

AD671 DESIGN: STUDIO PROJECT 4: FINAL PORTFOLIO SUBMISSION

FINAL PROPOSAL: EVIA'S STONE AND STORIES

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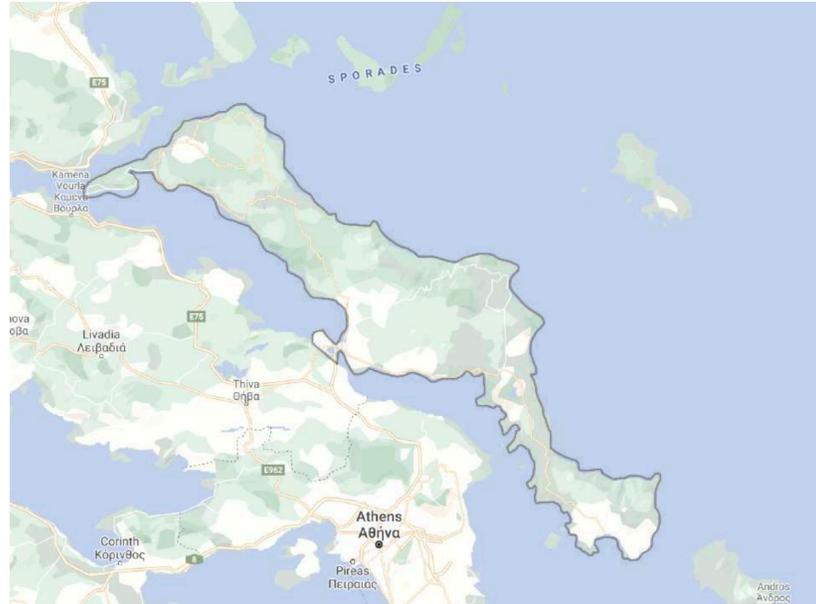
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## LOCATING THE ISLAND

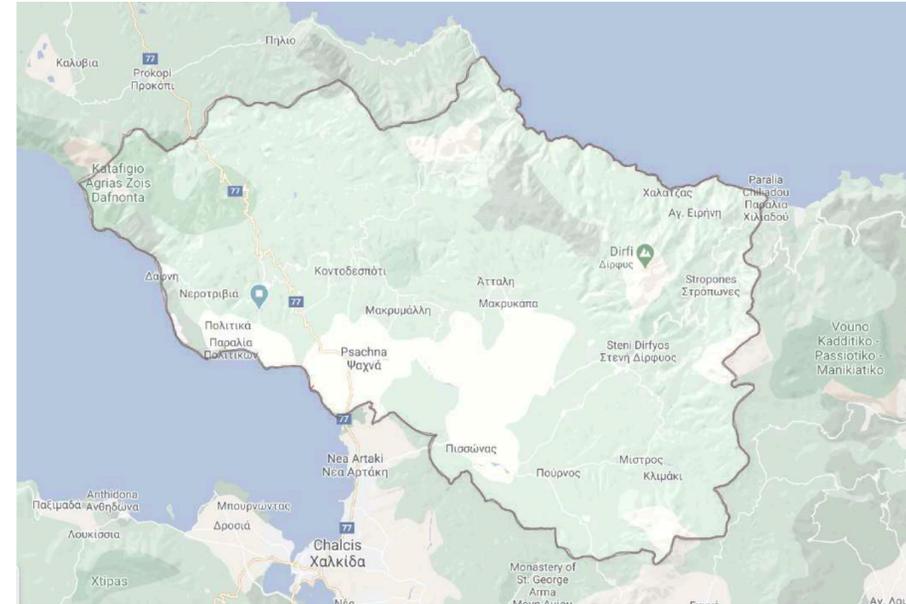


Euboea or Evia is the second-largest Greek island in area and population, after Crete. In general outline it is a long and narrow island; it is about 180 km (110 mi) long, and varies in breadth from 50 km (31 mi) to 6 km (3.7 mi). Its geographic orientation is from northwest to southeast, and it is traversed throughout its length by a mountain range. Euboea was believed to have originally formed part of the mainland, and to have been separated from it by an earthquake - currently still connected to mainland due to a construction of a bridge.

Geography and nature divide the island itself into three distinct parts: the fertile and forested north, the mountainous centre, with agriculture limited to the coastal valleys, and the barren south. The site is a part of the fertile and forested north together with a few features of the mountainous centre.

The main mountains include Dirfi (1,743 m (5,719 ft)), Pyxaria (1,341 m (4,400 ft)) in the northeast and Ochi (1,394 m (4,573 ft)). The neighbouring gulfs are the Pagasetic Gulf in the north, Malian Gulf, North Euboean Gulf in the west, the Euboic Sea and the Petalion Gulf.

## MUNICIPALITY

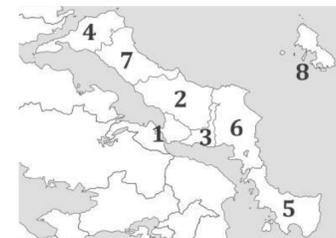


The site is located in a Municipality by the name of Dirfys Messapia. It is mainly located in the central part of the island with a total area of 800km<sup>2</sup>. The municipality borders to the northwest with the Municipality of Mantoudi Limni Agia Anna , to the south with the Municipality of Chalkida , to the southeast with the Municipality of Eretria and to the northeast with the Municipality of Kymi Aliveri. The last recorded data regarding the municipality's population was taken in 2011 with a total of 20,000 inhabitants having a primary residence in the region.

At 1,743 m elevation, it is the highest mountain of Euboea. 'Dirfi'. It gave its name to the municipal unit Dirfys. Its summit is 4 km west of Stropones, 5 km north of Steni Dirfyos and 28 km northeast of the city of Chalcis. There are forests on the lower slopes while most of the mountain is covered with grassland while the peak consists of a rocky and mountaneous landscape.

SEPARATION OF MUNICIPALITIES  
ON THE ISLAND

**SITE - 2**



## LOCAL - SITE



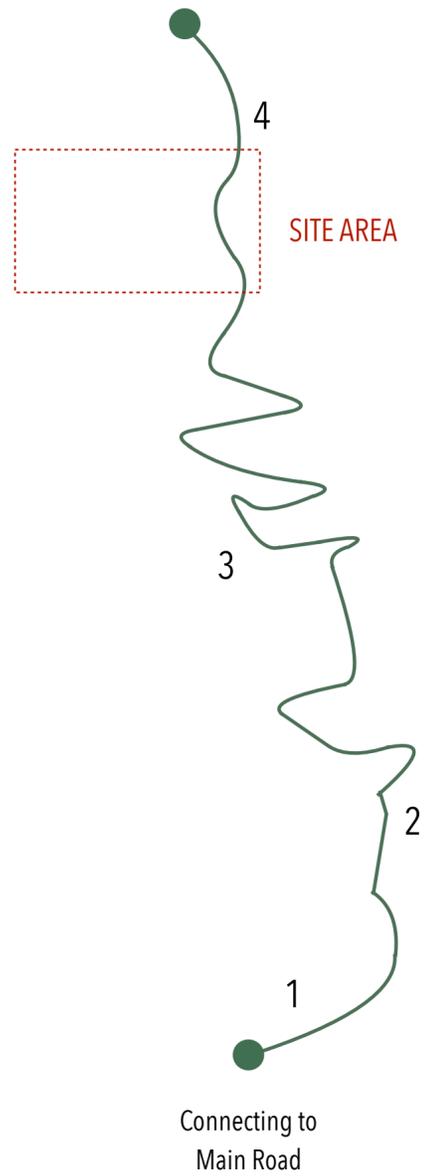
The site is located in a densely vegetated area at an elevation of 250m above sea level. The sea can be viewed from site if facing anywhere from North East to West. The *largest* village close to site is Politika - Πολιτικά - (4km away) - as shown on the site map above. The last recorded population was taken in 2011 with a total of approximately 1,400 inhabitants all year round and an extra 800-1000 during the summer months.

The village retains its traditional character. In the main square there are cafes and plane trees. Near the centre of the village and next to the church of the Transfiguration is a Frankish tower. Its construction dates back to the 13th century, unlike most other towers in Evia, which were built by the Venetians in the late 14th to early 15th century.

## SITE LOCATION

Greece, Evia, Politika

The following page portrays the site location starting from a national view locating the island, emphasising the municipality and pinpointing the exact location of the site in its local environment. Every region annotated on the maps above come with information and descriptions of the areas.



4



3



2



1

26/12/2020

SITE EXPLORATION

*Journey leading to site - final stretch*

The photographs put together (collages) above portray specific areas of the journey travelling up the road leading to the site. The numbers shown for each collage, correspond to each of the areas outlined on the route to the left of the page. The route - *left corner of page*, represents the 3.7km final stretch to the site which will take users travelling by car approximately 7 minutes to complete.

*Surroundings:*

As the users are travelling towards the site - North, they are accompanied by different types of vegetation, initiating from olive trees, leading up to dense shrub and trees. The sea is visible to the users when approaching and leaving the site .

SITE IMAGES

1



2



3



4



5



SITE MAP

1:1500

26/12/2020

SITE SURROUNDINGS

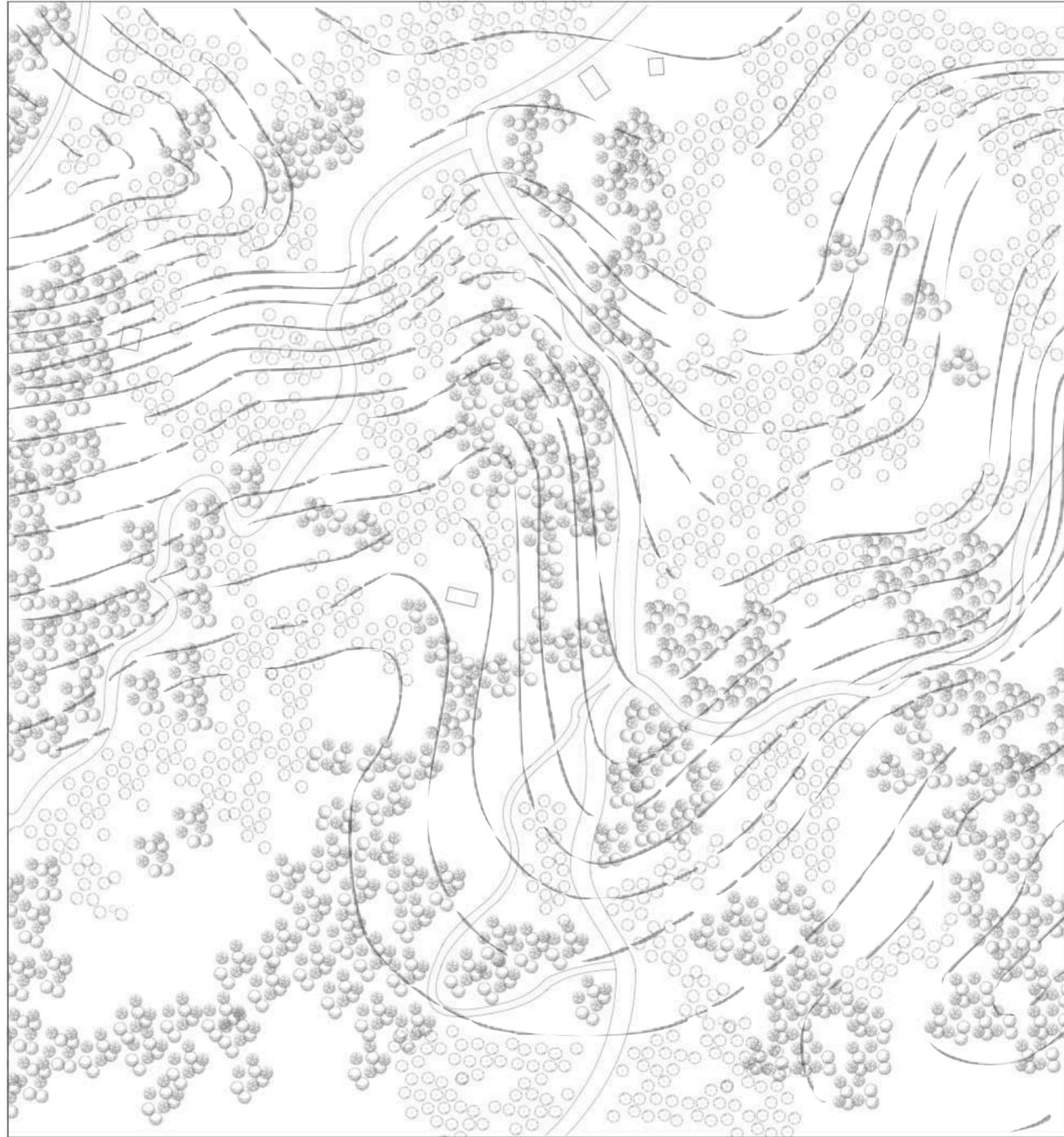
The following page encapsulates different areas surrounding the site. Each image with an assigned number - *on the left hand side of the page*, represents their designated number on the site map - *right hand side of the page*, reflecting their location in relation to the site.



JOURNEY - ROAD TOWARDS SITE

*Video - 04.01.2021*

On the following page, a road leading to site is portrayed through video form in order to capture the atmosphere when leading to the 'destination'. The route consists of continuous bends giving an element of surprise to each turn as it is hidden from the following one. The sea is visible from each turn giving off a sense of tranquility, building up to the themes of the proposal.



EXISTING SITE PLAN

1:1000



EXISTING SITE PLAN  
1:1000



LOCATION: Politika  
STATUS: Uninhabited

The following building is situated in the heart of the village of Politika. It is currently uninhabited and has been for decades now. It is made through traditional stonework that is present on multiple buildings in the village.



LOCATION: Politika  
STATUS: Inhabited

This building is also situated near the centre of the village and serves as residential dwellings. The rock used throughout a type of river rock that can also be viewed in other dwellings nearby. The facade is accompanied by traditional wooden shutters coated in blue to reflect on the atmosphere and sea side environment.



LOCATION: Politika  
STATUS: Inhabited

Stone provided from local Quarry.

This building is located right outside the village of Politika and also serves as a residential dwellings mostly used throughout the summer months (*when asking locals on site.*) It is constructed similarly to its surrounding buildings and has rock layering similar to the second example used in Politika. It is accompanied with timber window and door frames (most common type in the village). Only the entrance is portrayed in the image above, but the house also consists of the traditional balconies that can be viewed to the left on the rear side of the building.



LOCATION: Politika  
STATUS: Mid- Construction

The reason behind reflecting on this specific dwelling is to emphasise the stone work still being used, currently, in the surrounding villages from site. This dwelling has two main structures with two different roof designs but are both made from the same traditional roof tiling - most common roof finish in the village.



LOCATION: 7km from site  
STATUS: Mid- Construction

This is a typical summer residential home you will find outside the villages giving the users close access to the sea and amenities from local villages. The building's facade is constructed through a stone tumbling finish. Certain features of the building such as the stone archways will be carefully considered for the proposal design.

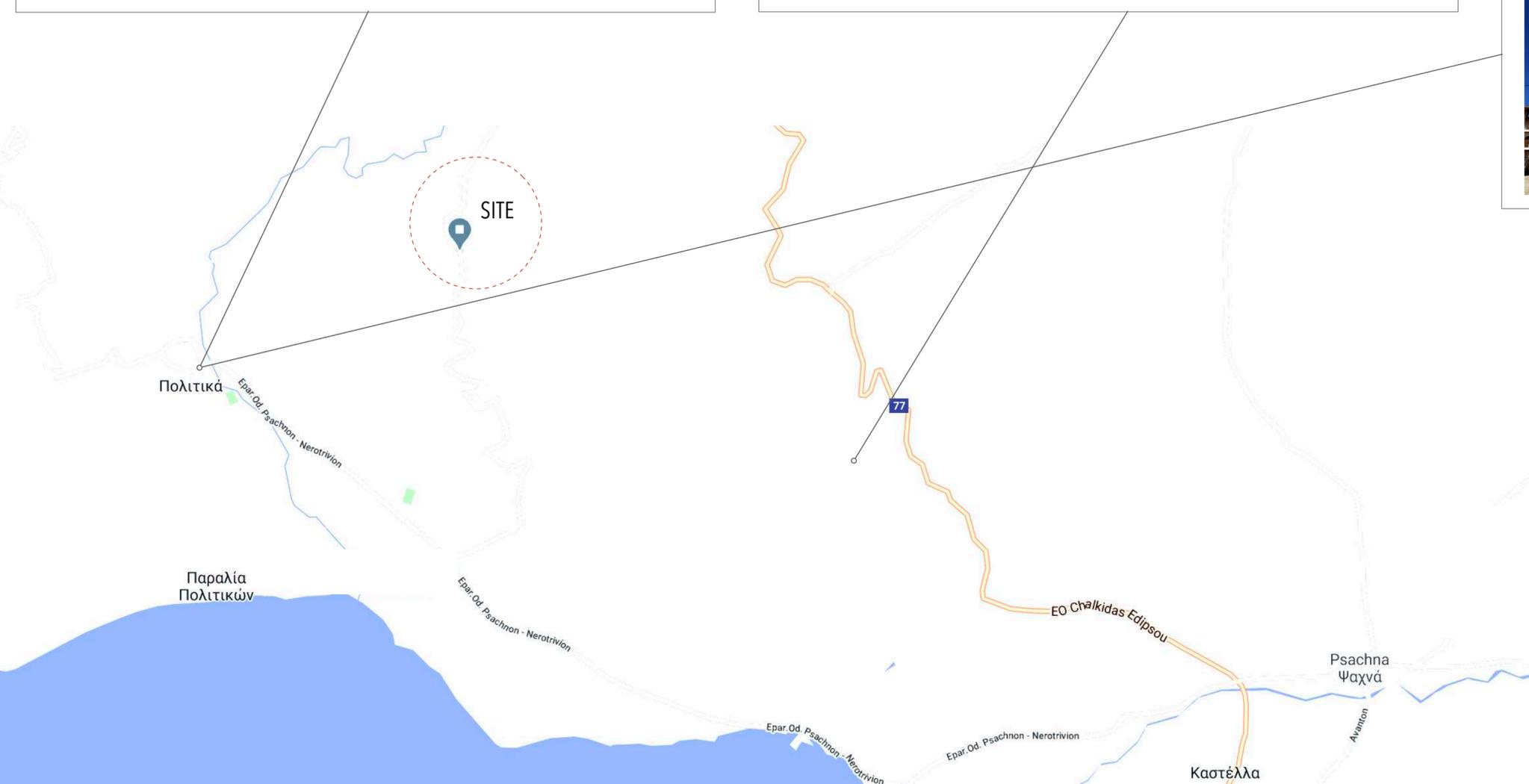


LOCATION: Politika  
STATUS: Landmark Tower

The following tower makes up the Medieval Square of the village, constructed in the 13th Century. It is not a Venetian Tower, as a matter of fact it is a typical tower of Evia - Euboea during the Frankish occupation.



It has a strong defensive character. On the ground floor is stored the agricultural production from the lands cultivated by the locals. On the first floor the feudal lord and his servants gather, while the servants, craftsmen, peasants and the guard live around the tower for protection.



### STUDY OF LOCAL BUILDINGS

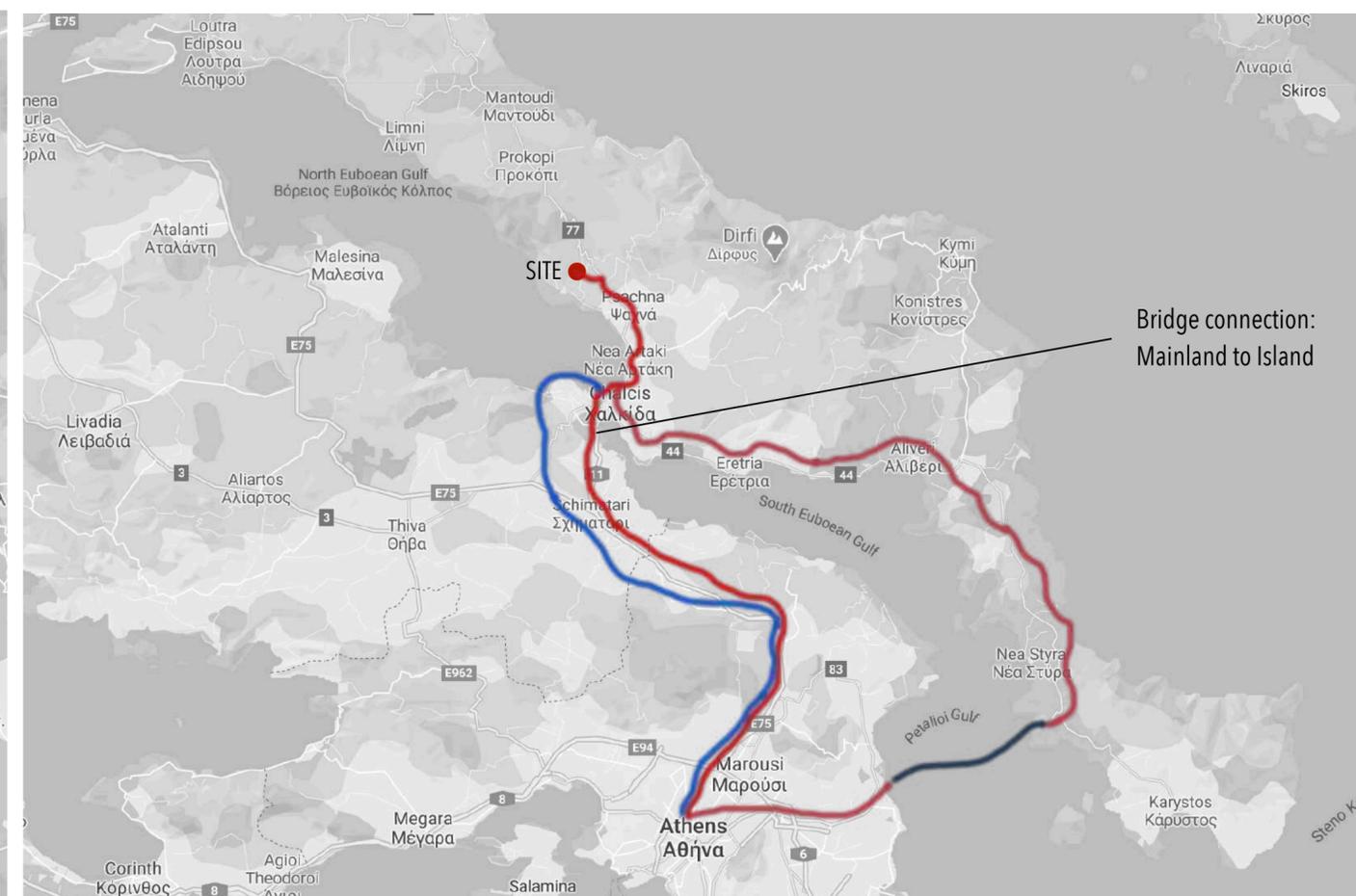
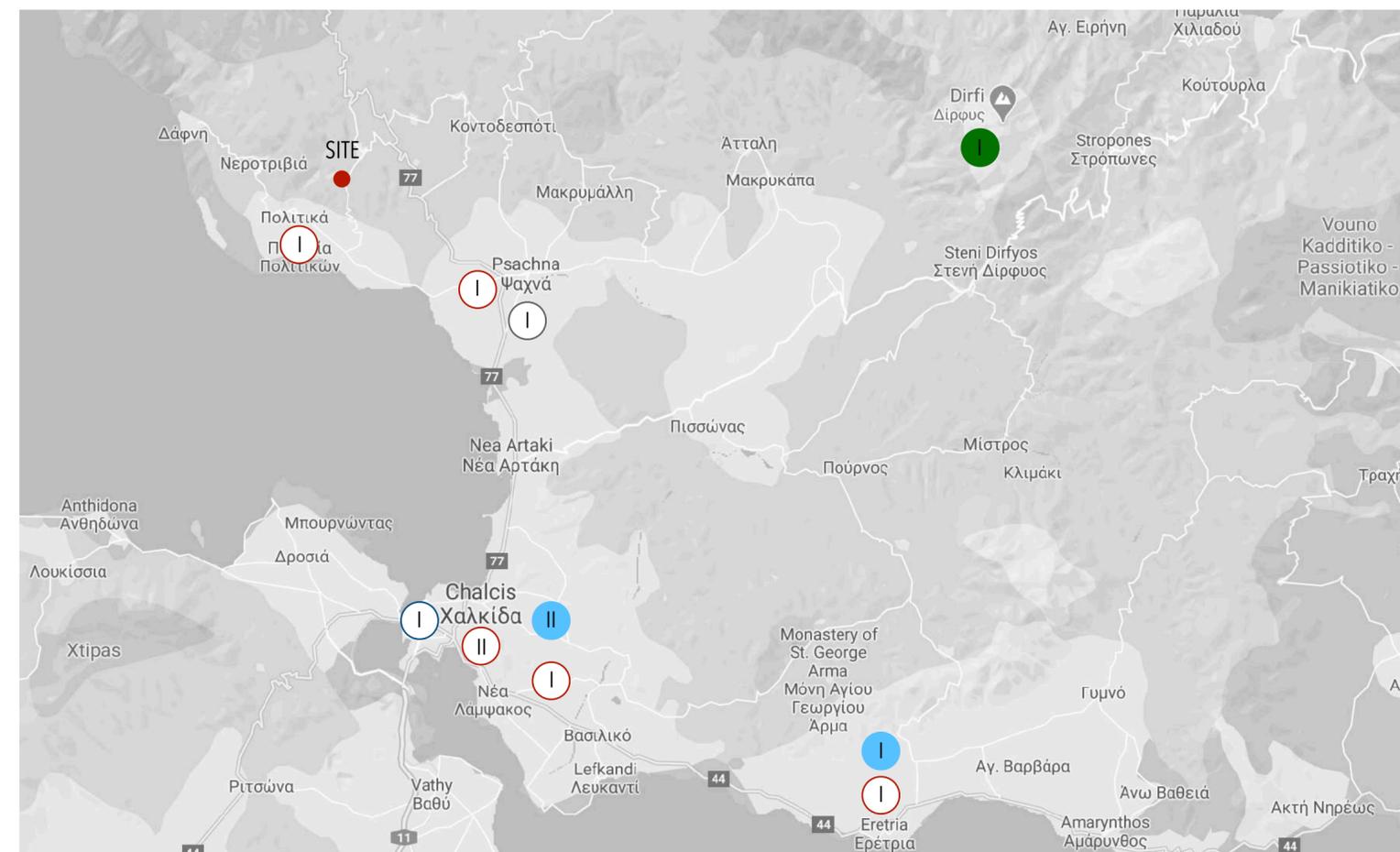
*Examining and integrating traditional building methods into the proposal*

In order to closely engage with the local buildings, I looked into the neighbouring/ closest village to site - Politika - (4km from site). The following page portrays multiple local buildings to set an example for the commonly found building types. The most common facade consists of stone through a 'Tumbling' finish and ceramic roof tiling but other developments offer different elements to their design, for example, through the use of limestone, river rock, marble and natural stone produced and imported from the local quarry.

*1st Programme/ Proposal*

SKILLS WORKSHOP

The following project engages with the Island of Evia situated alongside the Northern to Southern side of Greece. With the Island being one of the main exporters of stone, this project investigates the old, traditional and modern stone structures that have evolved locally throughout time. The proposal will offer a range of marble, stone and rock textures through an Archive space and will then allow the users to further develop the information at the Workshop space. The site location will allow for the building to be cut into the existing landscape and offer views of the sea facing South with the existing vegetation left untouched around the structures being proposed levelling with the different levels of the canopy. The stone for the proposal will be able to be provided and locally imported from the Quarry being situated 8km from the site. This will also serve as an extension to the programme, providing weekly trips (*Saturday Only*) to the Quarry for the users to be able to view the process and experience in a controlled environment.



### USERS

### ACCESS ONTO SITE FROM ATHENS

The Proposal manages to target and home a range of individuals due to it being a mixed-use development. The list below outlines the expected audience: The general Public - Schools and Universities - Artists and Sculptors - Hikers - Individuals with Professions relative to stone/ marble/ textiles

The Island of Euboea is still connected to the mainland of Greece via a bridge located in Chalcis, (*shown above*), making the site accessible through different uses of public and private transport to all users.

- PRIMARY SCHOOL  
 Chalcis > Site: 23.7km - Estimate: 25 min - Car/ Bus  
 Psachna > Site: 11.3 km - Estimate: 17 min - Car/ Bus  
 Eretria > Site: 44km - Estimate: 50 min - Car/ Bus  
 Politika > Site: 4km - Estimate: 10 min - Car
- UPPER SCHOOL  
 Chalcis > Site: 23.7km - Estimate: 25 min - Car/ Bus
- UNIVERSITY  
 Psachna > Site: 12.5 km - Estimate: 18 min - Car/ Bus
- ARCHEOLOGICAL MUSEUMS  
 Psachna > Site: 11.3 km - Estimate: 17 min - Car/ Bus  
 Eretria > Site: 44km - Estimate: 50 min - Car/ Bus
- MAIN HIKING TRAILS  
 Mount Dirfi > Site: 44km - Estimate: 1hr 10 min - Car  
 Dirfi is a mountain situated in the central part of the Island with an elevation of 1,743m - making it the tallest mountain of all of Euboea. Its summit is located 25km from Chalcis. During the summer months it is a very popular local and

- CAR & BUS ACCESS
- TRAIN ACCESS
- BOAT ACCESS

**CAR & BUS ROUTE:** Athens > Site - 102km - Estimate: 1hr 20 min

**TRAIN ROUTE:** Athens > Chalcis (Largest City in Proximity to site) > Car or Bus to Site.

Overall Duration of Trip: 120km - Estimate: 1hr 30 min

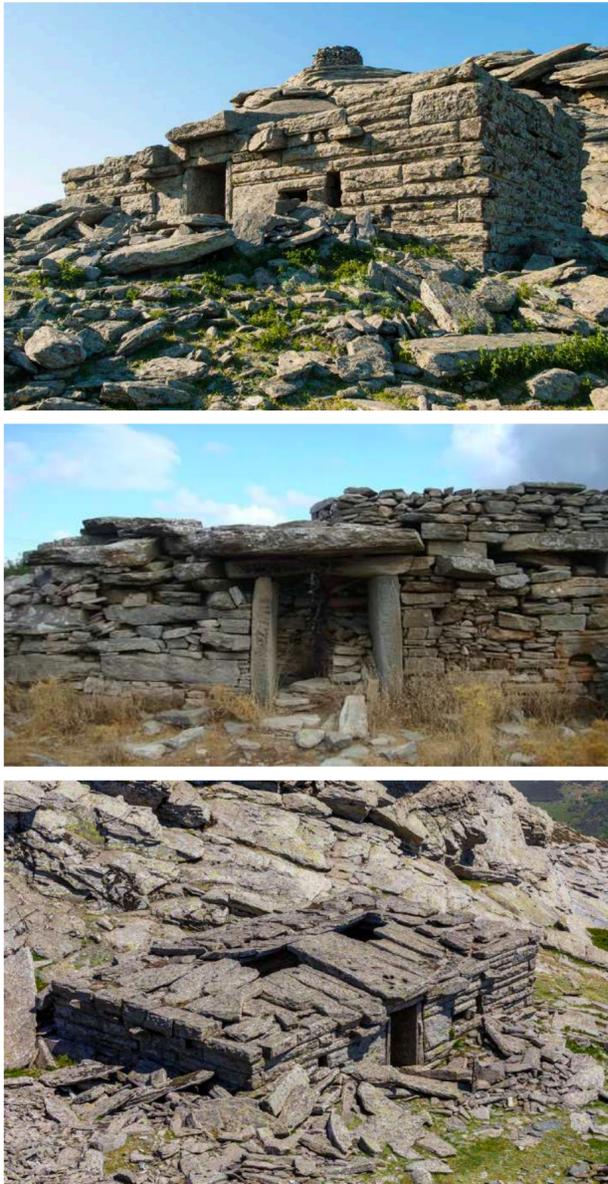
Train Route passes through *eight* Villages/ Towns consisting of two minute stops each.

**BOAT ACCESS::** Athens > Rafina (By Car/ Tram/ Subway/ Taxi) > Marmari > Car or Bus to Site.

### PROPOSAL USERS & ACCESS TO SITE

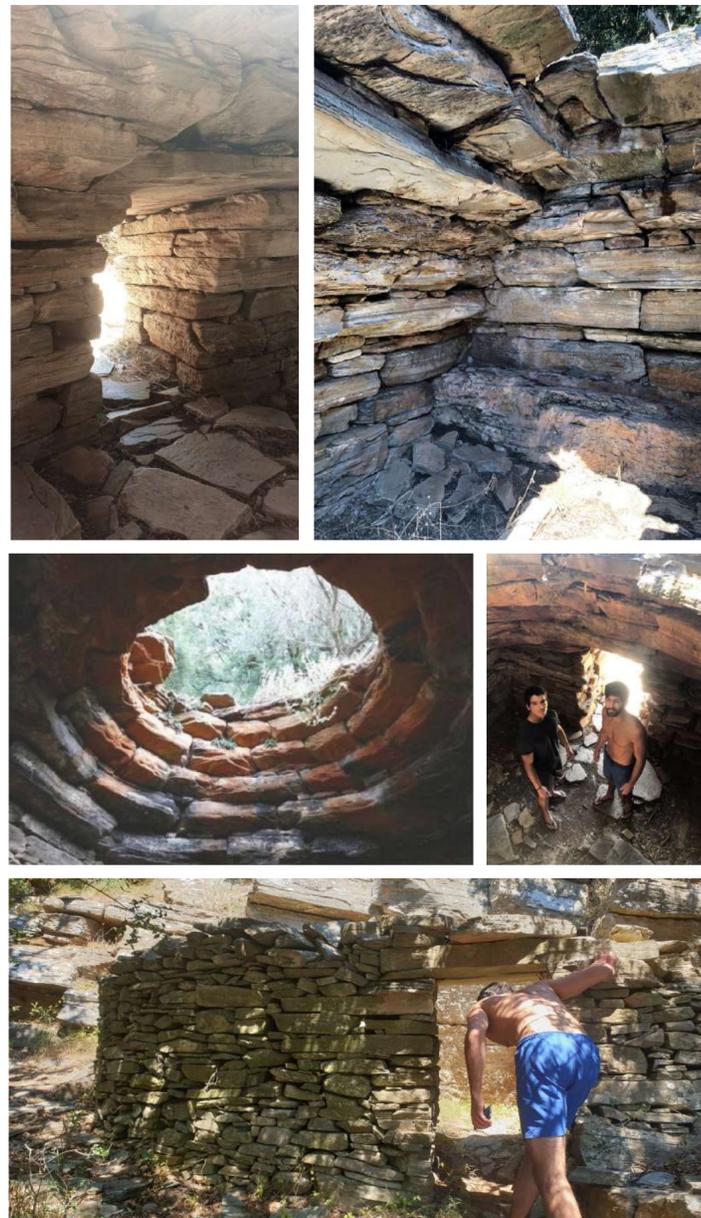
The following page encapsulates the different groups the proposal is most likely to attract due to its different functions. The maps above portray the locations of the different groups e.g schools, and how they engage with the site. Furthermore, methods of transportation and ways of access onto site are depicted in order to reflect on the accessibility and engagement with the distant/ surrounding and local community.

## EXTERIOR



The images above portray the external view of the 'Dragon Houses' with the first and second image being two different individual structures having the same layout. All layers of stone/ rock used to form the structure are piled up on top of each other to achieve what is shown above. The roof consists of large stone slabs giving an overhead structure - main Dragon House roof layout, but the roof design varies in some such as the one shown in the 'Exterior' section, using thicker stone than the typical form.

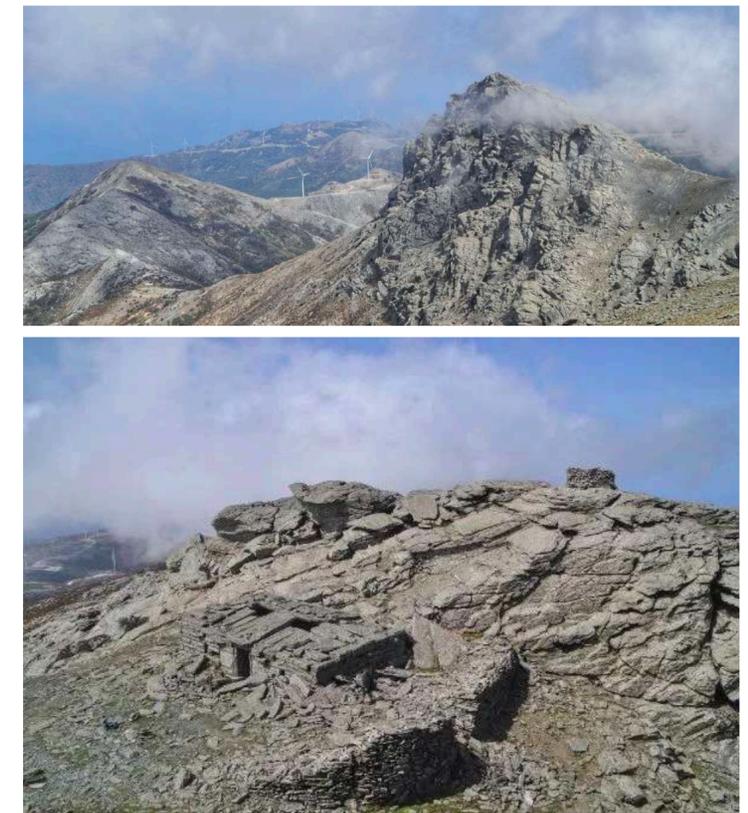
## INTERIOR



The images above portray the internal spaces of these structures. Opposite walls converge towards each other as the slabs are put on top of one another with each of them protruding as regards its inferior one. The following structure consists of huge slabs of limestone forming a pyramid-shaped roof with a circular opening for natural light circulation.

*People (Myself Included) - can be seen for scale in the different spaces*

## ATMOSPHERE & LOCATION



Always located on steep and dominating location at a high altitude, in this case - 1,200m elevation.

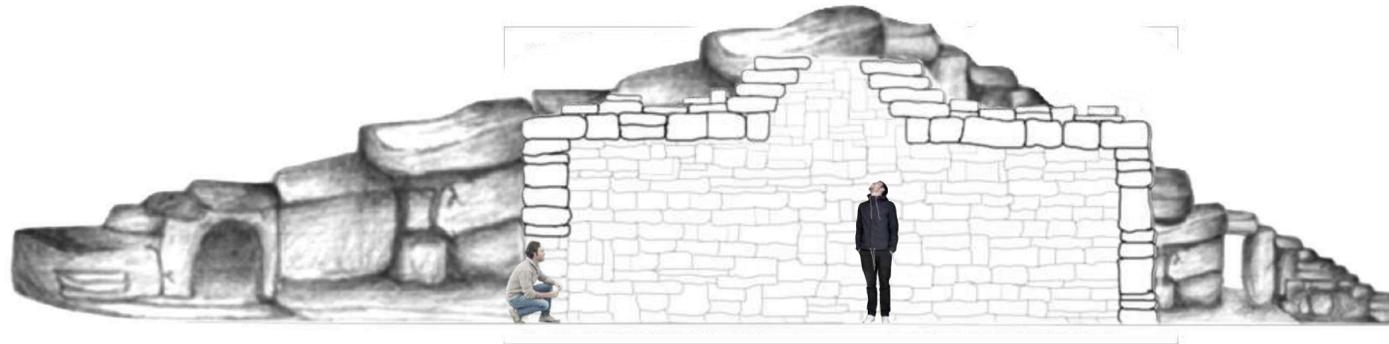
The initial structures were used as guard posts and defensive structures but as the first ones were discovered, their form and design was carried out in the same region for more purposes such as shelters for lumberjacks.

• LOCATION  
30km from site

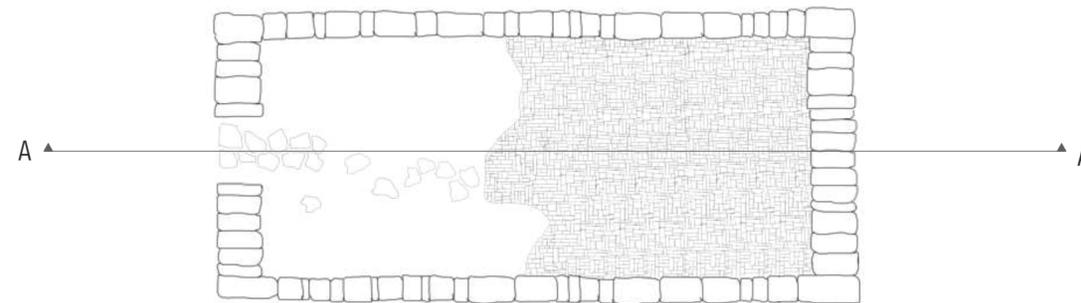


STONE EXPLORATION - JOURNEY TO DRAGON HOUSES  
28.12..2020 - 12:30 - 2:00 PM

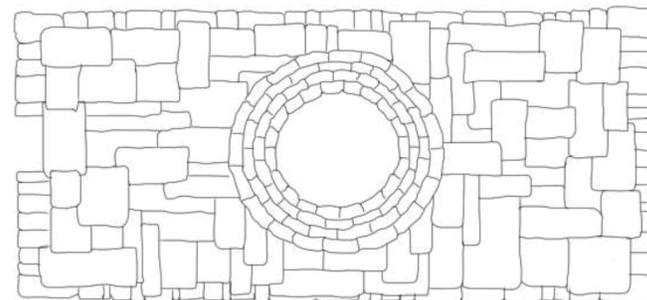
The dragon houses (Greek: **Δρακόσπιτα**, *Drakospita*) or Draga (**Δραγκά**) are some 20 large, ruined buildings found in the south of the island of Euboea, Greece. Built between: 5000-3000 BC



SECTION

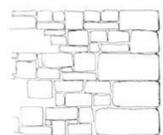


PLAN

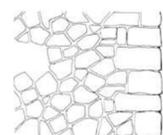


STONE OVERHEAD

ATTENTION TO DETAIL



Square Rubble brought to course  
Majority of flooring



Polygonal Rubble  
Entrance flooring



Random Rubble  
Compiled to make up walls

1:50

03.01.2021

STUDY OF DRAGON HOUSES

The following sketches serve as a partnering page to the previous one following the real life captures. The study of these stone/ rock structures is to gain an understanding of the old typical rock formations near site and how it can develop into a contemporary design for the proposal.

ABANDONED COLUMNS CARVED OUT OF EXISTING LANDSCAPE

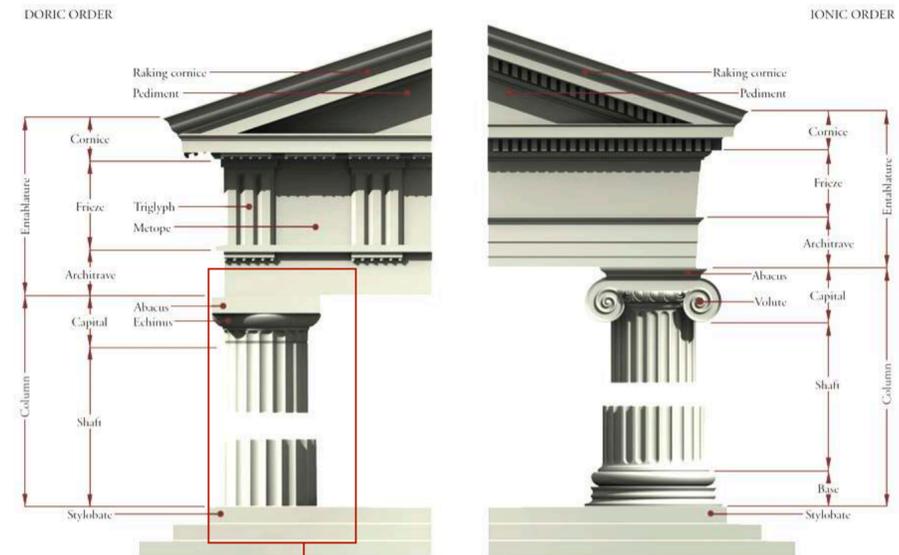


COLUMN DUG OUT OF EXISTING LANDSCAPE - 800m Altitude

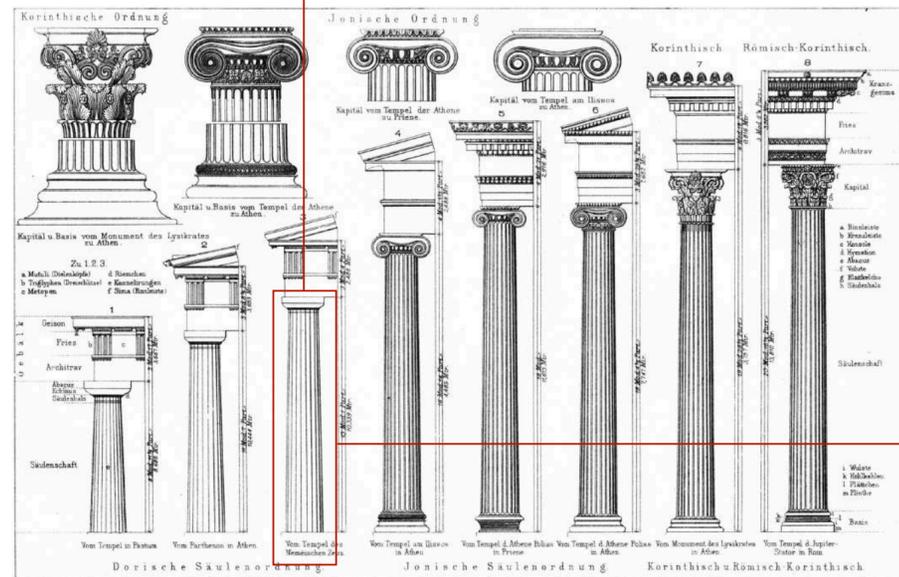
CONVERSING WITH LOCALS:

They expressed that they have been left on the steep side of the hill for more than three decades.

People shown for scale to the left of this text.



Detailed components of Doric and Ionic Columns



Potential Columns found carved out of landscape

COLUMN DEVELOPMENT OVERTIME  
DORIC-IONIC-CORINTHIAN

29.12.2020

STONE EXPLORATION - JOURNEY TO ABANDONED COLUMNS

EXPLORING ABANDONED COLUMNS TO DEVELOP INTO DESIGN PROPOSAL AND INTO CONTEMPORARY BUILDING DESIGNS

Karystos, Euboea, Greece

5:00 PM

Ancient Greek Columns abandoned at the top of mountain. 1.5 hour hike to the peak  
People used for scale.

CAFETERIA

Comes with full equipped kitchen serving food and drinks to all users



EXHIBITION SPACE

The upper floor exhibition space focuses on programme through art work



EXHIBITION SPACE

Being an informative exhibition, it is suited and accessible by all ages and users.



EXHIBITION SPACE

The ground floor exhibition space is able to accommodate large groups of people e.g classes in school guides taking them through the programme.



EXHIBITION SPACE

The ground floor exhibition space focuses on the use of sculptures, ceramics and larger items in display e.g rock textures

ENTRANCE

RECEPTION - GROUND FLOOR

WORKSHOP

The different techniques and forms available to the public consist of experimenting with textiles, pottery, art and sculpting.



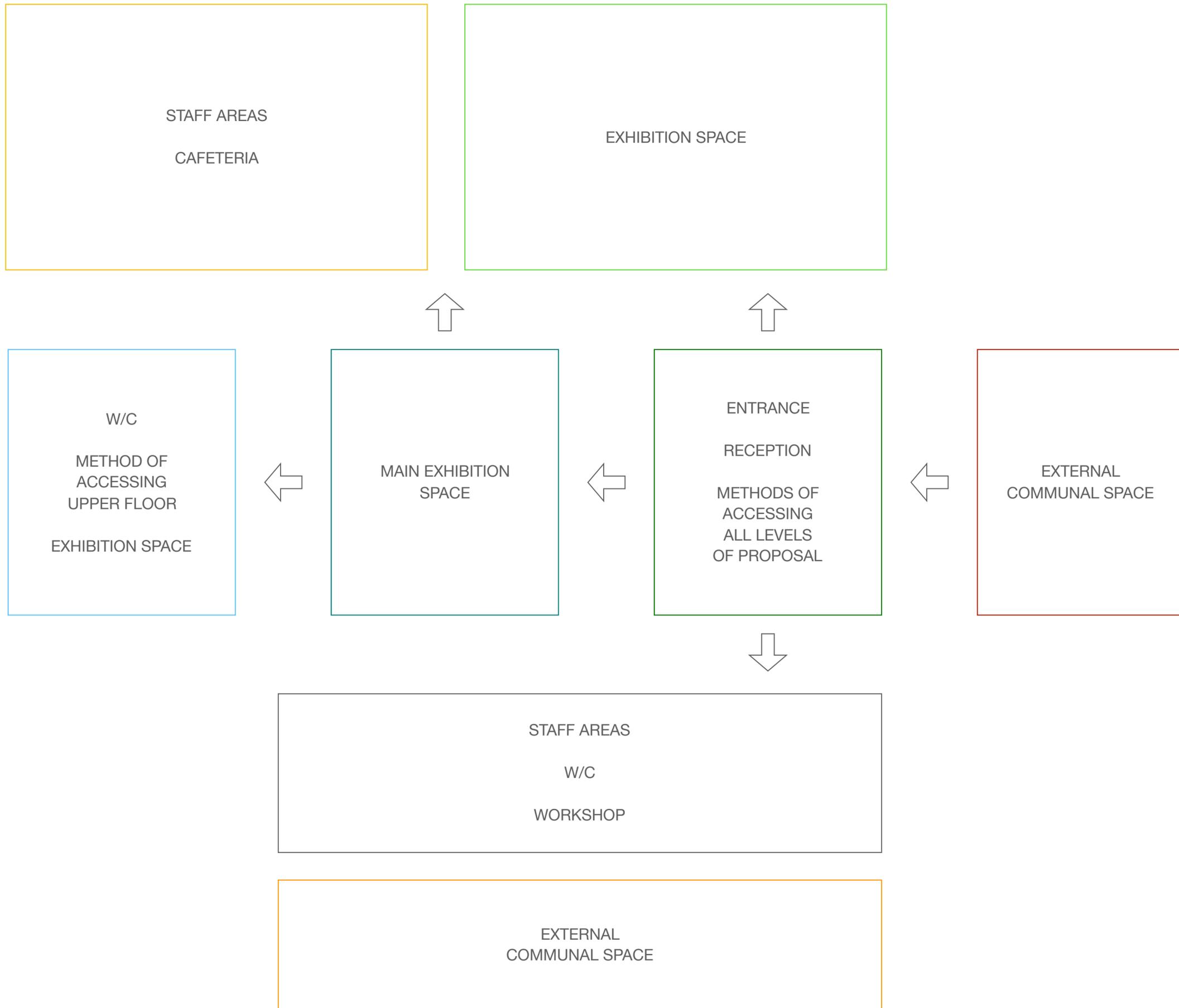
WORKSHOP

The workshop situated at Level -1 will allow users develop the information from the exhibitions through different forms of media with the help of specialised artists and sculptors.



**DEFINING THE PROGRAMME**

The following page gives insight into the programme by providing an image and descriptions of the the activity taking place in the different spaces.



**OUTLINING THE PROGRAMME**

## MARBLE SCULPTURES



Marble first exploited in prehistoric sculpture in the Late Neolithic era (5300-4500 BC), but most visibly in the third millennium BC during the Aegean Early Bronze Age. The single most iconic product of prehistoric Cycladic culture, especially at its peak in the Early Cycladic II period (2800-2300 BC), were white marble figurines of women, possibly fertility goddesses, standing with their arms folded and heads tilted slightly back.

The two examples above reflect on Hercules.

## STONE TEXTILES



The materials used throughout the production of the stone textile is clay. The clay (*keramos*) to produce pottery (*kerameikos*) was readily available throughout Greece, although the finest was Attic clay, with its high iron content giving an orange-red colour with a slight sheen when fired and the pale buff of Corinth.

## COLUMNS & CULTURAL IDENTITY



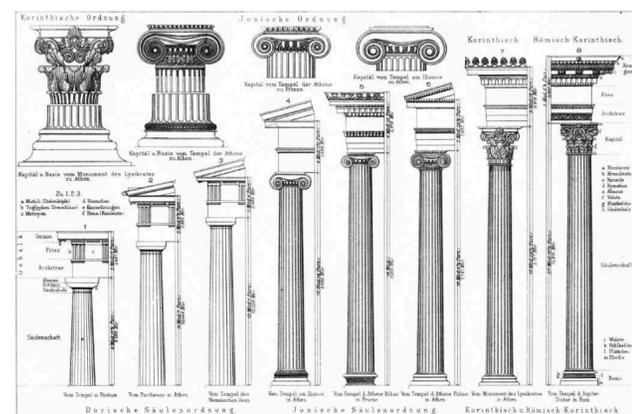
The Greeks used a variety of materials for their large sculptures: limestone, marble (which soon became the stone of choice- particularly Parian marble), wood, bronze, terra cotta, chryselephantine (a combination of gold and ivory) and, even, iron.

Doric columns were the most simple and the thickest of the Greek styles. They had no decoration at the base and a simple capital at the top

Ionic columns were thinner than the Doric and had a base at the bottom

The most decorative of the three orders was the Corinthian.

When were they invented: Approximately 5th century



Whilst some stone columns were carved in one piece, as buildings became bigger, columns began to be constructed from separate drums. These were individually carved and fitted together using a wooden dowel or metal peg in the centre of the drum

The Corinthian column, invented in Athens in the 5th century BCE, is similar to the Ionic but topped by a more decorative capital of stylized acanthus and fern leaves.

## ART



The painting of pottery was considered a high art form. Hellenistic Period: After Alexander the Great conquered much of Asia, the sculpture and artwork of the Greeks became influenced by the cultures and people they had conquered. This period is called the Hellenistic Period. This period saw new subjects including women, children, and common people appear in Greek art. Famous works from this era include the Venus de Milo, the Dying Gaul, and the Winged Victory of Samothrace.

The Greeks used the lost-wax process to make bronze statues. This made it easy to make multiple copies of a statue.

Besides bronze, gold, and silver sculptures, the Greeks made many things out of metals. Many of these things were beautifully decorated. They made bowls and vases, cauldrons, knives and daggers, shields, armor, decorative wreaths, drinking cups, and lanterns.

Mosaic: Another one of the lasting artistic legacies from the ancient Greeks is the art of the mosaic. A mosaic is a picture made up of small pieces of glass, pottery, or small tiles. Thousands of small pieces of colored tiles are placed together so that all together they make up a picture.

## ARCHIVE/ MUSEUM CONTENT

The following page portrays the different types of content accessible to the public in the exhibition spaces.

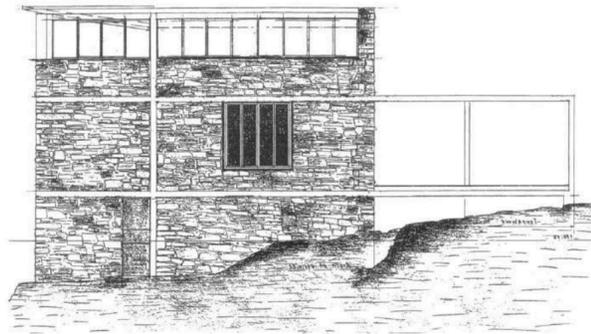


## PROGRAMME

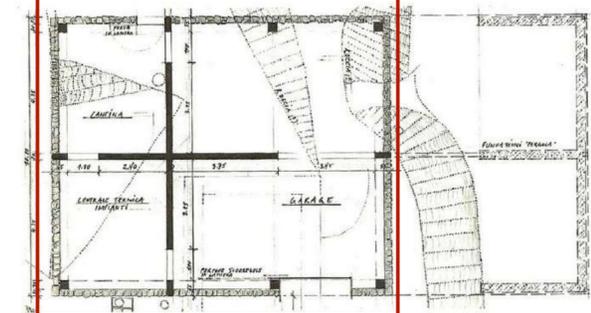
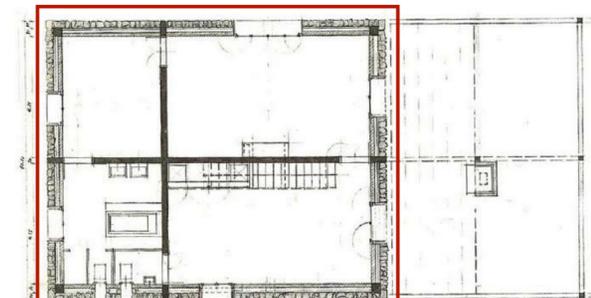
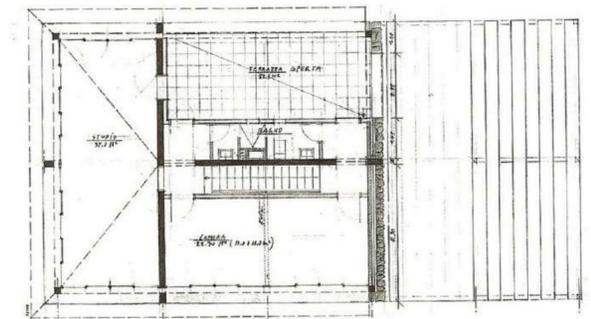
The following page gives insight into the programme by portraying the activity taking place on the ground and first floor as well as reflecting on the setting.

## STUDY OF HERZOG AND DE MEURON

### INTEGRATING FEATURES INTO THE DESIGN PROPOSAL



ELEVATION



PLAN

#### DESCRIPTION OF DEVELOPMENT:

Set in an undulating landscape of abandoned olive groves, the three-storey house stands on a promontory, engaging part of a former stone terrace. The design concept of the house is based on the fusion of plan, elevation and section. The building is characterised by a cross, made visible in the construction of the side walls where the in-fill dry stone comes in contact with the reinforced concrete frame. Here, the house rises above the trees, giving a panoramic view through the vertically articulated strip windows. The external wall infills are of slate-like rubble stones, the window shutters are of steel sheets and the door and window linings are of split slate sheets.

#### INTEGRATING FEATURES INTO THE DESIGN PROPOSAL:

##### CROSS FORMATION

The cross layout situated as an internal structure and for the exterior facade intrigued me into engaging further with these features and integrate them into the design. With that in mind, I have tried exploring the Ground Floor to be divided according to a cross formation, separating the exhibition spaces and forming spatial continuity. The internal cross formation in the Stone House by Herzog De Meuron can be viewed through the red annotations on the existing plans to the left.

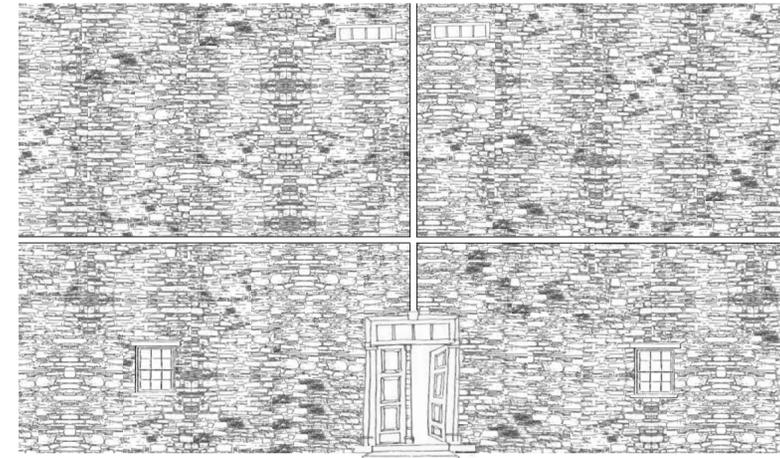
The external cross formed from dry stone will also be integrated into the design of the South Elevation/ Main Entrance. This will also come as a resemblance to the neighbouring churches and monasteries close to site.

##### EXTENDING STEEL BEAMS

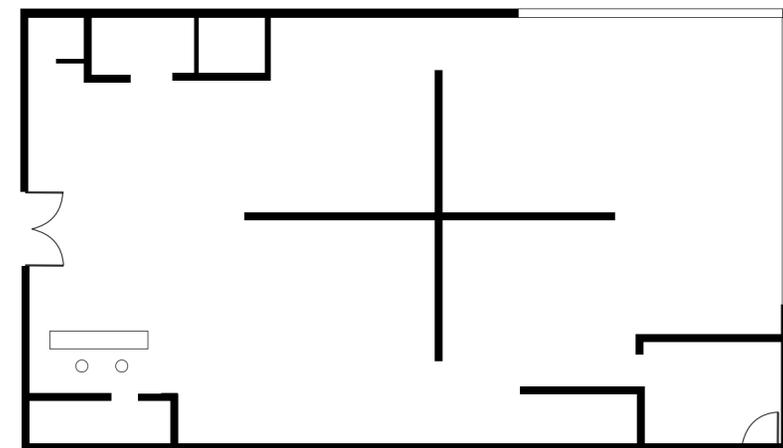
Furthermore, the proposal has adapted the steel beams from the stone house extending from the building and determining the edges of the external communal spaces.

### INTEGRATING FEATURES INTO THE DESIGN PROPOSAL

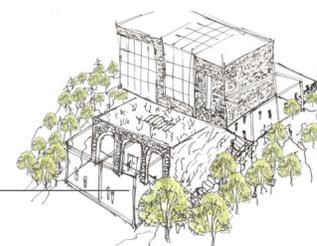
The designs below portray some features of the Stone House being integrated into the design proposal.



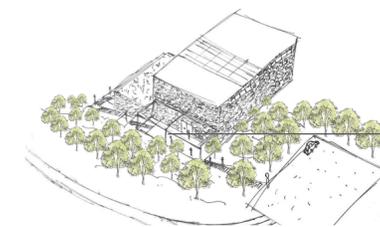
EAST ELEVATION  
ARCHIVE/ MUSEUM ENTRANCE ELEVATION



GROUND FLOOR PLAN  
MAIN ARCHIVE SPACE



EXTENDING BEAMS



EXTENDING BEAMS

DESIGN CONCEPTS

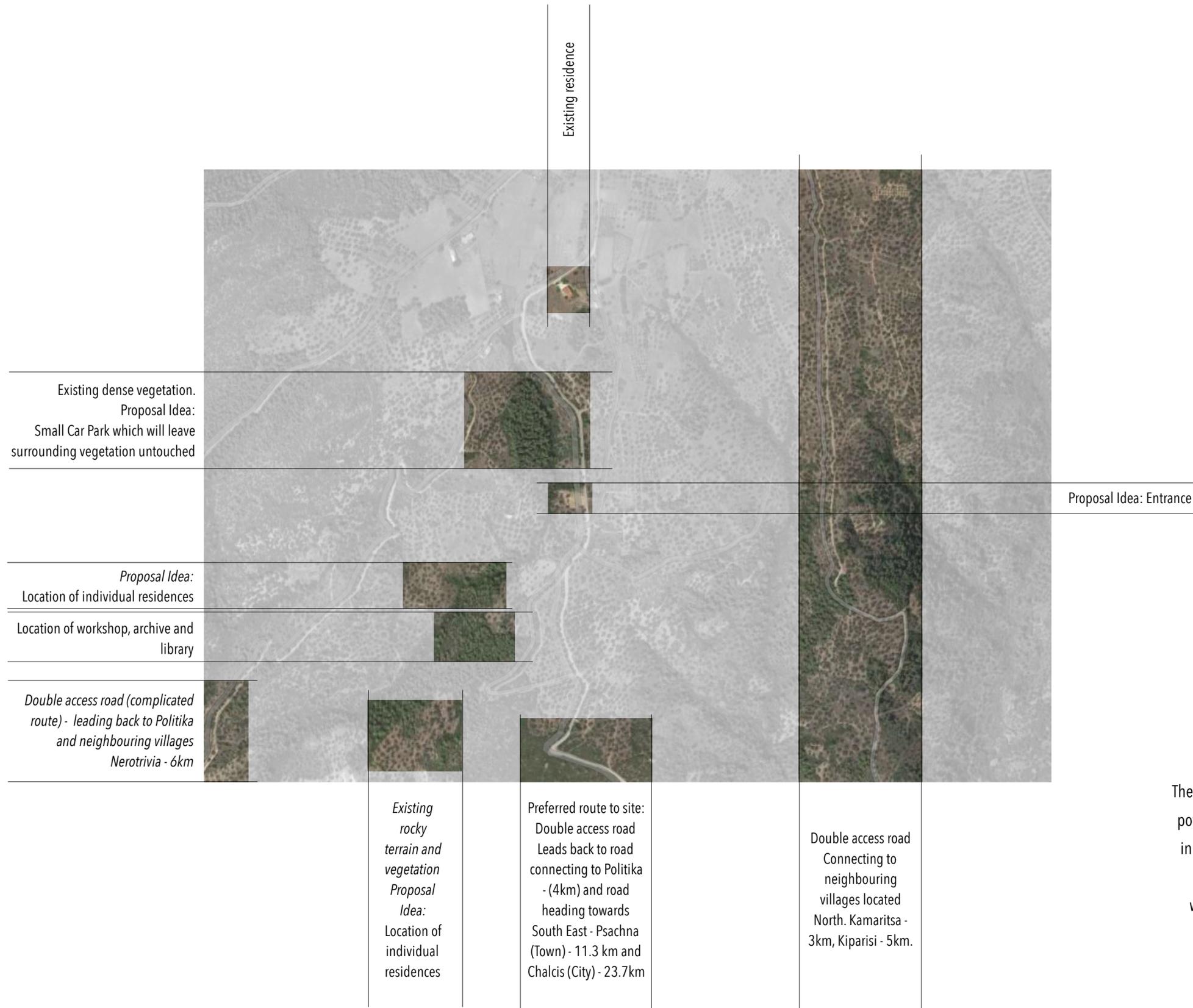


SITE ENTRANCE  
CAR PARK  
ARCHIVE  
WORKSHOP

PROPOSAL: MIXED USE DEVELOPMENT

POSSIBLE PLACEMENT OF PROPOSAL

The following page portrays a possible outcome to the design proposal in regards to the building placement: Archive/ museum and workshop



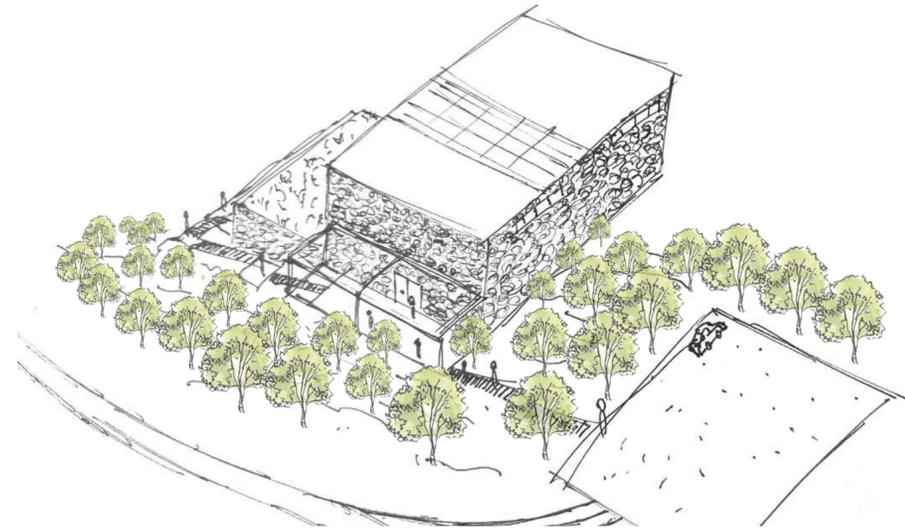
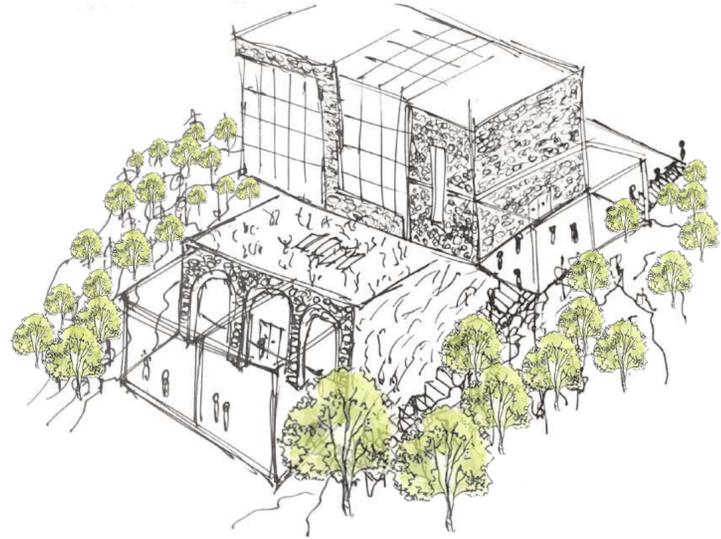
## SITE EXPLORATION/ ANALYSIS

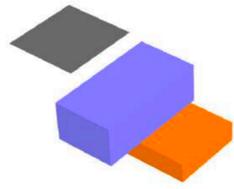
The following page explores the site area in regards to the potential of the proposal and the existing features. Being in an isolated region with the closest community located at 4km distance - Politika, the notable features are the ways of accessibility onto site and the existing features such as vegetation, structures and terrain.

## SITE LOCATION:



ROUGH SKETCHES: DESIGN IDEA/ CONCEPT

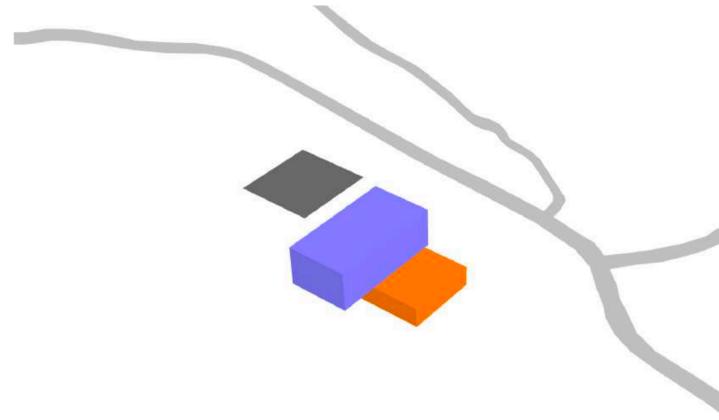




### STRUCTURE PLACEMENT

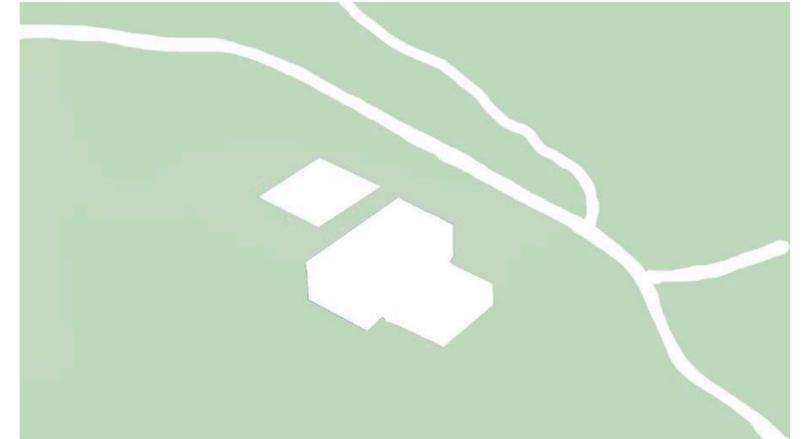
The design above reflects on the three main visible structures, excluding the exterior staircase, on site.

Car Park - Museum/ Archive - Workshop



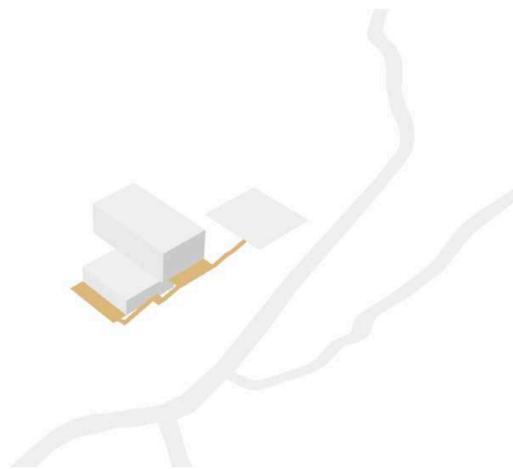
### RELATIONSHIP WITH EXISTING MAIN ROAD

The main road travelling parallel to the structures can be accessed by large and regular vehicles able to go into the car park. Road coming from the right connects to the South - towards Athens.



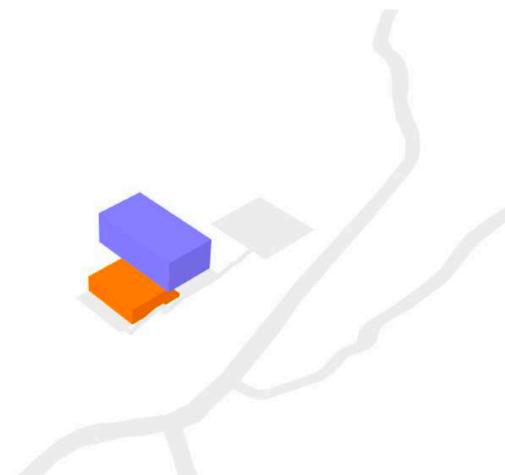
### VEGETATION AROUND PROPOSAL

Only vegetation being taken away is for the positioning of the buildings. The existing vegetation around the buildings will stay untouched and will still be part of the existing landscape.



### EXTERIOR STAIRCASE CUT INTO LANDSCAPE

Emphasis on the exterior staircase running parallel and giving access to the car park, the museum and the workshop. The staircase will travel down the terrain, cut into the existing landscape made from the rocks and stone taken out of the terrain to construct the proposal.



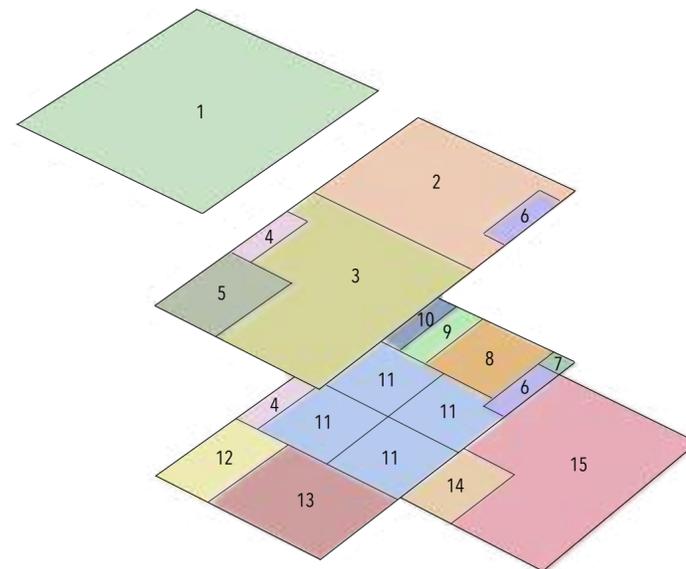
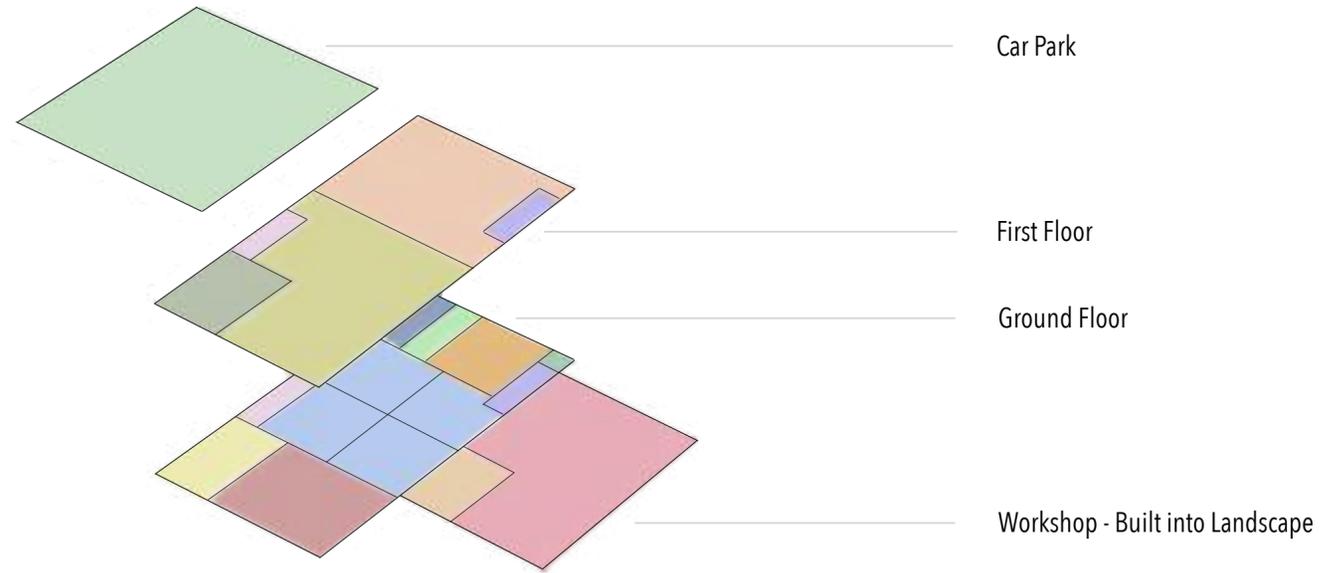
### PROPOSAL BUILDINGS

Emphasis given towards the buildings of the proposal. The highlighted features represent the Museum and the Workshop situated at different levels of the terrain.



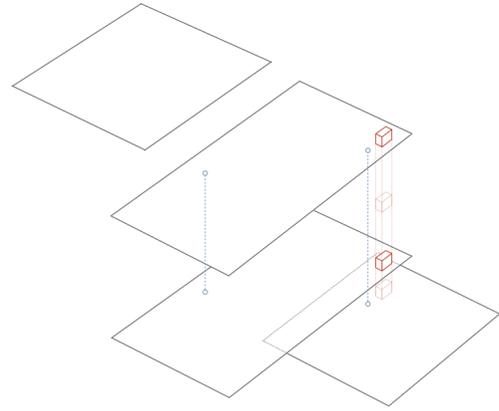
### TERRAIN ON SITE

The design above represents the different levels of terrain on site through the use of contour lines. The workshop in the proposal consists of the overhead covered with vegetation from the existing terrain/ landscape.

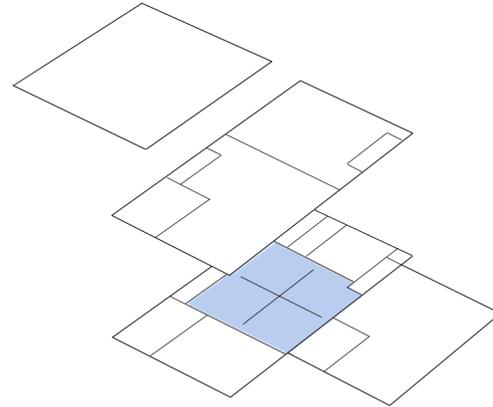


- 1 Car Park
- 2 Exhibition Room
- 3 Cafeteria
- 4 Staircase to Ground Floor
- 5 Kitchen and Storage Room for First Floor
- 6 Staircase and Lift
- 7 Security Box
- 8 Entrance
- 9 Reception
- 10 Cloakroom
- 11 Exhibition Space
- 12 Staff and Utilities Room and W/C
- 13 Exhibition Space
- 14 Storage and W/C
- 15 Workshop

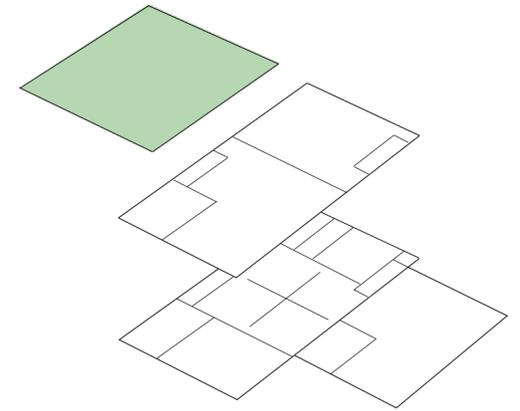
SPATIAL DIVISION



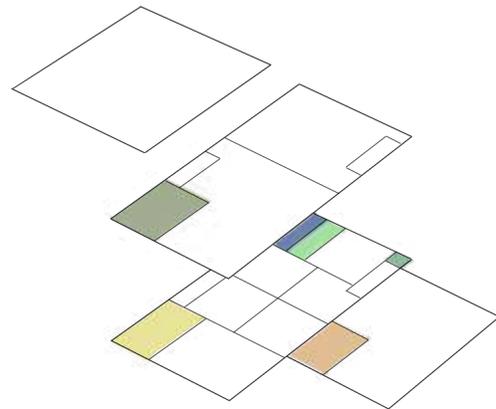
STAIRCASE AND LIFT ACTIVITY



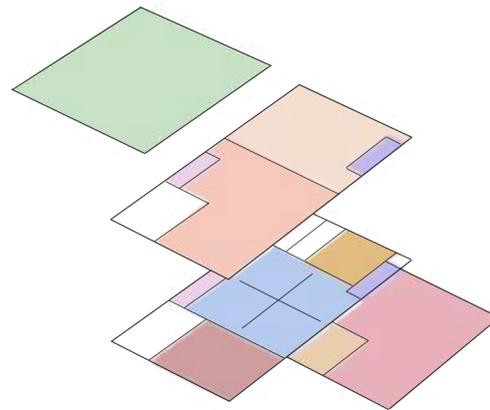
MAIN EXHIBITION SPACE



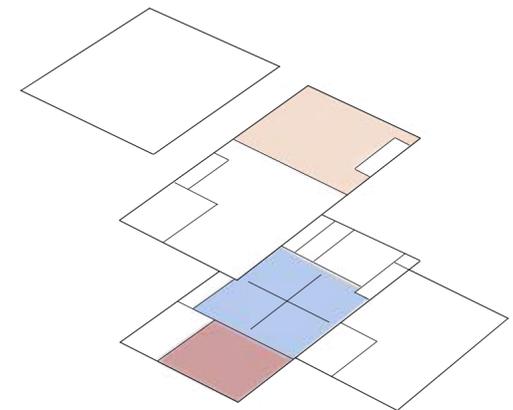
CAR PARK



STAFF ACCESS



PUBLIC ACCESS



EXHIBITION SPACES

Storage shelves aligned with arches in for maximising use of natural sunlight into the internal spaces

Thick storage shelves positioned between spaces to minimise use of walls and separate the space through a purpose/function to the users

Kiln room

Natural Sunlight entering

Use of natural ventilation through small window placement on each side of room

Natural Sunlight entering

Facing views of sea and landscape through archways

Every space being accessed through corridor determining the spatial arrangement

Access from Upper Level Staircase and Lift for Disabled Users

Natural Sunlight entering

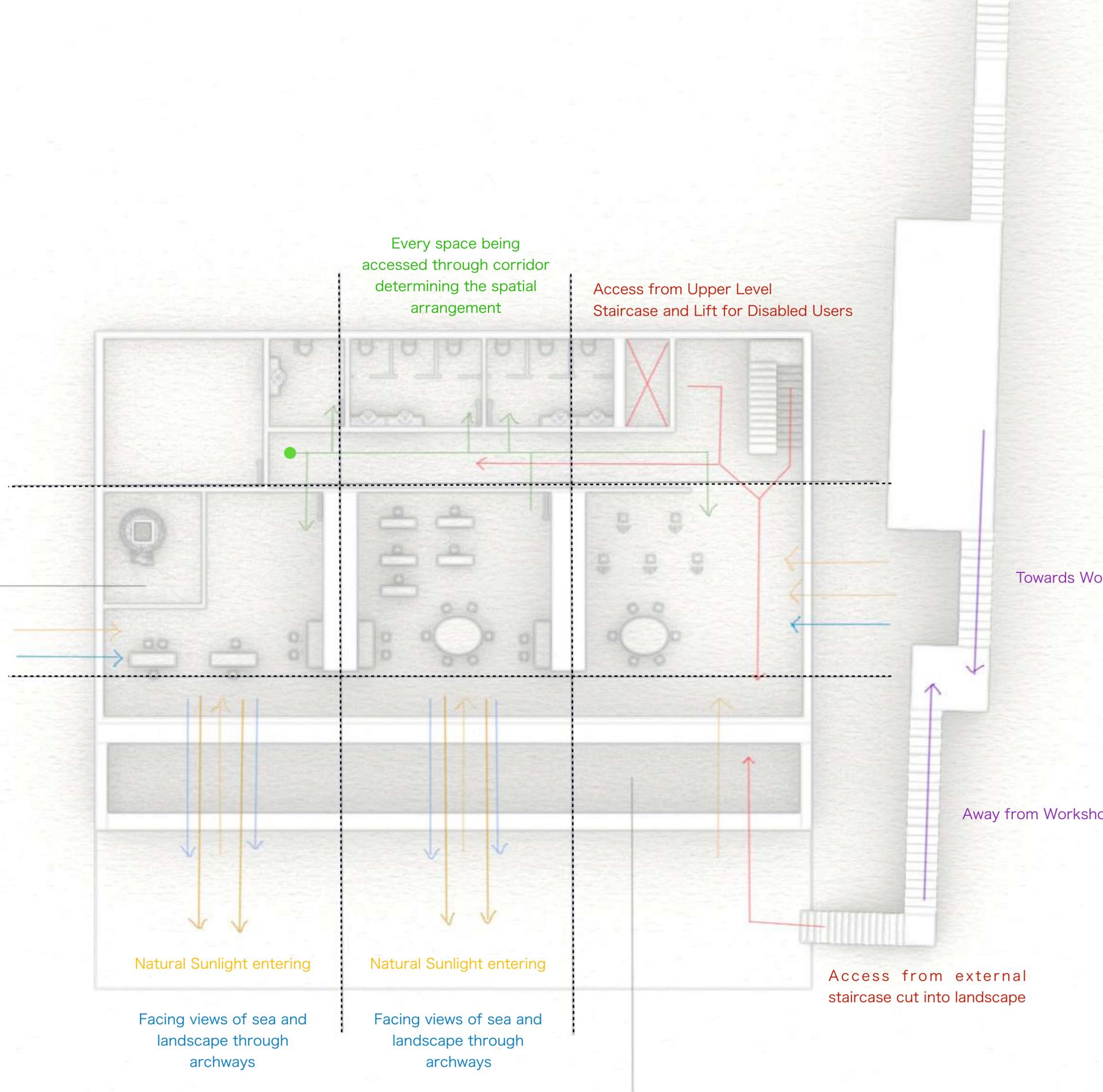
Facing views of sea and landscape through archways

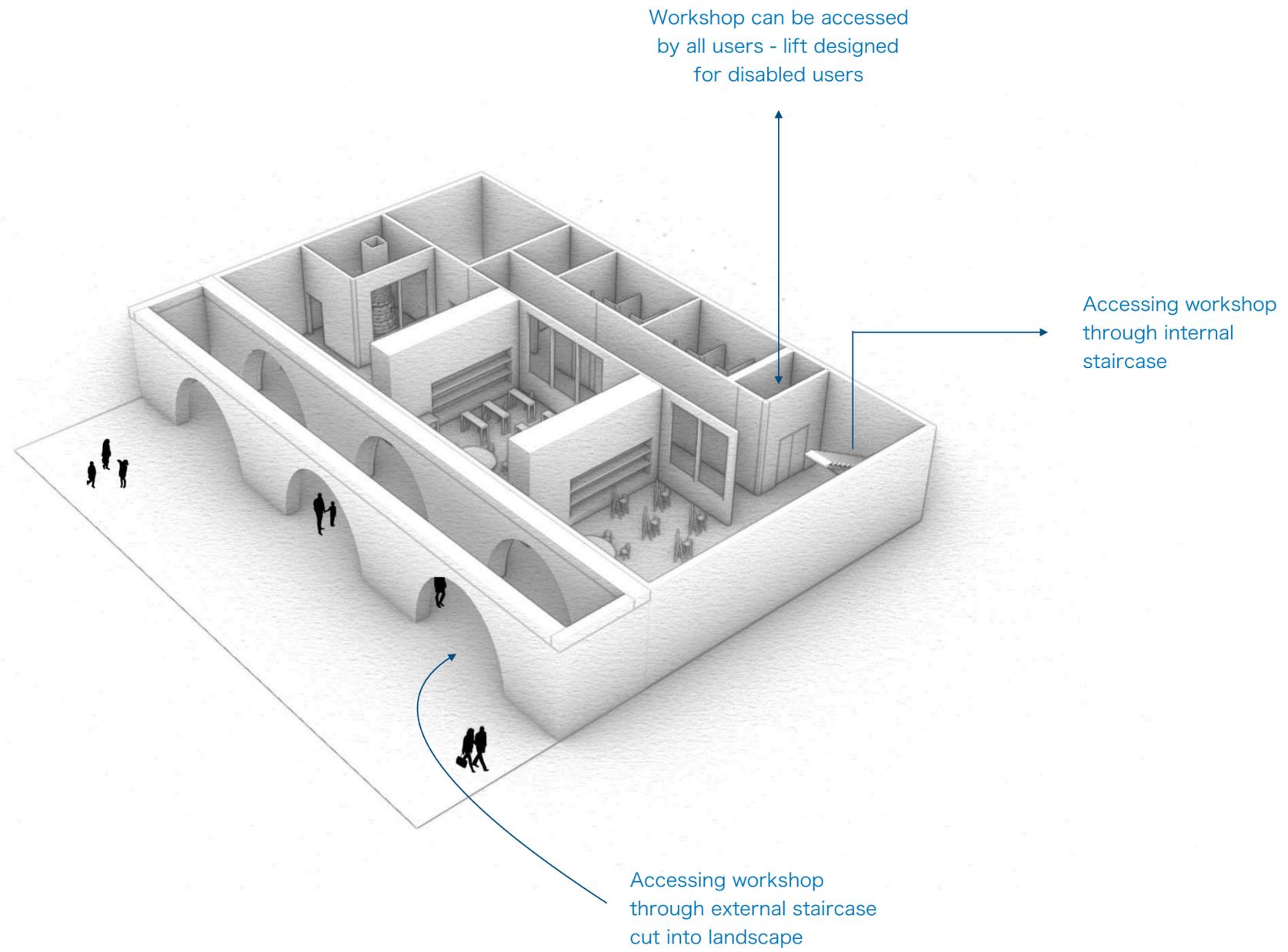
Access from external staircase cut into landscape

Towards Workshop

Away from Workshop

Overhead at arches for rain and shade protection. Also to prevent front facade of workshop from overheating





## SHOWING THE PROCESS

### 2nd Proposal

#### *Fixing up the Programme*

##### *Justification*

Throughout the current programme development, I realised that I was not satisfied with the arrangement of the structures and that the activity on site did not flow smoothly. With that in mind, I have taken a different approach towards the programme and the activity being offered towards the users.

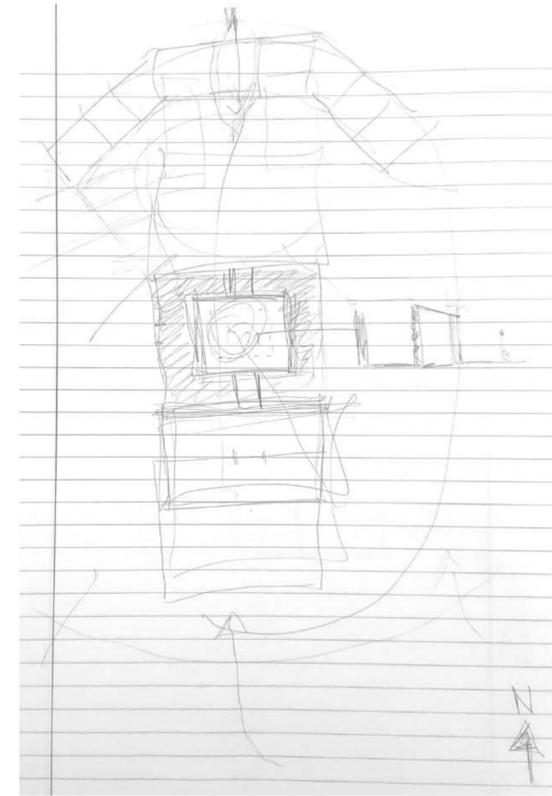
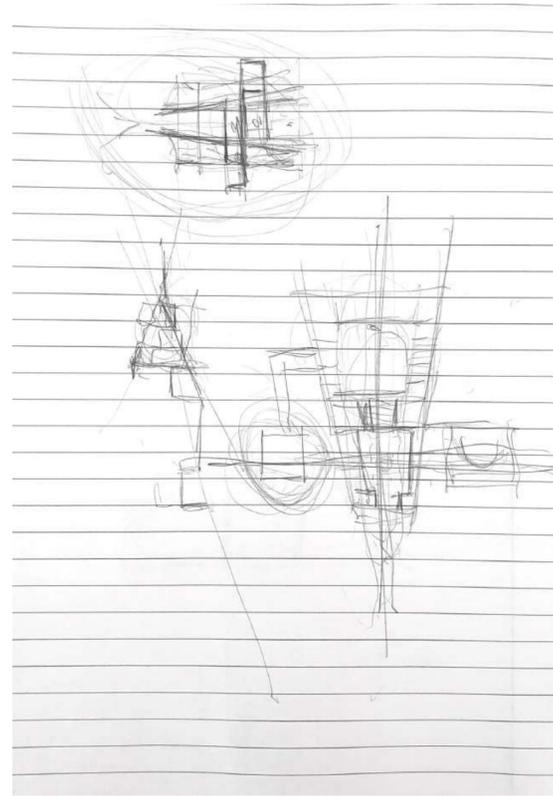
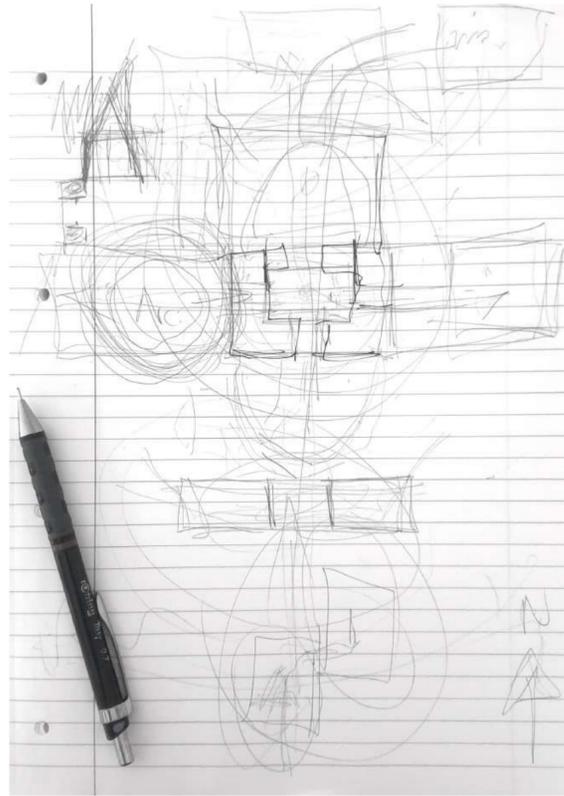
The site location will remain the same and the previous program will serve as a foundation towards the development of the new programme being portrayed on the following pages.

## SKILLS WORKSHOP

The following programme will engage with the site and Greece as a whole through the activities available to the users. The programme will consist of users being able to take part in stone cutting in a workshop and familiarise or gain a better understanding of Greek Mythology in a library. Furthermore, the users will be occupying residences situated at a higher elevation on the slope from the remaining structures in order to be rewarded with the view of the sea and vegetation below.

The programme also offers an external amphitheatre used for group readings of Greek Mythology throughout the warmer months, formed from large steps also serving as social spaces.

The programme will also encourage interactivity and communication between the users due to the social spaces created purposely to make people connect in between their daily activities and through the communal kitchen making the occupiers cook meals together with local produce being provided from the neighbouring village of Politika.



DEVELOPING 2ND PROGRAMME

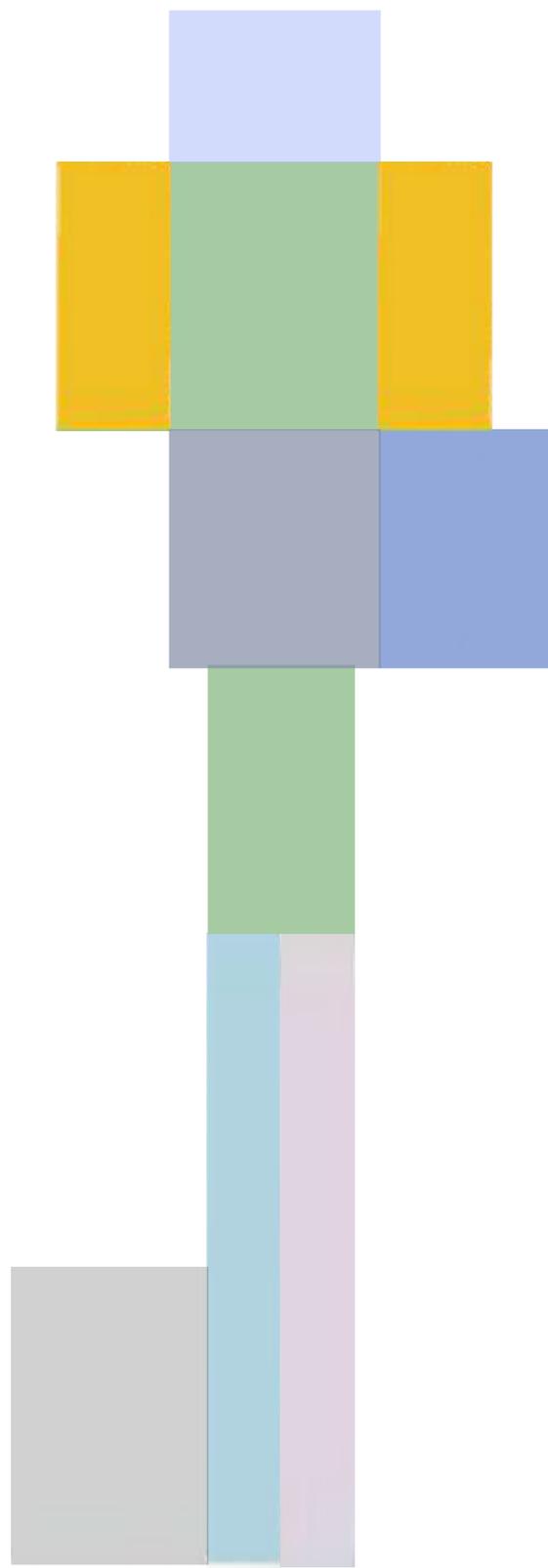
'THINKING OUT LOUD'



EXPERIMENTING WITH  
STONE



01.03.2021 - Brighton  
Beach



COMMUNAL KITCHEN & VIEWPOINT

RESIDENCES

SOCIAL SPACE

SOCIAL SPACE/ STEPS

AMPHITHEATRE

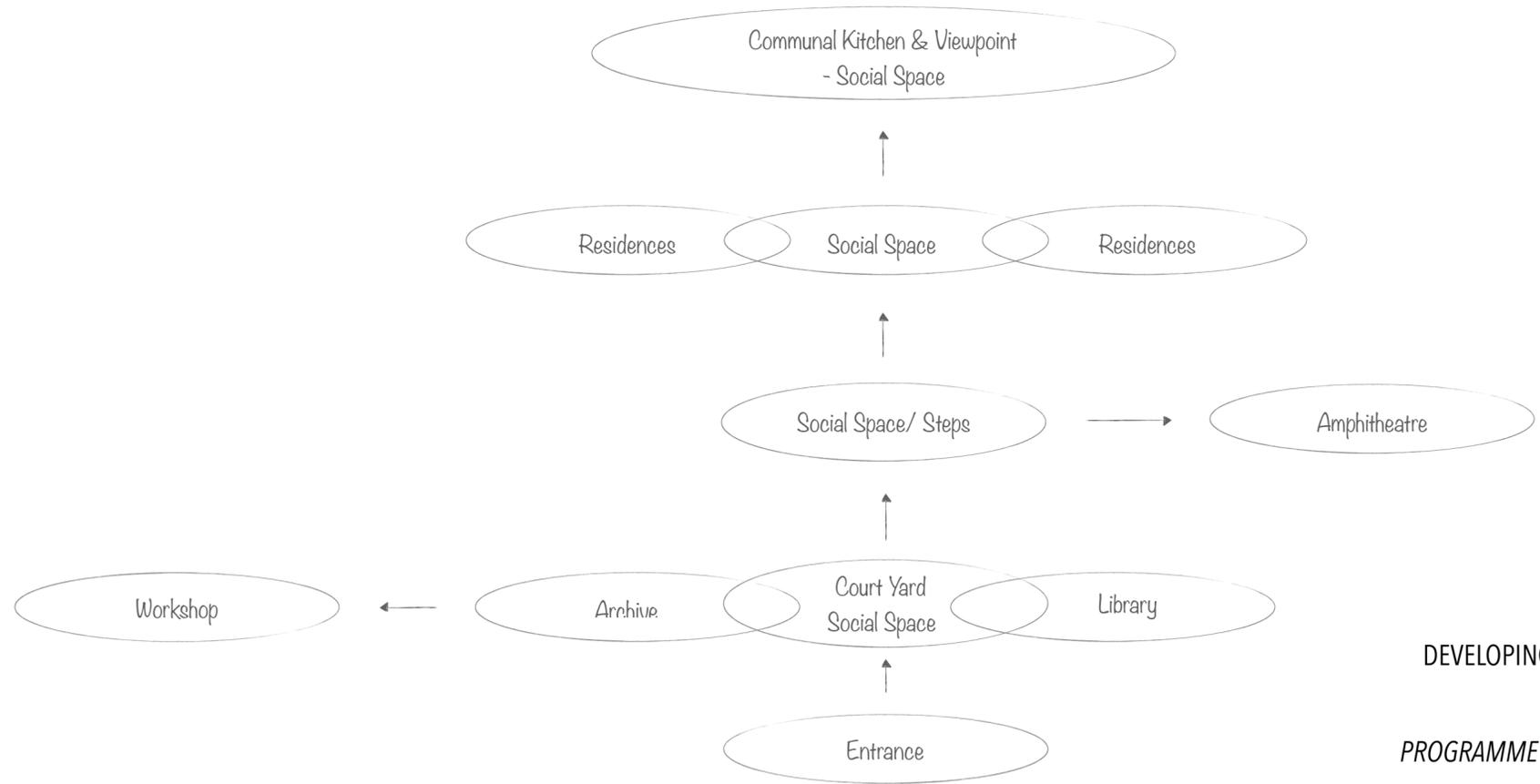
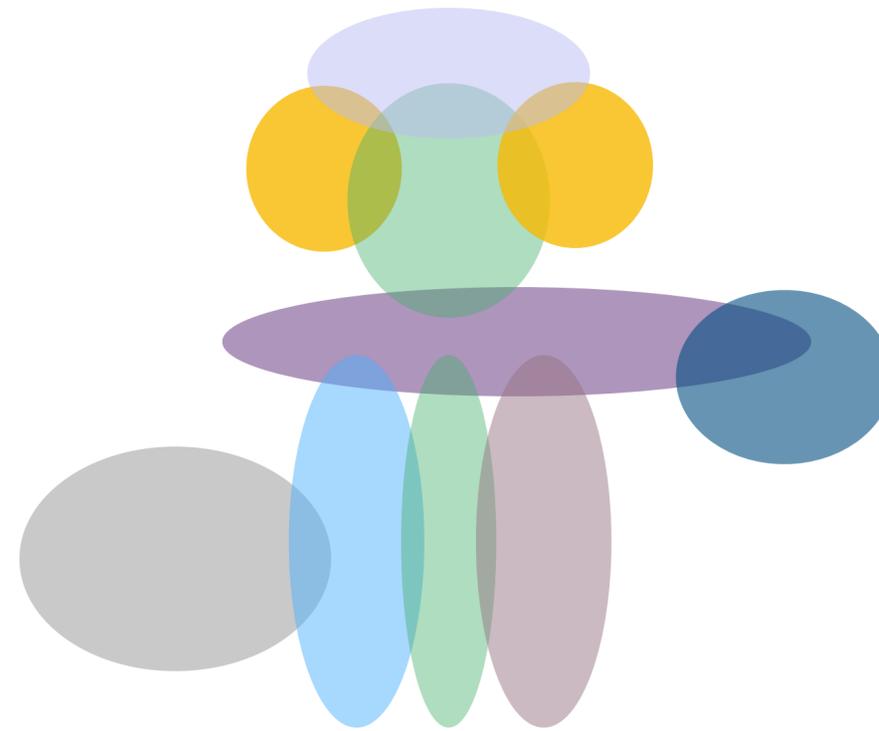
COURTYARD - SOCIAL SPACE

LIBRARY

ARCHIVE

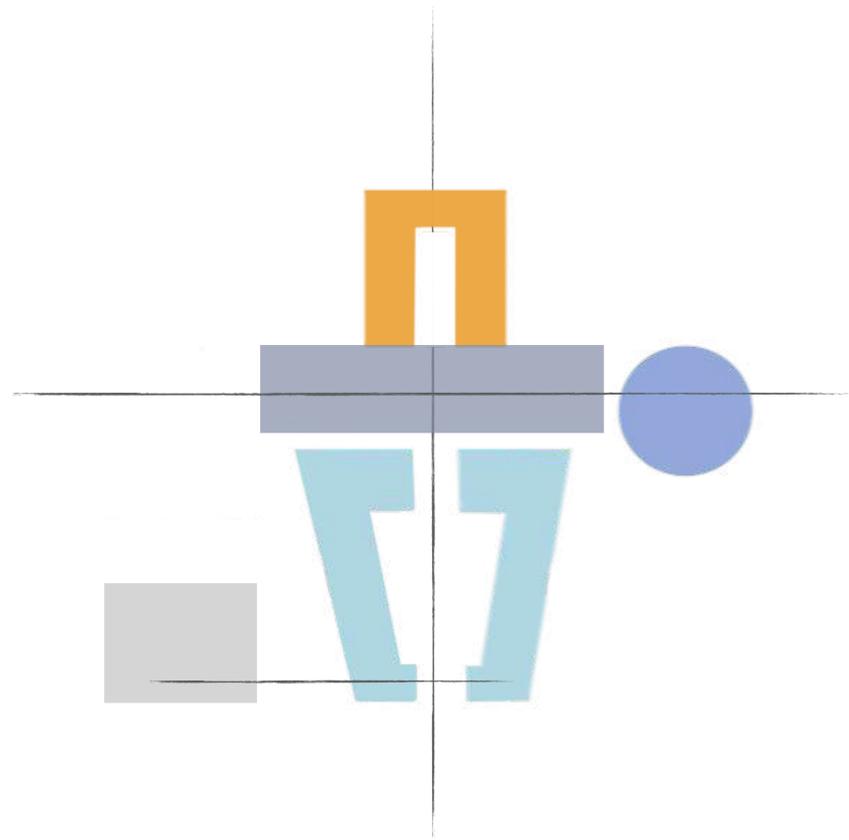
WORKSHOP

ENTRANCE

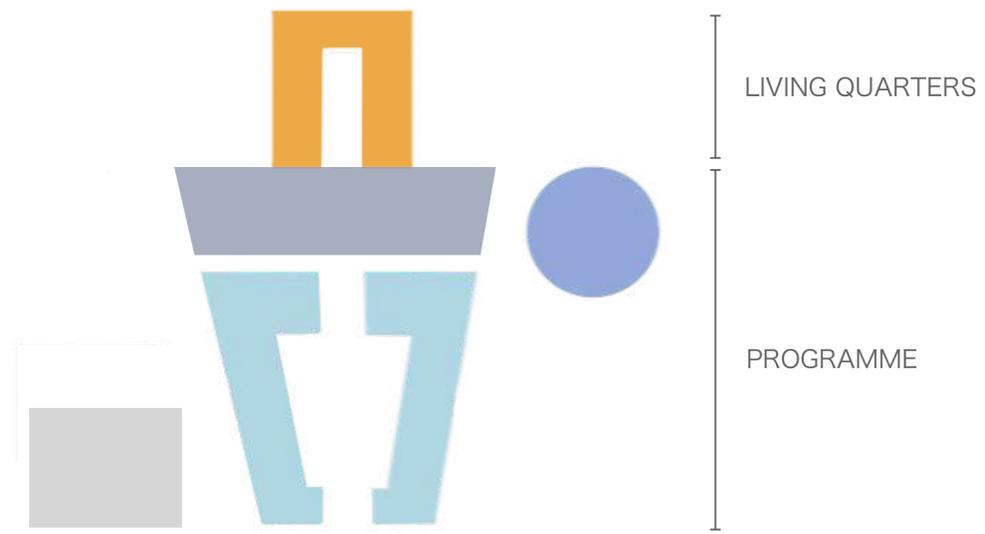


DEVELOPING THE PROGRAMME  
PROGRAMME CONNECTIONS AND  
CONTINUITY

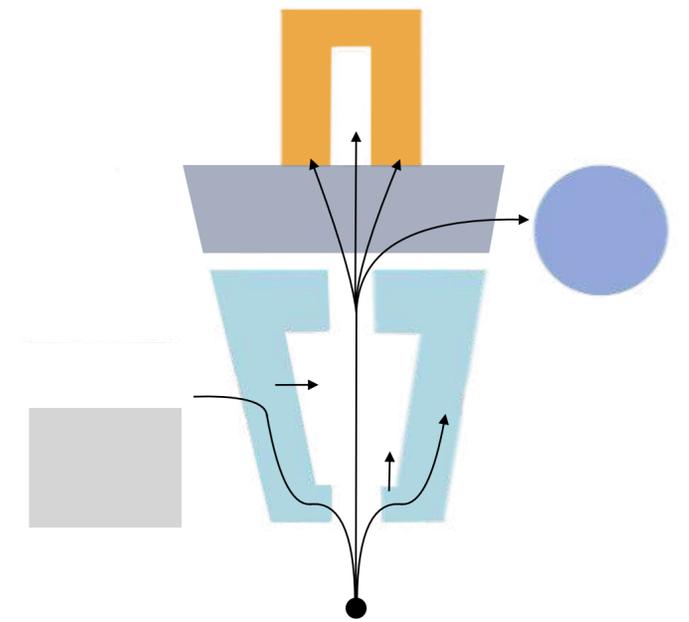




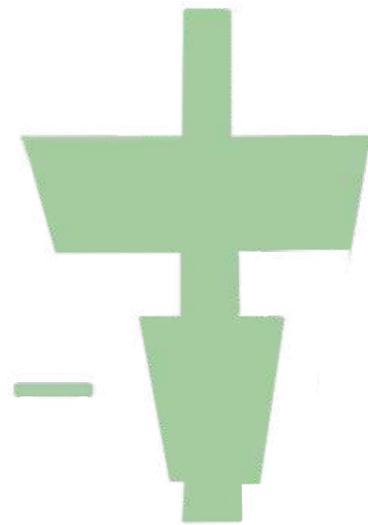
WORKING WITH SYMMETRY



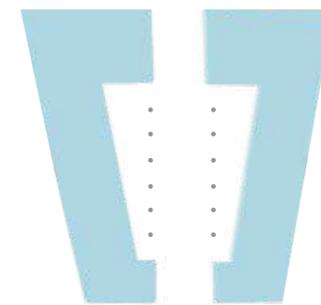
RELATIONSHIP OF PROGRAMME AND RESIDENCES



ACCESSING SPACES



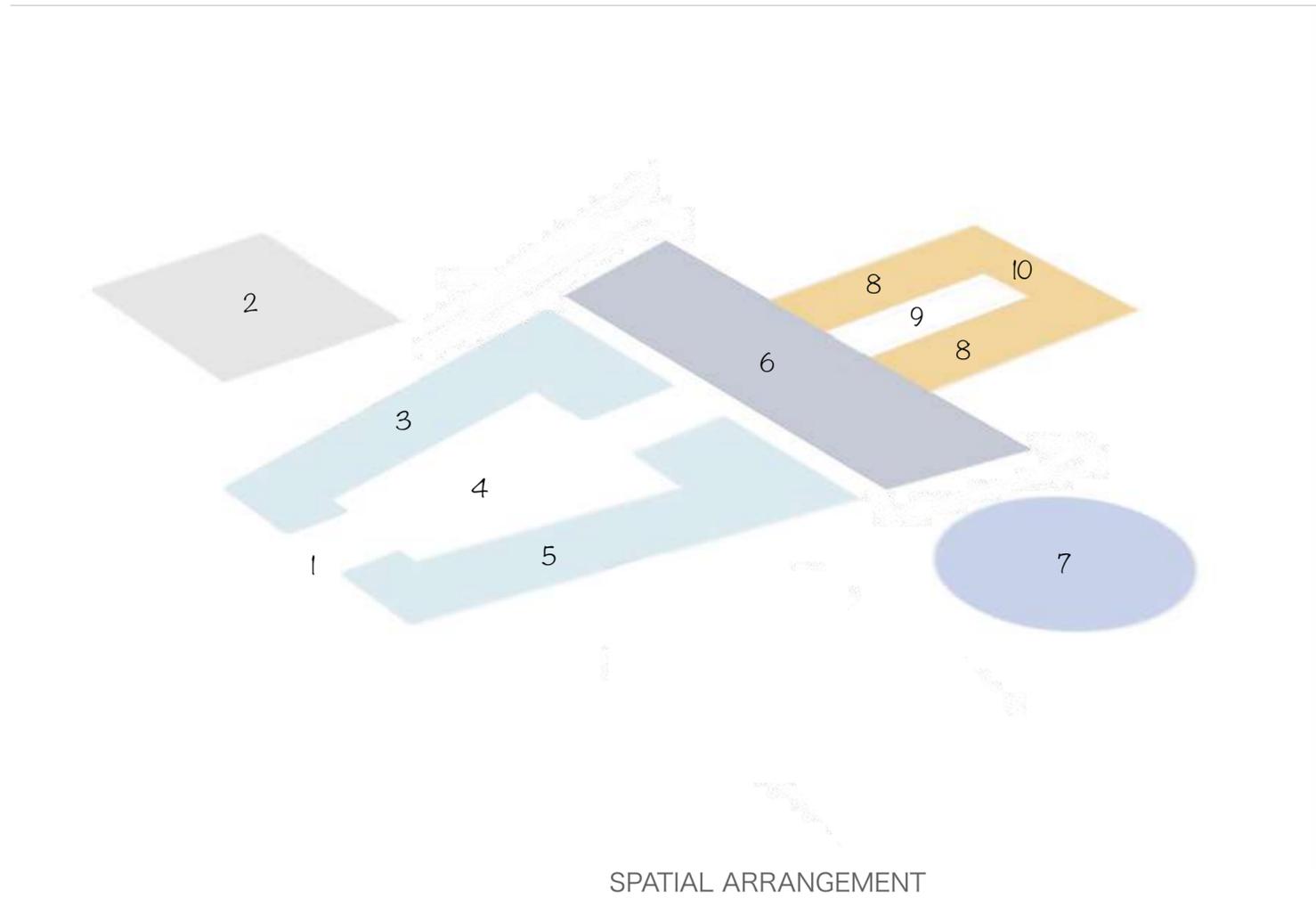
SOCIAL SPACES



ARCHIVE AND COURT YARD

DEVELOPING THE PROGRAMME

The following page explores the organisation of structures in the proposal and the key spaces.

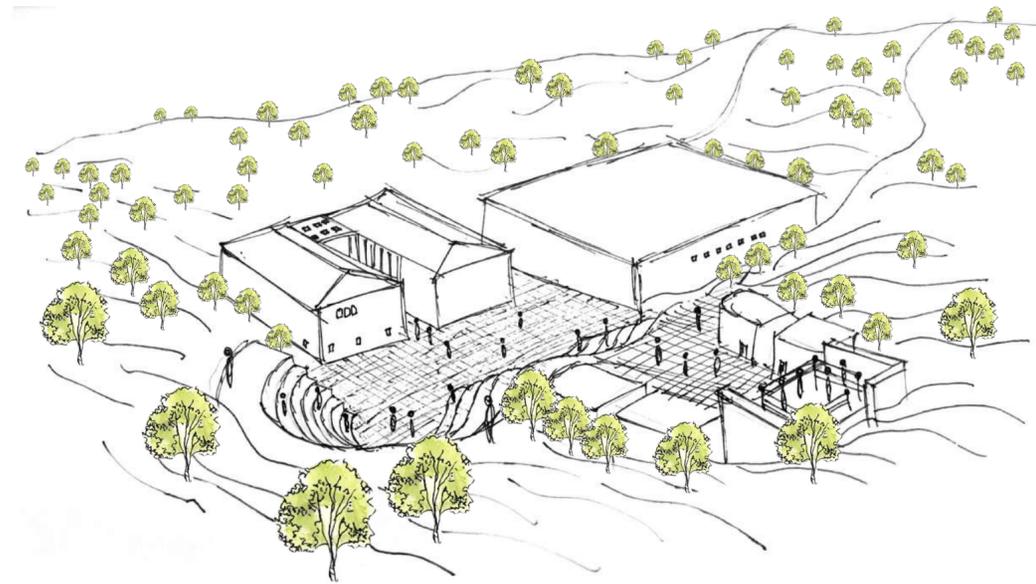
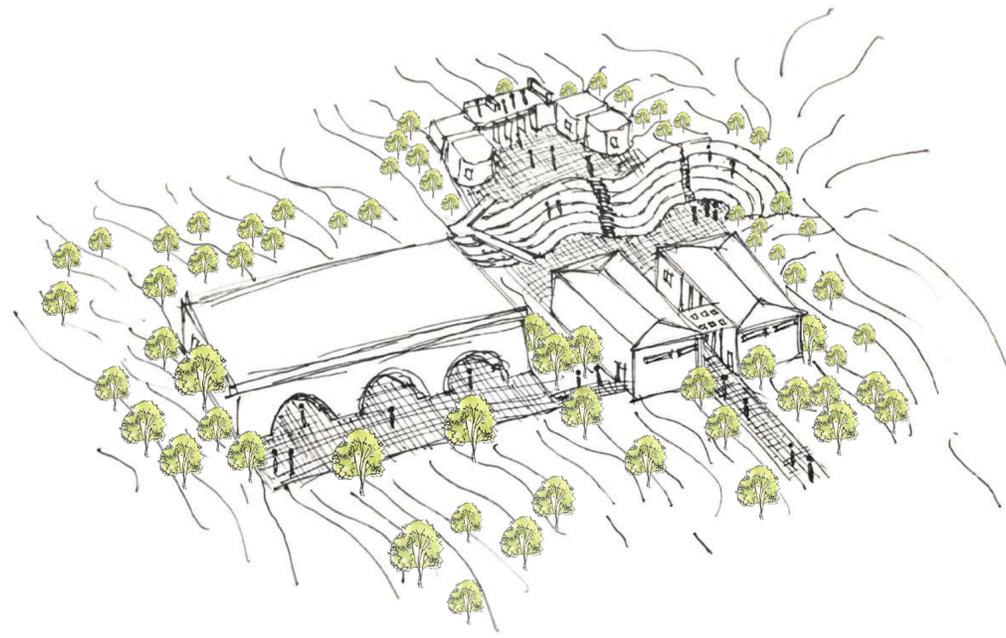


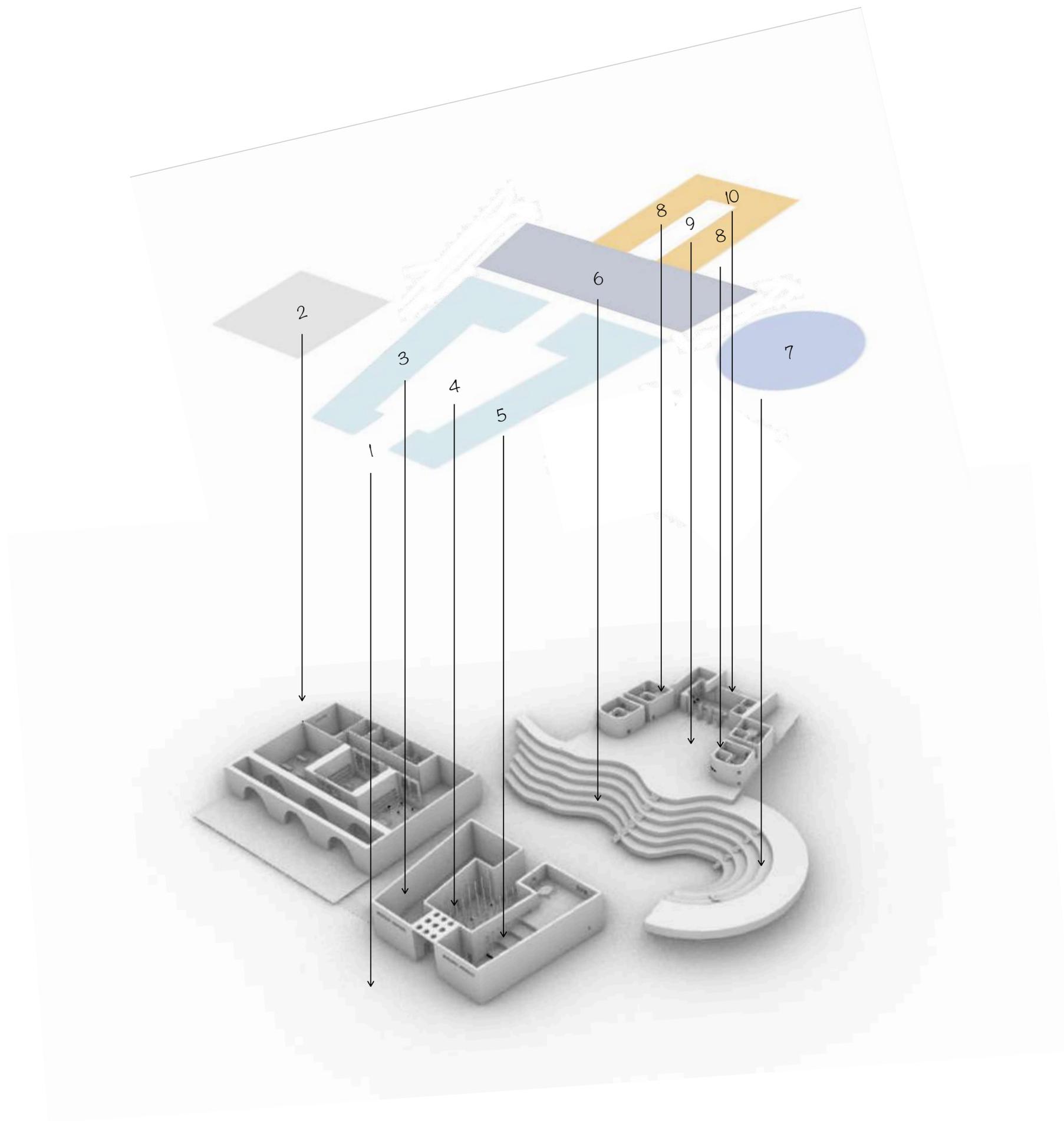
- 1 Entrance
- 2 Workshop
- 3 Archive
- 4 Courtyard - Social Space
- 5 Library
- 6 Steps - Social Space
- 7 Amphitheatre
- 8 Residence
- 9 Social Space
- 10 Communal Kitchen - Ground Floor and Viewpoint - First Floor (External Space)

SPATIAL ARRANGEMENT

The following page portrays the spatial arrangement of the proposal. The spaces are noted with numbers to facilitate the ways of locating each space.

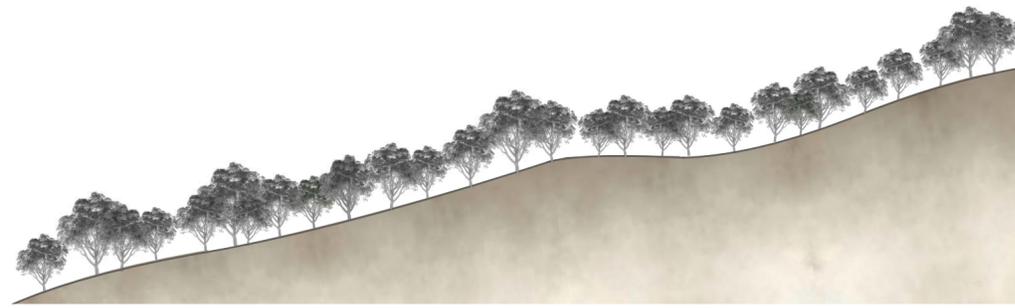
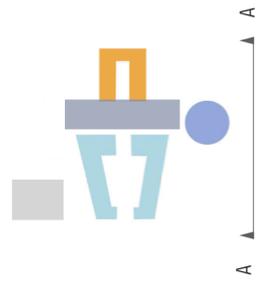
CURRENT DESIGN IDEA/ CONCEPT



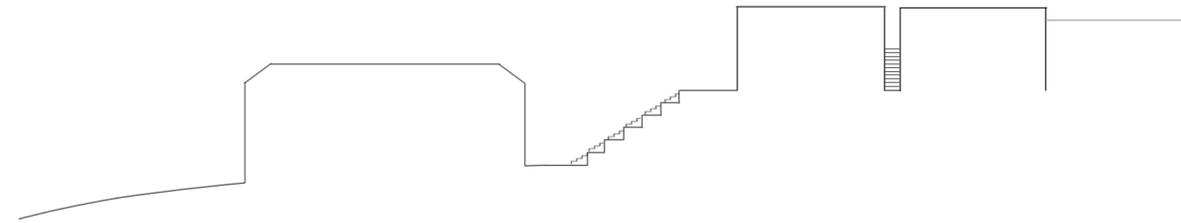
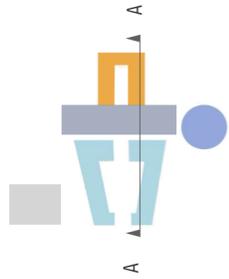


BRINGING THE PROGRAMME  
TO LIFE

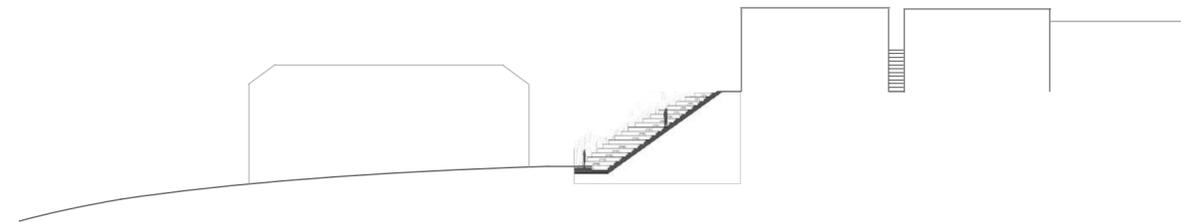
The following page explores the organisation of structures in the proposal through a simplistic annotated plan and a visual representation of the proposal's appearance .



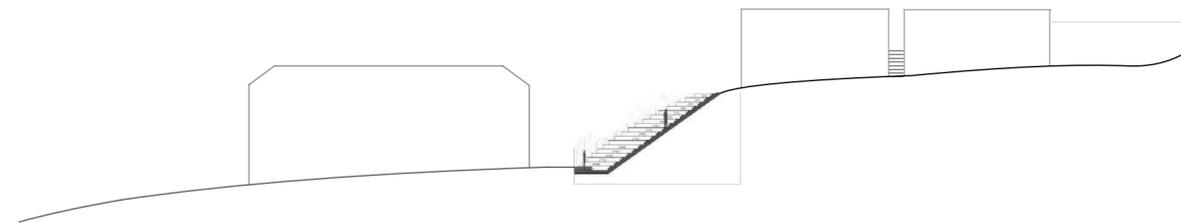
EXISTING LANDSCAPE



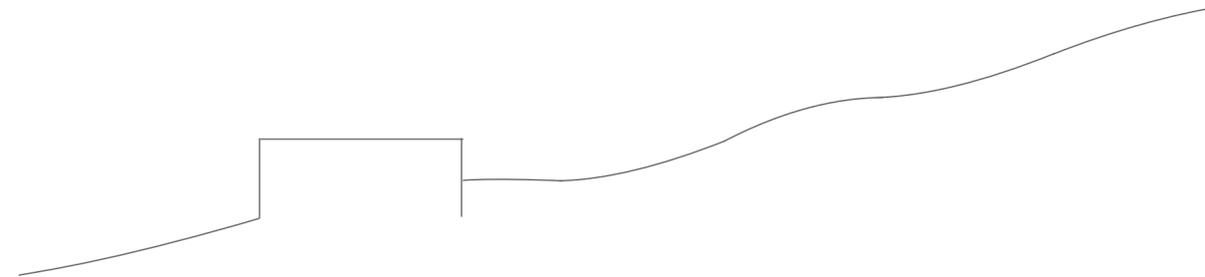
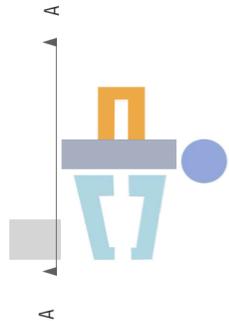
PROPOSED:  
LIBRARY, STEPS, RESIDENCES



PROPOSED:  
ARCHIVE, AMPHITHEATRE, RESIDENCES



PROPOSED:  
LIBRARY & AMPHITHEATRE



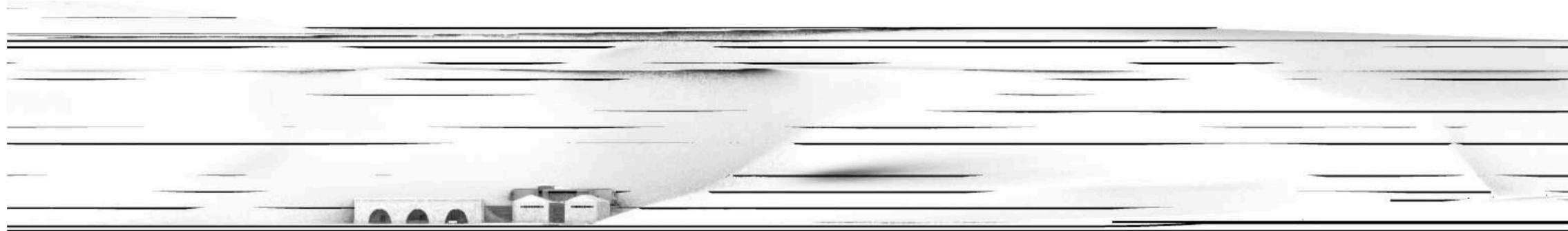
PROPOSED:  
WORKSHOP

EXISTING LANDSCAPE

The following page explores the ways in which the proposal structures will manipulate and cut into the existing landscape through the use of external steps, amphitheatre, social spaces and building structures. The simplistic colour coded plans to the left of the page represent where the landscape is being cut for the sections shown in the middle.



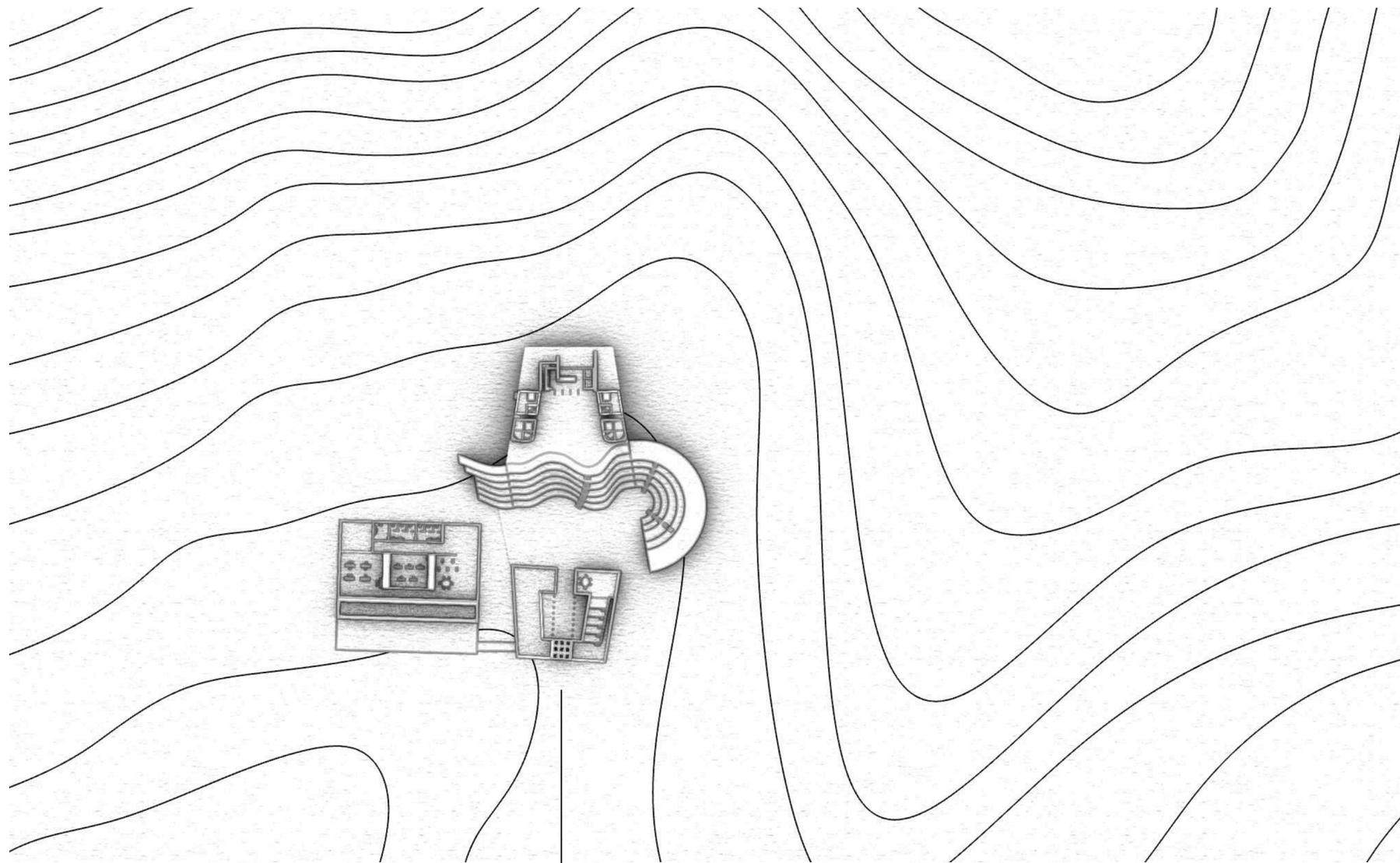
EXISTING LANDSCAPE



PROPOSED LANDSCAPE WITH CONTOUR LINES



PROPOSED LANDSCAPE





#### FOOD IMPORTATION ONTO SITE

The programme will also encourage interactivity and communication between the users through the communal kitchen making the occupiers cook meals together with local produce being provided from the neighbouring village of Politika.

SANDSTONE



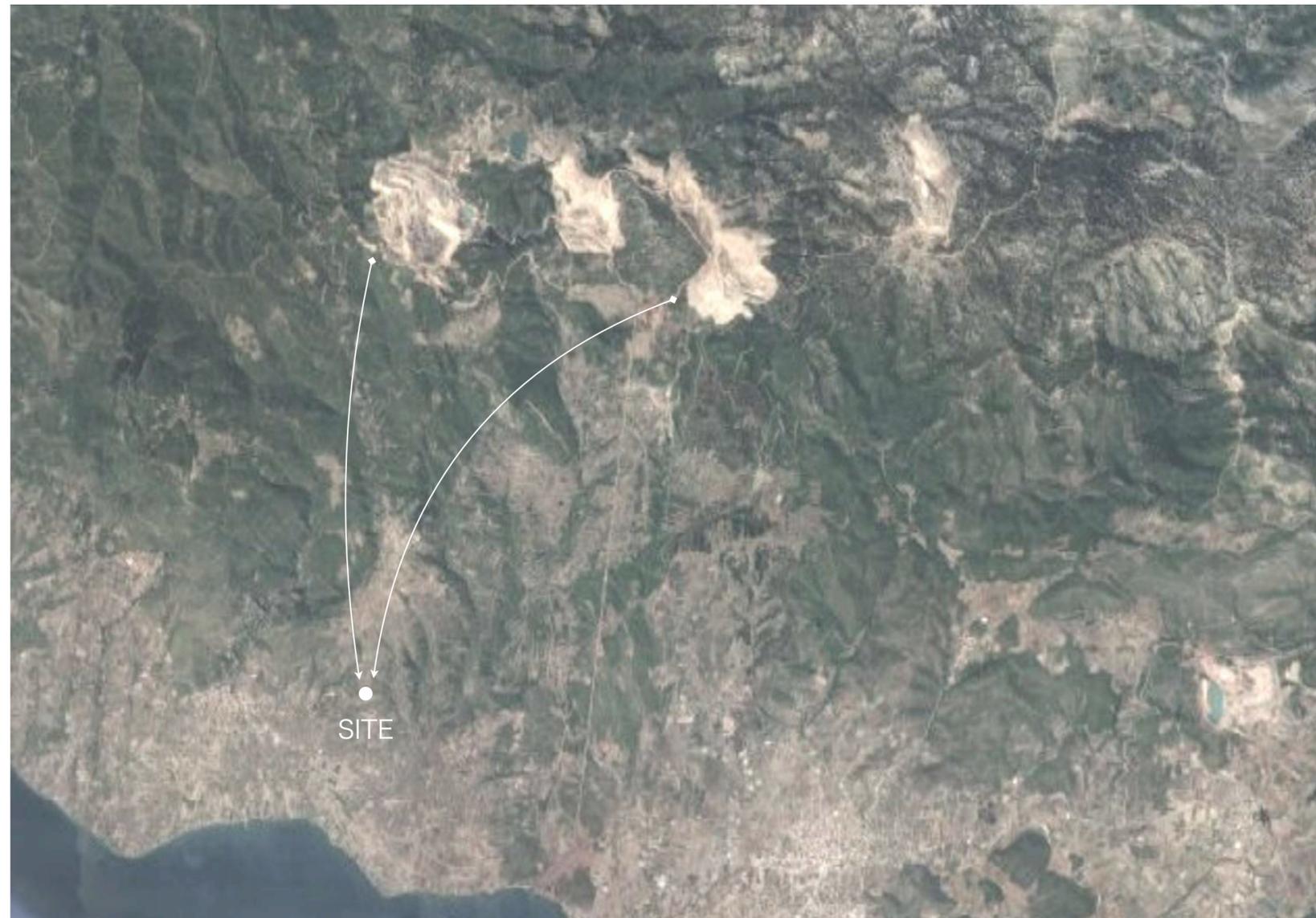
LIMESTONE



TIMBER AND  
CHESTNUT



1. Cut down appropriate trees.
2. Separate branches from main trunk.
3. Transport trunks to factory.
4. Create prefabricated timber frames for certain parts of design
5. Assemble prefabricated parts on top of masonry when on-site.



#### MATERIALITY IMPORT

With the local quarry - one of Greece's main exporters, being situated 9km from the site, the materials relative to stone will be easily accessible. These materials will be locally imported reducing the building's overall carbon footprint.



RELATIONSHIP BETWEEN CLAY ROOF TILES AND STONE WALLS

WATERCOLOUR AND ACRYLIC

#### LIBRARY AND ARCHIVE MATERIALITY

The following design reflects on the potential use of materiality for the library and archive building. The buildings will consist of clay roof tiles to engage with the very common use of roof tiles in the surrounding villages.

Argolithodome

It is masonry which has been treated with little or no chisel and mortar. The minimum thickness of an argolithodome is 45-50cm, and they are aimed for short-lived constructions as the irregular placement of the stone in combination with the wear of mortar lower its 'life expectancy'.

STONE  
PROCESS



Chiselled masonry

In order to be able to achieve its brick form, a lot of energy and time is required. The following masonry consists of big stones being processed into small bricks with a minimum thickness of 50-55cm. Throughout the process, 40% of the material turns into waste.

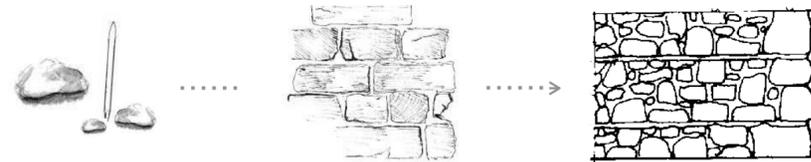
STONE  
PROCESS



Semi-chiselled masonry

The stones are processed in order to facilitate the layering on top of the other and overall produce a more stable result in comparison to the Argolithodome. The minimum thickness is between 45-50cm.

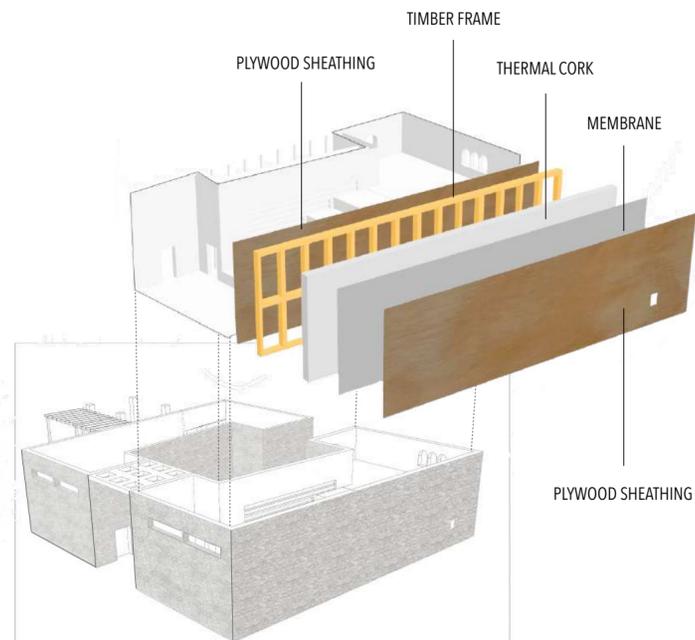
STONE  
PROCESS



Research Conclusion:

Combination of Chiselled and semi-chiselled masonry.

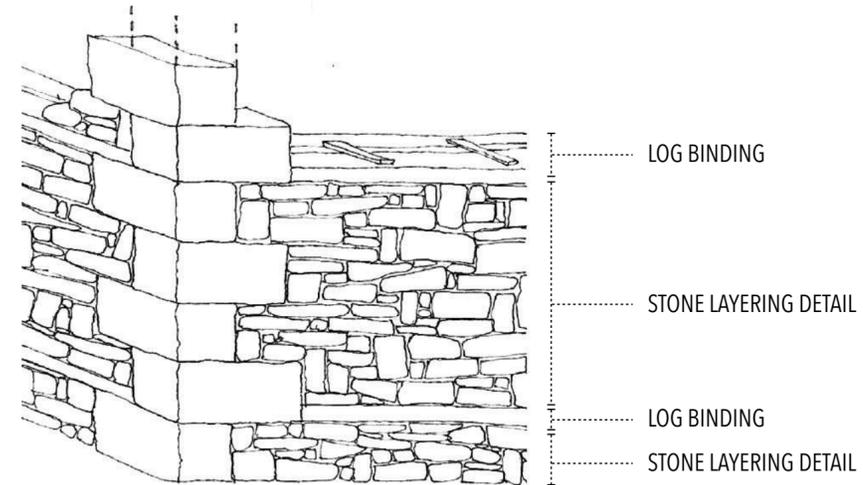
In order to achieve the appropriate results for long term stability on the structure, different types of masonry can be used where appropriate. The construction of the walls will consist of semi-chiselled stones filling the walls alongside chiselled bricks being strategically placed by the corners and openings of the structure. This will take place in order to improve the overall stability of the structure. By incorporating different masonry such as the semi-chiselled stones into the construction of the wall, the overall material wastage is minimised.



**RESEARCH ON THE STABILITY**

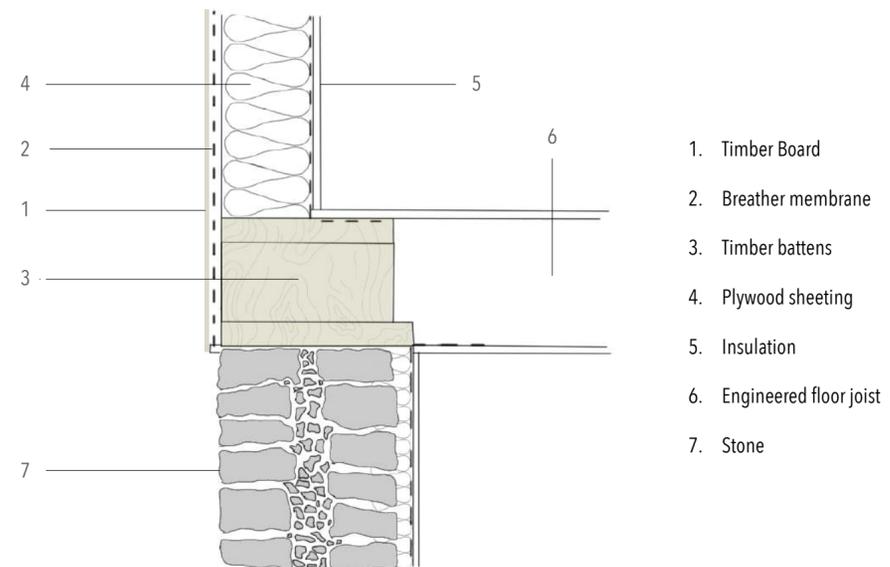
EXPLORING LOG BINDING

With the site being located in Greece, exploring local buildings and their different uses of stone was the first thing I did to try integrate traditional methods. An old traditional method being incorporated into the design proposal is 'log binding'. This method helps maximise the stability of the structure by adding parts of timber between the stones and maintain the thickness of the masonry wall in heavier parts of the structure.



WALL CONSTRUCTION - PERSPECTIVE

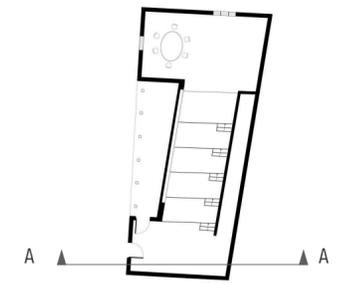
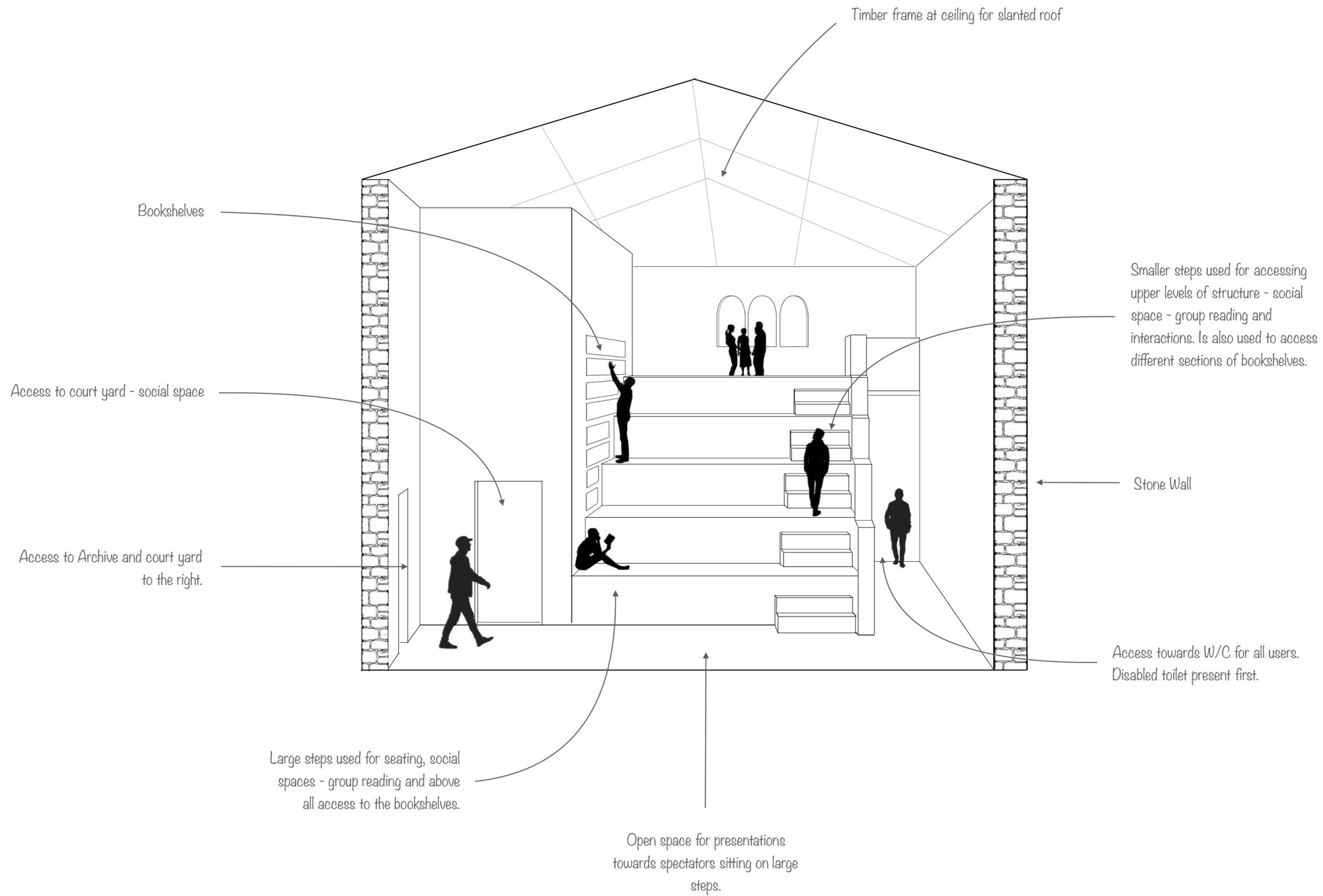
Chiselled and semi-chiselled construction with large stone blocks at corners



WALL CONSTRUCTION - SECTION

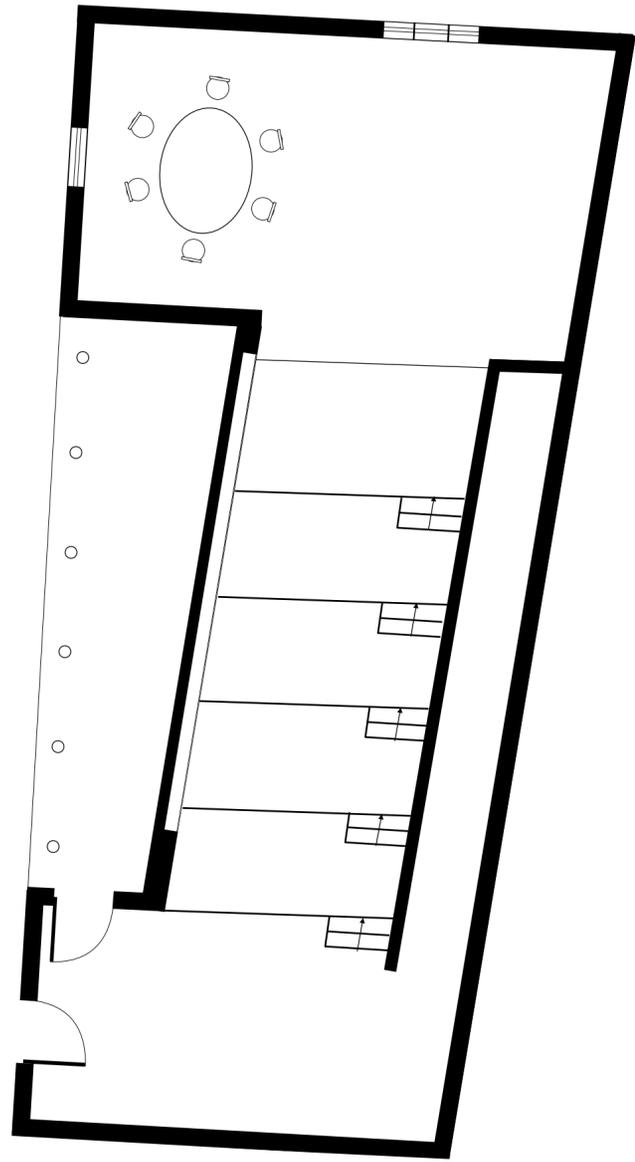
Joint between the masonry wall and the timber frame

A way to reduce the amount of timber in the project (also analysed on construction systems page), is to include prefabricated frames into the design. As the timber frame is going to be prefabricated, the joints between the materials must be simple and adjustable.

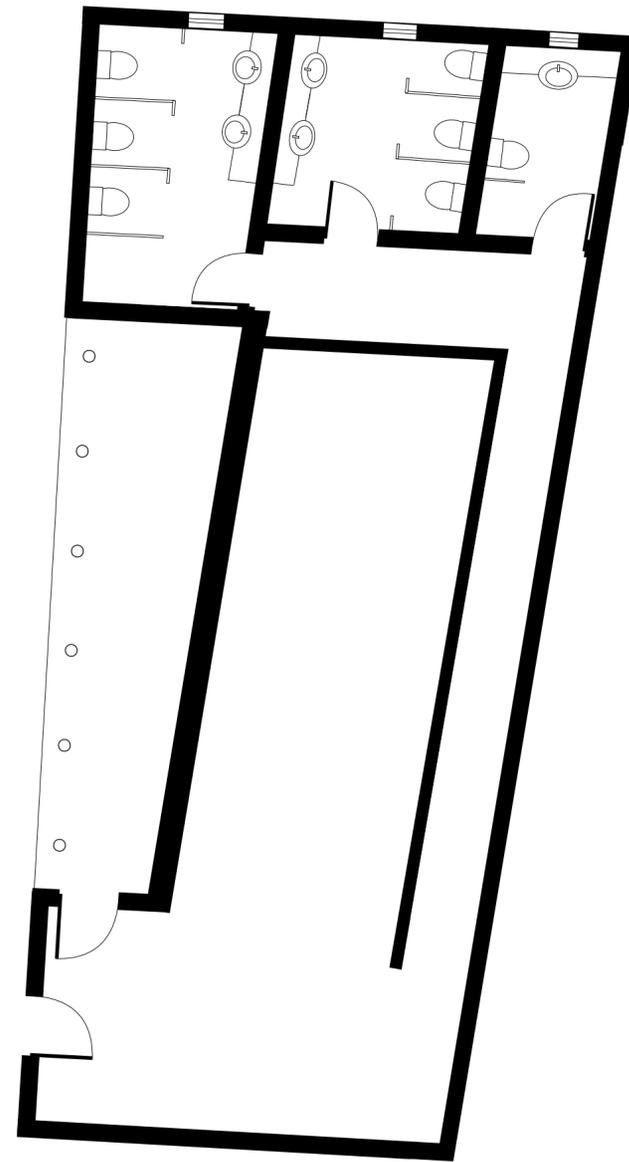


**DEVELOPING A CONCEPT - LIBRARY**

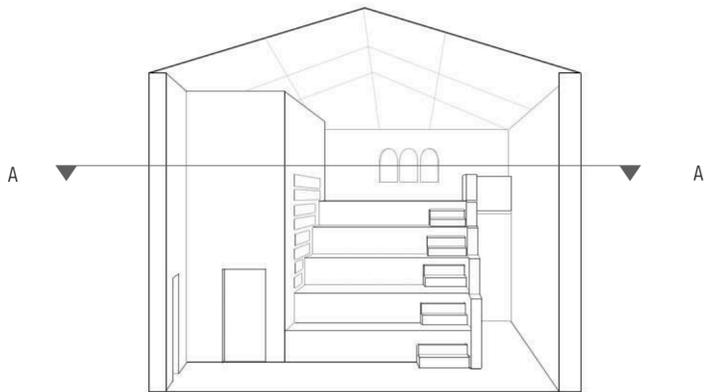
The following page explores the spatial development of the library that will allow the users to read up on Greek mythology both individually and in group settings. The Floor plans on the next page will support the following design.



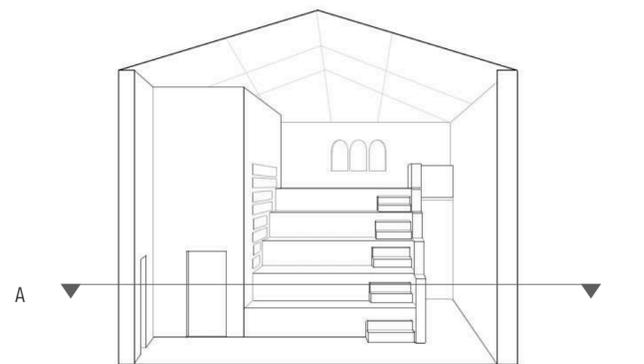
PLAN 1:100



PLAN 1:100



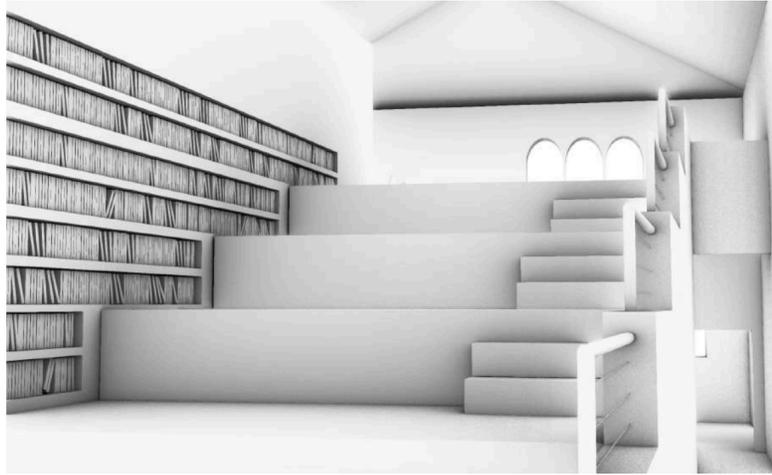
SECTION 1:100



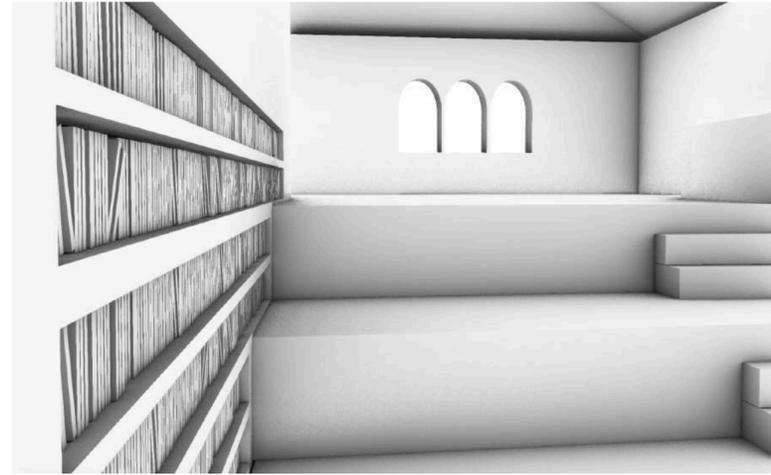
SECTION 1:100

DEVELOPING THE LIBRARY  
 The Floor Plans above expand on the current internal design of the library reflecting on the main spaces and the W/C situated below the large steps.

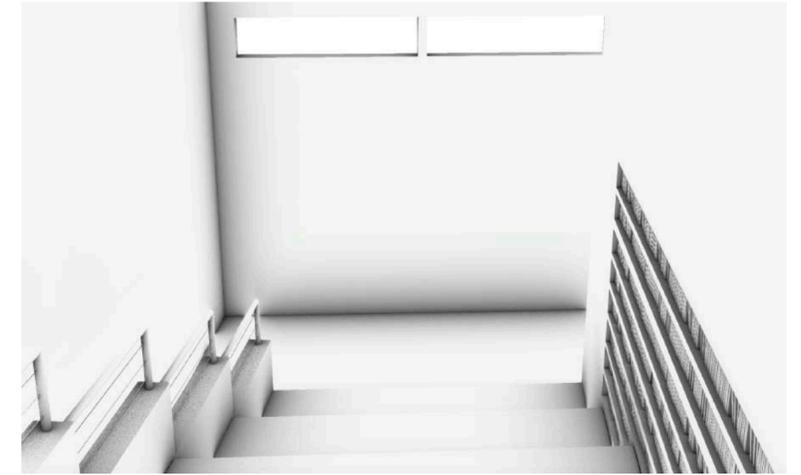
1



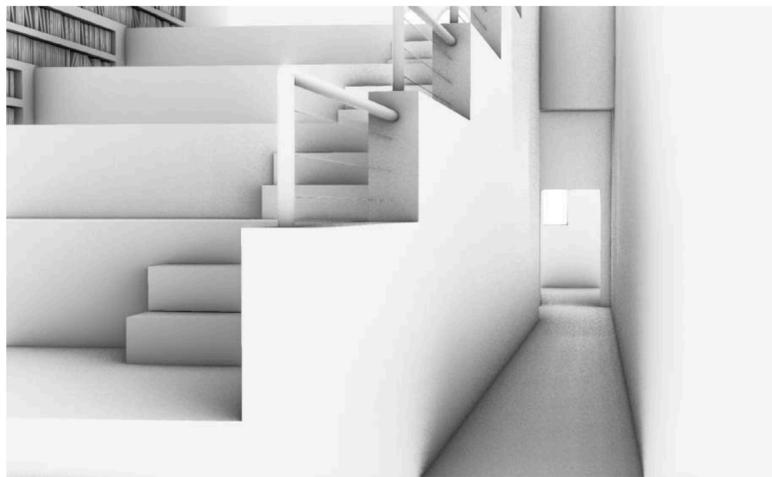
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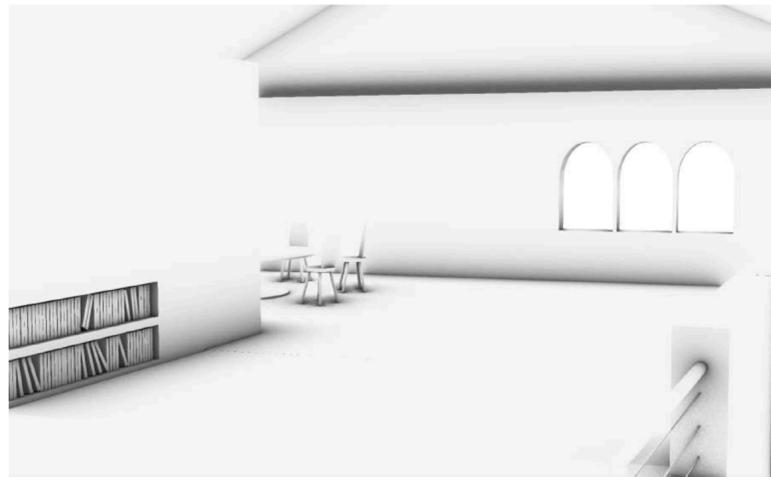
3



4



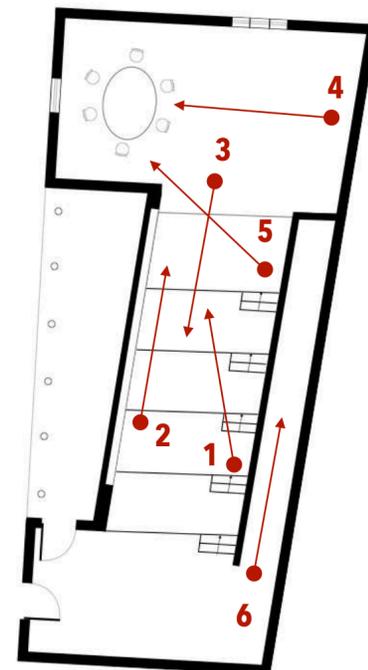
5



6



### INTERNAL SPACES

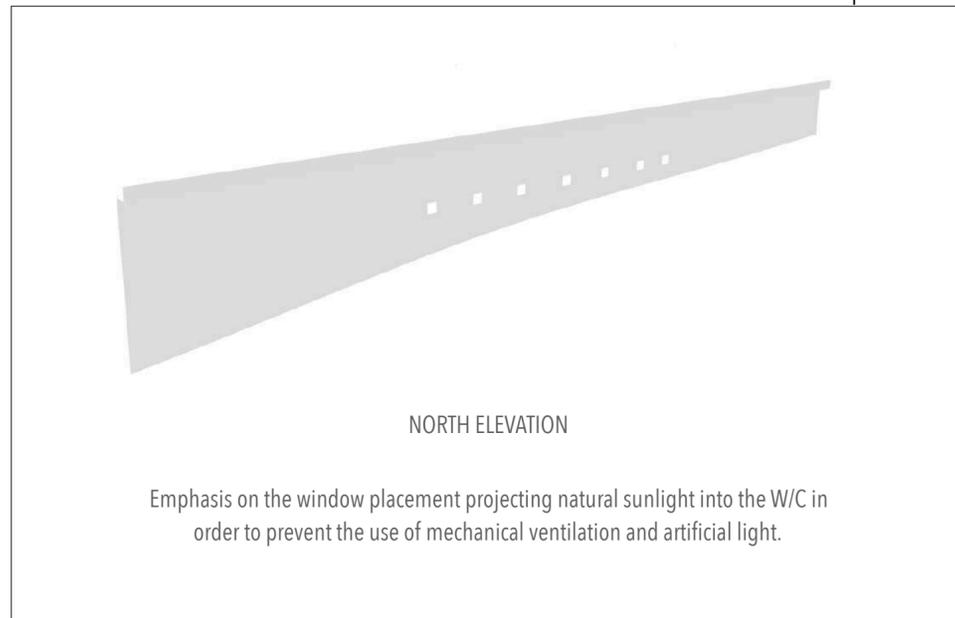
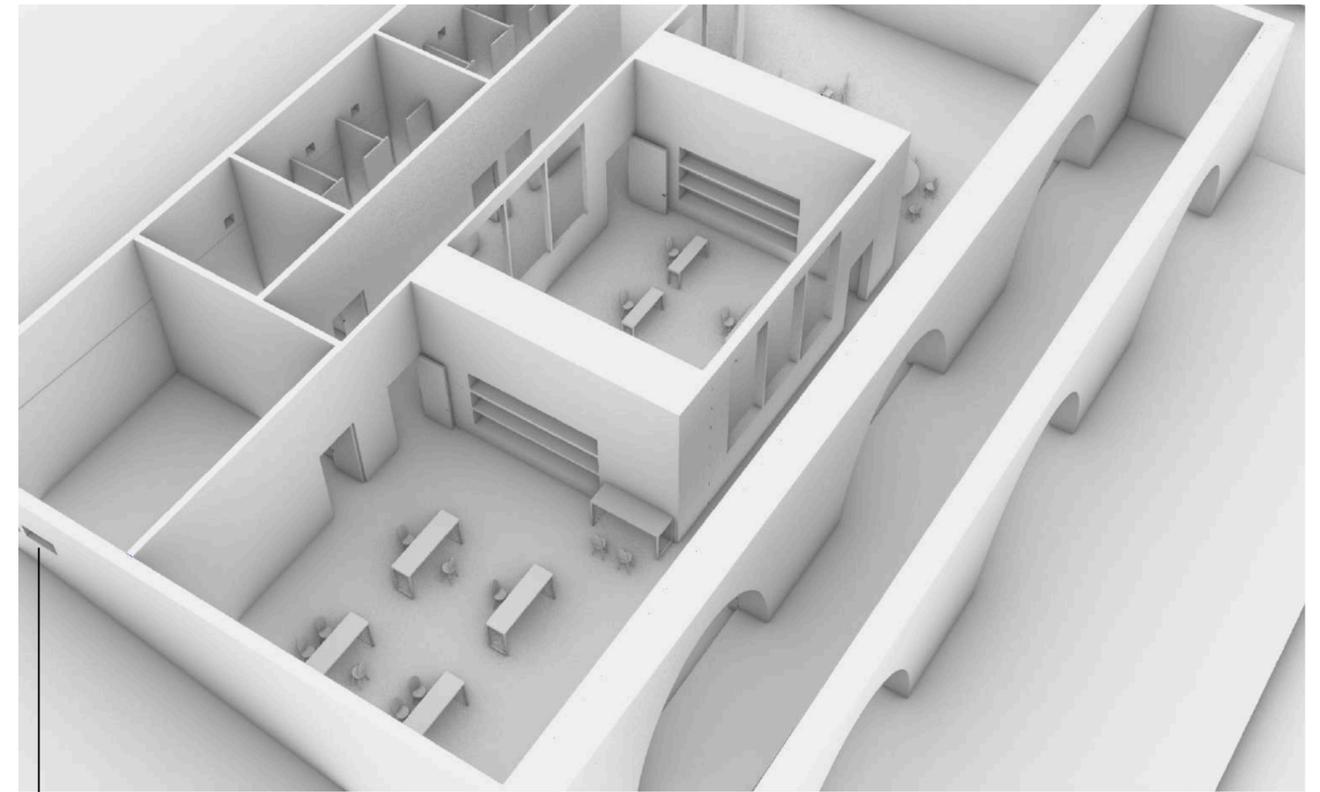
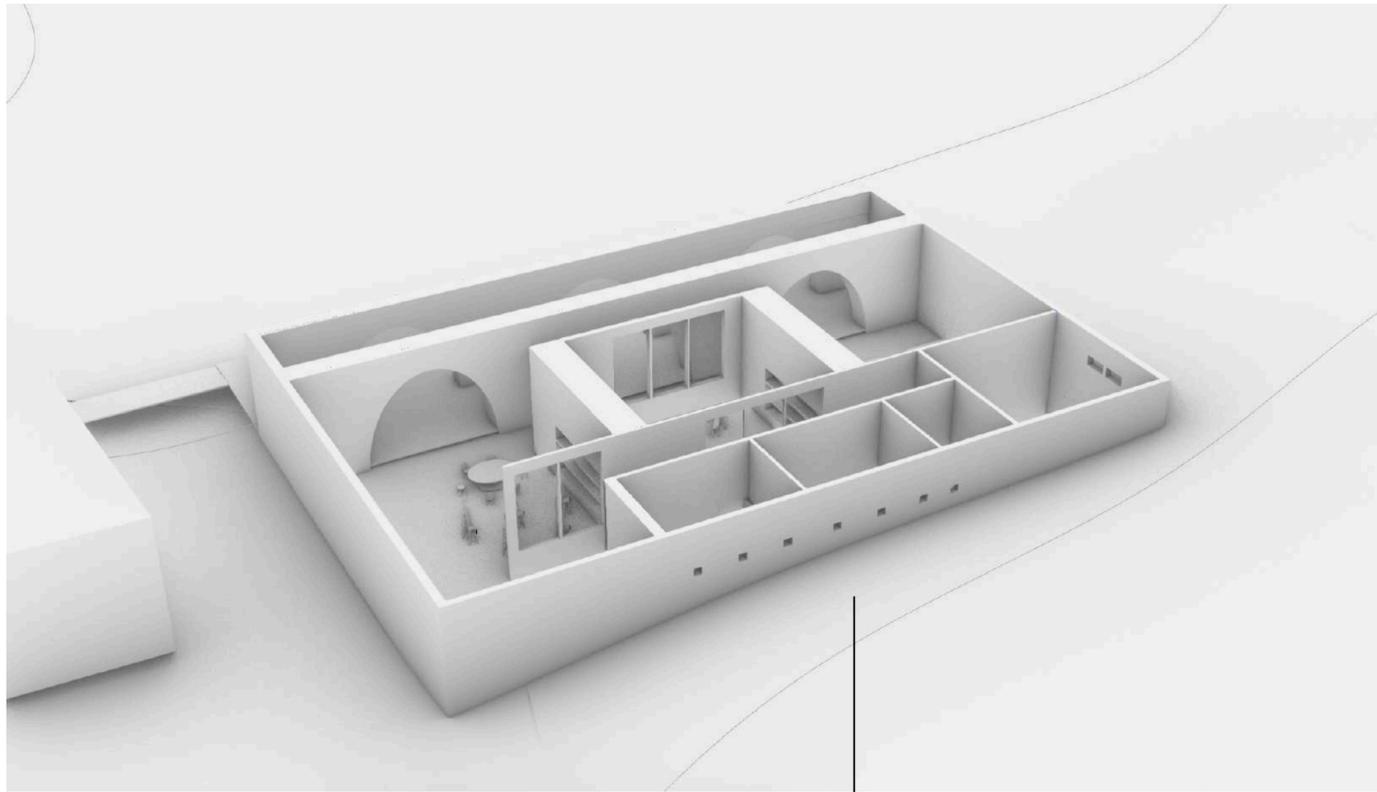


PLAN

1:250

### DEVELOPING THE LIBRARY

The following page engages with the appearance of the internal spaces of the library. The arrows on the floor plan represent the direction of observation in order to capture the spaces shown above. Each number corresponds to the perspectives above.



**DEVELOPING CONCEPT - WORKSHOP**

The following design reflects on the potential spatial development of the workshop. The workshop consists of designated spaces for stone cutting using machinery and light equipment, W/C, sitting area and teaching areas.

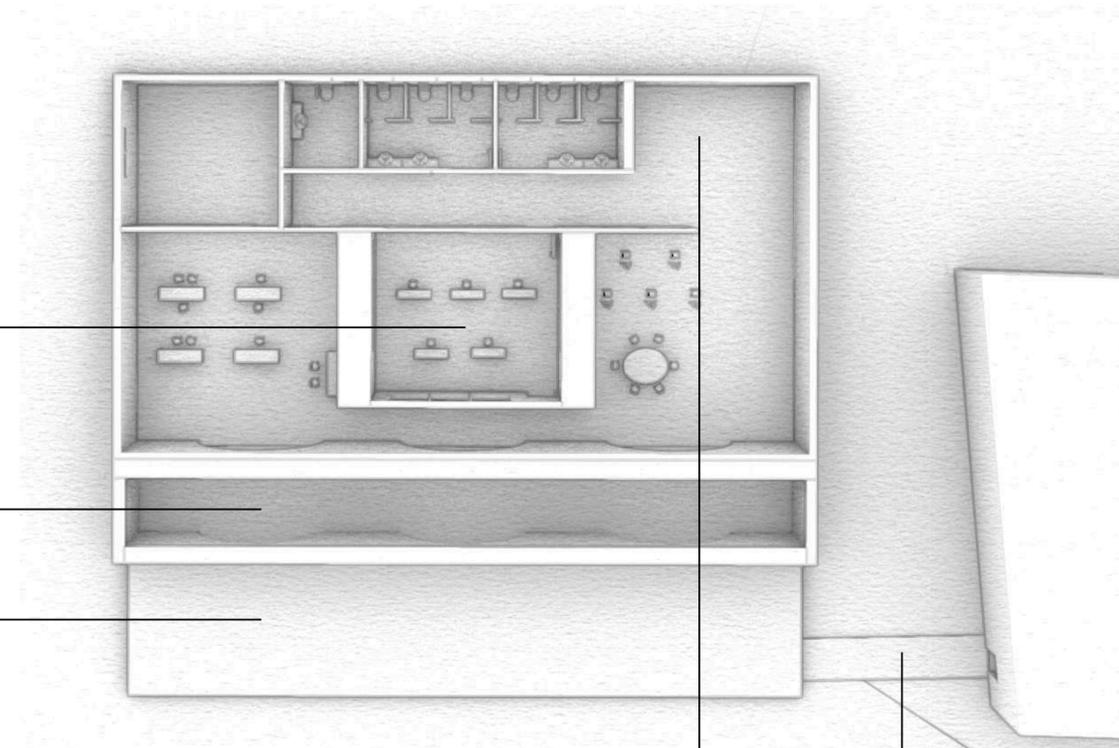
All spaces are provided with natural sunlight and the main teaching spots are also provided with natural ventilation.

Small window in storage unit for natural sunlight.

Enclosed space due to machinery. Resulting to dust and noise.

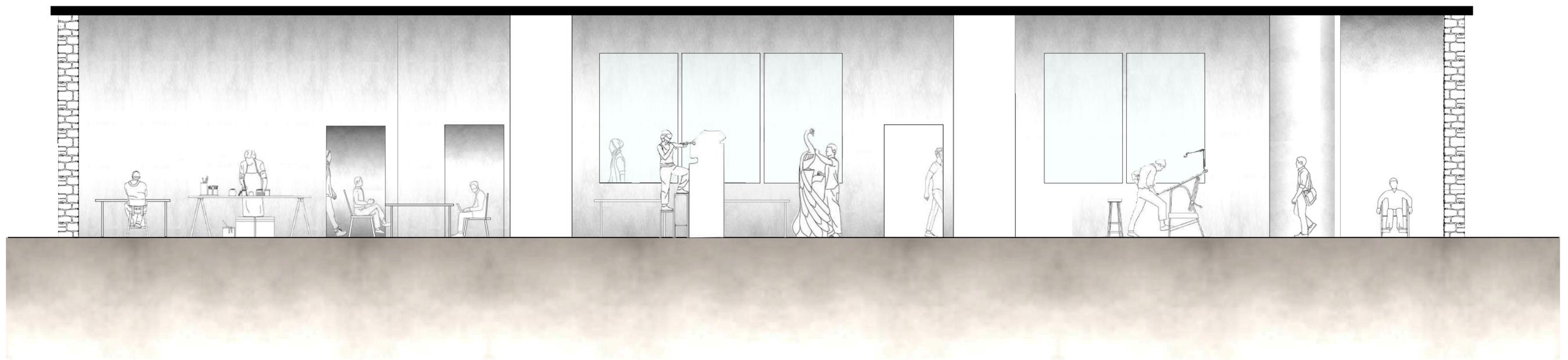
Social space. Overhead structure for shade and protection from rain

External social space



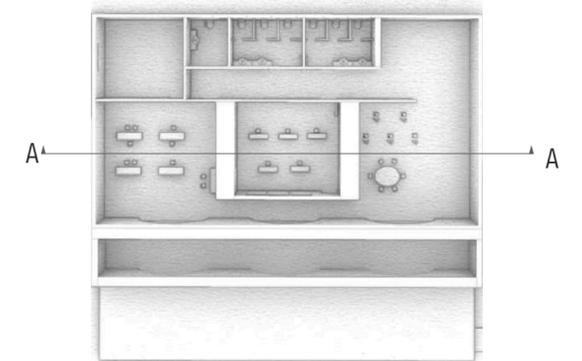
Water tank and resting area - seating spot - social space.

Flat path from archive to facilitate stone and equipment transportation to put in storage unit or for use.

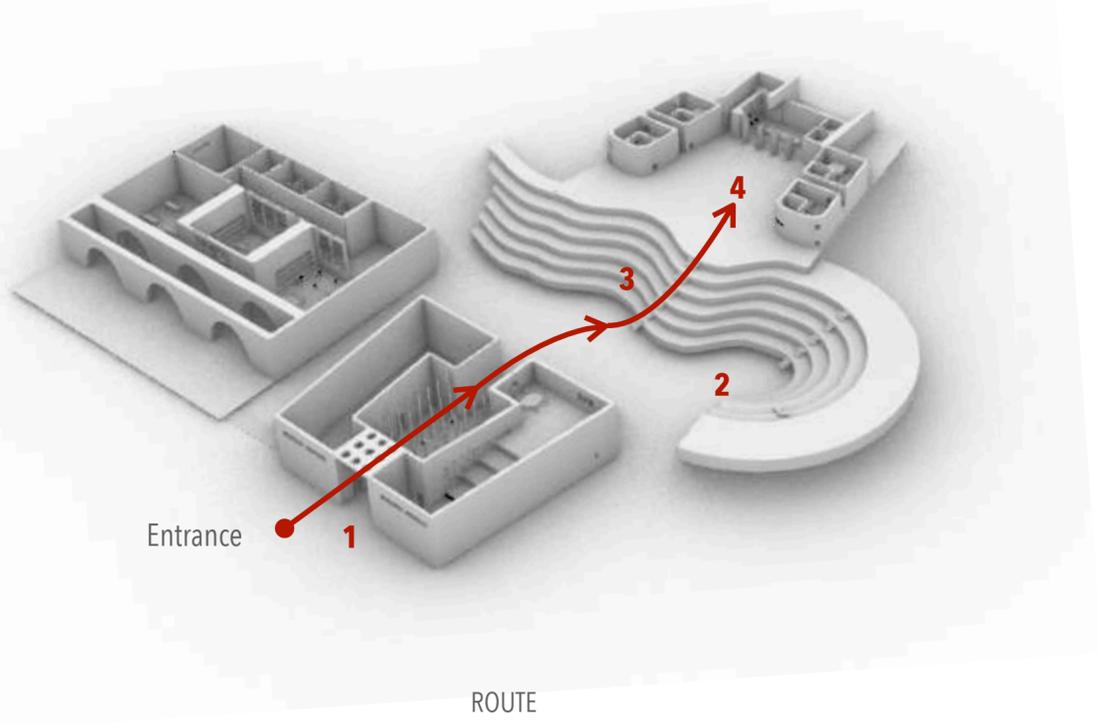


WORKSHOP

SECTION 1:100



FLOOR PLAN



Entrance

1

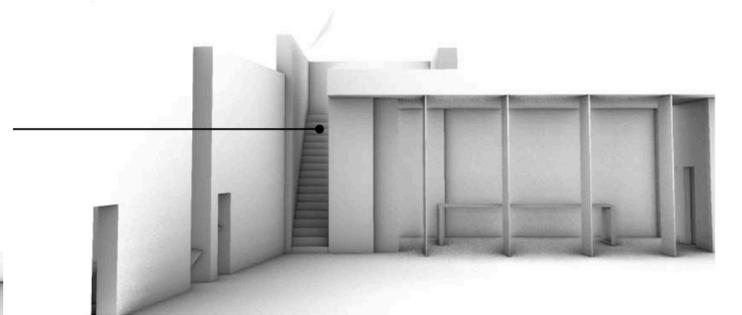
3

2

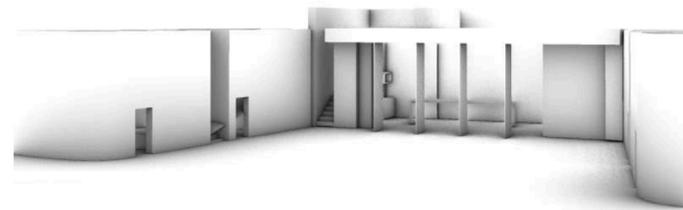
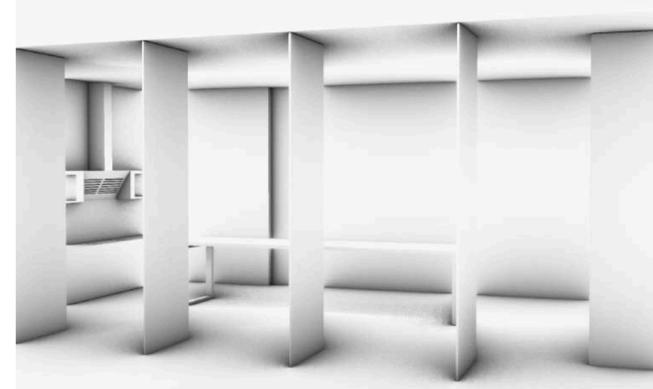
4

ROUTE

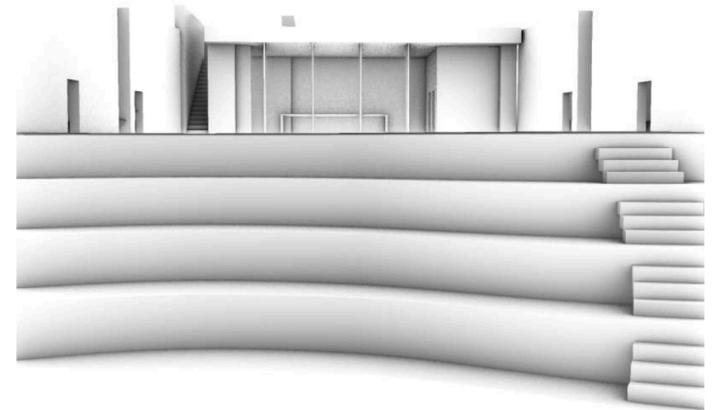
COMMUNAL KITCHEN AND STAIRCASE  
LEADING TO HIGHEST ELEVATION AND  
VIEWPOINT



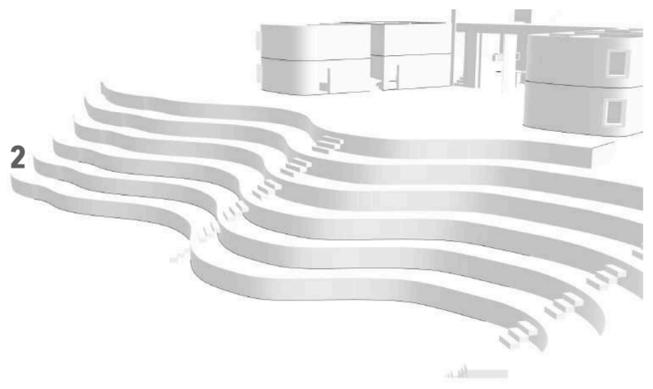
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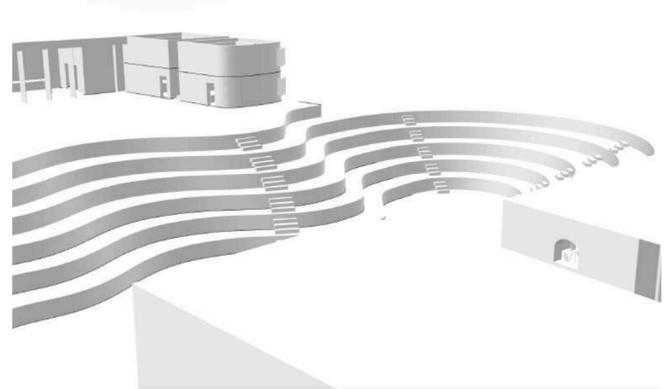
3



STEPS TOWARDS COMMUNAL KITCHEN AND  
RESIDENCES



2



CONTINUOUS AMPHITHEATRE STEPS FORMED INTO  
SOCIAL SPACES AND ROUTE TO RESIDENCES

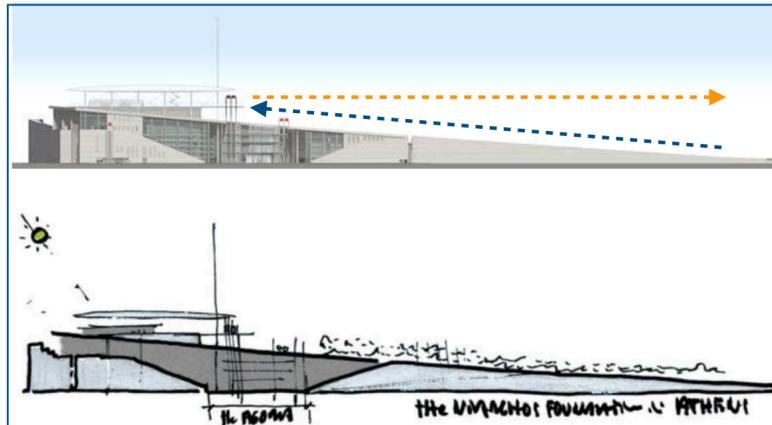
1



ENTRANCE  
LIBRARY AND ARCHIVE ON EITHER SIDE

MOVING AROUND THE SITE

The following page captures different spaces on site through through the designated route shown in red on the perspective shown in the top left corner of the page. The journey initiates from the entrance, and terminates by the communal kitchen, residences and viewpoint.



I started developing the programme through two projects based in Greece, large and small based project.

The Stavros Niarchos foundation explores Athen's views in a intriguing way. Placing all utilities, services and internal spaces below a man made elevated sloped hill in order to reward the users with the view of the sea one and the city from above.

**STAVROS NIARCHOS FOUNDATION**  
Architect: Renzo Piano

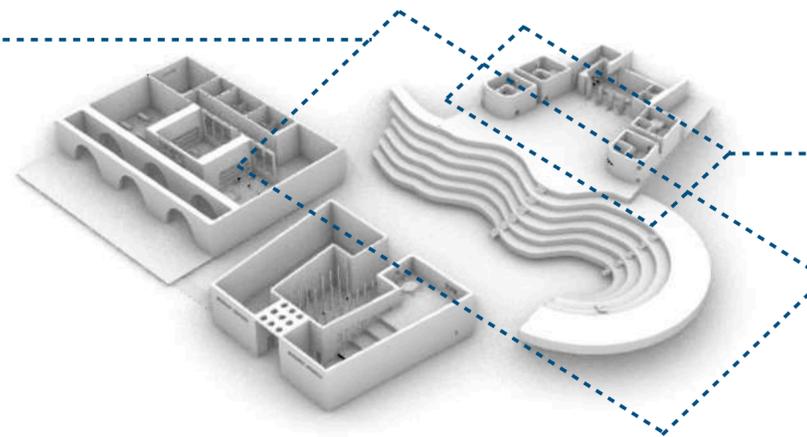
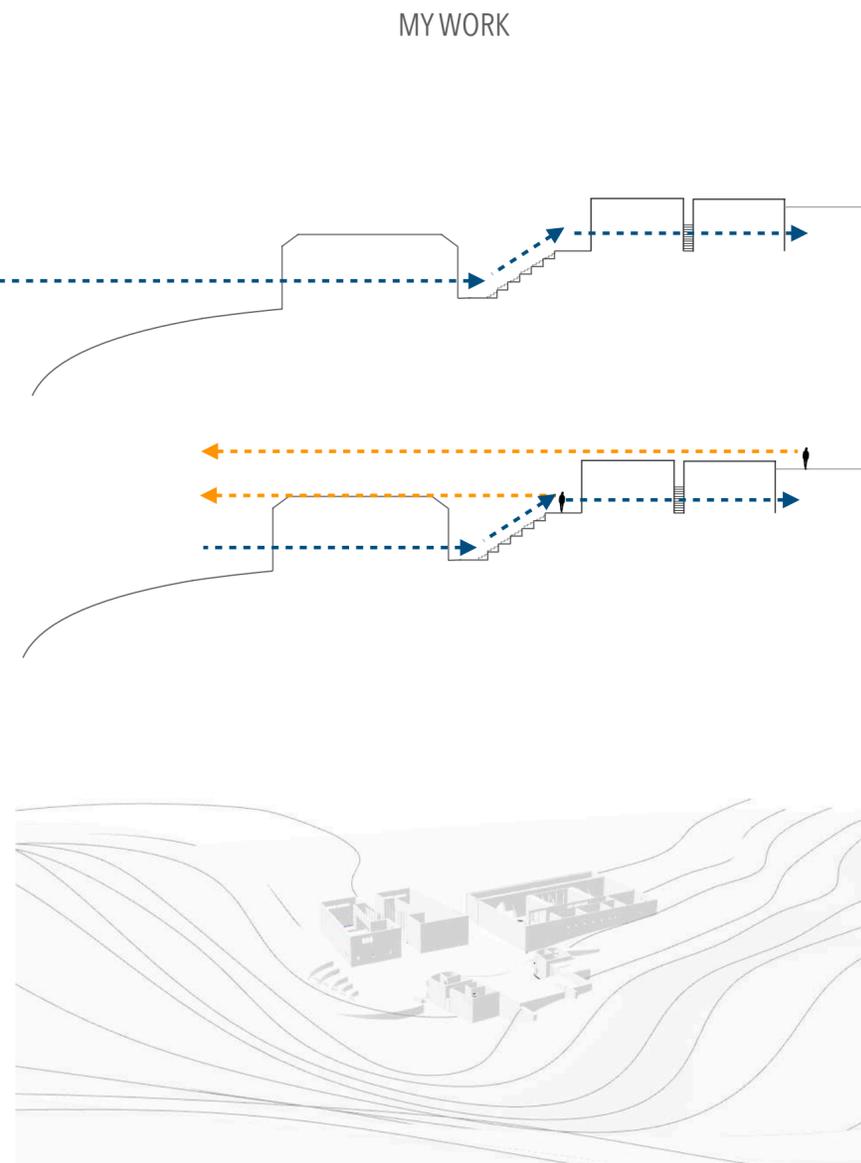


*Images taken off the web*

I used Proselia as a precedence towards the use of large steps and playing with the terrain. As my project is situated on a lateral slope I decided to engage with large steps not only being used as passageways but also as social spaces.

I used large loose steps to form an amphitheatre and to develop a passageway on the slanted terrain to lead the users towards the residences, kitchen and viewpoints.

**PROSELIA**  
Architect: Loculus Study




*Images taken off the web*

I used Louis Khan as a way of creating a large social space between two sets of residences. Shown on the perspective below you can see the two sets of residences on either side forming a large open space in the middle.

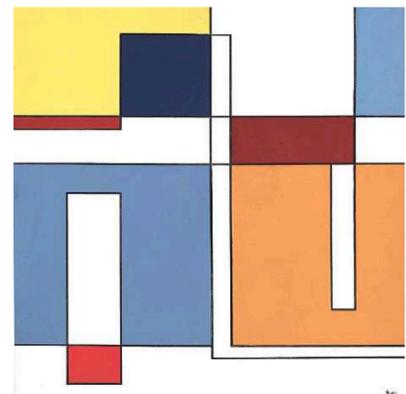
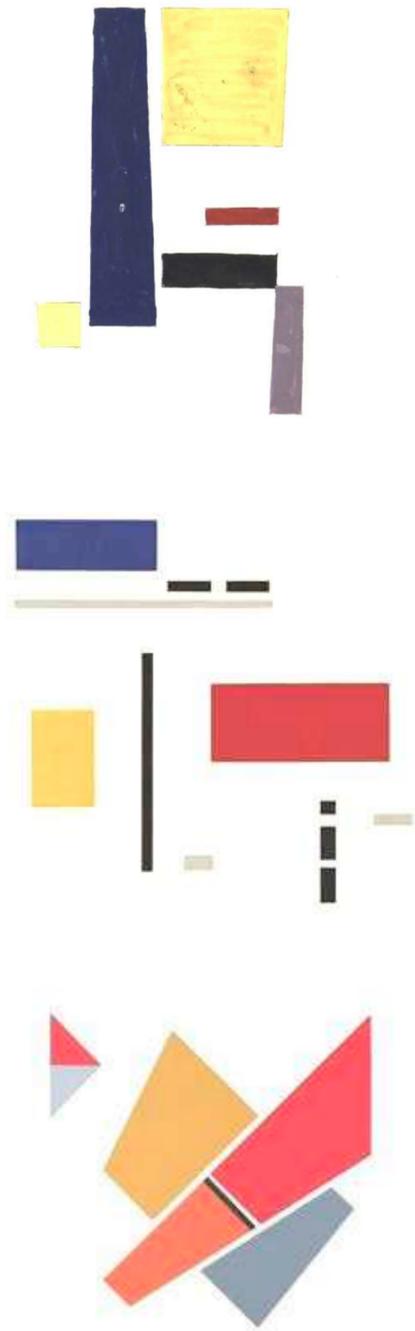
This form has created an interactive environment between the occupiers of the residences and encouraging communication between the users.

**SALK INSTITUTE**  
Architect: Louis Khan

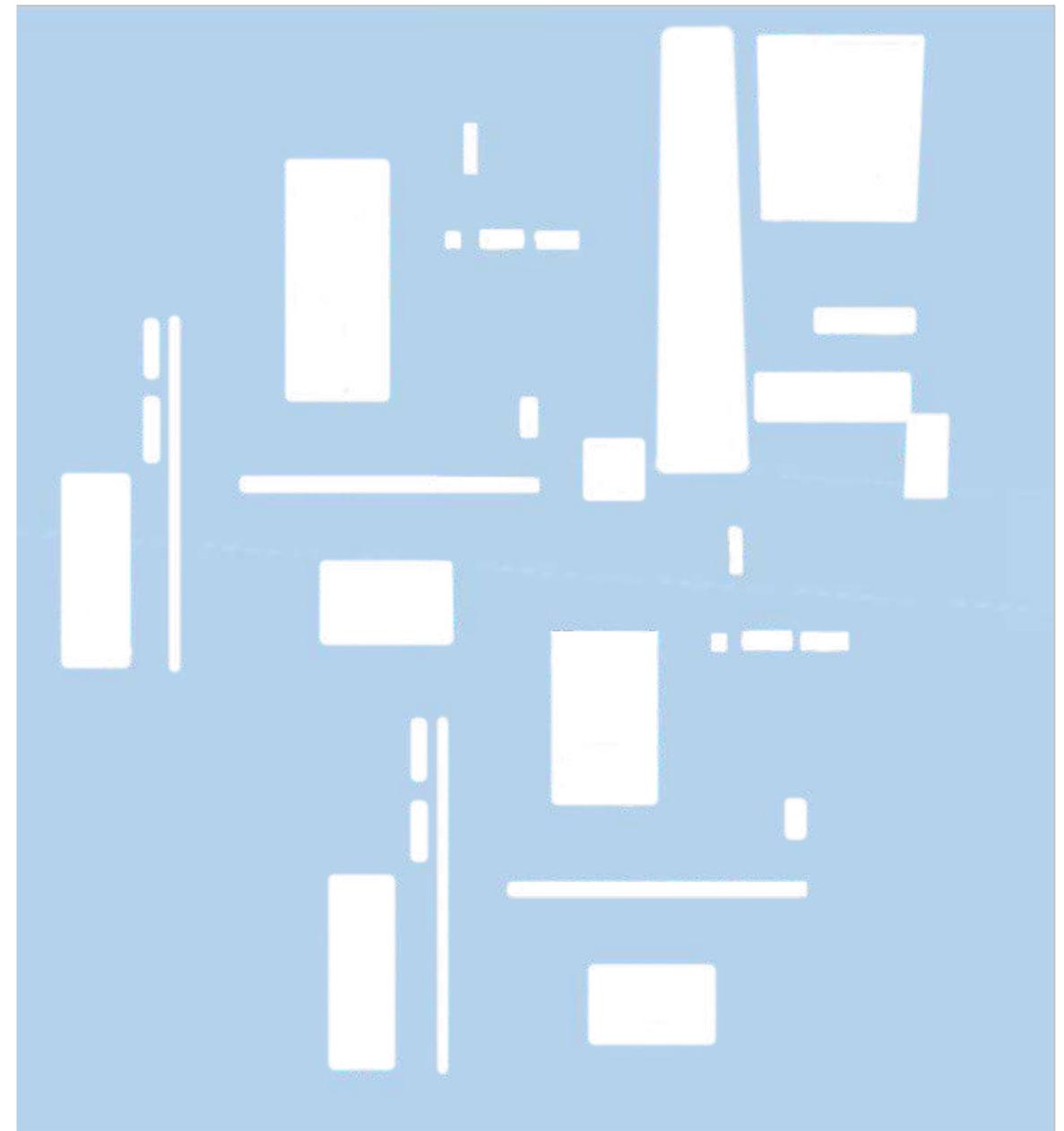
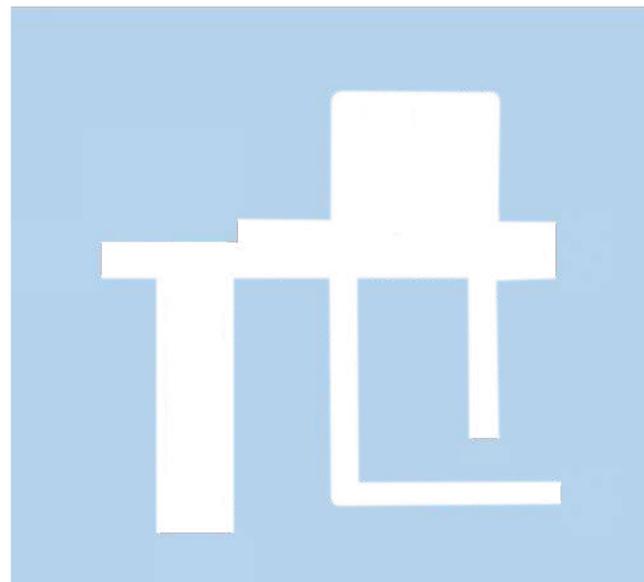
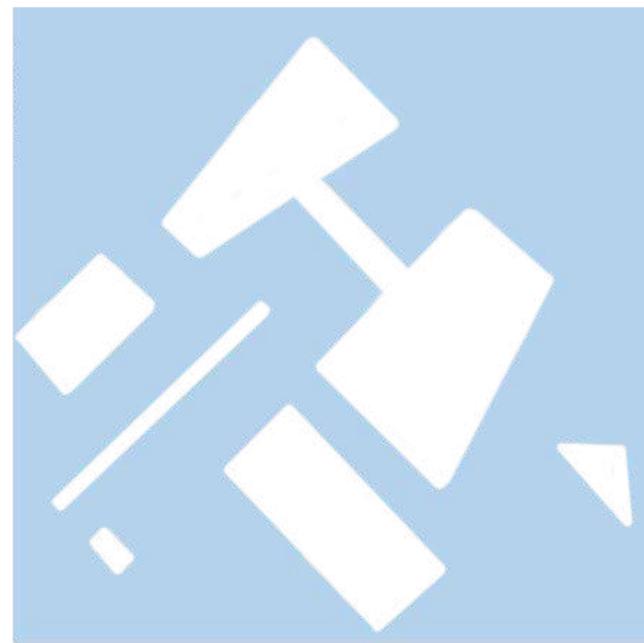
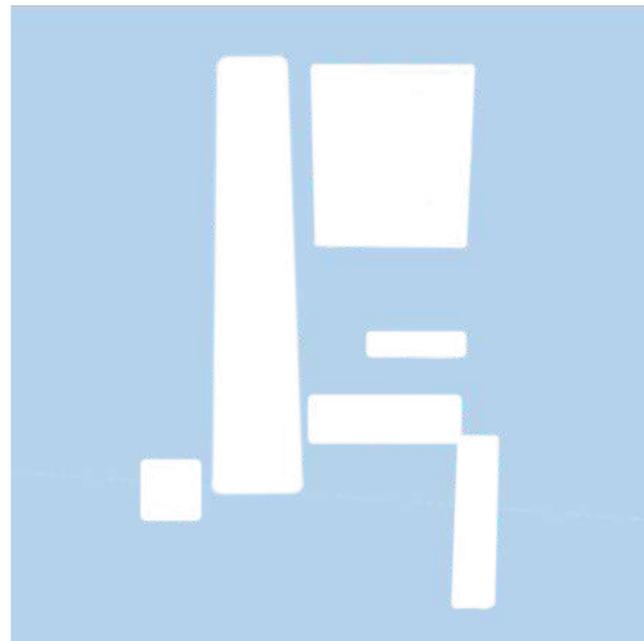
**PRECEDENCE STUDY**

The following page expands on the different projects used as precedences throughout the development of the programme and how they were integrated into the design.

I was going to be pinpointing precedence studies in a minimal manner throughout the different pages of the project, but felt as if these concepts and works assisted the development of the programme greatly and worth analysing the ways in which they integrated with the design of the project.



JUAN MELE



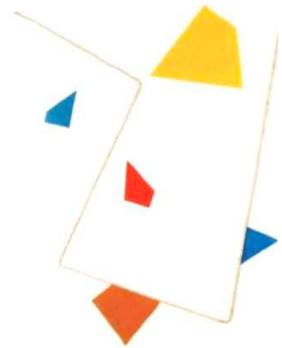
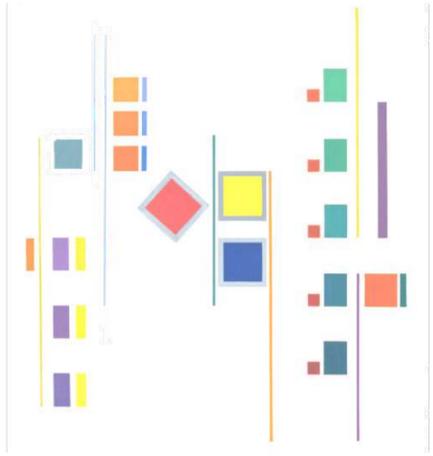
EXPERIMENTATION

04.04.2021

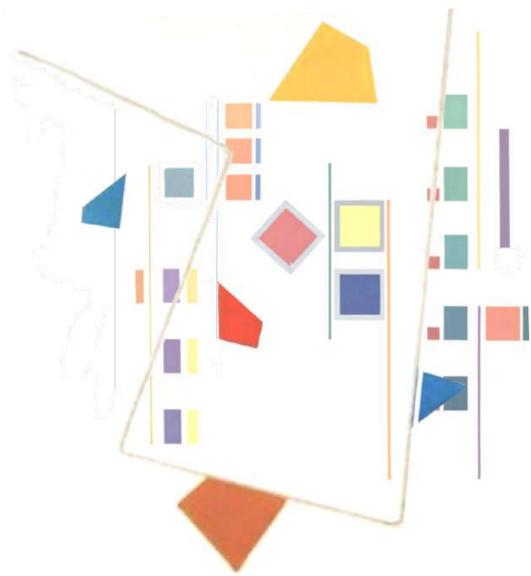
DEVELOPING THE WORKSHOP  
*Radical Geometries*

With the aim of changing the current workshop design, I used an artist's work - Juan Mele, specialising in 'Radical Geometries', to assist with the development of the workshop layout.

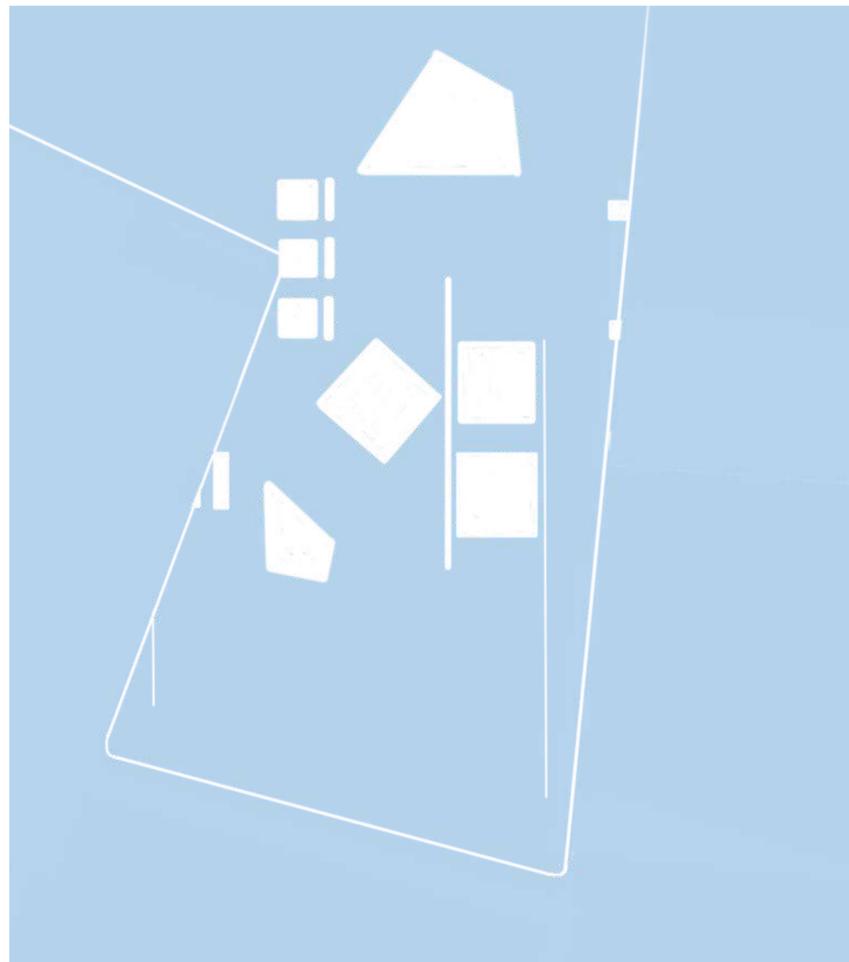
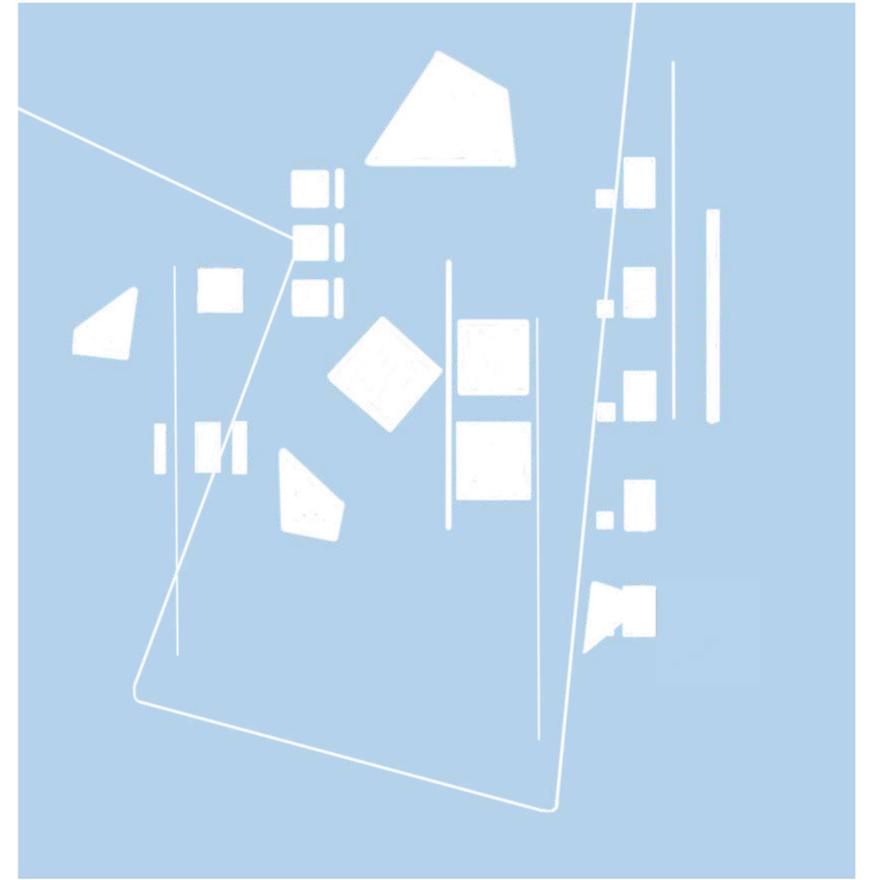
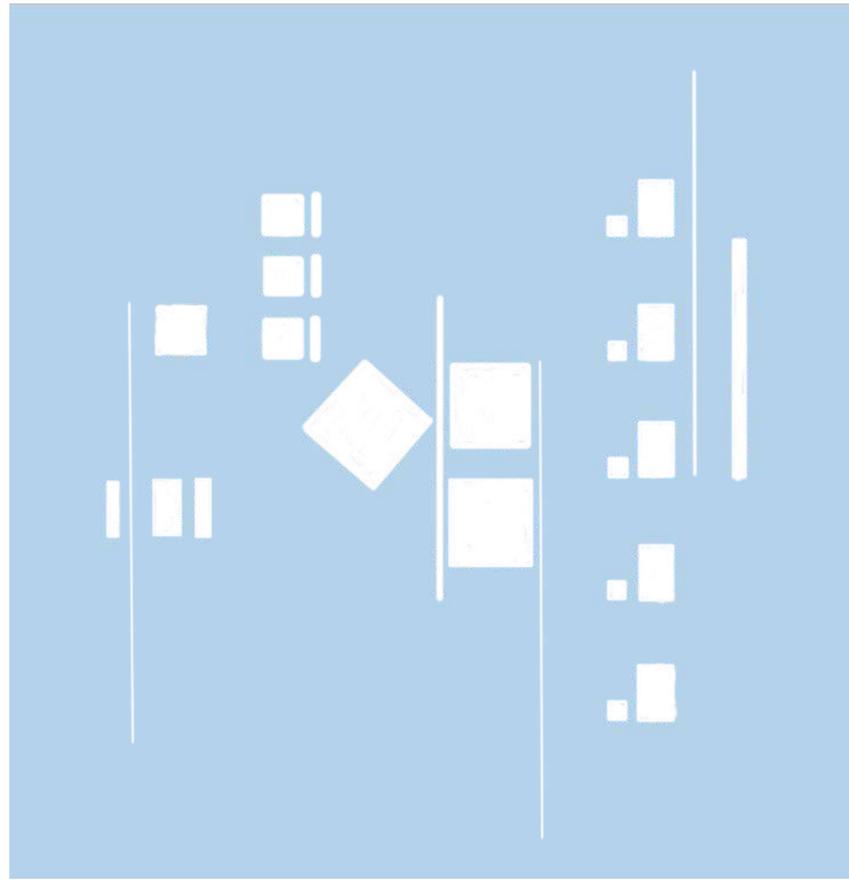
The images to the left represent some of Juan Mele's existing paintings, while on the right hand side of the page, experimentation through the manipulation of those images is portrayed.

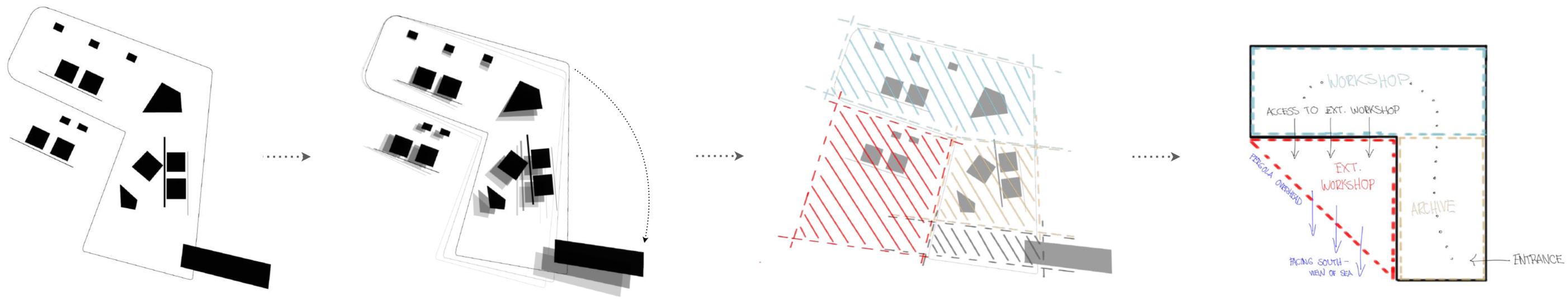


JUAN MELE



PERSONAL MANIPULATION

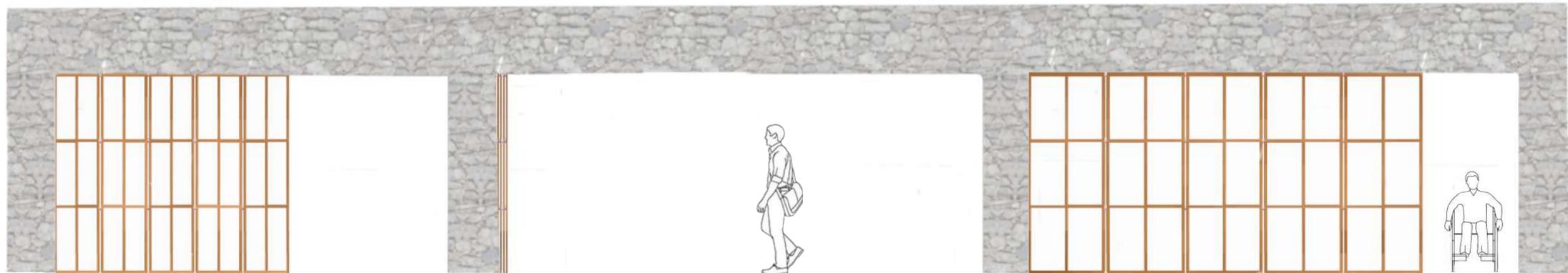
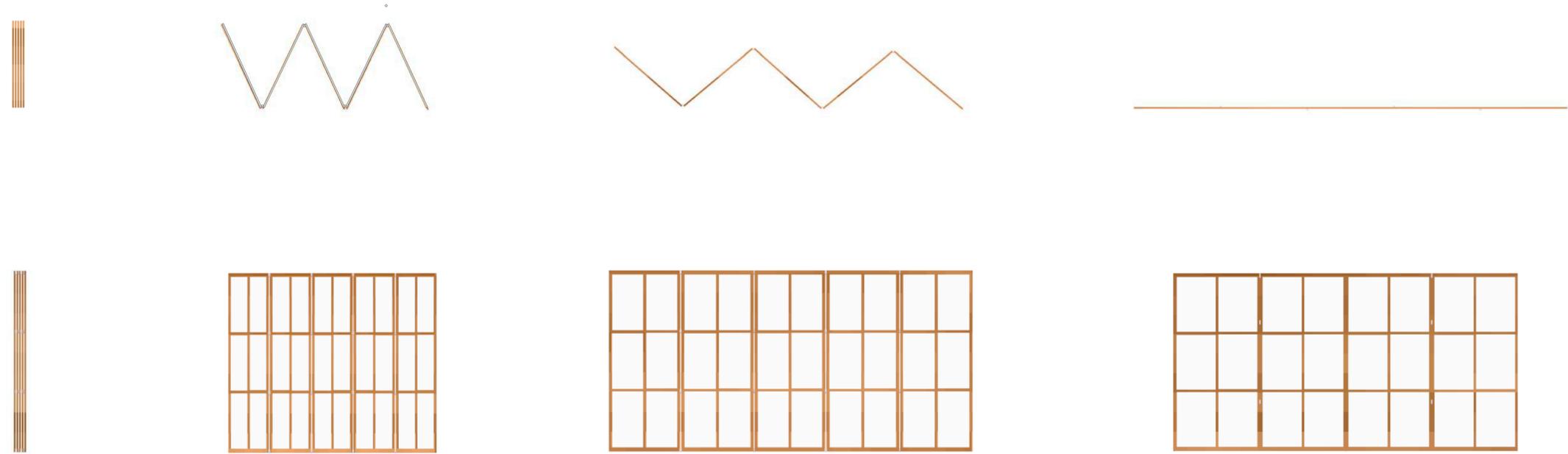




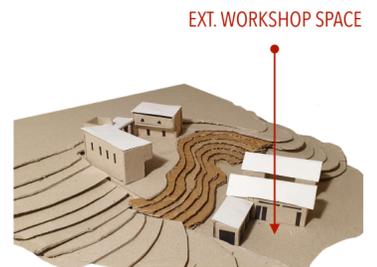
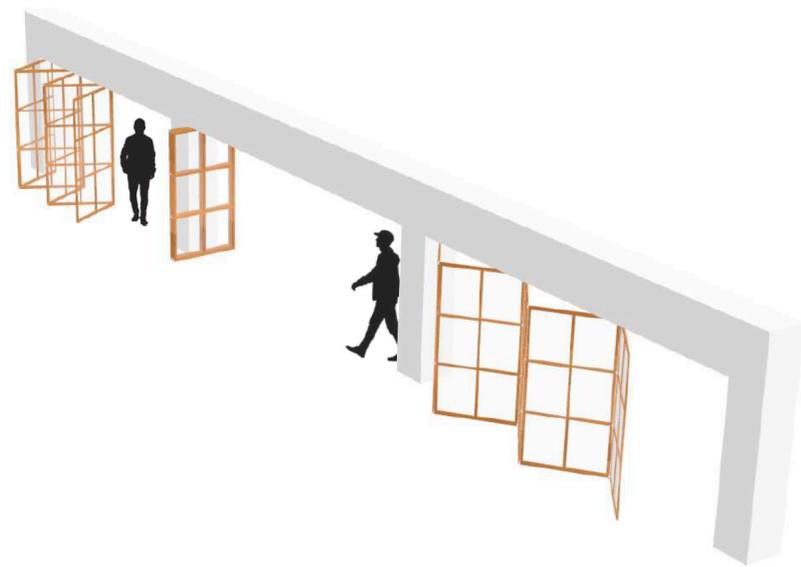
CONTINUATION OF PROCESS  
 DETERMINING WORKSHOP DESIGN



MODEL 1:100  
CURRENT DESIGN PROPOSAL



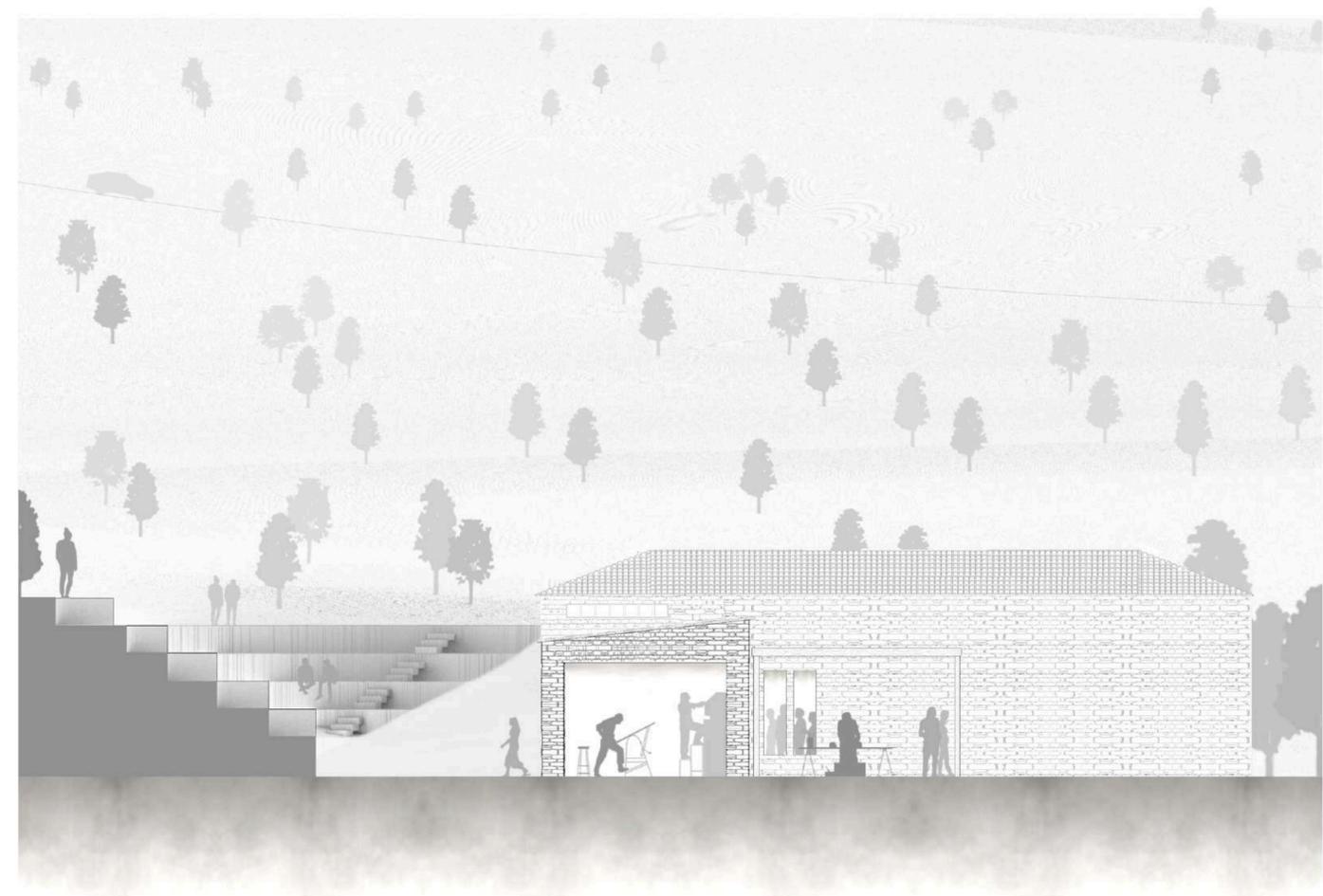
PRECEDENCE STUDY  
JÖRN UTZON - MALLORCA 1971



WORKSHOP - SOUTH ELEVATION

EXPERIMENTING OPENINGS - FOLDABLE  
TIMBER FRAME WINDOW USE

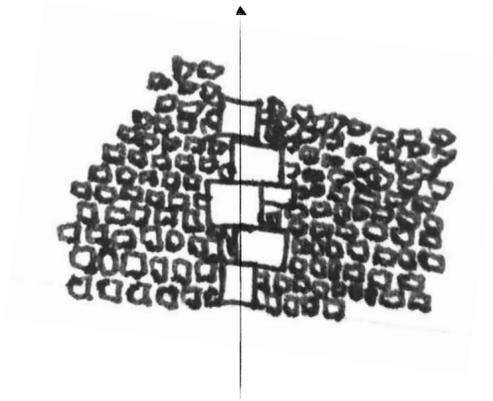
08.04.2021



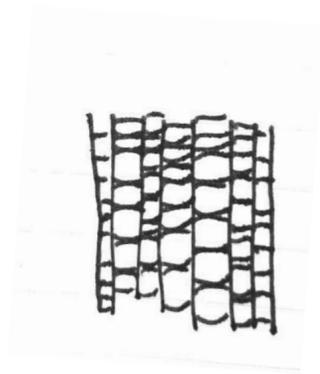
*CONTINUATION OF PROCESS*

*ROUGH/ BRIEF ENCAPSULATION OF SPACES  
EXPERIMENTING FOR FINAL DESIGN*

CURRENT APPEARANCE - WORKSHOP AND ARCHIVE  
South Elevation



Larger pavers forming passageway amongst cobblestone



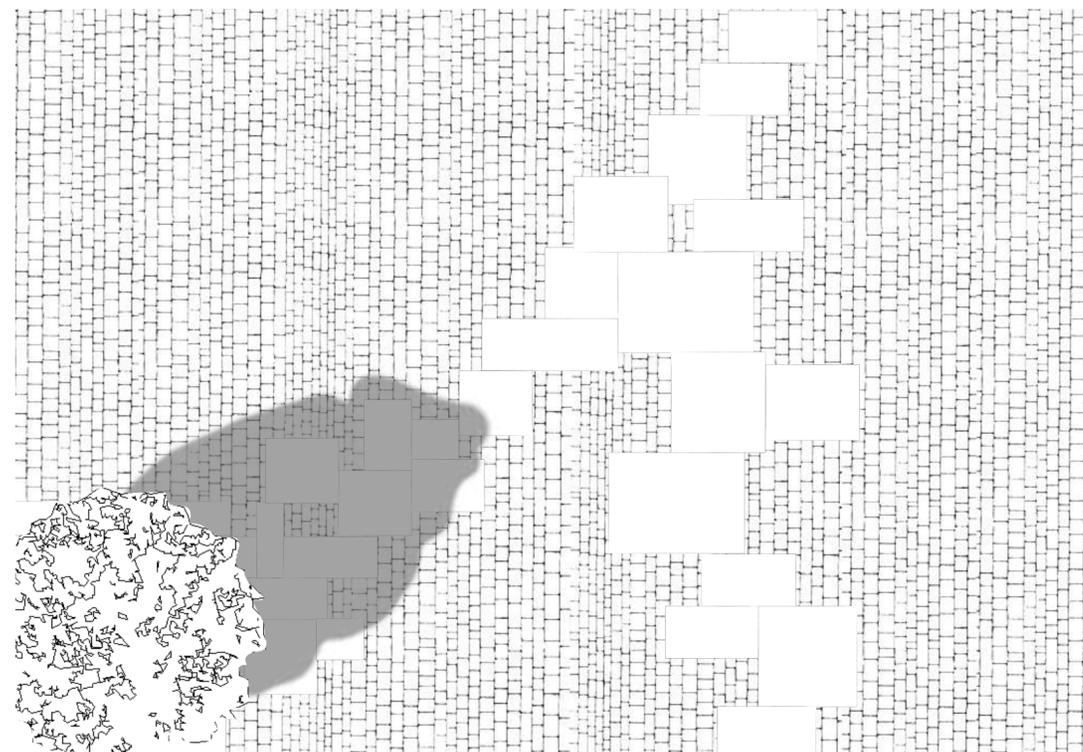
Different width layers of cobble stone



Large pavers purposely placed around from shadow projection of trees - space to occupy and interact with shade

ROUGH SKETCHES

02.04.2021

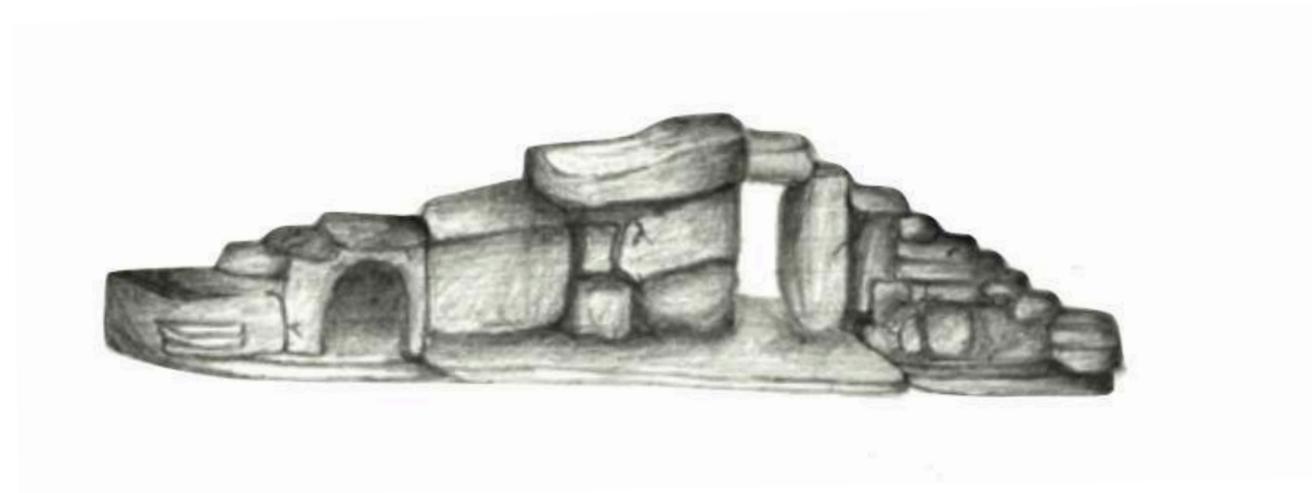


While granite is known for natural colours in mostly warm climates, with some greens and rust colours, you'll immediately notice sandstone cobblestone is more colourful and charming being integrated into the design.

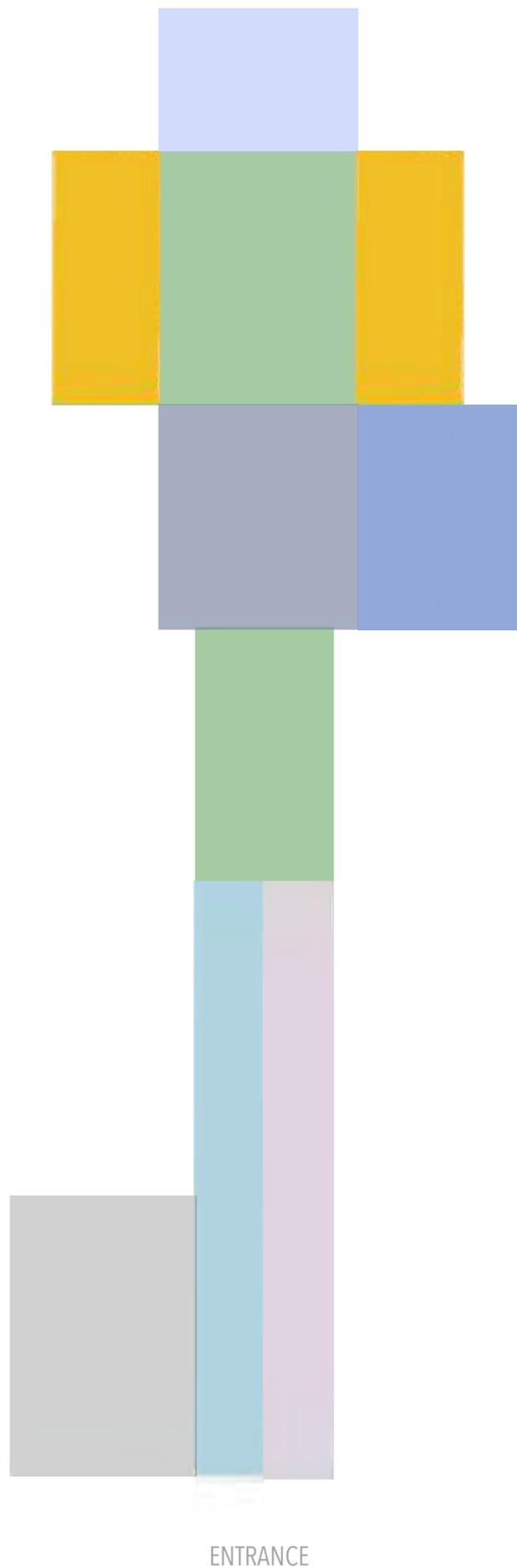
**TERRAIN EXPERIMENTATION/ DEVELOPMENT**  
RELATIONSHIP OF STONE PAVERS AND SHADE

The following page explores the way in which shade is integrated into the design proposal.

Evia's Stone & Stories  
*Seasonal Study Residential Area*



The site is located on the island of Evia situated North-East of Greece, with the project aiming to let users develop their stone masonry skills in the workshop and gain a better understanding of Greek Mythology and acting during the late hours of the day in the library and amphitheatre. The spaces will also promote interactivity amongst the users starting from the social steps, and leading to the communal kitchen allowing users to cook together using local produce provided by the neighbouring village of Politika.



ENTRANCE

COMMUNAL KITCHEN &  
VIEWPOINT

RESIDENCES

SOCIAL SPACE

SOCIAL SPACE/ STEPS  
AMPHITHEATRE

COURTYARD -  
SOCIAL SPACE

LIBRARY

ARCHIVE

WORKSHOP



STONE CUTTING USERS (18yr +)



LIBRARY USERS

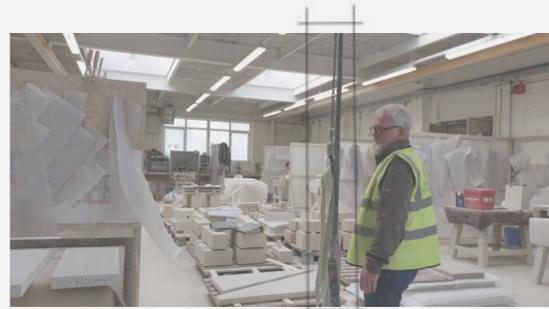


WORKSHOP AND LIBRARY INSTRUCTOR

USERS

STONE WORKSHOP OBSERVATIONS

APPEARANCE FROM ENTRANCE



Resistant bands for stone transportation and starting from entrance.



placement

Individual work spaces on both sides of room. CRUCIAL - Access to wall.

Material / Stone placement - middle of room. Unfinished and finished products.

INTERNAL SPACES



Access to stone - positioned in the middle



No seats for occupiers - safety purpose.

Visible plans and sections on separation walls - crucial aspect of the layout.

Individual work space consisting of thin stone slabs on desk and tools attached onto separation walls.

INDIVIDUAL WORK SPACE



Necessary access to wall.



Working at bankers.

working on wooden bankers.

Wooden separative walls for dust, machinery and stone protection.

Mechanical ventilation shafts for dust collection.

Construction of Capital is also very common for large housing developments.

FINISHED PRODUCTS



Plinths are a common construction element on site.



Gargoyles and garden features are also a common element inside the specific workshop due to their size.

Specific portico's, entrance frames, windows, mullions and other stone features small in size are also carried out in the workshop above.

STONE MASONRY WORKSHOP

Chichester Stone Works - 04.05.2021 - Late trip due to COVID-19

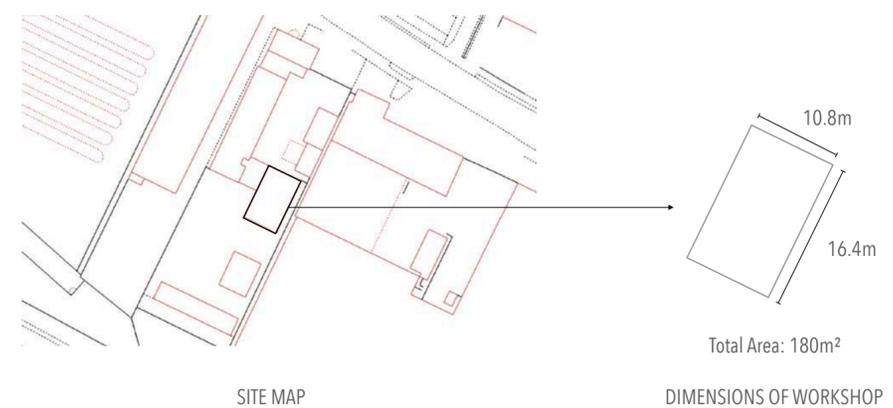
GETTING FAMILIAR WITH THE SCALE

The following visit to an active stone workshop helps me gain a better understanding of the scale of a stone workshop and what dimensions I should be considering in regards to its spatial design. The following workshop can fit between **12-14 users** which serves as a convenient precedence with my programme consisting of **12 users**.

Furthermore, the workshop above has a total area of 180m<sup>2</sup>, needing to take that into consideration when developing the stone workshop of the programme.

The handwriting above reflects on the observations taken of the stone workshop and the features it consists of.

The location map to the right of the text gives insight on the dimensions of the workshop above.



STONE WORKSHOP OBSERVATIONS

STONE  
TRANSPORT  
MECHANISMS  
& MACHINERY



Thick elastic resistant bands extending and folding up throughout stone transportation.  
300 x 150 Steel beam Supporting bands for stone transport internally.

Resistant bands wrapping around stone.

Elastic resistant bands. Extending across all of steel beam.

UPON  
ARRIVAL



Variety in stone selection upon arrival.  
Spaces on site in design proposal will be carefully thought out to accommodate necessary components to workshop.

Stone drop-off upon arrival → Forklift → Stone treatment.

LARGE  
MECHANISMS



Heavy/Large machinery → secondary saw cutting pieces into blocks.  
Natural sharpening stones can be used dry or wet, but wet is recommended. The liquid will assist with getting rid of the swarf and waste material and prevents the stone from clogging.

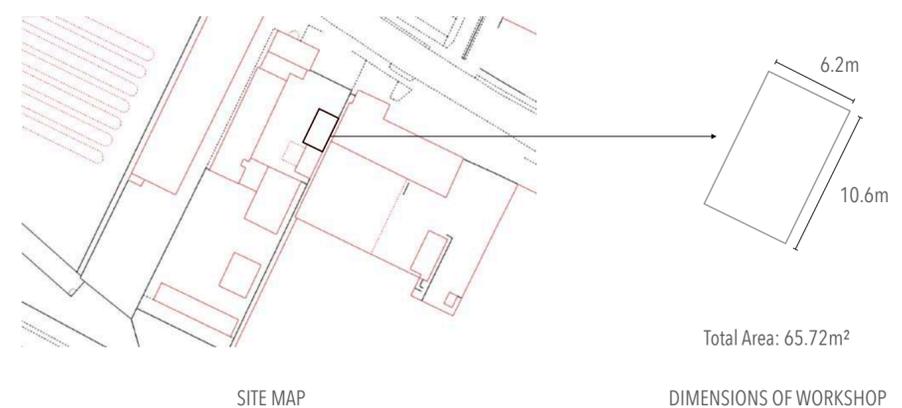
Stone lubricant space → Positioned with forklift → Space as such, must be carefully considered and arranged in design proposal.

STONE MASONRY WORKSHOP  
Chichester Stone Works - 04.05.2021  
GETTING FAMILIAR WITH THE SCALE

The site plan to the right of the text shows the location of the area where stone is placed to be lubricated and prevents the stone pieces from clogging.

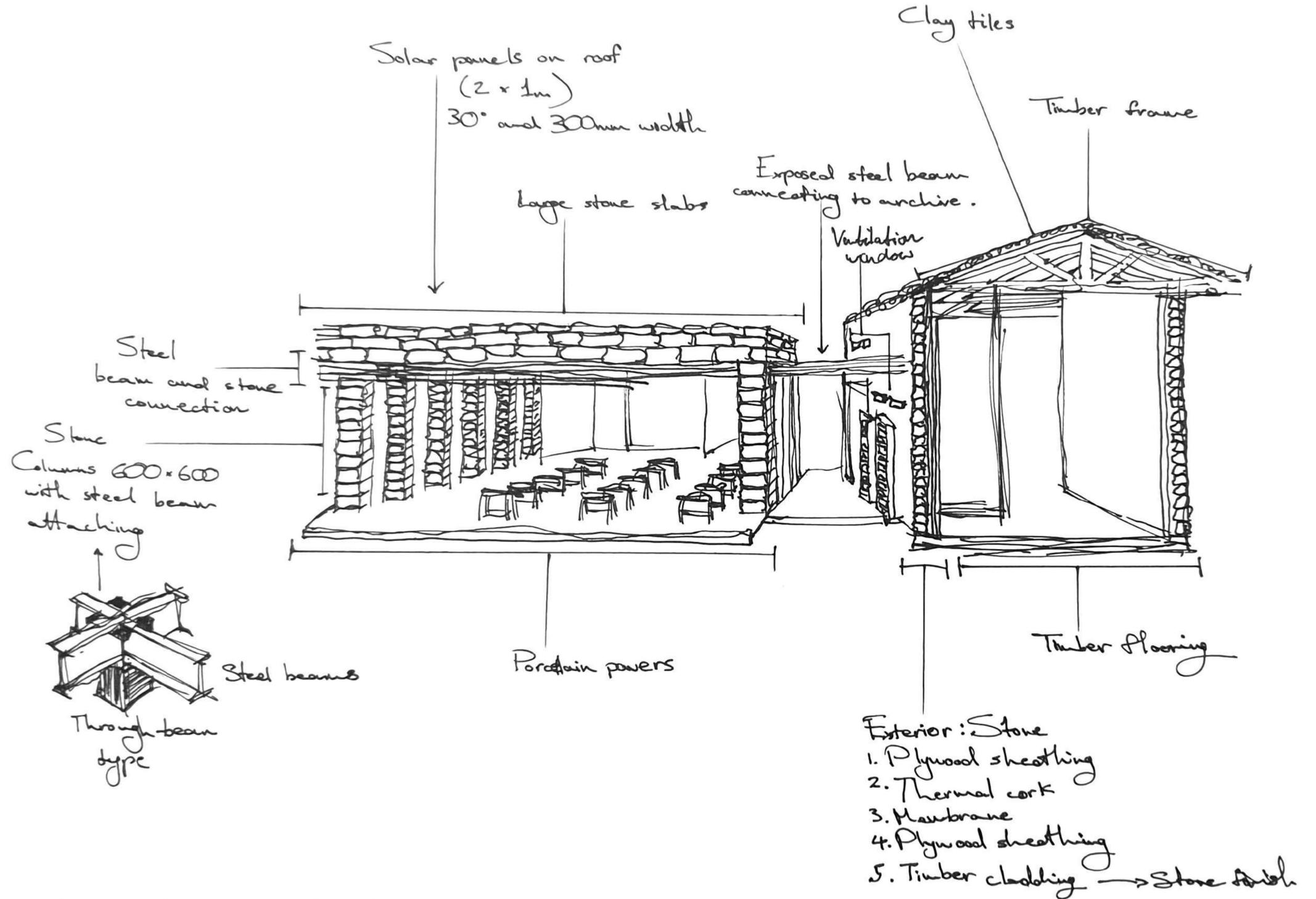
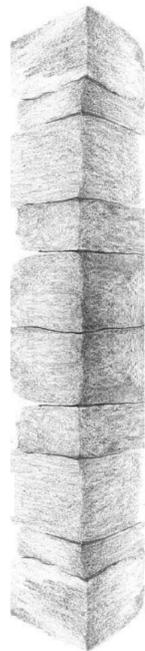
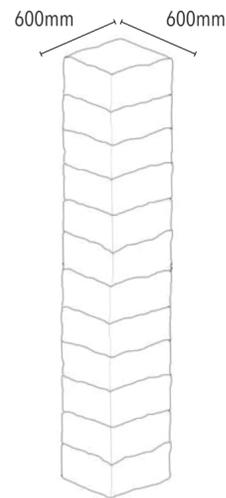
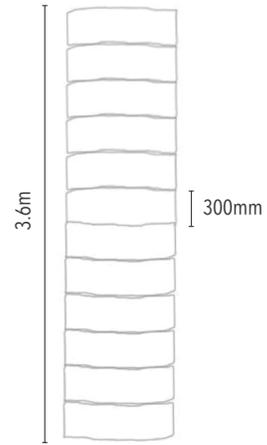
With a total area of 65.72m<sup>2</sup>, the dimensions of the space must be carefully considered for in order to be added into the design proposal as it is a necessary component to the function of the workshop.

Furthermore, observational notes are shown above when looking at the machinery and mechanisms that assist with the transportation, cutting and treating of the stone. By observing and gaining a greater understanding of the components, adjustments will be made in the design proposal in order to enhance the role of the workshop with the necessary tools and machinery.



SITE MAP

DIMENSIONS OF WORKSHOP



06.05.2021

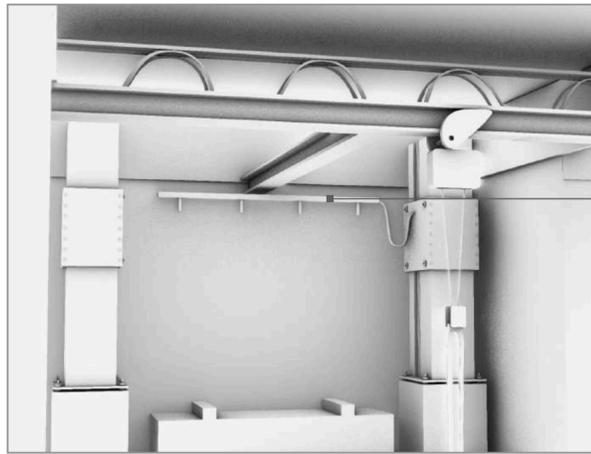
'Thinking out loud' - Workshop and archive Connection

12.05.2021

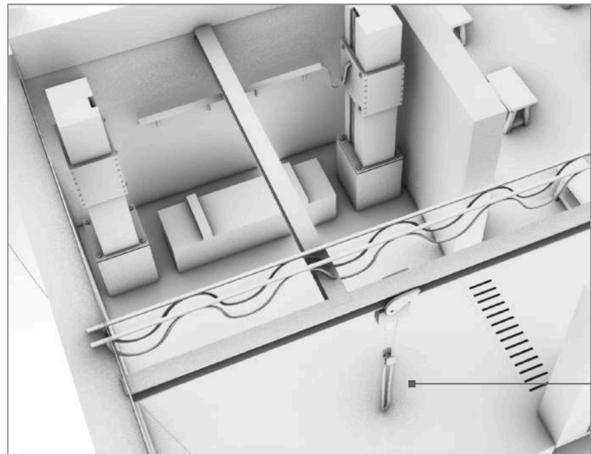
STONE WETTING/ LUBRICATION SPACE

STONE TRANSPORTATION MECHANISM

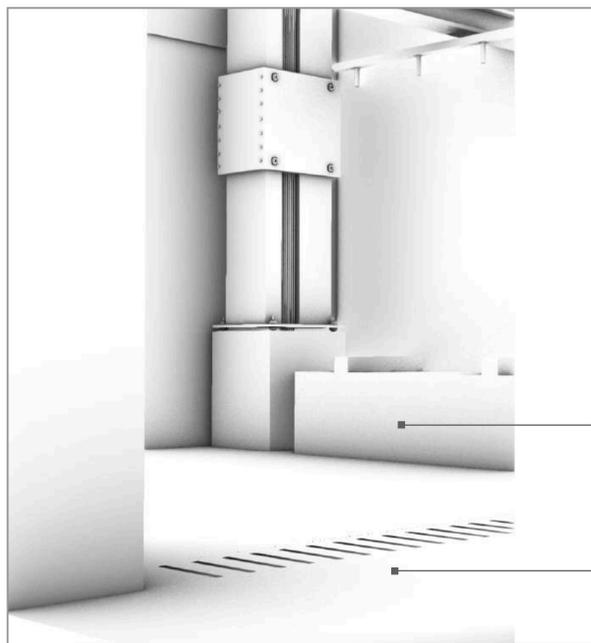
INTERNAL SPACES



Long tube with four smaller tubes below releasing water and oil to lubricate stone. Upper tube attached onto steel beam.

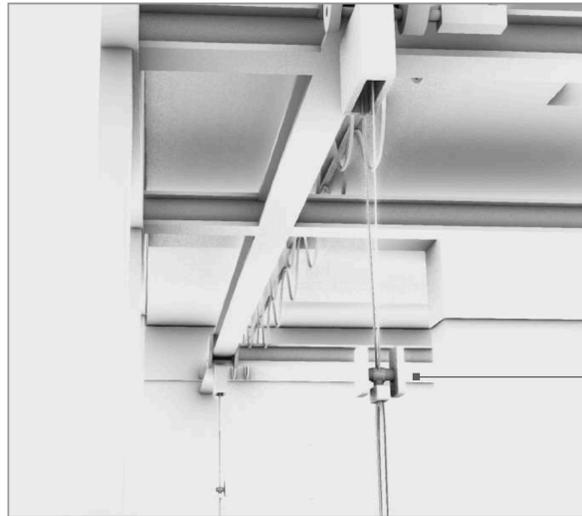


Thin steel beams assisting resistant band extending with bands below carrying stone that has just been lubricated and treated into workshop.

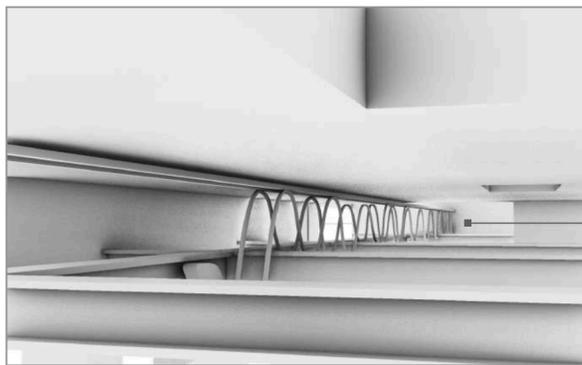


STONE BLOCK (3.5m)  
To position the stone slabs while they are being lubricated. Water and oil is being used to protect the stone and remove the debris.

Drainage for all of the oil, water and debris.



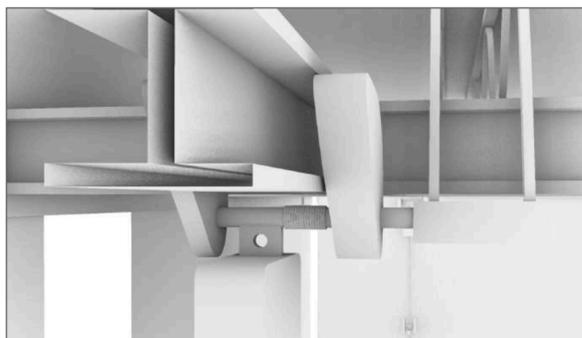
Visible walkway to the right with built in stone storage area for tools. Wall-space for plans and section included.



Mechanism controlling resistant band length and tightness on stone.



Workshop space with exposed steel beams making up route for stone distribution around the space. Visible wooden bankers at ground level and social steps in background.

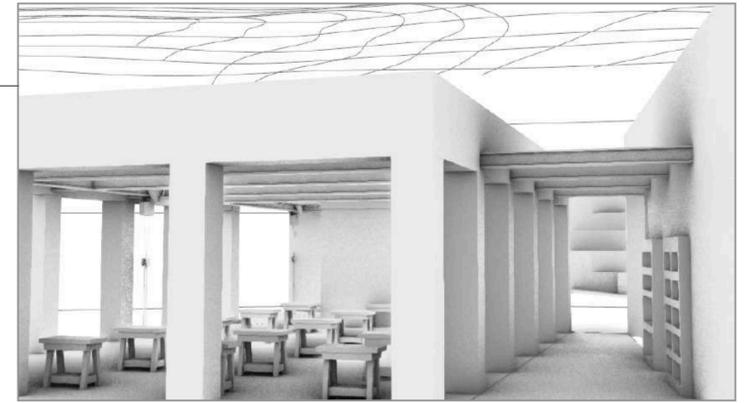


Chord extending when mechanism above is being pulled away from stone wetting area.

Thin steel beams assisting extending chord.

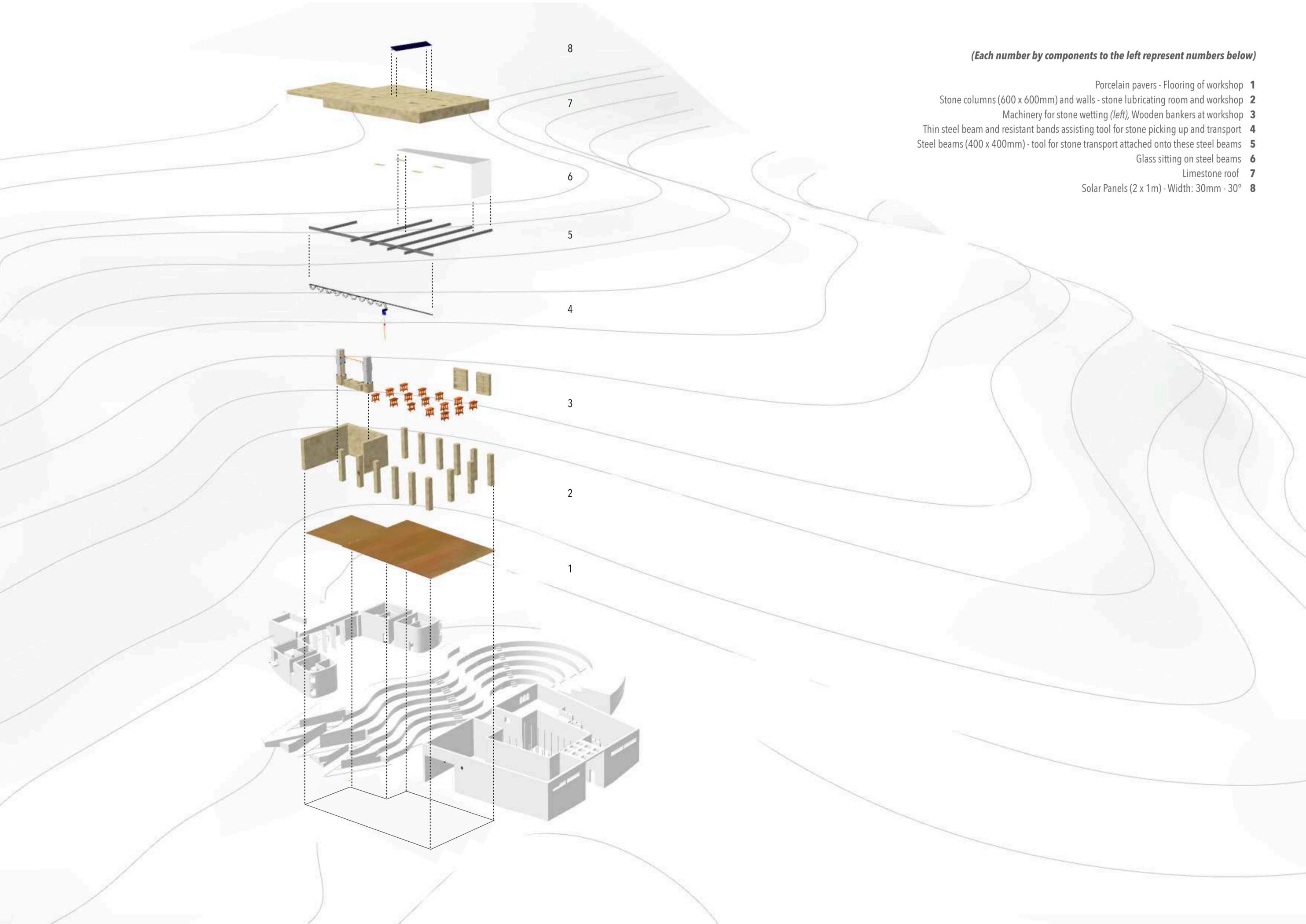
Visible start to end route of initial steel beam bringing stone for lubrication room.

Connection to steel beam Mechanism supported onto steel beams for heavy weight load - stone transportation.



**COMPONENTS OF FINAL WORKSHOP DESIGN PROPOSAL**  
INTERNAL SPACES AND MECHANISMS

The following page portrays different elements in the development of the workshop alongside annotations analysing the internal spaces and key mechanisms for stone distribution.

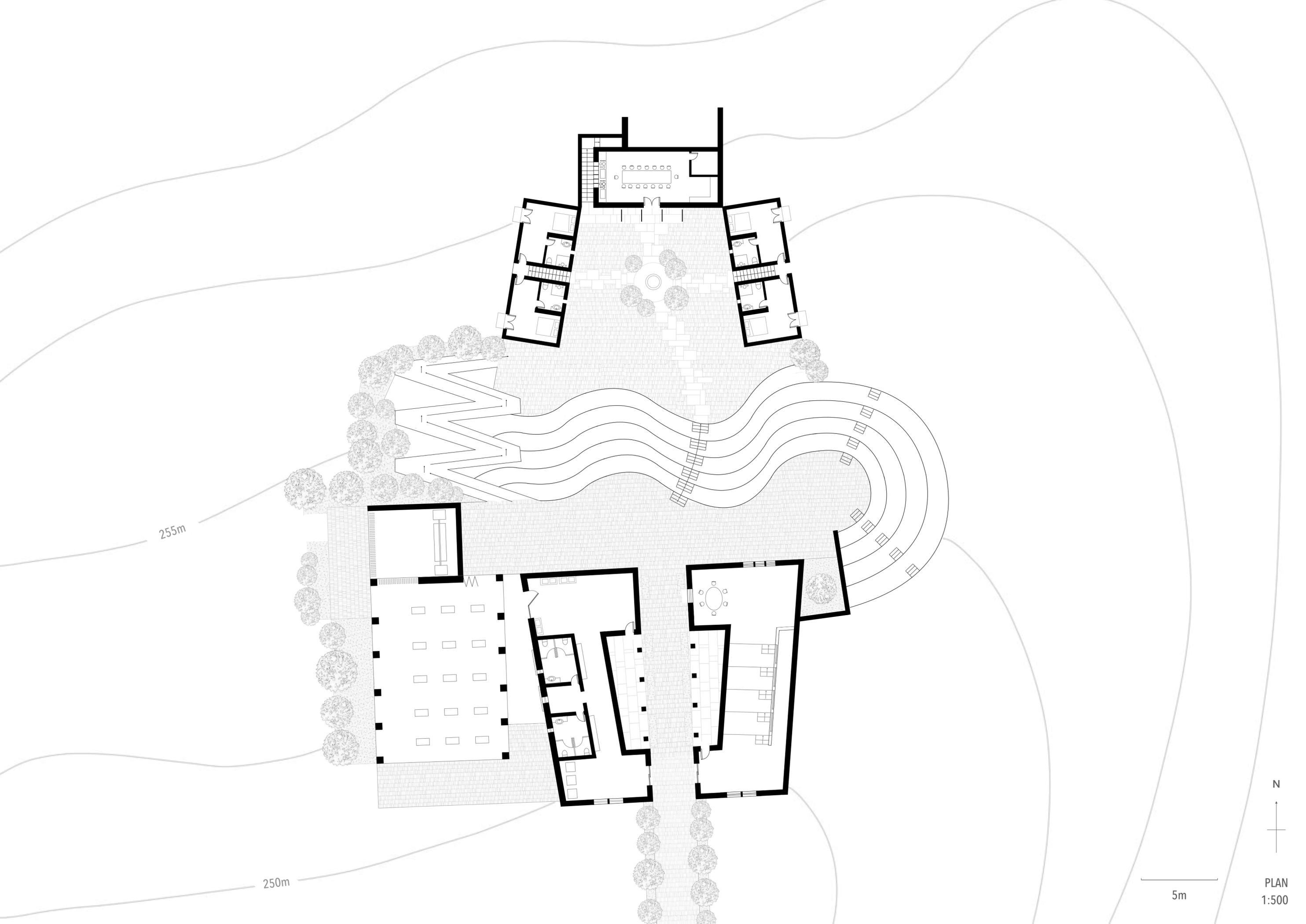


**(Each number by components to the left represent numbers below)**

- Porcelain pavers - Flooring of workshop **1**
- Stone columns (600 x 600mm) and walls - stone lubricating room and workshop **2**
- Machinery for stone wetting (*left*), Wooden bankers at workshop **3**
- Thin steel beam and resistant bands assisting tool for stone picking up and transport **4**
- Steel beams (400 x 400mm) - tool for stone transport attached onto these steel beams **5**
- Glass sitting on steel beams **6**
- Limestone roof **7**
- Solar Panels (2 x 1 m) - Width: 30mm - 30° **8**



VISUALISING  
PROPOSAL  
IN ITS  
LANDSCAPE



255m

250m

5m



PLAN  
1:500



**SPATIAL ARRANGEMENT**

KEY : COLOUR CODED

- Communal kitchen
- Staircase to viewpoint
- Large stone pavers
- Wheelchair ramp
- Residences (Non-disabled showed on Plan)
- Well
- Social steps
- Amphitheatre
- External exposed wall
- Small courtyard
- Library
- Archive
- Transition space between archive and workshop
- Workshop
- External space
- Stone drop-off point and stone storage
- Stone lubrication room
- Built in stone storage for tools, machinery and stone masonry equipment

## USER ACTIVITY

(Coloured lines on site plan correspond to outlined user below)

### ORDINARY USER / WHEELCHAIR USER

- 9 A.M:** Accommodation
- 9:02 A.M:** Communal Kitchen - Breakfast
- 9:30 A.M:** Viewpoint (Take in weather and scenery)
- 10:00 A.M:** Head towards workshop through social steps: 9:30 A.M (Start of workshop activity)
- 10:00 A.M:** Head towards workshop from wheelchair ramp.
- 13:00 P.M:** Communal Kitchen - Lunch
- 15:30 P.M:** Workshop
- 17:00 P.M:** Library for private or group reading
- 18:30 P.M:** Amphitheatre for outdoor presenting and group reading on mythology

### ORDINARY USER No. 2 - Smoker

- 9 A.M:** Accommodation
- 9:02 A.M:** Communal Kitchen - Breakfast
- 9:10 A.M:** New produce arrived, store in walk-in freezer.
- 9:35 A.M:** Socialise with other users at well (shade available from trees at specific spot)
- 9:45 A.M:** Sit at social steps with other user, socialise prior to workshop activity.
- 10:00 A.M:** Workshop
- 12:30 P.M:** Cigarette break from workshop (shade available at courtyard)
- 13:00 P.M:** Communal Kitchen - Lunch
- 15:30 P.M:** Workshop
- 17:00 P.M:** Library for private or group reading
- 18:20 P.M:** Cigarette break at small courtyard by amphitheatre
- 18:30 P.M:** Amphitheatre for outdoor presenting and group reading on mythology

### WORKSHOP INSTRUCTOR

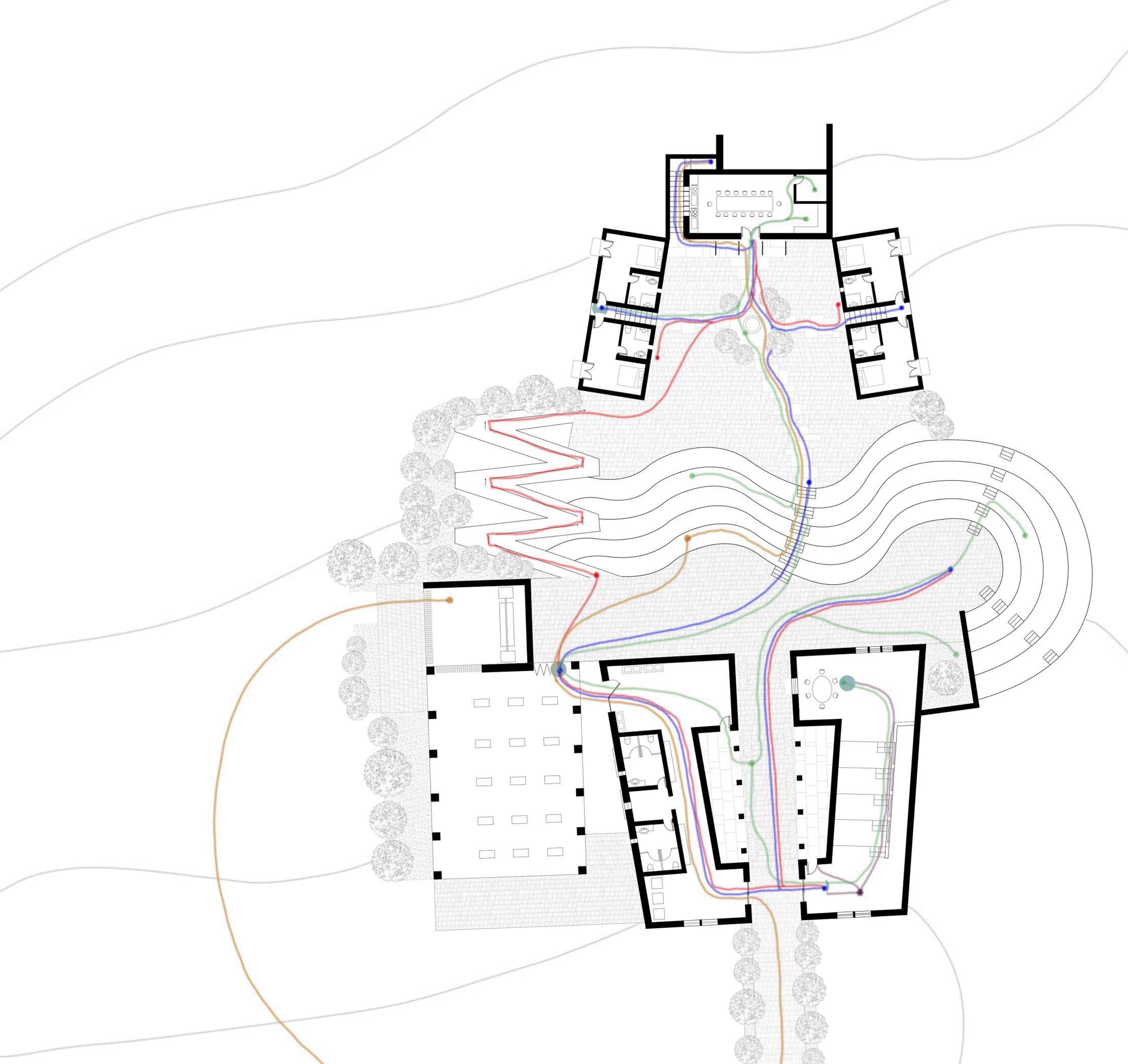
- 8:30 A.M:** Arrives on-site. Direct access to workshop to prepare necessary equipment and wait for new amount of stone to arrive from quarry by stone lubrication room.
- 13:00 P.M:** Break at social steps.
- 18:00 - 18:30 P.M:** Viewpoint to enjoy a bit of the sunset before going home.

### LIBRARY INSTRUCTOR

- 16:00 P.M:** Arrives on-site. (Varies between certain days).
- 17:00 P.M:** Users arrive. Present/ read out or act for users to present new theme or reintroduce previous activity. Followed up by assisting individual and group reading.
- 18:30 P.M:** Amphitheatre for group acting and reading.

## EVERYDAY USE/ ACTIVITY FROM OCCUPIERS

The following page reflects on the different ways the site is occupied on a daily basis. The coloured routes shown on the Plan represent the user shown through the text above. Through these ways of depicting the activity on site, we are able to see the differences and availability to the occupiers throughout the day.

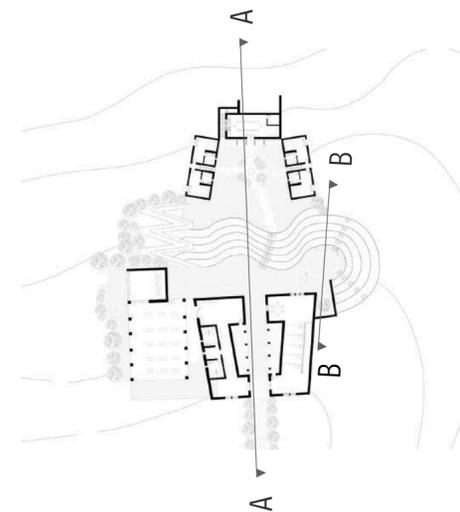


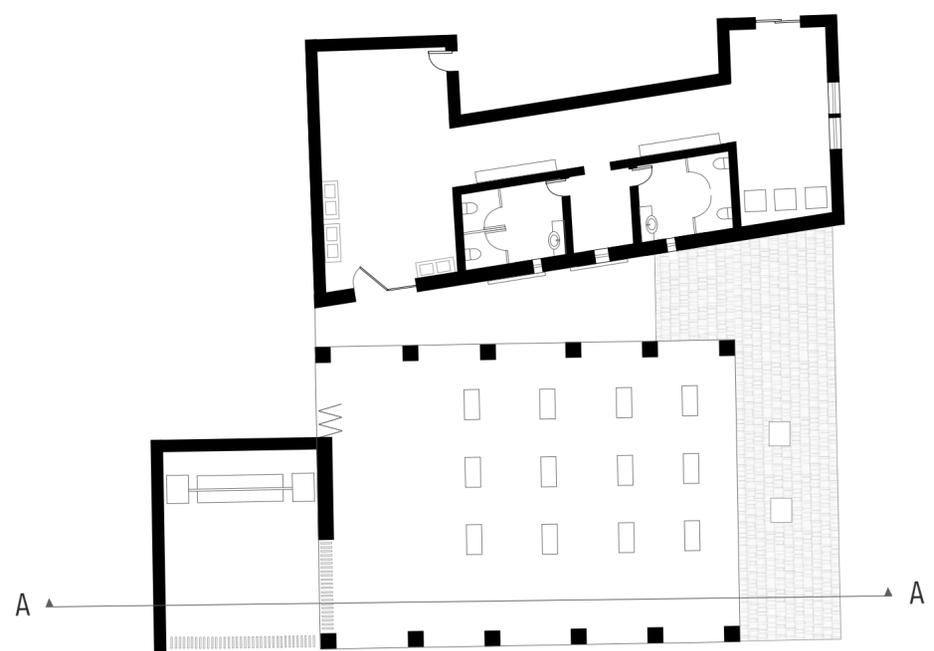
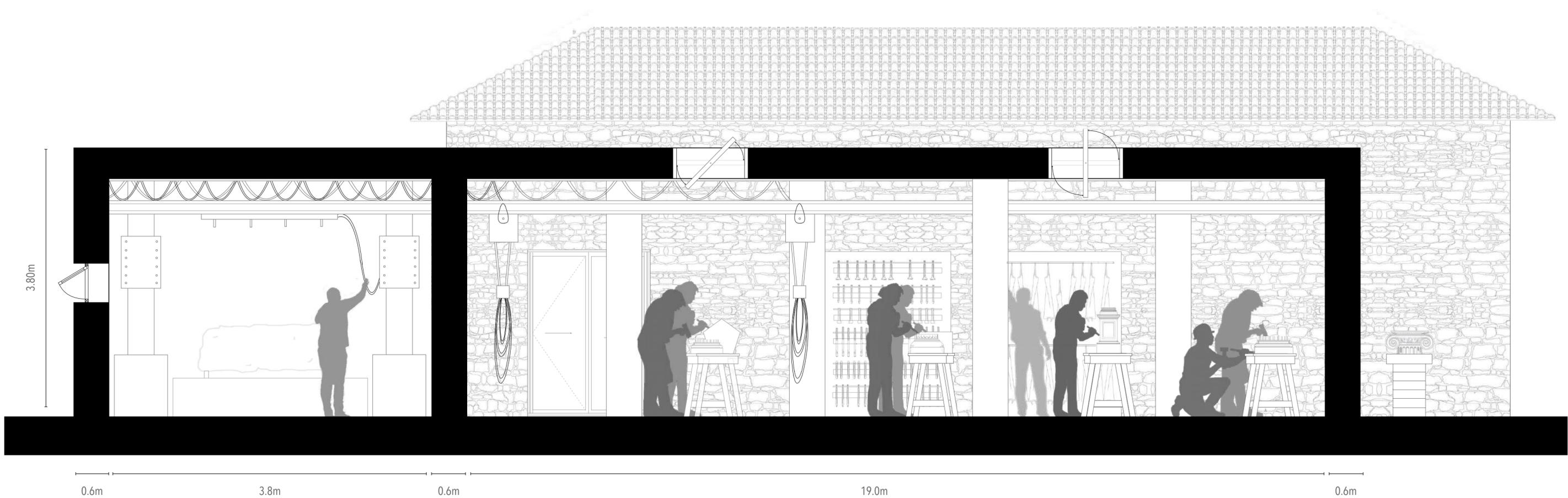


SECTION A-A



SECTION B-B



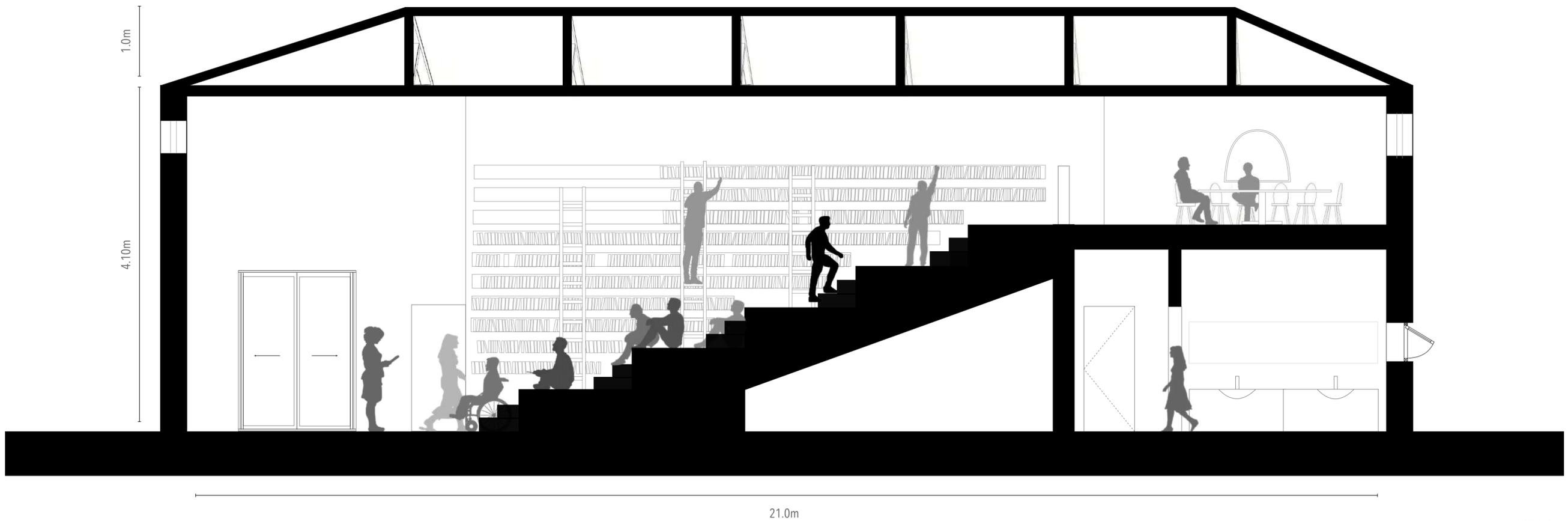


STONE MASONRY WORKSHOP

SECTION 1:100 at A1

The section above encapsulates the components and activity of the stone masonry workshop.

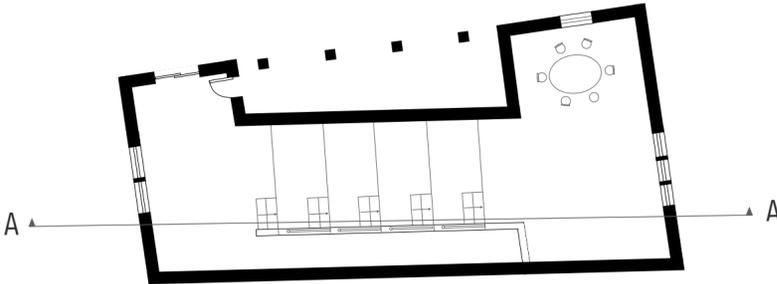
The stone facade and pan tiles of the archive are visible at the back together with the tools/ equipment needed to carry out stone masonry tasks. Furthermore, the window openings at roof level, steel beams for stone transportation and stone lubrication room are also evident in order to reflect on the exposed elements of the workshop

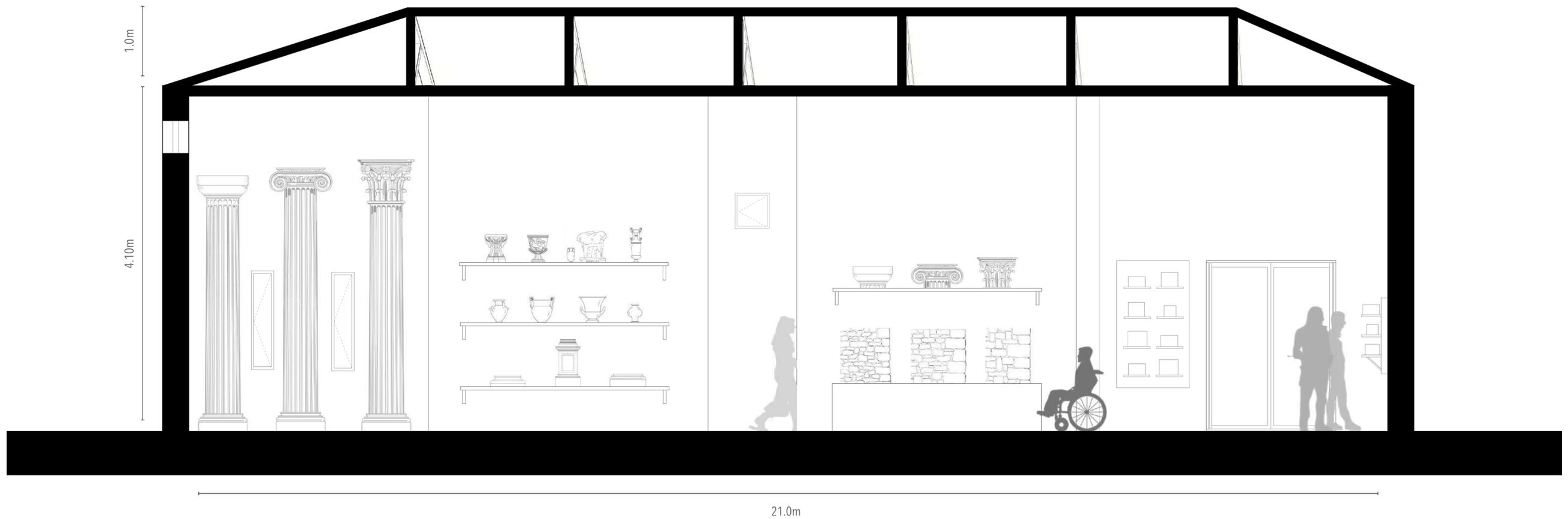


LIBRARY

SECTION 1:100 at A1

The library can be accessed at any point of the day for individual reading, but as shown above, before using the amphitheatre during the late afternoon, users gather for group reading with a library instructor to gain a better understanding or enhance their knowledge of Greek Mythology. Furthermore, the space consists of communal toilets at ground level for all users, (male & female - 2 toilets, wheelchair access - 1 toilet)

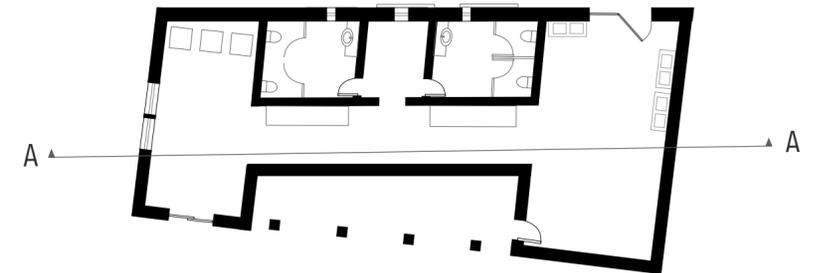


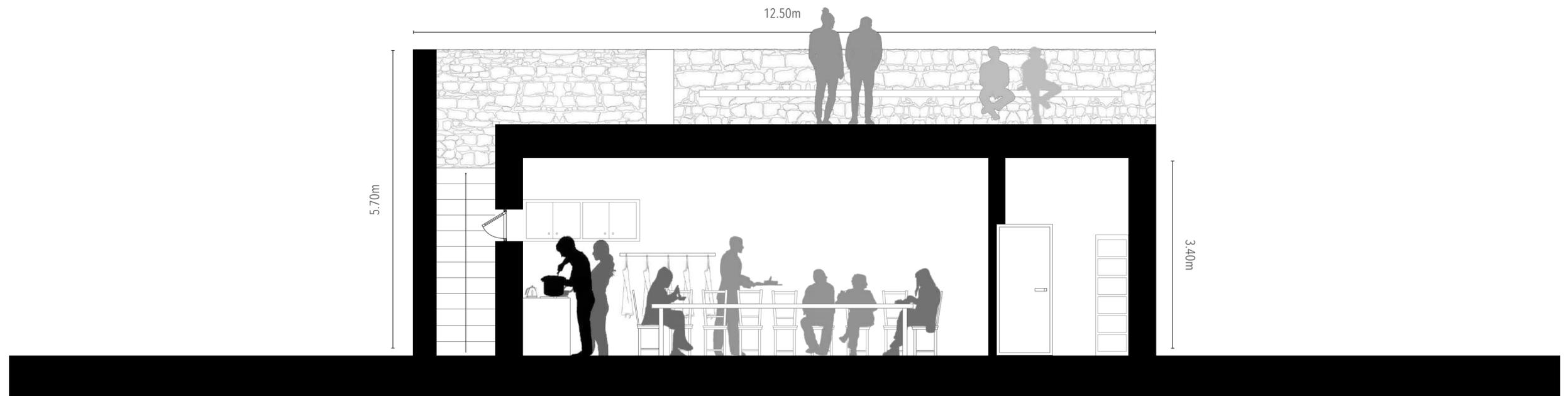


ARCHIVE

SECTION 1:100 at A1

The archive is the least inhabited space throughout the day as it contains finished works and past examples of stone masonry, different stone types and textures in block form in order to give the users insight and a choice towards their work. Moreover, the space consists of the communal toilets for both instructors and regular occupiers.



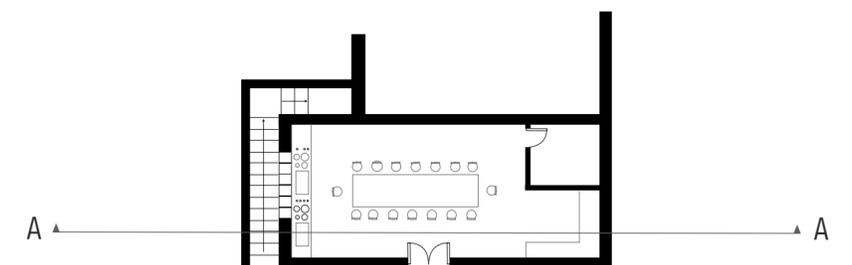


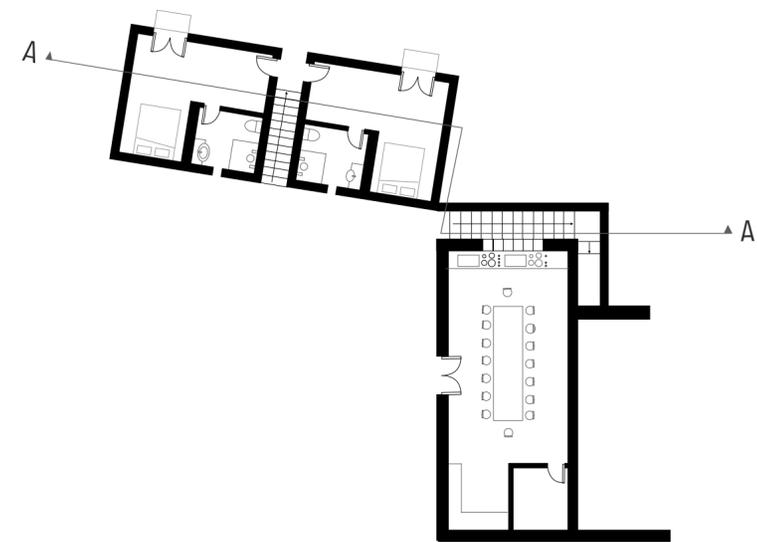
COMMUNAL KITCHEN

SECTION 1:100 at A1

The communal kitchen can be accessed at any point of the day in order to cook individual or group meals. It is a space to promote interactivity amongst the users of the programme when cooking meals together using local produce provided from the neighbouring village Politika.

Furthermore, the kitchen does not consist of mechanical ventilation and has a window that can be opened and closed from the users as they please.





## RESIDENCES

### SECTION 1:100 at A1

The following section encapsulates the left wing residences situated by the communal kitchen consisting of two double rooms on the upper floors, and ground floor: one disabled access bedroom and two single rooms.

All rooms consist of natural sunlight and ventilation leaving, completely minimising the use of mechanical ventilation.



STONE MASONRY WORKSHOP

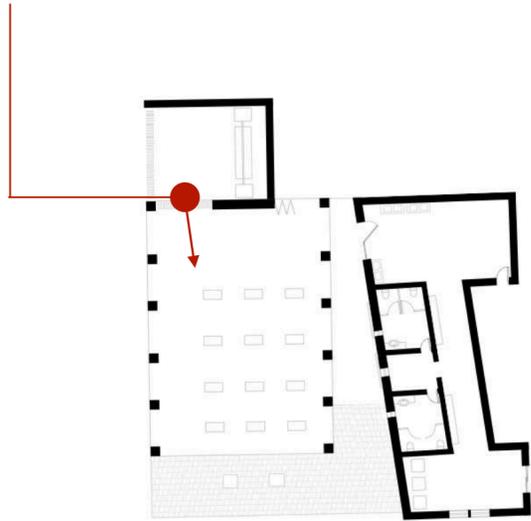


SOCIAL STEPS & MAIN STEPS TOWARDS RESIDENCES,  
COMMUNAL KITCHEN AND VIEWPOINT

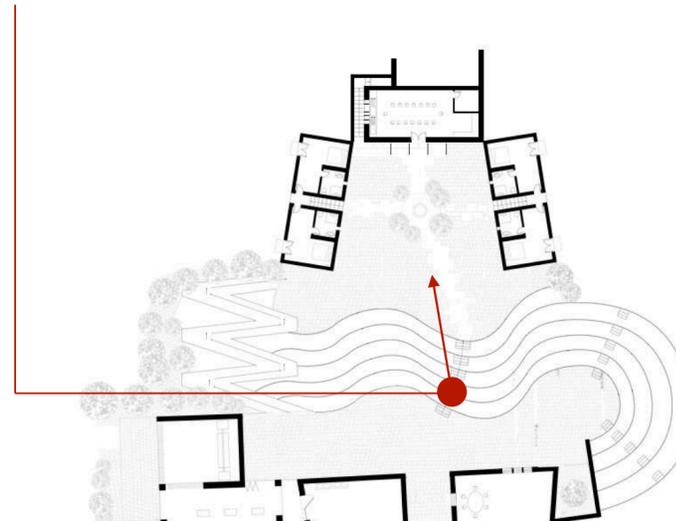


LIBRARY

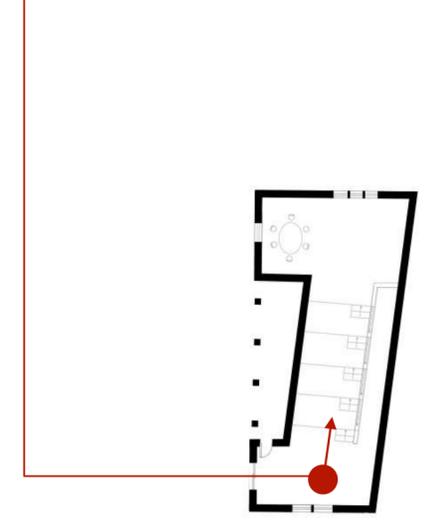
POINT OF OBSERVATION



POINT OF OBSERVATION



POINT OF OBSERVATION





SOCIAL STEPS & MAIN STEPS TOWARDS RESIDENCES,  
COMMUNAL KITCHEN AND VIEWPOINT  
FACING NORTH



STONE MASONRY WORKSHOP  
FACING SOUTH



LIBRARY  
FACING NORTH

