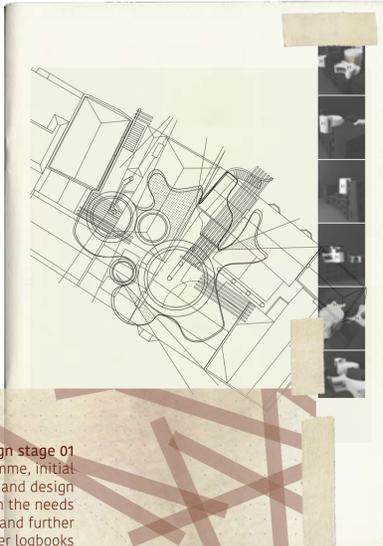


'the red hand reaches out'

portfolio

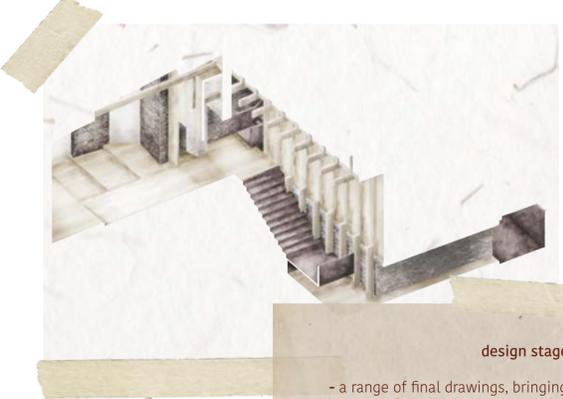
organisation of the portfolio:



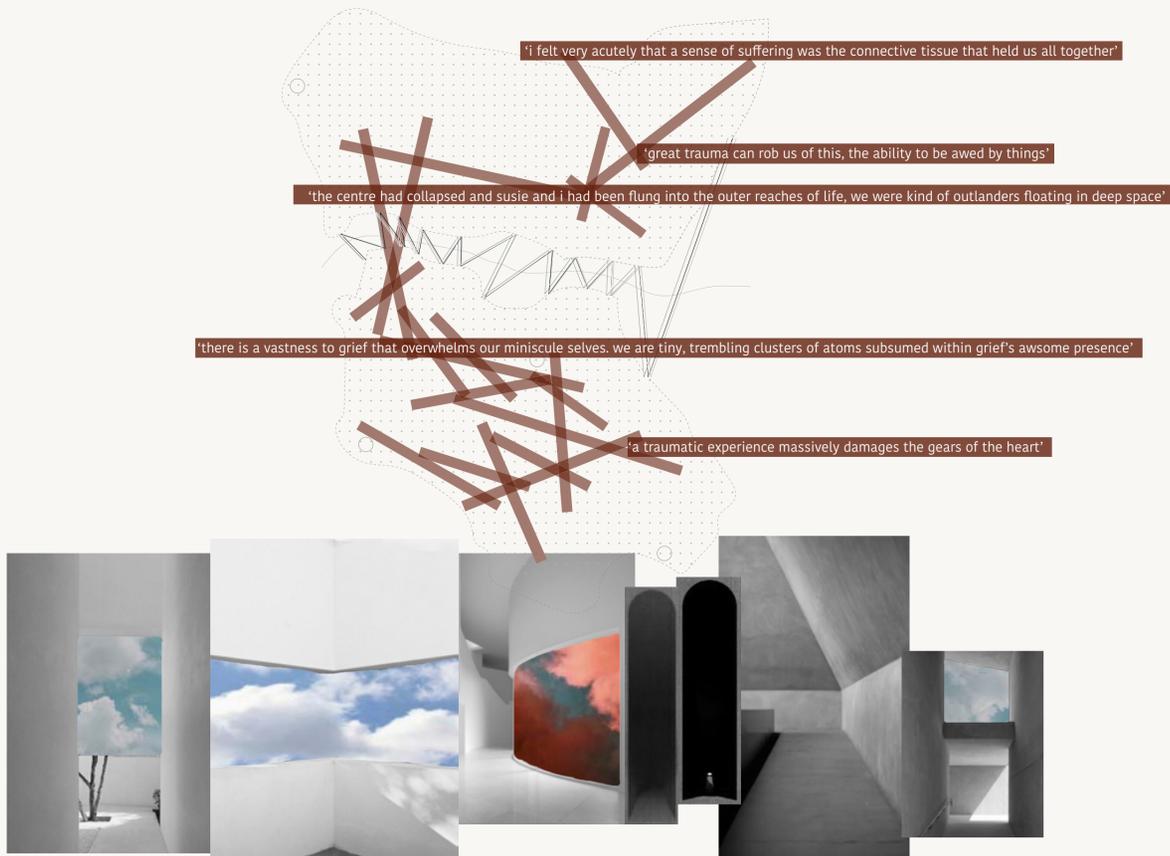
design stage 01
- developing the programme, initial concept development and design iterations based upon the needs determined in research and further studies within earlier logbooks
- sketch models and hand drawing utilised in this process



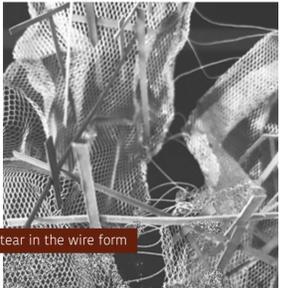
design stage 02
- separation and allocation of 5 elements, initially explored separately but whilst recognising their need to be combined to produce one larger cohesive space



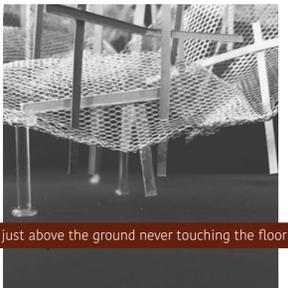
design stage 03
- a range of final drawings, bringing all elements of the design back together to produce a complete group of spaces developing a journey for the user



slats are positioned across the wire form, providing the walkways to cross the wire terrain



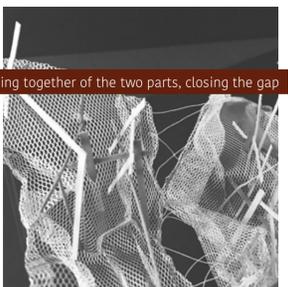
slats join to create a bridge across the tear in the wire form



the slats rest upon the wire form, suspended just above the ground never touching the floor



the wire form is uneven, portraying the rises and falls experienced in life



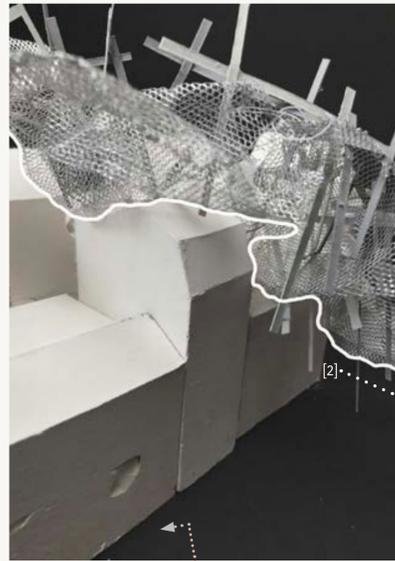
thread has been added to imply the stitching together of the two parts, closing the gap



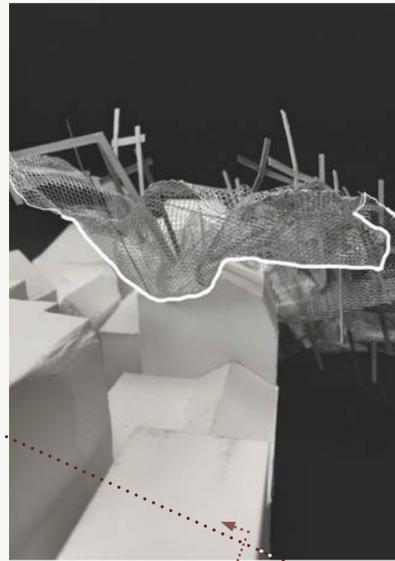
the wire form gradually inclines - the 'uphill battle', a movement upwards towards the sky

initial programme model

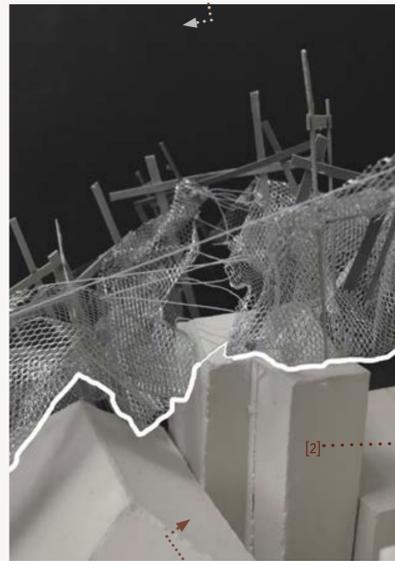
- the programme - to produce a physical space embodying the mobility of grief - a universal human phenomena and on-going thread in everyone's lives which never fully leaves and must be continuously dealt with
- the model addresses the scars and tears that grief leaves in people's lives and the efforts people undergo to 'bridge' these crevasses and achieve a level of healing
- grief is deep felt and the model intends to demonstrate this and the uphill battle through the uneven terrain
- the desire for framed sky views is shown in the drawing, alongside key quotes written by Cave about his experiences with grief in his Red Hand Files



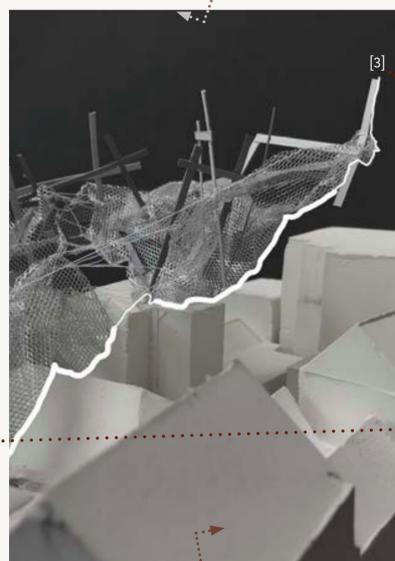
[a]



[b]

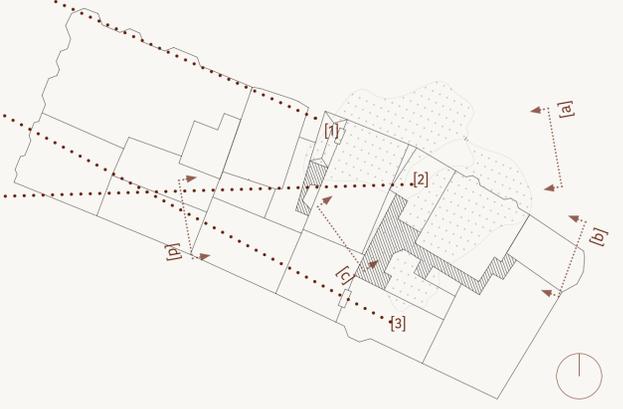


[c]



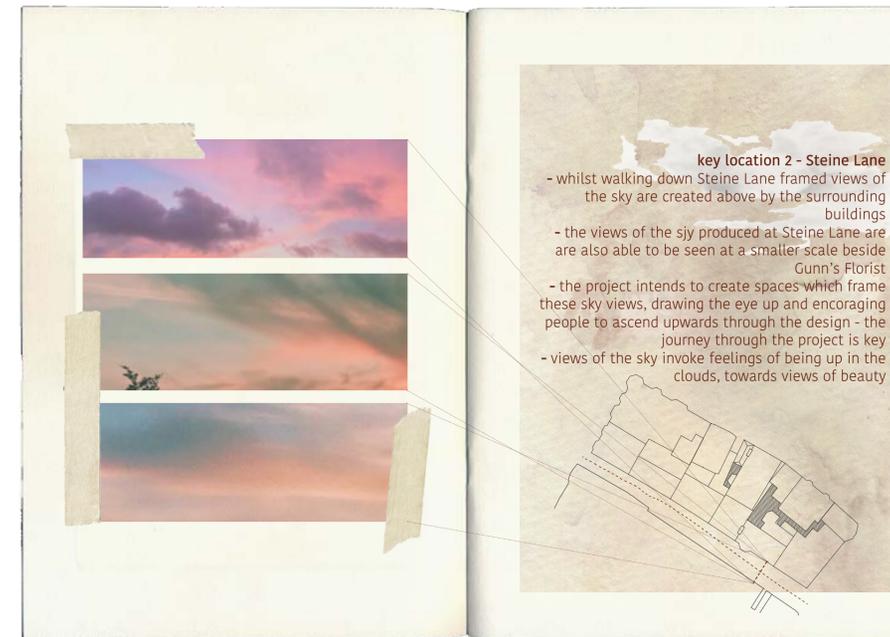
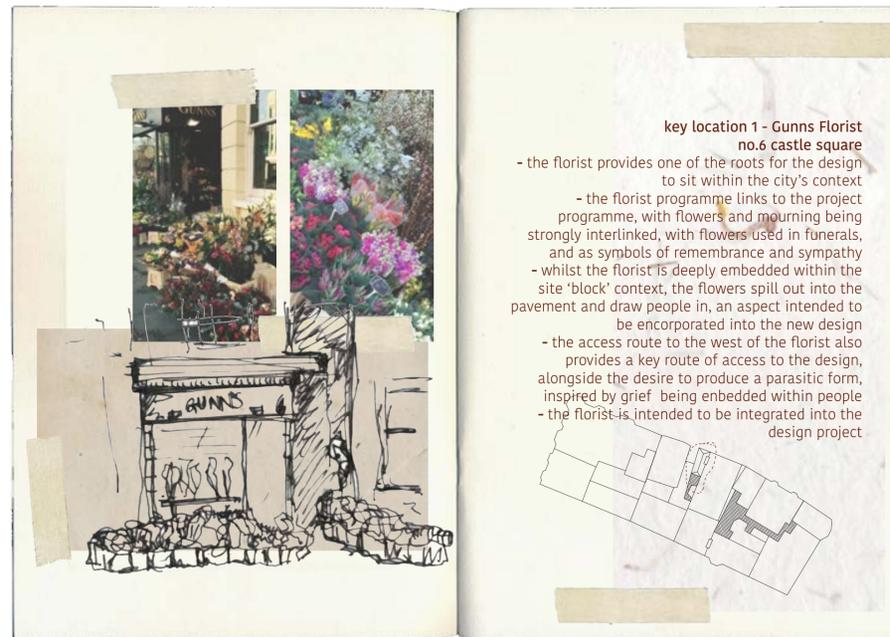
[d]

- [1] Gunn's Florist - the base of the model, lowest to the ground, start of the project
- [2] no.4 Castle Square - the location for a proposed cut through into the project
- [3] the highest point of the model, the final experience of the design



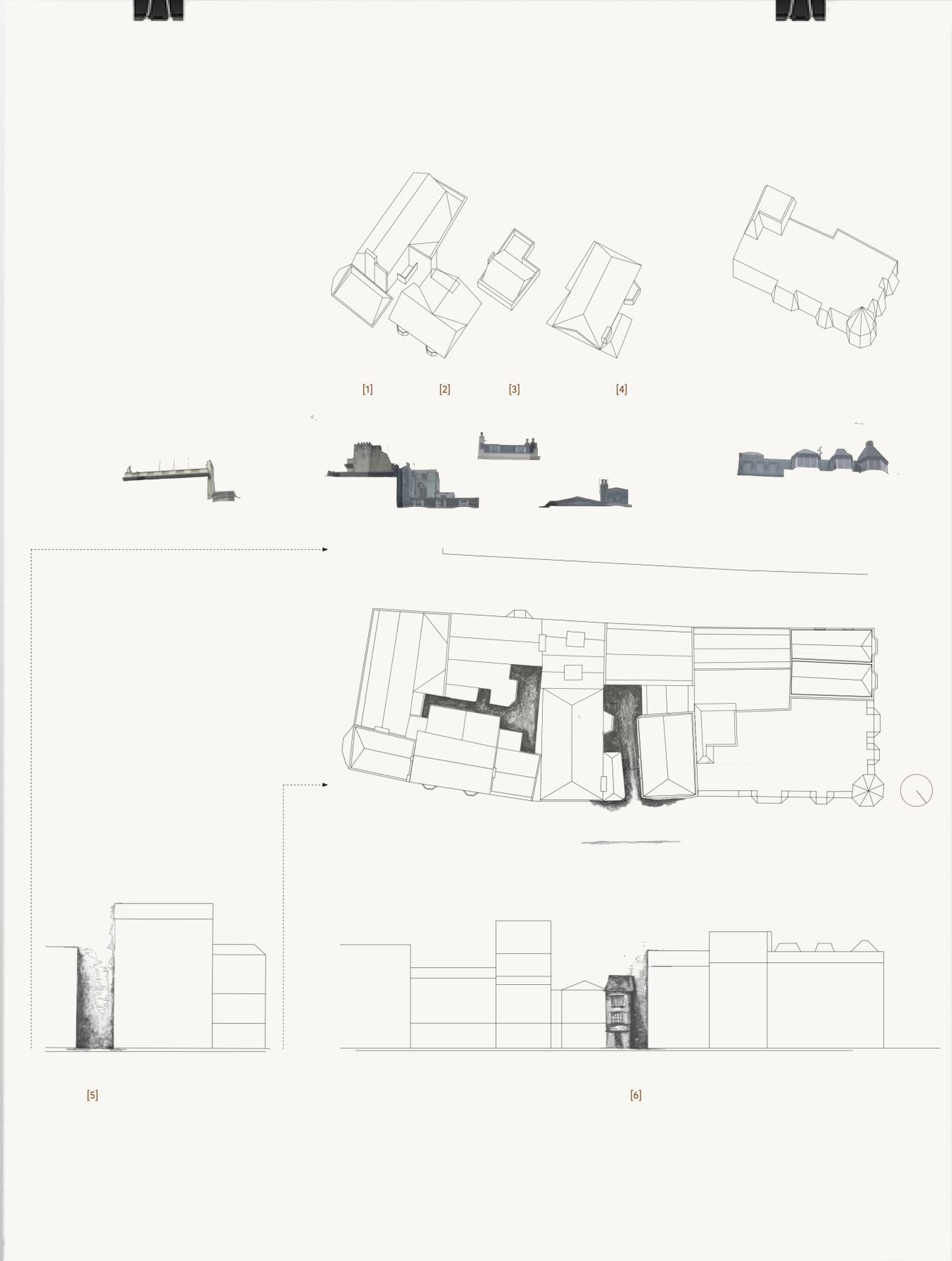
initial programme model

- the model is placed onto site and spans up from Gunn's Florist, a key base for the project, across no.4 Castle Square and down towards the sea in the south
 - the model also spans above 2 vacant locations within the 'block' which provide the opportunity for a structural support system for the design.



initial site decisions - situating the project

- these two locations were key to the selection of the 'site block' for the project
- the locations tie the programme into the context of Old Steine, with these locations providing an anchor for the projects location

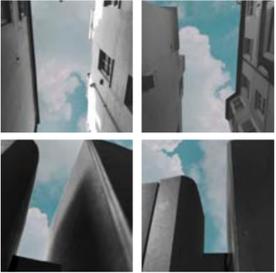


[1] no.56 old steine - provides the limitation marker for the site 'block' and height provides locations for elements to be suspended from

[2] no.2 and 3 castle square - with lower roof levels than surroundings, these are possible locations for a viewing point looking to north old steine

[3] no.4 castle square - one of the tallest buildings on site providing an access route through the middle and locations for suspension on the high roof

[4] gunns florist - a possible access route to the project, the building provides one side of a threshold onto site



[5] steine lane view

- whilst moving through steine lane the eye is drawn up towards the sky, a view which is framed by tall surrounding buildings

[6] steine lane view

- this gap in the street facade creates framed views of the sky above
- access to this site is limited by current building works meaning that these sky views have been created through the use of a scale model

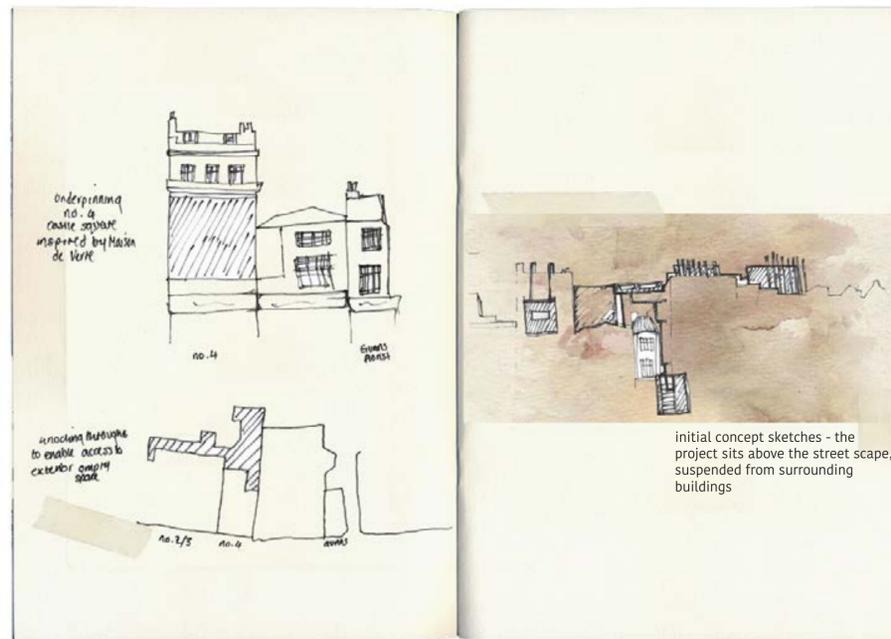


site exploration - framed sky views and roofscape

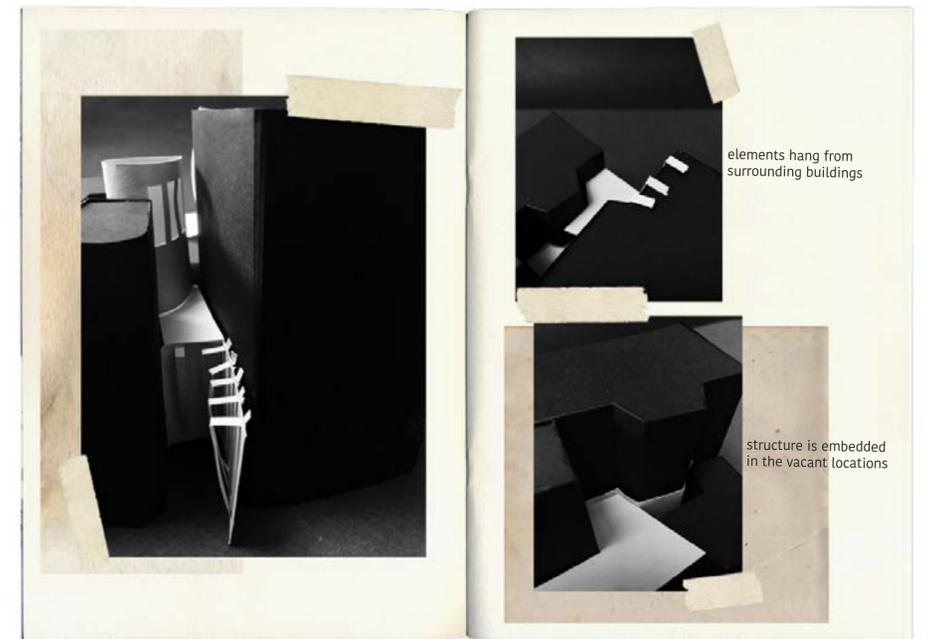
- the driving factor behind the selection of this location was the initial framed views of the sky which are experienced whilst walking down steine lane, as well as the similar experience created by the gap in the facade to the west of Gunn's Florist
- the roofs across the northern facade of the site 'block' which will be utilised within the design have been highlighted, this includes gunns florist
- the importance of variations in height and form create a more complex context for the 'footings' of the project



the project is announced by a wall which extends out from the context, drawing people in



initial concept sketches - the project sits above the street scape, suspended from surrounding buildings

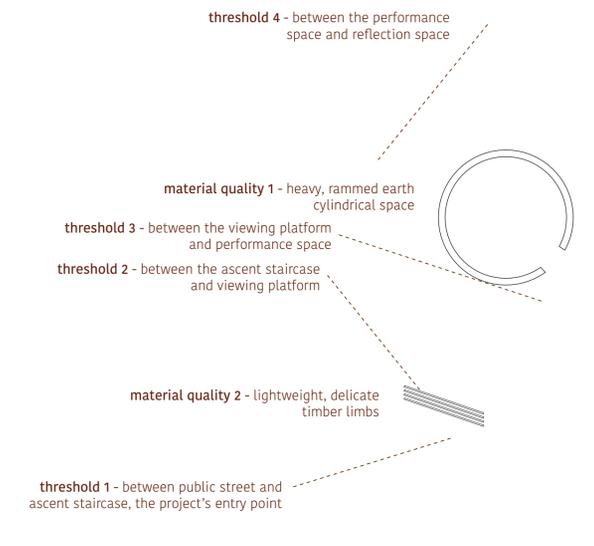
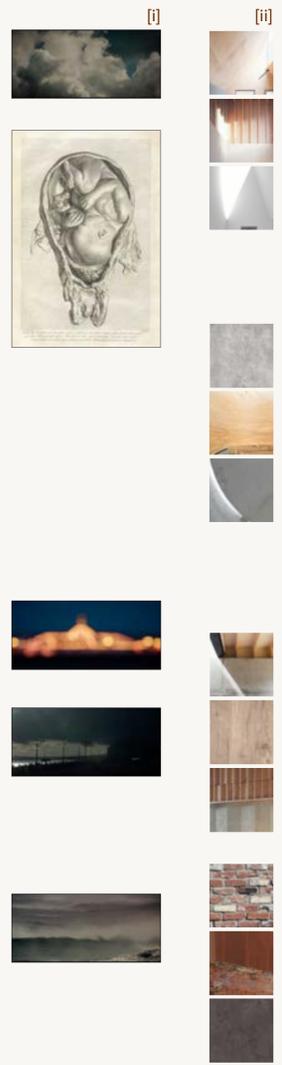


elements hang from surrounding buildings

structure is embedded in the vacant locations

initial concept sketches and model

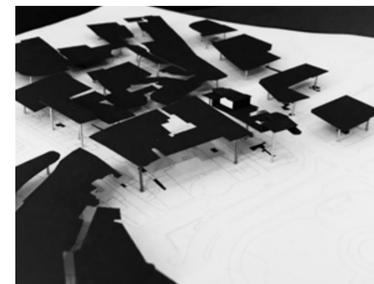
- a collection of some of the original sketches and models made to make decisions about the project and its use and integration into its surrounding context
- a 1:100 model of the the space around gunn's florist enabled an initial investigation into the abilities and functionality of integrating this key location into the project as a proposed access route
- initial site observations highlight locations of interest within the site



[i] inspiration images include a series of frames taken from Nick Cave's 20,000 Days on Earth, shot around Brighton and hugely influential in the design
 [ii] material references include timber, concrete and brick - where the project interacts with its context

initial concept montage:

[a] access to the project through a long winding staircase, the beginning of the journey through the design
 [b] a series of viewing points to see the front Pavilion garden and the top of Old Steine, at various heights across the design
 [c] a small scale performance space - sitting above the street level, above surrounding properties and vacant locations within the block
 [d] meditation space - its positioning enables a framed view of the sea to be seen by those inside the space



gunns florist

the surrounding roofscape around gunns florist provide possible locations for the project to extend out into

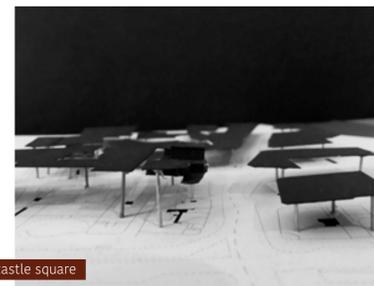
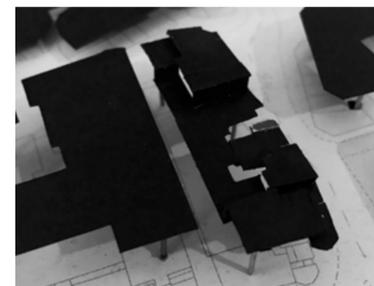


looking south west



gunns florist

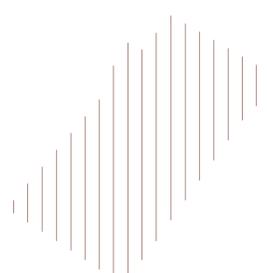
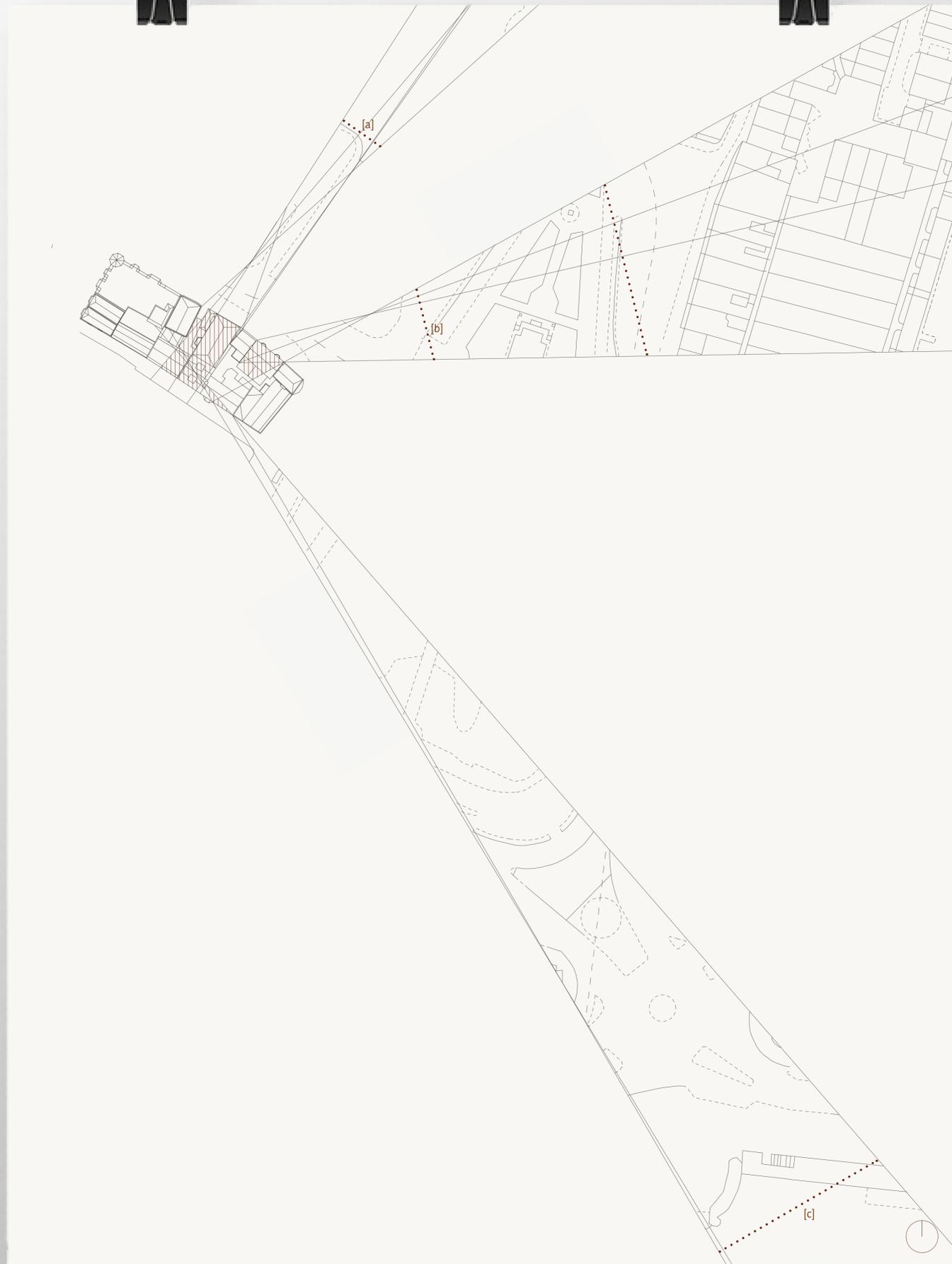
the vacant spaces around site have been cut out of the base drawing, highlighted for their importance in the layout of the project on site



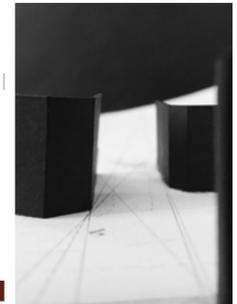
looking west down castle square

the site - roofscape

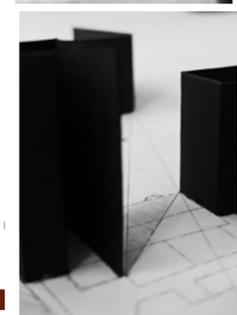
- utilising the spaces above buildings across the site, creating a structure spanning above the streets, lifting and focusing users towards the sky
- spaces embedded between, behind and around buildings offer opportunities for development, space for structure to be added to support the new raised level
- gunns florist provides a linking point on site, with flowers traditionally being recognised as methods of mourning such as sympathy bouquets, and utilised throughout funerals



view [a] to front pavillion gardens



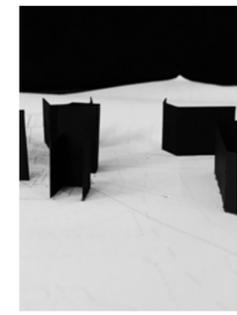
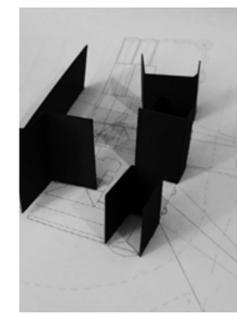
view [b] to north old steine



view [c] to the sea

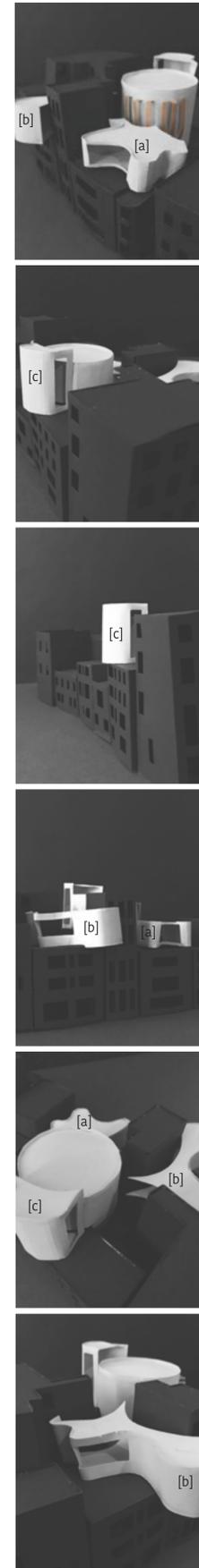


site looking west - castle square



determining the view

- three views - [a] front pavillion garden, [b] upper old steine and [c] the sea - have been selected as they can be seen from site whilst also being framed by neighbouring buildings, drawing the eye out towards the view
- the rooftops on site which these views are able to be seen from have been hatched



determining the view

- diagrams of the three selected views, their orientation, the height at which a user must be for the view to be seen, distance from the viewing point and view and the shape of the view 'frame'

views models

- to frame the 3 views, spaces with large openings and curved walls - drawing the eye towards the view - have been developed
- the views spaces extend out from the central cylindrical performance space, all sitting above the surrounding context on the roofscape

the form and layout of the performance space is based on the shape of the moon's orbit around the earth



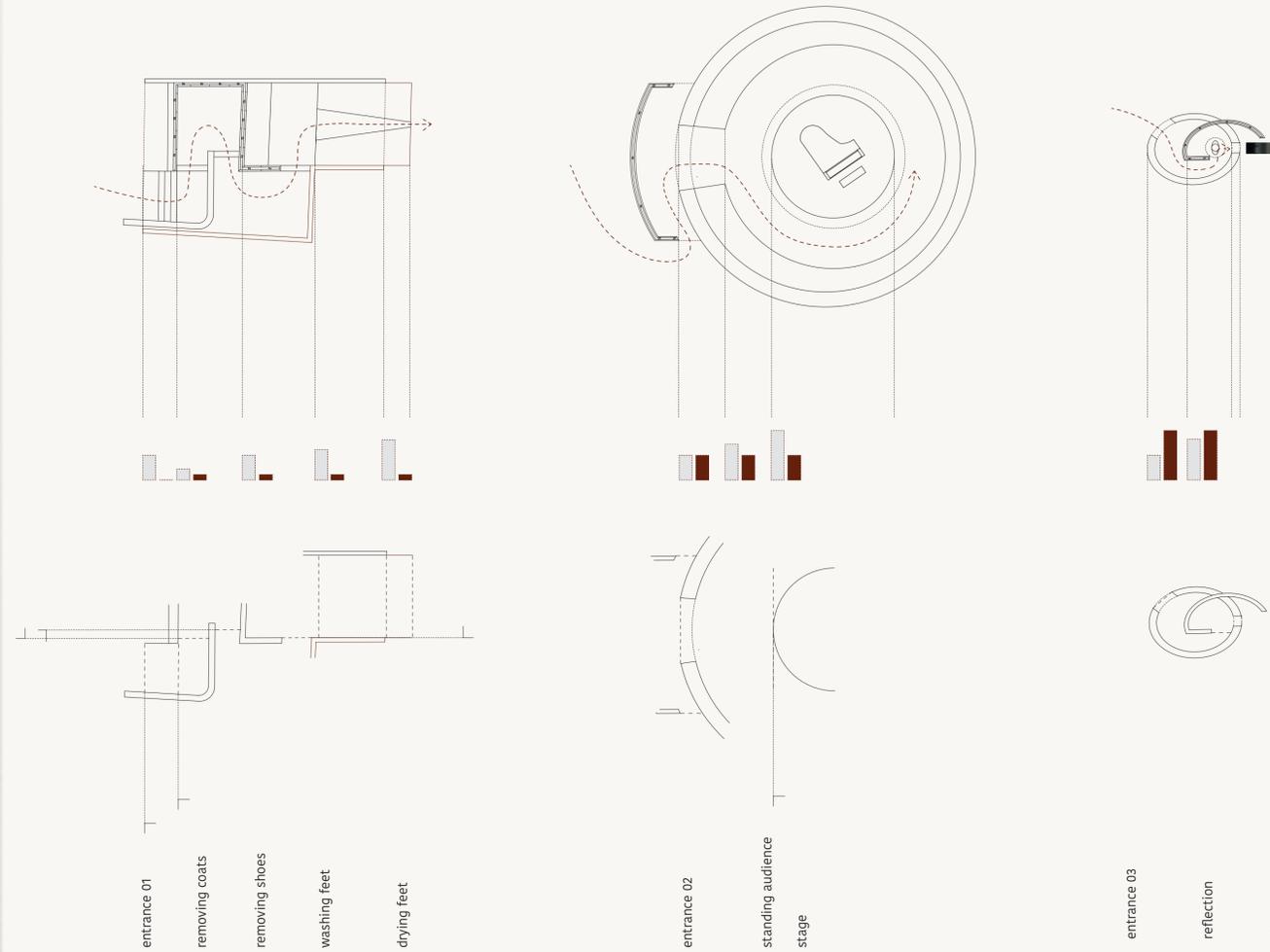
aphelion - moon is furthest from earth

perihelion - moon is closest to earth

[a]

[b]

[c]



[a] cleansing space

religious reference - an aisle leads from the front doors of the church to the sanctuary, symbolising the journey to heaven, there is an experience of a step outside of the "earthly" realm and into the "heavenly" realm

quote from Red Hand Files - 'no but these events are therapeutic for me, the red hand files saved me, by being caught in a communal river of suffering where i was not alone'

[b] performance space

religious reference - the "sanctuary" of the church is, in a sense, the holiest place within the structure, often distinct from other parts of the church being elevated above the main floor

quote from Red Hand Files - 'starting off with 'jesus alone', cave stepped over the gap between the stage and catwalk, so he could get up close with the front row, as lithe as a cat on a fence, he moved along clutching the hands of adoring fans while he sang and locked eyes'

[c] reflection space

religious reference - external chapels or devotional areas are designated to honor particular saints and include votive candles and other devotional items used for prayer

quote from Red Hand Files - 'i will kneel before the fading vestiges of an outmoded idea called spiritual transcendence and our beautiful and moving attempt to humanise the ecstatic cosmic drama, and i will pray'

thresholds - throughout the ritual spaces thresholds provide the location for changes in level, individual steps have been referenced

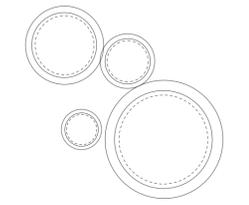
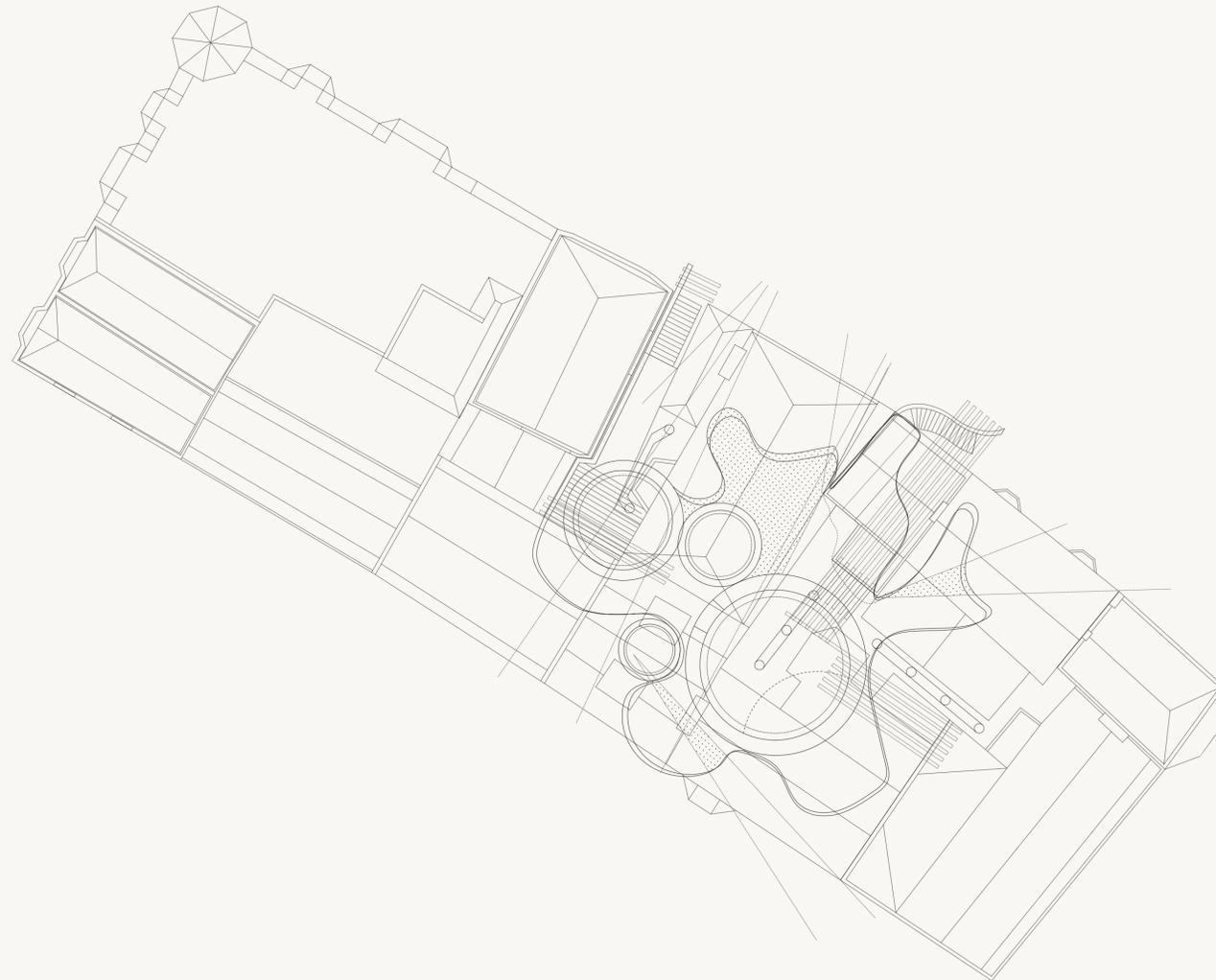
the programme - 'ritual' elements in plan

three 'sacred spaces' located within the overall 'sacred space' of the entire structure are shown - the entrance and 'cleaning' ritual, the performance space, the reflection space

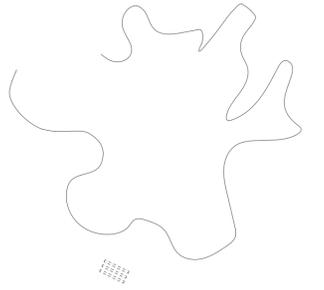
these spaces have been inspired by the tradition design of Catholic churches, as the elements share similarities with the parts of religious structures

the level of lighting and privacy is shown and reconisred for its importance to the experience of the various spaces

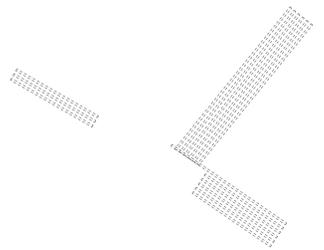
the thresholds both into the spaces and internally offer further exploration into the experience of these spaces and the contrasts between the three, the 'journey'



rammed earth spaces



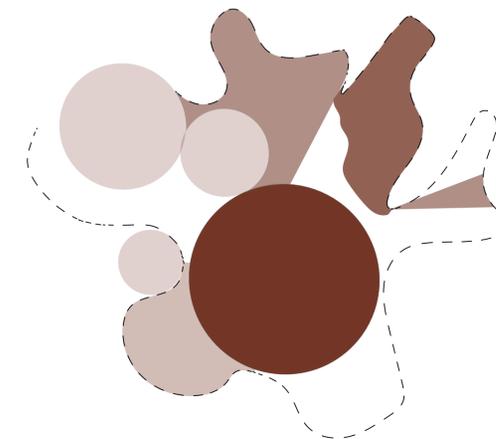
walkways area



timber slats



access staircases



- initial massing:**
- 01] small scale performance space - sits behind the new access space created in no.4 castle square
 - 02] meditation space- located south-west of the performance space, position enables a framed view of the sea to be seen by those inside the space
 - 03] the viewing points to see both the front Pavilion garden and top of Old Steine
 - 04] a space inserted into the first floor of No.4 Castle Square, a curved wall protrudes out of the front facade alluding to what is behind and above
 - 05] reflection spaces - a series of smaller circular spaces extend from the vacant location in the block behind Gunns Florist
 - 06] walkways link the various elements, covered in order for spaces with skylights and subsequent views of the sky to become more apparent



initial plan

- the initial plan incorporates 4 elements key, sitting above surrounding properties
- a series of cylindrical rammed earth spaces are connected by various walkways providing views of the sea, north old steine and front pavillion gardens, supported by a series of timber slats both resting on and suspended from surrounding properties
- sketch models demonstrate the incorporation of the project onto site





[a] entrance from the street, threshold 01

one of two entrances, wedged between gunns florist and no.8 castle square an 'arm' of rammed earth sits alongside the external wall of no.8, a staircase sits within it providing an ascent from the dark northern pavement up and southward towards the sky

[b] entrance from the street, threshold 01

one of two entrances, protruding from the northern facade of no.4 castle square an 'arm' of rammed earth extends out from the property towards the pavement below, a staircase is suspended from this 'arm', the bottom rung hangs just above the ground

[c] space within no.4, threshold 02

the space within the former first floor of no.4 becomes a route of access enclosed on both sides and above and below, additions are made to the former north and south facades of this floor and the stripped back masonry walls of the property on the sides remain to support the floors above, respect the existing context and create a contrast to the material quality of the new rammed earth walls

d - performance space

a circular room constructed of rammed earth with one sole circular skylight drawing the eye upwards towards the sky the performance space is small, space enough for a small crowd but retaining the intimacy between artist and audience and an environment creating feelings of safety and warmth a singular skylight and plain surrounding walls encourage complete submersion in the performance taking place

[e] meditation, reflection room

a small room with curved walls provides a private space, a location for individual reflection, wrapping the body a private space within a public structure to provide an opportunity for individuals to escape and spent time alone when needed windows provide views of both the sea and sky



views of the sky and sea are frames taken from 20,000 Days on Earth, alongside an image of Cave himself performing



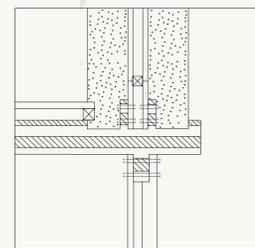
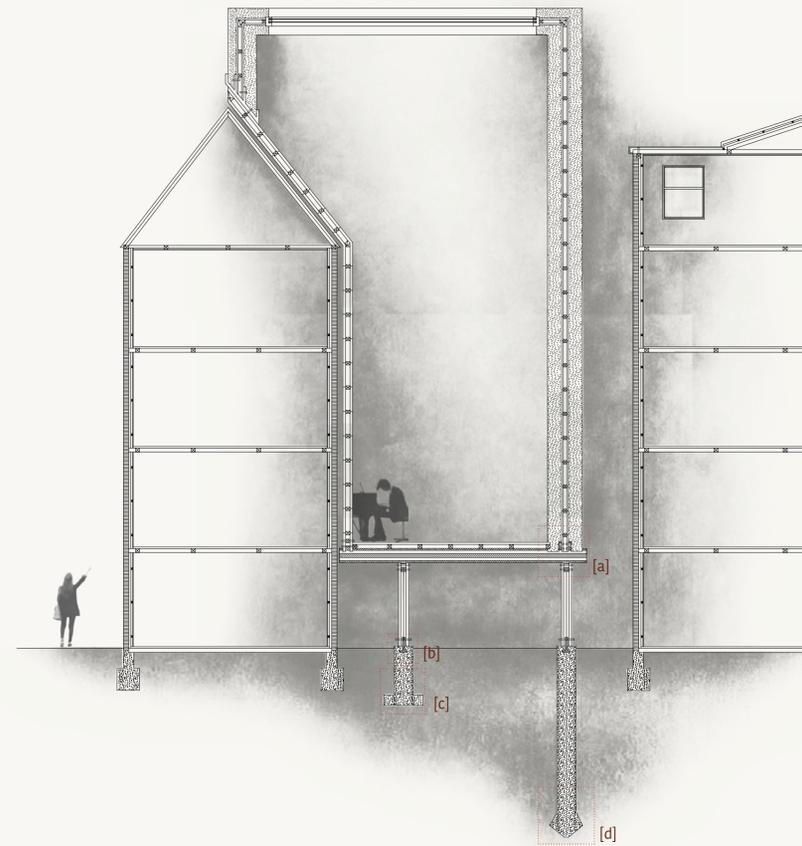
initial plan - accompanying montages

5 key areas of the design have been explored in montage form in order to determine the experiential qualities these spaces would provide

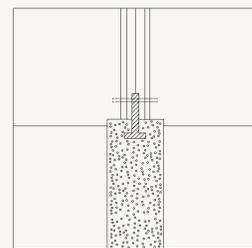
0 5 10 [m]

scale 1:200

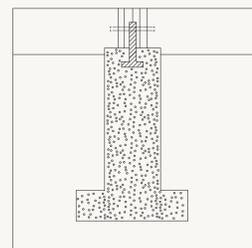




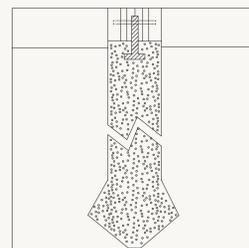
[a] 'footings' connection between large rammed earth cylindrical performance space and the timber support frame



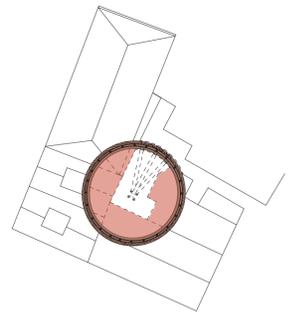
[b] framework and foundations foundation concrete is elevated to end above ground level, preventing timber damage such as rot from saturation



[c] compression foundation - a large central compression foundation, supporting the weight of the structure

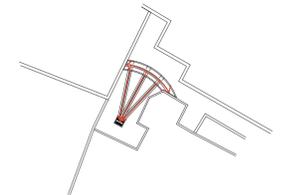


[d] tension foundation - located at several points enabling the project to cantilever across the surrounding context



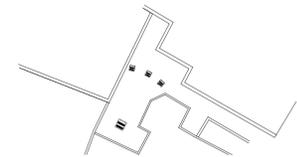
plan layer 03 - rammed earth and timber support structure

■ area of structure acting in cantilever

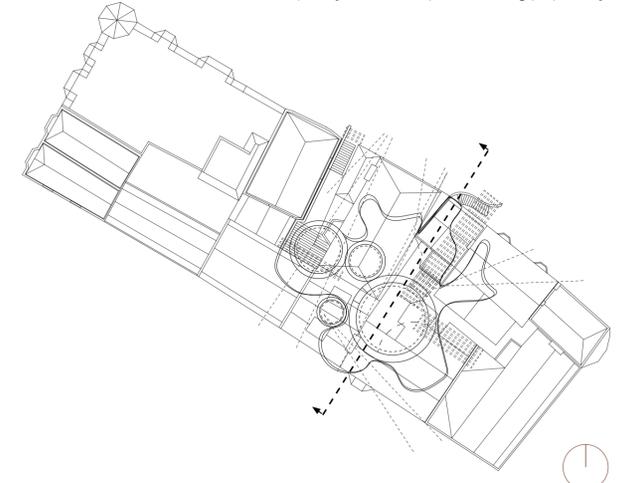


plan layer 02 - plywood stress skin framework - supporting the rammed earth structure at first floor height [3m above ground level]

→ distribution of load

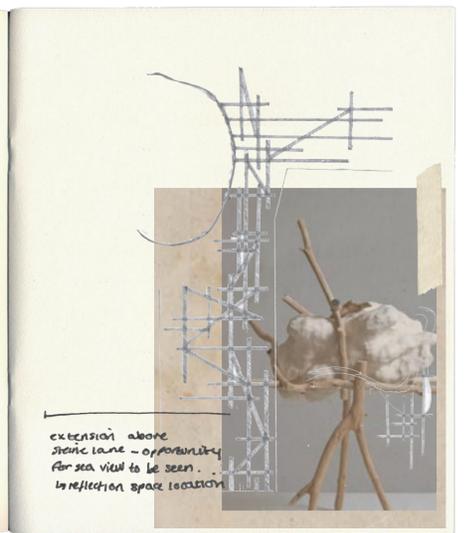
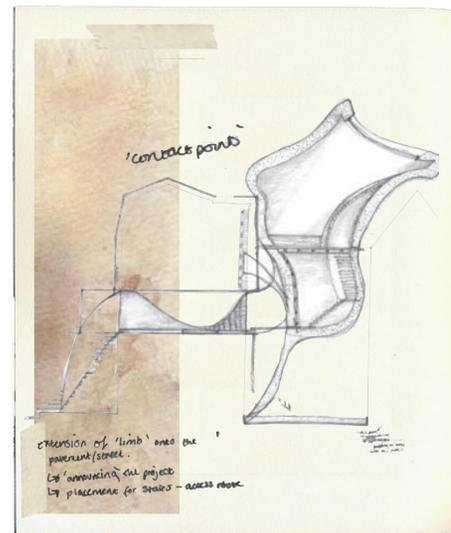
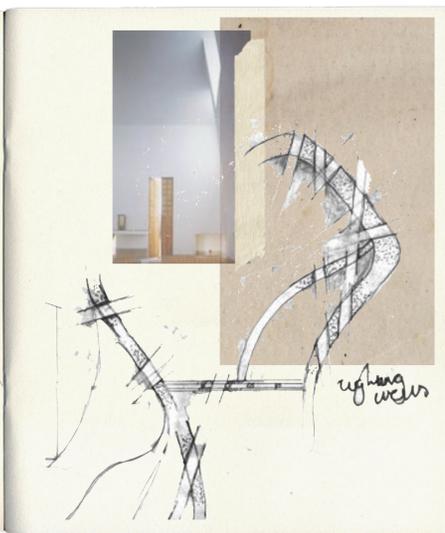
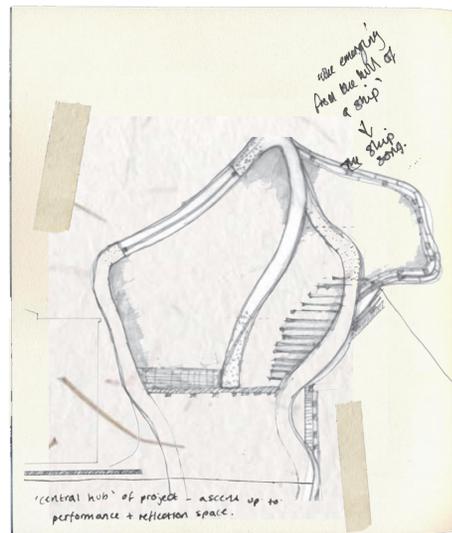


plan layer 03 - foundations - located in the vacant space behind no.4 Castle Square [to not interrupt surrounding properties]



rammed earth cylindrical space - initial structure design

- initial section development performance space including key structural details
 - a cantilever structure is proposed in order to achieve the intended appearance of the rammed earth space floating above surrounding properties, through the use of a system of tension and compression foundations



the programme - section iteration 01

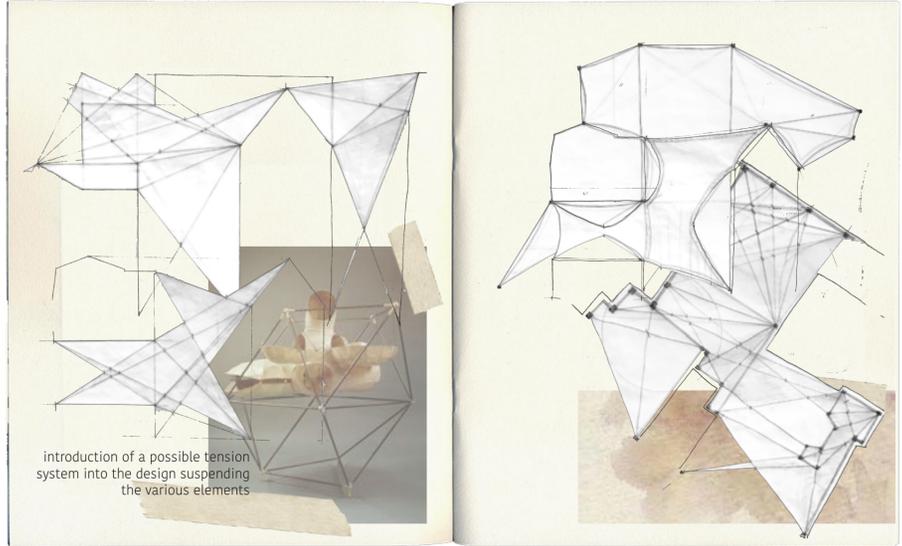
- in developing the section each element has been considered, with the design sitting within the vacant location to the rear of no.4 castle square
- various elements including cutting through no.4, lighting qualities and the use of timber have been considered
- this initial form has been largely inspired by the work of both Lebbeus Woods and Smout and Allen



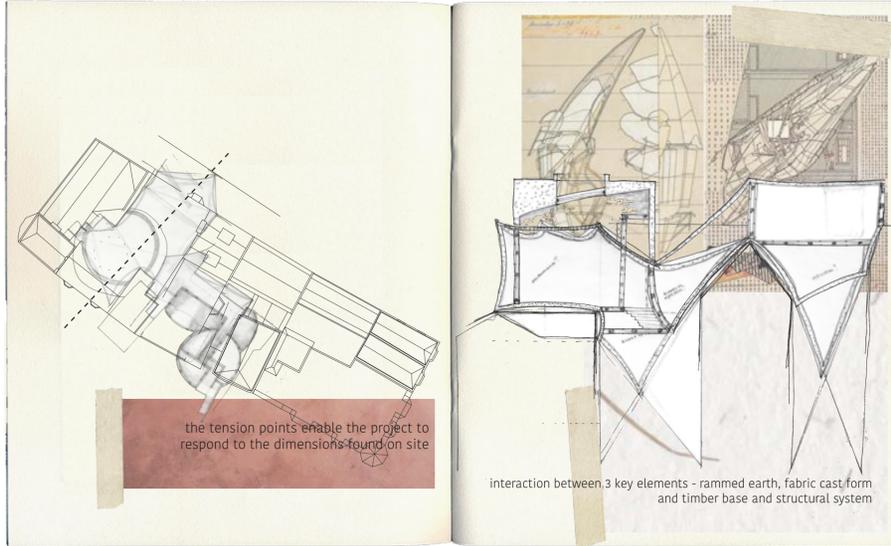
[a] the external timber structure leaves an imprinted texture on the central structure
 [b] a shallow stream, submerges the bottom of feet, like the wash of waves
the programme - section iteration 01

the various spaces required by the programme and the spatial experience intended for them to produce - section looking west towards the old steine the design is suspended in the vacant space behind no.4 castle square, with access provided through the property's third floor

scale 1:100

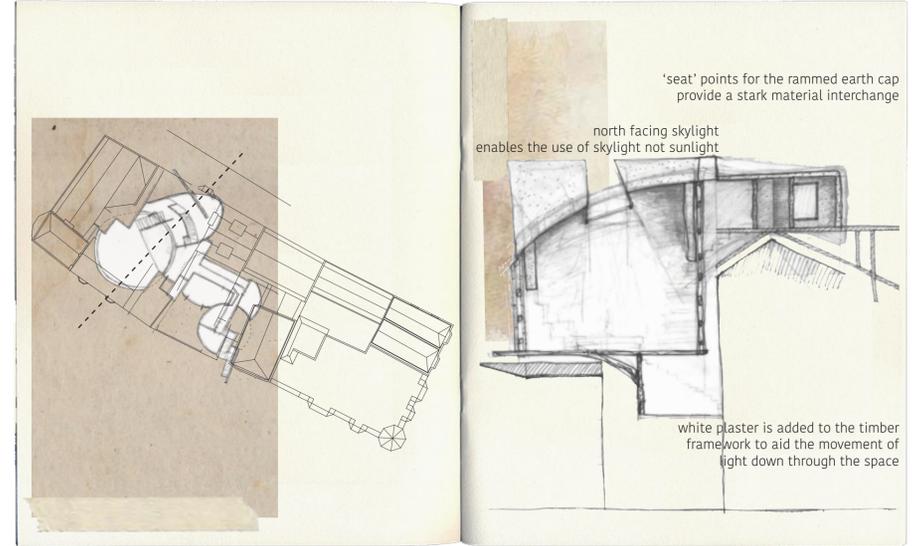


introduction of a possible tension system into the design suspending the various elements



the tension points enable the project to respond to the dimensions found on site

interaction between 3 key elements - rammed earth, fabric cast form and timber base and structural system



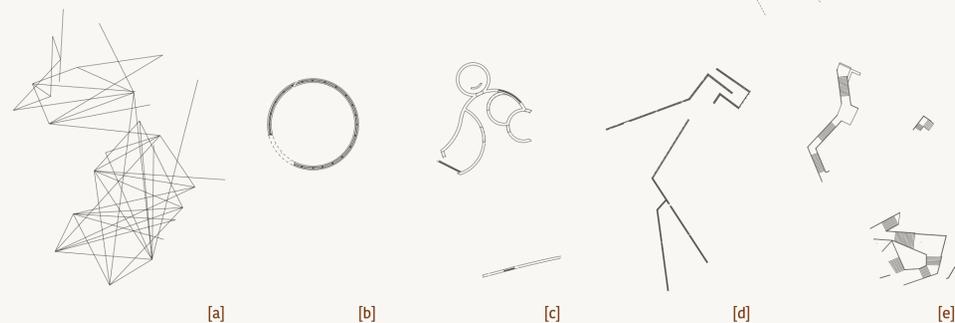
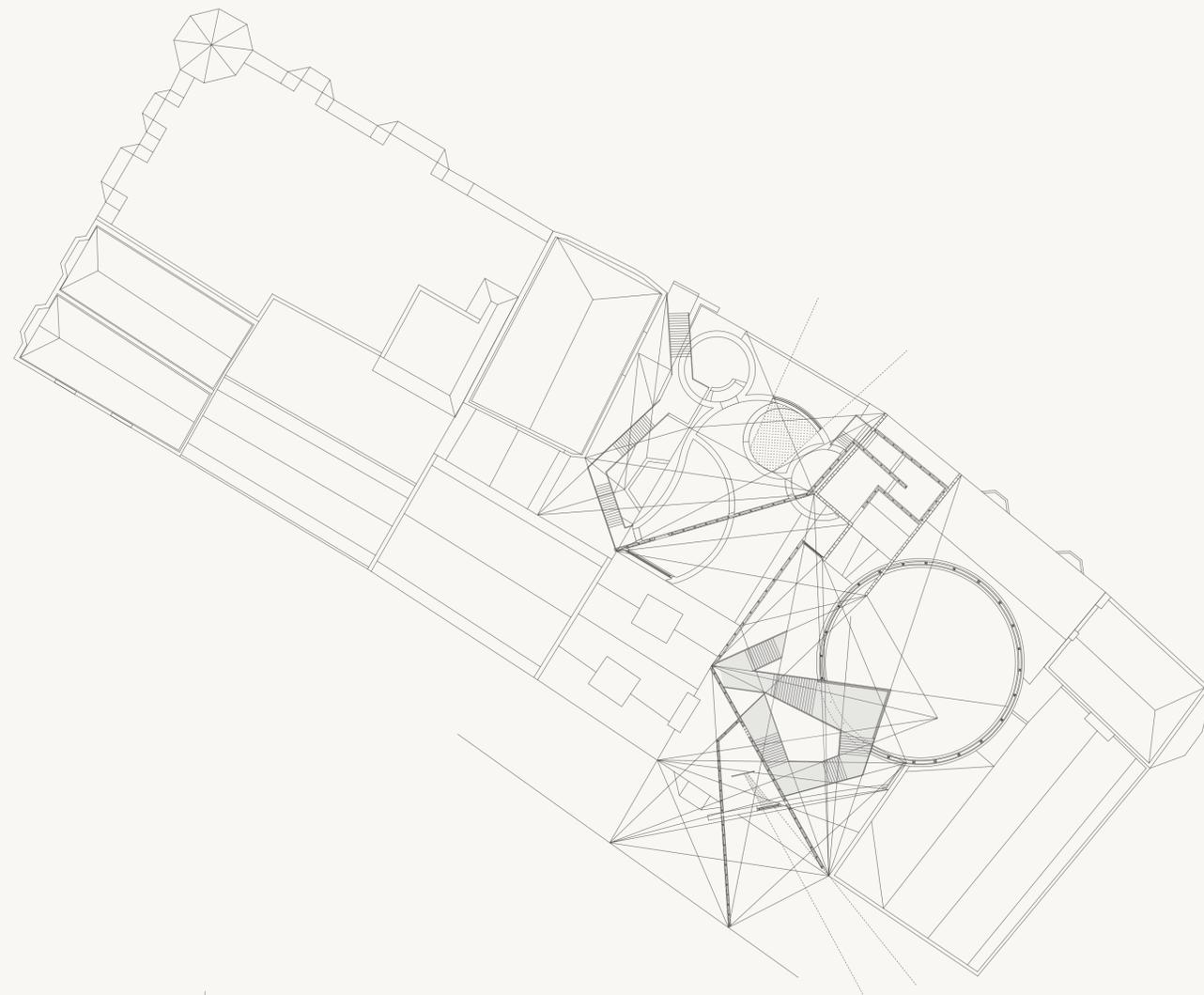
'seat' points for the rammed earth cap provide a stark material interchange

north facing skylight enables the use of skylight not sunlight

white plaster is added to the timber framework to aid the movement of light down through the space

developing plans and sections further

- the design has been developed to incorporate the desired rammed earth performance space which is a key part of the design
- sketch plans and sections have been used to begin to work out the relationship with this rammed earth space and the spaces around and used to access it
- the proposal of tension structures has begun as a way to allow for the context to influence the form of the spaces as well as providing an initial framework to be used to produce these abstract forms using fabric formed concrete



[a]

[b]

[c]

[d]

[e]



central staircase
 providing access to the reflection and performance space a folded steel pre-fabricated staircase is positioned in accordance to the tension lines across site



reflection space - sea view
 using an extended 'limb' of the eye is drawn out towards the view of the sea, by extending the floorplate beyond the window frame privacy is retained



gunns florist
 the access staircase cuts through the upper floors of gunns florist, providing a mezzanine looking into the florist intricately linking to the surrounding context



[a] tension wires suspended through site

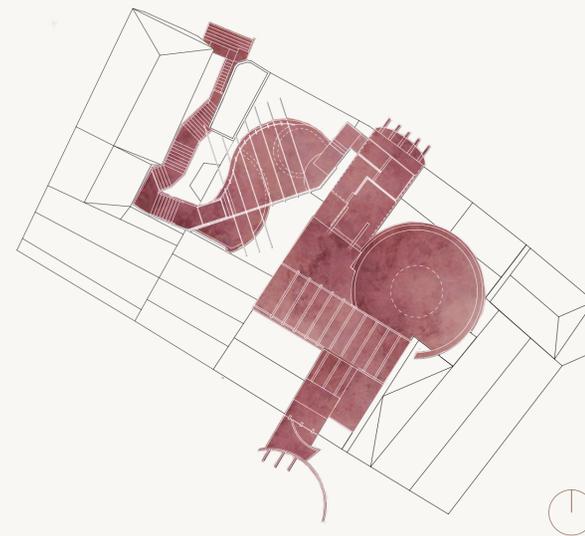
[b] rammed earth performance space

[c] precast concrete elements

[d] timber structure

[e] steel staircases

iteration 2 - developing the plan further
 - the access routes to and through the site have been developed to incorporate an interlink with gunns florist - justifying the project's chosen site
 - the design incorporates various material qualities and intends to provide positions for these to meet
 - various precedents provide examples of the intended appearance of elements of the design



element 1 - the ascent
providing access to site via a staircase
and a series of small spaces including a
viewing point to the front pavillion
garden



element 2 - cleansing space
the entrance space to the main site, for
performances and access to the reflection
space, includes a shallow stream to wash
the bottom of people's feet and a
cloakroom



element 3 - central spine
providing the route to the performance
and reflection spaces, the space is
vaulted with a central focal staircase, and
inspired largely by churches



element 4 - performance space
a small intimate performance space with
a central skylight providing framed sky
views



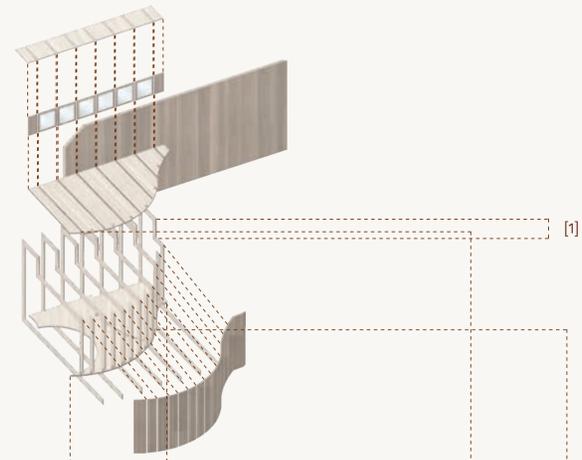
element 5 - reflection space
a small private space for individuals,
providing a focused view of the sea

developing the main elements of the design

- the project has been divided into 5 elements, which connect to create the building - material qualities which are key to the project's spatial experience have been developed, a selected pallet is used throughout all elements, drawing them together to form a cohesive project

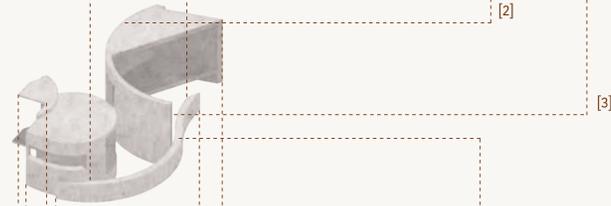
component [a]

timber framework, panelling, roofs and windows



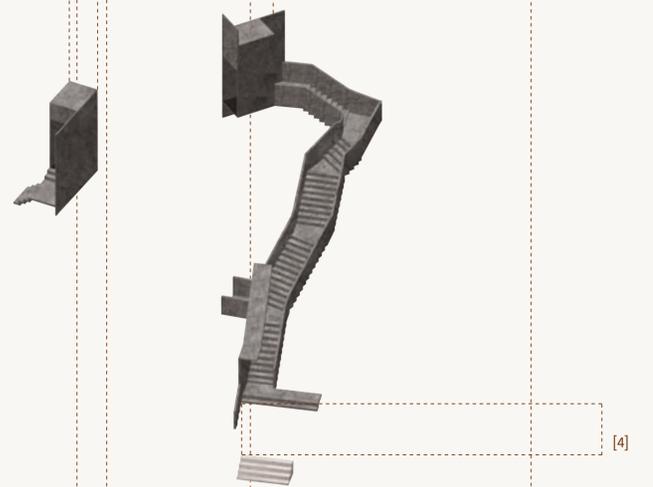
component [b]

pre-cast concrete and elements



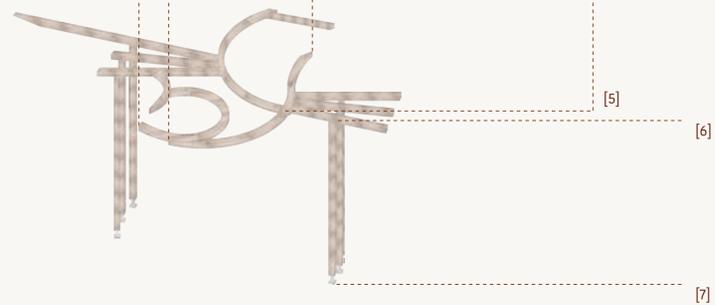
component [c]

stairs and ascent components

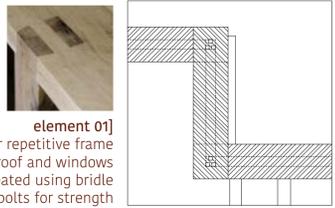


component [d]

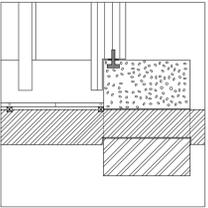
timber support structure



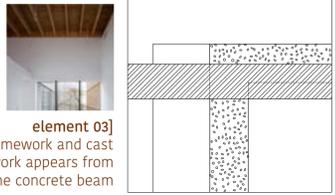
element 01
- joint between the timber repetitive frame components supporting the roof and windows
- concealed connections are created using bridge joints and additional steel bolts for strength



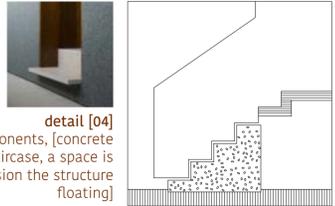
element 02
- timbers protrude into the cast concrete structure, providing the impression a series of beams supporting the structure



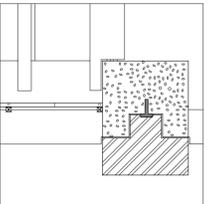
element 03
- between timber framework and cast concrete beam, the timber framework appears from the interior to hover above the concrete beam



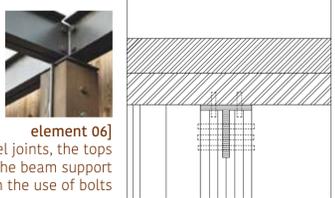
detail [04]
- between the two stair components, [concrete base and folded steel staircase, a space is maintained [giving the impression the structure floating]



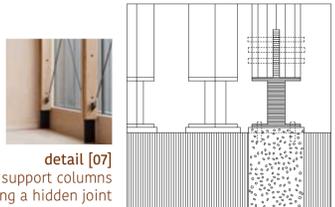
element 05
- connection of cast concrete elements to the timber support structure below using a form of 'footing'



element 06
- through the use of hidden steel joints, the tops of columns are connected to the beam support system with the use of bolts

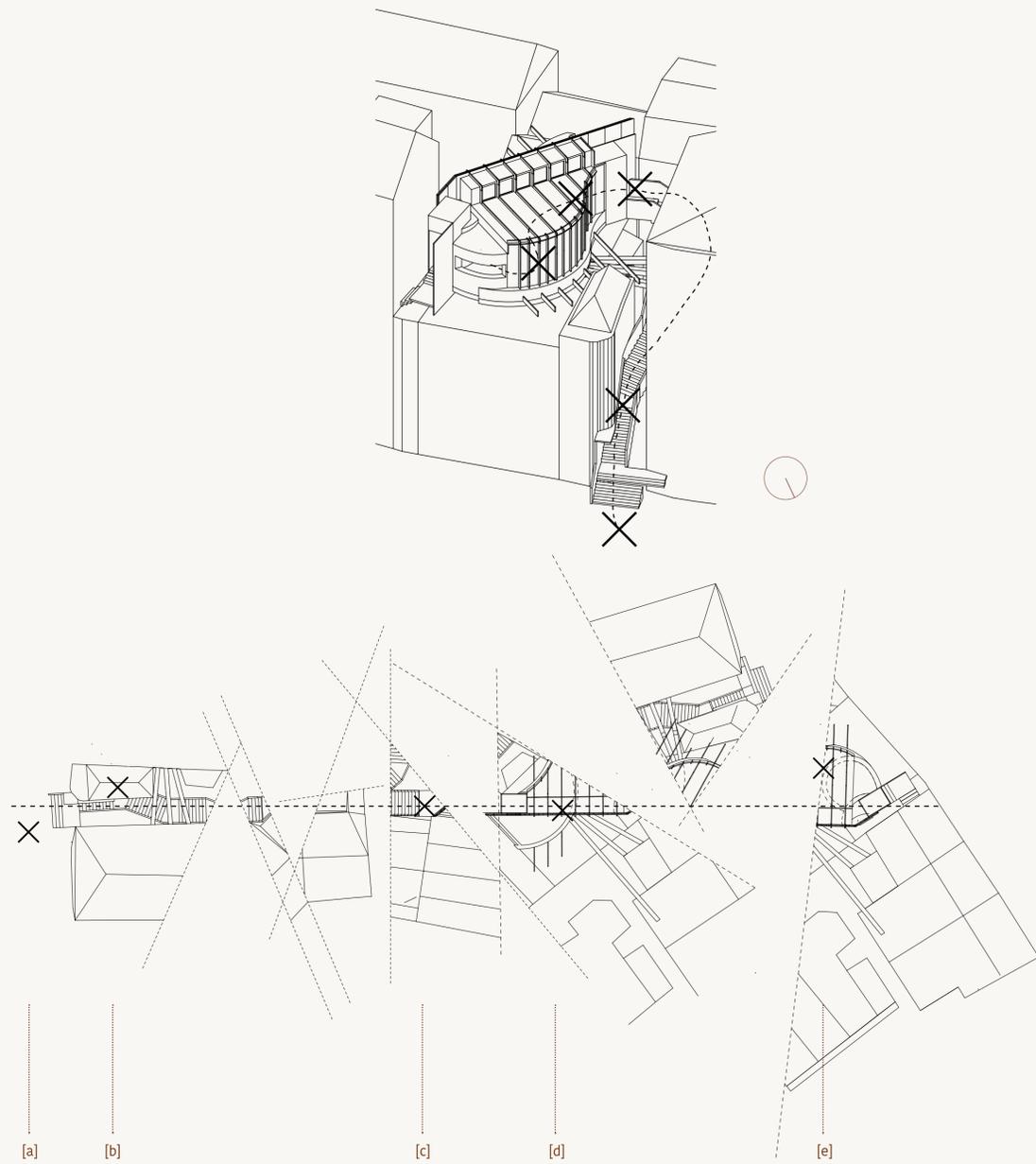


detail [07]
- steel joints between the timber support columns and concrete foundations, including a hidden joint



the ascent

- a folded steel staircase cuts through part of Gunns Florist then reaches the roof of no.5 Castle Square where it meets a series of small interlinking spaces including a space with a view of front pavilion garden and others intended to be used for facilities



[a] approach



[b] ascent through gunns florist



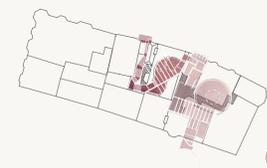
[c] entrance



[d] interior view looking upwards

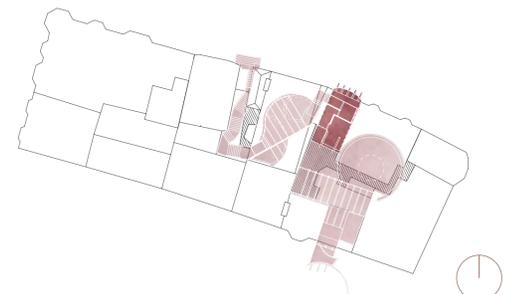
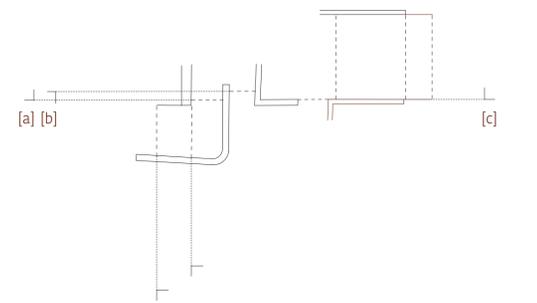
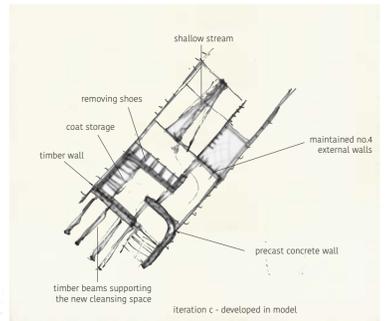
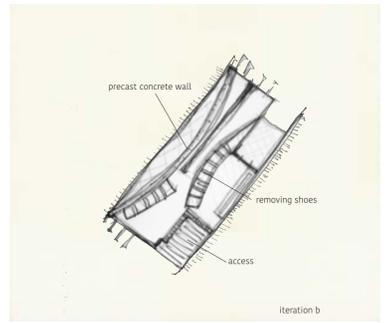
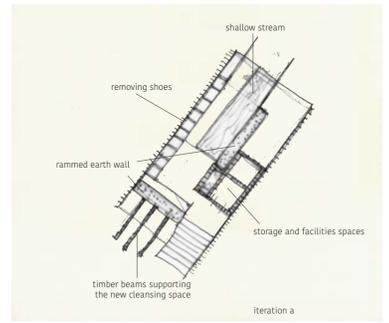
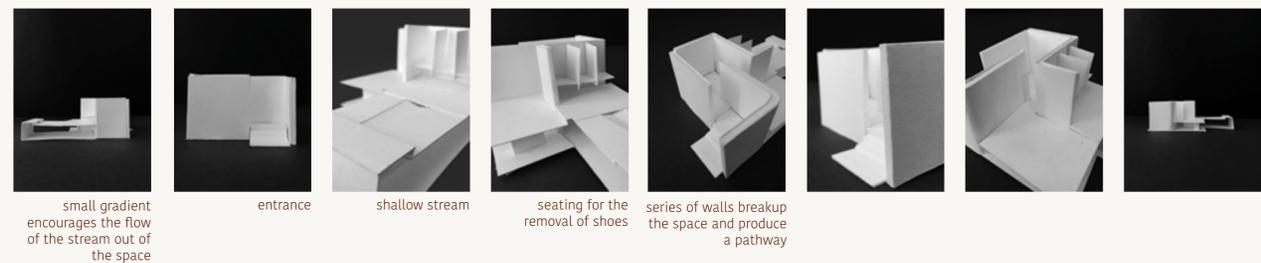
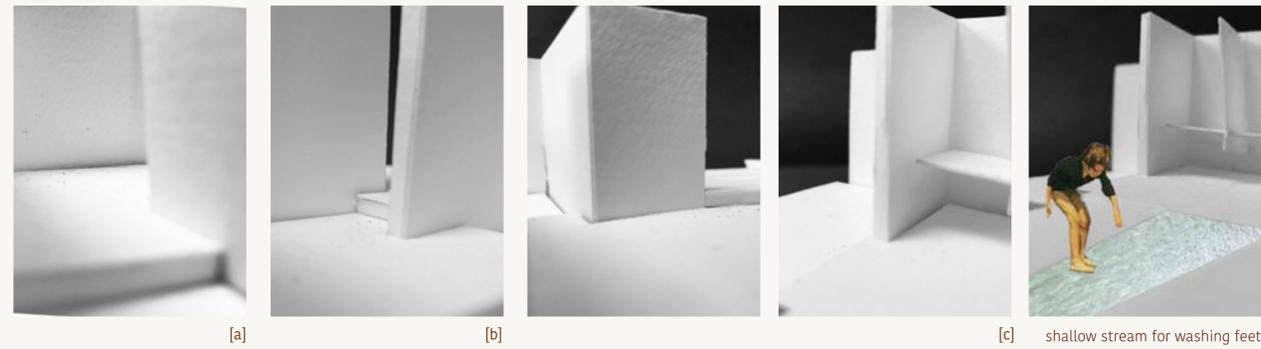


[e] viewing space towards front pavillion garden



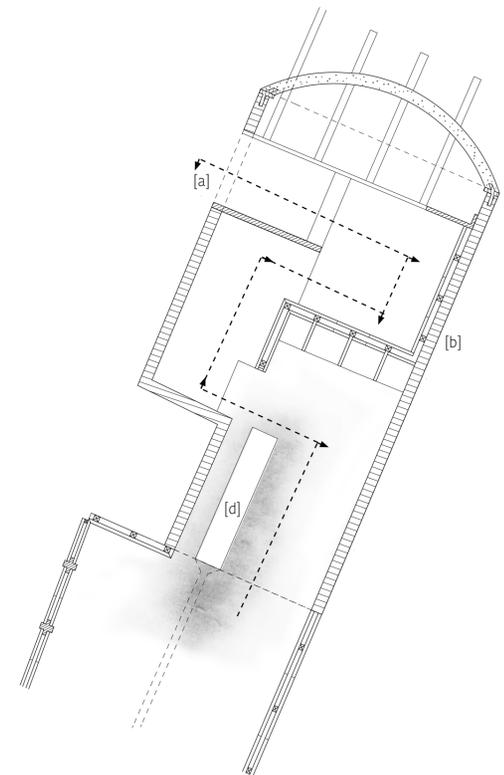
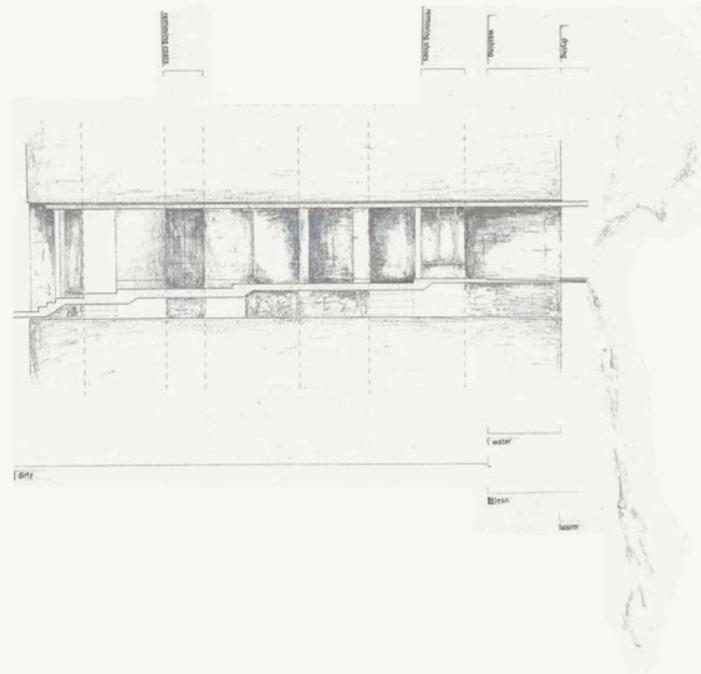
the ascent - spatial experience

- the project contains various changes in level an element of the design's 'journey' advancing up through the spaces
- various material and experiential inspirations are key to each view point



cleansing space

to sit within no.4 castle square the cleansing space is the access route into site, containing a cloakroom, shoe storage and a shallow stream to clean the bottom of feet the design has been developed through iterative sketches to produce a pathway through the space multiple material qualities have been incorporated into the project, alongside the retaining of multiple walls from no.4 - inspired by the underpinning of the maison de verre images have been focused on the series of thresholds within the design - locations for heights and material changes

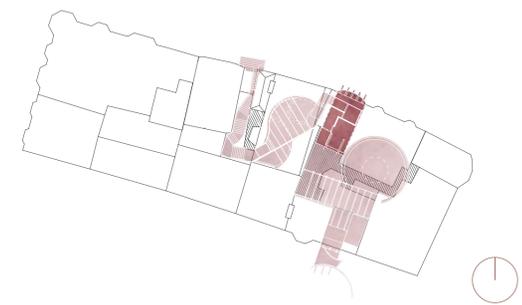


[a] the threshold - the approach is cut through and sticks out of the front of no.4 castle square

[b] the design maintains the external walls of no.4, stripped back to the brick

[c] steam rises as the space gets warmer in order too dry people's feet

[d] water from the shallow river leaves the space by moving downwards towards ground level



cleansing moving section - inside no.4

- a moving section through the cleansing space which sits inside the third and fourth floors of no.4 castle square

- changes in lighting, thresholds and levels have been shown, including a small gradient and channel for the shallow stream of water deep enough to clean just the soles of feet

- the interior walls of no.4 apart from the front and rear remain exposed on the interior providing material quality and function in providing housing for this new interior space



maison de verre - pierre chareau

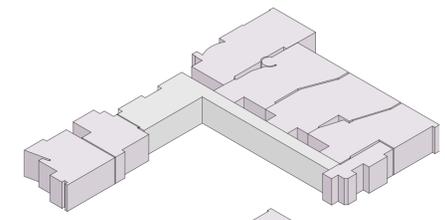
- a parasitic structure sat within a former parisian hotel, a space for a progressive gynaecology surgery in 1930's Paris
- constrained by its surroundings the building has punctured through the first three floors of the hotel, providing multiple levels of privacy in the form of a gynaecology surgery, and family home
- the building is a stark contrast to the surrounding typical parisian residencies and is concealed from view of the street, being located within a traditional parisian courtyard

chosen as a precedent due to:

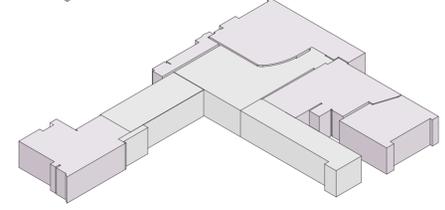
- its intricate attachment to its surroundings - grief is something unavoidable, entwined constantly with life and attached to our being
- the interior of the building is wrapped from the external world - providing a protected environment for people to grieve and reflect
- it is a physical embodiment of a vital social advancement, previously undiscussed and not provided for
- the glass translucent 'curtain' prevents the intrusion of external views - with spaces both of privacy and for public interaction provided for - 'series of veils to conceal the activities and affairs of the client's home"



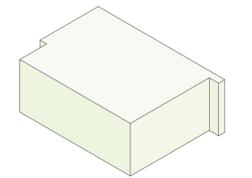
second floor spaces



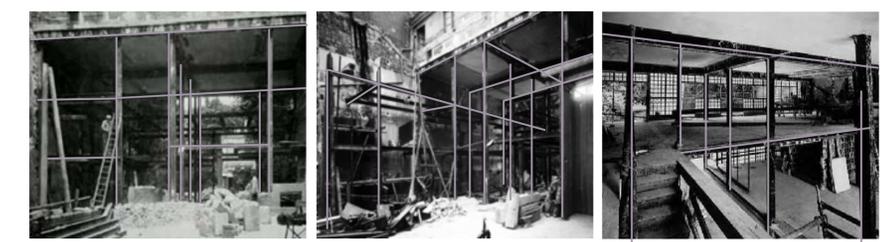
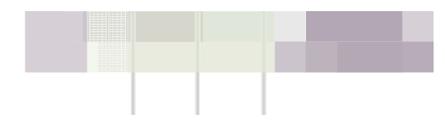
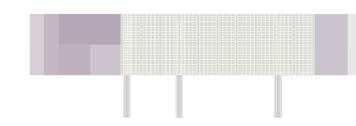
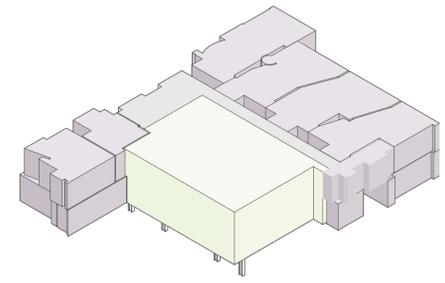
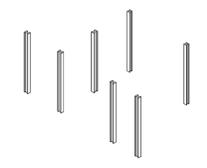
first floor spaces



double height space spanning both the first and second floors

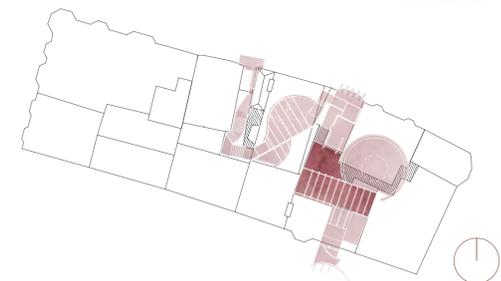
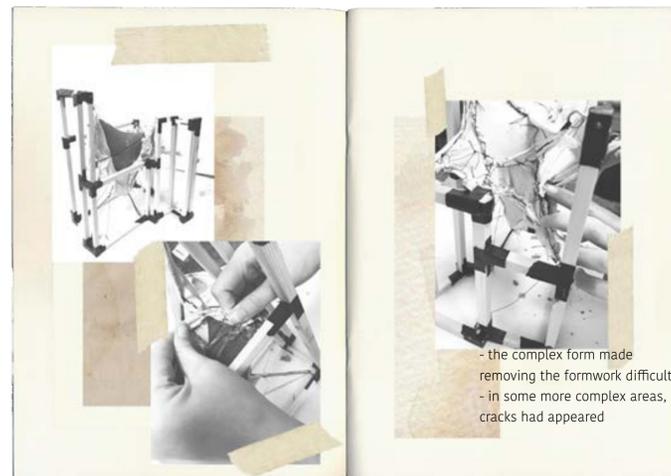
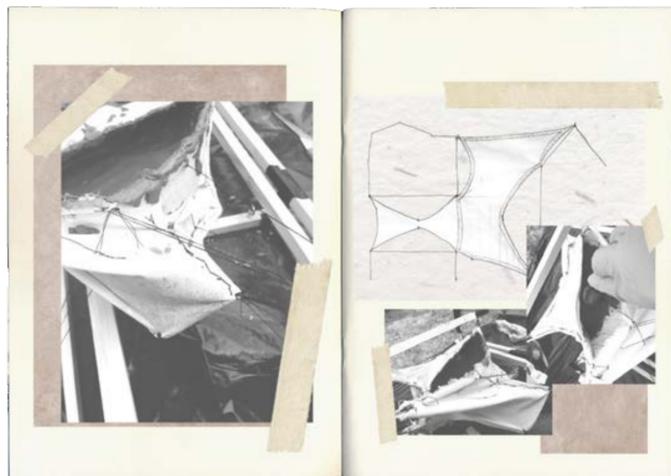
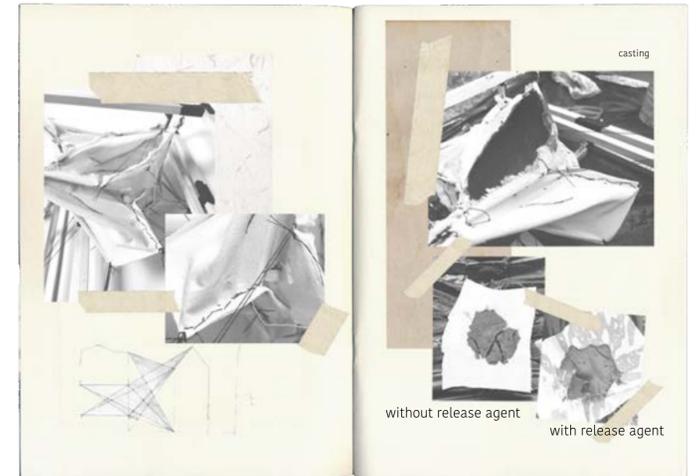
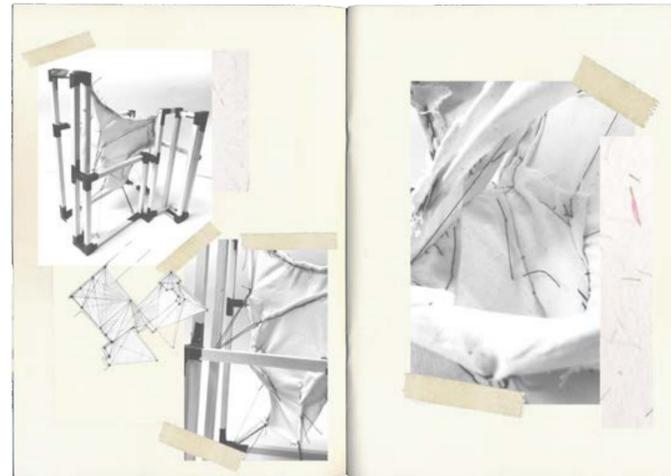
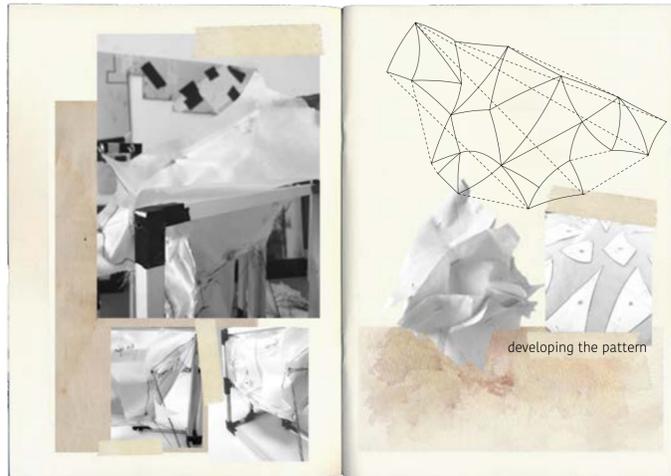
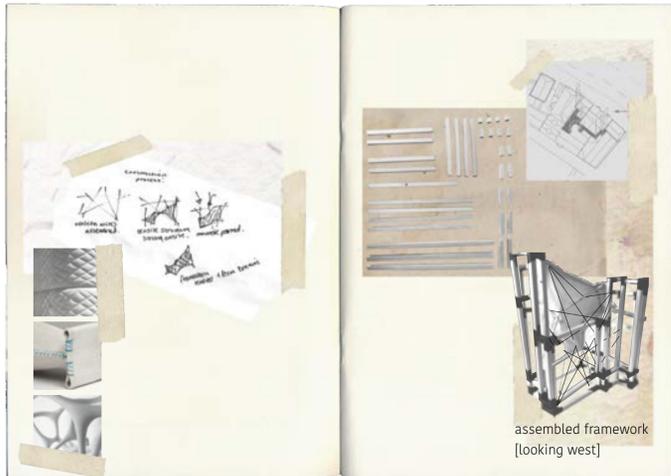


columns supporting double height space



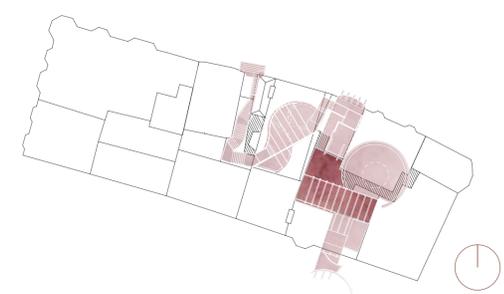
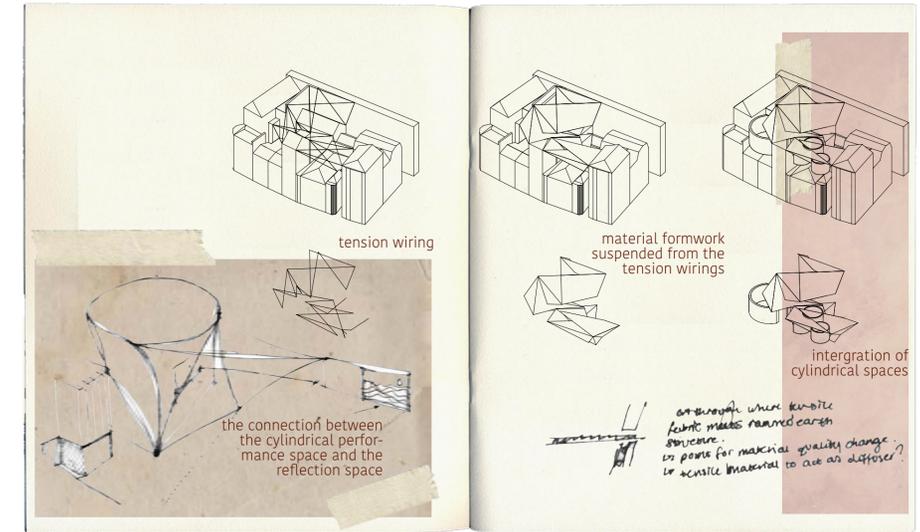
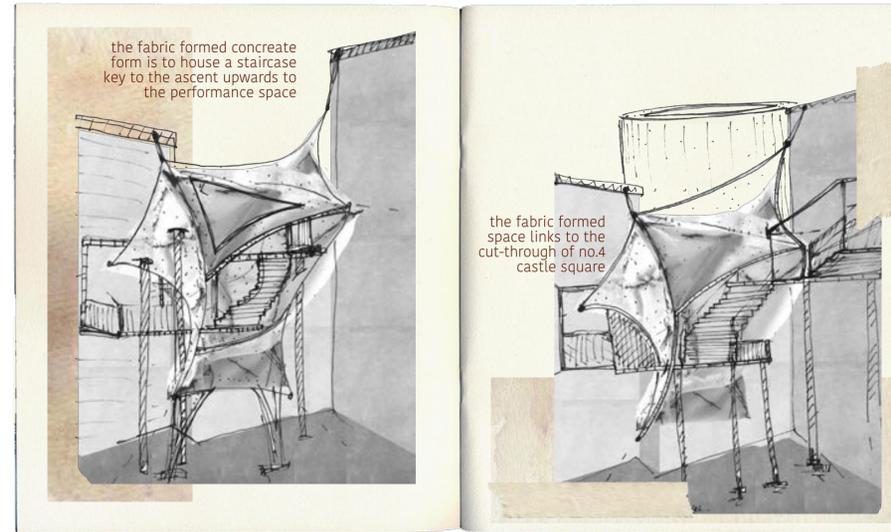
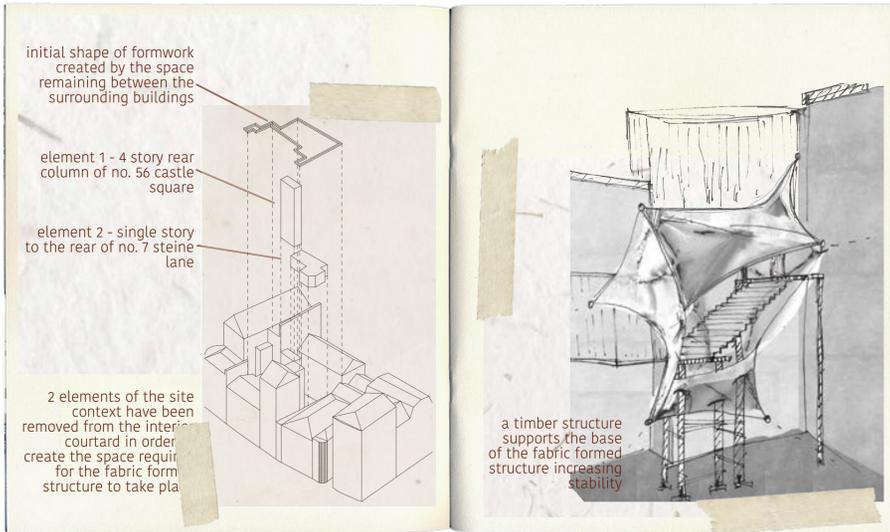
Maison De Verre - structural framework and functional massing

- the structural support system underpins the top floor of the former hotel, enabling the remaining space below to be filled with the new glass cube
- the elements of the design have been divided, yet still feed into a central form - within my design this space is the central spine of the building (also dual height)
- this has inspired the underpinning of floors of no.4 castle square in order for the cleansing space to be placed in the space remained beneath the supported retained floors



fabric formed concrete - shell for ascent space joining performance space and reflection spaces [material experiment]

- fabric provides a flexible membrane to support a fluid concrete to form
- fabric enables complex and expressive structural components to be produced
- key benefits include:
 - + geotextile fabric is strong, lightweight, inexpensive and reusable
 - + efficient as material is placed only where it is needed, as "form follows function"
- key limitations include:
 - a significant amount of research is still required to enable the integration of this methodology into large scale construction, including the requirement for standards and guidelines
 - negative environmental impacts of concrete are vast



fabric formed concrete

- the use of fabric formed concrete has been developed through a 1:50 scale model of the vacant courtyard to the rear of no.4

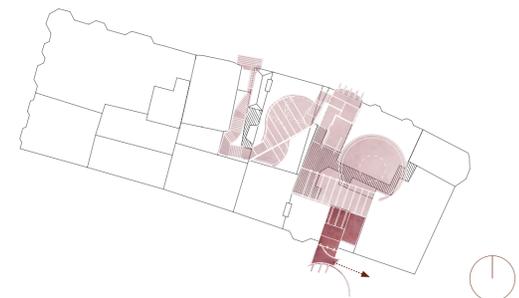
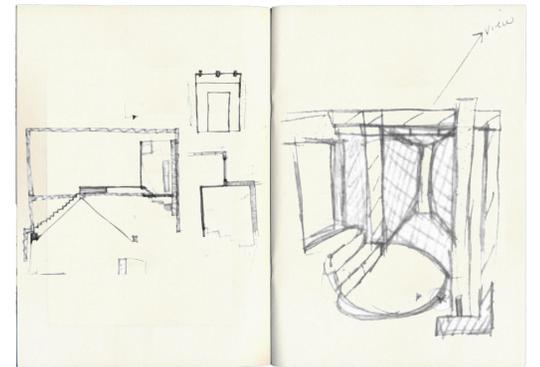
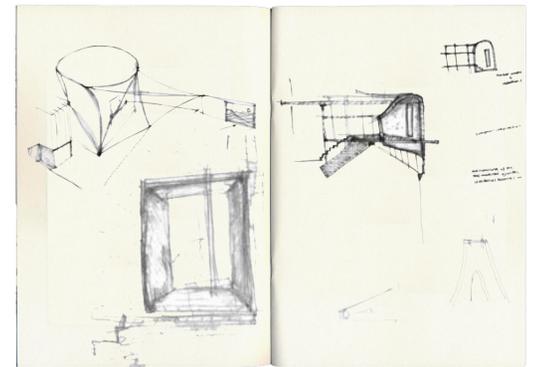
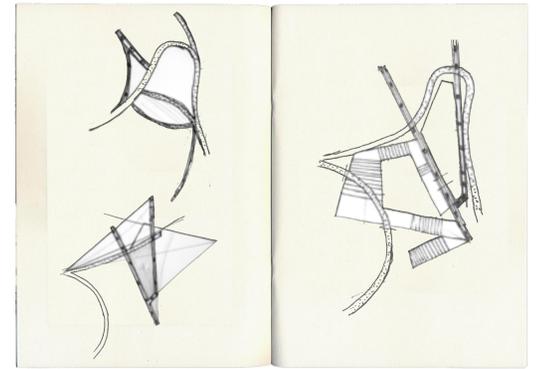
- through the use of this scaled model the practical limitations of this method have been found, the key one being that the space produced is limited and the internal area created is not large enough to perform the functions both required and desired

complete reflection space
space cantilevering across roof

component [c]
steel stairs and reflection point and 'limb'

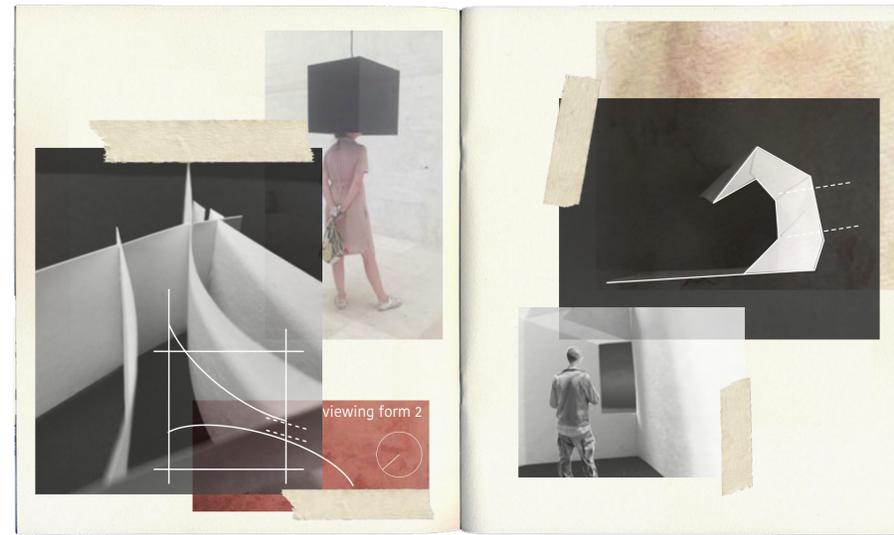
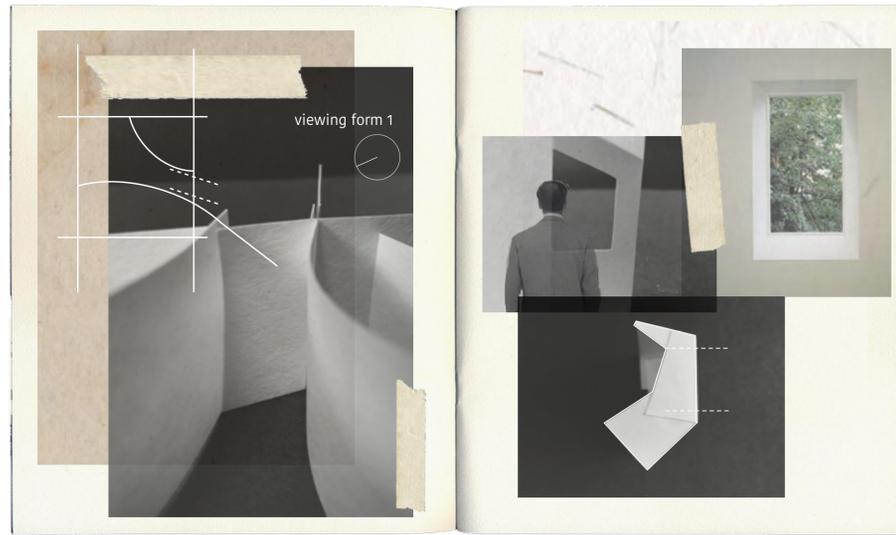
component [b]
timber panelling, roofs and windows

component [a]
timber framework, bridging over the context roof



reflection space

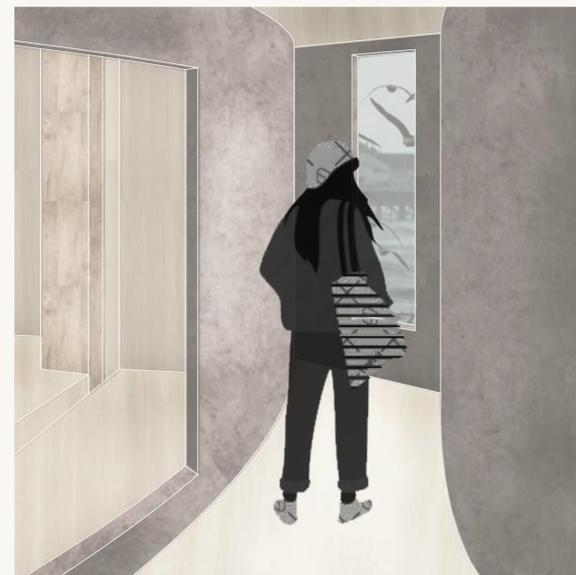
- developing a small intimate space large enough for one person
- the space is suspended above the surrounding roof tops through the use of a timber framework which rests lightly on points of the roofscape
- the form is intended to produce a private and secluded space
- materials include folded steel, timber and use of the brick and slate found on surrounding buildings, as the external walls and roof tops of some of the context's buildings, become interior surfaces when encased in the project



- developing the reflection space through sketch models, to develop a form which funnels the eye towards the view in the south east
- the form initially comprises of a series of panels slotted together to form a space drawing the eye out
- the spaces are small scale and encase the body



view [01] from the mouth of Steine Lane looking west
 - the reflection space can be seen suspended from the roof top of the surrounding building, within a nest of timbers
 - the folded steel limb of the reflection space and the side of a building to the south of site frame a view of the sky for those walking below



view [02] an internal view of the reflection space
 - whilst in the space the curved steel walls funnel the eye towards the view of the sea
 - the space becomes smaller as each threshold is crossed, eventually leading to the viewing space feeling as though it wraps around the inhabitant



south east sea view
 reflection space - sea view

- a small space large enough for an individual provides an environment for reflection and meditation, a connection back to nature and the calming abilities of the sea
- the location refers back to analysis of the view points available on site
- materials are lightweight and exclude concrete elements to enable the space to be cantilevered off of the surrounding roof tops



view beams towards front Pavillion Gardens - view seen from the ascent space



view beams towards the sea - view seen from the reflection space

some additional vacant locations across the larger site, both close to the project and the Pavillion, possible locations for further extensions of the programme

planted borders within Old Steine Gardens - to be irrigated with waste water from the project

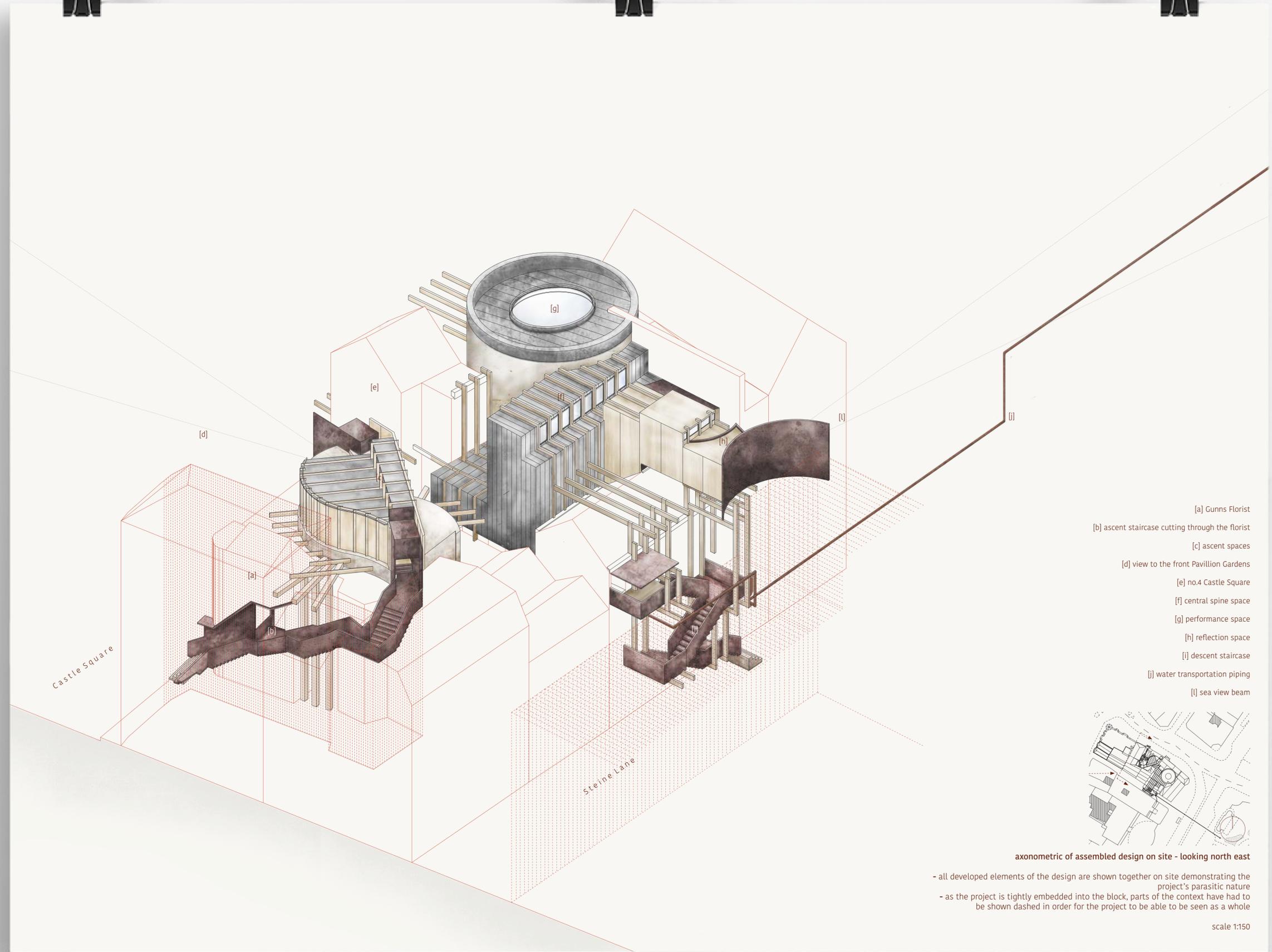
the sea



project within larger site

- the project has been shown within the larger context of Old Steine, with key elements annotated, including the 2 key views incorporated into the design, as well as the span of the irrigation system across Old Steine Gardens

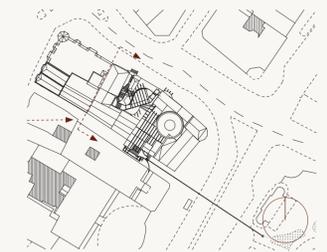
plan at scale 1:500



Castle Square

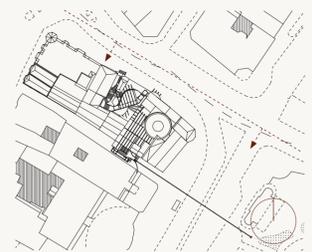
Steine Lane

- [a] Gunns Florist
- [b] ascent staircase cutting through the florist
- [c] ascent spaces
- [d] view to the front Pavillion Gardens
- [e] no.4 Castle Square
- [f] central spine space
- [g] performance space
- [h] reflection space
- [i] descent staircase
- [j] water transportation piping
- [l] sea view beam



axonometric of assembled design on site - looking north east

- all developed elements of the design are shown together on site demonstrating the project's parasitic nature
 - as the project is tightly embedded into the block, parts of the context have had to be shown dashed in order for the project to be able to be seen as a whole



north elevation - from Castle Square

- elevation provides a view of the complete project including the integration of the access staircase into the space beside Gunns Florist, and the puncturing through of the central floors of no.4

scale 1:100



[01]
 [02]
 [a]
 [b]
 [03]
 [04]
 [05]

[01] key building - Gunns Florist
 [02] mezzanine floor, a part of the folded steel staircase, provides a view down into Gunns Florist
 [a] threshold at the end of the descent staircase, connecting the project back down to the street below
 [b] entrance threshold to the project, protrudes out of the alley into the streetscape
 [03] key building - no.4 Castle Square

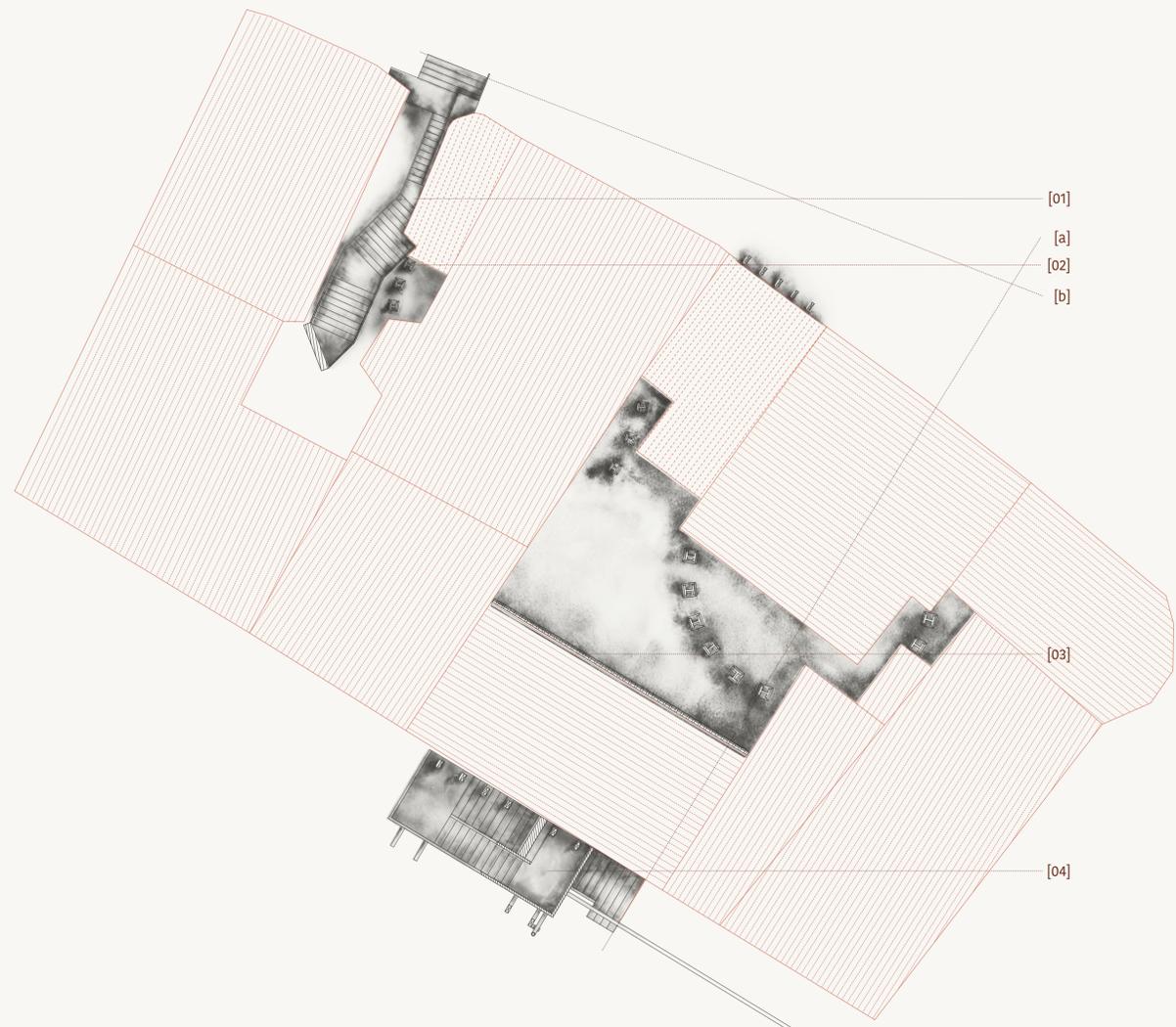
[04] external staircase providing the route to descend from the project and return to the street below [Steine Lane]
 [05] entrance point to Steine Lane, site of a framed sky view



north elevation

plan 1

- this plan includes the staircase and mezzanine level which cuts through Gunn's Florist, linking the project to the key draw of its context
 - the project is shown within the site's larger context, including showing the descent staircase's location within Steine Lane



[01]
[a]
[02]
[b]

[03]

[04]

[01] the ascent staircase, nested in the vacant location around Gunn's Florist
 [a] threshold at the end of the descent staircase, connecting the project back down to the street below
 [02] support columns within the vacant locations on site
 [c] entrance threshold to the project, protrudes out of the alley into the streetscape

[03] support wall using bricks recycled from parts of site which have been removed

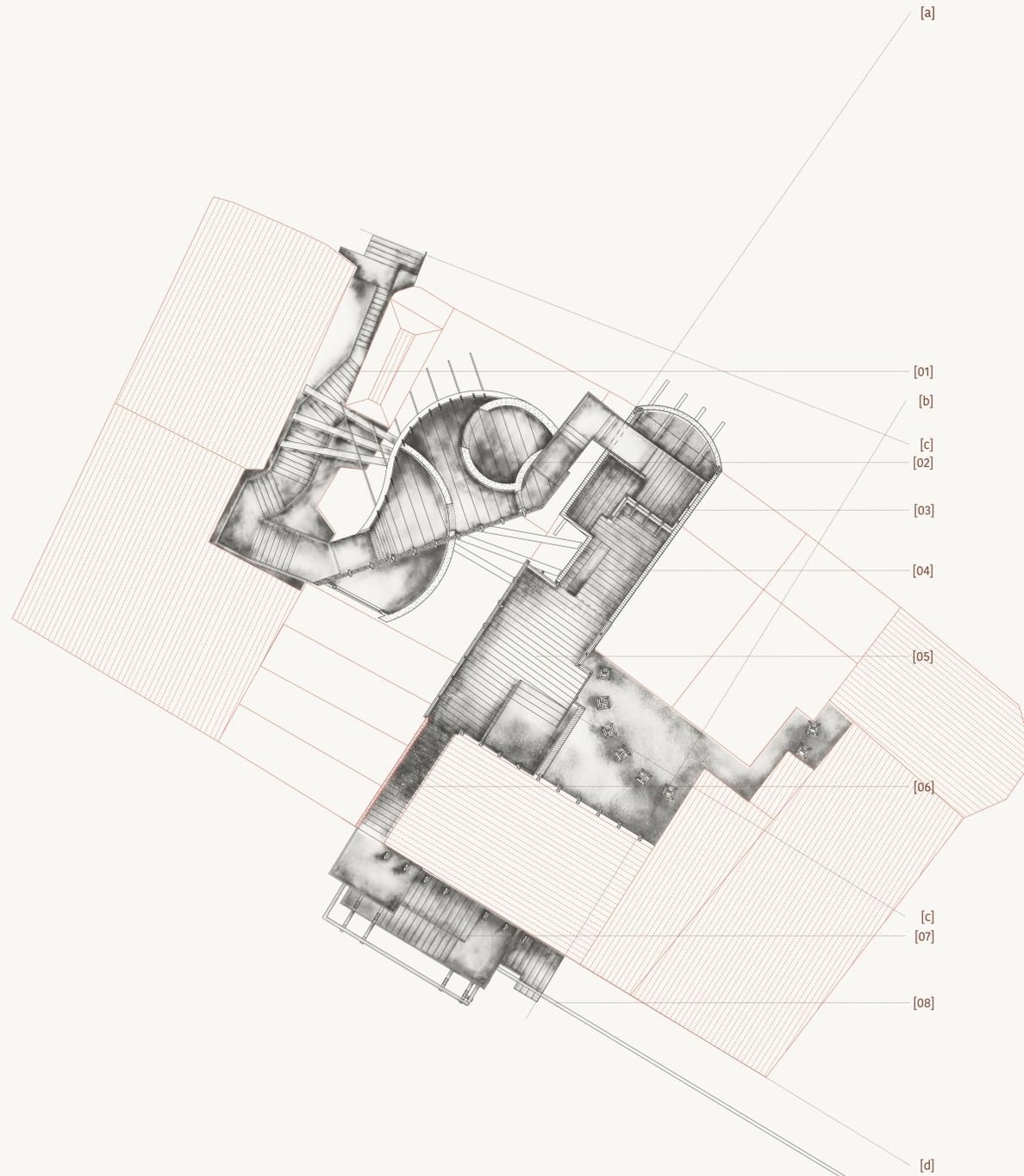
[07] external staircase providing the route to descend from the project and return to the street below



north elevation

plan 2

- this plan includes the support columns required, all located within the vacant spaces within the site block, alongside both the ascent and descent staircases providing both access and the start and end points of the journey through the design



[a] threshold between the ascent element and the cleansing space cutting through no.4 castle square

[01] the ascent staircase, nested in the vacant location around Gunn's Florist

[b] threshold at the end of the descent staircase, connecting the project back down to the street below

[c] entrance threshold to the project, protrudes out of the alley into the streetscape

[02] viewing space to see the front Pavillion Gardens

[03] cleansing space embedded within the central floors of no.4 castle square

[04] shallow stream for the washing of feet

[05] base of the central spine space, connecting various elements of the design

[06] cut-through the top floor of no.6, providing a route through the surrounding context from the project to the descent staircase

[c] threshold between the staircase providing access to further elements of the project and those found at the section height

[07] external staircase providing the route to descend from the project and return to the street below

[08] part of the water pipe system transporting water to be used to irrigate old steine

[d] threshold between the cut-through route to exterior staircase



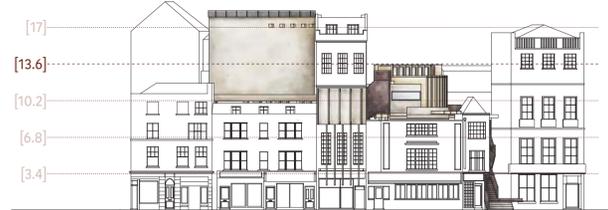
north elevation

plan 3

- cut at a height which enables a large amount of the project to be visible, including both the access route into site and through and out of site
 - key parts of the design including the performance space are not visible at this level instead the vacant location and support columns for these elements have been shown



- _____ [01] cylindrical performance space
- _____ [02] the central spine of the design, a dual height space with a staircase for the ascent through the design
- _____ [03] part of existing roof becoming an internal element when incorporated into the design
- _____ [04] staircase accessing reflection space
- _____ [a] entrance threshold to the performance space
- _____ [b] threshold to the staircase accessing the reflection space, the staircase is narrow, signifying the increasing level of privacy required for this small space



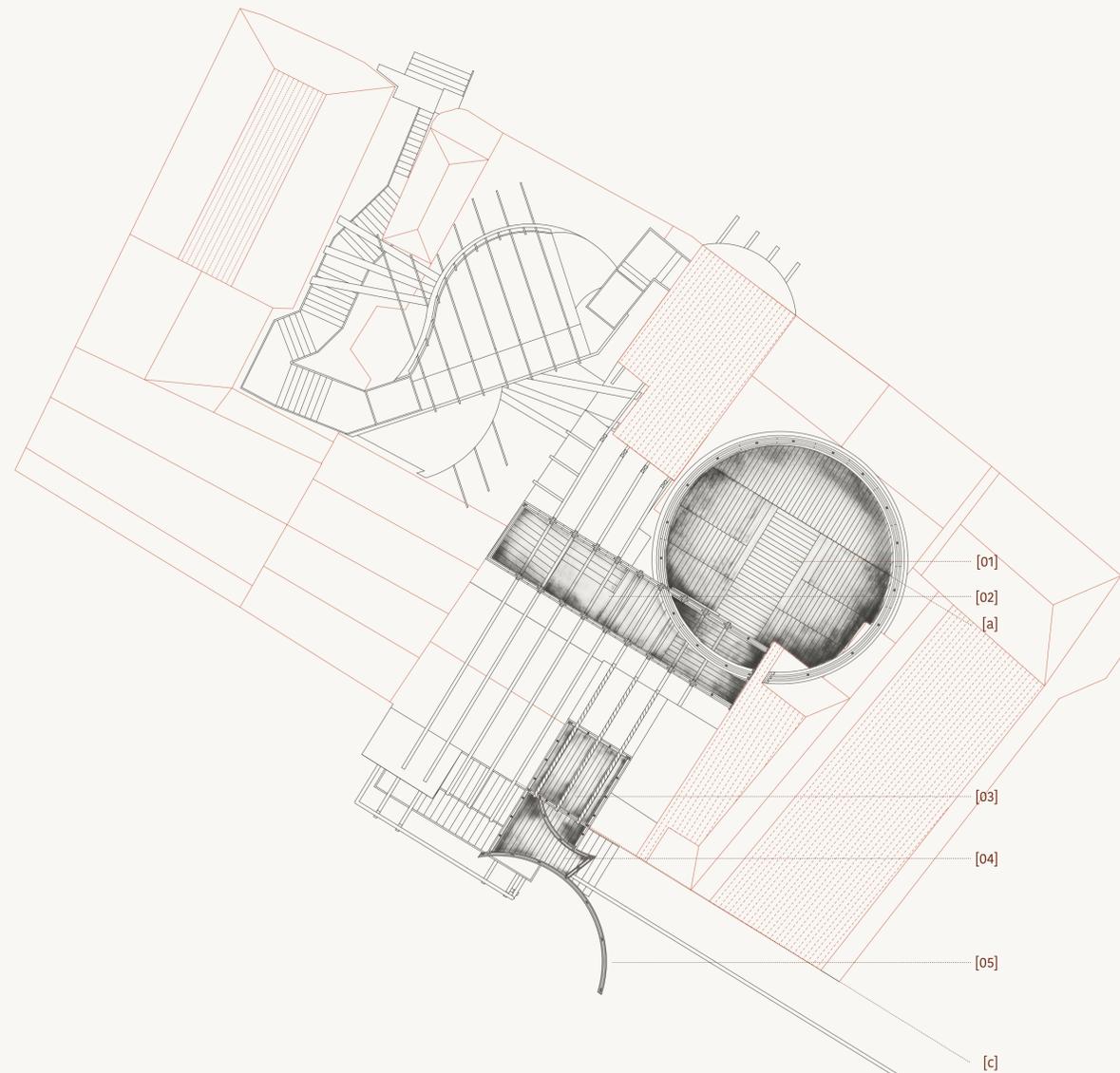
north elevation

plan 4

- at this level the spaces which are cut in section include the performance space, central spine and access staircase to the reflection space
- at this height the access route cut through the rammed earth wall is visible
- the access staircase to the reflection space incorporates the use of part of the exterior roof surface

scale 1:150





[01] cylindrical performance space
 [02] the central spine of the design, a dual height space with a staircase for the ascent through the design
 [a] threshold at the edge of the stage, a singular step up to the stage provides the intimate relationship between Nick Cave and his audience vital to the project's programme

[03] approach to the reflection space - accessed via a small staircase

[04] position for the sea view to be experienced

[05] extended limb, drawing the eye out towards the sea

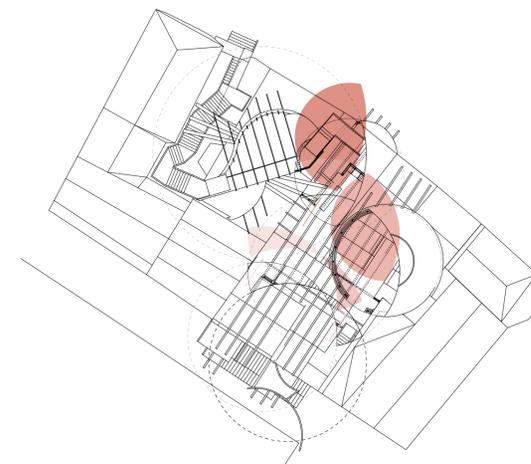
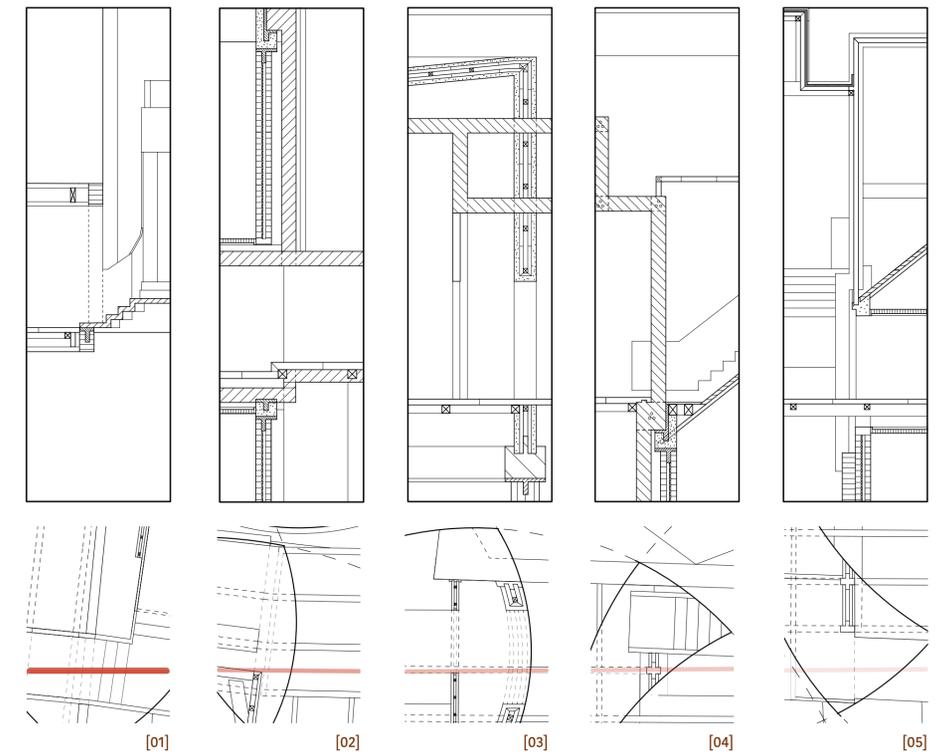
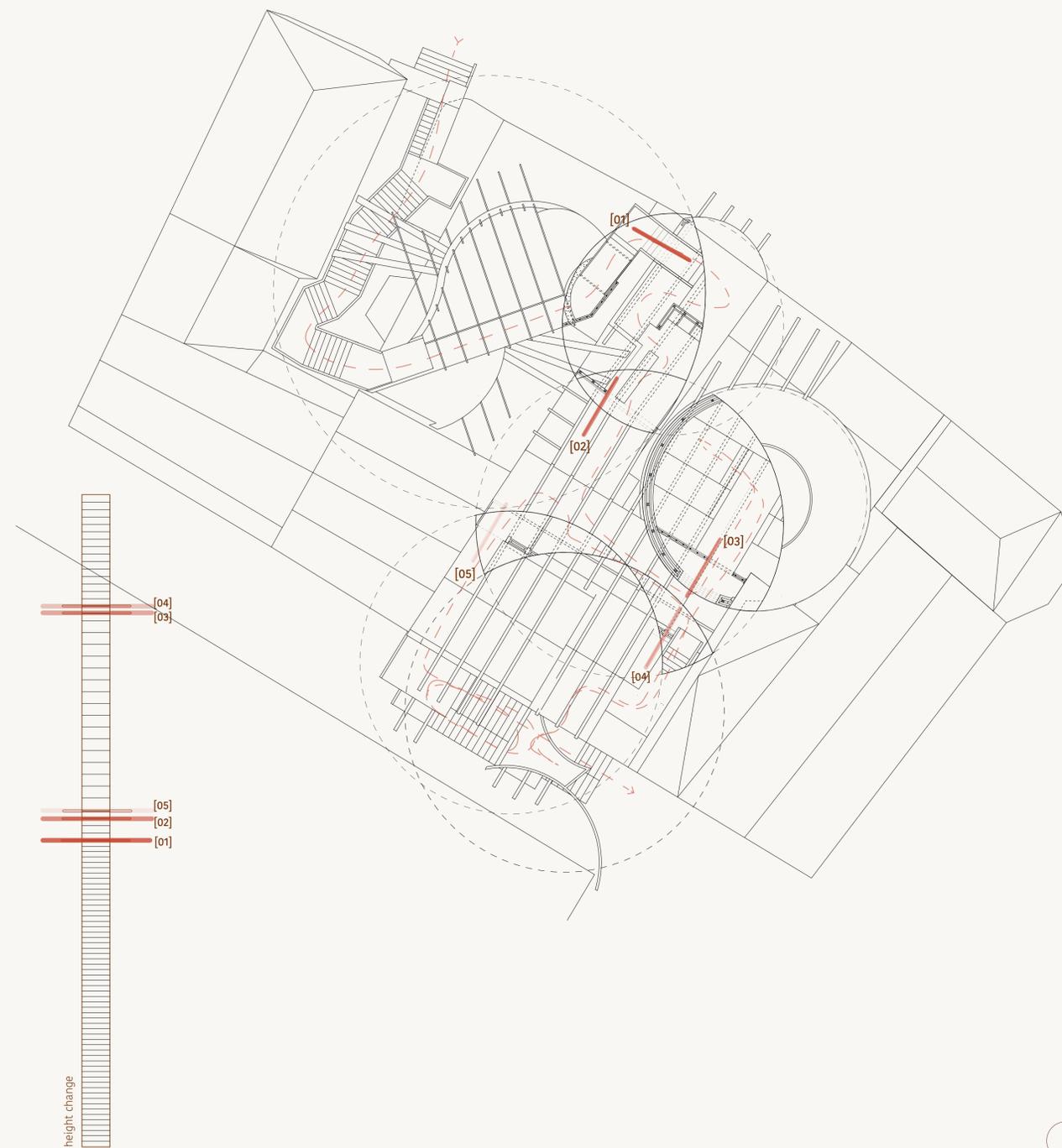
[c] threshold into the private reflection space large enough only for one person



north elevation

plan 5

- at this level the spaces which are cut in section are those at the climax of the journey through the design, the performance space [seen at both this section cut and plan 4 due to its dual height form] and the reflection space, which is nested on top of the surrounding context
 - with the experience of an ascent being key to the design, both changes in height and thresholds announcing changes in levels of privacy [] within the spaces have been annotated

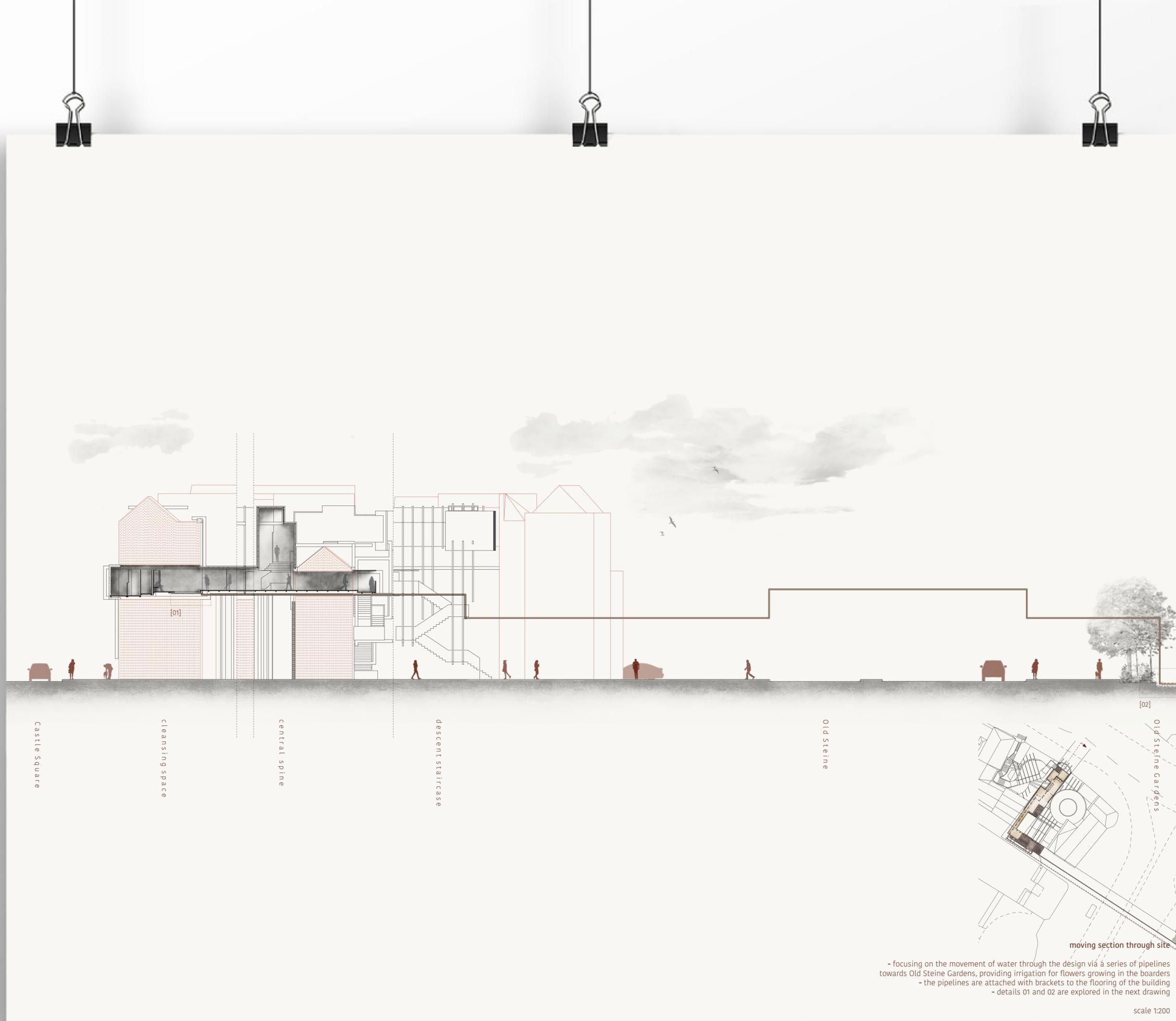


interlocking thresholds of the project's 5 elements

- [01] between the ascent and cleansing space
- [02] between cleansing space and central spine of the building
- [03] between the central spine of the building and the small performance cylinder
- [04] between the central spine of the building and reflection space
- [05] between the central spine of the building and the beginning of the descent out of the project

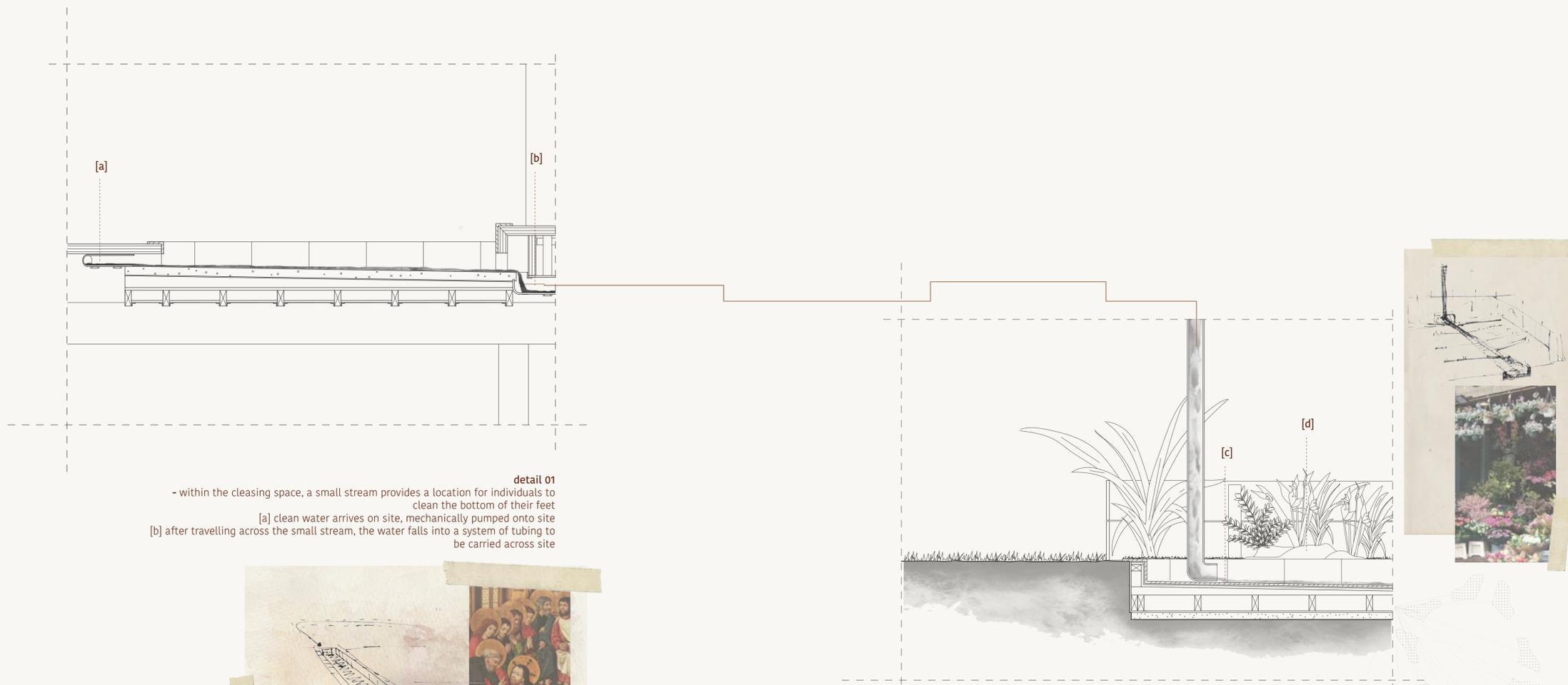
threshold plan and section details

- the locations where the elements of the project join are key to the production of a cohesive building despite being composed of multiple different elements of varying forms and functions
- these locations have been detailed in both plan and section
- movement has been added to the plan to demonstrate the journey that would be undertaken by those in the design
- heights have also been shown as the change in height is key to this rooftop project



- focusing on the movement of water through the design via a series of pipelines towards Old Steine Gardens, providing irrigation for flowers growing in the borders
- the pipelines are attached with brackets to the flooring of the building
- details 01 and 02 are explored in the next drawing

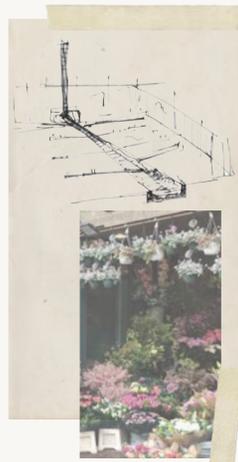
scale 1:200



detail 01
 - within the cleansing space, a small stream provides a location for individuals to clean the bottom of their feet
 [a] clean water arrives on site, mechanically pumped onto site
 [b] after travelling across the small stream, the water falls into a system of tubing to be carried across site



detail 02
 - water travels down a chanel, positioned in the centre of a flower bed, into a mechanical irrigation system to be distributed further around Old Steine Gardens
 [c] water reaches the ground having travelled across site and Old Steine
 [d] timber board planters contain various indigenous flowers, irrigated through a mechanical syste harnessing the water brought from the project



extension of irrigation system across Old Steine Gardens

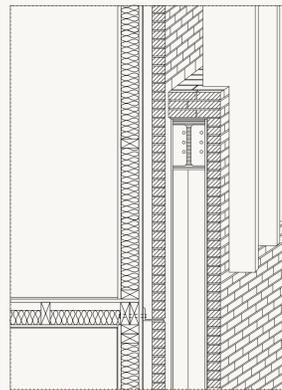
the movement of water through site - key details
 - water is initially used within the cleansing space shallow stream, and then re-used to irrigate Old Steine Gardens, focusing on flowers growing within boarders around the pathways - linking back to the selection of the site which includes Gunn's Florist



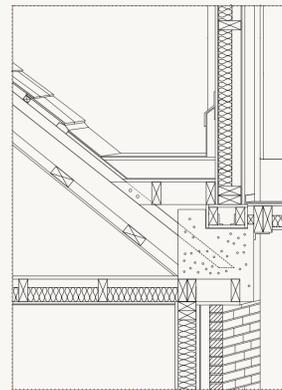
short section

- a section through the reflection space, central spine and performance space
- drawn in perspective the design elements have been rendered with their intended material pallet, alongside brick walls of the context utilised in the support structure
- details 01, 02, 03 and 04 are explored in the next drawing

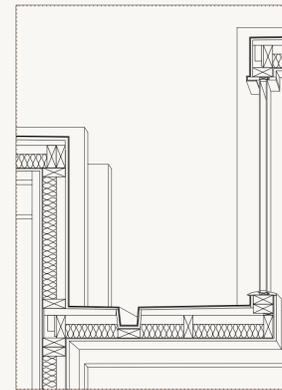
scale 1:100



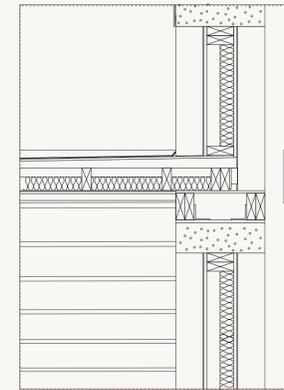
detail [01]
 - the lower level of the timber framework sits upon a steel support frame, clad in reused bricks [from parts of the context removed]
 - this new wall is parallel to the existing context wall



detail [02]
 - the new timber framework roof system sits on plates located on the edge of the existing roof
 - the connection point is water proofed as it extends both internally and externally



detail [03]
 - the exterior roof system includes standing seam zinc with an internal guttering system



detail [04]
 - a series of plates have been used within the rammed earth wall, providing roof connection points

short section - details

- from the short section a series of key details within the design have been explored
 - these are some of the key technical components for the project, including material intersections between the rammed earth wall and timber components, and how the project interacts with the context

scale 1:20



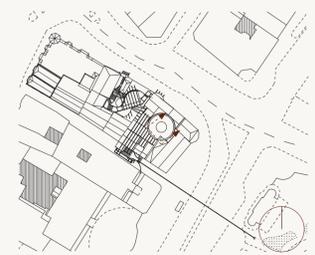
during the day

- during the day light streams through the skylight and the eye is drawn up the rammed earth walls to the view
- the space is used for personal reflection with the staggered floor and stage becoming places for people to sit
- those within the space become immersed in the experience of the space

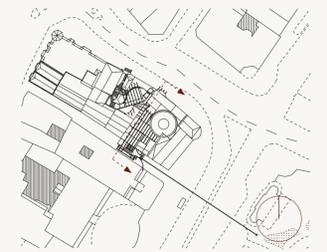
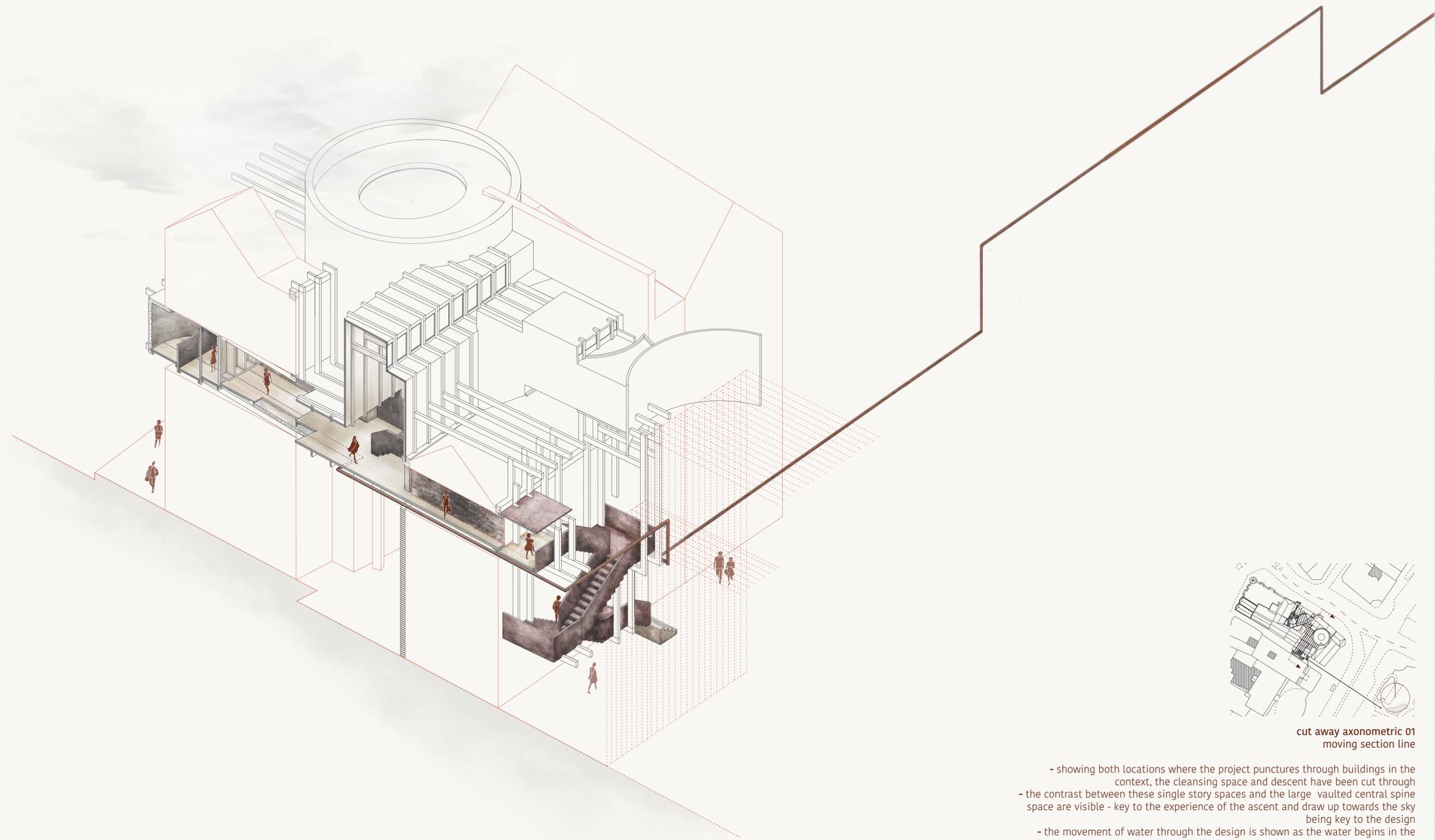


at night

- conversations and events are held
- much of the space becomes dark with the focus being drawn to the stage
- the atmosphere is relaxed with people both standing and sitting, without official seating the intention is for audience members to feel as if they can involve themselves as much as they wish, being able to cater their experience to what it is they desire to get out of the event



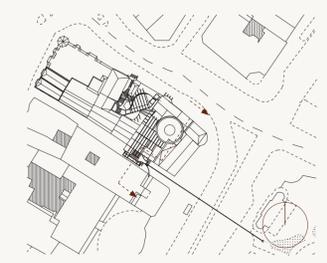
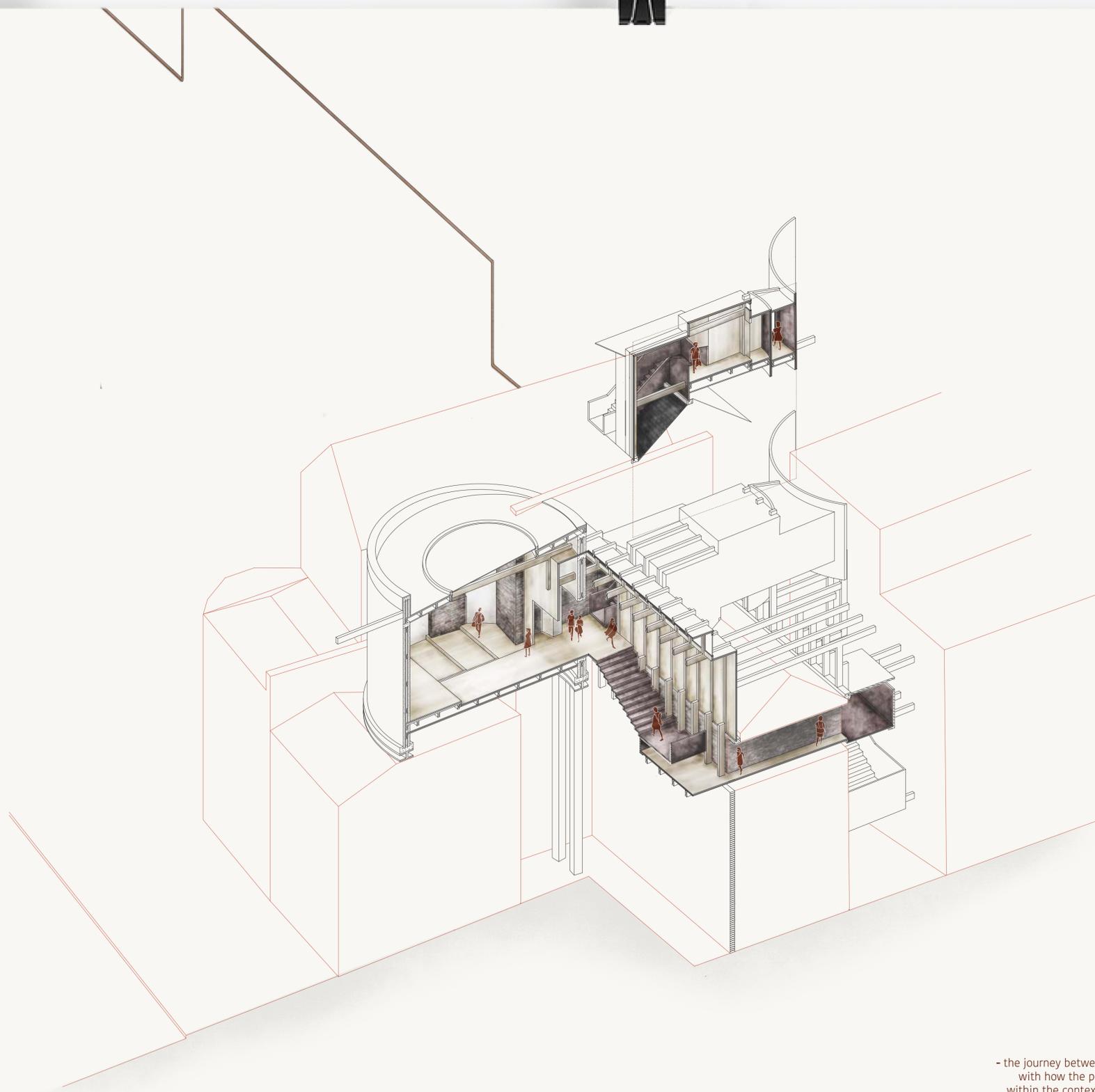
views of the small scale cylindrical performance space



cut away axonometric 01
moving section line

- showing both locations where the project punctures through buildings in the context, the cleansing space and descent have been cut through
- the contrast between these single story spaces and the large vaulted central spine space are visible - key to the experience of the ascent and draw up towards the sky being key to the design
- the movement of water through the design is shown as the water begins in the cleansing space, travelling beneath the building, and descending the same way as individuals experiencing the space
- pipework extends out towards Old Steine Gardens

scale 1:150



cut away axonometric 02
moving section

- the journey between the central staircase and performance space is shown, along with how the project interacts with many of the walls of surrounding buildings within the context, many of these becoming interior walls within the new spaces
- a cut away of the reflection space and staircase leading to it has been extruded, showing how this element of the design nests upon the roof of the neighbouring building, incorporating part of this roof into the interior space and cantilevering out above Steine Lane

scale 1:150