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SHOP DRAWINGS: THE IN-SITU DRAWING PRACTICES OF THE CITIZEN ARCHITECT

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In this paper I will explore how the process of drawing in-situ can help to define and influence the particular practices of the citizen architect; the designer, whose approach to architecture is bound and influenced by their location of residence. My method of investigation will be through the presentation of a situated drawing of my own.

The site for the drawing is Byker in Newcastle upon Tyne, a location that holds a history of situated practice. During the redevelopment of the 1970s a group of architects, led by Ralph Erskine, lived and worked on site. Their experience, of an overlap of their professional and social commitment, provides the start point for my investigation. In 2011, attempting to learn from their approach, I took up residence in Byker.

The drawing situated is a Nolli plan of Byker, drawn directly onto my dining room table. In the drawing the personal and professional interweave, offering new insights into a particular approach to architectural practice, which I will draw out through the paper. I also argue that the representation of public and private spaces of the city, within the Nolli plan, reflect two positions of relating to the site based on the architect's citizenship within the site. Finally I propose that the situatedness of the drawing influences the architect's practices by reconnecting them to a phenomenological experience of site as well as to its social and political context.



IMAGE 1. LOCAL CHILDREN WITH RALPH ERSKINE IN HIS ON-SITE OFFICE IN BYKER, NEWCASTLE UPON TYNE (ERSKINE, 1977).

INTRODUCTION

The adult in image 1 is the architect Ralph Erskine surrounded by local school children in the office he set up on-site in the Byker estate in Newcastle upon Tyne during its redevelopment in the 1970s. The Byker redevelopment is Ralph Erskine's best-known project as well as his largest; its unique design and urban plan have ensured that it has been the subject of numerous articles, essays and critiques since its inception in the early 1970s. As well as its highly considered design the estate also contains memories of a forward thinking and alternative approach to architectural practice. With an office set up on site and a number of the architects living in the estate during the redevelopment, a situated form of practice emerged where the architect's professional and personal commitment to the project began to overlap and where they embraced their role as engaged citizens as well as paid professionals.

In 2011 I took up residence in a house in Byker, in order to learn from this approach and explore the practice of the 'citizen architect,' the designer, both bound and influenced by their location of residence. In this paper I argue that, through exploring alternative drawn expressions we can define alternative approaches to architectural practice, it is on this premise that this paper aims to describe the practice of the citizen architect, through the presentation of a specifically constructed drawing. I will articulate how this altered drawing

helps to define these practices, as well as have an influence on their expression. The drawing in question is a situated drawing, which is drawn onto my dining room table; in it the two lives of the practitioner are drawn together, and interweave, each informing the other. The siting of the drawing takes inspiration from the experience of the architects who lived and worked on site for the duration of the Byker redevelopment project of the 1970s, as well as a longer tradition of in-situ drawing practices within architecture, in order to root this exploration further within the site of the drawing's construction. The drawing itself, a Nolli plan of the Byker redevelopment, explores the public/private relationship of spaces within Byker and in doing so it offers an altered perspective on these spaces. However at the same time the Nolli plan represents two facets of the citizen architect's work, private retreat, and public engagement, which develop from their citizenship in relation to the locality within which they work.

THE BYKER REDEVELOPMENT

The Byker redevelopment in Newcastle upon Tyne is visually distinct, and is most easily identified by the Byker Wall, a mid-rise protective perimeter block rising to a maximum of 12 floors. Reminiscent of Hadrian's Roman wall that once ran through Newcastle, the Byker Wall snakes up the hill for a mile enclosing the northern edge of the estate, creating a landmark visible across the city. The northern facade is a hard external shell of boldly patterned brickwork, which is punctuated only by tiny windows and small gateways allowing access through. This barrier shelters the remaining 80 percent of the housing (Egelius; 1990, pg.154) from prevailing north easterly winds and noise from adjacent transport infrastructure. The experience of passing through one of the openings in the wall is akin to touching down in a foreign country, where one's sense of the familiar is lifted for a time, this feeling may be due to the fact that Erskine worked for the majority of his career in Sweden where he developed a distinctly Scandinavian architectural idiom. In a complete reversal of the hard exterior, the southern elevation of the Wall takes on a remarkably different expression, opening up to the sun and views of the Tyne valley, with brightly coloured timber access decks and large windows onto living rooms and bedrooms.

Most distinctive is the estate's urban plan, which was heavily inspired by the informal and non-hierarchical layouts of Swedish medieval towns (Erskine, 1997), influenced by the 'townscape' theories of Gordon Cullen with whom Erskine studied. The result is a varied visual and spatial experience as the low-rise family housing behind the wall steps down the slope towards the river Tyne. The relationship of the housing to public space is rich; small groups of houses frame semi-private outdoor spaces and these groups are offset from one another creating a myriad of spaces in-between, some intimate with built in furniture, others wide open to encourage play, each unfolding after the next, restricting and controlling your view as you walk. The experience is supported by the exclusion of the majority of cars to the perimeter, which gives the pedestrian priority and in turn encourages

a sense of ease in occupying the public spaces. Both the access decks of the wall and the public spaces of the estate provide spaces of encounter where unplanned meetings between residents regularly occur, developing a strong sense of sociability in sharp contrast to the paucity of public space found in many suburban developments.



CLOCKWISE FROM TOP LEFT: IMAGE 2. NORTH FACING ELEVATION OF BYKER WALL, THE RED BOXES ARE KITCHEN VENT UNITS, IMAGE 3. HOUSING ON ST MICHAELS MOUNT, IMAGE 4. SOUTH FACING ELEVATION OF BYKER WALL, THE TIMBER ACCESS DECKS ARE OPEN TO THE ELEMENTS.

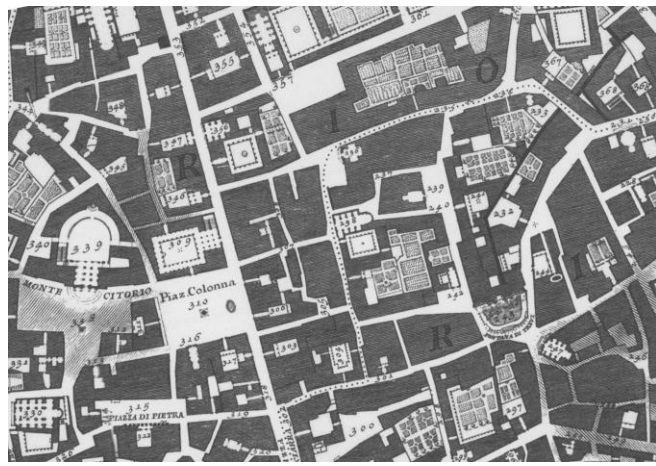
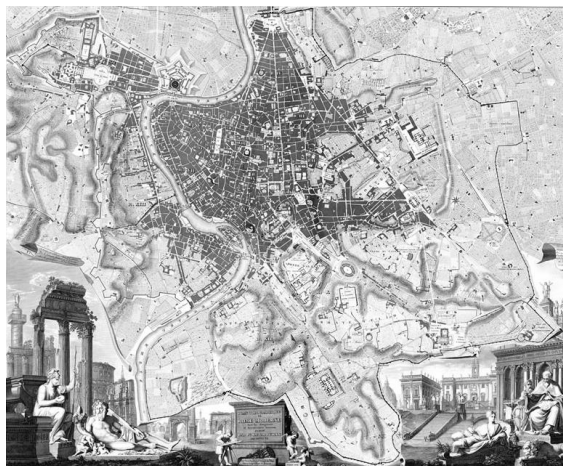
Uniquely for an English housing project 64 'hobby rooms' have been woven into this varied urban plan. Few of the new residents had spare rooms in their homes in which to undertake their hobbies (Tillotson, 2012), so the hobby rooms were intended to provide space for personal and collective hobbies. In their early days they hosted some remarkably varied activity; a mice club was run by some young lads in one, whilst a replica of Tutankhamun's mask, now on display in a local museum, was built in another. A magazine charting the redevelopment from a residents' perspective used a hobby room its base, and others hosted photography, pottery and sewing clubs. Initially intended to be managed by residents, a lack of clear ownership boundaries have resulted in their effective privatisation by the local council. The result is that, despite their colourful past, the majority of hobby rooms lie vacant, underused or simply used as an overspill for home storage, and a few have even been taken over as extra bedrooms by the neighbouring homes. My ongoing work in Byker is based around exploring the form and occupation of these hobby rooms, which has led me to explore the possibility of alternative manifestations of hobby space. I

have attempted to explore the hobby rooms through my situated drawing, as a way to examine what they stand for.



CLOCKWISE FROM TOP LEFT: IMAGE 5. HOBBY ROOMS FACING NORTH HELP INSULATE THE ADJACENT HOUSES, IMAGE 6. A HOBBY ROOM USED FOR A PHOTOGRAPHIC WORKSHOP, IMAGE 7. SPIRES LANE HOBBY ROOM, NOW USED FOR MEETINGS OF THE RESIDENTS ASSOCIATION, IMAGE 8. A VANDALISED HOBBY ROOM.

The situated drawing, shown in image 9, is a Nolli plan, which traces the built form of Byker's urban plan, mapping the location of the hobby rooms. It is an exploration of the idea of public space as a form of hobby room and the interrelation between these two kinds of space. The plan is modelled on the plan of Rome drawn in 1748 by Giambattista Nolli (Tice and Steiner, 2005). Nolli's plan is a figure-ground plan of the city comparing built and unbuilt space with buildings etched in black. What made it different from a conventional figure-ground plan, however, was that Nolli drew the floor plans of enclosed public buildings in order to represent them as part of a continuum of internal and external civic space within the city. In my plan, the floor plans of the hobby rooms, as well as buildings that could be considered as supporting hobby activity, such as the climbing wall in the old swimming baths, St Michael's Allotments and the bowling green, are drawn in order to challenge the perception of the hobby rooms as private closed spaces, and to begin to consider public space as an extension of the hobby rooms hosting informal and productive activity in multiple spaces across Byker.



TOP: IMAGE 9. THE COMPLETED NOLLI MAP OF THE ESTATE DRAWN ONTO MY DINING ROOM TABLE. LEFT: IMAGE 10. GIAMBATTISTA NOLLI'S ORIGINAL PLAN OF ROME, RIGHT: IMAGE 11. A CLOSE UP OF A SECTION OF NOLLI'S PLAN (TICE AND STEINER, 2005).

SITUATED PRACTICE WITHIN BYKER

The Byker redevelopment was among the last of the large social housing projects built under the auspices of the Welfare State, designed to replace the arguably ailing stock of workers' housing, designated by the local council as a slum. In the early 1960s, the charismatic and now infamous labour politician T.Dan Smith initiated a rolling programme of redevelopment of those areas of the city then suffering from overcrowding and unsanitary housing conditions. Under this programme, Byker was earmarked for

redevelopment. However, before such proposals could be realised, conservative politician Arthur Grey was voted leader of the council in 1967. Grey was keen to be seen to support emerging ideas of resident participation within planning, so, in 1968 he commissioned Ralph Erskine to undertake the design of the redevelopment, based on his strong track record of supporting participatory practices in his work designing housing in Sweden. Erskine (1977, pg. 74) was particularly keen to create a situation where the community was able to express its needs, desires and feelings as a part of the planning process. Central to achieving this aim was the establishment of an on-site office where the architects worked for the duration of the project. Erskine took over a former undertaker's shop in collaboration with local architect Vernon Gracie, who moved into the flat above the shop with his wife (Towers, 1995, pg.51). Malpass (1979, pg.967) claimed that 'the office represented an unusually thorough attempt by architects to immerse themselves in the culture of a particular set of clients', while Colin Amery (1974, pg.361), in his article for the *Architectural Review*, likened the office to a GP's surgery, operating an open door policy for residents to casually drop-in and express their needs, some of which could be resolved by the architects while others were referred on to the relevant agency.



LEFT: IMAGE 12. AERIAL PHOTOGRAPH SHOWING PHASED DEMOLITION AND REBUILDING, RIGHT: IMAGE 13. THE COMPLETED WALL FACING THE AS YET UNDEMOLISHED TERRACED HOUSING. (EGELIUS, 1990).

The architects were not the only situated practitioners working on the estate during the 1970s. In 1969 Finnish photographer Sirkka-Liisa Konttinen moved from London to Byker to document the lives of the working class community. Her work provides a very different perspective on the redevelopment. Upon her arrival Sirkka-Liisa took up residence in one of the terraced Tyneside flats, living there for 7 years, before it too was demolished to make way for the new housing. During her stay Sirkka-Liisa captured the impact of the demolition and redevelopment physically and on the social fabric of the estate. In 1983 she published *Byker*, a photographic account of her time there, and in it recalls her feeling of becoming at home in the community and in turn being accepted by it; 'One way or another I had grown to be a part of my street, and the community. It had been my first own home, and a real home for me... My final, and most treasured, compliment arrived in the post, months after I had moved away. It read: "Not only did you immortalise Byker, and its many famous characters - You were one of them"' (Konttinen, 1985, pg.9).



TWO PHOTOGRAPHS OF THE OLD BYKER ESTATE TAKEN BY SIRKKA-LIISA KONTTINEN DURING HER TIME AS A RESIDENT (KONTTINEN, 1985). LEFT: IMAGE 14. KENDAL STREET IN SNOW, RIGHT: IMAGE 15. CLYDESDALE ROAD.

For both the architects working in Byker, and Sirkka-Liisa Konttinen, their position as residents, or citizens of Byker, became inseparable from their professional practices. The situatedness of their practice with regards to location and participation in the social life of the community influenced the very expression of those practices. Their approach points towards an alternative form of practice that operates in the overlap between the architect's social position as a citizen and their professional identity as a practitioner, as called for by Daniel Mallo and Armelle Tardiveau (2010, pg.9);

'The architect and urban designer can no longer afford to be just or merely a service provider, he/she is also an individual engaged in society - i.e. a citizen.'

The concept of a citizen architect offers us a context and a method to imbue architectural practice with an awareness of social issues through direct personal engagement. It is an approach that begins with the personal; as articulated in David Harvey's argument that any desire to initiate social change demands a personal response;

'Through changing our world we change ourselves. How, then, can any of us talk about social change without at the same time being prepared, both mentally and physically, to change ourselves?' (2000, pg.234).

The citizen architect is one who walks the line between being change and being changed; as practitioners they explore tools that contribute to the creation of their professional identity within a particular social context. However their tools also reflect their situation, developed through social interaction with users, clients and sites. Whilst the situatedness of the citizen architect affects the entirety of their approach, I will focus specifically on its implications for their drawing practices through my own situated drawing. The form that this drawing takes is as important as the information contained within it, as it represents and defines the approach of the citizen architect, as well as informing and altering their practice.

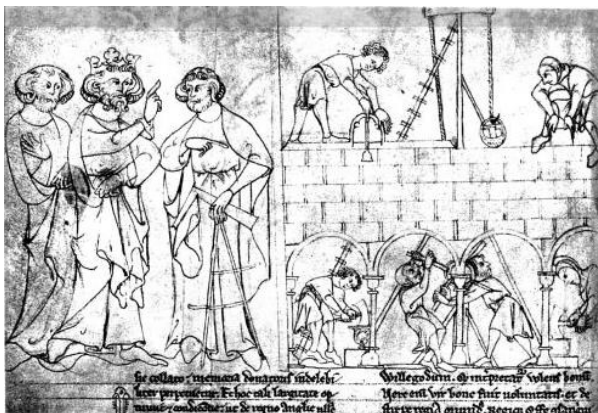
The practice of architecture is inextricably linked with that of drawing, so much so that the origins of the profession are marked by the emergence of its drawing practices. In his

paper on researching through drawing, Jonathan Hill (2006, pg.330) considers the architect and the drawing to be intertwined, 'the architect and the drawing are twins. Independent they are representative of the same idea,' he claims. To explore alternative architectural practices therefore involves exploring alternative drawn expressions. In her investigation of the unintentional marks of technical drawing Justine Clark (1996, pg.5) expresses the view that by exploring the drawing we can speculate on practice itself, 'to attend to such marks... is to consider different ways of looking, different approaches to drawing, and by extension to architecture.'

THE DINING TABLE DRAWING

Nolli engraved his plan onto 12 individual copper plates with a combined size of 176 x 208cm (Tice and Steiner, 2005). My Nolli plan of the Byker redevelopment has been drawn directly onto my dining room table, which was prepared by sanding and varnishing. The drawing has been made with the most 'architectural' of tools; Rotring technical pens, filled with white ink. Once dried, the ink is effectively permanent, any effort to remove it is very awkward, and this immediately situates the drawing. Both its immobility as a drawing, and its primary function as my dining table, render the drawing place-bound, unlike a sheet of paper. This means that not only does it have to be drawn on site it has to be read on site, forcing observers to engage with the site of its production.

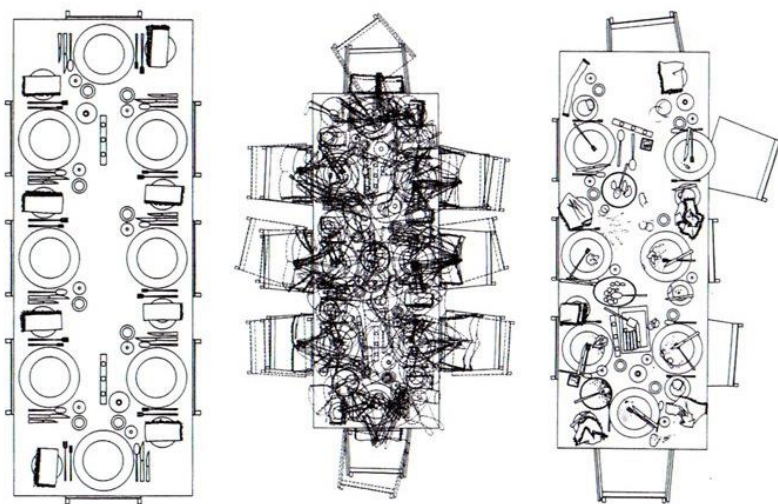
In the process of drawing, the architect is forced to engage with the realities of the site, the people who inhabit it, their patterns of life. Though rare now, this process of site-rooted drawing has a long culture within architecture. Today the scaled drawing is the architect's main communication tool, and in many ways their main direct output, as they are not responsible for the actual construction of their designs. However, architectural drawing can trace its emergence back to direct site-based practices. Paul Emmons (2005) describes how the form of scale drawing that we employ today originated in the Renaissance when architects started to move away from site as they became increasingly equipped to articulate their designs on paper.



LEFT: IMAGE 16 AND RIGHT: IMAGE 17. PACING THE SITE WITH DIVIDERS.

Their initial drawing practices were an interpretation of the pre-Renaissance process of pacing a site, where knotted ropes would be pegged out as a rudimentary 1:1 drawing of the planned building. These new, scaled drawings contained a scale bar representative of a fixed length of knotted rope and measurements were taken on the drawing by pacing its surface with a set of dividers. This practice was used right up until the end of the nineteenth century when the technique of using a scale rule to measure directly onto the paper started to replace the use of dividers. Clare Cardinal-Pett (1996) also describes the site-located medieval process of detailing, done in so-called tracing houses. The tracing house was the first structure built at a cathedral site and it protected a plaster floor into which designers inscribed and reworked detail templates. New layers of plaster were cast over mistakes and revisions in the design. In the twentieth century this practice was echoed in the work of architect Carlo Scarpa, who pasted his drawings to his drawing board and glued new paper over mistakes and details that he wanted to alter before redrawing them.

The choice of inscribing the drawing on my dining room table is inspired by the work of Sarah Wigglesworth and Jeremy Till at their self-built home and office at 9/10 Stock Orchard Street. Their house embodies an exploration of combining living and work, and the resulting impact on the uncertain personal identities associated with these two states. The building has been laid out on an L-shaped plan with the dining room at the junction between the two wings. It is a point around which the dual functions of living and working revolve and where these two programmes overlap. Within the dining room, a large table manifests the collision and overlap of these two aspects of their lives. During the day the table operates as a conference table and during the evening as a dining table. However, remnants of the rituals of life and practice linger on the table at the wrong time bringing domesticity to meetings and work concerns into the home. There are clear parallels to be drawn between Wigglesworth and Till's exploration of living and working and the approach of the citizen architect whose approach to work and position of residence are interlinked.



LEFT: IMAGE 18. THE DINING TABLE BY JEREMY TILL AND SARAH WIGGLESWORTH (WIGGLESWORTH, 2011), RIGHT: IMAGE 19. THE DRAWING IN MY DINING ROOM.

Till and Wigglesworth (2011) used a key drawing of their dining table surface, pre-, during- and post-meal to inform the eventual layout of their building plan. Like them, my own dining table drawing aims to use the table as a representative tool to articulate certain aspects of the practices of the citizen architect. With this drawing in mind, my drawing process has been recorded with a camera mounted directly above the table. I have intermittently taken photos not only of the drawing developing but also of the social activities that occur around the table such as meals and conversations. In these images the personal and professional overlap; the life of the architect and the drawing become interwoven; the experience of living and relating socially inform and influence the professional response of drawing, and with it, building.

The position of the dining table geographically, representative of my position of residence in Byker, is drawn at the centre of the plan on the table itself. This orientating of the plan around my own location is intended to reflect an early definition of the term citizen, derived from the Anglo-French *citezein*, simply meaning ‘inhabitant of a city’ (Harper, 2012). The origins of the term imply no more than a state of residence. It is this basic understanding that forms the centre-point of my definition of the citizen architect, which is that their practice is situated, centred on their place of residence.



LEFT: IMAGE 20, MIDDLE: IMAGE 21 AND RIGHT: IMAGE 22. CLOSE UP PHOTOGRAPHS OF THE TABLE DRAWING.

Having started the drawing at the centre I worked out from my position, drawing surrounding buildings at an ever-increasing distance. This process of drawing reflects my own knowledge, incomplete, yet growing, based on my place of residence, of the site of my operation. The connection between my position and the construction of the drawing acknowledges that, as professionals, our perspective is influenced by the position we establish for ourselves. The drawing reveals a relationship between the operation of the practitioner and the site of their work, one that is not neutral but dependent, reflecting the inter-relation between location and knowledge that Jane Rendell (2006, pg.256) identifies when she claims ‘where I am makes a difference to who I can be and what I know.’ The growth of the drawing has been recorded by running stills of the process together as a time-lapse film, a filmstrip of which can be seen in image 23. The citizen architect is one who recognises that their knowledge of the spatial social, and political realities of their site of operation is not uniform but allows the potential for this knowledge to grow over time and through continued immersion in the site.

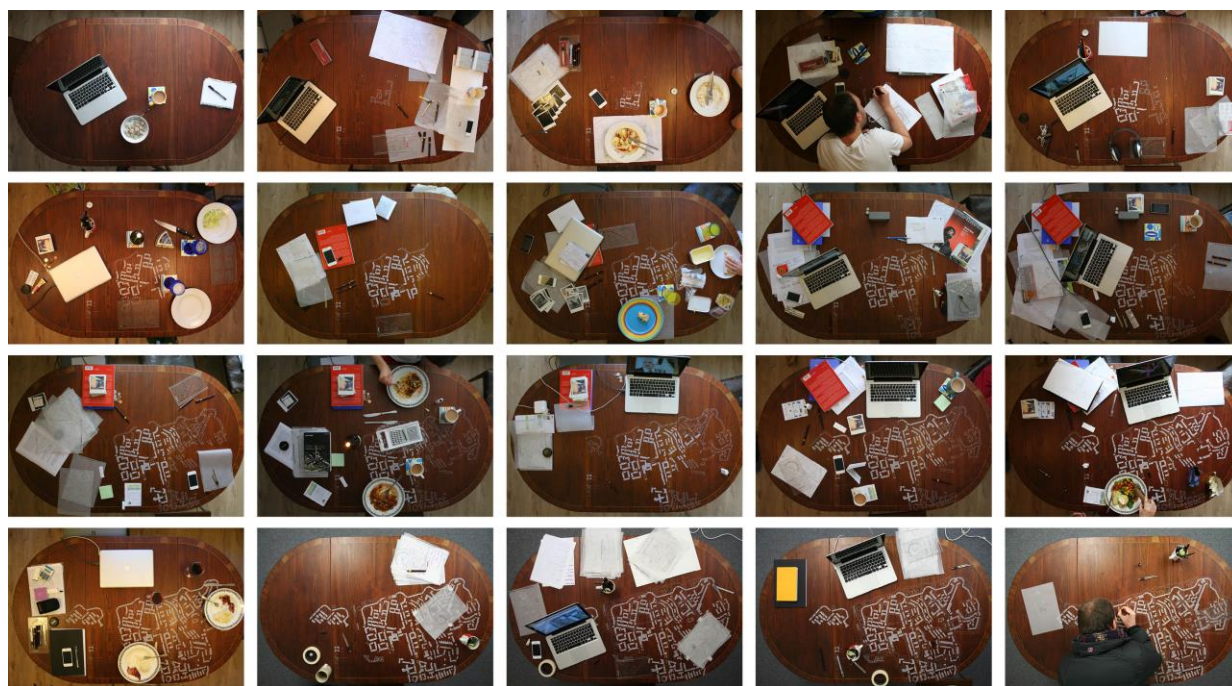


IMAGE 23. A FILMSTRIP OF IMAGES SHOWING THE DEVELOPMENT OF THE TABLE DRAWING FROM START TO FINISH.

The compositional photograph in image 24, helps to further illustrate this point. A number of photographs of the table, taken from above, have been overlaid and given a degree of transparency. The result is a variation to the intensity of the drawn content, areas of higher intensity, closer to the centre, reflect a greater familiarity with the site; this intensity diminishes the further from the centre of the drawing, or the further from my position, you go.



IMAGE 24. COMPOSITIONAL IMAGE OF THE TABLE DRAWING IN DEVELOPMENT.

Being an architectural site drawing, the plan is drawn to a scale - of 1:1000 - however this presents a problem in comparison to a conventional drawing. Though there are standard scales for an architectural drawing, site plans are usually drawn at 1:1000 or 1:500, while building plans tend to be drawn at 1:100 or 1:50, and details drawn at 1:10 or 1:5, the choice of scale is often a negotiation between the information being represented and the size of the paper that will hold the drawing (Ching, 2003, pg. 52). If a site being represented at 1:500 will not fit onto the designated paper the architect may choose to present the drawing at 1:1000 instead. Having selected a scale to suit the paper an architect will then proceed to layout the site plan centrally on the drawing sheet. This process of centralising and rationalising the site plan gives the architect the illusion of control through an unbiased view of the entire site. This process fails to recognise the gaps, the black spots, in our vision, whether they are spatial or political. For my drawing however, with the centre already set, the remainder of the drawing progresses outwards with the result that areas literally fall off the drawing, sites beyond my vision and awareness which remind me of my partial perspective on the site.

The process of overlapping the experience of living with the process of drawing further affects the perspective of the architect, which I propose affects the expression of their designs. By drawing in-situ, the architect develops a phenomenological connection to the site of their operation, which aids the process of imagining and visualising alternative futures for that site. Returning to Emmons' explanation of historical site-based drawing practices, he argues that by tracing the development of the architectural drawing from site-based activity to today's virtual representation in CAD, we can chart an increasing disconnection of the architect from a bodily engagement with site. Though removed from site, early drawing practices continued to evoke site practices and, in doing so, maintained an understanding of the connection between body and site (Emmons, 2011). Today with our use of CAD, drawings are created without reference to a specific scale, and are further divorced from an understanding of site. In charting this divide, Emmons (2005, pg.232) argues that the architect has increasingly lost the 'empathetic bodily projection that is critical to imagining a future edifice.' Marco Frascari (2011, pg.5) too argues that 'architecture itself is not disembodied, but arises from the coalescing of our brain and bodily experiences.' He continues, claiming that 'the very structure of our thinking comes from the embodiment that takes place in architecture.' It is clear that we do not experience space in the purely Cartesian way that is reserved for the building process but rather from sensual experience, which begins with the interaction of body and built environment. Pallasmaa (2005, pg.40) declares 'I confront the city with my body; my legs measure the length of the arcade and the width of the square... I experience myself in the city, and the city exists through my embodied experience.' Our ability to imagine architecture, buildings and spaces is aided by our own bodily experience of the world, our memories of scale, touch, temperature, sound, etc, if we lose touch with the scale of our body in relation to site then it impairs our ability to imagine and design for the future habitation of users. Through

drawing in-situ, architects can restore this direct engagement with the spatial and material qualities of site, as well as provide alternative perspectives on the site of their work, which in turn influence the expression of their designs.

Further I propose that as well as being situated in, the citizen architects practices are also bounded by their place of residence. This limiting reflects the definition of a citizen, a 'member of a state, nation or any other political community' (Collins, 2013). A person is not only a citizen, they are a citizen of a particular place, so too with the citizen architect. In the case of my own practice the dining table drawing establishes these boundaries as it grows outwards. The boundaries are subjective, self-defined and influenced by my position as a resident as well my professional position.

Kymlicka and Norman (1994) argue that there are two key aspects to the concept of citizenship, the first is that of citizenship-as-legal-status which is concerned with an individuals status with regards to their legal membership of a particular political community, it is primarily concerned with the rights of the individual where there is no obligation to participate in public life, but remains largely autonomous beyond the contribution of taxes and their duty to the law. Heater (1999) argues that the primary criticism of a legal definition of citizenship is that it reduces citizenship to a position of personal passivity. The drawing as an individual, situated, phenomenon represents the individual position of the citizen architect as associated with a particular geographic location. The concept of limiting ones practice to a single location flies in the face of commercial sense, as the architect is accepting a dramatic reduction in the scope for potential projects. However instead of being conceived as a purely commercial venture, I propose that it is possible to see work of the citizen architect as a specific way of contributing socially, and through doing so, discharging the social responsibilities of a citizen that form the second aspect of citizenship. This other aspect that Kymlicka and Norman (1994) identify is that of citizenship-as-desirable-activity, which emphasises the duties of the citizen and relies on a sense of moral obligation felt by the citizen to discharge these responsibilities through participation, the status of the citizen is defined by the extent of their contribution to and participation within a particular community. It is within the scope of this second understanding of citizenship that Henri Lefebvre's concept of the citizen's right to the city is expressed. For Lefebvre, the right to the city is not a right to be supplied by the state, instead it is perceived as a creative act where citizens are active in shaping the city to their needs and desires; 'it is the right to participate in the perpetual creative transformation of the city which thus becomes the ephemeral city, the perpetual oeuvre of its inhabitants' (Stickells, 2011, pg.215). The city then is seen in a state of flux where each inhabitant contributes towards its continual change. The inhabitant is empowered to this end instead of powerlessly waiting for state or private institutions to enact changes. Teddy Cruz (2011) also emphasises the creativity of citizenship: 'Citizenship is less a matter of belonging to the nation state and owning the papers that allow you to belong to this private club, and more an opportunity for a creative

reorganisation of protocols to produce new spaces in the city.’ As an inhabitant, the citizen architect is uniquely positioned to participate in the creation of the ongoing ‘ouvre’ of the city, by contributing their skills and abilities in visualising and realising alternative visions of how the city operates whilst working alongside other citizens.

FROM PRIVATE TO PUBLIC

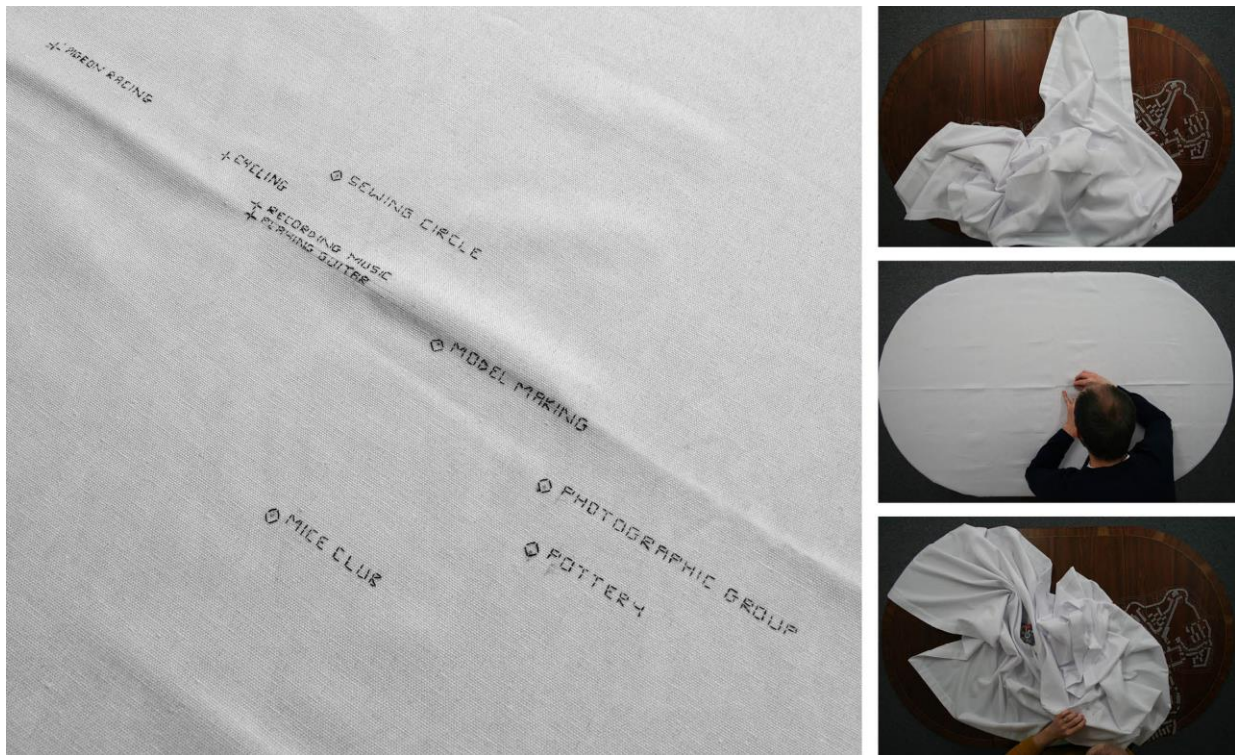
What the Nolli plan articulates, in spatial terms, is a distinction between two states of being within the city, in private or in public. Admittedly this is a rather crude analysis as it fails to acknowledge the grading of semi-public and semi-private spaces in between, however it reflects the two contrasting views on the nature of citizenship, that is of the citizens status within the city, either as a private and largely passive position or a public and active role. As with our level of privacy these two states are not mutually exclusive but overlap and interweave. Up until this point in the process the dining table drawing had remained a situated yet private endeavour, one, which is influenced my own perception of the estate, yet accessible only to those who entered my home. In this position it only articulates one aspect of the citizen architect’s citizenship. The situated drawing could be critiqued as an attempt to place the architect at the centre of operations, an attempt to promote the privileged perspective of the architect in the face of an erosion of their social and expert position, an effort to restore ‘the good old days’ when the architect’s power as an expert was largely unaccountable, when users, clients, builders and other consultants had to see it the architect’s way. This, however, is not the intention, and what the table represents is a reversal of the usual participatory process. When we consider participation within architecture it is primarily in reference to non-experts, or non-architects, those outside of the institution, participating in the formal process of architectural production, rather than an expectation of the architect participating in the social or political life of a place.

I was keen to alter the drawing process in some way on order to move it towards being a more public activity. At the end of 2012 a refurbished shop within Byker became available as a studio, shared with a community oral history project with which I volunteer a day a week. I saw here an opportunity for the drawing to become a public activity, more closely connected to the public practices of Erskine and his team in their shop/office, whilst at the same time shifting my drawing from an individual practice to one that was undertaken in view of other residents, reflecting the shift from citizenship as an individual position towards a participatory activity within the public sphere. Having completed the Nolli map of Byker in my own home, I moved the dining table down to the shop in order to continue my work on it.



LEFT: IMAGE 25. LOCAL CHILDREN WORKING WITH ME IN MY ON-SITE IN A SHOP/STUDIO AT RABY CROSS IN BYKER.
RIGHT: IMAGE 26. THE DINING TABLE DRAWING IN THE SHOP/STUDIO.

While the drawing inscribed onto the table is a record of the physical characteristics of redevelopment, public space and hobby rooms, it is limited to expressing the site as a spatial phenomenon. However, Chiles and Butterworth argue that the normative architectural definition of site, as the physical location for a building, is insufficient to describe the varying influences, social relationships and limitations that define a site. Rather, they propose, through their experience of designing and constructing their own homes, an expanded understanding of site where ‘multiple and layered accumulations of physical locations, relationships, bodies and texts compound into what we define as our architectural field of operation’ (Chiles and Butterworth, 2011). The second element of my situated drawing seeks to incorporate an aspect of these social relationships by layering them over the spatial qualities of the redevelopment, this layer is conceived as a tablecloth that has a map of hobby activity, undertaken by residents past and present, stitched into it. Visitors to the shop are asked about their hobby activities within Byker, these are then added onto the tablecloth as an ever-expanding record. The intention was that, when laid over the table, the map of activity would compliment and inform the spatial exploration of hobby spaces on the estate. This did not wholly work as I had hoped, with the white fabric being too opaque to read white ink of the drawing through. However, as a representation of the social connectedness of the citizen architect it reveals a particular approach. I started the map with my own hobby, from which it continues to expand as I build relationships with more residents, who in turn put me in touch with others who practice a hobby. Here, the knowledge of the architect can be seen to increase through continued engagement with other citizens. The tablecloth articulates the social position of the citizen architect as a node within a wide set of relationships; a co-producer and consumer of the city with other citizens. The architect is seen as one citizen amongst many.



LEFT: IMAGE 27. HOBBIES MAPPED ONTO A TABLECLOTH. RIGHT: IMAGE 28. FILMSTRIP OF TABLECLOTH CREATION.

While the dining table drawing aims to re-establish the physical connection between the architect and site that, it has been claimed, was lost with the shift of drawing practices away from site, the tablecloth articulates the change in the social position of the architect that occurs through their re-connection to site. Jonathan Hill (2006, pg.330) argues that the move away from site fundamentally altered the social position of the architect; instead of being part of a team of anonymous craftsmen, the architect became an artistic intellectual working at a distance from the realities of the construction site. Increasingly voices from within the discipline of architecture have expressed the need for architecture to reconnect with the social and political contexts of their work (Till, 2009; Bell, 2003; Gámez and Rogers, 2008). This is another area where drawing in-situ alters the practices of the citizen architect. Through the process of situating their drawing practices, the citizen architect cannot help but engage with social and political realities of site. This outcome is a result of both the drawing process itself as well as the extended time that one spends on site through that process. It was certainly the experience of the architects who worked with Erskine in the site office on the redevelopment of Byker. Mike Drage (2013) recalls that the architects' sense of social engagement meant that they increasingly stepped beyond their professional remit, resulting in them contributing socially through such actions as building an experimental playground for local children outside the office with the help of the children and some of their parents, as well as securing plants for residents' gardens through the landscaping contract. Caroline Gracie (1976, pg.2) noted that their position on site allowed them to tailor their programme to 'alleviate social distress', particularly in the cases of certain individuals who were struggling with conditions brought about due to the

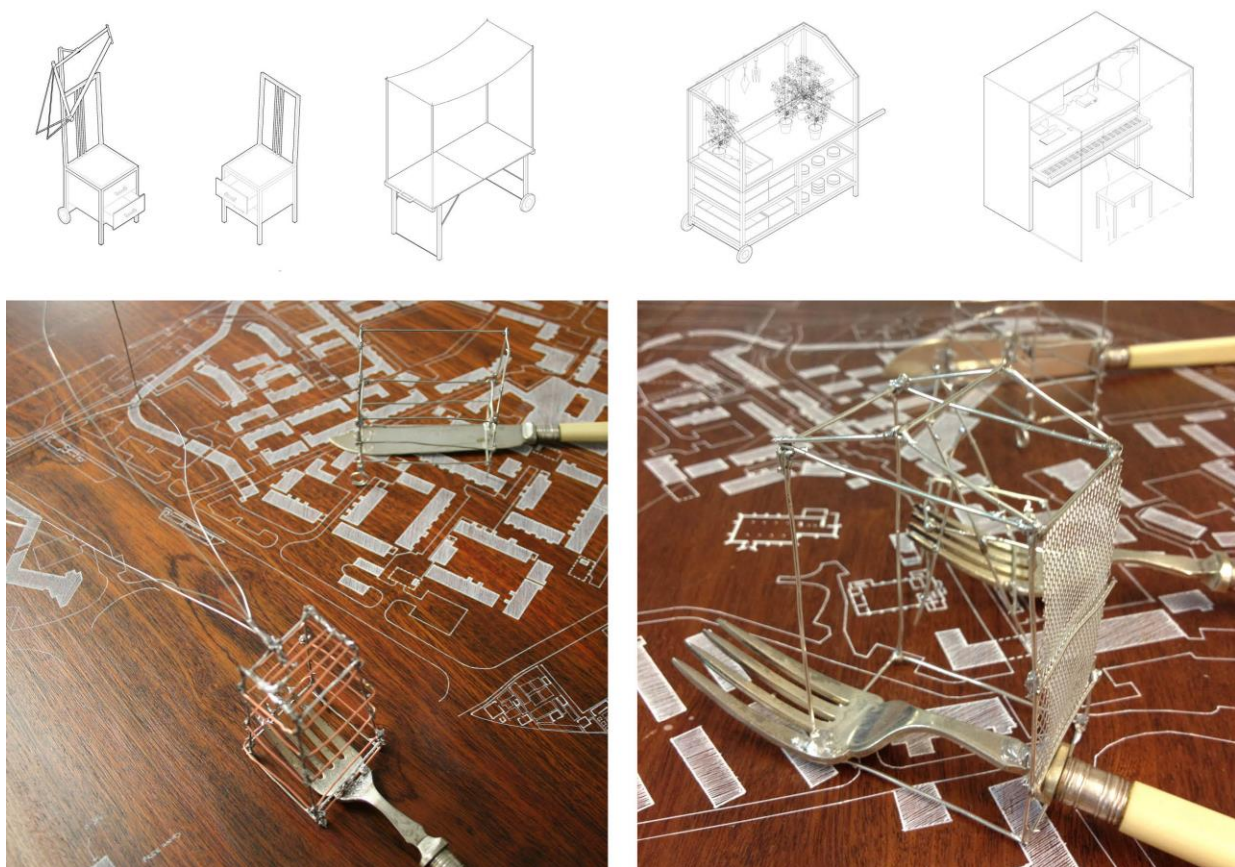
clearances. She also recorded that the situation of the office resulted in an overlapping of roles not traditionally associated with an architect's work. Not only did the position of the office increase the architects ability to respond to social issues arising from the redevelopment, it also led the architects to be embroiled in political conflicts and power struggles which were played out across the site. Tom Collins house, one of the most prominent features of the Byker wall, was named after the Labour politician who succeeded Arthur Gray in 1973, in a failed attempt to appease him after he strongly resisted the ongoing redevelopment through various channels. At another point, delays to the programme led the architects to lobby the council on behalf of the residents to secure six month forward allocation of housing so that residents could anticipate where, have time to negotiate with whom, they would be living. It was a political act that finally saw off the project before it was finished. In 1979, Margaret Thatcher brought about an abrupt halt to social housing construction that resulted in the final two phases of housing never being completed.

So we can see the architect's citizenship as grounding their practices in a specific location as well as providing a public platform for them to be expressed. As I alluded to earlier, these two ways of engaging with through a sense of citizenship are not mutually exclusive but inform and lead one another. The sense of ownership and identity that come from being considered a citizen encourage actions that contribute to the site, while this commitment of acting in the public interest in turn strengthens the feeling of belonging. I sought to articulate this link between the two stances of the citizen architect in the final element of the drawing. Having moved the dining table to the shop, its original context of within my home had been lost, and with it the expression of shared residency with other citizens of Byker. In order to create a trace of this space I drew the internal elevation of my dining room at 1:1 on the wall behind the table, with electrical tape. This drawing establishes a connection between the two different spaces on the estate and represent the two expressions of citizenship that affect the architect's practices.



IMAGE 29. THE ELEVATION DRAWING OF MY DINING ROOM BEHIND THE TABLE.

Having moved into Byker to draw from its history of situated architecture practice, I was lead towards an investigation of what impact this approach to practice has on the tools and expressions of that practice itself. I have shown how the dining table drawing is central to this investigation, as a drawing it is a form of representation common to the majority of architectural practice, yet its situatedness is representative of an alternative approach. The table drawing continues to orientate my own activities within Byker, the map of individual hobbies, that is recorded onto the tablecloth, has led to a closer investigation of the spatial qualities of certain hobby practices. These include jewellery making, piano playing and amateur radio, amongst others, which have been recorded through the creation of a number of short films and drawings. These investigations have, in turn, led to a series of designs for pieces of mobile furniture, that can host these, and other hobby activities, and through doing so be used to create a hobby room, in various spaces across Byker, not limited to the official hobby rooms. This intention has been brought back to the table drawing, in order to express the connection between the designs and the original drawing. The designs have been modeled onto pieces of cutlery that are accommodated on the dining room table, and are representative of the aim, initiated by the Nolli plan, to develop alternative hobby rooms.



TOP: IMAGE 30. DESIGNS FOR FURNITURE THAT SUPPORT HOBBY ACTIVITY. LEFT: IMAGE 31, RIGHT: IMAGE 32. FURNITURE DESIGNS MODELLED ONTO CUTLERY INHABIT THE SPACES OF BYKER THAT ARE REPRESENTED ON THE TABLE DRAWING.

CONCLUSION

What this situated drawing represents is an immersive approach to architectural practice, drawing from that which was undertaken by the architects who worked on the Byker redevelopment, where the professional, social and political roles of the architect each inform one another and become interwoven beyond recognition. Whilst this interconnectedness is to some extent the reality for all architects, indeed all practitioners, the citizen architect acknowledges it, embraces it and allows it to lead their practices. Through the drawing we can read the approach of the citizen architect as situated, and bounded by the geographical and social realities of that location. The acknowledgement of an incomplete view of this site should encourage caution and sensitivity as the citizen architect's work develops, while their participation within the life of the site opens up opportunities, and altered perspectives, that might otherwise be missed through a more conventional, and inherently more distant approach.

The process of drawing in-situ itself is central to this altered approach, by doing so, a key architectural tool is altered in such a way as to allow the citizen architect to root their work in the life of a particular site, in order to reflect their particular commitment to that site. The situating of the dining table drawing, in two key locations, at home and in the shop, articulates a negotiation of this citizenship, on the one hand, as a private expression, drawing in-situ acts to aid the practitioner's efforts to engage with the physical realities, of the site of their operation, in a deeper way that is conventionally undertaken within architectural practice. On the other hand, through a public process of participation within the social life of the site, the citizen architect's professional skill and knowledge combine with their sense of citizenship, to contribute to an ongoing process of appropriating the site, alongside other citizens.

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