

## **Time Crimes in the Garden of Pleasure**

**Shaun Murray**, ENIAtype

**Figure 1:** Time Crimes in the Garden of Pleasure, Alexander Varvantakis. ENIAtype 2017.

### **Abstract**

Time Crimes in the Garden of Pleasure is a presentation of a series of design projects developed in relation to the Vauxhall Pleasure Gardens by the River Thames in London and the Urban Islands Studio on Cockatoo Island in Sydney. Each location is filled with complex geometries from geological, historical and environmental territories. We unpack these complexities and invent new vessels for the prevailing phenomenon of pleasure.

Vauxhall Pleasure Gardens existed for 198 years from 1661 to 1859 through times of great change. The old world became new, the familiar made strange. Advances in science, technology, architecture, art, philosophy and politics brought together the near and the far, the infinitesimal and the galactic, the past and the future. The Pleasure Gardens had to become a generator of great experimentation and novelty, a place where the new could be seen and heard. At their considerable zenith they were one of the largest and most complex businesses in Britain, innovating at large scale across many fields.

### **Keywords**

Time Crimes

Pleasure Gardens

microsociety

porcelain architecture

Jonathan Tyers

hot rods

scavengers

do it yourself

[...] I no sooner entered, than I was dazzled and confounded with the variety of beauties that rushed all at once upon my eye. Imagine to yourself picturesque and striking objects; pavilions, groves, grottoes, temples, and cascades. Eyecatchers. Each one a theatre, an unnatural assembly of objects seemingly contrived to dazzle the eyes and divert the imagination. The whole fantastically illuminated with infinite lamps, arrayed in unfathomable galaxies of suns, stars, and constellations.

A pleasure garden is an extraordinary business, a cradle of ingenuity and curious devices, a fount of architecture, art, games and music. However, underlying these elements is the real secret of its success, the fundamental ingredient, a particular blend of continuity and novelty. (Smollet 1785; Barrell 2012; Addison 1712)

### **ENIAtype research group**

ENIAtype research group is a state-of-the-art research group delving into the relationship between architecture, technology and philosophy. Our latest project investigated the impact of current digital modelling tools in producing complex architectural spatial environments at the Vauxhall Pleasure Gardens in Vauxhall, London, and Urban Islands Studio on Cockatoo Island in Sydney. We started the project with an initial three-week detailed study where the research group composed a suite of nine architectural elements as an aedicule, a complex ecology of interacting parts. The aedicule was developed from the careful consideration and design of the nine elements: foundations, walls, doors, windows, roof, ceilings, floors, corridors and thresholds.

## **Design strategy**

During the initial three-week detailed study, the research group had to decide on the following: over what periods of time does their architecture operate? What would be the triggers in space? Will you as a designer take on a different role as an 'editor of situations' and a 'reader of spaces' at different levels of detail in the design? The design projects could take the form of a specific event at a certain period of time that you record and communicate. Each researcher developed their design research project through an analysis of the site context, which was developed into a small building in a complex urban environment. The design projects for Vauxhall Pleasure Gardens were highly speculative and risk-taking proposals for a high-street building on Kennington Lane and Nine Elms Road, while the projects for Urban Islands were related to the design of four aedicules for air, earth, water and fire. Every researcher developed a personal architecture through their drawings and models. The researchers' projects were complex and ambitious research building proposals for the future of the Vauxhall Pleasure Gardens and interventions on Cockatoo Island. The researchers were radical and considered architecture as a spatial language that dissected contemporary society. Within the architecture of the group, there was no language that was not immediately building material, and no plan that was temporally separable from project development. In the architectural profession we are on the verge of full-blown augmented planning in the design of architecture, but what are the consequences for space? What constraints will impact and evolve through and from the design? Will the influence of time have an impact on the design of the vacant and non-vacant spaces? We will develop new models for augmented planning applications, but how they might work in an ecological environment with open participation, haptic triggers and tactile maps becomes a double-edged sword of the future of how we approach planning applications through virtual and actual terrains for architecture, ideas and research endeavours.

## **Research projects**

The research projects examine the way we can investigate time as a spatial crime in escaping into a strange world that takes you offline for a short time, undetected by radar and the ubiquitous digital mapping services tracking your every move. One researcher investigates the presence of the past through the original proprietor of the Vauxhall Pleasure Gardens, Jonathan Tyers, through an alternative pleasure garden of archaeology, performance and constructing pavilions. Urban Islands studio started with communicating Cockatoo Island with a chosen environmental field of relationships, where the researcher documented architectural forensic material in three-dimensional virtual and physical models with accompanying drawings. This material was then used as evidence to support the design to become architecture.

### **Alexander Varvantakis, hidden in Queenstown: Porcelain architecture in a micro-society**

**Figure 2:** Overview site drawing of Queenstown Porcelain Microsociety, London. ENIAtype 2017.

**Figure 3:** Queenstown Clay Workshop interior view of transition between Clay Workshops and Palaces, London. ENIAtype 2017.

**Figure 4:** Overview drawing of the Palaces in Queenstown, London. ENIAtype 2017.

**Figure 5:** Queenstown Ceramic Factories, Painting and Camouflage Facilities, London. ENIAtype 2017.

**Figure 6:** Interior view of Queenstown Temple, London. ENIAtype 2017.

Hidden in Queenstown: Porcelain architecture in a micro-society is an alternative form of art education that teaches, designs and constructs complex porcelain brick workshops and palaces. The

alternative school encourages all children to be familiar with the world of art from an early age. The arts have been proven to help students improve their motivation skills along with their concentration and confidence, as well as helping them develop their skills of working within a team, connecting people more deeply to the world and opening them to new ways of seeing, while simultaneously creating the basis for developing social bonds with other people, as well as helping every individual adjust in our ever-changing contemporary society. Architects are challenged to create buildings that can trigger the occupants to be inspired, encourage fantasy and engage all of the senses. Art could become the means of revealing every student's 'self-awareness and self-image in relation to like art, the immensely rich traditions of art, and to the lived world at large' (Pallasmaa 2009: 21).

Education in general should be perceived as a fun process by every student. Art can be expressed in many ways through architecture with making and clay-moulding techniques. Clay is a material that can easily take any form and colour, a sustainable material that can be used to create innovative designs. The design proposal of Queenstown School introduces clay as a basic structural element. The students have the opportunity to participate in the design of their school since they will be creating clay sculptures on a daily basis. These sculptures will later be attached to each other in order to create the interior and exterior walls of the school, and become parts of the structure. Just as in Mossbourne Academy in Hackney, London, where students became more motivated to study and succeed in their final exams after they participated in the design of the renovation of their school. The students started feeling that their school was a part of them, just like they were a part of their school. The building will therefore be changing its form over time, since it will be adopting the sculptures of each generation, and unite them in order to form architecture.

### **Kah Khen Teh, Tyers House in the Garden of Pleasure**

**Figure 7: Tyers House in the Garden of Pleasure, Vauxhall, London. ENIAtype 2017.**

Inspired by the ideas of Jonathan Tyers, my design seeks to rekindle Vauxhall Pleasure Gardens (1729–67), an entertainment hub set in the Victorian scene. The intention catapulted from one of the prominent elements, which is a realm for the mind, the body and all the senses. Tyers house in the Garden of Pleasure incorporates the archaeological remains of Jonathan Tyers house and uses the foundation as a basis to construct and build new seasonal follies into the surrounding parkland. Assimilating Vauxhall Pleasure Gardens through sequential arrangement of bygone moments into a dwelling of a mastermind, Tyers' House is a gallery incorporating theatrical aspects that is dedicated to events, performances, musical pieces and art. The design challenges the conventional, formal theatrical play through a series of user-integrated experiences that cumulatively translate the whole journey from voyage to arrival and the subconscious performances induced by the activities of each space. Also, the idea of autovoyeurism is highlighted, which positions users as both the performer and the audience at the same time – see (audience) and be seen (performer): an opportunist architecture that provides a platform that encompasses the social strata. Then and now, what was once a concoction of sound is now nakedly encircled in a ballast of noise. Sound activates the ambience to which repetition of music in the background mimics the milieu of the Pleasure Gardens.

Now that all is in place, it is time to open!

**Alexander Jordan Wilford, 459 Brake, Kennington Lane, Vauxhall, London**

**Figure 8: 459 Brake, Kennington Lane, Vauxhall, London. ENIAtype 2017.**

Vauxhall has a mechanically rich history, with Vauxhall Motors beginning in the area as an Ironworks, then evolving into the Vauxhall car manufacturer we know today, before eventually relocating in 1913. The aim of this project is to design a structure to echo this automotive past, and

use the typology to reflect the Pleasure Gardens and its underlying characteristics. 'To see and be seen' was the philosophy behind Pleasure Gardens, which is reflected in the design of my garage where the mechanics get to be seen and engage in their inner narcissist, while the pedestrians get to see them work. The building is on one of the busiest traffic and rail junctions in London; so the structure was developed as a vertical programme of events in the garage. The building reflects the anatomy of the mechanic with the central atrium representing the heart, with various appendages branching off to represent various limbs. The flow of vehicles represents circulation. My project is defined by how the architecture as an infrastructure can modulate and harness the environment, subsequently calibrating the spaces within my building. My research laboratories aim to make people more sensitive to their surroundings and engage their senses, to show them the reality of their environment socially, environmentally and technologically.

**Vince Choi Kian Lek, reinventing the new queer space, Kennington Lane, Vauxhall, London**

**Figure 9: Defying Public Indecency, Kennington Lane, Vauxhall, London. ENIAtype 2017.**

*09:00 a.m. | unfamiliar conversation*

Drawing from a self-derived equation in the pursuit of reinventing a new queer space, three elements constituting a social context, architectural expression, in addition to the historical aspect of Vauxhall Pleasure Gardens are inevitable. Introducing a contemporary space performance as an educational tool for the community, all genders are invited to participate in unfamiliar conversations, building upon the community library. The strong reflection of this queer space within the architecture curriculum challenges the social norms in a way that the concept of queerness encourages amateurs in dialogues that go beyond the ordinary subject matter. A safe space where transgression happens, interlocutors concurrently exchange ideas while seeking inspiration from one another, creating a pleasurable pathway uniformly enjoyed by all participants.

**Figure 10: Theatre of Queer Perspective and Public Expression, Kennington Lane, Vauxhall, London. ENIAtype 2017.**

*01:00 p.m. | defying public indecency*

Venturing from the back entrance of the proposed Vauxhall Community Centre, this space fundamentally confines a queer socio-culture vibe. The atmospheric cues that depict an enclosed yet opaque, diverse yet individualistic, robust yet vulnerable space, all equate to the intricate process of peeling away multiple layers of queer identities. Inspired by the profound idea of LGBTQ, all characters at different ages are drawn into the scene of exhibitionism, whereby the unparalleled art of architectural concepts are inextricably linked. In this developing queer urban space, each stage exposes contrasting levels of privacy depths that explore voyeurism. Performances also encourage visibility to all space occupants, considering how this idea is gradually gaining acceptance in today's modern society.

**Figure 11: Unfamiliar Conversation, Kennington Lane, Vauxhall, London. ENIAtype 2017.**

*06:00 p.m. / theatre of queer perspective and public expression*

Serving the community with a dreamlike amusement scene as inspired by the Pleasure Gardens, this setting encompasses a peculiar and holistic social dynamic. Extensively filled with divine music and aesthetically appealing visual arts, the new queer space engages a queer observation based on the relationship between the urban alienation and visual power, which are within the Vauxhall site context. Resulting in the enactment of a recent development and social context, the notion of queer theatre provokes a hidden social representation, public expression, architecture and its dialectic behind the coded forms of voyeurism and exhibitionism, which were all cautiously examined. Transgressively building up the suspense of each curious show stage, the untouched warm illumination enthusiastically shapes a new urban way of living.

**Urban Islands Studio, Cockatoo Island, Sydney**



Urban Islands is an independent cross-university programme that brings renowned architectural practitioners from around the world to Sydney's Cockatoo Island. Each guest tutor runs an intensive twelve-day workshop based on and about Cockatoo. Through processes of inhabitation and insinuation, each studio will question the nature of place-making in an increasingly mediated world. Cockatoo Island is strategically placed where two local rivers meet Sydney Harbour and the sea. The initial idea behind Urban Islands was to design and construct a series of theatres that would act as triggers for prescient environmental 'Time Crimes' in relation to the shifting relations of our technological, geomorphologic and human environments. The design of a series of theatres will act as 'triggers' in the complex ecology of our environment to prompt the 'performance' of these fields. The theatres will be networked to create a series of almost cocked and loaded pieces that suddenly at the moment and point of breach explode into action. This landscape creates a new platform for plant and animal colonization. The theatres could be linked to each other through a fluid loom – embroidering and weaving spaces. Time Crimes explicitly injects and infuses its own agendas. The movement of waves, tidal imbalances and currents shapes the ever-changing Time Crimes profile at different levels. Environmental data are collected from the split sites of gallery space and Cockatoo Island to produce an architecture of dual times in different realities. All the projects use movement and migration for a migratory investigation, cutting up and putting back together in forms on Cockatoo Island and Tin Sheds Gallery at the University of Sydney. The four projects privilege different elemental forces like wind, water, light and earth to produce distinct architectural readers in space. Each project uses dynamic modelling tools to construct architectural readers that are used to reveal other spaces through the readers. Each project has inputs and outputs from the other projects as a complex ecology of environmental time crimes.

**Jingyi He and Junyue Xia, Buoy: Life Jacket Floating Island, Dock Precinct, Cockatoo Island, Sydney**

**Figure 12: Floating Islands, Dock Precinct, Cockatoo Island, Sydney. ENIAtype 2017.**

The strategy was to communicate the ebbs and flows of the tides in the Parramatta River surrounding Cockatoo Island. The geometries and splines from the surrounding bathymetry and water pressure contours in the water flow pressure simulation around Cockatoo Island are used to generate the design of the Life Jacket Floating Islands. Movement and migration cuts up the floating island and puts it back together in a new arrangement. Using the range of bathymetries in Sydney Harbour to construct a series of turbulent water readers for the production of renewable energy for the Infrared Light Resurgum Vessels, the islands float freely around Cockatoo Island, with their bright orange colour.

**Yaping Ke and Wanyi Lui, The Maker: Infrared Light Resurgum, Industrial Precinct, Cockatoo Island, Sydney**

**Figure 13: Infrared Light Vessel, Industrial Precinct, Cockatoo Island, Sydney. ENIAtype 2017.**

In considering Cockatoo Island as an act of occupation, the content of the work can be underpinned by the experience of the making of a resurgum, submersible vessel in the abandoned machine room of the industrial precinct. The cathedral-like spaces of the industrial precinct seem to have lost their meaning and value as a productive and working space for the historic shipbuilding industry. These virtual spaces currently encourage tourists to imagine its history in a space full of absence and loss of value. The Light Resurgum is a project that uses light as a reader and cutting tool for a different kind of vessel to be constructed in the machine room. The Light Resurgum links the passing of boats and the shafts of light to shape and cut a vessel for individual occupancy. New tools and different materials are used to construct these time-based vessels in the complex spatial trappings of different light for different cutting tools and different editing tools. The maker constructs the

resurgum using the light cast through the east-facing windows. With reference to the scaffolding used in the preparation of the war-torn boats on Cockatoo Island, the light resurgum uses light as a cast to form the new vessels for the abandoned machine room – the maker has discovered a new set of tools.

**Yi Wu and Feng Qi, Binoculars: Turbulent stoppages and constructing new vessels through the void, Convict Precinct, Cockatoo Island, Sydney**

**Figure 14: Binoculars, Convict Precinct, Cockatoo Island, Sydney. ENIAtype 2017.**

Located outside the X-Ray Laboratory on Cockatoo Island, the turbulence void constructs new 3D splines from real-time simulations in the Convict Precinct. Specific times and dates are used to simulate the wind speed in a 3D model while specific wind directions and speed are used to construct new stoppages for airborne vessels. Wind flow simulation in two different spaces constructs a turbulent space inside a pair of binoculars. The binocular is constructed of seven parts with the handle, magnifiers, the wind catcher, buildings blown into pieces, shattered Island, the convicts barracks and wind tunnels. Looking through the binoculars there is a construction of a historic extreme weather event on Cockatoo Island; the storm distributes and breaks fragments through the lens of the observer. Even light winds constantly change the varying parts inside the binoculars.

**Ji Hoon Hong and Miljun Wong, The Wanderer: The Grand Tour of Cockatoo Island Eastern Approach, Cockatoo Island, Sydney**

**Figure 15: The Wanderer: The Grand Tour of Cockatoo Island Eastern Approach, Cockatoo Island, Sydney. ENIAtype 2017.**

The wanderer roams across unpredictable landscapes as Cockatoo Island sandstone has become distributed throughout Sydney from Custom House (1845), General Post Office (1874), General Post Office – Pitt Street Extension (1887), General Post Office – Campanile (1891) and the Art Gallery of New South Wales (1897), becoming a palimpsest of known and unknown relationships. It is time for the wanderer to connect this broken relationship between the sandstones origin geologically and geographically. This migration of materials in the built fabric of Customs House and the migration of people to establish residency in Australia are used to establish the crime of material disturbances. To make it clear that prisoner labour excavated and Customs House and many other buildings in Sydney using the sandstone material from Cockatoo Island. The project reconstructs the timeline of the stone coming back to its geological location in its new environment through the design of a walking stick as the reader of these complex relationships. The walking stick constitutes the outlines of the five key Cockatoo Island sandstone buildings in Sydney. The walking stick is the wandering marker of territories, by becoming activated with speech and poetry from the wanderer when it is positioned in the geological origin of the sandstone on Cockatoo Island. A walking stick to reveal the potential of gestures in space and time from cutting up and constructing a relationship between stone and building through the walking stick and the wanderer.

## **Conclusion**

ENIAtype research focuses on preparing researchers for practice through our studios, through careful research and close study and collaboration among the research clusters. The research clusters will be formed on the basis of the outcomes of your research. We use design to discover something else through and from and technology as a relational act of discovery. There are many levels and types of discourse in any discipline .The main thrust of my point, which wasn't stated in my post above, is that there is a global sea change or paradigm shift that is currently underway in the world (without getting into details), a sea change that requires ontological interrogation into the

paradigmatic structure and behaviour of worldmaking.

### **Ecology**

Researchers use ecology and technology as a means of questioning the very position of architecture in their society. This was due to the fact the ecology and technology stood for more than style; they were a symbol of a new, freer lifestyle, which promoted more agency for the architecture that wore them.

### **Notational**

You cannot imagine what we'll become when architecture as 'live' and constructing the occupants relationship to space where cartography devours maps.

### **Instructional**

Condensation around sponge-like objects in the atmosphere are the seeds around which architecture and moisture collide with each other to grow in size eventually heavy enough to fall.

### **Aesthetical**

Positioning the research group in a cultural, technological and social context. Our research unit must be radical, technological and environmental. It must be relative to society and groundbreaking if we want to play the big game. Our defence is our network; our future is our enemies. *We* embrace the cute stuff, the cosy stuff, the comfortable stuff. Maybe *deploys* is a better word, because those softer elements are used knowingly, sometimes viciously, as a counterpoint to its cruelest moments. A working-class architecture from industrial cities wanting to look good for the weekend – it's that kind of speed and energy that people get seduced by.

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### **Contributor details**

Shaun Murray is a qualified architect and the director of ENIAtype, a transdisciplinary architecture practice founded in 2011. He gained his doctorate at Planetary Collegium, CAiiA hub of Plymouth University. He is the author of *Disturbing Territories* published by Springer in 2006 and has been published widely on his pioneering work in architectural drawing. He is the editor-in-chief of the international peer-reviewed design journal entitled *Design Ecologies*, which is published biannually through Intellect Books. ENIAtype is a teaching and design research practice and was set up as a platform for state-of-the-art experiments that link architecture, technology and philosophy.

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