

JOE



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Entelechial OASIS

A Self Actualisation Odyssey



The Entelechial Oasis retreat offers a haven from the chaos in the world. A safe space to disconnect from what you have become, reconnect with what you can be, with your spirit, and leave as who you want to be. You are free to rest, reflect, and renew in a small, supportive community of women* harnessing their untold strength.

The Latin word, entelechy, is derived from the Greek: en - telos - ekhein, which means to be in a state of perfection. In philosophy, it is used to describe the inner strength that directs growth and evolution into one's full capabilities, in other words, it is the spirit or the soul.

The Here and now

In 2022, a monument was constructed to draw attention to the historic plight of women over the history of feminism. 23 years later, we are still wrestling for equality, in a manner that seems neverending. We continually ask "who am I?", wondering how to make space for ourselves in the world, but conform to expectations to try to create a fairer future. Having waded through the #MeToo and Times Up era, we are creating a society that is safe for all of humankind. In order to do that efficiently,

we must be listened to by all.

Odyssey to Enlightenment

Located in Queen's Park, Brighton

Erected in 2022

"Women have yelled to be heard in the streets, we've made ourselves heard in the harshest of climates, yet we refuse to trust ourselves. We fight against the oppressors outside, but we don't fight ourselves to be better than we know to be possible. Climb these steps to your future. Break free from the shackles of the societal expectations, and self imposed rules. Make your way up, guided by the light of the moon, let her caress you, and guide you to reconnect with your true self."

We make up almost 50% of the population, yet our voices are substantially quieter in comparison with others. This disparity doesn't lie in the lack of volume of our voices, but in the inner strength that produces them. The strength that feels out of reach us, as individuals and a community. Now is the time to change that, to create a brighter future for all.



Over the years, we've been surrounded by inspiring words, from handfuls of inspirational women, yet we still don't find ourselves in a present that is woven into a tapestry of rich diversity.

“No country can ever truly flourish if it stifles the potential of its women and deprives itself of the contributions of half of

its citizens.” Michelle Obama

“There is no gate, no lock, no bolt that you can set upon the freedom of my mind.” Virginia Woolf

“A woman with a voice is, by definition, a strong woman”
- Melinda Gates

“More and more women are realizing that only collective strength and action will allow us to be free to fight for the kind of society that meets basic human needs.” Roxanne Dunbar

“Women’s freedom is the sign of social freedom.” - Rosa Luxemburg





Heading for Cloud Nine

"...her wings are cut and then she is blamed for
not knowing how to fly."

- Simone de Beauvoir, Second Sex, 1949

2045

Nearly 100 years later, it is time to take inspiration from the words of the post-war existentialist, Simone de Beauvoir. We need to make sense of ourselves in order to navigate life in societal environments: to learn how to fly. In so doing, we will find their individual identities, so that we can dovetail into a gender desensitised societal consciousness.

“The story of women’s struggle for equality belongs to no single feminist nor to any one organization but to the collective efforts of all who care about human rights.”

Gloria Steinem

“Above all, be the heroine of your life, not the victim.”

Nora Ephron

“I’m a feminist. I’ve been a female for a long time now. It’d be stupid not to be on my own side.” Maya Angelou



Guest 1

30 years old

Journalist - Guided to retreat from the Monument

"I had been journeying to Odyssey to Enlightenment monument since I was a student in Brighton. The retreat has caused a buzz in social circles. I recently started working for a wellbeing magazine. My new editor recommended I write a piece about the retreat, as a means to reconnect with my professional voice after losing confidence in myself in the toxic atmosphere at my previous job."

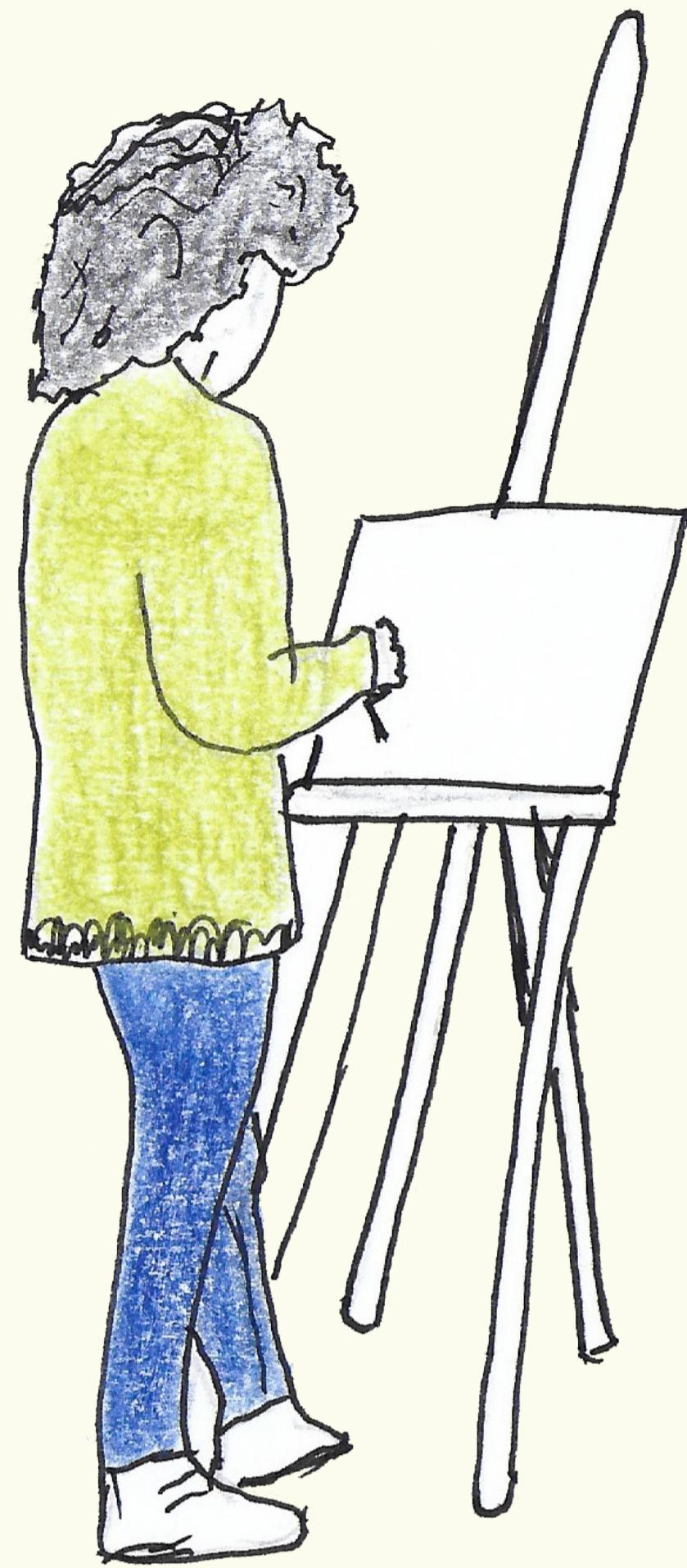


Guest 2

19 years old

Gap year student - Guided to retreat by the Brighton Women's Centre

"I was advised to come here as part of my healing journey after surviving a sexual assault. The trauma left me feeling emotionally detached, and I have been struggling to find my way forward."



Guest 3

27 years old

Artist - Used to work at Phoenix Art Space, Brighton

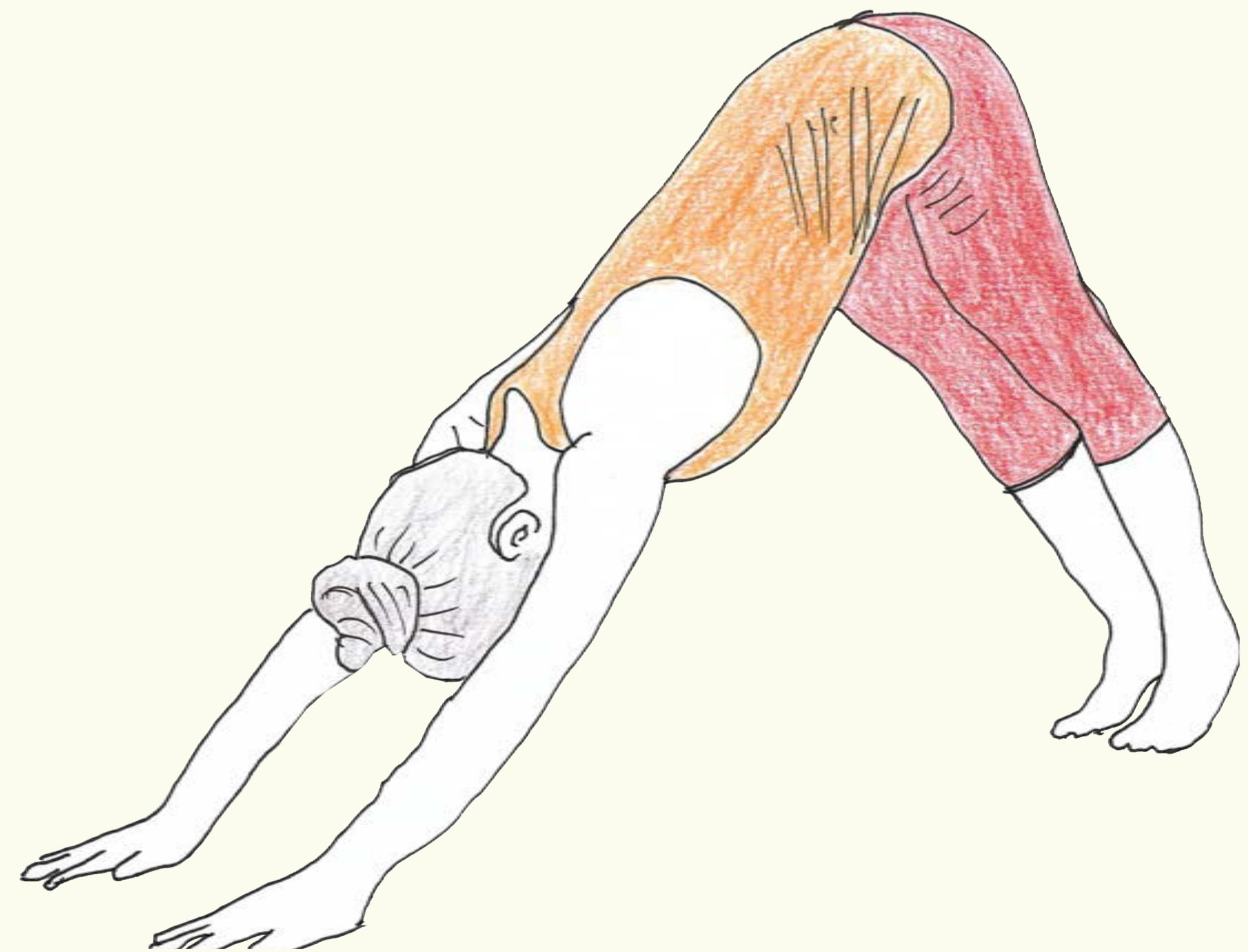
"I have been struggling since the Phoenix lost funding and had to shut down studios. It had become my second home, and the only space in which I felt free and safe to create my art. My mum suggested I come here to find the strength within myself to be able to make space to feel safe like I did in my studio there."

Guest 4

37 years old

Unemployed single parent

"I had found yoga when I began dating my husband. Together, we attended classes at Humankind, near Queen's Park. I've felt numb inside ever since the studio closed around the time he passed away. I had been so reliant on my husband. My dad suggested I come here to work through the grief, and to find joy and trust in myself. I know that I need to, so that I can better raise our daughter on my own. She needs me."



Guest 5

36 years old

Non-binary* designer

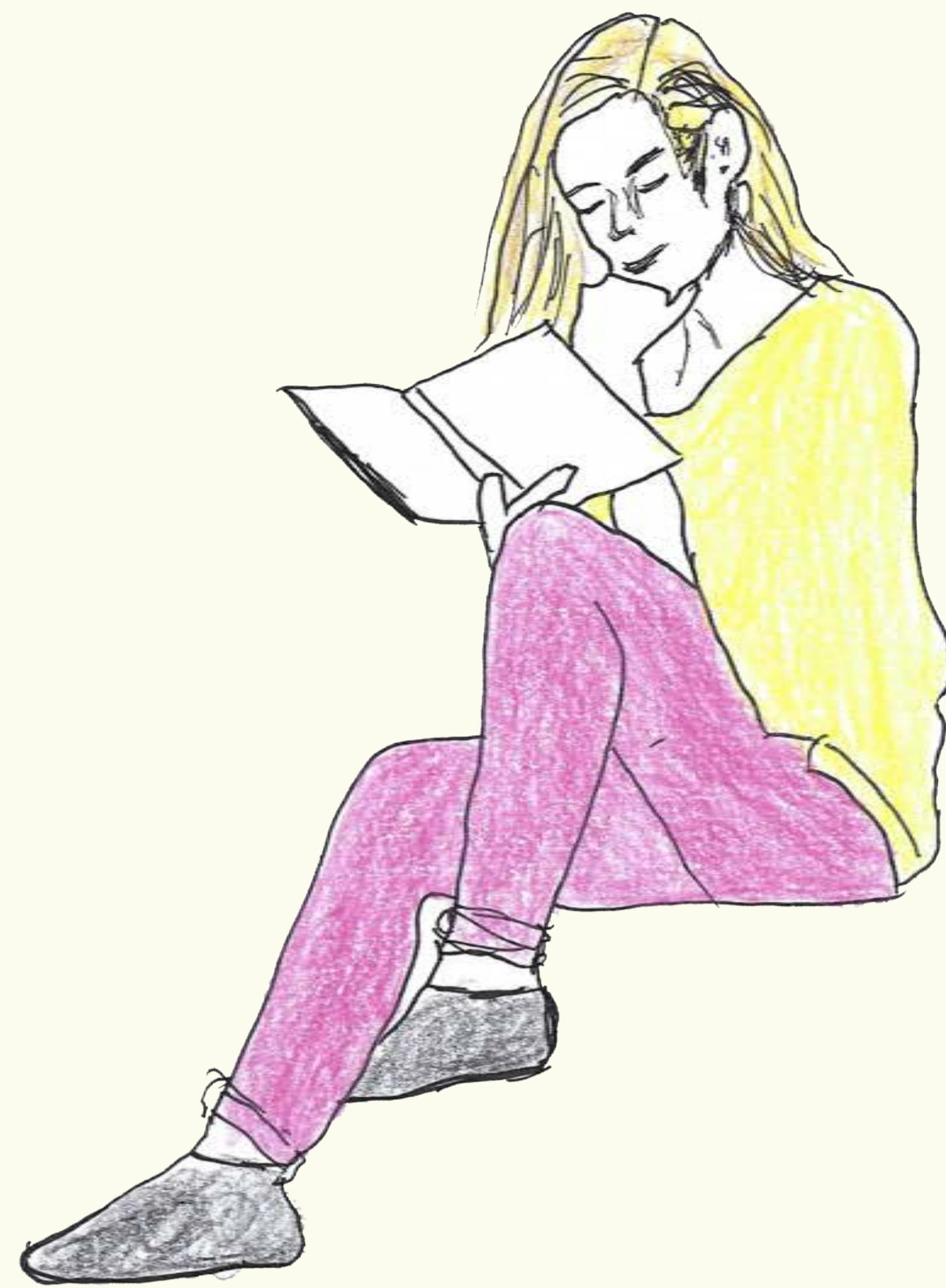
"I've battled with identity and body issues all my life, feeling most connected with my femininity, but I don't want to put myself into society's box of labels.* It's just that I want to accept me. My friends recommended I come here to spend some time getting to know myself and developing my voice so people see me the way I see myself. It doesn't matter who judges me. I don't want to be the one doing it.

**Guest 6**

50 years old

Businesswoman

"I returned to Brighton to care for my terminally ill mum. We would take daily walks at Queen's Park, and she'd reminisce about its past. The old Butterfly Bank houses the warmest memories for me of my wonderful childhood, and it was here that I found a brochure for the retreat. I had lost so much of myself to long hours and career ambitions. After my mum's passing, I decided to come here to reconnect with what feels like the best part of myself that I had lost in my years away from my home. I need to relearn how to spend time with myself after a blurred lines existence that has arisen from primarily working from my home after the COVID-19 pandemic."



Guest 7

25 years old

University of Brighton Graduate

"Since my graduation day, I have felt this crippling panic inside that doesn't go away. I achieved everything academically that my family expected of and wanted for me by the time of my graduation, but I feel like I am sinking. I don't know who to be without being told. My classmate told me about this place that helped her find direction after her parents' difficult divorce. She said it could be the way for me to make sense of things before I go into the great unknown. The coronavirus pandemic has meant that I've spent most of my university career learning from home, and that lifestyle seeped into all aspects of my existence. I want to take a moment for myself now, to learn about the things I enjoy so I can leave with a life I love, and understand how to integrate a career into it without falling into this grey zone again."

Guest 8

22 years old

A lost soul

"I lost faith in myself when I was a child, I have never trusted my choices, but I've blindly followed what everyone told me to do. I realised the toxicity of this, especially in today's society, whilst the effects of the 2020 pandemic made society come face to face with themselves as individuals to try and learn how to live happily in all situations. It's been a confusing landscape to wade through, and realised I need to relearn how to live my life per my own rules. This journey started with yoga, and it almost magically guided me to the retreat. I'm here for the next step of my growth, I want to find happiness within me no matter the circumstances."





In search of a brighter now

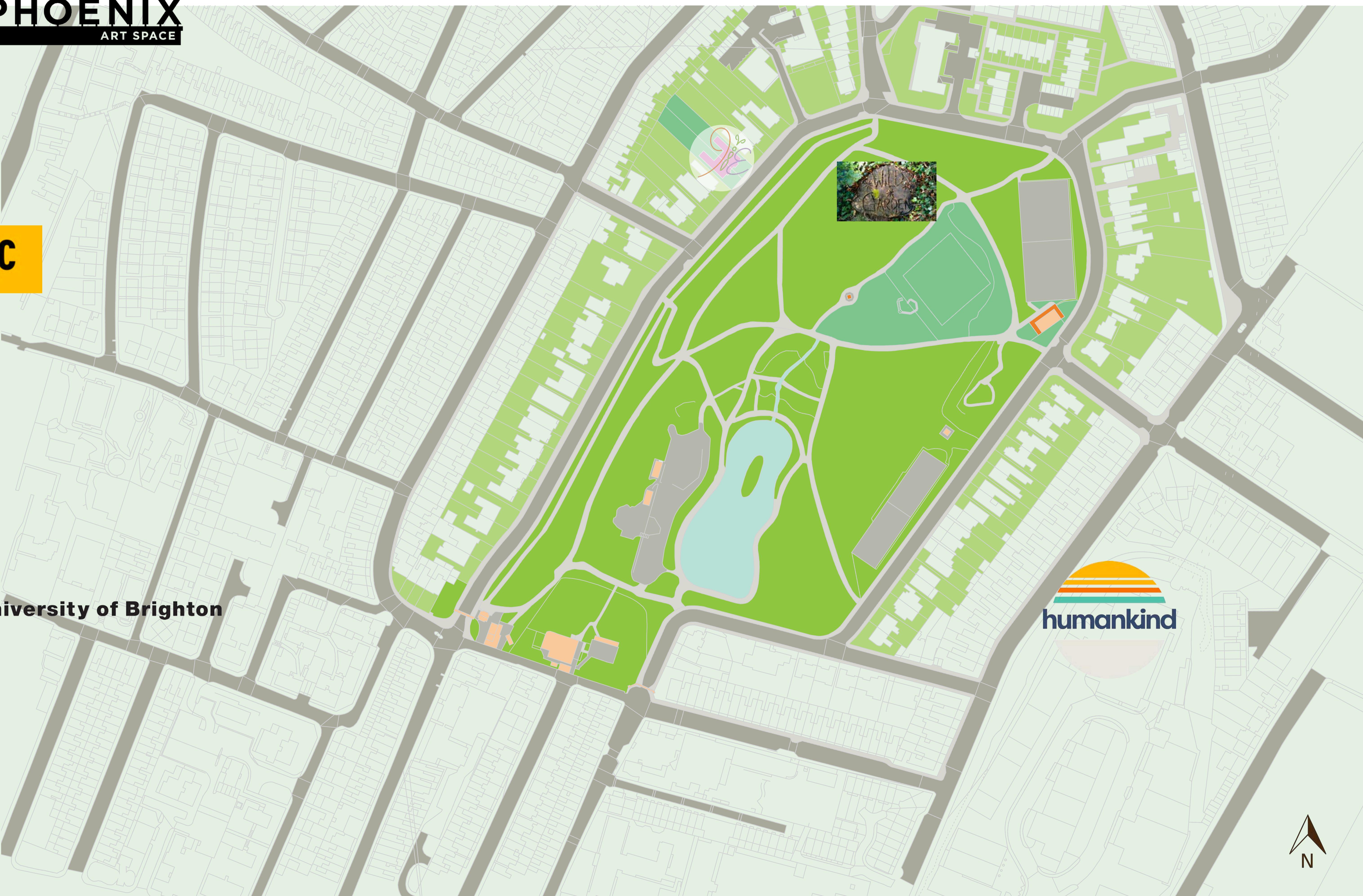
PHOENIX
ART SPACE

BWC



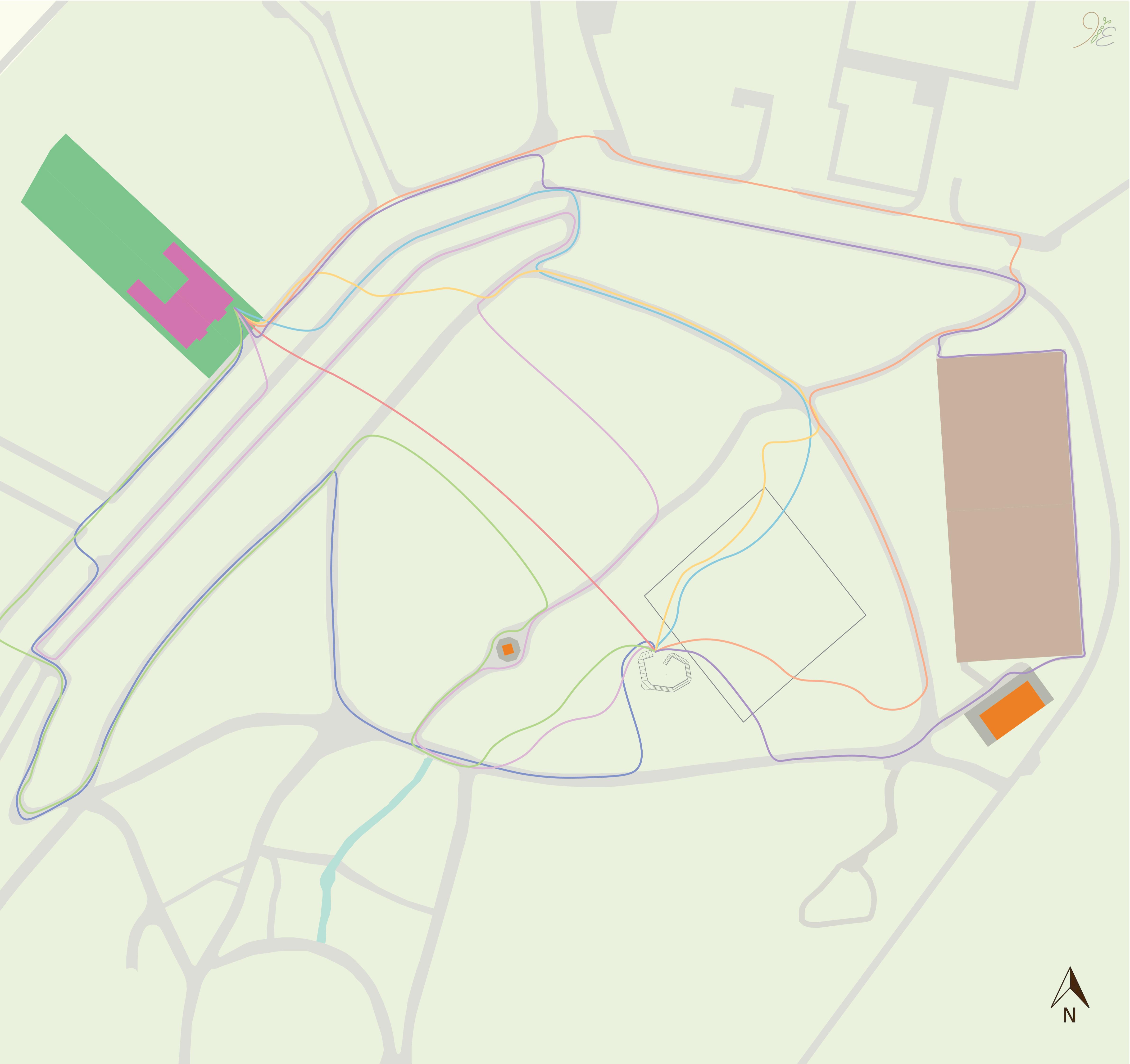
University of Brighton


humankind

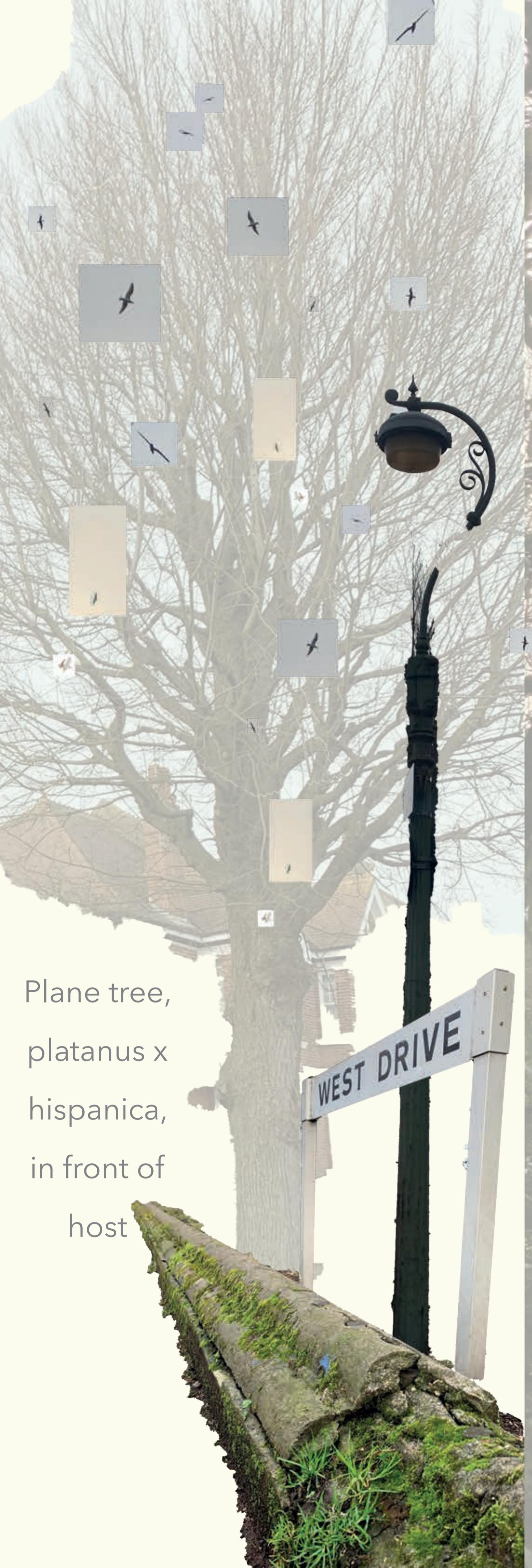


Finding your way

Each of the users start their journey at the retreat by visiting the monument, taking a moment to reflect on who they are prior to beginning their journey. Next they mindfully make their way to the Entelechial Oasis by their desired route from the monument, leaving their preconceived beliefs of their identities there.



The host



Plane tree,
platanus x
hispanica,
in front of
host



Seagull bird calls



Original cast iron
lampposts with swan
neck lanterns

Spaces to reconnect



"From the monument, I walked down West Drive, from the tennis courts. The retreat looks very unassuming from the street, which is very refreshing because the experience inside is SO different that you can't help but be swept up into the moment."



"I entered the retreat, after taking a moment for myself, as instructed, on the porch and was immediately met with the kitchen and dining area. The steel supports around the retreat gave a very stable and safe feel to the unexpectedly empty space. There were pots and cooking stuff on the counters, as well as books, cushions, art supplies, and more placed on steps, on the floor, on the seats by the bay window. All conceptions of space and how to use it are completely wiped away here. It's instantly noticeable how many unnecessary rules I gave myself in my life before here."



"My favourite features are the walkways. All the guests use them so differently, it was endearing to witness. No one had any rules or guidelines, or any judgement. We would frequently offer up cushions to guests that looked like they needed soft surfaces on hand. One girl would always shout from the kitchen, offering to bring some tea or snacks to us where we sat. It's a very wholesome environment"

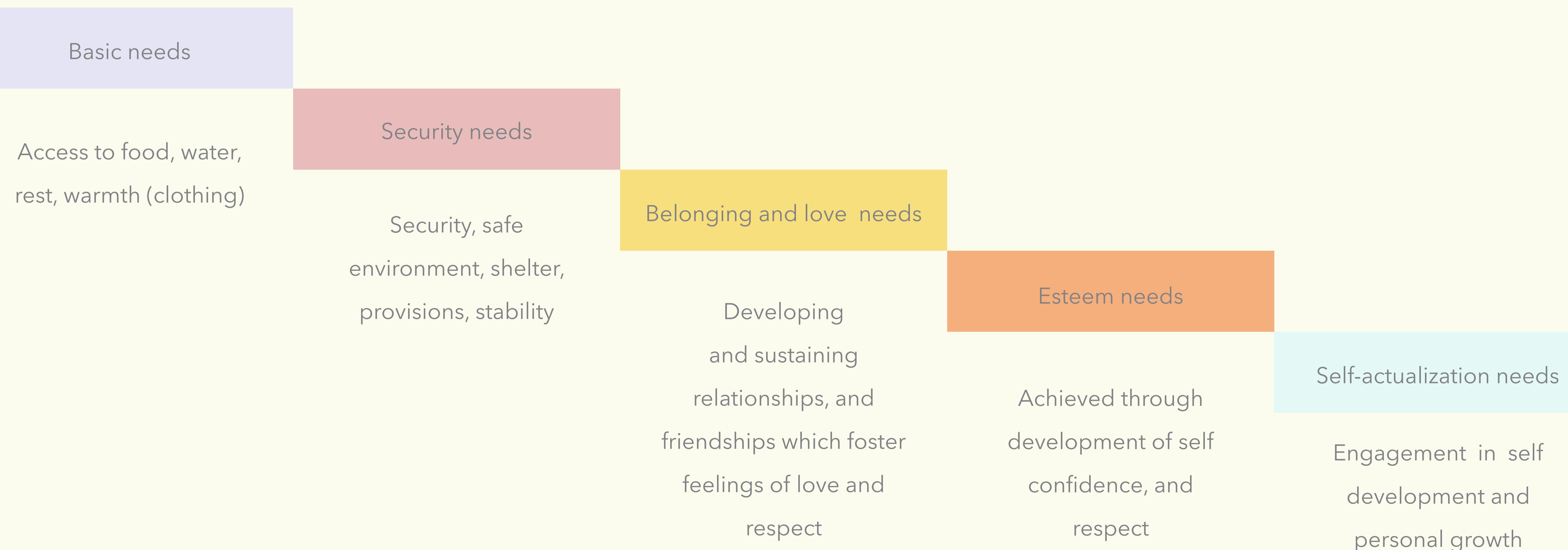


"The cells were simple, a small bed, with a duvet and pillow, some stairs with storage hidden within them, and a low sliding door, that would extend into a tall bathroom. The plain, and simple walls allowed me to decorate the room freely with the belongings I needed to make myself feel at home in the space. I kept a picture of my daughter, and cherished memories above my bed. The girl next to me had tapestries and fairylights, beautifully strewn around the room."

How we came to be

In 1943, Abraham Maslow theorised a 5-stage model behind human motivation. He believed that one must satisfy each 'need' to progress to the next, until the final 'self-actualization need' can be achieved.

The 5 needs comprise:



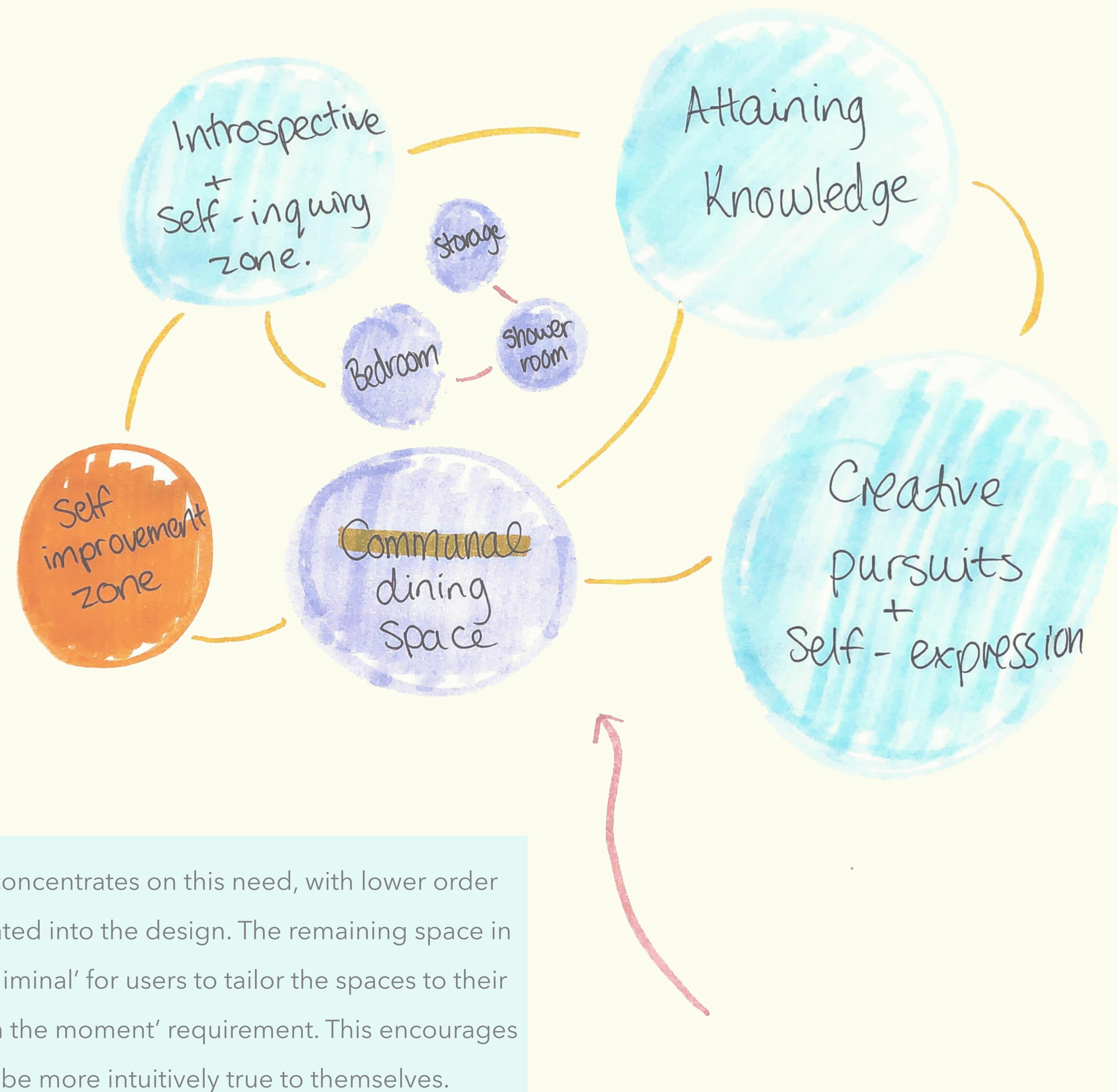
Users have personal cells, semi private bathrooms, on-demand food provisions and communal meals

Users stay in a nurturing 'women*' only' environment, with regular access to basic needs

The communal nature of the programme enables regular engagement with other users, who are on the same journey

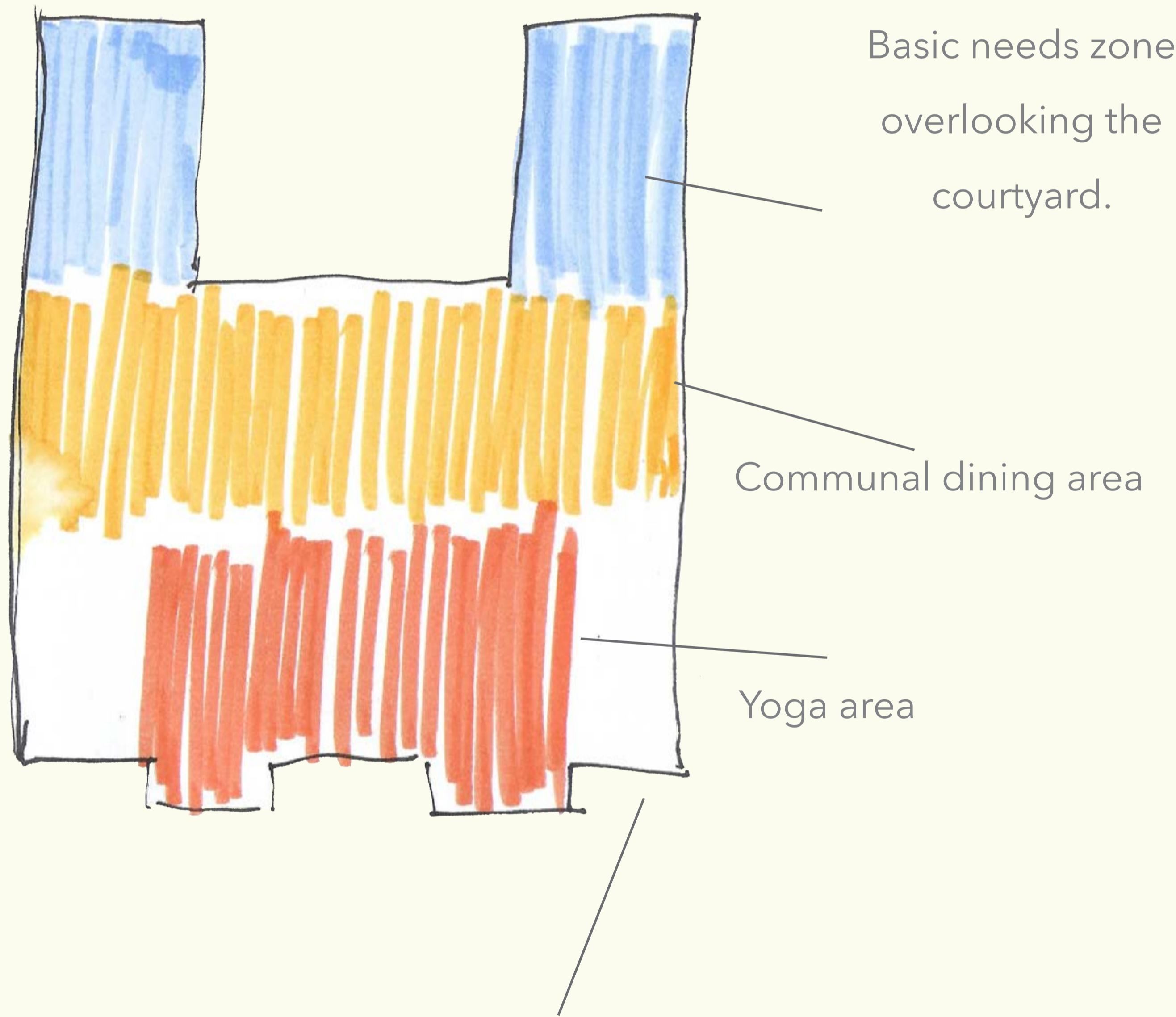
Spaces to focus on cultivating self-esteem, and allowing for self reflection, through the practice of yoga

Designed for self-actualization

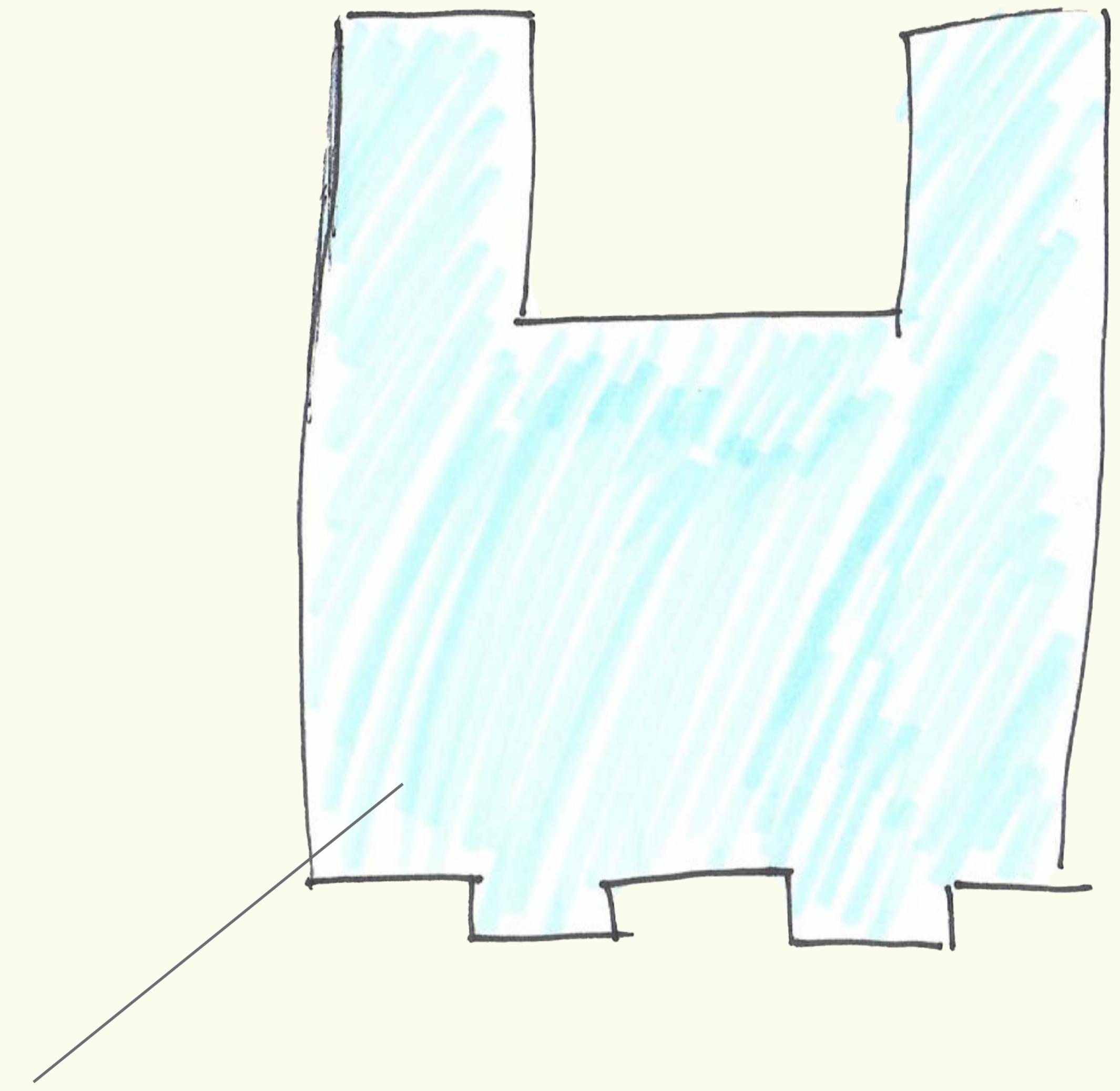


The Process: Fitting it all in, to stand out

Arrangement 1 began design process began by assessing the best spatial strategy for the required activities and uses.

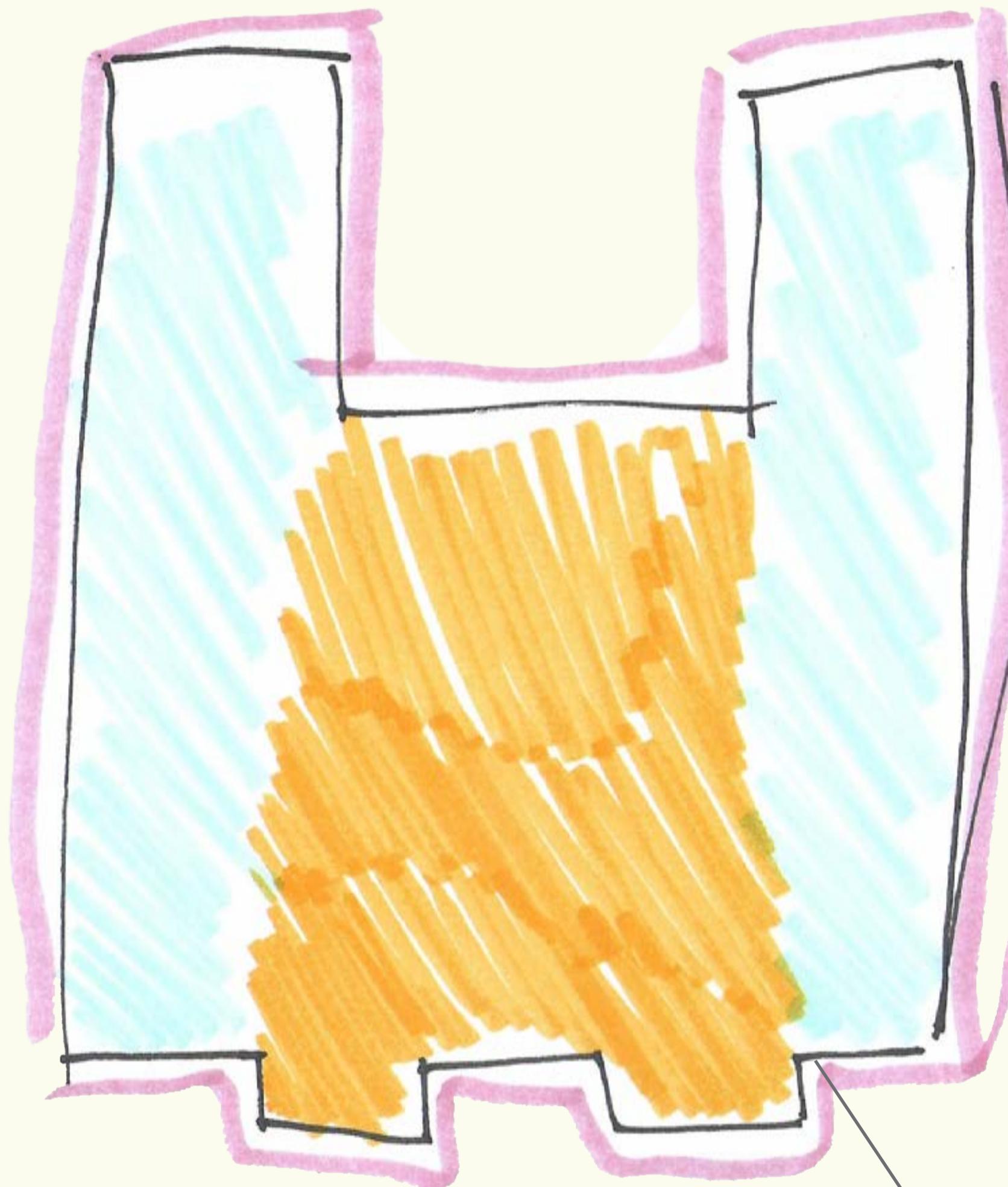


"I kept the porch in the final design to allow guests to neutralise their minds from the world before entering the space"



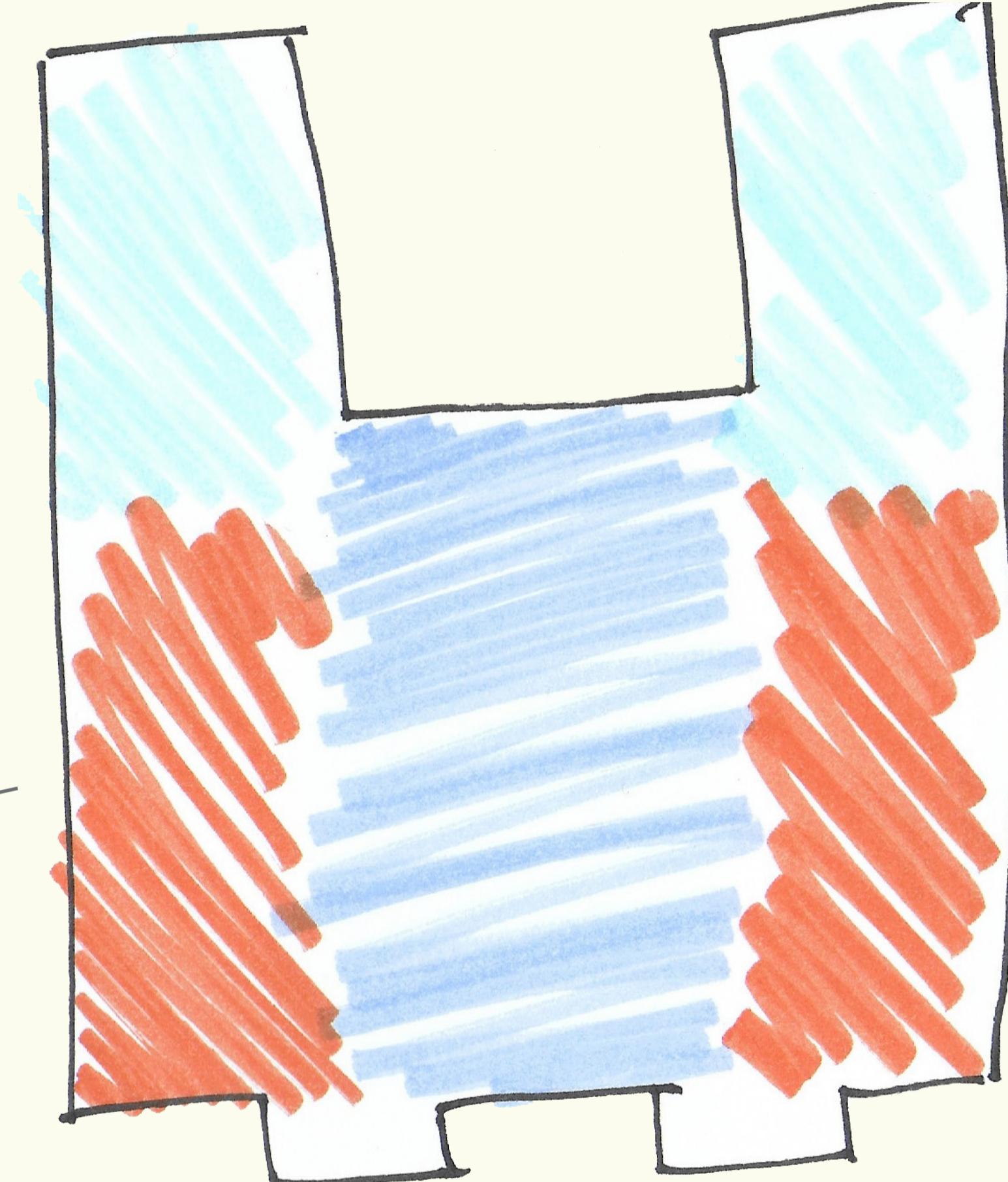
Locating all the lower order needs on the 'ground floor' allowed for free use of the rest of the house for the liminal space activities.

Arrangement 2 explored having the liminal spaces spread out. This means the liminal spaces could take on different identities, in the forms of traditional circulation features.



Courtyard and liminal spaces interact closely, allowing for a subtle extension of the liminal experience.

"I designed this arrangement to explore the use of liminal spaces on the ground floor. However, the placement of the yoga space gave a sense of restriction for a mind opening activity"

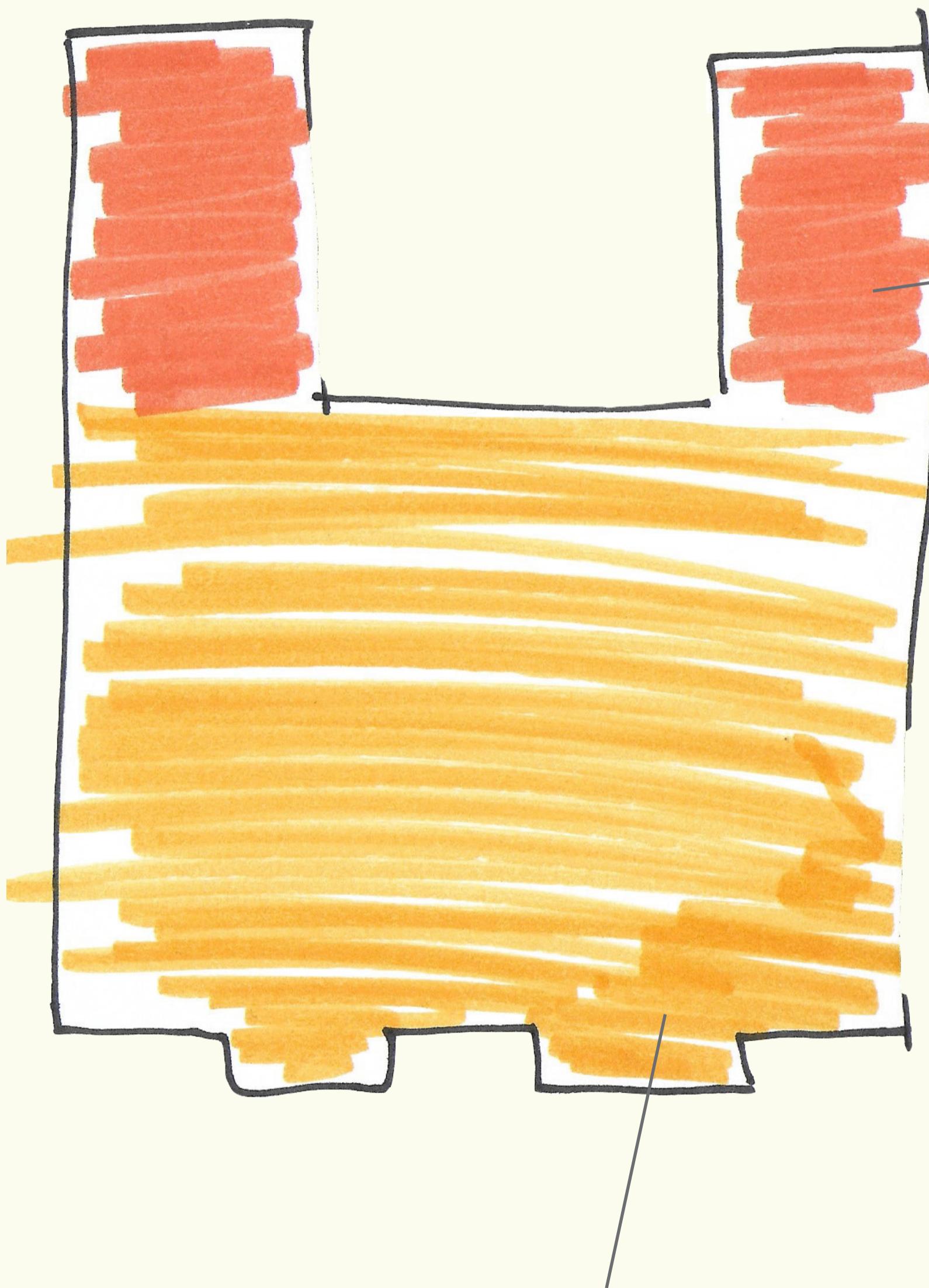


Yoga zone located above liminal spaces, draw users up from themselves.

Basic needs zone elevated, located in centre, above dining space.



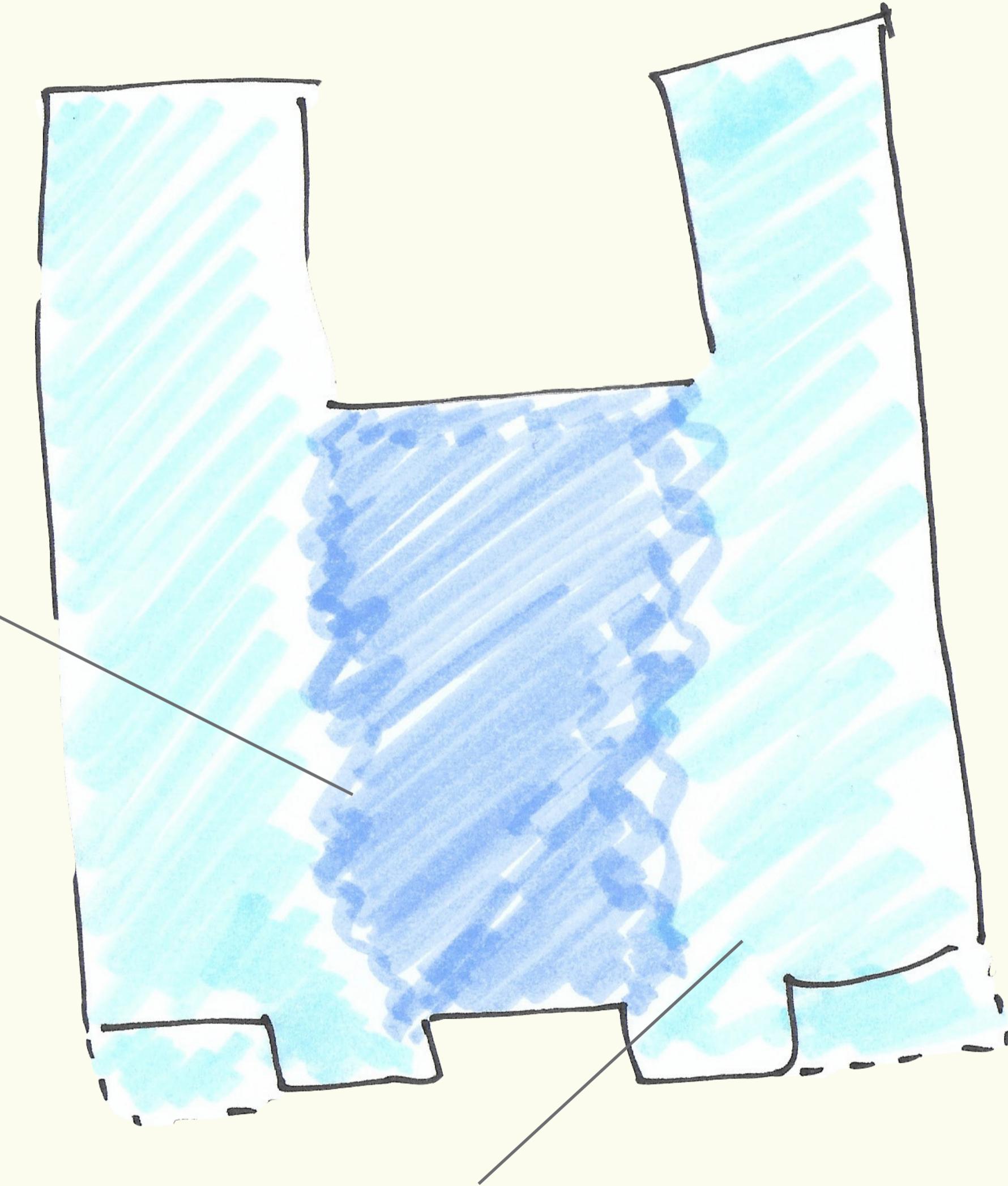
The final arrangement developed upon the elements that worked well in the prior iterations, which allowed for a creative placement of the remaining spaces that most resembled the bubble diagram.



"Yoga is a very grounding activity, that connects one with their surroundings. Having it located here enhances the close relationship with nature and the vast openness of the garden."

"The communal and esteem zones are at the heart of the programme, without these, guests may not feel motivated enough to achieve self actualization."

"Spatially the basic needs are located at the heart of the building in this iteration. Being the core need of all the guests, they become the centre of all activity."



"The liminal spaces are free to spread from the centre, like a butterfly's wings. They are intended to help guests 'learn to soar', so they work the best here, elevated and free to take on any shape and form."



Means for evolution

The proposal is the imagination of what a future monastery will be. This provides key features for the design; **archway features**, a **central courtyard that connects levels**, and sleeping 'cells'. Monastic design incorporates a sacred design features, for the intervention, this is done through use of multiples of 9, a sacred number, which builds upon the 9 month stay of the users.

The host building possesses a beautiful Edwardian facade made of red brick. The key design move is to maintain this by use of a **facade retention system**, to allow hollowing out the interior to design the intervention into.

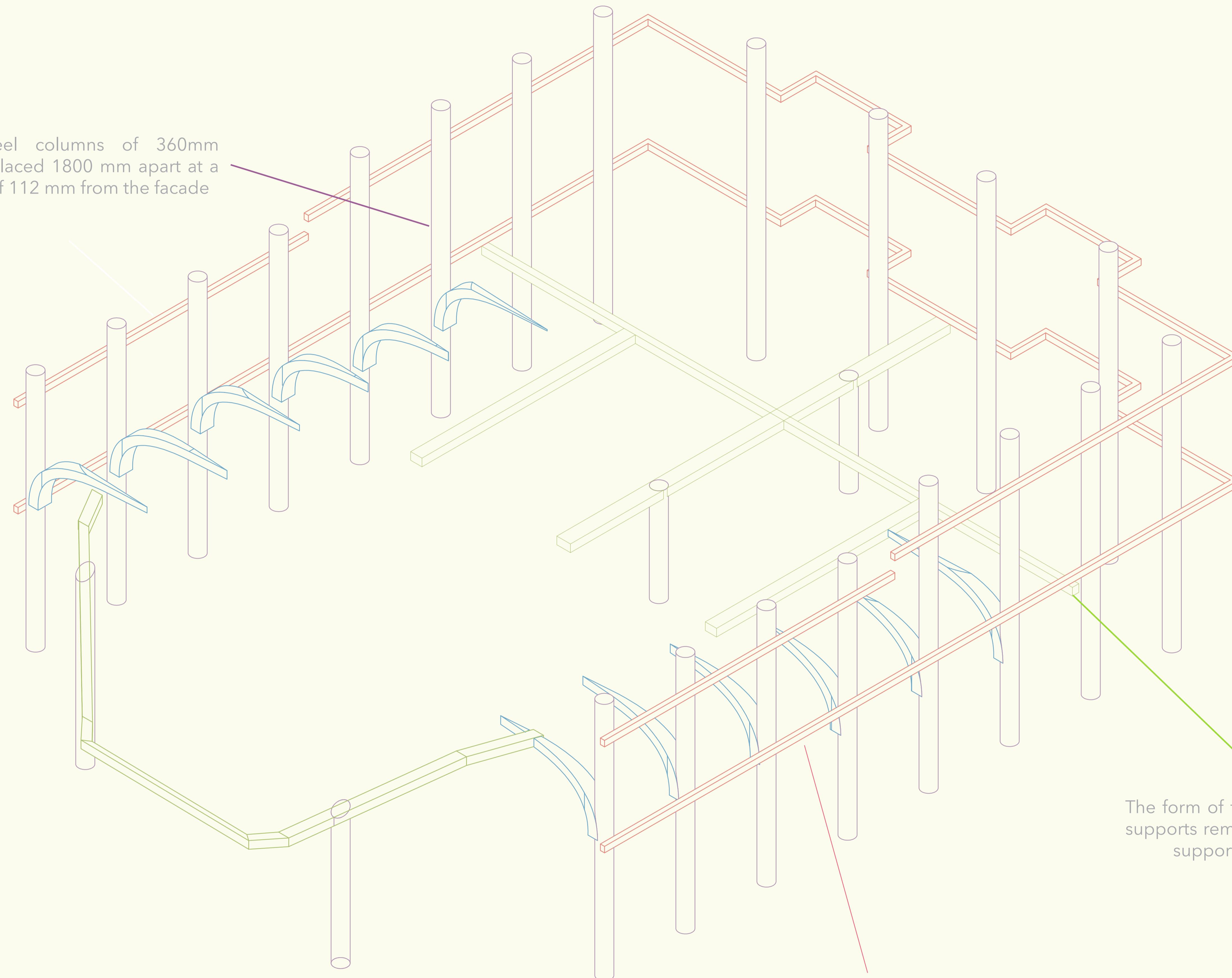
The key material in the proposal is concrete, which requires aggregate to make. The removal of the existing floors, and parts of the existing facade will result in a reserve of the red brick, which will be used as crushed up aggregate for the concrete interventions.

Maintaining the past

Façade retention system

Rear isometric, scaled to 1:40

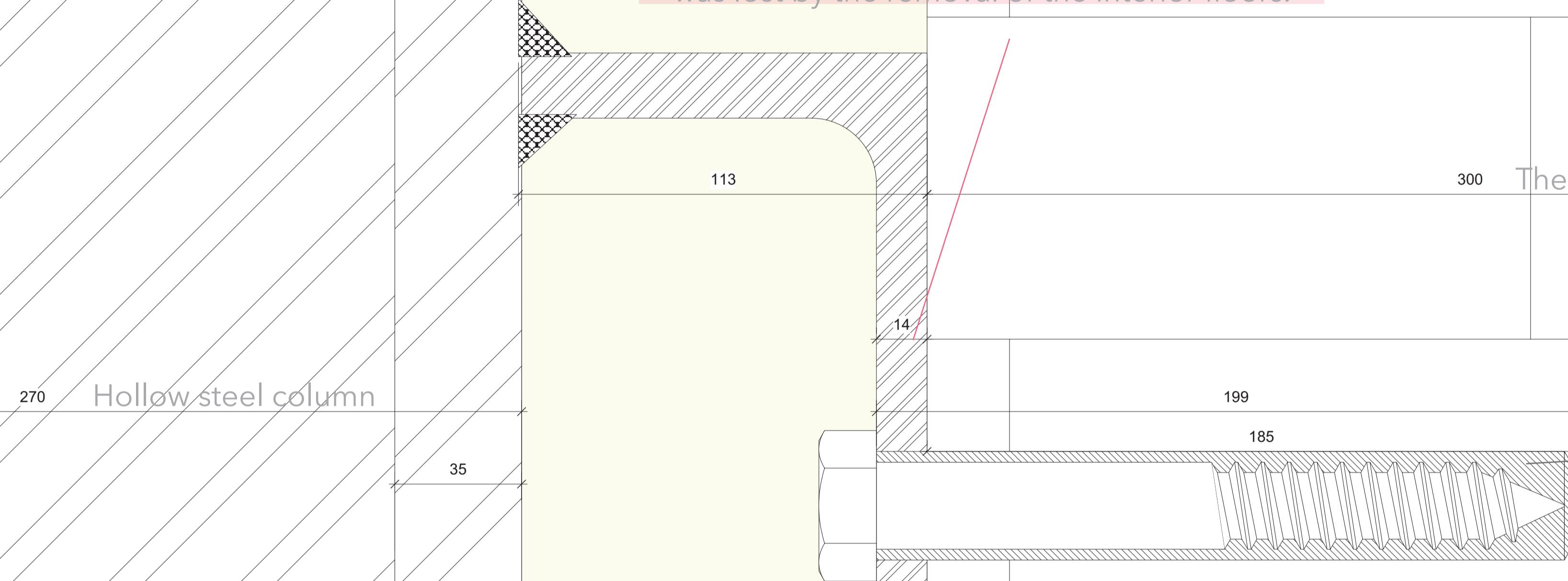
Hollow steel columns of 360mm diameter, placed 1800 mm apart at a distance of 112 mm from the facade



Ring beam supports, welded to the columns and anchored to the brick structure to maintain the facade

The form of the existing load bearing supports remain to provide additional support to the intervention

1:1 Detail section of facade
retention system
(all measurements in mm)



A steel u beam 'ring beam' system is placed along the facade where the first floor and roof met the facade. This is attached to the brick by the resin anchor every metre. The system provides a tensile strength to retention to support the brickwork that was lost by the removal of the interior floors.

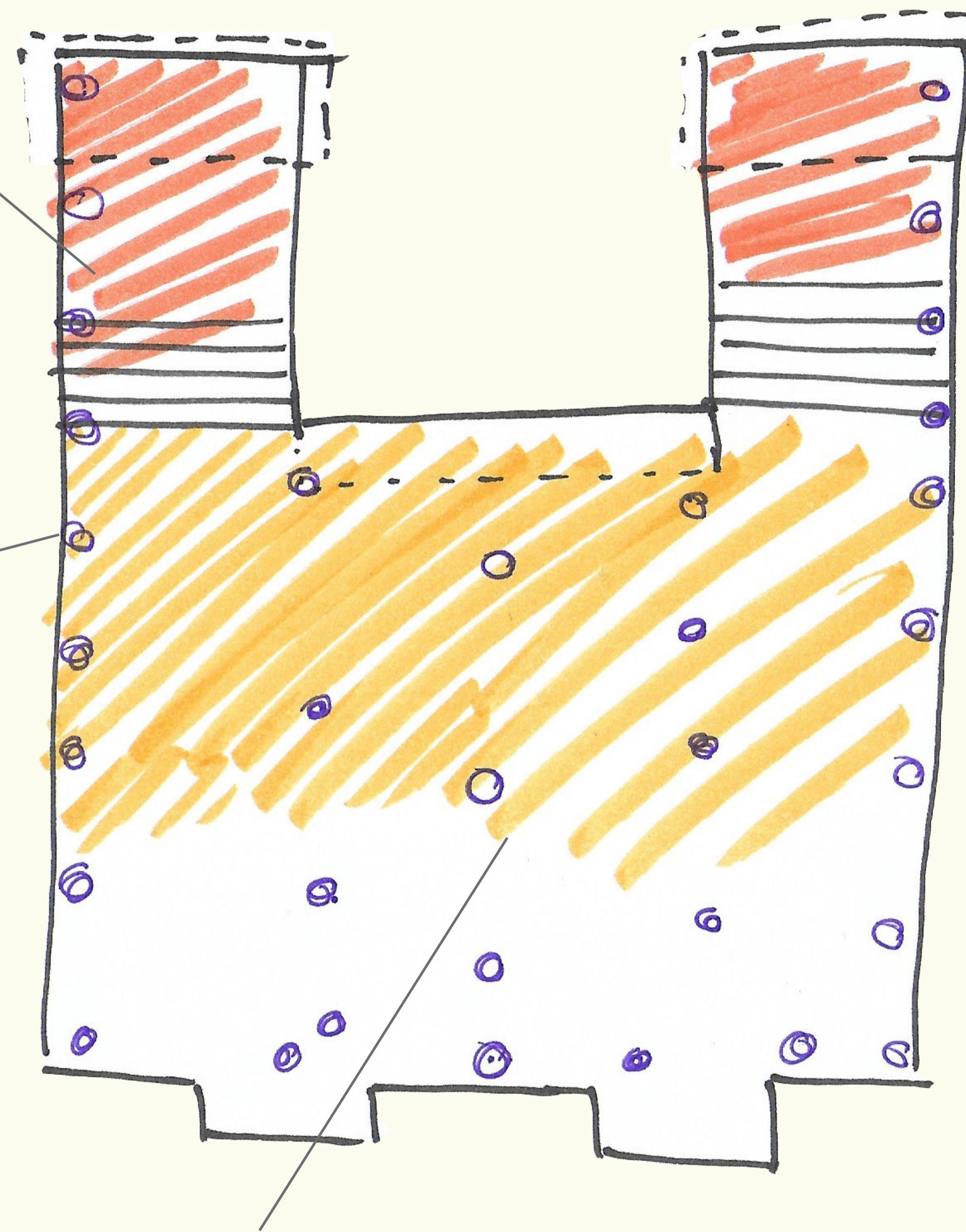
The existing brick facade

The resin anchor works by drilling a hole into the surface, the screw 'anchor' fixing is inserted, and secured in place by a chemical resin which cures around the anchor and holds it in place. It doesn't expand as it cures, so it won't cause damage to the weaker existing brickwork it supports.

The ring beam is welded to the steel columns to further strengthen the facade retention. Together, these elements provide a lasting, secure system that holds the old facade in place after the removal of internal existing support systems

"The existing building had a ground level of 450 mm above ground level. The yoga spaces needed to feel cohesive with the courtyard, so the interior level was dropped to 180mm above ground."

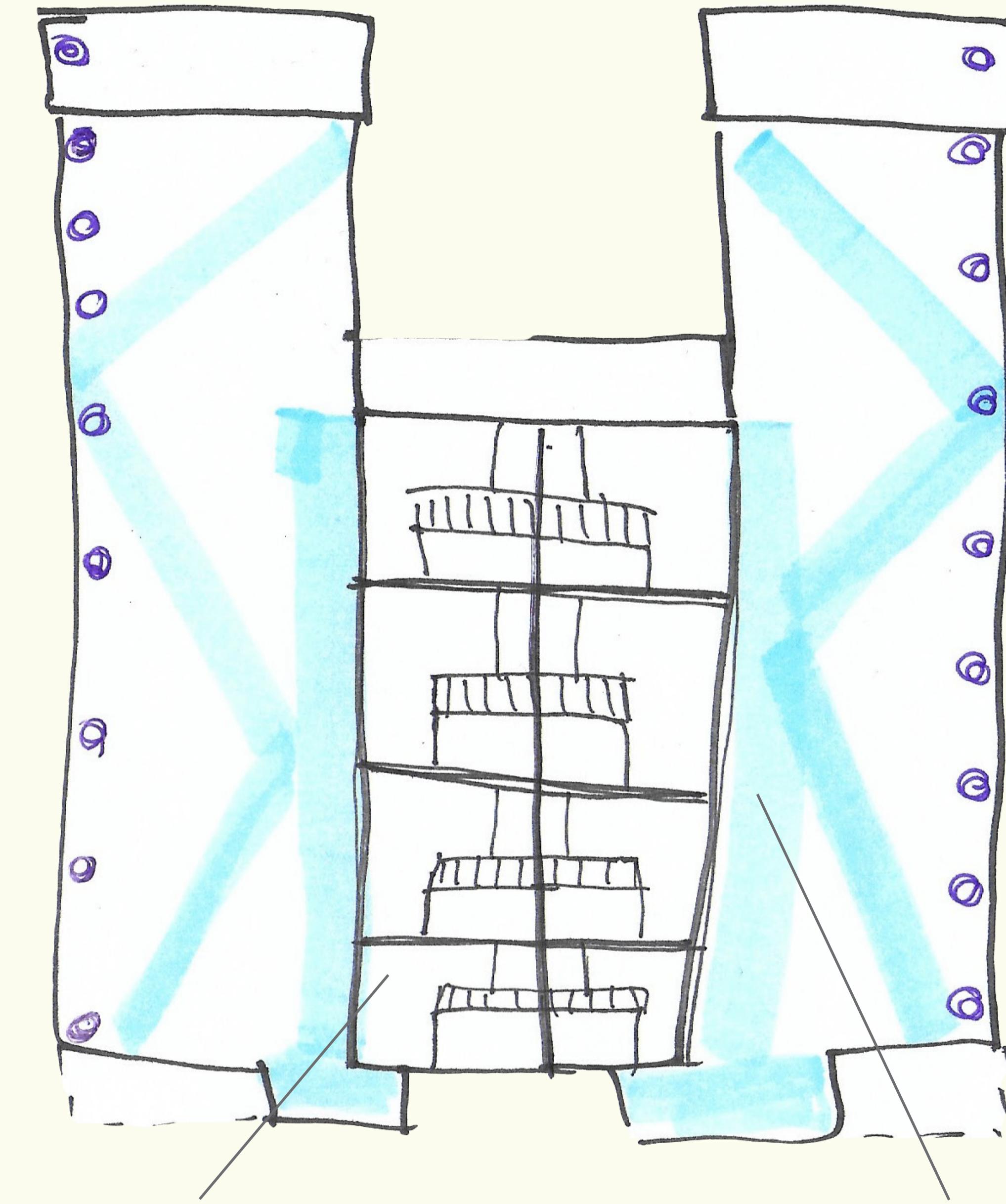
"A series of columns were added along the facade, and into the house to support both the facade, and the interventions."



"The communal dining area was designed at 900mm above ground level, to draw focus to their activities in the space, ensuring a different experience to that in the yoga studios."



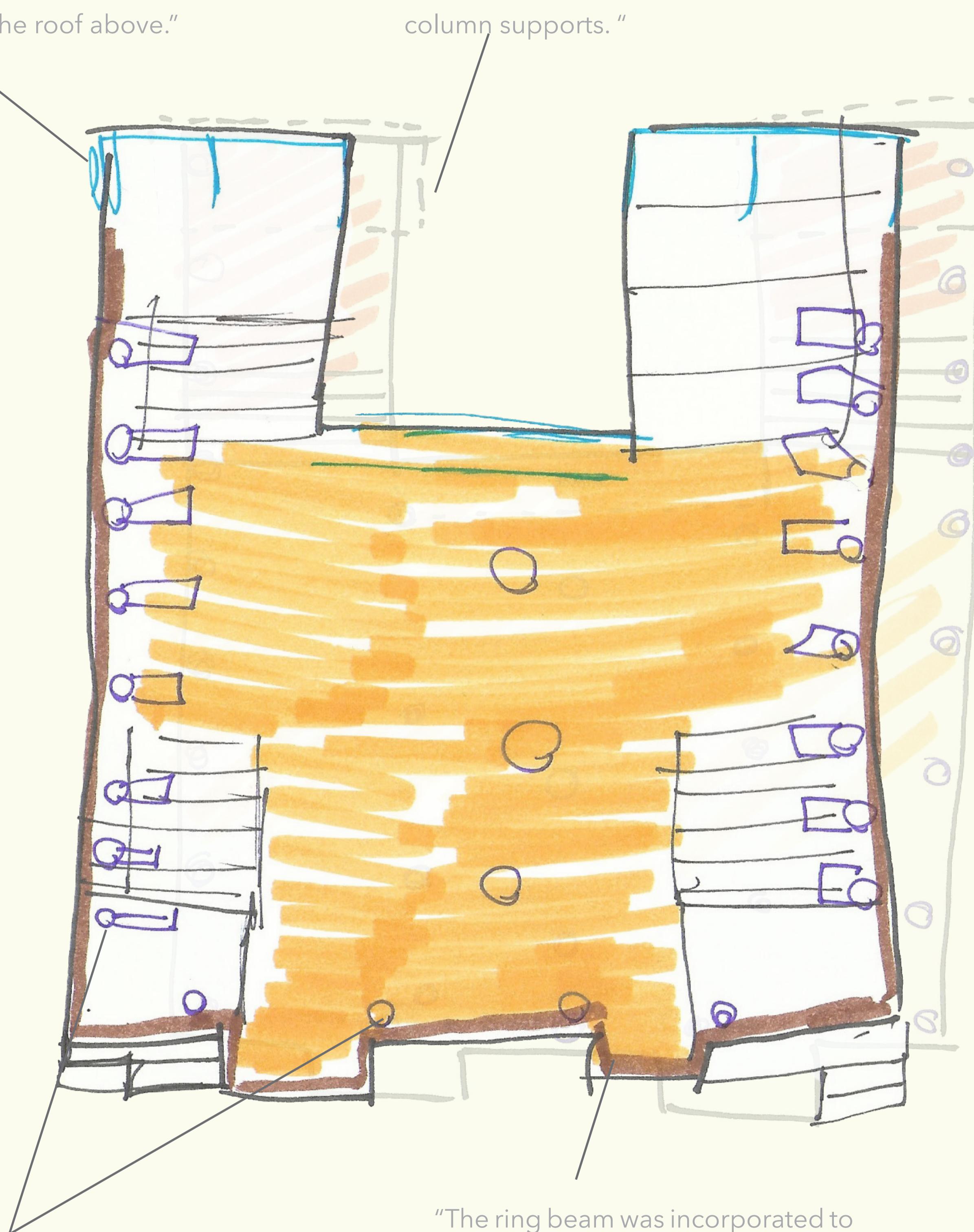
Designing from a blank slate



"Cells were designed, each with a bed, stairs - which doubled as storage, and a small workstation. The bathrooms here are located under the bed's structure."

"The liminal walkways extend from the cells and expand out along the wings of the house, joining the balcony to the back, overlooking the courtyard."

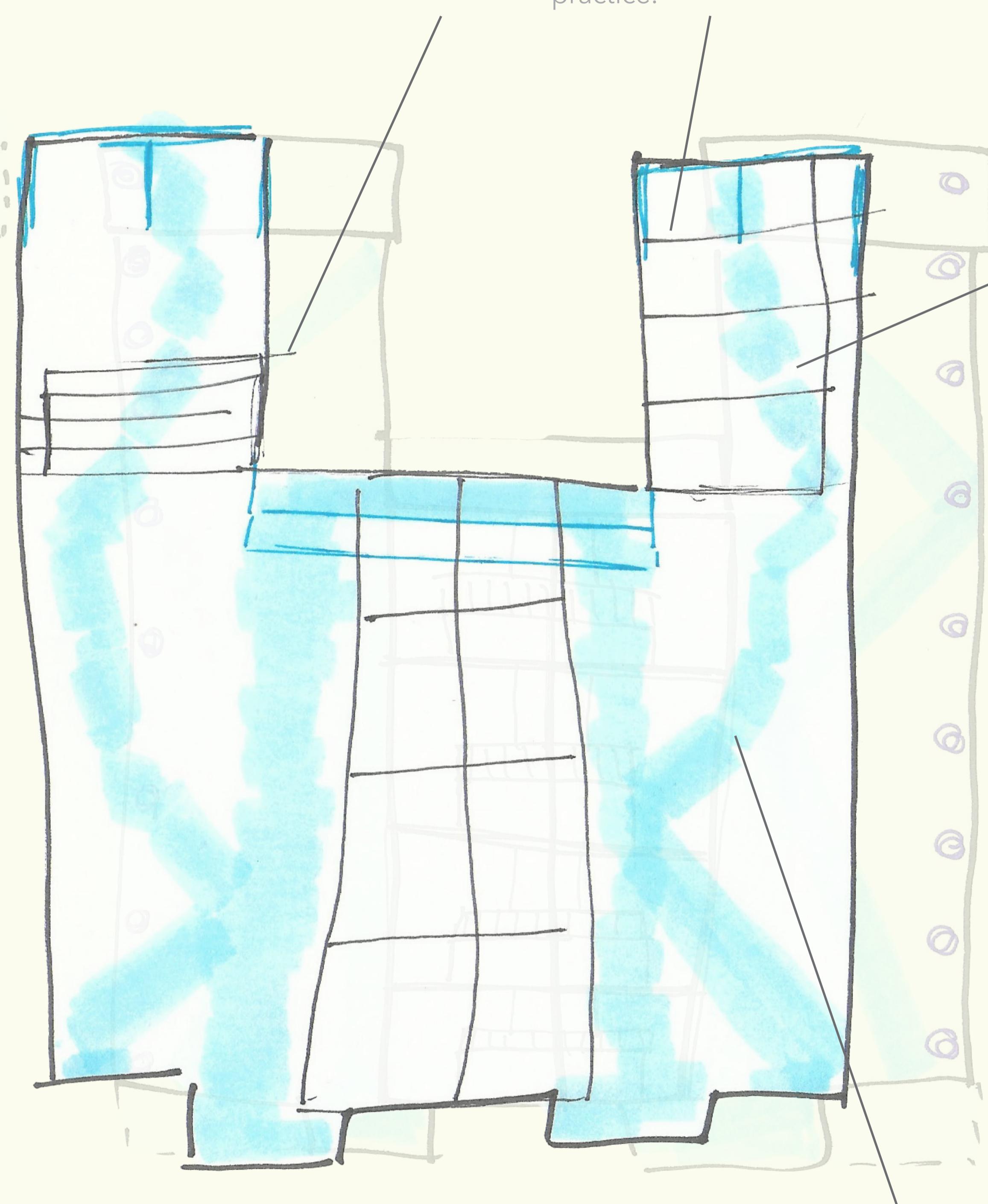
"To remedy this, a glass structural extension was designed to mimic the form of the roof above."



"The columns were adjusted to avoid ruining the beauty and functionality of the existing facade."

"The building's existing sloped roofs below the first floor narrowed the upper level, and interfered with the

"The ring beam was incorporated to support the facade, which reduced the total number of columns in the design"



"The liminal spaces had a vast amount of space above the ground floor activities. This allowed for them to stagger in height along the wings as they moved backward."

"Two types of yoga spaces were designed, one for solo practices, and one for communal practice."

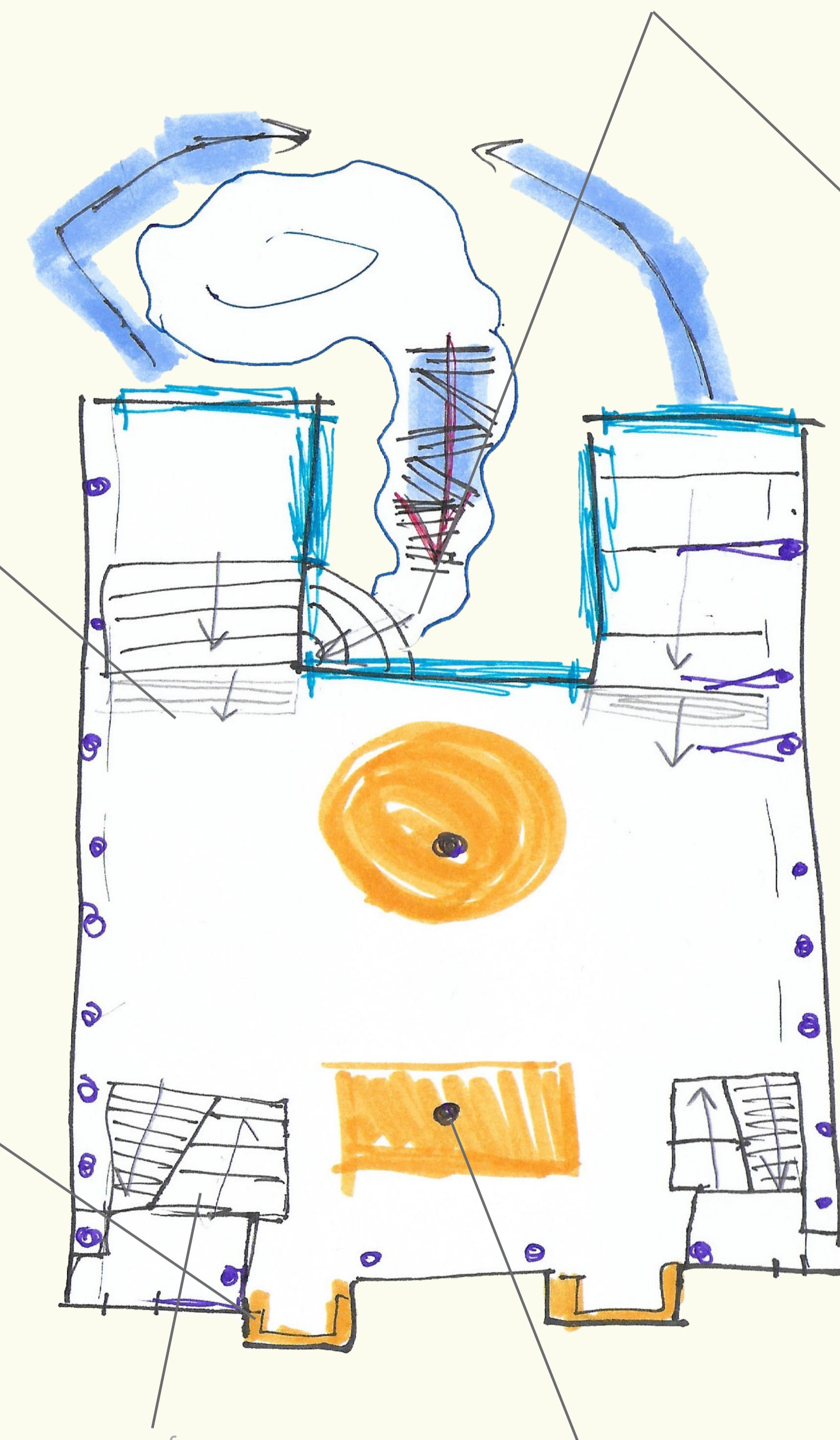
"Steps were staggered down per the length of a yoga mat, with a small step at the bottom for a yoga instructor to guide guests from."

"The ceiling height was adjusted between levels as it was initially too low. This move incorporated more stairs between the communal dining area and yoga spaces to achieve the initial desired effect."

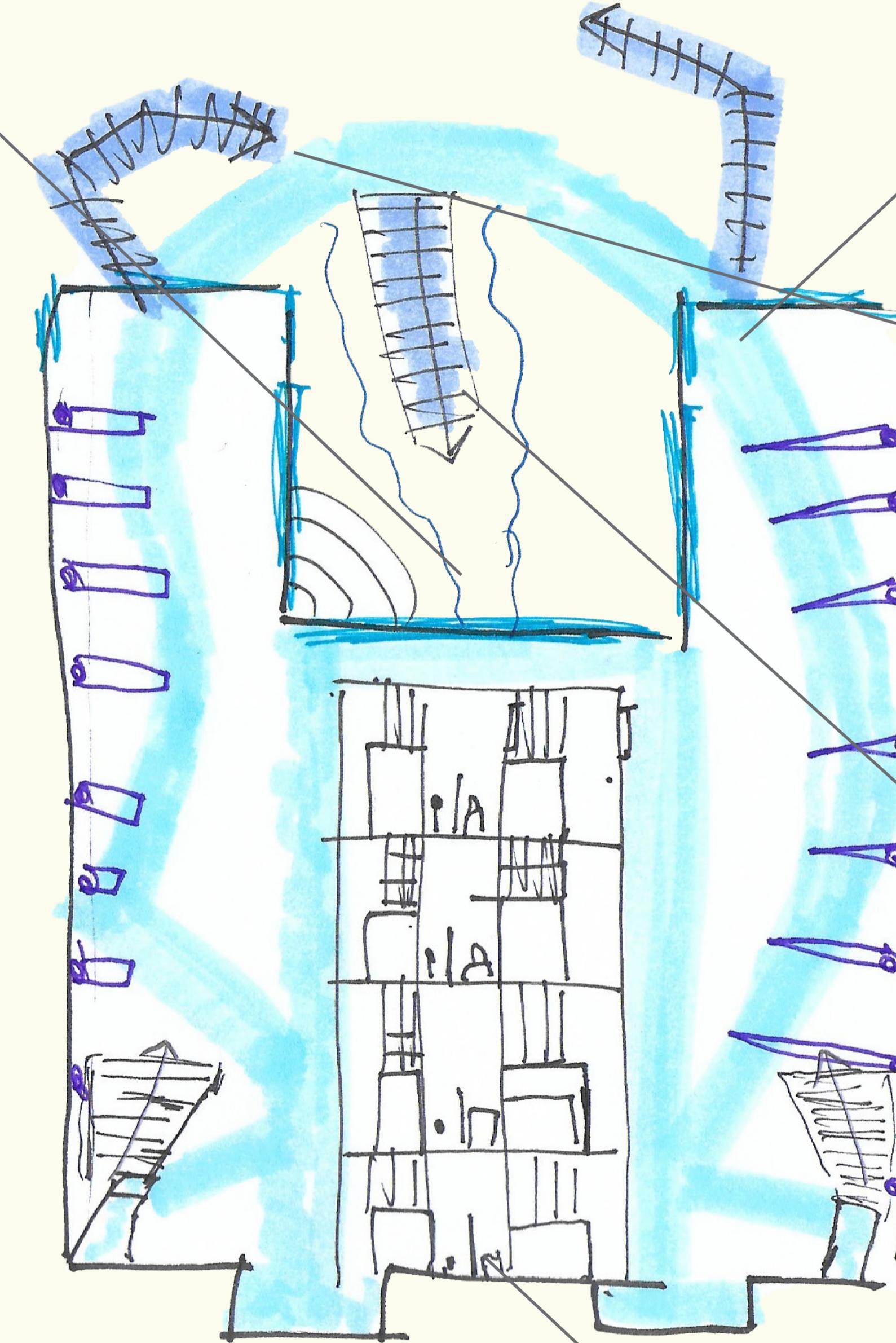
"Seats were added to the bay windows to maintain their 'cosy' use."

"The dining area only needed a certain amount of space, so entrance and 'liminal spaces' were created in the voids, to allow access from outside to the set level, and to the liminal walkways and cells."

"The stream was designed to connect to the stairs that lead into the dining space."



"Fewer columns were needed down the middle, due to the load bearing supports. These were used to place the cooking and dining zones."



"The initial walkways ended very abruptly. To incorporate a feature from the second iteration, the walkways were extended into the garden."

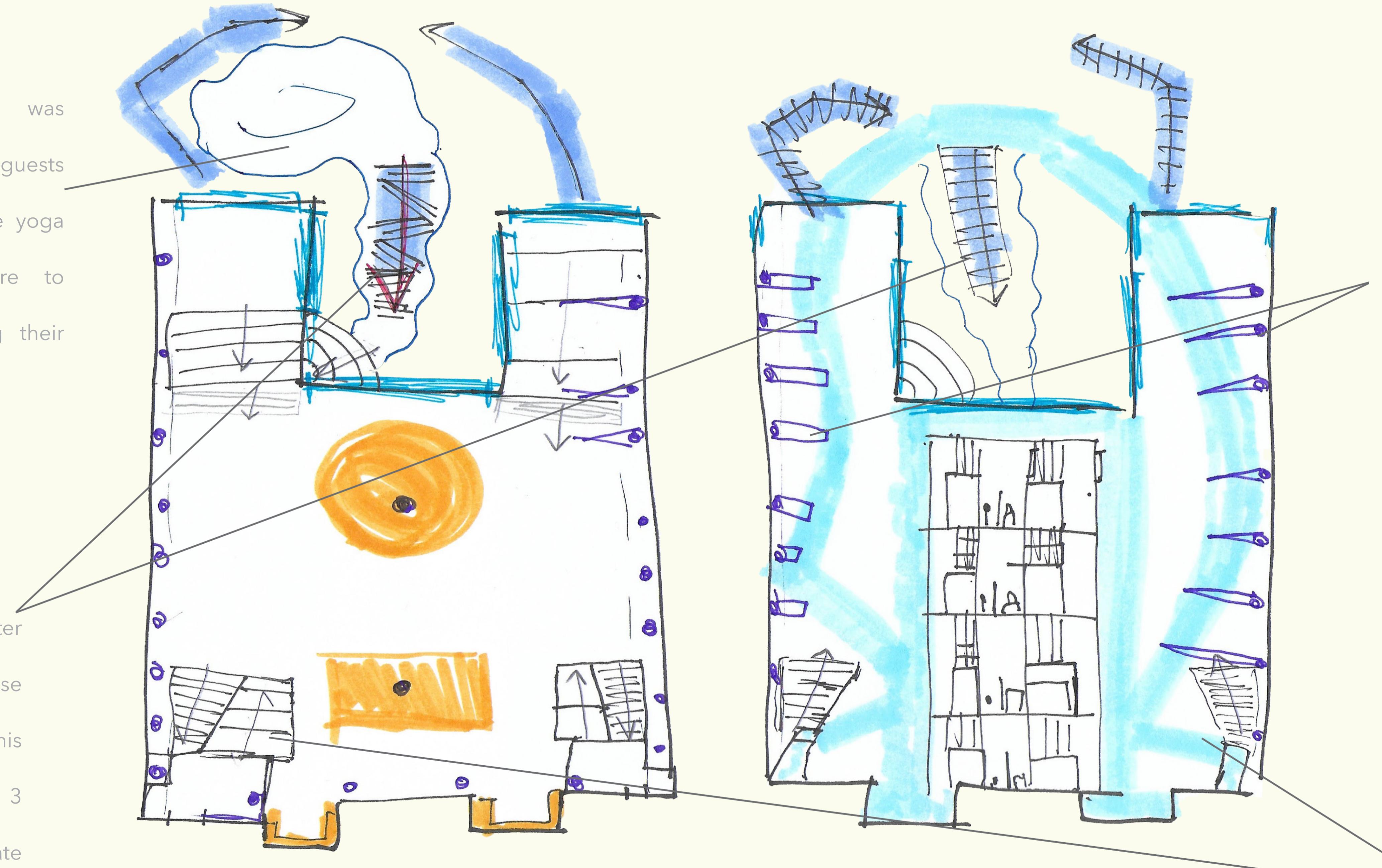
"Initially, following the monument's geometry and design, staircases extended into the courtyard."

"A set of ramps and a single staircase was favoured, which ended looking into the dining space, a water feature was added for users to engage with as they made their way inside."

"The walkways were reduced in size on either side to allow for bathrooms to be designed along the middle of the cells for shared use"

"The stream was extended to give guests using the private yoga studio a feature to focus on during their practices."

"The inclusion of the water feature made the staircase look out of place. To alter this visual experience, every 3 steps were angled to create a falling water aesthetic as they 'flow' into the stream"



"The change in levels resulted in the stairs being adapted into small ramps from the entrance/exit."

"The arches were connected in the middle of each walkway. This wouldn't provide sufficient support to them, so the arches were extended to the edge, and tapered to give a sleeker look from inside."

Incorporating the future

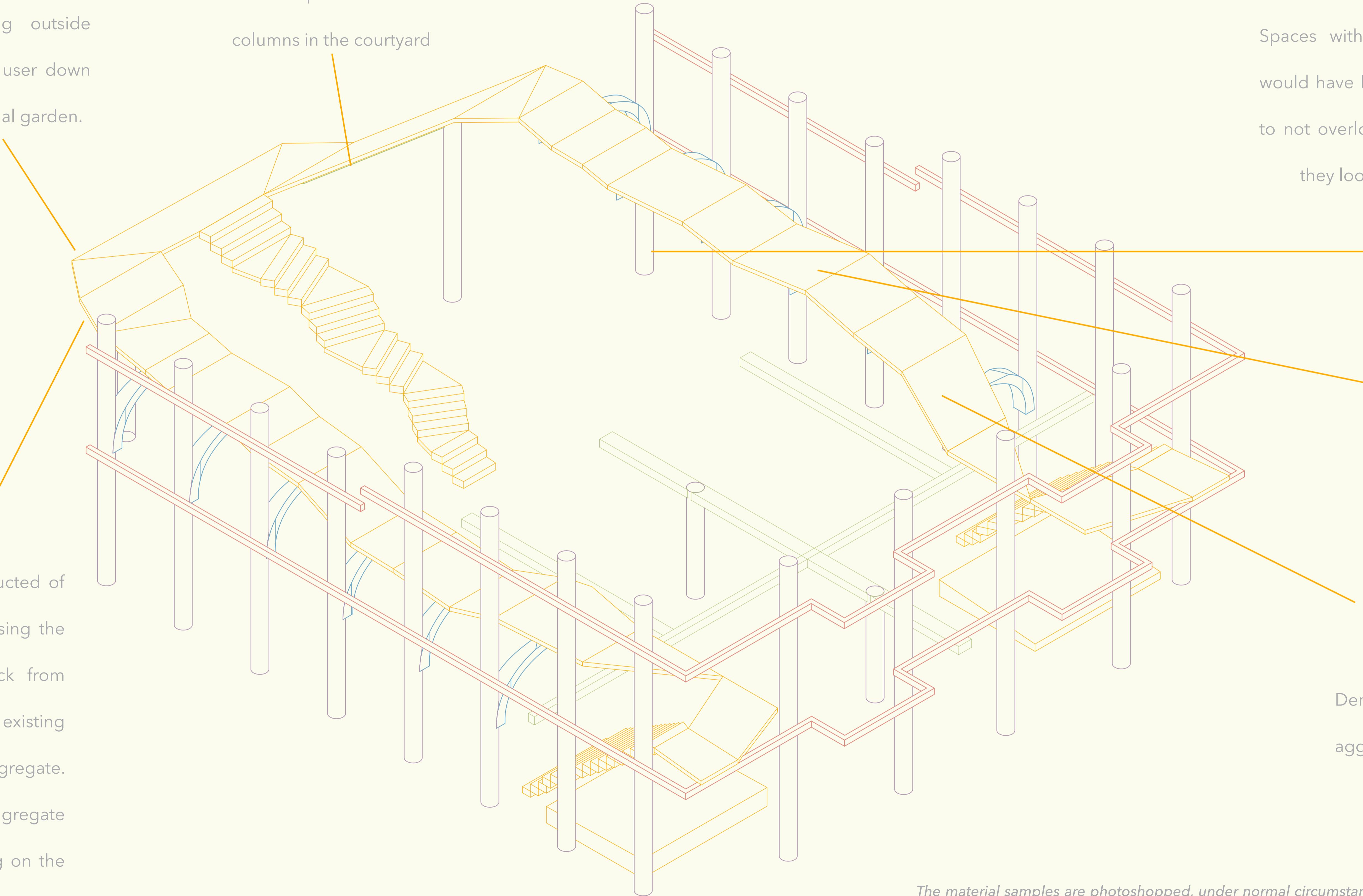


The walkways are the primary feature of the design. They flow through the wings of the building, meeting outside and carrying the user down into the communal garden.

These are constructed of concrete slabs, using the crushed red brick from the demolition of existing features as the aggregate.

The size of the aggregate differs depending on the location within the house.

A similar load bearing form is created to support the ramps above new columns in the courtyard

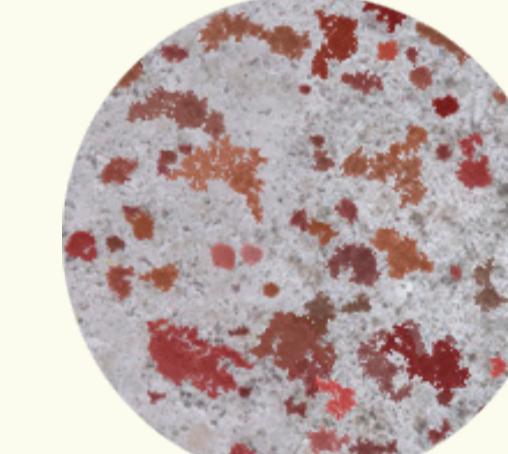
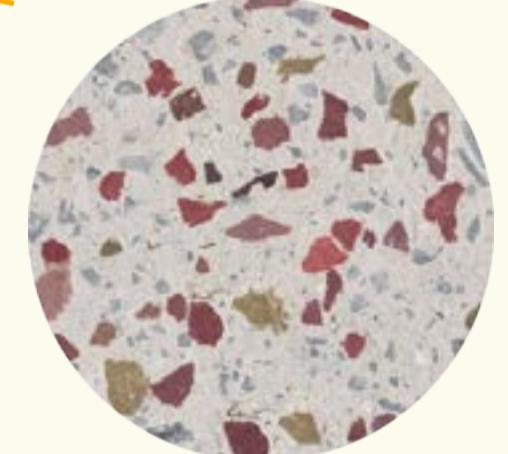
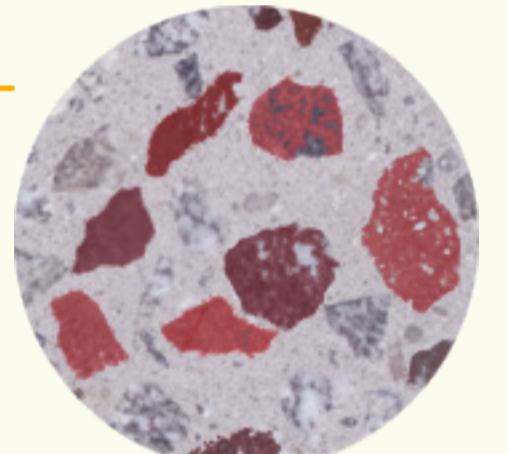


The material samples are photoshopped, under normal circumstances, I would have tested samples of aggregate sizes and colouring of concrete to achieve the ideal size, form, and make up of the concrete, using the basic technique researched in my almanac..

Walkway, liminal space system

Front isometric, scaled to 1:40

Spaces with more natural light would have larger pieces of brick to not overload guest's minds as they look into courtyard.



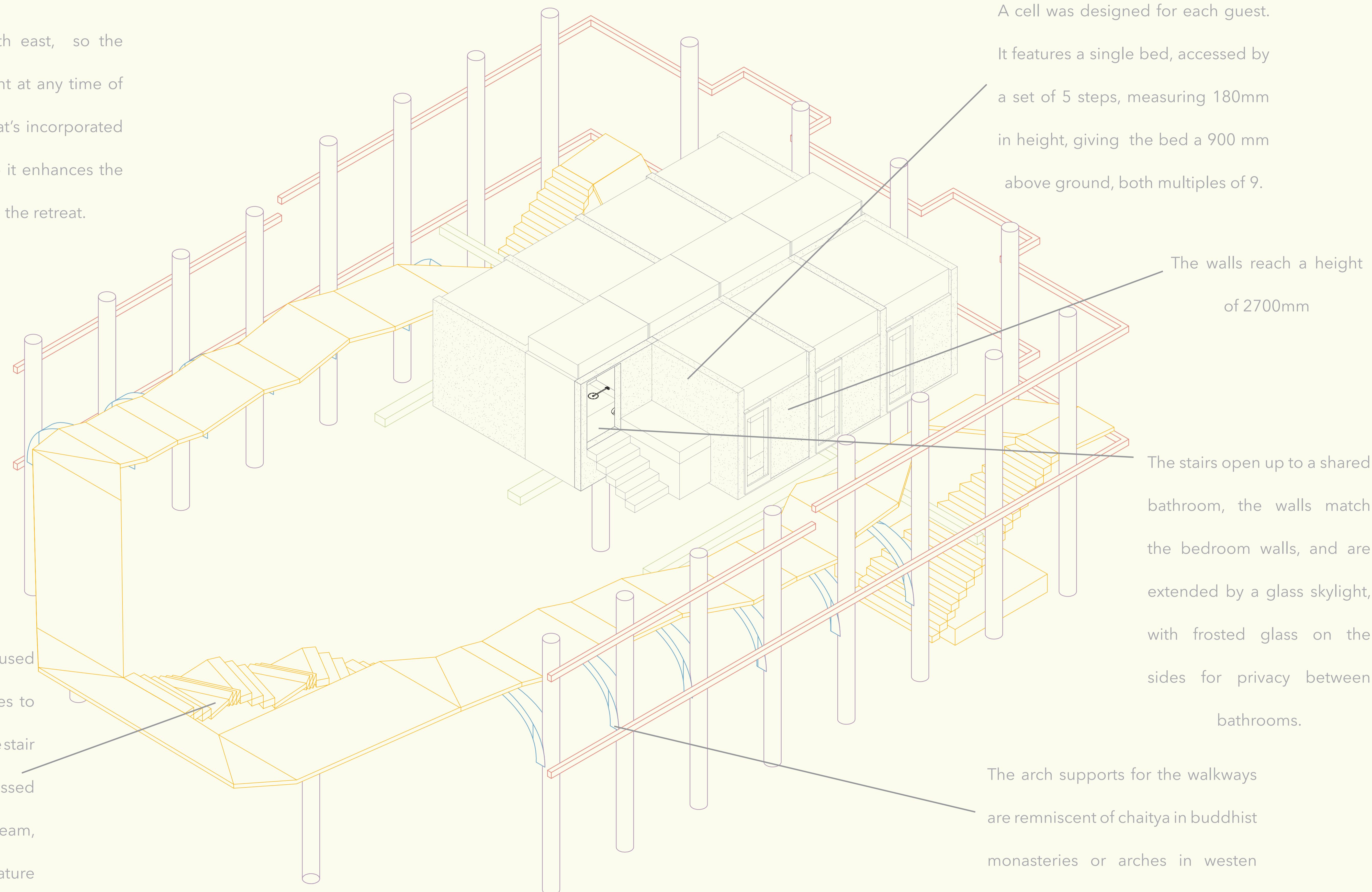
Denser and smaller aggregate in less natural light areas.

Future monastery

The building faces north east, so the rear gets indirect sunlight at any time of year. This is a feature that's incorporated into monastic design, so it enhances the monastic feel inside the retreat.

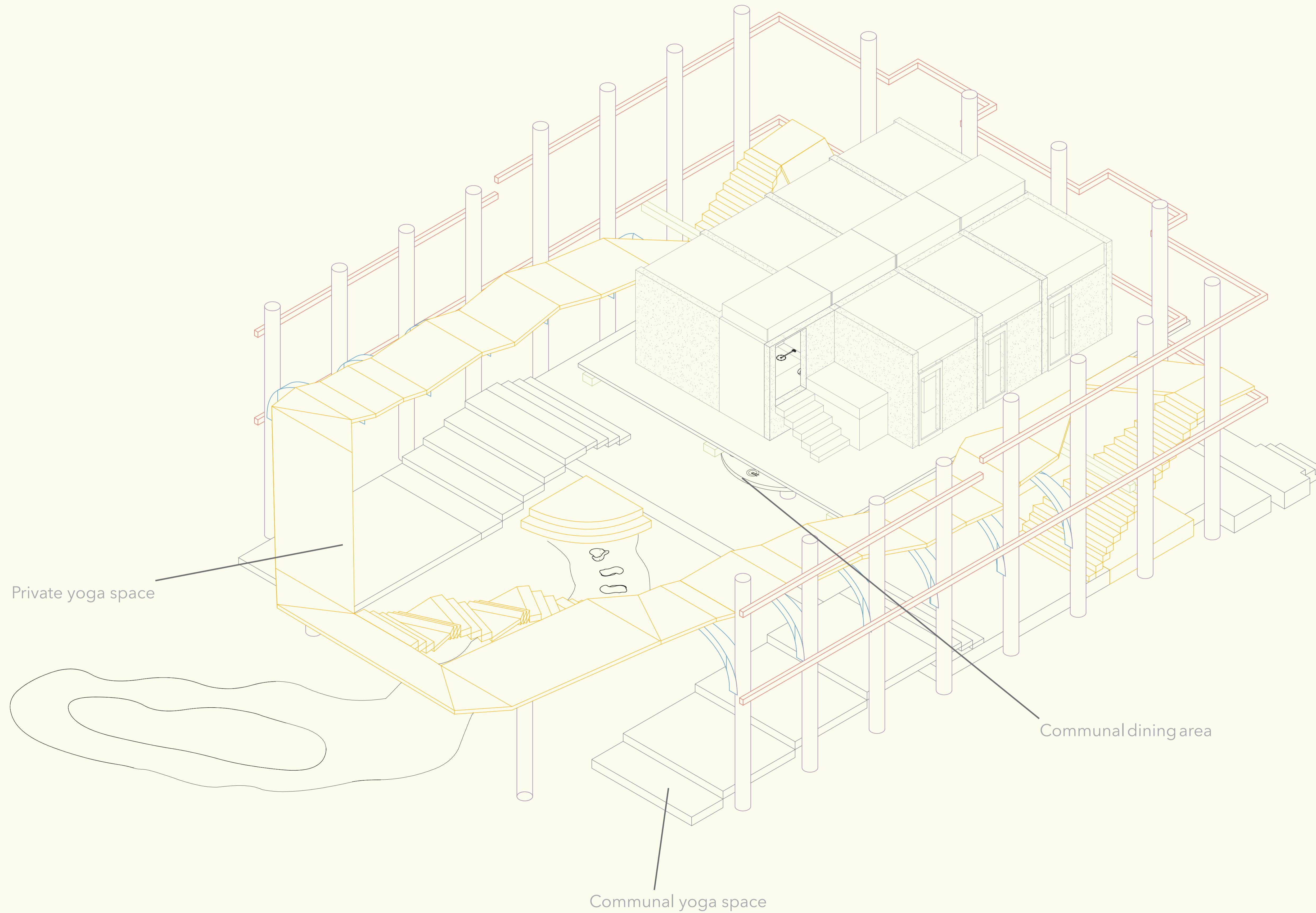
Monastic features
Rear isometric, scaled to 1:40

Central courtyards are used in buddhist monasteries to access upperlevels. The stair way in the garden, accessed via stones on a small stream, connects guests with nature as they use the liminal walkways.



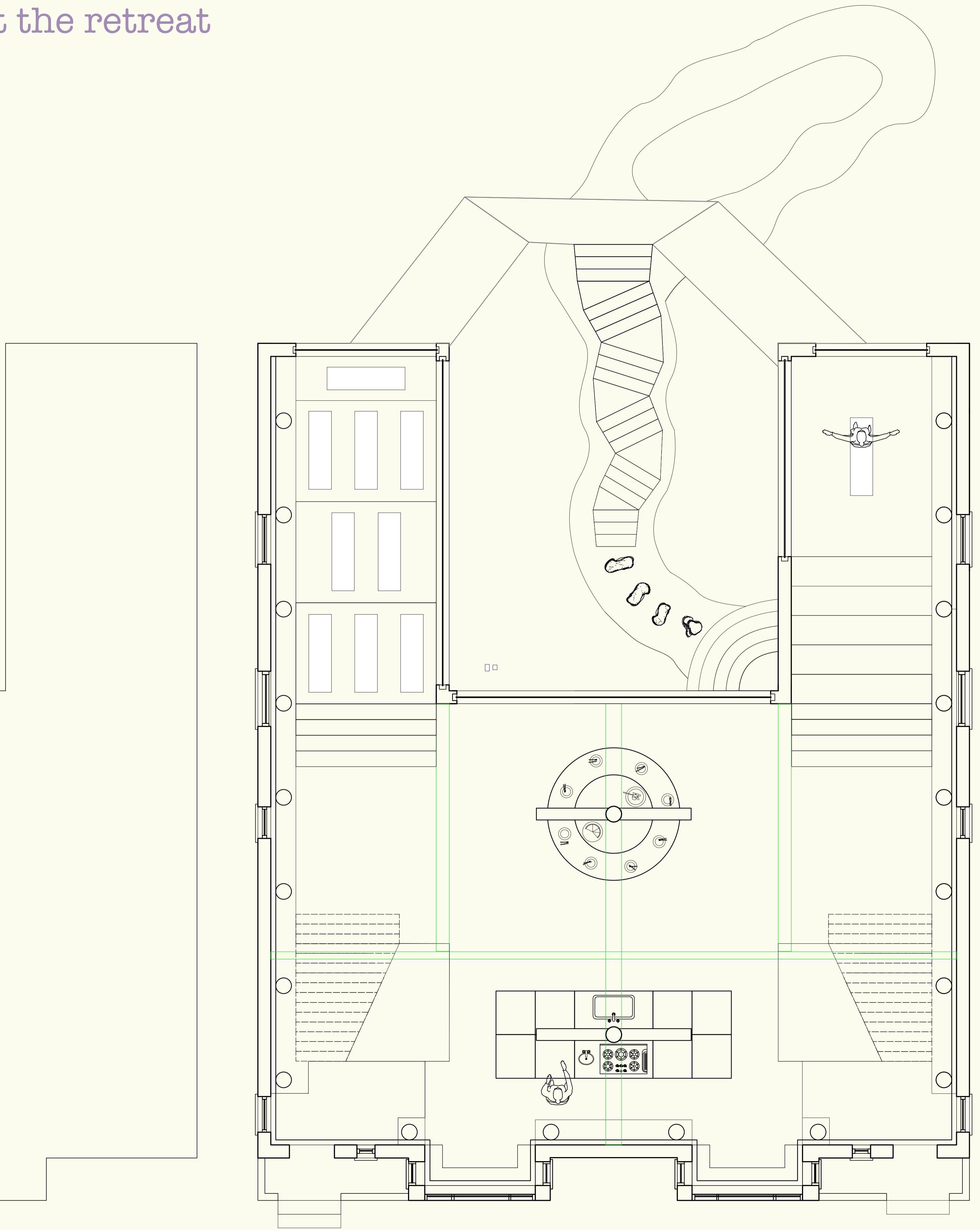
Bringing it together

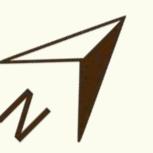
Overall system
Rear isometric, scaled to 1:40



Meet the retreat

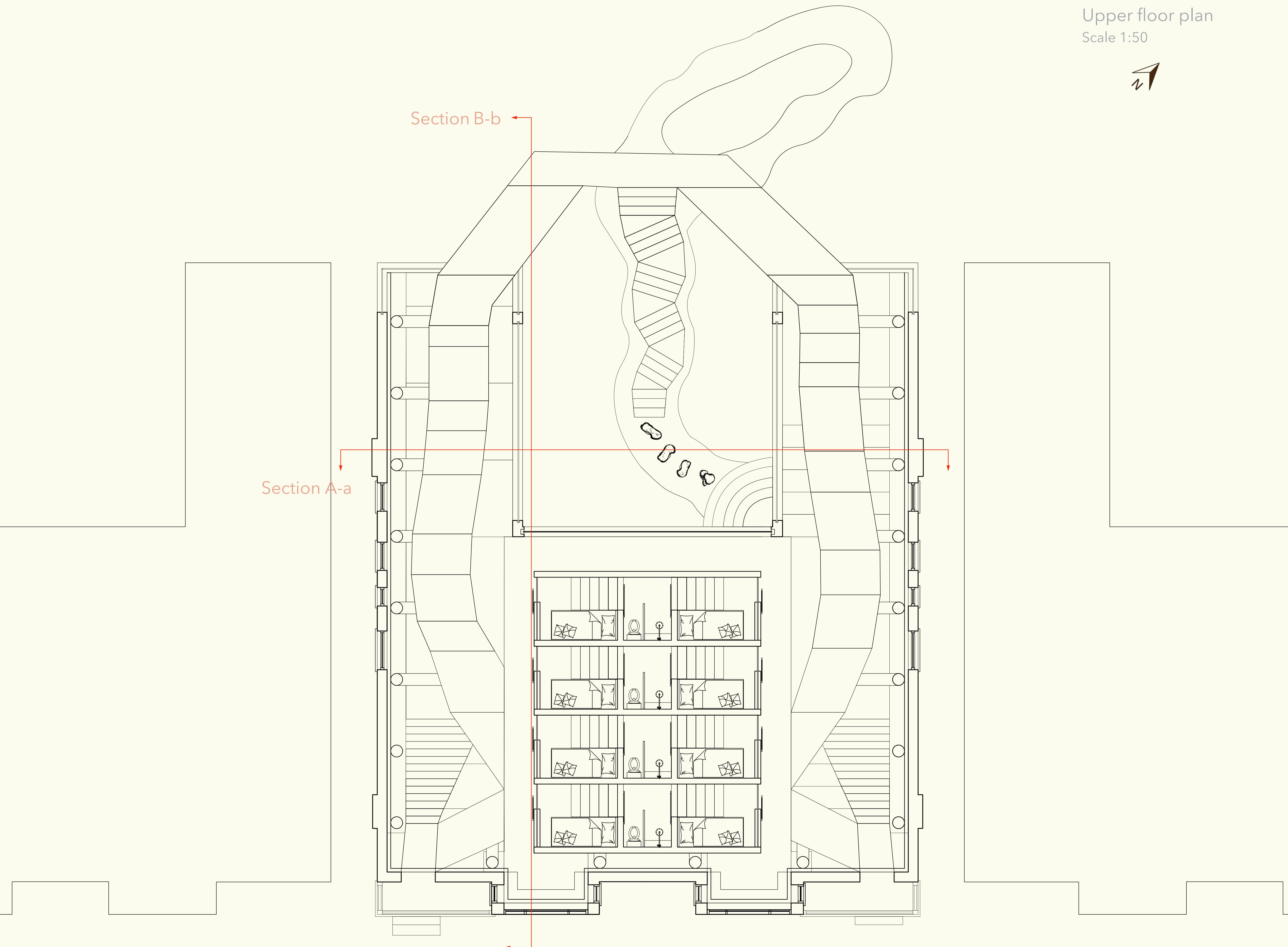
Ground floor plan
Scale 1:50





Section B-b

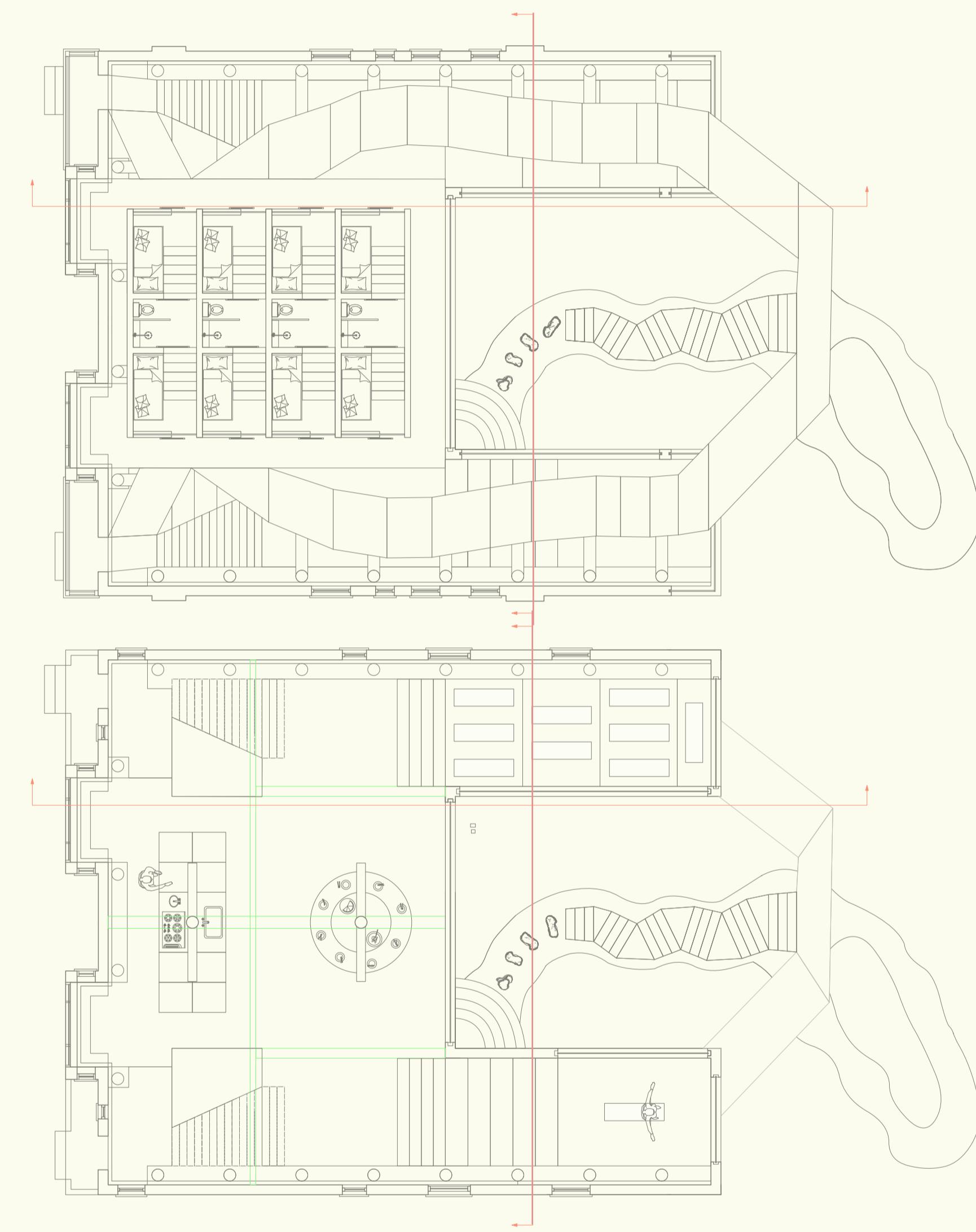
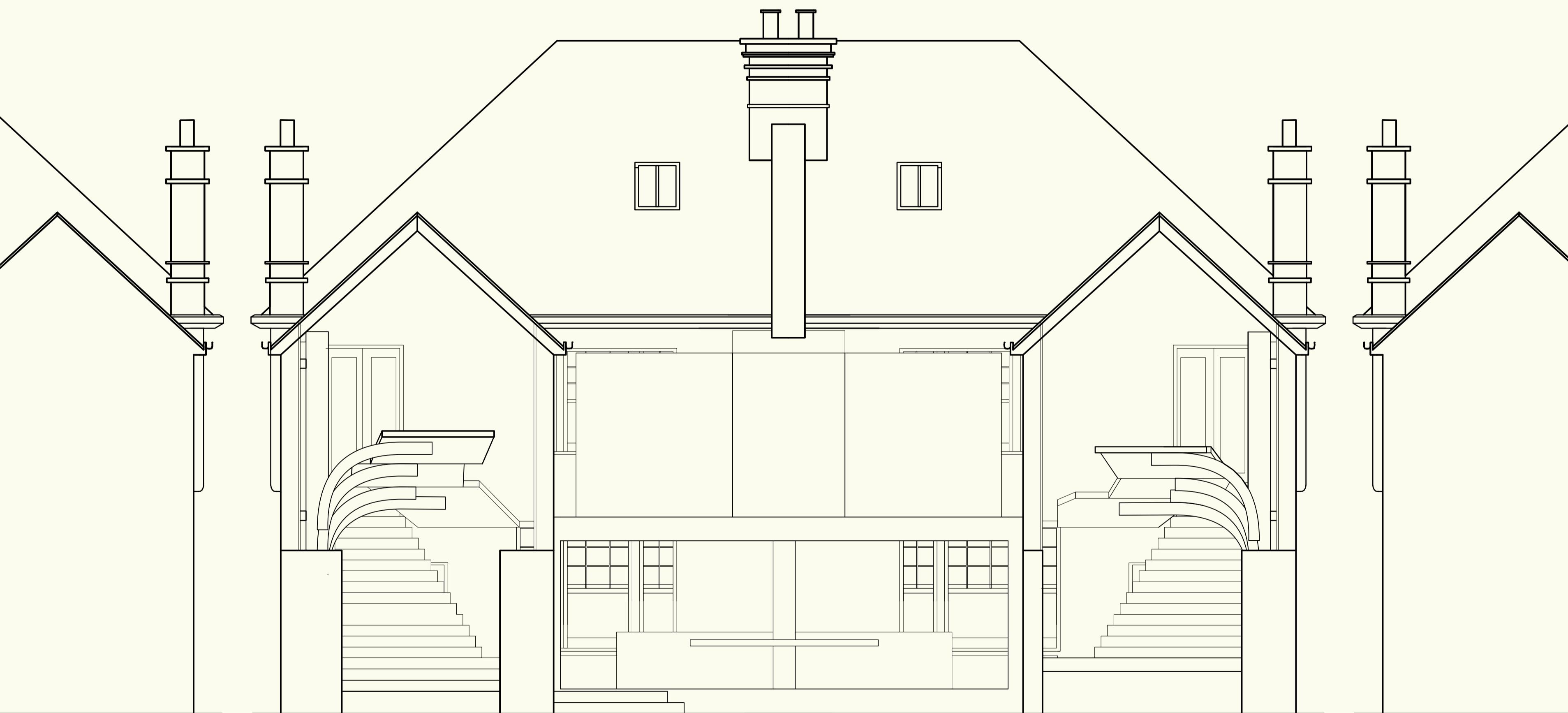
Section A-a



Section through A-a
Scale 1:50



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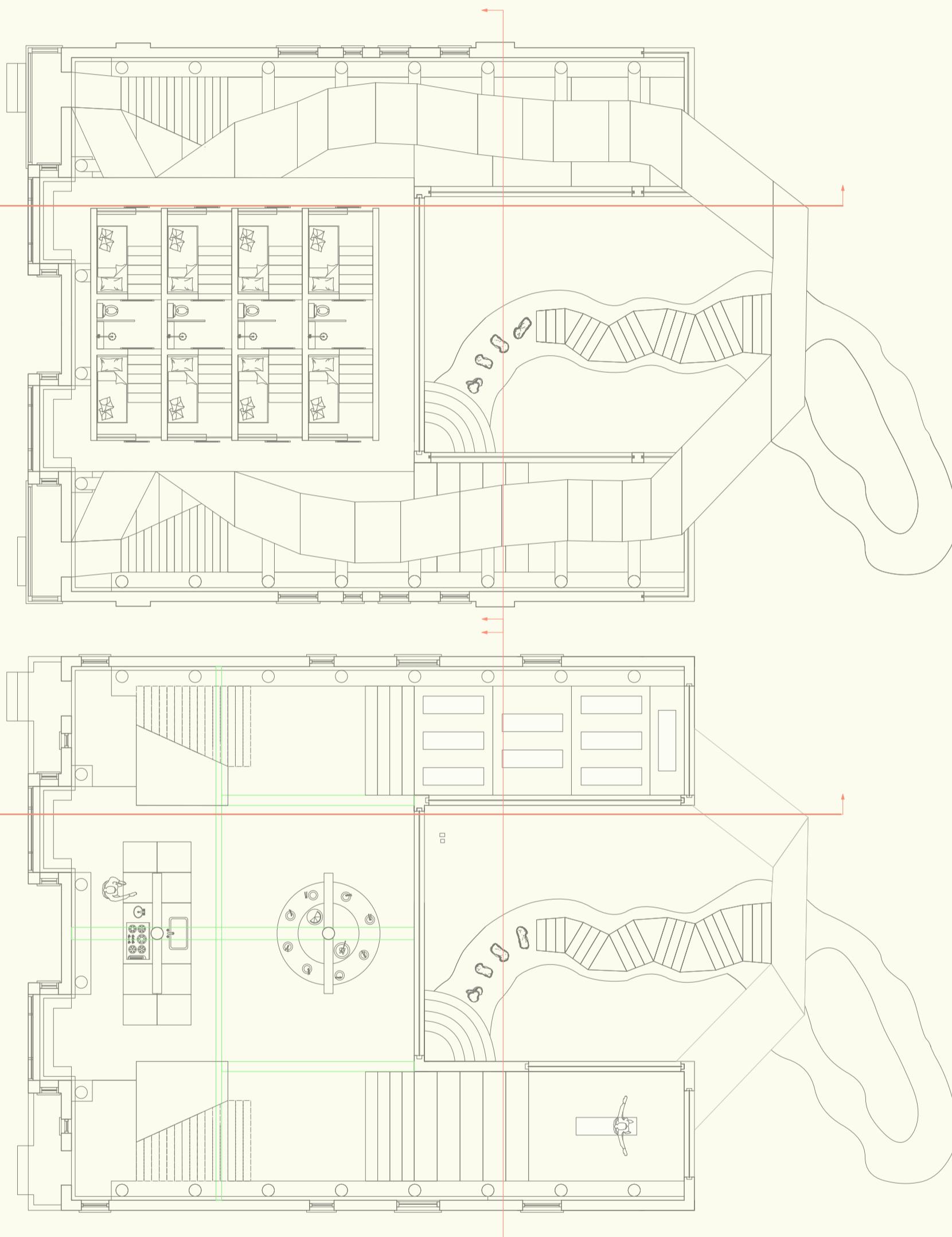
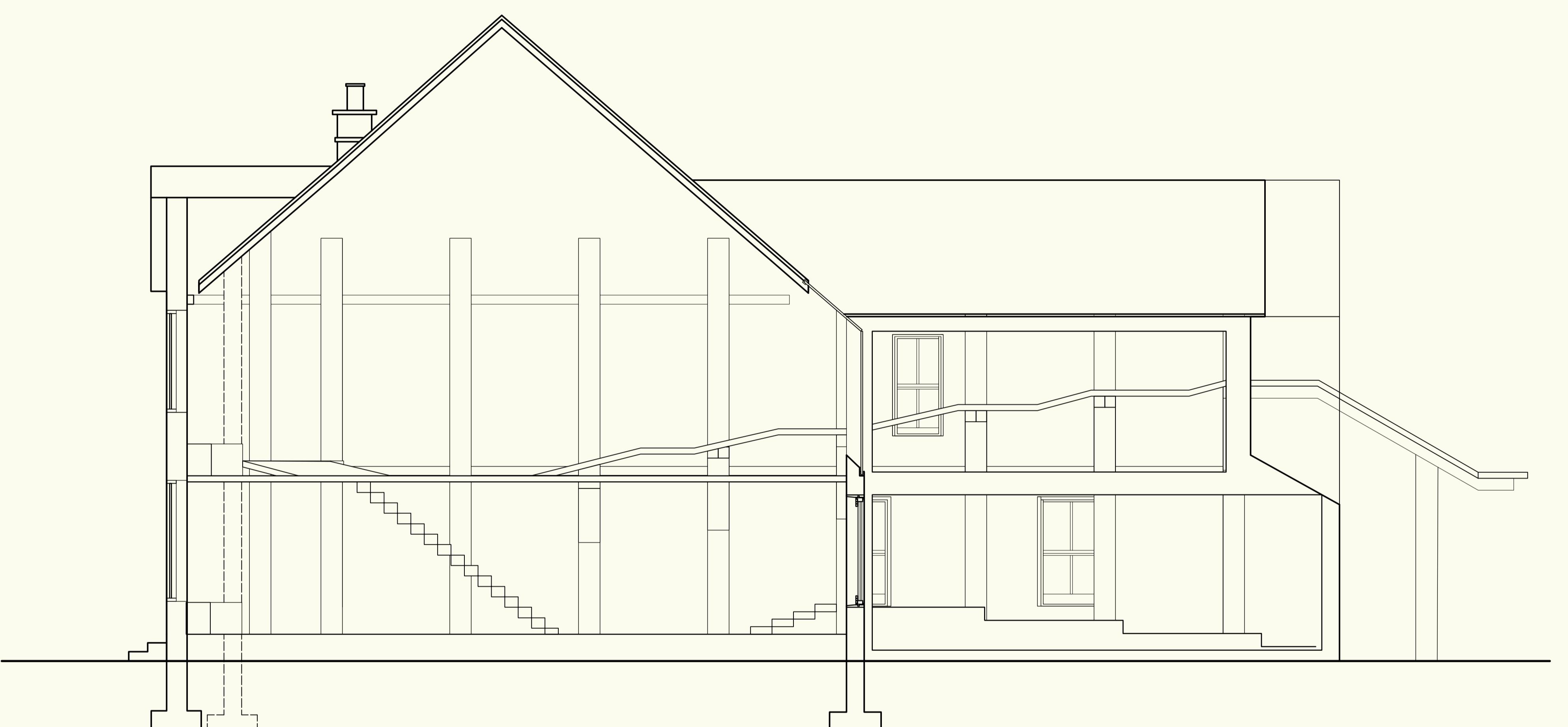


Plans not to scale

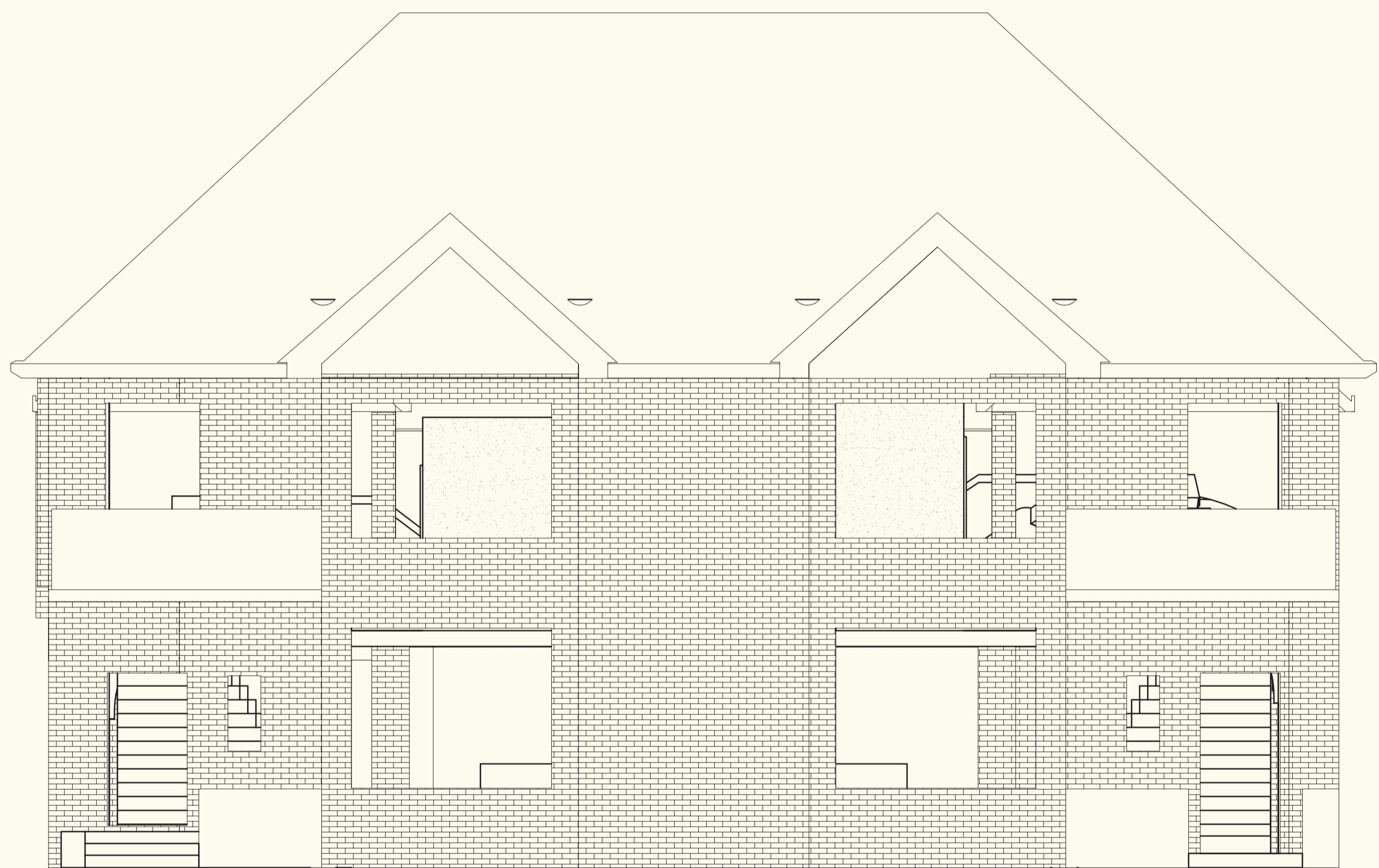
Section through A-a
Scale 1:50



N

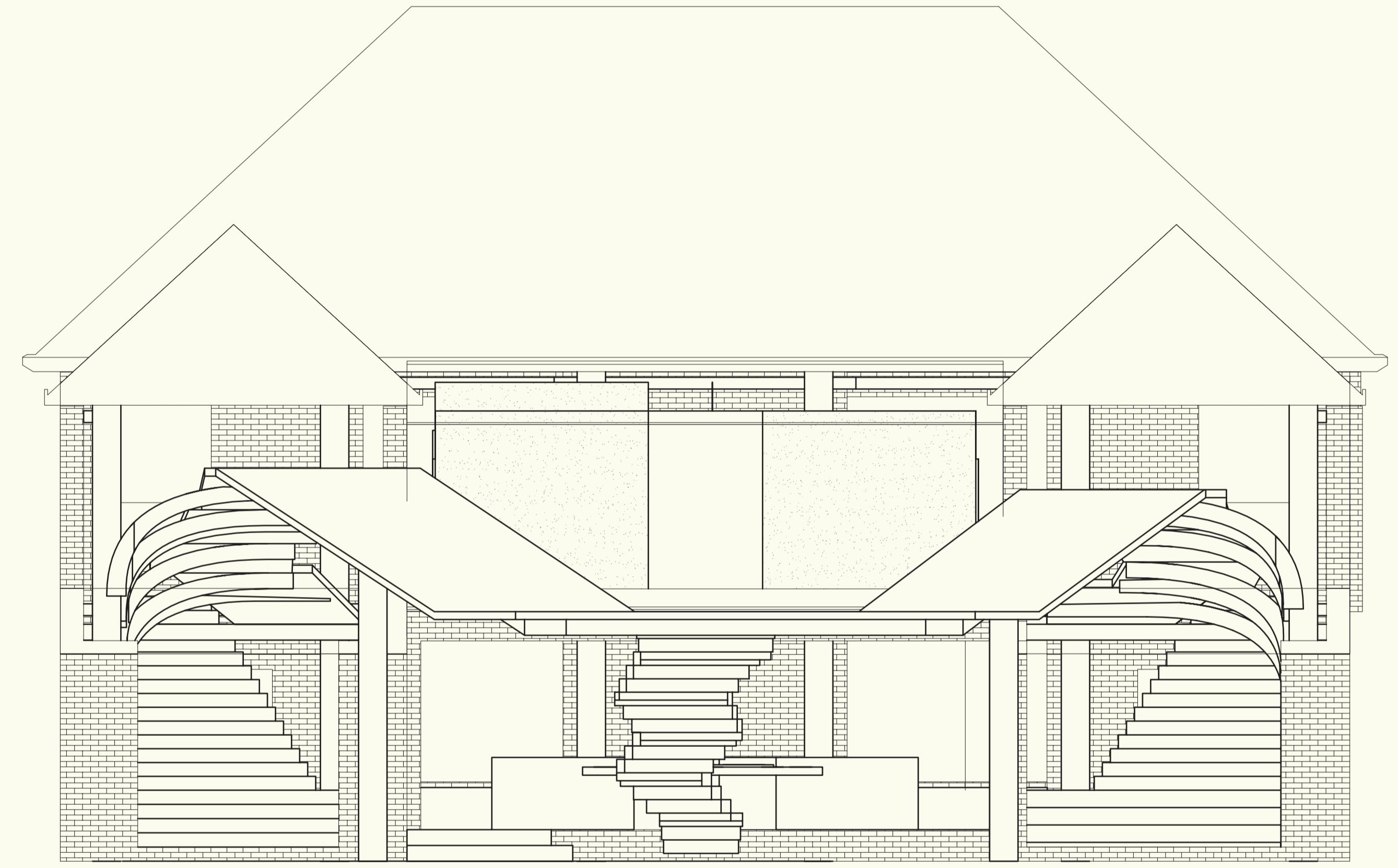


Plans not to scale



Front elevation

Scale 1:50

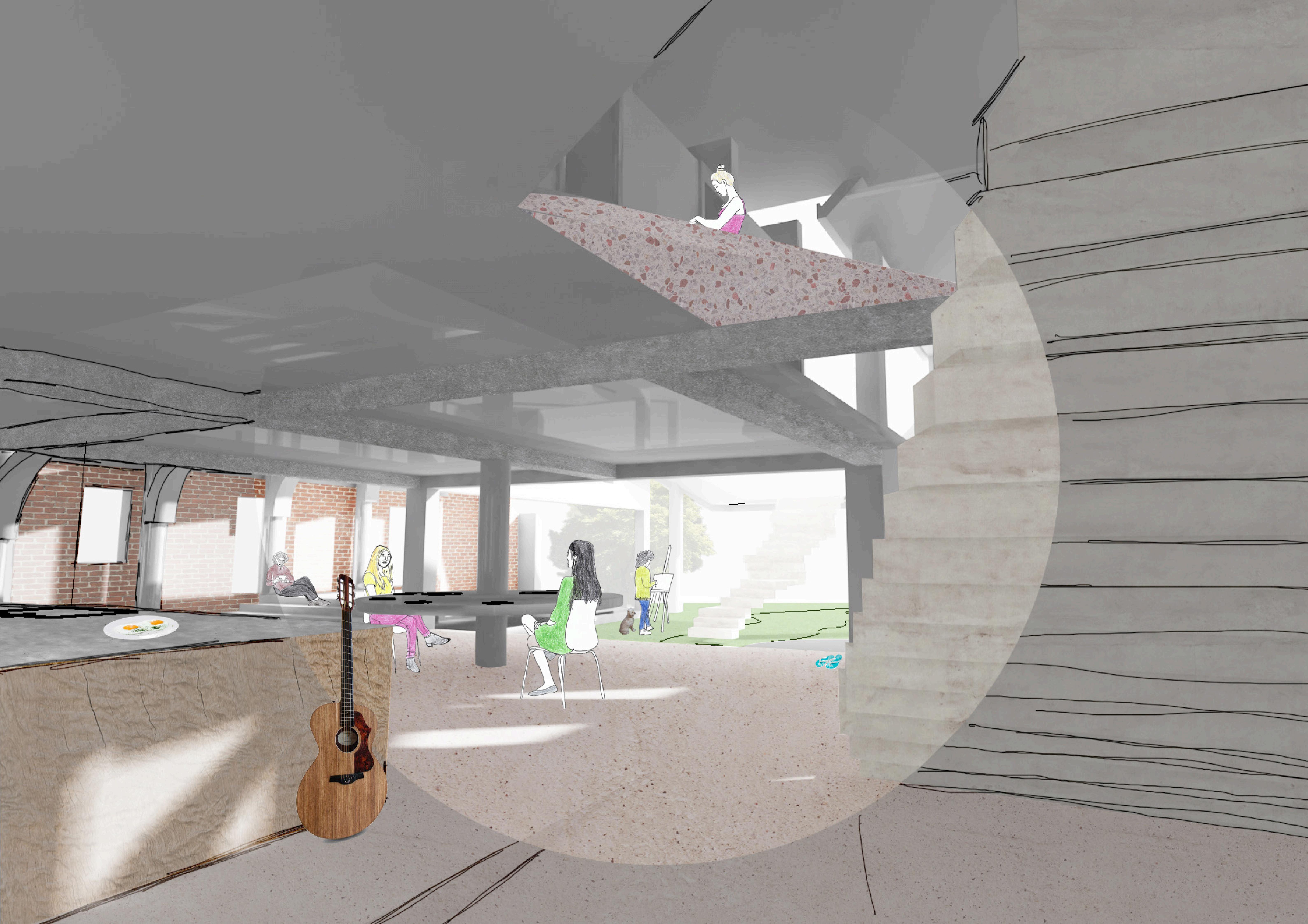


Rear elevation

Scale 1:50



The future of identity reformation











OASIS

Entelechial

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Script



Introduction: Life imitates art

Pg. 2

The Entelechial (*en-tele-key-al*) Oasis project emerged from my dissertation titled "Liminal spaces; the significance of isolation". This explored my expat-family transient growing-up years (and the covert-persona that I had crafted) against the 'cocoon' like 'liminal space' experiences that took me closer to my truer-self. My paper brought me face to face with an identity I inadvertently created, and the thing that protected it from what felt like a hostile and ostracising world. Once awakened, this growing awareness of fractured self-identity refused to stay hidden. I was awake and striving to be whole. Entelechy overpowered the desire to conform. I recognised, from my dissertation feedback, that my experiences were relatable. Thus, Entelechial Oasis was born: a conceptual space ('womb' or 'cocoon') for this inexplicable self-actualization process to take place through means of self-expression and self-inquiry.



I realised, on the day of submission, that life seemed to conspire to provide me with a mimicked Entelechial Oasis environment in the form of lockdown, with decluttered existences to which I, and the rest of the UK found ourselves. I had been placed into the liminal space environment that I had been designing, with a needs-based existence shaping my spatial experiences, providing the same potential for growth. People have been spending time with themselves, becoming aware of the need or desire to deconstruct their sense of self to thrive in the 'working from home' lifestyle. There have been varying degrees of experience with it; more people are baking, learning new skills, and reconnecting with creative expression. They've learnt things about themselves and their lives, but haven't necessarily coupled it with the ability to grow. I recognise that the project I created has the potential to point the way forward with this process in a future that emerges from a global pandemic.



"Life imitates Art far more than Art imitates Life. This results not merely from Life's imitative instinct, but from the fact that the self-conscious aim of Life is to find expression, and that Art offers it certain beautiful forms through which it may realise that energy."

- Oscar Wilde

I started this project understanding my core strength to be verbal analysis and processing. As a lockdown Entelechial Oasis 'lab rat', the switch to virtual uni-study gave me the 'cocoon' in which to teach myself modelling, and my world came alive. Writing now feels like a subordinate skill, and with modelling I have found that I have both 'big picture' and 'small picture' processing capabilities: I have had a taste of the 'harnessing untold strength' that a Entelechial Oasis resident would have as they prepare to leave the 'womb'.



The here and now

Pg. 3-4

I began the process by crafting a society in which there is a strong awareness of the notion that one needs to conform to fit in, rather than evolve to redefine. My desire for conformity was born under dominant toxic influences in my formative years, which crafted an illusory box for me to exist. I had always been inspired by words presented here, but they spoke of matters that felt like an unattainable dream. My true self, however, recognised that they're not concepts, or beliefs that are out of reach; they were simply blocked out from my consciousness because I had 'my wings cut'. I held these concepts in mind, drawing parallels between my experience with an altered concept of life, matters of the patriarchy, and perceptual distortions of self worth as I designed methods to break free of tacit shackles.



Heading for Cloud Nine

Pg. 5

In 2045, women*, (which here is used in the broader, non-gender specific sense), have recognised that they need to grow their wings to be fully equipped with what they need as they craft a new society.



As illustrated by the Guest descriptions, women are drawn to the retreat for a variety of reasons. It is open to anyone who has the desire to evolve into their whole selves. They can use the space as they need to become who they need, by reading, creating art or music, cooking, or doing yoga. It is wholly adaptable for personal preference. They're free to stay for up to 9 months. However, they shouldn't grow dependant on being in this environment and should gradually expand their life into the world outside the retreat to fully grow within themselves. The retreat is to be a haven, rather than an escape.



In search of a brighter now

Pg. 10

The broader site map, at 1:1000 on A1, shows some points of interest surrounding the site. These are places that relate to the programmatic intentions of the retreat, from art spaces, to education, yoga and wellness centres, and the park. The monument is visible in white.



Finding your way

Pg. 11

Much like a pilgrimage, the guests must make their way from the monument to the Entelechial Oasis, which sits inside a semi-detached house. The self directed routes illustrated on the 1:500 map, differ between the guests, prophetic of their upcoming journey.



The host

Pg. 12

The host, a beautiful Edwardian semi-detached house, with symmetrical bay windows, balcony and porches located on West Drive. It sits opposite the park and features a large courtyard, as shown on the maps. It is surrounded by nature, with seagulls soaring above trees and manmade interventions. The original ornate lampposts remain on the pavements leading to the host, along with weathering features of moss and crumbling shortwalls, which together provides an organic flow of interaction between nature and creation.



Spaces to reconnect

Pg. 13-14

The visual sequence images illustrate the anticipated experience and use of the space.

Image 1: The guest begins by approaching the unassuming Edwardian facade, and enter through the right porch. The porch provides a moment of neutrality, from the side windows guests get a glimpse at what's inside, and are left to prepare themselves to enter.

Image 2: Upon entering guests are met with the communal dining area, which sits in front of the bay windows overlooking the courtyard. Immediately, the traditional concepts of a 'home' fall away. There aren't any walls, or allocated storage, there are simply a series of spaces connected by stairs and walkways. The most traditional 'space' found in the house is the open plan kitchen/dining area.

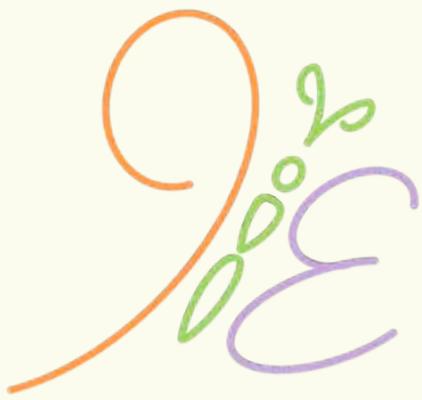


Image 3: The next sequence shows the view from the courtyard which features a small water feature leading from the house into the courtyard, and up to the 'liminal' ramps. The floor heights within the space are constantly changing, which provides seating and makeshift storage of belongings for guests through wide sets of stairs connecting the various 'spaces' in the intervention.

Image 4: The guests have private 'cells'., each containing a bed, and some stairs which lead to a small shared bathroom - shared by 2 users. The stairs double as storage space for the guest's belongings, and they can decorate the space as they desire during their stay. The top of the cell features an open skylight, adhering to the vast, open aesthetic of the retreat, whilst maintaining guest privacy.



How we came to be

Pg. 17

Designing the retreat began by understanding the motivation behind self actualization. According to Abraham Maslow, 4 needs need to be satisfied before the 'self-actualisation' process can take place.



Designed for self actualization

Pg. 18

I used the theory to create a bubble diagram exploring the types of spaces needed and the relationships they have to each other. The *basic needs* are; food, sleep, and shelter; which are, spatially, the kitchen, the cells and the host. *Security* is achieved in the safe environment of the retreat, and privacy where required. The *belonging and love needs* are met through the interrelationships between guests, as well as the development of self-love. Self-love achieves the *esteem need*, which from my experiences, can be best done through the practice of yoga or meditative practices as detailed in the almanac. Finally the *self actualization need* is met in the liminal spaces which is split into 3 categories of activity, introspection or self-inquiry, attaining knowledge, and creative self-expression. These three feed off each other; the self-inquiry analysis of creative expressions and thoughts helps the users attain knowledge about themselves, which in turn helps them evolve into themselves. It is a fluid interchanging process. The in-depth explanation of this is also evidenced in the almanac.



The process: fitting it all in, to stand out

Pg. 19-21

Using the bubble diagram, three iterative arrangements were created. The changes and placements are explained in the portfolio via the guest who doubles as me, the designer. The final arrangement became the basis of the design because it flowed most naturally in response to the bubble diagram. It, also, resembled the form of a butterfly, which felt symbolic; the basic needs are met at the heart of the host, the 'thorax', and the higher needs are designed within the 'wings' of the house.



Means for evolution

Pg. 22

This isometric diagram illustrates the design features in the building, giving insight to the 5 keys used in the design process: the facade retention system, crushed red brick concrete from the removal of internal floors and walls, the use of a cipher - multiples of 9, and the monastic theme of the design.



Maintaining the past

Pg. 23

This diagram, drawn to a scale of 1:40 at A1, shows the facade retention system. The steel framework consists of hollow metal columns of 270mm diameter, which are welded to a ring beam system that wraps around and supports the facade. This frame interacts with the existing load bearing grid which supports the upper level cell intervention, with added support of 2 columns measuring 2600mm in height. The walkways are placed in the voided space around the cells, sitting on top of a series of arch-like supports that are welded to the columns to provide sufficient support to the walkways when in use by any number of guests.



1:1 Detail section

Pg. 24

The 1:1 detail section illustrates how the ring beam system would work through the use of resin anchors which secure the fastening into the weaker masonry, and ensure the whole framework system works in harmony to stabilise the facade, whilst simultaneously supporting the interventions without damaging the host building.



Designing from a blank slate

Pg. 25-28

These diagrams are annotated to illustrate the key design moves which led to the final proposal.



Incorporating the future

Pg. 29

The liminal system consists of a series of angled and flat concrete forms joined together to create the walkways which branch out and upwards to the back of the house and flow down onto a staircase in the courtyard. The walkways and the stairs form the spatial zone for the self-actualization activities to take place. As the activity is a highly individual process, the lack of structure and implicit rules means guests can utilise the space as and how they want or need.



Incorporating the future: material study

Pg. 29

In response to the differing personal requirements of guests, the use of materials differ throughout. The use of crushed red brick to make concrete means that the aesthetic of it can vary depending on light quality, the sample images show the types of aesthetic they would have. This is to allow guests who prefer to have more visually dense surroundings to migrate towards the spaces with smaller, denser pieces of aggregate and vice versa. This can also act as an indicator to other guests of possible mental states, depending on how they use the space, to provide more support to these users if required. These decisions were made based on the spaces I create for myself for my different mental states, for example, when I'm particularly overwhelmed, I prefer to have a cosier environment with more texture to occupy my space and mind.



Future monastery

Pg. 30

- ❖ The proposal is the reimagination of a monastery in the future, so it incorporates a selection of key elements.
- ❖ Many of the design features are sized to multiples of 9; the columns, the wall heights, the individual and shared dimensions of the stairs etc.
- ❖ The 'bedrooms' are designed per the same base concept of cells in a monastery, however in the retreat, these are private rooms rather than a bed in a shared room as with Buddhist monasteries.
- ❖ The central courtyard is the primary focus within the retreat. It is the focal point of all the intervention features, except the cells which are intended for guests to focus solely on themselves. Further, it houses a single staircase that elevates guests directly to the liminal walkways from below. This staircase meets a stream in the courtyard, which leads guests to a set of stairs up into the communal dining area through some bifolding doors.



Bringing it together

Pg. 31

The final isometric shows the overall structural system that exists in the building, along with the kitchen, and esteem zones.



Meet the retreat

Pg. 32-36

These are the final drawings, all at 1:50 on A1

1.

Pg. 32 - The ground floor plan, where the entrance is located on the right of the building, by two steps up to a height of 400, and the exit on the left by 3 steps down, from a raised exit zone.

Pg. 33 - The upper level plan cuts through the cells, showing the view of their bedrooms and bathrooms from above, as well as the relationship to the walkways, and how they interact with the columns from above

Pg. 34 - Section A-a cuts through the wings of the house and looks back into the front of the house.

Pg. 35 - Section B-b cuts through one of the wings by the communal yoga space, it illustrates the staggered nature of the walkways and what the guests see of the framework from within the retreat.

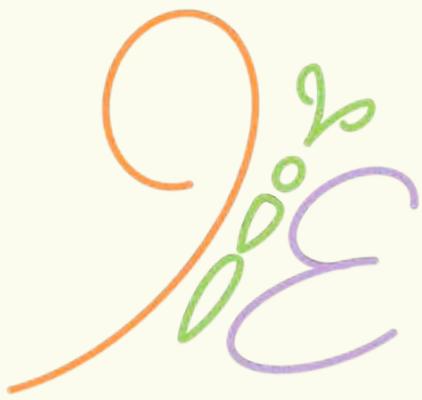
Pg. 36 - Finally are the front and rear elevations, with the facade detailing.



The future of identity reformation

Pg. 38

1. The first render begins to show the materiality and atmosphere of the retreat upon entry. The surfaces are primarily made of concrete, which, with the red brick aggregate would have a warm toned hue to them. The textures of concrete differ for the floors, stairs, and walkways. The kitchen counters are made from raw textured wood, with a grey concrete countertop to counterbalance the tones in the rest of the space and add cohesion between the kitchen, dining, and liminal spaces



1. This image shows the kitchen in use for an evening meal. The guests would have a support dog who is there to comfort them. She simultaneously helps to draw them out of themselves upon arrival; entering a space for 9 months, with people you don't know can be very daunting, especially for guests who are suffering with trauma or anxiety. The dining table is circular to rid the notion of a hierarchy that the traditional rectangular table creates. It features a smaller circular serving station, so users take what they need and no more, it draws awareness to any greed in the mind, which allows users to self inquire to understand its origin.



2. The view out from the left side walkway, through a 'corridor' crafted by the cells and window extension. Guest use the space as they wish, and have the opportunity to make it what they need, including inside the cells, which have sliding Japanese style doors.



1. Finally, the courtyard would have lots of fauna and flora, to attract nature to the space for guests to engage with. The communal yoga space is adaptable and focuses on the front where an instructor would be located. The large windows lining the side of the building give unobstructed views out into the courtyard, and a set of bifolding doors open out into the courtyard from the dining area.