throughout any intervention.
- The site might need improved parking, road access, or visitor walkways.
- Engineering interventions may be necessary to address any soil instability resulting from historical railway use and 1951 train breakdowns.
- Passive climate solutions might be necessary to address the historic building's insulation and temperature control concerns.



C | Opportunities

- A south-facing orientation promotes natural daylighting approaches and solar intake.
- Partnership with Edward James Foundation for exhibitions and instruction in endangered crafts.
- Reimagining Singleton Station as a place to explore sustainability, history, and craft.

D | Threats

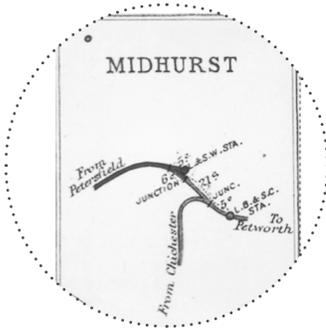
- Any new building has to conform to heritage conservation regulations, which restricts its range of design.
- The stability of the site may be impacted by an increased danger of flooding or soil loss.



SITE HERITAGE |

CONCEPT MANIFESTO |

THE CRAFT |



1881

Architectural Heritage:

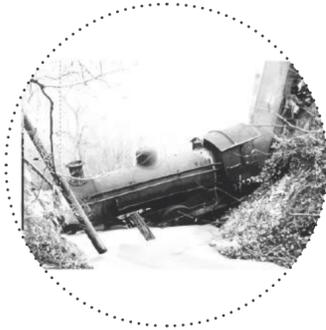
The Goods Shed and Station Building retain high historic value, making adaptive reuse a key consideration.



1935

Materiality & Construction:

The existing brickwork and timber features offer insight into period railway architecture, potentially influencing material selection for the new design.



1953

Landscape & Environment:

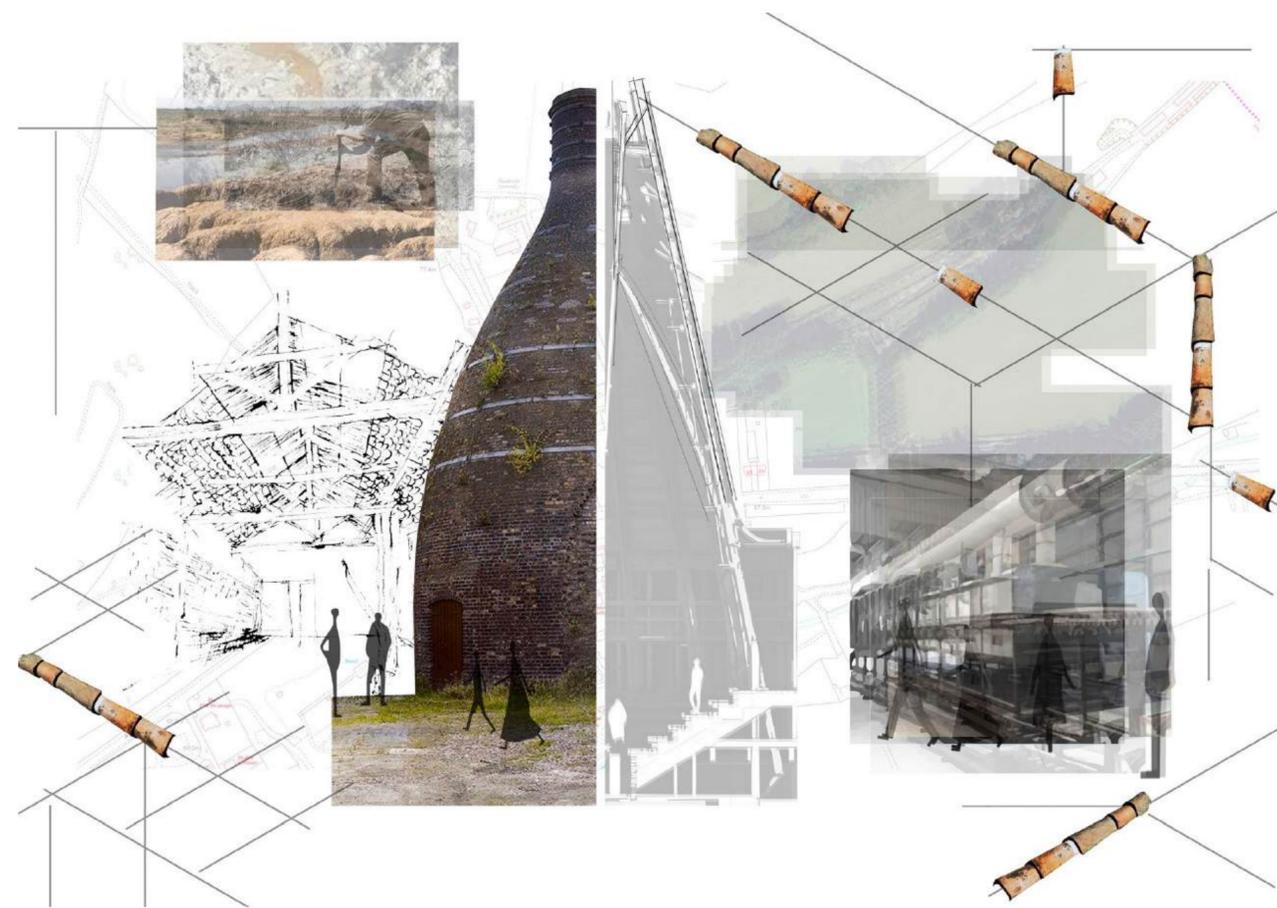
The south-facing slope above the station, used as a vineyard, indicates favourable sun exposure, which could inform passive design strategies.



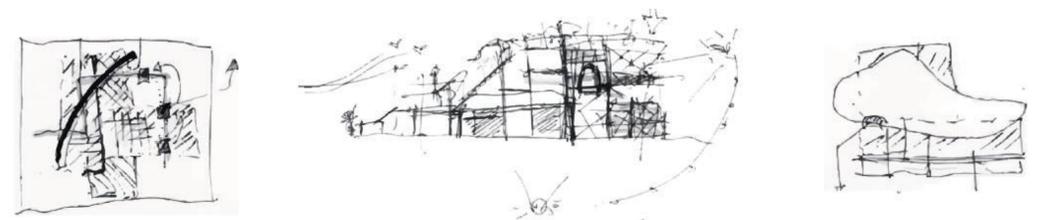
1970

Connectivity & Accessibility:

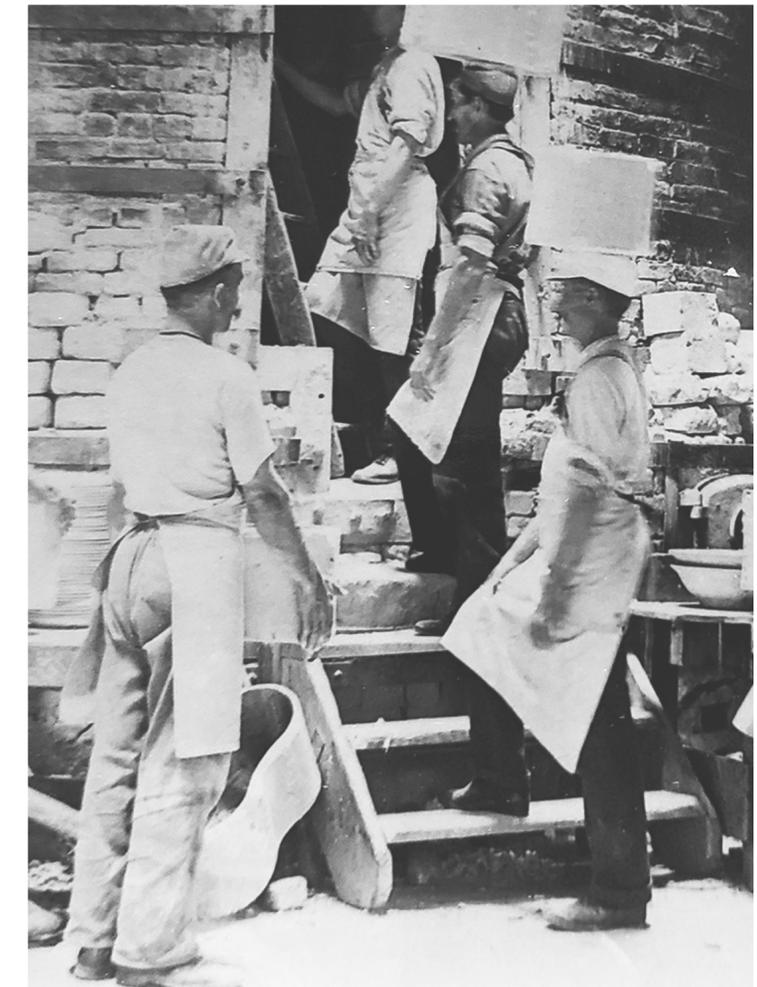
The site's historical disconnection from key destinations (e.g. Goodwood) suggests a need to reconsider transport links in new proposals.



This manifesto illustration showcases how my idea has evolved as a result of my investigation into transparency, lightness, and site sensitivity. As the location changes and flows over time, the tiles in the drawing represent movement across the land. Fundamentally, the drawing commemorates the site's age-old, worn features that lend it character and memory as well as displaying its adaptability.



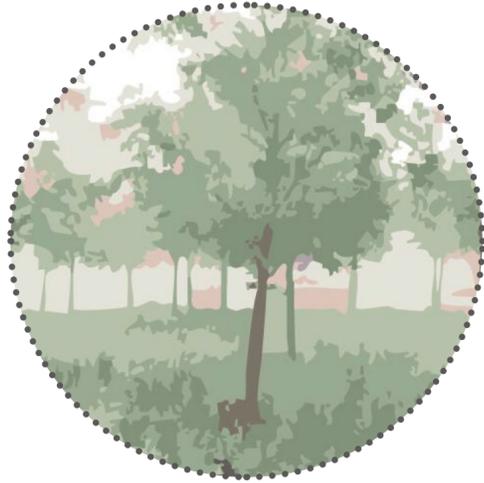
Staffordshire Potteries' **history** is about a way of life that is **gradually vanishing**, not only about industry. Once essential to this area, traditional **clay crafts** are currently in danger of **disappearing**. I have decided to highlight this endangered craft in my project in order to serve as a **reminder of its cultural and architectural significance**, particularly for local communities.



DerbyshireTIMES
July 14th 2021

Lifting the lid on Chesterfield's rich legacy of pottery-makers 1920s

CIRCULAR RE-USE NARRATIVE |



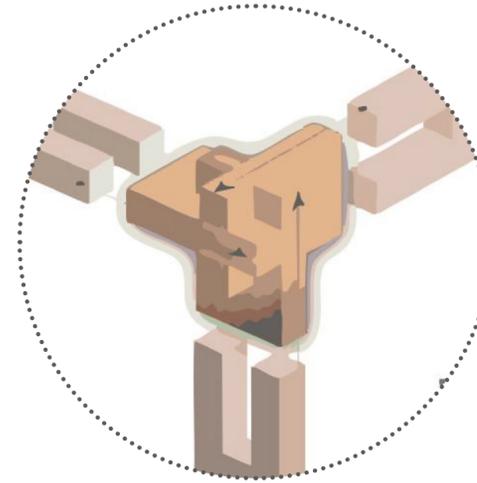
Sourcing |1

The British Larch comes from South Downs woodlands that are managed sustainably.



Processing |2

Low-energy milling techniques are used locally
No glues, chemicals, or dangerous preservatives.
Natural or unprocessed oils, if feasible.



Fabrication |3

Using traditional Japanese joinery in construction."
Complete reversibility means no screws or glue.



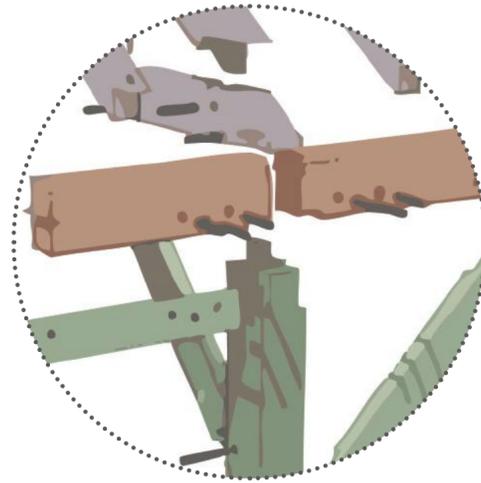
Use |4

Durability in modular settings, such as public halls, pavilions, and studios.
Preserves the quality of the air and offers warmth.



Maintenance |5

Sanding or natural oils to revitalise.
modular pieces that can be swapped out.



Repurposing |6

Repurposed wood in new furniture or buildings.
Off-cuts are used to make compost or tiny crafts.



Disassemble |7

Taken apart with little harm because of the joinery
All wood is arranged according to its condition.



Composting |8

Timber decomposes organically in the soil.
soil in which mycelium or fungi are growing.
wood chips for biofuel or topsoil.

