About Us

*MakingLewes* aims to highlight the leading edges of sustainable architecture and design and the Lewes culture of making. It is run as a community venture.

Make Lewes Festival

*MakingLewes* is co-ordinating a series of events in mid-September. The events will provide inspiring examples from the worlds of architecture, urban design, and sustainability, whilst simultaneously drawing attention to the burgeoning creative community of artists, makers, and craftspeople occupying space throughout Lewes and the surrounding areas.

[www.makinglewes.org](http://www.makinglewes.org)
Lewes is Different Belief system

“Lewes is the kind of place that makes eccentrics feel welcome”

Branding slogan (rejected)
an inconvenient truth
the crisis of global warming

AL GORE
The myth of food miles hurts the planet

Shopping just got more complicated. The idea that only local produce is good is under attack. There is growing evidence that some air-freighted food is greener than food grown in the UK. Robin McKie and Caroline Davies report on how the concept of food miles became oversimplified - and is dangering the planet in the process

McKie

Observer, Sunday 23 March 2008
ATTN GREENPEACE - BELGIUM EXT 248, CH. ESPANA. LUXEMBOURG

URGENT URGENT URGENT

10 JULY 1985
FROM LEWES

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REGARDS
DAVID
****
Darwin on the Beach

From a teenager, George Dyson was drawn to Canada's west coast, to its wildness and to its water. This brought him to a life of designing and building baidarkas — the elegant Bering Sea Aleutian island's ancient skinboat. The American puts his right hand into the hole of the boat and, holding the paddle in the other hand, carries it thus because of its lightness on to the land where he wants to wind back from the land into the water. With the paddle, he propels his boat with great adroitness even among large waves.

What Bering and his crew were taming at were examples of the circumpolar tradition for sea lion skin boats, which had grown up on the Aleutian Islands and been refined over millennia into one of the closest fits between form and function known in the boat world. For Bering and the Russian colonists who came after him the boats proved a puzzle. Where did these strange objects come from? Why here in the Aleutian? How did a design of such seaworthiness brilliance come to be?

The puzzle is such that different observers over the years have pointed to the Aleuts as being a species apart. They were, wrote one, 'an integral part of the boat'. Bering wasn't quite the first to encounter a baidaraka though, one of his colleagues had seen these 'leather boats' nine years earlier. Although the Russian word 'baidaraka' stuck, the name which has come down to us as kayak, a word of Greenlandic origin. What Bering wasn't to know was that they were looking at the ancestral form of the kayak boating design which, two hundred and fifty years later, was destined to take over the world of small boats.

'I think,' says George Dyson, the baidaraka builder who almost single-handedly has put the Aleutians on the West's boat map, 'it is very clear why the Aleutians were so fertile. You have this chain of islands that are close enough together so you can get from one to the other. It's like God created the Aleutians to evolve kayaks. If they are too far apart it's extremely difficult. If you put people on a big island like Australia they don't need boats, and the culture tends to degenerate.

Culture flowers when you have competing cultures. I mean, you don't just have Venice, you have Venice and Florence viciously competing while cross-fertilising with each other. That's what must have gone on in the Aleutians. All these people had to have kayaks. And they would occasionally go to war against their neighbour and occasionally intermarry. So society was really based on having better kayaks. The island had big gaps, fifty or sixty miles. So you had to have a very good boat to get to the next place. The other important thing is that these islands comprise a linear shape, all having the same climate, with everything the same, and so you could get this very intense breaking of culture.'

Dyson, a youthful and fit-looking, fifty-two year old, has been involved in baidaraka culture for several decades, long before the craze for consumer kayaking swept both America and other parts of the Modern World, from Australia through to Europe. To some considerable extent, agrees Chris Cunningham, editor of Sea Kayaker magazine, Dyson was instrumental in creating the wave of interest, as well as riding it. If that wave was partial spawning ground for kayak culture, there is also a small cottage of baidaraka luminaries intent on maintaining the authenticity and integrity of the baidaraka. Today, Cunningham and Dyson are in accord about the fact that skin boats comprise up to only 10% of all kayaks built. Cunningham refers to the North American affection for skin boats as one which has not always sufficiently recognised where the design came from. For better or worse kayaking is akin to mountain biking, in that it completely ignores the more serious implications of going on water. By contrast he is fulsome in his praise of Dyson, for always giving the credit that is the Aleutians' right. Dyson himself acknowledges this. 'People are thankful to me for making it clear that they invented this kayak, which was a triumph of intellectual achievement. So much of the emphasis was on how ' Isn't it amazing that this thing floated', and I say, 'This is really sophisticated, it wasn't an accident'. It was very smart people thinking clearly about the problem.'

Today he lives in the small fishing town of Bellingham, near Seattle in Washington state, tucked up beside the Canadian border. Over the course of the last fifteen years he has developed a small baidaraka boat-building business, his designs being an evolving adaptation on a form, which he is certain is itself the creature of evolutionary processes. The last twelve of those years have been at his workshop, a converted
Indian oceans of sound

— Raga

South is North:
Jon Hassell's raga in electric blue

The name Jon Hassell is synonymous with Fourth World, the other-worldly, technicolour musical collages the man's been creating since the late seventies. This in-depth interview essay explores the sources, ecological and technological connections and possible futures implicit in Hassell's music, dream theory and ongoing book project, 'The North and South of You'.

I

When the first WOMAD Festival occurred around the summer of 1982, showcasing a dazzling diversity of musics brought to us from around the world, it felt novel and, as it turned out, ahead of its time. Although a large audience manifestly failed to turn up, bringing on the middle of a career for WOMAD - only saved by Peter Gabriel reforming Genesis for a one-off reunion - the line-up was top-heavy with Western musicians who, along with writers and the independent end of the music business, had been pushing the internationalisation of music for several years. Alongside Gabrial were The Pelican's drummer Stewart Copeland, a rechristened Robert Fripp, The Beat, and Don Cherry, Colin Walcott and Nana Vasconcelos, the line-up that constituted the proto world jazz outfit Colosseum. Also eagerly awaited and making its debut in the fields of Shergill Mullar that weekend was the avant trumpeter, Jon Hassell.

Hassell was already a cult figure in Britain brought to the post-blank generation's attention by his collaboration with Brian Eno. In 1980 they had released *Ambient*, a record that still resonates with its off-kilter, unfixed sound as a marker of a new wave of electronic music emergent from the ashes of the fusion movement. Eno's name had been the cover and Eno took up the promotional tour of duty, talking up Africa as the future of the next hundred years at every opportunity. Alongside the main title was the phrase and promise, *Fourth World: Volume 1*. By the time of WOMAD two summers on, another release had slipped into the world: *The Dream Theory in Malaya*, described as volume two in the *Fourth World* series. And the next summer a third, *Magik* *Makna* (though without any volume control) completed what for many was a truly inspirational trilogy of records. Before this there had already been a lead up to this triad. In the mid-seventies Hassell released his first record, *Vernal Equinox*, a mellow first step into Fourth World, trumpet raga lines mixed with minimalist electronics, followed in 1977 by the jazz-rock

inflated Earthquaker Island. All these records, in Hassell's words on Magic Masochism, presented a contemporary coffee-coloured classical music. Recently in an attempt to deflect his work from being too closely identified with the all-consuming category of world music, Hassell has taken to the working title of 'worldly music'. All three of the records highlighted the beautiful phased trumpet playing, a ghundoo effect he had already cultivated for over half a decade, since journeying to the east, and arriving at the feet of the renowned Indian vocalist, Pr洗单 Nana Keer, keeper of the flame of the Krishna Gharana or school. No stranger to technological adaptation, he has repeatedly used a series of devices to multi-track the trumpet so he can play against and alongside himself, techniques that both anticipate and have become a commonplace since the emergence of computers in music.

As rhythmic and textural backing to the trumpet, Hassell built spectacularly intricate soundworlds, intimately reminiscent of music from any number of gone worlds. Moroccan Mahgreb and the whirling dervish world of the north African desert; the lush swamp-like verve of the Indian subcontinent and the bare bone-ridden plains of north India. In instrumentation these promiscuously mixed both hi-tech futuristic and late-techno ancient traditions, bowl gongs and the sitar as instrument, loops upon loops. The music, because it is never fully connected, with any specific tradition, although Hassell can claim many years of familiarity with the Indian classical raga and drone tradition contained within the bones of this possible music's body, Hassell made this space into any specific place, a key into his fourth world. Within the cosmic fraternity Hassell is seen as a founding father of early ambient, turning up the heat on many a chill-out compilation.

Twenty years on from the WOMAD debut on UK shores, and Hassell is once again in Britain, this time to perform with Baxa Mevi and Bowie B at a special *Only Connect* evening in London's concrete art cavern, The Barbican. The evening's raga is Hassell, ninety percent his, put together in four days 'wall to wall' rehearsals in the run-up to the concert. Much of the evening is a return journey through Hassell's possible music: a sample from ACDI flats across the architecture of the evening sets in, but what is different is Mevi, a vocalist of unwavering power and focus, who sets up a tension within the sonic palette, against the milky and languid instrumentalism. 'An experiment,' says Hassell of integrating vocals into the palette. He appears keen to continue this vector in the life story of Fourth World, which on the April evening has reaffirmed the influence and presence, along with a startling originality, of the early Fourth World albums.

If the audience cogniscenti knows these records well, Fourth World is also part of the musical frame, which has borne influence and imitation, becoming a generic term for identifying related sub-genres. Down the years, while this influence has seeped into the mainstream of...
Paperweight Lighthouses

At its entrance, Brighton’s Ship Store Holy Trinity Church gives only scant information about what might be inside. Dilapidated outer walls and a few monuments at its contemporary deconsecrated oiled house to Fabica, the city’s leading artspace, with a rolling timetable of innovative cross-media gallery art pieces, installations and, occasionally, exhibits.

Even if you know something of the work that goes on inside Fabica’s building, the first time you step across itsych doorways is something of a revelation. There is the powerful hall in a remarkable space, returning much of the illusionist churches are imbued with. The aged wooden floors, high ceiling and looming empty room amplify the ambiance. For the most part the atmosphere is a fine backdrop to the exhibitions that find their way within Fabica’s four walls. Chris Drury built one of his vivid willow-works at the room’s centre a couple of years back. Bill Viola’s The Crossing showed here in 2008, and soon after the gentle organic curves and moves of Japanese fibre artist, Mudoko Agano, gave a web spread the length and breadth of the gallery. For these, the space was central to the making of the work.

In the order of things, Fabica’s next set piece after Viola and Agano was entitled Pity. It brought in an art partnership whose ideas expanding extended this that buildings and structures became the canvas of their work. Artstation, the Welsh-based duo of Glenn Davidson and Anne Hayes, has for many years been wrapping the interiors of buildings in extraordinary forms, somewhere between giant organic creepers and internal digestive systems, which issue from the ground up, carving round pillars and ballrailings, reclaiming the length of a room and confining the sense of floorpace as they burst through from one level to the next. In 2008, the two constructed a series of organo-somatic boxes housing into the foyer of the Royal Festival Hall. In Brighton, their contribution saw a partial skull’s shell curving out of the front of the Fabica space onto the art. Since Brighton’s been Befell, and this year work in the low countries, followed by Spain. Strange as the forms appear, arguably ever stranger is that they do all this with recycled industrial paper, working out measurements to the millimetre with some of the highest tech hardware around. It’s as if craft has met computers and the result turns out to be public space interior design.

In this way, I am still unsure what to expect – I have had steady doses of Artstation’s creative process explored so far, but as yet I haven’t even come close to what the final installations will look like. Glenn Davidson arrived this afternoon, and shot a couple of beers wandering around the space, getting a feel for the atmosphere... Not a student of Virtual Environments at Halifax University, this artist with large amounts of technical equipment, all of which will be explained to us tomorrow. For life feeling overgrip, and quite excited by the project, whatever it turns out to be.

Artstation was originally formed in 2008 out of the ashes of various other process-led projects in which the couple had already been absorbed for much of eighteen. Anne and Glenn had met while at Cardiff College of Art in the late nineties, and as with Artstation, these displayed an immunity in how the process of working in an art context could act as an instrument of communication. This meant a learning to the educational sphere, a dimension that remains central. The art college experience and the exigency of that early period informs a significant element of what Artstation has become. Similar in spirit to the avant-art topography traceable back to the sixties, which today-forms a central plank of the new arts establishment (idealised rhetoric, from Tate Modern exhibition policy to the tenets of art college pedagogy). With Artstation, however, there is a feeling this geography has been investigated by them more thoroughly than by many of theirs.

Glenn: Most of the works we create owe much to performance art, video art, interactive art and that most elusive, philosophical underpinning/film of art-conceptual art. As art students from the 1970s we were fed a rich diet of conceptual art and the contents of Marxist ideology and also feminism. They reference Beuys, with whom deep sympathy resides, and specifically his ‘social sculpture’ thinking and its defining of life as art, as process, a way of becoming that continues to influence subsequent generations. Another related
Angel Hairs
in the Architecture

Imagine our ambient interior design unbedazzled by the ubiquitous electric lightbulb – rather a sensuous interactivity with the qualities of the light of luminosity.
Having the technology

Langdon Winner, the American Philosopher of Technology, has over the last two decades carved out a unique place in his stated discipline. In his early work, 1977’s * Autonomous Technology* Winner investigated what he calls the logic of runaway or, as the title has it, ’autonomous technology’. Throughout this work his concerns return to the principle of technological limits. In recent years this concern has been expressed by turning his focus towards computerisation, the Science Wars and GM technology. Winner comes from a perspective of technological pessimism, informed both by Lewis Mumford, and the currently forgotten French sociologist Jacques Ellul, whose overarching view of ’la Technique’ was significantly influential in the early sixties. Winner was also an early rock writer, with a particular soft spot for eco-dadaist Captain Beefheart. Perhaps his is the closest we will get to a Beefheartian philosophy of technology.

Ellul’s book, *La Technique* translated as The Technological Society has been viewed as a tour de force in delineating how Western society has become party to the thrill of ’la technique’, which he believes organises and orders modern humanity’s entire existence. The work is a grim, all embracing dystopian vision of the system and how technological society contains within it a logic of ever-increasing and totalising expansionism. This was, unsurprisingly, influential in activating the green Radical Technology movement in the sixties and seventies. ’La Technique’s central concept may be ’the totality of methods rationally arrived at and having absolute efficiency (for a given stage of development) in every field of human activity…advocating the entire remaking of life and tolerating no judgement from without’.

This theme of autonomous technology, out of control, is developed in Winners work. It, ’follows its own exponential course, independent of human direction…It has fashioned an omnivorous world which obeys its own laws and which has renounced all tradition…Far from being controlled by the desired and rational ends of human beings, technology in a real sense now governs its own course, speed and direction.’ Winners prognosis may be gloomy, however it’s a scenario which those involved in or advocating the green new media route need also to contemplate. How much can the green movement siphon off the technological developments it likes and feels it can make use of if these are only offcuts from the
Listen to the eyes of the skin, whispered Juhani Pallasmaa, in his short but seminal 1996 text, *Listen, touch, smell, taste, and feel but don't be taken in by the visual, and our culture of surfaces.*

Here Pallasmaa, Finland's leading architectural theorist, talks about how he arrived at this sensual world, as his new book, *The Thinking Hand* is published.

Juha Pallasmaa greets me at the entrance of his office, a converted second floor apartment in the south of Helsinki. He is a tall man, dressed in regulation architecture black, though immediately warm and with a friendly manner. Respected and bold, with a Finnish glint to his eyes, he ushers me into a book-lined meeting room, where we sit down each side of a long, central table. He says, once initial pleasantries have been dispensed with, that he is writing an article once every two weeks. My knowledge of his work is limited to his polemical essay *The Eyes of the Skin* and an earlier book, *The Language of Wood,* which accompanied an exhibition of the same name, and variants of his essays, articles and talks. *The Eyes of the Skin* is a small book, less than sixty pages long, and was published over ten years ago. Yet at the time I read it, and in the years since, the book has exerted a fascination and hold on my thinking which I return to for reminders of its essential message.

I am not alone in being swayed by the book's message. This is that architecture, as well as much else in modern culture, has become increasingly experienced through one dominant sense, that of the eye, with the other sensory classes, hearing, smell, taste and touch so marginalized as to be irrelevant. Through the sixty pages *The Eyes of the Skin* Pallasmaa made a plaintive and persuasive case for just how deeply out of touch modern culture has become, overwhelming by the visual and the image, that many no longer even notice. First published in 1994, the book's impact at that time was such that it became part of standard reading material on many, if certain types, of architectural courses in different countries. That it was steeped in Nordic modernism in theoretical clothing may have limited its reach. In the mid-nineties with much of the architectural community still in theoretical thrall to post-modernism and its texts, Pallasmaa was several removes from the mainstream orthodoxy was never going to be anything like universal. The *Eyes of the Skin* also appeared at just the moment when computer aided architectural design was sweeping through so much of the profession, multiplying the very visual dependency, which the Finnish writer was highlighting as both one-dimensional and destructive. Pallasmaa's moment of deeper architectural purpose, that of strengthening our sense of real experience through the built environment, may also have been too hard, too real even, for a profession which was in turn engaged with practical commercial needs on the one hand, and a tendency towards theoretical abstraction, on the other. To immerse oneself in Pallasmaa's diagnosis, which required the participation of all our senses, rather than the increasingly 'retinal' or 'ocular' architecture of image and spectacle, was not the direction the vast majority of architects with any profile or influence seemed interested in. Even so whilst Pallasmaa's architecture of the senses did not change the architectural map, its influence has made its way, less loudly, through the undercurrents of the architectural world.

Born in 1936, Pallasmaa is three days occasionally spoken of in the same breath as his Finnish architectural peers Alvar Aalto and Reima Pietilä. Those who do so, quickly caveat, that this is not to make architectural comparisons, rather to draw attention to similar consistencies of approach and outlook that come from what, arguably, is an earlier and more distinguished era in Finland, when the influence and respect of Nordic modernism was at its height. Pallasmaa is one of the very few contemporary figures whobridges that past with today's very different cultural context, these days being the most influential elder of the Finnish architectural community. As an architect, with a long line of buildings to his practices name, he continues to work energetically on building projects. In 2006 he completed the large Kampii multiuse development, a mix of shopping centre, bus station and residential right in the heart of the capital. One current project is a museum and concert hall in the northern Finnish part of Lapland. He is well known in his home country, but it is his writings, and in particular his manifesto for an architecture integrating all the senses which has spread him internationally.

This writing, mostly in the constant flow of essays and lectures, is hardly limited to architecture. The title of one of his most recent books, *The Architecture of Images: The Neutral Space in Cinema,* reflects the fact that his critique isn’t really architectural; he is addressing much broader crucial issues, even if architecture is the primary field for their exploration. ‘The hegemony of the eye’, is but one of his description of the over-dominance of this sense, expressed in the over-dominance of the image in modern industrialized societies. The rise of the retinal is as much a cultural and specifically, technologically phenomena, increasing decade-on-decade compared to the place and influence of the other marginalised senses. Our senses are still there, as are our bodies, but we have lost an awareness of this relation, Pallasmaa reminds us through art and other culturally derived examples. In place the full body of the senses has been, and continues to be diminished, chipped away at over the decades by each wave of technological change that adds to the weight of images constantly raining in on us, demanding our attention. One consequence is a loss of some anchorage to the real amidst a mushrooming of the image-world of fantasy. It is not a case of a world without images. Pallasmaa distinguishes between the manipulative and poetic use of the image, the one found in advertising and propaganda, the other with its open, liberating effect. But, with the Internet, with 24/7 global TV, with the power of its reach, the former increasingly drowns out the latter.

Pallasmaa explores these issues through art as much as architecture. The contrast he makes between an architecture of image and an architecture of essence, is as applicable to art or to a certain extent, other mediums of creativity. The book on film’s title, *The Architecture of Images* is confirmation of this. But he also makes use and draws in psychology and the cognitive studies of both the brain and the body. Beginning with a discussion of the mind’s relation to the body he will move to introducing its relevance to architecture. For instance, a current interest is the distinction...
The body and the land

Where to for land art? Nine years into the new century and the established wave of British representatives are heading towards the golden sunsets. They are not there yet, but must, David Nash, Richard Long, Peter Randall-Page, Hannah Fulton and Chris Drury are close to theoretical pension drawing ages, with sixtieth birthday celebrations already done and dusted or looming ever closer on the horizon. Such senility won't stop them working, for sure, but the making of big new steps, more three or four decades plying their art trade, feels, with every turn of another year, less and less likely.

And at the same time the world changes. Indeed the pace of change accelerates. Only eighteen months ago global warming was at last on everyone's lips, today we watch with passive incredulity at economic meltdown. The heat is on. An art form which once appeared radical and refreshing, rather than shockingly new can in these post-BritArt days, with the likes of Damien Hurst and Tracey Emin settling into middle-age, appear too pastoral and bucolic to the raging, accelerated velocities of the planet spinning out of control. All across the planet news comes in through the instantaneous media and undermines the capacity for pastoral celebration to adequately contend with; the Middle East catastrophe, dark-age America, waking giant China, ice melting across the poles; and changing climate. And finally, so far, the global economy in irreversible tailspin.

It is difficult to make the link between these head-line grabbing, planet-wide themes of our times and the relatively local acts of artists, who highlight the natural world. And yet, artists working close to the natural world do make significant contributions which feel timely, still in these changed times.

Chris Drury, sixty last year, has emerged from a particularly fruitful ten year period, which, through a set of closely related pieces, almost incidentally update and draw land art into a range of contemporary discussions and debate. In each, Drury has uncovered ways to connect to some part of the contemporary world which otherwise would not see itself as necessarily related to the language of land art, nor for that matter the land. Thus, across much of this work, science, in the guise of complexity and chaos theory, informs Drury's exploration of flow and change, overlaying how complexity's patterns are found inside and on the surface of our bodies, in plant life, through habitat and landscape itself to the planetary systems found in the weather and oceans. With complexity scarecrow Drury has found scientifically credible means to relay his long-term concerns between a short set of binary pairings, the outer and inner, nature and culture, and the micro and macrocosmic. Through the lens of science he has been able to bind together the inner workings of the body with the outer, external world.

One consequence has been bringing the site specific work in from the beguilingly remote, natural silent spaces to the cold, sterile and alien spaces of hospitals, whilst applying the highest tech machinery of Magnetic Resonance Imaging (MRI) as the instrument to uncover flowing flow and pattern deep inside our bodies. At the same time he remains an artist involved in the world outside, but his relation to nature has changed. No longer is hi work necessarily about exploring the other or in-ness of nature to culture, framed as it was in the orthodoxies of the passive art object viewed by the observer, albeit outside in the wild, 'more than human', natural world. In place Drury is feeling his way into a more informed ecological art, which inferentially chal lenges his art peers to a renewed assessment of what this land art work is about, celebrating human experience of its in-ness or dynamically assisting in the work of natures in men. Taken together as an ensemble of closely related pieces, the different elements weave in and out, related and relating to each other. Together, they comprise a new departure for the land art limbo, and one that adds up to significantly more than the sum of its parts.

In Britain the most ambitious and most challenging piece — in terms of managing to get it into the world — is Drury's most fully formed ecological statement thus far. Heart of Reeds is a large-scale earthwork sitting in the midst of a nature reserve in Drury's hometown, the southern Sussex British county town, Lewes. Heart of Reeds has been something of a personal odyssey for Drury, who conceived of it in 2000 and finally completed and participated in its opening in 2005. A few years on, Drury realizes that the work is only beginning; the reed beds are only starting to become visible and it will be three or four years before they have grown fully. The earthworks were dug to make way for a series of connected channels, which from a God's eye view are
Fritjof Capra is the long time mainstay and high visibility representative of an ecologically-hued new age science. From *The Tao of Physics* to the recent *Web of Life*, his popularising books have found a loyal audience beyond the subject-specific enclaves of many of his peers.

Here Sarah Boas revisits various issues raised by his books, and looks to where Capra’s thinking is going in the future.

### Beyond Ecotopia

* A conversation with Fritjof Capra

Every two years or so Fritjof Capra makes the journey to Schumacher College to teach a course on ‘Ecology, Gaia, and the Systems View of Life’. Schumacher College is nestled within Dartington Hall’s grounds, in the beautiful, rolling Dart valley countryside of South Devon, a few miles from Totnes. Capra’s course can be viewed as part of the College’s developing work of establishing a centre for the contemporary study of Holistic science.

In a way this West country step-off is only part of the latest chapter of the path which has led from the worldwide success of *The Tao of Physics* to international eminence advocating an ecological paradigm shift across science and society. *The Tao of Physics* sold over a million copies and has been translated into most of the major spoken languages on the planet. It became a book of its time, a highly-churned New Age text, appearing in 1973 after the first flush of psychedelia, where a language of alternatives was finding voice, but before the success mitigist of the late seventies and eighties reinterpreted the myth and meaning of its immediate cultural forebears.

With his follow up work, *The Turning Point*, he focused in on changing paradigms, and his conviction that very significant cultural change was underway in the West and indeed across the planet. Together these two books made Capra a household name across a wide community of people looking for explanatory stories which included their experiences of the last twenty years in its picture. They also sat on pre-New Age bookstore shelves alongside other currently popular titles, *The Dancing of the Wu Li Masters* or *The Asparagus Conway*. What is interesting is how, comparatively, these books have been forgotten, whilst the Capra books, particularly *The Tao of Physics* and the ideas within, continue to exert a fascination for new readers long after their initial publication. That said, there are those who would ask where exactly did this transformation get to? Physics generally, has not exactly welcomed the Tao to its bosom, and its Big Science story is the one which gets all the features these days. And so to Paradigm Shift, is it genuinely credible to view the kind of changes as so deeply taken into the body of contemporary society as to warrant the use of the phrase? Maybe. Maybe not. Maybe only once time is out, fifty or so years hence, and we look at our behaviours and values, will a sense of whether we live in and believe, both individually and in terms of our organizational processes – in more holistic, ecological or maybe just caring ways, will be clear.

And this point – ecological – is key to Capra. He is happier with it as a descriptor term than he is with ‘holistic’. This makes biographical sense. His story seems in its beginnings very much the students’ story. In a way it’s the viewpoint of the individual science student, who was into Marx, revolution, and also the psychedelic doors of perception which brought him to the great river of the spiritual traditions. And perhaps, who happened to get lucky. In the eighties when he co-wrote *Gruss Gott* the fusion of this history with the early days of the ecological parties, Capra had seamlessly updated the students’ spirit within *The Tao of Physics* to fit the political coming of age a significant portion of his generation had found itself at. The next years, spent establishing the ecological educational charity, The Ellwood Trust, disspointed this. And his most recent work *The Web of Life* fuses ecological systems’ thinking with various other elements of new paradigm thinking in the life and computer sciences.

That book has been welcomed by the green, as well as
Fourth Door Review
Number 7 The Blue Pollen Issue

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II - Invaders of the sand

It is also this other world however, which was far to Dyson, and which he knew a bit about. Samuel Butler (1835-1902) was a 19th century author and satirical essayist, and the son of the Victorian author and satirical novelist John Henry Newman. Butler's most famous and satirical work is the novel *Robbery Under Arms*, which was published in 1855. In the novel, Butler portrays a society where the concept of property is entirely different from the one we know today. Butler's philosophy of property is based on the idea that everything is owned by everyone, and that there is no such thing as private property. This idea was so radical that it was banned in some countries, and it is still controversial today.

Dyson's interest in this topic was sparked by a conversation with his father, John Henry Newman, who was a prominent theologian and philosopher. Newman had written extensively on the topic of property and its implications on society, and he was a strong advocate for the idea of communal ownership. Dyson was fascinated by his father's ideas and began to explore the topic further.

As a result of his research, Dyson came to the conclusion that the concept of property is not only unnecessary but also harmful to society. He argued that the idea of private property leads to inequality and conflict, and that it is only through the communal ownership of resources that society can truly flourish. Dyson's ideas on property have had a significant impact on the way we think about economics and politics, and they continue to be debated and discussed to this day.
Baidarka stories: The Aleutian Islands origins of the Baidarka boats

The Aleuts are, as George Dyson makes clear, a people of the sea. The Aleutian island archipelago, which continues across several hundred miles from the western edges of Alaska to Siberia, is the only known source of the kayak or Baidarka, and its larger cousin the baidar or umiak. What distinguishes this part of the circumpolar boat tradition is that the Aleuts created a boat from the immediate resources available: sea lion skin, whalebone and driftwood. No one knows for certain how long the Aleut islanders have been building baidarkas, even if there are a variety of theories. The islands have been inhabited for over eight thousand years, and it is possible that the skin boat design the Aleuts made their own originated elsewhere, perhaps in a land-locked part of the Asian Interior, necessitated by an imminent ice age.

What is certain is that the Aleutians developed an unusually elegant, seaworthy and very fast vessel, a version of the kayak that appears repeatedly in different Eskimo cultures throughout the circumpolar North. Its main purpose, apart from transportation, was the hunting of otters, fish, whales, sea lions and other animals, which ensured the Aleuts’ survival. The baidarkas were built with single through to triple hatches, while the baidaras were considerably larger open-framed boats covered with walrus skin, used both for long journeys and short ferrying of people and goods. The crucial baidarka material was the sea lion skins, used as a sheath to cover the frame, and artfully sewn onto the frame, usually by women.

The frame came from whalebone, was tied using the sea animals’ sinew and gut, and waterproofed in seams of blubber. Boats were re-oiled after a week in water, and the skins would be replaced every few years. The versatile skin enabled the speed and waterborne flexibility of the Aleuts. It aided their intimate knowledge of the sea to great effect, and impressed European sailors with their comparatively slow rowing boats.

Next to nothing was known of the baidarkas until the voyages of discovery by explorers like Bering, followed by Russian and British travellers. The history of the colonisation of Alaska, and its cruel exploitation of the Aleut population is evocatively described in ‘A Chain of Events’, the first chapter of Dyson’s Baidarka book. The Russians press-ganged the Aleuts into subjugation, and at the same time created baidarka fleets which hunted otters and seals for their pelts. These fleets ventured far down the north-west American coastline, one even reaching San Francisco in 1812. By the time of its outlawing in 1911, these fleets had hunted the otters almost to extinction, which meant the beginning of the end of the need for the baidarka for hunting. As a consequence, the twentieth-century survival of this remarkable boat technology has become increasingly marginalised and tenuous, although something of the building culture remains, along with a small band of supporters such as Dyson, promoting it wherever and whenever they are able. GD
Pixel landscapes and grey ecologies

In Conversation – Susan Collins and Sean Cubitt

With her webcam series Glenlandia, Fenlandia, digital artist Susan Collins created the beginnings of a pixelated landscape tradition. Collins talks with new media theorist Sean Cubitt about the digital domain’s relation with the natural world through the remote frame of these works.

SEAN: The Chinese seem to have come to landscape quite early – certainly by the time of the Northern Song dynasty (960–1127) when the idea of a private retreat from the troubled world, and of landscape as an aid to self-cultivation seem deeply entrenched. By contrast the Europeans seem to have been reluctant to enjoy landscape for itself.

Though there are works like the Tres Riches Heures du Duc de Berry as early as 1412–16, according to the art historian Martin Warnke, the European tradition in landscape is marked by its politics – by allegories and historical associations that invariably overwrite the landscape such as claims to patriotism, ownership, control or religious belief, a tendency which postcolonial writers also see in the exotic landscapes of early explorers, and ecologists see in wilderness photography. Which if any of these traditions most closely resembles what you are doing with Fenlandia/Glenlandia?

SUSAN: If asked where it comes from in terms of what it relates to historically then I do see Fenlandia and Glenlandia as coming out of a European Landscape tradition. In a sense the work is deliberately trading on convention – or rather the perceived convention – of how a Landscape image might be composed. However instead of historical allegories, the layers embedded and woven into this series are technological.

One layer is that of technology embedded seamlessly into the landscape. With Fenlandia the work is looking out and recording the minute changes in view over a reclaimed land of dunes, ditches, and drains. With Glenlandia the view is instead far across a Faskally, a manmade loch that services a hydro dam. Pollution, the water levels in the loch rising and falling according to the demand for electricity.

A second layer is embedded into the construction of the images themselves: tight horizontal weaving of pixels with each second or moment in time – as represented by the pixel – moving inexorably forwardly overwriting the image of the previous day. The broad black band of nighttime interrupting what first appears to be a very familiar landscape view. A third layer is that of the remote viewer, with the view most often experienced at a distance and mediated on screen – the frame.

Another aspect of the work is that of endurance and repetition. The calendar structure of the work does relate to much earlier works such as the Tres Riches Heures du Duc de Berry or Bruegel’s paintings of the seasons, however whilst these works are grounded in the customs, labour or agriculture of the time, in Fenlandia/Glenlandia people and animals depicted by stray pixels, often present but abstract in the process itself. What becomes visible instead are slight fluctuations and variations in light and moment and the enduring, underlying architecture of landscape itself.

The images are saved at two hourly intervals and added to a collection of over four thousand and images for each location over the course of a year. Working on these has for me rekindled a respect for the interest in Monet, in particular works such as Haystacks and Houses of Parliament series explore the effects of time on light and colour, and Cezanne whose Mont Saint Victoire landscapes explored the same subject repeatedly but without repetition.

Something that concerns me is the irony in a work of working with technology (as I do) and yet still having concerns about the environment and issues of keeping counterproductive.
Sound-sourcing the planetary nervous system

The sub-zero soundscapes of Tromsø's ambient electronica have sparked a wave of interest in this northerly Norwegian city, 200 miles into the Arctic Circle. Biosphere's Geir Jønsen, Norway's nascent new media hub workers, and veterans from the Tromsø scene, talk about re-fusing soundscapes in the image of their mountain worlds.

Visible beyond the dramatic ridge across the breathtaking fjord inside which Tromsø sits, are the real, equally breath-taking mountains without end: mountains which continue inland for hundreds and hundreds of miles. When you look out at these, and take in their proximity to this small city it begins to make sense that this should be home of one of the oddest geographical outgrowths of techno and ambient music, and that it has spawned the so-called sub-zero soundscapes of the Arctic Circle scene.

Here's a marketing cliché surrounding the likes of the ambient outfit, Autumn Cycle, Cascallar, Information, (though these later two are now south Norway based) and the most widely known, Biosphere, and it's this: "These guys are sitting out in complete darkness, with their fields of stereo, working on their computers alone, in Olds-based Rune Grammofon's, Rune, Krokfjord's, encapsulates it. There's a truth in this, though to get a clearer sense of what this scene is picking up on, you need to move significantly beyond this.

You have to begin viewing this scene's emergence, as an electronic reflection of the land, sky, and skies, in which the musicians find themselves - a far cry from the industrial noise scenarios from which electronica often takes its bite. Mix in the tribe with this, and human scale amidst the endless mountain scale, and you will begin to understand the thin air of Information or Biosphere's Substrata. As the guy who runs the local record label, Bentervagen's Vidar Hansson, observes: "There's both the city and the country, nature here is very close."

Tromsø (There's island) rests on an inlets-outcrop of rock, large enough to provide home and

church for the city's 60,000 population. In winter, by day, the high street, between the recumbent doluges of snow is brimming with activity. Everyone walks along the snow covered roads. Ski-shops abound, hybridised into framing emporiums; reindeer-bone trophies centre stage in the window displays. Fur as clothing is accepted here, in the shops at least; animal rights activists would be
Between silence and the sound of the hyper-glade

Net transmission veterans, Future Sound of London, produced their most ambitious ISDN performance for Brighton’s Essential Danceday Festival. In doing so FSOL opened new pathways for sound across cyberspace. The repercussions for music, place and cyberspace are myriad.

362 Days a year, Stanner Park is a stretch of beautiful and cultivated parkland on the eastern edges of Brighton. It runs along the thin green of an inlet downland valley towards the major trysting which, at right angles to it, is the east-out valley corridor out of Brighton, and further afield. To the west the valley rises to a higher ridge which threads, in turn, north to Ditchling Beacon. A dramatic and thickly layered woodland sits on this ridge above the valley; the park itself is a soft carpet of smooth and tended grass. Amidst this open land are tall and elegant trees, not many, but enough to give the valley contrast and a sense of texture. Many of the trees are elms, some quite old, and this valley ecosystem, including the adjoining Sussex University campus valley and parts of Brighton, happens to be one of the few parts of the country where the once comparatively popular elm has survived. Climb the full height of the Ditchling ridge, travel into the town, a mile or so, and drop into the next valley south and you are also in another large park, Preston Park this time. Here, along one of its perpendicular valleys is a line of elms which are amongst the oldest in the country.

You could see the elms of Stanner Park wowing in the wind from inside the Essential Festival site compound. If trees had rights who would ask them whether they wanted a festival in their midst? And who amongst the Festival goers would consider such a question? Surely a few – at least a fair proportion of this throng of young dudes is sensitised and in sympathy with the elements of the natural world. Indeed, how many of these thousands tramping around the site, sitting in front of the main stage, or dancing their heads off in the various dance tents and marquees, have been a part of the new eco-direct action, anti-roads protest and tree-hugging dwellers world of recent years? How many would know people who are involved in such activities, or who feel for the emergent myriad of entangled environmental causes?

So were they in here for the elms, and for an experience of sound and music amidst the open natural world? There is something about music, in the open, or at least there was – think of the roots of the Glastonbury Festival. But the Essential Festival is a strictly commercial event, and the association between the popular music business and the natural world seems like an idiot’s question, not least since much of the support comes from beer firms, the real key to where the money is in such music festivals.

Still, Brighton’s Essential is a rock festival in the modern mode. Like so many others, this event packed in dozens of performances under half a dozen tents. Along with this were the obligatory stalls – mainly food, drink and rock merchandise. An extra dimension, however, was the novel addition to proceedings of possibly the first ISDN linked performance, to a festival. It was difficult to know how much this was a draw for the audience even if Future Sound of London, long abbreviated to FSOL, have become pretty much exclusively identified with this. As an electronic group part of what FSOL have become known for has been live radio transmissions from their north London studios, an ISDN link-up between New York’s The Kitchen Art Centre and London’s ICA. With the Stanner event this form of performance jumped a further step, a live transmission to a large and ostensibly festival audience, complemented by the parallel screening of visuals as a replacement for the usual focal point consisting of stick people figures of some live band a quarter of a mile away. For many, not least those of a ‘keep music live’ persuasion, such moves are close to abomination. For others such as the telematics and various new media communities it is an obvious step which ought to have been tried and tested across such large scale ceremonies many moons ago.

It certainly does inaugurate some entirely new kinds of performances which, although remote, also occur in relation with people who are in place-specific locations. It’s neither a net web or cyber-event as it doesn’t occur completely in cyberspace, even as it uses cyberspace as its medium. It remains the performance’s relation with the physical environment it’s being beamed into, rather than reducing the place of performance to being completely incidental. It is also suggestive of how live performances may treat across various converging possibilities to completely redefine the festival of the future.

In the meantime there is this, trumpeted as Essential’s main event: an ISDN beamed performance arising out of the Centre and transmitted to an audience in a single geographical location, chalk downland near the south coast of Britain. What was it like, this life-form? How may it evolve?

On the stage, an ensemble of sixty-four TV-sized screens wants to be an elevated stage-centre. Light by light, making for a chaos board of screens. Flanking this bizarre centrepiece construction are, on each side, the two all-day screens. Evening approaches; a strange anticipation – people aware that something different, after all the dancing, is about to take place. The screens rehearse various tests, all sixty-four screens with electric blue lines switch off and disappear one by one. Next, and without warning the screens splitter to life – an algae-like mix of colours swims like a static onto all those screen sections. All of a sudden a fish-eye on the wall less picture of one of the Future Sound of London appears in sepia brown. It's momentarily breathtaking. 'London calling', he repeats before adding 'two words – Back Tribal'. This could well be rave politics, roughly the same distance north of London as this south, the third Tribal Gathering main festival is happening over the same weekend, and is taking place in a park in Luton Hoo, of all places. Gary Coburn of FSOL who has caused consternation among various groups by his statement regarding this regeneration by saying 'people said it was going to be impersonal. It's personal. I can see you, I can feel you'.

The prophecy of telephony, FSOL's culmination of 'Essential's' dancefloor, if it is to be a success for anyone, is going to be a triumph for British Telecommunications PLC. As the music comes cascading out of the speakers, the scene - three blurs blaze into life in a closely choreographed semi surrounds of computer generated art. All the screens are cunningly put together containing individual narrative paths on each of the screens – and on the sixty-four TV screens split into micro-segments, with various sub-fragments of visual action. Quiet a bit of these visual’s owes considerably to William Latham and his computer company – riding the dream boundary between inner and outer space, added to by any number of ISDN visual motifs, played and replaced – including a doll-girl, a blurtin
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The Cycle Stations Project Exhibition
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Riding on Empty
Designing our travel infrastructure for the end of oil

Real and Imaginary
Pragmatism and vision

Real...
Building accounts for the largest chunk of the continent's energy bill, 40%.
One way or another Europe needs to radically reduce this. Wood-based construction is a common sense, if usually ignored, option. Time and again, the point is made that wood is both the most sustainable and a living, renewable material. And today, there is renewed interest in wood. All over the continent innovative and exciting timber buildings are going up, particularly in the home of timberbuild tradition, Scandinavia. Could these new timberbuild shoots be transformed into a much larger programme, so affecting the energy bill, and storing carbon in the process?
This scenario, the first in a series of green-sky thinking, considers whether with most of Europe an endless clearing, a possible solution might be to use the Scandinavian forests' extra timber across Europe, so enabling real and radical reforestation to take root right across the continent.

In the north of the world the boreal forest never lays up. From far eastern Siberia to Norway's Atlantic coast, and on again across Canada, a green halo of trees – mainly pine and spruce plus a hardy regional birch – encircles the planet. But winter's lengthier whitewash, an endless sea of dark conifer green shrouds the northerly latitudes, where the shortest of growing seasons creates agriculture finds only the fleetest of festivities, leaving the trees, albeit amply managed, to remain. For Europe, the closest connections to these endless forests are in the Nordic countries: Finland, Sweden and Norway, the powerhouse of the continent's timber industry.

These Nordic countries are also home to one of the most respected timber architectural traditions on the planet. From Finland in the east to Norway in the west, an identifiable regional timber architecture and building culture has maintained unrivalled influence in the midst of far reaching changes in other European countries. Since the north's best known architect, Alvar Aalto, brought regionalist Finnish modernism to international attention in the 1940s and 50s, by including wood in his repertoire of core materials, the Nordic countries have been recognised for a timber modernism that contrasts with middle and southern Europe's continuing bruised preoccupation with twentieth-century artificial materials. Aalto's frequently quoted statement that 'wood will no doubt maintain its position as the most important material for sensitive architectural clients' seems truer today than it has ever done. For in the post-Kyoto world, trees and forests have taken on a new significance. European architects
local indigenous communities; and lastly reducing back-wood-based material consumption, particularly the overwhelming increase in the paper and pulp needs across the globe. If less wood demand means fewer trees being cut down.

This is admirable but it does not address the pan-European need to radically transform its building culture if carbon emissions and energy use are to be genuinely tackled, as well as its 560 million or so inhabitants, need to live, dwell and work in attractive, effectively sustainable environments. It remains hard to see how the approach the Taiga Rescue Network, and those the network serves, would provide the increased timber build needs of a continent.

Might industrial forestry, which is already moving from a merely wood factory approach, to the stewardship of forest ecosystems and their biodiversity, also move further in the direction of permaculture and community forestry? If there remains a fundamental disconnect between the two views, it is possible to conceive, at least, of a more benign ecologically post-industrial, rather than environmentally industrial, forestry emerging in the years ahead. This might yet deliver – in the various connotations of that phrase – to a Europe-wide building industry, at once cultivating elements of community forestry, while providing the level of logistical infrastructure community forestry is not set up to do. If this were the case, just as Europe’s architects and builders look north towards a culture that takes timber building for granted, they would also be at the source of Europe’s current largest reserve of this living material, and a culture that can provide many examples of where and how to take that building culture next. Only a half-century ago few would have expected wood to hold any central part of architecture’s future. A half-century on, this unlikely synergy between tradition and modernity may be about to come into its own, laying claim to the cornerstone of buildings’ ecological future.

2. Figures used by TRUD (Timber Research and Development Association) put the UK’s energy use per cubic metre at 190 kWh for wood, and 390 kWh for aluminium, 3200 kWh for wood, and 9300 kWh for plastics
3. see Oliver Summer: Station to Station, Building for a Future, winter 2006/1 p40-45
5. ibid, p17-18
8. Rainer Berge 2002
10. These figures are anecdotal. The author sought authoritative information from the both the Finnish Forestry Research Institute and the EU statistics bureau, but there appears to be no pan-European figures on timber needful by building type and in comparison to other material resources.
11. Wood, NTC, Stockholm
17. TRN, ibid

www.fourthdoor.co.uk
WHERE YOU AT?

What follows is a self-grading test on basic environmental perception of place. Scoring is done on the honor system, as if you judge, cheat, or else, you also get an idea of where you've at. The quiz is culture bound, favoring those people who live in the country over city dwellers, and scores can be adjusted accordingly. Most of the questions, however, are of such a basic nature that undue allowances are not necessary.

1. From the water you drink from precipitation to tap.
2. How many days till the moon is full? (Slack of two days allowed.)
3. What soil series are you standing on?
4. What was the total rainfall in your area last year (July to June'? (Slack: 1" for every 20")
5. When was the last time a fire burned your area?
6. What were the primary subsistence techniques of the natives that lived in your area before you?
7. Name five native edible plants in your region and their season(s) of availability.
8. From what direction do winter storms generally come in your region?
9. Where does your garbage go?
10. How long is the growing season where you live?
11. On what day of the year are the shadows the shortest where you live?
12. When do the deer rut in your region, and when are the young born?
13. Name five grasses in your area. Are any of them native?
14. Name five resident and five migratory birds in your area.
15. What is the land use history of where you live?
16. What primary geological events/forces influence the land form where you live? (Bonus special: what’s the evidence?)
17. What species have become extinct in your area?
18. What are the major plant associations in your region?
19. From where you’re reading this, point north.
20. What spring wildflower is consistently among the first to bloom where you live?

SCORING

0-4 You have your head up your ass.
4-7 It’s hard to be in two places at once when you’re not anywhere at all.
8-12 A fairly firm grasp of the obvious.
13-16 You’re paying attention.
17-19 You know where you’re at.
20 You not only know where you’re at, you know where it’s at.

The Santon Group Projects

All Projects

Residential
Commercial
Mixed use
Property Investment

All Projects

The following are examples of some of Santon’s investments and developments. This list is not exhaustive. If you would like more information about a particular development which is not shown, then please contact us.

DPE Automotive’s Engineering & Industrial Facility

Q16 Building, Quorum Business Park, Newcastle

Santon House, Ealing

Phoenix Ironworks, Lewes
Re-envisioning Phoenix: Broadening the Conversation

A Fourth Door exhibition, workshop and events proposal

Making Places - Spring 2014

A series of talks from leading figures in the fields of sustainability, architecture, and urban design, hosted by Making Lewes.

25th April. 7.00pm, Elephant & Castle*

Adam Khan

Adam Khan is an award winning architect working on a number of housing and cultural projects, including with the Peabody Trust in London and on co-housing in Hamburg. His recent floating wildlife centre, Brodholes, has been an influential example of contemporary sustainable design. Adam will talk about some recent projects, including urban planning, housing and masterplanning.

www.adamkhan.co.uk

9th May 2014. 7pm, Elephant & Castle*

Luke Engleback

Luke Engleback is a chartered landscape architect and urbanist who advocates a whole system approach to resilient city building, addressing climate change adaptation, resource depletion, people and landscape. His studio has applied these principles at all scales ranging from 30 year urban frameworks for 32,000 homes to small communities.

www.studioengleback.co.uk

23rd May 2014. 7pm, Elephant & Castle*

Sarah Wigglesworth

Sarah Wigglesworth Architects are well known for their experimental use and reuse of materials. Sarah's home and studio, 9/10 Stock Orchard Street, is the first ever contemporary example of an inner-city straw-bale building. Sarah will talk about this and other examples of upcycling and recycling of buildings and materials across a variety of contexts, including self build.

www.swarch.co.uk

Making Places is the first in our series of events exploring alternative and imaginative ways of making our town for the future. For more information visit www.makinglewes.org or contact makinglewes@outlook.com

* The talks take place in the upstairs events room. Suggested donation of £3, drinks available at the bar.
Sarah Wigglesworth’s packed April talk – Siobhan Davies dance studio on right
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Until further notice, celebrate everything
Post Festival – Successful again – But challenges more obvious, particularly capacity and lack of funding. Exhilaration and energy of first festival still there but diminished.

Also uncertain situation in the town as the Phoenix Estate planning application came to a head. Much though probably all of ML's work was connected to the outcome. If the application wasn't approved highlighting of Lewes Makers and exploration of self-build, re-use and upcycling potentially be applied. If the application was approved that would be end of the Phoenix as a creative hive. Also, how much interest would the town continue to show in architecture, even of the community and avant sustainable kind.
Explore the idea of a ML MakerSpace – Lewes Turkish Baths identified and visited, plus initial soundings and discussions with LDC

Good news happens - manage to persuade LDC to let ML use Turkish baths as pop-up venue for festival

Less good news – Lewes Dome Arts Council grant application rejected
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The
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Part of
Making Digital Craft – cross section of maker related exhibition projects
Backstage at the opera
Behind the scenes at Glyndebourne: Turn to Page 14

Turkish Baths future: Petition calls for re-think