



SHELL FROM GREATSTONE BEACH



SMALL ROCK FROM DENGÉ



SHELL FROM GREATSTONE BEACH



ROCK FROM DEREK JARMAN'S GARDEN



SEA CABBAGE FROM DUNGENESS



CARD FROM DUNGENESS OPEN STUDIOS



SMALL ROCK FROM DENGÉ



SHELL FROM GREATSTONE BEACH



SHELL FROM DUNGENESS



SMALL ROCK FROM DUNGENESS BEACH



SHELL FROM GREATSTONE BEACH



SOUTH EAST DAYRIDER BUSTICKET



SMALL ROCK FROM DENGÉ



SHELL FROM GREATSTONE BEACH



SMALL ROCK FROM DENGÉ

Seeking sanctuary

A year later, after having received his HIV diagnose in 1986, Derek Jarman bought a former fisherman's cottage and relocated far from the madding crowd to start cultivating a garden in the no-man's-land of the Dungeness. It was his last great metaphor and an escape from his worsening disease. As he called it "gardening on borrowed time". He created the garden of Prospect Cottage from scratch by using native plants such as sea kale, wild peas, viper's bugloss, teasels, foxglove or yellow horned poppy and sea holly. He used objects found on his daily beach-combing walks to complement the garden, like driftwood sticks to mark out and highlight details of the garden or chain anchors, shells and sea-smoothed bricks to decorate.

By setting up this remarkable environment, a garden without barriers, Jarman faced the restrictions imposed on him from the beginning of his life. His garden has become the way he himself lived, open and polymorphously deviant, hospitable towards trespassing visitors and unexpected inhabitants. As he put it "**My garden's boundaries are the horizon.**" His garden offered protection by embracing and welcoming everything as he must accepted his own destiny.

This kind of cultivation may have led to the further flourishing of the garden in the barren landscape even after the deaths of Jarman and Jarman's partner, Keith Collins.



LOST CHURCHES

As the ruins are far apart, covering most of Romney Marsh, offers an opportunity to carry out an intervention that could affect the whole area. By researching the churches, we can gain a better understanding of the role they played in shaping the communities and the landscape of the Marsh. It also provides an opportunity to reinterpret the use of churches so we can see and use these buildings not only as a place to worship.

GARDEN

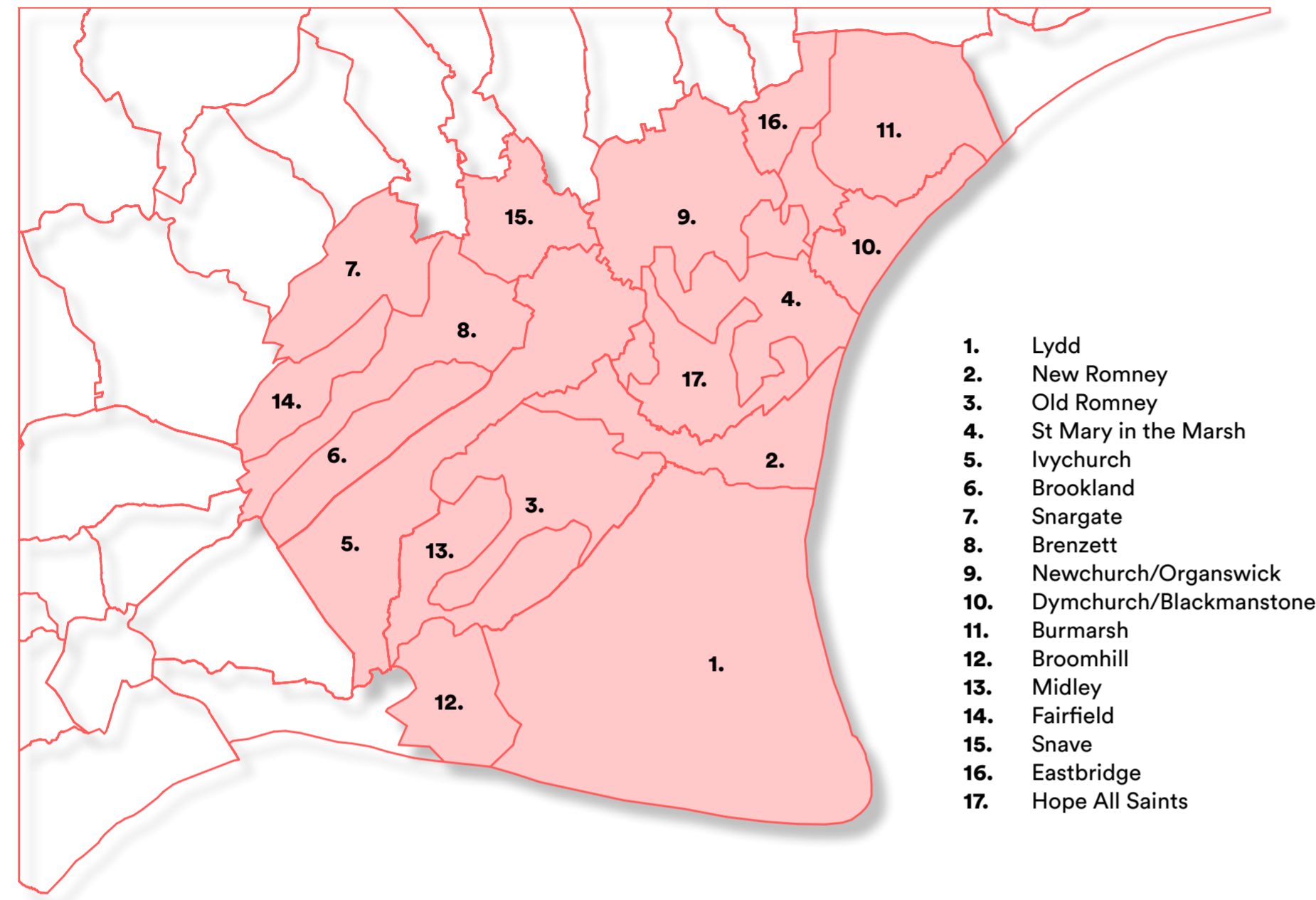
Fences are mostly forbidden in the protected nature area, so the Dungeness is filled with fenceless gardens. Although the boundaries of these gardens remain blurred, some gardens, such as Derek Jarman's garden, display a quality of space that allows for contemplation and meditation. The intervention could cover the churchyard grounds by creating small gardens using local materials and plants that reflect the landscape.

SANCTUARY SEEKERS

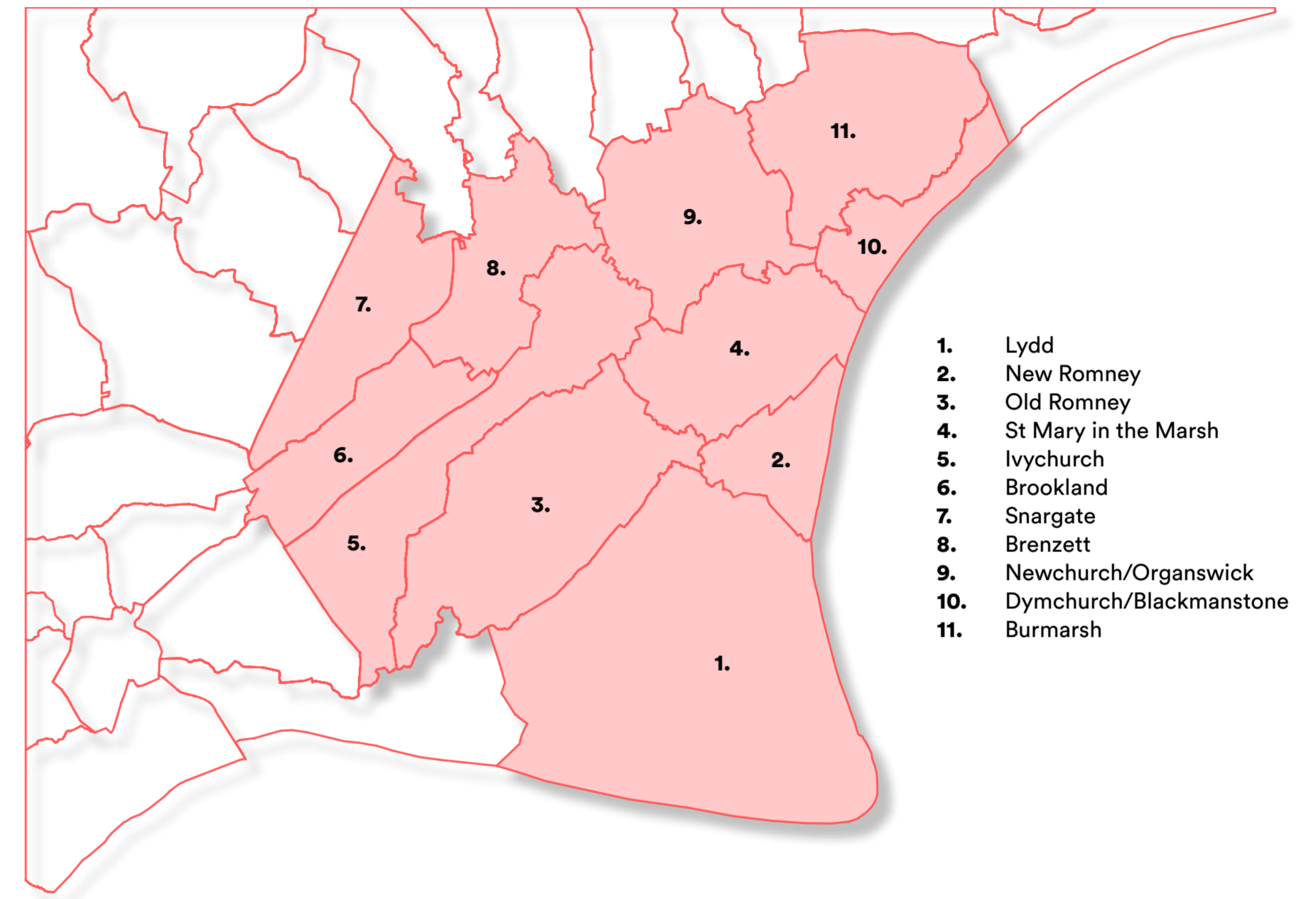
People can seek sanctuary for many reasons. Sanctuary is a safe place that provides protection from danger or a difficult situation. Derek Jarman's presence in the dungeness is a kind of sanctuary seeking. The difficult situation in his life was living with the disease in a way that he can see his own demise and also see the beauty flowering around him. His goal was to create a space for reflection, a place for solitude, a space that is hospitable towards trespassing visitors and unexpected inhabitants.

SANCTUARY





- 1. Lydd
- 2. New Romney
- 3. Old Romney
- 4. St Mary in the Marsh
- 5. Ivychurch
- 6. Brookland
- 7. Snargate
- 8. Brenzett
- 9. Newchurch/Organswick
- 10. Dymchurch/Blackmanstone
- 11. Burmarsh
- 12. Broomhill
- 13. Midley
- 14. Fairfield
- 15. Snave
- 16. Eastbridge
- 17. Hope All Saints



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THE LOCATION OF THE CURRENT AND OLD PARISHES OF ROMNEY MARSH BASED ON THE TITHE COMMUTATION SURVEYS CARRIED OUT FROM THE 1830S TO 1840S

CURRENT PARISHES OF ROMNEY MARSH

Currently, there are eleven parishes, fifteen small villages and two towns that make up the Marsh.

Over time there has been twenty-eight villages/parishes, including the two towns of New Romney and Lydd, existing on Romney Marsh. Some of these lost communities on the Marsh are instances of the rural communities' decline in the modern era. Primarily reason for the disappearance of many hamlets and small communities was the coastal storms in the 13th century, the Black Death in 1348-50 and malaria, which was present all across Romney Marsh from 1500 to 1730.

Blackmanstone	Broomhill	Dengemarsh	Eastbridge	Fairfield	Fawkenhurst	Galloways	Hope	Midley - South west of Old Romney.	Orgarswick	Oswardstone
Abolished as a civil parish in 1934 to become parts of the parishes of Newchurch, Burmarsh, and St. Mary in the Marsh.	The village being lost to the sea during raging storms of 1287. Today it is merely a heap of stones. Originally a port.	Closed since Lydd army ranges were started in WW2. Originally a port.	Suffered very badly from the Black Death plague in 1346-53, which almost certainly led to the demise of the village. Today just a couple of houses and the church ruins remain.	Abolished as a civil parish in 1934 to become parts of the parishes of Snargate and Stone cum Ebony. Today just the St Thomas a Becket church and a couple of farmhouses remain.	Today just a stone cross on a stepped plinth.	Closed since Lydd army ranges were started in WW2.	Abolished in April 1934 to become parts of the parishes of St. Mary in the Marsh, Newchurch, and Old Romney. Today just the church ruins remain.	This was once a small island in the Rother with a village on site. Suffered very badly from the Black Death plague in 1346-53, which almost certainly led to the demise of the village. In 1801 just 23 people still lived here. Now, only the ruined west wall of the church remains. Abolished as a civil parish in April 1934 to become part of the parish of Old Romney.	Abolished as a civil parish in April 1934 to become part of the parish of Burmarsh. Today marked by a cross of stone from the ancient Orgarswick church.	Adjacent to Dungeness. Originally a port.

Abolished as a civil parish, becomes parts of other parishes	Closed because Word War II	Suffered very badly from the Black Death plague	Coastal storms in the 13th century

ROMNEY MARSH // LOST CHURCHES

01_THE SCOUT

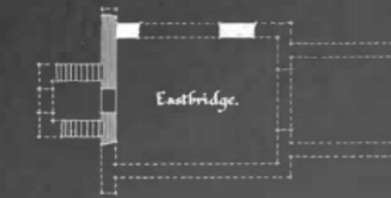
LOST CHURCHES

There are fourteen Historic Churches still standing on Romney Marsh. There were at least ten more but these have either vanished, fallen into disrepair or no longer used as churches.

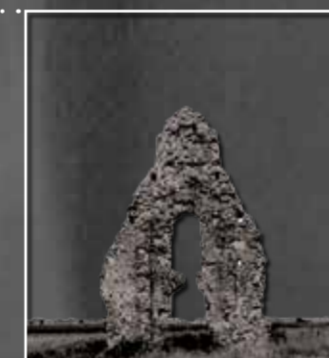
The medieval churches of Romney Marsh were built by the lords of the manor on the Marsh to serve the communities. Although the population of the area was never high, the churches were often on a large scale to reflect the importance of the parish or the importance of the patron. Nearly all of the churches were standing by 1100, likely as wooden buildings being built later in stone.



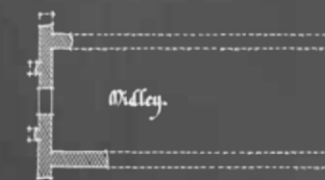
Eastbridge



Hope



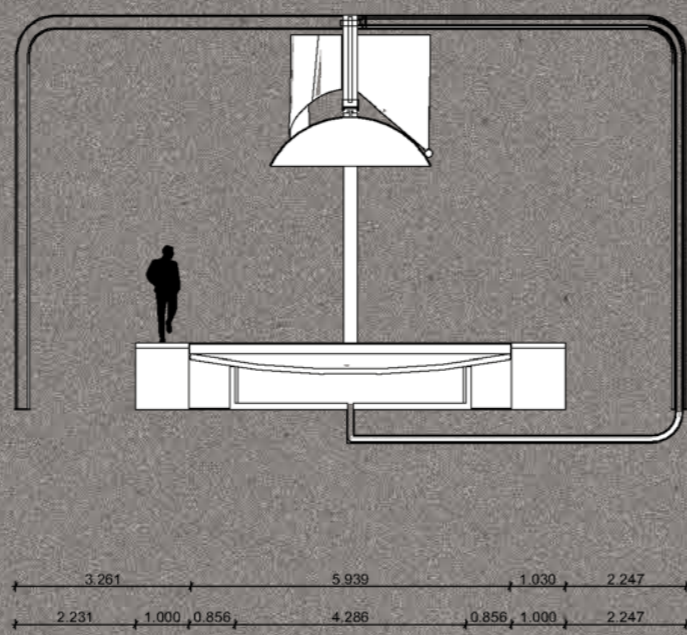
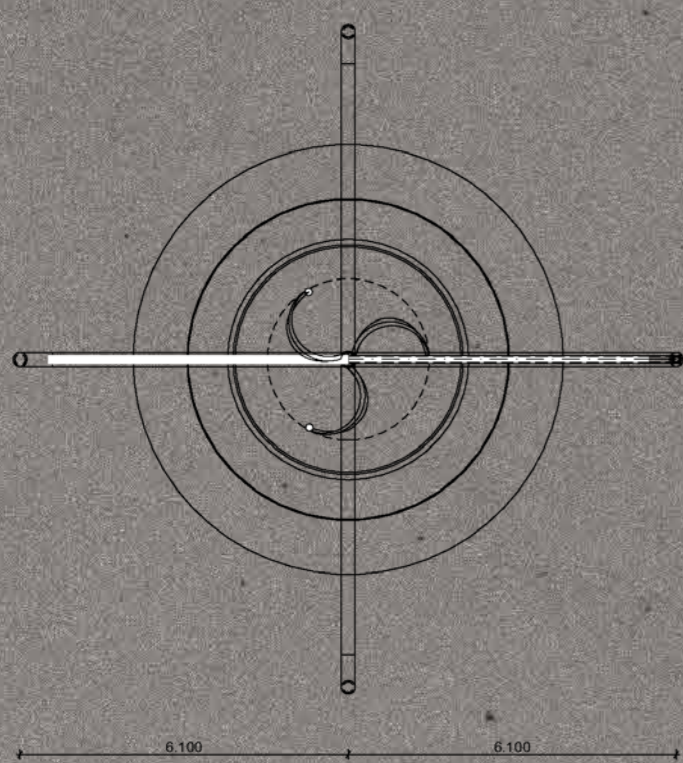
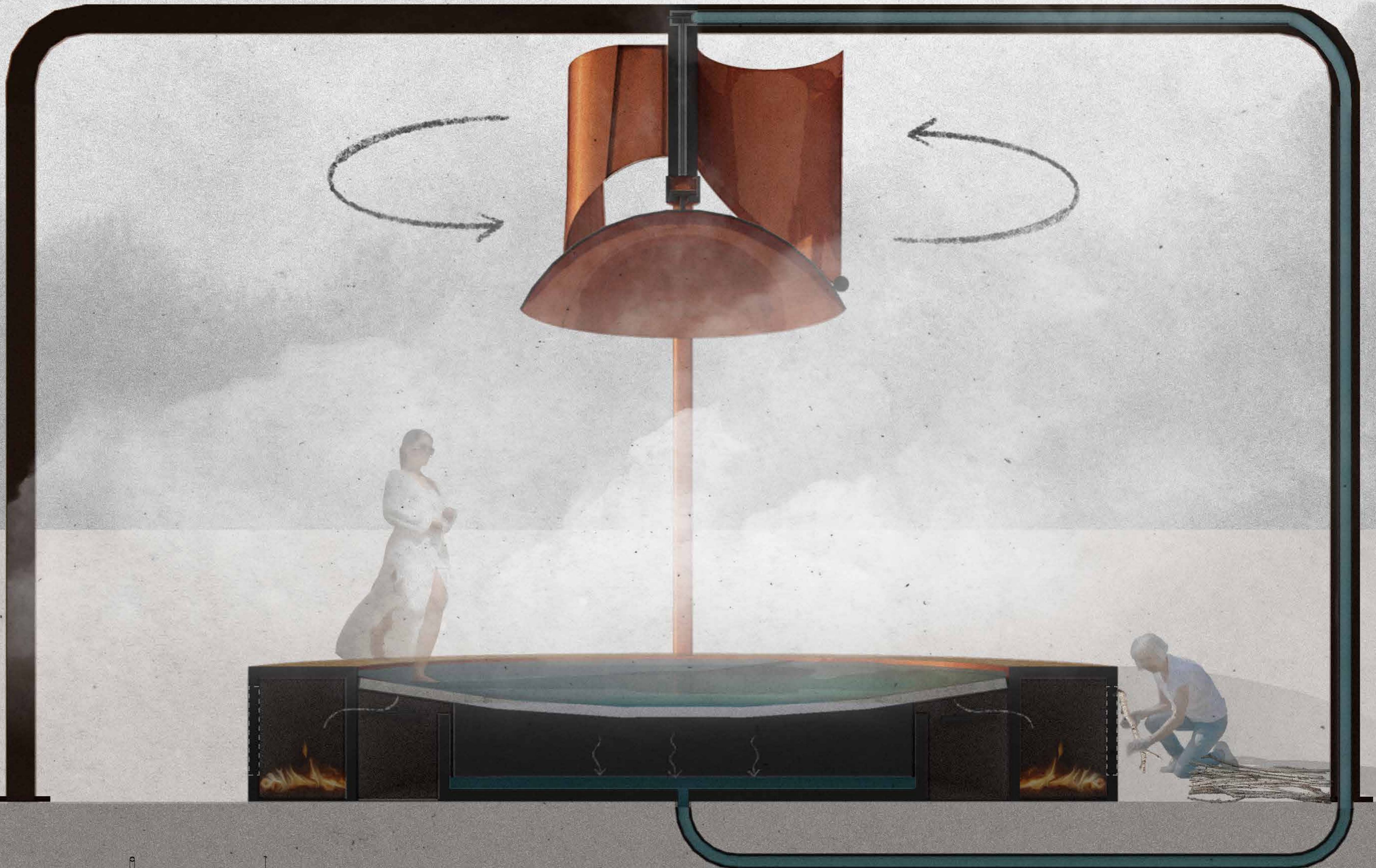
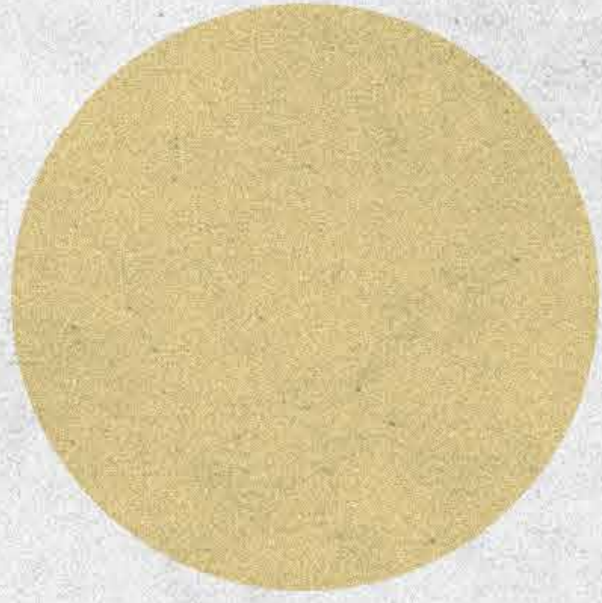
Midley



- 1. Blackmanstone**
→ it disappeared in the 15th/16th century.
- 2. Broomhill**
→ it was derelict by 1590, it is now merely a heap of stones near an abandoned farm house.
- 3. Eastbridge**
→ it is now in ruins with just the remains of the west tower, the walls of the nave and chancel remaining.
- 4. Hope All Saints**
→ it fell into decay in the 17th century, now it's a ruin.
- 5. Midley Church**
→ it was deserted in the 16th century and its ruins remain as a dramatic arch.
- 6. Orgarwick**
→ it disappeared in the 15th century but its location is marked by a Church Memorial Cross.
- 7. The Sanctuary Dungeness**
→ between 2014-2016, it was refurbished and converted to a private residence.

- LOST CHURCHES
- CHURCHES





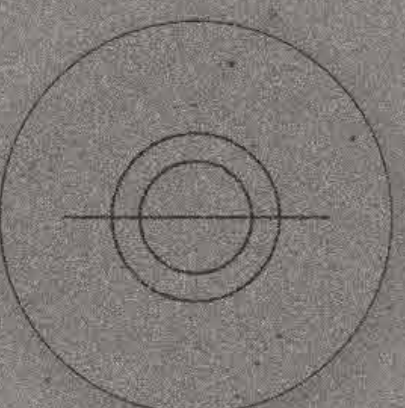
SUMMONING THE SEA FOG

The structure consists of a pool frame in which a smaller pool can sink in, operating the hydraulic system, which releases the savonius wind turbine. The power of the wind turns into mechanical rubbing which sounds the singing bowl.

The fog in this installation is a naturally occurring warm, rising evaporation fog/steam fog that forms over bodies of water overlain by much colder air. The water surface covered with fog acts as a shield for its users so they can delve into the personal experience. Visitors can both watch the installation from the outside or lay down in the pool filled with warm water. When someone lies down or sits in the pool, the extra weight entering the pool is transferred by a hydraulic system, releasing the lock of the wind turbine that will sound the singing bowl. One can bathe in the vibrations of the singing bowl and in the hot water at the same time.

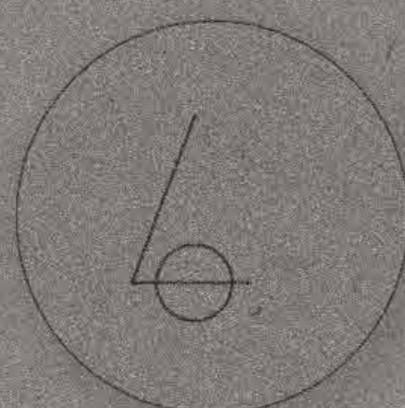
SIGHT

The visual references are erased by the fog which is a naturally occurring evaporation fog/steam fog that forms over warm bodies of water overlain by much colder air. The water surface covered with fog acts as a shield for its users so they can delve into the personal experience.



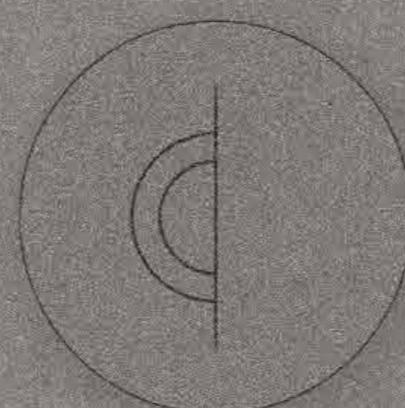
SMELL

The water temperature can be controlled by the amount of wood placed on the fire. Local wood, such as oak and birch, which grow on Romney Marsh, is used for the fire. Birch is known to smell very good which we experience as the scent of burning wood mixes with the steam fog.



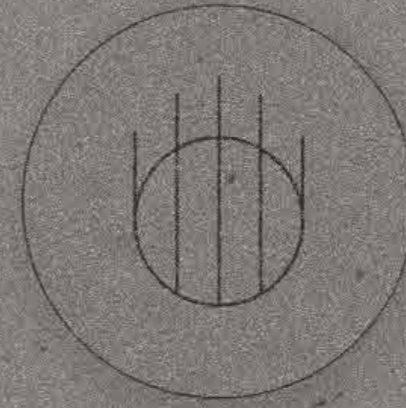
HEARING

When the Savonius wind turbine starts to spin, the wooden coverings on the lower edges will rub the singing bowl which will make it sing. So visitors can bathe in the sound of the singing bowl. The sound bowl only sounds when someone is standing in or sitting in the pool.



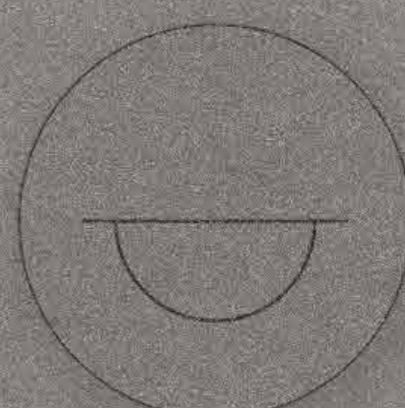
TOUCH

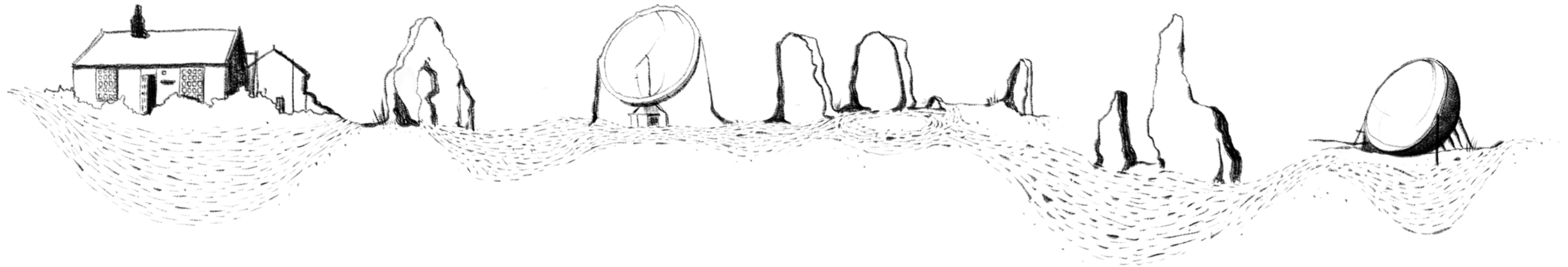
For the touching sense, the warm water or the metal surface of the pool can be both interesting. Not to mention how the touch of the soaked skin surface changes.



TASTE

The pool is filled with seawater. The properties of seawater have beneficial effects upon the health. In thalassotherapy, trace elements of magnesium, potassium, calcium, sodium, and iodide found in seawater are believed to be absorbed through the skin.





Derek Jarman's garden and the way in which it was realized stood out as a call. Although he never recovered from his illness, the creation and care for the garden was such a transformational process that pointed me to the direction of the pilgrimage phenomenon. The pilgrim's journey itself can also be seen as a transformational quest, from illness to health, from grief to closure and from broken to whole.

The remaining arch of Midley church marks the beginning of the journey. The pilgrims rest here before crossing the arch and begin their journey. At this point, the pilgrim must decide to leave everything behind and make the journey in a spirit of change.

There is a detour between the first and second refugios to allow the pilgrim to spend some time with contemplation. In the shadow of the Denge Sound Mirrors, an installation awaits the pilgrims.

The ruin of All Saints of Hope is the central refugio of the pilgrimage. This stage is about becoming aware of our companions. This ruin is specifically suitable for this purpose since during the 19th century, the ruins of the church was a favourite meeting place for smugglers so one could say this place still has a strong sense of fellowship.

After all the hardships of the journey, this refugio is about the sight. Therefore the tower of the ruins of Eastbridge is an excellent location which is likely to have been a later addition, incorporating the re-used 12th century materials.

Before the pilgrims can return home, they bath in the warm water and ethereal sounds of the installation located at the Hythe Sound Mirror. Floating on the water, both body and soul actually reach their final destination.

The Call

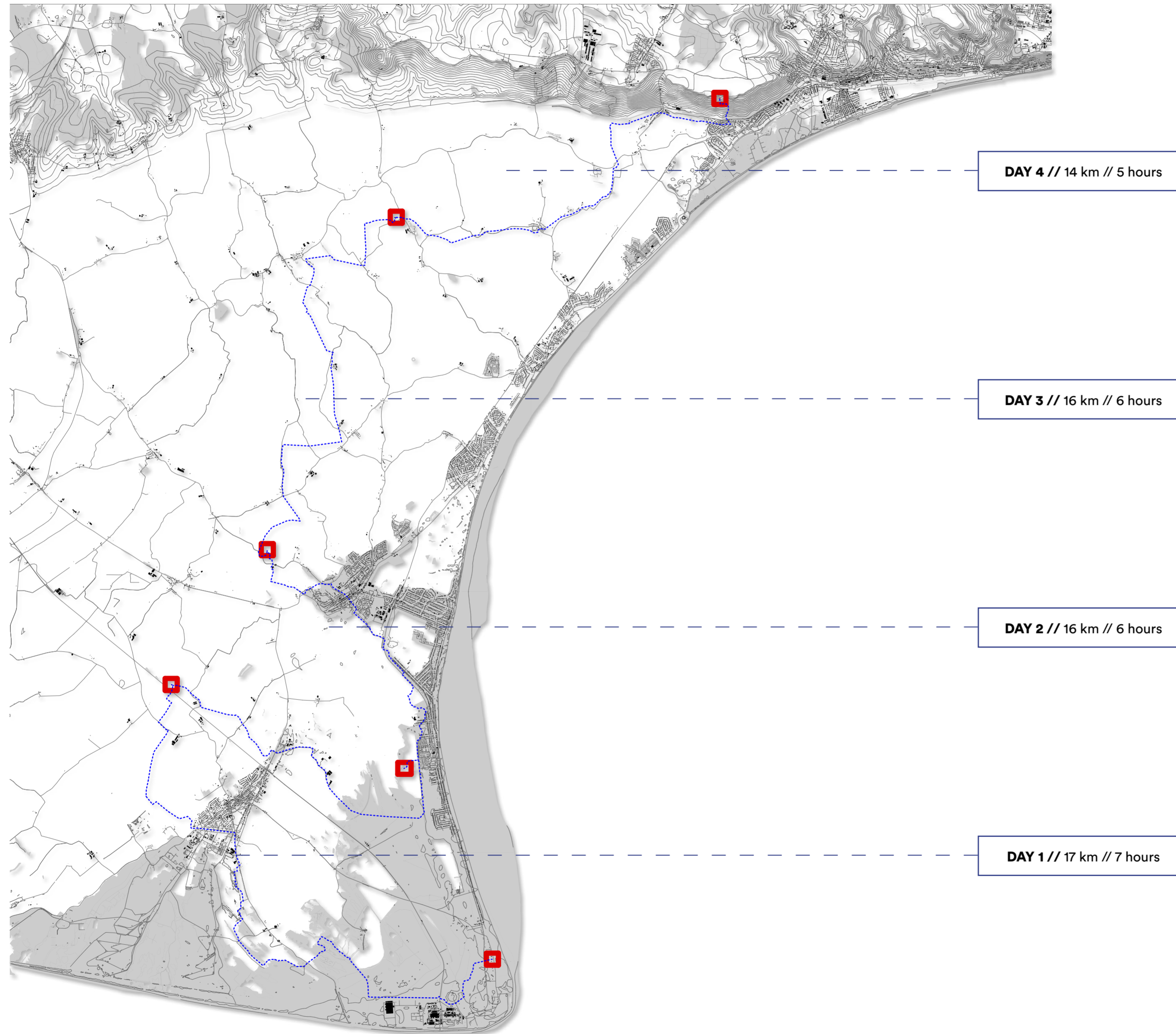
The Separation

The Contemplation

The Liminal stage

The Encounter

The Reaggregation



VIA JARMAN // a four days long modern pilgrimage from the garden of prospect cottage in dungeness to the Hythe sound mirror on the edge of Romney Marsh. The three church ruins are converted into pilgrim accommodations (refugios) in such a way that they help the pilgrims to immerse themselves in certain stages of the journey. The two versions of summoning sea fog installation are part of the stages as well. The first version can be found at the detour of the Denge Sound Mirrors and the pilgrims can enjoy a warm bath of the second version at Hythe Sound Mirror.

EXISTING FOOTPATHS // Romney Marsh is woven by several pedestrians foothpats. The new pilgrim route is created by connecting and supplementing the existing footpaths. Taking into account the natural conditions, the new pilgrim path connects a total of 33 existing footpaths of varying difficulty.

4 DAYS ▶ 63 km ▶ 24 hours

CONSTRUCTED EXPERIENCE OF THE PILGRIMAGE

Via Jarman is a secular journey with the focus on the personal meaning created by the pilgrim. The whole journey is made tangible through the objects. Leaving them behind, creating them, sharing them, archiving them helps the pilgrims to reflect on the whole journey when they reach their final destination.



SOILSCAPES OF ROMNEY MARSH

Most of the land is below or only slightly above the level of the highest tides, but is protected from sea flooding and further silting by natural shingle spits or bars, and by sea walls or artificial river embankments. The association is confined to the most recently reclaimed, "New", marshland on Romney Marsh.

Wind-blown sand has formed sand dunes, and - behind the shingle beach - alluvial deposits have developed, giving rise to highly productive loamy and clayey soils of coastal flats, with naturally high groundwater (around 70 per cent).

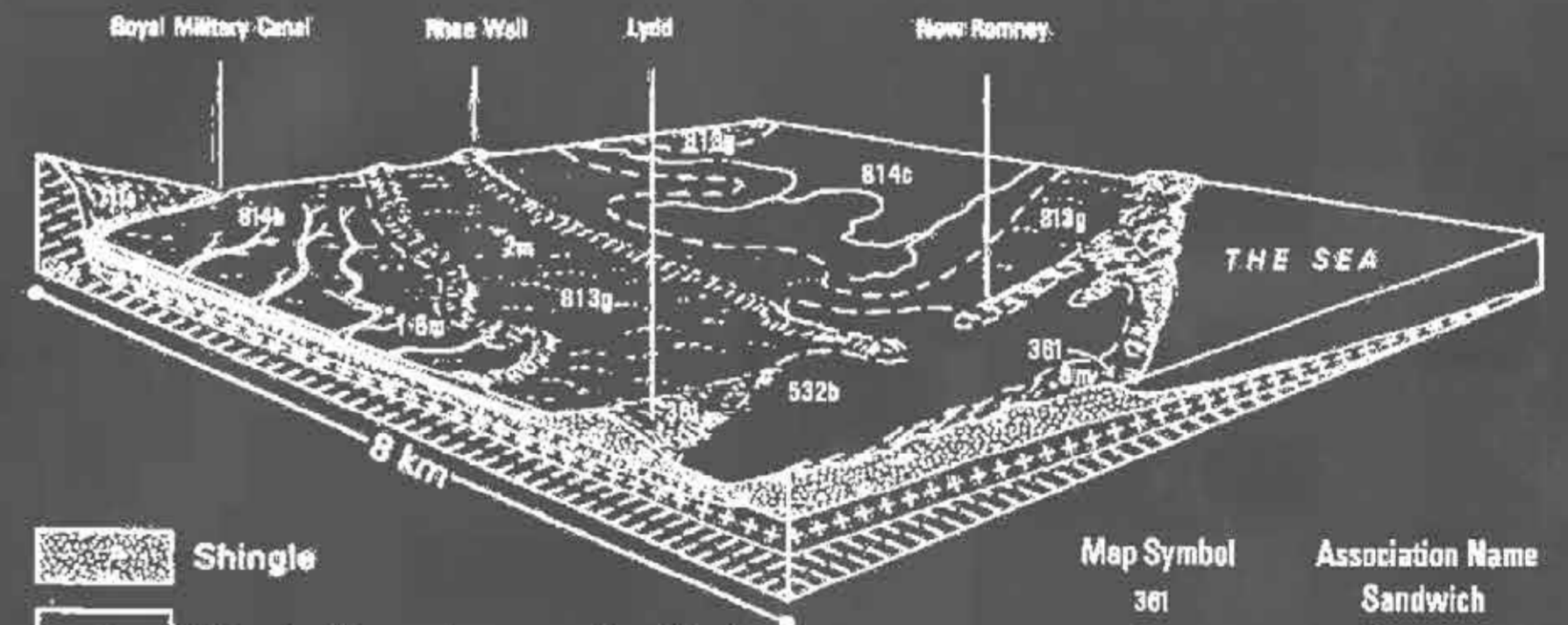
IV. SHARE SOMETHING

- LOAMY AND CLAYEY SOILS OF COASTAL FLATS WITH NATURALLY HIGH GROUNDWATER
- SAND DUNE SOILS

II. ISOLATE

III. CREATE SOMETHING

I. LEAVE SOMETHING

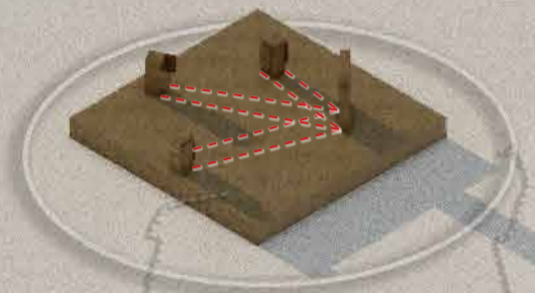


Symbol	Map Symbol	Association Name
	361	Sandwich
	532b	Romney
	711a	Wickham 1
	813g	Wallsea 2
	814b	Newchurch 1
	814c	Newchurch 2

Figure 57. Soil associations on Romney Marsh

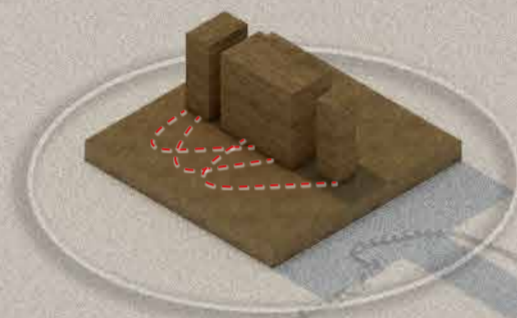
II.

Pilgrims spend some time in isolation to prepare for the journey.



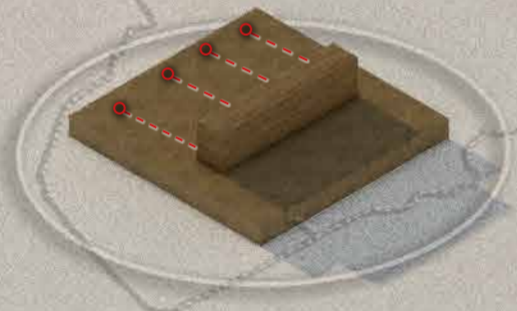
IV.

Pilgrims use the kiln together to burn out their objects, then they share the spa. Before they take off they exchange their objects.



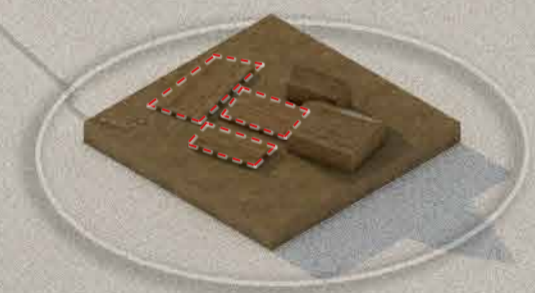
III.

Pilgrims make objects out of clay that they take with them to the next stages.



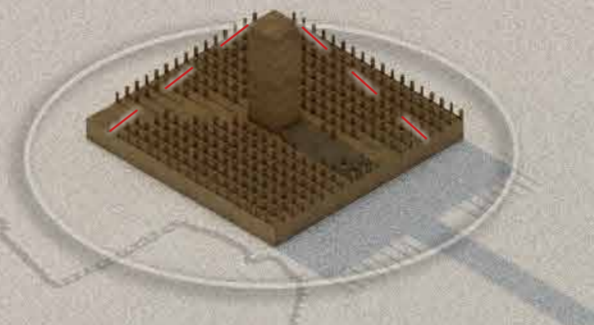
I.

Pilgrims leave a personal object from their past in the garden of the 'left behind objects'.



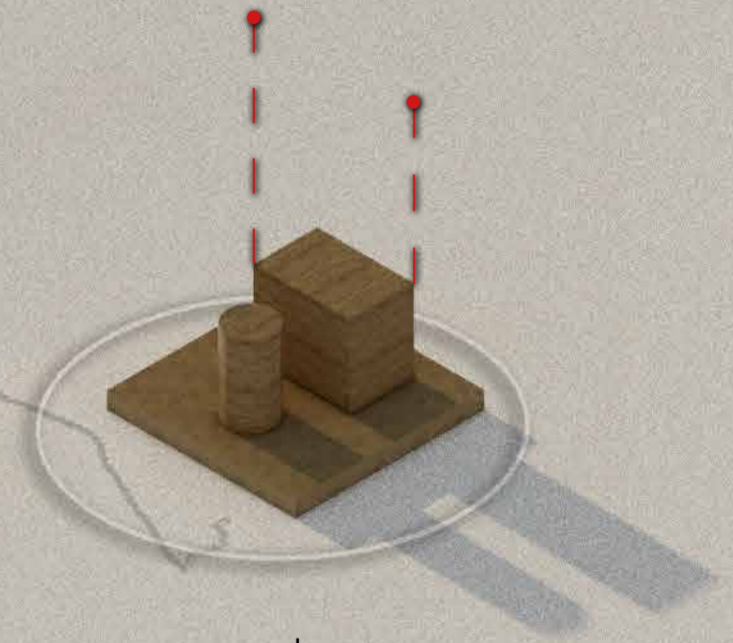
V.

Pilgrims place objects around the tower and then take a look from above so they can reinterpret themselves in relation to pilgrimage and humanity.

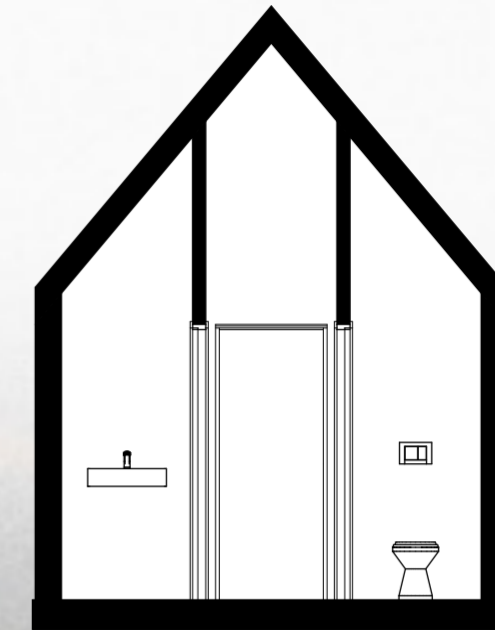
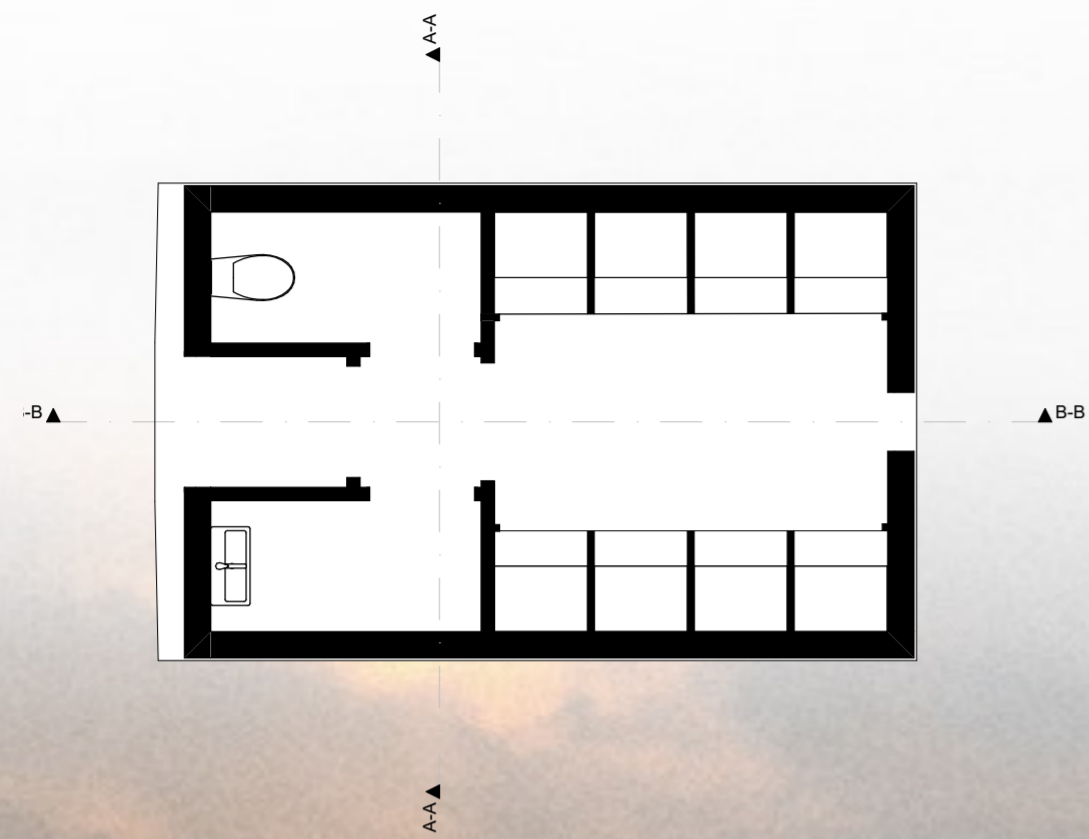


VI.

At this stage of the journey, pilgrims will have the opportunity to share their experiences.

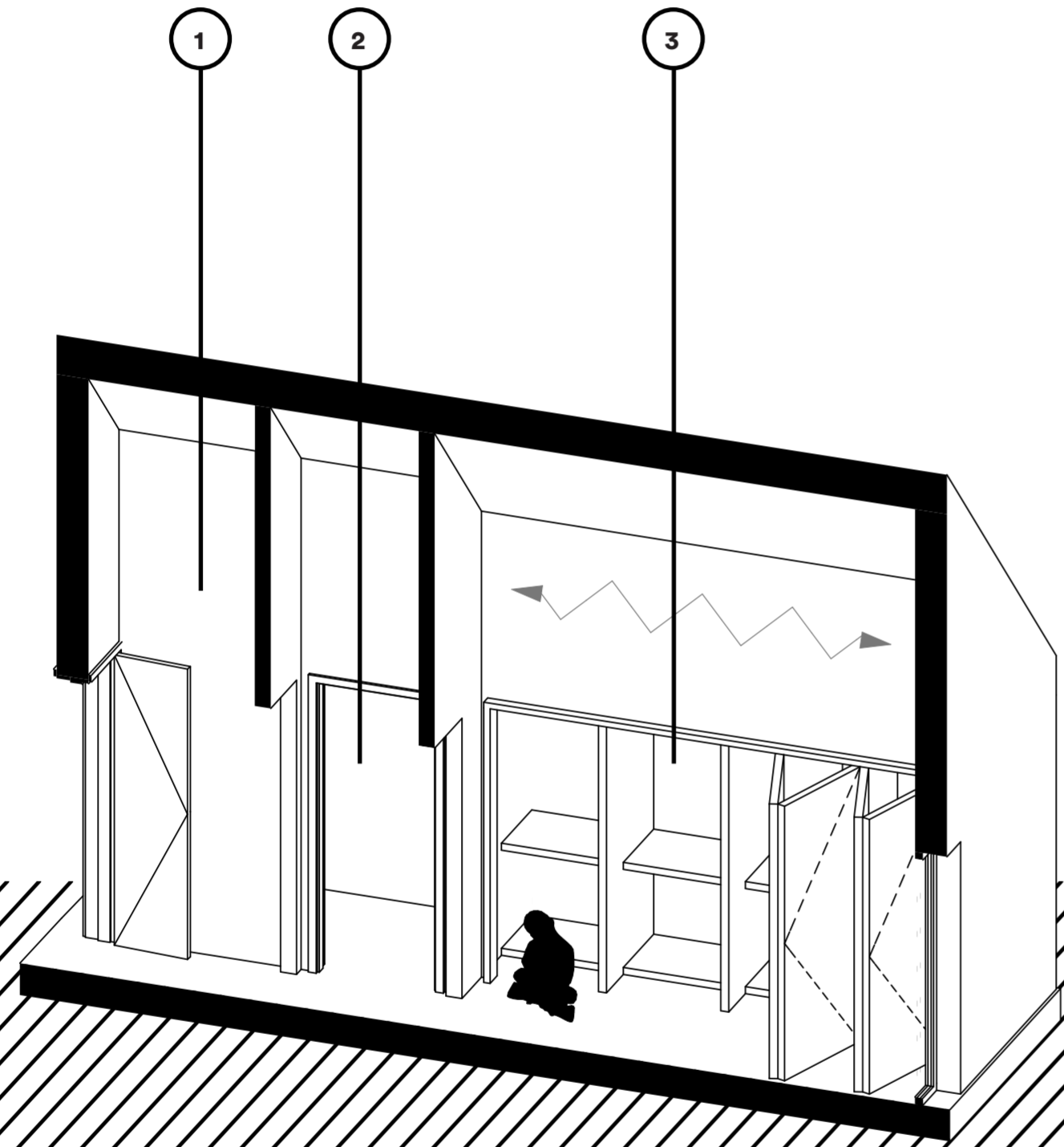


MIDLEY // PLAN AND SECTION



04_ ISOLATING

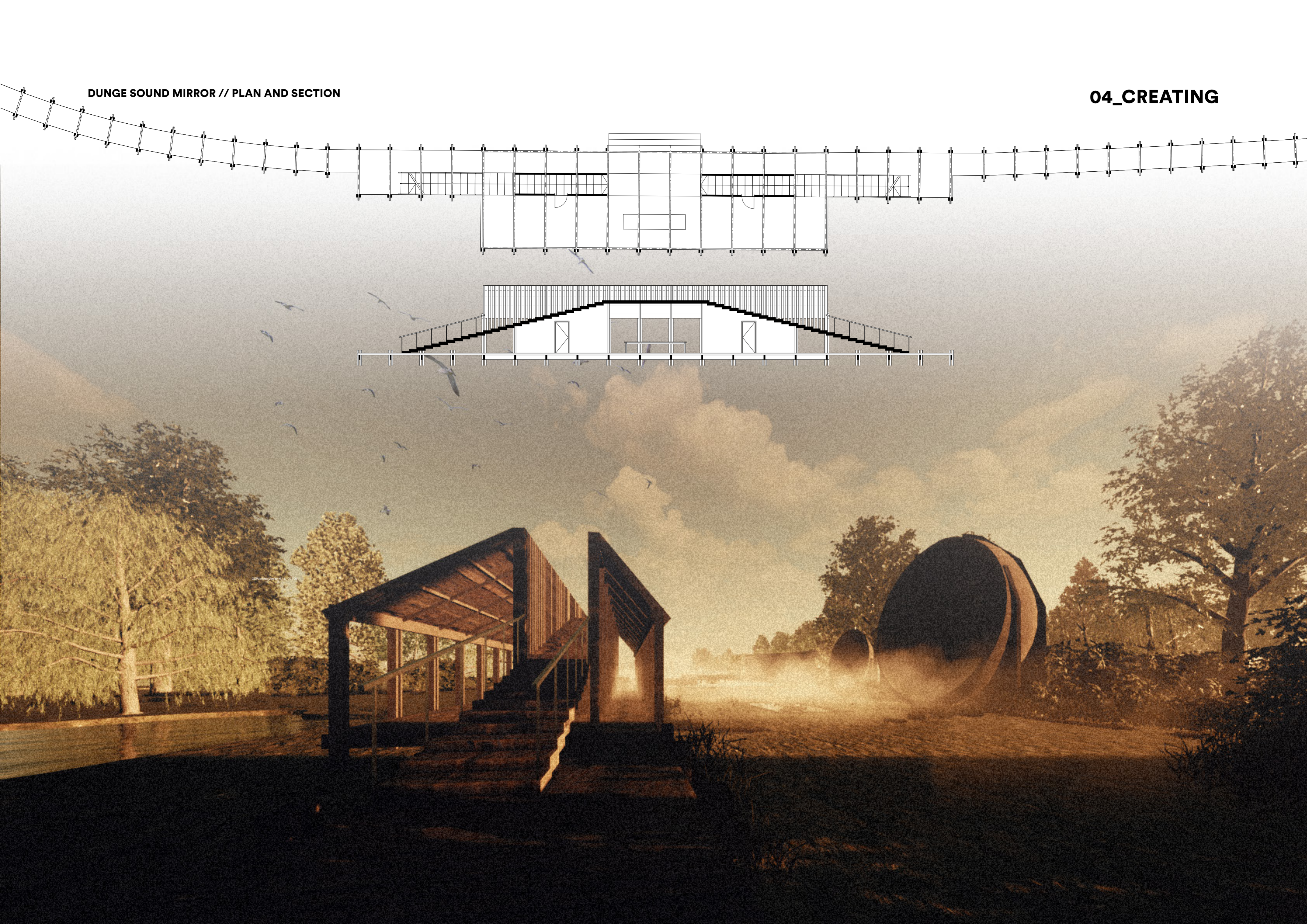
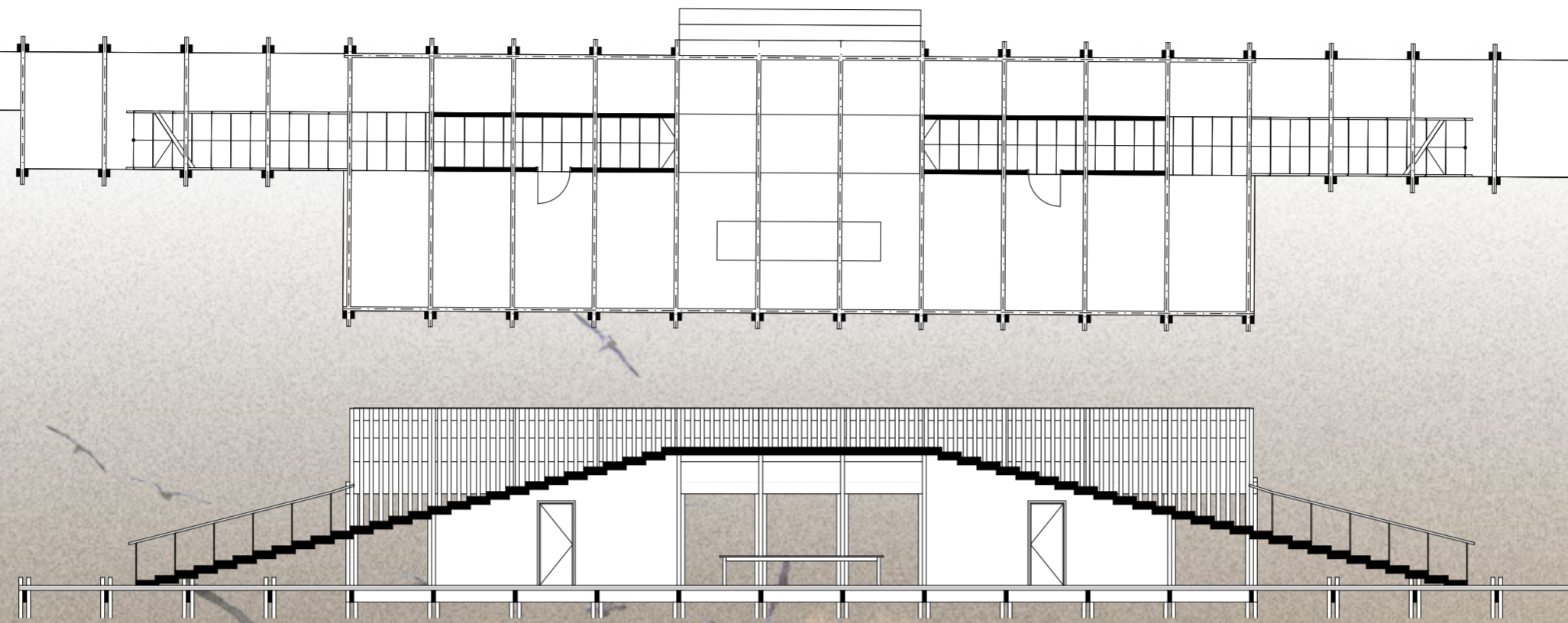


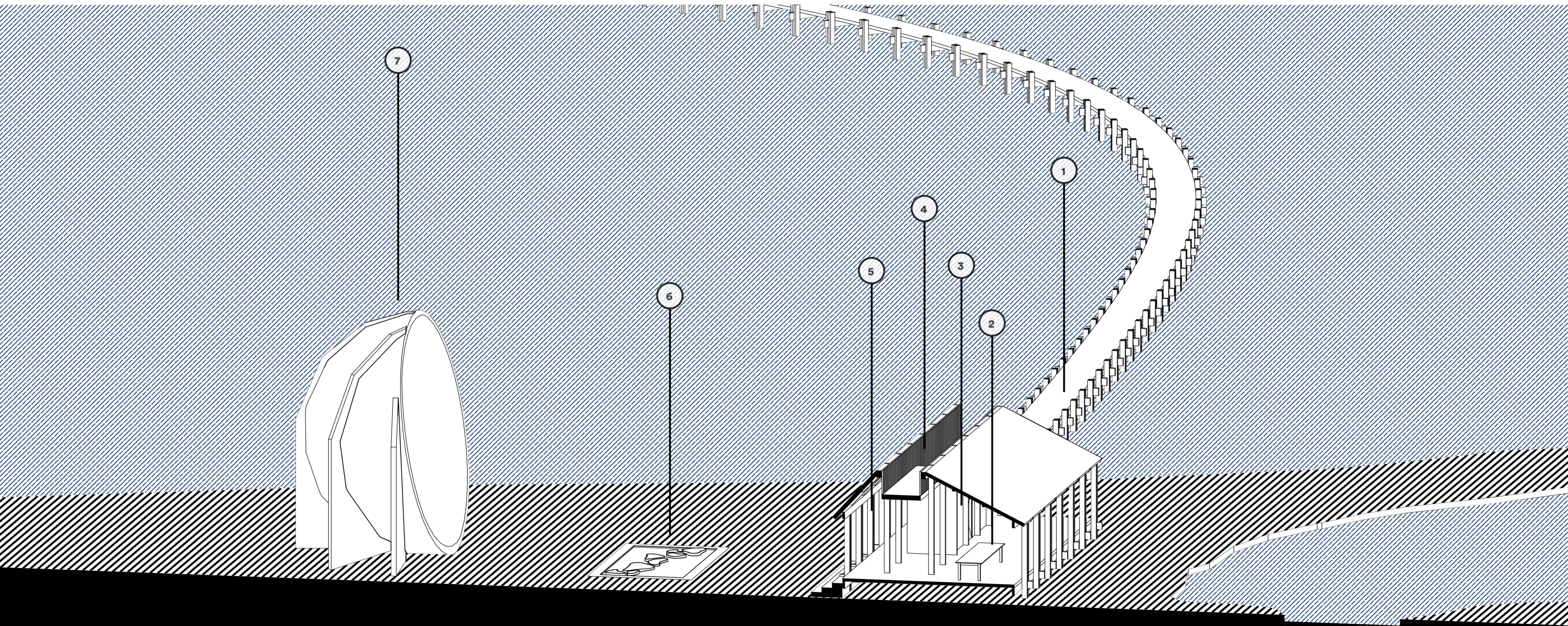


Pilgrims should spend approximately 24 hours in isolation. When they enter the main room of the building the closets on both sides of the wall are closed, leaving the way open to the ruin. Over time the closets are opening up, offering food, sleeping bags and polyfoams for the pilgrims, but the more cabinets are revealed, the more their doors blocks the view so finally the pilgrim spends the last few hours in a completely sealed building which must ultimately get them ready to leave.

- 1 The entrance of the building.
- 2 From the middle part of the building we can enter to a toilet and a washroom.
- 3 The main room of the building contains two closet that opens up gradually.





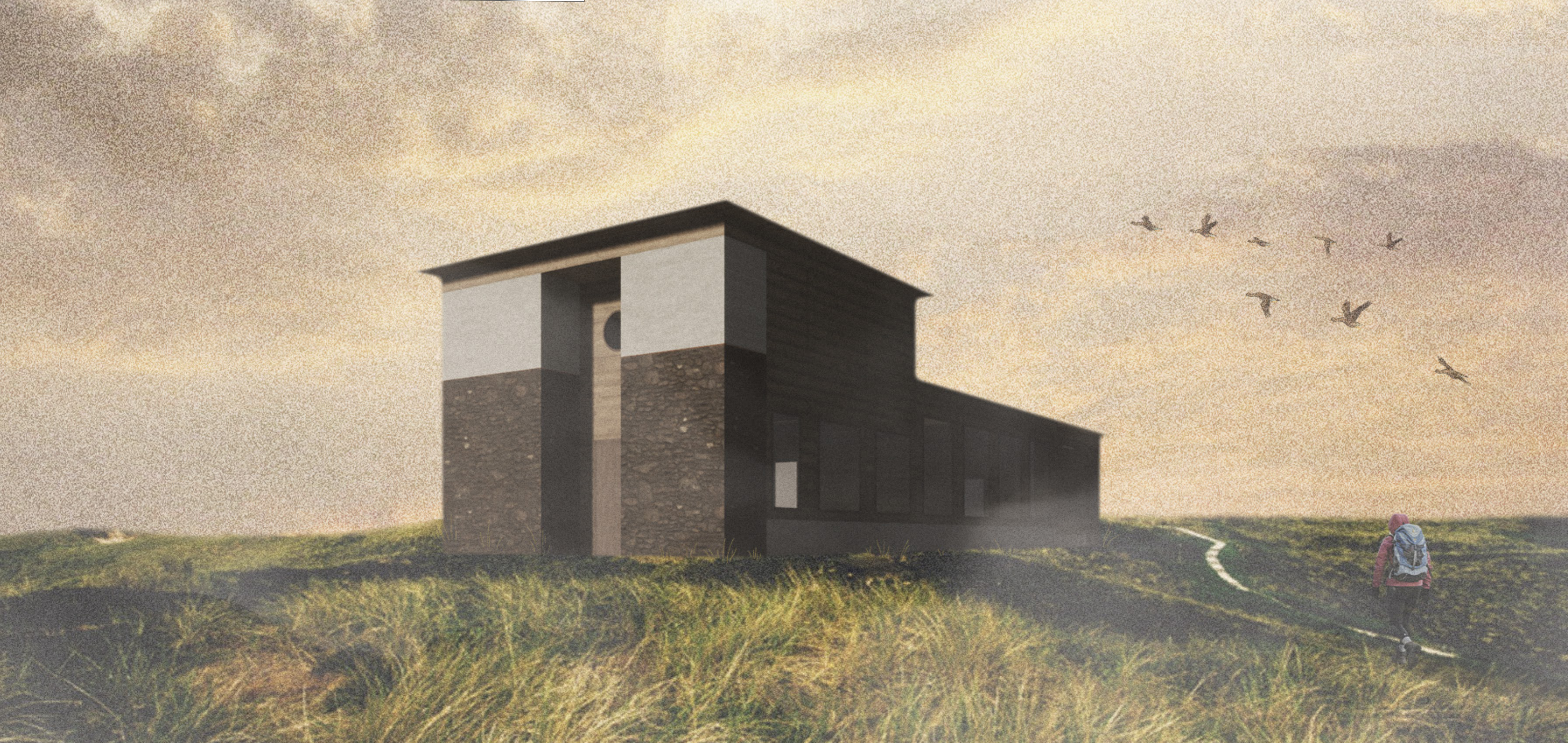
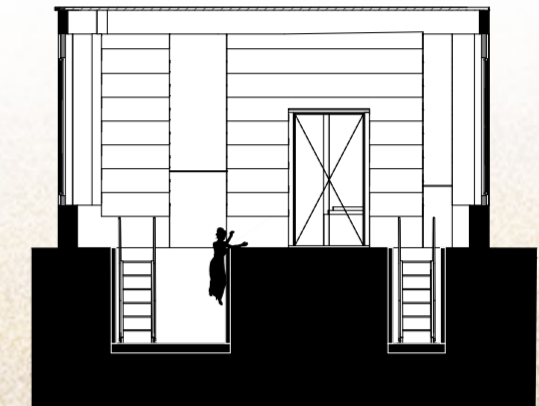
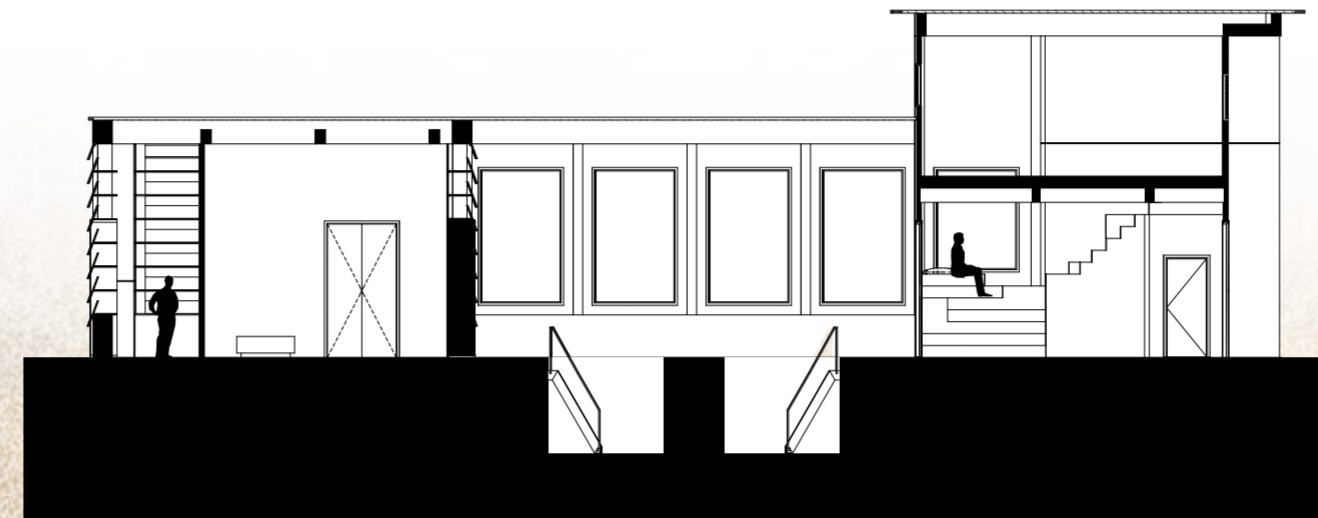
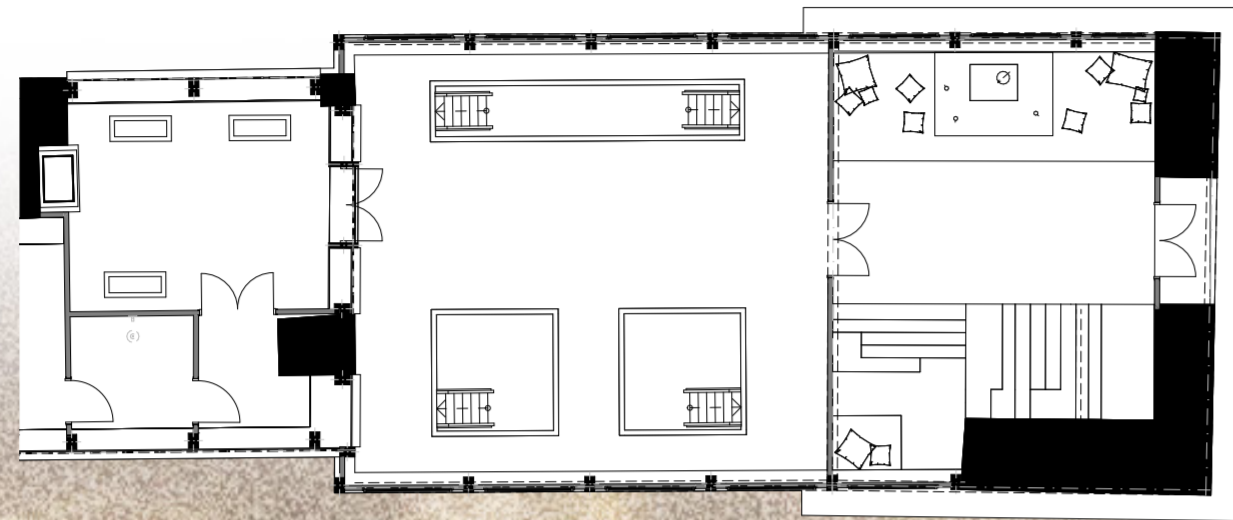


- ① Wooden trail that connects the sound mirror island with the land.
- ② Open space for creating clay sculpture.
- ③ Storage spaces and toilets hidden under the staircase.

- ④ Walkable roof with view on the sound mirrors and the lake.
- ⑤ Main corridor that connects the trail, the sculpture making space and the installation in front of the sound mirrors.
- ⑥ The first version of the „Summoning the sea fog” installation.

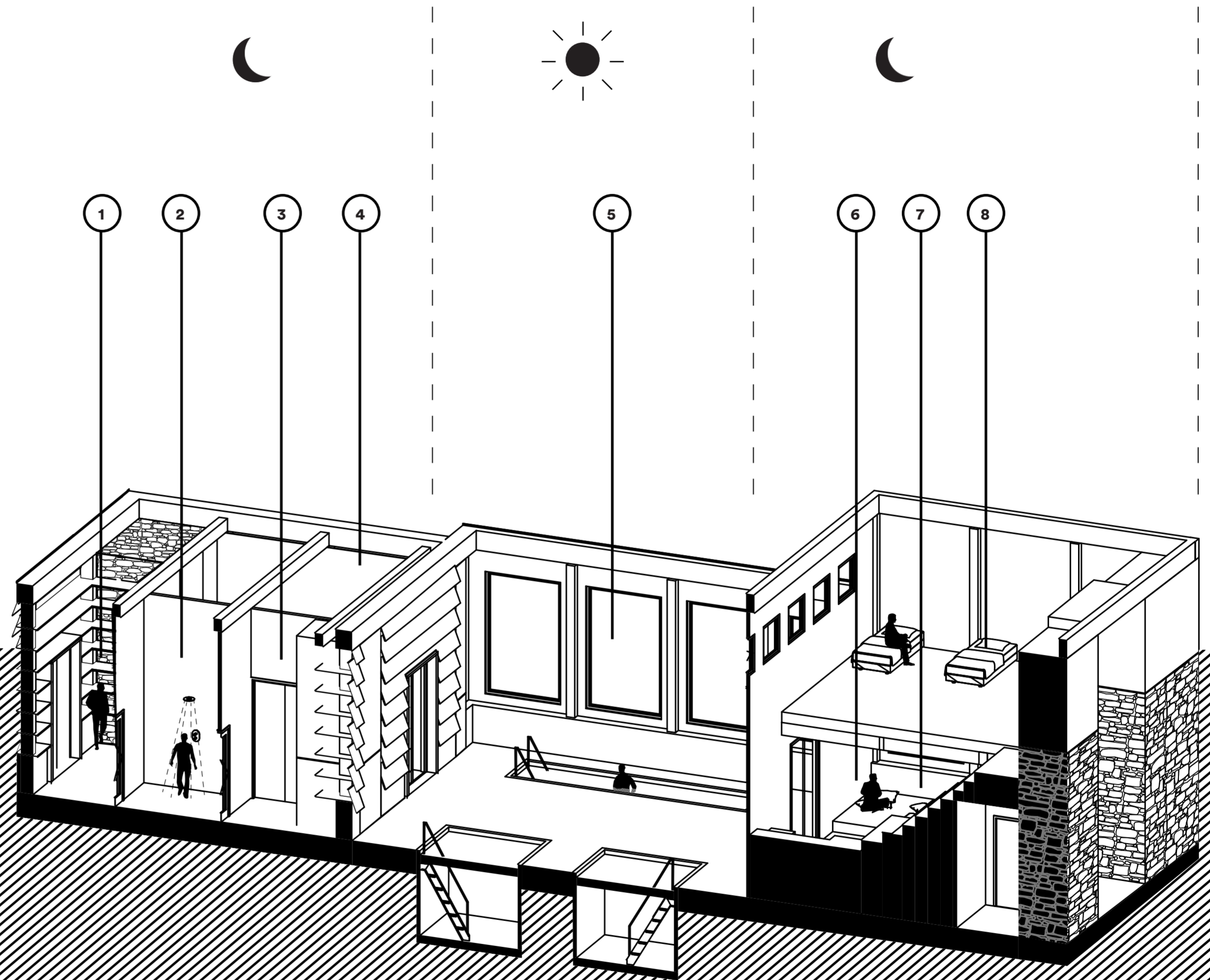
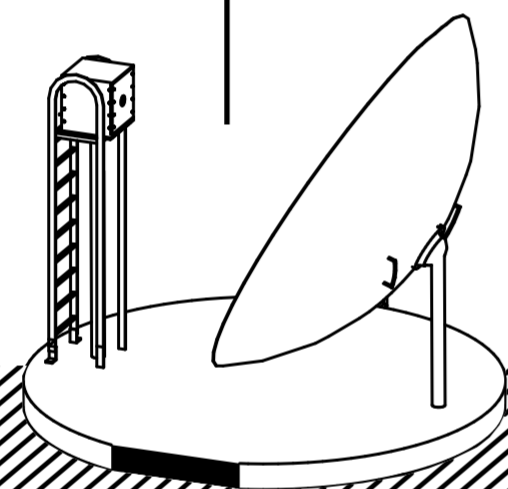
- ⑦ As the sound mirrors reflect the sound of the lake and the noise of sculpting, they create a partially isolated artistic space where pilgrims can leave and enter the next stage.





A solar furnace's operation is fairly simple, solar radiation is focused using reflectors to create heat.

The purpose of the solar furnace, used in the project, is to fire a minimum of 3 sculptures (with each the dimensions of 0.07 x 0.14 x 0.28 m, which is around the size of a brick). To transmit an adequate amount of sunlight for this purpose, a heliostat with 3 1x1m mirrors is needed.



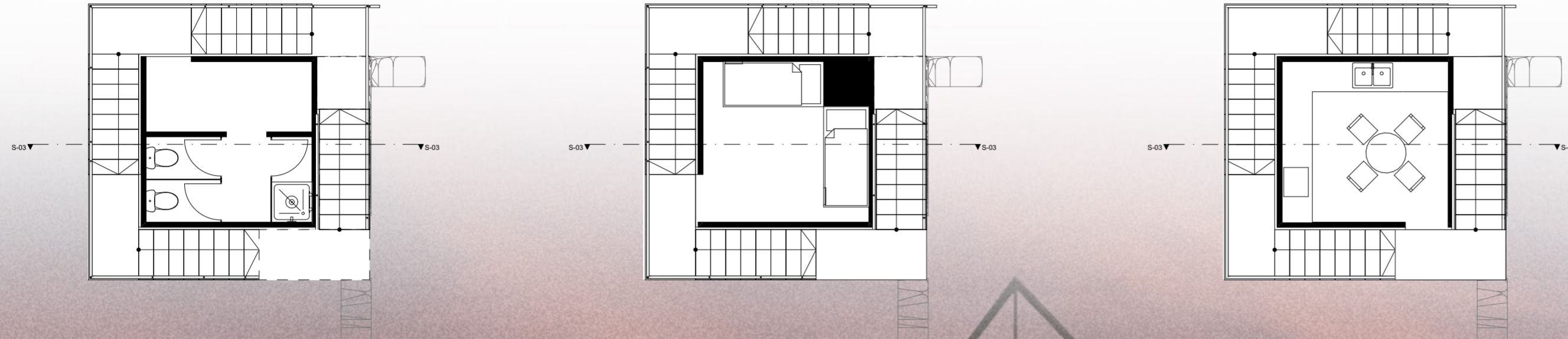
- ① The entrance of the building, part of the facade turns into shelves on the inside and the pilgrims leave here their personal belongings and the clay sculpture here before they enter the inner chambers.
- ② The second room is a shower in which the pilgrims wash away the dust of the road before reaching the steam bath.
- ③ This is an intermediate room where clean towels are stored and free to use for bathing.
- ④ The steam bath works by pouring water on hot stones.

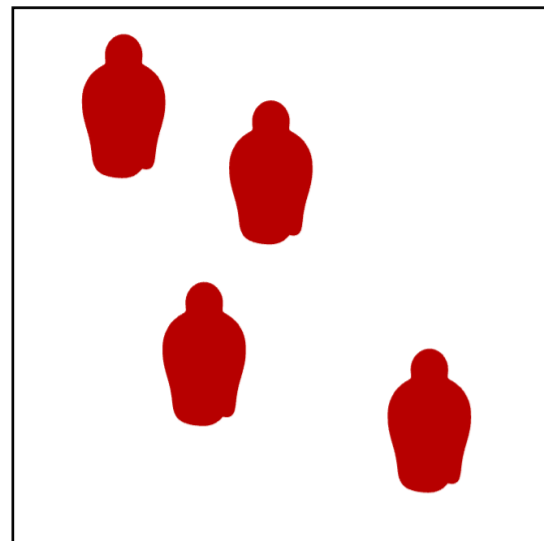
- ⑤ The center of the building is a spa with three pools of different temperature. A cold, a warm and a hot.
- ⑥ After leaving the bath the pilgrims can enjoy a tea ceremony in the next premise.
- ⑦ The timber staircase, which is a multifunctional seat, leads to the sleeping space.
- ⑧ The sleeping area is suitable to host three pilgrims at the same time.



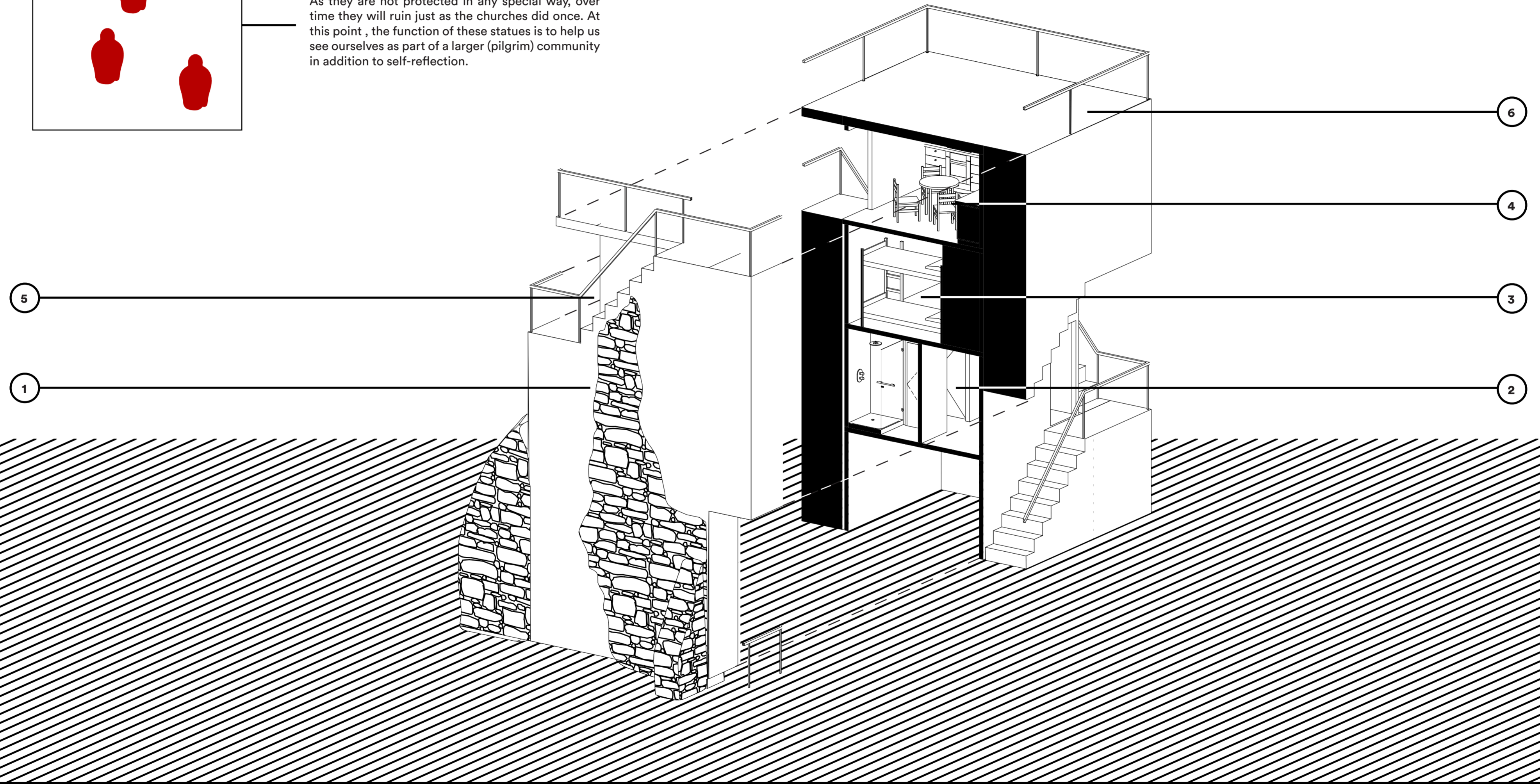
EASTBRIDGE // PLAN AND SECTION

04_ARCHIVING





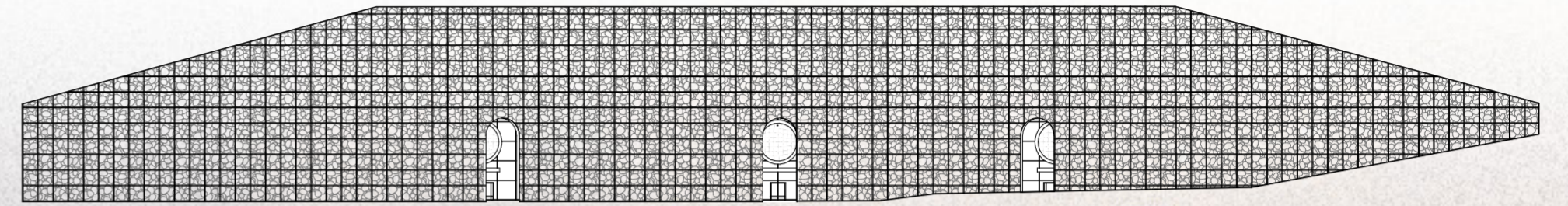
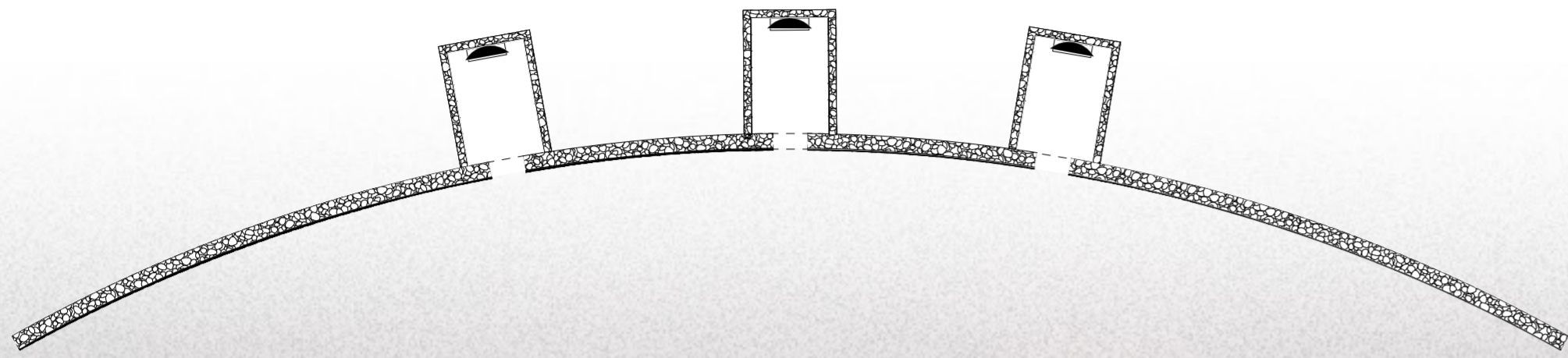
The pilgrims leave the clay figures around the tower. As they are not protected in any special way, over time they will ruin just as the churches did once. At this point, the function of these statues is to help us see ourselves as part of a larger (pilgrim) community in addition to self-reflection.

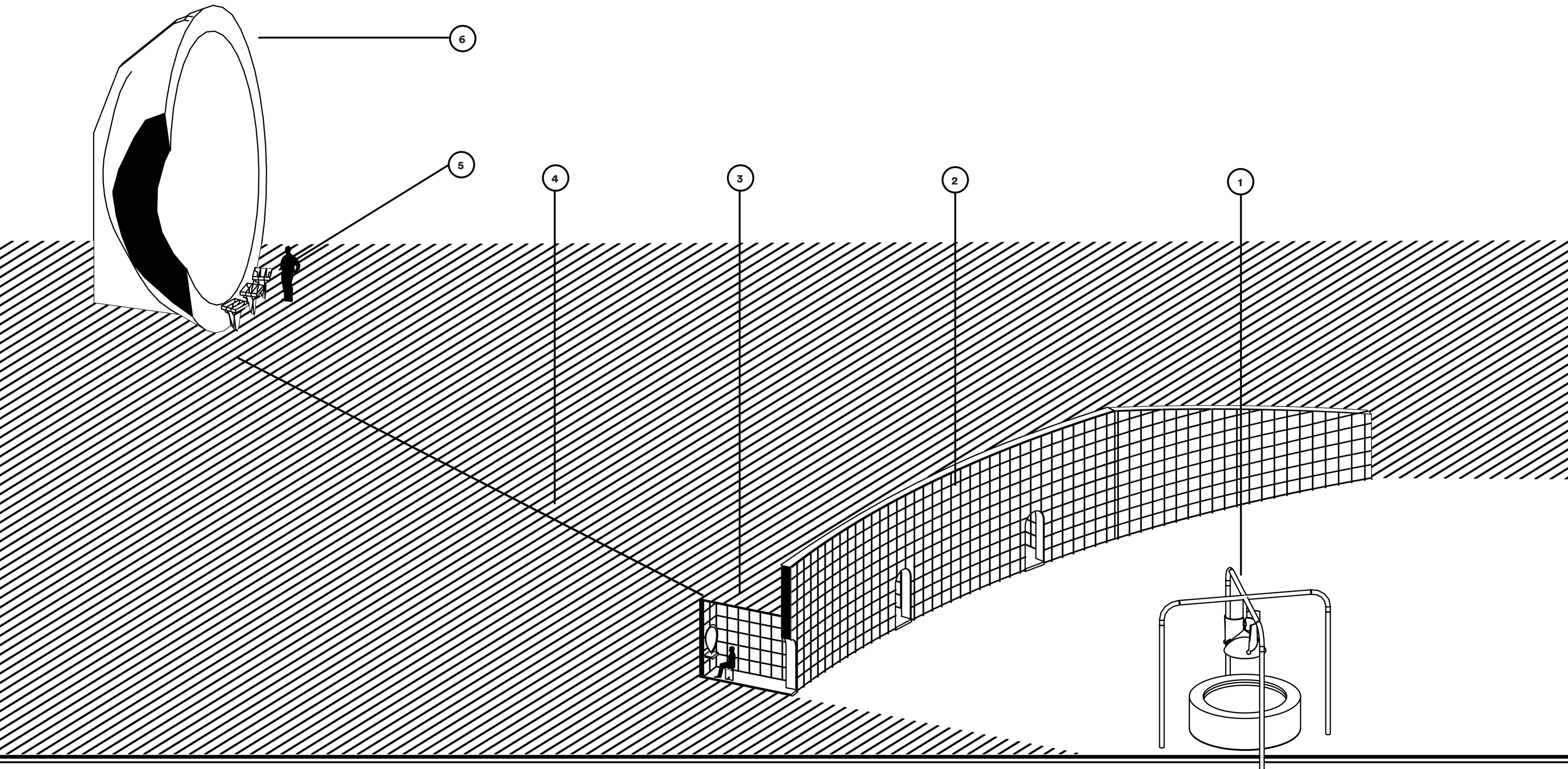


- ① The ruins of the north and south walls of the tower are merged into the new tower.
- ② On the first floor there is a bathroom with two toilets and a shower.
- ③ On the second floor, the pilgrims can rest in the sleeping chamber.

- ④ On the third floor, there is a shared kitchen and dining area.
- ⑤ The building is made out of concrete with mirror covers on the several walls to help the process of reflection.
- ⑥ The height of the tower is 8.75 m, which is approximately equal to the height of the original tower.







- 1 Summoning the sea fog installation
- 2 Gabion wall filled with shingle
- 3 Inner chambers with sound recorder system and voice transmitter tube

- 4 Voice transmitter tube
- 5 Output speaker at the end of sound transmission tubes
- 6 Sound mirror

