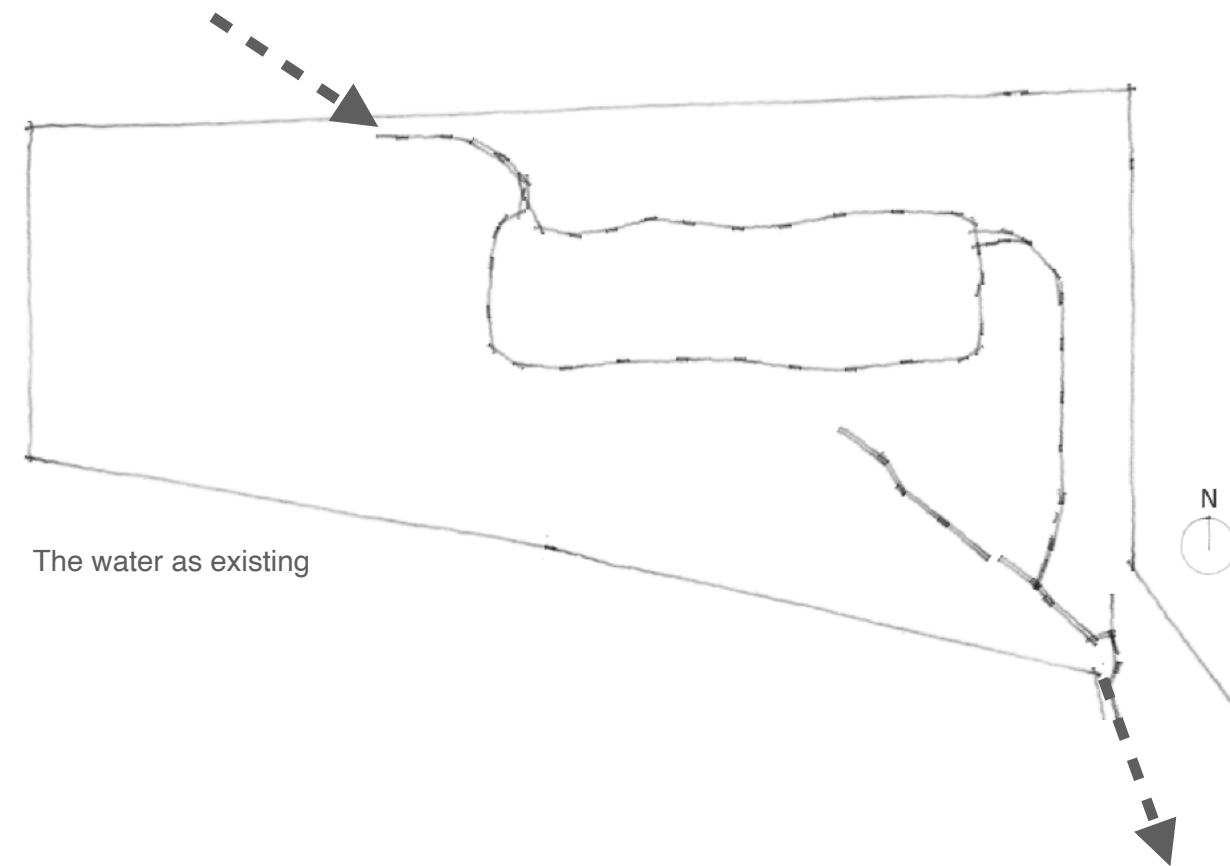


## 2 - The Water

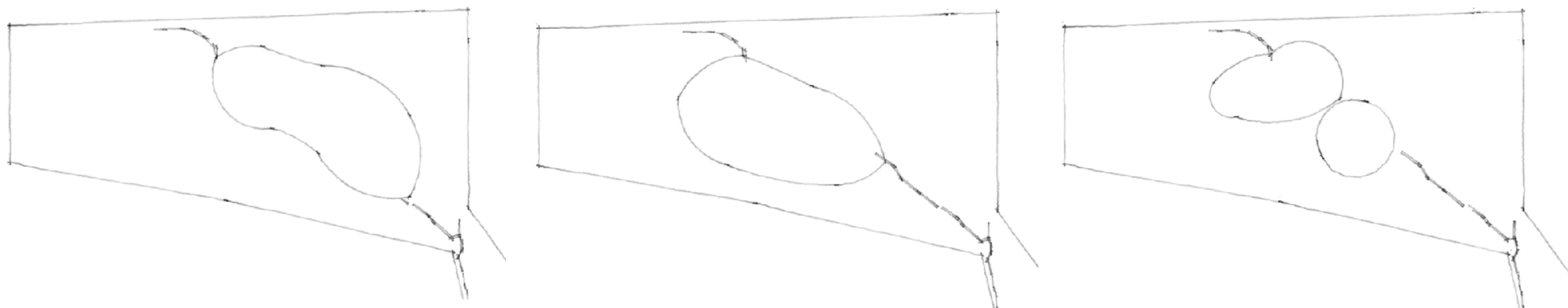
The water is much more important than the trees in affecting the possible siting of the proposed dwelling.

The water enters the site via a braided stream from the north / north west, and leaves from the south east corner. This cannot be altered.

The lake between these two points is an artificial rectangular shape, which could be much improved upon. However, in any change to the shape of the water, the main body must still be positioned between the points where the water enters and leaves the site.

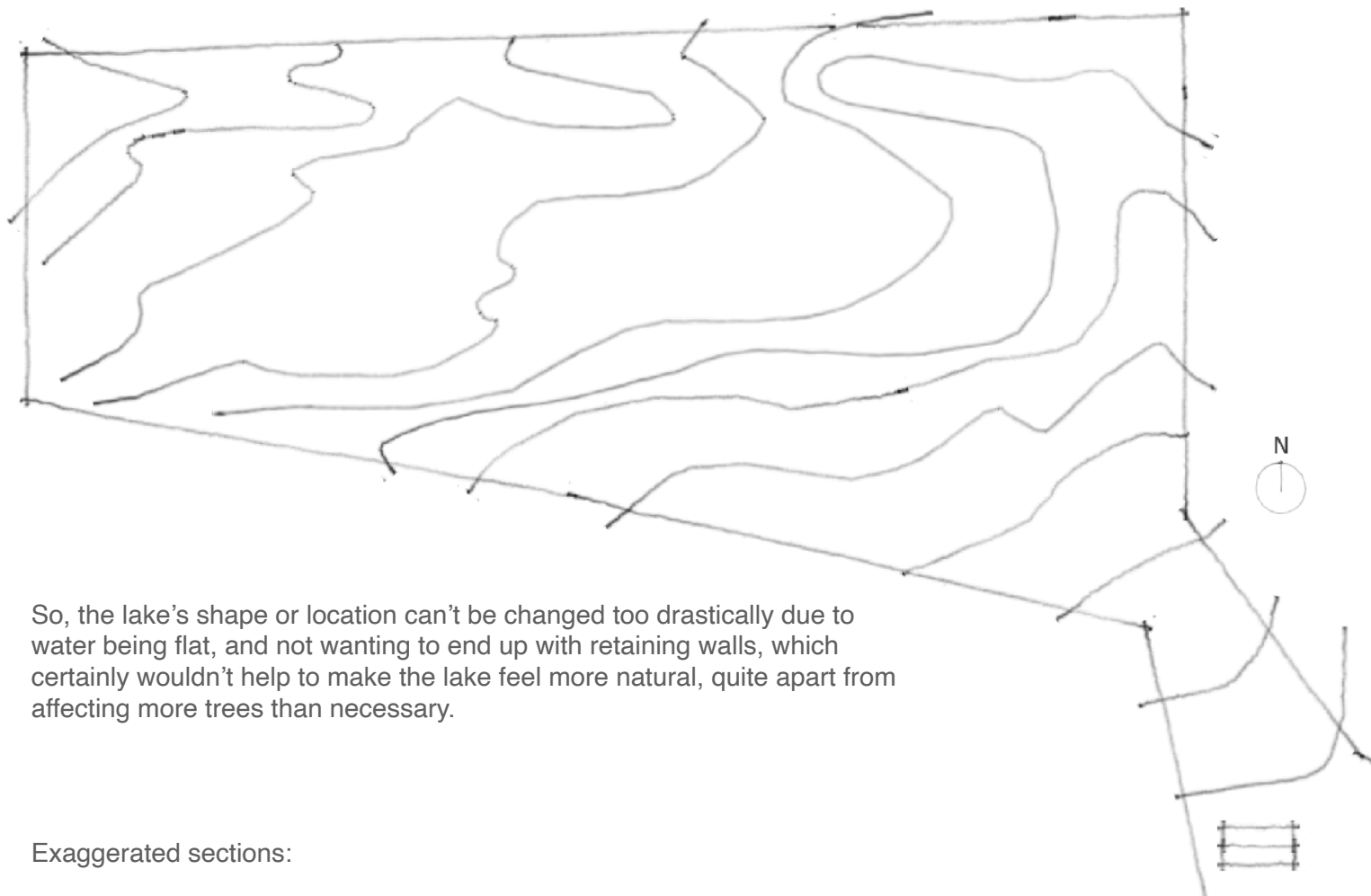


The shape of the water could be changed as we wish, anything like the following random examples...



However... the site slopes.

These are the contours, with the highest point in the north west corner and the lowest where the water leaves in the south east corner:

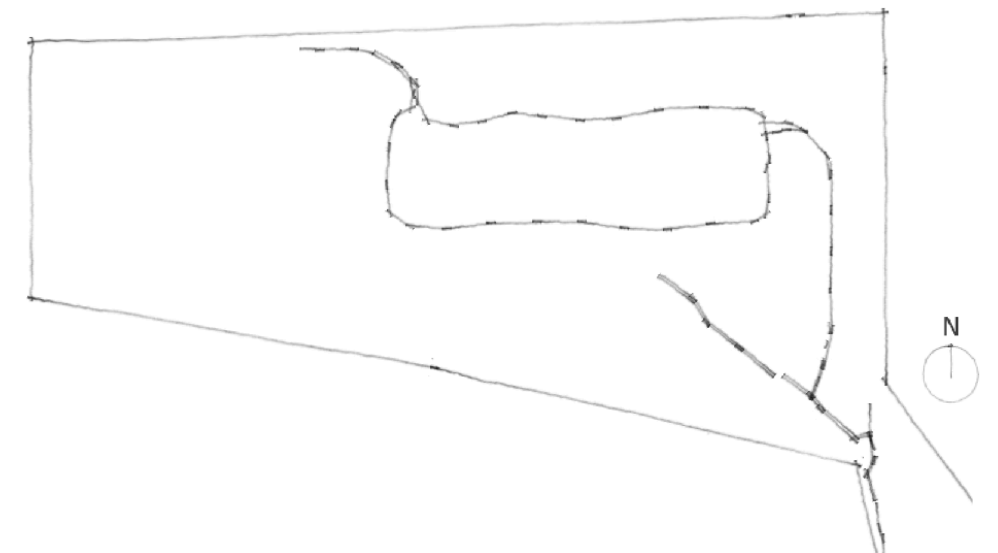


So, the lake's shape or location can't be changed too drastically due to water being flat, and not wanting to end up with retaining walls, which certainly wouldn't help to make the lake feel more natural, quite apart from affecting more trees than necessary.

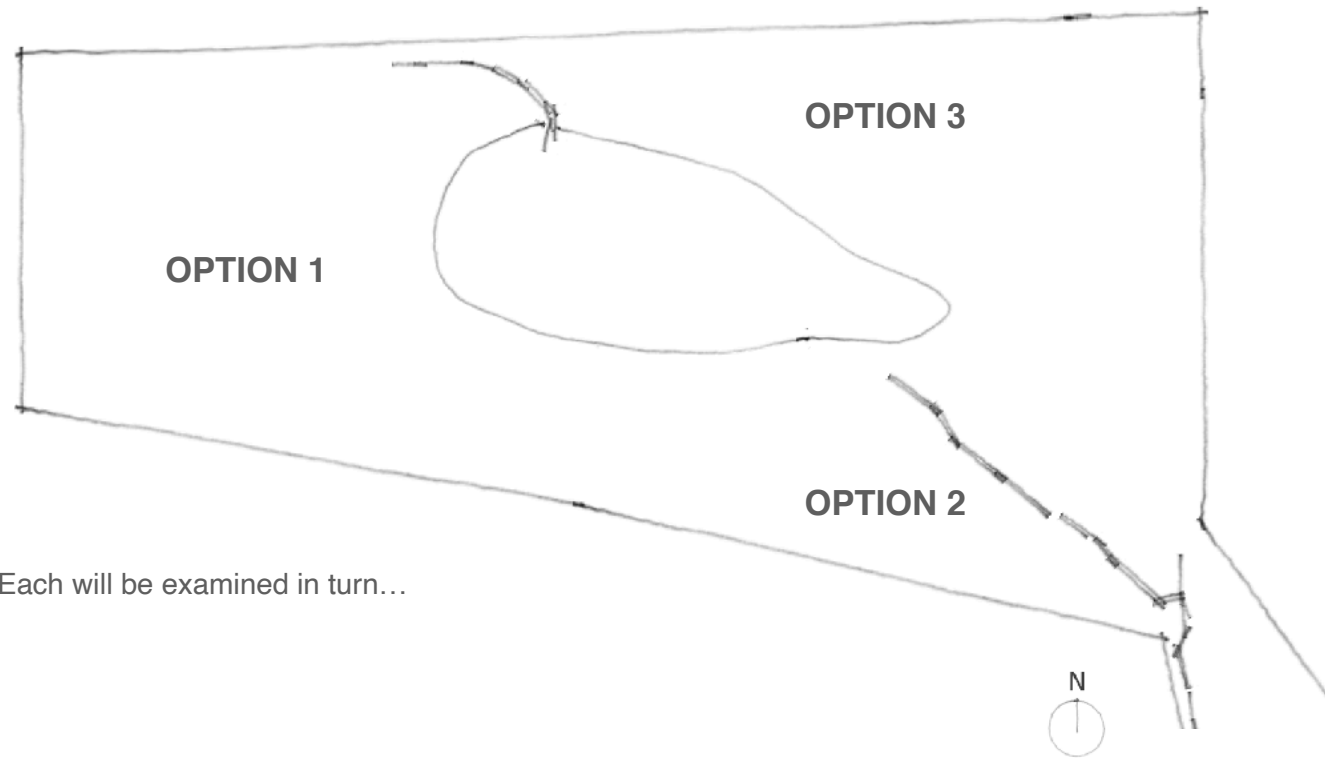
Exaggerated sections:



So, we get to the point where the water's size and local outline can change to suit our purposes, but it must remain in roughly the same place as it is at the moment:



So, the site is broadly bisected by the water, leaving the three possible broad locations for the house shown here:

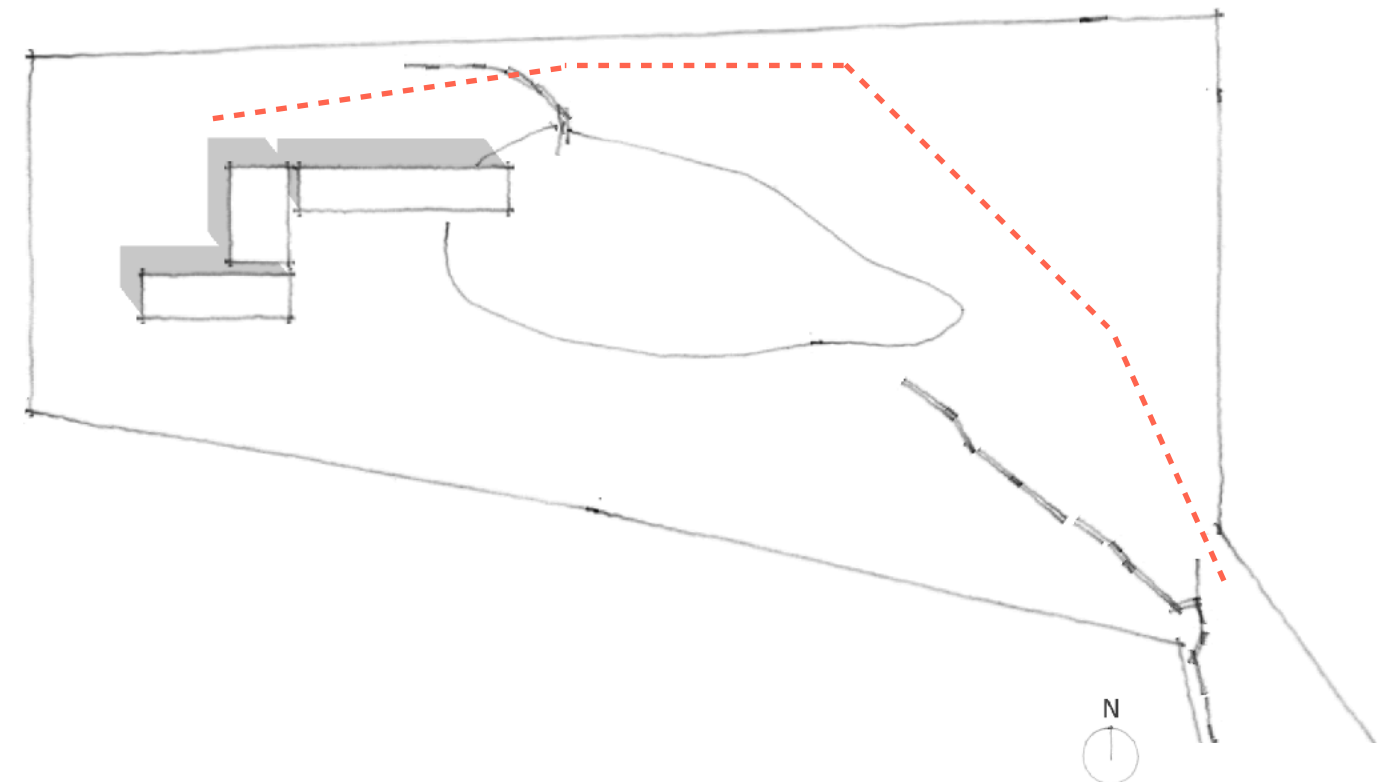


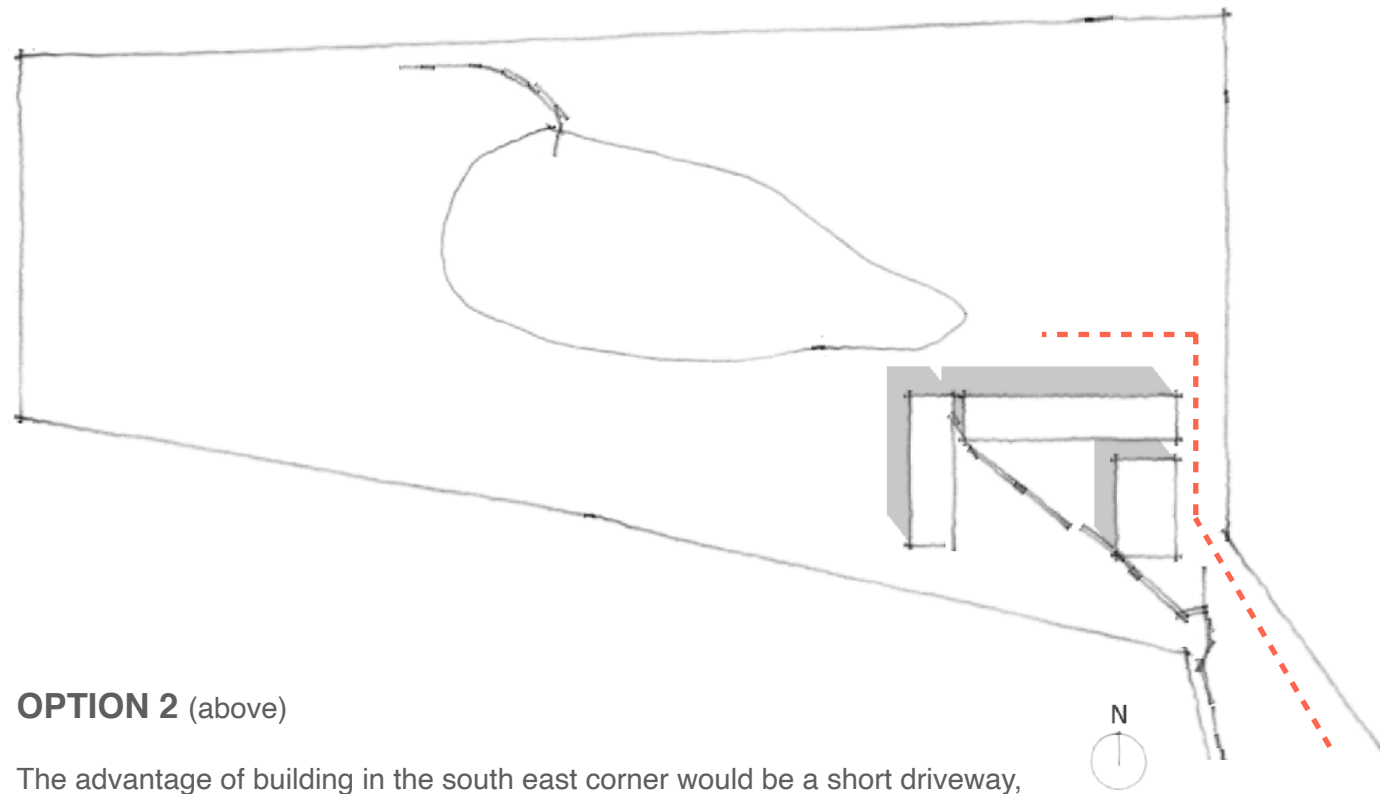
Each will be examined in turn...

**OPTION 1** (below)

To the west of the water, there is plenty of room, and fine views out via gaps in the southern boundary. However, southerly orientation being a prerequisite for an efficient dwelling, the building wouldn't have much relationship with or be looking out much over the water, which rather misses the point of building in this magical spot by the water.

The driveway would also have to be really long, or would have to pass in front of the house to the south side, which would be far from ideal.





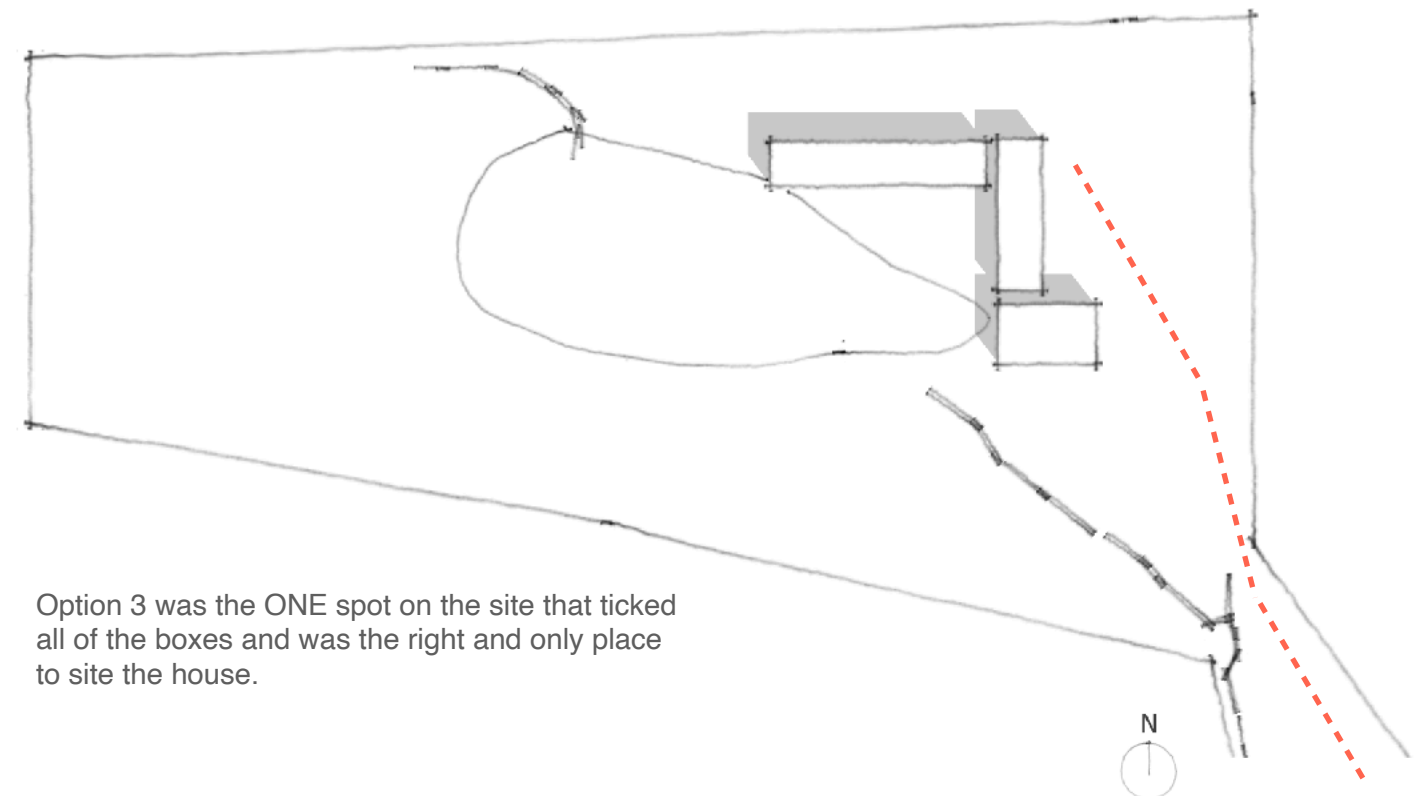
**OPTION 2** (above)

The advantage of building in the south east corner would be a short driveway, but little else. It feels quite squashed, and isn't able to offer each part of the house its own outside space. The need for the building to have a southerly orientation for passive solar gain means there would be little relationship with the lake. There is also a conflict with the boundary trees here resulting in too much shading.

**OPTION 3** (below)

Like Option 2, this enjoys the benefit of a relatively short driveway. Car parking and service areas could be out of sight to the north. Being situated to the north east of the water means that the building can enjoy a southerly aspect AND the view out over the water. The water could be just quite locally re-shaped to make the most of the building's relationship with the water without serious groundworks.

Much of the footprint of the building could be over the location of the current lake, meaning that less of the existing trees would be affected with this option than with the other options. (Although it is accepted that the ash will all eventually be replaced as they die, it is nevertheless good to keep as many as possible whilst the new trees are being established.)



Option 3 was the ONE spot on the site that ticked all of the boxes and was the right and only place to site the house.

# **DESIGN DEVELOPMENT: FORM & USE**



Having explored earlier the built form in the locality, it is a mixture of mostly modest sized

**cottages with pitched roofs;**

and **agricultural barns**, some stone and some larger scale modern ones, but with the same form;

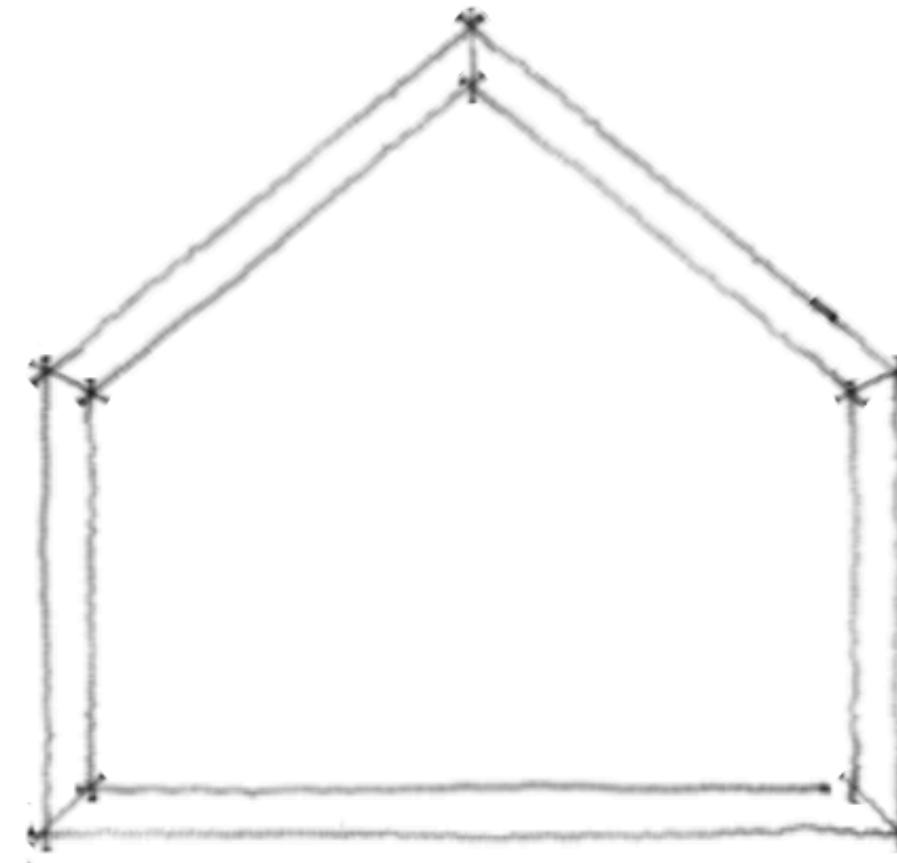
Existing buildings on the site are a **stone barn;**

and a **shepherds' hut.**

Pitches vary, but the form does not. All very simple and unadorned.

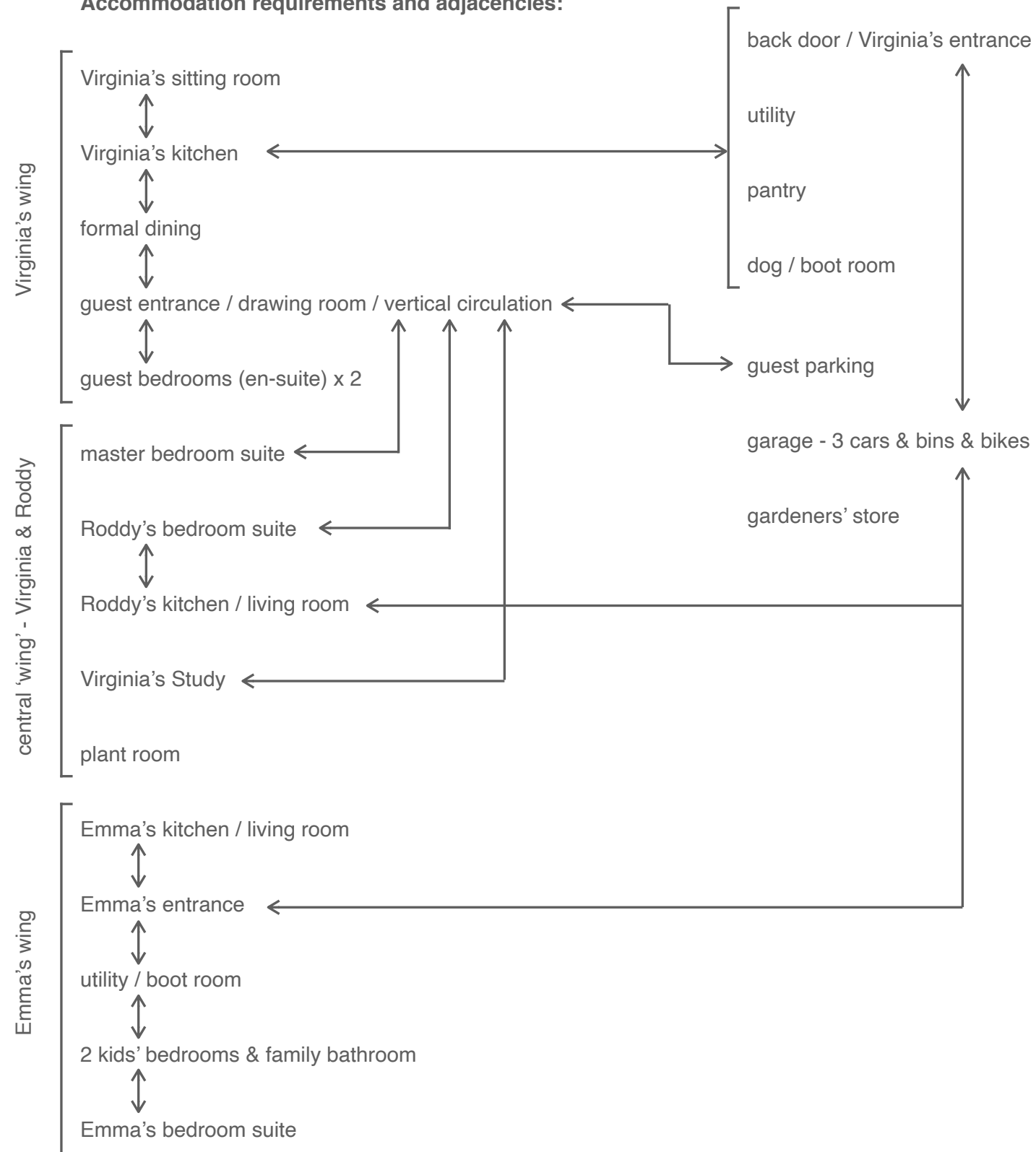
The woodland site elicits a wish for a playful / magical response, and the ideas of a **treehouse** - perhaps on stilts - lightly touching the ground - or a cabin in the woods, are natural responses.

All of these naturally lead to the **key form / motif of the building:**



- 1 and 2 - cottages in Wigginton
- 3 - typical modern agricultural shed
- 4 - the existing barn on the site
- 5 - the existing shepherds' hut on the site

**Accommodation requirements and adjacencies:**



The design needs to accommodate what is effectively three households, in this flexible multi-generational approach.

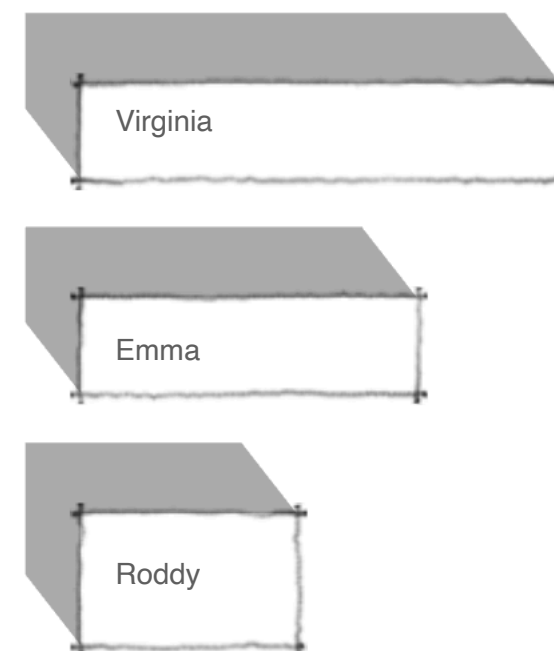
So, it makes sense to break the volume up into constituent parts to enable the scale to remain appropriate and domestic feeling.

Looking at how the spaces needed to relate to each other (left), it became apparent that it would make sense for the building to be broken into three main volumes. Two of these would be connected and one separate, allowing for maximum flexibility of different spaces that can be used in a variety of different ways, separately or together.

Looking back at the typical groupings of agricultural buildings found in the area, they are generally arranged at right angles to one another, enclosing or semi-enclosing a natural courtyard space.

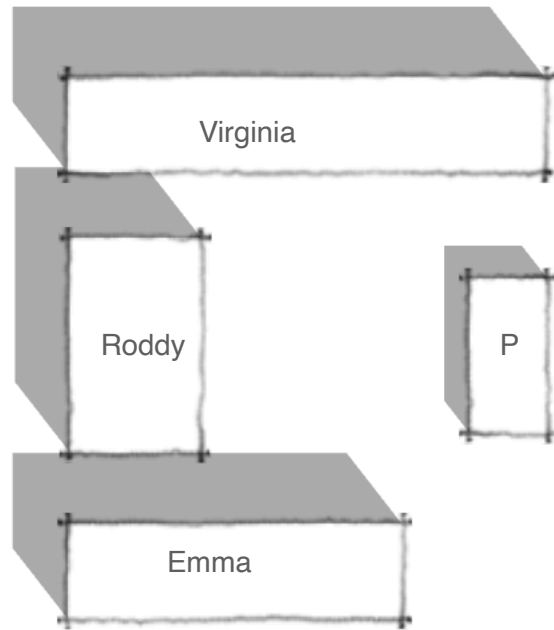
Distributing the spaces so that all could be served from a communal entrance courtyard, but each had its own distinct outlook was important.

So, we have three volumes, broadly Virginia's, Emma's and Roddy's (although with some overlap):



We want to maximise southerly orientation, whilst giving each a different outlook and having a shared courtyard and parking arrangement to the north side (so as to be out of the view and southerly aspect and away from the water).

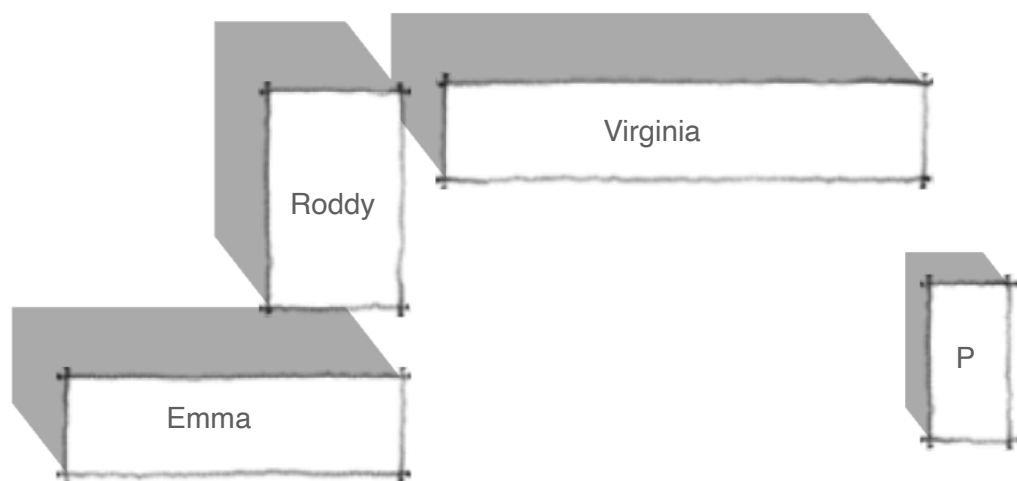
To create the courtyard, the elements can't all be facing south, so, it makes sense for the longest sections to face south and the shortest to turn through 90 degrees:



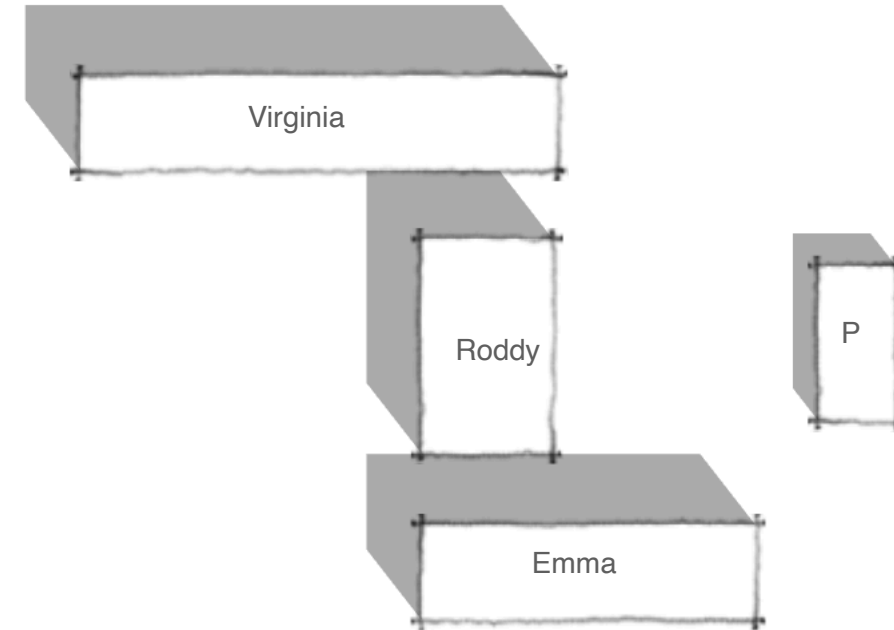
This arrangement doesn't work though, as Virginia's wing looks out over the arrival courtyard, and the other wings block light from it.



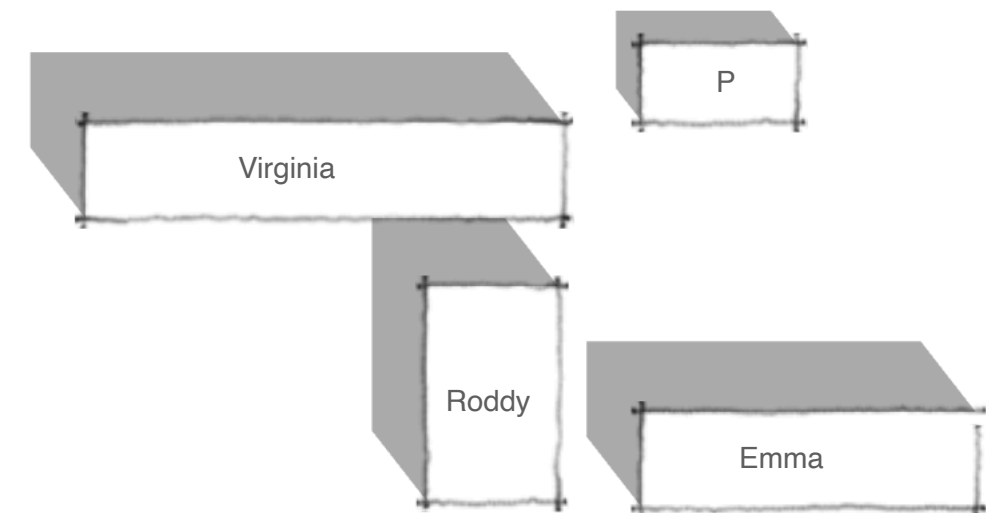
Moving Emma's and Roddy's wings to the west and the parking to the east negates the light blocking problem of the previous version, but Roddy's wing still benefits from little solar gain and Virginia's still looks out over the arrival courtyard:



Shifting Virginia's left and Emma's right starts to allow each wing a distinct entrance side and garden side, although Roddy's still has no southerly aspect.

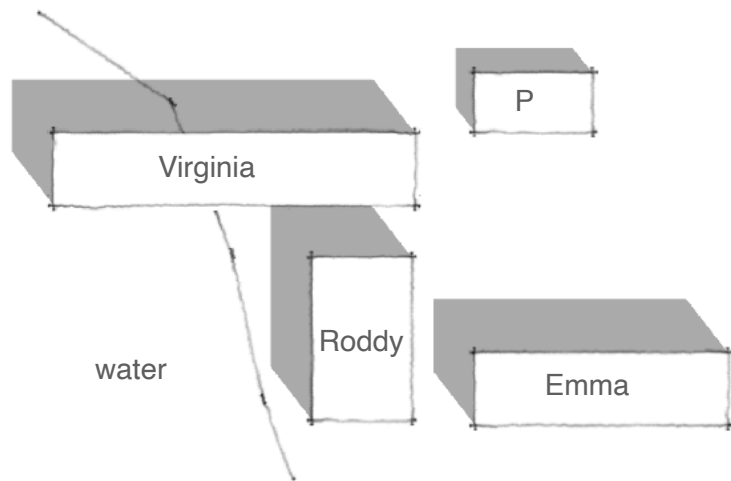


Moving the parking to the north side forms a better entrance courtyard, and shifting Emma's wing north and east allows Roddy's some southerly aspect.

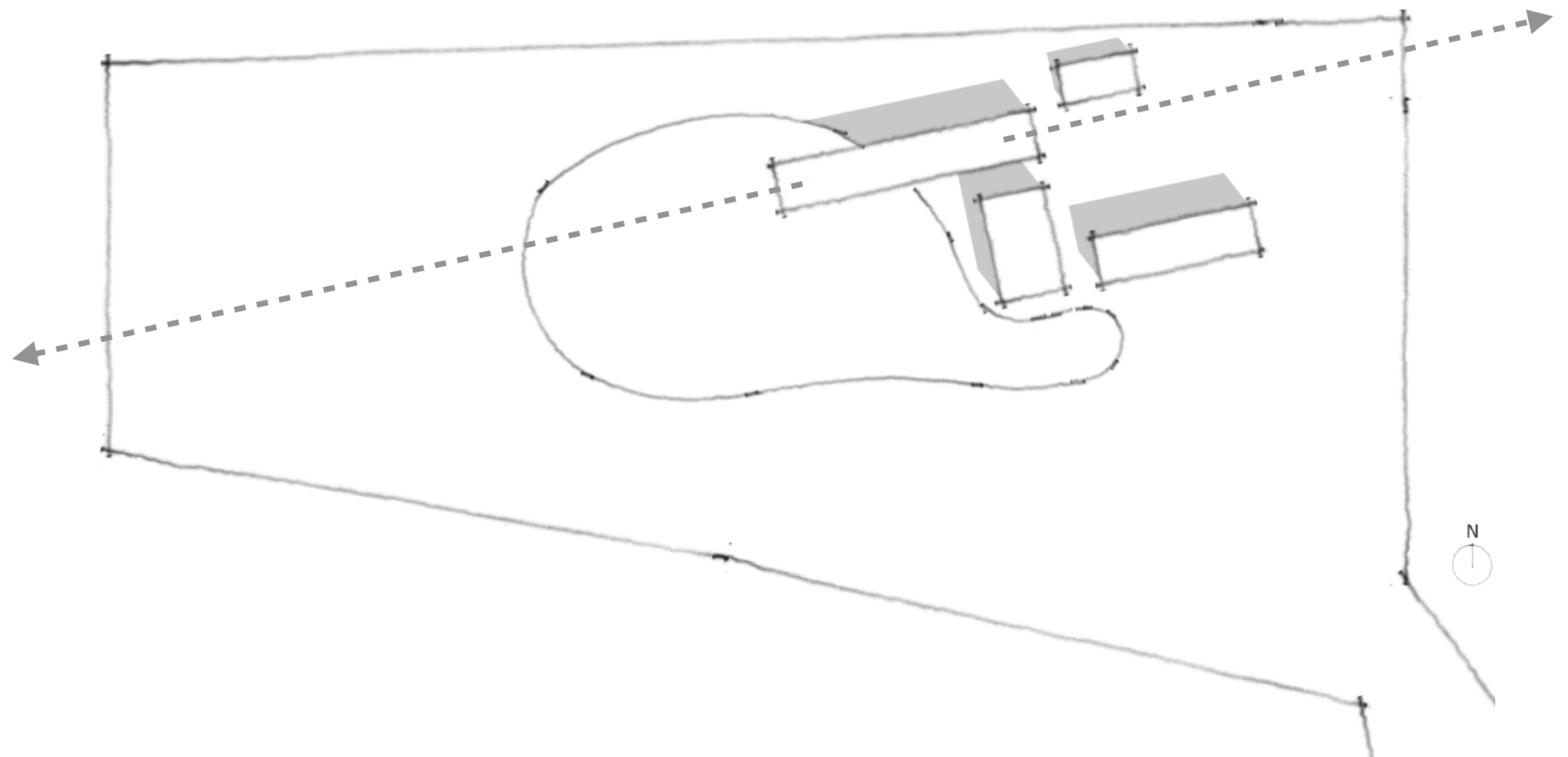




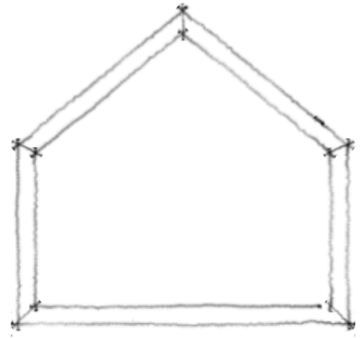
This arrangement allows Virginia's wing to project out over the water, really capturing the magic of the woodland setting and reflections in the water:



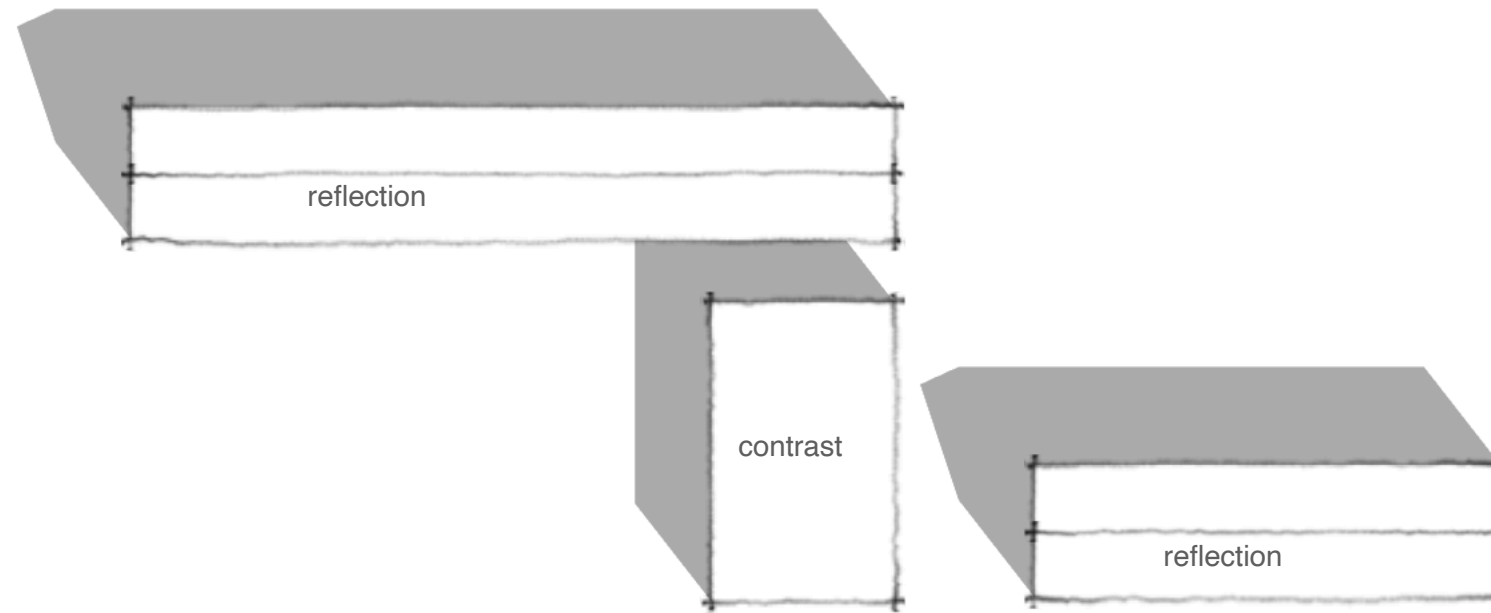
Taking this arrangement and rotating it by 12 degrees enables it to take advantage of the key views identified by SEED, whilst also enabling Virginia's wing to project more dramatically out over the water.



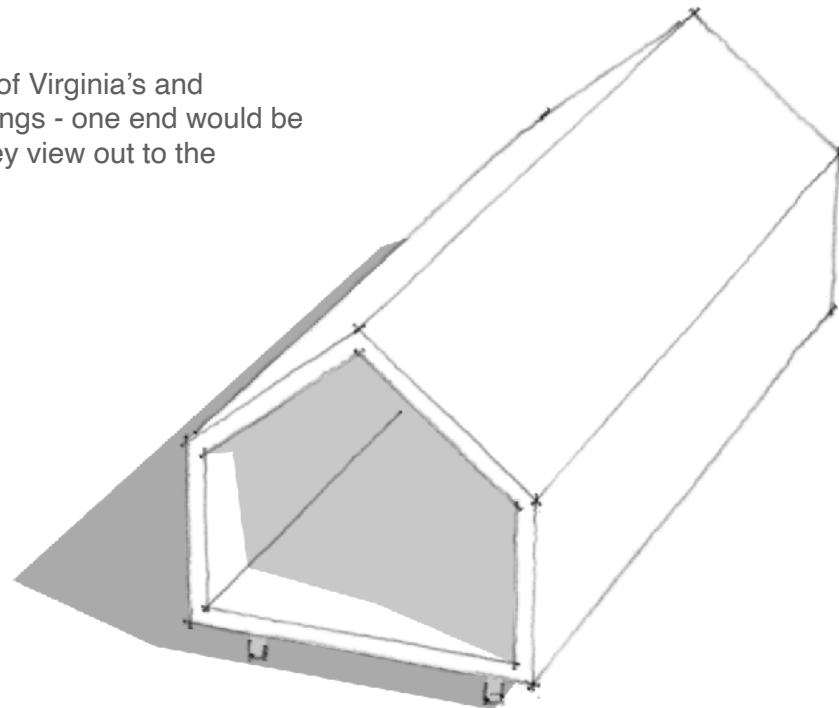
Starting to explore the form of the three main volumes, we look to introduce the key motif:



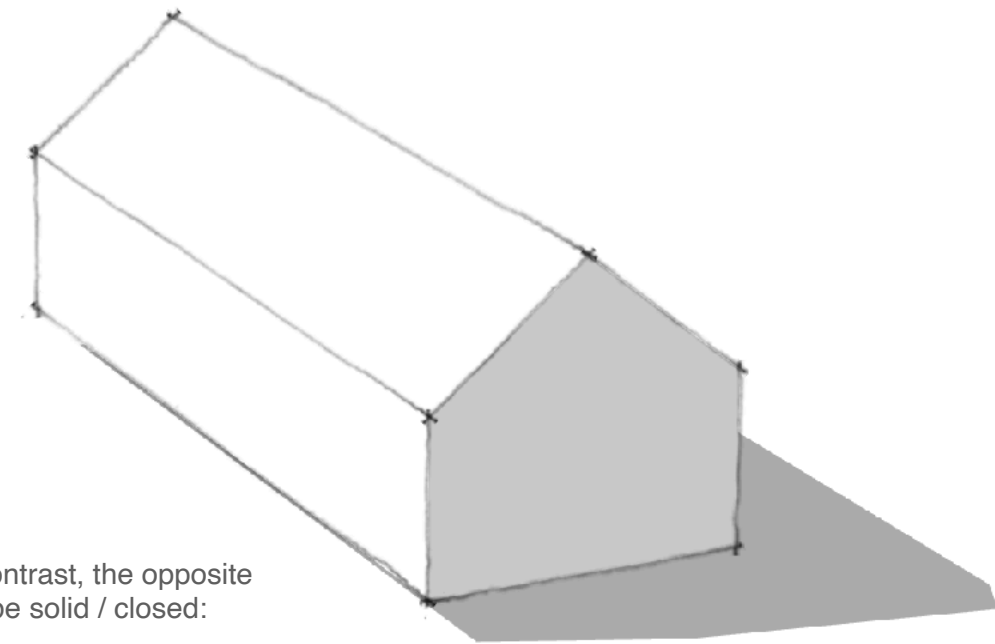
... and it makes the most sense to do so on the two elongated wings, particularly Virginia's, projecting out over the water, raised up on stilts like a treehouse. Virginia's and Emma's wings then become reflections of each other, and Roddy's a contrast - picking up on the key themes described earlier of **reflections** and **contrasts**:



Looking at the form of Virginia's and Emma's barn-like wings - one end would be open, framing the key view out to the distance:

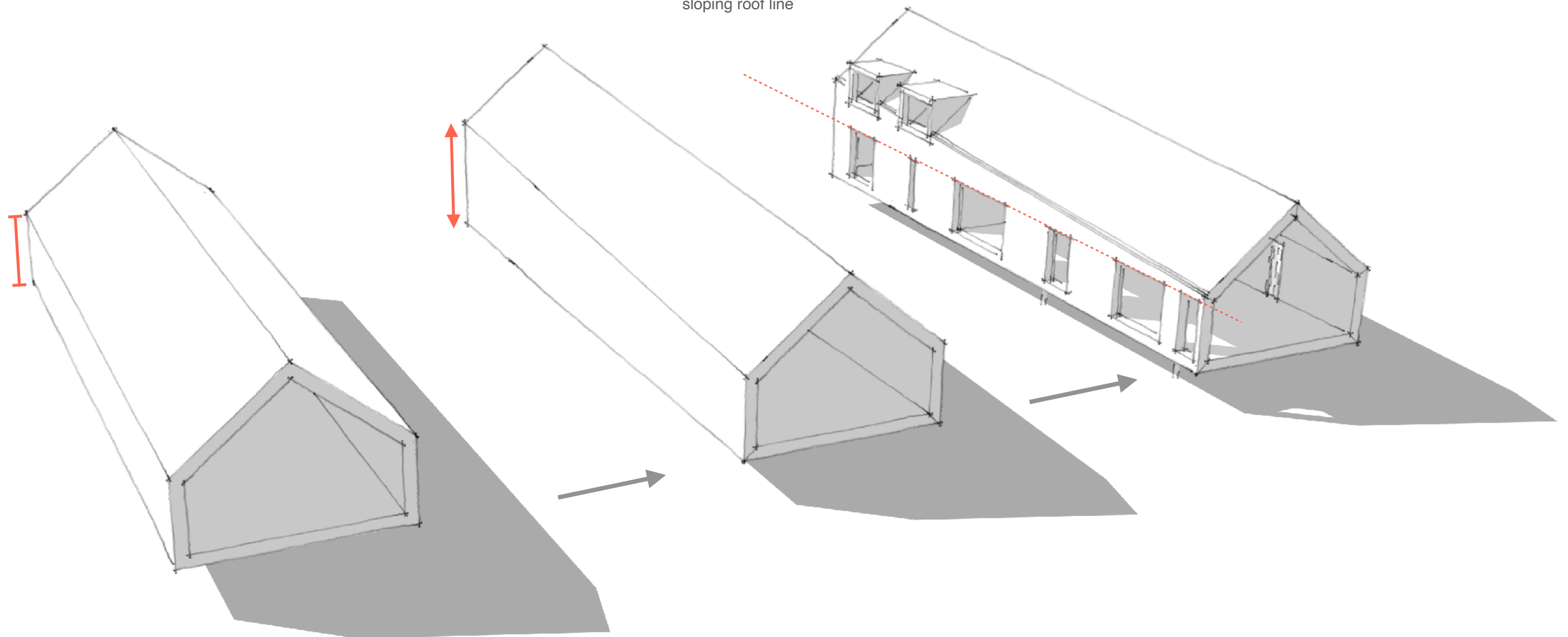


... and in contrast, the opposite end would be solid / closed:

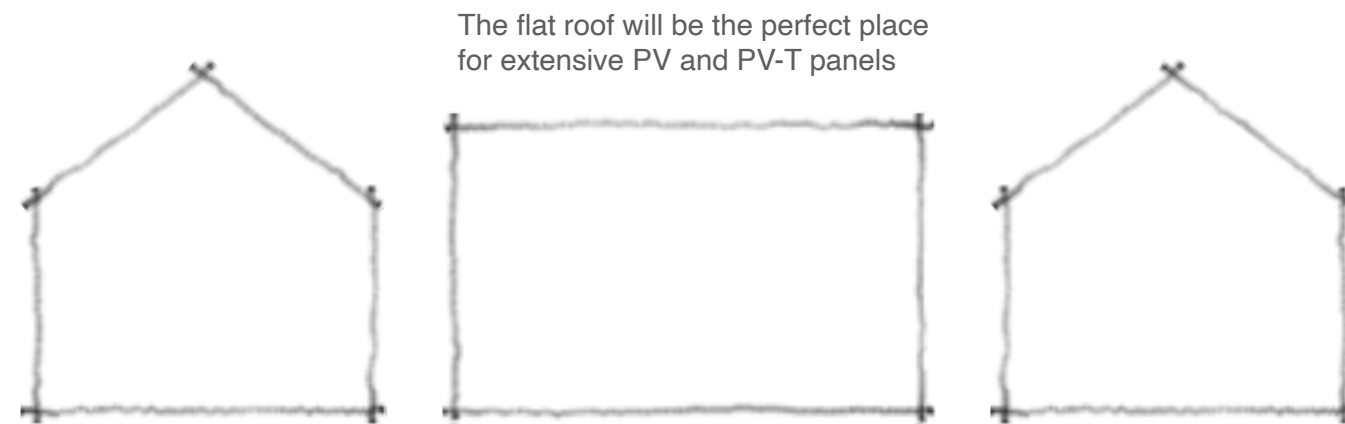


The traditional barn form is given a twist by raising one end up to allow bedrooms to be added in the eaves. This will produce a dramatic internal volume and focus the eye towards the key view out of the opposite open end.

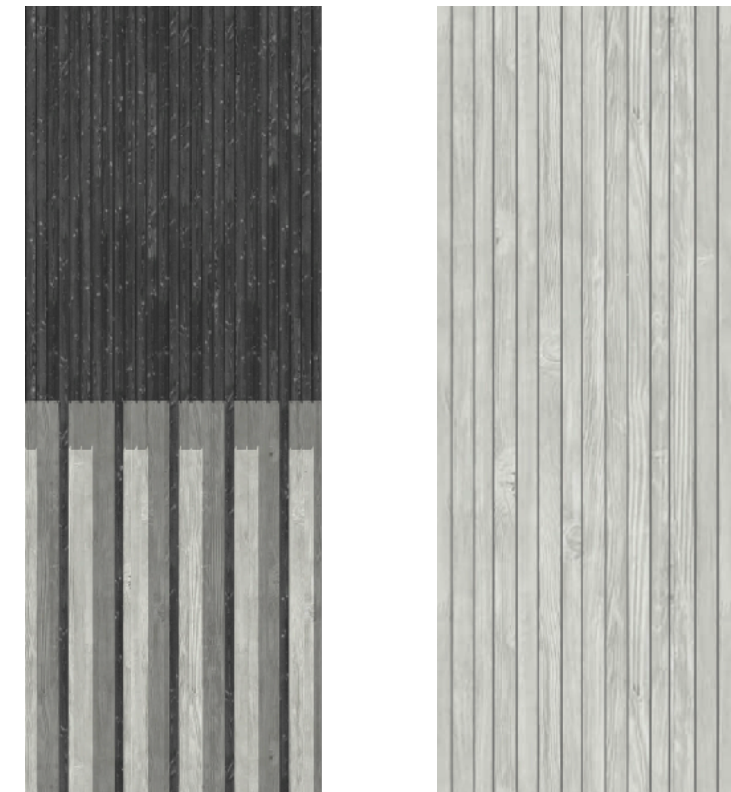
The head of the windows is purposefully level rather than sloping with the eaves, in order to exaggerate the sloping roof line



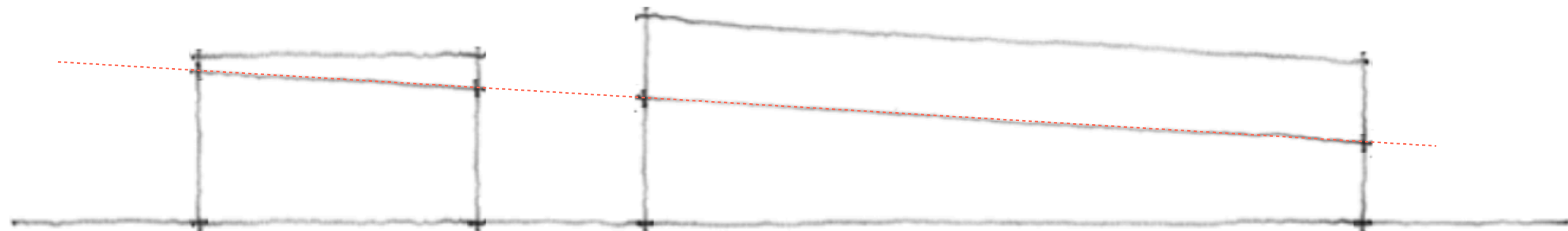
Looking now at the form of the central section - this will have a flat roof, in **contrast** to the pitched roofs of Virginia's and Emma's wings.

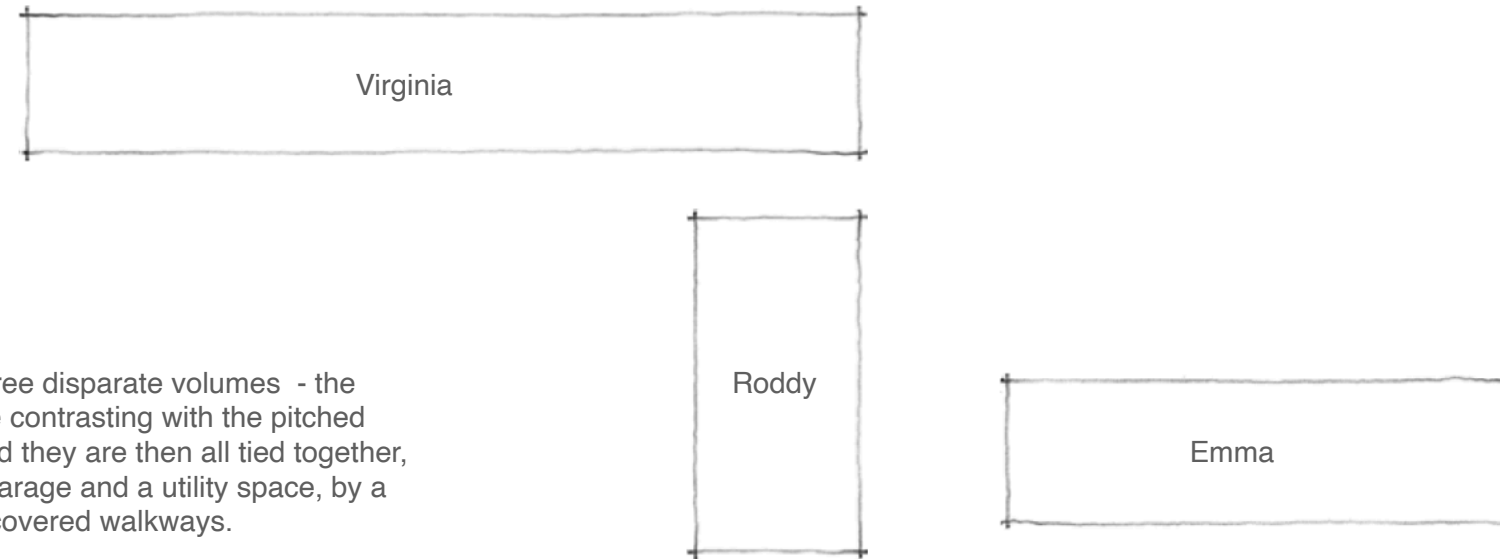


The timber cladding of the central part will be very three dimensional, with the timber fins articulated on the lower storey to reflect the verticality of the trees - in contrast to the timber cladding on the two wings, which will be flat.



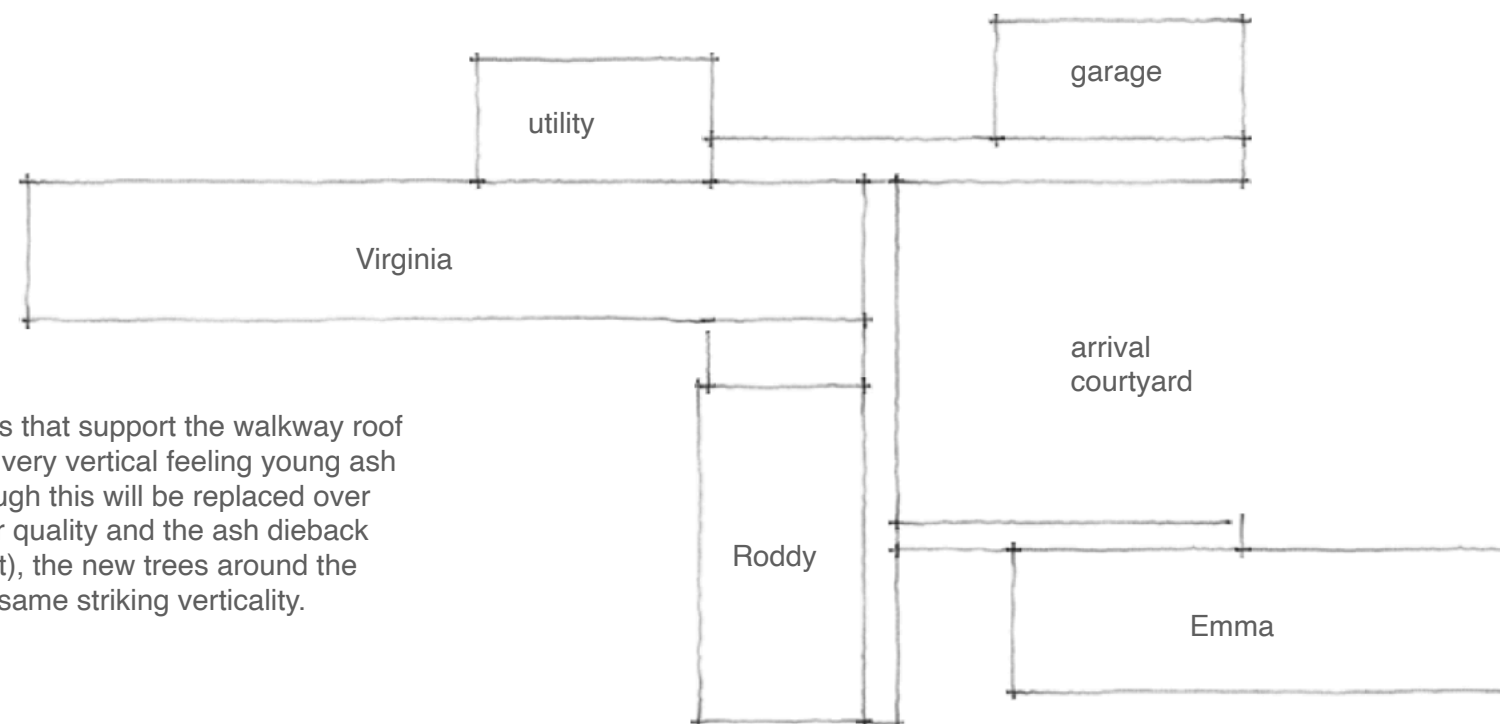
The sloping roofs of Emma's and Virginia's wings will be reflected in the sloping line of the top of the projecting cladding of the central part:





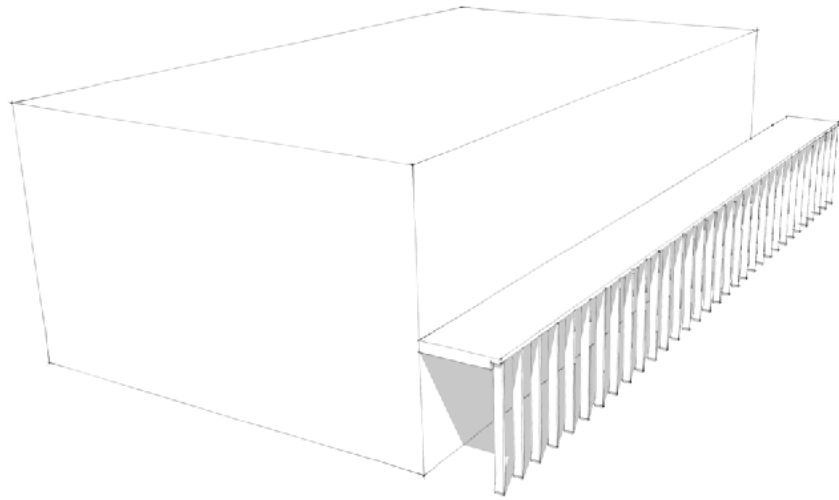
So, we have these three disparate volumes - the central flat roofed one contrasting with the pitched roofs of the wings, and they are then all tied together, along with a shared garage and a utility space, by a series of connecting covered walkways.

These walkways perform the obvious function of access between the dwellings and to the garage without getting wet, as well as level access to each part of the house - but they also serve to visually tie these constituent parts together, unifying the composition and creating cloister-like spaces from which to enjoy the woodland setting. They also define and enclose the arrival courtyard.

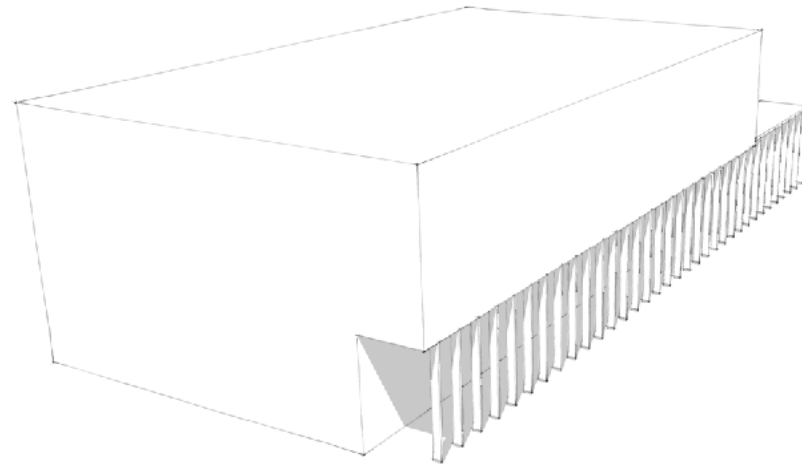


The vertical timber fins that support the walkway roof are a reflection of the very vertical feeling young ash plantation - and although this will be replaced over time (owing to its poor quality and the ash dieback that is already present), the new trees around the building will have the same striking verticality.

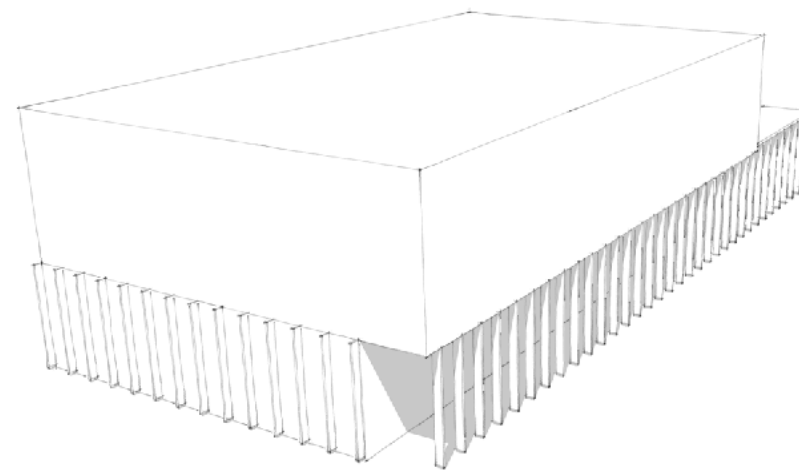
Looking more at the central part, here  
with the walkway running in front of it...



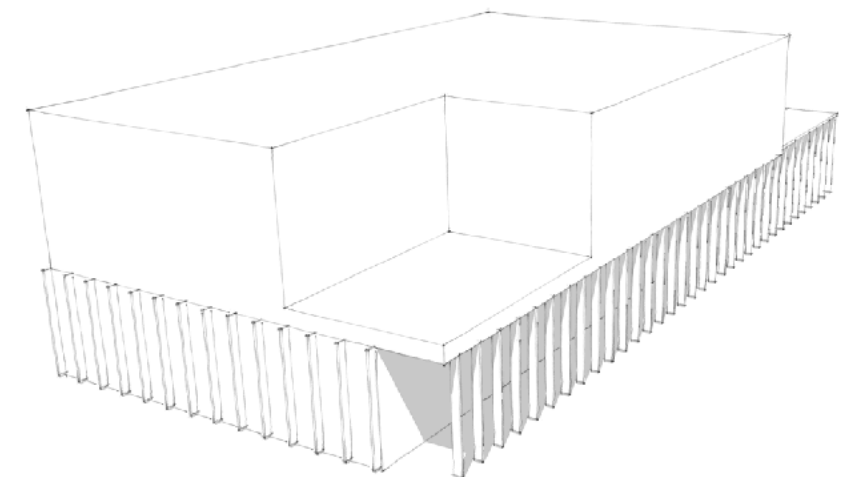
Punching the walkway into the central  
volume makes it feel more integrated:



Wrapping the walkway fins around  
the whole volume even more so:

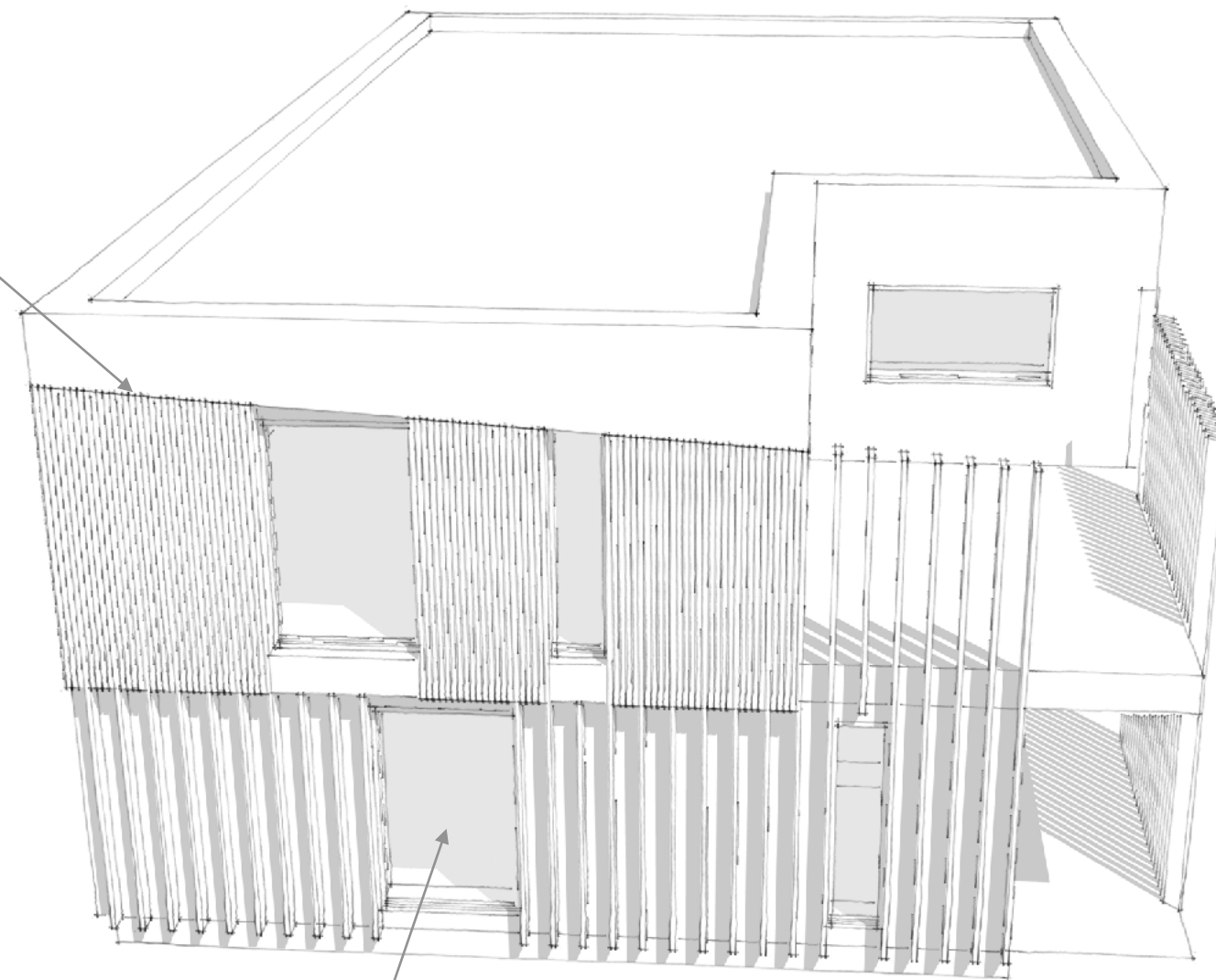
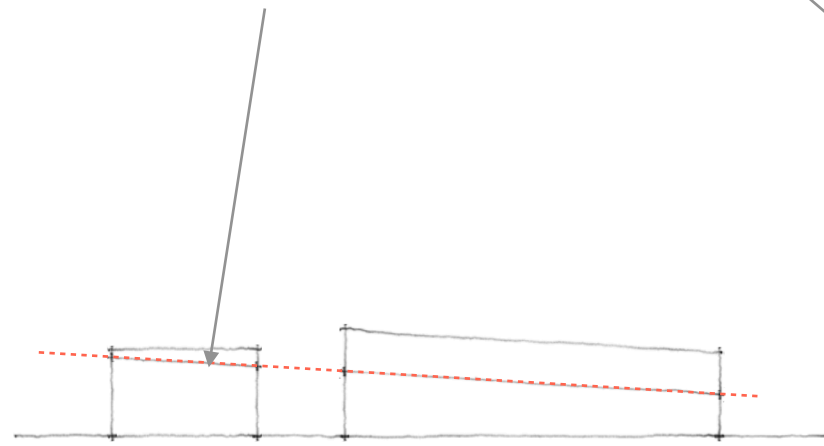


A section is also carved out to  
create Roddy's south-facing  
treehouse inspired roof terrace:



The fins extend upwards as part of a layer of cladding that wraps around the first floor.

The line of the top of this cladding slopes as a continuation of the sloping roof line of the wings.



The fins also extend up around Roddy's terrace, not only to support it, but also to give it a sense of enclosure.

The fins to the east side of Roddy's terrace are angled to allow views out whilst blocking overlooking to and from Emma's terrace

Gaps in the fins allow for windows and access

