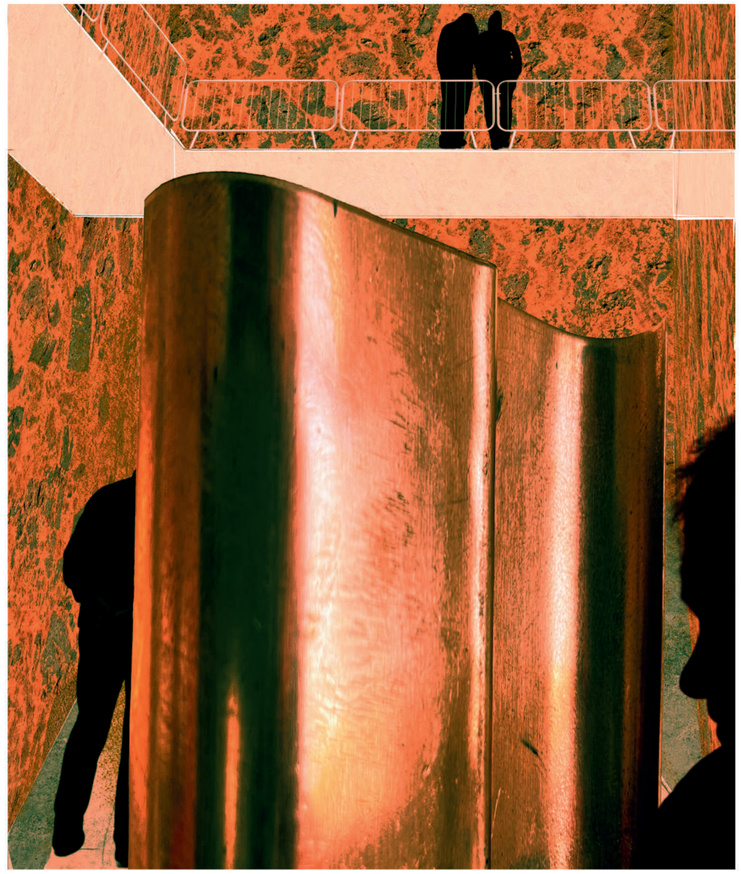
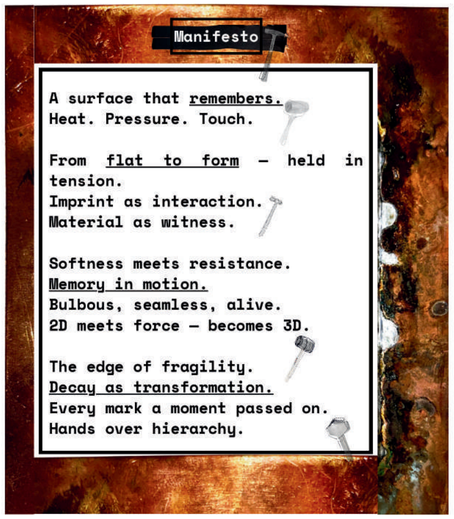
IF I COUNTED ALL THE BLOWS OF MY HAMMER.

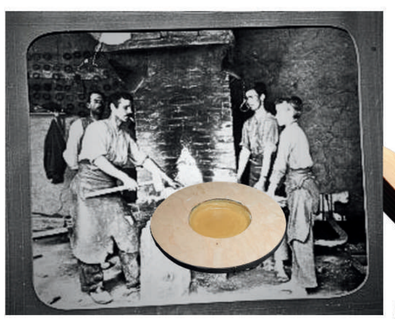


This museum rethinks craft not as static display, but as living, embodied practice. Coppersmithing is shown through touch, sound, resistance and transformation. From flat sheet to bulbous form. Visitors engage directly via interactive material, preserving endangered techniques through participation, not preservation. By foregrounding process over product, the space becomes a site of shared memory, material change, and cultural continuity.



CONCEPT MODEL

please touch



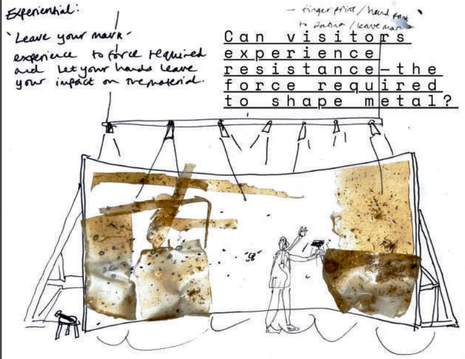
"You are invited to warm the wax with your hands and leave your mark – a quiet act of making, where touch becomes memory and the surface becomes witness."

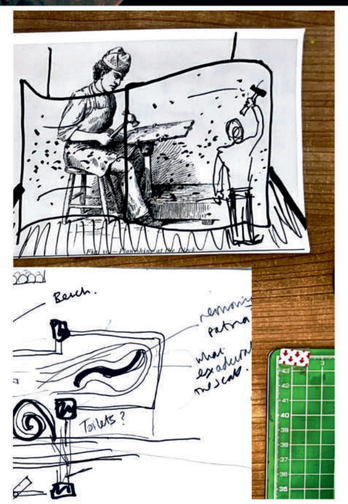
leave your mark

In this participatory moment, visitors are invited to strike a large sheet of copper with a hammer—feeling the resistance, weight, and precision required to shape form from flatness. This act embodies the essence of coppersmithing: the transformation of 2D into 3D through force and touch. Each indentation becomes part of a collective memory, a growing archive of gestures that blurs the line between maker and observer. The copper remembers everyone.

ROMAN ONDÁK BORN 1966 *MEASURING THE UNIVERSE* 2007

What would a museum look like if its primary sense was touch rather than sight?



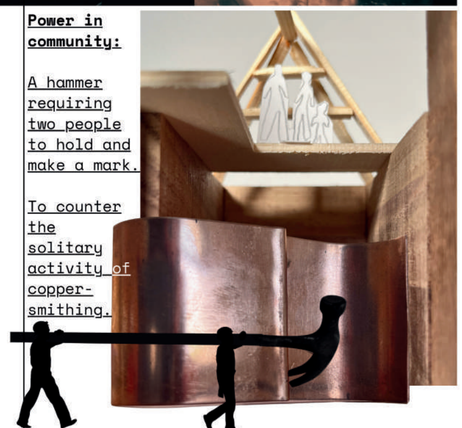


How can we bring visitors into the craft's physical rhythm—through weight, heat, repetition, and movement?

Power in community:

A hammer requiring two people to hold and make a mark.

To counter the solitary activity of copper-smithing.



Heard throughout the museum.

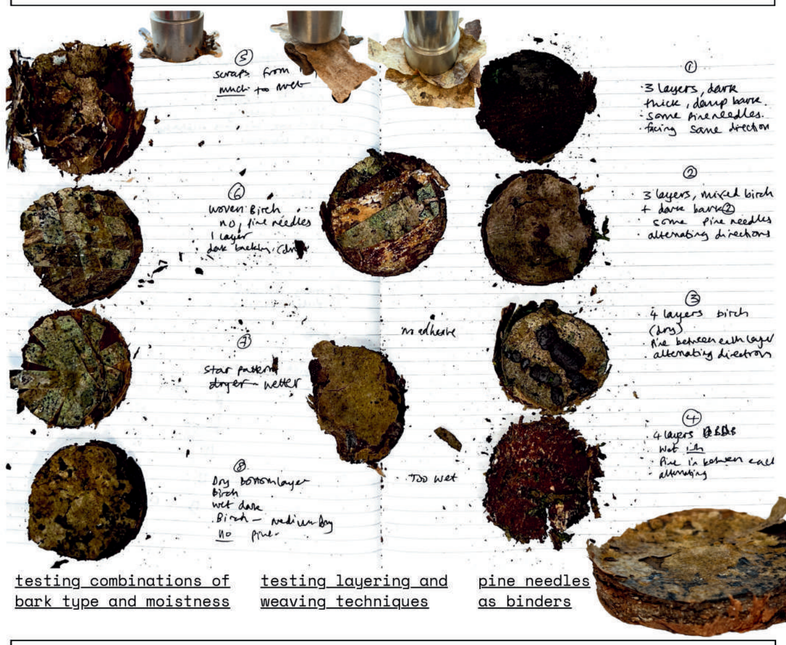
Observed from above.

MATERIAL EXPLORATIONS SUPPORTING THE DESIGN PROCESS.

BARK PLY

WHAT: Inspired by Material Cultures' V&A 'Make Good' programme, this proposal develops **sustainable building panels** from local bark and pine needles as **alternatives to plywood or OSB**. Bark is compressed to form waterproof cladding, while pine needles are bound into bio-resin composites.

WHY: The project supports **West Dean Estate's biodiversity and zero-waste goals** by using by-products from its 2024 tree-planting scheme. It **turns woodland waste into value**, teaching sustainable material use, repair, and craft, with potential for community-led making and sales.



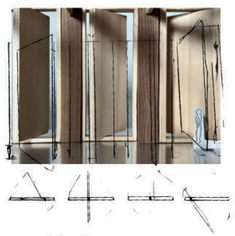
testing combinations of bark type and moistness

testing layering and weaving techniques

pine needles as binders

HOW: This project began with collecting **fallen bark** and fresh pine needles from **Sussex woodlands** to explore their potential as sustainable, bio-based sheet materials. Limited sap in decomposing bark reduced its natural binding, while pine needles required added binders. **Through workshop tests—varying moisture, layering, and pressing—some samples showed promise in strength and flexibility.**

testing larger panels



considering use through maquettes

visualising through design

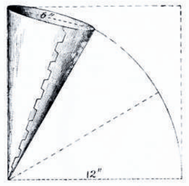
These findings shaped the design of rotating external wall panels for the goods shed, using the **materials' natural water resistance and copper-like patina**. As they weather, panels will biodegrade and be replaced through community workshops, **forming a cyclical, teachable process of care.** The material can also be adapted for other uses across the site, embedding regenerative craft into its architecture.

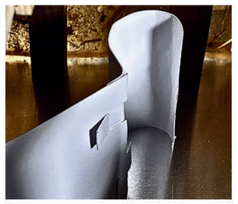
COPPERSMITHING

LOCKSEAM

exploring coppersmithing joints

DOVETAIL



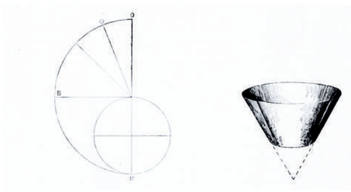


understanding this joint's capability to combine materials

spatial maquetes in paper and copper

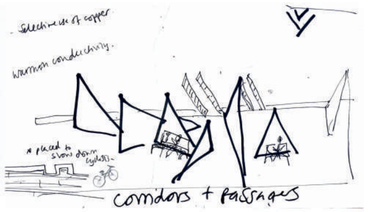
informing structural exploration

2D TO 3D



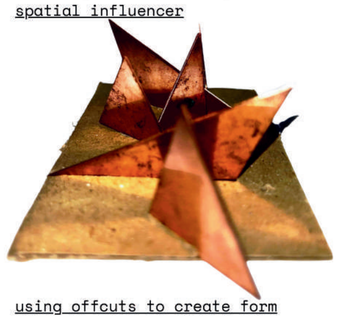
researching traditional coppersmithing 'patterns'

PIERCING

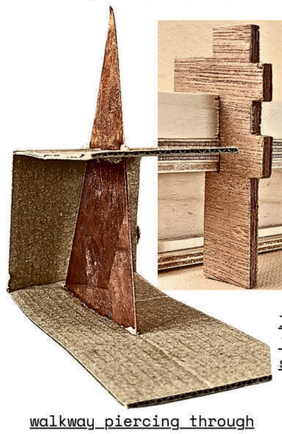


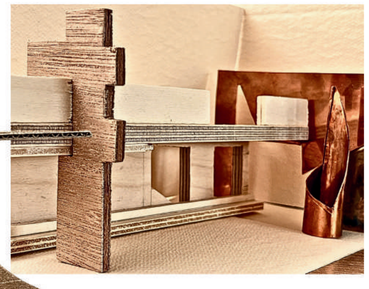
thinking about piercing as a spatial influencer

testing as spatial influences



using offcuts to create form





layering techniques for 'puzzle box' style structure

walkway piercing through the mezzanine

using copper as structural support

WOODCHIP LATEX

WHAT: Inspired by Denmark's Natural Material Studio's work with **wood waste**, this repurposes sawdust, planer shavings and organic binders to create flexible, biodegradable panels. With local wildflowers, leaves or bark to **reflect the site's ecology and heritage.**

WHY: This approach reduces material waste, promotes **on-site making** + offers sustainable alternative to conventional translucent materials. Panels also nod to the **site's historic Tudor pargetted motifs**, blending ecological sensitivity with cultural history.

collected waste sawdust, woodchips and straw

testing densities with liquid latex

comparing material choice with translucency

How
By combining finely sifted **sawdust** with **natural latex** or similar bio-binders, translucent sheets or varying thickness can be created. These act as **light-filtering panels** on the southern facade of the goods shed, bringing in dappled light and seasonal texture, while celebrating site-specific craft using locally sourced flora.

first test in skeletal model

second test used in maquette as light filtering panel

copper-like patina and temporality