

MATZINE + Gayle Meikle present PURLIEU  
*with*

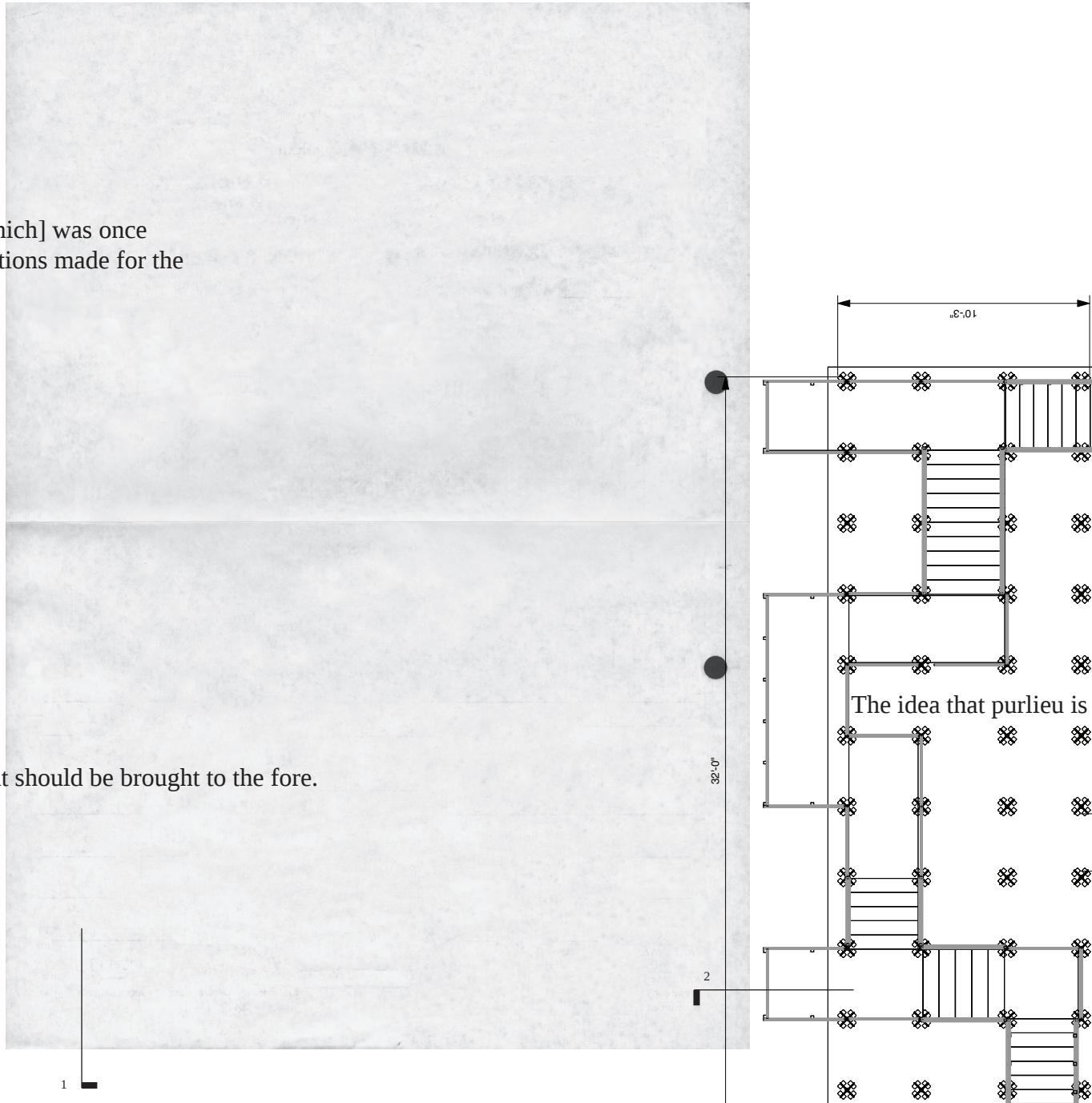
Watson . GRAS architecture . Warmbaby. Virginia Hutchison . Dele Adeyemo

“a certain territory of ground adjoining unto the forest [which] was once forest-land and afterwards disafforested by the perambulations made for the severing of the new forests from the old”

John Manwood’s definition of Purlieu in his book Treatise of the Lawes of the forest (1598)

The quoted text describes the area at the edge that once was forest but now determined common land through walking.

When transferring the analogy of Purlieu within the context of the tipping point between sculpture and architecture there are few terms that should be brought to the fore.

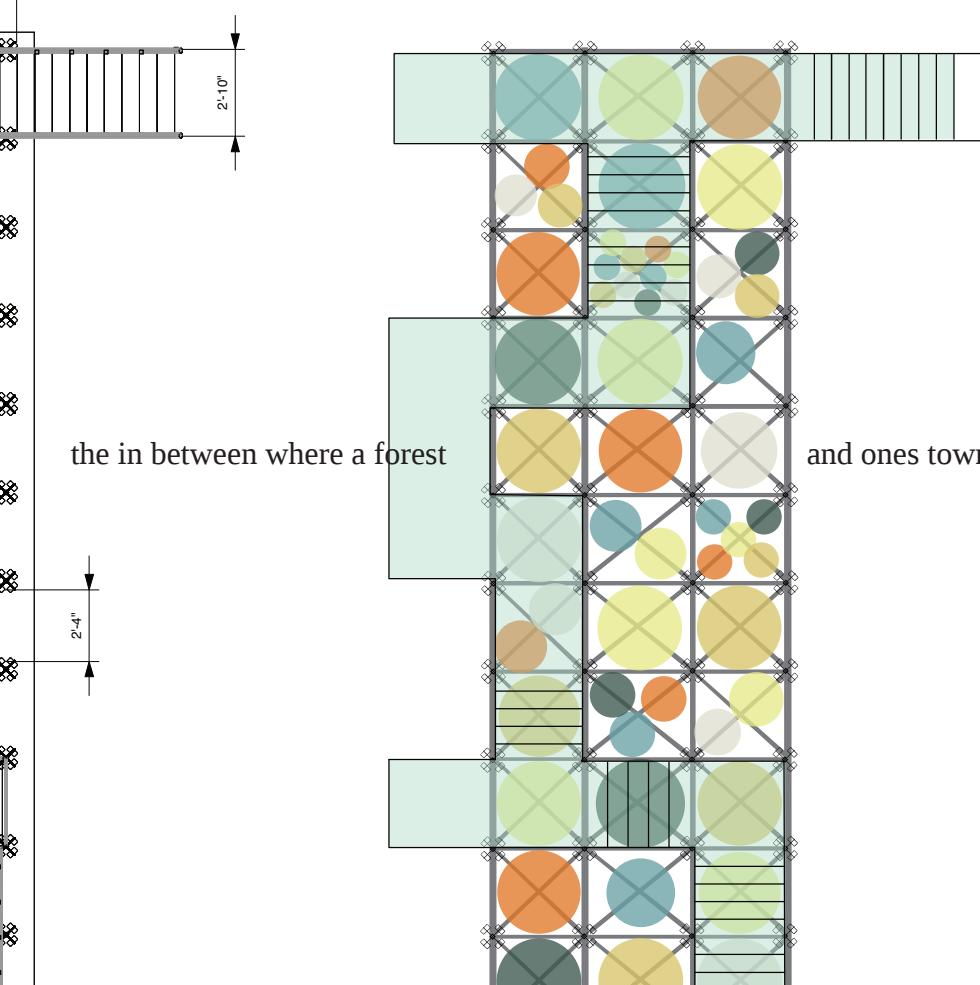


the in between where a forest

and ones town

meets.

The process that the land has gone through  
alteration and is no longer a forest.

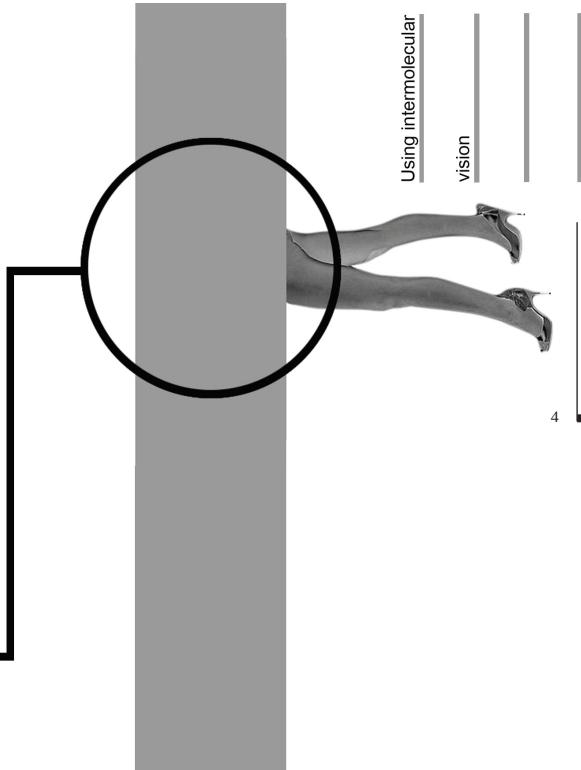
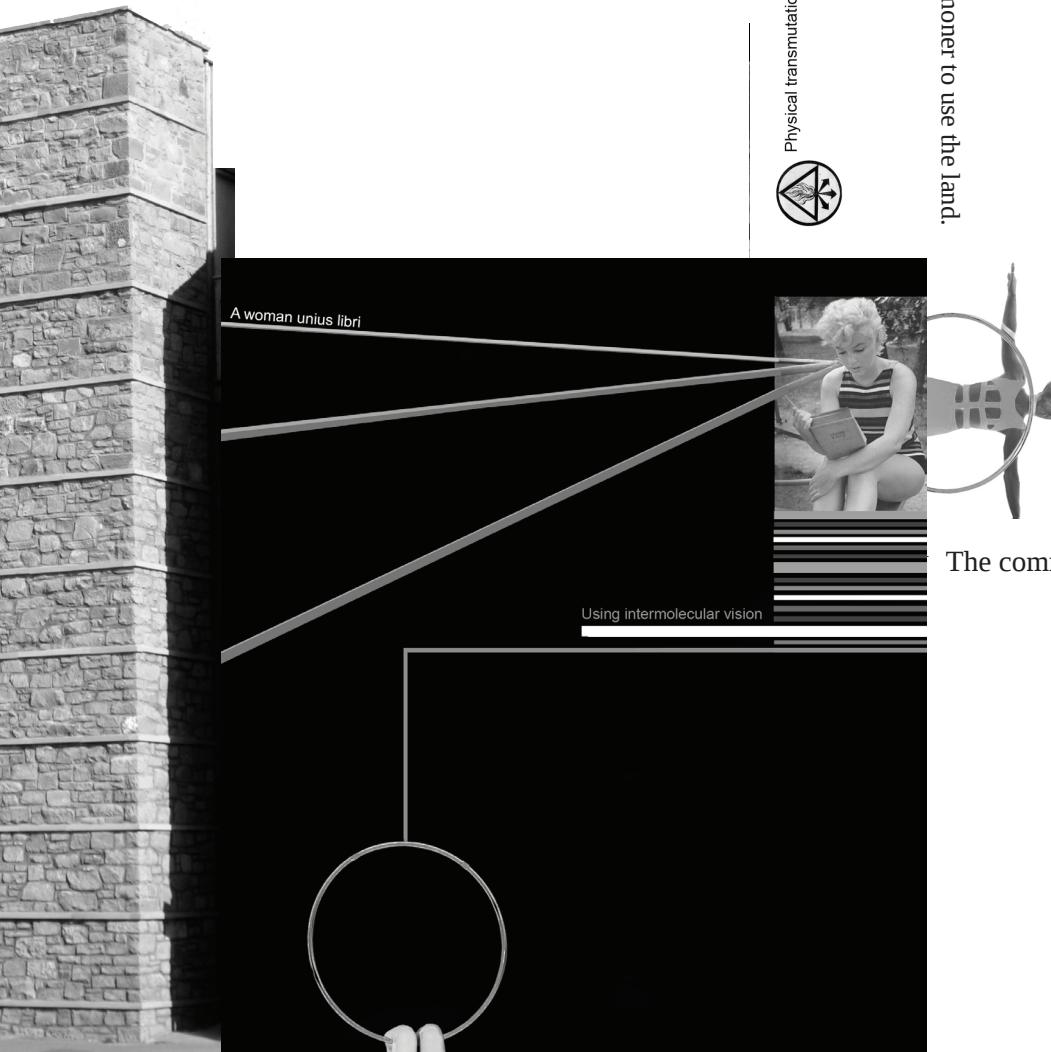


Traditionally according to English law a forest is a large area of ground set aside as a royal hunting ground. In this sense a forest is mainly\* managed, maintained and partly occupied.

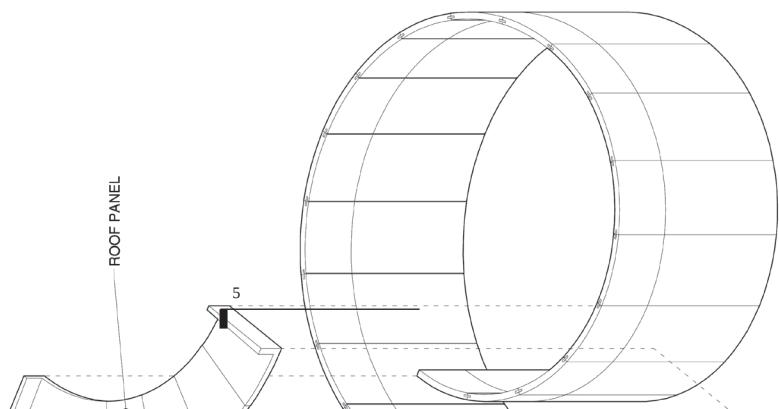
If you imagine the discipline of scripture as the forest and the town as the discipline of architecture then these are a perimeter in which purlieu exists. Purlieu is a man-made space, purlieu is in between, purlieu is manicured and maintained, purlieu is a clear boundary between the forest and the town which involves the common. However it is still traditionally private land yet by law the land owner is

obligated to allow the

commoner to use the land.



The common an area where any member of its community has the right to use and cultivate it as long as they



1

### *Object Removed*

This is from the collaborative project In the Shadow of the Hand between Sarah Forrest and Virginia Hutchison. Prompted by a shared desire to look at the relationship between the art object and language, it reflects on processes of evaluation and critique, and the development of artistic response.

Virginia Hutchison / Sarah Forrest (2013)

2

### *Ghost Palace*

The idea is to resurrect a scaled down version the frame of one of the US's early modernist buildings in the location it was built. The entire Island (Treasure Island, in the San Francisco Bay) was built for the World's Faire in 1939, and our project was commissioned for the Treasure Island Festival in 2012. The Faire to festival programmatic parallels drove the idea, but we saw fit to add the moving, glowing balls and winding viewing staircase to add another level of playfulness and exploration. The project has been paused due to budget reasons. Warmbaby - Jenny MacDonald , Natalie Wright, Kim Walker, Lucy Jones

3

### *Melville*

5 Melville Street, Perth combines studios for an artist and an architect with workshop and living space. A willingness

to maintain and operate within the collective good.

to undergo rigorous self -analysis established the real requirements of our individual practices rather than to conform to commonly held stereotypes for living or working. Further conversations even before a location had been identified, established important areas of commonality; the primacy of function over form and form over finish and a shared desire for visual simplicity.

Fergus Purdie & Arthur Watson

4

### *A Woman Unius Libri*

It is intriguing to lend the space of printed material to exploring the boundary between sculpture and architecture. What first springs to mind for me is to treat the printed space in itself as the field of this investigation directly, (as you also are mentioning in how you want to edit it together) And so therefore I thought it might work well to submit these two pages from a project I have developed called ' A Woman Unius Libri'. Here I have tried to engage my wider practice that include performance, video and objects - and reflect some ideas about space and objects directly on a 2D surface.

Sidsel Christensen

5

### *Transient Gallery in Venice*

This explores the significance of everyday functional objects which create or enhance a sense of collective identity across the communities that use them. In response to the theme of the Venice Biennale 2012, Common Ground, the Gallery specifically focuses attention on the historic well heads located throughout the city, which were for centuries the only source of fresh drinking water in Venice. Gras Architecture

6

### *Untitled*

Untitled wall with spikes on that runs across 3 pages and breaks with a gated entrance.

Ric Warren

7

### *This land has no name...*

Dele Adeyemo, Pidgin Perfect

8

### *Paper ball*

Erik Smith

[www.matzine.org](http://www.matzine.org)  
[www.gaylemeikle.co.uk](http://www.gaylemeikle.co.uk)

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How do artists and architects alike use and or create space for common? At what and

for the  
and what point does sculpture  
and architecture share com-

monality? Purlieu as transition  
and flux, artworks and designs

with multiple applications and purposes  
the notion that the object and or purposes  
used to be something else or building

evolve into. UNTER UNIVERSITY OF GLASGOW,  
and sum: Tel: Fax: 0141 330 2514  
Section 551 and subsequently of this project  
Remover: Sarah Forrest  
Address: 146 LAURELTON BAR  
FLAT 25A 12  
Tel: 0141 330 1122

what it might  
man-made boundary between two disci-  
plines that are not so dissimilar. Histori-  
cally the area of land would have been wild  
however through the rise of civilisation  
property and cultivation of land

Exit number 3679  
Recipient SARAH FORREST  
Address: 146 LAURELTON BAR  
58 BRIDGE ST, GLASGOW  
Tel:

133m pp-e

the landscape of the forest will have been altered thus one could argue forest + do not leave  
in some areas.  
carefully unsupervised  
to do & played gerly.

REASON as above  
SPECIAL CONDITIONS tree  
unsupervised  
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MUSEUM & GALLERY : I agree that the information given on this form is correct:  
REMOVER: I have read and accept the conditions and overleaf and acknowledge receipt of the item(s):  
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Signed Sarah Forrest 11/01/2001  
Date 26.2.2001  
Signed John Macmillan 11/01/2001  
Date 28.7.2001

While copy to Museum & Gallery file, blue and yellow copies to remover, yellow copy returned to museum, signed by recipient, hi  
be returned to HMAG, with loan, for signature when loan is returned by borrower.

yet it has had countless travellers traverse its fringes,  
played host to thousands of football matches,  
and been a fertile playground for many a canine beast.

In neighbourhoods on the outskirts of this green city,  
what it once was, what they hoped it would become are lost.

“This land has no name... now... but I remember it used to be something...”

On the pavement bordering the grass pauses the grandfather,  
struggling to recall details of what it was that once stood here,  
when he was at her age.

Decanted memories stream by as he strives to arrive at that period  
in time.

Life exists in the margins, yet we tend to forget, drifting toward  
fixed points, physically, mentally.

This land has no name,  
because those who reshaped it and the communities around could  
not see what he saw,  
they would never understand what he knew,

The distance between ideals was too great.

In the intervening space, only distrust boiling to contempt.

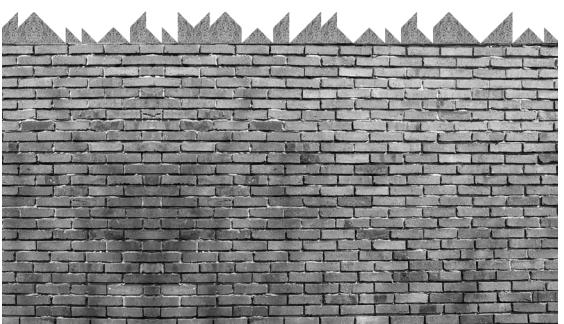
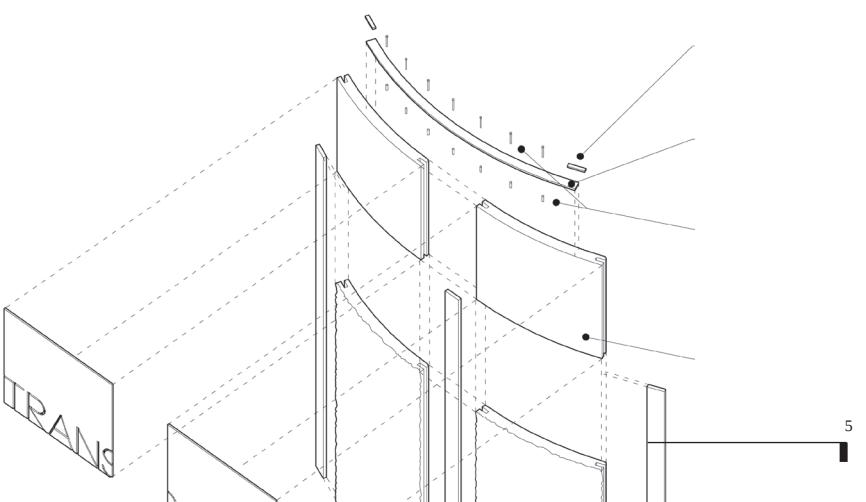
An inner episode goes flitting...

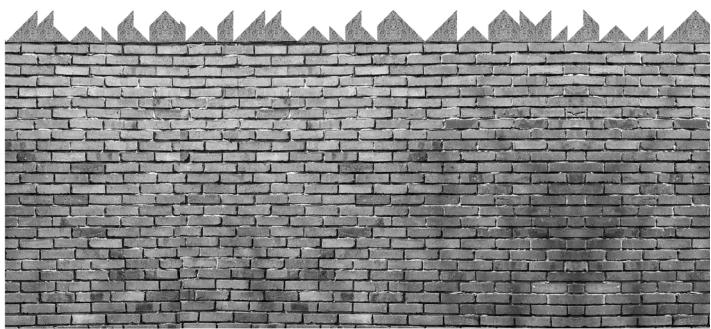
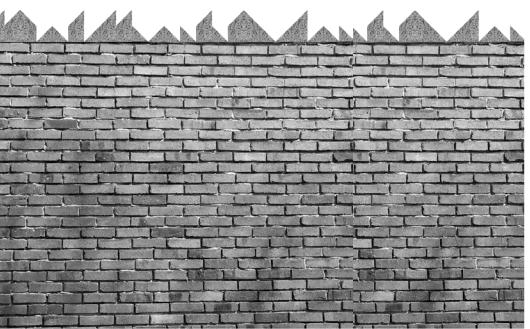
“Too many potatoes it is you’re eating,” the man says from the  
corporation,  
“condensation, that’s why there’s mould. Nothing to do with the  
construction.”

He remembers now, “yes, here there was a line of important build-  
ings...”

The stories begin to flow more easily.  
The daughter looks contentedly on at relationship developing,  
then with frustrating twinge wonders,  
why had he never told her these things?

The granddaughter listens captivated and begins to imagine...





7  
This land has no name...

Its luscious grasses a vibrant green, evade perception in plain sight.  
Too vast, too ubiquitous to notice,  
Paths of muddled desires criss cross with disregard.

This land has no name,





Sidsel Christensen . Ric Warren . Erik Smith . Fergus Purdie & Arthur V

